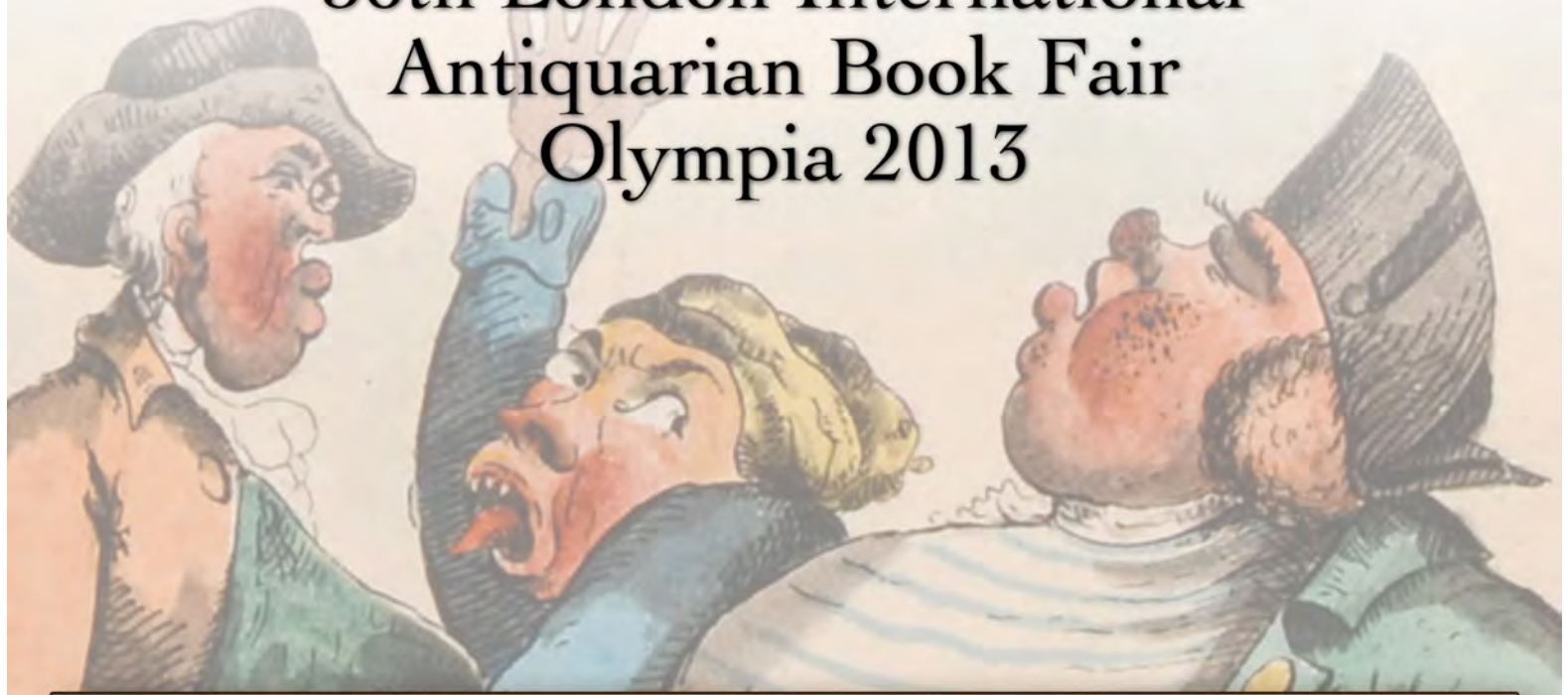


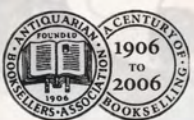
David Brass Rare Books

56th London International
Antiquarian Book Fair
Olympia 2013



[H.B.H. or H., H.B.]. *Symptoms of Drilling*. DB 02301

Booth 300



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This catalogue was prepared by:

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



DB 02149.



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 issue.

No copies in British Museum" (Schwerdt).

\$16,500

£11,000

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.**

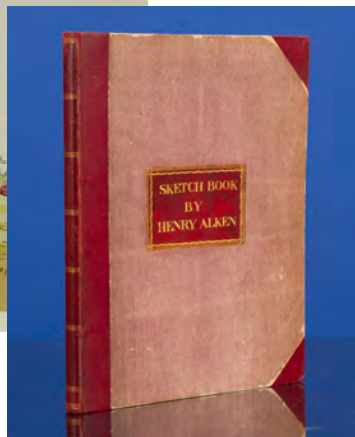
Of Alken, Siltzer wrote, "It took but a short time for the leading art publishers of London to recognize his genius and to discover that they had 'struck a reef' of both artistic and financial value, and the well-known firms of Thomas M'Lean, S. and J. Fuller, and Rudolph Ackermann were not slow to reaping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

\$4,500

£2,950



DB 02263.



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

ALKEN, Henry. *Specimens of Riding Near London.* Drawn from Life. London: Thomas M'Lean. Repository of Wit and Humour, No. 26, Haymarket, 1823. Second edition. Oblong folio. Printed title and eighteen hand-colored engraved plates. Late nineteenth century half red roan over red cloth boards. Some very minor marginal spotting or soiling to the margins but still a near fine copy.

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



DB 01689.



\$7,500

£4,950



DB 02047.



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.

\$27,500

£18,000

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



DB 02068.



[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).

\$3,500

£2,300

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



DB 01691.



[ALKEN, Henry]. *Qualified Horses and Unqualified Riders... Indispensable Accomplishments...*London: S. & J. Fuller, 1st Sept, 1815. First edition. Oblong folio. Engraved title and seven hand-colored engraved plates. uncut. Late nineteenth century crushed crimson morocco over marbled boards. Original printed gray wrappers bound-in. An excellent copy of Alken's first published work.

Only six copies in libraries worldwide. Alken's satiric reposte to Frankland's *Indispensable Accomplishments*, taking the Frankland ("Billesdon Coplow") scenes and captions and turning them on their ear, specifically on the rider's behind as he's tossed hither and yon by a horse clearly more in control of things than the rider, who is finally carried off the field of comic disaster by his friends.

\$6,000

£3,950



DB 01243.

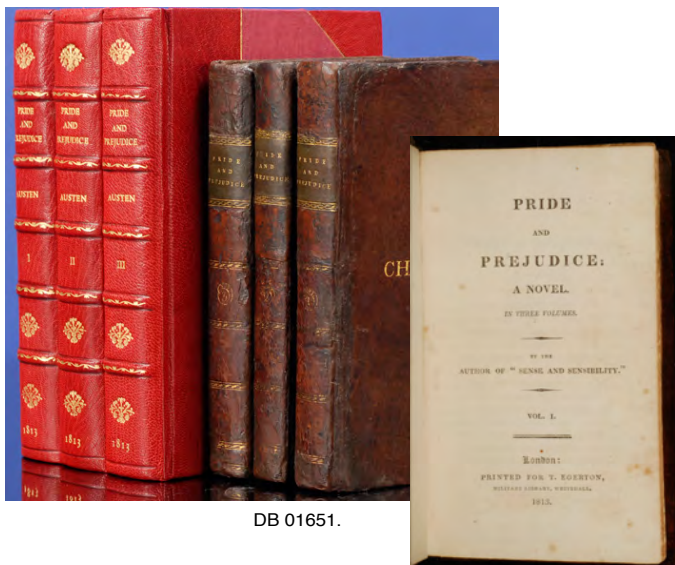
This Copy Is No Ugly Duckling
The Original Stories That Catapulted Andersen to Fame

ANDERSEN, Hans Christian. *Nye Eventyr.* Kjøbenhavn: C.A. Reitzel, 1845-1848. First edition, complete, two volumes bound together, of Anderson's second series of fairy tales. The first issue of Collection Two, the second issue of Collection One. Small octavo. Contemporary quarter calf. A very nice copy. Housed in a quarter morocco clamshell case.

A work of extreme rarity (OCLC/KVK recording only a handful of copies worldwide), and with possibly only the Klein copy (1980), coming to auction within the last 39 years. For his second collection, Andersen wrote some of his most important and famous stories, moving away from traditional folk material towards creating tales that came from his imagination.

\$8,500

£5,500



DB 01651.

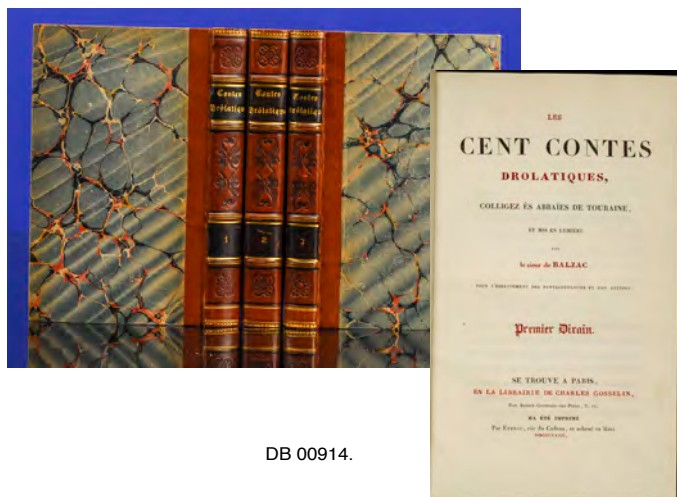
Jane Austen's Rarest Novel
In Contemporary Calf With All Half Titles Present

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

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

\$75,000

£49,500



DB 00914.

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

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

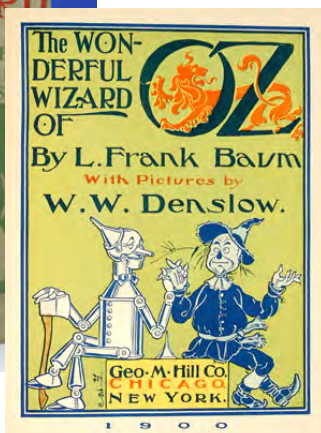
Extremely scarce, not only because a large portion of the edition was destroyed by a fire in the rue du Pot-de-Fer in 1835 (it is thought that only 500 copies of the third volume survived), but because of the five year interval between the publication of the second and third volumes.

\$5,500

£3,500



DB 00967.



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.

\$29,500

£19,500



DB 01911.



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).

\$4,800

£3,150



DB 02125.



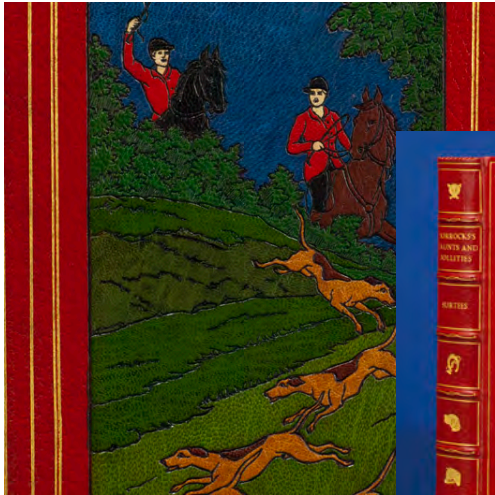
One of 100 Copies on Japanese Vellum Signed by Edmund Dulac Bound by Bayntun-Riviere and Finished by Chris Lewis

[BAYNTUN-RIVIERE, 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.

\$6,500

£4,250



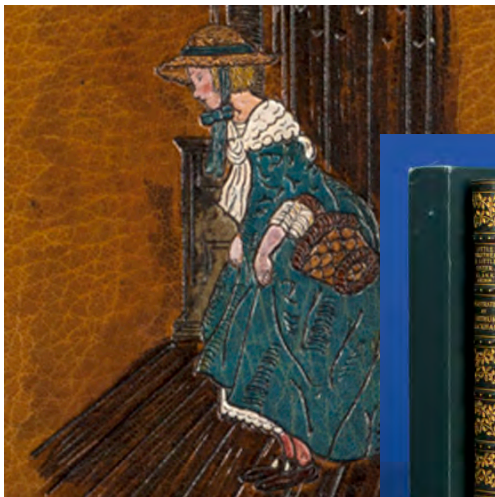
DB 01962.



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.

\$3,750**£2,450**

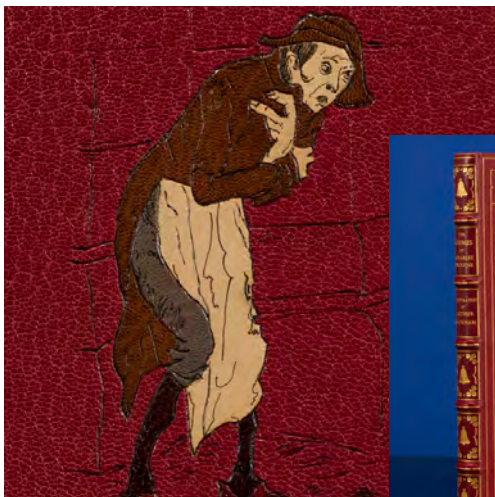
DB 01966.



"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).

\$4,800**£3,150**

DB 01955.

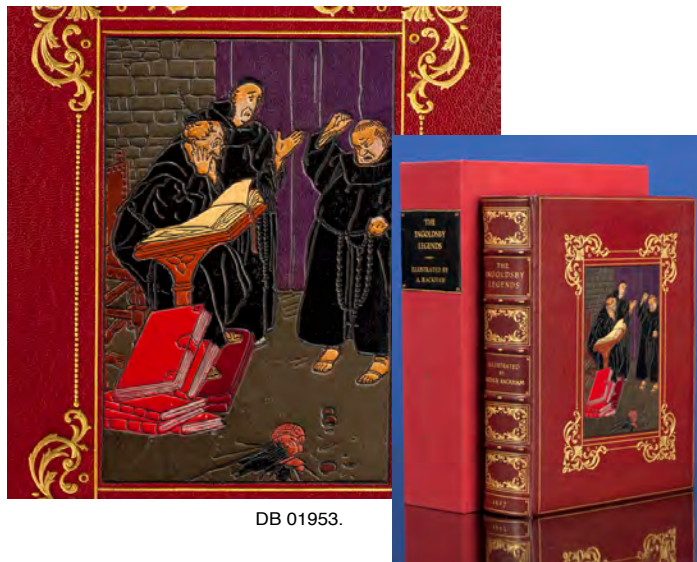


Gaze Upon the Chimes of Rackham
Flashing in a Binding That is Dashing

[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 inlay of multi-colored morocco that reproduces the frontispiece. **A fine copy.** Housed in a red cloth clamshell box with an inlay 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.

\$2,800**£1,850**



DB 01953.

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).

\$3,800**£2,500****A "Landmark in the History of Style"
Bound by the Renowned Firm of F. Bedford of London**

DB 02248.

[BEDFORD, Francis, bindery]. MOORE, Thomas. *Moore's Irish Melodies.* Illustrated by D. Maclise. London: Longman, Brown, Green, and Longmans, 1846. First illustrated edition. Quarto. Extra-engraved title-page and frontispiece. Designed and bound c. 1884-1894 by Joseph Shepherd of the F[ran]cis Bedford bindery in full forest green morocco with central medallion to both sides. Very fine. Housed in cloth chemise within cloth slipcase.

"Moore's best-known production, the *Irish Melodies*, was first issued in two volumes in 1808 and ran to an additional eight volumes up to 1834" (Oxford Companion to Irish Literature).

Francis Bedford was born in 1799, and is one of the few English bookbinders included in the Dictionary of National Biography. Like old wine, or superb Italian paintings of a former era, the Bedford bindings improve with age..." (American Printer & Lithographer, volume 15, 1892).

\$5,500**£3,500****A Superb Inlaid Binding by Birdsall of Northampton**

DB 01935.

[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.

\$3,800**£2,500**



DB 02178.



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 open cloth 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).

\$2,500**£1,650**

DB 02014.



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

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

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

\$28,500**£19,000**

DB 02059.



"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.**\$5,800****£3,750**

Robert Burns In A Royal Scottish Armorial Binding

DB 02232.

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

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

\$1,750**£1,150****First Canadian Edition - The Rarest Tarzan of All
A Near Fine Copy**

DB 01179.

BURROUGHS, Edgar Rice. *Tarzan of the Apes.* Toronto: McClelland, Goodchild & Stewart, 1914. True first Canadian edition, first printing in the first state binding, and the rarest of all editions. Octavo. Title page illustration by Fred J. Arting. Publisher's original dark red cloth. Housed in a custom box. An astonishing, completely untouched, tight, bright and **fine copy of a phenomenally rare edition of the utmost scarcity with cancel title page and in first state binding.**

OCLC/KVK locate only five copies worldwide. It is, however, unknown whether all five of these copies possess the canceled title page and are in the first state binding. ABPC reports no copies at auction within the last thirty-five years.

\$8,500**£5,500****Scarce Copy
With Earliest Watermarks
Complete With Half-Title**

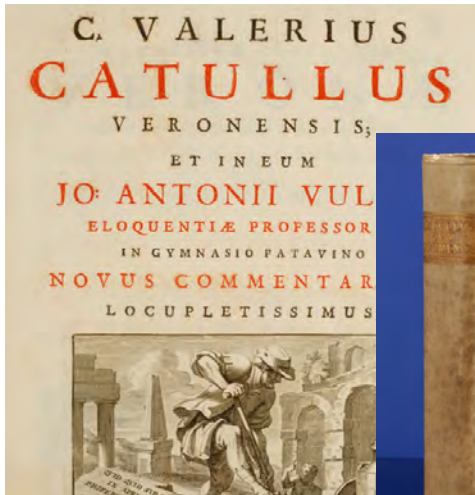
DB 02297.

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

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

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

\$2,250**£1,475**



DB 01821.



"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: Antonii Volpi Eloquentiae Professor in Gymnasio Patavino Novus Commentar Locupletissimus*. [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.

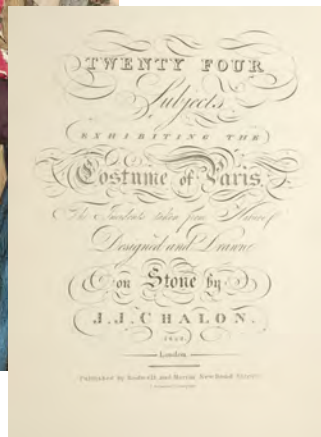
No copies have come to auction within the last thirty-six years. "This is in every respect the best edition of Catullus yet published..." (Dibdin I, p. 245).

\$2,800

£1,850



DB 01101.



Twenty-Four Magnificent Color Plates
Depicting Parisian Life

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

"Animated, faithful studies of Parisian manners and costumes." (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.**

\$19,500

£12,750



DB 02053.



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.

\$4,250

£2,800



DB 02056.

**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).

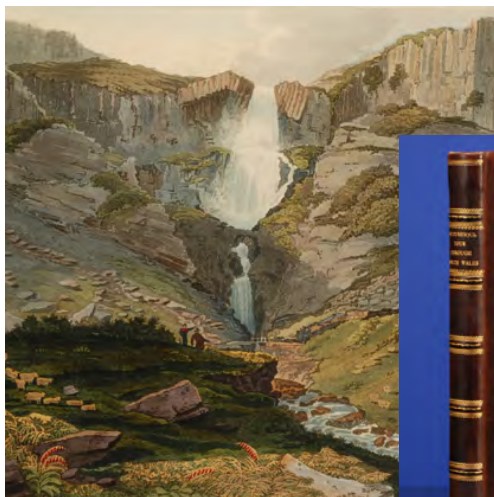
\$2,750**£1,800**

DB 01981.

**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 depicitors 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*."

\$4,250**£2,800**

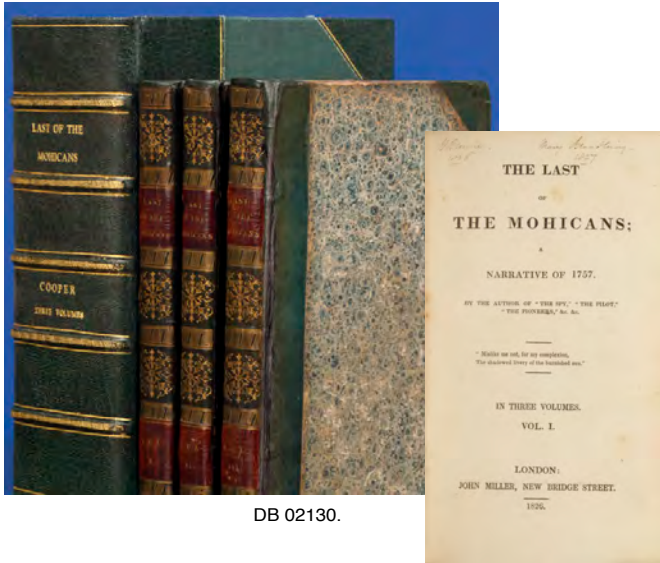
DB 02079.

**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.

\$6,500**£4,250**



DB 02130.

**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).

\$4,500**£2,950**

DB 02270.

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

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

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

Smith, *Dickens*, 1, 3.**\$6,500****£4,250**

DB 01191.

**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 Rivière & 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.

\$19,500**£12,750**

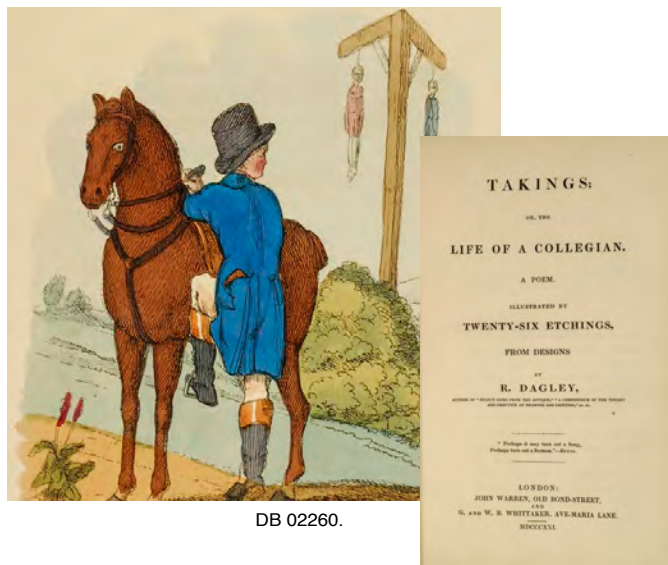
Scarce In Color in Original Wrappers

DB 02272.

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

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

Cohn 178.

\$3,500**£2,300****Dedicated To The Eye Of The Connoisseur**

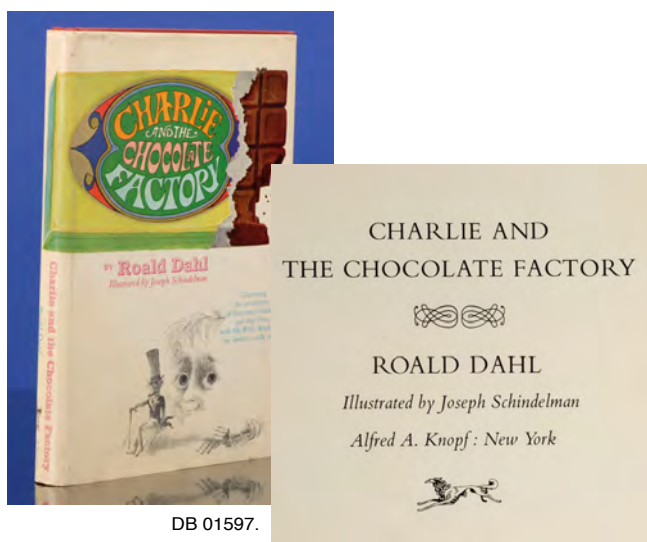
DB 02260.

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

Rare, the last copy to come to auction was in 1999. The poem was anonymously written by Thomas Gaspey (1788-1871).

"Richard Dagley (d. 1841), genre painter and engraver, was a friend of Henry Bone, with whom he worked enamelling views on the backs of watches and mythological compositions on bracelets, and painting eyes for rings and brooches, as was then the fashion. He exhibited irregularly at the Royal Academy from 1785 until 1833, mostly genre pictures.

Not in Tooley, Abbey, Martin Hardie or Bobins.

\$1,350**£875****"Mr. Willy Wonka and His Famous Candy Plant"**

DB 01597.

DAHL, Roald. *Charlie and the Chocolate Factory.* Illustrated by Joseph Schindelman. New York: Alfred A. Knopf, [1964]. **The true first edition (preceding the English edition by three years). first issue,** with six lines of printing information (instead of five) in the colophon on the final page. Octavo. Black and white text illustrations. Original red cloth. A fine copy. **In the original first issue color pictorial dust jacket.** The jacket is mildly soiled and has a few light creases and tiny closed tears, but overall, is in excellent condition.

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

\$6,500**£4,250**

**Inscribed By The Author and Artist
In The Scarce Dust Jacket**



DB 02269.

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

"Children's books are normally weary, stale, flat and profitable, it would appear in proportion to their flatness and staleness. Mr. tootleoo... is on the contrary very much 'in the round' and as fresh and brisk as a child (or a grownup reader to a child) could desire. Its tale is excellent, its verse simple and witty, and its pictures are delicious." (Nonesuch prospectus, Christmas 1925). Dreyfus 27 & 45.

\$950**£625**

**With 150 Hand-Colored Lithographs,
including Forty-Five by Honoré Daumier and Forty-Two by Gavarni**



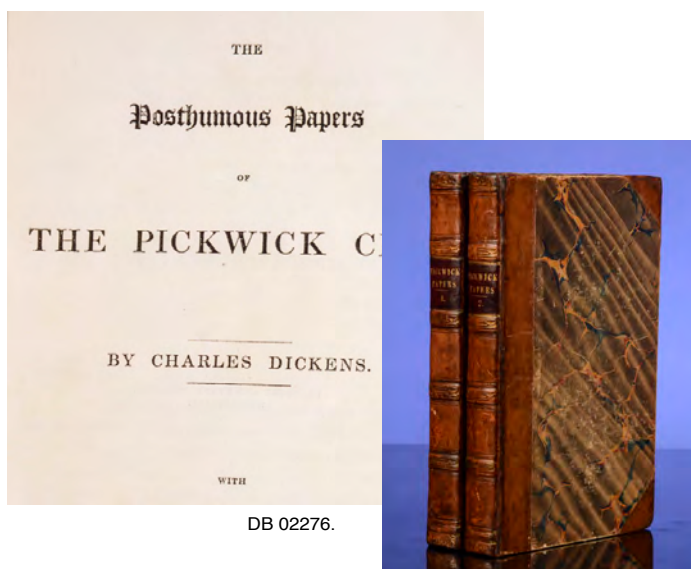
DB 02253.

[DAUMIER, Honoré, Gavarni, and others, illustrators]. [ALHOY, Maurice, Louis Huart, and Ch[arles] Phillipon, editors]. *Le Musée pour rire...* Paris: Chez Aubert, Editeur des Cent-et-Un Robert-Macaire, 1839-1840. First edition. Three quarto volumes bound in one. With 150 numbered hand-colored lithographs heightened with gum arabic by Honoré Daumier, Gavarni, Bouchot, Adam, Grandville, Pugal and others. Bound ca. 1886-1890 by James Screeton of Hull in half black pebbled morocco over gray-brown cloth. Some foxing and toning throughout, but still a very good copy.

Le Musée pour Rire "contained 150 lithographs. These are re-impressions which had previously already been used for publication in *Le Charivari*. Most prints of the series 'Croquis d'expressions' are contained in the book. We do not consider these prints original lithographies, but rather prints 'after Daumier'" (The Daumier Register at <http://www.daumier-register.org>).

\$9,500**£6,250**

The Exceptionally Rare Two-Volume First Edition In Book Form



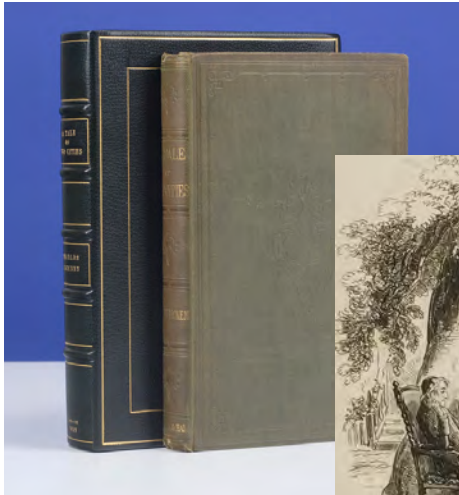
DB 02276.

DICKENS, Charles. *The Posthumous Papers of the Pickwick Club.* With Forty-Three Illustrations by R. Seymour, and PHIZ. London: Chapman and Hall, 1837. The scarce two-volume first edition in book form, preceding the one-volume edition, with four of seven first issue text points as noted by Smith and Hatton & Cleaver. Two octavo volumes. Forty-three black and white plates, thirty-two of which are first state. The Buss plates are not present. Separate title pages to each volume with title page to second volume reading "Volume II." Contemporary half brown calf over marbled boards. Joints expertly and almost invisibly repaired, otherwise an excellent copy of this very scarce variant issue.

The celebrated Suzannet and Kenyon Starling collections of Dickens lacked copies of the two-volume issue. It is of the utmost scarcity.

We have not handled a copy of this very rare issue for over thirty years... the last copy to appear at auction was from the library of Sir Brian Mackenna (Christies, London November 20th, 1998, lot 73).

\$3,500**£2,300**



DB 00734.



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

DICKENS, Charles. *A Tale of Two Cities.* With Illustrations by H.K. Browne. London: Chapman and Hall, 1859. First edition, second issue. Octavo. Sixteen inserted plates. 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.

\$18,500

£12,000



DB 01693.



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 slipcase with the bookplate of William Self on the chemise.

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

\$11,500

£7,500



DB 01255.

David Copperfield in the Original Monthly Parts

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 most of the advertisements called for by Hatton and Cleaver. Lacking the Lett's Diary fold-out, a few slips, and the rear advertisements to the last part. Expert restoration to some backstrips, Part II possesses a small repair to lower corner of rear wrapper. **Original blue printed pictorial wrappers.** Still an excellent set that shows very well. Housed in a quarter brown morocco clamshell case.

David Copperfield ranks as the finest of Dickens' writings, giving to the world such characters as Betsy Trotwood, Micawber, the Pegottys and Mr. Dick, to mention only a few.

\$5,500

£3,500

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

DB 02193.

[[DISNEY, Walt]. TAYLOR, Deems. *Walt Disney's Fantasia*. With a Foreword by Leopold Stokowski. New York: Simon and Schuster, 1940. First edition. Folio. Profusely illustrated in color and black and white, included sixteen tipped-in color plates. Bound ca. 2000 by the Chelsea Bindery in full dark blue morocco with multi-colored onlays on both covers, doublures and endleaves. Each binding figure reproduced from individual cels from the classic animated film. A very fine copy. Housed in a quarter dark blue morocco clamshell case lined with blue suede.

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

\$8,500**£5,500****One of 1000 Numbered Copies Signed by the Artist/Author With Designs Not Found in the First English Edition**

DB 02201.

DULAC, Edmund. *Contes et Légendes des Nations Alliées*, recueillis et illustrés par Edmond Dulac. Paris: L'Édition D'Art H. Piazza, (1917). First edition in French, one of 1000 numbered copies signed by Dulac. Quarto. Fifteen mounted color plates with captioned tissue guards, and ten decorated initials, ten tailpieces, and decorative bands to text designed by Dulac. Publisher's original pictorial wrappers designed by Dulac. Miniscule wear to spine extremes. **An exceptionally fine copy.**

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

"... For the French issue of Dulac's Fairy Book, Dulac himself wrote the French text" (Hughey). Hughey, 47L

\$1,500**£995****The Edition de Luxe of "Edmund Dulac's Fairy-Book"**

DB 02168.

[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).

Hughey 47.

\$2,250**£1,475**



DB 01959.



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

DULAC, Edmund. *Sindbad the Sailor & Other Stories from the Arabian Nights.* London: Hodder & Stoughton, n.d. (1914). First trade edition. Quarto. Twenty-three color plates mounted on cream stock with decorative border, captioned tissue guards. Publisher's original tan and indigo blue cloth with gilt-stamped lettering and ship and castle design. A fine copy.

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

\$950**£625**

With Plates and Designs Not Found In The English Edition

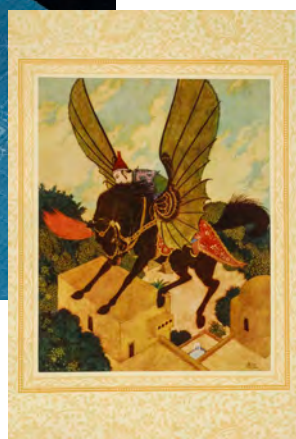
[DULAC, Edmund, Illustrator]. *Sindbad le Marin et d'autres contes des Mille et Une Nuits.* Illustrés par Edmond Dulac. Paris: L'Édition D'Art H. Piazza, (1919). First edition in French, limited to 1500 numbered copies. Quarto. Twenty-seven mounted color plates with wide decorative borders, and captioned tissue guards. Title-page features Dulac's elaborate yellow border design of flowing vines, scrolls, extending spikes; the limitation page features a Dulac-designed decorative frame enclosing the limitation statement. Both designs are exclusive to this edition. Publisher's original printed blue wrappers. **A fine copy.**

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

"Mr. Dulac has provided pictures which preserve to a marvel the Persian feeling" (Times Literary Supplement, Dec.. 10, 1914).

\$1,250**£825**

DB 02200.



A Scarce Italian Edition

[DULAC, Edmund, illustrator]. KHAYYAM, Omar. *Le Quartine.* Riduzione Ritmica di Diego Angeli dalla Traduzione in Inglese di Edward Fitzgerald. Illustrazioni di Edmondo Dulac. Bergamo: Istituto Italiano D'Arti Grafiche, n.d. [c. 1913]. First reprint of trade edition in Italian of Dulac's Rubaiyat. Quarto. Seventeen color plates tipped-in to cream vellum-like paper, framed with gilt over light green design, with captioned tissue guards. Publisher's original dark green cloth with elaborate decorative peacock frame in gilt, **a variant not noted by Hughey who records only a red binding to this issue.** Neat ink ownership note to half-title. A fine copy.

"In point of excellence of art, popularity, distinction and profit the crowning achievement... was the publication of the Fitzgerald version of the Rubaiyat of Omar Khayyam illustrated by Edmund Dulac. The book was a joy and treasure. Its public acceptance was immediate and great" (George H. Doran, American publisher).

Hughey 21jj.

\$450**£300**

DB 02221.





DB 02198.

**The Companion To Dulac's *L'Île Enchantée*
With A Tailpiece Design Not Found In Earlier English or French
Editions**

[DULAC, Edmund, Illustrator]. SHAKESPEARE, William. *La Tempête* [The Tempest]. Traduction de Robert Lefranc. Illustrations par Edmond Dulac. Paris: L'Édition D'Art H. Piazza, (1912). First edition in French under this title, a translation of Shakespeare's play. Quarto. Forty mounted color plates with line borders, and captioned tissue guards. Title-page with Dulac-designed borders. **Publisher's original wrappers with sea nymph vignette, in original glassine dust jacket.** Aside from a few small nicks to the glassine jacket, this is a near fine copy.

The companion volume to *Dulac's L'Île Enchantée. Conte d'Après Shakespeare* (1908), the latter a prose adaptation of Shakespeare's *The Tempest*, the volume under notice a strict French translation of that play.

\$650**£425**

DB 02183.

**Bob & Tom's Excellent Hand-Colored Adventures in London
With The Extra Plate**

[EGAN, Pierce, imitation of]. *Real Life in London; or, The Rambles and Adventures of Bob Tallyho, Esq. and His Cousin, the Hon. Tom Dashall, through the Metropolis...* London: Printed for Jones & Co., 1821-22. First edition, third issue text. Mixed issue plates, as usual. Two octavo volumes. A total of thirty-three hand-colored plates, with tissue guards. **Includes the extra plate, Tom & Bob catching a Charley Napping**" (vol I, p. 480), one of two extra plates found in the 1824 fifth issue: "Though the work is complete without them, it is desirable to have them" (Toole 200). Early twentieth-century full fine-grained red crushed morocco by W. Root & Son of London. A fine set.

[Pierce Egan] wrote nothing so popular as *Life in London*. Indeed, the taste for it amounted to a craze.

\$2,000**£1,325**

DB 02316.

Just Say Yes

FLEMING, Ian. *Dr. No.* London: Jonathan Cape, 1958. First edition. Octavo. Publisher's black cloth (primary binding without the silhouette of the dancing girl on the front board), spine lettered in silver. Dust jacket designed by Pat Marriott, unclipped but with light wear to top extremities. **A fine copy in an excellent dust jacket.**

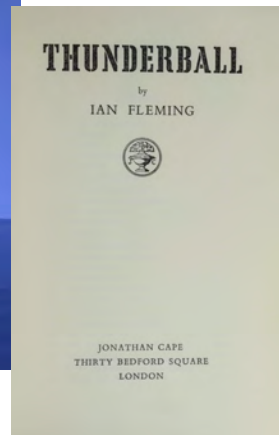
The sixth novel in the James Bond series, this episode's Bond-girl Honeychile Rider.

"Fleming, by reason of his cool and analytical intelligence, his informed use of technical facts, his plausibility, sense of pace, brilliant descriptive powers and superb imagination, provides sheer entertainment such as i, who must read many novels, am seldom lucky enough to find" (Review, in *The Spectator*).

\$950**£625**



DB 02318.



First Edition, Unclipped Dust Jacket
R&R For 007 Nuked By SPECTRE

FLEMING, Ian. *Thunderball*. London: Jonathan Cape, 1961. First edition. Octavo. Publisher's black cloth, gilt lettered spine, blindstamped skeleton hand to front cover. Dust jacket, unclipped. Very light crease on front free endpaper. A fine copy in fine dust jacket with just a hint of darkening to spine.

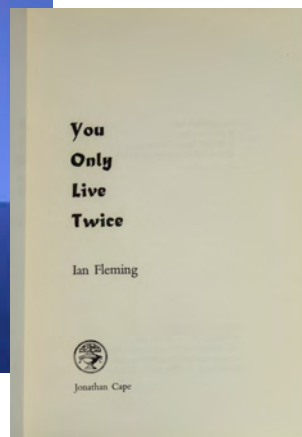
The ninth novel in the James Bond series, published March 27, 1961 in an initial print run of 50,938 copies that quickly sold out. Technically the first novelization of a James Bond screenplay, it was born from a collaboration by five people: Ian Fleming, Kevin McClory, Jack Whittingham, Ivar Bryce and Ernest Cuneo, although the controversial shared credit of Fleming, McClory and Whittingham was the result of a courtroom decision. The book appeared before the film was produced.

\$1,250

£825



DB 02317.



007 Does Sukiyaki
First Edition, Unclipped Dust Jacket

FLEMING, Ian. *You Only Live Twice*. London: Jonathan Cape, 1964. First edition, first state, binding 'A' (with "First published 1964" on the copyright page and Japanese gilt characters on the front board). Octavo. Publisher's black cloth, gilt lettered spine, gilt kanji to front cover. Dust jacket, unclipped. Two tiny 'foxing' marks on the top edge otherwise a near fine copy in a near fine dust jacket with just a hint of darkening to spine.

The twelfth novel in the James Bond series and the last Bond novel published while Fleming was still alive, featuring Kissy Suzuki, who licks Bond's wounded heart and bears him the only child we are aware of after Bond kills Ernst Blofeld, is affected by amnesia, and lives with her as a fisherman in Japan.

\$750

£500



DB 02088.



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.

\$8,500

£5,500

With A Fore-Edge Scene of Oxford

DB 02226.

[FORE-EDGE PAINTING]. [CHURCH OF ENGLAND]. *The Book of Common Prayer ... Together with the Psalter or Psalms of David...* Oxford: Printed at the Clarendon Press by J. Cooke and S. Collingwood, 1820. [Bound with]: **BRADY, Nicholas and Nahum Tate.** *A New Version of the Psalms of David...* Oxford: Printed at the Clarendon Press by Samuel Collingwood, 1822. Octavo. Contemporary full crimson straight-grain morocco. With the crimson morocco bookplate of Christ's Church - Middlesex dated 1825. Housed in an early twentieth century red cloth slipcase. **With a splendid early twentieth century fore-edge painting by an unknown hand depicting Folly Bridge and Bacon's Tower at Oxford.**

Folly Bridge is a stone bridge over the River Thames carrying the Abingdon Road, south from the center of Oxford, England. The bridge is in two parts separated by an island. The origin of the name is uncertain, although it has been suggested that it originated about 1650 after a tenant of Bacon's study.

\$2,500

£1,650

Edition de Luxe Limited to Five Hundred Copies

DB 02165.

[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).

\$2,750

£1,800

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

DB 02166.

[GOBLE, Warwick, illustrator]. BASILE, Giambattista. *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.

\$3,500

£2,300



DB 02171.

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).

\$750

£500



DB 02025.

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.**

\$5,500

£3,500



DB 02228.

The Book John Ruskin Hated
In the Scarcest Binding Variant

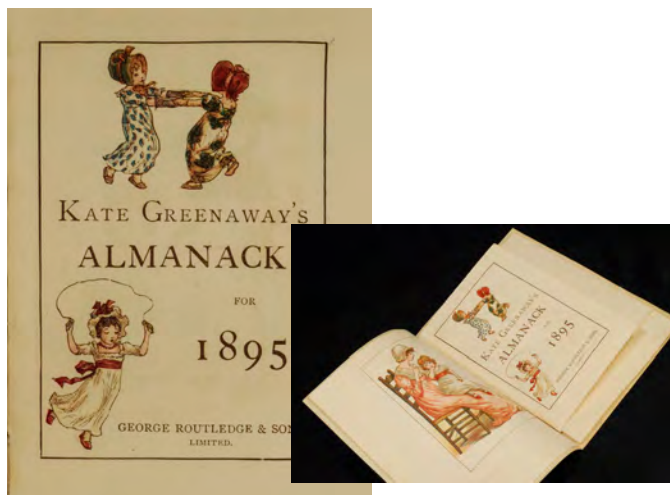
GREENAWAY, Kate. *A Apple Pie*. London: George Routledge and Sons, [1886]. First edition. Oblong quarto. Twenty color illustrations. Publisher's original blue pictorial cloth with title lettering in gilt. Mild wear to extremities otherwise a bright, clean, and excellent copy.

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

"In early November she sent him a copy of the recently published *A Apple Pie*, a book he knew nothing about. It can have been of no surprise that Ruskin objected to the book, done without his advice or approval. He considered the project to be a personal affront, an insult to their friendship. He wrote a series of outraged letters: 'I am considerably vexed about *Apple Pie*...' '... All your faults are gaining on you...'" (Engen, p. 141).

\$950

£625



DB 02170.

**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).

\$1,500

£995

**Five Original Satirical Watercolors From 1805
Inscribed and Presented By Judy Garland To George Cukor**



DB 02301.

[H.B.H. or H., H.B.] *Symptoms of Drilling*. N.p.: n.p., n.d. [1805]. A set of five original watercolor illustrations folded in two. 5¼ x 16¼ in; 145 x 427 mm). Bound by Riviere and Son in full tan calf. The original (unsigned and undated) artwork for a series of satirical prints, *Symptoms of Drilling*, signed on published prints as "Designed & Etched by H.B.H. Esq. 1805" without imprint. **Inscribed by Judy Garland to George Cukor. With Cukor's Paul Landacre-designed bookplate.** Some minor staining to the extremities of the watercolors. **A unique and fine copy.**

A series of satirical watercolor drawings, depicting a motley crew of recruits engaged in the soldier's training. A bookseller's description tipped to the front endpaper mistakenly attributes them to Rowlandson but the only surviving copies of the published prints, at the BM (incomplete set) and Brown University (complete set), bear the signature and date at noted above.

\$6,500

£4,250

The First English Adventure Story Set in Africa



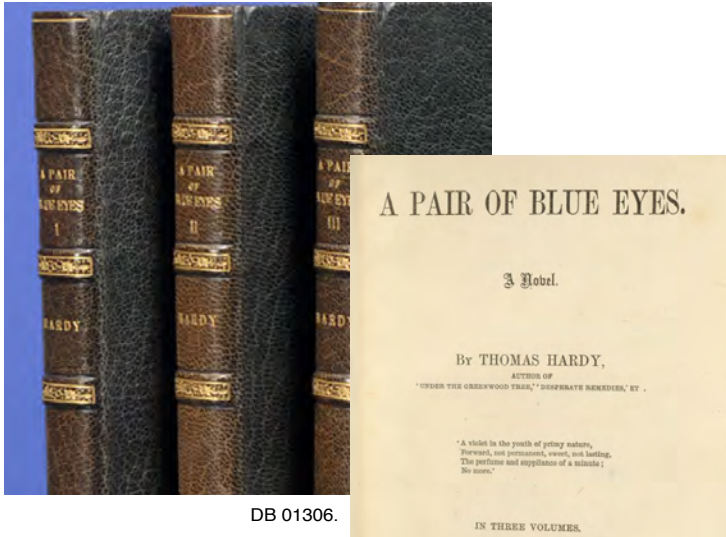
DB 02048.

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.

\$5,500

£3,500



DB 01306.

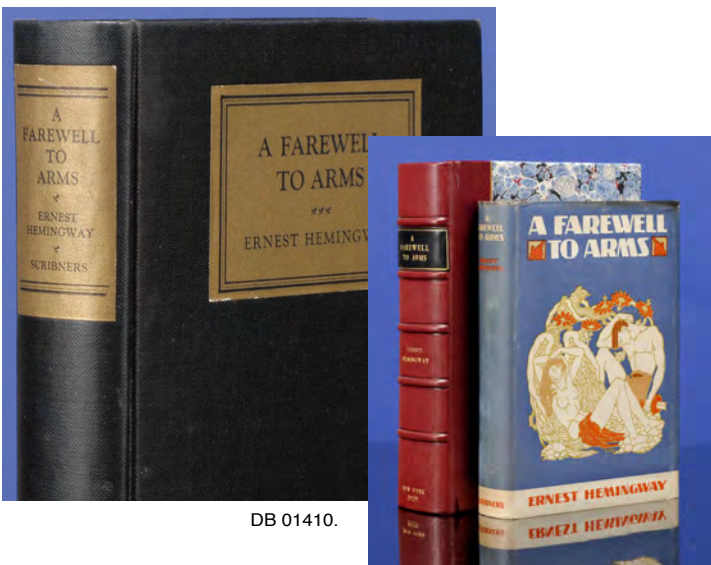
Thomas Hardy on Frank Sinatra

HARDY, Thomas. *A Pair of Blue Eyes.* A Novel. In Three Volumes. London: Tinsley Brothers, 1873. First edition in book form. One of presumably 500 copies printed. Three small octavo volumes. Complete with half-titles. Bound ca. 1910 by Zaehnsdorf in three quarter green crushed morocco gilt over green cloth boards ruled in gilt. With the bookplate of Anthony Conyers Surtees on front pastedown. **A superb copy of this very rare title.**

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

\$8,500

£5,500



DB 01410.

A Near Fine Copy in the Original Dust Jacket

HEMINGWAY, Ernest. *A Farewell to Arms.* New York: Charles Scribner's Sons, 1929. First trade edition, first issue, with publisher's seal on copyright page and no legal disclaimer on p. [x]. Octavo. Original black cloth with gold paper labels on front cover and spine. Lower corners very slightly bumped. Faint scratch to spine label. Otherwise *as attractive a copy as can be found.* In the original first issue color pictorial dust jacket (the flap corners neatly trimmed). Housed in a quarter morocco clamshell box.

[Hemingway's] first full-length novel and probably his best, closely rivaled by *To Have and Have Not*. Its success was so enormous that it may be said to have ended Hemingway's influence as a writer. After it one could no more imitate that musical crystal-clear style; blown like glass from the white-heat of violence.

\$5,500

£3,500



DB 02055.

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.

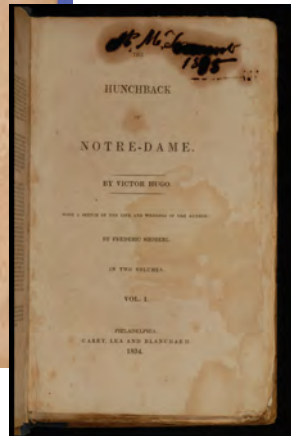
A lost and forgotten gently satiric gem unrecorded by the usual - and unusual - sources, with no copies at auction since ABPC began indexing results in 1923, and no copies located in OCLC/KVK. Charles Henry is not found in Benezit. Incredibly rare.

\$5,500

£3,500



DB 02091.



**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.

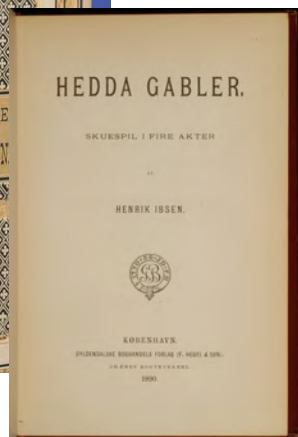
Only one copy in the original boards has come to auction since ABPC began to index sales records in 1923.

\$3,850

£2,500



DB 02083.



**The Father of Modern Drama
First Editions of Printing and the Mind of Man Volumes**

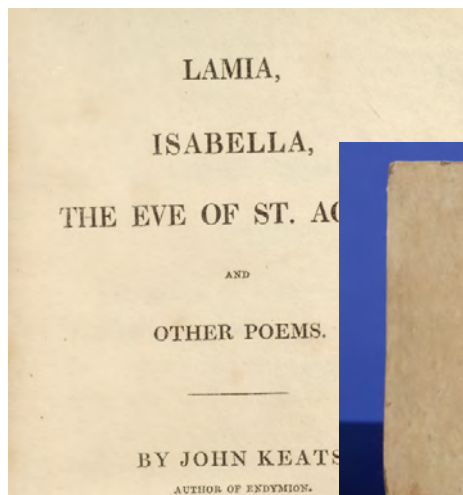
IBSEN, Henrik. [Five first editions in original cloth]: *Hedda Gabler*; *Et Dukkehjem* (A Doll's House); *Nar Vi Dode Vagner* (When We Dead Awaken); *Bygmester Solness* (The Master Builder); *John Gabriel Borkman*. Kobenhavn: Gyldendalske Boghandels Forlag, 1879-1899. First editions, in the original Danish. Five small octavo volumes. Each **in the publisher's original and splendid cloth trade binding** (with publisher's blindstamp to lower board as called-for), all, with the exception of *Et Dukkehjem*, of uniform design with color variations. Bookplate of Hans Thorsen to *Hedda Gabler*. A near fine collection.

Hedda Gabler (1890); *Et Dukkehjem* (A Doll's House, 1879); *Nar Vi Dode Vagner* (When We Dead Awaken, 1899); *Bygmester Solness* (The Master Builder, 1896); *John Gabriel Borkman* (1892).

Hedda Gabler et al are considered to be amongst the most important plays and and Ibsen the most influential playwright since Shakespeare.

\$4,800

£3,150



DB 01226.



**"There is Nothing in It Which is Not...
a Masterpiece"**

Scarce in Original Boards with Spine Label and Half-Title

KEATS, John. *Lamia, Isabella, The Eve of St. Agnes, and Other Poems.* London: Printed for Taylor and Hessey, 1820. First edition of the author's third and final book. 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.

\$25,000

£16,500

**In a Beautiful and Unusual Kelliegram Binding
From the Library of Jakob Raskob - Builder of The Empire State
Building**



DB 02141.

[KELLIEGRAM binding]. [CRUIKSHANK, George]. JERROLD, Blanchard. *The Life of George Cruikshank*. In Two Epochs. A New Edition. With Eighty-Four Illustrations. London: Chatto and Windus, 1883. New edition. Octavo. Nineteen black and white plates, sixty-five black and white text illustrations. Bound by Kelly & Sons ca. 1900 in an unusual Kelliegram binding of full crimson crushed morocco with multi-colored morocco inlaid portrait to spine. Original red cloth covers and spine bound in at rear. With the bookplate of John J. Raskob.

George Cruikshank was and remains the most celebrated caricaturist and book illustrator of the 19th century. The previous owner, the noted book collector John Jakob Raskob, was a financial executive and businessman for DuPont and General Motors, and the builder of the Empire State Building.

\$4,000**£2,600**

Rip Van Kelliegram



DB 02005.

[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 & Sons 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).

\$7,500**£4,950**

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



DB 02142.

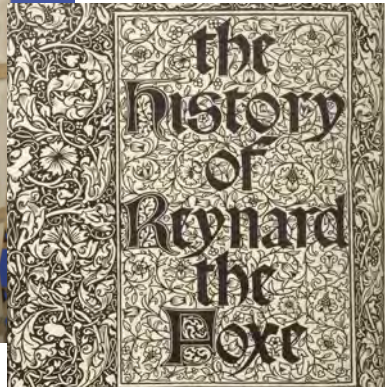
[KELLIEGRAM binding]. IRVING, Washington. *Old Christmas*. From the Sketch Book of Washington Irving. Illustrated by R. Caldecott. London: Macmillan, 1882. Later Caldecott-illustrated edition. Octavo. 120 black and white illustrations. In a signed Kelliegram binding, c. 1900, of full green crushed levant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

The beautifully inlaid and colorful "Kelliegram bindings were one of many innovations of the English commercial binding firm of Kelly & Sons. The Kelly family had one of the longest connections in the history of the binding trade in London, having been founded in 1770 by John Kellie, as the name was then spelled. The development [during the 1880s] that came to be known as Kelliegram was one of the bindery's most notable, and the popularity continues today as demonstrated by the prices Kelliegram bindings command at auction and in the rare book trade" (Dooley, Kelliegram Bindings, Brynmawr Library).

\$5,500**£3,500**



DB 01312.



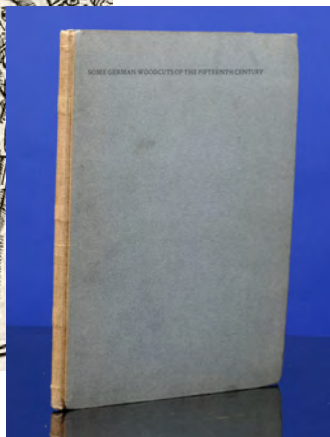
No Foxing
Caxton's Translation

[KELMSCOTT PRESS]. [CAXTON, William, translator]. *The History of Reynard the Foxe...* [London: Sold by Bernard Quaritch, 1892]. One of 300 paper copies, out of a total edition of 310 copies. Large quarto. Reprinted from the 1481 edition of Caxton. Edited by H. Halliday Sparling. Original full limp vellum with yapp edges. Spine lettered in gilt. Original gold silk ties. **A fine copy.** Housed in a gray cloth slipcase.

Of this book Morris wrote "This translation of Caxton's is one of the very best of his works as to style; and being translated from a kindred tongue is delightful as to mere language. In its rude joviality, and simple and direct delineation of character, it is a thoroughly good representative of the famous Beast Epic".

\$8,000**£5,200**

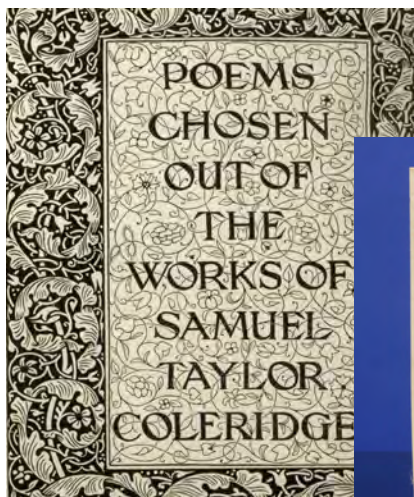
DB 01457.



Cockerell on Woodcuts

[KELMSCOTT PRESS]. [COCKERELL, Sydney C., editor]. *Some German Woodcuts of the Fifteenth Century.* [Hammersmith: Sold by the Trustees of the late William Morris at the Kelmscott Press, 1897]. One of 225 paper copies, out of a total edition of 233 copies. Large quarto. Thirty-five reproductions of woodcuts printed on twenty-three leaves. One six-line woodcut initial. Printed in red and black in Golden type. Original holland-backed blue paper boards. Tips very lightly bumped, otherwise a fine copy in a gray cloth slipcase.

Thirty-five reproductions of German woodcuts from books that were in the library of William Morris. Twenty-nine of these woodcuts were chosen by William Morris to illustrate a catalogue of his library, which was to have been annotated by him and printed at the Kelmscott Press.

\$5,500**£3,500**

DB 01309.

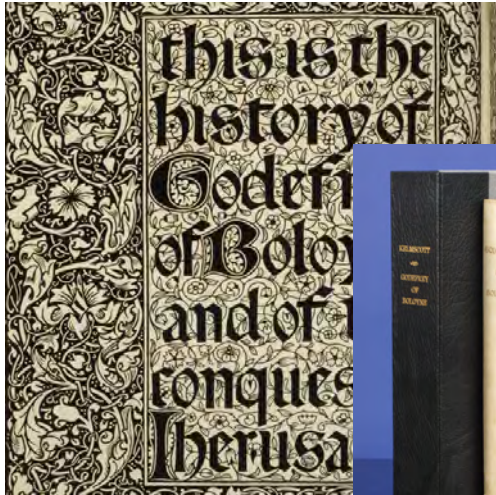


Coleridge's Poems

[KELMSCOTT PRESS]. COLERIDGE, Samuel Taylor. *Poems Chosen out of the Works of Samuel Taylor Coleridge.* [Hammersmith: Sold by William Morris at the Kelmscott Press, 1896]. Printed in red and black in Golden type. Decorative borders and initials. Edited by F.S. Ellis. Original full limp vellum with blue silk ties. Spine lettered in gilt. **A fine copy.** Housed in a gray cloth slipcase.

One of 300 paper copies, out of a total edition of 308 copies.

\$5,500**£3,500**



DB 01472.



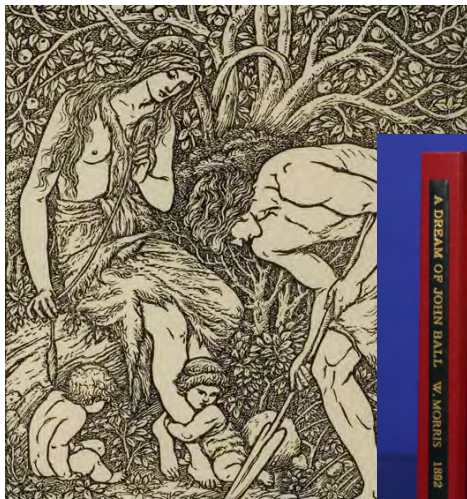
The First Book Published and Sold at the Kelmscott Press

[KELMSCOTT PRESS]. [GUILLELMUS, Archbishop of Tyre]. *The History of Godefrey of Boloyne and of the Conquest of Iherusalem.* [Hammersmith: Sold by William Morris, at the Kelmscott Press, 1893]. One of 300 paper copies, out of a total edition of 306 copies. Large quarto. Reprinted from Caxton's edition of 1481. Original full limp vellum with yapp edges. Original brown silk ties. A couple of very small areas of rubbing on the edges, minimal foxing to the edges only, otherwise a near fine copy with the gilt on the spine bright and fresh. Housed in a quarter black morocco clamshell case.

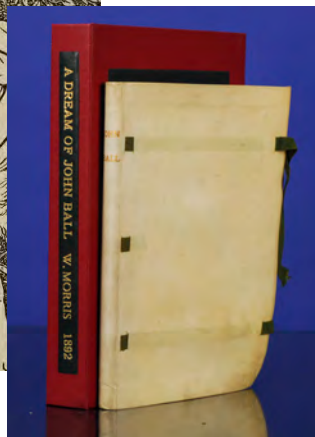
"This book must from a literary point of view be considered one of Caxton's most important works...a very serious piece of history, the original of which is William of Tyre's *Historia Rerum in partibus transmarinis Gestarum*" (William Morris, Peterson).

\$7,500

£4,950



DB 02299.



Inscribed By William Morris To Theodore Watts-Dunton

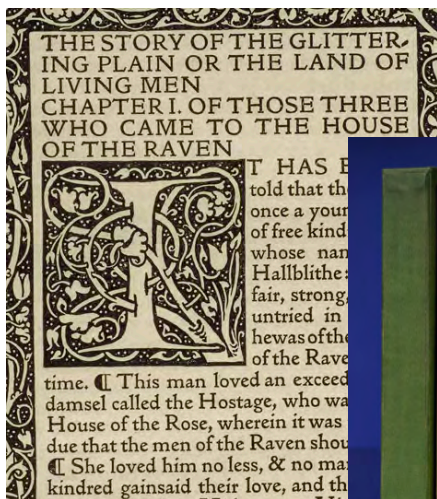
[KELMSCOTT PRESS]. MORRIS, William. *A Dream of John Ball and a King's Lesson.* London: Hammersmith, 1892. One of 300 paper copies, of a total edition of 311. Inscribed by William Morris to his friend Theodore Watts-Dunton. Octavo. Wood-engraved frontispiece designed by Sir Edward Burne-Jones. Decorative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

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

A King's Lesson originally appeared in *The Commonweal* in 1886 as *An Old Story Retold*. *A Dream of John Ball* originally appeared in *The Commonweal*. Peterson A6. Sparling 6.

\$8,000

£5,200



DB 02268.



The First Book Printed at the Kelmscott Press

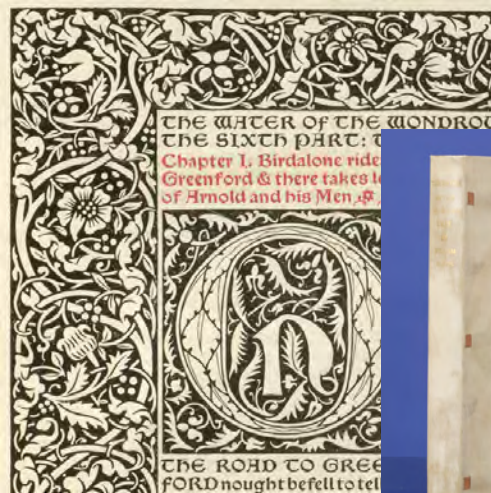
[KELMSCOTT PRESS]. MORRIS, William. *The Story of the Glittering Plain.* Which has been also called *The Land of Living Men* or *The Acre of the Undying*. Written by William Morris. [London: Sold by Reeves & Turner, 1891]. One of 200 paper copies, out of a total edition of 206 copies. Small quarto. Decorative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

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

Clark Library, Kelmscott and Doves, pp. 11-12. Peterson A1. Ransom, *Private Presses*, p. 325, no. 1. Sparling 1. Tomkinson, p. 108, no. 1.

\$7,500

£4,950



DB 01485.



The Last Work Written and Designed by William Morris

[KELMSCOTT PRESS]. MORRIS, William. *The Water of the Wondrous Isles*. [Hammersmith: Kelmscott Press, 1897]. One of 250 paper copies of an edition of 256. Large quarto. Embellished with decorative woodcut borders, ornaments, and initials all designed by William Morris, except for two large initial words Whilom & Empty, which were completed from his unfinished designs by R. Catterson-Smith. Full limp vellum. Spine lettered in gilt. Original rose silk ties. Armorial bookplate on front pastedown. A fine copy. Housed in a gray cloth slipcase.

"Morris 'began [his] new romance in verse' on 4 February 1895, but on 8 February 'after seeing B[urne]-J[ones] W.M. decided to write the new romance in prose & verse, & began to rewrite it' (Cockerell diary). Eventually Morris wrote it in prose alone... (Peterson).

\$6,000

£3,950



DB 02181.



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.

\$6,500

£4,250



DB 02292.



Further Study Of Hieroglyphics By the Great Kircher

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

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

\$8,500

£5,500



DB 02237.



Magnets and the Magnetic Art
Second Enlarged and Corrected Edition

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

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

\$5,000

£3,250



DB 02278.



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

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

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

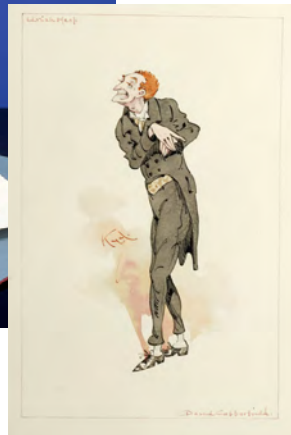
\$15,000

£9,500

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



DB 01192.



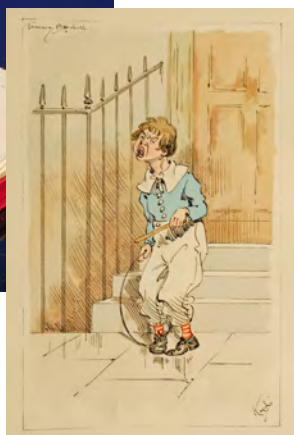
KYD, (pseudonym of Joseph Clayton Clarke) artist. [DICKENS, Charles]. *Representatives of the Law.* (Ranging from the Bench to the Broker's man)... London: ca. 1920. Calligraphic title page and forty-eight original watercolors by Kyd. All loose sheets, with the paintings (signed by Kyd) measuring 7 x 4 1/2". Each is a painting of a legal character from one of Dickens many works. Chemised and housed in a full red morocco pull-off case. **A singular collection and fine.**

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

\$9,500

£6,250

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



DB 02115.

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.**

\$4,500**£2,950**

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



DB 01883.

LAMI, Eugène. *Les Contretems en Caricatures.* Paris: Gide fils, [Dec.] 1823 - [Jan.] 1824. First edition. Oblong octavo. Twenty-four hand-colored lithographs mounted on stubs. Bound c. 1920 to contemporary style in three-quarter green linen over marbled boards. Fifth plate cut and mounted not affecting image in any manner. A fine copy.

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

\$3,750**£2,450**

**Scarce Odyssey of Harlequin
As a Character in France's Political Drama 1791-1826**



DB 02252.

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

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

\$2,800**£1,850**



DB 01952.



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).

\$3,250

£2,125

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



DB 01951.



[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.

\$3,800

£2,500

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



DB 02174.

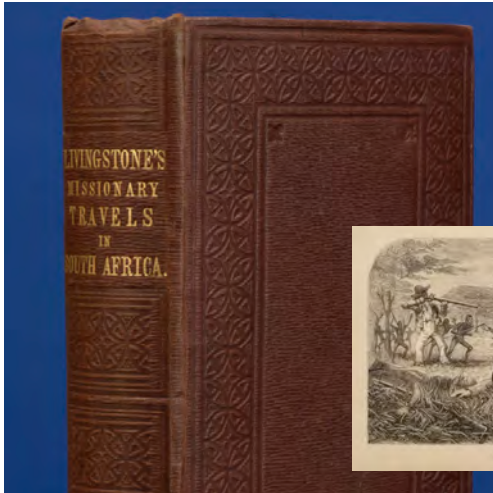


[LEWIS, Christopher, binder]. RACKHAM, Arthur, illustrator. WALTON, Izaak. *The Compleat Angler or The Contemplative Man's Recreation...* London: George G. Harrap & Co., [1931]. One of 775 signed copies. Quarto. Twelve color plates and twenty-five drawings in black and white. Bound c. early 1970s by 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.

\$3,500

£2,300



DB 01905.



The Missionary Position in Africa
An Insider's Report

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

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

\$2,250**£1,475**

One of Seventeen Copies Printed on Vellum



DB 01771.



[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.

\$6,500**£4,250**

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



DB 01866.



MONNIER, Henri. *Jadis et aujourd'hui.* Paris: Delpech, 1829. Title from front wrapper. Oblong folio. Eighteen hand-colored lithographed plates, depicting bankruptcy, childhood, dressing, the boudoir, a physician, an attorney, the promenade, an evening gathering, etc. Loose, as issued, in the original cream-colored lithographed wrappers. Spine of wrappers neatly repaired. The plates are very clean, with only minimal edge browning. A wonderful copy.

No copies in institutional holdings worldwide, nor auction records within the last sixty years.

\$5,800**£3,750**

Scarce Monnier Album

DB 02280.

MONNIER, Henri. *Intérieur des Boutiques de Paris.* Paris: [François Séraphin] Delpech, [n.d., ca. 1827]. Rare suite of six hand-colored lithographed plates, complete as issued, mounted on art paper. Oblong quarto. Twentieth century red cloth. Rebound to period in full burgundy cloth with black pebble-grained morocco title label lettered in gilt. A fine copy.

An album of extreme rarity; OCLC/KVK locate no copies in institutional holdings worldwide and no copies have come to auction within the last thirty-five years.

François Séraphin Delpech was a French lithographer, mainly of portraits and costumes after his contemporaries. His portrait lithographs are in the collection of Britain's National Portrait Gallery and the Louvre. He also lithographed the work of others, as here.

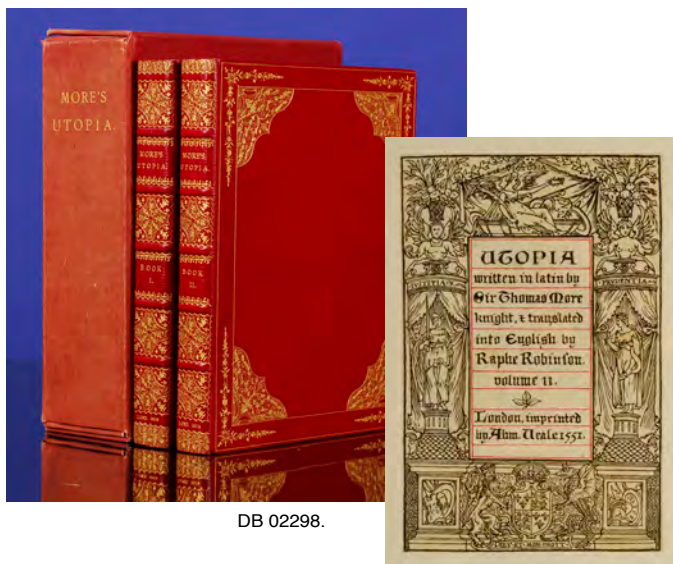
Marie 305-310.

\$2,500**£1,650****As Rare As Monnier Gets
Light Amusements, Idle Pass-Times**

DB 01880.

MONNIER, Henry. *Les Passe-Temps.* Paris: Delpech, n.d. [1829]. First edition. A scarce suite of six hand-colored lithographs. Bound to contemporary style in full dark green morocco. Gilt ruled borders. Gilt panel. Gilt lettering and ornaments to spine. Mild toning to margins, otherwise fine.

OCLC/KVK record no holdings in libraries worldwide. ABPC Index records no auction sales since 1923. In over forty-years of specializing in color-plate books this is the first time we have ever seen this astonishingly rare suite.

\$2,500**£1,650****A Most Pleasant Utopia
Viscount Strathallan's Copy
In An Exquisite Binding By Fazakerley**

DB 02298.

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

"*Utopia*, the principal literary work by Sir T. More, is a speculative political essay written in Latin. It was published in 1516 at Louvain, Erasmus supervising the printing. The subject is the search for the best possible form of government..." (Oxford Companion to English Literature).

\$9,500**£6,250**

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

DB 02243.



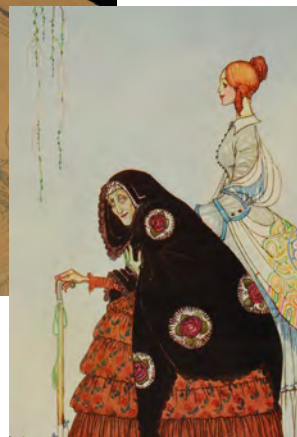
[NIELSEN, Kay, illustrator]. GRIMM, [Jacob and Wilhelm]. *Fleur-de-Neige et d'autres contes de Grimm*. Illustrations de Kay Nielsen. Paris: L'Édition d'Art, [n.d., ca. 1925]. Limited to 2,400 numbered copies. Large quarto. Twelve mounted color plates, with tissue guards. Original tan pictorial wrappers.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

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

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

\$1,500**£995****One of 150 Copies With an Extra Suite of Plates**

DB 02205.

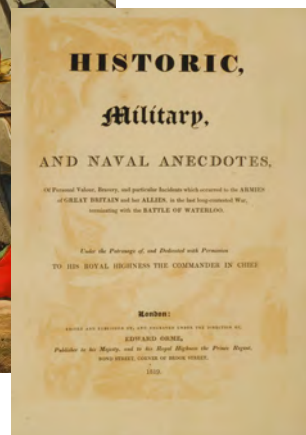


[NIELSEN, Kay, illustrator]. JACQUES, Henry. *Sous le Signe du Rossignol*. Conte de Henry Jacques. Illustré par Kay Nielsen. Paris: L'Édition D'Art H. Piazza, 1923. First edition, limited to 150 copies with extra suite of plates, out of a total edition of 1500. Quarto. Nineteen mounted color plates, with the extra suite of loose color plates (in the original glassine wrapper) mounted for framing and display loosely inserted at back. Publisher's original card wrappers with Nielsen designs to front and rear covers. A fine copy.

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

\$3,000**£1,985****"A Handsome Volume"
In Scarce Earliest Issue, A Scarce Tall Copy**

DB 02231.



ORME, Edward. *Historic, Military, and Naval Anecdotes*, Of Personal Valour, Bravery, and particular Incidents which occurred to the Armies of Great Britain and her Allies, in the last long-contested War, terminating with the Battle of Waterloo... London: Edited and Published by, and engraved under the direction of Edward Orme, 1819. First Edition, earliest issue and complete, with plates watermarked "Whatman 1812" and "Whatman 1816," a scarce tall copy, lacking rules to title-page and with "1819" at title-page foot. Folio. Forty hand-colored aquatint plates, chiefly by Dubourg after Atkinson., Manskirsch, Clark, W. Heath, etc. Contemporary full straight-grained dark green morocco. Expertly rebacked with original spine laid-down. A fine, clean copy.

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

\$4,500**£2,950**



DB 02010.

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

[PANORAMA]. DURA, Gaetano. *Souvenir de la Tarantella Napolitaine* dirigée par Louis Puccinelli Maître 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.

\$8,500

£5,500

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



DB 02054.

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

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

\$5,500

£3,500

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



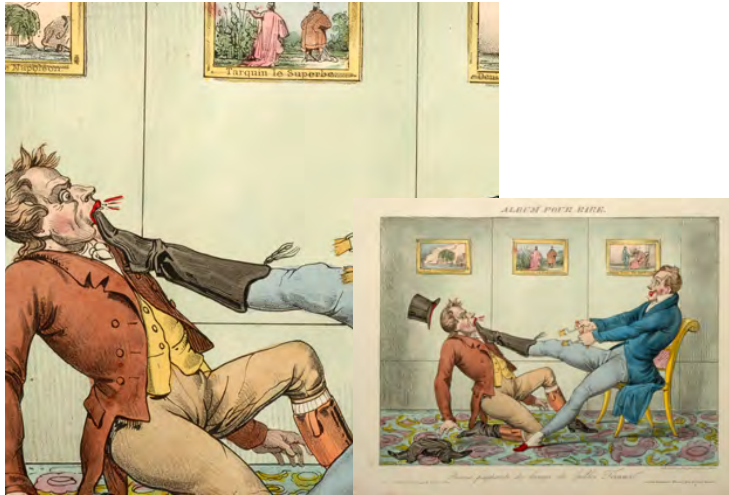
DB 01741.

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.**

\$21,000

£13,500



DB 01881.

**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 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.**

\$3,250

£2,125



DB 02337.

**Scarce Swiss Costumes
Only One Copy At Auction Since 1923**

PINGRET, Edouard. *Recueil de Costumes Suisses* dessinés d'après nature et lithographies par... Paris: chez G. Engelmann, 1824-25. First (only) edition, complete. Tall quarto. Forty hand-colored lithographed plates, dated 1824 or 1825, most with tissue guards. Without title page, as issued. Lithography by Godefroy Engelmann. Contemporary full straight-grained black morocco. A few plates with light marginal foxing, still a superb example of an exceptionally scarce book

An extremely scarce volume, with only three copies in institutional holdings worldwide, one, however, incomplete. Only one copy at auction (1960), the only copy to come to auction since ABPC began indexing results in 1923.

The costumes of early nineteenth century Switzerland, canton by canton.

\$12,500

£8,250



DB 02101.

**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-edged 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.

\$9,500

£6,250



DB 01986.



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*.

\$1,950

£1,275



DB 01774.



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.

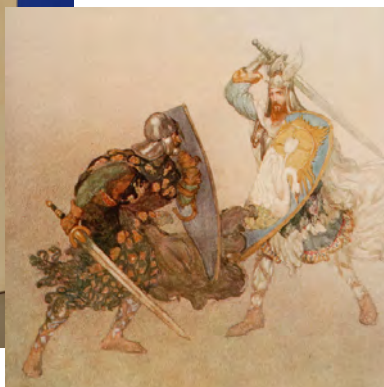
The publication of Pogány's *Tannhäuser* was the first act in his trilogy of masterworks focused on Wagner's Germanic tales, and one of the quintet that is considered his finest work. Pogány illustrated *The Rubáiyat of Omar Khayyám*, *The Rime of the Ancient Mariner*, *Tannhäuser*, *Parsifal*, and *Lohengrin*.

\$1,950

£1,275



DB 01772.



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*.

\$1,850

£1,225



DB 00626.

**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.

\$58,000

£38,500



DB 00675.

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

POTTER, Beatrix. *The Story of Miss Moppet.* London: Frederick Warne and Co., [n.d., after 1913]. First edition in book form (first published in wallet form in 1906). Twelvemo. Color frontispiece and fourteen color plates. Original gray boards. Color pictorial endpapers (Quinby Plates XII and XIII). Very slight foxing to preliminaries. Otherwise a very fine copy. In the original glazed paper glassine dust jacket. Housed in a full dark green morocco gilt clamshell case. **Extremely scarce—we have never seen another copy in the jacket.**

"The 14 illustrations are all repeated from No. 11 (*The Story of Miss Moppet* Wallet Form). The frontispiece and vignette on the title page are new." Quinby 11A.

\$7,800

£5,200



DB 00665.

**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.

\$16,500

£11,000



DB 00733.



**First Edition of "Benjamin Bunny,"
in the Original Deluxe Cloth Binding**

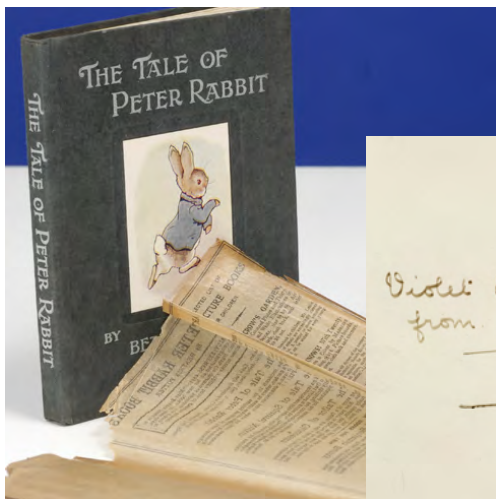
POTTER, Beatrix. *The Tale of Benjamin Bunny.* London: Frederick Warne and Co., 1904. First edition. Twelvemo. Color frontispiece and twenty-six color plates (included in pagination). Black and white vignette on title-page. Original deluxe binding of tan fine diagonally-ribbed cloth. Front cover decoratively stamped and lettered in gilt. Spine lettered in gilt. All edges gilt. Color pictorial endpapers. The bare minimum of rubbing to corners and spine extremities. Otherwise a superb and near fine copy.

""Peter," said little Benjamin, in a whisper, 'who has got your clothes?"" (PETA, we presume).

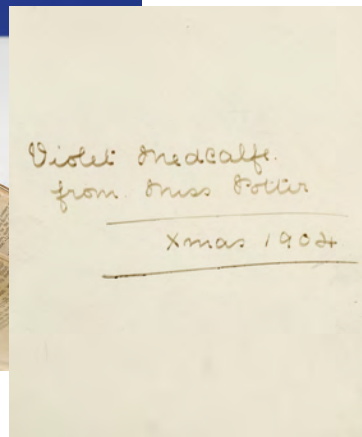
Quinby 6.

\$9,500

£6,250



DB 01527.



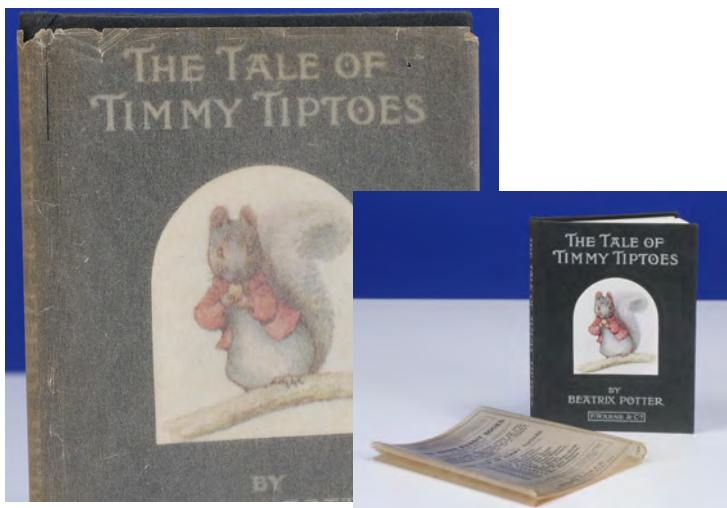
**Inscribed at the Time of Publication
in the Very Rare Printed Glassine Dust Jacket**

POTTER, Beatrix. *The Tale of Peter Rabbit.* London: Frederick Warne and Co., [n.d., April or October, 1904]. Second published edition (i.e. seventh or eighth printing). **A Presentation Copy with a contemporary inscription by Beatrix Potter.** Twelvemo. Color illustrated end-papers, color frontispiece and twenty-six color illustrations. Dark green boards, white lettered, with pictorial label in color. In the original glazed paper glassine dust jacket. Overall a very bright, fine copy in a very good example of the exceptionally rare dust jacket.

The printed glassine dust jacket is of the utmost rarity and we have never seen another inscribed or even a signed copy of the Warne edition of *The Tale of Peter Rabbit* at auction or listed for sale. Quinby 2d.

\$9,500

£6,250



DB 00687.

**First Edition of "Timmy Tiptoes,"
in the Original Printed Glassine Dust Jacket**

POTTER, Beatrix. *The Tale of Timmy Tiptoes.* London: Frederick Warne and Co., 1911. First edition. Twelvemo. Color frontispiece and twenty-six color plates. Original dark green boards. Color pictorial endpapers (Quinby Plate X). In the original glazed paper glassine dust jacket. A near mint copy and remarkable and complete jacket, with only a tiny bit of chipping at the top and bottom of the spine and a closed tear at the bottom of the spine.

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

\$5,800

£3,750



DB 00668.

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

POTTER, Beatrix. *The Tale of Two Bad Mice.* London: Frederick Warne and Co., 1904. First edition. Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page (expertly hand-colored in this copy). Original deluxe binding of maroon cloth. Color pictorial label on front cover. Color pictorial endpapers (Quinby Plate II). All edges gilt. Minimal rubbing to spine extremities and corners. There is a very small watercolor stain in the margin of the title-page and in the lower margin of the frontispiece. Inscribed on the front free endpaper: "Little Jackie/February 21st. 1906./Johannesburg." Otherwise an excellent copy. **In the original plain glazed paper glassine dust jacket.** Linder, p. 424. Quinby 7. V & A 1668.

\$5,800

£3,750



DB 01815.

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 rebaked. 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"

\$2,000

£1,325



DB 02321.

De Luxe Edition
With A Superb Signed Original Watercolor By Arthur Rackham

RACKHAM, Arthur. *Mother Goose.* The Old Nursery Rhymes. Illustrated by Arthur Rackham. London: William Heinemann, [1913]. De Luxe Edition, limited to 1130 copies signed by the artist. **With, on the half-title, a three-quarter page, very fine original pen, ink and watercolor drawing signed at lower left "Arthur Rackham", illustrating the fairy tale "Old Mother Goose".** Quarto. Thirteen color plates mounted on brown card. Publisher's original white buckram pictorially stamped. Buckram mildly soiled, otherwise a fine copy. Complete with the original plain cream paper dust jacket. Housed in a brown cloth slipcase.

With an announcement for Leicester Galleries' exhibition, October 11th to November 15th 1913, of Rackham's Mother Goose Original Watercolors laid in. The charming contemporary drawing was executed by Rackham for Sir Philip Watts (1846-1926), the famous naval architect and ship designer, who had inscribed this copy to "Nona."

\$18,500

£12,250



DB 01093.

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

[RACKHAM, Arthur, illustrator]. BIANCO, Margery Williams. *Poor Cecco...* New York: George H. Doran Company, [1925]. First edition, deluxe large paper issue. One of 105 numbered copies signed by Margery Williams Bianco. Quarto. Seven full-page illustrations in color and twenty-four drawings in black and white. Original parchment-backed light blue paper boards. One inch parchment split at top end of bottom joint not affecting joint integrity, short marginal tear to last blank. Upper hinge invisibly restored. Otherwise, a fine copy.

The text, with the same illustrations by Rackham, also appeared in *Good Housekeeping* beginning in May 1925. No limited English edition was issued, and this title/edition is the rarest of Rackham illustrated books, and extremely scarce.

\$6,500**£4,250****In the Very Scarce Original Dust Jacket**

DB 02093.



[RACKHAM, Arthur, illustrator]. GRIMM, [Jakob and Wilhelm]. *Hansel & Gretel & Other Tales* by the Brothers Grimm. Illustrated by Arthur Rackham. London: Constable & Co., [1920]. First separate edition (originally published in *The Fairy Tales of the Brothers Grimm* illustrated by Arthur Rackham (London: 1909)). Quarto. Twenty mounted color plates and twenty-eight black and white drawings in the text. Title within pictorial border. Original dark blue cloth pictorially stamped and lettered in gilt on front cover and spine. Top edge stained blue. Free endpapers slightly browned from pastedown glue. Tiny bookseller's label on front pastedown. A fine copy. **In the very scarce original tan paper dust jacket** printed in dark blue, the front panel matching the gilt stamping on the front cover of the book and the back panel with publisher's advertisements (jacket spine very slightly darkened).

\$1,250**£825****With A Signed Extra Plate - One of 525 Copies Signed by the Artist "Exquisite Pitch of Execution"**

DB 01985.



[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.

\$3,750**£2,450**



DB 01845.

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."

\$4,500**£2,950****One of Ten Special Copies with an Original Watercolor Drawing**

[RACKHAM, Arthur, illustrator]. POE, Edgar Allan. *Tales of Mystery & Imagination.* Illustrated by Arthur Rackham. London: George G. Harrap & Co., [1935]. Limited to 460 numbered copies signed by the artist. **One of ten special copies containing an original watercolor drawing, signed and dated at lower right: "Arthur Rackham/1935."** Large quarto. Twelve mounted color plates, seventeen black and white plates, and eleven small black and white drawings in the text. Spine slightly faded, otherwise a fine copy. In the original cardboard slipcase with printed spine label with matching limitation number. Housed in a quarter morocco clamshell box.

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



DB 02212.

**\$19,500****£12,850****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**£1,485**



DB 02216.



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

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

"Cagli's translation is a mixture of linguistic family and courtly, boyish and respectable bourgeois, provincial and catches us with a fidelity and happiness that seems to reflect the cultural tone of the emerging middle class of the early century, in a climate restless and in its way, and necessity, experimental." Riall p. 245.

\$1,800

£1,185

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

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

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

Lattimore and Haskell pp. 50-51. Riall p. 137.

\$2,000

£1,325



DB 02220.



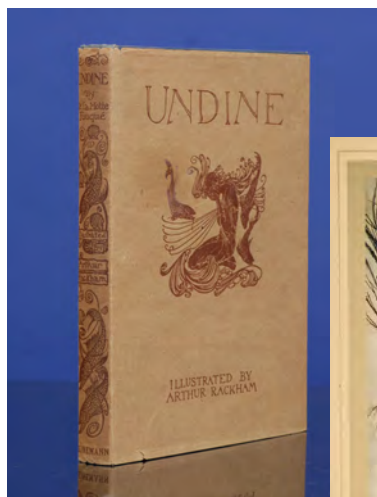
Scarce in Dust Jacket
A Love Story With A Twist

[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).

\$780

£520



DB 01886.



With an Extra Suite of Plates

DB 02219.

[RACKHAM, Arthur, illustrator]. GUYOT, Ch. *Le Printemps Sur La Neige* et d'Autres Contes du Bon Vieux Temps. Illustrations de A. Rackham. Paris: L'Édition D'Art, H. Piazza, 1922. Limited to three hundred copies with an extra suite of color plates, out of a total edition of 1300. Tall quarto. Sixteen tipped-in color plates and nine drawings in black and white. Publisher's original brown-gray wrappers with pictorial stamping in green and deep reddish brown with gilt lettering. **A fine copy with fine extra suite.**

First edition in French, translated by Charles Guyot, of the Rackham-illustrated *Snowdrop and Other Tales by the Brothers Grimm* (1920, with twenty-five stories), a reprint of *Fairy Tales by the Brothers Grimm* illustrated in color by Rackham in 1909, here containing eight stories from those earlier editions in a volume with a completely different design including text borders and typographical devices, this copy including an extra set of the sixteen color plates. Latimore and Haskell p. 53. Riall p. 140. Cf. Latimore and Haskell p. 34.

\$2,250

£1,485

**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**



DB 02194.

[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.**

\$9,500

£6,250

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



DB 02100.

[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.**

C[harles]. E[dmund]. 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.

\$4,500

£2,950



DB 02240.



**Austen's Beardsley-Influenced Illustrations
In A Charming Riviere & Son Onlaid Binding**

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

A charming and delightful collection of 18th century English love poetry.

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

\$2,250

£1,485



DB 02305.



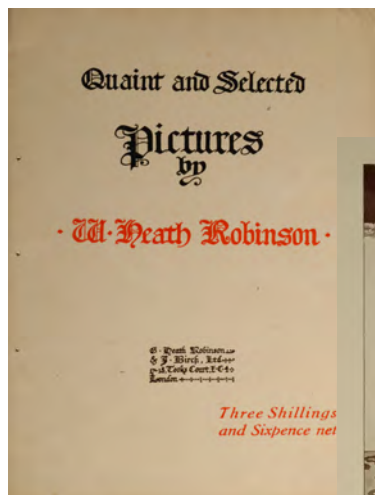
**The First Quarto Edition
The Most Ambitious Work Ever Published
In England with Lithographed Plates**

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

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

\$12,500

£8,250



DB 02111.



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

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

Distilling the perfect Scot's whiskey, how to tip matches with phosphorus, tire-testing, squeezing gas out of a piece of coal, advances in furniture for the ideal home, etc. are just a few of the inspiring contraptions to spring from the fertile imagination of W. Heath Robinson. "In about 1920 Heath Robinson's younger brother, George, in partnership with J. Birch...published a one-off magazine-style booklet designed around a series of double-page advertisements...Pears and Eno commissioned drawings from Heath Robinson. Thirteen of the drawings... were reissued the following year, printed in sepia and bound with a stiff card cover, under the title *Quaint and Select Pictures*" (Beare, p. 23).

\$550

£350



DB 02110.



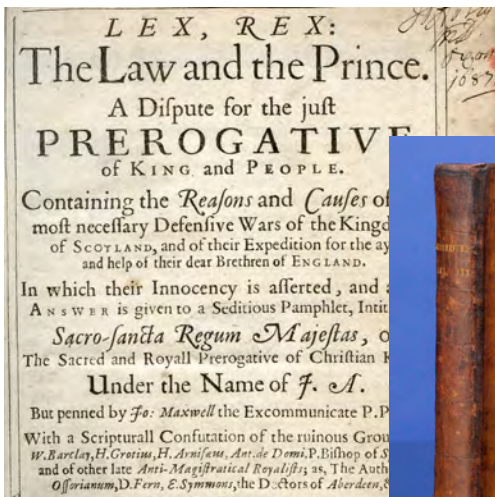
Scarce Robinson, Here and Now

ROBINSON, W. Heath (illustrator). *Then and Now*. Trafford Park, Manchester: Port of Manchester Warehouses Limited, 1921. First edition. Quarto. Six full-page half-tone illustrations, sixteen black and white text drawings by Robinson. Misc. black and white photo-illustrations. Publisher's original pictorial wrappers. Light staining to top corner of title-page, a few light creases to wrapper corners, otherwise a fine copy.

One of W. Heath Robinson's "pioneering work[s] in the field of humorous advertising art" (Beare), "in *Then and Now* he let his fancy wander through the warehouses of the Port of Manchester. This booklet is illustrated both with Heath Robinson's drawings and with some archaic photographs of the same warehouses. In some cases the photographs could almost be mistaken for Heath Robinson drawings, so persuasive is his vision" (Beare, p. 171).

\$450

£300



DB 01539.



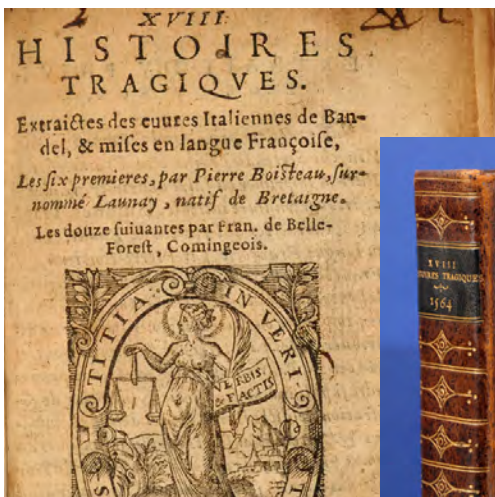
**"The King Is Law!"
"No. The Law Is King"
"Then Burn That Book!" Said His Majesty**

RUTHERFORD, Samuel. *Lex, Rex: The Law and the Prince...* London: Printed for John Field, and are to be sold at his house upon Addlehill, near Baynards-Castle, Octob. 7. 1644. First edition, complete. Quarto. Full late eighteenth century calf. Sprinkled edges. Margins trimmed to side notes with mild intrusion at a few leaves. Joints neatly, near invisibly repaired. Headcap restored A very good copy of a book rarely found in collectable condition, if found at all.

An excessively scarce, enormously important treatise on limited government and constitutionalism, with only two complete copies falling under the hammer within the last thirty-five years.

\$8,500

£5,500



DB 01840.



**"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.

\$7,500

£4,950



DB 01780.

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.***

\$9,500

£6,250



DB 01785.

First Elzevier Edition

[SHAKESPEARE SOURCE]. FLORUS, [Lucius] Publius Annaeus. *L. Annaeus Florus [Works]*, Cl. Salmasius, addidit Lucium Ampelium. & cod. M.S. nunquam antehac editum. Lugd. Batav. [Leiden]: apud Elzevirios, 1638. First Elzevier edition, second issue. Twelvemo. Engraved illustrated title-page, headpieces, tailpieces, initials. Contemporary vellum. Yapp edges. Manuscript title to spine. Bookplate. Quarter inch wormhole to [ii-vii, 2]. Occasional early and neat underlinings. Small loss to spine head/upper board at joint. Otherwise **an excellent copy in its original seventeenth century vellum binding.**

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

\$1,750

£1,150



DB 02003.

In An Exquisite Stikeman Binding

[STIKEMAN, binder]. GARRETT, Edmund H. *Elizabethan Songs in Honour of Love and Beautie.* Collected and illustrated by Edmund H. Garrett with an introduction by Andrew Lang. London: James R. Osgood, 1893. First edition. Octavo. Seven black and white illustrated plates with tissue guards, miscellaneous head- tailpieces, vignettes. Full contemporary brown morocco by Henry Stikeman with double-fillet central panel with floral and foliate gilt arabesques at upper right and lower left corners. A fine copy.

Edmund Henry Garrett (1853–1929) was an American illustrator, bookplate-maker, and author, renowned for his illustrations of the legends of King Arthur. During his lifetime, Garrett was a prolific illustrator of many books and publications, including various books of poetry by Tennyson, Keats, and Schiller; the Legends of King Arthur; Austen's *Pride & Prejudice*; stories by Alexandre Dumas; various books of Elizabethan and Victorian songs; and other books by Longfellow, Sir Walter Scott, Shelley, Wordsworth, and Hawthorne, among others.

\$1,500

£995



DB 02109.



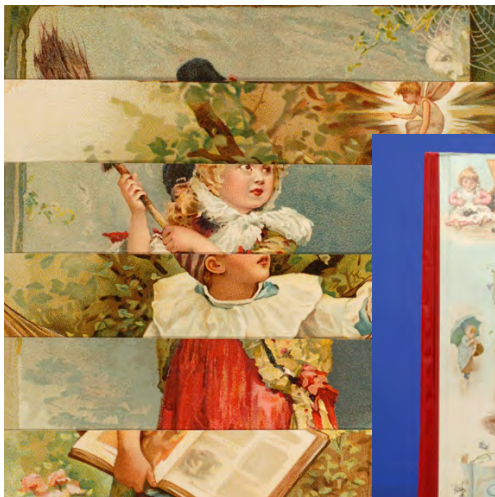
**Scarce, Near Pristine Meggendorfer
Astonishing in the Original Printed Dust Jacket**

[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.

\$4,500

£2,950



DB 01761.



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.

\$1,850

£1,220



DB 02097.



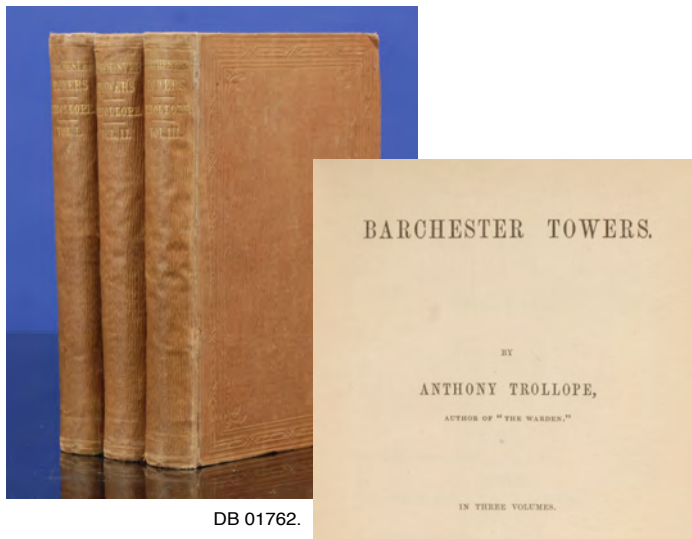
A Stunning Surviving Copy In Full Working Order

[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).

\$1,850

£1,220



DB 01762.

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.***

\$11,500

£7,500



DB 02267.

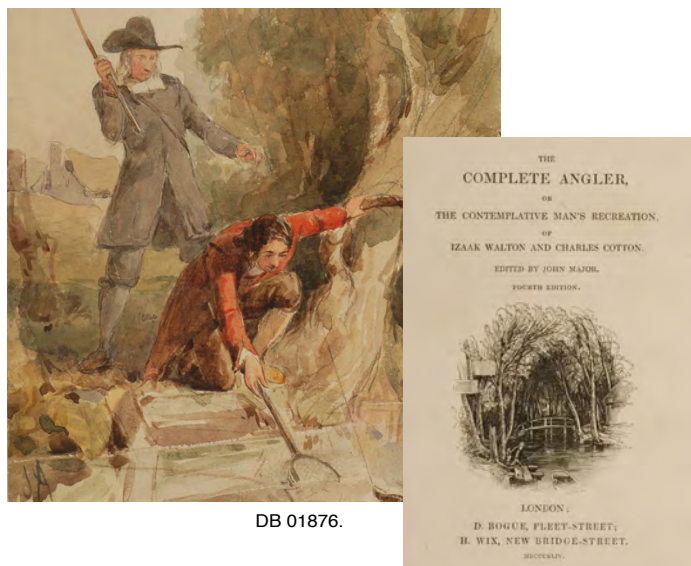
A Spectacular Copy in the Original Boards
With Twenty-Four Beautiful Hand-Colored Botanical Plates

VIRGIL (P. Virgillii Maronis). *Bucolica.* London: Printed by T. Bensley, Published by Robert Jennings, and Sold by J. MacKinlay, 1810. Later edition, based, apparently, upon the A. Dulau & c. editions of 1798 and 1800, printed by T. Bensley. Octavo. Twenty-four hand colored plates of flowering plants. Publisher's original gray boards with original printed paper spine label. With the armorial book-plate of Edward Earl of Powis on front paste-down. **A remarkably fine copy with only the minutest wear to the board extremities.**

"Virgil's Georgics had been edited in 1741 by John Martyn (1699 -1768), professor of Botany at Cambridge for the last 36 years of his liife. His edition of the Georgics was followed in 1749 by that of the Bucolics, and both of them were repeatedly reprinted during the next generation. A special interest attaches to the illustrations representing the plants mentioned by the poet" (Sandys, A History of Classical Scholarship III, p. 429).

\$650

£425



DB 01876.

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.

\$3,850

£2,550



DB 02070.



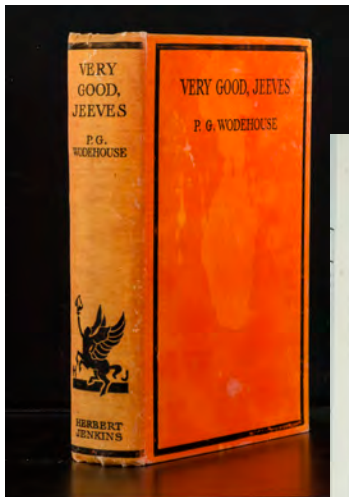
**One of Only "A Few" Large Paper Copies
Earliest Issue with the "Twickenham Blotch"**

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.**

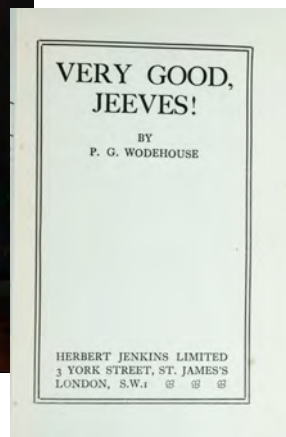
ABPC reports only two Large Paper Copies at auction within the last fifty years. When another Large Paper Copy will materialize is anybody's guess.

\$11,500

£7,500



DB 02308.



Meet Jeeves, A Better Butler Than Rhett

WODEHOUSE, P.G. *Very Good, Jeeves.* London: Herbert Jenkins Limited, 1930. First U.K. edition, first printing. Octavo. Publisher's orange cloth, lettered in black. Mild damp stain to covers, sunned spine, otherwise a very good copy.

The fifth Jeeves book, a collection of eleven short stories that originally appeared in *The Strand Magazine*: *Jeeves and the Impending Doom*; *The Inferiority Complex of Old Sippy*; *Jeeves and the Yule-tide Spirit*; *Jeeves and the Song of Songs*; *Episode of the Dog McIntosh*; *The Spot of Art*; *Jeeves and the Kid Clementina*; *The Love That Purifies*; *Jeeves and the Old School Chum*; *Indian Summer of an Uncle*; *The Ordeal of Young Tuppy*.

\$750

£500



DB 02117.



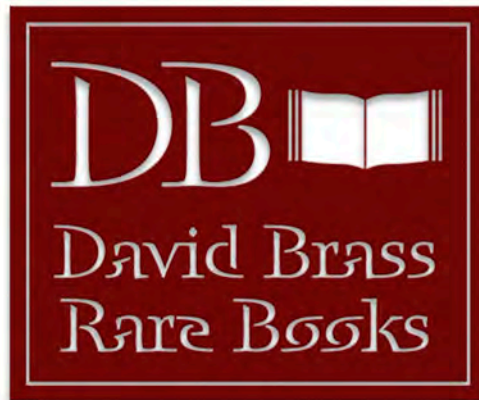
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