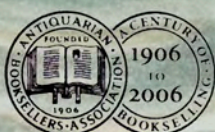


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- Robertson Davies -

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This catalogue was lovingly prepared by:

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

Front Cover Image: RALFE, James. *Naval Chronology of Great Britain*. London: Whitmore and Fenn, 1818. First edition, early issue, with plates watermarked 1819. Twelve original parts, 1818-1819. Sixty "genuine" hand-colored aquatint plates, including frontispiece, with original tissue guards. Original buff printed wrappers. A near fine set, excessively rare in the original parts. Housed in a blue cloth drop-back clamshell box.
DB 02379

£15,520

*“The moment you doubt whether you can fly,
you cease forever to be able to do it.”
Peter Pan, J.M. Barrie*



CHILDRENS and ILLUSTRATED BOOKS

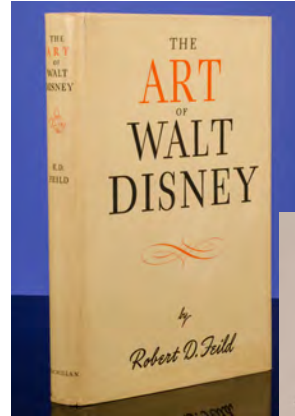
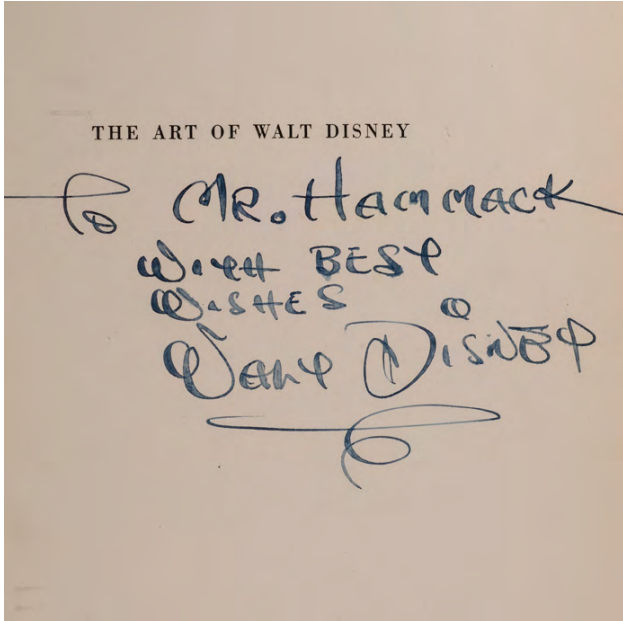
David Brass Rare Books, Inc.
P.O. Box 9029, Calabasas, California, 91372, USA

"It's A Small World..."
Inscribed by Walt Disney to Bobby Hammack

[DISNEY, Walt]. FIELD, Robert D. *The Art of Walt Disney*. New York: The Macmillan Company, 1942. First edition. Inscribed by Walt Disney on the half-title to Bobby Hammack. Large quarto. Monotone frontispiece portrait, eleven color plates and forty-eight monotone plates. Publisher's fawn linen over boards. A near fine copy with the pictorial bookplate of Edwin S. Hammack on front paste-down. Original cream dust jacket printed in red and black. On the song 'It's a Small World', conductor and arranger Bobby Hammack worked hard to find ways harmonically and orchestrally to distinctly identify a country or region. Some countries were easy. Other musical distinctions required more thought - particularly if they were to be perceived by the mostly untrained ears of fairgoers.

DB 03124.

\$5,500
 £3,795



Heaven Elf Us
A Very Fine First Edition In Fairyland

[DOYLE, Richard, illustrator]. ALLINGHAM, William. *In Fairyland...* London: Longmans, Green, Reader, & Dyer, 1870. First edition. Folio. Frontispiece and fifteen wood-engraved plates printed in color by Edmund Evans. Miscellaneous black and white line illustrations, including title-page. Original green morocco-grained cloth, gilt. Original pale yellow-coated end-papers. Occasional minor spotting, affecting preliminary leaves and verso of frontispiece only. Contemporary ink inscription on half-title. The mildest of rubbing to spine and corner extremities, the gilt on the front cover and spine bright and fresh. A bright and fine copy of this wonderful book, hardly ever seen in this condition. "William Allingham (1824-1889) was an Irish poet who became a friend of Leigh Hunt and was introduced to the Pre-Raphaelite Brotherhood by Coventry Patmore" (Osborne, vol. I, p. 50).

DB 03088.

\$4,000
 £2,760



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: "To J.E. Hodder-Williams / With all best wishes - / Edmund Dulac '11.". Large quarto. Mounted color frontispiece, and twenty-seven mounted color plates. Original vellum over boards. Silk ties lacking. Pale offsetting to free-endpapers. Notice for the Leicester Galleries November 1911 exhibition of the original watercolors loosely inserted. Quarter black morocco slipcase. A spectacular copy.

DB 02384.

\$16,500
£11,380

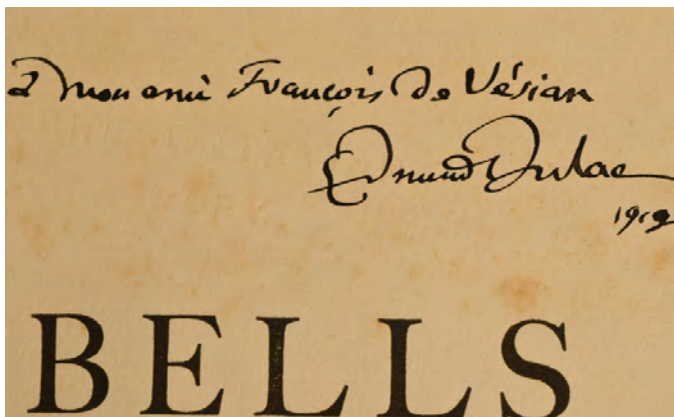


Inscribed by Edmund Dulac

[DULAC, Edmund, illustrator]. POE, Edgar Allan. *The Bells and Other Poems...* London: Hodder and Stoughton, n.d. [1912]. First trade edition. Large quarto. Twenty-eight mounted color plates. Ten black ink head-pieces and portrait of Poe on the title-page. Original grey-green cloth, gilt. Very light foxing to preliminary leaves, otherwise a fine copy. Dated inscription on title-page to Francois De Vésian, a doctor of medicine and a scholar. "Dulac's pictures for *The Bells* were more uniform in mood and style than groupings for almost any other book of his to this time. Although water colours, they are overstreaked with gilt and crayon to produce rich haunting effects. Deep shades of blue and a special deep pink-rust predominate throughout..." Hughey 29a.

DB 02810.

\$1,500
£1,035



**Almanack for 1889 Inscribed by Kate Greenaway
to her Close Friend and Confidante Lady Dorothy Nevill
With a Fine Watercolor Drawing on the Half-Title**

GREENAWAY, Kate. *Almanack for 1889*... London: George Routledge and Sons, [1888]. First edition. Presentation copy to Lady Dorothy Nevill with a fine original watercolor on half-title, signed with initials at lower left. Twentyfourmo. Color illustration throughout. Publishers tan cloth over boards pictorially stamped in gilt and blue. Some light staining/darkening to cloth otherwise a fine copy. Housed in a custom made quarter blue morocco over blue cloth boards clamshell case with watered blue silk lining. With the bookplate of Robert S. Pirie on inside of case.

DB 03709.

\$3,500
£2,410

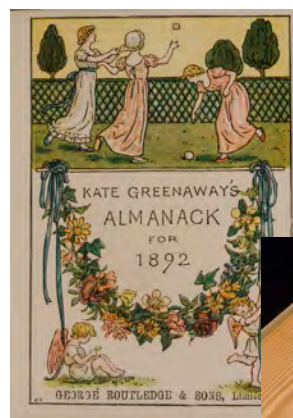


**Almanack for 1892 Inscribed by Kate Greenaway
to her Close Friend and Confidante Lady Dorothy Nevill
With a Fine Watercolor Drawing on the Half-Title**

GREENAWAY, Kate. *Kate Greenaway's Almanack for 1892*. London: George Routledge & Sons, [1891]. First edition. Presentation copy to Lady Dorothy Nevill with a very fine and detailed original watercolor on half-title. Twentyfourmo. Color illustration throughout. Publishers cream imitation morocco over boards pictorially stamped in gilt and green. A near fine copy, housed in a custom made quarter dark green morocco over light green cloth boards clamshell case with watered pale orange silk lining. With the bookplate of Robert S. Pirie on inside of case.

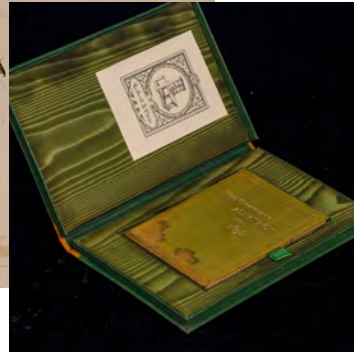
DB 03712.

\$4,500
£3,100





DB 03713.



**Almanack for 1893 Inscribed by Kate Greenaway
to her Close Friend and Confidante Lady Dorothy Nevill
With a Fine Watercolor Drawing on the Half-Title**

GREENAWAY, Kate. *Kate Greenaway's Almanack for 1893*. London: George Routledge & Sons, [1892]. First edition. Presentation copy to Lady Dorothy Nevill with a very fine and detailed original watercolor on half-title. Twentyfourmo. Color illustration throughout. Publishers green silk over boards stamped in gilt. Small waterstain on lower half of binding causing the original green coated endpapers to partially adhere to each other. The text block and illustrations not affected. An excellent copy, housed in a custom made quarter tan morocco clamshell case with watered green silk lining. With the bookplate of Robert S. Pirie on inside of case.

£2,410

\$3,500



DB 03714.

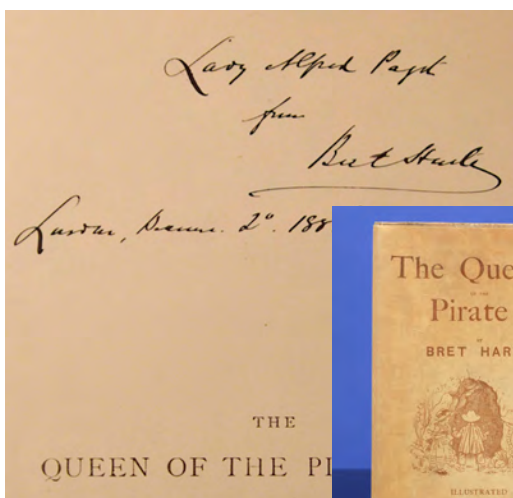


**Almanack for 1895 Inscribed by Kate Greenaway
to her Close Friend and Confidante Lady Dorothy Nevill
With a Fine Watercolor Drawing on the Half-Title**

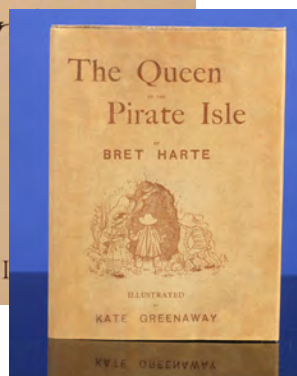
GREENAWAY, Kate. *Kate Greenaway's Almanack for 1895*. London: George Routledge & Sons, [1894]. First edition. Presentation copy to Lady Dorothy Nevill with a very fine and detailed original portrait watercolor on half-title. Twentyfourmo. Color illustrations throughout. Publishers cream imitation morocco over boards stamped in gilt and green. A near fine copy, housed in a custom made quarter red morocco over red cloth boards clamshell case with watered pale orange silk lining. With the bookplate of Robert S. Pirie on inside of case.

£2,410

\$3,500



DB 01728.



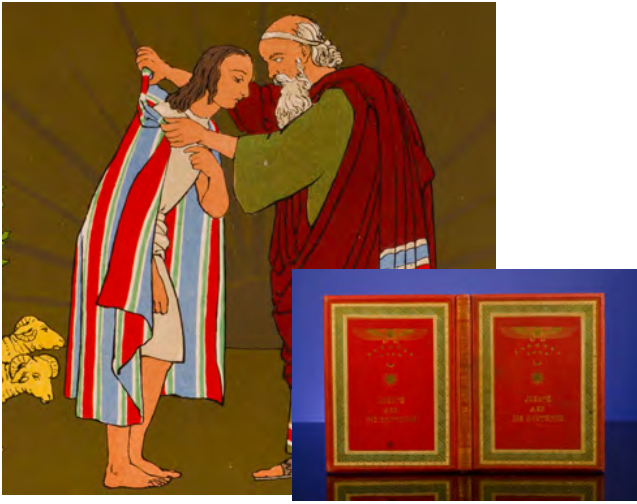
**A Spectacular Presentation Copy
In the Incredibly Rare Original Printed Dust Jacket**

[GREENAWAY, Kate, illustrator]. HARTE, Bret. *The Queen of the Pirate Isle...* London: Chatto and Windus, 1886. First edition, binding A. Signed and dated Presentation Copy from Bret Harte to Lady Alfred Paget. Octavo. Color frontispiece and 27 color text illustrations. Publisher's original tan cloth. In the incredibly rare original pictorial dust jacket, almost invisibly backed by master book restorer, Bruce Levy. A spectacular presentation copy, and rare. Of the twenty-four copies to come to auction within the last thirty-six years only four were in Binding A, only one possessed the dust jacket, and not a single one was signed.

"The result of this combination of one of the most English of artists with one of the most American of authors will be awaited with unusual interest" (The Nation, Vol. 43, No. 1102, August 12, 1886, p. 138). BAL 7337. Sharnhorst 902. Schuster and Engen 165.1f.

£2,410

\$3,500



A High-Spot of English Color Printing

JONES, Owen. WARREN, Henry, illuminators. *The History of Joseph and his Brethren*. London: Day & Son, [1865]. First edition of this high-spot of English Color Printing. Large quarto. Twenty-six leaves, each printed on both sides with fine chromolithographic decorations. Each leaf is a Bible verse, printed in black and red on a gold background; on the verso is a full-page color illustration on a gold background. Publisher's red cloth, decoratively stamped. Inner hinges expertly and invisibly repaired, some minor rubbing and creasing to corners, otherwise near fine. A wonderful example of Victorian chromolithography at its very best by one of the masters of the art form. Owen Jones (1809-1874) was a Welsh architect, decorative artist and ornamental designer. Through his efforts to publish his findings on the historic use of color in decoration, he also became one of the pioneers of chromolithography.

DB 03092.

£1,035

\$1,500

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



KINGSLEY, Charles. *The Water-Babies...* London & Cambridge, 1863. First edition, first issue. Small square octavo. With the 'L'Evoi' leaf inserted after the dedication. Inserted frontispiece and full-page illustration. Original dark green fine-grain cloth. Hinges just starting and top of spine with two very small splits. Otherwise a superlative copy, the gilt bright and fresh, of this scarce children's classic. Housed in a fleecy-lined green cloth clamshell case. Together with a letter dated July 6th, 1950, from David A. Randall (Scribner Book Store NY) to a former owner (Eugene Grossman).

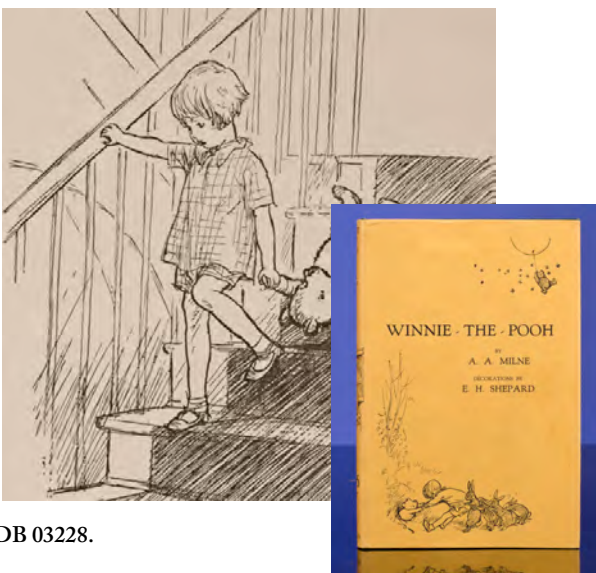
This copy is from the rare first issue of the first edition. It contains a leaf bearing a poem, *L'Envoi*. Kingsley had second thoughts about this while the book was being printed, and he had the leaf removed, but not before a few hundred copies of the book had already gone forth." (Gottlieb, *Early Children's Books and Their Illustration*, 113). Grolier 100, 34

DB 01480.

£3,100

\$4,500

The First Appearance of Winnie-The-Pooh



MILNE, A[lan] A[lexander]. *Winnie-the-Pooh*. With Decorations by Ernest H. Shepard. London: Methuen & Co., [1926]. First edition. Small octavo. Text illustrations. Original dark green cloth. Original pale yellow pictorial endpapers. Very slight browning from dust-jacket to endpapers. A near fine copy. In the original first issue golden yellow pictorial dust jacket printed in dark blue, minimal darkening to spine, otherwise fine. The first issue dust jacket has "117th Thousand" on the rear flap. A fine first edition of Milne's classic, featuring for the first time, Eeyore, Piglet, Kanga, Roo, Owl and of course Pooh and Christopher Robin. This little volume includes some of Milne's best known tales. This is the second, and most well-known of the four 'Pooh' books and was published two years after the very successful *When We Were Very Young*.

DB 03228.

£4,480

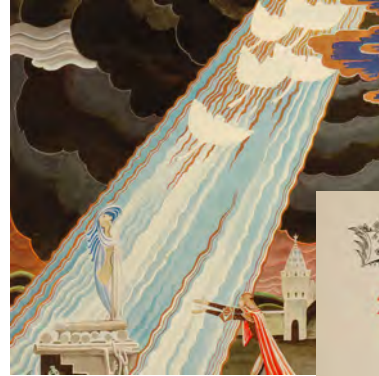
\$6,500

Limited to 600 Copies
Signed and Numbered by the Artist

NIELSEN, Kay (artist). GRIMM, Jacob and Wilhelm. *Hansel and Gretel and Other Stories* by the Brothers Grimm. New York: George H. Doran Company, [1925]. American signed limited edition, comprised of 600 copies numbered and signed by the artist. Large quarto. Twelve mounted color plates, with descriptive tissue guards. Ten black and white plates (included in pagination). Title and initials letters printed in red and black. Handsomely bound by The Chelsea Bindery in full black crushed levant morocco, covers ruled in gilt, front cover with original gilt stamp, spine with five raised bands, bordered and lettered in gilt in compartments, gilt board edges, decorative gilt turn-ins, plum end-papers (original decorative end-papers preserved), top edge gilt, others uncut. A very fine copy. There was no signed limited English edition of this book. Larkin, p. 13.

DB 01735.

\$5,500
£3,795

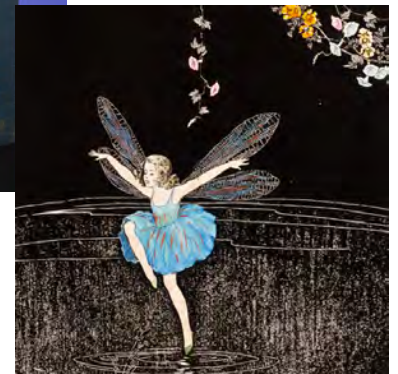


One of 1,000 Copies Signed by Ida Rentoul Outhwaite

[OUTHWAITE, Ida Rentoul, illustrator]. *Fairyland of Ida Rentoul Outhwaite...* Melbourne: Ramsay Publishing, 1926. Edition-de-Luxe. Limited to 1,000 numbered copies, signed by the artist. Large folio. Nineteen mounted color plates and thirty-two mounted black and white plates. Original blue cloth decoratively stamped and lettered in gilt on front cover and spine. Some of the black and white line drawings have been neatly hand colored. The mounted black and white plate on p. 111 has also been neatly heightened in color. A very good copy of an extremely scarce book. Ida Rentoul Outhwaite, born in 1888 is Australia's most famous children's book illustrator. Marcie Muir & Robert Holden. *The Fairy World of Ida Rentoul Outhwaite*, p. 162; Marcie Muir. *A Bibliography of Australian Children's Books*. p. 644.

DB 03100.

\$6,500
£4,480

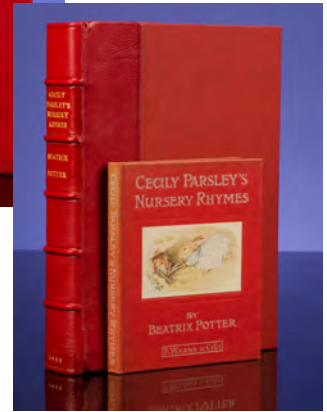
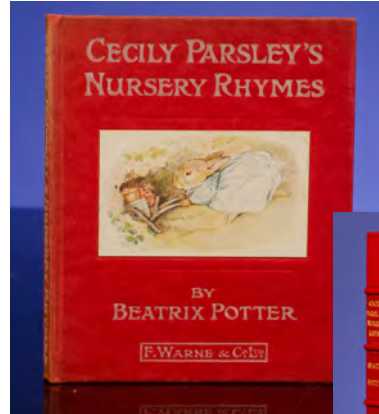


First Edition of Beatrix Potter's Second and Last Book of Rhymes In the Original Printed Glassine Dust Jacket

POTTER, Beatrix. *Cecily Parsley's Nursery Rhymes*. London: Frederick Warne & Co., [n.d., ca. 1922?]. First edition. Twelvemo. Color frontispiece and fourteen color plates. Original red boards. Color pictorial label on front cover. Some very light foxing, otherwise a near fine copy. In the original slightly oversized, near fine glazed paper glassine dust jacket. "*Cecily Parsley's Nursery Rhymes* is a sequel to *Appley Dapply's Nursery Rhymes*, but the rhymes and pictures used for this book have even earlier associations than those for *Appley Dapply*... Following the success of *Appley Dapply's Nursery Rhymes* in 1917, Warne asked for a sequel. 'People worry me for just one or two more books,' Beatrix Potter wrote to a friend, 'but my eyes are getting weak and I am tired of doing them...and since the war there is so much to do...' (Linder, pp. 251-252).

DB 02901.

\$5,500
£3,795

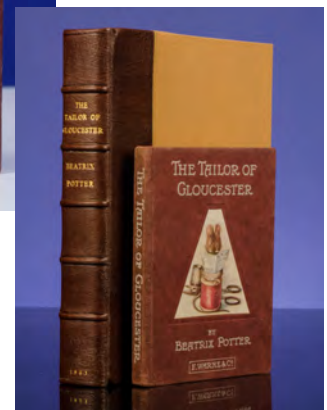
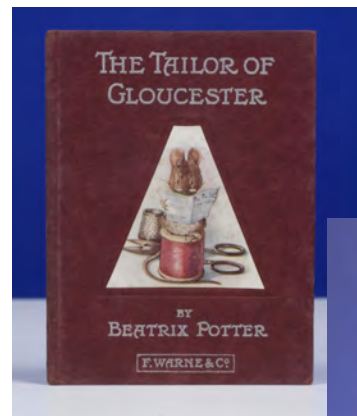
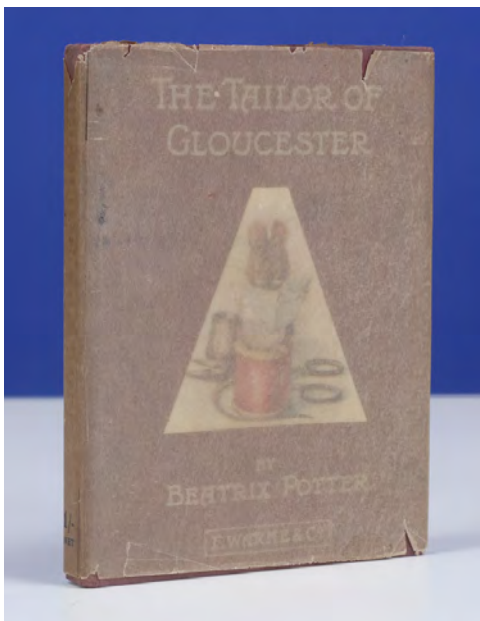


**First Published Edition of The Tailor of Gloucester
Rare Original Printed Glassine Dust Jacket**

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. Seventeen illustrations are entirely new for this edition; eleven repeated from the December 1902 privately printed edition. Original maroon boards. Color pictorial label on front cover. Color pictorial endpapers. Minimal fading to spine. Otherwise a spectacular copy in very fine condition. Housed in a quarter brown morocco clamshell case with felt lining. In the rare correct glazed paper glassine dust jacket printed in black with the price "1/- NET" at foot of spine, an advertisement for "The Peter Rabbit Books" on the back panel listing The Tale of Peter Rabbit, The Tale of Squirrel Nutkin, and The Tailor of Gloucester.

DB 00665.

\$16,500
£11,380

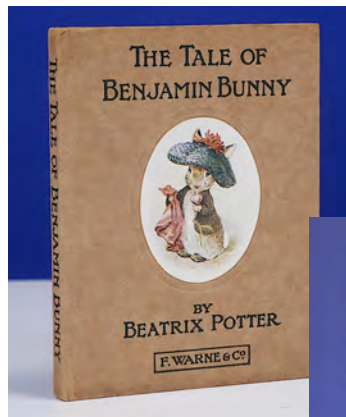
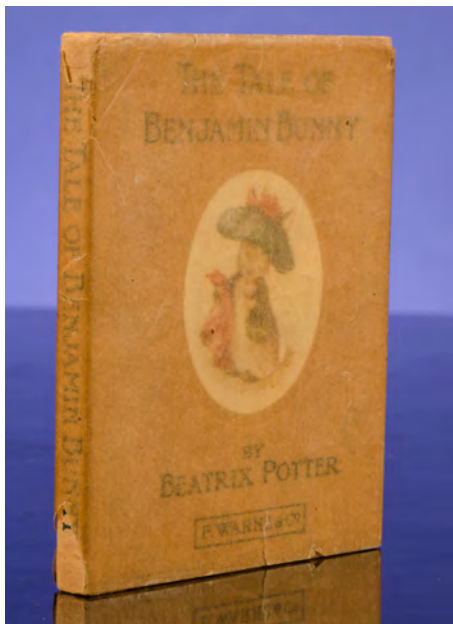


**First Edition of "Benjamin Bunny,"
In the Original Printed Glassine Dust Jacket**

POTTER, Beatrix. *The Tale of Benjamin Bunny*. London: Frederick Warne and Co., 1904. First edition. Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Original tan boards ruled and lettered in dark green on front cover and lettered in dark green on spine. Color pictorial label on front cover within a blind oval panel outlined in blind. Correct color pictorial endpapers. Minimal darkening to board edges. Otherwise a near fine copy. Housed in a quarter blue morocco clamshell case with felt lining.

DB 00667.

\$7,500
£5,170

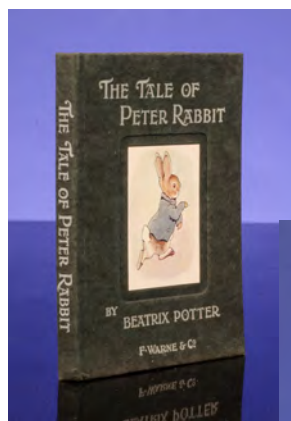
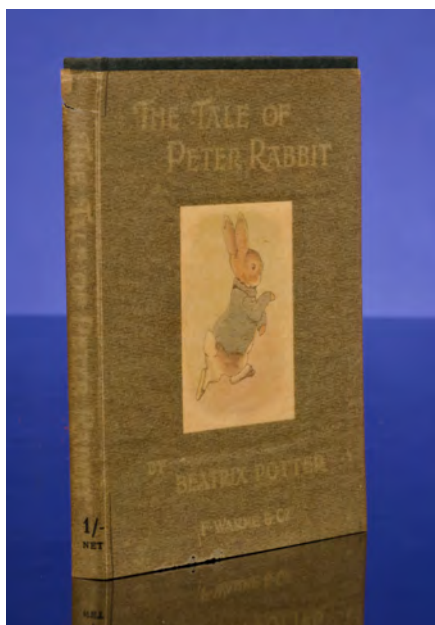


A Fine Early 'Tale of Peter Rabbit' In the Exceptionally Rare Printed Glassine Dust Jacket

POTTER, Beatrix. *The Tale of Peter Rabbit*. London: Frederick Warne and Co., [n.d., April or October, 1904]. Second published edition with double page colored endpapers (i.e. seventh or eighth printing). Twelvemo. Color illustrated end-papers, color frontispiece and twenty-six color illustrations. Dark green boards. In the original glazed paper glassine dust jacket. Overall a very bright, fine copy in a very good example of the exceptionally rare dust jacket. Housed in a quarter dark blue morocco clamshell case with felt lining. This printed glassine dust jacket is of the utmost rarity with only one example (on a first edition of *The Tale of Two Bad Mice* London, 1904), having appeared at auction over the past thirty-five years. This jacket was used for this edition of *The Tale of Peter Rabbit* and also *The Tale of Two Bad Mice*.

DB 02898.

\$4,500
£3,100

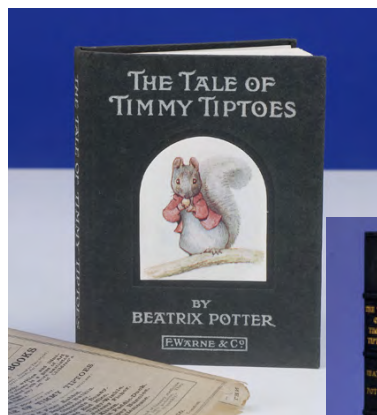
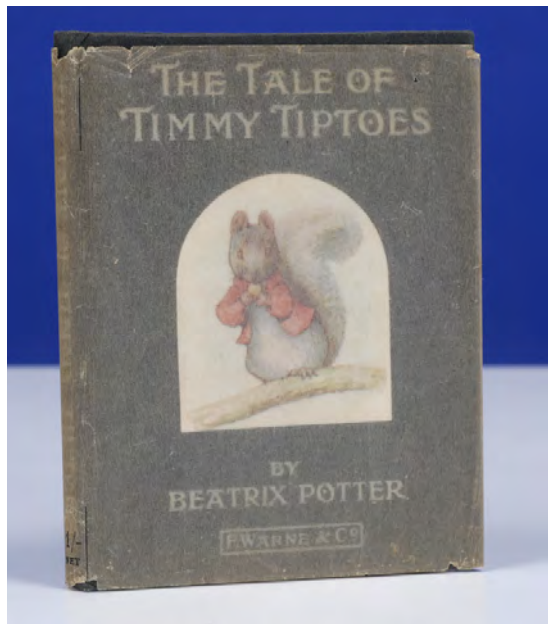


**First Edition of *Timmy Tiptoes*
In the Original Printed Glassine Dust Jacket**

POTTER, Beatrix. *The Tale of Timmy Tiptoes*. London: Frederick Warne and Co., 1911. First edition. Twelvemo. Color frontispiece and twenty-six color plates. Original dark green boards ruled and lettered in white on front cover and lettered in white on spine. Cover pictorial label on front cover. Color pictorial endpapers (Quinby Plate X). A near mint copy. In the original glazed paper glassine dust jacket. 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. Housed in a quarter dark blue morocco clamshell case with felt lining.

DB 00687.

\$5,800
£4,000



**First Edition of *The Tale of Tom Kitten*
In the Original Printed Glassine Dust Jacket**

POTTER, Beatrix. *The Tale of Tom Kitten*. London: Frederick Warne and Co., 1907. First edition. Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Original greenish brown boards ruled and lettered in white on front cover and lettered in white on spine. Color pictorial paper label on front cover. Color pictorial endpapers. Tiny area of minor surface loss from adhesion on lower blank margin of pp. 68-69. Minimal rubbing to board edges, front board very slightly faded on top half, otherwise a fine copy. In the original printed glassine wrapper. Housed in a quarter black morocco clamshell case with felt lining.

DB 02900.

\$7,500
£5,170

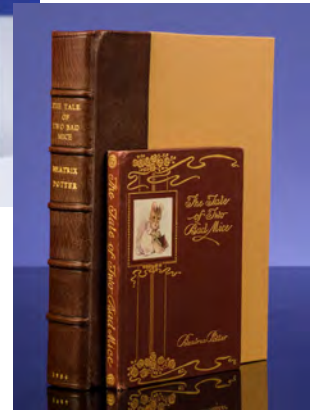
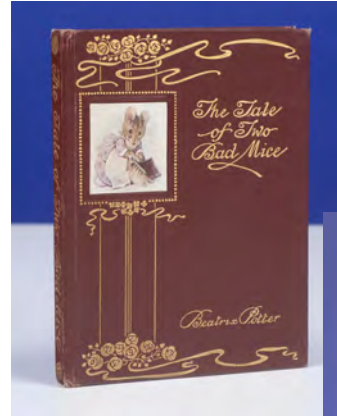


First Edition in the Original Deluxe Cloth Binding and Plain Glassine Dust Jacket

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. 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. Otherwise an excellent copy. In the original plain glazed paper glassine dust jacket. Housed in a quarter brown morocco clamshell case with felt lining.

DB 00668.

\$5,800
£4,000

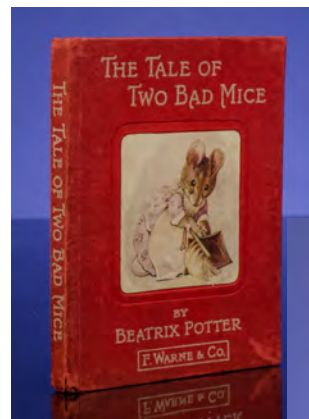
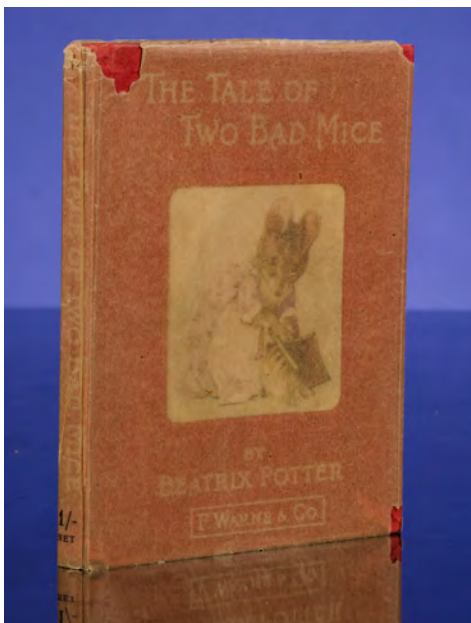


First Edition in the Original Printed Glassine Dust Jacket

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. Red boards, white lettered, with pictorial label in color. Short closed tear to outer margin of frontispiece. Small area of light abrasion on lower right-hand corner of front board and some very slight rubbing to board extremities. In the original glazed paper glassine dust jacket printed in black. Small piece missing at top left hand edge of jacket and small chip at top of jacket spine. Overall an excellent to near fine copy of this very rare title in a near fine dust jacket. Housed in a quarter red morocco clamshell case with felt lining.

DB 02899.

\$9,500
£6,550





DB 01561.



Arthur Rackham's 'Old Favourites of the Nursery'

RACKHAM, Arthur. *The Arthur Rackham Fairy Book...* London: George G. Harrap & Co., [1933]. Limited to 460 numbered copies, signed by the artist. Octavo. Eight full-page color plates and sixty drawings in black and white. Original vellum over boards, gilt. Gold and white pictorial endpapers. A very fine copy in the original gray cardboard slipcase with matching limitation number. With the *Hans Andersen* maybe mentioned *The Arthur Rackham Fairy Book*, undertaken in the same propitious mood and published in the following year. The illustrations were all new, though it was not the first time, as Rackham admitted in his preface, that he had illustrated several of these old favourites of the nursery, 'in the thirty years and more that my work has led me through enchanted lands'. Latimore and Haskell, p. 69. Derek Hudon, *Arthur Rackham*, p. 134. Riall, p. 182.

£2,240

\$3,250



DB 02730.



"Never did Old Poems Appear so Gayly Bedecked than Some British Ballads..."

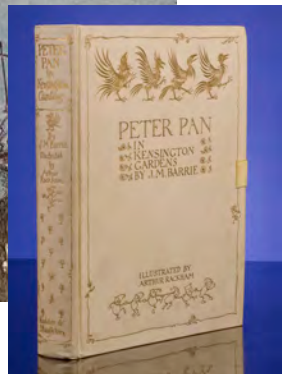
RACKHAM, Arthur, illustrator. *Some British Ballads*. London: Constable & Co. Ltd, n.d. [1919]. Limited to 575 numbered and signed copies by the artist. Quarto. Sixteen full color plates, twenty-four black and white drawings. Original vellum backed parchment boards, front and back cover pictorially stamped in gilt, spine lettered in gilt. A very fine copy. Housed in a tan cloth slipcase. "Several of the Ballads in this book are based on the great work of Francis James Child..." (Note). "No more effective inspiration for the gifted brush of Arthur Rackham could be found than these popular old ballads. Handsomely printed and bound, this magnificent work should appeal to all" (The Atlantic Monthly, Dec. 1920). Haskell and Latimore p. 50. Riall, p. 137.

£1,550

\$2,250



DB 03610.



The Extremely Scarce 1912 Deluxe Edition In the Publisher's Pictorially Stamped Full Vellum

[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 tipped-in color plates, seven full-page black and white plates and twelve black and white drawings in the text. Publisher's full vellum, gilt. Later yellow silk ties, minimal darkening to free end-papers front paste-downs, otherwise a very fine 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 is of Peter Pan, as a little boy in a nightgown, on the Baby Walk in Kensington Gardens with two fairies fleeing from him while the Elderberry and Elm trees and the other fairies look on. The frontispiece replaced the "Fairies of the Serpentine," which was the eighth color plate in the 1906 edition. Latimore and Haskell, p. 40. Riall, p. 114.

£2,930

\$4,250

**The Most Significant Copy of Peter Pan
Inscribed by J.M. Barrie to Mary Hodgson**

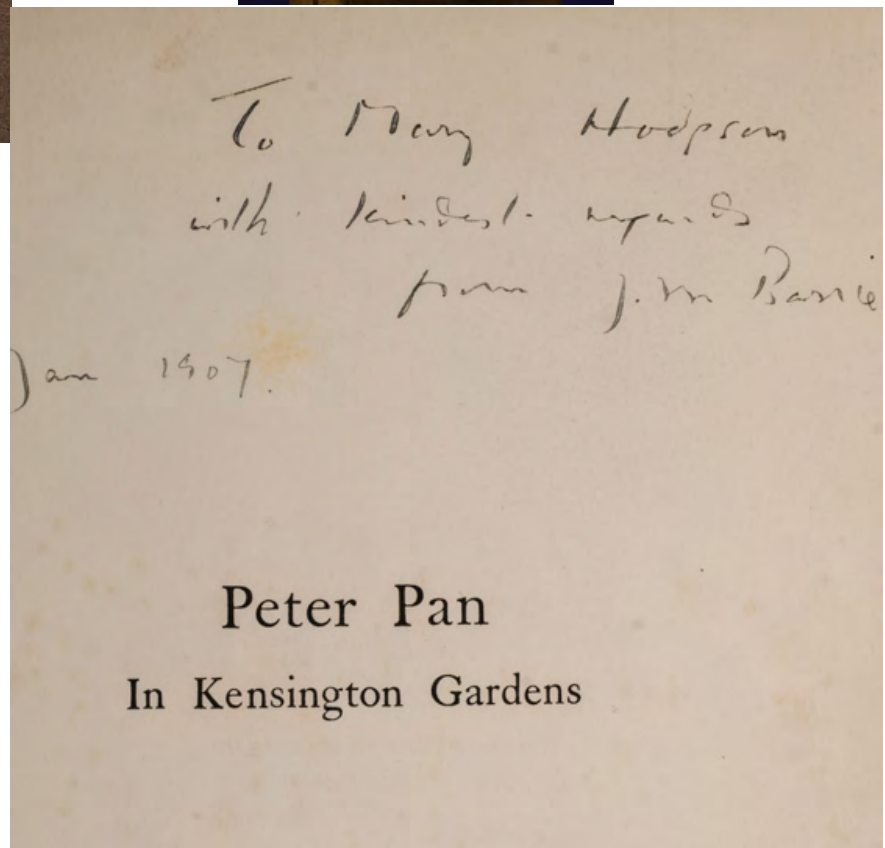
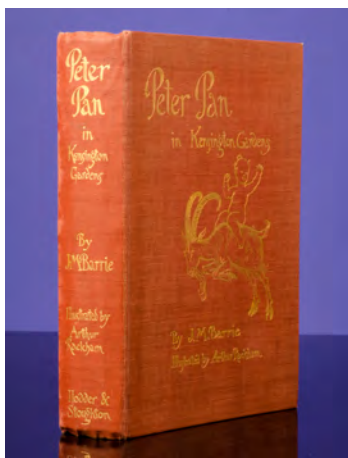
RACKHAM, Arthur, illustrator. BARRIE, J.M. *Peter Pan in Kensington Gardens*. London: Hodder & Stoughton, 1906. First edition, first impression. A remarkable presentation copy inscribed on the half-title to Mary Hodgson from J.M. Barrie. Quarto. Tipped-in color frontispiece and forty-nine tipped-in color plates. Publisher's russet cloth. An unusually bright and fine copy with just a little light damp-staining to rear board. Protected by a pale blue cloth wrapper, spine lettered in manuscript, presumably made by Mary Hodgson. Housed in a fleece-lined quarter dark brown morocco clamshell case. This is an astonishing presentation copy of the first edition of "Peter Pan in Kensington Gardens," inscribed by author J.M. Barrie to one of the principals in the "Peter Pan" creation story.

After three years of marriage, the Barrie's were still childless. Mary desperately wanted to have children, yet was left with little alternative but to direct her maternal instincts towards Porthos (their St. Bernard). For Barrie, however, there was a real alternative - other people's children. To his close circle of child friends he now added the writer Maurice Hewlett's two children, Cecco and Pia. The Hewletts lived near Kensington Gardens, and the four-year-old Cecco often accompanied him on his walks with Porthos. Presently two other boys made Barrie's acquaintance: a spectacularly attractive five-year-old named George and his four-year-old brother Jack. The pair wore blue blouses and bright red tam-o'-shanters, and took regular walks in Kensington Gardens in the company of their nurse, Mary [Hodgson], and their baby brother Peter - still in his perambulator. George was a remarkably forthright individual, and he made it his business to cultivate Barrie's friendship. To him he was not J.M. Barrie the celebrated writer, but a small man with a cough who could wiggle his ears and perform magic feats with his eyebrows. Moreover he seemed to be singularly well-informed on the subject of cricket, fairies, murders, pirates, hangings, desert islands, and verbs that take the dative. George had never met anyone quite like him; he was old, but he was not grown up. He was one of them.

DB 03204.

\$30,000

£20,690





DB 01093.

\$6,500

The Rarest of the Limited Edition Rackham Books

[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 Bianco. Quarto. Seven full-page color illustrations. Original parchment-backed light blue paper boards. Upper hinge invisibly restored, very slight (closed) split to top one inch of parchment spine on lower joint not affecting joint integrity, short marginal tear to last blank. Otherwise, a fine copy. No limited English edition was issued, and this title/edition is the rarest of Rackham illustrated books, and extremely scarce. Latimore and Haskell, p. 59.



£4,480

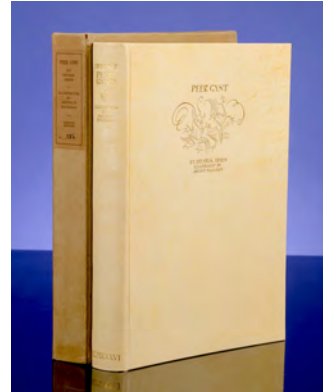


DB 02734.

\$2,500

"In the Troll scenes, or in Peer's moorland Encounter with the Threadballs, Rackhamerie abounds"

[RACKHAM, Arthur, illustrator]. IBSEN, Henrik. *Peer Gynt*. London: George G. Harrap & Co. Ltd., 1936. Limited to 460 numbered copies, signed by Arthur Rackham. Quarto. Twelve color plates and numerous black and white text drawings. Publisher's vellum boards. A very fine copy, partially uncut. Housed in the original publishers cardboard slipcase with matching limitation number. "In the troll scenes, or in Peer's moorland encounter with the threadballs, Rackhamerie abounds..." (Gettings, Arthur Rackham. P. 165). Latimore and Haskell, p. 74. Riall, p. 192. Hudson, p. 182. Gettings, p. 181.



£1,725



DB 02733.

\$3,500

Sleepy Hollow For England

[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. A very fine copy, partially uncut. Housed in the original publishers cardboard box with matching limitation number. By 1928, the traditional Rackham book - lavishly illustrated - was culturally no longer in fashion nor financially feasible. 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.



£2,410

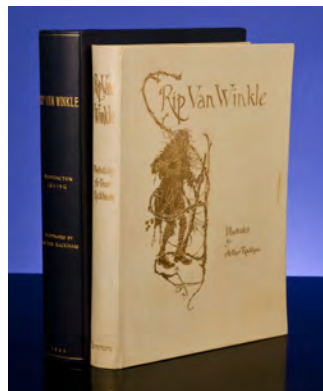


DB 02842.

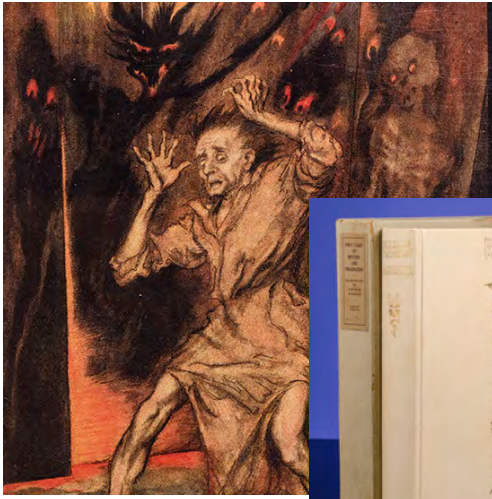
\$7,500

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

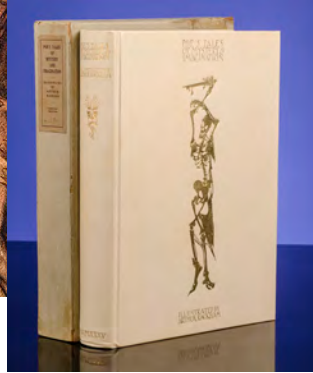
[RACKHAM, Arthur, illustrator]. IRVING, Washington. *Rip Van Winkle*. London: William Heinemann, 1905. Deluxe Edition, one of 250 numbered copies signed by Rackham. Quarto. Color frontispiece and fifty color plates, collected at end of text. Original gilt pictorial vellum. With the Rackham-designed bookplate of Rackham collector C.L. Lazarus. Lacks ribbon ties, otherwise a very fine copy. Chemised and housed within a blue cloth slipcase. Ernest Brown & Phillips commissioned 50 color illustrations to *Rip*, and purchased the originals and all rights for 300 guineas. Latimore and Haskell p. 26. Riall p. 69. Gettings p. 176. Hamilton pp. 68. Hudson pp. 57, 167. Hudson, p. 180 (Rackham bookplate).



£5,170



DB 03747.



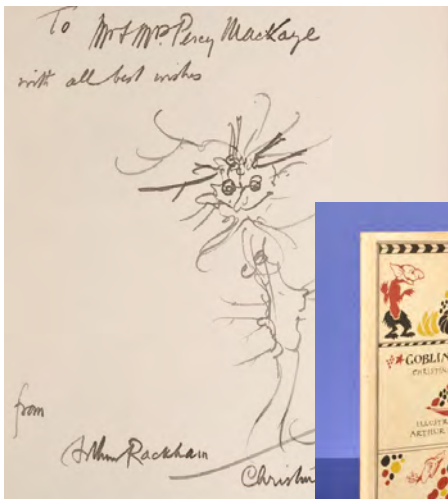
**The Deluxe Edition Signed by Arthur Rackham
Do Not Read Alone In Bed**

[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 color plates. Publisher's vellum boards, gilt. 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. Latimore and Haskell, pp. 72-73. Riall, p. 189.

£2,585

\$3,750



DB 02510.



**The Copy of Poet Percy MacKaye
With an Original Drawing by Rackham**

[RACKHAM, Arthur, illustrator]. ROSSETTI, Christina. *Goblin Market*. London: George G. Harrap & Co., Ltd. [1933]. First trade edition. Octavo. Four color plates. Original stiff-card wrappers, dust jacket. With a fine original pen & ink drawing by Rackham inscribed to Mr. & Mrs. Percy MacKaye and dated Christmas 1937. A near fine copy.

American dramatist and poet Percy MacKaye (1875-1956), whose poetry collection, *The Far Familiar* (1938) was graced with a frontispiece by Arthur Rackham, was the first champion of civic theater and is considered to be the first poet of the Atomic Era because of his sonnet "The Atomic Law," which was published in the Christmas 1945 issue of *The Churchman*.

Goblin Market (composed in April 1859 and published in 1862) is a narrative poem by Christina Rossetti.

£1,895

\$2,750



DB 01956.



**Signed Limited Edition in the
Original Glassine Wrapper**

[RACKHAM, Arthur, illustrator]. SWINBURNE, Algernon Charles. *The Springtide of Life*. Poems of Childhood by Algernon Charles Swinburne. With a Preface by Edmund Gosse. London: William Heinemann, [1918]. Edition Deluxe limited to 765 numbered copies signed by Arthur Rackham. Large quarto. Nine full color tipped-in plates with captioned tissue guards and fifty-two black and white text illustrations. Publisher's quarter vellum over parchment boards. Front cover and spine lettered and decorated in gilt. Pictorial endpapers. A bright and fine copy in the rare and fragile original glassine dust jacket. The signed limited edition contains one extra colored plate that is not found in the trade edition - the frontispiece. Latimore and Haskell, p. 48. Riall, p. 133.

£1,550

\$2,250

**One of 150 Large Paper Copies on Japon Vellum
Influenced by Walter Crane**

[ROBINSON, Charles, illustrator]. STEVENSON, Robert Louis. *A Child's Garden of Verses*... London: John Lane, The Bodley Head, 1896. First Illustrated Edition. One of 150 large-paper copies printed on Japon vellum paper. Octavo. Over 150 line drawings, many full-page. Publisher's original dark red cloth as issued with the green cloth covers of the trade edition as doublures. Minimal rubbing to front edge of spine label (spare label at end) otherwise fine. This is the first illustrated edition of this classic work and a highpoint in any Charles Robinson collection. Robinson was entrusted with designing the layout and presentation. Proof of the care that went into the quality of the book production is that twenty-three of the larger illustrations (of 27) and eight of the smaller illustrations (of 148) are initialed by Carl Hentschel who was Aubrey Beardsley's favorite engraver.

DB 03392.

**\$2,250
£1,550**

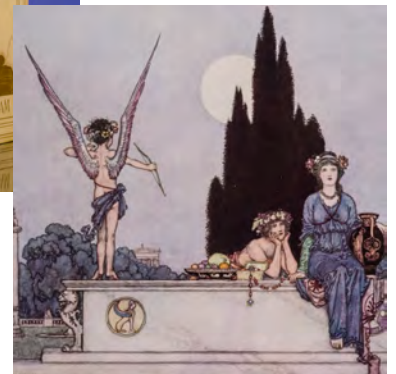


**"The Most Complete and Beautiful Specimen...
of an Illustrated Book as a Single Work of Art" (The Times Literary Supplement)**

[ROBINSON, W. Heath, illustrator]. SHAKESPEARE, [William]. *Shakespeare's Comedy of A Midsummer-Night's Dream*... London: Constable & Co., 1914. Edition DeLuxe. 1/250 copies signed by W. Heath Robinson. Quarto. Twelve mounted color plates, forty-six full-page and seventeen smaller black and white drawings. Publishers primary binding of full white vellum over boards. Front cover and spine pictorially stamped in gilt. Vellum very slightly dust soiled, light offsetting onto paste-downs, otherwise a spectacular copy of this very rare book. Housed in a blue cloth slipcase. "The streams of fairies and goblins floating across the woodland scenes in Heath Robinson's illustrations to *A Midsummer Night's Dream* are very much like Dicky Doyle's little figures on the cover of *Punch*, yet these illustrations are among the most personal and most successful that Heath Robinson ever drew." (Lewis).

DB 03022.

**\$5,000
£3,450**





DB 02109.

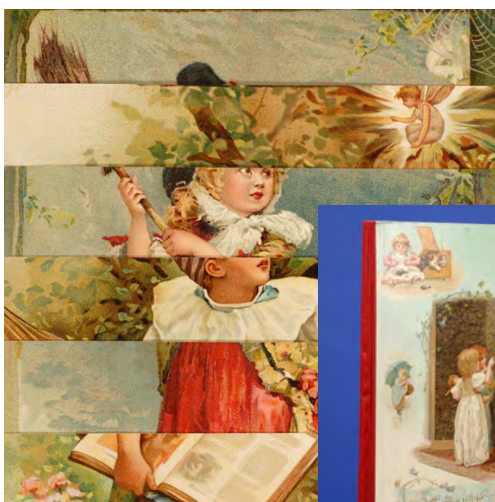


**Scarce, Near Pristine Meggendorfer
Transformation Pictures From Animal Life
An Astonishing Copy in the Original Printed Dust Jacket**

[TRANSFORMATION BOOK]. MEGGENDORFER, Lothar. *Bilder Aus Dem Tierleben* [Pictures From Animal Life]... Eslingen 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. Complete with the unbelievably rare brown paper printed dust jacket. An extraordinary copy with all original movable parts in full working order, in extraordinarily fine condition. Housed in a quarter black morocco clamshell case. Only four copies in institutional holdings worldwide, with two copies in Germany and two in the U.S., according to OCLC/KVK.

£3,100

\$4,500



DB 01761.



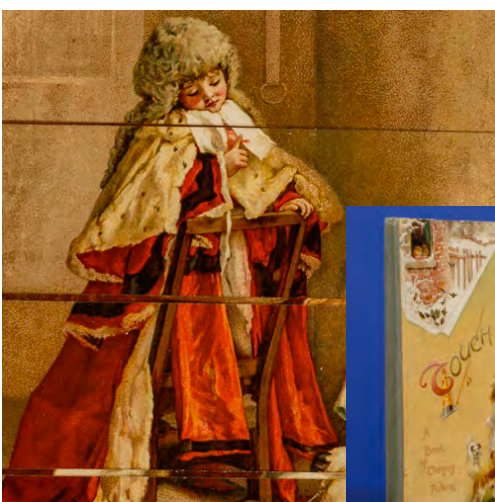
A Very Fine Ernest Nister Transformation Book

[TRANSFORMATION BOOK] [WEATHERLY, Fred E.]. [FOSTER, William, illustrator]. *Our Darlings' Surprise Pictures*. [A Novel Panorama Picture Book]. London: Ernest Nister [n.d., ca. 1895]. Eight color transformation pictures with verses by Fred E. Weatherly. Black and white illustrations throughout. Small folio. Original color glazed pictorial boards, original red cloth backstrip, original blue-green floral endpapers. Inner hinges cracked but sound. A very fine copy with the corners of the unmarked glazed boards nearly as sharp as on the day of publication.

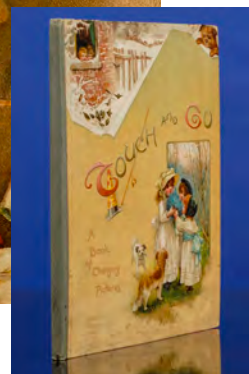
Over the past forty-five years I have handled many, many Transformation books but I have never had a copy of this title - DJB.

£1,275

\$1,850



DB 02097.



A Stunning Surviving Copy In Full Working Order

[TRANSFORMATION BOOK]. [WEATHERLY, Fred E.]. [FOSTER, William, illustrator]. *Touch and Go*. A Book of Transformation Pictures. With Verses by Fred. E. Weatherly. London: Ernest Nister / New York: E.P. Dutton, [n.d., ca. 1890]. Small folio. Eight chromolithographed transformation pictures. Black and white illustrations throughout. Printed in Bavaria. Original quarter gray cloth over color glazed pictorial boards. Some very light soiling to covers, a bit of light wear to the corners, inner hinges expertly strengthened. An excellent copy with each original movable plate in perfect working order. Ernest Nister was a printer and publisher based in Nuremberg, Germany. He established a London office in 1888 specializing in childrens literature, pop-up, moveable, and panorama books, as well as standard childrens fare.

£1,275

\$1,850

"A Classic of Children's Literature"

WHITE, E.B. *Charlotte's Web*. Illustrated by Garth Williams. New York: Harper & Brothers, Publishers, 1952. First edition, first printing. Octavo. With numerous black and white illustrations throughout. Original gray cloth. A very light stain on front cover and a few leaves very slightly and almost unnoticeably 'wrinkled', otherwise near fine. In the original unclipped first issue dust jacket with the price "2.50" on the front flap. Light water stain on the front panel, a few small tears but overall a very good example of this children's classic. *Charlotte's Web* is a children's novel by American author Elwyn Brooks White (1899-1985) and illustrated by Garth Williams (1912-1996); it was published on October 15, 1952, by Harper & Brothers. The novel tells the story of a pig named Wilbur and his friendship with a barn spider named Charlotte.

DB 03514.

\$1,500
£1,035



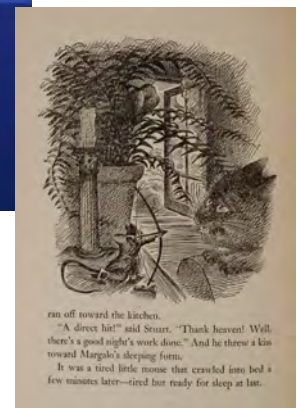
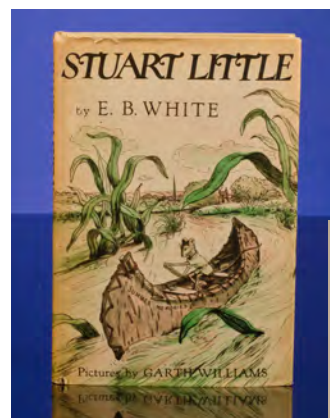
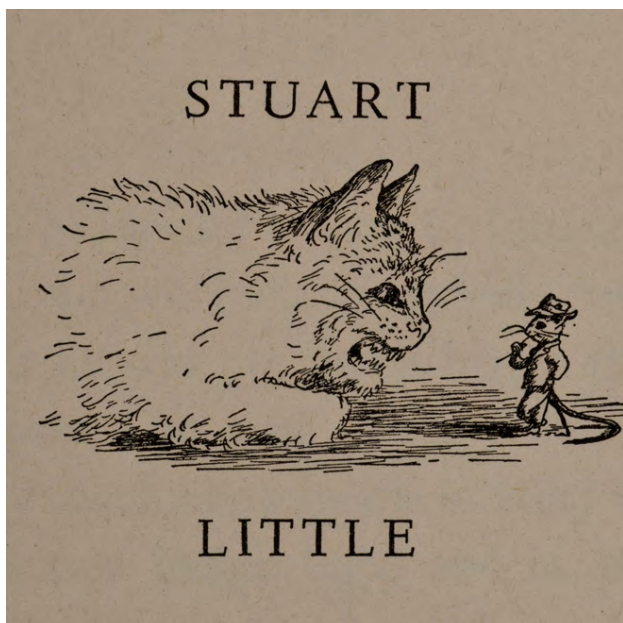
"A Realistic Fantasy About A Talking Mouse"

WHITE, E.B. *Stuart Little*. Pictures by Garth Williams. New York & London: Harper & Brothers, 1945. First edition. Octavo. Five full-page line drawings and numerous line-drawings in the text. Publishers gray linen over boards. A fine copy in the original first issue color pictorial dust jacket (with \$2.00 on front flap). Jacket spine very slightly darkened, minimal wear at top of spine, a few short edge tears, otherwise excellent.

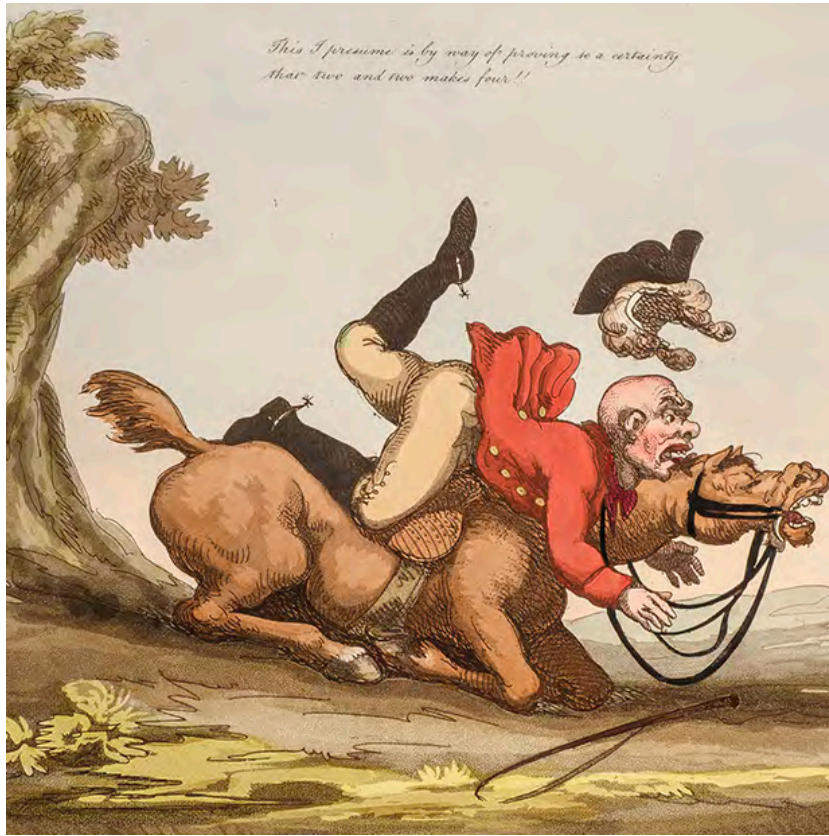
E[lwyn] B[rooks] White (1899-1985) first book for children. *Stuart Little* is a 1945 children's novel widely recognized as a classic in children's literature. *Stuart Little* was illustrated by the subsequently award-winning artist Garth Williams, also his first work for children. It is a realistic fantasy about a talking mouse, Stuart Little, born to human parents in New York City.

DB 03140.

\$950
£655



*"You can lead a horse to water, but a pencil must be led".
Stan Laurel*



COLORPLATE and CARICATURE

David Brass Rare Books, Inc.
P.O. Box 9029, Calabasas, California, 91372, USA

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

ALKEN, Henry. *Ideas, Accidental and Incidental To Hunting and Other Sports.; Caught in Leicestershire, &C.* London: Thomas M'Lean, n.d. [1826-1830]. First edition, early issue, with plates dated 1826-1830 and watermarked 1831-32. Upright folio (14 1/4 x 10 in; 366 x 253 mm). Letterpress title and forty-two hand colored soft-ground etchings with protective interleaves. Full forest green crushed morocco for Hatchards of London (stamp-signed) by either Riviere or Sangorski and Sutcliffe (ca. 1940), both of whom were Hatchards preferred binders. Occasional mild spots to margins not affecting imagery. A neat professional repair to closed margin tear on plate #6. Otherwise, a beautiful copy of the most desirable edition.

"This book was published in 1830. The humorous text is etched on the plates, which were originally issued serially in seven wrappers parts from 1827 [1826] through 1830. The letterpress title-page and publisher's issue binding make a 'book' out of what would otherwise be an assembly of prints" (Mellon/Podeschi).

"First issued in upright folio [as here]. A fire consumed part of the stock, and the plates were reissued in oblong folio. These latter are inferior" (Tooley).

"The draftmanship is good, the colouring vivid, and the inscriptions on the plates are humourous. No copies in British Museum" (Schwerdt). Mellon/Podeschi 136. Tooley 36. Schwerdt I, pp. 17-18. Siltzer, p. 72.

DB 02149.

\$16,500

£11,380



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

ALKEN, Henry. *Sporting Notions*. London: T. McLean, 1831-33. First edition. Oblong quarto (10 1/4 x 14 1/8 in; 261 x 358 mm). Thirty-six hand-colored soft-ground etchings and aquatints with tissue guards, as issued without title page, watermarked 1831-1833. Contemporary half black morocco over pebbled paper boards with gilt-stamped vignette to upper board signed "Knight Sc." (Charles Parsons Knight). Some bubbling to cloth. Two plates with small margin tears professionally closed. Occasional very light smudges to margins. A really fine copy of one of the finest and rarest Alken color plate books. Only one colored copy has come to auction within the last thirty-six years - the Jeanson copy sold at Christie's in 1987... and sold again at Christie's in 2012.

Henry Alken worked in both oil and watercolor and was a skilled etcher. His earliest productions were published anonymously under the signature of "Ben Tallyho", but in 1816 he issued *The Beauties & Defects in the Figure of the Horse comparatively delineated* under his own name. From this date until about 1831, he produced many sets of etchings of sporting subjects mostly colored and sometimes humorous in character, the principal of which were: *Humorous Specimens of Riding* 1821, *Symptoms of being amazed* 1822, *Symptoms of being amused* 1822, *Flowers from Nature* 1823, *A Touch at the Fine Arts* 1824, and *Ideas* 1830. Besides these he published a series of books: *Illustrations for Landscape Scenery and Scraps from the Sketch Book of Henry Alken* in 1823, *New Sketch Book* in 1824, *Sporting Scrap Book* and *Shakespeare's Seven Ages* in 1827, *Sporting Sketches* and in 1831 and *Sporting Notions* (1831-1833), *Illustrations to Popular Songs* and *Illustrations of Don Quixote*, the latter engraved by John Christian Zeitter. Tooley 54. Siltzer p. 73. Dixon 95, Mellon/Snelgrove 34, Schwerdt 1, p.23.

DB 02047.

\$27,500

£18,965



**A Unique Copy With Henry Alken's Original Pencil and Watercolor Drawing
And Etched Proof (Hand Colored by Henry Alken) For the Pictorial Title-Page**

[ALKEN, Henry]. NEWHOUSE, C[harles].B. *The Roadsters' Album*. London: Messrs. Fores, Jan. 2nd, 1845. First edition. Folio (14 7/8 x 10 1/2 inches; 379 x 268 mm.). Hand-colored aquatint pictorial title-page [by Henry Alken] and sixteen hand-colored aquatints, all heightened with gum arabic, printed on artboard, with original tissue guards. Each plate marked, C.B. Newhouse delt. and London: Published by Messrs. Fores, 41, Piccadilly, corner of Sackville St. Jany 2nd 1845. Eight pages of advertisements at end printed in brown, blue, green and red. Recently rebound to contemporary style in full dark green morocco, gilt. A unique copy with Henry Alken's original pencil and watercolor drawing for the pictorial title-page and a hand-colored etched proof of the title.

It is interesting to see the progression from the original drawing through the hand-colored etched proof to the finished published pictorial title.

"...*The Roadsters' Album*, a rare and humorous volume of hand-colored aquatints by C.B. Newhouse, an artist who confined himself almost exclusively to scenes of mail and stage coaching and sport driving. The book is an excellent example of Newhouse's work, as his images usually portray the speed associated with the open road, and the calamity or comedy that speed can bring about" (National Sporting Library).

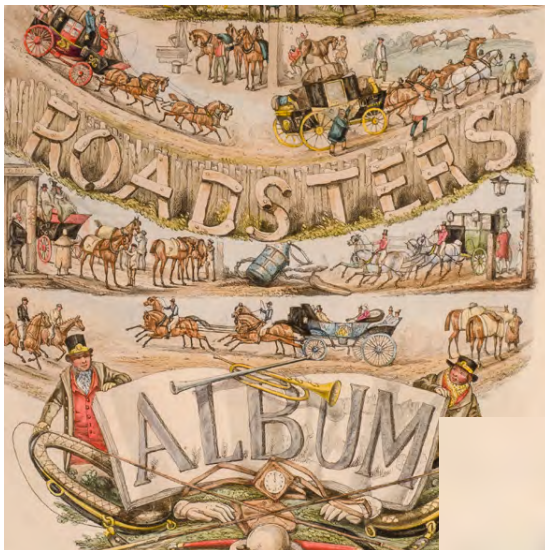
At the beginning of the nineteenth century, Messrs. Fores (established 1785-86) "specialised in publishing and selling the best sporting prints" (Siltzer).

Tooley 346. Abbey, Life 407. Siltzer, p. 192. Snelgrove, *British Sporting and Animal Prints*, p.126, no. 4.

DB 02688.

\$11,500

£7,930



One of the Great Classics of Costume History
Fifty-three 16th Century Hand-Colored Plates Heightened with Gold

[AMMAN, Jost]. *Habitus praecipuorum populorum, tam virorum quam foeminarum Singulari arte depicti...* Nuremberg: Hans Weigel, 1577. First Edition (fragment) of one of the classics of Costume History. Folio (12 1/4 x 7 15/16 inches; 311 x 201 mm.). Manuscript calligraphic title leaf. A fine collection of 53 (of 219) 16th century costume plates with contemporary hand-coloring heightened with gold engraved on wood by Hans Weigel after Jost Amman. Chemised in a full brown morocco clamshell case by Sangorski & Sutcliffe. One of the early classics of costume history. The present fragment is particularly interesting not only for its contemporary coloring but from the fact that its first English owner annotated it in a late 16th century hand." Examples with contemporary color are of great rarity.

Together with a hand written letter (in envelope post-marked Oct. 20, 1947) from James Laver of the Victoria & Albert Museum to Sir Robert Bignold, dated October 20th, 1947. The original card description and National Book League slip are included as well as a copy of the National Book League exhibition catalog 'The Literature of Fashion. An Exhibition arranged by James Laver (November 21, 1947 to January 3, 1948, item No. 4). Very rare first edition of an exceedingly rare hand-colored copy of an encyclopedic Trachtenbuch with woodcut portraits drawn by the prolific "Kleine Meister" Jost Amman, whose Nuremberg workshop was one of the most celebrated of the 16th century. Amman's *Habitus*, "considered to be one of the best works on costumes published at that time" (Borba), is unprecedented in the global scope of its presentation; it formed the model for such later works as Pietro Bertelli's *Diversarum nationum habitus* (Padua, 1589) and Cesare Vecellio's *Habiti antichi e moderni* (Venice, 1590)—which borrowed many of its plates (Taylor). Colas, 113; Brunet, III, 7; Graesse I, 104; Lipperheide 7 & 8; Rahir, 290; Hiler, p. 895.

DB 03369.



\$45,000

£31,030

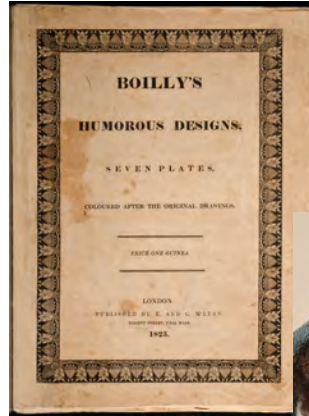


Scarce First British Appearance of Boilly's Grimaces

BOILLY, Louis-Léopold. *Boilly's Humorous Designs*. Seven Plates... London: E. & C. M'Lean, 1823. First UK publication of a selection of Boilly's initial plates from his *Recueil de Grimaces* (1823). Folio (14 1/2 x 11 in; 375 x 275 mm). Seven hand-colored lithographed plates after Boilly with original tissue guards. Original printed buff wrappers. An excellent copy, housed in a later black cloth portfolio. Bookplate of Alfred N. Beadleston. Exceedingly scarce, with only one copy in institutional holdings worldwide, at Harvard's Houghton Library. The Art of Louis-Léopold Boilly, p. 122-123. "Address to the Public. On or before November the 1st, will be Published by E. and C. M'Lean, a Second Series of Boilly's Designs, executed in the same superior and elegant form. October 1, 1823" (inside front wrapper).

DB 02545.

\$6,500
£4,480

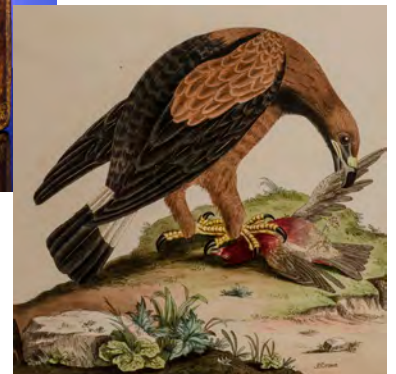


With Fifty Fine Hand-Colored Engraved Plates Including Forty-Two of Birds

BROWN, Pierre (Peter). *Nouvelles Illustrations de Zoologie... New Illustrations of Zoology...* Together with a short and scientific description of the same. London: Printed for B. White, 1776. Title-pages and text in both French and English. **First edition.** Large quarto (11 5/16 x 9 inches; 288 x 229 mm.). Fifty finely hand-colored engraved plates depicting forty-two species of birds, five mammals, two insects and one amphibian. Contemporary full tree-calf, covers decoratively bordered in gilt, expertly re-backed to style. Spine with five raised bands, decoratively tooled in gilt in compartments, red morocco label lettered in gilt, gilt board edges and turn-ins, marbled end-papers. Corners expertly repaired. A near fine example with superb hand-coloring of the plates. Nissen IVB 151; Wood p. 264; Zimmer p. 101.

DB 03437.

\$6,500
£4,480



Bruce Brightens Brighton
This Best Copy Beats Abbey's

BRUCE, J. *Select Views of Brighton*. Taken on the Spot and Executed by Mr. Bruce. Brighton: Published by the Artist, n.d. [1827]. First edition, early issue, watermarked 1827 with plan dated 1827. Oblong quarto (9 1/2 x 14 in; 241 x 355 mm). 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 with ribbon ties. Abbey's copy possessed nine plates but with later watermarks and the plan dated 1829. Excessively scarce in all editions. Cf. Abbey, *Scenery* 58. OCLC records an 1828; 1829; 1833 edition with only one copy of each in institutional holdings worldwide but there are no copies of the first edition found.

DB 02547.

\$5,000
 £3,450

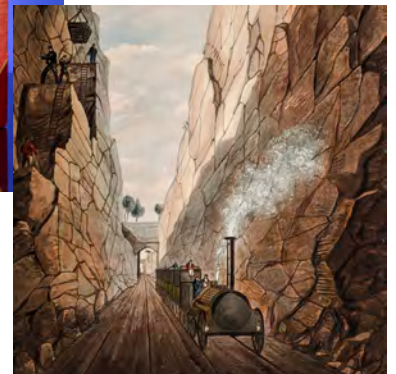


The Most Complete Issue - Rebound

[BURY, T. T., *illustrator*]. *Coloured Views on the Liverpool and Manchester Railway...* London: Ackermann & Co., 1833. Third edition, with the additional three folding plates. Large quarto (13 5/16 x 11 inches; 339 x 279 mm.). Sixteen hand-colored aquatint plates. Text watermarked 1831-1832; plates watermarked 1832. Folding plates with folds reinforced on verso with linen (as issued), third folding plate with small marginal tear at top invisibly repaired. Bound ca. 1840 by Thomas Cross of Holborn Hill, London in three-quarter crimson straight-grain morocco over pink cloth boards, gilt. Front cover with gilt bordered red morocco label lettered in gilt. Spine with two raised bands, lettered in gilt. Bookplate of Joel Spitz on front paste-down. Housed in a fleece-lined red cloth slipcase. A wonderful copy. *Abbey Life* 400 (1834 edition); Tooley, 121; Ray, 45; Gareth Rees *Early Railway Prints* (1980) p.21 and see plates 5-9 & 13.

DB 03346.

\$6,500
 £4,480



The London Working Class

[BUSBY, Thomas Lord]. *Costume of the Lower Orders of London*. Painted and Engraved from Nature, by T.L. Busby. London: Published for T.L. Busby, by Messrs. Baldwin, Craddock, and Joy... [1820]. Quarto (11 1/4 x 9 1/16 inches; 286 x 231 mm.). Twenty-four hand-colored etched plates. Text watermarked 1817, plates watermarked 1822. Contemporary quarter green roan over marbled boards. Spine decorated and lettered in gilt with raised bands. Slight offsetting from some of the plates to the text. From the library of Samuel Appleton, with his armorial bookplate on front pastedown. An excellent copy. Abbey, *Life* 423. Colas 491. Hiler, p. 129. Lipperheide 1025. Tooley 123.

DB 01625.

\$4,750
£3,275

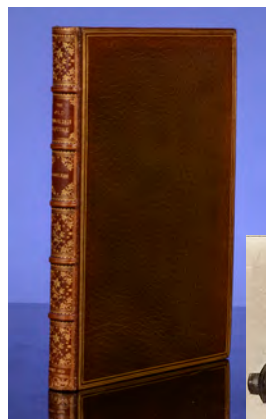


Scarce Copy With Earliest Watermarks
Complete With Half-Title Bound by Riviere

CARELESS, John [pseudonym]. [CHATTO, William Andrew]. *The Old English Squire*. "A Jovial Gay Fox-Hunter, Bold, Frank, and Free." A Poem in Ten Cantos. Illustrated with Plates, by One of the Family. London: Printed for Thomas McLean, 1821. First edition, earliest issue, a Large Paper copy complete with half-title; scarce. Tall octavo (10 3/8 x 7 1/8 in; 263 x 181 mm). Twenty-four hand-colored aquatint plates, including frontispiece, watermarked "Whatman 1821"; the plates in Abbey's copy watermarked "Whatman 1823." Bound by Riviere & Son in full green crushed morocco with French fillets, gilt tooled compartments, broad gilt dentelles. Top edge gilt. Plum endleaves. Spine sunned to warm brown. Bookplate of Graham M. Adee. A fine copy. "The half-title is frequently missing" (Tooley).

DB 02297.

\$2,250
£1,550



A Tall Copy and Rare With the Lithographic Title-Page

[CHALON, John James, illustrator]. *Twenty Four Subjects Exhibiting the Costume of Paris...* London: Published by Rodwell and Martin, 1822. First edition. Large folio (17 5/16 x 12 inches; 440 x 305 mm.). Lithographed title and twenty-four hand-colored lithographed plates. The text is watermarked 1821 and the plates are watermarked J. Whatman 1817-1822. Contemporary black pebble-grain cloth expertly re-backed, re-cornered, and re-labeled in black straight grain morocco to early nineteenth century style. With the contemporary bookplate of Laurence Currie. A most attractive, remarkably clean and vivid copy.

"According to Beraldi (XII, 232) this 'very curious and rare album' appeared as a small quarto in London. These plates, which are large folio in size, may represent a French issue of the work, though the English edition had captions in French. Jean-Jacques Chalons was a French artist born in Switzerland who eventually settled in England. His designs are by no means mere costume plates. Instead they are animated and faithful studies of Parisian manners and costumes in the years 1820 to 1822. There is hardly a touch of caricature, though the profiles of his personages have a family likeness which suggests a domesticated Girodet" (Ray). "Published in four parts. The plates show people of various occupations, shoeblacks, venders, politicians, and general scenes, etc" (Hiler). This copy is unusually tall: Abbey's copy lacked the lithographed title-page, as did Sadleir's (though Sadleir's copy was slightly larger than the copy under notice). 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.

DB 01101.

\$19,500

£13,450

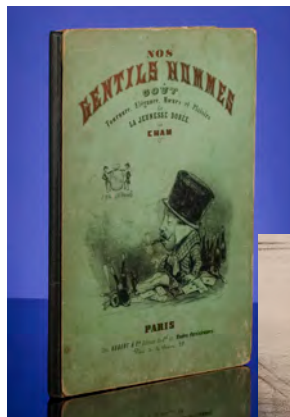


Young Parisian Gentlemen At Play

CHAM (pseudonym of Amédée de Noé). *Nos Gentils Hommes a Gout*. Tournure, Elégance, Moeurs et Plaisirs de la Jeunesse Dorée. Par Cham Paris: Chez Aubert & Cie., n.d. [1846]. First (only) edition, complete. Folio (13 1/4 x 9 7/8 inches; 336 x 250 mm.). Hand-colored lithographed title page and twenty hand-colored lithographed plates. Pictorial lithographed advertisement and Aubert et Cie., catalogue (16 pp.) at rear. Original pictorial lithographed green boards. Later dark green pebbled cloth spine and endpapers. Board edges and corners a little rubbed, some light, mainly marginal foxing. Small repaired tear to outer margin of lithographed advertisement leaf. An excellent example. With the bookplate of Joel Spitz on front paste-down. Rare, with OCLC recording only six copies in institutional holdings worldwide, and no auction records since 1923. We have only seen one other copy of this title.

DB 03321.

\$4,500
£3,100

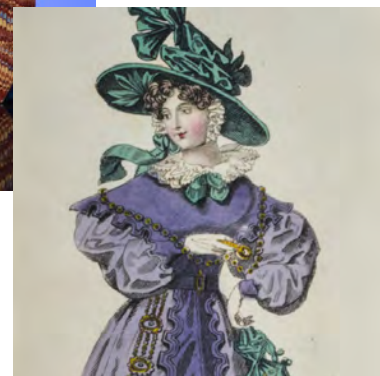


**A Complete Run of The Ladies Pocket Magazine With 569 Hand-Colored and 7 Plain Plates
The Costumes of London and Paris During the Georgian and Early Victorian Era**

[COSTUME]. *The Ladies Pocket Magazine*. London: J. Robins & Co., 1824-1840. First edition (plates only). Seventeen small octavo volumes bound in two volumes (5 1/2 x 3 1/2 inches; 140 x 89 mm.). Containing 569 hand colored and 7 plain engraved fashion plates making a total of 576 plates. The first volume contains 1824-1832 and has 321 hand-colored engraved plates. The second volume contains 1833-1840 and has 248 hand-colored engraved plates and 7 plain plates. Bound by Brook & Roberts in mid nineteenth century three-quarter blue calf over marbled boards. Two of the color plates (for 1836) have been bound in upside down. Apart from some trimming to some of the lower margins just affecting imprint this exceptionally rare little book is in fine condition. Hiler, p. 520; Colas, 1710 (1830-1835 only with 200 hand colored plates); Lipperheide, 4605 (1824-1833 only).

DB 03277.

\$8,500
£5,860





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 (10 x 6 1/8 in; 253 x 154 mm). Half-title, and twenty-one hand-colored aquatint plates. Twenty-two black and white woodcut text illustrations. Original quarter marbled paper over plain boards, rubbed and detached, BUT completely untouched. With the bookplate of William Hartmann Woodin. 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. Abbey, *Travel*, 112. Cohn 109. Tooley 129.

£1,725

\$2,500



DB 02572.



With Ten Hand-Colored Etchings By The Cruikshank Bros.

[CRUIKSHANK, Robert and George, illustrators]. *London Oddities...* London: Printed by and for Hodgson & Co., n.d., [1822-1823]. First edition. Six parts (of twelve) but with ten of the twelve colored plates in one octavo volume (7 1/2 x 4 1/4 in; 190 x 105 mm). Ten hand-colored etched plates. Bound by Morrell in early twentieth century three-quarter crimson morocco over marbled boards. Bookplate 'ghost' to front paste-down. A fine copy. Complete copies with all twelve parts are scarce; only three are found in institutional holdings worldwide. Most institutional copies are single parts from the series, which publish contemporary theatrical entertainments. Sarah T. Prideaux, in "Modern Bookbindings," states that Morrell had a very large business that supplied "all the booksellers with bindings designed by his men," bindings that were "remarkable for their variety and merit." Cohn 504.

£860

\$1,250



DB 02658.



The Twelve Scarce Faces of Charles Mathews by Robert Cruikshank

[CRUIKSHANK, Isaac Robert, illustrator]. [MATHEWS, Charles]. *Proteus the 2d alias Metamorphosis ad Libitum...* "One Man, in his time... plays many parts." Multum in Parve! "All that sort of thing" and "Every thing in the World." "Pon my life is true" What'll you lay it's a lie? London: G. Humphrey, May 1st, 1822. [With] An ALS From actor Charles Mathews to A. Constable Esq. First edition. Tall octavo in accordion format (9 5/8 x 6 1/2 in; 244 x 162 mm). 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. Light damp stains to calf not affecting internal contents. A volume of extreme scarcity, with 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.

£3,100

\$4,500

**Death Makes A Lousy Wet-Nurse, Etc.
In 24 Hand-Colored Plates**

DAGLEY, Richard. *Death's Doings*; Consisting of Numerous Original Compositions, in Prose and Verse, the Friendly Contributions of Various Writers; Principally Intended as Illustrations of Twenty-Four Plates, Designed and Etched by R. Dagley. London: Printed for J. Andrews and W. Cole, 1826. First edition. Octavo (8 1/4 x 5 1/8 in; 211 x 131 mm). Twenty-four hand-colored etchings. Bound by Root & Son in later full calf with triple fillets, gilt-ruled and ornamented compartments with crimson morocco spine labels. Gilt dentelles. All edges gilt. With the bookplate of C. Robert Bignold. A fine copy. Though well-represented in institutional holdings, the last (and only) copy of *Death's Doings* with the plates hand-colored that appeared at auction was twenty-four years ago, in 1990. Not in Tooley, Abbey, Hardie, or Bobins.

DB 02752.

**\$1,500
£1,035**



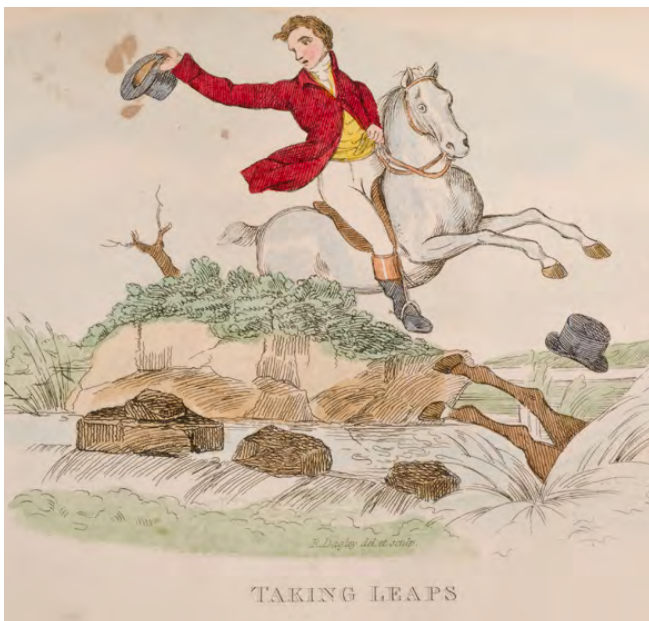
**The Humorous Trials of College Life
In 26 Hand-Colored Etchings**

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 and G. and W.B. Whittaker, 1821. First edition. Octavo (9 1/4 x 5 5/8 in; 234 x 143 mm). Twenty-six hand-colored etchings. Bound by Root & Son in later full calf with triple fillets, gilt-ruled and ornamented compartments with crimson morocco spine labels. Gilt dentelles. All edges gilt. With the bookplate of George Seton Veitch. A fine copy.

Though well-represented in institutional holdings, the last copy of *Takings* seen at auction was fifteen years ago, in 1999.

DB 02586.

**\$1,350
£930**



**Saturday Night Fever In 1853 -
Or, The Hindostanee Shawl Dance, Etc.
Burn Up The Floor**

[DANCE]. [CONCANEN, Edward, et al]. *Read's Characteristic National Dances; Including a Series of Tales by Popular Authors*. London: Read & Co... Ackermann & Co., n.d. [1853]. First edition. Quarto (10 7/8 x 8 1/4 in; 276 x 210 mm). Thirteen hand-colored steel engraved plates heightened with gum arabic, including frontispiece and lithographed title. Plates dated Nov. 1, 1853. Publisher's crimson morocco-grained cloth, recased. Spine extremes strengthened. Contemporary gift inscription neat in ink to front free-endpaper. Magriel, p. 53. Niles & Leslie II, p. 441.

"Realistic engravings illustrate a point in each of the twelve tales" (Niles & Leslie). Little is known about Edward Concanen beyond that OCLC records five books authored by him, all, as here, published by Read & Co. Other contributing writers include Thomas Frost, Hannah Maria Jones, and R.H. Mason.

The Plates: 1. Frontispiece - The May-pole dance; 2. Engraved title; 3. The Highland fling; 4. The Irish jig; 5. Minuet de la Cour; 6. The Spanish fandango; 7. The Neapolitan dance; 8. The Swiss dance; 9. The Grecian dance; 10. The Mexican jarabe dance; 11. The Chinese sun & moon dance; 12. The Turkish saraband; 13. The Hindostanee shawl dance.

Magriel, p. 53. Niles & Leslie II, p. 441.

DB 02806.



\$5,500

£3,795



With a Total of 150 Hand-Colored Lithographs
45 by Honoré Daumier and 42 by Gavarni

[DAUMIER, Honoré, Gavarni, and others, illustrators]. [ALHOY, Maurice, Louis Huart, and Ch[arles] Philipon, editors]. *Le Musée pour rire...* Paris: Chez Aubert, Editeur des Cent-et-Un Robert-Macaire, 1839-1840. First edition. Three quarto volumes bound in one (10 x 7 5/8 in; 251 x 193 mm.). With 150 numbered hand-colored lithographs heightened with gum arabic by Honoré Daumier, Gavarni, Frédéric Bouchot, Victor Adam, Plattier, Benjamin [i.e. Benjamin Roubaud], Bourdet, Pruche, Platel, Grandville, Edme-Jean Pignal, Alophé Menut, Charles Vernier, Charles-Joseph Traviès, and others. Bound ca. 1886-1890 by James Screeton of Hull in half black pebbled morocco over gray-brown cloth, gilt. Some foxing and toning throughout, but still a very good copy. Ray, *The Art of the French Illustrated Book*, 164.

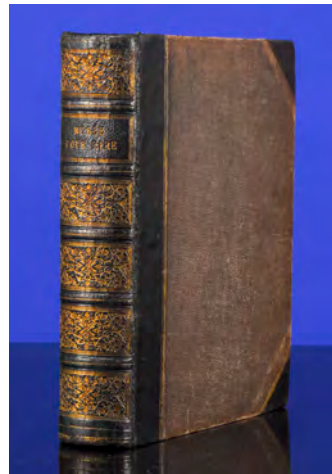
Le Musée pour Rire "contained 150 lithographs by Daumier, Gavarni, Bouchot, Traviès etc. These are re-impressions (some of them in mirror image), which had previously already been used for publication in *Le Charivari*. Most prints of the series 'Croquis d'expressions' are contained in the book. The name of the series is missing and the texts were printed in a different type than in the original *Charivari* version. We do not consider these prints original lithographies, but rather prints 'after Daumier'" (The Daumier Register at <http://www.daumier-register.org>).

James Screeton was the son of bookbinder William Screeton of Hull. It appears that he was partner of binder William Wardell until opened his own shop in 1886.

Ray, *The Art of the French Illustrated Book*, 164.

DB 02253.

\$9,500
£6,550



Daumier and Traviès at their Best...

DAUMIER, Honoré. TRAVIÈS, (Charles Joseph Traviès De Villers). A group of nine caricature portraits from the 'Types Français' series. A group of nine lithographs, seven by Daumier and four by Traviès. Seven with original hand-coloring heightened in gum-arabic, four uncolored. Each ca. 245 x 180 mm., some minor marking and light soiling visible to margins, but overall excellent, Paris, ca. 1836. Bound in the 'French' style in period nineteenth century full green straight-grain morocco, covers elaborately ruled in gilt and blind, spine with five raised bands, elaborately tooled and lettered in gilt, gilt board edges and turn-ins, marbled endpapers. A spectacular collection of hand-colored lithographs - Daumier and Traviès at their very best...

DB 03418.

\$8,500
£5,860

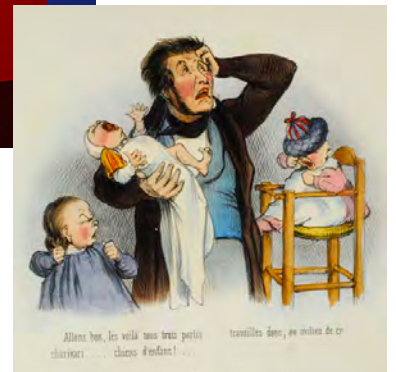


Love These Children!
But the Joys and Sweets of Fatherhood Are Extremely Scarce

[DAUMIER, Honoré. Henri-Daniel Plattel. Jules Platier]. *Ces Amours d'enfans...* Paris: Aubert & Cie, [n.d., ca. 1850]. Oblong octavo. Hand-colored lithographed title by Auguste Belin, and sixteen hand-colored lithographed plates heightened with gum arabic, eight by Daumier, the remaining by Plattel or Platier. [16 pp. at rear as Aubert catalog]. Publishers blind-stamped leather-grain red cloth over boards, spine lettered in gilt, "121" in gilt to upper cover. A very clean, bright, and fine copy. *Croquis D'Expressions* was never formally collected by Chez Aubert into an album. There are no copies of this later issue by Aubert collected under this new title in institutional holdings worldwide, nor auction records.

DB 02254.

\$4,500
£3,100



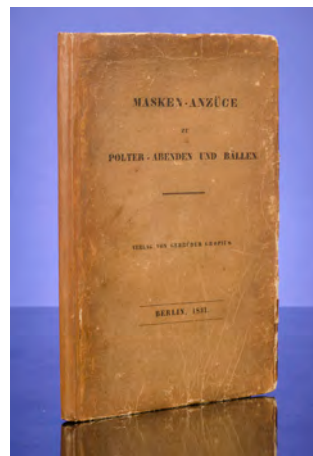
**An Amazing Collection of Fascinating Illusionist Disguises
With Twenty-Four Hand Colored Lithograph Plates
A Most Unusual Work**

DORBECK, Franz Buchard. *Masken-Anzüge zu Polter-Abenden und Bällen.* [Masked-Suits for Concerts and Balls]. Berlin: Verlag von Gebrüder Gropius, 1831. **First and only edition.** Octavo (9 3/8 x 6 1/4 inches; 239 x 159 mm.). Twenty-four magnificent hand-colored lithograph plates representing illusions for Weddings and Balls. The plates are in pairs, the first plate shows the disguise or illusion in full, the second plate shows how the illusion was produced. Publisher's original drab boards, neatly rebacked to style, board edges worn. An amazing collection - we have never seen nor heard of it before. We have located only one other copy at the Staatsbibliothek zu Berlin. Lipperheide 3173.

The introduction (in German) roughly translates as follows: The circumstances of this booklet of 'Masks and Suits' requires no further explanation, because when the second sheet is referred to, it is shown how the illusion is done.

The colored plates: 1-2. Old woman giving a man a 'Piggy-back'; 3-4. Old Monk with a 'straw' lady on his back; 5-6. Dwarf with a large head has another man seated cross-legged on top of his head; 7-8. A man with the top half of his body facing forward, whilst the lower half is facing backward; 9-10. A man seen mending some cloth while seated on a large table; 11-12. A man (Bacchus) sitting astride a wine barrel; 13-14. A carnival character 'riding' a costume horse; 15-16. A man with two heads and three legs; 17-18. An old woman with a masked man riding on her back in a wicker basket; 19-20. A man seen walking on his hands; 21-22. A 'man' made of wine or beer barrels; 23-24. A fierce looking magician or sorcerer.

DB 03285.



\$9,500

£6,550



A Work of "Great Scarcity"
Twenty-Four Superb and Very Amusing Hand-Colored Lithograph Plates

DORÉ, Gustave. *La Ménagerie Parisienne*. Paris: Au Bureau du Journal Pour Rire, n.d. [1854]. First edition. Oblong folio (9 9/16 x 12 7/8 in; 243 x 326 mm). Original printed title and twenty-four superb and very amusing original hand colored lithographed plates. Publisher's original green paper over boards, lettered on front cover in gold. Hinges and spine ends expertly restored.

A Doré album of extreme rarity. OCLC records only five copies in institutional holdings worldwide, only one of which, the Michael Sadlier-Gordon Ray copy at the Morgan Library, is colored. According the ABPC, no copies have been seen at auction since at least 1923.

"Doré visited Paris with his parents in 1847. There he showed Charles Philipon some of his drawings, and the impressed publisher offered him employment as a caricaturist for his new Journal Pour Rire... His first lithographic album, published at the age of fifteen, was *Les travaux d'Hercule*. It and the more imposing albums which followed remain too little known even among Doré's ardent admirers because of their great scarcity. They show the artist at his most engaging, bearing witness to a lively sense of humor, now broad, now sophisticated... Though only *Les Différents publics de Paris* and *Les folies gauloises* are described below, *Les Agréments d'un Voyage de Désagrément* of 1851 and *Les Ménagerie Parisienne* of 1854 are almost equally amusing" (Ray, *The Art of the Illustrated Book in France 1700-1914*, p. 327).

DB 03230.

\$17,500

£12,070



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...* London: Published by Pyall and Hunt, 1825. First edition (reprinted in the same year by Thomas McLean). Quarto (10 1/4 x 7 7/8 in; 260 x 199 mm). 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. Five raised bands, gilt lettered compartments. All edges gilt. With the bookplate of Alfred. N. Beadleston. Preliminary leaves a little foxed, joints expertly repaired. A very good copy. Rare, with OCLC recording only six copies in institutional holdings worldwide. Abbey, Life, 290. Tooley 206. Colas 938.

DB 02596.

\$3,850
£2,655

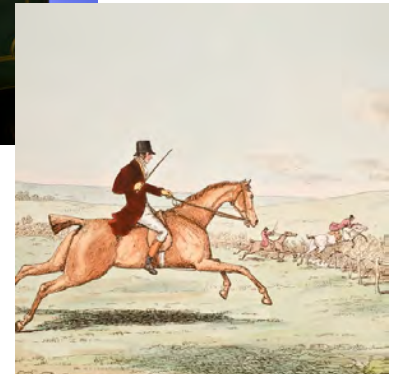


**Six Humorous Hand-Colored Engraved
Hunting Scenes by Sir Robert Frankland**

FRANKLAND, Sir Robert. COPLOW, Billesdon (pseudonym). *Indispensable Accomplishments...* London: Published...by H. Humphrey, 1811. First edition. Oblong folio (10 5/8 x 14 5/8 inches; 270 x 370 mm.). Engraved title and six numbered hand-colored engraved plates with interleaves. Seventeen blank leaves at rear. Bound by Morrell in later full green crushed morocco, gilt. With the leather bookplate of Joseph Widener and armorial bookplate of Clarence S. Bemens. An excellent copy of this rare series of hunting scenes. OCLC locates only one copy (at Harvard). Schwerdt I, pp. 186-187. Silzer, p. 122. Tooley 158 (under Billesdon Coplow). Not in Abbey.

DB 02598.

\$3,850
£2,655



One of the Rarest of all the French Caricature Magazines

[FRENCH CARICATURE]. *Annales du Ridicule, ou Scènes et Caricatures Parisiennes*. Paris: E. Hocquart, Saintin, Delaunay, 1815. Twelve original parts [all published]. Small quarto (9 1/8 x 7 inches; 232 x 178 mm.). Each part with 8 pages of text. Twenty-four superb hand-colored engraved plates, occasional light soiling, early ink stamp to a few leaves. Original blue printed wrappers, each hand-numbered in black ink, uncut. A few of the wrappers still with stitching but most without, spines worn, a little frayed at edges, a couple of the wrappers slightly defective at blank corners. Chemised in a later marbled wrapper and marbled slip-case. One of the rarest of all the French caricature magazines - impossible to find in the original parts as here...

We have located just one copy in institutions worldwide at The National Library of France. The Library of Congress has just one plate (number 20).

The twenty-four plates: 1. Atelier d'une dame peintre; 2. Un auteur pleurant sa pièce enterée au cimetière de l'Odéon; 3. Les Désespérés; 4. L'auteur - Baromètres; 5. Les Magnétiseurs; 6. Curiosité Parisienne; 7. La revanche Angloise ou le Pâtisier du Palais Royal; 8. Une Soirée grammaticale; 9. Le Procès eu calournie ou Les inconveniens d'ecrire l'histoire; 10. L'Auteur et le Libraire; 11. Les premières années d'un Marchand - Le Boutiquier enrichi; 12. La Mère Gigogne; 13. La veille d'une première représentation, ou la revue des battoirs; 14. Le Mélodrame personnifié; 15. Ah! on vou... lait donc... nous faire... r... r... retro... gader!; 16. Premier accès de la fièvre Pamphlétaire / Traitement de la fièvre Pamphlétaire; 17. Fédération d'un faubourg; 18. Place! place! nous éclairons l'univers; 19. Ménagerie Impériale a vendre; 20. L'officine des Journeux sous Napoleon; 21. Le Jouevu ou Napoléon et le Destin; 22. La Boîte de Pandore; 23. Le Cabinet littéraire en plein vent; 24. Parachute d'un auteur dramatique.

DB 03409.

\$8,500

£5,860



A Spectacular Copy In the Six Original Parts

GERNING, J.J. [Johann Isaac] von. *A Picturesque Tour along the Rhine, from Mentz to Cologne...* London: Published by R. Ackermann, 1819-1820. First edition, first issue. One of seven hundred and fifty copies. Large quarto (14 1/4 x 11 5/8 in; 361 x 298 mm). Complete with the list of subscribers. Large folding engraved map with color highlights and twenty-four hand-colored aquatint plates by D. Havell and Sutherland after C.G. Schutz. Text watermarked 1817 & 1818; plates watermarked 1816 & 1818. Complete with the publisher's slip inserted in part one. Original gray printed wrappers, sewn as issued. A spectacular example chemised in a (worn) brown buckram clamshell case. A fine tall, uncut copy, quite spectacular and the finest we have ever seen and with the earliest possible watermarks.

"The original [unillustrated] German edition was published in Wiesbaden in 1819 as *Die Rheingegenden von Mainz bis Cöln*, and it is clear from the... 'Vorerinnerung', which is dated 14 June 1819, that Ackermann's edition was already planned; it seems possible in the circumstances, in fact, that the text was commissioned by Ackermann, as were the views for the plates... (Abbey). "Containing a complete History and Picturesque Description of a portion of Country so full of curious and interesting circumstances, as well as so resplendent for its landscape, grandeur, and beauty. The Work will be embellished with Twenty-four highly finished and coloured Engravings, from Drawings expressly made by an eminent Artist, resident near the Banks of the Rhine, and habitually familiar with every part of it... The romantic, beautiful, and ever-varying Scenery of this River forms a distinguished feature of every modern foreign Tour; and no one can consider himself as an accomplished traveller who is not more or less acquainted with it... Baron von Gerning, whose literary character is so well established in Germany, has undertaken to write the Historical Part; and Mr. Schutz, so well known as an artist, will furnish the Drawings" (Ackermann's prospectus for the completed work, printed on the rear wrapper of Part I and others). Abbey, *Travel*, 217. Martin Hardie, pp. 107-108 and 312. Prideaux, pp. 337 and 375. Tooley 234.

DB 03308.

\$11,500

£7,930



The Vagaries of British Weather
James Gillray's 'Weather' Series
Satire, Society, Gross Humor and Excess...

GILLRAY, James. [*Delicious Weather, & c.*]. London: H. Humphrey, Feb. 10th, 1808. Six (of seven) fine caricatures illustrating the vagaries of the British weather. Lacking the fifth print 'Fine Bracing Weather' (#557). Small folio (average size 10 x 8 inches; 253 x 203 mm.). Each protected in a window mount. Chemised in a quarter black morocco clamshell case. Very fine and exceptionally rare.

Delicious Weather (#553); Dreadful Hot Weather (#554); Sad Sloppy Weather (#555); Raw Weather (#556); Windy Weather (#558); Very Slippy Weather (#559).

James Gillray (1756 or 1757 - 1815), was a British caricaturist and printmaker famous for his etched political and social satires, mainly published between 1792 and 1810. The name of Gillray's publisher and print seller, Miss Hannah Humphrey is inextricably associated with that of the caricaturist. Gillray lived with Miss (often called Mrs) Humphrey during the entire period of his fame. It is believed that he several times thought of marrying her, and that on one occasion the pair were on their way to the church, when Gillray said: "This is a foolish affair, methinks, Miss Humphrey. We live very comfortably together; we had better let well alone." Gillray has been called the father of the political cartoon, with his satirical works calling the king, prime ministers and generals to account. Regarded as being one of the two most influential cartoonists, the other being William Hogarth, Gillray's wit and humour, knowledge of life, fertility of resource, keen sense of the ludicrous, and beauty of execution, at once gave him the first place among caricaturists. Wright & Evans numbers 553-559.

DB 03498.

\$9,500

£6,550



First Copy in Ninety-One Years

GILLRAY, James. *New Pantheon of Democratic Mythology*. London: H[annah]. Humphrey, May 7, 1799. Folio (11 3/4 x 9 in; 298 x 228 mm). 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.

The Plates:

1. Title. (Wright and Evans 230)
2. Hercules Reposing. (Wright and Evans 231)
3. Mars. (Wright and Evans 232)
4. Harpies Defiling the Feast. (Wright and Evans 233)
5. Cupid. (Wright and Evans 234)
6. The Twin Stars, Castor and Pollux. (Wright and Evan 235)
7. The Affrighted Centaur, and Lion Britanique. (Wright and Evans 236)

Wright and Evans 230-236.

DB 02604.



\$10,500

£7,240



**Gillray Punctures Parliament
In Contemporary Blue Wrappers**

[GILLRAY, James]. *Habits of New French Legislators and other Public Functionaries*. London: H. Humphrey, 1798. First edition, complete; both series. Folio (platemarks c. 260 x 195 mm). Twelve hand-colored engravings, some stipple and aquatint, lettered with series title and plate number 1-12 above the image, lettered below the image with the title in French, engraver's name A.J.s.G.y.d. & f.t. and the publication line. Mounted on large blue stock with contemporary inked caption labels bordered in red mounted opposite to identify the relevant political figure. 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.

James Gillray (1756 or 1757 - 1815), was a British caricaturist and printmaker famous for his etched political and social satires, mainly published between 1792 and 1810. The name of Gillray's publisher and print seller, Miss Hannah Humphrey is inextricably associated with that of the caricaturist. Gillray lived with Miss (often called Mrs) Humphrey during the entire period of his fame. It is believed that he several times thought of marrying her, and that on one occasion the pair were on their way to the church, when Gillray said: "This is a foolish affair, methinks, Miss Humphrey. We live very comfortably together; we had better let well alone." "Gillray's treatment ranged from the heroic to the broadly comic, but his excesses at either extreme are excused to the discerning student because of the presence of that relevant satire which distinguishes caricature from crude foolishness...When Gillray [as here] illustrated his suspicion that [Sir Charles] Fox and others were inclining towards the advanced ideas of the French revolutionaries sans-culottes, by drawing them always without any trousers, he produced 'vulgarity' but not silliness. Fox was much incensed" (David Low, *British Cartoonists*. p. 12-13). Cf. *BM Satires* 9197-9201, 9208-13.

DB 02341.

\$16,500

£11,380



Exceedingly Scarce Complete With the Two Suppressed Plates

GRANDVILLE, J.J., *illustrator*. *Les Métamorphoses du jour*. Paris: Chez Bulla, 1829. The exceptionally rare first edition of this famous series of political caricatures complete with the suppressed plates. Oblong folio (9 3/4 x 13 3/16 in; 248 x 336 mm). 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. Gilt lettered, ruled and elaborately tooled spine. A few of the plates with some light marginal foxing, a few plates with heavier foxing (plates nos 7; 8; 13; 14; 17; 20; 24; 26; 27; 39; 44). A handsomely bound and fine copy. Scarce in this, the first edition and exceptionally rare with the suppressed plates.

"This famous album, which established Granville's early style of bitter burlesque, has become rare. Indeed, it is known to many of his admirers only through the greatly inferior album of seventy wood-engraved reproductions published by Harvard in 1854...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; and the force of his conceptions and the wit of his captions rarely falter. Occasionally, he produces a design of universal application that calls Goya to mind, as in the bat and owl creatures bewildered by the sunshine of 'The light that hurts them' (no. 12). Perhaps his most terrifying plate is 'Ménagerie' (no. 67), which shows four prison cells. In the first are complacent commercial offenders, enjoying all the comforts of home; in the second violent criminals, sly or stupid; in the third murderers, one with a countenance of the utmost ferocity; in the fourth, political prisoners, quiet and despondent...Granville turned to direct political satire in his final plates, but the publication of his onslaughts on church ('Famille des scarabées' no. 72) and state ('Une bête féroce,' no. 73) was not permitted in France" (Ray). *Vicaire* V, 775-780. Ray, *The Art of the French Illustrated Book*, 132. Backer 762.

DB 02600.

\$16,500

£11,380



Scarce With Hand-Colored Aquatints

IRELAND, Samuel. *Picturesque Views on the River Medway, from the Nore to the Vicinity of its Source in Sussex: With observations on the public buildings and other works of art in its neighbourhood.* London: T. and J. Egerton, 1793. First edition, the scarce hand-colored issue. Octavo (9 x 6 1/8 in; 229 x 155 mm). Extra hand-colored engraved title-page, black and white map, and twenty-eight hand-colored aquatint plates. Bound by Root & Son in full brown morocco, with multiple gilt-rolled borders and gilt corner-pieces, gilt-rolled turn-ins. Gilt-ruled and ornamented compartments. Top edge gilt. A fine, clean and tight copy of a book generally found with plates in sepia. Samuel Ireland (17?-1800) was one of the most successful artists who devoted himself to the career of topographic print-making. Abbey, Scenery 428. Prideaux, p. 341.

DB 02662.



\$1,500
£1,035

An Amazing Large-Paper Copy With the Majority of the Plates in Three States

[JENKINS, James]. [HEATH, William, artist]. *The Martial Achievements of Great Britain and Her Allies; From 1799 to 1815.* London: Printed for Js. Jenkins..., [1814-1815]. First Edition, Large Paper Copy with the majority of the plates in three states. Large quarto (13 1/8 x 11 inches; 335 x 277 mm.). Extra 'colored' copy of plate 35 used as an additional frontispiece and fifty-two hand-colored aquatint plates, and fifty-one views of military scenes and battles from drawings by William Heath. Forty-nine of the plates are in three states; the two other plates are in two states. Most plates and text watermarked "J. Whatman 1812". Contemporary maroon scored calf, gilt. Expertly rebacked with original spine laid down. Bookplate of Joel Spitz on front paste-down. Housed in a fleece-lined red buckram slipcase. A wonderful copy.

DB 03340.



\$16,500
£11,380

Scarce Odyssey of Harlequin

[LEPRINCE, Xavier]. *Métamorphoses de l'Alceste...* Bruxelles: n.p., 1826]. First edition. Oblong quarto. Twelve hand-colored lithographed stub-mounted plates, size: 10 5/8 x 14 1/8 inches (271 x 360 mm). Bound late 19th century by G. Carayon in half deep cordovan straight-grain morocco over marbled boards. Bookplate of Ch. Bouret on front pastedown. Some very light foxing mainly on the first plate but still a fine copy. Extremely scarce, with only one copy (at the BM) recorded by OCLC/KVK, and no copies coming to auction within the last thirty-six years. The BM attributes this album to Henri-Gerard Fontallard but that cannot be so. Close comparison with caricatures signed by Leprince and Fontallard conclusively demonstrate that the style here is dramatically different than Fontallard's but extremely close to Leprince's, particularly in the faces of the figures depicted.

DB 02252.

\$2,800
£1,930



"The First Dutch Book of Costumes Dealing with the Various Provinces"
Twenty-One Superb Hand-Colored Plates

MAASKAMP, Evert. *Representations of Dresses, Morals and Customs in The Kingdom of Holland, At the Beginning of The Nineteenth Century.* Amsterdam: Printed for E. Maaskamp, 1808. First edition in English with the plates from the Dutch/French edition of 1811. Folio (12 7/16 x 9 3/8 inches; 317 x 239 mm.). Twenty-one hand-colored engraved plates, engraved by L. Portman after Jacques Kuyper. Engravings with imprint of Maaskamp and Colnaghi of London, dated 1811. Expertly bound to style in quarter dark-green straight grained morocco over period red paper covered boards, smooth spine, decoratively stamped and lettered in gilt. Cf. Lipperheide, p. 261; Cf. Colas 1680 and 1681; Cf. Landwehr, *Studies in Dutch books with coloured plates* 360.

DB 03173.

\$3,500
£2,410



Henry Monnier's Rare Album of Parisian Manners

MONNIER, Henry. *Moeurs Parisiennes...* [*Parisian Manners*]. Paris: Chez Gihaut frères, 1828. First edition. Oblong quarto (9 1/2 x 13 inches; 241 x 332 mm.). Lithograph title-page and ten humorous hand colored plates lithographed by de Villain. Modern half red morocco over marbled boards decoratively ruled in gilt, front cover with rectangular red morocco label, decoratively bordered and lettered in gilt, plain spine with five raised bands, plain end-papers. A fine copy. A very scarce little album - we have only seen this title once before. According to OCLC there are just two copies located in institutions worldwide (Herzogin Anna Amalia Bibliothek Klassik, and Kunstbiblio Staatliche Museen Zu Berlin). Marie, *Henry Monnier*, #115-124; Melcher, p.31 (note).

DB 03692.

\$7,500
£5,170



Manners of French Society Executed with Gentle Satire

MONNIER, Henry. *Récréations du Cœur et de l'Esprit*, dessinées d'après nature par Henry Monnier. Paris & London: Giraldon-Bovinet, 1826. First edition. Small oblong quarto (9 x 11 7/8 inches; 229 x 300 mm.). Six hand-colored lithographed plates by F.Noël and C.Motte after Monnier, with seventeen captioned images. An original album of six (of a possible forty-two?) hand colored lithographed plates from this exceptionally rare series. Loose as issued in the original lithographed buff wrappers, front cover decoratively lettered in black. Lower cover with slight crease, otherwise very fine. Excessively rare. Housed in a fleece-lined, half black morocco clamshell case. We have only ever seen one other example (of the 1827 edition) - thirteen years ago (with thirty-two of forty-two plates). We have located just one copy in institutions worldwide (of the 1827 edition with 40 plates) in the The Morgan Library and Museum. Marie, 234, 237, 239, 240, 246, and 251. Not in Ray. Not in Melcher.

DB 03417.

\$3,500
£2,410





DB 03342.



**First Edition, Earliest Issue
"A Handsome Volume" (Prideaux)**

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 the plates watermarked "Whatman 1812" and "Whatman 1816," and the text watermarked "Whatman 1812. A scarce tall copy of the first issue. Folio (13 1/2 x 10 1/2 inches; 343 x 267 mm.). Forty hand-colored aquatint plates. Some light offsetting from the plates onto the text, occasional pale, mainly marginal spotting, a little heavier at the end. Contemporary full straight-grained maroon morocco, gilt. With the bookplate of Joel Spitz on the front paste-down. Lower joint very slightly cracked but firm. A near fine copy. Housed in a fleece-lined red buckram slipcase. Tooley 353. Abbey, *Life* 376. Prideaux. p. 224.

£3,100

\$4,500



DB 02227.



Dutch Students on the March

[PANORAMA]. *[Masquerade Leyden] Gecostumeerde Optogt.* Gehouden Door De Leden Van Het Leidsche Studenten-Corps Den 6 Den Junij 1865, Ter viering van den 290sten verjaardag der Leidsche Hoogeschool, Voorstellende De Intogt Der Hollanders Binnen Zierikzee Onder Jonker Willem, Grave Van Oostervant, Op Den 12den Augustus Anno 1304. Leiden: Firma Jacs. Hazenberg Corns. Zoon, 1865. Oblong folio panorama opening to 480 x 28 cm. Lithographed double-spread title-plate, and 211 hand-colored and numbered (on plate) illustrations on plates designed and lithographed by JDCC Baron de Constant Rebecque. 8 pp text printed in blue paper providing descriptions loosely inserted. Publisher's original pale brown pebbled cloth portfolio, with central gilt vignette and title surrounded by a blindstamped arabesque frame. Original ribbon ties renewed. Strengthening of a few folds. Otherwise a bright, internally fine copy. OLCL/KVK record only four copies on institutional holdings worldwide. No copies at auction within the last thirty-six years.

£1,725

\$2,500



DB 03172.



**Papworth's Rural Residences
First Edition in the Original Boards Uncut**

PAPWORTH, John Buonarotti. *Rural Residences...* London: J. Diggins for R. Ackermann, 1818. First edition. Imperial octavo (11 x 7 1/2 inches; 278 x 192 mm.). Twenty-seven hand colored aquatint plates after Papworth. Text watermarked 1816 & 1817. Original drab boards uncut, neatly rebacked to style, endpapers renewed. A spectacular, fine and fresh copy. Chemised in a later quarter green morocco slipcase. The genesis of this important work is explained in the introduction: "the following designs for rural buildings, accompanied by some practical observations, were presented to the public in the "Repository of Arts," under the title Architectural Hints, during successive months of the years 1816 and 1817. The proprietor of that work having received such applications for the series of designs in a separated form, as induces him to re-publish them; further observations have been added to supply, in part, the many deficiencies which necessarily occurred from so desultory a manner of publication."

£3,100

\$4,500

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

RALFE, Mr. J[ames]. *Naval Chronology of Great Britain...* London: Whitmore and Fenn, 1818. First edition, early issue with plates watermarked 1819. Twelve original parts, 1818-1819, in tall octavo. Sixty "genuine" hand-colored aquatint plates. Original buff printed wrappers, with some expert renewal 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).

The rare 1820 three-volume first edition in book format is common by comparison. According to Abbey, plates later colored lack the inscriptions as noted above for genuine hand-colored plates, i.e. colored at time of issue. "Genuine colored copies are rare" (Tooley). The rear wrappers state "Price to Subscribers 10s 6d plain, and 15s coloured." The key, invaluable reference on the British Navy during the Napoleonic Wars and American War of 1812 with plates based on drawings by officers, many of whom were participants in the naval battles: T. Sutherland, F.C. Lewis, D. Havel and others after T. Whitcombe, J. Beresford, W.A. Armstrong, J. Gore, W. Hill. With List of Subscribers. Abbey, Life 342. Tooley 392. Sabin 67602. Howes R21. Cf. Prideaux, p. 348 (book edition).

DB 02379.

\$22,500

£15,520



The Great Wight Way

RAYE, Charles. *A Picturesque Tour Through the Isle of Wight*. Illustrated With Numerous Views. London: Printed for the Proprietor by Howlett and Brimmer, 1825. First edition. Oblong quarto. Twenty-four hand-colored aquatint engravings with interleaves. Contemporary quarter crimson straight-grained morocco over gray boards with gilt lettered and bordered crimson morocco title label. With the bookplate of Sir Manson M. Beeton. Original printed title label to front paste-down endpaper, catalog note to front free-endpaper. Spine head and inner hinges neatly strengthened, otherwise a very fine copy. Plate no. 8, *Sand Rock near Niton*, often found plain (as in Abbey and in a few institutional copies) is here vividly hand-colored. Abbey, Scenery 349. Tooley 394. Prideaux, p. 349.

DB 02614.

\$2,850
£1,965



"Real Views, Accurately taken on the spot by the Author"
Sixty-Five Aquatint Plates with Early Twentieth Century Hand Coloring

ROBERTSON, Archibald. *A Topographical Survey of the Great Road from London to Bath and Bristol*. With historical and descriptive accounts of the country, towns, villages, and gentlemen's seats on and adjacent to it; Illustrated by perspective views of the most select and picturesque scenery... London: Printed for the Author... and William Faden..., 1792. First edition. Two octavo volumes (9 x 5 5/8 inches; 228 x 143 mm.). Sixty-five hand colored aquatint plates and eleven maps, ten of which are folding. Early twentieth century full maroon straight-grain morocco. Covers with blind stamped and wide elaborate gilt borders, spines with five raised bands, decoratively tooled and lettered in gilt in compartments, gilt board edges and turn-ins, marbled end-papers, all edges gilt. Some foxing throughout, mainly marginal, otherwise a very nice copy with the plates finely hand-colored. Abbey. Scenery, 24.

DB 03717.

\$1,950
£1,345



The Complete and Scarce 1860 Hand-Colored Reprint

ROWLANDSON, Thomas. *The Comforts of Bath.* [London, 1860]. Reprint edition, complete and scarce. Oblong quarto (10 5/16 x 12 5/8 in; 261 x 322 mm.). No text or title, as issued. Twelve hand-colored aquatint plates after Rowlandson. Average plate size including gray wash borders 6 3/8 x 8 11/16 inches; 162 x 221 mm.). Bound ca. 1900 by Rivière & Son in full crimson morocco, gilt. Ex libris S.P. Lohia with his circular bookplate on front paste-down. Short tear (neatly repaired) on top margin of sheet containing plate 6. A very fine set, the plates as fresh and clean as one could hope for. The first edition of 1798 was designed to illustrate Anstey's *New Bath Guide*, and according to Tooley, is "one of the rarest of Rowlandson items." This reprint in excellent facsimile was published about 1860... Never issued with text." (Abbey, Scenery, 40, note).

DB 03283.

\$6,500
£4,480



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

[**ROWLANDSON, Thomas.**] *Hungarian & Highland Broad Sword...* London: Published... by H. Angelo, February 12, 1799. First edition. Oblong folio (12 3/8 x 16 1/4 inches; 314 x 412 mm.). Hand colored aquatint title-page and twenty-three hand colored aquatint plates with imprint date Sept. 1, 1798 (except plates 8 and 9, with no imprint). Plates watermarked "J. Whatman, 1794." Bound Rivière & Son for H. Sotheran in full dark red crushed morocco. Original plain drab blue wrappers preserved. Small marginal paper flaw to upper edge (3/16 x 5/8 inch) of plate Sword Arm Protect. 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.

DB 02618.

\$7,500
£5,170

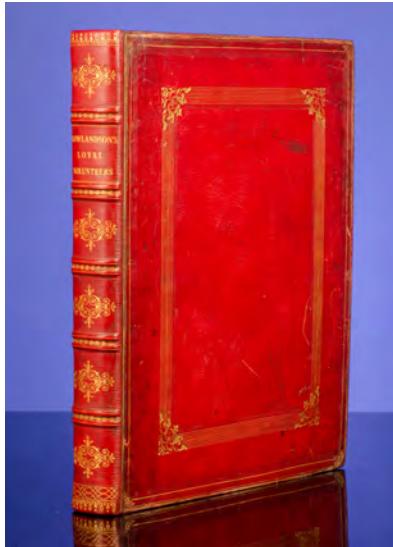


**Thomas Rowlandson's Loyal Volunteers of London...
The Plates Heightened in Gold and Silver**

ROWLANDSON, Thomas. *Loyal Volunteers of London & Environs, Infantry & Cavalry, in their respective Uniforms...* [London]: Rudolph Ackermann, [1798-99]. First edition, early issue. Large quarto (13 x 10 1/2 inches; 330 x 266 mm.). Hand-colored etched title-page, 86 hand-colored etched plates, many heightened with gold or silver, all by and after Thomas Rowlandson. Bound without the two later issued plates as usual. Contemporary full red straight-grain morocco, gilt. Expertly and almost invisibly rebacked to style. A wonderful and large copy of this important work by Thomas Rowlandson, with early impressions of the plates heightened with gold and silver. The text and plates are watermarked 1794. Abbey *Life* 379; Prideaux p. 350; C. Thomson *Bobins* II, 385; Tooley 416; Colas, 2586.

Paradoxically (this is a military costume book after all), Rowlandson here presents some of this most elegant and effective work in terms of pure print-making. The result is arguably the greatest of all military costume books, in that it ascends beyond being a mere record of uniforms to become an elegy to patriotism, an important social document and a cohesive work of art, all produced at a time of great national peril. The phenomenon of the volunteer corps arose as a response to the perceived imminent danger of invasion by the French Napoleonic forces. Rudolph Ackermann notes in his introduction that 'At this moment, the enemy had advanced their best regulated legions to the shores of the British Channel; and for the determined purpose of spreading through our land such miseries as have already rendered wretched their own'. The British response was immediate and defiant, and Ackermann goes on to note that when the Loyal Volunteers of London were inspected by the King on 21st June 1799 the roll-call of volunteers, manning 11 different positions, totalled just over 12,200 men. The present work serves as a record of that overwhelming show of loyalty, as well as of the uniforms of all the main volunteer forces. In addition, Rowlandson pictures each individual in a particular drill position, the name and details of which are given in the engraved text beneath each figure.

DB 03290.



\$14,500

£10,000



Dr. Rowlandson Tours Cornwall, &c.

[ROWLANDSON, Thomas]. *Rowlandson's Sketches From Nature*. London: N.p., 1822. First and only edition, with no printer, publisher or date on titlepage. Quarto (10 7/8 x 8 1/2 in; 276 x 221 mm). Title and eighteen hand-colored plates, drawn and etched by Rowlandson, fourteen of which are aquatints, and three watermarked 1818. Full brown morocco by Rivi re & Son expertly rebacked with the original spine laid down. Original marbled wrapper with engraved title label preserved at rear.

Most views are of Cornwall and the west country but also includes a view of Strawberry Hill. Abbey, Scenery 33. Tooley 426.

DB 02637.

\$5,500
£3,795



From the Original Parts, With All Wrappers

ROWLANDSON, Thomas. *The World in Miniature...* London: R. Ackermann, 1816. First edition, from the original eight parts without title-page as issued. Quarto (11 1/4 x 8 1/2 in; 288 x 216 mm). Forty etched plates numbered 1-40 mounted into windowed sheets, with most trimmed within plate mark to plate number or imprint. Bound by Samuel Tout c. 1867-69 in later full crushed crimson morocco, gilt. Joints very lightly rubbed. Original green printed wrappers tipped-in at rear. Copies in the original part are excessively scarce; the book edition bound from the parts and issued with letterpress title dated 1817 is more readily seen. Victorian binder Samuel Tout worked out of Nassau Street in Soho, London 1868-79. He then partnered with William Coward in a bindery in Whitechapel but in 1880 continued on his own in the same location. Cf. Tooley 437.

DB 02632.

\$3,750
£2,585



Hand Colored Etched Title and Nineteen Hand-Colored Etched "Caricatures of the Passions"

[ROWLANDSON, Thomas, and WOODWARD, George Moutard, illustrators]. *Le Brun Travested. Or Caricatures of the Passions*. Design'd by G.M. Woodward. and Etch'd by T. Rowlandson. London: Pubd...at R. Ackermann's Repository of Arts, 21 Jany. 1800. Large quarto (11 11/16 x 9 3/16 inches; 296 x 233 mm.). No text as issued. Hand-colored etched title and nineteen hand-colored etched plates by Thomas Rowlandson after G.M. Woodward. Later blue paper wrappers. All plates mounted on stubs, fourteen of the plates trimmed at lower margin not affecting lettering except that of plate #8 which has partial loss of the imprint. A wonderful example of this rare suite of plates. All plates with the small ink stamp of Dr. W. Schumacher on verso. Housed in a later blue cloth clamshell case with red leather spine label lettered in gilt.

The "Passions" are: "Attention"; "Admiration"; "Admiration with Astonishment"; "Veneration"; "Rapture"; "Desire"; "Joy with Tranquility"; "Laughter"; "Acute Pain"; "Simple Bodily Pain"; "Sadness"; "Weeping"; "Compassion"; "Scorn"; "Horror"; "Terror or Fright"; "Anger"; "Hatred or Jealousy" and "Despair."

The title "Le Brun Travested" most likely refers to Charles Le Brun (1619-1690) who was a French painter and art theorist. Louis XIV declared Le Brun to be "the greatest French artist of all time". He was a dominant figure in seventeenth century French art and was much influenced by Nicolas Poussin.

Grolier Club, Rowlandson, 56; William A. Gordon, BC-44; BM Satires 9628-9632, plates 6, 7, 12, 15 & 20 only.

DB 03411.

\$19,500

£13,450



**With Twenty-Two Hand Colored Aquatint Plates Including Ten by Thomas Rowlandson
Possibly a Large-Paper Copy**

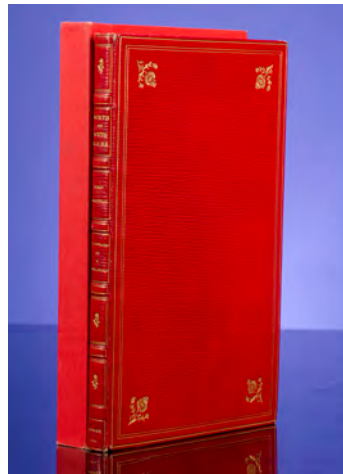
ROWLANDSON, Thomas, illustrator. WIGSTEAD, Henry. *Remarks on A Tour to North and South Wales in the Year 1797.* By Henry Wigstead... London: Published by W. Wigstead, 1800. Possibly a Large-Paper Copy. Octavo (9 3/8 x 5 3/4 inches; 238 x 147 mm.). Twenty-two hand colored aquatint plates by Rowlandson, Pugh, Howitt and others. Bound without the half-title, letterpress title, errata-slip and adverts. Bound ca. 1920 by Zaehnsdorf in full red straight grain morocco, gilt. Some light offsetting from the plates to the text, still a very fine copy housed in a red cloth slip-case.

Ten of the plates are signed by Rowlandson. Abbey's copy had the first Rowlandson plate without title - in our copy this plate is entitled "Ragland". Of particular amusement is Henry Wigstead's drawing of "A Welsh Landlady" which appears opposite page 40. Possibly a large-paper colored copy (Abbey's copy was uncolored and measured 8 1/2 x 5 1/4 inches). The Bobins copy is also bound without the letterpress title, errata-slip and adverts. This title invariably appears with the plates not colored.

Wigstead was an English Magistrate amateur painter & caricurist. He was a close personal friend of Thomas Rowlandson, whom he accompanied on sketching trips to the Isle of Wight (1784), Brighton (1789) and Wales (1787) which resulted in subsequent publications for which Rowlandson provided the illustrations.

Abbey, Scenery, 516; Grego, Rowlandson the Caricurist, II, pp. 19-21.

DB 03745.



\$2,500
£1,725



**One of Fifty Large-Paper Copies With Remarkably Brilliant Impressions of the Plates
That are Greatly Superior to those in the Regular Copies**

SAUVAN, Jean-Baptiste-Balthazar. *Picturesque Tour of the Seine, From Paris to the Sea...* London: R. Ackermann, 1821. First edition. One of Fifty Large-Paper Copies. Folio (16 3/4 x 13 inches). Hand-Colored map and twenty four hand-colored aquatint plates by D. Havell after A. Pugin and J. Glendall. Plates and text watermarked 1820. Bound by [Rivière] for Hatchards ca. 1940 in three-quarter dark green morocco over green cloth boards. A fine, fresh and very tall Large-Paper edition of one of the greatest nineteenth-century English color plate books. Brilliant impressions of the plates, superbly hand-colored. With all six of the original publisher's wrappers bound in at the end.

"The River Seine is well known to form a distinguished feature in the Tour of France, as it winds through and adorns the important province of Normandy, and is the great commercial Channel of the Metropolis of that Kingdom. This River reflects, in its earlier stream, the most striking views of metropolitan grandeur; and, as it proceeds, Nature has been most lavish in beautiful pictures on its banks, and presents, in its course, a succession of objects, whose landscape enrichments are connected with antiquarian circumstances peculiarly interesting to the English Traveller" (prospectus on verso of the wrappers).

The work was issued by Ackermann in six parts, each containing four plates, between January and June 1821. Seven hundred and fifty copies were printed on regular paper, at 14s per part, and fifty large-paper copies (like the present), "taken on Atlas Paper" at 21s per part. "Large-paper copies have remarkably brilliant impressions of the plates and are greatly superior to small-paper copies" (Tooley). Abbey, *Travel* 90; Tooley 445; Bobins, *Exotic and the Beautiful* II: 548.

DB 03367.

\$22,500

£15,520



**Grisettes, Mischievous Children, and Deadly Sins
In Sixty-Two Hand-Colored Lithographs**

[SCHEFFER, Jean-Gabriel]. J.S. - AUBRY, Charles. BOILLY, Louis Leopold. *Recueil des Scènes Familiales, et de Société de Paris* [with] *Recueil de Cinquante Scenes de Grisettes* [with] *Les Jeux de L'Enfance* [with] *Miscellaneous Prints*. Paris: Delpech, 1826 (*Recueil des Scenes*); 1826 (*Recueil de Cinquante*); 1824 (*Jeux de l'enfance*), 1824 (Miscellaneous). Folio. Twenty-one hand colored lithographed plates of thirty-six (*Recueil des Scènes Familiales*); twenty-eight hand-colored lithographs of fifty (*Recueil de Cinquante Scenes de Grisettes*); eight hand-colored lithographed plates (*Jeux*); three (of seven) hand-colored lithographed plates by Boilly from *Les Sept péchés capital* (1824) an album excerpted as a separate series from *Recueil de Grimaces* (1824); two hand-colored lithographs by Aubry (1824). A total of sixty-two plates. Mid-nineteenth century quarter crimson straight-grained morocco over straight-grained paper boards. Gilt rules and lettering ("Recueil De Lithograph") to spine. Plate One (*Recueil des Scenes*) with foxing and damp stains not affecting image and repairs to verso; plate 3 with foxing and damp stains not affecting image; plate 9 with small rubbed hole at image's lower corner edge. Scattered foxing to margins of some plates. Otherwise an excellent collection of scarce lithographs. Only one complete copy of *Recueil des Scènes Familiales* and *Recueil de Cinquante Scenes de Grisettes* in international library holdings, at Yale and the Ransom Center respectively. Only one copy of *Jeux de l'enfance* in institutional holdings worldwide. The album was issued with six plates by Aubry, yet a few copies have turned up in trade with the two thematically related Boilly lithographs bound-in as here. This album was issued by Delpech as a compilation of unsold prints, a common practice of contemporary printmakers and sellers, or assembled by a collector. The contemporary manners and customs of Parisian couples, illustrated with great charm and wry, understated humor by Swiss genre painter and lithographer Jean Gabriel Scheffér (1797-1876), who studied with Regnault and was a friend of Corot, Aligny, and Léopold Robert. His work was shown at the Salon de Paris beginning in 1822; his reputation as a designer of many wryly humorous lithographs, typically signed "J.S.," was firm.

DB 02310.



\$6,500

£4,480



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*, Consisting of Twenty-Four Views: accompanied with descriptions of the scenery, and of the costumes, manners, &c. of the inhabitants of those cities and their environs. By E.E. Vidal, Esq. London: Published by R. Ackermann...Printed by L. Harrison, 1820. First edition. One of fifty large paper copies. Atlas quarto (15 5/8 x 12 1/2 inches; 397 x 317 mm.). Twenty-four very fine hand-colored aquatint plates, four of which are double-page and folding, including one with two views. Text and plates watermarked 1818 and 1820. Publisher's green morocco-grain cloth with covers decoratively stamped in blind and spine decoratively stamped and lettered in gilt. Yellow coated endpapers. Very slight wear to upper joint, inner hinges strengthened. Housed in a green cardboard slipcase. A wonderful copy.

The plates include: "General View of Buenos Ayres, from the Plaza de Toros;" "Landing Place;" "Market Place;" "Milk Boys;" "South Matadero (Public Butchery);" "Church of San Domingo;" "Pampa Indians;" "Estantia (Farm) on the River San Pedro;" "Balling Ostriches;" "Guachos (Rustics) of Tucuman;" "Convoy of Wine Mules;" "Paolistas, Soldiers of the East Bank of the Plata;" "A Quinta (Farm);" and "A Horse Race." Text and plates watermarked 1818 and 1820. Publisher's green morocco-grain cloth with covers decoratively stamped in blind and spine decoratively stamped and lettered in gilt. Yellow coated endpapers. Very slight wear to upper joint, inner hinges strengthened. Housed in a green cardboard slipcase. A wonderful copy.

Abbey describes only a red cloth binding on his large paper copy. The green cloth of the present copy, with slightly different tooling on the spine (without the phrase "24 plates coloured"), is obviously 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.

DB 02645.

\$22,500

£15,520



"An Exceptionally Rare Costume: Periodical (Colas)

WALKER, G[eorge]. *The Cyclopaedia of the British Costumes from the Metropolitan Repository of Fashions.* London: [G] Walker, May 1828–November 1832. **First edition. Volume 2 (of 5 volumes).** Ten original parts bound in one oblong quarto volume (9 7/16 x 11 3/6 inches; 240 x 283 mm.). Engraved title-page. Forty lithographed plates of which thirty-six are hand-colored. Of the thirty-six hand-colored plates, four are amazing double-page spreads. The four plain plates are for Winter 1828–29. Late nineteenth century quarter brown calf over marbled boards, ruled in blind. Smooth spine ruled and lettered in gilt.

The superb hand-colored plates depict for every season of the year, Ladies' Riding Habits; Pelisses; Dress Coats; Walking Dress Coats; Frock Coats; Riding Coats; Waistcoats; Trowsers, Pantaloons, and Breeches; Undress Trowsers; Juvenile Dresses; Children's First Dress and Military Coats, etc.

George Walker was best known for his *Costume of Yorkshire* (1814) which was a representation and negotiation of class difference and social unrest.

"Contains the most Fashionable Make and Cut, also the most prevailing Colors and Patterns from the various Manufactories..." (text). According to Colas this exceptionally rare costume periodical ran from 1823 to 1847 and contained 146 plates. Colas, 771; Hiler, p. 209; Not in Abbey, Tooley, Davenport, Holland or Lipperheide. Colas, 771; Hiler, p. 209; Not in Abbey, Tooley, Davenport, Holland or Lipperheide.

DB 03371.

\$11,500
£7,930



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 (9 7/16 x 7 1/4 in; 239 x 184 mm). 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). 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.

DB 02782.

\$2,500
£1,725



The Exceedingly Rare
"Pleasing Effects of Teaching a Horse to Dance" And Other Vagaries of Horse Comportment

WOODWARD, George Moutard, and ROWLANDSON, Thomas. *Horse Accomplishments*. R. Ackermann, 1799. Oblong quarto (10 3/4 x 13 3/8 in; 273 x 340 mm). Twelve hand colored aquatint plates drawn by Woodward and etched by Rowlandson, with droll captions by Woodward. Average image size: (8 1/4 x 10 3/4 in; 210 x 273 mm). Plates watermarked J. Whatman, 1794. Small stain on lower right margin of first plate (not affecting image) and some very light foxing to the margins of a few plates. A wonderful copy with especially fine hand coloring. The plate titles refer to the behavior of both the horses and their riders. Bound by Rivière & Son ca. 1910 in full red crushed levant morocco. Expertly re-backed with the original spine laid down. Abbey, *Life*, 397. Prideaux, p. 350. Lewine, 1 p. 480. De Ricci, *The Book Collector's Guide* pp. 471, 641. Grolier Club Catalog, No. 54. Gordon, BC-38.

DB 03721.

\$18,500
£12,760



*"The scientific theory I like best is that the rings of Saturn
are
composed entirely of lost airline luggage"
Mark Russell (American political satirist)*



EARLY BOOKS and SCIENCE & TECHNOLOGY

David Brass Rare Books, Inc.
P.O. Box 9029, Calabasas, California, 91372, USA

Further Study of Hieroglyphics by the Great Kircher

KIRCHER, Athanasius. *Ad Alexandrum VII Obelisci aegyptiaci...* Romæ: ex typographia Varesij, 1666. First edition. Tall quarto (13 7/16 x 9 7/16 in; 341 x 238 mm). Extra engraved title page, vignette title page, ten copper engravings. Contemporary full calf. Expertly rebaked and recornered to style. Engraved title page washed. Internally quite clean. Withal, a fine copy. "The first attempt to decipher hieroglyphics, based on the assumption that they were indeed phonetic symbols, was made by the German scholar Athanasius Kircher (1602–80) in the mid-1600s [who] began his attempts at decipherment with the Coptic language and with the correct hypothesis that the hieroglyphs recorded an earlier stage of this language..." (Encyclopaedia Britannica Online).

He also believed, again correctly, that the signs recorded phonetic values" (Encyclopaedia Britannica Online).

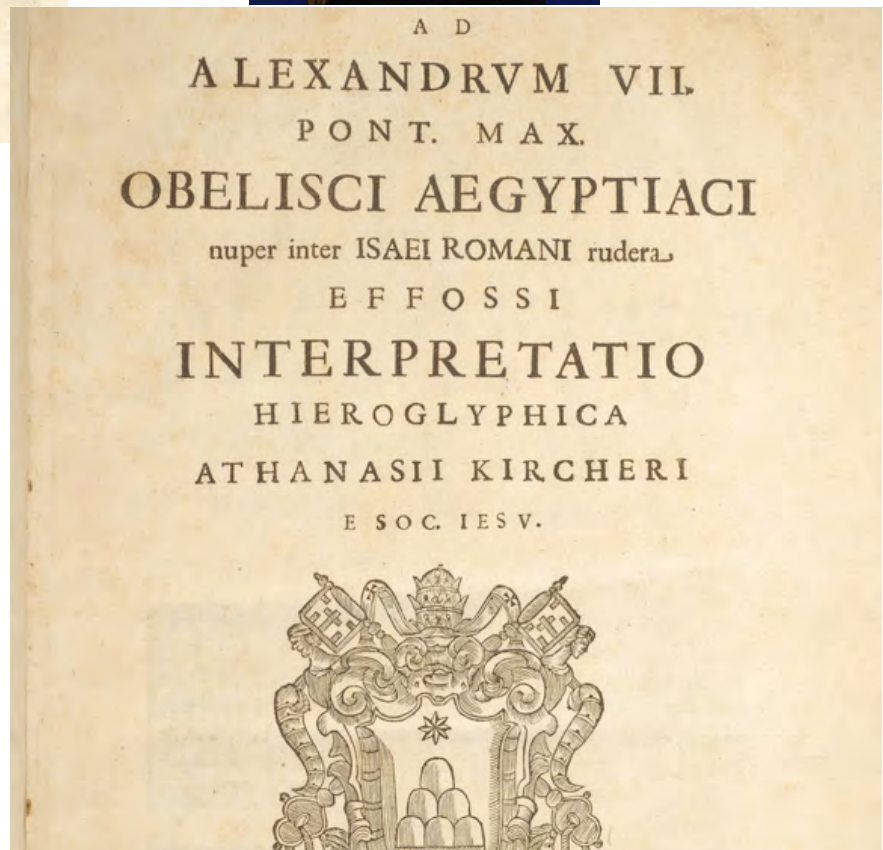
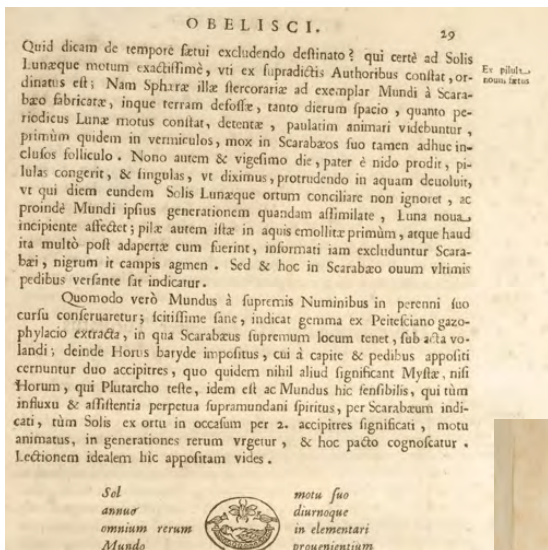
"A linguist of great ability, Kircher's translations of hieroglyphics were based entirely on these preconceived notions as to their symbolic functioning. Kircher does however hold an honored place in Egyptological circles, since he authored the first Coptic grammar and vocabulary" (Parsons, *Hieroglyphics and Their Decipherment*, <http://www.toureygypt.net/featuresstories/Hieroglyphics.htm>). Brunet III, 668. Caillet 5786. Sommervogel IV, 1063, 23. Graesse IV, 21 (misdated as 1662).

"Kircher... published two more books contributing to his study of Egyptian artifacts in Europe: the *Ad Alexandrum Obelisci Aegyptiaci interpretatio hieroglyphica* (Hieroglyphic Interpretation of the Egyptian Obelisk for Alexander VII), of 1666, which described and interpreted the obelisk erected atop Bernini's elephant in front of Santa Maria sopra Minerva for Alexander VII in June 1667; and the Sphinx mystagoga of 1676..." (Findlen and Huismann, *The Last Man Who Knew Everything*, p. 33).

DB 02292.

\$8,500

£5,860



First Edition of One of the Rarest of Kircher's Books

KIRCHER, Athanasius. *Diatribes de prodigiosi Crucibus...* Roma: Vitale Mascardi, 1661. First edition. Small octavo (6 1/2 x 4 1/16 inches; 164 x 103 mm). One fold-out plate. Woodcut initials, head- tailpieces. Nineteenth century full vellum, spine lettered in manuscript. Slight burn mark affecting top blank margin of last three leaves of text and rear endleaves (not affecting any text). Later endpapers with original marbled endpapers bound in. An excellent copy of a very rare book. One of the rarest of all works in first edition by Kircher and near impossible to find in the marketplace, *Diatribes de Prodigiosis Crucibus* "attempts to explain the uncanny appearance of crosses on clothing and other objects immediately after an eruption of Vesuvius in 1660..." (Merrill).

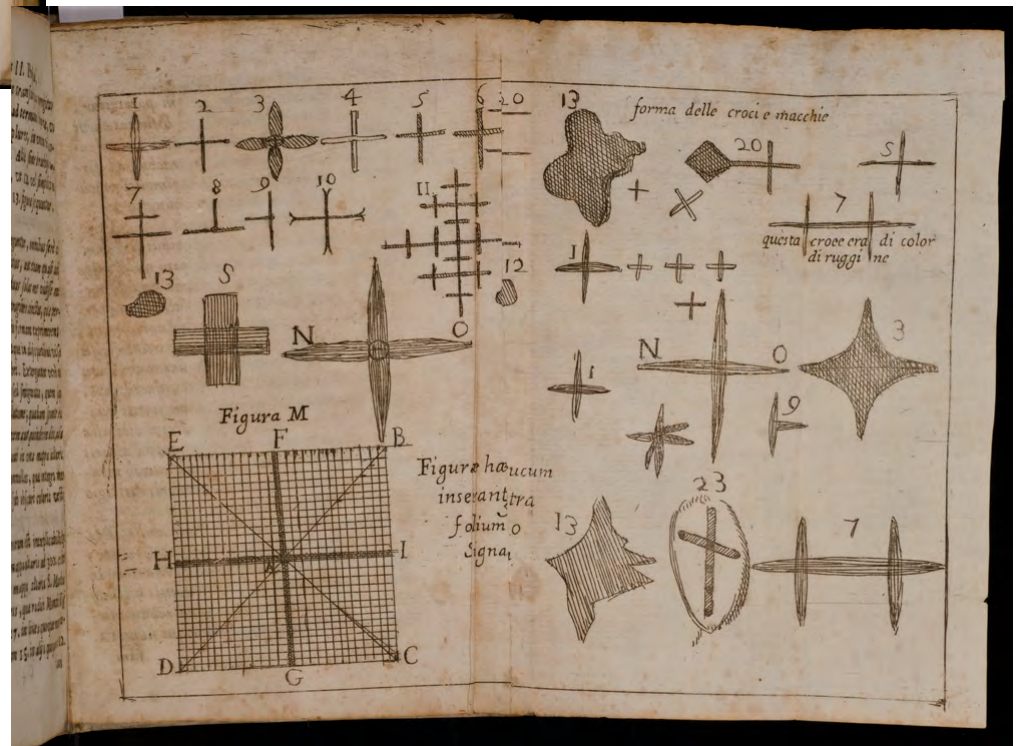
"During 1661 a further work was published by Kircher which brought a refreshingly rational approach to a problem worrying the people of Naples. Mysterious crosses had been appearing on clothing and all manner of fabrics. In this *Diatribes de prodigiosis crucibus* Kircher proved that the suspected indication of heavenly wrath was little more than the presence in the air around Vesuvius-dominated Naples of minute specks of volcanic ash, settling on the texture of woven cloth." (John Fletcher. *A study of the life and works of Athanasius Kircher*, p. 51). One of the rarest of all works in first edition by Kircher and near impossible to find in the marketplace, *Diatribes de Prodigiosis Crucibus* "attempts to explain the uncanny appearance of crosses on clothing and other objects immediately after an eruption of Vesuvius in 1660. He begins by discussing the history of similar appearances and the nature of miracles in general. God, he says, works by natural means, and miracles can therefore be explained rationally...Nevertheless, he argues, the crosses are a portent from God warning the people to repent. This approach is an excellent illustration of Kircher's position between the two worlds of the seventeenth century, the scientific and the orthodox" (Merrill).

Kircher: Merrill 16. Brunet III, 67. Graesse IV, 21. Sommervogel IV, 1059.18. Clendening 9.12.

DB 03235.

\$19,500

£13,450



Kircher's Last Work on Magnetism in Nature

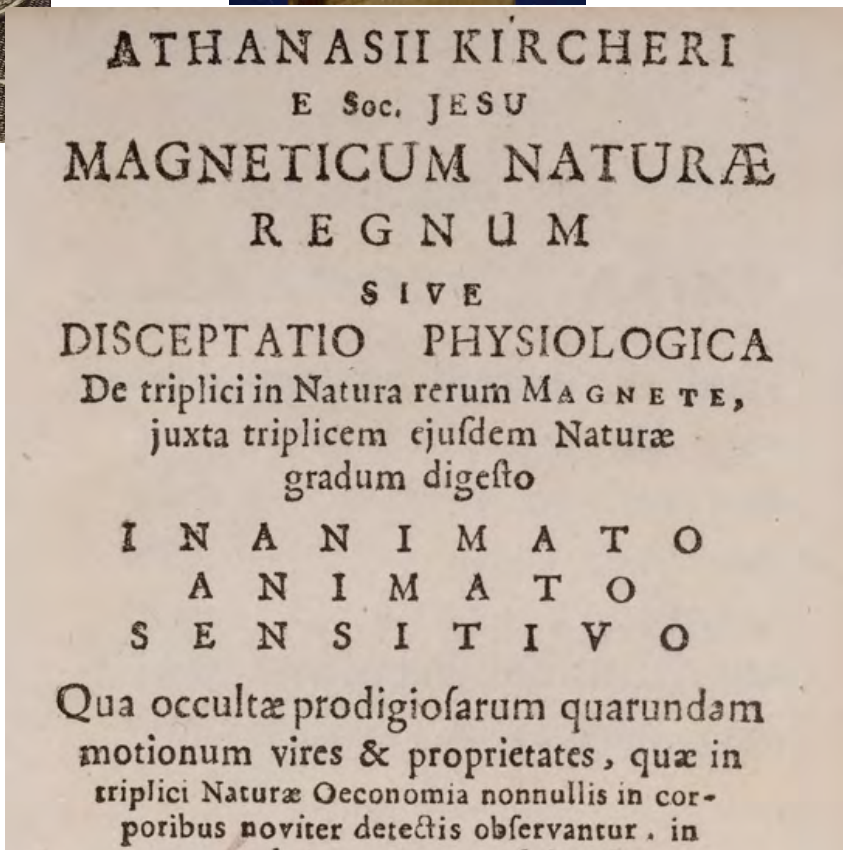
KIRCHER, Athanasius. *Magneticum Naturae Regnum...* Amstelodami: Johannis Janssonii à Waesberge & Elizei Weyerstræet, 1667. First twelvemo edition, issued in the same year as the Rome first quarto edition, and not to be confused with the undated twelvemo edition [ca. 1669] from Johannis Janssonii. Twelvemo (5 1/4 x 2 3/4 in; 133 x 72 mm). Extra-engraved title page. Initials. Tailpieces. Contemporary full vellum with clasps. Sprinkled edges. Faded ink title to spine. With the dated 1668 bookplate of Francis, Provost of St. Cross at Augsburg (Franciscus D.G. PR Sanctae Crucis Auguste A 1668). An astonishingly clean and excellent copy. Of the utmost scarcity in the marketplace, with only two copies of this edition (and only two of the Rome edition) coming to auction within the last thirty-five years.

"The *Magneticum naturae regnum* contains Kircher's final words on the principle of magnetism in nature. Much of the work repeats what was said earlier in his much more extensive *Magnes sive de arte magneticum*. Kircher discusses the role of magnetism in man (attraction and repulsion, friendship and hatred, likes and dislikes, sympathy and antipathy), in inanimate nature...in animate or vegetative nature... and sensitive nature... He asserts that the principle of attraction and repulsion can explain the most obscure phenomena of physics and that there is no secret in nature that cannot be penetrated and understood by astute observation - an attitude characteristic of his time" (Merrill).

Merrill 21. Caillet 5781. Brunet III, 667. Graesse IV, 21. De Backer - Sommervogel IV, 1065.25.

DB 02871.

\$3,500
£2,410



**A Remarkable Survival of Three Books by Ramón Lull - 'Doctor Illuminatus'
One of Athanasius Kircher's Greatest Influences**

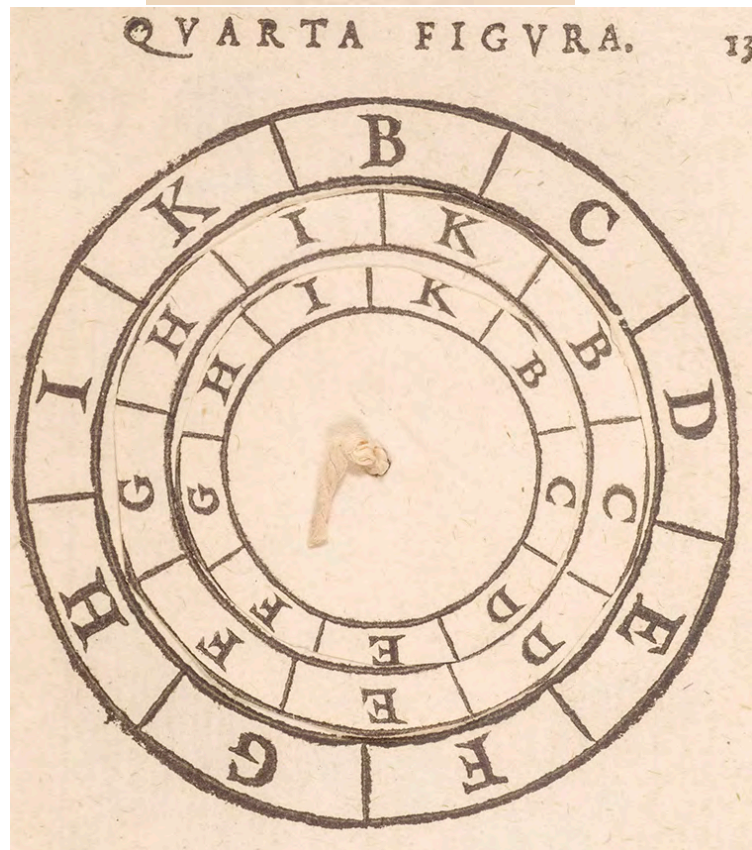
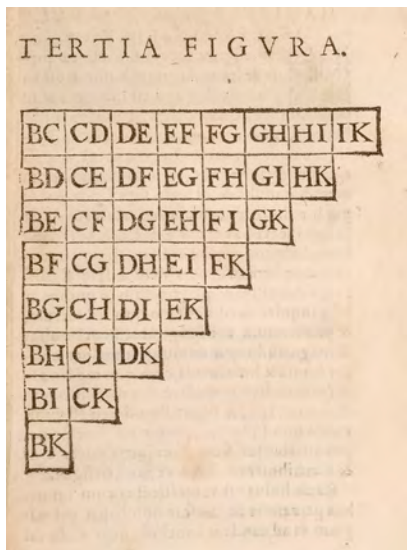
LULL, Ramón. *Opusculum Raymundinum de auditu Kabbalístico sive ad omnes Scientias introductorium*. Incipit libellus de Kabbalístico auditu in via Raymundi Lullii. Paris: Apud Aegidium Gorbinum... 1578. Twelvemo (4 3/8 x 3 1/8 inches; 111 x 80 mm.). Woodcut printer's device on title (Renouard no. 376). Folding table and two woodcuts in the text, and five plates with woodcut diagrams including one with a volvelle with two moving parts. Title-page with the German Jesuit library stamps of "Domus Bonnensis" and "Bibls.cript".

A fine copy of a rare and important work which includes among its five plates a volvelle mounted with its two movable parts still present.

Third Edition, the previous two appeared in 1518 and 1538 in Venice, all of which are very rare. "How successful was the thesis of 'De auditu kabbalístico' in the 16th and 17th centuries, could be shown by the impressive reception of this treatise, which ranges from about Giordano Bruno, Claude Duret, Johann Heinrich Alsted and Athanasius Kircher up to Leibniz" (G. Kurz [ed], *Meditation und Erinnerung in der Frühen Neuzeit*, p 115; trans.).

DB 03734.

\$19,500
£13,450



The New World Drastically Revised

MÜNSTER, Sebastian. *Cosmographie*... Basel: Sebastian Henric-Petri, 1598. Folio. Woodcut title printed in red and black, with an oval portrait of Sebastian Münster. 26 double-page woodcut maps including two world maps, 67 double-page town plans and views, many within ornamental woodcut borders, 2 folding panoramas of Heidelberg and Vienna, the latter dated 1548, approximately 1250 woodcuts in the text woodcut head-pieces and printer's device at end. Contemporary German decoratively blind-stamped pigskin over beveled wooden boards. Original clasps missing, but otherwise in remarkably fine condition. There are a few small marginal stains in the text but overall this is one of the cleanest copies that we have seen. The *Cosmographia* was one of the most successful and popular books of the 16th century. It passed through 35 editions in 85 years.

Second edition with the renewed stock of woodcut maps. In the 1580s Sebastian Henric petri, the son of Münster's son-in-law and first printer, Heinrich Petri, was obliged to invest in commissioning a new series of woodblocks of the maps and views illustrating Münster's ever-popular survey and chronicle of the world. These appeared in the 1588 and succeeding editions. Although most differ little from their models, those showing the New World had to be drastically revised: the modern world map and the map of the Americas (Burden 58), both copied after Ortelius' 1570 maps by an unknown engraver, give a far more accurate though still not up-do-date depiction of the Americas than the primitive maps used in the 1544-1578 editions. Münster's *Cosmographia* also contained accounts of monstrous creatures living in the seas off uncharted lands. Tall tales of sea serpents and weird beasts were very popular with European society, most of whom would not have traveled outside of their home country. Some of the more outlandish creatures from travelers' accounts have been depicted here, violently attacking either each other or ships of hapless sailors. Alden & Landis 598/73; Burmeister 83; Sabin 51395.

DB 03098.

\$19,500

£13,450



Kircher's Nemesis Spurns His Claims Yet Again
One of Three Companions To Petrucci's Defense of Kircher
A Fine Presentation Copy From The Author

REDI, Francesco. *Esperienze Intorno...* Firenze: All'Insegna della Nave, 1671. First edition of this rare and important treatise by the famous Italian naturalist, addressed to his colleague Athanasius Kircher, which includes the first scientific test of nicotine and its harmful effects. Quarto (9 7/16 x 6 7/8 inches; 240 x 175 mm). **Inscribed at the foot of the title-page "Mei [illegible] de Molinari. Auctoris munus" [i.e., gift of the author]; Early ink signature of the recipient, Giuseppe Molinari on front paste-down.** Title in red and black. Six engraved plates. Contemporary vellum over boards, red leather lettering label on spine. Ink manuscript title on lower edge. Ink manuscript title on lower edge of text block. Housed in a fleece-lined half black morocco clamshell case.

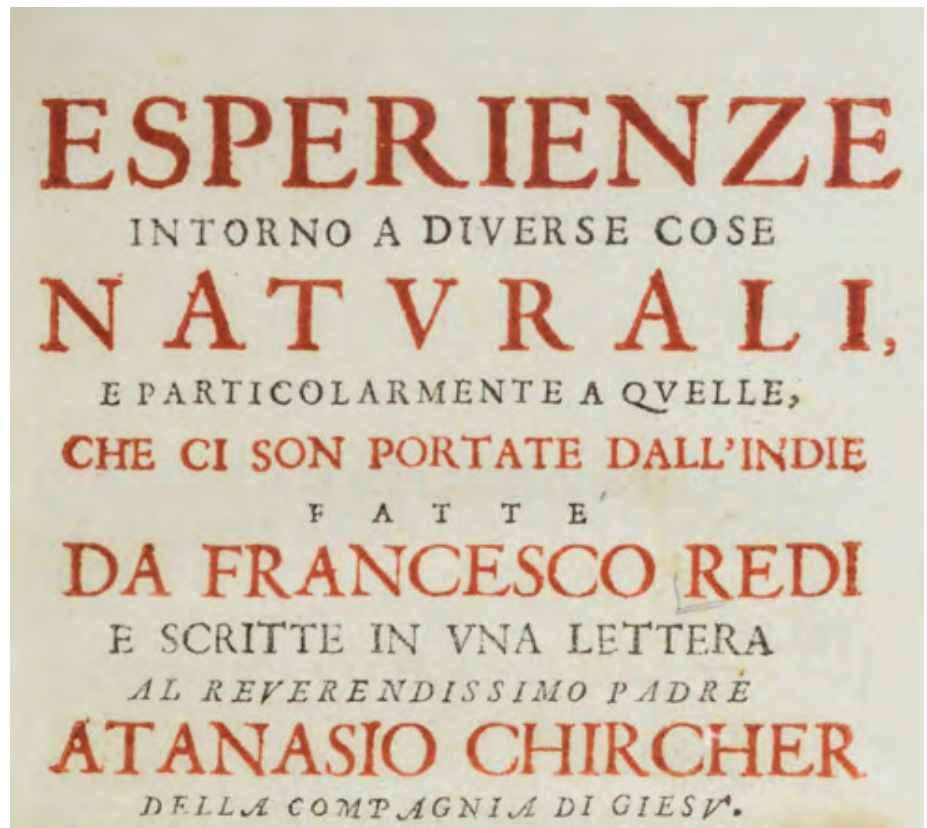
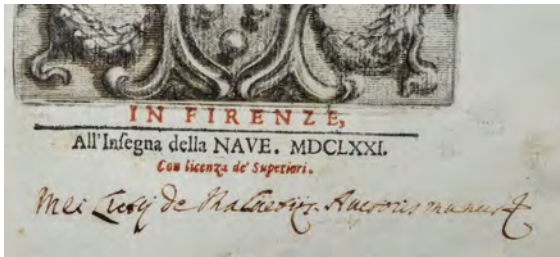
Redi's "investigations of several botanical and zoological specimens, including some brought from India; among them were Chinese star anise, 'stones' from cobras and iguanas, vanilla beans, and a leaf from the chinchona tree. The treatise is in the form of a letter to Athanasius Kircher" (Norman). "Raro" (Prandi). Within is Redi's dismissal of Kircher's claims for the miraculous curative qualities of the snake-stone [the "stones" that Norman refers to], a missionary artifact that allegedly sucked snake venom from a wound. Redi first dealt with this issue in his first work, *Osservazioni intorno alle vipere* (1664), "the first methodical study of snake venom" (Norman).

Redi's work was inspired by the arrival in Florence of medical and natural curiosities, some of which are illustrated in the six plates, which were brought back from the East and West Indies in 1662 by Franciscan missionaries. Norman 1518. Prandi 26. Sabin 68516. Gamba 823.

DB 03222.

\$3,500

£2,410



**"Romeo, Oh, Romeo! Where for Art Bill Shakes Found Us?"
"Here, Dear Juliet, Here."
The Earliest Obtainable Edition in Contemporary Binding**

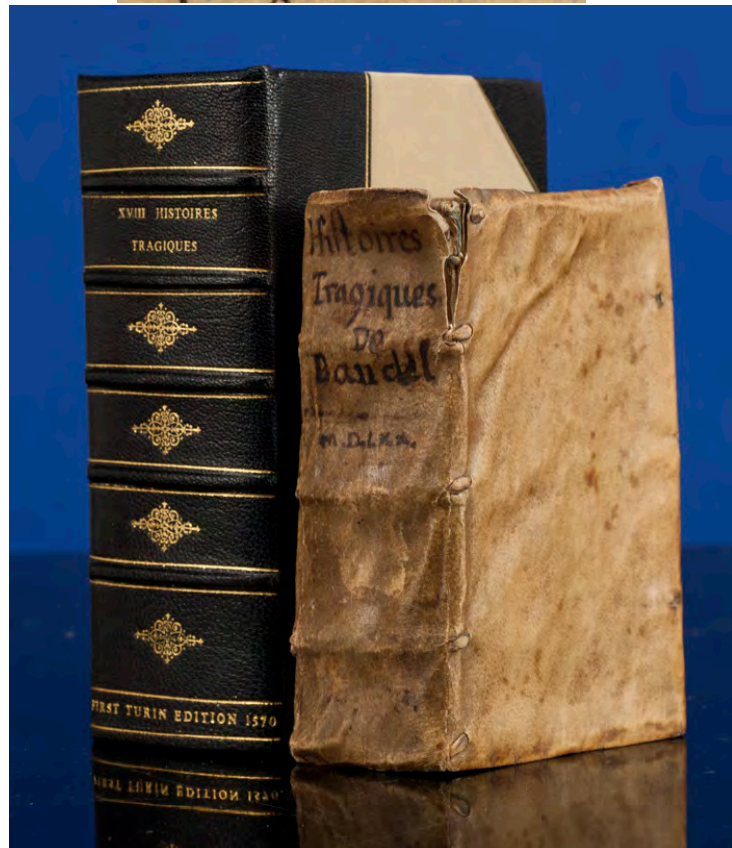
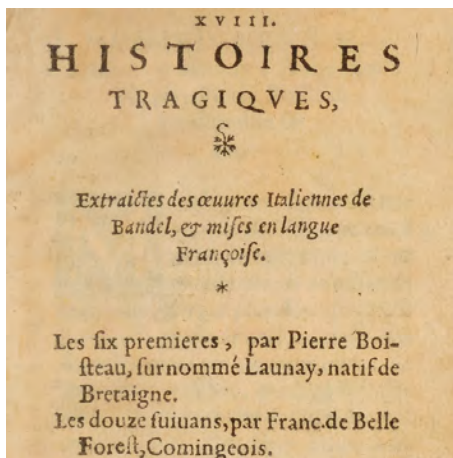
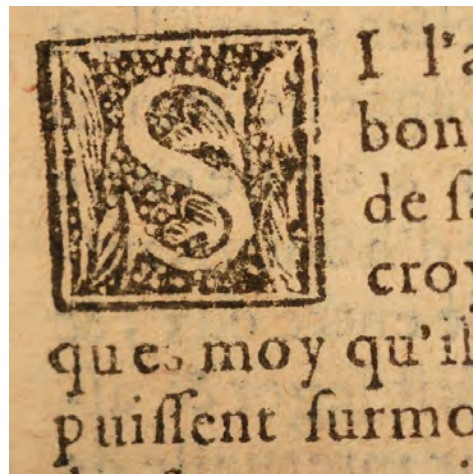
[SHAKESPEARE SOURCE]. BANDELLO, Matteo, and BELLEFOREST, François de, and BOISTEAU, Pierre. *XVIII Histoires Tragiques*. Extraictes des oeuvres Italiennes de Bandel, & mises en langue François. Les six premieres, par Pierre Boisteau, sur nommé Launay, natif de Bretagne. Les douze fuiuans, par Franc. de Belle Forest, Comingeois. Turin: Cesar Farine, 1570. Fourth collected edition in (originally published in Lyon, 1560, and Paris 1563 and 1564; all scarce) containing the source material for Shakespeare's Romeo and Juliet. Small octavo (4 3/4 x 3 in; 120 x 76 mm). Contemporary full vellum. Yapp edges. Inked title to spine. Bookplate of Mandelle Memorial Library (Kalamazoo, Missouri), with its embossed stamp to titlepage. Vellum soiled, as expected. Small half-inch split to upper joint. A wonderful copy of an extremely rare book. 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 thirty-six years, at Christie's-NY, May 22, 2001, lot 288 (with foxing, ink and damp stains); it sold for \$9,600 (\$8,000 plus 20% premium). 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. The volume under notice is the earliest available edition in a contemporary binding.

This volume, 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 by the Western world's most venerated playwright. Romeo and Juliet is believed to date from between 1591 and 1595. It first appeared in print in the quarto edition of 1597.

DB 01780.

\$9,500
£6,550



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, with pp. 200 and 336 misnumbered as 220 and 536 respectively. Twelvemo (4 15/15 x 2 3/4 in; 126 x 70 mm). Engraved illustrated title-page, headpieces, tailpieces, initials. Contemporary vellum. Yapp edges. Manuscript title to spine. Bookplate of Henry Scott Boys, late Bengal Civil Service, Allahabad. Neat ownership signatures to endpapers and title-page. 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.

"At the better grammar schools of the time the relevant authors studied were Ovid, Cicero, Caesar, Sallust and Livy. At Eton the boys in the fifth form read Valerius Maximus and Lucius Florus. There is no reason to suppose that Shakespeare knew all these, but if he went to Stratford Grammar School he would not only be able to read but to imitate the style of several of them... if he wished to consult any of the major Roman historians in Latin he could do so profitably and without great difficulty" (Bullough, *Narrative and Dramatic Sources of Shakespeare*). Florus was not translated into English until 1619.

"Florus' abridgement of Roman history, well-known to English schoolboys in Latin form, refers to Coriolanus briefly in his Book I, and gives a version of the fable of the Body's Members" (Gillespie, *Shakespeare's Books*, p. 171). Goldsmid II, p. 47. Willems 467. Copinger 1738.

DB 01785.

\$1,750
£1,200



The Wright Brothers' First Publication on Aeronautics

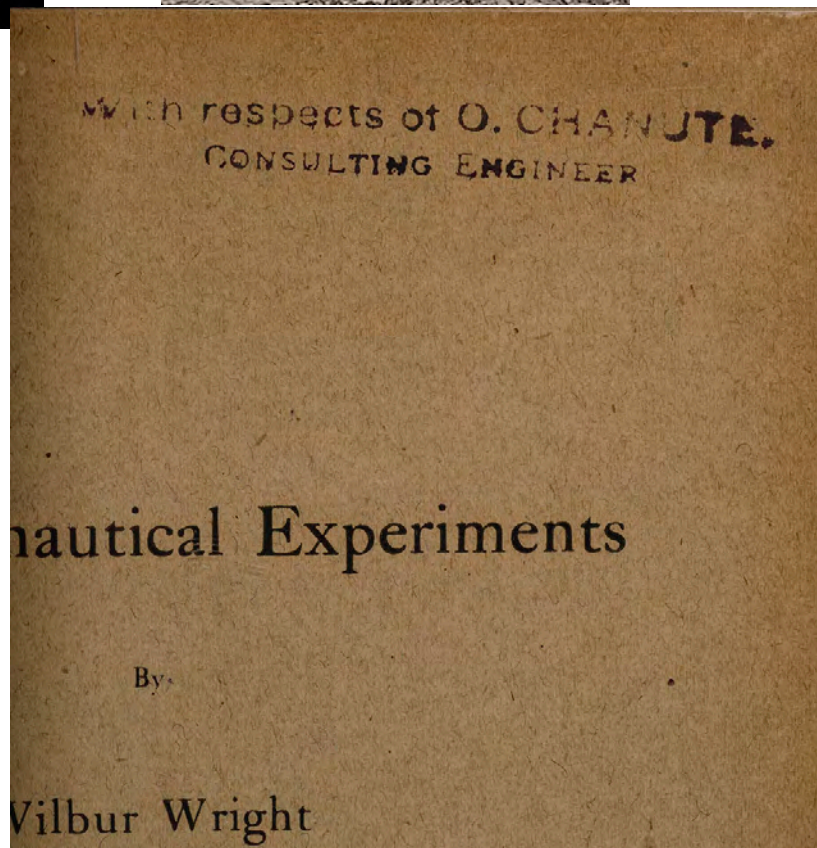
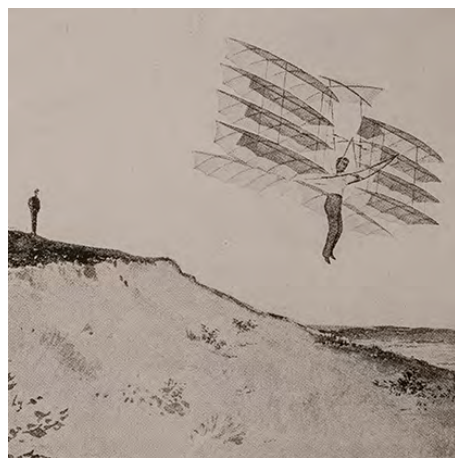
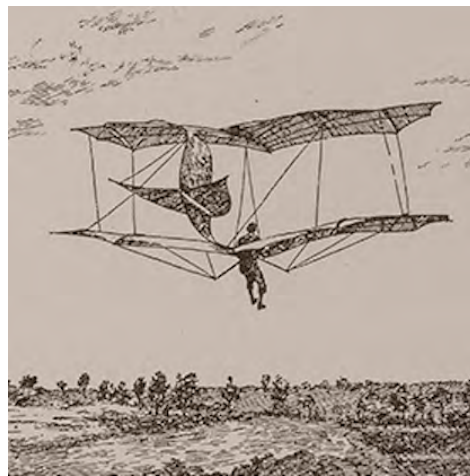
WRIGHT, Wilbur. *Some Aeronautical Experiments...* Reprint from Journal of the Western Society of Engineers December 1901. First edition, offprint issue, of the Wright Brothers' First Published Report of their Trial Flights with Motorless Gliders at Kitty Hawk. One of about thirty presentation copies from Octave Chanute. Black stamp on front wrapper "With respects of O. Chanute. / Consulting Engineer". Octavo (9 1/16 x 6 inches; 230 x 152 mm.). Ten halftone illustrations reproducing photographs, and 2-line block illustrations in the text. Publisher's printed gray wrappers, expertly rebacked. Chemised in felt-lined half navy blue morocco over blue cloth boards clamshell case. When we purchased this little book it had been bound into a blue buckram casing with the spine lettered in gilt "W. Wright - Some Aeronautical Experiments - 1901". We sent it to our binder who removed the book from the later casing and restored the spine with matching gray paper. The paper spine is the only area that has been touched in any way.

The Wright brothers' first publication on aeronautics, and the work that made their experiments with motorless gliders known to the world. Wilbur Wright's paper describes the brothers' progress over three seasons of glider flight, during which they mastered the art of flight control and solved the problem of wing warp drag by the addition of a vertical rear rudder. Wright made this address to the Western Society of Engineers at the urging of Octave Chanute, who was to a large degree responsible for encouraging the Wright brother's early work; the paper is prefaced by some remarks by Chanute discussing the possibility of motorized flight using a new lightweight steam or gas engine. Chanute was so certain of this paper's significance that he ordered 300 copies of the offprint, 150 of which he sent to colleagues in the United States and abroad, and 150 of which he sent to the Wright brothers for their own use." (The Haskell F. Norman Library of Science & Medicine, volume II, pp. 825-826). Very scarce with only seven copies listed in institutions worldwide. Just four copies have appeared at auction over the past sixty-five years.

DB 03752.

\$42,500

£34,140



"Book love... is your pass to the greatest, the purest, and the most perfect pleasure that God has prepared for His creatures".

Anthony Trollope



FINE BINDINGS

David Brass Rare Books, Inc.
P.O. Box 9029, Calabasas, California, 91372, USA



DB 01962.



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

[BAYNTUN (RIVIÉRE), binders]. ALKEN, Henry, illustrator. [SURTEES, Robert Smith]. *Jorrock's Jaunts and Jollities...* With Sixteen Illustrations by Henry Alken. Printed in Colours. New Edition. London: George Routledge, [1893]. Tall octavo. Sixteen full color plates including frontispiece and engraved title. Bound by Bayntun-Riviere, c. 1985 in full crimson morocco and finished by Chris Lewis with a large rectangular pictorial inlay of multi-colored morocco depicting a country scene of foxhounds and huntsmen on horseback. A very fine copy. Henry Thomas Alken (12 October 1785 – 7 April 1851) was an English painter and engraver chiefly known as a caricaturist and illustrator of sporting subjects and coaching scenes.

£2,585

\$3,750



DB 01911.

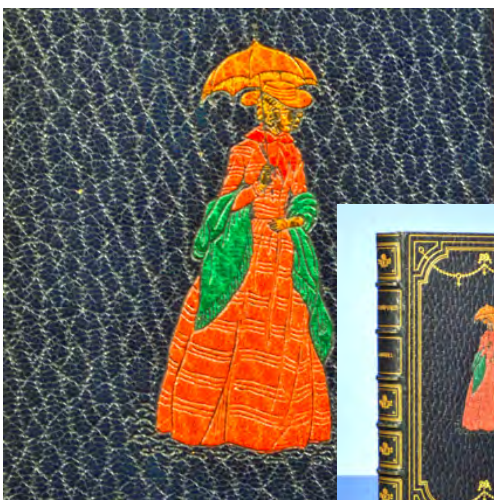


He Doesn't Mind This Outstanding Binding
By Christopher Lewis of Bayntun-Riviere

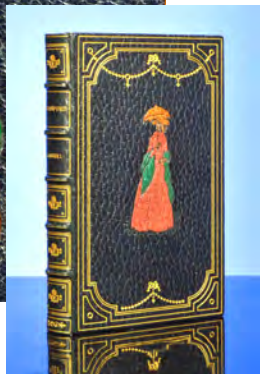
[BAYNTUN-RIVIÉRE, binders]. ROBINSON, W. Heath. *Bill the Minder*. London: Constable, 1912. Limited to 380 copies signed by the artist. Quarto. Sixteen color plates, 117 black and white illustrations. Bound c. 1982, by Bayntun-Riviere (designed and finished by Christopher Lewis) in full red crushed morocco with pictorial inlays of varicolored morocco. A very fine copy. Original red cloth slipcase. In *Bill the Minder* Heath Robinson really found himself. The story is a simple series of tales about the wanderings of the King of Troy and a boot-cleaner called Bill who became the Minder (a baby-sitter) to the bad-tempered family of a bad-tempered mushroom-gatherer named Crispin. Like most of Heath Robinson's characters, Bill was a solemn little person who took his minding very seriously, even to the extent of studying at the British Museum. (Lewis, p. 102).

£3,310

\$4,800



DB 03147.



In a Fine 'Textured' Inlaid Binding by Bayntun (Riviere)

[BAYNTUN (RIVIÉRE), binders]. THOMSON, Hugh, illustrator. GASKELL, Mrs. [Elizabeth]. *Cranford*. With a preface by Anne Thackeray Ritchie and illustrations by Hugh Thomson. London: Macmillan and Co., 1935. Later Hugh Thomson illustrated edition. Octavo. With 110 black and white illustrations in the text. Bound by Bayntun (Riviere), Bath ca. 1935 in full dark blue crushed levant morocco, with a beautifully 'contoured' inlaid design on the front cover. A very fine example.

"Critical awareness of Gaskell as a social historian is now more balanced by awareness of her innovativeness and artistic development as a novelist. While scholars continue to debate the precise nature of her talent, they also reaffirm the singular attractiveness of her best works" (ibid) of which *Cranford* is one.

£1,895

\$2,750

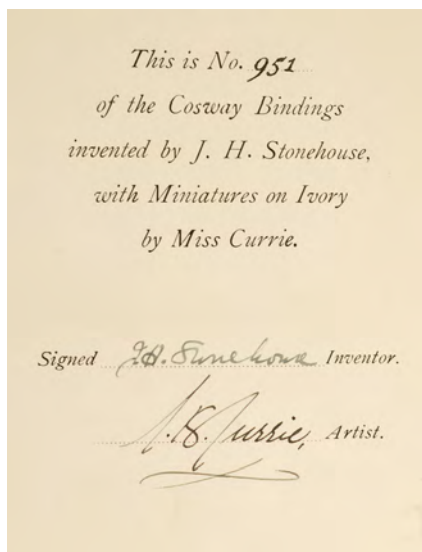
A Fine Cosway Binding
Portrait Miniature on Ivory by Miss C.B. Currie

[COSWAY BINDING]. KINGSLEY, Charles. *The Water-Babies*. A Fairy Tale for a Land-Baby. New Edition. With One Hundred Illustrations by Linley Sambourne. London: Macmillan and Co., 1885.

First edition illustrated by Linley Sambourne (first published in book form in 1863, with illustrations by Noel Paton). Small quarto (7 15/16 x 6 1/4 inches; 202 x 158 mm.). Wood-engravings text illustrations.

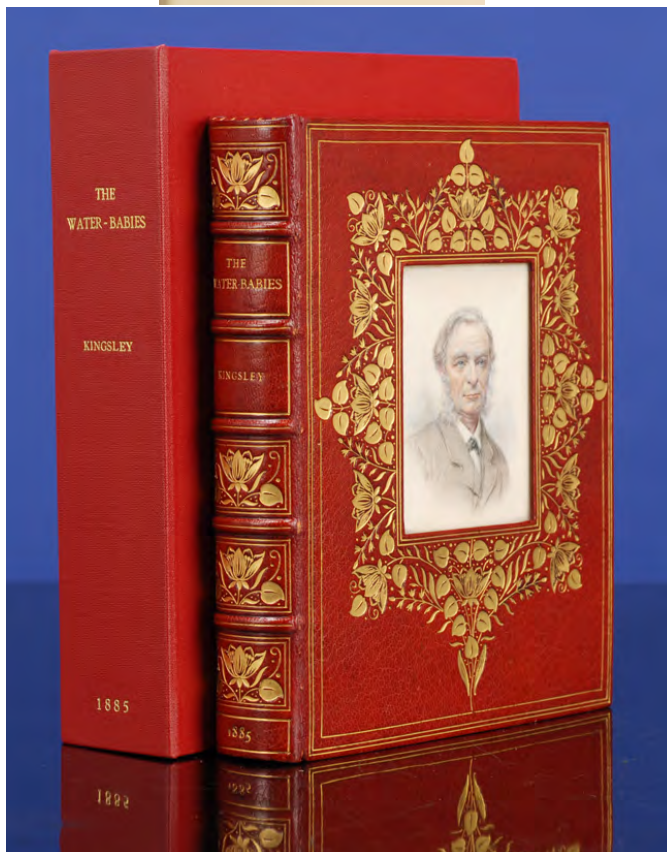
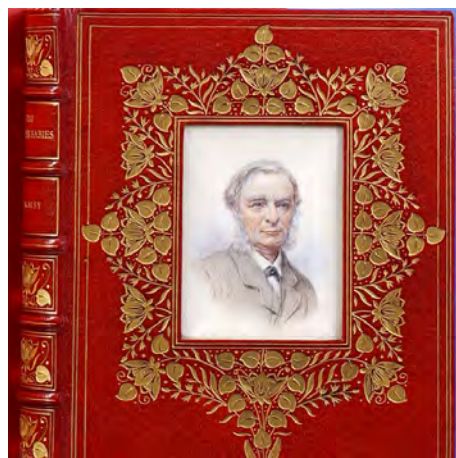
In a fine Cosway Binding by Rivière & Son (stamp-signed in gilt on the front turn-in) of full red crushed levant morocco. Covers with gilt triple fillet border, front cover set a fine rectangular miniature portrait on ivory under bevelled glass (3 1/2 x 2 5/8 inches; 89 x 66 mm.) of Charles Kingsley by Miss C.B. Currie, within an inner gilt double fillet border and a wide outer gilt floral and leaf border (in the style of Charles MacLeish). Spine in six compartments with five raised bands, lettered in gilt in two compartments, and decoratively tooled in gilt in a similar floral and leaf design in the remaining four compartments, with the date in gilt at the foot. Board edges with gilt double fillet, turn-ins ruled in gilt with similar gilt floral corner ornaments, dark green watered silk doublures and liners, all edges gilt. Stamped in gilt on the rear doublure: "Miniatures by C.B. Currie." Additionally stamped in gilt on the fore-edges of the front and rear boards: "Cosway Binding" and "Invented by J. H. Stonehouse." An inserted certificate leaf signed by both Stonehouse and Currie and numbered in ink identifies the present copy as being "No. 951 of the Cosway Bindings invented by J.H. Stonehouse, with Miniatures on Ivory by Miss Currie." Signed: J.H. Stonehouse, Inventor and C.B. Currie, Artist. Original front and rear blue cloth covers bound in at end. A superb example. Housed in a velvet-lined red cloth clamshell case.

DB 00892.



\$9,500

£6,550





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. As expected in the first edition in book form, the text points are in the second state, showing corrections. 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. Some very minimal finger-soiling and faint uniform browning to text. A very fine copy and a lovely example of a Cosway-style binding. A simply superlative copy of the first edition in an exceedingly attractive binding.

Smith, *Dickens*, I, 3.

£4,480

\$6,500

The Great Gilbert and Sullivan
In a Beautiful Pictorial Onlay Binding By Riviere and Son



DB 03000.

[RIVIÈRE & Son, binders]. GILBERT, Sir W.S. *The Bab Ballads...* London: Macmillan and Co., 1926. Later edition, originally issued 1904. Octavo. With over 350 black and white illustrations in the text. Bound c. 1932 by Rivière and Son in full crushed dark green morocco multi-color pictorial onlay featuring Archibald Grosvenor and an Elderly Naval Man titled, "The Yarn of the Nancy Bell" a lyric from the poem "The Yarn of the Nancy Bell" the illustration of which appears on page 101; rear cover with multi-color pictorial onlay featuring the jester, Jack Point, titled, "For He Who'd Make His Fellow Creatures Wise Should Always Gild the Philosophic Pill," a lyric from the opera *The Yeoman of the Yard* the illustration of which appears on page 299. A very fine copy.

£3,450

\$5,000

A Fine Arts and Crafts Binding by Sangorski & Sutcliffe



DB 03738.

SANGORSKI & SUTCLIFFE, binders. LONGFELLOW, Henry Wadsworth. *The Seaside and the Fireside*. Boston: Ticknor, Reed and Fields, 1850. First edition. Octavo. Bound ca. 1920 by Sangorski & Sutcliffe. Full dark blue crushed levant morocco, covers with an Arts and Crafts-style frame of tulips and trefoils, a quatrefoil of stippled gilt hearts with a central dot of inlaid red morocco at each corner. Spine with five raised bands decoratively stamped and lettered in gilt in compartments, gilt ruled board edges, elaborate gilt ruled turn-ins, gray paper liners and end-leaves, top edge gilt. A spectacular example housed in the original fleece-lined blue cloth clamshell case.

Sangorski & Sutcliffe, one of the leading bookbinders in London, was established in 1901 by Francis Sangorski (1875-1912) and George Sutcliffe (1878-1943). It is considered to be one of the most important bookbinding companies of the 20th century, famous for its luxurious jeweled bindings that used real gold and precious stones in their book covers.

£1,895

\$2,750

**With Three Watercolor Portrait Miniatures
And Sumptuously Extra-Illustrated**

[COSWAY-STYLE BINDING]. SANGORSKI & SUTCLIFFE, binders. FORSTER, John. *The Life and Adventures of Oliver Goldsmith. A Biography in Four Books.* London: Bradbury and Evans / Chapman & Hall, 1848.

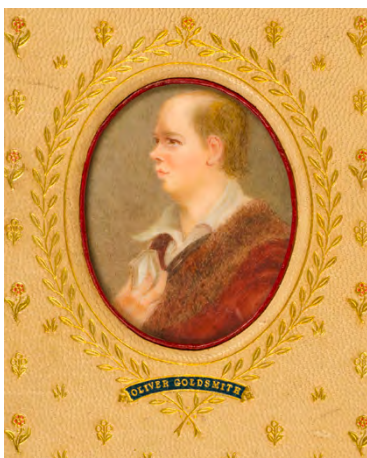
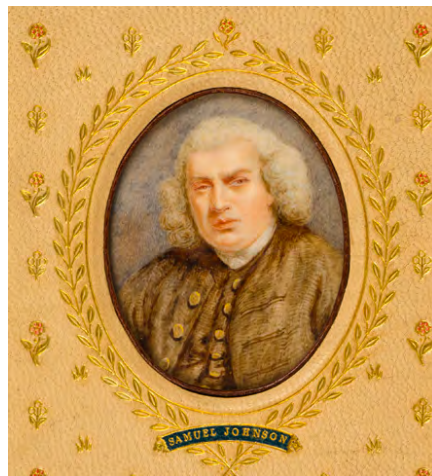
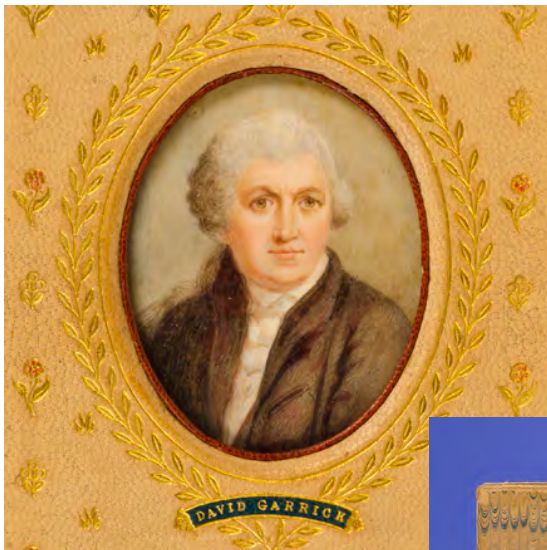
First edition, sumptuously extra-illustrated. Three octavo volumes (8 x 4 7/8 in; 204 x 123 mm). Fifty black and white text illustrations as issued. With over seventy-five extra engraved portraits and views. Etched half-title. Extra title-page in red and black.

Bound c. 1930 by Sangorski and Sutcliffe for Brentano's in full crushed teal blue morocco with gilt-rolled borders and gilt-tooled frame. Gilt-ruled raised bands. Gilt decorated compartments. Broad, gilt-rolled dentelles. Gilt-tooled beige morocco doublures featuring watercolor portraits in sunken panels bordered with red morocco under glass of Oliver Goldsmith, Samuel Johnson, and David Garrick respectively, with gilt laurels. White moiré silk flyleaves. Beveled edges. All edges gilt. With the bookplate of Samuel Wieder. A fine set. Housed in the original felt-lined, marbled paper-covered slipcase with blue morocco edges.

Oliver Goldsmith (1730-1774) was an Anglo-Irish novelist, playwright and poet, who is best known for his novel *The Vicar of Wakefield* (1766), his pastoral poem *The Deserted Village* (1770), and his plays *The Good-Natur'd Man* (1768) and *She Stoops to Conquer* (1771, first performed in 1773). He also wrote *An History of the Earth* and *Animated Nature*. He is thought to have written the classic children's tale *The History of Little Goody Two-Shoes*, the source of the phrase "goody two-shoes".

DB 02705.

\$14,500
£10,000



The Wits and Beaux of Society

A Spectacular Pair of Late-Nineteenth Century Cosway-Style Bindings - Extra-Illustrated with Sixty-Eight Fine Engraved Portraits

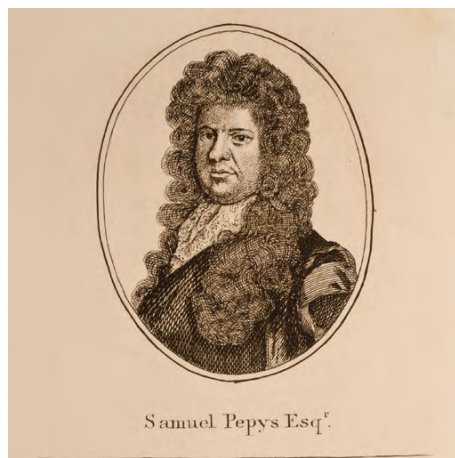
[COSWAY-STYLE BINDING]. WHARTON, Grace and Philip, pseudonym. *The Wits and Beaux of Society*... New edition with a Preface by Justin Huntly McCarthy,... And the original illustrations by H.K. Browne and James Godwin. London, J.W. Jarvis & Son, 1890. Two large octavo volumes (9 9/16 x 7 3/16 inches; 243 x 182 mm.). Two frontispieces and 14 plates by H.K. Browne and James Godwin. **Extra-illustrated by the insertion of sixty-eight fine engraved portraits including one hand-colored.** Full late nineteenth century black crushed levant morocco, covers richly decorated in gilt, spines with five raised bands, decoratively tooled and lettered in gilt in compartments, gilt board edges, wide decoratively gilt tooled-turn-ins, gilt decorated maroon morocco doublures, all edges gilt, watered silk end-leaves. The first volume with an oval portrait miniature (3 1/8 x 2 1/2 inches) under glass, of William Wycherley, set into the front doublure and "Binding Specially Executed / Miniatures Painted on Ivory / After Celebrated Portraits / William Wycherley / After Painting by / Sir Peter Lely" stamped in gilt on front watered silk endleaf. The second volume with an oval portrait miniature (3 1/8 x 2 1/2 inches) under glass, of Talleyrand, set into the front doublure and "Binding Specially Executed / Miniatures Painted on Ivory / After Celebrated Portraits / Talleyrand / After Painting by Gerard". A very fine pair of Cosway-Style bindings. Each volume chemised in a light green cloth slipcase, lettered in gilt on spine.

The Wits and Beaux: George Villiers (1592-1628), Count Grammont (1621-1707), Lord Rochester (1647-1680), Beau Fielding (1650-1712), William Congreve (1670-1729), Beau Nash (1674-1761), Philip - Duke of Wharton (1698-1731), Lord Hervey (1696-1743), Philip Dormer Stanhope (1694-1773), The Abbe Scarron (1610-1660), Francois Duc de la Rochefoucault (1613-1680), The Duc de Saint-Simon (1675-1755), Horace Walpole (1717-1797), George Selwyn (1719-1791), Richard Brinsley Sheridan (1751-1816), Beau Brummell (1778-1840), Theodore Edward Hook (1788-1841), Sydney Smith (1771-1845) & George Bubb Dodington - Lord Melbourne (1691-1762).

DB 03252.

\$11,500

£7,930



A Spectacular Cosway-Style Binding with Ten Oval and Round Miniatures

[COSWAY-STYLE BINDING]. RIVIÈRE & SON, Binders. MANSON, James A. *Sir Edwin Landseer, R. A.* Illustrated with Twenty-one Plates, and a Photogravure Frontispiece. 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. (7 1/8 x 5 1/8 inches; 180 x 128 mm). Title page printed in blue and black. Twenty-one engraved plates and a photogravure frontispiece. Full dark green levant morocco Cosway-style binding by Rivière & Sons for Sotheran & Co. Spine decoratively tooled and lettered in gilt after a floral and leaf design; compartments ruled in gilt. The front and back covers are ruled and decoratively tooled in a gilt floral and leaf design, surrounding ten oval/round miniature paintings under glass. Nine miniatures on the front cover depict eight hunting dogs around a stag; the miniature on the back cover is a portrait of Sir Edwin Landseer. Extremities double ruled in gilt, with turn-ins ruled and decoratively tooled in gilt. Green marbled endpapers. Joints expertly and totally invisibly repaired. A fine copy. Housed in the original burgundy roan slipcase.

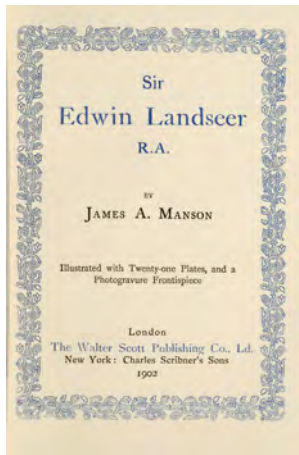
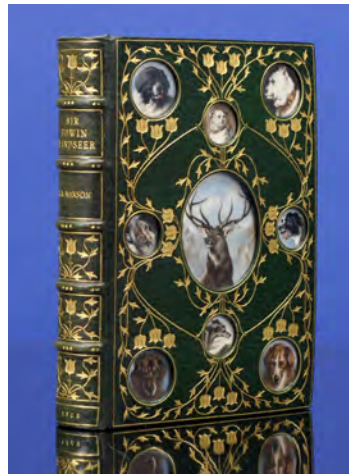
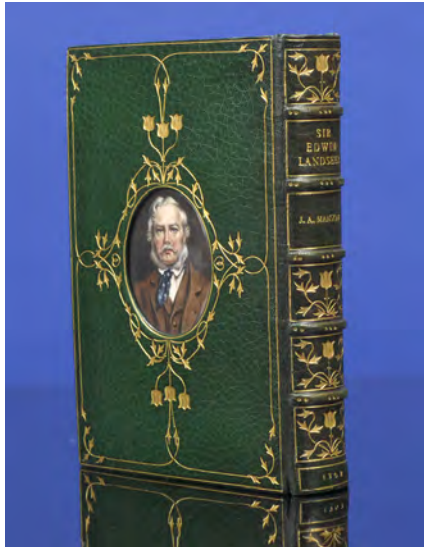
An outstanding, quite beautiful example, both for the quality and quantity of the miniatures. The upper cover includes nine insets based upon one of Landseer's favorite themes, the stag hunt.

This biography of Sir Edwin Landseer, R. A., the most popular British artist of his day, is one volume in a series entitled *The Makers of British Art*, edited by James A. Manson. Already an accomplished artist of animals and nature," in 1824, Landseer visited Sir Walter Scott at Abbotsford. The visit to Scotland had a great effect upon Landseer. That country with its deer and its mountains was thenceforth the land of his imagination. He began to study and paint animals more in their relation to man...he contrasted opposite classes of society as reflected in their dogs--the aristocratic deerhound and the butcher's mongrel....(DNB, p. 506-508).

DB 01191.

\$19,500

£13,450



"Dream Come True"
A Wonderful Binding by Alfred de Sauty

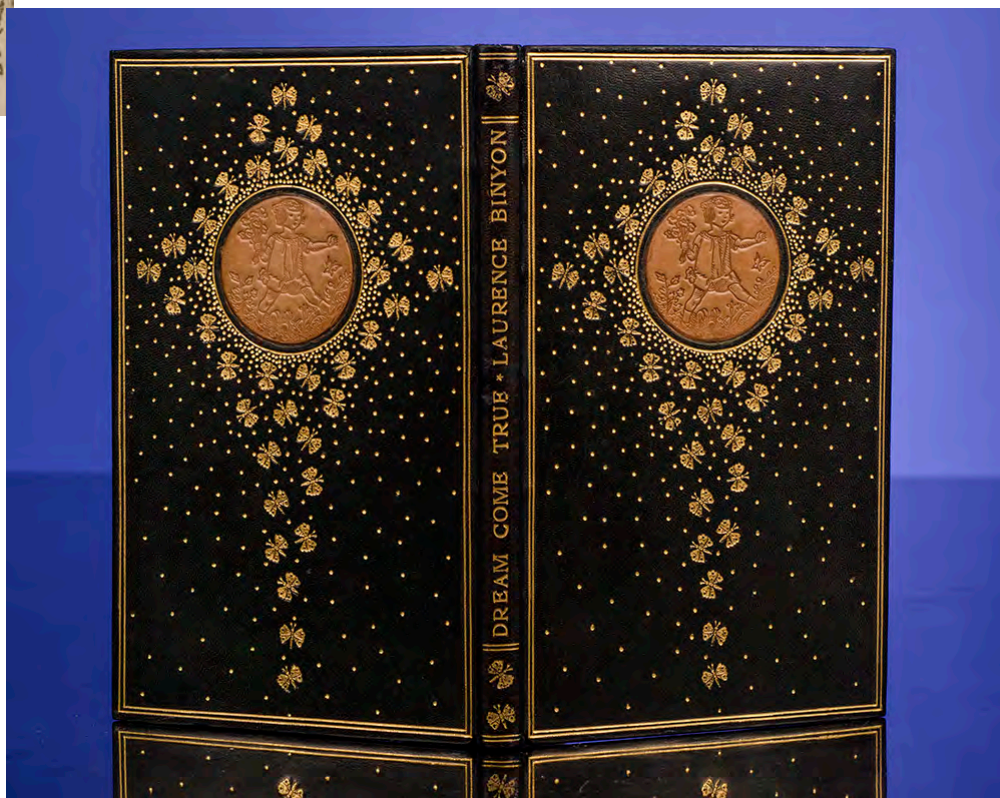
[DE SAUTY, Alfred, binder]. [ERAGNY PRESS]. BINYON, Laurence. *Dream Come True...* Hammersmith: The Eragny Press, 1905. Limited to 175 copies on paper and eight on vellum. Small octavo. Bound ca. 1925 by Alfred De Sauty in full dark green morocco, elaborately gilt and inlaid. Front and rear covers with double gilt rule border enclosing an elaborate gilt butterfly and 'pointille' design with an upper of center tan calf onlay with an etched design of a little girl carrying a bunch of flowers in a field of flowers. Smooth spine decoratively tooled and lettered in gilt, elaborately decorated silk liners and end-leaves. Woodcut border printed in green on first page of text, decorative woodcut initials in red and black, printer's device on final page, all by Lucien and Esther Pissarro. Housed in the original gold marbled cardboard slip-case. An exquisite binding.

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 have been accomplished between 1905 and 1914. Many aspects of his life are poorly documented. For instance, scholars are unsure whether, when in London, de Sauty worked independently, for the firm of Rivière & Sons, or both. While in London, he may also have been a designer for the Hampstead Bindery and a teacher at the Central School of Arts and Crafts. When he lived in Chicago, de Sauty worked for the hand bindery of R. R. Donnelley & Sons. He signed his work at the foot of the front doublure, if present, and at the center of the bottom turn-in of the front upper board, if not. Works he produced in London are signed "de S" or "De Sauty." Works he produced in Chicago are signed with his employer's name, "R. R. Donnelly" (Harvard University Library). Genz. *A History of the Eragny Press 1894-1914*, pp. 203-205 (EP 23); Ransom. *Private Presses and their Books*, p. 263 (#22); Tomkinson. *A Select Bibliography of Modern Presses*, p. 65 (#23).

DB 03703.

\$7,500

£5,170



**One of the Great Pre-Feminist Novels By One of the Great Female British Novelists
In a Beautiful 'Kelliegram' Binding**

[KELLIEGRAM, binding]. GASKELL, Mrs. *Cranford*. London and New York: Macmillan & Co., 1891. Hugh Thomson-illustrated edition. Octavo. 111 black and white illustrations. Contemporary binding by Kelly & Son to rear turn-in full green morocco with a portrait inlay of Mr. Jenkyns, partially reproducing the illustration on page 108, in black, blue, grey, dark and light brown, and ivory calf against a charming pictorially gilt village background on upper cover. Lower cover with pictorial inlay of a sedan chair in blue, light and dark brown, and grey calf. Raised bands with gilt dots, compartments with gilt panel within gilt borders. Turn-ins with gilt rules and gilt corner pieces. Red cloth liners and end-leaves. All edges gilt. Minimal sunning to spine. A beautiful and very fine example.

DB 03245.

\$4,850
£3,345

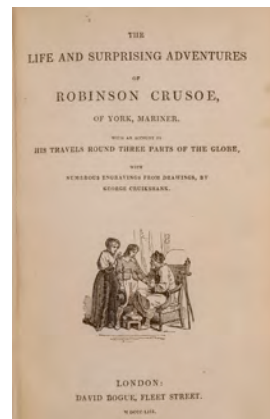
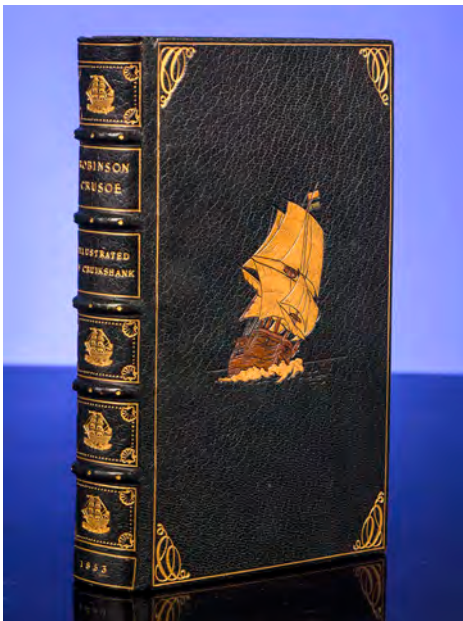


Robinson Crusoe in a Fine 'Kelliegram' Binding

[KELLIEGRAM BINDING]. DEFOE, Daniel. CRUIKSHANK, George, *illustrator*. *The Life and Surprising Adventures of Robinson Crusoe, of York, Mariner...* London: David Bogue, 1853. Small octavo (6 5/8 x 4 1/8 inches; 168 x 104 mm.). Engraved frontispiece, vignette title-page, sixteen engraved plates, each with two images, and several engravings throughout the text. With the original blue cloth front cover and spine bound in at end. In a signed Kelliegram binding, c. 1900, of full dark green crushed levant morocco, covers with single gilt rule enclosing gilt corner ornaments. Upper cover with a fine inlaid design of a sailing ship in tan, brown and green morocco. Spine with five raised bands decoratively tooled in gilt with sailing ship ornaments and lettered in gilt in compartments, gilt board-edges, decorative gilt turn-ins, red watered silk paste-downs and end-leaves, top edge gilt. A fine example housed in the original fleece-lined, blue cloth clamshell case (slightly worn).

DB 03746.

\$3,500
£2,410



**One of 1000 Numbered Copies on Papier Vélin Signed by the Artist/Author
With Designs Not Found in the First English Edition
In A Spectacular Pictorial Binding ca. 1920 by Rivière & Son**

RIVIÈRE & SON, binders. DULAC, Edmund, author and illustrator. *Contes et Légendes des Nations Alliées*, recueillis et illustrés par Edmond Dulac. Paris: L'Édition D'Art H. Piazza, (1917). First edition in French, one of 1000 numbered copies, printed on Papier vélin, signed by Dulac, this being copy no. 999. Quarto (11 9/16 x 8 3/4 inches; 293 x 222 mm.). Fifteen mounted color plates with captioned tissue guards, and ten decorated initials, ten tailpieces, and decorative bands to text designed by Dulac. Bound by [Rivière & Son] ca. 1920 [stamp signed "Bumpus. Ltd. Oxford St. W." on lower front turn-in. Full burgundy crushed levant morocco, covers with triple gilt-ruled borders, spine with five gilt-ruled raised bands, triple gilt-ruled in compartments, and lettered in gilt, double-rule gilt board edges, wide, elaborate decorative gilt turn-ins, all edges gilt. With the armorial book-plate of the renowned collector C.F.J. Beausire on the front paste-down. Spine cover with a decorative blind-stamped border with corner fleurons, surrounding a triple gilt-rule, in turn enclosing a central panel (7 5/8 x 4 5/8 inches; 195 x 117 mm.) This spectacular cover featuring a highly intricate inlaid and onlaid design in multi-color textured morocco's with gilt highlights, based on the color plate opposite p. 56 *Grannmia vit son étrange amoureux; elle fut surprise, mais resta cependant calme et courageuse*. from the story *Le Prince Servant*. [*When Grannmia saw her strange lover, she alone remained calm and courageous* - from the story *The Serpent Prince*].

First edition in French of *Edmund Dulac's Fairy Book: Fairy Tales of the Allied Nations* (1916), with the same number of color plates as the first English edition but with the addition of initials, tailpieces, and decorative bands by Dulac exclusive to this issue. Hughey, 47L.

DB 03144.

\$8,500

£5,860



*“What an astonishing thing a book is...
Writing is perhaps the greatest of human inventions...
A book is proof that humans are capable of working magic”.*
Carl Sagan



LITERATURE

David Brass Rare Books, Inc.
P.O. Box 9029, Calabasas, California, 91372, USA

First Edition, First Issue of Boswell's Life Of Johnson
[Together With]: The Excessively Rare 'The Principal Corrections and Additions'

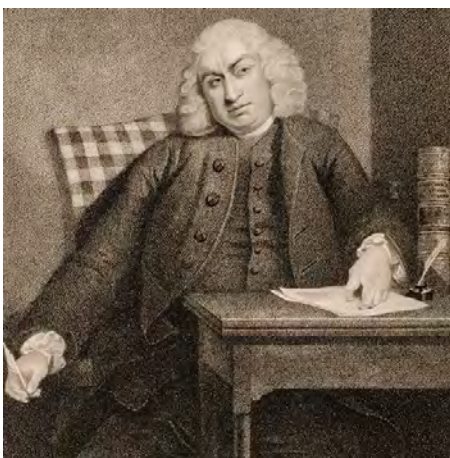
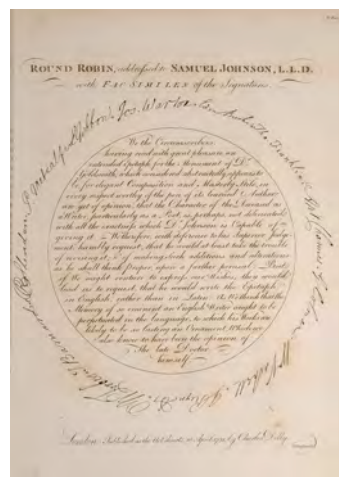
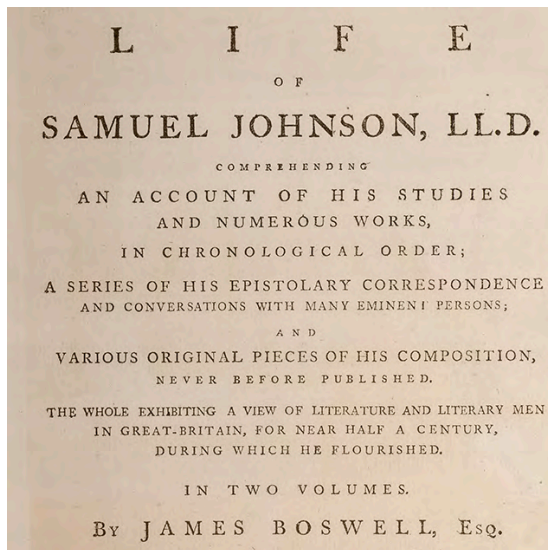
BOSWELL, James. *The Life of Samuel Johnson, LL.D.* Comprehending an Account of his Studies and Numerous Works, in Chronological Order; a Series of his Epistolary Correspondence and Conversations with many Eminent Persons; and Various Original Pieces of his Composition, Never Before Published. The Whole Exhibiting a View of Literature and Literary Men in Great-Britain, for Near Half a Century, during which He Flourished. In Two Volumes. London: Printed by Henry Baldwin, for Charles Dilly, 1791. **First edition, first issue,** with "gve" for "give" in the uncorrected state (line 10 on p. 135 in Volume I) and all of the errata uncorrected. Two quarto volumes (10 3/4 x 8 7/16 inches; 274 x 216 mm.). Engraved frontispiece by James Heath from a portrait of Johnson by Sir Joshua Reynolds in Volume I, two engraved facsimile plates in Volume II. ("Round Robin..." facing p. 92 and "Fac Similes of Dr. Johnson's hand writing" facing p. 588. Together with [at the end of volume II]: **BOSWELL, James.** *The Principal Corrections and Additions* to the first edition of Mr. Boswell's Life of Dr. Johnson. London: Printed by Henry Baldwin for Charles Dilly, 1793. Bound by Riviére & Son ca. 1910 in full mottled calf, covers with triple gilt rules. Spines with five raised bands, decoratively tooled in gilt in compartments, red and brown morocco labels lettered in gilt, gilt ruled board edges, decorative gilt turn-ins, marbled end-papers, all edges gilt. Expertly rebaced and corners strengthened (over fifty years ago) with original spines laid down. Occasional light foxing or staining to a few leaves, otherwise a fine copy of the first issue with the exceptionally rare *Principal Corrections and Additions* bound in at the end of volume two.

Courtney & Nichol Smith, pp. 172-3. Grolier, 100 English, 65. Pottle 79 & 113. Rothschild 464 & 466. Sterling 71. Tinker 338.

DB 03432.

\$11,500

£7,930



No. 1 on Sadleir's list of "Comparative Scarcities"
"A Portrait of Debauchery That Is Remarkable"
One of the First Modern Feminist Novels

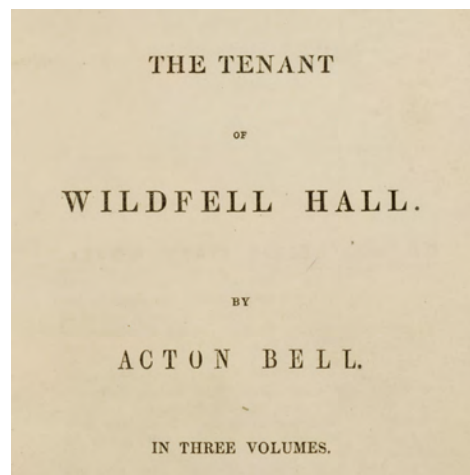
[BRONTË, Anne]. *The Tenant of Wildfell Hall*. By Acton Bell. In Three Volumes. London: T.C. Newby, 1848. First edition, first issue, of Anne Brontë's second novel, with all of the flaws noted by Smith. Three twelvemo volumes (7 3/4 x 4 13/16 inches; 197 x 122 mm.). Complete with the excessively rare half-title in Volume I (no half-titles called for in Volumes II and III), but bound without the final leaf of advertisements in Volume I. Minimal foxing and mostly marginal soiling, occasional small neat paper repairs or closed marginal tears. Still an exceptional copy of Sadleir's No. 1 in rarity. Bound ca. 1900 by Rivière & Son (stamp-signed on the verso of the front free endpaper) in full tan polished calf. Covers with gilt triple fillet border and gilt corner ornaments, spine decoratively tooled in gilt in compartments with two brown morocco gilt lettering pieces, board edges ruled in gilt, turn-ins decoratively tooled in gilt, top edge gilt others uncut. With the armorial bookplate of Herbert S. Leon on the front paste-down of each volume. Housed in a custom made half tan calf clamshell case with raised bands and two green morocco lettering labels and felt-lined dividers.

Alcohol abuse, opium addiction, spousal abuse, adultery, dissolute behavior, moral corruption - this novel has it all. A book that Sadleir calls the rarest Brontë title in first edition, in any state whatsoever (No. 1 in Sadleir's list of "Comparative Scarcities"). *The Tenant* is virtually unobtainable in an original publisher's binding and is notoriously rare in any binding, in any condition.

Smith, *Brontë*, 4. Parrish, p. 91.

DB 00031.

\$37,500
£25,860



"The Growing Corruption of Civilization"
James Fenimore Cooper's *The Chainbearer* in the Original Printed Wrappers - A Remarkable Survival

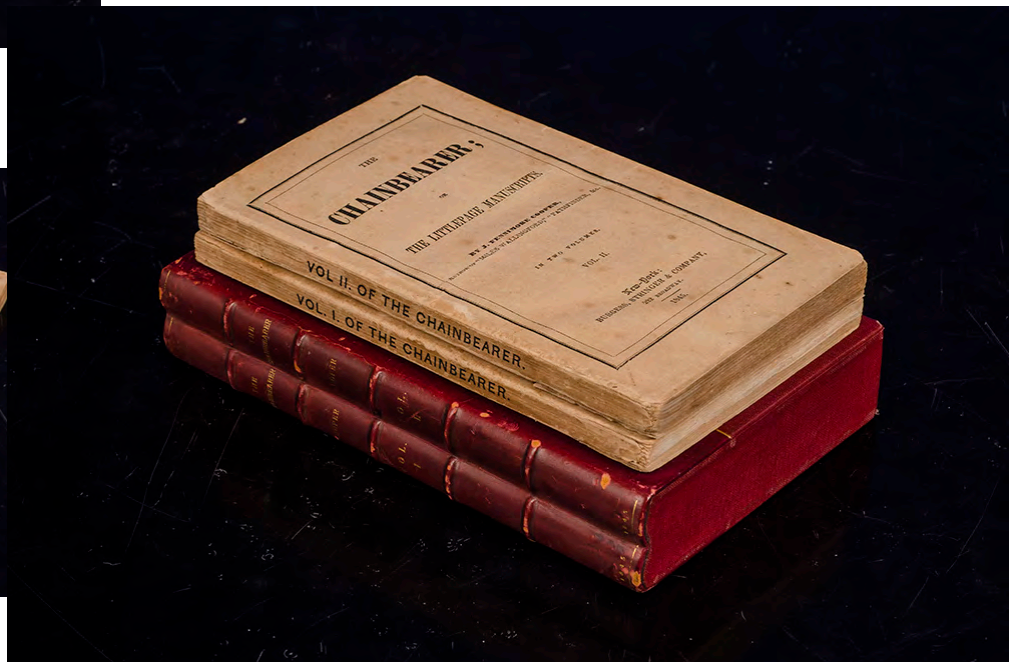
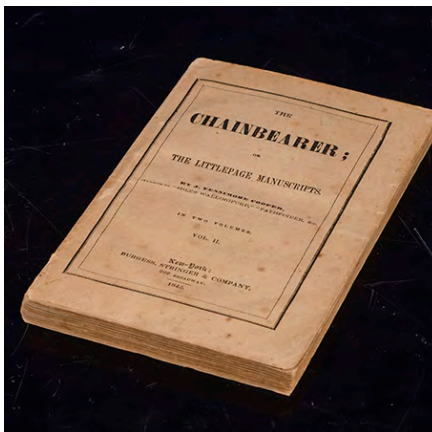
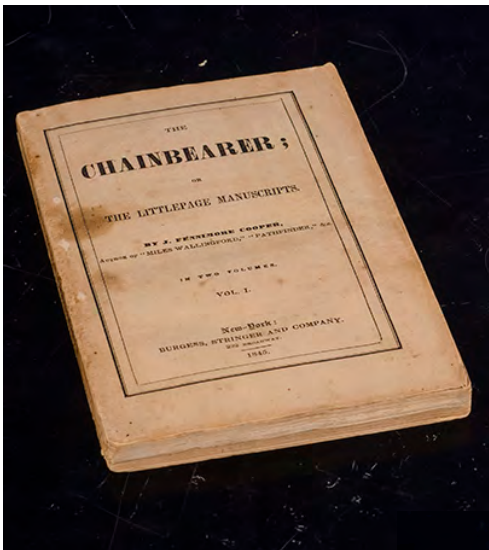
COOPER, James Fenimore. *The Chainbearer; or The Littlepage Manuscripts*. Edited by the Author of "Satanstoe," "Spy," "Pathfinder," "Two Admirals," etc. In Two Volumes. New-York: Burgess, Stringer and Company, 1845. First American Edition. Two octavo volumes (7 11/16 x 4 9/16 inches; 196 x 117 mm.). Publisher's pale buff paper printed wrappers. The wrappers have been noted by BAL in three different states. No sequence has been determined and the order presented is arbitrary. The wrappers may have been printed simultaneously. In the present copy the wrappers on volume I are in State 'B' with inner front "Mrs. Ellis's Housekeeping"; inner back "History of All Christian Sects..." and back wrapper with "The Great Book". The wrappers on volume II are in State 'A' with inner front "New and Beautiful Edition"; inner back "The Great Book" and back wrapper with "Cheap Books". Some light scattered foxing and or staining. Clean tear to lower margin of pp. iii/iv of preface in volume one. Lower wrapper of volume one with small piece torn away from blank margin not touching any of the print on recto or verso, a couple of stains on the front and rear wrappers. A remarkable survival, generally bright and fresh, with no restoration whatsoever. Individually chemised and housed in a quarter red morocco over red cloth board slip-case.

The first London edition, which preceded the American edition by about one month, was published in three volumes on November 22nd, 1845. *The Chainbearer* is the second book in a trilogy starting with *Satanstoe* (1845) and ending with *The Redskins* (1846). The novel focuses mainly on issues of land ownership and the displacement of American Indians as the United States moves Westward. Critical to the trilogy of these novels, is the sense of expansion through the measuring and acquisition of land by civilization. The title *The Chainbearer* represents "the man who carries the chains in measuring the land, the man who helps civilization to grow from the wilderness, but who at the same time continues the chain of evil, increases the potentiality for corruption." (Wikipedia).

DB 03755.

\$7,500

£5,170



One of the First Histories of Dance and Ballet
The Exceptionally Rare First Issue of 1723

[DANCE]. BONNET, (Jacques). *Histoire générale de la danse...* Paris: chez d'Houry, 1723. First edition, first issue. Twelvemo (6 1/8 x 3 1/4 in; 156 x 82 mm). Head- tailpieces, initials. Bound c. 1875 by H. de Courmont in full navy blue crushed morocco, gilt. A fine copy. Exceptionally scarce first issue, recorded only by Toole-Stott, standard bibliographies noting only the 1724 second issue. OCLC records only two copies in institutional holdings worldwide. No copies of either edition at auction since 1923. Little is known of binder H. de Courmont beyond that he worked in Paris during the last third of the nineteenth century and was renowned for the delicacy of his bindings.

Exceptionally scarce first issue, recorded only by Toole-Stott, standard bibliographies noting only the 1724 second issue. OCLC records only two copies in institutional holdings worldwide; 1724 edition is held by 7 libraries worldwide. No copies of either edition at auction since 1923. Little is known of binder H. de Courmont beyond that he worked in Paris during the last third of the nineteenth century and was renowned for the delicacy of his bindings.

One of the first histories of dance and ballet from the Egyptians and Greeks, this rarity contains an account of ballet and dance in the theater, a list of ballets performed in the courts of Europe 1450-1723, the origins of masked balls, rope-dancing and gymnastics, and an invaluable little history of funambulism aka tightrope walking.

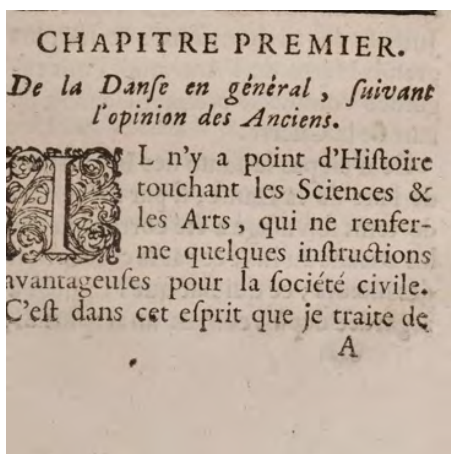
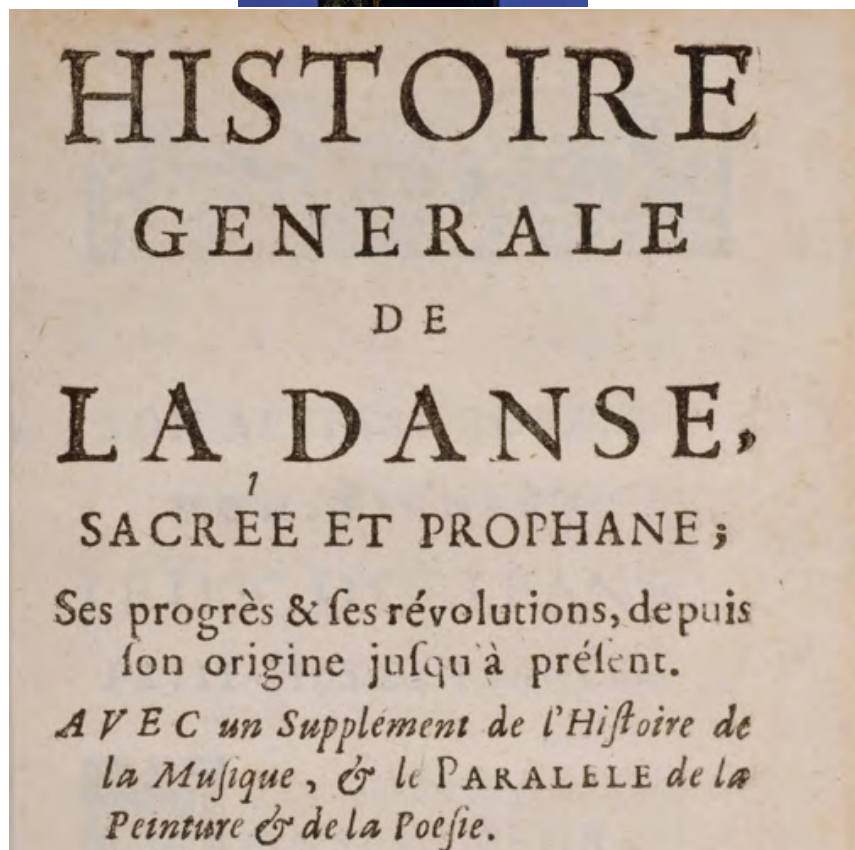
Little is known of binder H. de Courmont beyond that he worked in Paris during the last third of the nineteenth century and was renowned for the delicacy of his bindings.

DB 02869.



\$6,500

£4,480



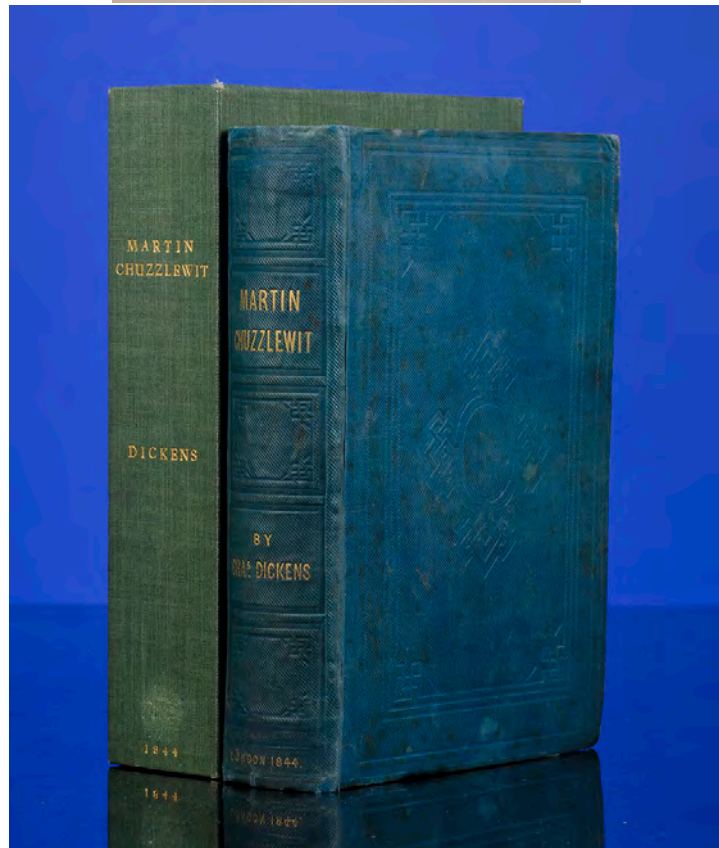
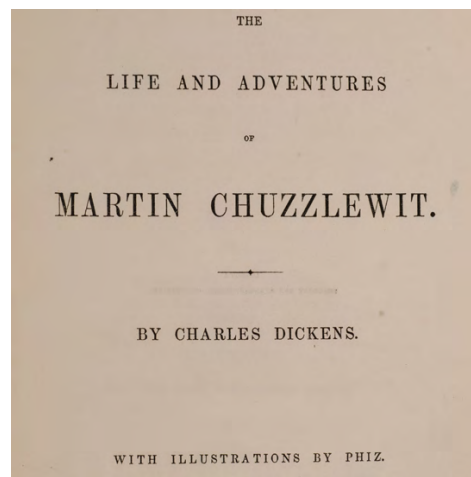
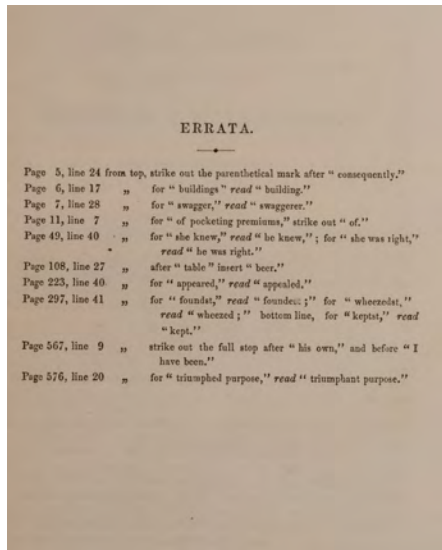
"Selfishness Portrayed in a Satirical Fashion"

DICKENS, Charles. *The Life and Adventures of Martin Chuzzlewit*. With Illustrations by Phiz. London: Chapman and Hall, 1844. First edition in book form, first issue following all points in Smith including vignette on title-page with amount on sign post transposed to read "100£" and seven studs in the trunk. Plates facing pp. 387 and 386 transposed as per Michael Sadleir's copy at UCLA, and all of the other thirty-four first issue points. According to Smith "An earlier 13-line errata leaf exists with the same data that is found on the 14-line leaf; the setting was changed to 14-lines for a better balance." Octavo (8 11/16 x 5 7/16 inches; 220 x 139 mm). Forty etched plates including frontispiece and title-page vignette by Hablot K. Brown aka "Phiz." Publisher's primary binding of moderate blue diagonally-ribbed cloth. Covers stamped in blind, spine stamped in blind and lettered in gilt with "London 1844" at foot. Original pale yellow coated endpapers. Armorial book-plate of "Sherwin" on front paste-down and ink signature of "J. Sherwin Sherwin" on half-title. The text-block has been expertly re-cased using the original yellow-coated end-papers. The original cloth is near fine with no fading and just the bare minimum of strengthening at the spine ends and slight wear to the lower corners. The gilt lettering is bright and fresh. The plates have light to moderate foxing which is mainly confined to the blank margins. There is a 3/8 inch diameter stain on the margin of the plate facing page 160 and a light foxing stain on the facing leaves. Closed tear on margin of O2 (pp. 195/6), corner (3/8 x 1/2 inch) torn away from FF4. Light foxing to end-papers and first and last leaves only. The text block remarkably clean and fresh. Overall this is an exceptional copy of a title rarely found in better condition. Housed in an early fleece-lined green cloth clamshell case.

Martin Chuzzlewit is listed as number five in Michael Sadleir's list of Charles Dickens comparative scarcities.

DB 03229.

\$5,500
£3,795



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. With thirty-five of Smith's forty-one first issue internal flaws (including all of the major points), first state frontispiece and all further plates mostly first state, including the first four (typically in second state), with imprint of Chapman and Hall. Octavo (8 7/8 x 5 1/4 in; 225 x 133 mm). Forty black and white plates, including frontispiece. Publishers primary binding in dark olive-green fine-diaper grain cloth, covers stamped in blind, spine lettered in gilt. 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 light foxing to plates, but far less than usually found in this title. Two neat three-quarter inch closed splits to upper joint at head and tail and one short closed split to lower joint at head. The nicest copy we have ever seen, unsophisticated and near fine: better than the famed William E. Self copy which is bumped, rubbed, and shows distress to the spine (Christie's-NY, April 2, 2008, lot 60). Housed in a full plum pigskin drop-front clamshell box.

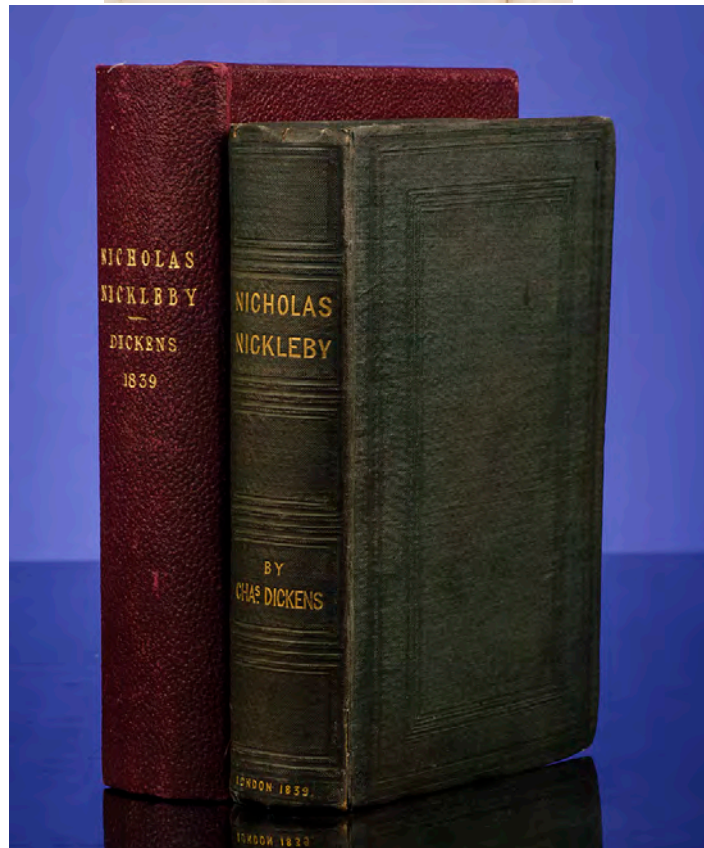
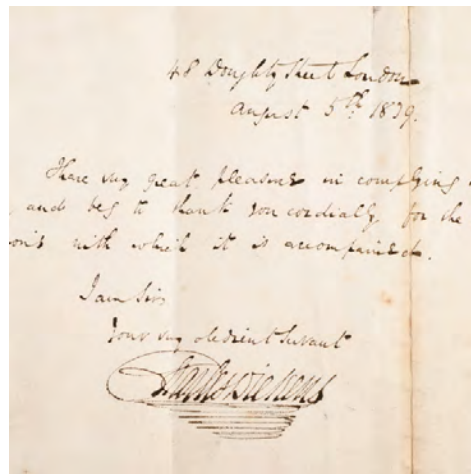
With an ALs (with original autograph envelope) by Dickens to one Thomas Ellis Bramale, Esq. dated August 5, 1839: "Sir, I have very great pleasure in complying with your request and beg to thank you cordially for the obliging expressions with which it is accompanied. I am Sir, Your very obedient servant, Charles Dickens."

Nicholas Nickleby was originally published in twenty numbers, bound in nineteen monthly parts, the last part as a double number from April 1838 through October 1839. The first edition in book form was made up from these parts. Smith, Part I, 5. Eckel p.64. Hatton and Cleaver, pp. 131-160.

DB 02749.

\$12,500

£8,620



A Spectacular Copy in the Original Green Cloth With 1859 Title-Page

DICKENS, Charles. *A Tale of Two Cities*. With Illustrations by H.K. Browne. London: Chapman and Hall, 1859. First edition, second state with title-page still dated 1859 but with corrected pagination on page 213 and no signature "b" on the list of plates. Octavo. Sixteen inserted plates, including frontispiece and vignette title, by Browne [Phiz]. Publisher's secondary binding of moderate olive green fine-diaper cloth, covers stamped in blind, spine lettered in gilt, original pale yellow coated endpapers. Boards remarkably fresh. Text and plates very clean and bright with just a minimal scattering of unobtrusive foxing. Just a tiny amount of wear to the top and bottom of the spine, inner hinges very expertly and almost invisibly strengthened. Armorial bookplate of Sir James Martin on front pastedown. A wonderful copy of this late novel, now extremely scarce in either of the original cloth bindings. This is by far the finest copy in original 'green' cloth of *A Tale of Two Cities* that we have ever seen, and although it is the 'secondary binding', it's superlative condition really does justify it's addition to any fine Dickens collection. Chemised in a full green morocco slip case.

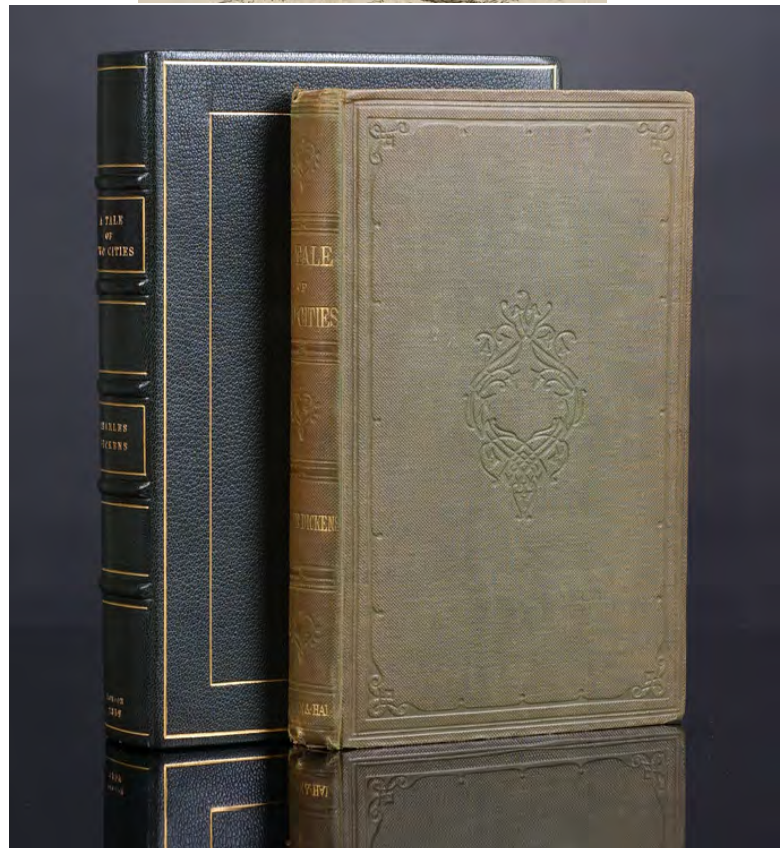
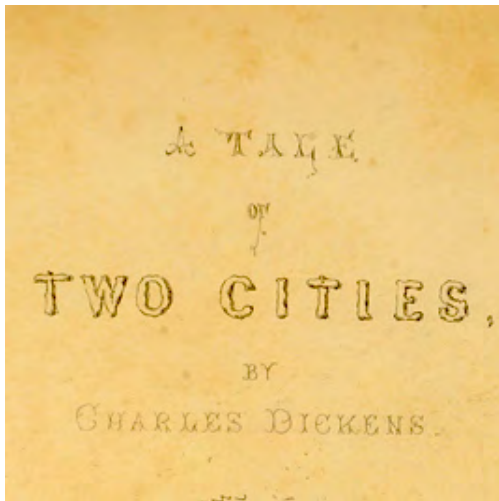
This is a true first edition, second state in the original olive-green cloth. The red cloth issue is usually regarded as the primary binding, but copies in the olive-green cloth with the title-page dated 1859 are considered very scarce. Copies in the green-cloth binding were thereafter issued with a title-page dated 1860. These are referred to as the 'third' issue.

"In the very earliest state there are two pages numbered 113, page 213 furnishing the error. This was not corrected until some copies had been printed. The absence of this error does not necessarily invalidate a first edition, though the error is much preferred because it indicates a prior or earlier printing." Eckel pp. 86/87. Smith I, 13.

DB 00734.

\$16,500

£11,380



The Mother of all Court-Cases...
First Edition, First Issue of Dickens' Tenth Novel
Exceptionally Scarce in the 'Primary' Cloth Binding

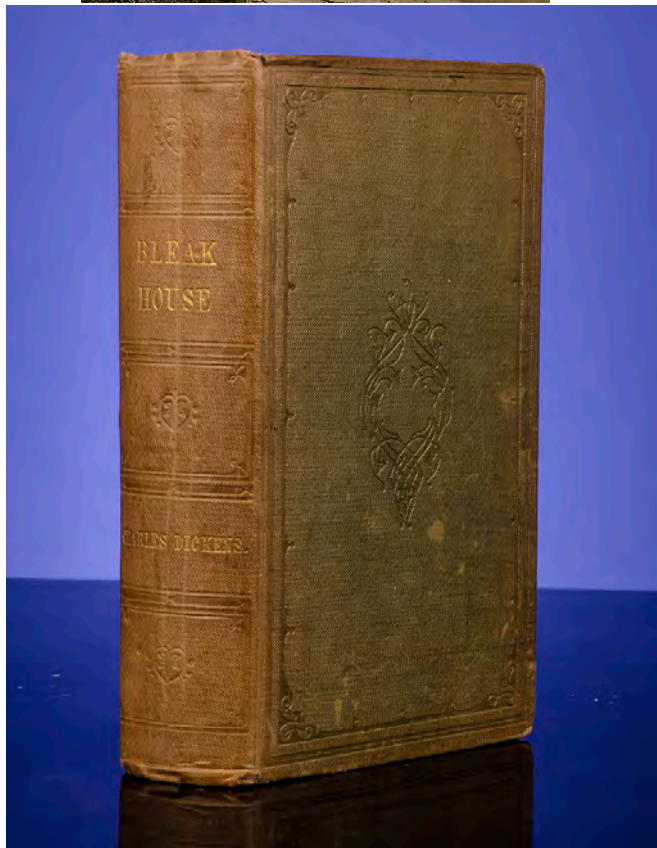
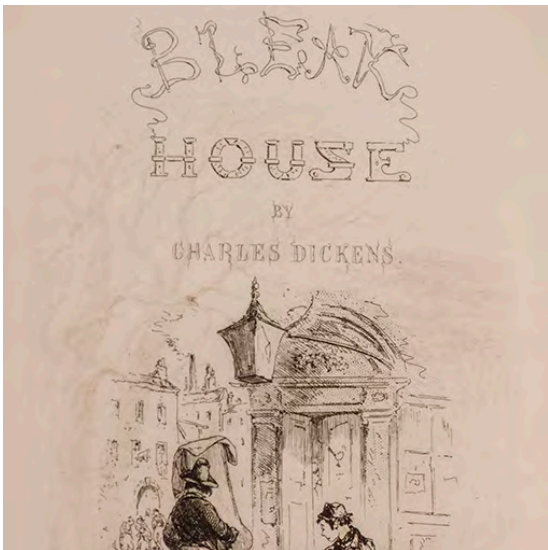
DICKENS, Charles. *Bleak House*. With illustrations by H.K. Browne. London: Bradbury and Evans, 1853. First edition, first issue (following all of the points in Smith), in book form of Dickens' ninth novel, bound from the original monthly parts, with stab-holes present in the inner margins of gatherings. Octavo (8 11/16 x 5 9/16 inches; 221 x 143 mm.). Engraved frontispiece, title-page, and thirty-eight plates after Hablot K. Browne ("Phiz") including the ten 'dark' plates. A few of the plates with minimal, mainly marginal foxing, otherwise an exceptionally clean and very fresh copy. Publisher's 'primary' binding of moderate olive-green fine-diaper grain cloth; the front and back covers are entirely stamped in blind. The spine is entirely stamped in blind and is lettered in gilt "BLEAK/HOUSE" between the first and second panels and "CHARLES DICKENS" between the second and third. Original pale yellow coated end-papers. With all of the 'internal flaws' mentioned by Smith uncorrected. An exceptional copy with no restoration to the cloth or inner hinges. The spine is slightly faded and has a vertical crease running from the top to the bottom. The gilt is bright and fresh and this is certainly one of the best copies in the original primary cloth that we have ever seen over the past fifty years.

"There were two classes of charitable people: one, the people who did a little and made a great deal of noise; the other, the people who did a great deal and made no noise at all." (Charles Dickens, *Bleak House*). *Bleak House* originally appeared in twenty numbers, bound in nineteen monthly parts, the last forming a double number, from March 1852 - September 1853. It was published in book form on September 12, 1853. at 21s. According to Sadleir, *Bleak House* in the original cloth, in fine state, is the seventh rarest of Dickens' major novels. Smith I:10. Sadleir 682. Woolf 1795.

DB 03756.

\$11,500

£7,930

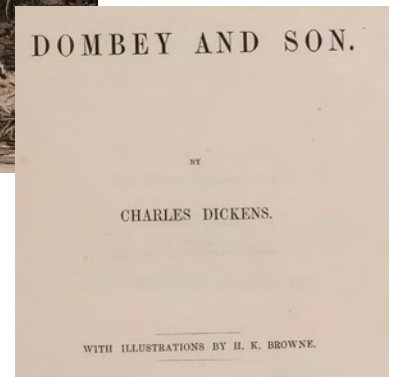
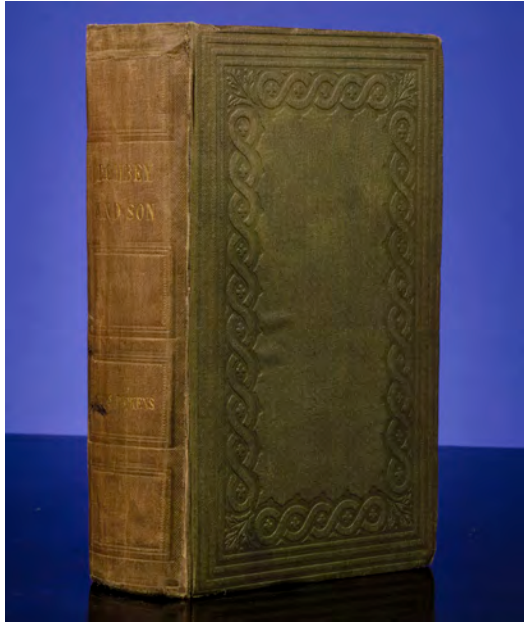


Scarce in the 'Primary' Cloth Binding

DICKENS, Charles. *Dombey and Son*. London: Bradbury & Evans, 1848. First edition, first issue with the 'eight-line errata' (following all but a very few of the points in Smith), in book form of Dickens' seventh novel, bound from the original monthly parts, with stab-holes present in the inner margins of gatherings. Octavo (8 3/4 x 5 1/2 in; 222 x 138 mm). Engraved frontispiece, titlepage, and thirty-eight plates after Hablot K. Browne ("Phiz") including the 'dark' plate "On the Dark Road". Some of the plates with light foxing, mainly marginal, otherwise a very clean and partially uncut example. Publisher's 'primary' binding of moderate olive-green fine-diaper grain cloth. Original pale orange-yellow coated endpapers. With nearly all of the 'internal flaws' mentioned by Smith uncorrected. Front joint, head and tail of spine and inner hinges expertly and almost invisibly repaired, spine slightly faded. An excellent example, far better than is usually seen, of this now hard to find Dickens novel in the original cloth. Smith I:8. Sadleir, 687. Wolff, 1798.

DB 03754.

\$3,250
£2,240

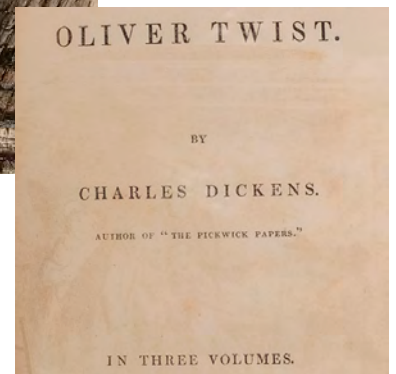


"There are books of which the backs and covers are by far the best parts."

DICKENS, Charles. *Oliver Twist*... London: Richard Bentley, 1838. First edition of Dickens' second novel. The "Charles Dickens" issue. First state of volume III with "pilaster" instead of "pier" or "pedestal" on page 164. Almost all the internal flaws according to Smith present. Three octavo volumes (7 15/16 x 4 7/8 inches; 202 x 124 mm.). Volumes I and III in twelves, volume II in eights. No half-title called for in Volume III. Twenty-four engraved plates by George Cruikshank. Small piece torn away from upper corner of second plate in volume II, repaired tear to top margin of following pages (61/62; E7). Original (Smith primary binding; Carter binding variant B) reddish brown fine-diaper cloth, original pale yellow coated endpapers. Some light foxing to plates as usual, some light occasional marginal soiling. Spine ends and inner hinges of volume three expertly and almost invisibly repaired, spines very slightly faded but gilt still bright. Housed in a quarter brown morocco clamshell case. An excellent and very attractive set. Smith I, 4.

DB 03743.

\$6,500
£4,480



**“Drunkenness - that fierce rage for the slow, sure poison, that oversteps every other consideration;
that casts aside wife, children, friends, happiness, and station;
and hurries its victims madly on to degradation and death.”**

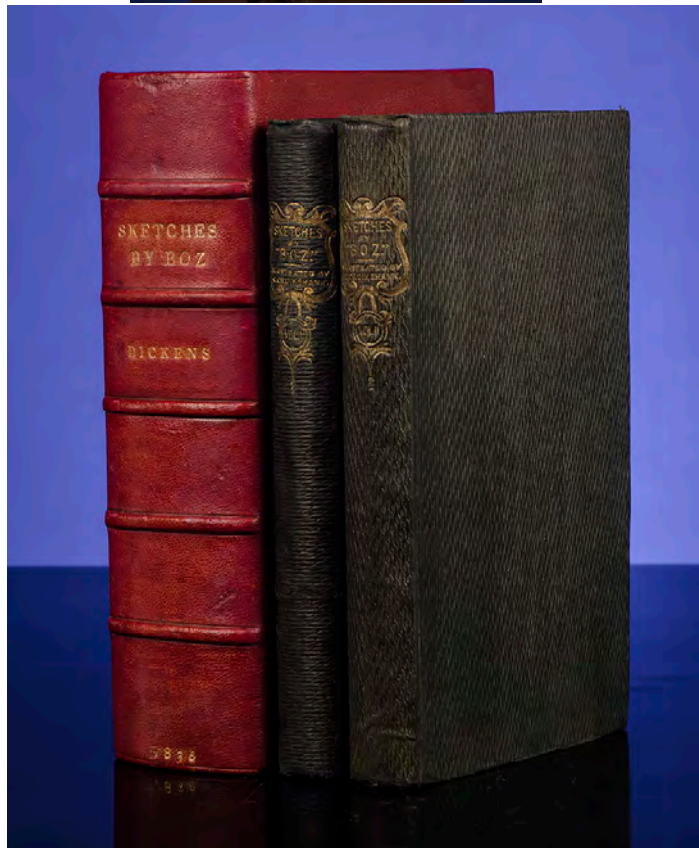
First Edition, First Issues in Book Form of Dickens's First Work of fiction.

DICKENS, Charles. *Sketches by "Boz,"...* In two volumes... London: John Macrone, 1836. [and] *Sketches by "Boz,"...* Complete in one volume. London: John Macrone, 1837. **First Series.** Two octavo volumes (7 7/8 x 4 7/8 inches; 199 x 125mm.). With sixteen engraved plates by George Cruikshank. Volume I Preface dated February, 1836, and both volumes with all but one or two internal flaws as called for by Smith. Publisher's dark olive green, cross-hatch line-pattern cloth, yellow coated endpapers. Volume one, front inner just starting, expert and almost invisible horizontal repair to spine and lower joint. Volume two with expert and almost invisible repair to tail of spine and tiny repair to lower joint. Otherwise as fine a copy as we have ever seen. The text and plates remarkably clean and free from the usual foxing. Housed in an early full red morocco pull-off case by Sangorski & Sutcliffe. **Second series.** With ten engraved plates by George Cruikshank. Preface dated December 17, 1836 and with all but one of the internal flaws as called for by Smith. Frontispiece and vignette title a little foxed, engraved plate facing p. 263 with small stain, the rest of the engraved plates with light marginal foxing. Five of the eight engraved plates with "Vol. III" erased. Overall an exceptionally clean and fine example. Publisher's rose-colored 'bead-impressed' cloth, yellow coated end-papers. Two small stains on lower board, spine slightly faded and a little worn at foot. Ink library deaccession stamp dated February 14th, 1922, on verso of title-page. Housed in a rose colored cloth slipcase. This now very scarce First and Second Series shows remarkably well and overall is one of the best sets we have seen. Eckel, pp. 11-13; Sadleir I, 700; Smith 1, 2. The Second Series of *Sketches by Boz* is number one in Michael Sadleir's list of Charles Dickens comparative scarcities. The First Series is number two.

DB 03744.

\$24,500

£16,900



First Edition in English of "Dead Souls"

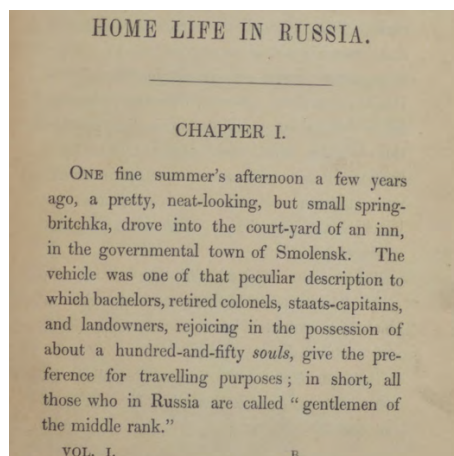
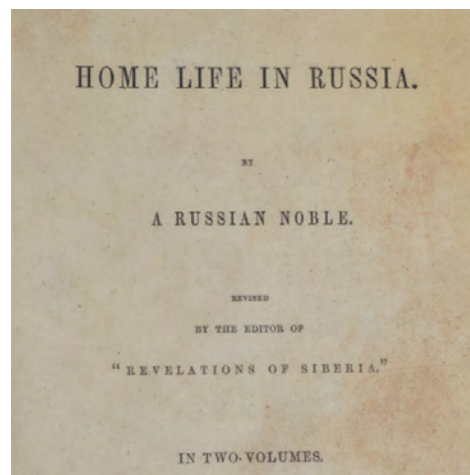
GOGOL, Nikolai Vasil'evich. *Home Life in Russia...* London: Hurst and Blackett, 1854. First Edition of "Dead Souls" in English. Two octavo volumes (7 5/8 x 4 13/16 inches; 194 x 122 mm). Publisher's original green cloth over boards. The yellow coated end-papers renewed with almost identical paper. Small clean repaired tear on last leaf of volume one just touching couple of letters on verso. Few other very minor and repaired marginal tears. Spine ends expertly repaired and strengthened. An excellent copy of an extremely rare book. Housed in a fleece-lined full green morocco clamshell case. One of the original end-papers loosely laid-in to case. *Home Life in Russia* [Dead Souls] was first published in 1842, and widely regarded as an exemplar of 19th-century Russian literature. Gogol masterfully portrayed the flaws and faults of the Russian mentality and character through Pavel Ivanovich Chichikov. Sadleir, 985.

Gogol himself saw it as an "epic poem in prose", and within the book as a "novel in verse". Despite supposedly completing the trilogy's second part, Gogol destroyed it shortly before his death. Although the novel ends in mid-sentence, it is usually regarded as complete in the extant form. The original title was "The Wanderings of Chichikov, or Dead Souls. Poema", which contracted to merely "Dead Souls". In the Russian Empire, before the emancipation of the serfs in 1861, landowners had the right to own serfs to farm their land. Serfs were for most purposes considered the property of the landowner, who could buy, sell or mortgage them, as any other chattel. To count serfs (and people in general), the measure word "soul" was used: e.g., "six souls of serfs". The plot of the novel relies on "dead souls" (i.e., "dead serfs") which are still accounted for in property registers. On another level, the title refers to the "dead souls" of Gogol's characters, all of which represent different aspects of poshlost (a Russian noun rendered as "commonplace, vulgarity", moral and spiritual, with overtones of middle-class pretentiousness, fake significance and philistinism).

DB 03368.

\$12,500

£8,620



**A Fine First Edition of "Lady Chatterley's Lover"
Complete with the Rare Dust Jacket, Very Rare Original Glassine Wrapper
With Signed Postcard from Lawrence to his Sister-in-Law**

LAWRENCE, D.H. *Lady Chatterley's Lover*. [Florence]: Privately Printed [by the Tipografia Giuntina], 1928. First edition. Limited to 1,000 numbered copies, signed by the author. Octavo. Original mulberry boards. An exceptionally fine copy, completely unopened. In the original plain yellow dust jacket. Complete with the exceptionally scarce original glassine wrapper, a little worn and with some staining on spine. Housed in a quarter black morocco clamshell case. Laid in is a postcard signed "DHL". This is the finest copy of this book that we have ever seen. *Lady Chatterley's Lover* is tripled with *Ulysses* and *Tropic of Cancer* as the seminal suppressed books from the first half of the twentieth century. Roberts A42a.

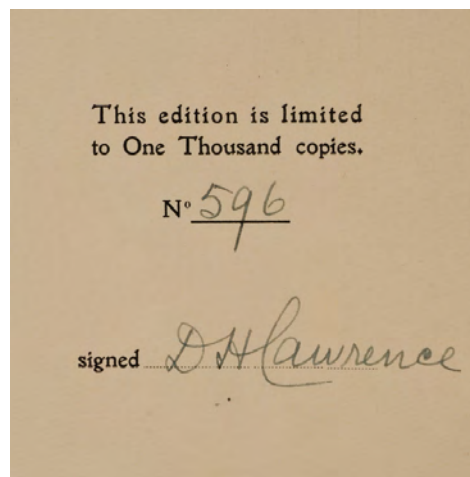
The original pale yellow dust jacket is unprinted, little more than a piece of wrapping paper, to both camouflage a "dirty" book and protect it during shipping, and the book underneath is so perfect as to leave little doubt that it was set aside untouched and unread, and covered with this dustjacket for all of its life. The original glassine wrapper has protected the paper dust jacket for all of its life.

Laid in is a postcard (written in German) from D.H. Lawrence, addressed to the Frau Baronin von Richthofen. There were two Baronin von Richthofens. One was Lawrence's wife Frieda and the other was her sister Else. Since Frieda was with Lawrence on this trip, the recipient was probably Else. In the postcard, Lawrence says he is traveling this morning to El Paso and is sending the pictures of the ranch today. The ranch was the Taos property, now known as the D.H. Lawrence Ranch, given to the Lawrence's by Mabel Dodge Luhan and was the place to which Frieda retired after Lawrence's death. The postcard is signed "DHL", is dated "Santa Fe. 18 Okt" and is postmarked October 18th, 1924.

DB 03102.

\$18,500

£12,760



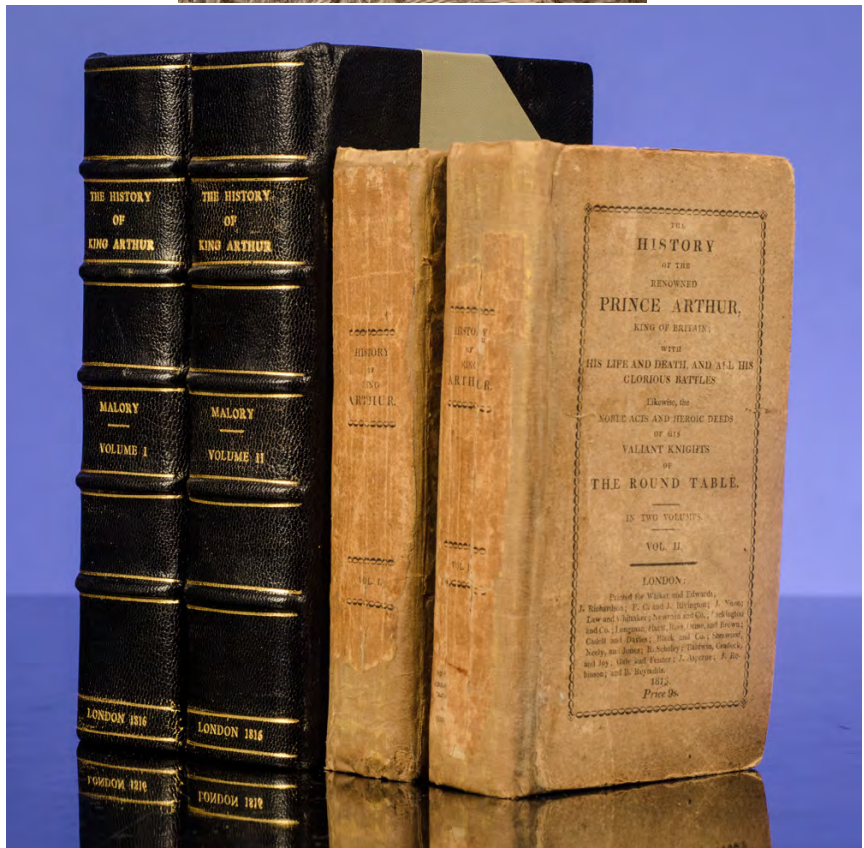
The Earliest Obtainable “King Arthur” in Original Boards

MALORY, Thomas. *The History of the Renowned Prince Arthur, King of Britain; with His Life and Death, and All His Glorious Battles. Likewise, the Noble Acts and Heroic Deeds of His Valiant Knights of the Round Table.* In Two Volumes. 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 twenty-fourmo volumes (5 5/8 x 3 1/8 inches; 143 x 79 mm.). 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 the original spines laid down. With the full title-page on the front boards within a decorative border, with the price (“Price 9s.”) beneath the date, and with publisher’s advertisements within a decorative border on the rear boards (listing fifty-nine titles, of which “King Arthur, 2 vols. 9 0” is the last one). Frontispieces and engraved titles lightly foxed. Each volume with an ownership signature on the front free endpaper. A wonderful copy, remarkably preserved in its original extremely fragile binding. Copies of this edition in the original printed boards are truly rare, as nearly all were rebound in leather. Housed together in a half black morocco clamshell case with two spines.

This was the first publication of Malory’s Morte d’Arthur since the Stansby edition of 1634 (the first to be modernized to Jacobean standards). It responded to the passage of 182 years without an edition in print and a resulting demand that produced two competing editions in 1816 (the other edition is nearly identical to this one except that it was published in three volumes). No bibliography addresses the priority of the 1816 editions. However, the preface of the three-volume edition rails against the competition of this edition, to it’s unimaginable that our edition didn’t already exist in the marketplace to stimulate the attack. This edition is also by far the scarcer of the two. Gaines A7.

DB 02769.

\$4,500
£3,100



**First Edition of L.M. Montgomery's *Anne of Green Gables*
"The Dearest and Most Moving Child Since the Immortal Alice" (Mark Twain)**

MONTGOMERY, L[ucy] M[aud]. *Anne of Green Gables*. Illustrated by M.A. and W.A.J. Claus. Boston: L.C. Page & Company, 1908. First edition, First Impression. Octavo (7 7/16 x 5 1/8 inches; 190 x 130 mm.). Inserted frontispiece and seven half-tone plates after drawings by Mary Austin Claus and William Klaus. On the verso of the title-page is the statement "First Impression, April, 1908". Publisher's brown ribbed cloth, front cover with square color plate (by an unknown artist) pasted-on within blind-stamped borders, front cover and spine lettered in gilt, top edge trimmed, others uncut, plain end-papers. Minimal rubbing to binding extremities and two small 'abrasions' to the top border of the 'mounted' plate on front cover. Lower corner on front cover slightly bumped, inside front hinge just starting, otherwise a near fine and totally untouched copy of this great children's classic. Housed in a fleece-lined half black morocco clamshell case.

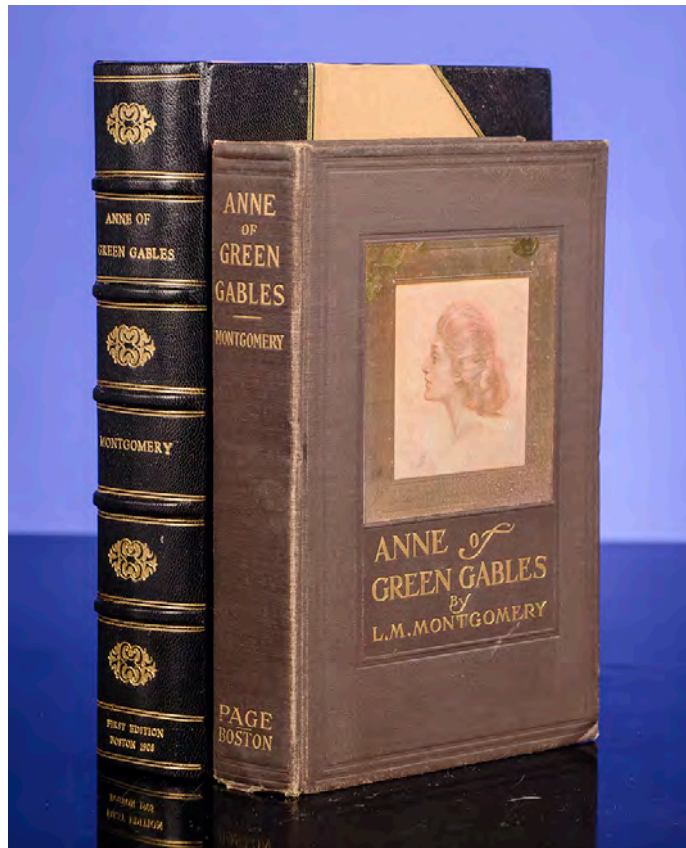
"In later life, Montgomery recalled writing in her journal the seed of an idea for a book: "Elderly couple apply to orphan asylum for boy. By mistake girl is sent them." Following the publication of *Anne of Green Gables*, Mark Twain wrote to congratulate Montgomery on the accidental adoptee, Anne Shirley -- "the dearest and most moving child since the immortal Alice".

Anne of Green Gables is a 1908 novel by Canadian author Lucy Maud Montgomery. Written for all ages, it has been considered a children's novel since the mid-twentieth century. It recounts the adventures of Anne Shirley, an 11-year-old orphan girl who is mistakenly sent to Matthew and Marilla Cuthbert, a middle-aged brother and sister who had intended to adopt a boy to help them on their farm in Prince Edward Island. The novel recounts how Anne makes her way with the Cuthberts, in school, and within the town. Grolier Club. *One Hundred Books Famous in Children's Literature* (curated by Chris Loker) #58. Peter Parley to Penrod, p. 124.

DB 03660.

\$13,500

£9,310



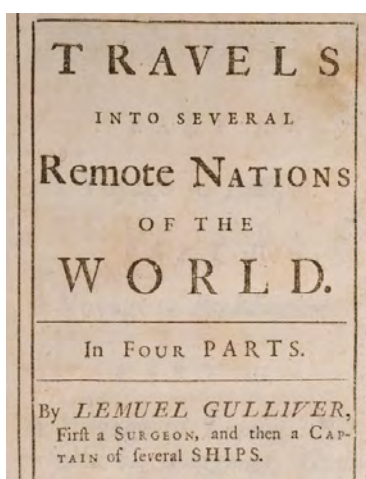
First "AA" Edition
In A-1 Condition

[SWIFT, Jonathan]. *Travels into Several Remote Nations of the World...* London: Printed for Benj. Motte, 1726. First (Teerrick's AA) edition (second octavo edition), with all errata as noted by Teerick, issued "medio November 1726," not quite three weeks after the first octavo edition. Four parts in two octavo volumes (7 1/2 x 4 5/8 inches; 191 x 117 mm.). Engraved frontispiece portrait of Gulliver in the second state, with the inscription "Captain Lemuel Gulliver of Redriff. Ætat. suæ LVIII." around the oval frame, the tablet below bearing a Latin inscription; five engraved maps, two for Part III (facing pp. [1] and 39) and one for each of the other Parts (facing p. [1]), and an engraved plate of symbols in Part III (facing p. 74). Decorative woodcut and typographic head- and tail-pieces and initials. Contemporary calf paneled in blind. With the bookplate of William 6th Baron Monson (1796-1862) Spines expertly and almost invisibly restored. An unusually clean, attractive, and excellent copy. Housed in a full paneled calf clamshell case with two spines.

"The first five editions of Gulliver's Travels were all published by Benjamin Motte. The first three editions, long considered different *issues* only, have been proved to be separate *editions*... This sequence has the advantage of being the conventional one. Pope, Swift, and Ford all meant the 1727 8vo edition when they spoke of the 'second' edition" (Teerink). In this, the "AA" edition, the general title to Volume II notes "second edition," and the special title to Part IV has "Voyage" in lower case; it is all in upper case in edition "A." Both volume I and volume II in this copy conform to Teerink's AA: the first volume is usually married with a Teerink B copy of volume II. Teerink 290. Grolier, *100 English* 42. Hubbard, pp. 15-17. *Printing and the Mind of Man* 185. Rothschild 2104.

DB 02800.

\$23,500
£16,200



A Remarkably Nice Copy in the Original Cloth

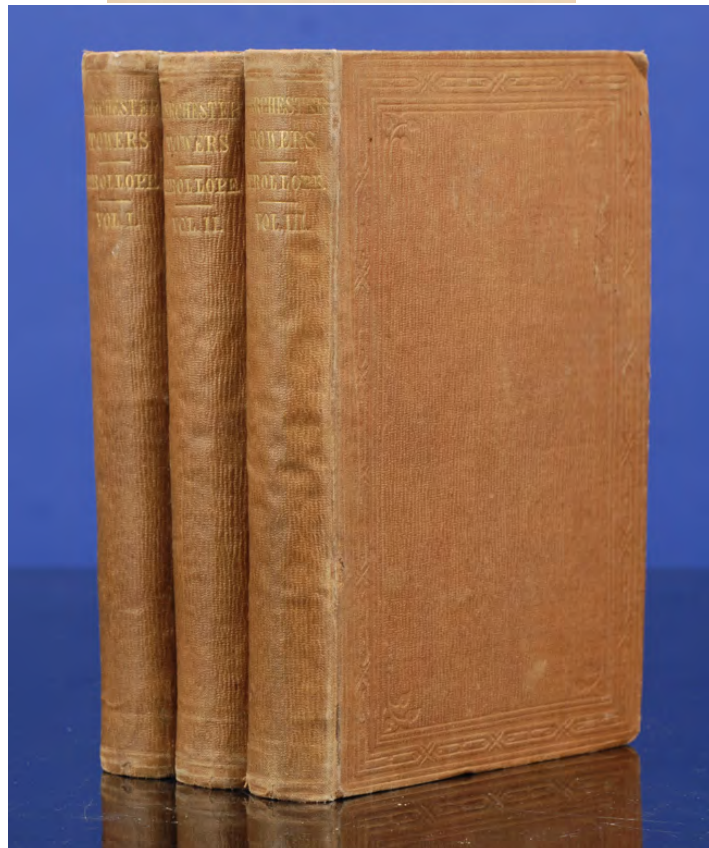
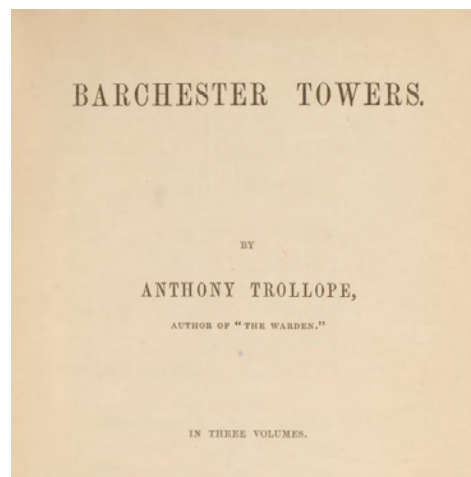
TROLLOPE, Anthony. *Barchester Towers...* London: Longman, Brown, Green, Longmans, & Roberts, 1857. First edition, first issue (with "tattooed" for "taboed" on page 269, line 24 in the second volume). Three octavo volumes (7 11/16 x 4 3/4 inches: 196 x 121 mm.) No half-titles called for in Vols. II and III. Advertisement leaf for *The Warden* preceding half-title and two pages of publisher's ads at end of vol. 1; One leaf of publisher's advertisements at end of vol. 3; half-title in vol. 1 only, as called for. Publishers first issue binding of original light brown cloth, uniform with *The Warden*, decoratively paneled in blind on the boards, spines ruled in blind and lettered in gilt. Original brick red endpapers with the requisite advertisements on the front and back paste-downs as per the first binding-up of the sheets. Small tear (just over one inch) to the upper margin of the advertisement leaf in vol. 1 for *The Warden* (not affecting text). The inner hinges on all three volumes have been expertly repaired and the spine ends strengthened (not repaired). A few corners lightly bumped, some with the board just showing through. The spines are very slightly and uniformly faded. Overall, a near fine and remarkably nice copy of this very early and extremely important Trollope novel, the second of the Barsetshire novels, the series which established and defined his early career. Rare in the original cloth, particularly so in the first issue binding.

The second novel in Trollope's Barsetshire series, only his fifth novel overall, and his best known novel. Not all the copies were initially bound up. The earliest ones can be distinguished by the brick-red endpapers and presence of the publisher's ads, all present here. In later issues the advertisement for *The Warden* in volume one was often excised, and the endpapers were brown. The endpapers in this copy are all brick-red with advertisements for "Books on Natural History, Botany, &c." on the front paste-downs and advertisements for "Works on the Arts, Manufactures, and Architecture" on the rear paste-downs. The rear paste-down of volume 1 on this set bears the binder's ticket of well known firm of Westleys Co., London. Sadleir, Trollope, 5; Wolff 6766: NCBEL III, 882

DB 01762.

\$11,500

£7,930



**"Overflowing with Imposters, Detectives, Crooks, Scheming Lovers and Conniving Aunts"
Inscribed by the Author six days after Publication**

WODEHOUSE, P.G. *The Intrusion of Jimmy*. New York: W.J. Watt, [1910]. First American edition (preceding the UK edition by six months). Octavo (7 5/16 x 4 15/16 inches; 186 x 126 mm.). Four inserted monochrome plates. Inscribed by the author on the front blank "To / Miss Fuerst / with the author's compliments / P.G. Wodehouse / May 16. 1910" just six days after publication. Publishers black cloth over boards, front cover pictorially stamped in gilt, gray and yellow with a circular portrait of a woman pasted-on, spine lettered in gilt. Spine very slightly faded, spine lettering a little dull and some fraying at extremities. Still a very good copy, inscribed by the author just six days after publication.

"The action begins with bachelor Jimmy Pitt in New York; having fallen in love on a transatlantic liner, he befriends a small-time burglar and breaks into a police captain's house as a result of a bet. The cast of characters head to England, and from there on it is a typically Wodehousean romantic story, set at the stately Dreever Castle, overflowing with imposters, detectives, crooks, scheming lovers and conniving aunts."

The first American edition was published on May 16th, 1910. The first English edition followed six months later on November 15th, 1910, under the title *A Gentleman of Leisure*.

There are minor textual differences between the American and British editions of the book.

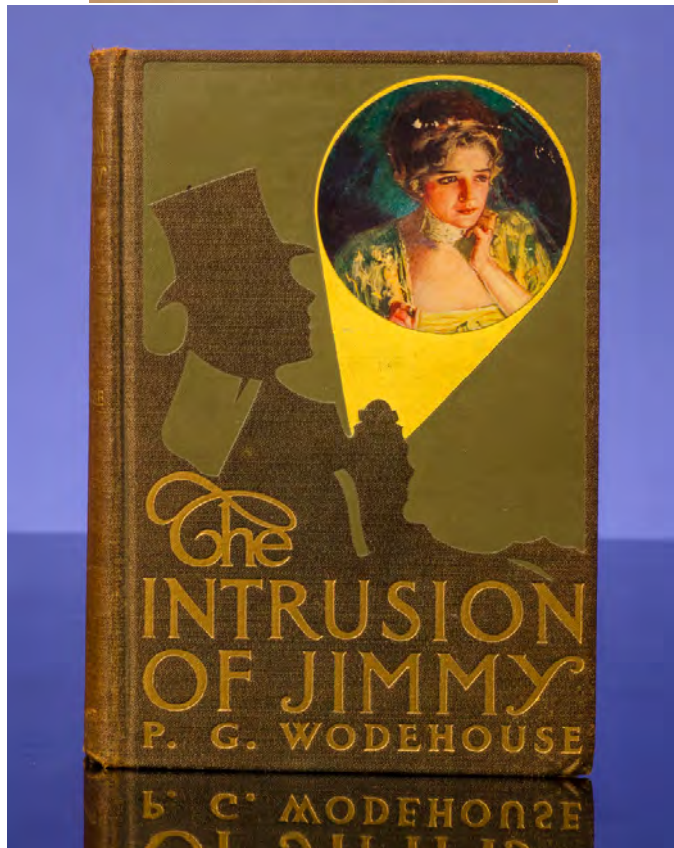
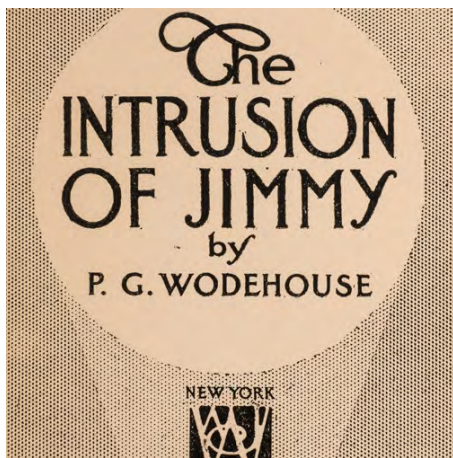
DB 03101.



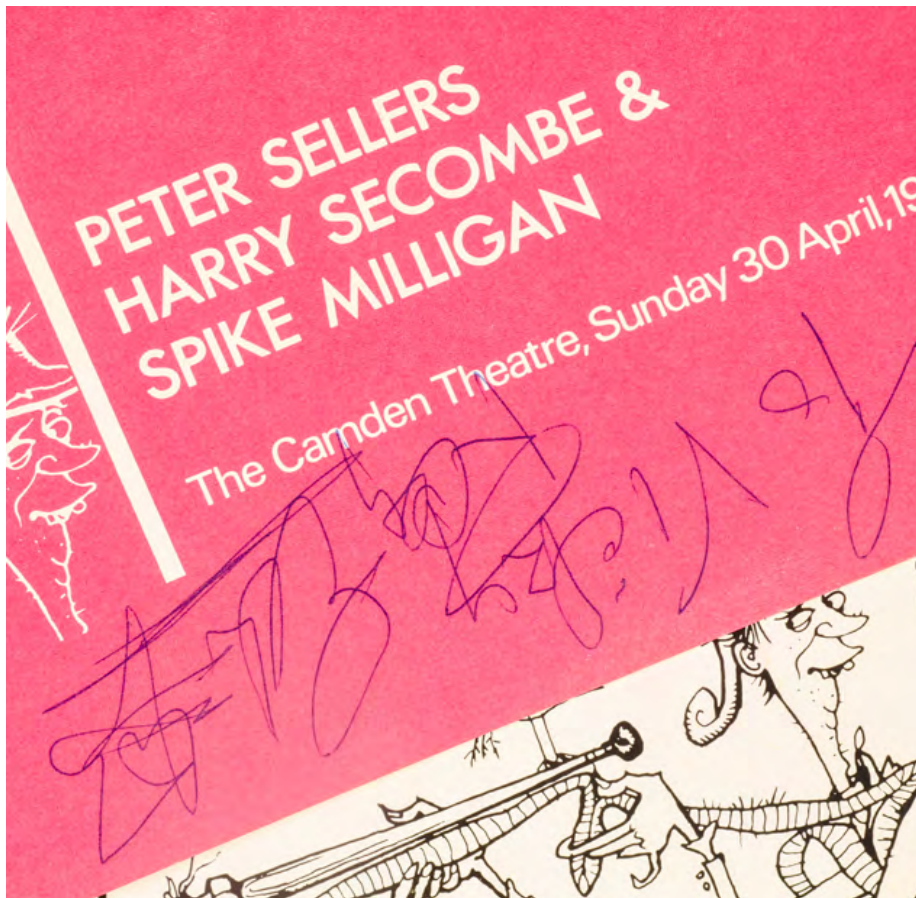
To
Miss Fuerst
with the author's compliments
P.G. Wodehouse
May 16. 1910

\$4,250

£2,930



*"I don't mind dying.
I just don't want to be there when it happens".
Spike Milligan*



MISCELLANEOUS WONDERS

David Brass Rare Books, Inc.
P.O. Box 9029, Calabasas, California, 91372, USA

A Classic of Exploration and Big Game Hunting

BAKER, Sir Samuel W. *The Nile Tributaries of Abyssinia, and the Sword Hunters of the Hamram Arabs.* London: Macmillan and Co., 1867. First edition. Octavo (8 3/4 x 5 9/16 inches; 221 x 141 mm.). Portrait frontispiece, 24 illustrations on 23 plates, 2 colored maps (1 large folding). Original dark blue cloth over boards, front cover pictorially stamped in gilt. Spine pictorially stamped and lettered in gilt, brown coated endpapers. Two small bookplates on front paste-down. Some very light wear at spine extremities, otherwise near fine.

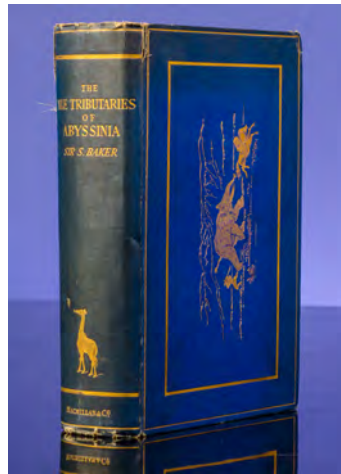
A classic of exploration and big game hunting. The discovery of the Albert N'Yanza, the origin of the Nile, was the most remarkable achievement of Baker's adventurous career. This present work complements his earlier book by giving a summary of the Nile system derived from Baker's year-long exploration of all Abyssinian tributaries of the Nile.

Hilmy 1, p. 50; Gay, 2578; Czech, p. 11.

DB 03104.

\$2,250

£1,550



"A Seminal Work of African Exploration"

BURTON, [Sir], Richard F[rancis]. *First Footsteps in East Africa or, An Exploration of Harar*. London: Longman, Brown, Green, and Longmans, 1856. First edition, second issue (without suppressed appendix iv, as usual). Octavo (8 3/4 x 5 1/2 inches; 222 x 141 mm.). Four color lithograph plates and two maps. Seven illustrations in the text. Original red-orange cloth decoratively stamped in blind on covers. Spine lettered in gilt. Rust-colored endpapers with advertisements on past-downs. A near fine copy, partially uncut.

A seminal work of African exploration, recording Burton's first expedition into Somalia. His purpose was to explore the forbidden Moslem city of Harar (now Ethiopian) and to gather information about the headwaters of the Nile. He travelled in the same disguise that took him to Mecca (as an Arab merchant named Haji Mirza Abdullah). It was on this expedition that Burton was first joined by John Speke, who originally helped Burton in Somalia. But differences quickly arose between them, and over the years Speke became Burton's nemesis, taking credit for discovering the source of the Nile and deprecating Burton's work in every sphere.

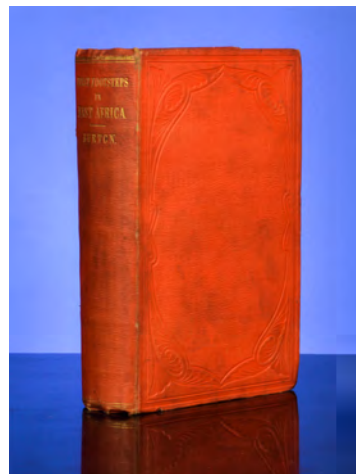
One of Burton's best, most important, and most sought-after works.

Ibrahim-Hilmy I, p. 111. Penzer, pp.60-65.

DB 03370.

\$4,500

£3,100



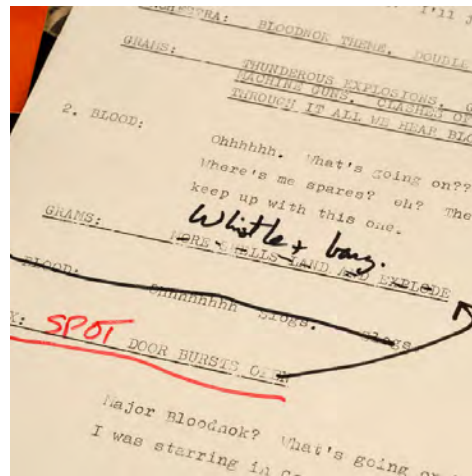
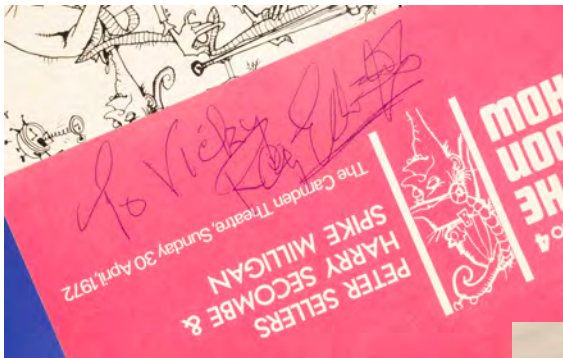
The Last of the Goon Shows - Specially Written by Spike Milligan for the 50th Anniversary of the BBC

[GOON SHOW]. SELLERS, Peter. MILLIGAN, Spike. SECOMBE, Harry. *The Goon Show One Night Special Reunion...* London: Camden Theater, April 30, 1972. An original ticket to the show; the Daily Mail's original story published on May 1, 1972; promotional flyer; original BBC Radio 4 Program, signed by Peter Sellers, Spike Milligan, Harry Seacombe, Eric Sykes, Max Geldray, Ray Ellington, Graham Stark, Michael Caine and two other indecipherable signatures; and a copy of the show's 31 page script with rehearsal and recording schedule. Full black morocco clamshell case. The Goon Show was a radio comedy show broadcast by the BBC. It changed the face of British comedy and influenced later comedy including Monty Python, Eddie Izzard and many more. It was broadcast in the the UK between May 1951 and January 1960. The dignified 'stiff upper lip' attitude still prevailed in the post WWII age, but many who lived through the war were more inclined to question the rules and authorities that controlled their lives. Onto this scene burst The Goons with a quick fire, irreverent brand of humour that mocked those in establishment and offered a different farcical view of the world. What made The Goon Show different was its attitude. The comedy was edgier than its contemporaries and it used mad characters, satire and ground breaking sound effects in a surreal way unlike anything had done before.

"Spike Milligan was the creative force and main writer of The Goon Show, however he was often assisted by a co-writers such as Larry Stephens or Eric Sykes. Occasionally if Milligan was unable to write the show, others would script the show. There were originally four main cast members: Spike Milligan, Peter Sellers, Harry Secombe and Michael Bentine..." Spike Milligan would later be considered by many to be "The grandfather of modern British comedy" due to his work on The Goon Show and subsequent comedies. Peter Sellers would go on to become a world famous comic actor, best known for playing Inspector Clouseau in the Pink Panther movies. Harry Secombe remained a well loved singer and entertainer throughout his career. Michael Bentine left the group after only a few series" (Goon Show website).

DB 02853.

\$5,500
£3,795



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

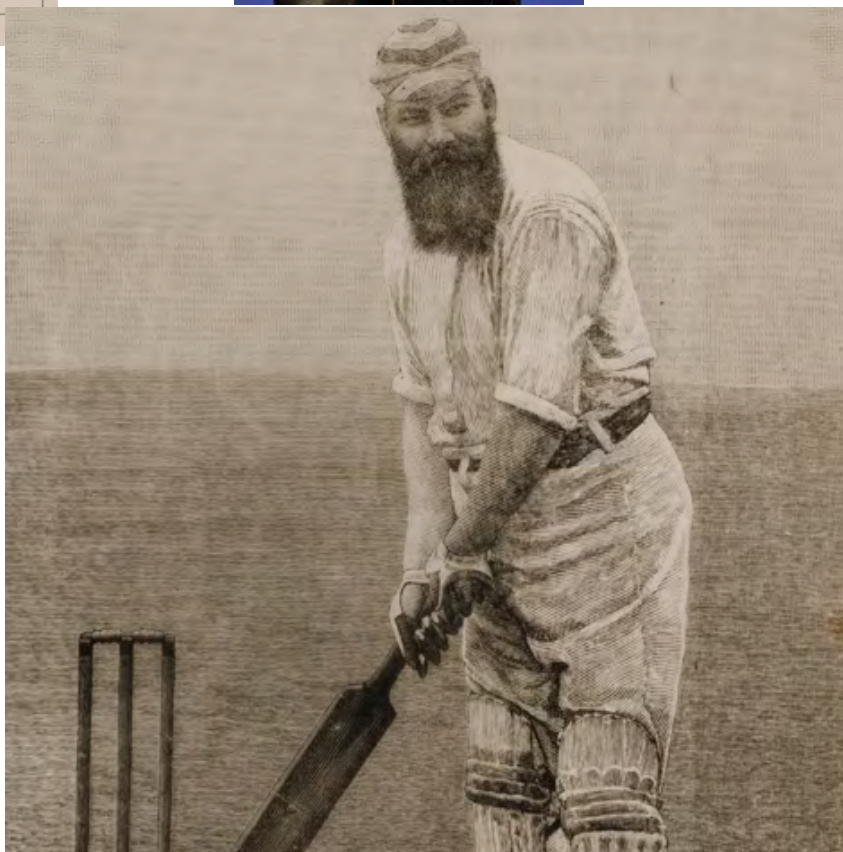
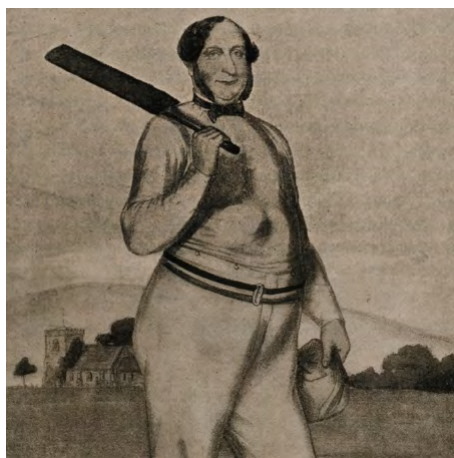
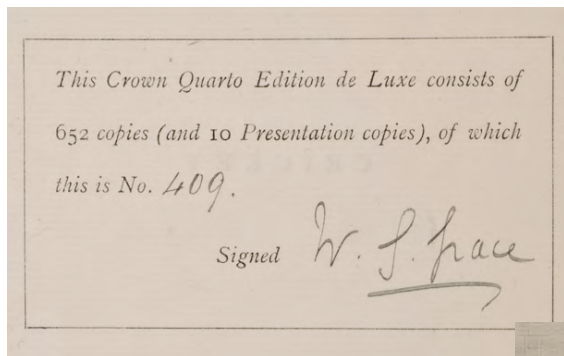
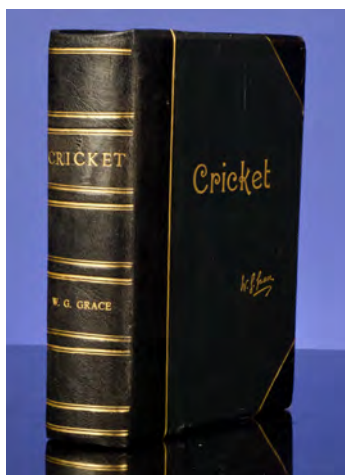
GRACE, W.G. *Cricket*. Bristol / London: J.W. Arrowsmith / Simpkin, Marshall, Hamilton, Kent & Co., 1891. Crown Quarto Edition de Luxe, limited to 652 copies (plus ten Presentation copies), each signed by the author, this being no. 409. Quarto (9 3/4 x 7 3/8 in; 248 x 188 mm). Forty-five full page black and white illustrations, including frontispiece. Publisher's original half black roan over black cloth, with title and author's facsimile signature in gilt. Beveled boards. Professionally rebaked to original design, as usual; the inexpensive leather used by the publisher has not worn well on most of the surviving De Luxe copies. Top edge gilt. A clean and attractive copy.

"Dr. William Gilbert Grace was by common consent the greatest and most attractive figure that ever appeared on the cricket field. In his all-round mastery of the game, in the length of years during which he stood far above all rivals, in the amazing sum total of his cricketing achievements, and by no means least of all in the popular interest he excited, no cricketer, living or dead, has ever approached him, and it is doubtful if any ever will" (Obituary, *The Guardian*, Oct. 15, 1915).

William Gilbert Grace (1848-1915) was an English amateur cricketer who was a key figure in the development of the sport and is widely acknowledged as one of the greatest players of all time. Universally known as "W.G.," he played first-class cricket for a record-breaking forty-four seasons, from 1865 to 1908. 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.

DB 02273.

\$1,250
£860



'A Floral Procession'
By Kate Greenaway

GREENAWAY, Kate, artist. 'A Floral Procession'. Original pencil drawing highlighted with pastel watercolor. Signed with initials at lower left. No date, no place [Hampstead, London, ca. 1885]. Landscape (7 1/4 x 13 5/8 inches; 183 x 345 mm.). Image size: 4 7/8 x 11 5/16 inches; 124 x 287 mm. Matted, framed and glazed.

A Mayday procession of thirteen young maidens and one young boy. They are all standing by a tree and are holding various baskets, bouquets, sprigs and garlands of fresh flowers.

A remarkable example of Kate Greenaway at her very best.

DB 03701.



\$14,500

£10,000



The First Kelmscott Press Book Printed in Three Colors

[KELMSCOTT PRESS]. *Laudes Beatae Mariae Virginis*. [Hammersmith: Sold by William Morris at the Kelmscott Press, 1896]. One of 250 paper copies. Large quarto. Printed in Troy type in black, red, and blue with numerous six- and eight-line initial letter and half-page borders. Quarto. Original gray linen-backed boards, front cover lettered in black. Slight wear to corners and spine extremities, otherwise an excellent copy. Complete with the note by the Rev. E.S. Deswick loosely laid-in. Housed in a red cloth slipcase.

“These poems are taken from a Psalter written by an English scribe, most likely in one of the Midland counties, early in the 13th century” (colophon). Clark Library, Kelmscott and Doves, pp. 52-53. Peterson A42. Tomkinson, p. 118, no. 43.

“[A]fter the book was issued, the Rev. E.S. Dewick pointed out that the poems had already been printed at Tegernsee in 1579, in a 16mo volume in which they are ascribed to Stephen Langton. A note to this effect was printed in Chaucer type in December 1896 and distributed to the subscribers” (Tomkinson). This is the first of only two books printed at the Kelmscott Press in three colors.

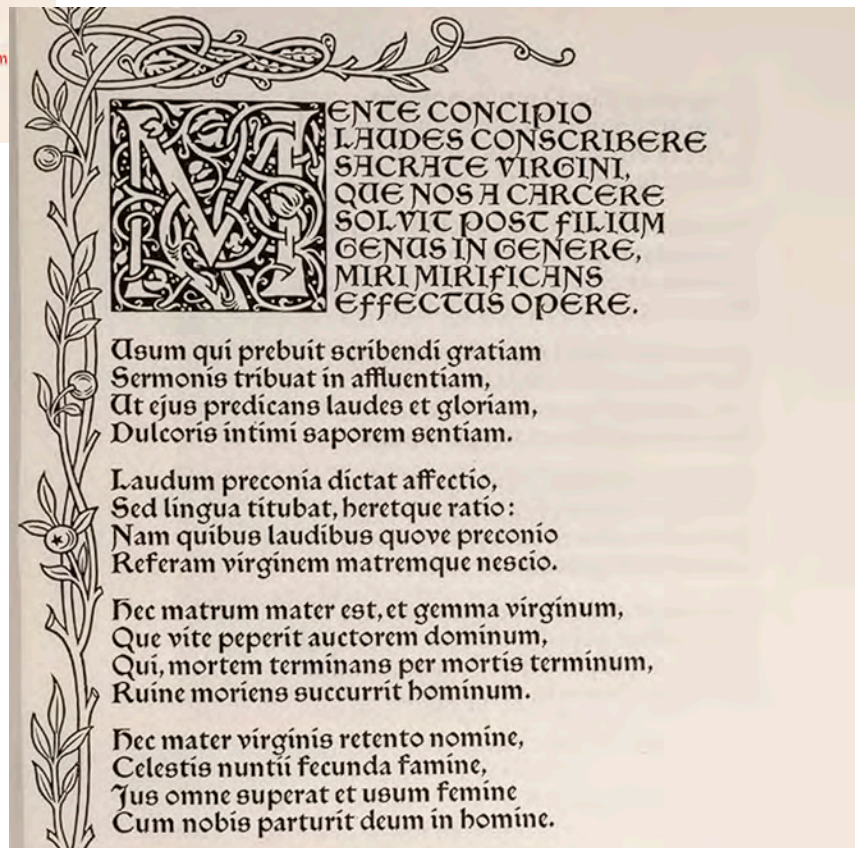
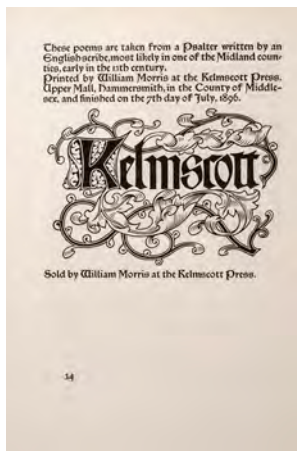
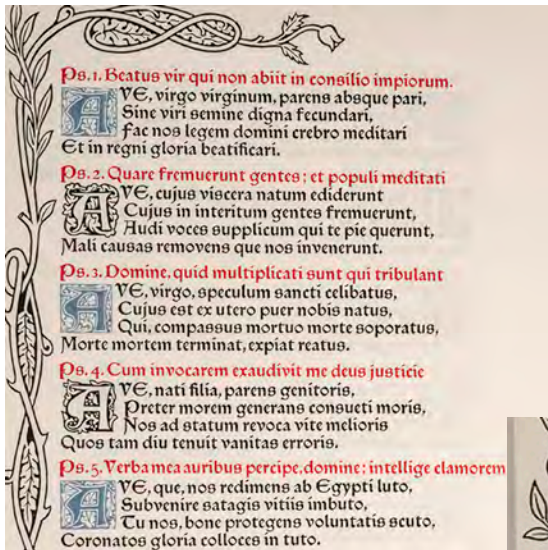
William Morris's printed illuminated transcription of an early thirteenth-century English Psalter, written as poems of praise to St. Mary the Virgin, includes four pages from Luke's Gospel and concludes with a Te Deum. Today the original Psalter, which Morris once owned, is known as the Reading Abbey Psalter and is in the Pierpont Morgan Library.

Clark Library, Kelmscott and Doves, pp. 52-53. Peterson A42. Tomkinson, p. 118, no. 43.

DB 03385.

\$3,250

£2,240



**An Original Arthur Rackham Watercolor Drawing from
Mr. and Mrs. Vinegar from Flora Annie Steel's English Fairy Tales**

RACKHAM, Arthur, artist. "And this is the story of Mr. and Mrs. Vinegar" [London]. 1918. Original signed pen-and-ink and watercolor drawing, signed "Arthur Rackham" on lower left-hand corner; the color plate opposite page 190, in the Rackham-illustrated edition of *English Fairy Tales*. London: Macmillan & Co., Ltd., 1918. Image size: 8 3/8 x 6 3/4 inches: 213 x 172 mm. (board size: 10 x 7 1/4 inches: 254 x 184mm.). Matted, framed and glazed. Written on the back of the watercolor in black ink, in Arthur Rackham's hand "25 Angry Wife / English Fairy Tales. No 5 / Mr. Vinegar / Arthur Rackham".

Arthur Rackham (1867-1939). His final illustration for "Mr. and Mrs. Vinegar" in Flora Annie Steel's *English Fairy Tales*, depicting Mr. Vinegar returning to Mrs. Vinegar empty-handed. After Mrs. Vinegar breaks their glass jar house, she and Mr. Vinegar set out to try to buy a new home. They come upon 40 guineas, and Mrs. Vinegar sends Mr. Vinegar out to buy a cow. He overpays for an old cow, and journeys back to his wife, during which he subsequently trades the cow for some bagpipes, the bagpipes for some gloves, and the gloves for a stick. He encounters a magpie who mocks him, and he throws the stick at the bird, losing it when it becomes stuck in a tree. Mr. Vinegar returns home to his wife empty-handed; despite her violent reaction, he maintains his cheerful attitude whilst five of Mr. Rackham's anthropomorphic trees look on in amusement. As is often the case, Arthur Rackham has put himself in the picture as poor Mr. Vinegar!

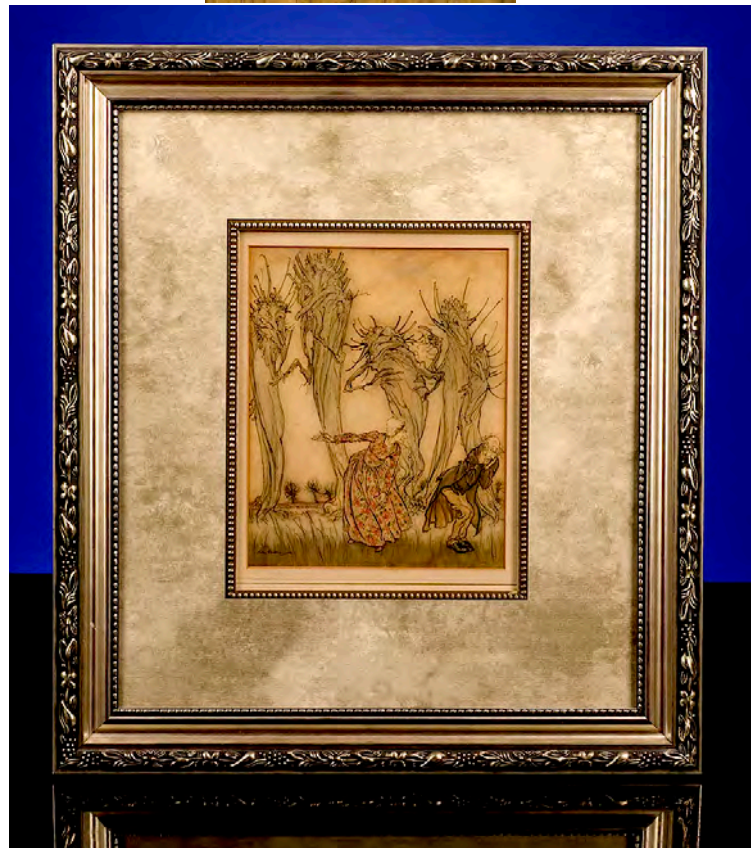
"And that is the story of Mr. and Mrs. Vinegar".

DB 03722.



\$28,500

£19,655



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

David Brass Rare Books, Inc.
P.O. Box 9029, Calabasas, California, 91372, USA

Website: <http://www.davidbrassrarebooks.com>
Email: info@davidbrassrarebooks.com

Office (818) 222.4103
Fax (818) 222.6173

Back cover image: GREENAWAY, Kate, artist. 'A Floral Procession'. Original pencil drawing highlighted with pastel watercolor. Signed with initials at lower left. No date, no place [Hampstead, London, ca. 1885]. Landscape (7 1/4 x 13 5/8 inches; 183 x 345 mm.). Image size: 4 7/8 x 11 5/16 inches; 124 x 287 mm. Matted, framed and glazed. A Mayday procession of thirteen young maidens and one young boy. They are all standing by a tree and are holding various baskets, bouquets, sprigs and garlands of fresh flowers. A remarkable example of Kate Greenaway at her very best.

DB 03701

£10,000



David Brass Rare Books

P.O. Box 9029 Calabasas California 91372 USA
info@davidbrassrarebooks.com office 818-222-4103 fax 818-222-6173
w.w.w. davidbrassrarebooks.com

