

# David Brass Rare Books

*Last Minute Gift Idea Feast*



Father Tuck's  
**PARAMA**



"There are perhaps no days of our childhood we lived so fully as those we spent with a favorite book" - Marcel Proust

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**Please Note:** We believe that rare books are timeless.  
Therefore, while our days on earth are numbered, the books within this catalogue are not.  
"There is no safety in numbers, or in anything else" (James Thurber).

If you wish to order an item and words fail,  
you may reference the inventory code found at the end of each description.  
Complete catalogue descriptions together with multiple photographs are available upon request  
or directly through our website.

## David Brass Rare Books, Inc.

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This catalogue was lovingly prepared by:

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

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

**ADLINGTON, William, translator. [DE SAUTY, Alfred, binder].** *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.

**Alfred de Sauty (1870-1949)** was a bookbinder who produced tooled bindings of exceptional delicacy. De Sauty was active in London from approximately 1898 to 1923 and in Chicago from 1923 to 1935. His finest work is thought to have been accomplished between 1905 and 1914. Many aspects of his life are poorly documented. For instance, scholars are unsure whether, when in London, de Sauty worked independently, for the firm of Rivière & Sons, or both. While in London, he may also have been a designer for the Hampstead Bindery and a teacher at the Central School of Arts and Crafts. When he lived in Chicago, de Sauty worked for the hand bindery of R. R. Donnelley & Sons. He signed his work at the foot of the front doublure, if present, and at the center of the bottom turn-in of the front upper board, if not. Works he produced in London are signed "de S" or "De Sauty." Works he produced in Chicago are signed with his employer's name, "R. R. Donnelly" (Bound in *Intrigue*, Harvard Botany Libraries Online Exhibit)

DB 04037.

\$4,500



**A Fresh and Dainty Tale, Illustrated by Hugh Thomson  
In a Fine Pictorial Inlaid Kelliegram Binding**

**ALLEN, James Lane. [KELLIEGRAM Binding]. THOMSON, Hugh, illustrator.** *A Kentucky Cardinal and Aftermath...* London: MacMillan and Co., Limited, [November] 1901. Octavo. Forty-eight full-page illustrations and numerous drawings within the text. Some occasional light foxing, otherwise fine. First edition, second impression with Hugh Thomson illustrations. Bound by Kelliegram ca. 1901. Full dark green morocco with a double gilt border enclosing a varicolored morocco pictorial onlay reproducing part of the Hugh Thomson illustration on page 40. Spine with five raised bands, decoratively tooled in a floral design and lettered in gilt in compartments, gilt board edges and turn-ins, red silk liners and endleaves, all edges gilt.

*A Kentucky Cardinal, and Aftermath* was written by James Lane Allen (1895–96). The 'Kentucky Cardinal' is a fresh and dainty tale, which may be called an "idyl of the woods." The story tells of the wooing of Adam Moss, a recluse who devotes himself to nature, and who dwells in a garden, which his loving touch converts almost into fairyland, where all the fruits and flowers blossom and ripen to perfection, and where all the birds have learned to rest on their migratory journeys. Adam knows all the birds and loves them best of all living creatures, until he meets Georgianna, his beautiful next-door neighbor. She is a lovely, tormenting, bewildering creature, who eludes him one day, encourages him the next, and scorns him on a third. Despite her endless resources for tormenting Adam, she is undeniably charming and alluring. She is, however, possessed by a vague fear that her lover's fondness for nature and for his birds is something that must prevent his entire allegiance to her. She tests his affection by demanding that he cage for her the splendid "Kentucky cardinal"; and Adam wages a bitter warfare with himself before allowing his love for Georgianna to triumph over his lifelong principle and conscientious attitude towards his feathery friends...

DB 05212.

**\$3,750**



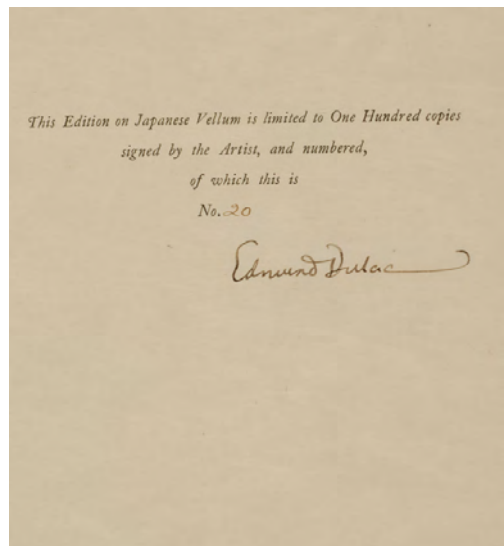
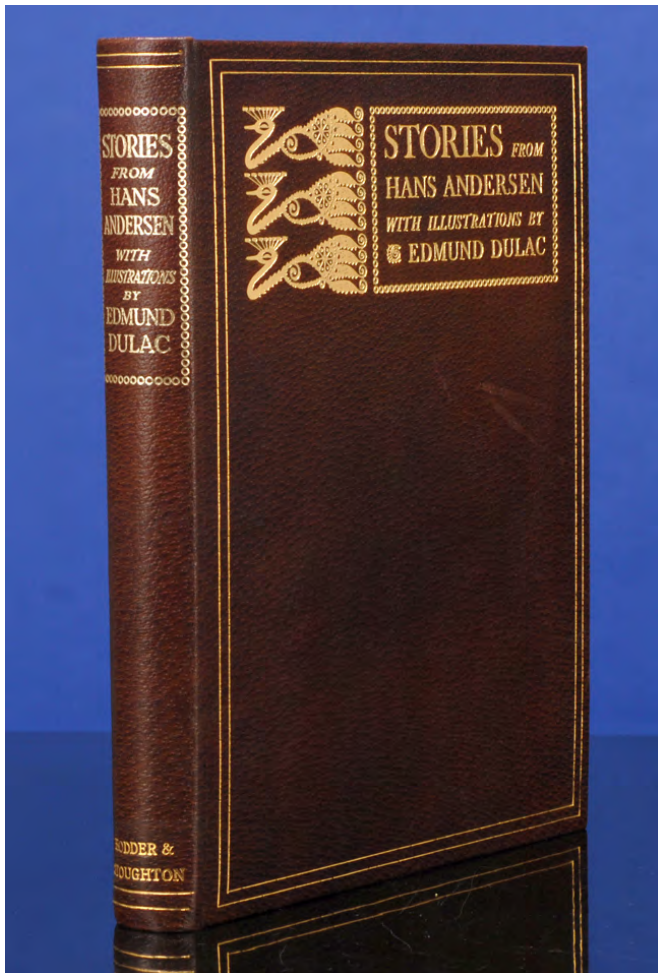
**One of 100 Copies Printed on Japanese Vellum Signed by Edmund Dulac**  
**A Unique Copy**  
**In a Handsome, Unrecorded Variant Binding**

**ANDERSEN, Hans [Christian]. [DULAC, Edmund, illustrator].** *Stories from Hans Andersen.* With Illustrations by Edmund Dulac. London: Hodder & Stoughton, [1911]. Edition de Luxe, limited to 100 numbered copies printed on Japanese Vellum and signed by the artist. Large quarto. Mounted color frontispiece, with descriptive tissue guard printed in black, and twenty-seven mounted color plates (included in pagination). Plates framed with thick pale green line border and accompanied by guard leaves printed in pale green with stylized pineapples on the recto and border of snowflakes above descriptive caption on the verso. Text pages with pale green snowflake borders at top and bottom. All leaves framed with double pale green lines. Original dark chocolate brown pigskin pictorially stamped with three-peacock design and lettered in gilt on front cover and spine, with Hodder & Stoughton gilt-stamped at spine foot. Top edge gilt, others uncut. Endpapers printed in pale green with repeated design of stylized peacocks. 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.

DB 01776.

**\$3,800**



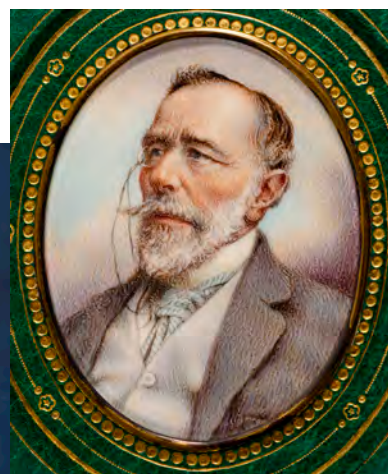
**A Superb Sangorski & Sutcliffe Cosway-Style Binding  
First Edition, First Issue of Joseph Conrad's Second Novel**

**CONRAD, Joseph. COSWAY-STYLE BINDING. SANGORSKI & SUTCLIFFE, binders.** *An Outcast of the Islands*. London: T. Fisher Unwin, 1896. First edition, first issue. Octavo. Title-page in red and black. Bound ca. 1940 by Sangorski & Sutcliffe. Full dark blue crushed levant morocco over beveled boards, covers elaborately bordered in gilt with decorative anchor corner-pieces, front cover with a sailing ship in gilt. Spine with five raised bands, decoratively tooled and lettered in gilt in compartments, gilt-ruled board-edges and turn-ins, blue watered silk endleaves. Inside front cover with a large rectangular panel of green morocco with a superb and exquisite oval portrait miniature of Joseph Conrad under glass and surrounded by a gilt metal frame. Original green cloth covers and spine bound in at end. Housed in the original fleecelined blue cloth clamshell case, spine lettered in gilt. Front hinge of clamshell case neatly repaired, otherwise fine.

*An Outcast of the Islands* was the second novel by Joseph Conrad, first published in 1896. The novel details the undoing of Peter Willems, a disreputable, immoral man who, on the run from a scandal in Makassar, finds refuge in a hidden native village, only to betray his benefactors over his lust for the tribal chief's daughter. The story features Conrad's recurring character Tom Lingard, who also appears in *Almayer's Folly* (1895), in addition to sharing other characters with that novel. It is considered by many to be underrated as a work of literature.

DB 05094.

\$8,500



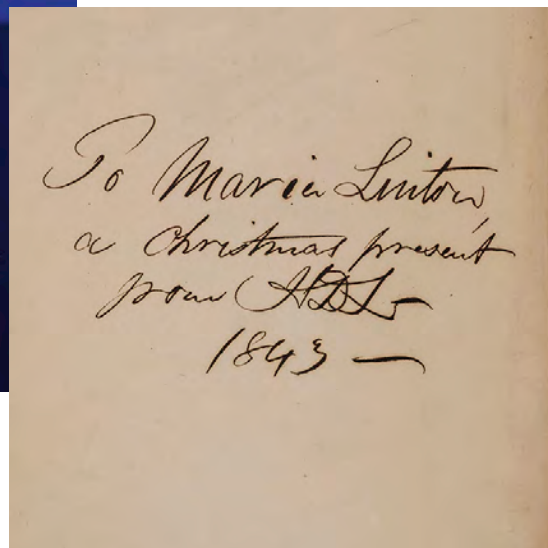
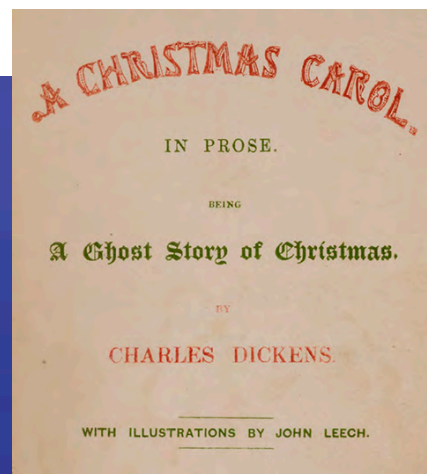
**A Fine Association Copy of Charles Dickens's Most Famous Christmas Book  
The Exceptionally Rare "Trial Issue" with the Title-Page Printed in Red and Green  
Inscribed "Christmas 1843" by the Brother of Dickens's Illustrator for "A Christmas Carol"**

**DICKENS, Charles.** *A Christmas Carol. In Prose. Being a Ghost Story of Christmas...* London: Chapman & Hall, 1844. **First edition, first issue, the very rare so-called "trial issue,"** Small octavo. Four hand-colored steel-engraved plates by and after Leech and four wood-engraved text illustrations by W.J. Linton after Leech. Contemporary ink gift inscription on verso of front end-paper. Original cinnamon vertically-ribbed cloth, decoratively stamped in blind, front cover and spine decoratively stamped and lettered in gilt, all edges gilt. Inner hinges expertly and almost invisibly repaired, minimal wear to head of spine, imperceptible and very small closed splits to extremities of joints. Overall, a wonderful copy of this great rarity, exceptionally clean and bright. Chemised in a quarter red morocco over red cloth slipcase, spine with five raised bands and two green morocco labels lettered in gilt.

The current Dickens bibliographer Walter Smith has examined an identical example at the W.A. Clark Library and accepted it as an authentic example of this rare issue. The red and green title-pages and the green half-titles are agreed to have been printed earlier (thus the "trial issue" moniker). Charles Dicken's Christmas classic, written in a mere six weeks at a low point in Dickens's career, and published at his own expense, *A Christmas Carol* revived Dickens's fortunes, establishing a robust market for Christmas gift books that survives to this day. The characters of Scrooge and Marley, Bob Cratchit and Tiny Tim, are immediately recognizable even to those who've never read a word of Dickens: "'God bless us every one!' said Tiny Tim, the last of all. He sat very close to his father's side, upon his little stool. Bob held his withered little hand in his, as if he loved the child, and wished to keep him by his side, and dreaded that he might be taken from him." One of Dickens' favorite artists, John Leech would produce the illustrations for all his Christmas books.

DB 04566.

\$45,000



**"The Most Celebrated of English Clowns"**  
**Four Magnificent Color Pictorial Inlaid Characters Handsomely Extra-Illustrated**

[DICKENS, Charles]. BAYNTUN, binder. *Memoirs of Joseph Grimaldi...* London: Richard Bentley, 1838. First edition, first issue. Two octavo volumes. Engraved frontispiece portrait and twelve engraved plates by George Cruikshank. Extra illustrated with forty-eight engraved plates, eighteen of which are hand colored. Bound ca. 1920 by Bayntun. Full forest green crushed levant morocco, gilt. Front and back doublures of each volume with a superb figure and background inlaid in various colored morocco's. Green watered silk endleaves, all edges gilt. Spines very slightly darkened otherwise very fine. Housed in the original, fleece-lined, green cloth slipcase. A spectacular example of a pair of early Bayntun bindings, typical of the firm's first-rate work and use of the best materials.

The four inlaid designs include "Gaby Grin, The Eccentric Clown." and three other characters from the book. Gimbel B64. Eckel pp. 140-2. **Joseph Grimaldi (1779-1837)**, called by Britannica "the most celebrated of English clowns," and generally considered without equal as a clown of pantomime. *Memoirs of Joseph Grimaldi* is the autobiography of the nineteenth-century clown Joseph Grimaldi. There has been much debate about the exact nature of Dickens' role in the writing of this book. Forster said that Dickens wrote only the introductory chapter; others have said that he edited the manuscript, with the help of his father; and Bentley has stated in print that Dickens wrote a significant portion of the work. Eckel says, "It is plain that the last chapter is in Dickens' style and that other parts of the book are his. Grimaldi laid the foundation for his memoirs, but in a rough and diffuse manner. He gave the manuscript to Thomas Egerton Wilks, who, after some condensing, sold the manuscript to Bentley, who, in turn, passed it to Dickens for the purpose of embroidery." According to Kitton, copies with the frame around the final plate (as here) are more valuable than others because of their relative scarcity; the border was added without Dickens' consent, and when he expressed his displeasure, it was quickly removed.

DB 04691.

\$9,500





**With a Fine Original Watercolor on Calf Doublure By Helen R. Haywood  
Granddaughter of Master Binder Robert Riviere**

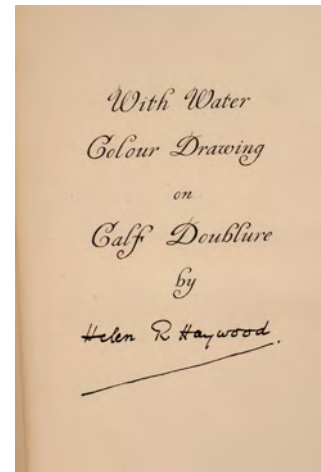
[DICKENS, Charles]. HAYWOOD, Helen R., artist. *Little Dorrit*. With Illustrations by H.K. Browne. London: Bradbury and Evans, 1857. First edition, first issue with all twenty-one internal text flaws as noted by Smith. Octavo. Forty engraved plates by "Phiz" (H.K. Brown), including frontispiece and engraved vignette title page. With an inserted preliminary leaf printed "With Water Colour Drawing on Calf Doublure by" [signed] Helen R. Haywood. Bound ca. 1930 by Rivière and Son in full wine crushed morocco. Gilt French fillets. Gilt vignette to upper board. Five gilt ruled raised bands. Gilt lettered and decorated compartments. Original watercolor painting by Helen R. Haywood on calf to upper doublure (signed "HRH" at lower left corner) with gilt rolled decorative borders. Red moire silk endpapers. Red moire silk to lower doublure with gilt rolled borders. All edges gilt. Neat ink inscription on front blank "Louise Dalton Kirk./from/Mother and Dad-/1936-". A unique and fine copy. Housed in the binder's original fleece-lined red cloth slipcase.

The exquisite ca. 1930 original watercolor on calf and signed by Helen R. Haywood elegantly reproduces in color the Phiz plate "Flora's Tour of inspection" found opposite to page 519.

**Helen R. Haywood (1908-1995)**, English painter and children's book illustrator Helen R[iviere]. Haywood was the granddaughter Robert Riviere, founder of the great bindery which executed this lovely binding. Haywood became acquainted with the art form of fore-edge painting through an uncle who was associated with the Bayntun-Riviere Bindery of Bath. She did several fore-edge and double fore-edge paintings on commission every year from the 1930s to the 1970s for Inman's Books, an antiquarian book dealer in New York City.

DB 05162.

**\$7,500**



**The First Complete Edition of 'Sketches by Boz'**  
**Extra-Illustrated by the Insertion of a Hand-Colored Duplicate Suite of the Plates**  
**In A Fine Bayntun (Rivière) Cosway-Style Binding**

**DICKENS, Charles. COSWAY-STYLE BINDING. BAYNTUN-RIVIÈRE, binders.** *Sketches by Boz*... London: Chapman and Hall, 1839. First book form edition of the first and second series complete in one volume. Octavo. Forty inserted steel engravings. Extra-illustrated by the insertion of a duplicate suite of the original engravings expertly hand-colored. Bound by Bayntun (Rivière) Bath ca. 1955 in full wine red crushed levant morocco over beveled boards with an elaborate central gilt floral and thistle design surrounding a fine hand-painted portrait miniature of a young Charles Dickens set under glass. Spine with five raised bands elaborately tooled and lettered in gilt in compartments. Housed in the original felt-lined red cloth slipcase, spine with two black morocco labels lettered in gilt.

A total of forty plates were drawn and etched by George Cruikshank for this octavo edition, of which twenty-seven are the original designs as they appeared in the First and Second Series of the Sketches published in volume form, 1836-37; these, however, were enlarged in size to match an additional thirteen etchings. "This collection of short pieces contains the earliest of Dickens's work. It is undoubtedly the most valuable from the antiquarian's point of view, containing references and descriptions of life in the 30's to be found nowhere else" (Hayward, *The Dickens Encyclopedia*, p. 141). "When Chapman and Hall obtained the copyright of Sketches in 1837, they published all of them in twenty monthly parts from November 1837 through June 1839. Cruikshank designed a cover, enlarged the plates (except 'The Free and Easy' which was discarded), and created 13 new illustrations for these monthly parts. In May 1839, Chapman and Hall published these parts complete in one volume with all 40 of Cruikshank's illustrations" (Smith, p. 16). Smith I: 2, note 4; Gimbel A7; Hatton and Cleaver, cf. pp. 91-128.

DB 05123.

**\$9,500**



### A Finely Bound Rubaiyat Illustrated by Willy Pogany

**FITZGERALD, Edward. POGANY, Willy, illustrator. [MAURIN, binder].** *Rubaiyat of Omar Khayyam in English Verse* by Edward Fitzgerald. Illustrations by Willy Pogany. Philadelphia: David McKay Co., [1942]. Small folio. Sixteen full-page and four smaller black & white drawings, all with decorative borders. Bound ca. 1942 by Maurin. Full orange-brown morocco, covers ruled in gilt with a central 'arabesque' design surrounded by four richly gilt decorated corner pieces. Spine with four raised bands, decoratively tooled and lettered in gilt, gilt-ruled board edges, elaborate gilt turn-ins, marbled end-papers, top edge gilt. Very slight crack (but perfectly sound) at top of front joint, otherwise near fine.

First published in 1859, Edward Fitzgerald's version of Omar Khayyam's quatrains was widely read only after it was taken up by the Pre-Raphaelites in 1861. The height of the poem's popularity corresponded with the heyday of the illustrated book, and the drive to illustrate the Rubáiyat was given extra impetus first by the development from the 1860s onwards of wood-engraved colour illustrations and later, around the end of the century, by the coming of color halftone printing. The lushly exotic and sentimental colored illustrations, enabled by Victorian print technology, matched the melancholy hedonism of Fitzgerald's version of the Rubaiyat. Apart from the vast number of illustrated Rubáiyats, the proliferation of Omar Khayyam clubs was another manifestation of the cult. Their meetings furnished excuses for rumbustious drinking and the composition of appalling doggerel. The membership of London's Omar Khayyam Club included an impressive number of convivial bookmen including Andrew Lang, Arthur Pinero, Arthur Conan Doyle and Edmund Gosse. Justin McCarthy, the politician and prolific hack novelist, presided.

DB 03820.

\$950



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

**FOUQUE, De La Motte. [RACKHAM, Arthur, illustrator].** *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 1000 large-paper copies signed by the artist, this being copy no. 226. Quarto. Fifteen color plates mounted on brown art paper, with captioned tissue guards. Head- tailpieces. Handsomely rebound ca. 1960 by Bayntun (Rivière) in full blue crushed levant morocco. Covers decoratively bordered in gilt, spine with five raised bands, decoratively tooled and lettered in gilt in compartments, gilt board edges and turn-ins, cockerel end-papers, top edge gilt, others uncut. There is a very slight 2 1/2 inch crack on the upper joint (but still sound), otherwise a very fine copy. Housed in a fleeced-lined, light blue cloth slip-case.

"With the aqueous world of *Undine* Rackham found an opportunity to revive and develop his earlier art nouveau linear decorative drawing. especially in the need to incorporate waves and water currents in his pictures. He was thus able to connect a felicitous quality of decoration into his plates, was well as a new feeling for flat pattern which harks back to *fin de siècle* without being too openly mannered" (Gettings, Arthur Rackham, p. 123).

"Although the waves and eddies of *Undine* bear the mark of Art Nouveau, the work was still another step forward for Rackham, the unity of conception in the line drawings and the colour plates, the assertion of contrast in the moods of the heroine, rendering it a masterpiece of sympathetic understanding" (Hudson, p. 80). Latimore and Haskell p. 34. Riall p. 93.

DB 03893.

\$1,850

This Edition is limited to one  
Thousand numbered and Signed  
Copies for Great Britain, Ireland  
and Colonies of which this is

No. 226

Arthur Rackham



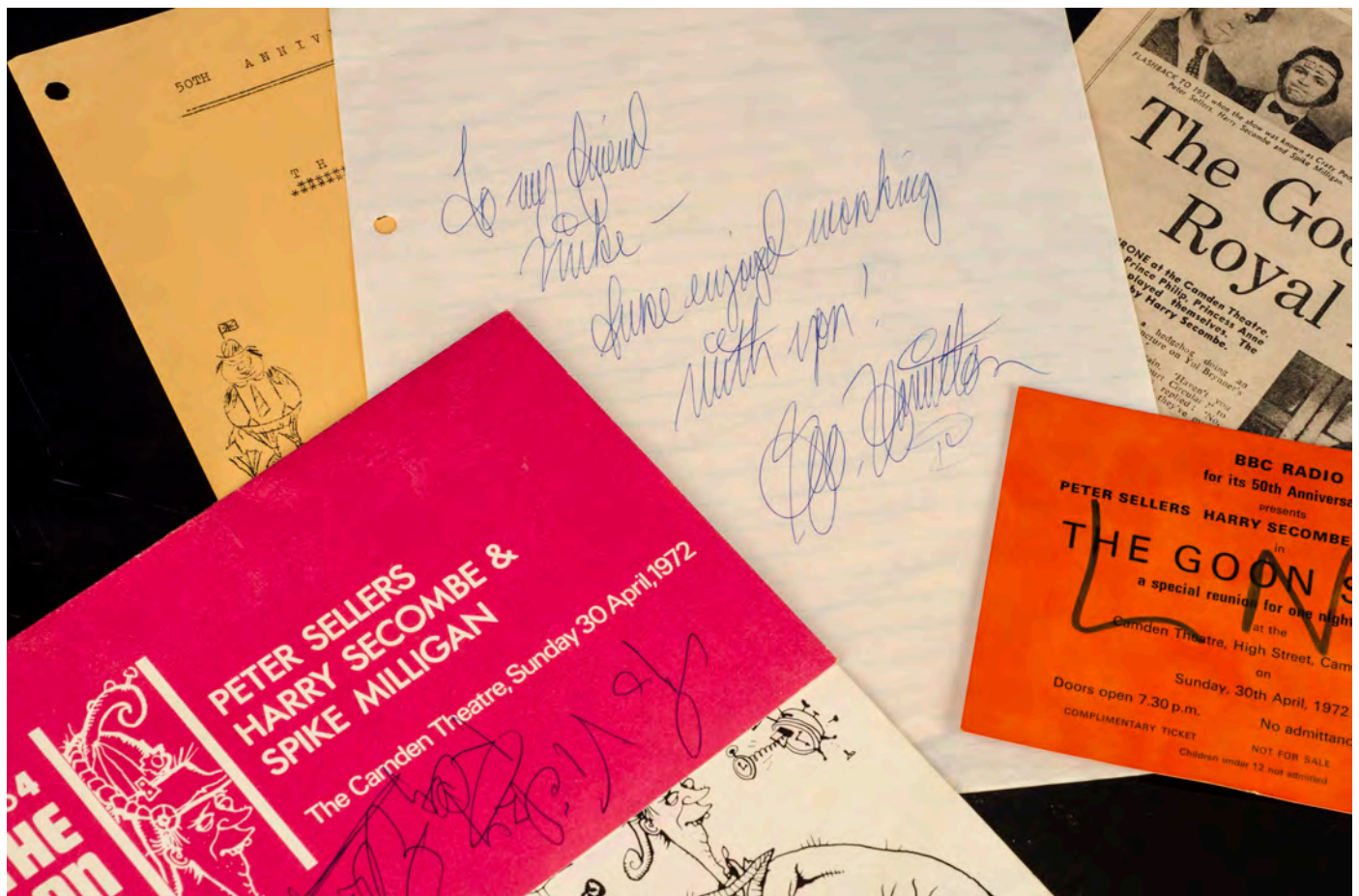
**"You Swine... You deaded me !!"  
The Last of the Goon Shows  
Specially Written by Spike Milligan  
for the 50th Anniversary of the BBC**

[GOON SHOW]. SELLERS, Peter. MILLIGAN, Spike. SECOMBE, Harry. *The Goon Show One Night Special Reunion...* London: Camden Theater, April 30, 1972. An original ticket to the show; the Daily Mail's original story published on May 1, 1972; original BBC Radio 4 Program, signed by Peter Sellers, Spike Milligan, Harry Seacombe, Eric Sykes, Max Geldray, Ray Ellington, Graham Stark, Michael Caine and some other miscellaneous Goonery. Housed in a full black morocco clamshell case. The Goon Show was a radio comedy show broadcast by the BBC. It changed the face of British comedy and influenced later comedy including Monty Python, Eddie Izzard and many more. It was broadcast in the the UK between May 1951 and January 1960. What made The Goon Show different was its attitude. The comedy was edgier than its contemporaries and it used mad characters, satire and ground breaking sound effects in a surreal way unlike anything had done before.

*The Last Goon Show of All*, broadcast on 5 October 1972, was a special edition of the famous BBC Radio show The Goon Show, commissioned as part of the celebrations of the 50th anniversary of the BBC. It was simulcast on radio and television, and later released as an audio recording on long-playing record... In early October 2007, 35 years after the original broadcast, a full unedited version was broadcast on BBC 7, the digital radio channel dedicated to re-runs of classic shows." (Wikipedia).

DB 02853.

\$5,500



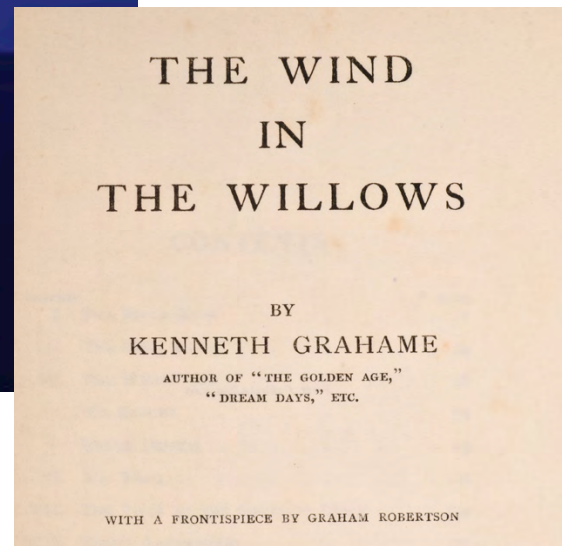
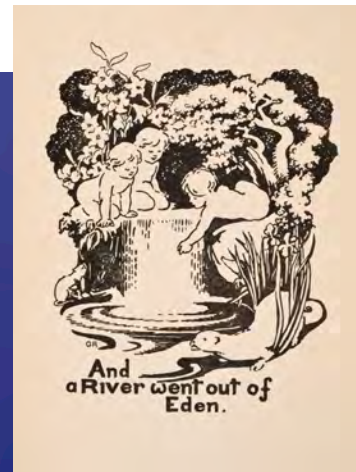
**A Near Fine First Edition of Kenneth Grahame's Children's Classic  
In the Original 'Second Issue' Pictorial Dust Jacket**

**GRAHAME, Kenneth. ROBERTSON, Graham, illustrator.** *The Wind in the Willows...* London: Methuen and Co., [1908]. First edition. Small octavo. Frontispiece with original tissue guard. Publisher's blue cloth pictorially stamped and lettered in gilt. Top edge gilt, others uncut. Early ink signature on front free endpaper. Minimal rubbing to corners and spine extremities, the gilt bright and fresh. Some scattered light foxing otherwise a near fine copy in the second issue publisher's pictorial peach color dust jacket printed in black. Front flap with neat five-line ink manuscript 'Recipe for Limericks' on verso. The spine of the dust jacket slightly darkened, a couple of tiny chips at head but certainly one of the best, totally original and unrestored jackets that we have seen. Housed in a three quarter dark green morocco over cream buckram boards, spine with five raised bands, lettered in gilt in compartments.

*The Wind in the Willows*, "one of the central classics of children's fiction, was Grahame's fourth book... It began life as a series of bedtime stories told to his son Alastair, known as Mouse... the first of these was told on Mouse's fourth birthday, 12 May 1904... Probably the stories continued at intervals over the next three years; certainly a lengthy narrative in which Toad played the principal part (and in which there were no giraffes) had been begun by May 1907. During that month Mouse was on holiday on the South Coast with his governess, Miss Stott, and his father wrote him a series of story-letters... The letters, some of which were addressed to 'Michael Robinson', Mouse's pet name for himself, continued every few days until September (there are 15 in all, with one apparently missing from the series); they describe Toad's adventures much as in the published book, but pay no more than cursory attention to Rat, Mole, and Badger" (*The Oxford Companion to Children's Literature*). The last copy in the first issue dust jacket to appear at auction fetched £60,000 (\$75,000) at Sotheby's London, June 15th, 2015.

DB 04880.

**\$17,500**



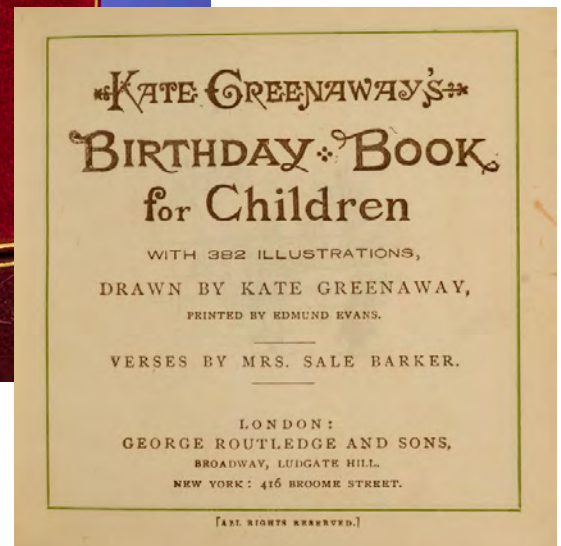
### Kate Greenaway's Birthday Book in a Fine Morocco Binding

**GREENAWAY, Kate.** *Kate Greenaway's Birthday Book.* With verses by Mrs. Sale Barker. London & New York: Frederick Warne & Co., Ltd., [n.d.]. Later edition. Small square octavo. Colored frontispiece, eleven full page color illustrations and numerous plain drawings in the text. Bound ca. 1960 in full red crushed levant morocco, covers ruled in gilt, smooth spine decoratively tooled and lettered in gilt, gilt board-edges, decorative gilt turn-ins, marbled endpapers, all edges gilt. Housed in the original fleece-lined, red cloth slipcase. Minimal fading to spine, otherwise very fine.

This lovely little book is in almanac form with blank lined pages opposite most of the illustrations. "Throughout the autumn [of 1880] Ruskin toured the continent, with Kate still on his mind ...He returned to find her *Birthday Book* awaiting his criticism and wrote from Brantwood: 'Dear Miss Greenaway - I have just got home and find the lovely little book'... Punch congratulated her on her *Birthday Book*: 'A most dainty little work a really happy thought for Christmas'... To follow up the remarkable success of the *Birthday Book*, Evans wanted Kate to illustrate a selection of fifty favourite nursery rhymes, to be produced in a small format and called *Mother Goose, or The Old Nursery Rhymes*." (Rodney Engen. *Kate Greenaway. A Biography*, pp. 74 & 79).

DB 03478.

\$550



**Limited to 600 Copies  
Signed and Numbered by the Artist**

**GRIMM, Jacob and Wilhelm. NIELSEN, Kay, illustrator. [THE CHELSEA BINDERY].** *Hansel and Gretel and Other Stories* by the Brothers Grimm. New York: George H. Doran Company, [1925]. American signed limited edition, comprised of 600 copies numbered and signed by the artist. Large quarto. Twelve mounted color plates, with descriptive tissue guards. Ten black and white plates (included in pagination). Title and initials letters printed in red and black. Handsomely bound by The Chelsea Bindery in full black crushed levant morocco, covers ruled in gilt, front cover with original gilt stamp, spine with five raised bands, bordered and lettered in gilt in compartments, gilt board edges, decorative gilt turn-ins, plum end-papers (original decorative end-papers preserved), top edge gilt, others uncut. A very fine copy.

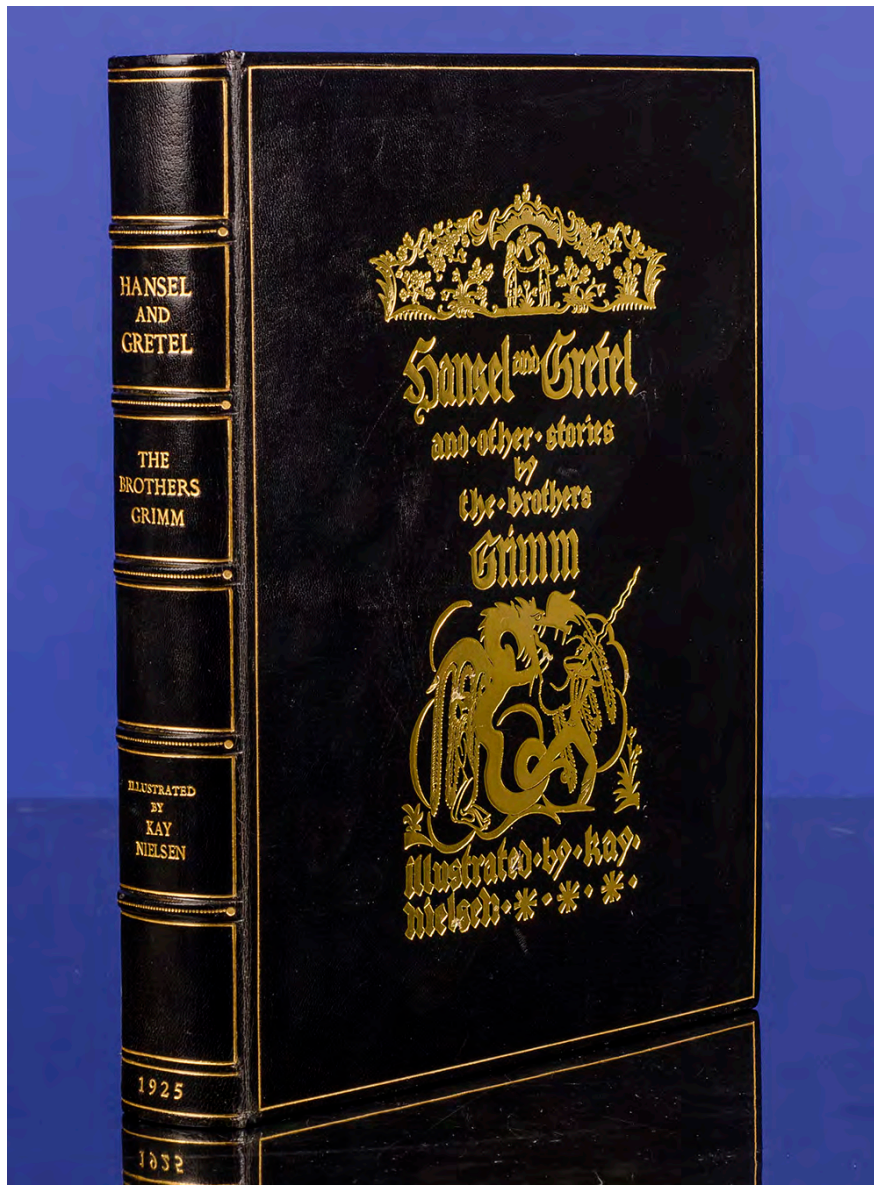
There was no signed limited English edition of this book.

“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. Nielsen returned to London, and in 1925 his final book for Hodder & Stoughton, *Hansel and Gretel*, appeared with twelve color plates” (Susan E. Meyer, *A Treasury of the Great Children’s Book Illustrators*, p. 206).

Larkin, p. 13.

DB 01735.

\$5,500





**The Fables of La Fontaine**  
**One of 250 Numbered Copies Illustrated by Auguste Delierre**  
**Finely Bound and Extra Illustrated**  
**With Over Two Hundred Additional Engravings**

**LA FONTAINE, Jean de.** *The Fables of La Fontaine...* Boston: Roberts Brothers, 1884. Edition De Luxe. One of 250 numbered copies. Extra-illustrated and extended from one volume to two large octavo volumes. With twenty-five full page etchings by Auguste Delierre (1829-1890). Complete with the small printed slip preceding the half-title, signed and numbered in black ink by Roberts Bros. Extra-illustrated with 202 additional engravings related to the fables being presented including many by J.B. Oudry and other artists. Handsomely bound ca. 1940 in full crushed dark green morocco, gilt. An exceptionally fine, profusely extra-illustrated example of the Fables of La Fontaine in a handsome binding.

The frontispiece in volume one is an original watercolor by Sears Gallagher showing a barnyard scene with a fox in Franciscan robes holding a bible and rosary listening to a learned rooster reading from a broadside. Sears Gallagher, Master Etcher and Watercolorist (1869-1955), studied under Samuel P.R. Triscott and Thomas Juglaris in Boston. He later traveled to Paris and studied at the Academie Julian under Jean Paul Laurens and Benjamin Constant. His works were exhibited by major galleries in New York and Boston.

"The present translation of La Fontaine's Fables is mainly that of Robert Thomson, who published in 1806 in Paris an edition of them in verse very nearly complete. This work is extremely rare. It is now reproduced after extensive and careful revision." (Preface).

DB 04501.

**\$5,500**



### **A Unique Art Binding in Creased Pewter by Monique Lallier**

**LALLIER, Monique, binder.** *A Superlative Blank Album Binding in Creased and Chased Pewter and Goatskin Leather.* Summerfield, North Carolina. Square quarto. Forty-eight blank leaves interleaved with tissue guards. Bound by Monique Lallier ca. 1980 with black goatskin to lower cover and spine, and creased pewter with chased open dots to upper cover. Green endpapers. Signed in ink by Monique Lallier on the last blank leaf. A stunning binding In pristine condition.

Monique Lallier is an internationally recognized book binder and book artist. She began her studies in the 1960s in Montreal at Cotnoir Cappone School of Fashion & L'Art de la Reliure book binding school with Simone B. Roy. She continued on to Paris, with Roger Arnoult, Centro Del Bel Libro in Ascona, with Edwin Heim and Solothurn, Switzerland with Hugo Peller. Monique's work may be found in the collections of: McGill University, Montreal, St. Joseph Oratory in Montreal for the Pope Jean- Paul II, Louisiana State University, University of North Carolina, as well as many private collections in USA, Canada, Europe and Japan. She practices her craft full time from her studio in Summerfield, North Carolina.

"I made several of them for clients but I cannot recall for whom I made this one. Each album is unique. It is never the same design." Monique Lallier.

A wonderful gift opportunity - something unique and very special. This fine album has many potential uses, including a wedding album, a guest album or even a very special 'scrap-album' akin to those so frequently used in the glorious days of the nineteenth century.

DB 02865.

**\$1,750**



**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**

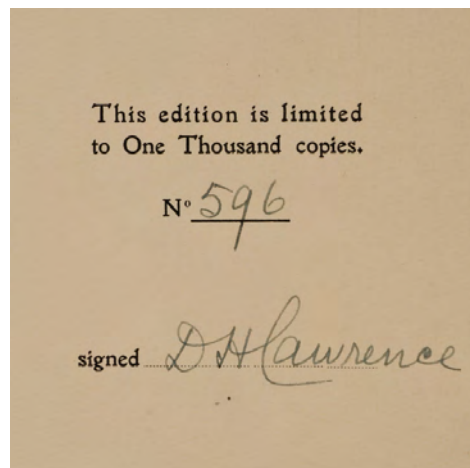
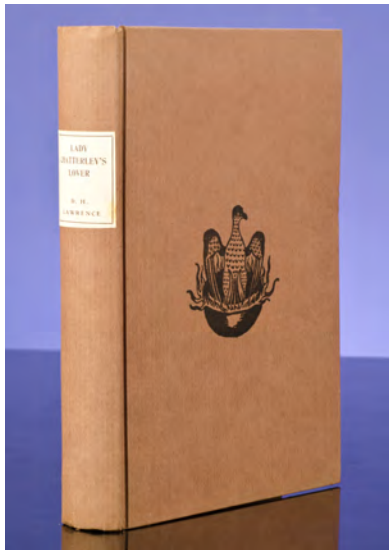
**LAWRENCE, D.H.** *Lady Chatterley's Lover*. [Florence]: Privately Printed [by the Tipografia Giuntina], 1928. First edition. Limited to 1,000 numbered copies, (this being copy number 596) signed by the author. Octavo. Original mulberry boards with printed paper spine label. Front cover printed in black with the Lawrence phoenix. An exceptionally fine copy, completely unopened. In the original plain yellow dust jacket (jacket with a few a little worn and stained at spine extremities. 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.

This is the finest copy of this book that we have ever seen. The original pale yellow dust jacket is unprinted, little more than a piece of wrapping paper, to both camouflage a "dirty" book and protect it during shipping. The book underneath is so perfect as to leave little doubt that it was set aside untouched, unread, and covered with this dustjacket and the original glassine wrapper which has protected the paper dust jacket since it was published.

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

DB 03102.

**\$16,500**



**The Shakespeare Head Press "Morte D'Arthur"**  
**With Twenty-Two Magnificent Half-Page Woodcuts**  
**Reproduced From Wynkyn de Worde's Folio Edition of 1498**

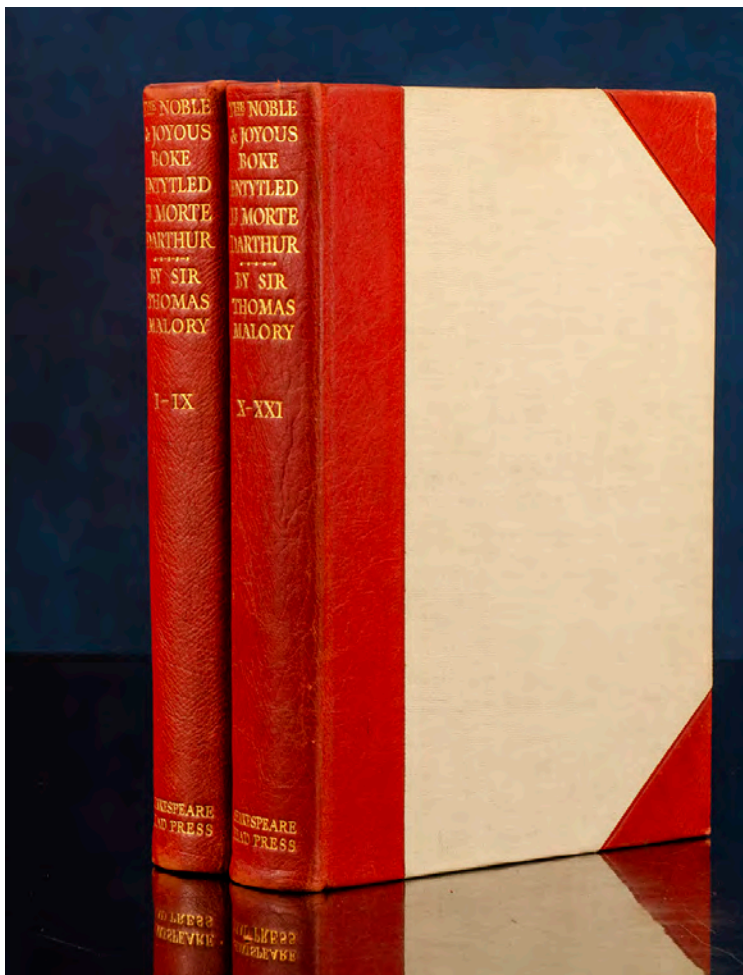
**MALORY, Sir Thomas. [SHAKESPEARE HEAD PRESS].** *The Noble & Joyous Boke Entytled Le Morte Darthur...* Oxford: Printed at the Shakespeare Head Press... and Published for the Press by Basil Blackwell, 1933. One of 370 numbered copies on handmade paper (of which 350 are for sale), out of a total edition of 375 copies. Two quarto volumes. Printed in red and black in Caslon type. With twenty-two magnificent half-page woodcuts reproduced from Wynkyn de Worde's folio edition of 1498. Publisher's half brick-red Hermitage calf over cream buckram boards, ruled in blind. Spines lettered in gilt, top edge rough gilt, others uncut, Cockerell marbled endpapers. A fine set.

"The text of the present edition is a careful reprint of Wynkyn de Worde's folio of 1498, from the unique copy in the John Rylands Library, Manchester. That edition has never been reprinted and will be of interest to students of Malory as bridging the gap between Caxton's original edition of 1485, which has been accurately reproduced by Sommer, and Wynkyn de Worde's second edition of 1529, on which most modern editions are based. The book is of particular interest as containing 21 half-page woodcuts, described by Sommer as an example of the first attempt ever made of illustrating a text throughout with engravings. The complete series is reproduced in the present edition for the first time" (Prospectus).

This exceptionally and beautifully produced edition was published in two volumes that were case bound in either full or half red Hermitage calf, the material developed by book binder Douglas Cockerell. Cockerell marbled papers were used for the half-calf bindings. Ransom, Selective Check Lists, p. 18, no. 77.

DB 05185.

\$1,650



THREE HUNDRED & SEVENTY COPIES OF  
THIS EDITION OF LE MORTE DARTHUR  
OF WHICH CCCL COPIES ARE FOR SALE  
HAVE BEEN PRINTED IN ENGLAND AT  
THE SHAKESPEARE HEAD PRESS SAINT  
ALDATES OXFORD FROM THE UNIQUE  
COPY OF THE EDITION PRINTED BY  
WYNKYN DE WORDE AT WESTMINSTER  
A·D·MCCCCXCVIII NOW IN THE JOHN  
RYLANDS LIBRARY AT MANCHESTER

THIS COPY IS NUMBERED  
**212**



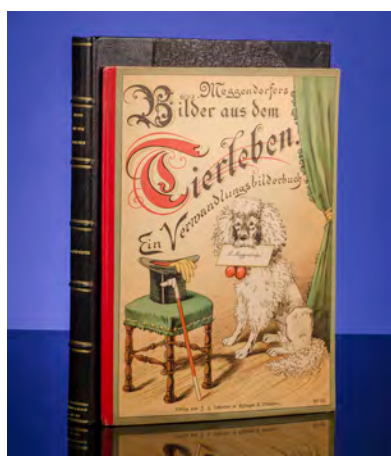
**Scarce, Near Pristine Meggendorfer Transformation Pictures From Animal Life  
An Astonishing Copy in the Original Printed Dust Jacket**

**MEGGENDORFER, Lothar.** *Bilder Aus Dem Tierleben* [Pictures From Animal Life]. Ein Verwandlungsbilderbuch von..., mit Versen von Julius Beck. Inhalt: Der Storke am Teich - Der Hase - Der gescheite Pudel - Das Küchlein und die Fliege - Hänschen und Miezchen - Der Bär und die Bienen. Fünfte Auflage. Eslingen und München: Verlag von T.F. Schreiber, n.d. [1895-1905]. Fifth edition of Schreiber book #138, scarce in all editions. Quarto (11 7/8 x 8 3/4 in; 301 x 222 mm). Six full-color 'slat' transformation plates, a total of twelve color images, with sixteen black and white text vignettes. Quarter red cloth over full-color pictorial boards. Publisher's original dust jacket printed in black. An extraordinary copy with all original movable parts in full working order, in extraordinarily fine condition. Complete with the unbelievably rare brown paper printed dust jacket with just a few small chips and slight edge loss, but not affecting any text. This is the only Meggendorfer in a printed dust jacket that we have ever seen. Housed in a quarter black morocco clamshell case.

Only four copies in institutional holdings worldwide, with two copies in Germany and two in the U.S., according to OCLC/KVK. Meggendorfer created all of the pictorial elements of his books himself in pen and watercolor drawings. He then assembled the book in dummy form and had outline lithographs executed, which he hand-colored to serve as guides for the color printing. "Meggendorfer's reputation today is based almost solely on his ingenious mechanical picture-books for children. These he began to design during the late 1880s, and many of these books went into multiple German editions besides translations into English, French, Italian, Spanish, Bohemian, Hungarian, and Russian. Deservedly, he is considered the creator and chief innovator of moveable toy books, and his printed works are eagerly sought after by collectors of historical children's literature. He produced books with moveable figures, transformation pictures segmented into three parts and thus interchangeable, books with pop-up designs, rotating wheels as well as four-panel slat pictures which change the illustrations through movement, and simply funny picture books for children that would certainly make them laugh and generally contributed to some educational benefit" (Justin G. Schiller's Introduction to *The Publishing Archive of Lothar Meggendorfer*. Original drawings, hand-colored lithographs and production files for his children's book illustrations. Offered for sale by Justin G. Schiller, Ltd. (New York, 1975)).

DB 02109.

\$4,500



**"A Feat of Craftsmanship Unexcelled in Modern Printing"  
A 'Special Presentation Copy' with an Original Pencil Drawing of 'Moby-Dick' on the Title-Page  
Additionally Every Illustration Signed in Pencil by Barry Moser**

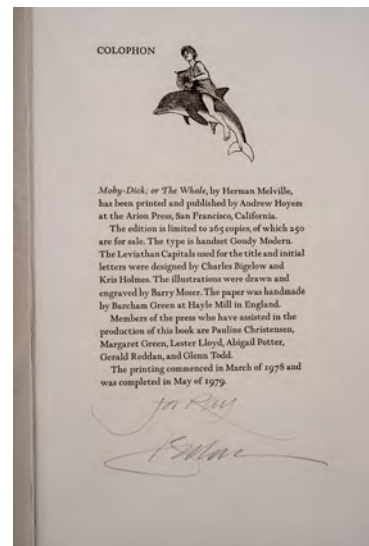
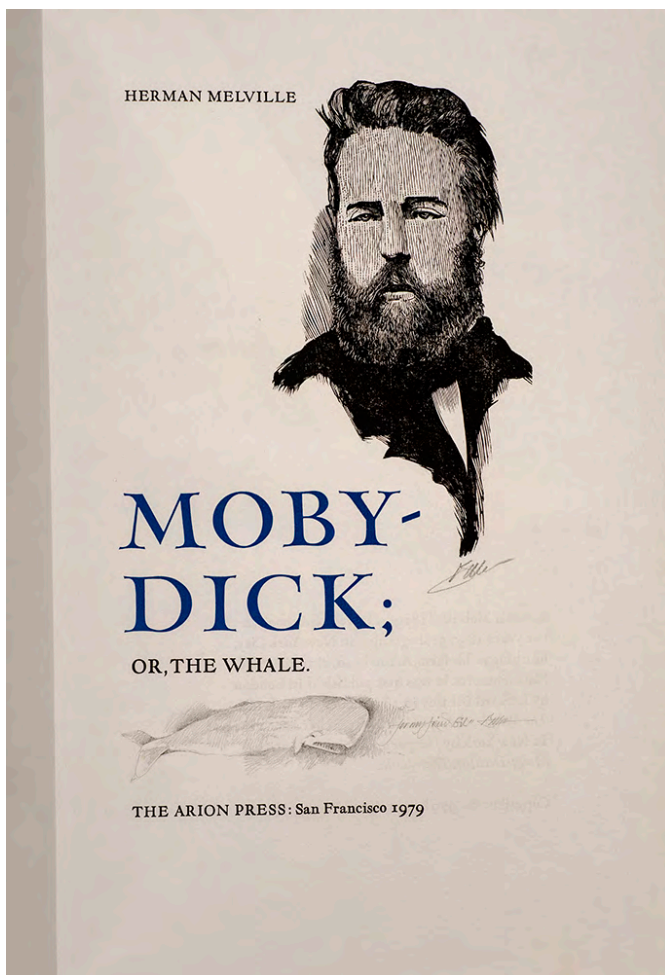
**MELVILLE, Herman.** [ARION PRESS]. [MOSER, Barry, **illustrator**]. *Moby-Dick; or, The Whale*. San Francisco: The Arion Press, 1979. Limited to 265 copies on Barcham Green handmade paper. This a presentation copy, signed by Barry Moser on Colophon "For Ray". Additionally there is a fine pencil drawing of 'Moby-Dick' on the title-page signed by Moser. Folio. Typeset by Andrew Hoyem in 18 pt. Goudy Modern with Leviathan titling, designed especially for this book by Charles Bigelow and Kris Holmes. Printed in black and blue on handmade Barcham Green paper bearing a whale watermark. With 100 wood-engravings by Barry Moser. Edited from the edition published by Northwestern University and the Newberry Library by Harrison Hayford, Hershel Parker, and G. Thomas Tanselle. Special copy with every illustration signed in pencil by Barry Moser. Publisher's full blue morocco, spine lettered in silver. Top edge trimmed, others uncut as issued. A very fine copy in the original (faded) publisher's blue cloth cloth slipcase with printed spine label.

One of the most important and majestic private press books produced in America. Moser has said, "*Moby-Dick* was the project which broke more new ground for me than any other..." "The printing commenced in March of 1978 and was completed in May of 1979" (Colophon).

"Historically, the two great typographical edifices of West Coast printing are the Grabhorn *Leaves of Grass* and the Nash *Divine Comedy*. Now the Arion Press *Moby-Dick* takes its place beside them. This constitutes a feat of craftsmanship unexcelled in modern printing." (William Everson, *Fine Print*.) In the 1990's The Grolier Club named this edition as one of the most beautiful books of the twentieth century.

DB 04811.

**\$19,500**



## A Spectacular Alfred de Sauty Inlaid Binding with a Triptych Fore-Edge Painting

**NAPIER, George G. FORE-EDGE PAINTING. DE SAUTY, Alfred, binder & artist.** *The Homes and Haunts of Sir Walter Scott, Bart.* Glasgow: James Maclehose, 1897. Limited to 550 copies printed on Japanese vellum paper. Octavo. Bound ca. 1905 by Alfred De Sauty. Contemporary full green levant morocco, front cover elaborately decorated in gilt pointille and inlaid with Celtic strapwork and floral patterns in red, brown and dark blue morocco's. Rear cover decoratively ruled in gilt with a central strapwork of red, brown and dark blue morocco's. Spine with five raised bands elaborately decorated in gilt pointille and inlaid red morocco flowers. Gilt ruled board edges and turn-ins, red morocco doublures and endleaves, the doublures decorated with flowers in gilt, all edges gilt. Spine very slightly faded, front joint expertly and almost invisibly repaired. A spectacular example - somewhat typical of the great Rivière bindings of 1905-1920 with the finest gilt pointille work. A Superb Alfred De Sauty Arts and Crafts Binding with a fine Triptych Fore-Edge Painting depicting three scenes from the text.

The triptych fore-edge painting depicts three scenes from the text:

"The Entrance to Milton Lockhart" (page 142); "Norham Castle (page 24); "Lasswade Cottage" (page 33).

"It has been my delight and privilege to make frequent 'raids' into Scott's country, and to study and photograph the localities rendered classic by his genius." (George G. Napier - preface).

DB 05157.

\$9,500



**A Spectacular 'Pointille' Binding  
from Rivière & Son During their Best Period**

*The Oxford Book of English Verse 1250–1900*. **RIVIÈRE & SON, binders**. Chosen & Edited by Arthur Quiller Couch. Oxford at the Clarendon Press, 1912. Small octavo. Printed on thin India paper. Bound by Rivière & Son ca. 1912 in full midnight blue morocco, covers elaborately stamped in gilt pointille in a wonderful floral design. Spine with five raised bands elaborately tooled and lettered in gilt in compartments, double gilt ruled board edges. Red morocco doublures with an elaborate gilt design, cream watered silk end leaves, all edges gilt.

A spectacular binding from the house of Rivière & Son during the best years. The elaborate pointille design is almost breathtaking and the inner red morocco doublures equally pleasing.

**The Oxford Book of English Verse, 1250–1900** is an anthology of English poetry, edited by Arthur Quiller-Couch, that had a very substantial influence on popular taste and perception of poetry for at least a generation. It was originally published by Oxford University Press in 1900; in its india-paper form it was carried widely around the British Empire and in war as a 'knapsack book'. It sold close to 500,000 copies in its first edition. **Sir Arthur Thomas Quiller-Couch (1863-1944)** was a Cornish writer who published using the pseudonym Q. Although a prolific novelist, he is remembered mainly for the monumental publication *The Oxford Book Of English Verse 1250–1900* and for his literary criticism. He influenced many who never met him, including American writer Helene Hanff, author of *84, Charing Cross Road* and its sequel, *Q's Legacy*. His *Oxford Book of English Verse* was a favorite of John Mortimer's fictional character Horace Rumpole.

DB 05211.

\$4,250





**"Not Just a Book - But a Monument"**  
**Palgrave's Golden Treasury - First & Second Series**  
**Superbly Bound by Zaehnsdorf**

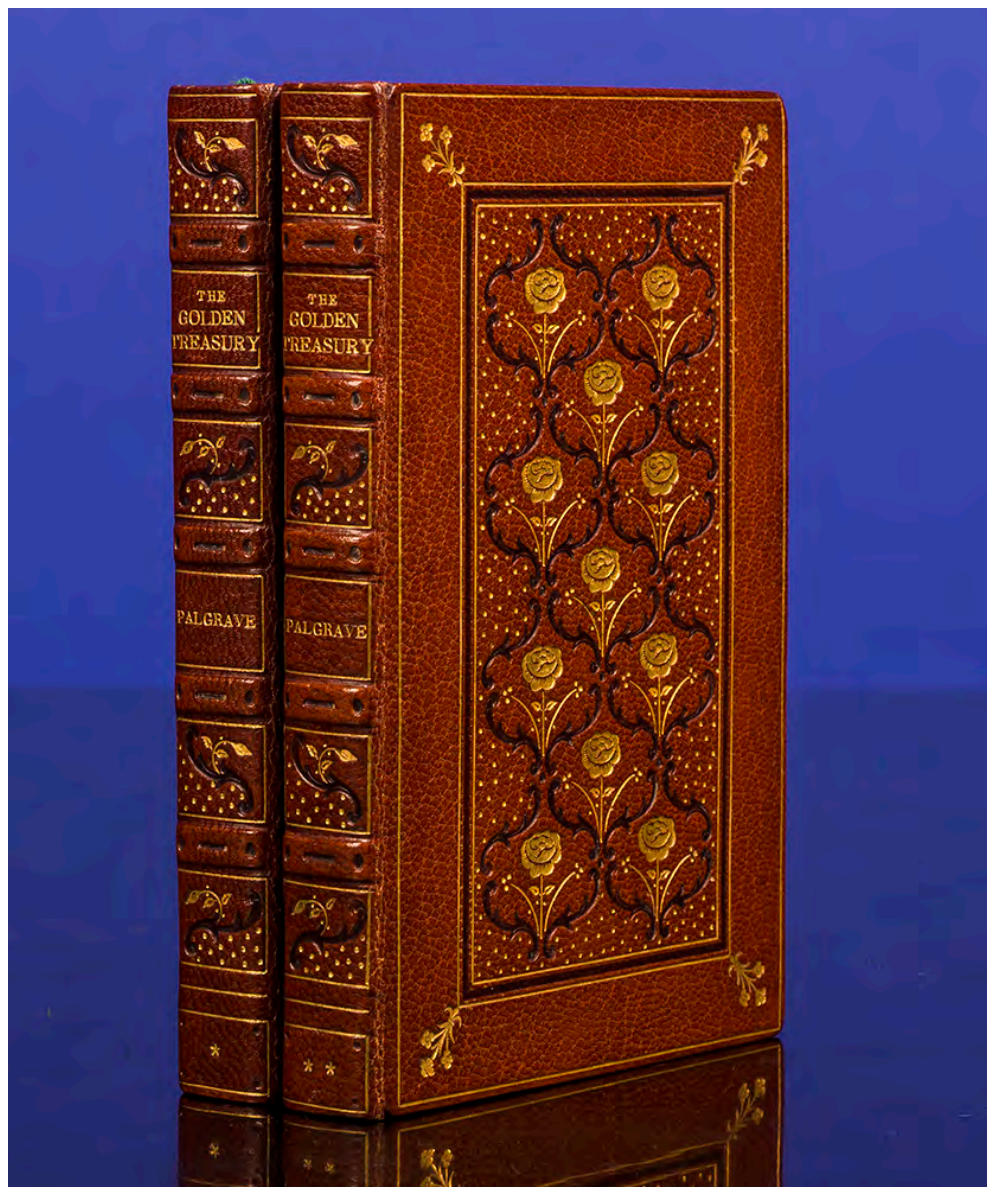
**PALGRAVE, Francis T. ZAEHNSDORF, binder.** *The Golden Treasury*. Selected from the best songs and lyrical poems in the English language and arranged with notes... revised and enlarged. [First and Second Series]. London: Macmillan and Co., Limited, 1902 & 1900. Golden Treasury Series. Two small octavo volumes. Title-page to first series with engraved vignette, title-page to second series with tinted engraved vignette. Small neat tape repair to front blank leaf in volume one. Finely bound by Zaehnsdorf ca. 1902. Full brown levant morocco, covers bordered in gilt and blind with gilt floral corner-pieces, enclosing a panel of eleven gilt flowers and stems with gilt pointillé and decorative blind stamping. Spines with five raised bands, decoratively tooled an gilt and blind and lettered in gilt in compartments, double gilt-ruled board edges, gilt ruled and decorated turn-ins, marbled end-papers, all edges gilt.

A beautiful set with the rather uncommon *Second Series* which was first published in 1897.

This is "not just a book but a monument. The Golden Treasury of the Best Songs and Lyrical Poems in the English Language, edited by Francis Turner Palgrave, first appeared in 1861, and it quickly came to define Victorian taste in poetry. Palgrave sifted 300 years of English verse, from the Elizabethans to the Romantics, for poems that embodied his timeless ideal of lyric poetry: 'neither modern nor ancient, but true in all ages, and like the works of Creation, perfect as on the first day.'

DB 04423.

\$3,750



**First Edition of "The Pie and the Patty-Pan,"  
in a Superb 'Double' Pictorial Inlaid Binding by Sangorski & Sutcliffe**

**POTTER, Beatrix. SANGORSKI & SUTCLIFFE, binders.** *The Pie and the Patty-Pan*. London: Frederick Warne and Co., 1905. First edition, later printing (with "1905" on the verso of the title-page). Small quarto. Color frontispiece and nine color plates (included in pagination). Twenty-one vignettes in black and white. Sumptuously bound by Sangorski & Sutcliffe ca. 1980. Full dark brown crushed levant morocco. The front cover with a fine oval multi colored morocco image taken from the black and white illustration on page 11 of Duchess "And my pie was going to be veal and ham." The cover also decorated in gilt with tiny circles and a vertical stalk with leaves. The rear cover a fine oval multi colored morocco image taken from the color plate of 'Ribby' on page 50 "So there really *was* a patty-pan" similarly decorated in gilt as on the front cover. Smooth spine lettered in gilt with a small orange and green floral inlay at top. Gold and brown decorated end-papers, original front end-papers with a 'pie and patty-pan' design in pink and original brown front cover bound in at end with an onlaid picture of a cat in a small circle. Housed in a dark brown morocco edged, brown cloth slipcase with fleece-lining.

**This is one of the prettiest little pictorial inlaid bindings that we have seen.**

"The year 1905 appears on the front of the title-page of the first printing. The early printings have plain mottled lavender end-papers, which were shortly replaced by an end-paper design featuring a pie and a patty-pan. The cover picture was then changed from a cat in a small circle, to one of Ribby sitting by the fire, in a large circle" (Linder).

DB 05217.

**\$5,500**



**"Like Madness is the Glory of this Life" (Apemantus)  
"The Greatest Enemy will Hide in the Last Place you would ever Look" (Caesar)**

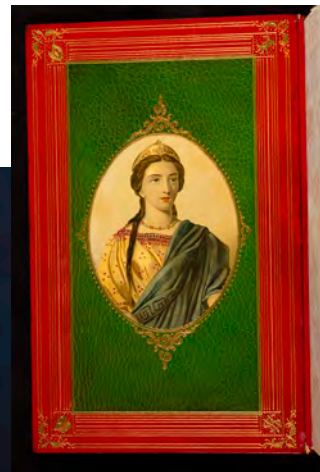
**One of Twenty-Six Special Copies with Original Watercolors**

**SHAKESPEARE, William.** *The Life of Timon of Athens* [and] *The Tragedy of Julius Caesar*. The Works of William Shakespeare. Edited by W.E. Henley. Printed at Edinburgh for R.G. Newbegin New York by T. and A. Constable, 1903. The Connoisseurs' Edition of the Extra Illustrated Henley Shakespeare, limited to twenty-six lettered copies, of which this is Letter G. Folio. Elaborately illustrated with engravings, prints, and original watercolors throughout the texts, offering different artist's interpretations of Shakespeare's characters and scenes. Original full red morocco, covers elaborately decorated ruled and decorated in gilt. Inlays of green and brown morocco. Spine with four raised bands decoratively tooled and lettered in gilt in compartments. An inlaid brown morocco flower in three of the panels. Fine multi-gilt ruled wide turn-ins surrounding a large rectangular panel of green morocco, gray floral silk endleaves. The inside front doublure with a very fine oval hand-colored engraving (6 x 4/58 inches; 152 x 117 mm.) of Caesar's wife Calpurnia, set 'cosway-style' within a decorative gilt design. Top edge gilt, others uncut. A wonderful example.

Set in Athens and Rome, respectively, *Timon of Athens* and *Julius Caesar* have in common their depictions of powerful men brought down by their own hubris. Both valuing wealth and power, *Timon's* downfall comes from foolish generosity while *Caesar's* results from his growing tyranny. And while *Timon's* tragedy ends with his descent into poverty, isolation, and disillusionment, *Caesar's* concludes with his unforgettable assassination in the Forum on the Ides of March. Here, both plays are lavishly illustrated and hand-colored.

DB 05240.

**\$2,750**



**An Outstanding Cedric Chivers 'Vellucent' Binding**  
**Designed and Executed by Alice Shepherd with Great Dexterity and Neatness**

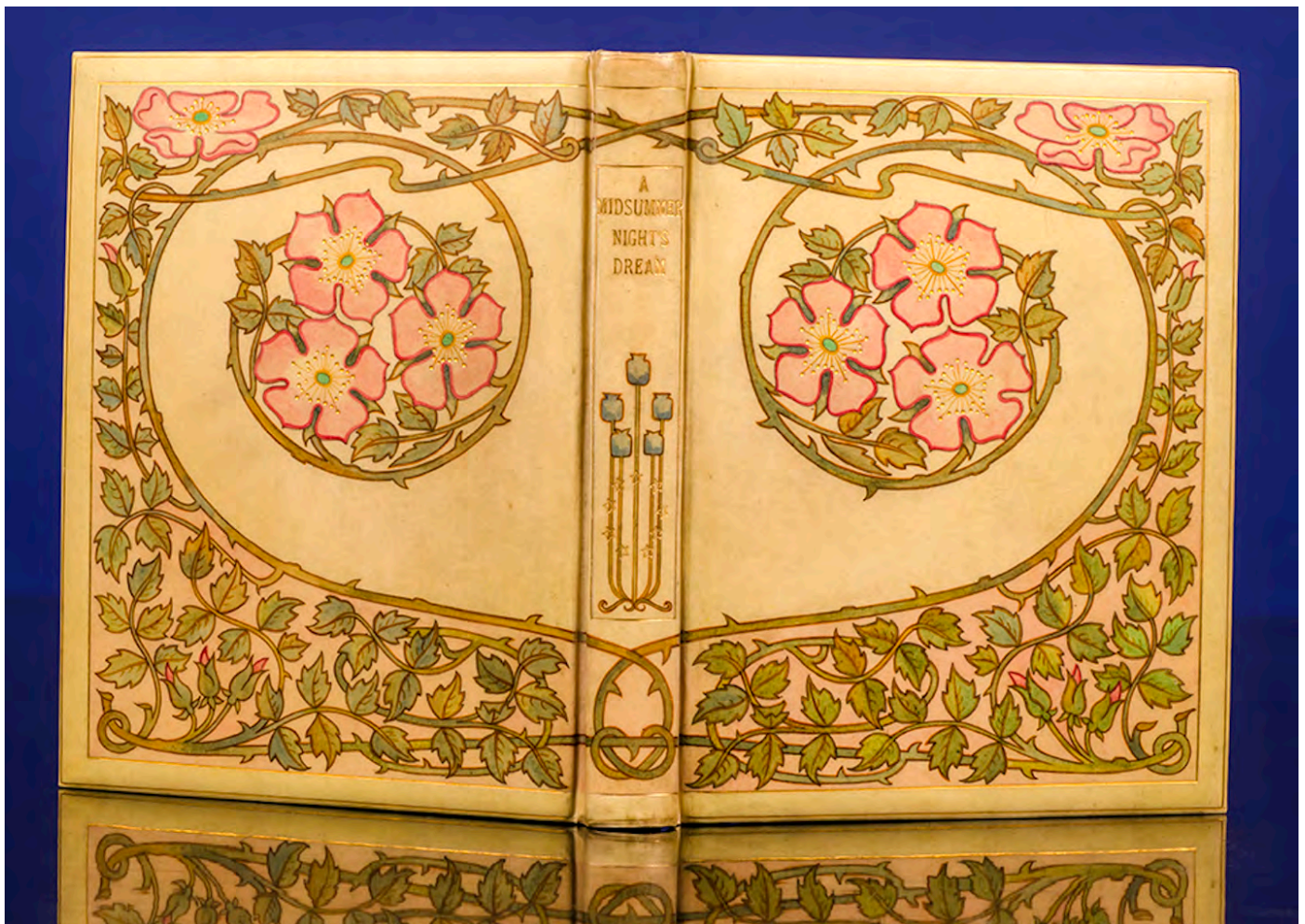
**SHAKESPEARE, William. BELL, Robert Anning, illustrator. [CHIVERS, Cedric, binder].** *A Midsummer Night's Dream...* London: J.M. Dent & Co., 1895. First edition with the Robert Anning Bell illustrations. Small quarto. Profusely illustrated throughout the text. Full vellucent binding over beveled boards by Cedric Chivers, designed and executed by Alice Shepherd ca. 1903. Front and back covers with a wonderfully intricate hand-painted 'swirling' continuous design of pink roses with green leaves on stems. The four large roses on each cover highlighted with delicate gilt pointille surrounding the green center of each flower. Smooth spine with the continuous design from the front and back covers. Pale pink and yellow vellum liners and matching paper end-leaves, top edge gilt, others untrimmed. A beautiful and very fine example housed in the original fleece-lined green cloth slipcase.

This binding is No. LVI (b) on page 22 of the Cedric Chivers catalog "Books in Beautiful Bindings". Also in vellucent, pink roses and green leaves on a yellow ground. No. LVI (a) shows another copy of the same book, but "Bound in embossed leather, designed and executed by Alice Shepherd. The design, a free treatment of roses, occupies the back and two sides of the vol. and is modelled with great dexterity and neatness."

According to Bernard Middleton, the first vellucent binding dates to 1903. In these bindings the painting is on paper under the vellum, rather than on the underside of the vellum as in Edwards of Halifax bindings (*History of English Craft Bookbinding Technique*, pp. 146–147).

DB 04435.

\$9,500



**Early Twentieth Century American Designer Bookbinding at its Very Best**  
**Shakespeare's Sonnets Bound by Henry Blackwell of New York**

**SHAKESPEARE, William. BLACKWELL, Henry, binder.** *The Sonnets of Shakespeare now newly imprinted from the first edition of 1609, by Clarke Conwell at the Elston Press.* New Rochelle, New York: The Elston Press, [1901]. Large octavo. One of two hundred and ten copies. Superbly bound ca. 1901 by Henry Blackwell. Full teal crushed levant morocco, covers with triple-ruled borders surrounding an inlaid border of maroon morocco, in turn surrounding a highly elaborate gilt and inlaid morocco design featuring 'Cobden-Sanderson' style gilt leaves and inlaid red morocco flowers. Each cover with four circles of inlaid maroon morocco. Spine with five raised bands, decoratively tooled and inlaid in the same style, lettered in gilt in the second compartment. Gilt ruled board edges and highly elaborate gilt decorated wide turn-ins. Doublures of orange morocco with a very intricate and pleasing geometric design. Lilac, purple and cream decorated silk end-papers, all edges gilt. A truly amazing example. Early twentieth century designer bookbinding at its very best.

Henry Blackwell (1851-1928), bookbinder and bookseller, bibliographer and biographer, was the son of bookbinder Richard Blackwell of Liverpool whose bindery appeared in the Liverpool & Birkenhead Trades Directory in 1870. Henry emigrated to New York in 1877 where he supervised a large bindery. In 1892 he established his own shop in New York City. Blackwell played a prominent part in the Welsh-American life of his adopted country. He was a scholar of Welsh literature as well as binding, his 1899 essay, Notes on Bookbinding, was a memorable contribution. He had the largest Welsh Collection of books on this side of the Atlantic, and wrote articles, books and bibliographies about Welsh-American books. In 1893, he commissioned H.T. Sears to engrave a Welsh bookplate for his Welsh books. Herbert H. Johnson. Notes on The Elston Press #7; Will Ransom. Private Presses and Their Books, p. 260, #6.

DB 04421.

\$9,750



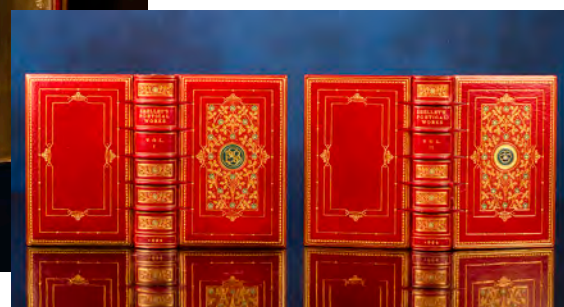
### A Superb Early Sangorski & Sutcliffe Cosway-Style Binding

**SHELLEY, Percy Bysshe. COSWAY-STYLE BINDING. SANGORSKI & SUTCLIFFE, binders.** *The Poetical Works of Percy Bysshe Shelley...* London: Reeves & Turner, 1886. Two octavo volumes. A spectacular ca. 1920 Cosway-Style binding by Sangorski & Sutcliffe for the J.L. Hudson Company. Full red crushed levant morocco over beveled boards, covers lavishly gilt in the Art Nouveau style, with inlaid green and light brown morocco inlays. The first volume with a front doublure of dark blue crushed levant morocco, with a superb gilt framed, hand-painted portrait miniature of Percy Bysshe Shelley. The miniature is surrounded by a rectangular recessed frame with eight onlaid red morocco flowers and twenty-four onlaid beige morocco leaves. The front joint of volume II has been expertly and almost invisibly repaired. The second volume with a central green morocco medallion with the phrase "Pansies/Let My Flowers Be" stamped in gilt. Spines with five raised bands elaborately decorated and lettered in gilt in compartments. Double gilt-ruled board edges and elaborate gilt turn-ins, dark blue watered silk liners and endleaves, all edges gilt and gauffered. Housed in a custom-made quarter morocco fleece-lined clamshell case, two spines lettered in gilt in compartments.

A wonderful early Sangorski & Sutcliffe Cosway-style binding. The miniature is of exceptional quality and is quite possibly the work of Miss C. B. Currie.

DB 05166.

\$13,500



**Laurence Sterne's *Sentimental Journey Through France and Italy*  
In a Wonderful Turn-of-the-Century Inlaid Binding by Salvatore David**

**STERNE, Laurence. DAVID, Salvatore, binder.** *Yorick's Sentimental Journey through France and Italy, &c.* London: Reprinted and sold by all booksellers in town and country, 1791. Later edition. Four parts in one twelvemo volume. Six plates including frontispiece engraved by Stothard. Two stipple portraits 'Maria' and 'The Monk' engraved by Taylor after S. Shelley. Bound ca. 1900 by Salvatore David. Full dark green crushed levant morocco, covers richly bordered in gilt with an inlaid red morocco strip surrounding an elaborate floral and basket-weave design inlaid in red morocco and stamped in gilt. Spine with five raised bands, decoratively tooled and lettered in gilt in compartments with inlaid red morocco flowers. Double gilt-ruled board edges, red morocco liners elaborately decorated in gilt in a similar design. Cream embroidered silk endleaves with marbled endpapers, all edges gilt. A superlative example in perfect condition. Housed in its original fleece-lined marbled slipcase with morocco tips and fore-edge. With the engraved bookplate of collector Horace G. Young of Worcester, Mass., on the rear marbled endleaf.

**Salvatore David (1859-1929)** "was the son of Bernard David, a noted Second Empire binder-gilder who worked for [Leon] Gruel before establishing his own atelier in 1855. On his father's retirement in 1890, David took over the bindery and initially applied a similar, classically inspired range of ornaments to his covers. But by 1900, after applying himself to the production of commercial and library bindings without much success, he turned to éditions de luxe, which he decorated with a blend of gold fillets and garlanded flowers in a compelling and original manner. In 1907, he moved his shop from 12 rue Guénégaud to 49 rue le Peletier, where he remained until his death. Important collectors of his work included René Descamps-Scrive and Freund-Deschamps" (Duncan & De Bartha, *Art Nouveau and Art Deco Bookbinding, French Masterpieces 1880-1940*, pp. 189-190).

DB 04791.

\$5,500



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

[SURTEES, Robert Smith]. ALKEN, Henry, *illustrator*. [BAYNTUN-RIVIÈRE, *binders*]. *Jorrocks's Jaunts and Jollities*. The Hunting, Shooting, Racing, Driving, Sailing, Eccentric and Extravagant Exploits of that Renowned Sporting Citizen Mr. John Jorrocks. 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 (with tissue guard between). Bound by Bayntun-Rivière, c. 1985 in full crimson morocco and finished by Chris Lewis with a quadruple gilt frame with a gilt horse shoe in each corner surrounding a large rectangular pictorial onlay of multi-colored morocco depicting a country scene with five foxhounds being followed by two huntsmen on horseback. The back cover with the same quadruple gilt border. Spine with five raised bands decoratively tooled and lettered in gilt. Gilt board edges, gilt tooled turn-ins with gilt corner decorations. Marbled endpapers. All edges gilt. A very fine copy.

Chris Lewis was one of Bayntun-Rivière's most talented 'finishers'. He designed and finished many unique inlaid bindings during his time at Bayntun-Rivière in the 1960s and then again prior to his death in the late 1990s.

DB 01962.

\$3,750





### A Rather Unusual Rivière Art-Deco Binding

TENNYSON, Lord Alfred. [RIVIÈRE and Son, Binders]. *Works of...* London: Macmillan and Co., 1920. Complete edition. Octavo. Engraved portrait frontispiece. Finely bound by Rivière and 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 03005.

\$2,500



## An Eye-Popping Cat Pop-Up Book

**WAIN, Louis.** *Days in Catland with Louis Wain.* Father Tuck's Panorama No. 8595. London: Raphael Tuck & Sons, Ltd, n.d. [ca.1912]. First edition. Oblong quarto. Four full-color lithographed panels forming a panorama with fourteen color lithographed slot-in figures (depicting twenty-seven cats). Front panel with full-color lithographed image of "Five cats in a Theater Box". Hinges and pouch-flap (to store the fourteen figures on lower panel expertly strengthened. Minimal rubbing to extremities.

The four panels form a panorama, each panel depicts the interior of a different room in the cats' house with humanized cats and furniture. The panels have fourteen numbered slots into which the reader inserts the corresponding figure(s) to complete the scene. There are fourteen wonderful color cat cut-outs (actually twenty-seven cats) by Louis Wain showing this family of cats at "At Bath-time and Bed-time"; "Helping Mother in the Kitchen"; "The Cat's Tea Party"; and "In the School Room". The fourteen color cut-outs are in remarkably fine condition.

An excellent copy that appears to have been hardly ever played with. Housed in a felt-lined half black and red morocco over gray cloth clamshell case, spine with five raised bands, ruled and lettered in gilt in compartments.

Wood 53.

DB 04705.

\$2,500



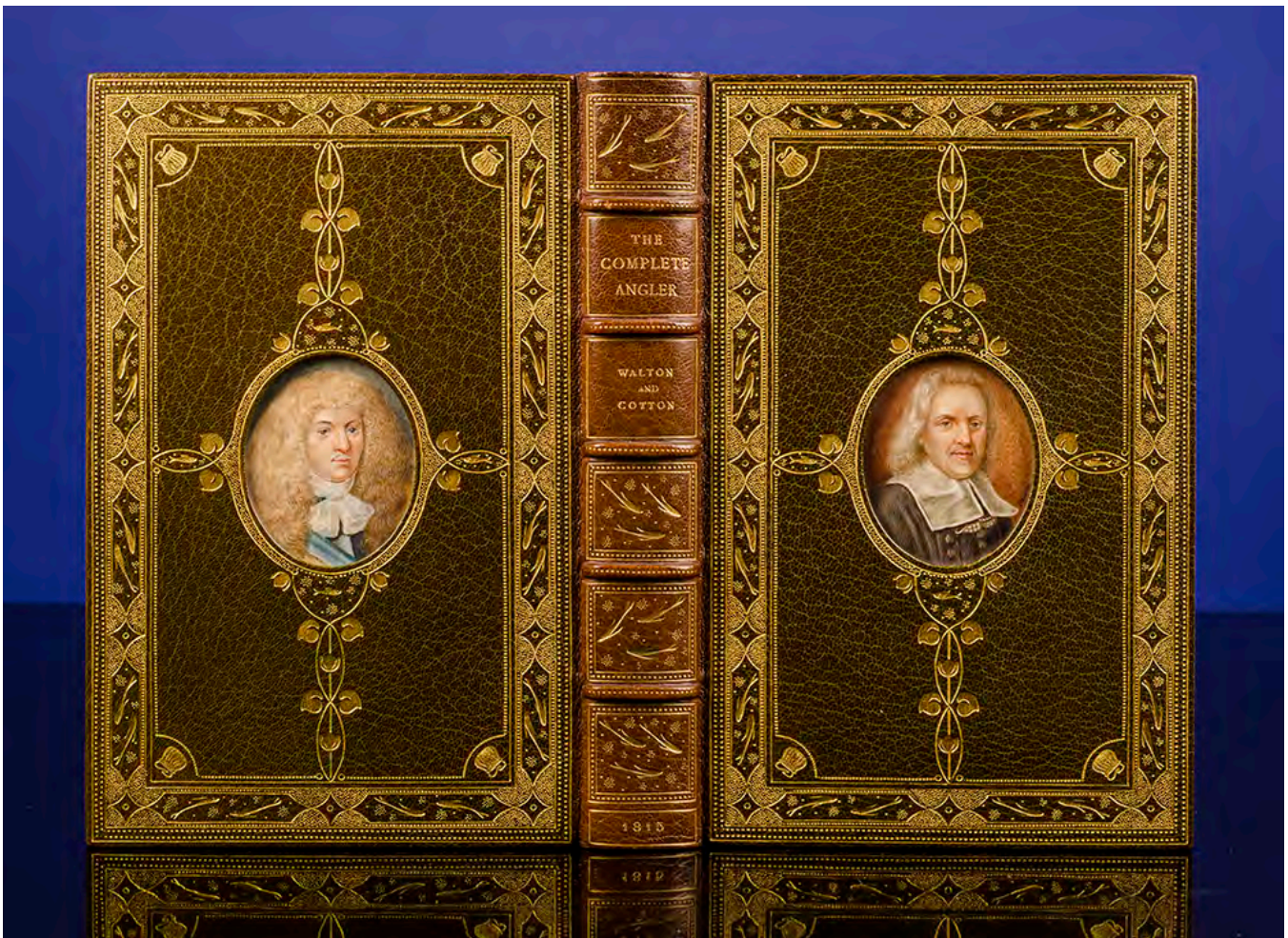
**A Superb Early Twentieth Century 'Cosway' Binding by Rivière & Son**

**WALTON, Izaak. COTTON, Charles. [COSWAY BINDING]. [RIVIÈRE & SON, binders].** *The Complete Angler...* London: Samuel Bagster, 1815. **Second Bagster Edition.** Octavo. Fifteen full-page plates. Inserted facing p. 472 is a fine pen & ink drawing signed 'Piscator'. Bound by Rivière & Son ca. 1910. Full olive green crushed levant morocco. Both covers elaborately decorated in gilt. The front cover with a fine oval miniature painting of Izaak Walton under curved glass. The rear cover with a fine oval miniature painting of Charles Cotton under curved glass. Spine with five raised bands, decoratively paneled, tooled and lettered in gilt in compartments. Double-ruled gilt board edges, elaborate gilt turn ins decorated with fish, fish baskets and floral pointillé. Green watered silk liners and endleaves, top edge gilt, others uncut. Spine lightly sunned. Housed in its original green morocco edged, chamois lined, faux alligator over board slipcase, a little rubbed at extremities. A truly spectacular and early example of a Cosway Binding.

Although unsigned, both 'miniatures' are almost certainly the artwork of Miss C.B. Currie, whose name was never mentioned on any Cosway-Bindings prior to 1911. After the Bible and Shakespeare, *The Complete Angler* remains one of the most reprinted books in the English language. Coigney, 21d.

DB 04632.

\$12,500



**"Happiness is the one Thing we Queens can never have." (Catherine de' Medici)  
A Superb Cosway Binding with a Fine Portrait by Miss C.B. Currie of Catherine de' Medici**

**WATSON, Francis. COSWAY BINDING. RIVIÈRE & SON, binders. [MISS C.B. CURRIE], miniaturist.** *The Life and Times of Catherine de' Medici...* London: Hutchinson & Co, [1934]. First edition. Octavo. Photogravure frontispiece with original tissue guard and fifteen photogravure plates. Limitation statement at front "This is No. 912 of the Cosway Bindings invented by J. H. Stonehouse, with Miniatures on Ivory by Miss Currie. Signed 'J.H. Stonehouse' Inventor. 'C.B. Currie' Artist." Bound by Rivière & Son in full maroon crushed levant morocco. Covers with gilt double-rule border, the front cover set with superb large oval portrait miniature set under glass of Catherine de' Medici by Miss C.B. Currie within an elaborate gilt scroll design. Rear cover with double-rule borders and broken gilt fillet border with gilt rococo corner ornaments. Spine with five raised bands elaborately tooled and lettered in gilt in compartments. Double gilt-ruled board edges, decorative gilt turn-ins, light blue moiré silk liners and endleaves, All edges gilt. Stamp-signed by the binders on front turn-in: "Bound by Rivière & Son." Stamped-signed by the artist on rear liner: "Miniatures by C.B. Currie." Additionally signed on the upper and lower board edges: "Cosway Binding" and "Invented by J.H. Stonehouse." Housed in a felt-lined quarter red morocco over red cloth boards clamshell case by Zaehnsdorf, spine with five raised bands, lettered in gilt in compartments. A very fine example of a real Cosway Binding from the library of Paul Edward Chevalier with his circular red leather bookplate on front blank.

This book appeared in the Chevalier Collection of English Twentieth-Century Bookbindings. Christie's New York, Friday November 9th, 1990, lot #72.

DB 05209.

\$18,500



## A Superb Art Nouveau Binding

**WHITE, Gilbert. [KELLIEGRAM BINDING].** *The Natural History and Antiquities of Selborne...* London: Printed [at the Chiswick Press] for J. and A. Arch; Longman and Co.,[et al], [1837]. Octavo. Forty-five engraved vignette illustrations. Original cloth spine bound in at end. Bound ca. 1910 in a stunning Art Nouveau binding of dark green crushed morocco, handsomely gilt and inlaid, by Kelliegram. Covers with fanciful Art Nouveau-style frame formed by inlaid flowers of red and blue and leaves in two shades of green, these inlays connected by gilt dots, and the spaces between them featuring swooping gilt birds and sprinklings of gilt dots; raised bands, spine compartments tooled in gilt with similar inlaid leaves and flowers, turn-ins with gilt tendrils and continuing the bird, flower, and leaf motifs, the turn-ins enclosing pictorial morocco doublures, the front doublure depicting Gilbert White's vine-covered house in Selborne, the rear a slate-roofed country church and cemetery, moss green watered silk endleaves, all edges gilt. Original cloth spine bound in at rear. With numerous engravings of flora, fauna, and landscapes in the text. Verso of front free endpaper with rectangular bookplate of Thos. D. Murphy. A fine copy of White's beloved account of the wonders of nature.

This is a lovely copy of White's beloved account of the wonders of nature, offered in a very pleasing pictorial binding from the firm that is best known for that kind of work. First published in 1789, Gilbert White's beloved account of the wonders of nature, which he wished to inspire readers to observe in their own backyards, "is open to everyone, for everyone has observed much of what it describes. Writer and reader each share the inheritance of the natural world, and delight in what is given, so that Selbourne becomes an expression of universal thanksgiving, treasured by all." (DNB)

DB 04728.

\$6,000



# David Brass Rare Books

