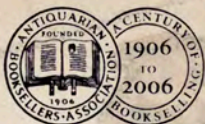


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This catalogue was lovingly prepared by:

Caroline H. Brass, David J. Brass

Dustin S. Jack and Debra Brass



Only Two Copies
Located In Libraries and Institutions Worldwide

ADAM, Victor, illustrator. EYMERY, Alexis. *Les Enfants de la Mère Gigogne*. Bruxelles: Librairie Belge Francaise, [1840]. First edition. Small quarto (5 11/16 x 5 1/2 inches; 145 x 140 mm.). [1-5], 6-130 pp. Hand colored frontispiece and twenty-three hand colored plates heightened with gum arabic, all with several images on one sheet. Title-page slightly trimmed at top and lower edges, some offsetting from text to plates. Full contemporary brown calf, covers decoratively bordered in blind, title in gilt on front cover, smooth spine ruled and decorated in gilt in compartments, gilt board edges, marbled end-papers, top edge gilt. A very scarce book with just two copies worldwide located in OCLC: National Library of Scotland and Oxford University.

A fascinating little children's book with highly colored amusing plates showing the people and animals of various lands.

DB 04093. £1,730 \$2,250



"It's Not How Long - But How Well We Live"

ALKEN, Henry. *British Proverbs*. London: E. & C. McLean, 1824. First edition. Oblong quarto (10 1/4 x 13 3/4 inches; 261 x 350 mm.). Six amusing hand-colored soft-ground etchings, five with five and one with four scenes, depicting a total of twenty-nine proverbs. Bound ca. 1900 by Rivière & Son in full tan calf, covers decoratively bordered in gilt, spine with two raised bands, decoratively tooled in compartments, black morocco spine label lettered in gilt. Gilt board-edges and wide decorative turn-ins, dark blue coated end-papers. With the Armorial bookplate of Arthur Curtiss James and also the engraved bookplate of De Guinzbourg on the front paste-down. Joints very slightly cracked at top and bottom but still absolutely sound. A near fine copy housed in a later brown cloth slipcase.

Originally issued in paper wrappers with printed title on the front cover.

Very scarce, this is only the second example that we have seen in over fifty years. OCLC located just eleven copies in institutions and libraries worldwide - nine in the US, one in the UK and one in New Zealand.

DB 04095. £3,730 \$4,850



Miniature Sporting Prints

ALKEN, Henry. *Miniature Sporting Prints*. [London: ca. 1827]. Small octavo. A group of eight exceptionally fine hand-colored etched plates (3 1/8 x 5 3/8 inches; 80 x 135 mm.). Preserved in a green buckram chemise and matching quarter green morocco clamshell case by the Lakeside Press, Chicago. A fine group of eight highly unusual miniature scale sporting prints. Two show coaching scenes, one a horse fair, one fox hunters, another a man out shooting, two showing baiting sports watched by top-hatted men who all look slightly disreputable. The final print has a very small (5/8 inch) clean marginal tear. The title above is taken from the spine of the clamshell case which reads: 'Miniature Sporting Prints by Henry Alken (circa 1827).' From the library of Joel Spitz.

Provenance: purchased from Spencer, London, 15 July 1937. Each print with the library stamp of Maxine and Joel Spitz on the verso of the mount.

DB 03364. £3,075 \$4,000



"He could draw Hunting and write about it because he hunted himself, as Ferneley did, or Herring"

ALKEN, Henry. *The National Sports of Great Britain...* London: Printed for Thomas M'Lean, 1825. First Octavo Edition. Royal octavo (10 5/16 x 6 11/16 inches; 262 x 170 mm.). Fifty fine hand-colored softground etched plates by and after Alken, with tissue guards. Some spotting to four text leaves and their facing guards but not affecting plates. Plates dated 1824 and with pre-publication "J. Whatman 1823 & 1824" watermarks. The text is watermarked "1818". Contemporary half red calf over pink boards, hinges expertly and almost invisibly repaired. A near fine copy with all the plates bright and fresh.

"Alken himself seems to have drawn in colours and engraved the plates, which like most of his book illustrations are peculiarly pleasing on account of their small size. The preface deals with, and condemns, the prevailing practice of baiting animals, although the three last plates depict various forms of this barbarous sport." (Schwerdt). Mellon/Podeschi 121; Schwerdt I, p. 20; Siltzer p. 72; Tooley 43.

DB 03363.

£5,770

\$7,500

**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.

DB 02688.

£8,850

\$11,500



The Seven Satiric Ages of Man

ALKEN, Henry, *illustrator*. *Shakspeare's Seven Ages of Man*, Illustrated by Henry Alken. London: Published by E. and C. McLean, 1824. Oblong folio (10 3/4 x 14 1/2 inches; 273 x 368 mm.). One page of text, plus seven large hand-colored etchings. Original printed paper wrappers. A bit of edgewear to wrappers, two plates with short, narrow creases at upper right fore-edge, otherwise an excellent copy. Housed in a red cloth portfolio with internal bookplate. Abbey, *Life in England*, 256; Tooley, 47; Jaggard, p. 288.

OCLC/KVK locate only seven copies in institutional holdings worldwide.

"This is of a very different sort from Stothard's Seven Ages. It represents a satirical treatment of that speech, with hand-coloured etchings by Henry Alken which are very amusing" (Colin Franklin).

DB 02783.

£3,460

\$4,500

**Alken Off To The Races With Apperley In The Saddle
Second Edition With the Six Extra Plates**



[ALKEN, Henry, illustrator]. NIMROD (pseud. of C.J. Apperley). *Memoirs of the Life of the Late John Mytton, Esq. of Halston, Shropshire...* London: Rudolph Ackermann, 1837. Second and enlarged edition, with additions to the text and six extra hand-colored plates. Tall octavo. ix, [3], 206, [2], pp. Extra-engraved title-page with aquatint vignette. Eighteen hand-colored aquatint plates with tissue guards. Bound in contemporary full hard-grain crimson morocco featuring a single gilt fillet border enclosing floral and foliate gilt tooling with arabesque gilt stems surrounding a gilt vase on pedestal, to both covers. Gilt tooled and lettered spine. Silver clasp engraved "Mr. E. Whittingham / Ellenhall / Nov. 2 1844." Gilt-rolled edges. Wide gilt dentelles with elaborate border and corner-pieces, green moire silk endpapers. All edges gilt. A fine copy in a really fine silver clasped binding.

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

DB 02859.

£1,500

\$1,950

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



[AMMAN, Jost]. *Habitus praecipuorum populorum...* 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. 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.

OCLC: 1) NYPL, Brown, Buffalo/Erie, Huntington (3 of them complete but none in color), Brown/Hay Military owns only 19 selected plates. 2): Trinity. Colas, 113; Brunet, III, 7; Graesse I, 104; Lipperheide 7 & 8; Rahir, 290; Hiler, p. 895.

DB 03369.

£34,615

\$45,000



**"Cosmographia is About the World,
Which Consists of Four Elements:
Earth, Water, Air, and Fire"**

APIANUS, Petrus. *Cosmographia Petri Apiani...* Paris: Vivantum Gualtherot, 1553. Second Paris Edition dated 1553. Quarto. Woodcut Globe on title-page, double-page map of the world and engraved plate showing the world as a globe. Woodcut illustrations with eleven movable 'volvelles' and many diagrams throughout. Title vignette, with legend "L'inferieure partie de la sphere" is the same as that in the first Paris edition of 1551, and the colophon is dated 1551. Contemporary mottled calf, expertly rebound with original spine laid down. The world map "Charta Cosmographica..." is very fine. A wonderful example of this rare and important treatise complete with all of its moving parts.

DB 03773.

£15,000

\$19,500



"Hell is Empty and all the Devils are Here"
Illustrated by Robert Anning Bell
One of 174 Numbered Copies Signed by the Artist

BELL, Robert Anning, illustrator. SHAKESPEARE, William. *The Tempest*. A Comedy by William Shakespeare... London: Freemantle & Co., 1901. First edition thus. One of 174 copies, signed by the artist. Quarto. With a frontispiece, pictorial title-page, twenty-five full-page illustrations, numerous half-page illustrations, head and tailpieces and initial letters all by Robert Anning Bell. Publisher's yapped vellum, front cover pictorially stamped in gilt, three (of four) silk ties missing. A near fine copy housed in a custom made black cloth clamshell case.

Robert Anning BELL, R.A., R.W.S. (1863-1933) was educated at University College School in London. His early illustrative work, in pen and ink and watercolor, includes a number of Shakespeare-related volumes: *Lamb's Tales from Shakespeare* (1899), *A Midsummer Night's Dream* (1895), *The Tempest* (1901) and *Shakespeare's Heroines* (1901). These display a concern for the page as a whole of flatness and lightness similar to those found in Walter Crane and Charles Ricketts.

DB 03731. £730 \$950

A Very Attractive 'Mid-Twenties' Inlaid Binding
by Bayntun of Bath



[BINDING]. [BAYNTUN OF BATH, binders]. PARDOE, [Julia], Miss. CRUIKSHANK, George, illustrator. *Lady Arabella: or The Adventures of a Doll...* London: Kerby and Son., [1856]. First edition. Small octavo. With four hand colored etchings by George Cruikshank. Bound ca. 1925 by Bayntun of Bath in full forest green crushed levant morocco. Front cover with a fine scene inlaid in blind and various colored morocco, taken from the color plate facing page 62. Spine with five raised bands decoratively tooled and lettered in gilt in compartments, gilt board-edges, wide decorative gilt turn-ins, all edges gilt, green marbled paper liners and end-leaves. Minimal darkening of spine. A very fine example.

Julia Pardoe (1806-1862), was an English poet, novelist, historian and traveler. She was born at Beverley, Yorkshire, and showed an early interest in literature. She became a prolific and versatile writer, producing in addition to her lively and well-written novels many books on travel, and others dealing with historical subjects.

DB 03963. £2,190 \$2,850

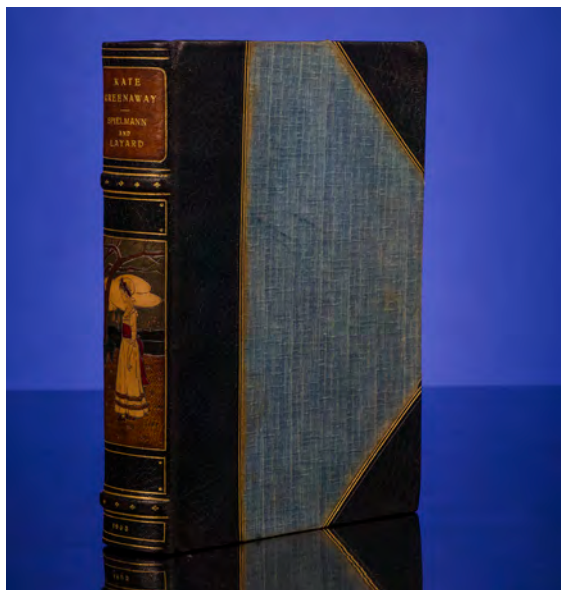
In a Fine 'Textured' Inlaid Binding by Bayntun (Rivière)



[BINDING]. [BAYNTUN-RIVIÈRE, binders]. THOMSON, Hugh, illustrator. GASKELL, Mrs. [Elizabeth]. *Cranford...* London: Macmillan and Co., 1935. Later Hugh Thomson illustrated edition. Octavo. With 110 black and white illustrations in the text. Bound by Bayntun (Rivière), Bath ca. 1935 in full dark blue crushed levant morocco, front cover with a beautifully 'contoured' inlaid design reproduced from the illustration on page 240. The front cover illustration depicts Mary Smith (the narrator) posting a letter to Miss Matty "I dropped it in the post on my way home, and then for a minute I stood looking at the wooden pane with a gaping slit which divided me from the letter..." 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.

DB 03147. £2,115 \$2,750

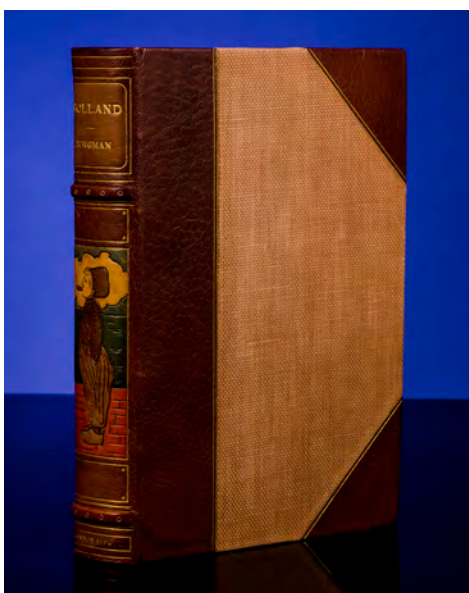


**Kate Greenaway
In A Fine Pictorial Binding**

[BINDING]. [BIRDSALL, binders]. GREENAWAY, Kate. SPIELMANN, M.H., LAYARD, G.S. *Kate Greenaway*. London: Adam and Charles Black, 1905. First edition. Octavo. Color frontispiece and fifty-three color plates after Kate Greenaway, with descriptive tissue guards, and numerous black and white illustrations, including thirty-four half-tone plates. Front and back blank leaves slightly foxed, some very minor and light marginal staining, otherwise near fine. Bound ca. 1905, most probably by Birdsall of Northampton, in three-quarter dark blue morocco over light blue cloth boards ruled in gilt. Spine with two raised bands decoratively paneled in gilt. The largest panel with a typical Kate Greenaway girl onlaid in various different colored morocco. Original color pictorial endpapers, top edge gilt. An excellent example.

The roots of Birdsall of Northampton "stretch back to the early eighteenth century but it was in 1792 that John Lacy's Northampton bindery was acquired by William Birdsall, continuing in his family until 1961". (Maggs, Bookbinding in the British Isles II, #262, and #321).

DB 04113. £1,155 \$1,500



A Pictorial Binding

[BINDING]. [BIRDSALL, binders]. JUNGMAN, Nico [&] Beatrix. *Holland*. London: Adam and Charles Black, 1904. First edition. Octavo. Seventy-six color plates, all with printed tissue guards. Some light scattered foxing throughout, otherwise fine. Bound ca. 1904, most probably by Birdsall of Northampton, in three-quarter dark brown morocco over light brown buckram boards ruled in gilt. Spine with two raised bands decoratively paneled in gilt. The largest panel with a little Dutch boy smoking a cigar onlaid in various colored morocco. The image has been inspired by the color frontispiece, "A Boy Smoking, Volendam". Marbled end-papers, top edge gilt.

"Birdsall's is notable for the high quality of their leathers and finishings, as well as for the inventive style of their 'inlaid pictorial bindings'" (Chevalier Collection, Christie's November 9, 1990).

DB 04069. £960 \$1,250



**A Spectacular Three Volume Vellucent Binding
by Cedric Chivers
With Forty-Eight Pieces of Mother-of-Pearl**

[BINDING]. CHIVERS, Cedric, binders. [GRANVILLE-FELL, H, designer]. [SMYTH, Dorothy Carleton, artist]. BOCCACCIO, Giovanni. *The Decameron of Giovanni Boccacci (Il Boccaccio)*... London: Printed for the Villon Society, 1886. Printed for the Villon Society by Private Subscription and for Private Circulation only. Three small quarto volumes. Designed by H. Granville-Fell and bound ca. 1906 by Cedric Chivers of Bath. Three highly ornate and intricately decorated 'vellucent' bindings hand-painted by Dorothy Carleton-Smyth. Full vellum over beveled boards, front covers with very elaborate watercolor designs painted on the underside of the transparent vellum, each with sixteen inlaid corner-pieces of mother-of-pearl. An absolutely stunning set, each volume housed in it's original fleece-lined brown cloth slipcase. Tiny abrasion to front edge of volume I, remains of red leather bookplate on paste-down of volume III. With the small red leather armorial bookplate of Rudolph August Witthouse on front paste-downs of volumes I & II.

DB 04118. £14,230 \$18,500

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



[BINDING]. [COSWAY-STYLE BINDING]. GOLDSMITH, Oliver. *The Vicar of Wakefield...* London: John Van Voorst, 1843. First Mulready-illustrated edition. Octavo. Thirty-two black and white drawings as headpieces. Beautifully bound ca. 1930 by Rivière & Son, in full dark red crushed morocco. Front cover with wide gilt-tooled frame enclosing a central gilt-decorated oval with an original miniature portrait of Goldsmith in watercolor under glass. Engraved (unidentified) armorial bookplate pasted onto front doublure. Bookplate of L.B. Rossbach to front free-endpaper verso. Gilt decorated turn-ins. Green moiré silk endleaves. All edges gilt. A fine example housed in the original faux lizard, leather edged slipcase.

Oliver Goldsmith (1730-1774) was an Anglo-Irish novelist, playwright and poet, 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). 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 02704. £5,000 \$6,500

**"My Prison Has Its Pleasures..."
Beautifully Bound by Captain C.E. Gladstone**



[BINDING]. [GLADSTONE, Captain C.E., binder]. BLUNT, Wilfrid Scawen Blunt. *In Vinculis*. London: Kegan Paul, Trench & Co., 1889. First edition, Large Paper copy limited to fifty copies signed by the printer of the Chiswick Press, Charles Whittingham. Octavo. Etched portrait frontispiece. Bound by Captain Gladstone ca. 1900 (stamp-signed "C.E.G." on front turn-in) in full green crushed levant morocco, covers richly hand-tooled in gilt. Spine faded otherwise a very fine example of a 'signed' Captain C.E. Gladstone binding. Captain Charles Elsdon Gladstone, RN, (1855-1919). His bindings with their very distinctive decorations are very often, but not always, signed in gilt "C.E.G." on the front turn-in.

We believe that he, like the Irish finisher Sir Edward Sullivan had his books bound by a local bookbinder and then did the hand-tooling (finishing) himself. His bindings with their very distinctive decorations are very often, but not always, signed in gilt "C.E.G." on the front turn-in.

DB 03814. £1,730 \$2,250

**An Amazing Art Nouveau Style Inlaid Binding
by Constance Karlake**



[BINDING]. THE HAMPSTEAD BINDERY. [KARSLAKE, Constance]. WEDMORE, Frederick. *Fine Prints*. London: George Redway, 1897. The Collector Series. Octavo. Twelve inserted plates. Exquisitely bound ca. 1903 by Constance Karlake of the Hampstead Bindery (and later, Guild of Women Binders) in full reddish-brown crushed levant morocco with approximately five hundred dark green morocco floral leaf onlays as well as twenty-six ochre morocco tulip blossoms, all interspersed over both covers and the spine amid a flowing Art Nouveau vine-work pattern and a symmetrical pattern of fine gilt dots on each cover. Spine with five raised bands, decoratively tooled and decorated with green and ochre morocco onlays, gilt-ruled board edges, top edge gilt, others uncut. Full size reddish-brown morocco front and rear doublures, each spectacularly decorated with a hundreds of gilt leaves on stems, eight green morocco onlaid flowers and four highly elaborate gilt stippled ornaments in the corners. Vellum endpapers, both with a small gilt heart in each corner, the front end-paper stamp-signed in gilt on the lower edge "The Hampstead Bindery."

DB 04089. £5,770 \$7,500



**Portugal's Greatest Poet
A Wonderful Inlaid Binding by Charles Meunier**

[BINDING]. [MEUNIER, Charles, binder]. CAMOËNS. Luis de. *Love Poems from the Portuguese of Luis de Camoëns...* [London]: Privately Reprinted, 1886. Limited to 50 copies on Japan Paper, signed by the editor, B.B. Haggin. Small quarto. Original stiff paper wrappers decorated in gold bound in. Illustrated with very attractive, engraved head and tail-pieces. Bound ca. 1886 by Charles Meunier in full rose colored crushed morocco, gilt. A spectacular binding on a beautifully printed book.

Charles Meunier (1865-1940) began his apprenticeship as a bookbinder at age eleven. Five years later, at age sixteen, he joined master binder Marius-Michel's workshop. He soon grew weary of producing traditional bindings and established his own bindery in 1885, at the tender age of twenty years old.

DB 03821. £6,540 \$8,500

**A Miniature 'Alice' In a Hand-Painted and Inlaid Binding
by Roland Meuter
With a Wonderful Double Fore-Edge Painting
by Susanne Smajic**



[BINDING]. [MINIATURE BOOK]. MEUTER, Roland, binder. [SMAJIC, Susanne, fore-edge painter]. CARROLL, Lewis. *Alice's Adventures in Wonderland*. Illustrated by Sir John Tenniel. Leipzig: Miniaturbuchverlag, 2005. Miniature. With an engraved frontispiece and numerous illustrations throughout the text, all be Sir John Tenniel. Bound in 2005 by Roland Meuter. Full green morocco with an elaborate inlaid and hand-painted design - on the front cover the March Hare and on the rear cover Alice, both characters surrounded by playing cards. Smooth spine lettered in gilt and with a hand-painted design of the Alarm Clock, top and bottom edges gilt with a 'hammered' finish, the fore-edge plain gilt with a beautiful double fore-edge painting by Susanne Smajic, hidden beneath the gilt of on the left hand side 'The Dodo' and on on the right-hand side 'Tweedledum'. Housed in a felt-lined full green morocco clamshell case with marbled paper edges and black floral emblems on sides and lettered in gilt on spine. A very fine copy.

DB 04109. £2,885 \$3,750

**Limited To Six Special Copies
This Copy In A Spectacular Designer Binding
by Tini Miura**



[BINDING]. [MIURA, Kirsten Tini, binder]. MIDDLETON, Bernard C. *A Catalog of the Thirty-Three Miniature Designer Bindings of You Can Judge a Book By Its Cover...* Kater-Crafts Bookbinders: Pico Rivera, California, 1998. First edition, limited to six copies specially bound and signed by each of the thirty-three contributing binders, the book designer, the printer, and all people listed in the colophon. Oblong quarto. Color photo-illustrated throughout. A pristine copy. Housed in the original linen, fleece-lined clamshell case. A spectacular designer binding. "Kirsten Tini Miura is an outstanding example of the accomplished independent craftswoman..." (Bernard Middleton, *My World of Bibliophile Binding*, 1983).

DB 02857. £6,540 \$8,500



**"Shall I Compare Thee To A Summer's Day?"
A Superb Arabesque Style Binding With A Fine Gilt
Pointille Design by Ramage of London**

[BINDING]. [RAMAGE, John, binder]. SHAKESPEARE, William. *Songs and Sonnets of William Shakespeare*. Edited by F.T. Palgrave. London: Macmillan and Co., Limited, 1924. Small octavo. Bound ca. 1925 by Ramage of London (stamp-signed on front turn-in). Full purple crushed levant morocco, covers beautifully decorated with a central gilt-ruled 'star' shape design surrounded by an elaborate and very fine gilt pointille design in the 'Arabesque' style. Spine with five raised bands elaborately decorated and lettered in gilt in compartments, gilt ruled board edges, wide turn-ins with a double gilt ruled border enclosing four corner and two side decorations in elaborate gilt pointille, purple watered silk liners and end-leaves, all edges gilt. With the engraved bookplate of Helen Margaret Nimmo on the verso of the front endleaf. Very fine.

The gilt pointille work is quite exceptional.

DB 04163.

£2,115

\$2,750



**"History is a Cyclic Poem -
Written by Time Upon the Memories of Man"
A Superb Example of Ramage's Remarkably Delicate,
Careful, and Elaborate Gilt Work**

[BINDING]. [RAMAGE, John, binder]. SHELLEY, Percy Bysshe. *Poems of Shelley*. Selected and Arranged by Stopford A. Brooke. London: Macmillan and Co., 1926. Golden Treasury Series. Sixteenmo. Title-page with vignette of Field Place - Shelley's birth place. Beautifully bound ca. 1926 by Ramage of London. Full green crushed levant morocco, covers paneled in gilt surrounding a very intricate design in gilt, spine with five raised bands, decoratively stamped and lettered in gilt in compartments, gilt board-edges, wide decorative gilt turn-ins, cream watered silk liners and end-leaves, all edges gilt. Neat early ink presentation (dated 1927) on front blank. A superb example of a later Ramage binding.

DB 03823.

£1,500

\$1,950



**Considered to be One of the Finest Works of the
Nineteenth Century
A Superb Binding by Rivière & Son**

[BINDING]. [RIVIÈRE & Son, binders]. CARLYLE, Thomas. *Sartor Resartus: The Life and Opinions of Herr Teufelsdröckh*. London: Kegan Paul, Trench & Co., 1889. Sixteenmo. Portrait frontispiece with tissue guard. Title-page printed in red and black. Bound ca. 1920 by Rivière & Son in full antelope crushed levant morocco, covers decoratively ruled in gilt surrounding a very elaborate floral design in pointillé, spine with five raised bands, similarly decorated and lettered in gilt in compartments, gilt-ruled board edges, full dark blue morocco liners elaborately decorated in gilt, blue watered silk end-leaves, top edge gilt. A wonderful example of the art of 'pointillé'.

Thomas Carlyle (1795-1881) was a Scottish philosopher, satirical writer, essayist, historian and teacher.

DB 03825.

£2,690

\$3,500

**A Charming, Finely Wrought Pictorial Binding
by the Great Rivière & Son**



[BINDING]. [RIVIÈRE & Son, binders]. CARROLL, Lewis. *Alice's Adventures in Wonderland...* [bound together with] *Through the Looking-Glass And What Alice Found There...* London: Macmillan and Co., Limited, 1932-33. Later editions. Two octavo volumes bound in one. Bound c. 1933 by Rivière & Son in full dark red crushed morocco with multi-colored pictorial onlay of Alice with the Dodo bird, the vignette framed by a gilt strapwork border with gilt garlands; multi-colored onlaid vignette to rear cover depicting Alice and the Red Queen, each with blind-tooled highlights. Gilt ruled board-edges and elaborate gilt turn-ins, red marbled end-papers, all edges gilt. A fine example.

Robert Rivière (1808–1882), bookbinder, was born in London in 1808. On leaving school, in 1824, he apprenticed with Messrs. Allman, the booksellers, of Princes Street, Hanover Square. In 1829 he established himself at Bath as a bookseller, and subsequently as a bookbinder in a small way, employing only one man. But not finding sufficient scope for his talents in that city, he came in 1840 to London, where he commenced business as a bookbinder.

DB 04159. £4,230 \$5,500

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



[BINDING]. RIVIÈRE & Son, binders. DULAC, Edmund, author and illustrator. *Contes et Légendes des Nations Alliées...* Paris: L'Édition D'Art H. Piazza, (1917). First edition in French, one of 1000 numbered copies, signed by Dulac. Quarto. Fifteen mounted color plates and ten decorated initials, ten tailpieces, and decorative bands to text designed by Dulac. Bound by [Rivière & Son] ca. 1920. Full burgundy crushed levant morocco, gilt. Spine extremities and corners expertly and almost invisibly restored. A magnificent example of Rivière & Son at their very best. This spectacular cover featuring a highly intricate inlaid and onlaid design in multi-color textured moroccos.

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. £6,540 \$8,500

**An Exceptionally Fine Rivière Rubaiyat
With Twelve Hand-Colored Illustrations by Gilbert James**



[BINDING]. [RIVIÈRE & Son, binders]. *The Rubā'iyāt of Omar Khayyām*. Translated by Edward Fitzgerald... London: Robt. Rivière & Son., Ltd., 1928. Octavo. With twelve illustrations by Gilbert James hand-colored and heightened with gold. Bound ca. 1928 by Rivière & Son in full brown crushed levant morocco. Front cover with a central oval panel with an onlaid green-spotted serpent twining around a large gilt chalice. This central panel is surrounded by a floral border of inlaid green flowers on purple stems with bunches of grapes. Inside a double-ruled gilt border on each cover is stanza number fifty-eight. Rear cover with a similar oval panel also surrounded by a floral border of inlaid green flowers on purple stems with bunches of grapes, and with a single onlaid green flower and a central inlaid bunch of grapes. Spine with five raised bands decoratively bordered in gilt with inlaid purple morocco bunches of grapes in five of the panels and gilt lettered in the other, double gilt ruled board edges, elaborate gilt turn-ins, also featuring the grapevine motif, marbled paper doublures and endleaves, all edges gilt. A fine example of a late twenties Rivière 'Inlaid' binding.

DB 04173. £6,540 \$8,500

**Percy Bysshe Shelley's *The Sensitive Plant*
Handsomely Bound by Rivière & Son**



[BINDING]. [RIVIÈRE & Son, binders]. SHELLEY, Percy Bysshe. *The Sensitive Plant*... London: Robt. Rivière & Son, 1910. Square sixteenmo. Title-page and initial letters printed in red and black. Handsomely bound ca. 1910 by Rivière & Son in full dark blue crushed levant morocco, covers bordered in gilt surrounding an ornate floral design stamped in gilt, each with twelve inlaid red morocco flowers, spine with five raised bands decoratively tooled and lettered in gilt in compartments, gilt board edges and turn-ins, cream paper liners and end-leaves, top edge gilt. Neat ink inscription on front free end-paper and a small gold bookplate. A fine example.

Percy Bysshe Shelley (1792-1822) was one of the major English romantic poets.

"For the Sensitive Plant has no bright flower;
Radiance and odour are not its dower;
It loves, even like Love, its deep heart is full,
It desires what it has not, the Beautiful!"

DB 03824. £1,730 \$2,250

**"Not Just a Book - But a Monument"
Beautifully Bound by W. Root & Son**

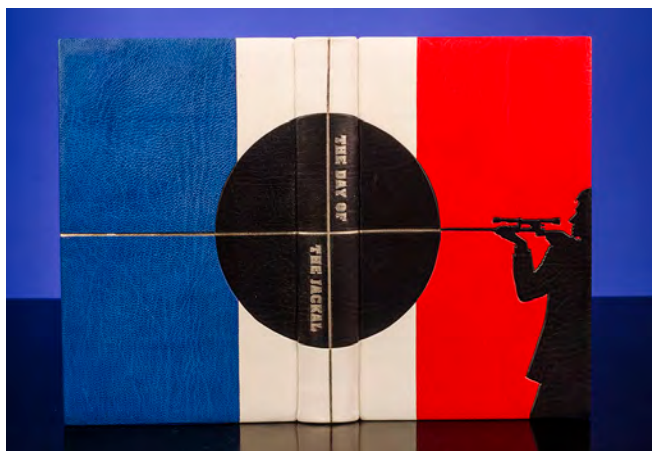


[BINDING]. [ROOT & SON, binders]. PALGRAVE, Francis Turner. *The Golden Treasury of the best songs and lyrical poems in the English language*... Cambridge: Macmillan and Co., 1861. First edition. Small octavo. Bound ca. 1900 by W. Root & Son. Full dark blue morocco, each cover decoratively bordered with a double gilt frame enclosing long lines of pointille work and sixteen inlaid small red morocco dots. Front cover with an elaborate design, within the double gilt border of ornate flowers and stems with fine gilt pointille work, twelve of the flowers have an inlaid red morocco center. Spine with five raised bands, decoratively tooled and lettered in gilt, six of the flowers having a total of another twenty circular red morocco inlays. Gilt ruled board edges and multi gilt ruled turn-ins. Blue silk liners and end-leaves, top edge gilt. Original cloth covers bound in at end. With the the circular leather bookplate of Robert Ludlow Fowler (noted landscape artist and architect) and the armorial bookplate of Bronson Winthrop on front liner.

A very attractive and fine binding on the scarce first edition of Palgrave's famed "Golden Treasury".

DB 04091. £2,500 \$3,250

**Inscribed First Edition of Frederick Forsyth's
'The Day of the Jackal'
Bound by Sangorski & Sutcliffe
In a Unique Pictorial Binding**



[BINDING]. [SANGORSKI & SUTCLIFFE, binders]. FORSYTH, Frederick. *The Day of the Jackal*. London: Hutchinson, 1971. First edition. Presentation copy inscribed by John Forsyth on the verso of the half-title "To/Sir Dudley/with warmest regards/Freddie Forsyth/15.11.71." Octavo. Pictorially bound by Sangorski & Sutcliffe ca. 1980 in full red, blue, black and white oasis morocco, front cover with black morocco onlays and silver rule depicting a marksman and crosshairs, smooth spine lettered in silver, all edges silver, red, blue and white head- and tail bands, patterned red and black end-papers, original dust-jacket preserved at end. Housed in the original full black morocco slipcase.

Although the binding is unsigned it was specially commissioned by a collector who always used S & S.

DB 04058. £5,770 \$7,500

"In This Hope I Live"
A Superb Binding by Sangorski & Sutcliffe
with Thirty-Eight Onlaid Tudor Roses



[BINDING]. [SANGORSKI & SUTCLIFFE, binders] SHAKESPEARE, William. SHAW, Byam, illustrator. *Pericles* [and] *Poems*. London: George Bell & Sons, 1902. [Limited to two hundred copies printed on Japanese Vellum]. Two small octavo volumes bound in one. With illustrations by Byam Shaw engraved plates by H. Corbould. Bound ca. 1920 by Sangorski & Sutcliffe in full red morocco, front cover elaborately tooled in gilt in a floral design with three white onlaid Tudor roses and flowers in each corner surrounding a central wreath of onlaid Tudor roses and flowers. With a gilt stamped quotation from *Pericles* "In hac spe vivo" (In this hope I live). Rear cover similarly decorated but with a central gilt-decorated heart containing an elaborate floral design. Spine with five raised bands, decoratively tooled in an elaborate floral design and lettered in gilt in compartments. Board-edges ruled in gilt, decorative gilt turn-ins, green watered silk liners and end-leaves, top edge gilt, others uncut. A spectacular example in absolutely fine condition.

DB 04034. £3,730 \$4,850

An Elaborate Arts and Crafts Style Binding From The
School of Douglas Cockerell
With Two Hundred and Ninety-Two Onlaid Green
Morocco Circles



[BINDING]. SHAKESPEARE, William. *The Works of William Shakespeare*. Edited by William George Clark and William Aldis Wright. London: Macmillan and Co., 1900. The Globe Edition. Octavo. Bound ca. 1900, most probably by a student of Douglas Cockerell, in full brown morocco in the style of the Arts and Crafts Movement. Both covers bordered in blind enclosing an elaborately decorated blind stamped lattice design, each with twenty-four blind-tooled squares enclosing a four leaf and central flower design. The twenty-four squares framed by one hundred and seventy four gilt circles with green morocco onlays and in addition thirty-five blind-stamped circles. A spectacular binding.

Although unsigned this is a remarkable hand-tooled Arts and Crafts Style binding somewhat reminiscent of some of the earlier work of Douglas Cockerell - most probably executed by one of his students.

DB 04161. £2,115 \$2,750

'JS' Bound by 'AS'



[BINDING]. STEPHENS, James. *Green Branches*. New York: The Macmillan Company, 1916. First American Edition. Limited to 500 copies. Octavo. Bound in 1922, stamp-signed "A - S 1922" in gilt on rear turn-in. Full dark green levant morocco, covers decoratively tooled in gilt with a framework of flowers and stems surrounding a gilt ruled border which in turn surrounds another gilt border with similar floral tools in the corners and top and lower edges. Spine with five raised bands, decoratively tooled with the same floral design in compartments. Gilt ruled board edges, and wide turn-ins with triple gilt rules and the same gilt flower ornaments in the corners, all edges gilt. Minimal darkening to spine. A very fine example.

Although we have been unable to ascertain the identity of "A - S" this binding is most likely by a student of one of the great binders of the early twentieth century. It is unusual inasmuch as all of the six spine panels have been decoratively tooled in gilt - but with no lettering.

James Stephens (1880-1950) was an Irish novelist and poet. By the early 1900s James was increasingly inclined to socialism and the Irish language and by 1912 was a dedicated Irish Republican.

DB 04162. £960 \$1,250

A Fine "Duodo" Style Binding by Zaehnsdorf



[BINDING]. ZAEHNSDORF, binder. LANG, Andrew. *Grass of Parnassus*. Rhymes Old and New. London: Longmans, Green, and Co., 1888. First edition, Large Paper copy limited to one hundred and thirteen copies. Octavo. A fine 'exhibition' binding (ca. 1895) by Zaehnsdorf with the gilt 'exhibition' stamp on the rear morocco end-paper. Full olive green morocco, covers elaborately tooled in gilt with floral sprays within leafy ovals. Spine with five raised bands, with the same designs as on the covers and lettered in gilt in compartments, gilt-ruled board edges, dark green straight-grain morocco doublures elaborately stamped in gilt with an intricate floral design. Dark green morocco end-leaves bordered in gilt and with small 'leafy' corner-pieces, top edge gilt. Expertly re-backed with the original spine laid down. Covers uniformly and attractively faded to a warm shade of brown.

A very attractive binding in the "Duodo" style. Pietro Duodo (1554 -1611) was Venetian ambassador to France in the 1590s, and this all-over design of naturalistic flowers within leafy ovals imitates the Parisian bindings designed for his library, although with the spine in compartments rather than the flat spine usually seen.

DB 04056.

£5,000

\$6,500

The "Gentle-Madness" of Book Collecting Exquisitely Bound by Zaehnsdorf ca. 1895



[BINDING]. ZAEHNSDORF, binder. LANG, Andrew. *The Library...* With a chapter on modern English illustrated books by Austin Dobson. Second edition. London: Macmillan & Co., 1892. One of 300 Large Paper Copies. Large octavo. Engraved frontispiece and three color plates all with tissue guards, and twenty-one woodcut illustrations throughout the text. Exquisitely bound by Zaehnsdorf ca. 1895 in full light blue crushed levant morocco. Covers with an all-over elaborately gilt geometric design of flowers, stems and lattice work. Smooth spine similarly decorated and lettered in gilt, gilt-ruled board edges and turn-ins. Brown morocco liners and end-papers ruled in gilt. The liners with a border of red morocco multi-ruled in gilt. With the gilt Zaehnsdorf Exhibition stamp on the rear end-paper. Top edge gilt, others uncut. With the engraved Armorial bookplate of renowned collector, M.C.D. Borden on verso of front free endpaper. A very fine example housed in the original full maroon straight grain morocco pull-off case (spine soiled).

Lang's book is at both an investigation of the "gentle-madness" of book collecting and a staunch defense of its practice.

DB 04088.

£4,230

\$5,500

The Charles Ricketts' Players Shakespeare Edition of Macbeth In the Original Deluxe Binding by Zaehnsdorf



[BINDING]. ZAEHNSDORF, binder. SHAKESPEARE HEAD PRESS. SHAKESPEARE, William. *Shakespeare's The Tragedie of Macbeth*. Printed from the Folio of 1623. London: Ernest Benn Limited, 1923. Limited to 106 copies printed on Batchelor's Kelmscott hand made paper and signed by the author of the introduction Harley Granville-Barker, the art-editor Albert Rutherston, and the artist Charles Ricketts. Large quarto. Illustrated with twelve color plates by Charles Ricketts, reproduced in collotype. Title printed in red and black. One of the "Player's Shakespeare" Editions by The Shakespeare Head Press. Publisher's full dark green morocco, ruled in blind and decoratively tooled in gilt, by Zaehnsdorf with the Zaehnsdorf gilt 'exhibition' stamp on rear paste-down. Spine with five raised bands, decoratively tooled and lettered in gilt in compartments, blind-ruled turn-ins, top edge gilt, others uncut. Small area at top of front joint expertly and invisibly repaired. A fine example.

DB 04096.

£1,500

\$1,950



**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.*... London: Printed by Henry Baldwin, for Charles Dilly, 1791. **First edition, first issue.** Two quarto volumes. 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*... London: Printed by Henry Baldwin for Charles Dilly, 1793. [Title, verso blank], 42 pp. Bound by Rivière & Son ca. 1910 in full mottled calf, covers with triple gilt rules. Expertly rebacked 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.

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

DB 03432. £8,850 \$11,500

**Complete and Exceptionally Fine in its Original Box
Eight Superb Hand Colored Stipple Engravings of Young
'Entrepreneurs'**



BRES, Jean Pierre. *Simples Histoires, Trouvées Dans Un Pot Au Lait.* Par M. Bres. Paris: Chez Lefuel, 1825. **First Edition.** Eight small octavo volumes in original hand-colored lithograph box. Each volume has a color-printed stipple engraving, finished in color by hand, of a child dressed in the manner to suit each cover title. The title-pages of all volumes are titled *Simples Histoires, Trouvées Dans Un Pot Au Lait.* (Simple Stories Found in a Pot of Milk). Original color lithographed pale blue stiff wrappers, finished by hand in colors. Housed in the original double-compartment box with the title and a colored lithograph on the lid. Lower portion of box with gold border, original pink and blue ribbon pulls. An exceptionally fine and complete set in the original lithographed box. Some light sporadic foxing, small ex library number stamped in blue on verso of each title-page and in the margin of one other leaf.

This is a spectacular and wonderful set of this early French children's title. In the Gumuchian catalog it is featured as the color frontispiece and its value is listed at 3000 FF.

DB 03972. £3,730 \$4,850

"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. Four color lithograph plates and two maps. Seven illustrations in the text. Original red-orange cloth decoratively stamped in blind on covers. 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.

DB 03370. £3,460 \$4,500



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 04123.

£2,690

\$3,500

The First 'Obtainable' Edition of Alice's Adventures in Wonderland - Untouched !

CARROLL, Lewis. *Alice's Adventures in Wonderland*. With Forty-Two Illustrations by John Tenniel. New York: D. Appleton, 1866. First New York edition, from the sheets of the true first English (suppressed) edition of 1865 and preceding the 1866 (second) English edition; to wit: the second issue of the first edition-first printing, and the first obtainable edition. Small quarto. Publisher's red cloth with gilt vignettes within triple gilt borders on upper and lower boards. Spine decoratively lettered in gilt, dark blue coated end-papers, all edges gilt. A few very minor stains on half-title, verso of frontispiece and tissue guard. Some very small chips to spine extremities, small, one half inch area of wear (through the cloth) on rear joint, minimal rubbing to lower corners, some very minor staining to covers, still one of the best copies that we have seen - entirely untouched, the inner hinges absolutely sound. Chemised within a quarter red morocco clamshell case.

This is one of the 1,952 sets of sheets of the original suppressed 1865 print run, that were sent to Appleton in New York for machine-folding and binding-up with a substituted New York title-page.

DB 04049.

£25,000

\$32,500

The Art of Success in the World! An Ironic, Satiric Burlesque by Cham

CHAM [Pseudonym of Charles Amédée de Noé]. *L'Art de Réussir dans le Monde*. Procédé Simple et Facile pour se Faire Jeter a la Porte en Fort peu de Temps. Paris: Martinet, [n.d., c. 1850]. Large quarto (13 1/4 x 10 in; 337 x 254 mm.). Lithographed title with large hand-colored pictorial vignette, twenty hand-colored lithographed plates by Fernique after Cham, the plates containing three or more images (a total of sixty-two), each with droll captions. Publisher's red cloth, covers decoratively stamped in blind, front cover decoratively lettered in gilt. Expertly rebacked in matching red cloth. Small rectangular sheet of paper tipped-on to the front end-paper with a short description of this book. A fine and clean copy.

A very rare volume with OCLC/KVK locating only two copies in institutions worldwide, at the Victoria & Albert Library and Bibliothèque Nationale et Universitaire (Strasbourg). The book was also issued without hand-coloring and OCLC locates two plain copies: The Morgan Library & Museum (NY, USA) and Harvard University, Houghton Library (MA, USA).

DB 04131.

£2,500

\$3,250





**Twenty-Four Superb Hand-Colored Aquatint Plates
Depicting The Street Vendors of Naples**

[CHIUSSOLE, Count Adam]. [Itinerario delle Pitture, Sculture, ed Architetture plu' rare di molte citta d'Italia...]. [The Street Vendors of Naples] [n.p., n.d., ca. 1820]. Small quarto. Twenty-four magnificent hand-colored aquatint plates watermarked "J. Whatman", each image approximately 3 x 4 inches: 78 x 103 mm., surrounded by a black ink border. Contemporary quarter red morocco over red patterned boards, covers decoratively bordered in gilt, spine ruled in gilt. A fine copy housed in the original matching (slightly worn) red paper over boards slip-case. A fascinating and very amusing little book. The detail of the plates and the richness and delicacy of the hand-coloring are of the highest quality.

DB 03776.

£5,000

\$6,500



**With Thirty Fine Watercolors by French Caricaturist
Arsène Henri Saint-Alary
Handsomely bound by Henri Joseph Pierson**

CLARETIE, Jules. SAINT-ALARY, Arsène Henri, artist. *Le Drapeau*. [The Flag] Ouvrage couronné par L'Académie Française. Paris: Calman Lévy, Éditeur, 1886. One of twenty-five copies printed on Papier du Japon. This copy beautifully illustrated in the margins of the text by thirty very fine original drawings by French caricaturist Arsène Henri Saint-Alary, thirteen in full color, seventeen in blue or brown sepia, all signed "H. de Sta." Small quarto. Bound ca. 1890 by Henri Joseph Pierson in three quarter red morocco over marbled boards ruled in gilt. A very fine example.

Jules Arsène Arnaud Claretie (1840-1913) was a French literary figure and director of the Théâtre Français. He was born at Limoges. After studying at the lycée Bonaparte in Paris, he became a journalist, achieving great success as dramatic critic to *Le Figaro* and to the *Opinion Nationale*.

DB 03855.

£1,115

\$1,450



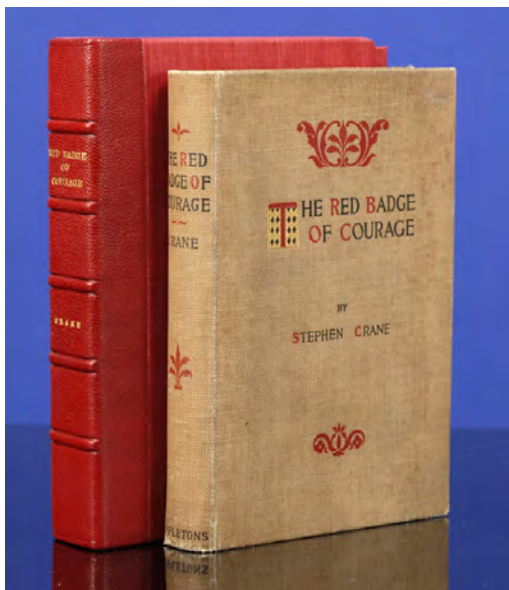
**First Edition of "The Last of the Mohicans"
Uncut, in the Original Boards**

[COOPER, James Fenimore]. *The Last of the Mohicans; A Narrative of 1757...* Philadelphia: H.C. Carey & I. Lea, 1826. First edition, first issue. Two twelvemo volumes. Complete with the final blank leaf in Volume I, and with the blank leaf following the title-page and the final blank leaf in Volume II. Uncut, in the original gray boards. Expertly rebaked with matching paper spines. Title-page in Volume II aged to tan, now deacidified. A little foxing, some light toning to some gatherings in volume II, dark stain in lower margin of leaf 17/2 affecting lower margins of pp. 171-182, a few short marginal tears and small paper faults. Extremely rare in the original boards. Both volumes chemised together in a full red morocco slipcase.

DB 03951.

£25,000

\$32,500



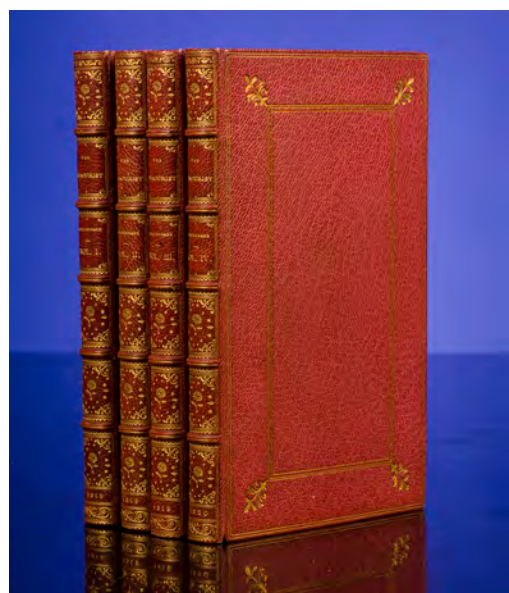
"He felt that in this crisis his laws of life were useless.
Whatever he had learned of himself was here of no avail"
First Edition, First Printing
of Stephen Crane's Masterpiece

CRANE, Stephen. *The Red Badge of Courage*... New York: D. Appleton and Company, 1895. First edition, first printing. Small octavo. Title-page printed in red and black. Publisher's pale yellow buckram over boards, front cover and spine stamped in red, black and gilt, tan coated end-papers, laid paper flyleaves, top edge stained yellow. Mild darkening, and very light rubbing to cloth at extremities. With the small leather bookplate of noted collector of Americana, John Stuart Groves, and its feint offset on front end-papers. Front free end-paper with a short tear on top margin and two very small chips on fore-edge. A near fine copy, chemised in a quarter crimson morocco slipcase, spine lettered in gilt.

The novel, in which a young recruit in the American Civil War is faced by the cruelty of war, has made Crane an international success. Although he was born after the war and had not at the time experienced battle firsthand, the novel is considered an example of Realism.

DB 03898. £6,540 \$8,500

With the Very Rare First Issue of Volume I



[CRUIKSHANK, George, illustrator]. *The Humourist: A Collection of Entertaining Tales, Anecdotes, Repartees, Witty Sayings, Epigrams, Bon Mots, Jeu d'esprits, &c.* Carefully selected. London: Printed and Published by J. Robins & Co., [n.d., 1819 (Volume I); 1819 (Volumes II-III); 1820 (Volume IV)]. First edition, with the very rare first issue of Volume I (bound from the parts, with the printed title bearing "Vol. I" but no date, and p. 44 headed "Dr Johnson"). Four small octavo volumes. Forty hand-colored etched plates after Cruikshank, including four frontispieces and four vignette titles. Early twentieth-century full crushed rose morocco by Rivière & Son, covers with multi gilt borders and decorative corner pieces, spines lettered and decoratively tooled in gilt in compartments, gilt board edges and turn-ins, all edges rough gilt, dark blue coated endpapers. An excellent copy. With the engraved bookplate of The Library at Carolands on each pastedown.

The first issue of Volume I is very rare; sets nearly always appear with it from the later re-issue (title-page dated "1822").

Cohn 419.

DB 04098. £3,730 \$4,850

Extra-Illustrated with Some Remarkable
Hand-Colored Caricatures
by Cruikshank, Rowlandson and Others



[CRUIKSHANK, George, illustrator]. BATES, William. *George Cruikshank: The Artist, The Humorist, and the Man*... London and Birmingham: Houlston and Sons [and] Houghton and Hammond, 1879. Second (and best) edition. Large quarto (10 3/4 x 8 1/2 inches; 272 x 215 mm.). Frontispiece and fourteen plates. Bound ca. 1880 by Morrell of London in full red morocco, gilt. Extra-illustrated by the insertion of ninety-five engravings including twelve by George and or Robert Cruikshank, twelve by Thomas Rowlandson, seven by John Leech, two double-page folding, one by Samuel De Wilde and one by William Heath. With a portion of a George Cruikshank als. to a Mrs. Sheridan tipped-in between the frontispiece and title-page. A very fine example.

DB 03274. £3,270 \$4,250



**A Superb Copy
With The Original Printed Wrappers Bound In**

CRUIKSHANK, George, illustrator. CERVANTES SAAVEDRA, Miguel de. *Illustrations of Don Quixote*, A Series of Fifteen Plates, Designed and Etched by George Cruikshank. London: Charles Tilt, 1834. First separately published edition. Small octavo (6 5/8 x 4 11/8 inches; 168 x 103 mm.). [ii], 30 unnumbered pages of text. Fifteen fine engraved plates with tissue guards. Bound ca. 1960 in three quarter maroon French straight-grain morocco over marbled boards ruled in gilt, spine with five raised bands, decoratively tooled and lettered in gilt in compartments, lower and fore-edge uncut. Original printed tan wrappers bound in at front and back. Colored engraved book-plate "Librorum Flos Illibatus" on front paste-down. A very fine copy complete with the original printed wrappers.

This very scarce little album, edited by Charles Tilt, contains the full suite of fifteen engravings of George Cruikshank illustrating the Adventures of Don Quixote which had been previously published in volumes XIII - XV of Roscoe's *Novelist's Library*, London, 1833. According to OCLC there is just one copy in libraries and institutions worldwide (British Library). Cohn, 710 (three volume 1833 edition).

DB 04133. £2,115 \$2,750

**Exceptionally scarce First Issue
with All Eleven Plates in Two States
Hand-Colored and Plain**



CRUIKSHANK, George, [illustrator]. [DICKENS, Charles]. [THACKERAY, William Makepeace]. *The Loving Ballad of Lord Bateman*. Illustrated by George Cruikshank. London: Charles Tilt, 1839. First edition, first issue. Small octavo. Complete with half-title. Eleven numbered full page plates by George Cruikshank. All plates in two states, hand-colored and plain. Bound in 1901 by Zaehnsdorf. Full dark green crushed levant morocco, covers decoratively bordered in gilt with gilt corner pieces in pointille. Smooth spine elaborately decorated in gilt, gilt board edges, decorative gilt turn-ins, green silk liners and endleaves. Armorial bookplate of Heber Reginald Bishop on front paste-down. Front joint expertly and invisibly repaired. A wonderful copy of this exceptionally rare first 'colored' issue (the first we have ever seen) of a book that was for a long time attributed to Charles Dickens.

We have been able to locate just one other example with all eleven plates in two states - Sothebys June 12th, 1899.

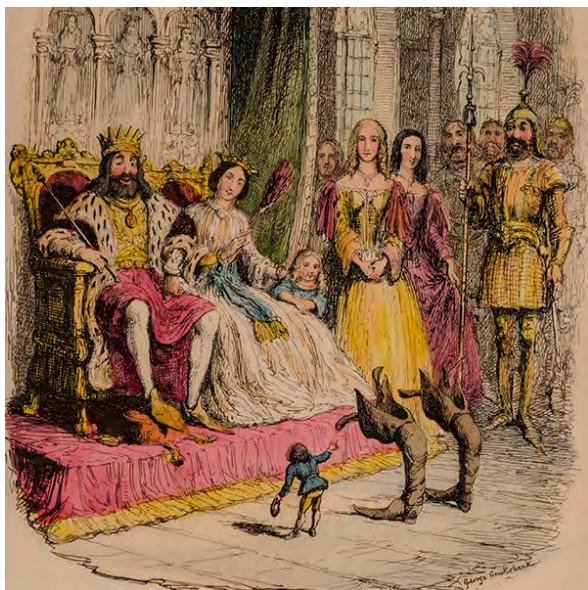
DB 04079. £3,460 \$4,500



**"The Devil was Sick and Queasy of Late,
and his Sleep and his Appetite Fail'd him;
His Ears they Hung Down, and his Tail it was Clapp'd
Between his Poor Hoofs, Like a Dog that's been Rapp'd
None knew what the Devil ail'd him"**

CRUIKSHANK, George. [LAMB, Charles]. *Satan in Search of a Wife*; With the whole process of his Courtship and Marriage, and who danced at the wedding. By an Eye Witness. London: Edward Moxon, 1831. First edition. Sixteenmo (5 5/8 x 3 5/8 inches; 143 x 93 mm.). Engraved vignette title-page. 36 pp. Engraved frontispiece and three full page engraved plates, engraved vignette tail-piece. Bound ca. 1900 by Rivière & Son in full red morocco, covers with triple gilt rule borders, spine with five raised bands, elaborately decorated and lettered in gilt in compartments, gilt board edges, elaborate gilt turn-ins, marbled paste-downs and end-leaves, all edges gilt. A very fine and attractive copy.

DB 04132. £1,155 \$1,500



The Scarcely Colored Issue

CRUIKSHANK, George, illustrator. *George Cruikshank's Fairy Library*. London: Routledge and Sons... and F. Arnold, [1865]. First edition, hand-colored issue of the four titles published together. Small quarto (7 x 5 1/4 inches; 178 x 133 mm.). [1, half-title], [1, blank], Hand colored title-page, [1-3], 4-30; [1-5], 6-32; [1-5], 6-31, [1, blank]; [1-3], 4-40, pp. Twenty-four hand-colored etched plates with thirty-seven humorous scenes. Bound by R. Wallis ca. 1900 in full speckled calf. Covers with double-gilt borders and circular corner-pieces, spine with five raised bands, decoratively tooled in gilt in compartments, red morocco spine label lettered in gilt, decorative gilt edges and turn-ins, marbled end-papers, all edges gilt. Original cloth front cover and spine bound in at end. A near fine example.

The Fairy-Tales:

1. Hop-O' My-Thumb and the Seven-League Boots
2. The History of Jack and the Bean-Stalk
3. Cinderella and the Glass Slipper
4. Puss in Boots

DB 04121.

£1,730

\$2,250



Brainsmiles By Cruikshank Twenty Hand-Colored Plates

[**CRUIKSHANK, George, illustrator.**] *Points of Humour Illustrated*, by the Designs of George Cruikshank. Two Parts in One. London: J. Robins, 1824. First edition in book form. Two parts in octavo volume (8 3/4 x 5 1/4 in; 223 x 133 mm). Twenty hand-colored engraved plates, twenty text woodcuts. Bound by Bayntun of Bath ca. 1925 in full crimson crushed morocco with blindstamped border enclosed by double fillets, gilt-ruled compartments, gilt-dotted raised bands. Gilt-rolled board edges. Broad turn-ins with gilt corner pieces. All edges gilt. With the bookplate of Donald S. Tuttle. A beautiful copy inside and out.

A collection of humorous anecdotes, true or apocryphal, each illustrated with a hand-colored etching by Cruikshank. Reissued by Robins in 1835. Curiously, Cohn, who notes the original issue in two separate parts in wrappers, does not record this first edition in book format, the last copy of which to come to auction in 2006. Cf. Cohn 176.

DB 02571.

£960

\$1,250



Scarcely With Illustrations in Two States

CRUIKSHANK, George. [WHITTY, Michael James, text]. *Tales of Irish Life...* London: J. Robins and Co., 1824. First edition, complete with all advertisements. Two octavo volumes (6 3/4 x 4 3/16 inches; 171 x 106 mm.). [6], iv, 242, [2, adv. (in the press)], [2, adv.]; [4], 249, [1, blank], [2, adv.] pp. Six full-page woodcuts (three to each volume) each in two states: hand-colored and uncolored; a total of twelve plates. Bound c. 1910 by Wood of London in full polished tan calf, covers with triple-gilt rules, spines with five raised bands, decoratively tooled in gilt in compartments, olive green labels lettered in gilt, gilt board-edges and turn-ins, marbled endpapers, top edge gilt, others uncut. Heads of spine expertly repaired, still a very fine and tall copy - only the second that we have ever seen with the plates in two states. Housed in an early red cloth slip-case. "The woodcuts are sometimes found in coloured state" (Cohn). Cohn 841.

"...J. Robins, as successor to [Cruikshank publishers] Hone and Baldwin published many of Cruikshank's most important plates... In the same issue [of the Dublin and London Magazine] the plates for Tales of Irish Life were judged... 'superior to any thing that celebrated artist has ever yet done.'

DB 03494.

£1,730

\$2,250



**With Ten Hand-Colored Etchings
By The Cruikshank Brothers**

[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. Cohn 504.

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.

DB 02572.

£960

\$1,250



**A Fine and Spirited Collection of Original Drawings
by Robert Cruikshank
For Two Closely Related Books -
'Finish to... Life in London' and 'The English Spy'**

CRUIKSHANK, Robert, artist. [A collection of eight original pen, pencil and watercolor drawings for Pierce Egan's *Finish to... Life in London* (1830) and Charles Molloy Westmacott's *The English Spy* (1825), six signed in full by the artist and one with initials]. Oblong folio (10 x 14 inches; 253 x 355 mm.), each drawing tipped onto a window-mount. Housed in a fleece-lined, light brown buckram clamshell case with a green morocco lettering label on front panel and spine. With the bookplate of Joel Spitz on inside of clamshell case.

A fine and spirited collection of original drawings by Robert Cruikshank for two closely related books.

DB 03326.

£4,230

\$5,500



An Exceptionally Rare Original Hand-Colored Copy

[DAUMIER, Honoré, illustrator]. PHILIPON, Charles. *Les Cent et Un Robert-Macaire composés et dessinés...* Paris: Chez Aubert et Cie, 1839. First Quarto Edition. Two quarto volumes bound in one. (10 3/4 x 8 3/8 inches; 273 x 212 mm.). With 101 magnificent hand-colored lithographed plates, heightened with gum arabic. Contemporary three-quarter maroon straight-grain morocco over marbled boards. Small blue leather bookplates of R. Descamps Scrive and Georges Laine, and the engraved bookplate of Bernard Bloch-Levalois. A fine and large example with spectacular original hand-coloring and a fine provenance.

"*Les Robert-Macaire* remains Daumier's best-known series... Baudelaire chose it, along with *Histoire ancienne*, for specific discussion in his essay on French caricaturists, and Carteret accorded it a place in his bibliography. Its contemporary popularity was immense. As an album it was published by Aubert in an edition of 2500 copies, a far larger number than for any other series. Yet, so persistent was the demand, that 600 two-volume sets of reduced copies, called *Les cent-et-un Robert-Macaire*, were published in 1839." (Ray, *The Art of the French Illustrated Book*, pp. 234-236).

DB 03985.

£15,000

\$19,500



**One of 750 Copies Signed by the Artist
Aesop's Fables Illustrated by Edward J. Detmold
with Twenty-Five Magnificent Color Plates**

[DETMOLD, Edward J., illustrator]. *AESOP. The Fables of Aesop...* London: Hodder & Stoughton, 1909. One of 750 copies signed by Edward J. Detmold. Large quarto. Twenty-five magnificent mounted color plates, some with slightly irregular shapes. Publisher's white buckram, front cover pictorially stamped in gilt, spine lettered in gilt, publishers gilt emblem on back cover, top edge gilt, others uncut, plain end-papers except for small publishers' emblem printed in gray. Neat ink name on front free end-paper, spine slightly darkened and 'mottled' otherwise a very fine copy. Housed in the publishers white cardboard slip-case (repaired).

An interesting feature of this book is the sometime slightly irregular shapes of the mounted color plates.

"Except where separately acknowledged the fables in this volume are printed from the third edition of Sir Roger L'Estrange's translation (1699)." (Publishers' note).

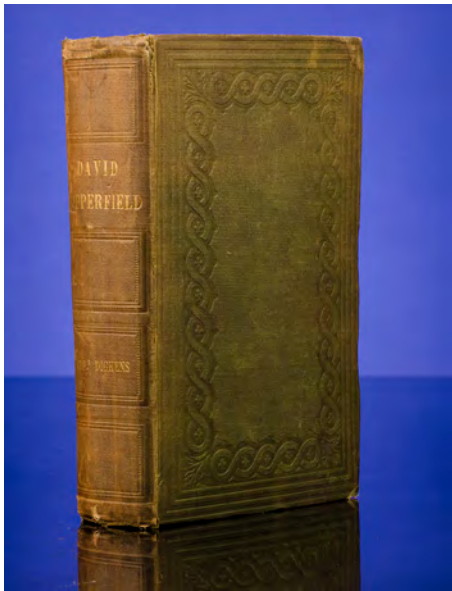
DB 03586. £2,190 \$2,850

**First Edition of Charles Dickens David Copperfield
An Excellent Copy in the 'Variant' Cloth Binding**

DICKENS, Charles. *The Personal History of David Copperfield...* London: Bradbury & Evans, 1850. First edition in book form, first state (following all but two of the twenty points listed in Smith), in the primary binding. Octavo. Engraved frontispiece, title page, and thirty-eight engraved plates after Hablot K. Browne (aka "Phiz"). Publisher's 'variant' binding of moderate olive green fine-diaper grain cloth. The spine is stamped in blind. The facing end-papers have a pale orange yellow coating. Bookplates of Victor B. Levit on front paste-down and free end-paper. Small booksellers label of J. Moddie Miller, Edinburgh on front paste-down. Some small and very neat repairs to spine extremities. Inner hinges expertly and almost invisibly repaired. Spine very slightly faded, a few very minor and pale stains on the cloth sides, corners very slightly bumped with a little show-through of the boards. A very good copy, the plates remarkably clean and fresh for this book.

Following the serial publication of the novel in parts May 1849 - Nov. 1850, the novel was published in book form on November 14, 1850.

DB 04053. £2,690 \$3,500



Original Cloth, Rare First Issue

[DICKENS, Charles]. *Oliver Twist; or, the Parish Boy's Progress. By "Boz."...* London: Richard Bentley, 1838. First edition, first issue. Three octavo volumes. Twenty-four inserted plates by George Cruikshank. With all but two of the sixty first issue points as stated by Smith. Volume III with a few clean marginal tears. Plates facing p. 105 and p. 165 a little foxed otherwise a remarkably clean set with all the text and plates clean and fresh. Publisher's (Carter A) binding of moderate reddish brown horizontally ribbed cloth. Spines lettered and ruled in gilt, original pale yellow coated endpapers. Inner hinges of volume I expertly and almost invisibly repaired, rear inner hinge of volume III with very small, minor and almost invisible repair. Lower joint of volume III with very slight four-inch crack which has been professionally repaired. Spines very slightly faded, some minor rubbing and light wear to spine ends and corners but really a near fine set. With the armorial bookplate of George Clinton Fairchild Williams on each paste-down. Individually chemised in a blue cloth clamshell case with four dark green morocco labels on spine.

Smith I, 4; Gimbel A27.

DB 03956. £14,230 \$18,500





The Pickwick Jubilee Edition
Extra-Illustrated with Ninety-Four Plates

DICKENS, Charles. *The Posthumous Papers of the Pickwick Club*. With Notes and Numerous Illustrations. Edited by Charles Dickens the Younger. In Two Vols. London: Macmillan and Co., 1886. Jubilee Edition (published on the fiftieth anniversary of the appearance of *The Pickwick Papers*). Two octavo volumes. Bound without the final blank leaf in Volume II? Frontispiece in Volume I, text illustrations. Extra-illustrated with ninety-four plates, including illustrations by Phiz and Seymour for the first edition, as well as illustrations by C.E. Brock. Stamped on rear flyleaves of each volume: "Extra illustrated by A.W. Waters." Bound ca. 1925 by Bayntun of Bath in three-quarter blue morocco, ruled in gilt, over blue cloth boards. Spines decoratively tooled and lettered in gilt in compartments with five raised bands, all edges gilt, marbled endpapers. A fine copy.

"Pickwick" was written and published in 1836-7. Therefore this Annotated Edition, which appears fifty years afterwards, is called the Jubilee Edition" (recto of frontispiece). With an illegible ink signature above that. Gimbel B16.

DB 00561. £1,385 \$1,800

**"What was over couldn't be begun,
 and what couldn't be cured must be endured"**

First Edition 'Pickwick'

Bound from the Original Parts by The Hampstead Bindery



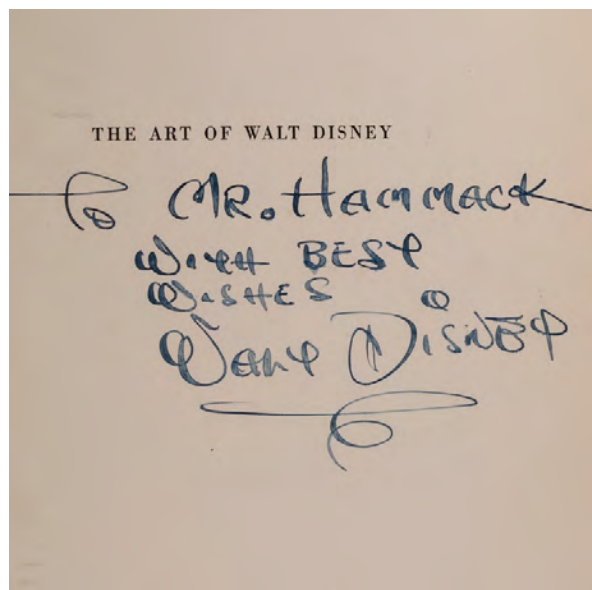
DICKENS, Charles. [THE HAMPSTEAD BINDERY]. *The Posthumous Papers of the Pickwick Club...* London: Chapman and Hall, 1837. First edition in book form. Bound from the original parts with original wrappers and some of the advertisements bound in at the end of each volume. Two octavo volumes. Forty-three engraved plates. The two Phiz plates that replaced the original Buss plates are also present making a total of forty-five engraved plates. Bound ca. 1910 in full green morocco by The Hampstead Bindery. With the original nineteen wrappers (not all first state) from the original parts issue bound in together with several of the 'advertisements' including some of the *Pickwick Advertiser*.

The Hampstead Bindery was founded by Frank Karslake in 1898. It was the brother organization of the Guild of Women-Binders which was also founded by Karslake. At one time it had a staff of seven including Alfred De Sauty, Harold Karslake and P.A. Savoldelli.

DB 03751. £5,770 \$7,500

"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. Bobby Hammack (1922-1990) was an American musician, originally from Texas, whose principal instrument was jazz piano. He led a prolific career in Los Angeles as a pianist, organist, conductor, arranger and composer in radio, television and film.

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. £4,230 \$5,500



**A Superb Copy
One of the Master's Earliest Successes**

DORÉ, Gustave. *Les Différents Publics de Paris*. Paris: Au Bureau du Journal Amusant, [1854]. First edition. Oblong quarto (10 x 13 1/4 in; 254 x 335 mm.). Lithograph title and twenty original lithograph plates. Publisher's lithographed green boards, small piece (1 1/8 inch) missing from top of spine. Ink signature on front free end-paper. Some light foxing, heavier on preliminary leaves. A superb copy of the second 'collection' from the most popular and successful French book illustrator of the mid 19th century.

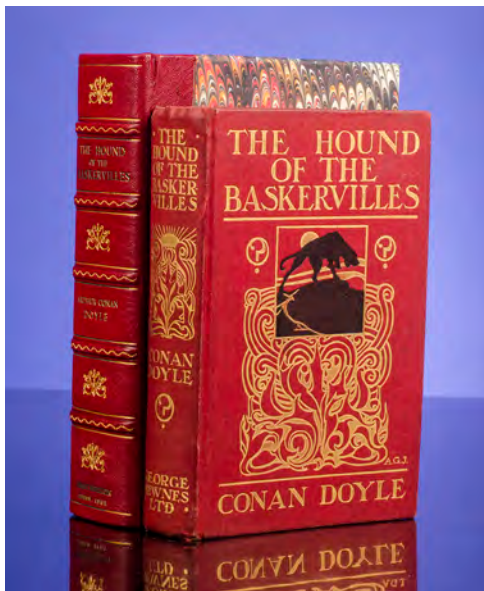
One of Doré's earliest efforts with which he made his debut at age twenty-two, *Les Différents Publics de Paris* "scored an easy success... brilliant...masterly lithographed skits on Paris" (Gosling, p. 16, 38).

An important volume, and a cornerstone to any collection of Doré. Beraldi VI, 30. Leblanc, 90. Rahir, 404. Ray, 241.

DB 03768.

£4,230

\$5,500



**First Edition 'Hound of the Baskervilles'
in the Original Cloth
The 'Number One' Sherlock Holmes Novel**

DOYLE, A[rthur] Conan. *The Hound of the Baskervilles...* London: George Newnes, 1902. First edition in book form. Small octavo. With sixteen plates by Sidney Paget. Original scarlet cloth pictorially stamped in gilt and black. Minimal rubbing to corner extremities, the cloth and gilt and black decoration remarkable fresh. Neat ink signature and feint ink inscription on front free end-paper, small stain on upper margin pp. 15-18, light stain, mainly marginal on a few plates. Small and very light red stain on top margin of rear end-paper and paste-down, a couple of light marks/stains on fore-edge. A very good copy, without the fading to the spine that is usually seen. Housed in a quarter red morocco clamshell case.

DB 03952.

£3,460

\$4,500



One of 750 Copies Signed by Edmund Dulac

[DULAC, Edmund, illustrator]. ANDERSEN, Hans [Christian]. *Stories from Hans Andersen...* London: Hodder & Stoughton, [1911]. Edition de Luxe. Limited to 750 numbered copies signed by the artist. Large quarto. Mounted color frontispiece, with descriptive tissue guard printed in black, and twenty-seven mounted color plates. Plates framed with thick pale green line border and accompanied by guard leaves printed in pale green with stylized pineapples on the recto and border of snowflakes above descriptive caption on the verso. Text pages with pale green snowflake borders at top and bottom. All leaves framed with double pale green lines. Original vellum over boards pictorially stamped and lettered in gilt on front cover and spine. Top edge gilt, others uncut. Endpapers printed in pale green with repeated design of stylized peacocks. Original silk ties. With the original Leicester Galleries exhibition announcement loosely laid-in. A very fine copy in the publishers white cardboard slipcase (repaired). Hughey 27a.

DB 03584.

£2,690

\$3,500



One of 750 Copies Signed by the Artist

[DULAC, Edmund, illustrator]. POE, Edgar Allan. *The Bells and Other Poems...* London: Hodder and Stoughton, [n.d., 1912]. Edition de Luxe. Limited to 750 copies numbered and signed by the artist. Large quarto. Twenty-eight mounted color plates, with descriptive tissue guards. Ten black ink head-pieces on tan backgrounds and portrait of Poe on the title-page, also in black ink on tan background. Original vellum over boards. Front cover and spine lettered and pictorially stamped in gilt with an all over Dulac design of clusters of bells. Top edge gilt, other uncut. With the original Leicester Galleries exhibition announcement loosely laid-in. Later silk ties. A fine copy.

"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 in some cases, crayon in others, to produce rich haunting effects. Deep shades of blue and a special deep pink-rust predominate throughout... But one and all are sensitized to record impressions of unearthly beauty or horror. Only Poe could have written the poems. Only Dulac could have illustrated them...." (Hughey). Hughey 29.

DB 03585.

£1,925

\$2,500



"Acting is the Perfect Idiot's Profession"

(Katherine Hepburn).

"The Art of Acting Consists in Keeping People from Coughing"

(Benjamin Franklin).

EGAN, Pierce. LANE, Theodore, illustrator. *The Life of an Actor...* London: Printed for C.S. Arnold, 1825. First edition. Royal octavo. Hand-colored aquatint frontispiece, woodcut vignette title-page, twenty-six fine hand-colored aquatint plates and eight woodcuts in the text. Bound ca. 1920 by Mercier Sr. de Cuzin in three-quarter red morocco over marbled boards, gilt. Spine elaborately tooled and lettered in gilt marbled endpapers, top edge gilt, others uncut. A spectacularly clean and large copy with the original printed paper covers and spine bound in. With the small leather bookplate of Bibliophile René Descamps-Scrive (1853-1925) on front blank. Tooley 195. Abbey, *Life* 414. Prideaux. p. 308.

DB 03780.

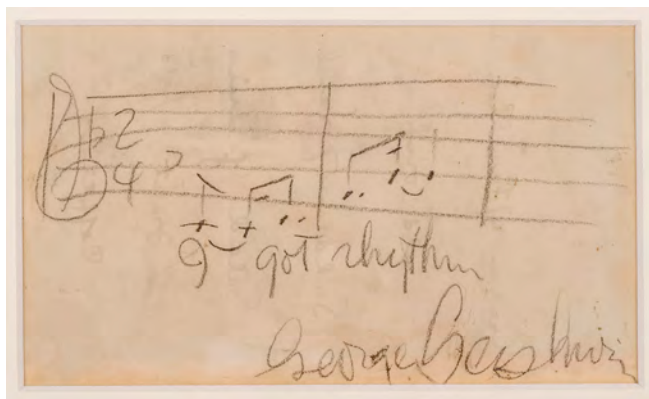
£2,500

\$3,250

"I Got Rhythm, I Got Music, I Got My Man

Who Could Ask For Anything More"

One of the Most Catchy Melodies in American History



GERSHWIN, George. [Musical Notation] "I Got Rhythm". The two opening musical bars of the immortal "I Got Rhythm" Titled and signed by George Gershwin. [ca. 1930-1937]. Written in pencil on the back of a dinner menu: "Cream of Mushroom Soup/Cold Fish/Saddle of Lamb/Salad Galluis/Fruit/Coffee" (window mounted on back). Matted, framed and glazed. (2 7/8 x 4 7/8 inches; 73 x 123 mm.). Frame size: 9 3/4 x 11 3/4 inches; 248 x 299 mm.

Provenance: Purchased from New York Rare Book Dealer Walter Schatski, November 1971.

When George Gershwin composed "I Got Rhythm" with lyrics by Ira Gershwin for the 1930s musical *Girl Crazy*, he created not only one of the most catchy melodies in American history, but also a Jazz standard. Its chord progression, known as the "rhythm changes", is the foundation for many other popular jazz tunes such as Charlie Parker's and Dizzy Gillespie's bebop standard "Anthropology" ('Thrivin' on a Riff').

DB 04172.

£9,615

\$12,500



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 Slippery Weather (#559). According to OCLC there is just one complete set in institutions worldwide (Harvard University, Houghton Library, MA). Wright & Evans numbers 553-559.

DB 03498.

£7,305

\$9,500

"You Swine... You deaded me !!!"
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; original BBC Radio 4 Program, signed by Peter Sellers, Spike Milligan, Harry Secombe, Eric Sykes, Max Geldray, Ray Ellington, Graham Stark, Michael Caine and some other miscellaneous Goonery. Housed in a 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. 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.

DB 02853.

£4,230

\$5,500



Grandville's "Last Fairy-Tale"

[GRANDVILLE, J.J., illustrator]. MÉRY, Joseph. *Les Étoiles. Dernière féerie par J.-J. Grandville. Texte par Méry. Astronomie des dames par le Comte Foelix.* Paris: G. De Gonet, [n.d., 1849]. First edition. Two parts in one quarto volume (10 1/2 x 7 1/16 inches; 266 x 180 mm.). With added hand-colored wood-engraved vignette title in each part, hand-colored engraved portrait of Grandville by Ch. Geoffroy, and twelve hand-colored engraved plates (eleven in the first part, one in the second part) by Ch. Geoffroy after Grandville, all with original tissue-guards. Publisher's black cloth, covers and spine pictorially stamped and lettered in in gilt. yellow coated endpapers. Lower hinge expertly and almost invisibly repaired. Small hole in tissue guard of plate facing page 196. The absolute bare minimum of foxing to margins of a few plates otherwise a very fine and fresh example. A wonderful copy of this lovely book, with exquisite plates after Grandville.

Ray, *The Art of the French Illustrated Book*, 200. Vicaire V, col. 770. Grandville. Dessins Originaux, p. 398.

DB 03789.

£1,500

\$1,950



**Exceedingly Scarce First Edition
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). Original lithographed front wrapper dated 1929 bound in at front. Seventy-three hand-colored lithographed plates. Handsomely bound by DeVauchelle in half straight grain crimson morocco over patterned boards. A few of the plates with some light marginal foxing, a few plates with heavier foxing (plates nos 7; 8; 13; 14; 17; 20; 24; 26; 27; 39; 44). A handsomely bound and fine copy. Very scarce in this, the first edition and exceptionally rare with the two 'suppressed' plates.

Vicaire V, 775-780. Ray, *The Art of the French Illustrated Book*, 132. Backer 762.

DB 02600.

£11,155

\$14,500



**Grandville's Favorite Work
"Poetic and Gracious Originality,
Dexterity of Mind and Observation"**

[GRANDVILLE, J.J., illustrator]. DELORD, Taxile. *Les Fleurs Animées...* Paris: Gabriel De Gonet, Éditeur, 1847. First edition. Two large octavo volumes (10 3/8 x 7 3/16 inches; 264 x 183 mm.). Added hand-colored wood-engraved title in each volume, fifty hand-colored wood-engraved plates by Geoffroy after Grandville, and two unsigned engraved botanical plates. The final sections are "Botanique des dames," which includes two botanical plates illustrating the physiology of plants. Original pink printed wrappers bound in at front and back of each volume. Contemporary full dark brown calf over boards. Expertly re-backed with the original spines laid down. Occasional light foxing, staining, or browning, mainly marginal. An excellent example of Grandville's favorite work.

Ray, *The Art of the French Illustrated Book*, 198. Vicaire III, cols. 133-134.

DB 03790.

£1,925

\$2,500



**'A Floral Procession'
By Kate Greenaway**

GREENAWAY, Kate, artist. (1846-1901). '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.

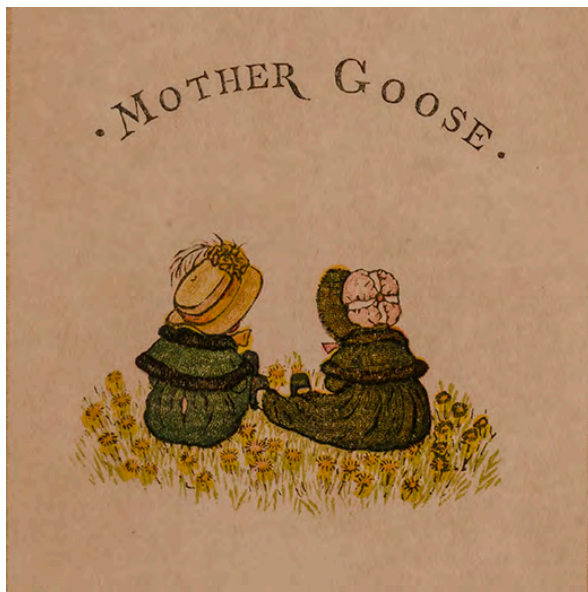
A Mayday procession of thirteen young maidens and one young boy. They are all standing by a tree and are holding various baskets, bouquets, sprigs and garlands of fresh flowers.

A remarkable example of Kate Greenaway at her very best.

DB 03701.

£11,155

\$14,500



**First Edition of Kate Greenaway's "Mother Goose"
in the Extremely Rare Dust Jacket
"One of the Prettiest, Quaintest,
Most Engaging Little Books Imaginable"**

[GREENAWAY, Kate, *illustrator*]. *Mother Goose or the Old Nursery Rhymes...* London: George Routledge and Sons, [n.d., 1881]. First edition, second issue (Lattice Edition). Small octavo. With many full-page color illustrations in the text. Original white cloth with pink cloth spine. Covers with "Mother Goose" printed in brown ("G" upside down) surrounded by olive green latticework design. Edges stained pink. Olive green end-papers. Some light offsetting to the preliminary leaves. Original salmon-colored dust jacket printed in red. Minimal short tears to jacket extremities and a few small ink stains to front panel. Small neat ink inscription dated "Xmas '81" on front free end-paper. A near fine copy in a near fine dust jacket.

This second issue has "Contents of this Book" on verso of front end-paper; seal of Edmund Evans on recto of rear endpaper; "bush" in last line of p. 18; page number right side up on p. 38; "boys" in last line of p. 47; and no defective letters in the last line of p. 6 and the first line of p. 27. Schuster & Engen 140 (1b). Thomson 138c.

DB 03785. £1,040 \$1,350



**"No Matter One's Station in Life,
The Dance of Death Unites All"
Thirty-One Hand Colored Engraved Plates
by Wenceslaus Hollar**

HOLBEIN, Hans. HOLLAR, Wenceslaus, *illustrator*. *The Dance of Death*; From the Original Designs of Hans Holbein... London: Printed for J. Coxhead, 1816. First edition thus. Octavo (8 1/4 x 5 1/8 inches; 209 x 130 mm.). Two engraved portraits of Wenceslaus Hollar and Hans Holbein, and thirty-one hand-colored engraved plates by Wenceslaus Hollar. Plates watermarked "J. Whatman 1818 & 1820". Contemporary full green roan, gilt. A near fine copy.

Wenceslaus Hollar (1607-1677) originally published his Dance of Death illustrations in 1651 under the title "Mortaliū Nobilitas". *The Dance of Death*, also known as *La Danse Macabre*, is an artistic genre of late-medieval allegory on the universality of death.

No matter one's station in life, the Dance of Death unites all. *La Danse Macabre* consists of the dead or personified Death summoning representatives from all walks of life to dance along to the grave, typically with a Pope, an Emperor, a King, a child, and a laborer.

DB 03778. £960 \$1,250

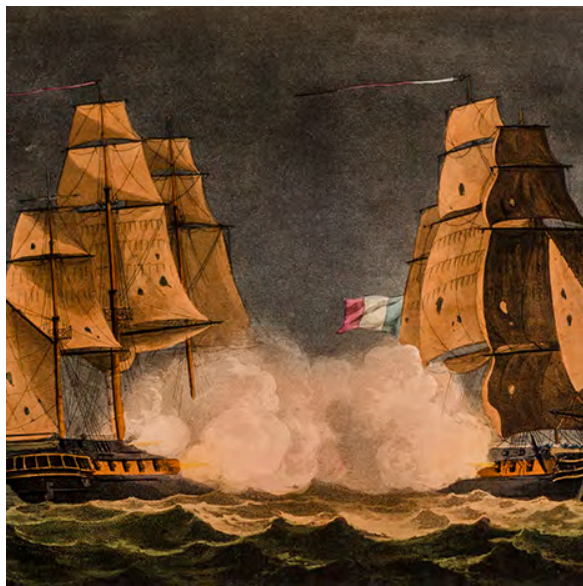


Isabey's Grotesque and Indelicate Caricatures

[ISABEY, Jean-Baptiste. *Caricatures de J.J.* Paris: Chez l'auteur et chez Alphonse Giroux, 1818. First edition. Title from front wrapper. Oblong folio (10 3/8 x 14 inches; 263 x 356 mm.). Twelve numbered hand-colored lithographed plates loose in wrappers as issued. Plates lithographed by C. Motte. Original pink lithographed wrappers (11 1/8 x 15 inches; 282 x 382 mm.). A very fine copy, housed in a fleecelined quarter black morocco clamshell case.

"Cette suite de caricatures est intéressante pour les modes de l'époque [This series of caricatures is interesting for the costumes of the time]" (Colas). "This album foreshadows what was to be the prevailing style among caricaturists of manners in the early 1820s..." (Ray, *The Art of the French Illustrated Book*). Colas 1519. Hiler, p. 468. Ray, *The Art of the French Illustrated Book*, 101.

DB 03767. £6,540 \$8,500



**First Edition, First Issue, Large Paper Copy
With Fifty-Five Superb Hand-Colored Aquatint Plates**

JENKINS, James. *The Naval Achievements of Great Britain from the Year 1793 to 1817*. London: Printed for J. Jenkins... by L. Harrison, [1817]. First edition, First Issue, Large-Paper Copy. Large quarto (16 3/4 x 12 3/4 inches; 426 x 324 mm.). xii, pp. (including dedication, introduction, list of plates and list of subscribers) and [74] leaves of descriptive text. Engraved title with uncolored vignette and fifty-five hand-colored aquatint plates by T. Sutherland, J. Baily, and J. Jeakes after T. Whitcombe and Pocock. One uncolored plate with plan of the Bombardment of Algiers and plan of the Battle of Trafalgar. Text watermarked J. Whatman 1811; twelve plates watermarked J. Whatman 1811 and two plates watermarked J. Whatman 1816. Extra-illustrated with a hand-colored map and seventeen stipple portraits. Some marginal tears on the fore-margin of the engraved title have been expertly repaired, otherwise near fine. Modern three-quarter navy blue morocco over marbled boards ruled in gilt. Spine with five raised bands, elaborately decorated and lettered in gilt in compartments, all edges uncut.

A totally uncut copy, most certainly the largest we have ever seen.

DB 04104. £17,305 \$22,500

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.

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.

DB 03385. £2,500 \$3,250

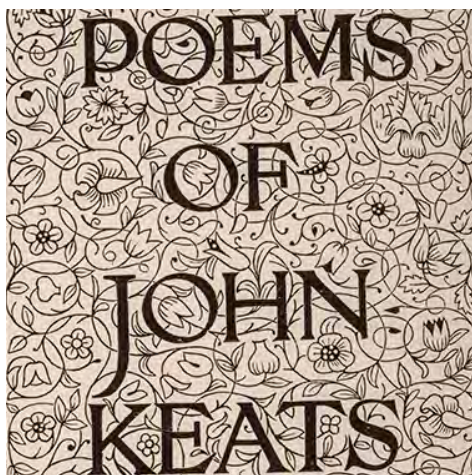
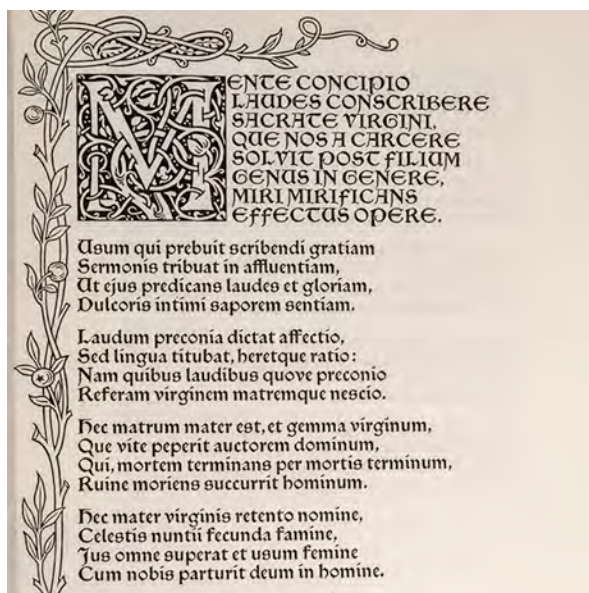
The Kelmscott Press Keats

[KELMSCOTT PRESS]. KEATS, John. *The Poems of John Keats*. [Hammersmith: Sold by William Morris at the Kelmscott Press, 1894]. One of 300 paper copies, out of a total edition of 307 copies. Octavo. Printed in black and red in Golden type. Woodcut title designed by William Morris. Decorative woodcut borders and initials. "Overseen after the text of foregoing editions by F.S. Ellis, and printed by me William Morris at the Kelmscott Press" (Colophon). Publisher's full limp vellum with original red silk ties. Spine lettered in gilt. A near fine copy.

"The most sought after of all the smaller Kelmscott Press books" (Cockerell in Sparling).

Clark Library, Kelmscott and Doves, pp. 33-34. MacGillivray 79. Peterson A24. Ransom, Private Presses, p. 327, no. 24. Sparling 24. Tomkinson, p. 113, no. 24.

DB 04083. £5,000 \$6,500



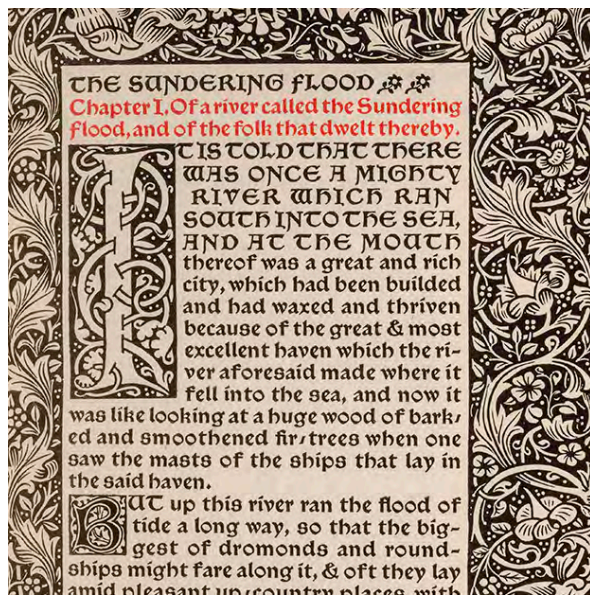


**"Quite The Most Charming Things Issued From My Press"
And With the Erratum Slip**

[KELMSCOTT PRESS]. MORRIS, William. *Child Christopher and Goldilind the Fair*. [Hammersmith: The Kelmscott Press, 1895]. One of 600 paper copies of an edition of 612. Two sixteenmo volumes. Original holland-backed blue paper boards. Spine labels just a tiny bit of edge wear not affecting text, very light wear to corners, but still a far better copy of this charming little pair than is usually seen. With the erratum slip at the end of volume I "only inserted in some copies" (Peterson). With the decorative bookplate of Harry C. Goebel on each front paste-down.

Child Christopher and Goldilind the Fair is a fantasy novel by William Morris, perhaps the first modern fantasy writer to unite an imaginary world with the element of the supernatural, and thus the precursor of much of present-day fantasy literature. It was first published in hardcover by Morris' Kelmscott Press in 1895. *Child Christopher and Goldilind the Fair*, set in the forested land of Oakenrealm, was Morris' re-imagining and recasting of the medieval Lay of Havelock the Dane, with his displaced royal heirs Christopher and Goldilind standing in for the original story's Havelock and Goldborough.

DB 04116. £1,350 \$1,750



"The Last Romance Written by Morris"

[KELMSCOTT PRESS]. MORRIS, William. *The Sundering Flood*. [Hammersmith: Sold by the Trustees of the late William Morris at the Kelmscott Press, 1897]. One of 300 copies on paper, out of a total edition of 310 copies. Octavo. Printed in red and black in Chaucer type. Decorative woodcut borders and initials. Line-block map (on front pastedown) drawn by H. Cribb. Original quarter holland over blue paper boards. Printed paper label on spine. Front cover printed in black. Very slight rubbing to corners, minimal rubbing to joints and spine label, but still a near fine copy.

"This was the last romance written by Morris. He began writing it on December 21, 1895, and dictated the final words on September 8, 1896, directly to Sydney Cockerell, as Morris was too weak to finish writing out the whole of the story in his hand. Morris died less than a month after completion of this work" (Walsdorf).

Clark Library, *Kelmscott and Doves*, pp. 60-61. Peterson A51. Ransom, *Private Presses*, p. 331, no. 51. Sparling 51. Tomkinson, p. 121, no. 51. Walsdorf 51.

DB 04115. £2,115 \$2,750

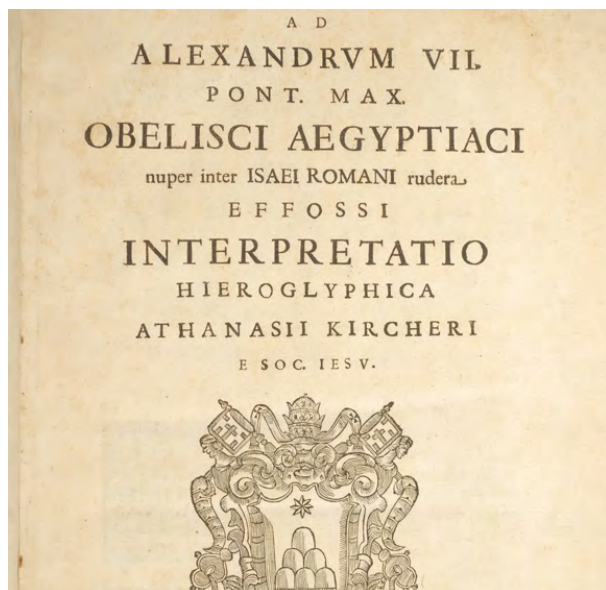


A Superb First Edition Set of "Jungle Books"

KIPLING, Rudyard. *The Jungle Book*... London: Macmillan and Co., 1894. First edition. Small octavo. Frontispiece and forty-two text illustrations. [Together with:] KIPLING, Rudyard. *The Second Jungle Book*... London: Macmillan and Co., 1895. First edition. Small octavo. Thirty-nine text illustrations. Each volume in the original bright blue cloth decoratively ruled and pictorially stamped in gilt on front cover and spine and lettered in gilt on spine. All edges gilt. Original dark gray/green coated endpapers. Minimal rubbing to the gilt designs on the front covers, minimal expert and almost invisible repairs to inner hinges. Some light foxing in volume two as is often the case, otherwise a really bright and near fine set. Housed together in a blue cloth clamshell case. Grolier, *Kipling*, 185 and 197. Livingston 104 and 116. Martindell 61 and 63. Stewart 123 and 132.

The Jungle Book is a "collection of stories by Rudyard Kipling, published in 1894. *The Second Jungle Book*, published in 1895, contains stories linked by poems. The stories tell mostly of Mowgli, an Indian boy who is raised by wolves from infancy and who learns self-sufficiency and wisdom from the jungle animals". (*Merriam-Webster's Encyclopedia of Literature*).

DB 04042. £3,460 \$4,500

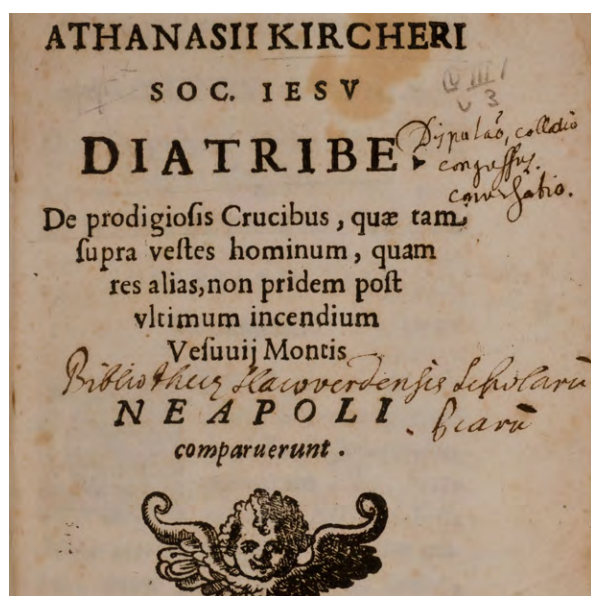


Further Study of Hieroglyphics by the Great Athanasius Kircher

KIRCHER, Athanasius. *Ad Alexandrum VII Obelisci aegyptiaci...* Romæ: ex typographia Varesij, 1666. First edition. Tall quarto. Extra engraved title page, vignette title page, ten copper engravings including eight full page. Numerous woodcut illustrations. Woodcut initials. Contemporary full calf. Expertly rebaked and recorned 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). Brunet III, 668. Caillet 5786. Sommervogel IV, 1063, 23. Graesse IV, 21 (misdated as 1662).

DB 02292. £6,540 \$8,500



First Edition of One of the Rarest of Kircher's Books Mysterious Crosses!

KIRCHER, Athanasius. *Diatribæ de prodigiosis Crucibus...* Roma: Vitale Mascardi, 1661. First edition. Small octavo. 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, *Diatribæ 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).

DB 03235. £15,000 \$19,500



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

KYD, (pseudonym of Joseph Clayton Clarke) artist. (1857-1937). [DICKENS, Charles]. *Representatives of the Law...* London: ca. 1920. Calligraphic title page, list of plates, and forty-eight original watercolors by Kyd. All loose sheets, each measuring 10 9/16 x 7 7/8 inches. Each is a painting of a legal character from one of Dickens many works. Chemised in burgundy moire silk and housed in a full red morocco pull-off case. A singular collection and fine.

Each painting is signed by Kyd and depicts forty-eight judges, lawyers, solicitors, clerks, police, and prison turnkeys found in Dickens's novels.

"What lawsuits grow out of the graves of rich men, every day; sowing perjury, hatred, and lies among near kindred, where there should be nothing but love!" (Martin Chuzzlewit).

DB 01192. £7,305 \$9,500



Excessively Rare First Edition of Edward Lear's

A Book of Nonsense

"There was an old Derry down Derry, Who loved to see little folks merry..."

LEAR, Edward. *A Book of Nonsense* by Derry Down Derry. London: Thos. McLean, 1846. First edition. Two volumes bound in one. Small quarto. Two title-pages and seventy-two lithographed plates drawn by Edward Lear. First title-leaf very slightly worn at edges but with imprint complete. Mild to moderate foxing and staining throughout but far less than is usually seen. Overall an amazing copy of this cornerstone of children's literature. Contemporary half red hard-grain morocco over marbled boards ruled in gilt. Expertly re-backed with the original spine laid-down. Housed in a custom made, full maroon straight-grain morocco clamshell case.

Exceptionally rare first edition of this high-spot in Children's Literature.

DB 03897.

£57,690

\$75,000

A Remarkable Survival of Three Books by Ramón Lull - 'Doctor Illuminatus'

One of Athanasius Kircher's Greatest Influences

LULL, Ramón. *Opusculum Raymundinum de auditu Kabbalistico sive ad omnes Scientias introductorium...* Paris: Apud Aegidium Gorbinum... 1578. [Together with]: LULL, Ramón. *Ars Brevis Illuminati Doctoris Magistri Raymundi Lull...* Paris: Apud Aegidium Gorbinum... 1578. [Together with]: LULL, Ramón. *Articuli Fidei Sacrosanctae ac Salutiferae legis Christianae cum eorum perpulchra introductione...* Paris: Apud Aegidium Gorbinum... 1578. The three books bound together as a sammelband. Twelvemo. Contemporary full yapp-edged vellum, manuscript title on spine. A remarkable survival in almost pristine condition. Housed in a fleece-lined, full brown scored calf clamshell case.

The German Jesuit Athanasius Kircher (1601-1680), scientist, mathematician, cryptographer, and student of Egyptian hieroglyphics, was also a confirmed Lullist.

Ramón Lull (c. 1232-c. 1315), poet, philosopher, alchemist, Catalan mystic-also known as Doctor Illuminatus.

DB 03734.

£15,000

\$19,500



The First Practical Treatise on Navigation

Second Italian Edition

MEDINA, Pietro da. *Arte Del Navigare...* Venice: Appresso Tomaso Baglioni, 1609. Second edition in Italian of this ground-breaking Spanish work on Compass Navigation. Small quarto. Title-page printed in red and black and with a large woodcut. Full-page woodcut map of Europe, the Atlantic Ocean and the New World and numerous woodcut illustrations and diagrams throughout. Contemporary mottled calf. Spine expertly repaired at head and foot, armorial book-plate of the Earl of Macclesfield on front paste-down. A fine copy of a rare treatise.

The first printed treatise to deal exclusively with Nautical science. First published in Spanish as *Arte de Navegar* in Valladolid in 1545. This, the second Italian edition, and was translated by Vincenzo Palentino. Intended as an instructional manual for those voyaging to the New World, Medina's *Arte del Navigare* is the first treatise to give reliable information on the navigation of American waters.

DB 03774.

£7,305

\$9,500



The First Appearance of Winnie-The-Pooh

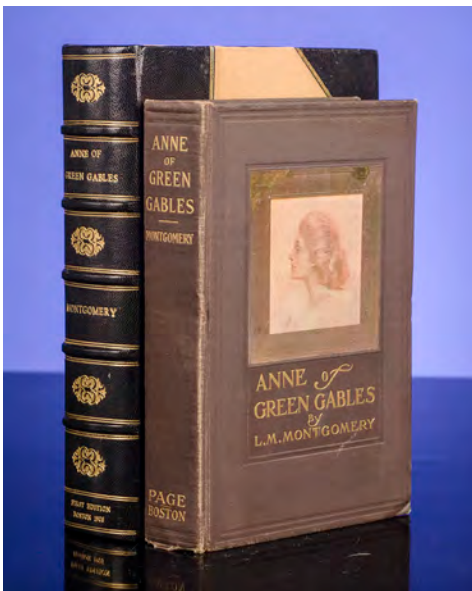
MILNE, A[lan] A[lexander]. *Winnie-the-Pooh*. With Decorations by Ernest H. Shepard. London: Methuen & Co., [1926]. First edition. Small octavo. Text illustrations. Original dark green cloth. Original pale yellow pictorial endpapers. Very slight browning from dust-jacket to endpapers. A near fine copy. 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" of *When We Were Very Young* 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.

£5,000

\$6,500



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*... Boston: L.C. Page & Company, 1908. First edition, First Impression. Octavo. 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. 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".

DB 03660.

£10,385

\$13,500



An Exceptionally Rare Early Movable Book With Just One Single Copy Located on OCLC at the National Library of France

[MOVABLE BOOK]. COUDERT, B, illustrator. *Album Amusant pour les Enfants Sages. Tableaux Vivants*. (An Entertaining Album for Good Children. Living Pictures) Paris: A[ugustin]. Legrand, Éditeur, [1882]. First (only?) edition. Quarto. Six unpaginated leaves, four with magnificent color lithograph plates, each with movable parts that are operated with a red tab pull. The plates are drawn by B. Coudert and lithographed by Lemerrier and Roche. Publisher's quarter red cloth over purple printed boards, the front cover with a fantastic full-page color lithograph laid-on depicting many children enjoying various activities, plain endpapers.

A few tiny holes in the red cloth spine, some very mild rubbing to the corners of the boards - truly an exceptionally fine and remarkable survival with all four of the movable plates in perfect working order.

An exceptionally rare early movable book, with just one single copy located on OCLC, at the National Library of France.

DB 04084.

£4,230

\$5,500



A Very Scarce Meggendorfer Movable

[MOVABLE BOOK]. MEGGENDORFER, Lothar. *Artistic Pussy and Her Studio. Moving Pictures with Other Tales*. A Moveable Toybook from Lothar Meggendorfer. London: H. Grevel & Co., [1890]. Folio. Sixteen unnumbered pages. Six with color lithographed moveable plates and eight with black & white drawings. The moveable plates are bright and clean and all in perfect working order. Three of them have very small and neatly repaired tears just on the lower margins by the pull-tabs. Otherwise a near fine example of this very rare Meggendorfer movable. With the engraved bookplate of Joan Feisenberger on the front paste-down. Publisher's quarter red cloth over glazed boards, front cover with color pictorial design and title. Inner hinges expertly and almost invisibly repaired, some light rubbing to corners of boards, otherwise near fine.

A remarkable survival of a very scarce Meggendorfer title.

DB 04078.

£3,730

\$4,850



Lothar Meggendorfer's "Lebende Bilder" [Living Pictures] Eight Fantastic Hand Colored Moveable Plates

[MOVABLE BOOK]. MEGGENDORFER, Lothar. *Lebende Bilder* [Living Pictures] von L. Meggendorfer. 15. Auflage. München [Munich]: Verlag von Braun & Schneider, [ca. 1890]. Fifteenth German Edition. Folio. Eight hand-colored lithograph plates with movable parts (included in pagination), each with a tab to set the scene in motion. Original color lithographed pictorial boards with black cloth backstrip. Small rectangular booksellers label on rear turn-in (Brentano's New York). Inner hinges expertly and almost invisibly repaired, all of the movable parts in perfect working order. A spectacular copy of this rare title.

According to OCLC the earliest edition that we can locate is 6. Auflage (ca. 1890) - there are very few copies of any of the original Braun & Schneider editions listed - we believe this 15th edition to have also been published around 1890.

DB 04105.

£5,000

\$6,500



Rare Meggendorfer Title In Remarkable Condition

[MOVABLE BOOK]. MEGGENDORFER, Lothar. *Zum Zeitvertreib [Always Jolly]* für brave Knaben & Mädchen Ein Ziehbildbuch von Lothar Meggendorfer. München [Munich]: Verlag von Braun & Schneider, n.d. [c. 1890]. Fifth edition of *Always Jolly*, rare in any edition, rarer still complete and fully functional. Folio. Eight hand-finished, chromolithographed plates, each with a movable tab to set the scene in motion. Captions to each scene appear on opposing pages. Original color pictorial boards with original black cloth backstrip. All tabs in working order. Minimal wear to corners, light rivet oxidation offsets. An excellent copy of a Meggendorfer title that is featured in Peter Haining's *Moveable Books*.

DB 04085.

£2,190

\$2,850



Edition Deluxe - 1/500 Copies Signed by Kay Nielsen

NIELSEN, Kay, illustrator. ANDERSEN, Hans Christian. *Fairy Tales by Hans Andersen...* London: Hodder and Stoughton, [1924]. Limited to 500 copies numbered and signed by the artist. Large quarto. Twelve mounted color plates and numerous black and white text illustrations including seventeen full-page. Publisher's vellum, gilt. A fine copy complete with the publisher's blue cloth dust jacket, and the original plain cream paper dust jacket (slightly worn at extremities).

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

DB 04044.

£2,500

\$3,250



First American Edition of Kay Nielsen's "Red Magic" in the Scarce Dust Jacket

[NIELSEN, Kay, illustrator]. *Red Magic*. A Collection of the World's Best Fairy Tales from All Countries. Edited & Arranged by Romer Wilson. With Illustrations in Color & Line by Kay Nielsen. New York: Harcourt, Brace & Company, [1931]. First American Edition. Octavo. Eight color plates and fifty full-page black and white text illustrations. Publisher's black cloth, front cover and spine decoratively stamped and lettered in red. A fine copy in the very scarce original dust jacket decoratively printed in red, also near fine.

First published by Jonathan Cape, London in 1930. This first American edition is internally identical, only the binding and the dust jacket are different.

A collection of the world's best Fairy Tales from all countries.

"Kay Nielsen has passed into history. He belonged to a Golden Age of books and illustrations. But when we see his work - time locked and enduring - we too can share his vision and dream of more wonderful things." (Keith Nicholson).

DB 04046.

£1,350

\$1,750



Twenty-Five Fine Female Costume Plates in Panorama Form

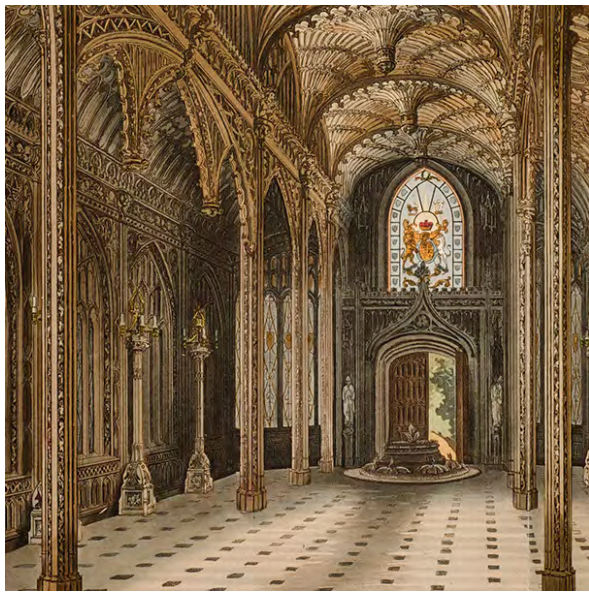
[PANORAMA]. *Les Cantinières de France* [Designed and Lithographed by C. Maurice]. Paris: F. Sinnett, éditeur, Galerie Colbert, 10., ca. 1860. First (only) edition. Sixteenmo (5 7/8 x 4 inches; 150 x 102 mm.). Panorama extending to approximately 100 inches (2550 mm.), containing twenty-five colored lithographed plates enhanced in color by hand. Publisher's red pebbled cloth over boards, front cover decoratively stamped and lettered in gilt. Light rubbing/wear to extremities of covers. Neat blue ink inscription on front paste-down. With the printed booksellers label of Vve. Bouchard also on front paste-down.

Cantinière or a Vivandière is the French name for women attached to military regiments as sutlers or canteen keepers. Their actual historic function of selling wine to the troops and working in canteens led to the adoption of the name 'cantinière' which came to supplant the original 'vivandière' starting in 1793.

DB 04066.

£1,115

\$1,450



**Papworth's "Select Views of London"
Seventy-Six Hand-Colored Aquatint Plates
in a Fine Regency Binding**

PAPWORTH, John P. *Select Views of London*; with Historical and Descriptive Sketches of Some of the Most Interesting of Its Public Buildings. Compiled and Arranged by John B. Papworth, Architect. London: Printed for R. Ackermann... by J. Diggins, 1816. First edition, first issue, with Papworth's name on the title-page. Large octavo. Seventy-six hand-colored aquatint plates, including five double-page folding. Plates watermarked "J. Whatman 1815". Contemporary Regency red straight-grain morocco. A little light offsetting from the plates to the text only. A wonderful and early copy in a fine 'Regency' binding.

According to Abbey, "copies exist without the name of Papworth on the title-page, but no evidence can be adduced regarding priority of issue. Copies carrying Papworth's name are somewhat scarcer than those without" (Abbey, *Scenery*). Abbey, *Scenery*, 217. Tooley 361. Martin Hardie, pp. 112, 312. Prideaux, pp. 144, 147.

DB 03781. £6,540 \$8,500



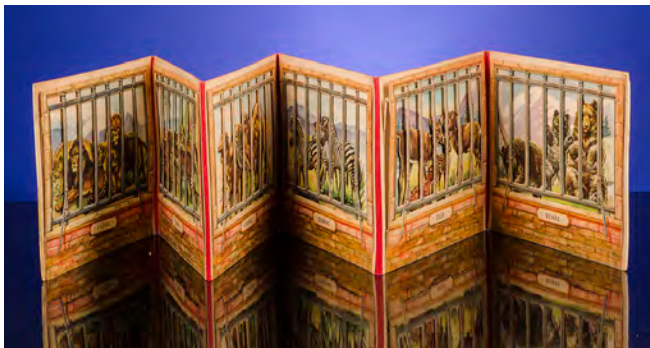
**Twenty Hand Colored Lithograph Plates
Depicting the Species in the
Second Oldest Zoological Gardens in the World**

PAUQUET, Jean Louis Charles, illustrator. *Jardin des Plantes: La Ménagerie et la Vallée Suisse...* Paris: Amédée Bédélet, [1857]. First edition. Oblong quarto (9 3/16 x 12 1/4 inches; 234 x 310 mm.). Twenty fine hand-colored lithograph plates (all but one with tissue guard) all marked Bocquin, del et lith. & Imp. Lemercier, Paris. Numerous woodcut illustrations in the text. Original black diaper-grain cloth, gilt. Some light marginal foxing, otherwise a very fine copy. Very scarce.

OCLC locates just two other copies worldwide at the Free Library of Philadelphia and the Bibliothèque Nationale.

The animals depicted include Hyena, Tiger, Lion, Bears, Elephant, Rhinoceros, Camels, Giraffe, Buffalo, Zebra, Monkees, Rams, Elan, Antelope, Gazelle, Llama, Flamingo, Emu, Peacock, Owl, Hawk, Parrots, etc., etc.

DB 03445. £3,460 \$4,500



A Folding Panorama With Six 'Perspective' Plates

[POP-UP BOOK]. *Panoramic Pictures at the Zoo*. New York: Sam'l Gabriel Sons & Company, [ca. 1900]. First? American Edition. Oblong quarto (8 1/8 x 10 1/2 inches; 207 x 267 mm.). Four pages of text and six 'perspective' plates. Panorama-style publishers glazed color pictorial boards, six panels all joined together with original red cloth hinges. All edges stained red.

These panorama books were not reading books in the strictest sense, but folding miniature models of a zoo complete with cages. By simply pulling on the tab with the name of the animal the picture transformed into a 3-D vision (with the animals all safely behind bars).

According to OCLC there are just two copies of the English version by Raphael Tuck & Sons in libraries and institutions worldwide (both dated 1890) - University of California and University of Delaware. We were unable to locate any of the American (Sam'l Gabriel Sons & Company) edition.

DB 04129. £650 \$850



**First Edition of The Tale of Two Bad Mice
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 (included in pagination). Black and white vignette on title-page. Red boards, white lettered, with pictorial label in color. Short (1/4 inch) 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. Housed in a quarter red morocco clamshell case with felt lining.

In the original rare glazed paper glassine dust jacket printed in black. Small piece (1/2 x 3/8 inch) missing at top left hand edge of jacket and small chip (3/16 x 3/16 inch) at top of jacket spine. Overall an excellent to near fine copy of this very rare title in a near fine dust jacket. Linder, p. 424. Quinby 7. V & A 1668.

DB 02899.

£5,770

\$7,500

**De Luxe Edition
With A Superb Signed Original Watercolor**



RACKHAM, Arthur. *Mother Goose*. The Old Nursery Rhymes... London: William Heinemann, [1913]. De Luxe Edition, limited to 1130 copies signed by the artist. With, on the half-title, a three-quarter page, very fine original pen, ink and watercolor drawing signed at lower left "Arthur Rackham", illustrating the fairy tale "Old Mother Goose". Quarto. Thirteen color plates and one black and white plate, all mounted on brown card with captioned tissue guards. Eighty-four black and white drawings in the text. Publisher's original white buckram pictorially stamped. Top edge gilt. A wonderful copy housed in a half blue morocco clamshell case.

The original watercolor depicts a lovely pastoral scene. A very pretty thatched cottage with three anthropomorphic trees in the background. Along the path stands Old Mother Goose... She's wearing a lilac and white dotted dress, bonnet and red shoes. Her arms are crossed by her waist and she's looking kindly at her very colorfully dressed son Jack who is looking back at her with a jaunty expression. Next to Old Mother Goose is a huge goose, also looking at Jack.

DB 04135.

£12,695

\$16,500



**"Hop-O'-My Thumb"
Original watercolor drawing from
The Arthur Rackham Fairy Book**

RACKHAM, Arthur, artist. (1867-1939). "Hop-o'-my-thumb went up to the Ogre softly and pulled off his seven-league boots" [Sussex]. 1933. Original pen-and-ink and watercolor drawing, signed "A Rackham" on lower left-hand corner, for the color plate facing page 28 in the *The Arthur Rackham Fairy Book*. London: George G. Harrap & Co., Ltd. [1933]. Also used on the front panel of the dust jacket on the first trade edition. Image size: 9 1/2 x 6 3/4 inches: 241 x 172 mm. Matted, framed and glazed.

An exceptional watercolor encapsulating everything that Rackham is known for. The Ogre, with pointed ears, a very long pointed nose and sharp teeth is sleeping, totally oblivious as to what tiny Hop-o'-my-thumb is doing.

DB 03832.

£30,385

\$39,500



"Hansel and Grethel"
Original watercolor drawing from
The Arthur Rackham Fairy Book

RACKHAM, Arthur, artist. (1867-1939). "Just then the door opened, and a very old woman walking upon crutches came out" [Sussex, 1933]. Original pen-and-ink drawing, signed "A Rackham" on lower left-hand corner, for the drawing on page 275 in the *The Arthur Rackham Fairy Book*. London: George G. Harrap & Co., Ltd. [1933]. Image size: 9 5/8 x 6 7/8 inches: 244 x 175 mm. Matted, framed and glazed.

Although this drawing is only in pen and ink with no color, there is a depth of emotion that only Rackham can convey and it tells the story so simply and yet so effectively. He shows his true genius in just a few strokes of his pen.

DB 03835.

£5,770

\$7,500



Little Gerda and the Lapp Woman from
"The Snow Queen"
Original watercolor drawing from
Arthur Rackham's Hans Andersen's Fairy Tales

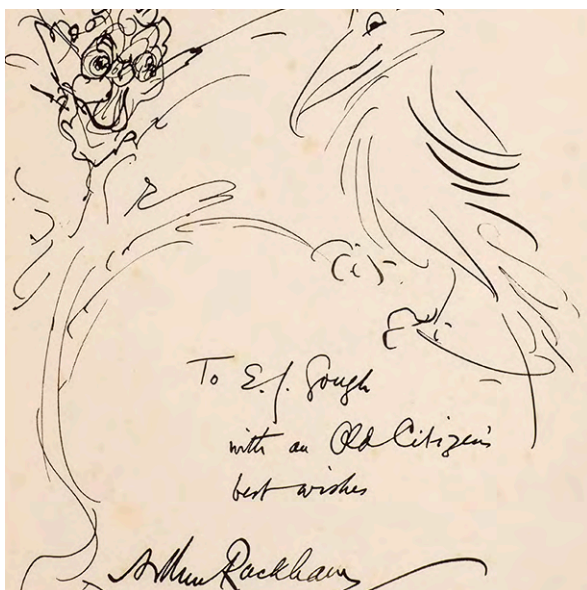
RACKHAM, Arthur, artist. *"The Lapp Woman wrote few words on a dried Stockfish"* [London, 1932.]. Original pen, ink and blue watercolor drawing, signed lower right. Image size: 8 x 7 1/2 inches: 204 x 191 mm. Published as the black & white illustration on page 74 of *Hans Andersen's Fairy Tales* Illustrated by Arthur Rackham, [London, 1932].

In this marvelous watercolor, Gerda and the Lapp woman are sitting in the little hut which has vegetables hanging from the low wooden beams. Gerda is dressed in a pretty blue and white dotted dress, and is sitting with a bowl and spoon on her lap. She is looking at the Lapp woman who is holding the dried stockfish, writing on it with a quill. The Lapp woman is dressed in a red top, blue skirt and red and blue striped headscarf, and is wearing big round glasses on her long nose. The Lapp woman with her wizened hands and feet are the focal point of the picture, the whole scene giving the impression of warmth and intimacy between the little girl and the Lapp woman.

DB 04108.

£25,000

\$32,500



First Trade Edition in the Original Pictorial Dust Jacket
With a Fine Original Pen & Ink Drawing by Arthur Rackham

[RACKHAM, Arthur, illustrator]. *The Arthur Rackham Fairy Book...* London: George G. Harrap & Co. Ltd., 1933. First trade edition with a full-page original pen and ink sketch on the half-title. Octavo. Eight full-page color plates, sixty black and white drawings. Pictorial endpapers printed in green. Publisher's original brick-red cloth pictorially stamped in black and tan and lettered in black to upper board and spine. Inner hinges expertly repaired. Original color pictorial dust jacket (jacket a little chipped at spine extremities but with no lettering loss). A bright, near fine copy in an excellent dust jacket with an excellent full-page pen-and-ink drawing. Housed in a brown leather edged tan cloth slipcase. Latimore and Haskell, p. 69. Derek Hudson, *Arthur Rackham*, p. 134. Riall, p. 182.

"... 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'.

DB 01806.

£2,960

\$3,850



The Exceptionally Scarce Two-Shilling Deluxe First Edition

[RACKHAM, Arthur and Cecil Aldin, etc., illustrators] Various Authors. *Faithful Friends*... London: Blackie and Son Limited, n.d., [1901]. First edition, deluxe binding. Quarto. With six full page two-color, and two black and white, illustrations by Rackham; miscellaneous color illustrations by Cecil Aldin, Felix Leigh, A.M. Hutton, Louis Wain, Gunning King, EAC [Edward Caldwell], Fannie Moody, M.E.E [Mary Ellen Edwards], M. Dixon, and others. Text by various authors. Publisher's blue cloth, pictorially stamped. Spine decoratively lettered in white and orange, gray coated endpapers, all edges gilt. School prize label on front free end-paper dated "April 1902". Small booksellers label (Dolby Brothers, Stamford, UK) on front paste-down. Spine ends a little frayed, some occasional and very light marginal soiling. A near fine copy. Housed in a full cloth clamshell case.

In over fifty years of specializing in the works of Arthur Rackham this is only the second copy of the true first edition that we have ever seen or heard of.

DB 04018. £2,115 \$2,750

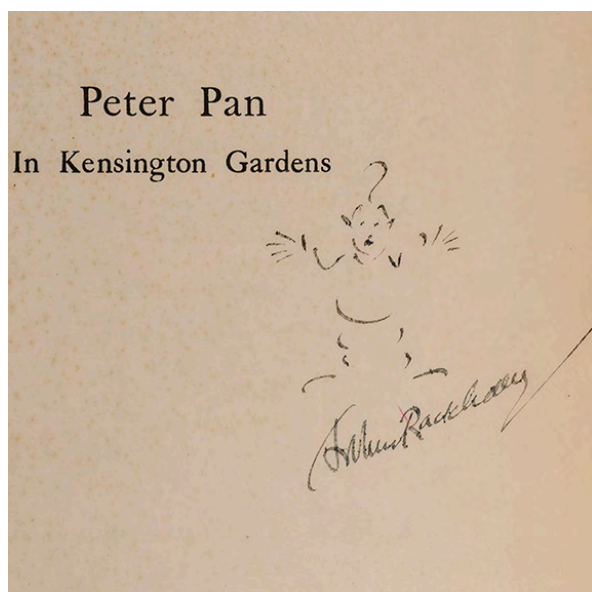


Signed Limited Edition of Rackham's Andersen Illustrations

[RACKHAM, Arthur, illustrator]. ANDERSEN, Hans [Christian]. *Fairy Tales by Hans Andersen*... London: George G. Harrap & Co., [1932]. Deluxe edition. Limited to 525 numbered copies signed by the artist. Quarto. Twelve color plates, with descriptive tissue guards, and fifty-nine drawings in black and white. Original vellum over boards, ruled and lettered in gilt. Top edge gilt, others uncut. Peach and white pictorial endpapers. Some very slight rubbing to top and bottom of spine, vellum very slightly toned otherwise a near fine copy. In the original drab olive cardboard slipcase with printed paper label on top panel (with matching limitation number).

"The Observer invited Hugh Walpole to choose the best picture-book of 1932. 'I give the prize without hesitation to Rackham's *Hans Andersen*,' Walpole replied. 'He has risen nobly to his subject. He has acquired a new tenderness and grace. His fantasy is stronger than ever.'...(Derek Hudson, *Arthur Rackham His Life and Work*. pp. 133, 134). Latimore and Haskell, p. 68. Riall, p. 177.

DB 03763. £2,500 \$3,250



Arthur Rackham's Peter Pan in Kensington Gardens First Trade Edition With Fifty Color Plates With an Original Rackham Pen & Ink Sketch of Baby Peter Pan on the Half-Title

[RACKHAM, Arthur, illustrator]. BARRIE, J.M. *Peter Pan in Kensington Gardens* (From "The Little White Bird")... London: Hodder & Stoughton, 1906. First trade edition. With an original signed pen & ink sketch measuring 2 7/8 x 3 inches; 72 x 77 mm., of baby Peter Pan on the half-title. Quarto. Color frontispiece and forty-nine color plates mounted on heavy brown paper, with descriptive tissue guards. Four black and white drawings. Publisher's brick red cloth, front cover pictorially stamped and lettered in gilt. Some light creasing and wear to edges of the two list of illustrations leaves, neat ink name and bookplate on front paste-down, small booksellers description on front free end-paper. Extremities of binding very slightly rubbed. An excellent copy with a charming little pen & ink sketch of baby Peter Pan.

J.M. Barrie's novel *The Little White Bird* (1902) "contains the first sketches for *Peter Pan*." (*The Oxford Companion to Children's Literature*). Latimore and Haskell, p. 27. Riall, p. 74.

DB 03599. £2,960 \$3,850



The Rarest of the Limited Edition Rackham Books

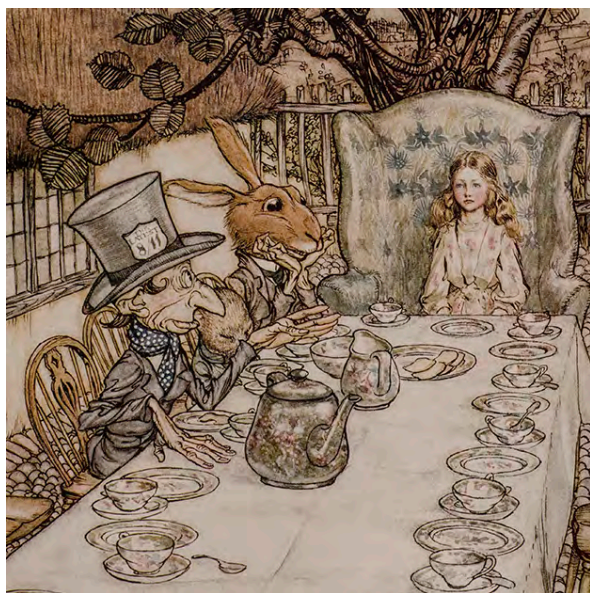
[RACKHAM, Arthur, illustrator]. BIANCO, Margery Williams. *Poor Cecco*... New York: George H. Doran Company, [1925]. First edition, deluxe large paper issue. One of 105 numbered copies signed by Bianco. Quarto. Seven full-page color illustrations. Original parchment-backed light blue paper boards. Upper 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. Written by Margery Williams Bianco, author of the childrens classic, *The Velveteen Rabbit*, *Poor Cecco* tells the subtle and funny story of a wooden dog Cecco, a natural leader, and Jensina, a highly independent and spirited wooden doll.

The text, with the same illustrations by Rackham, also appeared in *Good Housekeeping* beginning in May 1925. No limited English edition was issued, and this title/edition is the rarest of Rackham illustrated books, and extremely scarce. Latimore and Haskell, p. 59.

DB 01093.

£5,000

\$6,500



Alice's Adventures in Wonderland

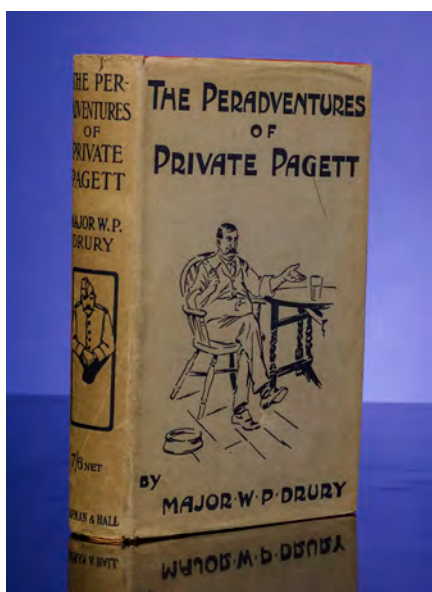
[RACKHAM, Arthur, illustrator]. CARROLL, Lewis. *Alice's Adventures in Wonderland*. London: William Heinemann, [n.d., 1907]. First English Edition DeLuxe. Limited to 1,130 numbered copies. Large quarto. Thirteen full-page color plates and fourteen black and white drawings. Publisher's white buckram over boards pictorially stamped and lettered in gilt. Spine very slightly darkened, some offsetting from paste-downs to free end-papers as usual, small neat ink inscription on half-title. A near fine copy.

"Mr. Rackham's inexhaustible imagination, working over and embroidering the ground-work of Tenniel's types, has added a really wonderful wealth of uncanny, dreamlike mystery to the story...[and] extraordinary feeling into the drawing of the hands" (Daily Telegraph). Latimore & Haskell, p. 29. Riall, p.77.

DB 03909.

£2,500

\$3,250



"Tell it to the Marines"

A Near Fine Copy in the Original Pictorial Dust Jacket
With Eight Half-Tone Plates by Arthur Rackham

[RACKHAM, Arthur]. DRURY, Major W.P. *The Peradventures of Private Pagett*... London: Chapman and Hall, 1904. First edition. Octavo. Eight half-tone plates by Rackham. Publisher's orange-red cloth pictorially stamped and lettered in black on front cover and spine. Minimal rubbing to extremities, light marginal foxing throughout. Complete with the very scarce publisher's light gray pictorial dust jacket. A near fine copy - the first in dust jacket that we have ever seen. Riall, p. 61; Latimore and Haskell p. 23.

"There is nothing serious about the stories of Mr. Pagett, ex-private of Marines, and some of them are very amusing. The most entertaining in the book is the account of "The Lower-Deck Tantum Club," (pp. 97-127) which spread confusion through the whole of Malta by driving a "single-horse" tandem pell-mell through the island. People who like comic sketches dealing with both "Services" (Private Pagett was "soldier and sailor too"), and who are not wearied by the account of the hero's perpetual drunkenness, will be amused by this short collection of stories of land and sea. (The Spectator Archive).

DB 04021.

£1,115

\$1,450



"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 with captioned tissue guards and numerous black and white text drawings as head- and tailpieces, and devices. Publisher's vellum boards gilt lettered and ornamented, with gilt vignette. Top edge gilt, others untrimmed. 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).

DB 02734.

£1,925

\$2,500



"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 Arthur Rackham. Quarto. Color frontispiece and fifty color plates mounted on heavy brown paper with lettered tissue guards, collected at end of text. Original gilt pictorial vellum. Top edge gilt, others untrimmed. With the Rackham-designed bookplate of Rackham collector C.L. Lazarus. Silk ties replaced, otherwise a very fine copy. Chemised and housed within a blue cloth slipcase.

Around the middle of 1904 Ernest Brown & Phillips commissioned 50 color illustrations to *Rip Van Winkle*, and purchased the originals and all rights for 300 guineas. The publishing rights were then resold in a complicated deal to Heinemann, before the illustrations were exhibited at Brown and Phillips' Leicester Galleries. Most of the Rip drawings were sold at the exhibition, and by October they had all found purchasers.

DB 02842.

£5,770

\$7,500

**One Of The Most Difficult To Find
of All The Signed Limited Rackham's
A Near Fine Copy**



[RACKHAM, Arthur, illustrator]. MOORE, Clement C. *The Night Before Christmas*. London: George G. Harrap & Co., 1931. Deluxe edition, limited to 275 numbered copies for England signed by Arthur Rackham, of a total edition of 550 copies. Octavo. Four color plates and seventeen black and white drawings. Publisher's full limp vellum, front cover decoratively lettered in gilt, top edge gilt, others untrimmed, pictorial endpapers. Very light circular stain on upper cover, otherwise a near fine copy. Housed in the publisher's matching numbered slipcase.

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

Latimore and Haskell, p. 66. Riall p. 174.

DB 03918.

£2,190

\$2,850



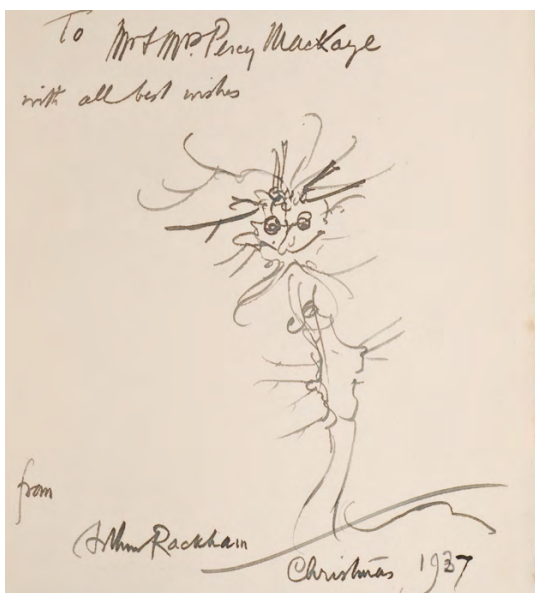
**"Deep Into That Darkness Peering, Long I Stood There,
Wondering, Fearing, Doubting,
Dreaming Dreams No Mortal Ever Dared To Dream Before"**

[RACKHAM, Arthur, illustrator]. POE, Edgar Allan. *Tales of Mystery and Imagination*. London: George G. Harrap & Co., [1935]. Limited to 460 copies signed by the artist. Quarto. Twelve mounted color plates, seventeen full page black and white plates, and eleven line drawings in the text. Publisher's vellum over boards, gilt. A very fine copy in the original slightly worn slip case with matching limitation number. According to Rackham, the illustrations he provided for Poe's *Tales of Mystery and Imagination*, in 1935, frightened even him.

"whilst this might only be expected when a fine illustrator meets a fine and frightening text... The best plates are... indicative of a grandeur and vision one might not so far have perceived in Rackham... Perhaps not a book or set of illustrations for a night's reading in bed, alone" (Gettings, Arthur Rackham, pp. 163-164).

Latimore and Haskell, pp. 72-73. Riall, p. 189. Gettings, Arthur Rackham, pp. 163-164

DB 03747. £2,885 \$3,750



**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.

Riall, p. 179. Latimore and Haskell, p. 69.

DB 02510. £2,115 \$2,750



"Fools, Absurdities, Witticisms"

RANDON, Gilbert. *Betes, Betises, Boutades*. Suite de Quarante-Huit Dessins Comiques Colories Composés par Randon. Pont-a-Mousson: Haguenthal, n.d. [ca. 1860]. First (only) edition. Oblong quarto. Forty-eight hand-colored illustrations heightened by gum arabic on twenty-four lithographed plates. Original hand-colored lithographed boards. The mildest of rubbing to edges and joints, otherwise a fine copy.

Only one copy in institutional holdings worldwide, at University of Queensland. This book has, evidently, never seen the inside of an auction room; the ABPC Index has no records for it at all.

"Beasts, Nonsense, and Jokes" is an extremely scarce suite of anthropomorphic illustrations depicting animals in human situations, in the mode of J.J. Grandville's *Metamorphoses du Jour*.

DB 02613. £1,350 \$1,750



**One of Twenty Specially Bound Copies
Signed by Philip Reed and With a Signed Original Wood
Engraving from His Original Edition**

REED, Philip, designer and illustrator. *Mother Goose and Nursery Rhymes...* South Bend, Indiana: Regnery/Gateway, Inc., 1979. **Deluxe 'Limited Leather Edition'**. One of twenty specially bound copies signed by Philip Reed. Together with a colored 'proof' wood engraving from the original edition of 1963, of Simple Simon and the Pieman signed by Philip Reed, loosely laid-in. Small folio. Seventy wonderful colored wood engravings. Bound by Monastery Hill-Chicago in full black morocco, gilt. Housed in the original matching black leatherette slipcase. A very fine copy.

The generic title 'Mother Goose' suggests a few nursery rhyme gems tucked away within. Short stories with thinly veiled morals and violent themes. In just the first few pages: children are whipped soundly and sent to bed, an old man is thrown down the stairs, a pussy cat is drowned, a mouse is bitten in two, a pig is shot with an arrow and children are asked to remember the Fifth of November.

DB 03817.

£960

\$1,250

**A Remarkable Survival...
Including One Extra Plate That Was Not Published**



ROBINSON, W. Heath, illustrator. [The Art of Papermaking. As explained by W. Heath Robinson]. Original glass printers slides for the Thomas & Green Ltd., Paper Makers Calendar for 1922. London: G. Heath Robinson and J. Birch Ltd., 1922. A complete set of ten 3 3/16 x 3 3/16 inches: 82 x 82 mm. glass printer's slides, each one depicting a humorous image of the art of paper making. Each one printed in black on the inside of two sheets of glass secured together with a thin black tape border.

The first nine of these drawings were issued, printed in color, on a single board calendar for the paper making firm of Thomas & Green Ltd., Wooburn Green, Buckinghamshire with a 'tear-off' tablet at lower center.

A copy of Geoffrey Beare's book is included with the slides. Beare 119.

DB 03786.

£1,730

\$2,250

**"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. One of 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, 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).

"An unspecified number were bound in white vellum covered boards and the remainder with green paper-covered boards and green cloth-covered spine, with a printed label." (Lewis, 1973).

DB 03022.

£3,845

\$5,000

Limited to 350 Copies, Signed and Numbered by the Artist
With a Presentation Note from Christina Rossetti



ROSSETTI, Christina. HARRISON, [Emma] Florence, illustrator. *Poems by Christina Rossetti...* London, Glasgow & Bombay: Blackie and Son Ltd., 1910. Limited to 350 copies numbered and signed by the artist. Affixed to the limitation leaf, below Florence Harrison's signature is a small sheet inscribed in black ink "Very sincerely yours / Christina G. Rossetti". Large quarto. Thirty-six mounted color plates on heavy stock. Thirty-four mounted black and white plates. Bound ca. 1910 in full dark maroon morocco, gilt. Spine very slightly sunned, otherwise a very fine example. Although this elaborate binding is not signed it is most certainly the work of an American bindery, possibly Stikeman & Co. of New York.

Emma Florence Harrison (fl. 1887-1914) was figure painter and illustrator working in London from 1887 who specialized in illustrating poetry and children's books in a later Pre-Raphaelite style that was influenced by William Morris. Indeed, in 1914 she illustrated Morris' *Early Poems*. The majority of her work was executed for publishers Blackie and Son.

DB 03914.

£2,115

\$2,750

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, all inlaid onto larger sheets. 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). Abbey, *Scenery* 40 (1798 edition); Tooley 408. Prideaux, p. 350. BM *Satires* 9321.

DB 03283.

£5,000

\$6,500

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. Martin Hardie, pp. 164-165 and 315. Falk, p.212. Prideaux, p. 225.

DB 02618.

£5,770

\$7,500



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 rebaced 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.

DB 03290.

£11,155

\$14,500



In the Original Boards

SAMS, William. *A Tour Through Paris*. London: William Sams, 1824. First edition. Oblong folio (9 7/8 x 13 in; 250 x 333 mm). Hand-colored engraved title-page and twenty-one hand-colored aquatint plates with accompanying unpaginated text to each. Plates watermarked 1824. Original printed boards with vignette reproducing that on title-page but uncolored, red roan spine and corners. Some light smudging and spots to plate margins. Later green cloth dust jacket with gilt lettering. A wonderful copy.

Published by printer-bookseller William Sams, these beautifully designed and aquatinted prints of brilliant hue depict lively and diverse Parisian street scenes and interiors.

Abbey, Travel, 113. Colas, 2898. Lipperheide, 1187. Tooley, 443

DB 02639.

£5,000

\$6,500



"There Never Was Knight Like The Young Lochinvar."

SANGORSKI, Alberto, calligrapher. SCOTT, Sir Walter. [RIVIÈRE & Son, binders]. *Lochinvar*. [London: "designed, written out and illuminated by Alberto Sangorski, Oct. 12. 1926]. Quarto. Colophon calligraphed by the scribe/illuminator. Title-page calligraphed in blue and red ink surrounded by a large historiated initial in gold and colors. Opening page calligraphed in black ink with a superb large rectangular miniature in gold and colors depicting Lochinvar and the bride of Netherby. One and a quarter inch illuminated opening initial in gold and blue. Seven other illuminated initials in gold and colors. Bound ca. 1926 by Rivière & Son in full blue calf. Covers with double gilt rules, front cover with "Lochinvar/[decorations]/Sir Walter Scott, gilt ruled turn-ins. Fine.

A wonderful example of the artistic genius of Alberto Sangorski.

Lochinvar is a brave knight who arrives unannounced at the bridal feast of Ellen, his beloved, who is about to be married to "a laggard in love and a dastard in war." Lochinvar claims one dance with the bride and dances her out the door, swooping her up onto his horse, and they ride off together into the unknown.

DB 04080.

£7,305

\$9,500



**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.

Abbey, *Travel* 90; Tooley 445; Bobins, *Exotic and the Beautiful* II: 548.

DB 03367. £17,305 \$22,500



**'What One Says And What One thinks'
Forty-Eight Fine Hand-Colored Lithograph Plates
by Jean-Gabriel Scheffer**

[SCHEFFER, Jean-Gabriel]. *Ce qu'on dit et ce qu'on pense* [What one says and what one thinks]. Paris: Gihaut Frères, [1829-30]. Folio (13 1/2 x 10 1/4 inches; 343 x 260 mm.). Forty-eight hand (of sixty) hand-colored lithograph plates numbered consecutively up to 36, at which point they jump to 49 and then continue consecutively up to 60, for a total of 48. The last plate with two expert fore-margin repairs, some occasional light marginal foxing otherwise fine. Contemporary half red roan over diced red paper boards, smooth spine ruled, decorated and lettered in gilt. Near fine.

This is only the second time that we have ever seen this exceptionally rare series of plates. They depict the many manifestations of hypocrisy in French society of the time. That copy, which we sold in 2001 also had forty-eight colored plates.

We have only been able to locate only complete copy - the Bobins copy (*The Exotic and the Beautiful - the World in Color*) which apparently has a lithographed title and sixty hand colored plates.

DB 04082. £5,000 \$6,500



**Possibly The Only Other Complete Copy Extant
Exceedingly Scarce
With All Thirty-Six Hand-Colored Plates**

[SCHEFFER, Jean-Gabriel]. J.S -, PIGAL, &c, &c. *Recueil des Scènes Familiales, et de Société de Paris*. Paris: n.p. [Chez Martinet], 1824. First (only) issue, complete. Folio (13 7/16 x 10 3/8 inches: 342 x 262 mm.). Five parts in one volume. Thirty-six hand-colored lithographed plates, most signed: Chez Martinet, Lith. de Villain; numbered and captioned. Plates 4 through 36 have the blind stamp "JS" (Jean-Gabriel Scheffer). Early twentieth century three quarter dark brown morocco over marbled boards. An excellent copy, the hand-coloring bright and fresh, a few plates with light staining, toning, or wash marks. An extremely scarce book.

Only one institutional copy worldwide, at Yale, but it is incomplete with only three parts. No copies have come to auction within the last thirty-five years. Lipperheide's copy contained only thirty-four plates. Not in Colas, Hiler, OCLC or RLIN. Lipperheide 3684 (with thirty-four plates).

DB 03748. £7,305 \$9,500



**One of 220 Copies Specially Bound and Signed
by Maurice Sendak
With an Original 'Wild Thing' Pen & Ink Drawing**

SENDAK, Maurice. *Where the Wild Things Are...* New York: Harper and Row, 1988. Twenty-Fifth Anniversary Edition. Limited to 220 copies signed by the author. Oblong quarto. With an original pen & ink drawing of a 'Wild Thing' signed and dated Oct. 1988. Publisher's full blue morocco. Housed in the original cream buckram clamshell case with color plate on front panel, and rectangular limitation label with "85" written in black ink on inside. A very fine copy. Sendak won the annual Caldecott Medal from the children's librarians in 1964, recognizing *Wild Things* as the previous year's "most distinguished American picture book for children".

It was voted the number one picture book in a 2012 survey of School Library Journal readers, not for the first time. This 25th Anniversary edition had the color reproductions done to Maurice Sendak's exact specifications.

DB 03815.

£5,770

\$7,500

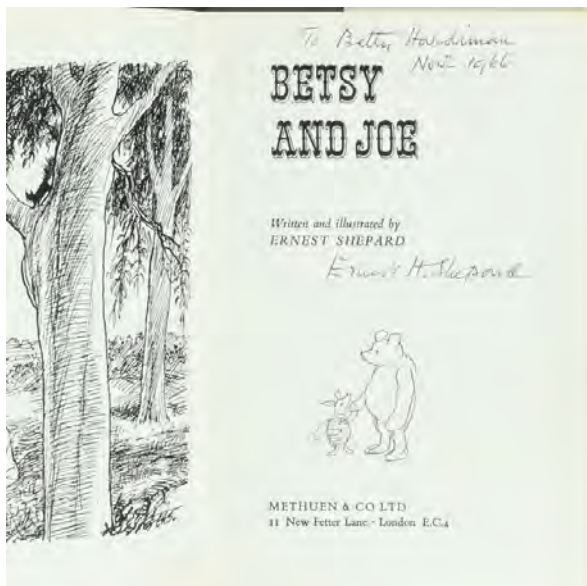
**A Fascinating Compilation of Humorous Illustration
Including A Complete Copy
Of Robert Seymour's *The School Master Abroad...*
And Seven of the Plates from George Cruikshank's *The
Progress of a Midshipman...***

SEYMOUR, Robert. *The School Master Abroad...* London: 1834. First and only edition. Hand-colored engraved title-page with nine hand-colored lithographs; [and]: PHIZ (Hablot K. Browne). *Illustrations of the 5 Senses...* London: 1852. Engraved wrapper and five steel engraved plates; [and]: CRUIKSHANK, George, engraver. [MARRYAT, Frederick, illustrator]. [*The Progress of a Midshipman...*]. London: 1835. First edition, [third state of the plates]. Seven hand-colored plates; [and]: DOYLE, Richard. *Birds-eye Views of Modern Society...* London: [1864]; [and]: DARLEY, Felix O.C. *Illustrations of the Legend of Sleepy Hollow*, 1849. Six etched plates. All bound into an oblong quarto album with all illustrations and text mounted onto pale green card on stubs. Late nineteenth century three-quarter dark green morocco over dark green cloth boards. A fascinating compilation of humorous illustration including complete copies of two exceptionally rare color-plate books. Complete list of plates available upon request.

DB 04055.

£5,770

\$7,500



**With an Original Pen and Ink Drawing
of Pooh and Piglet in Characteristic Pose**

SHEPARD, Ernest H. *Betsy and Joe*. Written and illustrated by Ernest H. Shepard. London: Methuen & Co. Ltd., 1966. First edition. Presentation copy, inscribed on the title-page, "To Betty Hardiman, Nov - 1966. Ernest H. Shepard" with an original black ink drawing of Winnie-the-Pooh holding Piglet's hand beneath the signature. Octavo. Publisher's gray textured paper over boards, spine lettered in silver and metallic red. Original pictorial dust jacket (price-clipped). A fine copy.

Betsy and Joe was Shepard's last book (he was eighty-six years old and would live to be ninety-six). It is somewhat unusual, and fortuitous, that Shepard chose to embellish this little book with a charming image of his most famous characters caught in a characteristic pose, rather than a sketch from the book. Unfortunately we have been unable to identify Betty Hardiman, the recipient.

DB 03218.

£8,850

\$11,500



First Issue in the Scarce First Issue Box

[SMITH, Jessie Willcox, illustrator]. *The Jessie Willcox Smith Mother Goose...* New York: Dodd, Mead & Company, [1914]. First edition, first issue. Oblong quarto. Twelve full-page color plates, five monotone plates. Original black cloth, pictorial label on front cover with additional color plate of Mother Goose. A very fine copy in original first-issue pictorial box with original glassine (fragmented) wrapper. This is the first time that we have seen a first issue in the original pictorial box; a vanishingly scarce occasion when both are found together.

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

DB 02757.

£1,925

\$2,500



"All the World's a Stage, and all the Men and Women Merely Players..." Remarkably Fine Hand-Colored Stipple Engraved Plates

STOTHARD, Thomas, illustrator. SHAKESPEARE, William. *Shakespeare's Seven Ages of Man Illustrated*. Hammersmith: [W. Bromley], 1799. Folio (17 1/2 x 11 inches; 445 x 280 mm.). Stipple-engraved title and seven plates by William Bromley after Thomas Stothard, each printed in colors by Collins and finished by hand, one uncolored engraved plate of text by Collins. Plates watermarked 1794, text watermarked 1796. Early twentieth century full brown morocco by Rivière & Son. Original blue paper wrappers with printed paper label bound in at the rear. A finely bound copy of this beautiful series of illustrations after Thomas Stothard, one of the greatest illustrators of his era.

Not mentioned in the list of Stothard's works books in Hammelmann, *Book Illustrators in Eighteenth Century England*; Jaggard p.287.

DB 03177.

£2,885

\$3,750



William Timlin's Masterpiece 'The Ship That Sailed To Mars' Forty-Eight 'Fantastic' Color Plates

TIMLIN, William M. *The Ship that Sailed to Mars, A Fantasy...* New York: Frederick A. Stokes Company, [1923]. First American Edition. Limited to 250 copies for the US. Large quarto. All on thick gray paper, comprising forty-eight mounted color plates and forty-eight mounted leaves of calligraphic text. Quarter vellum over gray boards, front cover decoratively lettered in black, spine elaborately stamped in gilt, gray end-papers. A near fine copy, the gilt on the spine bright and fresh, one of the best that we have ever seen.

William Timlin (1893-1943), was educated in England but emigrated to South Africa before 1915 and studied art there. His book, *The Ship That Sailed to Mars*, was published in 1923 and the film rights were purchased in the US, where Timlin was popular during his lifetime.

"The most original and beautiful children's book of the 1920s was William M. Timlin's masterpiece *The Ship That Sailed to Mars: A Fantasy...*" (Richard Dalby, *The Golden Age of Children's Book Illustration*, p. 102).

DB 03973.

£3,460

\$4,500



**A Very Rare Transformation Book
Featuring A Chimney Sweep**

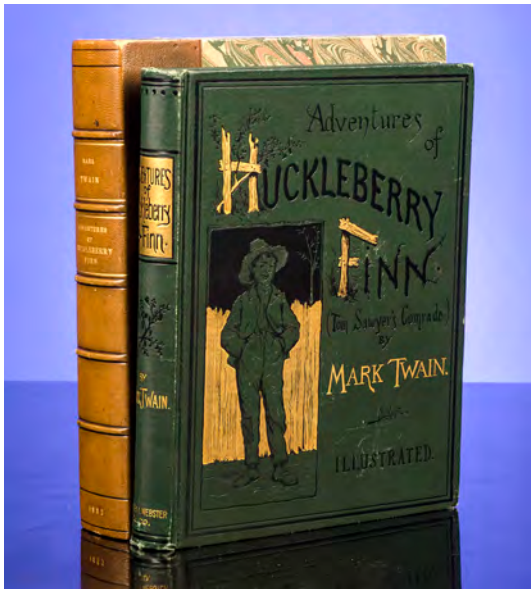
[TRANSFORMATION BOOK]. DELCOURT, Pierre. *Le Ramoneur*. (The Chimney Sweep). Librairie Enfantine Illustrée, Original Paris: A. Capendu, editeur, [ca. 1889]. Small quarto. Ten unnumbered pages, four with green silk 'pulls' to operate a colored lithograph flap which changes the center of the colored lithograph picture. Publisher's quarter red cloth over boards. The front cover is of glazed pale blue boards with a full-size color picture of Jack the Chimney Sweep, the rear board is of tan boards with a central and corner designs printed in black. The endpapers have been expertly replaced, otherwise fine.

According to OCLC and KVK there are no copies in libraries and institutions worldwide.

DB 04128.

£1,350

\$1,750



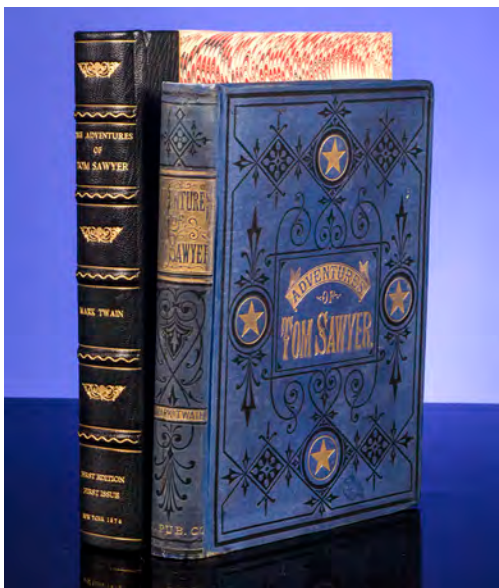
**First American Edition of "Huckleberry Finn"
First Printing
A Near Fine and Untouched Copy**

TWAIN, Mark. *Adventures of Huckleberry Finn* (Tom Sawyer's Comrade)... New York: Charles L. Webster and Company, 1885. First American edition, early issue, with all of the "traditional" bibliographical points for the first cloth bound edition. Octavo. Complete with the final blank leaf. Original dark green cloth pictorially stamped and lettered in gilt and black on front cover and spine. Original pale peach endpapers. The absolute minimum of rubbing to corners and spine extremities. Tiny tear in the lower blank margin of leaf 7/1 (pp. 97/98). Occasional very minor marginal soiling. An exceptionally bright and totally untouched copy. Chemised in a quarter olive morocco over marbled boards slipcase.

DB 03954.

£12,695

\$16,500



**First American Edition
First Printing in The Original Blue Cloth**

TWAIN, Mark. *The Adventures of Tom Sawyer*. Hartford, Conn.: The American Publishing Company, 1876. First American edition, first printing. Square octavo. A few pages with tiny pieces torn away from upper corner. Some expert and very small repairs to inner hinges, some light stains to rear endpapers just affecting last two blank fly-leaves. Some light occasional marginal soiling, but still an excellent copy. Original blue vertically-ribbed cloth. Original peach endpapers. Head and tail of spine and corners expertly and almost invisibly strengthened, small abrasion with loss of cloth on rear cover, gilt on spine a little dull. Even with the aforementioned issues this is still an exceptional copy of the very rare first issue of this classic tale. Housed in a quarter black morocco clamshell case.

BAL 3415. Grolier, *100 American*, 87. Johnson, *Twain*, pp. 43-50. McBride, pp. 92-112.

DB 03955.

£15,385

\$20,000



Mark Twain's First Published Book
A Fine Copy of the Exceptionally Rare First Issue

TWAIN, Mark. *The Celebrated Jumping Frog of Calaveras County, and Other Sketches...* New York: C. H. Webb, Publisher, 1867. First edition, first issue. Twelvemo. Original brown gilt-lettered, 'diamond bead' cloth with gilt-stamped jumping frog in vertical position in center. Minimal rubbing to spine tips and lower corners, otherwise near fine. One of the best, untouched copies that we have ever seen. Housed in a custom made, fleece-lined, full dark green morocco clamshell case with the cover designs repeated.

"This [the frog] is usually placed at the lower left corner in a diagonal position with the head pointing to the upper right corner. In some copies the frog is stamped in the center of the cover in a vertical position with the head pointing up." (BAL, 3310). Although no priority is given the frog in the center of the upper cover is far rarer than the usual left-hand corner stamping.

DB 03950. £34,615 \$45,000



Incredible and Marvelous
"Cette Belle Suite Est Très Rare"

[VERNET, Horace and LANTÉ, illustrators]. *[Incroyables et Merveilleuses]*. [Paris]: ca. 1815. First edition. Folio (16 5/16 x 10 7/8 inches; 414 x 276 mm.). Thirty-three hand colored engraved plates numbered 1-33 by Gatine after H. Vernet. No title-page or text, as issued. All with original tissue guards. Small and insignificant lower marginal tears on third and fourth plates, otherwise fine. Contemporary quarter green roan over marbled boards, smooth spine ruled and lettered in gilt, marbled end-papers.

A wonderful copy with the plates remarkably clean and fresh.

The very rare complete suite of hand-coloured engravings of dandies ('Incroyable') and their female counterparts ('Merveilleuse').

"Cette belle suite est très rare" (Colas). No. 28 on Ray's list of 100 Outstanding French Illustrated Books.

DB 04062. £21,925 \$28,500

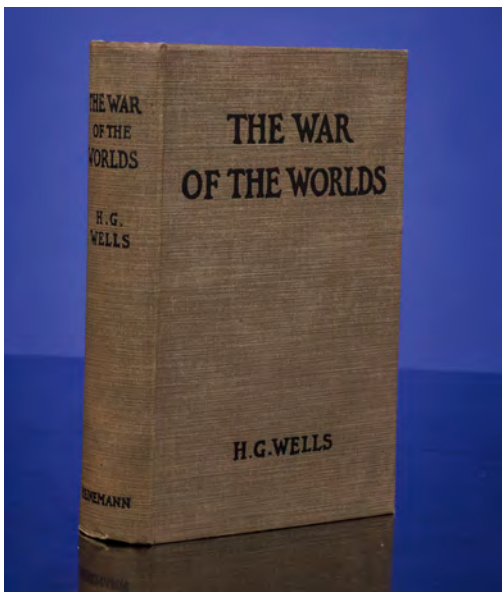


A Day in the Life of Daddy Cat

WAIN, Louis. *Daddy Cat*. Illustrated by Louis Wain. London: Blackie and Son Limited, [n.d., ca. 1914]. First edition. Quarto. Color pictorial title-page and thirty-four full-page color illustrations. Original quarter red cloth over tan cloth boards, front cover with full-color illustration (taken from the color illustration on page 13) pasted-on, pictorial gray end-papers. A spectacular copy. Very scarce, especially in this condition.

A charming little book which pictorially follows the exciting day of Daddy Cat and his two kittens.

DB 03255. £2,270 \$2,950



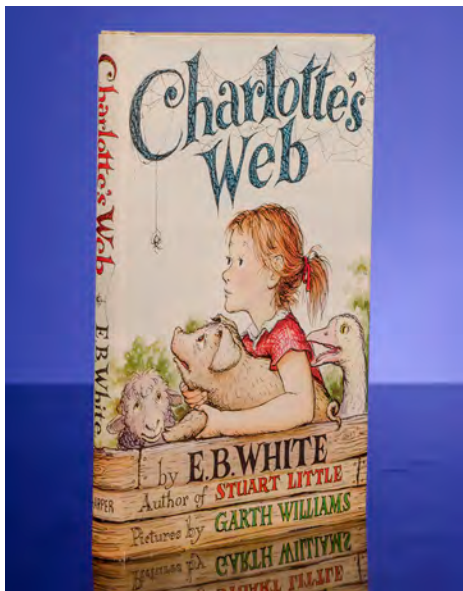
**First Edition of
One of the Most Enduring Science Fiction Novels
in the English Language**

WELLS, H.G. *The War of the Worlds*. London: William Heinemann, 1898. First edition. Octavo. Publisher's catalogue headed "Illumination". Publisher's gray cloth lettered in black. Publisher's mark in black on back cover. Small, very slightly lighter area at top of spine, minimal rubbing of color at foot of spine, bare minimum of foxing to the top edge only. Still one of the finest copies we have ever seen, the end-papers clean and fresh, the black lettering fresh and sharp, the inner joints absolutely untouched.

Its contemporary political subtext aside-and now all but forgotten-the enduring popularity of *The War...* rests with it being a ripping good yarn, a scare the bejesus out of us story, and, perhaps, a post-modern cautionary tale about the overuse of antibiotics: without the earthly bacteria that ultimately destroyed them, we'd have all been entrees a la carte on the Martians' banquet table.

This story was the touchstone for Orson Welles' classic radio show about the invasion of the Martians.

DB 04050. £2,885 \$3,750



**"A Classic of Children's Literature"
The Best Copy That We Have Ever Seen
of This Children's Classic**

WHITE, E.B. *Charlotte's Web...* New York: Harper & Brothers, Publishers, [1952]. First edition, first printing with "I-B" on verso of title-page. Octavo. With numerous black and white illustrations throughout. Original gray cloth, front cover and spine decoratively stamped in black and blue, blue decorative endpapers. Two tiny little creases on the top corners of the boards otherwise as new. In the original unclipped first issue color pictorial dust jacket with the price "2.50" on the front flap. A fine copy of the book in its original and very fine dust jacket. Easily the best copy that we have ever seen 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. Grolier 100 Children's Literature #92.

DB 03828. £4,230 \$5,500



**The Wright Brothers' First Publication on Aeronautics
One of Thirty Presentation Copies from Octave Chanute**

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. 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.

Octave Chanute (1832-1910) was an American civil engineer and aviation pioneer, born in France. He provided many budding enthusiasts, including the Wright brothers, with help and advice. At his death he was hailed as the father of aviation and the heavier-than-air flying machine.

DB 03752. £29,615 \$38,500

**The Rarely Seen Parisian Scene
The Rise of the Post-Revolution French Middle Class
Its Customs, Costumes, and Leisure Activities
In an Incredible Inlaid Mosaic Binding by CH. De Samblanx**

[BON GENRE, LE]. *Observations sur les Modes et Usages de Paris...* Paris: Chez L'Éditeur [Pierre de la Mésangère], 1827. Third edition, with eleven additional plates not found in the first edition of 1817. Large folio (15 3/8 x 10 5/8 in; 391 x 270 mm.). [4], 24 pp. of descriptive text, 115 hand-colored plates. Engraved by Georges-Jacques Gatine. Printed by Vassal et Essling. There are some expert and almost invisible repairs to one leaf of text and some of the color plates. All of these repairs are difficult to see and none are serious. This is one of the finest and cleanest copies of this work that we have seen. Exquisitely bound by Ch. De Samblanx, stamp-signed in gilt on lower front doublure "Ch. De Samblanx, Bruxelles 1911". A fine 'Mosaic' style binding of full plum straight-grain morocco, covers with elaborate gilt and inlaid morocco decoration. Inner doublures of full calf inlaid to a very fine mosaic pattern, lilac watered silk end-leaves and marbled end-papers. An absolutely fine and incredible binding housed in the original full midnight blue straight-grain morocco pull-off case, richly decorated and lettered in gilt.

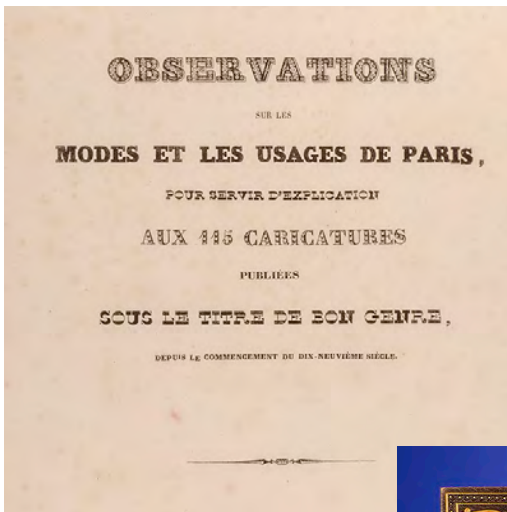
Only three copies of this title in any 19th century edition have come to auction within the last forty-two years. Two copies of this the third edition (1827), in 1993 and 2015, and the Joel Spitz copy of the second edition (1822) in 2015. OCLC/KVK note only six copies of this edition in library holdings worldwide, no copies of the first edition and only two copies of the 1822 edition.

Le Bon Genre was one of the earliest series of prints and the most important fashion portfolio of its time documenting the social trends and leisure activities of contemporary Parisians.

DB 04175.

\$52,500

£40,385



David Brass Rare Books, Inc.

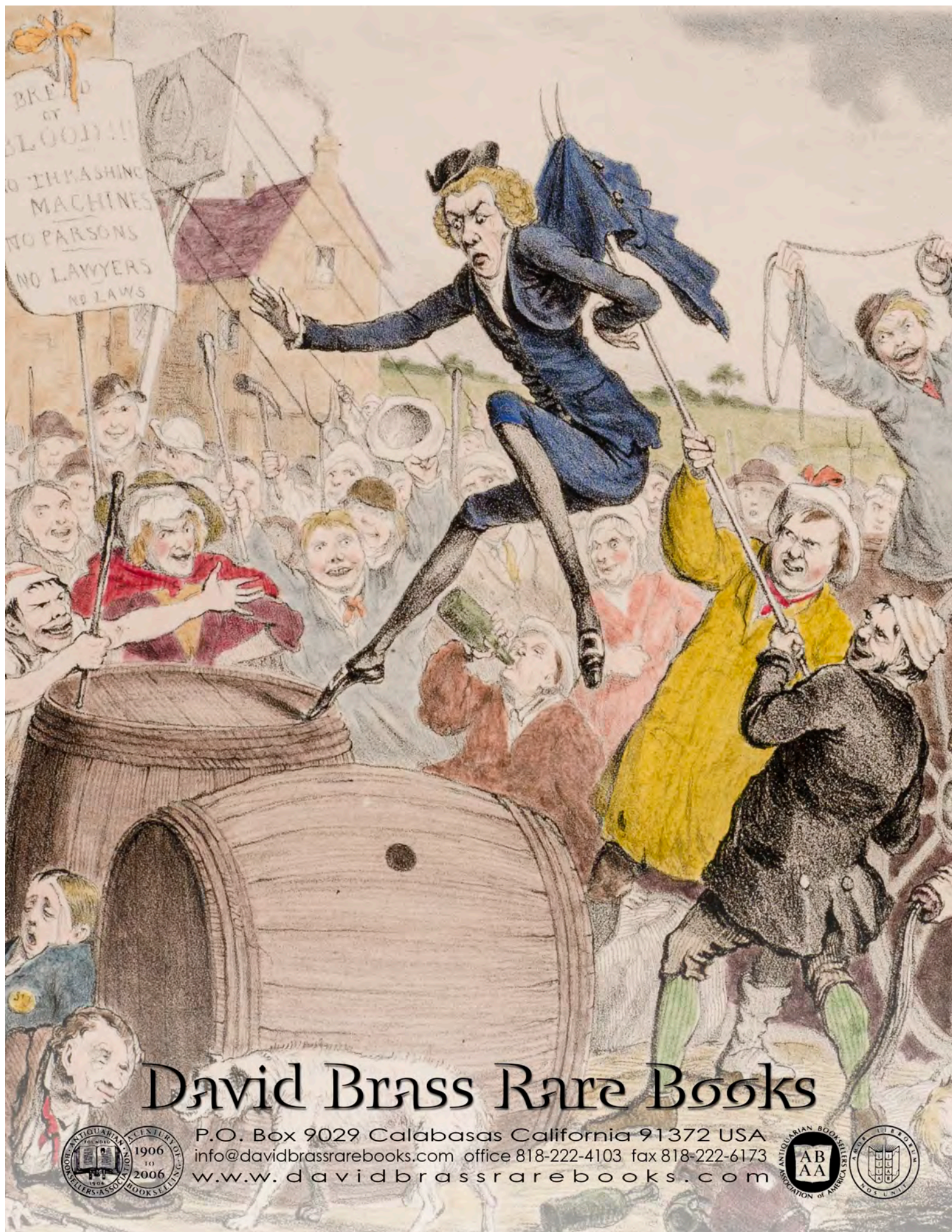
*"Outside of a dog, a book is a man's best friend.
Inside of a dog, it's too dark to read..."*
- Groucho Marx -



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