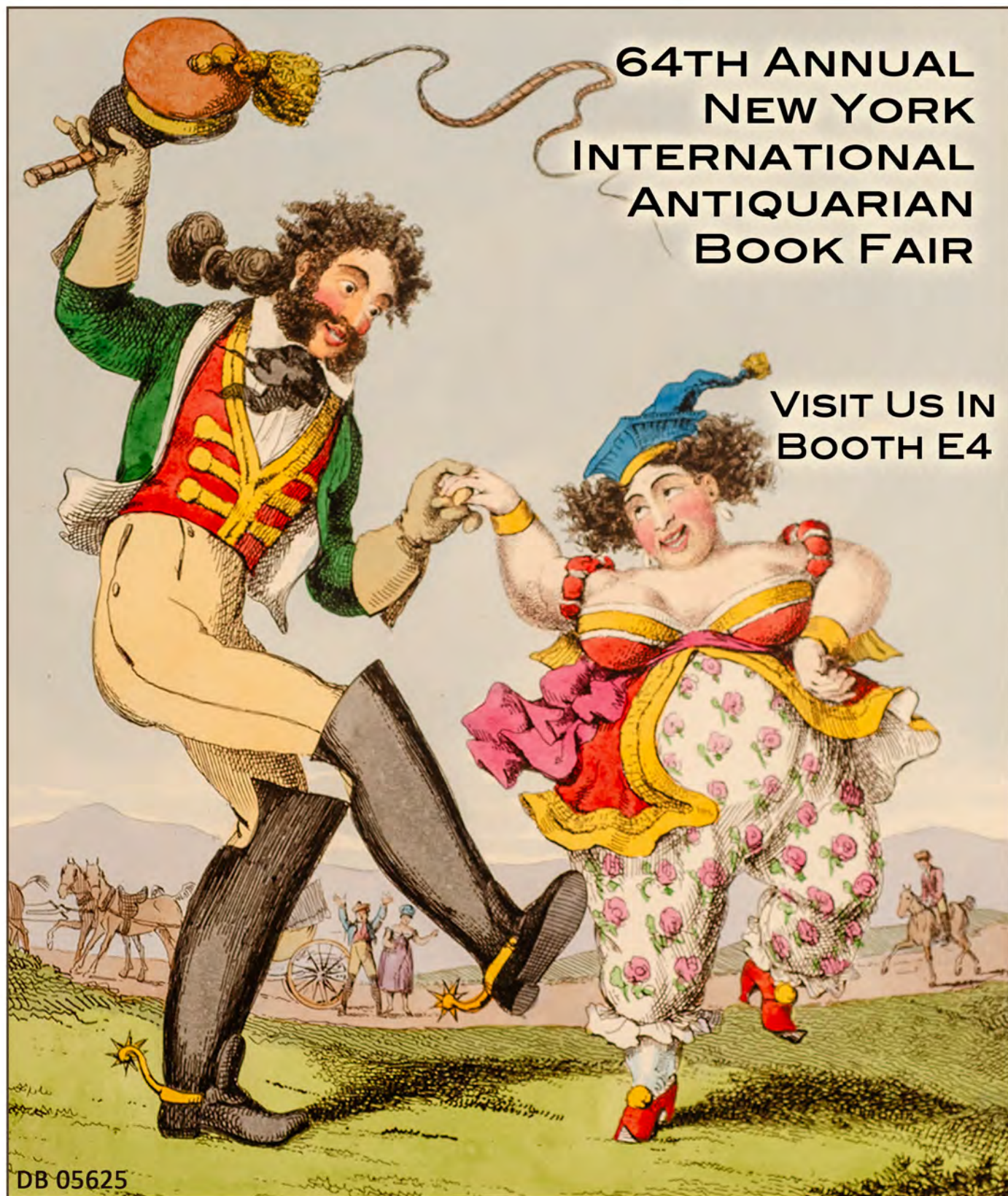


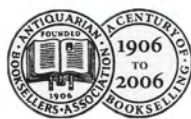
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This catalogue was lovingly prepared by:

Caroline H. Brass, David J. Brass  
and Debra Brass

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**Thirty-two Superb Hand Colored Lithograph Plates by  
Victor Adam after José Villegas  
Exceptionally Rare in the Original Wrappers**

**ADAM, Victor. VILLEGAS, José.** *Album Militar...* Madrid: Estamperias de los Suizos, 1846. **First edition.** Folio (12 3/8 x 9 3/8 inches; 314 x 239 mm.). Thirty-two superb hand colored lithograph plates by Victor Adam after José Villegas. Printed by Godard and Lemercier. Eight of the plates slightly toned but not affecting images. Loose as issued in Publisher's printed wrappers, spine fold neatly repaired, edges and corners of wrappers very slightly worn. Housed in a quarter maroon morocco over red faux alligator boards, smooth spine lettered in gilt. A spectacular copy of this extremely rare suite of hand colored plates.

This exceptionally rare Spanish work on the military costume of the Spanish Army was issued without text, save for a wrapper title. The composition of the subjects is superb, but the chief glory of the work is its exceptionally beautiful hand-coloring.

**DB 05698. \$12,500**

**The Military Costumes of France  
Forty-Two Superb Hand Colored Lithographs**



**ADAM, Victor.** *Collection des Costumes Militaires...* Paris: Chez Dero-Becker, [ca. 1840]. **First edition.** Oblong folio (10 7/8 x 14 1/4 inches; 278 x 362 mm.). Forty-two superb hand colored lithograph plates, all heightened with gum arabic. Bound by the Atelier Bindery for Charles Scribners Sons in three-quarter red morocco over red cloth boards. Spine with five raised bands lettered in gilt in second compartment, marbled endpapers. Original pictorial lithograph wrapper on front paste-down.

A fine complete copy of Adam's military costumes of France, with superb original hand-coloring. This rare French work on military costume was issued without text, save for a wrapper title, a portion of which appears with this copy mounted to the front pastedown. Colas describes the work, which should contain 42 plates as "Tres rare complet". OCLC & KVK locate just four complete copies in libraries and institutions worldwide.

**DB 05603. \$7,500**

**First Edition of the Illustrator's First Book  
With Seventeen Hand-Colored Lithograph Plates**



**ADAM, Victor.** *Un An de la Vie d un Jeune Homme...* Paris: Sazerac et Duval, Engelmann, Langlumè & Brossier, 1824. **First edition.** Folio (13 1/4 x 9 7/8 inches; 336 x 251 mm.). Facsimile cover title. Seventeen superb hand-colored lithograph plates printed by Langlumé. Modern royal blue cloth, front cover with facsimile title pasted on. Short marginal tear, neatly repaired to lower margin of first plate, not affecting image. Plates 2, 8, 15 & 17 with the blind stamp of the publisher Sazerac et Duval in lower blank margin. A lovely copy of the first book by this gifted painter and illustrator. Very scarce.

One year in the life of a young man. A true story in seventeen chapters. Written by himself and lithographed by Victor Adam.

**DB 05535. \$3,850**



**Exceptionally Rare Alken Title  
Twelve Highly Amusing Hand Colored Plates Together  
with a Duplicate 'Uncolored' Copy**

**ALKEN, Henry, illustrator.** *Alken's Characteristic Sketches of Hunting, with Caricatures of Middlesex Sporting.* London: J. Dickinson, 1825. **First edition.** Oblong quarto (8 3/8 x 11 inches; 212 x 280 mm.). Twelve hand-colored soft-ground etchings of equestrian and hunting scenes. The plates are dated between May and June of 1825 and each plate has a title above and some explanatory text below. Publisher's orange floral-pattern stiff wrappers. Chemised in a quarter red morocco over red cloth slipcase. Overall, an exceptional copy of an extremely fragile publication with the amusing plates bright and fresh.

There are only three copies of this located by OCLC and all of them are in the United States (Harvard, Detroit Public and Cleveland Public). OCLC does not state that any of the three copies are colored. Schwerdt refers to this as 'scarce' and notes that there is no copy in the British Museum.

DB 05668.

**\$4,500**

**The Adventures of Lubin and his Friend Dashall  
One of the Rarest of all of Henry Alken's Works**



**ALKEN, Henry, illustrator. HEATH, William, engraver.** *Fashion & Folly, or The Buck's Pilgrimage.* [London: William Sams, 1822]. **First edition.** Oblong quarto (7 1/8 x 11 7/8 inches; 181 x 302 mm.). A series of twenty-four hand-colored aquatints including one which is double-folding. Late nineteenth century half dark green morocco over marbled boards. Recased with later endpapers. Some spotting to the mounts, otherwise a near fine example.

A highly colorful panorama, here in book form, illustrating the London adventures of Lubin with his friend Dashall.

One of the rarest of all the works by Henry Alken which apparently appeared both in Panorama and book form. Abbey's copy was preserved in the original boxwood drum and measured 4 7/8 x 242 1/2 inches (which is identical to the total plate size of the present volume).

DB 05624.

**\$6,500**

**With Fifteen Hand Colored Lithographs  
Humorously Depicting Military Life**



**ALKEN, Henry, illustrator.** *Military Sketches...* London: Pub.d by T. McLean, Repository of Wit & Humour, 1823. **First (only?) edition.** Tall quarto (11 5/8 x 9 1/4 in; 296 x 236 mm.). Hand-colored lithographed title and fourteen interleaved hand-colored lithograph plates containing fifty-four portrait illustrations and text reproduced from handwriting. Plates dated and watermarked 1822. Bound ca. 1930 in half red calf over black pebbled boards, smooth spine lettered in gilt. Hand-colored lithographed title-page expertly strengthened in blank fore-margin. An excellent example of this exceptionally rare suite of plates.

Not in any of the standard bibliographies. OCLC/KVK record only one complete copy in institutional holdings worldwide, at the Canadian War Museum. The only other recorded copies, at Harvard and LSU, are incomplete.

DB 05667.

**\$3,500**

**First Issue of One of the Finest of Alken's Sets -  
Exceedingly Rare (Schwerdt)**



**ALKEN, Henry, illustrator.** *The Qualification; A Series of Six Subjects...* London: R. Ackermann, Jun. [1 August 1829]. **First edition, first issue.** Oblong quarto (10 1/8 x 13 1/4 inches; 257 x 336 mm.). Letterpress title, seven leaves of text (partly in verse) and six hand-colored etched plates. Two of the plates watermarked "J. Whatman 1829". The plates clean and fresh with superb coloring. Bound ca. 1930 for the Lakeside Press, Chicago in full dark green morocco. Covers bordered in blind, front cover lettered on gilt, smooth spine lettered in gilt, turn-ins ruled in gilt, blue/gray endpapers. With the bookplate of Joel Spitz on front paste-down. Housed in the original fleece-lined, green cloth slipcase.

A very fine copy of what Schwerdt calls "one of Alken's most charming sets of its kind. The style of drawing is very minute and the colouring exquisite."

DB 05669.

**\$8,500**

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



**ALKEN, Henry, illustrator. HEATH, William, illustrator. [EGAN, Pierce, imitation of Life in London].** *Real Life in Ireland...* London: Printed by B. Bensley, Published by Jones and Co. and J.J. Marks, 1821-22. **First edition.** Tall octavo (9 7/8 x 6 1/4 inches; 252 x 159 mm.). Frontispiece and eighteen hand-colored plates by and after William Heath, Henry Alken, and others. Plates & text watermarked "1821". The plates other than the frontispiece are all bound after the "Directions to the Binder". Six of the plates are dated 1822 as listed in Tooley and two plates have variant titles. Occasional light marginal foxing. Publisher's pictorial drab boards, spine lettered in black. Book plates of Richard Godfrey Bosanquet & Moncure Biddle on front paste-down. Covers a little foxed, otherwise a near fine uncut copy. Housed in a quarter green cloth over green boards clamshell case, green morocco label lettered in gilt on front cover and spine. A truly rare survival in the original pictorial boards with no repairs or restoration. A spectacular example.

DB 05678.

**\$3,500**

**Complete with the Two Additional Plates**



**ASPIN, Jehoshaphat.** *The Naval and Military Exploits Which Have Distinguished the Reign of George the Third...* London: Printed for Samuel Leigh, by W. Clowes, 1820. **First edition.** Twelvemo (5 3/8 x 3 1/2 inches; 137 x 89 mm.). Hand-colored aquatint frontispiece and thirty-five circular hand-colored aquatint plates. Complete with the two extra plates, "Vittoria" and "Pampeluna", not present in all copies. Bound ca. 1900 in full red morocco, covers ruled in blind. Spine lettered in gilt in compartments, gilt decorated turn-ins, marbled endpapers, all edges gilt. Armorial bookplate of The Reverend Samuel Ashton Thompson-Yates. Occasional light offsetting from plates, but overall an excellent example, containing some of the smallest and most finely engraved aquatints of the period.

The text chronicles the Battles that George III (1738-1820) was engaged in from his accession to the throne in 1760 to the storming of Algiers in 1816.

DB 05733.

**\$2,750**

## Twenty Hand-Colored Lithographed Plates Depicting Caricatures of Various Diseases

**AUBRY, Charles and others.** *Album Comique de Pathologie Pittoresque...* Paris: Huzard-Courcier (for) Chez Ambrose Tardieu, 1823. **First edition of this exceptionally rare work.** Oblong folio (9 7/16 x 12 1/2 inches; 240 x 317 mm). Twenty hand-colored lithographed plates by Aubry, Chazal, Colin, Bellangé, et Pignal. Plates lithographed by Langlumé. Each plate accompanied by two pages of text. Publisher's dark red decorative paper over boards with hand-colored lithographed pictorial label (by Colin) on front cover. Spine expertly restored, some wear to extremities and corners. Housed in a quarter black morocco clamshell case. **An excellent copy in the original binding.**

The illnesses lampooned include gout, vapors, indigestion, colic, apoplexy, madness, St-Guy's dance, asthma, jaundice, smallpox, tics, toothache and migraine.

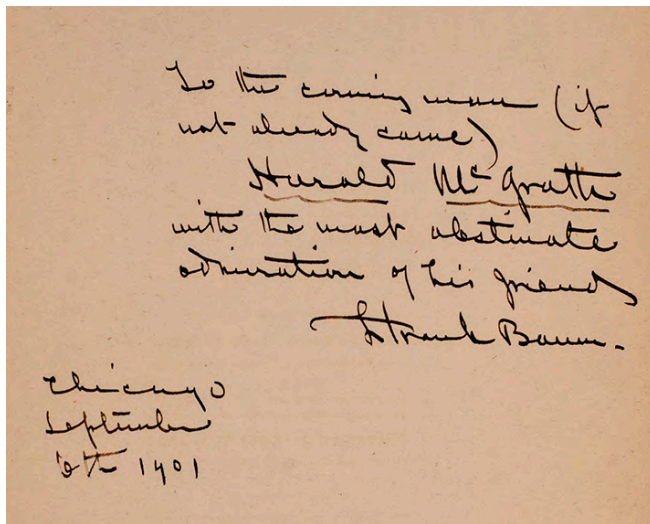
**Charles Aubry (fl. 1817-1837)** was an early lithographic artist who made his reputation with hunting scenes and military subjects. In 1823 he published *Album Comique de Pathologie Pittoresque* in which he wrote the forty pages of text and together with Chazal (1793-1854), Colin (1798-1875), Pignal (1798-1872) & Bellangé (1800-1866) made the illustrations for the twenty highly amusing lithographs. Listings from the records of the Restoration Salon indicates that Charles Aubry contributed one lithograph to the 1824 exhibition.

DB 05381.

\$19,500



Inscribed by L. Frank Baum  
to Fellow Author Harold McGrath  
With a Page of the Original Manuscript



**BAUM, L. Frank.** *Dot and Tot of Merryland...* Pictures by W. W. Denslow. Chicago: Geo. M. Hill Co., 1901. **First Edition.** Small quarto. Inscribed "To the coming man if / not already came) / Harold McGrath / with the most obstinate / admiration of his friend / L Frank Baum. / Chicago / September / 6th 1901". Affixed to the verso of the front free endpaper is a folded page of the original manuscript containing the first twenty lines of page 196. Publisher's pictorial tan cloth. Original pictorial endpapers in red, black and tan, front free endpaper chipped at edge. The front hinge and the spine extremities and corners have been expertly restored. Housed in a felt-lined quarter black morocco over black cloth clamshell case, spine with five raised bands decoratively ruled and lettered in gilt in compartments.

A fantastic presentation copy to a fellow major author where L. Frank Baum has included a fine page of his original manuscript.

DB 05341.

**\$14,500**

**Real Life in London**  
With Thirty-Four Hand Colored Plates  
Two Superb Inlaid Bindings by Bayntun, Bath



**BAYNTUN, binder. EGAN, Pierce (imitation of). ALKEN, Henry, illustrator.** *Real Life in London...* London: Printed for Jones & Co. 1827-29. Later issue (first published 1821-22). Two octavo volumes (8 3/8 x 5 1/4 in; 213 x 343 mm.). Hand-colored engraved frontispiece and pictorial hand-colored title in each volume. Thirty-four hand-colored aquatint plates, including the sometimes lacking plate nos. 31 and 34, "St. George's Day, Presentation at the Levee" and "Tom and Bob catching a Charley Napping". Handsomely bound ca. 1925 by Bayntun of Bath. Full red morocco, covers bordered with an interwoven gilt design. In the center of each front cover, a superb, inlaid group of fashionable society characters, in multi-colored morocco. Spines with five raised bands, decoratively tooled and lettered in gilt in compartments, gilt ruled board edges and turn-ins, marbled endpapers, all edges gilt. A fine set.

DB 05732.

**\$4,850**

**Les Vésuviennes - The Radical feminist Group as  
Depicted by Charles Édouard de Beaumont**

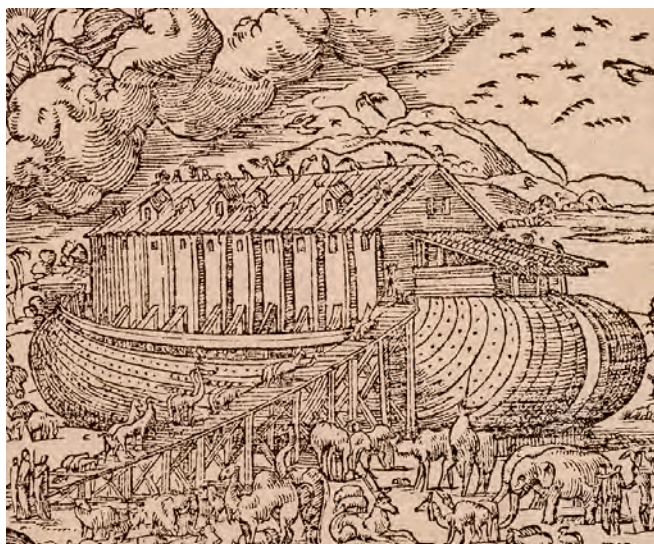


**BEAUMONT, Charles-Édouard de.** *Les Vésuviennes ou les Soldats pour rire...* Paris: Chez Aubert & Cie. Editeurs, [1848]. Folio (12 15/16 x 9 3/4 inches; 328 x 247 mm.). Pictorial lithograph title and twenty superb hand-colored lithograph plates, all heightened with gum arabic. Publishers lithographed pale green wrappers, rear wrapper expertly replaced with near identical paper. Original glassine wrapper. An exceptionally fine copy. Housed in a felt-lined half black morocco over gray cloth boards clamshell case.

The Vésuviennes were a radical feminist group that existed in France in the middle of the 19th century. They chose their name (derived from Mount Vesuvius) because, in their words, "Like lava, so long held back, that must at last pour out around us, [our idea of feminist equality] is in no way incendiary but in all ways regenerating."

DB 05256.

**\$11,500**



**A Fine 1554 Robert Estienne Biblia Sacra  
With One Hundred and Ninety-Eight Superb Woodcuts  
by Bernard Salomon**

[BIBLE IN LATIN]. *Biblia sacra ad optima veteris...* Lyon: Jean de Tournes, 1554. **First De Tournes Latin Bible.** Octavo. Title-page expertly cleaned, some occasional mainly marginal faint foxing, otherwise a superb example of this wonderfully illustrated mid sixteenth-century Latin Bible. Bound ca. 1880 by Chambolle-Duru in full brown crushed levant morocco, gilt, gilt ruled board edges, decorative gilt turn-ins, marbled endpapers, all edge gilt. Armorial bookplate "In Memori: Weiler, Bibliotheca Trautner Falkiana" on verso of front free endpaper. **Based on Robert Estienne's text, and beautifully illustrated with 198 woodcuts by Bernard Salomon.**

First De Tournes Latin Bible, based on Robert Estienne's text, and beautifully illustrated with 198 woodcuts by Bernard Salomon.

DB 05663.

**\$8,500**



**A Milestone in the History of Chemistry  
Robert Boyle's Treatise on Cold Proving that Ice has a  
Smaller Specific Gravity than Water  
And that it Must Therefore Expand on Freezing**

BOYLE, Robert. *New Experiments and Observations Touching Cold...* London: Printed for John Crook, 1665. **First edition.** Small octavo. Bound without the final blank leaf. Two folding engraved plates at the end. Contemporary sprinkled sheep, neatly rebacked to style. Light wear to corners. Some scattered light foxing and browning, a few small marginal dampstains, a few small rust stains. Four leaves 'pulling' at gutter margin. Neatly repaired tear to Dd2, just affecting a couple of letters, tiny hole (paper flaw) in Nn1, just affecting a couple of letters. One plate trimmed just within platemark to facilitate folding. Early ink signature of Edward Kundall on title. Overall, an excellent copy.

DB 05293.

**\$13,500**



**Chalon's Costume of Paris  
A Superb Large Paper Example  
Complete with Twenty-Four Wonderful  
Hand Colored Lithograph Plates  
And the Four Original Pictorial Lithograph Wrappers**

CHALON, John James, *illustrator.* *Twenty Four Subjects Exhibiting the Costume of Paris...* London: Published by Rodwell and Martin, 1822. **First edition.** Large Paper copy bound from the original parts with the original front wrappers bound in at end. Large folio (16 3/16 x 12 1/4 inches; 411 x 311 mm.). Lithographed title and twenty-four hand-colored lithographed plates. Handsomely bound in twentieth century dark blue straight-grain morocco, covers decoratively bordered in gilt, spine with five shallow raised bands decoratively stamped and lettered in gilt in compartments, decorative gilt board edges and turn-ins, marbled endpapers, all edges gilt. With the engraved bookplate of color-plate book collector, Alfred N. Beadleston on front paste-down. **A superb copy - the best we have ever seen.**

DB 05607.

**\$14,500**





**First Edition, Bound from the Original Parts  
Complete with all six of the original front wrappers and  
the five leaves of advertisements**

**CHAM** (pseudonym of Amédée de Noé). **HUART, Louis. CHAMPS, Victor, binder.** *Punch à Paris par Cham...* Paris: Lange Lévy et Comp., February-June 1850. Complete with all six of the original front wrappers and the five leaves of advertisements at the end. **First edition**, bound from the original parts. Small folio (11 x 7 7/8 inches; 280 x 200 mm.). Six full page engraved plates and numerous engravings throughout the text. Bound by V[ictor] Champs ca. 1900. Three quarter red crushed levant morocco over marbled boards, gilt. With the small octagonal bookplate of the celebrated collection of Bibliothèque Antoine Vautier on front paste-down.

The commencement of *Punch à Paris* was in February 1850 and was intended to be a monthly published magazine, however in June 1850, after just six issues *Punch à Paris* had to cease publication.

DB 05630.

**\$4,850**

**Jokes in Poor Taste**



**CHAM** (pseudonym of Amédée de Noé). *Turlupinades Contrariétés et Autres Amusemens Négatifs* [Jokes in Poor Taste], Par Cham. Paris: Chez Aubert & Cie., [ca. 1850]. **First edition.** Folio (13 1/4 x 9 7/8 inches; 337 x 251 mm.). Hand-colored lithographed title and fifteen full-page, hand-colored lithographed plates with captions. Advertisement leaf at end. Publisher's pictorial glazed green boards. Original? glassine wrapper. **A superb example.**

Several artists "followed in the wake of Daumier and Gavarni. Among the most attractive of the former is Amédée de Noé," known as Cham (that is, Ham, the son of Noah)...it was said that he had 'an idea a day' for *Le Charivari*. A good proportion of his thousands of lithographs were gathered into albums." (Ray, pp. 155-156).

OCLC locates just four copies worldwide.

DB 05541.

**\$5,500**

**Cham's Comical View of 'Fun During the Holidays'**



**CHAM** (pseudonym of Amédée de Noé). *Les Vacances...* Paris: Maison Martinet, [ca. 1850]. First edition. (8 7/8 x 11 1/2 inches; 225 x 292 mm.). Pictorial lithograph title-page and sixteen hand colored lithographed plates, some heightened with gum arabic. Plates lithographed by Decan. Title-page a little foxed, the fine hand colored plates with light, mainly marginal foxing. Mid twentieth century full black morocco, decoratively gilt, smooth spine, marbled endpapers, all edges gilt. Publisher's pictorial wrappers (front one same as title-page) bound in. An excellent example of this extremely rare and amusing Cham title.

We have been unable to find any records of this charming little book. The "Fine Extensive Collection" of the works of Cham which was sold in 1926 by Maggs of London did not apparently include this title.

DB 05374.

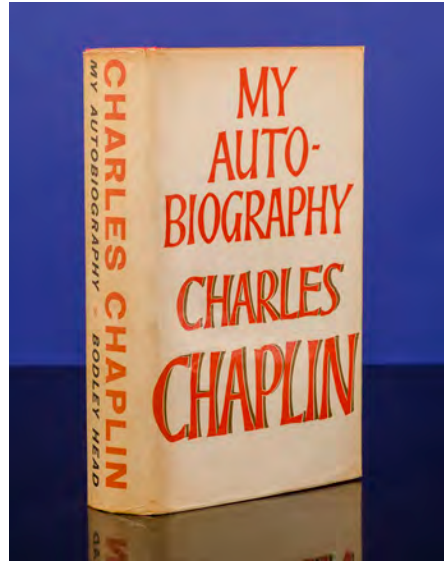
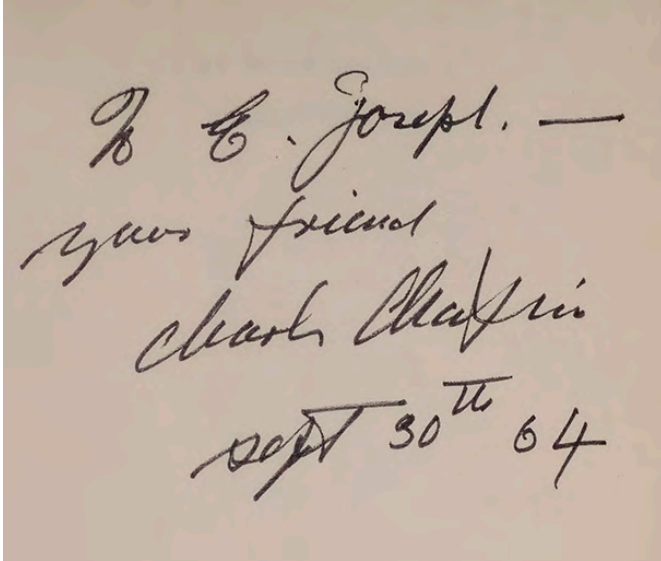
**\$3,500**

Inscribed by Charlie Chaplin to his Friend Sam Joseph

**CHAPLIN, Charles.** *My Auto-Biography*. London: The Bodley Head, [1964]. First edition. Octavo. Inscribed in black ink on the front free endpaper. "To E. Joseph.-/Your friend/Charles Chaplin/Sept 30th 64". Publisher's red cloth over boards, front cover and spine lettered in gilt. Original dust jacket, spine very slightly darkened. A fine copy in an almost fine dust jacket. Sam Joseph (1895-1985) married the actress Binnie Barnes (1903-1998) in 1931. They moved to Hollywood where she appeared in many movies. Their marriage ended in 1936 and Sam returned to London and went back into the book business at E. Joseph with his brother Jack. When *My Autobiography* was published in September 1964, Chaplin gave Sam this inscribed copy.

DB 04906.

\$3,500



"Whisperings in the Ear"  
"A Little Bit of One's True Self"

**COMBA, Pierre-Paul.** *Le Bout de L'Oreille par Comba*. Paris: Arnauld de Vresse, [ca. 1855]. First edition. Folio (12 15/16 x 10 inches; 338 x 254 mm.). Pictorial hand colored lithograph title and eighteen fine and amusing hand colored lithograph plates. Mid twentieth century red cloth over boards, smooth spine with maroon morocco label lettered in gilt, marbled endpapers. A fine copy and extremely scarce.

**COMBA, Pierre-Paul (1833-1872)** was an artist of Italian descent. According to OCLC there are no copies in libraries and institutions worldwide. We have been unable to locate any other examples of this fine work.

DB 05285.

\$6,500



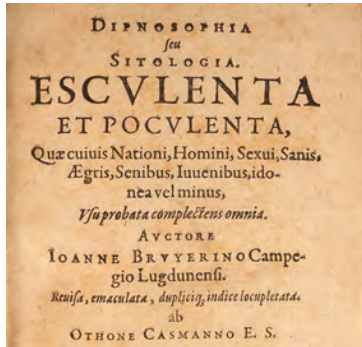


DB 05779.

\$2,850

### The First Edition of Mrs. Beeton An Interesting Look at life in a Victorian Household, and the Running of It

[COOKERY]. BEETON, Isabella Mrs. *The Book of Household Management...* London: S. O. Beeton, 1861. **First edition, first impression** with 18 Bouverie St. stated to the illustrated title page, and the farmyard frontispiece. Two small octavo volumes. Colored frontispiece, color title-page and twelve color plates. Contemporary three-quarter dark blue calf over gray marbled boards, spines with four raised bands decoratively ruled in gilt and blind, red morocco label lettered in gilt, pale blue/gray endpapers. Contemporary ink signature of Cecilia Noble at top of front free endpapers. Extremities of bindings rubbed but quite sound. Housed in a felt-lined, red cloth clamshell case, spine decoratively tooled and lettered in gilt. **An excellent example of this landmark cookery book in a contemporary binding.**



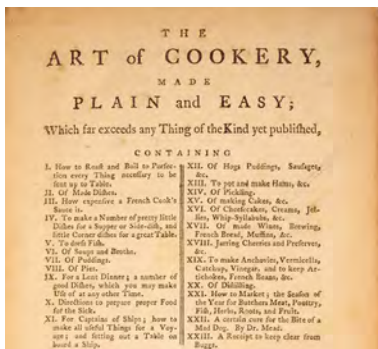
DB 05740.

\$1,250

### Dipnosophia or the Art of Eating and Drinking

[COOKERY]. BRUYERINUS, J. *Dipnosophia seu sitologia esculenta et poculenta, quae cuivis nationi, homini, sexui, aenis, aegris, senibus, invenibus, idonea vel minus, Usu probata complectens omnia.* Auctore Joanne Bruyerino Campegio Lugdunensi. Revisa, emaculata, duplicique indice locupletata. ab Othone Casmanno E.S. Frankfurt: Ex officina Paltheniana, 1606. Small octavo. Some light to moderate browning throughout. Seventeenth century yapp-edged vellum, manuscript title on spine. Apart from the page browning, a very good copy.

During the Renaissance, works like "Dipnosophia" were part of a literary tradition that explored the art of living, encompassing not only practical advice on food and drink but also discussions on etiquette, health, and social customs.



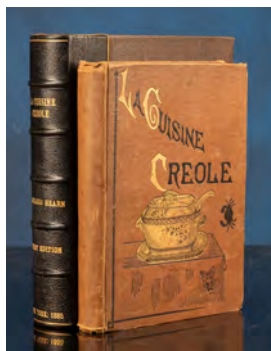
DB 05765.

\$950

### An Early Edition of Mrs. Hannah Glasse's The Art of Cookery, Made Plain and Easy

[COOKERY]. GLASSE, Hannah. *The Art of Cookery, Made Plain and Easy...* London: Printed for a company of booksellers, and sold by L. Wangford, [1770]. Early edition. Octavo. Contemporary sheep, rebacked. Spine with five raised bands, ruled in gilt in compartments, red morocco label lettered in gilt. Early ink inscription on front paste-down, early signature on front free endpaper, some light scattered foxing, still a very good copy of this early edition.

OCLC/KVK locates just five copies of this edition in libraries and institutions worldwide.



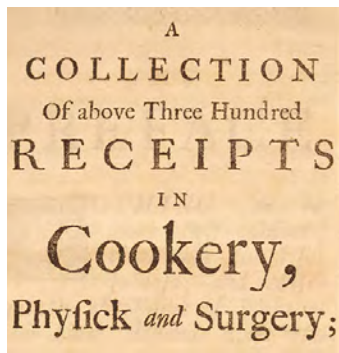
DB 05778.

\$1,450

### A classic of Creole Cooking The First Book Published on the Subject

[COOKERY]. HEARN, Lafcadio. *La Cuisine Creole...* New York: Will H. Coleman, [1885]. **First edition (BAL state B).** Octavo. Publisher's brown cloth, front cover pictorially decorated in gilt and black, lilac endpapers. Plain spine as issued, a few stains on back cover, lower half of front inner hinge cracked and repaired. Chemised in a quarter black morocco slipcase. A very good, almost untouched copy of a classic of Creole cooking and the first book published on this culinary tradition.

Celebrating the range of ethnic influences on Creole cuisine, the book contains recipes for many of the classic New Orleans dishes. Having been written by Lafcadio Hearn, one of New Orleans greatest literary talents, it shows a more literary flair than most modern cookbooks.

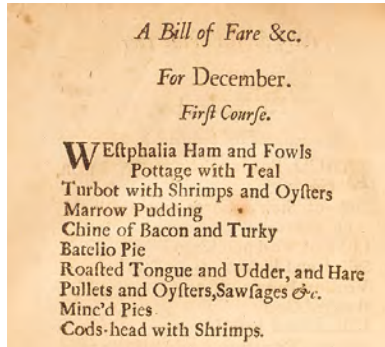


DB 05742. **\$1,950**

### One of the Earliest Cookery Books Written by a Woman

[COOKERY]. KETTILBY, Mary. *A Collection of above Three Hundred Receipts in Cookery, Physick and Surgery...* London: Printed for Richard Wilkin, 1714. First edition. Octavo. Eighteenth century blind-stamped calf, rebacked. Spine with five raised bands, ruled in gilt, black calf label lettered in gilt, bookplate on front paste-down. A very good copy.

Mary Kettilby's cookbook is part of the historical culinary literature that helps us understand the evolution of English cookery. It provides a window into the tastes and practices of the early 18th century and is often referenced in studies of historical gastronomy. The book contains the first printed recipe for orange marmalade pp. 78-79. Her book, commonly referred to as "Mrs. Kettilby's Cookbook," contains a diverse range of recipes, offering insights into the cooking practices and tastes of the early 18th century in England. The term "receipts" was used in lieu of "recipes" during that period.



DB 05747. **\$4,250**

### The Recipes for the Great Feasts held by the Stuart Court in the 15th and Early 16th Centuries

[COOKERY]. LAMB, Patrick. *Royal Cookery; or, the Complete Court-Cook...* London: Printed for Abel Roper, and sold by John Morphew, 1710. **First edition.** Small octavo. Thirty-five engraved plates of which twenty-eight are folding. Rebound to style in full brown calf, covers bordered in blind, spine gilt, red morocco label lettered in gilt, marbled endpapers, all edges marbled. Some dust soiling to blank margins of text leaves and verso of plates at folds. An excellent example of this rare early eighteenth century cook book.

*Royal Cookery* is a valuable historical document providing a glimpse into the culinary and social practices of the English court in the early 18th century. The combination of recipes and visual depictions of courtly events makes it a rare and sought-after work for those interested in the history of gastronomy and courtly culture.

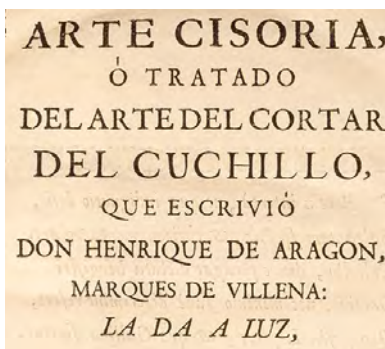


DB 05751. **\$3,500**

### Rare First Edition of 'The Family-Dictionary; or, Household Companion' by William Salmon, Derided by Physicians as 'The King of the Quacks'

[COOKERY]. SALMON, William. *The Family-Dictionary; or, Household Companion...* London: Printed for H. Rhodes, 1695. **First edition.** Octavo. Seventeenth century mottled calf, covers ruled in blind, smooth spine, expertly repaired. Early ink signatures dated '1766' on rear free endpaper. Ex Bernard Quaritch, London with their 'May 1974' pencil marking in the rear. A very nice copy of a rather rare and important eighteenth century cookery & household book.

An early work on cookery and domestic medicine, containing recipes such as snail broth for consumption, and spiced spirits to protect the lungs. **Rare:** only two complete copies of this first edition of 1695 (without the author's name on the title-page) have appeared at auction over the past 100 years: Dominic Winter 2003 & 2006.



DB 05739. **\$2,250**

### The Art of Cutting Food The Oldest Cookery and Etiquette Book in Spanish

[COOKERY]. VILLENA, Enrique de. *Arte cisoria o tratado del arte del cortar del cuchillo...* Madrid: La Oficina de Antonio Marin, 1766. **First edition of the oldest cook book in Spanish.** Small quarto. Title-page with woodcut border, nine woodcuts of carving implements in the text, ornamental head-piece and seven tail-pieces. Eighteenth century vellum, spine lettered in manuscript, inside front hinge cracked but sound. Bookplate of L. L. Deuzel on verso of front free endpaper. A remarkable example of the oldest cookery and etiquette book in Spanish.

"It is the oldest cookery and etiquette book" (Palau). "Precious monument of the language of the early 15th century, in which fans of falconry and hunting will find an abundance of names of land animals and birds" (Salvá)



**"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...* Oxford at the Clarendon Press, 1925. Limited to 350 copies. Octavo. Limitation statement at front, stamp-signed by the binders on front turn-in, stamped-signed by the artist on rear liner. Bound by Rivière & Son in full dark green crushed levant morocco. The front cover set with superb and portrait miniature set under glass of Dr. Samuel Johnson. Housed in a later felt-lined red cloth slipcase. **A wonderful and absolutely fine example.**

**Miss C.B. Currie" (December 12, 1849 - April 2, 1940)** was the miniaturist artist of all the genuine Cosway bindings. Born in Cornwall, England, Caroline Billin Curry was also one of the most prominent fore-edge artists in the twentieth-century.

**DB 05208. \$18,500**

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



**COSWAY BINDING. RIVIÈRE & SON, binders. WALTON, Izaak. COTTON, Charles.** *The Complete Angler...* London: Samuel Bagster, 1815. Second Bagster Edition. Octavo. Fifteen full-page plates. Inserted facing p. 472 is a fine pen & ink drawing signed 'Piscator'. Bound by Rivière & Son ca. 1910. Full olive green crushed levant morocco, gilt. The front cover with a fine oval miniature painting of Izaak Walton under curved glass. The rear cover with a fine oval miniature painting of Charles Cotton under curved glass. Spine with five raised bands, decoratively paneled, tooled and lettered in gilt in compartments. Housed in its original green morocco edged, chamois lined, faux alligator over board slipcase, a little rubbed at extremities. **A truly spectacular and early example of a Cosway Binding.**

**DB 04632. \$12,500**

**An Exceptionally Fine Cosway Binding  
With a Superb Hand Painted Portrait Miniature of  
Queen Elizabeth I - By Miss C.B. Currie**



**COSWAY BINDING. [ANONYMOUS].** *The Book of Costume: or, Annals of Fashion...* London: Henry Colburn, 1847. New edition 1847 stated on title page (first printed the previous year in 1846). Large octavo. Handsomely bound in full blue crushed levant morocco ca. 1929 by Rivière and Sons, binders stamp on the lower front turn-in, and that of Mrs. C.B. Currie on the rear turn-in. Front cover elaborately decorated in gilt with two sunken panels above and below a large oval miniature of Queen Elizabeth I, hand painted by Miss C.B. Currie, inset under slightly convex glass. Rear cover with a simple design of gilt rules, rolls and corner-pieces. Spine with five raised bands elaborately decorated and lettered in gilt in compartments, gilt ruled board edges. decorative gilt turn-ins, cream silk liners and end-leaves, top edge gilt. Housed in the original full dark brown morocco pull-off slip-case by Rivière & Son. **An exceptional example of a Cosway Binding in absolutely perfect condition.**

**DB 05711. \$16,500**

**"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 and fifteen photogravure plates. Limitation statement at front. Bound by Rivière & Son in full maroon crushed levant morocco. The front cover set with superb large oval portrait miniature set under glass of Catherine de' Medici by Miss C.B. Currie. Stamp-signed by the binders on front turn-in and signed on the upper and lower board edges. Housed in a quarter red morocco over red cloth boards clamshell case by Zaehnsdorf. **A very fine example.**

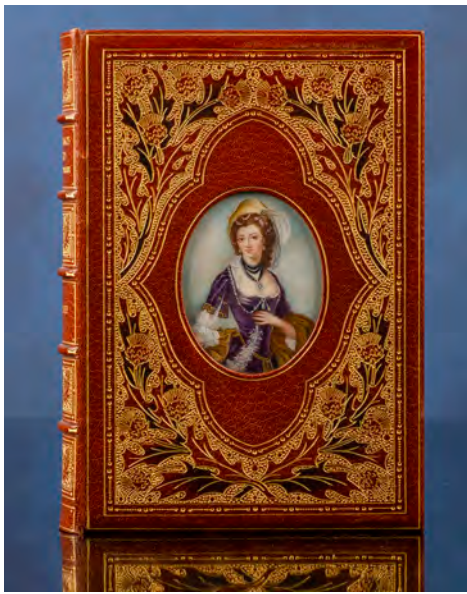
This book appeared in the Chevalier Collection of English Twentieth-Century Bookbindings. Christie's New York, Friday November 9th, 1990, lot #72.

Catherine de' Medici (1519-1589) was an Italian noblewoman. She also was queen consort of France from 1547 until 1559, by marriage to King Henry II, and mother of kings Francis II, Charles IX and Henry III. The years during which her sons reigned have been called "the age of Catherine de' Medici" as she had extensive, if at times varying, influence in the political life of France.

DB 05209.

**\$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. Eleven (on ten) photogravure plates. Extra-illustrated by the insertion of twelve engraved plates. 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. In the center a large gilt arabesque lozenge framing a fine oval portrait miniature set under glass 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. Housed in the original felt-lined brown cloth slipcase, spine with two black morocco labels lettered in gilt. **A superb example.**

DB 05210.

**\$11,500**

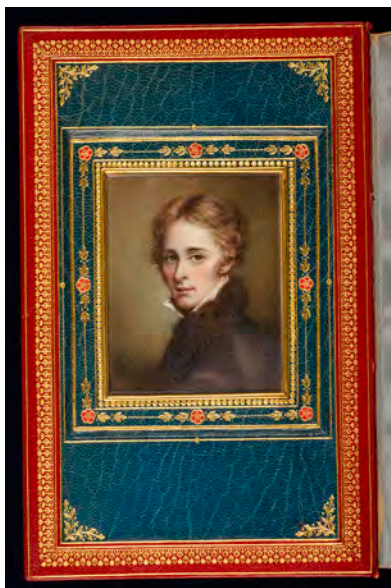


**"A Thing of Beauty is a Joy Forever:  
its Loveliness Increases;  
It will Never Pass into Nothingness"**

**COSWAY-STYLE BINDING. SANGORSKI & SUTCLIFFE, binders. KEATS, John.** *The Poetical Works of John Keats...* London: Edward Moxon, 1854. **First edition thus.** Octavo. With an engraved portrait frontispiece of Keats. Engraved text illustrations throughout. Handsomely bound ca. 1950 by Sangorski & Sutcliffe London England for the Halle Bros. Co. Full red morocco over beveled boards. Front cover with monogram of John Keats in center. Spine with fancy gilt lattice-work and lettered in gilt, double gilt ruled board edges, elaborate gilt turn-ins. Front doublure in dark blue morocco with an oval 'sunken' compartment in the center with a very fine portrait miniature of John Keats set under glass within a brass frame, this in turn encircled by a gilt wreath set with four inlaid pink morocco blossoms, pale blue watered silk endleaves and rear liner, all edges gilt. Housed in the original fleece-lined, blue cloth clamshell case, spine lettered in gilt. **A superb example.**

DB 05316.

**\$10,500**



**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. Full red crushed levant morocco, lavishly gilt with inlaid morocco inlays. The first volume with a central green morocco medallion with Shelley's initials in gilt. The second volume with a central green morocco medallion with the phrase "Pansies/Let My Flowers Be" stamped in gilt. Spines gilt with onlaid green morocco flowers. Double gilt-ruled board edges and elaborate gilt turn-ins, dark blue watered silk liners and endleaves, all edges gilt and gauffered. The first volume with with a superb hand-painted portrait miniature of Shelley, surrounded by a frame with onlaid red morocco flowers and twenty-four onlaid beige morocco leaves. The front and back joints of both volumes have been expertly and almost invisibly repaired. **A spectacular ca. 1920 Cosway-Style binding by Sangorski & Sutcliffe for the J.L. Hudson Company.**

DB 05166.

**\$13,500**

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



**COSWAY-STYLE BINDING. BAYNTUN-RIVIÈRE, binders. DICKENS, Charles.** *Sketches by Boz...* London: Chapman and Hall, 1839. **First book form edition of the first and second series complete in one volume with Chapman and Hall revised texts and re-engraved plates used in their Parts issue.** Octavo. Forty inserted steel engravings. Extra-illustrated by the insertion of a duplicate suite of the original engravings expertly hand-colored. Bound by Bayntun (Rivière) Bath ca. 1955 in full wine red crushed levant morocco over beveled boards. Front cover with an elaborate thistle design surrounding a fine hand-painted portrait miniature of a young Charles Dickens. Spine elaborately tooled and lettered in gilt. Decorative gilt board-edges, wide elaborate gilt turn-ins, marbled liners and endleaves, all edges gilt. Housed in the original felt-lined red cloth slipcase. **A wonderful example.**

DB 05123.

**\$9,500**

**First Edinburgh Edition, First Issue  
A Stunning Cosway-Style Jeweled Binding  
by Sangorski & Sutcliffe**



**COSWAY-STYLE JEWELLED BINDING. SANGORSKI & SUTCLIFFE, binders. BURNS, Robert.** *Poems, Chiefly in the Scottish Dialect.* Edinburgh: Printed for the Author, and sold by William Creech, 1787. **Second (first Edinburgh) edition (first published in Kilmarnock in 1786). First issue.** Octavo. A spectacular Cosway-Style binding by Sangorski & Sutcliffe ca. 1925. Full purple crushed levant morocco over beveled boards, elaborately gilt. Large circular device in the center of both covers with quotes from the Poet. Spine elaborately decorated and lettered in gilt. Double-ruled gilt board edges, elaborate gilt turn-ins with another two quotes from the Poet. The inside front cover with a very fine recessed oval hand-painted portrait miniature surrounded four Amethyst and two Opal gemstones. Housed in the original dark red morocco clamshell case. **A stunning, fine and exceptionally beautiful Jewelled Cosway-Style Binding by Sangorski & Sutcliffe at their very best.**

DB 04474.

**\$18,500**

**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 Aesop.* 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.

DB 04350.

**\$3,500**



**Queen Caroline Sliced And Diced By Satirists' Blade  
Fifty Devastating Hand-Colored Caricatures Directed Against the British Monarchy**

**CRUIKSHANK, George, illustrator. CRUIKSHANK, I.R., illustrator. LANE, Theodore, illustrator.** *The Attorney-General's Charges Against The Late Queen*, brought forward in the House of Peers, on Saturday, August 19, 1820. Illustrated with Fifty Coloured Engravings. London: G. Humphrey, [1821]. **First edition.** Folio (18 13/16 x 13 inches; 478 x 330 mm.). Hand colored frontispiece and forty-nine hand colored etched plates, the majority being by Theodore Lane. Six of the plates are by George Cruikshank; one is after George Cruikshank; two are by Isaac Robert Cruikshank and one is by George & Isaac Cruikshank. All plates with interleaves. The text & plates are watermarked "J. Whatman 1821". Handsomely bound by Sangorski & Sutcliffe ca. 1960 in three-quarter dark blue morocco over marbled boards ruled in gilt. Spine with five raised bands elaborately tooled and lettered in gilt in compartments, marbled endpapers, all edges gilt.

A fine well margined copy, of this series of devastating caricatures directed against the British monarchy, including the republication of the charges brought by the Attorney-General, Robert, Baron Gifford (1779-1826), against Queen Caroline and in support of the Pains and Penalties Bill of 1820 by which George IV, who had only just inherited the throne in 1820 and who hated his wife sought to remove her title and dissolve their marriage. The volume begins with a view of Humphrey's shop-window where 42 of these prints are on view. The focus of these caricatures is Caroline of Brunswick (1768-1821) and her alleged affair with Bartolommeo Bergami. She renamed him Pergami (as being more aristocratic) and appointed him Grand Master of the Order of St Caroline. Queen Caroline, on the whole, elicited a great deal of public support and as a result the Bill had to be subsequently abandoned. However, the following year, in July 1821, Caroline was barred from the coronation, fell ill, and died three weeks later.

DB 05625.

\$35,000





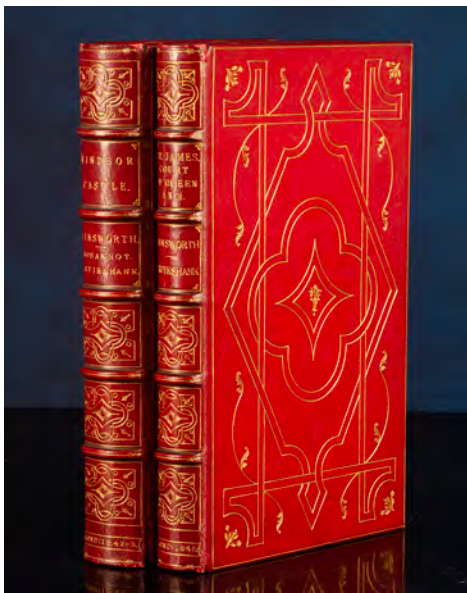
**Exceptionally Scarce Valentine Caricature  
by George and Robert Cruikshank  
Obadiah "I do confess I long have loved thee,  
And hope thou hast conceived the like for me"**

**CRUIKSHANK, George & Robert.** *The Lovers' Panorama; or Cupid's Vagaries on St. Valentine's Day.* London: Hodgson & Co., [1835]. Second Issue with changed title, otherwise identical. No date was assigned to either issue. Sixteenmo (5 3/4 x 3 3/8 inches; 146 x 86 mm.). Hand colored engraved vignette title-page and eleven hand colored vignettes. Near fine. Nineteenth century burgundy paper wrappers, marbled endpapers over the original? plain wrappers. Housed in a fleece-lined, three-quarter red morocco clamshell case.

According to Cohn the hand-colored engraving on the title-page is by George and Robert Cruikshank, the last two are by George Cruikshank, and the other nine are by Robert Cruikshank. OCLC locates only three copies of this issue in libraries and institutions worldwide.

DB 04524.

**\$3,500**



**Two First Editions from the Original Ainsworth  
Magazine Parts**

***Windsor Castle & Saint James's, or the Court of Queen Anne*  
Superbly bound by Tout of London including many of the  
Original Wrappers and Advertisements**

**CRUIKSHANK, George, illustrator. AINSWORTH, William Harrison.** *Windsor Castle...* [London: [Ainsworth Magazine], Hugh Cunningham, 1842-1843]. [&] *Saint James's, or The Court of Queen Anne...* London: John Mortimer, 1844. First appearance of these two Ainsworth Novels specially bound from various issues of the original *Ainsworth Magazine*. Two octavo volumes. Both volumes uniformly bound by Tout, ca. 1900. Full red morocco, elaborately gilt.

A very pretty set.

DB 05569.

**\$2,250**



**"Life,  
Wherever it Exists in the Shape of Human Character,  
Is Prolific of Events, and Full of the Materials of  
Amusement..."**

[**CRUIKSHANK, George, illustrator.**] **CAREY, David.** *Life in Paris...* London: Printed for John Fairburn... Sold by Sherwood, Neely, and Jones [et al], 1822. **First edition, early issue,** bound without the half-title and the "To the Binder" leaf at rear. Octavo. Twenty-one hand-colored aquatint plates including frontispiece. Twenty-two black and white woodcut text illustrations. Some of the plates very slightly soiled and some with minor expert marginal repairs. Overall an excellent copy of this uncommon Cruikshank title. Late twentieth century full maroon morocco, covers double-ruled in gilt, spine with five raised bands decoratively tooled and lettered in gilt in compartments, gilt board edges and turn-ins, marbled endpapers, all edges gilt. Although unsigned the binding is of very high quality.

DB 04311.

**\$1,100**

**Fifty highly amusing hand-colored Lithographs by Honoré Daumier  
Depicting the trials and tribulations of Country Life  
Exceptionally Rare with no other Examples Located**

**DAUMIER, Honoré.** *Pastorales*. [Romance of Country Life]. Paris: Aubert & Cie, [1851]. **First Collected Edition, Complete.** Folio. (13 x 10 inches; 330 x 254 mm.). Fifty highly amusing hand colored lithographs, stitched as issued, all heightened with gum arabic. Fourteen page Aubert et Cie. catalog bound in at end (a little foxed). A few plates with repaired tears, all of which have been fixed with plain white paper on the verso. Publisher's dark green diaper-grain cloth over boards, covers paneled in blind, front cover lettered in gilt "Pastorales", smooth spine, plain end-papers, inner hinges repaired.

Excessively Rare: we have been unable to locate any complete copies at auction over the past 100 years - also we have been unable to locate any individual prints in color. This is certainly one of the scarcest of all the Daumier Albums. In over fifty-five years of dealing in Antiquarian Books I have never seen this suite before (DJB).

According to OCLC & KVK there are no examples in libraries and institutions worldwide. We have been able to locate a few individual prints - all uncolored

Daumier Register 1388-1437; Hazard & Delteil 2216-2265; Not in Bobins, Carteret, Descamps Scrive or Ray.

DB 05505.

**\$35,000**



**Daumier's Most Celebrated Work - 'Les Robert Macaire [Caricaturana]'**  
**Complete with 100 Spectacular Hand-Colored Plates**  
**A Remarkable Example in the Original Publisher's Blue Cloth**

**DAUMIER, Honoré and Charles Philipon.** *Les Robert Macaire* [Caricaturana]. Paris: 1838. **First edition.** Folio (13 3/16 x 10 3/8 inches; 338 x 263 mm.). One hundred [and one] hand-colored lithographed plates (complete) heightened with gum arabic. A few plates expertly repaired. A few plates very slightly toned. Publisher's diaper grain blue cloth, covers ruled in blind, front cover with "Robert - Macaire" decoratively stamped in gilt, plain endpapers (expertly re-cased, inner hinges repaired). Old (April 1942) booksellers catalog description on front free-endpaper. Old tape residue on front free and rear endpapers. An excellent example of Honoré Daumier's most celebrated work, the superb hand coloring bright and fresh.

This is only the second time we have seen this book in the publisher's binding. Though 2,500 may have been printed few have survived. OCLC/KVK records only two complete copies in institutions worldwide. ABPC reports only seven complete copies at auction since 1935.

"*Les Robert Macaire* remains Daumier's best-known work... Baudelaire chose it... for specific discussion in his essay on French caricaturists and Carteret accorded it a place in his bibliography. Its contemporary popularity was immense. As an album it was published by Aubert in an edition of 2500 copies, a far larger number than for any other series [however the vast majority of these copies were issued with plain lithographs - only a few copies were issued with hand-coloring]. Yet so persistent was the demand that 6000 two-volume sets of reduced copies, called *Les cent-et-un Robert Macaire*, were published in 1839..." (Ray).

DB 05441.

\$52,500



**One of the Rarest of all the Daumier Suites  
Coquetterie - The Saucy Side of Vanity! Depicted in  
Ten Hand Colored Lithographs**



DB 05709.

\$9,500

**DAUMIER, Honoré.** *Coquetterie*. [Concerns with one's looks] Paris: Au Bureau de Charivari, July 7, 1839 - Nov 5, 1840. Large folio (19 3/4 x 15 1/4 inches; 502 x 387 mm. - plate size 13 x 9 3/4 inches; 330 x 248 mm.). Ten magnificent hand colored lithographs, all heightened with gum arabic. All of the plates are tipped-into card window mounts. The ten plates housed in a fold-over buff buckram folder, rectangular brown leather label on front cover lettered in gilt "Honoré Daumier / Coquetterie".

**An exceptionally rare and complete suite. We have only ever seen this suite once before in over fifty years - and that example was uncolored.**

Not mentioned in the *Armand Hammer Collection* nor Ray. *Art of the French Illustrated Book* or Ramus. *Daumier 120 Great Lithographs*.

OCLC/KVK locate just one example of plate number 2 (uncolored) in libraries & institutions worldwide: University Bibliothek Johann Christian Senckenberg (Germany).

**Two Exceptionally Rare Daumier Albums  
100 Fine Lithograph Plates By Honoré Daumier**



DB 04953.

\$24,500

**DAUMIER, Honoré, illustrator.** *Variétés Drolatiques...* Paris: Léopold Pannier et Cie., [1841]. Total 50 plates complete. OCLC locates just three of the plates from *Proverbes Maximes*. We located just one copy at auction—sold between October 1898 and July 1899!!! This album can be considered rare." (Daumier Register).

[Bound together with]: **DAUMIER, Honoré, illustrator. PHILIPON, Charles.** *Histoire Ancienne*. Paris: Chez Aubert, [1841-1843]. Fifty superb lithograph plates. Folio (13 3/16 x 10 inches; 335 x 254 mm.). Together 100 fine lithograph plates. Contemporary quarter dark brown morocco over marbled boards.

**A near fine and complete example of two of Honoré Daumier's finest and rarest works.**



**Charles Dickens Unromantic Portrayal of Criminals and Their Sordid Lives**

**DICKENS, Charles.** *Oliver Twist...* London: Richard Bentley, 1838. First edition of Dickens' second novel. The "Charles Dickens" issue, with the title-page authorship credit to Charles Dickens instead of "Boz" and with the "Church" version of the final plate. First state of volume III with "pilaster" instead of "pier" or "pedestal" on page 164. Almost all the internal flaws according to Smith present. Three octavo volumes. Twenty-four engraved plates by George Cruikshank. Original (Smith primary binding; Carter binding variant B) reddish brown fine-diaper cloth, spines ruled in blind and lettered in gilt, original pale yellow coated endpapers. Some light foxing to plates as usual, some light occasional marginal soiling. Spine ends and inner hinges of volume three expertly and almost invisibly repaired, spines very slightly faded but gilt still bright. Armorial bookplate of Adrian Hoffman Joline on front paste-downs (bookplate for volume two removed). Housed in a quarter brown morocco clamshell case. **An excellent and very attractive set.**

DB 03743.

**\$4,950**



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

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

"These twenty lithographs are studies of massed humanity, ranging from the audiences at the great Parisian theatres to the crowds at a wrestling match or a Punch and Judy show. Without exception they are striking in conception and fertile in detail" (Ray).

DB 03768.

**\$4,250**



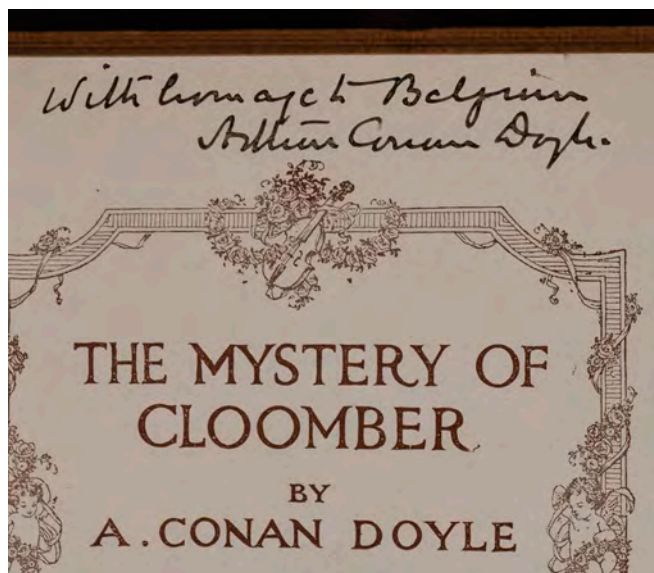
**First Edition (Second Impression) of Conan Doyle's  
A Study in Scarlet  
A Great Detective's Debut, or  
The Case of The Missing Rare Book**

**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. Second impression. 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 marginal loss not affecting text. 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. 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.**

DB 04933.

**\$25,000**



Inscribed by Arthur Conan Doyle  
 Purchased from  
 The Daily Telegraph Belgium Fund in 1914

**DOYLE, Arthur Conan.** *The Mystery of Cloomber.* London: Hodder & Soughton's Sevenpenny Library, [ca. 1914]. Inscribed in ink on title-page "With homage to Belgium / Arthur Conan Doyle". Small octavo. Including colored frontispiece and title-page printed on glossy paper. Publishers embossed salmon cloth, spine lettered in gilt. A near fine copy. Loosely inserted in a glassine envelope is a newspaper clipping (ca. 1914) titled "Is the friend as to whom you are in doubt regarding what you should give for a Christmas present a book-lover?..."

**The Mystery of Cloomber** is the second novel (preceded only by *A Study in Scarlet*) by the British author Sir Arthur Conan Doyle. It is narrated by John Fothergill West, a Scot who moved with his family from Edinburgh to Wigtownshire to care for the estate of his father's half brother, William Farintosh. It was first published in 1888 in the Pall Mall Gazette.

DB 04982.

\$4,500

**Heaven Elf Us**  
 A Very Fine First Edition In Fairyland



**DOYLE, Richard, illustrator. ALLINGHAM, William.** *In Fairyland...* London: Longmans, Green, Reader, & Dyer, 1870. First edition. Folio. Frontispiece and fifteen wood-engraved plates printed in color by Edmund Evans. Miscellaneous black and white line illustrations, including title-page. Original green morocco-grained cloth, gilt. Original pale yellow-coated endpapers. Occasional minor spotting, affecting preliminary leaves and verso of frontispiece only. Contemporary ink inscription on half-title. The mildest of rubbing to spine and corner extremities, the gilt on the front cover and spine bright and fresh. A bright and fine copy of this wonderful book, hardly ever seen in this condition.

"**William Allingham (1824-1889)** was an Irish poet who became a friend of Leigh Hunt and was introduced to the Pre-Raphaelite Brotherhood by Coventry Patmore" (Osborne, vol. I, p. 50).

DB 05730.

\$2,850

**The Christening Procession for the Prince of Wales**



**DOYLE, Richard.** *The Christening Procession of Prince Taffy* [later King Edward VII]. [Printed by W. Kohler for Messrs. Fores, Published 1, March, 1842]. Oblong twelvemo (4 15/16 x 8 5/8 inches; 126 x 219 mm.). Bound without the pictorial wrappers. Twenty-four hand-colored lithographed plates on twelve leaves depicting the christening procession for Edward VII (which took place on 25 January 1842). Contemporary quarter brown roan over marbled boards. From the library of J. R. Abbey, with his ink annotation on rear pastedown ("J.A 3408./1939"). **An excellent copy.**

Edward VII (Albert Edward; 9 November 1841 – 6 May 1910) was the second child and eldest son of Queen Victoria and Prince Albert of Saxe-Coburg and Gotha, and nicknamed "Bertie". Note: This panorama does not seem to appear in Abbey. Life in England. Gumuchian 2256; Victoria & Albert Museum E.2665:5-1953.

DB 05526.

\$2,850



**One of 750 Copies Signed by the Artist**

**DULAC, Edmund, illustrator. POE, Edgar Allan.** *The Bells and Other Poems...* London: Hodder and Stoughton, [n.d., 1912]. Edition de Luxe. Limited to 750 copies, numbered and signed by the artist. Large quarto. Twenty-eight mounted color plates, with descriptive tissue guards. Ten black ink head-pieces on tan backgrounds and portrait of Poe on the title-page. Original vellum over boards. Front cover and spine lettered and pictorially stamped in gilt with an all over Dulac design of clusters of bells. Top edge gilt, other uncut. Later silk ties. Endpapers lightly browned. Loosely inserted is the Leicester Galleries announcement for the exhibition (1912) of Dulac's original drawings for *The Bells*. Housed in a brown cloth slipcase.

**An excellent copy.**

**DB 00108.**

**\$2,500**

**"So Exquisite as to Make One Hold One's Breath"**



**DULAC, Edmund, illustrator. [ARABIAN NIGHTS].** *Princess Badoura...* London: Hodder and Stoughton, [n.d., 1913]. **Edition De Luxe.** Limited to seven hundred and fifty copies signed by Edmund Dulac. Large quarto. Ten mounted color plates. Publisher's cream buckram pictorially stamped in pale green and gilt and lettered in gilt on front cover and decoratively stamped in pale green and gilt and lettered in gilt on spine. Top edge gilt, others uncut. Spine very slightly darkened, otherwise a near fine copy. With the original Leicester Galleries 1913 exhibition advertisement sheet laid in.

*Princess Badoura. A Tale from the Arabian Nights* is a 1913 short story written by Laurence Housman and illustrated by Edmund Dulac. Based on a tale from "One Thousand and One Nights", this beautifully illustrated story is highly recommend for lovers of folklore and collectors of classic fairy tales.

**DB 05463.**

**\$2,000**

**A Regency Excursion to The Low Countries of Europe  
Twenty-Four Magnificent Hand-Colored Plates**



**E[GERTON], M[ichael].** *Here and There Over the Water: Being Cullings in a Trip to the Netherlands...* London: Geo: Hunt, 1825. **First edition.** Large quarto (10 11/16 x 8 1/2 inches; 272 x 215 mm.). Twenty-four hand-colored aquatint plates and four uncolored aquatint plates of Waterloo memorials. Bound by Rivière & Son ca. 1900 in full dark brown crushed levant morocco, covers with triple gilt rules, spine with five raised bands elaborately stamped and lettered in gilt in compartments, gilt board edges and turn-ins, top edge gilt, blue coated endpapers. Some very minor offsetting from the plates to the text.

**A very fine and large copy with superb hand-coloring, the plates and the text watermarked "1824".**

**OCLC records just six copies in North America.**

**DB 05694.**

**\$3,750**





**A Superb Contemporary Fore-Edge Painting  
by Taylor & Hessey**

**Inscribed by Jane Taylor, the Author of "Twinkle,  
Twinkle Little Star" to her Sister, Ann Taylor**

**FORE-EDGE PAINTING. TAYLOR & HESSEY, binder. TAYLOR, Jane.** *Essays in Rhyme on Morals and Manners...* London: Printed for Taylor and Hessey, 1820. **With a fine contemporary fore-edge painting by Taylor & Hessey depicting a view of Welbeck Abbey in Nottinghamshire.** Inscribed by the author to her sister Ann. Twelvemo. Bound ca. 1820 by [Taylor and Hessey, Booksellers, London] in full maroon straight-grain morocco. Covers decoratively paneled in gilt and blind, spine with five raised bands, decoratively tooled in gilt and blind and lettered in gilt in compartments, all edges gilt. **A superb example with a wonderful association.**

DB 05174.

**\$5,500**



**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. 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, gilt. Housed in a quarter black morocco clamshell case. **A very fine example.**

DB 05153.

**\$8,500**



**A Very Fine Contemporary Fore-Edge Painting  
possibly by the Taylor & Hessey Artist**

**FORE-EDGE PAINTING. THOMSON, James.** *The Seasons.* Edinburgh: Printed by James Ballantyne, 1809. With a very fine contemporary fore-edge painting of 'Westminster Abbey from the River Thames' possibly by the Taylor & Hessey artist. Twelvemo. Bound ca. 1809 in the style of or possibly by Taylor & Hessey. Full green straight-grain morocco, covers elaborately bordered in gilt with gilt floral pieces. Spine with three wide raised bands, decoratively tooled in gilt in compartments and lettered in gilt on the raised bands. Gilt ruled board-edges, gilt ruled turn-ins, marbled endpapers, all edges gilt. Original booksellers printed ticket "Sold at/Barratt's Library./Bond Street, Bath." on front paste-down.

DB 05175.

**\$8,500**

**Sixteen Hand-Colored Lithographed Plates by Gavarni  
"Les Artistes"**



DB 05490.

\$12,500

**GAVARNI, Paul.** [pseudonym of **Guillaume Sulpice Chevallier**]. *Les Artistes*. Paris: Chez Aubert, [1838]. Oblong folio (9 7/8 x 13 5/8 inches; 251 x 346 mm.). Sixteen hand-colored lithographed plates, heightened with gum arabic. Plates printed by Aubert et Cie. All plates mounted on guards. Plate nos. 5, 6, 8, 9 & 13 with repaired tears to blank lower margins, plate no. 2 with small repair to blank fore-margin. Chemised in a quarter black morocco over black cloth boards clamshell case. Spine with five raised bands decoratively tooled and lettered in gilt.

“Nearly every lithographic artist recorded in caricature some aspect of his own profession. Gavarni devoted an entire series, *Les Artistes*, to this theme, usually exposing the contrast between the illusory nature of the image being represented and the more ludicrous reality of the subject, or sometimes, as here, treating confrontations between bohemian and bourgeois. The artist, as in this image, is often portrayed in some degree of bohemian dishevelment. The pose being adopted by the self-conscious bourgeois sitter bears a striking resemblance to the portrait of the publisher Louis Bertin, painted by Ingres in 1832” (Beatrice Farwell, *The Charged Image*, p. 83, describing plate no. 7 in *Les Artistes*).

**Sixty-Four (of Sixty-Six)  
Hand-Colored Lithographed Plates by Gavarni  
Depicting “The Stevedores”**



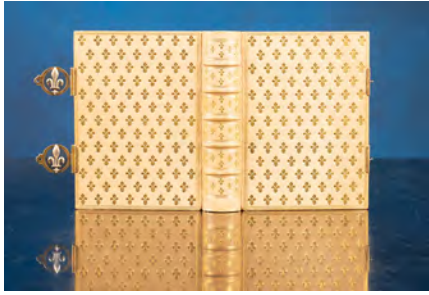
DB 05232.

\$8,500

**GAVARNI** [pseudonym of **Guillaume Sulpice Chevallier**]. *Les Débardeurs...* Paris: Au Bureau du Charivari, [n.d., 1840-1842]. Large quarto (14 1/2 x 11 1/4 inches; 367 x 285 mm.). Sixty-four (of sixty-six) superb numbered hand-colored lithographed plates, loose as issued. Plates printed by Aubert & Cie. The two missing plates are numbers 59 & 65. A few plates with some light foxing and with small marginal tears not affecting images, otherwise a remarkably fine and clean suite of these wonderful plates.

“This is the most considerable of the several series of lithographs devoted by Gavarni to the balls which were a passion with him. He was an organizer and patron of the more elegant, and he found the popular balls at the Opera and elsewhere an attractive subject for his designs. Théophile Gautier, who believed that at this period Parisian balls had virtually ‘effaced the former carnival of Venice,’ called Gavarni ‘their depicter and historian.’ As dancers throw themselves into their round of pleasure, ‘a man stands with his back against a pillar; he watches, he listens, he observes.’ And the following day on stone ‘he lends his own wit to all the masks, perhaps stupid in themselves; he sums up in a profound word the chit-chat of the foyer; he translates into a pleasant legend the hoarse excitement of the hall.’ (Quoted by Lemoisne, I, 120)” (Ray, *The Art of the French Illustrated Book*).

**A Stunning Example of the "Incunabula of Chromolithography"  
In a Remarkable Binding by Léon Gruel**



DB 05729. **\$2,850**

**GRUEL, Léon, binder.** [ENGELMANN et GRAF]. [Heures Du Moyen-Age]. Paroissien Romain d'après les imprimés Français du XVme Siècle. Paris: Gruel: Engelmann, 1858. Twelvemo. All pages with highly decorative pictorial borders. Five chromo-lithographed plates including frontispiece and title, in gold and colors. Bound ca. 1901 by Léon Gruel. Full dark cream morocco, covers exquisitely stamped with gilt 'Fleur De Lis'. Spine with five raised bands similarly decorated in gilt in compartments, double gilt-ruled board edges and elaborate gilt turn-ins, blue watered silk liners and endleaves, all edges gilt. Original decorative metal clasps with 'Fleur De Lis' design and metal catches. The front silk endleaf is stamped in gilt "E V D /30 Avril 1890" and the front silk flyleaf is stamped "T A / 12 Fevrier 1868". Housed in the original maroon morocco hinged 'jewel' case, lined with padded cream silk. **A stunning example.**



DB 05525. **\$5,500**

**My Lord Mayor's Album by Henry Heath  
Twenty-Four Highly Amusing Hand Colored Lithograph Plates**

**HEATH, Henry, illustrator.** *My Lord Mayor's Album or Cockney Sports*. London: Published by I. B. Brooks, 1st January 1835. First edition. Small folio (10 x 7 1/8 inches; 255 x 182 mm.). Twenty-four hand-colored lithograph plates. Several plates dated 1834. Handsomely bound by Rivière & Son ca. 1920 in full red morocco, gilt. Spine elaborately tooled and lettered in gilt. **A wonderful example.**

An exceptionally rare and very amusing collection of colored illustrations depicting humorous sporting scenes. No example has appeared at auction since 1968 (this copy). Apart from the hand colored frontispiece, none of the remaining twenty-three plates appear in the twenty-seven plates listed in Schwerdt and the nineteen of the twenty-seven plates listed in Abbey.



DB 05627. **\$11,500**

**Politics As Theater - Political Actors Lampooned  
By Britain's "Leading Caricaturist, Prolific Alike in Social and Political Satire"**

**HEATH, William.** *Theatrical Characters*. London: Thomas M'Lean, Dec. 1, 1829. **First edition**, first impression with plates dated Oct. 26 to Nov. 9. Large folio (16 1/8 x 11 1/8 in; 410 x 280 mm). Ten hand-colored etchings with captions. No title page, as issued. Publisher's original tan wrappers printed in black, strengthened by a later navy blue cloth backstrip. Wrappers slightly soiled with some wear to extremities. The plates, however, are, generally clean and vividly colored. Housed in a felt-lined black cloth clamshell case. **Only five complete copies in institutional holdings worldwide. Exceptionally rare in the original wrappers, no matter what the condition.**



DB 05608. **\$7,500**

**Exceptionally Rare Series of Sixty Hand-Colored Engraved Plates Depicting the  
"Cries of Paris"**

**JOLY, Adrien Jean-Baptiste (Muffat).** *Les Petits Acteurs du Grand Theatre...* Paris: Chez Martinet, 1822. Fourth edition, the rarest of all, and a Large Paper copy. Quarto (11 3/4 x 8 13/16 inches; 298 x 220 mm.). Sixty superb hand colored engraved plates. Plate no. 45 with repaired tear in fore-margin, not touching image, and three other plates (numbers 6, 12 & 54) with small 1/2 inch fore-margin repairs. Mid twentieth century quarter green paper over black boards. Smooth spine ruled in gilt, maroon morocco label lettered in gilt.

**A spectacular copy. OCLC records three editions, 1810 (1 cc), 1815 (4 cc), and 1819 (1 cc), each with only sixty plates. The edition under notice is unrecorded. Only the copy of the 1815 edition noted by Colas has sixty-two plates, and the last two are by Maleuve, not Joly. ABPC records only three copies at auction since 1961.**



### The First Scholarly Treatment of Japan in any Language

**KÆMPFER, Engelbertus.** *The History of Japan...* London: Printed for the Publisher, and sold by Thomas Woodward... and Charles Davis, 1728. Second edition in English - complete with the Appendix on the English Voyage to Japan. Two folio volumes. Complete with engraved title-page (dated 1727) in Volume I and forty-five engraved plates, of which two are folding, six are single-page, and the remainder are double-page. With the small circular stamp of the Oxford & Cambridge University Club on the verso of both title-pages. The text and plates remarkably clean. Bound ca. 1850 for Harrison of 59 Pall Mall, London. Three-quarter dark green hard-grain morocco over green pebbled cloth boards, ruled in blind. Spines decorated and lettered in gilt. Extremities a little rubbed.

A wonderful example of this important work.

DB 04940.

\$13,500

### Alice's Adventures in Wonderland Early Edition in a Superb Multi-Colored Inlay Binding by Kelliegram



[KELLIEGRAM BINDING]. **CARROLL, Lewis.** *Alice's Adventures in Wonderland...* London: MacMillan and Co., 1872. Twenty-Ninth Thousand printing. Small quarto. Wood engraved frontispiece, numerous text illustrations. A few very light marginal smudges, otherwise fine. Bound ca. 1910 by Kelliegram of London. Full hunter green crushed levant morocco, the covers beautifully decorated with multi colored leather inlays depicting ten different Alice characters. The front cover with a large central inlay of the Mad Hatter, surrounded by Father William's Son, the Dodo, the Mock Turtle and the Duchess. The rear cover similarly decorated with a large central inlay of the White Rabbit, surrounded by the Mouse, the Duck, the Eaglet and the Cheshire Cat. Spine with five raised bands decoratively tooled and lettered in gilt in compartments, gilt ruled board edges and turn-ins, ochre silk liners and endleaves, all edges gilt. **An amazing whimsical binding.**

DB 05712.

\$9,500

### A Superb Art Nouveau Binding



[KELLIEGRAM BINDING]. **WHITE, Gilbert.** *The Natural History and Antiquities of Selborne...* London: Printed [at the Chiswick Press] for J. and A. Arch; Longman and Co., [et al], [1837]. Octavo. Forty-five engraved vignette illustrations. A New Edition; with notes, by Edward Turner Bennett and others. Original cloth spine bound in at end. Bound ca. 1910 in a stunning Art Nouveau binding of dark green crushed morocco, handsomely gilt and inlaid, by Kelliegram. Covers with fanciful Art Nouveau-style frame formed by inlaid flowers of red and blue and leaves in two shades of green, featuring swooping gilt birds and sprinklings of gilt dots; raised bands, spine compartments tooled in gilt with similar inlaid leaves and flowers, turn-ins with gilt tendrils and continuing the bird, flower, and leaf motifs, the turn-ins enclosing pictorial morocco doublures, the front doublure depicting Gilbert White's vine-covered house in Selborne, the rear a slate-roofed country church and cemetery, moss green watered silk endleaves, all edges gilt. Original cloth spine bound in at rear.

DB 04728.

\$6,000

**The Journal That Initiated the Golden Age of French Caricature  
With Two of the Rare Supplements For Subscribers**

[LA CARICATURE]. [PHILIPON, Charles, founder, publisher, editor]. *La Caricature*. Morale, Religieuse, Littéraire et Scénique. Nos. 1 - 251 [complete run]. Paris: Chez Aubert, Nov 4, 1830 - August 27, 1835. Ten quarto volumes bound in five (13 1/8 x 10 1/4 in; 334 x 261 mm.). Containing 251 issues, each with four pages of text and lithographed plates numbered 1-18, 20-524, plus four unnumbered or bis plates [45, 56, 132 & 153]. A total of 527 (of 528) plates, including over 120 hand-colored, three with movable flaps/panels. Many issues bearing the Timbre Royal Seine 5 centime tax stamp to upper or lower right corner of front page. Contemporary quarter red roan over red diced paper boards with red roan corner tips. Smooth spines decoratively ruled and lettered in gilt in compartments, marbled endpapers. Some plates with light to moderate foxing. a couple with foxed spots generally to margins and not intruding upon image. While some of the wrappers/text have toned as expected (but are not brittle), others - miraculously - remain as fresh as the day they were printed. An excellent set.

This is a complete run of *La Caricature*, including the 4 bis or unnumbered plates, plus all the wrappers with the exception of "Numero 63" which was never bound in (the two plates for "Numero 63" are present). Also this set has been bound, as is quite common without plate 19 (*Un Ami du peuple* par H. Monnier). "It is missing in the La Bedoyère copy, as in most copies." (Vicaire II, p. 52).

The set includes two of the the supplementary extra printed sheets and announcements, which, apparently, were only sent to subscribers of the magazine in the form of loose inserts, and which are therefore usually lacking from sets of the magazine. It is unusual to find so any of these extras present in a single set of *La Caricature*. Ray, *The Art of the French Illustrated Book*, 160. Vicaire II, cols. 46-81.

DB 05387.

\$75,000



**Scarce Awkward Clashes! Très Amusant!  
Eugène Lami's Interpretation of Thomas Rowlandson's  
Miseries of Human Life**



DB 05342.

\$4,750

**LAMI, Eugène.** *Les Contretems en Caricatures.* Paris: Gide fils, [Dec.]1823 - [Jan.]1824. **First editions of both series complete.** Oblong octavo (8 1/4 x 10 7/8 in; 210 x 276 mm.). Twenty-four amusing hand-colored lithographs. Bound c. 1900 by V[ictor] Champs in three-quarter crimson morocco, over red patterned boards, smooth spine elaborately decorated and lettered in gilt, marbled endpapers. Some minor foxing to a few plates otherwise near fine.

An exceptionally scarce album, with only one copy coming to auction within the last forty-two years, and OCLC /KVK recording only four copies worldwide. We know of only one copy in private hands, sold to a client of ours ten years ago.

"This early album of broad caricatures hardly suggests what Lami was to become. Though he took ten of his plates from Rowlandson's *Miseries of Human Life* [London, 1808], he can hardly be accused of plagiarism, since he transposed the English artist's subjects to French settings, in effect making new creations of them..." (Ray, *The Art of the French Illustrated Book*).

**With 105 Beautifully Hand-Colored Lithographed  
Plates Depicting French Costume**

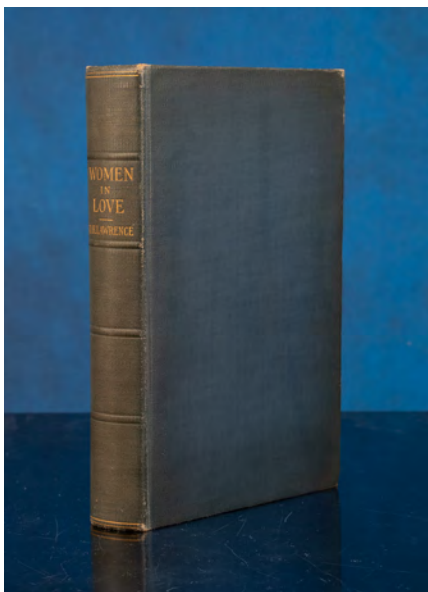


DB 04827.

\$12,500

**LANTÉ, Louis Marie, Pécheux, and GATINE, George Jacques, illustrators.** *Cent cinq costumes des départemens de la Seine Inférieure, du Calvados, de la Manche et de l'Orne.* Paris: Durand aîné, Rue de la Paix 4, A Caen, chez Mancel, [n.d., ca. 1830]. Second issue. Folio (12 7/8 x 9 1/4 inches; 327 x 235 mm.). Hand-colored engraved title and 105 brilliantly hand-colored engraved plates, some heightened with gum arabic, by Gatine after Lanté and Pécheux (nineteen of the plates are signed Pécheux). Plate numbers 15, 74, 76, 78, 79, 80, 81 and 103 are watermarked "J Whatman". Plate numbers 56, 60, 62, 65, 69, 92 and 97 are watermarked "L & Conte". Contemporary half tan calf over marbled boards, spine decoratively tooled in compartments in black and lettered in gilt, marbled endpapers. Joints expertly and almost invisibly repaired. **A fine clean copy.**

"The engraver Georges-Jacques Gatine (born 1773) is considered one of the 19th century masters of fashion plate etchings... Gatine was the engraver for the important portfolio *Le Bon Genre* (1817) which satirized Parisian social life and proved to be a inspiration for the art of Daumier. Gatine executed several other works based on drawings by Lanté. The genre painter Louis-Marie Lanté (born 1789) did watercolors for several collections of costume published by *Journal des Modes* after 1817" (Mead Cain, Printseller, at <http://www.costumes.org/HISTORY/100pages/1827peasants.htm>).



**A Lucid Account of English Society  
Before the First World War  
And a Brilliant Evocation of the Inexorable Power of  
Human Desire**

**LAWRENCE, D.H.** *Women in Love*. New York: Privately Printed for Subscriber's Only [by Thomas Seltzer], 1920. **First edition Limited to 1250 numbered copies.** Large octavo. Publisher's dark blue buckram. Gilt on spine a little dull, slight stain on front paste-down and free endpaper from loosely inserted newspaper clippings regarding the 1970 film "The Virgin and the Gypsy". The New York edition preceded the London edition by seven months. Widely regarded as D. H. Lawrence's greatest novel, *Women in Love* is both a lucid account of English society before the First World War, and a brilliant evocation of the inexorable power of human desire. This was Lawrence's most ambitious novel, as it examined and characterized contemporary anxiety and conflict. *Women in Love* is one of Lawrence's most extraordinary, innovative and unsettling works.

DB 05726.

**\$1,500**



**Signed Limited Edition of Carl Sandburg's  
Pulitzer Prize Winning  
First Biography of Abraham Lincoln**

**LINCOLN, Abraham. SANDBURG, Carl.** *The Prairie Years...* New York: Harcourt, Brace and Company, [1926]. **First edition limited to 260 copies,** numbered and signed by the author. Two octavo volumes. Publishers cream buckram over blue boards, spines with printed paper labels, blue endpapers, top edge gilt, others uncut. Spines very slightly darkened otherwise a near fine, partially unopened set complete with the publishers duplicate labels at the end on each volume.

**Abraham Lincoln** (1809-1865) was an American lawyer, politician, and statesman who served as the sixteenth president of the United States from 1861 until his assassination in 1865. Lincoln led the United States through the American Civil War, defending the nation as a constitutional union, defeating the insurgent Confederacy, abolishing slavery, expanding the power of the federal government, and modernizing the U.S. economy.

DB 05717.

**\$2,500**



**A Delightful Gallimaufry of Visual Wordplay,  
Corniness, and Puns in Caricature  
Forty Hand Colored Aquatint Plates**

**LISLE, Joseph.** *Joe Lisle's Play Upon Words*. London: Thomas M'Lean, 1828. **First edition.** Small oblong quarto (6 5/8 x 10 3/8 inches; 169 x 268 mm.). Forty hand colored aquatint plates. Title-page and plates watermarked "1825". Bound ca. 1920 by Bayntun of Bath. Full crimson straight-grain morocco, covers with decorative gilt borders. Spine with five raised bands decoratively tooled and lettered in gilt in compartments, decorative gilt turn-ins, marbled endpapers, all edges gilt. With the armorial bookplate of Harry Lawrence Bradfer-Lawrence (1887-1965) on front paste-down. Some very occasional marginal soiling, the fifth color plate with a short (one inch) repaired lower marginal tear, otherwise a near fine copy.

**OCLC/KVK record only four copies in institutional holdings worldwide.**

DB 05684.

**\$2,850**

**The Ports and Coasts of France from Dunkirk to Le Havre**  
**Deluxe Watercolor Issue with Fifty Superb Hand Colored Aquatint Plates**

**LEFEBVRE-DURUFLÉ, N[œl Jacques].** *Ports et Cotes de France de Dunkerque au Havre* par N. Lefebvre-Duruflé. Paris: Chez J.F. Ostervald, Editeur, 1833. **First edition, thus.** Folio (14 1/4 x 10 5/8 inches; 362 x 270 mm.). Fifty superb aquatint views finely enhanced with watercolor and gouache, which actually look like original watercolors, measuring an average of 8 1/4 x 5 5/8 inches; 210 x 150 mm., all finished with gum arabic and mounted on full size leaves. All plates with original tissue-guards. Some mild marginal foxing to some leaves of text. Full contemporary dark blue morocco, covers elaborately tooled in blind and bordered in gilt. **A superb copy. Exceptionally rare. OCLC locates just one copy in libraries and institutions worldwide.**

Note: The SPL copy (with rather different, and somewhat inferior coloring) has only 42 of the 50 plates. The additional plates in our copy are: Numbers 21; 23; 24; 36; 40; 47; 48 & 49.

We have only been able to locate just three colored examples of this work - all but one with fewer plates than the the present copy. OCLC locates just one copy in libraries and institutions worldwide. There is a copy with 42 hand colored plates only in the SPL Hand Coloured Rare Book Collection (1283). The last colored copy to appear at auction (40 plates only) was in 1896. The only uncolored copy to appear at auction (41 plates only) was in 1988. This exceptionally rare book was originally published between 1823 and 1825 under the title *Excursion sur le Cotes et dans les Ports de Normandie* (Abbey, Travel 92).

DB 05540.

**\$25,000**







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

**LULL, Ramón.** *Opusculum Raymundinum de auditu Kabbalístico sive ad omnes Scientias introductorium...* 1578. Third Edition. [Together with]: *Ars Brevis Illuminati Doctoris Magistri Raymundi Lull...* 1578. A fine copy of a rare and important work with the plate with the volvelle mounted with its two movable parts still present. [Together with]: *Articuli Fidei Sacrosanctae ac Salutiferae legis Christianae cum eorundem perpulchra introductione...* Paris: Apud Aegydiu Gorbiniu... 1578. The three books bound together as a sammelband. Twelvemo. Contemporary full yapp-edged vellum, manuscript title on spine. Housed in a fleece-lined, full brown scored calf clamshell case. **A remarkable survival in almost pristine condition.**

DB 03734.

**\$9,500**



**Mansion's Fancy Ball Dress Complete with Thirty  
Magnificent Hand Colored Lithographs  
of the Highest Quality Depicting the Costumes of  
Europe and Russia**

**MANSION, aka André Léon Larue.** [*Fancy Ball Dress*]. [London: W. Spooner, 1831-32]. **First edition.** Large folio (18 3/8 x 12 3/8 inches; 467 x 314 mm. Image size 10 1/8 x 8 inches; 258 x 203 mm.). Thirty magnificent hand colored lithograph plates. The plates were variously printed by Engelmann & Co., C. Hullmandel, Lefevre & Co., and Meifred, Lemercier & Co. All plates mounted on heavy gray paper and captioned in manuscript. Bound ca. 1835 in three-quarter maroon morocco over marbled boards. Spine decoratively tooled in gilt, marbled endpapers. With the small leather bookplate of French genealogist Gustave Chaix d'Est-Ange (1863-1923) and his small circular acquisition label dated "12-12-36" on final blank leaf. **A superb example of this rare and very beautiful costume book. OCLC & KVK locate just one copy in libraries and institutions worldwide.**

DB 05616.

**\$14,500**



**Twelve Superb Hand-Colored Lithographs  
of Regional Costume**

**MANSION, aka André Léon Larue.** *National Ball Costumes.* London: Pubd.... by R. Ackermann, 1831-1832. **First edition.** Folio. Twelve numbered hand-colored lithographed plates (measuring approximately 7 5/8 x 5 1/2 inches; 193 x 138 mm. on sheets measuring approximately 15 3/8 x 11 3/16 inches; 390 x 286 mm.) all heightened with gum arabic. The plates are printed by C. Hullmandel and are dated from Novr. 1st, 1831 to Feby. 1st, 1832. Loose, probably as issued, in an early stiff blue paper wrapper with the title label and shelf mark of the Hofbibliothek Donaueschingen. Housed in a half dark red morocco over marbled boards, front cover with rectangular maroon morocco bordered and lettered in gilt. Smooth spine with dark red morocco label lettered in gilt. **A wonderful copy of this extremely rare series of plates. We have been unable to locate any other copies.**

DB 05615.

**\$8,500**

**Ackermann's Military Scraps**  
**Twelve Superb Hand Colored Aquatint Plates**



**MARTENS, Henry.** *R. Ackermann's Military Scraps.* London: R. Ackermann, 1850-53. **First edition.** Oblong quarto (7 1/2 x 11 inches; 190 x 280 mm.). Twelve superb hand-coloured aquatint plates by J.Harris after H.Martens, on thick paper. Plates mounted on linen stubs. All plates signed HM in lower right margin. Bound ca. 1900 by Rivière & Son. Full red morocco, front cover with title in gilt, spine with five raised bands, lettered in gilt in compartments, gilt board edges, elaborate gilt turn-ins, dark blue coated endpapers, top edge gilt. With the bookplate of Army Museums Ogilby Trust "Presented by Colonel R.J.L. Ogilby" on front paste-down. Occasional minimal marginal foxing. **A fine copy.**

**Rare: OCLC/KVK locate just one copy in libraries and institutions worldwide.**

DB 05664.

**\$3,750**

**The First Practical Treatise on Navigation**  
**Second Italian Edition**



**MEDINA, Pietro da.** *Arte Del Navigare dell'ecel Dottor Pietro Da Medina...* Venice: Appresso Tomaso Baglioni, 1609. Second edition in Italian (first published in 1554) of this groundbreaking Spanish work on Compass Navigation. Small quarto. Title-page printed in red and black and with a large woodcut. Full-page woodcut map of Europe, the Atlantic Ocean and the New World on page 33 (identical to the 1554 edition) and numerous woodcut illustrations and diagrams throughout. Numerous woodcut head pieces and initial letters. Early ink name on either side of woodcut, library blind-stamp at top of title. Contemporary mottled calf, spine with four raised bands, decoratively tooled and lettered in gilt in compartments. Spine expertly repaired at head and foot, armorial book-plate of the Earl of Macclesfield on front paste-down. **A fine copy of a rare treatise.**

DB 03774.

**\$9,500**

**A Near Fine First Edition Set of the Four "Pooh" Books**  
**In Their Original Dust Jackets**



**MILNE, A[lan] A[lexander]. SHEPARD, Ernest H., illustrator.** *When We Were Very Young.* Publisher's dark blue cloth. In the original cream-colored pictorial dust jacket. [Together with:] *Winnie-the-Pooh.* Publisher's dark green cloth. In the original yellow-colored pictorial dust jacket. [And:] *Now We Are Six.* Publisher's maroon cloth. In the original pale green-colored pictorial dust jacket. [And:] *The House at Pooh Corner.* Publisher's salmon cloth. In the original salmon pictorial dust jacket. London: Methuen & Co., [1924 - 1928]. Four small octavo volumes. Housed together in a pale orange cloth clamshell case.

**A near fine and quite wonderful set of this 'Children's Classic'.**

DB 05299.

**\$19,500**

**A Scarce Sampler of Social Pretensions  
The Jovial Spirit and Verve of Monnier  
On the Ridiculous, Freakish Vanities of Parisian  
Society**



DB 04817.

**\$11,500**

**MONNIER, Henri.** *Boutades* [Jokes]. Paris: Delpech, n.p. [1830]. **First edition complete as issued.** Oblong quarto (11 1/8 x 14 3/8 in; 283 x 365 mm). Hand-colored pictorial engraved title-page and six superb hand-colored lithographs. Loose, as issued. Chemised in a half green morocco clamshell case, spine with five raised bands, ruled and lettered in gilt.

In 1830, Henri Monnier, the master of whimsical caricature satirizing the pretensions of French society, published *Boutades*, an album containing six hand-colored lithographed plates depicting, with his characteristic jovial élan, the ridiculous, freakish caprices of the Parisian social set.

An album of extreme scarcity, with no copies coming to auction within the last forty-six years. OCLC/KVK locate only one complete copy in libraries and institutions worldwide. We have seen this album once before - it had five of six of the plates (missing plate # 3 *Idée Riante*).



DB 01866.

**\$5,800**

**“Then” and “Now”—  
Eighteen Scarce Hand-Colored Lithographed Plates  
By Le Maitre Monnier**

**MONNIER, Henri.** *Jadis et aujourd'hui*. Paris: Delpech, 1829. Title from front wrapper. Oblong folio (Plate size: 10 3/4 x 14 inches; 274 x 356 mm.; Wrapper size: 11 5/8 x 16 1/8 inches; 296 x 410 mm.). Eighteen hand-colored lithographed plates, depicting bankruptcy, childhood, dressing, the boudoir, a physician, an attorney, the promenade, an evening gathering, etc., “then” and “now.” Loose, as issued, in the original cream-colored lithographed wrappers. Spine of wrappers neatly repaired. The plates are very clean, with only minimal edge browning. Two tiny tears to the right margin of the plate “Aujourd'hui. Etude d'avoué.”

**A wonderful copy of this extremely scarce series of plates.**

Scarce, with no copies in institutional holdings worldwide, nor auction records within the last thirty-six years.



DB 05546. \$950

### A Scarce Aladdin 'Harlequinade' Movable

[MOVABLE BOOK]. *Aladdin or the Wonderful Lamp*. New York: McLoughlin Bro's, [ca. 1890]. Pantomime Toy Books. Quarto. With a central full color two-page color plate and a chromolithograph harlequinade of twelve double sided color illustrations of varying sizes. Publisher's pale blue cloth over color pictorial boards. Rear cover in single color listing the five books in the Pantomime Series. **An excellent example.**

I have only seen this title once before which we sold to a University library in 1999.

The tale of Aladdin is found in The Arabian Nights tales or One Thousand and One Nights. It is a classic 'rags to riches' story featuring a young hero, a beautiful princess, an evil villain, and made complete with a magical genie (or two?). It has come to be one of the best-known and most retold fairy tales of all time.



DB 05358. \$3,500

### Scholarly Animals "Living the Good Life" With Six Movable Plates

[MOVABLE BOOK]. REYNAUD, Adeline. *Allo, Allo! Bostock*. Grand Album d'Animaux Savants. Paris: A. Capendu-Editeur, [n.d., ca. 1900]. Folio. Lithograph title-page and six full-page colored lever-operated moveable plates, each with text illustrations on verso. Text beneath each illustration. Gray cloth over color pictorial boards. **Very scarce.** This delightful movable has wonderfully vivid plates portraying comical animals as they go about "living the good life". Apart from a few minor and mainly marginal repairs is in excellent condition. The original stitching is a little loose but sound. **OCLC locates just one copy in libraries and institutions worldwide. We have only seen one other example of this movable which we sold in 2001.**



DB 05547. \$2,750

### Comical Animals Having a Good Time - Six Wonderful Movable Plates

[MOVABLE BOOK]. REYNAUD, Adeline. *Grand Album D'Animaux Comiques*. (Big Book of Funny Animals) Texte de Mlle. Adeline Reynaud. Paris: A. Capendu, 1900. Folio. Lithograph title-page (recto of page [2]) and six full-page colored lever-operated moveable plates, each with text illustrations on verso. Text beneath each illustration. Publisher's red cloth over color pictorial boards. Rear cover plain. A wonderful example.

Adeline Reynaud wrote several comic animal stories, including at least two movable books including *Allo! Allo! Bostock*. Grand Album d'Animaux Savants, Grand Album D'Animaux Comiques, and *Jack l'incorrigible et son chien Puck*.



DB 05545. \$1,750

### Les Amis de Polichinelle

[MOVABLE BOOK]. *Les Amis de Polichinelle par Pierre Delcourt*. Paris: A. Capendu, Editeur, [ca. 1890]. Small quarto. Lithograph title-page and four full-page colored lever-operated moveable plates, each with leaf of text opposite. Publisher's black cloth over color pictorial boards. On the first movable plate Polichinelle is missing the bell that he was holding in his right hand (see cover illustration) and on the second movable plate Madam is missing the fan held in her right hand (as per the text). Otherwise **an excellent example in near fine condition.**

Very scarce. OCLC locates just one copy in libraries and institutions worldwide.

**The Chaos and Pleasantries of Human Relationships**  
**Sixty Superb Hand-Colored Lithograph Plates by Numa**

**NUMA (pseudonym of Pierre-Numa BASSAGET).** *Le Tohu-Bohu Plaisant.* Paris: Chez Bulla Freres, [ca. 1850]. **First Edition.** Folio (16 1/4 x 12 1/8 inches; 413 x 308 mm.). Sixty superb hand colored lithograph plates + duplicates (with different hand coloring) of numbers 39 & 40 and an additional smaller hand colored lithograph at end. Some light sporadic foxing affecting many of the plates. Bound by Pagnant ca. 1920. Three quarter red straight-grain morocco over red diced cloth boards. Apart from the sporadic foxing a wonderful copy of this exceptionally rare and amusing look at the personal side of Parisian life in the early nineteenth century. *Le Tohu-Bohu Plaisant* means chaos, confusion and pleasantries of human relationships...

The only auction records that we could find was a single plate: number 18 "Gloire à Venus, gloire à Bacchus" (sold in at a Paris auction in 2021 (Euros 1,504); and a collection of sixteen plates only which was sold at Parke-Bernet Galleries, New York in March 1959. The Paris Musée Collections have just one of the plates: number 6. *La Pie aux Bois.* (The Magpie in the Woods).

Pierre-Numa Bassaget, aka Numa (French artist, lithographer & printmaker active 1830-1854). He was a contributor to *Le Charivari* and *La Caricature*. He illustrated *Costumes Civils et militaires depuis le ve. siècle...* [1833-1835]; *Fantaisies Gracieuses* [1850]; *Costumes Cosmopolites* [184-?]; *Caricatures anti-cholériques*, 1832; *La Guirlande choix de Danses a caractère de tous le pays*, and *Moeurs et Usages*, all of which are excessively rare.

DB 05422.

\$24,500



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



**OSTERMANN, Franz, binder, aka FRANZ. PRÉVOST, L'Abbé. LELOIR, 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. Bound ca. 1905 by Franz Ostermann in full green crushed levant morocco. Front cover with an elaborate inlaid design in multi-colored morocco. Rear cover with a smaller but equally elaborate inlaid design in multi colored morocco. 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.

DB 05039. \$6,500

**Queen Victoria's Coronation Procession  
in Scarce Panorama  
One of the Earliest Examples of Royal Memorabilia  
An Exceptional Example**



[PANORAMA]. [VICTORIA, Queen of England, 1819 -1901]. *Fores' Correct Representation of the State Procession on the Occasion of the August Ceremony of Her Majesty's Coronation, June 28th, 1838.* Sixty Feet Long. London: Published by Messrs. Fores,... [August 20, 1838]. **First and only edition and issue.** Small oblong quarto (cover size: 4 13/16 x 7 7/8 inches; 122 x 200 mm.). Thirty-three hand-colored sections in a continuous strip of the full procession scene in aquatint. Publishers pink ribbed cloth, decoratively stamped and lettered in gilt. Complete with the original brass clasp and catch.

An exceptional example.

DB 05481. \$7,500

**Proverbs and Good Words Put Into Action...  
Complete With Sixty-Six Fine Hand Colored  
Lithographs**



**PIGAL, Edme-Jean (1798-1873). ARAGO, Jacques (1790-1855). PAJOU, Augustin (1800-1878).** *Proverbes et Bons Mots Mis en Action, d'après les Moeurs Populaires; Composés et Lithographiés par MM. Pigal, Pajou et J.s Arago, avec Texte explicatif rédigé par J.s Arago...* Paris: Chez Noel et Dauty, 1823. First and only edition. Large folio (14 x 10 1/4 inches; 355 x 260 mm.). Sixty-six fine hand colored plates lithographed by Langlumé, each with a printed leaf of explanation by Jacques Arago. Bound ca. 1840 in quarter green calf over mottled boards, smooth spine ruled and lettered in gilt, marbled end-papers. Some intermittent foxing to a few plates. **A fine example complete with the text leaves. Excessively rare with just three copies located in libraries and institutions worldwide.**

DB 05275. \$17,500



**Jules Platier - Les Lions**  
**A Virtually Unknown Suite of Hand Colored Lithographs**

**PLATIER, Jules.** *Les Lions*. Paris: Chez Bauger, [1842]. **First and only edition.** Oblong folio (13 1/4 x 9 11/16 inches; 335 x 246 mm.). Six (of eight?) magnificent hand colored lithographs heightened with gum arabic. First plate with expert and almost invisible restoration to blank lower left hand corner. Chemised in a quarter black morocco over black cloth boards clamshell case. Spine with five raised bands decoratively tooled and lettered in gilt. Jules Platier was an artist, active in the 1830s to 1840s and who notably drew a series of caricatures on the various types of male characters called "lions", published in *Le Charivari*, in 1842.

**According to OCLC & KVK there are no other examples in libraries & institutions worldwide.**

This suite is virtually unknown. There is no record of any other example.

DB 05489. **\$4,500**



**First Published Edition - A Spectacular Copy**  
**In the Rare Original Printed Glassine Dust Jacket**

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

**A spectacular copy in very fine condition.**

DB 00665. **\$12,500**



**William Pyne's The Social Club**  
**The Pyne Family Copy in the Original Parts**  
**Most Likely the Finest Copy Extant**

**PYNE, William Henry.** *The Social Club: Consisting of a Series of Stories...* [Parts 1 - 4, all published]. London: S. and J. Fuller, 1822. First edition. Title from front wrapper. Parts I-IV only (all published). Large quarto (14 x 11 5/8 inches; 355 x 295 mm.). Twelve fine hand-colored aquatint plates by Smart & Hunt after W.H. Pyne. Text watermarked 1821. Uncut in the original tan printed wrappers. Stabbed and sewn. With four copies of the original prospectus bound in. Spines and some wrappers expertly repaired. Housed in a red cloth portfolio.

**A spectacular example of this extremely rare item - most likely the finest copy extant. OCLC & KVK locate just one example in libraries and universities worldwide. Prideaux, p. 348, Not in Tooley or Abbey. Scarce, with only one copy at auction within the last eighty-six years.**

DB 05503. **\$27,500**

**A Most Significant Copy of 'Peter Pan in Kensington Gardens'  
Inscribed by J.M. Barrie to Joan Burnett - The First "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".** 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. Chemised in a ca. 1930s quarter red morocco over red cloth slipcase. **A near fine copy.**

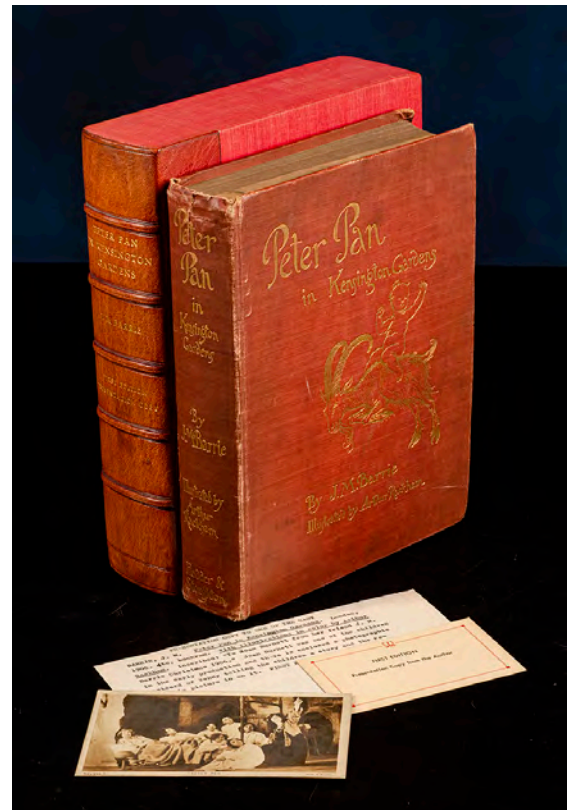
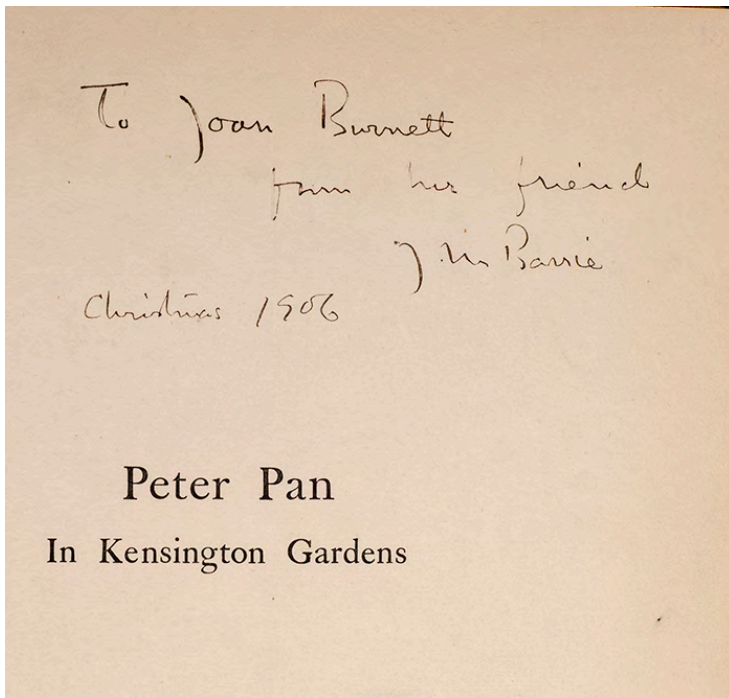
This is an astonishing presentation copy of the first edition of "Peter Pan in Kensington Gardens," inscribed by author J.M. Barrie to one of the 'lost Boys' in the original 1904 stage production at the Duke of York's Theatre in London.

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.

"Peter Pan; or the Boy Who Wouldn't Grow Up or Peter and Wendy, often known simply as Peter Pan, is a work by J.M. Barrie, in the form of a 1904 play and a 1911 novel. The Play debuted at the Duke of York's Theatre in London on 27 December 1904 with Nina Boucicault, daughter of the playwright Dion Boucicault, in the title role... [and Miss Joan Burnett as Tootles].

DB 05066.

**\$15,000**







DB 02885.

\$2,250

### With Forty-Four Mounted Color Plates Including 'Cupid's Alley'

**RACKHAM, Arthur.** *Arthur Rackham's Book of Pictures.* With an Introduction by Sir Arthur Quiller-Couch. London: William Heinemann. n.d. [1913]. **Edition de Luxe.** Limited to 1,130 numbered copies, signed by Arthur Rackham. Large quarto. Forty-four color plates (including frontispiece) mounted on tan paper, with descriptive tissue guards, and ten drawings in black and white. Publisher's original pictorial white buckram. Top edge gilt, others uncut. Spine very slightly darkened, still an excellent copy.

"Most of drawings in *Book of Pictures*, are drawings of the supernatural, of goblins, elves and fairies, and many are based on actual fairy tales; but there are also delightful straightforward drawings of children at the seaside or in the Broad Walk, Kensington Gardens; there is also the well-known 'Cupid's Alley' [the original of which is in the Tate Gallery]". (Derek Hudson. *Arthur Rackham. His Life and Work*, pp. 97-98).



DB 03900.

\$1,250

### "Light and Sparkling..." Amongst "Rackham's Best Book Illustrations"

**RACKHAM, Arthur, illustrator. PHILLPOTTS, Eden.** *A Dish of Apples...* London & New York: Hodder & Stoughton, [1921]. **Edition de Luxe.** Limited to 500 copies, numbered and signed by Arthur Rackham. Small quarto. Illustrated with three full-page mounted illustrations in color and twenty-three drawings in black and white. Publisher's original cream cloth pictorially stamped in gilt. Pictorial end papers, top edge gilt. A fine copy.

Rackham was achieving a new harmony of colour, his drawings for *A Dish of Apples*, to quote an American admirer Martin Birnbaum, being "light and sparkling with a passionate rose, glowing greens and primrose yellow" (Hudson, *Arthur Rackham His Life and Work*, pp. 118-119).



DB 02427.

\$2,500

### An Immaculate Copy of The Signed Limited Edition

**RACKHAM, Arthur, illustrator. BROWNING, Robert.** *The Pied Piper of Hamelin.* London: George G. Harrap & Co., [1934]. **Limited to 410 copies**, signed by Arthur Rackham. Octavo. Four color plates and fourteen drawings in black and white. Publisher's original full limp vellum lettered in gilt on front cover. In the original publisher's cardboard slipcase with matching limitation number on spine.

**A very fine copy in the publisher's original glassine wrapper.**

Latimore and Haskell, p. 71. Riall, p. 186.



DB 04220.

\$2,500

### The "One Hundredth Edition" of "Wind in the Willows"

**RACKHAM, Arthur, illustrator. GRAHAME, Kenneth.** *The Wind in the Willows.* Introduction by A.A. Milne. London: Methuen & Co., [1951]. "One hundredth edition." Limited to 500 numbered copies (of which this is number 361), printed on handmade paper. Large quarto. Twelve mounted color plates (including frontispiece), twelve black and white vignette chapter headings, and three other black and white drawings. Internally fine and fresh. Publisher's full white calf, smooth spine lettered in gilt. Small repaired split at foot of spine, neat ink inscription dated 1952 on front free end-paper. **A very good copy.**

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

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

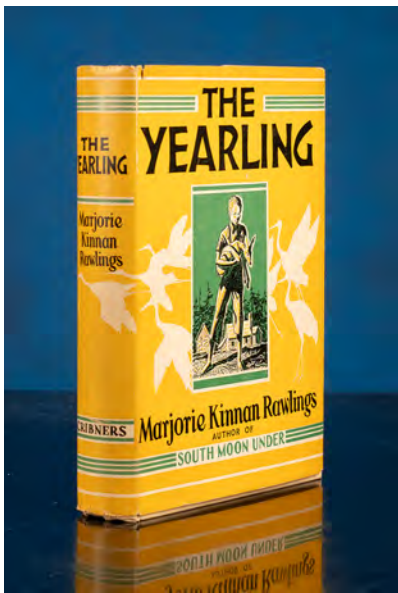


**RAMAGE, John, binder. SHELLEY, Percy Bysshe.** *Poems of Shelley...* London: Macmillan and Co., 1926. Golden Treasury Series. Sixteenmo. Beautifully bound ca. 1926 by Ramage of London. Full green crushed levant morocco, covers paneled in gilt surrounding a very intricate design in gilt, spine with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

Though the range of their designs is broad, Ramage bindings are celebrated for their remarkably delicate, careful, and elaborate gilt work.

DB 03823. **\$1,950**

**A Fine First Edition of 'The Yearling' - Winner of the  
1939 Pulitzer Prize for Fiction**



**RAWLINGS, Marjorie Kinnan.** *The Yearling.* Decorations by Edward Shenton. New York: Charles Scribner's Sons, 1938. **First edition**, first printing with Scribner "A" and seal printed on the copyright page. Octavo. Publisher's cream linen over boards, front cover decorated and titled in green, spine lettered in green.

A fine copy in a near fine dust jacket with just a couple of tiny closed tears on the lower edge.

**Marjorie Kinnan Rawlings (1895-1953)** was an American writer who lived in rural Florida and wrote novels with rural themes and settings. Her best known work, *The Yearling* was the best-selling novel in the United States in 1938, and sold more than 250,000 copies. The novel won a Pulitzer Prize for fiction in 1939 and was later, in 1946, made into a movie of the same name starring Gregory Peck and Jane Wyman.

DB 05735. **\$1,500**

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



**RIVIÈRE & Son, binders. DULAC, Edmund, author and illustrator.** *Contes et Légendes des Nations Alliées...* Paris: L'Édition D'Art H. Piazza, (1917). First edition in French, one of 1000 numbered copies, printed on Papier vélin, signed by Dulac. Quarto. Fifteen mounted color plates. Bound by Rivière & Son ca. 1920 in full burgundy crushed levant morocco. The spectacular front cover with a central panel featuring a highly intricate inlaid and onlaid design in multi-color textured morocco's with gilt highlights, based on the color plate opposite p. 56 *Grannmia vit son étrange amoureux; elle fut surprise, mais resta cependant calme et courageuse* from the story *Le Prince Servant*. Spine extremities and corners expertly and almost invisibly restored. Housed in a quarter red morocco clamshell case.

DB 03144. **\$8,500**

**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.

DB 05211.

**\$2,950**

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



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

**Thomas Carlyle (1795-1881)** was a Scottish philosopher, satirical writer, essayist, historian and teacher. *Sartor Resartus*, considered one of the finest works of the nineteenth century was first published as a serial in 1833-34 in Fraser's Magazine.

DB 03825.

**\$3,500**

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



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

In the first part of the poem, Shelley portrays a wondrous, beautiful garden. As part one continues, Shelley introduces a contradiction into the garden, The Sensitive Plant. Unlike the other flowers, this floweret is not vivid in color or shape, and lacks the beautiful odor flowers are characterized for.

DB 03824.

**\$2,250**

**First Editions of W.S. Gibert's *The Bab Ballads* in Two Superb 'Sunken-Panel' Pictorial Bindings**



RIVIÈRE & Son, binders. GILBERT, W.S. *The "Bab" Ballads*. [together with:] *More "Bab" Ballads...* London: John Camden Hotten [and] George Routledge and Sons, 1869 [and 1872]. **First editions.** Two octavo volumes. Black and white frontispieces with original tissue guards, black and white text illustrations throughout. Bound c. 1920 by Rivière & Son for the Gardenside Bookshop, Boston in full emerald crushed levant morocco, gilt. The Bab Ballads with the onlaid figures of Babette and Jacot (page 67) and More Bab Ballads with the onlaid figures of Sir Berkely and William Lee (page 122). Spines with five raised bands, decoratively tooled and lettered in gilt in compartments, gilt ruled board edges, elaborate gilt turn-ins, cream watered silk liners and end-leaves, all edges gilt. Original gilt decorated green cloth covers bound in at end of each volume. Housed together in the original felt-lined, green cloth slipcase. **A very fine set.**

DB 05713.

**\$8,500**

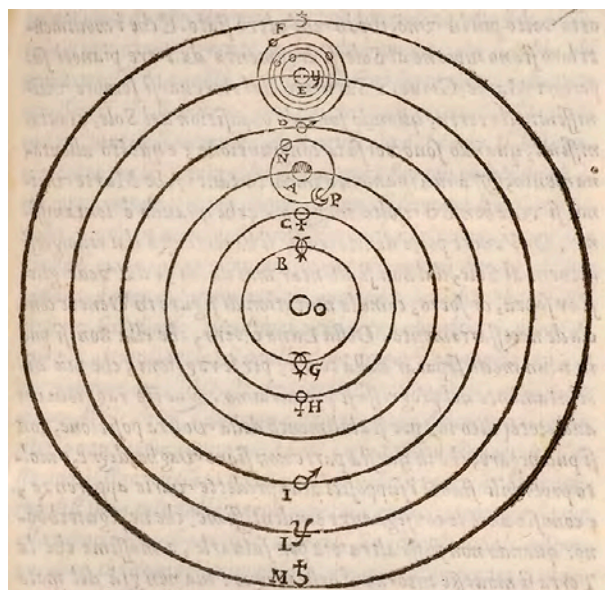
**With Two Magnificent Original Watercolor Paintings On Calf Doublures By Helen Haywood Robert Rivière's Granddaughter**



RIVIÈRE & Son, binders. WALTON, Izaak 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. 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, gilt, spine decoratively tooled and lettered in gilt. Double gilt-ruled board edges, decorative gilt ruled turn-ins, enclosing calf doublures with two exquisite original watercolors 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). Housed in a green cloth clamshell case. **A very fine and unique copy.**

DB 05163.

**\$8,500**



**First Edition of Antonio Rocco's Important and Rare Critique of Galileo's *Dialogo***

ROCCO, Antonio. *Esercitationi filosofiche di D. Antonio Rocco filosofo peripatetico...* Venice: Appresso Francesco Baba, 1633. Quarto. **First edition of this important and rare critique of Galileo's *Dialogo***, published within a year of the *Dialogo*, and the work to which, as a consequence, much of the Galileo's *Discorsi e dimostrazioni matematiche, intorno a due nuove scienze* (1638) was written as a reply. Printer's device on title and two large woodcut diagrams in text. Later? vellum over boards, spine decoratively ruled and lettered in gilt.

**An excellent copy of this very rare treatise. OCLC locates just six copies in libraries and institutions worldwide.**

DB 05324.

**\$12,500**

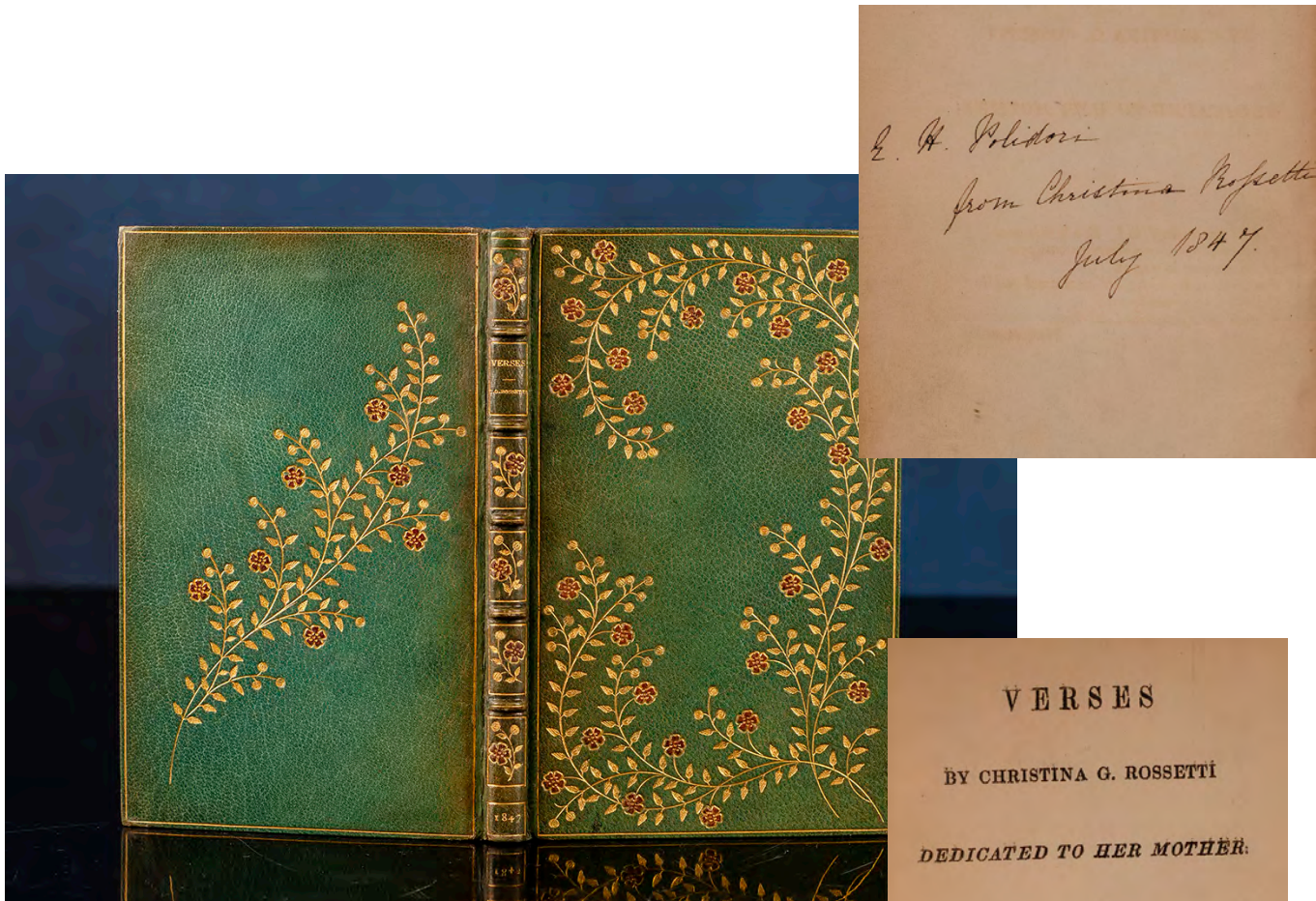
**A Fine Association Copy of Christina Rossetti's First Book  
Privately Printed by her Grandfather  
Inscribed by Christina Rossetti to her Aunt E.H. Polidori  
The Bibliographer Charles Plumtre Johnson's Copy**

**ROSSETTI, Christina G.** *Verses by Christina G. Rossetti* Dedicated to her Mother. London: Privately printed at G. Polidori's..., 1847. **First edition of the author's rare first book, comprising poems written when she was between twelve and sixteen years of age, and printed at the private press of her grandfather: inscribed by Christina Rossetti to her aunt, Eliza Harriet Polidori. Inscribed on front blank "E.H. Polidori / from Christina Rossetti / July 1847."** Small octavo. A superb exhibition binding by Zaehnsdorf ca. 1900. Full green morocco, covers with an elaborate floral decoration in gilt with red morocco inlays. Spine elaborately gilt with red morocco floral inlays and lettered in gilt, gilt-ruled board edges, decorative gilt turn-ins, tan morocco liners and endleaves, all edges gilt. Joints expertly and invisibly repaired. Publishers blue patterned cloth wrappers bound in. With the engraved bookplate of Charles Plumtre Johnson and the armorial bookplate of Dr. Samuel L. Sieger. Housed in a full dark green morocco clamshell case. **A spectacular and highly important copy in a beautiful 'Exhibition' binding.**

This collection, dedicated to her mother, consists of 42 poems (40 in English and two in Italian), a significant achievement for a sixteen year old and Christina Rossetti's formal literary debut. Printed by her maternal grandfather at his own private press in Park Village East (on the northern corner of Regent's Park), in his preface Gaetano Polidori confirms that Christina's first composition (printed on p.17) was written on her mother's birthday in April 1842. While *Verses* was a gesture of grand-fatherly indulgence, it also marked Christina's formal literary debut, and was distributed outside the immediate family. (Marsh pp.32-41, 72-76; Hayward 267).

DB 05302.

**\$45,000**





DB 04681.

\$4,850

**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.**



DB 05601.

\$6,500

**The Three Tours of Doctor Syntax - In the Original Publishers Boards, Uncut  
The Fitz Eugene Dixon Copy**

**ROWLANDSON, Thomas, illustrator. [COMBE, William].** *The Tour of Doctor Syntax...; The Second Tour of Doctor Syntax...; The Third Tour of Doctor Syntax...* London: 1812; 1820; [1821]. **First editions.** Octavo. Engraved titles, vignettes. With a total of seventy-eight hand-colored aquatint plates. Plates watermarked 1808; 1819; 1821. Publisher's gray boards uncut, expertly rebaked. Each volume double chemised in a green morocco solander box by H. Zucker, Philadelphia, decoratively gilt. With the armorial bookplate of renowned collector Fitz Eugene Dixon on front paste-down of each volume.

**A very fine set of the first editions, exceptionally rare in the original boards uncut.**



DB 05687.

\$7,500

**One of the Rarest of all the Thomas Rowlandson Items  
"These Delicate Engravings show Various Fictional Characters taken from  
Various Ranks of Society"**

**ROWLANDSON, Thomas, illustrator.** *[Twelfth Night Characters, in Twenty-Four Figures]*. London: [Thomas Tegg, Cheapside, 1811]. Twelvemo (5 1/8 x 3 1/4 inches; 131 x 82 mm.). The complete set of 24 hand-colored etchings. Bound ca. 1890 by Rivière. Full red morocco covers elaborately paneled in gilt, spine with five raised bands elaborately decorated and lettered in gilt in compartments, gilt-ruled board edges, decorative gilt turn-ins, marbled end-papers, all edges gilt. With the engraved bookplate of celebrated book collector, William Crampton. **Very fine and excessively rare: OCLC/KVK locate just one example in libraries and institutions worldwide.**

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



DB 05184.

\$9,500

**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. The detailed pen and ink drawings depict a selection of costumed characters, 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.

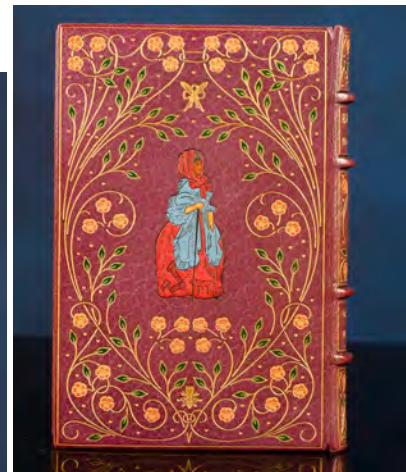
**One of the Finest S & S Pictorial Inlaid Bindings  
That We Have Ever Seen**

**SANGORSKI & SUTCLIFFE, binders. BURNEY, Frances. THOMSON, Hugh, illustrator.** *Evelina or the History of a Young Lady's Entrance into the World...* London: MacMillan & Co., Limited, [1903]. Octavo. Frontispiece, vignette title, and seventy-four full-page illustrations in the text. **Exquisitely bound in 1942 by Sangorski and Sutcliffe**, stamp-signed in gilt "Designed & Bound by / Sangorski & Sutcliffe / London, England, 1942" on rear blank. Full crushed levant purple morocco extra. The covers elaborately gilt, multi-colored morocco inlays. Doublures and flyleaves of pink morocco featuring a multi-colored pictorial inlaid morocco depiction of a character from the novel. Original purple velvet lined, full green morocco jewel case with brass lock, signed in gilt by Sangorski and Sutcliffe. **A wonderful 'Kelliegram-style' binding by S&S.**

*Evelina, or the History of a Young Lady's Entrance into the World* is a novel written by English author Fanny Burney and first published in 1778. In this epistolary novel, the title character Evelina is the unacknowledged but legitimate daughter of a dissipated English aristocrat, thus raised in rural seclusion until her seventeenth year. Through a series of humorous events that take place in London and the resort town of Hotwells, near Bristol, Evelina learns to navigate the complex layers of eighteenth century society and earn the love of a distinguished nobleman. This sentimental novel, which has notions of sensibility and early romanticism, satirizes the society in which it is set and is a significant precursor to the work of Jane Austen and Maria Edgeworth, whose novels explore many of the same issues.

DB 05532.

**\$19,500**



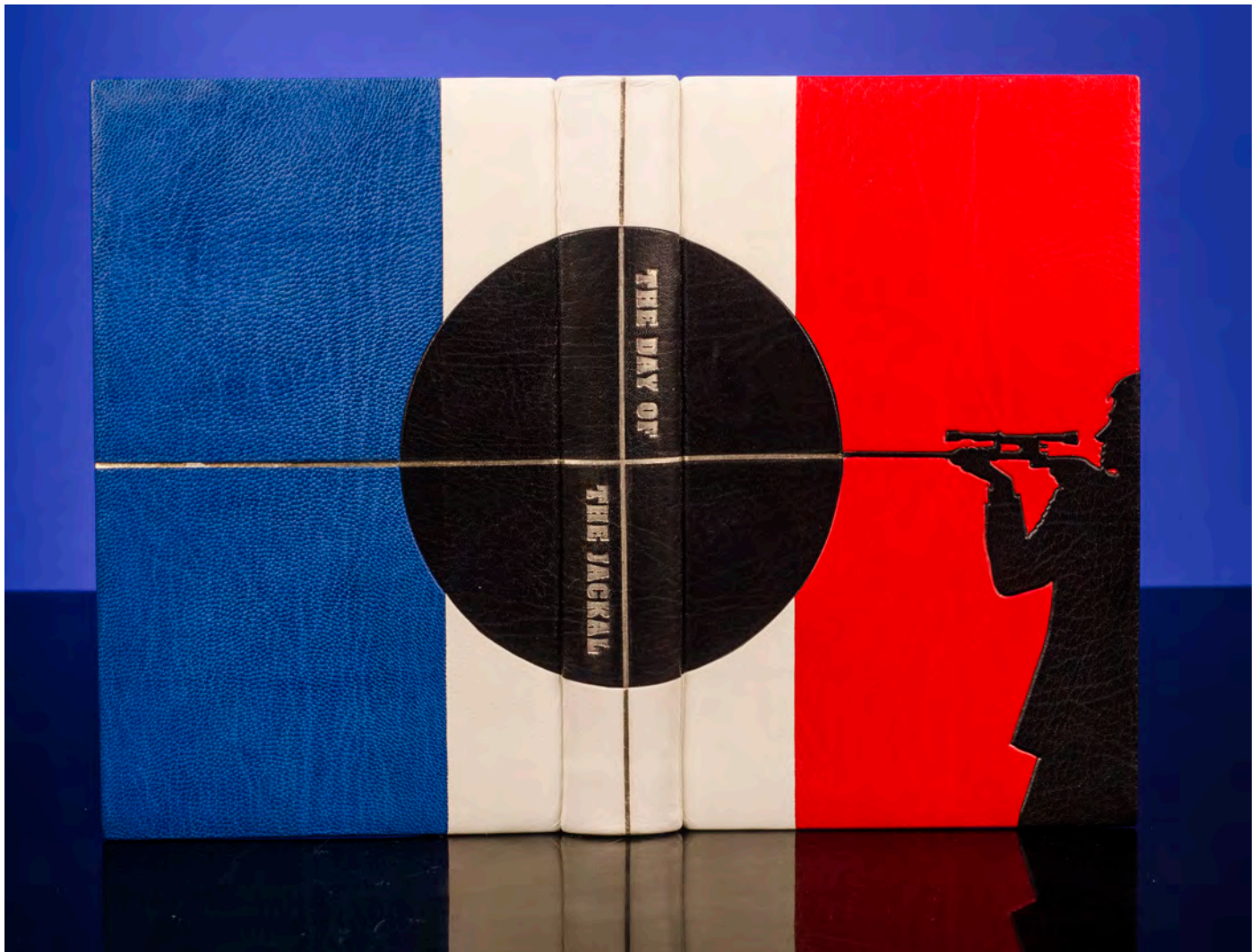
**Inscribed First Edition of Frederick Forsyth's  
'The Day of the Jackal'  
Bound by Sangorski & Sutcliffe In a Unique Pictorial Binding**

**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, 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.

\$5,850



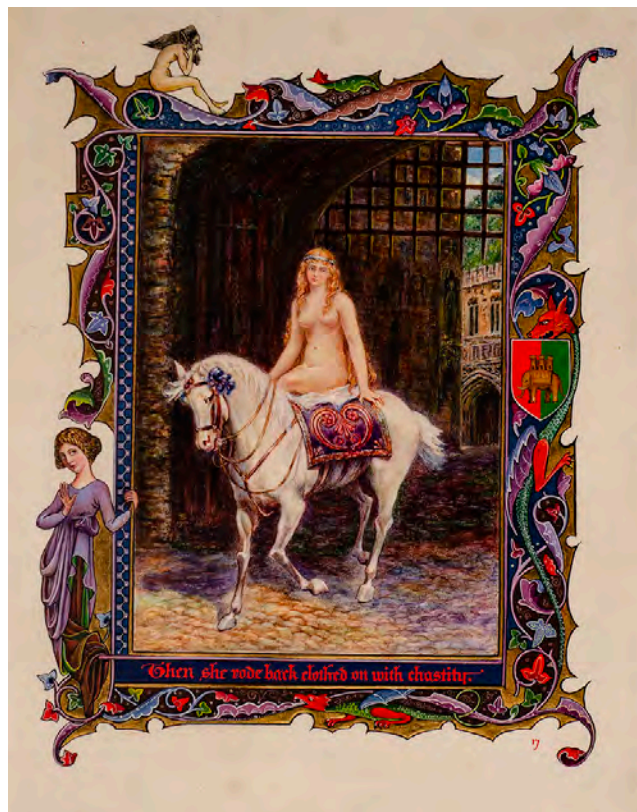
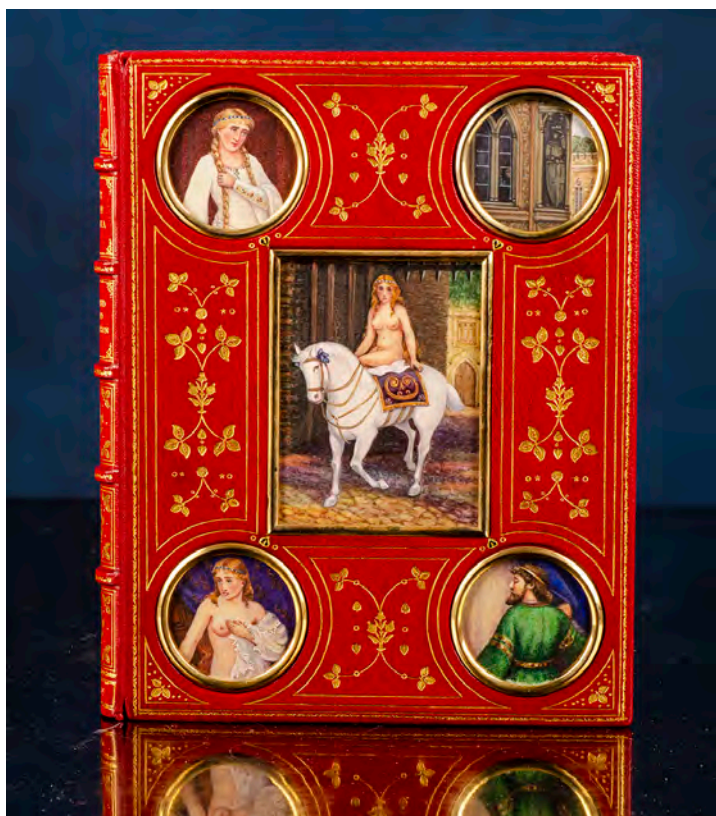


**A Superb Illuminated Manuscript on Vellum by Alberto Sangorski  
In an Elaborate Cosway-Style Binding  
"Ride You Naked Through the Town, And I Repeat it"**

[SANGORSKI, Alberto, calligrapher]. [COSWAY-STYLE BINDING]. TENNYSON, Alfred, Lord. *The Lady Godiva and Other Poems*. [Sonnet - O Beauty, passing beauty! sweetest Sweet!] & [The Sea-Fairies]. [London: 1919]. **A Very Fine Alberto Sangorski Illuminated manuscript on vellum.** Large quarto. Eighteen vellum leaves, mounted on guards, including three blank leaves at front and one at back. Interleaved with white silk. Written in black and red, with title in burnished gold, red, and purple. Two full-page miniatures of Lady Godiva, three-half-page miniatures of Lady Godiva, and The Sea Fairies and two small miniatures of Tennyson, and Lady Godiva. Twenty-two pages with elaborate borders in gold and colors incorporating large illuminated initials, as well as dragons, grotesques, coats-of-arms, and foliage, that on the title incorporating a portrait of the author, those around text with three additional miniatures of Lady Godiva and two of sea fairies. Colophon statement: "This manuscript *The Lady Godiva* and other poems by Alfred Lord Tennyson was designed, written out and illuminated by Alberto Sangorski London. 1919. This manuscript was executed by me [signed:] Alberto Sangorski/[flourish]." Bound by the Chelsea Bindery ca. 2000 in full red levant morocco, gilt. Front cover with four circular gilt-framed hand-painted miniatures and in the center one large rectangular gilt-framed hand-painted miniature, all set under glass of scenes from the book. Rear cover with same gilt border and one oval gilt-framed hand-painted miniature under glass of Tennyson. Spine with five raised bands decoratively tooled in a similar pattern and lettered in gilt in compartments, gilt board edges and turn-ins, navy blue elaborately gilt-paneled morocco doublures, navy blue moire silk endpapers, all edges gilt. Housed in a quarter red morocco over red cloth boards, blue moire silk lined clamshell case, spine with five raised bands decoratively ruled and lettered in gilt in compartments.

DB 05270.

**\$45,000**



**"Vedder's 'Rubáiyát' set the standard for the artist-designed book in America and England."  
In a Superb Early Twentieth Century Inlaid Binding by Sangorski & Sutcliffe**

**SANGORSKI & SUTCLIFFE, binders. FITZGERALD, Edward, translator and Editor. VEDDER, Elihu, illustrator. KHAYYAM, Omar.** *Rubáiyát of Omar Khayyám The Astronomer Poet of Persia...* Boston: [Printed at the Riverside Press for] Houghton Mifflin and Company, 1894. Small quarto. With illustrated title, frontispiece, and fifty plates illustrating the poem, inset with panels of text, all by Elihu Vedder. Elegantly bound by Sangorski & Sutcliffe ca. 1910 in full blue crushed morocco elaborately gilt and inlaid. Joints expertly and invisible repaired. Original black and gold printed gray wrappers designed by Vedder bound in. **A fine, fresh copy in a spectacular binding from the great Sangorski & Sutcliffe.**

A beautifully bound copy of an important illustrated edition of FitzGerald's lush and lilting translation of the celebrated 11th century classic collection of evocative short verses, tinged with a sense of the vanity of all things. Tipped onto the front flyleaf is a one-page autograph letter signed by Elihu Vedder and written to a Boston gallery owner named Doll regarding paintings the artist has and will have for sale.

According to the Smithsonian, which owns the original designs, "from the moment of its publication [in 1884], Elihu Vedder's 'Rubáiyát of Omar Khayyam' achieved unparalleled success... Critics rushed to acclaim it as a masterwork of American art, and Vedder (1836-1923) as the master American artist. Vedder's 'Rubáiyát' set the standard for the artist-designed book in America and England."

DB 05317.

\$13,500





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

[SCHEFFER, Jean-Gabriel]. J.S. -. *Ce qu'on dit et ce qu'on pense* [What one says and what one thinks]. Paris: Gihaut Frères, 1829. **First edition.** Complete. Oblong folio (9 3/4 x 13 inches; 248 x 330 mm.). Pictorial hand colored lithograph title-page and sixty wonderful hand-colored lithograph plates numbered consecutively. Plates 1-12 are lithographed by Villain, plates 13-60 are lithographed by Gihaut Frères. Plates 13-19 & 37-60 are signed 'Sheffer Gabriel'. A few plates have marginal repairs of varying degrees, most of them expertly and almost invisibly repaired, some of them touching but none of them defacing the image. A few of the plates have some light foxing or toning. Later half red roan over marbled paper boards, smooth spine ruled and lettered in gilt. Aside from the several neat repairs to the plates this is an excellent example of one of the great scarcities in French caricature. Certainly plate numbers 37-48 are of the utmost rarity.

DB 05252.

**\$14,500**



**"The Lame Devils of Paris"  
Exceptionally Rare Suite of Six Hand Colored  
Lithographed Plates**

[SCHEFFER, Jean-Gabriel]. J.S. -. *Le Diable Boiteux A Paris*, Par Gabriel Scheffer. [Paris: Chez Ostervald aîné, 1830. **First edition.** Part one only (of two). Oblong quarto (9 1/8 x 12 3/8 inches; 232 x 315 mm.). Publisher's pictorial front wrapper and six (of twelve?) superb hand-colored plates (plain rear wrapper supplied in matching tan paper). **An exceptionally fine copy.** The wrapper has "1er. Livraison" in manuscript ink at bottom of front wrapper.

We have only ever seen this suite *Le Diable Boiteux a Paris* (The Lame Devils of Paris) once before. That copy had eleven of the twelve plates - it was missing "Industriels" which is present in this copy. The hand coloring is bright and fresh and the scenes are quite amusing. **Extremely rare with no copies located in libraries worldwide (OCLC & KVK).**

DB 05539.

**\$3,500**



**Grisettes  
Fifty Superb Hand Colored Lithographs**

[SCHEFFER, Jean-Gabriel]. J.S. -. *Recueil de Cinquante Scènes de Grisettes*. Paris: Delpech, [1826]. **First edition.** Folio (13 x 9 1/2 inches; 330 x 241 mm.). Vignette lithograph title-page and fifty hand-colored lithographs. Some minor spotting and staining throughout but still an excellent example of this notoriously rare book. Contemporary quarter black diced paper over marbled boards. Front cover with bat-shaped paper label. Housed in a fleece-lined quarter black morocco clamshell case, spine with five raised bands decoratively tooled and lettered in gilt in compartments.

**Exceptionally rare with no copies appearing at auction over the past one hundred years. OCLC/KVK locate just three examples in libraries and institutions worldwide.**

DB 05491.

**\$14,500**



**Francois-Louis Schmied's 'La Création'  
The First Three Chapters of Genesis  
With Two Original Watercolors and an Original  
Unpublished Pochoir Plate  
In a Superb Art Deco Binding  
by Gonin from a Design by Schmied**

**SCHMIED, François-Louis, illustrator. MARDRUS, Joseph Charles, translator. GONIN, binder.** *La Création...* Paris: F.L. Schmied aux dépens de M.M. Gonin et Cie., 1928. Number 8 of 175 copies signed by the artist, from a total edition of 195. With two original watercolor drawings and an original color wood-engraved pochoir which was not used. Folio. Twelve color-printed wood-engraved signed pochoir plates by Schmied Bound by Gonin ca. 1928. Maroon morocco over red morocco, pink and two shades of brown Stingray Shagreen. Housed in a later slip case. Loosely inserted "2 aquarelles originales".

**Spectacular.**

DB 05296.

**\$22,500**



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

**SCHMIED, Francois-Louis, illustrator.** *Les Douze Césars...* 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. Original printed wrappers and spine bound in, some light foxing to wrappers only. Near fine. Bound ca. 1928 by Phillippe Gonin 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.**

DB 04956.

**\$3,500**



**“The Greatest Enemy will Hide in the Last Place you would ever Look” (Caesar)  
One of Twenty-Six Special Copies with Original Watercolors**

**SHAKESPEARE, William.** *The Life of Timon of Athens* [and] *The Tragedy of Julius Caesar...* Printed at Edinburgh for R.G. Newbegin New York by T. and A. Constable, 1903. The Connoisseurs' Edition of the Extra Illustrated Henley Shakespeare, limited to twenty-six copies, of which this is Letter A. Folio. Illustrated with engravings, prints, and original watercolors throughout the texts. Publisher's full purple morocco, covers elaborately gilt. Floral inlays surrounding an oval portrait of Shakespeare inlaid in multi-colored morocco's. The inside front doublure with a very fine rectangular engraving, hand colored in oil of Timon, set 'cosway-style' within a decorative gilt design. Housed in a felt-lined full tan calf slipcase. **A wonderful example.**

DB 05486.

**\$2,500**



**“Shall I compare thee to a summer's day?”  
The Poems of William Shakespeare  
Handsomely Bound by Roger de Coverly & Sons**

**SHAKESPEARE, William. (DE COVERLY, Roger & Sons, binders).** *The Poems of Shakespeare.* Edited with an introduction and notes by George Wyndham. London: Methuen and Co., 1898. **First edition, thus.** Octavo. Title-page printed in red and black. Handsomely bound ca. 1900 by Roger De Coverly & Sons. Full medium green morocco, covers paneled in gilt surrounding an elaborate 'symmetrical' thistle design, spine with five raised bands decorated with gilt thistles and lettered in gilt in compartments, gilt board-edges and turn-ins, marbled endpapers, all edges gilt. Minimal darkening to spine otherwise fine.

DB 05495.

**\$2,500**



**"I have no spur to prick the sides of my intent, but only vaulting ambition"  
A Remarkable Survival**

**SHAKESPEARE, William. HUMPHREYS, Henry Noel.** *Sentiments and Similes of William Shakespeare...* By Henry Noel Humphreys. London: Longman, Brown, Green & Longmans, 1851. **First edition.** Small quarto. Chromolithograph pictorial title page, ruled in gold and with gold initials throughout. Publisher's quarter black morocco over papier mache boards, front cover a terracotta medallion of William Shakespeare, and rear cover a terracotta medallion with Shakespeare's initials. Housed in a black cloth clamshell case. Some expert and almost invisible restoration to the leather on the corners and spine ends but the papier mache boards are fine and untouched.

**A remarkable survivor of this inherently fragile binding style.**

One of eight or ten Victorian titles bound in papier mache (see Mclean, Victorian Book Design).

DB 05496.

**\$3,750**



DB 05500.

**"Worthy to be Placed Among the Most Beautiful of Books that Man has Produced"  
One of a very few copies of the trade edition bound by Sangorski & Sutcliffe**

[SZYK, Arthur, **illustrator**]. *The Haggadab...* Jerusalem [and] Tel-Aviv: Published by "Massadah" and "Alumoth" 1962. **A Special Copy of the 1957 Trade Edition. Bound by Sangorski and Sutcliffe in the Deluxe Full Morocco Binding of the Original Edition of 1939.** Later trade edition. Large quarto. Fourteen full-page and numerous vignettes and border decorations printed in color. Publisher's full blue morocco, gilt by Sangorski & Sutcliffe. Spine decoratively tooled and lettered in gilt. **A very fine copy.**

**\$4,500**



DB 05690.

**A Rare Spanish Album of Bullfighting with Twenty-Two Fine Wood-Engraved Plates**

[TOVAR, Bartolomé]. *La Fiesta Espanola*. [Seville: Imprenta y Libreria de José G. Fernández], 1860. **First edition.** Oblong quarto (7 3/4 x 11 3/8 inches; 197 x 289 mm.). Twenty-two hand-colored wood-engraved plates. Late 19th century full red calf, front cover with gilt coat of arms (House of Bourbon?), spine decoratively tooled and lettered in gilt in compartments, marbled endpapers. Original printed front wrapper and plain rear wrapper bound in. Spine very slightly sunned. **An excellent copy of a very rare book. OCLC/KVK locate just four copies in libraries and institutions worldwide.**

**\$2,250**



DB 04577.

**'The Green Ray' in The Original Cloth  
The Scarcest of all Jules Verne First Editions**

VERNE, Jules. *The Green Ray...* London: Sampson Low, Marston, Searle, & Rivington, 1883. **First British edition and First edition in English.** Octavo. Frontispiece, title vignette and forty-three black and white plates by L. Bennett, reprinted from the first French edition. Publishers ochre cloth, pictorially decorated in red and black. 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."

**\$5,500**



DB 05436.

**'The Balls of Paris'  
Exceptionally Rare Panorama with Twelve Hand-Colored Lithographs**

VERNIER, Charles. *Les Bals de Paris*. Paris: [Maison Martinet, 1854]. Small quarto (6 1/2 x 6 7/8 inches; 165 x 175 mm.). Twelve hand colored lithograph plates in panorama form extending to 82 1/2 inches; 2095 mm. in length. Modern red cloth over boards, original maroon paper title printed in gold pasted onto front cover. **A fine example of this extremely rare panorama.** OCLC locates just one copy in libraries and institutions worldwide. Just one example of this panorama has appeared at auction over the past fifty years.

**\$3,500**



DB 05514.

**"Would you like to hear a secret which you must'nt breathe again...  
Well the Cats and Dogs for miles around have bothered Mr.Wain"**

WAIN, Louis, **illustrator**. *Big Dogs, Little Dogs, Cats and Kittens*. London: Raphael Tuck, [1903]. **First edition.** Folio. Pictorial title-page and eleven illustrations in full color including one double-page. Minimal browning to leaves, otherwise fine. Publisher's red cloth backed color pictorial glazed boards. Neat contemporary ink inscription on front free endpaper dated July 4th 1904. The bare minimum of rubbing to the corners, otherwise fine. **A remarkable survival of a scarce and wonderful Wain title - beautifully illustrated throughout.**

**\$2,950**



**A Remarkably Crisp Copy of Rowlandson's and  
Woodward's Satirical Illustrations  
Depicting the Tradesmen of London**

**WOODWARD, George Moutard, ROWLANDSON, Thomas illustrators.** *Country Characters*. London: Pubd.... by R. Akerman [sic], [1800? but 1821]. **First edition, later issue with the plates watermarked 1821.** Quarto (11 x 8 5/8 inches; 280 x 220 mm.). Twelve numbered hand-colored etched plates by Thomas Rowlandson after George Moutard Woodward. The plates are watermarked "J. Whatman / Turkey Mill / 1821". Original drab wrappers laid onto modern paper, re-stitched. Front wrapper with original small rectangular yellow label. Housed in a brown buckram fold-over case.

**A very rare and superb example of this very rare suite of plates.**  
Two copies located, at Harvard and LSU.

DB 05621.

**\$12,500**



**Exceptionally Rare With Twelve Hand-Colored Plates by  
Woodward and Rowlandson  
"Pleasing Effects of Teaching a Horse to Dance"  
And Other Vagaries of Horse Comportment**

**WOODWARD, George Moutard, and ROWLANDSON, Thomas, illustrators.** *Horse Accomplishments*. R. Ackermann, 1799. Oblong quarto (11 1/8 x 13 1/2 in; 283 x 343 mm). Twelve hand colored aquatint plates with droll captions by Woodward. Average plate size: (8 5/8 x 10 3/4 in; 219 x 273 mm). Each plate set-in mounted. Full brick dust red morocco. Onlaid dark green morocco title label, gilt lettered. Some plates exhibit near invisible restoration at corners and perimeters. Scarce suite of Woodward and Rowlandson's caricatures. Each plate satirizes a different profession.

**A very attractive copy. OCLC and KVK locate only two copies.**

DB 05622.

**\$12,500**



**The Rarest Woodward of All  
London Is No Place To Be In The Summer**

**WOODWARD, George Moutard (designer). [SANSON, Francis, engraver].** *Every Body Out Of Town* [with] *Every Body In Town*. London: S.W. Fores, 1800. Second editions, originally published by Woodward himself in 1794/1796. Quarto. Twelve hand-colored engraved plates, two hand-colored engraved title-pages. Bound in contemporary full maroon morocco. Astonishingly bright, clean and very fine. Housed in a half maroon morocco clamshell case.

OCLC records one copy of the 1800 edition of *Every Body Out of Town* and only two copies of the 1800 edition of *Every Body In Town* in institutional holdings worldwide. Not found in the BM's collection of satirical prints. According to ABPC, the last time either title came to auction was in 1942 (*Every Body Out of Town*, 1800) and 1923 (*Every Body In Town*, 1800). Not in Abbey or Tooley. Gordon Library BC28, BC29.

DB 05696.

**\$9,500**

**First Edition of the Poet Laureate Robert Bridges First Collection of Poems In a Spectacular Zaehnsdorf 'Exhibition' Binding**

**ZAEHNSDORF, binders. BRIDGES, Robert.** *Poems by Robert Bridges...* London: Basil Montagu Pickering, 1873. **First edition.** Octavo. Printer's Aldine anchor device on final leaf, decorative woodcut headpieces and initials. Bound ca. 1900 by Zaehnsdorf in full dark green morocco, with the 'blind' exhibition stamp on rear paste-down. Covers with inlaid pink morocco flowers, surrounded by gilt lattice-work, pointille, and curling vines. Small rectangular bookplate of Joseph Manuel Andreini on front blank. Green cloth chemise housed in a green cloth slipcase. **A very fine example of a Zaehnsdorf 'Exhibition' binding.**

This is an extremely pretty example of the outstanding work done by the Zaehnsdorf workshop, which produced consistently fine bindings for more than 100 years. Born in Pest, Hungary, Joseph Zaehnsdorf (1816-86) served his apprenticeship in Stuttgart, worked at a number of European locations as a journeyman, and then settled in London, where he was hired first by Westley and then by Mackenzie before opening his own workshop in 1842. His son and namesake took over the business at the age of thirty-three, when the senior Joseph died, and the firm flourished under the son's leadership, becoming a leading West End bindery. Over the years, Zaehnsdorf employed a considerable number of distinguished binders, including the Frenchman Louis Genth (who was chief finisher from 1859-84), and trained a number of others, including Roger de Coverly and Sarah Prideaux. The present binding combines delicate inlay work with exuberant gilt, demonstrating the expertise of its finishes, led by Genth.

Robert Bridges (1844-1930). The first work published by Bridges, these Poems were withdrawn from circulation by the author after a only a small number of copies had been sold, and the book is, consequently, quite scarce.

DB 05320.

**\$7,500**





## One of the Great Rarities of Dueling and Boxing Literature

**GODFREY, Captain John.** *A Treatise upon the Useful Science of Defence, Connecting the Small and Back-Sword, And shewing the Affinity between them.* Likewise Endeavouring to weed the Art of those superfluous, unmeaning Practices which over-run it, and choke the true Principles, by reducing it to a narrow Compass, and supporting it with Mathematical Proofs. Also An Examination into the Performances of the most Noted Masters of the Back-Sword, who have fought upon the Stage, pointing out their Faults, and allowing their Abilities. With Some Observations upon Boxing, and the Characters of the most able Boxers within the Author's time. London: Printed for the Author, by T. Gardner, 1747. First edition. Small quarto ( 9 1/4 x 6 7/8 inches; 235 x 175 mm.). With a fine woodcut headpiece on page 1 and two woodcut tail-pieces. Bound by Zaehnsdorf in 1916 (stamp-signed on front turn-in) in full olive green crushed levant morocco, covers ruled in gilt, spine with five raised bands decoratively ruled and lettered in gilt in compartments, gilt decorated board edges, gilt ruled turn-ins, all edges gilt. Lower 1 1/2 inch of front joint slightly cracked, front inner hinge cracked but sound. Some very occasional light foxing or staining, mainly marginal. A wonderful example of this first book in English to include the subject of modern boxing.

The first book in English to include the subject of modern boxing. The first forty-five pages deal with fencing. Pages 46-66 are devoted to "Boxing" and "Characters of the Boxers." In this fascinating exploration of the art and science of fencing, Godfrey covers everything from the fundamentals of attack and defense to the nuances of style and technique, offering a wealth of practical advice for both aspiring swordsman and seasoned duelist.

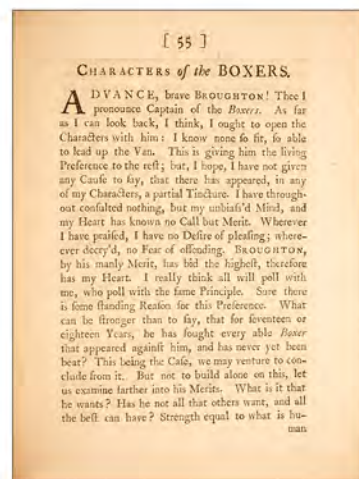
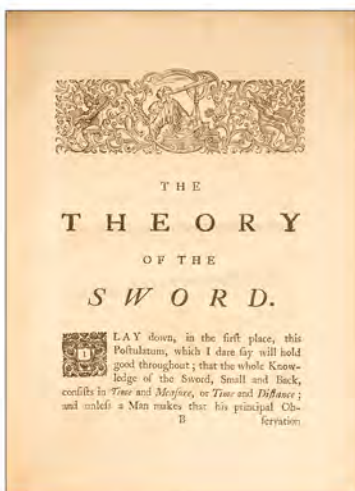
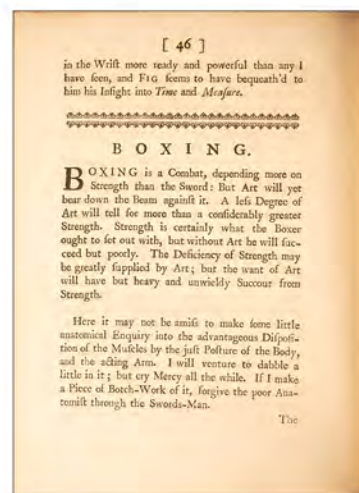
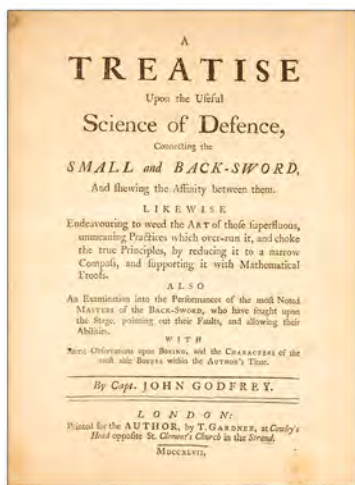
Rare: The last copy to appear at auction was in 2016 - prior to that that there were just three other copies between 1963 and 1997. OCLC/KVK locate just six copies in libraries and institutions worldwide.

A very scarce text on fencing, which also contains the first significant discussion of the skills required in boxing and a description of some of the renowned boxers of the day. Describing the basic principles of armed and unarmed combat Godfrey tells how the champions of his day fought with swords, sticks and fists. Godfrey himself was an intrepid pupil of James Figg (1695-1734), the first English bare-knuckle boxing champion, generally regarded the father of modern boxing.

"The so-called "science" of boxing was first explored in 1747 by boxer John Godfrey whose published work, *A Treatise Upon the Useful Science of Self Defense*, observed that fighting (and pugilism) was indeed a nature-inherited trait that is evident even in infancy. He notes that the science of boxing and the engagement in pugilism are not only natural emotional reactions, but could even be described as "humane"; it takes courage and character to engage in the act, as well as mental fortitude. This concept is far from the "violent" and "savage" acts we usually associate with the term today." (fightcamp.com)

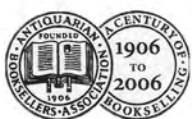
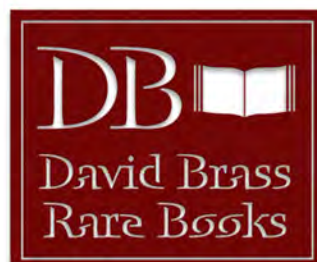
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**“OUTSIDE OF A DOG, A BOOK IS MAN'S BEST FRIEND.  
INSIDE OF A DOG IT'S TOO DARK TO READ.”**

**- GROUCHO MARX -**



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