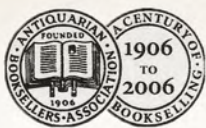


David Brass Rare Books

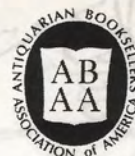
California 2013



[RACKHAM, Arthur, illustrator]. SHAKESPEARE, William.
A Midsummer-Night's Dream. London: William Heinemann, 1908.
Edition de Luxe, limited to 1,000 numbered copies signed by the artist.
DB 01984, \$3,500



23901 Calabasas Road, Suite 2060 Calabasas California 91302 USA
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This catalogue was prepared by:

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



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

[ACKERMANN, R[udolph]. *The Microcosm of London; or, London in Miniature*. London: R. Ackermann's Repository of Arts, [1808-1810]. First edition, early issue, with nine (possibly ten) of Abbey's twelve key plates in their first state. Text watermarked 1806-1807 and plates watermarked 1805-1808. Three large quarto volumes. Half-titles. present. With 104 hand-colored aquatint plates. Contemporary full tree calf.

First state of Abbey's key plates 1,3,4,5,6,7,9, and 10 with plate 8 uncertain (as noted by Abbey). "The 'Microcosm of London' is one of the great colour-plate books, and a carefully selected copy should form the corner stone of any collection of books on this subject. An extraordinary copy of a book scarcely seen with all half-titles and nine (possibly ten) of the twelve key plates in first state.

DB 01585.

\$14,500



First (Best) Edition, Early Issue
The Mishaps of a Maladroit Equestrian On The
Hunt And Coaches Out of Control
"Have You Any Idea Which Way The Hounds
Went?"

ALKEN, Henry. *Ideas, Accidental and Incidental To Hunting and Other Sports.; Caught in Leicestershire, &C.* London: Thomas M'Lean, n.d. [1826-1830]. **First edition, early issue**, with plates dated 1826-1830 and watermarked 1831-32. Upright folio. Letterpress title and forty-two hand colored soft-ground etchings with protective interleaves. Full forest green crushed morocco for Hatchards of London by either Riviere or Sangorski and Sutcliffe (ca. 1940), both of whom were Hatchards preferred binders. Occasional mild spots to margins not affecting imagery. A neat professional repair to closed margin tear on plate #6. Otherwise, a beautiful copy of the most desirable edition.

No copies in British Museum" (Schwerdt).

DB 02149.

\$16,500



With Forty-Two Hand-Colored Engraved Plates

ALKEN, Henry. *Scraps From the Sketch-Book of Henry Alken.* Engraved by Himself. Containing Forty-Two Plates. London: Thomas M'Lean, 1825. Fourth edition (plates dated 1820), complete. Tall octavo. Title leaf and forty-two hand-colored engraved plates, twelve with multiple images. Contemporary half crimson morocco over paper boards. **A fine copy of an extremely scarce album by Henry Alken.**

Of Alken, Siltzer wrote, "It took but a short time for the leading art publishers of London to recognize his genius and to discover that they had 'struck a reef' of both artistic and financial value, and the well-known firms of Thomas M'Lean, S. and J. Fuller, and Rudolph Ackermann were not slow to reaping full benefit... It appears that Alken himself occasionally engraved plates, and thus added to the facility of production..." Cf. Siltzer, p. 71.

DB 01902.

\$4,500



The Rarest Alken In Color
The Comic Story of Men On Steeds
At Unsafe Speeds

ALKEN, Henry. *Sporting Notions*. London: T. McLean, 1831-33. First edition. Oblong quarto. Thirty-six hand-colored soft-ground etchings and aquatints with tissue guards, as issued without title page, watermarked 1831-1833. Contemporary half black morocco over pebbled paper boards with gilt-stamped vignette to upper board signed "Knight Sc." (Charles Parsons Knight). Some bubbling to cloth. Two plates with small margin tears professionally closed. Occasional very light smudges to margins. A really fine copy of one of the finest and rarest Alken color plate books.

Only one colored copy has come to auction within the last thirty-six years - the Jeanson copy sold at Christie's in 1987... and sold again at Christie's in 2012.

DB 02047.

\$27,500



First Alken-Illustrated Edition
With 14 Hand Colored Aquatints

[ALKEN, Henry, illustr.] [SURTEES, Robert Smith, text]. *Jorrocks's Jaunts and Jollities;...* London: Rudolph Ackermann, Eclipse Sporting Gallery, 1843. First edition with illustrations by Henry Alken (second edition of text). Octavo. Hand-colored engraved vignette title and fourteen superb hand-colored aquatint plates. Plates watermarked 1842. Handsomely bound by Wood of London ca. 1920 in full red crushed levant morocco. Original cloth covers and spine bound in at end. A very attractive copy housed in a red cloth slip-case.

Jorrocks's Jaunts and Jollities first appeared in Volumes I-VII of *New Sporting Magazine* and then in book form in 1838 with twelve plates by Phiz, and again in 1839. The firm Henry T. Wood of London, est. 1875, executed a number of spectacular bindings. Mellon/Podeschi 173. Schwerdt II, p. 236. Tooley 471.

DB 02169.

\$1,500

An Astonishing Copy
"A Most Valuable and Important Book"
Additional Text and
Six Extra Hand-Colored Plates



[ALKEN, Henry, artist]. NIMROD (pseud. of C.J. Apperley). *Memoirs of the Life of the Late John Mytton, Esq...* London: R. Ackermann, 1837. Second and enlarged edition. Tall octavo. Extra-engraved title page. Eighteen hand-colored aquatint plates. Publisher's original green pebbled cloth. **An astonishing copy, the finest extant - as bright, fresh and crisp as one could possibly hope for.** Housed in a full deep blue morocco solander case by Sangorski & Sutcliffe.

"A most valuable and important book for the sporting life of the period, aptly described by Newton as 'a biography of a man that reads like a work of fiction'" (Tooley).

DB 02068.

\$3,500

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



APPLETON, Honor C., [illustrator]. CRADOCK, Mrs. H.C. *Josephine's Happy Family*. Related by Mrs. H.C. Craddock. Pictured by Honor C. Appleton. London: Blackie and Son, Limited, n.d. [1917]. First edition. Tall octavo. With eight full-page color illustrations, including frontispiece, and thirteen text drawings in black and white. Publisher's quarter cream cloth over tan paper boards with onlaid color illustration. Original color printed pictorial dust jacket. Light offsetting and foxing to endpapers. Slight crease to rear board. **An excellent copy.**

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

DB 01835.

\$280

Scarce Life of St. Augustine



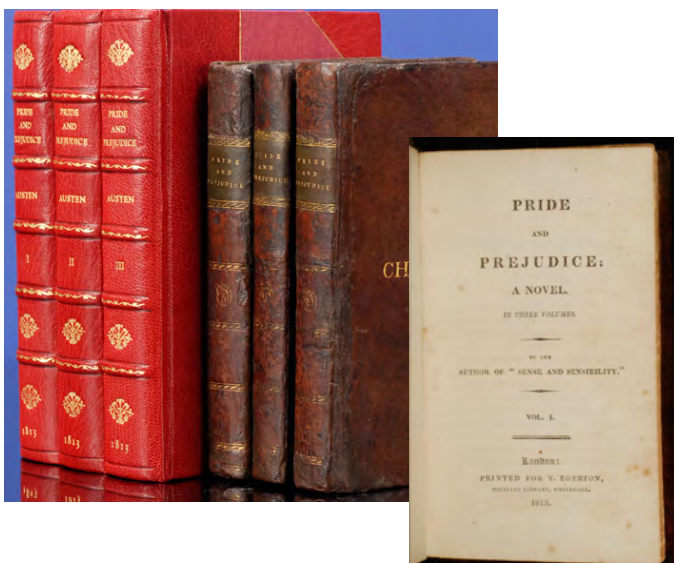
[AUGUSTINE of HIPPO, Saint]. ANGELIS, Ludovico de. *De Vita, et Laudibus S.P.N. AVR. Augustini*. Hipponensis Episcopi, et ecclesia Doctoris eximij. Libri Six. Recogniti secunda editione, & in compendium, à suo auctore R.P.F. Ludovico de Angelis, Portuensi, Lusitano, Ordinis Eremit. alumno & chronista 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

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

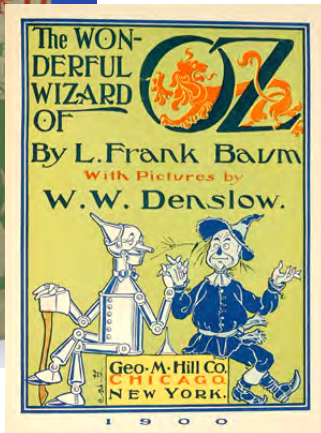


[AUSTEN, Jane]. *Pride and Prejudice...* London: Printed for T. Egerton, Military Library, Whitehall, 1813. **First edition, complete with all half titles present.** Three twelvemo volumes. Contemporary speckled calf. Expertly rebacked with the original spines laid down. Later green morocco gilt lettering 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



A Spectacular First Edition of the "Wizard of Oz"

BAUM, L. Frank. *The Wonderful Wizard of Oz*. With pictures by W.W. Denslow. Chicago: Geo. M. Hill Co., 1900. First edition, second state of the text and second state of the plates. Quarto. Twenty-four color plates. Original light green cloth pictorially stamped and lettered in red and a darker green (variant C). Inscribed "To my dear Lyman with a merry Christmas greeting from Aunt Maud, 1901." The second state of the text was issued in 1900 and remained until 1903. Here, then, is one of the earliest examples of the second state text.

A truly remarkable copy, in near pristine condition, by far the finest example we have ever seen. Housed in a velvet lined, green cloth clamshell case.

DB 00967.

\$29,500



He Doesn't Mind This Outstanding Binding

[BAYNTUN-RIVIERE, binders]. ROBINSON, W. Heath. *Bill the Minder*. London: Constable, 1912. Limited to 380 copies signed by the artist. Quarto. Sixteen tipped-in color plates, including frontispiece. An exceptional and unique inlaid binding, c. 1982, by Bayntun-Riviere in full red crushed morocco and finished by Chris Lewis with pictorial inlay. **A very fine copy.** Original red cloth slipcase.

"In *Bill the Minder* Heath Robinson really found himself. The story is a series of tales about the wanderings of the King of Troy and a boot-cleaner called Bill, who became the Minder to the bad-tempered family of a bad-tempered mushroom-gatherer named Crispin. With Bill's assistance, the children set out on a journey, and through a series of adventures they restore this unworldly old gentleman to his throne. These are the substance of some of Heath Robinson's wittiest drawings" (Lewis, p. 102).

DB 01911.

\$4,800



**One of 100 Copies on Japanese Vellum
Signed by Edmund Dulac
Bound by Bayntun-Riviere
and Finished by Chris Lewis**

[BAYNTUN-RIVIÈRE, binder]. ANDERSEN, Hans Christian. DULAC, Edmund, illustrator. *Stories from Hans Andersen*. London: Hodder and Stoughton, [1911]. **Japanese Vellum Edition de Luxe.** Limited to 100 copies printed on Japanese Vellum (of which this is number 50) signed by Edmund Dulac. Quarto. Twenty-eight mounted color plates, frontispiece with captioned tissue guards, others with decorated guard sheets. Bound ca. 1960 by Bayntun-Riviere in full navy morocco and finished by Chris Lewis. A very fine copy. Housed in a light blue cloth clamshell case.

This is one of the 'special' 100 copies printed on Japanese Vellum and it was specially bound by Chris Lewis with one of his amazing 'sunken-panel' inlays - a true delight.

DB 02125.

\$6,500



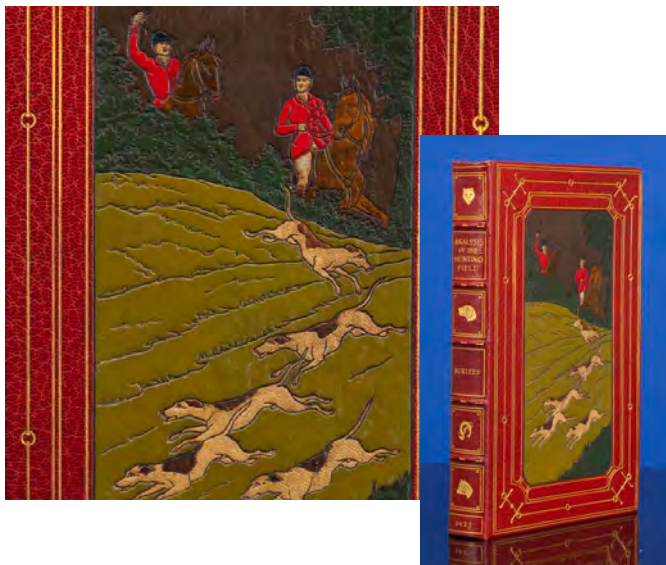
Jaunts and Jollities
In a Beautiful Inlaid Binding Designed
By Chris Lewis

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

Henry Thomas Alken (12 October 1785 – 7 April 1851) was an English painter and engraver chiefly known as a caricaturist and illustrator of sporting subjects and coaching scenes.

DB 01962.

\$3,750



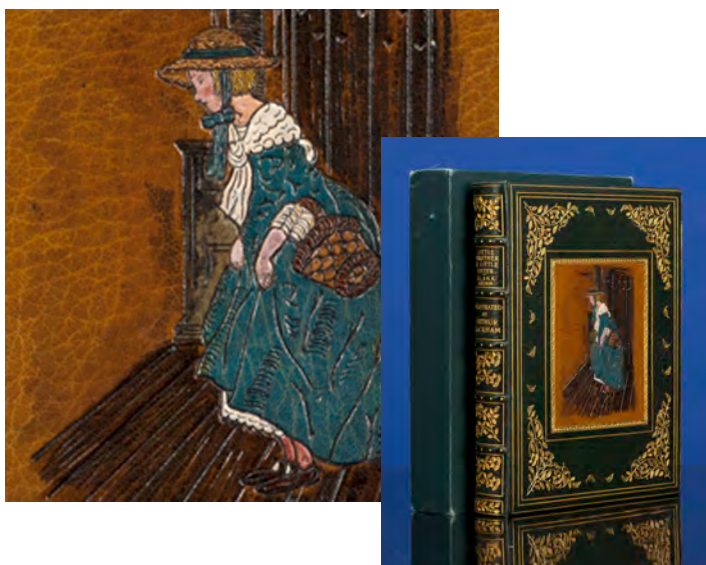
The Hunt Ends Here For A Fine Inlaid Binding

[BAYNTUN-RIVIERE, binders]. ALKEN, Henry, **illustrator**. [SURTEES, Robert Smith]. *The Analysis of the Hunting Field...* A New Edition With the Original Illustrations by H. Alken. London: Edward Arnold & Co., 1923. Tall octavo. Six full-color plates, including frontispiece and extra-illustrated title page, forty-three black and white text woodcuts. A reprint of the 1846 first edition, here bound by Bayntun-Riviere c. 1962, in full crimson morocco and finished by Chris Lewis with a large rectangular pictorial inlay. **A very fine copy.**

Robert Smith Surtees (1805–1864) English editor, novelist and sporting writer. As a creator of comic personalities, Surtees is still very readable today. Thackeray envied him his powers of observation, while William Morris considered him 'a master of life' and ranked him with Dickens. The novels are engaging and vigorous, and abound with sharp social observation, with a keener eye than Dickens for the natural world.

DB 01994.

\$3,250



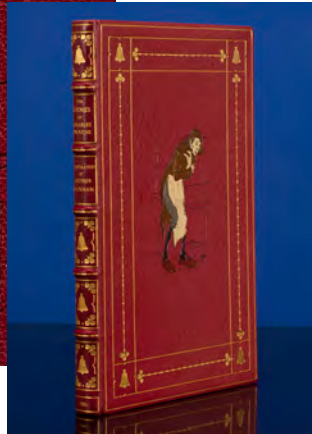
"Exquisite Pitch of Execution"
One of 525 Copies Signed by the Artist,
Magnificently Bound by Bayntun-Riviere

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

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

DB 01966.

\$4,800



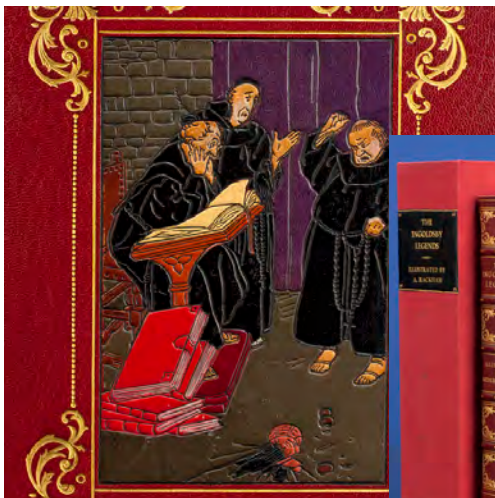
**Gaze Upon the Chimes of Rackham
Flashing In a Binding That is Dashing**

[BAYNTUN-RIVIERE, binder]. [RACKHAM, Arthur, illustrator]. DICKENS, Charles. *The Chimes...* Printed in London by George W. Jones..., 1931. Limited to 1500 copies signed by Rackham. Quarto. Six full-page black and white illustrations. Bound by Bayntun-Riviere and finished by Chris Lewis, c. 1960-65, in full dark red morocco with a pictorial onlay of multi-colored morocco that reproduces the frontispiece. **A fine copy.** Housed in a red cloth clamshell box with onlay of the pictorial vignette from the original buckram binding.

Chris Lewis established his own bindery in the 1970s and further developed his masterful inlay and gilt work, integrating innovative highlights with paint into his pictorial inlays.

DB 01955.

\$2,800



In a Beautiful Inlaid Binding By Chris Lewis

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

"The episodic nature and superficial, rollicking humour of the tales were well suited to Rackham's talents, presenting him with endless opportunities to exercise his talent for the macabre and the inventive, the fantastic and the knockabout comic" (Hamilton, *Arthur Rackham. A Biography*, p. 49).

DB 01953.

\$3,800



**A Superb Inlaid Binding by Birdsall of
Northampton**

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

One of 1000 copies signed by the author.

DB 01935.

\$3,800



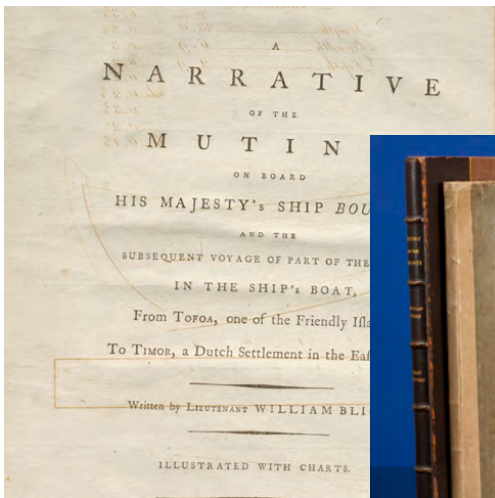
Bound By Birdsall
"I Envy No Body But Him, and Him Only, That
Catches More Fish Than I Do"

[BIRDSALL of Northampton, bindery]. RACKHAM, Arthur, illustrator]. Walton, Izaak. *The Compleat Angler...* London: George G. Harrap & Co., (1931). First trade edition. Octavo. Twelve color plates, and twenty-five black and white illustrations. Bound c. 1935 by Birdsall of Northampton for Charles Scribner's Sons in full forest green morocco with pictorial inlay. Original endpapers preserved. **A fine copy.** In binder's dust jacket.

"In 1792 John Lacy's Northampton bindery was acquired by William Birdsall...Careful records and samples were kept by Richard Birdsall, great-great-nephew of the founder, until he died in 1909...The firm's collection of over 3,000 finishing tools passed to the University of Toronto" (Maggs, *Bookbinding in the British Isles II*, #262, and #321).

DB 02178.

\$2,500



A Spectacular Copy

BLIGH, William. *A Narrative of the Mutiny, on Board His Majesty's Ship Bounty...* London: Printed for George Nicol, 1790. First edition of Captain Bligh's own account of the mutiny on the *Bounty*. Large quarto. Folding engraved plan and three engraved charts. Original blue boards, neatly rebacked at an early date. **A spectacular and very large copy.** Housed in a quarter brown morocco clamshell case.

"The most famous voyage in recent history... Everyone knows that the *Bounty's* crew, led by Fletcher Christian, mutinied and set Bligh and eighteen loyal crewmen adrift in a 23-foot launch in April 1789. What is not so well known is that in the course of this hazardous journey Bligh took the opportunity to chart and name parts of the unknown north-east coast of New Holland as he passed along it—an extraordinary feat of seamanship" (Wantrup, p. 128).

DB 00503.

\$25,000



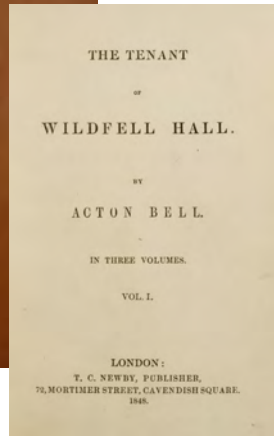
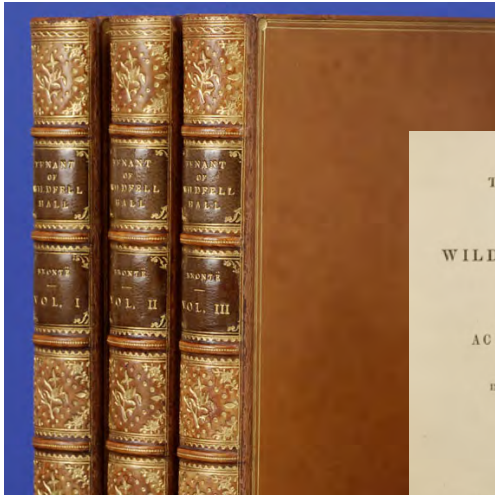
"A Very Beautiful Book" - "A Genuine Triumph"

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

"A very beautiful book, and one that should take preference over its later and more popular rival, the *Original Views of London* [by Boys, from] 1842...Apart from the brilliance, sensitivity, and technical mastery of the drawing on stone there is the great, and often 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



**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



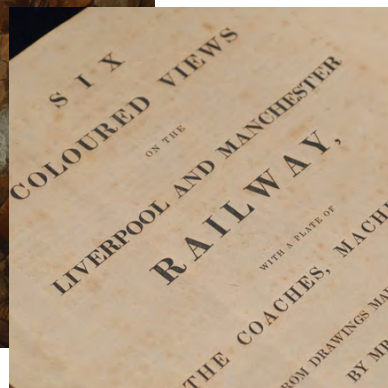
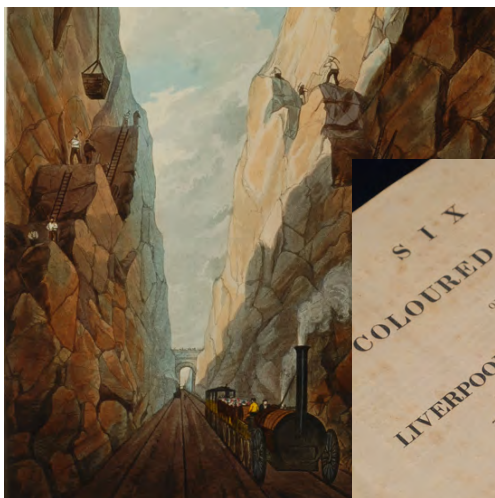
**"Italy has been an Eminently Distinguished Part
of the Globe from a Remote Period..." (Preface)
First Edition, Earliest Issue with
1804/1805 Watermarks**

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



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

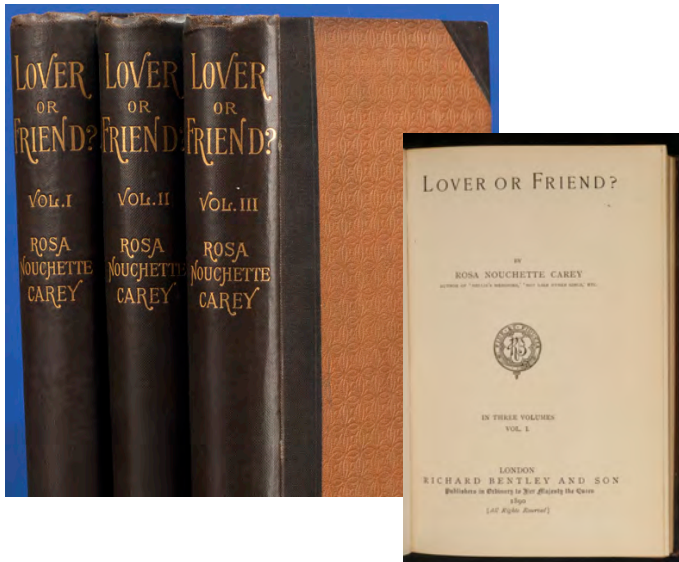
BURY, T[homas] T[albot]. *Six Coloured Views on the Liverpool and Manchester Railway, with a plate of the Coaches, Machines, &c.* London: Published by R. Ackermann, and Sold by R. Ackermann, Jun., 1831. First edition. Large quarto. Seven hand-colored aquatint plates by H. Pyall after T.T. Bury. First blank leaf watermarked: "1827". Plate seven watermarked 1831. All of the plates are dated "Feby. 1831." Original quarter calf backed printed drab wrappers with printed advertisements on the inside front and inside and outside back. Housed in a custom-made half brown morocco clamshell case.

An exceptional copy, slightly larger than Abbey's.

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

DB 01695.

\$4,500



Home Life or Work Life?
The Eternal Question for Women
The Victorian Answer

CAREY, Rosa Nouchette. *Lover or Friend?* In Three Volumes. London: Richard Bentley and Son, 1890. First edition. Three octavo volumes. Publisher's original half brown cloth over patterned cloth boards. Spines very slightly cocked, otherwise fine.

OCLC/KVK record only nine copies of the first edition in library holdings worldwide. ABPC has no auction records for any edition of *Lover Or Friend?* as far back into the past as 1923. A prime example of "safe fiction" for girls of the 19th century, which is to say highly conservative with an emphasis on the domestic duties of women, which take precedence over all other considerations and responsibilities.

DB 01928.

\$1,500



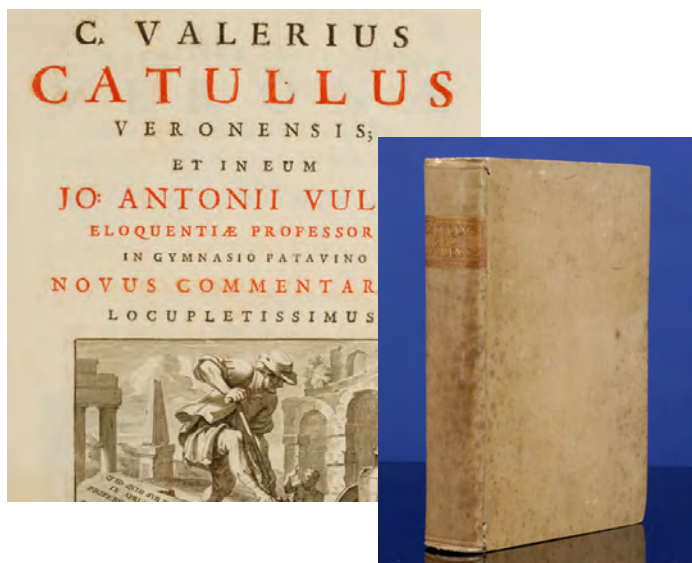
The First 'Obtainable'
Alice's Adventures in Wonderland

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



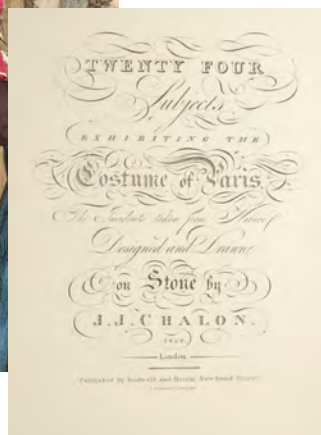
"The Best Edition of Catullus Yet Published"
The Rare Veronese Gold Medal Winner

CATULLUS, C. Valerius. VOLPI, Gian Antonio (editor). *C. Valerius Catullus Veronensis et in eum Jo:...*[Padua]: Josephus Cominus, 1737. First separate Volpi edition, originally issued collectively with Albius Tibullus E.R., and Sex. Aurelius Propertius (1710), here with material not found in that earlier edition. Quarto. Contemporary full vellum. A remarkable copy of a scarce book, here in its fine original eighteenth century vellum binding.

No copies have come to auction within the last thirty-six years. "This is in every respect the best edition of Catullus yet published..." (Dibdin I, p. 245).

DB 01821.

\$2,800



**Twenty-Four Magnificent Color Plates
Depicting Parisian Life**

[CHALON, John James, illustrator]. *Twenty Four Subjects Exhibiting the Costume of Paris...* London: Published by Rodwell and Martin, 1822. First edition. Large folio. Lithographed title and twenty-four hand-colored lithographed plates. The text watermarked 1821; plates watermarked J. Whatman 1817-1822. Contemporary black pebble-grain cloth expertly re-backed to early nineteenth-century style. **A most attractive, remarkably clean and vividly colored copy.**

"Animated, faithful studies of Parisian manners and costumes." (Ray). This copy is unusually tall. Only three copies at auction in the last 35 years. **Five copies only located in KVK/OCLC but the presence of the title page is not noted. Quite rare.**

DB 01101.

\$19,500



**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



**15 Hand-Colored Lithographed Plates
Caricaturing the British**

[CHAM, illustrator]. *Mœurs Britanniques.* Paris: Chez Aubert & Cie., [n.d., ca. 1850]. Large folio. Hand-colored lithographed title and fifteen numbered hand-colored lithographed plates. Publishers green cloth, decoratively stamped in blind on front and back cover, lettered in gilt on front cover, decoratively tooled in gilt on spine. Watered silk-paper endpapers. Small rectangular bookplate of Francisco Echevarne y Diez de Ulzurrun on front paste down. **A fine copy.**

Of Amédée de Noé, "known as Cham (that is, Ham, the son of Noah)...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. His contributions to the *Album du siège* (173), in which Daumier was his collaborator, are typical of his work" (Ray, *The Art of the French Illustrated Book*, pp. 155-156).

DB 02056.

\$2,750



**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



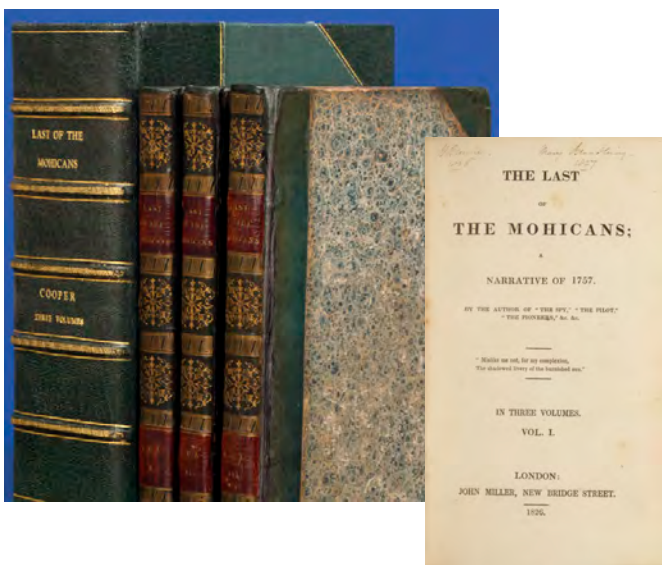
**The Most Desirable Edition
With Extra Plates
Earliest Watermarks**

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



**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 Spectacular Cosway-Style Binding with Ten Miniatures

[COSWAY-STYLE binding]. **RIVIÉRE & SON, binders. MANSON, James A.** *Sir Edwin Landseer, R. A.*...London: The Walter Scott Publishing Co., Ltd.; New York: Charles Scribner's Sons, 1902. First edition, from *The Makers of British Art Series* edited by Manson. Octavo. Full dark green levant morocco Cosway-style binding by Riviére & Sons for Sotheran & Co. The front and back covers are decoratively tooled in gilt with ten oval/round miniature paintings under glass. Nine miniatures on the front cover depict eight hunting dogs around a stag and the miniature on the back cover is a portrait of Sir Edwin Landseer. Joints expertly and totally invisibly repaired. A fine copy. Housed in the original burgundy roan slipcase.

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

DB 01191.

\$19,500



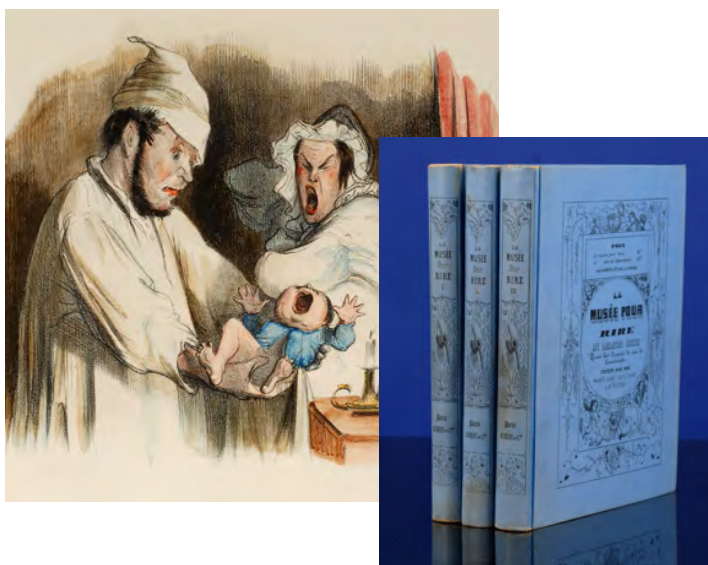
Original Art From "Another Brownie Book"

COX, Palmer. *The Brownies on the Race-Track.* Original pen and ink drawing, undated, c.1890. Signed at lower left. Image size: 10 1/16 x 9 3/4 inches (256 x 249 mm). With Royal embossed stamp "Reynolds Bristol Board" to upper left corner. Matted, framed and glazed. Depicts eight brownie-jockeys atop a thoroughbred and hanging on for dear life as their steed leaps off the track and over a fence, their brownie friends looking on through the fence, wide-eyed. One of Cox's most delightful and skilled compositions, the position of the horse and the brownies atop and their shading drawing the viewer's eye to the center of this charming and most amusing tableau.

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

DB 01526.

\$2,800



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

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

An absolutely miraculous copy - certainly the finest extant.

DB 01855.

\$28,500



The Art of Japanese Hair Combs

[DECORATIVE ARTS]. [In Japanese]. *Setsu Kushi Hinagata* [Patterns of Miniature Combs]. [Tokyo: Japan Art Society, 37th Year of the Meiji (1905)]. Octavo. A unique scrapbook of over 500 charcoal rubbings of Japanese miniature comb and hairpin (koagi) patterns tipped-in to the pages of three issues of Japanese Art Society Reports bound together. Publisher's original string-bound wrappers. Early auction clipping for this item ("Kushi Hinagata") mounted to the inside of the rear (Japanese front) cover. Housed in a green silk drop-back box with traditional Japanese clasps with paper label on spine, lettered in Japanese.

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

DB 01948.

\$5,500



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



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

DICKENS, Charles. *Dombey and Son*. With Illustrations by H.K. Browne. London: Bradbury & Evans, 1848. First edition in book form, first state following all points in Smith. **The Kenyon Starling-William Self copy.** Octavo. Publisher's 'variant' binding of moderate green fine-diaper grain cloth. Original pale-yellow coated endpapers. Spine very slightly faded, corners very slightly bumped with just a tiny amount of board show through. Otherwise **the binding is as fresh as one could possibly wish for.** Chemised in a half green morocco slippcase with the bookplate of William Self on the chemise.

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

DB 01693.

\$11,500



**Near Fine and Complete Set in the Original Parts
With Almost All of the Required Advertisements
Including the Rare Mechi Catalogue in Part XVII**

DICKENS, Charles. *Dombey and Son.* London: Bradbury and Evans, 1848 [i.e., October 1846 - April 1848]. First edition in the original monthly parts; earliest issue with two-line errata, following all textual points in Hatton & Cleaver except one. Octavo. Complete, with almost all of the required advertisements including the scarce 24 page "Mechi catalogue". Original blue printed pictorial wrappers. **A totally untouched set with no restoration whatsoever to the original wrappers or paper spines.**

This is certainly one of the best sets that we have ever seen with several of the parts entirely unopened. This set also has the first part of the 'Extra' plates containing 8 additional plates in the original wrappers. Chemised in a full brown morocco drop-front case.

DB 02006.

\$4,500



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

DICKENS, Charles. *The Personal History of David Copperfield...* London: Bradbury and Evans, 1850 [May 1849-November 1850]. First edition in the original monthly parts, twenty numbers bound in nineteen; first issue, following all points in Hatton & Cleaver. Octavo. **Complete, with all called for advertisements, including the rare Lett's Diary fold-out ad with all samples present, and all slips.** Part II possesses an unrecorded extra two page catalogue of miscellaneous books from Dalton. Original blue printed pictorial wrappers. Expert restoration to some backstrips. **A near fine set rarely seen in this condition.** Chemised in a green half straight grain morocco slipcase.

One of the rarer Dickens titles in the original first issue parts.

DB 01244.

\$12,500



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

[DISNEY, Walt]. TAYLOR, Deems. *Walt Disney's Fantasia.* By Deems Taylor. With a Foreword by Leopold Stokowski. New York: Simon and Schuster, 1940. First edition. Folio. Profusely illustrated in color and black and white (including sixteen tipped-in color illustrations). Title-page printed in red, black, and blue. **Bound ca. 1977 by Zaehnsdorf for E. Joseph (stamp-signed in gilt on the front turn-in) in full brown crushed levant morocco.** Front cover and smooth spine lettered in gilt after the original binding lettering. Board edges ruled in gilt, turn-ins decoratively tooled in gilt, pale gray watered silk doublures and liners, all edges gilt.

A very fine copy.

DB 02193.

\$8,500



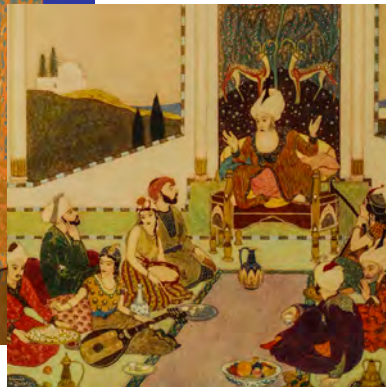
**The Edition de Luxe of
"Edmund Dulac's Fairy-Book"**

[DULAC, Edmund, illustrator]. *Edmund Dulac's Fairy-Book.* Fairy Tales of the Allied Nations. London: Hodder & Stoughton, [n.d., 1916]. Limited to 350 numbered copies, signed by the artist. Large quarto. Fifteen color plates, mounted on Japanese vellum. Original white cloth pictorially stamped. Minimal browning to endpapers. **A fine copy.**

"Dulac was able to employ the full scope of his versatility in creating a national mood in each illustration. During this period of his work, Dulac had immersed himself in the artistic traditions of folklore. He was partly stimulated by his friendship with Yeats and partly awakened to ethnic themes by his 1913 cruise through the eastern Mediterranean. He was influenced by his encounters with Léon Bakst and Bakst's stage work for Diaghilev's Ballets Russes" (Hughey).

DB 02168.

\$2,250



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

DULAC, Edmund. *Sinbad 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 very fine copy in the original publisher's cardboard box** with a duplicate of the color frontispiece on the lid.

"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 02163.

\$1,750



**Dulac At His Best
In a Jeweled Binding Ornamented With Pearls**

[DULAC, Edmund, illustrator]. ROSENTHAL, Léonard. *The Kingdom of the Pearl.* London: Nisbet & Co., [n.d., 1920]. Limited to 675 copies, this being copy no. 44. Large quarto. Ten tipped-in color plates. Bound ca. 1960 by Bayntun (Rivière) in full black crushed levant morocco with single gilt fillet border enclosing a frame of rolled gilt dots with corner ornaments within which is a double-fillet panel housing **a royal crown centerpiece in gilt which is set with twenty-six tiny pearls.** Raised bands with gilt rolls. Compartments with gilt-ruled frames enclosing gilt ornaments. A very fine copy. Housed in the original fleece-lined, black cloth clamshell case.

Dulac "at his best...fantastically Persian" (The Times). "His plates, truly genius, do much to bring a fanciful touch to an otherwise stark exposition on pearls" (Hughey).

DB 02122.

\$1,500



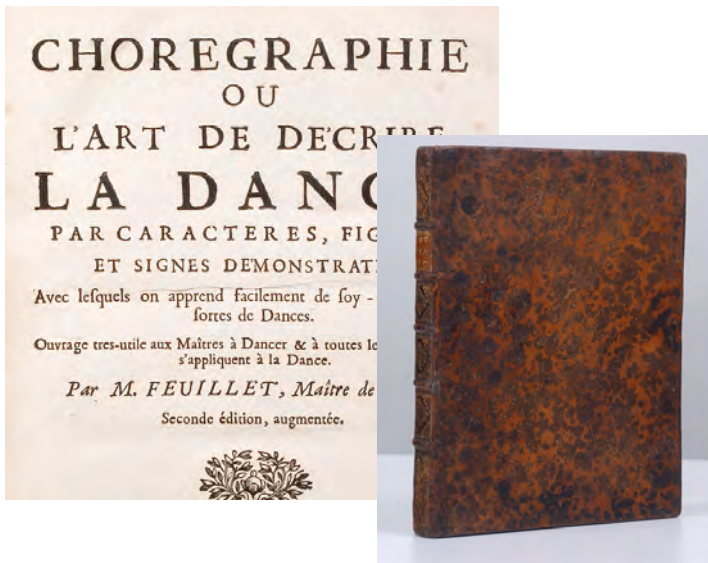
**One of 100 Copies Printed on Japanese Vellum
In a Handsome, Unrecorded Variant Binding**

[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



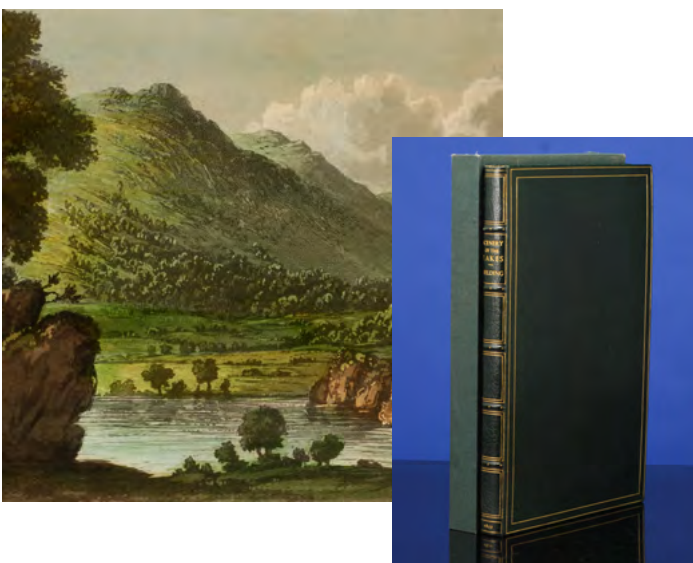
**The Origin of Eighteenth-Century Dance Notation
or Choreography**

FEUILLET, [Raoul Auger]. *Choregraphie ou L'Art de décrire la danse...* [and] **FEUILLET, [Raoul Auger].** *Recueil de dances...* [And:] **PÉCOURT, [Guillaume Louis].** *Recueil de dances...* Paris: Chez l'Auteur...Et chez Michel Brunet..., 1701, 1700, 1700. Second edition (first published in 1700). Three works in one quarto volume. Contemporary mottled calf. **An excellent copy of this extremely scarce work.** Housed in a brown cloth clamshell case.

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

DB 00310.

\$32,500



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

FIELDING, T[heodore]. Henry]. *Cumberland, Westmoreland, and Lancashire Illustrated...* London: Printed for Thomas M'Lean, 1822. First edition, large paper copy with proof impressions. Folio. Forty-four hand-colored aquatint plates. Frontispiece and a few other plates lightly foxed or soiled, trimmed. Original glazed black and gold paper, upper wrapper with label laid down and bound in at rear, slightly creased. Mid-to-late twentieth century dark green morocco, gilt by Bayntun Rivière. **An outstanding copy.** Housed in a green cloth slipcase.

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

DB 01820.

\$5,500



One of Only Ten Copies With an Original Watercolor and a Fore-Edge Painting

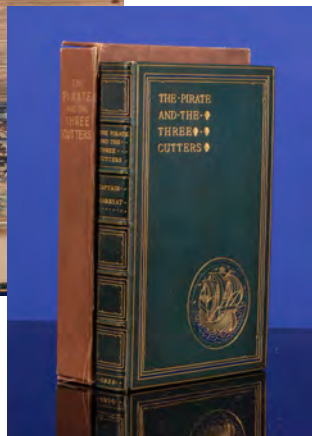
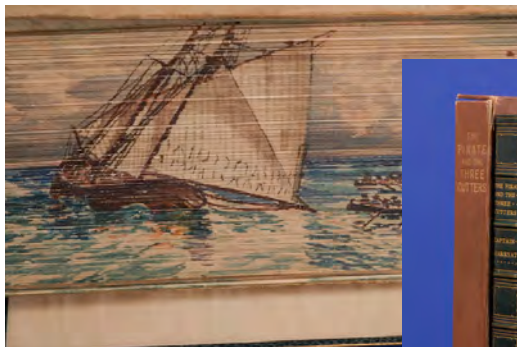
[FORE-EDGE PAINTING] ADAMS, Richard. LAWRENCE, John, artist. NOBLE, Don, fore-edge painter. *Watership Down*. Illustrated by John Lawrence. London: Penguin Books/Kestrel Books, 1976. First edition with illustrations by John Lawrence. Octavo. **Specially bound edition limited to 250 copies, (this being one of only ten copies with a fine fore-edge painting) and with a fine two-page watercolor by John Lawrence.** This copy is signed by John Lawrence and Richard Adams. Full green morocco. A fine copy housed in the original matching marbled board slipcase.

This fore-edge painting was one of 10 specially commissioned for Chas. J. Sawyer in 1976 by Don Noble - a contemporary of Martin Frost, the most prolific fore-edge painter of modern times.

DB 02088.

\$8,500

Handsomely Bound With a Beautiful and Rare Open "Fan" Fore-Edge Painting By Fazakerley of Liverpool



[FORE-EDGE PAINTING]. [FAZAKERLEY of Liverpool, binder]. MARRYAT, Captain. *The Pirate and The Three Cutters...* London: Longman, Rees, Orme, Brown, Green, and Longman, 1836. First edition. Octavo. Extra steel-engraved title page, twenty steel-engraved plates with tissue guards, including frontispiece. Bound, c. 1910, by Fazakerley of Liverpool in full forest green crushed Levant morocco. A fine copy. Housed in its original brown cloth clamshell case. **Featuring a masterly open "fan" fore-edge painting by Fazakerley of three cutters and two longboats at sea.**

The example under notice is one of the rare and desirable examples of a Fazakerley open "fan" fore-edge painting.

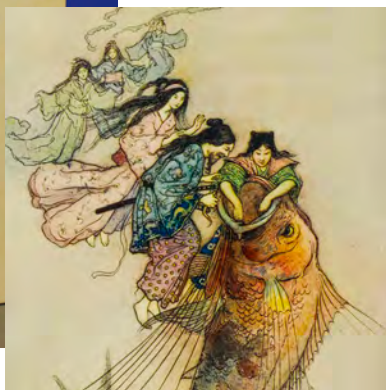
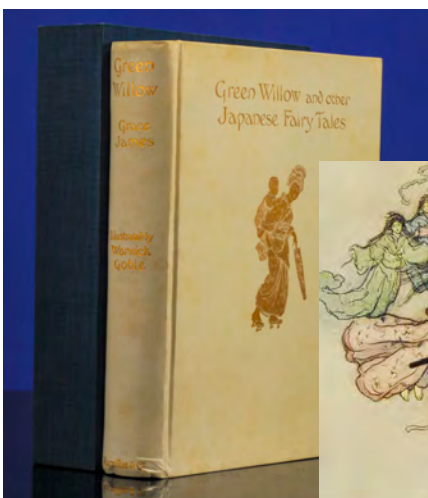
DB 02092.

\$2,850

Edition de Luxe Limited to Five Hundred Copies

[GOBLE, Warwick, illustrator]. JAMES, Grace. *Green Willow and Other Japanese Fairy Tales*. London: Macmillan & Co., 1910. Edition de Luxe, limited to 500 copies. Quarto. Forty color plates tipped-in onto heavy brown stock, with captioned tissue guards. Original vellum over boards, front cover lettered and pictorially stamped in gilt, spine lettered in gilt. Original yellow silk ties. Lower edge of spine very lightly creased but still **an exceptionally fine copy.** Housed in a blue cloth slip-case.

Warwick Goble "was best known for his watercolour illustrations for gift books such as *Green Willow, and Other Japanese Fairy Tales*" (Peppin & Micklethwait).



DB 02165.

\$2,750



Edition de Luxe
Limited to One Hundred and Fifty Copies
The Richard Manney Copy in the Extremely
Scarce Dust Jacket
The Best Copy We Have Ever Seen...

[GOBLE, Warwick, illustrator]. BASILE, Giambatista. *Stories From the Pentamerone*...London: Macmillan and Co., 1911. Edition de Luxe, limited to 150 copies. Quarto. Thirty-two tipped-in color plates. Original vellum over boards. Later yellow silk ties. Original blue paper dust jacket. Chemised and housed in a full blue morocco slipcase. **A very fine copy.**

In the incredibly scarce dust jacket and with vellum unusually clean and bright this copy is, without question, the finest copy we have ever seen and the only one in the original printed dust jacket. Manney Sale, Sotheby's October 11, 1991, lot 150.

DB 02166.

\$3,500



Scarce Variant
With Original Ribbon, In Original Glassine

GREENAWAY, Kate. *Almanack For 1887*. London: George Routledge & Sons, [1886]. **First edition, scarce variant, Schuster and Engen 7.5f.** Twenty-fourmo. Publisher's hand-painted cream parchment-card. Original yellow ribbon tie. Original glassine dust jacket. Scalloped edges to wrappers. Some ink offsetting onto (blank) lower cover, otherwise fine.

Why is this binding variant so rare? Simply stated, the stab-stitched with ribbon binding required more hand-work than the standard bindings used, and, as a result, few were bound in this manner.

"...1883 had seen the publication of Kate Greenaway's first Almanack...It achieved an enormous success, some 90,000 copies being sold... It was succeeded by an almanack every year...until 1897" (Spielmann and Layard (1905), p. 122).

DB 02171.

\$750



A Complete Set
Including a Presentation Copy

GREENAWAY, Kate. *Almanack for 1883-[1895]*. London: George Routledge and Sons, [1882-1894]. [With:] *Kate Greenaway's Almanack & Diary for 1897*. London: J.M Dent & Co., [1896]. A complete set of first edition *Almanacks*, including a presentation copy of *Kate Greenaway's Almanack & Diary for 1897*, inscribed by KG. Together fifteen volumes, including a duplicate of the *Almanack for 1884*: thirteen 24mo volumes and two 12mo volumes. No *Almanack for 1896* was published. All in various original bindings.

The duplicate copy of the *Almanack for 1884* is in a variant binding of brown glazed pictorial wrappers. The *Almanack for 1892* is in the original printed mailing wrapper and the *Almanack for 1895* is in the original glassine. **Amazingly, the 1897 Diary has not been filled in. An excellent set housed together in a full dark green morocco clamshell case.**

DB 02025.

\$5,500



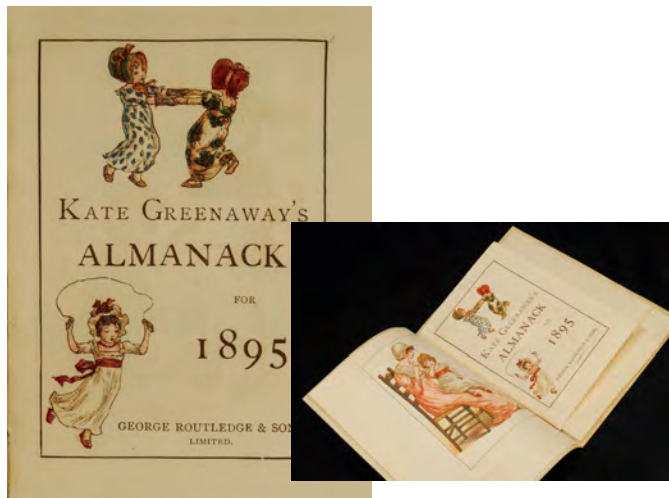
"Frogs and Snakes"

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

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

DB 01341.

\$5,500



Publisher's Proofs For 1895 Almanack

GREENAWAY, Kate. *Kate Greenaway's Almanack for 1895, Publisher's Proofs.* London: George Routledge & Sons, [1894]. Publisher's proofs, untrimmed. Twentyfourmo with leaves of varying size. With Rewards of Merit set of tiny cards (4) by Emma Hardy in the style of Greenaway. In publisher's salmon endleaves as wrappers. **Very fine.** Housed in a quarter morocco clamshell box.

Greenaway almanacks in proof state are exceedingly scarce. The last to appear at auction was in 1974, the 1885 almanack with proof sheets inserted. "...There are various little conceits about these charming productions which are calculated to appeal to the 'licquorish chapman of such wares'; complete sets of them already fetch respectable sums from the collectors of beautiful books.." (Spielmann and Layard (1905), p. 122).

DB 02170.

\$1,500



First Edition In the Incredibly Scarce Dust jacket

GREENAWAY, Kate. *Kate Greenaway's Birthday Book For Children.* 382 Illustrations by Kate Greenaway, Printed by Edmund Evans, Verses by Mrs. Sale Barker. London & New York: George Routledge and Sons, n.d. [1880]. First edition. Thirty-twomo. Twelve color plates, 370 small black and white interleaved text illustrations. Original beige pictorial cloth. Beveled edges. **In the publisher's scarce, unprinted blue dust jacket.** Dust jacket chipped, and in two pieces. A bit of soiling to cloth, otherwise an internally clean (with no pencilings) copy.

DB 01755.

\$650



**"One of Her Daintiest Productions"
In The Scarce Binding A**

GREENAWAY, Kate. *Mother Goose or the Old Nursery Rhymes.* Engraved and Printed by Edmund Evans. London and New York: George Routledge and Sons, [1881]. First edition, first issue, binding A, the rarest of all. Octavo. Forty-eight color illustrations, including frontispiece. Original pictorial wrappers of glazed yellow paper with vignette of girl in pink dress holding umbrella and bouquet of roses surrounded by a green garland of ivy and fine black line with red shading, the whole duplicated on rear wrapper. Paper spine expertly and invisibly strengthened. **A fine copy.** Housed in a felt-lined half green morocco clamshell case.

The rarest of all bindings of Greenaway's *Mother Goose*; we've never seen a copy in over forty years. The second issue, the Lattice Edition, is by far much more common.

DB 02172.

\$1,850



**"Oh, I'll stay in the Country, and make a
Daisy Chain**

**And never go back to London again"
Kate Greenaway's "Marigold Garden"**

With one of the Original Wood Printing Blocks

GREENAWAY, Kate. *Marigold Garden...* London: George Routledge and Sons, [n.d., 1885]. First edition, first issue. Quarto. Over fifty colored illustrations, many of which are full-page. Original green glazed pictorial boards with brown cloth backstrip. Corners very slightly rubbed, otherwise fine. The Estelle Doheny copy.

Together **with the original woodblock for the illustration on p. 54** ("Miss Molly and the Little Fishes"). Both items housed together in a custom quarter tan calf over marbled boards clamshell case. This book contains forty-two favorite rhymes, each one illustrated in colors.

DB 02024.

\$3,250



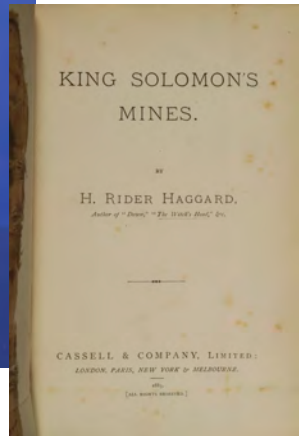
**A Presentation Copy
In the Excessively Scarce Dust Jacket**

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

A spectacular presentation copy, as rare as can be in the original dust jacket.

DB 01728.

\$3,500



The First English Adventure Story Set in Africa

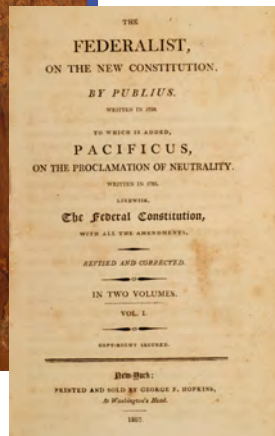
HAGGARD, H. Rider. *King Solomon's Mines*... London, Paris, New York & Melbourne: Cassell & Company, Limited, 1885. First edition, first printing. Second state of advertisements. Octavo. Folding frontispiece, in color, a map to King Solomon's Mines. Publisher's original red cloth. Spine very slightly 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

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



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

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

DB 01694.

\$24,500

In A Beautiful Uncommon Binding



[HAYDAY, bindery]. [CHURCH OF ENGLAND]. *The Book of Common Prayer, And Administration of the Sacraments*... Oxford: Printed at the University Press by Samuel Collingwood and Co., 1840. Small octavo. Unpaginated. Bound by Hayday of London in full brown mottled calf over beveled boards, c. 1853. All edges gilt and gauffered. Neat gift inscription dated 1853. **An absolutely stunning binding.**

"Works bound by Hayday became famous and increased in monetary value. Edward Gardner of the Oxford Warehouse, 7 Paternoster Row, London, secured Hayday's services for the Oxford University Press. William Pickering, bookseller, of 57 Chancery Lane, also introduced him to many wealthy patrons...A number of his bindings are in the National Art Library, Victoria and Albert Museum, London" (Oxford Online Dictionary of National Biography).

DB 02153.

\$2,250

**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 quart. 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

**First American Hunchback Rings Bell
In Original Boards
Only One Copy At Auction Since 1923**



HUGO, Victor. *The Hunchback of Notre Dame...* Philadelphia: Carey, Lea and Blanchard, 1834. First American edition, one of only 1000 copies printed. Two octavo volumes. Publisher's original quarter blue cloth over drab boards. Untrimmed. Light toning and foxing throughout as expected. Heavy crease to lower corner of front board of volume one. Remnants of printed paper labels on untouched cloth spines. Original owner's dated (1835) signature to title pages. **A very good copy rarely found in original binding.** Chemised and housed within an elegantly handsome modern full blue goatskin, gilt decorated, two-spine slipcase by René Patron.

Only one copy in the original boards has come to auction since ABPC began to index sales records in 1923.

DB 02091.

\$3,850

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

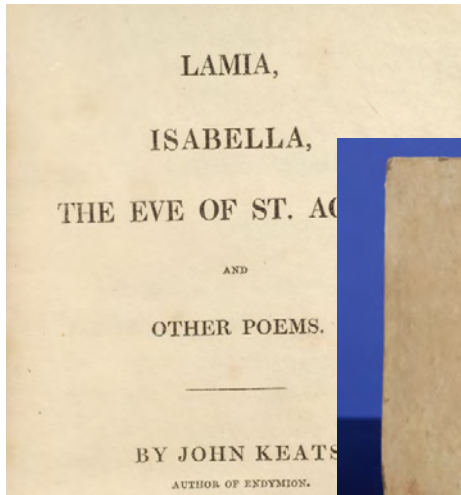


IRELAND, Samuel. Complete Hand-Colored Set of the Samuel Ireland "River Books," including *The River Thames; The River Medway; The Upper, or Warwickshire Avon; The River Wye; Picturesque Tour through Holland, and An Account of the Inns of Court.* London: T. and J. Egerton, 1793-1802. All first editions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



"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

Alice Bound By Kelliegram



[KELLIEGRAM binding]. CARROLL, Lewis. *Through the Looking-Glass And What Alice Found There.* With Fifty Illustrations by John Tenniel. Sixty-Eighth Thousand. London: Macmillan and Co., 1927. Later printing. Octavo. Frontispiece, forty-nine black and white text illustrations. A spectacular Kelliegram pictorial binding ca. 1927 of full dark green crushed morocco. Covers decoratively panelled in gilt, with many characters from the story depicted in multi-colored morocco inlays on each cover. Spine richly gilt in compartments with dots and pictorial devices. Five raised bands with gilt dots. Turn-ins with gilt corner devices. Amber silk endpapers. All edges gilt. **A very fine copy.** Housed in the original green cloth drop-back clamshell case.

The beautifully inlaid and colorful Kelliegram bindings were one of many innovations of the English commercial binding firm of Kelly & Sons.

DB 02072.

\$8,500

Rip Van Kelliegram

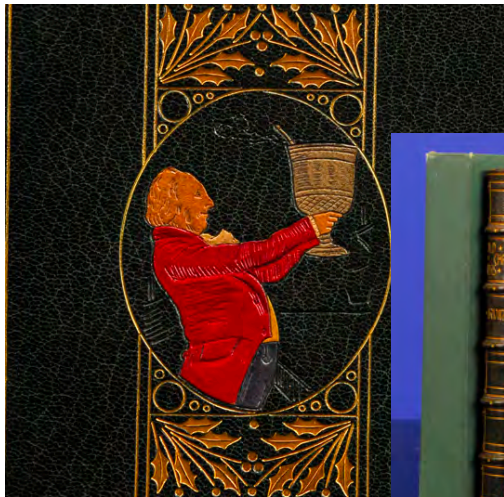


[KELLIEGRAM binding]. IRVING, Washington. *Rip Van Winkle: A Legend of the Hudson.* Illustrated by Gordon Browne. London: Blackie & Son, 1887. First Browne-illustrated edition. Small quarto. Forty-six full-page black and white illustrations, including frontispiece. A classic Kelliegram binding from Kelly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

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

DB 02005.

\$7,500



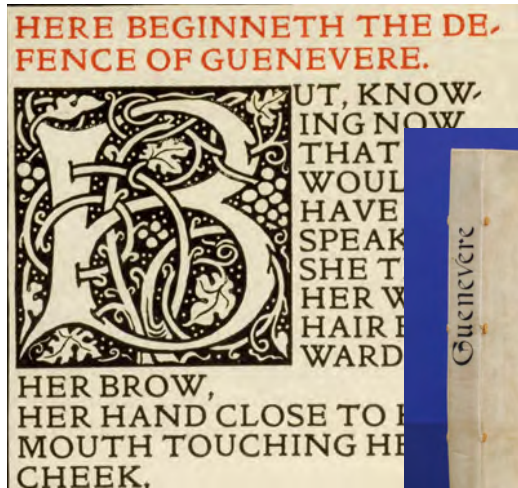
**Great Irving, Great Caldecott
In A Delightful Kelliegram Binding**

[KELLIEGRAM binding]. IRVING, Washington. *Old Christmas.* From the Sketch Book of Washington Irving. Illustrated by R. Caldecott. London: Macmillan, 1882. Later Caldecott-illustrated edition. Octavo. 120 black and white illustrations, some full-page including titlepage and frontispiece. In a signed Kelliegram binding, c. 1900, of full green crushed levant morocco. **A fine example** in a green cloth slipcase.

Washington Irving's *Old Christmas* originally appeared in *The Sketch Book*, which appeared in England in 1820 after serialization in the United States 1819-20. The sketches, based upon Irving's visit to England, included "Christmas," "The Stage Coach," "Christmas Eve," "Christmas Day," and "The Christmas Dinner," each of these later extracted for separate publication together in 1875 with illustrations by the great Randolph Caldecott.

DB 02142.

\$5,500



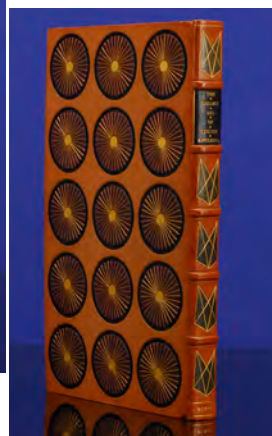
**The First Kelmscott Press Book
to be Bound in Limp Vellum
and the Only One Lettered by Hand on the Spine**

[KELMSCOTT PRESS]. MORRIS, William. *The Defence of Guenevere, and Other Poems.* [London: Sold by Reeves & Turner, 1892]. One of 300 paper copies, out of a total edition of 310 copies. Small quarto. Printed in red and black in Golden type. Decorative woodcut borders and initials. Printed by William Morris at the Kelmscott Press. Original full limp vellum with leather thongs and dark green silk ties. **A near fine copy.** Housed in a cloth slipcase.

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

DB 02157.

\$6,500



**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



**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

**A Unique Volume of Original Dickens Artwork
By The Artful "Kyd"**



KYD (pseudonym of Joseph Clayton Clarke), artist. [DICKENS, Charles]. *24 Original Character Studies from "The Pickwick Papers."* Drawn in colors by 'Kyd' "Portsmouth" Series. [N.p.: n.d., ca. 1910]. Manuscript title and twenty-four original pen, ink and watercolor drawings (each 11 1/4 x 8 3/4 inches; 286 x 223 mm.), each on fine laid paper with full backgrounds, ink ruled borders, and signed by the artist. Chemised in a quarter morocco clamshell case.

"The vast majority of 'Kyd's' works offered for sale today are single character studies. Some of these are mistakenly taken for hand-colored lithographs...As a general rule, the lithographs are on inferior paper and do not possess ink ruled borders. Far more rare are character studies with backgrounds..." (Ibid., p. 8). **A superb, singular and most desirable collection of Dickensiana. Unique and scarce.**

DB 02115.

\$4,500

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



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

"[The] episodic nature and superficial, rollicking humour [of the tales] were well suited to Rackham's talents, presenting him with endless opportunities to exercise his talent for the macabre and the inventive, the fantastic and the knockabout comic" (Hamilton, *Arthur Rackham. A Biography*, p. 49).

DB 01952.

\$3,250



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

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

The signed limited edition **contains one extra colored plate that is not found in the trade edition** - the frontispiece.

DB 01951.

\$3,800



**Edition de Luxe, Signed by Arthur Rackham
In A Beautiful Onlaid Binding By Chris Lewis**

[LEWIS, Christopher, binder]. RACKHAM, Arthur, illustrator. WALTON, Izaak. *The Compleat Angler or The Contemplative Man's Recreation...* London: George G. Harrap & Co., [1931]. One of 775 signed copies. Quarto. Twelve color plates and twenty-five drawings in black and white. Bound c. early 1970s by Chris Lewis in full emerald morocco with pictorial onlay. **A very fine copy.** Housed in a cloth drop-back clamshell box.

"*The Compleat Angler* (1653), is a classic guide to the joys of fishing. It combines practical information about angling with folklore. The story of three friends, traveling through the English countryside, is enlivened by occasional songs, ballads, quotations from several writers, and glimpses of an idyllic and now lost rural life..." Latimore & Haskell, pp. 66-67. Riall, p. 175.

DB 02174.

\$3,500



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

LIVINGSTONE, David. *Missionary Travels and Researches in South Africa;*... London: John Murray, 1857. First edition, third state. Octavo. Folding frontispiece, engraved portrait of Livingstone, twenty-one plates, folding printed table, two folding lithographed maps and numerous wood-engraved illustrations in the text. Original light brown morocco-grain cloth. Original brown coated endpapers. Minimal foxing to first and last few leaves, inner hinges expertly and almost invisibly repaired. **An excellent copy.**

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

DB 01905.

\$2,250



One of Seventeen Copies Printed on Vellum

[MEDICI SOCIETY]. FLINT, W. Russell (illustrator). AURELIUS, Marcus. *The Thoughts of Marcus Aurelius Antoninus*. London: Philip Lee Warner, Publisher to the Medici Society, 1909. One of seventeen copies printed on vellum (of a total edition of 517), this being copy Eleven. Quarto. **Twelve mounted color plates at rear of volume, with an extra suite of plates separately chemised.** Full limp vellum, ribbon ties. A fine copy. Half morocco pull-off box.

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

DB 01771.

\$6,500



First American Edition in the Original Red Cloth

MELVILLE, Herman. *Moby-Dick; or, The Whale*. New York: Harper & Brothers, 1851. First American edition. Twelvemo. BAL first binding of publisher's red "A" cloth. Original brown-orange coated endpapers. Double flyleaves at front and back. Headcap and small areas of front and rear joint expertly and almost invisibly restored by master restorer Bruce Levy. Inner hinges untouched. **A spectacular copy in the rarest original binding.**

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

DB 02001.

\$45,000



**Unrecorded, Scarce, and Sensational
"Coloured and Assembled by Hand"**

[MOVABLE BOOK]. *Dissolving Views*. London: Dean & Son, n.d. [ca. 1857-58]. First edition(?). Tall octavo. Seventeen movable leaves as hand-colored woodcuts. Publisher's original deep purple cloth. In full working order, with one tab restored, others all original. A few damp stains to endpapers, light smudging to margins, otherwise an excellent copy.

Extremely scarce, unrecorded anywhere, and with no auction records whatsoever. The first 6 views are identical to those found in *Dean's New Book of Dissolving Views* (1860). The next 6 are from the *New Book of Dissolving Views* and the last 5 are of the *Clown and the Harlequin*... are extremely unusual and very amusing. These last 5 are the second volume that Percy Muir refers to as the second volume and which he had never actually seen. (Percy Muir, *English Children's Books*, p. 234-235). Cf. Osborne, p. 417.

DB 02185.

\$6,500



Scarce Dance of the Tarantula
Step By Hand-Colored Panorama Step

[PANORAMA]. DURA, Gaetano. *Souvenir de la Tarantella Napolitaine* dirigée par Louis Puccinelli Maitre de Danse dessinée par Gaetan Dura. Naples: Gatti et Dura, n.d. [c. 1834]. First edition. Oblong octavo (5 7/16 x 7 1/8 in; 138 x181 mm). Hand-colored frontispiece, engraved title, one plate of music notation, and seventeen hand-colored lithographed plates with captions, in accordion format unfolding to 142 1/2 inches. Contemporary half calf over patterned paper boards. Gilt-rolled spine. Armorial bookplate of Mountgarret. An excellent copy of a scarce work.

ABPC records only one complete copy at auction since 1923; an incomplete copy with only ten plates was sold in 1955. OCLC/KVK note only three institutional copies, at Harvard, NYPL, and Austria State Library.

DB 02010.

\$8,500

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 tableaux 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

The First American Book
Genuinely for the Enjoyment of Children



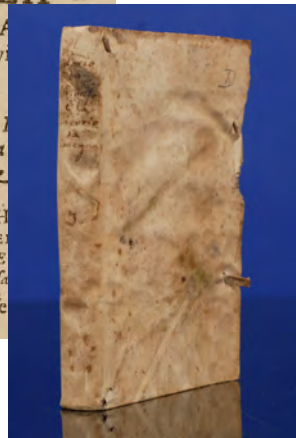
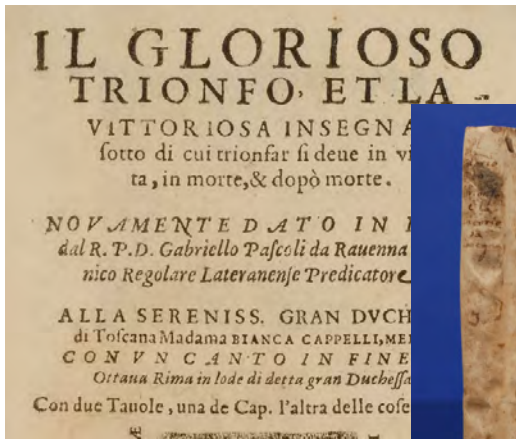
PARLEY, Peter (pseudonym of Samuel Griswold Goodrich). *The Tales of Peter Parley About America.* Boston: S.G. Goodrich, 1827. First edition. Twelvemo. Complete. 36 black and white wood engravings on 32 plates. Publisher's original red leather spine over blue boards. Expertly rebacked with original spine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

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

DB 01741.

\$21,000

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



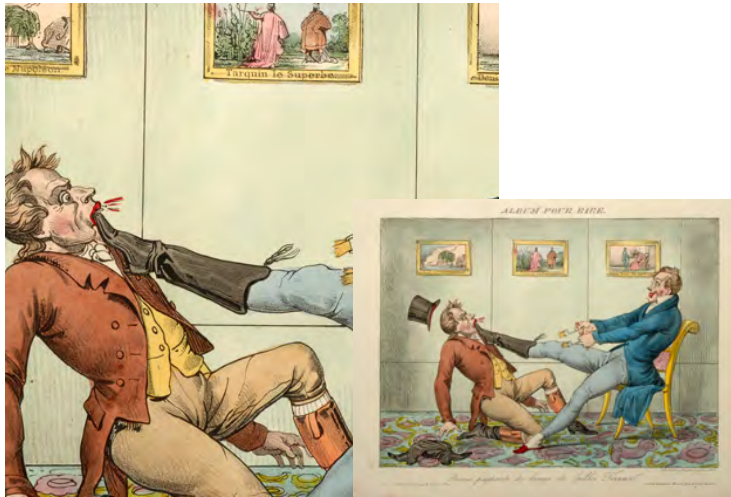
PASCOLI, Gabriello. *Il Glorioso trionfo et la vittoriosa insegna...* Ferrara: appresso Giulio Cesare Cagnacini et fratelli, 1587. First edition. Small octavo. Contemporary limp vellum. Manuscript title to spine. Expected soiling to vellum. Crucifix doodles to front free endpaper. Remains of original 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

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



PHILIPON, Charles. TRAVIES, C.J., etc. *Album Pour Rire.* Paris: Chez Ostervald, n.d. [c. 1828-29]. First issue. Oblong folio. Twelve hand-colored lithographs, ten numbered, two unnumbered. One suite (unidentified) in the ongoing series, *Albums Pour Rire*, by Philipon. The numbered plates contain three to six captioned vignettes each. Bound to contemporary style in full dark green morocco. Gilt ruled borders. Gilt panel. Gilt lettering and ornaments to spine. Some foxing to margins not affecting text, otherwise an attractive copy of a scarce suite.

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

DB 01881.

\$3,250

**First Edition of Poe's Tales
Beautifully Bound ca. 1910 by Curtis Walters**



POE, Edgar Allan. *Tales.* New York: Wiley and Putnam, 1845. First edition, third printing. Octavo. With half title, "Wiley and Putnam's Library of American Books / Poe's Tales," present. Bound by Curtis Walters c. 1910-20, in full brown morocco. Original green cloth preserved at rear. Joints expertly and almost invisibly repaired. **A near fine copy, internally fresh and clean.** Housed in the original chamois-lined leather-lined slipcase.

The first printing was bound only in printed wrappers, and only five copies in original wrappers are known of which some are heavily restored. A sixth copy is known with only the spine wrapper preserved. The last copy in wrappers (the Bradley Martin copy - estimated at \$200,000 - \$250,000) was sold at Sotheby's New York on October 20th, 2011 for \$314,500.

DB 02101.

\$9,500



De Luxe Parsifal - Exquisite Pogany
One of 525 Copies

[POGANY, Willy, illustrator]. ROLLESTON, T.W. *Parsifal* or the Legend of the Holy Grail. Retold from Ancient Sources with Acknowledgment to the Parsifal of Richard Wagner by T.W. Rolleston... London: Harrap, [1912]. **Edition De Luxe, limited to 525 copies signed and numbered by the artist.** Quarto. Sixteen mounted color plates including frontispiece, many full page color. Publisher's full vellum, pictorially stamped in gilt. Top board very slightly bowed. **A fine copy.**

William Andrew ("Willy") Pogany (born Vilmos Andreas Pogány) (August 1882 – 30 July 1955) was a prolific Hungarian illustrator of children's and other books. Pogany's best known works consist of illustrations of classic myths and legends done in the Art Nouveau style. He also worked as an art director on several Hollywood films, including *Fashions of 1934* and *Dames*.

DB 01986.

\$1,950



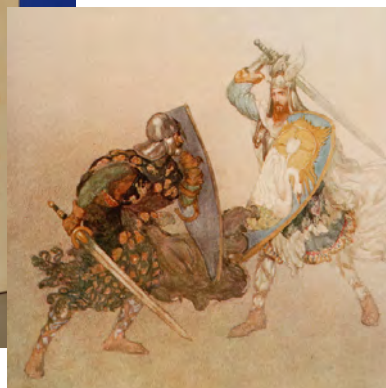
Limited to 525 Copies Signed by Pogany

POGANY, Willy, illustrator. *Tannhäuser*. A Dramatic Poem by Richard Wagner... London: G.G. Harrap & Co., n.d. [1911]. Limited to 525 copies signed and numbered by the artist. Quarto. Sixteen mounted color plates. Full vellum, pictorially stamped in gilt. **A fine copy** with only a bit of light staining to spine.

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

DB 01774.

\$1,950



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

POGANY, Willy, illustrator. ROLLESTON, T.W. WAGNER, Richard. *The Tale of Lohengrin*... London: G.G. Harrap, n .d. [1913]. Limited to 525 copies signed by the artist, this being copy no. 90. Quarto. Eight tipped-in color plates, numerous full page color illustrations. Full vellum, pictorially gilt-stamped. A fine copy. Housed in a blue cloth slipcase.

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

DB 01772.

\$1,850



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

POTTER, Beatrix (1866-1943), artist. *Peter Rabbit Sledging.* [N.p.: n.d., ca. 1900]. Early pen-and-ink and watercolor drawing. Depicts two rabbits, wearing blue sweaters, in the snow, with one rabbit pulling a sled which has overturned on the other rabbit. Image size: 3 x 4 inches; 90 x 115 mm. Matted, framed, and glazed.

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

DB 00626.

\$58,000



**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



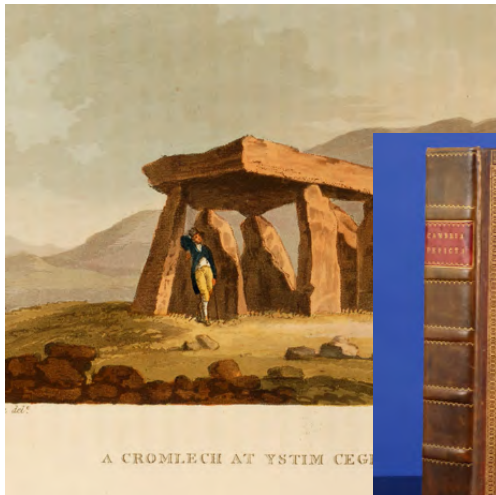
The Sequel to Peter Rabbit...

POTTER, Beatrix. *The Tale of Benjamin Bunny.* London and New York: Frederick Warne and Co., 1904. First edition. Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Quinby Plate II endpapers as called for. Original tan boards lettered in green with color pictorial label on front cover, ruled and lettered in dark green on front cover and lettered in dark green on spine. Neat signature to half title. A near fine copy.

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

DB 01757.

\$1,350



The Best of all Books on Wales

[PUGH, Edward]. *Cambria Depicta: A Tour Through North Wales, Illustrated with Picturesque Views.* By a Native Artist. London: Printed by W. Clowes... for E. Williams, 1816. First edition, complete. Quarto. Seventy-one hand-colored aquatint plates. Bound without the two advertisement leaves at end. Contemporary full calf, neatly rebacked. Some very minor wear to extremities. Occasional offsetting from plates. Leaf CC2 with three inch closed tear at fore edge. Otherwise **an excellent copy.** Published posthumously; Pugh died in 1813, the year his Preface is dated.

The drawings for *Cambria Depicta* took ten years to complete. "In my choice of views I have abandoned the common practice of giving portraits of towns, castles, etc., which have been so often repeated that they now fill every portfolio"

DB 01815.

\$2,000



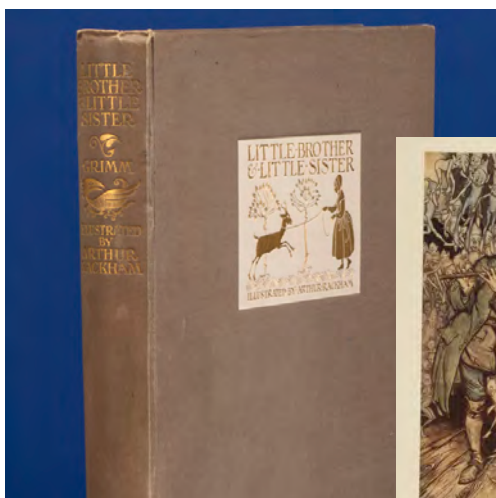
Very Scarce Book Illustrated by Arthur Rackham

[RACKHAM, Arthur, illustrator]. GATES, Eleanor. *Good-Night (Buenas Noches).* Illustrated by Arthur Rackham. New York: Thomas Y. Crowell & Co., [1907]. First edition in book form. Twelvemo (7 3/8 x 4 7/16 inches; 187 x 113 mm.). With five color plates by Arthur Rackham (including frontispiece). Original gray cloth. Minor rubbing to corners and spine ends. **A near fine copy of this very scarce little book.**

Good-Night is the delightful little story of Padre Alonzo and his cheeky Mexican parrot, Loretta, and yellow canary named Tony. Loretta has taken a shining to Tony and a disliking to the slim, hollow-faced Padre Anzar. Loretta has to stand her ground with Anzer and the prowling cat Tomasso...The story first appeared in Scribner's Magazine in February 1906, accompanied by six (one additional) Rackham illustrations. No English edition was ever issued. Latimore and Haskell, p.30; Riall, p.81.

DB 02182.

\$1,250



With A Signed Extra Plate - One of 525 Copies Signed by the Artist "Exquisite Pitch of Execution"

[RACKHAM, Arthur, illustrator]. GRIMM, Jakob and Wilhelm. *Little Brother & Little Sister And Other Tales...* London: Constable & Co., [1917]. Edition de Luxe. Limited to 525 numbered copies, signed by the artist. Quarto. Thirteen color plates mounted on brown paper. With a duplicate signed plate in the original printed envelope as issued, "He Hurried Away With Long Strides". Original gray cloth over boards. A few small marks on the back cover and a small red stain on the lower joint, otherwise **an excellent copy.** Book plate of Agnes Marion Armitage.

It was during these years that he illustrated a new Brothers Grimm title, *Little Brother and Little Sister* which is in effect one of his crowning achievements. In these twelve colour plates we find the most astonishing versatility of style, and an exquisite pitch of execution.

DB 01985.

\$3,750



First Trade Edition
Exceedingly Scarce in the
Original Pictorial Dust Jacket

[RACKHAM, Arthur, illustrator]. [GRIMM, Jakob and Wilhelm]. *Little Brother & Little Sister And Other Tales.* Illustrated by Arthur Rackham. London: Constable & Co., 1917. First trade edition. Octavo. Twelve mounted color plates, including frontispiece. Forty-three black and white drawings. Pictorial endpapers. Publisher's green cloth with gilt lettering and pictorial stamping. Original tan dust jacket. **A near fine copy.** Several of the color plates have light creases in the lower corner. **The dust jacket, which is scarcely seen in any condition, is split on the front spine crease - but is now safely protected against any further damage by its Brodart™ cover.**

DB 01887.

\$1,250

Unknown to Gettings; Hamilton; Hudson, or
Latimore & Haskell



[RACKHAM, Arthur, illustrator]. *The Children's Christmas Treasury of Things New and Old.* Edited by Edward Hutton...London: J. M. Dent & Co., [1905]. Quarto. Fifteen full-color plates and fifteen full-page and one text illustration in red and black. Fifteen drawings in black and white by various artists. Original white cloth with full-color pictorial design by Reginald Knowles (dated 1905). **A near fine copy of a very scarce book.**

The Arthur Rackham contributions are "They can't find the ring!" and "If anyone lied, -or if any one swore." in full-page red and black, and one additional black and white text illustration. These illustrations appeared in a different and smaller format in the 1898 Ingoldsby Legends. Not in Gettings; Hamilton; Hudson or Latimore & Haskell.

DB 02161.

\$1,250

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



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



"Mr. Rackham Breaks New Ground in the Illustration of Irish Literature..."

[RACKHAM, Arthur, illustrator]. STEPHENS, James. *Irish Fairy Tales*... London: Macmillan & Co., 1920. Deluxe Edition. Limited to 520 copies, signed by the artist. Large quarto. Sixteen color plates and twenty-one drawings in black and white. Original quarter vellum over parchment boards. Covers very lightly browned and some light offsetting to endpapers. A couple of very light marks on upper cover and a tiny and almost unnoticeable amount of (insect) damage on the lower-edge turn-ins. **Overall an excellent copy of one of Mr. Rackham's best titles.**

"Rackham's two great books of the twenties were James Stephens' *Irish Fairy Tales* of 1920 and Shakespeare's *Tempest* of 1926..." (Gettings, p. 143). "Some of Mr. Rackham's pictures are pure poems - they set you dreaming." (Hamilton, p. 128).

DB 02063.

\$2,850



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

[RACKHAM, Arthur, illustrator]. SWINBURNE, Algernon Charles. *The Springtide of Life*... London: William Heinemann, [1918]. Edition Deluxe limited to 765 numbered copies signed by Arthur Rackham. Large quarto. Nine full color tipped-in plates with captioned tissue guards and fifty-two black and white text illustrations. Publisher's quarter vellum over parchment boards. Front cover and spine lettered and decorated in gilt. A bright and fine copy in the rare and fragile original glassine dust jacket.

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

DB 01956.

\$2,250



**Scarce in Dust Jacket
A Love Story With A Twist**

[RACKHAM, Arthur, illustrator]. FOUQUE, De La Motte. *Undine*. Adapted from the German by W.L. Courtney...London / New York: William Heinemann / Doubleday, Page & Co., 1909. First U.K. trade edition. Tall octavo. Fifteen full-page color illustrations, thirty black and white text illustrations. Publisher's blue cloth. Original light brown dust jacket. With Heinemann post card, in mint condition, laid in. Light foxing and offsets to end-papers. **A near fine copy in the very scarce, near fine original dust jacket.**

"Although the waves and eddies of Undine bear the mark of Art Nouveau, the work was still another step forward for Rackham, the unity of conception in the line drawings and the colour plates, the assertion of contrast in the moods of the heroine, rendering it a masterpiece of sympathetic understanding" (Hudson, p. 80).

DB 01886.

\$780

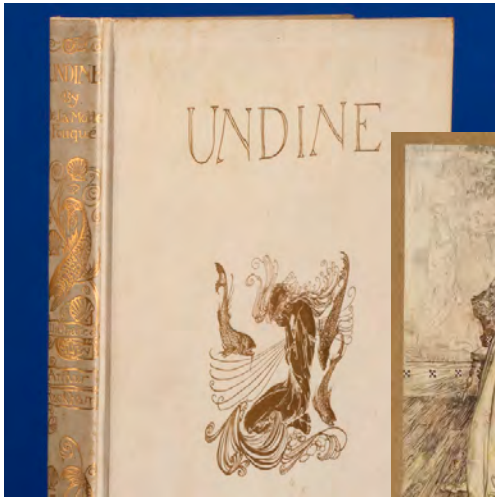
**"A Masterpiece of Sympathetic Understanding"
Edition de Luxe Signed by the Artist**

[RACKHAM, Arthur, illustrator]. FOUQUE, De La Motte. *Undine*. Adapted from the German by W.L. Courtney...London / New York: William Heinemann / Doubleday, Page & Co., 1909. Edition de Luxe, limited to 1000 large-paper copies signed by the artist. Quarto. Fifteen color plates. Original full vellum. Original ribbons ties. Bookplate. Minimal dusting to boards, otherwise **a fine and bright copy.**

"...Rackham found an opportunity to revive and develop his earlier art nouveau linear decorative drawing, especially in the need to incorporate waves and water currents in his pictures. He was thus able to connect a felicitous quality of decoration into his plates, as well as a new feeling for flat pattern which harks back to *fin de siècle* without being too openly mannered" (Gettings, Arthur Rackham, p. 123).

DB 01983.

\$2,500



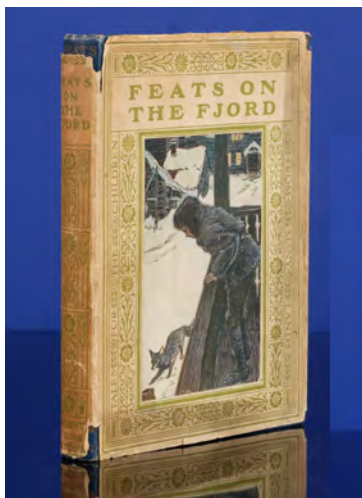
**Unrecorded Binding Variant, Scarce Dust Jacket
With All Plates in Color**

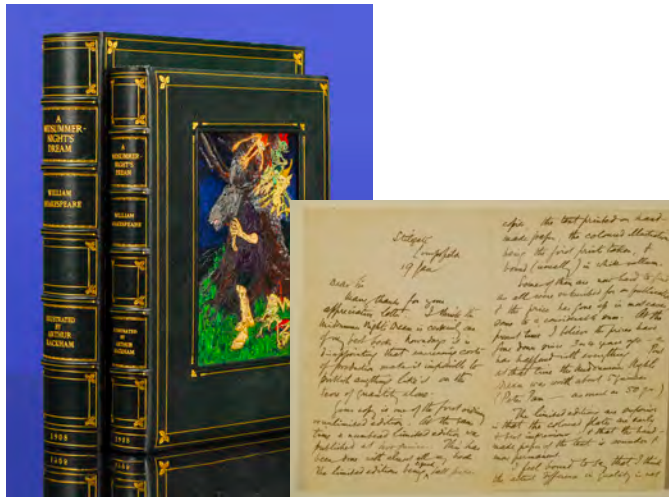
[RACKHAM, Arthur, illustrator]. MARTINEAU, Harriet. *Feats on the Fjord*... Coloured by W. Cubitt Cooke. London : J.M. Dent and New York: E.P. Dutton, n.d. [1914]. Second (and best) edition, with all the plates in color, in an unrecorded binding variant. Octavo. Eight color plates, including frontispiece. Publisher's original blue cloth pictorially stamped in gilt. Original pictorial dust jacket. Neat gift signature to front paste-down. **A fine copy in the very scarce dust jacket** (jacket slightly chipped at top and bottom of spine).

In the first edition of 1899, the plates, except the frontispiece, are in black and white, and the title page thus lacks the credit to W. Cubitt Cooke. Both Latimore & Haskell and Riall note binding in red or green cloth but not blue, as here. The half-title reads: Tales for Children from Many Lands Edited by F.C. Tilney.

DB 01804.

\$750





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

[**RACKHAM, Arthur, illustrator**]. **SHAKESPEARE, William**. *A Midsummer-Night's Dream*...London: William Heinemann, 1908. Edition De Luxe, limited to 1000 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



Tales of the Trickster Fox
Early English Edition of "Fox" Without Focusing

[**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



First Brock Illustrated Edition of Dickens' First Book
Charming '30s Pictorial Binding by Rivière & Son

[**RIVIÈRE & SON, binders**]. **DICKENS, Charles**. *The Posthumous Papers of the Pickwick Club*. Illustrated in Color by C.E. Brock. London: George G. Harrap, [1930]. First Brock illustrated edition. Large octavo. Sixteen full-page color plates, including frontispiece. Bound ca. 1930 by Rivière & Son in full navy blue morocco with gilt-ruled border and large, central gilt-ruled pictorial panel of multicolored morocco inlays reproducing "Take this little villain away!" the plate facing page 134. **A splendid copy.**

[Charles]. [Edmund]. Brock (1870-1938) was a widely published English line artist and book illustrator who earned his first book commission at age twenty. He became a very successful illustrator, best known for his line work, initially in the tradition of Hugh Thomson, but he was also a skilled colorist. Kelly, p. 164.

DB 02100.

\$4,500



In The Original Printed Dust Jacket

[ROBINSON, Charles, illustrator]. SHELLEY, Percy Bysshe. *The Sensitive Plant...* London: William Heineman, 1911. First Charles Robinson-illustrated edition. Quarto. Eighteen full color tipped-in plates. Publisher's original pictorial green cloth lavishly gilt-stamped. In the scarce original dust jacket with chip at spine head and upper edge of rear panel. **A tight, bright, and fine copy.** The binding and the dust-jacket have the imprint of Lippincott at the foot of the spine. This US distribution, printed in England is identical in every other way to the Heinemann imprint.

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

DB 01862.

\$950



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

ROSSETTI, Christina. HARRISON, [Emma] Florence, illustrator. *Poems.* London-Glasgow-Bombay: Blackie and Sons Ltd, 1910. Limited to 350 copies numbered and signed by the artist. Large quarto. Thirty-six mounted color plates. Thirty-four mounted black and white plates. Publisher's full vellum pictorially stamped in gilt. Original ribbon tie. In a canvas dust jacket with spine label. **A fine copy.**

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

DB 01773.

\$2,450



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

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

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

DB 02044.

\$8,500



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

[SHAKESPEARE SOURCE]. BANDELLO, Matteo, and BELLEFOREST, François de, and BOISTEAU, Pierre. *XVIII Histoires Tragiques...* Paris: Laurens Chancelier, 1564. Third collected edition containing the source material for Shakespeare's Romeo and Juliet. Small octavo. Seventeenth-century full speckled calf, expertly rebaced 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



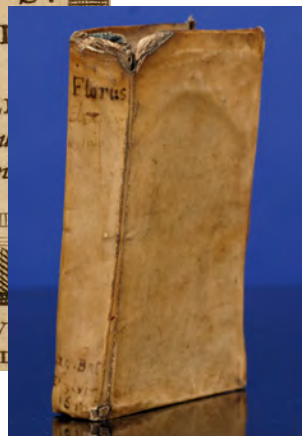
The Earliest Obtainable Edition in Contemporary Binding

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

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

DB 01780.

\$9,500



First Elzevier Edition

[SHAKESPEARE SOURCE]. FLORUS, [Lucius] Publius Annaeus. *L. Annaeus Florus* [Works], CL. Salmasius, addit 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



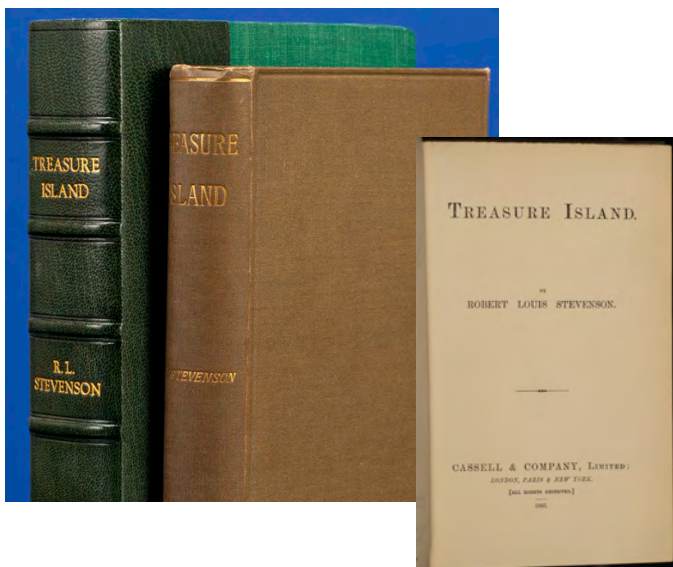
Scarce in Dust Jacket

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



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

STEVENSON, Robert Louis. *Treasure Island*. London: Cassell & Company, 1883. **First edition, first issue.** Octavo. Original olive green diagonal fine-ribbed cloth. An exceptionally fine copy, with the gilt on the spine bright and fresh. **The Bradley Martin copy**, with the bookplate of Mildred Greenhill on the front pastedown. Chemised in a quarter green morocco slipcase.

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

DB 00036.

\$32,500



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

[SULLIVAN, Edmund J., illustrator]. CARLYLE, Thomas. *The French Revolution. A History...* London: Chapman and Hall, 1910. One of 150 numbered copies, signed by the artist. Two quarto volumes. Thirty-three black and white plates and one hundred and twenty-four portraits in the text. Original quarter vellum over natural linen boards. Spines very slightly soiled, still a near fine set.

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

DB 01799.

\$950



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



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

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

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

DB 01904.

\$13,500



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

[TRANSFORMATION BOOK]. MEGGENDORFER, Lothar. *Bilder Aus Dem Tierleben* [Pictures From Animal Life]...Eckingen 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



A Very Fine Ernest Nister Transformation Book

[TRANSFORMATION BOOK] [WEATHERLY, Fred E.]. *Our Darlings' Surprise Pictures*. [A Novel Panorama Picture Book]. London: Ernest Nister [n.d., ca. 1895]. Eight color transformation pictures with verses by Fred E. Weatherly. Black and white illustrations throughout. Small folio. Original color glazed pictorial boards. A very fine copy.

Over the past forty-five years I have handled many, many Transformation books but I have never had a copy of this title. (DJB)

Ernest Nister's major contribution to the field was a large number of 'dissolving' picture books - developing further the earlier, rather rudimentary items produced by Dean - in which an illustration changed into a completely different scene at the pull of a tab.

DB 01761.

\$1,850



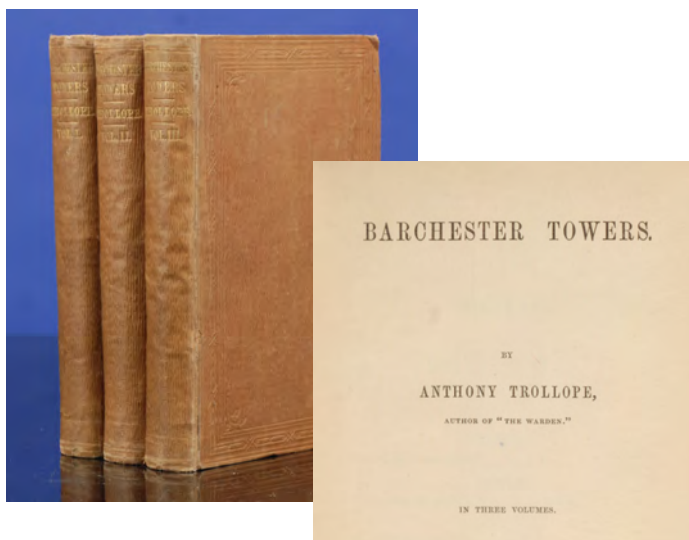
A Stunning Surviving Copy In Full Working Order

[TRANSFORMATION BOOK] [WEATHERLY, Fred E.]. *Touch and Go...With Verses by Fred. E. Weatherly*. London: Ernest Nister / New York: E.P. Dutton, [n.d., ca. 1890]. Small folio. Eight chromolithographed transformation pictures. Original color glazed pictorial boards. Some light soiling to covers, a bit of light edgewear, hinges expertly strengthened. Otherwise **an excellent copy with each movable plate in original working order and scarce thus.**

Before turning to writing Weatherly had been a barrister, but he abandoned the law in favour of composing songs and verse, and during his life produced over thirty books for children." (Peter Haining. *Movable Books - An Illustrated History*, p.45).

DB 02097.

\$1,850



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

DB 01699.

\$8,750



**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



**Scarce, Unrecorded Second Edition
With Significant Variations from the First Edition**

WAIN, Louis. BLACK, Dorothy. FLOYD, Grace C.. GALE, Norman. *Merry Times with Louis Wain.* Father Tuck's "Golden Gift" Series. London: Raphael Tuck & Sons, Ltd., n.d. [c. 1939]. Unrecorded [Second] edition, and notably different than the first edition of 1916. Quarto. Full-color frontispiece, black & white and two-color text illustrations throughout, title page illustration. Quarter red cloth over pictorial boards. Rear board illustrated in full color. Neat gift and ownership signature dated 1939 to front free endpaper. Mild edgewear and some minor soiling to boards. Internally crisp and clean. A wonderful copy.

No copies have come to auction within the last thirty-six years. No copies recorded by OCLC/KVK. Cf. Wood 145.

DB 01788.

\$750



Onward, For Kitten and Country

WAIN, Louis. *Frolics in Catland*. Father Tuck's "Travels in Fairyland" No. 9071. [Verses by Norman Gale]. London: Raphael Tuck & Sons, Ltd., n.d. [c. 1905?]. **First edition.** Oblong quarto. With eight full-page and numerous color text illustrations. Verses by Norman Gale. Quarter red cloth over pictorial paper boards. Illustrated endpapers. Child's neat signature to ownership page. Fore-edge of first leaf neatly strengthened with tissue. Some edge and corner wear, slight toning to endpapers, still an excellent copy.

Not in Dale. Unrecorded by Wood.

DB 01795.

\$1,500



Rare Cats Meow the Three "R"s

WAIN, Louis. WOODHOUSE, S. C. *Cats at School*. Illustrated in 21 Coloured Plates by Louis Wain. With Verses by S. C. Woodhouse, M.A. (Oxon). London: George Routledge & Sons, Limited, n.d. [1911]. First edition. Tall octavo. With twenty full-page color plates, including frontispiece. Quarter green cloth over color pictorial, heavy-card stock boards. Some soiling to boards, upper corners creased. Otherwise, an excellent copy.

At the end of the nineteenth century, Louis Wain (1860 -1939), the Edwardian cat artist who went mad, became a household name as an illustrator of cats, whom he depicted in all sorts of activities, from skating and playing cricket to driving motor cars, attending dances, and playing musical instruments.

No copies have come to auction within the last thirty-six years. OCLC/KVK record only three copies in library holdings worldwide.

DB 01797.

\$1,750



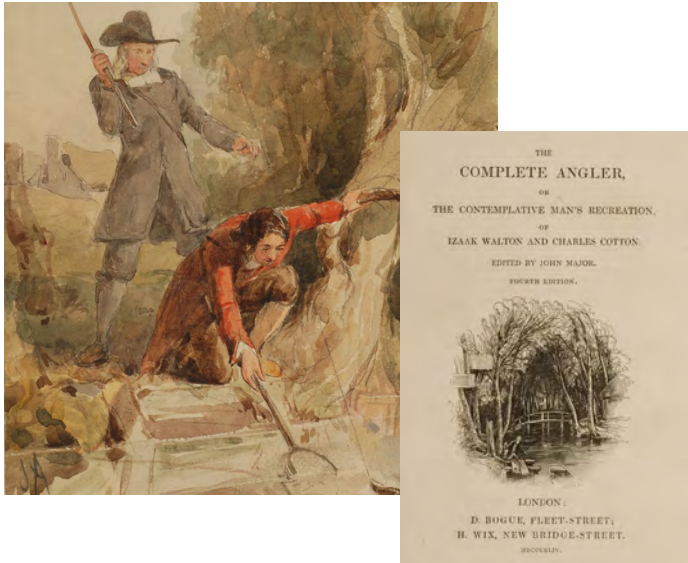
Original Louis Wain Watercolor Drawing

WAIN, Louis (1860-1939). *Puss in Sweets*. [N.p.: n. d., ca. 1890s]. Original watercolor drawing of a kitten sitting in a bag of sweets. Signed at lower left. Image size: 9 7/8 x 7 inches; 250 x 178 mm. Matted, framed, and glazed. Framed size: 22 1/2 x 18 1/2 inches; 570 x 470 mm. **A wonderful early example of a Louis Wain original watercolor drawing.**

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

DB 00270.

\$9,500



An Unique Copy With Four Original Signed Watercolor Designs by John Absolon Used for the Engravings Within the Book

WALTON, Sir Isaac. *The Complete Angler.* Or, The Contemplative Man's Recreation, of Izaak Walton and Charles Cotton. Edited by John Major. London: D. Bogue, 1844. Sixth (titled fourth) John Major edition, a unique copy, **with four signed watercolors by John Absolon.** Quarto, each leaf mounted onto large, window-paned sheets to match the size of the original art. Twelve steel engravings, nine of which are after designs by John Absolon and new to this edition. Seventy-four woodcuts by John and Mason Jackson. Early twentieth century binding by Riviere & Son in full forest green levant morocco. **A fine copy.**

From the renowned collection of John T. Spaulding, with his small, distinctive bookplate.

DB 01876.

\$3,850



One of Only "A Few" Large Paper Copies Earliest Issue with the "Twickenham Blotch"

WESTALL (William) and Samuel OWEN. *Picturesque Tour of the Thames.* Illustrated by Twenty-Four Coloured Views, a Map, and Vignettes, from Original Drawings Taken on the Spot by William Westall and Samuel Owen. London: R. Ackermann, 1828. **Large Paper Copy. First edition, first issue plates** (with two spots of discoloration in the sky on the Twickenham plate). Folio. Twenty-four hand-colored aquatint plates, two aquatint vignettes, and double-page engraved map laid down on linen. Elegantly bound by Zaehnsdorf in full crimson crushed morocco. **An internally pristine copy, very scarce in the large paper format.**

ABPC reports only two Large Paper Copies at auction within the last fifty years. When another Large Paper Copy will materialize is anybody's guess.

DB 02070.

\$11,500



"The Inhabitants of the Roundhouse and the Regular Attendants at the Police-Court" A Journey in Caricature through Early Nineteenth Century England...

WOODWARD. George Moutard. *Eccentric Excursions, or, Literary & Pictorial Sketches of Countenance, Character & Country...* London: Allen & Co., 1816. First edition, later issue. Quarto. With engraved title, hand-colored frontispiece, and 100 hand-colored engravings designed by Woodward and engraved by Isaac Cruikshank. Full nineteenth century maroon morocco. Neatly rebacked. **A very good copy of this journey in caricature through early nineteenth century England.**

This satire, amongst Moutard's earliest work, enthusiastically depicts all types: high- and low-born, rural and urban, lawyers and peddlers, coaching scenes, misadventures on ice-skates, Oxford dons, gypsies, etc. **Not in Abbey or Tooley.**

DB 02117.

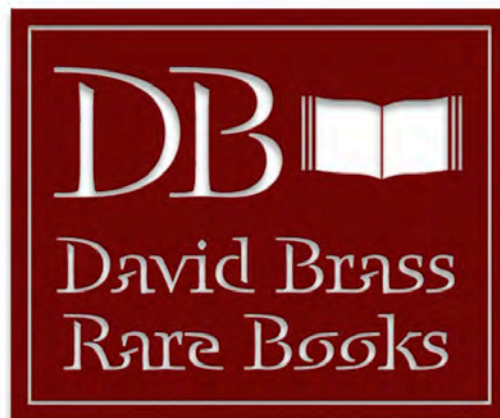
\$3,250

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





ALKEN, Henry. *Sporting Notions*. London: T. McLean, 1831-33. DB 02047, \$27,500



23901 Calabasas Road, Suite 2060 Calabasas California 91302 USA
info@davidbrassrarebooks.com office 818-222-4103 fax 818-222-6173