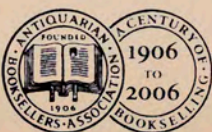


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This catalogue was lovingly prepared by:

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Dustin S. Jack and Debra Brass





DB 03949.

\$2,500

### Ackermann's "Characters in the Grand Fancy Ball"

[ACKERMANN, Rudolph]. *Characters in the Grand Fancy Ball* Given by the British Ambassador Sir Henry Wellesley, at Vienna, at the Conclusion of the Carnival 1826; in Thirteen Highly Coloured Plates: with a Description of the Entertainments on that Occasion. London: Printed for R. Ackermann, 1828. Small quarto (9 3/8 x 7 1/2 inches; 238 x 191 mm.). Thirteen hand-colored engraved plates. Later quarter black roan over original tan printed wrappers. Covers slightly stained, front cover with two small areas of abrasion just affecting lettering. An excellent copy housed in a custom made, felt-lined half black morocco clamshell case, spine with five raised bands, decoratively ruled and lettered in gilt in compartments.

Martin Hardie, pp. 116 and 314. Not in Abbey or Tooley.



DB 02271.

\$4,800

### The Extremely Scarce Second Series

[ACKERMANN, Rudolph]. *A Series Containing Forty-Four Engravings In Colours of Fashionable Furniture*. London: R. Ackermann, 1823. First edition. Small quarto. Forty-four hand-colored line, stipple or aquatint engraved plates, watermarked 1821-22, each printed with caption-title, imprinted "Ackermann's Repository of Arts" and dated to a month in 1822. Publisher's quarter crimson roan over drab boards, original printed pale green paper title label ("Upholsterer's and Cabinet-Maker's Repository"), gilt rules to spine. Roan and boards a little worn at extremities, internally clean. An remarkable copy of a very rare Ackermann title. Housed in an early twentieth-century red cloth clamshell case. Housed in an early twentieth-century red cloth clamshell case.

No complete copies have appeared at auction since ABPC began indexing results in 1923. OCLC records six copies in institutional holdings worldwide.



DB 04229.

\$4,500

### Parisian and Country Tribulations The Humorous Side of Distress, Trouble, Misery, Anguish, Agony, Grief and Wretchedness...

ADAM, Albert, *illustrator*. *Tribulations Parisiennes et Campagnardes...* Paris: Hauteceur Frères, [ca. 1840]. First edition. Folio (12 7/8 x 9 7/8 inches; 328 x 251 mm.). Lithographed pictorial title-page and Thirty-two plates hand-colored lithograph plates heightened with gum arabic, on sixteen sheets. Several of the plates have more than one image depicted. Tiny piece of lower corner of title-page and plate 10 torn away, small piece of lower inner margin of plate 16 torn away - nothing affecting any images. Some light marginal soiling and toning otherwise an excellent copy of this extremely scarce title. Bound to contemporary style in full dark green straight-grain morocco. Covers elaborately decorated in gilt and blind. This is the first time in over fifty years that I have seen this very amusing title which depicts the humorous side of distress, trouble, misery, anguish, agony, grief and wretchedness...



DB 04093.

\$2,250

### Only Two Copies Located In Libraries and Institutions Worldwide

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

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



DB 04323.

\$18,500

**First Edition To Contain The Thirty-One Magnificent Full-Page Engravings  
Including The Rare Suppressed Plate Number Seventeen  
A Fine and Very Tall Copy in Mid-Eighteenth Century Straight-Grain Morocco**

AESOP. *Aesop's Fables with His Life: in English, French and Latin...* London: Printed by H. Hills jun. for Francis Barlow..., 1687. Second edition (first published in 1666). Virtually all copies of the first edition were destroyed in the Great Fire of London of 1666. Folio (13 3/8 x 8 1/2 inches; 339 x 216 mm.). Full page engraved plate of the arms of the Earl of Devonshire and thirty-one full page engraved plates by Thomas Dudley after Francis Barlow illustrating the life of Aesop, and 110 half page engravings in the text. The first and last leaves (the engraved pictorial title and 'The Table') have been expertly and almost invisibly backed due to some minor loss of the lower blank margin of the pictorial title not affecting plate mark and a small fore-margin repair on the last leaf, again not affecting any text. Overall an exceptionally fine and very tall copy of this magnificently beautiful edition. Bound ca. 1760 in full maroon straight-grain morocco, ruled in gilt, near fine.



DB 04226.

\$1,850

**Oscar Wilde's "The Sphinx" Illustrated by Alastair  
The 'Exquisite Grotesque! Half Woman and Half Animal!'**

ALASTAIR [VOIGHT, Hans Henning, illustrator]. WILDE, Oscar. *The Sphinx*. Illustrated by Alastair. London: John Lane, The Bodley Head, 1920. First edition illustrated by Alastair (first published in 1894, with decorations by Charles Ricketts). Limited to 1,000 copies. Large quarto. Ten plates printed in black and turquoise, with descriptive tissue guards, plus two additional plates on the front and rear endpapers. Thirteen large decorative initials (including repeats) printed in black and turquoise. Title printed in black and turquoise. Publisher's white buckram, front cover pictorially stamped in gilt and dark turquoise with a design by Alastair, spine lettered in gilt, top edge gilt, others uncut. Small circular bookplate on rear paste-down. Spine very slightly darkened, but the gilt and blue design on front cover quite fresh. A near fine copy.



DB 03779.

\$1,250

**With Fifty Hand Colored Aquatint Plates Depicting a Huge Range of Social Types**

ALEXANDER, William. *Picturesque Representations of the Dress and Manners of the English*. Illustrated in fifty coloured engravings, with descriptions. London: Printed for John Murray... by W. Bulmer and Co., 1814. Small quarto (8 15/16 x 6 1/8 inches; 227 x 156 mm.). Fifty hand colored aquatint plates, each with an accompanying leaf of text. Plates watermarked "J. Whatman Turkey Mills ---9" which we would estimate to be 1819. Contemporary full maroon straight-grain morocco, covers elaborately bordered in gilt and blind, spine with four raised bands, decoratively tooled and lettered in gilt in compartments, gilt boards edges and turn-ins, all edges gilt.

A fine, albeit slightly later copy of this fascinating work.

Colas II, 2357; Lipperheide Gca 21; Tooley 374.



DB 04095.

\$4,850

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

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

Originally issued in paper wrappers with printed title on the front cover. Very scarce, this is only the second example that we have seen in over fifty years. OCLC located just eleven copies in institutions and libraries worldwide - nine in the US, one in the UK and one in New Zealand.





DB 03351.

\$6,000

### Four Magnificent Hand Colored Aquatint Plates

**ALKEN, Henry.** *Fox Hunting*. London: Thomas McLean, 1823. **First edition.** Oblong folio (13 5/8 x 17 7/8 inches; 347 x 454 mm.). An untitled series of four superb plates etched by Henry Alken and aquatinted by G. Hunt. The plates printed in color and finished by hand, all heightened with gum arabic. Average plate image size 10 7/8 x 16 1/16 inches: 277 x 408 mm. All with the imprint "London. Published by Thomas McLean. 26 Haymarket, 1823." Margins of plates very slightly browned but still a magnificent series of plates showing the full sweep of the hunt across the rolling English countryside, with outstanding coloring. Bound into an album for the Lakeside Press Chicago ca. 1930 in half orange morocco over gray paper boards ruled in gilt. Front cover with shield shaped blue morocco label lettered in gilt, smooth spine lettered in gilt, pale gray endpapers. Bookplate of Joel Spitz on front paste-down.

Very rare. We can find no other record of this set of four. There was no copy in the Fitz Eugene Dixon sale (Anderson Galleries, New York, 1937). Provenance: purchased in Paris, 1947.



DB 03266.

\$4,850

### The Grand Leicestershire Steeple Chase Eight Magnificent Hand-Colored Plates by C. Bentley after Henry Alken

**ALKEN, Henry.** *Grand Leicestershire Steeple Chase. On the 12th. of March, 1829*. London: R. Ackermann, Junr. Sporting Gallery, Jan[uar]y. 1st, 1830. **First edition.** Oblong folio (14 1/2 x 17 7/8 inches; 368 x 455 mm.). Eight superb hand colored aquatint plates by C. Bentley after Henry Alken. (Plate images 10 x 14 1/4 inches; 254 x 361 mm.). Later gray wrappers with rectangular printed label on front cover. Housed in a quarter gray morocco over marbled boards clamshell case. A few short marginal (repaired) tears to four of the plates (none affecting image).

A steeplechase is a distance horse race in which competitors are required to jump diverse fence and ditch obstacles. Steeplechasing is primarily conducted in Ireland (where it originated), the United Kingdom, Canada, United States, Australia and France. The name is derived from early races in which orientation of the course was by reference to a church steeple, jumping fences and ditches and generally traversing the many intervening obstacles in the countryside.



DB 02149.

\$16,500

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

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



DB 03364.

\$4,000

### Eight Fine Hand Colored Miniature Sporting Prints

**ALKEN, Henry.** *Miniature Sporting Prints*. [London: ca. 1827]. Small octavo. A group of eight exceptionally fine hand-colored etched plates, all window-mounted (3 1/8 x 5 3/8 inches; 80 x 135 mm.). (5 3/4 x 8 inches; 145 x 203 mm. with mounts). Preserved in a green buckram chemise and matching quarter green morocco clamshell case by the Lakeside Press, Chicago. Spine with two sporting tools and longitudinal title lettering between two raised bands. A fine group of eight highly unusual miniature scale sporting prints. Two show coaching scenes, one a horse fair, one fox hunters, another a man out shooting, two showing baiting sports watched by top-hatted men who all look slightly disreputable. The first of these two prints has the letters "H A" on a box being carried by one of assistants. The final print shows oriental cavalry and has a very small (5/8 inch) clean marginal tear. The title above is taken from the spine of the clamshell case which reads: 'Miniature Sporting Prints by Henry Alken (circa 1827).' Provenance: purchased from Spencer, London, 15 July 1937. Each print with the library stamp of Maxine and Joel Spitz on the verso of the mount.



DB 03265.

\$2,750

"There Is A Pleasure in Being Mad  
Which None But Madmen Know"  
"Some Men To Business Some To Pleasure Take.  
Some Their Troubles, Some Their Fortunes Make"

ALKEN, Henry. *Moments of Fancy and Whim... We rather fancy, than Know*. London: Published by Thomas M'Lean, 1823. First edition. Oblong folio (10 3/4 x 16 1/2 inches; 272 x 419 mm.). Part one only (of two) Seven hand colored engraved plates. Late nineteenth century half maroon morocco over maroon cloth boards, lettered in gilt on front cover. Original printed wrappers bound in. With the Armorial book-plate of Sir Savile Brinton Crossley Bart. on front paste-down. An excellent copy of this extremely rare and highly amusing suite of plates.

Originally issued in two parts. Size of engraved surface 10 x 13 3/4 inches (253 x 350 mm.).



DB 03363.

\$7,500

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

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

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



DB 02263.

\$4,500

The Schwerdt - Duke of Gloucester Copy

ALKEN, Henry. *Scraps From the Sketch-Book of Henry Alken*. Engraved by Himself. Containing Forty-Two Plates. London: Thomas M'Lean, 1823. First edition with the plates all dated 1820. Oblong folio (9 9/16 x 13 5/8 inches; 243 x 347 mm.). Title leaf and forty-two hand-colored engraved plates heightened with gum arabic, twelve with multiple images. Plates watermarked "J. Whatman 1822 & 1824". Bound ca. 1900 by Morrell of London in half maroon straight-grain morocco over plum cloth ruled in gilt. Front cover with rectangular maroon morocco label. The Schwerdt copy, with his bookplate and that of Prince Henry, first Duke of Gloucester on the front pastedown and the free endpaper. A bright, clean, and superb copy of an extremely scarce album. Schwerdt I, p. 21. Cf. Siltzer, p. 71.

According to Schwerdt there was an uncolored edition of 1821. While Siltzer notes an Alken *Sketch Book* of 1820 (34 plates), and the *Scraps...* edition of 1822 (assumedly mistaken for 1823). It is not in found in Tooley or Abbey in any edition.



DB 01689.

\$7,500

Alken's Rare Satire  
Successfully Transplants Horse's Ass to Rider's Seat

ALKEN, Henry. *Specimens of Riding Near London*. Drawn from Life. London: Published by Thomas M'Lean, Repository of Wit and Humour, No. 26, Haymarket, 1823. Second edition. Oblong folio (8 3/4 x 12 3/4 in; 222 x 323 mm). Printed title and eighteen hand-colored engraved plates. Late nineteenth century half red roan over red cloth boards, ruled in gilt. Rectangular red roan gilt lettering label, bordered in gilt on front board. Spine with two raised bands, paneled and lettered in gilt. Clean tear in the inside margin of the seventeenth plate (just touching image) expertly and almost invisibly repaired. A few other small marginal tears neatly repaired. Some very minor marginal spotting or soiling to the margins but still a near fine copy. Plates watermarked 1821 and 1822.

A work of great scarcity with only one copy of the first edition (1821) and only three copies of this, the second edition, coming to auction within the last thirty-five years. Tooley 52.





DB 02047.

\$27,500

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

ALKEN, Henry. *Sporting Notions*. London: T. McLean, 1831-33. First edition. Oblong quarto (10 1/4 x 14 1/8 in; 261 x 358 mm). Thirty-six hand-colored soft-ground etchings and aquatints with tissue guards, as issued without title page, watermarked 1831-1833. Contemporary half black morocco over pebbled paper boards with gilt-stamped vignette to upper board signed "Knight Sc." (Charles Parsons Knight). Some bubbling to cloth. Two plates with small margin tears professionally closed. Schwerdt I, p.23. Occasional very light smudges to margins. A really fine copy of one of the finest and rarest Alken color plate books.

Only one colored copy has come to auction within the last thirty-six years - the Jeanson copy sold at Christie's in 1987... and sold again at Christie's in 2012.

Henry Alken worked in both oil and watercolor and was a skilled etcher.



DB 03293.

\$4,500

## With Forty-Two Hand-Colored Engraved Plates Containing Approximately 200 Comical Vignettes

ALKEN, H[enr]y. *Symptoms of Being Amused*. Vol. I. London: Published by Thos. McLean: Repository of Wit & Humour, 1822. First edition. Oblong folio (10 7/16 x 14 1/2 inches; 265 x 366 mm.). Hand-colored engraved title and forty-one hand-colored engraved plates, each containing several vignettes with humorous titles, plus one leaf of text ("Symptoms of a Preface"). Plates watermarked 1823 and 1828. Contemporary three-quarter burgundy straight-grain morocco over marbled boards, front cover with original maroon morocco gilt lettering label, spine with four double-raised bands, lettered in gilt in one compartment. Housed in an early twentieth century, silk lined, red cloth 'jewel case' lettered in gilt on front. A few minor marginal fox marks, otherwise a very fine copy. Martin Hardie, pp. 179, 183, and 319. Mellon/Podeschi 114. Schwerdt I, p. 27. Tooley 57.



DB 02538.

\$1,500

## Artists Jargon Satirically Defined Rare in Original Boards

ALKEN, Henry. *A Touch at the Fine Arts*. Illustrated by Twelve Plates, with Descriptions by Henry Alken. London: Published by Thomas M'Lean, Repository of Wit and Humour, 1824. First edition. Quarto (10 3/4 x 7 1/2 inches; 273 x 190 mm.). Twelve hand-colored soft-ground etchings. Each plate with a leaf of descriptive letterpress. With the half-title and the leaf of advertisements present. Original quarter crimson roan over drab boards with printed pink title laid on. Some expected corner-wear and rubbing and soiling to boards. Early repairs to spine head and foot, otherwise and internally clean and excellent copy.

"*A Touch at the Fine Arts*...is, according to the preface, 'an attempt to elucidate, by graphic delineations, a variety of terms generally and perhaps exclusively made use of by artists, amateurs, connoisseurs, virtuosos, and the like...' (Martin Hardie).



DB 01691.

\$6,000

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

[ALKEN, Henry]. *Qualified Horses and Unqualified Riders*... [by] Ben Tally Ho, an occasional Visitor in Leicestershire. London: S. & J. Fuller, 1st Sept, 1815. First edition, watermarked J. Whatman 1815. Oblong folio (10 3/4 x 14 1/2 in; 270 x 362 mm). Engraved title and seven hand-colored engraved plates. uncut. Late nineteenth century crushed crimson morocco over marbled boards ruled in gilt. Spine with four raised bands, decoratively tooled and lettered in gilt. Original printed gray wrappers bound-in. Occasional light smudges to margins, damp-stain to lower right corner of last plate, not affecting image, otherwise an excellent copy of Alken's first published work. A second edition appeared in 1821. Though Siltzer notes an earlier edition of 1811, there are no records of an 1811 edition found in international institutional libraries, nor in auction records within the last thirty-eight years. The issue under notice is found in only six libraries worldwide. Schwerdt I, p. 20. Siltzer, p. 69. Tooley 44.



DB 02590.

\$1,750

## High and Low Life in Dublin

ALKEN, Henry, illustrator. [EGAN, Pierce, imitation of]. *Real Life in Ireland; or, The Day and Night Scenes, Rovings, Rambles, and Sprees, Bulls, Blunders, Bodderation and Blarney, of Brian Boru, Esq...* London: Jones and Co. and J.J. Marks, 1821. First edition. Tall octavo (8 3/4 x 5 11/16 in; 226 x 142 mm). Frontispiece and eighteen hand-colored plates by and after William Heath, Henry Alken, and others. Original quarter green cloth over blue paper boards with printed spine label, rebacked with original backstrip laid down. Some rubbing and light soiling to boards, spine label a little chipped, minor soiling to plate margins not affecting image. An excellent copy of a scarcely seen book.

"Though not so good it is more rare than [Egan's] *Life in London*" (Tooley). The last copy to come to auction was, according to ABPC, was thirty-four years ago in 1970.



DB 03348.

\$7,500

## The Greatest of All Coaching Books

[ALKEN, Henry]. NEWHOUSE, C[harles]. B. *The Roadsters' Album*. London: Messrs. Fores, Jan. 2nd, 1845. First edition. Folio (14 15/16 x 10 3/4 inches; 380 x 274 mm.). Hand-colored aquatint pictorial title-page [by Henry Alken] and sixteen hand-colored aquatints, all heightened with gum arabic. Each plate marked, C.B. Newhouse delt. and London: Published by Messrs. Fores, 41, Piccadilly, corner of Sackville St. Jany 2nd 1845. Some light soiling to a few plate edges, plate 12 with short (1/2 inch) repaired tear on top blank margin. Publisher's brown ribbed cloth, inner hinges expertly and almost invisibly repaired. Light water stain on fore-edge of front and back boards. Bookplates of Alfred Barmore Maclay and Joel Spitz on front paste-down. Housed in a fleece-lined quarter blue morocco clamshell case. A very bright copy in the original cloth with superb hand coloring of the plates.



DB 02543.

\$2,250

## First Issue With 36 Hand-Colored Aquatints

[ALKEN, Henry, illustrator]. NIMROD (pseud. of Charles J. Apperley). *The Life of a Sportsman*. With Thirty-Six Coloured Illustrations by Henry Alken. London: R. Ackermann, Eclipse Sporting Gallery, 1842. First edition, first issue with four plates on India paper mounted on plate paper, and plate at p. 348 in first state. Octavo (9 1/2 x 5 3/4 in; 243 x 145 mm). Thirty-four hand-colored aquatint plates. Extra engraved aquatint title page, vignettes and portrait. Publisher's original blue cloth with gilt vignette and border blocked in blind, expertly recased. Gilt decorated spine. All edges gilt. New endpapers in pale yellow as original. A fine copy. Housed in a quarter blue morocco drop-front clamshell box.

Podeschi 167. Siltzer, p. 73. Schwerdt I, p. 36. Tooley, 65.



DB 02783.

\$4,500

## The Seven Satiric Ages of Man

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

The plates are titled: The Infant (June 20th. 1824); The School-Boy (June 15th, 1824); The Soldier (June 20th. 1824); The Lover (June 15th. 1824); The Justice (June 20th. 1824); The Sixth Age (June 20th. 1824); Last Scene of all (June 20th. 1824). "This is of a very different sort from Stothard's *Seven Ages*. It represents a satirical treatment of that speech, with hand-coloured etchings by Henry Alken which are very amusing" (Colin Franklin). Abbey, *Life in England*, 256; Tooley, 47; Jaggard, p. 288.





DB 02701.

\$1,950

### Scarce Misery in the Army

[ALKEN, Henry]. TALLY-HO, Ben. *Military Discoveries* or, The Miseries of campaigning in a series of seven plates being Hints to Young Officers. London: S & J Fuller, March 24, 1819. Oblong quarto (10 1/8 x 14 in; 257 x 355 mm). Seven uncolored aquatint plates loose in modern cloth portfolio with gilt-lettered black title label and silk ribbon tie. Without title-page as issued.

OCLC/KVK record only three copies in institutional holdings worldwide. The last copy to come to auction was fifty-three years ago, in 1961. Not part the Le Vivier Library catalogue, the most renowned collection of Alken. Not in Tooley. Not in Abbey. Bobbins 340 (colored). Army Museums Ogilby Trust Index to British Military Costume Prints, 1500-1914, no. 44. Sterling Library IV, 24.



DB 02859.

\$1,950

### Alken Off To The Races With Apperley In The Saddle Second Edition With the Six Extra Plates In a Fine Mid Nineteenth Century Silver Clasped Binding

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



DB 02542.

\$950

### First Edition of Alken's Off To The Races With Apperley In The Saddle

[ALKEN, Henry, illustrator]. NIMROD (pseud. of Charles J. Apperley). *The Chase, The Turf, and the Road*. With Illustrations by Henry Alken, and a Portrait by D. Maclise. London: John Murray, 1837. First edition in book form, originally serially published in the *Quarterly Review*. Octavo (8 3/4 x 5 3/8 in; 223 x 135 mm). Thirteen hand-colored plates, some in aquatint, with tissue guards, and plain, stipple-engraved portrait frontispiece. Publisher's original pictorial green cloth with gilt vignette and borders blocked in blind, expertly recased. Gilt decorated spine. Spine very slightly faded, still an excellent copy. Housed in a later green cloth clamshell case.

Podeschi 152. Siltzer. p. 73. Schwerdt I, p. 36.



DB 04213.

\$2,950

### "Handsone and Interesting Ornaments for the Drawing-Room Table"

ANDREWS, James. *Flora's Gems: or, The Treasures of the Parterre*. Twelve Bouquets, drawn and coloured from nature, by James Andrews. With Poetical Illustrations, by Louisa Anne Twamley. London: Charles Tilt, [1830]. First edition. Folio (14 1/2 x 10 3/4 inches; 369 x 273 mm.). 20 unnumbered pages including half-title, title-page, contents, dedication leaf, and advertisement leaf at end. Hand colored lithographed title and eleven superb hand-colored lithograph plates, all with their original tissue-guards. Publisher's green diaper-grain cloth, covers decoratively bordered and stamped in blind enclosing a large and quite magnificent gilt urn with flowers. Spine decoratively stamped and lettered in gilt, original yellow coated end-papers, all edges gilt. Lower 3 1/2 inches of front inner hinge slightly cracked - still the finest copy that we have ever seen.

"The covers are decorated with stamped and gilt bouquets of flowers in tall vases, typical of the age in which "Handsone and interesting ornaments for the drawing-room table" were in vogue." (Dunthorne).



DB 03999.

\$2,500

### 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.



DB 03773.

\$19,500

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

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



DB 03106.

\$1,500

### Sir Samuel Baker's Ismailia

BAKER, Samuel W. *Ismailia: A Narrative of the Expedition to Central Africa for the Suppression of the Slave Trade*. London: Macmillan and Co., 1874. First edition. Two octavo volumes. With fifty-one full page plates and two maps with colored outlines. Publisher's pictorial green cloth with gilt panels. Overall, an excellent copy of a book usually found in less-than-desirable condition.

The Khedive of Egypt gave Samuel Baker absolute power (to the point of inflicting death) to permanently abolish slavery within his domain and while most of the book concerns this mission there is much on local hunting as well. A classic in its own right.



DB 03104.

\$2,250

### A Classic of Exploration and Big Game Hunting

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

This present work complements his earlier book by giving a summary of the Nile system derived from Baker's year-long exploration of all Abyssinian tributaries of the Nile. Hilmy 1, p. 50; Gay, 2578; Czech, p. 11.





DB 01997.

\$5,500

### Three Volumes, Each in an Elegant, Beautifully Wrought Pictorially Inlaid Binding

[BAYNTUN OF BATH, binders]. INGOLDSBY, Thomas (pseudonym of Richard Harris Barham). *The Ingoldsby Legends...* The Three Series. London: Richard Bentley, 1855. Tenth edition. Three octavo volumes. Twenty engraved plates by George Cruikshank and John Leech, including frontispieces. Uniformly bound c. 1925 by Bayntun of Bath in full crushed blue morocco with a multi-colored pictorial onlay vignette to each upper cover, the vignette within an enchanting arabesque-bordered frame with extensive gilt dots as background. Wide turn-ins with triple fillets. Gilt rolled edges. Gilt ornamented raised bands. Gilt framed and ornamented compartments. All edges gilt. Pink marbled endpapers. A fine set, handsomely bound. The exquisite inlays on the front cover of each volume depict as follows: **First Series:** The Great Lord Cardinal. **Second Series:** Shylock. **Third Series:** Sir Christopher Hatton.



DB 04209.

\$4,850

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

#### A Fine and Elaborate Early Twentieth Century Binding by Bayntun of Bath

[BAYNTUN OF BATH, binders]. [DE QUINCEY, Thomas]. *Confessions of an English Opium Eater*. London: Printed for Taylor and Hessey, 1822. First edition in book form. Large twelvemo. Bound c. 1920 by "Bayntun. Binder. Bath. Eng.". Full crimson crushed Levant morocco, gilt ruled borders enclosing an elaborate floral design in gilt and also lettered in gilt. A fine and attractive example.

*Confessions of an English Opium-Eater* (1821) is the classic autobiographical narrative written by Thomas De Quincey (1785-1859) concerning his laudanum (tincture of opium) addiction and its effect on his life. The *Confessions* was "the first major work De Quincey published and the one which won him fame almost overnight..."

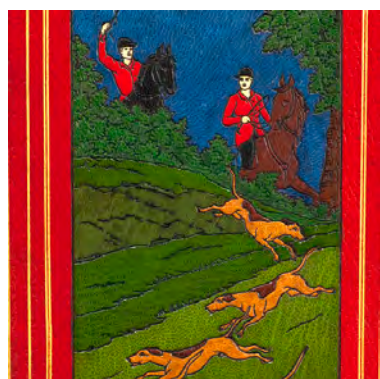


DB 04192.

\$2,500

#### A Masterful Pair of Inlaid Bindings by Bayntun-Rivière

[BAYNTUN-RIVIÈRE, binders]. GILBERT, W.S. *The "Bab" Ballads*. [together with:] *More "Bab" Ballads...* London: John Camden Hotten [and] George Routledge and Sons, 1869 [and] 1872. First editions. Two octavo volumes. Black and white frontispieces, black and white text illustrations by the author throughout. Bound c. 1960 by Bayntun-Rivière & Son in full emerald green crushed levant morocco, gilt, front covers with characters from the books inlaid in various colored morocco. Spines with five raised bands decoratively ruled and paneled and lettered in gilt in compartments, green cockerell end-papers, all edges gilt. Original gilt decorated green cloth front covers bound in at end of each volume. Wood engraved bookplate of Peter & Margery Morris on each paste-down. A fine set housed in a green cloth slipcase.



DB 01962.

\$3,750

### Jaunts and Jollities

#### In a Beautiful Inlaid Binding Designed By Chris Lewis

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



DB 01994.

\$3,250

### The Hunt Ends Here For A Fine Inlaid Binding

[BAYNTUN-RIVIÈRE, binders]. ALKEN, Henry, illustrator. [SURTEES, Robert Smith]. *The Analysis of the Hunting Field; Being a Series of Sketches of the Principal Characters That Compose One. The Whole Forming a Slight Souvenir of the Season, 1845-6. A New Edition With the Original Illustrations by H. Alken.* London: Edward Arnold & Co., 1923. Tall octavo. Six full-color plates, including frontispiece and extra-illustrated title page, forty-three black and white text woodcuts. A reprint of the 1846 first edition. Bound c. 1965 by [Chris Lewis for] Bayntun-Rivière in full crushed crimson levant morocco with pictorially inlaid central panel framed by gilt fillets, long ovals, and corner-pieces. Raised bands with gilt ornament, gilt-ruled compartments with gilt ornaments. Gilt rolled edges. Gilt-ruled turn-ins, Cockerel end-papers. All edges gilt. A very fine copy.



DB 01911.

\$4,800

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

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



DB 03147.

\$2,750

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

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



DB 03731.

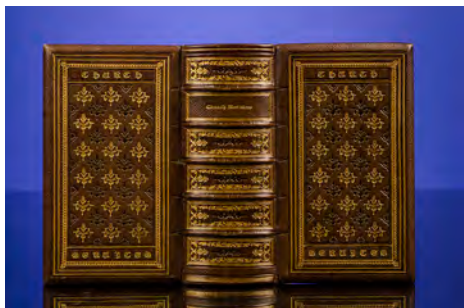
\$950

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

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

Robert Anning BELL, R.A., R.W.S. (1863-1933) was educated at University College School in London. His early illustrative work, in pen and ink and watercolor, includes a number of Shakespeare-related volumes: Lamb's Tales from Shakespeare (1899), A Midsummer Night's Dream (1895), *The Tempest* (1901) and Shakespeare's Heroines (1901).



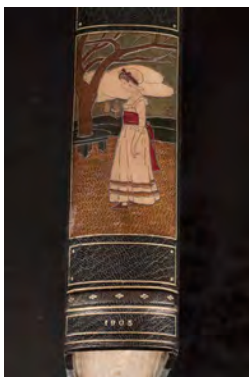


DB 04190.

\$1,250

### A Very Fine Mid-Nineteenth Century Book of Common Prayer In a Superb Contemporary Gauffered Edge Binding Complete With It's Original Morocco Slipcase

[BIBLE IN ENGLISH]. [GAUFFERED BINDING]. *The Book of Common Prayer...* Oxford: Printed at the University Press; Sold by E. Gardner and Son, at the Oxford Bible Warehouse, Paternoster Row, London ; And J. and C. Mozley, Derby. 1853. [Bound with]: *Proper Lessons to be read at Morning and Evening Prayer on the Sundays and other Holy-Days...* Oxford : Printed at the University Press, 1852. [Bound with]: *The New Testament of our Lord and Saviour Jesus Christ...* Oxford: [n.d. but ca. 1853. [Bound with]: *A New Version of the Psalms of David...* Oxford : Printed at the University Press, 1853. Four works bound in one volume. Sixteenmo. Handsomely bound in contemporary full brown morocco, gilt. All edges gilt and elaborately gauffered with a fleur-de-lys, floral, diamond and circular design. An exceptionally fine example housed in it's original full black morocco slipcase complete with original fold-over lid.



DB 04113.

\$1,500

Kate Greenaway

In A Fine Pictorial Binding by Birdsall of Northampton

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



DB 04069.

\$1,250

A Pictorial Binding by Birdsall of Northampton

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

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



DB 02545.

\$6,500

Extremely Scarce First British Appearance of Boilly's Grimaces

BOILLY, Louis-Léopold. *Boilly's Humorous Designs...* London: E. & C. M'Lean, 1823. First UK publication of a selection of Boilly's initial plates from his *Recueil de Grimaces* (1823). Folio (14 1/2 x 11 in; 375 x 275 mm). Seven hand-colored lithographed plates after Boilly. Original printed buff wrappers. An excellent copy, housed in a later black cloth portfolio. Exceedingly scarce, with only one copy in institutional holdings worldwide, at Harvard's Houghton Library. The Art of Louis-Léopold Boilly, p. 122-123. "Address to the Public. On or before November the 1st, will be Published by E. and C. M'Lean, a Second Series of Boilly's Designs, executed in the same superior and elegant form. October 1, 1823" (inside front wrapper). The first plate is unnumbered and the only one with title, Reading the Will ("La lecture du testament," Les Grimaces 10 in the French original). The remaining six plates are identified only as Grimaces Pl. 1 through Grimaces Pl. 6. Grimaces Pl. 1 is Les Grimaces 1 in the French original; Grimaces Pl. 2 is Les Grimaces 6; Grimaces Pl. 3 is Les Grimaces 3; Grimaces Pl. 4 is Les Grimaces 7; Grimaces Pl. 6 is Les Grimaces 34, "Les Fumeurs et les Preiseurs."



DB 04175.

\$52,500

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

[BON GENRE, LE]. *Observations sur les Modes et les Usages de Paris...* Paris: Chez L'Éditeur [Pierre de la Mésangère], 1827. Third edition, with eleven additional plates not found in the first edition of 1817. Large folio (15 3/8 x 10 5/8 in; 391 x 270 mm.). 115 hand-colored plates. Engraved by Georges-Jacques Gatine. Printed by Vassal et Essling. There are some expert and almost invisible repairs to one leaf of text and some of the color plates, none of which are serious. This is one of the finest and cleanest copies of this work that we have seen. A fine 'Mosaic' style binding by Ch. De Samblanx of full plum straight-grain morocco, elaborately gilt with inlaid morocco decoration. An absolutely fine and incredible binding housed in the original full midnight blue straight-grain morocco pull-off case, richly decorated and lettered in gilt.



DB 03432.

\$9,500

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

BOSWELL, James. *The Life of Samuel Johnson, LL.D...* London: Printed by Henry Baldwin, for Charles Dilly, 1791. First edition, first issue. Two quarto volumes. Engraved frontispiece by James Heath from a portrait of Johnson by Sir Joshua Reynolds in Volume I, two engraved facsimile plates in Volume II. ("Round Robin..." facing p. 92 and "Fac Similes of Dr. Johnson's hand writing" facing p. 588. Together with [at the end of volume II]: BOSWELL, James. *The Principal Corrections and Additions...* London: Printed by Henry Baldwin for Charles Dilly, 1793. [Title, verso blank]. Bound by Rivière & Son ca. 1910 in full mottled calf, covers with triple gilt rules. Expertly rebaked and corners strengthened (over fifty years ago) with original spines laid down. Occasional light foxing or staining to a few leaves, otherwise a fine copy.

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



DB 02014.

\$28,500

**"A Very Beautiful Book"  
"A Genuine Triumph"  
"Worthy of the Highest Possible Praise"**

BOYS, Thomas Shotter. *Picturesque Architecture in Paris, Ghent, Antwerp, Rouen &c...* London: By Thomas Boys, Printseller to the Royal Family, 1839. First edition. Folio (21 1/8 x 14 1/2 in; 536 x 369 mm). Twenty-six "lithotint" (color-printed lithograph) plates (including title page) printed by G. Hullmandel after drawings by Boys, with tissue guards. Publisher's original half red morocco, inner red moire silk panel enclosed by a continuation of the morocco spine with gilt fillets, and a red morocco label in center of silk panel lettered in gilt with title. Original yellow endpapers. Light rubbing to board extremities. An internally clean, gorgeous copy.



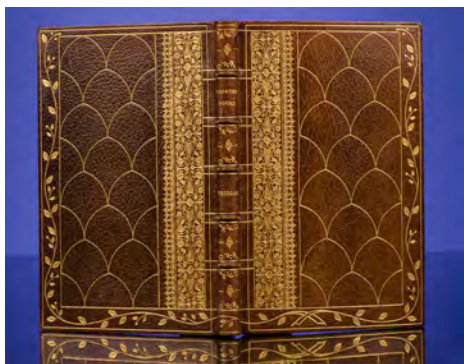
DB 03972.

\$4,850

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

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





DB 03788.

\$1,950

### A Fine and Intricately Tooled Early Twentieth Century Asymmetrical Binding

**BRIDGES, Robert.** *The Shorter Poems of Robert Bridges*. London: Geo Bell & Sons, 1891. Third edition. Small octavo. Bound ca. 1891 in full brown morocco, covers elaborately decorated in gilt, spine with five raised bands, decoratively tooled and lettered in gilt in compartments, decorative gilt board edges and turn-ins, gold patterned silk liners and end-leaves. Engraved bookplate of Clive Behrens on front paste-down. Ink inscription in French dated 189[?] on front blank. Although this fine asymmetrical design binding is unsigned, it is most certainly by a very accomplished bookbinder. **Robert Seymour Bridges** (1844-1930) was a British poet, and poet laureate of England from 1913 to 1930. **Major Clive Behrens** (1871-1935) was the son of Edward Behrens. He married Charlotte Louisa Adela Evelina Rothschild, daughter of Nathan Mayer de Rothschild, 1st Baron Rothschild and Emma Louisa Rothschild, on 4 October 1899.

### A Nobel Prize Winner - Specially Bound by James Brockman



DB 04201.

\$8,500

**BROCKMAN, James, binder.** **DYLAN, Bob. MARGOTIN, Philippe & GUESDON, Jean-Michel.** *Bob Dylan: All the Songs*. New York: Black Dog & Leventhal, [2015]. First edition. Quarto. Profusely illustrated throughout in color and black & white. A truly innovative and amazing binding by James Brockman completed in 2017. Full black goatskin over laminated cushioned boards. Front cover scalloped and elaborately tooled with guitars in gold and palladium leaf and lettered in gold and palladium "The Times/They Are/A-Changin'". The scalloped top edge with 'hair' on-lays creating the profile of a young Bob Dylan. The rear cover scalloped with a blue denim tea-shirt with three buttons and lettered in gold and palladium "All/The/Songs". Smooth spine lettered with "Bob" in gold and "Dylan" inlaid with five pieces of red morocco. Lower part of spine a single palladium 'dot'. Japanese paper doublures with sunken gold paper and pieces of vinyl records, all edges gauffered in the style of a guitar fretboard with palladium circles representing the position markers. Housed in a black velvet-lined clamshell case with sculptured pads to fit binding and two recessed black morocco labels, lettered in gilt. Displayed in a 'Fine Binding Lectern'.

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



DB 00031.

\$37,500

[**BRONTË, Anne.**] *The Tenant of Wildfell Hall*. By Acton Bell... London: T.C. Newby, 1848. First edition, first issue, with all of the flaws noted by Smith. Three twelvemo volumes. Complete with the excessively rare half-title in Volume I (no half-titles called for in Volumes II and III). Minimal foxing and mostly marginal soiling, occasional small neat paper repairs or closed marginal tears. Bound ca. 1900 by Rivière & Son in full tan polished calf. Housed in a custom made half tan calf clamshell case. An exceptional copy of Sadleir's No. 1 in rarity.

Alcohol abuse, opium addiction, spousal abuse, adultery, dissolute behavior, moral corruption - this novel has it all. A book that Sadleir calls the rarest Brontë title in first edition, in any state whatsoever. *The Tenant* is virtually unobtainable in an original publisher's binding and is notoriously rare in any binding, in any condition.

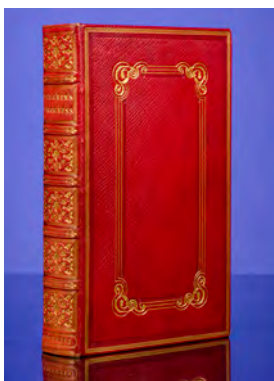
### With Fifty Fine Hand-Colored Engraved Plates Including Forty-Two of Birds



DB 03437.

\$5,500

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



DB 04271. \$2,250

### The First Appearance of Southey's Life of Bunyan A Fine Extra-Illustrated Example in a Wonderful Contemporary Gauffered Edge Binding

BUNYAN, John. *The Pilgrim's Progress*. With a life of John Bunyan by Robert Southey, Esq... London: John Murray, [&] John Major, 1830. First 'John Major' edition. Extra-illustrated with an additional fifteen engraved plates including two by John Martin. Octavo. Engraved portrait of John Bunyan, two engraved plates by John Martin and thirty illustrations in the text by Charles Nesbit, John Jackson, and others. Extra illustrated by the insertion of fifteen engraved plates including two by John Martin. Finely bound in contemporary crimson morocco, gilt. Spine with five shallow raised bands decoratively tooled and lettered in gilt in compartments, gilt ruled board edges, elaborate wide gilt turn-ins light blue watered silk liners and end-leaves decorated in gilt, all edges gilt and elaborately gauffered. Small rectangular red leather bookplate "Miss Percy" on front liner. Minimal fading to spine, still a very fine example of an early-to-mid nineteenth century 'Gauffered' binding.



DB 03370. \$4,500

### "A Seminal Work of African Exploration" In The Original Cloth

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

A seminal work of African exploration, recording Burton's first expedition into Somalia. His purpose was to explore the forbidden Moslem city of Harar (now Ethiopian) and to gather information about the headwaters of the Nile.

One of Burton's best, most important, and most sought-after works. Ibrahim-Hilmy I, p. 111. Penzer, pp.60-65.



DB 03346. \$6,500

### The Most Complete Issue With Sixteen Hand-Colored Aquatint Plates

[BURY, T. T., illustrator]. *Coloured Views on the Liverpool and Manchester Railway...* London: Ackermann & Co., 1833. Third edition, with the additional three folding plates. Large quarto (13 5/16 x 11 inches; 339 x 279 mm.). Sixteen hand-colored aquatint plates. Text watermarked 1831-1832; plates watermarked 1832. Folding plates with folds reinforced on verso with linen (as issued), third folding plate with small marginal tear at top (just touching image) invisibly repaired. Bound ca. 1840 by Thomas Cross of Holborn Hill, London in three-quarter crimson straight-grain morocco over pink cloth boards. Bookplate of Joel Spitz on front paste-down. Housed in a fleece-lined red cloth slipcase. A wonderful copy of the most complete edition of this fine work.



DB 04123. \$3,500

### The London Working Class Twenty-Four Hand-Colored Etched Plates

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

Abbey, *Life* 423. Colas 491. Hiler, p. 129. Lipperheide 1025. Tooley 123.





DB 02297.

\$2,250

**Scarce Copy With Earliest Watermarks  
Complete With Half-Title and Handsomely Bound by Rivière**

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

The story of the life of a somewhat debauched squire from birth until his bridle at marriage. Tooley 128. Abbey, Life, 387. Prideaux pp. 305, 330. Schwerdt I, p. 95.



DB 04272.

\$1,500

**A Fine Example of an American Binding  
Specially Bound by Robert Carrington  
and Presented to Charles E. Lauriat on his 64th Birthday**

CARRINGTON, Robert, binder. MARSHALL, Herbert M. *The Scenery of London.* Painted by Herbert M. Marshall R.W.S. Described by G.E. Mitton. London: Adam & Charles Black, 1905. Bound in 1905 by Robert Carrington. Octavo (8 1/2 x 6 inches; 215 x 152 mm.). Seventy-five colored plates with descriptive tissue-guards. Specially bound in 1905/1906 by Robert Carrington in full black hard-grain morocco over beveled boards. Covers elaborately decorated with a geometric and floral design, spine with five raised bands, decoratively tooled and lettered in gilt in compartments, decorative gilt board-edges and wide turn-ins. Red watered silk liners and endleaves, gold marbled end-papers, all edges gilt. Very slight crack to upper joint - but still quite sound, otherwise near fine.



DB 04049.

\$32,500

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

CARROLL, Lewis. *Alice's Adventures in Wonderland.* With Forty-Two Illustrations by John Tenniel. New York: D. Appleton, 1866. First New York edition, from the sheets of the true first English (suppressed) edition of 1865 and preceding the 1866 (second) English edition; to wit: the second issue of the first edition-first printing, and the first obtainable edition. Small quarto. Publisher's red cloth with gilt vignettes within triple gilt borders on upper and lower boards. Spine decoratively lettered in gilt, dark blue coated end-papers, all edges gilt. A few very minor stains on half-title, verso of frontispiece and tissue guard. Some very small chips to spine extremities, small, one half inch area of wear (through the cloth) on rear joint, minimal rubbing to lower corners, some minor staining to covers, still one of the best copies that we have seen - entirely untouched, the inner hinges absolutely sound. Chemised in a quarter red morocco clamshell case. This is one of the 1,952 sets of sheets of the original suppressed 1865 print run, that were sent to Appleton in New York for machine-folding and binding-up with a substituted New York title-page.



DB 02555.

\$14,500

**A Tall Copy Complete With The Rare Lithographic Title-Page**

[CHALON, John James, illustrator]. *Twenty Four Subjects Exhibiting the Costume of Paris, The Incidents taken from Nature, Designed and Drawn on Stone by J.J. Chalon.* London: Published by Rodwell and Martin, 1822. First edition. A Large Paper copy bound from the original four parts. Large folio (17 5/16 x 12 inches; 443 x 306 mm.). Lithographed title and twenty-four hand-colored lithographed plates. Plates printed by C. Hullmandel. The text is watermarked 1821 and the plates are watermarked J. Whatman 1821. Contemporary quarter tan roan over marbled boards. Spine decoratively tooled in gilt, black morocco gilt spine label. Joints a little rubbed. Armorial bookplate (unidentified) on front paste-down. A very attractive, remarkably clean copy with vivid hand-coloring. Only four copies with the lithographed title-page have come to auction within last 31 years. Five copies only located in KVK/OCLC but the presence of the title page is not noted. Quite rare. Abbey, Travel, 108. Colas 588. Hiler, p. 156. Lipperheide 1185. Ray, The Art of the French Illustrated Book, 124.



DB 04131.

\$3,250

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

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

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



DB 04212.

\$3,750

## Exceedingly Scarce

### Highly Amusing Hand-Colored Caricatures Showing "The Crazy's of the Day"

[CHAM, illustrator, pseud. of Charles Amédée de Noé]. *Les Toqués Du Jour*. Paris: Arnould De Vresse, [n.d., ca. 1847]. First edition. Large folio (13 3/4 x 10 5/16 inches; 349 x 261 mm.). Hand-colored lithographed title and thirty-six comical scenes on eighteen fine hand-colored lithographed plates heightened with gum arabic. Each scene with printed caption below. Publisher's brown ribbed cloth, bordered in blind, front cover lettered in gilt. Expertly rebaked to style at an early date. Inner hinges cracked but sound, corners very slightly rubbed. A near fine copy of this exceedingly scarce album.

A highly amusing collection of lithographs by Cham (1819-1879) satirizing the varieties of *Les Toqués Du Jour* (The Crazy's of the Day). Exceedingly scarce. No copies found in WorldCat or KVK, and apparently no copies have appeared at auction, certainly during the past thirty-five years.



DB 03321.

\$4,500

## Young Parisian Gentlemen At Play

CHAM (pseud. of Amédée de Noé). *Nos Gentils Hommes a Gout*. Tournure, Élégance, Moeurs et Plaisirs de la Jeunesse Dorée. Par Cham Paris: Chez Aubert & Cie., n.d. [1846]. First (only) edition, complete. Folio (13 1/4 x 9 7/8 inches; 336 x 250 mm.). Hand-colored lithographed title page and twenty hand-colored lithographed plates. Pictorial lithographed advertisement and Aubert et Cie., catalogue (16 pp.) at rear. Original pictorial lithographed green boards. Later dark green pebbled cloth spine and endpapers. Board edges and corners a little rubbed, some light, mainly marginal foxing. Small repaired tear to outer margin of lithographed advertisement leaf. An excellent example. With the bookplate of Joel Spitz on front paste-down. Provenance: purchased in Paris, 1947. Rare, with OCLC recording only six copies in institutional holdings worldwide, and no auction records since 1923. We have only seen one other copy of this title. A satire of the bustle, behavior, customs, and pleasures of young, Parisian gentlemen - golden youth.

Provenance: purchased in Paris, 1947.



DB 01981.

\$4,250

## Pinch Me, I'm In the Country!! Now, Get Me Out of Here The Scarcest Cham of All?

CHAM (pseud. of Amédée de Noé). *Pincez-moi a la campagne!!* Paris: Maison Martinet, n.d. [c. 1860]. First (only) edition. Folio (13 3/8 x 10 in; 339 x 254 mm.). Hand-colored lithographed title and twenty hand-colored lithographed plates containing eighty-six humorous scenes with captions. Lithography by Ch. Fernique. Original quarter green pebble-cloth over green grained-paper boards with blindstamped decoration and gilt lettering. In the ninety-three years (since 1923) that ABPC has been recording auction results not a single copy of this work has fallen under the hammer. All albums by Cham are scarce; the volume under notice is extremely so. Only eight copies survive in institutional holdings worldwide. The gently amusing trials of an urban gentleman preparing for a vacation in the French countryside and the hilarious tribulations once he arrives. In essence, Woody Allen leaves Manhattan for the Catskills and copes with nature and rural life.





DB 03776.

\$6,500

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

[CHIUSOLE, Count Adam]. [Itinerario delle Pitture, Sculture, ed Architetture plu' rare di molte citta d'Italia...]. [The Street Vendors of Naples] [n.p., n.d., ca. 1820]. Small quarto (5 1/8 x 4 1/4 inches; 130 x 107 mm.). Twenty-four magnificent hand-colored aquatint plates watermarked "J. Whatman", each image approximately 3 x 4 inches: 78 x 103 mm., surrounded by a black ink border. Contemporary quarter red morocco over red patterned boards, covers decoratively bordered in gilt, spine ruled in gilt. A fine copy housed in the original matching (slightly worn) red paper over boards slip-case. A fascinating and very amusing little book. The detail of the plates and the richness and delicacy of the hand-coloring are of the highest quality. The only reference we could find to this book was in a 1940 Maggs Brothers catalog whose entry reads "[219] ITALY. CHIUSOLE (cav. Adamo). Itinerario delle Pitture, Sculture, ed Architetture plu' rare di molte citta d'Italia, del Cav. Adamo Chiusole roveretano fra gli arcadi vergisio sipiliano. Illustrated with 24 finely coloured plates. Square 12mo, original boards, uncut. Vicenza, 1782].



DB 04326.

\$1,750

## Signed by Eric Clapton and the Artist

CLAPTON, Eric. BLAKE, Peter. HARRISON, George. TAYLOR, Derek. *24 Nights*. The Limited Edition. The Music of Eric Clapton. The Drawings of Peter Blake. Commentary by Derek Taylor. Guildford: Genesis Publications, 1991. Limited to 3,500 numbered copies signed by Clapton and Blake of which this is number 1463. Two volumes: Quarto in quarter leather over illustrated boards, and octavo in illustrated boards. Lavishly color illustrated throughout. With accompanying two CDs and all called-for ephemera. Housed within publisher's deluxe clamshell box. An immaculate copy, very fine. Housed in the original cardboard shipping carton.

A celebration in art and words of the greatest guitarist of our generation on the occasion of the twenty-four concerts at the Royal Albert Hall that climaxed Clapton's 1990-1991 Grand Tour. In scrapbook/collage/multi-media form by Blake, one of the twentieth century's greatest pop artists, and with a separate, appreciative essay by Taylor, one of pop music's most respected journalists, press agent for The Beatles, and close friend to so many of its luminaries.



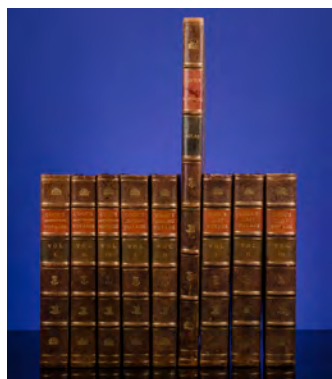
DB 03855.

\$1,450

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

CLARETIE, Jules. SAINT-ALARY, Arsène Henri, artist. *Le Drapeau*. [The Flag] Ouvrage couronné par L'Académie Française. Paris: Calman Lévy, Éditeur, 1886. One of twenty-five copies printed on Papier du Japon. This copy beautifully illustrated in the margins of the text by thirty very fine original drawings by French caricaturist Arsène Henri Saint-Alary, thirteen in full color, seventeen in blue or brown sepia, all signed "H. de Sta." Small quarto (7 5/8 x 5 1/2 inches; 193 x 140 mm.). Bound ca. 1890 by Henri Joseph Pierson in three quarter red morocco over marbled boards ruled in gilt. A very fine example.

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



DB 03475.

\$25,000

## The Three Voyages of Captain Cook, with the Atlas

[COOK, Captain James]. HAWKESWORTH, John. *An Account of the Voyages...* London: Printed for W. Strahan; and T. Cadell, 1773. Second and best edition. Three quarto volumes (11 5/16 x 8 7/8 inches; 288 x 226 mm.). [Together with:] *A Voyage towards the South Pole...* London: Printed for W. Strahan; and T. Cadell, 1784. Fourth edition. Two quarto volumes (11 5/8 x 9 5/16 inches; 295 x 236 mm.). [And:] *A Voyage to the Pacific Ocean...* London: Printed by W. and A. Strahan: for G. Nicol, 1784. First edition. Three quarto volumes (11 3/8 x 9 1/16 inches; 289 x 230 mm.), plus folio atlas volume (21 3/8 x 15 3/4 inches; 543 x 400 mm.). Twenty-three of the engraved plates in the atlas have been professionally cut and mounted on thick paper to size. A complete set of the three voyages of Captain Cook. Together eight text volumes and the folio atlas volume. Uniformly bound in mid-twentieth century half speckled calf over marbled boards.

Some light spotting and offsetting but generally a very clean set.



DB 03755.

\$7,500

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

COOPER, James Fenimore. *The Chainbearer; or The Littlepage Manuscripts...* New-York: Burgess, Stringer and Company, 1845. First American Edition. Two octavo volumes. Publisher's pale buff paper printed wrappers. The wrappers have been noted by BAL in three different states. No sequence has been determined and the order presented is arbitrary. The wrappers may have been printed simultaneously. A remarkable survival, generally bright and fresh, with no restoration whatsoever. Individually chemised and housed in a quarter red morocco over red cloth board slipcase. The novel focuses mainly on issues of land ownership and the displacement of American Indians as the United States moves Westward.



DB 03951.

\$25,000

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

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

*The Last of the Mohicans* was the second and most famous of Cooper's "Leatherstocking Tales," although it was the first tale to be published.



DB 00891.

\$18,500

### The Best Edition of the Poetical and Prose Works of Shelley, in a Superb Cosway-Style Binding by Bayntun (Rivière)

[COSWAY-STYLE BINDING]. BAYNTUN-RIVIÈRE, binders. SHELLEY, Percy Bysshe. *The Poetical Works of Percy Bysshe Shelley*. Edited by Harry Buxton Forman. In Four Volumes. London: Reeves and Turner, 1876-1877. [Together with:] SHELLEY, Percy Bysshe. *The Prose Works of Percy Bysshe Shelley*. Edited by Harry Buxton Forman. In Four Volumes. London: Reeves and Turner, 1880. Together eight octavo volumes. Frontispieces and plates. Uniformly bound by Bayntun (Rivière) of Bath in mid twentieth-century dark brown crushed levant morocco, gilt. A spectacular set. Volume I of *The Poetical Works* is set with a fine oval portrait miniature on ivory under glass of Shelley, surrounded by an inner oval band of onlaid russet morocco within single gilt fillets and an outer decorative intertwining gilt border which is set with sixteen semi-precious stones. A superb example. From the library of William A. Foyle, with his bookplate on front pastedown.



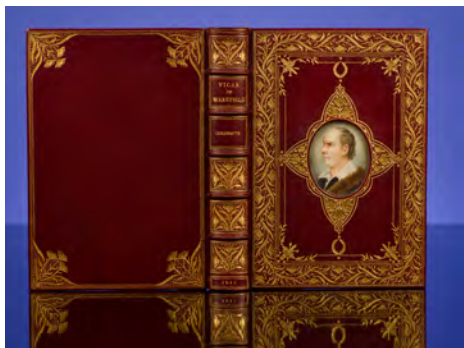
DB 01191.

\$19,500

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

[COSWAY-STYLE BINDING]. RIVIÈRE & SON, binders. MANSON, James A. *Sir Edwin Landseer, R. A...* London: The Walter Scott Publishing Co., Ltd.; New York: Charles Scribner's Sons, 1902. First edition. Octavo. Twenty-one engraved plates and a photogravure frontispiece. Full dark green levant morocco Cosway-style binding by Rivière & Sons for Sotheran & Co. The front cover with nine miniatures depicting eight hunting dogs around a stag; the back cover with a miniature of a portrait of Sir Edwin Landseer. Joints expertly and totally invisibly repaired. Housed in the original burgundy roan slipcase. An outstanding, quite beautiful example, both for the quality and quantity of the miniatures. The upper cover includes nine insets based upon one of Landseer's favorite themes, the stag hunt.





DB 02704.

\$6,500

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

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

Oliver Goldsmith (1730-1774) was an Anglo-Irish novelist, playwright and poet, best known for his novel *The Vicar of Wakefield* (1766).



DB 02705.

\$14,500

### With Three Watercolor Portrait Miniatures Sumptuously Extra-Illustrated

[COSWAY-STYLE BINDING]. SANGORSKI & SUTCLIFFE, binders. FORSTER, John. *The Life and Adventures of Oliver Goldsmith. A Biography in Four Books*. London: Bradbury and Evans/Chapman & Hall, 1848. First edition, sumptuously extra-illustrated. Three octavo volumes. Fifty black and white text illustrations as issued. With over seventy-five extra engraved portraits and views. Etched half-title. Extra title-page in red and black. Bound c. 1930 by Sangorski and Sutcliffe for Brentano's in full crushed teal blue morocco with gilt-rolled borders and gilt-tooled frame. Gilt-tooled beige morocco doublures featuring watercolor portraits in sunken panels bordered with red morocco under glass of Oliver Goldsmith, Samuel Johnson, and David Garrick respectively, with gilt laurels. White moiré silk flyleaves. Beveled edges. All edges gilt. With the bookplate of Samuel Wiedner. A fine set. Housed in the original felt-lined, marbled paper-covered slipcase with blue morocco edges.



DB 02270.

\$7,500

### First Edition of Pickwick First Class in a Handsome Cosway-Style Binding

[COSWAY-STYLE BINDING]. SANGORSKI & SUTCLIFFE, binders. DICKENS, Charles. *The Posthumous Papers of the Pickwick Club*... London: Chapman and Hall, 1837. First edition in book form. Octavo. Forty-three inserted engraved plates by Phiz and Seymour. As expected in the first edition in book form, the text points are in the second state, showing corrections. Mid-twentieth-century dark green crushed levant morocco by Sangorski & Sutcliffe for Chas. J. Sawyer Ltd. Front doublure set with a Cosway-style oval miniature portrait of Dickens, within a decorative gilt frame. Some very minimal finger-soiling and faint uniform browning to text. A very fine copy and a lovely example of a Cosway-style binding. Smith, *Dickens*, I, 3.



DB 03252.

\$11,500

### The Wits and Beaux of Society A Spectacular Pair of Late-Nineteenth Century Cosway-Style Bindings Extra-Illustrated with Sixty-Eight Fine Engraved Portraits

[COSWAY-STYLE BINDING]. WHARTON, Grace and Philip, pseudonym. *The Wits and Beaux of Society*... London, J.W. Jarvis & Son, 1890. Two large octavo volumes. Two frontispieces and 14 plates by H.K. Browne and James Godwin. Extra-illustrated by the insertion of sixty-eight fine engraved portraits including one hand-colored. Full late nineteenth century black crushed levant morocco, richly gilt. The first volume with an oval portrait miniature under glass, of William Wycherley, set into the front doublure. The second volume with an oval portrait miniature under glass, of Talleyrand, set into the front doublure. A very fine pair of Cosway-Style bindings. Each volume chemised in a light green cloth slipcase, lettered in gilt on spine.



DB 03898.

\$8,500

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

CRANE, Stephen. *The Red Badge of Courage*... New York: D. Appleton and Company, 1895. First edition, first printing. Small octavo. Title-page printed in red and black. Publisher's pale yellow buckram over boards, front cover and spine stamped in red, black and gilt, tan coated end-papers, laid paper flyleaves, top edge stained yellow. Mild darkening, and very light rubbing to cloth at extremities. With the small leather bookplate of noted collector of Americana, John Stuart Groves, and its feint offset on front end-papers. Front free end-paper with a short tear on top margin and two very small chips on fore-edge. A near fine copy, in a quarter crimson morocco slipcase, spine lettered in gilt. The novel, in which a young recruit in the American Civil War is faced by the cruelty of war, has made Crane an international success. Although he was born after the war and had not at the time experienced battle firsthand, the novel is considered an example of Realism.

### A Rare Cross Patée Shaped Book



DB 04264.

\$2,250

[CROSS PATÉE BINDING]. SCRAP-BOOK. Twenty-six leaves of mainly white paper with a few blue paper leaves, all with steel engraved views, hand colored cut-out flowers, etc. ca. 1820. Size: (4 3/8 x 5 3/16 inches; 111 x 132 mm). Bound ca. 1820 in full dark blue straight grain morocco in a 'Cross Pattée' design. Covers bordered and elaborately gilt decorated enclosing a central blind-stamped 'Lyre' design. Blue watered silk liners and end-leaves, all edges gilt.

A near fine, very rare and unusual shaped example. Only a very few bindings in unorthodox shapes have been recorded, an unusually high number were in the Hauck collection but none were in a 'Cross Patée' shape. The Hauck collection did however contain an octagonal shaped binding on a German Hymn Book printed in Nuremberg in 1601.

### The Scarce Colored Issue



DB 04121.

\$2,250

CRUIKSHANK, George, *illustrator*. *George Cruikshank's Fairy Library*. London: Routledge and Sons... and F. Arnold, [1865]. First edition, hand-colored issue of the four titles published together. Small quarto (7 x 5 1/4 inches; 178 x 133 mm.). Twenty-four hand-colored etched plates with thirty-seven humorous scenes. Bound by R. Wallis ca. 1900 in full speckled calf. Covers with double-gilt borders and circular corner-pieces, spine with five raised bands, decoratively tooled in gilt in compartments, red morocco spine label lettered in gilt, decorative gilt edges and turn-ins, marbled end-papers, all edges gilt. Original cloth front cover and spine bound in at end. A near fine example. "In the 1840s Cruikshank became an avid teetotaler and advocated for the Temperance Movement. This interest impacted his work and inspired him to write his own fireside tales detailing the perils of drinking. In 1854 Cruikshank produced a work called *The Fairy Library* in which he altered popular fairy tales to offer temperance lessons..." (Howard Tilton memorial Library).

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



DB 04189.

\$1,850

CRUIKSHANK, George, *illustrator*. *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. 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 rebeked at an early time, front wrapper with edge-tears and two small pieces torn away (not affecting text), lower wrapper with a three and a half inch repaired tear on the lower margin, lower corner torn away (not affecting any text). The vignette title-page is a little worn and stained at the fore-edge (not affecting text or image) and there are a few small edge tears to the last three plates. The plates are quite clean and fresh. Housed in a later gray cloth clamshell case. An excellent example of a very scarce book in it's original printed wrappers.





DB 04098.

\$4,850

### With the Very Rare First Issue of Volume I

[CRUIKSHANK, George, *illustrator*]. *The Humourist: A Collection of Entertaining Tales, Anecdotes, Repartees, Witty Sayings, Epigrams, Bon Mots, Jeu d'esprits, &c.* Carefully selected. London: Printed and Published by J. Robins & Co., [n.d., 1819 (Volume I); 1819 (Volumes II-III); 1820 (Volume IV)]. First edition, with the very rare first issue of Volume I (bound from the parts, with the printed title bearing "Vol. I" but no date, and p. 44 headed "Dr Johnson"). Four small octavo volumes (6 1/8 x 3 7/8 inches; 156 x 99 mm.). Forty hand-colored etched plates after Cruikshank, including four frontispieces and four vignette titles. Early twentieth-century full crushed rose morocco by Rivi re & Son, covers with multi gilt borders and decorative corner pieces, spines lettered and decoratively tooled in gilt in compartments, gilt board edges and turn-ins, all edges rough gilt, dark blue coated endpapers. An excellent copy. With the engraved bookplate of The Library at Carolands on each pastedown. The first issue of Volume I is very rare; sets nearly always appear with it from the later re-issue (title-page dated "1822"). Cohn 419.

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



DB 03274.

\$4,250

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

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



DB 04133.

\$2,750

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

This very scarce little album, edited by Charles Tilt, contains the full suite of fifteen engravings of George Cruikshank illustrating the Adventures of Don Quixote which had been previously published in volumes XIII - XV of Roscoe's Novelist's Library, London, 1833.

### Robinson Crusoe Illustrated by George Cruikshank



DB 03295.

\$1,750

[CRUIKSHANK, George, *illustrator*]. DEFOE, Daniel. *The Life and Surprising Adventures of Robinson Crusoe*, of York, Mariner. With introductory verses by Bernard Barton, and Illustrated with numerous engravings from drawings by George Cruikshank expressly designed for this edition. London: Printed at The Shakespeare Press, by W. Nicol, for John Major, 1831. First edition with the George Cruikshank illustrations. Two small octavo volumes (6 9/16 x 4 1/16 inches; 166 x 104 mm.). Two engraved frontispieces and thirty-eight woodcut illustrations in the text. Bound without the half-title to volume two. Bound by Zaehnsdorf ca. 1920 for Bartlett & Co., Boston in full polished tan calf, covers with double gilt rules, spines with five raised bands, decoratively tooled in compartments, two dark green morocco gilt lettering labels, gilt board edges and turn-ins, all edges gilt, gray endpapers. A fine set. "It may have been some compensation to George Cruikshank that publishers were fighting to secure his services for illustrated fiction. *Robinson Crusoe* was the particular bone of contention."

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



DB 04079.

**\$4,500**

CRUIKSHANK, George, illustrator. [DICKENS, Charles]. [THACKERAY, William Makepeace]. *The Loving Ballad of Lord Bateman...* London: Charles Tilt, 1839. First edition, first issue (with the reading of 'wine' for 'vine' in the fifth stanza; pagination in the center of the text, printer's slug on verso of title and last leaf). Small octavo (5 1/16 x 4 inches; 129 x 101 mm.). (Including one page of music). Complete with half-title. Eleven numbered full page plates by George Cruikshank. All plates in two states, hand-colored and plain. Bound in 1901 by Zaehnsdorf. Full dark green crushed levant morocco, covers decoratively bordered in gilt with gilt corner pieces in pointille. Smooth spine elaborately decorated in gilt, gilt board edges, decorative gilt turn-ins, green silk liners and endleaves. Armorial bookplate of Heber Reginald Bishop on front paste-down. Front joint expertly and invisibly repaired. A wonderful copy. We have been able to locate just one other example with all eleven plates in two states - Lot 339 in the Sotheby auction of William Wright, June 12th, 1899.

**Don't Fouqué With George**



DB 02573.

**\$950**

[CRUIKSHANK, George, illustrator]. LAMOTTE-FOUQUÉ, Friederich Heinrich Karl, Baron de. *Peter Schlemihl*. From the German of Lamotte Fouqué. With Plates by George Cruikshank. London: G.& W.B. Whittaker, 1824. First edition in English, third issue with no hyphen between "Ave" and "Maria" in publisher's imprint. Octavo (7 1/4 x 4 1/4 in; 184 x 106 mm). Half-title and eight engraved plates. Bound by Rivière & Son in late nineteenth century full crushed olive morocco. Five raised bands. Compartments with blindstamped ornament. Blindstamped false sewing supports. Gilt-rolled board edges. Gilt dentelles. Top edge gilt. Original printed spine label mounted to rear blank. Spine a little sunned to warm brown, still a fine copy.

Friedrich Heinrich Karl, Baron de LaMotte-Fouqué (1777-1843) was a German writer of the romantic school. Cohn 475.

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



DB 03963.

**\$2,850**

CRUIKSHANK, George, illustrator. [BAYNTUN OF BATH, binders]. PARDOE, [Julia], Miss. *Lady Arabella: or The Adventures of a Doll...* London: Kerby and Son., [1856]. First edition. Small octavo (6 5/8 x 5 inches; 168 x 126 mm.). With four hand colored etchings by George Cruikshank. Bound ca. 1925 by Bayntun of Bath in full forest green crushed levant morocco. Front cover with a fine scene inlaid in blind and various colored morocco, taken from the color plate facing page 62. Spine with five raised bands decoratively tooled and lettered in gilt in compartments, gilt board-edges, wide decorative gilt turn-ins, all edges gilt, green marbled paper liners and end-leaves. Minimal darkening of spine. A very fine example.

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

**Uncle Tom's Cabin Illustrated by George Cruikshank  
Rare, In The Original Thirteen Parts**



DB 04117.

**\$12,500**

CRUIKSHANK, George, illustrator. STOWE, Harriet Beecher. *Uncle Tom's Cabin*. With Twenty-Seven illustrations on Wood by George Cruikshank, Esq. London: John Cassell, 1852. First London and first Cruikshank illustrated edition in the original thirteen weekly parts. Octavo (8 x 5 1/4 inches; 203 x 134 mm.). Portrait frontispiece and vignette title-page engraved on wood. Twenty-seven inserted wood engraved plates. Bound without the two page Cassell's publication advertisement at end of part 6. Publisher's yellow printed wrappers. Chemised in a quarter green morocco slip case.

Scarce, with only a handful of copies in parts appearing at auction over the past forty--five years - all apparently lacking the same 2 page advertisement at the end of part 6.





DB 03494.

\$2,250

### Scarce With The Illustrations in Two States

**CRUIKSHANK, George.** [WHITTY, Michael James, text]. *Tales of Irish Life*. Illustrative of the Manners, Customs, and Condition of the People... London: J. Robins and Co., 1824. First edition, complete with all of the advertisements. Two octavo volumes (6 3/4 x 4 3/16 inches; 171 x 106 mm.). Six full-page woodcuts (three to each volume) each in two states: hand-colored and uncolored; a total of twelve plates. Bound ca. 1910 by Wood of London in full polished tan calf, covers with triple-gilt rules, spines with five raised bands, decoratively tooled in gilt in compartments, olive green labels lettered in gilt, gilt board-edges and turn-ins, marbled endpapers, top edge gilt, others uncut. Heads of spines expertly repaired. A very fine and tall copy - only the second that we have ever seen with the plates in two states. Housed in an early red cloth slip-case. "The woodcuts are sometimes found in coloured state" (Cohn). Cohn 841. "...J. Robins, as successor to [Cruikshank publishers] Hone and Baldwin published many of Cruikshank's most important plates... In the same issue [of the Dublin and London Magazine] the plates for *Tales of Irish Life* were judged... 'superior to any thing that celebrated artist has ever yet done.'



DB 04314.

\$950

### 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. Engraved bookplate of Sir David Lionel Goldsmid-Stern-Salomons on front paste-down. Old booksellers description pasted onto front flyleaf. Some light foxing to text. An excellent copy with great provenance. "By finding the right men [the Cruikshanks] for his work [Egan] made *Life in London* one the great successes of the day, comparable to that other triumphant alliance of humour and art in the pages of Dr Syntax" (Prideaux). Cohn 263.



DB 02588.

\$3,500

### Uncut in the Original Printed Boards

[CRUIKSHANK, George and Robert, illustrators]. EGAN, Pierce. *Life in London...* London: Printed for Sherwood, Neely, and Jones, 1821. First edition, second issue. Tall octavo (9 7/8 x 6 1/4 in; 253 x 158 mm). Thirty-six hand-colored aquatint engravings, and three folding leaves of music, the first unnumbered and thus first issue per Cohn. In the publisher's original printed boards, rebaked with the original backstrip laid down. Boards a little scuffed, corners worn, otherwise a wonderful copy of a book rarely found in the original binding. With the bookplate of the renowned late nineteenth/early twentieth century collector John L. Clawson. Chemised and housed within a later full crimson morocco pull-off case. "By finding the right men [the Cruikshanks] for his work [Egan] made *Life in London* one the great successes of the day, comparable to that other triumphant alliance of humour and art in the pages of Dr Syntax" (Prideaux). Cohn 262. Abbey, *Life* 281. Prideaux p. 307, 310, 335. Tooley 196.



DB 02571.

\$1,250

### Brainsmiles By Cruikshank Twenty Hand-Colored Plates

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

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



DB 04311.

\$1,100

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

[CRUIKSHANK, George, illustrator]. CAREY, David. *Life in Paris*. Comprising the Rambles, Sprees, and Amours, of Dick Wildfire., of Corinthian Celebrity, and His Bang-Up Companions, Squire Jenkins and Captain O'Shuffleton; With the Whimsical Adventures of the Halibut Family; Including Sketches of a Variety of other eccentric Characters in the French Metropolis. London: Printed for John Fairburn...Sold by Sherwood, Neely, and Jones [et al], 1822. First edition, a Large Paper copy, lacking "To the Binder" leaf at rear. Quarto (10 x 6 1/8 in; 253 x 154 mm). Half-title, and twenty-one hand-colored aquatint plates including frontispiece. Twenty-two black and white woodcut text illustrations. Original quarter marbled paper over plain boards, printed spine label (with title and price, "£1, 11s., 6d., Royal Paper"). Boards rubbed and detached, heavy rubbing to backstrip (and label) with loss at spine head: completely untouched. With the bookplate of William Hartmann Woodin tipped-in above early owner's signature "HB [flourish] - Brisco - [flourish]". Housed in a later red cloth chemise within a drop-back clamshell box.



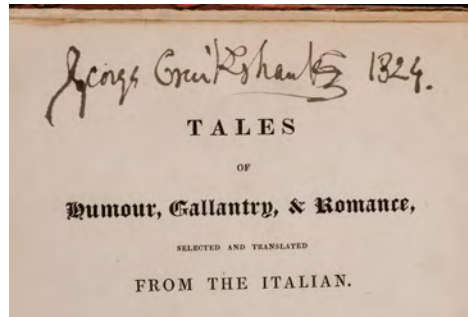
DB 02575.

\$1,500

**Eccentric Cruikshank**

[CRUIKSHANK, George, illustrator]. KOSEWITZ, W.F. von. *Eccentric Tales*... London: James Robins and Co., 1827. First edition in book form, originally issued in four parts with five plates each. Octavo (8 7/8 x 5 1/4 in; 227 x 135 mm). Twenty hand-colored aquatint engravings, bound as a suite at front. Quires L and M have been transposed in error by the binder. Original quarter claret cloth over drab boards, printed spine label. Untrimmed. Partially unopened. An occasional light spot of foxing, some wear to extremities as expected, and rubbing to spine label with slight loss. Withal, an excellent copy housed in a red cloth clamshell case. "There is no list of plates, and the position of the plates differs in different copies..." Charles Robert Forrester (1803-1850), who anonymously translated Kosewitz's Tales (but did not write them, as some claim), was an English lawyer and writer, and brother of Alfred Henry Forrester, who illustrated under the pseudonym Alfred Crowquill and here provided the sketches that Cruikshank based his engravings upon. We have been unable to locate an original edition in German. Cohn 471.

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



DB 03846.

\$1,150

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.



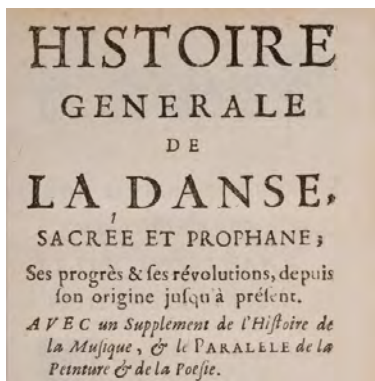
DB 02658.

\$4,500

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

[CRUIKSHANK, Isaac Robert, illustrator]. [MATHEWS, Charles]. *Proteus the 2d alias Metamorphosis ad Libitum*... "One Man, in his time... plays many parts." Multum in Parve! "All that sort of thing" and "Every thing in the World." "Pon my life is true" What'll you lay it's a lie? London: G. Humphrey, May 1st, 1822. [With] An ALS From actor Charles Mathews to A. Constable Esq. First edition. Tall octavo in accordion format (9 5/8 x 6 1/2 in; 244 x 162 mm). Extra engraved hand-colored title-page and twelve hand-colored plates in a continuous strip, each signed "IRC." Later nineteenth century full calf, gilt ruled. Light damp stains to calf not affecting internal contents. A volume of extreme scarcity, with only one copy recorded in institutional holdings worldwide, at Harvard's Houghton Library. According to the ABPC Index, only two copies have come to auction since 1954. Not found in any of the usual sources. Not in Abbey. Isaac Robert Cruikshank, commonly known as Robert, was George's brother, not to be confused with Issac Cruikshank, their father.





DB 02869.

\$6,500

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

[DANCE]. BONNET, (Jacques). *Histoire générale de la danse...* Paris: chez d'Houry, 1723. First edition, first issue. Twelvemo (6 1/8 x 3 1/4 in; 156 x 82 mm). Head- tailpieces, initials. Bound c. 1875 by H. de Courmont in full navy blue crushed morocco, gilt. A fine copy. Exceptionally scarce first issue, recorded only by Toole-Stott, standard bibliographies noting only the 1724 second issue. OCLC records only two copies in institutional holdings worldwide. No copies of either edition at auction since 1923. Little is known of binder H. de Courmont beyond that he worked in Paris during the last third of the nineteenth century and was renowned for the delicacy of his bindings. Toole-Stott 81. Cf. Eitner II, 115. Cf. Fetis II, 18. Cf. Fletcher 24. Exceptionally scarce first issue, recorded only by Toole-Stott, standard bibliographies noting only the 1724 second issue. OCLC records only two copies in institutional holdings worldwide; 1724 edition is held by 7 libraries worldwide. No copies of either edition at auction since 1923.



DB 02806.

\$5,500

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

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

"Realistic engravings illustrate a point in each of the twelve tales" (Niles & Leslie). Little is known about Edward Concanen beyond that OCLC records five books authored by him, all, as here, published by Read & Co. Other contributing writers include Thomas Frost, Hannah Maria Jones, and R.H. Mason. Magriel, p. 53. Niles & Leslie II, p. 441.



DB 02254.

\$4,500

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

[DAUMIER, Honoré. Henri-Daniel Plattel. Jules Platiel]. *Ces Amours d'enfants...* Paris: Aubert & Cie, [n.d., ca. 1850]. Oblong octavo. Hand-colored lithographed title by Auguste Belin, and sixteen hand-colored lithographed plates heightened with gum arabic, eight by Daumier, the remaining by Plattel or Platiel. [16 pp. at rear as Aubert catalog]. Publishers blind-stamped leather-grain red cloth over boards, spine lettered in gilt, "121" in gilt to upper cover. A very clean, bright, and fine copy. *Croquis D'Expressions* was never formally collected by Chez Aubert into an album. There are no copies of this later issue by Aubert collected under this new title in institutional holdings worldwide, nor auction records. Reversed restrikes from the Aubert series, *Croquis D'Expressions*, 100 lithographed prints originally appearing in *Le Charivari* 1838-1839, fifty-five of which were executed by Daumier, the remainder by Henri-Daniel Plattel and Jules Platiel. All artist signatures have been removed and the hand-coloring is far more bright and vivid than the original issue prints that we have seen.



DB 02253.

\$9,500

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

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



DB 03985.

\$19,500

### An Exceptionally Rare Original Hand-Colored Copy

[DAUMIER, Honoré, illustrator]. PHILIPON, Charles. *Les Cent et Un Robert-Macaire composés et dessinés...* Paris: Chez Aubert et Cie, 1839. First Quarto Edition. Two quarto volumes bound in one. (10 3/4 x 8 3/8 inches; 273 x 212 mm.). With 101 magnificent hand-colored lithographed plates, heightened with gum arabic. Contemporary three-quarter maroon straight-grain morocco over marbled boards, gilt. Spine with five raised bands decoratively tooled and lettered in gilt in compartments, marbled end-papers. Front free endpaper with the small blue leather bookplates of R. Descamps Scrive and Georges Laine, and also the engraved bookplate of Bernard Bloch-Levalois. A fine and large example with spectacular original hand-coloring and a fine provenance. "Les Robert-Macaire" remains Daumier's best-known series...Baudelaire chose it, along with *Histoire ancienne*, for specific discussion in his essay on French caricaturists, and Carteret accorded it a place in his bibliography. Its contemporary popularity was immense. As an album it was published by Aubert in an edition of 2500 copies, a far larger number than for any other series.



DB 04300.

\$29,500

### The Ultra Rare Folio Edition of Daumier's Most Celebrated Work In The Scarce Publisher's Original Portfolio With Plates Larger Than In Sadleir's Copy

DAUMIER, Honoré and Charles Philippon. *Les Robert Macaire* [Caricaturana]. Paris: Chez Aubert, 1836-1838. First edition. Folio (13 5/8 x 10 1/2 in; 347 x 267 mm). Eighty hand-colored lithographed plates (of 100) heightened with gum arabic, loose as issued, imprinted Caricaturana and numbered 1-27, 29-56, 58-69, 70-77, 79-83. Sadleir's copy (examined by Ray) measured 13 1/4 x 6 1/4 inches. With a TLS from Marseille book dealer Henri Roi dated Oct. 28, 1935 offering this copy to Librarie Michel in Paris. The plates chemised in the publisher's original blue cartonnage portfolio with gilt rolled border and corner-pieces enclosing a gilt panel with gilt lettering. Exceptionally rare. Housed in a felt-lined half black morocco clamshell case, spine with five raised bands, lettered in gilt in compartments.

Also included are several Librarie R.G. Michel catalogs from the nineteen-thirties and some relevant newspaper cuttings.

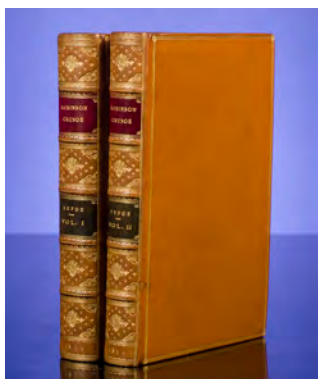


DB 04037.

\$4,500

### A Fine Arts and Crafts Style Inlaid Binding by Alfred De Sauty

[DE SAUTY, Alfred, binder]. ADLINGTON, William, translator. *The Most Pleasant and Delectable Tale Of the Marriage of Cupid and Psyche...* With a Discourse on the Fable By Andrew Lang... London: David Nutt, 1887. Limited to five hundred and fifty copies. Octavo. Original front wrapper bound in at end. Bound ca. 1910 by Alfred De Sauty in an Arts and Crafts style binding of full dark green morocco. Front cover with floral clusters decoratively gilt. Front cover lettered in gilt "Cupid and Psyche". Rear cover with double gilt ruled border surrounding four similar 'corner-piece' floral clusters with maroon morocco inlaid bouquets. Central rectangular panel surrounded by a double gilt border enclosing four small gilt decorated inlaid red morocco circles. Spine decoratively paneled and lettered in gilt. Spine ends expertly and almost invisibly repaired. A superb and understated example of the genius of Alfred De Sauty.



DB 03741.

\$1,500

### Robinson Crusoe - Finely Bound by Morrell With a Portrait of Daniel Defoe and Sixteen Engraved Plates

DEFOE, Daniel. *The Life and Adventures of Robinson Crusoe...* London: Cochrane and Pickersgill, 1831. Two small octavo volumes. With an engraved portrait of Defoe and sixteen engraved plates from the original designs. Bound by Morrell ca. 1920 in full polished tan calf, gilt. A fine set.

Daniel Defoe (1660-1731) was an English trader, writer, journalist, pamphleteer, and spy, most famous for his novel *Robinson Crusoe*. Defoe is noted for being one of the earliest proponents of the novel, as he helped to popularize the form in Britain with others such as Samuel Richardson, and is among the founders of the English novel. He was a prolific and versatile writer, producing more than five hundred books, pamphlets, and journals on various topics, including politics, crime, religion, marriage, psychology, and the supernatural. He was also a pioneer of economic journalism.





DB 03586.

\$2,850

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

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

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



DB 03229.

\$5,500

**"Selfishness Portrayed in a Satirical Fashion"**

DICKENS, Charles. *The Life and Adventures of Martin Chuzzlewit...* London: Chapman and Hall, 1844. First edition in book form, first issue following all points in Smith. Octavo. Forty etched plates including frontispiece and title-page vignette by Hablot K. Brown aka "Phiz." Publisher's primary binding of moderate blue diagonally-ribbed cloth. Original pale yellow coated endpapers. Armorial book-plate of "Sherwin" on front paste-down and ink signature of "J. Sherwin Sherwin" on half-title. The text-block has been expertly re-cased using the original yellow-coated endpapers. The original cloth is near fine with no fading and just the bare minimum of strengthening at the spine ends and slight wear to the lower corners. The gilt lettering is bright and fresh. The plates have light to moderate foxing which is mainly confined to the blank margins. The text block remarkably clean and fresh. Overall this is an exceptional copy of a title rarely found in better condition. Housed in an early fleece-lined green cloth clamshell case. *Martin Chuzzlewit* is listed as number five in Michael Sadleir's list of Charles Dickens comparative scarcities.



DB 02749.

\$12,500

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

DICKENS, Charles. *The Life And Adventures Of Nicholas Nickleby...* London: Chapman and Hall, 1839. First edition, a very early issue bound from the original parts. With thirty-five of Smith's forty-one first issue internal flaws. Octavo. Forty black and white plates, including frontispiece. Publishers primary binding in dark olive-green fine-diaper grain cloth. With the bookplate of the Earl of Aylesford. An unusually bright copy with just the lightest of wear and without any fading to cloth whatsoever. Some light foxing to plates, but far less than usually found in this title. Two neat three-quarter inch closed splits to upper joint at head and tail and one short closed split to lower joint at head. The nicest copy we have ever seen, unsophisticated and near fine. Housed in a full plum pigskin drop-front clamshell box. With an ALs (with original autograph envelope) by Dickens to one Thomas Ellis Bramale, Esq. dated August 5, 1839. "Sir, I have very great pleasure in complying with your request and beg to thank you cordially for the obliging expressions with which it is accompanied. I am Sir, Your very obedient servant, Charles Dickens."



DB 04215.

\$2,450

**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, two by the firm of Dalziel Brothers, ten by Charles Roberts, all after Samuel Luke Fildes. Occasional marginal staining, wood-engraved plate facing p. 98 with small (1/4 inch) 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 for the Gardnerside Bookshop, Boston. Full polished tan calf, covers decoratively bordered in gilt. Gilt corner pieces with small floral onlays in black morocco, decorative center pieces stamped in blind. 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 04181.

\$2,500

### 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 00734.

\$16,500

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

DICKENS, Charles. *A Tale of Two Cities*... London: Chapman and Hall, 1859. First edition, second state with title-page still dated 1859 but with corrected pagination on page 213 and no signature "b" on the list of plates. Octavo. Sixteen inserted plates, including frontispiece and vignette title, by Browne ["Phiz"]. Publisher's secondary binding of moderate olive green fine-diaper cloth. Original pale yellow coated endpapers. Boards remarkably fresh. Text and plates very clean and bright with just a minimal scattering of unobtrusive foxing. Just a tiny amount of wear to the top and bottom of the spine, inner hinges very expertly and almost invisibly strengthened. Armorial bookplate of Sir James Martin on front pastedown. A wonderful copy of this late novel, now extremely scarce in either of the original cloth bindings. This is by far the finest copy in original 'green' cloth of *A Tale of Two Cities* that we have ever seen. Chemised in a full green morocco slip case. This is a true first edition, second state in the original olive-green cloth. The red cloth issue is usually regarded as the primary binding, but copies in the olive-green cloth with the title-page dated 1859 are considered very scarce.



DB 03754.

\$3,250

### Scarce in the 'Primary' Cloth Binding

DICKENS, Charles. *Dombey and Son*. London: Bradbury & Evans, 1848. First edition, first issue with the 'eight-line errata', in book form of Dickens' seventh novel, bound from the original monthly parts, with stab-holes present in the inner margins of gatherings. Octavo. Engraved frontispiece, title-page, and thirty-eight plates after Hablot K. Browne ("Phiz") including the 'dark' plate "On the Dark Road". Some of the plates with light foxing, mainly marginal, otherwise a very clean and partially uncut example. Publisher's 'primary' binding of moderate olive-green fine-diaper grain cloth. Original pale orange-yellow coated endpapers. With nearly all of the 'internal flaws' mentioned by Smith uncorrected. Front joint, head and tail of spine and inner hinges expertly and almost invisibly repaired, spine slightly faded. An excellent example, far better than is usually seen, of this now hard to find Dickens novel in the original cloth. "*Dombey and Son* originally appeared in twenty numbers, bound in nineteen monthly parts, the last forming a double number, from October 1846 - April 1848. It was published in book form on April 12, 1848. at 21s.



DB 04053.

\$2,750

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

DICKENS, Charles. *The Personal History of David Copperfield*... London: Bradbury & Evans, 1850. First edition in book form, first state (following all but two of the twenty points listed in Smith), in the primary binding. Octavo. Engraved frontispiece, title page, and thirty-eight engraved plates after Hablot K. Browne (aka "Phiz"). Publisher's 'variant' binding of moderate olive green fine-diaper grain cloth. The spine is stamped in blind. The facing end-papers have a pale orange yellow coating. Bookplates of Victor B. Levit on front paste-down and free end-paper. Small booksellers label of J. Moddie Miller, Edinburgh on front paste-down. Some small and very neat repairs to spine extremities. Inner hinges expertly and almost invisibly repaired. Spine very slightly faded, a few very minor and pale stains on the cloth sides, corners very slightly bumped with a little show-through of the boards. A very good copy, the plates remarkably clean and fresh for this book. Following the serial publication of the novel in parts May 1849 - Nov. 1850, the novel was published in book form on November 14, 1850.





DB 03956.

\$18,500

### Original Cloth, Rare First Issue

[DICKENS, Charles]. *Oliver Twist; or, the Parish Boy's Progress*. By "Boz."... London: Richard Bentley, 1838. First edition, first issue. Three octavo volumes. Twenty-four inserted plates by George Cruikshank. With all but two of the sixty first issue points as stated by Smith. Volume III with a few clean marginal tears. Plates facing p. 105 and p. 165 a little foxed otherwise a remarkably clean set with all the text and plates clean and fresh. Publisher's (Carter A) binding of moderate reddish brown horizontally ribbed cloth. Spines lettered and ruled in gilt, original pale yellow coated endpapers. Inner hinges of volume I expertly and almost invisibly repaired, rear inner hinge of volume III with very small, minor and almost invisible repair. Lower joint of volume III with very slight four-inch crack which has been professionally repaired. Spines very slightly faded, some minor rubbing and light wear to spine ends and corners but really a near fine set. With the armorial bookplate of George Clinton Fairchild Williams on each paste-down. Individually chemised in a blue cloth clamshell case with four dark green morocco labels on spine. Smith I, 4; Gimbel A27.



DB 03751.

\$7,500

### "What was over couldn't be begun, and what couldn't be cured must be endured" First Edition 'Pickwick'

#### Bound from the Original Parts by The Hampstead Bindery

DICKENS, Charles. [THE HAMPSTEAD BINDERY]. *The Posthumous Papers of the Pickwick Club*... London: Chapman and Hall, 1837. First edition in book form. Bound from the original parts with original wrappers and some of the advertisements bound in at the end of each volume. Two octavo volumes. Forty-three engraved plates. The two Phiz plates that replaced the original Buss plates are also present making a total of forty-five engraved plates. Bound ca. 1910 in full green morocco by The Hampstead Bindery. With the original nineteen wrappers (not all first state) from the original parts issue bound in together with several of the 'advertisements' including some of the *Pickwick Advertiser*. The Hampstead Bindery was founded by Frank Karslake in 1898. It was the brother organization of the Guild of Women-Binders which was also founded by Karslake. At one time it had a staff of seven including Alfred De Sauty, Harold Karslake and P.A. Savoldelli.

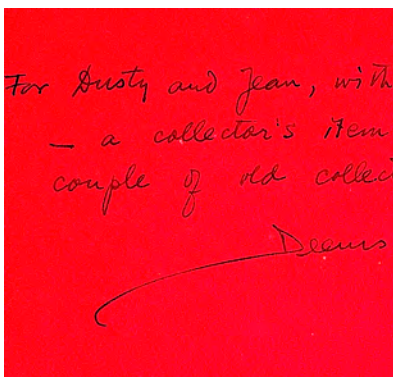


DB 04178.

\$18,500

### Frederick William Pailthorpe's Original Watercolor Drawings for Charles Dickens' Great Expectations

[DICKENS, Charles]. PAILTHORPE, Frederick W. *Great Expectations*. The Original Pencil and Watercolor Drawings and a Set of Proofs of the Etchings. London: Robson & Kerslake, 1885. Folio (10 7/8 x 8 1/2 inches; 277 x 215 mm.). Twenty-one pencil and watercolor drawings, each one signed by F.W. Pailthorpe, (6 3/4 x 4 1/4 inches; 172 x 110 mm.), interleaved with corresponding etched proofs on Japanese paper in black ink (probably one of 50 such sets), each mounted and tipped-in to an album, all edges gilt. Contemporary full red crushed morocco by Wallis. Covers triple ruled in gilt, spine with five raised bands, decoratively tooled and lettered in gilt in compartments, double gilt-ruled board edges, elaborate gilt turn-ins, black coated liners and end-leaves, all edges gilt. Lower corners a little bumped, otherwise fine. A superb, unique and complete set of Pailthorpe's original watercolor drawings to *Great Expectations* published by Robson & Kerslake in 1885. Provenance: Mary Pinkerton Carlisle (bookplate); her sale Parke-Bernet, New York, 18 January 1938, lot 108; Kenyon Starling and William Self (bookplates).



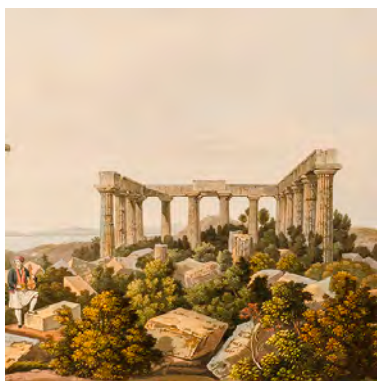
DB 03808.

\$4,850

### Inscribed by the Author, Deems Taylor A Spectacular Copy in a Spectacular Dust Jacket

[DISNEY, Walt]. TAYLOR, Deems. *Walt Disney's Fantasia*... New York: Simon and Schuster, 1940. First edition. Inscribed on the front free end-paper by Deems Taylor "For Dusty and Jean, with love...". Folio. Profusely illustrated including 16 color plates. Publishers gray cloth. Almost imperceptible staining on covers. Original color pictorial dust-jacket near fine and complete with original price: \$3.75. A near fine copy of *Fantasia* with a very personal inscription. The finest *Fantasia* dust jacket that we have ever seen.

Joseph Deems Taylor (1885–1966), American composer, music critic, and promoter of classical music, appeared in Walt Disney's 1940 film *Fantasia* as the film's Master of Ceremonies, and was instrumental in selecting the musical pieces that were used in the film, including the then-controversial *Sacre du Printemps*. Nat Benchley, co-editor of *The Lost Algonquin Roundtable*, referred to him as "the dean of American music."



DB 04224.

\$28,500

### Thirty Magnificent Hand Colored Aquatint Plates One of a Few Copies with the Plates Mounted on Card

**DODWELL, Edward.** *Views in Greece...* London: Rodwell and Martin, 1821. First edition. Large folio (20 7/8 x 14 1/2 inches; 530 x 368 mm.). Thirty hand colored aquatint plates. One of a very few copies with each mounted on card with printed captions on verso. Title with aquatint vignette, list of plates, introduction and 30 hand-colored aquatint plates by R. Havell, T. Fielding, F.C. Lewis and others after Dodwell and Pomardi, on guards, all mounted on card in imitation of drawings, mounts tinted in gray on upper surface, complete with the original printed 'prospectus' bound-in before the title-page and all of the printed title-slips on the back of the mounts (five with the title trimmed-off). Some leaves of text with mainly marginal foxing and or offsetting. The plates bright and fresh. Bound by Thouvenin Jéune. Full contemporary tan calf, decoratively paneled in gilt and blind. Spine decoratively tooled and lettered in gilt. Expertly re-backed with the original spine laid-down, reinforced inner cloth hinges. A near fine example. The most desirable issue of one of the most spectacular aquatint travel books of its era.



DB 03285.

\$9,500

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

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

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



DB 03768.

\$5,500

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

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

One of Doré's earliest efforts with which he made his debut at age twenty-two, *Les Différents Publics de Paris* "scored an easy success...brilliant...masterly lithographed skits on Paris" (Gosling, p. 16, 38). An important volume, and a cornerstone to any collection of Doré. Beraldi VI, 30. Leblanc, 90. Rahir, 404. Ray, 241.



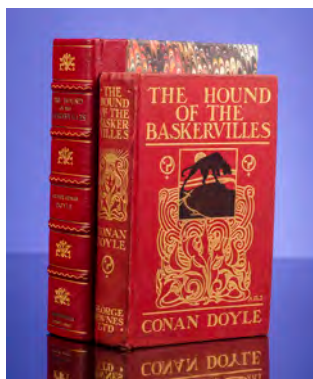
DB 04206.

\$12,500

### The Second Sherlock Holmes Story - 'The Sign of Four' An Exceptionally Fine Example in the Original Cloth

**DOYLE, A[rthur] Conan.** *The Sign of Four.* London: Spencer Blackett, 1890. First edition in book form, second issue binding, with foot of spine reading "Griffith Farran & Co.s. Standard Library." Octavo. Frontispiece by Charles Kerr, with tissue guard. With the numeral "138" on the contents page incomplete and reading "13," as usual, and with "wished" appearing as "w shed" on p. 56, line 16. Small piece from lower corner of pp. 282/282 paper-fault? or torn away? Publisher's dark red fine-ribbed cloth blocked in black with front cover and spine lettered in gilt. All edges uncut. Dark brown coated end-papers. Feint ink inscription dated 1892 on front free end-paper. Minimal rubbing to corners. By far the finest copy that we have ever seen. Housed in a felt-lined quarter red morocco clamshell case. "The [remaining] sheets of the first edition were reissued by Griffith Farran and Company with the original [Spencer Blackett] title-page. The covers are the same though the imprint at the foot of the spine reads: "Griffith Farran & C.o.s/Standard/Library" Dark brown endpapers. Issued 1891. Green and Gibson A7a.i.





DB 03952.

\$4,000

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

DOYLE, A[rthur] Conan. *The Hound of the Baskervilles...* London: George Newnes, 1902. First edition in book form (first serialized in the *Strand Magazine* between August 1901 and April 1902). Small octavo. With sixteen plates by Sidney Paget. Publisher's scarlet cloth pictorially stamped in gilt and black designed by Alfred Garth Jones and lettered in gilt on front cover and pictorially stamped and lettered in gilt on spine. Minimal rubbing to corner extremities, the cloth and gilt and black decoration remarkable fresh. Neat ink signature and faint ink inscription on front free end-paper, small stain on upper margin of leaves B8 and C1 (pp. 15-18), light stain, mainly marginal on plates facing pp. 24, 58, and 76. Small and very light red stain on top margin of rear end-paper and paste-down, a couple of light marks/stains on fore-edge. A very good copy, without the usual fading to the spine. Housed in a quarter red morocco clamshell case.



DB 04205.

\$3,250

**"'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**

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 (preceded by the first American edition by about one month). Small octavo. Sixteen plates (including frontispiece). Small quarter inch tear to fore-margin of pp. 251/251. Some occasional light marginal foxing, otherwise near fine. Publisher's dark blue cloth lettered in gilt on front cover and spine. 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...Having decided to write a new series, the author took care to preserve the integrity of his fictional character." Green and Gibson A29a.



DB 01079.

\$3,250

**A Spectacular Copy in a Stunning Hand-Painted Binding - Signed by the Author  
with an ALs by the Artist**

[DUHAYON, Henri, binder]. [BOFA, Gus, illustrator]. ROMAINS, Jules. *Les Coupains...* N.p. [Paris]: Le Rayon d'Or, (1952). First edition illustrated by Bofa, limited to 3500 numbered copies sur vélin blanc des Papeteries de Lana. Octavo. Twelve aquarelle plates, one of which has been inscribed by the artist to the owner. In a stunning contemporary binding by Henri Duhayon of Nice in full crushed cordovan morocco with large hand painted panel to upper and lower sides. Custom endpapers. A flawless copy in binder's leather edged slipcase. Signed and dated Nov. 1958 by the author, with a tipped in ALs by the artist, an inscription by French novelist and playwright Georges Duhamel dated Septembre 1958, and a TLs by the owner, Jean Francesche (with his blindstamped signed ex libris on inside front cover turn in).



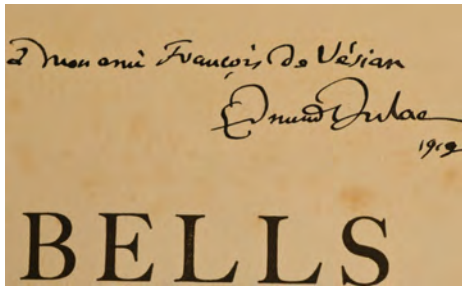
DB 01776.

\$3,800

**One of 100 Copies Signed by Edmund Dulac  
A Unique Copy - An Unrecorded Variant Binding**

[DULAC, Edmund, illustrator]. ANDERSEN, Hans [Christian]. *Stories from Hans Andersen*. London: Hodder & Stoughton, [1911]. Edition de Luxe, limited to 100 numbered copies printed on Japanese Vellum and signed by the artist. Large quarto. Twenty-eight color plates. Original dark chocolate brown pigskin pictorially stamped with three-peacock design. A stunning copy, unique, and arguably the finest copy of the De Luxe Edition. The binding and endpapers do not conform to Hughey's description, and appear to be unique to this handsome copy. As she notes: "It is possible that someone or firm had this done for your copy #20. Your copy's binding design on front cover is clearly an adaptation of the endpapers but I do not think by Dulac as it does not appear in any of his other editions of Hans Andersen's work. Someone may not have liked the plain cover..." If that's the case, we'd like to thank them. This special copy is the better for it. Hughey 27.

Inscribed by Edmund Dulac



DB 02810.

\$1,500

[DULAC, Edmund, illustrator]. POE, Edgar Allan. *The Bells and Other Poems*... London: Hodder and Stoughton, n.d. [1912]. First trade edition. Large quarto. Twenty-eight mounted color plates. Ten black ink head-pieces and portrait of Poe on the title-page. Original grey-green cloth, gilt. Very light foxing to preliminary leaves, otherwise a fine copy. Dated inscription on title-page to Francois De Vésian, a doctor of medicine and a scholar. "Dulac's pictures for *The Bells* were more uniform in mood and style than groupings for almost any other book of his to this time. Although water colours, they are overstreaked with gilt and crayon to produce rich haunting effects. Deep shades of blue and a special deep pink-rust predominate throughout..." *The Outlook*, which printed, in black and white, plate 22... commented: '...for the book thinking people will say with grace... sometimes Dulac's pictures are deep-coloured and intense, sometimes dim and ghost-like. But one and all are sensitized to record impressions of unearthly beauty or horror. Only Poe could have written the poems. Only Dulac could have illustrated them.'... Hughey 29a.



DB 03780.

\$3,250

"Acting is the Perfect Idiot's Profession" (Katherine Hepburn).  
 "The Art of Acting Consists in Keeping People from Coughing" (Benjamin Franklin).

EGAN, Pierce. LANE, Theodore, illustrator. *The Life of an Actor*... London: Printed for C.S. Arnold, 1825. First edition. Royal octavo (9 3/4 x 6 1/8 in; 247 x 158 mm.). Hand-colored aquatint frontispiece, woodcut vignette title-page, twenty-six fine hand-colored aquatint plates and eight woodcuts in the text. Bound ca. 1920 by Mercier Sr. de Cuzin in three-quarter red morocco over marbled boards, gilt. Spine elaborately tooled and lettered in gilt marbled endpapers, top edge gilt, others uncut. A spectacularly clean and large copy with the original printed paper covers and spine bound in. Originally published in nine parts, the work follows the vicissitudes of actor Peregrine Proteus, who quits his apprenticeship with a printer in a quest for thespian greatness. He achieves a modicum of success, falls prey to 'excesses and dissipation' and ends up in prison. Suitably chastened by adversity, he eventually rises, through his own character and talent - not to mention a fortunate matrimonial match and subsequent inheritance, to a position of eminence and prosperity in the theatrical community. Tooley 195. Abbey, *Life* 414. Prideaux. p. 308.

The Misadventures of a Regency Free-Loader  
 Told in Six Beautifully Hand-Colored Aquatint Plates



DB 02595.

\$2,250

[EGERTON, Michael]. [*A Day's Journal of a Sponge. By Peter Pasquin.* London: Published for the Proprietor, by Rowney & Forster, 1824]. First edition. Oblong folio (10 3/8 x 14 inches; 264 x 351 mm.). Six bright and beautifully hand-colored aquatint plates with interleaves. The plates are unsigned, with imprint: London, Published by W. Egerton, 1824. Bound without the lithographed title. Watermark: J. Whatman Turkey Mill 1826. Bound by Rivière and Son in later red half crushed morocco over red cloth boards. Raised bands. Gilt-lettered compartments. Expertly rebound with the original spine laid down. An excellent copy. A work of profound rarity with or without the title; OCLC notes only four copies in institutional holdings. These satiric plates with their lengthy droll and witty captions depict the comic misadventures of a pretentious, social striving man about town free-loader, moocher, muzzler, cadger, touch-artist; a Regency Period slacker who is thick as a brick but convinced otherwise. Abbey's copy, as this one, also lacked the title-page. Abbey, *Life*, 289. Houfe, p. 294. Prideaux, p. 347.

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



DB 02596.

\$3,850

E[GERTON], M. *Airy Nothings* or, Scraps and Naughts... London: Published by Pyall and Hunt, 1825. First edition (reprinted in the same year by Thomas McLean). Quarto (10 1/4 x 7 7/8 in; 260 x 199 mm). Twenty-three hand-colored aquatint plates with tissue guards by George Hunt after drawings by Michael Egerton. Plates watermarked, "J. Whatman Turkey Mill 1824." Bound by Rivière and Son in later half wine crushed morocco over cloth boards. Five raised bands, gilt lettered compartments. All edges gilt. With the bookplate of Alfred. N. Beadleston. Preliminary leaves a little foxed, joints expertly repaired. A very good copy. Rare, with OCLC recording only six copies in institutional holdings worldwide. Abbey, *Life*, 290. Tooley 206. Colas 938.



### In A Fresh Shellfish Binding by Don Etherington



DB 02856.

\$3,500

ETHERINGTON, Don, binder. COX, Ian, editor. *The Scallop...* London: The "Shell" Transport and Trading Company, 1957. First edition. Quarto. Ninety-eight illustrations, most in color, many full-page. Bound by Don Etherington in full black crushed morocco with onlaid scallop shells in gilt and many colors. A tight, pristine copy. Housed in a yapp-edged quarter morocco dust jacket made (and holograph inscribed) by Monique Lallier within a leather-edged patterned paper slipcase by Lallier. Etherington and Lallier have inscribed this copy to renowned bookbinder conservator, and patron of the book arts, Mel Kavin (1916-2006). Donald "Don" Etherington is President Emeritus of Etherington Conservation Services. Nationally and internationally recognized for innovative design and implementation of state-of-the-art conservation procedures.



DB 04278.

\$1,350

"Do you expect me to talk?  
No, Mr. Bond, I expect you to die!"

FLEMING, Ian. *Goldfinger*. London: Jonathan Cape, [1959]. First edition, first impression, first issue second state, Binding 'A'. Octavo. Publisher's black cloth effect paper over boards, front cover with a blind-stamped skull and gilt coins in the eye sockets, spine lettered in gilt, plain endpapers. First impression, first issue, first state publisher's (unclipped) dust jacket designed by Richard Chopping. Binding very lightly 'cocked', small lower marginal stain between pp. 236 & 237, otherwise an excellent copy in a very good dust jacket, spine slightly darkened and a few very small closed edge tears.

*Goldfinger* is the seventh novel in Ian Fleming's James Bond series, first published in the UK by Jonathan Cape on 23 March 1959.

### With An Early Twentieth Century Fore-Edge Scene of Oxford



DB 02226.

\$2,500

[FORE-EDGE PAINTING]. [CHURCH OF ENGLAND]. *The Book of Common Prayer...* Oxford: Printed at the Clarendon Press by J. Cooke and S. Collingwood, 1820. [Bound with]: BRADY, Nicholas and Nahum Tate. *A New Version of the Psalms of David...* Oxford: Printed at the Clarendon Press by Samuel Collinwood, 1822. Octavo. Calendar and tables. Contemporary full crimson straight-grain morocco with central masonic sunburst emblem in gilt with dove and Tetragrammaton to both covers. Heavily gilt tooled compartments and spine head and tail bands. With the crimson morocco bookplate of Christ's Church - Middlesex dated 1825. Housed in an early twentieth century red cloth slipcase. With a splendid early twentieth century fore-edge painting by an unknown hand depicting Folly Bridge and Bacon's Tower at Oxford.

### With a Double Fore-Edge Painting Depicting Two Early Sailing Scenes



DB 03829.

\$1,250

[FORE-EDGE PAINTING]. [FORD, James]. *A Century of Christian Prayers on Faith, Hope and Charity; with a morning and evening devotion*. Ipswich: Printed and Sold by John Raw, 1819. Sixteenmo. Title-page with steel engraving by Stothard, and two steel-engraved plates. Contemporary full maroon straight-grain morocco, covers decoratively bordered and tooled in blind, spine with four shallow raised bands, decoratively tooled in blind and lettered in gilt in compartments, gilt board-edges and turn-ins, pale gray coated end-papers, all edges gilt. Near fine. Inscribed on verso of front free end-paper "Viscountess Galway/from her affectionate/Husband/Sept. 8th, 1832". With an early twentieth-century double fore-edge painting beneath the gilt showing two early sailing scenes.

**With A Double 'Erotic' Fore-Edge Painting  
Bound by Thomas Kerslake of Bristol**



[FORE-EDGE PAINTING]. TENNYSON, Alfred, Lord. *Idylls of the King*. A New Edition. London: Edward Moxon & Co., 1868. Small octavo (6 3/8 x 4 inches; 162 x 101 mm.). Bound by T. Kerslake & Co. Bristol. Full dark blue hard-grain morocco, front cover double ruled in blind with small gilt corner-pieces, surrounding an elaborate central strapwork design in gilt with orange-red onlays. Rear cover double ruled in blind with small gilt corner-pieces, spine with five raised bands, decoratively ruled in gilt and blind, four compartments with small onlaid red morocco flowers outlined in gilt, the remaining panel lettered in gilt, gilt board-edges and decorative gilt turn-ins, marbled end-papers, all edges gilt.

With a later double fore-edge painting beneath the gilt showing two 'erotic' scenes.

DB 03975.

**\$1,250**



DB 02598.

**\$3,850**

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

FRANKLAND, Sir Robert. COPLOW, Billesdon (pseudonym). *Indispensable Accomplishments...* London: Published...by H. Humphrey, 1811. First edition. Oblong folio (10 5/8 x 14 5/8 inches; 270 x 370 mm.). Engraved title and six numbered hand-colored engraved plates with interleaves. Seventeen blank leaves at rear. Bound by Morrell (stamp-signed) in later full green crushed morocco with gilt frame and equine-themed gilt corner-pieces. Gilt-ruled raised bands. Gilt ornamented and decorated compartments. Broad gilt dentelles. Top edge gilt. With the leather bookplate of Joseph Widener and armorial bookplate of Clarence S. Bemens. An excellent copy of this rare series of hunting scenes. Sir Robert Frankland (1784-1849), Seventh Baron of Thirkelby, was an MP and artist, a talented amateur who later succeeded to the baronetcy as Sir Robert Frankland-Russell. He was the almost exact contemporary of Henry Alken Senior and this set of engravings was the inspiration for Alken's *Qualified Horses and Unqualified Riders*. OCLC locates only one copy (at Harvard).

**A Remarkable Survival**



DB 04338.

**\$2,250**

[FRENCH BOARD GAME]. *Le Jeu Du Portier*, [The Doorman's Game] Par H. Duru. [France, ca. 1840]. Original hand colored lithographed board depicting "The Five Storey House" (8 3/4 x 6 3/4 inches; 222 x 172 mm.) with the right hand top corner beveled as issued. Six original hand colored lithographed figures, each on a wooden base (average size 3 1/8 x 1 1/4 inches; 80 x 32 mm.). Complete in the original card box with the top showing a hand colored lithograph of "the Five Storey House". The Board and the Figures in near fine condition, the box a little soiled on the top and the corners strengthened with cloth tape. The Board is lettered from top to bottom: "No. 6 / "No. 5 / Locart Fnt Lunetier au 3 mp" / "No. 4 / F. Sonnet M.De Dentelles" / "No.3 Clagmann Et Cie. Banquiers" / "No. 2" / "No. 1 Loge du Portier." The lid of the box is titles "Le Jeu Du Portier, Par H. Duru."

The six figures are titled: [Le Portier] [ The Doorman]; "2 Proprietaire" [Owner]; "3 Banquier" [Banker]; "4 Marchand" [Trader]; "5 Fabricant" [Maker] and "6 Ouvrier" [Worker].

**A Spectacular Copy In the Six Original Parts**



DB 03308.

**\$11,500**

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

(Ackermann's prospectus for the completed work, printed on the rear wrapper of Part I and others). Abbey, *Travel*, 217. Martin Hardie, pp. 107-108 and 312. Prideaux, pp. 337 and 375. Tooley 234.





DB 02341.

\$16,500

### Gillray Punctures Parliament In Contemporary Blue Wrappers

[GILLRAY, James]. *Habits of New French Legislators and other Public Functionaries*. London: H. Humphrey, 1798. First edition, complete; both series. Folio (platemarks c. 260 x 195 mm). Twelve hand-colored engravings, some stipple and aquatint, lettered with series title and plate number 1-12 above the image, lettered below the image with the title in French, engraver's name A.J.s.G.y. d. & f.t. and the publication line. Mounted on large blue stock with contemporary inked caption labels bordered in red mounted opposite to identify the relevant political figure. Contemporary plain blue wrappers. A fine copy. Chemised and housed in a quarter morocco clamshell case. Not in Abbey, Tooley, or Ray. The copy in the British Museum Satires collection is incomplete. OCLC records only one complete copy, at the BNF. Only two complete copies at auction within the last ninety years, in 1926 and 1956. James Gillray (1756 or 1757 - 1815), was a British caricaturist and printmaker famous for his etched political and social satires, mainly published between 1792 and 1810.



DB 02604.

\$10,500

### First Copy in Ninety-One Years

GILLRAY, James. *New Pantheon of Democratic Mythology*. London: H[annah]. Humphrey, May 7, 1799. Folio (11 3/4 x 9 in; 298 x 228 mm). Hand-colored title and six hand-colored copperplate engravings. A fine set. Housed loose in a blue cloth portfolio with gilt-lettered crimson morocco spine label. The Plates: 1. Title. (Wright and Evans 230); 2. Hercules Reposing. (Wright and Evans 231); 3. Mars. (Wright and Evans 232); 4. Harpies Defiling the Feast. (Wright and Evans 233); 5. Cupid. (Wright and Evans 234); 6. The Twin Stars, Castor and Pollux. (Wright and Evans 235); 7. The Affrighted Centaur, and Lion Britanique. (Wright and Evans 236). OCLC records only one complete set in institutional holdings worldwide, at the Morgan Library. ABPC records only one copy at auction since 1923: this one. Wright and Evans 230-236.



DB 02165.

\$2,750

### Edition de Luxe Limited to Five Hundred Copies

[GOBLE, Warwick, illustrator]. JAMES, Grace. *Green Willow and Other Japanese Fairy Tales...* London: Macmillan & Co., 1910. Edition de Luxe, limited to 500 copies. Quarto. Forty color plates tipped-in onto heavy brown stock, with captioned tissue guards. Original vellum over boards stamped in gilt. Original yellow silk ties. Lower edge of spine very lightly creased but still an exceptionally fine copy. Housed in a blue cloth slip-case. Warwick Goble "was best known for his watercolour illustrations for gift books such as *Green Willow, and Other Japanese Fairy Tales*" (Peppin & Micklethwait). "Mr Goble's forty delicately-coloured illustrations are surprisingly successful in reproducing the native atmosphere of the tales, and altogether the volume is one of the most charming and unusual of the season's offerings" (The Dial, Vol. 49, 1910).

Warwick Goble (1862-1943) was trained at the City of London School and the Westminster School of Art.



DB 02600.

\$14,500

### Exceedingly Scarce First Edition Complete With the Two Suppressed Plates

GRANDVILLE, J.J., illustrator. *Les Metamorphoses du jour*. Paris: Chez Bulla, 1829. The exceptionally rare first edition of this famous series of political caricatures complete with the suppressed plates. Oblong folio (9 3/4 x 13 3/16 in; 248 x 336 mm). Original lithographed front wrapper dated 1829 bound in at front. Seventy-three hand-colored lithographed plates. Handsomely bound by DeVauchelle in half straight grain crimson morocco over patterned boards. A few of the plates with some light marginal foxing, a few plates with heavier foxing (plates nos 7; 8; 13; 14; 17; 20; 24; 26; 27; 39; 44). A handsomely bound and fine copy. Very scarce in this, the first edition and exceptionally rare with the two 'suppressed' plates. Lust, gluttony, anger, and the other deadly sins are stigmatized, now with the blow of a hammer, now with the thrust of a stiletto; while the foibles and humors of mankind also receive due attention.

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

**A Complete Set  
Including One in the Scarce Dust Jacket**



DB 03057.

**\$4,500**

**GREENAWAY, Kate.** *Almanack for 1883-[1895]*. London: George Routledge and Sons, [1883-1895]. [Together with:] *Kate Greenaway's Almanack & Diary for 1897*. London: J.M Dent & Co., [1897]. A complete set of first edition Kate Greenaway *Almanacks*. Fourteen twentyfourmo volumes (the *Almanack for 1887* being oblong twentyfourmo), measuring approximately 3 7/8 x 2 13/16 inches; 99 x 71 mm, and one twelvemo volume of the *Almanack for 1884*, measuring approximately 5 3/16 x 3 5/8 inches; 132 x 92 mm. No almanack for 1896 was published. Numerous wood-engraved text illustrations after Greenaway printed in color by Edmund Evans. Original bindings of glazed pictorial boards with cloth spines (1883, 1885, 1886, 1887, 1888, 1889, 1891, 1893, 1894, and 1895), glazed pictorial wrappers (1884), imitation morocco boards (1892), and imitation morocco (1897). The 1897 Almanack which is in 'Diary' format has just four neat ink entries on the January leaves. The *Almanack for 1884* is in color pictorial wrappers. The almanack for 1890 is in the original printed mailing wrapper (i.e. dust jacket). An excellent set.

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



DB 04184.

**\$11,500**

**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..."

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



DB 04185.

**\$9,500**

**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..."

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



DB 03709.

**\$3,500**

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





DB 03712.

\$4,500

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

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



DB 03713.

\$3,500

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

**GREENAWAY, Kate.** *Kate Greenaway's Almanack for 1893*. London: George Routledge & Sons, [1892]. First edition. Presentation copy to Lady Dorothy Nevill with a very fine and detailed original watercolor on half-title. Twentyfourmo. Color illustration throughout. Publishers green silk over boards stamped in gilt. Small waterstain on lower half of binding causing the original green coated endpapers to partially adhere to each other. An excellent copy, housed in a custom made quarter tan morocco clamshell case with watered green silk lining. With the bookplate of Robert S. Pirie on inside of case.



DB 03714.

\$3,500

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

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

**A Lovely Original Watercolor  
Beautifully Framed and Matted**



DB 04003.

\$1,950

**HAGUE, Michael, artist.** [Five Goblins and Elves on a Mountain]. From *The Fairies* by William Allingham. [N.p., ca. 1899]. Original pen, ink and watercolor illustration, signed "Michael Hague" on lower left-hand edge. Image size: 10 1/4 x 12 1/2 inches; 260 x 317 mm.) Beautifully matted, framed and glazed. (Frame size 17 1/4 x 19 1/2 inches; 439 x 495 mm.). A lovely illustration featuring five elves in the woods with beautifully colored icy mountains in the background. Framed with a quilted cream mat with a light purple and metallic ribbon border.

Michael Hague is an American illustrator and writer, primarily of children's fantasy books. He has illustrated such classics such as *The Wind in the Willows*, *The Wizard of Oz*, *The Hobbit* and the stories of Hans Christian Andersen. He is renowned for the intricate and realistic detail he brings to his work, and the rich colors he chooses.



DB 04194.

\$6,500

## Henry Heath's 'Trump Card' Puns The Complete Suite of Twelve Hand Colored Lithograph Plates

**HEATH, Henry.** *Heath's Court Beauties* No 1. [-12]. London: W. Spooner, [ca. 1835-40]. Quarto (11 1/4 x 8 7/8 inches; 285 x 225 mm.). Complete set, loose as issued, of twelve hand-colored lithographs. Some scattered foxing and marginal soiling, a few small expertly repaired marginal tears, but overall an excellent and complete set of this exceptionally rare suite of plates. Loose as issued. Chemised in a chamois-lined folder within a half black morocco over red cloth clamshell case, spine with five raised bands, decoratively ruled and lettered in gilt.

This series of visual puns inspired by the four playing card suits, each one captioned below, is rarely, if ever found complete.

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



DB 02607.

\$1,850

## Rarely Found in the Original Boards

**HEATH, William.** *The Life of a Soldier...* London: William Sams, 1823. First edition. Quarto (10 1/2 x 7 5/8 in; 268 x 195 mm). Eighteen hand-colored aquatint engravings. Original pictorially lithographed boards, rebaked. Joints starting yet firm, boards a little rubbed and marked, still an excellent copy. Chemised in a red cloth jacket and full red morocco pull-off case. One of the better imitations of *The Military Adventures of Johnny Newcome* (1815). "William Heath (1795-1840)... worked mostly under the pseudonym of Paul Pry... and his main claim to fame rests on his having produced the first caricature magazine in Europe, *The Glasgow* later *Northern Looking-Glass*, 1825-1826..." He called himself 'Portrait and Military painter' and was reputed to be an 'ex-captain of dragoons' but is not recorded in the Army List. Heath began life as a draughtsman and his main claim to fame rests on his having produced the first caricature magazine in Europe, *The Glasgow* later *Northern Looking-Glass*, 1825-1826..." (Houfe, p. 338). Abbey, Life 361. Tooley 257. Priddeaux, p. 340.



DB 02606.

\$4,250

## The Rare First Edition

**HEATH, William.** *Studies From the Stage, or the Vicissitudes of Life.* London: W. Sams, 1823. First edition. Oblong folio (9 7/8 x 14 in; 250 x 354 mm). Engraved title (plain) and over 100 hand-colored illustrations on twenty etched plates, watermarked 1822, with interleaves. Plates 4, 10, 11, 14 and 18 signed, "Drawn & etched by W. Heath"; imprint, "Published by W. Sams Royal Library 1 St. James's St"; dated variously from May through July 1823. Bound by Rivière & Son in half midnight blue morocco over blue cloth. Gilt-ruled and lettered title label. Gilt lettering to spine with gilt ornaments at head and tail. Top edge gilt. Occasional mild spotting and soiling. Upper joint near invisibly restored. A fine copy. Abbey, Life 415.

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



DB 02415.

\$9,500

## The Exceptionally Rare First Issue With Twenty Hand-Colored Lithograph Plates

**HERING, G[eorge]. E[dwards].** *The Mountains and the Lakes...* London: Messrs. Ackermann & Co., [1845]. The true first edition. Large folio (17 7/8 x 13 7/8 in; 453 x 352 mm). Hand-colored lithographed Title and Dedication, and eighteen hand-colored lithographed plates, all trimmed and mounted on card stock, loose as issued. Publisher's black cloth chemised portfolio with black silk ties. Expertly rebaked and re-cornered. A very fine copy. Very scarce, with only five copies in institutional holdings worldwide and a mere two copies at auction within the last thirty-six years. This is the true first edition, noted by Abbey but not seen by him; he catalogued the smaller, remaindered edition by Nattali issued in 1847 which measured 14 1/4 x 10 7/8 inches and is the commonly found issue. The edition under notice, however, is distinctly larger at 17 7/8 x 13 7/8 inches and is very scarce, with only five copies in institutional holdings worldwide (only two of which are in the United States) and a mere two copies at auction within the last thirty-six years. Tooley 260. Abbey, Travel 63. Cf. Bobins, 1042.





DB 03267.

\$22,500

## Twelve Magnificent Hand Colored Aquatint Plates of The St. Leger Winners and The Derby Winners

**HERRING, John Frederick.** *Portraits of the Winning Horses of the Great St. Leger Stakes at Doncaster, [and] Portraits of the Winning Horses of the Derby Stakes at Epsom.* London: S. & J. Fuller at their Sporting-Gallery, 1827-1843. Oblong folio (22 1/2 x 25 1/2 inches; 572 x 649 mm.). Average plate size 16 1/4 x 22 3/8 inches; 412 x 568 mm. Average image size 12 1/4 x 16 1/2 inches; 311 x 419 mm. Twelve color-printed aquatints by R.G. Reeve and C. Hunt after Herring, Abraham Cooper and H. Hall, finished by hand in color and heightened with gum arabic, several with Minerva head blind-stamp (subscribers copies), all mounted. Housed in a mid twentieth century cloth clamshell case. A fine collection. The first and second series consisted of twenty-nine St. Leger winners and seventeen Derby winners making a grand total of forty-six hand-colored aquatint plates. Tooley, 261; Lane, *British Racing Prints* p.121; Mellon *British Sporting and Animal Prints* p.94; Siltzer pp. 145-147.



DB 03772.

\$14,500

## A Wonderful Visual Account of the Prussian Court Painter's 'Progress Around the World' In the Publisher's Deluxe 'Cosway-Style' Portfolio Box

**HILDEBRANDT, Eduard.** *Aquarelle. Auf seiner Reise um die Erde.* [Watercolors. From Nature, taken on his trip around the world]... Berlin: R. Wagner, [1871-4]. First edition. Large folio (21 5/8 x 17 3/4 inches; 548 x 450 mm). Thirty-four fine 'aquarelle' plates by R. Steinbock and W. Locillot after the original watercolors by Hildebrandt. Some minor soiling to a few mounts, otherwise near fine. Loose as issued in the publisher's 'deluxe' green leather-backed green cloth portfolio box. Upper cover with title stamped in gilt and in each corner an allegorical figure stamped in gilt representing 'Europe', 'Africa', 'America' and 'Asia'. In the center is a fine oval sepia portrait of Hildebrandt set under glass within a gilt frame. All edges gilt, two original brass clasps. Our binder has expertly repaired the wooden joints of the box and re-gilded the edges. A fine example.



DB 03778.

\$1,250

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

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

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



DB 02662.

\$1,500

## Scarce With Hand-Colored Aquatints

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

"Samuel Ireland (17?-1800) was one of the most successful artists who devoted himself to the career of topographic print-making. In the ten years between 1790 and 1800 he brought out six books of views, containing in all some two hundred and eighty plates, all aquatinted by himself after his own drawings..."



DB 03767.

\$8,500

### Isabey's Grotesque and Indelicate Caricatures

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

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



DB 04313.

\$14,500

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

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



DB 03340.

\$16,500

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

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

Bookplate of Joel Spitz on front paste-down. Housed in a fleece-lined red buckram slipcase. A wonderful copy with the majority of the plates in three states. Abbey Life 365; Prideaux, p. 34; Tooley 281 ("Large-paper copies exist with the plates in three states.")



DB 04270.

\$2,250

### Extra-Illustrated With Eighty Plates, of Which Twenty are Hand-Colored Handsomely Bound by Bayntun of Bath

JESSE, J[ohn] Heneage. *Memoirs of Celebrated Etonians...* [In Two Volumes]. London: Richard Bentley and Son, 1875. First edition. Extra Illustrated by the insertion of eighty fine portraits, views, etc., twenty of which are hand-colored. Two octavo volumes (8 1/2 x 5 1/4 inches; 215 x 133 mm.). Extra illustrated by the insertion of 17 hand-colored portraits, 3 hand-colored views, 46 black & white portraits, 13 black & white views, and an original autograph note signed by the Irish Presbyterian minister and church leader, John Abernethy (1680-1740). Bound ca. 1925 by Bayntun of Bath. Full chocolate brown crushed levant morocco, covers with elaborate borders in gilt and an arabesque shaped inlay of black morocco. Spines with five raised bands decoratively tooled and lettered in gilt, four of the compartments with 'arabesque' inlaid black morocco, gilt ruled board-edges and turn-ins, marbled end-papers, all edges gilt. Volume one with the engraved bookplate of Edward S. Thomson. Minimal fading to spines, still a very fine and attractive set. Subjects include Henry Fielding, Horace Walpole and Thomas Gray.





DB 04295.

\$2,500

**'Sakoontala' or the Lost Ring**  
**One of One Hundred and Ten Copies Printed on Japan Paper**  
**Handsomely Bound by The Booklovers Bindery New York ca. 1914-1917**

KÁLIDÁSA. WILLIAMS, Monier, translator. *'Sakoontalá or The Lost Ring*. An Indian Drama... New York: Dodd, Mead and Company, 1885. "This edition, consisting of four copies on vellum, numbered from one to four, and one hundred and ten copies on Japan paper, numbered from five to one hundred and fourteen, was printed in the month of November, 1885, of which this is No. 13." (Limitation leaf). Quarto. Bound ca. 1914-17 by The Booklovers Bindery N.Y. Original decorative paper covers and spine bound in at end. Full red crushed levant morocco, decoratively gilt. Spine with five raised bands, decoratively gilt in compartments. Four of the compartments have an inlaid diamond shaped lozenge of green morocco. Decorative gilt board edges and turn-ins surrounding a green morocco doublure also elaborately decorated in gilt, green watered silk end-leaves, top edge, gilt, others uncut. Upper joint expertly and almost invisibly repaired.



DB 02141.

\$4,000

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

[KELLIEGRAM binding]. [CRUIKSHANK, George]. JERROLD, Blanchard. *The Life of George Cruikshank*. In Two Epochs. A New Edition. With Eighty-Four Illustrations. London: Chatto and Windus, 1883. New edition. Octavo. Nineteen black and white plates with tissue guards, sixty-five black and white text illustrations. Bound by Kelly & Sons ca. 1900 in an unusual Kelliegram binding of full crimson crushed morocco with gilt-decorated frame to covers, and multi-colored morocco inlaid portrait to spine. One raised band. Turn-ins with gilt corner pieces. All edges gilt. Green silk end leaves. Original red cloth covers and spine bound in at rear. A fine copy. With the bookplate of John J. Raskob.

George Cruikshank was and remains the most celebrated caricaturist and book illustrator of the 19th century.



DB 03245.

\$4,850

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

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

*Cranford*, originally appeared as a serial in Charles Dickens' magazine, *Household Words*, 1851-53.

**A Sweet, Beautifully Framed Children's Watercolor**



DB 03993.

\$750

KELLY, Becky, artist. "Fairies Dancing Round A Cake". [n.p., ca. 1992]. Original watercolor illustration, painted on watercolor stock with ink line work, signed "B. Kelly" on lower right-hand corner. Image size: 3 1/2 x 5 1/2 inches; 88 x 140 mm.) Beautifully matted, framed and glazed. (Frame size 9 1/2 x 11 1/2 inches; 241 x 290 mm.). Depicting six sweet fairy children and a little bear dancing around cake, this illustration was originally painted for a teacup design. A similar computerized version was created for a design for Marcel Schurman, for greeting cards, birthday cards and thank you notes. Additionally, a version of this illustration was licensed in several gift books and calendars by Andrews McMeel Universal. Beautifully framed with a light green printed mat.

Rebecca Kelly, who publishes under Becky Kelly, is an American watercolor illustrator of over forty books, greeting cards, calendars and children's and baby's products. She was raised in West Virginia and currently lives in Kansas City, Missouri.



DB 04291.

\$2,250

## The Magnificent Folio Society Kelmscott Chaucer Bound to Match a Copy Bound by T.J. Cobden-Sandersen in 1900

[KELMSCOTT PRESS]. CHAUCER, Geoffrey. *The Works of Geoffrey Chaucer*. [London: The Folio Society: 2002]. One of one thousand and ten copies, of which one thousand are for sale. Large folio. With eighty-seven woodcut illustrations after Sir Edward Burne-Jones, redrawn by Robert Catterson-Smith and cut by W.H. Hooper, woodcut title-page, borders, frames, initial words, initial letters, printer's device, all designed by William Morris and cut by C.E. Keates, W. H. Hooper, and W. Spielmeyer. Printed in black and red in Chaucer type, the titles of longer poems printed in Troy type. Full Cream Nigerian goatskin, richly decorated in gilt to a design from a copy of the Kelmscott Chaucer bound by T.J. Cobden-Sandersen at the Doves Bindery in 1900. Housed in the original blue cloth clamshell case with cream morocco label lettered in gilt on spine. An absolutely mint example. Complete with the original prospectus, color photograph and sample sheet. Complete with An Essay on the Kelmscott Chaucer by William S. Petersen. Original gray printed wrappers. Housed in a pocket in the clamshell case.



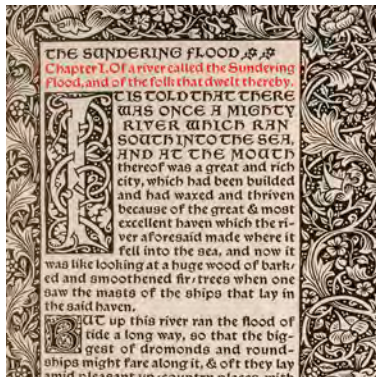
DB 04307.

\$4,500

**"Water, water, everywhere, And all the boards did shrink;  
Water, water, everywhere, Nor any drop to drink."  
(The Rime of the Ancient Mariner)**

[KELMSCOTT PRESS]. COLERIDGE, Samuel Taylor. *Poems Chosen out of the Works of Samuel Taylor Coleridge*. [Hammersmith: Sold by William Morris at the Kelmscott Press, 1896]. One of 300 paper copies, out of a total edition of 308 copies. Octavo. Printed in red and black in Golden type. Decorative borders and initials. Edited by F.S. Ellis. Original full limp vellum with original olive green silk ties. Spine lettered in gilt. A very fine copy. Engraved bookplate on front paste-down and small leather bookplate on rear blank.

Clark Library, Kelmscott and Doves, p. 44-45. Peterson A38. Ransom, *Private Presses*, p. 329, no. 38. Sparling 38. Tomkinson, p. 117, no. 38.



DB 04115.

\$2,750

## "The Last Romance Written by Morris"

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

"This was the last romance written by Morris. He began writing it on December 21, 1895, and dictated the final words on September 8, 1896, directly to Sydney Cockerell, as Morris was too weak to finish writing out the whole of the story in his hand. Morris died less than a month after completion of this work" (Walsdorf). Clark Library, *Kelmscott and Doves*, pp. 60-61. Peterson A51. Ransom, *Private Presses*, p. 331, no. 51. Sparling 51. Tomkinson, p. 121, no. 51. Walsdorf 51.



DB 04042.

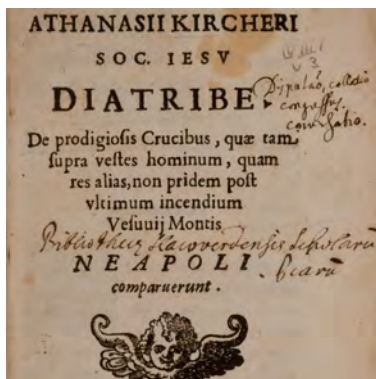
\$4,500

## A Superb First Edition Set of "Jungle Books"

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

Grolier, *Kipling*, 185 and 197. Livingston 104 and 116. Martindell 61 and 63. Stewart 123 and 132.





DB 03235.

\$19,500

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

KIRCHER, Athanasius. *Diatribes de prodigiosis Crucibus...* Roma: Vitale Mascardi, 1661. First edition. Small octavo. One fold-out plate. Woodcut initials, head- tailpieces. Nineteenth century full vellum, spine lettered in manuscript. Slight burn mark affecting top blank margin of last three leaves of text and rear endleaves (not affecting any text). Later endpapers with original marbled endpapers bound in. An excellent copy of an extremely rare book.

One of the rarest of all works in first edition by Kircher and near impossible to find in the marketplace, *Diatribes de Prodigiosis Crucibus* "attempts to explain the uncanny appearance of crosses on clothing and other objects immediately after an eruption of Vesuvius in 1660..." (Merrill).



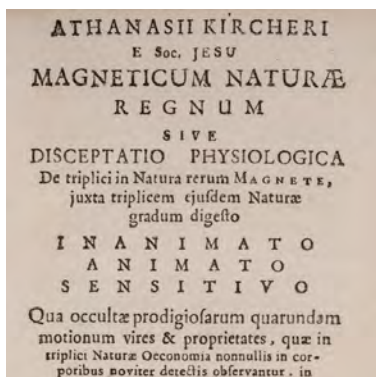
DB 04296.

\$8,500

## Magnets and the Magnetic Art Second Enlarged and Corrected Edition

KIRCHER, Athanasius. *Magnetis sive de arte magnetica opus tripartitum...* Cologne: Iodocus Kalcoven, 1643. Second edition, corrected and enlarged by Kircher shortly after the first edition of 1641 was published. Octavo. Complete with the additional engraved title-page, engraved vignette on title. Thirty-two engraved plates (including full page woodcuts on pp. 196, 197, & 198) and numerous engraved and woodcut text illustrations, including music. Contemporary yapp-edged vellum, spine lettered in manuscript. All edges stained red, later endleaves. Small expert repair (one inch square) to blank area on title-page due to removal of ownership stamp and not affecting any text on verso. Three very small marginal paper-flaws, some leaves lightly toned, a few leaves with light, mainly marginal water-stain, otherwise a complete, fine and clean copy.

Sommervogel IV 1048.6; Merrill 5. Jesuit Science in the Age of Galileo, Linda Hall Library, 1986, n. 43.



DB 02871.

\$3,500

## Kircher's Last Work on Magnetism in Nature

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

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



DB 02674.

\$1,750

## Signed by the Artist Eloise Takes Christmas by Storm

KNIGHT, Hilary, illustrator. THOMPSON, Kay. *Eloise at Christmastime*. New York: Random House, 1958. First printing, signed by Hilary Knight on the preliminary leaf. Quarto. Exuberantly illustrated throughout. Publisher's red glazed pictorial boards. Minimal wear at spine extremities otherwise a fine copy in the original (price-clipped) first issue color pictorial dust jacket coded 9-58 (Sept. 1958). Housed in a scarlet linen slipcase.

Kay Thompson (1909-1998) is best known today as the creator of the Eloise children's books but she began her career as a composer, musician, actress, singer, and vocal coach to such stars as Judy Garland, Lena Horne, Frank Sinatra, and June Allyson.



DB 01192.

\$9,500

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

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

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

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



DB 03184.

\$3,500

### First Edition of Latrobe's "Visit to South Africa" With Twelve Fine Hand-Colored Aquatint Plates

LATROBE, C[harles] I[gnatius]. *Journal of a Visit to South Africa in 1815, and 1816...* London: Published by L.B. Seeley and R. Ackermann, 1818. First edition. Large quarto (10 5/8 x 8 5/16 inches; 271 x 211 mm.). Folding engraved frontispiece map, twelve fine hand-colored aquatint plates drawn from sketches by C. Latrobe and M. [John] Melville and engraved by Stadler, J. Bluck, and D. Havell, and four uncolored plates of coastal views. Plates watermarked "J Whatman 1816." Title-page slightly foxed. Contemporary blind stamped russia, gilt. Expertly rebaked to style, corners expertly repaired. An excellent copy.

"In order to choose a site, the author travelled through a large part of the country right up to Fish River. There is a full description of the district of Groenekloof, and of the missionary settlements" (Mendelssohn). Abbey, *Travel*, 325. Mendelssohn I, pp. 866-867. Prideaux, pp. 240 and 342. Tooley 292.



DB 03102.

\$18,500

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

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

*Lady Chatterley's Lover* is tripled with *Ulysses* and *Tropic of Cancer* as the seminal suppressed books from the first half of the twentieth century. Roberts A42a.



DB 02833.

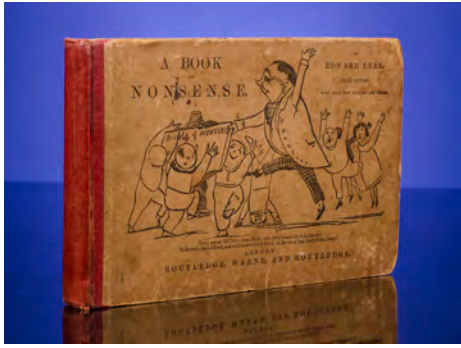
\$9,000

### Scarce Complete Devils Having Diabolical Fun In a Very Unusual Binding

LE POITEVIN, [Eugène Modeste Edmond]. *Les Diables de Lithographies*. Paris / London: Chez Aumont / Charles Tilt, n.d. [1832]. First edition, complete. Oblong folio (14 3/8 x 21 3/4 in; 363 x 600 mm). Eighty illustrations on twelve black and white lithographed plates, numbered, with two supplemental plates with thirty-five illustrations; a total of fourteen plates in all. Traditional oriental string binding c. 1980 by an unknown binder in full walnut-stained leather with wood-grain highlights over flex-boards with a central panel in wood with two contrasting wood onlays depicting Diaboles, and four smaller and similar corner-pieces, the whole reiterated on the rear cover with different figures. Original front wrapper preserved. Overall, a near fine copy in a most unusual and attractive binding. The album was typically broken up with the prints sold individually and complete copies have become enormously rare. Very scarce complete. OCLC records only one copy in institutional holdings worldwide. ABPC records only one complete copy at auction since 1923.



### Early Edition of Edward Lear's "Book of Nonsense"



DB 03959.

\$1,250

LEAR, Edward. *A Book of Nonsense*. Sixth Edition. with Many New Pictures and Verses. London: Routledge, Warne, and Routledge. [ca. 1862]. Sixth edition (first published in 1846). Oblong small quarto. With 112 woodcuts after designs by the author. Publisher's quarter red cloth over tan pictorial boards with the title-page Limerick repeated on the front and rear boards.

"The publication in 1846 of Edward Lear's *A Book of Nonsense* heralded the arrival of a new literary genre. For centuries nonsense had flourished in the folk tradition of many countries—snatches of it are found in the plays of Aristophanes and Shakespeare, a setting down of the traditional utterances of the Fool. In England such oral nonsense was handed on from generation to generation in nursery rhymes and mummers' plays... The limericks which make up the first edition were written and illustrated during the 1830s, but were not published until February 10th, 1846" (Vivian Noakes, Introduction to *Nonsensibus*, compiled by Justin G. Schiller).



DB 02252.

\$2,800

### Scarce Odyssey of Harlequin

[LEPRINCE, Xavier]. *Métamorphoses de l'Alequin...* Bruxelles: n.p., 1826]. First edition. Oblong quarto (10 5/8 x 14 1/8 inches (271 x 360 mm). Twelve hand-colored lithographed stub-mounted plates. Bound late 19th century by G. Carayon in half deep cordovan straight-grain morocco over marbled boards. Bookplate of Ch. Bouret on front pastedown. Some very light foxing mainly on the first plate but still a fine copy. Extremely scarce, with only one copy (at the BM) recorded by OCLC/KVK, and just one uncolored copy coming to auction within the last thirty-nine years. The BM attributes this album to Henri-Gerard Fontallard but that cannot be so. Close comparison with caricatures signed by Leprince and Fontallard conclusively demonstrate that the style here is dramatically different than Fontallard's but extremely close to Leprince's, particularly in the faces of the figures depicted. A fascinating and intriguing album that appears to be a political allegory with the theater as backdrop and Harlequin as character in the political events in France 1791 -1826.

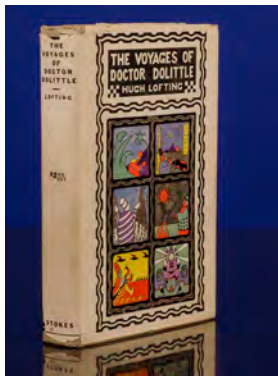


DB 03384.

\$6,500

### First Openly Published U.S. Edition Illustrated and Signed By Henri Matisse

[LIMITED EDITIONS CLUB]. JOYCE, James. [MATISSE, Henri, illustrator]. *Ulysses...* New York: The Limited Editions Club, 1935. First openly published American edition, limited to 1500 numbered copies signed by the artist. Large quarto. Twenty-six plates printed by hand, and twenty lithographic drawings, made as studies for the etchings. Publisher's brown Bancroft buckram embossed in gold from a design by LeRoy H. Appleton. The gilt on the spine very slightly dull otherwise a very fine copy in a very good publisher's original slipcase. With The Limited Editions Club Monthly letter Number 77, October 1935, loosely laid-in. Whether signed by both or just Matisse, this edition of Joyce's modern classic remains amongst the most desirable and collectible illustrated books of the twentieth century and one of the few *livres d'artistes* of the pre-WWII era.



DB 04286.

\$3,250

### The Second Doctor Dolittle Book The Second Book to Win the Prestigious Newbery Medal In the Original Color Pictorial Dust Jacket

LOFTING, Hugh. *The Voyages of Doctor Dolittle...* New York: Fredk. A. Stokes Co., 1922. First edition, first printing of the Second Doctor Dolittle Book in the Original Pictorial Dust Jacket. Octavo. Inserted color frontispiece with original 'explanatory' printed tissue-guard, one inserted color plate facing page 162, and eighteen full-page line illustrations, all by Hugh Lofting. Very slight stain in gutter of pp. 146/147 due to a small pressed leaf. Publisher's gray cloth, front cover decorated and lettered in black and with a duplicate of the color frontispiece "The Posipetal Picture-History of King Jong Thinkalot" laid on. Spine lettered in black, three-color pictorial endpapers, top edge stained blue. In the exceptionally scarce color printed pictorial dust jacket. One small chip at top of jacket spine and another one inch chip at the bottom of the lower jacket panel. A very fine copy in an almost fine and untouched dust jacket. Very scarce in dust jacket.



DB 03734.

\$19,500

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

**LULL, Ramón.** *Opusculum Raymundinum de auditu Kabbalistico sive ad omnes Scientias introductorium...* Paris: Apud Aegidium Gorbinum... 1578. [Together with]: **LULL, Ramón.** *Ars Brevis Illuminati Doctoris Magistri Raymundi Lull...* Paris: Apud Aegydiu Gorbinum... 1578. [Together with]: **LULL, Ramón.** *Articuli Fidei Sacrosanctae ac Salutiferae legis Christianae cum corundem perpulchra introductione...* Paris: Apud Aegydiu Gorbinum... 1578. The three books bound together as a sammelband. Twelvemo. Contemporary full yapp-edged vellum, manuscript title on spine. A remarkable survival in almost pristine condition. Housed in a fleece-lined, full brown scored calf clamshell case. The German Jesuit Athanasius Kircher (1601-1680), scientist, mathematician, cryptographer, and student of Egyptian hieroglyphics, was also a confirmed Lullist. Ramón Lull (c. 1232–c. 1315), poet, philosopher, alchemist, Catalan mystic-also known as Doctor Illuminatus.



DB 02769.

\$4,500

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

**MALORY, Thomas.** *The History of the Renowned Prince Arthur, King of Britain...* London: Printed for Walker and Edwards..., 1816. Seventh edition of the English epic, preceded only by the editions of 1485, 1498, 1529, 1557, 1578, and 1634, all but the last virtually unobtainable. Two twenty-fourmo volumes. Each volume with engraved frontispiece and added engraved title. Publisher's tan printed paper over boards, uncut and largely unopened, rebound with the original spines laid down. Frontispieces and engraved titles lightly foxed. A wonderful copy, remarkably preserved in its original extremely fragile binding. Copies of this edition in the original printed boards are truly rare, as nearly all were rebound in leather. Housed together in a half black morocco clamshell case with two spines. This was the first publication of Malory's *Morte d'Arthur* since the Stansby edition of 1634 (the first to be modernized to Jacobean standards).



DB 03774.

\$9,500

## The First Practical Treatise on Navigation Second Italian Edition

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

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

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

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

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



DB 03821.

\$8,500



**Miniature 'Alice' and 'Through The Looking-Glass'  
In Two Hand-Painted and Inlaid Bindings by Roland Meuter  
With Two Wonderful 'Split' Fore-Edge Paintings by Susanne Smajic**



DB 04109.

**\$7,500**

[MINIATURE BOOKS]. MEUTER, Roland, binder. [SMAJIC, Susanne, fore-edge painter]. CARROLL, Lewis. *Alice's Adventures in Wonderland*. Leipzig: Miniaturbuchverlag, 2005. [Together with]: *Through the Looking-Glass And What Alice Found There*. Leipzig: Miniaturbuchverlag, 2013. Two miniature volumes (2 x 1 1/2 inches; 51 x 37 mm.). Individually bound in 2005 (Alice) and 2013 (Looking-Glass) by Roland Meuter. Both volumes bound in full green morocco with elaborate inlaid and hand-painted designs. Both volumes with fore-edge paintings by Susanne Smajic. Both volumes housed in felt-lined full green morocco clamshell cases with marbled paper edges and black floral emblems on sides and lettered in gilt on spines. Very fine copies. **Roland Meuter** is a bookbinder in Weggis, Switzerland. His bindery is located at Höchstrasse 39. He has been producing fine, unusual and creative bindings since 1998.

**A Lovely Original Watercolor by Lauren Mills  
Beautifully Framed with a Lace and Printed Fabric Mat**



DB 03994.

**\$1,750**

MILLS, Lauren. "Mathew and Anne Walking". From *Anne of Green Gables* by L.M. Montgomery. [n.p., ca. 1989]. Original watercolor illustration, signed "Lauren Mills" on lower right-hand corner. Image size: 6 1/8 x 4 5/8 inches; 156 x 119 mm.) Beautifully matted, framed and glazed. (Frame size 12 1/4 x 10 3/4 inches; 312 x 274 mm.). Depicting the scene "Mathew and Anne Walking" from the April 1990 Seal Books copy of *Anne of Green Gables*, this original watercolor was a color version of the pencil drawing that appears in the book itself. Beautifully framed with a light green printed mat with a light pink ribbon border and white lace overlay. Lauren A. Mills has won national acclaim as a book author and illustrator and as a sculptor and painter. She was greatly influenced by the 19th century artists, especially the symbolists and the Pre-Raphaelites for their focus of the natural world, sense of wonder and mythical subject matter. Mills' wrote and illustrated children's books from 1986 – 2005 while also studying classical sculpture and occasionally making artist dolls.

**The First Appearance of Winnie-The-Pooh**



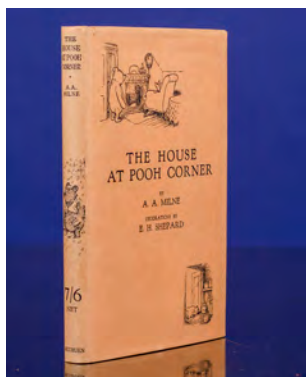
DB 03228.

**\$6,500**

MILNE, A[lan] A[lexander]. *Winnie-the-Pooh*. With Decorations by Ernest H. Shepard. London: Methuen & Co., [1926]. First edition. Small octavo. Text illustrations. Original dark green cloth. Original pale yellow pictorial endpapers. Very slight browning from dust-jacket to endpapers. A near fine copy. In the original first issue golden yellow pictorial dust jacket printed in dark blue, minimal darkening to spine, otherwise fine. The first issue dust jacket has "117th Thousand" of *When We Were Very Young* on the rear flap.

A fine first edition of Milne's classic, featuring for the first time, Eeyore, Piglet, Kanga, Roo, Owl and of course Pooh and Christopher Robin. This little volume includes some of Milne's best known tales. This is the second, and most well-known of the four 'Pooh' books and was published two years after the very successful *When We Were Very Young*.

**Introducing "The Strange and Bouncy Tigger" and "Poohsticks"**



DB 04330.

**\$1,950**

MILNE, A[lan] A[lexander]. *The House at Pooh Corner...* London: Methuen & Co., [1928]. First edition. Small octavo. Six full-page illustrations and eighty-five leaves with text illustrations. Publisher's salmon cloth pictorially stamped in gilt within a single gilt rule on front cover and ruled and lettered in gilt on spine. Top edge gilt. Original peach pictorial endpapers printed in black. Three corners very slightly bumped, very light offsetting from dust jacket to endpapers. An excellent near fine copy with no fading to the salmon cloth except for the very top edges. In the original first issue salmon pictorial dust jacket printed in dark blue with the rear flap of the jacket showing 179th Thousand for *When We Were Very Young*, 96th Thousand for *Winnie the Pooh* and 109th Thousand for *Now We Are Six*. Minimal wear to top edge of dust jacket, minimal fading to spine. A wonderful example. "Once more, and for the last time we meet Christopher Robin and his friends in the forest. Pooh and Piglet, Kanga and Roo, Owl, Eeyore and Rabbit, together with all Rabbit's friends and relations, all there as before, but they are joined now by a new friend, the Strange and Bouncy Tigger."

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



DB 02857.

**\$8,500**

[MIURA, Kirsten Tini, binder]. MIDDLETON, Bernard C. *A Catalog of the Thirty-Three Miniature Designer Bindings of You Can Judge a Book By Its Cover...* Kater-Crafts Bookbinders: Pico Rivera, California, 1998. First edition, limited to six copies specially bound and signed by each of the thirty-three contributing binders, the book designer, the printer, and all people listed in the colophon. Oblong quarto. Color photo-illustrated throughout. A pristine copy. Housed in the original linen, fleece-lined clamshell case. A spectacular designer binding. "Kirsten Tini Miura is an outstanding example of the accomplished independent craftswoman..." (Bernard Middleton, *My World of Bibliophile Binding*, 1983). "The thought occurred to me, if two designer bindings, why not more? I wrote to thirteen other binders to bring the list up to fifteen. Looking at the list of binders in the world I kept expanding until I ended up with thirty-three, an odd number, but I had to stop somewhere. The list starting with binders I knew personally than then to those I knew by reputation." (Mel Kavin, foreword).



DB 03736.

**\$1,850**

**With Twenty-Four Highly Amusing Hand-Colored**  
**'Valentine Plates'**

[MOCK VALENTINE CARICATURES]. *The New London Fashionable Gentleman's Valentine Writer* [and] *Richardson's New Fashionable Lady's Valentine Writer; or, Cupid's Festival of Love*. Derby: Thomas Richardson, circa 1830. Octavo (7 1/4 x 4 3/4 inches; 185 x 121 mm.). Title-page "Collection of Mock Valentines London, circa, 1830" printed in brown and yellow with a hand drawn head within the lower part of the "C". Extra-illustrated with twenty-four amusing hand-colored engraved plates. Original paper wrappers. Bound ca. 1880 in half citron morocco over marbled boards ruled in blind. Spine ends a little worn. The twenty-four hand-colored plates feature illustrated poems in varying typefaces, including calligraphic script. A wonderful opportunity to relish the rude, these address the less attractive walks of life – fat ladies, people who won't shut up, shrews, dandies, peeping toms, hen-peckers, conceited little barbers, knaves, brutes, bad singers, and more. It's mysterious in its variations and a delightful celebration of how much Valentine's Day can be a let down.



DB 01866.

**\$5,800**

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

MONNIER, Henri. *Jadis et aujourd'hui*. Paris: Delpech, 1829. Title from front wrapper. Oblong folio (Plate size: 10 3/4 x 14 inches; 274 x 356 mm.; Wrapper size: 11 5/8 x 16 1/8 inches; 296 x 410 mm.). Eighteen hand-colored lithographed plates, depicting bankruptcy, childhood, dressing, the boudoir, a physician, an attorney, the promenade, an evening gathering, etc., "then" and "now." Loose, as issued, in the original cream-colored lithographed wrappers. Spine of wrappers neatly repaired. The plates are very clean, with only minimal edge browning. Two tiny tears to the right margin of the plate "Aujourd'hui. Etude d'avoué." A wonderful copy of this extremely scarce series of plates. Scarce, with no copies in institutional holdings worldwide, nor auction records within the last thirty-six years. "Monnier was a satirist with a difference. His attitude towards his subjects hardly varies. His aim was to set down what he saw with elegance and precision, but with no overt interpretation or judgment" (Ray, *The Art of the French Illustrated Book*, p. 199). Rahir, p. 548. Marie 399-416. Rahir, p. 548. Marie 399-416.



DB 02866.

**\$5,500**

**Extremely Scarce**  
**Children Satirize Bad Adult Behavior**

MONTAUT, Henri de. *Defauts et Vices*. Composes par... Lithographies par Berr, Haguentel & Fagonde. Paris: chez Arnauld de Vresse, n.d. [c. 1860]. Colored issue. Oblong folio (11 1/4 x 15 7/8 in; 285 x 403 mm). Twelve hand-colored lithographed plates with interleaves. Each plate is imprinted "chez Aubert," the renowned Parisian printmaking house who also issued the book with plain (tinted) lithographs. Original cloth with blindstamped arabesque panel enclosing an elaborately gilt centerpiece with title within. One and a quarter inch rubbed spot to upper joint, otherwise a clean, bright and fine copy.

The companion volume to Montaut's *Vertus & Qualités*. Charming period plates in the rococo style reminiscent of Boucher (1703-1770) illustrate children in Ancien Regime costume acting out various adult vices and defects in behavior and character, i.e., greed, envy, pride, pouting, anger, gluttony, etc. to beguiling comic effect.





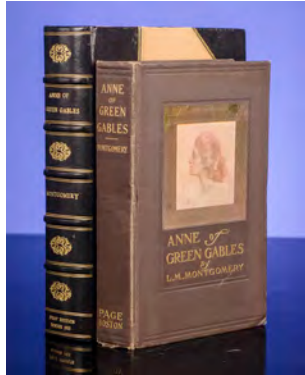
DB 02867.

\$5,500

### Extremely Scarce The Companion Volume to Montaut's *Defauts et Vices*

MONTAUT, Henri de. *Vertus & Qualités*. Dessins Composés par... Paris: chez Arnauld de Vresse, n.d. [c. 1860s]. Colored issue. Oblong folio (11 1/4 x 15 7/8 in; 285 x 403 mm). Twelve hand-colored lithographed plates with interleaves. Each plate is imprinted "chez Aubert," the renowned Parisian printmaking house who also issued the book with plain (tinted) lithographs. Original cloth with blind-stamped arabesque panel enclosing an elaborately gilt centerpiece with title within. A clean, bright and fine copy.

Excessively scarce, with OCLC recording only one copy in institutional holdings worldwide, at Princeton.



DB 03660.

\$13,500

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

MONTGOMERY, L[ucy] M[aud]. *Anne of Green Gables*... Boston: L.C. Page & Company, 1908. First edition, First Impression. Octavo. Inserted frontispiece and seven half-tone plates after drawings by Mary Austin Claus and William Klaus. On the verso of the title-page is the statement "First Impression, April, 1908". Publisher's brown ribbed cloth. Minimal rubbing to binding extremities and two small 'abrasions' to the top border of the 'mounted' plate on front cover. Lower corner on front cover slightly bumped, inside front hinge just starting, otherwise a near fine and totally untouched copy of this great children's classic. Housed in a fleece-lined half black morocco clamshell case. "In later life, Montgomery recalled writing in her journal the seed of an idea for a book: "Elderly couple apply to orphan asylum for boy. By mistake girl is sent them." Following the publication of *Anne of Green Gables*, Mark Twain wrote to congratulate Montgomery on the accidental adoptee, Anne Shirley -- "the dearest and most moving child since the immortal Alice".



DB 03454.

\$1,750

### The First Appearance of Edgar Allan Poe's *Eleonora* A Spectacular Early 1840s American 'Gift' Binding

MOORE, S, binder. [POE, Edgar Allan, contributor]. *The Gift: A Christmas and New Year's Present for 1842*. Philadelphia: Carey & Hart, [early September, 1841]. First edition with the first appearance of Edgar Allan Poe's short story *Eleonora*. A *Fable*, together with poems by Lydia Sigourney, Park Benjamin and Hannah Foster Gould and stories by Catherine Beecher and William Gilmore Simms, et al. Octavo. Inserted engraved frontispiece, engraved title-page and six full page engraved plates. Publisher's full orange-red calf, gilt with an arabesque design, all edges gilt, yellow coated endpapers. Neat early ink signature on front free endpaper and front blank. A spectacular example of an early 1840s American 'Gift' binding, the elaborate gilt stamping bright and fresh. Poe contributed his tale *Eleonora* to this volume, pp. 154-162; which is the *first printing*. (Heartman & Canny).



DB 04200.

\$3,500

### Rubáiyát of Omar Khayyám In a Fine Inlaid Binding by Morrell

MORRELL, binder. *Rubáiyát of Omar Khayyám*. The Astronomer-Poet of Persia. Rendered into English Verse. London: Macmillan and Co., 1895. Fifth edition, later printing. Octavo. Bound by Morrell ca. 1895. Full dark green morocco, covers double-ruled in gilt. Front cover with a very decorative wide border enclosing gilt flowers and grapes surrounding an elaborately gilt 'paisley' design inlaid in red and tan morocco. Spine with five raised bands with gilt dots, decoratively paneled, lettered and tooled in gilt in compartments, gilt board edges and decorative turn-ins, gray paste-downs and end-leaves, top edge gilt, others uncut. minimal darkening to spine otherwise a very fine example of an inlaid binding by Morrell. 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.



DB 04337.

\$4,850

### A Very Scarce Meggendorfer Movable

[MOVABLE BOOK]. MEGGENDORFER, Lothar. *Artistic Pussy and Her Studio. Moving Pictures with Other Tales*. A Moveable Toybook from Lothar Meggendorfer. Chicago: Thompson & Thomas, [1890]. Folio (12 1/8 x 8 7/8 inches; 308 x 226 mm.). Sixteen unnumbered pages. Six with color lithographed moveable plates and eight with black & white drawings. The movable plates are bright and clean and all in perfect working order. The cat's paintbrush handle has been expertly and almost invisibly repaired. Neat early ink presentation on front paste-down. A spectacular example of this very rare Meggendorfer movable. Publisher's quarter red cloth over glazed boards, front cover with color pictorial design and title. Near fine.

A remarkable survival of a very scarce Meggendorfer title. OCLC locates just one copy of the London imprint in libraries and institutions worldwide: Library of Congress (DC). and three copies of the American imprint by Thompson & Thomas, Chicago: Smithsonian Institution, (DC); Boston University (MA); Pennsylvania University (PA).



DB 04105.

\$6,500

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

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

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



DB 04085.

\$2,850

### Rare Meggendorfer Title In Remarkable Condition

[MOVABLE BOOK]. MEGGENDORFER, Lothar. *Zum Zeitvertreib* [Always Jolly] für brave Knaben & Mädchen Ein Ziehbilderbuch von Lothar Meggendorfer. München [Munich]: Verlag von Braun & Schneider, n.d. [c. 1890]. Fifth edition of *Always Jolly*, rare in any edition, rarer still complete and fully functional. Folio. Eight hand-finished, chromolithographed plates, each with a movable tab to set the scene in motion. Captions to each scene appear on opposing pages. Original color pictorial boards with original black cloth backstrip. All tabs in working order. Minimal wear to corners, light rivet oxidation offsets. An excellent copy of a Meggendorfer title that is featured in Peter Haining's *Moveable Books*. "Quite simply, Meggendorfer turned the mechanical toy book into a work of art. He was the supreme master of animation: every gesture, both animal and human, is conveyed with uncanny precision via the primitive but - in his hands - versatile medium of moveable paper parts... I have no doubt that a new generation will share my addictive pleasure in his work" (Maurice Sendak, *The Genius of Lothar Meggendorfer*. p. 1).



DB 03658.

\$1,850

### A Fine 'Modern' Automata "The Flower Girl"

[MUSICAL AUTOMATA]. *The Flower Girl*. [no place, no date: ca. 1980?]. Cased Automata. Case size: 23 x 19 x 5 5/8 inches; Window size: 19 1/4 x 15 1/8 inches. The background is a hand-painted 'rolling hills' scene with the Flower Girl doll standing, holding in her left hand a basket of dried flowers and set within an intricate arrangement of flowers and butterflies. With original brass key the 'Flower Girl' doll, dressed in white 'Queen Anne' lace with a white lace bonnet, moves gently to Johannes Brahms most famous lullaby "Good evening, good night" or "Cradle Song". Original red velvet covered wooden box, with glass cover and gold-painted wooden frame and original hinged velvet covered stand. The glass engraved "Tiffany" at the top and "The Flower Girl / 1884". But we believe this to be a very fine late twentieth-century copy. Original paper label on the back. A few small surface chips to the gilt-painted frame, otherwise near fine and in perfect working order. Although 'modern' this is a superb example - and it really does look like and work like a real antique piece.





DB 04045.

\$6,850

**Limited to 600 Copies Signed and Numbered by the Artist  
In a Wonderful Multi-Colored Inlaid Binding by The Chelsea Bindery**

NIELSEN, Kay, artist. GRIMM, Jacob and Wilhelm. *Hansel and Gretel and Other Stories* by the Brothers Grimm. New York: George H. Doran Company, [1925]. American signed limited edition, comprised of 600 copies numbered and signed by the artist. Large quarto. Twelve mounted color plates. Ten black and white plates. Title and initials letters printed in red and black. Handsomely bound by The Chelsea Bindery in full black crushed levant morocco, gilt, original decorative end-papers preserved. The front cover with a superb multi-colored morocco design replicating the color plate facing page eight "They saw that the cottage was made of bread and cakes." illustrating the story of Hansel Gretel. A very fine copy. "In an attempt to reinvigorate the market for gift books after the war, Hodder & Stoughton resumed the publishing of Kay Nielsen's books, though on a more modest scale. In 1924 they published a work that Nielsen had begun in 1912, *Hans Andersen's Fairy Tales*, including sixteen stories illustrated with twelve watercolors.



DB 04288.

\$3,850

**One of 500 Copies Signed by Kay Nielsen  
Specially Bound by Sangorski & Sutcliffe**

[NIELSEN, Kay, illustrator]. QUILLER-COUCH, Sir Arthur. *In Powder & Crinoline...* London: Hodder & Stoughton, [n.d., 1913]. Edition de Luxe. Limited to 500 copies, numbered and signed by the artist. Large quarto. Inserted title and twenty-six mounted color plates on gray paper with descriptive tissue-guards. Fifteen black & white text illustrations, decorative top margins to text leaves. Bound ca. 1925 by Sangorski & Sutcliffe. Three-quarter crushed brown morocco, gilt. Spine with five raised bands decoratively paneled and tooled in gilt in compartments. Two blue morocco labels lettered in gilt. Matching patterned endpapers, top edge gilt. Housed in a white cardboard slipcase (repaired) with the original limited edition box label printed in black and red. A fine example of a mid 1920s binding by Sangorski & Sutcliffe, very similar to the bindings used for The Golden Cockerel Press *Troilus and Criseyde* (1927) and *The Canterbury Tales* (1929-31).



DB 02231.

\$4,500

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

ORME, Edward. *Historic, Military, and Naval Anecdotes...* London: Edited and Published by, and engraved under the direction of Edward Orme, 1819. First Edition, earliest issue and complete, with plates watermarked "Whatman 1812" and "Whatman 1816," a scarce tall copy, lacking rules to title-page and with "1819" at title-page foot. Folio (13 3/16 x 10 3/8 in' 335 x 264 mm). Forty hand-colored aquatint plates, chiefly by Dubourg after Atkinson, Manskirsch, Clark, W. Heath, etc. Contemporary full straight-grained dark green morocco with gilt decorated border and inner blind-stamped frame. Smooth spine with gilt decorated compartments and gilt rules and lettering. Gilt-ruled turn-ins. All edges gilt. Expertly rebaked with original spine laid-down. A fine, clean copy.

"A handsome volume... nor could one desire a finer record of heroic deeds" (Prideaux).



DB 02010.

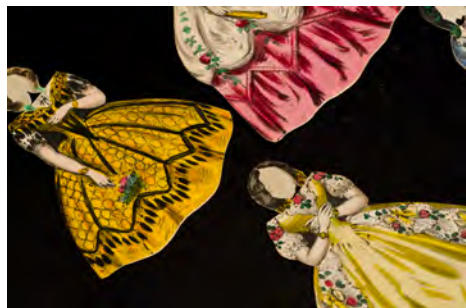
\$8,500

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

[PANORAMA]. DURA, Gaetano. *Souvenir de la Tarantella Napolitaine...* Naples: Gatti et Dura, n.d. [c. 1834]. First edition. Oblong octavo (5 7/16 x 7 1/8 in; 138 x 181 mm). Hand-colored frontispiece, engraved title, one plate of music notation, and seventeen hand-colored lithographed plates with captions, in accordion format unfolding to 142 1/2 inches. Contemporary half calf over patterned paper boards. Gilt-rolled spine. Armorial bookplate of Mountgarret. An excellent copy of a scarce work.

"Also due to the trend of the illustration of the Neapolitan folklore, but more didactic, it is the lithographic album titled *Tarantella. Neapolitan Dance*, drawn entirely by Dura [1805-1878], published in Naples in 1833, and lithographed by Gatti in 1834. Dura's [*Souvenir de la Tarantella Napolitaine*], a very important document for the reconstruction of the Neapolitan tarantella, presents nineteen plates, accompanied by captions that explain, step by step, all the different phases of the dance..." (Encyclopedia Treccani.it, L'Enciclopedia Italiana). Cf. Colas 921.

### An Elegant 19th Century Paper Doll With Multiple Gowns A Remarkable Survival



[PAPER DOLLS]. *La Coquette*. Paris: H. Rousseau, n.d. [1856]. Hand-colored, double-sided lithographed French paper doll with twelve hand-colored lithographed gowns with matching hats including a magnificent wedding ensemble. Lithography by H. Jannin. Housed in a remarkable facsimile of the original presentation box, with the original colored lithographed title laid-on. Complete with a later slotted wooden disc to display the doll in its finery.

An item of great scarcity, an ephemeral work not meant to last but of lasting charm. We have been able to locate only one other recorded example, which came to auction at Theriaults Antique Doll Auctions, November 12, 2006, and sold for €1,900 (\$2,590).

DB 02698.

\$4,500



DB 03781.

\$8,500

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

PAPWORTH, John P. *Select Views of London*; with Historical and Descriptive Sketches of Some of the Most Interesting of Its Public Buildings. Compiled and Arranged by John B. Papworth, Architect. London: Printed for R. Ackermann... by J. Diggins, 1816. First edition, first issue, with Papworth's name on the title-page. Large octavo (9 7/8 x 7 1/8 inches; 250 x 180 mm.). Seventy-six hand-colored aquatint plates, including five double-page folding. Plates watermarked "J. Whatman 1815". Contemporary Regency red straight-grain morocco. A little light offsetting from the plates to the text only. A wonderful and early copy in a fine 'Regency' binding.

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

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

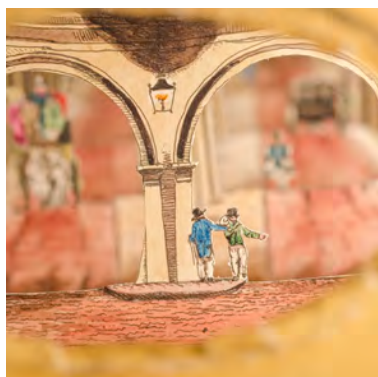


DB 03445.

\$4,500

PAUQUET, Jean Louis Charles, *illustrator*. *Jardin des Plantes: La Ménagerie et la Vallée Suisse...* Paris: Amédée Bédélet, [1857]. First edition. Oblong quarto (9 3/16 x 12 1/4 inches; 234 x 310 mm.). Twenty fine hand-colored lithograph plates, all marked Bocquin, del et lith. & Imp. Lemercier, Paris. Numerous woodcut illustrations in the text. Original black diaper-grain cloth, gilt. Some light marginal foxing, otherwise a very fine copy. Very scarce. The animals depicted include Hyena, Tiger, Lion, Bears, Elephant, Rhinoceros, Camels, Giraffe, Buffalo, Zebra, Monkees, Rams, Elan, Antelope, Gazelle, Llama, Flamingo, Emu, Peacock, Owl, Hawk, Parrots, etc., etc. La Ménagerie du Jardin des Plantes is a zoo in Paris, France, belonging to the botanical garden Jardin des Plantes. It is the second oldest zoological garden in the world (after Tiergarten Schönbrunn). Today it does not have very large animals like elephants, but a lot of rare smaller and medium sized mammals and a variety of birds and reptiles. OCLC locates just two other copies worldwide at the Free Library of Philadelphia and the Bibliothèque Nationale.

### "The Earliest Peep Show of the Thames Tunnel"



DB 04191.

\$2,250

[PEEP SHOW]. *The Tunnel*. London: Pubd. June 16th, 1825 by T. Brown. Oblong twelvemo (4 11/16 x 5 3/4 inches; 120 x 145 mm.) in original paper concertina form. Top board with oval opening (1 5/8 x 2 3/4 inches; 40 x 70 mm.). There are six panels within including, the rear panel. Peepshow opens to a depth of 26 1/2 inches; 673 mm., revealing two tunnels with pedestrian and vehicular traffic. Small stain from early sellotape repair to lower first fold on bellows, otherwise near fine. Housed in the original asparagus-green cardboard slipcase with printed pictorial label on front cover. Rubbed at extremities.

Quite scarce. According to OCLC there are only five copies in libraries and institutions worldwide. (NY Public Library; Smithsonian Institution; Art Institute of Chicago; Indiana University, & Jacob S. Mauney Memorial Library, North Carolina).





DB 03685.

\$2,950

### One Hundred and Two Magnificent Portraits of Famous Men of the Seventeenth Century

**PERRAULT, Charles.** *Les Hommes Illustres qui ont paru en France pendant ce Siècle...* Paris: Chez Antoine Dezallier, 1696-1700. First edition. Two folio volumes (16 15/16 x 11 1/8 inches; 431 x 283 mm.). Allegorical title engraved by Edelinck after Bonet, engraved portrait engraved by Edelinck after Torteat of Charles Perrault and 102 fine portraits engraved by Lubin, Edelinck, Duflos, van Schuppen and Nanteuil, of the illustrious men of France, including the two 'suppressed' plates of Antoine Arnauld, Docteur de Sorbonne and Blaise Pascal which are bound in with their respective leaves of text at the end of the text in volume one. Contemporary mottled calf, top and bottom of spines expertly and almost invisibly repaired.

A fine and large copy of the first printing with early impressions of the plates and wide margins. Brunet (IV, 509).



DB 03750.

\$6,500

### "Popular Scenes" and "Scenes of Society" Two of Pigal's Most Celebrated Albums

**PIGAL, Edme Jean.** *Scènes Populaires [and] Scènes de Société [and] Moeurs Parisiennes.* Paris: chez Gihaut et Martinet, ca. 1822-1830. Folio (14 7/8 x 9 1/2 in; 350 x 242 mm). One hundred and eighteen numbered, hand colored lithographed plates printed by Langlumé. *Scènes Populaires* 50 plates complete; *Scènes de Société* 50 plates complete; *Moeurs Parisiennes* 18 of 100 plates. Contemporary half red morocco over patterned boards ruled in gilt. Spine head and tail expertly and almost invisibly repaired. The majority of plates are clean with just a handful exhibiting mild sunning/toning or foxing. Otherwise a fine collection of these albums. A major French nineteenth century artist and caricaturist, Edme Jean Pigal [1798-1873] studied art in Paris in the studio of Baron Gros. He first exhibited his paintings at the Paris Salon in 1827 and continued to annually exhibit his art there for more than thirty years. Colas and Hiler highly commend these plates for their humor and depiction of contemporary fashion and costume.



DB 04179.

\$1,250

### An Exceptionally Fine Rubáiyát Illustrated by Willy Pogany

**POGANY, Willy, illustrator.** *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]. Later edition. 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 in full brown polished calf, front cover elaborately bordered in gilt enclosing at the top, a circle divided into eight panels surrounding a 2 1/4 inch circle with an intricate floral design with green onlaid leaves. Smooth spine decoratively tooled and lettered in gilt with similar green onlaid leaves. The same design from the front cover repeated in blind on the lower cover, pale marbled end-papers, the front free end-paper excised, otherwise a very fine example.



DB 04334.

\$7,500

### Exceptionally Rare Black Political Parody

**[POLITICAL PARODY]. [COLOR PLATE BOOKS].** *The Political Life of Cornelius Cuffey, Esq., Patriot, &c., &c.* Illustrated in Pen and Pencil by C.R.W. and J.H.J. London: Printed for Sale at the Bazaar in Aid of the Governesses' Benevolent Institution. [Reeve, Benham, and Reeve, Letter-press Printers and Lithographers...], 1848. Quarto (11 x 8 1/2 inches; 280 x 216 mm.). Hand-colored lithographed frontispiece and eight hand-colored lithographed plates. All but one of the plates with its original tissue guard, some guards slightly creased, last leaf of text slightly creased and a little soiled at edges. Publisher's gray lithographed wrappers, expertly rebacked at an early date. Inner hinges professionally strengthened. Front wrappers slightly soiled at outer corners. Housed in a felt-lined half black morocco clamshell case, spine with five raised bands decoratively tooled and lettered in gilt in compartments. Overall a splendid example of this exceptionally rare color-plate book.

Very scarce, with only two complete copies located in institutions and libraries worldwide.

### A Folding Panorama With Six 'Perspective' Plates



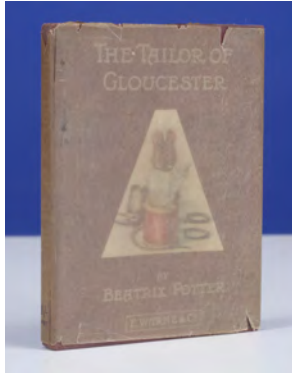
[POP-UP BOOK]. *Panoramic Pictures at the Zoo*. New York: Sam'l Gabriel Sons & Company, [ca. 1900]. First? American Edition. Oblong quarto (8 1/8 x 10 1/2 inches; 207 x 267 mm.). Four pages of text and six 'perspective' plates. Panorama-style publishers glazed color pictorial boards, six panels all joined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

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

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

DB 04129.

\$850



DB 00665.

\$14,500

### First Published Edition In the Rare Original Printed Glassine Dust Jacket

POTTER, Beatrix. *The Tailor of Gloucester*. London: Frederick Warne and Co., 1903. First published edition, first issue (printed October 1903), with a single-page endpaper occurring four times. Twelvemo. Color frontispiece and twenty-six color plates (included in pagination). Seventeen illustrations are entirely new for this edition; eleven of the illustrations are repeated from the December 1902 privately printed edition. Original maroon boards ruled and lettered in white on front cover and lettered in white on spine. Color pictorial label on front cover within a blind panel in the shape of a truncated pyramid outlined in blind. Color pictorial endpapers (Quinby Plate I, a single-page endpaper occurring four times). Minimal fading to spine. Otherwise a spectacular copy in very fine condition. Housed in a quarter brown morocco clamshell case with felt lining. In the rare correct glazed paper glassine dust jacket printed in black.

Linder, p. 423. Quinby 4. V & A 1576.

### First Edition in the Original Printed Glassine Dust Jacket



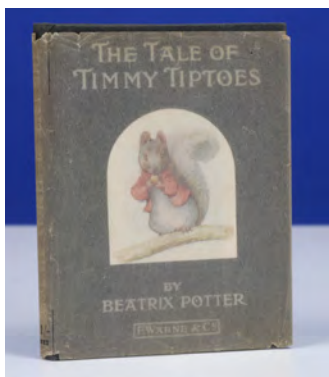
DB 00667.

\$5,500

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

In the original glazed paper glassine dust jacket printed in black. The top (3/8 inch) and bottom (7/8 inch) of the jacket spine (including the price) are missing, as well as a piece (1 x 3/4 inch) missing on the back panel. Linder, p. 424. Quinby 6. V & A 1581.

### First Edition of The Tale of Timmy Tiptoes in the Original Printed Glassine Dust Jacket



DB 00687.

\$5,500

POTTER, Beatrix. *The Tale of Timmy Tiptoes*. London: Frederick Warne and Co., 1911. First edition. Twelvemo. Color frontispiece and twenty-six color plates (included in pagination). Black and white vignette on title-page. Original dark green boards ruled and lettered in white on front cover and lettered in white on spine. Cover pictorial label (measuring 2 5/8 x 2 1/4 inches; 67 x 57 mm.) on front cover within a blind arch-shaped panel outlined in blind. Color pictorial endpapers (Quinby Plate X). A near mint copy. Housed in a quarter dark blue morocco clamshell case with felt lining.

In the original glazed paper glassine dust jacket printed in black. A remarkable and complete jacket, with only a tiny bit of chipping at the top and bottom of the spine and a closed tear at the bottom of the spine. Linder, p. 429. Quinby 20. V & A 1664.





DB 02899.

\$7,500

### First Edition of *The Tale of Two Bad Mice* In The Original Printed Glassine Dust Jacket

POTTER, Beatrix. *The Tale of Two Bad Mice*. London: Frederick Warne and Co., 1904. First edition. Twelvemo. Color frontispiece and twenty-six color plates (included in pagination). Black and white vignette on title-page. Red boards, white lettered, with pictorial label in color. Short (1/4 inch) closed tear to outer margin of frontispiece. Small area of light abrasion on lower right-hand corner of front board and some very slight rubbing to board extremities. Housed in a quarter red morocco clamshell case with felt lining.

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



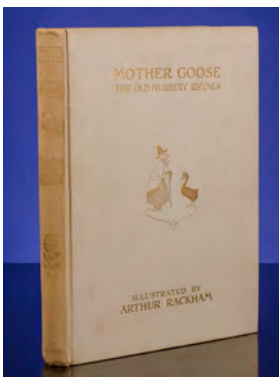
DB 01561.

\$3,250

### Arthur Rackham's 'Old Favourites of the Nursery'

RACKHAM, Arthur. *The Arthur Rackham Fairy Book*. A book of old favourites with new illustrations. London: George G. Harrap & Co., [1933]. Limited to 460 numbered copies, signed by Arthur Rackham. Octavo. Eight full-page color plates and sixty drawings in black and white. Publisher's original vellum over boards, ruled and lettered in gilt on front cover and spine. Top edge gilt, others uncut. Gold and white pictorial endpapers. A very fine copy in the original gray cardboard slipcase with matching limitation number.

"...with the Hans Andersen maybe mentioned The Arthur Rackham Fairy Book, undertaken in the same propitious mood and published in the following year. The illustrations were all new, though it was not the first time, as Rackham admitted in his preface, that he had illustrated several of these old favourites of the nursery, 'in the thirty years and more that my work has led me through enchanted lands'.

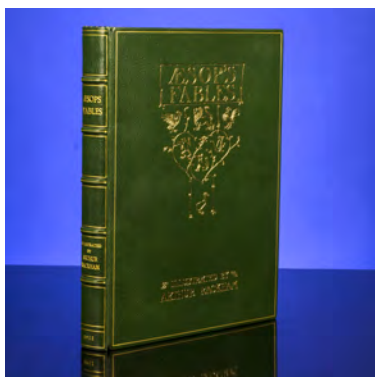


DB 03892.

\$2,500

### Hey! Diddle Diddle, The Cat and the Fiddle...

[RACKHAM, Arthur, illustrator]. *Mother Goose. The Old Nursery Rhymes...* London: William Heinemann, [1913]. Edition de Luxe. Limited to 1,130 numbered copies, signed by the artist. Large quarto. Thirteen color plates mounted on brown paper, with descriptive tissue guards, and eighty-five drawings in black and white (one mounted on brown paper, with descriptive tissue guard). Original white buckram pictorially gilt. Top edge gilt, others uncut. Slight darkening to spine, fore-edges of pp. 41-44 poorly opened. A very good copy. With the original Leicester Galleries Exhibition slip loosely laid-in. "So far as titles go ... we move into a different key with Mother Goose, a book constructed in 1913 from a series of plates and line drawings which had appeared and would appear in *St Nicholas* between 1912 and 1914. These poems were chosen by Rackham, presumably in terms of themes and subjects he wished to illustrate: this would account for the consistently good quality of the many plates and of the numerous line drawings. Latimore and Haskell, pp. 40-41. Riall, p. 115.



DB 04232.

\$2,250

### Fables, Classic Rackham Bound by Sangorski & Sutcliffe for E. Joseph

[RACKHAM, Arthur, illustrator]. AESOP. *Aesop's Fables...* London: William Heinemann, 1912. Limited to 1,450 numbered copies signed by Arthur Rackham. Large quarto. Thirteen color plates mounted on heavy brown paper with captioned tissue guards, and fifty-three black and white text drawings, nineteen of which are full-page. Limitation leaf very slightly browned, mounted color plate facing p. 56 with slight crease to lower left corner, otherwise fine. Bound ca. 1993 by Sangorski & Sutcliffe for E. Joseph in full dark green crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1912 cover design, gilt spine, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, marbled endpapers. A fine copy.

Lattimore and Haskell, pp. 38-9. Riall, p. 111.



DB 04018.

\$2,750

### The Exceptionally Scarce Two-Shilling Deluxe First Edition

[RACKHAM, Arthur and Cecil Aldin, etc., illustrators] Various Authors. *Faithful Friends...* London: Blackie and Son Limited, n.d., [1901]. First edition, deluxe binding. Quarto. With six full page two-color, and two black and white, illustrations by Rackham; miscellaneous color illustrations by Cecil Aldin, Felix Leigh, A.M. Hutton, Louis Wain, Gunning King, EAC [Edward Caldwell], Fannie Moody, M.E.E [Mary Ellen Edwards], M. Dixon, and others. Text by various authors. Publisher's original blue cloth, pictorially stamped. Spine decoratively lettered in white and orange, gray coated end-papers, all edges gilt. School prize label on front free end-paper dated "April 1902". Small booksellers label (Dolby Brothers, Stamford, UK) on front paste-down. Spine ends a little frayed, some occasional and very light marginal soiling. A near fine copy. Housed in a full cloth clamshell case. Latimore and Haskell p. 41. (citing 1913 edition - not seen). Hudson p. 176. (citing 1913 edition). Gettings p.178. (citing 1913 edition). Hamilton p. 189. (citing 1913 edition). Riall p. 63. (citing 1902 edition as being the first printing).



DB 04238.

\$2,500

### Signed Limited Edition of Rackham's Andersen Illustrations Bound by Sangorski & Sutcliffe for E. Joseph

[RACKHAM, Arthur, illustrator]. ANDERSEN, Hans [Christian]. *Fairy Tales by Hans Andersen...* London: George G. Harrap & Co., [1932]. Deluxe edition. Limited to 525 numbered copies signed Arthur Rackham. Quarto. Twelve color plates, and fifty-nine drawings in black and white. Title printed in reddish brown and black. Bound ca. 1991 by Sangorski & Sutcliffe for E. Joseph in full russet crushed levant morocco. Front cover stamped in gilt to match the original 1932 cover design, gilt spine, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, marbled endpapers. A fine copy.

Latimore and Haskell, p. 68. Riall, p. 177.



DB 03763.

\$3,250

### Signed Limited Edition of Rackham's Andersen Illustrations

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

Latimore and Haskell, p. 68. Riall, p. 177.



DB 04339.

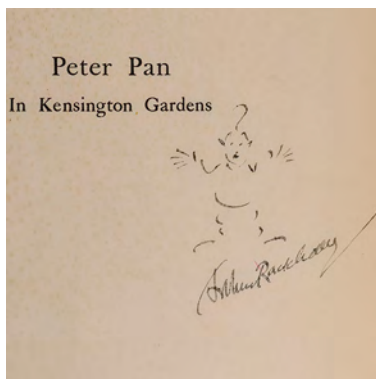
\$3,750

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

[RACKHAM, Arthur, illustrator]. BARRIE, J.M. *Peter Pan in Kensington Gardens...* London: Hodder & Stoughton, [n.d., 1912]. Deluxe edition, one of fifty (?) copies. Large quarto. Fifty tipped-in color plates mounted onto cream card with descriptive tissue guards, seven full-page black and white plates and twelve black and white drawings in the text. Publisher's full vellum, front cover and spine pictorially stamped and lettered in gilt, top edge gilt, others uncut, pictorial end-papers. Later yellow silk ties, minimal darkening to free end-papers from paste-downs, otherwise a very fine copy. Latimore and Haskell, p. 40. Riall, p. 114.

A reprint of the 1906 edition with a new color frontispiece and an additional seven full-page black and white drawings.





DB 03599.

\$3,850

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

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



DB 04245.

\$6,500

**Signed Limited Edition of Arthur Rackham's "Peter Pan in Kensington Gardens"**

[RACKHAM, Arthur, illustrator]. BARRIE, J.M. *Peter Pan in Kensington Gardens* (From "The Little White Bird")... London: Hodder & Stoughton, 1906. Deluxe edition. Limited to 500 copies, numbered and signed by Arthur Rackham. Large quarto. Color frontispiece and forty-nine color plates, mounted on heavy brown paper with descriptive tissue guards, collected at the end of the text. Four black and white drawings. Publisher's original vellum over boards pictorially stamped and lettered in gilt on front cover and spine. Top edge gilt, others uncut. Endpapers of the same heavy brown paper with map of Kensington Gardens on front free endpaper. Minimal foxing to edges and margins of a few preliminary leaves, lacking silk ties, large woodcut bookplate on front paste-down. A near fine copy.

Latimore and Haskell, p. 27. Riall, p. 74.



DB 04247.

\$5,500

**The Rarest of the Limited Edition Rackham Books**  
**Limited to 105 Copies Signed by the Author**

[RACKHAM, Arthur, illustrator]. BIANCO, Margery Williams. *Poor Cecco*. By Margery Williams Bianco. Author of "The Velveteen Rabbit"... New York: George H. Doran Company, [1925]. First edition, deluxe large paper issue. One of 105 numbered copies signed by Margery Williams Bianco. Quarto. Seven full-page illustrations in color, mounted on white paper, and twenty-four drawings in black and white. Publisher's original parchment-backed light blue paper boards, navy blue lettering label on spine. Pictorial endpapers in pale blue on white. Top edge gilt, others uncut. Slight cracking to upper inner hinge, otherwise, a fine copy. The text, with the same illustrations by Rackham, also appeared in Good Housekeeping beginning in May 1925. No limited English edition was issued, and this title/edition is the rarest of Rackham illustrated books, and extremely scarce. Latimore and Haskell, p. 59; Riall, p. 155.



DB 01559.

\$950

**The Rackham-Illustrated Edition**  
**Remarkably Fresh, Clean and Exceptionally Fine Copy**  
**"A Difficult Title To Find in Good Condition"**

[RACKHAM, Arthur, illustrator]. BROWN, Abbie Farwell. *The Lonesome Doll*... New York: Houghton Mifflin, 1928. First edition illustrated by Rackham, published only in America. Octavo. Title page, frontispiece and two full page illustrations in rose and greenish-blue, twenty-six black and white drawings. Publisher's original tan cloth, pictorially stamped in colors. A remarkably fresh, clean, and exceptionally fine copy. "The text is printed on a poor and brittle paper, so it is a difficult title to find in good condition" (Riall). Riall p. 163.



DB 02427.

\$2,500

### An Immaculate Copy Of The Signed Limited Edition

[RACKHAM, Arthur, illustrator]. BROWNING, Robert. *The Pied Piper of Hamelin*. London: George G. Harrap & Co., [1934]. Limited to 410 copies, signed by Arthur Rackham. Octavo. Four color plates and fourteen drawings in black and white (including one double-page). Publisher's original full limp vellum lettered in gilt on front cover. Top edge gilt. In the original publisher's cardboard slipcase with matching limitation number on spine. A very fine copy in the publisher's original glassine wrapper (with a just a few small chips at edges).

The Pied Piper of Hamelin was a magician in German folklore. According to legend, the town of Hamelin was plagued by rats. A mysterious stranger in varicolored clothes appeared and offered to rid the town of the destructive vermin for a specified sum of money. The leaders of the town agreed to the contract, and the stranger began to play his pipe. Latimore and Haskell, p. 71. Riall, p. 186.



DB 03909.

\$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 mounted on heavy brown paper, with lettered tissue-guards. Fourteen black and white drawings. Publisher's original white buckram over boards, front cover and spine pictorially stamped and lettered in gilt, pictorial end papers, top edge gilt, others uncut. Spine very slightly darkened, some offsetting from paste-downs to free end-papers as usual, small neat ink inscription on half-title. A near fine copy. Latimore & Haskell, p. 29. Riall, p.77.



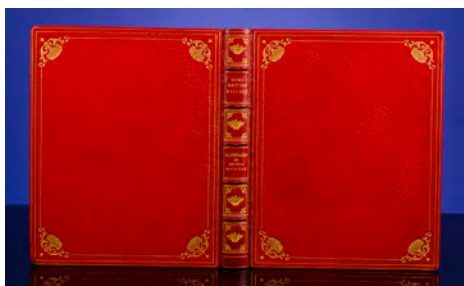
DB 04327.

\$3,750

### The American Edition De Luxe in the Original Box

[RACKHAM, Arthur, illustrator]. CARROLL, Lewis. *Alice's Adventures in Wonderland*. New York: Doubleday Page & Co. [n.d., 1907]. First American De Luxe Edition. Limited to 550 numbered copies signed in red ink by the publisher. Large quarto. Thirteen tipped-in full-page color plates mounted on heavy brown paper, with tissue-guards lettered in red. Fourteen black and white drawings. Mounted color plate facing page 28 very slightly creased in lower left corner, otherwise absolutely fine. Publishers quarter dark green cloth over light green boards. Front cover decoratively tooled and lettered in gilt with a color image of 'Alice' (from the frontispiece) pasted-on. Pictorial endpapers printed in green. Top edge gilt, others uncut. Neat ink inscription dated Xmas 1908 on front free endpaper. A very fine copy in the original green cardboard box, decoratively lettered in gold. This is one of the finest copies of the American Edition De Luxe that we have ever seen. Latimore & Haskell, p. 29. Riall, p.77.

### "His Heroes are Hardly less Charming than his Heroines"



DB 03941.

\$1,450

[RACKHAM, Arthur, illustrator]. *Some British Ballads...* London: Constable & Co. Ltd, n.d. [1919]. Limited to 575 numbered and signed copies by Arthur Rackham. Quarto. Sixteen full color tipped-in plates with tissue guards lettered in red, twenty-four black and white drawings. Bound ca. 1960 by Bayntun (Rivière) in full red crushed levant morocco, covers decoratively bordered in gilt with gilt corner-pieces. Spine with five raised bands, decoratively tooled and lettered in gilt in compartments, cockerel end-papers, all edges gilt. Neat ink inscription on front blank leaf. A very good copy in a handsome binding.

"Never did old poems appear so gayly bedecked than *Some British Ballads*, which Arthur Rackham has gorgeously illustrated with 16 paintings... It is hard to decide which the more attractive feature of this book—Mr. Rackham's paintings or the ballads themselves" (New York Times). Haskell and Latimore p. 50; Riall, p. 137





DB 04250.

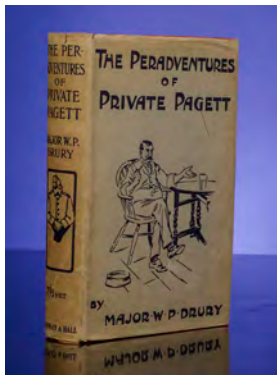
\$1,650

**"Never did Old Poems Appear so Gayly Bedecked than *Some British Ballads...*"  
Bound by Sangorski & Sutcliffe for E. Joseph**

[RACKHAM, Arthur, illustrator]. *Some British Ballads...* London: Constable & Co. Ltd, n.d. [1919]. Limited to 575 numbered and signed copies by Arthur Rackham. Quarto. Sixteen full color tipped-in plates with tissue guards lettered in red, twenty-four black and white drawings. Bound ca. 1992 by Sangorski & Sutcliffe for E. Joseph in full dark blue crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1919 cover design, gilt spine, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, marbled end-papers. A fine copy.

"Several of the Ballads in this book are based on the great work of Francis James Child..." (Note)

Haskell and Latimore p. 50; Riall, p. 137.

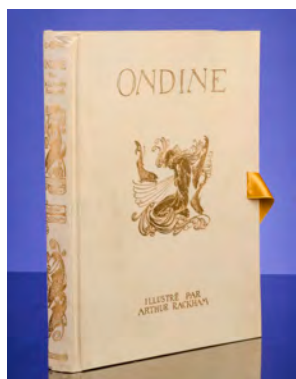


DB 04021.

\$1,450

**"Tell it to the Marines"  
A Near Fine Copy in the Original Pictorial Dust Jacket  
With Eight Half-Tone Plates by Arthur Rackham**

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



DB 03850.

\$2,500

**De Luxe Edition in French  
One of Forty Copies on 'Papier du Japon'  
Signed By Rackham**

[RACKHAM, Arthur, illustrator]. FOUQUÉ, De La Motte. *Ondine*. Illustré par Arthur Rackham. Paris: Hachette et Cie., 1912. French Edition De Luxe, limited to 40 numbered copies on 'Papier Impérial du Japon', signed by Arthur Rackham (out of a total edition of 390 copies). Large quarto. Title-page printed in green and black. Frontispiece and fourteen color plates with captioned tissue guards mounted on heavy brown stock, and thirty-six black and white head and tail-pieces. Publisher's original full gilt-stamped vellum with later silk ties. A very fine copy.

In 1912 Hachette et Cie, Paris, published two Edition DeLuxe versions of this title. There were 350 unsigned copies on 'Papier Whatman' and in addition another 40 copies that were signed by Rackham and printed on 'Papier du Japon.' Riall, p. 94.

**Edition de Luxe Signed by the Artist - Handsomely Bound**



DB 03893.

\$1,850

[RACKHAM, Arthur, illustrator]. FOUQUE, De La Motte. *Undine*. Adapted from the German by W.L. Courtney and Illustrated by Arthur Rackham. London / New York: William Heinemann / Doubleday, Page & Co., 1909. Edition de Luxe, limited to 1,000 large-paper copies signed by Arthur Rackham. Quarto. Fifteen color plates mounted on brown art paper, with captioned tissue guards. Handsomely rebound ca. 1960 by Bayntun (Rivière) in full blue crushed levant morocco, decoratively tooled and lettered in gilt. There is a very slight crack on the upper joint (but still sound), otherwise a very fine copy. Housed in a fleece-lined, light blue cloth slip-case.

Latimore and Haskell p. 34. Riall p. 93.



DB 04335.

\$3,850

**"A Masterpiece of Sympathetic Understanding"**  
**Edition de Luxe, Signed by the Artist**  
**In a Fine Inlaid Binding by Richard Smart**

[RACKHAM, Arthur, illustrator]. FOUQUÉ, De La Motte. [SMART, Richard, binder]. *Undine*... London / New York: William Heinemann / Doubleday, Page & Co., 1909. Edition de Luxe, limited to 1000 large-paper copies signed by the artist. Quarto. Fifteen color plates mounted on brown art paper. Thirty drawings in black and white. Color plate facing p. 24 with almost imperceptible crease on lower left corner. Handsomely bound by Richard Smart. Full medium green crushed levant morocco over boards. Front cover with a superb inlaid design in multi colored textured and hand-painted morocco based on the headpiece of chapter XIX (page 113) "How the Knight Huldbrand was buried". Spine with five raised bands decoratively tooled and lettered in gilt in compartments. Elaborate gilt turn-ins. Green marbled liners and end-leaves. A superb and very attractive binding. Hudson, p. 168; Latimore and Haskell p. 34; Riall p. 93.



DB 03935.

\$1,850

**The Deluxe Edition**  
**"How Beautiful I Think Your Illustrations"**

[RACKHAM, Arthur, illustrator]. *The Allies' Fairy Book*... London: William Heinemann, [n.d., 1916]. Edition DeLuxe Limited to 525 numbered copies signed by Arthur Rackham. Quarto. Twelve color plates mounted on heavy brown paper, with descriptive tissue guards printed in red, and twenty-four drawings in black and white. Pp. 67/68 with small marginal paper fault, otherwise fine. Publisher's original blue buckram, front cover and spine pictorially stamped and lettered in gilt, decorative end-papers, top edge gilt, others uncut. A near fine copy. Housed in a fleece-lined, blue cloth slipcase.

Latimore and Haskell, pp. 45-46. Riall, p. 128.



DB 04261.

\$2,350

**The "One Hundredth Edition" of "Wind in the Willows"**  
**Bound by Sangorski & Sutcliffe for E. Joseph**

[RACKHAM, Arthur, illustrator]. GRAHAME, Kenneth. *The Wind in the Willows*. Introduction by A.A. Milne. London: Methuen & Co., [1951]. "One hundredth edition." Limited to 500 numbered copies, printed on handmade paper. Large quarto. Twelve mounted color plates, twelve black and white vignette chapter headings, and three other black and white drawings. Bound ca. 1992 by Sangorski & Sutcliffe for E. Joseph in full cream crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1951 cover design, gilt spine, gilt-ruled board edges and decorative gilt turn-ins, top edge gilt, others uncut, plain white endpapers. A fine copy.

"This book was first issued on October 8th, 1908, since when it has been reprinted in a variety of editions, illustrated and unillustrated, 99 times. This one hundredth edition, published in 1951, is printed on handmade paper and is limited to 500 copies" (p. [iv]). Riall, p. 200.



DB 04244.

\$1,650

**"Rackhamerie Abounds"**  
**Bound by Sangorski & Sutcliffe for E. Joseph**

[RACKHAM, Arthur, illustrator]. IBSEN, Henrik. *Peer Gynt*... London: George G. Harrap & Co. Ltd., 1936. Limited to 460 numbered copies, signed by Arthur Rackham. Quarto. Twelve color plates with captioned tissue guards and numerous black and white text illustrations in the text. Bound ca. 1992 by Sangorski & Sutcliffe for E. Joseph in full tan crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1936 cover design, gilt spine, gilt-ruled board edges and decorative gilt turn-ins, top edge gilt, others uncut, original pictorial endpapers. A fine copy.

Gettings, p. 181. Hudson, p. 182. Latimore and Haskell, p. 74. Riall, p. 192.





DB 02734.

\$2,500

**A Very Fine and Bright Copy**  
**"In the Troll scenes, or in Peer's moorland Encounter with the Threadballs, Rackhamerie abounds"**

[RACKHAM, Arthur, illustrator]. IBSEN, Henrik. *Peer Gynt*... London: George G. Harrap & Co. Ltd., 1936. Limited to 460 numbered copies, signed by Arthur Rackham. Quarto. Twelve color plates with captioned tissue guards and numerous black and white text illustrations. Publisher's original vellum over boards, front cover pictorially stamped and lettered in gilt, spine lettered in gilt, pictorial endpapers printed in tan and white, top edge gilt, others uncut. A very fine and bright copy, partially uncut. Housed in the original publishers cardboard slipcase with matching limitation number.

Gettings, p. 181. Hudson, p. 182. Latimore and Haskell, p. 74. Riall, p. 192.



DB 04254.

\$1,750

**One of 560 Copies Signed by Arthur Rackham**  
**Bound by Zaehnsdorf for E. Joseph**

[RACKHAM, Arthur, illustrator]. INGOLDSBY, Thomas (pseudonym of Richard Harris Barham). *The Ingoldsby Legends or Mirth & Marvels*... London: J.M. Dent & Co., 1907. Large paper edition. Limited to 560 numbered copies, signed by Arthur Rackham. Large quarto. Twenty-four color plates, twelve plates tinted, and sixty-six drawings in black and white in the text. A few leaves with light, mainly marginal foxing and or browning. Bound ca. 1985 by Zaehnsdorf for E. Joseph in full dark green crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1907 cover design, gilt spine, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, Cockerel endpapers. An excellent copy. "This edition is a reprint of the 1898 edition, with added illustrations and larger pages" (Latimore and Haskell).

Latimore and Haskell, pp. 30-31. Riall, p. 83.



DB 01952.

\$3,250

**Finest Rackham Edition**  
**In a Stunning Binding By Christopher Lewis**

[RACKHAM, Arthur, illustrator]. INGOLDSBY, Thomas (pseudonym of Richard Harris Barham). [LEWIS, Christopher, binder]. *The Ingoldsby Legends or Mirth & Marvels*... London: J. M. Dent & Co., 1907. Large paper edition. Limited to 560 numbered copies, "of which 500 are for sale in England and 50 in America," signed by Arthur Rackham. This copy is No. 241 of the English edition. Large quarto. Twenty-four color plates mounted on dark olive paper, with descriptive tissue guards (except for the frontispiece), twelve plates tinted but not mounted, and sixty-six drawings in black and white in the text (full-page). Title printed in red and brown within a decorative tinted border. Bound c. early 1970s by Chris Lewis in full red morocco. Triple gilt-ruled borders, Central pictorial inlay of multi-colored morocco reproducing the plate, *If Anyone Lied, or If Any One Swore*. Gilt-ruled compartments with gilt avian ornaments. Gilt rolled edges. Heavily gilt dentelles. All edges gilt. A fresh, crisp and very fine copy. Housed in a later custom drop-back clamshell box. Latimore and Haskell, pp. 30-31. Riall, p. 83.



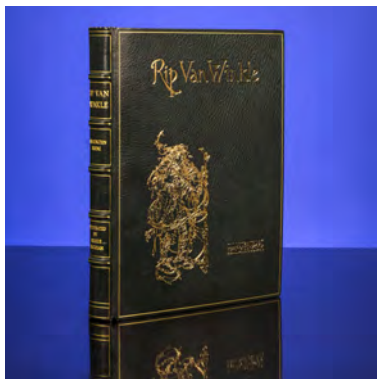
DB 04255.

\$2,000

**Arthur Rackham Awakens Sleepy Hollow**  
**Bound by Sangorski & Sutcliffe for E. Joseph**

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *The Legend of Sleepy Hollow*... London: George G. Harrap & Co., [1928]. Limited to 250 numbered copies for England and 125 copies for the United States, signed by Arthur Rackham. Quarto. Eight color plates and thirty drawings in black and white. Minimal marginal foxing throughout, otherwise fine. Bound ca. 1992 by Sangorski & Sutcliffe for E. Joseph in full dark green crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1928 cover design, gilt spine, gilt-ruled board edges and decorative gilt turn-ins, top edge gilt, others uncut, original color printed pictorial endpapers. A fine copy.

Latimore and Haskell, pp. 63-64. Riall, pp. 164-165.



DB 04248.

\$5,000

**"The First Book Illustrated Illustrated by Arthur Rackham  
To be Issued in a Limited Edition" (Riall).  
Bound by Sangorski & Sutcliffe for E. Joseph**

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *Rip Van Winkle*. London: William Heinemann, 1905. Deluxe Edition, one of 250 numbered copies signed by Arthur Rackham. Quarto. Title-page printed in black and green. Color frontispiece and fifty color plates mounted on heavy brown paper with lettered tissue guards, collected at end of text. Slight foxing to first and last blank leaves only. Bound ca. 1991 by Sangorski & Sutcliffe for E. Joseph in full dark green crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1905 cover design, gilt spine, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, marbled endpapers. A fine copy.

Latimore and Haskell p. 26. Riall p. 69. Gettings p. 176. Hamilton pp. 68. Hudson pp. 57, 167. Hudson, p. 180 (Rackham bookplate).



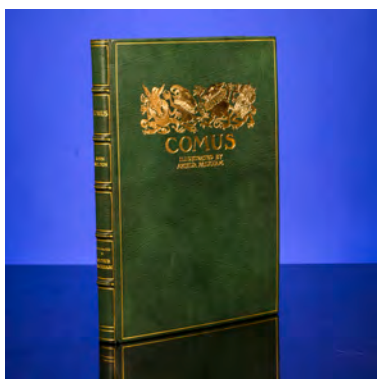
DB 02842.

\$6,500

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

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *Rip Van Winkle*. London: William Heinemann, 1905. Deluxe Edition, one of 250 numbered copies signed by Arthur Rackham. Quarto. Color frontispiece and fifty color plates mounted on heavy brown paper with lettered tissue guards, collected at end of text. Publisher's original gilt pictorial vellum. Top edge gilt, others untrimmed. Endpapers a little foxed. Silk ties replaced, otherwise a fine copy. With the Rackham-designed bookplate of Rackham collector C.L. Lazarus. Chemised and housed within a blue cloth slipcase.

Latimore and Haskell p. 26. Riall p. 69. Gettings p. 176. Hamilton pp. 68. Hudson pp. 57, 167. Hudson, p. 180 (Rackham bookplate).



DB 04237.

\$1,850

**With Twenty-Four Mounted Color Plates by Arthur Rackham  
Bound by Sangorski & Sutcliffe for E. Joseph**

[RACKHAM, Arthur, illustrator]. MILTON, John. *Comus...* London: William Heineman [n.d., 1921]. Edition De Luxe. Limited to 550 copies. Large quarto. Twenty-four color plates mounted on brown paper, with descriptive tissue guards. Thirty-seven drawings in black and white. Bound ca. 1992 by Sangorski & Sutcliffe for E. Joseph in full dark green crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1921 cover design, gilt spine, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, original pictorial endpapers. A fine copy.

Latimore and Haskell, pp. 54-55. Riall, p. 143.



DB 04230.

\$1,100

**Amongst "Rackham's Best Book Illustrations"**

[RACKHAM, Arthur, illustrator]. PHILLPOTTS, Eden. *A Dish of Apples...* London & New York: Hodder & Stoughton, [1921]. Edition de Luxe. Limited to 500 copies, numbered and signed by Arthur Rackham. Small quarto. Illustrated with three full-page mounted illustrations in color with tissue guards and twenty-three drawings in black and white. Publisher's original cream cloth pictorially stamped in gilt. Pictorial end papers. Engraved bookplate of renowned collector Richard Manney on verso of front free-endpaper. A near fine copy chemised in a full tan morocco slipcase.

"Rackham's pictures "tending to be less coloured drawings...[and] gradually becoming more and more like paintings" (Gettings, *Arthur Rackham*, p.139).

Latimore and Haskell, p. 54. Riall, p. 144. Gettings, p. 179. Hudson, p. 170.





DB 03904.

\$2,850

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

[RACKHAM, Arthur, illustrator]. POE, Edgar Allan. *Tales of Mystery and Imagination*. London: George G. Harrap & Co., [1935]. Limited to 460 copies signed by Arthur Rackham (of which 450 are for sale). Quarto. Twelve mounted color plates with captioned tissue guards, seventeen full page black and white plates, and eleven line drawings in the text. Publisher's original vellum over boards, front cover pictorially decorated in gilt. Spine lettered and ornamented in gilt, pictorial end-papers, top edge gilt, others uncut, partially unopened. One lower corner very slightly bumped, otherwise a near fine copy in the original slightly worn slip case with matching limitation number. The tales include: The Tell-Tale Heart, The Premature Burial, The Pit and the Pendulum, The Masque of the Red Death, The Fall of the House of Usher, Ms. found in a Bottle, The Facts in the Case of M. Valdemar, The Murders in the Rue Morgue, and many others.

Latimore and Haskell, pp. 72-73. Riall, p. 189.



DB 04234.

\$1,850

**With Forty-Four Mounted Color Plates  
Including 'Cupid's Alley'  
Bound by Sangorski & Sutcliffe for E. Joseph**

RACKHAM, Arthur. *Arthur Rackham's Book of Pictures*. With an Introduction by Sir Arthur Quiller-Couch. London: William Heinemann, n.d. [1913]. Edition de Luxe. Limited to 1,130 numbered copies, signed by Arthur Rackham. Large quarto. Forty-four color plates including frontispiece, mounted on tan paper with descriptive tissue guards, and ten drawings in black and white. Slight shadow at top half-inch of half-title, otherwise fine. Bound ca. 1990 by Sangorski & Sutcliffe for E. Joseph in full gray crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1913 cover design, gilt spine, gilt-ruled board edges and turn-ins, top edge gilt, others uncut. Cockerel endpapers. A fine copy.

Latimore and Haskell, pp. 41-42. Riall, p. 118.



DB 03917.

\$1,500

**One of 410 Copies Signed by Arthur Rackham**

[RACKHAM, Arthur, illustrator]. ROSSETTI, Christina. *Goblin Market...* London: George G. Harrap & Co., Ltd. [1933]. One of 410 copies signed by Arthur Rackham. Octavo. Four full-page color plates and nineteen drawings in black and white. Publisher's limp vellum, front cover decoratively lettered in gilt, pictorial end-papers in green and white, top edge gilt, others uncut. A near fine copy in the original slipcase with limitation label with matching number.

*Goblin Market* (composed in April 1859 and published in 1862) is a narrative poem by Christina Rossetti. In a letter to her publisher, Rossetti claimed that the poem, which is interpreted frequently as having features of remarkably sexual imagery, was not meant for children. However, in public Rossetti often stated that the poem was intended for children, and went on to write many children's poems. When the poem appeared in her first volume of poetry, *Goblin Market and Other Poems*, it was illustrated by her brother, the Pre-Raphaelite artist Dante Gabriel Rossetti. Latimore and Haskell, p 69; Riall, p. 179.



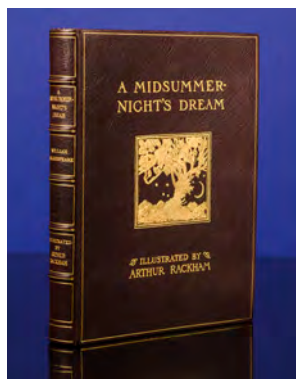
DB 02510.

\$2,750

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

[RACKHAM, Arthur, illustrator]. ROSSETTI, Christina. *Goblin Market*. London: George G. Harrap & Co., Ltd. [1933]. First trade edition. Octavo. Four color plates. Publisher's original stiff-card wrappers, dust jacket. With a fine original pen & ink drawing by Rackham inscribed to Mr. & Mrs. Percy MacKaye and dated Christmas 1937. A near fine copy. American dramatist and poet Percy MacKaye (1875-1956), whose poetry collection, *The Far Familiar* (1938) was graced with a frontispiece by Arthur Rackham, was the first champion of civic theater and is considered to be the first poet of the Atomic Era because of his sonnet "The Atomic Law," which was published in the Christmas 1945 issue of *The Churchman*. *Goblin Market* (composed in April 1859 and published in 1862) is a narrative poem by Christina Rossetti.

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



DB 04231.

\$2,750

**"An Almost Perfect Setting for Rackham's Devic Imagination"**  
**Edition de Luxe Signed by Arthur Rackham**  
**Bound by Sangorski & Sutcliffe for E. Joseph**

[RACKHAM, Arthur, illustrator]. SHAKESPEARE, William. *A Midsummer-Night's Dream*. London: William Heinemann, 1908. Edition de Luxe, limited to 1,000 numbered copies signed by the artist. Large quarto. Forty color plates mounted on brown art paper, with descriptive tissue guards. A few text pages lightly browned, some light foxing to descriptive tissues. Bound ca. 1991 by Sangorski & Sutcliffe for E. Joseph in full dark brown crushed levant morocco. Covers ruled in gilt, front cover pictorially stamped and lettered in gilt to match the original 1908 cover design, spine paneled and lettered in gilt in compartments, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, marbled endpapers. A near fine copy.

Latimore and Haskell, p. 32. Gettings, p. 177. Riall, p. 87.



DB 03894.

\$2,500

**"Mr. Rackham's Pictures are Pure Poems -  
 They Set you Dreaming..."**

[RACKHAM, Arthur, illustrator]. STEPHENS, James. *Irish Fairy Tales...* London: Macmillan & Co., 1920. Deluxe Edition. Limited to 520 copies, signed by Arthur Rackham. Large quarto. Sixteen color plates mounted on cream paper, and twenty-one drawings in black and white. Publisher's original quarter vellum, ruled in gilt, over parchment boards. A little light offsetting to end-papers. A couple of small areas of very light insect damage on upper cover and on the upper and lower-edge turn-ins. In the original cream dust jacket, torn and repaired. Housed in a fleecelined, tan cloth slip-case. An excellent copy.

"Beyond the softness of style and inventiveness, the most striking thing about the colour plates for *Irish Fairy Tales* is the felicitous and appropriate use of celtic borders" (Gettings, p. 143).

Latimore and Haskell, p. 52. Riall, p. 138. Gettings, p. 179. Hamilton, p. 185.



DB 04258.

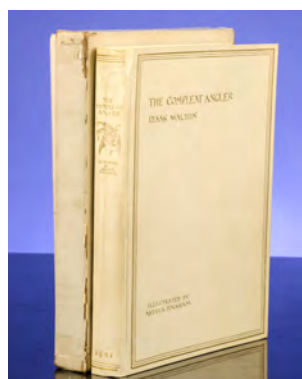
\$1,450

**Signed Limited Edition**  
**Bound by Zaehnsdorf for E. Joseph**

[RACKHAM, Arthur, illustrator]. SWINBURNE, Algernon Charles. *The Springtide of Life...* London: William Heinemann, [1918]. Edition Deluxe limited to 765 numbered copies signed by Arthur Rackham. Large quarto. Nine full color tipped-in plates with captioned tissue guards and fifty-two black and white text illustrations. Bound ca. 1989 by Zaehnsdorf for E. Joseph in full dark green crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1918 cover design, gilt spine, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, original pictorial end-papers. A fine copy.

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

Latimore and Haskell, p. 48. Riall, p. 133.



DB 02761.

\$1,750

**"I Envy No Body But Him, And Him Only,  
 That Catches More Fish Than I Do"**

[RACKHAM, Arthur, illustrator]. WALTON, Izaak. *The Compleat Angler...* London: George G. Harrap & Co., [1931]. Limited to 775 numbered copies, signed by Arthur Rackham. Quarto. Twelve color plates, with descriptive tissue guards, and twenty-five drawings in black and white. Title printed in green and black. Publisher's original full vellum over boards. Front cover lettered in gilt within a gilt triple-rule border, spine pictorially stamped and lettered in gilt with three gilt rules at top and bottom of spine. Top edge gilt, others uncut. Pictorial endpapers in reddish brown and white. In the original publisher's white cardboard box. Spine very slightly creased otherwise a fine copy.

"No fewer than six plates have landscape backgrounds, plates which should remind us of Rackham's very serious reputation as a landscape painter, with a fine vision of natural forms" (Gettings, Arthur Rackham, p. 159). Latimore & Haskell, pp. 66-67. Riall, p. 175.





DB 02178.

\$2,500

### Rackham's Angler Handsomely Bound by Birdsall

[RACKHAM, Arthur, illustrator]. WALTON, Izaak. [BIRDSALL of Northampton, binders]. *The Compleat Angler...* London: George G. Harrap & Co., (1931). First trade edition. Octavo. Twelve color plates. Bound c. 1931 by Birdsall of Northampton in full green morocco with central varicolored morocco onlays of Izaak Walton. A fine copy. In the binder's green cloth dust jacket.

The roots of Birdsall of Northampton stretch back to the early eighteenth century but it was in 1792 that John Lacy's Northampton bindery was acquired by William Birdsall, continuing in his family until 1961. In Birdsall's heyday, Gerring (*Notes on Bookbinding*, 1899) reported a staff of 250 engaged in making ladies handbags, fancy boxes, and stationary; as well as all types of bookbinding. The firm seemed always ready to experiment and careful records and samples were kept by Richard Birdsall, great-great-nephew of the founder, until he died in 1909. Latimore & Haskell, pp. 66-67. Riall, p. 175.



DB 03832.

\$39,500

### "Hop-O-'My Thumb"

#### A Very Fine Original Watercolor Drawing From The Arthur Rackham Fairy Book

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

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



DB 03833.

\$29,500

### "Jack the Giant Killer"

#### A Very Fine Original Watercolor Drawing From English Fairy Tales

RACKHAM, Arthur, artist. (1867-1939). "The giant Cormoran was the terror of all the countryside" [London, 1918]. Original pen-and-ink and watercolor drawing, signed "Arthur Rackham" on lower left-hand corner, for the color plate facing page 76, in *English Fairy Tales*. London: Macmillan & Co., Ltd., 1918. Image size: 10 x 7 5/8 inches; 254 x 194 mm. (board size: 11 1/4 x 7 15/16 inches; 286 x 202 mm.). Matted, framed and glazed. Written on the back of the watercolor in black ink, in Arthur Rackham's hand "A. Rackham/English Fairy Tales./No. 1 (Jack the Giant Killer)".



DB 04108.

\$32,500

### Little Gerda and the Lapp Woman from "The Snow Queen"

#### A Very Fine Original Watercolor Drawing From Arthur Rackham's Hans Andersen's Fairy Tales

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



DB 03831.

\$29,500

### Ariel, Iris, Ceres & Juno The Original Watercolor Title-Page Design for Arthur Rackham's Illustrated Version of William Shakespeare's Play "The Tempest"

RACKHAM, Arthur, artist. (1867-1939). "Ariel, Iris, Ceres & Juno" [London, 1926]. Original pen-and-ink and watercolor drawing, signed "Arthur Rackham" on lower right-hand corner. The design for the title-page in the Rackham-illustrated edition of *The Tempest*. London: William Heinemann, Ltd. [1926]. Image and board size: 15 1/8 x 10 7/8 inches; 384 x 276 mm. Matted, framed and glazed (frame size: 25 3/4 x 20 3/4 inches; 654 x 526 mm.). The title-page drawing appeared in the book uncolored. As was often the case, Arthur Rackham has added background and full watercolor to the image in order to enhance its salability.



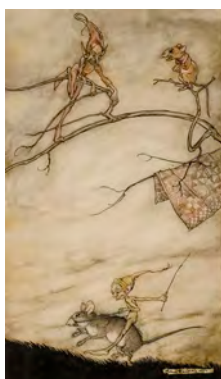
DB 00026.

\$45,000

### A Superb Original Arthur Rackham Watercolor Drawing for Hans Andersen's "Fairy Tales"

RACKHAM, Arthur, artist. (1867-1939). "Just as the swineherd was taking the eighty-sixth kiss." [N.p.: n.d., ca. 1932]. Original pen-and-ink and watercolor drawing for the color plate facing p. 84, illustrating the fairy tale "The Swineherd" in Arthur Rackham's *Fairy Tales by Hans Andersen* (London: [1932]). Signed at lower left. Image size: 11 13/16 x 9 1/16 inches; 300 x 231 mm. Matted, framed, and glazed.

This highly detailed pen-and-ink and watercolor drawing depicts the swineherd, "that is to say, the Prince (but, of course, they did not know that he was not a real swineherd)," and the Princess sitting just outside the pigsty, kissing, with three pigs in the pigsty at lower left, five maids of honor standing around them at right counting the kisses, and the Emperor watching them from behind a brick fence.



DB 04287.

\$26,500

### "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).

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



DB 03823.

\$1,950

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





DB 02613.

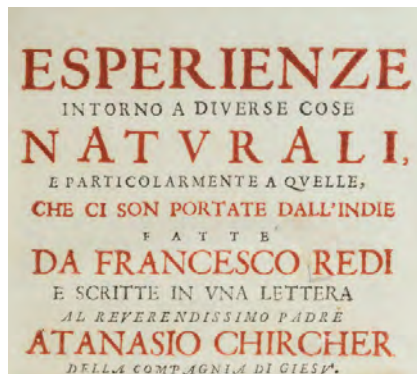
\$1,750

## "Fools, Absurdities, Witticisms"

RANDON, Gilbert. *Betes, Betises, Boutades*. Suite de Quarante-Huit Dessins Comiques Colories Composés par Randon. Pont-a-Mousson: Haguenthal, n.d. [ca. 1860]. First (only) edition. Oblong quarto (6 5/8 x 10 1/4 in; 168 x 263 mm). Forty-eight hand-colored illustrations heightened by gum arabic on twenty-four lithographed plates. Original hand-colored lithographed boards. The mildest of rubbing to edges and joints, otherwise a fine copy.

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

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

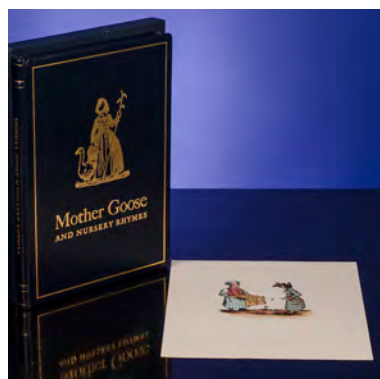


DB 03222.

\$3,500

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

REDI, Francesco. *Esperienze Intorno...* Firenze: All'Insegna della Nave, 1671. First edition of this rare and important treatise by the famous Italian naturalist, addressed to his colleague Athanasius Kircher, which includes the first scientific test of nicotine and its harmful effects. Quarto (9 7/16 x 6 7/8 inches; 240 x 175 mm). Inscribed at the foot of the title-page "Mei [illegible] de Molinari. Auctor munus" [i.e., gift of the author]; Early ink signature of the recipient, Giuseppe Molinari on front paste-down. Title in red and black. Six engraved plates. Contemporary vellum over boards, red leather lettering label on spine. Ink manuscript title on lower edge. Ink manuscript title on lower edge of text block. Housed in a fleece-lined half black morocco clamshell case. Norman 1518. Prandi 26. Sabin 68516. Gamba 823.



DB 03817.

\$1,250

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

REED, Philip, designer and illustrator. *Mother Goose and Nursery Rhymes...* South Bend, Indiana: Regnery/Gateway, Inc., 1979. Deluxe 'Limited Leather Edition'. One of twenty specially bound copies signed by Philip Reed. Together with a colored 'proof' wood engraving from the original edition of 1963, of Simple Simon and the Pieman signed by Philip Reed, loosely laid-in. Small folio. Seventy wonderful colored wood engravings. Bound by Monastery Hill-Chicago in full black morocco, gilt. Housed in the original matching black leatherette slipcase. A very fine copy. The generic title 'Mother Goose' suggests a few nursery rhyme gems tucked away within. Short stories with thinly veiled morals and violent themes. In just the first few pages: children are whipped soundly and sent to bed, an old man is thrown down the stairs, a pussy cat is drowned, a mouse is bitten in two, a pig is shot with an arrow and children are asked to remember the Fifth of November.



DB 03777.

\$1,250

## A Humorous Work by Humphry Repton with Ten Hand-Colored Aquatint Plates Fine in the Original Boards, Uncut

REPTON, Humphry. *Odd Whims; and Miscellanies*. London: Printed for William Miller, by W. Bulmer and Co., 1804. First edition. Two small octavo volumes (7 3/4 x 4 7/8 inches; 196 x 124 mm.). Ten hand-colored aquatint plates by J. Stadler after Repton. Stipple-engraved title vignettes by H.R. Cook after Repton. Complete with both half-titles. Plates 1 (volume 1 facing p. 24), 4 (volume 1 facing p. 126) and 10 (volume 2 facing p. 114) slightly stained in blank margins, short marginal tear on fore-edge of leaf G (pp. 81/2) in volume 1. Plates watermarked "1798". Original pink boards, printed paper labels on spines. Ink note on front board of volume 2. A remarkable copy of this rare and charming work. Abbey, Life, 246 and 247 (large paper copy measuring 9 x 5/38 inches). Prideaux, p. 349.



DB 00654.

\$16,000

### Early English Edition of the Reynard Fables

[REYNARD THE FOX]. *The Most Delectable History of Reynard the Fox...* [And:] *The Most Pleasant and Delightful History of Reynard the Fox. The Second Part.* [And:] *The Shifts of Reynardine The Son of Reynard the Fox...* London:... for Edward Brewster, 1701, 1681, 1684. Three parts in one small quarto volume. Sixty-two woodcuts in the first part, printed from thirty-nine blocks, and fifteen woodcuts in the second part. Contemporary sprinkled sheep. An excellent copy. Housed in a quarter morocco clamshell box. Reynard the Fox, the hero of several medieval European cycles of versified animal tales that satirize contemporary human society. Though Reynard is sly, amoral, cowardly, and self-seeking, he is still a sympathetic hero - medieval Europe's trickster figure, a nasty but charismatic character who was always in trouble. Brunet IV, cols. 1228-1229. Lowndes, p. 2076. Varty (Appendix Three: "A Short-Title List of All Extant Illustrated Histories of Reynard the Fox from Wynkyn de Worde (c. 1495) to A. Soulby (c. 1800) which are kept in United Kingdom libraries based on H. Menke, *Bibliotheca Reinardiana*") 24, 18, and 21. Wing S3512 (Part II) and S3436 (Part III).

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



DB 03825.

\$3,500

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

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

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



DB 04159.

\$5,500

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

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



DB 03144.

\$8,500

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





DB 03824.

\$2,250

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

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

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



DB 02861.

\$2,750

### With an Original Tenniel Pencil Drawing and Tracing In an Elegant Binding by Rivière

[RIVIÈRE & Son, binders]. [TENNIEL, John, et al, illustrators]. WHITE, Rev. L.B. *English Sacred Poetry of the Olden Time*... London: The Religious Tract Society, 1864. First edition. Octavo. With an original drawing and tracing in pencil by Tenniel. Thirty-one black and white illustrations. Bound c. 1920 by Rivière & Son in full navy blue crushed morocco. A fine copy. Housed in a navy blue morocco-edged, marbled paper slipcase. Whilst best remembered as the illustrator of Lewis Carroll's *Alice's Adventures*... Sir John Tenniel contributed many other illustrations in the later nineteenth century. Poetry includes work by Geoffrey Chaucer, Edmund Spenser, John Donne, John Milton, Francis Quarles, John Dryden, John Bunyan, etc. Illustrators include John Tenniel, George Du Maurier, J.W. North, Percival Skelton, J.D. Watson, etc. Whilst best remembered as the illustrator of Lewis Carroll's *Alice's Adventures in Wonderland* and *Through The Looking Glass*, Sir John Tenniel contributed many other illustrations in the later nineteenth century.



DB 03005.

\$2,500

### A Rather Unusual Rivière Art-Deco Binding

[RIVIÈRE & Son, binders]. TENNYSON, Lord Alfred. *Works of*... London: Macmillan and Co., 1920. Complete edition. Octavo. Engraved portrait frontispiece. Finely bound by Rivière & Son ca. 1920 in contemporary full dark brown calf. Front cover pictorially inlaid in colors with a knight on horseback with a castle in the background and "Tennyson" inlaid in orange. Spine with "Excalibur" inlaid in colors and lettered in gilt, ear cover with the sword of The Lady in the Lake inlaid in colors. All edges gilt, marbled endpapers. A very fine example housed in a matching full dark brown calf clamshell case.

A rather unusual Rivière binding from the Art-Deco period.



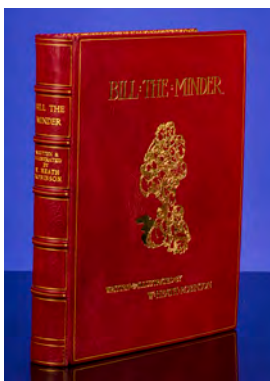
DB 04303.

\$5,500

### A Spectacular Late Nineteenth Century 'Pointille' Binding In an Oriental Design by Rivière & Son

[RIVIÈRE & SON, binders]. ARNOLD, Sir Edwin. *The Light of Asia or The Great Renunciation*... London: Kegan Paul, Trench & Trubner & Co., Ltd., 1890. Large Paper Edition limited to fifty numbered copies of which this is No. 13, signed by the publisher Charles Whittingham. Octavo. Inserted portrait frontispiece with original tissue-guard. Bound ca. 1890 by Rivière & Son in full Royal blue morocco, covers elaborately decorated in gilt and pointille to an Oriental design, spine with five raised bands, also elaborately decorated in gilt and pointille and lettered in gilt in compartments, gilt-ruled board-edges, and wide, richly gilt turn-ins, maroon liners and end-papers, top edge gilt, others uncut. Small bookplate removed from front paste-down. Chemised in the original? quarter brown morocco slipcase, spine lettered in gilt. Fine.

A quite spectacular 'Pointille' binding in an Oriental design.



DB 04263.

\$2,500

### Heath Robinson's Wittiest Drawings

ROBINSON, W. Heath. *Bill the Minder*. Written and Illustrated by W. Heath Robinson. London: Constable & Co. Ltd., 1912. Edition de Luxe. Limited to 380 numbered copies, signed by the author/artist. Large quarto. Sixteen mounted color plates (including frontispiece), with descriptive tissue guards. One hundred and seventeen black and white illustrations, including full title-pages, vignettes, head- and tailpieces. A little light foxing to first and last leaves only, otherwise a fine and fresh copy. Bound by Sangorski & Sutcliffe ca. 1990 in full crimson morocco, covers bordered in gilt, front cover pictorially stamped and lettered in gilt with the original design. Spine with five raised bands paneled and lettered in gilt in compartments, gilt-ruled board edges, decorative gilt turn-ins, cockerel end-papers, top edge gilt, others uncut.

Beare 69b; Lewis, p. 216.

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



DB 03914.

\$2,750

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

### The Complete and Scarce 1860 Hand-Colored Reprint



DB 03283.

\$6,500

ROWLANDSON, Thomas. *The Comforts of Bath*. [London, 1860]. Reprint edition, complete and scarce. Oblong quarto (10 5/16 x 12 5/8 in; 261 x 322 mm.). No text or title, as issued. Twelve hand-colored aquatint plates after Rowlandson, all inlaid onto larger sheets. Average plate size including gray wash borders 6 3/8 x 8 11/16 inches; 162 x 221 mm.). Bound ca. 1900 by Rivière & Son in full crimson morocco, gilt. Ex libris S.P. Lohia with his circular bookplate on front paste-down. Short tear (neatly repaired) on top margin of sheet containing plate 6. A very fine set, the plates as fresh and clean as one could hope for.

The first edition of 1798 was designed to illustrate Anstey's New Bath Guide, and according to Tooley, is "one of the rarest of Rowlandson items." This reprint in excellent facsimile was published about 1860... Never issued with text." (Abbey, Scenery, 40, note). Abbey, Scenery 40 (1798 edition); Tooley 408. Prideaux, p. 350. BM Satires 9321.

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



DB 02618.

\$7,500

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

Grolier/Rowlandson 10. Tooley 414. Colas, 2587. Hiler, p. 762. Martin Hardie, pp. 164-165 and 315. Falk, p.212. Prideaux, p. 225.





DB 03290.

\$14,500

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

**ROWLANDSON, Thomas.** *Loyal Volunteers of London & Environs, Infantry & Cavalry, in their respective Uniforms...* [London]: Rudolph Ackermann, [1798-99]. First edition, early issue. Large quarto (13 x 10 1/2 inches; 330 x 266 mm.). Hand-colored etched title-page, 86 hand-colored etched plates, many heightened with gold or silver, all by and after Thomas Rowlandson. Bound without the two later issued plates as usual. Contemporary full red straight-grain morocco, gilt. Expertly and almost invisibly rebacked to style.

A wonderful and large copy of this important work by Thomas Rowlandson, with early impressions of the plates heightened with gold and silver. The text and plates are watermarked 1794.

Abbey *Life* 379; Prideaux p. 350; C. Thomson *Bobins* II, 385; Tooley 416; Colas, 2586.



DB 02632.

\$3,750

### From the Original Parts, With All Wrappers

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



DB 02636.

\$2,250

### In the Original Boards

[**ROWLANDSON, Thomas, illustrator.** **BURTON, Alfred.** *The Adventures of Johnny Newcome in the Navy...* London: W. Simpkin and R. Marshall, 1818. First edition. Octavo (6 7/8 x 5 1/8 in; 226 x 132 mm). Sixteen hand-colored aquatint plates. In the original drab boards. Some distress to spine as expected otherwise an internally clean, fresh, and fine copy. Chemised and housed in a full red morocco pull-off case. Not to be confused with a subsequent book - also a poem in four cantos - with the same title by John Mitford with illustrations by Charles Williams published in 1819. It is a common mistake to presume that Alfred Burton was a pseudonym for John Mitford and that the two books are one and the same; many library records are littered with this misinformation, as is Wikipedia. Abbey, *Life* 330. Tooley 406. Hardie, pp. 173, 318. Prideaux, p. 329.

Hardie declares that the Mitford was an "open imitation" of the Burton. Abbey, *Life* 330. Tooley 406. Hardie, pp. 173, 318. Prideaux, p. 329.



DB 02628.

\$1,750

### The English Gil Blas In Original Drab Boards

[**ROWLANDSON, Thomas, artist.** **[COMBE, William].** *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 7/8 x 6 in; 253 x 151 mm). Twenty-four hand-colored aquatints. Plates watermarked "J. Whatman Turkey Mill 1821." Complete with the three-line slip loosely inserted at p. 256. Publisher's original drab boards with printed spine label, neatly rebacked with the original spine laid down. Bookplate of Fitz Eugene Dixon. Some offsetting from plates to text, still an exceptionally fine copy. Housed in a full blue morocco pull-off case by Hyman Zucker. "The last of the genuine or 'authorized' Syntax books." (Abbey).



DB 02630.

\$2,100



DB 02635.

\$1,100



DB 02627.

\$1,950



DB 03429.

\$5,500

### Hand Colored Plates by Thomas Rowlandson

[ROWLANDSON, Thomas, illustrator]. [ENGELBACH, Lewis, author]. *Naples and the Campagna Felice* In a Series of Letters addressed to a Friend in England in 1802.. London: R. Ackermann, 1815. First edition in book form. Octavo (9 1/4 x 5 5/8 in; 236 x 141 mm). Extra engraved title, hand-colored aquatint frontispiece, thirteen hand-colored aquatint plates with tissue guards, and three colored maps (one fold-out). Bound by Riviere & Son for John Wanamaker's of New York in half dark brown crushed morocco over brown cloth. A slight bit of wear to corners, still an excellent copy.

Originally appeared in Ackermann's Repository during 1809-1813 under the title *Letters From Italy*. Abbey, Travel 166, Tooley 419.

### Rowlandson Does The Vicar And The Vicar's In Great Condition

[ROWLANDSON, Thomas, illustrator]. GOLDSMITH, Oliver. *The Vicar of Wakefield*; A Tale by Doctor Goldsmith. Illustrated With Twenty-Four Designs by Thomas Rowlandson. London: R. Ackermann, 1823. [Second Edition]. A reissue, originally published with Rowlandson's plates in 1817. Octavo. Twenty-four hand-colored aquatint plates. Publisher's original blindstamped cloth with gilt lettered and decorated spine. A fine, gilt-bright and tight copy. Housed in a later cloth drop-front box. Tooley 436.

### "Esteemed on Account of its Humorous Plates by Rowlandson" Rare In the Original Printed Boards

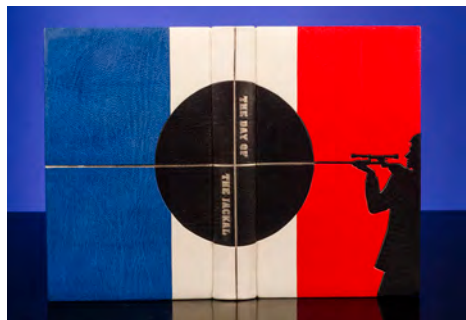
[ROWLANDSON, Thomas, engraver]. QUISEM, Caleb (pseud.). *The Annals of Sporting*. London: Thomas Tegg, 1809. First edition. Twelvemo (6 3/4 x 4 in; 171 x 105 mm). Hand-colored fold-out frontispiece engraved by Thomas Rowlandson after Henry Bunbury, hand-colored vignette title and twenty-seven hand-colored etched plates by Thomas Rowlandson after H. Bunbury, George Moutard Woodward, and possibly others. Publisher's original printed boards, expertly and almost invisibly rebaced with the original spine laid down. A superb copy, rare in the original printed boards. Housed in a fleece-lined black pebbled-cloth drop-back box. Commonly rebound, the book is rather rare in the publisher's boards. Not found in Abbey, Tooley, nor, surprisingly, Siltzer.

### An Unusually Fresh & Clean Copy

SAMS, William. *A Tour Through Paris*, Illustrated with Twenty-One Coloured Plates, Accompanied with Descriptive Letter-Press. London: William Sams, [n.d., 1828]. Second edition, identical to the first of 1824 but with subtitle added, and plates in different order. Folio (14 7/16 x 10 1/2 inches; 367 x 266 mm.). Engraved title-page and twenty-one hand-colored aquatint plates with accompanying unpaginated text to each. Plates watermarked 1827 and 1828. Contemporary quarter crimson straight-grained morocco over marbled boards. A fine copy, unusually fresh and clean.

Published by printer-bookseller William Sams, of whom little is known, these beautifully designed and aquatinted prints of brilliant hue and warm saturation depict lively and diverse Parisian street scenes and interiors. Abbey, Travel, 114. Colas, 2898. Lipperheide, 1187. Tooley, 444



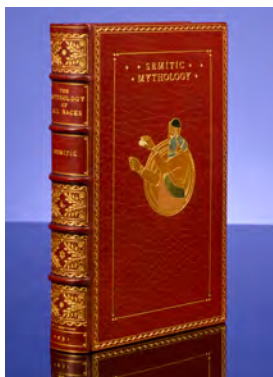


DB 04058.

\$7,500

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

[SANGORSKI & SUTCLIFFE, binders]. FORSYTH, Frederick. *The Day of the Jackal*. London: Hutchinson, 1971. First edition. Presentation copy inscribed by John Forsyth on the verso of the half-title "To/Sir Dudley/with warmest regards/Freddie Forsyth/15.11.71." Octavo. Pictorially bound by Sangorski & Sutcliffe ca. 1980 in full red, blue, black and white oasis morocco, front cover with black morocco onlays and silver rule depicting a marksman and crosshairs, patterned red and black end-papers, original dust-jacket preserved at end. Housed in the original full black morocco slipcase. Although the binding is unsigned it was specially commissioned by a collector who always used Sangorski & Sutcliffe.



DB 02795.

\$2,500

**Ancient Semitic Mythology Bound By Legendary Bindery**

[SANGORSKI & SUTCLIFFE, binders]. LANGDON, Stephen Herbert. *The Mythology of All Races. Semitic*. Volume V. Boston: Archaeological Institute of America - Marshall Jones Company, 1931. First edition. Tall octavo. 102 black and white illustrations, some full page. Bound and flexibly hand-sewn by Sangorski and Sutcliffe ca. 1931 in contemporary sienna-red crushed morocco with gilt-rolled borders and central pictorial medallion of multi-colored morocco onlays in the form of an ancient Assyrian king to upper board and Assyrian lamassu to lower board. Raised bands. Gilt-decorated compartments. Broad turn-ins with gilt rules and small corner-pieces enclose gilt-ruled, ebony morocco doublures. Ebony silk endleaves. All edges gilt and unusually and exquisitely gauffered with hand-painted highlights in color. A pristine copy and very fine.



DB 04034.

\$4,850

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

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



DB 03367.

\$22,500

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

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

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



DB 04082.

\$6,500

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

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

This is only the second time that we have ever seen this exceptionally rare series of plates. They depict the many manifestations of hypocrisy in French society of the time.



DB 03748.

\$9,500

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

[SCHEFFER, Jean-Gabriel]. J.S -, PIGAL, &c, &c. *Recueil des Scènes Familiales, et de Société de Paris*. Paris: n.p. [Chez Martinet], 1824. First (only) issue, complete. Folio (13 7/16 x 10 3/8 inches: 342 x 262 mm.). Five parts in one volume. Thirty-six hand-colored lithographed plates, most signed: Chez Martinet, Lith. de Villain; numbered and captioned. Plates 4 through 36 have the blind stamp "JS" (Jean-Gabriel Scheffer). Early twentieth century three quarter dark brown morocco over marbled boards. An excellent copy, the hand-coloring bright and fresh, a few plates with light staining, toning, or wash marks. An extremely scarce book. Only one institutional copy worldwide, at Yale, but it is incomplete with only three parts. No copies have come to auction within the last thirty-five years. Lipperheide's copy contained only thirty-four plates. Not in Colas, Hiler, OCLC or RLIN. Lipperheide 3684 (with thirty-four plates).



DB 03815.

\$7,500

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

SENDAK, Maurice. *Where the Wild Things Are...* New York: Harper and Row, 1988. Twenty-Fifth Anniversary Edition. Limited to 220 copies signed by the author. Oblong quarto. With an original pen & ink drawing of a 'Wild Thing' signed and dated Oct. 1988. Publisher's full blue morocco. Housed in the original cream buckram clamshell case with color plate on front panel, and rectangular limitation label with "85" written in black ink on inside. A very fine copy. Sendak won the annual Caldecott Medal from the children's librarians in 1964, recognizing *Wild Things* as the previous year's "most distinguished American picture book for children". It was voted the number one picture book in a 2012 survey of School Library Journal readers, not for the first time. This 25th Anniversary edition had the color reproductions done to Maurice Sendak's exact specifications.



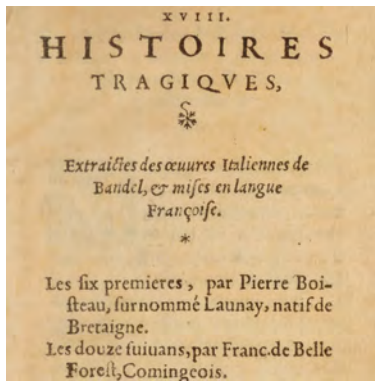
DB 04055.

\$7,500

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

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





DB 01780.

\$9,500

"Romeo, Oh, Romeo! Where for Art Bill Shakes Found Us?"

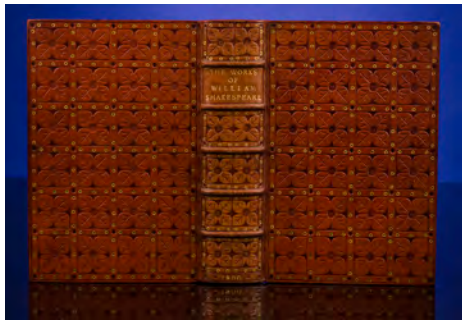
"Here, Dear Juliet, Here."

The Earliest Obtainable Edition in a Contemporary Binding

[SHAKESPEARE SOURCE]. BANDELLO, Matteo, and BELLEFOREST, François de, and BOISTEAU, Pierre. *XVIII Histoires Tragiques*...Turin: Cesar Farine, 1570. Fourth collected edition in (originally published in Lyon, 1560, and Paris 1563 and 1564; all scarce) containing the source material for Shakespeare's Romeo and Juliet. Small octavo. Contemporary full vellum. Inked title to spine. Vellum soiled, as expected. Small half-inch split to upper joint. A wonderful copy of an extremely rare book. Housed in a quarter black morocco clamshell case.

OCLC/KVK record only one copy in libraries worldwide; institutionally rarer than the 1560 (3 cc) and 1563 (2 cc) editions. Only one copy has come to auction within the last thirty-six years.

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



DB 04161.

\$2,750

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

### First Issue in the Scarce First Issue Box



DB 02757.

\$2,500

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

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

### When Kids and Christmas Meet



DB 02718.

\$1,500

[SMITH, Jessie Willcox, illustrator]. UNDERWOOD, Priscilla. *When Christmas Comes Around*... New York: Duffield & Company, 1915. First edition. Quarto. Six full-page color plates, line drawings of small figures in orange as text borders. Publisher's quarter cloth over color pictorial boards. Bookplate of Monterey County Library with faint stamps to boards. Glue ghosts to front endpapers. Very light corner and edge-wear, otherwise a near fine copy.

Having trained with the great Howard Pyle, Jessie Willcox Smith (1863-1935) became America's premier female illustrator. Nudelman, A41.



DB 04071.

\$1,450

### Stanley's Last African Expedition

**STANLEY, Henry M[orton].** *In Darkest Africa or The Quest, Rescue, and Retreat of Emin, Governor of Equatoria...* London: Sampson Low, Marston, Searle and Rivington, 1890. **First edition.** Two octavo volumes. Frontispieces, wood-engraved plates, text illustrations, three folding color maps, one color profile sketch, and one folding table. Original reddish brown cloth. Pictorial endpapers. Overall, an excellent and very bright copy.

Stanley's last African expedition began in 1887. After a 3,000 mile journey, he reached Zanzibar in late 1889. "The difference between journalism and literature is, that journalism is unreadable and literature is unread" (Oscar Wilde on *In Darkest Africa*).



DB 04162.

\$1,250

### 'JS' Bound by 'AS'

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

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



DB 04267.

\$3,250

### First Edition of Jekyll and Hyde Bound by Rivière & Son

**STEVENSON, Robert Louis.** *Strange Case of Dr Jekyll and Mr Hyde.* London: Longmans, Green, and Co., 1886. First English edition. Small octavo. Bound ca. 1925 by Rivière & Son. Full tan calf, covers decoratively bordered in gilt, spine decoratively tooled in gilt in compartments. Olive green morocco spine label lettered in gilt, decorative gilt board-edges and turn-ins, marbled endpapers, top edge gilt. A near fine copy.

*Strange Case of Dr Jekyll and Mr Hyde* is a novella by the Scottish author Robert Louis Stevenson (1850-1894) first published in 1886. It is about a London lawyer named Gabriel John Utterson who investigates strange occurrences between his old friend, Dr. Henry Jekyll, and the evil Edward Hyde. The novella's impact is such that it has become a part of the language, with the very phrase "Jekyll and Hyde" coming to mean a person who is vastly different in moral character from one situation to the next.



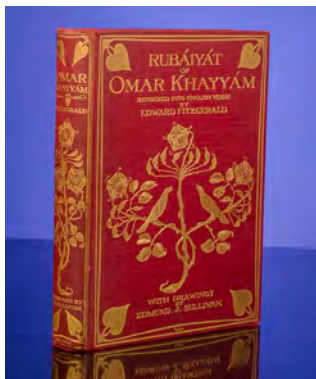
DB 03177.

\$3,750

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

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





DB 04100.

\$950

### The Inspiration for 'The Grateful Dead' 1971 Album Cover

[SULLIVAN, Edmund J., illustrator]. OMAR KHAYYÁM. [FITZGERALD, Edward, trans]. *Rubáiyát of Omar Khayyám...* New York: Dutton & Co., [1914]. First American Edition illustrated by Sullivan. Quarto. Color frontispiece and seventy-five full-page black and white illustrations. Publishers red cloth over boards, front cover and spine pictorially stamped in gilt. A very fine copy in the original purple dust jacket pictorially decorated in gilt. Jacket spine faded and split along front spine fold. This is a very rare book and this is the only copy we have ever seen in the original dust jacket. This first American edition was printed from the same sheets as the British edition of the previous year. The printers imprint on the last leaf reads "Howard & Jones, Ltd., Art Printers, 26-28 Bury Street, London, E.C." Edmund Joseph Sullivan (1869-1933), usually known as E. J. Sullivan, was a British book illustrator who worked in a style which merged the British tradition of illustration from the 1860s with aspects of Art Nouveau. Sullivan's style is comparable to that of Aubrey Beardsley, but is more romantic than Beardsley's acerbic manner.



DB 02800.

\$23,500

### Jonathan Swift's *Gulliver's Travels* First "AA" Edition, Fine in Contemporary Calf Immortality Beyond Temporary Fame

[SWIFT, Jonathan]. *Travels into Several Remote Nations of the World...* London: Printed for Benj. Motte, 1726. First (Teerrick's AA) edition (second octavo edition), with all errata as noted by Teerrick. Four parts in two octavo volumes. Engraved frontispiece portrait of Gulliver in the second state, with the inscription "Captain Lemuel Gulliver of Redriff. Ætat. suæ LVIII." Five engraved maps, two for Part III (facing pp. [1] and 39) and one for each of the other Parts (facing p. [1]), and an engraved plate of symbols in Part III (facing p. 74). Decorative woodcut and typographic head- and tail-pieces and initials. Contemporary calf paneled in blind. Spines expertly and almost invisibly restored. An unusually clean, attractive, and excellent copy. Housed in a full paneled calf clamshell case with two spines. *Gulliver's Travels* has given Swift an immortality beyond temporary fame. Teerink 290. Grolier, 100 *English* 42. Hubbard, pp. 15-17. *Printing and the Mind of Man* 185. Rothschild 2104.



DB 03973.

\$4,500

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

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

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



DB 04128.

\$1,750

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

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

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



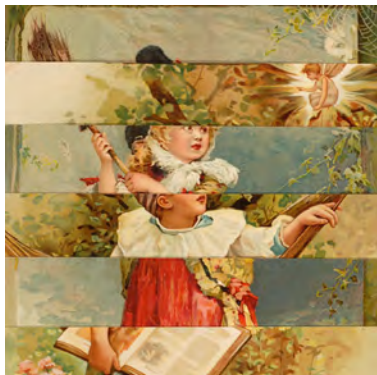
DB 02109.

\$4,500

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

[TRANSFORMATION BOOK]. MEGGENDORFER, Lothar. *Bilder Aus Dem Tierleben* [Pictures From Animal Life]... Eslingen und München: Verlag von T.F. Schreiber, n.d. [1895 -1905]. Fifth edition of Schreiber book #138, scarce in all editions. Quarto. Six full-color transformation plates, a total of twelve color images. Quarter red cloth over full-color pictorial boards. Complete with the unbelievably rare (slightly chipped) brown paper printed dust jacket. An extraordinary copy with all original movable parts in full working order. Housed in a quarter black morocco clamshell case.

There is little doubt that the most elaborate and ingenious movables ever produced were those of the German Lothar Meggendorfer. Only four copies in institutional holdings worldwide.



DB 01761.

\$1,850

### A Very Fine Ernest Nister Transformation Book

[TRANSFORMATION BOOK]. [WEATHERLY, Fred E.]. [FOSTER, William, *illustrator*]. *Our Darlings' Surprise Pictures*. [A Novel Panorama Picture Book]. London: Ernest Nister [n.d, ca. 1895]. Eight color transformation pictures with verses by Fred E. Weatherly. Black and white illustrations throughout. Small folio. Original color glazed pictorial boards, original red cloth backstrip, original blue-green floral endpapers. Inner hinges cracked but sound. A very fine copy with the corners of the unmarked glazed boards nearly as sharp as on the day of publication. Over the past fifty years I have handled many, many Transformation books but I have never had a copy of this title -DJB.



DB 02097.

\$1,850

### A Stunning Surviving Copy in Full Working Order

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



DB 03854.

\$1,450

### Extra-Illustrated with Seventy-Seven Fine Portraits and Views Handsomely Bound by Root & Son

TREVELYAN, George Otto. *The Life and Letters of Lord Macaulay* by his nephew George Otto Trevelyan, M.P. London: Longmans, Green, and Co., 1876. First edition. Extra Illustrated with seventy-seven fine portraits and views, including thirty-seven in color. Two octavo volumes. Engraved frontispiece portrait of Lord Macaulay in volume II. Extra-illustrated by the insertion of sixty-eight fine engraved (mainly nineteenth century) portraits, many of which are inlaid to size, including thirty-seven with hand-coloring. In addition there are nine nineteenth century engraved views. Bound ca. 1910 by Root & Son of London in full dark green morocco. Covers decoratively bordered in gilt, spines with five raised bands elaborately tooled and lettered in gilt in compartments, green silk liners and end leaves, all edges gilt. A very fine copy.



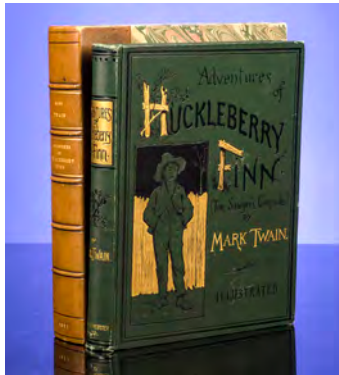


DB 01762.

\$11,500

### A Remarkably Nice Copy in the Original Cloth

TROLLOPE, Anthony. *Barchester Towers*... London: Longman, Brown, Green, Longmans, & Roberts, 1857. First edition, first issue. Three octavo volumes. Advertisement leaf for *The Warden* preceding half-title and two pages of publisher's ads at end of vol. 1; One leaf of publisher's advertisements at end of vol. 3; half-title in vol. 1 only, as called for. Publishers first issue binding of original light brown cloth. Original brick red endpapers. Small tear to the upper margin of the advertisement leaf in vol. 1 for *The Warden*. The inner hinges on all three volumes have been expertly repaired and the spine ends strengthened. A few corners lightly bumped, some with the board just showing through. The spines are very slightly and uniformly faded. Overall, a near fine and remarkably nice copy of this very early and extremely important Trollope novel, the second of the Barchester novels, the series which established and defined his early career. Rare in the original cloth, particularly so in the first issue binding.



DB 03954.

\$14,500

### First American Edition of "Huckleberry Finn"

#### First Printing

#### A Near Fine and Untouched Copy

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

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



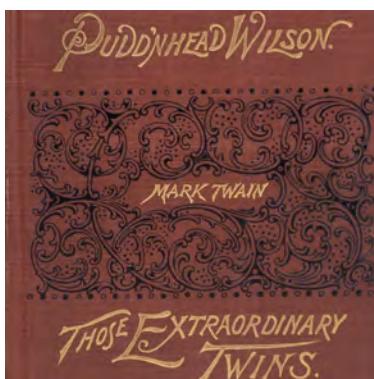
DB 03955.

\$18,000

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

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

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



DB 01033.

\$1,250

### An Exceptionally Bright Copy of "Pudd'nhead Wilson"

TWAIN, Mark (Samuel L. Clemens). *The Tragedy of Pudd'nhead Wilson*... Hartford: American Publishing Company, 1894. First American edition, BAL first state. Octavo. Black and white margin illustrations throughout. Title-page printed in red and black. Original brown cloth decoratively stamped in black and lettered in gilt on front cover and spine. Edges sprinkled brown. Original drab gray endpapers. Small stain on lower margin of p. 48, small crease to top corner of pp. 101/102, small stain to top margin of pp. 303-307, ink signature erased from front free endpaper. Otherwise an excellent copy. Chemised in a quarter dark brown morocco slipcase. "In this book the author returns to his native Mississippi River of before the War with its background of a few wealthy slave holding families. The story revolves about the changing of infants in the cradle and a final uncovering of the act by the protagonist, Pudd'nhead Wilson, by means of fingerprinting" (Johnson). BAL 3442. McBride, p. 170. Johnson, *Twain*, pp. 59-61.



DB 03950.

\$35,000

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

**TWAIN, Mark.** *The Celebrated Jumping Frog of Calaveras County, and Other Sketches...* New York: C. H. Webb, Publisher, 1867. First edition, first issue. Twelvemo. Original brown gilt-lettered, 'diamond bead' cloth with gilt-stamped jumping frog in vertical position in center. Minimal rubbing to spine tips and lower corners, otherwise near fine. One of the best, untouched copies that we have ever seen. Housed in a custom made, fleece-lined, full dark green morocco clamshell case with the cover designs repeated. "This [the frog] is usually placed at the lower left corner in a diagonal position with the head pointing to the upper right corner. In some copies the frog is stamped in the center of the cover in a vertical position with the head pointing up." Although no priority is given the frog in the center of the upper cover is far rarer than the usual left-hand corner stamping. BAL 3310. Hart, *Companion to California*, pp. 85-86. Howell 50, *California* 377. Huntington Library, Zamorano 80, *Exhibition of Famous and Notorious California Classics* #17. Johnson, Twain, pp. 3-9. LC, *California Centennial* 249. Streeter Sale 2910. Wright II:548.



DB 04062.

\$28,500

### Incredible and Marvelous "Cette Belle Suite Est Très Rare"

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

A wonderful copy with the plates remarkably clean and fresh. The very rare complete suite of hand-coloured engravings of dandies ('Incroyable') and their female counterparts ('Merveilleuse').

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



DB 02645.

\$22,500

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

**VIDAL, E[meric] E[ssex].** *Picturesque Illustrations of Buenos Ayres and Monte Video*, Consisting of Twenty-Four Views: accompanied with descriptions of the scenery, and of the costumes, manners, &c. of the inhabitants of those cities and their environs. By E.E. Vidal, Esq. London: Published by R. Ackermann... Printed by L. Harrison, 1820. First edition. One of fifty large paper copies. Atlas quarto (15 5/8 x 12 1/2 inches; 397 x 317 mm.). Twenty-four very fine hand-colored aquatint plates, four of which are double-page and folding, including one with two views. Text and plates watermarked 1818 and 1820. Publisher's green morocco-grain cloth with covers decoratively stamped in blind and spine decoratively stamped and lettered in gilt. Yellow coated endpapers. Very slight wear to upper joint, inner hinges strengthened. Housed in a green cardboard slipcase. A wonderful copy. Abbey, *Travel*, 698. Colas 3000. Hiler, p. 878. Martin Hardie, pp. 107 and 312. Prideaux, pp. 355 and 375. Sabin 99460. Tooley 495.



DB 02505.

\$1,850

### Scarcely Found Complete and Clean

**WAIN, Louis.** *Father Tuck's Post Card Painting Book*. London- Paris-New York: Raphael Tuck & Sons. Ltd., n.d. [1903]. First edition, Artistic Series No. 2530. Quarto. Sixteen leaves comprised of eight leaves with four full color illustrations each and eight uncolored perforated leaves with matching illustrations to rectos as post cards. Pictorial glossy wrappers in full color. Complete with all post cards present and uncolored; thus scarce. An excellent copy.

Classic Wain cats (and dogs!) at play and suitable for coloring and mailing. "From 1883, Wain began to draw cats as they had never been drawn before, cats in humorous guises, in human situations, but always beautifully handled...[a]lthough he was sometimes forced to draw dogs before he became well-known!" (Houfe, *The Dictionary of British Book Illustrators and Caricaturists 1800-1914*).





DB 03983. **\$1,500**



DB 03255. **\$2,950**



DB 03982. **\$1,250**



DB 02471. **\$1,750**

## Flying Fur, Caterwauling, and Cats on the Bandstand

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

A particularly difficult Wain title to find in any condition; here, in this condition, a miracle. We have never seen another copy of this book in over 45 years... Dale 34.

## A Day in the Life of Daddy Cat

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

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

## One of the Most Colorful of all of Louis Wain's Books

[WAIN, Louis, illustrator]. POPE, Jessie. *The Cat Scouts. A Picture-Book for Little Folk*, Cats by Louis Wain, Verses and Tales by Jessie Pope. London: Blackie & Son Limited, [1912]. First edition. Quarto. Nine full-page, full-color illustrations and thirty-nine smaller full-color illustrations in the text. Original blue cloth over green wove paper boards with a full-color illustration/title pasted-on to the front board. Pictorial end-papers a little browned, minimal foxing to first illustration, board edges a little worn, but still an excellent copy of one of the most colorful of all of Louis Wain's books.

Jessie Pope (18 March 1868 – 14 December 1941) was an English poet, writer and journalist.

## Unrecorded Edition With an Unrecorded Drawing by Arthur Rackham

[RACKHAM, Arthur, illustrator]. [WAIN, Louis, illustrator]. SMITH, H. Officer. GLADWIN, May, et al. *Cats At Play*. London: John F. Shaw, n.d. [c. 1900-1904]. First edition. Small quarto. Illustrated throughout in black and white and color, fifteen drawings by Wain, and with an unrecorded text drawing by Rackham. Publisher's original quarter cloth over pictorial boards. A very good copy. Unrecorded and very scarce. This title was later issued by Blackie & Son, 1917, and Alexandria Publications, c. 1920, in what appear to be abridged editions; the Blackie & Son edition collates to only twelve pages. Anytime an unrecorded book illustration by Arthur Rackham comes to light, it's news. And the news could not be better. Buried within this book, unheralded, on page forty, is a black and white text illustration of four chickens in various states of distress as they observe, in high dudgeon and with no little annoyance, a cat within their food bucket chowing down the chicken feed - the nerve! And at the lower left of the bucket, as small as can be, are Rackham's initials as typically drawn. Latimore and Haskell, and Riall make no mention of this illustration in their Rackham bibliographies.



DB 02895.

\$2,500

### "A Night in Town" - Probably Louis Wain's Very First Published 'Cat Caricature'

[WAIN, Louis, artist]. [THOMSON, Hugh, artist]. [DOBSON, Austin, contributor]. *A Book of Drawings...* London: Privately Printed for Mr. & Mrs. F.T. Davies, [1891]. One of 100 large paper copies on hand-made paper. Folio. Original thin white vellum over parchment wrappers. A near fine copy. With two Louis Wain drawings, signed by Wain in pencil: "A Night in Town" and [A Single Cat]. Extremely rare - OCLC lists just two copies in libraries worldwide.

From studying the 209 entries in Rodney Dale's *A List of Books Illustrated by Louis Wain*, it would appear that *A Book of Drawings* (Dale 20, 1891) was only preceded by *Madame Tabby's Establishment* (Dale 141, 1886) and *Dreams by French Firesides* (Dale 56, 1890). We believe that the drawing "A Night in Town" is most probably the very first published Louis Wain 'multi-cat caricature'. Dale, 20.



DB 03113.

\$1,500

### A Scarce Rare Book That Dost Contain Delightful Illustrations by Louis Wain The Cat Obsessed Artist Who Went Insane

[WAIN, Louis, illustrator]. VREDENBURG, Edric. "Tinker, Tailor." Stories by Edric Vredenburg... London: Raphael Tuck & Sons, [n.d., 1914]. First edition. Small quarto. Twelve color plates and numerous black and white text illustrations. Original quarter brown cloth over beveled brown boards. Corners and spine ends a little rubbed, inner front hinge expertly strengthened, some minor marginal soiling to some leaves. Still a very good copy.

One of the rarest of all Wain-illustrated books.  
Dale, 201.



DB 02824.

\$1,750

### Strange-Looking Cats Meet Strange-Looking Monsters

[WAIN, Louis, illustrator]. WOODHOUSE, S.C. *Two Cats At Large*. A Book of Surprises. With Verses by S.C. Woodhouse. London: George Routledge & Sons Ltd, n.d. [1910]. First edition. Quarto. Twenty-four verso-only leaves with twenty large full color illustrations. Publisher's quarter red cloth over full color pictorial boards. A very good copy of this extremely scarce Wain title. One of the more colorful Wain titles, very scarce, with OCLC recording only three copies in institutional holdings worldwide. "The Hogarth of cat life" (Frank Burnand, *Punch*). "In 1910, Routledge published *Two Cats at Large*, a 'book of surprises, by Louis Wain, with verses by S.C. Woodhouse.' 'Two kittens, Albert and Tom, meet various strange-looking monsters on their travels, including the Gollifrog, the Grabberchox and the Salleyinouralleygator. There are some very strange-looking cats in this book as well' (Dale, p. 76). Dale 204.



DB 03372.

\$6,000

### "An Exceptionally Rare Costume Periodical" (Colas)

WALKER, G[eorge]. *The Cyclopaedia of the British Costumes...* London: [G] Walker, May 1828-November 1832. First edition. Volume 2 only (of 5 volumes). Ten original parts bound in one oblong quarto volume (9 7/16 x 11 3/6 inches; 240 x 283 mm.). Engraved title-page. Thirty-six (of forty) engraved plates of which 28 are hand-colored. Of the 28 hand-colored plates, 14 are double-page spreads. The eight plain plates are for Summer 1829 and Winter 1828-29. The double-page spreads for Summer 1830 and Winter 1830 have been cut close at the lower margin with loss of imprint. The four plates that have not been bound into this volume are for Summer 1831. Contemporary quarter brown calf over marbled boards, ruled in blind. Smooth spine ruled and lettered in gilt. The volume has been re-backed (may years ago) with the original smooth spine laid-down. An excellent example of this superbly hand colored nineteenth century fashion magazine. According to Colas this exceptionally rare costume periodical ran from 1823 to 1847 and contained 146 plates. Colas, 771; Hiler, p. 209; Not in Abbey, Tooley, Davenport, Holland or Lipperheide.





DB 01876.

\$3,850

**An Unique Copy  
With Four Original Signed Watercolor Designs by John Absolon  
Used for the Engravings Within the Book**

WALTON, Sir Isaac. *The Complete Angler...* Edited by John Major. London: D. Bogue, 1844. Sixth (titled fourth) John Major edition, a unique copy, with four signed watercolors by John Absolon, original designs used by engraver J.T. Willmore for the corresponding engravings in the text. Quarto, each octavo leaf mounted onto large, window-paned sheets to match the size of the original art. Twelve steel engravings, nine of which are after designs by John Absolon and new to this edition. Seventy-four woodcuts by John and Mason Jackson. Early twentieth century binding by Rivière & Son in full forest green Levant morocco. From the renowned collection of John T. Spaulding, with his small, distinctive bookplate. A fine copy. John Absolon (1815 - 1895) was a painter of landscape, seascape and genre in both oil and watercolor, and a book illustrator. He began his career as a painter of theatrical scenery at Covent Garden. Coigny 56.



DB 02782.

\$2,500

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

[WANOSTROCHT, Nicholas "Felix"]. [WATTS, George Frederick, illustrator]. *Felix on the Bat; Being a Scientific Inquiry into the Use of the Cricket Bat; Together with the History and Use of the Catapulta. Also, the Laws of Cricket, as Revised by the Marylebone Club 1845.* London: Baily Brothers, 1845. First edition. Small quarto (9 7/16 x 7 1/4 in; 239 x 184 mm). Frontispiece and six hand-colored lithographed plates, three black and white plates (two lithographed), eight black and white text illustrations. Initials. Publisher's original green cloth with blindstamped borders and gilt vignette and title within blindstamped wreath. All edges gilt. With the armorial bookplate of Walter B. Bartelott. Spine mildly sunned, a few marks, still a wonderful copy.

Only nine copies on institutional holdings worldwide. Abbey, *Life* 396. Cf. National Book League "Cricket" 108.



DB 04036.

\$8,500

**The "Best Edition" of Marshall's Classic Biography  
Near Fine in Contemporary Mottled Sheep**

[WASHINGTON, George]. [MARSHALL, John]. *The Life of George Washington...* London: Printed for Richard Phillips, 1804-1807. First (and best) London Edition (in octavo) and, according to Howes, the best edition of all. Five octavo volumes. Complete with three folding plates, one vignette and twelve folding maps. A few paper flaws, some minor marginal stains throughout and some very light and occasional browning of the text to volume five. Contemporary mottled sheep, spine ruled in gilt, red morocco spine labels lettered in gilt, three faded, one missing. The hinges and spine extremities have been expertly restored. A near fine, sound and very attractive set - rarely found in its original binding. With the uniform, early ink signature of Peter Trezevant on each front flyleaf. Overall a near fine and much cleaner set than is usually found with the folding plates and maps in excellent and undamaged state. The first London edition has five plates that were omitted in the Philadelphia edition and is the only complete edition of this monumental and indispensable work. Howes M317. Sabin 44788.



DB 03828.

\$5,500

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

WHITE, E.B. *Charlotte's Web...* New York: Harper & Brothers, Publishers, [1952]. First edition, first printing with "I-B" on verso of title-page. Octavo. With numerous black and white illustrations throughout. Original gray cloth, front cover and spine decoratively stamped in black and blue, blue decorative endpapers. Two tiny little creases on the top corners of the boards otherwise as new. In the original unclipped first issue color pictorial dust jacket with the price "2.50" on the front flap. A fine copy of the book in its original and very fine dust jacket. Easily the best copy that we have ever seen of this children's classic. *Charlotte's Web* is a children's novel by American author Elwyn Brooks White (1899-1985) and illustrated by Garth Williams (1912-1996); it was published on October 15, 1952, by Harper & Brothers. Grolier 100 Children's Literature #92.



DB 03140.

\$950

### "A Realistic Fantasy About A Talking Mouse"

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

Garth Montgomery Williams (1912-1996) was an American artist who came to prominence in the American postwar era. Many of the books he illustrated have become classics of American children's literature. In *Stuart Little*, *Charlotte's Web*, and in the *Little House* series of books of Laura Ingalls Wilder, Williams's drawings have become inseparable from how we think of those stories. In that respect... Williams's work belongs in the same class as Sir John Tenniel's drawings for *Alice in Wonderland*, or Ernest Shepard's illustrations for *Winnie the Pooh*.



DB 02609.

\$1,750

### Written While the Insane Author Was Living in a Gravel Pit

[WILLIAMS, Charles, illustrator]. MITFORD, John. *The Adventures of Johnny Newcome in the Navy...* London: Published for the Author and sold by Sherwood, Neely and Jones [et al], 1823. Third edition in book form, originally issued 1819 in eight monthly parts. Quarto (10 3/16 x 6 3/16 in; 259 x 158 mm). Twenty hand-colored aquatint engravings. Handsomely bound by Samuel Tout of London in full deep crimson morocco. A fine copy.

Not to be confused with an earlier book with the same title by Alfred Burton with illustrations by Thomas Rowlandson published in 1818. It is a common mistake to presume that Alfred Burton was a pseudonym for John Mitford and that the two books are one and the same; many library records are littered with this misinformation. Hardie declares that this Mitford was an "open imitation" of the Burton. Abbey, Life 340. Tooley 332. Prideaux, p. 304. Hardie, p. 173.



DB 04312.

\$4,000

### "The Manners, Customs, Scenery, and Costume of a Territory, Now Intimately Blended with the British Empire" (Preface) Forty Magnificent Hand-Colored Aquatint Plates

WILLIAMSON, Captain Thomas, [Author, Illustrator], [HOWITT, Samuel, Illustrator]. *Oriental Field Sports...* London: Published by Edward Orme, [1819]. Second edition, later issue with plates watermarked 1828. Folio (12 7/8 x 9 1/2 inches; 327 x 241 mm.). Forty magnificent hand-colored aquatint plates with original? loose tissue guards. Some very slight offsetting to text from plates, otherwise a very fine example. On the verso of the title-page is the imprint "W. Lewis, Printer..." Contemporary full dark red straight-grain morocco, covers decoratively gilt. Spine decoratively tooled and lettered in gilt in compartments, all edges gilt. Fine. The second edition of the finest book ever published on Indian sport and one of the great plate books of the period. Two cheaper editions published in 1807 and 1808 were both reduced in size. Abbey, Travel, II, 431; Tooley, 510; Schwerdt II, p. 298; Mellon, British Sporting and Animal Prints, p. 203.



DB 02805.

\$8,500

### So Scarce It's No Laughing Matter

WOODWARD, George Moutard. *Attempts at Humour*, Poetical and Physiognomical. London: Printed for the Author; Published by B. Crosby and Co., 1803. First edition. Quarto (10 x 7 5/8 in; 253 x 193 mm). Eight hand-colored etchings with original tissue guards, designed by Woodward and etched by Percy Roberts. Original printed blue-gray wrappers in later custom cloth dust jacket. Chemised in a later leather-edged slipcase, its cloth matching that of the chemise. Exceptionally scarce. Not in Abbey, Tooley, or other standard references. OCLC records only five copies in institutional holdings worldwide. Gordon Library BC-17. Not in Abbey, Tooley.

Eight verses by Woodward accompanied by his designs: 1. Giles and his Guinea; 2. Tom Long, Smith, the Doctor; 3. Female Constancy; 4. The Difficult Question; 5. Delia's Complaint at Sixty; 6. The Epicure and the Poets; 7. The Pilgrim; 8. Jack at the Play. Gordon Library BC-17. Not in Abbey or Tooley.





DB 04268.

\$3,250

**"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*. In Two Volumes. The Fourth Edition Improved. 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, gilt, spines decoratively tooled in gilt, edges 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. 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 04274.

\$4,500

**"The Inhabitants of the Roundhouse and the  
Regular Attendants at the Police-Court"  
A Journey in Caricature through Early Nineteenth Century England...**

WOODWARD. George Moutard. *Eccentric Excursions, or, Literary & Pictorial Sketches of Countenance, Character & Country...* London: Allen & Co., 1816. First edition, later issue. Quarto. With engraved title, hand-colored frontispiece, and 100 hand-colored engravings designed by Woodward and engraved by Isaac Cruikshank. Full nineteenth century maroon morocco. Neatly rebacked. A very good copy of this journey in caricature through early nineteenth century England.

This satire, amongst Moutard's earliest work, enthusiastically depicts all types: high- and low-born, rural and urban, lawyers and peddlers, coaching scenes, misadventures on ice-skates, Oxford dons, gypsies, etc. Not in Abbey or Tooley.



DB 03752.

\$28,500

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

WRIGHT, Wilbur. *Some Aeronautical Experiments...* Reprint from Journal of the Western Society of Engineers December 1901. First edition, offprint issue, of the Wright Brothers' First Published Report of their Trial Flights with Motorless Gliders at Kitty Hawk. One of about thirty presentation copies from Octave Chanute. Black stamp on front wrapper "With respects of O. Chanute. / Consulting Engineer". Octavo. Ten halftone illustrations reproducing photographs, and 2-line block illustrations in the text. Publisher's printed gray wrappers, expertly rebacked. Chemised in felt-lined half navy blue morocco over blue cloth boards clamshell case. Octave Chanute (1832-1910) was an American civil engineer and aviation pioneer, born in France. He provided many budding enthusiasts, including the Wright brothers, with help and advice. At his death he was hailed as the father of aviation and the heavier-than-air flying machine. Dibner Heralds of Science 185; Norman 2266; Davy, pp. 132-133.



DB 04122.

\$1,850

**Richard Jefferies 'The Gamekeeper at Home'  
In a Fine Exhibition Binding by Zaehnsdorf**

[ZAEHNSDORF, binder]. [JEFFERIES, Richard]. *The Gamekeeper at Home: Sketches of Natural History and Rural Life*. With illustrations by Charles Whympere. London: Smith, Elder, & Co., 1880. First illustrated edition. Octavo. With forty-one line illustrations in the text. Bound ca. 1900 in a fine 'Exhibition' binding by Zaehnsdorf. Full dark green morocco, covers with elaborate gilt pointille decoration surrounding a fox, a dog, a trout and a partridge in the corners, spine with five raised bands, elaborately tooled in gilt with sporting devices and lettered in gilt in compartments, gilt ruled board edges and elaborate gilt turn-ins, pale green silk liners and end-leaves, all edged gilt. The rear liner with the Zaehnsdorf 'Exhibition' stamp in black. Upper and lower extremities of front joint expertly and almost invisibly repaired, otherwise very fine. Small booksellers label of Philip C. Duschne on rear liner. With the bookplate of the ornithologist Frank S. Hatch on front blank. Housed in a later fleece-lined green cloth slipcase.



DB 04056.

\$6,500

### A Fine "Duodo" Style Binding by Zaehnsdorf

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



DB 04088.

\$5,500

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

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



DB 04096.

\$1,950

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

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

### An Exhibition Binding by Zaehnsdorf

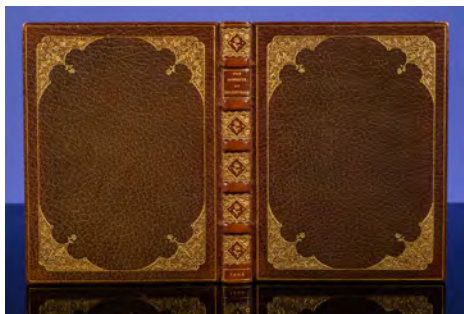


DB 02347.

\$2,750

[ZAEHNSDORF, binders]. SHAKESPEARE, William. *The Sonnets of William Shakespeare*. London: George Bell and Sons, 1899. Octavo. Printed by the Chiswick Press. Borders and initials by Christopher Dean. Contemporary exhibition binding by Zaehnsdorf of full black crushed morocco with repeating pattern of gilt WS initials within laurels, and gilt tooled roses, rosettes, and closed and open dots, the design reiterated on spine. Gilt-rolled edges. Turn-ins with gilt roses and stems. Blue silk endleaves. With exhibition blindstamp on rear paste-down endpaper. Expert and almost invisible restoration to spine tips, gilt on spine a little dull. An exceptional Zaehnsdorf Exhibition binding.





### The Sonnets and Songs of William Shakespeare Beautifully Printed, Handsomely Bound

[ZAEHNSDORF, binders]. SHAKESPEARE, William. *The Sonnets*. London: Arthur L. Humphreys, 1906. Octavo. Bound in contemporary full brown crushed morocco by Zaehnsdorf, gilt. A splendid, very fine copy. This book's binding by the great Zaehnsdorf is a modern delight, especially the very fine pointillé tooling on the spine. "There are few firms of craft bookbinders that can claim an existence of longer than one hundred years. One which can is Zaehnsdorf Limited, founded in 1842 by Joseph Zaehnsdorf. It remained under the direct control of three successive generations of the Zaehnsdorf family... Bindings produced by the firm of Zaehnsdorf are still admired today the excellence of craftsmanship which they display" (Broomhead, *The Zaehnsdorfs* (1842-1947): Craft Bookbinders, p. 11).

DB 02345.

\$2,250



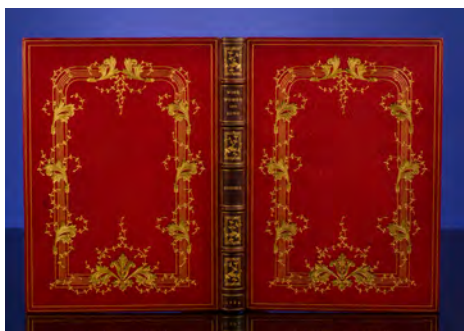
### The Great Boz Meets The Great Binder And The Resulting Book Is Beautiful

[ZAEHNSDORF, binders]. [DICKENS, Charles]. WILSON, Angus. *The World of Charles Dickens...* London: The Arcadia Press, 1971. Limited to 250 copies signed by Angus Wilson, this one of twenty-five specially bound copies. Quarto. Illustrated throughout in color and black and white. Bound by Zaehnsdorf in 1971 in full crushed emerald morocco. A fine copy housed in the original fleece-lined gray cloth drop-back case with black leather label on spine.

This book's binding by the great Zaehnsdorf is a modern wonder to behold. "...Bindings produced by the firm of Zaehnsdorf are still admired today for the excellence of craftsmanship which they display" (Broomhead, *The Zaehnsdorfs* (1842-1947): Craft Bookbinders, p. 11).

DB 04218.

\$1,500



### "Wine, Women, and Song" One of Fifty Large-Paper Copies In a Fine, Near Contemporary 'Exhibition' Binding

[ZAEHNSDORF, binders]. SYMONDS, John Addington. *Wine, Women, and Song...* London: Chatto and Windus, 1884. First edition. One of Fifty Large-Paper Copies. Quarto. Bound ca. 1900 by Zaehnsdorf in an 'Exhibition' binding of full red crushed levant morocco, gilt. With the small circular 'Exhibition' stamp in blind on rear turn-in. Slight darkening to spine, otherwise very fine.

This is the first edition of John Addington Symonds' translations from the *Carmina Burana*, a Medieval Latin manuscript of 254 poems, songs and dramatic texts from the 11th-13th centuries.

DB 03270.

\$2,950



### In a Fine 1897 'Exhibition' Binding by Zaehnsdorf

[ZAEHNSDORF, binders]. THOMSON, Hugh, illustrator. GASKELL, Mrs. [Elizabeth]. *Cranford...* London: Macmillan and Co., 1895. Early reprint of the 1891 first Thomson illustrated edition. Octavo. With 110 black and white illustrations in the text. Occasional foxing or staining. A fine 'Exhibition' binding by Zaehnsdorf, executed in 1897. Full crimson crushed levant morocco, covers bordered in gilt and decoratively tooled in gilt and pointille in an elaborate floral design, front cover lettered in gilt. Spine with five raised bands, decoratively tooled and lettered in gilt in compartments, gilt ruled board edges, wide and elaborate gilt decorated turn-ins, ochre silk liners and end-leaves, top edge gilt, others uncut. The rear liner has the Zaehnsdorf 'Exhibition' stamp in gilt. Joints expertly and almost invisibly repaired, one corner a little bumped, still a very early and fine example of a Zaehnsdorf 'Exhibition' binding, housed in a red morocco edged, felt-lined, red cloth slipcase.

DB 04214.

\$2,750

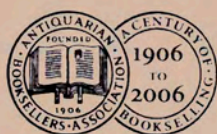


Friday February 9th - Sunday February 11th, 2018

Vist us at booth #519



# David Brass Rare Books



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