

# David Brass Rare Books

The 45th California  
International Antiquarian Book Fair



*A Rehearsal in Fairy Land. Musical Elf tracking the young birds to sing.*

February 10 - 12, 2012 Pasadena Convention Center  
Booth 415

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

## David Brass Rare Books, Inc.

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We hope to exhibit at the following book fairs:

New York 2012

London Book Fair 2012

This catalogue was prepared by:

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Stephen J. Gertz, Dustin S. Jack  
and Debra Brass

Front Cover:

A fine first edition of *In Fairyland*. Published Christmas 1869 yet post-dated 1870. This is Doyle's most sought-after book. A masterpiece of book illustration and colour printing. One of the finest books ever produced for children, and from the collector's point of view a most desirable item to add to any library of juvenile works. DB 01874. \$3,850

**"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

**Complete with the Portraits of the Founders**

**ACKERMANN, R[udolph].** *A History of the University of Cambridge, Its Colleges, Halls, and Public Buildings.* London: Printed for R. Ackermann, by L. Harrison and J.C. Leigh, 1815.

First edition, complete with the engraved portraits of the Founders. Two large quarto volumes. Engraved portraits watermarked 1812. Late 19th century half black morocco over brown cloth boards. An excellent copy with early watermarks.

"The fine aquatints, with their somewhat old-world flavour, are well suited to reproduce the spirit and to recall the antique associations of the old quads and courts...

DB 01869.

\$7,500

**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

**With Forty-Two Hand-Colored Engraved Plates**

**ALKEN, Henry.** *Scraps From the Sketch-Book of Henry Alken.* Engraved by Himself. Containing Forty-Two Plates. London: Thomas M'Lean, 1825.

Fourth edition (plates dated 1820), complete. Tall octavo. Title leaf, and forty-two hand-colored engraved plates, twelve with multiple images. Contemporary half crimson morocco over paper boards. A fine copy of an extremely scarce album.

Of Alken, Siltzer wrote, "It took but a short time for the leading art publishers of London to recognize his genius and to discover that they had 'struck a reef' of both artistic and financial value, and the well-known firms of Thomas M'Lean, S. and J. Fuller, and Rudolph Ackermann were not slow to reaping full benefit... The "Scraps" include equestrian, hunting, dog, bowling scenes, etc. In short, each print features a sporting tableau. Cf. Siltzer, p. 71.

DB 01902.

\$5,500

**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

**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. 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.

DB 01243.

\$9,500

**Valley of the Children's Dolls  
Scarce in the Dust Jacket**

**APPLETON, Honor C. [illustrator]. CRADOCK, Mrs. H.C.** *Josephine's Happy Family.* Related by Mrs. H.C. Craddock. Pictured by Honor C. Appleton. London: Blackie and Son, Limited, n.d. [1917 ].

First edition. Tall octavo. With eight full-page color illustrations, including frontispiece, and thirteen text drawings in black and white. Publisher's quarter cream cloth over tan paper boards with onlaid color illustration. Original color printed pictorial dust jacket. Light offsetting and foxing to endpapers. Slight crease to rear board. An excellent copy.

Although she was an illustrator for the "Blackies Annual", Honor Charlotte Appleton is probably best remembered by the fans of the "Josephine" books for the wonderful illustrations that brought to life the stories written by the author Mrs H C Craddock.

DB 01835.

\$350

**And They Call It Puppy Love  
Warm in the Scarce Dust Jacket**

**[APPLETON, Honor C., illustrator]. CRADOCK, Mrs. H.C.** *Josephine, John and the Puppy.* London: Blackie and Son Limited, n.d. [c.1920].

First edition. Octavo. Eight full-page color plates, black and white drawings throughout. Publisher's original quarter cream cloth over tan paper boards with onlaid color illustration, pictorial endpapers. Original color printed pictorial dust jacket, lightly chipped at extremities. An excellent copy, very scarce in the original pictorial dust jacket.

Josephine, her friend, John, and the dolls adjust to Rough, the newest member of the household, a sweet, if mischievous puppy.

DB 01837.

\$250

**Limited to 425 Copies**  
**Signed by the Photographer**

[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.

The first book to feature the detective, Philip Marlowe. Founded in San Francisco in 1974 by printer-publisher Andrew Hoyem, the texts of the more than eighty Arion Press publications are characterized by their diversity and intellectual depth, with titles that range from ancient literature to modern classics. Editions are strictly limited and are designed and produced, mainly by hand.

DB 01644.

\$1,150

**Limited to 250 Copies**  
**Signed By and With a Photogravure by Jim Dine**

[ARION PRESS]. JAMES, Henry. DINE, Jim (photographer). *The Madonna of the Future*. San Francisco: Arion Press, 1997.

Limited to 250 numbered copies, signed by Jim Dine, this being copy number 180. With an introduction by Arthur C. Danto. Quarto. One photogravure by Jim Dine. Publisher's cloth. As new.

"Henry James gave his story, *The Madonna of the Future*, the form of an after-dinner anecdote, addressed over cigars and port to gentlemen who knew a thing or two about art. It contributes a vivid illustration to the topic of conversation, provoked by a painting small enough to be handed round" (introduction).

DB 01638.

\$550

**The Arion Alienist**  
**One of 250 Copies Signed by the Artist**

[ARION PRESS]. MACHADO DE ASSIS, Joaquim Maria. DUNHAM, Carroll (illust.). *The Alienist*. Translated from the Portuguese with an Afterword by Alfred Mac Adam. With Twelve Drawings by Carroll Dunham. San Francisco, Arion Press, 1998.

Limited to 250 copies for sale, numbered 1 to 250 and signed by the artist, this being copy number 165. Oblong quarto. Ten full page drawings. Green cloth with paper title labels. As new in publisher's slipcase.

DB 01636.

\$325

**Mamet's Masterpiece**  
**Signed by the Author and the Artist**  
**A Perfect Gift for the Coin Collector**

[ARION PRESS]. MAMET, David. McCurdy, Michael (artist). *American Buffalo*. A Play by David Mamet. With Wood Engravings by Michael McCurdy.

Limited to 400 numbered copies for sale signed by the author and artist, this being copy number 268. Quarto. Teal silk with onlaid title label and inlaid buffalo nickel.

*American Buffalo* opened on Broadway in 1977 and was hailed by New York Times critic, Frank Rich as "one of the best American Plays of the last decade." The Play is about a man who in ignorance sells a very rare coin to a wealthy collector. Realizing that he did not receive it's true worth he then conspires to steal the man's entire collection...

DB 01639.

\$375

**Limited to 200 Copies**

[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.

"Shakespeare's 154 sonnets, which appeared in 1609, give us our last and best sight of him as a non-dramatic poet. In their original quarto version, printed on ordinary paper, two sonnets to a page, the poems appear fugitive and perishable. In fact, only a few copies of the quarto have survived. In this edition, each of these memorable poems is given its due - a page of its own. Here each sonnet can shine bright."

DB 01643.

\$1,250

**One of 250 Copies Signed by the Artist**

[ARION PRESS]. STEVENSON, Robert Louis. KENNA, Michael (photog.). *The Silverado Squatters*. Photographs by Michael Kenna.

Limited to 250 numbered copies for sale, signed by the photographer, this being copy number 224. Quarto. Sixteen duo-tone photographs. Quarter cloth over corked paper boards. As new.

DB 01642.

\$550

**One of 250 Copies Signed by Gore Vidal**

[ARION PRESS]. VIDAL, Gore. *Williwaw*. San Francisco: Arion Press, 1996.

Limited to 250 numbered copies signed by the author, this being number 179. Quarto. Publisher's navy blue cloth. Nautical drawings as endpapers. Very fine in publisher's cloth-edged dust jacket.

DB 01637.

\$225

**Scarce Life of St. Augustine**

[AUGUSTINE of HIPPO, Saint]. ANGELIS, Ludovico de. *De Vita, et Laudibus S.P.N. AVR. Augustini*. Hipponensis Episcopi, et ecclesia Doctoris eximij. Libri Six. Recogniti secunda editione, & in compendium, à suo auctore R.P.F. Ludovico de Angelis, Portuensi, Lusitano, Ordinis Eremit. alumno & chronista generali, Doctori Theologo, & publico, in Collegio S. Aug. Olisipponensi, S. Pagina quondam interprete. Paris: Apud Jacob Bessin, 1614.

Second edition, originally published in 1612. Octavo. Contemporary limp vellum. Manuscript title to spine. Worming to upper corner of first few leaves, not affecting text, otherwise an excellent copy in its original seventeenth century vellum binding..

Scarce; OCLC notes only 2 copies in libraries worldwide, and no copies of the first edition of 1612. No copies of either edition at auction within the last 36 years. Of the author, Rev. Father Friar Luis dos Angelis, little is known.

DB 01814.

\$1,500

**One of Seventeen Copies Printed on Vellum**

AURELIUS, Marcus. FLINT, W. Russell (illustrator). *The Thoughts of Marcus Aurelius Antoninus*. London: Philip Lee Warner, Publisher to the Medici Society, 1909.

One of seventeen copies printed on vellum (of a total edition of 517), this being copy Eleven. Quarto. Twelve mounted color plates at rear of volume, with an extra suite of plates separately chemised. Full limp vellum, ribbon ties. A fine copy. Half morocco pull-off box.

Only one copy printed on vellum has appeared at auction within the last thirty-six years. Sir Russell Flint, the master water color artist, was born in 1880 in Edinburgh. His first formal education in art was received at the age of 14 from the Royal Institute School of Art which he attended while working as an apprentice for a firm of printers.

DB 01771.

\$7,500

**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 rebounded 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

**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. The story is a simple tale or 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."

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 (with tissue guard between). Bound by Bayntun-Riviere, c. 1985 in full crimson morocco and finished by Chris Lewis with a large rectangular pictorial onlay of multi-colored morocco depicting a country scene with five foxhounds being followed by two 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

**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 Artist  
Magnificently 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

**Gaze Upon the Chimes of Rackham Flashing**  
**In a Binding That is Dashing**

[BAYNTUN-RIVIERE, binders]. [RACKHAM, Arthur, illustrator]. DICKENS, Charles. *The Chimes*... Printed in London by George W. Jones..., 1931.

Limited to 1500 copies signed by Rackham. Quarto. Six full-page black and white illustrations. Bound by Bayntun-Riviere and finished by Christopher Lewis, c. 1960-65, in full dark red morocco with a pictorial onlay of multi-colored morocco that reproduces the frontispiece. A fine copy. Housed in a red cloth clamshell box with onlay of the pictorial vignette from the original buckram binding.

Christopher Lewis established his own bindery in the 1970s and further developed his masterful inlay and gilt work, integrating innovative highlights with paint into his pictorial inlays. He returned to Bayntun during the 1990s.

DB 01955.

\$3,250

**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.

No copies found in ABPC auction records, OCLC locating only eight copies, and KVK locating only one. Not in Wolff or Sadleir.

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. Spine with raised bands, lettered and decorated in gilt. Brown moiré silk doublures and endleaves. 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

**First Edition of "Lorna Doone,"**  
**with an Autograph Letter Signed**

BLACKMORE, R.D. *Lorna Doone: A Romance of Exmoor*... London: Sampson Low, Son, & Marston, 1869.

First edition. One of only 500 copies printed. Three small octavo volumes. Bound ca. 1960 by Bayntun-Rivière in full red morocco. A few minor tears and some occasional minor foxing or soiling. Laid in is an ALS from R.D. Blackmore to James Payn, Teddington, Decr. 3rd. 1877, thanking him for his assistance in the publishing of his works. One small octavo page on a folded sheet. An excellent copy.

The Lorna Doone shortbread cookie was introduced by Nabisco in 1912. R.D. Blackmore's lead character, Lorna Doone was of Scottish heritage, and shortbread was considered Scottish. Hence, a shortbread cookie named Lorna Doone.

DB 00726.

\$6,500



**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

**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

**First American Edition in Wrappers**

**[BRONTË, Charlotte].** *Villette*. By Currer Bell, Author of "Jane Eyre," "Shirley," &c. New York: Harper & Brothers, Publishers, 1853.

First American edition (in wrappers). Octavo. Text in double columns. Harper's *Library of Select Novels*, No. 182. Original brownish orange printed wrappers. Lacking spine, facsimile back wrapper supplied. Front wrapper has a few short tears. A little bit of foxing. Otherwise an excellent copy. Although published simultaneously with the first American edition in cloth, the paper wrappers edition is much scarcer.

The novel combines a masterly portrayal of Belgian daily life with a highly personal use of the elements of Gothic fiction; Charlotte Brontë uses hints of the supernatural...to heighten the impression of her heroine's nervous isolation and heroic fortitude.

DB 00460.

\$1,500

**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

**Did Charlotte Brontë's Father Influence**  
**Jane Eyre?**

**BRONTE, Patrick, Rev.** *The Cottage in the Wood...* Bradford: T. Inkersley, 1818.

Second edition. Twelvemo. Original quarter green roan over drab board. Front joint expertly and almost invisibly repaired, one preliminary blank leaf torn with loss. An excellent copy.

An extremely rare book with OCLC/KVK locating only eight copies in library holdings worldwide of this edition and only three of the first edition (1815). The points of likeness of *The Cottage* [with *Jane Eyre*] are striking. Those who read *Jane Eyre* as a secular tale of feminist rebellion and nothing more may well have to think again. The structure of *Jane Eyre* shows how Charlotte Brontë incorporated many of her father's values, offering some support that she intended *Eyre* to be read as a religious novel.

DB 01763.

\$2,250

**Scarce Eighteenth-Century Editions**  
**Parts One, Two, and Three Bound Together**

**BUNYAN, John.** *The Pilgrim's Progress From This World; To That which is to Come...* London: Printed for E. Johnston, 1776. [bound with] The Second Part, London: Printed by E. Johnson, 1775 [bound with] The Third Part,...to which is added the *Life and Death of John Bunyan*. London: Printed for S. Crowder, 1778.

Thirty-third edition, twenty-seventh edition of Part Two, twenty third edition of Part Three. Twelvemo. Woodcut frontispieces and eighteen full-page woodcut illustrations. Contemporary sheep, neatly rebacked to style. Otherwise a very attractive copy of this mid-to-late eighteenth century example which was published around 100 years after the first edition.

Regarded as one of the most significant works of religious English literature, has been translated into more than 200 languages...

DB 01783.

\$850

**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.

DB 01388.

\$5,500

**First Canadian Edition - The Rarest Tarzan of All**  
**A Near Fine Copy**

**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.

DB 01179.

\$8,500

**With Seven Fine Hand-Colored Aquatint Plates**  
**In The Original Printed Wrappers**

**BURY, T[homas] T[albot].** *Six Coloured Views on the Liverpool and Manchester Railway, with a plate of the Coaches, Machines, &c.* London: Published by R. Ackermann, and Sold by R. Ackermann, Jun., 1831.

First edition. Large quarto. Seven hand-colored aquatint plates by H. Pyall after T.T. Bury. First blank leaf watermarked: "1827". Plate seven watermarked 1831. All of the plates are dated "Feby. 1831." Original quarter calf backed printed drab wrappers with printed advertisements on the inside front and inside and outside back. An exceptional copy, slightly larger than Abbey's. Housed in a custom-made half brown morocco clamshell case.

First published with six plates in 1831. This classic record of the beginnings of the railway age was also one of the last books illustrated with aquatints.

DB 01695.

\$4,500

**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.

One of the few contemporary color-plate books on British social life and customs to devote itself to the lower class; the trend was to depict the upper class and aristocracy who could afford to buy these books, expensive to produce.

DB 01625.

\$4,750

**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."

DB 01627.

\$4,250

**"The Best Edition of Catullus Yet Published"**  
**The Rare Veronese Gold Medal Winner**

**CATULLUS, C. Valerius. VOLPI, Gian Antonio (editor).** *C. Valerius Catullus Veronensis et in eum Jo...*[Padua]: Josephus Cominus, 1737.

First separate Volpi edition, originally issued collectively with Albius Tibullus E.R., and Sex. Aurelius Propertius (1710), here with material not found in that earlier edition. Quarto. Contemporary full vellum. A remarkable copy of a scarce book, here in its fine original eighteenth century vellum binding.

No copies have come to auction within the last thirty-six years. "This is in every respect the best edition of Catullus yet published; the text is exhibited in a more correct manner, and the notes of Vulpius are very valuable.' According to Ernesti and Harles, the notes of Vulpius are not so much in emendation of the text, as in illustration of the poet by selecting parallel passages from ancient and modern writers" (Dibdin I, p. 245).

DB 01821.

\$4,000

**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 rebacked, 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

**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).

DB 00966.

\$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 played a role in the making of *Confucius Sinarum Philosophus*, a book that he was surely aware was being prepared.

DB 01621.

\$8,750

**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 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.

DB 00883.

\$6,500

**An Eighteenth Century "Pre-Cosway" Binding**

**[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.

DB 01377.

\$4,500

**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

**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.

DB 01526.

\$3,500

**"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).

DB 01597.

\$6,500

**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

**One of 325 Large Paper Copies  
Signed by Walter De La Mare  
Beautifully Illustrated by Dorothy Lathrop**

**DE LA MARE, Walter.** *Down-Adown-Derry*. A Book of Fairy Poems by Walter De La Mare with illustrations by Dorothy P. Lathrop. London: Constable & Co., 1922.

First edition thus, one of 325 large paper copies signed by the author. Tall octavo. Three full-page color plates, and numerous black and white drawings. Handsomely bound by [Bayntun-Riviere] for Asprey of London in full blue crushed levant morocco. A very fine copy.

Dorothy Pulis Lathrop (1891-1980) was an American author and illustrator of children's books. In 1919 she developed a friendship with Walter De la Mare, and thereafter illustrated five of his books including *Down-Adown-Derry* (1922), *Crossings* (1923), *Mr. Bumps* (1942), and *Bells and Grass* (1942).

DB 01850.

\$1,250

**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.

\$14,500

**Scarce Robinsonade**  
**Only Five Institutional Copies**  
**No Auction Records**

**[DEFOE, Daniel].** *The Life and Most Surprising Adventures of Robinson Crusoe, of York, Mariner...* London: Printed for S. Crowder, in Pater-noster-Row; J. Sewell, in Cornhill; W. Johnston, in Ludgate-Street; and B. Law, in Avemary-Lane, 1777.

Seventh edition. Large twelvemo. Contemporary full sheep. Expertly and almost invisibly rebounded to style. Otherwise an excellent copy of a scarce edition of this immortal classic, completely untouched, internally with just some minor marginal wear to one small area on the fore edge of the last few leaves.

Rare abridged edition of the classic, with only five institutional copies worldwide and no auction records within the last thirty-five years.

DB 01360.

\$950

**First Edition, First Issue, of "A Christmas Carol"**

**DICKENS, Charles.** *A Christmas Carol.* In Prose. Being a Ghost Story of Christmas. With Illustrations by John Leech. London: Chapman & Hall, 1843.

First edition, first issue, with the text entirely uncorrected. Small octavo. Four hand-colored steel-engraved plates by and after John Leech and four wood-engraved text illustrations by W.J. Linton after John Leech. Original cinnamon vertically-ribbed cloth. The binding matches Todd's first impression, first issue. Very slightly skewed, the absolute bare minimum of rubbing to cloth at corners and spine extremities. Slight offsetting from the plates to the facing text leaves, some occasional very light soiling. Housed in a green levant morocco pull-off case (spine of case faded to brown). With the initials J.M.W. stamped in gilt on the case.

A very pretty copy, totally unsophisticated, and certainly one of the best copies that we have ever seen.

DB 01968.

\$39,500

**A Complete Set of the Original Parts**

**DICKENS, Charles.** *Little Dorrit.* With Illustrations by H.K. Browne. London: 1857 [i.e., December 1855-June 1857].

First edition, in the original monthly parts: twenty numbers bound in nineteen; first issue, following all points in Hatton & Cleaver. Octavo. (Forty inserted plates by "Phiz.")

Collates complete with all wrappers correct, all "Advertisers," all back ads, and all slips with only five exceptions. First state text in XV with "Rigaud" for "Blandois."

Original blue printed wrappers. Expert restoration to tips of a few backstrips, a few plates with varying degrees of foxing or toning. But still an excellent set. Housed in a red cloth clamshell case.

DB 01513.

\$2,250

**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.

DB 01099.

\$4,500

**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).

DB 01100.

\$4,950

**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', it's superlative condition really does justify it's addition to any fine Dickens collection.

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

**Extra-Illustrated with Ninety-Four Plates**

**DICKENS, Charles.** *The Posthumous Papers of the Pickwick Club*. With Notes and Numerous Illustrations. Edited by Charles Dickens the Younger. In Two Vols. London: Macmillan and Co., 1886.

Jubilee Edition (published on the fiftieth anniversary of the appearance of *The Pickwick Papers*). Two octavo volumes. Extra-illustrated with ninety-four plates, including illustrations by Phiz and Seymour as well as illustrations by C.E. Brock. Stamped on rear flyleaves of each volume: "Extra illustrated by A.W. Waters." Bound ca. 1925 by Bayntun of Bath in three-quarter blue morocco. A fine copy.

"Pickwick" was written and published in 1836-7. Therefore this Annotated Edition, which appears fifty years afterwards, is called the Jubilee Edition."

DB 00561.

\$1,800

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

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

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

DB 00420.

\$2,000

**"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."

DB 00348.

\$5,500

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

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

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

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

DB 00957.

\$3,500

**"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).

DB 00512.

\$4,500

**Heaven Elf Us  
A Fine First Edition of In Fairyland**

**[DOYLE, Richard, illustrator]. ALLINGHAM, William.** *In Fairyland.* Pictures from the Elf-World. London: Longmans, Green, Reader, & Dyer, 1870.

First edition, published Christmas 1869 yet post-dated 1870. Folio. Frontispiece and fifteen wood-engraved plates. Original green morocco-grained cloth pictorially stamped in gilt. Very small closed-tear to margin of frontispiece and two other plates. Inner hinges neatly strengthened. Otherwise a bright and fine copy of an book rarely seen in better condition.

This is Doyle's most sought-after book. A masterpiece of book illustration and colour printing. One of the finest books ever produced for children, and from the collector's point of view a most desirable item to add to any library of juvenile works.

DB 01874.

\$3,850

**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"

DB 01079.

\$3,500



**"Dulac's Most Important Work"**

**DULAC, Edmond.** *Contes des Mille et Une Nuits.* Paris: L'Edition d'art H. Piazza, n.d. [1912].

Reissue of the first edition in French (1908). Quarto. Fifty full-color plates with captioned tissue guards, mounted on cream-colored stock. Publisher's original cream wrappers. Wrappers and endpapers slightly toned. Otherwise a near fine copy. Housed in a brown cloth, felt lined clamshell case.

Originally published as *Stories From the Arabian Nights* (1907). Here translated into French from the original Arabic by Hadji-Mazem.

"The Leicester Galleries commissioned from Dulac the fifty water colours, retaining the copyrights, and, with Hodder and Stoughton, brought out the book. It was an overnight sensation that unequivocally established Dulac's reputation."

DB 01807.

\$1,500

**"Nothing More Original in Conception  
Has Appeared for a Long Time"**

**DULAC, Edmond.** *Lyrics Pathetic & Humorous from A to Z.* London: Frederick Warne & Co., 1908.

First edition. Slim quarto. Unpaginated Twenty-four full color plates on glossy paper, with limerick verses, to rectos only. Title page vignette. Illustrated endpapers. Publisher's original quarter straw cloth over pictorial paper boards. Beveled edges. A stunning, fine copy.

"The rollicking figures that illustrate Dulac's alphabet book are, with those of *Arabian Nights*, among the most delightful of his book pictures. His work here shows his most individual style, his own way of doing things when unhampered by the limitations of a story or of a publisher... seldom did Dulac fail to tuck some whimsy into his book pictures, but the comic style which he launched... achieved sure triumph in the *Lyrics*..." (Hughey).

DB 01873.

\$1,250

**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.

DB 00608.

\$65,000

**"A Marvel the Persian Feeling"  
First Trade Edition**

**DULAC, Edmund.** *Sindbad the Sailor & Other Stories from the Arabian Nights.* London: Hodder & Stoughton, n.d. (1914).

First trade edition. Quarto. Twenty-three color plates mounted on cream stock with decorative border, captioned tissue guards. Publisher's original tan and indigo blue cloth with gilt-stamped lettering and ship and castle design. A fine copy.

"In some of the pictures for this book Dulac continues with the Chinese style developed for *Princess Badoura* the year before. In others, he reduces the scale and adds a richness of detail to create an effect similar to that seen in *Perian* and *Indian miniature art*. The pictures are generally serious but Dulac's ever-present humor creeps in...And always there is the *Oriental inspiration*" (Hughey).

DB 01959.

\$1,250

**In the Original Publisher's Box**

**[DULAC, Edmund, illustrator]. ANDERSEN, Hans [Christian].** *Stories from Hans Andersen.* With Illustrations by Edmund Dulac. London: Hodder & Stoughton, [1911].

First trade edition. Large quarto. Mounted color frontispiece, and twenty-seven mounted color plates. Plates framed with thick pale green line border and accompanied by guard leaves printed in pale green with stylized pineapples on the recto and a border of snowflakes above descriptive caption on the verso. Original pale olive green cloth pictorially stamped and lettered in gilt on front cover and spine. Endpapers printed in pale green with repeated design of stylized peacocks. Minor foxing to edges, endpapers, and first and last few leaves. Otherwise a fine copy. In the original publisher's green cardboard box stamped in dark green with the design from the front cover of the book (some foxing and slight wear to box).

DB 00517.

\$1,850

**One of 100 Copies Printed on Japanese Vellum  
In a Handsome, Unrecorded Variant Binding**

**[DULAC, Edmund, illustrator]. ANDERSEN, Hans [Christian].** *Stories from Hans Andersen.* With Illustrations by Edmund Dulac. London: Hodder & Stoughton, [1911].

Edition de Luxe, limited to 100 numbered copies printed on Japanese Vellum and signed by the artist. Large quarto. Mounted color frontispiece, and twenty-seven mounted color plates. Original dark chocolate brown pigskin pictorially stamped. A stunning copy, unique, and arguably the finest copy of the De Luxe Edition.

The binding not conforming to Hughey's description, we contacted Ms. Hughey who notes that someone or firm had this done for our copy. "Someone may not have liked the plain cover..." If that's the case, we'd like to thank them. This special copy is the better for it.

DB 01776.

\$4,500

**First Trade Edition  
Elegantly Bound to Please By Baytun-Riviére**

**[DULAC, Edmund, illustrator]. FITZGERALD, Edward (trans.).** *The Rubaiyat of Omar Khayyam.* London: Hodder and Stoughton, n .d. [1909].

First trade edition. Large quarto. Twenty color plates mounted on buff vellum-like paper with gilt over tan decorative borders. With descriptive tissue guards. Text printed on rectos only within a brown decorative border. Bound in full red calf by Bayntun-Riviére c. 1960. A gorgeous copy. Housed in a red cloth slipcase

"In point of excellence of art, popularity, distinction and profit the crowning achievement... was the publication of the Fitzgerald version of the *Rubáiyát of Omar Khayyám* illustrated by Edmund Dulac. The book was a joy and a treasure. Its public acceptance was immediate and great."

DB 01778.

\$1,250

**One of 750 Copies Signed by the Artist**

**[DULAC, Edmund, illustrator]. POE, Edgar Allan.** *The Bells and Other Poems.* With Illustrations by Edmund Dulac. London: Hodder and Stoughton [1912].

Edition de Luxe. Limited to 750 copies, numbered and signed by the artist. Large quarto. Twenty-eight mounted color plates. Original vellum over boards. Front cover and spine lettered and pictorially stamped in gilt. Lacks silk tie. An excellent copy.

Dulac's pictures for *The Bells* were overstreaked with gilt in some cases, crayon in others, to produce rich haunting effects. Deep shades of blue and a special deep pink-rust predominate throughout. Sometimes Dulac's pictures are deep-coloured and intense, sometimes dim and ghost-like. But one and all are sensitized to record impressions of unearthly beauty or horror. Only Poe could have written the poems. Only Dulac could have illustrated them.

DB 01777.

\$2,750

**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.

DB 01212.

\$3,800

**George Eliot's First Works of Fiction**

**ELIOT, George.** *Scenes of Clerical Life.* In Two Volumes. Edinburgh: William Blackwood and Sons, 1858.

First edition in book form of George Eliot's first works of fiction. Two octavo volumes. Nineteenth-century half dark green hard-grain morocco. A very good copy.

A series of three tales, "The Sad Fortunes of the Reverend Amos Barton," "Mr Gilfil's Love-Story," and "Janet's Repentance," which first appeared in *Blackwood's Magazine* in 1857. "These at once attracted praise for their domestic realism, pathos, and humour, and speculation about the identity of 'George Eliot', who was widely supposed to be a clergyman or possibly a clergyman's wife" (*The Oxford Companion to English Literature*).

DB 00003.

\$2,750

**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.

DB 00310.

\$38,500

**Scarce, Unrecorded 'Proof' Large Paper Copy**  
**With All the Aquatints in Proof State**  
**Magnificently Bound By Bayntun-Rivière**

**FIELDING, T[hodore]. Henry.** *Cumberland, Westmoreland, and Lancashire Illustrated...* London: Printed for Thomas M'Lean, 1822.

First edition, large paper copy with proof impressions. Folio. Forty-four hand-colored aquatint plates. Frontispiece and a few other plates lightly foxed or soiled, trimmed. Original glazed black and gold paper, upper wrapper with label laid down and bound in at rear, slightly creased. Mid-to-late twentieth century dark green morocco, gilt by Bayntun Rivière. An outstanding copy. Housed in a green cloth slipcase.

Unrecorded issue; not found in Tooley, Abbey, or Prideaux. "T.H. Fielding... during a long life, did some of the most attractive work ever produced in aquatint" (Prideaux, p. 11).

DB 01820.

\$5,500

**Serpent-Binding, Defanged, by Sangorski & Sutcliffe**

**FITZSIMONS, F.W.** *Snakes.* by F.W. Fitzsimons, Director of the Port Elizabeth Museum and Snake Park. With 44 Illustrations. London: Hutchinson & Co., [1932].

First edition. Octavo. Photographic frontispiece and fifteen double-sided photographic plates. A unique copy, specially bound (ca. 1975) by Sangorski & Sutcliffe (stamp-signed in gilt on the front turn-in) in three-quarter gray and black snakeskin over gray morocco boards. Smooth spine with gray morocco gilt lettering label and with date stamped in gilt at foot of spine. All edges gilt. A little bit of foxing to margins. A fine copy.

DB 00846.

\$1,250

**We Dine Well Here in Camelot,**  
**We Eat Ham and Jam and Spam A Lot**

**FLINT, W. Russell, illustrator. MALORY, Thomas.** *Le Morte Darthur. The Book of King Arthur and of His Noble Knights of the Round Table.* London: Philip Lee Warner Publisher to the Medici Society, 1910-11.

Limited to 500 copies. Four quarto volumes. Mounted color frontispieces (4) with captioned tissue guards, forty-four mounted color plates with captioned tissue guards. Title page engraving after the design of M. Engall. Bookmark of the Medici Society laid in. Publisher's original full limp vellum with silk ties. A fine set.

The Flint illustrations for the Medici Society/Riccardi Press editions of *The Greek Heroes*, *Chaucer's Canterbury Tales* and the volume under notice are considered to be his best and most beautiful work.

DB 01074.

\$2,850

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

**[FORE-EDGE PAINTING]. [BEER, John T., artist]. SPENSER, Edmund.** *The Faerie Queen:* The Shepheards 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

**The Scarce, Controversial Latitudinarian Texts:  
Their Attack on the Puritans Repudiates Calvinism**

**[FOWLER, Edward].** *The Principles and Practices of Certain Moderate Divines of the Church of England...* London: Printed for Lodowick Lloyd...1671. **[Bound with] FOWLER, Edward.** *The Design of Christianity...* London: Printed by E. Tyler and R. Holt for R. Royston and Lodowick Lloyd.

Second edition of the author's anonymously written first book (1670), first edition of the author's second book; both complete. Octavo. Full contemporary, paneled calf expertly rebacked to style. Binder's glue ghosts to endpapers, otherwise a fresh, internally clean, near fine copy.

Exceedingly scarce in the marketplace, with no copies of any edition of either book coming to auction within the last thirty-five years.

DB 01357.

\$950

**With 208 Wood-Engraved Plates After Gavarni**

**[GAVARNI (pseudonym of Guillaume Sulpice Chevallier), and others, illustrators].** *Le Diable à Paris...* Paris: Publié par J. Hetzel, 1845-1846.

First edition. Two large octavo volumes. 212 wood-engraved plates (208 after Gavarni and 4 after Bertall). Contemporary half black hard-grain morocco. Head of spine of Volume II expertly and almost invisibly repaired, front hinge of Volume I cracked, but sound. Bookplate in each volume. An excellent copy.

The major attraction of *Le diable...* resides in Gavarni's plates, which are of even greater interest than the 320 wood engravings of his *Oeuvres choisies* (207). His designs make *Le diable à Paris* the culmination of the Romantic tradition of *diablerie*, which began with the lithographic albums of the 1820s. It is also the last of the big books of collaborative illustration.

DB 00414.

\$1,450

**The Most Famous English Herbal**

**GERARD, John.** *The Herball or Generall Historie of Plantes...* London: Printed for Adam Islip, Joice Norton, and Richard Whitakers, 1636.

Third edition (second edition edited by Thomas Johnson - a reprint of the 1633 edition). Large folio. Engraved title and 2,766 woodcut illustrations in the text. Mid nineteenth-century sprinkled calf, expertly rebacked, with original spine laid down. An excellent copy.

Johnson's new version was illustrated with a set of 2,766 blocks, previously used in the botanical books published by Plantin. The *Herball*, thus transformed, reached a far higher level than Gerard's own edition.

DB 00641.

\$8,500

**Six Engraved Plates after Monsiau, Printed in Colors**

**GESSNER, Salomon.** *Mort d'Abel*, poème de Gessner, traduit par Hubert...Paris: Chez Defer de Maisonneuve, 1793.

First edition of Hubert's prose translation of Gessner's *Der Tod Abels* (which was first published in German in 1758). Large quarto. Six stipple-engraved plates by Colibert, Casenave, and Clément after Monsiau, all color-printed. Bound by De Samblanx & J. Weckesser in full red scored calf. A fine copy. Housed in a marbled board slipcase.

A bookseller's son, Gessner was apprenticed to the bookseller Spener in Berlin. In 1750 he settled in Zurich, and lived by painting, including painting on porcelain. His work embodies the city-dweller's longing for a nature which he does not know, and this explains its instant popularity.

DB 00497.

\$2,500

**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

**"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!

DB 01341.

\$5,500

**First Edition**  
**In the Incredibly Scarce Dust jacket**

**GREENAWAY, Kate.** *Kate Greenaway's Birthday Book For Children*. 382 Illustrations by Kate Greenaway, Printed by Edmund Evans, Verses by Mrs. Sale Barker. London & New York: Goerge Routledge and Sons, n.d. [1880].

First edition. Thirty-two. Twelve color plates, 370 small black and white interleaved text illustrations.

Original beige pictorial cloth. Beveled edges. In the publisher's scarce, blue, unprinted dust jacket. Some wear to binding, a few note leaves with penciling or ink. Dust jacket chipped, and in two pieces. A bit of soiling to cloth, otherwise an internally clean (with no penciling) copy.

DB 01755.

\$750

**First Edition of Kate Greenaway's "Mother Goose"**  
**in the Extremely Rare Dust Jacket**

**[GREENAWAY, Kate, illustrator].** *Mother Goose or the Old Nursery Rhymes*. Illustrated by Kate Greenaway. Engraved and printed by Edmund Evans. London: George Routledge and Sons, [n.d., 1881].

First edition, second issue (Lattice Edition). Small octavo. With full-page color illustrations in the text. Original white cloth with pink cloth spine. Covers with "Mother Goose" printed in brown ("G" upside down) surrounded by olive green latticework design. Edges stained pink. Olive green endpapers. Some light foxing to the preliminary leaves. An excellent copy. In the very scarce original salmon-colored dust printed in red. Jacket with some very minor closed tears with no loss.

DB 01235.

\$1,350

**A Presentation Copy**  
**In the Excessively Scarce Dust Jacket**

**GREENAWAY, Kate, illustrator. HARTE, Bret.** *The Queen of the Pirate Isle*. London: Chatto and Windus, 1886.

First edition, Binding A. Presentation Copy from the Author to Lady Alfred Paget signed and dated London December 2d, 1886. Octavo. Color frontispiece and twenty-seven text illustrations in color. Publisher's original tan cloth, covers pictorially decorated in colors (the front cover with the illustration from page 13, the lower cover with the illustration from page 16), all edges gilt. Cloth a little bit soiled, lower corner of rear board with small loss of cloth. In the incredibly rare original gray paper pictorial dust jacket, printed in brown. The jacket has been miraculously and almost invisibly backed by the master book restorer, Bruce Levy. A spectacular presentation copy, as rare as can be in the original dust jacket.

DB 01728.

\$4,500

**Edition de Luxe**  
**With an Original Pencil Sketch by Kate Greenaway**

**[GREENAWAY, Kate]. SPIELMANN, M.H., and G.S. LAYARD.** *Kate Greenaway*. London: Adam and Charles Black, 1905.

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

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

DB 00598.

\$2,750

**One of the Books That Relieved John Ruskin's Depression**  
**Rare in Dust Jacket**

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

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

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

DB 01404.

\$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.

DB 00550.

\$4,500

**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".

DB 01431.

\$1,150

**"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

**Thomas Hardy on Frank Sinatra**

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

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

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

DB 01306.

\$9,500

**First Printing of "The House of the Seven Gables"**

**HAWTHORNE, Nathaniel.** *The House of the Seven Gables, A Romance.* Boston: Ticknor, Reed, and Fields, 1851.

First edition, first printing. Octavo. With 4 pp. publisher's advertisements, dated March, 1851, inserted between the front endpapers. Original brown vertically-ribbed cloth. The binding matches Clarke and BAL variant B. Extremities lightly worn, some light spotting and minor browning. A very good copy. Housed in a marbled board and brown cloth slipcase.

Set in mid-19th-century Salem, Mass., the work is a somber study in hereditary sin based on the legend of a curse pronounced on Hawthorne's own family by a woman condemned to death during the infamous Salem witchcraft trials.

DB 00336.

\$1,500

**The Scarce True First Edition**

**HAWTHORNE, Nathaniel.** *Tanglewood Tales, For Girls and Boys: Being a Second Wonder-Book.* London: Chapman and Hall, 1853.

True First edition, preceding the American edition by ten days. Octavo. Engraved frontispiece and five engraved plates. Extra-engraved title page. Original green blindstamped cloth, gilt lettered and ornamented spine. Yellow-coated end papers. Spine head with neat repair, hinges starting yet firm. A very good copy. Chemised and housed within a quarter morocco slipcase.

Scarce in the marketplace with no copies at auction within the last thirty-five years. Hawthorne was the first major American writer to make ancient Greek and Roman myths into literature (as opposed to didactic tracts) for children. He believed that the ancient myths in their original form were unsuitable for children.

DB 01538.

\$850

**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

**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.

DB 01410.

\$5,500

**NOT Homer Simpson (Doh!)  
The First Collected Edition of Homer in French**

**HOMER.** *Les XXIII. Livres de l'Iliade d'Homere, Prince des Poètes Grecs...* Paris: Pour Lucas Breyer Libraire, 1580.

First collected edition of Homer in French combining Hugues Salel's translation of Books I-XI of the *Iliad*, Amadis Jamyn's translation of Books XII-XXIV, and Jacques Peletier's translation of Books I and II of the *Odyssey*. Twelvemo. Late eighteenth-century calf. Extremities lightly rubbed, head of spine chipped. Small wormhole in blank margin of two leaves, short tear to one margin, old paper repair to colophon leaf. Overall, an excellent copy.

The first complete edition of the *Iliad* by these two important French poets of the 16th century. Ezra Pound, in his essay on Salel, calls his translation of Homer 'delightful.'

DB 00507.

\$5,500

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

**HOMER.** [Works in Greek] *Tes Ton Homerou Illiadae...* [et] *Tes Tou Homerou Odysseias...* [Transliterated from the Greek]. Glasguae: 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, 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.

DB 01075.

\$6,500

**"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 rebaked 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".

DB 01226.

\$28,500

**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".

DB 01312.

\$8,000

**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.

DB 01457.

\$5,500

**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).

DB 01309.

\$5,500



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

**[KELMSCOTT PRESS]. [GUILLELMUS, Archbishop of Tyre].** *The History of Godfrey 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*.

DB 01472.

\$7,500

**The Kelmscott Press Earthly Paradise**

**[KELMSCOTT PRESS]. MORRIS, William.** *The Earthly Paradise.* [Hammersmith: Kelmscott Press, 1896-1897].

One of 225 paper copies. Eight small quarto volumes. Woodcut title, decorative woodcut borders and initials. Printed in red and black in Golden type. Full limp vellum with yapp edges. A fine set. Housed in a cloth slipcase.

This was the first Kelmscott Press book printed on the paper with the apple water-mark. "None of the ten borders used in *The Earthly Paradise* appear in any other book. The four different half-borders round the poems to the months are also not used elsewhere" (Sparling). The borders were designed by William Morris, except for those on p. 4 of Volumes II, III, and IV (afterwards repeated), which were designed to match the opposite borders by R. Catterson-Smith.

DB 01456.

\$11,500

**The First Kelmscott Press Book Printed in Sixteenmo**

**[KELMSCOTT PRESS]. MORRIS, William.** *Gothic Architecture: A Lecture for the Arts and Crafts Exhibition Society.* Hammersmith: Sold by William Morris, Kelmscott Press, 1893.

One of 1,500 paper copies, out of a total edition of 1,545 copies. Sixteenmo. Printed in red and black in Golden type. Decorative woodcut initials. In this copy "Van Eyck" is correctly spelled on p. 45, line 1 and "guilds" is correctly spelled on p. 41, line 16. Original quarter holland over blue gray boards. Text of title-page printed in black on front cover. A fine copy.

The first Kelmscott Press book printed in sixteenmo. "This paper, first spoken as a lecture at the New Gallery, for the Arts & Crafts Exhibition Society, in the year 1889, was printed by the Kelmscott Press during the Arts and Crafts Exhibition at the New Gallery, Regent Street, London, 1893" (Colophon).

DB 01703.

\$750

**The First Book Printed at the Kelmscott Press  
Not a Story About Las Vegas**

**[KELMSCOTT PRESS]. MORRIS, William.** *The Story of the Glittering Plain...* 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).

DB 01308.

\$7,500

**"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. 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" (Waldorf).

DB 01314.

\$3,500

**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).

DB 01485.

\$6,000

**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'Évoi' 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.

DB 01480.

\$5,500

**One of 525 Sets - Signed By the Author  
In the Publisher's DeLuxe Full Morocco Binding**

KIPLING, Rudyard. *Poems 1886-1929*. London: Macmillan & Co., 1929.

First edition, limited to 525 copies signed by the author. Three tall octavo volumes. Frontispiece portrait to Volume I. Publisher's original deluxe binding of full crimson polished morocco. Original printed dust jackets over glassine wrappers. In the publisher's original box. A very fine set. Housed in a custom-made quarter morocco solander case.

Kipling was born in Bombay, India, to a British family. When he was five, he went to England but returned to India at the age of 17 and published his first collection of verse, *Departmental Ditties...* In 1892 he published the two *Jungle Books* and began work on *Kim*. In 1902 The Kipling family moved to Sussex, and he devoted the rest of his life to writing poetry and short stories.

DB 01827.

\$4,250

**One of 100 Copies  
Each Volume Signed by the Author**

KIPLING, Rudyard. *Rudyard Kipling's Verse*. Inclusive Edition 1885-1918. London: Hodder & Stoughton, 1919.

First edition, one of 100 copies, each volume signed and numbered by Rudyard Kipling. Three octavo volumes. Publisher's vellum. Each volume dressed in a blue-cloth, custom dust jacket. Inner hinges on volume one a little tender, still a near fine set.

Kipling composed many of his poems while living in the United States 1892-1897. His poems became famous for their lively, swinging rhythm. Typical are *Gunga Din* and *Mandalay*. The first tells of the courage of an Indian boy who is shot while carrying water to British soldiers in the thick of battle. *Mandalay* tries to capture the exotic atmosphere of the East. Kipling won the Nobel Prize for Literature in 1907.

DB 01851.

\$2,250

**"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

**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.

DB 01107.

\$9,500

**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.

DB 01105.

\$15,000

**"Such Vehicles are 'Marvelously Suitable to Represent  
the Pomp of Dandyism'"**

**LAMI, Eugene.** *Tribulations des gens à équipages.* Paris: Delpech, 1827.

First (only) edition. Oblong quarto. Complete suite of six hand-colored lithographed plates designed by Lami with lithography by Delpech. Bound to contemporary style in full dark green morocco. Overall, an excellent copy of an extremely rare suite of plates.

Extremely scarce, with no auction records in ABPC Index since 1923, and only four copies recorded by OCLC in institutional holdings worldwide.

"Lami's designs center chiefly on carriages, a point which Baudelaire did not forget in 'Le pientre de la vie moderne,' when he remarked that such vehicles are 'marvelously suitable to represent the pomp of dandyism'" (Ray, *The Art of the French Illustrated Book*, p. 203).

DB 01856.

\$2,250

**Scarce Awkward Clashes! Très Amusant!  
Inopportune Social and Personal Events**

**LAMI, Eugène.** *Les Contretems en Caricatures.* Paris: Gide fils, [Dec.]1823 - [Jan.]1824.

First edition. Oblong octavo. Twenty-four hand-colored lithographs mounted on stubs. Bound c. 1920 to contemporary style in three-quarter green linen over marbled boards. Fifth plate cut and mounted not affecting image in any manner. A fine copy.

An exceptionally scarce album, with no copies coming to auction within the last thirty-six years, and OCLC /KVK recording only three copies worldwide. We know of only one copy in private hands, sold to a client of ours ten years ago. This early album of broad caricatures hardly suggests what Lami was to become. He transposed Rowlandson's *Miseries of Human Life* [London, 1808], to French settings, in effect making new creations of them.

DB 01883.

\$3,750

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

**John Mills's "Flyers of the Hunt"**

**Illustrated by John Leech**

[LEECH, John, illustrator]. MILLS, John. *The Flyers of the Hunt*. Illustrated by John Leech. London: The "Field" Office, Strand; and Ward and Lock, 1859.

First edition. Small octavo. Six hand-colored etched plates (including frontispiece). Bound by Zaehnsdorf (stamp-signed on the verso of the front free endpaper) in half black morocco, ruled in gilt, over green marbled boards. Spine decoratively tooled and lettered in gilt in compartments. Top edge gilt. Spine sunned to a warm brown, some light wear to extremities. Otherwise a near fine copy.

DB 00424.

\$350

**Signed by Elmore Leonard**

**LEONARD, Elmore.** *Get Shorty*. [New York]: Delacorte Press, [1990].

First edition. Signed by the author on the title-page in blue ink. Octavo. Original quarter white linen over black boards. Front cover stamped in blind with a palm tree. Spine lettered in green. A fine copy. In the original color pictorial dust jacket.

"The best American writer of crime fiction alive' (*Newsweek*) outdoes himself in GET SHORTY, a novel that proves the successful crook has all the job skills required to make it in Hollywood. GET SHORTY features the real-life characters, scams, surprises, gunplay, and read-aloud dialogue you expect from Elmore Leonard, and something more: the benefit of his twenty years' experience in the film industry" (blurb on front flap of jacket).

DB 00354.

\$100

**Uncut in the Original Printed Wrappers**

**LEPRINCE, Xavier.** *Inconvéniens 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

**Limited to 750 Copies Signed by the Artist  
In an Artful Onlaid Binding by Christopher Lewis**

**[LEWIS, Christopher, binder]. RACKHAM, Arthur. SHAKESPEARE, William. LAMB, Charles and Mary.** *Tales From Shakespeare.* Illustrated by Arthur Rackham. London/New York: J.M. Dent / E.P. Dutton, 1909.

Limited to 750 copies signed and numbered by the artist. Quarto. Thirteen full color tipped-in plates, two full-page black and white illustrations, twenty headpieces and fourteen tailpieces in black and white. Bound c. early 1970s by Chris Lewis in full red morocco with a pictorial onlay of multi-colored morocco with painted highlights reproducing the plate, *Where is Pease-Blossom?* A fresh, crisp and very fine copy. Housed in a later custom drop-back clamshell box.

With an extra color plate not found in the trade edition. Masterful inlay and gilt work, integrating innovative highlights with paint.

DB 01954.

\$5,500

**The Missionary Position in Africa  
An Insider's Report**

**LIVINGSTONE, David.** *Missionary Travels and Researches in South Africa*;... London: John Murray, 1857.

First edition, third state. Octavo. Folding frontispiece, engraved portrait of Livingstone, twenty-one plates, folding printed table, two folding lithographed maps and numerous wood-engraved illustrations in the text. Original light brown morocco-grain cloth. Original brown coated endpapers. Minimal foxing to first and last few leaves, inner hinges expertly and almost invisibly repaired. An excellent copy.

David Livingstone (1813-1873) became a missionary and was sent to South Africa by the London Missionary Society in 1840. His contributions to European knowledge of African geography and ethnography remain virtually unequalled.

DB 01905.

\$2,250

**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).

DB 00559.

\$5,500

**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.

DB 00616.

\$4,500

**Considered To Be The Earliest Obtainable Edition of Malory's "Morte d'Arthur"  
In The Original Blind Stamped Calf**

**[MALORY, Sir Thomas].** *The Most Ancient and Famous History of the Renowned Prince Arthur King of Britaine...* London: Printed by William Stansby, for Jacob Bloome, 1634.

Sixth edition of Malory's *Morte d'Arthur*, with the language considerably modernized to Jacobean standards. Three parts, each with separate title-page and woodcut frontispiece of the Round Table, with King Arthur in the center and his Knights around him in a circle. Contemporary full blind-stamped speckled calf, with some expert and masterful restoration. This now extremely rare and highly desirable book is considered to be the earliest obtainable edition of Malory's "Morte d'Arthur." Housed in a full brown mottled calf, felt-lined clamshell case, decoratively tooled in blind, spine lettered in gilt.

DB 01872.

\$68,500

**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

**Into Africa Beautifully Bound  
The Winged and Furred Creatures of the Wild**

**MILLAIS, John Guille.** *A Breath from the Veldt.* With Illustrations by the Author, and Frontispiece by Sir J.E. Millais, R.A. London: Henry Sotheran, 1895.

First trade edition. Folio. Thirteen uncolored electro-engravings including frontispiece, twelve full-page black and white plates, 125 black and white text illustrations. Bound c. 1949 in half crimson morocco over pale red cloth ruled in gilt. Engravings exhibit light spotting to margins. A very small rub spot to lower board. Otherwise a fine copy. Housed in a cloth slipcase.

John Guille Millais (1865-1931) was an English artist, naturalist, gardener and travel writer. He traveled extensively around the world in the late Victorian period detailing wildlife often for the first time. *A Breath...*, based upon his trip to South Africa, was his second of seventeen books on his travels.

DB 01960.

\$1,250

**"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

**Twenty-Three Hand-Colored Lithographed Scenes on Twelve Plates  
by Henry Monnier Satirizing the Cardinal Sins**

**[MONNIER, Henry, illustrator].** [*Scènes du jour. Les Péchés Capitaux.*] [Paris: 1828-29].

Folio. Twelve numbered hand-colored lithographed plates (Plates 1-11 each with two captioned vignettes and plate 12 with one captioned vignette). Plates lithographed by Delpech. Bound to contemporary style in modern full dark green morocco, gilt. A fine copy.

An excellent copy of this astonishingly scarce series of plates. Per ABPC, there are no auction records for this title since at least 1923. OCLC reports no copies in institutional holdings worldwide. Marie 383-394.

DB 01867.

\$5,500

**Extremely Rare Monnier**

**MONNIER, Henri.** *Six Quartiers de Paris*. Paris: [François Séraphin] Delpech, 1828.

A rare suite of six hand colored lithographed plates, (without the hand colored lithographed title) otherwise complete as issued. Oblong quarto. Plate size: 11 x 14 1/8 inches (279 x 370 mm). Bound to contemporary style in full dark green morocco. Restoration to lower corner of plate four, otherwise a fine copy.

According to the ABPC Index, since 1923 only 3 copies have come to auction (1938, 1949, 1979). There are only three copies in institutional holdings worldwide. Monnier embarked on a series of albums in which he recorded the manners and humors of the city with unprecedented profusion. Between 1826 and 1830 he satisfied the insatiable demand for his designs with almost 500 lithographs, nearly all of which were drawn with a pen and colored by hand.

DB 01864.

\$2,250

**Two Extremely Scarce Monnier Suites  
Bound Together**

**MONNIER, Henri.** *Suite de sept lithographies au crayon*. Paris: Feillet, 1826-28 [together with] *Six lithographies au crayon*. Paris: Feillet, n.d. [1829].

First editions. Oblong folio. Seven uncolored lithographed plates, without title, as issued (*Suite de sept lithographies...*); six uncolored lithographed plates in black and white, nos. 1,2,3,4,6 reproduced from the series *Rencontres parisiennes*, without title page, as issued (*Six lithographies au crayon*). A total of thirteen lithographs. Bound to contemporary style in full dark green morocco. Gilt ruled borders. Gilt panel. Gilt lettering and ornaments to spine. Some foxing to margins, else attractive copies of scarce suites.

DB 01861.

\$1,750

**Amongst the Scarcest of All Monnier Suites**

**MONNIER, Henri.** *Vues de Paris*. Dessinées d'apres nature par... Paris: Delpech, 1829 [Bound With] *Galerie Contemporaine*. Paris: Delpech, (1828).

First edition. Oblong quarto. A rare suite of four hand-colored lithographed plates, including lithographed title page (*Vues de Paris*), along with the two (thus complete) hand-colored lithographed plates of *Galerie Contemporaine*. Bound to contemporary style in full dark green morocco. Gilt ruled borders. Gilt panel. Gilt lettering and ornaments to spine. A fine copy.

According to the ABPC Index, no copies of *Vues of Paris* have come to auction since 1923; eighty-nine years ago. OCLC notes only two copies in institutional holdings worldwide.

DB 01859.

\$2,750

**One of Monnier Great Albums  
Groveling Bureaucrats at Work, aka Idle**

**MONNIER, Henry.** *Moeurs Administratives*, Dessinées d'apres Nature par... Paris: Delpech, n.d. [1828].

First edition, series I (six plates) and II (twelve plates). Oblong quarto. Eighteen hand-colored lithographed plates. Engraved vignette title. Bound to contemporary style in full dark green morocco. Mild smudges, a few spots to margins. Otherwise an excellent copy of this scarce suite.

Scarce in the marketplace, with no copies at auction within the last thirty-six years.

In this album the artist shows a typical governmental office hour by our from eight to four and concludes with four salient scenes outside this time scheme. They show how far he was from being a 'stenographic copyist' or a "mirror".

DB 01857.

\$3,750

**A Fine Copy of Nicholson's Most Important Work**

**NICHOLSON, William, [artist].** *Characters of Romance...* London: William Heinemann, 1900.

First edition. Folio. Title page with dedication on the verso to William Ernest Henley and sixteen plates in various colors with brown backgrounds. Publishers or contemporary full hard grain navy morocco. Armorial bookplate of the Montefiore family on front pastedown. A near fine copy.

Considered by many to be Nicholson's most important work. The London true first is considerably less common than the American of the same date (OCLC locates 12 of the American but only one of the London, and of the nine copies to come up at auction in the last 25 years only one had the London imprint). Both imprints were originally issued loose in portfolios. Nicholson was known as 'the man who puts a thick black line round everything'.

DB 01690.

\$1,800

**First American Trade Edition**

**[NIELSEN, Kay, illustrator]. ANDERSEN, Hans.** *Fairy Tales by Hans Andersen*. Illustrated by Kay Nielsen. New York: George H. Doran, 1924.

First American trade edition. Quarto. Twelve plates, including frontis. Sixteen full-page black and white illustrations, initials, and tailpieces. Publisher's original black cloth with pictorial onlay to upper board. Silver lettering. Illustrated endpapers. A fine copy, with immaculate plates. Housed in a grey cloth slipcase.

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

DB 01958.

\$1,250

**Perhaps the Most Beautiful Children's Book Ever Published**

**[NIELSEN, Kay, illustrator. ASBJÖRNSEN, Peter Christen, and Jörgen Ingebreksten Moe].** *East of the Sun and West of the Moon...* 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 tipped-in 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.

DB 01684.

\$2,750

**Engravings of Dassier's Medals of the Sovereigns of England**

**[NUMISMATICS]. [DASSIER, Jean].** [An Explanation of Dassier's Medals of the Sovereigns of England]. [N.p.: n.d., ca. 1797].

Blank book with mounted engravings of thirty-three medals, including thirty-one medals by Jean Dassier of the Sovereigns of England from William I to George II, including Oliver Cromwell as well as medals of George III and Queen Charlotte. Twelvemo. [33] leaves, each with two mounted engravings showing the recto and verso of a medal. Bound in late eighteenth-century full red roan. An excellent copy.

Swiss medallist Jean Dassier (1676-1763) trained under his father Domaine Dassier (1641-1719), chief engraver at the Geneva Mint, and studied in Paris under Jean Mauger and Joseph Roettier. From 1711 he was assistant engraver at the Geneva Mint and in 1720 succeeded his father as chief engraver.

DB 00053.

\$1,750

**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 rebacked, 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*).

DB 00640.

\$8,500

**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



**The Extremely Rare  
Glorious Triumph of the Victorious Banner of Christ**

**PASCOLI, Gabriello.** *Il Glorioso trionfo et la vittoriosa insegna...*Ferrara: appresso Giulio Cesare Cagnacini et fratell, 1587.

First edition. Small octavo. Contemporary limp vellum. Manuscript title to spine. Expected soiling to vellum. Crucifix doodles to front free endpaper. Remains of original leather ties. Otherwise a remarkably clean and fresh copy in its original sixteenth century vellum binding.

OCLC/KVK note only two copies in libraries worldwide. No copies have come to auction within the last thirty-six years. Not found in the BM - Catalogue of Italian Books 1465-1600.

DB 01819.

\$1,500

**Scarce Pre-Political Philipon Devastates  
The French Upper Class With Scathing Satire**

**PHILIPON, Charles. TRAVIES, C.J., etc.** *Album Pour Rire.* Paris: Chez Ostervald, n.d. [c. 1828-29]

First issue. Oblong folio. Twelve hand-colored lithographs, ten numbered, two unnumbered. One suite (unidentified) in the ongoing series, Albums Pour Rire, by Philipon. The numbered plates contain three to six captioned vignettes each. Bound to contemporary style in full dark green morocco. Gilt ruled borders. Gilt panel. Gilt lettering and ornaments to spine. Some foxing to margins not affecting text, otherwise an attractive copy of a scarce suite.

It appears that the Album pour Rire suites were never collected into separate volumes; there are no records in OCLC/KVK, nor auction records in ABPC.

DB 01881.

\$3,250

**Limited to 525 Copies Signed by Pogany**

**POGANY, Willy (illustrator).** *Tannhauser.* A Dramatic Poem by Richard Wagner... London: G.G. Harrap & Co., n.d. [1911].

Limited to 525 copies signed and numbered by the artist. Quarto. Sixteen mounted color plates. Full vellum, pictorially stamped in gilt. A fine copy with only a bit of light staining to spine.

Pogany was a prolific Hungarian illustrator. 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. The publication of Pogány's *Tannhauser* was the first act in his trilogy of masterworks focused on Wagner's Germanic tales, and one of the quintet that is considered his finest work. Pogány illustrated *The Rubáiyat of Omar Khayyám*, *The Rime of the Ancient Mariner*, *Tannhäuser*, *Parsifal*, and *Lohengrin*.

DB 01774.

\$2,250

**One of Pogany's Masterpieces  
Limited to 525 Copies Signed by the Artist**

**POGANY, Willy (illustrator). ROLLESTON, T.W. WAGNER, Richard.** *The Tale of Lohengrin...* London: G.G. Harrap, n.d. [1913].

Limited to 525 copies signed by the artist, this being copy no. 90. Quarto. Eight tipped-in color plates, numerous full page color illustrations. Full vellum, pictorially gilt-stamped. A fine copy. Housed in a blue cloth slipcase.

The publication of Pogány's *Lohengrin* was the final act in his trilogy of masterworks focused on Wagner's Germanic tales, and one of the quintet that is considered his finest work. That commitment to ongoing innovation resulted in an incredible suite of illustrations, including color lithographs, monotone and marginal illustrations and the delightful tipped-in color plates included in *Lohengrin*.

DB 01772.

\$2,000

**An Eye-Popping Pop-Up Book  
"Exquisite, Sentimental Beauty"**

**[POP-UP BOOK]. WEEDON, L.L. HARDY, E. Stuart.** *The Land of Long Ago.* A Visit to Fairyland with Humpty Dumpty. With Pen-and-Ink Illustrations by E. Stuart Hardy. London - New York: Ernest Nister - E.P. Dutton, n.d. [1898].

First edition. Oblong quarto. Six chromolithographed pop-up plates. Black and white text illustrations. Quarter red cloth over full color pictorial boards. A magnificent copy, completely untouched.

Ernest Nister was based in Nuremberg, Germany. In 1888 he established a London office and soon issued pop-up, moveable, and panorama books operating until c. 1917. Nister animated his pages with simple slats, dimensional scenes, and remarkable pinwheel mechanics. With these basic paper tools, he created fantastic transformations.

DB 01752.

\$2,000

**Christmas Card, for the Year 1936**

**Signed by Beatrix Potter**

**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.

DB 00952.

\$3,500

**First Edition in the Original  
Printed Glassine Dust Jacket  
Enjoy With Cakes and Ale**

**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.

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

**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.

DB 00675.

\$8,500

**First Published Edition of  
"The Tailor of Gloucester," in the  
Rare Original Printed Glassine Dust Jacket**

**POTTER, Beatrix.** *The Tailor of Gloucester*. London: Frederick Warne and Co., 1903.

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

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

DB 00665.

\$17,500

**First Edition of "Benjamin Bunny,"  
in the Original Printed Glassine Dust Jacket**

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

First edition. Twelvemo. Color frontispiece and twenty-six color plates. Original tan boards. Color pictorial label on front cover. Correct color pictorial endpapers (Quinby Plate II). Minimal darkening to board edges. Otherwise a near fine copy.

In the original glazed paper glassine dust jacket with an advertisement on the rear panel for "The Peter Rabbit Books" listing five titles, including *The Tale of Benjamin Bunny* and *The Tale of Two Bad Mice* under "New Books for 1904." The top (3/8 inch) and bottom (7/8 inch) of the jacket spine (including the price) are missing, as well as a small piece missing on the back panel. Linder, p. 424. Quinby 6. V & A 1581.

DB 00667.

\$8,500

**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.

DB 00733.

\$11,500

**The Sequel to Peter Rabbit...**

**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.

*The Tale of Benjamin Bunny* is the sequel to *The Tale of Peter Rabbit*. It tells the story of Peter's return to Mr. McGregor's garden with his cousin Benjamin, to retrieve the clothes that he lost there during his previous adventure...Quinby 6. Linder, p. 424. V & A 1581.

DB 01757.

\$1,500

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

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

First edition, later issue. Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Original green boards ruled and lettered in white on front cover and lettered in white on spine. Color pictorial label on front cover within a blind rectangular panel with arrowhead corners, outlined in blind. Color pictorial endpapers (Quinby Plate VII).

This appears to be a slightly later issue with the endpapers for *The Tale of the Flopsy Bunnies* which was the next book published in 1909. A near fine copy. Linder, p. 427. Quinby 14. V & A 1589.

DB 00679.

\$950

**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.

DB 00523.

\$1,350

**First Edition**

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

First edition. Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Quinby Plate X endpapers as called for. Original cream boards with color pictorial label on front cover. Small abrasion to front cover. Light soiling to boards. Otherwise a near fine copy.

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

DB 01068.

\$950

**Inscribed at the Time of Publication  
in the Very 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.

DB 01527.

\$9,500

**Hog Wild  
First Edition**

**POTTER, Beatrix.** *The Tale of Pigling Bland.* London and New York: Frederick Warne and Co., 1913.

First edition. Twelvemo. Color frontispiece and fourteen color plates (included in pagination). Black and white vignette on title-page and thirty-seven black and white vignettes in the text. Quinby Plate XII endpapers as called for.

Original light green boards stamped in brown. Color pictorial label on front cover. Spine mildly cocked. One corner a bit rubbed. An occasional light spot of foxing. Otherwise an attractive, near fine copy. Quinby 22.

DB 01070.

\$850

**First Edition of "The Tale of the Flopsy Bunnies"**

**POTTER, Beatrix.** *The Tale of the Flopsy Bunnies.* London: Frederick Warne and Co., 1909.

First edition, first or second printing, with the Notice Board in the illustration on p. 14. Twelvemo. Color frontispiece and twenty-six color plates (included in pagination). Black and white vignette on title-page. Original gray-green boards ruled and lettered in white on front cover and lettered in white on spine. Color pictorial label on front cover within a triangular blind panel (with curved sides and rounded points) outlined in blind. Color pictorial endpapers (Quinby Plate VII). Spine very slightly faded, otherwise a near fine copy.

"1909 appears on the front of the title-page of the first three printings. The Notice Board in the picture on page 14, of the market-garden scene, is believed to have been taken out soon after publication as a 1909 copy has been seen without this Notice Board (probably a third printing)" (Linder).

DB 01758.

\$1,100

**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. Linder, p. 429. Quinby 20. V & A 1664.

DB 00687.

\$6,250

**First Edition of "Timmy Tiptoes"**  
**(Through the Tulips?)**

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

First edition. Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Original dark green boards ruled and lettered in white on front cover and lettered in white spine. Cover pictorial label on front cover within a blind arch-shaped panel outlined in blind. Color pictorial endpapers (Quinby Plate X). A near mint copy.

"Once upon a time there was a little fat comfortable grey squirrel, called Timmy Tiptoes... and he had a little squirrel wife called Goody" Linder, p. 429. Quinby 20. V & A 1664.

DB 00768.

\$1,100

**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.

DB 00668.

\$6,500

**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...[together with]* One Autograph Letter, Signed, and One Leaf of Manuscript. London: [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 unusually fine copy in immaculate condition. ALs dated August 18, 1935, Ms leaf of Forward hand-penciled and signed by Potter.

An extraordinary and charming archive documenting the final stage of an extraordinary career: Beatrix Potter was 69 years old when she undertook this project. The holograph leaf is a true rarity; it is highly unusual to find manuscript text by Beatrix Potter.

DB 01646.

\$8,500

**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'.

DB 01561.

\$3,250

**A Complete Set of**  
**Arthur Rackham's Christmas Books**

**[RACKHAM, Arthur, illustrator]. MOORE, Clement C.** *The Night Before Christmas*; **RUSKIN, John.** *The King of the Golden River*; **ROSSETTI, Christina.** *Goblin Market*; **BROWNING, Robert.** *The Pied Piper of Hamelin.* Philadelphia: J.B. Lippincott & Co., n.d., [1931-34].

All first American trade editions. Octavo. With a total of twelve color plates and sixty-five drawings in black and white. Two volumes bound in original green cloth and two in original maroon cloth. Original dust jackets.

Superior in format to the first English trade editions, which are bound in stiff paper wrappers, with dust jackets reproducing the wrappers rather than the plates. Jackets with a bit of wear otherwise a fine set. *The Night Before Christmas* in the original (U.K. edition) dustjacket.

DB 01893.

\$1,350

**A Superb Original Arthur Rackham Watercolor Drawing for Hans Andersen's "Fairy Tales"**

**RACKHAM, Arthur (1867-1939).** "Just as the swineherd was taking the eighty-sixth kiss." [N.p.: n.d., ca. 1932]. Original pen-and-ink and watercolor drawing for the color plate facing p. 84, illustrating the fairy tale "The Swineherd" in Arthur Rackham's *Fairy Tales by Hans Andersen* (London: [1932]). Signed at lower left. Image size: 11 13/16 x 9 1/16 inches; 300 x 231 mm. Matted, framed, and glazed.

This highly detailed pen-and-ink and watercolor drawing depicts the swineherd, "that is to say, the Prince (but, of course, they did not know that he was not a real swineherd)," and the Princess sitting just outside the pigsty, kissing, with three pigs in the pigsty at lower left, five maids of honor standing around them at right counting the kisses, and the Emperor watching them from behind a brick fence.

DB 00026.

\$45,000

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

**[RACKHAM, Arthur, illustrator]. ANDERSEN, Hans Christian.** *Fairy Tales by Hans Andersen...* Philadelphia: David McKay Co., 1932.

First American trade edition. Large octavo. Twelve full-page color illustrations and fifty-nine black and white drawings. Publisher's rose red cloth. Original color pictorial dust jacket. In publisher's box. A fine copy in a very near to mint dust jacket.

"The undertaking that meant most to him in the early '30s was his edition of Hans Andersen's *Fairy Tales*. Rackham visited Denmark in 1931, sketched busily visiting farms and local museums. "At one farm he went into the pigsty. 'But an indoor pigsty. No good for Andersen's Swineherd. And that's a mercy. For the stench was so appalling that I thought I should be sick." (Derek Hudson, *Arthur Rackham*, pp. 131-132).

DB 01894.

\$1,350

**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.

DB 00581.

\$4,500

**One of Rackham's Crowning Achievements**  
**First Trade Edition, Bound by Bayntun**

**[RACKHAM, Arthur]. [BAYNTUN of Bath, binders]. GRIMM, Jakob and Wilhelm.** *Little Brother & Little Sister and Other Tales.* London: Constable & Co., 1917.

First trade edition. Tall octavo. Twelve color plates tipped-in on grey stock with captions, forty-three black and white drawings. Bound ca. 1960 by Bayntun of Bath in full blue calf. Spine labels in brown and tan morocco. A few plates with faint crease at corner, otherwise a 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. In these twelve colour plates we find the most astonishing versatility of style, and an exquisite pitch of execution." (Gettings. Arthur Rackham, pp. 116-117).

DB 01900.

\$850

**First English Trade Edition**

**[RACKHAM, Arthur, illustrator]. BIANCO, Margery Williams.** *Poor Cecco...* London: Chatto & Windus, 1925.

First English trade edition (no English limited edition was issued). Quarto. Seven mounted color plates and twenty-four drawings in black and white. Original orange cloth pictorially stamped and lettered in red. Front pastedown with bookplate removed and ink signature erased. Otherwise a very good copy.

The text, with the same plates and drawings, first appeared in magazine form in *Good Housekeeping*, beginning in May 1925. Margery Williams Bianco's third children's book, the much admired *Poor Cecco* (1925), is the story of a wooden toy, a 'loose-jointed thing like a dog', who gets out of the toy cupboard and has a lengthy series of adventures with his friend Bulka the rag puppy. The first edition was illustrated by Arthur Rackham.

DB 00463.

\$475

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

**[RACKHAM, Arthur, illustrator]. BIANCO, Margery Williams.** *Poor Cecco...* 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.

DB 01093.

\$7,500

**SWFD Seeks LTR w/SWMD  
The Rackham-Illustrated Edition**

**"A Difficult Title To Find in Good Condition"**

**[RACKHAM, Arthur, illustrator]. BROWN, Abbie Farwell.** *The Lonesomest 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).

DB 01580.

\$1,750

**"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. *The Two Old Ladies...* may be taken as the earliest book in a style which we would not recognize as being Rackham's.

DB 01579.

\$850

**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.

DB 00597.

\$2,500

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

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

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

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

DB 01550.

\$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).

DB 01502.

\$1,450

**First Trade Edition  
Exceedingly Scarce in the  
Original Pictorial Dust Jacket**

**[RACKHAM, Arthur, illustrator]. [GRIMM, Jakob and Wilhelm].** *Little Brother & Little Sister* And Other Tales. Illustrated by Arthur Rackham. London: Constable & Co., 1917.

First trade edition. Octavo. Twelve mounted color plates, including frontispiece. Forty-three black and white drawings. Pictorial end-papers. Publisher's green cloth with gilt lettering and pictorial stamping. Original tan dust jacket. A near fine copy. Several of the color plates have light creases in the lower corner. The dust jacket, which is scarcely seen in any condition, is split on the front spine crease - but is now safely protected against any further damage by its brodart cover.

DB 01887.

\$1,450

**A Wonderful Book - A Wonderful Copy  
In the Exceptionally Scarce Original Dust Jacket**

**[RACKHAM, Arthur, illustrator]. HAWTHORNE, Nathaniel.** *A Wonder Book*. Illustrated by Arthur Rackham. New York: George H. Doran, 1922.

First USA trade edition. Tall octavo. Twenty-four full-page color illustrations, including sixteen mounted plates with captioned tissue guards. Twenty black and white text drawings. Publisher's red cloth, pictorially gilt-stamped. Original pink dust jacket, pictorially printed in red on the front cover. A bright, fine copy in the exceptionally rare dust jacket (spine of dust jacket faded).

The text block and illustrations are identical to the first London editions.

In over forty years we have never seen this book in its dust jacket.

DB 01888.

\$600

**One of 500 Copies, Signed by Arthur Rackham**

**[RACKHAM, Arthur, illustrator]. MALORY, [Sir Thomas].** *The Romance of King Arthur and His Knights of the Round Table*. Abridged from Malory's *Morte d'Arthur* by Alfred W. Pollard. Illustrated by Arthur Rackham. London: Macmillan and Co., 1917.

Edition de Luxe. Limited to 500 copies numbered and signed by the artist. Quarto. Sixteen mounted color plates, with descriptive tissue guards, and seventy drawings in black and white. Original full vellum over boards pictorially stamped and lettered in gilt on front cover and spine. Top edge gilt. A fine copy.

"Rackham turned to his own copy of Beardsley's *Morte D'Arthur* and, following the pattern of the Beardsley version, drew square and rectangular chapter headings up and down the page... though Rackham could not resist the occasional wryly humorous touch such as a barking dog or a jester's head."

DB 01845.

\$4,850

**Amongst "Rackham's Best Book Illustrations"  
In the Scarce Dust Jacket**

**[RACKHAM, Arthur, illustrator]. PHILLPOTTS, Eden.** *A Dish of Apples*. With Illustrations by Arthur Rackham. London & New York: Hodder & Stoughton, [1921].

First trade edition. Octavo. Illustrated with three full-page illustrations in color and twenty-three drawings in black and white. Publisher's original rose-gray cloth pictorially stamped in brown. Pictorial end papers. Original pictorial dust jacket reproducing in three colors the design on the front cover. A fine copy, scarce in a superb dust jacket with the mildest of wear.

Work found within this book is reflective of the artist's maturity and confidence, Rackham's pictures "tending to be less coloured drawings...[and] gradually becoming more and more like paintings" (Gettings, *Arthur Rackham*, p.139).

DB 01890.

\$600



**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 American Trade Edition  
"Frightening...Grandeur and Vision"**

**[RACKHAM, Arthur, illustrator]. POE, Edgar Allan.** *Tales of Mystery and Imagination* by Edgar Allan Poe...Philadelphia: J.B. Lippincott Co., [1935].

First American trade edition. Large octavo. Twelve color plates with descriptive tissue guards. Seventeen full page black and white illustrations. Publisher's red linen. Lettered and pictorially stamped in gilt. Pictorial endpapers. An excellent copy in a fine dust jacket.

According to Rackham, the illustrations he provided for Poe's *Tales of Mystery and Imagination*, in 1935, frightened even him, and whilst this might only be expected when a fine illustrator meets a fine and frightening text... The best plates are... indicative of a grandeur and vision one might not so far have perceived in Rackham... Perhaps not a book or set of illustrations for a night's reading in bed, alone.

DB 01891.

\$600

**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.

DB 01619.

\$1,750

**When Irish Elves Are Smiling  
It's an Arthur Rackham Spring  
With the Lilt of Irish Fairies  
You Can Hear the Goblins Sing**

**[RACKHAM, Arthur, illustrator]. STEPHENS, James.** *Irish Fairy Tales*. London: Macmillan & Co., Ltd, 1920.

First trade edition. Quarto. Sixteen full color plates with captioned tissue guards, twenty-one drawings in black and white. Elegantly bound in full forest green crushed morocco (possibly by Stikeman of New York). Spine sunned to warm brown, otherwise a fine copy.

Rackham's two great books of the twenties were James Stephens' *Irish Fairy Tales* of 1920 and Shakespeare's *Tempest* of 1926... Beyond the softness of style and inventiveness, the most striking thing about the colour plates for *Irish Fairy Tales* is the felicitous and appropriate use of celtic borders.

DB 01899.

\$850

**Signed Limited Edition  
In the Original Glassine Dust Jacket**

**[RACKHAM, Arthur, Illustrator]. SWINBURNE, Algernon Charles.** *The Springtide of Life...* London: William Heinemann, [1918].

Edition Deluxe limited to 765 numbered copies signed by Arthur Rackham. Large quarto. Nine full color tipped-in plates with captioned tissue guards and fifty-two black and white text illustrations. Publisher's quarter vellum over parchment boards. Front cover and spine lettered and decorated in gilt. A bright and fine copy in the rare and fragile original glassine dust jacket.

The signed limited edition contains one extra colored plate that is not found in the trade edition - the frontispiece. "Mr. Arthur Rackham, one whose delicate and romantic fancy is in sensitive harmony with Swinburne's, and who understands, no less than he did, how "Heaven lies about us in our infancy." (Edmund Gosse).

DB 01956.

\$2,500

**Signed Limited Edition of  
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.

Limited Editions of 1150 copies, each signed and numbered by Arthur Rackham, these being copy nos. 327 and 834 respectively. Two quarto volumes. Together sixty-four color plates. Uniformly bound by Bayntun Rivi re (ca. 1930) in full black morocco. Gilt ruled borders, corner devices, compartments. Gilt rolled edges, broad gilt turn-ins. All edges gilt. Spines uniformly sunned to warm brown. An occasional lightly toned leaf. Otherwise an excellent set, attractively bound in a manner befitting the stunning design, layout, and illustrations of these volumes.

DB 01826.

\$2,850

**A Scarce Pas De Deux:  
Rackham Does Wagner  
And They Both Wear Dust Jackets**

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

First trade editions. Two quarto volumes. Together sixty-four color plates, all mounted on tan paper, with descriptive tissue guards and twenty-three drawings in black and white. 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. Top edges stained brown. Pictorial endpapers. Minimal rubbing to extremities. Near fine copies in their original, scarce dust jackets.

DB 01892.

\$2,200

**First Trade Edition, Unrecorded Variant  
In Publisher's Deluxe Full Suede Binding**

**[RACKHAM, Arthur, illustrator]. Aesop's Fables.** A New Translation by V.S. Vernon Jones with an Introduction by G. K. Chesterton and Illustrations by Arthur Rackham. London: William Heineman, 1912.

First trade edition, unrecorded deluxe binding. Octavo. Thirteen color plates, including frontispiece, with captioned tissue guards, fifty-three black and white drawings, nineteen full page. Publisher's original full limp brown suede. Front cover pictorially decorated in blind and lettered in gilt. With the original glassine dust jacket and the publisher's original printed box. A fine copy with the glassine jacket a little wrinkled yet wholly intact (tape repair to read panel), and box very lightly soiled but still near fine.

Binding variant unrecorded by Latimore and Haskell, and Riall.

DB 01801.

\$1,750

**A Superlative Copy  
With Illustrations by Arthur Rackham**

**[RACKHAM, Arthur, illustrator]. Queen Mab's Fairy Realm.** Illustrated by H. Cole, A. Garth Jones, H.R. Millar, A. Rackham & R. Savage. London: George Newnes Ltd., 1901.

First edition. Octavo. Sixty-seven black and white full-page and text illustrations, including five by Arthur Rackham (two full-page). Color frontispiece and title page illustrations by Reginald Savage.

Publisher's original blue cloth pictorially stamped in gilt and green with gilt lettering to upper board and spine. Pictorial endpapers by A. Garth Jones, printed in green, all edges gilt. Small neat bookplate of George Fleming on front pastedown. Spine very slightly cocked. The mildest hint of wear to spine extremities. Otherwise an outstanding, unusually clean, bright, and fine copy.

DB 01802.

\$600

**In the Original Printed Dust Jacket**

**[RACKHAM, Arthur, illustrator]. FOUQUE, De La Motte.** *Undine*. By De La Motte Fouqu . Adapted from the German by W.L. Courtney. London: William Heinemann, 1909.

First trade edition. Tall octavo. Fifteen full-page color mounted illustrations, thirty black and white text illustrations. Publisher's blue cloth, pictorially gilt-stamped. Dust jacket. Near fine in the similar - and very scarce - dust jacket.

"The water-sprite Undine, has been adopted and brought up by an old fisherman and his wife who have lost their own child. She meets the knight Huldbrand, who comes to the fisherman's cottage; the two fall in love and Undine marries him, only then revealing that she is not human. By the marriage she gains a soul..." but then matters go from bad to worse...

DB 01886.

\$850

**Rackham on Swift**  
**First American Trade Edition - Rare in Dust Jacket**

[RACKHAM, Arthur, illustrator]. SWIFT, Jonathan. *Gulliver's Travels* Into Several Remote Nations of the World. New York: E.P. Dutton & Co., 1909.

First American trade edition. Octavo. Twelve full color plates, including frontispiece. Two black and white full-page illustrations. Tailpieces. Publisher's maroon cloth, pictorially gilt-stamped. Original light gray dust jacket pictorially decorated and lettered in black on front cover and spine. A bright, fine copy in a near fine, price-clipped dust jacket.

"It is a tribute to Swift's style, and to the tradition of graphic reportage which generations of illustrators had built around the book, that Rackham did not depart more rigorously into a quaint, fantastic Rackhamerie...[and lose] the mordant force of the original Swift" (Gettings, Arthur Rackham, p. 91)

DB 01889.

\$650

**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.

DB 00654.

\$17,500

**The Classic American "Mother Goose"**

[RICHARDSON, Frederick, illustrator]. [GROVER, Eulalie Osgood, editor]. *Mother Goose*. The Volland Edition. Arranged and Edited by Eulalie Osgood Grover. Illustrated by Frederick Richardson. Chicago: Published by P.F. Volland & Co., [1915].

First Volland edition. Large quarto. With 108 full-page color illustrations. Original light blue cloth lettered in gilt on front cover. Front cover with large elaborately cut-out color pictorial label laid into a matching blind panel. Color pictorial endpapers. Apart from some slight fading to the cover and spine this is a near fine copy.

Frederick Richardson (1862 - 15 January 1937) was an American illustrator of the late nineteenth and early twentieth centuries, perhaps best remembered for his illustrations of Mother Goose and the works by L. Frank Baum.

DB 01927.

\$550

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

[RICHARDSON, Samuel]. *Paméla*, ou la vertu récompensée. 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 masterful and highly attractive binding to the classic tale of the search for The Holy Grail, beautifully designed and illustrated by Pogany. A very fine copy. Housed in a quarter red morocco clamshell case.

DB 01906.

\$9,500

**In The Original Printed Dust Jacket**

**[ROBINSON, Charles, illustrator]. SHELLEY, Percy Bysshe.** *The Sensitive Plant...* London: William Heineman, 1911.

First Charles Robinson-illustrated edition. Quarto. Eighteen full color tipped-in plates. Publisher's original pictorial green cloth lavishly gilt-stamped. In the scarce original dust jacket with chip at spine head and upper edge of rear panel. A tight, bright, and fine copy. The binding and the dust-jacket have the imprint of Lippincott at the foot of the spine. This US distribution, printed in England is identical in every other way to the Heinemann imprint.

"No more tastefully illustrated book of verse could be desired than the elaborately artistic edition of Shelley's *Sensitive Plant*, illustrated with much richness of coloring and gracefulness of design by Mr. Charles Robinson."

DB 01862.

\$1,250

**One of 150 Large Paper Copies on Japon Vellum**

**[ROBINSON, Charles, illustrator]. STEVENSON, Robert Louis.** *A Child's Garden of Verses...* London: John Lane, The Bodley Head, 1896.

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

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

DB 01507.

\$2,250

**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. 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 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.

DB 01606.

\$4,500

**The Course of True Love Never Did Run Smooth**

**[ROBINSON, W. Heath, illustrator]. SHAKESPEARE, [William].** *Shakespeare's Comedy of A Midsummer-Night's Dream...* London: Published by Constable & Co., 1914.

First trade edition, third issue (bound in 1919). Large quarto. Twelve color plates and forty-seven full-page black and white drawings. Original quarter tan linen. A near fine copy. Original dust jacket.

It is the black and white illustrations that dominate the book and they fall into two main groups, the woodland scenes and the drawings of the rustics. The colored illustrations are very much an integral part of the book, providing variety of texture and tone, and if anything fulfill a supporting function in the overall scheme. With their subdued coloring and incidental subjects they add to the atmosphere of the book without becoming the focus of attention.

DB 00461.

\$1,250

**A Majestic Edition - Limited to 350 Copies  
Signed and Numbered by the Artist**

**ROSSETTI, Christina. HARRISON, [Emma] Florence (illustrator).** *Poems.* London-Glagow-Bombay: Blackie and Sons Ltd, 1910.

Limited to 350 copies numbered and signed by the artist. Large quarto. Thirty-six mounted color plates. Thirty-four mounted black and white plates. Publisher's full vellum pictorially stamped in gilt. Original ribbon tie. A fine copy in a canvas dust jacket with spine label.

Emma Florence Harrison (1887-1914) specialized in illustrating poetry and children's books in a later Pre-Raphaelite style influenced by William Morris. Christina Georgina Rossetti (1830-1894), English poet wrote a variety of romantic, devotional, and children's poems. She is best known for her long poem *Goblin Market*, her love poem *Remember*, and for the words of the Christmas carol *In the Bleak Midwinter*.

DB 01773.

\$2,750

**"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.

DB 01539.

\$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.

DB 00303.

\$4,000

**Plato and Socrates  
In an Elegant Arts and Crafts Binding**

**[SANGORSKI & SUTCLIFFE (Binders)].** *Plato and Socrates.* London: Arthur L. Humphreys, 1907.

Attractive reprint of William Whewell's translation of portions of Plato's Dialogues on the Death of Socrates, originally published in 1860 at Cambridge and here reprinted for Humphreys' Royal Library Belles Lettres series. Octavo.

A handsome, contemporary binding by Sangorski & Sutcliffe in elegant full russet morocco in the Arts and Crafts style. The covers feature intersecting gilt rules forming squares, small leaf tools and green morocco dot inlays, a central lozenge composed of gilt leaves and circles around an inlaid green dot at center. With the bookplates of the renowned book collectors, Cortland Field Bishop and Abel E. Berland. A very fine copy.

DB 01920.

\$2,500

**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

**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 "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'...

DB 00381.

\$6,500

**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 of an extremely rare book.

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.

\$17,500

**"Romeo, Oh, Romeo! Where for Art Thou?"**

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

**[SHAKESPEARE SOURCE]. BANDELLO, Matteo, and BELLEFOREST, François de, and BOISTEAU, Pierre.** *XVIII Histoires Tragiques...* Paris: Laurens Chancelier, 1564.

Third collected edition containing the source material for Shakespeare's Romeo and Juliet. Small octavo. Seventeenth-century full speckled calf, expertly rebounded to style. A wonderful copy of an extremely rare book.

OCLC/KVK record only one copy in libraries worldwide. No copies have been at auction during the last thirty-six years. Only two known copies of this 1564 edition. Bandello's Romeo and Juliet is found in Book III, p. 73. This then, is much ado about something, something very special, a rare and rich opportunity to possess the original source for arguably the most famous and celebrated tragic drama in the English language.

DB 01840.

\$8,500

**First Elzevier Edition**

**[SHAKESPEARE SOURCE]. FLORUS, [Lucius] Publius Annaeus.** *L. Annaeus Florus [Works]*, CL. Salmasius, addidit Lucium Ampelium. & cod. M.S. nunquam antehac editum. Lugd. Batav. [Leiden]: apud Elzevirios, 1638.

First Elzevier edition, second issue. Twelvemo. Engraved illustrated title-page, headpieces, tailpieces, initials. Contemporary vellum. Yapp edges. Manuscript title to spine. Bookplate. Quarter inch wormhole to [ii-vii, 2]. Occasional early and neat underlinings. Small loss to spine head/upper board at joint. Otherwise an excellent copy in its original seventeenth century vellum binding.

Scarce in the marketplace; no copies have come to auction within the last thirty-six years.

DB 01785.

\$2,500

**A Scarce Original, Autobiographical Drawing**

**Not to be Pooh-Pooh'ed**

**SHEPARD, E[rnest] H.** *Boccherini's Minuet and the Caliph of Baghdad* [N.p.: n.d.].

Original pen-and-ink drawing by renowned illustrator Ernest H. Shepard of renowned illustrator Ernest H. Shepard at age seven, with his sister Ethel, a few years older, depicting them in practice during a screeching violin lesson. Signed with initials at lower left. Matted, framed and glazed.

A delightful image of Shepard's childhood, which originally appeared in his autobiography, *Drawn from Memory* (1957), and was later reproduced only once, on page twenty-seven of *The Work of E.H. Shepard* by Rawle Knox (1979). Found on page thirty-three of *Drawn from Memory*, it is captioned, "My little fingers never seemed to be in the right place."

DB 01938.

\$4,500

**Scarce in Dust Jacket**

**SMYTHE, Gladys. PATRICCHIO, Catherina, illustrator.** *The Fairy Scales*. London: T.C. & E.C. Jack, [1917].

First edition. Quarto. Ten full-page color plates, including frontispiece. Illustrated endpapers.

Publisher's cream cloth, front cover decoratively bordered and lettered in green and with color plate pasted onto front cover. Spine lettered in green. Pictorial endpapers printed in green. Original tan dust jacket very slightly worn at extremities.

The ten stories contained in this volume are: *The Golliwog's Lesson; How the Sun kept his Promise; The Angel Children's Garden; The Fairy Scales; How Stories were made; White Heather; The Little Brown Bulb; The Grateful Poppy Fairy; The Old, Old Man; How Tina Cleaned her Temper.*

DB 01834.

\$950

**The True First Edition in English**  
**From its Publisher-Inventor**  
**In the Original Chromolithographed Box**

**[SPEAKING PICTURE BOOK].** *The Speaking Picture Book...*N.p. [Germany]: TB [Theodor Brand], [1880].

First edition in English, possibly slightly later printing. Large quarto. Eight chromolithograph plates. Nine pull-strings activate the sound of animals and children (crying). Original red pictorial cloth. Housed in the extremely scarce publisher's original pictorially chromo-lithographed box. A bright, clean, and fine copy.

All books speak to us on some level. It doesn't get more basic, however, than that found in *The Speaking Picture Book*, a movable book considered to be the first of its kind and magnificent. That any copies have survived is wondrous. With the original chromolithographed box, a miracle.

DB 01914.

\$3,000

**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. An excellent 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".

DB 01688.

\$8,500

**Stanley's Last African Expedition**

**STANLEY, Henry M[orton].** *In Darkest Africa or The Quest, Rescue, and Retreat of Emin, Governor of Equatoria...* London: Sampson Low, Marston, Searle and Rivington, 1890.

First edition. Two octavo volumes. Frontispieces, wood-engraved plates, text illustrations, three folding color maps, one color profile sketch, and one folding table. Original reddish brown cloth. Pictorial endpapers. Overall, an excellent and very bright copy.

Stanley's last African expedition began in 1887. After a 3,000 mile journey, he reached Zanzibar in late 1889. "The difference between journalism and literature is, that journalism is unreadable and literature is unread" (Oscar Wilde on *In Darkest Africa*).

DB 00725.

\$1,350

**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.

DB 00036.

\$32,500

**"Teeming with Colourful Scenes of Dramatic Events and Imaginative Portraits of the Leading Revolutionaries"**

**[SULLIVAN, Edmund J., illustrator]. CARLYLE, Thomas.** *The French Revolution. A History...* London: Chapman and Hall, 1910.

One of 150 numbered copies, signed by the artist. Two quarto volumes. Thirty-three black and white plates and one hundred and twenty-four portraits in the text. Original quarter vellum over natural linen boards. Spines very slightly soiled, still a near fine set.

Edmund J. Sullivan, born in 1869 was a contemporary of Sidney S. Sime, Arthur Rackham, Frank Barngwyn, Charles Robinson and Maxfield Parrish. His first book illustration was for *A London Garland* in 1895, which also contains illustrations by Arthur Rackham. *The French Revolution* is perhaps his greatest work... and the only one that we know of that was signed by him.

DB 01799.

\$1,250

**As Opposed to Songs Without Music**  
**First Edition with Tarrant Illustrations,**  
**Scarce in the Original Dust Jacket**

**TARRANT, Margaret W., illustrator. STEVENSON, R.L.** *Songs With Music*. From 'A Child's Garden of Verses' by ... Illustrated by Margaret W. Tarrant. Music by Rev. Thomas Crawford, B.D.. London: T.C. & E.C. Jack, Ltd., n.d. [c. 1915].

First edition. Quarto. Color frontispiece, color headpieces, black and white text illustrations. Publisher's quarter cream cloth over paper boards with laid-on color illustration. Original gray paper dust-jacket with pasted-on color illustration (same as on the cover). Slight offsets to endpapers from dust jacket. Dust jacket very slightly soiled, with closed tear at top edge of rear panel. Still a wonderful copy.

DB 01831.

\$350

**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

**A Wonderful Nineteenth-Century Jacquard Weaving Manuscript**  
**with 106 Fabric Samples Affixed**

**[TEXTILE MANUSCRIPT]. [BERGIER, M.].** *Cours de theorie pour le tissage [Lectures on the Theory of Weaving]*... Fait par M. Bergier. [Lyon]: 1898.

Calligraphic manuscript in French with numerous detailed illustrations of weaving patterns and looms and with 106 fabric samples affixed. Large folio. Contemporary quarter green roan. A wonderful example, exceptionally fine and clean. Housed in a matching cloth slipcase.

This amazing and highly technical manuscript, which Bergier completed under Berjon, displays an incredible amount of detail and precision. It contains numerous diagrams of looms and of Jacquard punch cards, weaving pattern cards, and written instructions for setting up looms for a variety of patterns.

DB 00645.

\$9,500

**First Edition of the Author's First Book**

**THOMAS, Dylan.** *18 Poems*. London: Published by The Sunday Referee and The Parton Bookshop, [1934].

First edition, second issue, of the author's first book. One of the second 250 copies bound up about a year after the first issue and published on February 21, 1936. Octavo. With an extra Parton Press advertisement leaf tipped in. Printed by The Favil Press. Original black cloth. A near fine copy. In the original dust jacket.

The first issue of this book was published in December 1934, when 250 of 500 printed sets of sheets were bound up and sold. The second issue, consisting of the remaining 250 sets of sheets, was not bound up until February of 1936. It is identifiable by its rounded spine, the page tipped-in between the half-title and title page (blank on recto and advertising three books on the verso), and the Dutch gilt on its spine, which is prone to fading.

DB 00301.

\$1,850

**First Edition, First Printing**  
**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).

DB 00541.

\$19,500



**A Wonderfully Ethereal Watercolor  
from the Master of Children's Fantasy Illustrators**

**TIMLIN, William M.** "The Fairy Walk." Original pen, ink and watercolor drawing, titled on lower left hand corner, signed on lower right hand corner and marked with Timlin's owl device. Image size: 20 5/8 x 12 1/2 inches: 525 x 320mm. Matted, framed and glazed.

It is quite possible that this drawing is a finished watercolor for *The Building of a Fairy City*. It is beautifully executed and very large, drawn with finesse and detail, indicative of an important work. Even though this drawing is dated 1920, three years before *The Ship that Sailed to Mars* was published, Timlin had been working on drawings for *The Building of a Fairy City* for many years previous to the publication of his first book.

DB 01904.

\$16,500

**A Very Fine Ernest Nister Transformation Book  
In Its Original Printed Dust Jacket**

**[TRANSFORMATION BOOK] [WEATHERLY, Fred E.].** *Our Darlings' Surprise Pictures*. [A Novel Panorama Picture Book]. London: Ernest Nister [n.d., ca. 1895].

Eight color transformation pictures with verses by Fred E. Weatherly. Black and white illustrations throughout. Small folio. Original color glazed pictorial boards. A very fine copy.

Over the past forty-five years I have handled many, many Transformation books but I have never had a copy of this title. (DJB)  
Ernest Nister's major contribution to the field was a large number of 'dissolving' picture books - developing further the earlier, rather rudimentary items produced by Dean - in which an illustration changed into a completely different scene at the pull of a tab.

DB 01761.

\$2,250

**A Remarkably Nice Copy In The Original Cloth**

**TROLLOPE, Anthony.** *Barchester Towers*. In Three Volumes. Vol. I. [II. III.] London: Longman, Brown, Green, Longmans, & Roberts, 1857.

First edition, first issue (with "tattooed" for "tabooed" on page 269, line 24 in the second volume). Three octavo volumes. No half-titles called for in Vols. II and III. Three leaves of publisher's ads in vol. 1; One leaf of publisher's advertisements in vol. 3; half-title in vol. 1 only, as called for. Publishers first issue binding of original light brown cloth. The inner hinges on all three volumes have been expertly repaired and the spine ends strengthened (not repaired). The spines are very slightly and uniformly faded.

A very good and remarkably nice copy of this early and extremely important Trollope novel. Rare in the original cloth, particularly so in the first issue binding.

DB 01762.

\$13,500

**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 'Percyross,' which stands for Beverley, where Trollope's failed and embittering bid for a seat in parliament took place.

DB 01386.

\$950

**Often Found "Exceptionally Dirty"  
Here, Exceptionally Clean and Bright**

**TROLLOPE, Anthony.** *The Small House at Allington*. London: Smith, Elder and Co., 1864.

First edition in book form, with first printing points in Volume I. No half-titles, as published. Eighteen wood-engraved plates by Dalziel after J.E. Millais. Original dark green wave-grain cloth. An excellent and very bright copy of a title often found "exceptionally dirty" (Sadleir). Housed in a green silk covered slipcase.

The last comparable copy was the Bradley Martin copy, which was sold at Sotheby's NY on May 1, 1990, for \$8,800. First appeared in the *Cornhill Magazine* from Sept 1862 to Apr 1864. The fifth book in the Barssetshire series, which follows the romantic entanglements Lily Dale, who lives in the eponymous "small house" with her widowed mother and her sister, Bell.

DB 01699.

\$8,750

**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.

DB 00299.

\$6,500

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

**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 issue. 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.

DB 00568.

\$9,500

**To And Of The Publishers Twain Loved To Hate**

**TWAIN, Mark (1835-1910).** *Autograph note written in black ink to [Elisha] Bliss* dated Nov. 30/[18]99 regarding *Following the Equator* (1 page). Together with a clipped signature "S.L. Clemens / Mark Twain" and a portrait photograph, and illustrated plate [ca. 1899]. Framed and glazed.

"Nov. 30/99 / Dear Bliss: / Please send me in care Chatto, a copy of "Following The Equator" / How does the Harper assignment affect you - to your inquiry or otherwise. / Truly yours / SLC"

Elisha Bliss (1822-1880) was Twain's first publisher; his American Publishing Company was a by subscription only publishing house that from 1867 through 1880 issued all of Twain's books. Twain's London publisher was Andrew Chatto (1841-1913).

DB 01045.

\$4,500

**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.

DB 01033.

\$1,500

**Jean Joseph Vadé's "Oeuvres poissardes,"  
with Four Engraved Plates after Monsiau Printed in Colors**

**VADÉ, J[ean] J[oseph].** *Oeuvres poissardes* de J.J. Vadé... Paris: Chez Defer de Maisonneuve...De l'Imprimerie de Didot le jeune, [l'An IV] 1796.

Large quarto. Four color-printed engraved plates by A. Clément after M. Monsiau. Bound by De Samblanx & J. Weckesser in full red scored calf. A fine copy. Housed in a marbled board slipcase.

Jean Joseph Vadé (1720-1757) was an "author of humorous verse, parodies, light comedies, in which he made free use of the coarse jargon of the fish-market. His *La Fileuse* (1752), a parody of the opera *Omphale* (of the same year), was a marked success. Beaumarchais in his *Le Mariage de Figaro* borrowed some ideas from Vadé's *Le Trompeur trompé*" (*The Oxford Companion to French Literature*).

DB 00500.

\$2,500

**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.

DB 00808.

\$650

**19th C. Traveler In A Hurry**  
**First Edition in English of "Around the World in Eighty Days"**

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

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

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

DB 00404.

\$1,350

**The Man With Cats in the Belfry**  
**Takes Asylum in Nursery Land**

**WAIN, Louis.** *To Nursery Land with Louis Wain*. Edited by Edric Vrendenburg... With Verses by Clifton Bingham, S.K. Cowan, etc. etc. London, Paris, Berlin-New York-Montreal: Raphael Tuck & Sons, n.d. [1909].

First edition. Quarto. Illustrated throughout in color and black & white. Publisher's pictorial cloth. A bit of minor rubbing to extremities, otherwise a fantastic copy. "Father Tuck's Golden Gift Series No. 805."

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.

DB 01750.

\$1,250

**Merry Times with the Wild Cat-Man**

**WAIN, Louis. BLACK, Dorothy. FLOYD, Grace C.. GALE, Norman.** *Merry Times with Louis Wain. Stories in Prose & Verse by Dorothy Black, Grace C. Floyd, Norman Gale & Others.* [Father Tuck's "Golden Gift" Series No. 839.] London: Raphael Tuck & Sons, Ltd., n.d. [1916].

First edition. Quarto. Full-color frontispiece (His Mother's Present), Forty-eight black & white and two-color text illustrations throughout. Quarter red cloth over pictorial boards. Neat gift and ownership signatures to front free endpaper.

Only one copy has come to auction within the last thirty-six years. No copies recorded by OCLC/KVK.

DB 01798.

\$750

**Onward, For Kitten and Country**

**WAIN, Louis.** *Frolics in Catland*. Father Tuck's "Travels in Fairyland" No. 9071. [Verses by Norman Gale]. London: Raphael Tuck & Sons, Ltd., n.d. [c. 1905?].

First edition. Oblong quarto. With eight full-page and numerous color text illustrations. Verses by Norman Gale. Quarter red cloth over pictorial paper boards. Illustrated endpapers. Child's neat signature to ownership page. Fore-edge of first leaf neatly strengthened with tissue. Some edge and corner wear, slight toning to endpapers, still an excellent copy.

Not in Dale. Unrecorded by Wood.

DB 01795.

\$1,750

**Rare Cats Meow the Three "R"s**

**WAIN, Louis. WOODHOUSE, S. C.** *Cats at School*. Illustrated in 21 Coloured Plates by Louis Wain. With Verses by S. C. Woodhouse, M.A. (Oxon). London: George Routledge & Sons, Limited, n.d. [1911].

First edition. Tall octavo. With twenty full-page color plates, including frontispiece. Quarter green cloth over color pictorial, heavy-card stock boards. Some soiling to boards, upper corners creased. Otherwise, an excellent copy.

At the end of the nineteenth 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.

DB 01797.

\$1,950

**"Never Sit On Your Tail, It Spoils the Fur"**

**WAIN, Louis (1860-1939).** "*Leap-frog.*" [N.p.: n.d., ca. 1915]. Original pen, ink, and watercolor drawing. Signed at lower right. Image size: 13 3/8 x 10 1/2 inches; 340 x 265 mm. Matted, framed, and glazed.

A wonderful example of a Louis Wain original watercolor drawing, depicting two cats, a brown tabby cat dressed as a policeman and a black cat with white markings on his face and white paws dressed as a jester and leaning on a cane, playing leap-frog on a sidewalk in front of a barber's shop, the door reading "Combs./Tonsorial/Artist/Hair Cut. 6d./Shaving. 6d./Wigs." There are three signs in the window behind them: "Mouse/Hair/Wash," "Keep Your/Fur Clean/and Your/Nose Cold," "Never Sit/on your Tail/it Spoils the/Fur." A highly colorful and playful example.

DB 01145.

\$12,500

**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).

DB 00270.

\$9,500

**Felonies Against Felines Afoot?**

**WAIN, Louis.** "*The Good Puss.*" [N.d., ca. 1910]. Chromolithograph. Image size: 15 1/2 x 24 inches; 390 x 600 mm. Slight cockling, mounted to the image, title cartouche to lower right, framed and glazed.

A delightful Wain chromolithograph depicting a pubescent cat in red bow tie, proudly holding a fork in his right hand with an impaled mouse on it, being walked by his father to "Dame Tibby's School," accompanied by nine adolescent cats of dubious class, character or attitude.

Providing a dark edge to an otherwise playful image is a small sign at the entrance to Mrs. Tibby's which reads: "Cat's Meat Men Please Ring Here," suggesting that the cats enrolled at Mrs. Tibby's entered the front door as students and left through the back door as sausage.

DB 01144.

\$1,750

**An Unique Copy With Four Original Signed Watercolor Designs  
by John Absolon**

**Used for the Engravings Within the Book**

**WALTON, Sir Isaac.** *The Complete Angler*. Or, The Contemplative Man's Recreation, of Izaak Walton and Charles Cotton. Edited by John Major. London: D. Bogue, 1844.

Sixth (titled fourth) John Major edition, a unique copy, with four signed watercolors by John Absolon. Quarto, each leaf mounted onto large, window-paned sheets to match the size of the original art. Twelve steel engravings, nine of which are after designs by John Absolon and new to this edition. Seventy-four woodcuts by John and Mason Jackson. Early twentieth century binding by Riviere & Son in full forest green levant morocco. From the renowned collection of John T. Spaulding, with his small, distinctive bookplate. A fine copy.

DB 01876.

\$4,500

**A Growing Pleasure in the Outdoor Life**

**WHITE, Gilbert.** *The Natural History and Antiquities of Selborne...* London: Printed by T. Bensley for B. White and Son, 1789.

First edition, complete with errata leaf. Quarto. Folding engraved frontispiece, engraved title vignette, and six engraved plates (one folding). Contemporary full tree calf. A beautiful copy. Housed in a cloth slipcase.

Gilbert White naturalist, was born on 18 July 1720 at the vicarage, Selborne, Hampshire. Extensive as [his] learning was, White retained a growing pleasure in the outdoor life and during his schooldays he began the exploration of southern and central England that in later life was to earn him the sobriquet the Hussar Parson...If it was a delight in literature that gave White his literary clothes, it was to his second pursuit, hunting, that can be traced to his sense of the natural world as an encounter full of mystery and beauty, waiting to be observed and recorded....

DB 01700.

\$3,750

**First Philadelphia Edition  
With Scarce Advertisement at Front**

**WHITMAN, Walt.** *Leaves of Grass.* Philadelphia: Rees Welsh & Co., 1882.

First Philadelphia edition, following all points, with scarce Rees Welch & Co. advertisement for Walt Whitman's Books tipped-in to front pastedown endpaper. Octavo. Engraved portrait with tissue guard. Publisher's original olive cloth, with Whitman signature in gilt to upper board. Mild wear to extremities, spine slightly darkened. Upper hinge starting yet firm. Otherwise an excellent copy.

A reprint of the Boston: Osgood, 1881-82 edition (Osgood, under pressure from the Massachusetts Attorney General, ceased to issue the book), but incorporating sixteen minor text corrections. BAL 21419.

DB 01739.

\$500

**"Not for Children, but for Childlike People  
from Eighteen to Eighty"**

**WILDE, Oscar.** *The Happy Prince* And Other Tales. Illustrated by Walter Crane and Jacomb Hood. London: David Nutt, 1888.

First edition, one of 1,000 ordinary paper copies. Small quarto Frontispiece and two plates by Walter Crane. Six headpieces by by Jacomb Hood.

Original Japanese vellum boards, pictorially stamped with design by Hood and lettered in red with publisher's device in red. Small bookseller's ticket to front pastedown endpaper. Spine very slightly darkened and with minimal wear to top, otherwise, an excellent copy.

"Wilde said of the book 'an attempt to mirror modern life in a form remote from reality... not for children, but for childlike people from eighteen to eighty'".

DB 01901.

\$3,950

**Portrait, Portrait on the Wall,  
Who's the Most Corrupt of All?**

**WILDE, Oscar.** *The Picture of Dorian Gray.* London-New York-Melbourne: Ward Lock and Co., 1891.

Edition De Luxe, limited to 250 copies signed and numbered by the author on large, handmade Van Gelder paper. Small quarto. Quarter art parchment over rough gray beveled boards. Very slight toning to spine, with short split at top of upper joint. Spine extremes bumped with tiny chip at foot. A near fine copy of a very fragile book rarely found in better condition. Half green morocco clamshell case.

*The Picture of Dorian Gray*, the only published novel by Oscar Wilde, originally appeared as the feature story in Lippincott's Monthly Magazine in the July 1890 issue. Wilde later revised this edition, making several alterations, and adding six new chapters for this, the first edition in book form.

DB 01843.

\$34,500

**"Only Dull People are Brilliant at Breakfast."  
One of Only 1000 Printed**

**[WILDE, Oscar].** *An Ideal Husband.* by the Author of Lady Windermere's Fan. London: Leonard Smithers and Co., 1899.

First edition, limited to 1,000 copies. Small quarto. Original mauve cloth, with board and spine decorations by Charles Shannon. Unopened. Spine very faintly sunned and gilt lettering a little dull, otherwise a fine copy.

Blackmail, corruption, public versus private honor are the themes to this comedy which debuted in 1895. Wilde initially sent the completed play to the Garrick Theatre, where the manager rejected it, but it was soon accepted by the Haymarket Theatre. "I always pass on good advice. It is the only thing to do with it. It is never of any use to oneself (An Ideal Husband).

DB 01841.

\$3,250

**Bound by A.J. Cox of Chicago**  
**His Copy Extra-Illustrated with 119 Portraits and Views**

**[WOFFINGTON, Peg]. MOLLOY, J. Fitzgerald.** *The Life and Adventures of Peg Woffington.* With Pictures of the Period in Which She Lived. London: Hurst and Blackett, Publishers, 1884.

First edition. Two octavo volumes. Extra-illustrated with 119 mostly engraved portraits and views. The portraits are of literary figures and actors. Late nineteenth-century full olive green crushed levant morocco delicately paneled in gilt with a floral design, in the style of Roger De Coverly. Spines very slightly and uniformly faded to brown. A fine set.

Actress Peg Woffington scored a sensational success as Sir Harry Wildair in Farquhar's *The Constant Couple* in 1739. Born poor in Dublin, her beauty and acting were said to be mesmerizing.

DB 00576.

\$1,750

**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

**One of Twenty-Five Specially Signed Copies**  
**Specially Bound by Zaehnsdorf**

**[ZAEHNSDORF, binder]. [GLOVER, Michael, editor]. HENNELL, George.** *A Gentleman Volunteer*... London: Heinemann, [1979].

First edition. Large octavo. Six double-sided photographic plates and several maps and plans in the text. One of twenty-five copies signed by Michael Glover and Sir Antony Read and specially bound by Zaehnsdorf in full black morocco. Original pictorial dust jacket bound in at end. A fine copy. Housed in the original fleece-lined black cloth slipcase.

"Of this edition 25 copies have been reserved by arrangement with the Publisher's for fine binding by Zaehnsdorf. This is copy number 9 which has been specially bound for David Brass".

DB 00860.

\$1,750

**One of Fifteen Specially Signed Copies**  
**Specially Bound by Zaehnsdorf**

**[ZAEHNSDORF, binder]. HOLDEN, Edith.** *The Country Diary of an Edwardian Lady*... London: Michael Joseph/Webb & Bower, [1977].

Quarto. Color text illustrations. One of fifteen copies signed by Edith Holden's great niece, R. Rowena Stott, and specially bound by Zaehnsdorf in three-quarter green morocco. Spine very slightly faded. Otherwise a fine copy. Housed in the original fleece-lined matching marbled board slipcase with green morocco tips. A fine copy.

"Of this edition 15 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".

DB 00861.

\$1,500

**One of Twenty Copies Signed by Ralph Thompson**  
**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".

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\$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*





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