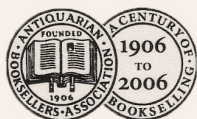


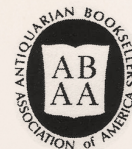
David Brass Rare Books

Catalogue # 125

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Groucho Marx*

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This catalogue was prepared by:

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

CHAPTER ONE

Children's Literature



DARWIN, Bernard and Elinor Darwin. *The Tale of Mr. Tootleoo*. London: The Nonesuch Press, n.d. [Dec. 1925].

“Children see magic because they look for it.”
- Christopher Moore



**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.

\$8,500



**"The Morbid Imaginings of Poe's Extraordinary
Genius...The Drawings are Extremely Beautiful"**

[CLARKE, Harry, illustrator]. POE, Edgar Allan. *Tales of Mystery and Imagination.* Illustrated by Harry Clarke. London: George G. Harrap & Co., [1928]. Reprint of the second trade edition (the first with color plates). Quarto. Eight color plates, twenty-four black and white plates, and twenty-seven decorative tail-pieces and vignettes. Original black cloth with pictorial paper label on front cover. Minor wear to extremities. Some very light foxing to endpapers. **A very good copy.**

The morbid imaginings of Poe's extraordinary genius are depicted without any attempt to soften their weird effects... At the same time the drawings are extremely beautiful... a wealth of delicate and intricate design such as few other living artists can command.

DB 02422.

\$750

**Inscribed by the Author and Artist
In the Scarce Dust Jacket**



DARWIN, Bernard and Elinor Darwin. *The Tale of Mr. Tootleoo.* London: The Nonesuch Press, n.d. [Dec. 1925]. First edition, first impression, inscribed upon publication on the front blank by the authors. Small oblong quarto. Twenty-two full page color lithographed plates by Elinor Darwin. Publisher's original tan pictorial paper boards. **In the scarce original light green dust jacket.** [Together with]: *Tootleoo Two.* London: The Nonesuch Press, n.d. [Oct. 1927]. First edition. Small oblong quarto. Twenty full page color lithographed plates by Elinor Darwin. Publisher's original pictorial paper boards. **Near fine copies.**

"Mr. Tootleoo... is very much 'in the round' and as fresh and brisk as a child... could desire. Its tale is excellent, its verse simple and witty, and its pictures are delicious." (Nonesuch prospectus, Christmas 1925). Dreyfus 27 & 45.

DB 02269.

\$950

**One of 1000 Numbered Copies
Signed by the Artist/Author
With Designs Not Found in the
First English Edition**



DULAC, Edmund. *Contes et Légendes des Nations Alliées, recueillis et illustrés par Edmond Dulac.* Paris: L'Édition D'Art H. Piazza, (1917). First edition in French, one of 1,000 numbered copies signed by Dulac. Quarto. Fifteen mounted color plates with captioned tissue guards, and ten decorated initials, ten tailpieces, and decorative bands to text designed by Dulac. Publisher's original pictorial wrappers designed by Dulac. Miniscule wear to spine extremes. **An exceptionally fine copy.**

First edition in French of *Edmond Dulac's Fairy Book: Fairy Tales of the Allied Nations* (1916), with the same number of color plates as the first English edition but with the addition of initials, tailpieces, and decorative bands by Dulac exclusive to this issue.

DB 02201.

\$1,500

**"Preserves To 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 Persian 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.

\$950

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 design from the front cover of the book** (some foxing and slight wear to box).

DB 00517.

\$1,750



**The Publisher's Copy, No. 1. Inscribed By Dulac
And with an Original Watercolor**

[DULAC, Edmund, illustrator]. ANDERSEN, Hans [Christian]. *Stories from Hans Andersen...* London: Hodder and Stoughton, [1911]. Edition de Luxe. Limited to 750 numbered copies, **the preeminent copy, Number One, the publisher's copy with an original watercolor on the title page and inscribed by Dulac.** Large quarto. Mounted color frontispiece, with descriptive tissue guard printed in black, and twenty-seven mounted color plates. Original vellum over boards. Silk ties lacking. Housed in a quarter black morocco slipcase. A spectacular copy, the most desirable and very fine.

The preeminent copy, inscribed by the artist to J.E. Hodder-Williams. The watercolor, a brilliant circular miniature of a comely Renaissance princess in profile. It remains unknown whose face graces the portrait but we suspect that it is of Hodder-Williams' wife, Ethel.

DB 02384.

\$16,500



**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.

\$3,800



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. New silk ties. **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-colored 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 02434.

\$3,250

With Plates and Designs Not Found in the English Edition



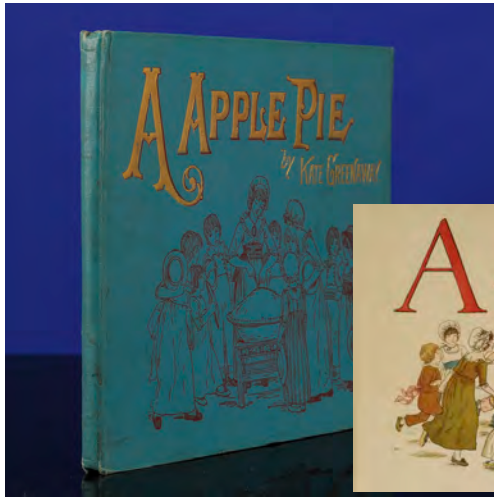
[DULAC, Edmund, illustrator]. *Sindbad le Marin* et d'autres contes des Mille et Une Nuits. Illustrés par Edmond Dulac. Paris: L'Édition D'Art H. Piazza, (1919). First edition in French, limited to 1,500 numbered copies. Quarto. Twenty-seven mounted color plates with wide decorative borders, and captioned tissue guards. Title-page features Dulac's elaborate yellow border design of flowing vines, scrolls, extending spikes; the limitation page features a Dulac-designed decorative frame enclosing the limitation statement. Both designs are exclusive to this edition. Publisher's original printed blue wrappers. **A fine copy.**

Contains four color plates not found in the English edition of 1914: These plates were previously published in various other Dulac illustrated books under different captions.

DB 02200.

\$1,250

The Book John Ruskin Hated In the Scarcest Binding Variant



GREENAWAY, Kate. *An Apple Pie*. London: George Routledge and Sons, [1886]. First edition. Oblong quarto. Twenty color illustrations. Publisher's original blue pictorial cloth with title lettering in gilt. Mild wear to extremities otherwise a bright, clean, and excellent copy.

In this, the rarest, scarcely seen binding variant, the pictorial boards are blue, not green, possess board illustrations different than those of Schuster & Engen 1a, and have each page backed with linen paper.

"Ruskin... considered the project to be a personal affront, an insult to their friendship. He wrote a series of outraged letters: 'I am considerably vexed about Apple Pie...' '... All your faults are gaining on you...'" (Engen, p. 141).

DB 02228.

\$950

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



**Signed by the Artist
The Finest Copy We Have Ever Seen
In the Very Scarce Printed Dust Jacket**

[MACKENZIE, Thomas, illustrator]. RANSOME, Arthur. *Aladdin and His Wonderful Lamp...* London: Nisbet & Co., n.d. [1919]. Limited to 250 numbered copies signed by the artist. Large quarto. Twelve full color tipped-in plates. Publisher's full white cloth, pictorially gilt. In the scarce dust jacket. **A fine and magnificent copy, bright, crisp, and clean inside and out.**

The finest copy we have ever seen in over forty-five years and the only copy we've ever seen in the extremely scarce printed dust jacket. We are aware of only one copy in dust jacket coming to auction within the last thirty-seven years and it was heavily chipped. Copies seen at auction without the dust jacket had certain condition issues. We believe this copy to be the standard by which all other copies should be judged.

DB 02503.

\$7,500

**Limited French Edition of Kay Nielsen's
*Hansel and Gretel***



[NIELSEN, Kay, illustrator]. GRIMM, [Jacob and Wilhelm]. *Fleur-de-Neige et d'autres contes de Grimm.* Illustrations de Kay Nielsen. Paris: L'Édition d'Art, [n.d., ca. 1925]. Limited to 2,400 numbered copies. Large quarto. Twelve mounted color plates, with tissue guards. Original tan pictorial wrappers. **A fine copy.**

Contains twelve of the twenty-two fairy tales in the English edition. This edition contains the same twelve color plates as the English edition, but not the ten black and white plates. However, it does contain decorative title border, head- and tail-piece vignettes, and initials not found in the English edition.

DB 02243.

\$1,500

**First Trade Edition of
*"Fairy Tales by Hans Andersen"***



[NIELSEN, Kay, illustrator]. ANDERSEN, Hans [Christian]. *Fairy Tales by Hans Andersen.* Illustrated by Kay Nielsen. London: Hodder and Stoughton, [n.d., 1924]. **First trade edition.** Large quarto. Twelve mounted color plates. Original light blue cloth pictorially stamped and lettered in gilt. Mild wear to extremities. Otherwise a near fine copy.

In an attempt to reinvigorate the market for gift books after the war, Hodder & Stoughton resumed the publishing of Kay Nielsen's books, though on a more modest scale. In 1924 they published a work that Nielsen had begun in 1912, *Hans Andersen's Fairy Tales*, including sixteen stories illustrated with twelve watercolors. Nielsen returned to London, and in 1925 his final book for Hodder & Stoughton, *Hansel and Gretel*, appeared with twelve color plates.

DB 02421.

\$1,850



Perhaps the Most Beautiful Children's Book Ever Published

[NIELSEN, Kay, illustrator. ASBJÖRNSEN, Peter Christen, and Jørgen 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" (The Oxford Companion to Fairy Tales).

DB 01684.

\$2,500



Limited to 600 Copies, Signed and Numbered by the Artist

[NIELSEN, Kay, illustrator]. GRIMM, [Jacob and Wilhelm]. *Hansel and Gretel and Other Stories by the Brothers Grimm.* New York: George H. Doran. **First American limited edition, comprised of 600 copies numbered and signed by the artist.** Large quarto. Twelve mounted color plates, with descriptive tissue guards. Ten black and white plates. Title and initials letters printed in red and black. Quarter vellum over orange cloth. Joints gently cracked at upper third of spine. A bit of wear to spine head and tail. Small chip to spine label with some loss of gilt to lettering. Internally fine. A very good copy, indeed.

"Nielsen returned to London, and in 1925 *Hansel and Gretel*, appeared with twelve color plates". (Susan E. Meyer, *A Treasury of the Great Children's Book Illustrators*, p. 206).

DB 01735.

\$2,500



One of 150 Copies With an Extra Suite of Plates

[NIELSEN, Kay, illustrator]. JACQUES, Henry. *Sous le Signe du Rossignol.* Conte de Henry Jacques. Illustré par Kay Nielsen. Paris: L'Édition D'Art H. Piazza, 1923. First edition, limited to 150 copies with extra suite of plates, out of a total edition of 1,500. Quarto. Nineteen mounted color plates, with the extra suite of loose color plates (in the original glassine wrapper) mounted for framing loosely inserted at back. Publisher's original card wrappers with Nielsen designs to front and rear covers. **A fine copy.**

French poet and novelist, journalist, sailor, and musicologist Henry Jacques (1886-1973) is primarily known for *La Symphonie Héroïque. Poèmes* (1921); *Le voyageur de nuit* (1922); *Sous le signe du rossignol* (Under the Sign of the Nightingale, 1923), a tale for children; *Jean-François de Nantes, bois en couleurs d'Antral* (1928); and *Cap Horn. Poèmes et proses autobiographique* (1935).

DB 02205.

\$3,000



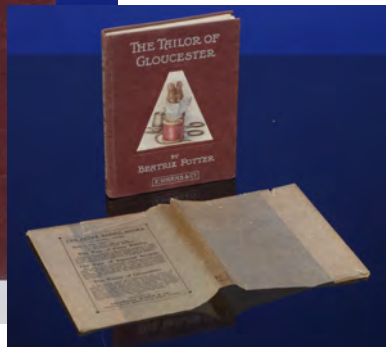
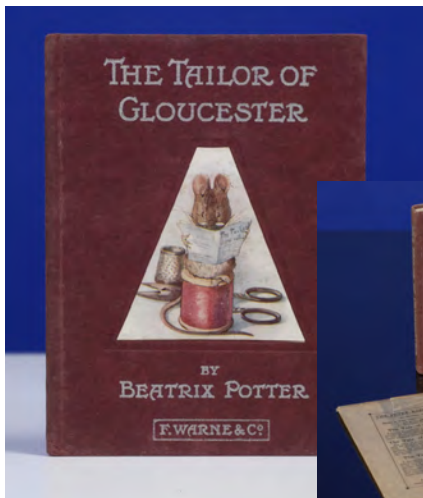
**The First American Book
Genuinely for the Enjoyment of Children**

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 rebaked 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.

\$21,000



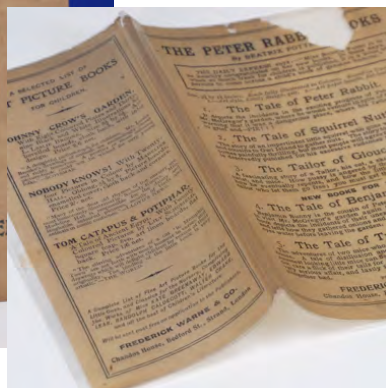
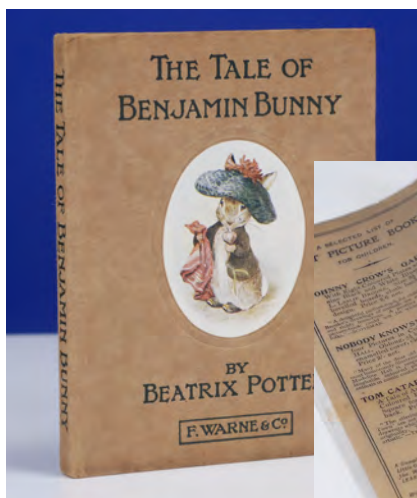
**First Published Edition of
"The Tailor of Gloucester"
Rare Original Printed Glassine Dust Jacket**

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.

\$16,500



**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.

\$7,500



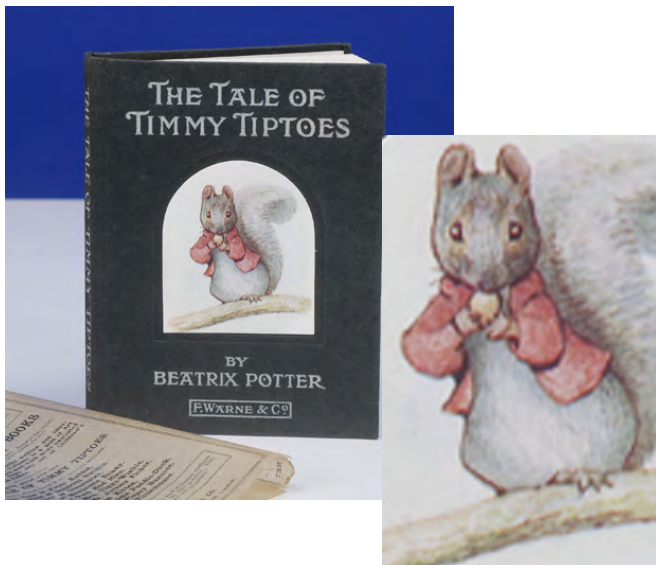
**First Edition of "The Tale of Mr. Tod,"
in the Rare Original Printed Glassine Dust Jacket**

POTTER, Beatrix. *The Tale of Mr. Tod.* London: Frederick Warne and Co., 1912. First edition. Twelvemo. Color frontispiece and fourteen color plates. Black and white vignette on title-page and forty-one black and white vignettes in the text. Original gray boards decoratively stamped and lettered. Large color pictorial label on front cover. Color pictorial endpapers. Top half-inch and lower seven eighths of inch of jacket spine missing. Two-inch clean tear on front panel. An excellent copy in a custom-made, felt-lined quarter green morocco clamshell case. (Quinby Plate XI).

A near fine copy. In the rare original glazed paper glassine dust jacket printed in black. Linder, p. 429. Quinby 21. V & A 1605.

DB 02419.

\$4,500



**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.

\$5,800



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

[RACKHAM, Arthur]. BROWN, Abbie Farwell. *The Lonesome Doll.* Illustrated by Arthur Rackham. New York: Houghton Mifflin, 1928. First edition illustrated by Rackham, published only in America. Octavo. Title page, frontispiece and two full page illustrations in rose and greenish-blue, twenty-six black and white drawings. Original tan, pictorially stamped, cloth. **A remarkably fresh, clean, and exceptionally fine copy.**

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

DB 01559.

\$950



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.

\$4,500



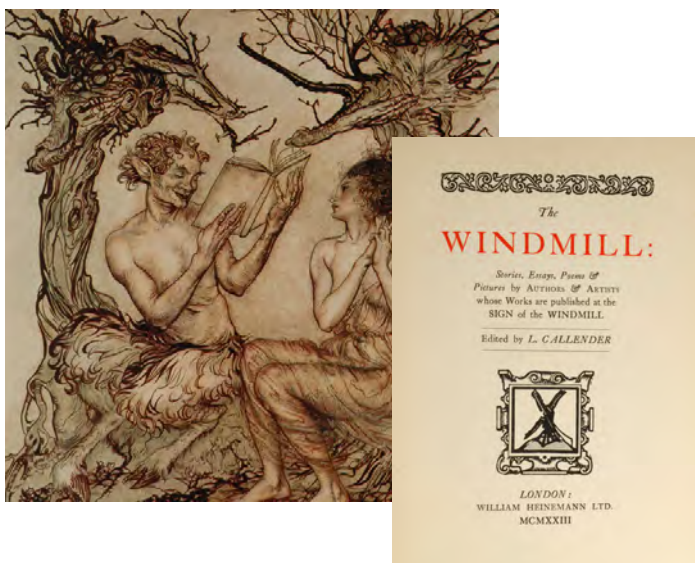
**Rare Publisher's Sample
Preceding the First Edition**

[RACKHAM, Arthur, illustrator]. POE, Edgar Allan. *Tales of Mystery and Imagination* by Edgar Allan Poe. Illustrated by Arthur Rackham. London: George G. Harrap & Co., Ltd. [1935]. Publisher's salesman's sample copy (preceding the first edition). Large octavo. Two full-page color plates with descriptive tissue guards and two full-page black and white illustrations. Original gilt decorated black cloth. Original printed dust jacket which is a little worn at the lower spine and extremities. A near fine copy.

A great rarity. These were obviously produced in minimal quantity for the publisher's salesman to solicit advance orders from bookshops. It also has a different Rackham design which actually appears in the printed book on page 83. "In over forty-five years of specializing in the illustrated works of Arthur Rackham I have never seen another one of these." DJB.

DB 02214.

\$1,500



**Rackham Tilting at the Windmill
Limited to 500 Copies**

[RACKHAM, Arthur, contrib. artist]. [THOMPSON, Hugh, contrib. artist]. [ALDIN, Cecil, contrib. artist]. CALLENDER, L. (editor). *The Windmill*. Stories, Essays, Poems & Pictures by Authors & Artists Whose Works are Published at the Sign of the Windmill. London: William Heinemann Ltd, 1923. First edition, limited to 500 copies. Tall octavo. Four color plates with captioned tissue guards, four black and white plates (one double-page), seven facsimile reproductions. Publisher's original quarter black cloth over orange papered boards. Some wear to extremities, otherwise a very nice copy.

Rackham's illustration, "Somebody's Book," appears opposite page 92. That by Hugh Thompson is an illustration to "The Merry Wives of Windsor." And the double-page Aldin is simply titled, "Dogs." Latimore and Haskell, p. 57.

DB 02107.

\$85



**One of the Most Difficult to Find
of all the Signed Limited Rackham's
A Near Pristine Copy**

[RACKHAM, Arthur, illustrator]. MOORE, Clement C. *The Night Before Christmas*. London: George G. Harrap & Co., 1931. Deluxe edition, limited to 275 numbered copies for England signed by Arthur Rackham, of a total edition of 550 copies. Octavo. Four color plates and seventeen black and white drawings. Publisher's full limp vellum, gilt decorated. Top edge gilt, others untrimmed. Pictorial endpapers. In the publisher's original glassine dust jacket (with just a few small chips at edges). Save for the glassine, **an immaculate copy**. Housed in the publisher's matching numbered slipcase. Latimore and Haskell, p. 66. Riall p. 174.

DB 02428.

\$3,500



Edition de Luxe, Signed by Arthur Rackham

[RACKHAM, Arthur, illustrator]. SHAKESPEARE, William. *A Midsummer-Night's Dream...* London: William Heinemann, 1908. Edition de Luxe. Limited to 1,000 copies, numbered and signed by the illustrator. Large quarto. Forty color plates mounted on brown paper, and thirty drawings in black and white. Original vellum over boards pictorially stamped and lettered in gilt on front cover and lettered in gilt on spine. Original gold silk ties. Bookplate. Minimal discoloration to spine, otherwise a near fine copy.

"The *Dream* was... an almost perfect setting for Rackham's devic imagination... with the result that some of the fairies, elves and goblins he created for this play are among his finest colour images... Many of the formal plates are exquisite... Some of the floriated headings for the *Dream* are the finest of Rackham's at the time..." (Fred Gettings. *Arthur Rackham*, pp. 117-123).

DB 01984.

\$3,500



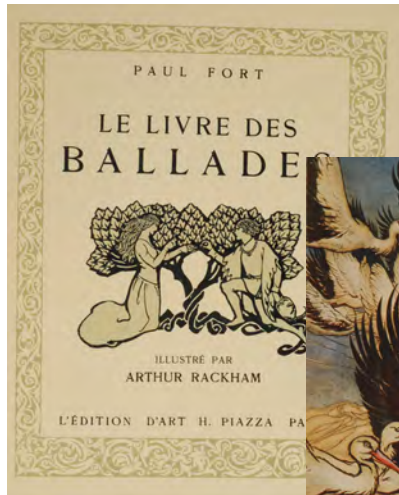
**Scarce First Edition in Italian
Unrecorded by Lattimore and Haskell
Alice cominciava ad annoiarsi...**

[RACKHAM, Arthur, illustrator]. CARROLL, Lewis. *Nel Paese delle meraviglie di Lewis Carroll*. Fatto Italiano da Emma C. Cagli. Bergamo: Istituto Italiano D'Arti Grafiche Editore, n.d. [1908]. First edition in Italian of the Rackham edition of Alice in Wonderland, limited to 150 copies. Quarto. Thirteen tipped-in color plates, including frontispiece. Publisher's olive cloth with gilt vignette and lettering. **A very attractive copy, in the original glassine, of an extremely rare Rackham edition.**

"Cagli's translation... seems to reflect the cultural tone of the emerging middle class of the early century, in a climate restless and in its way, and necessity, experimental." Riall p. 245.

DB 02216.

\$1,800



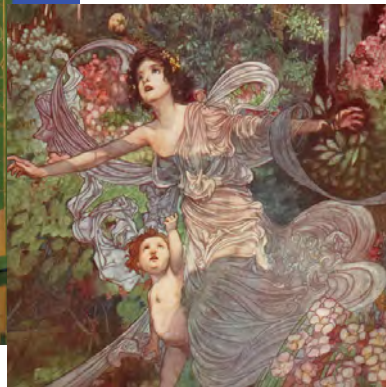
**With Extra Suite of Plates
Including Vignettes and Ballads
Not Found in the English Edition**

[RACKHAM, Arthur, illustrator]. FORT, Paul. *Le Livre des Ballades*. Illustré par Arthur Rackham. Paris: L'Édition D'Art H. Piazza, 1920. Limited to 300 copies with an extra-suite of color plates, of a total edition of 1300. Quarto. Fourteen mounted color plates with captioned tissue guards. Headpieces, typographical devices. Publisher's original pictorial tan wrappers. A fine copy.

First edition in French of the Rackham-illustrated *Some British Ballads* (1919) including additional black and white vignettes. Paul Fort translated the original ballads and there are some included that are not found in the English edition. Latimore and Haskell pp. 50-51. Riall p. 137.

DB 02220.

\$2,000



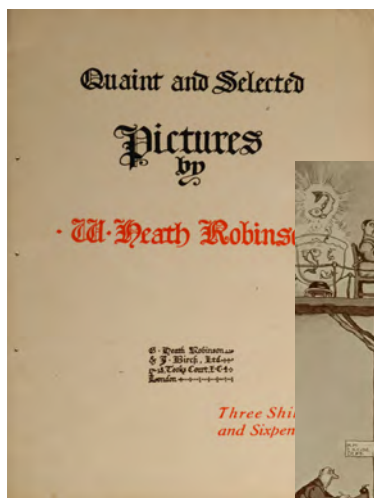
In the Original Printed Dust Jacket

[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. The illustrations... make it one of the most sumptuous gift volumes of the year. The cover design is a thing of beauty..." (The Dial, December 1911).

DB 01862.

\$950



**Testing Sanitary Fluid on a Measles Germ
And Other Delightfully Demented Inventions**

ROBINSON, W. Heath. *Quaint and Select Pictures*. London: G. Heath Robinson & J. Birch, n.d. [1922]. First edition. Quarto. Thirteen full-page half-tone plates. Publisher's original ivory wrappers, printed in black and red. Mild soiling, otherwise a fine copy of a scarce work.

Distilling the perfect Scotch whiskey, how to tip matches with phosphorus, and squeezing gas out of a piece of coal are just a few of the inspiring contraptions to spring from the fertile imagination of W. Heath Robinson. "In about 1920 Heath Robinson's younger brother, George... published a one-off magazine-style booklet... Pears and Eno commissioned drawings from Heath Robinson. Thirteen of the drawings... were reissued the following year, printed in sepia and bound with a stiff card cover, under the title *Quaint and Select Pictures*" (Beare, p. 23).

DB 02111.

\$550



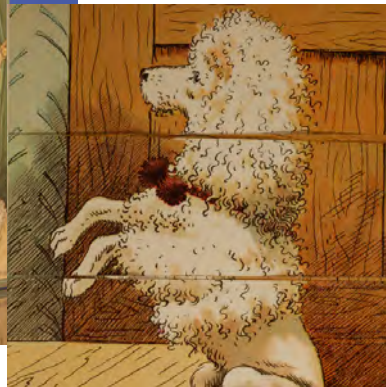
Scarce in Dust Jacket

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.

\$750



**Scarce, Near Pristine Meggendorfer
Astonishing in the Original Printed Dust Jacket**

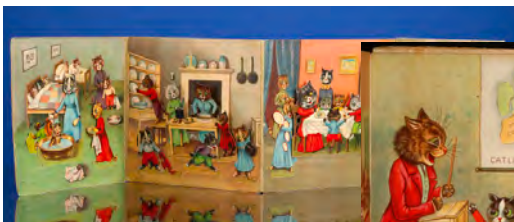
[TRANSFORMATION BOOK]. MEGGENDORFER, Lothar. *Bilder Aus Dem Tierleben* [Pictures From Animal Life]... Eklingen und München: Verlag von T.F. Schreiber, n.d. [1895-1905]. Fifth edition of Schreiber book #138, scarce in all editions. Quarto. Six full-color transformation plates, a total of twelve color images. Quarter red cloth over full-color pictorial boards. Publisher's original dust jacket printed in black. **An extraordinary copy with all original movable parts in full working order, in extraordinarily fine condition.** Complete with the unbelievably rare brown paper printed dust jacket with just a few small chips and slight edge loss, but not affecting any text. Housed in a quarter black morocco clamshell case.

The only Meggendorfer in a printed dust jacket that we have ever seen. Only four copies in institutional holdings worldwide.

DB 02109.

\$4,500

An Eye-Popping Cat Pop-Up Book



WAIN, Louis. *Days in Catland*. Father Tuck's Panorama No. 8595. London: Raphael Tuck & Sons, Ltd, n.d. [c.1912]. First edition. Oblong quarto. Four full-color panoramas with fourteen slot-in figures. Full-color upper wrapper card; outer lower wrapper as flapped pouch to store figures. With original tissue guards between panels. The four panels form a panorama, each panel depicts the interior of a different room in the cats' house with humanized cats and furniture. The panels have fourteen numbered slots into which the reader inserts the corresponding figure (s) to complete the scene. "At Bath-time and Bed-time"; "Helping Mother in the Kitchen"; "The Cat's Tea Party"; and "In the School Room".

An extraordinary copy that appears to have never been played with.

DB 02444.

\$1,950



Scarcely Found Complete and Clean

WAIN, Louis. *Father Tuck's Post Card Painting Book.* London - Paris - New York: Raphael Tuck & Sons. Ltd., n.d. [1903]. First edition, Artistic Series No. 2530. Quarto. Sixteen leaves comprised of eight leaves with four full color, gum arabic-heightened illustrations each and eight uncolored perforated leaves with matching illustrations to rectos as post cards with printed mailing info to versos. Designed at the Tuck Studios in London and printed at the Fine Art Works in Germany. Pictorial glossy wrappers in full color. **Complete with all post cards present and uncolored; thus scarce.** Unusually clean, and with only a wee chip to lower right corner. An excellent copy.

Classic Wain cats (and dogs!) at play and suitable for coloring and mailing. Dale 61.

DB 02505.

\$1,850



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."

"From 1883, Wain began to draw cats as they had never been drawn before, cats in humorous guises, in human situations, but always beautifully handled... although he was sometimes forced to draw dogs before he became well-known!" (Houfe, *The Dictionary of British Book Illustrators and Caricaturists 1800-1914*).

DB 01750.

\$950



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.

\$1,500

CHAPTER TWO

Color-Plate Books



[GRANDVILLE, J.J., Imitation of]. La Métempsycose réalisée. Brussels: Chez Daems / Paris: Chez Méant, 1828.

“A room without books is like life without meaning.”
- Thomas Jefferson



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 nineteenth 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... [Ackermann's *History of Oxford* and *History of Cambridge*] are among the finest ever executed... The plates of unequalled merit in their particular line" (Prideaux, pp. 125-6).
Abbey, *Scenery*, 79-80. Tooley 4.

DB 01869.

\$7,500

The Extremely Scarce Second Series



[ACKERMANN, Rudolph]. *A Series Containing Forty-Four Engravings In Colours of Fashionable Furniture.* London: R. Ackermann, 1823. First edition. Small quarto. Forty-four hand-colored line, stipple or aquatint engraved plates, watermarked 1821-22, each printed with caption-title, imprinted "Ackermann's Repository of Arts" and dated to a month in 1822. Publisher's quarter crimson roan over drab boards. Roan and boards a little worn at extremities, internally clean. A remarkable copy of a very rare Ackermann title. Housed in an early twentieth-century red cloth clamshell case.

No copies have appeared at auction since ABPC began indexing results in 1923. OCLC records only six copies in institutional holdings worldwide. Cf. Abbey, *Life*, 1. Not in Tooley, Hardie, or Prideaux.

DB 02271.

\$4,800



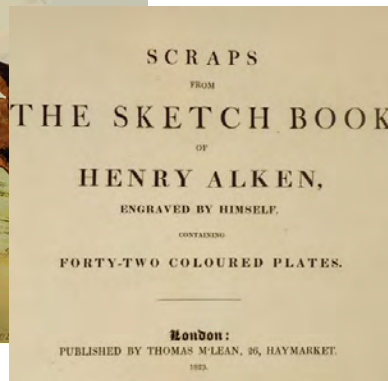
**The Duke of Gloucester's Copy
With Three of the Original Pencil Sketches
By Henry Alken**

ALKEN, Henry. *Illustrations to Popular Songs.* London: Published by Thomas M'Lean, 1823. First edition, second issue. Oblong folio. Forty-three hand-colored etched plates (including added pictorial title). **With three of the original pencil sketches by Henry Alken** for plates no. 5, 34, and 39. All plates dated 1822. Each plate contains two to six comical scenes, including several hunting or sporting scenes, illustrating titles of popular songs. Plates watermarked 1821-1824. Bound ca. 1900 in quarter plum straight-grain morocco over marbled boards. With the armorial bookplate of Prince Henry, first duke of Gloucester (1900-1974). A superb copy.

"First issued in 1822, reissued in 1823, 1825, 1826, 1831". Tooley 37. Schwerdt IV, p. 4 (1823 issue). Not in Abbey.

DB 02265.

\$4,800



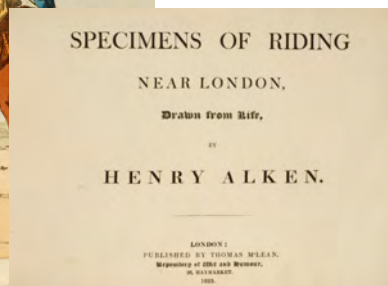
**A Very Scarce Alken
With Forty-Two Hand-Colored Plates
The Schwerdt - Duke of Gloucester Copy**

ALKEN, Henry. *Scraps From the Sketch-Book...* London: Thomas M'Lean, 1823. Second edition (plates dated 1820), complete; preceded by that of 1821 and followed by that of 1825, each of great rarity. Oblong folio. Title leaf, and forty-two hand-colored engraved plates, twelve with multiple images. Bound ca. 1900 by Morrell of London in half plum straight-grain morocco over cloth. The Schwerdt copy, with his bookplate and that of Prince Henry, first Duke of Gloucester. **A bright, clean, and superb copy of an extremely scarce album by Henry Alken.**

While Siltzer notes an Alken *Sketch Book* of 1820 (34 plates), and the *Scraps...* edition of 1822, he makes no mention of an 1823 edition. It is not found in Tooley or Abbey in any edition. Schwerdt I, p. 21. Cf. Siltzer, p. 71.

DB 02263.

\$4,500



**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 copies in libraries worldwide. Alken's satiric reposte 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



**The Shadow of Your Smile...
A Fine First Edition in Book Form
With Hand-Colored Plates**

BENNETT, Charles H. and Robert B. Brough. *Shadow and Substance*. London: W. Kent & Co. (Late D. Bogue), 1860. First edition in book form. Octavo. Thirty hand-colored plates, including frontispiece. Bound c. 1875 by E. Riley & Son of London in full tan calf. A fine copy.

A delightful and quite unusual fictional satire based on the pretext that Bennett's unique magic lantern produced shadow-portraits that reflected the substance of the sitter's character, i.e. Hickory B. Nutt, Esq.'s vupine shadow is that, indeed, of a very foxy fellow. Each of the fictional characters' shadow is that of the animal within, to comic effect. The result was novel and quite amusing and as a result "Bennett achieved wide popularity with his Shadows..." (Houfe). Cf. Allibone, Supplement I, p. 219, (serial issue).

DB 02239.

\$2,500



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

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

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

DB 02014.

\$28,500



**"Italy has been an Eminently Distinguished Part
of the Globe from a Remote Period..." (Preface)
First Edition, Earliest Issue with
1804/1805 Watermarks**

BUONAIUTI, M, and P. Van Lerberghi (artist) and James Godby (engraver). *Italian Scenery; Representing the Manners, Customs, and Amusements of the Different States of Italy...* London: Printed for Published and Sold by Edward Orme... Sold also by Longman, Hurst, Rees, and Orme, 1806. First edition (earliest issue?), with plates watermarked 1804 and 1805. Folio. Thirty-two hand-colored line and stipple engravings. With an engraved leaf of sheet music, The Music to a Neapolitan Dance called Tarantella accompanying the engraving, The Dance of the Tarentella. Contemporary half dark-brown straight-grain morocco over marbled boards. With clean plates near spotless. **A spectacular copy.**

DB 02059.

\$5,800



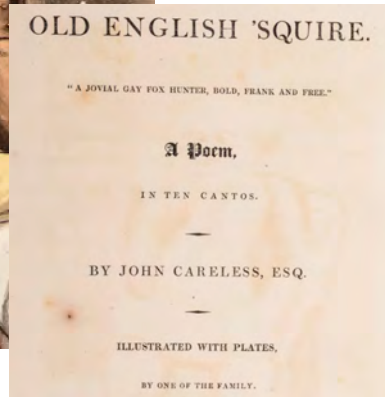
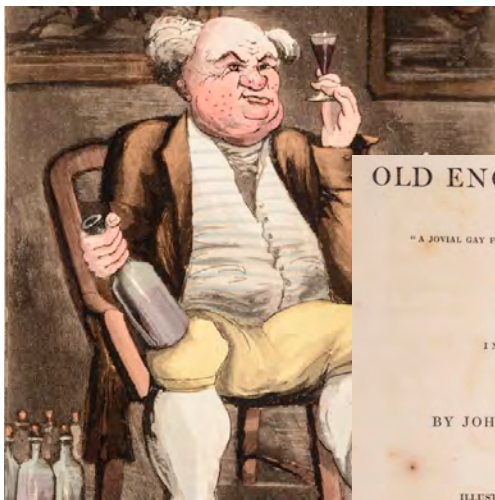
The London Working Class

[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 which were expensive to produce.

DB 01625.

\$4,750



Scarce Copy With Earliest Watermarks Complete With Half-Title

CARELESS, John [pseud]. *The Old English 'Squire.* "A Jovial Gay Fox-Hunter, Bold, Frank, and Free." A Poem in Ten Cantos. Illustrated with Plates, by One of the Family. London: Printed for Thomas McLean, 1821. **First edition, earliest issue, a Large Paper copy complete with half-title; scarce.** Tall octavo. Twenty-four hand-colored aquatint plates, including frontispiece, watermarked "Whatman 1821"; the plates in Abbey's copy watermarked "Whatman 1823." Bound by Riviere & Son in full green crushed morocco. Spine sunned to warm brown. Bookplate of Graham M. Adee. **A fine copy.**

"The half-title is frequently missing" (Tooley).

The story of the life of a somewhat debauched squire from birth until his bridle at marriage.

DB 02297.

\$2,250



Complete, and Exceptionally Rare in Publisher's Original Portfolio Irony and Biting Satire on the 4th French Revolution

CHAM (pseud. of Amédée de Noé). *Les Folies de la Commune.* Paris: Au Bureau du Journal L'Eclipse, n.d. [1871]. First edition, complete. Quarto. Hand-colored lithographed title leaf and nineteen hand-colored lithographed plates, loose in publisher's portfolio, as issued. Publisher's patterned-paper over flexboard portfolio. Loss of some surface paper to portfolio spine. A few plates with the lightest of edgewear, as expected. Otherwise a fine copy, rarely complete and exceptionally scarce in the original portfolio. Housed in a quarter morocco clamshell box.

No copies at auction since ABPC began to index results in 1923.

DB 02053.

\$4,250



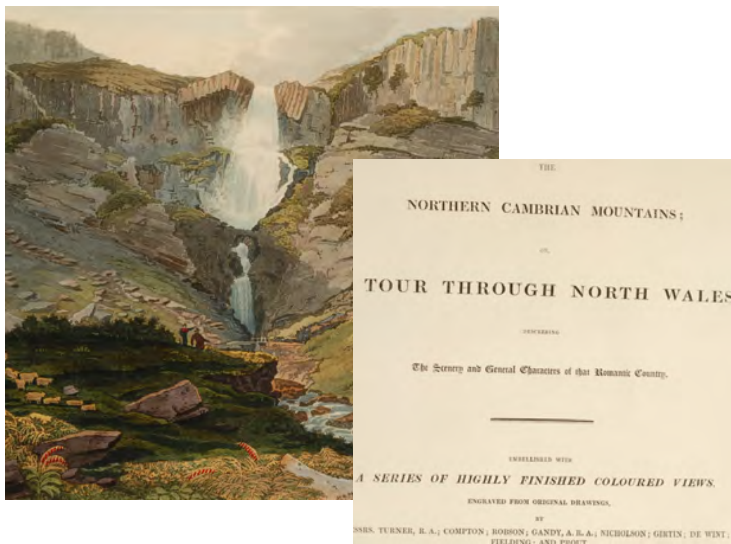
**Thirty Hand-Colored Lithographed Plates
Comical Scenes of the Austro-Italian War of 1859**

[CHAM, illustrator]. *Les Zouaves*. Album par Cham. [Paris]: En vente au Bureau du Charivari, [n.d., ca. 1859]. Folio. Hand-colored lithographed title-page and thirty hand-colored numbered lithographed plates. Thirteen plates are captioned at head: "Zouaves et Croates." Plates lithographed by Destouches. Original dark brown pebble-grain cloth. **An excellent copy.**

"It is to be regretted that space will not serve to represent the caricaturists and depicors of manners who followed in the wake of Daumier and Gavarni. Among the most attractive of the former is Amédée de Noé, known as Cham of whom it was said that he had 'an idea a day' for *Le charivari*. A good proportion of his thousands of lithographs were gathered into albums. (Ray, *The Art of the French Illustrated Book*."

DB 01981.

\$4,250



**The Most Desirable Edition
With Extra Plates
Earliest Watermarks**

COMPTON, Thomas. *The Northern Cambrian Mountains; or a Tour Through North Wales: Describing the Scenery and General Characters of that Romantic Country.* Embellished with A Series of Highly Finished Coloured Views, Engraved from Original Drawings, by Messrs. Turner; Compton; Robson; Gandy; Nicholson; Girtin; De Wint; Fielding; and Prout. London: Printed for Thomas Clay, 1820. Second and Enlarged Edition with an additional nine plates not found in the first edition of 1817. Tall quarto. With 39 hand colored plates (the first edition of 1817 only had 30 plates). Modern half calf over contemporary marbled boards. Gilt-rolled rules and gilt lettering to spine. **A fine copy.**

The last copy of this, the most desirable edition, to fall under the hammer was in 1992.

DB 02079.

\$6,500



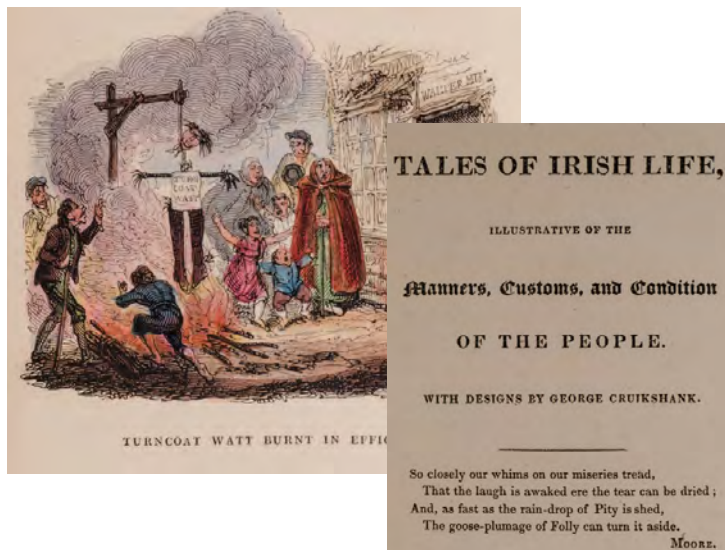
Scarce in Color in Original Wrappers

CRUIKSHANK, George. *Phrenological Illustrations...* London: Published by George Cruikshank and Sold by J. Robins and Co..., S. Knights... and G. Humphrey, 1826. First edition, second issue with original tissue guards watermarked 1823 but large paper india proofs priced at 15s on front wrapper. Oblong folio. Six hand-colored plates containing several designs on each, watermarked "Whatman, Turkey Mill 1826." Publisher's original printed pinkish wrappers. Wrappers toned and a little chipped at edges. Plates clean and bright. Withal, **an excellent copy of a scarce Cruikshank title.** Chemised in a half black morocco clamshell case.

Auction records reveal that the Plain issue is the most common followed by the large paper india proof issue. Only two colored copies have come to auction within the last thirty-six years yet both were rebound with only one preserving the wrappers, at rear. Cohn 178.

DB 02272.

\$3,500



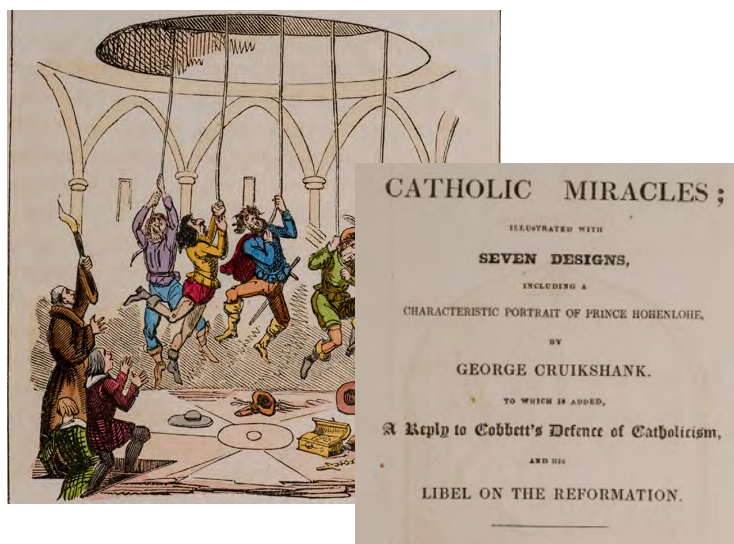
Scarce With Illustrations in Two States

CRUIKSHANK, George. [WHITTY, Michael James, text]. *Tales of Irish Life.* Illustrative of the Manners, Customs, and Condition of the People. With Designs by George Cruikshank. London: J. Robins and Co., 1824. First edition, complete with all advertisements. Two octavo volumes. Six full-page woodcuts (three to each volume) each in two states: hand-colored and uncolored; a total of twelve plates. Bound c. 1910 by W.T. Morrell in full crushed forest green morocco. Small bookplate of the renowned collector, Dr. Adrian Fluehmann on front paste-down of volume one. Spines lightly and uniformly sunned to warm brown. A very fine copy - the first that we have ever seen with the plates in two states.

"In the same issue [of the Dublin and London Magazine] the plates for *Tales of Irish Life* were judged... 'superior to any thing that the celebrated artist has ever yet done.' Cohn 841.

DB 02364.

\$1,850



**Last Seen at Auction in 1930
Cruikshank Lampoons Catholic Miracles**

[CRUIKSHANK, George, illustrator]. *Catholic Miracles..* London: Printed for Knight and Lacey, and Westley and Tyrrell, Dublin, 1825. First edition. Octavo. Seven hand-colored engravings on four plates. Bound c. 1910 by Rivière and Son in full tan calf. Original wrappers preserved at end. Armorial bookplate of Fairfax Rhodes. A fine copy.

A defense of Protestantism, "to expose the modern Catholic miracles by exhibiting the ancient ones; and thereby to ridicule the monstrous and absurd pretensions to miraculous powers, which the church of Rome has, in all ages, set up" (Introduction), with the great Cruikshank providing satiric cartoons. Cohn 122.

Renowned book collector Fairfax Rhodes (1845-1929) served as a Barrister, and became a captain in the Royal Sussex Artillery Militia.

DB 02366.

\$1,250



**"First You Take a Drink, Then the Drink Takes a Drink, Then the Drink Takes You"
(F. Scott Fitzgerald)**

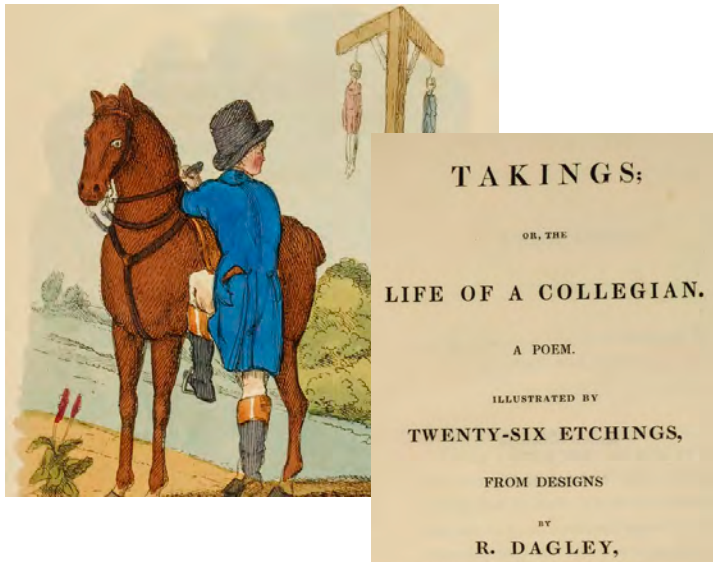
A Very Scarce Robert Cruikshank Libation

[CRUIKSHANK, Robert]. *Bacchus and the Tee-Totallers* by Rumfusticus Bibulus, Esq., President of the Anti-Temperance Society. London: Sherwood, Gilbert, And Piper, 1841. First edition. Octavo. Six hand-colored aquatint plates. Original green cloth by Robert Riviere. Contemporary neat signature to front free-endpaper. A bit of offsetting to leaves opposite plates, a printer's ink stain, an occasional spot of foxing, otherwise a near fine copy of a very scarce book.

Only one copy has come to auction since 1968. OCLC/KVK record only eight copies in institutional collections worldwide, with none, curiously, in the U.K. The Widener copy at Harvard is uncolored; two institutional copies have been rebound.

DB 02411.

\$4,500



Dedicated to the Eye of the Connoisseur

DAGLEY, Richard, illustrator. [GASPEY, Thomas, author]. *Takings; Or, The Life of a Collegian.* A Poem. Illustrated by Twenty-Six Etchings, from Designs by R. Dagley. London: John Warren, 1821. First edition. Octavo. Twenty-six hand-colored plates. Bound by Wood of London ca. 1895, in full navy blue pebbled morocco. **A fine copy.**

Rare, the last copy to come to auction was in 1999. The poem was anonymously written by Thomas Gaspey (1788-1871). Richard Dagley (d. 1841), genre painter and engraver, was a friend of Henry Bone, with whom he worked enameling views on the backs of watches and mythological compositions on bracelets, and painting eyes for rings and brooches, as was then the fashion. He exhibited irregularly at the Royal Academy from 1785 until 1833, mostly genre pictures. Not in Tooley, Abbey, Martin Hardie or Bobins.

DB 02260.

\$1,350



With 150 Hand-Colored Lithographs, including 45 by Daumier and 42 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. First edition. Three quarto volumes bound in one. With 150 numbered hand-colored lithographs heightened with gum arabic by Daumier, Gavarni, Bouchot, Adam, Grandville, Pignal and others. Bound ca. 1886-1890 by James Screeton of Hull in half black pebbled morocco over gray-brown cloth. Some foxing and toning throughout, but still a very good copy.

Le Musée pour Rire "contained 150 lithographs. These are re-impressions which had previously already been used for publication in *Le Charivari*..." (The Daumier Register at <http://www.daumier-register.org>).

DB 02253.

\$9,500



Love These Children! But the Joys and Sweets of Fatherhood are Extremely Scarce

[DAUMIER, Honoré. Henri-Daniel Plattel. Jules Platier]. *Ces Amours d'enfants.* Joies et Douceurs de la Paternité. Paris: Aubert & Cie, [n.d., ca. 1850]. Oblong octavo. Hand-colored lithographed title by Auguste Belin, and sixteen hand-colored lithographed plates heightened with gum arabic, eight by Daumier, the remaining by Plattel or Platier. [16 pp. at rear as Aubert catalog]. Publishers blind-stamped leather-grain red cloth over boards. A very clean bright, and fine copy.

Reversed restrikes from the Aubert series, *Croquis D'Expressions*. The hand-coloring is far more bright and vivid than the original issue prints that we have seen. There are no copies of this later issue by Aubert collected under this new title in institutional holdings worldwide, nor auction records.

DB 02254.

\$4,500



With Twelve Hand-Colored Plates

[FASHION]. *Le Suprême Bon Ton, Ou Etrennes de la Mode Aux Personnes Curieuses de Leur Parure.* Paris: chez Janet Librairie, [1801]. First edition. Twelvemo. With hand-colored engraved title and twelve hand-colored plates. With a 60 page secrétaire and two calendars. Contemporary French full dark green morocco. A superb example in very fine condition, housed in a later black pigskin slipcase.

Extremely scarce; only one copy in institutional holdings worldwide, at Harvard.

The Best Good Time, or New Year's Fashion for People Curious About Their Finery.

DB 02369.

\$1,250



One of the Great 19th-Century Color-Plate Books
The Finest Copy We Have Ever Seen

GERNING, J.J. [Johann Isaac] von. *A Picturesque Tour along the Rhine, from Mentz to Cologne...* London: Published by R. Ackermann, 1820. First edition in English, first issue (plates unnumbered without later dates per Tooley), one of fifty Large Paper copies. Elephant quarto. Complete with the list of subscribers. Large folding engraved map with color highlights and twenty-four hand-colored aquatint plates. Mid-nineteenth century half calf over marbled boards, rebacked and re-cornered. A fine tall copy, quite spectacular and the finest we have ever seen and with the earliest possible watermarks. Considered to be one of the 'key' color-plate books of any collection. Abbey, *Travel*, 217. Martin Hardie, pp. 107-108 and 312. Prideaux, pp. 337 and 375. Tooley 234.

DB 02414.

\$13,500



Gillray Punctures Parliament
Complete and Exceedingly Scarce

[GILLRAY, James]. *Habits of New French Legislators and other Public Functionaries.* London: H. Humphrey, 1798. First edition, complete; both series. Folio. Twelve hand-colored engravings. Mounted on large blue stock. Contemporary plain blue wrappers. A fine copy. Chemised and housed in a quarter morocco clamshell case.

Not in Abbey, Tooley, or Ray. The copy in the British Museum Satires collection is incomplete. OCLC records only one complete copy, at the BNF.

Only two complete copies at auction within the last ninety years, in 1926 and 1956. Cf. BM Satires 9197-9201, 9208-13.

DB 02341.

\$16,500



Exceptionally Scarce, Attractive Imitation of Grandville's Metamorphoses Du Jour

[GRANDVILLE, J.J., imitation of]. [GARNERIEY, Hippolyte Jean-Baptiste, artist]. *La Métempsychose réalisée.* Brussels: Chez Daems / Paris: Chez Méant, 1828. First edition. Oblong folio. Twenty hand-colored stub-mounted lithographed plates in the style of Grandville's *Les Métamorphoses du jour*. Lithography by Gobert et Cie. Later half red cloth over marbled boards. Mild foxing. Paper flaw at bottom edge of plate no. 8. An excellent copy.

Exceptionally scarce, with no copies recorded by OCLC/KVK in institutional holdings worldwide and none at auction, according to ABPC, since at least 1928. It would appear that most copies were broken up for the plates at an early date. Vicaire V, col. 788.

DB 02448.

\$8,500



Scarce Comic Treatise on How To Vex, Plague, Irritate, Harass, and Nag

HEATH, Henry. *The Art of Tormenting.* London: Charles Tilt, 1834. First edition. Oblong folio. Thirty-four drawings on five (of six) hand-colored etchings; lacks Plate 5. Bound c. 1920 in quarter green cloth over drab card boards. Plate two with closed tear tape repair to verso. Plates three and four shaved at fore-edge with loss of plate number. Light soiling, otherwise an excellent set scarce in any condition.

OCLC records only three copies in institutional holdings worldwide, at Columbia, Harvard, and the British Library. ABPC notes only two copies at auction within the last thirty-seven years. Abbey, Life 301.

DB 02360.

\$850



A Sea of Social and Character Satire

HEATH, Henry. *Nautical Dictionary.* London: Charles Tilt, 1829-34. First issue. Forty-seven satirical sketches on six hand-colored plates watermarked 1829 and 1832. Bound without the engraved title-page. Bound ca. 1920 in drab card boards. Closed tears to lower edge of plates 1-3 repaired with tape to verso. Otherwise, an excellent copy of this very scarce title.

Scarce, with only six copies in institutional holdings worldwide. ABPC records the last copy seen at auction in 1938. Later published in 1840 as part of the artist's *The Caricaturists Scrap Book*. Not in Tooley or Abbey.

Forty-seven common nautical terms defined as social and character satires having nothing to do with the sea.

DB 02356.

\$1,750

A Scarce Social Satire



HEATH, Henry. *Sayings And Doings.* London: Charles Tilt, 1831/1834. First edition. Oblong folio. Twenty drawings on five (of six) hand-colored etched plates. Bound c. 1920 in quarter green cloth over drab card boards. Tape repair to closed tear to verso of plates 2 and 6. Light smudging to margins. Otherwise an excellent set. Drawings on Plate No. I undated; Plate Nos. 4 and 6 dated 1831; Plate Nos. 2 and 5 dated 1834.

OCLC records only three copies in institutional holdings worldwide. ABPC records no copies seen at auction since at least 1923. Not in Abbey or Tooley.

DB 02359.

\$850

An Unrecorded, Lost and Forgotten Gem Of Incredible Scarcity



HENRY, Charles. *Scènes de Bal.* Dessinées par Charles Henry. Wein: Joh. Schönberg, n.d. [c. 1825]. First edition. Oblong quarto. Seventeen hand-colored engraved plates numbered 2-18. Original string-tied wrappers with hand-colored garland of figures and objects enclosing printed text with Schönberg label affixed below author's credit. Expected edge wear, light stains to upper wrapper at right corner, occasional smudges to plate margins not affecting images. Housed in a quarter morocco clamshell box.

A lost and forgotten gently satiric gem unrecorded by the usual - and unusual - sources, with no copies at auction since ABPC began indexing results in 1923, and no copies located in OCLC/KVK. Charles Henry is not found in Benezit. Incredibly rare.

DB 02055.

\$5,500

The Exceptionally Rare First Issue with Twenty Hand-Colored Lithograph Plates Mounted on Card



HERING, G[eorge]. E[dwards]. *The Mountains and the Lakes. Sketches in Switzerland, the Tyrol and Italy.* London: Messrs. Ackermann & Co., [1845]. **The true first edition.** Large folio. Hand-colored lithographed Title and Dedication, and eighteen hand-colored lithographed plates, all trimmed and mounted on card stock, loose as issued. Publisher's black cloth chemised portfolio, black silk ties. Expertly rebacked and re-cornered. With an unidentified armorial bookplate and that of Dayton Art Institute. **A very fine copy.**

The true first edition, noted by Abbey but not seen by him, and very scarce, with only five copies in institutional holdings worldwide (only two of which are in the United States) and a mere two copies at auction within the last thirty-six years. Tooley 260. Abbey, Travel 63. Cf. Bobins, 1042.

DB 02415.

\$9,500



A Complete Set of The Samuel Ireland "River Books" All Plates With Contemporary Hand-Coloring

IRELAND, Samuel. Complete Hand-Colored Set of the Samuel Ireland "River Books," including *The River Thames*; *The River Medway*; *The Upper, or Warwickshire Avon*; *The River Wye*; *Picturesque Tour through Holland*, and *An Account of the Inns of Court*. London: T. and J. Egerton, 1793-1802. All first editions except *Tour Through Holland* (second edition).

All eight volumes are uniformly and beautifully bound in full red morocco by Wood of London. Covers with single gilt fillet borders and corner gilt foliate devices, spines delicately gilt in compartments in the same foliate pattern, gilt spine lettering. All plates captioned and with their original tissue guards. **An absolutely stunning set, with hand-coloring to all 209 plates, without any offsetting or paper flaws, and in a sumptuous and appropriate binding.**

DB 02080.

\$15,000

Fashion a la Mode The Scarce Mirror of Style



LANCHESTER, Mrs. A. *The Miroir De La Mode*. 1803. To be continued monthly. London: Madame Lanchester, 1803. Quarto. Stipple-engraved frontispiece and twenty-five hand-colored costume plates, including one exclusively devoted to bonnets. Includes all monthly titlepages and accompanying text (in English, French, and Italian), often humorous. Contemporary quarter crimson straight-grain morocco over publisher's drab boards. With the large armorial bookplate of Baron Lord Biddulph, Ledbury, Hereford.

Chic, short-lived British fashion periodical that ran from only January-December 1803 and scarce, with only two copies located in institutional holdings worldwide, at the British Library and at the Victoria and Albert Museum. Colas 2062.

DB 02300.

\$4,500

Scarce Complete Devils Having Diabolical Fun In Original Wrappers (But Mostly Unclothed)



LE POITEVIN, [Eugène Modeste Edmond]. *Les Diables de Lithographies*. Paris / London: Chez Aumont / Charles Tilt, n.d. [1832]. First edition, complete. Oblong folio. Eighty illustrations on twelve black and white lithographed plates, with two supplemental plates with thirty-five illustrations; a total of fourteen plates in all. Publisher's original pictorial wrappers, in glassine. A fine copy. Chemised in a twentieth century quarter goatskin portfolio with silk ties. With the engraved pictorial bookplate of 'Un Autre Monde' on the inside of the portfolio

Scarce complete; scarcer still in the publisher's original wrappers. OCLC records only one copy in institutional holdings worldwide. ABPC records only one complete copy at auction since 1923. The album was typically broken up with the prints sold individually. Complete copies have become enormously rare.

DB 02378.

\$14,500



**Scarce Leech
His Most Popular Character**

LEECH, John. *Mr. Briggs & His Doings.* Fishing. London: Bradbury and Evans, 1860. First edition. Oblong folio. Twelve hand-colored lithograph plates heightened with gum arabic, mounted on artist board. Descriptive text with imprint at foot of each plate. Loose as issued, with the original brown paper pictorial upper wrapper. Wrapper a little worn and with a few marginal tears at edges otherwise an excellent copy. Housed in a half crimson morocco clamshell case.

"Messrs. Bradbury and Evans have much pleasure in introducing to the Public these Prints, which have been enlarged from Mr. John Leech's Original Drawings in 'Punch,' by a new and most ingenious process lately brought in operation by the Electro-Block Printing Company" (inner front wrapper). Field, p. 211. Tooley 299.

DB 02377.

\$2,250



Scarce Odyssey of Harlequin

[LEPRINCE, Xavier]. *Métamorphoses de l'Écuyer.* Parades. [Jouées sur le Théâtre Français. Bruxelles: n. p., 1826]. First edition. Oblong quarto. Twelve hand-colored lithographed stub-mounted plates. Bound late 19th century by G. Carayon in half deep cordovan straight-grain morocco over marbled boards. Some very light foxing mainly on the first plate but still a fine copy.

Extremely scarce, with only one copy (at the BM) recorded by OCLC/KVK, and no copies coming to auction within the last thirty-six years. The BM attributes this album to Henri-Gerard Fontallard but that cannot be so. Close comparison with caricatures signed by Leprince and Fontallard conclusively demonstrate that the style here is dramatically different than Fontallard's but extremely close to Leprince's, particularly in the faces of the figures depicted.

DB 02252.

\$2,800



**"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.

DB 01866.

\$5,800



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

Amongst the Scarcest of all Monnier Suites



MONNIER, Henri. *Vues de Paris.* Dessinées d'après 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 de 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 the Earliest (and scarcest) American Lithographed Color-Plate Books



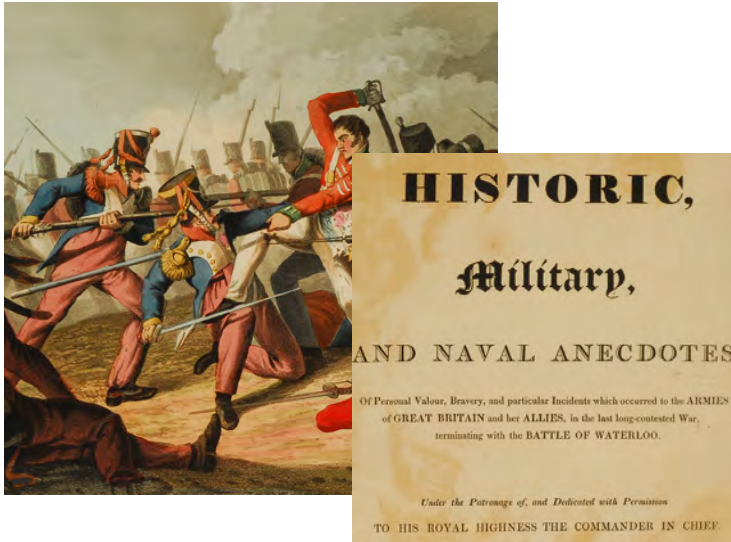
[MURRAY, Hannah and Mary]. *The American Toilet.* New York: Imbert's Lithographic Office, 1827. First edition. Twentyfourmo. Hand-colored lithographed title page with deposit notice to verso, and nineteen hand-colored lithographed plates with hinged flaps, miraculously all intact; a total of twenty hand-colored lithographs. Original full straight-grained crimson morocco. Neatly rebacked at an early date. Some mild soiling to plate margins, otherwise an excellent copy of an extremely scarce title.

ABPC Index records only four copies of the first edition at auction: in 1926, 1954, 1958, and 1970, though no mention is made of whether all flaps were present and functional as here.

Not in Bennett. Cf. Reese 51 (2d ed.). Cf. Gumuchian 334 (2d ed.) Rosenbach 683 (2d ed.).

DB 02438.

\$1,750



**"A Handsome Volume"
In Scarce Earliest Issue, a Scarce Tall Copy**

ORME, Edward. *Historic, Military, and Naval Anecdotes*... London: Edited and Published by, and engraved under the direction of Edward Orme, 1819. First edition, earliest issue and complete, with plates watermarked "Whatman 1812" and "Whatman 1816," a scarce tall copy, lacking rules to title-page and with "1819" at title-page foot. Folio. Forty hand-colored aquatint plates, chiefly by Dubourg after Atkinson, Manskirsch, Clark, W. Heath, etc. Contemporary full straight-grained dark green morocco. Expertly rebacked with original spine laid-down. A fine, clean copy.

While well-represented at auction, this appears to be the only copy to come to market within the last thirty-six years to possess the earliest recorded watermarks and in tall format.

DB 02231.

\$4,500

**Mister O'Squat and the Widow Shanks
Take A Flyer
A Stunning Drum Panorama**



[PANORAMA]. *A Trip to Town*. Published by W. Sams Bookseller to His R.H. the Duke of York. No. 1 St. James's St, London, 1823. Original drum panorama of twelve hand-colored panels, 330 inches in length when fully unspooled. Drum height: 7". Drum diameter: 2 3/4". Each panel is introduced with brief text as extended caption. The wood pull-strip at the panorama's start has been replaced and minor repairs have been made to the drum, otherwise in remarkable condition, the colors remaining bright and vibrant.

There are no copies of *A Trip To Town* recorded by OCLC/KVK in institutional holdings worldwide. No copies at auction since ABPC began indexing results in 1923. No copy in the collection of the British Museum. **An incredibly scarce item and fine.** Not in Tooley or Abbey.

DB 02293.

\$9,500

**The Great Way to Posterity
An Extremely Scarce Panorama
Caricaturing French Literary Stars**



[PANORAMA]. ROUBAUD, Benjamin aka BENJAMIN. *Grand Chemin de la Postérité*. Les gens de lettres. [Paris]: Chez Aubert, n.d. [1840]. Quarto. A single, hand-colored lithograph, 270 x 2790 mm, comprised of six complimentary tableaus folded to 270 x 235 mm. Contemporary quarter crimson roan over crimson decorative paper boards. An excellent example of this incredible panorama, unbelievably scarce. Housed in a quarter red morocco clamshell case.

No auction records in ABPC. OCLC/KVK record only one copy in institutional holdings worldwide, at the BNF. **It is unlikely in the extreme that another copy in this series will come to market at any time soon.**

DB 02054.

\$5,500



Scarcer Than a Battleship in a Bathtub
In the Original Parts
The Genuine Hand-Colored Issue

RALFE, Mr. J[ames]. *Naval Chronology of Great Britain...* London: Whitmore and Fenn, 1818. First edition, early issue with plates watermarked 1819. Twelve original parts, 1818-1819, in tall octavo. Sixty "genuine" hand-colored aquatint plates including frontispiece, with original tissue guards. Original buff printed wrappers, expertly renewed by master restoration artist, Bruce Levy. A fine set. Housed in a blue cloth drop-back clamshell box.

A book of incredible scarcity in the original parts with only one copy seen at auction within the last fifty-three years, in 1960. This copy was stashed in the vaults of a bookselling firm until recently. Abbey, Life 342. Tooley 392. Sabin 67602. Howes R21. Cf. Prideaux, p. 348 (book edition).

DB 02379.

\$22,500



Exceedingly Scarce Familiar Scenes of
Parisian Society - Caught in the Wry

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

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

DB 02302.

\$12,500



Humans as a Collection of Inanimate Objects
Unbelievably Scarce Original Lithograph Prints

[SPRATT. G., artist]. *Three Hand-Colored Personification Plates* [mis-labeled Puzzle Plates]. From Purcell's Lithographic Drawing Book: "Crockery," and "China;" and From Figures of Fun: "Fruiterer." London: Charles Tilt, 1831 / 1833. Three lithographed personification plates hand-colored and heightened with gum arabic, designed by G. Spratt and printed by G.E. Madeley. "China", "Crockery" and "Fruiterer". All tipped-in on card and mounted in 13 x 11 inch mat. A few mild toning spots not affecting images, otherwise each in fine condition. Housed in a green cloth custom clamshell box with speckled paper sides and brown leather title label.

These prints are not unusual to find as modern glicé prints. They are positively scarce, however, in their original lithographic form.

DB 02458.

\$1,750

CHAPTER THREE

Early Books



KIRCHER, Athanasius. *Arca Noë, In Tres Libros Digesta...* Amsterdam: Johannes Janssonius van Waesberge, 1675.

“The farther backward you can look,
the farther forward you are likely to see.”

- Winston Churchill

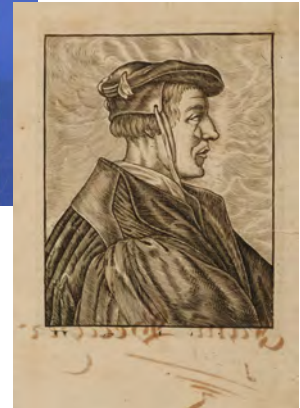
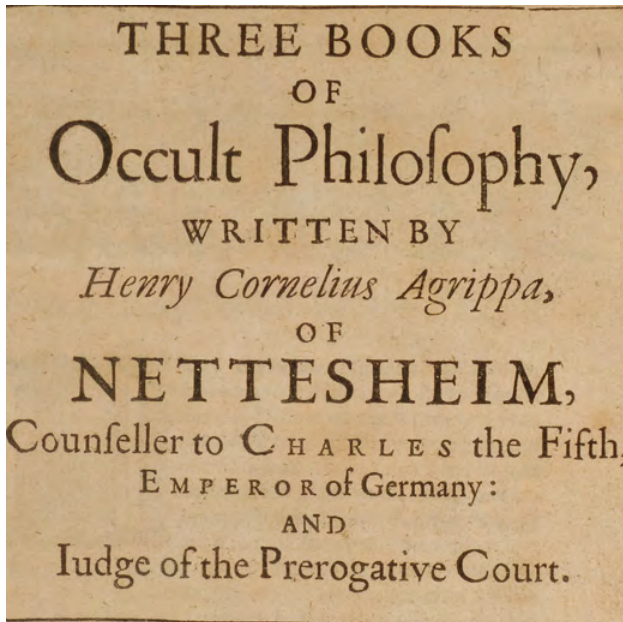
The Writer and Book that Strongly Influenced Kircher's Investigations of the Occult

AGRIPPA, Henry Cornelius. *Three Books of Occult Philosophy*, written by Henry Cornelius Agrippa, of Nettesheim, Counsellor to Charles the Fifth, emperor of Germany: and Judge of the Prerogative Court. Translated out of the Latin into the English Tongue by J. F. London: Printed by R.W. for Gregory Moule...., 1651. First edition in English of Agrippa's masterwork on the occult, originally published in Latin in 1533. Octavo. Engraved frontispiece portrait, seven text woodcut illustrations, numerous occult symbols, and a folding table of alchemical symbology. Woodcut initials and headpieces. Contemporary full calf, expertly rebacked with original spine laid-down. **A remarkable copy, internally clean, in its original contemporary binding.**

While there have been seventeen copies at auction over the last thirty-five years, all have had condition issues of one sort or another, many lacking the folding table. This is the best copy to reach the marketplace in decades.

DB 01717.

\$18,500



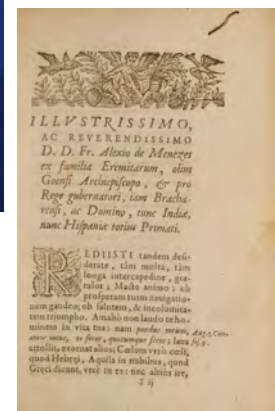
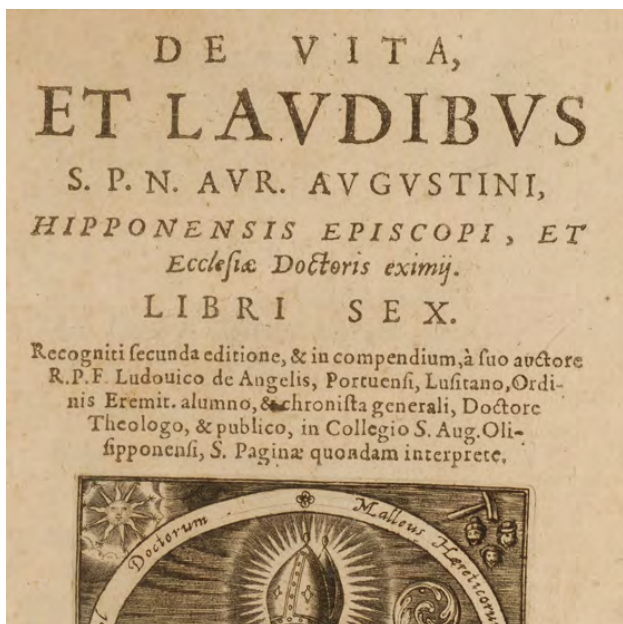
Scarce Life of St. Augustine

[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... 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.

\$950



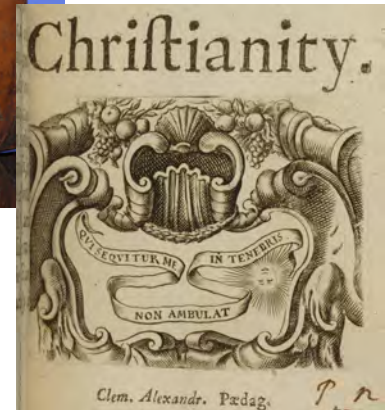
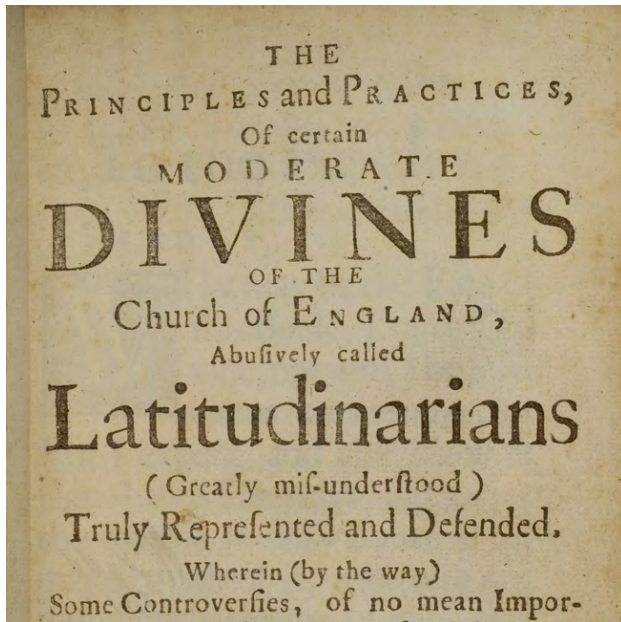
**The Scarce, Controversial Latitudinarian Texts:
Their Attack on the Puritans Repudiates Calvinism**

[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 rebaced 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



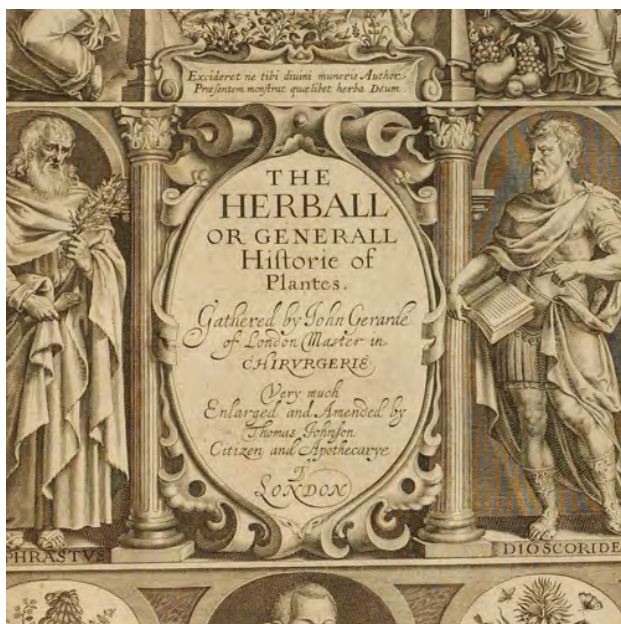
Second Edition of the Most Famous English Herbal

GERARD, John. *The Herball or Generall Historie of Plantes*. Gathered by John Gerarde of London, Master in Chirurgerie, Very much Enlarged and Amended by Thomas Johnson, Citizen and Apothecarye of London. London: Printed for Adam Islip, Joice Norton, and Richard Whitakers, 1636. Third edition of Gerard's *Herball* and the second edition edited by Thomas Johnson. Large folio. Bound without the initial and final blank leaves, as usual. Engraved allegorical title by John Payne and 2,766 woodcut illustrations of plants in the text. Mid-nineteenth-century sprinkled calf, expertly rebaced, with original spine laid down. Spine decoratively tooled in gilt in compartments with five raised bands and tan morocco gilt lettering label. Board edges decoratively tooled in gilt. Marbled endpapers.

The second edition of Gerarde to be edited by Thomas Johnson. It is a reprint of the 1633 edition, with the errata corrected, and in place of the list of errata on the verso of the last leaf there is "An Advertisement to the Readers."

DB 00641.

\$8,500



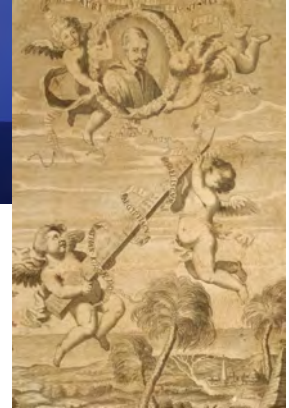
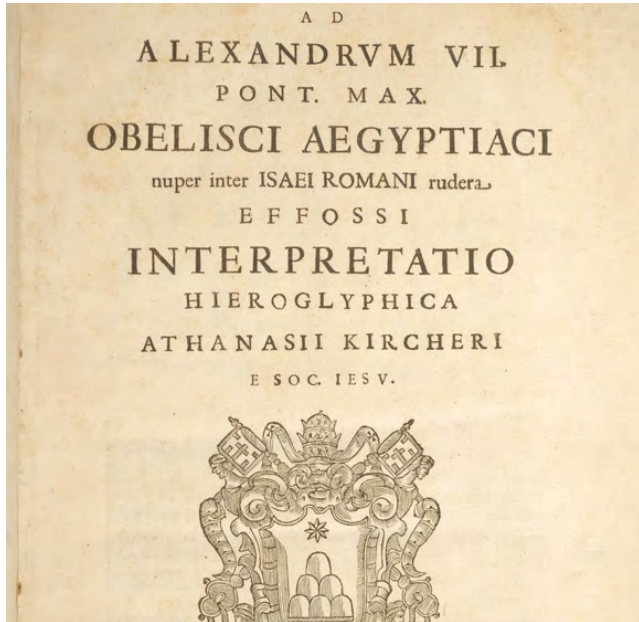
**Further Study of Hieroglyphics
by the Great Kircher**

KIRCHER, Athanasius. *Ad Alexandrum VII Obelisci aegyptiaci nuper inter Isaei romani rudera effossi interpretatio hieroglyphica.* Romae: ex typographia Varesij, 1666. **First edition.** Tall quarto. Extra engraved title page, vignette title page, ten copper engravings including eight full page. Numerous woodcut illustrations. Contemporary full calf. Expertly rebacked and recorned to style. Engraved title page washed. Internally quite clean. Withal, a fine copy.

"The first attempt to decipher hieroglyphics was made by the German scholar Athanasius Kircher (1602–80) in the mid-1600s [who] began his attempts at decipherment with the Coptic language and with the correct hypothesis that the hieroglyphs recorded an earlier stage of this language. He also believed, again correctly, that the signs recorded phonetic values" (Encyclopaedia Britannica Online).

DB 02292.

\$8,500

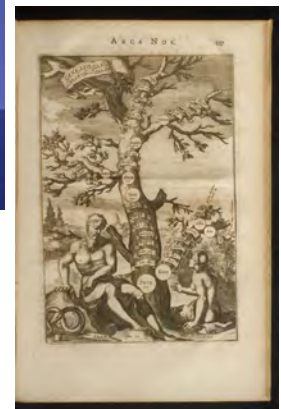


**First and Only Edition
of Kircher's Treatise on Noah's Ark**

KIRCHER, Athanasius. *Arca Noë, In Tres Libros Digesta...* Amsterdam: Johannes Janssonius van Waesberge, 1675. **First and only edition.** Folio. Complete. Full early eighteenth century vellum. Contemporary hand-written title label. Bookplate removed from front paste down. Toning throughout, as expected, yet not as dark as generally found. Withal, an excellent copy of a rare work, rarer still in complete state with plates remarkably and wholly intact.

The most famous and elaborate account of the Ark produced in the seventeenth century was by the Jesuit polymath of the Collegio Romano, Athanasius Kircher. STCN 167502. Dunnhaupt 2346:29. Merrill 26. Adelung III, 379. Caillet, II, 360.5768. Graesse IV,20. Nissen, Z 2195. De Backer I, 430.26. Sommervogel, IV, 1068-69.33. BMCC CXXIII,711. Bennett /Mandelbrote 37. Mustain/Hinman 157. Brunet, III, DB 02451.

\$18,500



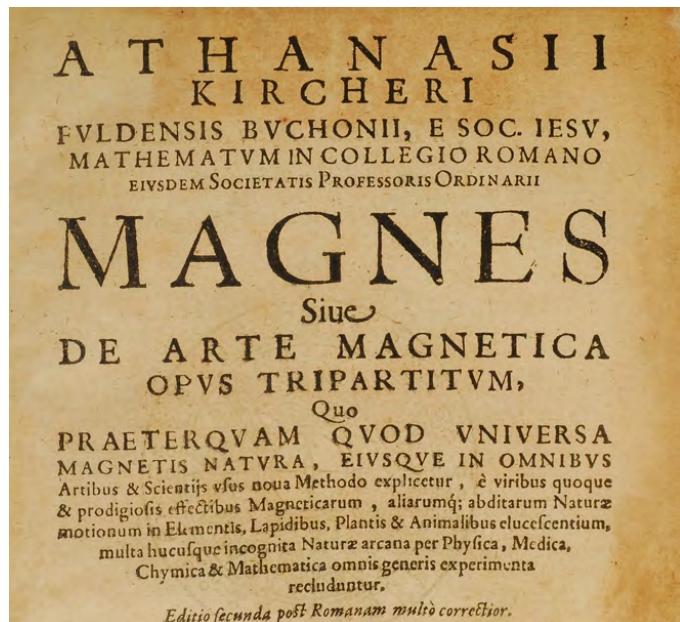
Magnets and the Magnetic Art
Second Enlarged and Corrected Edition

KIRCHER, Athanasius. *Magnes sive de arte magnetica opus tripartitum...* Cologne: Iodocum Kalcoven, 1643. **Second edition, corrected and enlarged by Kircher shortly after the first edition of 1641 was published.** Octavo. With extra engraved titlepage, engraved vignette on title. Thirty-two engraved plates and numerous engraved and woodcut text illustrations, including music. Contemporary yapp-edged vellum, spine lettered in manuscript. Small expert repair (one inch square) to blank area on title-page, not affecting any text on verso. A few leaves lightly toned otherwise a fine and clean copy.

Kircher's definitive work on magnetism and electromagnetism (a term coined by Kircher in this work), which he conceived as a universal force of nature. Kircher's *Magnes* is filled with curiosities, both profound and frivolous.

DB 02237.

\$5,000



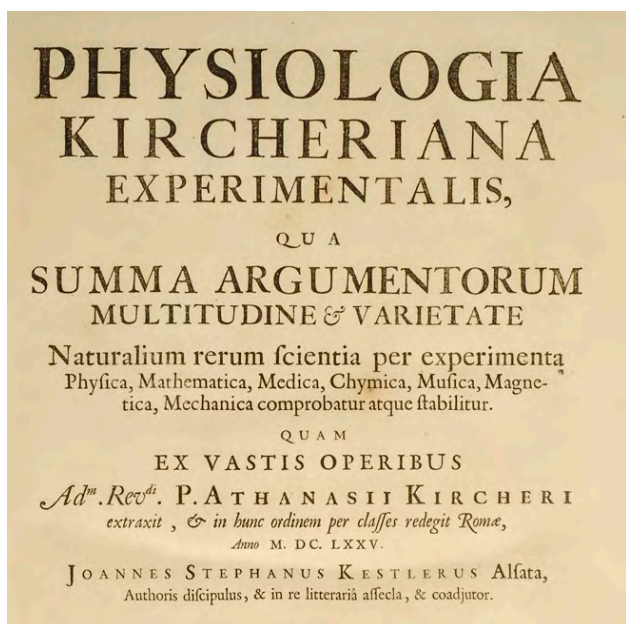
A Superlative Copy
The Codification of Kircher's Observations and Experiments

[KIRCHER, Athanasius]. KESTLER, Johannes Stephan. *Physiologia Kircheriana experimentalis...* Amstelodami: Apud Janssonio-Waesbergiana, 1680. First edition. Folio. Extra-engraved titlepage, woodcut and engraved text illustrations throughout. Early eighteenth century full calf. With woodcut bookplate of Dr. Maurice Villaret, esteemed therapeutic hydrologist, climatologist, and collector of medical and scientific texts. **A wonderful copy.**

"This work... is a codification of Kircher's observations and experiments across the entire spectrum of his researches in physics... There are large sections on light and shadow, magnetism, acoustics, and music; but there are also experiments and observations in hydrolics, alchemy, and a myriad of other topics". Merrill 29. Garrison-Morton 580. Caillet II, 365.5796.

DB 02278.

\$15,000



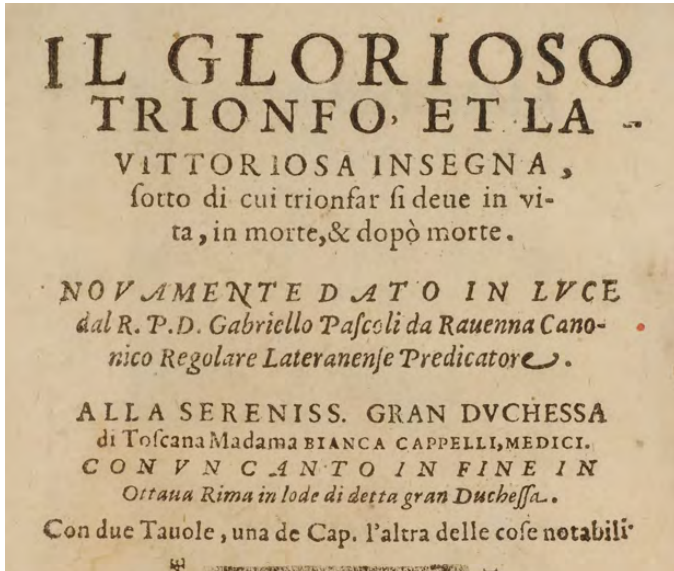
**The Extremely Rare
Glorious Triumph of the Victorious Banner of Christ**

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

\$950



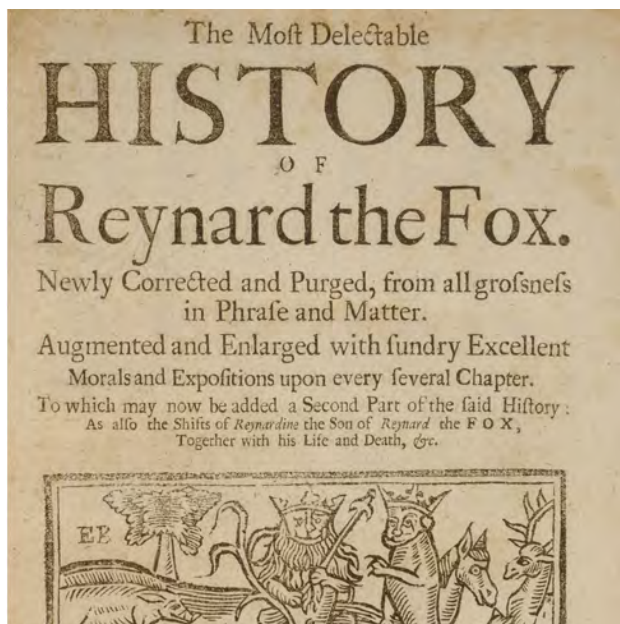
**Tales of the Trickster Fox
Early English Edition of "Fox" Without Foxing**

[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



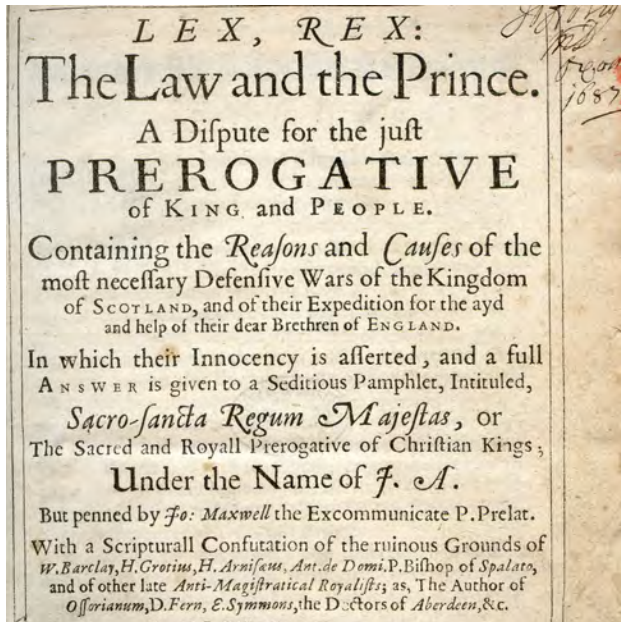
**"The King Is Law!"
"No. The Law Is King!"
"Then Burn That Book!" Said His Majesty**

RUTHERFORD, Samuel. *Lex, Rex: The Law and the Prince...* London: Printed for John Field, and 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.

An 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.

\$8,500



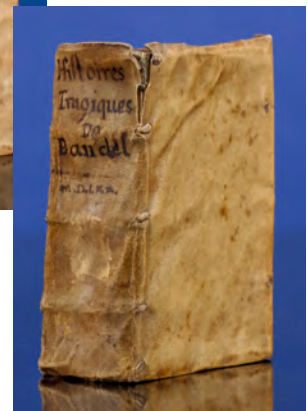
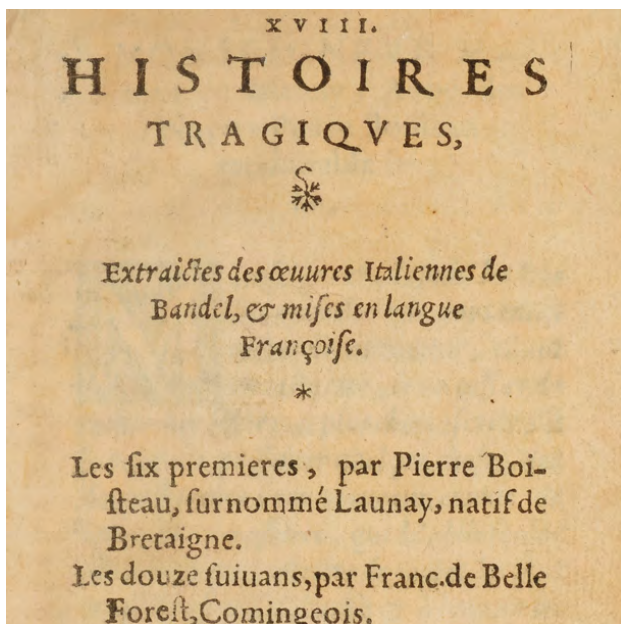
The Earliest Obtainable Edition in Contemporary Binding

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

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

DB 01780.

\$9,500



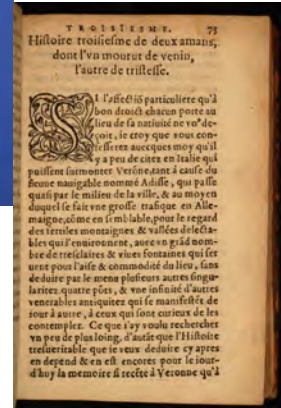
**"Romeo, Oh, Romeo! Where for Art Thou?
"Here, Dear Juliet, Here"**

[SHAKESPEARE SOURCE]. BANDELLO, Matteo, and BELLEFOREST, François de, and BOISTEAU, Pierre. *XVIII Histories 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 rebeked 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.

\$7,500



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.

\$1,750



CHAPTER FOUR

Fine Bindings



“There is more treasure in books than in all the pirates’ loot on Treasure Island and best of all, you can enjoy these riches every day of your life.”

- Walt Disney Company

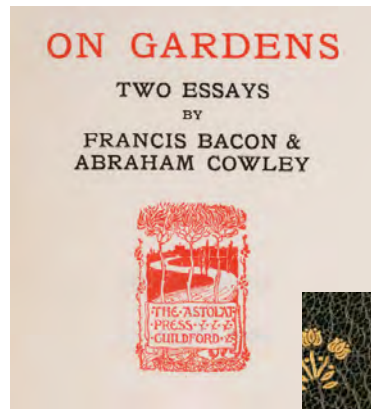
"God Almighty First Planted A Garden: And Indeed It Is The Purest Of Human Pleasures" (Bacon)

BACON, Francis & Abraham Cowley. *On Gardens*. Two Essays. Guildford: A.C. Curtis, 1903. First Astolat Press edition. Small octavo. Rubricated initials, tailpieces. Bound in contemporary full black morocco with double fillet borders and gilt floral decorations. Gilt ornaments to spine. Turn-in with gilt cornerpieces. All edges gilt. Neat contemporary gift inscription to front paste-down endpaper dated 1907. **A fine copy in a very handsome, yet unsigned binding.**

From the Oakleaf series of Astolat Press, established in 1903 by A.C. Curtis. Attractively printed and bound reprints of the seventeenth century's two most celebrated poems about gardening. Bacon's *Of Gardens*, from *The Essayes or Counsels, Civill and Morall*, of Francis Lo. Verulam, Viscount St. Albans (1625), and Cowley's *The Garden* (1668).

DB 02412.

\$1,750



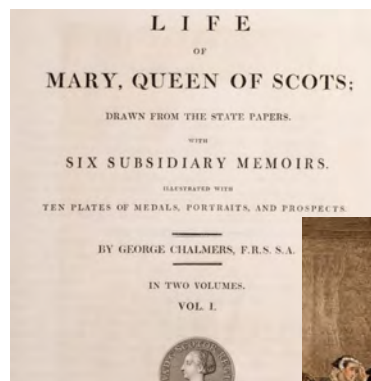
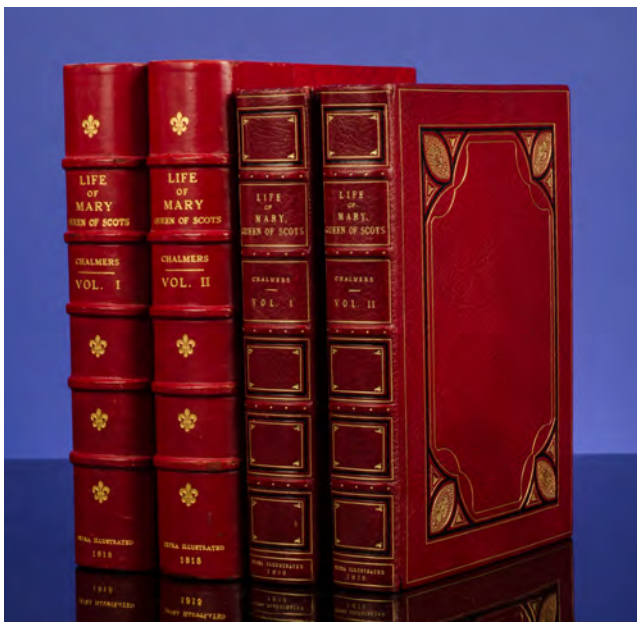
**Magnificently Bound
Munificently Extra-Illustrated**

[BAYNTUN OF BATH, binders]. CHALMERS, George. *The Life of Mary, Queen of Scots...* In Two Volumes. London: Printed for John Murray, 1818. First edition, extra-illustrated. Two quarto volumes. Ten plates as issued, plus extra-illustrated with seventy fine engraved plates of which thirteen are hand-colored. Bound by Bayntun of Bath c. 1915 in full wine crushed morocco with gilt-ruled border enclosing a panel of gilt and black borders with gilt corner-pieces. Gilt and black ruled compartments. Gilt-ruled turn-ins with gilt corner ornaments. All edges gilt. **A very fine set.** Each volume housed in a specially made contemporary half crimson calf slipcase.

George Chalmers (1742-1825) was a Scottish antiquarian and political writer. In August 1786, Chalmers, a Royalist, was appointed chief clerk to the committee of Privy Council on matters relating to trade, an office which he held until his death in 1825.

DB 02440.

\$4,000



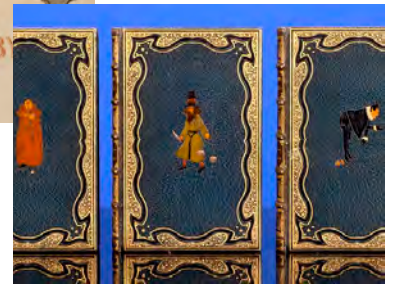
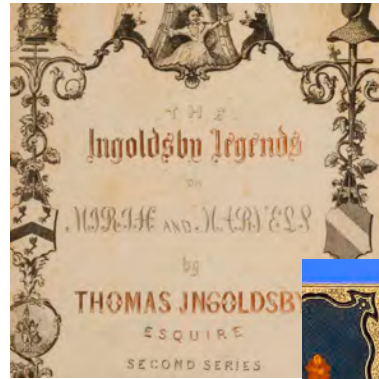
Three Volumes, Each in an Elegant, Beautifully Wrought Pictorially Inlaid Binding

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

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

DB 01997.

\$5,500



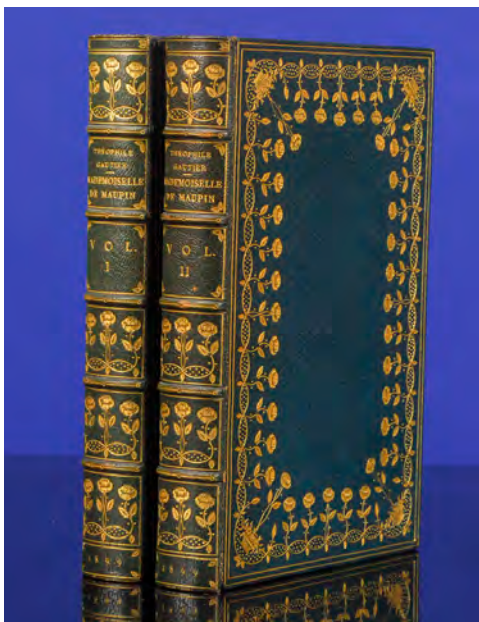
**Art For Art's Sake, Love For Love's Sake
In an Art Binding For Its Own Sake**

[BROCA, Lucien, binder]. [WALPOLE PRESS]. GAUTIER, Théophile. *Mademoiselle de Maupin.* London: "The Walpole Press," Printed for Subscribers Only, 1899. Grand Edition De Luxe, limited to 1,000 numbered copies. Two octavo volumes. Nineteen etchings in two states each including frontispieces. Contemporary Art Nouveau binding by Lucien Broca in full teal crushed morocco. Housed in full straight-grained navy blue morocco fleece-lined slipcases. This beautiful edition of *Mademoiselle de Maupin*, originally published in 1835, has been completely translated by I.G. Burnham. The etchings are by Francois-Xavier Le Sueur and drawings by Édouard Toudouze.

Master binder Lucien Broca was a Frenchman. He was recognized as a superb trade finisher, and Marianne Tidcombe has confirmed that he actually executed most of Sarah Prideaux's bindings from the mid-1890s.

DB 02235.

\$3,250



In a Delightful and Distinctive Onlaid Binding From The Chelsea Bindery of London

[CHELSEA BINDERY]. [DISNEY, Walt]. TAYLOR, Deems. *Walt Disney's Fantasia*. 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 plates. Bound ca. 2000 by the Chelsea Bindery in full dark blue morocco with multi-colored onlays on both covers, doublures and endleaves. Each binding figure reproduced from individual cels from the classic animated film. **A very fine copy.** Housed in a quarter dark blue morocco clamshell case lined with blue suede.

Fantasia is the classic 1940 American animated film produced by Walt Disney. "It is stupendous. It is colossal. It is an overwhelmingly ambitious orgy of color, sound, and imagination" (Chicago Tribune). The Chelsea Bindery was established in London in 2000, recruiting for employment many of the fine craftsman and artists of the great, historic bindery, Sangorski & Sutcliffe.

DB 02193.

\$8,500

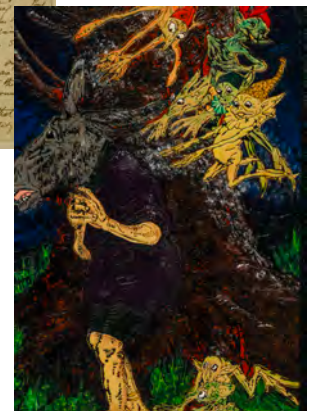
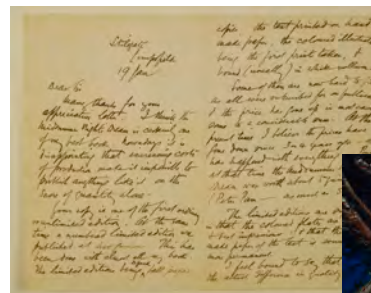


**Spectacular Copy of the Signed Limited Edition De Luxe
With a Significant Rackham Autograph Letter
Together with the Original Copper Printing Plate for One of the Illustrations
In a Magnificent Pictorial Onlaid Binding by The Chelsea Bindery**

[CHELSEA BINDERY]. [RACKHAM, Arthur, illustrator]. SHAKESPEARE, William. *A Midsummer-Night's Dream...* London: William Heinemann, 1908. Edition De Luxe, limited to 1,000 number copies signed by the artist. Quarto. Forty mounted color plates. Bound by The Chelsea Bindery ca. 2000, in full forest green morocco with a sunken panel of vividly varicolored morocco onlays. **With a four page ALs from Rackham discussing this book,** and one of the four copper plates used to color-print the illustration opposite page 88. Mild offsetting to pages in contact with mounting paper. Housed in a magnificent dark-green morocco clamshell box with copper plate mounted within. **An outstanding copy.**

DB 02194.

\$9,500



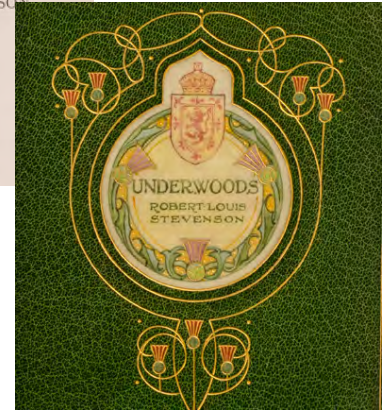
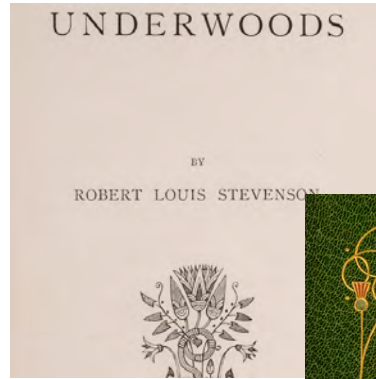
Bound by Chivers of Bath
With Vellucent Panel Designed by H. Granville Fell

[CHIVERS, Cedric, binder]. STEVENSON, Robert Louis. *Underwoods*. London: Chatto and Windus, 1887. First edition. Octavo. Bound ca. 1900 by Chivers of Bath in full forest green crushed morocco with central hand-colored vellucent panel designed by H. Granville Fell surrounded by gilt borders and line flourishes, and red and green calf onlays, the tooling designed by Alice Shepherd. **A very fine copy.**

Underwoods is a collection of fifty-four poems by Stevenson, eleven of which originally appeared in contemporary British magazines. "A representative of Neo-romanticism during the Modernist period of English literature, Stevenson was an incredibly popular and successful writer. Though many leading critics dismissed his work entirely, he was admired by many authors, including Jorge Luis Borges, Ernest Hemingway, Rudyard Kipling, Vladimir Nabokov, and J. M. Barrie." (Poets Organization).

DB 02351.

\$2,750



First Edition, First Issue, First Class
in a Handsome Cosway-Style Binding

[COSWAY-STYLE BINDING]. DICKENS, Charles. *The Posthumous Papers of the Pickwick Club*. With Forty-Three Illustrations, by R. Seymour and Phiz. London: Chapman and Hall, 1837. First edition in book form. Octavo. Forty-three inserted engraved plates by Phiz and Seymour. Mid-twentieth-century dark green crushed levant morocco by Sangorski & Sutcliffe for Chas. J. Sawyer Ltd. Covers decoratively paneled in gilt with central lozenges enclosing vignette portraits of Pickwick on the front and Sam Weller on the back. Front doubleure set with a Cosway-style oval miniature portrait of Dickens, under glass, within a decorative gilt frame. Some very minimal finger-soiling and faint uniform browning to text. A very fine copy and a lovely example of a Cosway-style binding.

A simply superlative copy of the first edition in an exceedingly attractive binding.

DB 02270.

\$6,500



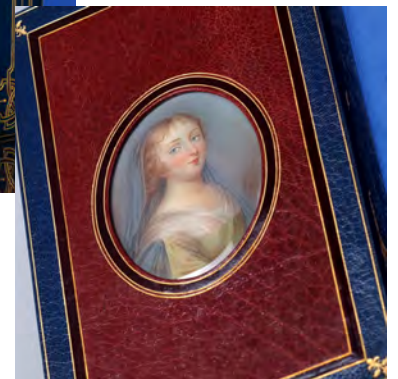
**A Special Extra-Illustrated Copy
in a Fine Early Cosway-Style Binding by Bayntun of Bath**

[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 sixty-six plates (twenty-two 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



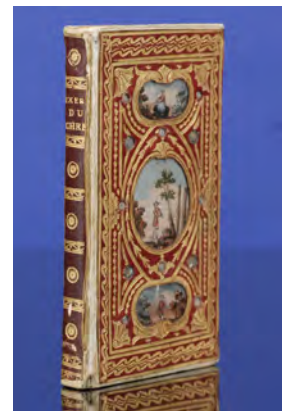
An Eighteenth Century "Pre-Cosway" Binding

[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 tiny colored metal disks within pierced roundels, 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.

\$3,500



**Shakespeare's Sonnets
with a Portrait of the Bard**

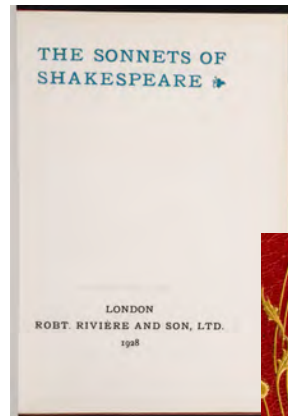
[COSWAY-STYLE BINDING]. [BAYNTUN-RIVIERE, binders]. SHAKESPEARE, William. *The Sonnets of Shakespeare.* London: Robert Riviere and son, 1928. First edition, thus, printed by the Chiswick Press. Octavo. Contemporary full crimson crushed morocco with large floral and foliate gilt tooling surrounding a central sunken panel with a watercolor portrait of Shakespeare under glass. A very fine copy.

Finely printed Chiswick Press edition of Shakespeare's sonnets, in a splendid Cosway-style binding by Bayntun-Riviere.

Cosway bindings, named after the renowned English miniaturist Richard Cosway, first appeared in 1902, initiated by John Stonehouse of Sotheran's who hired Riviere and Son to execute the bindings.

DB 02354.

\$3,850



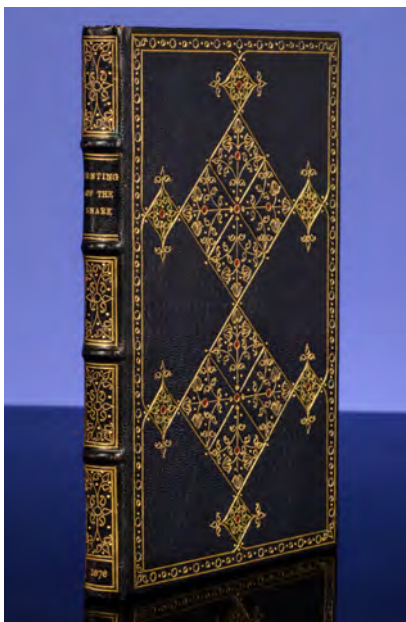
Snark Splendidly Bound by De Sauty

[DE SAUTY, Alfred, binder]. CARROLL, Lewis. *The Hunting of the Snark.* London: Macmillan and Co., 1876. First edition. Small octavo. Nine full-page wood-engraved illustrations by Joseph Swain after Henry Holiday. Bound c. 1905 by Alfred De Sauty in full midnight blue crushed morocco delicately gilt tooled with two large and six small diamond patterns with floral and foliate ornaments and red calf dot onlays. Small expert and almost invisible repair to lower portion of lower joint, still a very fine copy. Housed in a clamshell case with integral chemise and original leather snap-clasp, built from the book's original cloth pictorial boards.

Alfred de Sauty (1870-1949) was a bookbinder who produced tooled bindings of exceptional delicacy. De Sauty was active in London from approximately 1898 to 1923 and in Chicago from 1923 to 1935. His finest work is thought to be have been accomplished between 1905 and 1914.

DB 02352.

\$5,500



Shakespeare Bound to be Great

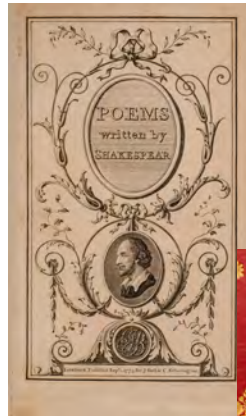
[DUSEL, Philip, binder]. SHAKESPEARE, William. *Poems Written By Shakespeare*. London: J. Bell & C. Etherington, 1774. Octavo. Bound c. 1990 by Philip Dusel in eighteenth century Harleian style in full bright red relic'd goatskin with gilt-rolled and tooled border with elongated central lozenge. Gilt ornamented compartments, green spine label. Gilt-rolled edges.

An extraordinary reproduction of a venerable 18th century style of English binding, and wholly appropriate to the book it encloses, a fine eighteenth century edition of Shakespeare's poetry.

Philip Dusel is a gifted and highly respected contemporary binder and restorer based in Davis, California who was binder-in-residence at the University of Alabama's Institute of Book Arts.

DB 02362.

\$1,850



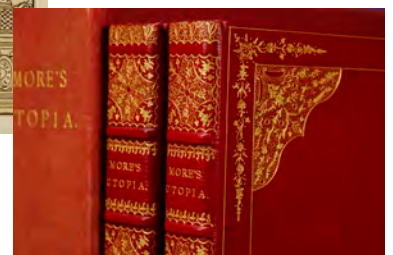
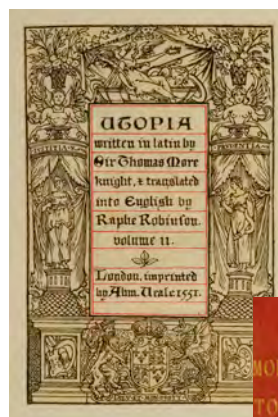
**A Most Pleasant Utopia
Viscount Strathallan's Copy
In an Exquisite Binding by Fazakerley**

[FAZAKERLEY, binder]. MORE, Sir Thomas. *A most pleasant, fruitful, and witty work, of the best state of a public weal, and of the new isle called Utopia...* London: Printed by William Bulmer, at the Shakespeare Press, for William Miller, 1808. The First Dibdin Edition. Two octavo volumes. Extra-illustrated with fifteen portraits of More, two of the More family, one of Erasmus. Sumptuously bound by Fazakerley of Liverpool, c. 1890, in full crimson straight-grain morocco. **A fine copy.** Housed in a red cloth, fleece-lined clamshell case.

Thomas Fazakerley established his celebrated bindery in Liverpool in 1835. His son, John, followed into the trade, running the business from the time of his father's retirement in 1877 until the onset of World War One.

DB 02298.

\$9,500

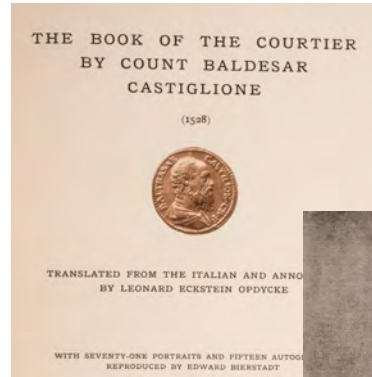
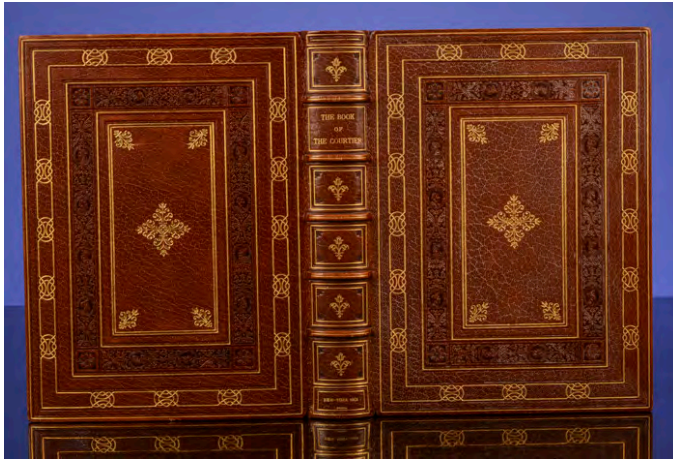


The Classic Courtesy Book
Newly Translated
Bound by Gruel

[GRUEL, Léon, binder]. CASTIGLIONE, Count Baldesar. *The Book of the Courtier* (1528). Translated From the Italian and Annotated by Leonard Eckstein Opdycke. With Seventy-One Portraits and Fifteen Autographs Reproduced by Edward Bierstadt. New York: Charles Scribner's Sons, 1901. First edition of the new English translation, limited to 500 copies, this being copy no. 199. Quarto. Seventy-one portraits and fifteen autograph reproductions with captioned tissue guards. Bound by Léon Gruel in full contemporary crushed antelope brown morocco with decoratively gilt borders, and a central panel enclosed by an elaborately blindstamped frame. Black crushed morocco doublures with wide dentelles and gilt cornerpieces. Navy blue ribbed linen endleaves. All edges gilt. **A superlative copy.**

DB 02332.

\$3,500



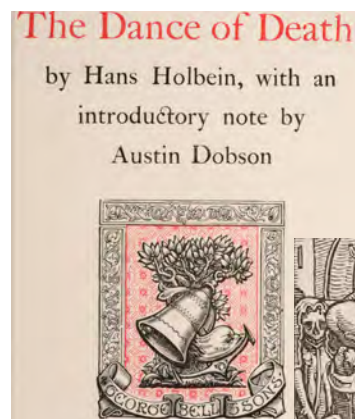
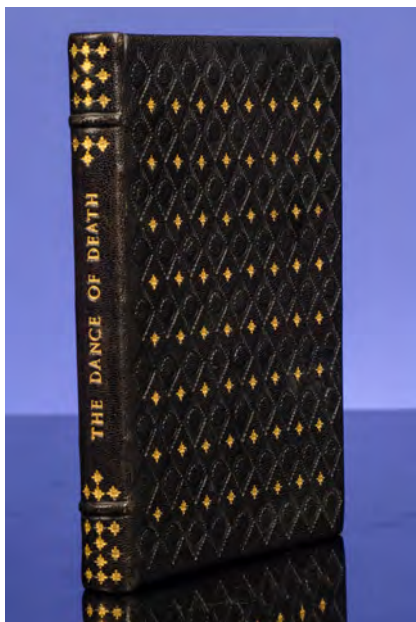
Death in a Fine Binding

HOLBEIN, Hans. *The Dance of Death*. With an introductory note by Austin Dobson. London: George Bell, 1892. Limited to 500 copies. Imperial sixteenmo. Title page lettered in red and black with red and black publisher's device. Forty-nine reproduced black and white woodcut engravings. Head- and tailpieces, historiated initials. Elegantly bound [stamp-signed 1957] by an anonymous artisan (stamped "Ω" Omega) in contemporary full black pigskin, diced in blind with central gilt star and blind dots within each diamond. Gilt lettered spine with massed gilt stars to head and tail. All edges gilt. **A very fine copy.**

The Dance of Death, originally published 1523–26, refashions the late-medieval allegory of the Danse Macabre as a reformist satire. Holbein's series of woodcuts shows the figure of Death in many disguises, confronting individuals from all walks of life, none of whom escape Death's clutches, even the pious. It is one of the most celebrated series of woodcuts to have ever been published.

DB 02423.

\$1,750



The Controversial Edition
In a Handsome Mosaic Binding

[HOLLOWAY, M.M., binder]. TENNYSON, Alfred Lord. *Poems*. London: Edward Moxon, 1857. First illustrated edition, the controversial Moxon issue. Octavo. Fifty-four wood engravings by the Dalziels, W.J. Linton, etc., after D.G. Rossetti, J.E. Millais, et al. Bound by M.M. Holloway of London in a contemporary full burnt orange crushed morocco mosaic with green and red onlays to gilt centerpiece. Expertly and almost invisibly rebacked with the original spine laid down.

Little is known about London binder Marseille Middleton Holloway beyond that he had a shop at 25 Bedford Street, Strand, from 1854 through his death in 1897. The design and craftsmanship of this elegantly splendid binding indicates that he was certainly at the top of his profession. This binding, if not a prizewinner, is nonetheless a prize, and Holloway grossly under-appreciated.

DB 02334.

\$3,250



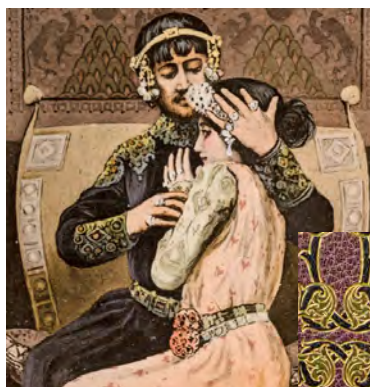
A Magnificent Production
In a Magnificent Art Nouveau Binding

[KIEFFER, René, binder]. DIEHL, Charles. *Theodora Imperatrice de Byzance*. Par Chaires Diehl, Charge de Cours a la Faculté des Lettres de L'University de Paris. Illustrations de Manuel Orazi. Paris: L'Edition D'Art H. Piazza et Cie. First edition, limited to 240 copies on vélin à la cuve. Quarto. Sixty full color and gold lithographed text illustrations. Bound c. 1905 by René Kieffer in full mauve crushed morocco. Original wrappers preserved. **An outstanding copy and very fine.** Housed in the binder's morocco-edged slipcase

René Kieffer (1875-1964) worked for ten years at the famed Chambolle-Duru bindery in Paris, before establishing his own workshop in 1903. By the end of World War I he had emerged as one of Paris's leading binders, his work sought after by collectors, his fine workmanship matched by a wide range of progressive designs.

DB 02371.

\$4,000



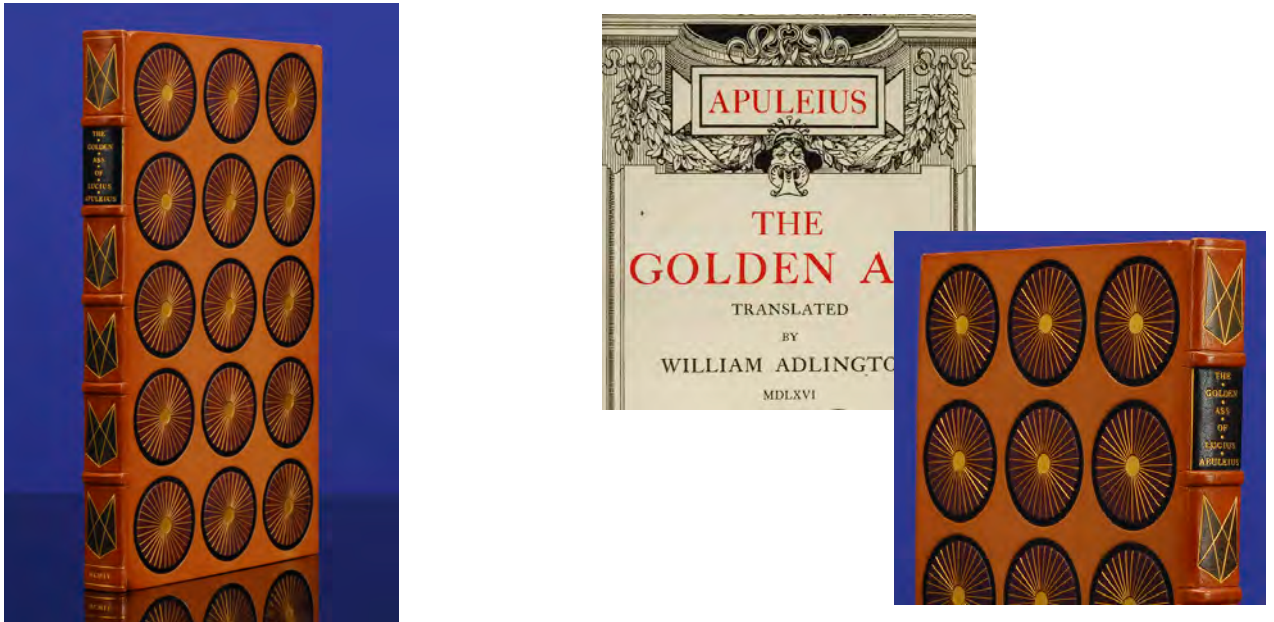
The Ancient Classic
Beautifully Printed - in a Kick-Asse Binding

[KIERNAN, Bernard, binder]. APULEIUS. *The Golden Ass*. Translated by William Adlington. London: Chiswick Press for G. Bell and Sons, 1904. One of two hundred numbered copies. Quarto. Bound in 1960 by Bernard Kiernan in full light brown morocco with fifteen onlaid deep purple morocco medallions with radiating sun motif in gilt. Burnt orange morocco doublures. An occasional small spot of foxing. A bit of soiling to doublures. **A splendid copy in a stunning binding.**

Bernard Henry Kierman was born in 1922 and took up bookbinding as a hobby in 1954. He was largely self-taught and became a member of the Guild of Contemporary Binders in 1958 and exhibited at Foyles in the same year. He was elected a Fellow of the Guild but, alas, died in 1967. He was held in high regard for his original designs and tooling skills, as brilliantly displayed here.

DB 02181.

\$6,500



Robert Burns in a Royal Scottish Armorial Binding

[MACDONALD, Gilbert, binder]. BURNS, Robert. *Poems & Songs*. Edinburgh: William P. Nimmo, 1868. Small folio. Black and white text engravings throughout. A contemporary Scottish armorial binding by Gilbert Macdonald in full forest green straight-grained morocco over beveled edges, with central red morocco onlay, within which is a central armorial device of the Royal Arms of Scotland with red morocco onlay. Richly gilt-ruled and decorated compartments with central gilt lyre tooled on red morocco onlay, crimson morocco title label, gilt-ruled raised bands. Gilt-rolled turn-ins. Marbled endpapers. **A fine copy in a magnificent binding.**

Gilbert Macdonald of Edinburgh (-1899) worked with William Marshall at 79 South Bridge Street, Edinburgh between 1843 and 1845. They moved to 21 George Street in Edinburgh during the years 1846-1847. This binding was done by Gilbert Macdonald at his 3 East Assembly Lane, Rose Street address in the late 1860s.

DB 02232.

\$1,750



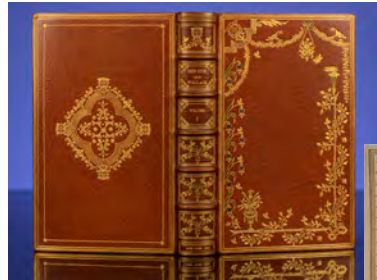
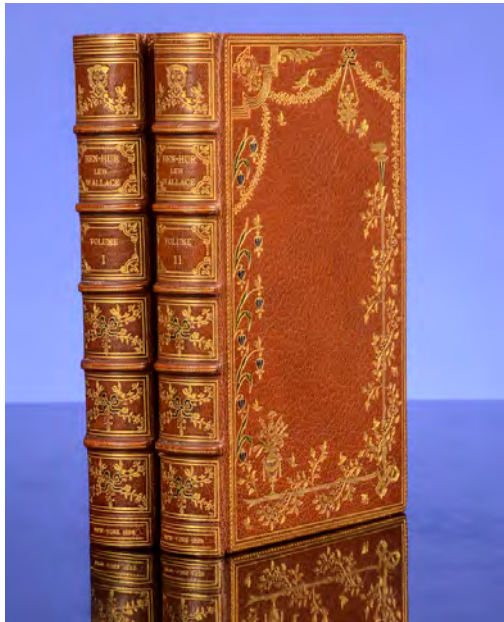
Bound by the Great Charles Meuniere
With an Autograph Quote Signed by the Author

[MEUNIERE, Charles, binder]. WALLACE, Lew. *Ben-Hur*. A Tale of the Christ. Illustrated From Drawings by William Martin Johnson, With Photogravures. New York: Harper & Brothers, 1892. Garfield Edition, limited to 350 copies, this being copy no. 350. Two octavo volumes. Twenty photogravures, including frontispieces, with captioned tissue guards. Delicately illustrated margins. Initials.

Uniformly bound by Charles Meuniere (stamp-signed) in full crushed antelope brown morocco with gilt-rolled border and double fillets enclosing a frame with a riot of gilt tooled birds, torches, foliage, sprays, festoons, curls, trophies, hanging flowers, stalks, and volutes, including black, green, and red onlays. Gilt centerpiece to lower covers. Gilt-rolled edges. Gilt decorated compartments with onlaid knot. All edges gilt. With signed autograph quote from *Ben-Hur* tipped-in to volume one. Original vellum covers preserved. **A spectacular copy.**

DB 02330.

\$4,850



Pepys for the Masses
Illustrated by a Maestro - Bound by a Master

[RIVIERE and Son, binders]. PEPYS, Samuel. *Everybody's Pepys*. The Diary of Samuel Pepys 1660-1669... With 60 Illustrations by Ernest H. Shepard. London: G. Bell and Sons, 1935. First Shepard-illustrated edition. Octavo. Sixty full page black and white illustrations. Bound by Riviere and Son in contemporary full blue crushed morocco enclosing an eight-color onlaid morocco centerpiece reproducing Shepard's illustration at p. 400, "And so to bed." Gilt-rolled turn-ins. Marbled endpapers. All edges gilt. **A fine and very attractive copy.**

In 1829 Robert Riviere (1808–1882), established himself at Bath as a bookseller, and subsequently as a bookbinder in a small way, employing only one man. But not finding sufficient scope for his talents in that city, he came in 1840 to London, where he commenced business as a bookbinder.

DB 02333.

\$3,250



Austen's Beardsley-Influenced Illustrations in a Charming Riviere & Son Onlaid Binding

[RIVIÈRE and Son, binders]. **AUSTEN, John.** *"Rogues in Porcelain."*... London: Chapman & Hall Ltd, 1921. First edition. Octavo. Color frontispiece and fourteen full-page color illustration. Contemporaneously bound by Riviere & Son in full crimson crushed morocco with vari-colored morocco onlays. Lower portion of front joint expertly and almost invisibly repaired. **A charming and delightful collection of 18th century English love poetry.**

John Austen (1886-1948) was one of the many young illustrators over whom Aubrey Beardsley's etiolated shadow fell from 1900 onwards. After 1922, Austen changed his style as the Beardsley look became increasingly unfashionable. While artists such as George Barbier took Beardsley's innovations in a new Art Deco direction, Austen followed a different trend of stylisation that was very popular among illustrators of the 1930s.

DB 02240.

\$2,250



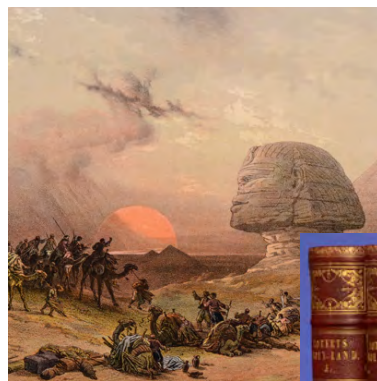
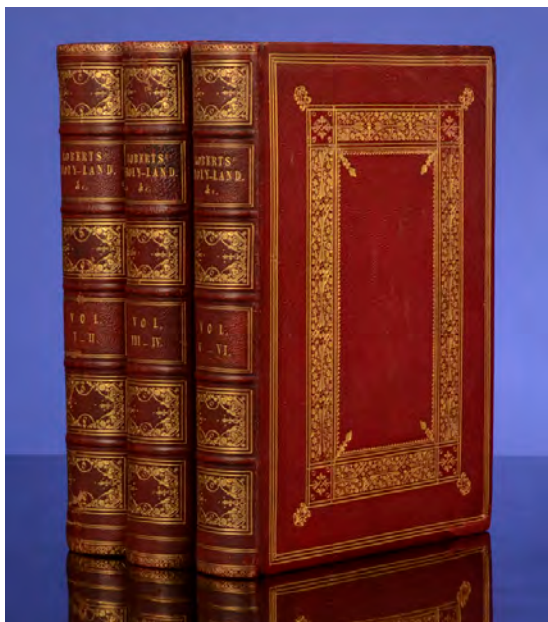
**The First Quarto Edition
The Most Ambitious Work Ever Published in England with Lithographed Plates**

ROBERTS, David. *The Holy Land, Syria, Idumea, Arabia, Egypt, & Nubia...* London: Lithographed, Printed and Published by Day & Son, 1855-1856. First quarto edition. **Six volumes bound in three quarto volumes.** Complete with 250 tinted lithograph plates. Contemporary full red hard-grain morocco. **A wonderful set.**

This is the quarto edition of one of the most important and elaborate ventures of nineteenth century publishing, considered to be the most ambitious work ever published in England with lithographed plates, and a book like no other: bigger, more beautifully bound, more lavishly illustrated. The plates were reduced to the necessary size for this edition by means of photography but retain all the vibrancy of the folio plates.

DB 02305.

\$12,500



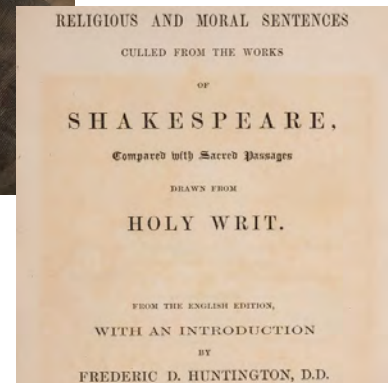
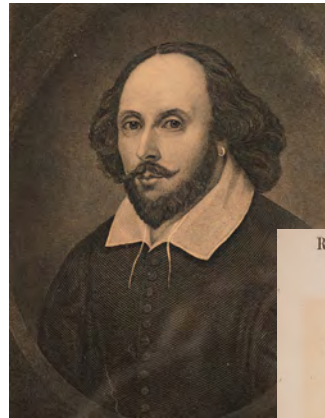
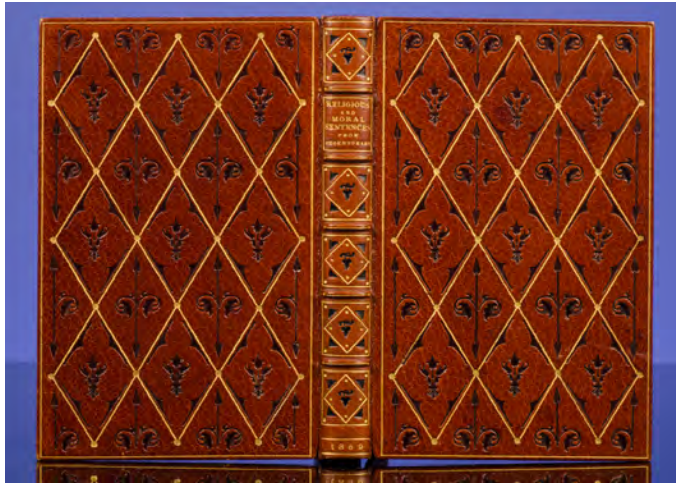
The Bard in a Handsome Binding

[ROOT & Son, binders]. SHAKESPEARE, William. *Religious and Moral Sentences Culled From the Works of Shakespeare.* Boston and Cambridge: James Munroe and Company, 1859. First edition. Octavo. Early twentieth century full antelope brown gilt-diced morocco by Root & Son with brown-stamped ornaments. With the renowned bookplate of Thomas W. Lawson designed by Edmund Henry Garrett. **A very fine copy.**

The London bindery of W. Root & Son consistently turned-out excellent work, both on fine bindings as here, and on trade bindings and sets. Packer lists the firm in business in Red Lion Square in 1899-1901, and the December 1942 issue of *The Rotarian* notes with regret that W. Root had been bombed out (uprooted?) of their premises on Paternoster Row during the 1941 Blitz.

DB 02350.

\$3,250



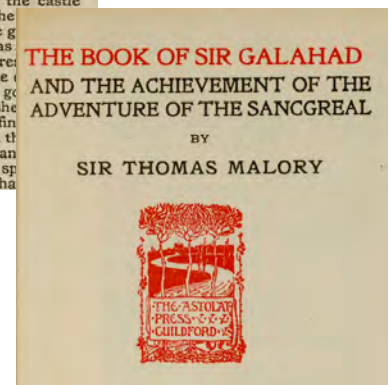
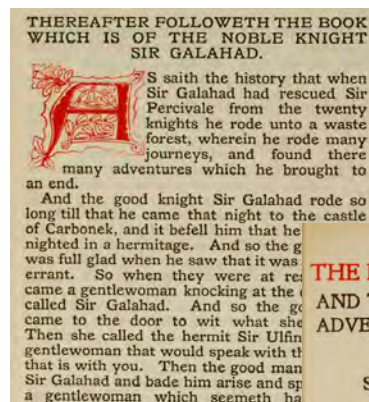
A Very Early Binding by Sangorski & Sutcliffe In the Style of T. Cobden Sanderson

[SANGORSKI & SUTCLIFFE, binders]. MALORY, Sir Thomas. *The Book of Sir Galahad.* London: The Astolat Press, 1904. First Astolat edition. Octavo. Title page in black and red, with publisher's vignette in red. Rubricated initials. Acorn tailpieces. Contemporary binding by Sangorski & Sutcliffe for Boston bookseller C.E. Lauriat Co. in full antelope calf with double fillets and rectangular gilt panel with large floral and foliate cornerpieces. Gilt-ruled turn-ins. **An excellent copy.**

From the Oakleaf series of Astolat Press, established in 1903 by A.C. Curtis, *The Story of Sir Galahad* is excerpted from Malory's *Mort D'Artur*. An unusual binding from generally extravagant Sangorski & Sutcliffe: simple, elegantly restrained, graceful and reminiscent of the arts and crafts-inspired style of T. Cobden-Sanderson's Doves Bindery.

DB 02229.

\$750



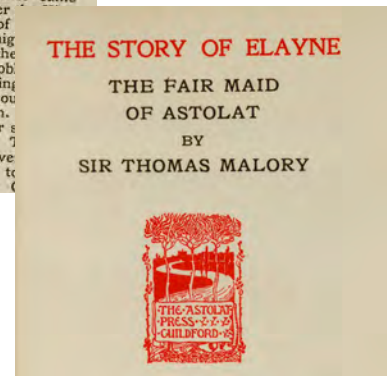
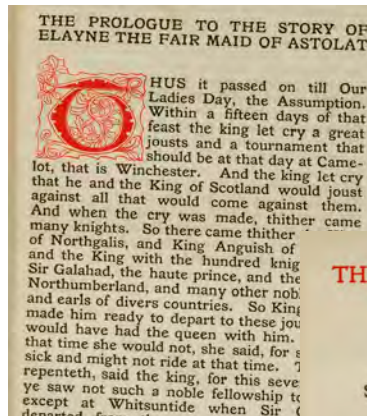
**A Very Early Binding by Sangorski & Sutcliffe
In the Style of T. Cobden Sanderson**

[SANGORSKI & SUTCLIFFE, binders]. MALORY, Sir Thomas. *The Story of Elayne*. The Fair Maid of Astolat. Guildford: The Astolat Press/A. C. Curtis, 1903. First Astolat edition. Octavo. Title page in black and red, with publisher's vignette in red. Rubricated initials. Acorn tailpieces. Contemporary binding by Sangorski & Sutcliffe for Boston bookseller C.E. Lauriat Co. in full antelope calf with double fillets and rectangular gilt panel with large floral and foliate gilt cornerpieces. Gilt lettering and ornaments to spine. Gilt-ruled turn-ins. **An excellent copy.**

From the Oakleaf series of Astolat Press, established in 1903 by A.C. Curtis, *The Story of Elayne* is excerpted from Malory's *Mort D'Artur*. Another unusual binding by Sangorski & Sutcliffe.

DB 02230.

\$750



In an Exhibition Binding by Zaehnsdorf

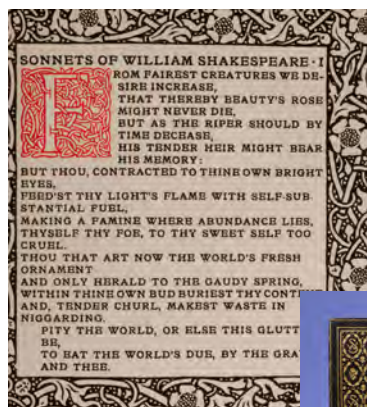
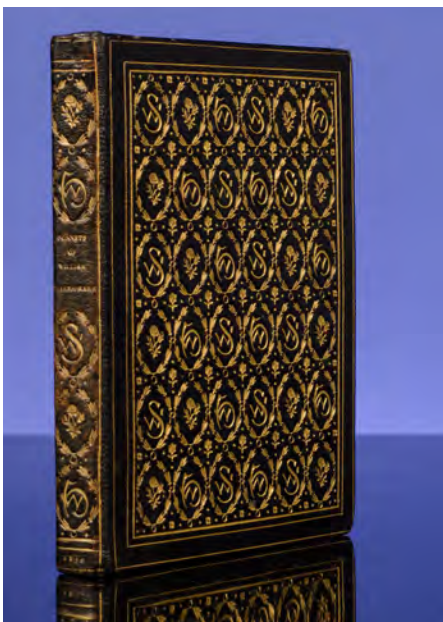
[ZAEHNSDORF, binders]. SHAKESPEARE, William. *The Sonnets of William Shakespeare*. London: George Bell and Sons, 1899. Octavo. Printed by the Chiswick Press. Borders and initials by Christopher Dean. Contemporary exhibition binding by Zaehnsdorf of full black crushed morocco with repeating pattern of gilt WS initials within laurels. Expert and almost invisible restoration to spine tips. A fine copy.

The love sonnets of Shakespeare, finely printed by the Chiswick Press, exceptionally bound by Zaehnsdorf.

There are few firms of craft bookbinders that can claim an existence of longer than one hundred years. Zaehnsdorf Limited, founded in 1842 by Joseph Zaehnsdorf remained under the direct control of three successive generations of the Zaehnsdorf family. Bindings produced by this firm are still admired today.

DB 02347.

\$2,750



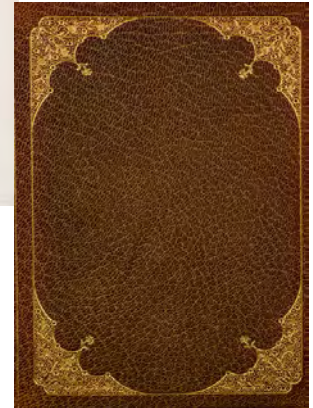
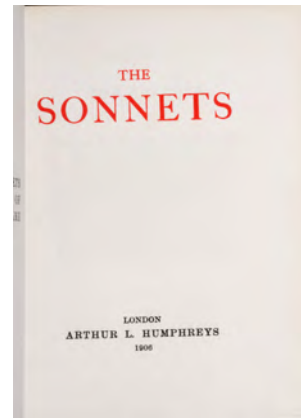
Shakespeare's Sonnets, Beautifully Printed
Handsomely Bound

[ZAEHNSDORF, binders]. SHAKESPEARE, William. *The Sonnets*. London: Arthur L. Humphreys, 1906. From Humphreys Royal Library, Belles Lettres series. Octavo. Bound in contemporary full brown crushed morocco by Zaehnsdorf. **A splendid, very fine copy.** The Sonnets and Songs of Wm. Shakespeare.

This book's binding by the great Zaehnsdorf is a modern delight.

DB 02345.

\$2,250



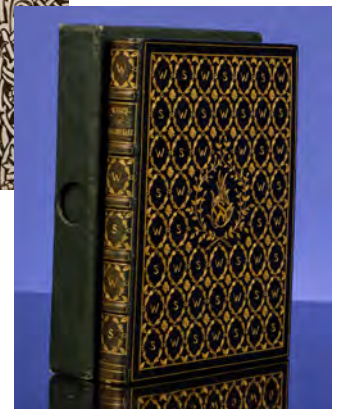
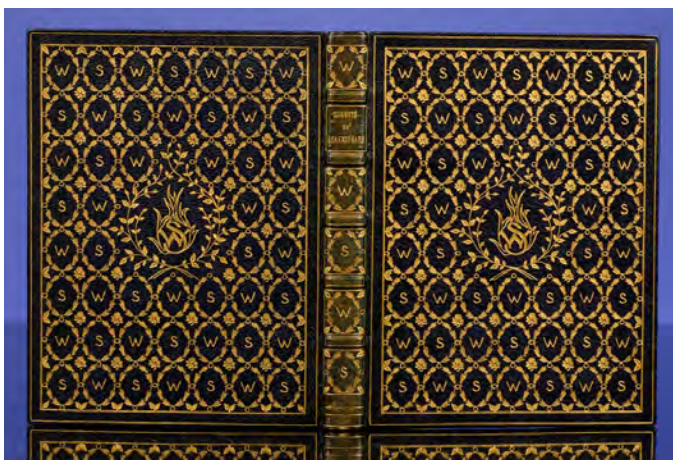
The Evelina Rothchild Copy
In a Very Elegant Zaehnsdorf Exhibition Binding

[ZAEHNSDORF, binders]. SHAKESPEARE, William. *Shakespeare's Sonnets*. Cambridge: University Press, 1897. Limited to 750 copies on English handmade paper. Octavo. Woodcut initials and ornamental design by Bertram Grosvenor Goodhue. Contemporary exhibition binding by Zaehnsdorf in full black crushed morocco with repeating pattern of gilt WS initials within laurels. Spine very very slightly faded but still a fine copy. Housed in a black cloth slipcase. With the Armorial bookplate of Evelina Rothchild.

The fourth volume in the publisher's English Love Sonnets series.

DB 02348.

\$4,500



CHAPTER FIVE

Finely Bound Library Sets



DICKENS, Charles. Works of Charles Dickens. With more than One Thousand Illustrations including all the usual & very many unusual plates. Edited by Richard Garnett. London: Merrill & Baker, [1900].

“Never lend books, for no-one ever returns them; the only books I have in my library are books that other folks have lent me.”

- Anatole France

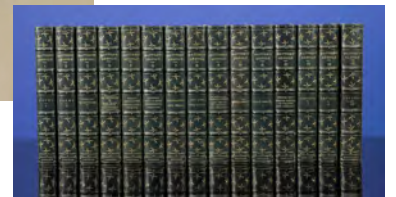
A Finely Bound Set of Matthew Arnold

ARNOLD, Matthew. *The Works of Matthew Arnold.* London: Macmillan and Co., 1903-1904. Edition de Luxe. Limited to 775 copies. **Fifteen octavo volumes.** Engraved frontispiece portrait in Volume I. Bound by MacDonald of New York in three-quarter teal morocco gilt over marbled boards. Spines decoratively tooled and lettered in gilt in compartments, top edge gilt, others uncut, marbled endpapers. **An excellent set.**

Matthew Arnold (1822-1888). English poet and critic, "was considered a quintessential Victorian writer in his philosophy, his taste, and his manner of expression" (*Merriam-Webster's Encyclopedia of Literature*).

DB 00736.

\$2,000



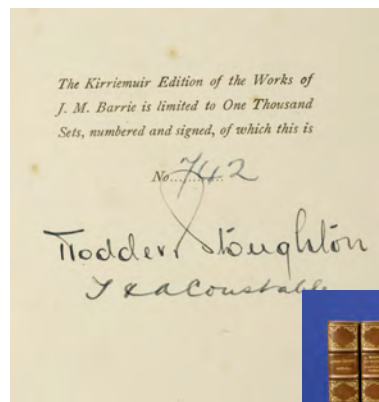
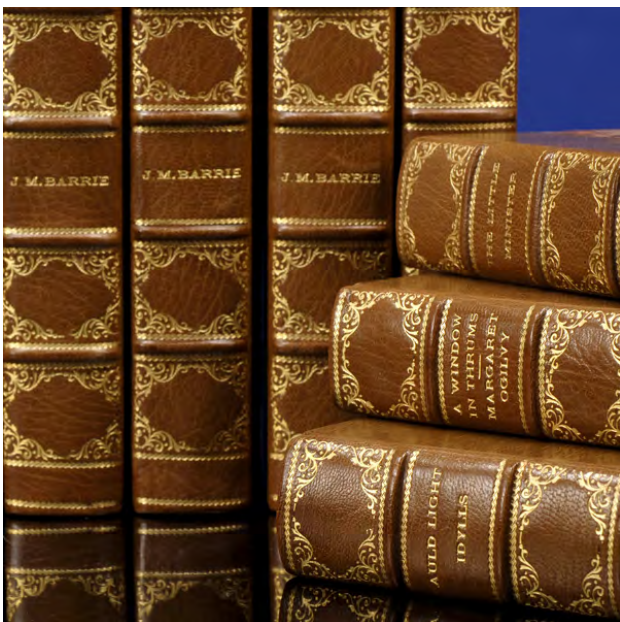
A Finely Bound Set of J. M. Barrie
The Creator of Peter Pan

BARRIE, J.M. The Kirriemuir Edition of the Works of J.M. Barrie. London: Hodder and Stoughton, 1913. Limited to One Thousand Sets, numbered and signed by the publishers. **Ten large octavo volumes.** Late twentieth century three-quarter tan morocco over marbled boards ruled in blind. Spines with five raised bands decoratively tooled and lettered in gilt, top edge gilt. **A fine set.**

Kirriemuir in Angus, Scotland is the birthplace of Peter Pan's creator, J.M. Barrie. Sir James Matthew Barrie, 1st Baronet, OM, more commonly known as J. M. Barrie, was a Scottish novelist and dramatist. He is best remembered for creating Peter Pan, the boy who refused to grow up.

DB 01345.

\$2,000

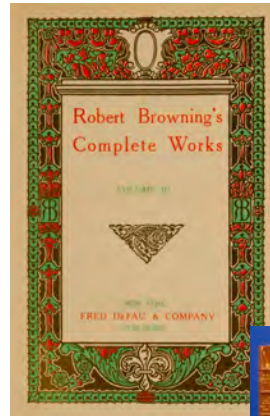


The Assisi Edition
Elegantly Bound

BROWNING, Robert. *The Complete Works.* New York: Fred De Fau & Company, [1910]. Assisi Edition. Limited to 100 numbered sets (of which this is number 11). **Twelve octavo volumes.** Photogravure plates throughout, including frontispieces, in two states. Publishers three-quarter brown morocco gilt over brown silk boards, with compartments decorated with green inlaid flowers outlined in gilt and with swooping gilt stems. Top edges gilt. Six volumes mildly and uniformly sunned to warm brown. **A fine set.**

DB 02016.

\$3,750



The Works of the "Heaven-taught Ploughman"
A Finely Bound Set of the Most Complete Edition

BURNS, Robert. *The Complete Writings of Robert Burns...* Boston: Houghton Mifflin Company, 1926-1927. Large-Paper Edition [de Luxe]. One of 750 numbered copies of the American issue. **Ten octavo volumes.** Photogravure frontispieces and plates, mostly from photographs by Charles S. Olcott with twenty extra illustrations. Bound at the Riverside Press ca. 1926 in three-quarter navy blue morocco gilt over blue cloth boards. Spines slightly and uniformly sunned. **A fine set.**

Containing a considerable amount of hitherto uncollected matter, including much that has never been published elsewhere. Mr. Henley's brilliant essay on the Life, Genius, and Achievement... remains the most scholarly and penetrating criticism of the man that has yet appeared.

DB 01348.

\$2,500



Beautifully Bound in Full Crimson Morocco
Limited to 100 Elaborately Illustrated Copies

DICKENS, Charles. *Works of Charles Dickens.* With more than One Thousand Illustrations including all the usual & very many unusual plates. Edited by Richard Garnett. London: Merril & Baker, [1900]. Manuscript Edition. Limited to 100 numbered and registered copies. **Thirty-two octavo volumes.** Elaborately illustrated with hand colored frontispieces or original watercolors to most volumes from the original illustrations by Hablot K. Browne ("Phiz"), George Cattermole, George Cruikshank, John Leech, and others. All illustrations with titled tissue guards. Finely bound in contemporary full crimson Levant morocco. Gilt ruled borders, gilt ruled central panel with corner ornaments, initials, and foliate decoration. Spines with six gilt ruled compartments with corner ornaments. Blue silk doublures. **A fine set.**

DB 01738.

\$17,500



A Fine Collection of Novels by Arthur Conan Doyle

DOYLE, Arthur Conan. [Collection of Novels]. London: John Murray, [1958-1964]. Uniform Edition. **Fifteen (of eighteen) octavo volumes.** Uniformly bound (probably by Morrell) for Henry Sotheran in three-quarter red polished calf over red cloth boards. Spines ruled in blind with five raised bands and blue morocco gilt lettering labels. Minimal uniform fading to spines. Otherwise a fine set.

Comprising the following Sherlock Holmes titles: *The Adventures of Sherlock Holmes* ([1960]); *The Case-Book of Sherlock Holmes* ([1960]); *The Return of Sherlock Holmes* ([1962]); *His Last Bow* ([1960]); *The Hound of the Baskervilles* ([1964]); *The Sign of Four* ([1963]); and *The Valley of Fear* ([1959]); *Sir Nigel* ([1959]); *The White Company* ([1962]); *The Refugees. A Tale of Two Continents* ([1960]); *Rodney Stone* ([1963]); *Uncle Bernac. A Memory of the Empire* ([1959]); *The Exploits of Brigadier Gerard* ([1961]); *The Lost World...* ([1960]); and *The Tragedy of the Korosko* ([1958]). Without *The Memoirs of Sherlock Holmes*, *Micah Clarke*, and *Adventures of Gerard*.

DB 00782.

\$2,250



A Finely Bound Set of George Eliot's Works

ELIOT, George (pseudonym of Mary Ann Evans). *The Complete Works of George Eliot.* With Life by J.W. Cross. With photogravure illustrations from new drawings by Gertrude Demain Hammond, R.I., and Frederick L. Stothard. Boston: Charles E. Lauriat Company, 1908. **Twenty octavo volumes, including George Eliot's Life as Related in Her Letters and Journals.** Arranged and edited by her husband, J. W. Cross (in three volumes). Frontispiece and plates in each volume. Contemporary three-quarter tan calf over marbled boards ruled in blind. Smooth spines decoratively tooled and lettered in gilt in compartments with red and maroon gilt lettering labels, marbled endpapers. **A fine and very attractive set.**

DB 01462.

\$2,750



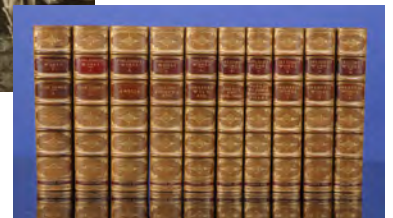
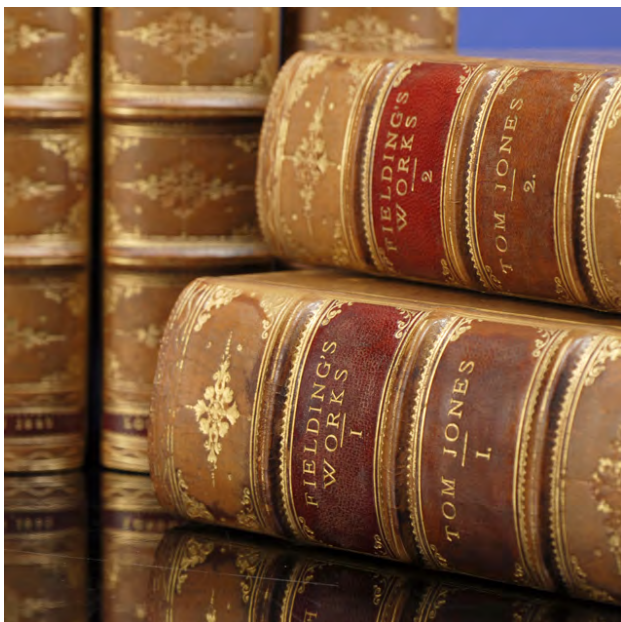
**"Comic Epics in Prose"
Bound for the Most Renowned Bookseller in Glasgow**

FIELDING, Henry. *The Works of Henry Fielding, Esq,* Edited with a Bibliographical Essay by Leslie Stephen. In Ten Volumes. London: Smith, Elder, & Co., 1882. Limited to 1,000 sets, this being set number 164. Ten large octavo volumes. Frontispieces. Black and white illustrated plates with tissue guards throughout. Contemporary full paneled speckled calf for Hopkins of Glasgow. Floral corner devices in gilt. Double ruled gilt borders. Five gilt ruled raised bands. Six compartments, two of which have morocco labels, the remaining four gilt ornamented and decorated. Dentelles. All edges gilt. **A fine set.**

"Sir W. Scott commended him for his high notions of the dignity of an art which he considered as 'comic epics in prose', which are in effect the first modern novels in English..."(OCEL).

DB 01511.

\$3,500



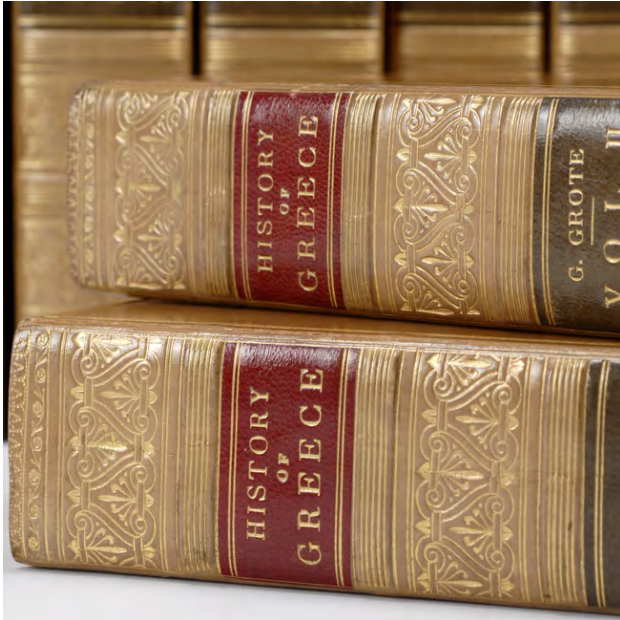
A Very Fine Set of George Grote's "History of Greece"

GROTE, George. *A History of Greece; From the Earliest Period to the Close of the Generation Contemporary with Alexander the Great.* A New Edition. In Eight Volumes. With Portrait, Maps, and Plans. London: John Murray, 1862. **Eight octavo volumes.** Engraved frontispiece portrait in Volume I, engraved maps and plans (some folding, some hand-colored). Bound ca. 1900 by Zaehnsdorf for John Wanamaker in full tan calf. **A very fine set.**

"Although as biased as Macaulay's *History of England* and less scholarly than Mommsen's 'Roman History', Grote's *History of Greece* can be bracketed with these two works.

DB 02099.

\$3,500



The Nottingham Society Edition de Luxe

HUGO, Victor. *The Works of...* New York-Philadelphia-Chicago: The Nottingham Society, n.d. [c. 1895]. Edition de Luxe. **Twenty octavo volumes bound into ten.** Frontispieces. Black and white plates throughout. Early twentieth century three-quarter brown morocco over brown cloth boards. Corners very slightly rubbed otherwise a very fine set.

Victor Hugo's first mature work of fiction appeared in 1829, and reflected the acute social conscience that would infuse his later work. *Le Dernier jour d'un condamné* (*The Last Day of a Condemned Man*) would have a profound influence on later writers such as Albert Camus, Charles Dickens, and Dostoevsky. Hugo's first full-length novel would be the enormously successful *Notre-Dame de Paris*, which was published in 1831. One of the effects of the novel was to shame the City of Paris into restoring the much-neglected Cathedral of Notre Dame.

DB 01748.

\$1,750



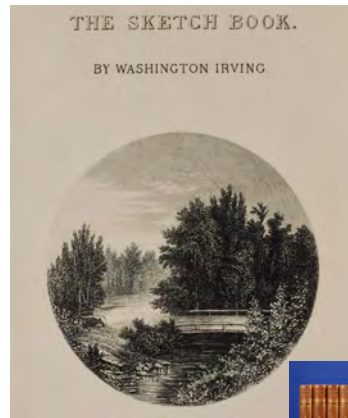
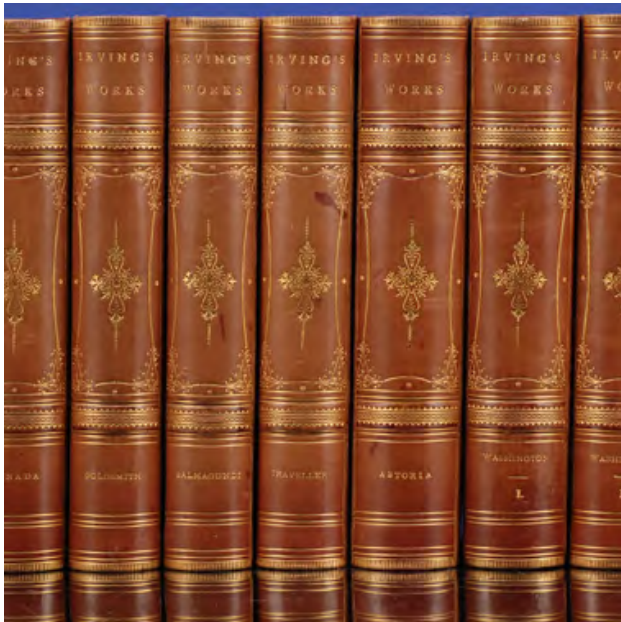
The People's Edition

IRVING, Washington. *The Complete Works.* [People's Edition]. New York: G.P. Putnam, 1864. **Twenty-six small octavo volumes.** Bound ca. 1880 in three-quarter plum calf over marbled boards ruled in blind. Spines uniformly and attractively sunned. **A fine set.**

Washington Irving (1783-1859), American author, wit, and man of society. His highly successful burlesque, *A History of New York from the Beginning of the World to the End of the Dutch Dynasty* (1809), supposedly by Diedrich Knickerbocker, has been called "the first great book of comic literature written by an American" (The Concise Oxford Companion to American Literature). His best-known book, *The Sketch Book of Geoffrey Crayon, Gent.* (1820), contains sketches of English life, essays on American subjects, and American adaptations of German folk-tales (including "Rip Van Winkle" and "The Legend of Sleepy Hollow").

DB 01747.

\$2,750



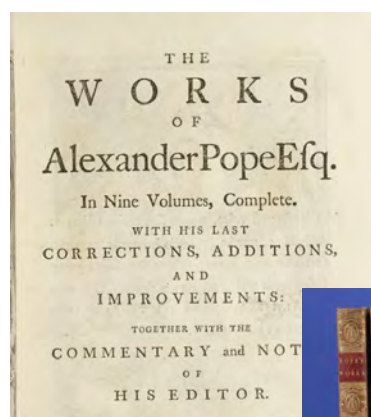
A Fine Set of the Works of Alexander Pope

POPE, Alexander. *The Works of Alexander Pope Esq..* With His Last Corrections, Additions, and Improvements: Together with the Commentary and Notes of His Editor [William Warburton]. London: Printed for C. Bathurst [and eleven others], 1770. **Nine octavo volumes.** Contemporary tree calf. Bindings lightly rubbed. Minimal foxing and browning. Each volume with armorial bookplate on front pastedown with motto: "Na fynno duw ni fydd," and with penciled initials "A H" on front free endpaper. Front pastedown of Volume I has penciled note "J [ack]. Joseph's set." **A fine and very attractive set.**

Alexander Pope (1688-1744), English poet and satirist, literary dictator of his age and regarded as the epitome of English Neoclassicism.

DB 00708.

\$4,500



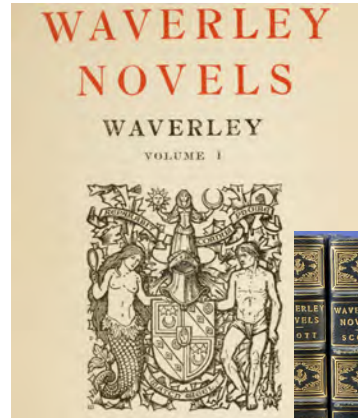
Sir Walter Scott's Waverley Novels - The Founder of the Historical Novel

SCOTT, Sir Walter. *Waverley Novels.* Edinburgh: Printed for T. and A. Constable for T.C. and E.C. Jack, 1901-1903. The Lockhart Edition of The Edinburgh Waverley. Limited to seventy-five numbered and registered copies. **Forty-eight octavo volumes.** Colored engraved frontispieces and black and white plates throughout. Contemporary three-quarter blue morocco gilt over blue cloth boards. **A fine set.**

"A series of more than two dozen historical novels published by Sir Walter Scott [1771-1832] between 1814 and 1832. Although the novels were extremely popular and strongly promoted at the time, he did not publicly reveal his authorship of them until 1827. The series influenced generations of writers and earned Scott his reputation as the founder of the historical novel" (*Merriam-Webster's Encyclopedia of Literature*).

DB 01463.

\$4,500



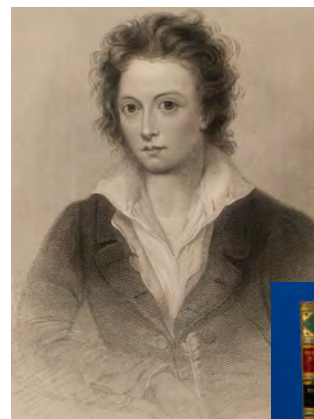
The Best Edition of the Poetical and Prose Works of Shelley

SHELLEY, Percy Bysshe. *The Poetical Works of Percy Bysshe Shelley.* Edited by Harry Buxton Forman. In Four Volumes. London: Reeves and Turner, 1876-1877. [Together with:] **SHELLEY, Percy Bysshe.** *The Prose Works of Percy Bysshe Shelley.* Edited by Harry Buxton Forman. In Four Volumes. London: Reeves and Turner, 1880. First edition edited by H. Buxton Forman. **Together eight octavo volumes.** Frontispieces and plates. Uniformly bound in 1963 by Bayntun of Bath in half emerald calf over green cloth. **A spectacular set.**

"The first edition [of *The Poetical Works of Percy Bysshe Shelley*] appeared in 1876-7, and in 1880 the *Prose Works* also were published by Mr. Forman. In the same year (1880) the eight volumes were issued under a collective title, *The Works of Percy Bysshe Shelley in Verse and Prose, etc.*" (Granniss).

DB 02015.

\$3,500



CHAPTER SIX

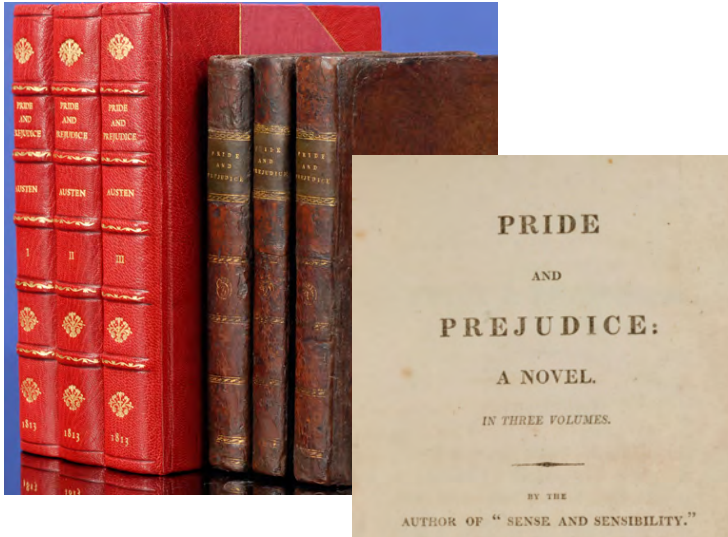
L i t e r a t u r e



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

“The love of books is among
the choicest gifts of the gods.”

- Arthur Conan Doyle



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

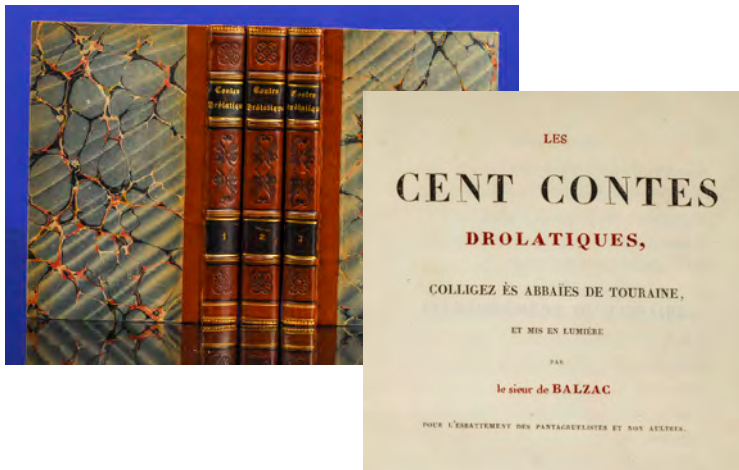
[AUSTEN, Jane]. *Pride and Prejudice...* London: Printed for T. Egerton, Military Library, Whitehall, 1813. **First edition, complete with all half titles present.** Three twelvemo volumes. Contemporary speckled calf. Expertly rebacked with the original spines laid down. Later green morocco gilt lettering labels on spines. Edges to a few leaves professionally and near invisibly repaired. **An excellent and complete copy in its original and contemporary binding.** Housed in a half red morocco clamshell case.

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

DB 01651.

\$75,000

**Scarce First Edition of All Three Volumes
"The Lustiest, Most Uproarious Tales Ever Told...
An Orgy in the Writer's Playroom"**



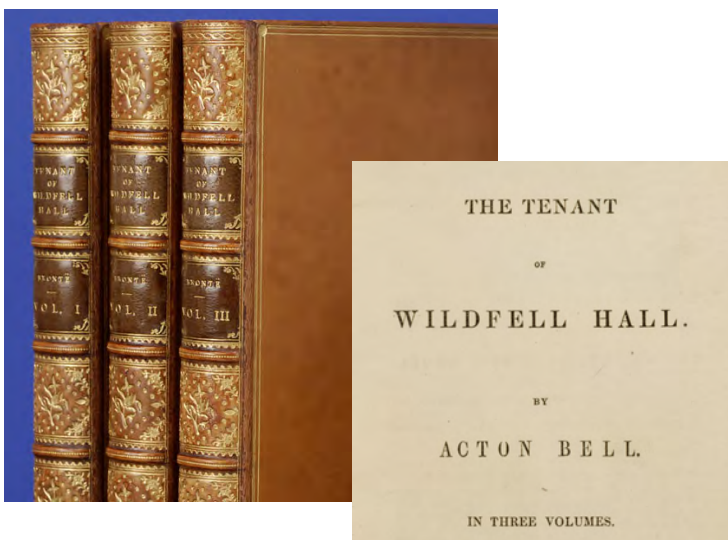
BALZAC, Honoré de. *Les Cent contes drolatiques...* Paris: Charles Gosselin et Ed. Werdet, 1832, 1833, and 1837. First edition of all three volumes. Three octavo volumes. Later quarter tan calf over marbled boards. An excellent copy. From the library of the DUC D'ORLÉANS Louis Philippe (King of the French) with the armorial stamp of the "Bibliothèque de S.A.R. Mgr. Le Duc D'Orléans" on the half-title of volume two. **Extremely scarce.**

Extremely scarce, not only because a large portion of the edition was destroyed by a fire in the rue du Pot-de-Fer in 1835 (it is thought that only 500 copies of the third volume survived), but because of the five year interval between the publication of the second and third volumes.

DB 00914.

\$5,500

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

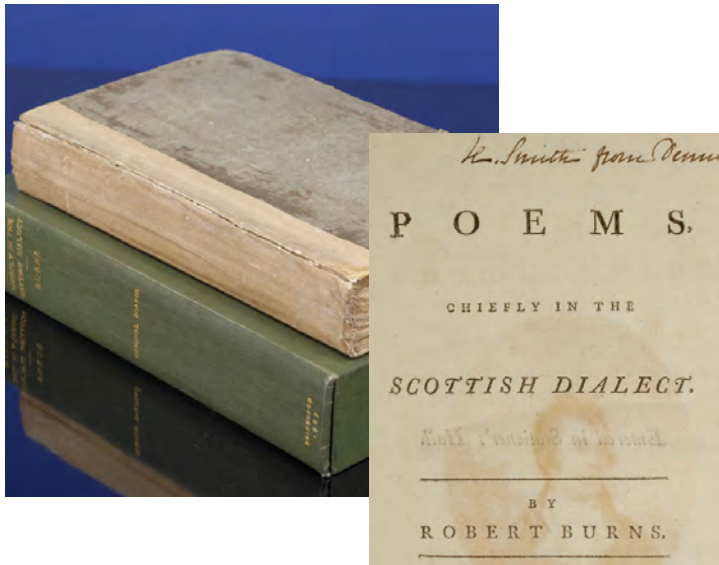


[BRONTË, Anne]. *The Tenant of Wildfell Hall.* By Acton Bell. In Three Volumes. London: T.C. Newby, 1848. First edition, first issue, of Anne Brontë's second novel, with all of the flaws noted by Smith. Three twelvemo volumes. Complete with the excessively rare half-title in Volume I, but without the final leaf of advertisements in Volume I. No half-titles called for in Volumes II and III. Bound ca. 1900 by Rivière & Son in full tan polished calf. With the armorial bookplate of Herbert S. Leon on front pastedown of each volume.

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

DB 00031.

\$42,500



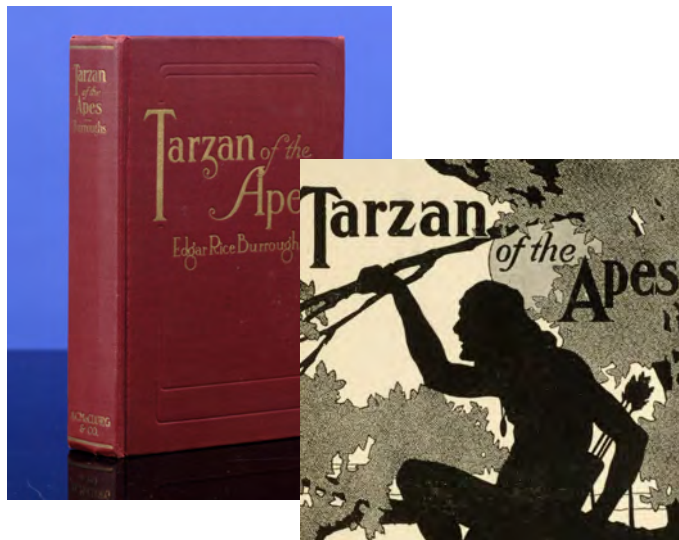
**An Extraordinary Copy
Uncut, in the Original Boards**

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.

\$4,500



**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



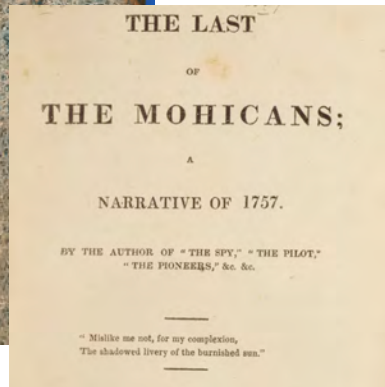
**The First 'Obtainable'
Alice's Adventures in Wonderland**

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

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

DB 02022.

\$14,500



First English Edition
With Half-Titles Present

[COOPER, James Fenimore]. *The Last of the Mohicans*; A Narrative of 1757... London: John Miller, 1826. First English edition, complete with half-titles in volumes 2 and 3, as issued. Three octavo volumes. Contemporary half dark green calf, over marbled boards. Housed in a custom-made half green morocco, fleece lined clamshell case. **An excellent copy.**

"This is the... most famous of the Leatherstocking Tales, and the first in which the scout Natty Bumppo was made the symbol of all that was wise, heroic and romantic in the lives and characters of the white men who made the American wilderness their home... This novel glorified for many generations of readers, in England, France, Russia, and at home, some aspects of American life that were unique to our cultural history" (Grolier 100 Influential American Books, 34).

DB 02130.

\$4,500

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." 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.

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."



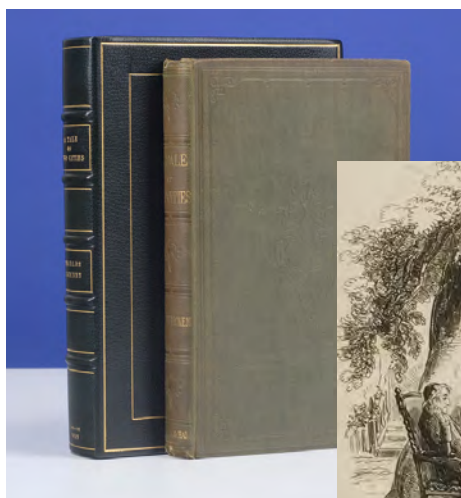
DB 01513.

\$2,250

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

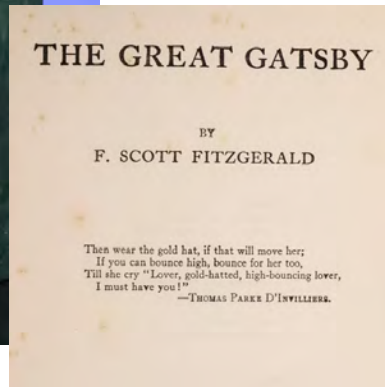
DICKENS, Charles. *A Tale of Two Cities*. With Illustrations by H.K. Browne. London: Chapman and Hall, 1859. First edition, second issue. Octavo. Sixteen inserted plates. Publisher's secondary binding of moderate olive green fine-diaper cloth. Full green morocco slip case. Altogether a very clean and bright copy. 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



A Gatsby in Great Condition
First Edition, First Printing

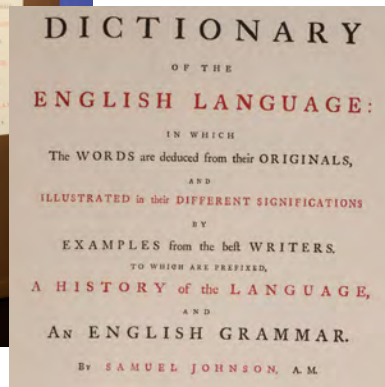
FITZGERALD, F. Scott. *The Great Gatsby*. New York: Charles Scribner's Sons, 1925. First edition, first printing, first state text following all points as per Brucoli. Octavo. Publisher's original dark green cloth, gilt lettered spine. A few flecks of foxing to fore edge, otherwise a tight copy, the gilt bright and fresh. Housed in a quarter green morocco clamshell box

With all first printing points: "chatter" on p. 60, line 16; "northern" on p. 119, line 22; "it's" on p. 165, line 16; "away" on p. 165, line 2; "sick in tired" on p. 205, lines 9-10; and "Union Street station" on p. 211, lines 7-8.

Brucoli & Pittsburgh A11.1.a.

DB 02416.

\$6,500



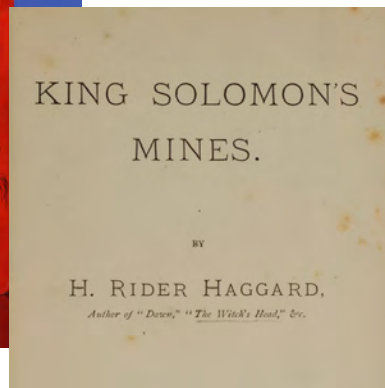
The Complete Facsimile
As New

[FOLIO SOCIETY]. JOHNSON, Samuel. *A Dictionary of the English Language*. In Which the Words are Deduced from Their Originals and Illustrated in Their Different Significations by Examples from the Best Writers. To Which are Prefixed A History of the Language, and an English Grammar. In two volumes. London: The Folio Society, 2006. Complete facsimile reprint of the first edition of 1755, limited to 1,000 numbered copies. Two folio volumes. Bound by Smith Settle in three-quarter dappled calf over hand-marbled paper boards. As new. Housed in the publisher's buckram-bound slipcase. In the original numbered shipping box with original numbered wrapping paper.

Includes the original Folio Society prospectus, announcement to members, John Mullan's accompanying essay, order acceptance letter, and production delay letter.

DB 02389.

\$1,500



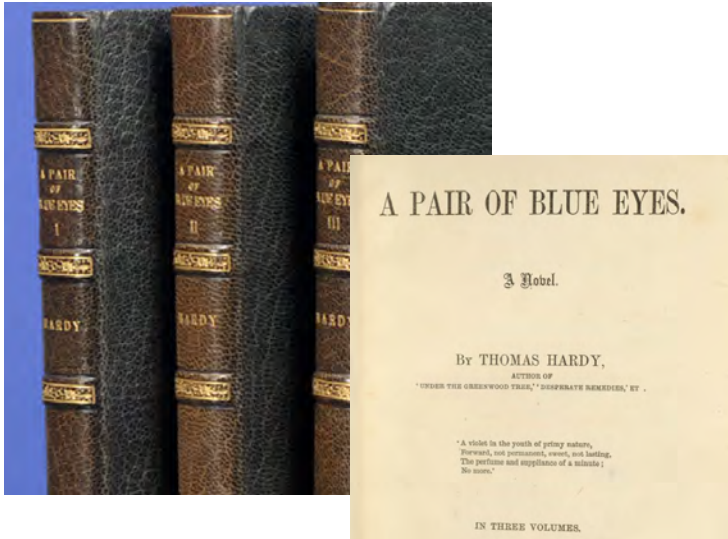
The First English Adventure Story Set in Africa

HAGGARD, H. Rider. *King Solomon's Mines...* London, Paris, New York & Melbourne: Cassell & Company, Limited, 1885. First edition, first printing. Second state of advertisements. Octavo. Folding frontispiece, in color, a map to King Solomon's Mines. Publisher's original red cloth. Spine very slightly faded, inner hinges expertly and almost invisibly repaired, spine head and tail strengthened, neat early repair to small tear on frontispiece. **Overall an excellent copy of a very rare book.**

King Solomon's Mines began as a five-shilling bet, Haggard wagering his brother that he could write a novel as captivating as R.L. Stevenson's *Treasure Island* (1883). Haggard wrote the novel in somewhere between 6 and 16 weeks. The book was rejected by every publisher that Haggard submitted it to, save one; it was too much of a novelty. It was the first English adventure novel set in Africa.

DB 02048.

\$5,500



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 over green cloth boards. **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" (The Cambridge Guide to Literature in English).

DB 01306.

\$8,500



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

[HAYWOOD, Eliza]. *The Invisible Spy* by Exploralibus. London: Printed for T. Gardener at Cowley's Head..., 1755. First edition. Four twelvemo volumes. Contemporary speckled calf. An excellent copy of this true rarity in woman's literature.

OCLC/KVK note only thirteen copies in institutional holdings worldwide and of those, only one copy in the The British Library. **Only one copy has come to auction within the last 35 years.** *The Invisible Spy* was one of Haywood's last novels, appearing one year before her death in 1756. She dominated the contemporary British market for amorous fiction and published over seventy works during her lifetime. Haywood is a significant figure of the 18th century as one of the important founders of the novel in English. Today she is studied primarily as a novelist.

DB 01613.

\$6,500



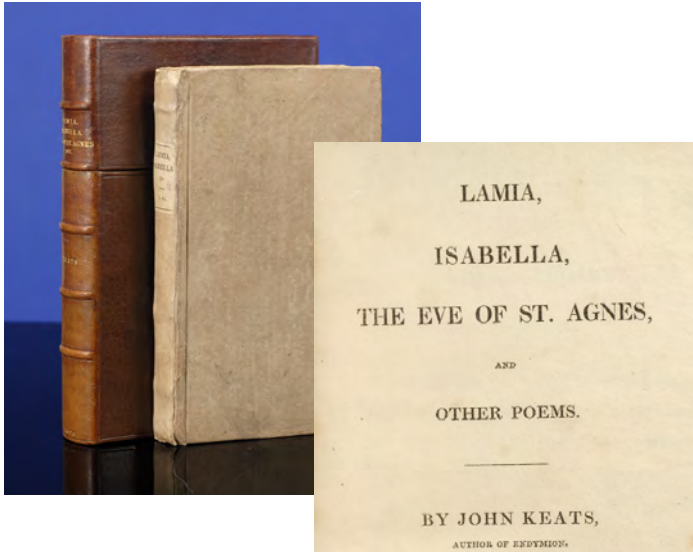
**One of 100 Copies Signed By James Joyce
Binding Designed by Eric Gill
The Most Beautiful Edition Yet Published
A Must for Joyce collectors**

JOYCE, James. *Ulysses.* London: John Lane The Bodley Head, [1936]. First edition printed in England, one of 100 copies on mould-made paper bound in calf vellum and numbered and signed by the author, this being copy no. 49, of a total edition of 1,000. Tall octavo. Title page printed in blue, save for author's name. Publisher's cream vellum designed by Eric Gill with gilt Homeric bow to boards. Publisher's prospectus laid-in. Minimal soiling to vellum, otherwise a fine copy. Housed in a later morocco-edged cloth slipcase.

"As a literary feat, an example of virtuosity in narration and language, it is an astounding creation. Nobody who knows anything about writing can read the book and deny its author, not merely talent, but sheer genius" (J.B. Preistley, Clarion, April 28, 1934).

DB 02504.

\$25,000



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

One of the monuments of the Romantic Movement, only a small handful of copies in the original boards with spine label and half title have come to auction within the last thirty-five years.

DB 01226.

\$25,000



**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



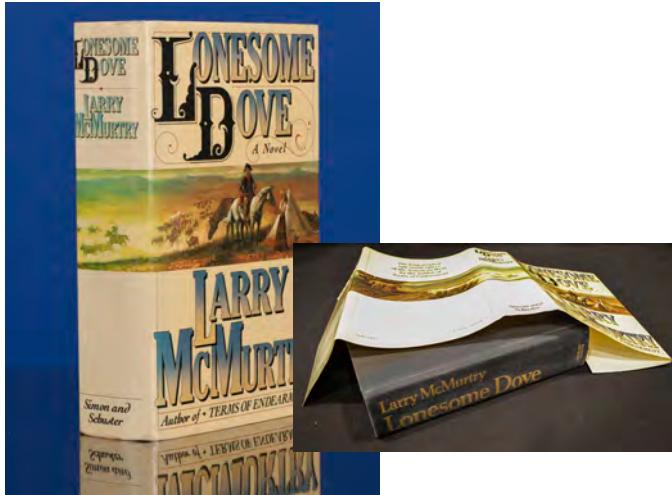
In the Original Printed Boards

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



First Edition, First Printing
Winner of the 1986 Pulitzer Prize for Fiction

McMURTRY, Larry. *Lonesome Dove*. New York: Simon and Schuster, 1985. First edition, first printing. Octavo. Publisher's original quarter black cloth over black papered boards. Dust jacket. Minor binder's error to rear free endpaper with corner folded and pasted.

A fine copy in similar, unclipped dust jacket.

DB 02043.

\$300

A Shockingly Rare Book
That Shocked When First Published
A Remarkably Clean and Untouched Copy



RICHARDSON, Samuel. *Pamela; or, Virtue Rewarded...* London: Printed for C. Rivington... and J. Osborn, 1741-2. First editions, Part I and II, of the first English novel. Four twelvemo volumes. Full contemporary calf. **A remarkably clean and untouched copy without the heavy toning and foxing, soiling, splits, and restorations usually found.** Housed in a red cloth drop-back clamshell box with red leather lettering label on spine.

Scarce in any condition. Of the six first editions that have come to auction within the last thirty-seven years all had similar condition issues, though the copy under notice appears to have been spared the worst extremes, and appears to be the only copy that is without any repair or restoration whatsoever. Wildly popular, the book was avidly read to pieces.

DB 02353.

\$45,000

"Piracy, Banditry and Disorder"
Uncut, in the Original Printed Wrappers



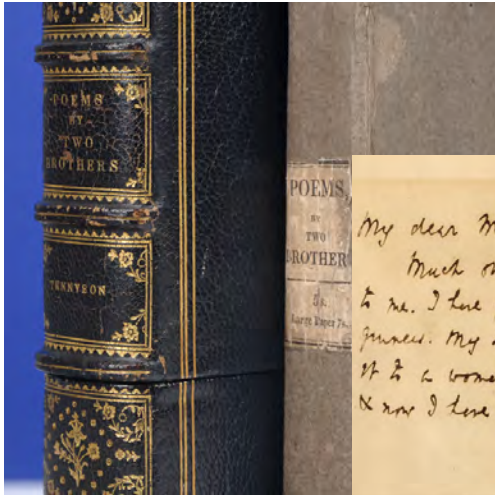
SAND, George. *Le Piccinino*. Paris: Desessart, Éditeur, 1847. First edition. Five octavo volumes. Uncut, in the original yellow printed wrappers. Advertisements on rear wrappers. Spines chipped in places and a little darkened. An excellent copy. Each volume housed in a marbled board slipcase and the 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.

\$3,500



My dear Mr Elmer
Much obliged. Smith himself sent
to me. I have got it back for six
pence. My sister (40 years ago) lent
it to a woman who never returned it
& now I have to pay for my own
Horn Linnels
A. Tennyson

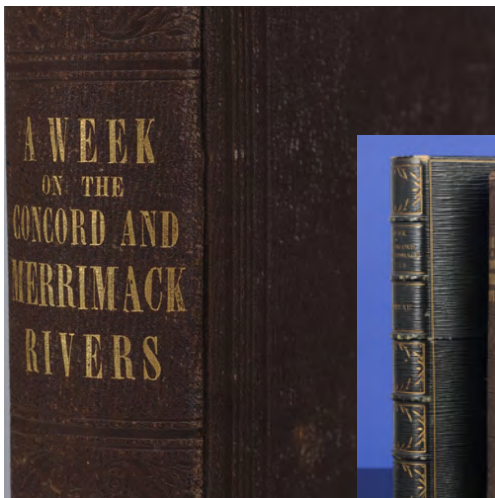
**The Jerome Kern Copy
Uncut, in the Original Boards
Together with an ALS by Tennyson**

[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.

\$6,500



**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.

\$17,500



BARCHESTER TOWERS.
BY
ANTHONY TROLLOPE,
AUTHOR OF "THE WARDEN."
IN THREE VOLUMES.

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.

\$11,500



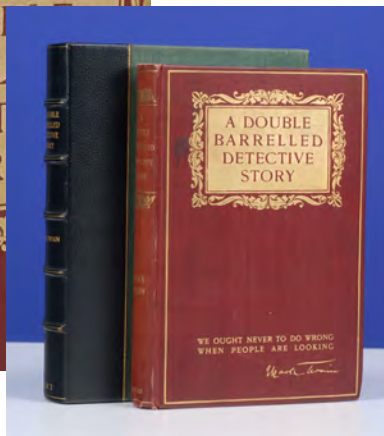
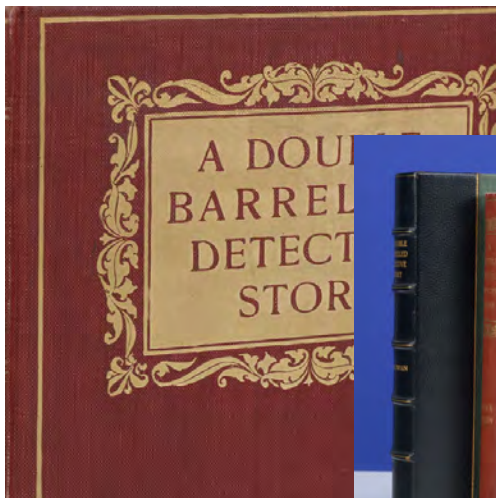
**Often Found "Exceptionally Dirty"
Here, Exceptionally Clean and Bright**

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 Bassetshire series, which follows the romantic entanglements of Lily Dale, who lives in the eponymous "small house" with her widowed mother and her sister, Bell.

DB 01699.

\$8,750

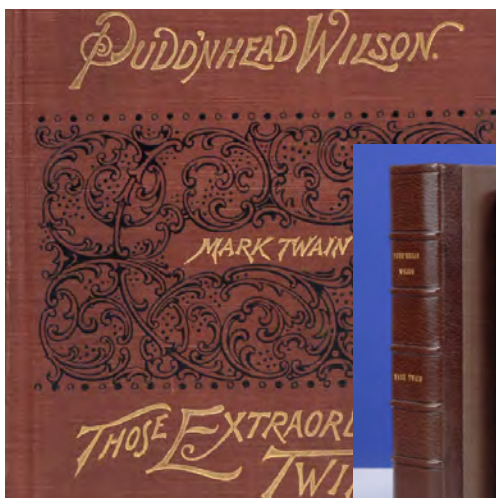


Elementary, Mr. Twain

TWAIN, Mark (Samuel L. Clemens). *A Double Barrelled Detective Story.* London: Chatto & Windus, 1902. First edition, in variant maroon cloth binding as called for in BAL but with pictorial rather than unprinted white endpapers; thus unrecorded. Octavo. Seven plates including frontispiece with tissue guard. Endpapers in mixed A and B state, with no priority. Publisher's original red cloth, decoratively stamped and lettered in gilt on front cover and spine. A few light tape ghosts, owner's stamp, and bookseller's ticket to endpapers. Prior owner's neat signature dated December 1902. Small stain to upper cover. The mildest sunning to spine. Else a tight, bright, fine copy. Chemised in a quarter green morocco slipcase. The copy of Lord Guernsey, with his bookplate.

DB 01004.

\$650



**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.

\$1,250

CHAPTER SEVEN

Original Art



WAIN, Louis. "Flying A Kite." An original watercolor and gouache drawing, c. 1900-1905.

“Without art, the crudeness of reality
would make the world unbearable.”

- George Bernard Shaw

Four Charming Faux-Cruikshank Watercolors

[CRUIKSHANKIANA]. *Four Original Watercolor Caricatures in the Manner of George Cruikshank.* N.p.: n.d. Two images at 5 5/8 x 3 5/8 in.; two at 5 1/4 x 3 5/8 in. Each image executed on card stock with mounted "book cover" overlay with title: "Locke on the Human Understanding"; "Pleasing Reflections" and (2) "Cruikshank Comicalities." "Locke on Human Understanding" has been excised from its card background. The two Cruikshank Comicalities open to reveal "The Man Wut Won The Fight," and "The Hackney Dragsman," each with captions. "Locke on the Human Understanding" opens to reveal a man "locke'd" in penal stocks; "Pleasing Reflections" opens to reveal an unattractive man lovingly gazing at himself in a mirror; each without caption. None of the four images as titled are found in Cohn. They appear to be fine examples of non-Cruikshank Cruikshank by one clearly enamored with the famed caricaturist. These are not the work of an amateur; they are the product of a consummately skilled draughtsman and colorist identified only by the initials "H.C." found on two of the caricatures. A delightful and fine set.

DB 02338.

\$1,250



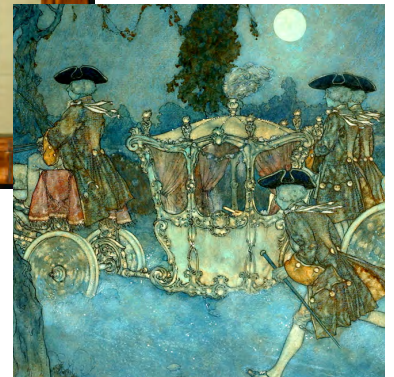
Superb Original Watercolor of Cinderella on Her Way to the Ball

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 colors, great design impact, orientalism and humor. From among the illustrators of his period, he is known as the outstanding colorist. 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.

\$58,000



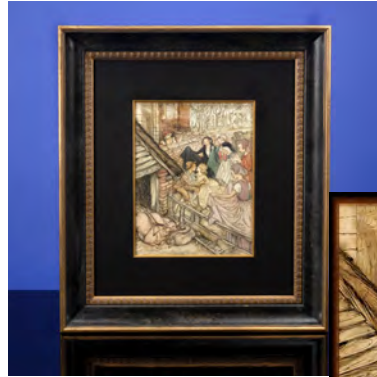
A Superb Original Arthur Rackham Watercolor Drawing for Hans Andersen's "Fairy Tales"

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.

\$38,500



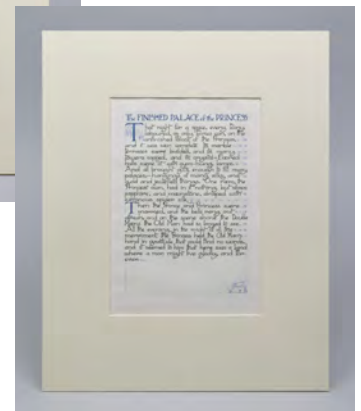
Original Watercolor Drawing for "The Ship That Sailed to Mars"

TIMLIN, William M. *The Finished Palace of the Princess.* [N.p.: n.d., ca. 1923]. Original pen, ink, and watercolor drawing for *The Ship That Sailed to Mars*. Signed at lower left. Image size: 8 3/4 x 10 3/4 inches; 248 x 273 mm. Matted. Together with the original leaf of accompanying calligraphic text. Image size: 7 5/8 x 11 1/4 inches; 195 x 285 mm. Also matted.

Depicts a room in the Palace of the Princess with a large arched French window, with curtains hung on either side of the door. The Princess, in a golden gown, is standing in the middle, moving a rug into position. At right are three Fairies, one holding a ladder on which a second Fairy is standing, hanging a gem-hung lamp. The third Fairy is standing by a small table at far right making the final adjustments to the drapes.

DB 00450.

\$32,500



Wain Cats Flying a Kite

WAIN, Louis. (1860-1939). *"Flying A Kite."* An original watercolor and gouache drawing. [N.p.: n.d., ca. 1900-1905]. Signed at lower right. Matted, glazed and framed. Approximate image measurement: 14 1/2 x 19 1/2 in; 370 x 505 mm. Framed: 25 1/2 x 29 3/4 in; 660 x 755 mm. A colorful, charming and amusing depiction of a "father" cat flying a kite with the help of his three kittens.

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. English cats that do not look like Louis Wain cats are ashamed of themselves" (H.G. Wells). A wonderful early example of a Louis Wain original watercolor drawing.

DB 02319.

\$8,500



"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.

\$11,500



CHAPTER EIGHT

Private Press Books



[LIMITED EDITIONS CLUB]. SZYK, Arthur (illustrator). CHAUCER, Geoffrey. The Canterbury Tales. New York: Limited Editions Club, 1946.

“The reading of all good books is like conversation with the finest men.”

- René Descartes



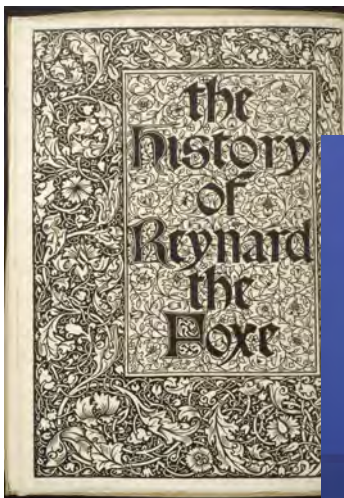
The Foundation of Australia

[GOLDEN COCKEREL PRESS]. RUTTER, Owen. *The First Fleet.* The Record of the Foundation of Australia from Its Conception to the Settlement at Sydney Cove... [London]: The Golden Cockerel Press, 1937. Limited to 375 copies. Folio. Five wood engravings by Peter Barker-Mill. Original blue cloth. Front cover with cream-colored cloth label decoratively stamped in gilt. Cloth lightly frayed at spine extremities. Otherwise a fine copy.

"Published to commemorate the 150th anniversary of the Foundation of Australia, as a salute from England to the Commonwealth." (*Pertelote*).

DB 00484.

\$1,100



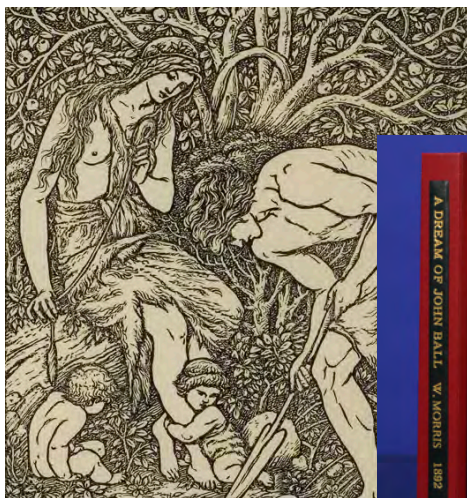
**No Foxing
Caxton's Translation**

[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.

Of 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



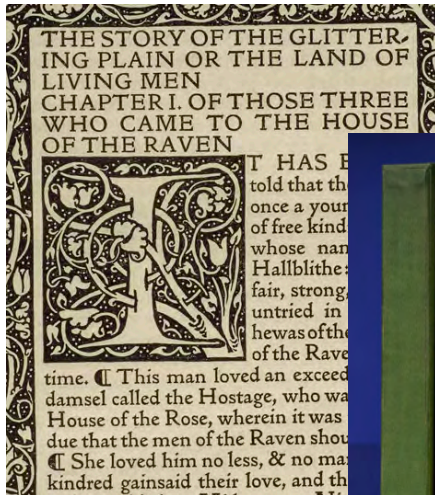
**Inscribed by William Morris
To Theodore Watts-Dunton**

[KELMSCOTT PRESS]. MORRIS, William. *A Dream of John Ball and A King's Lesson.* London: Hammersmith, 1892. One of 300 paper copies, of a total edition of 311. Inscribed by William Morris to his friend Theodore Watts-Dunton. Octavo. Wood-engraved frontispiece designed by Sir Edward Burne-Jones. Decorative border designed by Morris. Original full limp vellum lettered in gilt on spine. Original silk ties. **Original glassine dust jacket (with small repair).** **A very fine copy.** Housed in a maroon cloth solander box with black morocco title labels.

The copy of Theodore Watts-Dunton (1832-1914), poet, poetry critic for The Athenaeum, and close friend and frequent visitor of William Morris (and Swinburne, the Rossettis, Matthew Arnold, Tennyson), about whom he wrote at length in *Old Familiar Faces* (1916).

DB 02299.

\$8,000



The First Book Printed at the Kelmscott Press

[KELMSCOTT PRESS]. MORRIS, William. *The Story of the Glittering Plain.* Which has been also called The Land of Living Men or The Acre of the Undying. Written by William Morris. [London: Sold by Reeves & Turner, 1891]. One of 200 paper copies, out of a total edition of 206 copies. Small quarto. Decorative woodcut border (designed and engraved by W.H. Hooper) and initials. Original stiff vellum with washleather ties. With the engraved bookplate of William Morris Society co-founder and Honorary Treasurer Freeman Bass. **A fine copy, chemised in a green cloth slipcase.**

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

DB 02268.

\$7,500

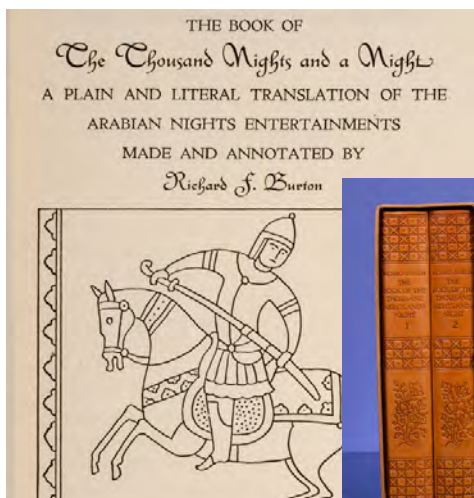


Arthur Szyk's Scheherazade

[LIMITED EDITIONS CLUB]. BURTON, Sir Richard, translator. SZYK, Arthur, illustrator. *The Arabian Nights Entertainments.* Containing Sixty-Five Stories Told by Shahrazade the Sultanness to Divert Shahryar the Sultan from the Execution of a Vow He Had Made to avenge the Disloyalty of his First sultanness... Because the Text is One Which Sir Richard Burton Himself Desired to Own: the Definitive and All-inclusive Burton Translation with the Addition of the Notes Upon the text. Prepared by Those Scholars Who Had Previously Translated the Text into English from the Arabic, Notably Henry Torrens & Edward Lane & John Payne; and it is Embellished with Sixty Miniature Paintings by Arthur Szyk. Ipswich: Limited Editions Club, 1954. Limited to 1,500 numbered copies. Four tall octavo volumes. Sixty full color plates. Uniformly bound in the publisher's full black cloth. Original glassine dust jackets (some tears). **A fine set.** Housed in the publisher's slipcases.

DB 02410.

\$650



A Thousand Nights With No Rubbing

[LIMITED EDITIONS CLUB]. BURTON, Sir Richard. *The Book of The Thousand Nights and a Night.* A Plain and Literal Translation of the Arabian Nights Entertainments Made and Annotated by Richard S. Burton. Decorated with Illustrations by Valenti Angelo. New York: Limited Editions Club, 1934. Limited to 1,500 copies signed by the artist, this being copy no. 710. Six octavo volumes. Black and white text illustrations throughout. Quarter cowhide over patterned paper boards. **A fine set.** Housed in the publisher's slipcases.

Most unusual to find with the spines and corners virtually wear and rubbing-free, and in fine slipcases with only a hint of sunning.

DB 02397.

\$1,500

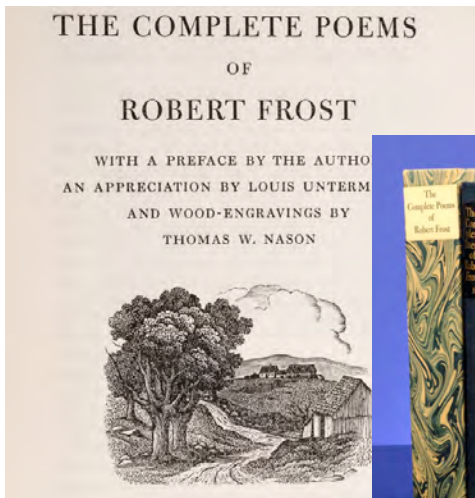


The Limited Editions Tale

[LIMITED EDITIONS CLUB]. CHAUCER, Geoffrey. SZYK, Arthur, illustrator. *The Canterbury Tales*. Done into Modern English Verse by Frank Ernest Hill and Newly Revised for This Edition: With Miniatures by Arthur Szyk. New York: Limited Editions Club, 1946. Limited to 1,500 copies signed by the artist, this being copy no. 978. Quarto. Quarter white pigskin over patterned boards. Full color plates throughout. **A very fine copy, leather clean and gilt bright.** Housed in the publisher's slipcase.

DB 02395.

\$550



Complete Poems by Frost, Finely Printed

[LIMITED EDITIONS CLUB]. FROST, Robert. [NASON, Thomas W., illustrator]. [ROGERS, Bruce, designer]. *The Complete Poems*. New York: Limited Editions Club, 1950. Limited to 1,500 copies signed by the author, illustrator, and designer, this being copy no. 48. Two quarto volumes. Publisher's dark blue cloth with black leather spine labels. Partially unopened. **A very fine copy.** Housed in the publisher's slipcase.

DB 02396.

\$3,000



Finely Printed by the Riccardi Press

[MEDICI SOCIETY]. [FLINT, W. Russell, illustrator]. *The Idyls of Theocritus* [and] *The Idyls of Bion & Moschus*. Rendered into English Prose by Andrew Lang. Illustrated after Drawings by W. Russell Flint. London: The Medici Society, 1922. One of 500 copies out of a total edition of 512 copies. Two quarto volumes. Twenty mounted color plates after watercolor drawings by W. Russell Flint. Second Series: Scriptorum Classicorum Bibliotheca Riccardiana. Original quarter natural linen over pale blue boards. Original gray printed dust jackets, mildly sunned to spines. **A very fine set and scarce thus.** Housed in a fleece-lined quarter blue morocco clamshell case.

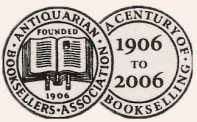
DB 02413.

\$1,350



“Books - the best antidote against the
marsh-gas of boredom and vacuity.”

- George Steiner



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