

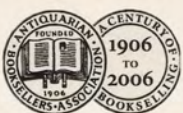
David Brass Rare Books

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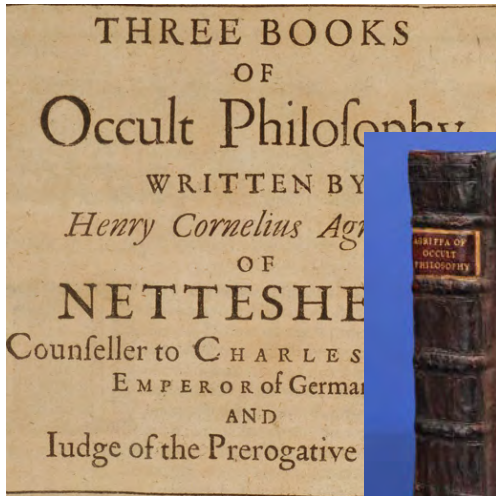


This catalogue was prepared by:

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

Front Cover:

WAIN, Louis. *Cats at Play*. London: Blackie and Son Limited, n.d. [1917]. First edition. Folio. Twelve pages with one to two captioned scenes in color, inner covers illustrated in black and white. Publisher's full color staple-bound pictorial wrappers. Oxidation at staples, light wear at edges and spine head, otherwise an excellent copy of a book otherwise destined for destruction by child.
DB 02771. \$2,750



DB 01717.



**Best Copy in Decades
One of the Most Important
and Influential Books on the Occult**

AGRIPPA, Henry Cornelius. *Three Books of Occult Philosophy...* London: Printed by R.W. for Gregory Moule..., 1651. **First edition in English of Agrippa's masterwork on the occult, originally published in Latin in 1533.** Octavo. Engraved frontispiece portrait, seven text woodcut illustrations, numerous occult symbols, and a folding table of alchemical symbology. Contemporary full calf, expertly rebaced with original spine laid-down. A remarkable copy, internally clean, in its original contemporary binding.

While there have been seventeen copies at auction over the last thirty-five years, all have had condition issues of one sort or another, many lacking the folding table. **This is the best copy to reach the marketplace in decades.** Wing A789. Osler 1747. Lowndes 21. Graesse I, 45.

\$18,500

£10,880

**First Edition, First Issue of "Little Women" and
"Little Men" in the Original Cloth**



DB 02506.



ALCOTT, Louisa M[ay]. *Little Women...* Boston: Roberts Brothers, 1868. First edition, first printing. Twelvemo. Original green sand-grain cloth. [with:] *Little Women...* Boston: Roberts Brothers, 1869. First edition. Twelvemo. Original green sand-grain cloth. The original cloth bindings on both volumes of *Little Women* have been expertly and almost invisibly rebaced by master book restorer Bruce Levy with the original spines laid down. [with:] *Little Men...* Boston: Roberts Brothers, 1871. First American edition. Small octavo. Original terra-cotta sand-grain cloth.

This is an excellent all first edition, first issue set in the original cloth of what has become a notoriously rare book to find in its original state. BAL 158, 159, and 167. Peter Parley to Penrod 30. Grolier 100. American, 74.

\$27,500

£16,175

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



DB 02149.



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

£9,700



DB 02265.

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

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

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

\$4,800

£2,825

"The Rarest Alken Item" (Abbey)



DB 01583.

ALKEN, Henry. *Military Duties, Occurances &c. &c.* [London]: Thomas McLean, 26 Haymarket, [n.d., c. 1828]. First edition. Quarto. Forty-three (of 56) hand-colored etched plates. Contemporary full emerald-green straight-grain morocco. Quarter morocco slipcase. The plates are as clean and fresh as one could hope for. Some rubbing, front hinge starting. Otherwise an excellent copy of one of the scarcest nineteenth century color-plate books.

Unknown to Siltzer, Slater and Schwerdt. Two other copies only can be traced: one, in the possession of D. C. Colman, Esq., and the second a sale in December 1907. OCLC/KVK note only one copy (at Yale); the only complete copy recorded, presumably the same copy sold in 1907. According to Abbey, the only other copy known was incomplete. **This, then, is only the fourth copy to be recorded.**

\$9,500

£5,590

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



DB 01689.

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.

\$7,500

£4,410



DB 01691.

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

[**ALKEN, Henry**]. *Qualified Horses and Unqualified Riders...* Indispensable Accomplishments... London: S. & J. Fuller, 1st Septr, 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

£3,530

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



DB 02412.

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

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

\$1,750

£1,030

He Doesn't Mind This Outstanding Binding



DB 01911.

[**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

£2,825



DB 02777.

**"We Didn't Need Dialogue. We Had Faces!"
1810 Physiognomy Color Plates Predate
Norma Desmond**

BOBBIN, Timothy (pseudonym of John Collier, 1708-1786). *The Passions, Humourously Delineated.* Containing Twenty-Five Plates, With His Portrait, Title Plate, and Poetical Descriptions. London: Printed for Edward Orme by J. Hayes, 1810. Second, revised edition (the first with color plates), later issue. Quarto. Twenty-five hand-colored stipple- and line-engraved plates, one plain stipple- and line-engraved portrait as frontispiece. Plates watermarked "J. Whatman 1825." Contemporary full straight-grained morocco, gilt. **A fine copy.**

Originally published in 1773 with twenty-six plates as *Human Passions Delineated in Above 120 Figures: Droll, Satyrical, and Humorous: Designed in the Hogarthian Style, Very Useful for Young Practitioners in Drawing* (Manchester: J. Heywood).

\$8,500

£5,000

**Scarce First British Appearance of
Boilly's Grimaces**



DB 02545.

BOILLY, Louis-Léopold. *Boilly's Humorous Designs...* London: E. & C. M'Lean, 1823. First UK publication of a selection of Boilly's initial plates from his *Recueil de Grimaces* (1823). Folio. Seven hand-colored lithographed plates after Boilly. Original printed buff wrappers. **An excellent copy.** Housed in a later black cloth portfolio.

Exceedingly scarce, with only one copy in institutional holdings worldwide, at Harvard's Houghton Library. Boilly is best known for his lithographs. Although credited with having drawn the first lithograph in France in 1802, he did not return to the medium until 1822, when he more or less abandoned oil painting. His most popular series of lithographs, *Recueil de Grimaces*, was published between 1823 and 1828.

\$6,500

£3,825

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



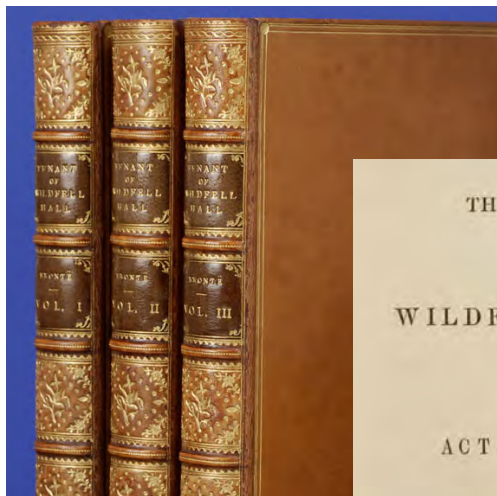
DB 02014.

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

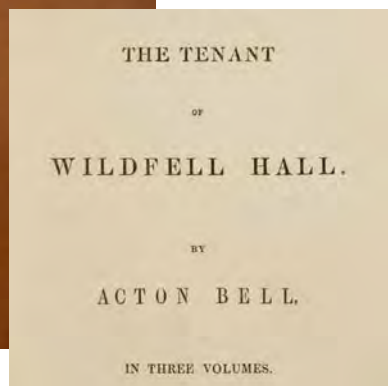
"A very beautiful book, and one that should take preference over its later and more popular rival, *The Original Views of London* [by Boys, from] 1842... Apart from the brilliance, sensitivity, and technical mastery of the drawing on stone there is the great, and often under-estimated, technical and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

\$28,500

£16,765



DB 00031.



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

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

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

\$42,500**£25,000**

DB 02547.

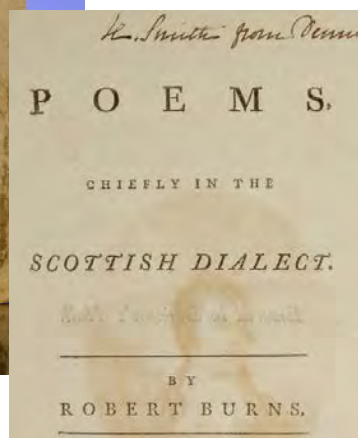
**Bruce Brightens Brighton
This Best Copy Beats Abbey's**

BRUCE, J. *Select Views of Brighton...* Brighton: Published by the Artist, n.d. [1827]. First edition, early issue, watermarked 1827 with plan dated 1827. Oblong quarto. Seven vividly hand-colored aquatints and one hand-colored line-engraved "Plan of Brighton." Original printed cream wrappers. **An excellent copy, the plates bright and fresh, the wrappers near fine.** Housed in a later blue cloth portfolio.

Abbey's copy possessed nine plates but with later watermarks and the plan dated 1829. Excessively scarce in all editions. No copies of this, the first edition found in OCLC. The last copy to come to auction was at Bloomsbury in 1997; rebound without original wrappers its plates were watermarked 1833 and 1834. The last copy prior to that sold twenty years earlier, in 1977, but it was the 1830 edition. Cf. Abbey, Scenery 58.

\$5,000**£2,940**

DB 01388.



**First Edinburgh Edition, First Issue
An Extraordinary Copy
Uncut, In the Original Boards**

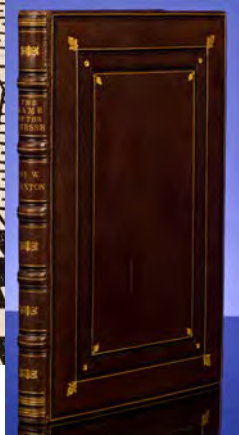
BURNS, Robert. *Poems, Chiefly in the Scottish Dialect.* Edinburgh: Printed for the Author, and Sold by William Creech, 1787. Second (first Edinburgh) edition (first published in Kilmarnock in 1786). First issue. Octavo. Engraved frontispiece portrait. Original blue-grey paper boards, uncut, paper spine expertly renewed. From the library of Alfred B. Perlman with his bookplate on front pastedown. Chemised in a green cloth clamshell case. Withal, an extraordinary copy of a book rarely found in its original state.

Quite rare in the original boards; contemporary or later leather bindings the norm for this key work of English literature. Egerer 2. Gibson, p. 5. Rothschild 556.

\$4,500**£2,650**



DB 02773.



**The Game of Chess As Political Allegory
The Figgins Facsimile of Caxton's Original**

[CHESS]. [CAXTON, William]. FIGGINS, Vincent. *The Game of the Chesse...* London: John Russell Smith, [1855]. First edition of Figgins's facsimile edition of the 1482 Westminster Caxton edition. Small folio. Twenty-four half-page woodcuts. Bound by Francis Bedford in contemporary full brown hard-grained morocco. A fine copy.

William Caxton (c. 1415~1422 – c. 1492) was an English merchant, diplomat, writer and printer. He is thought to be the first English person to work as a printer and the first to introduce a printing press into England. He was also the first English retailer of printed books (his London contemporaries in the same trade were all Flemish, German or French). In 2002 he was named among the 100 Greatest Britons in a BBC poll.

\$1,500

£880

**A Tall Copy and Rare
With the Lithographic Title-Page**



DB 02555.

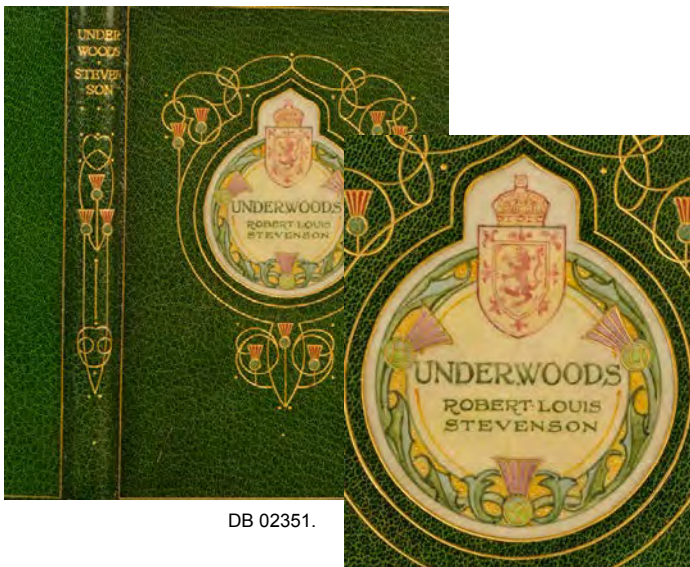
[CHALON, John James, illustrator]. *Twenty Four Subjects Exhibiting the Costume of Paris...* London: Published by Rodwell and Martin, 1822. First edition. A Large Paper copy bound from the original four parts. Large folio. Lithographed title and twenty-four hand-colored lithographed plates. Plates printed by C. Hullmandel. The text is watermarked 1821 and the plates are watermarked J. Whatman 1821. Contemporary quarter tan roan over marbled boards. Joints a little rubbed. **A very attractive, remarkably clean copy with vivid hand-coloring.**

Only four copies with the lithographed title-page have come to auction within last 31 years. Five copies only located in KVK/OCLC but the presence of the title page is not noted. Quite rare. Abbey, Travel, 108. Colas 588. Hiler, p. 156. Lipperheide 1185. Ray, *The Art of the French Illustrated Book*, 124.

\$14,500

£8,530

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



DB 02351.

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

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

\$2,750

£1,620



DB 02669.



**The First Dr. Syntax Imitation
In a Superb Inlaid Binding by Rivière & Son**

[COMBE, William, after]. [RIVIÈRE & Son, binders]. *The Adventures of Doctor Comicus or The Frolics of Fortune. A Comic Satirical Poem for the Squeamish & The Queer. In Twelve Cantos, by a Modern Syntax.* London: Printed for B. Blake, n.d. [1815]. First edition. Octavo. Fifteen hand-colored aquatint plates, including frontispiece and extra engraved title. Bound c. 1925 by Riviere & Son in full antelope brown crushed morocco with gilt fillets surrounding an elaborately gilt frame enclosing a reproduced portrait of Dr. Comicus from the extra titlepage. Expertly and almost invisibly rebeked with the original spine laid down. A very attractive example.

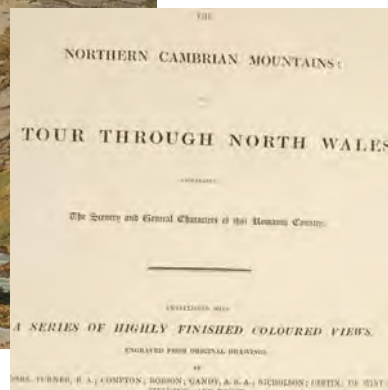
One of the many imitations noted by Hardie of William Combe and Thomas Rowlandson's Dr. Syntax trilogy. Abbey, Life 254. Tooley 431. Prideaux, p. 334. Hardie, p. 317.

\$2,250**£1,325**

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



DB 02079.

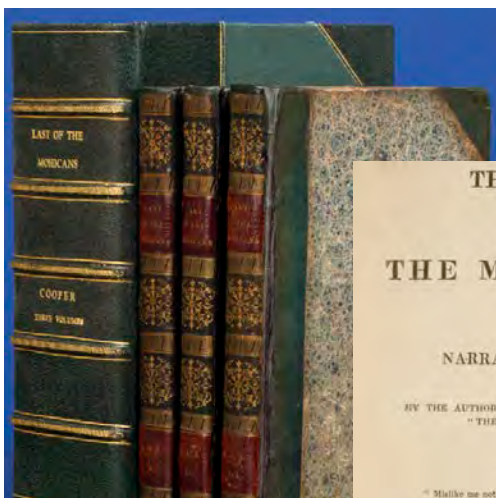


COMPTON, Thomas. *The Northern Cambrian Mountains; or a Tour Through North Wales: Describing the Scenery and General Characters of that Romantic Country...* Engraved from Original Drawings, by Messrs. Turner; Compton; Robson; Gandy; Nicholson; Girtin; De Wint; Fielding; and Prout. London: Printed for Thomas Clay, 1820. Second and Enlarged Edition with an additional nine plates not found in the first edition of 1817. Tall quarto. Thirty-nine hand colored aquatint plates. Watermarked 1816; 1819 and 1820. Abbey's copy had plates watermarked 1820. Lacks the lithograph found in some copies but not called for. Modern half calf over contemporary marbled boards. A fine copy.

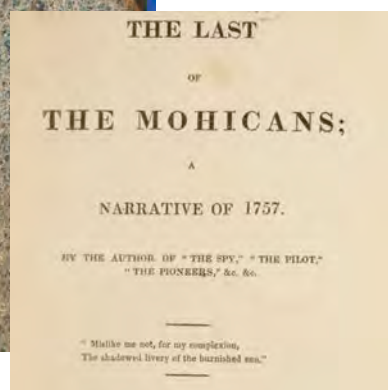
The last copy of this, the most desirable, edition to fall under the hammer was in 1992. Prideaux p. 346. Abbey, *Scenery* 523. Tooley 157. Hardie p. 144.

\$6,500**£3,825**

**First English Edition
With Half-Titles Present**



DB 02130.



[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**£2,650**



DB 02270.



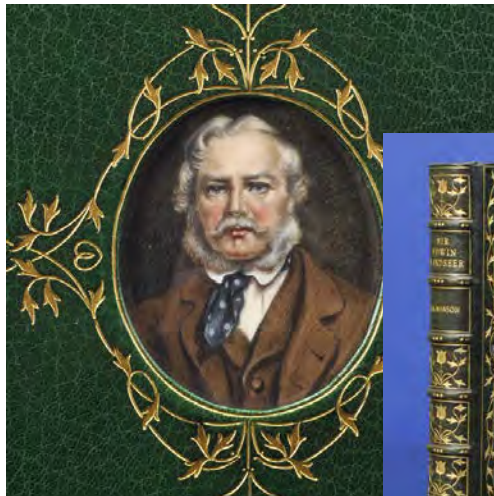
**First Edition, First Issue , First Class
in a Handsome Cosway-Style Binding**

[COSWAY-STYLE BINDING]. DICKENS, Charles. *The Posthumous Papers of the Pickwick Club...* 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 superlative copy of the first edition in an attractive Cosway-style binding. Smith, *Dickens*, I, 3.

\$6,500**£3,825**

**A Spectacular Cosway-Style Binding
with Ten Miniatures**



DB 01191.



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

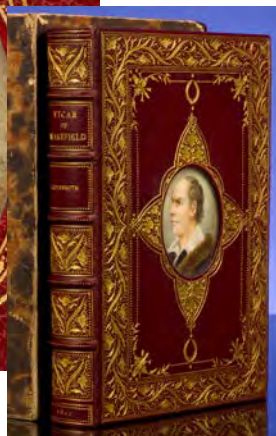
An outstanding example. The upper cover includes nine insets based upon one of Landseer's favorite themes, the stag hunt.

\$19,500**£11,470**

**Goldsmith Goes Cosway-Style
The Vicar Bound By Riviére & Son**



DB 02704.



[COSWAY-STYLE BINDING]. GOLDSMITH, Oliver. *The Vicar of Wakefield...* London: John Van Voorst, 1843. First Mulready-illustrated edition. Octavo. Beautifully bound ca. 1930 by Riviére & Son in full dark red crushed morocco, gilt. Upper board with a central gilt-decorated oval with an original miniature portrait of Goldsmith in watercolor under glass. A fine example housed in the original faux lizard, leather edged slipcase.

The Vicar of Wakefield was written 1761-1762, and published in 1766. It was one of the most popular and widely read 18th-century novels during the Victorian era, referred to in George Eliot's *Middlemarch*, Jane Austen's *Emma*, Charles Dickens' *A Tale of Two Cities* and *David Copperfield*, Mary Shelley's *Frankenstein*, Charlotte Brontë's *The Professor* and *Villette*, and others.

\$6,500**£3,825**



DB 02820.



**Tom, Jerry, and Bob Logic en Français
In a Magnificent 'Royal' Binding by René Simier
Merci Buccups!**

[CRUIKSHANK, George and Robert, illustrators]. EGAN, Pierce. *Diorama Anglais...* Paris: chez Jules Didot [and] Baudouin Frères, 1823. First edition in French of Egan's *Life in London*. Tall octavo. Twenty-four hand-colored aquatint engravings, after George and Robert Cruikshank. Bound by "grand-maitre" René Simier of Paris in gilt-decorated contemporary full crimson straight-grained morocco. Upper wrapper preserved. Two wee wormholes along lower joint, otherwise a very fine copy.

"By finding the right men [the Cruikshanks] for his work [Egan] made *Life In London* one the great successes of the day, comparable to that other triumphant alliance of humour and art in the pages of Dr Syntax" (Prideaux). Cohn 263.

\$3,000

£1,765



DB 02587.



**Unbelievably Rare In The Original Twelve Parts
With Four Artist's Proofs**

[CRUIKSHANK, George and Robert, illustrators]. EGAN, Pierce. *Life In London...* London: Printed for Sherwood, Neely, and Jones, 1821. First edition, first issue, in the original parts, with three artists' proofs and an additional proof all loosely laid in. Twelve tall octavo parts. Thirty-six hand-colored aquatint engravings including frontispiece. Original salmon printed wrappers, completely untouched. A bit soiled and stained, upper wrapper to part 2 present but detached, spines in varying states of distress. Otherwise an excellent copy. Housed within a later quarter morocco slipcase.

"By finding the right men for his work [Egan] made *Life In London* the great success of the day..." (Prideaux). Cohn 262. Abbey, *Life* 281. Prideaux p. 307, 310, 335. Tooley 196.

\$5,500

£3,235



DB 02568.

**Large-Paper Copy
"This Issue In Plain Boards Is Most Scarce"**

[CRUIKSHANK, George, illustrator]. CAREY, David. *Life in Paris...* London: Printed for John Fairburn... Sold by Sherwood, Neely, and Jones [et al], 1822. First edition, a Large Paper copy, lacking "To the Binder" leaf at rear. Quarto. Half-title, and twenty-one hand-colored aquatint plates including frontispiece. Twenty-two black and white woodcut text illustrations. Original quarter marbled paper over plain boards, printed spine label. Housed in a later red cloth chemise within a drop-back clamshell box..

Of the sixty-three copies that have come to auction since 1975 only one was a large-paper copy in original boards. One of the best imitations of Pierce Egan's *Life in London*, 1821... which had plates by Robert and George Cruikshank, the plates in this work being by George only. Abbey, *Travel*, 112. Cohn 109. Tooley 129.

\$2,500

£1,470



DB 02821.

**"Of Excessive Rarity"
First Edition, First Issue
In the Original Boards**

[CRUIKSHANK, Robert and George, illustrators]. **EGAN, Pierce.** *Finish to the Adventures of Tom, Jerry, and Logic in Their Pursuits Through Life In and Out of London...* London: Printed by C. Baynes for G. Virtue, 1830. First edition, first issue with plates imprinted 1828 or 1829 and woodcut on page seven. Quarto. Thirty-six hand-colored aquatint engravings, miscellaneous woodcuts. Publisher's original pictorial boards, recased and rebaked. An excellent copy. Chemised and housed in a quarter dark blue morocco slipcase.

The sequel to *Life in London*. "It is worthy of note that the general idea of the book probably gave Dickens a theme that he worked up into the *Pickwick Papers*." (Abbey). Cohn 264. Abbey. *Life in England*, 284. Tooley, 197.

\$3,850**£2,265**

**The Twelve Scarce Faces of Charles Mathews
by Robert Cruikshank**



DB 02658.

[CRUIKSHANK, Isaac Robert, illustrator]. [MATHEWS, Charles]. *Proteus the 2d alias Metamorphosis ad Libitum...* London: G. Humphrey, May 1st, 1822. [With] An ALS From actor Charles Mathews to A. Constable Esq. First edition. Tall octavo in accordion format. Extra engraved hand-colored title-page and twelve hand-colored plates in a continuous strip, each signed "IRC." Later nineteenth century full calf, gilt ruled. Gilt lettered and ornamented spine, gilt decorated turn-ins. Light damp stains to calf not affecting internal contents.

A volume of extreme scarcity. Only one copy recorded in institutional holdings worldwide, at Harvard's Houghton Library. According to the ABPC Index, only two copies have come to auction since 1954. Not found in any of the usual sources. Not in Abbey.

\$4,500**£2,650**

**19th Century Hush-Hush
The Private Lives of Celebrities
In the Original Boards, Uncut with an ALS From
Cruikshank to Westmacott**

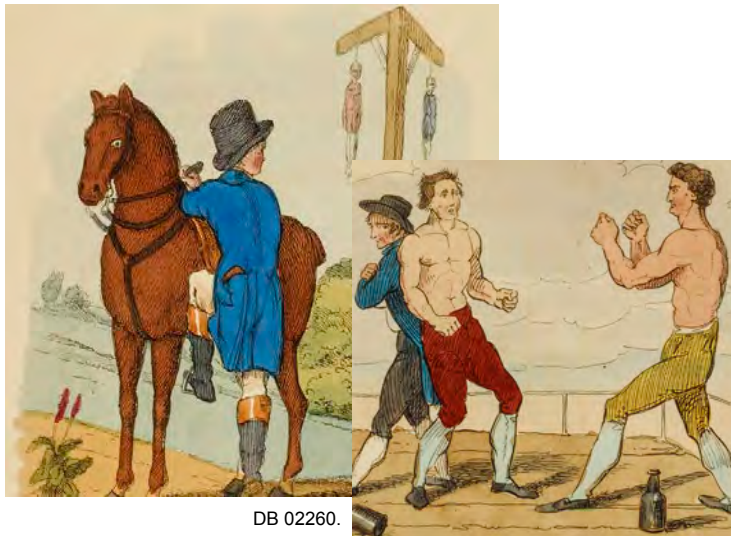


DB 02574.

[CRUIKSHANK, Robert, illustrator]. [ROWLANDSON, Thomas, illustrator]. **BLACKMANTLE, Bernard (pseud. of Charles Molloy Westmacott).** *The English Spy...* London: Published by Sherwood, Jones, and Co., 1825-26. First edition, first issue in book form. Two tall octavo volumes. Seventy-one hand-colored aquatint plates. With ALS from Robert Cruikshank to Charles Molly Westmacott. Publisher's original pictorial boards, expertly rebaked. **An excellent copy.** Housed within a blue cloth slipcase.

This is the finest copy to come to market in almost forty years and, with the accompanying relevant Cruikshank ALS, may be the most collectible copy extant. Abbey, Life 325, Tooley, 504.

\$4,850**£2,850**



DB 02260.

Dedicated to the Eye of the Connoisseur

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

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

\$1,350

£795

With 150 Hand-Colored Lithographs, including 45 by Daumier and 42 by Gavarni



DB 02253.

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

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

\$9,500

£5,590

"Oh! Just, Subtle, And Mighty Opium!"

[DE QUINCEY, Thomas]. *Confessions of an English Opium Eater.* London: Taylor and Hessey, 1822. First edition in book form. Large twelvemo. Bound c. 1920 by Riviere & Son in full teal crushed Levant morocco. **A very attractive copy.** Housed in a cloth pull-off box with leather title label.

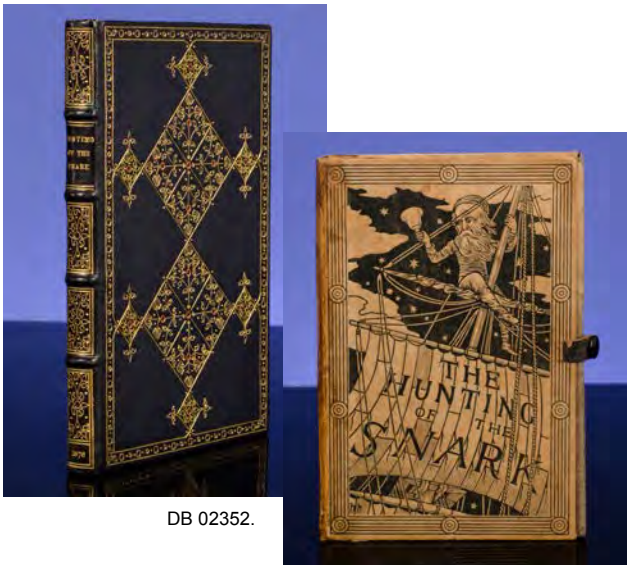
Confessions of an English Opium-Eater (1821) is the classic autobiographical narrative written by Thomas De Quincey concerning his laudanum (tincture of opium) addiction and its effect on his life. The *Confessions* was "the first major work De Quincey published and the one which won him fame almost overnight..." "This is the first edition of the first part of the book; the complete text first appeared in Boston in 1850 and in London in 1856" (Tinker). Ashley Library II, p. 37. Sterling 229. Tinker 817.



DB 01614.

\$2,500

£1,470



DB 02352.

Snark Splendidly Bound by De Sauty

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

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

\$5,500

£3,235



DB 02762.

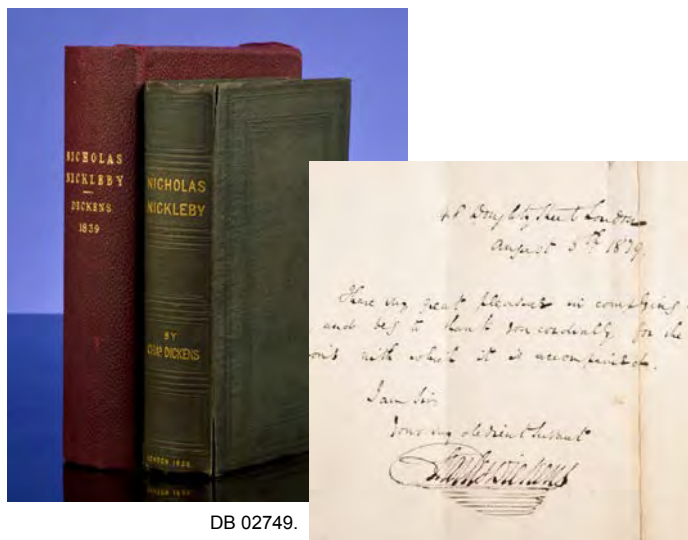
Edition Deluxe Of Detmold's Rarest Book With A Signed Original Drawing

[**DETMOLD, Edward J., illustrator**]. *The Arabian Nights...* London: Hodder and Stoughton, n.d. [1924]. Edition Deluxe, limited to 100 copies only, signed by E. J. Detmold. Quarto. Twelve tipped-in color plates. Publisher's full pictorially gilt vellum. Some light foxing to endpapers, but still a near fine copy, with the gilt bright and fresh. With a signed original pen and ink drawing on onion skin of an exotic fish by Detmold tipped-on to recto of limitation leaf with an accompanying autograph inscription above it, "Very kindest wishes from Ted" (in England Ted is a common byname for Edward). Original drawings by Detmold are quite scarce.

Detmold illustrated "a number of books of fantasy drawing... which show a vivid imagination, fine drawing and warm coloring" (Houfe, 115)

\$5,500

£3,235



DB 02749.

First Edition - Unusually Bright A Very Early Issue Bound From The Original Parts

DICKENS, Charles. *The Life And Adventures Of Nicholas Nickleby...* London: Chapman and Hall, 1839. First edition, a very early issue bound from the original parts. Octavo. Publishers primary binding in dark olive-green fine-diaper grain cloth. With the bookplate of the Earl of Aylesford. An unusually bright copy with just the lightest of wear and without any fading to cloth whatsoever. Some foxing to plates as usual. Two neat three-quarter inch closed splits to upper joint at head and tail and one short closed split to lower joint at head. With an ALS (with original autograph envelope) by Dickens to one Thomas Ellis Bramale, Esq. dated August 5, 1839. Housed in a full plum pigskin drop-front clamshell box.

The nicest copy we have ever seen, unsophisticated and near fine. Smith, Part I, 5. Eckel p.64. Hatton and Cleaver, pp. 131-160.

\$12,500

£7,350

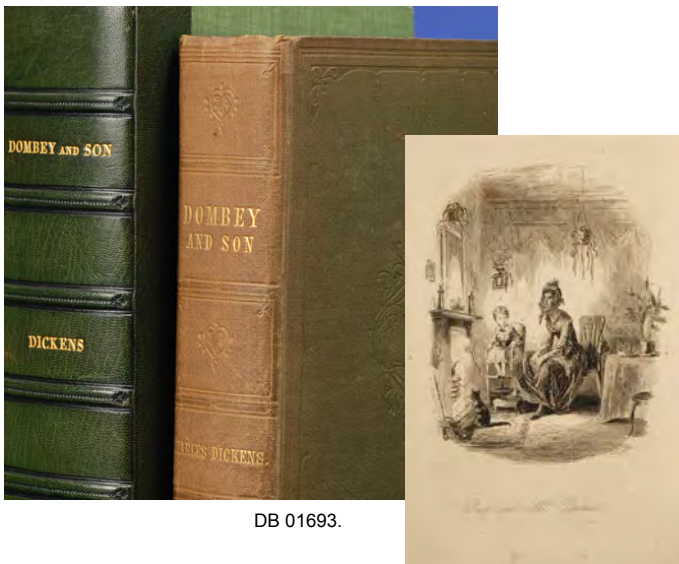


DB 01100.

First Edition - Complete in One Volume

DICKENS, Charles. *Sketches By Boz*.... London: Chapman and Hall, 1839. First edition, first and second series complete in one volume. Octavo. Forty engraved plates including frontispiece and vignette title-page. Original pale yellow end papers. Publisher's original brown cloth, blocked in blind. Most plates with toned margins, per usual. Lower hinge and joint expertly restored to near invisibility, otherwise an internally clean, near fine copy. Housed within a green cloth clamshell box.

"This collection of short pieces contains the earliest of Dickens's work. It is undoubtedly the most valuable from the antiquarian's point of view, containing references and descriptions of life in the 30's to be found nowhere else" (Hayward, *The Dickens Encyclopedia*, p. 141).

\$4,950**£2,910**

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**£6,765**

DB 02785.

The Great Doves Press Keats

[**DOVES PRESS**]. **KEATS, John.** *Keats*. [Poems Selected, Arranged and Printed by T.J. Cobden-Sanderson]. Hammersmith, The Doves Press, 1914. First Doves Press edition, one of a limited edition of 200 copies on paper. Octavo. Original publishers limp vellum, stamp-signed "The Doves Bindery", spine lettered in gilt. A near fine copy.

Thomas James Cobden-Sanderson (1840 - 1922) was an English artist and bookbinder associated with the Arts and Crafts movement. A friend of William Morris, Cobden Sanderson was involved with the Arts and Crafts ideology and during a dinner party with the Morris's he was persuaded by Morris's wife, Jane Burden, to take up book-binding. In 1884 he opened a workshop. In 1900, he established the Doves Press, one of the most celebrated of the era's private presses.

Tidcombe, Doves Press 36.

\$1,750**£1,030**

SELECTED, ARRANGED, AND PRINTED
at The Doves Press, 15 Upper Mall, Hammersmith,
By T. J. COBDEN-SANDERSON

⌘ The Punctuation has been revised throughout
and some apparent errors in the Text have
corrected. ⌘ 200 copies on paper: 1
⌘ Compositor: W. Jenkins. Pressmen:
Cole & Albert Lewis.

⌘ Published and Sold at the Doves Press



DB 02786.

The Great Doves Press Shelley

[DOVES PRESS]. SHELLEY, Percy Bysshe. *Shelley*. [Poems Selected, Arranged, and Printed by T. J. Cobden-Sanderson at The Doves Press]. Hammersmith: The Doves Press, 1914. First Doves edition, one of 200 copies on paper of a total edition of 212. Octavo. Original publishers limp vellum, stamp-signed "The Doves Bindery", spine lettered in gilt. A fine copy.

Tidcombe, Doves Press 35.

\$1,750

£1,030

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

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

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

\$16,500

£9,700

Numbered and Signed by the Artist In The Publishers Deluxe Morocco by Durvand A Variant Not Noted by Hughey

[DULAC, Edmund, illustrator]. *La Belle Au Bois Dormant* [The Sleeping Beauty]... Paris: L'Edition d'Art H. Piazza & Cie, (1910). First edition in French, limited to 400 copies signed by the artist. Quarto. With thirty color plates with grey-green borders, captions in French, and guard sheets as tissue. With an additional four extra head- and tailpieces, four decorated initials and border designs for text and chapter pages, and two small medallions, all printed in grey-green, not found in the first English limited edition. In the publisher's original full crushed brown morocco deluxe binding by Durvand, wrappers bound in. Spine very slightly sunned. A fine copy.

A variant not noted by Hughey. "It is all that could be desired" (Illustrated London News, Dec. 3, 1919). Hughey 23x, 23z, aa.

\$2,250

£1,325



DB 02384.



DB 02808.



DB 02589.

**A Tremendous Success
Scarce in the Original Weekly Parts**

EGAN, Pierce (imitation of). *Real Life in London...* London: Printed for Jones & Co., 1821. First edition, second issue, text variant A in the original fifty-six weekly parts in thirty-three octavo volumes. Hand-colored aquatint frontispiece and thirty-three hand-colored plates. Publisher's original stitched wrappers. Expected wear and soiling, otherwise an excellent, rarely seen set. Housed in two modern green cloth clamshell boxes.

"From a bibliographical point of view, one of the most complicated and bewildering books ever published, rivaling *Pickwick* in the tangle of variant states that exist both in text and plates. The work had a tremendous success, probably out-rivaling in popularity its prototype, *Egan's Life in London*, and even the three *Tours of Syntax...*" (Abbey). Abbey, *Life* 280. Tooley 198.

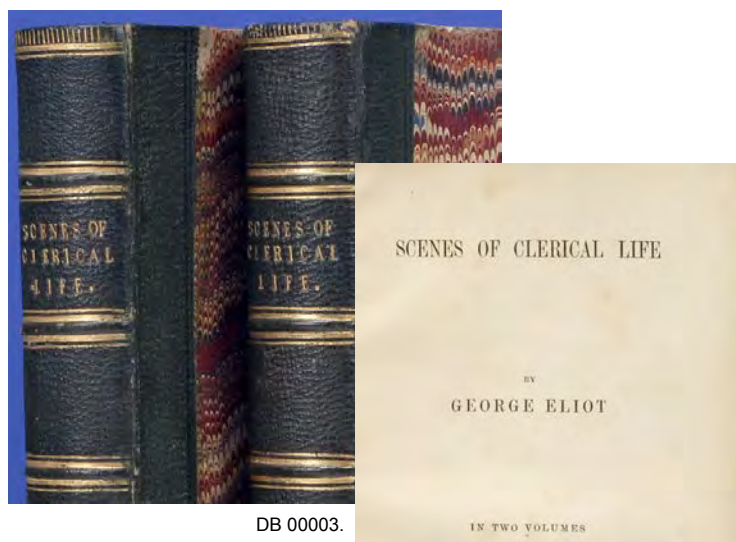
\$4,850**£2,850**

DB 02596.

**Roamin' in the Gloamin', Etc.
A Comic Jaunt Through Great Britain
In Twenty-Three Hand-Colored Aquatints**

E[GERTON], M. *Airy Nothings or, Scraps and Naughts, and Odd-cum-Shorts in a Circumbendibus Hop, Step, and Jump, by Olio Rigmaroll...* London: Published by Pyall and Hunt, 1825. First edition. Quarto. Twenty-three hand-colored aquatint plates with tissue guards by George Hunt after drawings by Michael Egerton. Plates watermarked, "J. Whatman Turkey Mill 1824." Bound by Rivière and Son in later half wine crushed morocco over cloth boards. A very good copy.

Rare, with OCLC recording only six copies in institutional holdings worldwide. Abbey, *Life*, 290. Tooley 206. Colas 938.

\$3,850**£2,265**

DB 00003.

George Eliot's First Works of Fiction

ELIOT, George. *Scenes of Clerical Life.* In Two Volumes. Edinburgh: William Blackwood and Sons, 1858. First edition in book form of George Eliot's first works of fiction. Two octavo volumes. Nineteenth-century half dark green hard-grain morocco. A very good copy.

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

\$2,750**£1,620**



DB 01820.



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

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

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

\$5,500

£3,235

**A Gatsby in Great Condition
First Edition, First Printing**

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

With all first printing points: "chatter" on p. 60, line 16; "northern" on p. 119, line 22; "it's" on p. 165, line 16; "away" on p. 165, line 2; "sick in tired" on p. 205, lines 9-10; and "Union Street station" on p. 211, lines 7-8. Brucoli & Pittsburgh A11.1.a.



DB 02416.



\$6,500

£3,825

**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-dege 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

£5,000



DB 02088.





DB 02226.

With A Fore-Edge Scene of Oxford

[FORE-EDGE PAINTING]. [CHURCH OF ENGLAND]. *The Book of Common Prayer...* 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 Collinwood, 1822. Octavo. Calendar and tables. Contemporary full crimson straight-grain morocco with central masonic sunburst emblem in gilt with dove and Tetragrammaton to both covers. Heavily gilt tooled compartments and spine head and tail. 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.

\$2,500**£1,470**

Six Humorous Hand-Colored Engraved Hunting Scenes by Sir Robert Frankland



DB 02598.

FRANKLAND, Sir Robert. COPLOW, Billesdon (pseudonym). *Indispensable Accomplishments...* London: Published... by H. Humphrey, 1811. First edition. Oblong folio. Engraved title and six numbered hand-colored engraved plates. Seventeen blank leaves. Bound by Morrell in later full green crushed morocco. An excellent copy of this rare series of hunting scenes.

Sir Robert Frankland (1784-1849), Seventh Baron of Thirkelby, was an MP and artist, a talented amateur who later succeeded to the baronetcy as Sir Robert Frankland-Russell. He was the almost exact contemporary of Henry Alken Senior and this set of engravings was the inspiration for Alken's *Qualified Horses and Unqualified Riders*. *Schwerdt I*, pp. 186-187. *Silzer*, p. 122. *Tooley* 158 (under Billesdon Coplow). Not in *Abbey*. OCLC locates only one copy (at Harvard).

\$3,850**£2,265**

First Copy in Ninety-One Years



DB 02604.



GILLRAY, James. *New Pantheon of Democratic Mythology.* London: H[annah]. Humphrey, May 7, 1799. Folio. Hand-colored title and six hand-colored copperplate engravings. A fine set. Housed loose in a blue cloth portfolio with gilt-lettered crimson morocco spine label.

OCLC records only one complete set in institutional holdings worldwide, at the Morgan Library. ABPC records only one copy at auction since 1923: this one. *Wright and Evans* 230-236.

\$10,500**£6,180**



DB 02603.



Gillray Punctures Parliament Complete and Exceedingly Scarce

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

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

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

\$14,500

£8,530

Edition de Luxe Limited to Five Hundred Copies

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

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

\$2,750

£1,620

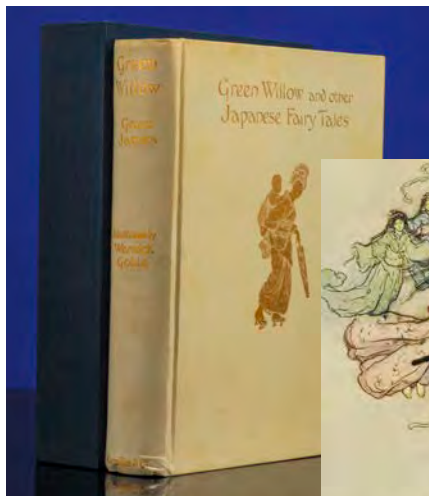
Edition de Luxe Limited to One Hundred and Fifty Copies The Richard Manney Copy in the Extremely Scarce Dust Jacket The Best Copy We Have Ever Seen...

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

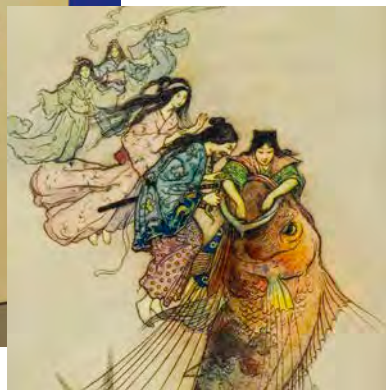
In the incredibly scarce dust jacket and with vellum unusually clean and bright this copy is, without question, the finest copy we have ever seen and the only one in the original printed dust jacket. Manney Sale, Sotheby's October 11, 1991, lot 150.

\$3,500

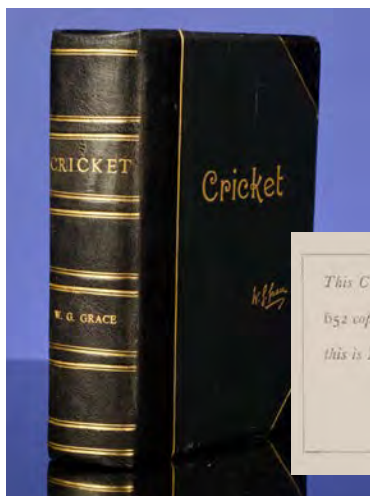
£2,060



DB 02165.



DB 02166.



This Crown Quarto Edition de Luxe consists of 652 copies (and 10 Presentation copies), of which this is No. 100.

Signed *W. G. Grace*

DB 02273.

**Amazing Grace
Cricket's First Superstar
Edition De Luxe**

GRACE, W.G. *Cricket*. Bristol / London: J.W. Arrowsmith / Simpkin, Marshall, Hamilton, Kent & Co., 1891. Crown Quarto Edition de Luxe, limited to 652 copies (plus ten Presentation copies), each signed by the author. Quarto. Forty-five full page black and white illustrations. Publisher's original half black roan over black cloth. Professionally rebacked to original design, as usual; the inexpensive leather used by the publisher has not worn well on most of the surviving De Luxe copies. A clean and attractive copy.

Grace dominated the sport, and his technical innovations and enormous influence left a lasting legacy. He excelled at all the essential skills but his batting won him the most renown; he is considered to have invented modern batsmanship. His level of cricket expertise was unparalleled.

\$1,250**£735**

DB 02600.

**Exceedingly Scarce
Complete With the Two Suppressed Plates**

GRANDVILLE, J.J. (illustrator). *Les Metamorphoses du jour*. Paris: Chez Bulla, 1829. First edition. Oblong folio. One leaf of letterpress with the Preface by Achille Comte, and seventy-three hand-colored lithographed plates. Handsomely bound by DeVauchell in half straight grain crimson morocco over patterned boards. A few of the plates with some light marginal foxing, a few plates with heavier foxing. A handsomely bound and fine copy. Scarce in this, the first edition and exceptionally rare with the suppressed plates.

"...Lust, gluttony, anger, and the other deadly sins are stigmatized, now with the blow of a hammer, now with the thrust of a stiletto; while the foibles and humors of mankind also receive due attention. Throughout the series Grandville's choice of beast-heads is inspired..." (Ray). *Vicaire V*, 775-780. Ray, *The Art of the French Illustrated Book*, 132. Backer 762.

\$16,500**£9,700**

DB 02448.

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

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

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

\$8,500**£5,000**



DB 02836.

A Superlative Original Greenaway Watercolor For An "Especially Popular Greeting Card" And "Crowning Event" Book

GREENAWAY, Kate. "Disdain." An Early Original Watercolor in Gouache by Kate Greenaway for *The Quiver of Love*. c. 1875-1876. Image: 168 x 128 mm. on art board (218 x 176 mm). [With] *The Quiver of Love*... London: Marcus Ward & Co., 1876. First edition. Octavo. Publisher's original full green pebbled cloth.

A scarce and significant Greenaway painting, this beautiful gouache, an important early example of her evolution as an artist, appeared as "Disdain," opposite p. 84 in *The Quiver of Love* (1876), one of four unsigned illustrations by Greenaway of a total of eight, the other four by Walter Crane. Spielmann, p. 53. Schuster and Engen 167 (book). Schuster & Engen 288 (card). Engen, p. 49-50.

\$16,500

£9,700

The Scarcest Heath Of All

HEATH, Henry. *London Characters*. London: Charles Tilt, n.d. [1829]. First edition, complete. Oblong folio. Twelve hand-colored plates comprised of series numbers 1-18 containing a total forty-eight scenes. Bound c. 1920 in quarter green cloth over drab card boards. An excellent copy, scarce in any condition.

A Heath album of extraordinary scarcity. According to ABPC, there have been no copies at auction since at least 1923 of this social satire. OCLC notes only one copy in institutional holdings worldwide, at Harvard. It is unrecorded by Tooley or Abbey.

\$1,750

£1,030



DB 02358.

A Sea of Social and Character Satire

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

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

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

\$1,750

£1,030



DB 02356.



DB 02357.

Out With the Old, In With the New Traditional Ways Have Gone Askew

HEATH, Henry. *Old Ways, And New Ways.* London: Charles Tilt, 1828. First edition. Oblong folio. Six hand-colored etched plates containing a total of seventy satirical sketches. Watermarked 1831. Bound c. 1920 in quarter green cloth over drab card boards. Occasional light smudging, otherwise an excellent copy

OCLC notes only three copies in institutional holdings worldwide, at Harvard, Yale, and University of Chicago. "Henry Heath (fl. 1822–1842), caricaturist, is a shadowy figure. Because of a similarity in style between William and Henry Heath, it has been suggested that they were related, even as brothers. Henry Heath etched theatrical portraits from 1822 and both social and political caricatures from 1824, his work being published by Fores and Gans." (George, Catalogue, 10.xliv)" (Oxford Online DNB). Abbey, Life 299.

£1,500

£880

The Rare First Edition



DB 02606.

HEATH, William. *Studies From the Stage, or the Vicissitudes of Life.* London: W. Sams, 1823. First edition. Oblong folio. Engraved title (plain) and over 100 hand-colored illustrations on twenty etched plates, watermarked 1822. Plates 4, 10, 11, 14 and 18 signed, "Drawn & etched by W. Heath"; imprint, "Published by W. Sams Royal Library 1 St. James's St"; dated variously from May through July 1823. Bound by Riviere & Son in half black morocco over black cloth. Occasional mild spotting and soiling. Upper joint near invisibly restored. A fine copy.

Only eight copies in institutional holdings worldwide. Rarely seen in commerce, the last copy to come to auction was in 2006. Abbey, Life 415.

£4,250

£2,500

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



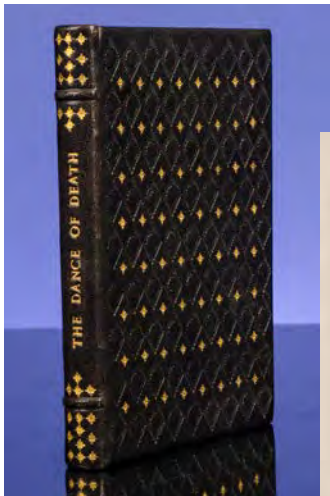
DB 02415.

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

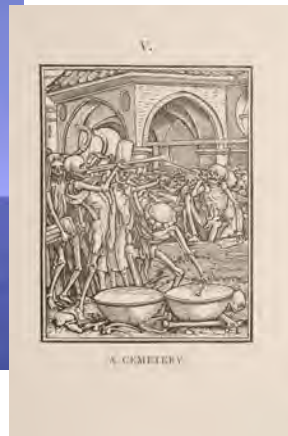
The true first edition, noted by Abbey but not seen by him, and very scarce, with only five copies in institutional holdings worldwide (only two of which are in the United States) and a mere two copies at auction within the last thirty-six years. Tooley 260. Abbey, Travel 63. Cf. Bobins, 1042.

£9,500

£5,590



DB 02423.



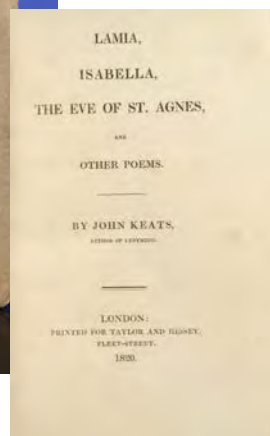
Death in a Fine Binding

HOLBEIN, Hans. *The Dance of Death.* With an introductory note by Austin Dobson. London: George Bell, 1892. Limited to 500 copies. Imperial sixteenmo. Title page lettered in red and black with red and black publisher's device. Forty-nine reproduced black and white woodcut engravings. Elegantly bound [stamp-signed 1957] by an anonymous artisan (stamped "Ω" Omega) in contemporary full black pigskin. **A very fine copy.**

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

\$1,750**£1,030**

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 rebaced 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**£14,700**

DB 02119.

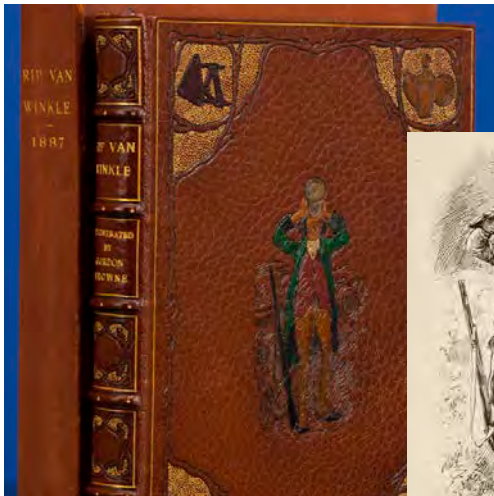


An Elegant, Very Early Kelliegram Binding

[KELLIEGRAM binding]. *Reynard The Fox...* Dresden, Leipzig & London: Published for the proprietors by A.H. Payne [&] W. French, [1852]. First edition of Holloway's translation of the classic fable. Quarto. Thirty-seven black and white steel engraved plates with tissue guards. Bound c. 1880s by Kelly & Sons in full russet goat. A fine copy with only a few mild spots of foxing to plate margins. Housed in the original fleece-lined, brick-red cloth clamshell case.

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." (Dooley, Kelliegram Bindings, <http://www.brynmawr.edu/Library/mirabile/mirabile2/kelliegram.html>).

\$5,500**£3,235**



DB 02005.



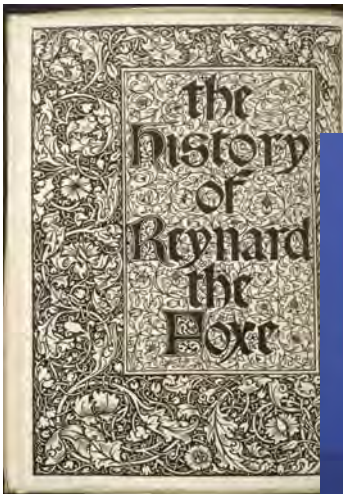
Rip Van Kelliegram

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

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

\$7,500

£4,410



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

£4,700



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

£3,235



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**£3,530**

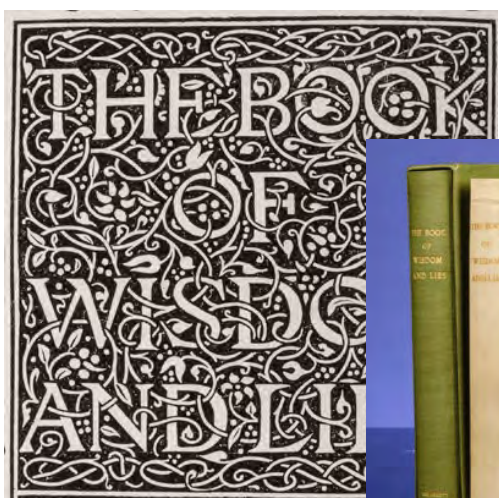
DB 02687.



With Four Full-Page Illustrations Designed by Burne-Jones

[KELMSCOTT PRESS]. MORRIS, William. *The Well at the World's End*. [Hammersmith: Kelmscott Press, 1896]. One of 350 paper copies. Large quarto. Printed in red and black in Chaucer type. Four wood-engraved illustrations designed by Burne-Jones. Full yapp-edged limp vellum, lettered in gilt on spine. Original pale green silk ties. A fine copy.

In the spring of 1893 Morris decided to allow Arthur J. Gaskin to illustrate *The Well...* Dissatisfied with Gaskin's illustrations, Morris turned instead to Sir Edward Burne-Jones, whose designs were engraved as usual by W.H. Hooper. The text was set from the Longmans edition, which was being printed from the author's manuscript at the Chiswick Press. (See Peterson.) Clark Library, Kelmscott and Doves, pp. 45-46. Peterson A39. Ransom, Private Presses, p. 329, no. 39. Sparling 39. Tomkinson, p. 117, no. 39.

\$12,500**£7,350**

DB 02430.

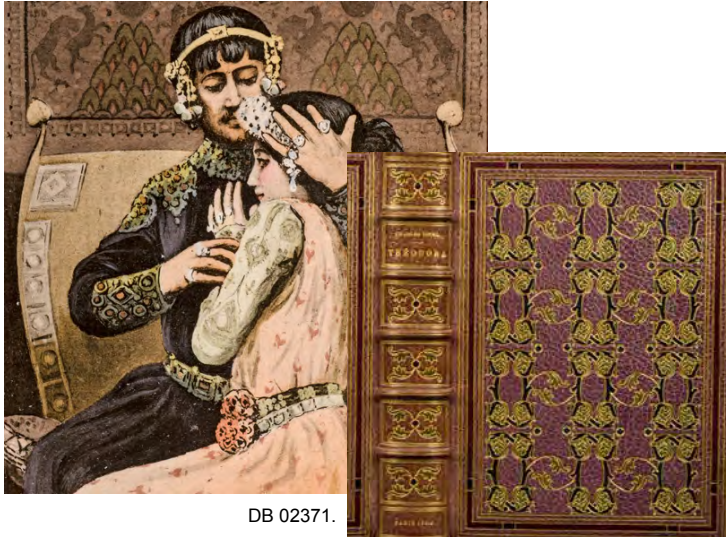


"There is no Book More Popular Among the Georgians than *The Book of Wisdom and Lies*"

[KELMSCOTT PRESS]. [ORBELIANI, Sul Khan-Saba]. *The Book of Wisdom and Lies*. [London: Sold by Bernard Quaritch, 1894]. Limited to 250 paper copies printed by William Morris. Octavo. Woodcut title within an elaborate woodcut border, first page of text within a similar border, numerous woodcut initials, woodcut printer's device. Printed in red and black in Golden type. Full limp vellum with green silk ties. **A fine copy.** Housed in a gray cloth slipcase.

A collection of traditional Georgian stories. The date when 'The Book of Wisdom & Lies' was finished is not known, but it seems to be subsequent to Orbeliani's travels, since we find in the stories references to Rome, France, Constantinople..." (Introduction).

\$5,500**£3,235**

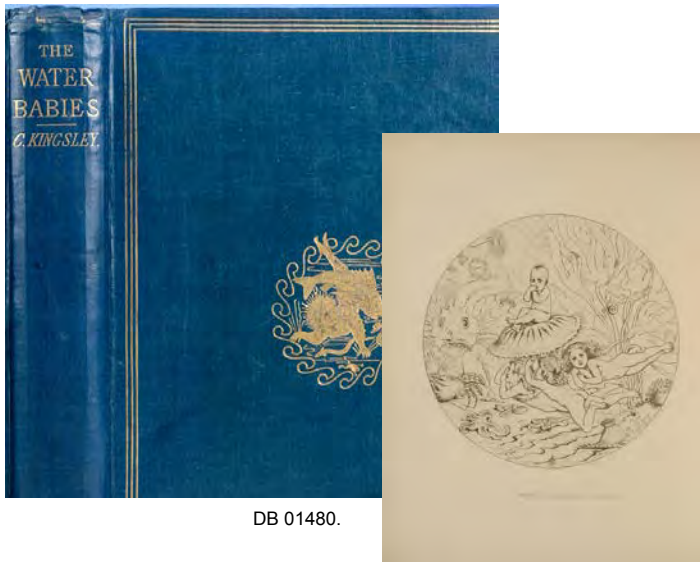


DB 02371.

**A Magnificent Production
In a Magnificent Art Nouveau Binding**

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

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

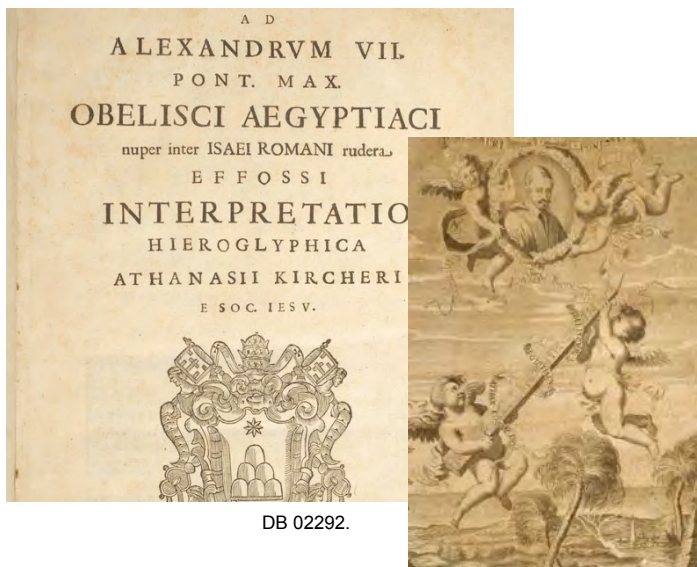
\$4,000**£2,350**

DB 01480.

**The Oddest Fairy Tale
That There Has Ever Been...**

KINGSLEY, Charles. *The Water-Babies: A Fairy Tale for a Land-Baby.* With two illustrations by J. Noel Paton, R.S.A. London & Cambridge, 1863. First edition, first issue. Small square octavo. With the 'L'Évoi' leaf inserted after the dedication. Inserted frontispiece and full-page illustration. Original dark green fine-grain cloth. Hinges just starting, top of spine with two very small splits. Otherwise a superlative copy, the gilt bright and fresh, of this very scarce children's classic. Housed in a fleece-lined green cloth clamshell case.

This, **the rare first issue of the first edition**, contains a leaf bearing a poem, *L'Envoi*. Kingsley had second thoughts about this while the book was being printed, and he had the leaf removed, but not before a few hundred copies of the book had already been sold.

\$4,500**£2,650**

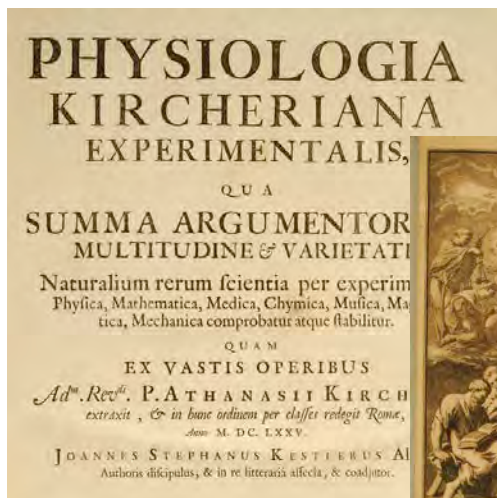
DB 02292.

**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. Contemporary full calf. Expertly rebaked and recorned to style. Engraved title page washed. Internally quite clean. Withal, a fine copy.

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

\$8,500**£5,000**



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 woodcut bookplate of Dr. Maurice Villaret, esteemed therapeutic hydrologist, climatologist, and collector of medical and scientific texts. **A wonderful copy.**

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

\$15,000**£8,825**

DB 02840.



**Lusty Stories
With Eighty-Five Hand-Colored Engravings
From the Original Plates By Eisen**

LA FONTAINE, [Jean de]. *Tales and Novels in Verse of J. De La Fontaine...* Paris: J. Lemonnier, 1884. Third edition in English thus, all rare, originally issued in 1877, and a Large Paper Copy. Two octavo volumes. Eighty-five hand-colored stipple and line engravings. Printed by Charles Hérisssey, Evreux. Bound by Bayntun of Bath for Brentano's of New York in early twentieth century full blue crushed morocco. A fine copy.

A fine reprint of the first edition in English of Charles-Dominique-Joseph Eisen's (1720-1778) richly illustrated edition of La Fontaine's *Contes et nouvelles en vers* (1762).

\$2,250**£1,325**

DB 02174.



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

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

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

\$3,500**£2,060**



DB 01951.



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

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

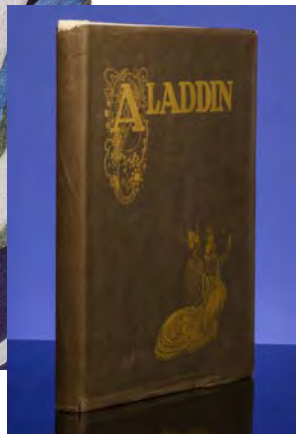
The signed limited edition **contains one extra colored plate that is not found in the trade edition** - the frontispiece.

\$3,800

£2,235



DB 02503.



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

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

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

\$7,500

£4,410



DB 02769.

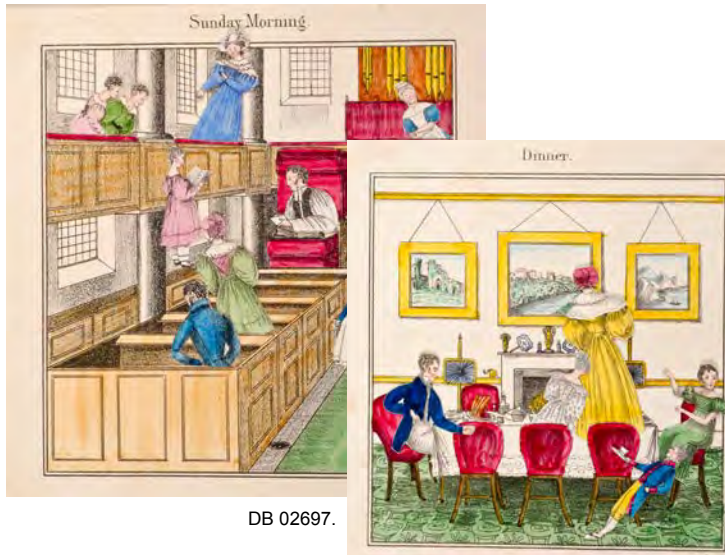
**The Earliest Obtainable "King Arthur"
in Original Boards**

MALORY, Thomas. *The History of the Renowned Prince Arthur, King of Britain...* London: Printed for Walker and Edwards..., 1816. Seventh edition of the English epic, preceded only by the editions of 1485, 1498, 1529, 1557, 1578, and 1634, all but the last virtually unobtainable. Two twentyfourmo volumes. Complete with half-titles. Each volume with engraved frontispiece and added engraved title. Publisher's tan printed paper over boards, uncut and largely unopened, rebacked with original spine laid down. Frontispieces and engraved titles lightly foxed. A wonderful copy, remarkably preserved in its original extremely fragile binding. Housed together in a quarter black morocco over gray cloth clamshell case.

Copies of this edition in the original printed boards are truly rare, as nearly all were rebound in leather.

\$4,500

£2,650



DB 02697.

**One of the Rarest Of All Moveable Books
"Could Keep Even The Most Restless Child
Happy For Hours"**

[MOVEABLE BOOK]. *The Paignion...* London: F.C. Westley, n.d. [1830 or 1836]. First edition. Sixteenmo. Twelve hand-colored lithographed scene plates with slots to insert fifty-nine present (of sixty-five issued) moveable paper human figures. Publisher's tan diapered cloth with red ribbon ties. Lacks pink and white case as issued. **A fresh and fine copy with crisp and firm figures, and thus something of a miracle.**

OCLC records only two copies in institutional holdings worldwide, at Princeton and Oxford. The copy at Princeton has only 52 of 65 figures and lacks the ribbon ties. The copy at Oxford is the only complete copy to have survived; the figures are tiny and very delicate things, easily torn or lost.

\$4,000

£2,350

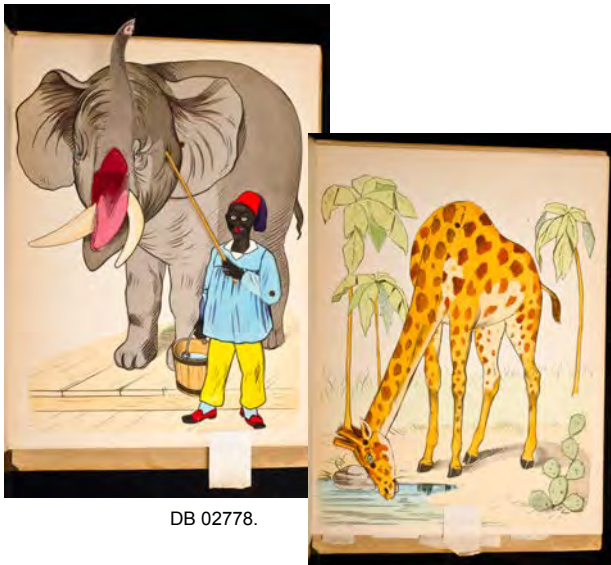
Rare Meggendorfer Title in Remarkable Condition

[MOVEABLE BOOK]. MEGGENDORFER, Lothar. *Zum Zeitvertreib. [Always Jolly].* [Munich]: Verlag von Braun & Schneider, n.d. [c. 1890]. Fifth edition of Always Jolly, rare in any edition, rarer still complete and fully functional. Folio. Eight hand-finished, chromolithographed plates, each with a movable tab, all in working order. Captions to each scene. Original color pictorial boards with original cloth backstrip. Two scenes with limited range of motion. Rivet oxidation offsets. An excellent copy of a Meggendorfer title only seen at auction once within the last thirty-five years.

The most elaborate and ingenious movables ever produced were those of Lothar Meggendorfer made during the 1880s and 1890s. That any have survived is noteworthy; with near complete movement is remarkable. That this copy has endured with its backstrip cloth wholly intact and untouched, is quite astonishing.

\$3,750

£2,200



DB 02778.

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

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

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

\$4,500

£2,650



DB 02231.



DB 02750.



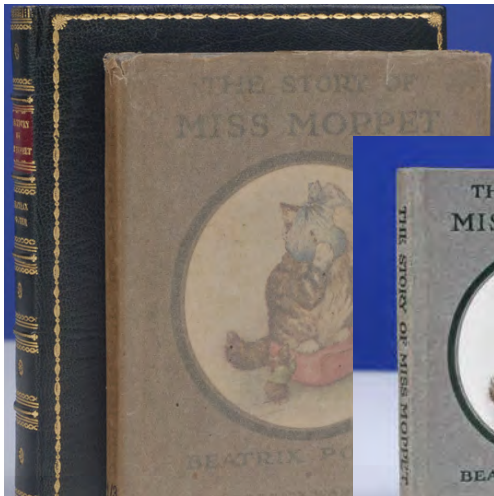
"The Knave of Hearts"

[PARRISH, Maxfield, illustrator]. SAUNDERS, Louise. *The Knave of Hearts...* New York: Charles Scribner's Sons, 1925. First edition. Large quarto. Color frontispiece, thirteen full-page color illustrations, nine colored text illustrations and small circular Scribners logo/tailpiece at end. Original black cloth. Two small tape residue marks and two thin scratches on front cover. Otherwise a very good copy.

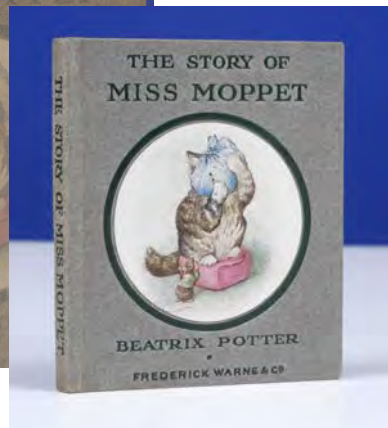
"Not until 1920 did [Parrish] agree to illustrate what was to become one of the most valuable children's books ever published, Louise Saunders's *Knave of Hearts...* Parrish relished working three years on the twenty-six paintings for *Knave of Hearts...* *Knave of Hearts*, published in October 1925, was printed in rich colors on heavy coated paper. The illustrations were the highest quality reproductions that could be printed" (Alma Gilbert, *Maxfield Parrish: The Masterworks*, pp. 49-52).

\$2,750

£1,620



DB 00675.



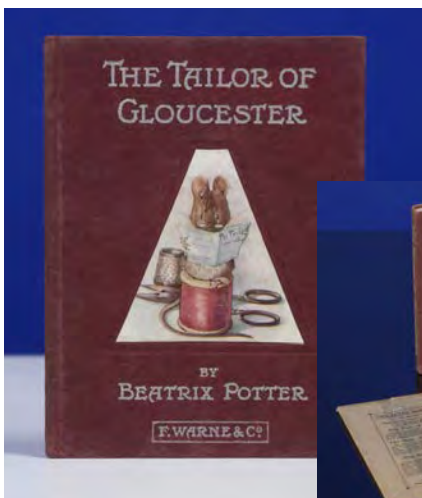
The First Book Form Edition of "The Story of Miss Moppet," in the Original Printed Glassine Dust Jacket

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

£4,590



DB 00665.



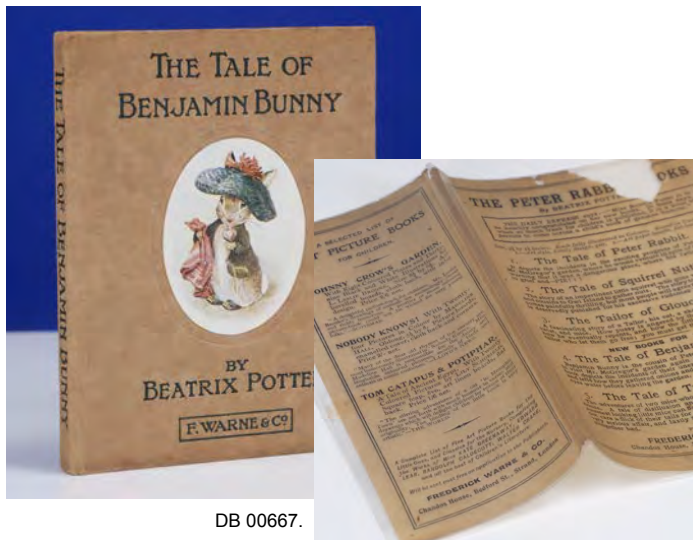
First Published Edition of "The Tailor of Gloucester" Rare Original Printed Glassine Dust Jacket

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 for this title that we have ever seen. Quinby 4.

\$16,500

£9,700



DB 00667.

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

POTTER, Beatrix. *The Tale of Benjamin Bunny.* London: Frederick Warne and Co., 1904. First edition. Twelvemo. Color frontispiece and twenty-six color plates. Original tan boards. Color pictorial label on front cover. Correct color pictorial endpapers (Quinby Plate II). Minimal darkening to board edges. Otherwise a near fine copy.

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

\$7,500**£4,410**

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



DB 00733.

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**£5,590**

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

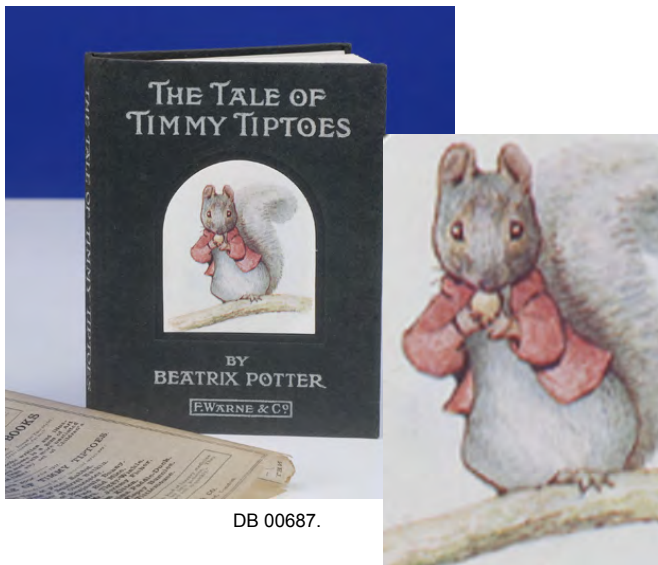


DB 02419.

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

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

\$4,500**£2,650**



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 in a 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

£3,410



DB 00668.

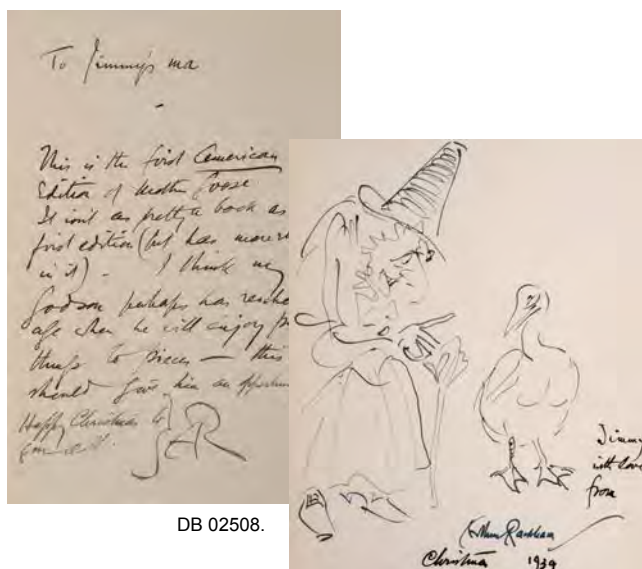
**Of Mice and Misdemeanors
First Edition in the Original Deluxe Cloth
Binding and Plain Glassine Dust Jacket**

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

£3,410

**"Far More Desirable" Than the English Edition
With An Original Drawing and ALs by the Artist**



DB 02508.

RACKHAM, Arthur. *Mother Goose...* New York: The Century Co., 1913. First American Trade edition, with a full-page original pen and ink drawing signed and dated by Rackham, and a poignant one-page Rackham ALs referring to this copy. Octavo. Twelve color plates, color title page, sixty-seven black and white drawings. Publisher's full black cloth. Later 1920 dust jacket. A wonderful and highly desirable copy.

The original drawing is inscribed and dated Christmas 1939. The ALs reads: "To Jimmy's ma / This is the first American edition of Mother Goose. It isn't as pretty a book as our first edition (but has more rhymes in it) - I think my Godson perhaps has reached the age when he will enjoy pulling things to pieces - this book should give him an opportunity. Happy Christmas to you all AR."

\$5,500

£3,235



DB 00581.



**Extremely Scarce 1912 Deluxe Edition
One of Only Fifty Copies**

[RACKHAM, Arthur, illustrator]. BARRIE, J.M. *Peter Pan in Kensington Gardens*. From *The Little White Bird* by J.M. Barrie... London: Hodder & Stoughton, [n.d., 1912]. Deluxe edition, one of fifty (?) copies. Large quarto. Fifty mounted color plates. **Finely bound by Zaehnsdorf in full red morocco pictorially stamped and lettered in gilt to match the original 1906 cover design.** An excellent copy.

A reprint of the 1906 edition with a new color frontispiece and an additional seven full-page black and white drawings. The additional drawings add a new depth to Rackham's already esteemed portrayal of Barrie's classic tale. The new frontispiece of Peter Pan, as a little boy in a nightgown, replaced the "Fairies of the Serpentine," the eighth color plate in the 1906 edition.

\$3,800**£2,235**

Limited to 105 Copies Signed by the Author



DB 01093.



[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.

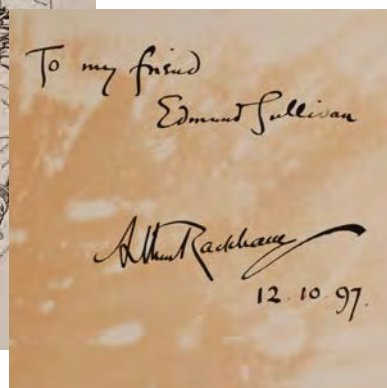
The text, with the same illustrations by Rackham, also appeared in *Good Housekeeping* beginning in May 1925. No limited English edition was issued, and this title/edition is the rarest of Rackham illustrated books.

\$6,500**£3,825**

**"The First Good Rackham"
Inscribed by Arthur Rackham to Fellow Artist
Edmund Sullivan**



DB 02528.



[RACKHAM, Arthur, illustrator]. FITZGERALD, S.J. Adair. *The Zankiwank & the Bletherwitch*... London: J. M. Dent & Co., 1896. First edition. Inscribed on the front free endpaper "To my friend / Edmund Sullivan / Arthur Rackham / 12 10 97." Small octavo. Seventeen full-page and twenty-four black and white text illustrations. Original dark green cloth. Some minor discoloration to endpapers. A near fine copy of Rackham's first book with "fantastic" creatures.

Rackham and Sullivan were close friends. Rackham lent Sullivan £50 in 1900 and eighteen months later, despite Sullivan only repaying four guineas, Rackham, a member of the Royal Watercolour Society, recommended that Sullivan be elected to the association as well.

\$4,500**£2,650**



DB 02678.



In the Scarce Dust Jacket and Box

[RACKHAM, Arthur. illustrator]. GRIMM, Jakob and Wilhelm. *The Fairy Tales of the Brothers Grimm...* New York: Doubleday, Page & Co., 1909. First American and best trade edition. Octavo. Forty tipped-in color plates with captioned tissue guards, forty-five drawings in black and white. Quarter suede over cork-patterned boards. Miniscule rubbing to the lower corners. Original owner's neat inscription to front free endpaper. In the exceptionally scarce publisher's original plain dust jacket (complete but with neat tape repair on lower spine fold) and the original white cardboard box (also with a few small neat tape repairs).

A remarkably fine copy - the first we have ever seen in the original dust jacket and box.

\$2,850

£1,675

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

[RACKHAM, Arthur, illustrator]. GRIMM, Jakob and Wilhelm. *Little Brother & Little Sister.* London: [1917]. Edition de Luxe. Limited to 525 numbered copies, signed by the artist. Quarto. Thirteen color plates. With a duplicate signed plate in the original printed envelope as issued. 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..." (Gettings. Arthur Rackham, pp. 116-117). Lattimore and Haskell, p. 46. Riall, p. 129.

\$3,750

£2,200

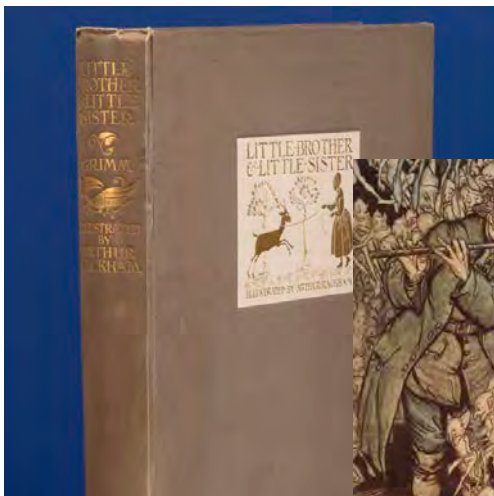
Arthur Rackham Awakens Sleepy Hollow

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *The Legend of Sleepy Hollow...* London: George G. Harrap & Co., [1928]. Limited to 250 numbered copies for England and 125 copies for the United States, signed by Arthur Rackham. Quarto. Eight color plates and thirty drawings in black and white. Publisher's vellum boards gilt lettered and ornamented. A very fine copy, partially uncut. Housed in the original publishers cardboard box with matching limitation number.

By 1928, the traditional Rackham book - freely and lavishly illustrated, and lushly produced - was, culturally no longer in fashion nor financially feasible. Publisher George Harrap stepped in and published a new kind of Rackham book. But if the volumes were not as spectacular as in the past, the artwork was no less impressive. Latimore and Haskell, pp. 63-64. Riall, pp. 164-165.

\$3,500

£2,060



DB 01985.



DB 02733.





DB 02842.



"The First Book Illustrated Wholly by Rackham To be Issued in a Limited Edition" (Riall).

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *Rip Van Winkle*. London: William Heinemann, 1905. Deluxe Edition, one of 250 numbered copies signed by Arthur Rackham. Quarto. Color frontispiece and fifty color plates. Original gilt pictorial vellum. Lacks ribbon ties, otherwise a very fine copy. Housed within a blue cloth slipcase.

Around 1904... Ernest Brown & Phillips commissioned 50 color illustrations to *Rip Van Winkle*, and purchased the originals and all rights for 300 guineas. The publishing rights were then resold... to Heinemann, before the illustrations were exhibited at Brown and Phillips' Leicester Galleries... Most of the Rip drawings were sold at the exhibition, and by October they had all found purchasers. Latimore and Haskell p. 26. Riall p. 69. Gettings p. 176. Hamilton pp. 68. Hudson pp. 57, 167. Hudson, p. 180 (Rackham bookplate).

\$7,500**£4,410**

With An Original Pen & Ink Drawing By Rackham

[RACKHAM, Arthur, illustrator]. RUSKIN, John. *The King of the Golden River*. London: [1932]. One of 570 copies signed by Arthur Rackham, this being an out of sequence Presentation Copy (so inked by Rackham, who has crossed-out the original copy number) with a contemporary signed and dated (1932) original pen and ink drawing by Arthur Rackham on the limitation page. Octavo. Four color plates. Original limp vellum. A near fine, partially unopened copy. Housed in the publisher's original slipcase (lightly soiled) with copy number effaced by Rackham.

The drawing depicts The King of the Golden River smiling at Gluck who is holding a fishing net. Latimore and Haskell, p. 67. Riall, p. 176.

\$3,500**£2,060**

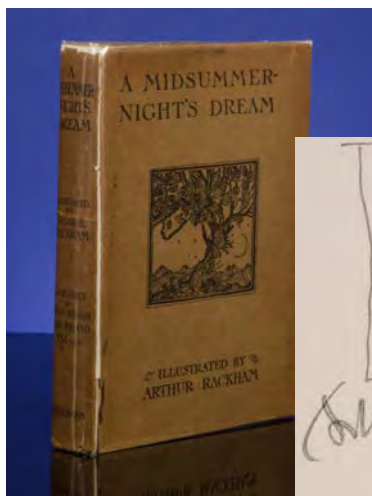
**Eleanor Farjeon's Copy
With An Original Sketch of 'Bottom'
By Arthur Rackham**

[RACKHAM, Arthur, illustrator]. SHAKESPEARE, William. *A Midsummer Night's Dream*. London / New York: William Heinemann / Doubleday, Page & Co., 1908. First U.K. trade edition. Quarto. Forty color plates with captioned tissue guards tipped onto heavy stock. Thirty black and white drawings. Publisher's gilt-stamped tan cloth. Original dust jacket, clean split neatly repaired at top joint.

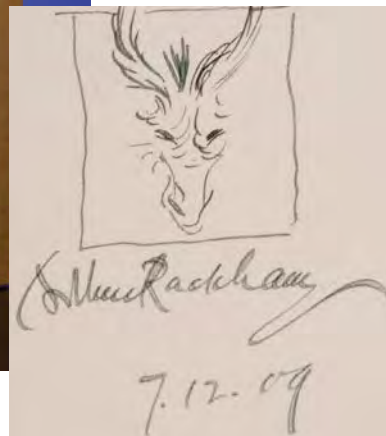
With an undated inscription by Eleanor Farjeon. Farjeon is perhaps best known as the writer of the children's hymn, *Morning Has Broken* (1931). **With a small signed and dated original pen & ink sketch of Bottom by Rackham on half-title.** A near fine and very desirable copy. Riall, p. 8. Latimore and Haskell, p. 32.

\$3,250**£1,910**

DB 02500.



DB 02511.





DB 02732.

A Fine Copy, in the Original Dust Jacket

[RACKHAM, Arthur, illustrator]. SHAKESPEARE, William. *The Tempest...* London: William Heinemann Ltd. [and] New York: Doubleday, Page & Company, [1926]. Edition de Luxe. Limited to 520 copies, numbered and signed by the artist. Large quarto. Twenty-one mounted color plates and twenty-five drawings in black and white. Original quarter vellum over cream-colored vellum-style boards. An exceptionally fine copy. Partially uncut. In the original cream-colored pictorial dust jacket printed in red. Jacket spine very slightly darkened. Housed in the original (repaired) cardboard slipcase. Certainly one of the best copies that we have ever seen.

"There is an extra coloured plate in this edition that is not in the trade edition, this is the frontispiece titled 'Sea-nymphs hourly ring his knell: [Burthen. Ding-dong. Ariel. Hark! now I hear them,—Ding-dong, bell]'" (Riall). Latimore and Haskell, pp. 61-62. Riall, p. 161.

\$2,850

£1,675

One of 500 Copies Signed by Arthur Rackham



DB 02841.

[RACKHAM, Arthur, illustrator]. STEEL, Flora Annie. *English Fairy Tales...* London: Macmillan & Co., 1918. Edition de Luxe. Limited to 500 numbered copies, signed by the artist. Large quarto. Sixteen color plates mounted on textured white paper, with captioned tissue guards, and forty-one drawings in black and white. Original vellum over boards pictorially stamped and lettered in gilt on front cover and spine. Some soiling to spine, otherwise a fine copy.

"Rackham's books for the English market in the early post-war years included Flora Annie Steel's *English Fairy Tales Retold* (1918), with its 57 illustrations..." (Hamilton, p. 128). Latimore and Haskell, p. 48. Riall, p. 132.

\$3,500

£2,060

**One Of The Most Difficult To Find
Of All The Signed Limited Rackham's
An Immaculate Copy**



DB 02839.

[RACKHAM, Arthur, illustrator]. MOORE, Clement C. *The Night Before Christmas.* London: George G. Harrap & Co., 1931. Deluxe edition, limited to 275 numbered copies for England signed by Arthur Rackham, of a total edition of 550 copies. Octavo. Four color plates and seventeen black and white drawings. Publisher's full limp vellum, gilt decorated. An immaculate copy. Housed in the publisher's matching numbered slipcase.

"The style of work for a series of poems published by Harrap and Sons in the early thirties returned unashamedly to the early style. These books were *The Night Before Christmas* (1931), *The King Of The Golden River* (1932), *Goblin Market* (1933) and *The Pied Piper of Hamelin* (1934). (Gettings, p. 161). Latimore and Haskell, p. 66. Riall p. 174.

\$3,500

£2,060



DB 02420.



**The Deluxe Edition - Signed By Arthur Rackham
Do Not Read Alone In Bed**

[RACKHAM, Arthur, illustrator]. POE, Edgar Allan. *Tales of Mystery and Imagination*. London: George G. Harrap & Co., [1935]. Limited to 450 copies for sale, signed by the artist. Quarto. Twelve mounted color plates, seventeen full page line drawings. Publisher's vellum boards. Very slight discoloration to board edges, small closed edge-tear on rear endpaper, otherwise a near fine copy. Housed in a yellow buckram slipcase.

According to Rackham, the illustrations he provided for Poe's *Tales of Mystery and Imagination*, frightened even him. "The best plates are... indicative of a grandeur and vision one might not so far have perceived in Rackham... Perhaps not a book or set of illustrations for a night's reading in bed, alone" (Gettings, *Arthur Rackham*, pp. 163-164). Latimore and Haskell, pp. 72-73. Riall, p. 189.

\$3,750**£2,200**

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

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

A book of incredible scarcity in the original parts with only one copy seen at auction within the last fifty-three years, in 1960. This copy was stashed in the 1930s and forgotten in the vault of a bookselling firm until recently. Abbey, Life 342. Tooley 392. Sabin 67602. Howes R21. Cf. Prideaux, p. 348 (book edition).

\$22,500**£13,235**

The Scarce Second and Best Edition

REINHARDT, J[ohann Christian]. *A Collection of Swiss Costumes in Miniature...* London: Printed for James Goodwin by W. Lewis, n.d. [1825]. The scarce second edition, originally published in 1822 in an inferior production. Quarto. Thirty aquatint costume plates delicately hand-colored in gouache and watercolor, with interleaves, including frontispiece. Plates watermarked "J. Whatman Turkey Mill 1825." Accompanied by descriptive text in French and English. Lacks additional title in French as called for by Colas. The list of plates notes only twenty-five plates yet all thirty are present. Later bound by Sangorski & Sutcliffe in full crimson crushed morocco. A wonderful copy.

No copies of either edition have come to auction within the last thirty-seven years. Colas 2531. Cf. Lipperheide 907 (1st edition).

\$4,500**£2,650**

DB 02379.



DB 02784.





DB 02100.



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

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

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**£2,650**

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

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

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

\$3,250**£1,910**

**The Most Attractive Copy In Years
Complete With Dedication Text
and Subscriber's List**

[ROWLANDSON, Thomas]. *Hungarian & Highland Broad Sword...* designed and etched by T. Rowlandson... London: Published... by H. Angelo, February 12, 1799. First edition. Oblong folio. Hand colored aquatint title-page and twenty-three hand colored aquatint plates. Plates watermarked "J. Whatman, 1794." Bound Rivière & Son for H. Sotheran in full dark red crushed morocco. Original plain drab blue wrappers preserved. **A clean, bright, and fine copy of this rare volume scarcely found in such condition.**

"Valuable as a record of the military life and costume of the time" (Prideaux). Grolier/Rowlandson 10. Tooley 414. Colas, 2587. Hiler, p. 762. Martin Hardie, pp. 164-165 and 315. Falk, p.212. Prideaux, p. 225.

\$7,500**£4,410**

DB 02333.



DB 02618.



DB 02763.

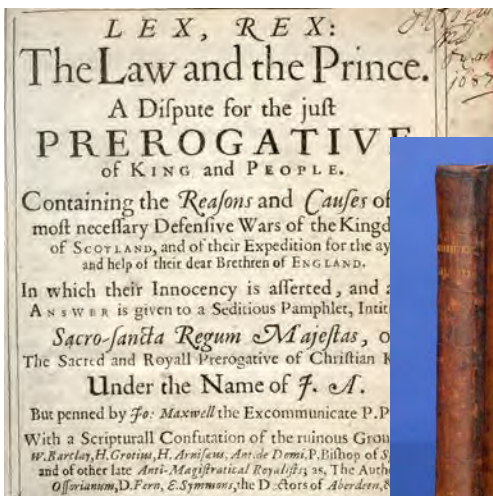
The Three Tours of Doctor Syntax

[**ROWLANDSON, Thomas, illustrator**]. [**COMBE, William**]. *The Tour of Doctor Syntax, in Search of the Picturesque...* [Together with:] *The Second Tour of Doctor Syntax, in Search of Consolation...* [And:] *The Third Tour of Doctor Syntax, in Search of a Wife...* London: Published at R. Ackermann's Repository of Arts, 1811; 1820; [1821]. First edition, mixed issue; First edition, second issue; First edition. Three octavo volumes. Uniformly bound ca. 1920 by Riviére & Son in dark red morocco. **A really nice set with bright impressions of the color plates.**

Combe's first Dr. Syntax book and its successors, satirize the many 18th- and early 19th-century writers whose 'Tours,' 'Travels,' and 'Journeys' were vehicles for sententious moralizing, uninspired raptures, and sentimental accounts of amorous adventures. *Abbey, Life*, 266 and 267. Tooley 427, 428, and 429.

\$3,500

£2,060



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 to be sold at his house upon Addle-hill, near Baynards-Castle, Octob. 7. 1644. First edition, complete. Quarto. Full late eighteenth century calf. Sprinkled edges. Margins trimmed to side notes with mild intrusion at a few leaves. Joints neatly, near invisibly repaired. Headcap restored A very good copy of a book rarely found in collectable condition, if found at all.

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

\$8,500

£5,000



DB 02639.

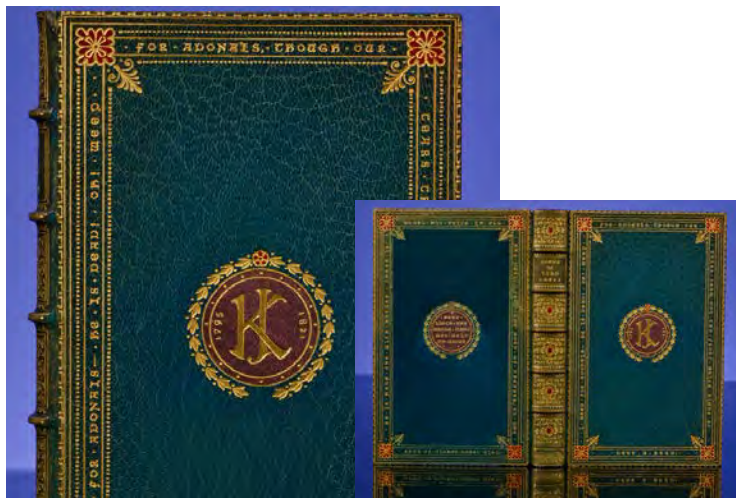
In the Original Boards

SAMS, William. *A Tour Through Paris.* London: William Sams, 1824. First edition. Oblong folio. Hand-colored engraved title-page and twenty-one hand-colored aquatint plates with accompanying unpaginated text to each. Plates watermarked 1824. Original printed boards with vignette reproducing that on title-page but uncolored, red roan spine and corners. Some light smudging and spots to plate margins. Later green cloth dust jacket with gilt lettering. **A wonderful copy.**

Published by printer-bookseller William Sams, of whom little is known, these beautifully designed and aquatinted prints of brilliant hue and warm saturation depict lively and diverse Parisian street scenes and interiors. *Abbey, Travel*, 113. *Colas*, 2898. *Lipperheide*, 1187. Tooley, 443

\$6,500

£3,825



DB 02525.

**The Greatest Poet of the 19th Century
Bound by One of the Greatest English Binderies**

[SANGORSKI & SUTCLIFFE, binders]. KEATS, John. *The Poetical Works...* London: Edward Moxon, 1851. A New Edition, originally published by Moxon in 1846. Octavo. Richly bound in early 20th century teal blue morocco by Sangorski & Sutcliffe. On the upper board featuring Keats' entwined initials, on the lower board tooled with the lines from Keats' gravestone. There is some very minor rubbing to the joints, otherwise a near fine copy. Housed in a custom made three-quarter blue morocco clamshell case.

"Keats [1795-1821] has always been regarded as one of the principal figures in the Romantic movement, and his stature as a poet has grown steadily through all changes in fashion..." (Oxford Companion to English Literature). Includes Keats's masterpieces, *Endymion*, *Lamia*, *Isabella...*, *The Eve of St. Agnes*, *Ode on a Grecian Urn*, and *Hyperion*. MacGillivray B27.

\$5,000

£2,940

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



DB 02835.

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

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

\$8,500

£5,000

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



DB 01840.

[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 rebacked 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

£4,410



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.

\$9,500

£5,590



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

£1,030

"The Ideal Child is the Legacy Left Us By This Remarkable Artist"

First Issue, In the Scarce First Issue Box



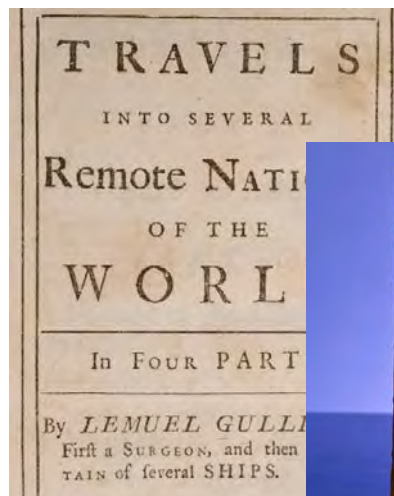
DB 02757.

[SMITH, Jessie Willcox, illustrator]. *The Jessie Willcox Smith Mother Goose...* New York: Dodd, Mead & Company, [1914]. First edition, first issue. Oblong quarto. Twelve full-page color plates, five full-page monotone plates, and numerous line drawings throughout the text. Original black cloth. **A very fine copy in the original first-issue pictorial box** (with "Net \$2.50") with the original glassine (fragmented) wrapper. **This is the first time that we have seen a first issue in the original pictorial box (neatly repaired at corners); it has become a vanishingly scarce occasion when both are found together.**

"The ideal child is the legacy left us by this remarkable artist" (Michael S. Schnessel, *Jessie Wilcox Smith*). Nudelman, pp, 38- 39

\$2,500

£1,470



DB 02800.

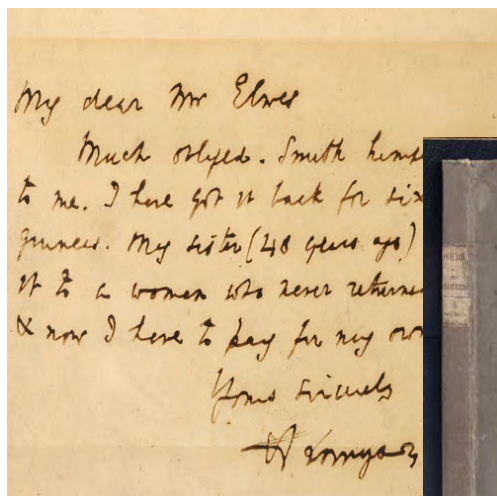
**First "AA" Edition - In A-1 Condition**

[SWIFT, Jonathan]. *Travels into Several Remote Nations of the World...* London: Printed for Benj. Motte, 1726. First (Teerrick's AA) edition. Four parts in two octavo volumes. Engraved frontispiece portrait of Gulliver in the second state; five engraved maps, and an engraved plate of symbols in Part III. Contemporary calf paneled in blind. Spines expertly and almost invisibly restored. An unusually clean, attractive, and excellent copy.

"*Gulliver's Travels*, to use the popular title, is one of the greatest satires in the English language—or any language, for that matter. It was an immediate success, which accounts in part for its bibliographical complexity, and has been hailed as a book that "would last as long as the language, because it described the vices of man in all nations" (D.N.B.). Teerink 290. Grolier, *100 English* 42. Hubbard, pp. 15-17. *PMM*185. Rothschild 2104.

\$23,500**£13,825**

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



DB 00387.

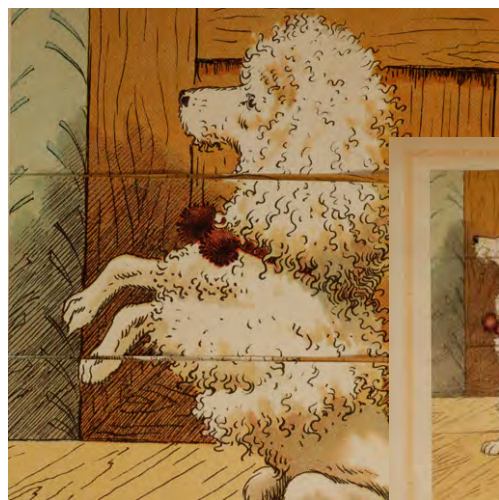


[TENNYSON, Alfred, Lord, Charles Tennyson, and Frederick Tennyson]. *Poems, by Two Brothers.* London: Printed for W. Simpkin and R. Marshall, Stationers'-Hall-Court; and J. and J. Jackson, Louth, 1827. First edition, first issue. Small octavo. Uncut, in the original drab boards with the original printed paper spine label. Expertly and almost invisibly rebacked. With the leather bookplate of Jerome Kern. **A spectacular copy.** Chemised in a green morocco pull-off case. Laid in is an ALS from Lord Tennyson. With the original stamped envelope addressed in Tennyson's hand.

This copy was Lot 1281 in the Jerome Kern sale at The Anderson Galleries, New York, January 1929, where it brought \$475.

\$6,500**£3,825**

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



DB 02109.



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

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

\$4,500**£2,650**



DB 02645.



Don't Cry For Me Argentina & Uruguay You Were One of Only Fifty Large Paper Copies

VIDAL, E[meric] E[ssex]. *Picturesque Illustrations of Buenos Ayres and Monte Video...* London: Published by R. Ackermann..., 1820. First edition. One of fifty large paper copies. Atlas quarto. Twenty-four very fine hand-colored aquatint plates, four are double-page and folding. Text and plates watermarked 1818 and 1820. Publisher's green morocco-grain cloth. Very slight wear to upper joint, inner hinges strengthened. Housed in a green cardboard slipcase. **A wonderful copy.**

"Not an uncommon book, but owing to the importance of its subject and the fact of its being the only notable colour plate book in English dealing with the Argentine, it always commands a high price" (Tooley). The green cloth of this copy is a variant. Abbey, *Travel*, 698. Colas 3000. Hiler, p. 878. Martin Hardie, pp. 107 and 312. Prideaux, pp. 355 and 375. Sabin 99460. Tooley 495.

\$22,500**£13,235**

Flying Fur, Caterwauling and Cats on the Bandstand



DB 02771.



WAIN, Louis. *Cats at Play.* London: Blackie and Son Limited, n.d. [1917]. First edition. Folio. Twelve pages with one to two captioned scenes in color, inner covers illustrated in black and white. Publisher's full color staple-bound pictorial wrappers. Oxidation at staples, light wear at edges and spine head, third gathering loose at two staples (of three). An excellent copy of a book that would normally have been destroyed by child.

A particularly difficult Wain title to find in any condition; here, in this condition, a miracle. We have never seen another copy of this book in over 45 years. Dale 34. Footnote: Not to be confused with another book of the same title [WAIN, Louis. RACKHAM, Arthur. SMITH, H. Officer. GLADWIN, May, et al. *Cats At Play.* London: John F. Shaw, n.d. [c. 1900-1904].

\$2,750**£1,620**

An Outstanding Copy With An Unrecorded Cat Drawing By Louis Wain



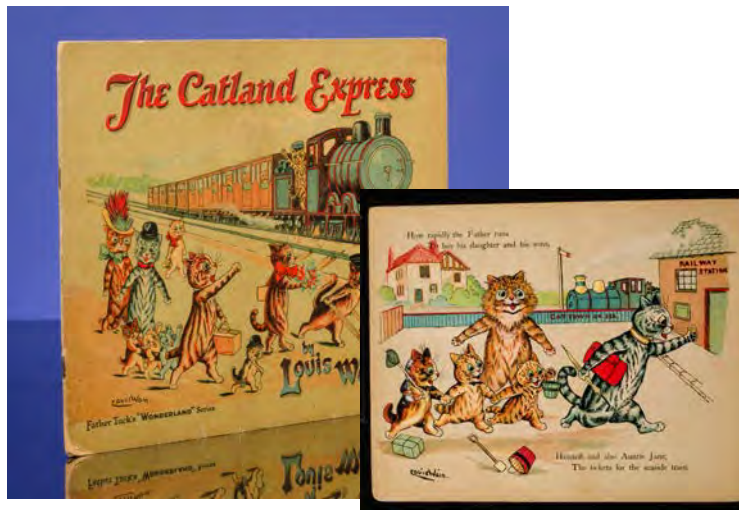
DB 02723.



[WAIN, Louis, illustrator]. *The Games Book for Boys and Girls...* London / New York: Ernest Nister / E. P. Dutton, 1876 (i.e. 1897). First edition (true date of publication taken from Bodleian Library pre-20 catalogue). Octavo. Full color frontispiece, and black and white text drawings throughout. **With an unrecorded text drawing by Louis Wain on page 59.** Publisher's original pictorial binding. Gilt on spine very slightly dull, but still a remarkably fine copy.

Only nine copies in institutional holdings worldwide. "From 1883, Wain began to draw cats as they had never been drawn before, cats in humorous guises, in human situations, but always beautifully handled... though he was sometimes forced to draw dogs before he became well-known!" (Houfe, *The Dictionary of British Book Illustrators and Caricaturists 1800-1914*). Not in Dale.

\$850**£500**

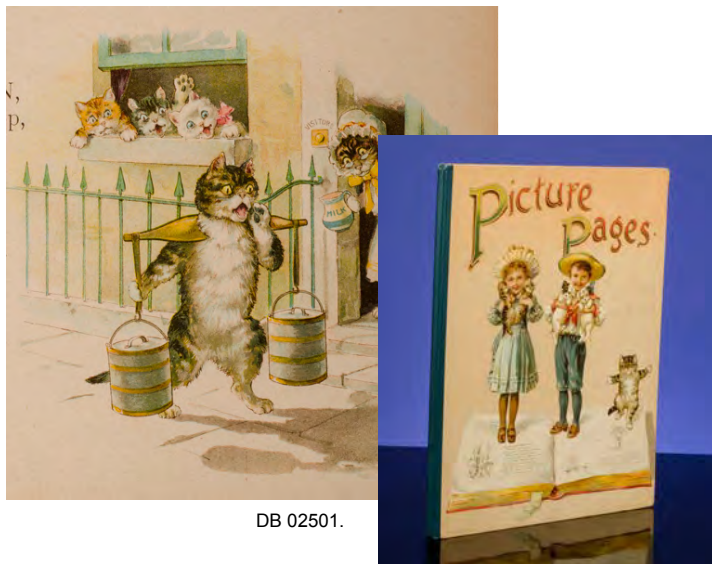


DB 02474.

All Aboard The Wain Train!

WAIN, Louis. *The Catland Express*. London: Raphael Tuck & Sons, Ltd., n.d. [c. 1910]. Father Tuck's "Wonderland" series no. 9252. Oblong quarto, including inside covers. Color illustrations to each page, including six full-color, the remainder in red and black. Pictorial color wrappers. An attractive copy of a rare Wain title, very scarce in untouched and mildly worn condition, as here.

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

\$1,750**£1,030**

DB 02501.

**With An Early Unrecorded Illustration
By Louis Wain**

[WAIN, Louis, illustrator]. [WEATHERLY, Fred E. and Clifton Bingham, text]. *Picture Pages For Little Folks of All Ages*. London / New York: Ernest Nister / E. P. Dutton, [1894]. First edition. Large quarto. Chromolithograph and black and white illustrations throughout. Printed in Bavaria. Quarter blue cloth over chromolithographed pictorial glazed boards. Neat gift inscription dated 1895. A stunning copy with only the slightest hint of wear at corners. Page 10 contains a chromolithograph ("Mr. Milkman") that while unsigned (see below) is clearly by Louis Wain at an early stage of his career and is thus far unrecorded. While others illustrated cats (and imitated Wain) no one's cats were quite like Wain's cats, who invariably possess an unmistakable, slightly insane gleam in their eyes.

"The Hogarth of cat life" (Punch). **Not in Dale.**

\$1,650**£970**

DB 02824.

**Strange-Looking Cats
Meet Strange-Looking Monsters**

WAIN, Louis. WOODHOUSE, S.C. (text). *Two Cats At Large...* With Verses by S.C. Woodhouse. London: George Routledge & Sons Ltd, n.d. [1910]. First edition. Quarto. Twenty-four verso-only leaves with twenty large full color illustrations by Louis Wain. Publisher's quarter red cloth over full color pictorial boards. A few small closed tears, boards a little soiled, and scuffed at edges. Otherwise a very good copy of this extremely scarce Wain title.

One of the more colorful Wain titles, very scarce, with OCLC recording only three copies in institutional holdings worldwide. "Two kittens, Albert and Tom, meet various strange-looking monsters on their travels, including the Gollifrog, the Grabberchox and the Salleyinouralleygator. There are some very strange-looking cats in this book as well" (Dale, p. 76). Dale 204.

\$1,750**£1,030**



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**£2,265**

DB 02782.

**First Edition
"The Only Colour Plate Book Prior to 1850
Devoted to Cricket"**

[WANOSTROCHT, Nicholas "Felix"]. [WATTS, George Frederick, illustrator]. *Felix on the Bat...* London: Baily Brothers, 1845. First edition. Small quarto. Frontispiece and six hand-colored lithographed plates, three black and white plates, eight black and white text illustrations. Publisher's original green cloth. Spine mildly sunned, a few marks, still a wonderful copy.

Only nine copies on institutional holdings worldwide. "The only colour plate book prior to 1850 devoted to cricket" (Abbey). Reprinted 1850, 1855, and 1962. Of particular note is the frontispiece, a visual pun on the title featuring Felix flying over a landscape while standing on the back of a bat with its wings spread. Abbey, *Life* 396. Cf. National Book League "Cricket" 108.

\$2,500**£1,470**

**The Evelina Rothchild Copy
In a Very Elegant Zaehnsdorf Exhibition Binding**



DB 02348.

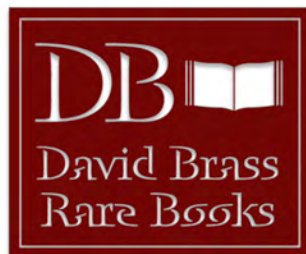
[ZAEHNSDORF, binders]. SHAKESPEARE, William. *Shakespeare's Sonnets.* Cambridge: University Press, 1897. Limited to 750 copies on English handmade paper. Octavo. Woodcut initials and ornamental design by Bertram Grosvenor Goodhue. Contemporary exhibition binding by Zaehnsdorf in full black crushed morocco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

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

\$4,500**£2,650**

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





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