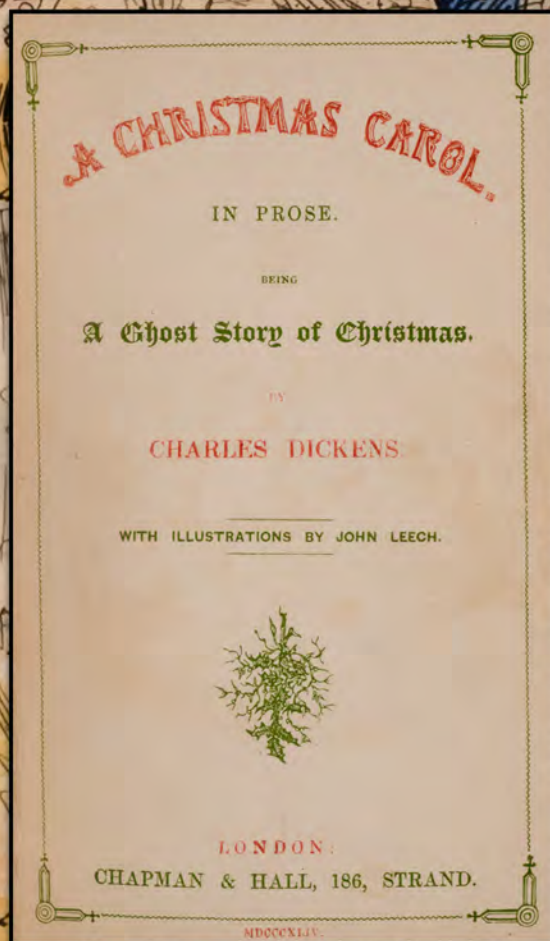


David Brass Rare Books

A Selection of 100 Spectacular Classics



**HOLIDAY
2021**

"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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This catalogue was lovingly prepared by:

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

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Greetings to all our clients and friends,

The Holiday Season is upon us again – this last year seems to have flown by quickly.

We have bought many fine books over the past twelve months, in spite of the dreaded Covid 19, which looks as though it's going to follow us into 2022.

We present here for your enjoyment a selection of 100 fine items including:

- A superb 1687 Barlow Aesop
- A fine 1640 Bacon on the Advancement of learning
- A spectacular Large-Paper copy in a superb contemporary morocco binding of the 1795 "Killer Bible"
- A 1791 first edition of Boswell's Life of Johnson including the scarce 'Principal Corrections and Additions'
- A fine copy of Joshua Barnes's Homer in Greek and Latin (1711) in full contemporary olive green morocco
- A very nice first edition (1755) of Johnsons Dictionary of the English Language in a slight later binding which has been expertly restored
- A very good second edition in English of Kaempfer's The History of Japan (1728)
- A superb set of Lavater's Essays on Physiognamy (1792-1798) three volumes bound in five in full green diced calf (ca.1830) with 174 fine engraved plates
- An amazing little manuscript album by Edward Linley Sambourne 'Sketches from Punch's Book of British Costumes' with 59 original pen & ink sketches many of which were published in Punch
- A notoriously rare copy of the first edition, first issue of Ballantyne's The Coral Island
- A spectacular first edition, first issue of Charles Dickens's A Christmas Carol with the red and green 'Trial' half-title inscribed Christmas 1843 by the brother of Dickens's illustrator H.D. Linton (who did the four wood-engraved text illustrations) to Maria Linton.
- First editions of Arthur Conan Doyle's A Study in Scarlet (1889) and The Sign of Four (1890)
- A fine first edition in the original cloth (1883) of Jules Verne's The Green Ray
- A fine example of the super rare James Gillray's Cockney-Sportsmen (1800)
- Twelve magnificent Hand Colored Plates by John Frederick Herring of the St. Leger and the Derby winners (1827-1843)
- A spectacular manuscript volume by The Rev. Ange Denis Macquin A Series of Heads with a disorderly jumble of 100 fine pen and ink drawings of heads
- A wonderful first edition set of the Dickens Christmas Books beautifully bound by Root & Son ca. 1920
- A fine first edition of Kenneth Grahame's The Wind in the Willows (1908) in a second issue dust jacket
- A fine Arion Press Moby Dick with all the illustrations signed by Barry Moser and also an original pencil drawing of Moby Dick on the title-page
- A fine copy of the 1916 signed limited edition of Harry Clarke's Fairy Tales by Hans Christian Anderson
- The 1928 signed limited edition of Wanda Gag's Millions of Cats
- A spectacular first Rackham illustrated Peter Pan in Kensington Gardens (1906) inscribed by J.M. Barrie to Joan Burnett (The original 'Toots' in the play)
- A fine 1979 first edition of Ralph Steadman's Sigmund Freud amusingly inscribed to UK Newscaster Reginal Bosanquet with an original drawing

Also included are some fine color-plate books, illustrated books, fine bindings etc., etc.

And, for something different - a fine collection of seventy-three Halcyon Days and Crummles Enamel Boxes

Happy Holidays and we hope you enjoy looking at these lovely books.

David, Caroline, Debra & Dustin

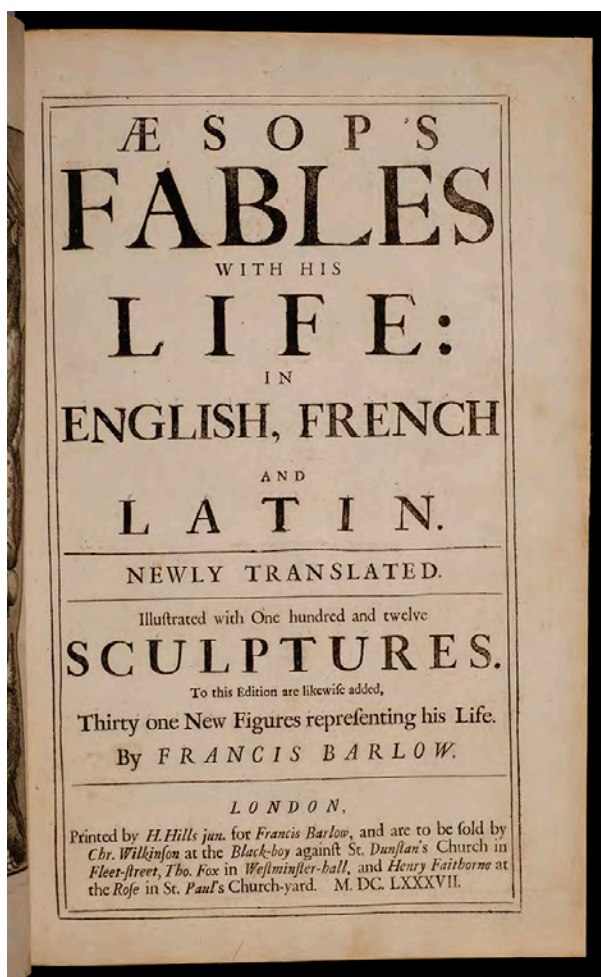
The Beautiful Barlow Aesop In a Contemporary Binding

AESOP. *Aesop's Fables with His Life: in English, French and Latin...* London: Printed by H. Hills jun. for Francis Barlow, and are to be sold by Chr. Wilkinson at the Black-boy against St. Dunstan's Church in Fleet-Street, Tho. Fox in Westminster-hall, and Henry Faithorne at the Rose in St. Paul's Church-yard. 1687. **The thirty-one plates were engraved by Thomas Dudley in 1678 - this second edition is the first to contain these superb engravings.** Second edition (first published in 1666). Folio. Full page engraved plate of the arms of the Earl of Devonshire and thirty-one (including the suppressed plate No. 17, which is often missing) full page engraved plates by Thomas Dudley after Francis Barlow. The thirty-one additional plates are bound within the forty pages of English text. Leaves Zz & Zz2 (pp. 161-164) have been supplied from another copy of the same 1687 edition. The copy at hand was apparently bound without these two leaves (not uncommon in 1687) and is now complete. Contemporary blind stamped mottled calf, expertly rebaked and re-edged with the original blind-stamped mottled calf laid-down. An absolutely spectacular restoration. Taking into account the aforementioned replacement of two leaves, minor paper repairs and expert restoration of the binding this is still an exceptional copy of this extremely rare and beautiful edition.

"The fables and plates are printed here in the same manner as in the first edition, the French version on the verso of each leaf, facing the plate, and Latin version on the recto of the following leaf. In the brief address "To The Reader" it is stated that the English verses on each plate were written by "the ingenious Mrs. A. Behn". The thirty-one additional plates illustrating the life of Aesop are placed at the end of the volume. They are preceded by the plate representing Aesop surrounded by animals and birds, which formed the first plate to the first edition. Plate No. 17 is usually wanting, being generally removed as too free a character. Nearly all of them are signed "Tho: Dudley fecit". (Grolier, Wither to Prior).

DB 03379.

\$22,500



"Handsome 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 "Handsome and interesting ornaments for the drawing-room table" were in vogue." (Dunthorne).

James Andrews (1801-1876) was an English draughtsman, botanical painter and illustrator noted for his accomplished illustrations. He also taught flower-painting to young ladies. His first illustrated work was *Flora's Gems* (1830) for which Louisa Anne Twamley wrote the text. He created the illustrations for the famous nature writer Sarah Bowdich Lee's 1854 book *Trees, Plants, and Flowers: Their Beauties, Uses, and Influences*. In March 1857, his painting of fruit and a bowl in watercolour received a medal from the Royal Society of Agriculture and Botany in Ghent. In 1868, Andrews exhibited a piece called *Earnest Andrews*, a painting of fruit and flowers, at the Royal Academy of Art annual summer exhibition.

DB 04213.

\$2,950



**"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**

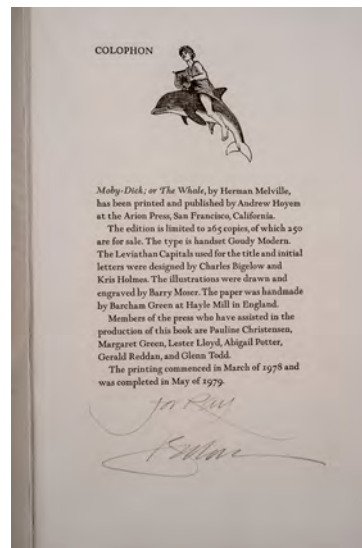
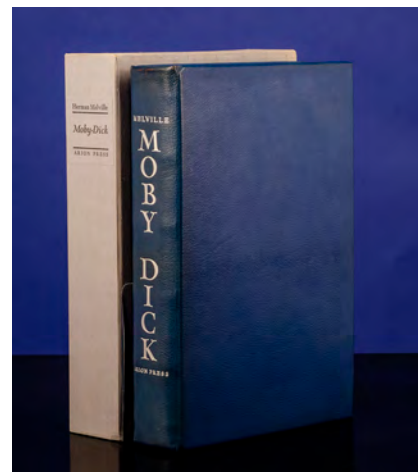
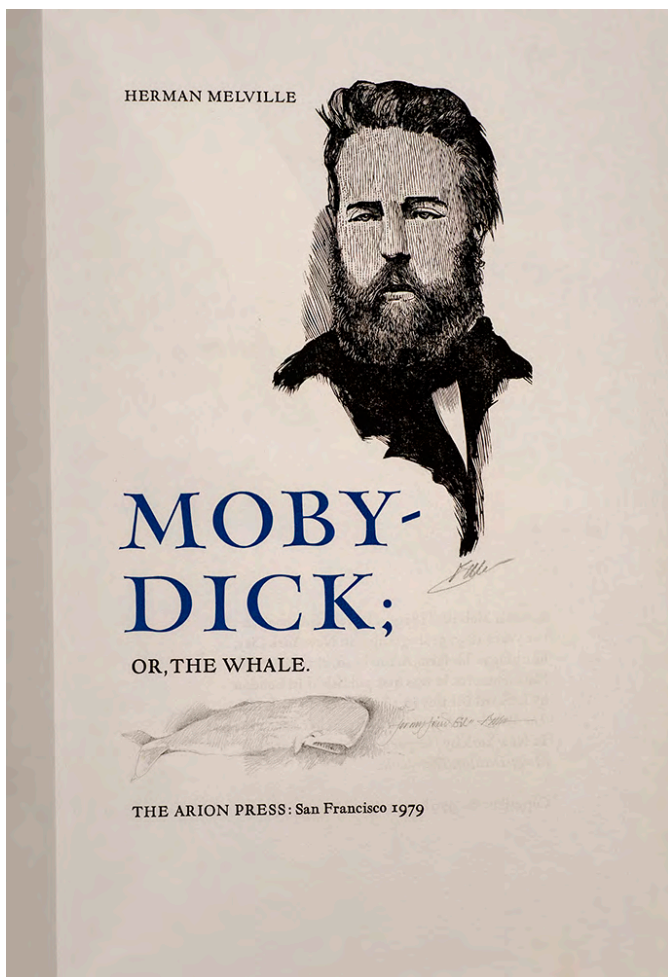
[ARION PRESS]. [MOSER, Barry, *illustrator*]. MELVILLE, Herman. *Moby-Dick; or, The Whale*. San Francisco: The Arion Press, 1979. Limited to 265 copies on Barcham Green handmade paper. This a presentation copy, signed by Barry Moser on Colophon "For Ray". Additionally there is a fine pencil drawing of '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



First Complete English Edition of Bacon's "De Augmentis Scientiarum"

BACON, Sir Francis. *Of the Advancement and Proficiency of Learning or the Partitions of Sciences IX Bookes* Written in Latin by the Most Eminent Illustrious & Famous Lord Francis Bacon...Interpreted by Gilbert Wats. Oxford: Printed by Leon: Lichfield, Printer to the University, for Rob: Young, & Ed. Forrest, 1640. **First edition, second issue, with the colophon dated 1640**, and with the penultimate line of the dedication on ¶2 verso without the quotation "his spacious spirit not thus bounded...", the recto of C3 reading at foot "Fama Baconi," and with "Marginal Corrections" on the recto of Qqq2 occupying eight lines (re-set in larger type, but without any addition to text). Folio. Engraved frontispiece portrait and engraved title by William Marshall. Engraved vignette head-piece and numerous woodcut head- and tail-pieces and initials. Contemporary sprinkled calf, covers ruled in blind. Spine with five raised bands ruled in blind, decoratively gilt in compartments, light brown morocco label lettered in gilt, gilt ruled board edges, all edges stained red. Front joint with 3 1/2 split at top but still quite sound. Some occasional spotting, light browning and faint dampstaining in several outer margins. **Armorial bookplate, maybe of Edward Bligh, Lord Clifton? on front pastedown. Early ink signature "R. Wingate" on verso of engraved portrait. Old booksellers' printed description on rear pastedown (Frank Hammond 1952 £15). A quite spectacular and totally untouched example of this great work.

"Bacon conceived a massive plan for the reorganization of scientific method and gave purposeful thought to the relation of science to public and social life. His pronouncement 'I have taken all knowledge to by my province' is the motto of his work...[His] ambitious proposal was: 'a total reconstruction of sciences, arts and all human knowledge...to extend the power and dominion of the human race...over the universe'. The plan for this was to be set out in six parts" (Printing and the Mind of Man 119 (describing the 1620 Instauratio Magna or Novum Organum)).

DB 05025.

\$6,500



Excessively Rare First Edition, First Issue, of "The Coral Island"

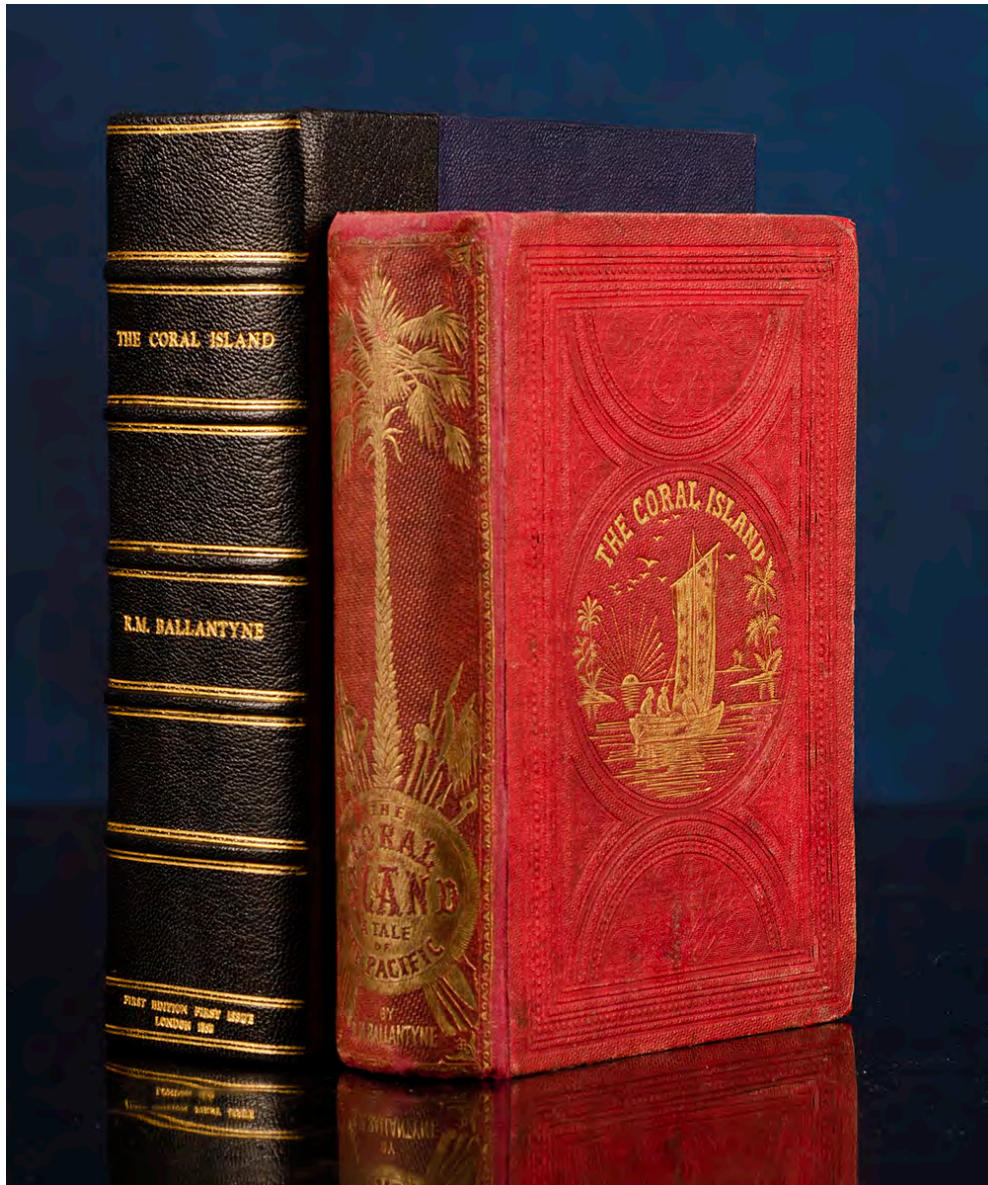
BALLANTYNE, Robert Michael. *The Coral Island: A Tale of the Pacific Ocean...* London: T. Nelson and Sons, 1858. First edition, first issue. Octavo. Color-printed frontispiece, color-printed pictorial title, and six color-printed plates. Some occasional light stains and foxing, but quite honestly one of the cleanest copies internally that we have seen in over fifty years. This first issue is rare in any condition and notoriously rare with the text fairly clean as here. Publisher's first issue binding of red diagonal ripple-grain cloth with covers decoratively stamped in blind and front cover and spine pictorially stamped and lettered in gilt, expertly rebacked with the original spine laid down. Original pale yellow coated endpapers. Front free endpaper with neat early ink signature of William Mathieu. Rear endpaper with the 19th c. booksellers blind-stamp of Wm. M. Stout, Danville KY. Housed in a felt-lined half black morocco clamshell case, spine with five raised bands, decoratively ruled and lettered in gilt in compartments.

This copy which is far better than any we have seen in recent years has been expertly rebacked with the original spine laid down. The gilt on the front cover and spine is quite bright. Slight wear to corners and extremities, inner hinges expertly restored. Only a handful of copies of the first issue in the original cloth have sold at auction in the past fifty years.

Robert Michael Ballantyne (1825-1894) was a Scottish author of juvenile fiction who wrote more than one hundred books. *The Coral Island* (1858) is the most popular of the Ballantyne novels still read and remembered today, but because of one mistake he made in that book, in which he gave an incorrect thickness of coconut shells, he subsequently attempted to gain first-hand knowledge of his subject matter.

DB 05071.

\$4,850



**"Oh! Just, Subtle, And Mighty Opium!"
A Fine and Elaborate Early Twentieth Century Binding by Bayntun of Bath**

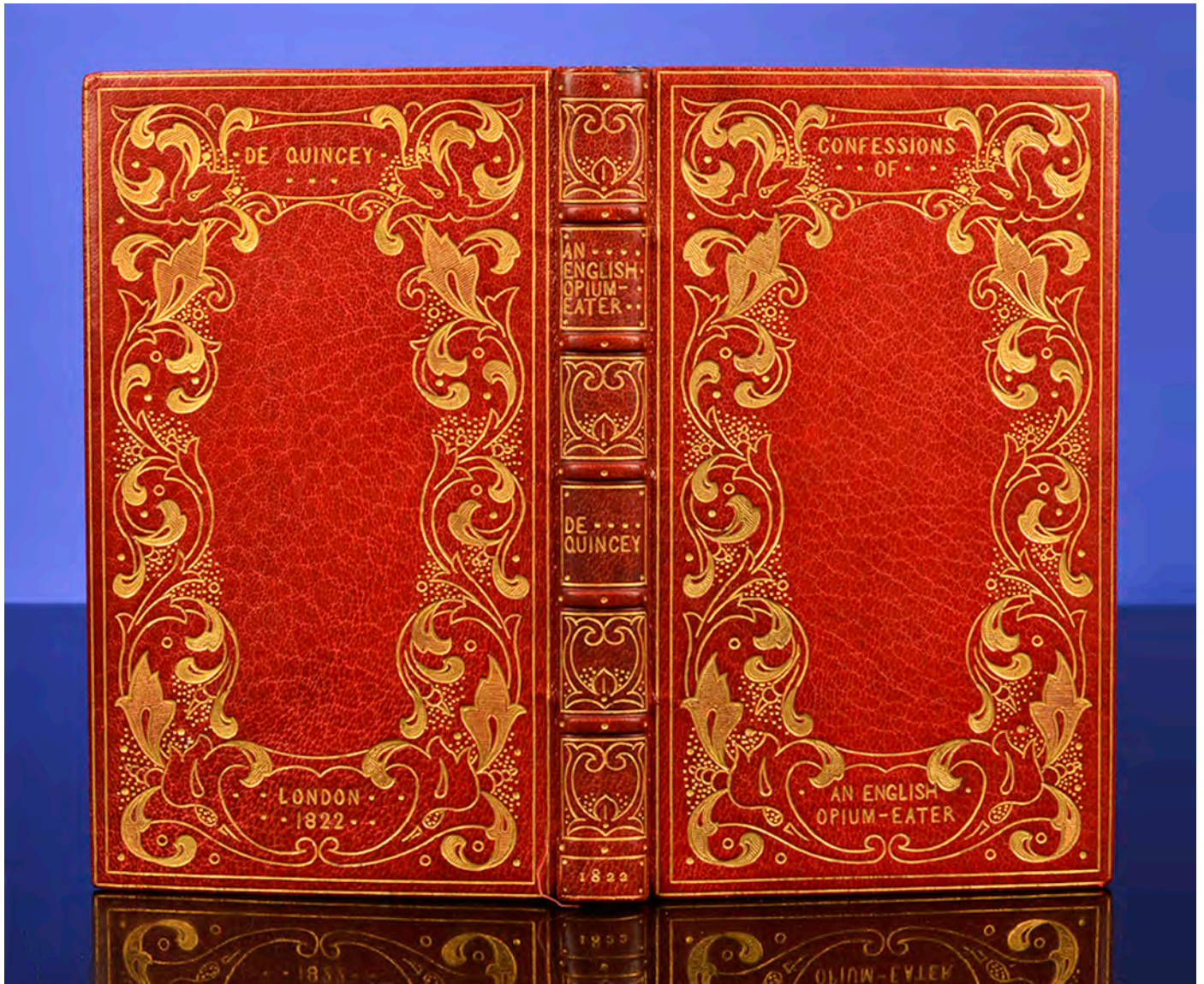
[BAYNTUN-RIVIÈRE, binder]. [DE QUINCEY, Thomas]. *Confessions of an English Opium Eater*. London: Printed for Taylor and Hessey, 1822. First edition in book form. Large twelvemo. Bound c. 1920 by "Bayntun. Binder. Bath. Eng.". Full crimson crushed Levant morocco, gilt ruled borders enclosing an elaborate 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..." First published anonymously in September and October 1821 in the *London Magazine*, the *Confessions* was released in book form in 1822, and again in 1856, in an edition revised by De Quincey.

"De Quincey's study of his own opium addiction and its psychological effects traces how childhood and youthful experiences are transformed, under the influence of opium, into symbolical and revealing dreams. The central experience for subsequent dream-formations was his childhood loss of his sister, duplicated by the disappearance of the 15-year-old prostitute Ann, who befriended him during his months of homeless near-starvation in London. The euphoric reveries of the early stages of his addiction and the appalling nightmares of the later stages are described in sonorous and haunting prose, and the work, first appearing in the *London Magazine* in 1821, conferred instant literary fame on De Quincey, whose first book it was. In 1856 he greatly extended the *Confessions* for a collected edition of his works, but thereby blunted its effect" (*The Oxford Companion to English Literature*).

DB 04209.

\$4,850



**A Spectacular Early Bayntun Binding on a Finely Printed Rubaiyat Illustrated by Gilbert James
Deluxe Edition with the Twelve Photogravure Plates Hand -Colored**

BAYNTUN, binder. *The Rubāiyāt of Omar Khayyām.* With Twelve Hand-colored Plates after Drawings by Gilbert James. London: George Routledge and Sons, Limited, [ca. 1904-1908]. Deluxe edition of 250? copies with the photogravure plates hand colored. Small quarto. Twelve fine hand-colored photogravure plates including frontispiece, all with original tissue-guards. Bound by Bayntun of Bath ca. 1910. Full turquoise crushed levant morocco, front cover double-ruled in gilt surrounding two elaborate wide borders of grapevines inlaid in purple, brown and dark green morocco's within a border of elaborate gilt pointille. The large center panel with an inlaid multi-colored morocco and gilt decorated figure based on the hand-colored frontispiece. Above and below the inlaid figure are two panels enclosing the title in decorative gilt. Lower cover bordered in gilt and black. Spine with five raised bands, decoratively inlaid with leaves and bunches of grapes in dark green and purple morocco's. Five of the panels with elaborate gilt pointille, the remaining one lettered in gilt. Gilt ruled board-edges, and turn-ins, cream watered silk liners and end-leaves, all edges gilt. A spectacular example of an early 'Bayntun Rubaiyat'. Housed in a later? fleece-lined blue cloth slipcase.

Gilbert Penrose JAMES (1865-1941) was one of the earliest and most prolific of the artists to take up the challenge of providing illustrations for FitzGerald's verses and his work was reprinted many times in different forms during the twentieth century. The photogravure edition gives us some measure of James's commercial success at this time, for it ran to several editions involving at least 18,000 copies by 1912. Born in West Derby, Liverpool, he worked as a clerk in a corn merchant's office, and became a close friend of the artist Sidney H. Sime, who is best known today for his extraordinary fantasy illustrations. Whether or not the two things are connected is unclear, but James did turn from office work to art.

DB 04729.

\$9,500



**The 'Killer Bible', Illustrated with Sixty-Two Copper-Engraved Plates from the Old Masters,
A Remarkably Fine Copy of the Large-Paper Edition
In a Wonderful Georgian Full Morocco Binding**

[BIBLE IN ENGLISH]. *The Holy Bible Ornamented with Engravings by James Fittler from Celebrated Pictures by Old Masters*. London: R. Bowyer, 1795. Two large quarto volumes. With two copper-engraved title-pages and sixty-two plates from the works of Diirer, Rembrandt, Van Dyck, Rubens, and others. Lower corner of 3H3 (possible paper-fault) torn away with no loss of text. Some foxing to a few of the plates, otherwise remarkably bright and fresh. Contemporary English full dark blue straight-grained morocco. Covers with two gilt borders surrounding blind-stamped Greek key design. Spines with five double raised bands ruled in gilt, blind-stamped Greek key design and lettered i gilt in compartments. Board-edges decorated in blind, elaborate gilt decorated turn-ins, gray liners and endleaves, all edges gilt. Gift signature to front flyleaf in volume one (dated 1841) and a tipped-in square of paper with another nineteenth century gift inscription. Some light scuffing to the boards, otherwise near fine.

A spectacular example of the large paper edition, which is dramatically larger than the regular one.

This Bible is remembered by many as the "Killer Bible" for its typographical error in Mark VII, verse 27: "Let the children be *killed*" rather than "filled."

However, it is more exemplary for its artistic design by some of England's most skilled book artists of the period.

DB 05223.

\$8,500



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

BLACKWELL, Henry, binder. SHAKESPEARE, William. *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



**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. Bound by Rivière & Son ca. 1910 in full mottled calf, covers with triple gilt rules. Expertly rebacked and corners strengthened (over fifty years ago) with original spines laid down. Occasional light foxing or staining to a few leaves, otherwise a fine copy.

"The work [The Principal Corrections and Additions] is now difficult to obtain; when it turns up it is almost invariably bound in with a copy of the first edition of the Life." (Pottle, p. 212).

Boswell's biography of Johnson is a classic of the genre - a full, candid account of the life of one of the most famous eighteenth-century writers and thinkers by another. "The Life of Johnson was no single book miraculously produced by an inexperienced author. It was the crowning achievement of an artist who for more than twenty-five years had been deliberately disciplining himself for such a task" (Pottle, p. xxi).

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

DB 03432.

\$9,500



The Most Complete Issue With Sixteen Hand-Colored Aquatint Plates

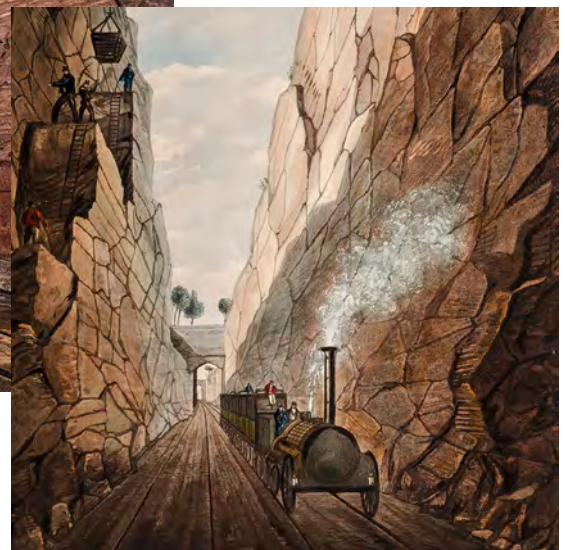
[BURY, T. T., *illustrator*]. *Coloured Views on the Liverpool and Manchester Railway*, With Plates of the Coaches, Machines, &c. from drawings made on the spot by Mr. T. T. Bury. With descriptive particulars, serving as a guide to travellers on the railway. London: Ackermann & Co., 1833. **Third edition, with the additional three folding plates.** Large quarto. 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, ruled in gilt. Front cover with gilt bordered red morocco label lettered in gilt. Spine with two raised bands, lettered in gilt. Bookplate of Joel Spitz on front paste-down. Housed in a fleece-lined red cloth slipcase.

A wonderful copy of the most complete edition of this fine work. "This book was first published with six plates in 1831. It proved popular, and other editions followed, of which this is the most complete. This classic record of the beginnings of the railway age was also one of the last significant books illustrated with aquatints. Lithography was already sweeping the field for pictorial records of this kind" (Ray, *The Illustrator and the Book in England*).

An eye-witness account of travel on the world's second practical railway line, with plates after Bury "an outstanding architectural designer" (Abbey) and a detailed report of the difficulties overcome during the railway's construction.

DB 03346.

\$6,500



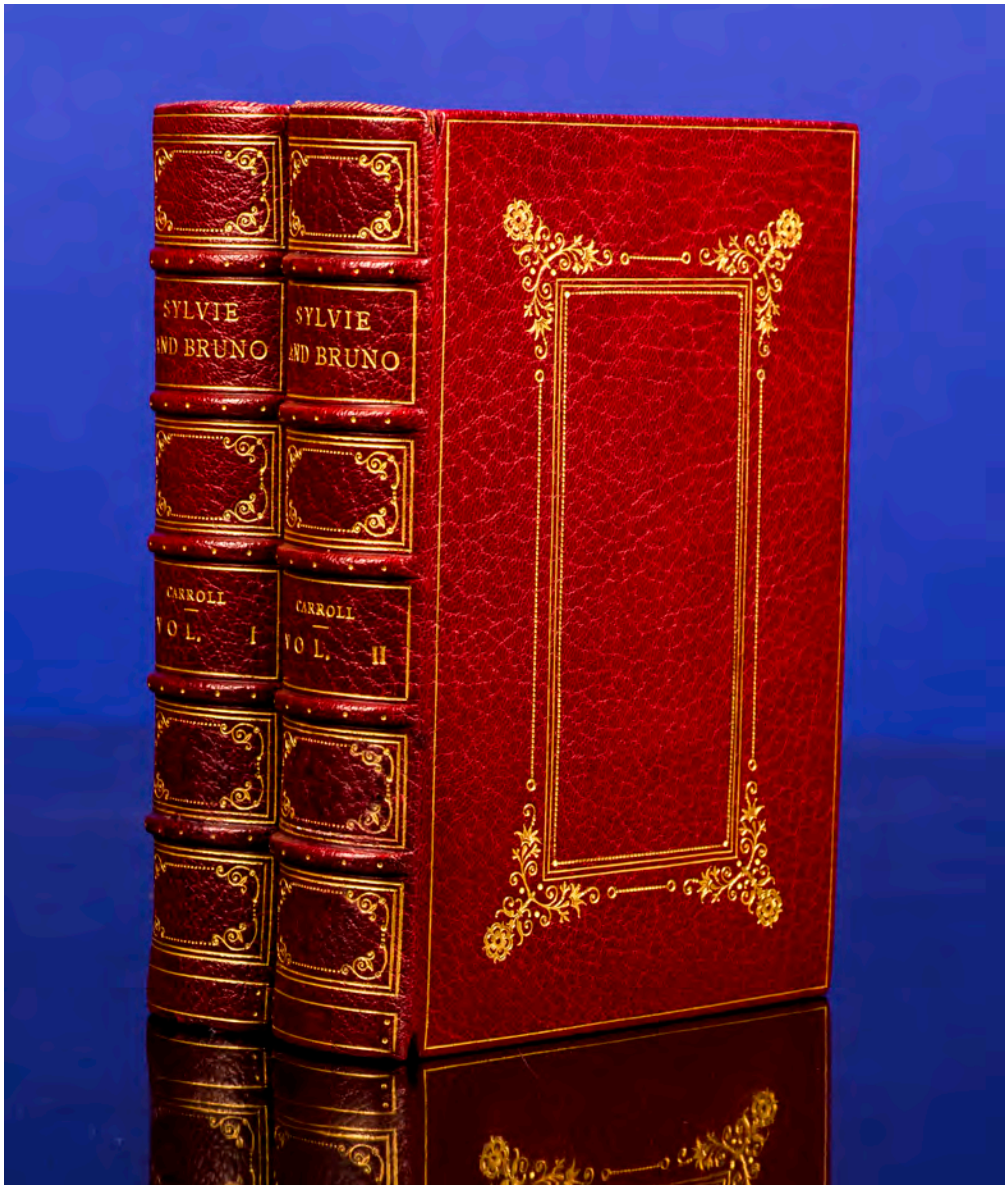
**A Superb Set of *Sylvie and Bruno* and *Sylvie and Bruno Concluded*
Including 'The Mad Gardener's Song'**

CARROLL, Lewis. FURNISS, Harry, illustrator. [BAYNTUN OF BATH, binders]. *Sylvie and Bruno* [and] *Sylvie and Bruno Concluded*... London: Macmillan and Co., 1889 [and] 1893. First editions. Two octavo volumes. With forty-six (ten full-page) illustrations by Harry Furniss in each volume. Each frontispiece with original tissue-guard. Verso of each title-page with small blue library accession number and a few leaves in each volume with the almost imperceptible blind stamp of the College of the Holy Names, Oakland, California. Bound ca. 1920 by Bayntun of Bath. Full maroon morocco, covers ruled in gilt surrounding an elaborate gilt central panel, spines with five raised bands, decoratively panelled and lettered in gilt in compartments, decorative gilt board-edges and turn-ins, red marbled endpapers, all edges gilt. Slight staining from original cloth covers on facing last page of *Sylvie and Bruno* and last blank of *Sylvie and Bruno Concluded*. With the rectangular bookplate of College of the Holy Names, Oakland, California on both front paste-downs. A fine pair.

Sylvie and Bruno, first published in 1889, and its second volume *Sylvie and Bruno Concluded* published in 1893, form the last novel by Lewis Carroll published during his lifetime. Both volumes were illustrated by Harry Furniss. The novel has two main plots: one set in the real world at the time the book was published (the Victorian era), the other in the fantasy world of Fairyland. While the latter plot is a fairy tale with many nonsense elements and poems, similar to Carroll's Alice books, the story set in Victorian Britain is a social novel, with its characters discussing various concepts and aspects of religion, society, philosophy and morality. Williams, Madan & Green. *The Lewis Carroll Handbook*. Numbers 217 & 250.

DB 04384.

\$2,250



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

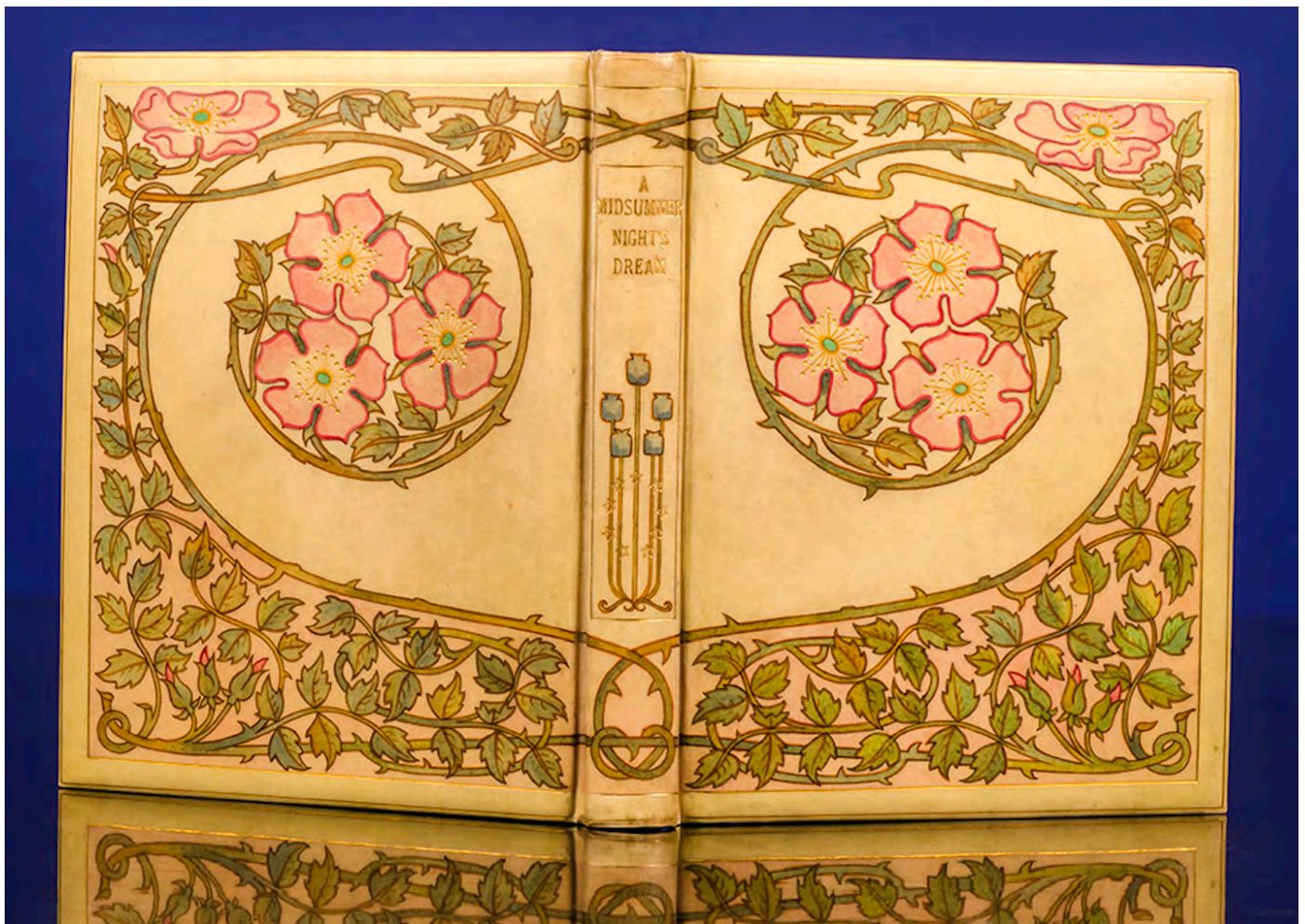
[CHIVERS, Cedric, binder]. SHAKESPEARE, William. BELL, Robert Anning, *illustrator*. *A Midsummer Night's Dream...* London: J.M. Dent & Co., 1895. First edition with the Robert Anning Bell illustrations. Small quarto. Profusely illustrated throughout the text. Full vellucent binding over beveled boards 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



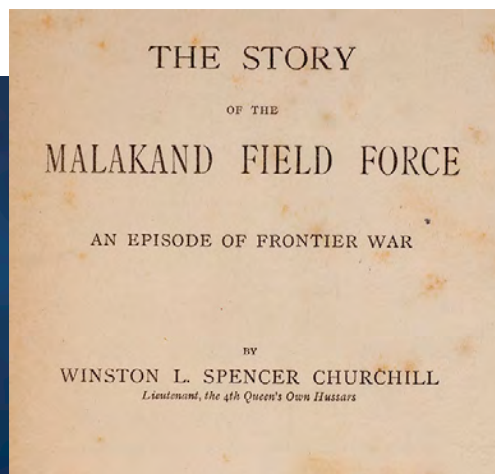
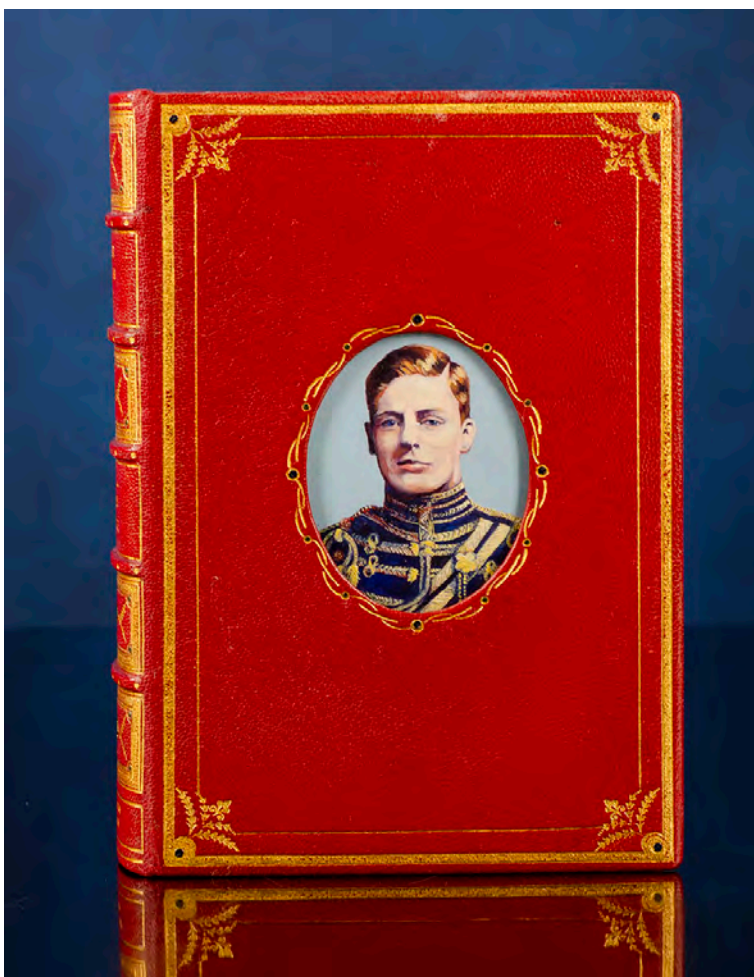
Winston Churchill's 'The Story of the Malakand Field Force'
A Near Fine First Edition in the Original Cloth - Housed in a Superb Cosway-Style Clamshell Case

CHURCHILL, Winston L. Spenser. *The Story of the Malakand Field Force...* London: Longmans, Green, and Co., 1898. First edition, second state with errata slip resent and 32 page publisher's catalog bound in at end and dated "3/98". Octavo. Photogravure frontispiece, two colored folding maps, and four uncolored sketch maps. Publisher's apple green cloth, front cover and spine lettered in gilt, black coated endpapers. Mainly marginal foxing throughout but far less than is usually seen. Spine with very slight mark, possibly from a label that has been removed. In spite of the aforementioned this is an exceptional and near fine copy of Churchill's first non fiction work. Now housed in a magnificent Cosway-Style full red morocco clamshell case with watered red silk lining. On the front is a fine oval portrait miniature of a young Winston Churchill, spine with five raised bands decoratively tooled and lettered in gilt. A near fine copy of Churchill's first published work of non fiction, the apple green cloth binding free from the usual fading and mottling, housed in a superb Cosway-Style clamshell case.

The Story of the Malakand Field Force: An Episode of Frontier War was an 1898 book written by Winston Churchill; it was his first published work of non-fiction. The book describes a military campaign by the British army on the North West Frontier (now western Pakistan and eastern Afghanistan) in 1897. It is dedicated to General Bindon Blood. The story of the campaign and Churchill's part in it is told in Con Coughlin 2013 book: Churchill's First War: Young Winston and the Fight Against the Taliban.

DB 05187.

\$8,500



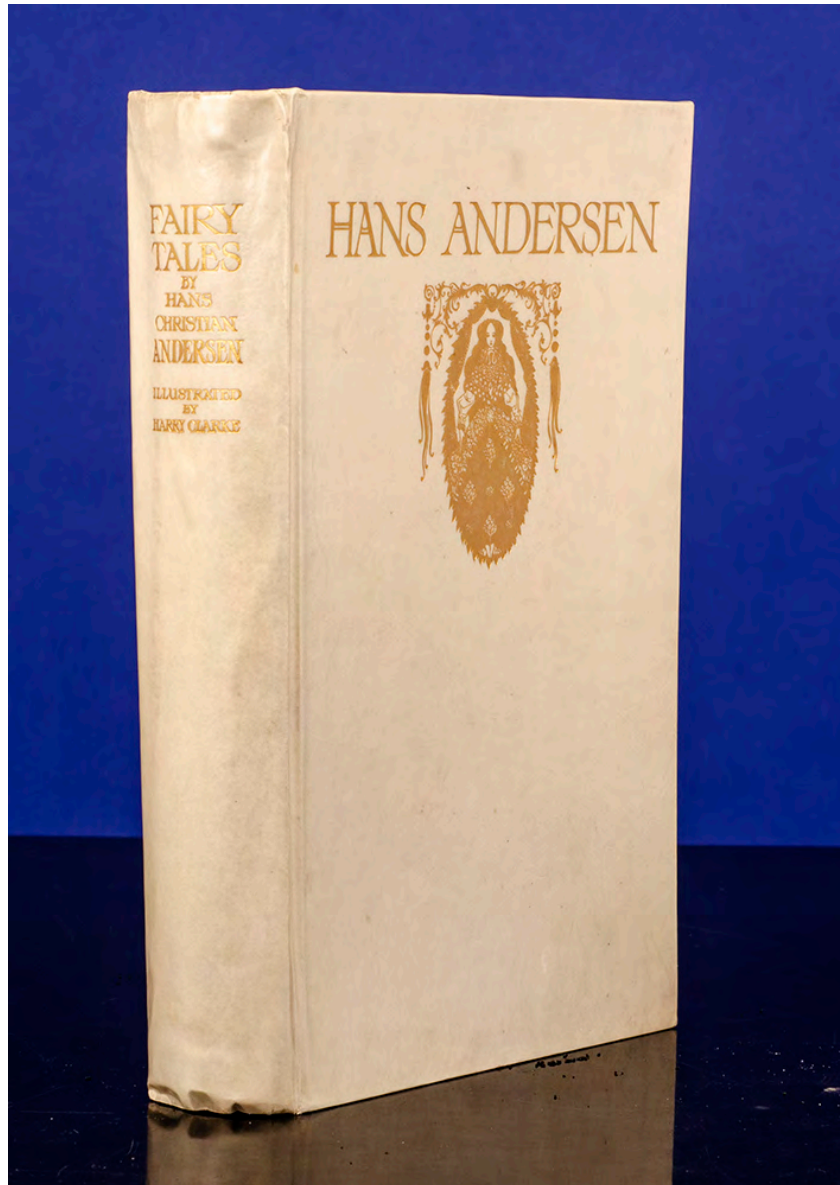
The Rarest of all Harry Clarke's Signed Limited Editions

[CLARKE, Harry, *illustrator*]. ANDERSEN, Hans Christian. *Fairy Tales by Hans Christian Andersen*. Illustrated by Harry Clarke. London: George G. Harrap & Company, [1916]. Edition De Luxe limited to 125 copies signed by Harry Clarke (this being No. 42). Large quarto. Sixteen mounted color plates (all with captioned tissue guards), twenty-four black and white plates, and ten decorative tail-pieces, mostly repeated throughout the text. Additional line drawings for the frontispiece, title-page, list of illustrations, self-portrait tail-piece, and "The Tinder-Box" title-piece. Publisher's white vellum over boards, front cover and spine decoratively stamped and lettered in gilt, top edge gilt, others uncut. Scattered light foxing throughout not affecting any of the color or black and white plates. Aside from the foxing this is a fine copy, with the the gilt decoration on the vellum covers bright and fresh.

The rarest of all the Harry Clarke signed limited editions. "Harrap published *Hans Andersen's Fairy Tales* in a limited, signed and numbered edition of 125 copies, bound in vellum and printed on rag paper, at 3 guineas for circulation in England and America... Harrap's prospectus introduced Harry Clarke as... "Mr. Clarke brings to Hans Andersen an entirely fresh interpretation, and he appeals to the intellectual emotions of art-lovers, who will find in his work satisfaction of their craving for new and unconventional treatment of themes which may never be exhausted while the spirit of life exists in art. Mr. Clarke is a craftsman who devotes to each drawing an infinity of pains which is little less than marvelous, and it is difficult to know which to admire most—his fresh conceptions or his delicate and intricate detail. The latter feature, by the way, has necessitated a very considerable amount of hand-graving upon the colour blocks, and these give, therefore, much more than the usual mechanical reproductions of the artist's drawings..." (Prospectus, quoted in Bowe on p. 40). Bowe, p. 149, no. 2; Douglas Hyde Gallery. *Harry Clarke Monograph*, No. 27.

DB 04878.

\$9,500



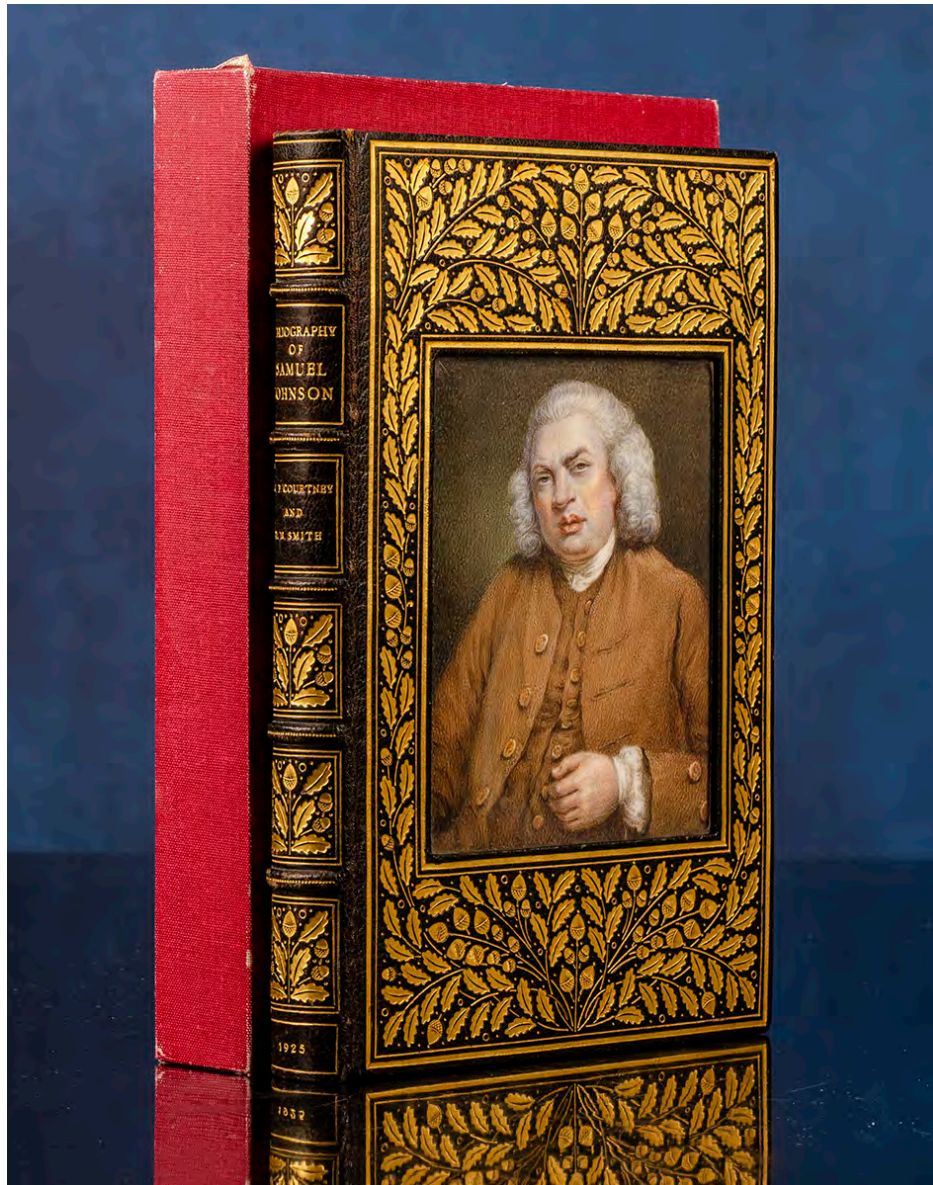
"The True Art of Memory is the Art of Attention" (Samuel Johnson)
A Superb Cosway Binding with a Remarkable Portrait by Miss C.B. Currie of Dr. Samuel Johnson

COSWAY BINDING. RIVIÈRE & SON, binders. [MISS C.B. CURRIE], miniaturist. *A Bibliography of Samuel Johnson* by William Prideaux Courtney and David Nichol Smith. A Reissue of the Edition of 1915 Illustrated with Facsimiles. Oxford at the Clarendon Press, 1925. Limited to 350 copies. Octavo. Thirty-seven facsimile plates. Limitation statement at front "This is No. 926 of the Cosway Bindings invented by J. H. Stonehouse, with Miniatures on Ivory by Miss Currie. Signed (in black ink) 'J.H. Stonehouse' Inventor. 'C.B. Currie' Artist." Bound by Rivière & Son in full dark green crushed levant morocco. Covers with gilt double-rule border, the front cover set with superb and very large rectangular portrait miniature set under beveled glass of a mature Dr. Samuel Johnson by Miss C.B. Currie. Rear cover with gilt double-rule border and large decorative gilt foliate corner pieces. Spine with five raised bands elaborately tooled and lettered in gilt in compartments. Double gilt-ruled board edges, decorative gilt turn-ins, green moiré silk liners and endleaves, top edge gilt, others uncut. Stamp-signed by the binders on front turn-in: "Bound by Rivière & Son, London." 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."

A wonderful and absolutely fine example of a real Cosway binding with a superb and large portrait miniature of Dr. Samuel Johnson. Housed in a later felt-lined red cloth slipcase.

DB 05208.

\$18,500



**"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**

COSWAY BINDING. RIVIÈRE & SON, binders. [MISS C.B. CURRIE], miniaturist. WATSON, Francis. *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 Early Sangorski & Sutcliffe Cosway-Style Binding

COSWAY-STYLE BINDING. SANGORSKI & SUTCLIFFE, binders. SHELLEY, Percy Bysshe. *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



**First Edinburgh Edition, First Issue of Robert Burns "Poems, Chiefly in the Scottish Dialect"
A Stunning Cosway-Style Jeweled Binding by Sangorski & Sutcliffe**

COSWAY-STYLE JEWELLED BINDING. SANGORSKI & SUTCLIFFE, binders. BURNS, Robert. *Poems, Chiefly in the Scottish Dialect.* Edinburgh: Printed for the Author, and sold by William Creech, 1787. Second edition. First issue. Octavo. Bound in a Cosway-Style binding by Sangorski & Sutcliffe ca. 1925. Full purple crushed levant morocco over beveled boards. Large circular devices in the center of each cover with quotes by Burns. Spine with five raised bands, elaborately decorated with large leaf sprays, each with nine onlaid light violet flowers. The inside front cover in full brown crushed levant morocco with a very fine portrait miniature under glass, set with four Amethyst and two Opal gemstones. A stunning, fine and exceptionally beautiful Jewelled Cosway-Style Binding by Sangorski & Sutcliffe at their very best. Housed in the original cream watered silk lined dark red morocco clamshell case. Case expertly repaired and a little rubbed. A spectacular, near fine crisp and wide-margined Cosway-Style binding.

Preceded by only the rare Kilmarnock edition of 1786, this second edition was published in an edition of approximately 3,250 copies on 17 April 1787. Two printers were used, resulting in variations in some sheets of the edition. This copy has the first state points: the misprint "Duke of Boxburgh" for "Roxburgh" in the list of subscribers on pages xxxvii, and the correct printing of the Scots word "skinking" (meaning watery) on page 263, later misprinted as "stinking". This edition includes twenty-two new pieces, including "To a Haggis", and the first appearance in print of "Death and Doctor Hornbook", which had been omitted from the Kilmarnock edition. The last copy of the 1786 "Kilmarnock" Burns to appear at auction was in May 2012. It was in a plain late 19th century morocco binding by Bedford and was sold by the Edinburgh auctioneers Lyon & Turnbull (May 2nd, 2012, lot 72) for £39,000 which back in 2012 was the equivalent of \$60,500. Egerer 2; Lamont 2; Rothschild 556.

DB 04474.

\$18,500



'The Old Pretender'
A Fine 'Extra-Illustrated' Cosway-Style Binding by Bayntun (Rivière)

COSWAY-STYLE BINDING. BAYNTUN (RIVIÈRE), binders. HAILE, Martin. *James Francis Edward - The Old Chevalier.* With 11 photogravure illustrations. London: J.M. Dent & Co., 1907. **First edition.** Octavo. Title-page printed in black and red. Eleven (on ten) photogravure plates. **Extra-illustrated by the insertion of twelve engraved plates, three of which are hand-colored.** Bound ca. 1940 by Bayntun (Rivière). Full brown crushed levant morocco, both covers with single gilt fillet around a double-ruled and gilt-dotted inner border. Front cover with a broad panel border of gilt-tooled thistles and gilt dots, portions of the background with leather dyed black. In the center a large gilt arabesque lozenge framing a fine oval portrait miniature set under glass (measuring 3 1/4 x 2 1/2 inches; 82 x 63 mm.) of Clementina Walkinshaw. Spine with five raised bands elaborately decorated in gilt in a repeated thistle and dot design, lettered in gilt in two compartments. Gilt-dotted board edges, decorative gilt turn-ins with thistle corner pieces, brown watered silk liners and endleaves. Housed in the original felt-lined brown cloth slipcase, spine with two black morocco labels lettered in gilt. A superb example of a Bayntun (Rivière) Cosway-Style binding. From the renowned collections of J.F.D. Tutt and Paul Edward Chevalier with their bookplates on verso of front endleaf.

The extra illustrations: Thomas Osborne, First Duke of Leeds (hand-colored); Arthur Lord Balmering; James Butler, Second Duke of Ormond (hand-colored); Cardinal Dubois; John Erskine, Earl of Mar; Daniel Finch, Earl of Nottingham; James Earl of Derwentwater; Philip Duke of Wharton; Tsar Peter the Great; Thomas Pelham, Duke of Newcastle (hand-colored); Simon Fraser, Lord Lovat, Chief of the Clan Fraser; Charles XII.

DB 05210.

\$11,500



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

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

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

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

DB 04350.

\$3,500



**The Moroccan Sultan, Monsieur Prudhomme
(a Stereotypical Bourgeois), and the Chinese Emperor
Thirty Fine, Humorous Lithographs by
Honoré Daumier**

DAUMIER, Honoré. *Album des Charges du Jour*. 30 Lithographies par H. Daumier. Paris: Au Bureau du Charivari...et chez Martinet, [1859-60]. First edition. Oblong folio. Lithographed pictorial title-page by Daumier and thirty wonderful Daumier plates lithographed by Destouches. Publisher's pictorial lithographed yellow paper wrappers. Minimal edge wear to wrappers, the remarkable plates all clean and fresh. A Wonderful example.

This scarce album contains thirty fine and humorous lithographs by Daumier, which had previously appeared in the *Le Charivari* in the series: *Actualités*, *En Chine*, *Croquis de Chasse*, *Ces Bons Parisiens* and *Emotions Nautiques*. The three figures featured on the front cover and the title-page are: the Moroccan sultan, Mr. Prudhomme (a stereotypical bourgeois), and the Chinese emperor.

OCLC locates just two copies in libraries and institutions worldwide, New York Public Library (NY, USA) & The Morgan Library & Museum (NY, USA).

DB 05141.

\$7,500



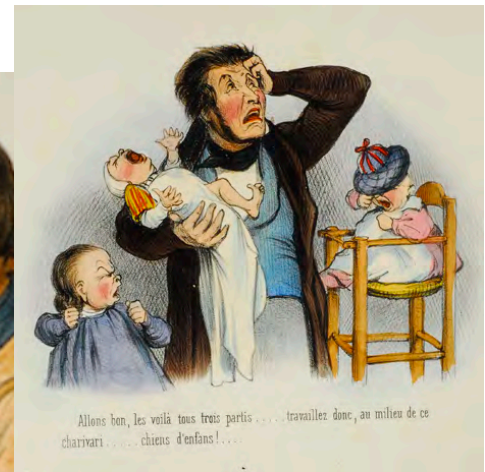
Love These Children!
But the Joys and Sweets of Fatherhood Are Extremely Scarce

[DAUMIER, Honoré. Henri-Daniel Plattel. Jules Platier]. *Ces Amours d'enfans. Joies et Douceurs de la Paternité*. Paris: Aubert & Cie, [n.d., ca. 1850]. Oblong octavo. Hand-colored lithographed title by Auguste Belin, and sixteen hand-colored lithographed plates heightened with gum arabic, eight by Daumier, the remaining by Plattel or Platier. [16 pp. at rear as Aubert catalog]. Publishers blind-stamped leather-grain red cloth over boards, spine lettered in gilt, "121" in gilt to upper cover. A very clean, bright, and fine copy. 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 Platier. 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.

Croquis D'Expressions was never formally collected by Chez Aubert into an album. There are no copies of this later issue by Aubert collected under this new title in institutional holdings worldwide, nor auction records.

DB 02254.

\$4,500



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

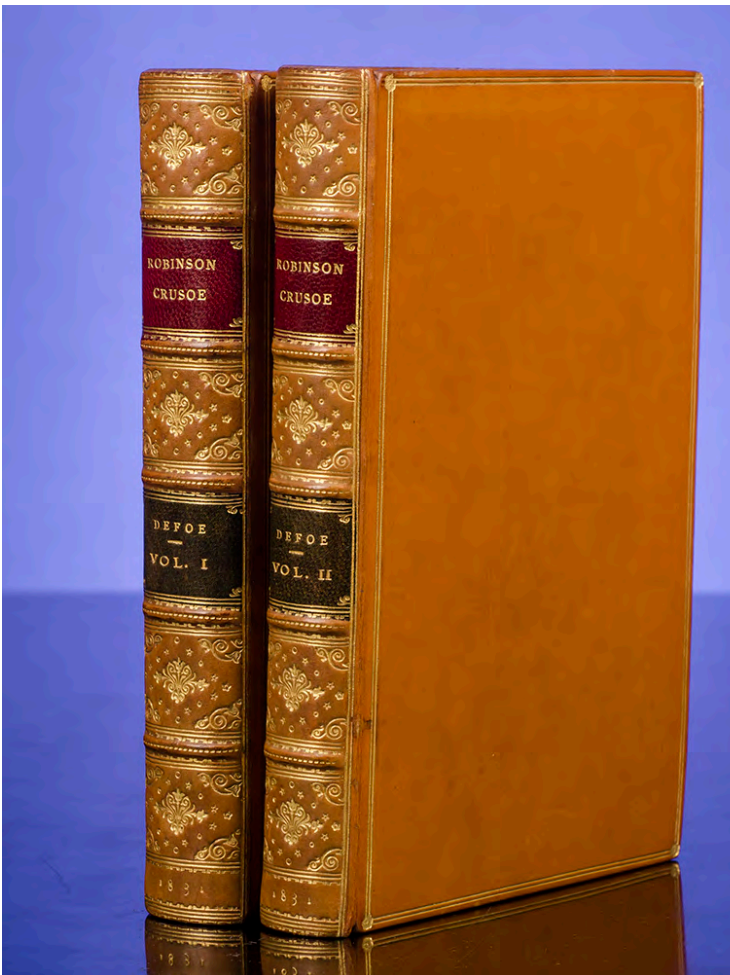
DEFOE, Daniel. *The Life and Adventures of Robinson Crusoe...* London: Cochrane and Pickersgill, 1831. Two small octavo volumes. With an engraved portrait of Defoe and sixteen engraved plates from the original designs. Bound by Morrell ca. 1920 in full polished tan calf, gilt. A fine set.

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.

The first edition of *Robinson Crusoe* was published on 25 April 1719. The novel credited the work's protagonist Robinson Crusoe as its author, leading many readers to believe he was a real person and the book a travelogue of true incidents. It was published under the full title *The Life and Strange Surprizing Adventures of Robinson Crusoe, Of York, Mariner: Who lived Eight and Twenty Years, all alone in an un-inhabited Island on the Coast of America, near the Mouth of the Great River of Oroonoke; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With An Account how he was at last as strangely deliver'd by Pyrates.*

DB 03741.

\$1,500



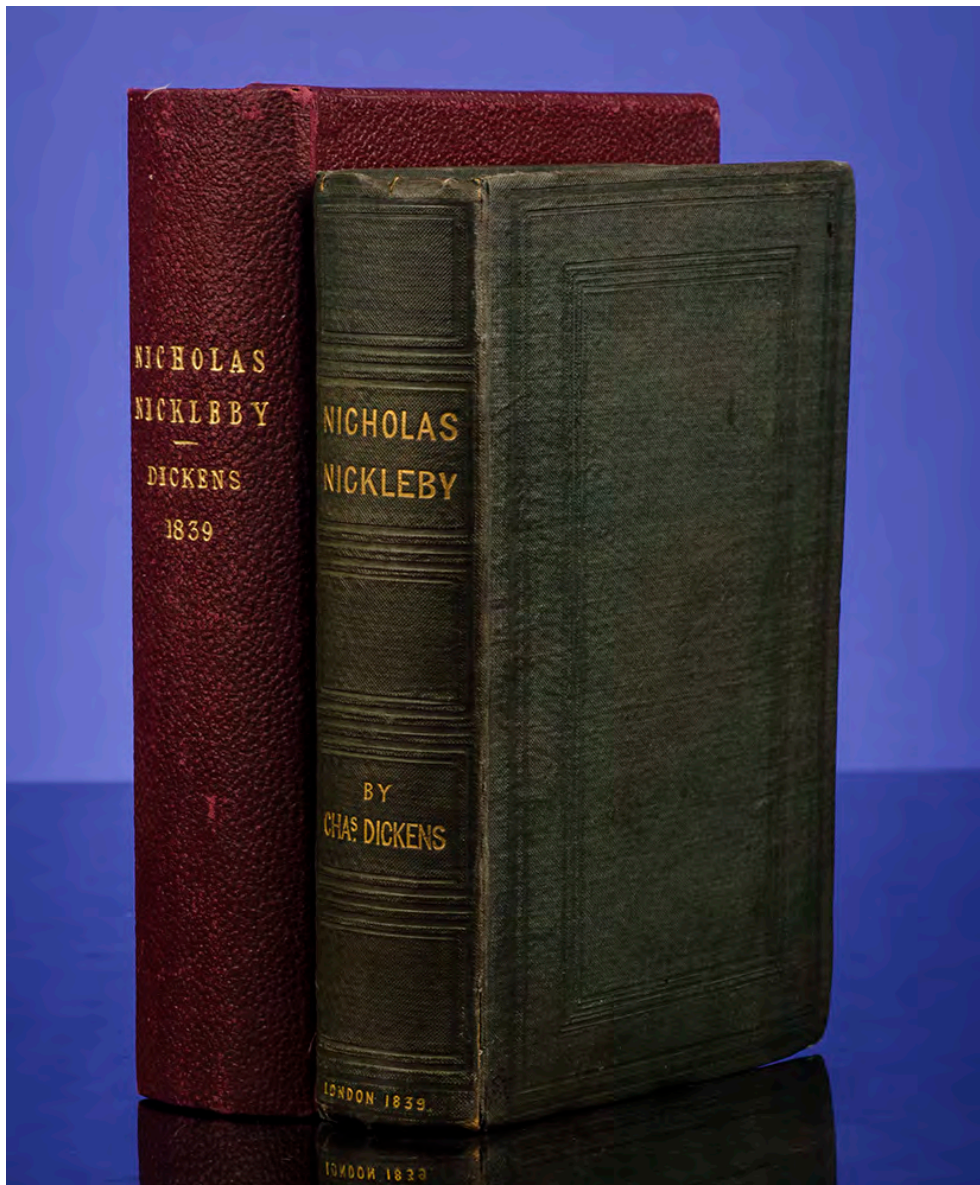
First Edition - Unusually Bright
A Very Early Issue Bound From The Original Parts

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. 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. Housed in a full plum pigskin drop-front clamshell box. With an ALs by Dickens to one Thomas Ellis Bramale, Esq. dated August 5, 1839. The nicest copy we have ever seen, unsophisticated and near fine.

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

DB 02749.

\$9,500



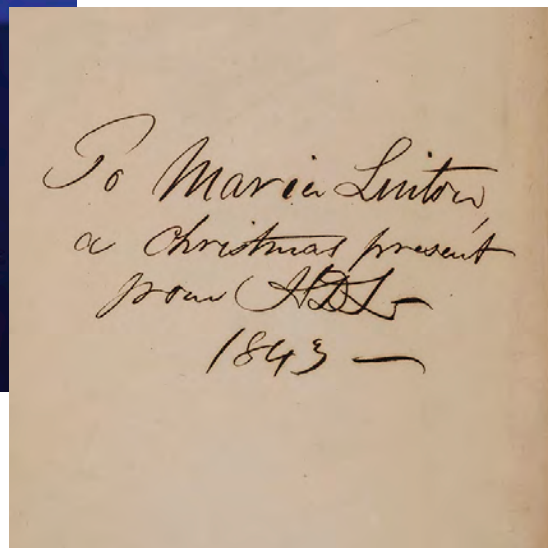
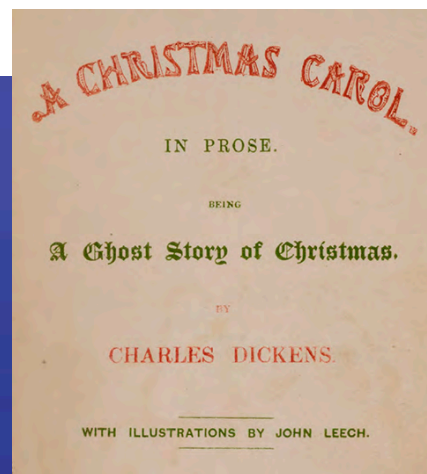
**A Fine Association Copy of Charles Dickens's Most Famous Christmas Book
The Exceptionally Rare "Trial Issue" with the Title-Page Printed in Red and Green
Inscribed "Christmas 1843" by the Brother of Dickens's Illustrator for "A Christmas Carol"**

DICKENS, Charles. *A Christmas Carol. In Prose. Being a Ghost Story of Christmas...* 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



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

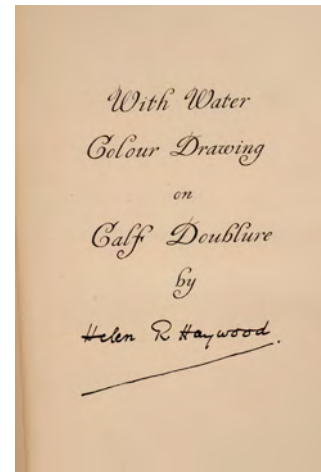
[DICKENS, Charles]. HAYWOOD, Helen R., artist. *Little Dorrit*. With Illustrations by H.K. Browne. London: Bradbury and Evans, 1857. First edition, first issue with all twenty-one internal text flaws as noted by Smith. Octavo. Forty engraved plates by "Phiz" (H.K. Brown), including frontispiece and engraved 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



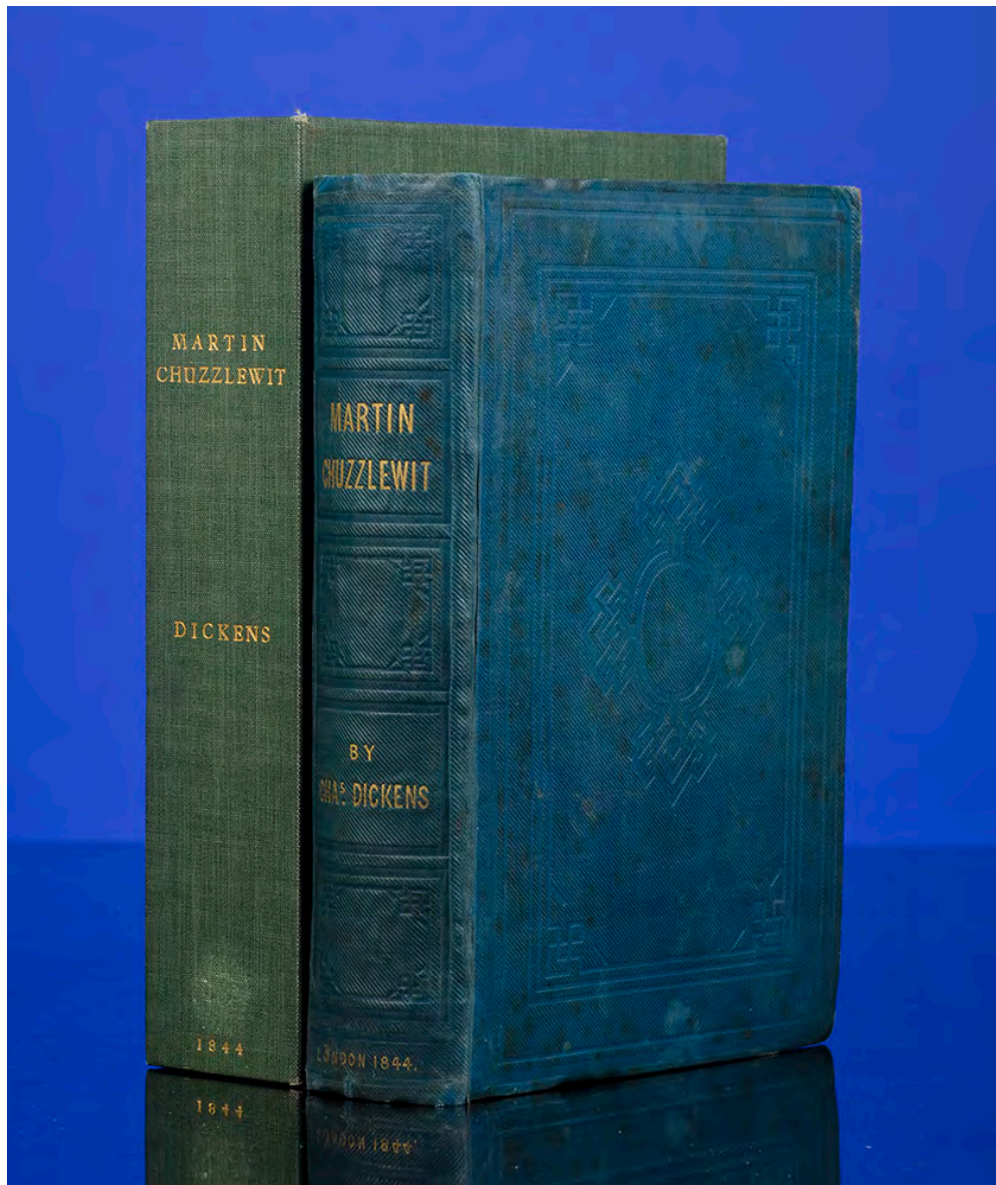
"Selfishness Portrayed in a Satirical Fashion"

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 end-papers. The original cloth is near fine 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. *The Life and Adventures of Martin Chuzzlewit* originally appeared in twenty numbers bound in nineteen monthly parts January 1843 - July 1844. This, the first edition in book form, appeared on July 16, 1844 at 21s. and was the last of Dickens's picaresque novels. Dickens thought it to be his best work - but his readers disagreed. In fact, *Martin Chuzzlewit* was the first of his novels to lose readers during serialization and the publisher Chapman and Hall suggested that Dickens's fees should be reduced. This never happened but it caused a rift that was not bridged until Chapman and Hall published *A Tale of Two Cities* in 1859. *Dombey and Son* (1848), *David Copperfield* (1850), *Bleak House* (1853), *Hard Times* (1854) and *Little Dorrit* (1857) were all published by Bradbury and Evans.

DB 03229.

\$5,500



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

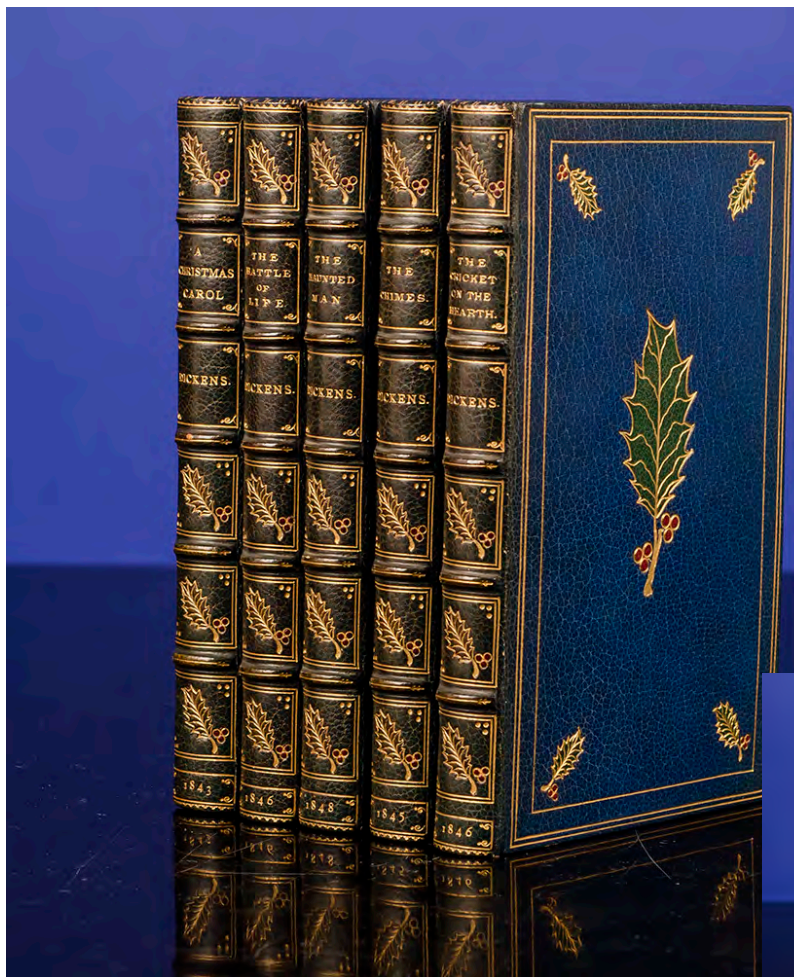
DICKENS, Charles. ROOT & SON, binders. *The Christmas Books.* London: [Various], 1843-1848. [Comprising:] *A Christmas Carol*... First edition, first issue. [And:] *The Chimes*... First edition, second state of the engraved title. [And:] *The Cricket on the Hearth*... First edition. [And:] *The Battle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

The London bindery of W. Root & Son consistently turned-out excellent work, both on fine bindings as here, and on trade bindings and sets.

Following the overwhelming success of *A Christmas Carol* in 1843, Dickens embarked upon the Christmas Books project, seeking to marshal "the *Carol* philosophy ... [in order to] strike a sledgehammer blow" for England's lower classes. He continued publishing the Christmas Books throughout the 40s, and the stories became mainstays of Dickens's public reading tours of the 1850s and 1860s. *A Christmas Carol* was an instant success, reportedly selling all 6,000 copies of the first edition on the first day of publication, and Dickens went on to write four more small festive books for each successive Christmas.

DB 04558.

\$22,500



**“This is all an insoluble mystery to me,” said I. “It grows darker instead of clearer.”
“On the contrary,” he answered, “it clears every instant.”
“The Sign of Four’ The Second Sherlock Holmes Story
A Fine Example in the Original Cloth**

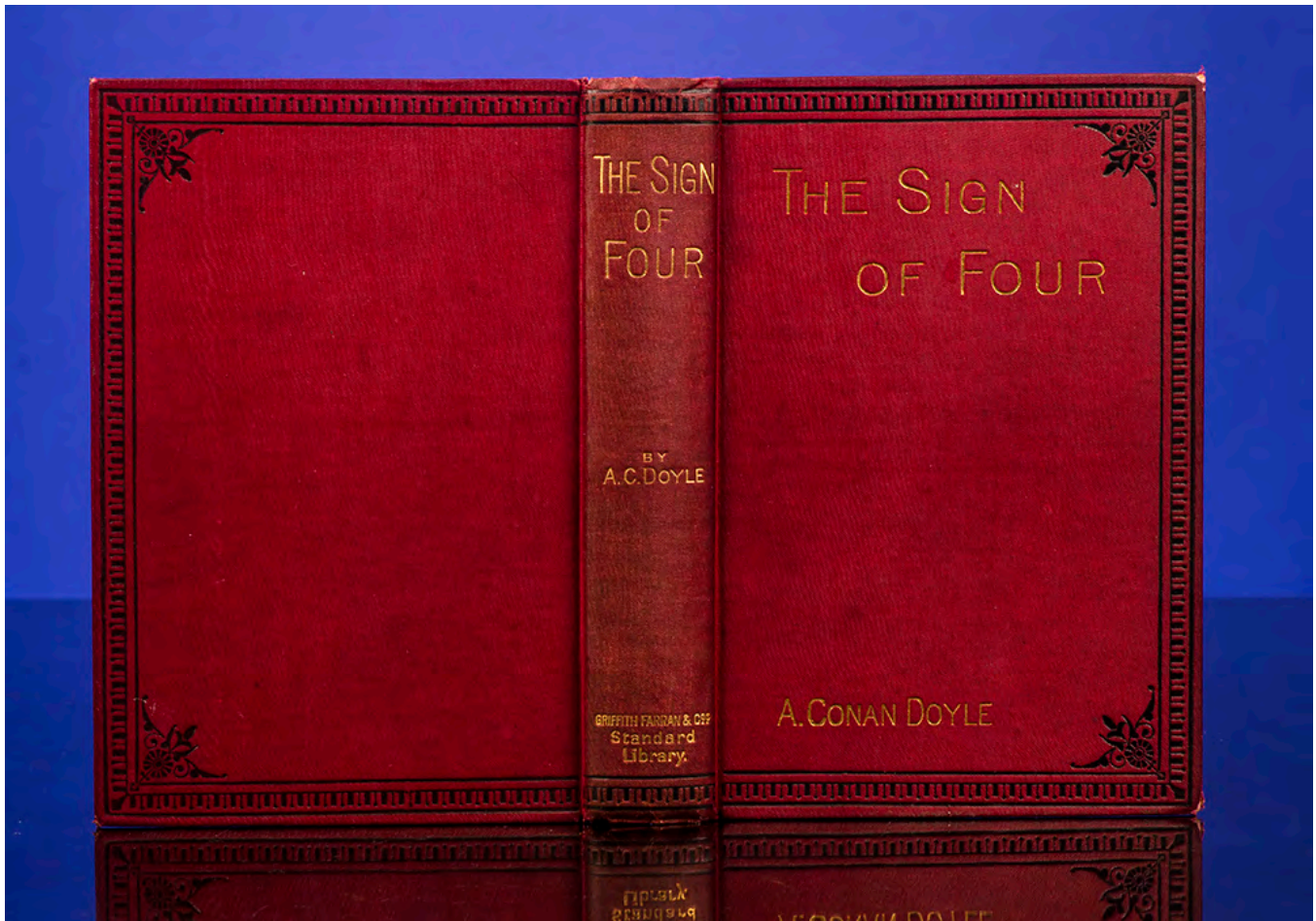
DOYLE, A[rthur] Conan. *The Sign of Four.* London: Spencer Blackett, 1890. First edition in book form, second issue binding, with foot of spine reading “Griffith Farran & Co.s. Standard Library.” Octavo. Frontispiece by Charles Kerr, with tissue guard. With the numeral “138” on the contents page incomplete and reading “13,” as usual, and with “wished” appearing as “w shed” on p. 56, line 16. 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. The bare minimum of rubbing to corners and spine extremities, the original endpapers fine, inner hinges untouched. One of the best copies that we have ever seen.

The bare minimum of rubbing to corners and spine extremities, the original endpapers fine, inner hinges untouched. One of the best copies that we have ever seen. The second Sherlock Holmes story after *A Study in Scarlet* (1888). At the time, it received only moderate success, but after the publication of the stories in *Adventures* (1892) and *Memoirs* (1894) its popularity soared.

Originally titled “The Sign of the Four; or, The Problem of the Sholtos,” this early Sherlock Holmes mystery was first published in Lippincott's Monthly Magazine, Philadelphia, February 1890, and was first published in book form that October in London. The plot concerns Holmes's investigation into the murder of Bartholomew Sholto, his search for Jonathan Small and the Agra treasure, and Watson's romance with Mary Morstan. Green and Gibson A7a.i.

DB 04987.

\$9,500



**"I consider that a man's brain originally is like a little empty attic,
and you have to stock it with such furniture as you choose."
A Great Detective's Debut, or The Case of The Missing Rare Book**

DOYLE, Arthur Conan. *A Study in Scarlet*. London: Ward, Lock and Co., 1888 [i.e. March 1889]. First edition in book form of the first Sherlock Holmes story (preceded only by the story's appearance in Beeton's Christmas Annual 1887). Second impression with mis-spelling "younger" for younger in the second paragraph of the publishers' preface. Octavo. With six line drawings within the text by Charles Doyle, the author's father. The title-page has been very neatly repaired at the edges and pp. 75-78 with very slight fore marginal loss not affecting text. Bound without the leaf of advertisements preceding the title-page and the last leaf of advertisements at the end. Handsomely rebound in late nineteenth century style full red polished calf, gilt. A fine uncut copy with all but two of the advertisement leaves present.

The first Sherlock Holmes story and the author's first published work. One of the select band of fabled rarities and therefore a keystone book for any collector of either Detective Fiction, Modern Literature or indeed for any collector of high spots. It requires the ingenuity of a Holmes to find an example of this book.

DB 04933.

\$25,000



**First Trade Edition
in the Exceptionally Rare Printed Dust Jacket
"Dulac's Most Important Book" (Ann Hughey)**

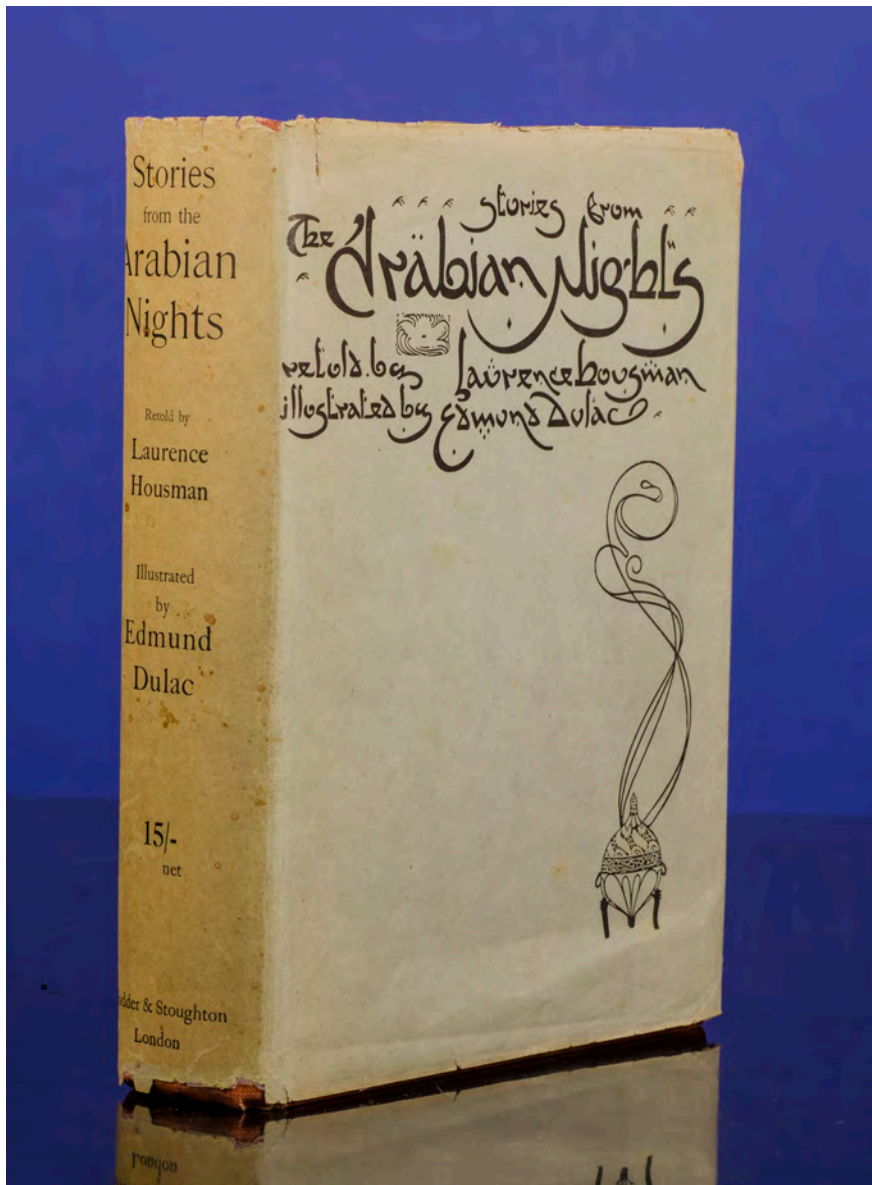
[DULAC, Edmund, illustrator]. HOUSMAN, Laurence. *Stories From the Arabian Nights...* London: Hodder and Stoughton, [1907]. **First trade edition.** Octavo. Fifty color plates, including frontispiece mounted on gray stock with captioned tissue guards. All of the plates with the exception of the frontispiece are bound at the end. Publisher's Russet cloth, front cover and spine pictorially stamped in gilt and blue, plain gray end-papers. Neat ink inscription on front free endpaper. A near fine copy in the exceptionally rare gray paper dust jacket printed in black advertising Arthur Rackham's *Peter Pan in Kensington Gardens* on the rear panel and the price of 15/- net on the spine. Minimal chipping to bottom of jacket at spine, inner edges strengthened in some areas, otherwise fine. A remarkable survival.

In over fifty years, of the three copies in the original dust jacket that I have seen, this is by far the best example. (DJB)

"*Stories from the Arabian Nights* is Dulac's most important book...The first printing in England of *The Arabian Nights* in October was so sought after that a second printing had to be run in November to provide books to sell at the Leicester Galleries' November-December showing of Dulac's work...This exhibit started Dulac's lengthy relationship with the Leicester Galleries and also with Hodder and Stoughton who henceforth published each year a book with his pictures, thereby solidifying his reputation as an illustrator" (Hughey).

DB 04366.

\$1,850



The Large-Paper Edition DeLuxe - Signed by Lionel Edwards

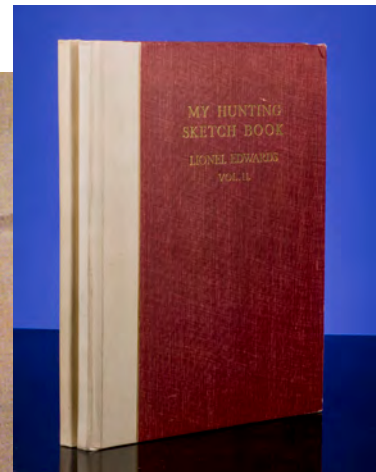
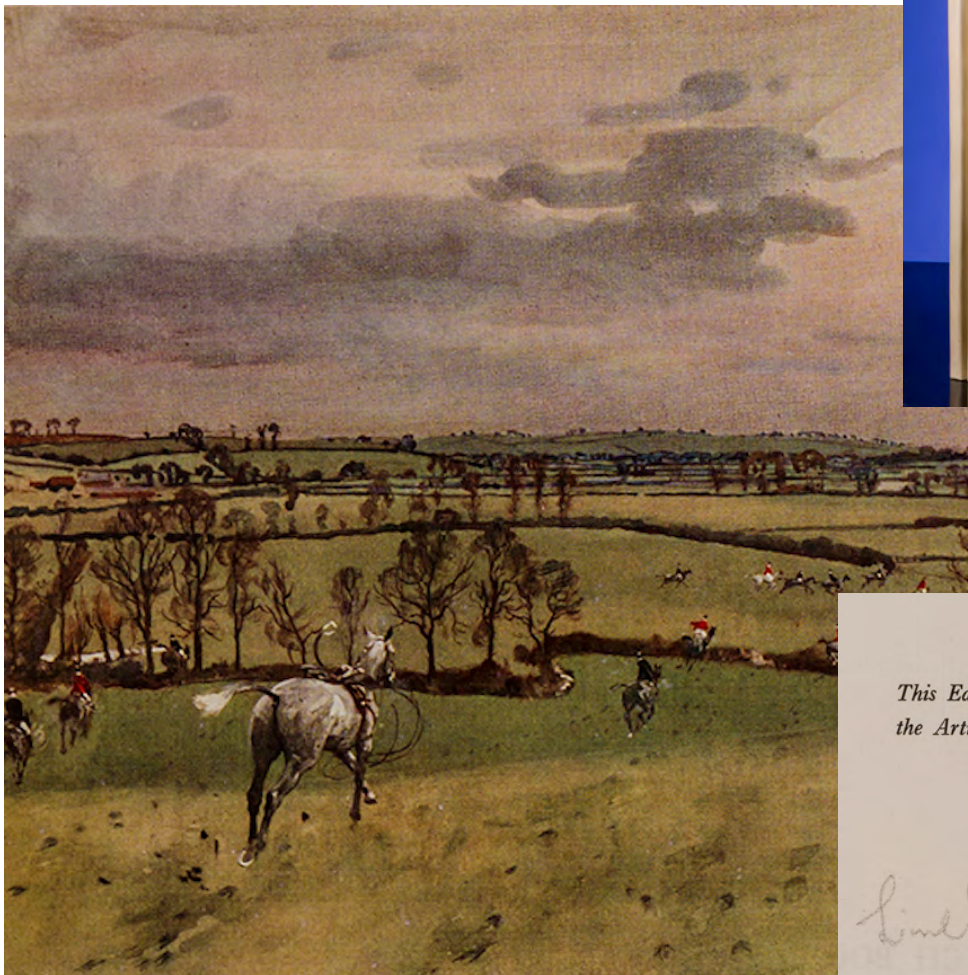
EDWARDS, Lionel. *My Hunting Sketch Book* [and] *My Hunting Sketch Book Volume Two*. Written and Illustrated by Lionel Edwards, R.I. London: Eyre and Spottiswoode Limited, 1928-1930. Two folio volumes. Large-Paper Copies. Limited to 255 and copies and 185 copies signed by Lionel Edwards (these being copies #155 and 90 respectively). The mounted color frontispiece in volume one is also signed by Lionel Edwards. With fifteen mounted color plates; with twelve mounted color and nine black and white plates. Publishers quarter vellum over red cloth boards. Slight rubbing to corners, otherwise a fine set.

Volume one with the Sporting Gallery exhibition announcement dated November 1928 for the original drawings for "My Hunting Sketch Book" laid in.

Lionel Edwards (1878-1966) was a British artist who specialized in painting horses and other aspects of British country life. He is best known for his hunting scenes but also painted pictures of horse racing, shooting and fishing. He provided illustrations for *Country Life*, *The Sphere*, *The Graphic* and numerous books. His artistic output was remarkable: he wrote almost 30 books and illustrated many more, including editions of *Black Beauty*, *Lorna Doone* and *The Black Arrow*, in addition to numerous private commissions. He became a member of the Royal Cambrian Academy of Art in 1926 and the Royal Institute in 1927. His favorite medium was watercolor, although he used oils more in his later years.

DB 03288.

\$1,950



This Edition, numbered, and signed by the Artist, is limited to Two Hundred and Fifty Copies.

This is No. 155

Lionel Edwards

**You're my friend: I was the man the Duke spoke to; I helped the Duchess to cast off his yoke, too;
So here's the tale from beginning to end, My friend!**

ESSEX HOUSE PRESS. BROWNING, Robert. THE BELVOIR BINDERY. *The Flight of the Duchess.* Campden: Essex House Press, 1905. One of 125 copies, all printed on vellum. Small octavo. Hand colored frontispiece by Paul Woodroffe, hand-painted initials throughout, printers device on colophon. Bound ca. 1905 by The "Belvoir" Bindery. Full sage green crushed levant morocco, covers with central panel and four rounded side panels formed by gilt rules, the corners with a spray of five inlaid red morocco water lilies and gilt foliage. Smooth spine vertically lettered in gilt and decoratively tooled with foliate extensions. Gilt-dotted board edges, gilt rolled turn-ins, vellum liners and endleaves, all edges gilt. A very, very pretty little binding in near mint condition.

J.S. Hewitt-Bates (born 1864) taught bookbinding at the Leicester School of Art and also operated a bindery on Belvoir Road in that city. A disciple of William Morris and an enthusiastic participant in the Arts & Crafts Movement, he was the author of a number of works on bookbinding, including the pamphlet included with this binding, which reprints an essay he wrote for the journal "The Bibliophile" outlining his philosophy of bookbinding. According to Bates "The principles which ought to govern the right and proper binding of a book are strength, durability and fitness... The decoration of a book ought to be in harmony with the nature of the work. The design ought always to be simple and flat without shading." He emphasizes the importance of high-quality materials, sound construction and expert forwarding. This actual binding is featured on a full-page black and white photograph facing p. 6. on his promotional pamphlet for The Belvoir Bindery, entitled "Bookbinding for the Book-Lover" (circa 1918, 40 pp., brown pictorial wrappers with many full-page photos of bindings).

DB 04964.

\$6,850



A Wonderful Example of Miss Currie's Work

FORE-EDGE PAINTING. MISS C.B. CURRIE, artist. RIVIÈRE & SON, binders. GALSWORTHY, John. *The Forsyte Saga*. London: William Heinemann Ltd., [1933]. With a very fine fore-edge painting by Miss C.B. Currie of Richmond Hill from *The Forsyte Saga*. Inserted limitation leaf at front "This is No. 172 of the Books/with Fore-edge Paintings/by/Miss Currie/The Painting under the gold/is a view from/Richmond Hill./Signed/ C.B. Currie" Later printing. Octavo. Bound ca. 1933 by Rivière & Son for Henry Sotheran. Full dark blue straight-grain morocco, covers elaborately bordered in gilt and blind enclosing a diamond-shaped gilt lozenge, spine with five raised bands, decoratively tooled in gilt and blind, and lettered in gilt in compartments. Gilt-ruled board edges, gilt decorated turn-ins, gray endpapers, all edges gilt. A very fine example with two old bookseller's descriptions laid-in.

"Richmond Hill is itself striking and has the distinction of being England's only view protected by an Act of Parliament. Miss Currie caught it perfectly."

Provenance: Sotheran's catalogue 819 supplement, item 1688 or 1689; Chas. J. Sawyer, Ltd., Catalogue 154, item 127 (1929?) -- said to have passed to an Akron, Ohio institution -- unknown Ohio bookseller -- Mosher Books (2008); Sold to Randall Moscovitz (2008).

Weber. Annotated Dictionary of Fore-Edge Painting... Catalogue Raisonné No. 172 (p. 346 with color photograph).

DB 05155.

\$6,500



This is No 172 of the Books
with Fore-edge Paintings
by
Miss Currie
The Painting under the gold
is a view from
Richmond Hill.
Signed

C.B. Currie

A Splendid Example of Miss Currie's Work

FORE-EDGE PAINTING. MISS C.B. CURRIE, artist. RIVIÈRE & SON, binders. GOLDSMITH, Oliver. *The Miscellaneous Works of Oliver Goldsmith...* London: Macmillan and Co., Limited, 1902. The Globe Edition. With a very fine fore-edge painting by Miss C.B. Currie of Lucan House, Dublin. Inserted limitation leaf at front "This is No. 157 of the Books/with Fore-edge Paintings/by/Miss Currie/The Painting under the gold/is a view of/Lucan-House, Dublin./Signed/ C.B. Currie". Octavo. Bound ca. 1931 by Rivière & Son for Henry Sotheran. Full dark blue straight-grain morocco, covers elaborately tooled in gilt and blind, spine with five raised bands, decoratively tooled in gilt and blind, and lettered in gilt in compartments. Gilt-ruled board edges, gilt decorated turn-ins, gray endpapers, all edges gilt. With the bookplate of Brooklyn Public Library (Ramsay fund) on front paste-down. Housed in a fleece-lined quarter black morocco clamshell case, spine with five raised bands, lettered in gilt in compartments. A very fine example.

Laid-in is the original catalog description and receipt from Zeitlin & Ver Brugge, Los Angeles, dated March 5th, 1986. Weber. Annotated Dictionary of Fore-Edge Painting... Catalogue Raisonné No. 157 (p. 343 with color photograph).

DB 05153.

\$8,500



ZEITLIN & VER BRUGGE		BOOKSELLERS	
Rare Books & Manuscripts, Old Master Prints and Drawings 815 WEST LA CERRA BLVD., PO. BOX 2000 LOS ANGELES, CA 90004		Specialists in Technical and Scientific Books LARGE BOOKS "JOBBER" • TELEPHONE (213) 452-4784 (213) 454-7381	
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SHIPPED TO		901-725-0882	
QUANTITY	AUTHOR	TITLE OF PUBLICATION	TERMS, NET 30 DAYS
	Goldsmith, O.	The miscellaneous works ... with biographical introduction of Prof. Masson. London & New York, 1902. With fore-edge painting by Miss C.B. Currie of "Lucan-House, Dublin," no. 157.	
			\$ 2600.00
			UPS 4.00
			Total \$ 2604.00
Thank you			

A Wonderful Example of Miss Currie's Work

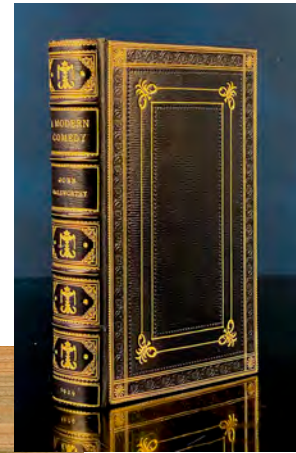
FORE-EDGE PAINTING. MISS C.B. CURRIE, artist. RIVIÈRE & SON, binders. GALSWORTHY, John. *A Modern Comedy*. London: William Heinemann Ltd., 1929. **With a very fine fore-edge painting by Miss C.B. Currie of Mapledurham, Oxfordshire (from *The Forsyte Saga*).** Inserted limitation leaf at front "This is No. 160 of the Books/with Fore-edge Paintings/by/Miss Currie/The Painting under the gold/is a view of/Mapledurham./Signed/ C.B. Currie". **First edition.** Octavo. Inserted folded "Forsyte Family Tree" (small neat repair to one fold). Bound ca. 1930 by Rivière & Son for Henry Sotheran. Full dark blue straight-grain morocco, covers elaborately tooled in gilt and blind, spine with five raised bands, decoratively tooled in gilt and blind, and lettered in gilt in compartments. Gilt-ruled board edges, gilt decorated turn-ins, gray endpapers, all edges gilt. A very fine example.

Mapledurham is one of the most lovely spots on the Thames ...

Weber. Annotated Dictionary of Fore-Edge Painting... Catalogue Raisonné No. 160 (p. 344 with photograph).

DB 05154.

\$6,500



This is No. 160 of the Books
with Fore-edge Paintings
by
Miss Currie.
The Painting under the gold
is a view of
Mapledurham.

Signed
C.B. Currie

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

FORE-EDGE PAINTING. DE SAUTY, Alfred, binder & artist. NAPIER, George G. *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).

DB 05157.

\$9,500



A Remarkable Survival

[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 Story 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 remarkable survival. We have searched OCLC and can find no records of this game in any libraries and institutions worldwide - not surprising!!!

H. Duru was an early to mid-nineteenth century Parisian publisher of children's books, games toys and movable books.

DB 04338.

\$2,250



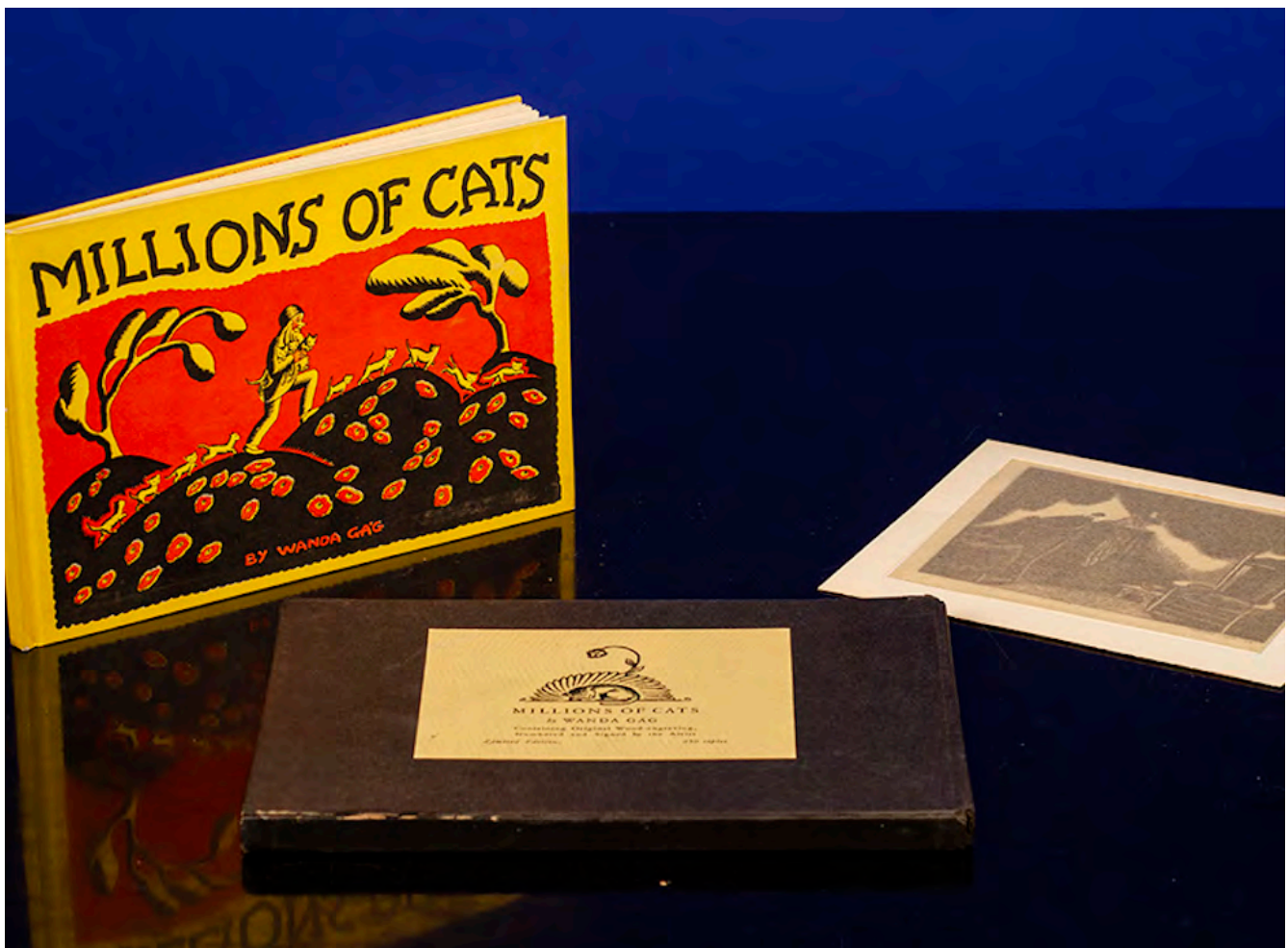
**"Cats here, cats there, Cats and kittens everywhere,
Hundreds of cats, Thousands of cats,
Millions and billions and trillions of cats"**

GÁG, Wanda. *Millions of Cats*. New York: Coward-McCann, 1928. Edition De Luxe limited to two hundred and fifty copies signed by Wanda Gág containing an additional original wood-engraving that does not appear in the book, signed by the artist-author, depicting a small cat curled up on the cushion of a rocking chair in a sitting room with a small round table and chair and two flower vases atop a draped pedestal nearby. Oblong quarto. Pictorial title-page and numerous illustrations throughout including five full-page and several double-page. Publisher's yellow, red and black pictorial paper over boards, red and yellow pictorial endpapers. A fine copy in the publisher's black cardboard slipcase with original printed label on front panel. The slipcase has been neatly repaired on the edges, but is absolutely complete. Scarce with the slipcase and the original signed wood engraving. The additional signed woodcut measures 5 7/8 x 4 1/2 inches; 149 x 114 mm., and is in a small stiff paper frame measuring 7 3/4 x 6 1/2 inches; 197 x 15 mm., complete with the original tissue guard. The woodcut depicts a small cat curled up on the cushion of a rocking chair in a sitting room with a small round table and chair and two flower vases atop a draped pedestal nearby.

Wanda Hazel Gág (March 11, 1893–June 27, 1946) was an American artist, author, translator, and illustrator. She is best known for writing and illustrating the children's book *Millions of Cats*, the oldest American picture book still in print. Gág was also a noted printmaker, receiving international recognition and awards. *Growing Pains*, excerpts from the diaries of her teen and young adult years, received widespread critical acclaim. Some of her books have been awarded Newbery Honors and Caldecott Honors.

DB 04879.

\$8,500



**One of the Scarcest
of all James Gillray's Works**

GILLRAY, James. *Cockney-Sportsmen*. London: H[annah] Humphrey, November 12th, 1800. Oblong folio (13 1/2 x 19 1/8 inches; 342 x 485 mm. Plate mark 10 1/8 x 14 1/8 inches; 254 x 358 mm.). Four magnificent hand-colored soft-ground etched aquatint plates. Chemised in a felt-lined half black morocco over red cloth clamshell case, spine with five raised bands, ruled and lettered in gilt in compartments. A very fine set.

"This and the three following prints form another series of sporting subjects, a burlesque companion to the preceding [Hounds Finding; Hounds in Full Cry; Hounds Throwing Off & Coming in at the Death." (Wright & Evans 488-491)].

"They are the work of another amateur, who has only favoured us with his initials. They explain themselves. Hornsey Wood was a celebrated haunt of the sportsmen of the city." (Wright & Evans, pp. 460-461).

We know of one other complete set of this exceptionally rare suite of plates - Bobins. *The Exotic and the Beautiful Vol. IV, 1339*. According to OCLC there is just one complete set of the four prints located in libraries & institutions worldwide, The Morgan Library & Museum (NY, USA). That set appears to be uncolored. Two of the prints "...Shooting Flying" & "...Finding A Hare" are held at the Yale University Library (CT, USA) - these two prints are hand-colored. Wright & Evans, 492-495; Bobins IV, 1339.

DB 04975.

\$19,500



**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



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

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

Charles Meunier (1865-1940) began his apprenticeship as a bookbinder at age eleven. Five years later, at age sixteen, he joined master binder Marius-Michel's workshop. He soon grew weary of producing traditional bindings and established his own bindery in 1885, at the tender age of twenty years old. CM was thought to be innovative and instinctive, with great reserves of energy and undeniable artistic talent... Drawing on traditional and modern techniques and forms of decoration, Meunier mixed classical punches... with newly fashionable incised and modeled leather panels. His output was prodigious; by 1897 he had produced roughly six hundred bindings" (*Art Nouveau and Art Deco Bookbinding*, p. 194). Ray, *The Art of the French Illustrated Book*, 200. Vicaire V, col. 770. Grandville. *Dessins Originaux*, p. 398.

DB 04602.

\$7,500



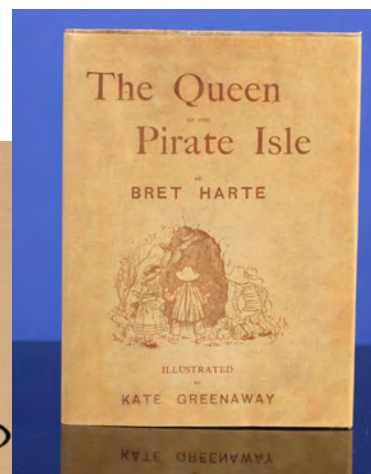
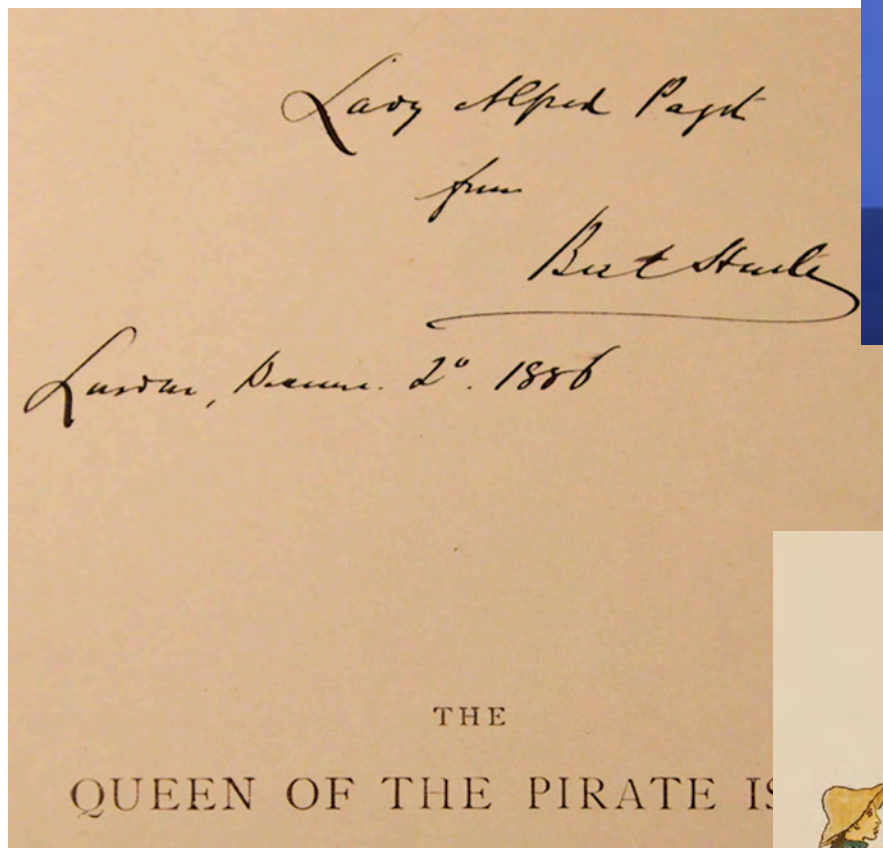
**A Spectacular Presentation Copy
In the Incredibly Rare Original Printed Dust Jacket**

[GREENAWAY, Kate, *illustrator*]. HARTE, Bret. *The Queen of the Pirate Isle...* London: Chatto and Windus, 1886. First edition, binding A. Signed and dated Presentation Copy from Bret Harte to Lady Alfred Paget. Octavo. Color frontispiece and 27 color text illustrations. Publisher's original tan cloth. In the incredibly rare original pictorial dust jacket, almost invisibly backed by master book restorer, Bruce Levy. A spectacular presentation copy, and rare. Of the twenty-four copies to come to auction within the last thirty-six years only four were in Binding A, only one possessed the dust jacket, and not a single one was signed. "The result of this combination of one of the most English of artists with one of the most American of authors will be awaited with unusual interest" (*The Nation*, Vol. 43, No. 1102, August 12, 1886, p. 138). BAL 7337. Sharnhorst 902. Schuster and Engen 165.1f.

The Queen of the Pirate Isle is a short story set in and around a mining camp in gold-rush California - a milieu that features in almost all of Bret Harte's work. The four young protagonists - imaginative Polly (the "Queen"), her cousin Hickory Hunt, their Chinese "page" Wan Lee, and neighbor-boy Patsey - are all children, have extremely vivid imaginations, and Harte relates their adventures playing pirate - in fantasy, dream, and reality. Bret Harte lived in London from the 1880s through his death in 1902. Lady Alfred Paget, née Cecilia Wyndham (1830-1914) "a woman of remarkable intellectual powers" (*NY Times* obituary, May 4, 1914), was a lady in waiting to Queen Victoria (who was godmother to one of the Paget children), and owned Chateau Garibondy on the Riviera in the south of France where she entertained royalty and the intellectual cream of Great Britain. She likely met Harte at one of his popular London lectures, always attended by a distinguished audience. BAL 7337. Sharnhorst 902. Schuster and Engen 165.1f.

DB 01728.

\$3,500



A Magnificent Collection of Halcyon Days and Crummles Enamel Boxes

Collection of 73 Halcyon Days and Crummles Enamel Boxes. This fine collection comprises: 3 x Round Mothers Day Boxes, 5 x Oval boxes, 1 x Heart-shaped box, 2 x Oblong boxes, 10 x Egg-shaped Boxes, 52 x Round Boxes.

Halcyon Days Ltd is a British retailer of English handcrafted and manufactured luxury goods including gifts for the home in the form of enamelware and English fine bone china tea, coffee and dinnerware as well as enamel jewelry and silk accessories.

It is one of a very small number of companies to have held all four Royal Warrants, including that of the late Queen Elizabeth The Queen Mother, and still today is one of only 14 companies to hold all three Royal Warrants, as Suppliers of Objets d'Art to the households of the British Royal Family. The warrants held are those of Her Majesty Queen Elizabeth II, HRH Prince Philip, Duke of Edinburgh, and HRH Charles, Prince of Wales.

Founded by Susan Benjamin in 1950, Halcyon Days was initially a small antiques shop based on Avery Row in London which specialized in dealing with English antiques, in particular small enamel boxes. By 1959 the company had outgrown its original premises and moved to its home on Brook Street, where it remained for some 50 years. It now operates a shop in the Royal Exchange in the City of London and from its offices and showroom in Knightsbridge, London.

Full listing available upon request.

DB 04842.

\$4,500



The Rare First Edition

HEATH, William. [RIVIÈRE & SON, binders]. *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.

This lavishly engraved, hand-colored book of caricature by William Heath shows a wide variety of contemporary English "types" depicted with great humor, including: "Grub Street Opera"; "Actress of all Work"; "All for Love"; "Maid of the Mill"; "The Devil to Pay"; "Three Weeks after Marriage"; etc. Only eight copies in institutional holdings worldwide. Rarely seen in commerce.

Watercolourist and caricaturist William Heath (1795-1840)...worked mostly under the pseudonym of Paul Pry. 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. Although this was a provincial work and without much text, it does pre-date Charles Philipon's similar publication. The height of his popularity fell between the years 1809-34, after which his humour was displaced by that of Robert Seymour and John Doyle" (Houfe, p. 338). Abbey, Life 415.

DB 02606.

\$4,250



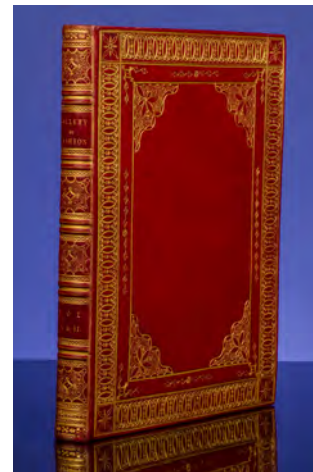
**The First Two Volumes of "the Most Splendid of English Costume Books"
"A Very Difficult Book to Find in Good Condition"
The Copy of Maria Christina, Queen of Spain**

[HEIDELOFF, Nikolaus Wilhelm von, publisher]. *Gallery of Fashion*. Vol. I, April 1794-March 1795. [London]: Pub....by N. Heideloff, 1794-1795. First edition of volumes 1 & 2. Quarto. Two hand-colored engraved title-pages and forty-nine hand-colored aquatint plates depicting ninety figures of fashionably dressed ladies. Each plate with descriptive text. Spectacularly bound c. 1835 in red straight-grain morocco, unsigned, yet to all appearances the work of the firm of Charles Hering, "the artistic successor to Roger Payne, the doyen of English bookbinders" (Marks). With a broad and boldly gilt tooled frame with corner devices enclosing a gilt panel featuring large gilt pointillé cornerpieces, an intermediate gilt ornamented frame sandwiched in between, to both covers. Elegantly gilt decorated compartments. Extra-wide gilt tooled and rolled turn-ins with gilt fillet and Greek key borders framing gilt rolled and ornamented pale blue moiré silk pastedown endpapers. Gilt rolled and ornamented pale blue moiré silk free-endpapers. All edges gilt. Attribution to the Hering bindery based upon close comparison with the Hering bindings found in Maggs' Bookbinding in the British Isles and Marks' Bookbinding Practices of the Hering Family 1794-1844. With the royal armorial bookplate of Maria Christina Reina de Espana (1806-1878), wife of Ferdinand VII.

Only 167 copies were subscribed to for this first volume in 1794, including "the Princess Royal, the Princess Augusta, the Princess Elizabeth, the Duke of York and the Empress of Germany" (Holland, p. 48). Complete sets in fine condition, when found, have sold for upwards of \$100,000.

DB 05206.

\$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, each titled with letterpress description, 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.

"In 1825 the *Doncaster Gazette* commissioned Herring to paint a series of pictures of the winners of the St. Ledger starting in 1815... W. Sheardown and Sons of Doncaster published these brilliantly engraved prints (by Thomas Sutherland) in 1825... Messrs. Fuller of London... continued the series until the mid-1840s. Fullers also published a similar series of Derby winners after Herring's paintings between 1827 and 1841... These prints provide a 'benchmark' in their quality of painting, engraving and printing which subsequent publishers attempted to emulate, but rarely with such success". (Charles Lane, *British Racing Prints* p.120). Tooley, 261; Lane, *British Racing Prints* p.121; Mellon *British Sporting and Animal Prints* p.94; Siltzer pp. 145-147.

A fine collection of classic racing prints from Herring's second series of St. Leger & Derby winners.

DB 03267.

\$22,500



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

HESS, H[ieronimus]. *Galerie Musicale par H. Hess.* Paris: Publiée par Engelmann & Cie., [1827]. **First (and only) edition.** Quarto (10 7/8 x 8 1/2 inches; 276 x 216 mm.). Twelve (of thirteen) satirical hand colored lithograph plates without titles, showing musicians performing. Drawn by Käppelin d'après H. Hess and lithographed by Engelmann & Cie. The missing plate in number eleven. Recently bound by Roger Devauchelle in full violet cloth, printed paper label on front board. Publishers brown printed wrapper/title bound in before the plates. Lucien Monod. *Le Prix des Estampes*, Vol III, p.81 (13 plates).

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

Hieronimus HESS (1799-1850) was a Swiss draftsman and painter during the first half of the 19th century. He is best known for his time-critical cartoons and templates for Zizenhauser terracotta.

DB 04507.

\$7,500



**A Fine First edition of Joshua Barnes's Homer in Greek and Latin
In Contemporary Full Olive Green Morocco**

[HOMER]. *Homeri Ilias & Odyssea, Et in easdem Scholia, sive Interpretatio, Veterum...* Opera, Studio, & Impensis, Josuae Barnes. Cantabrigiae [Cambridge]: Apud Cornelium Crownfield, 1711. Two quarto volumes. Text in Latin and Greek. Folding engraved frontispiece in volume I. General title-page in Greek and Latin, half-title for the Ilias and title-page in volume II for the Odyssea. Full contemporary olive green morocco, sides triple-ruled in gilt, spines with five raised bands elaborately decorated and lettered in gilt in compartments. Double-ruled gilt board edges and decorative gilt turn-ins, marbled endpapers, all edges gilt. With the bookplate of Homer scholar and author Roberto Salinas Price on front paste-downs. An absolutely superb copy in its original binding.

This edition contains considerable prefatory material, including three traditional Lives of Homer, the Contest of Homer and Hesiod, and the first book of the Homeric Questions of Porphyry. Regarding this edition, Edward Harwood commented that "this Edition will ever maintain its distinction, not merely for its magnificence and the erudition of the Editor, but from the complete Greek Scholia that are here subjoined to the text" (Harwood, p. 2).

Joshua Barnes (1654-1712), was an English scholar. Born in London, the son of Edward Barnes, a merchant taylor, he was educated at Christ's Hospital and Emmanuel College, Cambridge, he was chosen in 1695 as Regius Professor of Greek, a language which he wrote and spoke with facility. Barnes "rarely emended his texts, but commented often of their poetic metre and regularly reported the readings of the few English manuscripts he consulted" (ODNB).

DB 04888.

\$5,500



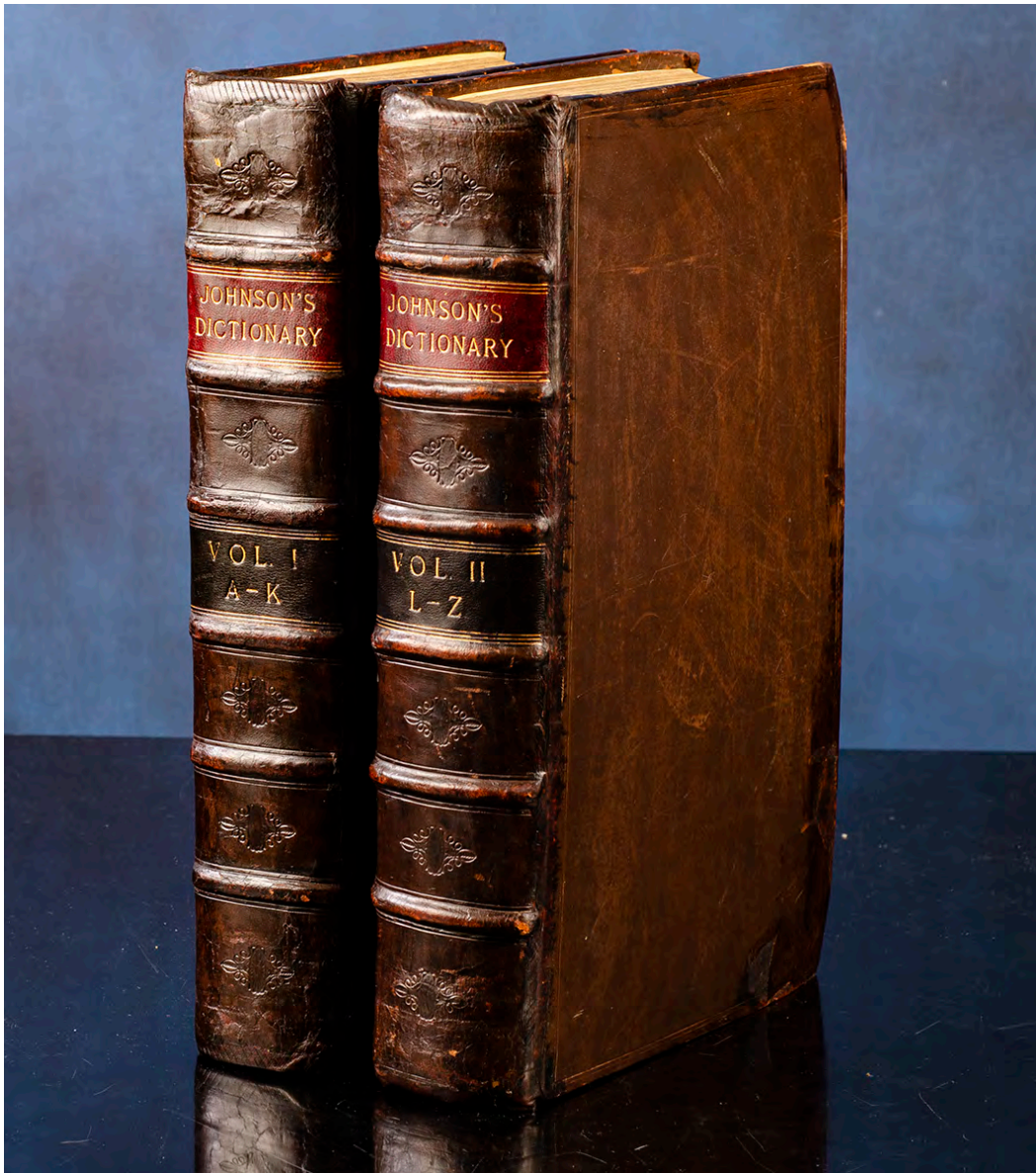
**“The Most Amazing, Enduring and Endearing One-Man Feat
in the Field of Lexicography”**

JOHNSON, Samuel. *A Dictionary of the English Language*: In which the words are deduced from their originals, and illustrated in their different significations by examples from the best writers. To which are prefixed, a history of the language, and an English grammar. London: Printed by W. Strahan, for J. and P. Knapton..., 1755. **First edition of “the most amazing, enduring and endearing one-man feat in the field of lexicography” (*Printing and the Mind of Man*)**. Two large folio volumes. Text in double columns. Title-pages printed in red and black. Decorative woodcut tail-pieces. Title-pages with light staining, first title-page with an early faded ink inscription at foot of page. Some expert repairs to some leaves with no loss of text. The last leaf of the preface (C2 verso) has a seven line early ink inscription from Boswell's *Life of Johnson* "The only Aid Dr. Johnson received was a Paper containing twenty etymologies from a Person then unknown, whom he afterwards found to be DR. Pearce, Bishop of Rochester. Boswell's *Life of Johnson*. The Author was now only in his 46th year and lived almost thirty years after the Publication of this Great Work." Full contemporary dark brown calf, covers with double-rule blind borders, spines with six raised bands, decoratively tooled in blind in compartments, red and dark green morocco labels lettered in gilt, later endpapers, all edges sprinkled red. Expertly restored with the original spines laid down, head, tail and corners repaired.

Aside from all the aforementioned this is a very good complete and tall copy at a reasonable price.

DB 05207.

\$19,500



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

[KELLIEGRAM Binding]. THOMSON, Hugh, illustrator. ALLEN, James Lane. *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



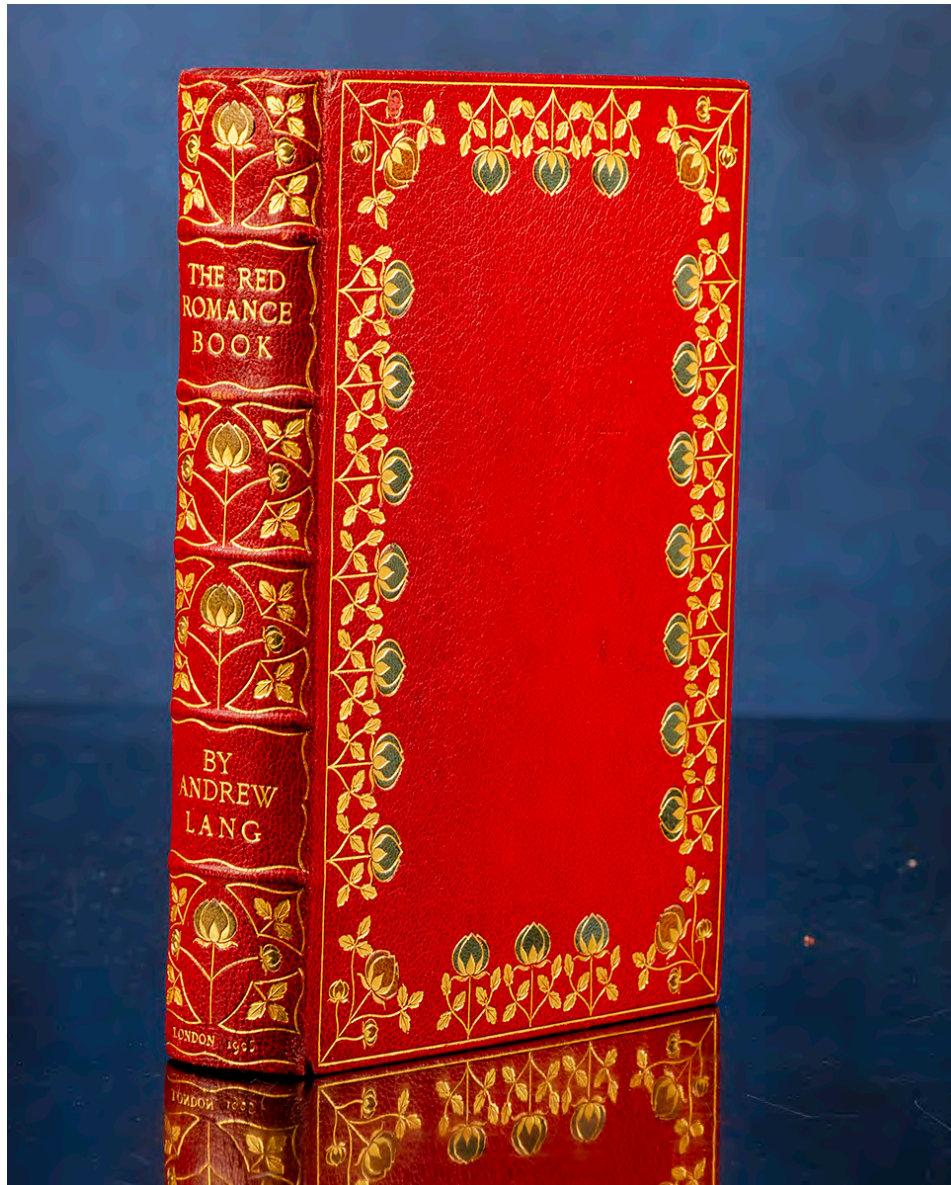
**"Tales of Knights, Dragons & High Adventure"
In a Fine Inlaid Binding very much in the Style of the Hampstead Bindery**

LANG, Andrew, editor. *The Red Romance Book Edited by Andrew Lang.* With eight coloured plates and numerous illustrations by H.J. Ford. London: Longmans, Green, and Co., 1905. First edition. Octavo. Eight full-page colored plates including frontispiece with original tissue guard, twenty-eight full page black & white plates and sixteen black & white illustrations in the text, all by H.J. Ford. Bound ca. 1905 in full red morocco. Covers with a single gilt-line border enclosing a lovely border of gilt flowers and stems, the flowers inlaid in Sherwood green, the corner flowers inlaid in olive green. Spine with five shallow bands, with the same inlaid design as the covers, lettered in gilt in compartments. Gilt ruled board edges, gilt ruled and floral inlaid turn-ins, pink & green paste-downs and end-leaves, top edge gilt, others uncut. Original red pictorial end-papers bound in at end. A lovely example of an art-nouveau binding. A small 5/8 inch closed split at top of rear cover, otherwise fine. Although unsigned this binding is very much in the style of the Hampstead Bindery or Alfred de Sauty (see notes below).

The Red Romance Book: Tales of Knights, Dragons & High Adventure (or The Red Book of Romance) is a book of heroic tales and legends. It was edited by Andrew Lang with illustrations by Henry J. Ford, and published in London by Longmans, Green, and Co. in 1905. The tales were generally taken from sagas and chivalric romances such as *The Story of Burnt Njal*, *The Faerie Queene*, *Don Quixote* and *Orlando Furioso*. They are about such legendary characters as *Bevis of Hampton*, *Huon of Bordeaux*, *Ogier the Dane* and *Guy of Warwick*. Some are literary fantasies, while others, such as the story of *El Cid*, have a basis in historical fact.

DB 05216.

\$2,850



French Feminine Costume of the 12th to 18th century
Seventy hand-Colored Plates, Many Heightened with Gold

LANTÉ, [Louis Marie]. *Galerie Francaise de Femmes Célèbres par leurs talens, leur rang ou leur beauté.* Portraits en pied, dessinés par M. Lanté, la plupart d'après des originaux inédits; gravés par M. Gatine, et coloriés; avec des notices biographiques et des remarques sur les habillemens. Paris: Chez l'Éditeur, 1827. **First edition.** Folio. Letterpress half-title, letterpress title. List of plates at end. Complete with all seventy full page hand-colored plates engraved by Georges-Jacques Gatine, each with a leaf of explanatory text opposite the plate (all but five with the original tissue guards). Near contemporary half brown morocco over marbled boards, double ruled in gilt. Spine with five raised bands decoratively tooled and lettered in gilt in compartments, marbled endpapers. Some rubbing to boards, corners a little bruised. Light scattered foxing (mainly to margins). Overall, a very good copy.

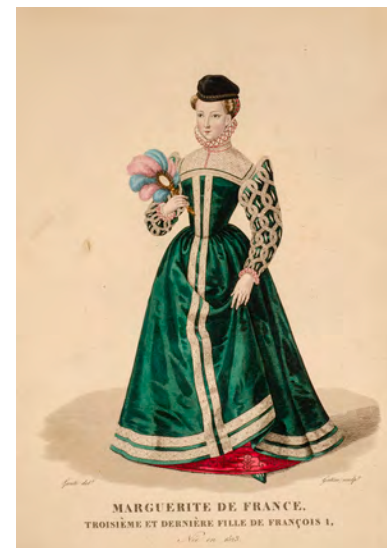
Includes French feminine costume of the 12th to 18th century. The genre painter Louis-Marie Lanté (born 1789) did watercolors for several collections of costume published by *Journal des Modes* after 1817. The engraver Georges-Jacques Gatine (born 1773) is considered one of the 19th century masters of fashion plate etchings.

The text is by Pierre de La Messangere (1761-1831), originally a teacher of Philosophy at the College de La Flèche and subsequently an author, journalist and publisher of numerous series of fashion plates including the *Journal des Dames et des Modes* 1797-1839.

Colas, 1765; Hiler, p. 526; Lipperheide, 1077.

DB 04838.

\$8,500



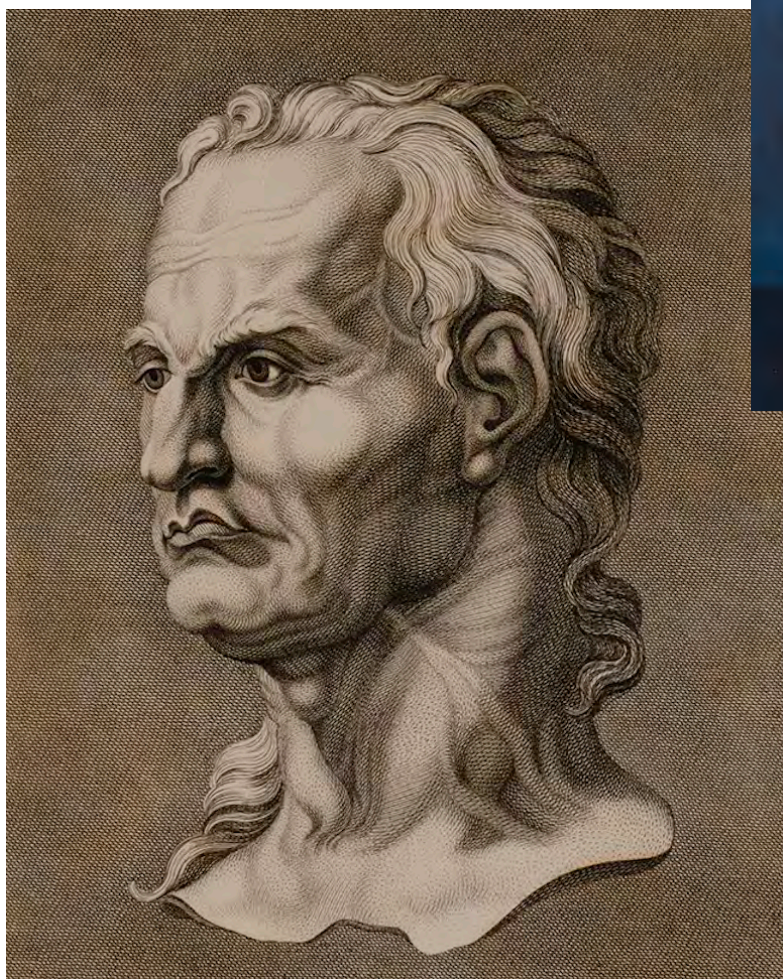
**"The Jealous are Possessed by a Mad Devil and a Dull Spirit at the Same Time" (John Caspar Lavater)
A Spectacular Example of the First Edition in English**

LAVATER, John Caspar. *Essays on Physiognomy*, Designed to Promote the Knowledge and the Love of Mankind... Illustrated by more than eight hundred engravings accurately copied; and some duplicates added from originals. Executed by, or under the inspection of, Thomas Holloway. Translated from the French by Henry Hunter, D.D.... London: John Murray, 1789-1792 -1798. Three folio volumes bound in five . Complete with 174 engraved plates after Rubens, Fuseli, Bartolozzi and Blake. Bound ca. 1830 in full dark green diced calf, covers with double ruled gilt line and decorative corner-pieces in gilt. Spines with five raised bands, elaborately tooled in gilt, two brown morocco labels lettered in gilt. Gilt ruled board edges and turn-ins, marbled endpapers, all edges gilt. With the engraved armorial bookplate of Viscount Birkenhead on front paste-down of each volume. Some light foxing and offsetting throughout but still an incredible set of this landmark work.

John Caspar Lavater (1741-1801) "was the last and most influential of the descriptive physiognomists, a class of pseudo-scientists who attempted to ascertain character on the basis of physical features... Von der Physiognomik [1772], an unillustrated two-volume book, was Lavater's first work on the subject; this was later expanded, with the help of Goethe, into the four-volume *Physiognomische Fragmente* (1775 -1778), and further perfected in a French translation, *Essais sur la Physiognomie*... supervised by Lavater himself. Lavater's physiognomy differed from those of his predecessors in that he paid special attention to the structure of the head, particularly the forehead - a form of psychological indexing that exerted some influence on the development of phrenology and brain localization theories in the early nineteenth century. Lavater's work also influenced artists of the period, both in the overall creation of portraits, and in the use of his physiognomical theories to construct individual faces in historical paintings" (Norman Library).

DB 05202.

\$5,500



**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**

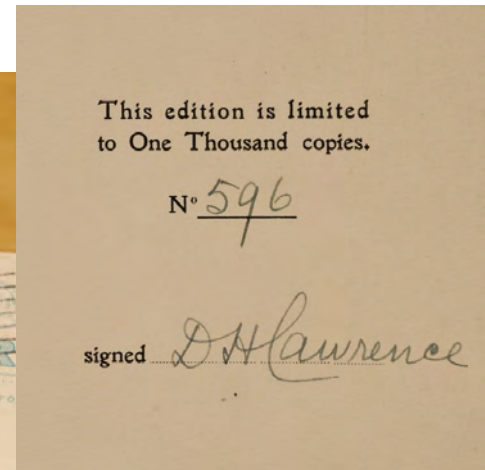
LAWRENCE, D.H. *Lady Chatterley's Lover*. [Florence]: Privately Printed [by the Tipografia Giuntina], 1928. First edition. Limited to 1,000 numbered copies, (this being copy number 596) signed by the author. Octavo. Original mulberry boards with printed paper spine label. Front cover printed in black 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



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

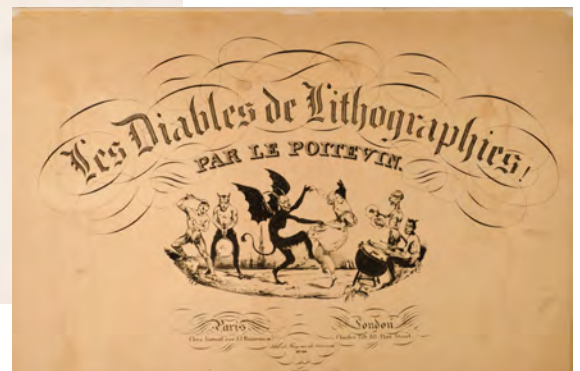
LE POITEVIN, [Eugène Modeste Edmond]. *Les Diables de Lithographies.* Paris / London: Chez Aumont / Charles Tilt, n.d. [1832]. First edition, complete. Oblong folio (14 3/8 x 21 3/4 in; 363 x 600 mm). Eighty illustrations on twelve black and white lithographed plates, numbered, with two supplemental plates (Petits sujets des diableries manquent le plus souvent, nos. 19 and 26: Paris / London: Aubert / Tilt, 1832) with thirty-five illustrations; a total of fourteen plates in all. Traditional oriental string binding c. 1980 by an unknown hand in full walnut-stained leather with wood-grain highlights over flex-boards with a 159 x 159 mm central panel in wood with two contrasting wood onlays depicting Diables, and four smaller and similar corner-pieces, the whole reiterated on the rear cover with different figures. Original front wrapper preserved. Small 1/4 inch closed tear to right margin of plates 1 and 2; 1/2 inch neat repair to lower margin of plate 6; some soiling to margins; occasional soiling within images. Overall, a near fine copy in a most unusual and attractive binding.

Scarce complete. OCLC records only one copy in institutional holdings worldwide. ABPC records only one complete copy at auction since 1923. The album was typically broken up with the prints sold individually and complete copies have become enormously rare.

Impish devils dance, make merry, kidnap young maidens, engage in scatological activities, make mischief upon men and women. and generally have a hell of a time as rascals frolicking in diabolical fun. It is the most famous of all works, paint or print, by Le Poitevin, whose "Devilries" established a genre in the wake of the Romantic school's Mephistopheles and Faust, from scenes to fright to scenes that, as here, delight with lively charm.

DB 02833.

\$9,000



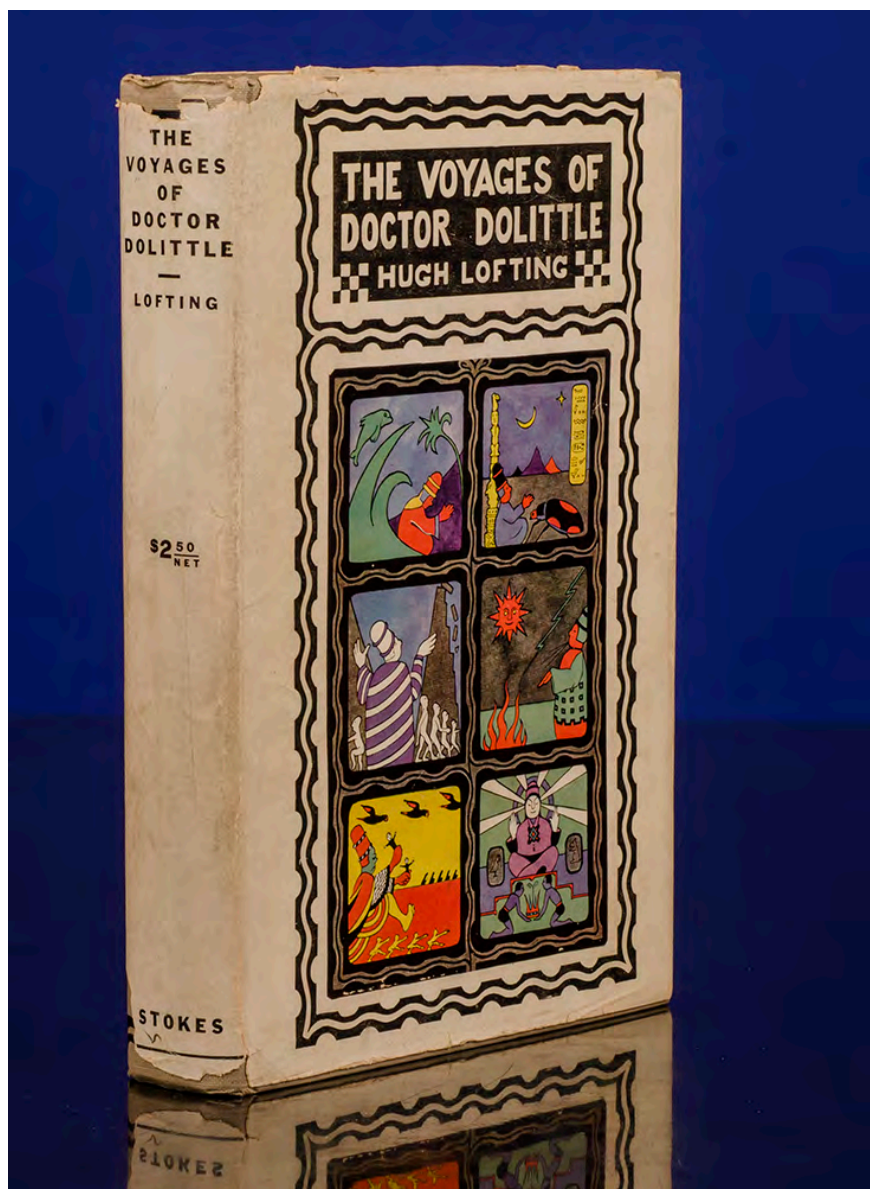
The Second Doctor Dolittle Book
The Second Book to Win the Prestigious Newbery Medal
In the Original Color Pictorial Dust Jacket

LOFTING, Hugh. *The Voyages of Doctor Dolittle...* New York: Fredk. A. Stokes Co., 1922. First edition, first printing. 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 end-papers, top edge stained blue. In the exceptionally scarce color printed pictorial dust jacket. A very fine copy in an almost fine and untouched dust jacket. Very scarce in dust jacket.

Hugh John Lofting (14 January 1886 – 26 September 1947) was a British author, trained as a civil engineer, who created the character of Doctor Dolittle, one of the classics of children's literature. He traveled widely as a civil engineer, before enlisting in the Irish Guards regiment of the British Army to serve in the First World War. Not wishing to write to his children about the brutality of the war, he wrote imaginative letters which later became the foundation of the successful Doctor Dolittle novels for children. Hugh Lofting's character of Doctor John Dolittle, was an English physician from Puddleby-on-the-Marsh in the West Country - who could speak to animals. The character first saw light in the author's illustrated letters to children, written from the trenches during the War of 1914 to 1918, when actual news, he later said, was either too horrible or too dull. The stories are set in early Victorian England in the 1820s-1840s (*The Voyages of Doctor Dolittle* gives a date of 1839).

DB 04286.

\$3,250



**A Fine Manuscript Album of over One Hundred Caricatures
By The Designer of Lord Nelson's Funeral Car
The Rev. Ange Denis Macquin - A Contemporary of Louis Léopold Boilly**

MACQUIN, Rev. Ange Denis. *A Series of Heads by A.D.M.* 1819. [London, 1812-June 1819]. Small quarto. Pen & ink manuscript title-page with a roundel of sixteen heads, dated at lower right-hand corner "June 1819". "An Index" 4 pp., [sub title] "A Congeries of Heads, May 1819", one hundred fine pen & ink drawings (interleaved) showing various facial expressions indicative of character... many of them dated at foot. Handsomely bound ca. 1930 in full tan calf, covers double-ruled in gilt surrounding a wide inlaid border of brown calf decoratively ruled in blind. Front cover with large head in center inlaid in dark green calf. Spine with five raised bands, decoratively tooled in gilt in compartments, two maroon calf labels lettered in gilt, decorative blind-tooled board edges, decorative gilt turn-ins, dark green coated endpapers, all edges gilt. Front cover slightly bowed, otherwise fine.

An absolutely fantastic 'disorderly jumble' of one hundred original caricatures depicting various distorted and twisted facial expressions of human characteristics, feelings, and actions, including curiosity, despondency, grief, disappointment, laughter, hope, arrogance, and many others. The majority of the illustrations are quite grotesque and ugly, similar to other caricature artists of the time, such as James Gillray and Louis-Léopold Boilly.

MACQUIN, Ange Denis (1756-1823), abbé and miscellaneous writer, of Scottish extraction, was born at Meaux in 1756. He died in Bermondsey Street, Southwark, 17 July 1823, and was buried in the catholic church at Horselydown.

DB 05230.

\$6,500



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

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

One of the most elaborate and charming of the mechanicals issued by Lothar Meggendorfer. This pop-up panorama opens to form five scenes some of which need opening or unfolding by the child. There are two outside and three detailed interior rooms of a doll's house.

Unfolded to its full length of four feet, people, furniture, and even fixtures pop-out and each of the scenes is rich in detail. There is even a piano with a bust of Beethoven on the top. Due to its popularity it was issued over the years with a few changes to reflect the times; for instance the gypsy cart is replaced here by a motor car. It is rare to find any mechanical that has survived the little hands of children, in such wonderful condition. This is certainly one of the most elaborate and charming of the mechanicals issued by Lothar Meggendorfer. See Haining pp. 122 -128.

DB 04372.

\$4,500



A Rare and Early Meggendorfer Movable

MEGGENDORFER, Lothar. *Schau mich an!* [Look at me!]. Ein Ziehbilderbuch von Lothar Meggendorfer. Esslingen - Stuttgart, [1888]. First German edition. Oblong quarto. Eight colored lithograph plates with movable parts, each with a tab to set the scene in motion. The eight moveables are all original, completely functional and in excellent condition. The 'pull' tabs have all been replaced. There are some expertly repaired short closed tears where the tabs come through the pages and a few mainly marginal light stains. Publisher's gray boards with color pictorial label on front pane, red cloth backstrip, Light wear to board edges and corners. A wonderful example of this very rare and early title. Housed in a fleece-lined, half black morocco clamshell case, spine with five raised bands, lettered in gilt in compartments. An excellent example of a rare Meggendorfer title.

The title of Meggendorfer's *Schau mich an!* (Look at me!) plays on the potentially uncanny relationship between actual life and the life-like mechanisms between the book's covers. It would appear that the English edition of *Look at me!* did not appear until three years later in 1891. "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*).

DB 04961.

\$4,500



Rubáiyát of Omar Khayyam
In a Fine Inlaid Binding by Morrell

[MORRELL, binder]. FITZGERALD, Edward. *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 Morell.

The London bindery of W. T. Morrell was established about 1861 as successor to the firm begun by Francis Bedford, who, in turn, had taken over the famous bindery of Charles Lewis. Prideaux in her "Modern Bookbindings" published in 1906, says that Morrell at that time had a very large business that supplied "all the booksellers with bindings designed by his men," bindings that were "remarkable for their variety and merit."

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 doubts and fears of the twelfth-century Persian philosopher were shared by many of his English and American readers. In the *Rubáiyát*, as the day wears on, its mostly agnostic protagonist becomes increasingly preoccupied by thoughts of mortality and judgment in a possible afterlife, and this too perfectly matched the Victorian preoccupation with death. Deathbed scenes were a popular staple of fiction and the cowed figure stalked through quite a few novels.

DB 04200.

\$3,500



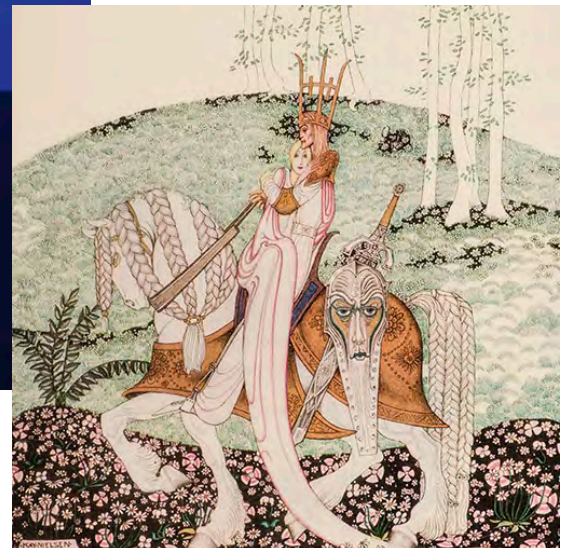
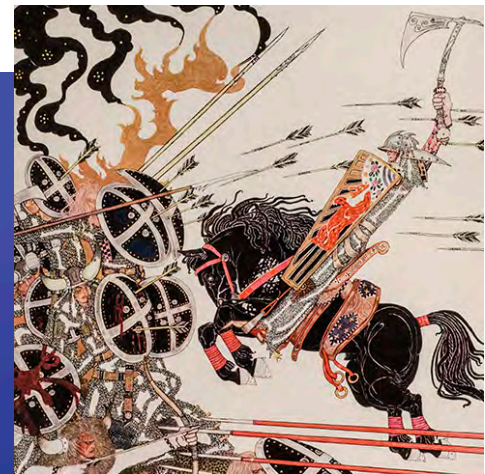
**Perhaps the Most Beautiful Children's Book
Ever Published**

[NIELSEN, Kay, *illustrator*]. [ASBJÖRNSSEN, Peter Christen, and Jörgen Ingebæksten Moe]. *East of the Sun and West of the Moon...* London: Hodder and Stoughton, [1914]. The first trade edition of Kay Nielsen's greatest work. Large quarto. Twenty-five mounted color plates, numerous black and white text illustrations. Publisher's dark blue cloth decoratively stamped and lettered in gilt on front cover and spine. Pictorial endpapers in gold and black. Minimal rubbing to extremities and spine edges. Small circular bookplate on verso of front endpaper. A near fine copy, the gilt on the binding bright, the text block totally free from the usual 'foxing' that one usually sees.

Danish illustrator and designer Kay Nielsen (1886-1957) "was drawn early on to fairy tales and illustrated many volumes for Hodder & Stoughton: *In Powder and Crinoline* (1913), *East of the Sun, West of the Moon* (1914), *Hans Andersen's Fairy Tales* (drawings completed in 1912, but first published in 1924), *Hansel and Gretel* (1925), and *Red Magic* (Jonathan Cape, 1930), a collection of fairy tales from around the world. Nielsen's designs unite strong linearity with delicate colouring... Characterized by a sense of two-dimensional flatness, Nielsen's objects and people are highly stylized... The power of his illustrations lies in his uncanny ability to retrieve a story's emotional effect on its reader and to recreate it visually in two dimensions" (*The Oxford Companion to Fairy Tales*).

DB 04765.

\$4,850



**A Fine Pictorial Inlaid Binding by Franz Ostermann
Specially Bound for Sir Henry Harben**

OSTERMANN, Franz, binder, aka FRANZ. PRÉVOST, L'Abbé. LÉLOIR, Maurice, illustrator. *Histoire de Manon Lescaut et du Chevalier des Grieux...* Paris: Librairie Charles Tallandier, [1898]. Large octavo. Twelve color plates, two black & white plates, each leaf of text with a black & white vignette. Bound ca. 1905 by Franz Ostermann in full green crushed levant morocco. Front cover with an elaborate inlaid design in multi-colored morocco's depicting Manon and Des Grieux. Rear cover with a smaller but equally elaborate inlaid design in multi colored moroccos depicting Des Grieux and his his loyal friend Tiberge. Spine with four raised bands, lettered in gilt in compartments. Double gilt-ruled board edges, elaborate gilt floral turn-ins, colored silk liners with gold thread floral design, front and rear free endpapers also in colored silk with gold thread floral design, additional green marbled endpapers, all edges gilt. With the original pictorial printed front wrapper and plain rear wrapper bound in. Absolutely fine. Housed in the original quarter green morocco over green marbled boards slipcase.

Franz Ostermann (184? - 1938). Bookbinder of Alsatian origin, who always signed his bindings with his first name. He trained in Strasbourg before moving to Paris and opening his workshop in 1872 at 80 boulevard Malesherbes. He moved his workshop to 28 rue Ampère in 1902. Thirty-one of his bindings were sold at auction at Drouot Richelieu in Paris in 2008 (Piasa Livres Anciens et Modernes December 2nd, 2008).

Antoine François Prévost d'Exiles (1697-1763), usually known simply as the Abbé Prévost, was a French author and novelist.

DB 05039.

\$6,500



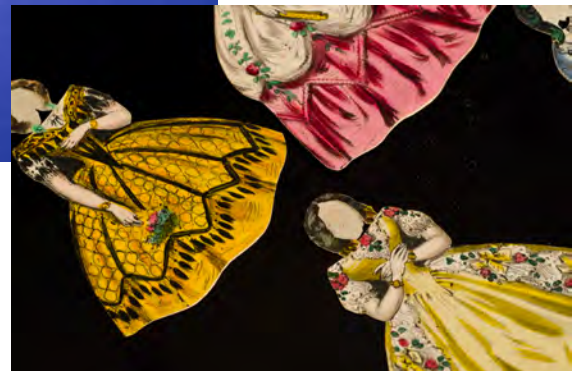
**An Elegant 19th Century Paper Doll
With Multiple Gowns
A Remarkable Survival**

[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



An Exceptionally Rare and Amusing Suite of Hand Colored Lithographs

PHILIPON, Charles. WATTIER, Émile. *Les Compensations* Composées et Dessinées par Ch. Philipon, Lithographies par Wattier. Paris: Chez Ostervald aîné, Rittner, & Hauteccœur, [1828]. First edition. Quarto. Forty-eight hand colored lithograph plates. Some light foxing, mainly marginal. The coloring of the plates is quite exceptional. There is some light, mainly marginal foxing and toning, still a near fine example of a great rarity. Contemporary quarter maroon straight-grain morocco over pebbled cloth boards. Smooth spine ruled and lettered in gilt, marbled endpapers. Small piece missing from bottom of spine, extremities a little rubbed.

This excessively rare and complete suite of forty-eight superb hand-colored lithographs was issued in four parts, each having twelve plates. Without title as issued. According to OCLC there are no copies in libraries and institutions worldwide. They do record nine institutions each with one of the plates. We have seen only one other complete example - eighteen years ago in 2002 (private collection). Not in Colas, Hiler or Lipperheide.

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

Émile-Charles Wattier (1800-1868) was a French painter, illustrator, engraver and lithographer. He was the younger brother of artist Édouard Wattier (1793-1871).

DB 04943.

\$14,500



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

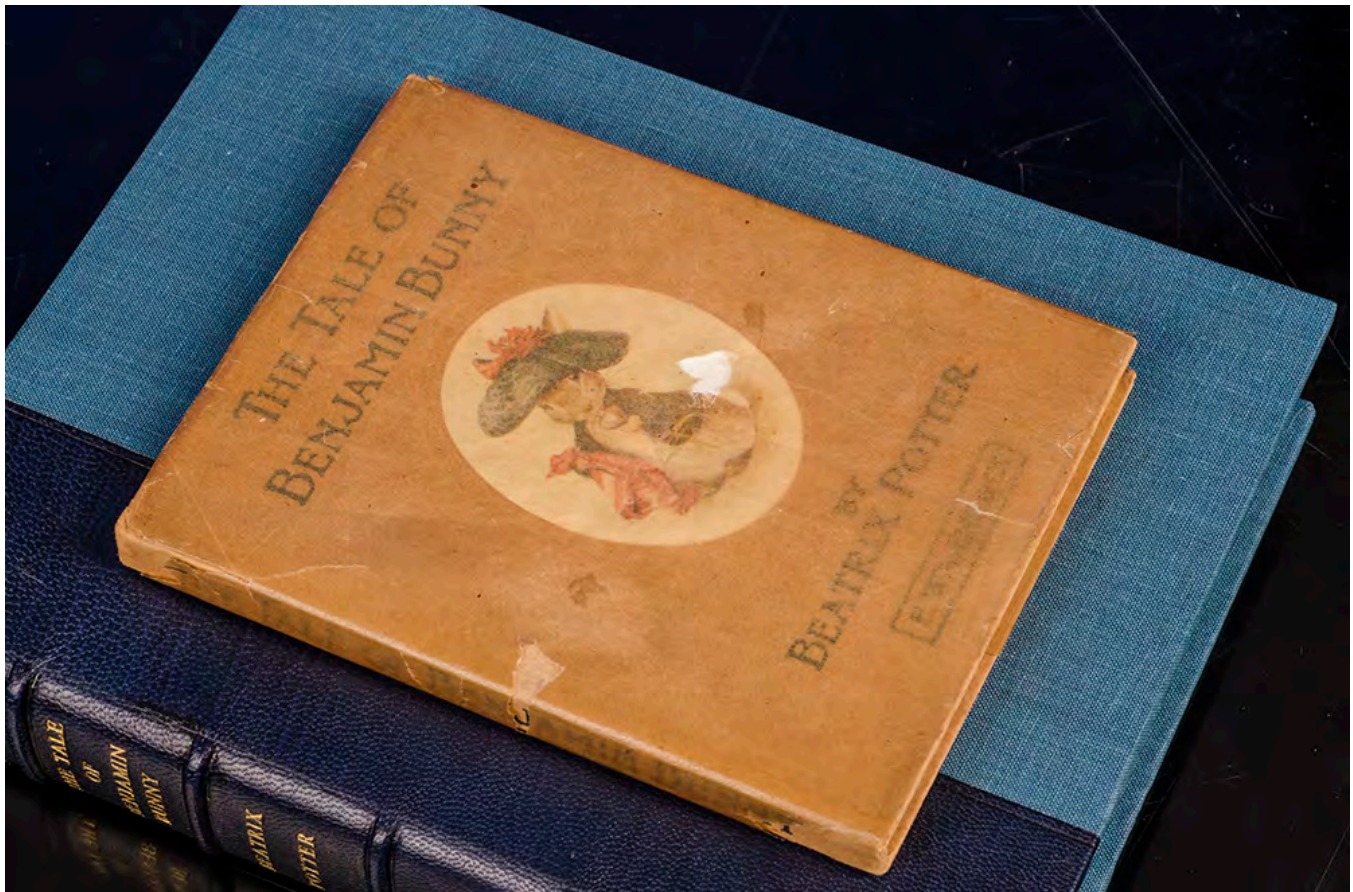
POTTER, Beatrix. *The Tale of Benjamin Bunny*. London: Frederick Warne and Co., 1904. First edition. Twelvemo. Color frontispiece and twenty-six color plates (included in pagination). Black and white vignette on title-page. Original tan boards ruled and lettered in dark green on front cover and lettered 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 with vertical lines at the top and bottom of the spine indicating where the fold should be for the front panel, with an advertisement on the rear panel for "The Peter Rabbit Books" listing five titles, including *The Tale of Benjamin Bunny* and *The Tale of Two Bad Mice* under "New Books for 1904," and with advertisements on both flaps: "A Selected List of Art Picture Books for Children." The top (3/8 inch) and bottom (7/8 inch) of the jacket spine (including the price) are missing. There are two small holes (approximately 3/8 inch) on the front panel as well as a piece (1 x 3/4 inch) missing on the back panel.

Linder, p. 424. Quinby 6. V & A 1581.

DB 00667.

\$5,500



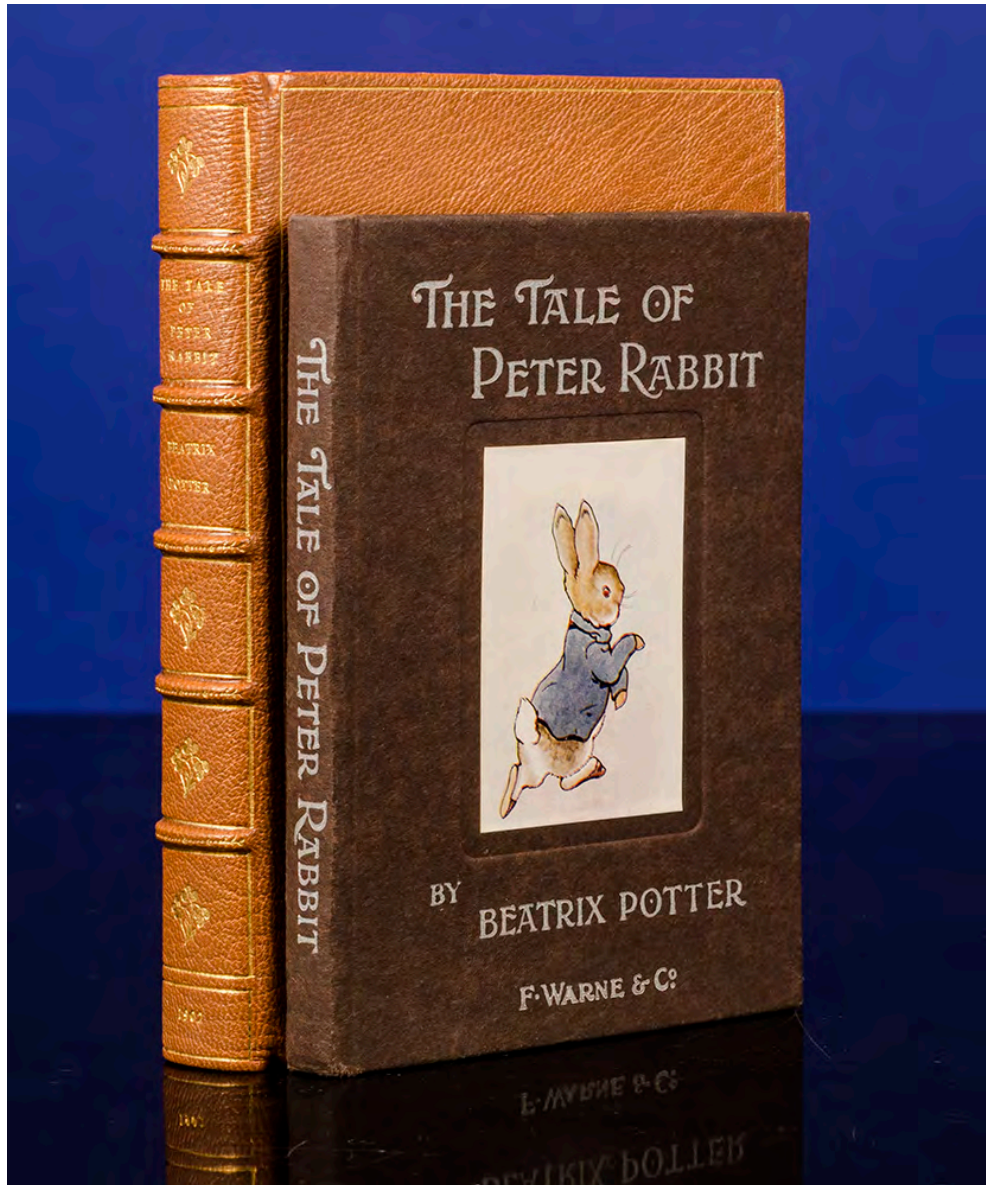
A Remarkably Fine Copy of the First Trade Edition of "The Tale of Peter Rabbit"
The First Edition with Thirty Colored Plates

POTTER, Beatrix. *The Tale of Peter Rabbit*. London: Frederick Warne and Co., [n.d., 1902]. First Warne 'Trade' Edition, first, second, or third printing. (October-December 1902), all identical, and following all points in *Quinby*, and with "wept" on line 2 of page 51. Twelvemo. Color frontispiece and thirty color plates (included in pagination). Black and white vignette on title-page. Original dark brown boards lettered in white on front cover and spine. Color pictorial label (being a repetition of the color illustration on p. 26) on front cover within a rectangular blind panel outlined in blind. Gray leaf-patterned endpapers (later changed to pictorial). The tiniest bit of foxing along fore edges of free endpapers. Light printer's ink stain to (blank) verso of page ninety-three. Housed in a felt-lined full tan morocco clamshell case, spine with five raised bands, decoratively tooled and lettered in gilt in compartments. Quite simply one of the best copies we have seen in many years, with virtually no wear whatsoever to the binding which is as clean and fresh as the day it was published.

"There are no recognizable differences between the first three printings, except that green boards were introduced after the first printing" (Linder). The first commercially published printing was issued in October 1902 in an edition of 8,000 copies. This is known as the First Trade Edition, and was bound in either brown or gray boards with a color illustration of Peter in his light blue jacket mounted to the front board with white lettering above and below and to the spine. A further 12,000 copies were printed in November, and 8,220 copies in December 1902. These three printings are identical internally. The only variation that exists is that some copies of the second and third printings were issued in green boards.

DB 04647.

\$14,500



**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



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

POTTER, Beatrix. *The Tale of Timmy Tiptoes.* London: Frederick Warne and Co., 1911. First edition. Twelvemo. Color frontispiece and twenty-six color plates (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 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.

In the original glazed paper glassine dust jacket printed in black with the price "1/- NET" at foot of spine, with vertical lines at the top and bottom of the spine indicating where the fold should come for the front panel, with an advertisement for "The Peter Rabbit Books" on the rear panel listing *The Tale of Timmy Tiptoes* under "New Book for 1911," an advertisement on the front flap: "Children Will Revel In The Story of The Roly=Poly Pudding...The Pie & The Patty=Pan...Ginger and Pickles," and an advertisement on the rear flap: "A Novel and Charming Pocket Series by Beatrix Potter...The Story of a Fierce Bad Rabbit...The Story of Miss Moppet." A remarkable and complete jacket, with only a tiny bit of chipping at the top and bottom of the spine and a closed tear at the bottom of the spine. Housed in a quarter dark blue morocco clamshell case with felt lining.

Linder, p. 429. Quinby 20. V & A 1664.

DB 00687.

\$5,500



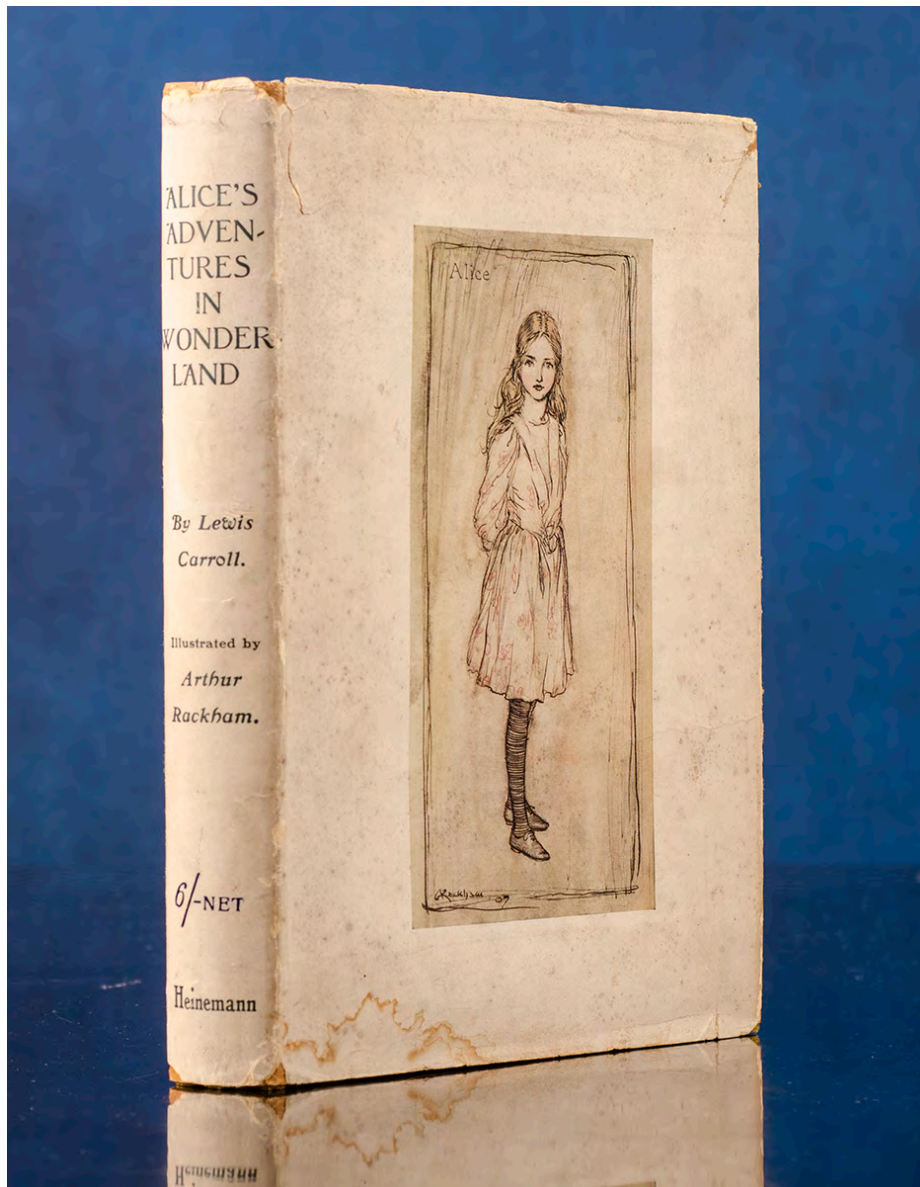
**"A Really Wonderful Wealth of Uncanny, Dreamlike Mystery to the Story"
First Trade Edition of Arthur Rackham's Alice's Adventures in Wonderland
Rare in the original dust jacket.**

[RACKHAM, Arthur, *illustrator*]. CARROLL, Lewis. *Alice's Adventures in Wonderland*. Illustrated by Arthur Rackham. With a Proem by Austin Dobson. London: William Heinemann, n.d. [1907]. **First UK trade edition**. Small quarto (8 x 5 13/16 inches; 203 x 148 mm.). xi, [1], 161, [1], [2, colophon and adv.] pp. Pictorial title-page and thirteen color plates with captioned tissue guards. Three full-page black and white drawings and eleven black and white text drawings. Publisher's light green cloth pictorially stamped in gilt and lettered in black, pictorial endpapers, top edge stained green. A fine copy in the very scarce original color pictorial dust jacket very slightly chipped at spine extremities, a small waterstain at bottom of front panel, both the top and bottom edges of the dust jacket strengthened on the verso with brown tape. Aside from the aforementioned strengthening this is the most complete 'Alice' dust jacket that we have seen.

"The Alice...is not the heroine of Sir John Tenniel's imagination; she is older and more sophisticated; but at the same time she has a tender, flickering light of imagination in her eyes, which lifts her out of the domain of the merely pretty and childish...Mr. Rackham's inexhaustible imagination, working over and embroidering the ground-work of Tenniel's types, has added a really wonderful wealth of uncanny, dreamlike mystery to the story...[and] extraordinary feeling into the drawing of the hands" (Daily Telegraph). Latimore & Haskell, pp. 28-29. Riall, p. 77.

DB 05220.

\$1,850



With Twenty-Four Mounted Color Plates by Arthur Rackham

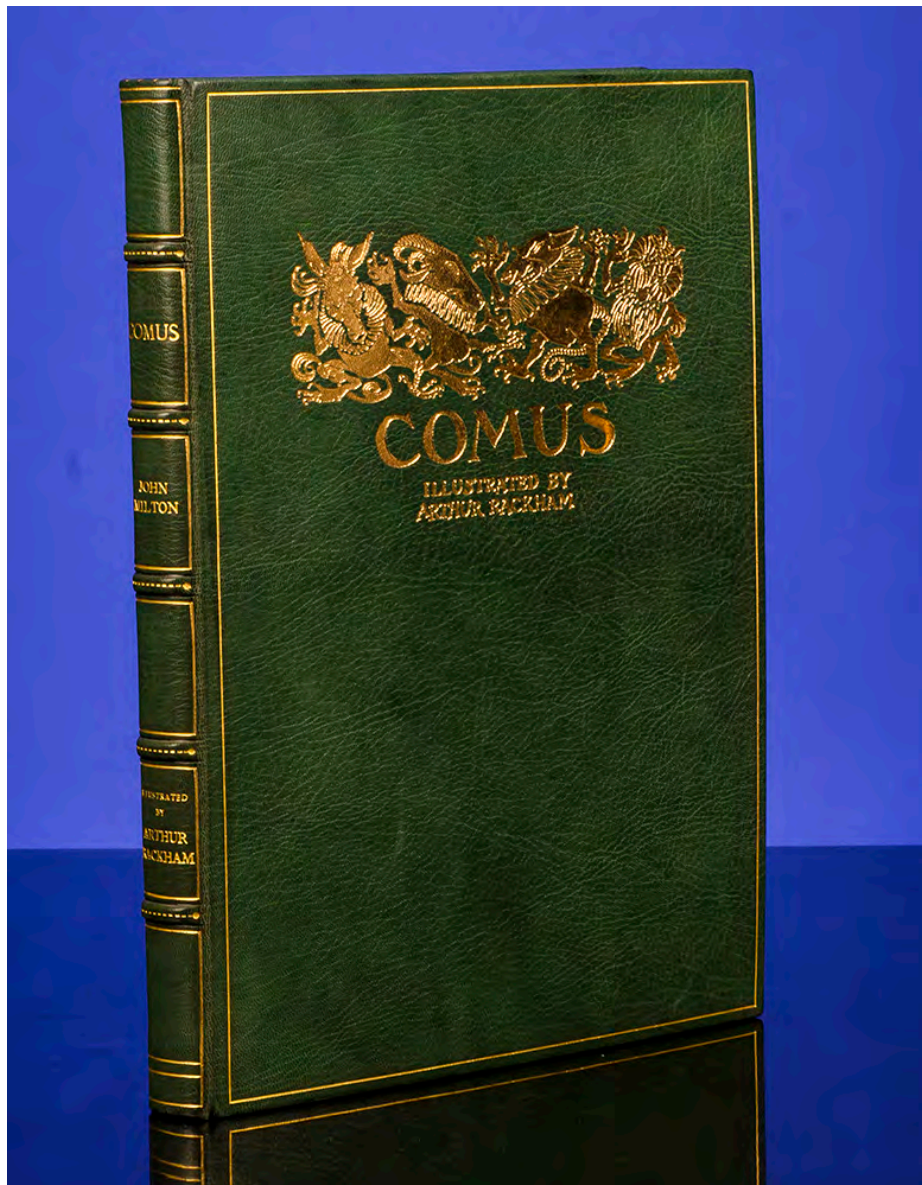
[RACKHAM, Arthur, *illustrator*]. MILTON, John. *Comus*. Illustrated by Arthur Rackham. London: William Heineman[n.d., 1921]. Edition De Luxe. Limited to 550 copies. Large quarto. Twenty-four color plates mounted on brown paper, with descriptive tissue guards. Thirty-seven drawings in black and white.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

"Another, more important, publication of Rackham's in 1921 was a long-delayed edition of Milton's *Comus*, the drawings for which, begun before the war, deserve to rank with his best work of that earlier period..." (Hudson, p.119).

Comus (A Mask Presented at Ludlow Castle, 1634) is a masque in honour of chastity, written by John Milton. It was first presented on Michaelmas, 1634, before John Egerton, 1st Earl of Bridgewater at Ludlow Castle in celebration of the Earl's new post as Lord President of Wales. Known colloquially as *Comus*, the masque's actual full title is *A Mask presented at Ludlow Castle, 1634: on Michelmas night, before the Rt Hon. Iohn Earl of Bridgewater, Viscount Brackly, Lord President of Wales, and one of His Maiesties most honorable privie councill*. *Comus* was printed anonymously in 1637, in a quarto issued by bookseller Humphrey Robinson; Milton included the work in his *Poems of 1645 and 1673*. Milton's text was later used for a highly successful masque by the musician Thomas Arne in 1738, which then ran for more than seventy years in London. Latimore and Haskell, pp. 54-55. Riall, p. 143.

DB 04237.

\$1,500



A Most Significant Copy of Peter Pan in Kensington Gardens Inscribed by J.M. Barrie to "Tootles"

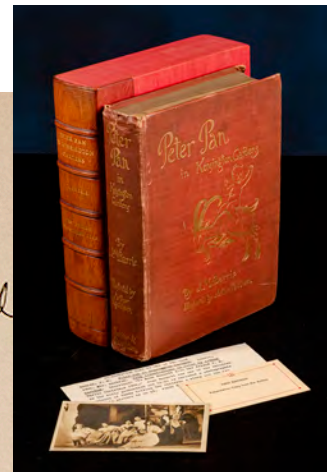
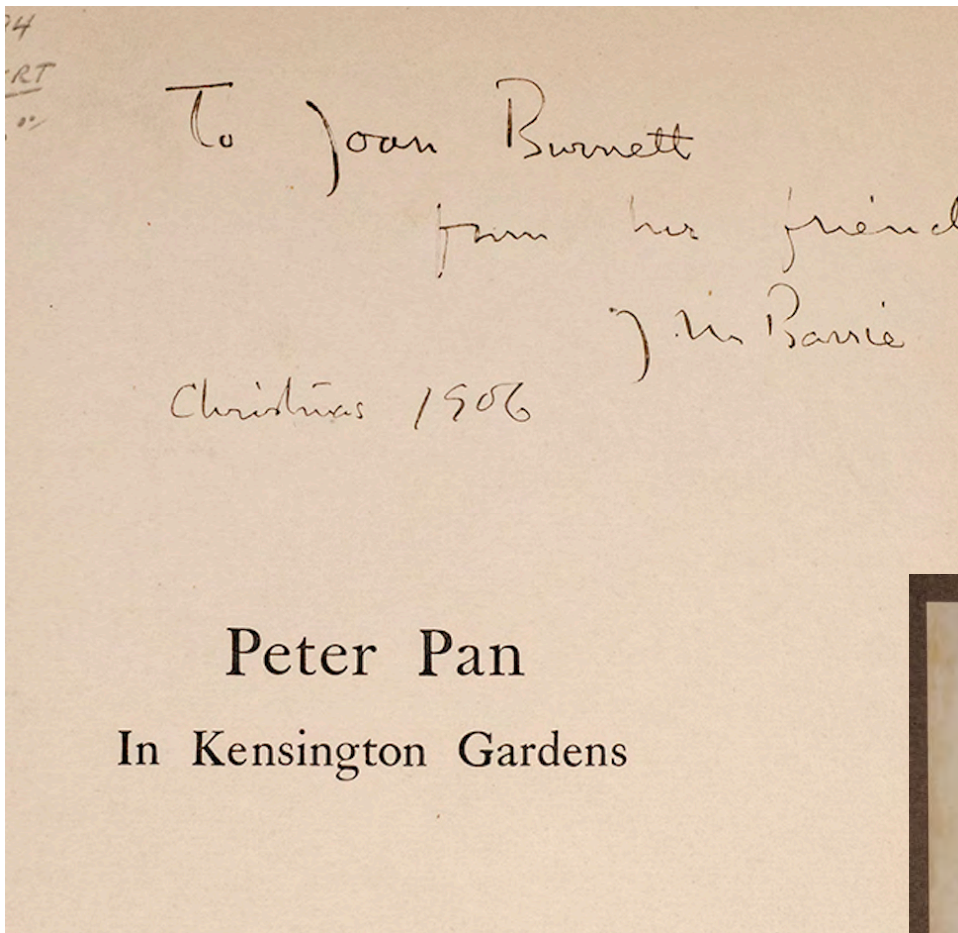
[RACKHAM, Arthur, **illustrator**]. BARRIE, J.M. *Peter Pan in Kensington Gardens*. London: Hodder & Stoughton, 1906. First edition, first impression. A remarkable presentation copy inscribed in ink on the half-title "To Joan Burnett / from her friend / J.M. Barrie / Christmas 1906". On the verso of the half-title is another ink inscription "To dear Renée Deschamps / In loving memory of her Cousin / "Joan" / a gift from her / mother / Auntie Amy Donds / With much love to dear René / September 27 1922 / 7 New Steine Brighton / England". Quarto. Tipped-in color frontispiece and forty-nine tipped-in color plates. Publisher's russet cloth, front cover pictorially decorated in gilt, spine decoratively lettered in gilt. Heavy stock dark gray paper end-papers with map of Kensington Gardens. A near fine copy. Chemised in a ca. 1930s quarter red morocco over red cloth slipcase, spine with five raised bands, lettered in gilt in compartments. Spine of slipcase a little faded.

This is an astonishing presentation copy of the first edition of "Peter Pan in Kensington Gardens," inscribed by author J.M. Barrie to one of the 'lost Boys' in the original 1904 stage production at the Duke of York's Theatre in London. Included is an original photo postcard (3 3/8 x 5 1/2 inches; 87 x 140 mm.) showing the 1904 cast of the play (including Joan Burnett as Tootles and Hilda Trevelyan (1877-1959) - the original 'Wendy'. The back of the postcard is inscribed (upside down) [by Auntie Amy Dolds] and reads "To Renée / From where / the spot is / The children in bed Wendy / telling them the / story". Also a very old bookseller's description and printed card - and a photographic playbill listing the original cast members.

This copy possesses one of the strongest author association of any that have yet to (or will likely ever) surface in the marketplace. It snaps the head back. This deeply satisfying example of the book - illustrated by Arthur Rackham to critical acclaim - is a collector's dream. With its strong association and inscription dated at the time of publication, our copy is undoubtedly one of the most significant and desirable examples extant.

DB 05066.

\$19,500



The Final Book Published During Rackham's Lifetime

[RACKHAM, Arthur, *illustrator*]. SHAKESPEARE, William. *A Midsummer-Night's Dream*. The Text of the First Folio, with Quarto Insertions, Edited and Amended Where Obscure by Herbert Farjeon. Illustrated from Water-colors by Arthur Rackham. New York: The Limited Editions Club, 1939. Deluxe edition limited to 1,950 copies. Folio. Six color lithographed plates. With LEC Subscriber's Letter for this volume laid-in at front. Designed by Bruce Rogers. Publisher's original quarter tan buckram over decorative paper boards. Top edge gilt, others untrimmed. A near fine copy.

"The illustrations for this play were made by one of the world's most famous illustrators, that Englishman Mr. Arthur Rackham. He has been for years one of the most prolific of the world's illustrators, and one of the most admired. He is now seventy-two years old, having being born in London in 1867... Mr. Rackham's Illustrations for this play were made in watercolor. They are full of fancy and fantasy, and they are, as in each of Mr. Rackham's pictures, engaging to the eye, pretty to look upon." (The Limited Editions Club Shakespeare Commentary).

The final book published during Rackham's lifetime. "This is one of the 37 volumes of the set of the works of Shakespeare, each illustrated by a different artist, produced for members of the Limited Editions Club in 1939-40." (Riall)

Bruce Rogers (1870 – 1957) was an American typographer and type designer, acclaimed by some as among the greatest book designers of the twentieth century. Rogers was known for his "classical" style of design, rejecting modernism, never using asymmetrical arrangements, rarely using sans serif type faces, favoring stolid roman faces such as Caslon and his own Centaur.

DB 02727.

\$1,250



A MIDSUMMER NIGHT'S DREAM

*The text of the First Folio, with Quarto insertions,
Edited and amended where obscure by
HERBERT FARJEON*

*Illustrated from water-colors by
ARTHUR RACKHAM*

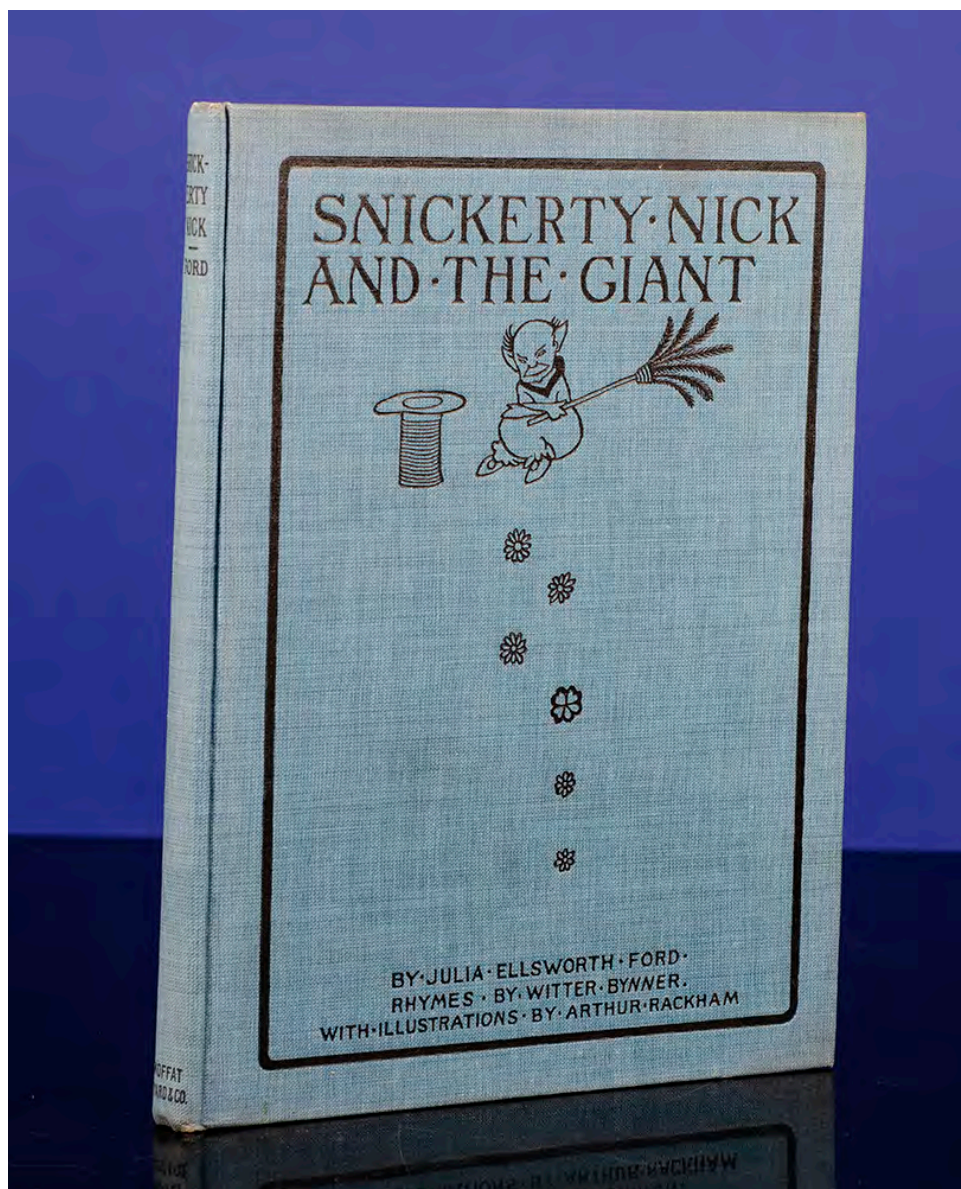
One of the Rarest of all the Books Illustrated by Arthur Rackham

[RACKHAM, Arthur, **illustrator**]. *Snickerty Nick*. By Julia Ellsworth Ford. Rhymes by Witter Bynner. New York: Moffat, Yard & Co., 1919. First edition. Quarto. Three full-page color plates and ten full-page black and white drawings. Original light blue cloth, front cover pictorially stamped in black, spine lettered in black. A near fine copy. Housed in a fleece-lined quarter green morocco over green cloth clamshell case, spine with five raised bands lettered in gilt in compartments.

"The idea of the *Selfish Giant* in this play has been taken from the story of Oscar Wilde's *Selfish Giant*. Spring would not come to his garden because he would not let the children play in it. It was always winter there. One morning he woke up hearing the music of a linnet singing in his garden. He jumped out of bed and saw a most wonderful sight, "flowers were looking up through the green grass and laughing," and in every tree was a little child; but one little boy was too tiny to climb the tree and the Giant's heart melted and he helped the little child into the tree. The little child kissed him and forever after the children played in the Giant's garden, because his heart had softened through love of the little child. The children never saw the child again. But one day he came to the Giant, who saw on the palms of the child's hands "the prince of two nails and the prince of two nails were on the little feet". The little child had come to take the Giant to play in his garden, "which is Paradise." My indebtedness to this story is the character of the Selfish Giant. The little play of *Snickerty Nick* is not a dramatization of *The Selfish Giant*. The character of Snickerty Nick is an original character and the play centers around him. The little boy is only a loving and beloved child, and Spring and Winter are personified by faeries and gnomes. To Arthur Rackham I tender my most sincere thanks whose magic touch, as in *Peter Pan*, *Grimm's Faery Tales* and *Undine*, making real all faeries and gnomes, endears all child life to grown-ups as well as to children." (Forward by Julia Ellsworth Ford). Riall, p. 136.

DB 04918.

\$1,250



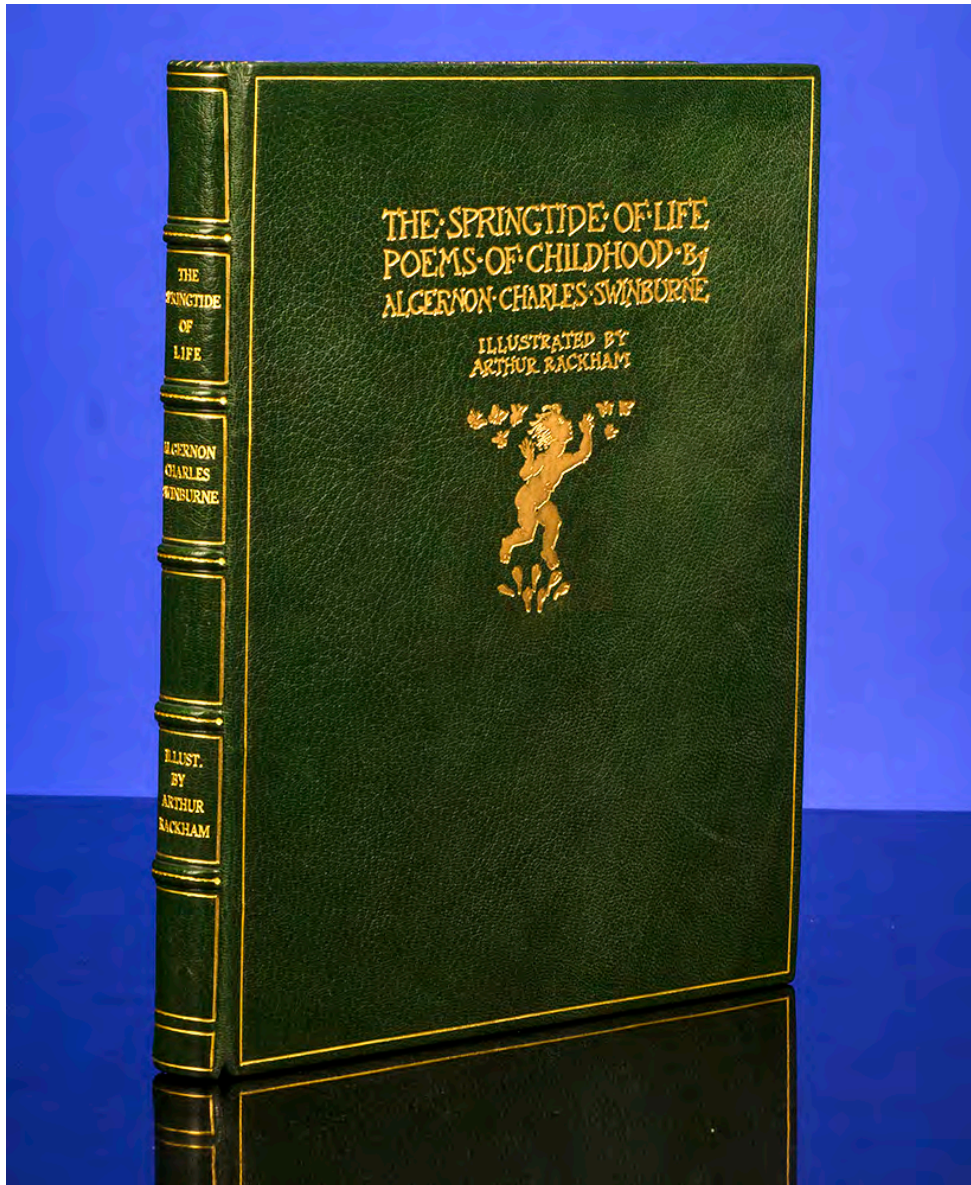
Signed Limited Edition
Bound by Zaehnsdorf for E. Joseph

[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 and fifty-two black and white text illustrations. Bound ca. 1989 by Zaehnsdorf for E. Joseph in full dark green crushed levant morocco. Covers ruled in gilt, front cover pictorially stamped and lettered in gilt to match the original 1918 cover design, spine paneled and lettered in gilt in compartments, 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.

"[Rackham's] drawings for Swinburne's poems of childhood, *The Springtide of Life*...attracted the admiration of Edmund Gosse, who expressed his appreciation in a preface and told Rackham personally (18th October 1918: "This volume will not merely be the best book of the present art-season, but a joy to all sensitive people for years and years to come" (Hudson, *Arthur Rackham His Life and Work*, p. 108). "As the close of his life approached, Swinburne frequently expressed his intention to extract from his various volumes those poems which were addressed to children, or were descriptive of child-life, and to publish them in a separate collection. He died without having found occasion to carry out this plan, and he left no directions with regard to the way in which it ought to be done... One reason why Swinburne never brought out such a collection was his failure to find an artist who could interpret to his satisfaction the simplicity and freshness of his verses. We are fortunate in having secured, in Mr. Arthur Rackham, one whose delicate and romantic fancy is in sensitive harmony with Swinburne's, and who understands, no less than he did, how "Heaven lies about us in our infancy." (Edmund Gosse),

DB 04258.

\$1,100



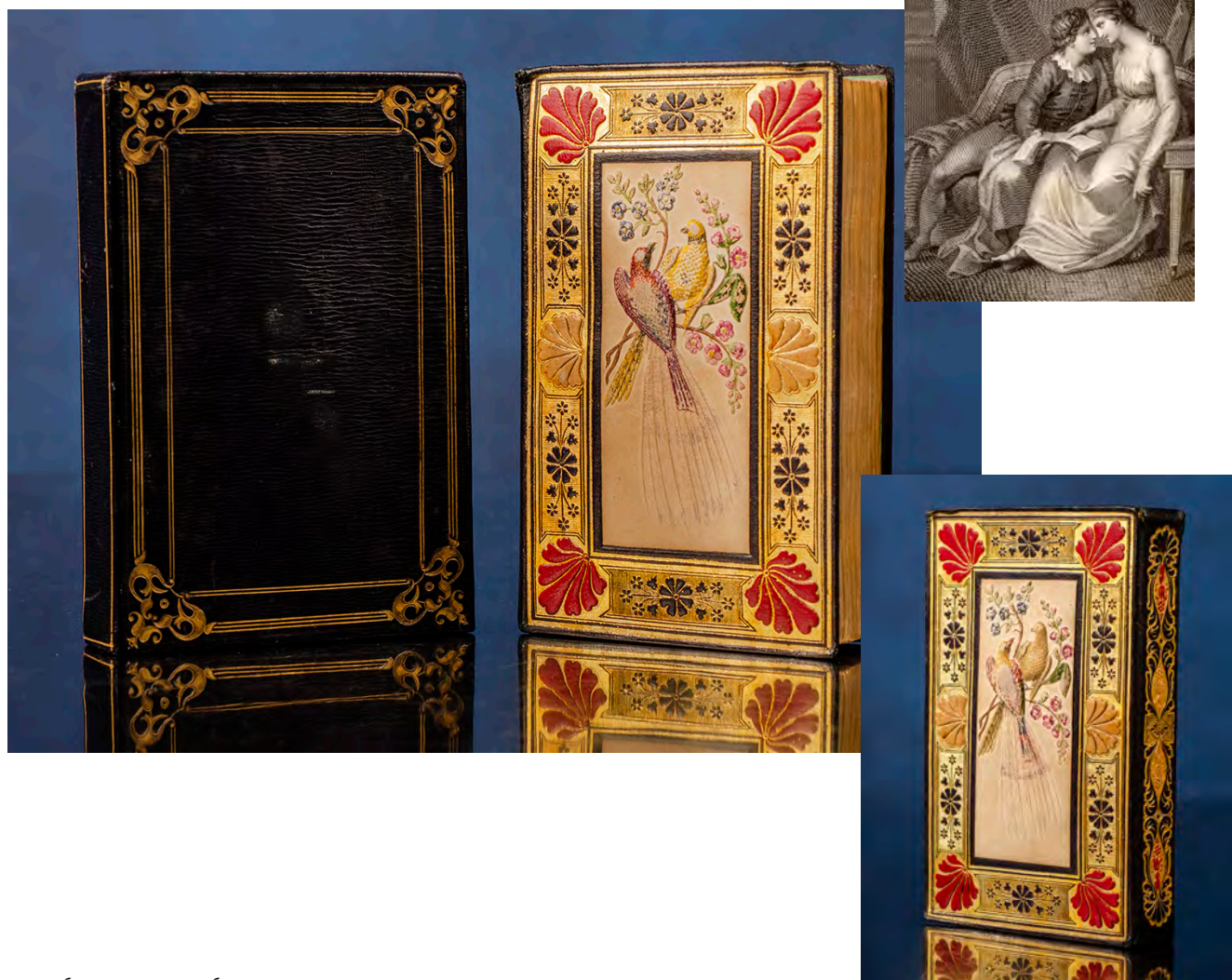
A Remarkable 1835 Hand-Colored 'Relievo' Binding in its Original Slipcase

[RELIEVO BINDING]. *Almanacco per l'Anno 1835 Versi d'amore e Prose de romanzi*. Milan: Fratelli Ubicini, 1835. Small octavo. Engraved portrait frontispiece, vignette title-page. Engraved calendar and six full-page engraved plates. Full black morocco, covers embossed with a thick gilt border with onlaid red and yellow morocco floral decorations. The rectangular center panel on both boards contain a 'papier relief' of two colorful birds sitting on floral branches. Smooth spine decoratively tooled in gilt with small red and yellow onlays, green watered paper endleaves (strengthened at joints), all edges gilt. Central decoration with some rubbing of colors. Housed in the original dark blue straight-grain morocco slipcase, decoratively ruled in gilt with gilt fleuron corner-pieces. Tiny 1/8 inch split at top of spine, otherwise very fine.

A very pretty little Almanac with fine engraved plates and in a quite remarkable 'Relievo' binding, particularly rare and interesting as the center panels are hand-colored. Equally unusual is that it has its original dark blue straight-grain morocco slipcase. This Italian 'Relievo' binding precedes by some 15 years the British "Relievo" binding process, which was patented by Frederick Leake, heavily molded and embossed leather and recalled both medieval books and wood carvings. Many of these bindings were designed by Owen Jones for use on ecclesiastical books. As with *papier-mâché* bindings, the actual binding work was carried out by trade binders, frequently Remnant & Edwards, who won a prize for them at the Great Exhibition of 1851. Owen Jones' version of *Gray's Elegy* was the first book issued in a "Relievo" binding and the first example of a title page with the names of both the London and New York publishers. Jones used the native British flora holly and ivy as the main motif: the central rectangle of the back cover holds Jones' monogram, Considered to be Owen Jones' greatest work of the 1860s and one of the last "Relievo" bindings... these bindings were not hand-colored - it was in fact either Bayntun or Cedric Chivers, both of Bath, England that developed the process.

DB 05221.

\$4,500



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

RIVIÈRE & SON, binders. *The Oxford Book of English Verse 1250–1900*. 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



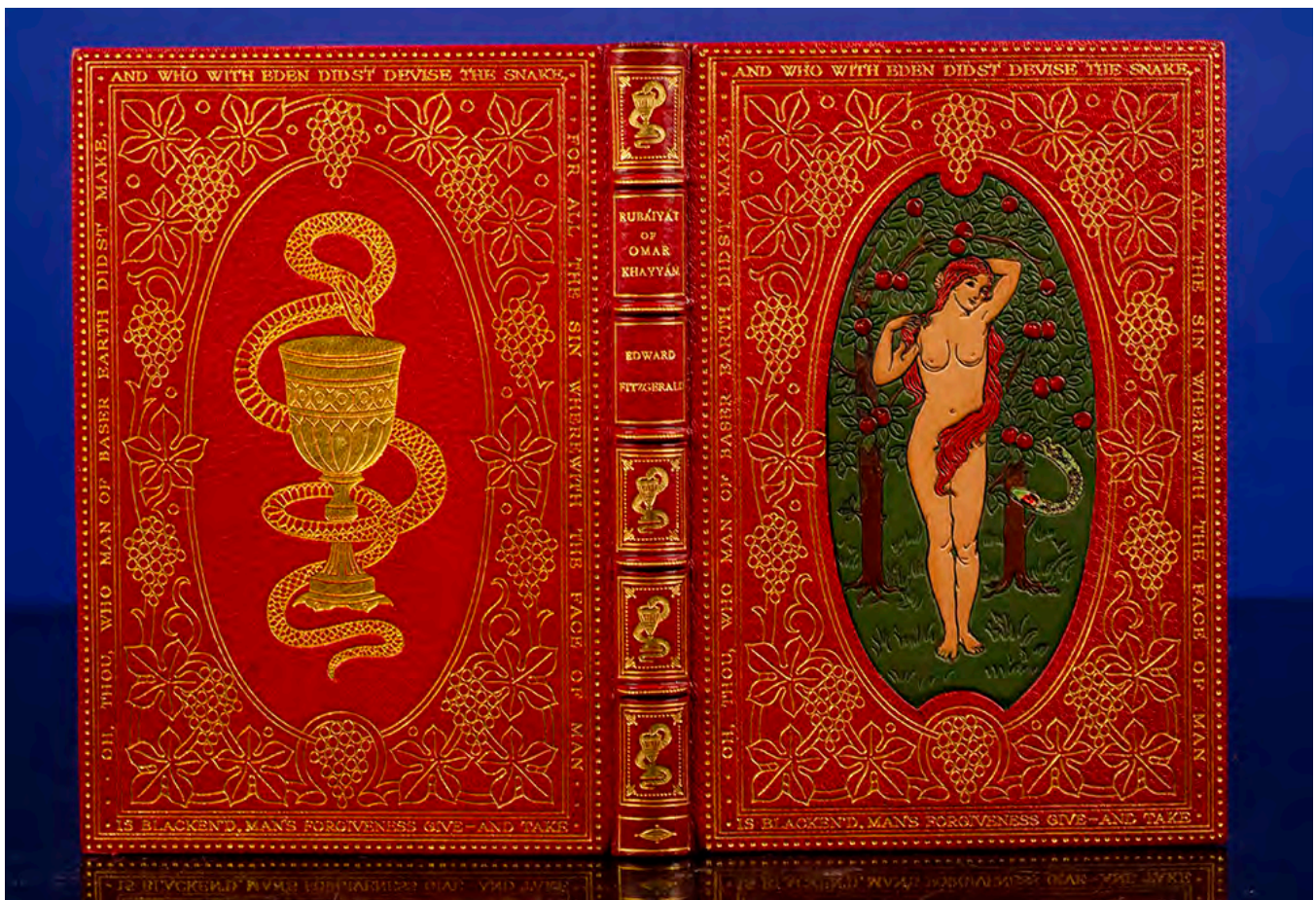
**An Exceptionally Fine Rivière Rubáiyát
Illustrated by Willy Pogany**

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

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

DB 04915.

\$8,500



Heath Robinson's Wittiest Drawings

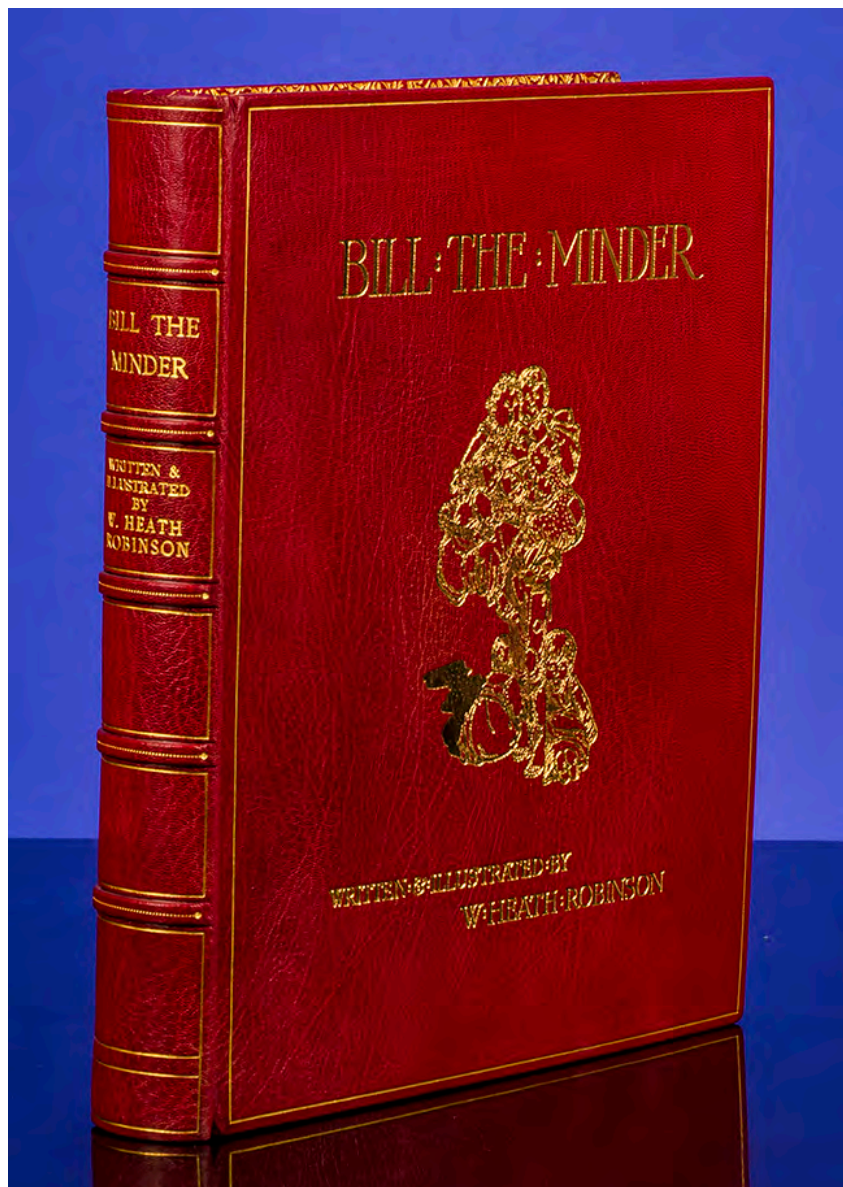
ROBINSON, W. Heath. *Bill the Minder*. Written and Illustrated by W. Heath Robinson. London: Constable & Co. Ltd., 1912. Edition de Luxe. Limited to 380 numbered copies signed by the author/artist. Large quarto. Sixteen mounted color plates (including frontispiece), with descriptive tissue guards. One 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.

“In *Bill the Minder* Heath Robinson really found himself. The story is a simple tale or a series of tales about the wanderings of the King of Troy and a boot-cleaner called Bill, who became the Minder (today he would be called 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 and in the Minding Room of the Patents Museum at South Kensington. Soon his fame as a Minder spread and he found himself minding a large flock of children. One day they were out in the fields, being minded by Bill, they found an eccentric old man in a haystack. It was the King of Troy, who had been banished from his country. With Bill's assistance, the children set out on a journey, and through a series of adventures they restore this unworldly old gentleman to his throne. In the process they meet some very droll characters. These are the substance of some of Heath Robinson's wittiest drawings” (Lewis, p. 102).

Bearé 69b; Lewis, p. 216.

DB 04263.

\$1,950



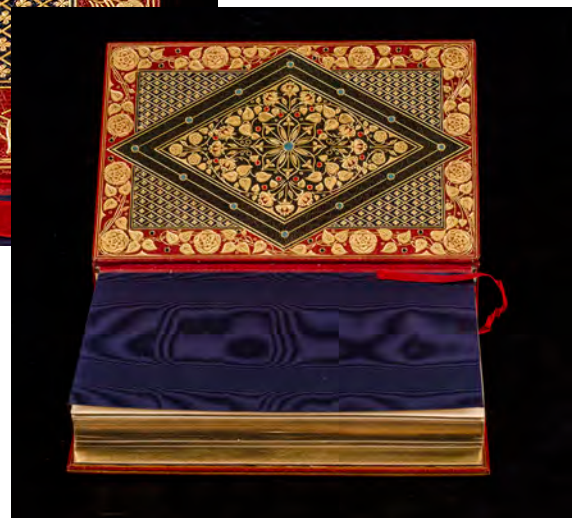
George Meredith's Poetical Works
In an Amazing 'Jansenist Style' Binding by Root & Son

ROOT & SON, binders. MEREDITH, George. *The Poetical Works of George Meredith...* New York: Charles Scribner's Sons, 1928. Octavo. Affixed to a front blank are two newspaper clippings dated 1929 and 1931. Beautifully bound ca. 1931 by Root & Son in the Jansenist style. The 'Jansenist Style' was popular in the late seventeenth and early eighteenth centuries, characterized by a plain exterior and elaborately tooled doublures. Full red crushed levant morocco. Each cover with six inlaid blue morocco dots surrounded by a gilt circle. Spine with five raised bands, elaborately tooled and lettered in gilt in compartments to a floral design and with five gilt circles containing inlaid light blue morocco dots. Double-ruled gilt board edges AND the most wonderful, elaborate and intricate full red and inlaid dark green morocco doublures. Blue watered silk end-leaves, all edges gilt. Original green cloth front cover and spine bound in at end. An absolutely stunning and fine example of the art of Root & Son, housed in the original fleece-lined red cloth slipcase.

The London bindery of W. Root & Son consistently turned-out excellent work, both on fine bindings as here, and on trade bindings and sets. Packer lists the firm in business in Red Lion Square in 1899-1901, and the December 1942 issue of *The Rotarian* notes with regret that W. Root had been bombed out (uprooted?) of their premises on Paternoster Row during the 1941 Blitz. There is a record in the June 10 1905 issue of *The Academy* "Esteemed Editions of various Authors, some scarce, all in new extra leather bindings... W. Root & Son, 29-30 Eagle Street, Red Lion Street, Holborn, W.C." Root & Son are also recorded at the same address in *The Literary Year-Book*, 1909 (thirteenth annual volume). The British Library have five examples of bindings by Root & Son.

DB 04467.

\$6,500



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

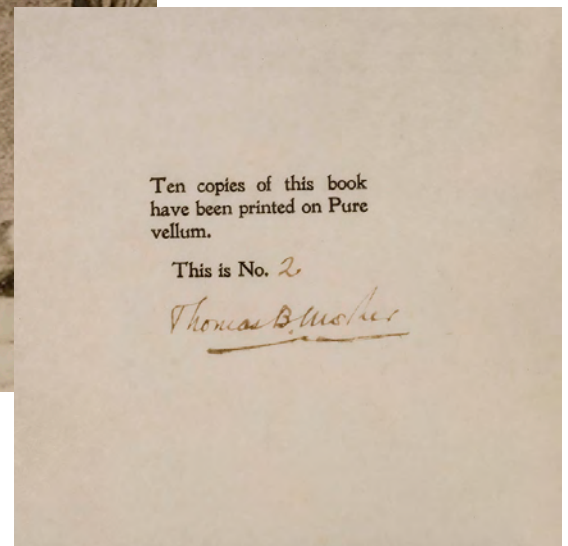
ROSSETTI, Dante Gabriel. RICKETTS, Charles. MOSHER, Thomas B. *The Blessed Damozel*. [colophon: Portland, Maine: Thomas B. Mosher, 1901]. **First Variorum Edition. One of Ten Copies Printed on Vellum (this being No. 2), with Designs by Charles Ricketts.** Small quarto. The photogravure frontispiece is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

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

The poem was partially inspired by Edgar Allan Poe's poem *The Raven* with its depiction of a lover grieving on Earth over the death of his loved one. Rossetti chose to represent the situation in reverse. The poem describes the damozel observing her lover from heaven, and her unfulfilled yearning for their reunion in heaven.

DB 04681.

\$4,850



**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.* Representing the whole of the Manual, Platoon, & Funeral Exercise in 87 plates Designed & Etch'd by T. Rowlandson. [London]: Rudolph Ackermann, [1798-99]. First edition, early issue (plates heightened in gold and silver). Large quarto. Descriptive text to each plate and index and errata at end. 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, covers decoratively paneled in gilt, spine with five double raised-bands, decoratively tooled and lettered in gilt, gilt board edges and turn-ins. 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's copy measured 12 5/8 x 9 3/8 inches.

**"Two additional plates exist, 'Expedition or Military Fly' and 'Sadler's Flying Artillery': the book was bound in volume form before they were issued. Copies without them can, therefore, be considered complete." (Abbey).

Paradoxically (this is a military costume book after all), Rowlandson here presents some of his most elegant and effective work in terms of pure print-making. The result is arguably the greatest of all military costume books, in that it ascends beyond being a mere record of uniforms to become an elegy to patriotism, an important social document and a cohesive work of art, all produced at a time of great national peril.

DB 03290.

\$14,500



**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, smooth spine lettered in silver, all edges silver, red, blue and white head- and tail bands, patterned red and black end-papers, original dust-jacket preserved at end. Housed in the original full black morocco slipcase. A fine signed copy.

Although the binding is unsigned it was specially commissioned by a collector who always used S & S. As a young journalist posted in Paris in the early 1960s, Forsyth had reported first hand from the scene of a genuine attempt by extreme right wing forces to assassinate President Charles de Gaulle on the Avenue de la Libération. It was this experience which inspired his 1971 novel, centered on an unnamed assassin, codenamed the "Jackal," who ingeniously plots a further threat to de Gaulle's life... Winner of the Edgar Allan Poe Award for Best Novel, Forsyth's first thriller won immediate acclaim as "a strikingly successful thriller... Drawing on events such as a 1962 assassination attempt on De Gaulle, made by Alain de Bougrenet de la Tocnaye, Forsyth returned from years as a war correspondent in Africa to write his novel "in just 35 days, a feat he describes as something 'not quite so crazy when you think of twelve pages a day, times that by thirty-five and there you go, there's your novel'" (BBC).

DB 04058.

\$7,500



Fifty-Nine Original Pen & Ink Drawings for Punch
By Edward Linley Sambourne

SAMBOURNE, Edward Linley. *Sketches from Punch's Book of British Costumes...* [London], ca. 1874. Oblong twelvemo. Hand colored manuscript title-page and 59 original pen and ink hand-drawn satirical cartoons after images produced in Punch magazine, one dated January 1874. **A fine Persian style lacquer 'wallet' binding ca. 1874**, original purple velvet spine expertly restored, original silver clasp. Housed in a red felt lined quarter black morocco over pale green cloth clamshell case, spine with five raised bands, ruled and lettered in gilt in compartments.

The detailed pen and ink drawings depict a selection of costumed characters - including a Coal Merchant, Peter of Pimlico (1380), various Kings of England - including Edward II (1284-1327), Edward IV (1367-1413), Henry VI (1421-1471), Richard III (1452-1485), Henry VII (1457-1509), King Alfred (848/9-899), King Edmund (990-1016), Henry V (1386-1422), Henry IV (1367-1413), Henry VI (1421-1471), Richard the Third at the Battle of Bosworth (1485), several Anglo-Danish related illustrations (c.1016), and concludes with some miscellaneous sketches used in Punch, several of which are untitled.

Edward Linley Sambourne (1844-1910), "English draughtsman, illustrator and designer, was born in London, on the 4th of January 1844. He was educated at the City of London School, and also received a few months' education at the South Kensington School of Art. After a six years' 'gentleman apprenticeship' with John Penn & Son, marine engineers, Greenwich, his humorous and fanciful sketches made surreptitiously in the drawing-office of that firm were shown to Mark Lemon, editor of *Punch*, and at once secured him an invitation to draw for that journal." (*Encyclopædia Britannica*, Eleventh Edition).

DB 05184.

\$9,500



Livre D'Artiste - Francois Louis Schmied's The Twelve Caesars

SCHMIED, Francois-Louis, illustrator. *Les Douze Césars*. Traduction inédite de Joseph Estève. Préface de Louis Barthou de L'Académie Française. Paris: F.-L. Schmied, 1928. Limited to 175 copies printed on vélin d'Arches signed by F.L. Schmied. Large octavo. Decorative title and section titles printed in gold, and twenty-three color illustrations by Schmied, comprised of nine vignette tailpieces, and fourteen full-page plates, including the twelve portraits. Small stain (5/16 x 5/16 inch) on lower margin of preface and first dedication leaf. Original printed wrappers and spine bound in, some light foxing to wrappers only. Near fine. Bound ca. 1928 by Phillippe Gonin (stamp-signed in gilt on front doublure) in full dark blue crushed levant morocco, smooth spine lettered in gilt, medium blue calf doublures, dark blue watered silk endleaves, top edge trimmed, others uncut. Joints expertly and almost invisibly repaired. A wonderful example of the highly appealing Schmied livre d'artiste version of Suetonius' classic biographies of the First Twelve Roman Emperors, originally written in 121 A.D.

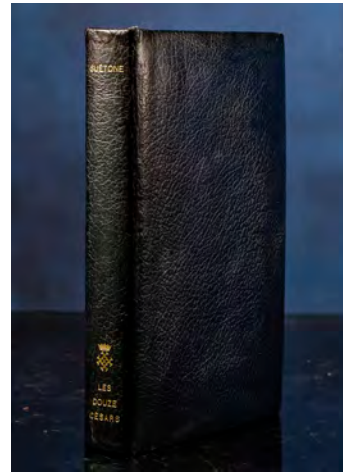
The Plates:

Julius Caesar; Augustus; Tiberius; Caligula; Claudius; Nero; Galba; Otho; Vitellius; Vespasian; Titus & Domitian

"In addition to engraved portraits of the Caesars, Schmied decorated the book with some elaborate designs in rules, printed in gold. One hundred and seventy-five copies were printed of which the first thirty copies contained suites of the illustrations in black and in color." (Ward Ritchie. *Art Deco. The Books of Francois-Louis Schmied*, p.32).

DB 04956.

\$3,500



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

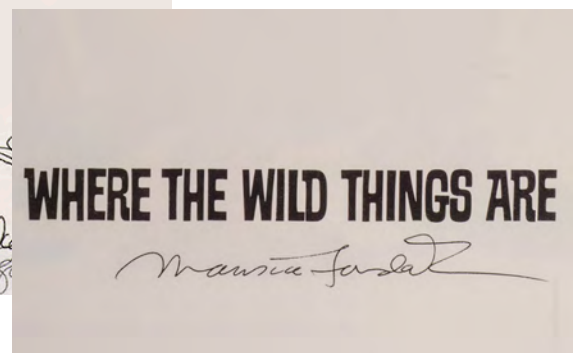
SENDAK, Maurice. *Where the Wild Things Are*. New York: Harper and Row, 1988. Twenty-Fifth Anniversary Edition. Limited to 220 copies signed by the author on the half-title. Oblong quarto. With an original pen & ink drawing measuring 6 x 5 inches; 151 x 126 mm. of a 'Wild Thing' signed and dated Oct. 1988. Publisher's full blue morocco, front cover decoratively stamped in yellow, spine lettered in yellow, multi-patterned end-papers, all edges gilt. Housed in the original purple felt-lined, 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.

Where the Wild Things Are is a 1963 children's picture book by American writer and illustrator Maurice Sendak (1928–2012), and was originally published by Harper & Row. The story of only 338 words focuses on a young boy named Max who, after dressing in his wolf costume, wreaks such havoc through his household that he is sent to bed without his supper. Max's bedroom undergoes a mysterious transformation into a jungle environment, and he winds up sailing to an island inhabited by malicious beasts known as the "Wild Things." After successfully intimidating the creatures, Max is hailed as the king of the Wild Things and enjoys a playful romp with his subjects; however, he decides to return home, to the Wild Things' dismay. After arriving in his bedroom, Max discovers a hot supper waiting for him.

The book has been adapted into other media several times, including an animated short in 1974 (with an updated version in 1988); a 1980 opera; and a live-action 2009 feature-film adaptation, directed by Spike Jonze. The book had sold over nineteen million copies worldwide as of 2009, with ten million of those being in the United States.

DB 03815.

\$5,500



**A Fine Extra-Illustrated Set of The Poems of Percy Bysshe Shelley
Finely Bound Almost Certainly by The Harcourt Bindery of Boston**

SHELLEY, Percy Bysshe. [The Crown Edition of] *The Poets of Great Britain*. Extra Illustrated Copy of the Aldine Edition of the British Poets. New York and London: Chiswick Press:- Charles Whittingham and Co., [1900]. Five small octavo volumes. Title-pages printed in black and red. The last volume contains an index of first lines and a general index. Extra-illustrated by the insertion of twenty-six engraved plates, including eight hand-colored. Handsomely bound almost certainly by The Harcourt Bindery ca. 1900, in full red morocco, covers with double gilt border with fancy corner-pieces, enclosing a spray of flowers elaborately stamped in gilt and with green morocco leaf inlays and buff morocco inlaid flowers. Spines with four raised bands decoratively tooled and lettered in gilt in compartments and with three olive green morocco flower inlays. Highly decorative gilt turn-ins surrounding an oval panel of green morocco decorated in gilt with a large central gilt flower with inlaid red morocco flower head, green moire silk end-leaves, all edges gilt. Minimal rubbing to joints, otherwise fine. Although unsigned the binding is almost certainly by The Harcourt Bindery.

We believe this to be 1/10 copies specially bound and extra-illustrated. The Harcourt Bindery of Boston has made fine cloth and leather art bindings by hand since 1900. It remains the largest for-profit hand bookbinding in the U.S. When it was founded in 1900, Boston was home to over 47 book binderies and 1,452 craftsmen, according to the company's website. Few large binderies exist today. Before the 1930s, there were about fifteen people working in the Harcourt Bindery; the number fell to five during the Depression, and the company changed hands three times between 1927 and 1931. When binder Sam Ellenport took over Harcourt in 1971, there were only four employees. In 2008, Ellenport sold the Harcourt Bindery to Acme Bookbinding of Boston.

DB 05214.

\$7,500



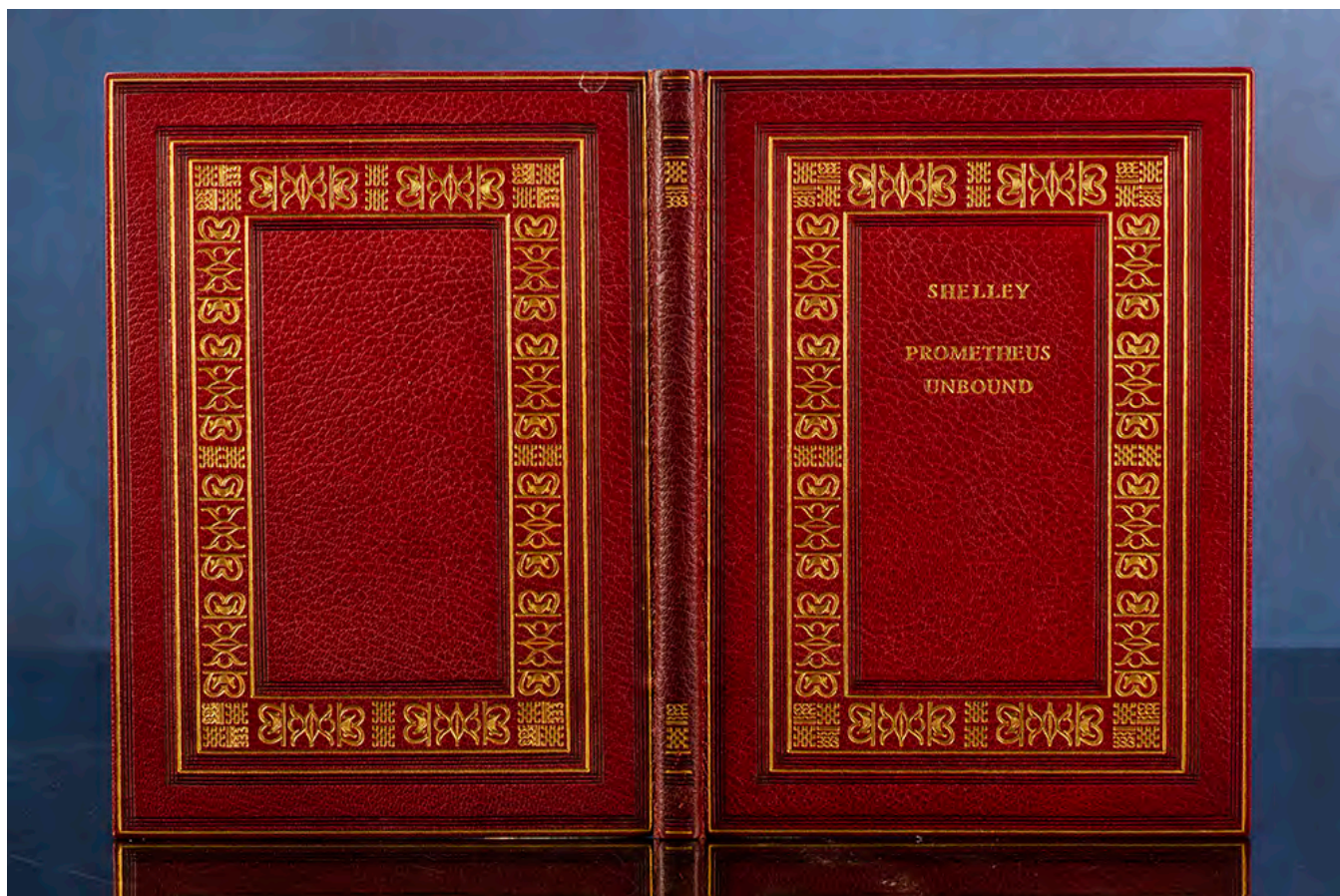
Essex House Press Prometheus Unbound
In a Fine Designer Binding by Marie-Louise Farge

SHELLEY, Percy Bysshe. [ESSEX HOUSE PRESS]. ASHBEE, C.R., artist. FARGE, Marie-Louise, binder. *Prometheus Unbound. A Lyrical Drama.* Printed at Essex House, Campden, Gloucestershire, under the care of C.R. Ashbee. London: Edward Arnold, 1904. Limited to 200 copies on paper. Folio. Printed in 'Prayer Book' type in black and red. Woodcut frontispiece by C.R. Ashbee, lettered in red. Specially bound ca. 1925 by Marie-Louise H. Farge. Full maroon crushed levant morocco, covers multi-bordered in blind and richly decorated in a fine gilt design, front cover lettered in gilt. Smooth spine decorated and lettered in gilt, wide decorative gilt turn-ins, hand-made marbled endpapers, top edge gilt, others uncut. Housed in the original fleece-lined, beveled-edge brown cloth slipcase. A very fine copy.

Prometheus Unbound is a four-act lyrical drama by Percy Bysshe Shelley, first published in 1820. It is concerned with the torments of the Greek mythological figure Prometheus, who defies the gods and gives fire to humanity, for which he is subjected to eternal punishment and suffering at the hands of Zeus. It is inspired by the classical *Prometheia*, a trilogy of plays attributed to Aeschylus. Shelley's play concerns Prometheus' release from captivity, but unlike Aeschylus' version, there is no reconciliation between Prometheus and Jupiter (Zeus). Instead, Jupiter is abandoned by his supportive elements and falls from power, which allows Prometheus to be released. Shelley's play is a closet drama, meaning it was not intended to be produced on the stage. In the tradition of Romantic poetry, Shelley wrote for the imagination, intending his play's stage to reside in the imaginations of his readers. However, the play is filled with suspense, mystery and other dramatic effects that make it, in theory, performable.

DB 04935.

\$1,950



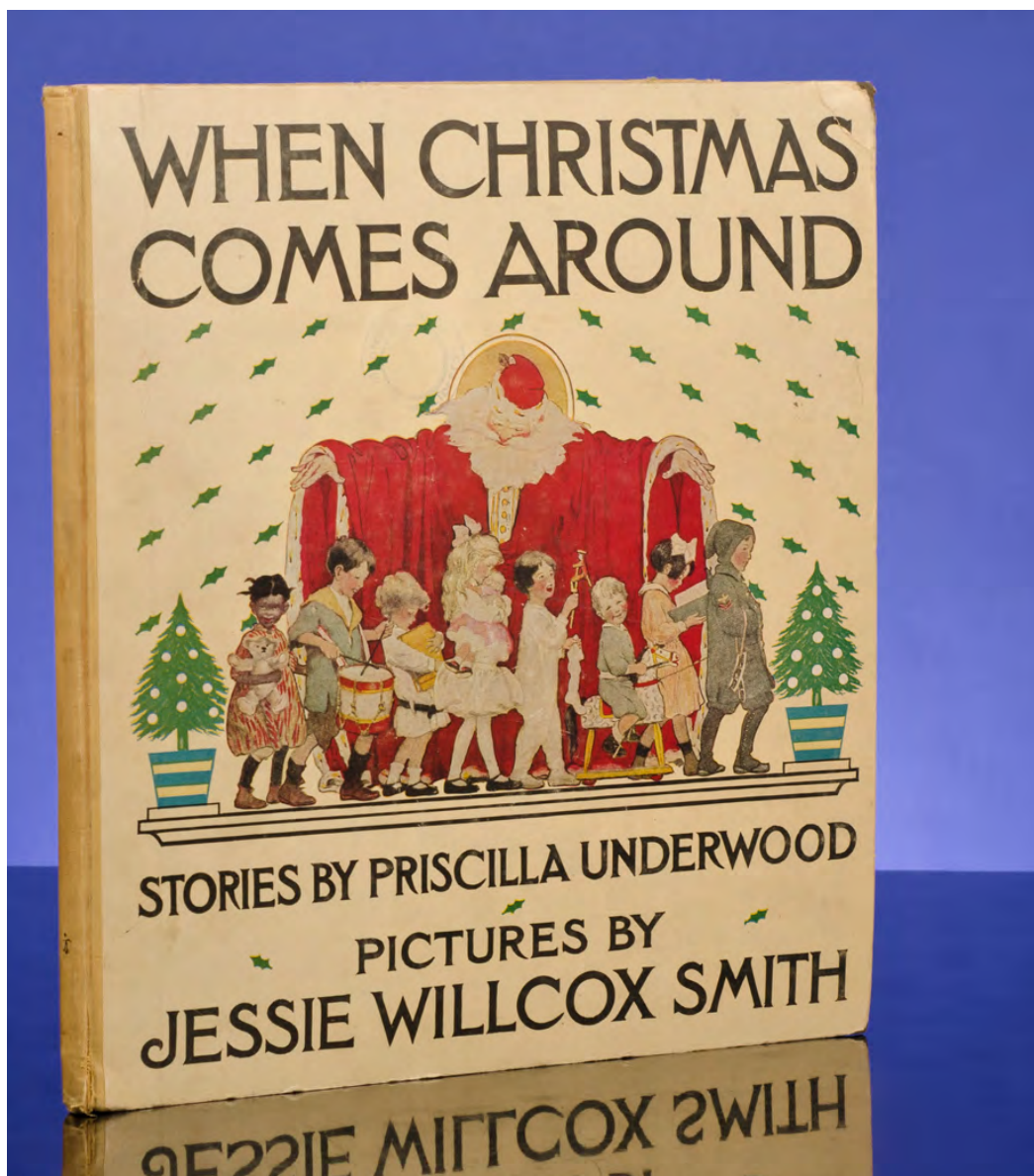
When Kids and Christmas Meet

[SMITH, JESSIE WILLCOX, **Illustrator**]. UNDERWOOD, Priscilla. *When Christmas Comes Around*. Sketches of Children. Pictures in Color by Jessie Willcox Smith. 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. Illustrated endpapers. Bookplate of Monterey County Library with faint stamps to boards. Glue ghosts to front endpapers. Light corner-wear, otherwise an excellent copy.

Jessie Willcox Smith (1863-1935), one of America's premier illustrators, captured the home life of the late-Victorian era. During the forty-four year span of her professional career she illustrated over sixty books, 250 periodicals and almost 200 covers for *Good Housekeeping* as well as many posters, calendars and prints. Having trained with the great Howard Pyle, she became America's premier female illustrator. Nudelman, A41.

DB 02718.

\$1,500



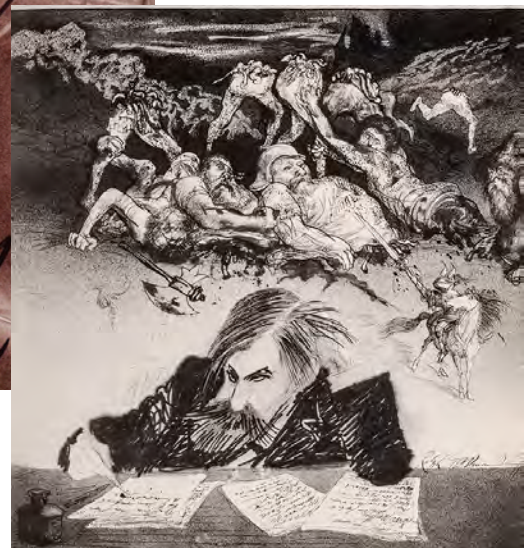
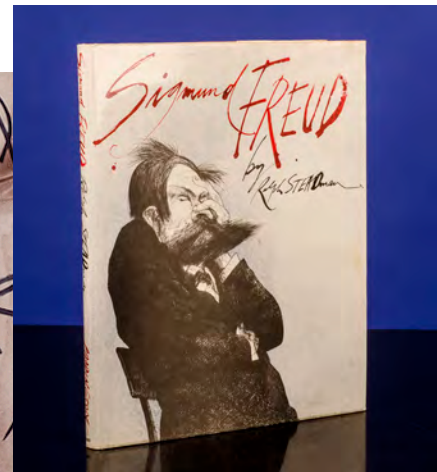
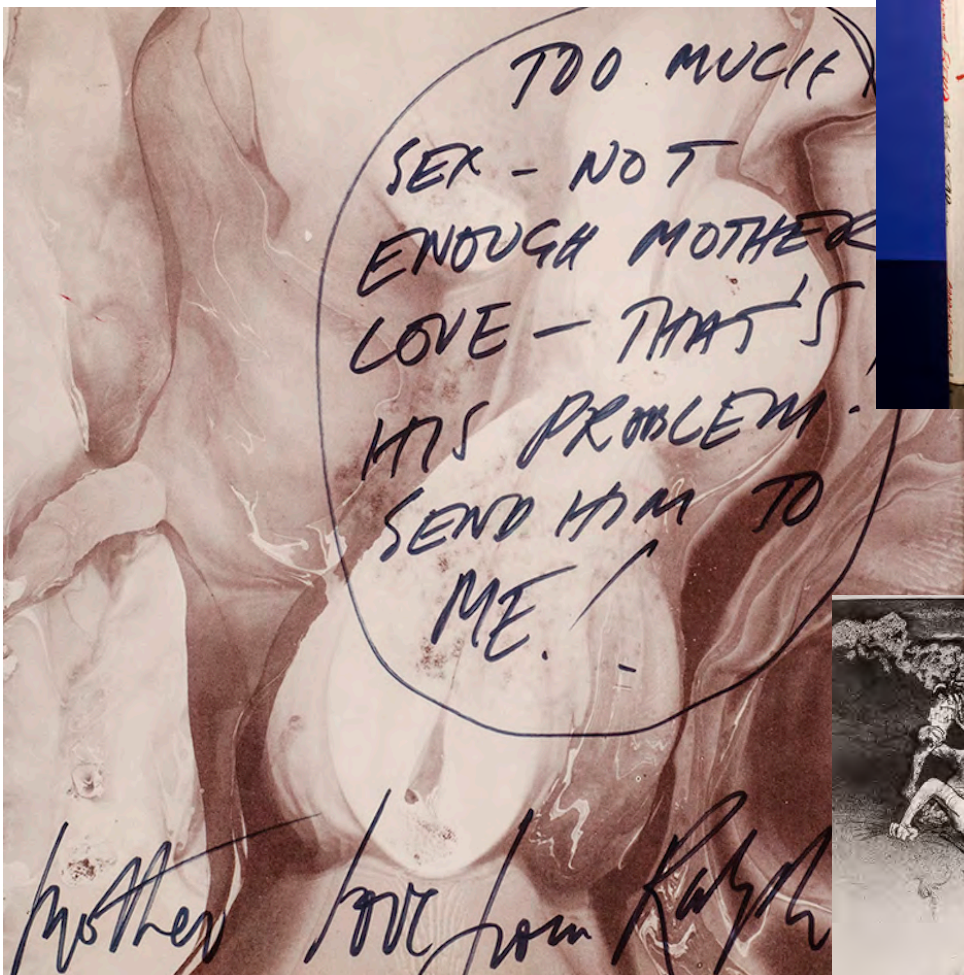
"Oedipus"

STEADMAN, Ralph, illustrator. *Sigmund Freud* by Ralph Steadman. New York: Paddington Press Ltd., 1979. First edition, first printing. Inscribed across the front endpapers by the illustrator to journalist and broadcaster Reginald Bosanquet. With an original drawing of a thought bubble from Sigmund Freud saying, "Too much sex - not enough mother love - that's his problem! Send him to me!". Quarto. Profusely illustrated throughout including several full page and double-page drawings. Publisher's light gray textured paper over boards, spine lettered in dark red. Minimal toning to board edges. Publisher's pictorial dust jacket minimal toning to edges, short closed tear to head of front flap joint, small water stain and minor rippling to head of rear panel and rear flap, otherwise fine.

"The culmination of more than three years' research and sustained creative effort, Steadman's FREUD is superbly illustrated and designed with more than 50 major drawings and 25 vignettes, representing the most powerful and emotive collection of work that Steadman has yet produced. Charged with humor, pathos, penetrating insight and brilliant draftsmanship on every page, it is destined to be hailed as one of the most cleverly orchestrated and profoundly original illustrated books of our times." (rear flap). Ralph Steadman and Reginald Bosanquet had met each other in the sixties at many social gatherings at Turret Books in Kensington Church Walk, London. Bernard Stone (1925-2005), the owner of Turret Books published lavish limited editions of poetry, art and music. He also sold books, and put on readings in the shop as well. "The shop ran like a club! You walk in (and this went for anyone!), and within 5 minutes you had a glass of wine (which became several within half an hour) and Bernard was enthusing madly about someone or something. He was brilliant!! Regular liggers in the shop were Reginald Bosanquet ITN newscaster), Ralph Steadman (illustrator), Frank Dickens (1931-2016, cartoonist - Bristow, etc) and Adrian Henri (1932-2000) the British poet and painter best remembered as the founder of poetry-rock group The Liverpool Scene." (www.andyrobertsmusic.com). Ligger. An individual who attends parties, openings, social gatherings and events with the sole intention of obtaining free food and drink. (Urban Dictionary).

DB 04476.

\$2,500



Six of the Incredibly Rare Tregear's Black Jokes
"A Series of Laughable Caricatures on the March of Manners Amongst the Blacks"

SUMMERS, W., *illustrator.* *Lewis & Co's Selection of their Comic Black Jokes from the Designs of the Most Eminent Artists.* Book, No. 1. London: Published by Lewis & Co., [ca. 1834]. Oblong quarto (10 7/8 x 14 1/2 inches; 276 x 368 mm.). Lithographed title-page and six superb lithographs, engraved by G. Hunt. Publisher's printed blue stitched wrappers, spine worn. A few small short marginal tears, otherwise near fine.

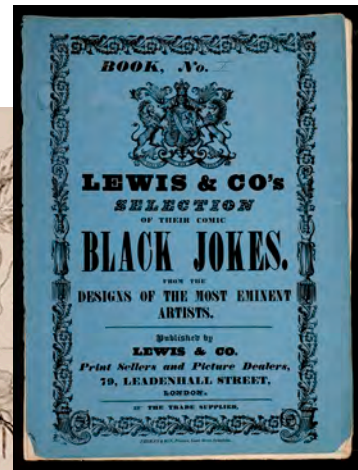
This is the first part with just six of the twenty plates from Tregear's Black Jokes, being a series of laughable caricatures on the march of manners amongst the blacks. Exceptionally Rare: According to OCLC there is just one complete copy in libraries and institutions worldwide: Harvard University, Houghton Library (MA, US).

Tregear's Black Jokes were series of prints issued by the London engraver and print-seller Gabriel Shire Tregear. In their style and subject matter, they are an adaptation of Edward W. Clay's earlier lithographic series *Life in Philadelphia* (1828-30), which sought to lampoon and ridicule the social pretensions of black Philadelphians through a number of exaggerated situations and compositions. Edward Clay had been inspired by George & Robert Cruikshank's *Life in London*, a copy of which he saw while on a trip to England. Tregear followed this format, producing vivid hand-colored aquatints from Hunt's engravings of W. Summers' original caricatures that far exceed Clay's in their technical accomplishment. The series relies heavily on its humor being drawn from the incongruity of placing Africans in overtly European social contexts. The 'joke' is continued with the extensive use of patois, deepening the sense of social and racial disparity.

Exceptionally Rare: According to OCLC there is just one complete copy in libraries and institutions worldwide.

DB 05180.

\$2,500



**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 endpapers. A near fine copy, the gilt on the spine bright and fresh, one of the best that we have ever seen.

William Timlin (1893-1943), was educated in England but emigrated to South Africa before 1915 and studied art there. His book, *The Ship That Sailed to Mars*, was published in 1923 and the film rights were purchased in the US, where Timlin was popular during his lifetime. "The most original and beautiful children's book of the 1920s was William M. Timlin's masterpiece *The Ship That Sailed to Mars: A Fantasy...*" (Richard Dalby, *The Golden Age of Children's Book Illustration*, p. 102).

He did illustrations in pen and ink and watercolour, and exhibited regularly in South Africa, where he practised as an architect. He wrote stories, composed music, illustrated periodicals, produced watercolour fantasies, painted in oil, and produced etchings. 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. It has been asserted that the illustrations to this book put him in the top ten of fantasy illustrators with Rackham, Dulac, Goble and Nielsen. He died in Kimberley, South Africa" (Alan Horne, *The Dictionary of 20th Century British Book Illustrators*).

DB 03973.

\$4,500



The Scarcest of all Jules Verne First Editions

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

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

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

DB 04577.

\$5,500



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



**With Two Magnificent Original Watercolor Paintings On Calf Doublures By Helen Haywood
Robert Rivière's Granddaughter**

WALTON, Izaac and Charles Cotton. HAYWOOD, Helen R., artist. *The Compleat Angler...* London: John Lane The Bodley Head Limited, [1926]. Specially bound with two superb original watercolor paintings on both of the calf doublures by Helen R. Haywood. Octavo. Black and white illustrations throughout, some full-page. Inserted limitation leaf "With Water/Colour Drawings/on/Calf Doublures/by/[signed] Helen R. Haywood." Bound by Rivière & Son c. 1926. Full forest green crushed morocco, covers with with gilt double-rule border, spine with five raised bands decoratively tooled and lettered in gilt in compartments. Double gilt-ruled board edges, decorative gilt ruled turn-ins, enclosing calf doublures with full, angling-themed original watercolor paintings. Green moire silk free endpapers, all edges gilt. A very fine and unique copy.

The two exquisite original watercolors on calf elegantly reproduce at the front "Come, now bait your hook again, and lay it into the water, for it rains again" (*Compleat Angler*, Fourth Day) and at the rear "Marry, God requite you, sir, and we'll eat it cheerfully" (*Compleat Angler*, Third Day).

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. Her mother, Mabel, was Riviere's ninth and last child. Miss Haywood was a keen student of science and an amateur naturalist and anthropologist. Haywood was also a practitioner of the art of fore-edge painting. She became acquainted with the art form 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. She died in Bournemouth, England in 1995.

DB 05163.

\$8,500



"A Realistic Fantasy About A Talking Mouse"

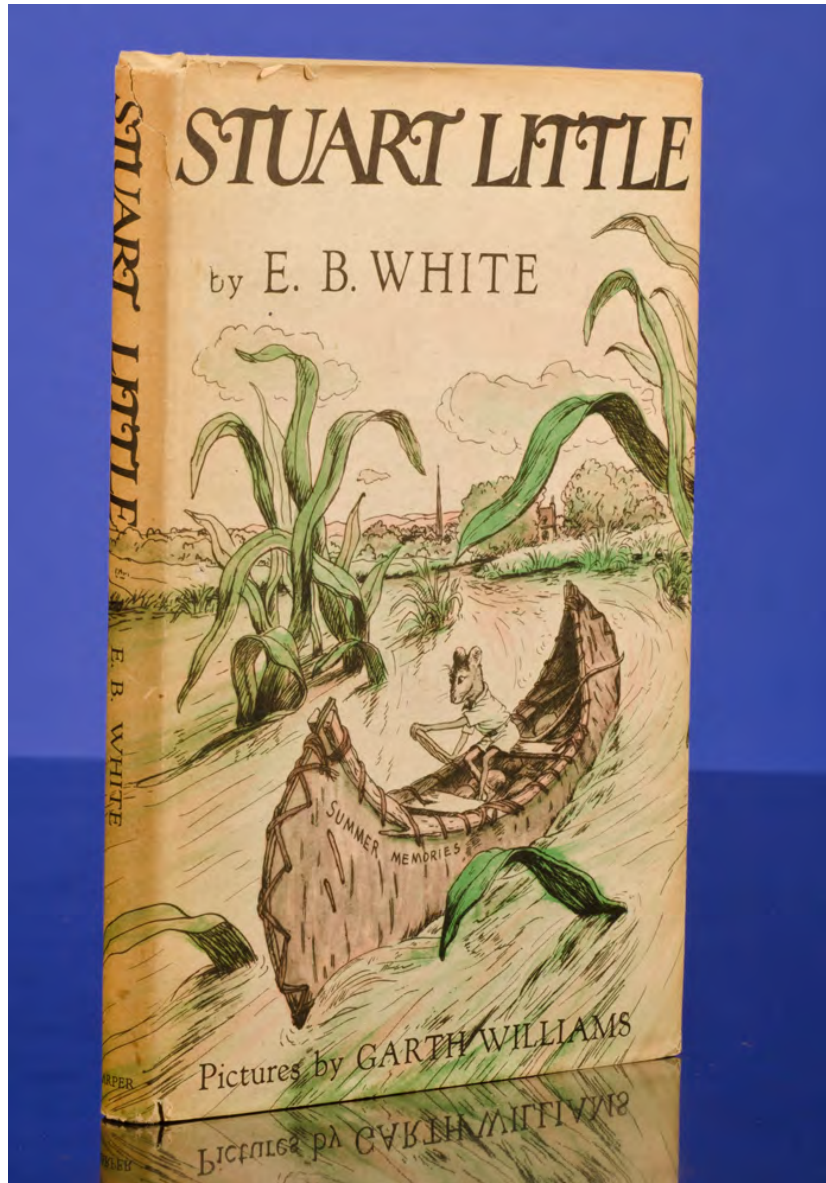
WHITE, E.B. *Stuart Little*. Pictures by Garth Williams. New York & London: Harper & Brothers, 1945. First edition. Octavo. Five full-page line drawings and numerous line-drawings in the text. Publishers gray linen over boards. A fine copy in the original first issue color pictorial dust jacket (with \$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*.

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

DB 03140.

\$950



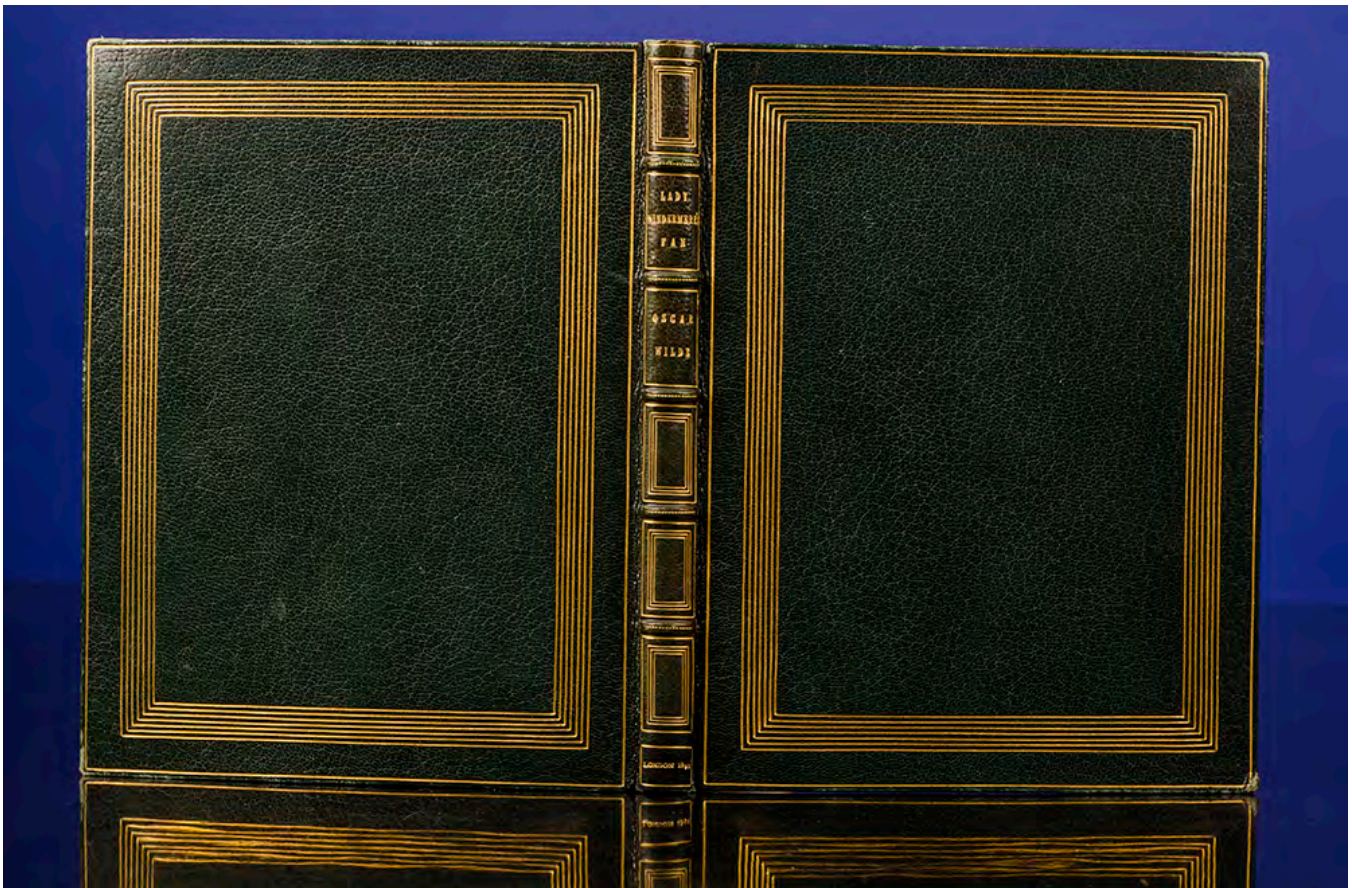
"I can resist anything except temptation"
"Life is far too important a thing ever to talk seriously about"

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

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

DB 04564.

\$12,500



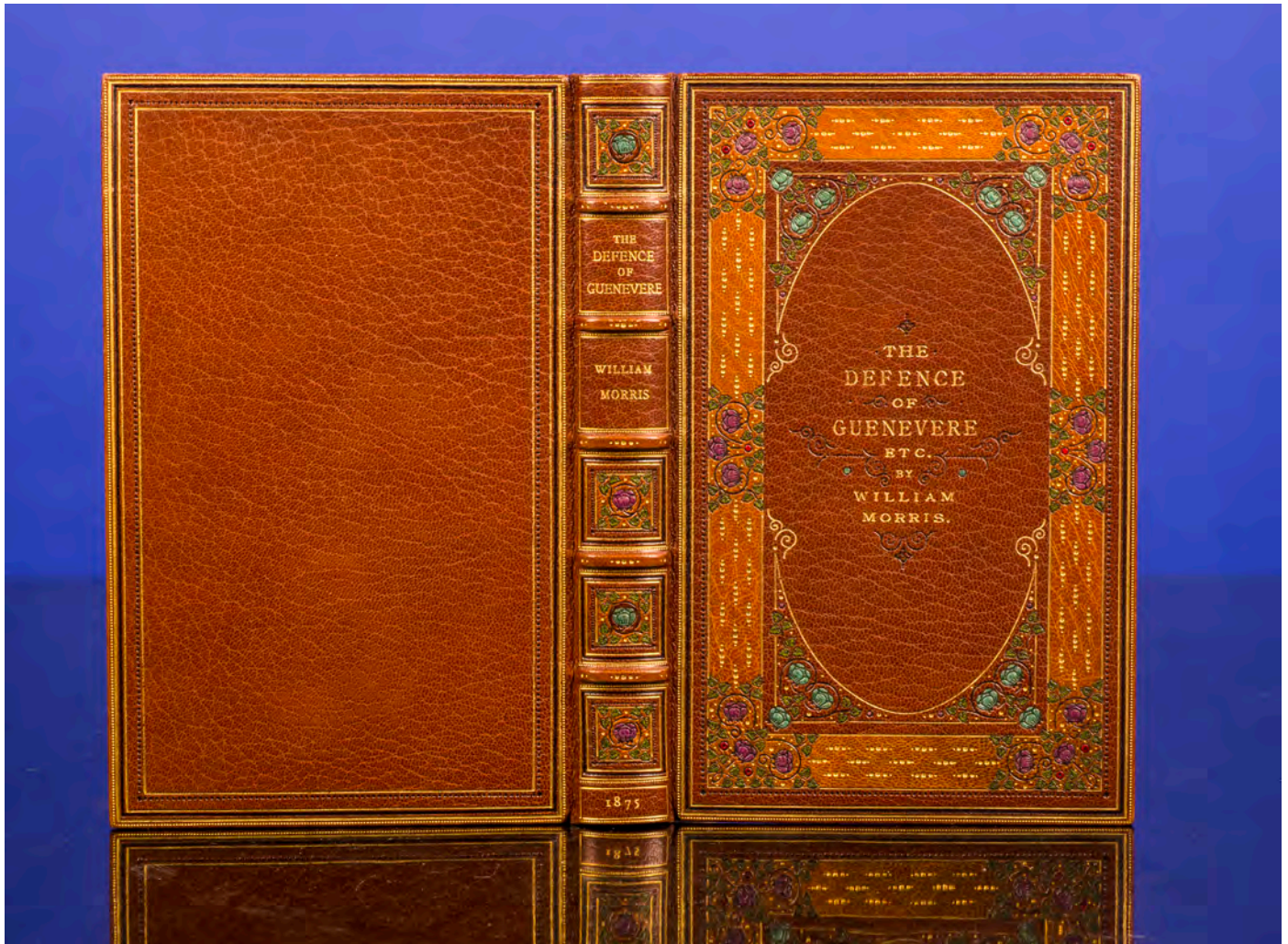
**But, knowing now that they would have her speak, She threw her wet hair backward from her brow,
Her hand close to her mouth touching her cheek... (William Morris)
The Defence of Guenevere in a Superb 1920s Inlaid Binding by Henry T. Wood**

WOOD, Henry T., binder. MORRIS, William. *The Defence of Guenevere, and Other Poems...* London: Ellis & White, 1875. Octavo. Bound ca. 1920 by Wood of London. Full brown crushed levant morocco, front cover decoratively bordered in gilt surrounding a wide inlaid frame of tan morocco elaborately inlaid with red, blue and green flowers and decorated in gilt and blind. Spine with five raised bands, decoratively tooled and inlaid. Lettered in gilt in compartments, gilt ruled board-edges, wide turn-ins with similar inlaid floral designs, cream watered silk liners and end-leaves, top edge gilt. A superb example in absolutely fine condition, with the original printed paper label bound in at end. Housed in the original half brown morocco pull-off case.

This 1875 edition was directly reprinted from the first edition of 1858 published by Bell & Daldy. "First edition of one of Morris's earliest books, printed at the Chiswick Press..." (John J. Walsdorf. *William Morris in Private Press and Limited Editions*. p. 450). The bookbinding firm of Henry T. Wood of London was established in 1875 and although not as well known as Sangorski & Sutcliffe or Zaehnsdorf, they executed a number of spectacular bindings. In the twentieth century, Thomas Harrison and W. Topping were partners in the firm, and under their stewardship Wood of London apparently executed more progressive designs than other major firms from this time; Thomas Harrison (1877-1955) was a bookbinders' bookbinder. In 1939 the company merged with Sangorski & Sutcliffe.

DB 04407.

\$7,500



David Brass Rare Books



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