

# David Brass Rare Books



*A Winter Wonderland of Books*



**“There is more treasure in books than in all the pirate’s loot on Treasure Island.”  
- Walt Disney -**



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## David Brass Rare Books, Inc.

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This catalogue was lovingly prepared by:

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

**Ackermann's History of the Colleges**  
**One of Fifty Large Paper Copies**

[ACKERMANN, Rudolph, publisher]. *The History of the Colleges of Winchester, Eton, and Westminster...* London: Printed for and Published by R. Ackermann, 1816. **First edition, One of Fifty Large-Paper Copies.** Large quarto (16 1/8 x 12 5/8 inches; 410 x 321 mm.). With forty-eight hand-colored plates, including four costume plates and forty-four views by Havell, Stadler, Bluck, and others, after Westall, Mackenzie, Pugin, and others. First gathering of text of Eton College misbound as pp. 3/4; [1], 2; 7/8; 5/6, but complete.

Abbey's first state of Plate 6 ("Winchester College, from the Meadow"), dated "Jany. 1, 1815"; Abbey's first state of Plate 23 ("Westminster School Room"), with the masters bareheaded; Abbey's third state "as usual in large paper copies" of Plate 26 ("Charter House, from the Play Ground"), printed direct (with no overslip), depicting thirteen boys and masters playing cricket (instead of washerwomen). Text watermarked J. Whatman 1811 and 1816, plates watermarked J. Whatman 1811. A few small fore and lower marginal tears, most of which have been expertly repaired, a few tiny rust spots, mainly marginal, some very light water-staining to the lower margins of a few text leaves, pp. 5/6 of Westminster School with expert and almost invisibly repaired six-inch tear, a few small expert repairs to upper and lower corners. A full listing of all these minor imperfections can be supplied upon request.

Mid to late twentieth century three-quarter red morocco over cockerel boards ruled in gilt. Spine with five raised bands, decoratively tooled and lettered in gilt, cockerel end-papers, all edges rough gilt. Housed in a red cloth slipcase. A spectacular and exceptionally rare Large-Paper Copy - only the third that we have seen in over fifty years. The last Large Paper Copy to appear at auction was the Spitz copy at Christie's, London (27th May, 2015 - lot 3) which fetched £6,250 (approximately \$9,000). Abbey, Scenery 438; Tooley 3; Prideaux, pp. 126 and 332.

DB 04460.

**\$12,500**





**With Twenty-Four Superb Hand Colored Lithograph Plates  
Depicting All Species of Animals**

[ADAM, Albert, **illustrator**]. ROSTAING, Jules. *Le Jardin Des Plantes en Estampes*. Dessiné et Lithographié par A. Adam. Accompagné d'une histoire De Tous Les Animaux Que Possède La Ménagerie par Jules Rostaing. Paris: Maison Martinet - Hautecoeur, Frères, [1860]. **First edition**. Large oblong quarto (10 3/16 x 13 1/2 inches; 259 x 343 mm.). Twenty four superb hand-colored lithograph plates, heightened with gum arabic and with multiple images. Some light foxing to text leaves only, the plates bright and clean.

Publisher's black pebble-grain cloth, front cover pictorially stamped and lettered in gilt, lower cover with center blind-stamped decoration, yellow coated end-papers, front inner hinge expertly and almost invisibly repaired. Neat early ink inscription on front fly-leaf dated 1860.

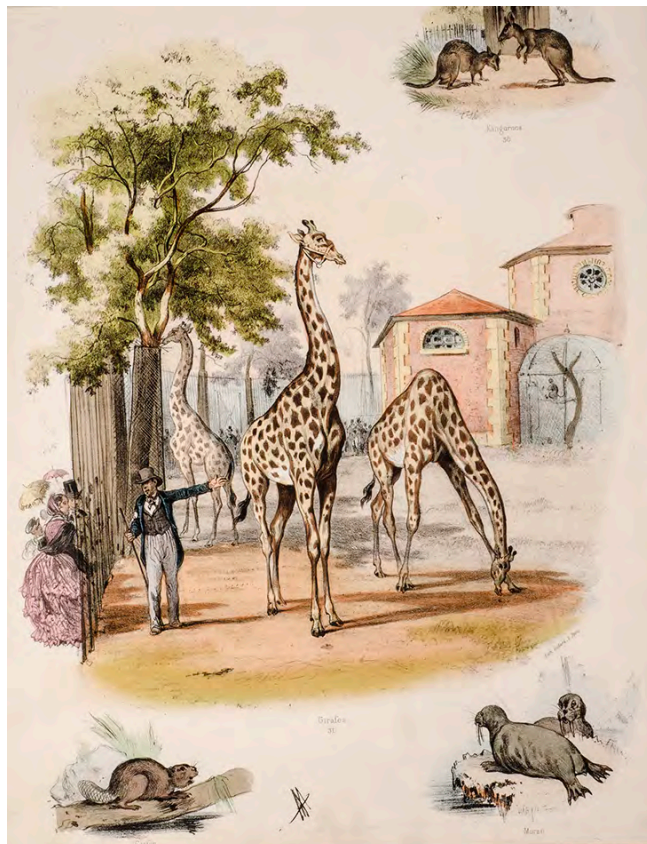
The wonderful hand-colored plates depict Bison, Deer, Moose, Antelope, Lama, Goats, Birds, Giraffe, Buffalo, Elephant, Hippopotomus, Rhino, Camel, Zebra, Donkey, Lion, Tiger, Leopard, Jackal, Wolves, Hyena, Orang-Outang, Monkeys, Dogs, Birds of Prey, Crocodile, Snakes, Gazelle, and People.

**Albert ADAM (1833-1900)** was the son of Caricaturist and lithographer Jean Victor Adam (1801-1867) whom he often assisted with his commissions.

OCLC locates just one copy - The Morgan Library, NY (Gordon Ray copy). Unknown to Denise, Bibliography of the Jardin des Plantes.

DB 04374.

**\$2,500**



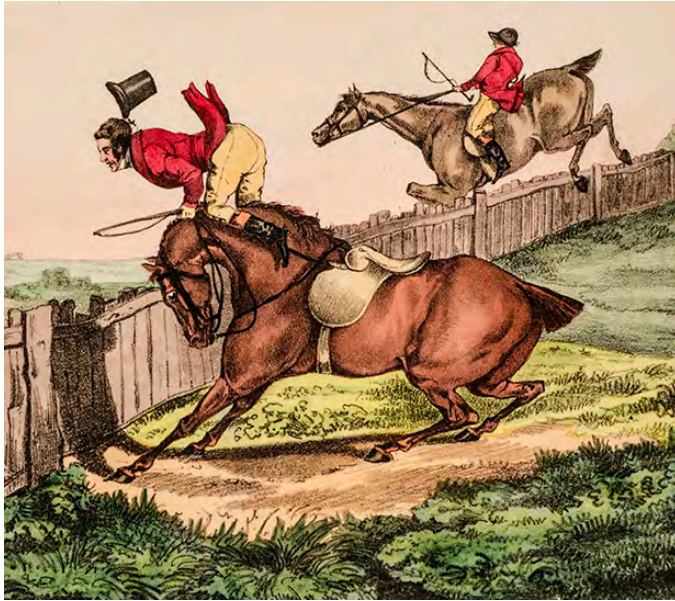


**A Fine Contemporary Album Containing Eighteen  
of Henry Alken's Highly Amusing Hand Colored Lithographs**

**ALKEN, Henry, illustrator.** [Sporting Notions]. [London: T. McLean, 1831-33]. Small oblong quarto (6 11/16 x 8 3/8 inches; 170 x 212 mm.). Eighteen fine hand colored lithographs mounted on G. Whatman watermarked paper. all plates heightened with gum arabic. Average plate size: 4 7/8 x 6 5/8 inches; 124 x 168 mm. Nineteenth century blue patterned paper boards (ca. 1838), covers decoratively bordered in gilt, spine worn and chipped, otherwise near fine. Front flyleaf with ink date "1838". A fine contemporary album with amusing plates.

DB 04600.

**\$3,500**

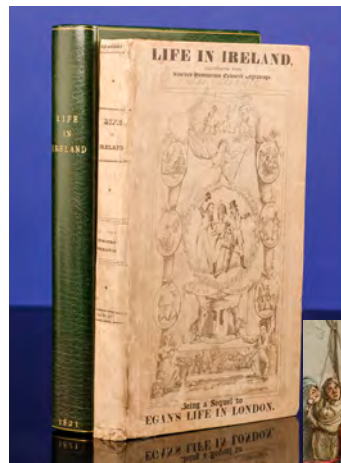


**High and Low Life in Dublin  
Very Rare in the Original Pictorial Boards**

**ALKEN, Henry, illustrator.** [EGAN, Pierce, imitation of]. *Real Life in Ireland...* London: Printed by B. Bensley, Published by Jones and Co. and J.J. Marks, 1821. First edition. Tall octavo (9 x 5 11/16 in; 228 x 145 mm). Frontispiece and eighteen hand-colored plates by and after William Heath, Henry Alken, and others. Publisher's pictorial drab boards, spine expertly restored at lower portion, otherwise a near fine uncut copy. Chemised in a full green morocco slipcase. A wonderful copy of a scarcely seen book. The last copy in the pictorial boards to come to auction was in 2000 (the Moncure Biddle copy at Freeman, Sep 21, 2000, lot 668, \$1,450).

DB 04532.

**\$3,500**





**A Sweet, Original Illustration by Joan Walsh Anglund  
Featuring a Well-Known Nursery Rhyme**

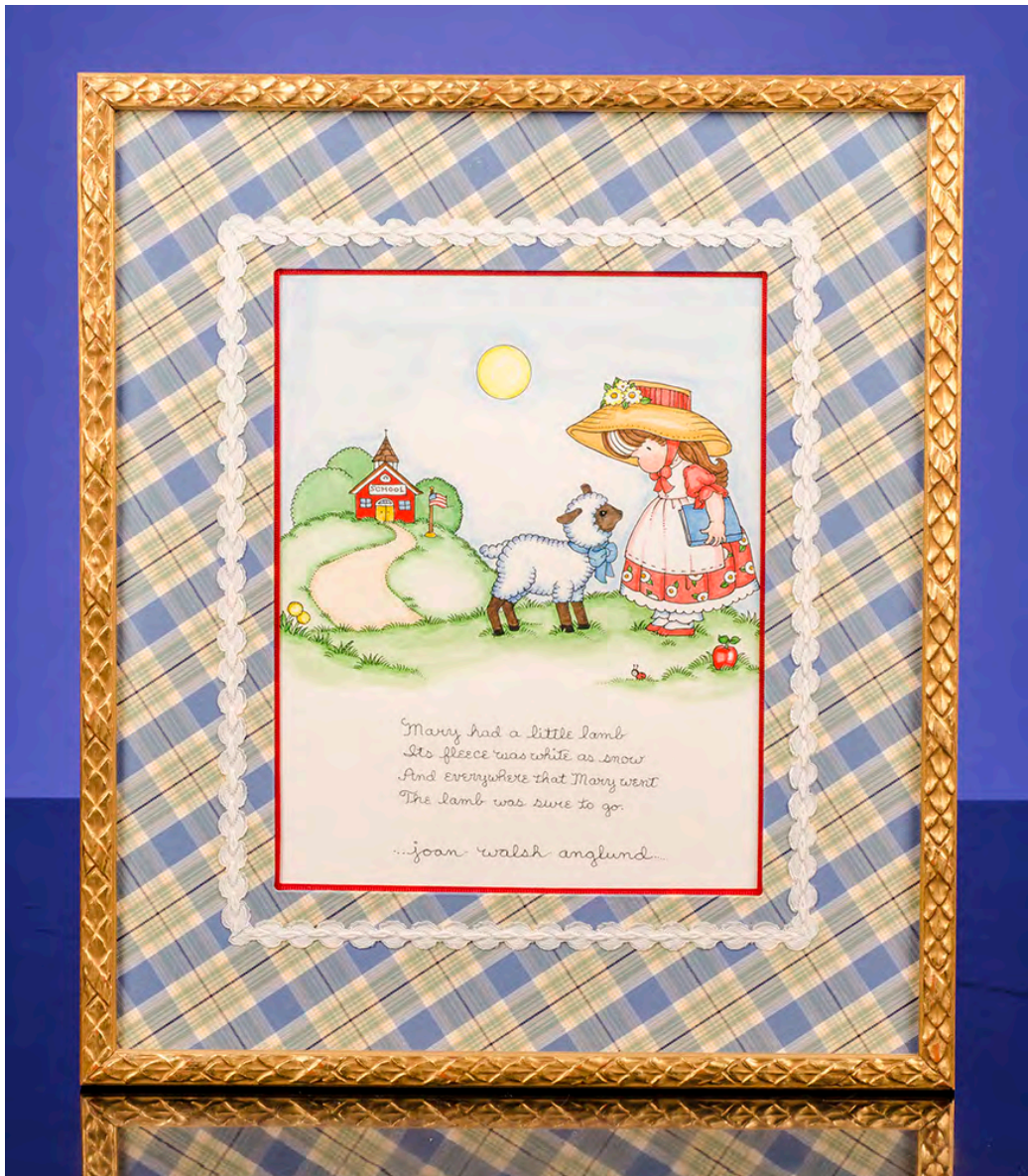
**ANGLUND, Joan Walsh, artist.** "Mary had a little lamb". [n.p., n.d.]. Original pen, ink and watercolor illustration, signed "Joan Walsh Anglund" along lower edge. Image size: 9 3/8 x 7 3/8 inches; 238 x 186 mm. Beautifully matted, framed and glazed. (Frame size: 15 3/8 x 13 3/8 inches; 390 x 337 mm.). A lovely illustration of Mary and her little lamb with a verse of the well-known nursery rhyme hand written below. Beautifully framed with a blue checkered mat with a red ribbon border and decorated with a white ribbon embellishment.

Joan Walsh Anglund is an American poet and children's book author, beloved by readers of all ages for more than forty years. Her classics include *A Friend Is Someone Who Likes You*, which was a New York Times Book Review Best Illustrated Book of the Year. She had sold over 45 million books worldwide.

In 2015 a United States Postal Service stamp was issued commemorating the American author and poet Maya Angelou with the Joan Walsh Anglund quote "A bird doesn't sing because it has an answer, it sings because it has a song", though the stamp apparently attributes the quote to Angelou. The quote is from Anglund's book of poems, *A Cup of Sun* (1967). President Obama also wrongly attributed the sentence to Angelou during the presentation of the 2013 National Medal of Arts and National Humanities Medal.

DB 03999.

**\$2,500**





**Twenty Fine Hand Colored Aquatint Plates  
Depicting the Portuguese Way of Life in Lisbon and Rio de Janeiro**

[ANONYMOUS]. *Sketches of Portuguese Life, Manners, Costume, and Character*. Illustrated by twenty coloured plates. By A.P.D.G. London: Printed for Geo. B. Whitaker, 1826. **First edition**. Octavo (8 3/8 x 5 3/8 inches; 213 x 137 mm.). Bound without the half-title. Twenty hand-colored aquatint plates and one engraved plate of music. Plates watermarked "J. Whatman / 1825". Contemporary full red straight-grain morocco, covers decoratively paneled in gilt and blind, smooth spine decoratively tooled and lettered in gilt, gilt board edges and turn-ins, brown liners and end-leaves. Later first and last blank leaves. Some very minor offsetting from the text but still a fine copy. Abbey, Travel I, 141; Colas, 2750; Martin Hardie, p. 145; Prideux, p. 319; Tooley, 453.

DB 04517.

**\$2,500**



**"O, my dearest Caroline! I am thine, you are mine; O, my dearest Caroline!"  
From the Library of The Duke of Gloucester**

[ARMSTRONG, William Henry]. O'BRADLEY, Arthur, pseudonym. *The Greta-Green Bolt-a...* London [&] Paris: Rudolph Ackermann [&] Galignani & Co., [1853]. First and only edition. Oblong octavo (5 1/2 x 11 1/8 inches; 140 x 282 mm.). Hand colored lithograph frontispiece, unsigned and with no imprint. It has been suggested that it is by the sporting artist Henry Alken (1785-1851). Publisher's quarter diced brown calf over brown diaper-grain cloth. Copy of the hand colored lithograph frontispiece affixed to front cover (same as Major Abbey's copy). A fine copy. Housed in a red cloth fold over case by Rivière & Son. From the library of the Duke of Gloucester with his armorial bookplate on the front paste-down. A very uncommon book with just five copies located in libraries and institutions worldwide.

DB 04356.

**\$2,250**





**"The Definitive Second Edition" of Jane Austen's *Sense and Sensibility*  
A Wonderful Example in the Publisher's Remainder Cloth Binding  
Complete with the Original Printed Paper Spine Labels**

**AUSTEN, Jane.** *Sense and Sensibility*. A Novel. In Three Volumes. By the Author of "Pride and Prejudice". The Second Edition. London: Printed for the Author, by C. Roworth... and published by T. Egerton, 1813. **"The Definitive Second Edition" (Gilson)**. Three twelvemo volumes. Complete with all three half-titles, but bound without the final blank leaf O.10 in volume I. Original (ca. 1821-1825) publisher's remainder binding of light reddish-brown muslin cloth. Printed paper spine labels with light edge wear (not affecting lettering). All edges uncut. With the small rectangular booksellers ticket of "Simmons & Waters, Book and Print Dealers, 10 Spencer Street, Leamington Spa" on each front paste-down. The inner joints of volume one have been neatly strengthened with a thin strip of paper (a long time ago) and there are two old booksellers descriptions affixed to the front free endpaper. Spines slightly faded and with minor wear and slight chipping to extremities. With the engraved bookplate of Augustine Birrell on front paste-down of volume one. Apart from the paper strengthening of the inner joints of volume one, this remarkable survival is entirely untouched. Chemised in a custom-made light gray buckram clamshell case, spine with two red morocco labels lettered in gilt.

The Second Edition of Jane Austen's first published work, which like the first edition ("By a Lady", two years earlier in October 1811), was published at her own expense. It took two years for the first edition to sell out, but in 1813 it was helped out by the popularity of *Pride and Prejudice* - with the result that the first edition of 1811 was sold out by July 1813 and a second edition was published in October 1813.

DB 04699.

**\$14,500**





**An Incredible Early Twentieth Century 'Portrait' Binding by René Kieffer**  
**Specially Bound for Gérard de Berny in Memory of his Father Gabriel de Berny**  
**First Illustrated Edition with an additional set of Proof Illustrations on 'Large Thick Paper'**

**BALZAC, Honoré de. KIEFFER, René, binder.** *La Peau de Chagrin. Études Sociales.* Paris: H. Delloye [&] Victor Lecou, Éditeurs, 1838. **First Illustrated Edition, First Printing of the Vignette Illustrations.** Specially bound by René Kieffer for Gérard de Berny in memory of his Parents. 'Thick Paper' copy with an additional 'proof' set of the illustrations. Large octavo. One hundred and one decorative engraved vignettes plus one on the title, engraved on steel. Additional engraved portrait on India paper of "Pauline", after Janet-Lange, engraved by Félicie Fournier, née Monsaldy. **An incredible early twentieth-century 'Portrait' binding by René Kieffer.** Full brown morocco, decoratively gilt. The front cover inlaid with a large oval nineteenth century 'medallion' portrait in oil of Honoré de Balzac and four smaller circular nineteenth century 'medallion' oil paintings titled "Enfance" (childhood), "Etude" (study), "Amour" (love), and "Plaisir" (pleasure). The rear cover similarly inlaid with a large oval nineteenth century 'medallion' portrait in oil of Madame Louise Antoinette Laure de Berny (Balzac's first love "La Dilecta") and four smaller circular nineteenth century 'medallion' oil paintings titled "Ambition", Misère (misery), "Desespoir" (despair), and "Suicide". Spine with five raised bands, decorated and lettered in gilt in compartments. Elaborately gilt turn-ins surrounding an orange morocco liner, olive green watered silk endleaves, all edges gilt. Original brown morocco over blue marbled boards chemise, housed in the original brown morocco slipcase. Spine of chemise sunned, slipcase a little worn at extremities. The binding itself is near fine with just a few fragments missing from the edges of the 'medallions'. Original printed tan wrappers and spine bound in. Small square engraved bookplate of renowned collector, Gérard de Berny on front endpaper. **A stunning example reflecting the love affair between Honoré de Balzac and Gérard de Berny's mother, Laure de Berny. The nineteenth century 'Medallion' oil paintings are most certainly from the collection of Gabriel de Berny.**

DB 04605.

\$9,500





## The Original Oz board Game in the Original Cardboard Box

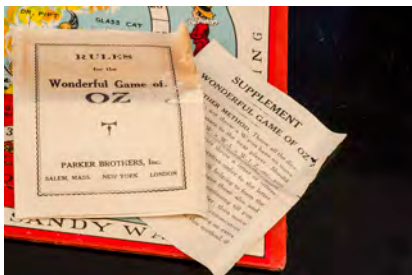
**BAUM, L. Frank.** *The Wonderful Game of Oz.* Salem, Mass, New York, London: Parker Brothers, Inc., 1921. The Original Oz board Game (board copyrighted 1921) in the original cardboard box. Top of box with a superb chromolithographed color plate showing Dorothy standing in front of the Tin Man and next to the Scarecrow. The Scarecrow is sitting on the back of the Cowardly Lion with Oz in the background. Two original rectangular cardboard 'box' dividers and also a smaller rectangular cardboard box containing a 'fluted' wooden barrel, with all six of the wooden dies, all four of the wooden tokens and the complete four-page instruction booklet and one-page supplement. The box lid sides (flaps) show a little wear and have been neatly repaired or strengthened, otherwise a near fine and complete example. With a contemporary (1921) pencil inscription on inside of box lid "George F. Hugel / Xmas 1921."

A fabulous game board that measures 19" square when opened. This is a near fine example of the game, hard to find complete.

Early issue with the cover illustration repeated on the game board (board copyrighted 1921) and with side panels of the box lid measuring 1 inch in depth but with wooden dies instead of the earliest pewter pieces. The Wonderful Game of Oz was a noteworthy example of Oz promotional merchandise, an Oz-themed board game manufactured by Parker Brothers. It was first sold to the public in 1921 and remained on the market until at least 1939. The playing board was a large map of Oz, lithographed in color, with the Yellow Brick Road passing over it. Players moved figurines along the Road according to their throw of a die. In the earliest versions of the game, the figurines were pewter representations of the Oz characters — Dorothy Gale, the Tin Woodman, the Scarecrow, the Cowardly Lion, and Toto. Later versions replaced the pewter with less-expensive wooden pieces. The game was equipped with a dice cup, and a die that bore the letters W, I, Z, A, R, and D on its faces. Later versions of Oz board games were issued by Milton Bradley, E.E. Fairchild, and the Lowe Company, among others.

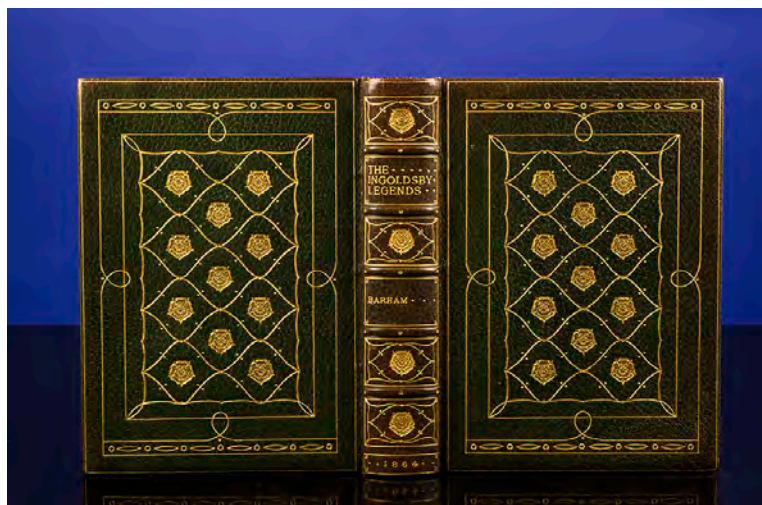
DB 04652.

\$2,250





## A Highly Decorative Bayntun Binding



DB 04545.

\$1,850

**BAYNTUN, binder. INGOLDSBY, Thomas (pseudonym of Richard Harris Barham).** *The Ingoldsby Legends*, or Mirth and Marvels. With Sixty Illustrations by George Cruikshank, John Leech, and John Tenniel. London: Richard Bentley, 1864. Octavo. Sixty black and white text illustrations. Decoratively bound by Bayntun ca. 1920. Full dark green levant morocco, each covers decoratively bordered in gilt surrounding a gilt decorated panel containing eleven elaborate Tudor Roses. Spine with five raised bands, similarly decorated and lettered in gilt in compartments, gilt-ruled board edges, gilt turn-ins, marbled endpapers, all edges gilt. Original gilt decorated purple cloth covers and spine preserved at rear. A fine copy.

"This edition of the Ingoldsby Legends contains all those rhythmical Poems on which the fame of this inimitable humourist rests. Although he has had imitators, Thomas Ingoldsby remains unapproached, and, like Hogarth, his genius is peculiarly English. This volume is enriched with rare felicity by George Cruikshank, John Tenniel, and John Leech, whose productions, executed *com amore*, will henceforth be associated with the now famous Thomas Ingoldsby." (Advertisement).

*The Ingoldsby Legends* were first printed during 1837 as a regular series of Richard Bentley's magazine, Bentley's Miscellany, and later in New Monthly Magazine. The legends were illustrated by John Leech and George Cruikshank. They proved immensely popular and were compiled into books published during 1840, 1842 and 1847 by Richard Bentley. They remained popular during the 19th century.

## A Superb Early Example of a Bayntun 'Inlaid' Binding



DB 04557.

\$3,250

**BAYNTUN, binder. GOLDSMITH, Oliver.** *The Vicar of Wakefield*... London: John C. Nimmo, 1886. Large octavo. Illustrated throughout with over one hundred and forty delicately colored text illustrations by Victor-Armand Poirson. Handsomely bound ca. 1900 by Bayntun. Full red crushed levant morocco, covers decoratively tooled in gilt, front cover with a superb figure of 'The Vicar' on horseback inlaid in several different colored morocco's. Spine with five raised bands decoratively tooled and lettered in gilt in compartments, gilt-ruled board-edges and turn-ins, pink marbled paper liners and end-leaves, all edges gilt. A superb early example of a Bayntun 'inlaid' binding. Fine.

"*The Vicar of Wakefield* was written in 1761 and 1762, and published in 1766, and was one of the most popular and widely read 18th-century novels among Victorians. The novel is mentioned in George Eliot's *Middlemarch*, Jane Austen's *Emma*, Charles Dickens' *A Tale of Two Cities* and *David Copperfield*, Mary Shelley's *Frankenstein*, Sarah Grand's *The Heavenly Twins*, Charlotte Brontë's *The Professor* and *Villette*, Louisa May Alcott's *Little Women* and in Johann Wolfgang von Goethe's *The Sorrows of Young Werther*, as well as his *Dichtung und Wahrheit*." (Wikipedia).

**Victor-Armand Poirson (1858-1893)** was a French artist and illustrator of comic genre subjects. He illustrated *The Vicar of Wakefield* by Oliver Goldsmith in 1886, *Salammbô* by Gustave Flaubert in 1887, *The Donkey* of Lucius (translation of Paul-Louis Courier) in 1887, *The War of Carlo Monge* in 1886, *The Tale of the Archer* by Armand Silvestre in 1883 (engraved watercolors by Gillot). He worked for the illustrated newspapers *Modern Life*, *The Black Cat* or *The Journal of Youth* and he contributed to *The Graphic*, 1888-89.





DB 04619.

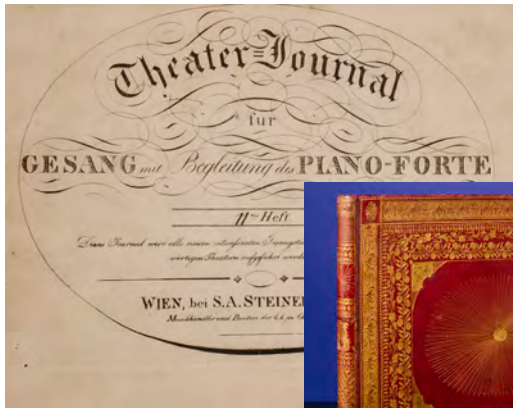
## Charles-Edourd de Beaumont's Au Bal Masqué - At the Masked Ball

**BEAUMONT, Charles-Édouard de.** *Au Bal Masqué...* Paris: Au Bureau du Charivari, Maison Martinet, [1848]. [First Series]. Quarto (13 1/4 x 10 inches; 336 x 254 mm.). Pictorial lithograph title-page and thirty superb lithograph plates. Some light foxing (mainly marginal) to a few plates, otherwise fine. Later violet cloth over boards, spine lettered in gilt. Publisher's pictorial yellow wrappers bound in.

This exceptionally rare album of lithographs echoes that of Gavarni who dedicated works of the same theme at the same time. Mr. Descamps-Scrive who had a colored copy of the same thirty prints indicated that the date was "towards 1860" (catalog Descamps-Scrive, second part).

OCLC locates just two complete copies in libraries and institutions worldwide, both at The Morgan Library & Museum (NY, USA), one of which appears to be partially colored.

**\$2,750**



DB 04405.



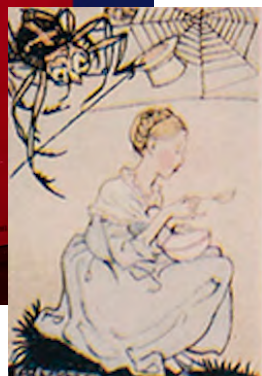
## A Fine Sammelband of Ten Eighteenth Century Works for Voice and Piano Including the First Printing of Beethoven's *Vier Deutsche Gedichte*

**BEETHOVEN, Ludwig van. ROSSINI, Gioachino. HANDEL, George Frideric, et al.** [General title]. *Theater-Journal für Gesang mit Begleitung des Piano-Forte*. Vienna: S.A. Steiner [1823]. A fine sammelband of ten published engraved sheet music for voice and piano, including the first printing of Ludwig van Beethoven's *Vier Deutsche Gedichte* (Four German Poems), Vienna, [1823] and works by Rossini, Handel, Gluck, Wollank and others. Oblong quarto. Title-page with early ink signatures of Minna Fournier and Alice V. Fournier. Full early nineteenth century red straight-grain morocco. Covers elaborately tooled in gilt with hearts, flowers and a central 'sun ray' design. Spine elaborately tooled in gilt, decorative gilt board-edges, tree calf liners richly bordered in gilt, light blue coated end-leaves, marbled end-papers. Corners a little worn but still a really amazing early nineteenth century binding.

**\$2,500**



DB 04451.



## The Book of The Queen's Doll's and It's Library An Absolutely Mint Set in the Publishers Dust-Jackets and Slip Case With a Color Illustration by Arthur Rackham

**BENSON, A.C. WEAVER, Sir Lawrence, editors. RACKHAM, Arthur, and many others, illustrators.** *The Book of the Queen's Dolls' House...* [and:] *The Book of the Queen's Dolls' House Library...* London: Methuen & Co. Ltd., [1924]. **First Edition. Limited to 1,500 copies.** Two quarto volumes. With 116 plates, including thirty-two in color. Publisher's quarter linen over blue paper boards, royal monogram on front cover, uncut. An exceptionally fine and mainly uncut set, in the original red printed dust jackets. Housed in the publisher's blue cardboard slipcase.

Contains one reproduction of an Arthur Rackham watercolor entitled "Miss Muffet". (Riall, p. 152).

**\$1,250**

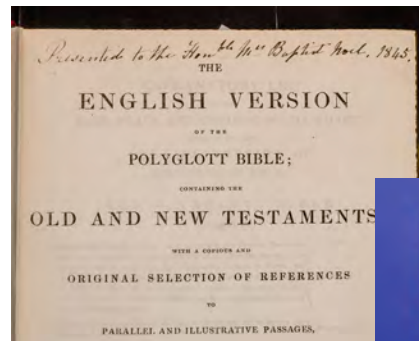


**A Very Fine Example of a Mid-Nineteenth Century 'Bagster Velvet' Binding.  
Complete with the Original Elaborately Decorated 'Bagster' Vellum Case with Original Clasp**

**[BIBLE IN ENGLISH]. [VELVET BINDING].** The English Version of the Polyglot Bible; Containing the Old and New Testaments... London: Printed for Samuel Bagster, ca. 1845. Neat ink inscription at head of title-page dated 1845. Two volumes bound in one. Small octavo. Thirteen folding maps or plans. Contemporary purple velvet binding (ca. 1844) with gilt board edges and clasps (stamped "Bagster"), upper cover with gilt onlay engraved "Polyglot Bible / English Version". Purple velvet paste-downs, all edges gilt and gauffered. Housed in the original 'Bagster' ivory watered silk lined full vellum case with single gilt clasp (stamped "Bagster"). Covers decoratively stamped in gilt with onlays of red, green and blue morocco. Spine with similar morocco onlays and red morocco label lettered in gilt. Small (1 3/8 inch) split to top of front hinge, vellum a little dusty, otherwise near fine.

**DB 04639.**

**\$1,500**

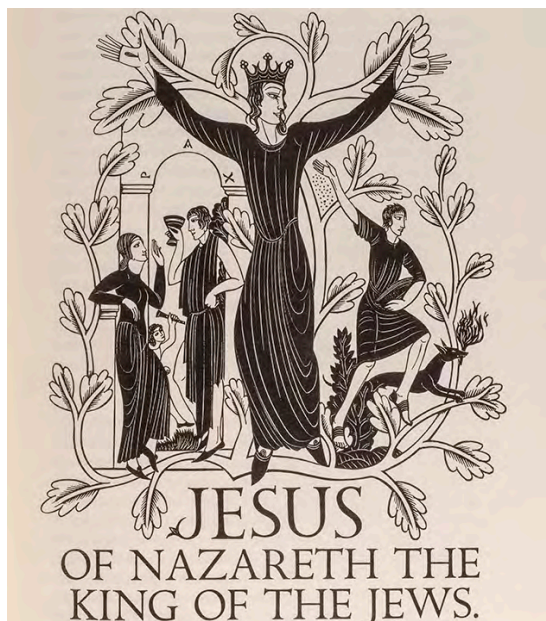


**"A Reproduction Version Rather Than A Facsimile  
Because That Is What It Is..." (Christopher Skelton)**

**[BIBLE IN ENGLISH]. GILL, Eric, illustrator. [Reproduction of the Golden Cockerel Press edition of] *The Four Gospels of the Lord Jesus Christ*.** According to the authorized version of King James I. With decorations by Eric Gill. Wellingborough: Christopher Skelton at the September Press, [1988]. Limited to 600 copies, this being one of 480 unnumbered examples. Folio. With sixty-four wood-engraved initial letters and illustrations by Eric Gill (counting the initial "N" on p. 8 and the lettering which goes with it as one illustration, although they are actually from two separate blocks). Printed on St Cuthbert's Mould-made, 140g, half rag paper. Full black buckram by The Fine Bindery Limited. Spine with tan morocco label lettered in gilt, top edge gilt. Housed in the publisher's, felt-lined cream buckram slipcase. As new.

**DB 04284.**

**\$650**



THIS BOOK WAS PRINTED BY ROBERT AND MOIRA GIBBINGS AT THE GOLDEN COCKEREL PRESS AT WALTHAM SAINT LAWRENCE IN BERKSHIRE. BEGUN ON THE 20th OF FEBRUARY, 1931, IT WAS COMPLETED ON THE 28th OF OCTOBER IN THE SAME YEAR. COMPOSITORS: F. YOUNG AND A. H. GIBBS. PRESSMAN: A. C. COOPER. 500 COPIES HAVE BEEN PRINTED, OF WHICH NUMBERS 1-12 ARE ON VELLUM. THIS IS NO.





### Thirty Fine and Very Humorous & Satirical Hand Colored Lithograph Plates by Henri Bouchot

**BOUCHOT, Frédéric, illustrator.** *Ce Que Parler Veut Dire.* (What Talking Means). [Paris: Chez Aubert gal: Vero-Dodat, 1837]. Folio ( 12 3/4 x 9 5/8 inches; 335 x 244 mm.). Thirty fine hand colored lithograph plates, heightened with gum arabic. All plates signed 'Bouchot' except numbers 22, 27 & 28. Small (1 inch) neatly repaired tear to outer blank margin of plate 2, two small (1/2 inch) neatly repaired tears to lower blank margin of plate 6, small (7/8 inch) neatly repaired tear to outer blank margin of plate 9. A few very light marginal spots, otherwise fine. Contemporary French dark brown scored diaper patterned morocco, covers decoratively ruled and paneled in gilt, smooth spine decorated and lettered in gilt, front cover decoratively titled in gilt, smooth spine, cream watered silk paper end-leaves. Sixteen page (including final blank) publisher's catalog bound in at end. Spine ends a little worn. A wonderful copy of this exceptionally rare book.

"French romantic lithography extended from 1817 to the 1850's. It is perhaps the greatest of all schools in the history of the medium" (Ray, p. 155). Artists like Bouchot, Gavarni, and Daumier were masters of lithography, depicting Paris life, manners, and dress with a vulgar and bawdy twist. Hand-colored lithographed plates by Bouchot are rare. **Frederic Bouchot (1798-?)** was a leading French lithographic caricaturist and illustrator who regularly contributed to such publications as *Le Charivari*, *La Caricature*, and *Journal pour rire*. He also collaborated on individually published albums with such artists as Daumier and Morin. He is known primarily for his depictions of musical subjects and domestic scenes.

**Exceptionally rare.** OCLC locates just two copies in libraries and institutions worldwide: Getty Research Institute (CA, USA); Dorigny Unithèque, Bibliothèque Cantonale et Universitaire BCU Lausanne (Switzerland).

DB 04642.

\$9,500





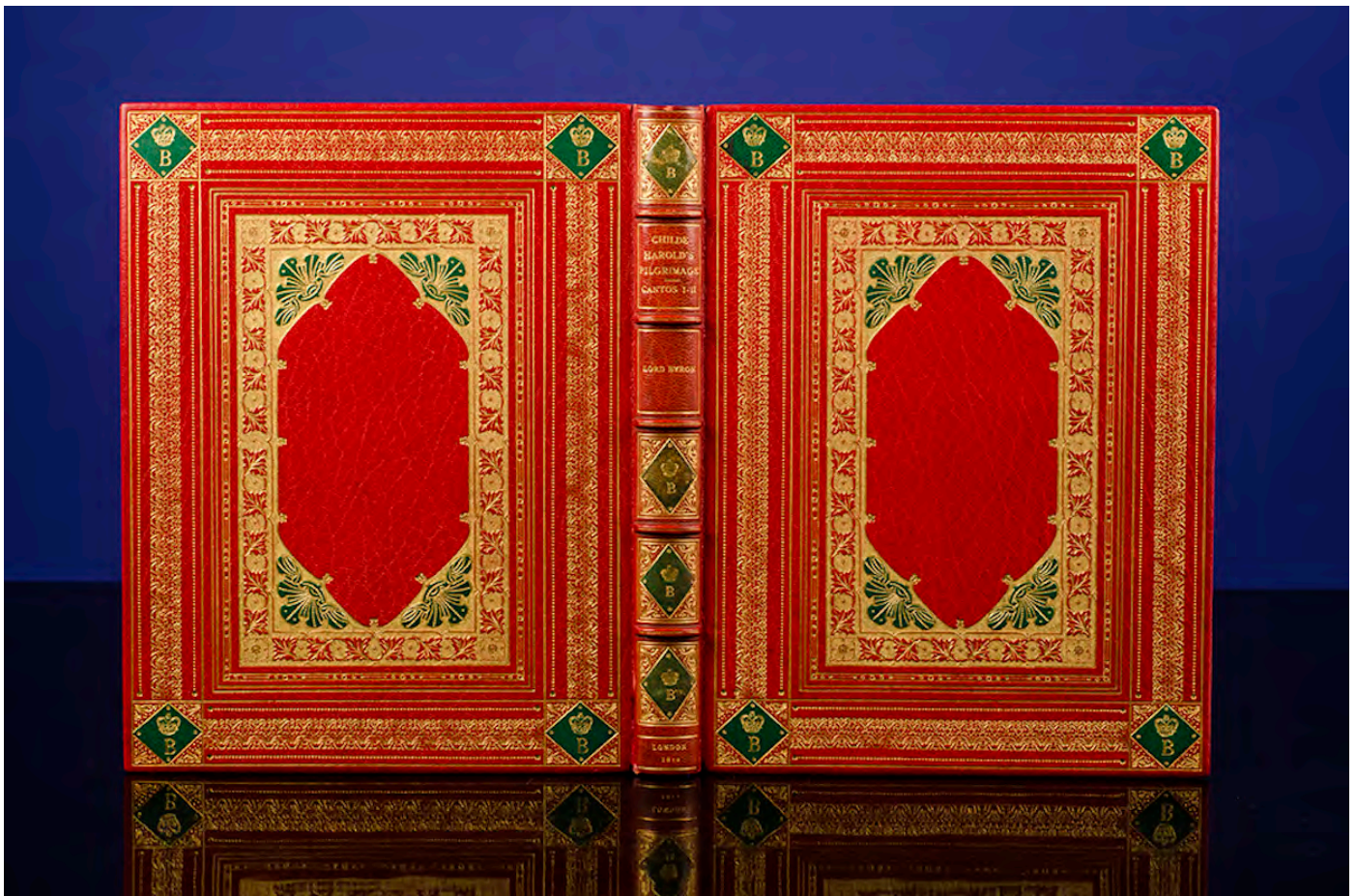
**A Beautifully Bound Copy of the Book that Established Byron's Career**  
**"Then stirs the feeling infinite, so felt**  
**In solitude, where we are *least* alone"**

**BYRON, Lord.** *Childe Harold's Pilgrimage. A Romaunt.* London: Printed for John Murray; William Blackwood, Edinburgh; and John Cumming, Dublin. By Thomas Davison, White-Friars, 1812. **First edition (issued in an edition of 500 copies).** Quarto. Facsimile of a Romaic letter bound in as frontispiece. Issued without a half-title. Bound without the leaf of advertisements. A highly elaborate American binding ca. 1900. Covers richly decorated in gilt, each cover with eight inlaid green morocco panels, the four corner-pieces with a gilt "B" and an elaborate gilt crown, the four inside inlays decorated in gilt in a fan design within very fine gilt pointille. Spine with five raised bands, elaborately tooled and lettered in gilt, four of the panels also inlaid in green morocco with the central "B" surmounted by a crown. Green morocco doublures with decorative gilt corner-pieces, red watered silk end-leaves, all edges gilt. The binding is unsigned, but most certainly by an American master craftsman, possibly from the Club Bindery, Monastery Hill Bindery, or the Roycroft Bindery. Housed in the original fleece-lined, morocco-edged cloth slipcase. The green morocco spine inlays very slightly faded, otherwise fine. Housed in the original fleece-lined red morocco tipped, red cloth slipcase.

According to a pencil note on a front blank leaf this superb binding appeared at the Parke-Bernet New York, Saul Cohn auction on October 18th, 1955.

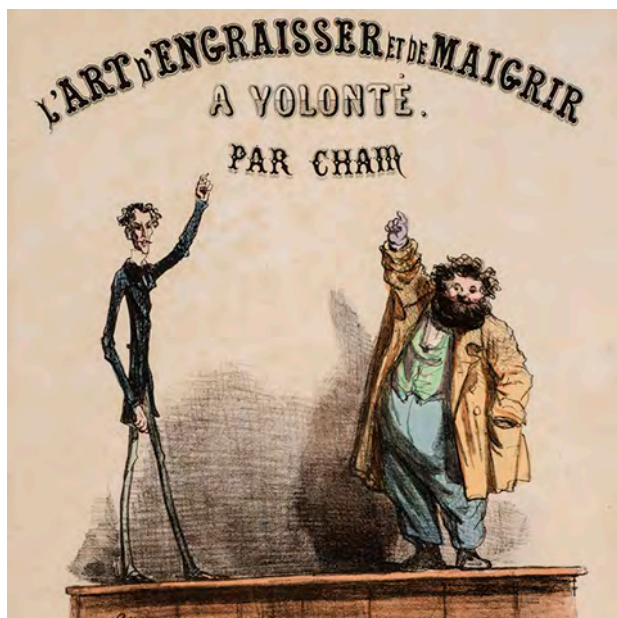
DB 04622.

**\$7,500**





**The Adventures of Gaining and Losing Weight  
Twenty Highly Amusing Multi-Image Hand Colored  
Lithograph Plates by Cham**



DB 04529.

**\$3,850**

CHAM [Pseudonym of Charles Amédée de Noé]. *L'Art d'Engraisser et de Maigrir à Volonté*. [The art of gaining and losing weight with willpower]. Paris: Maison Martinet, [1857]. First edition. Folio (13 1/16 x 9 3/4 inches; 332 x 248 mm.). Pictorial hand colored lithograph title-page and twenty hand colored lithograph plates with a total of seventy-nine images. Plates lithographed by Fernique. Early twentieth century quarter brown cloth over marbled boards, spine lettered in gilt. A few marginal smudges, otherwise near fine.

A highly amusing album depicting the adventures of the very thin Mr. Lesec who wants to gain weight and the rather plump Mr. Legras who wants to lose weight... Both Mr. Lesec and Mr. Legras are getting married and there is much going on in their households. They leave jointly for Algeria and go lion hunting... this adventure unfortunately causes Mr. Legras to gain weight and Mr. Lesec to lose several kilos. The same thing happens during a subsequent adventure with a camel.... Unfortunately, the two friends leave Algeria for Italy, then for Turkey, Crimea, India, where they live multiple adventures that leave them in their respective physical states. They both decide to return to France, Mr Legras dies from being severely overweight - and the very depressed Mr Lesec just gets thinner and thinner and eventually also dies...



DB 04607.

**\$1,500**

**The Trial of Jean Bidoux in his Military Career**

CHAM [Pseudonym of Charles Amédée de Noé]. *Les Tâtonnements de Jean Bidoux dans la Carrière Militaire*. (The trials of Jean Bidoux in his Military Career). Par Cham. Paris: Mon. Martinet, [1860]. Large quarto (13 1/4 x 9 7/8 inches; 336 x 250 mm.). Pictorial lithograph title-page and eighteen lithograph plates with sixty-five amusing images. Publisher's quarter red roan over blind stamped red cloth, front cover decoratively titled in gilt. Small stain to top margin of last plate, otherwise a fine copy.



**"A Violin Made of Pottery - That Would Make Stradivarius Himself Jealous"**  
**With a Fine Original Watercolor Drawing by Jules Adeline**

**CHAMBOLLE-DURU, binder. CHAMPFLEURY, Jules. ADELIN, Jules, artist.** *Le Violon de Faïence...* Nouvelle Édition. Illustrée de 34 eaux-fortes de Jules Adeline. Avant-Propos de L'Auteur. Paris: Librairie L. Conquet, 1885. One of 150 copies printed on Papier du Japon Impérial (this being number 144), initialed by the publisher and with the plates in three states. This copy enriched with a fine original pen, ink and watercolor drawing on the half-title and limitation leaf, of a cabinet with books, ornaments and artists materials taken from the engraving at the beginning of chapter II (page [13]), signed at lower left by Jules Adeline. Octavo. Title-page printed in red and black. Engraved frontispiece "Avant-Propos" and thirty chapter head and tail pieces, all in three states. Original printed wrappers (front wrapper in three states, rear wrapper in two states) bound in together with the original printed paper spine and an additional engraved tailpiece. Handsomely bound ca. 1885 by Chambolle-Duru. Full midnight blue morocco, front and back covers with an elaborate gilt frame and gilt violin corner pieces. In turn surrounding an elaborate gilt violin, inlaid with blue and olive green morocco. Spine with five raised bands, decoratively tooled and lettered in gilt. Double-ruled board-edges and decorative gilt turn-ins, Marbled end-papers, all edges rough gilt. A very fine example.

**Chambolle-Duru.** An important French bindery that was run by René Victor Chambolle (1834-1898) and Hippolyte Duru (1803-1884). **Jules Adeline** (1845-1909) was born in Rouen. He was a French artist, engraver and historian. During his lifetime he produced about nine thousand drawings, engravings and watercolors, mainly on the old town of Rouen. During the years 1873-1885, he exhibited his engravings at the Salon of French Artists and won a medal at the World Fair in Philadelphia in 1876. In 1880, he was elected a member of the Rouen Academy, of which he was president in 1890. In 1886, he was one of the founding members of the Society of Friends of Rouen Monuments.

DB 04582.

**\$3,500**





**The Shakespeare Head Chaucer, with Hand-Colored Drawings of the Canterbury Pilgrims,  
Taken from the Ellesmere Manuscript - Handsomely Bound by Bayntun Rivière ca. 1940**

**CHAUCER, Geoffrey. [SHAKESPEARE HEAD PRESS].** *The Works of Geoffrey Chaucer*. Oxford: Printed at the Shakespeare Head Press, Stratford-upon-Avon, and Published for the Press by Basil Blackwell, 1928-1929. One of 375 sets on Batchelor's Kelmscott handmade paper. Eight folio volumes. Calligraphic half-titles, title-pages, and contents pages in red and black by Joscelyne V. Gaskin. Paragraph marks in red and blue, first initial in gold, other initials and sections headings printed in blue after designs by Gaskin. Seventy hand-colored woodcut illustrations and twenty hand-colored woodcut diagrams. "The figures of the Canterbury Pilgrims in this and the following volumes have been freely drawn by Hugh Chesterman from those in the Ellesmere MS. of the Canterbury Tales" (printed slip in volume I). Edited by A.W. Pollard and others. Handsomely bound ca. 1940 in full blue crushed levant morocco by Bayntun (Rivière). Covers ruled in gilt, spines with five raised bands, decoratively tooled and lettered in gilt in compartments, decorative gilt board edges, gilt ruled turn-ins marbled liners and endpapers, all edges gilt. Spines uniformly faded. A very handsome and attractive set of this fine edition.

The figures of the Canterbury Pilgrims were freely drawn from the Ellesmere manuscript (now in the Huntington Library) by Hugh Chesterman. The miniatures in *The Romaunt of the Rose* were redrawn by Lynton H. Lamb from a fourteenth-century French manuscript, MS. Egerton 881, at the British Museum. Other manuscripts from the Bodleian Library and Cambridge University were used for the illustrations to *The Complaynte of Mars* and *A Treatise on the Astrolabe*, as well as for two portraits of Chaucer. Woodcuts from Richard Pynson's 1526 three-volume edition of Chaucer were redrawn by Lynton H. Lamb to illustrate *A Parlement of Foules*, *Troilus and Criseyde*, *The House of Fame*, and *The Legende of Good Women*, and woodcuts from Vincent's early sixteenth-century Lyon edition of Boethius were adapted for *De consolacione philosophie*.

DB 04536.

**\$3,850**



THESE VOLUMES  
OF THE WORKS OF  
GEOFFREY  
CHAUCER  
Have been printed at  
The Shakespeare  
Head Press Stratford-  
upon-Avon mcmxxix  
The lettering for the  
title-pages and head-  
ings was designed by  
Joscelyne V. Gaskin.



**Twenty-Four Fine Hand-Colored Aquatint Plates of  
Palestine and the Middle East**



DB 04355.

**\$2,850**

**CLARKE, J. [AINSLIE, Sir Robert]. [MAYER, Luigi].** *A Series of Twenty-Four Views Illustrative of The Holy Scriptures.* Selected from Sir Robert Ainslie's Celebrated Collection of Drawings in Palestine, Egypt, Syria, Corinth, Ephesus, &c. &c. Engraved and coloured by, and under the direction of J. Clarke... [London]: Printed by T. Bensley. Published by R. Bowyer, [1804]. Large folio (12 13/16 x 9 3/16 inches; 326 x 234 mm.). Twenty-four fine hand-colored aquatint plates of views and costumes after Mayer by Thomas Milton and others. Plates watermarked "J. Whatman 1809". Contemporary half maroon hard grain morocco over marbled boards. Covers double ruled in gilt, front cover with maroon morocco lettering label. Spine with five raised bands, ruled in gilt, marbled end-papers, top edge gilt. With the binders ticket "Williamson Bookbinder Lincoln" on front paste-down. Some very minor marginal foxing otherwise a fine copy.

"Numbers 1 to 11, 20, 21, and 24 are reduced from Mayer's plates in Bowyer's Palestine, 1804, Volume II of No. 369 (JA 3089). Plate 24... in particular, has considerable additional detail. Numbers 14 to 16, and 22 are similarly based on plates in the Caramania, 1803, Volume III of No. 369; No. 12 on a plate in the Egypt, 1801, Volume I of No. 369, and Numbers 13, 17, 18, 19, and 23 on plates in the Views of the Ottoman Dominions, 1810, No. 371 (JA 4856)". Abbey Travel, Volume II, pp. 332-333.

**The English Gil Blas  
Illustrated By Rowlandson**



DB 04533.

**\$1,950**

**[COMBE, William]. [ROWLANDSON, Thomas, artist].** *The History of Johnny Quae Genus.* The Little Foundling of the Late Doctor Syntax: A Poem, by the Author of The Three Tours. London: R. Ackermann, 1822. First edition. Octavo (9 11/16 x 6 1/4 inches; 246 x 159 mm.). Hand colored aquatint frontispiece and twenty-three hand-colored aquatint plates. Pages 257-265 misnumbered 249-257, as usual. Original terra cotta cloth, covers blocked in blind, spine decorated and lettered in gilt. Original yellow coated end-papers, top edge gilt, others uncut. Small rectangular engraved bookplate on front paste-down. Inner hinges expertly and invisibly repaired. A very fine and clean copy, the plates bright and fresh. Housed in a red morocco backed cloth slip-case.

Prideaux, p. 133, 332. Hardie p. 174. Abbey, Life, 268, Tooley, 413.



**Alice in Wonderland in a Cosway Binding with a Fine Miniature Watercolor by Miss C.B. Currie  
The March Hare and the Mad Hatter dipping the Dormouse into the Teapot...**

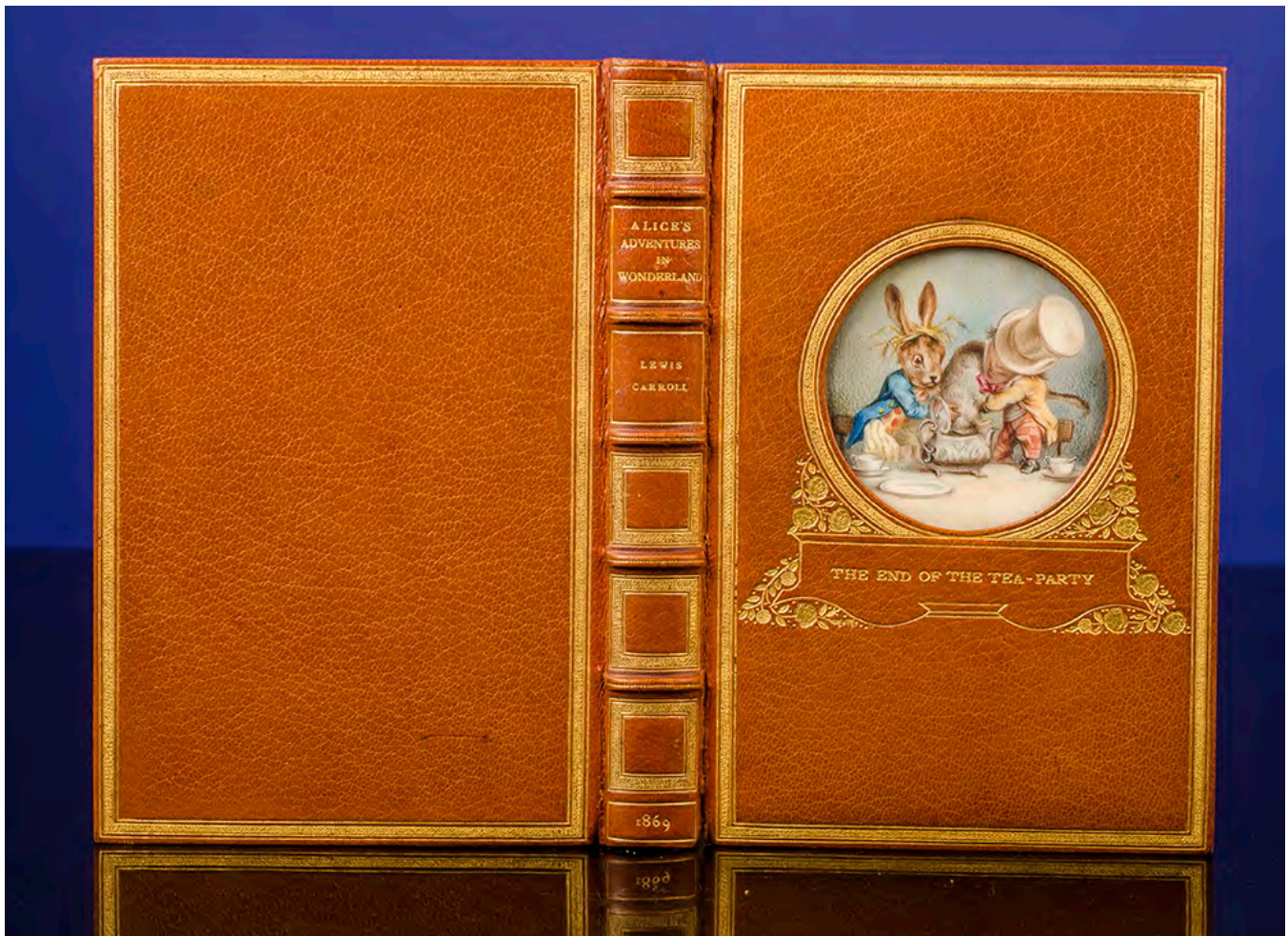
[COSWAY BINDING]. [RIVIÈRE & SON, binders]. CURRIE, Miss C.B., artist. CARROLL, Lewis. *Alice's Adventures in Wonderland*. With Forty-Two Illustrations by John Tenniel. London: Macmillan and Co., 1869. Sixteenth Thousand. Octavo. Wood-engraved text illustrations. Bound ca. 1910 by Rivière & Son for Henry Sotheran. Full brown crushed levant morocco. Covers decoratively paneled in gilt, spine with five raised bands decoratively tooled and lettered in gilt in compartments, double-ruled gilt board edges, wide turn-ins decoratively tooled in gilt, cream silk moiré doublures and liners, all edges gilt. Upper joint neatly repaired. Front cover set with a fine 2 3/4 inch diameter watercolor portrait miniature under glass by Miss C.B. Currie of the March Hare and the Mad Hatter dipping the Dormouse into the Teapot. The miniature surrounded by a gilt pointille frame with a fine gilt floral design framing the quote "The end of the tea-party". Stamp-signed on the front doublure "Miniatures by C.B. Currie" and on the rear doublure "Bound by Rivière & Son from designs by J.H. Stonehouse." Original red cloth covers and spine bound in at end.

**A highly attractive example of a Cosway binding. Housed in it's original felt-lined, brown cloth slipcase.**

In the first decade of the twentieth century, the London bookselling firm of Henry Sotheran & Co., introduced a type of binding that was decorative, had historic associations, and catered to the level of quality expected by connoisseurs at the time. Between 1902 and 1903, John Harrison Stonehouse (1864–1937), managing director of Sotheran's, created what came to be referred to as "Cosway bindings."

DB 04630.

**\$9,500**





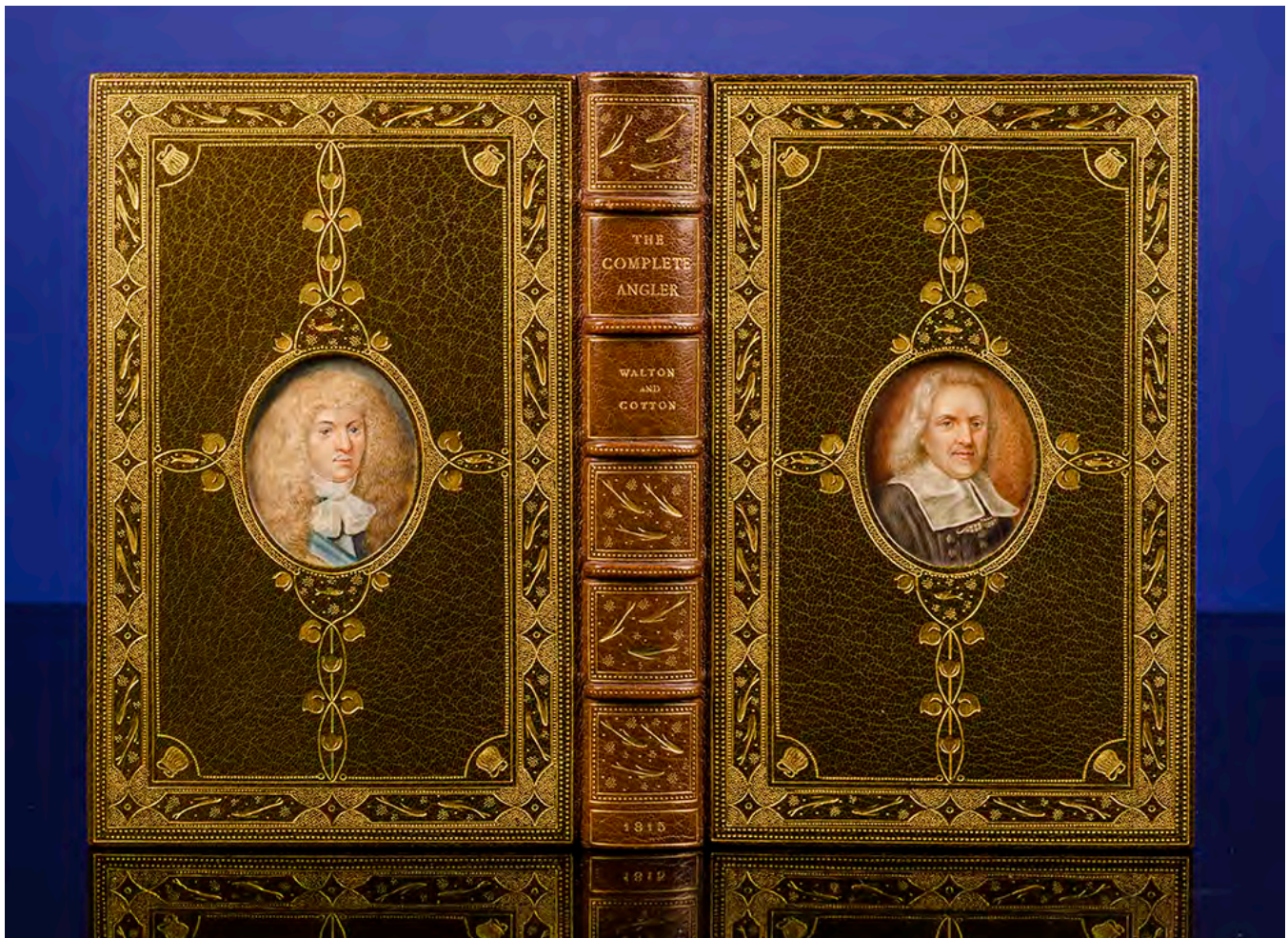
**A Superb Early Twentieth Century 'Cosway' Binding by Rivière & Son**

[COSWAY BINDING]. [RIVIÈRE & SON, binders]. WALTON, Izaak. COTTON, Charles. *The Complete Angler; or, Contemplative Man's Recreation: Being a Discourse on Rivers, Fish-Ponds, and Fishing.* In two parts. London: Samuel Bagster, 1815. **Second Bagster Edition.** Octavo. Fifteen full-page plates; eight after Wale, two music plates, two of fishing tackle, the cartouche of the title-page of the 1653 first edition on half-title, all engraved by Philip Audinet; a portrait of Walton after Huysmans engraved by C. Hayter; a portrait of Cotton after Lely engraved by J. Linnell. In addition there are seventeen silver engravings of fish; a map of the River Lea and one of the River Dove; a facsimile of Walton's autograph and one of Cotton's; and seven engravings in the text, all by Audinet. There are six engravings in the text by G. Greig after Linnell and also two large woodcuts in the text. Inserted facing p. 472 is a fine pen & ink drawing signed 'Piscator' (watermarked J. Whatman 1824). Bound by Rivière & Son ca. 1910. Full olive green crushed levant morocco. Both covers elaborately decorated in gilt with fish, flowers and intricate pointillé. The front cover with a fine oval miniature painting of Izaak Walton under curved glass within a gilt pointillé frame. The rear cover with a fine oval miniature painting of Charles Cotton under curved glass within a gilt pointillé frame. Spine with five raised bands, decoratively paneled, tooled and lettered in gilt in compartments. Double-ruled gilt board edges, elaborate gilt turn ins decorated with fish, fish baskets and floral pointillé. Green watered silk liners and endleaves, top edge gilt, others uncut. Spine lightly sunned. Housed in its original green morocco edged, chamois lined, faux alligator over board slipcase, a little rubbed at extremities.

A truly spectacular and early example of a Cosway Binding. Although unsigned, both 'miniatures' are almost certainly the artwork of Miss C.B. Currie, whose name was never mentioned on any Cosway-Bindings prior to 1911.

DB 04632.

**\$14,500**





**A Fine Cosway-Style Binding  
Extra-Illustrated by the Insertion of Twenty-One Plates**

[COSWAY-STYLE BINDING]. [BAYNTUN RIVIÈRE, binders]. BURNS, Robert. LOCKHART, J.G. *Life of Robert Burns*. Edinburgh: Constable and Co., and London: Hurst, Chance, and Co., 1828. First edition. Octavo. Illustrated with vignette engraving as head piece on first text page, extra illustrated with twenty-one plates of portraits and views, of which five are hand colored. A fine 'Extra-Illustrated' Cosway-Style binding ca. 1940 by Bayntun Rivière. Full brown crushed levant morocco, both covers with an elaborate 'thistle' design in gilt, the upper cover with a fine oval portrait miniature set under glass of a young Robert Burns. Spine with five raised bands decoratively tooled and lettered in gilt and with small green inlays in the thistles. Decorative gilt board-edges and turn-ins, gray watered silk liners and endleaves, all edges gilt.

A very fine example. Housed in it's original felt-lined red cloth clamshell case, spine lettered in gilt.

**John Gibson Lockhart (1794-1854)** was a Scottish writer and editor. He is best known as the author of a biography of his father-in-law Sir Walter Scott, which has been called the second most admirable in the English language, after Boswell's *Life of Johnson*. In 1828 he published his somewhat controversial *Life of Robert Burns*.

DB 04624.

**\$8,500**





**A Very Fine Cosway-Style Binding  
Sidney Colvin's Life and Poetry of John Keats**

[COSWAY-STYLE BINDING]. [BAYNTUN RIVIÈRE, binders]. KEATS, John. COLVIN, Sidney. *John Keats, His Life and Poetry, His Friends Critics and After-Fame*. London: Macmillan and Co., Limited, 1917. First edition. Octavo. Tipped-in color portrait frontispiece and twelve full page illustrations including a facsimile letter. Bound by Bayntun Rivière in a Cosway-style binding of full red crushed morocco with marbled endpapers, all edges gilt. The upper cover with a mounted portrait of young Keats on ivory under beveled glass, the portrait surrounded with a gilt frame of various flowers and holly in gilt, the remainder of the covers with vertical lines, the spine with gilt tiles and floral panel ornaments. A very fine copy, housed in a cloth box. A fine Cosway-Style binding ca. 1940 by Bayntun Rivière. Full red crushed levant morocco, both covers with a geometrical design in gilt. The upper cover with a fine oval portrait miniature set under glass of John Keats surround by an elaborate gilt floral design. Spine with five raised bands decoratively tooled and lettered in gilt. Decorative gilt board-edges and turn-ins, Cockerel liners and endleaves, all edges gilt.

A very fine example. Housed in it's original felt-lined red cloth clamshell case, spine lettered in gilt.

**Sir Sidney Colvin (1845-1927)** was an English curator and literary and art critic, part of the illustrious Anglo-Indian Colvin family. He is primarily remembered for his friendship with Robert Louis Stevenson and his *Life of John Keats*.

DB 04623.

**\$8,500**





**A Superb Mid-Twenties Cosway-Style Binding by Bayntun of Bath with Two Fine Oval Miniatures  
Extra-Illustrated by the Insertion of Fifty-Five Engraved Plates of which Ten are Hand-Colored**

[COSWAY-STYLE BINDING]. [BAYNTUN, binder]. WALTON, Isaac. *The Complete Angler; or, Contemplative Man's Recreation*. Being a Discourse on Rivers, Fish-Ponds, and Fishing. In two parts: The first written by Mr. Isaac Walton; The second by Charles Cotton, Esq. With the lives of the authors... by Sir John Hawkins. London: Printed for Samuel Bagster, 1808. **First Bagster Edition**. Octavo. Hand-colored frontispiece and nineteen engraved plates and two sheets of music. Ten of the plates are engraved by Audinet, eight after Wale, two after Samuel; two music plate; two plates of fishing tackle and flies. There are seventeen fine engravings of fish and two large woodcuts in the text. Extra-illustrated by the insertion of fifty-five engraved plates of which ten are hand-colored. Bound ca. 1925 by Bayntun. Full green crushed levant morocco over beveled boards, covers with elaborate gilt frames, spine with five raised bands, elaborately decorated and lettered in gilt in compartments, gilt decorated board edges, wide gilt turn-ins, all edges gilt. Front doublure of brown morocco surrounded by a frame of inlaid maroon morocco. Set into the front doublure is a fine oval miniature painting of Isaac Walton under beveled glass within a double gilt frame. Set into the rear doublure is a fine oval miniature painting of Charles Cotton under beveled glass within a double gilt frame. Both miniatures measure 3 1/4 x 2 1/2 inches; 82 x 63 mm. Green watered silk end-leaves. Tips of joints slightly split but absolutely sound, spine slightly sunned, otherwise a very fine example housed in its original felt-lined green cloth clamshell case, spine lettered in gilt.

DB 04633.

**\$8,800**



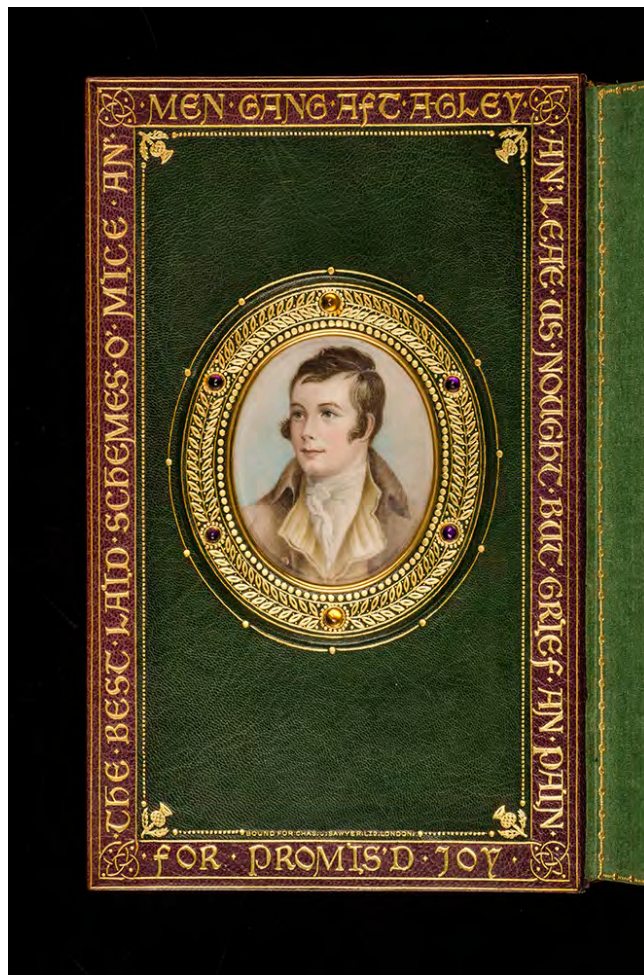


**"Should old acquaintance be forgot And never brought to mind"**  
**First Edinburgh Edition, First Issue of Robert Burns "Poems, Chiefly in the Scottish Dialect"**  
**A Stunning Cosway-Style Jeweled Binding by Sangorski & Sutcliffe**

[COSWAY-STYLE JEWELLED BINDING]. [SANGORSKI & SUTCLIFFE, binders]. BURNS, Robert. *Poems, Chiefly in the Scottish Dialect*. Edinburgh: Printed for the Author, and sold by William Creech, 1787. **Second (first Edinburgh) edition (first published in Kilmarnock in 1786). Mixed issue.** Octavo. Complete with half-title and engraved frontispiece by John Buego after Alexander Nasmyth, with tissue guard. Frontispiece expertly and almost invisibly restored at extremities otherwise a near fine crisp and wide-margined copy. A spectacular Cosway-Style binding by Sangorski & Sutcliffe bound ca. 1925 for Chas. J. Sawyer. Full purple crushed levant morocco over beveled boards, both covers triple-ruled in gilt and elaborately tooled in gilt with flower and leaf tools, the twenty-four larger flowers with cream and yellow morocco onlays. Large circular device in the center with, on the front, Burns's monogram surrounded by the Poet's quote "Wee, Modest, Crimson Tipped Flow'r, Thou's Met Me In An Evil Hour", and on the rear cover a cluster of thistles with green and mauve morocco onlays, surrounded by the Poet's quote "He Rules 'Mid Winter Snows & When, Bees Fill Their Hives". Spine with five raised bands, elaborately decorated and lettered in gilt in compartments. Five of the compartments further decorated with large leaf sprays, each with nine onlaid light violet flowers. Double-ruled gilt board edges, elaborate gilt turn-ins with another two quotes from the Poet and on the rear inside turn-ins, the immortal "Should Auld Acquaintance Be Forgot And Never Brought To Min' We'll Take A Cup O'Kindness Yet For Auld Lang Syne". The inside front cover in full green crushed levant morocco with a very fine recessed oval hand-painted portrait miniature under glass, surrounded by a highly intricate double leaf design in gilt set with four Amethyst and two Opal gemstones. The rear inside cover in full green crushed levant morocco, green silk endleaves, all edges gilt. A stunning, fine and exceptionally beautiful Jeweled Cosway-Style Binding by Sangorski & Sutcliffe at their very best. Chemised in the original quarter purple morocco morocco slipcase, spine with five raised bands, lettered in gilt.

DB 04634.

**\$10,500**





**Walter Crane's "Triplets" Deluxe Edition  
One of Twenty Special Copies Printed on Japanese Vellum**

**CRANE, Walter, [illustrator].** *Triplets: Comprising The Baby's Opera, The Baby's Bouquet, and The Baby's Own Æsop.* With the Original Designs in Colour by Walter Crane; Printed by Edmund Evans. London: George Routledge & Sons Limited, 1899. **First Collected Special Edition printed on Japanese Vellum Limited to 20 copies.** Large oblong quarto. With illustrations by Crane printed in color by Edmund Evans on every page. The first two titles with printed music. Publisher's brown buckram over boards, marbled end-papers, top edge gilt, others uncut. New red morocco spine label lettered in gilt. Spine ends expertly strengthened, minimal soiling to buckram. Housed in a full tan buckram, felt-lined clamshell case (by Sangorski & Sutcliffe) with a red leather spine label lettered in gilt. Overall, a very good and clean copy of this title in the publisher's binding.

Illustrated with dozens of exquisite color illustrations by Walter Crane representing the three works originally published in 1877-1887. A new preface was written by Crane for this edition and new illustrations on the preface and title pages. Walter Crane's color illustrations for these three children's stories, many full-page, with decorative borders and vignettes throughout. Considered to contain some of the best illustrations ever rendered by Walter Crane on Japanese Vellum, thus increasing the clarity and improving the color tone.

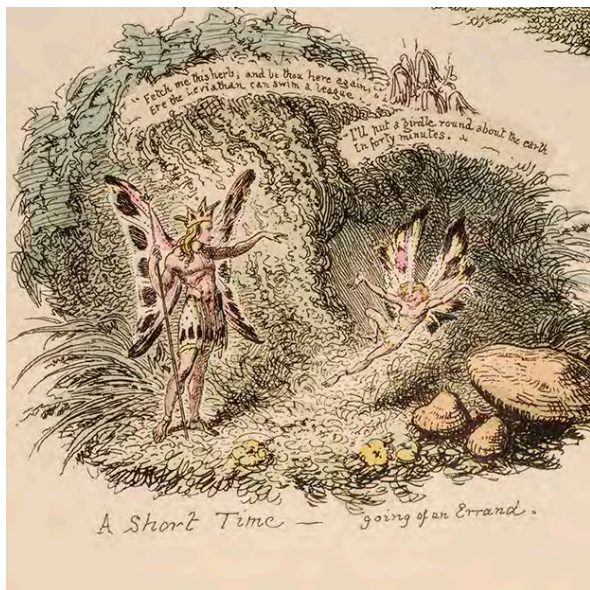
"**Walter Crane (1845-1915)** was an English artist and illustrator. He is primarily known for his illustrations of the *Faerie Queen* as well as numerous children's books, however he also worked on designs for political pamphlets and even wallpaper, ceramic tiles and other decorative art. During the 1800s Walter Crane was considered Britain's greatest socialist artist, and he was asked to illustrate many socialist publications..." (WalterCrane.com).

DB 04350.

**\$3,500**







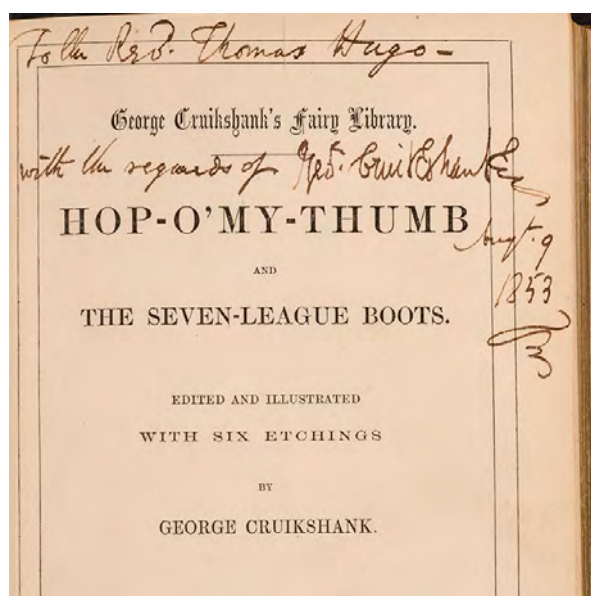
**Rare in the Original Pink Printed Wrappers  
"Tempus Edax Rerum"**

**CRUIKSHANK, George.** *Illustrations of Time...* London: Published by the Artist... sold by Js. Robins and Co., 1827. First edition, first issue. Oblong folio (11 1/8 x 15 1/2 inches; 283 x 394 mm.). Engraved vignette title page and six hand-colored engraved plates with multiple images showing thirty-five humorous scenes. The second plate is watermarked "Whatman, Turkey Mill, 1826" (Cohn's copy was watermarked 1827, and Abbey's copy was watermarked 1828). All of the tissue guards are watermarked "S O 1823" (as per Cohn). Publisher's pink printed wrappers (corresponding with Cohn's copy. Neatly rebacked at an early time. There is some foxing to the tissue guards - but the plates are quite clean and fresh. Housed in a later gray cloth clamshell case, lettered in black on front. An excellent example of a very scarce book in it's original printed wrappers.

Cohn 179; Abbey. Life in England, 274.

DB 04189.

\$1,850



**A Complete Set of The Fairy Library  
With all of the Plates  
in Two States - Hand-Colored and Plain  
The First Three Titles Boldly Signed By Cruikshank**

**CRUIKSHANK, George.** *George Cruikshank's Fairy Library.* [Comprising:] *Hop-O'-My-Thumb and The Seven-League Boots.* London: David Bogue, [1853]. [Together with:] *The History of Jack & the Bean-Stalk.* London: David Bogue, [1854]. [And:] *Cinderella and the Glass Slipper.* London: David Bogue, [1854]. [And:] *Puss in Boots.* London: Routledge, Warne & Routledge... F. Arnold, [1864]. First edition, (\*\*most probably first issues) of all four titles. Four octavo volumes bound in one (6 3/4 x 5 1/16 inches; 172 x 128 mm.). Original green cardboard printed front covers bound in. Plates in two states, hand colored and plain. Fifty-one black and white etchings on thirty plates. *Hop-O'-My-Thumb, The History of Jack & The Bean-Stalk, Cinderella and the Glass Slipper,* all boldly inscribed by George Cruikshank. Bound ca. 1880 by Francis Bedford. Full citron morocco, gilt. A remarkable copy.

DB 04441.

\$6,500



**Exceptionally Scarce Valentine Caricature  
by George and Robert Cruikshank  
Obadiah "I do confess I long have loved thee, And hope  
thou hast conceived the like for me;"  
Rachael "Yea, if thou wishest to take me to wife, I'll be thy  
partner thro' this weary life;"**

**CRUIKSHANK, George & Robert.** *The Lovers' Panorama; or Cupid's Vagaries on St. Valentine's Day.* London: Hodgson & Co., [1835]. Second Issue with changed title, otherwise identical. No date was assigned to either issue. Sixteenmo (5 3/4 x 3 3/8 inches; 146 x 86 mm.). Hand colored engraved vignette title-page and eleven hand colored vignettes in the text. Title-page and first two leaves slightly soiled at fore-margin, otherwise near fine. Nineteenth century burgundy paper wrappers, marbled endpapers over the original? plain wrappers. Housed in a fleece-lined, three-quarter black morocco clamshell case. OCLC locates only three copies of this issue in libraries and institutions worldwide.

DB 04524.

\$3,500



**Tom, Jerry, and Bob Logic en Français**  
**Twenty-Four Hand-Colored Aquatint Engravings**

[CRUIKSHANK, George and Robert, illustrators]. EGAN, Pierce. *Diorama Anglais...* Paris: chez Jules Didot [and] Baudouin Frères, 1823. First edition in French of Egan's *Life in London*. Octavo (8 1/2 x 5 9/16 inches; 217 x 141 mm). Twenty-four hand-colored aquatint engravings, with tissue guards, after George and Robert Cruikshank, unsigned, but similar to those used in the English version of Egan's classic, which contained thirty-six plates. Contemporary quarter red roan over red diaper pattern paper boards. Smooth spine with five decorative gilt rules, lettered in gilt. Some light foxing to text. An excellent copy with great provenance.

"... Part of the success enjoyed by [Pierce Egan's *Life in London*] was due, no doubt, to its readers' belief that they could name the originals of the fictitious characters. Imitations came swift and frequent..." (*The Cambridge History of English and American Literature*). Cohn 263.

DB 04314.

**\$950**

**"One of the Three Most Perfect Plots ever Penned"**  
**(Coleridge)**

**Illustrated by George Cruikshank**  
**A Fine Exhibition Binding by Zaehnsdorf**

CRUIKSHANK, George, illustrator. FIELDING, Henry. *The History of Tom Jones, A Foundling...* London: James Cochran and Co., 1831. First appearance of the illustrations by George Cruikshank. Two small octavo volumes (6 5/8 x 4 1/8 inches; 169 x 105 mm.). Etched portrait of Fielding after Hogarth, and eight etched plates by George Cruikshank. One plate a little darkened in margins, otherwise a very clean example. Bound by Zaehnsdorf ca. 1910. Full teal blue crushed levant morocco, covers triple-ruled in gilt with decorative gilt corner fleurons. Spines with five raised bands, decoratively tooled and lettered in gilt in compartments, gilt-ruled board edges, elaborate gilt turn-ins, marbled paste-downs and endleaves, top edge gilt, others uncut. With the decorative gilt Zaehnsdorf 'exhibition' stamp on rear paste-downs. Minimal uniform sunning to spines, still a fine set. Cohn, 705.

DB 04585.

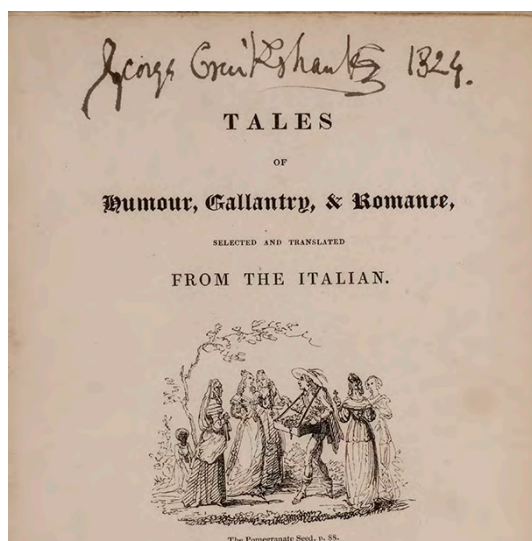
**\$1,250**

**George Cruikshank's Own Copy**  
**Signed and Dated by Him on the Title-Page**

CRUIKSHANK, George, illustrator. [ROSCOE, Thomas]. [Italian Tales]. *Tales of Humour, Gallantry, & Romance*, Selected and Translated from the Italian. With Sixteen Illustrative Drawings by George Cruikshank. London: Printed for Charles Baldwyn, 1824. George Cruikshank's copy, signed "George Cruikshank 1824" at top of title-page. First edition, mixed issue. Octavo (7 7/8 x 4 7/8 inches; 199 x 123 mm.). Fifteen engraved plates and woodcut on title-page "The Pomegranate Seed". Publisher's quarter dark green canvas over red paper boards, spine with original printed paper label (worn), edges uncut. Front joint worn but sound, inner hinges expertly strengthened. With the engraved bookplate of William Hartmann Woodin on front paste-down and ink signature on front free end-paper. An excellent copy chemised in a quarter blue morocco slipcase. Cohn, 444. A complicated collation.

DB 03846.

**\$1,150**





**Two Years Before the Mast**  
**Richard Henry Dana's Account of his Sea Voyage from Boston to California**

**DANA, Richard Henry.** *Two Years Before the Mast...* New-York: V, 1840. First edition, second issue. Binding B, state 2. Publisher's tan muslin stamped in black. Muslin front joint split but inner-hinge of end-papers intact. Some light foxing but far less than is usually seen. Front paste-down with three small sealing-wax? stains. A truly amazing copy of this ridiculously fragile book. Chemised in a quarter green morocco slip case, spine lettered in gilt.

"It has been asserted and generally accepted, that there were two printings dated 1840; and, that the first of these may be identified by the presence of the dot over the *i* in the word *in*, first line of the copyright notice; and, by unbroken running head on p. 9. Reprints from the same plates dated as late as 1854 have the undotted *i* and the broken running head at p. 9. this gives support (not proof) to the theory... Issued in two types of binding [black cloth & tan muslin]. There s no known sequence, if any:" (BAL 4434).



Dana gives a vivid account of "the life of a common sailor at sea as it really is". He sails from Boston to South America and around Cape Horn to California. Dana's ship was on a voyage to trade goods from the United States for the Mexican colonial Californian California missions' and ranchos' cow hides. They traded at the ports in San Diego Bay, San Pedro Bay, Santa Barbara Channel, Monterey Bay, and San Francisco Bay.

"If not the most widely read book on California, certainly this ranks extremely high on such a list. The author sailed up and down the California coast trading for hides from January, 1835 until May, 1836. He possessed not only extraordinarily keen powers of observation but a fine facility for expressing his ideas in writing, which makes this volume an excellent and very readable record of his experiences" (Zamorano 80, 26). BAL 4434.

DB 04548.

**\$3,500**



**First American Edition, First Issue, of  
"The Most Influential Scientific Work of the Nineteenth Century"  
"Darwin's Magnum Opus"**

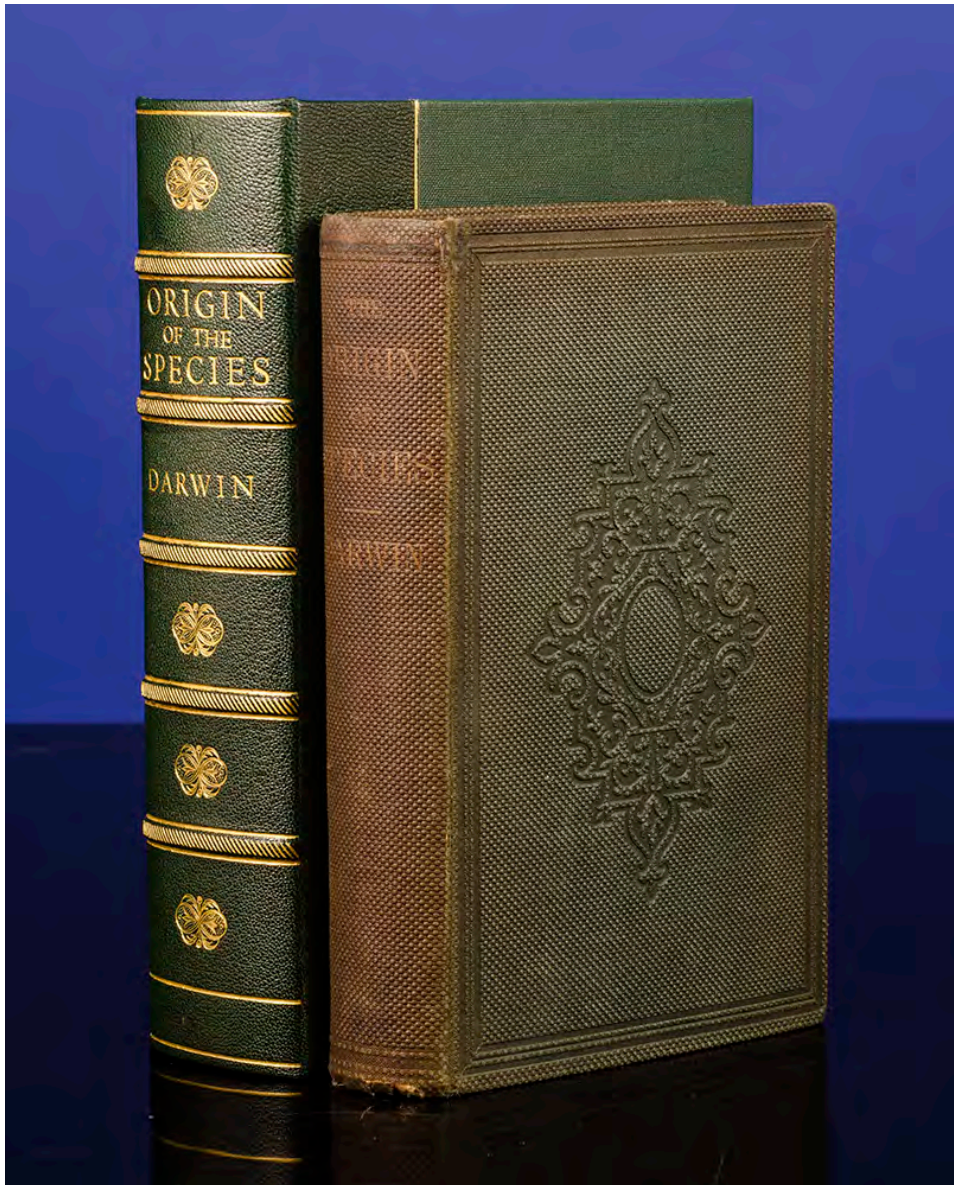
**DARWIN, Charles.** *On the Origin of Species by Means of Natural Selection, or The Preservation of Favoured Races in the Struggle for Life.* New York: D. Appleton and Company, 1860. **First American edition, first issue (with two quotations on the verso of the half-title).** One of only 1,500 copies printed. Octavo. Folding lithographed diagram facing p. 108. Some light foxing throughout as usual, pp. 291/2 with folded corner (original binders flaw), small unobtrusive and light stain in upper margin of a few leaves toward end. Original dark green bead-grain cloth with covers decoratively stamped in blind and spine ruled in gilt and blind and lettered in gilt. Original dark brown coated endpapers. Gilt on spine somewhat dull, minor expert and almost invisible strengthening to head of spine, tiny piece missing from tail of spine. Rear free endpaper with some clean tears at top margin. Still an incredible copy with the early ink signature of Benjamin Lincoln on first blank leaf.

**An exceptional copy of the extremely scarce first issue of the first American edition.** Housed in a quarter dark green morocco over green cloth clamshell case, spine with five raised bands decoratively stamped and lettered in gilt in compartments.

One of the most influential scientific works of the nineteenth century, *On the Origin of Species* was (and still is) one of the most controversial. In it "Darwin not only drew an entirely new picture of the workings of organic nature; he revolutionized our methods of thinking and our outlook on the natural order of things. The recognition that constant change is the order of the universe had been finally established and a vast step forward in the uniformity of nature had been taken" (Printing and the Mind of Man).

DB 04565.

**\$14,500**





## A Spectacular First Edition of "Edwin Drood" in the Original Parts

**DICKENS, Charles.** *The Mystery of Edwin Drood...* London: Chapman and Hall, [April-September] 1870. First edition of Dickens's final work, left unfinished at the time of his death. In the original six monthly parts, as issued. Octavo. Frontispiece portrait of Dickens ("Engraved by J.H. Baker, from a Photograph taken in 1868, by Mason & Co."), wood-engraved vignette title by J. Brown, and twelve wood-engraved plates, two by the firm of Dalziel Brothers, ten by Charles Roberts, all after Samuel Luke Fildes. Original pale green printed wrappers. The spines of the parts have been remarkably and almost invisibly restored (many years ago). Minimal foxing and edge wear. A near mint copy—certainly one of the finest that we have ever seen. Housed in a later green buckram clamshell case. The rare and fragile "Cork Hats" ad is present in part No. II. Hatton and Cleaver, pp. 371-382.

DB 04181.

\$2,500



## First Edition of Edwin Drood and The First 'Conclusion' John Jasper's Secret Uniformly Bound by Zaehnsdorf

**DICKENS, Charles.** *The Mystery of Edwin Drood...* London: Chapman and Hall, 1870. First edition in book form of Dickens's final work. Octavo. Frontispiece portrait of Dickens, wood-engraved vignette title by J. Brown, and twelve wood-engraved plates. Occasional marginal staining, wood-engraved plate facing p. 98 with small marginal tear. A very good copy. [Together with]: **[EDWIN DROOD], MORFORD, Henry, attributed to].** *John Jasper's Secret...* London: Publishing Offices, 1872. First English edition in book form. Octavo. Twenty wood-engraved plates. Uniformly bound ca. 1920 by Zaehnsdorf. Full polished tan calf, covers decoratively bordered in gilt. Joints a little rubbed but quite sound. A very attractive example housed together in a felt-lined fitted marbled board slipcase. *John Jasper's Secret* was the first of many attempts to solve *The Mystery of Edwin Drood*.

DB 04215.

\$2,450





**"The Most Celebrated of English Clowns"**  
**Memoirs of Joseph Grimaldi Superbly Bound by Bayntun ca. 1920**  
**Four Magnificent Color Pictorial Inlaid Characters**  
**Handsomely Extra-Illustrated**

[DICKENS, Charles]. BAYNTUN, binder. *Memoirs of Joseph Grimaldi*. Edited by "Boz." With Illustrations by George Cruikshank. In Two Volumes. Vol. I. [II.] London: Richard Bentley, 1838. First edition, first issue, with no border around final plate and correct page listing in list of "Embellishments." Two octavo volumes. Engraved frontispiece portrait in volume I, and twelve engraved plates by George Cruikshank. The frontispiece to each volume hand-colored (volume I. "Joseph Grimaldi" & Volume II. "Grimaldi's kindness to the Giant"). Extra illustrated by the insertion of forty-eight engraved plates, eighteen of which are hand colored. Six of the hand colored plates are by F.W. Pailthorpe; six by Isaac Cruikshank? and two by George Cruikshank. All three of these artists are famous Dickens illustrators. Bound ca. 1920 by Bayntun. Full forest green crushed levant morocco, covers triple-ruled in gilt surrounding a thin inlaid border of black morocco. Spines with five raised bands, decoratively bordered in black and gilt in compartments, gilt lettering, gilt board edges and decorative gilt turn-ins. Front and back doublures of each volume with a superb figure and background inlaid in various colored morocco's. Green watered silk endleaves, all edges gilt. Spines very slightly darkened otherwise very fine. Housed in the original, fleece-lined, green cloth slipcase. A spectacular example of a pair of early Bayntun bindings, typical of the firm's first-rate work and use of the best materials.

The four inlaid designs include "Gaby Grin, The Eccentric Clown." and three other characters from the book.

DB 04691.

\$9,500





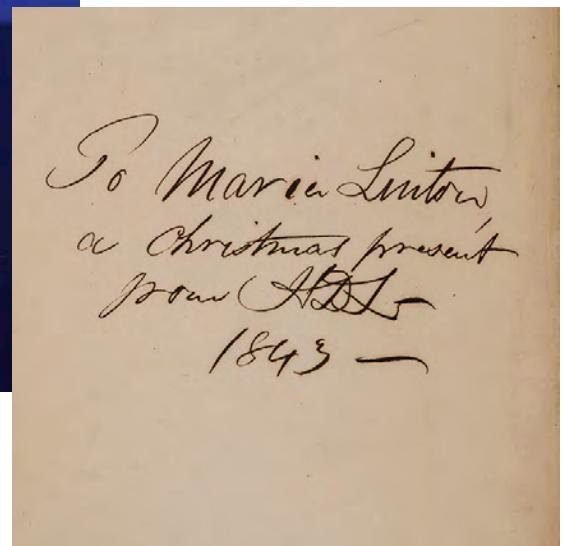
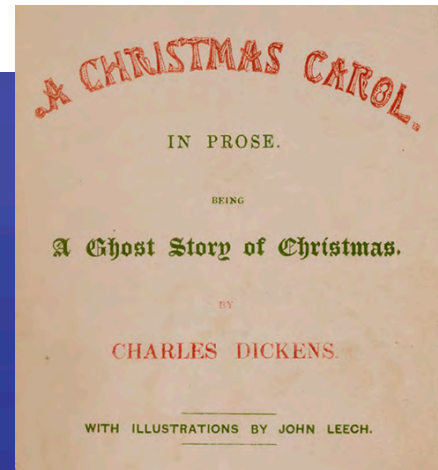
**A Fine Association Copy of Charles Dickens's Most Famous Christmas Book  
The Exceptionally Rare "Trial Issue" with the Title-Page Printed in Red and Green  
Inscribed "Christmas 1843" by the Brother of Dickens's Illustrator for "A Christmas Carol"**

**DICKENS, Charles.** *A Christmas Carol. In Prose. Being a Ghost Story of Christmas.* With Illustrations by John Leech. London: Chapman & Hall, 1844. **First edition, first issue, the very rare so-called "trial issue,"** with title-page printed in red and green and half-title printed in green; "Stave I," text entirely uncorrected; yellow coated end-papers. Small octavo. Four hand-colored steel-engraved plates by and after Leech and four wood-engraved text illustrations by W.J. Linton after Leech. Contemporary ink gift inscription on verso of front end-paper "To Maria Linton/a Christmas present/from H.D.L./1843". (H.D. Linton was the co-founder of the illustrated periodical *Pen and Pencil*). He was the younger brother of wood-engraver William James Linton who contributed four wood-engraved illustrations to *A Christmas Carol*. Original cinnamon vertically-ribbed cloth. Covers decoratively stamped in blind, front cover and spine decoratively stamped and lettered in gilt, all edges gilt. Binding matches Todd's first impression, first issue, with closest interval between blind-stamped border and gilt wreath equal to 14 mm. and with the "D" in "Dickens" in perfect condition. Inner hinges expertly and almost invisibly repaired, minimal wear to head of spine, imperceptible and very small closed splits to extremities of joints. Small rectangular colored bookplate of Mitchell S. Buck lightly tipped onto front paste-down. Bookplate of Bob Stilwell on inside of chemise. Loosely inserted is Mabel Zahn of Sessler's, Philadelphia typed 1940s description showing the textual points of the first issue and written in ink "This Copy has all points."

Overall, a wonderful copy of this great rarity, exceptionally clean and bright. Chemised in a quarter red morocco over red cloth slipcase, spine with five raised bands and two green morocco labels lettered in gilt.

DB 04566.

**\$45,000**





**A Superb First Edition Set of The Charles Dickens Christmas Books  
Beautifully Bound by Root & Son ca. 1920.**

**DICKENS, Charles. ROOT & SON, binders. The Christmas Books.** London: [Various], 1843-1848. [Comprising:] *A Christmas Carol*... London: Chapman & Hall, 1843. First edition, first issue. [And:] *The Chimes*... London: Chapman and Hall, 1845. First edition, second state of the engraved title. [And:] *The Cricket on the Hearth*... London: Printed and Published for the Author, by Bradbury and Evans, 1846. First edition. [And:] *The Battle of Life*... London: Bradbury & Evans, 1846. First edition, fourth issue. [And:] *The Haunted Man and the Ghost's Bargain*... London: Bradbury & Evans, 1848. First edition. Uniformly bound by Root & Son ca. 1920. Full blue crushed levant morocco, decoratively gilt. Each volume with the original tan and brick red cloth covers and spines bound in at end. Spines very slightly and uniformly darkened. Some scattered light foxing otherwise a very fine set of arguably the most influential and important nineteenth century tales of the Christmas season. Housed in a felt-lined, quarter black morocco clamshell case, smooth curved spine lettered in gilt.

**The London bindery of W. Root & Son** consistently turned-out excellent work, both on fine bindings as here, and on trade bindings and sets. Packer lists the firm in business in Red Lion Square in 1899-1901, and the December 1942 issue of *The Rotarian* notes with regret that W. Root had been bombed out (uprooted?) of their premises on Paternaster Row during the 1941 Blitz. There is a record in the June 10 1905 issue of *The Academy* "Esteemed Editions of various Authors, some scarce, all in new extra leather bindings... W. Root & Son, 29-30 Eagle Street, Red Lion Street, Holborn, W.C." Root & Son are also recorded at the same address in *The Literary Year-Book*, 1909 (thirteenth annual volume). The British Library have five examples of bindings by Root & Son. *A Christmas Carol* was an instant success, reportedly selling all 6,000 copies of the first edition on the first day of publication, and Dickens went on to write four more small festive books for each successive Christmas.

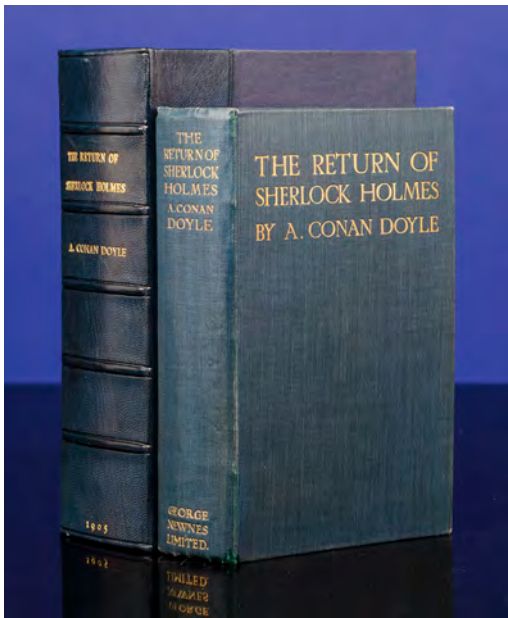
DB 04558.

**\$22,500**





**“Holmes!” I cried. ‘Is it really you?  
Can it indeed be that you are alive?  
Is it possible that you succeeded  
in climbing out of that awful abyss?’”—  
The Third Collection of Sherlock Holmes Stories**



DB 04579.

**\$5,500**

**DOYLE, A[rthur] Conan.** *The Return of Sherlock Holmes*. Illustrated by Sidney Paget. London: George Newnes, Ltd., 1905. First English edition of the third collection of Sherlock Holmes stories. Small octavo. Sixteen plates. Small quarter inch tear to fore-margin of pp. 251/251. Some occasional light marginal foxing. Publisher's dark blue cloth, gilt. Minimal rubbing to corners and extremities. An excellent copy, with the gilt much brighter than is usually seen. Housed in a quarter black morocco clamshell case. "The author was persuaded to revive Sherlock Holmes by the generous offers made by the proprietors of the American magazine."

'I would not write a Holmes story without a worthy plot, without a problem which interested my own mind, for that is a requisite before you can interest any one else.' The main problem was the plot...The plots did come and thirteen stories were written, among them some of the most interesting in the whole series" (Green and Gibson, pp. 140-141).

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



DB 04455.

**\$3,850**

**E[GERTON], M.** *Airy Nothings; or, Scraps and Naughts, and Odd-cum-Shorts...* Second Edition. London: Published by Thomas M'Lean, 1825. Second edition (first edition published in the same year by Pyall and Hunt). Quarto (10 5/16 x 8 1/4 inches; 262 x 210 mm.). Twenty-three hand-colored aquatint plates by George Hunt after drawings by Michael Egerton. Plates watermarked, "J. Whatman Turkey Mill 1824" and "Turners 1824". Bound by Morrell ca. 1880. Full tan calf, covers with triple-gilt borders. Spine with five raised bands, decoratively tooled in gilt in compartments, red morocco label lettered in gilt. Gilt board edges and decoratively gilt wide turn-ins, all edges gilt. Rebacked with original spine laid down. Some light offsetting from plates to text only, last leaf of text a little foxed, otherwise an excellent copy with fine and bright hand coloring. Original printed gray paper label mounted onto a front blank. Rare, with OCLC recording only five copies in institutional holdings worldwide.

A comical roundabout tour through England, Scotland, Wales, and Ireland led by Olio Rigmorole né Michael Egerton, a social caricaturist who worked in London in the 1820s in the manner of George Cruikshank.

Rare, with OCLC recording only five copies in institutional holdings worldwide.



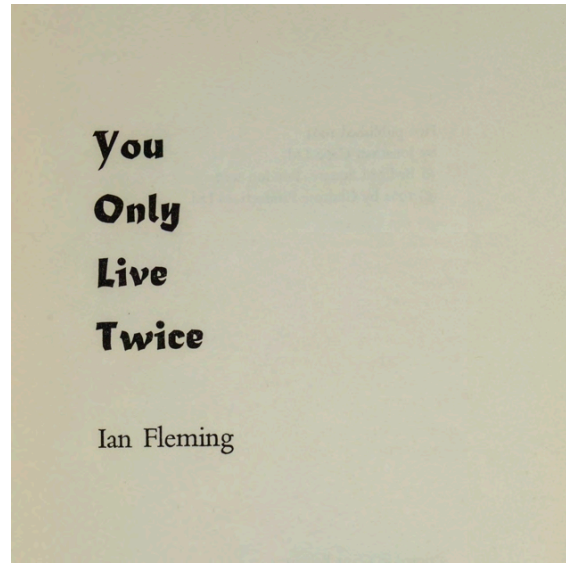
**007 Does Sukiyaiki**  
**First Edition, Unclipped Dust Jacket**

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

The twelfth novel in the James Bond series and the last Bond novel published while Fleming was still alive. *You Only Live Twice* was the last in the 'Blofeld Trilogy'. Gilbert, A12a, 1.1.

DB 02317.

**\$750**



**Historical Memorials of Westminster Abbey**  
**With a Fore-Edge Painting of the Abbey**

[FORE-EDGE PAINTING]. **STANLEY, Arthur Penrhyn.** *Historical Memorials of Westminster Abbey*. Second and revised edition. London: John Murray, 1868. Octavo. Inserted frontispiece and several illustrations and diagrams throughout the text. Bound ca. 1901 in full green morocco, covers elaborately bordered in gilt, spine with five raised bands, decoratively tooled and lettered in gilt in compartments, gilt board edges and turn-ins, marbled end-papers, all edges gilt. Spine very slightly sunned, otherwise fine.

With a later fore-edge painting beneath the gilt showing Westminster Abbey.

DB 03830.

**\$650**





**The Parisian Students' Distractions**  
**Sixty Superb Lithograph Plates by Gavarni**

**GAVARNI. [pseudonym of Sulpice-Guillaume Chevallier].** *Les Étudiants de Paris.* Paris. Bauger, [1839-42]. First issue. Folio (13 3/8 x 10 5/8 inches; 341 x 270 mm.). Sixty fine lithograph plates by Gavarni humorously depicting the lives of Parisian students of Medicine and Law. Some light foxing or staining (mainly marginal) affecting a few plates, otherwise fine. Mid nineteenth century black calf over black pebbled cloth boards. Smooth spine decoratively tooled and lettered in gilt. Near fine.

"This is the first of Gavarni's major series. It concerns students of law and medicine, the flower of French youth, for a few years liberated from the constraints of their bourgeois world. Gavarni knows them intimately, as he does their garret lodgings and chronic lack of money, and he is equally at home with their mistresses, untutored *grisettes* who are loyal and supportive despite their awareness that such liaisons must eventually end. His designs concern the students' distractions rather than their work, which figures only marginally, when a *grisette* expresses wonder at a skeleton or an embryo in a bottle. Occasionally they must think of the proper society from which they came and to which they must return. In no. 40 one student says to another: "Oh! my dear fellow don't complain! you will be a doctor, I'll be public prosecutor; when you are obliged to have skill, I'll be forced to behave properly, it's that which will be difficult!" The success of the series owed much to those readers of *Le Charivari* who were enabled by it to relive their own youth." (Gordon N. Ray. *The Art of the French Illustrated Book 1700 to 1914*, #153).

According to OCLC there are just four examples in libraries and institutions worldwide: The Morgan Library & Museum (NY, USA); Library of Congress (DC, USA), Musees de Strasbourg (France); and the Zentralinstitut fur Kunstgeschichte (Germany).

DB 04520.

**\$3,250**





**W.S. Gilbert's 'Fifty "Bab" Ballads'**  
**A Fine Inlaid Binding - Possibly by W.T. Morrell**

**GILBERT, W.S.** *Fifty "Bab" Ballads*. Much Sound and Little Sense by W.S. Gilbert. With illustrations by the author. London [&] New York: George Routledge and Sons, 1878. Third? edition (first published in 1876). Octavo. Engraved frontispiece (included in pagination) with original tissue-guard and numerous illustrations in the text. Some marginal foxing, otherwise near fine. Bound ca. 1920 in full red crushed levant morocco, covers ruled in gilt enclosing an elaborate oval floral design with eight inlaid flowers in cream morocco and leaves of olive, medium and dark green and red morocco surrounded by a decorative border of medium and dark green. The flowers and leaves are decoratively tooled in blind and highly decorated with gilt pointille. Spine with five raised bands, with decorative inlaid dark green morocco borders, lettered and ruled in gilt in compartments, gilt-ruled board-edges and turn-ins, gray paper liners and end-leaves, all edges gilt.

Although this fine little binding is unsigned it was most certainly done executed by one of the great English binderies, possibly by one of the finishers at the London bindery of W. T. Morrell. Prideaux in her "Modern Bookbindings" published in 1906, says that Morrell at that time 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."

DB 04555.

\$4,500





## St. George and the Dragon

**GILLRAY, James.** *St. George and the Dragon.* [Britannia; Napoléon Bonaparte; King George III] A Design for an Equestrian Statue, from the Original in Windsor Castle. Drawn by an Amateur. Etched by Js. Gillray. London: Published August 2nd. 1805. by H. Humphrey. 27 St. James's Street. Hand colored etching (16 x 16 inches; 406 x 406 mm.). Edges a little browned, two short tears (5/8 inch at top margin and 1/4 inch at lower margin). Matted.

"The Royal St. George rescuing Britannia from the fangs of the Monster of France. The King wears the uniform of his own regiment of Guards (the Blues). But a few weeks after the date of this print, the Imperial Crown received a gash in the victory of Trafalgar, not much less formidable than the one here represented literally." (British Museum).

In the manner of history painting rather than caricature. Below the title: 'a Design for an Equestrian Statue, from the Original in Windsor Castle'. George III as St. George, in uniform, holds up his sword, about to give a final blow to a scaly dragon with the head of Napoleon. The long convolutions of the dragon are under the horse's feet: Napoleons head, with a barbed fang and flames from the mouth, looks on despairingly. A sword-cut has gashed his skull, and cut his crown in two. The dragon has large wings and the legs and talons of a beast of prey; it falls backwards: Britannia will just escape being crushed.

Wright & Evans, James Gillray, #300

DB 03485.

\$1,850





### 'Open Secrets'

**GIRIN, [Raoul de la Girennerie de, Vicomte], illustrator.** *Le Secret de Polichinel par Girin.* Paris: Chez Arnould de Vresse, Libraire, [n.d., ca. 1850]. Large folio (13 1/4 x 9 7/8 inches; 336 x 251 mm.). Hand-colored lithographed title and eighteen hand-colored lithographed plates containing thirty-nine captioned scenes, all heightened with gum arabic. Plates lithographed by Laurant et Cie. Publisher's pictorial yellow lithographed boards. Slight bubbling of paper edges of boards. Small chip missing from spine, light rubbing to board extremities, spine darkened. Endpapers slightly browned. An excellent copy.

Extremely scarce. We have been able to locate only one colored copy (The Bibliotheque National de France) and two uncolored copies (Harvard University, Houghton Library, MA, USA, and the Staatliche Kunsthalle Karlsruhe, Germany).

"Polichinelle is the Punch of the old French puppet-shows, and his secrets are stage whispers told to all the audience" (Brewer's Dictionary of Phrase and Fable).

**GIRIN, [Raoul de la Girennerie de, Vicomte] fl. 1830,** was an artist lithographer. He edited and contributed illustrations for *Le Journal Pour Rire* in 1855. His other titles include *Le Parisien hors de chez lui* and *Souvenirs et Impressions de voyage*.

DB 04380.

\$3,750





**A book, a woman, and a flask of wine:  
The three make heaven for me; it may be thine  
Is some sour place of singing cold and bare —  
But then, I never said thy heaven was mine.**

**GOLDEN COCKEREL PRESS. BATEMAN, J. Yunge, illustrator. OMAR KHAYYÁM. *The Rubáiyát of Omar Khayyám*. Edward Fitzgerald's Translation Reprinted from the first edition with his preface and notes. Drawings by J. Yunge Bateman. [London]: The Golden Cockerel Press, 1958. One of 75 specially bound copies (of which this is no. 9) but without the extra set of seven plates together with two more that are not printed in the book. Folio. Copper engraved vignette title-page and six full-page copper engraved plates. Publisher's full red morocco, covers with two different designs in the shape of a goblet outlined in gilt of 'the woman holding the wine'. Smooth spine lettered in gilt, top edge gilt, others uncut. Some small marks to top of front cover, and some slight surface loss to leather on lower top corner otherwise near fine.**

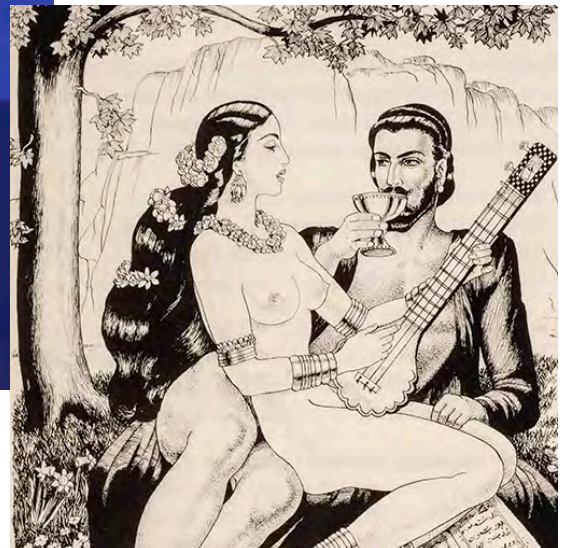
"The John Buckland-Wright illustrated Golden Cockerel's 1938 edition of the Rubaiyat went out of print quickly; Christopher Sanford, the current proprietor of the press decided to republish with a new illustrator with copper engravings." (Cock-A-Hoop, 208).

"Sandford found J. Yunge Bateman's drawings 'enticingly lush'..." (Cave & Manson, p.223).

Cave & Manson, 208; Franklin, p.231; Cock-A-Hoop, 208.

DB 04552.

**\$650**





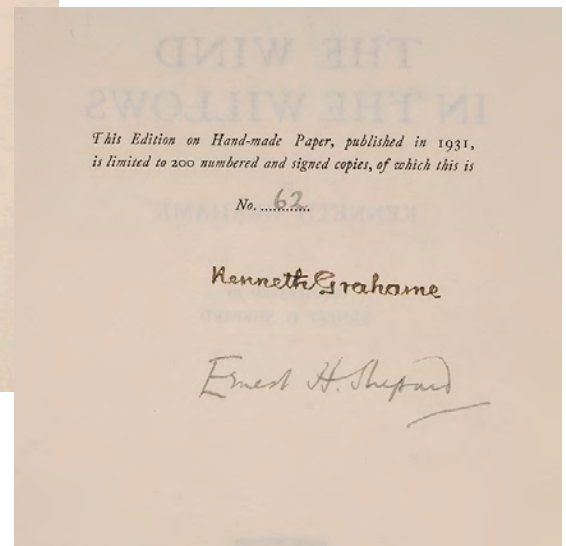
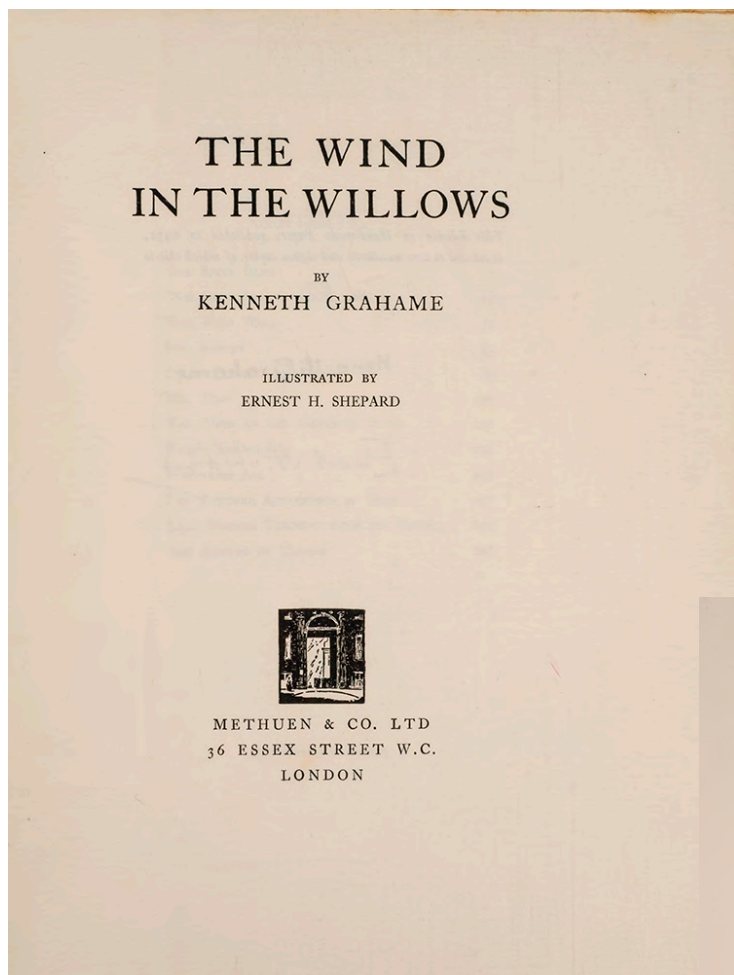
**Signed Limited Edition of "The Wind in the Willows"**

**GRAHAME, Kenneth.** *The Wind in the Willows*. Illustrated by Ernest H. Shepard. London: Methuen & Co., [1931]. First edition illustrated by Shepard. (The first edition was published in 1908 with a frontispiece by Graham Robertson.) Limited to 200 numbered copies on handmade paper, signed the Kenneth Grahame and Ernest H. Shepard, this being No. 62. Small quarto. Text illustrations. Folding map at end. Publisher's quarter green buckram over gray boards. Printed paper label on spine. All edges uncut. Engraved bookplate of Geoffrey Hunter-Brown and neat ink inscription "From Mother. April 2nd/32" on front paste-down. Some very light foxing on uncut edges only, minimal rubbing to corners, otherwise a fine copy housed in a green buckram slipcase.

*The Wind in the Willows*, "one of the central classics of children's fiction, was Grahame's fourth book... It began life as a series of bedtime stories told to his son Alastair, known as Mouse... the first of these was told on Mouse's fourth birthday, 12 May 1904, and concerned 'moles, giraffes & water-rats', these being the animals the boy had selected for subject... The early ones... tell the tale abruptly in the manner of a synopsis, but by the end Grahame is writing the story at its proper pace, with dialogue and detailed, carefully-written narrative... *The Wind in the Willows* was not at first a success with the public. Many readers who were devoted to *The Golden Age* and *Dream Days* were disconcerted to find that the new book was not about children but animals. Almost no reviewer perceived anything of its purpose... Despite the disappointing reception, sales were high enough for Methuen to reprint the book before the end of 1908, and further reprints were issued in 1909, 1910, 1911, and 1913. By 1926 it was in its 21st printing, and when Graham died six years later his name had become associated far more with *The Wind in the Willows* than with his earlier successes." (*The Oxford Companion to Children's Literature*).

DB 04723.

**\$4,500**





**Grandville's "Last Fairy-Tale"**  
**In a Superb Inlaid Binding by Charles Meunier**

[GRANDVILLE, J.J., *illustrator*] MÉRY, Joseph. MEUNIER, Charles, *binder*. *Les Étoiles...* Paris: G. De Gonet, Éditeur, [&] Leipzig: Chez Charles Twietmeyer, [1849]. **First edition.** Two parts in one quarto volume. 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 by Ch. Geoffroy after Grandville, all with original tissue-guards. Handsomely bound by Charles Meunier, stamp-signed on front turn-in "Ch. Meunier. 1905". Full blue morocco, covers decoratively ruled in gilt with gray morocco inlaid borders enclosing an elaborate design of inlaid gray, cream and green inlaid flowers with decorative gilt stems. Spine with four raised bands, decoratively inlaid in various colored morocco's, decorated and lettered in gilt in compartments. Decorative gilt board-edges, gilt ruled turn-ins with inlaid gray morocco borders, gray-green marbled endpapers, top edge trimmed, others uncut. Original printed paper wrappers and spine bound in at end. Housed in the original blue leather edged, patterned paper board slipcase. A wonderful copy of this lovely book, with exquisite plates after Grandville.

**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. CM was thought to be innovative and instinctive, with great reserves of energy and undeniable artistic talent... Drawing on traditional and modern techniques and forms of decoration, Meunier mixed classical punches... with newly fashionable incised and modeled leather panels. His output was prodigious; by 1897 he had produced roughly six hundred bindings" (*Art Nouveau and Art Deco Bookbinding*, p. 194). Ray, *The Art of the French Illustrated Book*, 200. Vicaire V, col. 770. Grandville. *Dessins Originaux*, p. 398.

DB 04602.

**\$7,500**







### Three Rare Kate Grenaway Concert Programmes Including One Unrecorded

**GREENAWAY, Kate.** *Three Programmes Illustrated by Kate Greenaway* [cover title]. This unique little book consists of three programmes designed and illustrated by Kate Greenaway for the music concerts given by the Royal Artillery Band, held on December 10th and 11th of 1883, in Blackheath, London. Each of the three programmes are tipped-in to a sunken cardboard mount. Square twelvemo. Each programme set into a card mount with a protective tissue-guard. Bound ca. 1910 by Sangorski & Sutcliffe. Full red morocco, front cover decoratively bordered and lettered in gilt, rear cover similarly decorated in gilt, spine with five raised bands, decoratively tooled and lettered in gilt, gilt-ruled board-edges and turn-ins, blue-gray endpapers, all edges gilt. Front joint expertly repaired.

The second card shows an unsigned colored illustration by K.G. of a girl in blue holding ..... in background). This card is unrecorded.

DB 04550.

\$1,450

### "Come and Play in the Garden" A Fine Original Pen, Ink and Watercolor for "Little Ann"

**GREENAWAY, Kate, artist.** "Come and Play in the Garden". Original pen, ink and watercolor drawing for "Little Ann". Signed with initials at lower left. No date, no place [Hampstead, London, ca. 1883]. Landscape (9 1/4 x 8 3/4 inches; 236 x 222 mm.). Image size: 4 7/8 x 4 1/2 inches; 124 x 115 mm. This fine watercolor appears on page 51 of *Little Anne*. London, 1883.

"Little sister, come away,  
And let us in the garden play,  
For it is a pleasant day..."

DB 04184.

\$11,500

### "Dirty Jim" A Fine Original Pen, Ink and Watercolor for "Little Ann"

**GREENAWAY, Kate, artist.** "Dirty Jim". Original pen, ink and watercolor drawing for "Little Ann". Signed with initials at lower left. No date, no place [Hampstead, London, 1883]. Landscape (10 x 8 3/8 inches; 254 x 213 mm.). Image size: 4 3/8 x 3 1/2 inches; 111 x 89 mm. This fine watercolor appears on page 24 of *Little Anne*. London, 1883.

"There was one little Jim,  
'Tis reported of him,  
And must be to his lasting disgrace,  
That he never was seen  
With hands at all clean,  
Nor yet ever clean was his face..."

DB 04185.

\$9,500



## Eleven Hand-Colored Flaps Revealing Moral Maxims

[GRIMALDI, Stacy]. *A Suit of Armour for Youth*. London: Published by the Proprietor, 1824. First edition. Hand-colored issue. Twelvemo. Hand-colored engraved frontispiece and eleven hand-colored engraved plates, each with a hand-colored engraved overslip. Three of the hand colored overslips expertly repaired at top hinge. Bound ca. 1900 by R. Wallis. Full polished tan calf, covers double-ruled in gilt, spine with five raised bands, decoratively tooled in gilt in compartments, two tan morocco labels lettered in gilt, gilt board edges and turn-ins, marbled endpapers, all edges gilt. Top of spine expertly and almost invisibly repaired, otherwise a near fine example. It would appear that this little book was published both plain or more expensive, as here, hand-colored.

**William Grimaldi (1751-1830).** "One day, seeking some ideas for a house party which his family was to hold, he found inspiration in a group of articles on his daughter's dressing-table. He sketched a number of these on the top flaps of sheets of paper folded in half, and underneath drew an appropriate virtue... Grimaldi had no further thought for the nine items than that they might provide interest at the party, but his son Stacy (1790-1863), a London solicitor and genealogist, was so impressed by the idea that he insisted they should be published. The elder Grimaldi was encouraged to write a verse to accompany each drawing, and Stacy then saw to the publication - at his father's expense. *The Toilet*, as the book was called, appeared in 1821 and quickly sold out, necessitating at least one reprint. Imitations soon appeared, and from Ireland came *Indispensable Requisites for Dandies of both Sexes* (circa 1823), and an anonymous American author from Boston offered *My Lady's Casket* in 1835. The Grimaldis produced a considerably more elaborate sequel for boys in 1824 entitled *A Suit of Armour for Youth*, which... again used the same flap principle. In this book eleven pieces of armour were, represented - a crest, helmet, breastplate, backplate, sword, shield, tilting-lance, housings, gauntlets, spurs and a banner - and beneath each an appropriate moral maxim." (Peter Haining. *Movable Books. An Illustrated History*. p. 16).

DB 04119.

\$1,850





## Twelve Exceptionally Rare and Satirical Hand Colored Lithographs Showing Musicians Performing

**HESS, H[ieronymus].** *Galerie Musicale par H. Hess.* Paris: Publiée par Engelmann & Cie., [1827]. **First (and only) edition.** Quarto (10 7/8 x 8 1/2 inches; 276 x 216 mm.). Twelve (of thirteen) satirical hand colored lithograph plates without titles, showing musicians performing. Drawn by Käppelin d'après H. Hess and lithographed by Engelmann & Cie. The missing plate in number eleven. Recently bound by Roger Devauchelle in full violet cloth, printed paper label on front board. Publishers brown printed wrapper/title bound in before the plates.

**Hieronymus HESS (1799-1850)** was a Swiss draftsman and painter during the first half of the 19th century. He is best known for his time-critical cartoons and templates for Zizenhauser terracotta. His high quality, romantically inspired drawings, watercolors, prints and paintings depict genre scenes, histories, allegories, portraits and caricatures of political, anticlerical and social content. In the latter, Hess' disillusionment broke out over the artistically less open-minded Basler Gesellschaft. His works have historical significance as pictorial documents of the period of restoration and regeneration in Basel.

We have only been able to locate one other example in libraries and institutions worldwide - The British Museum (London, UK).

Lucien Monod. *Le Prix des Estampes*, Vol III, p.81 (13 plates).

DB 04507.

\$7,500





**A Superb Facsimile of one of the Earliest Extant Manuscripts of Horace.  
"A Picture is a Poem Without Words"**

**HORACE [Horatius Flaccus, Quintus].** *Opera* [Latin MS.]. Rome: Regia Officina Polygraphia, 1933. Photographic facsimile on vellum-like paper, printed in red and black in double columns, of the original late 10th or early 11th century, once the property of Petrarch (in 1347) and now in the Biblioteca Medicea Laurenziana, Florence. Edition limited to 500 numbered copies. Quarto. Bound in medieval style full calf, covers decorated in blind, spine with four raised bands ruled in blind, decorative brass corner pieces and fore-edge clasps and catches. Fine.

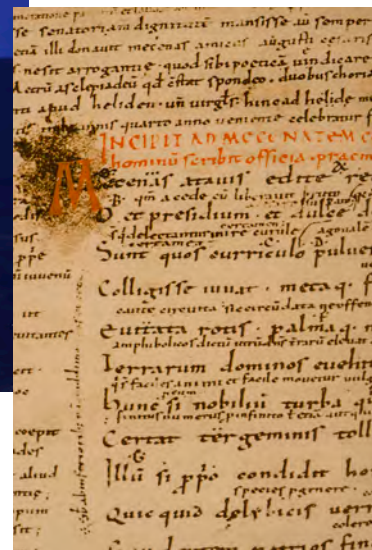
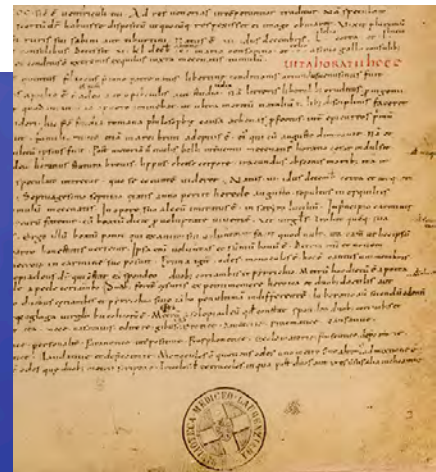
Together with: **ROSTAGNO, Enrico.** *L'Orazio Laureziano gia de Francesco Petrarca.* [descriptive text] Rome: La Libreria Dello Stato, [1933]. Quarto. Publishers printed wrappers. Fine. Together two volumes, housed in the original decorated paper over cardboard folding box. Very fine.

"In November 1347 Francesco Petrarca visited Genoa on his way to Rome. As usual in all his travels he rummaged the Convent libraries and on that occasion had the opportunity to purchase an old manuscript of Horace [Quintus Horatius Flaccus]. This specimen is today preserved in the Bibliotheca Medicea Laurenziana in Florence and offers us the opportunity to see a non-contestable memory of the poetry of ancient Rome" (translation of foreword).

**Quintus Horatius Flaccus (65 BC - 8 BC), known in the English-speaking world as Horace,** was the leading Roman lyric poet during the time of Augustus (also known as Octavian). **Francesco Petrarca, (1304 - 1374), commonly anglicized as Petrarch,** was a scholar and poet of Renaissance Italy who was one of the earliest humanists and is considered to be one of the fathers of the modern Italian language.

DB 04502.

**\$1,750**





**Twenty-Four Hand-Colored Lithographed Plates Depicting  
Lami and Monnier's "Travels in England"**

[LAMI, Eugène, and Henry Monnier, illustrators]. *Voyage en Angleterre...* Paris: Publié par Firmin Didot Frères, et Lami-Denoizan [and] London: Colnaghi Son et Co..., [1829]-1830. Title from front wrapper. Large folio (17 x 12 1/2 inches; 432 x 317 mm.). Twenty-four numbered hand-colored lithographed plates, fourteen signed by Lami, nine signed by Monnier, and one signed by both Lami and Monnier. Complete with the four leaves of letterpress descriptive text. Originally published in four parts, each with one leaf of descriptive text and six plates. Not including the four supplementary plates, described in Ray as being "in smaller format..." Late nineteenth century quarter red morocco over marbled boards. Smooth spine lettered and decorated in gilt. Cockerel endpapers. Original cream-colored printed wrappers bound in. Minor rubbing to extremities. Overall, an excellent and very large copy (Michael Sadleir's copy measured 16 1/2 x 11 1/4 inches).

"[Eugène Lami, 1800-1890] devoted much of his time to lithography between 1817 and 1833. The son of an Empire bureaucrat, he grew up in Paris. Beginning in 1815, he studied painting with Horace Vernet and afterwards in the studio of Baron Gros...To support himself he made lithographs for several albums, including in 1822 a *Collection des uniformes des armées françaises, de 1791 à 1814*...Lami paid his first visit to England in 1826, during which he drew the sketches which resulted in his *Souvenirs de Londres*...He fell in with Henry Monnier, already an expert in things English, and under his guidance comprehensively explored London and the countryside. Indeed, Monnier provided more than a third of the twenty-eight designs which make up Lami's finest album, the *Voyage en Angleterre*. It is here that for the first time Lami struck his distinctive note in lithography. These precise and sparkling plates, which show England in its most attractive aspects, brought the lithographic recording of the passing scenes to an unprecedented level of grace and refinement" (Ray, *The Art of the French Illustrated Book*, p. 203).

DB 04688.

\$7,500





## A Remarkable Survival of a Mid-Nineteenth Century Parisian Childrens' Coloring Book

[LANGLUMÉ, J, publisher]. *Le Petit Album de Dessin et d'Aquarelle* [Petits Sujets variés]. Paris: J. Langlume, [ca. 1840]. **First (only) edition.** Small oblong twelvemo (4 3/8 x 5 inches; 112 x 127 mm.). Early ink signature of Gaëtan Dumont on front pastedown. 12 pp. Hand colored color chart frontispiece and six black and white lithograph plates with a duplicate set hand colored. Publishers pictorial lithographed boards. Some minor rubbing to extremities but still a near fine copy.

"La peinture à l'aquarelle est un des plus agréables délassements que puissent se procurer les jeunes gens."

"The watercolor painting is one of the most enjoyable recreations available to young people." (introduction)

According to OCLC there are just two copies in libraries and institutions worldwide: New York Public Library (NY, USA), and Princeton University (NJ, USA).

The publishing house and bookshop of Langlumé was founded in Paris in September 1829 by Antoine-Joseph Langlumé (1801-1870) and Jean-Marie Peltier and specialized in religious and educational books.

DB 04687.

\$1,500





## Twenty-One John Leech Hand-Colored Frontispieces



DB 04126.

\$850

**LEECH, John.** *Follies of the Year.* A Series of Coloured Etchings from Punch's Pocket Books 1844-1864... London: Bradbury, Evans & Co., n.d. [1866]. First edition. Oblong quarto (8 3/8 x 12 1/8 inches; 213 x 308 mm.). Engraved decorative title with hand colored vignette, twenty-one unnumbered leaves of text and twenty one hand-colored etched plates heightened with gum arabic. Publisher's half red morocco over blue cloth boards ruled in gilt. Front cover pictorially stamped and titled in gilt, lower cover pictorially stamped in gilt. Smooth spine lettered in gilt. Original blue cloth mounted to inner front and rear covers. Light rubbing to binding extremities, otherwise near fine.

"I have annexed as letter-press to these pictures from Mr. Punch's Pocket-Books a very slight, gossiping chronology of the years in which the drawings respectively appeared, jottings - it might be - from one's private entries in those pocket-books themselves. The work is, of course, quite out of the jurisdiction of criticism; and if the memoranda should enable any of my younger friends to adjust a single drawing room dispute without walking paterfamilias from his after-dinner nap, I shall - if apprised of the fact - be perfectly contented." (Shirley Brooks - Introduction).

Field, p. 101.

## "Of Latin, there are three kinds: Latin Proper, or good Latin; Dog Latin; and Thieves' Latin"



DB 04593.

\$1,350

**LEECH, John, illustrator. CROWQUILL, Alfred, illustrator. LEIGH, Percival.** *The Comic Latin Grammar...* [&] *The Comic English Grammar...* [&] *The Tutor's Assistant, or Comic Figures of Arithmetic...* London: Charles Tilt, 1840 [&] Richard Bentley, 1840 [&] J. and F. Harwood, 1843. First editions. Three small octavo volumes (7 3/8 x 4 5/8 inches; 188 x 118 mm.). Uniformly bound in late nineteenth century full polished tan calf. Covers triple-ruled in gilt with corner fleurons, spines with five raised bands, decoratively tooled in gilt in compartments, red and green morocco labels lettered in gilt, decorative gilt board-edges, and turn-ins, gray paper liners and end-leaves top edges gilt. Original gilt decorated cloth covers and spines bound in at end of each volume. A near fine set. Although unsigned the bindings were most definitely executed by one of the great London firms - possibly Francis Bedford or W.T. Morrell.

*The Comic Latin Grammar* with eight engraved plates and numerous engravings in the text by J. Leech; *The Comic English Grammar* with an engraved frontispiece and "upwards of fifty characteristic illustrations by J. Leech"; *The Comic Arithmetic* with a woodcut frontispiece and numerous woodcut illustrations in the text.



### A Fantastic Movable Pop-Up Panorama Dolls house by Lothar Meggendorfer

**MEGGENDORFER, Lothar.** *Das Puppenhaus* [The Dolls House]. Eine Festgabe für brave Mädchen [A Celebration for good Girls]. No. 109. Essingen & Munich: F.F. Schreiber, no date, circa 1911. Oblong quarto. Five fine full-color lithographed pop-up scenes. A few inconsequential creases and a few small expert repairs, otherwise near fine. Publisher's glazed color pictorial boards with original red cloth hinges. a wonderful example of this very rare toy.

This pop-up panorama opens to form five scenes some of which need opening or unfolding by the child. There are two outside and three detailed interior rooms of a doll's house. As unfolded to its full length of four feet, people, furniture, and even fixtures pop-out and each of the scenes is rich in detail. There is even a piano with a bust of Beethoven on the top. See Haining (pp. 122-128) who reproduces the French edition of the entire panorama called *Maison de Poupée*.

Due to its popularity it was issued over the years with a few changes to reflect the times; for instance the gypsy cart is replaced here by a motor car. It is rare to find any mechanical that has survived the little hands of children, in such wonderful condition. This is certainly one of the most elaborate and charming of the mechanicals issued by Lothar Meggendorfer.

See Haining pp. 122-128.

DB 04372.

\$5,500





**A Fine First Edition Set of the Pooh Books  
Bound ca. 1960 by Bayntun of Bath**

**MILNE, A.A. SHEPARD, Ernest H. illustrator.** [A Complete Set of the Pooh Books]. *Winnie the Pooh. Now We Are Six. When We Were Very Young. The House at Pooh Corner.* With Decorations by Ernest H. Shepard. London: Methuen & Co., Ltd, 1924-28. **First editions of all four 'Pooh' Books.** Four small octavo volumes. Each volume with numerous text illustrations by Ernest H. Shepard. Handsomely bound ca. 1990 by Bayntun-Rivière of Bath. Full blue, green, red and tan crushed levant morocco, each cover with an original Shepard design stamped in gilt on front board. Spines with five raised bands, decoratively stamped and lettered in gilt in compartments, gilt decorated board edges, gilt ruled turn-ins, marbled end-papers, all edges gilt. Original cloth covers and spines bound in at end of each volume. A fine set housed in a blue cloth slipcase.

**Alan Alexander Milne (1882-1956)** was a British author, best known for his books about the teddy bear Winnie-the-Pooh and for various poems. Milne was a noted writer, primarily as a playwright, before the huge success of the Pooh books overshadowed all his previous work. He is most famous for his two Pooh books about a boy named Christopher Robin after his son, Christopher Robin Milne, and various characters inspired by his son's stuffed animals, most notably the bear named Winnie-the-Pooh. Christopher Robin Milne's stuffed bear, originally named "Edward," was renamed "Winnie" after a Canadian black bear named Winnie (after Winnipeg), which was used as a military mascot in World War I, and left to London Zoo during the war. "The pooh" comes from a swan the young Milne named "Pooh." E. H. Shepard illustrated the original Pooh books, using his own son's teddy, Growler ("a magnificent bear"), as the model.

DB 04586.

**\$13,500**





## Monnier's "Theatrical Gallery"

[MONNIER, Henry, *illustrator*]. *Galerie Théâtrale*. Paris: Chez Hy. Gaugain et Cie...et chez E. Ardit, [n.d., 1828]. Oblong folio. (9 3/4 x 13 1/4 inches; 471 x 336 mm.). Twenty-four numbered hand-colored plates. Original brown paper pictorial front wrapper bound in. Plates 13 through 24 with triangular embossed stamp of E. Ardit in the lower margin. Plate 11 inlaid to size, still with wide margins. Some scattered light foxing and browning, still an excellent copy of this very rare suite. Early twentieth century green cloth over boards with maroon morocco lettering labels on front cover and spine.

From the celebrated collection of R. Descamps Scrive with his maroon morocco leather bookplate on front blank.

OCLC locates just four copies in libraries and institutions worldwide.

DB 04489.

\$6,500

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

MONNIER, Henry. *Jadis et aujourd'hui*. Paris: Delpech, 1829. Title from front wrapper. Oblong folio (10 5/8 x 13 5/8 inches; 270 x 353 mm.). Pictorial lithograph wrapper and eighteen hand-colored lithographed plates, depicting bankruptcy, childhood, dressing, the boudoir, a physician, an attorney, the promenade, an evening gathering, etc., "then" and "now." The plain rear wrapper is also bound in at the end. Bound ca. 1925 by René Kieffer in quarter dark blue straight-grain morocco over marbled boards. Spine decoratively tooled and lettered in gilt, marbled end-papers. Lower tip of spine a little chipped, minimal rubbing to board extremities, otherwise fine.

Very scarce, with just two copies in libraries and institutions worldwide.

DB 04490.

\$5,000

### One of Monnier's Great Albums Groveling Bureaucrats at Work, aka Idle

MONNIER, Henry. *Moeurs Administratives*, Dessinées d'après Nature par... Paris: Delpech, 1828. First edition, Series II only. Oblong quarto (10 1/4 x 13 7/8 inches; 262 x 352 mm.). Complete with the engraved vignette title-page and twelve hand-colored lithographed plates, all mounted on stubs. Bound ca. 1925 by René Kieffer in half maroon straight-grain morocco over marbled boards. Spine decoratively tooled and lettered in gilt, marbled end-papers.

A rare album with OCLC locating just one copy of this second series in libraries & institutions worldwide.

"Here Monnier mocks the hypocritical, self-serving bureaucrat" (Farwell, *The Charged Image*).

DB 04494.

\$4,500







### Henry Monnier's Rare Album of Parisian Manners

**MONNIER, Henry.** *Moeurs Parisiennes...* [*Parisian Manners*]. Paris: Chez Gihaut frères, 1828. First edition. Quarto (10 7/8 x 8 1/2 inches; 276 x 216 mm.). Ten humorous hand colored plates lithographed by de Villain. Minimal, mainly marginal foxing, otherwise near fine. Recently bound by Roger Devauchelle in full violet cloth, black leather label lettered in gilt on front board. Publishers pink printed wrapper/title bound in before the plates.

A very scarce little album - we have only seen this title once before. According to OCLC there are just two copies located in institutions worldwide.

DB 04508.

\$6,500



### One of Henry Monnier's Earliest Works Ten Superb Hand-Colored Lithograph Plates Depicting 'Absurd Fads'

**MONNIER, Henry, illustrator.** [*Modes et Ridicules*]. Paris: Gihaut Frères, éditeurs, 1825. Quarto (10 7/8 x 8 1/2 inches; 276 x 216 mm.). Ten superb hand colored lithograph plates, mounted on stubs. Plate margins with some light foxing. Recently bound by Roger Devauchelle in full violet cloth, black leather label lettered in gilt on front board. An excellent copy of an extremely scarce album.

According to OCLC there are only two copies in libraries and institutions worldwide: The Morgan Library & Museum (NY, USA) and Herzogin Anna Amalia Bibliothek Klassik (Germany).

DB 04509.

\$7,500



### Monnier's "Theatrical Gallery"

[**MONNIER, Henry, illustrator.**] *Galerie Théâtrale*. Paris: Chez Hy. Gaugain et Cie....et chez E. Ardit, [n.d., 1828]. Quarto (10 1/8 x 8 3/8 inches; 258 x 216 mm.). Twenty-four numbered hand-colored plates lithographed by E. Ardit and H. Gaugain. Plates 13 through 24 with triangular embossed stamp of E. Ardit in the lower margin. Plates skillfully extended at lower margins. Some very light scattered foxing, still an excellent copy of this very rare suite. Recently bound by Roger Devauchelle in full violet cloth, printed paper label on front board. Original brown paper pictorial front wrapper/title bound in.

OCLC locates just four copies in libraries and institutions worldwide.

DB 04510.

\$5,500

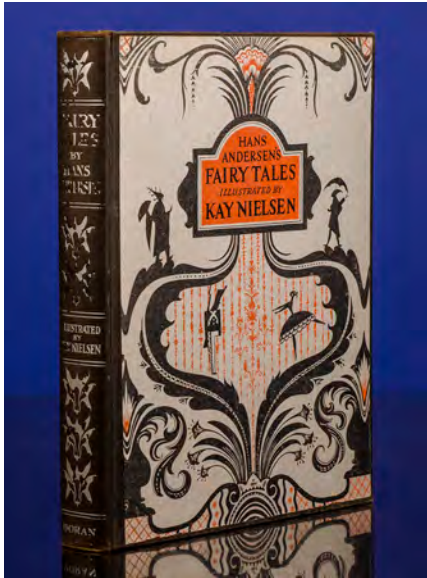


**First Trade Edition of  
"Fairy Tales by Hans Andersen"**

[NIELSEN, Kay, **illustrator**]. ANDERSEN, Hans Christian. *Fairy Tales by Hans Andersen*. Illustrated by Kay Nielsen. New York: George H. Doran Company, [1924]. First American trade edition. Quarto. Twelve mounted color plates with captioned tissue guards and numerous black and white text illustrations (seventeen full-page) and decorative borders and initials. Publisher's black cloth over boards, front cover with pictorial label printed in silver, orange and black, spine pictorially decorated in silver, pictorial endpapers printed in gray. Minimal rubbing to silver decoration on spine otherwise a bright and near fine copy.

DB 04358.

**\$950**

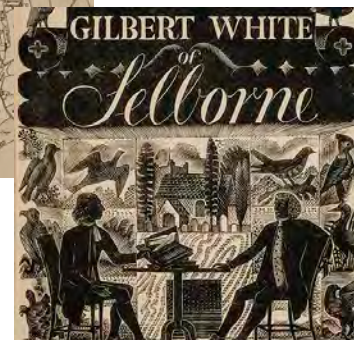
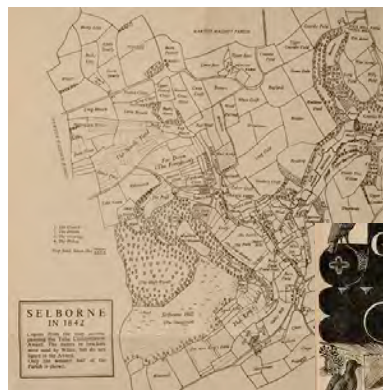
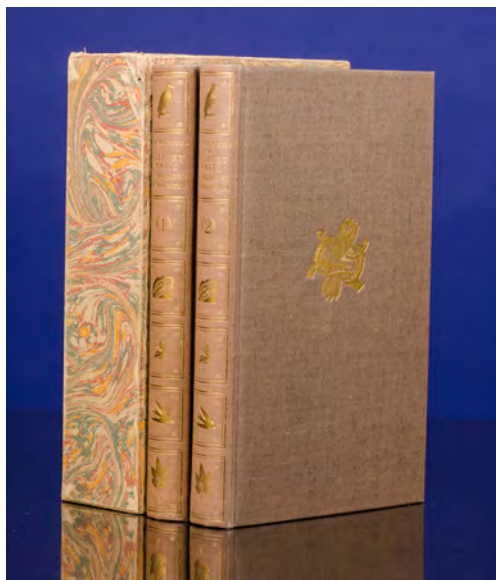


**"Selborne is the secret, private parish inside each one of us" (David Elliston Allen)**

NONESUCH PRESS. WHITE, Gilbert. RAVILIOUS, Eric, **illustrator**. *The Writings of Gilbert White of Selborne...* London: The Nonesuch Press, 1938. Limited to 850 sets printed in Monotype Times Roman on special rag paper. Two octavo volumes. Wood engravings and title-page designs by Eric Ravilious. Thirty-six wood engravings, a map of the country round Selborne and a folding line map of Selborne in 1842. Publishers full gray buckram by Leighton-Straker with gilt devices by Ravilious on the front covers and in panels on the spine. Top edges gilt, others uncut. A fine set housed in the original marbled slipcase (slipcase extremities very slightly rubbed). Ransom, Nonesuch 113.

DB 04627.

**\$1,250**





### An Exceptionally Rare and Amusing Suite of Hand Colored Lithographs

**PHILIPON, Charles. WATTIER, Émile.** *Les Compensations* Composées et Dessinées par Ch. Philipon, Lithographies par Wattier. Paris: Chez Ostervald aîné, Rittner, & Hauteœur, [1828]. First edition. Quarto (10 7/8 x 8 1/2 inches; 276 x 216 mm.). Pictorial lithograph title and thirty-six (of forty-eight) hand colored lithograph plates. Some light foxing, mainly marginal. The coloring of the plates is quite exceptional. Recently bound by Roger Devauchelle in full violet cloth, printed paper label on front board.

According to OCLC there are no copies in libraries and institutions worldwide. We have seen this title only once before - seventeen years ago in 2002. Not in Colas Hiler or Lipperheide.

**Charles Philipon (1800-1861)** was a French lithographer, caricaturist and journalist. He was the editor of *La Caricature* and of *Le Charivari*, both of which were satirical political journals.

**Émile-Charles Wattier (1800-1868)** was a French painter, illustrator, engraver and lithographer.

DB 04512.

\$6,500





**Practical Knowledge of the Horse**  
**With Seventy-Two Colored Lithograph Plates on all Aspects of the Horse**

**PINEL, Honoré.** *ABC du Sportsman* Robes et Marques; Conformations, Tares, Vices Rédhibitoires; [&] Les Races. Paris: Librairie Ducrocq, 1869. Large octavo (9 1/4 x 6 7/8 inches; 236 x 175 mm.). [48], [52], [52] pp. Three parts in one volume: Robes et Marques (Dresses and Brands); Conformations, Tares, Vices Les Races. Seventy-two colored lithograph plates - each part with twenty-four plates. First title-page slightly browned, otherwise a near fine copy. Publisher's red cloth over boards, covers decoratively bordered in black, front cover lettered in gilt.

Three parts in one volume, each in the form of an ABC. The first devoted to 'Dresses and brands', the second to 'conformations, flaws, and injuries', and the third on 'The races'. Text on the left page, and color lithographed illustration on the right page.

Apparently a fairly scarce little book with just a handful of copies located in libraries and institutions worldwide including The Bibliotheque Nationale de France; The Morgan Library (NY); Yale University Library (CT) and Texas A. & M. University (TX).

Huth, Works on Horses and Equitation, p. 258.

DB 04393.

**\$1,750**



David Brass Rare Books, Inc.





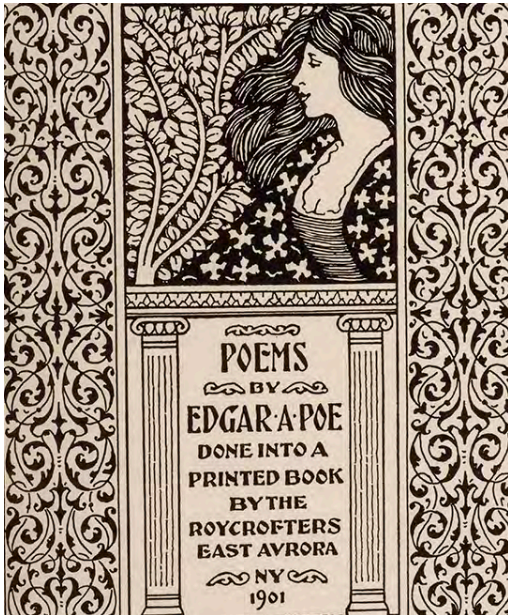
DB 04559.

\$850

## Birds and Children

[PICTURE BOOK]. NISTER, Ernest, publisher. *Feathered Friends*. London: Ernest Nister, N.d. [ca. 1904]. Square quarto. Printed on thick paper. Twelve full-page color chromolithograph illustrations in the text including frontispiece, one three-quarter page color chromolithograph illustration. Publisher's quarter red cloth over color pictorial boards, pale green floral pattern endpapers, all edges stained red. Original pictorial dust jacket, a little chipped at folds, the book absolutely fine.

Scarce. OCLC lists just one copy in libraries and institutions worldwide at the British Library.



DB 04125.

\$850

## "Once Upon a Midnight Dreary, While I Pondered, Weak and Weary..."

POE, Edgar Allan. *Poems...* East Aurora NY: Roycrofters, 1901. First edition thus, with a foreword by Michael Monahan. Octavo. With a fine frontispiece portrait of Poe. The title page with a decorative border by Samuel Warner, enclosing the title and also a woodcut portrait of Lenore. Three-quarter green morocco over marbled boards rules in gilt. Spine with five raised bands, decoratively tooled and lettered in gilt in compartments, four with an inlaid morocco flower on a stem. Matching marbled endpapers, top edge gilt, others uncut. Minimal rubbing to board edges, otherwise near fine.

The colophon reads "So here endeth selected Poems by Edgar Allan Poe. The title page and ornaments being after designs by Samuel Warner, the typography by Andrew Andrews, and the whole done into a book by the Roycrofters at their Shop, which is in East Aurora, N.Y., 1901."

The Poems included are: The Raven; Lenore; The Bells; Annabel Lee; Ulalume; The Coliseum; To Helen; To My Mother; Hymn; The Haunted Palace; The Conquerer Worm; To One in Paradise; The City in the Sea; The Sleeper; The Valley of Unrest; Dreamland; Eulalie; Israfel; For Annie; Eldorado; A Dream Within a Dream; To Helen; To Zante; To F\_\_\_\_



### Five Wonderful Hand Colored Aquatint Coaching Plates by James Pollard

**POLLARD, James.** [Coaching Subjects]. London: R. Pollard & Sons, 1819-1823. Folio (15 1/4 x 19 7/8 inches; 386 x 504 mm.). Five hand-colored aquatint plates by and after James Pollard. Sizes varying slightly from 14 1/2 x 18 3/4 to 15 1/4 x 19 7/8 inches. All tipped into an album and interleaved. First plate with very small (5/8 inch) repaired tear at upper blank margin, the second plate with some scattered stains, mainly marginal. All but the second plate watermarked "J. Whatman/Turkey Mill". Bound ca. 1940s in quarter brown morocco over light brown buckram boards with dark blue morocco gilt cover label "Coaching: A Series of Prints by James Pollard/London, 1819-1823", spine lettered in gilt, brown paper end-leaves. Bookplate of Joel Spitz on front paste-down. Housed in a light brown buckram slipcase. Fine.

Pollard's accomplished travelling scenes, published as separate engravings without title-page or running title. The first two, 'Cottagers Hospitality to Travellers' and 'Stage Coach Passengers at Breakfast' have the imprint of R. Pollard and Sons and date 27 March 1819; the pair are listed by Siltzer (p. 214) who notes that they were reissued in 1820 and 1824. The first of the two is also in the Mellon collection (Mellon/Snelgrove 35, p. 137). 'Tandem' and 'Four in Hand' are two of the three plates engraved by J. Gleadah and published by J. Watson in 1823 (Siltzer, p.216).

**James Pollard (1792-1867)** was a British painter noted for his mail coach, fox hunting and equine scenes. Born in Baynes Spa Fields (later renamed Exmouth Street) in Islington, he was the son of the painter and publisher, Robert Pollard (1755-1838). Between 1821 and 1839, James Pollard exhibited at the Royal Academy. He exhibited at the British Institution in 1824 and 1844. During his career, he also worked with John Frederick Herring, Sr.

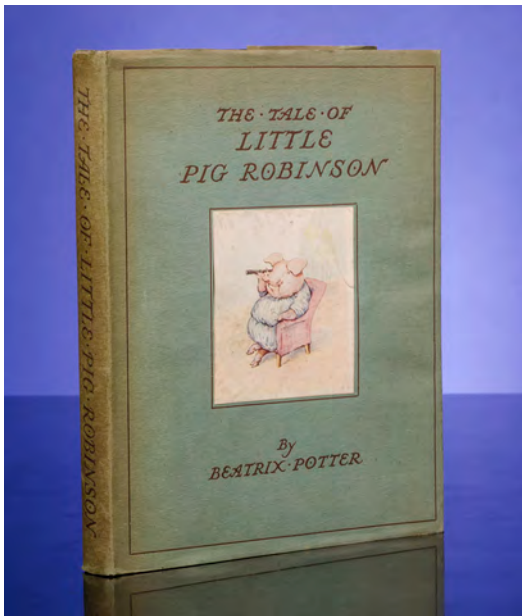
DB 04580.

**\$6,500**





**First Edition of "Little Pig Robinson," in the Original  
Dust Jacket**



DB 03969.

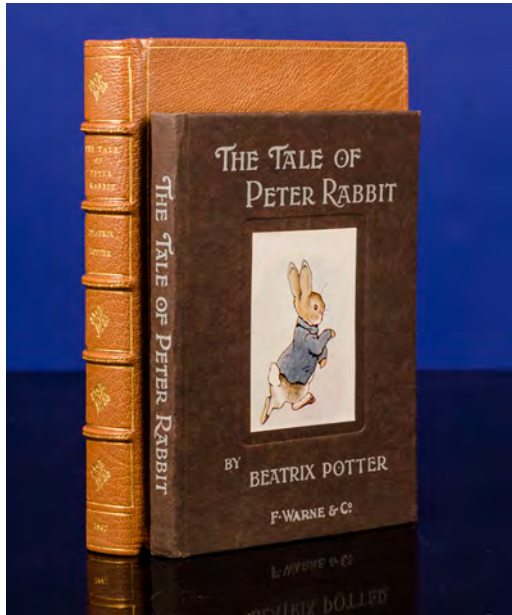
\$1,250

**POTTER, Beatrix.** *The Tale of Little Pig Robinson*. London: Frederick Warne & Co., Ltd. [1930]. First edition, first printing. Small quarto. Inserted color frontispiece and five inserted color plates. Black and white vignette on title-page and twenty-two full-page black and white illustrations in the text. Original blue cloth with front cover lettered in gilt and dark brown and pictorially stamped in dark brown, all within a dark brown single rule border. Spine lettered in dark brown. Brown and white pictorial endpapers. Minimal light discoloration to lower edge of front board, very slight foxing to pictorial endpapers otherwise a near fine copy.

In the original blue dust jacket with color pictorial label on front panel and with advertisements on the rear panel for "The Peter Rabbit Books" listing twenty-two titles. Small crease on the upper left corner of the front panel label, otherwise fine.

"There is no year on the title-page. The first printing can be identified by the absence of the word 'reprinted' which appears on the back of the title-page of the next printing" (Linder).

**A Remarkably Fine Copy of the First Trade Edition of  
"The Tale of Peter Rabbit"  
The First Edition with Thirty Colored Plates**



DB 04647.

\$14,500

**POTTER, Beatrix.** *The Tale of Peter Rabbit*. London: Frederick Warne and Co., [n.d., 1902]. **First Warne 'Trade' Edition**, first, second, or third printing (October-December 1902), all identical, and following all points in Quinby. Twelvemo. Color frontispiece and thirty color plates. Black and white vignette on title-page. Original dark brown boards lettered in white on front cover and spine. Color pictorial label (being a repetition of the color illustration on p. 26) on front cover within a rectangular blind panel outlined in blind. Gray leaf-patterned endpapers (later changed to pictorial). The tiniest bit of foxing along fore edges of free endpapers. Light printer's ink stain to (blank) verso of page ninety-three.

Quite simply one of the best copies we have seen in many years, with virtually no wear whatsoever to the binding which is as clean and fresh as the day it was published. Housed in a felt-lined full tan morocco clamshell case, spine with five raised bands, decoratively tooled and lettered in gilt in compartments.

"There are no recognizable differences between the first three printings, except that green boards were introduced after the first printing" (Linder).



### Large Thick-Paper 'Royal' Copy of Pyne's Royal Residences

**PYNE, W[illiam] H[enry].** *The History of the Royal Residences of Windsor Castle, St. James's Palace, Carlton House, Kensington Palace, Hampton Court, Buckingham House, and Frogmore...* Vol. I. [II. III.] London: Printed for A. Dry..., 1819. **First Edition, Large Thick-Paper 'Royal' Copy.** Seven parts in three large quarto volumes (15 13/16 x 12 1/2 inches; 402 x 317 mm.). One hundred hand-colored aquatint plates, heightened with gum arabic. Text watermarked 1816-1818, plates watermarked J.Whatman/Turkey Mill, 1811-1818. The plates and text are clean and bright with just the bare minimum of occasional marginal light foxing. Contemporary russia, expertly rebacked to style. Covers double-ruled in gilt, spines with five 'double' raised bands, decoratively tooled and lettered in gilt in compartments, gilt board edges and turn-ins, marbled endpapers. A superb copy of this wonderful book, with strikingly colorful plates.

An additional engraved plate has been bound into volume I, facing the first page of text for Windsor Castle. The engraving is of "Windsor Castle renovated & repaired. Engraved by Sands, from a drawing by Allom, made in 1836". This 'extra' plate is a little foxed in the margins.

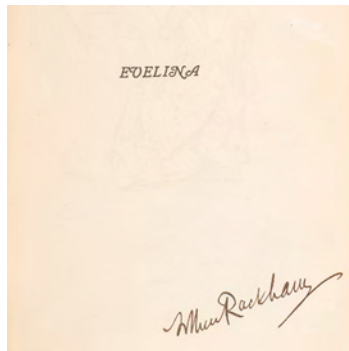
One of Ackermann's most important collaborators, William Henry Pyne (1769-1843) "became connected with Ackermann about 1803, and came by degrees to occupy himself more with writing than painting, providing the text or part of it for many of Ackermann's publications. It is not perhaps surprising that, being himself designer, painter, engraver and author, he should become enamoured of book production. His great effort in this direction was the large and costly work entitled *The History of the Royal Residences...* undoubtedly a very sumptuous book for which author, artist, engraver and publisher alike did their best." (Prideaux, pp. 142-143). Abbey, Scenery, 396. Tooley 389.

DB 04525.

\$15,500







DB 04410.

\$1,500

### Fanny Burney's *Evelina* With Sixteen Full-Page Illustrations by Arthur Rackham A Unique Copy Signed by Rackham on the Half-Title

**RACKHAM, Arthur, illustrator. BURNEY, Frances.** *Evelina or The History of a Young Lady's Entrance into the World*. London: Geo. Newnes Ltd., 1898. First Rackham illustrated edition, later issue. Signed in black ink by Arthur Rackham on lower corner of half-title. Octavo. Thirty-two page George Newnes Limited catalog at end, the first page dated "11-99" (November 1899). Sixteen full-page black & white line-drawings by Rackham included in the pagination. Publisher's gray-blue cloth front cover pictorially stamped and lettered in brown, spine decorated in brown and lettered in gilt, original black coated end-papers, top edge gilt. Minor rubbing to spine ends and corners, inner front hinge very slightly cracked but still sound. An excellent copy - the first that we have seen with Arthur Rackham's signature.



DB 04587.

\$3,250

### 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 tipped-in full-page color plates. Fourteen black and white drawings. Publisher's white buckram over boards, front cover and spine pictorially stamped and lettered in gilt, pictorial end papers, top edge gilt, others uncut. Minimal dust soiling to spine, gilt on word "Lewis" a little rubbed, some light offsetting from paste-downs to free end-papers as usual, small neat ink inscription dated Christmas 1907 on front flyleaf. An excellent copy of one of Arthur Rackham's best loved titles.



DB 04596.

\$1,250

### The First of Arthur Rackham's Two Great Silhouette Books The French Edition de Luxe

**[RACKHAM, Arthur, illustrator]. PERRAULT, Charles.** *Cendrillon*. D'Après Ch. Perrault avec illustrations par Arthur Rackham. Paris: Librairie Hachette, [1919]. French Edition de Luxe. Limited to 500 copies signed by the illustrator. Large quarto. Mounted color frontispiece with color pictorial border and tissue guard. Three double-page silhouette drawings with color, one single-page silhouette drawing with color, thirteen single-page silhouette drawings without color, and thirty-six silhouette drawings in the text. Title with color pictorial border. Title-page slightly browned from frontispiece tissue-guard. Some very light occasional offsetting from illustrations to text. Original cream parchment over boards, pictorially stamped and lettered in gilt on front cover and spine. Top edge gilt, others uncut. Pictorial end-papers in green and white. Boards very slightly 'mottled' otherwise a fine copy.



DB 04595.

\$3,500

### One of Only Thirty Signed Copies Printed on Papier Imperial Du Japon

**[RACKHAM, Arthur, illustrator]. SHAKESPEARE, William.** *Le Songe D'Une Nuit D'Ete*. Paris: Hachette et Cie, 1909. First edition in French of Shakespeare's *A Midsummer Night's Dream* illustrated by Arthur Rackham. Limited to thirty numbered copies on Papier Imperial du Japon signed by Arthur Rackham, of a total edition of 330. Quarto. Forty mounted color plates with captioned tissue guards, thirty drawings in black and white. Publisher's full vellum, gilt decorated. Top edge gilt, others untrimmed. Later silk ties. Small rectangular bookplate on front fly-leaf. A fine copy.

The black & white illustrations have far more definition here printed on 'Papier Imperial du Japon' than those in the English Limited Edition. "The most splendid illustrated work of the century, so far" (William de Morgan).



**"Wee Folk"**  
**A Very Fine Original Watercolor Drawing From**  
**"Arthur Rackham's Book of Pictures"**

**RACKHAM, Arthur.** "Wee Folk." [N.p.: n.d., ca. 1913]. Original pen-and-ink and watercolor drawing for the seventh color plate in "Arthur Rackham's Book of Pictures" (London: 1913). Signed "Arthur Rackham" within a cartouche at lower right. With a label on the reverse, signed and dated by Rackham: "Exhibition of Works by/Arthur Rackham/Held at The Leicester Galleries,/Leicester Square, London./Nov 1913/No. 54 Goblins/Purchaser/A.W. Moro Esq." Image size: 9 1/2 x 5 5/16 inches; 240 x 135 mm. Matted, framed, and glazed.

A superb example of Arthur Rackham's masterly penmanship, incredibly understated in its conception and wonderfully evocative. This watercolor is reproduced on p. 131 of Fred Gettings's *Arthur Rackham* (London: 1975).

*Arthur Rackham's Picture Book* "consists of a series of forty-four coloured plates and a few line drawings with an amusing introduction by Sir Arthur Quiller-Couch...In his Introduction Sir Arthur waxes poetic about the collection, speaking of it as a kind of 'biography'" (Gettings, p. 321). In this delicate drawing, Rackham is at his best with this simple rendering, using soft washes of color and drawing his typically well-known animals and elves. "Therefore, even if there were no such things as fairies, the children would have to invent them - pixies, nixies, gnomes, goblins, elves, kobbolds, and the rest - to account for the marvels that are happening all the while, but especially while we sleep..." (Introduction by Sir Arthur Quiller-Couch to *Arthur Rackham's Book of Pictures*, p.29). Fred Gettings *Arthur Rackham*, p.131

DB 04287.

**\$26,500**





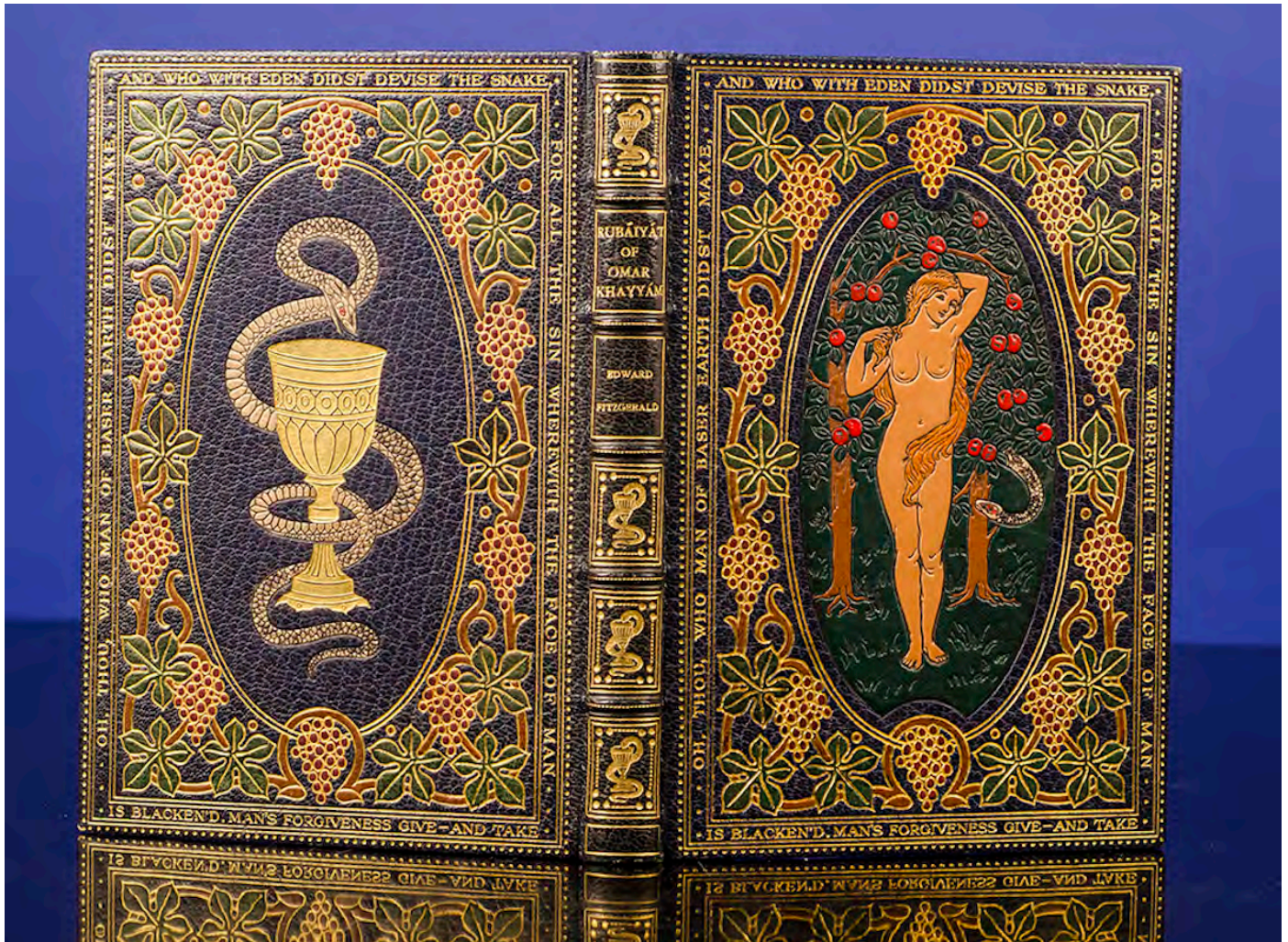
**An Exceptionally Fine Rivière Rubáiyát  
Illustrated by Willy Pogany**

[RIVIÈRE & Son, binders]. *Rubáiyát of Omar Khayyám*. Presented by Willy Pogany. [The illustrations and decorations in this edition of Fitzgerald's translation of the "Rubáiyát" are by Willy Pogany]. London: George G. Harrap & Co. Ltd., [ca. 1916]. Octavo. Text printed in blue and black. With sixteen tipped-in color plates within decorative borders by Willy Pogany, and numerous text illustrations printed in blue. Bound ca. 1916 by Rivière & Son. Full dark blue crushed levant morocco. Front cover with a central oval panel of green morocco with Eve, the serpent and the tree of life inlaid in various color moroccos. This central panel is surrounded by a gilt floral border of flowers and bunches of grapes, which in turn is surrounded by a border lettered "Oh, Thou, Who Man of Baser Earth Didst Make, / And Who With Eden Didst Devise The Snake, / For All The Sin Wherewith The Face Of Man / is Blacken'd. Man's Forgiveness Give - And Take". Rear cover with an oval panel featuring the snake twined around a large chalice, also surrounded by a gilt floral border of flowers and bunches of grapes, which in turn is surrounded by a border lettered "Oh, Thou, Who Man of Baser Earth Didst Make, / And Who With Eden Didst Devise The Snake, / For All The Sin Wherewith The Face Of Man / is Blacken'd. Man's Forgiveness Give - And Take". Spine with five raised bands decoratively paneled, tooled and lettered in gilt in compartments, gilt board edges, decorative gilt turn-ins, decorative floral endpapers, all edges gilt. An exceptionally fine example.

Willy Pogany had previously illustrated the Rubaiyat in 1909, but these later illustrations are quite a different interpretation, more westernized and modernized than the earlier ones.

DB 04554.

\$9,500





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

[RIVIÈRE & Son, binders]. CARROLL, Lewis. *Alice's Adventures in Wonderland* [bound together with] *Through the Looking Glass*. With Illustrations by John Tenniel. London: Macmillan and Co., Ltd, 1932-33. Later editions. Two tomes in one octavo volume. Bound c. 1933 by Rivière & Son in full dark green 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. Spine with five raised bands decoratively tooled and lettered in compartments, gilt-ruled board edges, gilt decorated turn-ins with small gilt corner pieces, all edges gilt, marbled end-papers. A beautiful copy.

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.

The excellent workmanship and good taste displayed in his bindings gradually won for them the appreciation of connoisseurs, and he was largely employed by the Duke of Devonshire, Mr. Christie-Miller, Captain Brooke, and other great collectors. He also bound for the queen and the royal family. In the Great Exhibition of 1851 he exhibited several examples of his skill, and he obtained a medal.

DB 04628.

\$4,500





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

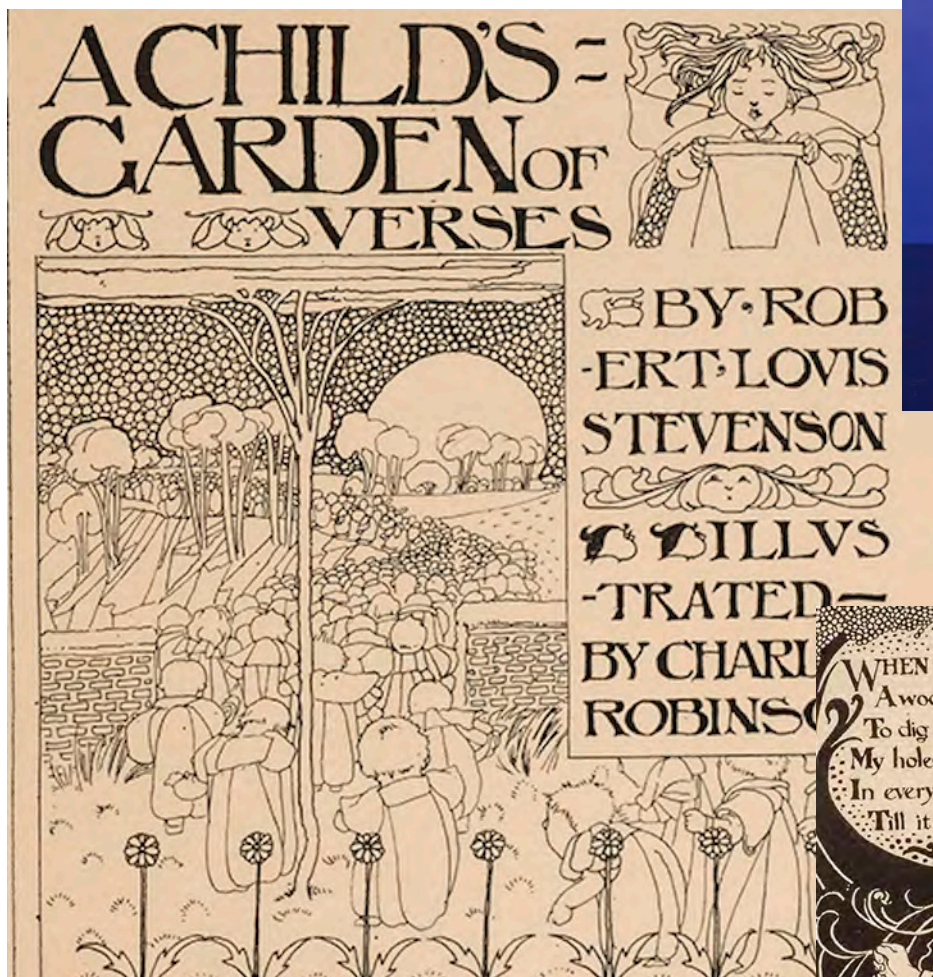
**ROBINSON, Charles, illustrator. STEVENSON, Robert Louis.** *A Child's Garden of Verses*... London: John Lane, The Bodley Head, 1896. **First Illustrated Edition. One of 150 large-paper copies printed on Japon vellum paper.** Octavo. Over 150 line drawings including many full-page. Publisher's original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

The binding has proved a mystery to some, but the answer is simple, this edition is bound in exactly the same format as the Edinburgh Edition or Collected Works of Robert Louis Stevenson announced in 1894 to be published in 20 volumes (but ultimately expanded to 28 volumes including the complimentary appendix). Volume one appeared in November 1894 - the last volume appeared in June 1898.

Charles Robinson (1870-1937) was born into a family of illustrators - his younger brother was William Heath Robinson and his older brother was Thomas Heath Robinson - and rose to become one of the most fashionable book-illustrators of his era. At age twenty-five he illustrated his first full book, *A Child's Garden of Verses*, with over 100 images. These illustrations for Stevenson's most endearing and popular book bear the influence of the Art Nouveau style, of his brother, W. Heath Robinson, Aubrey Beardsley, and, particularly, Walter Crane. De Freitas, p. 83.

DB 04724.

**\$2,250**





**"One of the Hardest of Heath Robinson's Books to Find Today" (Geoffrey Beare)**

**ROBINSON, W. Heath.** *Peter Quip in Search of a Friend*. London: S.W. Partridge & Co., Ltd., [1922]. Quarto. Eight full-page chromo-lithographed color plates and seventeen black and white drawings throughout the text. Publisher's dark green cloth over red boards, front cover with full-page color illustration. Pale gray pictorial endpapers with additional illustration "Mrs. Quip misses Peter". Extremities of spine expertly and almost invisibly strengthened, as are the inner hinges and the name on the endpapers "This Book Belongs To..." again expertly and almost invisibly erased, tiny hole in blank margin of front free-endpaper. Aside from these minor imperfections this is by far the best copy of this very rare and fragile children's book, entirely free from any foxing, that we have ever seen.

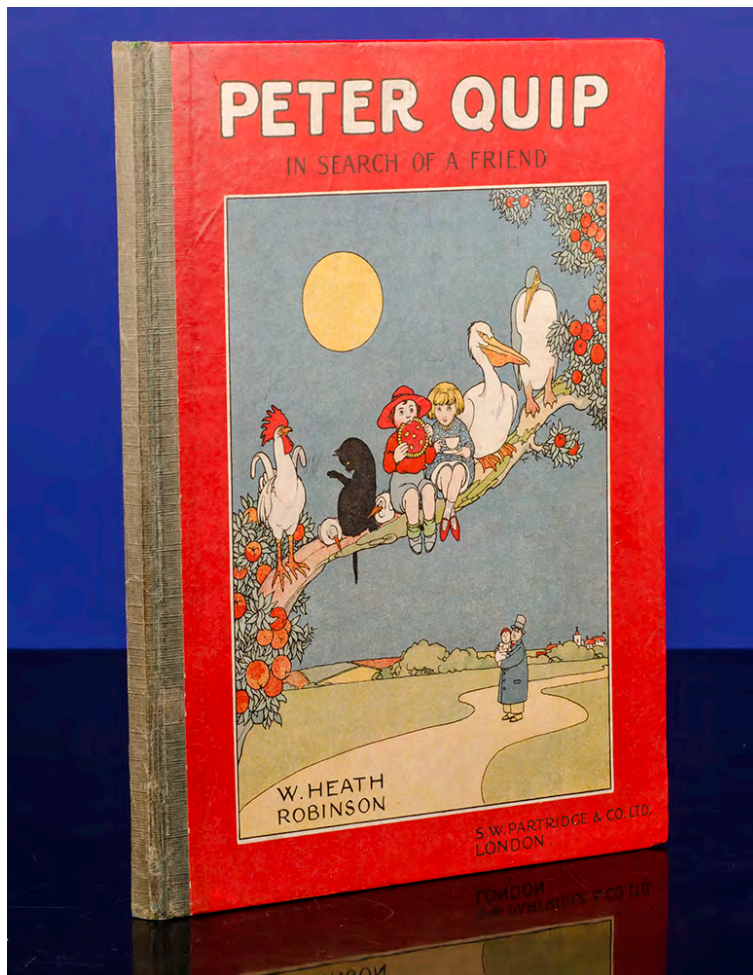
Rare. OCLC locates just four copies in libraries and institutions worldwide: Princeton University (NJ, USA); British Library; National Library of Scotland; University of Oxford.

"Yet in the same year [1921] he wrote *Peter Quip in Search of a Friend* and drew a very gay set of illustrations for it. He reverted to the technique of the illustrations for *The Child's Arabian Nights* [1903]. The *Peter Quip* drawings were also chromo-lithographed but the result is very different from *The Arabian Nights*. These are vivid, bright pictures that any child would love. The simple flat colours are most effective. The ingredients of the illustrations are familiar, including the 'Bag-bird', the airship and a scene near the North Pole, all from *Uncle Lubin*, and a train crossing a ravine over a flimsy wooden bridge which was one of Heath Robinson's favourite subjects." (John Lewis. Heath Robinson. Artist and Comic Genius, pp. 148 & 217). (John Lewis dates this book as 1921, it was in fact published in September of 1922).

Strangely enough this book is not mentioned anywhere in W. Heath Robinson's autobiography *My Line of Life* (Blackie & Son Limited, 1938).

DB 04710.

**\$2,250**





**One of Ten Copies Printed on vellum**  
**With Ten Fine Initial Letters Printed in Red and Black**

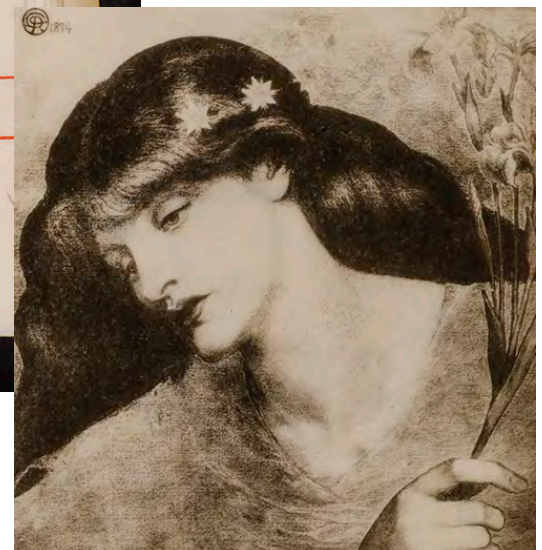
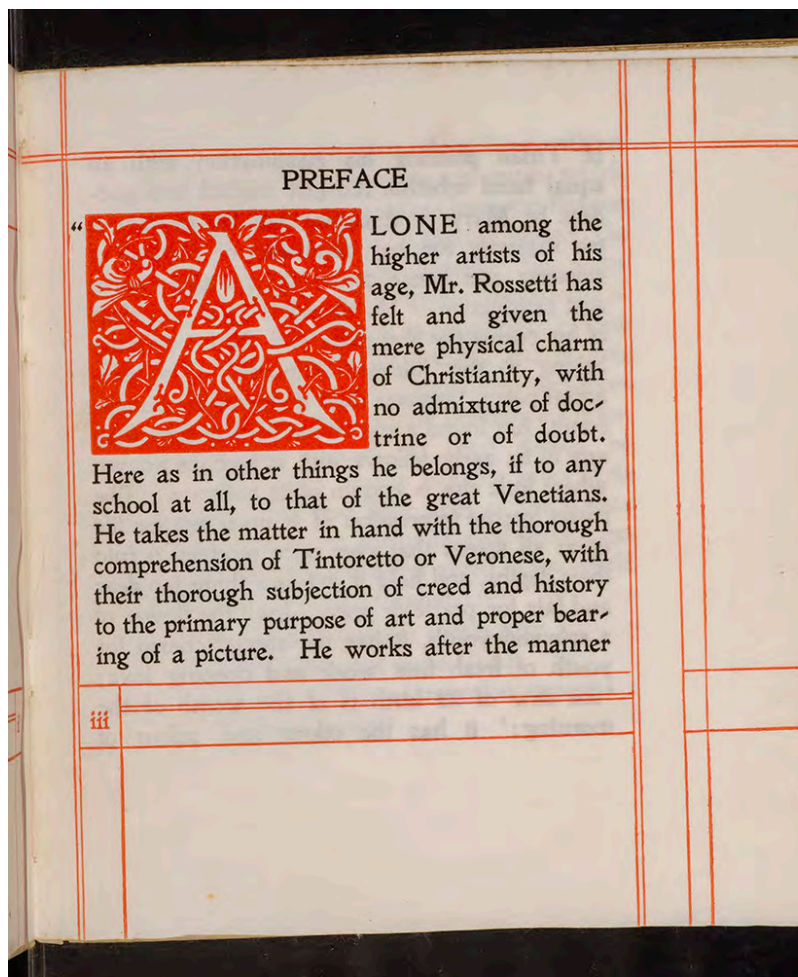
**ROSSETTI, Dante Gabriel. RICKETTS, Charles. MOSHER, Thomas B.** *The Blessed Damsel*. [colophon: Portland, Maine: Thomas B. Mosher, 1901]. **First Variorum Edition. One of Ten Copies Printed on Vellum (this being No. 2), with Designs by Charles Ricketts.** Small quarto. The photogravure frontispiece is after the author's 1874 portrait of Alexa Wilding for Lord Mount-Temple. Publishers vellum over boards, spine lettered in gilt (gilt somewhat faded), remains of original tan silk ties. Spine a little discolored and with minimal loss to extreme top. The Arthur A. Houghton copy with his bookplate on rear paste-down. **A spectacular example of an unusual printing method from an American press.**

The text is here printed as it first appeared in the February 1850 issue of *The Germ* with, neatly printed below, the variants present in the 1856 Oxford and Cambridge Magazine, the 1870 Poems, and the 1886 Collected Works. Bishop notes the decorative similarities between this edition and that of Hacon & Ricketts in 1900, including the "same alternating black and red Ricketts initials and text, the same red rules as the two-page openings of the book following the half-titles, and the same red Roman numerals of each stanza," although Mosher here opts for smaller type, a larger page, and different dingbats, with his printer's device prominently displayed on the title-leaf verso.

*The Blessed Damsel* is perhaps the best known poem by Dante Gabriel Rossetti as well as the title of some of his best known paintings. The poem was first published in 1850 in the Pre-Raphaelite journal *The Germ*. Rossetti subsequently revised the poem twice and republished it in 1856, 1870 and 1873.

DB 04681.

**\$4,850**





**In the Original Boards**  
**Complete with the Rare 'Pall Mall' Plate**

**ROWLANDSON, Thomas.** *Miseries of Human Life*: Designed and Etched by T. Rowlandson... London: R. Ackermann, 1808. Oblong quarto (8 1/8 x 10 3/16 inches; 207 x 262 mm.). Hand colored engraved title-page and forty-nine hand colored engraved plates including the rare 'Pall Mall' plate which is missing from most copies. Two of the plates watermarked 'J. Whatman 1811' and seven watermarked 'J. Whatman 1814'. Original quarter roan over drab boards. Front cover with original printed green paper label "Miseries of Human Life. / Designed and Etched by / T. Rowlandson. / 50 plates, coloured / [rule] / Price £1. 11. 6d." Spine ruled in gilt. Spine worn, corners rubbed. Housed in a full red morocco solander case with five raised bands, lettered in gilt in compartments. A wonderful untouched copy, the plates bright and fresh.

"Plate 40 'Pall Mall' is rare, most copies re-placing this with 'The Chiropodist' (Abbey).

DB 04601.

**\$6,500**

**The Three Tours of Doctor Syntax**  
**Finely Bound by Rivière & Son**

[**ROWLANDSON, Thomas, illustrator.** [**COMBE, William.** *The Tour of Doctor Syntax, in Search of the Picturesque...*; *The Second Tour of Doctor Syntax, in Search of Consolation...*; *The Third Tour of Doctor Syntax, in Search of a Wife...* London: Pub....at R. Ackermann's Repository of Arts, 1812; 1820; [1821]. First editions. Three octavo volumes. With a total of seventy-eight hand-colored aquatint plates. Uniformly bound ca. 1920 by Rivière & Son in full red crushed morocco. Covers double-ruled in gilt, spines with five raised bands, decoratively tooled and lettered in gilt in compartments, double gilt-ruled board edges, turn-ins decoratively tooled in gilt, marbled endpapers, all edges gilt. Stab holes visible on some plates. Short tear in the outer margin of N1 (pp. 89/90) of *The Tour of Doctor Syntax*. A few minor marginal stains in the first volume, some light offsetting from plates to text only. A very fine set. Housed in the original red morocco-edged, fleece-lined cloth slipcase.

DB 04534.

**\$3,500**

**A Political Satire Deploring Ireland's Union With England**  
**Four Hand Colored Etchings by Thomas Rowlandson**  
**Extra-Illustrated by the Insertion of Five Additional Plates**  
**Including a Very Scarce Double-Page Hand Colored Etching**  
**by Rowlandson**  
**"Comforts of an Irish Fishing Lodge" (Published May, 1812)**

**ROWLANDSON, Thomas, illustrator.** [**WOLCOT, John, aka Peter Pindar.** *Petticoat Loose*. A Fragmentary "Tale of the Castle." Embellished with Plates. London: Printed for J.J. Stockdale, 1812. First edition. Quarto (10 5/8 x 8 1/4 inches; 270 x 210 mm.). Four hand-colored etchings designed and engraved by Rowlandson. Extra-illustrated by the insertion of five hand plates of which four are hand colored. We can locate just one copy of this etching at Yale University Library (CT, USA). Contemporary marbled boards, expertly rebacked to style in quarter calf. Spine with five raised bands ruled and lettered in gilt in compartments. An excellent example of this extremely scarce Rowlandson item, not mentioned in Tooley.

DB 04413.

**\$5,500**





### A Beautiful 'Roycroft' Binding

**ROYCROFT BINDERY. KINDER, Louis, binder? RUSKIN, John.** *The King of the Golden River...* East Aurora, NY: Roycrofters, 1900. Small quarto. Frontispiece portrait of John Ruskin on India paper. Title-page with decorative color border, text leaves with running title 'The Golden River' printed in red. Bound by the Roycroft Bindery in 1900. Full green crushed levant morocco, front cover bordered in gilt enclosing an intricate gilt design of flowers and stems, with a gilt crown in each corner. Rear cover with a less elaborate gilt design, spine with five raised bands, decoratively tooled and lettered in gilt in compartments, gilt ruled board edges, wide turns ins decoratively tooled in gilt, green marbled liners and end-leaves, top edge gilt, others uncut. A very fine example house in it's original green felt-lined, marbled paper over boards clamshell case.

The name "Roycroft" was chosen after the printers, Samuel and Thomas Roycroft, who made books in London from about 1650–1690. And beyond this, the word *Roycroft* had a special significance to Elbert Hubbard, meaning *King's Craft*. In guilds of early modern Europe, King's craftsmen were guild members who had achieved a high degree of skill and therefore made things for the King. The Roycroft insignia was borrowed from the monk Cassiodorus, a 13th-century bookbinder and illuminator. Bookbinders at the Roycroft included Peter Franck, Harry Avery, and Louis Kinder. It is not unusual for a Louis Kinder binding to be unsigned.

Fourteen original Roycroft buildings are located in the area of South Grove and Main Street in East Aurora. Known as the "Roycroft Campus", this rare survival of an art colony was awarded National Historic Landmark status in 1986. The Elbert Hubbard Roycroft Museum, housed in the George and Gladys Scheidemantel House, in East Aurora is the main collection and research centre for the work of the Roycrofters.

DB 04629.

\$4,500





### Schmied Illustrates "The Prince of Poets"

**SCHMIED, Francois-Louis, illustrator. FORT, Paul.** *Les Ballades Francaises...* Lyon: Cercle Lyonnais du Livre, 1927. **Limited to 120 copies (this for Victor Blanchet) out of a total edition of 165.** Quarto. Loose as issued in twenty-one gatherings. Four full color title-pages and twenty-six full page color plates. Twenty colored head & tailpieces in the text. Some sporadic foxing throughout, mainly marginal. Publisher's color pictorial wrappers uncut, with the original glassine jacket. Chemised in the original gray cloth backed marbled boards within it's gray cloth edged, marbled board slipcase. Minimal rubbing to extremities. An excellent copy.

**Francois-Louis Schmied (1873-1941)** was an important painter, illustrator, wood engraver, printer, editor and bookbinder particularly known for his beautiful limited edition books. He is considered a major artist in the Art Deco style, particularly in the area of publishing fine books for bibliophiles. He first gained notoriety with his commission to engrave and print the illustrations of Paul Jouve for Rudyard Kipling's *Le Livre de la Jungle* which was finally published in 1919. The success of that production allowed Schmied to expand his operations, purchase a Stanhope hand-press, and hire a group of craftsmen who helped him to execute some of his most famous and pioneering work such as *Les Climats* (1924), *Daphne* (1924), *Le Cantique des cantiques* (1925), *Les Ballades Francaises* (1927), *Les Douze Cesars* (1928), *Kim* (1930), *Ruth et Booz* (1930), and *Peau-Brune de St. Nazaire a la Ciotat* (1931). His books were always expensive to produce and were printed in highly limited editions, usually no more than 100-200 copies. His marketing strategy was to display sheets of works in progress to Parisian art fairs, seeking the subscription of wealthy bibliophiles and other organizations. Once the Great Depression took hold, the economic climate could no longer support the cost of Schmied's books, and he was forced to sell off virtually all of his assets and close his workshop.

DB 04657.

\$3,500





## Ten Superb Hand-Colored Aquatint Plates Depicting Cattle & Sheep



DB 04572.

\$5,500

**SCOTT, Edmund.** [Portraits of Prize Cattle & South Down Sheep] *Proceedings of the Sussex Agricultural Society, from its Institution, to 1798, inclusive...* Lewes: Printed by W. and A. Lee, (1800). First edition. Folio (14 1/4 x 10 5/8 inches; 362 x 270 mm.). Ten fine hand colored aquatint plates, six depicting cattle and four depicting sheep. Publisher's gray paper wrappers, sewn as issued with original printed label on front cover. Minimal chipping to extremities, still very fine. Housed in a quarter black morocco over marbled paper boards clamshell case, spine with five raised bands. decoratively stamped in blind and lettered in gilt in compartments.

Extremely Rare. OCLC locates just one copy (British Library, UK) and it is unclear from the record whether or not the plates are hand-colored.

Edmund Scott (1758-1815?) Engraver and draughtsman. There are several of his portraits in the National Portrait Gallery (London, UK), including those of James Sadler, Thomas Sheridan, John Howard, King George IV, King William IV, etc., etc.

## "He was not of an age, but for all time" (Ben Jonson) A Finely Bound Pickering Edition of Shakespeare's Poems



DB 04626.

\$850

**SHAKESPEARE, William.** *The Poems of Shakespeare.* London: William Pickering, 1832. Small octavo. Portrait frontispiece engraved by H. Robinson and three plates engraved by H. Corbould. Full polished tan calf by Morrell ca. 1900. Covers bordered in gilt, spine with five raised bands decoratively tooled in compartments, red morocco spine label lettered in gilt, decorative gilt board edges and turn-ins, marbled endpapers, all edged gilt. With the engraved bookplate of Charles Lewis Slattery on front paste-down.

A fine and very attractive edition of Shakespeare's Poems which includes a a Memoir of Shakespeare by the Rev. Alexander Dyce.

The London bindery of W. T. Morrell was established about 1861 as successor to the firm begun by Francis Bedford, who, in turn, had taken over the famous bindery of Charles Lewis. Prideaux in her "Modern Bookbindings" published in 1906, says that Morrell at that time 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."







**A Remarkable Survival**  
**"We call upon the free peoples of Europe and Asia**  
**temporarily to open their frontiers to all victims of oppression..." (Theodore Roosevelt)**

**SZYK, Arthur, illustrator.** *Save Human Lives. They must not die.* New York: Emergency Committee to Save the Jewish People of Europe, 1944. A booklet of 100 unused postage stamps on ten gummed sheets and the original perforated order-form. Oblong quarto. Original wrappers printed in blue. Mint as issued. The ten leaves of stamps which each contain two sets of five, are printed in red, blue, purple, brown, red, blue, purple, brown, red & blue.

"The Emergency Committee welcomes this opportunity to reproduce the inspiring creations of the virile pen and the creative heart of Arthur Szyk, in the form of Poster Stamps. The Committee hopes that generous support in contributions for and distributions of these Poster Stamps, will be forthcoming from the American people, to enable it to carry on its emergency mission for the rescue of some four million martyred humans. *Let it not be said that the two million who have been exterminated have died in vain.* The grim stories of Nazi atrocities are true and they cannot be dismissed like a bad dream. Such crimes are a challenge to all civilized persons..." (inside back cover).

**Arthur Szyk (1894-1951)** was a graphic artist, book illustrator, stage designer, and caricaturist. Szyk was born into a prosperous middle-class Jewish family in Lodz, in the part of Poland which was under Russian rule in the nineteenth century. All of his life he worked both for his homeland and his faith. Before the second world war his work was renowned in Poland, France, and Great Britain. He moved to London in 1937 where he spent four years creating the magnificent paintings for the *Haggadah*.

DB 04621.

\$1,250





**A Very Rare Set of Anthony Trollope  
including *The Macdermots of Ballycloran*  
and *The Kellys and the O'Kellys***

**TROLLOPE, Anthony.** [*Works*]. New Edition. London: Ward, Lock and Co., [1881-1893]. Thirty small octavo volumes. Uniformly bound ca. 1893 by Rivière for Sotheran's. Three quarter tan calf over marbled boards, ruled in blind. Spines with five raised bands, decoratively tooled in gilt in compartments, red and olive green morocco labels lettered in gilt, matching marbled end-papers, marbled edges. A near fine set.

A very scarce set with only five complete sets recorded by OCLC in libraries and institutions in the USA.

*The Macdermots of Ballycloran* (London, 1847) was Anthony Trollope's first novel. The First English edition is "one of the rarest first editions in the whole range of nineteenth century literature" (Michael Sadleir) and no copies in original cloth have appeared at auction since the 1940s; The last example to appear at auction was a rebound copy at Sotheby's in 1994 (\$12,000).

*"The Kellys and the O'Kellys* (London, 1848) was Trollope's second novel and is almost as rare. The last first edition that I saw was the Earl of Carysfort's copy (rebound in full olive green morocco) which I sold back in 1997 for \$17,500." DJB.

DB 04422.

**\$7,500**



### The Most Prized of All California Books

**VENEGAS, Miguèl.** Noticia de la California, y de su conquista temporal, y espiritual hasta el tiempo presente, sacada de la historia manuscrita, formada en Mexico año 1739. por el Padre Miguèl Venegas... Madrid: Viuda de Manuel Fernandez, y del. Supremo Consejo de la Inquisicion, 1757. First edition, first issue (with p. 479 in Vol. II mis-numbered 476) of this "foundation of a library of Californiana" (Cowan). Three quarto volumes. Complete with all four engraved folding maps. Numerous engraved head- and tailpieces. Scattered light foxing, tiny paper-flaw to blank margin of pp. 449/450 in volume II; small piece (1 7/8 x 1 3/4 inches; 48 x 44 mm.) torn away (library stamp of the Museo de Tacoronte) from the second leaf (errata) in volume III, not affecting text on recto or verso. With the purple library stamp of Museo de Tacoronte on the second leaf of volumes I and II, Volume III with the stamp torn away on lower margin not affecting text on recto or verso. Each volume with the early ink signature of Th. Cambzeleno at foot of title-pages. Contemporary yapp-edged vellum, spines lettered in manuscript, remains of original string ties. Inner hinges of volumes I & III expertly repaired. An altogether beautiful copy of this seminal book; complete and in it's original binding. Housed in a custom-made, quarter black morocco, felt-lined clamshell case with felt dividers.

"This first, and thus cornerstone, history of the Californias was penned by Miguèl Venegas who was born in Puebla in 1680, entered the Society of Jesus at Tepotzotlan in 1700, was ordained in 1705, and served as a professor of moral theology in the Colegio Maximo of San Pedro y San Pablo in Mexico City from 1714 to 1724. For reasons of health, in the latter year he was sent as administrator to the Jesuit hacienda of Chicomocelo, where he compounded medications and dedicated himself to letters.

DB 04483.

\$17,500





### The Scarcest of all Jules Verne First Editions

**VERNE, Jules.** *The Green Ray*. Translated From the French by Mary de Hautville. London: Sampson Low, Marston, Searle, & Rivington, 1883. First British edition and First edition in English, the five shillings issue with plain edges, with 32 page publisher's catalogue, September 1883, at rear. Octavo. Frontispiece, title vignette and forty-three black and white plates (included in pagination) by L. Benett, reprinted from the first French edition. One map. Publishers ochre cloth, front cover pictorially decorated in red and black, title lettered in gilt, rear cover decoratively bordered in blind, spine pictorially decorated in red and black and lettered in gilt, blue-gray floral endpapers. The mildest of rubbing to the extremities, internally immaculate, a near fine and untouched copy.

The scarcest of all Verne first editions. Only two copies have come to auction within the last thirty-six years, one rebound, the other "becoming loose."

Published in September 1883, a month before George Munro's pirated "Seaside Library" edition. *The Green Ray* was something of a departure for Verne, a love story set in Scotland, wherein a girl refuses to marry the man her uncles have chosen for her unless she sees the mysterious "green ray," which would tell her it is true love. After numerous failed attempts the phenomenon eventually becomes visible, but the couple, gazing into each other's eyes, miss it. Green flashes or rays are actual optical phenomena that occur shortly after sunset or before sunrise, when a green spot is visible for a short period of time above the sun or a green ray shoots up from the sunset point. It is usually observed from a low altitude where there is an unobstructed view of the horizon, such as on the ocean. Taves & Michaluk V023. Myers 31.

DB 04577.

\$5,500



**Charles Vernet's 'Cries of Paris'**  
**Illustrated with One Hundred Fine Hand Colored Lithograph Plates**

**VERNET, C[arle].** [*Cris de Paris dessinés d'après nature*]. Paris: Chez Delpech, [n.d., ca. 1820]. **First Edition.** Large folio (14 5/16 x 10 7/8 inches; 363 x 275 mm.). One hundred very fine hand-colored lithographed plates, all mounted on stubs. Bound without the lithograph title-page. Some marginal soiling and or light spotting to plates. A few plates very slightly shorter at lower margins. Two plates with very small tears on lower blank margins. The plates depict street vendors offering a multitude of wares, including cakes, roses, cherries, bread, umbrellas, melons, baskets, pears, lottery tickets, almanachs, marionettes, wooden clocks, asparagus, artichokes, barometers, potatoes, dogs, and fagots. All of the plates have printed titles which indicate the wares of the trader and the words of his (or her) cry. Late nineteenth century quarter red morocco over marbled boards. Smooth spine with five raised bands, ruled in blind and lettered in gilt. Marbled end-papers, top edge gilt, others uncut.

A wonderful example of this extremely rare color-plate book. According to ABPC no complete copy (100 plates) has appeared at auction for over thirty years.

"This celebrated series, prized by the sociologist as well as the historian of costume, has become almost unfindable complete because of an insatiable demand from hotelkeepers seeking wall decorations. In fine contemporary coloring its 100 lithographs are most attractive. The streets of Paris in Vernet's time seem to have been an out-of-doors department store which catered to most needs for goods and services. His itinerants are a sturdy and impassive lot, inured to hardship but not defeated by it. It will be noted that Vernet was content to portray the honest poor; he did not extend his attention to Henry Mayhew's category of 'those who will not work.' The street entertainer, with his cry of 'don't forget the little marionettes' (plate 63), is particularly engaging" (Ray).

DB 04696.

**\$15,000**





## Mickey, Minnie, Goofy, Donald, Daffy and Friends Having Fun on the Ice

WALT DISNEY STUDIOS. Original hand-painted artwork for the Walt Disney's Now I Know comic series No. 15. January 13th 1973. Gouache on artist board. Image size: 11 x 16 5/8 inches. In fine condition. Matted, framed and glazed.

For over 90 years, The Walt Disney Studios has been the foundation on which The Walt Disney Company was built. Today, the Studio brings quality movies, music and stage plays to consumers throughout the world.

Gouache is one type of watermedia: paint consisting of natural pigment, water, a binding agent (usually gum arabic or dextrin), and sometimes additional inert material. It is designed to be used with opaque methods of painting. Gouache has a considerable history going back over 600 years. It is similar to watercolor in that it can be re-wetted, it dries to a matte finish, and the paint can become infused with its paper support. It is similar to acrylic or oil paints in that it is normally used in an opaque painting style and it can form a superficial layer. Many manufacturers of watercolor paints also produce gouache and the two can easily be used together. The term, derived from the Italian guazzo, also refers to paintings using this opaque method.

DB 04140.

\$2,500



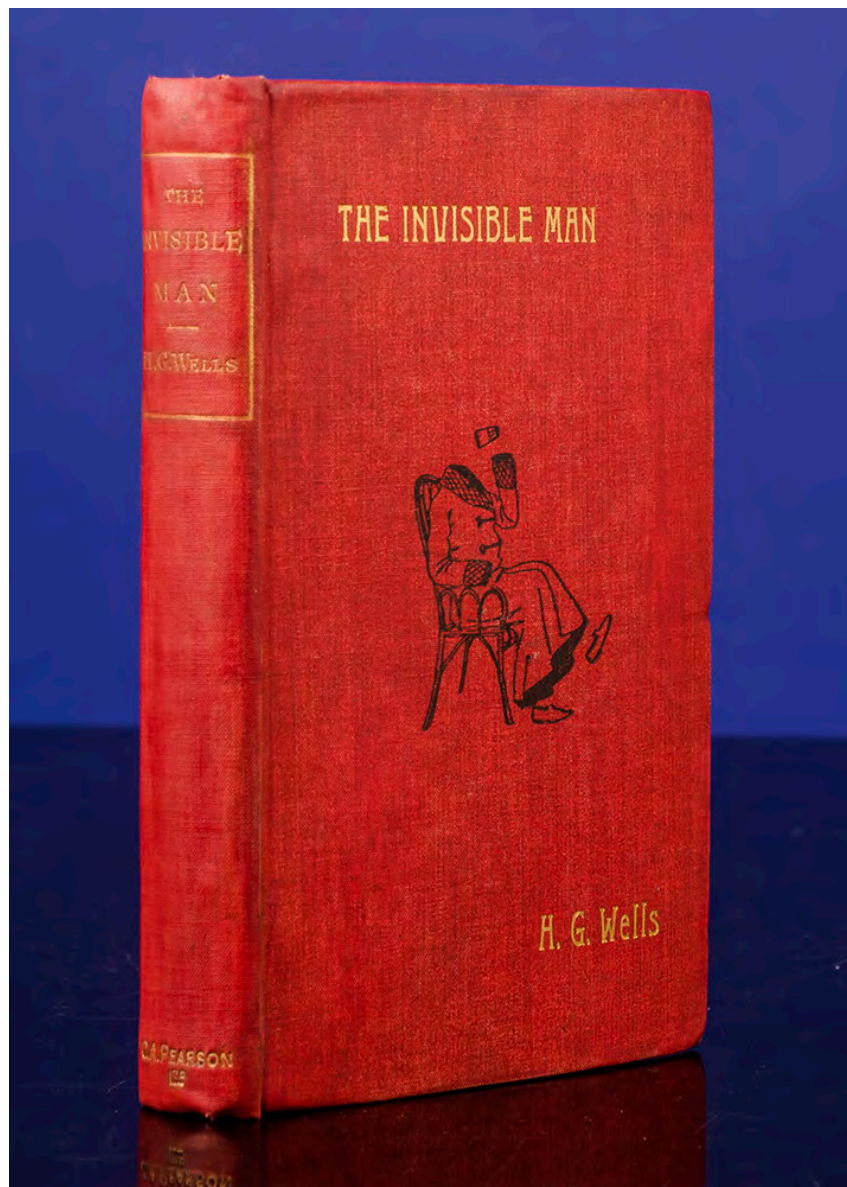
**Transparently, a Masterpiece  
An Exceptional First Edition of "The Invisible Man"**

**WELLS, H.G.** *The Invisible Man*. A Grotesque Romance. London: C. Arthur Pearson, 1897. First edition. Octavo. Page [1] is incorrectly numbered 2. Title printed in red and black. Original red cloth with front cover lettered in gilt and decoratively stamped in black with the design of the Invisible Man in his dressing gown. Spine ruled and lettered in gilt. Inner hinges expertly and almost invisibly repaired. The paper stock is only mildly toned at the edges; most copies of this title, due to the poor quality of the paper used, exhibit browning throughout. This is a a very good copy copy of a book that tends not to survive in anywhere near fine condition.

"The story begins comically in rural Surrey. 'The stranger', muffled, bespectacled and morbidly reclusive, installs himself at the Coach and Horses inn, provoking the curiosity of all in Iping village. He is in fact a young student, Griffin. The unveiling of the stranger's secret over the next two months is initially hilarious. But when driven to flight things become gradually more ominous as he revenges himself on his tormentors. In the next phase of the story, he recruits a tramp (a type Wells always handled well) as his assistant. He breaks into the house of a former student friend, now Dr. Kemp, and tells him his story. It emerges that he is a figure to be pitied, rather than feared (particularly effective are the invisible man's descriptions of his lonely alienation in London). Kemp betrays him, when the invisible man proposes setting up a reign of terror by selective murder. Alone and hunted and increasingly demented, he declares the 'Epoch of the Invisible Man'. But it is he who is hunted and beaten to death by the decent country folk he intended to rule. As it lies in the street, his albino corpse finally materialises" (*The Stanford Companion to Victorian Fiction*). Bleiler (1978), p. 205. Currey, p. 520. Hammond B4. Reginald 15039. Wells 11. Wells Society 11.

DB 04578.

**\$3,250**





## Twelve Hand-Colored Aquatint Plates Depicting the Victories of the Duke of Wellington

**WESTALL, R[ichard].** *Victories of the Duke of Wellington, from Drawings by R. Westall, R.A.* London: Printed for Rodwell and Martin, 1819. **First edition.** Large quarto (12 1/8 x 9 3/4 inches; 308 x 248 mm.). Wood-engraved title vignette. Twelve hand-colored aquatint plates, including frontispiece by Theodore Henry Fielding and Charles Heath after Richard Westall. Frontispiece with original tissue guard. Plates watermarked 1819. Late nineteenth century half green roan over green cloth boards. Smooth spine ruled and lettered in gilt, some rubbing to spine extremities. Title-page with small (5/8 inch) neatly repaired marginal tear. A few professionally repaired small marginal tears to some text leaves, some light marginal dust soiling to a few plate borders. An excellent and large copy with the fore and lower edges uncut.

"The engravings... are accompanied by a short account of the actions which they represent, compiled and copied from the most authentic information" (Preface).

Wellington's campaign, beginning in 1808 and ending decisively at Waterloo in 1815, is superbly captured and chronicled by the twelve aquatints, with summary text serving as detailed captions for each battle.

Richard Westall is mostly remembered for his numerous finely engraved vignettes for editions of Pope, Dryden, Crabbe and *The Arabian Nights*. This work depicts the battles of Wellington's victories over the French army from Lisbon to Waterloo.

Abbey, Life, 381. Prideaux, pp. 224 and 355. Tooley 502.

DB 04682.

\$2,500



**With Twenty-Three Very Fine Hand Colored Engraved Plates Depicting French & Italian Actors  
An Exceptionally Fine Example in its Original French Red Morocco binding**

**WHIRSKER, artist. [FESCH, Jean Louis].** *Le Métamorphoses de Melpomene et de Thalie, ou Caracteres Dramatiques des Comedies Francois et Italienne.* Dessiné d'après nature par Whirsker. Paris: Chez l'Auteur, et chez Megré; à Versailles chez Blaizot, [ca. 1765]. First edition. Small quarto (7 1/2 x 5 3/8 inches; 191 x 137 mm.). Hand colored engraved pictorial title, Engraved 'List Des Caracteres' and twenty-three very fine hand colored engraved plates. Contemporary French red morocco, covers triple-ruled in gilt, spine with five raised bands decoratively tooled and lettered in gilt, board edges ruled in gilt, decorative gilt turn-ins, marbled endpapers. A remarkably fine example in a very fine mid-to-late eighteenth century binding.

Scarce with OCLC locating just four colored copies in libraries and institutions worldwide: Bibliotheque d'Art et d'Archeologie (France); Inst. Nat. d'Histoire de l'Art (France); Bibliotheek Arnhem (Netherlands); Bibliotheque Geneve (Switzerland). OCLC also locates four uncolored copies: Harvard Univ, Houghton Library (MA, USA); Toronto Public Library (ON, CA); Bibliotheque National de France (France); National Library of Sweden (Sweden). We know of only one other colored copy at auction (incomplete lacking plate #12 - later half morocco, rubbed) Sotheby's NY, Feb 2, 1985 - lot #150.

**Jean-Louis Fesch (1739-1778)** was a Swiss painter, draftsman, portraitist, caricaturist and miniaturist born in Basel in 1739, who died in Paris in 1778 at the age of 39. His partner Whirsker, with whom he worked for many years, continued his work.

DB 04689.

**\$6,500**





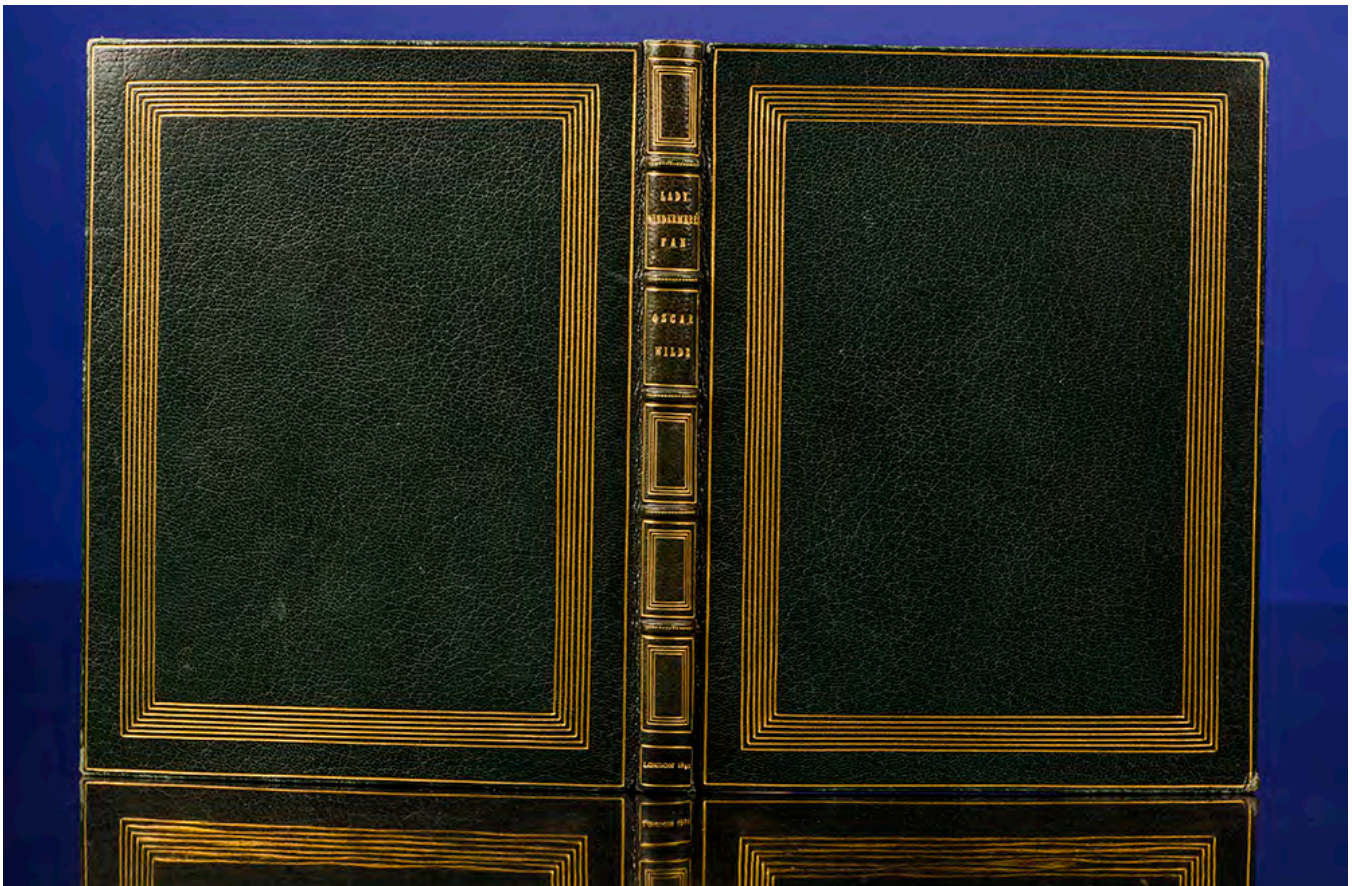
**"I can resist anything except temptation"**  
**"Life is far too important a thing ever to talk seriously about"**

**WILDE, Oscar.** *Lady Windermere's Fan...* London: Elkin Mathews and John Lane at the Sign of the Bodley Head, 1893. **First edition. One of fifty large-paper copies on hand-made paper.** Quarto. Handsomely bound by Zaehnsdorf ca. 1897 with their exhibition stamp in black on rear paste-down. Full dark green crushed levant morocco, covers bordered in gilt enclosing a six-line gilt border. Spine with five raised bands decoratively framed and lettered in gilt in compartments, gilt-ruled board edges, multi gilt-lined turn-ins, top edge gilt, others uncut. With the bookplates of the renowned collector C. S. Ascherson (dated 1897) and Paul Louis Weiller (also a famous book collector and a great friend of J. Paul Getty) on front paste-down. A couple of tiny and unobtrusive minor stains on blank borders otherwise an absolutely fine copy in a wonderful and early, if somewhat austere binding by the great firm of Zaehnsdorf.

*Lady Windermere's Fan, A Play About a Good Woman* is a four-act comedy by Oscar Wilde, first performed on Saturday, 20 February 1892, at the St. James's Theatre in London. The story concerns Lady Windermere, who suspects that her husband is having an affair with another woman. She confronts him with it but although he denies it, he invites the other woman, Mrs Erlynne, to his wife's birthday ball. Angered by her husband's supposed unfaithfulness, Lady Windermere decides to leave her husband for another lover. After discovering what has transpired, Mrs Erlynne follows Lady Windermere and attempts to persuade her to return to her husband and in the course of this, Mrs Erlynne is discovered in a compromising position. It is then revealed Mrs Erlynne is Lady Windermere's mother, who abandoned her family twenty years before the time the play is set. Mrs Erlynne sacrifices herself and her reputation to save her daughter's marriage.

DB 04564.

**\$12,500**





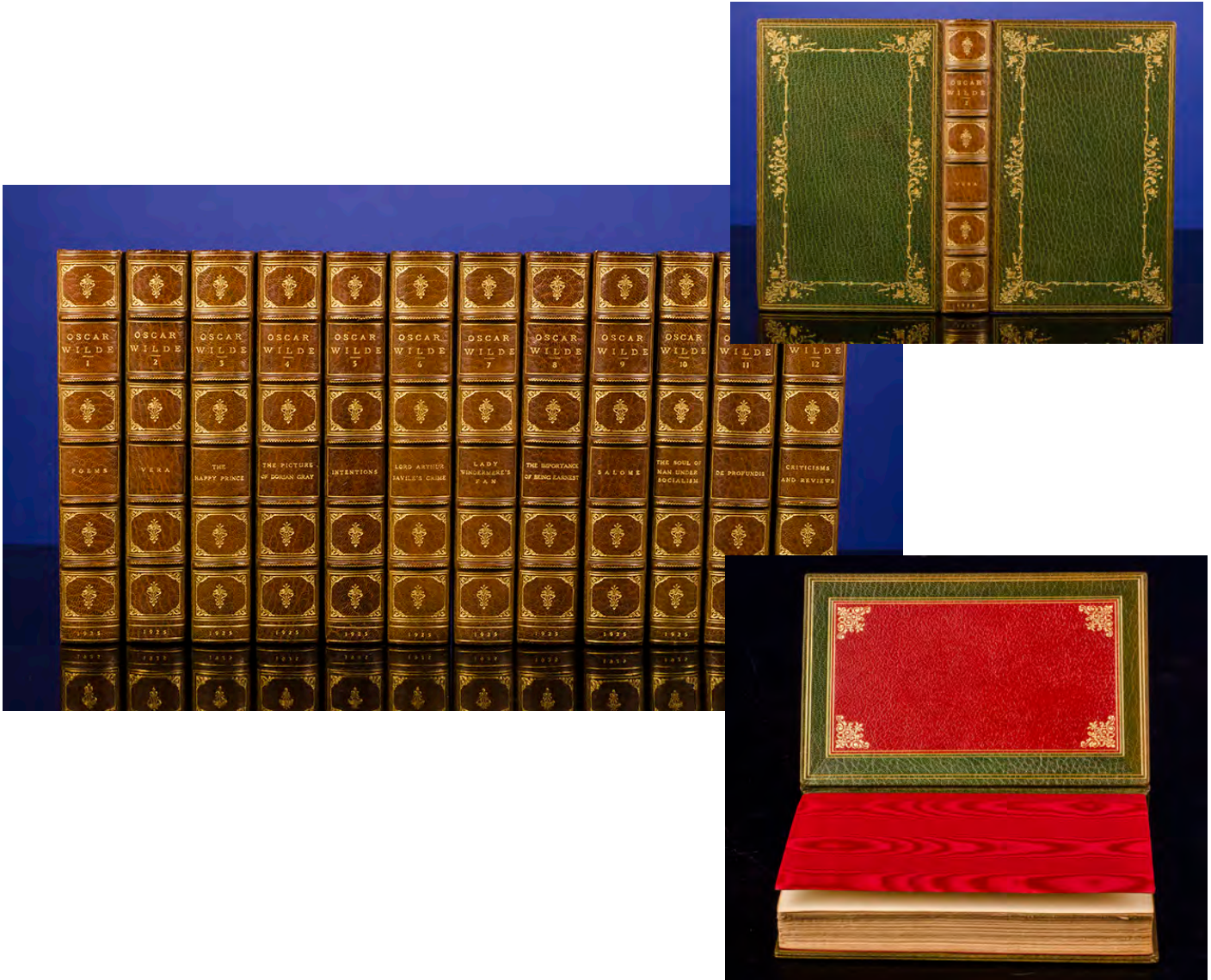
**The Writings of Oscar Wilde**  
**Handsomely Bound by Stikeman & Co.**

**WILDE, Oscar.** *The Writings of Oscar Wilde* [Large Paper Edition]. New York: Gabriel Wells, 1925. Limited to 575 numbered copies. Twelve octavo volumes. Title pages printed in pale blue and black, each carrying a profile portrait of Wilde in pale blue. Handsomely bound by Stikeman & Co., N.Y. ca. 1925. Full dark green crushed morocco, covers decoratively bordered and tooled in gilt. Spines with five raised bands, decoratively tooled and lettered in gilt in compartments. Red and green liners elaborately bordered and lettered in gilt, red moire silk end-leaves, top edge gilt, others uncut. Spines uniformly faded to olive green, small circular stain on front board of volume one. A near fine set.

The handsomely produced "Large Paper Edition", limited to 575 sets, which was put out by the celebrated New York bookseller Gabriel Wells who, during the 1920s, competed in the sale rooms with the great A.S.W. Rosenbach (1876-1952). This edition, with introductory material by several literary figures including W. B. Yeats (*The Happy Prince*), Padraic Colum (*Criticisms and Reviews*), John Drinkwater (*The Importance of Being Ernest/An Ideal Husband*), Arthur Symons (*Salome*), and Wilde's one-time lover Richard Le Gallienne (*Poems*), was originally issued by Doubleday in 1923 as the "Patron's Edition de Luxe". A few minor corrections were made for the present edition.

DB 04574.

**\$7,500**





**An Exceptionally Rare Example with the Addition of all Three of the Suppressed Plates bound in**

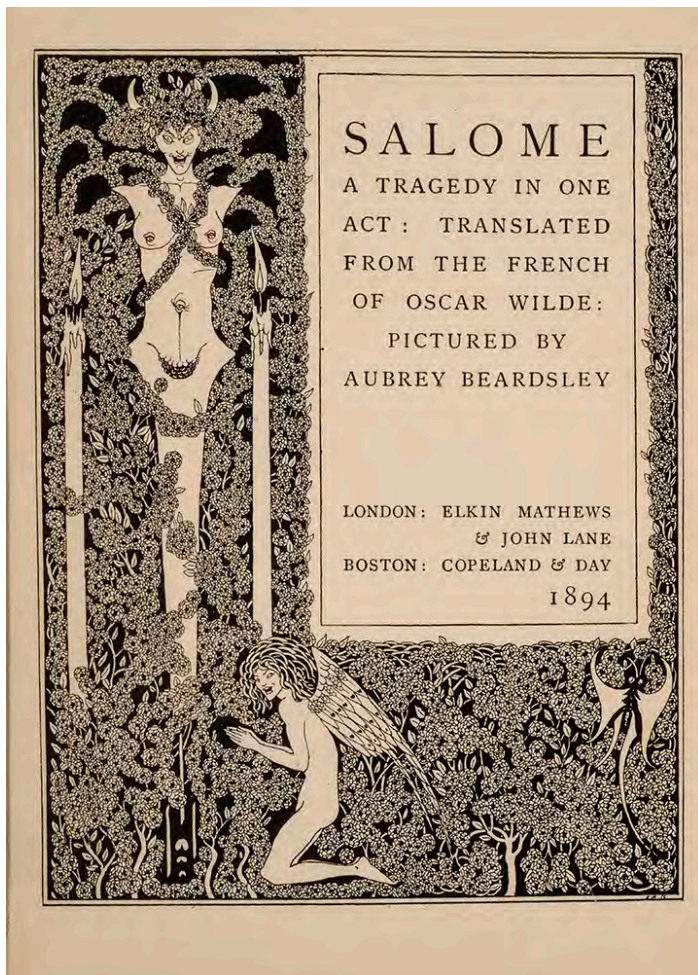
**WILDE, Oscar. BEARDSLEY, Aubrey, illustrator.** *Salomé. A Tragedy in One Act.* Translated from the French of Oscar Wilde... London: Elkin Matthews & John Lane, Boston: Copeland & Day, 1894. **First English and First Illustrated Edition. One of 100 large paper copies printed on Japanese Vellum.** Small quarto (8 1/2 x 6 5/8 inches; 216 x 168 mm.). Title-page, list of plates with large pictorial borders, page [67] with a fine pictorial tail-piece (Burial of Salomé), and ten plates after Beardsley, all printed on Japanese vellum.

**An exceptionally rare example with the addition of all three of the suppressed plates bound in. We have been unable to locate any other examples with all three of these plates.**

Specially bound for Dr. Charles Carpenter, ca. 1925 by [Rivière] for Hatchards, Piccadilly in full white vellum, front and rear covers bordered and decorated in gilt with the original Beardsley designs, smooth spine vertically ruled and decorated in gilt, two gray morocco gilt lettered spine labels, decorative gilt board edges, gray marbled end-papers, top edge gilt, others uncut. A wonderful and totally appropriate binding - in our opinion far better than the usual blue/green silken cloth which is almost invariably darkened and frayed or faded and frayed. Bound without the sixteen page publisher's catalogue at end. With the armorial bookplate of Dr. Charles Carpenter (by W.D.P. 1925) inserted as a front blank (Japanese Vellum) leaf. A wonderful example of a book almost impossible to find with all three of the suppressed plates. One, 'John and Salome' was replaced in the published version by 'The Black Cape'; the other two are earlier versions of 'Enter Herodias' and 'Toilette of Salome', both of which were considered too risqué for publication and were altered. Wilde had commissioned Beardsley to illustrate the book but was shocked by the results, feeling that the images overpowered his text. Beardsley mocked Wilde in his illustrations, depicting him as the 'Woman in the Moon' and as a jester in 'Enter Herodias'.

DB 04684.

**\$19,500**





**"Here's a piece of pork and greens!"**  
**Unknown to both Abbey and Tooley**  
**Twelve Fine Hand-Colored Aquatint Plates**

**WILSON, Harriette. [FINDLAY, J., illustrator].** *Paris Lions and London Tigers...* London: J.J. Stockdale, 1825. **First edition.** Small octavo (6 5/8 x 4 1/8 inches; 168 x 105 mm.). 231, [1, advertisements] pp. Twelve hand colored aquatint plates by J. Findlay, most with tissue guards. Mid nineteenth century half tan calf over marbled boards ruled in gilt, spine with five raised bands decoratively tooled in gilt, red morocco label lettered in gilt, marbled end-papers, top edge gilt, others uncut. Neatly rebacked with original spine laid down. Title-page with neatly repaired tear and the words "Illustrated with Twelve Colour Plates" erased. Some minor soiling to blank borders of a few plates. An excellent copy of a very scarce little book.

"Here's a piece of pork and greens, as exclaimed a good-humoured countryman, who got into some dilemma, with his cart and horses, one day. Here's a piece of pork and greens! This comes of notoriety. No sooner had the following little volume, got wind, than all the world was on the qui vive, to learn what characters, it was to contain. One got at one, and another at another, and then the last proof-sheet was dropped on its way to the printers. Thus, by degrees, several of the persons which it introduces, acquired publicity, and all the world was agog to give, to airy nothings, a local habitation and a name." (Editor's advertisement).

OCLC locates just seven copies in libraries and institutions worldwide: Morgan Library (NY, US); Yale University (CT, US); Boston College (MA, US); Princeton University (NJ, US); University of Pennsylvania (PA, US); British Library (UK); University of London (UK).

DB 04693.

**\$1,500**





**"A Work full of Humor Which Often Transgresses the Bounds of Decency"  
With Twenty-Five Hand-Colored Etched Plates**

[WOODWARD, George Moutard, illustrator]. [BRIDGES, Thomas]. [GROSE, Francis, engraver?]. *A Burlesque Translation of Homer...* London: G.G. & J. Robinson, 1797. Fourth and best edition. Two octavo volumes (8 3/4 x 5 5/8 inches; 222 x 143 mm.). Hand-colored etched frontispiece and twenty-four hand-colored, unsigned etched plates. In volume one, pp. 355/356 have been mis-bound after pp. 357/358. The hand-coloring is possibly contemporary or very early. Bound ca. 1920 by Root & Son. Full polished calf, covers triple-ruled in gilt, spines with four wide raised bands, decoratively tooled in gilt in compartments, maroon and dark blue calf labels lettered in gilt, gilt ruled board-edges, decorative gilt turn-ins, gray end-papers, top edge gilt, others uncut. A fine and large copy with the plates colored by hand.

Originally published in 1762 under the pseudonym Caustic Barebones, reprinted in 1764, and in enlarged form in 1767, 1770, and this, the fourth edition is the first edition with illustrations by Woodward.

"Best edition, with humorous plates. A work full of humour, written by Thomas Brydges, but which often transgresses the bounds of decency." (Lowndes, *The Bibliographers Manual of English Literature*, volume II, p. 1101).

We have never seen another colored copy. According to ABPC there has been only one other colored copy at auction over the past forty-five years (1979). We cannot locate any colored copies in OCLC.

DB 04268.

**\$3,250**





**"To hold, as 'twere, the Mirror up to Nature." (William Shakespeare)  
The Rarest of all 'Mustard' George's Publications...**

**WOODWARD, George Moutard.** *Gradation from a Greenhorn to a Blood.* Altered from an Original Essay, published about the Year 1740; And Adapted to the Taste and Fashion of the Year 1790: With Several Additions; and The Progressive Situations Represented in Characteristic Designs, Exhibiting the following Characters from Life... [London: William Holland, 1790]. **First (only) edition.** Large folio (20 x 12 3/4 inches; 508 x 432 mm.). Engraved title-page (12 x 10 1/8 inches; 305 x 257 mm.), and eight superb tinted aquatint plates engraved (16 x 10 1/2 inches; 406 x 267 mm.), each with an accompanying leaf of text. Title-page, plates and text tipped-in to an early gray paper album. Chemised in a quarter morocco over cloth clamshell case. A wonderful series of drawings illustrating an article by John Hawkesworth, published in *The Adventurer* (1753), in which he traces the moral decline from "A Greenhorn", through "A Jemmy", "A Jessamy", "A Smart", "An Honest Fellow", "A Joyous Spirit", "A Buck", and finally to "A Blood".

"For anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure." (Hamlet - William Shakespeare).

**George Moutard Woodward (1760?-1809)** was "a prolific and popular designer of social caricature much in the style of Bunbury, etched chiefly by Thomas Rowlandson and Isaac Cruikshank... [his caricatures] display a wealth of imagination and insight into character... extremely entertaining" (DNB).

DB 04685.

**\$17,500**





**The Thoughts of Emperor Marcus Aurelius  
Superbly Bound by Zaehnsdorf in 1900**

**ZAEHNSDORF, binders. AURELIUS, Marcus.** *The Thoughts of The Emperor Marcus Aurelius Antoninus.* Reprinted from the Revised Translation of George Long. London: George Bell and Sons, 1897. **Handmade Paper Edition** (first published in 1862). Small octavo. Text leaves partially uncut. Handsomely bound in 1900 by Zaehnsdorf of London for C. Scribner's Sons, New York. Full green morocco, covers with double-gilt rules surrounding an elaborate gilt design of twelve gilt flowers with intertwined foliage, spine with five raised bands, elaborately tooled and lettered in gilt in compartments, double-ruled gilt board edges and turn-ins, dark green silk liners and endleaves, top edge gilt, others uncut. Spine sunned to a shade of olive green. A fine example of the work of this exceptional London binder.

**Marcus Aurelius. Latin: Marcus Aurelius Antoninus Augustus; [26 April 121 – 17 March 180 AD)** was Roman Emperor from 161 to 180. He ruled with Lucius Verus as co-emperor from 161 until Verus' death in 169. Marcus Aurelius was the last of the so-called Five Good Emperors. He was a practitioner of Stoicism, and his untitled writing, commonly known as the *Meditations*, is the most significant source of the modern understanding of ancient Stoic philosophy. During his reign, the Empire defeated a revitalized Parthian Empire in the East: Aurelius' general Avidius Cassius sacked the capital Ctesiphon in 164. In central Europe, Aurelius fought the Marcomanni, Quadi, & Sarmatians with success during the Marcomannic Wars, although the threat of the Germanic tribes began to represent a troubling reality for the Empire. A revolt in the East led by Avidius Cassius failed to gain momentum and was suppressed immediately. Marcus Aurelius' *Meditations*, written in Greek while on campaign between 170 and 180, are still revered as a literary monument to a philosophy of service and duty, describing how to find and preserve equanimity in the midst of conflict by following nature as a source of guidance and inspiration.

DB 04528.

**\$1,450**





### A Fine and Early Exhibition Binding by Zaehnsdorf

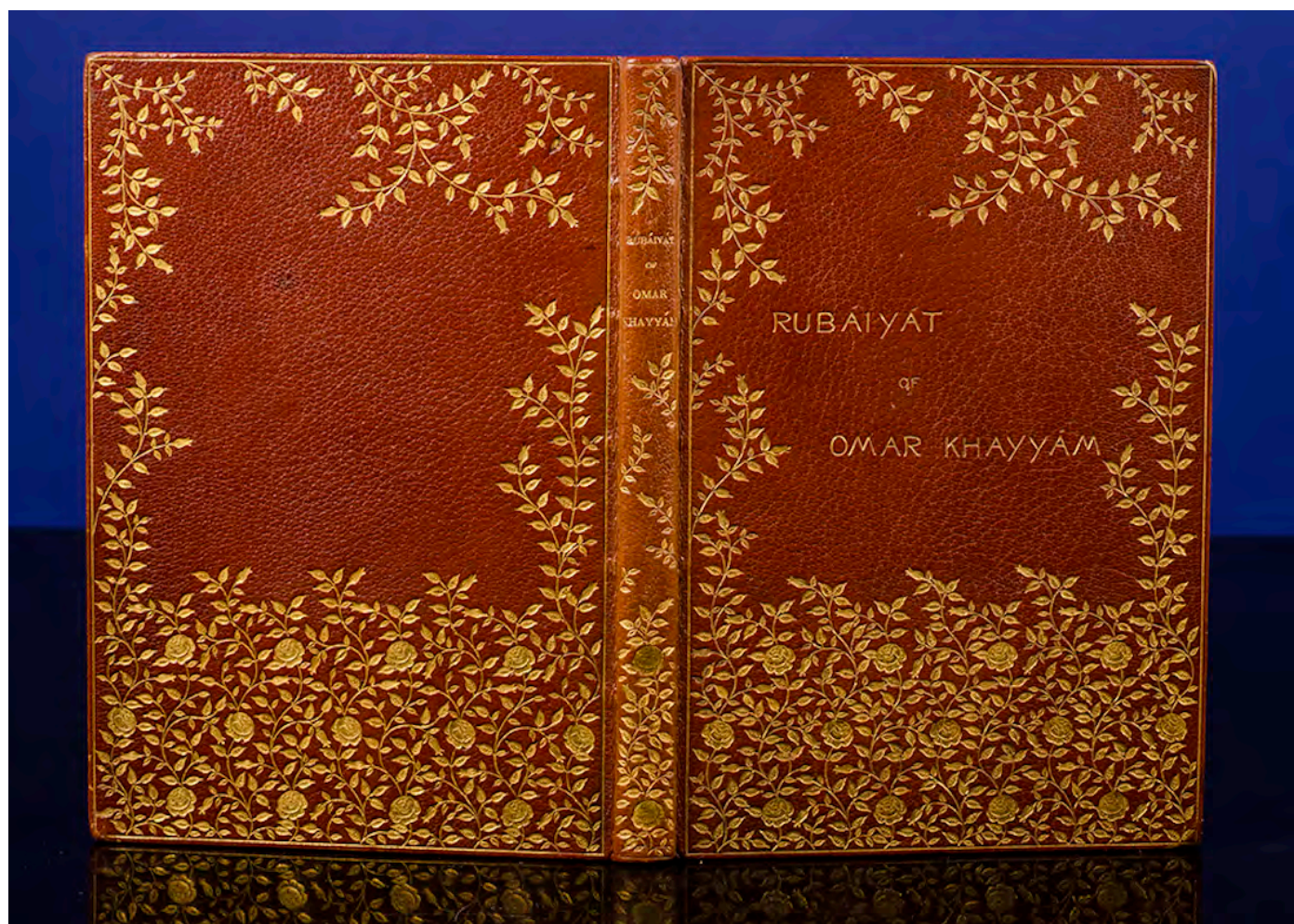
**ZAEHNSDORF, binder.** *Rubáiyát of Omar Khayyám the Astronomer-Poet of Persia*. Rendered into English Verse. London: Macmillan and Co., 1894. Octavo. Bound in 1894 by Zaehnsdorf in full brown morocco, covers elaborately decorated in gilt in a wonderful floral design with roses and stems. Front cover also lettered in gilt. Smooth spine lettered in gilt and with similar floral decoration. Gilt ruled board edges, elaborate gilt floral design turn-ins, marbled end-papers, all edges gilt.

An early and very fine 'Exhibition' binding by Zaehnsdorf executed in 1894 and with gilt 'Exhibition' stamp on rear paste-down.

Edward FitzGerald's version of Omar Khayyam's quatrains was widely read only after it was taken up by the Pre-Raphaelites in 1861. The first version of the *Rubáiyat* had been published in 1859, the same year that Darwin's *Origin of the Species* had appeared. A few years later, Matthew Arnold would publish "Dover Beach", in which the melancholy long retreat of the "Sea of Faith" left humanity on a "darkling plain". Already in 1850, in "In Memoriam", Tennyson had raised questions about Christian doctrine and the immortality of the soul, only to dismiss them with suspicious glibness. The doubts and fears of the twelfth-century Persian philosopher were shared by many of his English and American readers. In the *Rubáiyat*, as the day wears on, its mostly agnostic protagonist becomes increasingly preoccupied by thoughts of mortality and judgment in a possible afterlife, and this too perfectly matched the Victorian preoccupation with death. Deathbed scenes were a popular staple of fiction and the cowed figure stalked through quite a few novels.

DB 04547.

\$4,500





**“I know some who are constantly drunk on books  
as other men are drunk on whiskey.”**

**- H.K. Mencken -**



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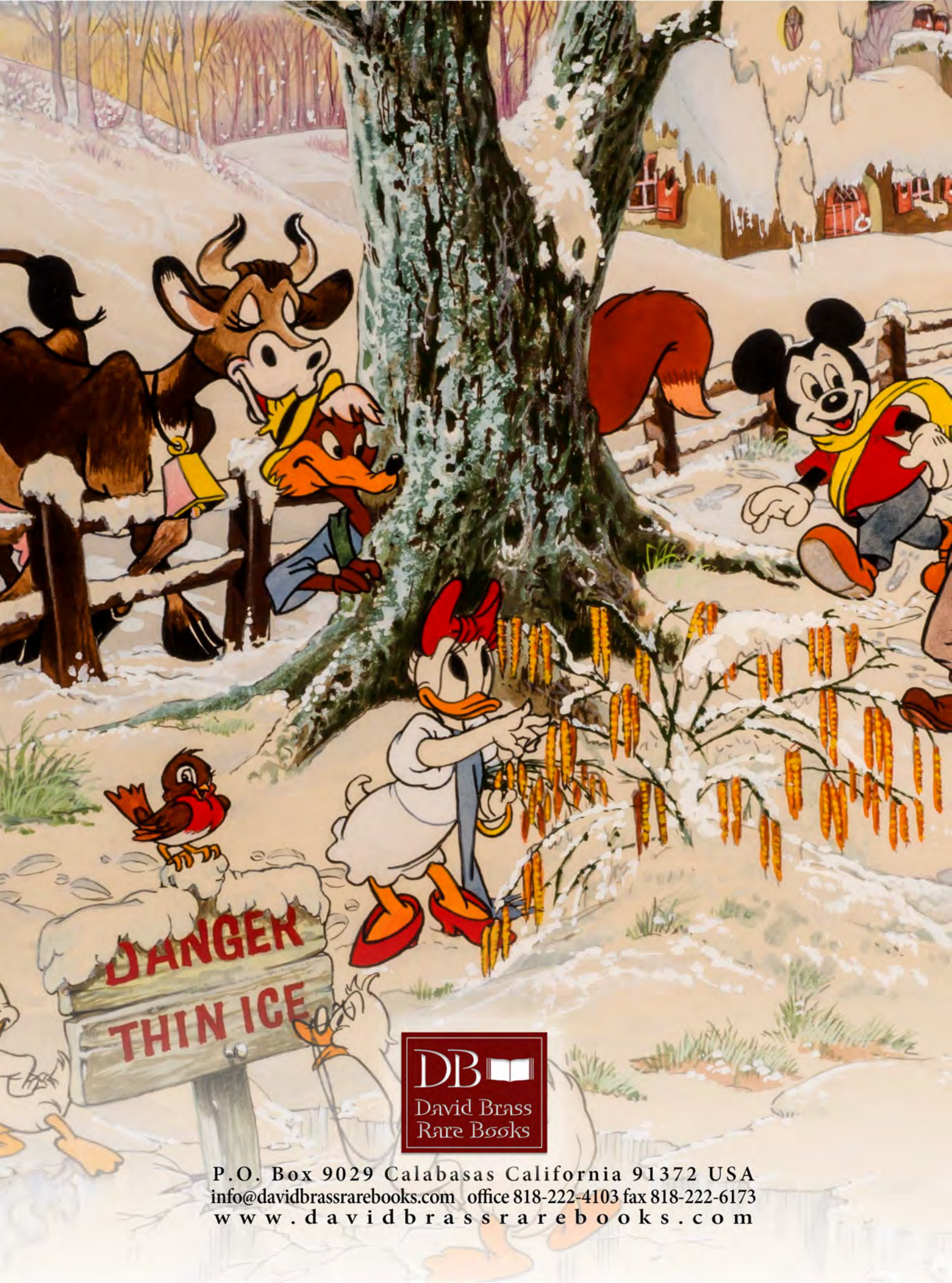
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