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## David Brass Rare Books, Inc.

P.O. Box 9029, Calabasas, California, 91372, USA

**Website:** <http://www.davidbrassrarebooks.com>

**Email:** [info@davidbrassrarebooks.com](mailto:info@davidbrassrarebooks.com)

**Office (818) 222.4103 : Fax (818) 222.6173**



This catalogue was lovingly prepared by:

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

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**With Eight of Abbey's Twelve Key Plates in Their First "Luminous" State  
A Wonderful Example Bound in Early Twentieth Century Three-Quarter Red Straight-Grain Morocco**

[ACKERMANN, R[udolph]. *The Microcosm of London; or, London in Miniature*. London: R. Ackermann's Repository of Arts, [1808-1810]. First edition, early issue, bound from the original parts, with eight of Abbey's twelve key plates in their first state. Text watermarked J. Whatman 1806 & 1807 and also L & D 1807; plates watermarked J. Whatman 1806, 1807, 1808 & 1809. "Contents" leaf in volume one in first state. With all of the errata uncorrected, except for that reading "coustom" for "custom" on p. 218 of Volume I (see Abbey, *Scenery*, p. 138). Complete with the half-titles, woodcut titles and engraved dedication leaves in each volume. Three large quarto volumes (12 5/8 x 10 1/2 inches; 321 x 267 mm.). With 104 hand-colored aquatint plates. First state of Abbey's key plates 1, 4, 5, 6, 7, 9, 10 & 11. Plates 3, 12 and 39 in second state as usual, plate 91 in third state. Four plates in volume II (nos. 49, 50, 51 & 52) with hardly noticeable tiny wormholes. The plates all bright and fresh, a very few plates with the slightest hint of offsetting from the facing page of text. A few text leaves with slight offsetting from the facing plate. Apart from some scattered foxing to the preliminary leaves of each volume and a few light marginal spots to the text, this is one of the cleanest examples of the *Microcosm* that we have seen. Handsomely bound by Bayntun of Bath ca. 1920. Three-quarter red straight-grain morocco over marbled boards, double-ruled in gilt, spine with five raised bands, elaborately decorated and lettered in gilt in compartments, matching marbled endpapers, all edges gilt. A fine copy. Abbey, *Scenery*, 212. Adams, *London Illustrated*, 99. Martin Hardie, pp. 100-103. Prideaux, pp. 121-124 and 348. Tooley 7.

DB 05478.

\$12,500







**'Brothers In Arms'  
The Italian War of Independence  
and The Crimean War  
The Battles of Magenta, Kinburn and Malakoff**

**ADAM, Victor [&] MOREL-FATIO, Antoine Léon, illustrator.** *Les Frères d'Armes...* Paris: Librairie d'Éducation, A. Courcier, Éditeur, [1860]. First edition. Folio (12 x 8 3/4 inches; 305 x 222 mm.). Six fine hand colored lithograph plates. Plates lithographed by Sarazin. Publisher's color pictorial boards, head and tail of spine chipped, joints slightly cracked, but still a remarkable survival of a very fragile pictorial binding. The text and hand colored plates bright and fresh. Feint early ink inscription (dated 1876) on front free endpaper.

OCLC locates just one copy in libraries and institutions worldwide.

DB 05380.

**\$3,500**

**A Rare Book on Coaching  
Twelve Superb Lithograph Plates**



**ADAM, Victor.** [*Panidochème ou Toutes Sortes de Voitures par V. Adam 1830*]. Paris: Chez Ch. Motte, 1830. First Charles Motte edition (preceded only by the 1828 Gihaut Frères hand colored issue with 36 plates). Oblong folio (10 1/4 x 13 5/8 inches; 260 x 346 mm.). Twelve superb lithograph plates. The plates are numbered 1 thru 12 and all have the imprint "V. Adam delt." & "Lith de C. Motte." All plates have the small oval blind-stamp of the publisher on the lower blank margins. Plates 11 & 12 have neatly repaired tears on right blank margin, not affecting image. A few plates with light marginal toning and or minimal foxing. Early twentieth century quarter black morocco over marbled boards, smooth spine ruled and lettered in gilt. The quality of the lithography is absolutely stunning - a rare book on the most common method of travel in the early nineteenth century.

DB 05396.

**\$1,250**



**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, Langlumé & 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**



**Seventy-Three Fine Hand-Colored Stipple  
Engravings of The Russian Empire  
With Descriptions Derived From Authentic  
Sources**

**ALEXANDER, William.** *The Costume of the Russian Empire...* London: Printed for W. Miller, 1803. First edition, later issue. Folio (13 13/16 x 10 1/8 inches; 350 x 257 mm.). Text printed in English and French. Seventy-three hand colored stipple-engravings. Plates watermarked J. Whatman 1817, text watermarked 1811. A few plates with minor marginal discoloration and light offsetting onto facing text leaves. Full contemporary red straight-grain morocco. Covers decoratively tooled in gilt and blind, spine with three wide and shallow raised bands, decoratively tooled and lettered in gilt in compartments, decorative gilt board-edges and turn-ins, all edges gilt. With the armorial bookplate of Holcombe Ingleby on front paste-down. Minor rubbing to lower joint. An excellent copy.

DB 05458.

**\$6,500**

**With Fifty Hand-Colored Engraved Plates**

**ALEXANDER, William.** *Picturesque Representations of the Dress and Manners of the Austrians.* Illustrated in fifty coloured engravings. With descriptions. London: Printed for John Murray... by W. Bulmer, 1814. Octavo (9 5/16 x 6 1/2 inches; 238 x 165 mm.). Fifty hand-colored engraved plates, each with a leaf of descriptive letterpress. Plates with imprint: Pub'd June 1, 1813, by J. Murray, Albemarle Street. Contemporary half black straight-grain morocco over marbled boards, smooth spine ruled and lettered in gilt, expertly and almost invisibly rebaked to style. Minimal foxing and very slight offsetting from plates to text only. Early ink signature on front blank. An excellent copy with the plates watermarked J. Whatman 1811.

The plates are copies in reduced size of those in Bertrande de Moleville's *Costume of the Hereditary States of the House of Austria* (1804). Cf. Hiler.

DB 04958.

**\$1,950**



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

**ALEXANDER, William.** *Picturesque Representations of the Dress and Manners of the English...* London: Printed for John Murray... by W. Bulmer and Co., 1814. Small quarto (8 15/16 x 6 1/8 inches; 227 x 156 mm.). Fifty hand colored aquatint plates, each with an accompanying leaf of text. Plates watermarked "J. Whatman Turkey Mills ---9" which we would estimate to be 1819. Contemporary full maroon straight-grain morocco, covers elaborately bordered in gilt and blind. A fine, albeit slightly later copy of this fascinating work.

This extraordinary work covers a huge range of social types from 'The Sovereign' to a chimney sweep, a judge to the licensed man that watered and fed the horses pulling the hackney carriages.

DB 03779.

**\$1,250**







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

**ALKEN, Henry.** [*Ackermann's Sporting Scraps*]. London: Rudolph Ackermann, February 20th. 1850 - March 13th. 1861. First edition. Oblong quarto (8 1/2 x 10 3/4 inches; 214 x 273 mm.). Thirty-six superb hand colored aquatint plates, heightened with gum arabic, by J. Harris after H. Alken, W.J. Shayer, and W.A. Knell. Bound ca. 1900 by J. Larkins in full tan calf, covers with triple-gilt borders and corner fleurons. Neatly rebacked with original spine laid down. Small neat repair to lower edge of front cover. A few plates with light marginal foxing, Steeple Chase Scraps plate 2 a little foxed. A very good copy of an exceedingly rare book.

**Excessively Rare.** According to OCLC there is just one copy in libraries and institutions worldwide.

DB 05128.

**\$7,500**



**Four Magnificent Hand Colored Aquatint Plates  
Showing the Full Sweep of the Hunt Across the  
Rolling English Countryside**

**ALKEN, Henry.** *Fox Hunting*. London: Thomas McLean, 1823. First edition. Oblong folio (13 5/8 x 17 7/8 inches; 347 x 454 mm.). An untitled series of four superb plates etched by Henry Alken. The plates printed in color and finished by hand, all heightened with gum arabic. Margins of plates very slightly browned but still a magnificent series of plates with outstanding coloring. Bound into an album for the Lakeside Press Chicago ca. 1930 in half orange morocco over gray paper boards ruled in gilt. Front cover with shield shaped blue morocco label lettered in gilt. Bookplate of Joel Spitz on front paste-down.

Very rare. We can find no other record of this set of four.

DB 03351.

**\$6,000**



**One of Alken's Finest Sets (Schwerdt)  
Six Remarkable Hand Colored Etched Plates**

**ALKEN, Henry.** *How to Qualify for a Meltonian...* London: S. & J. Fuller, at the Temple of Fancy, 1820. Second edition. Oblong folio (13 3/8 x 16 3/4 inches; 338 x 425 mm.). Wrapper title, three leaves of letterpress and two leaves of descriptions of the plates. Six remarkable hand colored etched plates. Late twentieth century full red crushed levant morocco, gilt. Publishers buff printed wrappers bound-in. Minor expert repairs to edges of wrappers otherwise fine. The original wrappers, the text and the plates are identical to the first edition of 1819 with the exception of the addition "Second Edition" and the change of date to "1820".

OCLC locates just two copies in libraries & institutions worldwide. "The text is rare and frequently missing." (Tooley).

DB 05109.

**\$6,500**

**"Considered the Most Comprehensive and Most Famous Work by Henry Alken" (Dixon)  
With the Hand Colored Frontispiece dated 1820**

**ALKEN, Henry.** *The National Sports of Great Britain...* London: Published by Thomas McLean... Printed by W. Lewis, 1821 [-1820]. First edition. Large folio (19 x 12 inches; 482 x 305 mm.). Hand-colored aquatint frontispiece dated 1821, and fifty superb hand colored aquatint plates, each with a corresponding leaf of text with English on the recto and French on the verso. Contemporary full green straight-grain morocco, elaborately gilt. In the center of both covers the sporting crest of Sir Walter Gilbey. Expertly and almost invisibly rebaked with the original smooth spine laid down. Housed in a cream moiré silk lined, quarter green morocco over green cloth, clamshell case. Spine with six shallow raised bands, decoratively tooled in black and lettered in gilt in compartments.

The present copy in a fine contemporary binding, and has both the exceptionally rare first issue frontispiece bearing the date 1820, and the more usual second issue frontispiece bearing the date 1821. Most copies, including that which is in the British Museum only have the 1821 frontispiece. This is a spectacular copy from the great sporting library of Sir Walter Gilbey.

This work includes images of every imaginable British sport, from racing to owling, and is recognized as Alken's most ambitious work, and one of the great 19th-century color-plate books. "It must always form the cornerstone of any Alken collection" (Tooley).

"The "National Sports" is perhaps Alken's best known and most comprehensive work...

DB 05106.

**\$25,000**





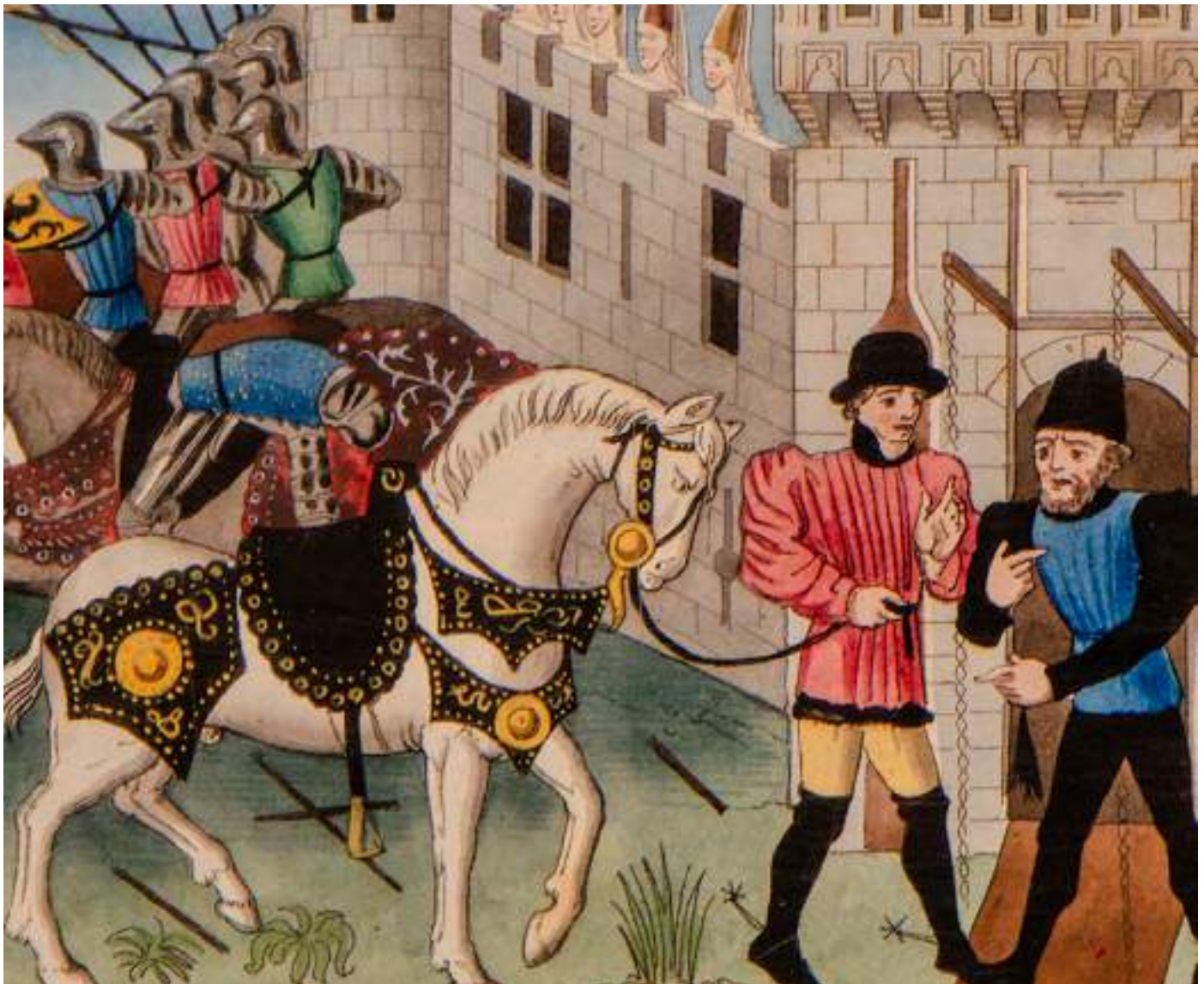
**The Key Companion To Malory's Morte d'Arthur  
With Twenty-Five Hand-Colored Engravings  
In Fine Contemporary Straight-Grain Morocco**

[ARTHURIANA]. BOURCHIER, John Lord Berners (trans.). *The History of the Valiant Knight Arthur of Little Britain...* London: Printed for White, Cochrane, and Co., 1814. First edition. Quarto (9 3/16 x 7 3/8 inches; 233 x 188 mm.). Twenty-five hand-colored plates engraved by Charles Heath, one woodcut. Title-page printed in black and red. Contemporary full ochre straight-grained morocco with fillets in blind and gilt, small corner-pieces featuring gilt ornaments. Spine with five shallow double bands, richly decorated and lettered in gilt in compartments, gilt board edges and turn-ins, brown liners and endleaves, all edges gilt. Minimal rubbing to corners and extremities - still a wonderful copy of a very scarce book.

"John Bouchier Lord Berners (1467-1553) is best known for his English translations of various European worlds of history and literature, especially the fourteenth century Chronicles of Jean Froissart. Because of their literary merit many of Berner's translations influenced the work of later Elizabethan writers and chroniclers" (Wagner, Encyclopedica of Tudor England, p. 157); Berner's Arthur of Britain is said to have influenced Spenser.

DB 05513.

\$4,500





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

**AUBRY, Charles and others.** *Album Comique de Pathologie Pittoresque, Recueil de vingt caricatures médicales dessinées par Aubry, Chazal, Colin, Bellangé, et Pigal.* Paris: Huzard-Courcier (for) Chez Ambrose Tardieu, 1823. First edition of this exceptionally rare work depicting caricatures of various diseases as social satire. 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 Pigal. Plates lithographed by Langlumé. Scattered foxing and browning. Each plate accompanied by two pages of text. Neat ink inscription on front free endpaper. Publisher's dark red decorative paper over boards with hand-colored lithographed pictorial label (by Colin) on front cover depicting two men kneeling, each kissing a hand of an elegantly dressed female skeleton with a wide brim hat. At the feet of one man are open and stacked books; at the feet of the other man is a collection of bottles. A skull and crossbones are in a tree, and in the background are tombstones. Covers decoratively bordered in gilt, spine ruled and lettered in gilt. Spine expertly restored, some wear to extremities and corners. Overall, an excellent copy in the original binding. Housed in a fleece-lined quarter black morocco clamshell case, spine with five raised bands, decoratively tooled and lettered in gilt in compartments.

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

DB 05381.

\$19,500



**Les Vésuviennes - The Radical feminist Group as Depicted by Charles Edouard de Beaumont**  
**Twenty Superb Hand Colored Lithographs**

**BEAUMONT, [Charles-]É[douard] de.** *Les Vésuviennes ou les Soldats pour rire...* Paris: Chez Aubert & Cie. Editeurs, [1848]. Folio (13 3/8 x 10 inches; 339 x 254 mm.). Pictorial lithograph title and twenty superb hand-colored lithograph plates, all heightened with gum arabic. Title-page and first plate with light marginal foxing, otherwise bright and fresh. Publishers pictorial lithographed cream glazed boards, spine expertly renewed. A wonderful example of this great rarity in the original pictorial cream glazed boards.

The twenty superb hand colored lithographs in *Les Vésuviennes* depict an imagined state of society in which there is great suffering and injustice, in which women take the functions of national guards and policemen. The title is linked to the resumé of a radical feminist group that actually existed following the February revolution which militated the female military service the ability to dress like men, as well as women for the equality in housework. On March 26, 1848, at the foot of the Vendôme column a whole legion of young women from 15 to 30 years old passed behind a tricolor banner with the word 'Vésuviennes'. At noon, they went to the city hall, to ask for the help and protection of the provisional government. Most Vésuviennes were unmarried, poorly paid workers. Even though some other feminists disapproved of their tactics, the image of a young woman in culottes came to represent all feminists to some. Until recently the existence of this feminist organization was regarded as genuine, if poorly documented. Some historians have recently argued that the organization was itself "a burlesque creation of the French police who drew up a constitution for it and provided it with prostitutes as members". (Wikipedia).

DB 05267.

**\$11,500**





## **“The Love of Paris”**

**BERR, Nathan, illustrator.** *L'Amour à Paris*. Composé et Lithographié par Berr. Paris: Aubert & Cie., [1847]. Folio (13 1/4 x 9 7/8 inches; 337 x 251 mm.). Pictorial hand colored lithograph title and twenty numbered hand-colored lithographed plates heightened with gum arabic. Plates lithographed by Aubert & Cie. Modern quarter red cloth over red marbled boards, spine lettered in gilt, original pictorial green paper wrapper bound in at front. A near fine copy.

Scarce. KVK locates just one example: French National Library (France).

"A comical short story told in pictorial form with dialogue captions on the lower margin. It tells the story of a couple named Héloïse and Abelard whose love has grown stagnant due to an overly long engagement as they get misled by all the distractions that Paris has to offer." (Bobins). Bobins V, 1529.

DB 05537.

\$3,500



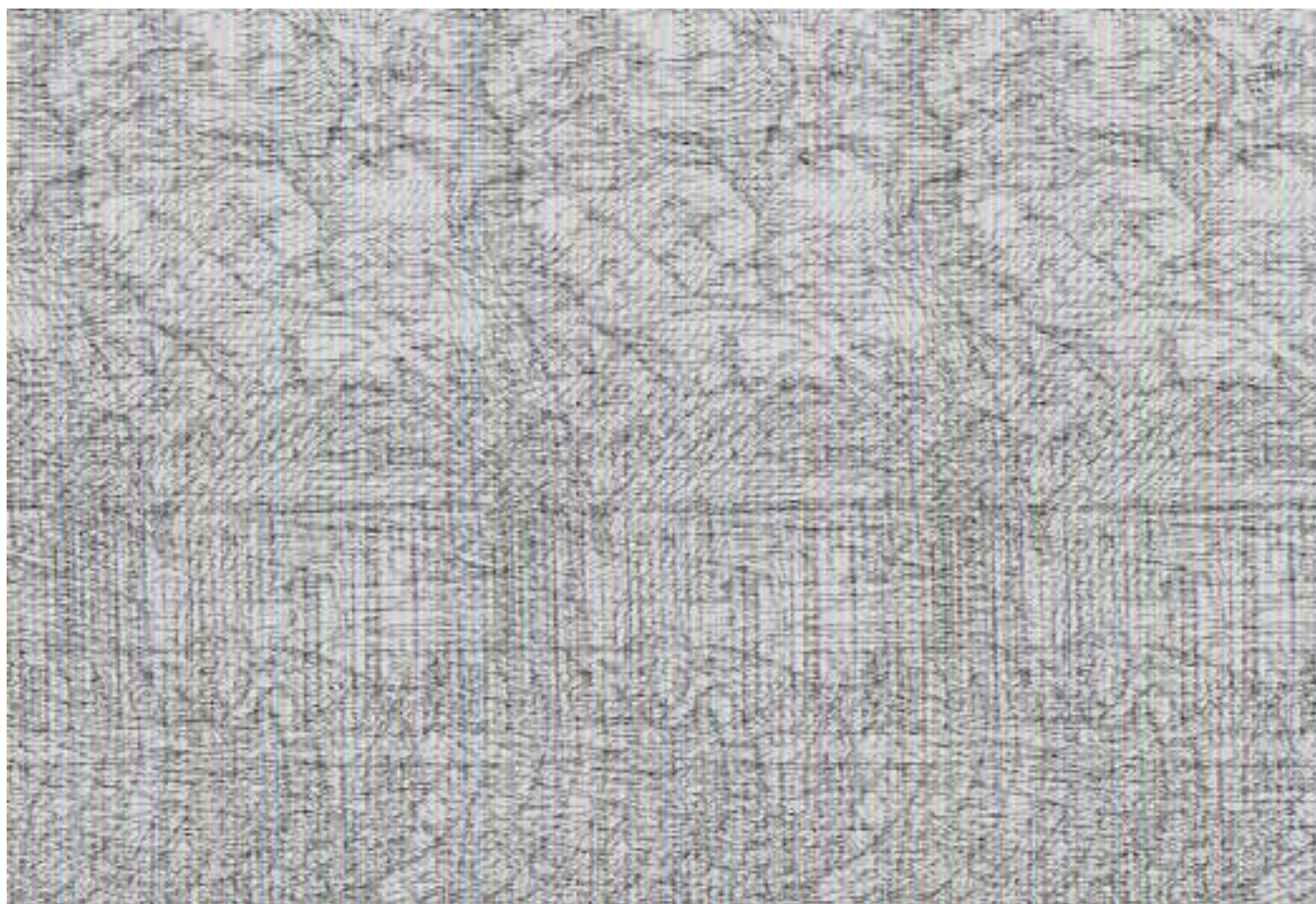
**A Fine 1554 Robert Estienne Biblia Sacra  
With One Hundred and Ninety-Eight Superb Woodcuts by Bernard Salomon**

**[BIBLE IN LATIN].** *Biblia sacra ad optima veteris...* Lyon: Jean de Tournes, 1554. **First De Tournes Latin Bible, based on Robert Estienne's text, and beautifully illustrated with 198 woodcuts by Bernard Salomon.** Octavo. Bound without the last two blank leaves. As in most copies (e.g. Mortimer, OCLC) the last two leaves have been discarded. The penultimate leaf had only a fleuron at the foot of the page and the final leaf was blank. 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, spine with five raised bands, lettered in 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.

**First De Tournes Latin Bible,** based on Robert Estienne's text, and beautifully illustrated with 198 woodcuts by Bernard Salomon. "Considerable work could be done on Salomon's sources for these cuts. The Expulsion from Paradise suggests Holbein's version; the New Testament shows some dependence on the set owned by Sébastien Gryphius... the Apocalypse blocks are enlarged copies of the fine Janot Apocalypse. But the cumulative effect of Salomon's carefully detailed scenes is that of an individual contribution to Bible illustration. Particularly interesting from the point of view of technique are the night scenes in Exodus and the storm over Noah's ark... In this 1554 Bible, the New Testament blocks are printed with arabesque strip borders at the sides. Arabesque and type ornament headpieces..." (Mortimer)

DB 05663.

**\$8,500**





**The 'Killer Bible'**  
**A Remarkably Fine Copy of the Large-Paper Edition**  
**In a Wonderful Georgian Full Morocco Binding**

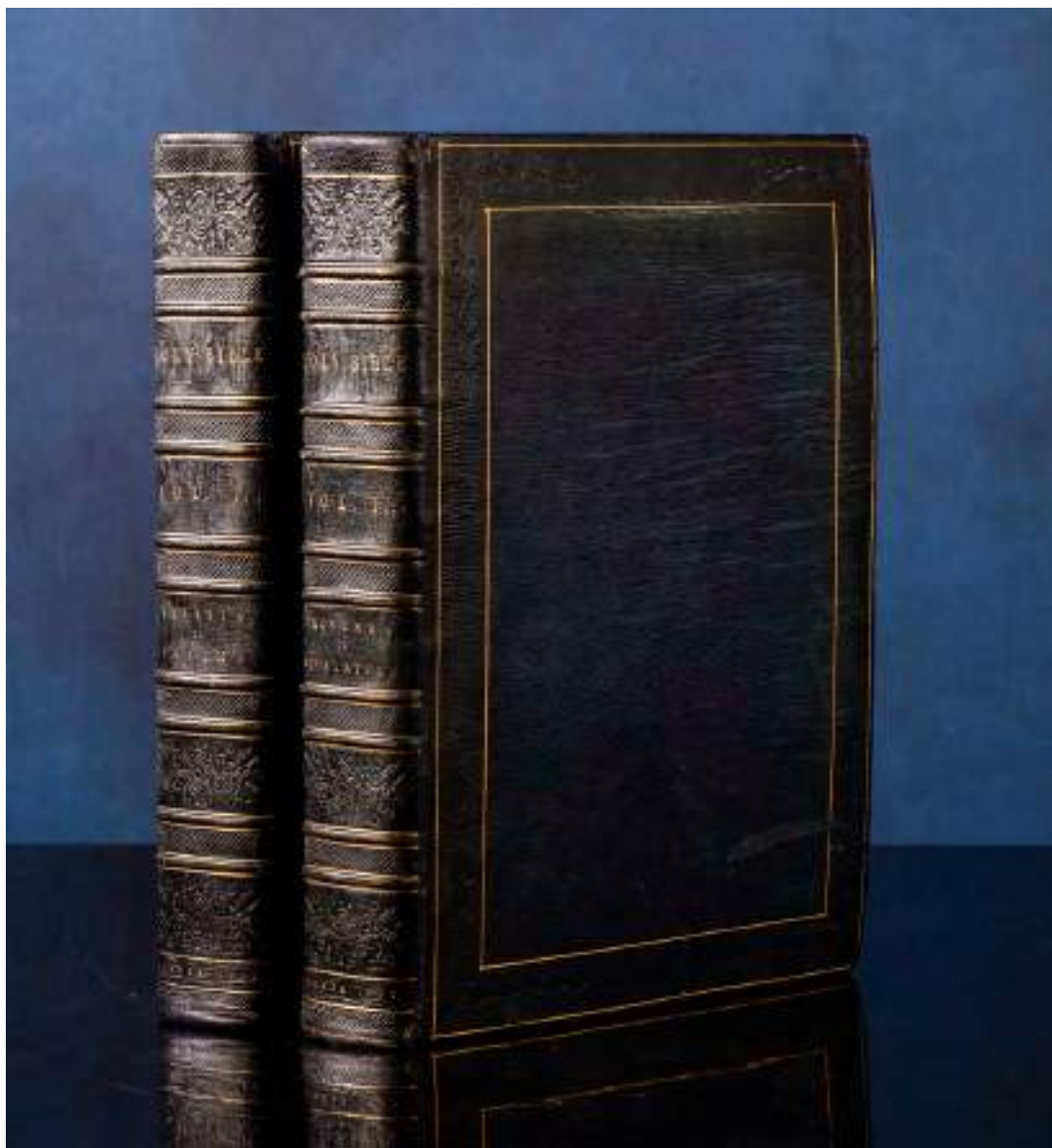
[BIBLE IN ENGLISH]. *The Holy Bible...* London: R. Bowyer, 1795. Two large quarto volumes. With two copper-engraved title-pages and sixty-two plates from the works of Diirer, Rembrandt, Van Dyck, Rubens, and others. Lower corner of 3H3 (possible paper-fault) torn away with no loss of text. Some foxing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

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

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

DB 05223.

**\$8,500**



## A Fine Collection of Twenty-Two of Leopold Boilly's 'Grimaces'

**BOILLY, Louis-Léopold.** *Recueil de Grimaces*. Paris: chez Delpéch, 1824-1827. First edition. Folio (14 3/4 x 10 5/8 inches; 374 x 270 mm.). A superb collection of twenty-two fine hand-colored lithographed plates, all with the original tissue guards. Bound ca. 1830 in quarter green chagrin over patterned green cloth boards. Smooth spine decoratively ruled and lettered in gilt, all edges uncut. An excellent collection in fine condition and in its original binding.

A keen observer of society and of human expressions, Boilly was also a caricaturist. His series *Recueil de Grimaces* (Collection of Grimaces), a series of 96 lithographs created in the 1820s, satirizes at different professions and societal groups. The Grimaces were very popular during the period for their humorous observation of the society at that time. They were created and sold in separate sheets rather than bound in a book or portfolio. They were printed at the studio of François-Séraphin Delpéch (1778-1825) the most popular lithographic print shop in Paris.

OCLC records only one copy worldwide of *Recueil de Grimaces*, prints 1-8 w/title leaf, at the Getty Research Institute in Los Angeles. According to OCLC, the BNF has the only other copy of *Recueil...* in the world, one with ninety-three prints (of a total ninety-six). Individual prints, however, are found in the collections of major institutions in the United States and Europe.

According to ABPC, the last complete set of *Recueil de Grimaces* to come to auction - was in 1949.

DB 05461.

\$15,000





**Street Life in Paris in the Early Nineteenth Century**  
**Louis-Leopold Boilly's 'Collection of Moral Subjects'**  
**Six Superb Hand-Colored Lithograph Plates**  
**A Remarkable Survival in The Publisher's Printed Wrappers**

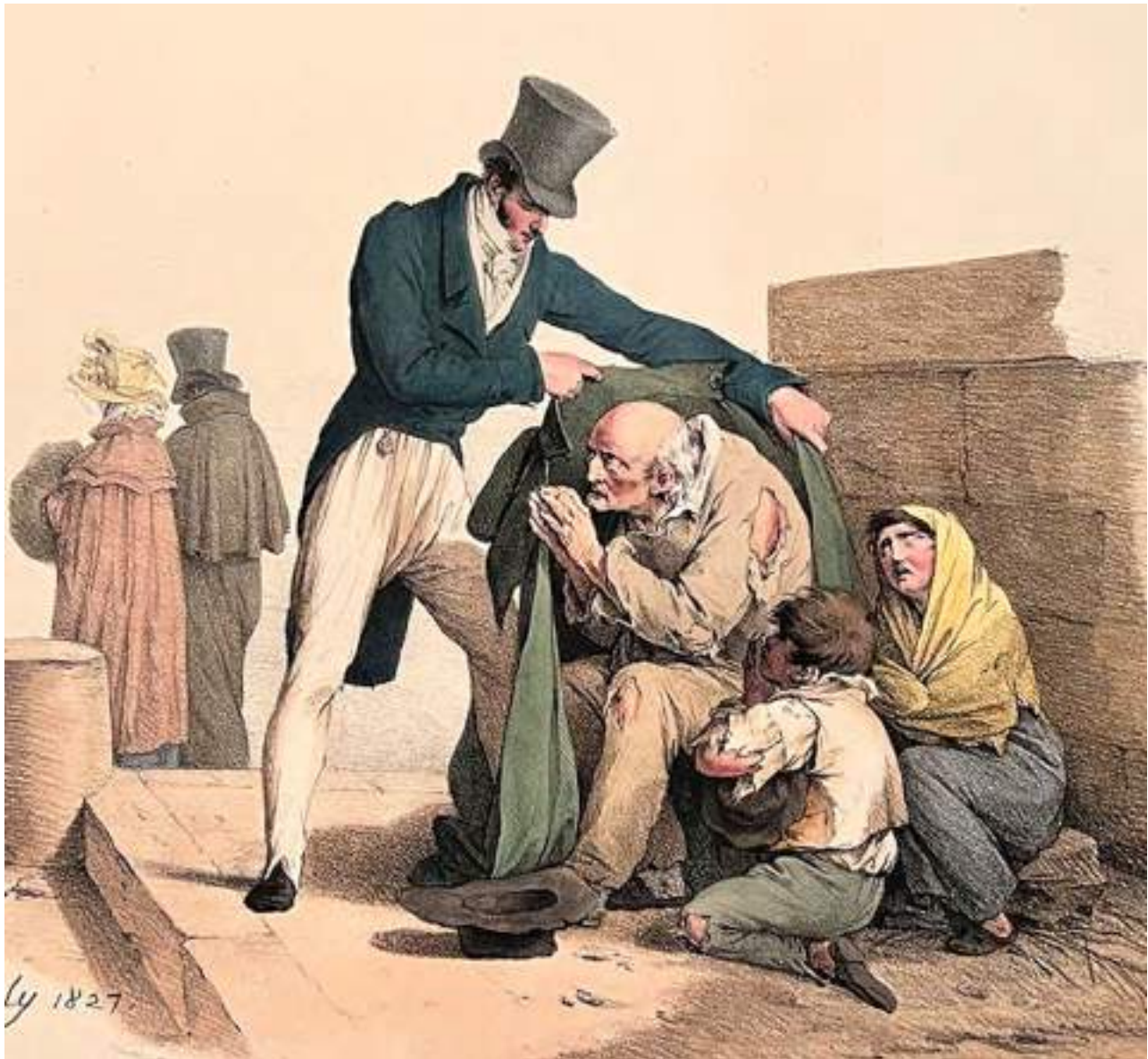
**BOILLY, Louis-Léopold.** *Recueil de Sujets Moraux Dessinés sur Pierre par L. Boilly.* Paris: Delpech, [1827]. Oblong Folio (11 3/4 x 16 3/4 inches; 299 x 425 mm.) Six superb hand colored lithograph plates each measuring (11 1/8 x 14 7/8 inches; 282 x 378 mm.). Loose in the publishers printed lithograph wrappers as issued. Top fold of wrappers expertly and invisibly restored, still a remarkable survival, the hand-coloring bright and fresh. The plates, all dated "1827" were lithographed by Delpech and have the publisher's monogram "CD" on verso. Housed in a fleece lined quarter black morocco clamshell case, spine with five raised bands, decoratively tooled and lettered in gilt in compartments.

'A Collection of Moral Subjects Drawn on Stone' An exceptionally rare set of six superb hand-colored lithographs depicting scenes from the street life of Paris in the early nineteenth century.

**Exceptionally Rare.** In over fifty-five years of dealing in color plate books we have never seen nor heard of this title before. OCLC & KVK locate just one copy in libraries and institutions worldwide.

DB 05453.

**\$5,500**



**Boswells' Life of Johnson Illustrated by Herbert Railton**  
**Extra-Illustrated by the Insertion of over Six Hundred Portraits and Scenes etc.**  
**Extended from Three to Seven Volumes Handsomely Bound by F.J. Pfister of New York**

**BOSWELL, James.** *The Life of Samuel Johnson LL.D.* Edited by Arnold Glover of the Inner Temple with an introduction by Austin Dobson. With one hundred illustrations by Herbert Railton and many portraits. London: J.M. Dent & Co., 1901. Three octavo volumes extended to seven (8 7/8 x 6 inches; 222 x 152 mm.). **Extra-illustrated** by the insertion of over six hundred plates including many portraits and scenes by various artists, at least one original letter (complete with envelope), pages from books and periodicals contemporary to the events being related by Boswell (including *The Gentleman's Magazine*), notices of marriages and deaths, bookseller catalogues, auction catalogues, etc., some items with hand-written captions, many mounted onto stiff paper with decorative borders. **Bound by Pfister of New York ca. 1901.** Full red morocco, covers elaborately stamped in gilt, spines with five raised bands, decorative gilt inside borders, mottled pink endleaves. With the bookplate of Robert Freeman Pick.

"At the January dinner of the League, held at the rooms of the Aldine Association, on the evening of January 17, 1900, F.J. Pfister, a well-known New York bookbinder, delivered an interesting address on the art of decorating the covers of books by means of pyrography, or of "burning in" with a heated tool the design with which the cover of a book is to be decorated, instead of impressing it, either blind or gilded, with dies or the ordinary binders' tools... Mr. Pfister pointed out that pyrography is not a recent art, but an ancient process revived." (*The Booksellers' League. A History of its formation and ten years of its work.* New York, 1905. page 96).

DB 05222.

**\$7,500**





## Frédéric Bouchot Comically Illustrates the French National Guard

**BOUCHOT, Frédéric.** *Tribulations de la Garde Nationale.* Paris: Chez Aubert, [1835]. First Edition. Folio (14 1/8 x 11 inches; 359 x 280 mm.). Twenty-five (of twenty-seven) highly amusing hand colored lithographs mounted on stubs. All plates heightened with gum arabic. The two missing plates are numbers 2 & 6. Plate numbers 1, 14, 24 & 27 with lower blank margins one inch shorter; plate 18 slightly toned in margins. Mid twentieth century light green cloth over boards, red morocco label on spine lettered in gilt, plain endpapers.

The National Guard is a French military, gendarmerie, and police reserve force, active in its current form since 2016 but originally founded in 1789 during the French Revolution. For most of its history the National Guard, particularly its officers, has been widely viewed as loyal to middle-class interests.

A rare work by Frédéric Bouchot (1798-after 1850). Bouchot was one of the leading French lithographic caricaturists and illustrators of his time, a regular contributor to *Le Charivari*, *La Caricature* and the *Journal pour Rire*, and a regular collaborator with Daumier and Gavarni on comical albums. He is known primarily for his depictions of domestic scenes and musical subjects.

We have only seen this title once before in 2002 (private collection in US). OCLC & KVK locate just one complete copy and one incomplete copy with 12 of 27 plates.

DB 05530.

\$4,500



**With Thirteen Fine Hand-Colored Aquatint Plates  
Uncut in the Original Printed Wrappers**

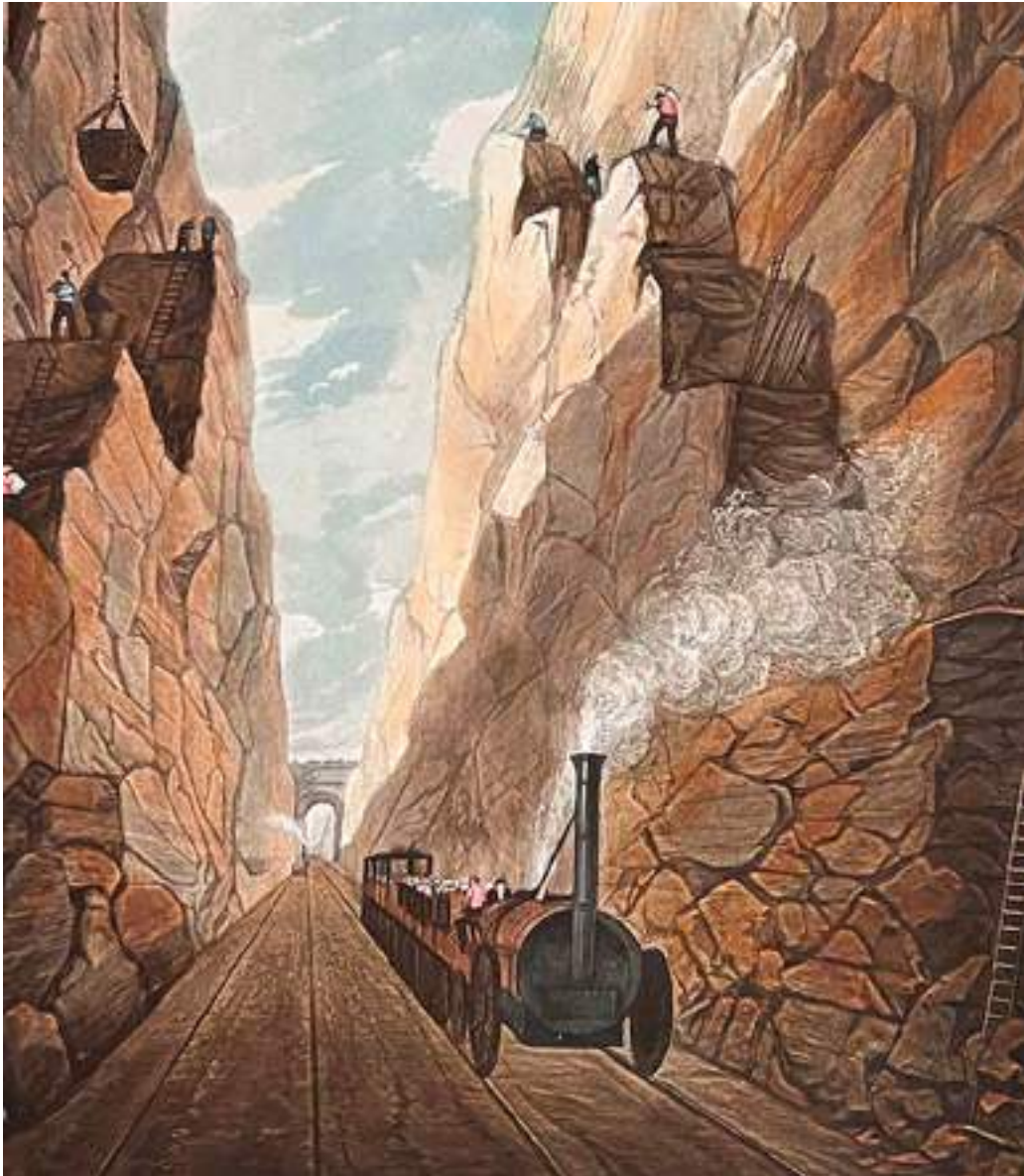
**BURY, T[homas] T[albot].** *Coloured Views on the Liverpool and Manchester Railway, with Plates of the Coaches, Machines, &c.* From Drawings Made on the Spot by Mr. T.T. Bury. With Descriptive Particulars, Serving as a Guide to Travellers on the Railway [&] *Six Coloured Views on the Liverpool and Manchester Railway, with a plate of the Coaches, Machines, &c.* From Drawings made on the spot by Mr. T.T. Bury. Price twelve shillings. London: Published by R. Ackermann, and Sold by R. Ackermann, Jun., 1831. First edition. Two parts in one large quarto volume (14 1/8 x 11 1/2 inches; 359 x 292 mm.). Thirteen hand-colored aquatint plates by H. Pyall (Plates 1-7, and 11-13) and S.G. Hughes (Plates 8-10) after T.T. Bury. Second title-page watermarked: "J. Whatman 1831". No watermarks visible on the plates. Plates 1-7 are dated "Feb. 1, 1831" or "Feby. 1831." Plates 8-13 are dated 1831. Complete with both title pages. Loose in the original drab printed wrappers as issued, spine expertly and almost invisibly restored. Chemised in a fleece-lined quarter black morocco over tan cloth boards clamshell case. Spine with five raised bands decoratively tooled and lettered in gilt in compartments.

An exceptional copy, entirely uncut, a full one inch taller than Abbey's (1834) edition.

Abbey, *Life*, 400 (1833 edition). Prideaux, p. 329. Ray, *The Illustrator and the Book in England*, 45 (1833 edition). Gareth Rees, *Early Railway Prints*, p. 21 and Plates 5-9 and 13. Tooley 121 (1831 edition).

DB 05437.

**\$7,500**







**"All is Fair in Love and War"**  
**Thirty-One Hand-Colored Lithographed Plates**  
**Presenting a Satirical View of the French in**  
**Algeria**

**CHAM** (pseudonym of Amédée de Noé). *À la guerre comme à la guerre*. Par Cham. Paris: Chez Aubert & Cie., [n.d., 1845]. First edition. Oblong folio (9 15/16 x 12 15/16 inches; 253 x 329 mm.). Pictorial hand colored lithograph title-page and thirty hand-colored lithographed plates, heightened with gum Arabic, presenting a satirical view of the life of the French contingent in Algeria. Publisher's sixteen page catalog bound in at end. Some light marginal soiling to a few plates, otherwise near fine. Contemporary half plum calf over patterned plum cloth, smooth spine decoratively titled in gilt, marbled endpapers and edges. An excellent example with vivid hand coloring.

DB 05024.

**\$4,500**

**Lessons in Hygiene as Illustrated by Cham**



**CHAM** (pseudonym of Amédée de Noé). *Cours d'Hygiène par Cham*. Paris: Arnould De Vresse, Editeur, [1850]. First edition. Folio (13 1/4 x 10 inches; 337 x 254 mm.). Pictorial lithograph title and eighteen fine lithograph plates. Some occasional very light marginal foxing but overall very clean. Publishers pictorial glazed yellow boards printed in black and gold, spine slightly darkened, minimal soiling to boards, still a near fine example of this exceptionally rare Cham title. The pictorial title and the front cover depict Hippocrates, the father of modern hygiene. The plates humorously illustrate lessons in hygiene. With the engraved bookplate of F. Meunie on front pastedown. Scarce with OCLC locating just two examples in libraries and institutions worldwide. In over fifty years of dealing in rare books and handling the same number of books illustrated by Cham I have never seen this title before (DJB).

DB 05355.

**\$2,000**

**Irony and Biting Satire on the 4th French**  
**Revolution**



**CHAM** (pseudonym of Amédée de Noé). *Les Folies de la Commune*. Paris: Au Bureau du Journal L'Eclipse, n.d. [1871]. First edition, complete. Quarto (13 x 9 3/4 inches; 330 x 247 mm.). Hand-colored lithographed title leaf and nineteen hand-colored lithographed plates. Modern green cloth, front cover with dark green morocco label lettered in gilt. A near fine copy.

Created and published in the immediate wake the Fourth French Revolution, when the French defeat in the Franco-Prussian War led to the fall of Emperor Louis Napoleon III's Second French Empire, the establishment of the Third French Republic, and near immediate popular workers' ("communards") insurrection in concert with the citizen's National Guard against the forces of Versailles which, though Republican, held direct rule over Paris.

DB 05286.

**\$3,250**



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

**CHAM (pseudonym of Amédée de Noé).** *Les Vacances...* Paris: Maison Martinet, [ca. 1850]. 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**

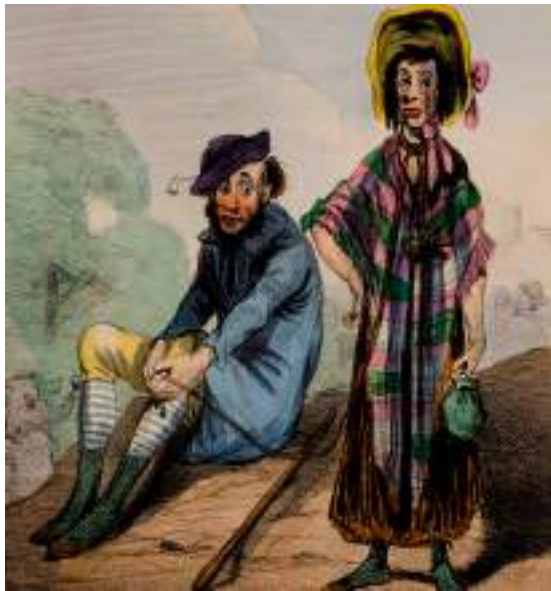
## Fifteen Hand-Colored Lithographed Plates Caricaturing the British

**CHAM (pseudonym of Amédée de Noé).** *Mœurs Britanniques.* Paris: Chez Aubert & Cie., [n.d., ca. 1850]. Large folio (12 7/8 x 9 5/8 inches; 327 x 244 mm.). Hand-colored lithographed title and fifteen numbered hand-colored lithographed plates, heightened with gum arabic. Publisher's advertisement leaf at end. Small neat (1 1/8 inch) repair to top margin of plate 12 (not affecting image), some minor and mainly marginal scattered foxing, otherwise an excellent example. Contemporary quarter dark brown ribbed cloth over marbled boards. Some wear to corners and edges of boards.

"His contributions to the *Album du siège* (173), in which Daumier was his collaborator, are typical of his work" (Ray, *The Art of the French Illustrated Book*, pp. 155-156).

DB 05311.

**\$4,500**



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

**CHAM (pseudonym of Amédée de Noé).** *Pincez-moi à la campagne!!* Paris: Maison Martinet, n.d. [c. 1860]. First (only) edition. Folio (13 3/8 x 10 in; 339 x 254 mm). Hand-colored lithographed title and twenty hand-colored lithographed plates containing eighty-six humorous scenes with captions. Lithography by Ch. Fernique. Publisher's red pebbled cloth over boards with blind-stamped borders, lettered in gilt on front cover. Extremities of binding a little rubbed. A near fine example with the hand coloring bright and fresh and the bare minimum of occasional foxing.

In the ninety-eight years that ABPC has been recording auction results not a single copy of this work has fallen under the hammer. Only eight copies survive in institutional holdings worldwide.

DB 05225.

**\$4,250**







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

**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, ruled in gilt, spine with five raised bands, elaborately decorated and lettered in gilt in compartments, cockerel-style endpapers. With the small octagonal bookplate of the celebrated collection of Bibliothèque Antoine Vautier on front paste-down.

DB 05630.

**\$4,850**



**Amusing Memories from a French Military Post...  
With Thirty Finely Hand-Colored Comical  
Scenes...**

**CHAM** (pseudonym of Amédée de Noé]. *Souvenirs de Garnison et des plaisirs attachés a la chose.* Paris: Chez Aubert, n.d. [ca. 1850]. First edition. Large oblong quarto (10 1/8 x 12 7/8 inches; 258 x 327 mm). Pictorial lithographed title and thirty fine comical hand-colored lithographed plates all heightened with gum arabic. Each plate with printed caption below. Publisher's tan lithographed boards. Rebacked to style. Boards a little soiled, corners and extremities a little worn, inner hinges strengthened. Some occasional light and mainly marginal foxing, still an excellent copy of this extremely rare Cham title.

Although this title is sometimes seen with the plates uncolored - this hand colored edition is somewhat scarce.

DB 05373.

**\$4,500**



**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**

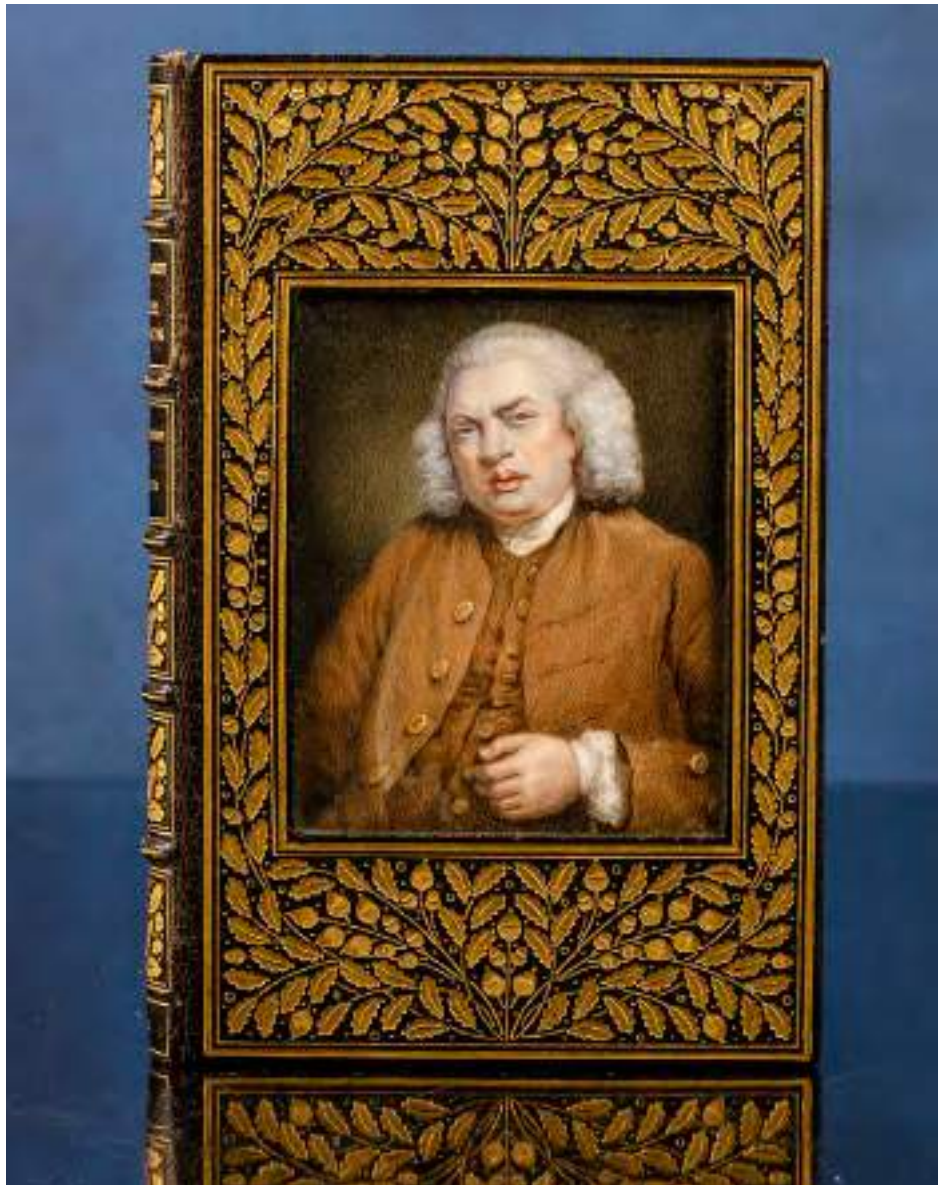
**"The True Art of Memory is the Art of Attention" (Samuel Johnson)  
A Superb Cosway Binding with a Remarkable Portrait  
by Miss C.B. Currie of Dr. Samuel Johnson**

**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. A master of the art of miniature painting, she excelled as a copyist working for Henry Sotheran Booksellers, London. She became famous for her miniature paintings applied to two art forms. First, mounted on Rivière bindings and named by her employer as "Cosway" bindings. Later she expanded her work into the art of painting on the fanned edge of a book - called a fore-edge painting.

DB 05208.

**\$18,500**





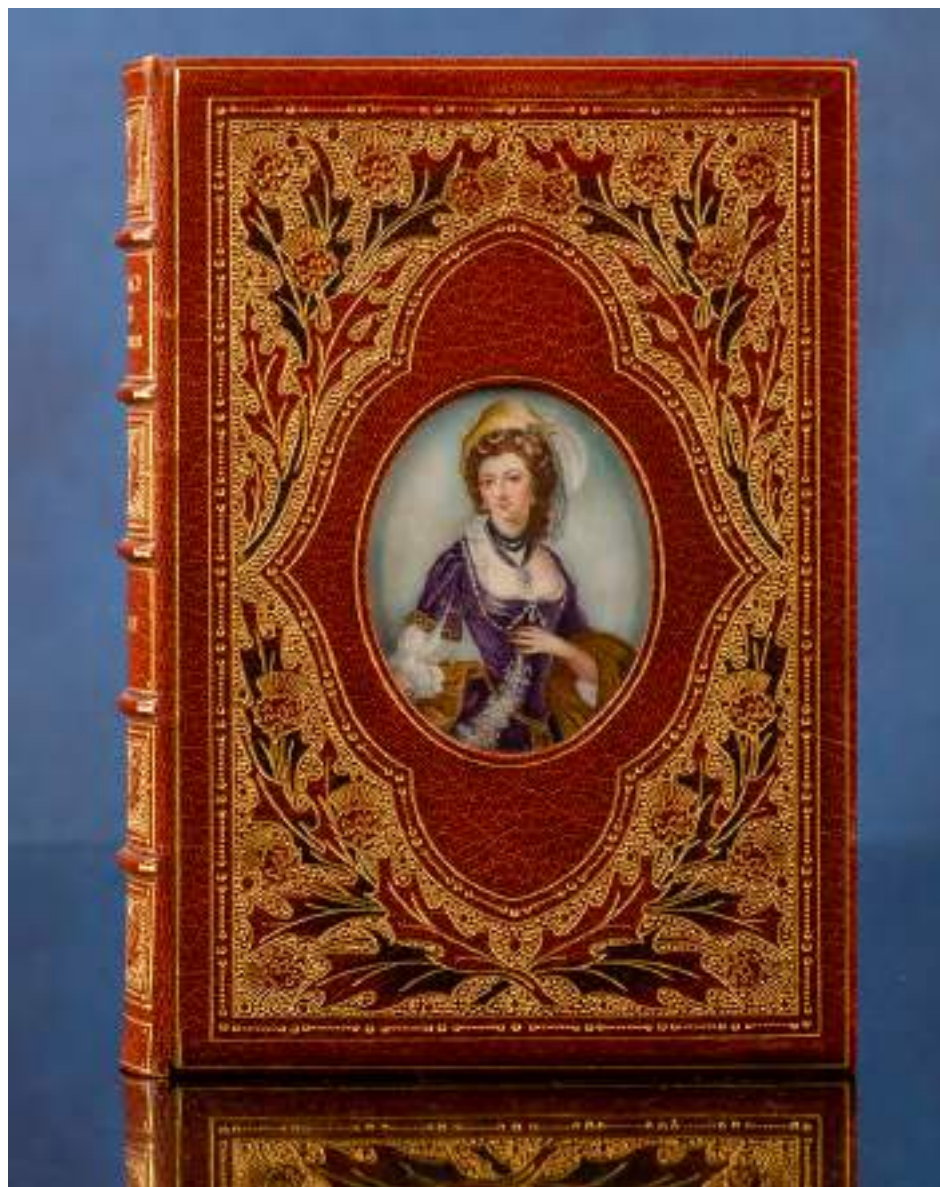
**'The Old Pretender'**  
**A Fine 'Extra-Illustrated' Cosway-Style Binding by Bayntun (Rivière)**

**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.

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

DB 05210.

**\$11,500**



**"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**







**First Edition with George Cruikshank's Original  
Pencil Sketch for the Frontispiece  
From the Library of Albert M. Cohn**

**CRUIKSHANK, George. REACH, Angus B.** *Clement Lorimer; or, the Book with the Iron Clasps...* London, David Bogue, 1849. First edition with George Cruikshank's original pencil sketch for the frontispiece bound in at front. Octavo (7 3/16 x 4 3/4 inches; 183 x 121 mm.). Twelve etched plates including frontispiece. Bound by Francis Bedford ca. 1880 in full brown morocco, gilt. With the bookplate of Albert M. Cohn on front paste-down, and William Hartmann Woodin & Adrian W. Flühmann on front free endpaper. A fine copy.

First edition of this 'crime thriller' set in the world of horse racing tell the story of a three-century vendetta between the Benosa and Vanderstein families, which begins in Antwerp in 1610.

DB 05586.

**\$1,650**

**Albert M. Cohn's Own Copy**

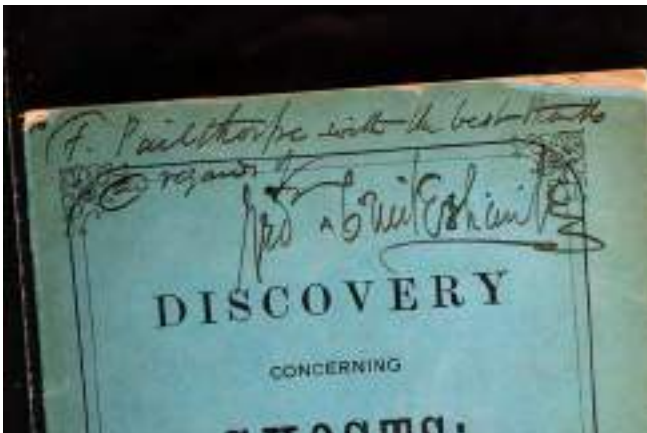
**CRUIKSHANK, George.** *Daddy Gander's entertaining fairy tales...* London: printed for Dean and Munday, [1821]. Small octavo (5 1/2 x 3 1/2 inches; 140 x 88 mm.). Folding hand colored etched frontispiece. Publishers pictorial brown stiff paper wrappers printed in black. Printing on covers a little rubbed, still a remarkable survival - the bibliographer Albert M. Cohn's own copy. Housed in a tan card folder, with the engraved bookplates of Albert M. Cohn and William Hartmann Woodin on inside panel. Inscribed on the back of the frontispiece in brown ink "E. Coes. Sept 4th 1821", which gives an accurate indication as to the date of publication.

Rare: OCLC and KVK locate just two copies in libraries and institutions worldwide. Only two copies have appeared at auction over the past one hundred years.

DB 05557.

**\$1,250**

**A Fine and Important Association Copy  
Inscribed by George Cruikshank to Fellow  
Illustrator Frederick William Pailthorpe**



**CRUIKSHANK, George.** *A Discovery concerning Ghosts; with a Rap at the "Spirit-Rappers"* Illustrated with cuts. Dedicated to the "Ghost Club". London, Frederick Arnold, 1863. Inscribed by George Cruikshank on the front cover "F. Pailthorpe with the best thanks and regards of George Cruikshank". First edition. Large octavo (9 11/16 x 6 1/4 inches; 246 x 158 mm.). Nine steel engravings by George Cruikshank in the text. Publisher's pale green paper wrappers printed in black. Minimal wear to extremities. Small square mark from removal/loss of a bookplate on inside front wrapper with a small stain on facing page. A fine and important association copy chemised in a quarter brown morocco slipcase, spine with five raised bands, lettered in gilt in compartments.

DB 05590.

**\$1,500**



**Cinderella and Jack & The Bean-Stalk**  
**Illustrated by George Cruikshank**  
**Handsomely bound by Zaehnsdorf**

**CRUIKSHANK, George.** *George Cruikshank's Fairy Library. Cinderella and the Glass Slipper...* London: David Bogue, [1854]. & *George Cruikshank's Fairy Library. The History of Jack & the Bean-Stalk.* Edited and illustrated with six etchings by George Cruikshank. London: George Routledge and Sons, [ca 1870]. **First edition of Cinderella and the Glass Slipper; Later edition of The History of Jack and the Bean-Stalk.** Small quarto (6 5/8 x 5 inches; 170 x 127 mm.). Twelve etched plates with eighteen humorous scenes. Bound by Zaehnsdorf ca. 1900 in full dark blue calf, gilt. Original front and rear green printed paper covers. Armorial bookplate of the celebrated Cruikshank collector, the Earl of Mexborough on front paste-down. A fine example.

DB 05508.

**\$1,100**

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



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

DB 05558.

**\$4,250**

**Exceptionally Rare**  
**in the Original Pink Paper Wrappers**  
**Initialed by George Cruikshank**  
**on the Front Wrapper**



**CRUIKSHANK, George.** *The Jubilee of 1809*, containing a poetical epistle, from John Lump, to his brother in Yorkshire... London, John Fairburn, [n.d., 1809]. **First edition of this anti-ministerial satire in verse and prose.** Octavo (8 5/8 x 5 1/2 inches; 219 x 140 mm.). Folding hand colored etched frontispiece in two sections "Col. Patty-Pan" & "Sir John Sugar-Stick" dated "October 1809". Publisher's plain pink wrappers, front cover with the ink initials of George Cruikshank. Front wrapper and folding frontispiece detached. Frontispiece a little stained and with some tears at fold, wrappers slightly chipped at extremities. Still a very good copy of a very rare and fragile Cruikshank item.

DB 05580.

**\$950**





### **The Progress of a Midshipman Eight Hand Colored Aquatint Plates**

CRUIKSHANK, George. [MARRYAT, Frederick, illustrator]. *The Progress of a Midshipman* exemplified in the career of Master Blockhead in seven plates & Frontispiece. London: Thos. McLean, Aug 1st 1835. First edition, [third state of the plates]. Oblong quarto (10 5/8 x 16 3/4 inches; 270 x 426 mm.). Eight hand-colored aquatint plates, including the hand-colored aquatint frontispiece, engraved by G. Cruikshank after Captain Frederick Marryat. Recent quarter black morocco over cloth boards, spine with five raised bands decoratively tooled and lettered in gilt in compartments.

According to OCLC and KVK there is only one copy of the first state with the plates dated 1820, just one copy of the second state with the plates dated 1821 and just one copy of the third state with the plates dated 1835.

DB 05431.

**\$2,800**



### **Charles Dibdin's Poem 'The Life of a Race-Horse' With the Original Pencil Drawings by Robert Cruikshank for Six of the Illustrations**

CRUIKSHANK, Robert. DIBDIN, Charles. *The High-Mettled Racer...* London: William Kidd, 1831. With the original pencil drawings by Robert Cruikshank for six of the illustrations. First edition. Small octavo (6 1/4 x 3 15/16 inches; 159 x 100 mm.). Slightly smaller advertisement on blue paper for *The Gentleman in Black* at end. Ten woodcut illustrations after Robert Cruikshank including the title-page vignette and a small illustration on page 5. With the original yellow paper wrappers printed in black at front and rear. Bound ca. 1890 by Rivière & Son. Full red crushed levant morocco, gilt. Front joint expertly repaired.

DB 05568.

**\$2,850**



### **Robert Cruikshank's Original Pencil Drawings for Mary Shelley's *Monsieur Nongtongpaw***

CRUIKSHANK, Robert. [SHELLEY, Mary W.]. [TAYLOR, John]. *Monsieur Nongtongpaw...* London: Alfred Miller; Edinburgh: Constable and Co., 1830. With the Original Pencil Drawings by Robert Cruikshank for the Five of the Illustrations. First edition with illustrations by Robert Cruikshank. Small octavo. Seven illustrations. Original yellow paper wrappers. Bound ca. 1890 by Rivière & Son. Full red crushed levant morocco, gilt.

This satirical libretto is long believed to be the first book by Mary Shelley (1797-1851), the future author of *Frankenstein*. It first appeared in 1808, when Mary Shelley was only nine years old; a little early, no doubt... It is now attributed to John Taylor and is inspired by a popular song from the end of the 18th century, by Charles Dibdin, which mocks John Bull's refusal to learn French.

DB 05565.

**\$2,800**



**'George Cruikshank Claims his Participation'  
"These were done by my Brother... but I assisted  
him in every one of them GCK" (title-page)**

CRUIKSHANK, Robert. TAYLOR, John. *Monsieur Tonson...* London: Marsh and Miller... and Edinburgh: Constable and Co., 1830. **With the Original Pencil Drawings by Robert Cruikshank for the Six Illustrations and the Original Pen and Ink sketch for the third illustration. First edition with illustrations by Robert Cruikshank.** George Cruikshank inscription on title-page. Small octavo (6 1/4 x 3 15/16 inches; 159 x 100 mm.). Eight wood-engraved illustrations including the frontispiece and a small cul-de-lampe at the end of the text. Original yellow paper wrappers. Bound ca. 1890 by Rivière & Son in full red crushed levant morocco, gilt. Expertly re-backed with the original spine laid down.

DB 05564.

**\$2,250**

**Robert Cruikshank's Original Pencil Drawings for  
*Old Booty!***

**A Brewer? A Baker? Wapping or Portsmouth?**



CRUIKSHANK, Robert. MONCRIEFF, William Thomas. *Old Booty!...* London: William Kidd, 1830. **With the Original Pencil Drawings by Robert Cruikshank for Five of the Illustrations. First edition with illustrations by Robert Cruikshank.** Small octavo (6 1/4 x 3 15/16 inches; 159 x 100 mm.). Six woodcut illustrations including the frontispiece and two half page illustrations. With the original tan paper wrappers printed in black at front and rear. Bound ca. 1890 by Rivière & Son in full red crushed levant morocco, gilt. Front joint expertly repaired.

Provenance: Edwin Truman sale 1923; David Borowitz sale (Sotheby's New York April 11th, 1978 part of lot 97); Adrian W. Flühmann.

DB 05567.

**\$1,850**

**"To be or not to be? This is the question,  
Whether 'tis better to proceed by steam, Or shape  
our course by land" (title-page)**

**With the Original Pencil Drawing by Robert  
Cruikshank for the Frontispiece**



CRUIKSHANK, Robert. [HOOD, Thomas]. *Steamers v. Stages...* London: William Kidd, 1830. **With the Original Pencil Drawing by Robert Cruikshank for the Frontispiece. First edition with illustrations by Robert Cruikshank.** Small octavo (6 1/4 x 3 15/16 inches; 159 x 100 mm.). Six illustrations including the frontispiece and vignette title-page. Original yellow paper wrappers printed in black at front and rear. Bound ca. 1890 by Rivière & Son in full red crushed levant morocco, gilt borders.

The image depicted by Robert Cruikshank's frontispiece is of Passengers on a steamboat here watch as a racing stage coach overturns, sending luggage and passengers flying.

DB 05566.

**\$1,100**





**'Let's make Caricatures of the Russians'  
An Album of Forty Lithographs by  
Daumier & Cham**

**DAUMIER, Honoré & CHAM** (pseudonym of Amédée de Noé). *Chargeons les Russes*. Paris: Au Bureau du Charivari et Maison Martinet, [1854]. Folio (13 1/2 x 10 5/8 inches; 342 x 270 mm.). Forty fine lithograph plates. Most of the plates have very small worm-tracks in the lower blank fore-margins. Ten of the Daumier plates are for *Chargeons les Russes*, the eleventh Daumier plate is from *Actualités* (DR-2539). Modern half red cloth over marbled boards, spine lettered in gilt. Aside from the aforementioned very small worm-tracks, the plates are bright & fresh.

Scarce. OCLC and KVK locate just two examples in libraries and institutions worldwide.

DB 05450.

**\$2,800**



**Characteristic Expressions,  
Love Letters, and Law Students  
Twenty-Five Fine Hand Colored Lithographs by  
Daumier, Gavarni and Cujas**

**DAUMIER, Honoré.** *La Galerie Physionomique* (The Physiognomic Gallery) 5 plates (of 25), [1837]; **GAVARNI, Paul.** *Au Boit Aux Lettres* (At the mailbox) 11 plates (of 34), [1838]; **GAVARNI, Paul.** *Les Coulisses* (Behind the scenes) 1 plate (of 31), [1857]; **CUJAS.** *Cours de Droit* (Law courses) 8 plates (of 12), [1838]. Folio (13 1/2 x 10 1/8 inches; 343 x 257 mm.). Contemporary quarter dark green calf over green marbled boards. Smooth spine decoratively tooled in gilt, plain endpapers. Extremities rubbed.

A fascinating collection of twenty-five hand colored lithograph plates by Daumier, Gavarni & Cujas, all heightened with gum arabic.

DB 05538.

**\$7,500**



**Twenty Superb Hand Colored Lithograph Plates  
by Daumier, Cham, Beaumont & Quillenbois**

**[DAUMIER, Honoré & others].** *Paris Comique...* Paris: Chez Aubert, Éditeur... [1844]. Folio (13 x 9 7/8 inches; 329 x 250 mm.). Twenty magnificent hand colored lithographs, all heightened with gum arabic. Contemporary (ca. 1844) quarter dark green morocco over green paper boards, front cover with gilt emblem. Spine with five raised bands tooled and lettered in gilt in compartments, marbled endpapers. An excellent example, with ten of the wonderful hand colored lithographs by Honoré Daumier.

The plates are by Honoré Daumier (10); Cham (8); Beaumont (1) & Quillenbois (1).

DB 05542.

**\$8,500**

**'Pastorales' or The Romance of Country Life**  
**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). Some plates have been repaired 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.

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: Chez Aubert, August 1836- November 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. In this copy plate 96 "A tous les coeurs bien nés que le patrie est chère!!" (DR-451 published 10/28/1838) has been substituted by the insertion of "Robert Macaire 2e. Série 7. Nouveautés philanthropiques." (DR-872 published 04/04/1841) - The plate number has been changed in old ink to "96" - most likely by the publisher prior to binding. [An original hand colored example of plate 96 "A tous les coeurs bien nés que le patrie est chère!!" (DR-451 published 10/28/1838) has now been inserted after plate 95]. Publisher's diaper grain blue cloth, covers ruled in blind, front cover with "Robert - Macaire" decoratively stamped in gilt, plain endpapers. 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. OCLC/KVK records only two complete copies in institutions worldwide. ABPC reports only seven complete copies at auction since 1935.

DB 05441.

\$52,500



## The First Twenty Hand Colored Lithographs of Daumier's Most Celebrated Work

**DAUMIER, Honoré and Charles Philipon.** *Les Robert Macaire* [Caricaturana]. Paris: Chez Aubert, 1836-1838. First edition. Oblong folio (10 3/8 x 14 inches; 264 x 355 mm.). Twenty hand-colored lithographed plates (numbered 1 - 20) heightened with gum arabic. Plate no. 7 supplied and expertly re-margined at gutter and lower margins. Contemporary quarter green calf over green patterned boards decoratively ruled in gilt with gilt corner pieces, smooth spine. Inner hinges repaired, slight rubbing to extremities.

An excellent collection of the first twenty plates of Daumier's Caricaturana.

"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. 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).

Ray, *Art of the French Illustrated Book* 161. Beraldi V, p. 124.

DB 05492.

\$8,500





**“To have a Cricket on the Hearth is the luckiest thing in all the world!”**

**DICKENS, Charles.** *The Cricket on the Hearth. A Fairy Tale of Home.* London: Bradbury and Evans, 1846. First edition, with first state of "Oliver Twist" advertisement. Foolscape octavo. Additional engraved frontispiece and pictorial title (by Maclise) with original tissue guard. Illustrated throughout in the text. Handsomely bound ca. 1880 by Samuel Tout (stamp-signed in black on verso of front free endpaper). Full blue crushed levant morocco, covers decoratively ruled and bordered in gilt, spine with five raised bands elaborately decorated and lettered in gilt, gilt board edges, elaborate gilt turn-ins, light brown patterned imitation silk liners and endleaves, all edges gilt. A very fine example.

DB 05509.

**\$1,950**



**First Edition, First Issue Set of The Library of Fiction  
With Two Sketches by “Boz” and Plates by Seymour and Buss**

**[DICKENS, Charles, contributor].** *The Library of Fiction, or Family Story-Teller...* London: Chapman and Hall, 1836-1837. First edition in book form, first issue. Two octavo volumes. Twenty-eight engraved plates by various artists including Robert Seymour and Robert William Buss. Publisher's dark green bead-grain cloth over boards. Volume I expertly rebacked; volume II joints expertly repaired, end-papers renewed. The plates and text quite clean and relatively free from the usual foxing. An excellent set of the scarce first issue. Chemised in a half green morocco over green cloth boards slipcase.

DB 04683.

**\$3,500**



**Robert Dighton (1752-1814) Actor, Artist and Printseller**  
**A Superb Collection of Forty Hand Colored Etched Plates**  
**Depicting some famous and some not so famous late eighteenth century characters**

**DIGHTON, Robert.** [A Collection of Forty Caricature Portraits of Public Characters]. London: Published by Dighton, Charing Cross, 1801-1812. Folio (12 7/8 x 10 1/8 inches; 327 x 257 mm.). Forty superb hand colored etched plates. Contemporary quarter red morocco over marbled boards, smooth spine ruled in gilt. Minor wear to board extremities. With the small pink paper binders ticket "Cherry/Bookbinder/Wellington" [Somerset, UK].

Robert Dighton Senior was born c.1752 in London and died there in 1814. An English portrait painter, printmaker and caricaturist, he was the founder of a dynasty of artists who followed in his footsteps. He was the son of the London printseller John Dighton. As a boy his father's print shop must have been a big influence in his early life and he was, no doubt, very much acquainted with the caricatures of contemporary artists such as Gillray, Rowlandson, Sayer, Cruikshank and also of course with the great painter and satirist Hogarth. In the 1770s he began acting and singing in plays at the Haymarket Theatre, Covent Garden and Sadler's Wells while at the same time training and exhibiting at the Royal Academy. He also exhibited at the Free Society of Artists between 1769-73. The first prints he designed were of actors for John Bell's edition of Shakespeare (1775-76). As an artist, he was first offered consistent employment by the publisher Carington Bowles (fl. 1752-93). This was the heyday of the so-called 'droll' mezzotint and Robert's output of designs, executed in watercolor and then engraved, was an integral part of his stock.

DB 05527.

**\$9,500**





## 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. An excellent copy. From the library of J.R. Abbey, with his ink annotation on rear pastedown ("J.A 3408./1939").

The figures depicted include: "Heralds," "Beadle of the Chapel Royal," "Choir of the Chapel Royal," "The Arch-Bishop of Canterbury, with the Baptism Water; out of the Pordan," "Bishops," "Chaplains in Ordinary to Her Majesty," "Her Majestys Private Organist, and Assistant," "Chapel Keeper, and Pew opener," "Women of the Bedchamber," "Court Physician and Apothecary," "The Royal Cot," "H.R.H. The Prince of Wales, borne by the Duchess of Buccturck. His Tail supported by two Pages," "The Wet Nurses," "The Dry Nurses," "Pap Bears to H.R.H. the Prince of Wales," "Knights of the Garter," "Maids of Honor," "The August Grand-Mama," "Beef Eaters," and "Spectators."

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



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

[DULAC, Edmund, *illustrator*]. [ARABIAN NIGHTS]. *Princess Badoura*. A Tale from the Arabian Nights. Retold by Laurence Housman. Illustrated by Edmund Dulac. London: Hodder and Stoughton, [n.d., 1913]. Edition De Luxe. Limited to seven hundred and fifty copies signed by Edmund Dulac (this being No. 252). Large quarto. Ten mounted color plates, with tissue guards. Publisher's cream buckram pictorially stamped in pale green and gilt (with design from title-page embellished by two peacocks and additional lines) 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.

DB 05463.

**\$2,000**



**French Signed Limited Edition**

[DULAC, Edmund, *illustrator*]. ANDERSEN, Hans Christian. *La Reine des Neiges et Quelques Autres Contes...* Paris: L'Édition D'Art / H. Piazza, [1911]. French Signed Limited Edition. Limited to 500 numbered copies on Papier du Japon signed by Edmund Dulac. Quarto. Title-page decoratively printed in red, black green and yellow. Twenty-eight mounted color plates, each framed with turquoise green flowery borders and titled tissue-guards. Original front wrapper decorated in green and gilt bound in. Contemporary (Publishers ?) full mottled calf, covers with triple rule borders and decorative corner pieces, spine with five raised bands, decoratively stamped in gilt and with a maroon morocco lettering label. All edges stained red, marbled endpapers. Expert and almost invisible repair to rear joint, tiny (one inch) crack at top of front joint. An excellent copy.

DB 03185.

**\$1,500**





**The Expulsion of Adam and Eve from the Garden of Eden  
A Superb Fore-Edge Painting by the 'Double-Line Painter'**

**FORE-EDGE PAINTING. DOUBLE-LINE PAINTER, artist. BIBLE IN ENGLISH.** *The Book of Common Prayer, And Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the Use of The Church of England: Together with the Psalter or Psalms of David...* Oxford: Printed by W. Jackson and A. Hamilton, 1790. **With a very fine early twentieth century fore-edge painting by the "Double-Line Painter" depicting the Expulsion of Adam & Eve from the Garden of Eden.** Large quarto. Some occasional and very minor toning, otherwise near fine. Full contemporary dark blue straight-grain morocco, covers panelled in gilt with gilt corner fleurons. Smooth spine elaborately ruled, decorated and lettered in gilt in compartments, decorative gilt board-edges and turn-ins, marbled endpapers, all edges gilt. Silk ties missing otherwise near fine. Housed in an early twentieth century fleece-lined, blue cloth slipcase, spine lettered in gilt.

Ink notation on front blank "Eugene Field/Chicago, Dec. 6th. 1893". Ink notation on verso of rear blank leaf: This book came from the library/of my father, Eugene Field./Nov 9-1931/ Eugene Field II."

**Provenance:** Eugene Field Sr. 1893; Eugene Field II, 1931; Swann Galleries, April 18th, 1991, lot 79 - Randall Moscovitz,

DB 05158.

**\$4,850**



**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.**

**Jane Taylor (1783-1824)** was an English poet and novelist. She wrote the words to the song "Twinkle, Twinkle, Little Star". The sisters, Jane and Ann Taylor and their authorship of various works have often been confused, in part because their early ones were published together. Ann Taylor's son, Josiah Gilbert, wrote in her biography, "Two little poems – 'My Mother,' and 'Twinkle, twinkle, little Star' – are perhaps more frequently quoted than any; the first, a lyric of life, was by Ann, the second, of nature, by Jane; and they illustrate this difference between the sisters."

**Welbeck Abbey** in North Nottinghamshire was the site of a monastery belonging to the Premonstratensian order in England and the house is a grade I listed building. The estate was mentioned in the Domesday Book, where it is recorded as belonging to Hugh Fitzbaldric.

DB 05174.

**\$5,500**





**"Day set on Norham's castled steep..."**  
**Bound by Taylor & Hessey and with a Fine Fore-Edge Painting by the "Double-Line Painter"**

[FORE-EDGE PAINTING]. [TAYLOR & HESSEY, binder]. [DOUBLE-LINE PAINTER, artist]. SCOTT, Sir Walter. *Marmion: A Tale of Flodden Field*... The eighth edition. Edinburgh: Archibald Constable and Company, 1811. **With a very fine early twentieth century fore-edge painting by the "Double-Line Painter" showing a view of Norham Castle in Northumberland depicting the opening lines of the poem.** Octavo. Additional engraved vignette title-page and nine engraved plates. The title-page and plates with old water stain at top left corner, some occasional and light spotting, otherwise near fine. Handsomely bound ca. 1811 by Taylor and Hessey, Booksellers, London. Full dark blue straight-grain morocco, covers elaborately paneled in gilt, spine with five raised bands, three of them double, elaborately decorated and lettered in gilt in compartments, decorative gilt board-edges and turn-ins, ochre watered silk liners and endleaves, all edges gilt. With the engraved bookplate of Isabel Beckwith Closson on front blank. A lovely example.

The "Double-Line Painter" was an English artist, name unknown, possibly active in the 1920s. The most identifiable feature of this artist's work is the label for the painting. The artist labels his own paintings on the the front fly-leaf. If you look carefully you will see a neat light penciled double-line above and below the written title (like an architect would do). The painting title itself is also neatly written in tiny letters. This artist is highly skilled painter with high productivity." (Jeff Weber. *Annotated Dictionary of Fore-Edge Painting Artists & Binders*, pp. 95-96). Jeff Weber cites eight example of the "Double-Line" artist in his book on pp. 96-97.

DB 05168.

**\$3,500**



**With an Exquisite Fore Edge Painting of St. Giles's Church, Cripplegate By Joseph Clayton Clarke aka "KYD"**

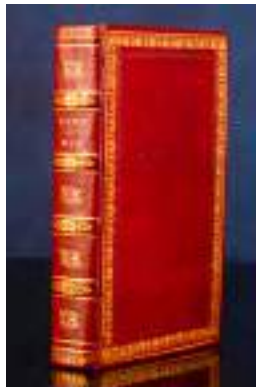
**[FORE-EDGE PAINTING]. [KYD (pseudonym of Joseph Clayton Clarke), artist]. [ALLESTREE, Richard].** *The New Whole Duty of Man...* London: Printed for W. Bent, [1833]. **With an exquisite fore edge painting beneath the gilt, of St Giles's Cripplegate, Fore Street, London, by the "Dover Painter".** The painting is full of Dickensian style characters. Octavo. Engraved frontispiece of Moses with the Ten Commandments. Bound ca. 1900 in full maroon straight-grain morocco, covers decoratively bordered in gilt and blind, spine with four shallow raised bands, decoratively tooled and lettered in gilt in compartments, decorative gilt board edge and turn-ins, blue marbled endpapers, all edges gilt. With the armorial bookplate of Walter Edwin Frew on front endpaper. Minimal rubbing to front joint, otherwise near fine. The fore-edge painting, which we believe was executed sometime around 1910, exhibits an unusual degree of detail, art and craft; the coloring is quite extraordinary.

St Giles-without-Cripplegate is an Anglican church in the City of London, located on Fore Street within the modern Barbican complex. When built it stood without (that is, outside) the city wall, near the Cripplegate. The church is dedicated to St. Giles, patron saint of lepers, beggars and the handicapped. It is one of the few medieval churches left in the City of London, having survived the Great Fire of 1666. John Milton, author of *Paradise Lost*, was buried in the church in 1674.

Fore-edge paintings by "Kyd" are excessively rare - I have seen only a handful in over fifty years of specializing in this field. "Kyd" was a personal friend of my Great Uncle, Sam Joseph and used to frequently visit 48a Charing Cross Road... (DJB).

DB 05172.

**\$3,500**





**Exquisite Fore Edge Painting of Temple Bar, London**  
**By Joseph Clayton Clarke aka "KYD"**

**FORE-EDGE PAINTING. KYD (pseudonym of Joseph Clayton Clarke), artist]. GOLDSMITH, Oliver.** *The Poetical Works of Oliver Goldsmith, M.B...* London: Printed at the Stanhope Press, by Charles Whittingham, 1809. [bound with] *The Poetical Works of William Collins.* London: Printed at the Stanhope Press, by Charles Whittingham, 1709 [sic] 1808. [bound with] *Poems by [Thomas] Gray.* **With an exquisite fore-edge painting of Temple Bar - the principal ceremonial entrance to the City of London, by Joseph Clayton Clarke aka "Kyd."** The painting is full of Dickensian style characters. Twelvemo. Two engraved frontispieces, one for Goldsmith's Poetical Works and the second for William Collins's Poetical Works. Contemporary full red straight-grain morocco, covers decoratively gilt and blind, spine with four shallow raised bands, decoratively tooled and lettered in gilt in compartments, decorative gilt board edge and turn-ins, gray endpapers, all edges gilt. Housed in an early twentieth century fleece-lined, red cloth slipcase.

The fore-edge painting, which we believe was executed sometime around 1910, depicts Temple Bar - the principal ceremonial entrance to the City of London, and exhibits an unusual degree of detail, art and craft; the coloring is quite extraordinary.

DB 05173.

**\$3,500**



**A Wonderful Inlaid Binding by Ramage Adorned with a Double-Fore-Edge Painting of  
St. Paul's Cathedral and The Tower of London**

**FORE-EDGE PAINTING. RAMAGE, binder. RUSKIN, John. *Sesame and Lillies...*** London: George Allen, 1900. **With a superb contemporary 'double' detailed fore-edge painting depicting two fine views of London Bridge with St. Paul's Cathedral and The Tower of London.** Small octavo. Bound ca, 1900 by Ramage. Full dark green crushed levant morocco, covers elaborately tooled with gilt lilies and inlaid red morocco hearts. Gilt-ruled board edges, elaborate gilt turn-ins, cream watered silk liners and end-leaves, all edges gilt. Housed in a custom made felt-lined, red cloth slipcase. The joints have been expertly and almost invisibly strengthened—still a wonderful example of an inlaid Ramage binding with a double-fore-edge painting.

The fore-edge paintings were most probably executed sometime between 1940 and 1960.

Born in London in 1836, John Ramage served an apprenticeship with John Wright, then went to Paris, where he was able to work with the distinguished Marcellin Lortie (1822-1892), who opened his shop on the Rue St. Honoré in 1840. In 1860 Ramage purchased the binding business of Alexander Banks, Jr., in Edinburgh, then returned three years later to London, where he was in business at various locations into the 20th century. Though the range designs is broad, Ramage bindings are celebrated for their remarkably delicate, careful, and elaborate gilt work.

DB 05051.

**\$2,500**





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

**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*).

DB 05490.

\$12,500





**Gavarni's Memories of his Time in the Debtors  
Prison 'Clichy'  
Depicted in Twenty-One Superb Lithographed  
Plates**

**GAVARNI, Paul [pseudonym of Guillaume Sulpice Chevallier].** *Clichy. Album par Gavarni.* Paris: Au Bureau du Charivari, [n.d., 1840-1841]. Large quarto (13 3/4 x 10 1/2 inches; 349 x 267 mm.). Publisher's yellow front wrapper with printed title. Twenty-one superb numbered lithographed plates. All plates in first printing, second state, except plates 17 & 19 which are in the third state. Modern quarter light blue cloth over light blue cockerel boards, smooth spine lettered in gilt. Original yellow lithographed front wrapper bound in as title. Exceptionally rare. According to OCLC & KVK there are no copies in libraries and institutions worldwide. We have been unable to locate any copies at auction over the past 100 years.

DB 05405.

**\$4,500**

**Twelve Fine Hand-Colored Engraved Plates  
Showing the Fashionable Women of  
Paris in the 1850's**

**GAVARNI [pseudonym of Guillaume Sulpice Chevallier].** *Douze Nouveaux Travestissements.* Gravés sur acier par Portier. Paris: Au Bureau du Journal Les Modes Parisiennes, 1856. Folio (13 1/2 x 10 inches; 343 x 254 mm.). Lithograph title-page and twelve fine hand-colored engraved costume plates depicting the women of Paris in theater costume, all interleaved with tissue guards. The plates are engraved by Adolphe Portier. Publisher's dark blue patterned cloth over boards, covers bordered in gilt, front cover lettered in gilt. Inner hinges cracked but sound, otherwise a near fine copy.

Colas, 1198; Not in Armelhaul & Bocher, or Bobins.

DB 05465.

**\$1,250**



**Extremely Scarce  
No Copies Recorded in Libraries & Institutions  
Worldwide**

**GAVARNI [pseudonym of Guillaume Sulpice Chevallier].** *Fashionables.* Paris: Chez Tessari et Cie., [n.d., 1837]. Large quarto (13 x 9 3/4 inches; 330 x 248 mm.). Twelve hand-colored lithographed plates, heightened with gum arabic, depicting couples during the twelve months of the year. Plates lithographed by Lemercier. Contemporary half green roan, ruled in gilt, over marbled boards, smooth spine decoratively tooled in gilt. Spine extremities a little worn. Some minimal marginal foxing or staining not affecting any images. An excellent copy of this extremely scarce series of plates. Each plate, Janvier to Decembre, depicts the appropriate fashion for each month of the year.

No records in OCLC and KVK. Not in Bobins, Colas, Hiler, or Lipperheide.

DB 05466.

**\$6,000**





**Sixty-Six Magnificent Hand-Colored Lithographed Plates by Gavarni  
Depicting "The Stevedores"**

**GAVARNI, Paul** [pseudonym of **Guillaume Sulpice Chevallier**]. *Les Débardeurs*. Paris: Au Bureau du Charivari, [n.d., 1840-1842]. Folio (13 7/8 x 10 3/8 inches; 353 x 264 mm.). Sixty-six superb numbered hand-colored lithographed plates, heightened with gum arabic. Plates printed by Aubert & Cie. Plate numbers 3, 16, 29, 32, 33, 39, 43, 51 & 52 a little shorter on outer margins. Plate number 52 with neat repairs to top and bottom blank margins. A few plates slightly toned, still an excellent copy of this extremely rare Gavarni title. Modern blue cloth over boards, front cover with dark green straight-grain morocco label, bordered and lettered in gilt. An excellent example of this exceptionally rare and highly amusing book.

A series of sixty-six lithographs, of which nine first appeared in other journals (eight in *La Caricature* (plates 21, 23, and 24 under the title "Souvenirs du Carnaval" and 32, 44, 49, 54, and 61 under the title "Les Débardeurs") and one (plate 58) in *La Mode*) prior to the publication of the entire series in *Le Charivari* from 19 January 1840 to 5 February 1842. Armelhault & Bocher, nos. 486-542, 307-309 (plates 21, 23, and 24), 259-263 (plates 44, 49, 32, 54, and 61), and 1223 (plate 58). Ray, *The Art of the French Illustrated Book*, 154.

Exceptionally Rare with OCLC locating just one complete colored copy in libraries and institutions worldwide. OCLC also locates two other copies neither of which states 'color' plates.

DB 05386.

**\$14,500**



**Gavarni's "Terrible Children"**  
**Fifty Superb Hand Colored Lithographs Including the Pictorial Title-Page**

**GAVARNI, Paul** [pseudonym of **Guillaume Sulpice Chevallier**]. *Les Enfants terribles*. Ire. Série 50 Sujets par Gavarni. Paris: Bauger et Cie., [n.d., 1838-1842]. First edition. Large quarto (13 1/8 x 9 3/4 inches; 332 x 248 mm.). Pictorial hand colored lithograph title-page and forty-nine numbered hand-colored lithographed plates, heightened with gum arabic. Imprints vary (plate 1 has imprint: Edite par le Charivari; plates 2-5 have imprint: Au Bureau du Charivari; plates 6-13, 15-24, and 38-43 have imprint: Chez Bauger; plates 14, and 44-49 have imprint: Chez Bauger & Cie.; plates 25-37 have imprint: Se vend chez Bauger & Cie. Editeurs des Dessins de la Caricature du Figaro et du Charivari; plates 11, 44, 47, and 49 have additional imprint: Chez Aubert; and plate 25 has no imprint). Plates printed by Aubert & Cie. Plate no. 8 slightly shorter at fore and lower margins; plate nos. 13, 14, 20, 35, 38, 39, & 41-45 slightly shorted at fore-margins; plate no. 18 with tiny repair to lower blank corner. Minimal mainly marginal foxing to a few plates. Bound by Leon Gruel ca. 1915 in full red calf, covers decoratively ruled and with corner fleurons in blind. Spine with four raised bands decoratively ruled in blind and lettered in gilt in compartments, decorative gilt turn-ins, marbled endpapers, all edges gilt. Front joint cracked but holding, otherwise fine. Housed in the original marbled board slipcase with red leather tips.

A near fine example, the superb hand-colored lithographs wonderfully bright and colorful.

DB 05629.

**\$12,500**





## A Remarkable Survival

**GAVARNI, Paul [pseudonym of Guillaume Sulpice Chevallier].** *Oeuvres Choies de Gavarni.* Revues, corrigées et nouvellement classées par l'Auteur. Études de Moeurs Contemporaines. Paris: J. Hetzel, 1846. First Collected Edition. Two octavo volumes (10 7/16 x 7 1/4 inches; 265 x 184 mm.). Lithograph frontispiece. Each of the seven title pages with a vignette. A total of 160 wood engraved plates + wood engraved frontispiece and 7 wood engraved vignette title-pages. Publisher's blue cloth, covers ruled in blind and elaborately decorated in gilt, spines with titles and elaborate gilt decoration, yellow coated endpapers, all edges gilt. Fine and untouched copies of the first two (of four) volumes of this first collected edition. Two further volumes were published two years later in 1848.

Contents: Les Enfants Terribles; Traduction en Langue Vulgaire; Les Lorettes; Les Actrices [and] Fourberies de Femmes en Matière de Sentiment; Clichy; Paris le Soir.

DB 05549.

\$1,850





**"Cologne! Cologne! Thy Walls are Won"  
One of the Great Nineteenth-Century Color-  
Plate Books**

**GERNING, J.J. [Johann Isaac] von.** *A Picturesque Tour Along the Rhine, from Mentz to Cologne...* London: Published by R. Ackermann... Printed by L. Harrison, 1820. First English edition, early issue. Large quarto (13 1/4 x 10 3/4 inches; 336 x 273 mm.). Complete with the list of subscribers. Large folding engraved map with color highlights and twenty-four fine hand-colored aquatint plates. Text watermarked 1817 and 1818, plates watermarked 1816, 1818 and 1819. Slightly later (ca. 1840) quarter brown calf over publisher's original pictorial boards. Inner hinges neatly strengthened. Some very minor foxing and minimal offsetting.

A fine, tall copy in a contemporary binding.

DB 04820.

**\$6,850**



**Grandville's Favorite Work  
"Poetic and Gracious Originality, Dexterity of  
Mind and Observation"**

**[GRANDVILLE, J.J., illustrator]. DELORD, Taxile.** *Les Fleurs Animées...* Paris: Gabriel De Gonet, Éditeur, [no date but 1847]. First edition, second issue, with discontinued pagination in vol. II and with the frontispieces signed "E. de Soye, à Paris". Two large octavo volumes bound in one (10 x 6 3/4 inches; 254 x 172 mm.). Added hand-colored wood-engraved title in each volume, fifty hand-colored wood-engraved plates by Geoffroy after Grandville, and two unsigned engraved botanical plates. The final sections are "Botanique des dames," which includes two botanical plates, "Horticulture des dames," and "Culture des fleurs." Publishers full dark brown morocco over beveled boards, elaborately gilt. Spine elaborately decorated and lettered in gilt. An excellent example of Grandville's favorite work.

DB 05519.

**\$2,250**



**The Costumes of the Netherlands  
in Twenty Vividly Hand-Colored  
Lithographed Plates**

**[GREEVEN, H., illustrator].** *Collection des Costumes des Provinces Septentrionales du Royaume des Pays-Bas...* Amsterdam: Chez François Buffa et fils [and] Paris: Chez Engelmann et Cie., 1828 [i.e. 1829]. First edition. Folio (13 5/8 x 10 1/8 inches; 346 x 257 mm.). Lithographed title, lithographed list of plates, Preface (dated 1829). Twenty fine hand-colored lithographed plates by Vallon de Villeneuve after drawings by H. Greeven. The last page of text with light staining to the blank fore-margin only. Otherwise a near fine copy - the hand colored plates bright and fresh. Later three-quarter black morocco over marbled boards, board edges slightly rubbed, otherwise fine.

These colorful plates depict men, women, and children from all classes and walks of life in native costumes.

DB 05426.

**\$4,500**



### "The Most Beautiful Album by Grenier"

#### Hand colored lithograph pictorial title-page and thirty-three superb hand colored lithograph plates

**GRENIER, Francois.** *Album de Chasses au tir & au chien d'arrêt.* Par F. Grenier. (Album of Shooting & Shooting Dog Hunts). Paris: Chez Aubert & Cie., [ca. 1840]. First edition. Oblong folio (9 11/16 x 13 3/16 inches; 246 x 335 mm.). Hand colored lithograph pictorial title-page and thirty-three fine hand colored lithograph plates all heightened with gum arabic and interleaved with original tissue-guards. Lower blank corner (1 3/8 x 3/4 inch) of plate no. 24 expertly restored, some minor foxing to the blank margins of a few plates, otherwise fine. Publisher's purple cloth over boards, covers bordered in blind, front cover decoratively lettered in gilt. Spine a little faded otherwise near fine.

"The most beautiful album by Grenier; it is difficult to find. Available in plain and colored" (Thiebaud 476).

"Albums of this kind, in complete state, are difficult to find owing to the practice of framing the plates... Grenier was a good artist and specialised in sporting subjects" (Schwerdt 1, p. 219).

According to OCLC & KVK there are no copies located in libraries and institutions worldwide. Two colored copies have appeared at Parisian auctions in 2014 and 2021. Prior to that the only other colored copy that we could locate was the Schwerdt copy which appeared at Sotheby's London in 1939.

DB 05533.

\$4,850



**Four Superb Original Pen, Ink & Watercolor Drawings by Ernest Griset**

**"Griset possesses the faculty of investing his animals with human expression, without ever causing them to lose their own identity, and of making them funny without being ridiculous."**

**GRISSET, Ernest.** Four original pen, ink and watercolor drawings of an elephant at the Great Royal Hotel. n.p., n.d, ca. 1865. Framed and glazed.

1. An Elephant wearing glasses and reading the Daily Paper in the Great Royal Hotel, being waited on by a Monkey. Image size: 2 3/8 x 2 3/8 inches; 60 x 60 mm. Signed with initials and also in full in pencil.
2. An Elephant wearing glasses and drinking a glass of wine whilst reading The Times in the Great Royal Hotel. Image size: 3 x 2 5/8 inches; 71 x 67 mm. Signed with initials.
3. An Elephant at the Great Royal Hotel wearing glasses and drinking a glass of wine. Image size: 2 5/8 x 2 1/2 inches; 67 x 60 mm. Signed with initials.
4. An Elephant wearing glasses and reading the Daily Paper in the Great Royal Hotel. Image size: 2 1/4 x 2 1/4 inches; 57 x 57 mm. Signed with initials.

**Ernest Henri Griset (1843-1907).** Born in Northern France, was a painter and illustrator noted for the humorous interpretations of his subjects. Many examples of his work are now in the collections of the Victoria and Albert Museum.

DB 04719.

**\$3,500**







### A Rare Series of Plates depicting the Characters of Seventeenth Century England and France

[HAMILTON, Anthony]. *[Memoirs of Count Grammont.]* [London: John White, 1808]. Quarto (11 3/4 x 8 1/2 inches; 299 x 216 mm.). A rare set of thirty-nine color printed stipple plates, each plate bearing the date 1 July 1808 and the address of John White. Added are six colored plates: Elenor Gwynn; Somer Hill; Barbara, Duchess of Cleveland; [Nell Gwynn]; Elizabeth, Countess of Chesterfield, and Susan, Lady Bellasys. Original boards uncut, expertly rebacked in black calf. Engraved bookplate of Clarence S. Bement (1843-1923) & oval black leather bookplate of Joseph Widener (1871-1943) on front paste-down. Housed in a full crimson levant morocco slipcase.

A wonderful collection of color printed stipple portraits of English & French nobility & characters of seventeenth century life in England and France.

DB 05520.

**\$2,850**



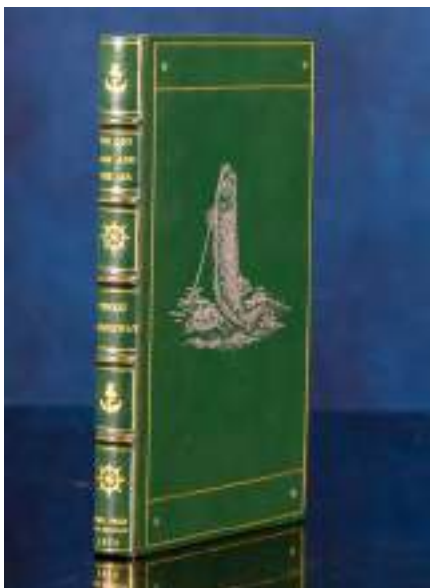
### My Lord Mayor's Album by Henry Heath Twenty-Four Highly Amusing Hand Colored Lithograph Plates

[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 05525.

**\$5,500**



### "But Man is not made for defeat. A man can be destroyed but not defeated"

HEMINGWAY, Ernest. *The Old Man and the Sea*. New York: Charles Scribner's Sons, 1952. First edition, first printing with "A" on the verso of title-page. Octavo. Handsomely bound by Bennett of New York in full green morocco. Front and rear covers bordered in gilt, front cover with a stamped design of a marlin in silver, spine with five raised bands decoratively tooled and lettered in gilt in compartments, green marbled endpapers, all edges gilt. Fine.

The Old Man and the Sea is a novella written by the American author Ernest Hemingway in 1951 in Cayo Blanco (Cuba), and published in 1952. It was the last major work of fiction written by Hemingway that was published during his lifetime and is one of his most famous works.

DB 05507.

**\$1,750**

**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.

Heath broadly satirizes contemporary British political figures as members of a theatrical company, the year 1829 presenting many opportunities for dramatic and comic theatrics in Parliament and the Palace.

D. George, BM Satires 15895-15904. Hardie, p. 158.

DB 05627.

**\$16,500**





### An Onlaid Binding on a Book about Bookbinding



DB 05413.

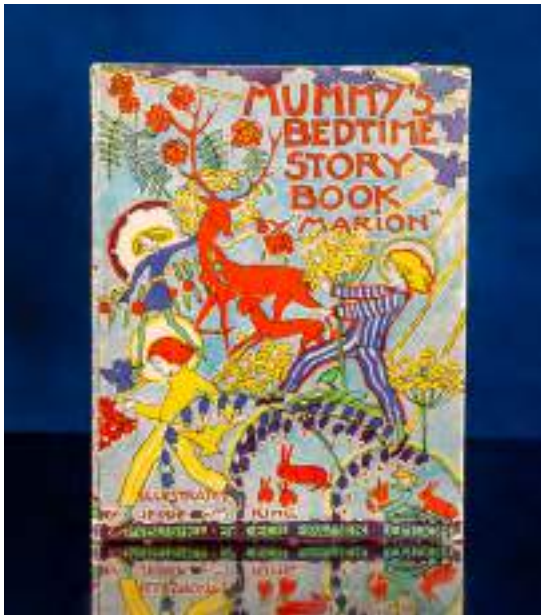
\$650

**JOHNSON, Arthur W.** *The Thames and Hudson Manual of Bookbinding* with 270 illustrations, in colour and black and white. London: Thames and Hudson, 1981. Octavo. Full light blue morocco, both covers decorated in gilt with various colored morocco onlays depicting a person reading a book, smooth spine lettered in gilt, top edge stained blue, cockerel endpapers. Housed in an ivory morocco backed, black cloth clamshell case, spine lettered in gilt.

Although the binding is unsigned it was certainly done by a skilled student of the art of bookbinding.

A perfect gift for a student of bookbinding.

### "The Largest Format of Any of Jessie M. King's Illustrated Books"



DB 05523.

\$1,950

**KING, Jessie M., illustrator.** [GEMMELL, Mrs. Alexander]. *Mummy's Bedtime Story Book*. By "Marion". Illustrated by Jessie M. King. London: Cecil Palmer, [1929]. First edition. Large quarto. Colored frontispiece, title-page and eleven full-page colored illustrations. In addition each page with colored decorations, all by Jessie M. King. Publisher's color pictorial boards with decorations, color pictorial endpapers, all by Jessie M. King. Minimal rubbing to extremities, otherwise a near fine copy.

The Stories: Peter and Mary, The Story of the Tiresome Rabbit..., A lesson in Manners, Jack Frost, Mother England, If One Eats One Must Work, The Two Imps, The Grandfather Clock, The Story of the Cruel Boy..., The Country of Let's Pretend, Little Wee Mister Brown Hoppity Hop, and Where Babies Come From.

Mummy's Bedtime Story Book was richly printed in color by photo-offset and had the largest format of any of Jessie M. King's illustrated books. It was the only one totally illustrated by her for the Cecil Palmer imprint." (Colin White. *A Guide to the Printed Work of Jessie M. King*, p.83).

## The True First Edition of Kircher's China Monumentis

**KIRCHER, Athanasius.** *China Monumentis*, qua Sacris quà Profanis, Nec non variis Naturae & Artis Spectaculis, Aliarumque rerum memorabilium Argumentis Illustrata. Amsterdam: Johannes Janssonium à Waesberge & Elizium Weyerstraet, 1667. First edition. Large folio (14 3/4 x 9 9/16 inches; 375 x 243 mm.). Finely engraved allegorical frontispiece title-page (Amsterdam: J. Jansson à Waesberge & E. Weyerstraet, 1667), letterpress title-page with printers woodcut vignette, engraved portrait of the author. Twenty-three engraved plates (one of which is folding), two double-page engraved maps, and fifty-nine engravings in the text. Early vellum over boards, covers ruled in blind and with central blind-stamped device. Spine with five raised bands, ruled in gilt. Red morocco label lettered in gilt. Endpapers renewed many years ago, all edges stained red. Upper and lower joints cracked but sound. A wonderful example with the plates and maps bright and fresh and with no repairs or restoration.

"The True First Edition of Kircher's profusely illustrated account of China [China, Illustrated with Monuments, Both Sacred and Profane, and Various Spectacles of Nature and Art, and Proofs of Other Memorable Matters.] based on descriptions by many European explorers, including many Jesuits such as Kircher himself. [This], the true first edition is larger in size, the Amsterdam and Antwerp counterfeit prints of the same year are about 5 cm smaller and with the engravings redone. The engravings are based on these explorers' sketches and original images imported from Asia. This work includes the first Chinese vocabulary ever printed in the West . . . the standard text for the study of Chinese until the nineteenth century" (Merrill).

DB 05517.

\$12,500





**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*).

**Twenty-Eight Hand-Colored Lithographed  
Plates Depicting Lami and Monnier's  
"Travels in England"  
With the Very Scarce Additional Four Plates**



DB 05349.

**\$9,500**

[LAMI, Eugène, and Henry Monnier, illustrators]. *Voyage en Angleterre*, par Eug. Lami et H. Monnier. Paris: Publié par Firmin Didot Frères, et Lami-Denoan [and] London: Colnaghi Son et Co..., 1829- [1830]. First edition. Complete with the four leaves of letterpress descriptive text and the four additional plates. Title from front wrapper. Large folio (16 3/4 x 11 3/4 inches; 426 x 298 mm.). Twenty-eight numbered hand-colored lithographed plates, signed by Lami or Monnier, and one signed by both Lami and Monnier. Small neat marginal repairs to plate number 2 and plate number 9. Preliminary text leaves a little foxed, the superb hand colored plates clean and fresh. Late nineteenth century half green straight-grain morocco over marbled boards. Spine elaborately tooled in gilt and blind. Original gray front and back printed wrappers from part 1 bound in. Wrappers expertly restored on inner blank margins. The four additional hand colored lithographs are slightly smaller in size. A wonderful and very large example.

Colas 1748; Hiler, p. 524; Lipperheide 995; Ray, *The Art of the French Illustrated Book*, 139; Vicaire V, cols. 1-3.

## Excessively Rare Series of Caricatures of the London Theater

**LANE, T[heodore].** *Theatrical Pleasures*. London: Pubd. by Thos. McLean, [n.d., ca. 1826]. First edition, complete. Large quarto (12 5/8 x inches; 321 x mm.). Six numbered hand-colored engraved plates each tipped-onto hinged stiff card mounts and measuring 10 1/2 x 8 5/8 inches; 265 x 220 mm. Published without explanatory text. Bound by Zaehnsdorf ca. 1900 in three-quarter red straight-grain morocco, ruled in gilt, over red morocco-grain cloth boards. Spine decoratively tooled and lettered in gilt. Top edge gilt. Marbled endpapers. Armorial bookplate of renowned collector Clarence S. Bemens on front pastedown.

The plates are captioned: "Crowding to the Pit;" "Contending for a Seat;" "Snug in the Gallery;" "Taken Places Occupied;" "Feasting in the Saloon;" "Turning out half satisfied."

A wonderful example of this fine series of satirical scenes of the London theater audiences of the 1820s. Excessively rare. We have been able to locate only one other copy in OCLC and RLIN (at Harvard University Library). We have had this title once before - in 2008 which we supplied to The Exotic and the Beautiful collection of Norman Bobins (Bobins III, 869). Bobins III, 869; Not in Abbey or Tooley.

DB 05504.

\$9,500





**Andrew Lang's 'The Red Romance Book'  
"Tales of Knights, Dragons & High Adventure"  
In a Fine Inlaid Binding very much in the Style  
of the Hampstead Bindery**



DB 05216.

**\$2,850**

**LANG, Andrew, editor.** *The Red Romance Book...* London: Longmans, Green, and Co., 1905. First edition. Octavo. Eight full-page colored plates including frontispiece, twenty-eight full page black & white plates and sixteen black & white illustrations. Bound ca. 1905 in full red morocco. Covers with a single gilt-line border enclosing a lovely border of gilt flowers and stems, the flowers inlaid in Sherwood green, the corner flowers inlaid in olive green. Spine with with the same inlaid design as the covers, lettered in gilt in compartments. A lovely example of an art-nouveau binding. A small 5/8 inch closed split at top of rear cover, otherwise fine. Although unsigned this binding is very much in the style of the Hampstead Bindery or Alfred de Sauty.

**The Red Romance Book: Tales of Knights, Dragons & High Adventure (or The Red Book of Romance)** is a book of heroic tales and legends. It was edited by Andrew Lang with illustrations by Henry J. Ford, and published in London by Longmans, Green, and Co. in 1905.

**One Hundred Fine Hand Colored Lithographs  
Depicting French Costume  
Between 1200 and 1715**



DB 05470.

**\$1,950**

**[LECOMPTE, Hippolyte]. SCHARF, George, artist.** *Costumes Francais, de 1200 à 1715.* London: Printed by C. Hullmandel for Rodwell & Martin, ca. 1830. Small octavo. One hundred fine numbered hand colored lithograph plates with legends drawn on stone by George Scharf. Plates nos. 50 & 52 slightly shorter on lower blank margin. Handsomely bound ca. 1920 by Bayntun of Bath for C.E. Lauriat Co., Boston. Full dark red crushed morocco, covers with gilt-rule border, three gilt dots at corners, blind-tooled lances extending onto boards from raised bands. Spine decoratively paneled and lettered in gilt in compartments, decorative gilt board edges, gilt ruled turn-ins, marbled endpapers, all edges gilt.

A wonderful example of historical French costume with fine hand coloring. The subjects include Joan of Arc, Bloody Mary, Queen of Scots, Ninon de Lenclos, many French kings and queens, courtiers, mistresses, soldiers, knights, politicians and admirals, from five centuries of French history.

Bobins II, 551; Colas, 1808; Hiler 533 (1820 edition); Lipperheide, 1074 (1820 edition).

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

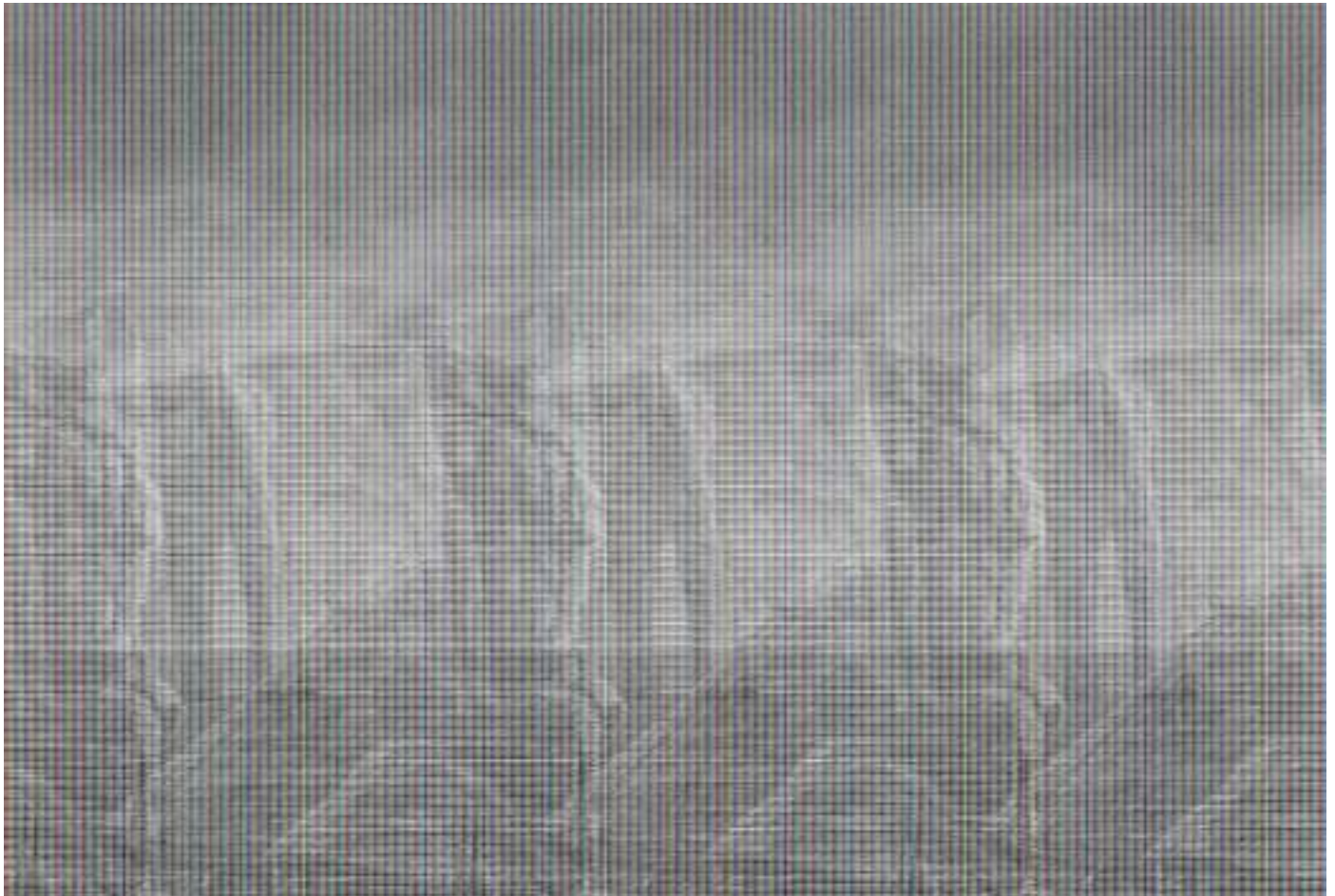
**LEFEBVRE-DURUFLÉ, N[œl Jacques].** *Ports et Cotes de France de Dunkerque au Havre* par N. Lefebvre-Duruflé. Paris: Chez J.F. Ostervald, Editeur, 1833. First edition, thus. Folio (14 1/4 x 10 5/8 inches; 362 x 270 mm.). Fifty superb aquatint views finely enhanced with watercolor and gouache, which 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. Smooth spine decoratively tooled and lettered in gilt, marbled endpapers. A superb copy. Exceptionally rare.

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.

DB 05540.

**\$25,000**





## **The Disadvantages of Traveling by Stagecoach Illustrated in Twelve Highly Amusing Lithographs**

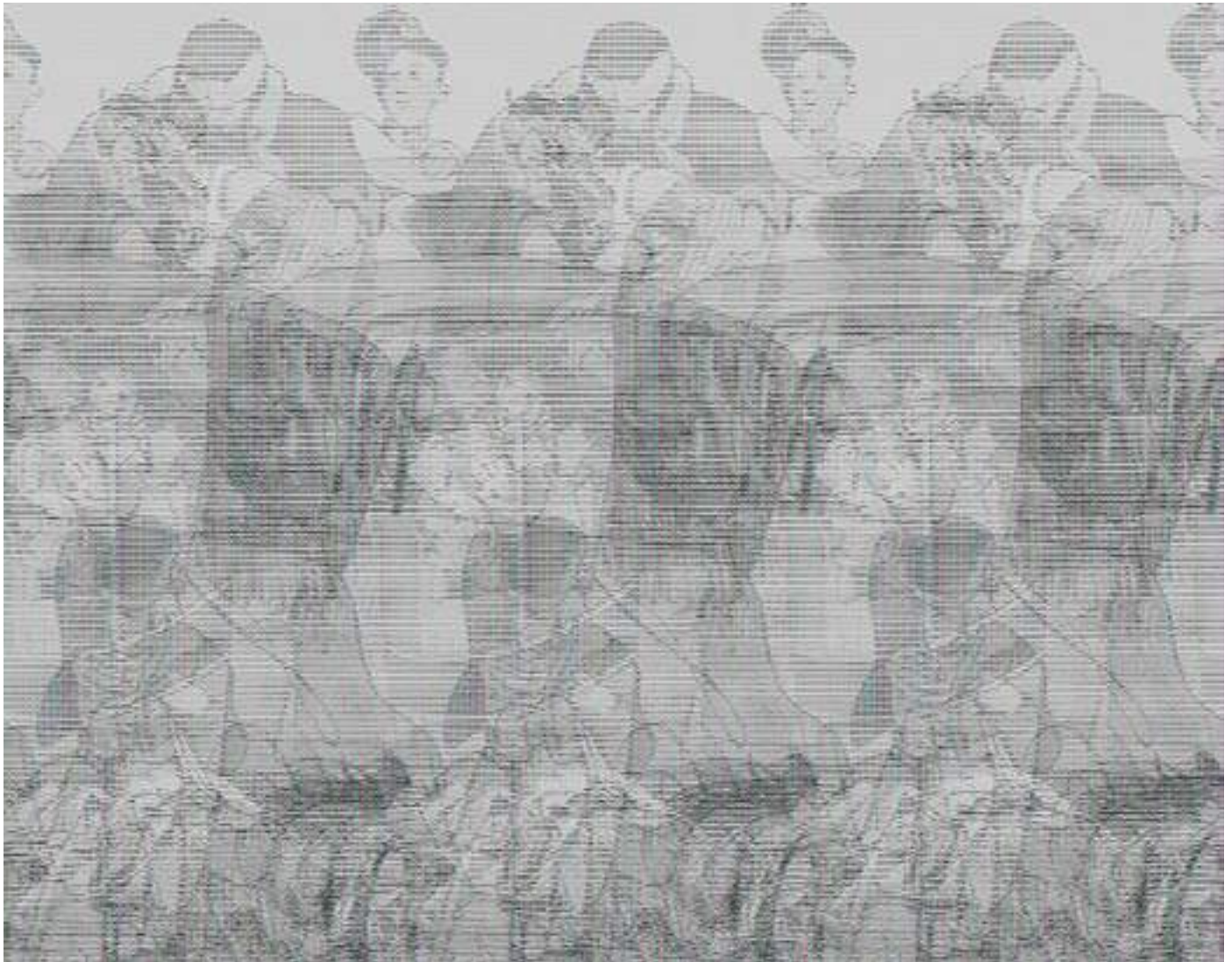
**LEPRINCE, Xavier.** *Inconvénients d'un Voyage en Diligence.* [The Disadvantages of Traveling by Stagecoach]. Douze Tableaux, Lithographiés par... Paris: Chez Gihaut Freres... et Sazerac et Duval, 1826]. First edition. Oblong folio (10 3/8 x 13 5/8 inches; 264 x 346 mm.) Twelve hand-colored lithographed plates. Lithography by Englemann. Some light foxing, mainly marginal except the first two plates. Publisher's quarter black roan over dark plum patterned boards, front cover lettered in gilt, smooth spine. Aside from the light foxing this is a near fine example.

The inconvenient rigors of travel by coach are illustrated in twelve highly amusing plates. OCLC locates just five copies in libraries and institutions worldwide.

Auguste-Xavier Leprince (1799-1826), French painter and lithographer, 'was the son and pupil of the painter and lithographer Anne-Pierre Leprince and the elder brother of the painters Robert-Leopold Leprince (1800-47) and Gustave Leprince (1810-37). Leprince recieved a medal at his first Salon of 1819 for one of six entries, five of which were landscapes of 17th century Dutch inspiration, which came possibly via the work of Jean-Louis Demarne. Leprince quickly learnt to vary the contents of his paintings: at the Salon of 1822 his entries included three Paris street scenes, three portraits, and two scenes on board a frigate. His numerous Paris street scenes usually depicted some well-known contemporary event... (Grove Dictionary of Art).

DB 05340.

**\$5,800**



**A Superb Set in the Original Wrappers of  
Madou & Van Hamelryck's Costumes of Belgium  
Complete with 124 Fine Hand Colored Lithograph Plates**

**MADOU, Jean-Baptiste, and [Jean-Louis Van HAMELRYCK].** *Costumes Beligiques, Civils, Militaires, Religieux, Anciens et Modernes...* Bruxelles: J.B.A.M. Jobard & Jobard Freres, 1825, 1826, 1827, 1828 & 1830. **First edition in the original twenty-five parts as issued.** Folio (12 3/8 x 9 1/2 inches; 314 x 241 mm.). Complete with 124 fine hand colored lithograph plates, the first 55 signed by Madou, plates 56-124 signed by Van Hamelryck. Aside from some minor faults this is a near fine set. A remarkable survival, housed in a tan cloth chemise within a full red straight-grain morocco folding case, smooth spine decoratively ruled and lettered in gilt in compartments, marbled edges.

**Jean-Baptiste Madou (1796-1877)** was a Belgian painter and lithographer. He studied at the Brussels Academy of Fine Arts and was a pupil of Pierre Joseph Célestin François. It was about 1820 that he began his artistic career. Madou was also the lithographer for most of the hand-colored plates in Jean Joseph de Cloet's rare *Voyage Pittoresque en Belgique... collection comprenant plus de 200 vues interessantes...* (1835). "His works would appear to be scarce on the market" (Bobins II, p. 46).

**Jean-Louis Van Hamelryck (active 1825-1850)** was a Belgian painter and lithographer. Several of his works are in the Rijks Museum, Amsterdam. Bobins II, 538; Brunet III, 1289; Colas, 1932; Hiler, p. 560; Lipperheide II, 962.

DB 05473.

**\$8,500**





## A Charming Hand Colored Manuscript Containing Five of our Favorite Nursery Rhymes



DB 05534.

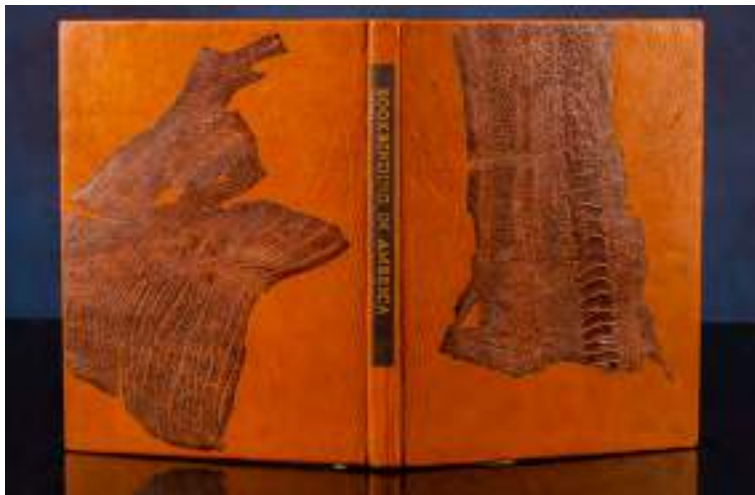
**\$1,750**

[MANUSCRIPT] AUNTIE EDIE. *Nursery Rhymes for "Jim" at Bed-Time. From: "Auntie Edie" 18.7.24.* [London?], 1924. Oblong quarto (8 x 11 3/8 inches; 202 x 290 mm.). Richly illustrated throughout in ink and watercolor with accompanying manuscript nursery rhymes and musical scores in ink. Original stiff paper wrappers, illustrated and lettered in watercolor and ink, signed "Aunt Edie" and dated July 18, 1924. Sewn with purple cord. Wrappers and each leaf (also of the same stiff paper stock) neatly bordered with decorative tape resembling leather. Two leaves loose, minimal foxing and or dust soiling. Together with the original (very worn) mailing envelope addressed (presumably) to Jim's father in the Brockley area of South London.

A remarkably bright manuscript collection of nursery rhymes by a skilled artist. The classic nursery rhymes included here are "Jack and Jill," "Little Miss Muffet," "Simple Simon," "Little Jack Horner," and "Hey Diddle Diddle."

We were unable to find any information about Aunt Edie, but she was clearly a skilled artist with a charming and remarkably detailed style. We also could not locate any more information on the young Jim and his family.

### An 'Aligator' Binding on a Book about A World Famous Collection of Bookbindings



DB 05414.

**\$650**

MASER, Frederick E. *Bookbinding in America 1680 -1910.* From the collection of Frederick E. Maser. With an essay by Willman Spawn. Bryn Mawr, Pennsylvania: Bryn Mawr College Library, 1983. First edition. Large quarto. Six full color plates and numerous black and white illustrations throughout the text. Full brown levant morocco, both covers with a large onlaid piece of dark brown alligator skin, smooth spine with onlaid black calf label lettered in gilt, woven endpapers. Housed in a brown morocco backed red cloth clamshell case, spine with onlaid black calf label lettered in gilt.

Although the binding is unsigned it was certainly done by a skilled student of the art of bookbinding.

"The occasion of this study is the gift to the Bryn Mawr College Library of the Frederick E. Maser Collection of American bookbindings. Their place in the Library's collections and their significance for the study of this art will be the subject of the pages which follow. Our indebtedness to Dr and Mrs Maser extends well beyond the books themselves. Most important is their concern that their treasures be placed where students and other scholars can readily profit by their availability. James Tannis. Director of Libraries" (Foreword).

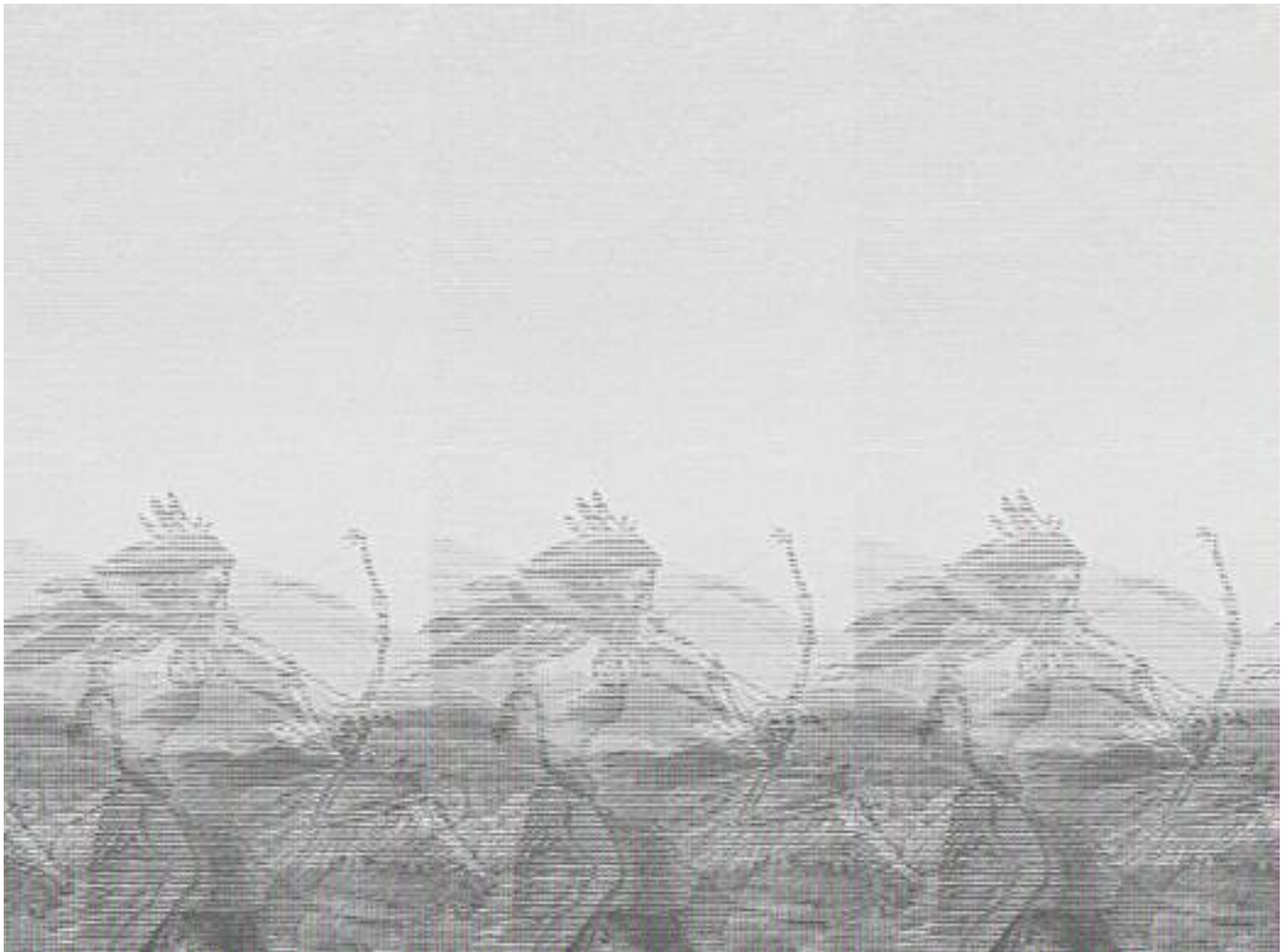
**One of the Finest Artistic and Anthropological Records of the  
Native Americans ever Published**

**MCKENNEY, Thomas L.** *History of the Indian Tribes of North America...* Philadelphia: D. Rice & Co., 1872. Two large octavo volumes (10 11/16 x 7 5/8 inches; 272 x 194 mm.). **Complete with ninety-nine hand-colored lithographic plates.** Original half dark brown morocco over diced brick-red cloth. Cloth sides with some minor discoloration, otherwise fine. Some occasional and very minor foxing otherwise a near fine and clean example, the lithograph plates with superb hand coloring.

“As early as 1824, the practice was begun of taking portraits of the principal Indians who came to Washington, and depositing them in the War Department. They were chiefly painted by Mr. King, an artist of high repute, who has been remarkably successful in transferring to his canvas the strong lineaments of the Indian countenance. Col. M’Kinney [sic], who was for many years superintendent of Indian affairs at Washington, and was thus brought in constant association with the principal men of the nations and tribes which sent representatives to the seat of government, conceived the plan of making this rare and curious collection more valuable to the world by publishing a series of engraved portraits exactly copies and colored from these paintings. With each portrait is connected a biographical sketch of the individual whom it is intended to represent, interspersed with anecdotes and narrations. The work contains also a historical account of the various Indian tribes within the borders of the United States” (Sabin 43410a, describing the 1836-1844 edition). “The original oil paintings of which the plates were copies were all destroyed in the 1865 Smithsonian fire” (Howes).

DB 05472.

**\$12,500**





**Pierre-Jean de Béranger "The Most Popular French Songwriter of All Time"**  
**"The First Superstar of French Popular Music"**  
**Forty Hand Colored Lithograph Plates by Henri Monnier**

**MONNIER, Henri, illustrator.** *Chansons de P.J. Béranger Anciennes, Nouvelles et Inédites*, avec des vignettes de Devéria et des dessins coloriés d'Henri Monnier... Paris: Baudouin Frères, Éditeurs, 1828. First edition. Two octavo volumes (8 5/8 x 5 5/8 inches; 220 x 143 mm.). Forty superb hand colored lithograph plates by Henri Monnier and numerous charming black & white vignettes by Achille Devéria. Handsomely bound ca. 1890 by Paul-Romain Raparlier in three quarter red morocco over marbled boards, ruled in gilt. Spines with five raised bands elaborately tooled and lettered in gilt in compartments, marbled endpapers, top edge gilt, others uncut.

A very fine copy of this extremely rare Monnier title complete with all forty hand colored plates. KVK locates no complete copies; OCLC locates just one complete copy in libraries and institutions worldwide: Paris-Est Marne-La-Vallee-Bu (France).

**Pierre-Jean de Béranger (1780-1857)** was a prolific French poet and chansonnier (songwriter), who enjoyed great popularity and influence in France during his lifetime, but faded into obscurity in the decades following his death. He has been described as "the most popular French songwriter of all time" and "the first superstar of French popular music". The Chansons were composed with fastidious care and are most notable for their clarity, wit and incisiveness, however the socialist and revolutionary content of his songs resulted in several brushes with the authorities, resulting in his nine month incarceration in La Force Prison.

DB 04846.

**\$6,500**





## "Parisian Sketches" by Henry Monnier

**MONNIER, Henry.** *Esquisses Parisiennes*, [*Parisian Sketches*]... Paris: Delpech, 1827. First Edition. Oblong quarto (10 1/4 x 13 1/8 inches; 260 x 332 mm.). Complete with the plain lithographed frontispiece title-page and all ten fine and amusing hand colored lithograph plates of Parisian Sketches (all mounted on stubs). (Marie p.248). Bound ca. 1925 in quarter red morocco over marbled boards. Spine with four raised bands lettered in gilt, marbled end-papers. A few plates with very light marginal foxing, otherwise a very fine example of this great rarity.

Only one copy has appeared at auction over the past fifty years (1984). We sold a copy several years ago but it was bound without the lithograph title-page. Exceptionally rare with only one copy in libraries and institutions worldwide. According to OCLC that copy has twelve hand-colored lithograph plates. However Marie (p.248) states "N'est-ce pas erreur que Champfleury note que cette série comprend douze pièces? (Is it not in error that Champfleury notes that this series includes twelve plates?).

"These humorous sketches of contemporary society suggest in their general plan and point of view Monnier's *Esquisses Parisiennes* (1827), *Vues de Paris* (1829), and various other works containing groups of scenes connected by a central theme, particularly the *Petites Misères Humaines*, for which Monnier may have borrowed Rowlandson's title and its companion work, *Les Petites Félicités Humaines* (1829). (Edith Melcher. *The Life and Times of Henry Monnier*, p.37). Bobins III, 967; Marie, 311-320; Melcher, p.37; Not mentioned in Gordon Ray. *The Art of the French Illustrated Book*.

DB 05253.

\$9,500





**"Perhaps the most piquant and original of Monnier's albums"**

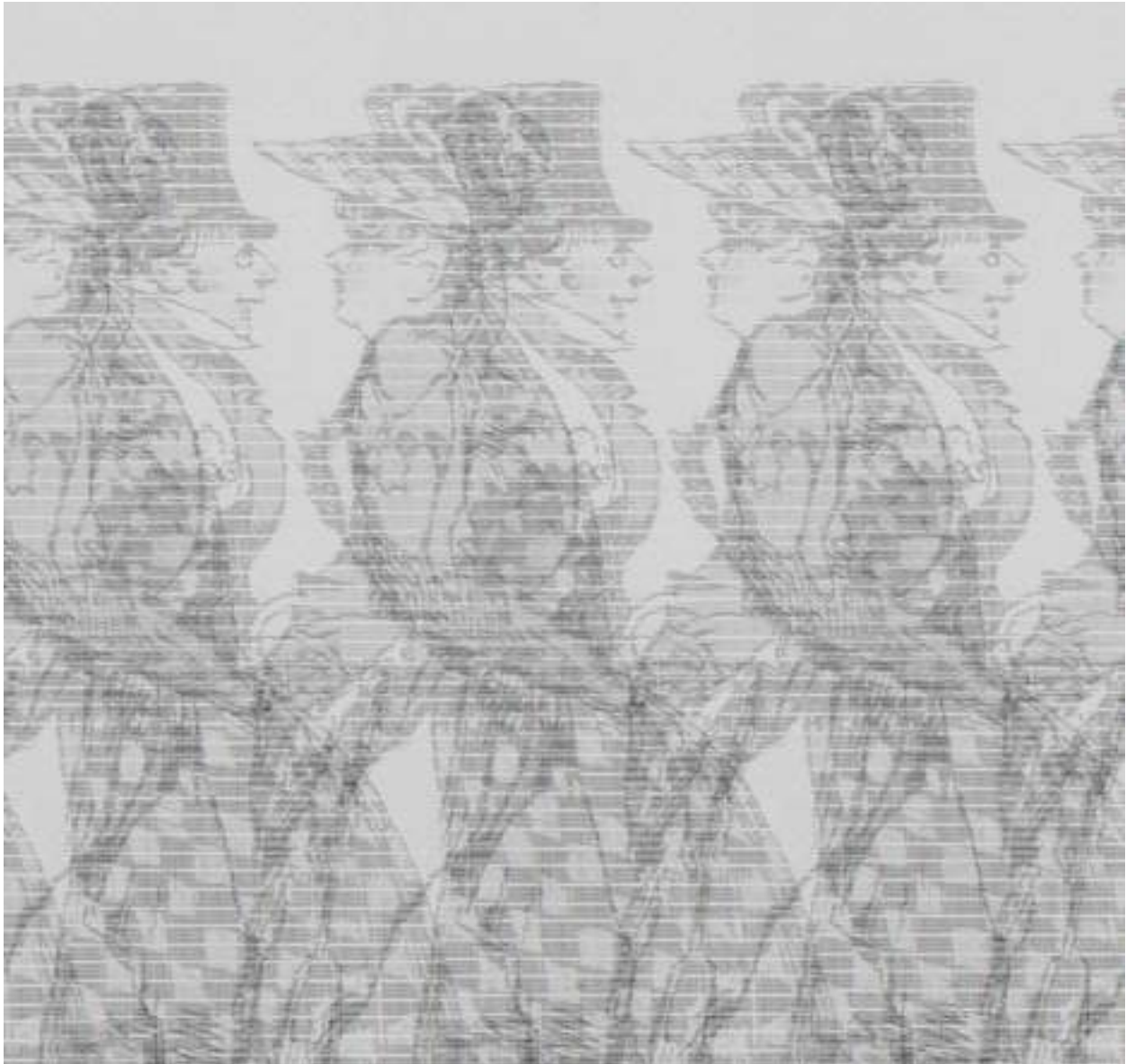
**MONNIER, Henry.** *Les Grisettes Leurs Moeurs, leurs Habitudes, leurs bonnes Qualités, leurs Préjugés, leurs Erreurs, leurs Faiblesses, & C. Dessinés d'après Nature au sein de leurs plaisirs, de leurs occupations, &c &c.* par Henry Monnier. Paris: Giraldon Bovinet, 1828. First edition. Quarto (11 3/8 x 8 1/2 inches; 288 x 215 mm.). Lithograph title-page and 42 hand-colored lithograph plates. Bound ca. 1830 in half maroon calf over marbled boards ruled in gilt, marbled endpapers. Publishers printed front brown wrapper and plain rear wrapper bound in. Excessively rare complete.

From the celebrated collection of R. Descamps-Scrive with his blue morocco bookplate on front endpaper. On the first blank, the oval stamp of Regency of H.R.H. Mgr. the Duke of Orleans, during the Minority of Louis XV. King of France.

A grisette (sometimes spelled grizette) has referred to a French working-class woman from the late 17th century and remained in common use through the Belle Époque era, albeit with some modifications to its meaning. It derives from gris (French for grey), and refers to the cheap grey fabric of the dresses these women originally wore. The 1694 edition of the Dictionnaire de l'Académie française described a grisette as simply "a woman of lowly condition". By the 1835 edition of the dictionary, her status had risen somewhat. She was described as: a young working woman who is coquettish and flirtatious.

DB 05494.

**\$12,500**



## 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. Extremities of boards very slightly rubbed, stitching a little loose, otherwise an excellent example.

I have only seen this title once before which we sold to a University library in 1999. The tale of Aladdin has come to be one of the best-known and most retold fairy tales of all time.

DB 05546.

\$950

## 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 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 05547.

\$2,750

## Meggendorfer's Movable Animals



[MOVABLE BOOK]. MEGGENDORFER, Lothar. REYNAUD, Adeline. *Histoires Pour Rire*. par Adeline Reynaud. Dessins par L. Meggendorfer. Paris: A Capendu-Editeur, [1890]. First edition. Folio. Six fine movable plates depicting various animals in amusing scenes. A few plates with small marginal repairs at tabs not affecting images. Publisher's red cloth over glazed boards, color pictorial front cover lettered in red, plain blue rear cover. An excellent example of this scarce movable.

"The mechanisms and operations of Meggendorfer's books—not to mention the originality of his figures—are far superior to any others published before or since." (Haining, *Movable Books*, pp. 65-73).

DB 05551.

\$3,500



**The Fall of Emperor Napoleon I and the Victory of the English Armies**  
**Illustrated with Twenty-Eight Superb Hand Colored Aquatint Plates**

**MUDFORD, William. CRUIKSHANK, George.** *An Historical Account of the Campaign in the Netherlands, in 1815...* London: Printed for Henry Colburn, 1817. **First edition of this story of the fall of Emperor Napoleon I and the victory of the English armies.** Large quarto (12 3/4 x 10 3/4 inches; 324 x 273 mm.). Twenty-eight fine hand colored aquatint plates including the frontispiece and pictorial title. Folding map "Brussels to Paris", folding plan of the battles. Plates watermarked "J. Whatman 1818". Contemporary full dark blue straight-grain morocco, gilt. With the armorial bookplate of Delapre Abbey and Adrian W. Flühmann on front patse-down. Apart from some light marginal foxing to some text leaves a superb example with wonderful hand coloring.

Four of the plates are entirely by George Cruikshank: the frontispiece portraits of the generals, the illustrated title, the large folded plate depicting the battle of Waterloo and the last plate, "The flight of Napoleon". According to Cohn, all the figures in the other plates are also by him. Cohn, Reid and Douglas say the complete volume with 30 plates (including the engraved illustrated title and the two maps). Only Tooley describes 31 plates, including an additional plate entitled Waterloo, in memory of heroic deeds of Shaw of first life guards, which would generally be missing, which is the case here. Abbey Life, 372; Cohn 580; Prideaux pp. 310 & 345; Tooley 336.

DB 05555.

**\$4,500**



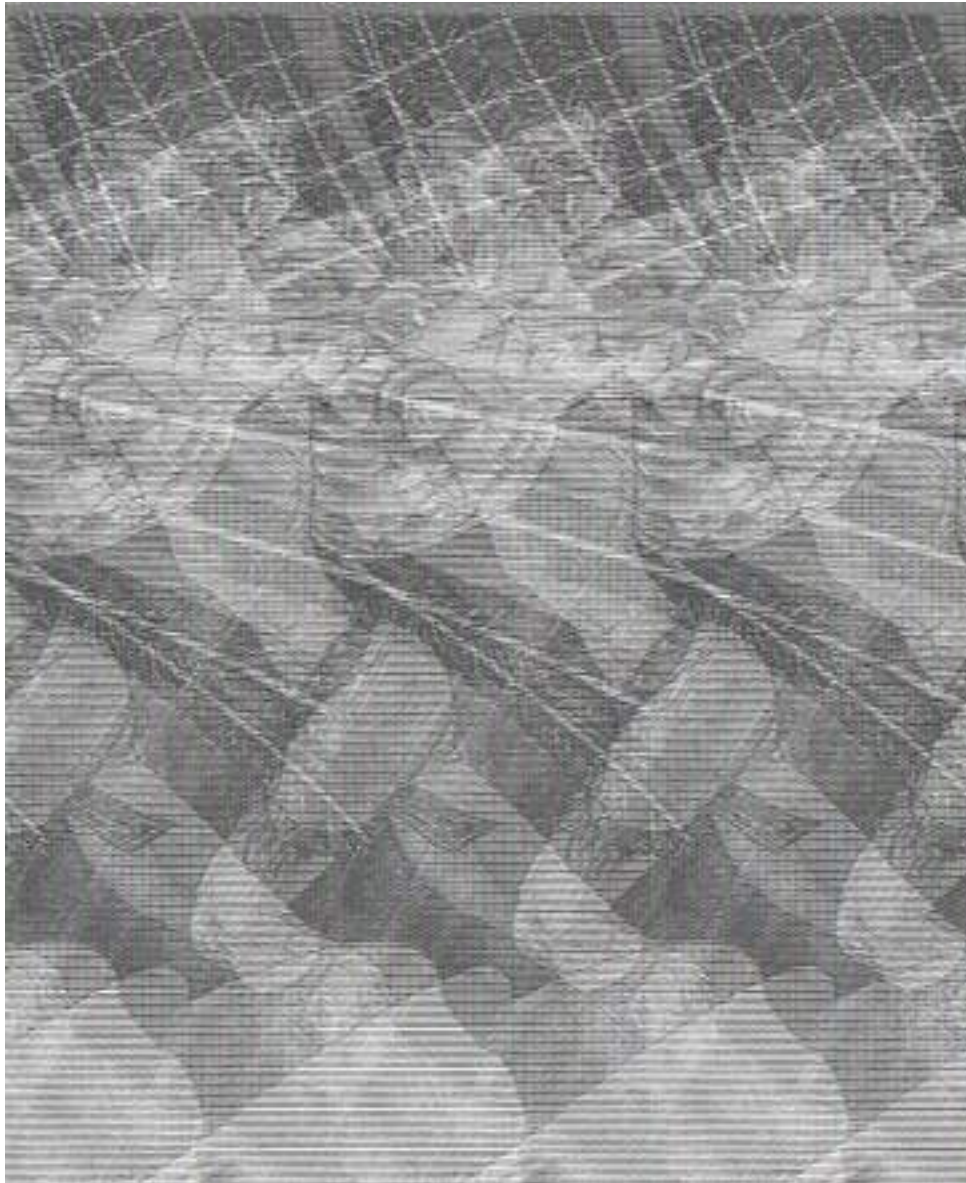
**Perhaps the Most Beautiful Children's Book Ever Published**  
**One of Five Hundred Copies Signed by Kay Nielsen**

**NIELSEN, Kay, Illustrator.** [ASBJÖRNSSEN, Peter Christen, and Jörgen Ingebreksten Moe]. *East of the Sun and West of the Moon*... London: Hodder and Stoughton, [1914]. Edition De Luxe. Limited to 500 copies signed by Kay Nielsen of which this is number 104. Large quarto. Twenty-five mounted color plates with descriptive tissue guards, numerous black and white text illustrations. Neat early ink inscription on verso of front free-endpaper. Publisher's full vellum decoratively stamped and lettered in gilt and blue on front cover and in gilt on spine, top edge gilt. Pictorial end-papers in gold and black. Some light browning to the fore-edges of the text leaves. Silk ties renewed, light soiling to vellum spine otherwise a near fine copy. Housed in a fleece-lined, quarter dark blue morocco over blue cloth boards clamshell case, spine with five raised bands, lettered in gilt in compartments.

**Danish illustrator and designer Kay Nielsen (1886-1957)** “was drawn early on to fairy tales and illustrated many volumes for Hodder & Stoughton: *In Powder and Crinoline* (1913), *East of the Sun, West of the Moon* (1914), *Hans Andersen's Fairy Tales*, *Hansel and Gretel* (1925), and *Red Magic* (Jonathan Cape, 1930), a collections of fairy tales from around the world. Nielsen's designs unite strong linearity with delicate colouring... Characterized by a sense of two-dimensional flatness, Nielsen's objects and people are highly stylized: foxglove blossoms hang in measured asymmetry; princes and princesses stand on improbably long legs; and their garments billow in gravity-defying parabolas. The power of his illustrations lies in his uncanny ability to retrieve a story's emotional effect on its reader and to recreate it visually in two dimensions” (*The Oxford Companion to Fairy Tales*).

DB 05455.

**\$16,500**





**A Medley of Characters**  
**A Wonderful 'Frieze' by John [Colley] Nixon**

**NIXON, John [Colley]** *A Medley of Characters...* London: William Holland, [31, January 1797]. Oblong quarto (28 1/2 x 10 7/8 inches; 276 x 723 mm.). Large landscape hand-colored aquatint engraving on four sheets. Total size 10 3/4 x 114 inches; 277 x 2892 mm. Four numbered sheets, all with "Drawn by J. Nixon Esq.r' / A Medley of Characters / Engraved by Ziegler / London Pub. by Willm. Holland Cockspur Street". Small closed tear to blank margin of first plate not affecting image; neatly repaired tear to lower right hand edge just touching image, otherwise an excellent complete suite of this exceptionally rare panorama showing John Nixon's gentle satire.

This panorama works as a kind of frieze, showing fifty-six characters including "A Whip Seller in Belfast"; "Ascot Heath Races"; "Enfield Races"; "An Irishman coming from Market"; "At a sale of Pictures" and "At a Concert".

This is a rare survival of such material, particularly given that the large landscape format would not have lent it readily to being stored in an album or chest, options for smaller varieties of popular prints, but instead to immediate display. The form was an innovation by Henry Bunbury, whose landscape satire *Long Minuet* of 1787 proved very popular; this print is one of several which derives directly from it. Bunbury himself must have thought the print significant, since he is pictured completing it in his portrait by Lawrence. OCLC & KVK locate no examples in libraries and institutions worldwide.

DB 05543.

**\$11,500**



**The Traditional Dances of France, Italy, Spain and the Czech Republic  
Six Superb Hand Colored Lithograph Plates by Pierre-Numa Bassaget**

**NUMA (pseudonym of Pierre-Numa BASSAGET).** *La Guirlande choix de Danses a caractère de tous les pays.* Lithographiées par Régnier & Bettannier d'après Numa. Paris: H. Gache [&] London: E. Gambart, [ca. 1850]. First (only) edition. Large folio (19 5/8 x 13 5/8 inches; 499 x 346 mm.). Six superb hand colored lithograph plates. All plates interleaved, each with a gold border, lithographed by Régnier & Bettannier d'après Numa, and printed by Lemercier. Publishers lithographed cream boards, spine expertly and almost invisibly repaired. An exceptionally fine copy in its original binding.

OCLC locates no copies in libraries and institutions worldwide. According to ABPC no copies have appeared at auction over the past fifty years. Although other works by Numa are principally related to fancy dress costume and European women's costume, these have an additional dimension, showing as they do the traditional dances of a variety of nationalities, and the costumes of the women participating. These superb hand colored lithographs depict traditional folk dances from France, Spain, Italy and the Czech Republic. The dances include the Fandango, Tarantella and the Bolero.

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...* [1833-1835]; *Fantaisies Gracieuses* [1850]; *Costumes Cosmopolites* [184-?]; *Caricatures anti-cholériques*, 1832; *La Guirlande choix de Danses*, and *Moeurs et Usages*, all of which are excessively rare.

DB 05429.

**\$9,500**





**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]. 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 (mounted) hand colored lithograph at end. All plates mounted on stubs. 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 ruled in gilt, smooth spine decoratively tooled and lettered in gilt, gray marbled endpapers, top edge gilt. 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).

DB 05422.

\$24,500



**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, at their Sporting & Fine Print Repository and Frame Manufactory, [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.

On June 20, 1837, King William IV died and his niece, Princess Victoria, became Queen at the age of 18. Her coronation was held at Westminster Abbey a year later on June 28, 1838; this panorama illustrates her procession to Westminster. The coronation was a huge occasion for celebration and four hundred thousand visitors descended upon London to see the new Queen being crowned.

"Fores publishing house had been established in the 1780s by Samuel William Fore (1761-1838) with his shop in Piccadilly London. It specialized in caricature and memorabilia and was at one time reputed to have the largest collection of caricatures." (Bobins). Abbey, Life 539; Bobins IV, 1303.

DB 05481.

**\$7,500**





**Maxfield Parrish Illustrates  
"The Knave of Hearts"**



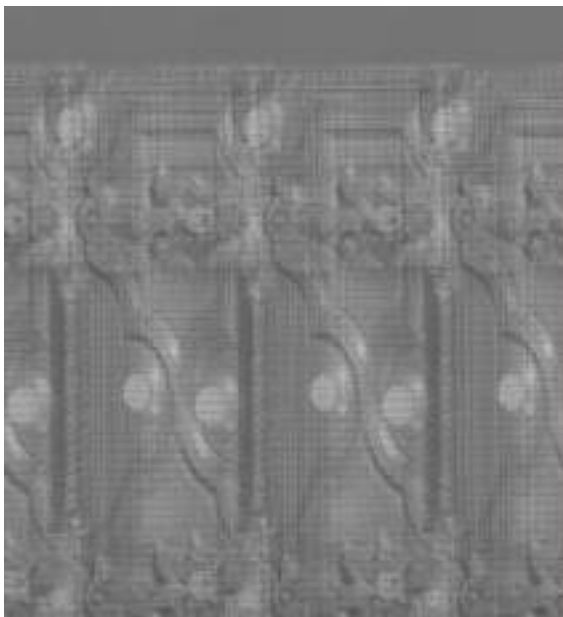
DB 05407.

**\$1,850**

**PARRISH, Maxfield, illustrator. SAUNDERS, Louise.** *The Knave of Hearts*. With Pictures by Maxfield Parrish. New York: Charles Scribner's Sons, 1925. First edition. Large quarto. Color frontispiece (included in pagination), with tissue guard, thirteen full-page color illustrations (printed on rectos only), nine colored text illustrations and small circular Scribners logo /tailpiece at end, all printed on heavy stock paper. Original black cloth with color pictorial label on front cover. Color pictorial endpapers. A few thin scratches on front cover pictorial label, otherwise a near fine copy. Ink name and date "Mary Barton Christmas 1930" on "This is the Book of" page.

"Not until 1920 did [Parrish] agree to illustrate what was to become one of the most valuable children's books ever published, Louise Saunders's *Knave of Hearts*. Saunders was the wife of Maxwell Perkins, the editor of Scribner's. They summered in Cornish, New Hampshire, and were friends with the Parrishes. "Parrish relished working three years on the twenty-six paintings for *Knave of Hearts*. *Knave of Hearts*, published in October 1925, was printed in rich colors on heavy coated paper. The illustrations were the highest quality reproductions that could be printed" (Alma Gilbert, *Maxfield Parrish: The Masterworks*, pp. 49-50).

**A Fine Altemus Photographic Album**



DB 05515.

**\$650**

**[PHOTOGRAPHIC ALBUM]** *The Photographic Album*. Hinged-Back Patented July 21st 1863. Philadelphia: Manufactured by Altemus & Co., ca. 1864. Small square quarto. Calligraphic title-page printed in gold and purple, Index to portraits, and twenty five thick card, double sided window frame leaves bordered in gold. The first eighteen with a single nineteenth century family photograph. We have been unable to identify the family name. Publisher's full brown embossed morocco over boards. Covers and spine elaborately decorated in blind, both covers with four circular ivory stones set in gilt. Spine embossed and decoratively lettered in gilt "Album" "Patd. July 21st. 1863". Two brass clasps, decorated in relief and fitted with two circular ivory stones with gilt centers, gilt board edges and turn-ins, all edges gilt. A fine example of an early Altemus album.

Altemus and Company first published photographic albums in 1862. During the next thirty years it published numerous elegant albums in many different styles. Although many albums from this time period can be easily identified as Altemus productions since they have the Altemus and Company imprint, a number of albums had no imprint. Some of the pre-1863 albums had a very similar look as the "post 1863 new patent hinged back design". (henrvaltemus.com).

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

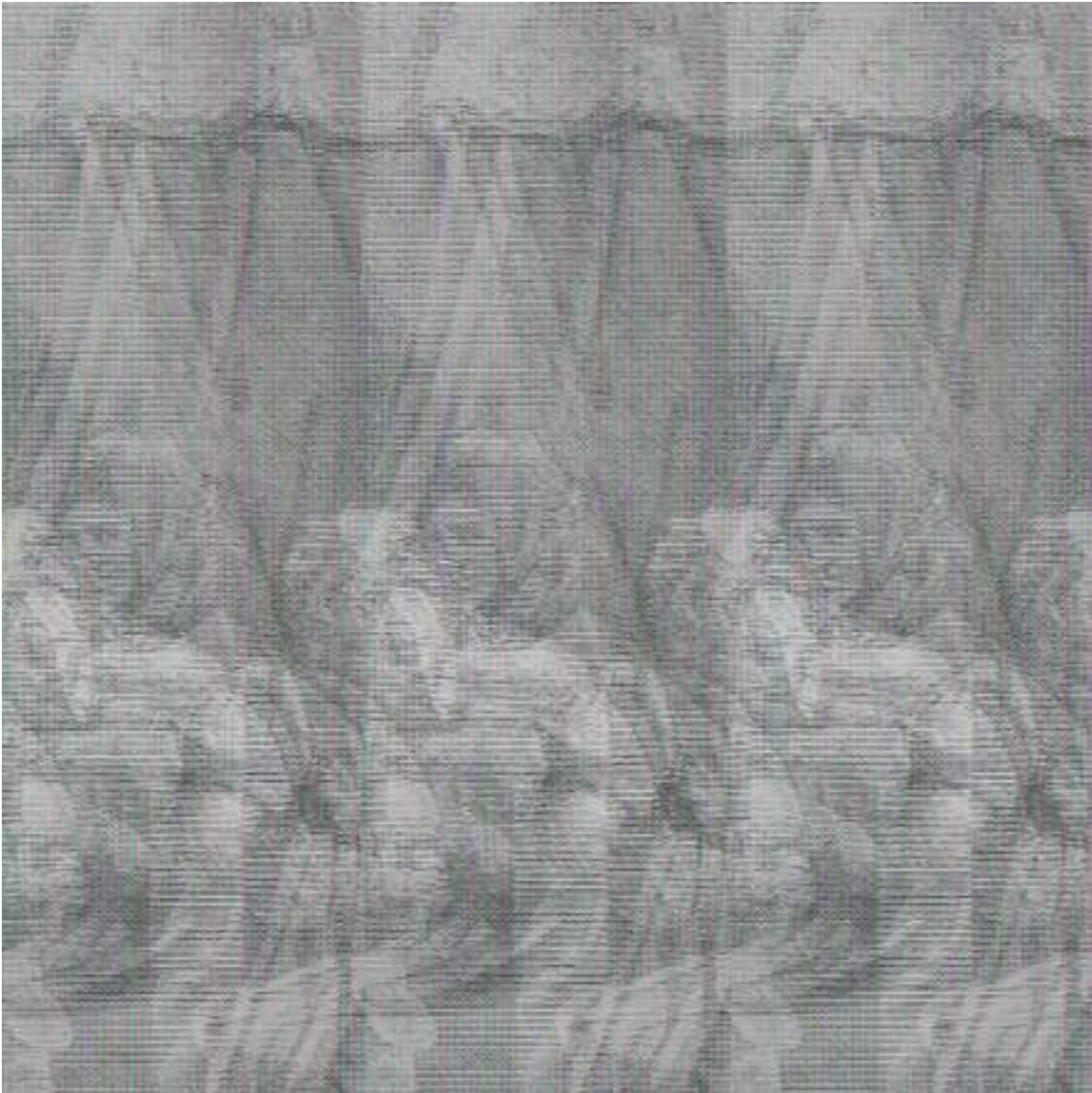
**PIGAL, Edme-Jean (1798-1873). ARAGO, Jacques (1790-1855). PAJOU, Augustin (1800-1878).** [*Proverbes et Bons Mots Mis en Action, d'après les Moeurs Populaires*; Composés et Lithographiés par MM. Pigal, Pajou et J.s Arago, avec Texte explicatif rédigé par J.s Arago...]. Paris: Chez Noël et Dauty, 1822-24. **First and only edition.** Large folio (13 3/8 x 10 inches; 340 x 254 mm.). Sixty-six fine hand colored plates lithographed by Langlumé, each with a printed leaf of explanation by Jacques Arago. Many plates with light foxing and or staining, the most noticeable being on plate 51. Plates 56 & 58 with erroneous numbers changed in early ink; Plates 57 & 59 with erroneous numbers changed in pencil. Light foxing and or staining to text leaves. Still a wonderful copy of this very rare and amusing book - the contemporary coloring of the plates quite superb. Bound ca. 1840 in full brown pebble-grain morocco over boards, smooth spine ruled and lettered in gilt, marbled end-papers.

Excessively rare with just three copies located in libraries and institutions worldwide. No complete copies have appeared at auction over the past one hundred years.

This exceptionally rare and beautiful book of sixty-six hand colored caricatures depicting French proverbs is complete as issued. It was published in fascicules (parts), each with six hand colored plates and apparently was intended to run to twelve fascicules, but it was discontinued after the eleventh part.

DB 05399.

**\$15,500**





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



DB 05489.

\$4,500

**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.

This suite is virtually unknown. There is no record of any other example... It is possible and highly likely that the suite consisted of eight lithographs as there are records of two uncolored prints from this series - numbers 7 & 8 at Le Musée Carnavalet in Paris. The Cleveland Museum of Art have one uncolored Le Charivari print from this exceptionally rare suite (number 3). Le Musée Carnavalet in Paris have two uncolored prints titled Le Faux Lion - The False Lion (no. 7) & Le Vieux Lion - The Old Lion (no. 8)

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

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



DB 05217.

\$3,850

**POTTER, Beatrix. SANGORSKI & SUTCLIFFE, binders.** *The Pie and the Patty-Pan*. London: Frederick Warne and Co., 1905. First edition, later printing (with "1905" on the verso of the title-page). Small quarto. Color frontispiece and nine color plates. Twenty-one vignettes in black and white. Sumptuously bound by Sangorski & Sutcliffe ca. 1980. Full dark brown crushed levant morocco. The front cover with a fine oval multi colored morocco image of 'Duchess'. The rear cover with a fine oval multi colored morocco image of 'Ribby'. Smooth spine lettered in gilt with a small orange and green floral inlay at top. Gold and brown decorated end-papers, original front end-papers with a 'pie and patty-pan' design in pink and original brown front cover bound in at end with an onlaid picture of a cat in a small circle. Housed in a dark brown morocco edged, brown cloth slipcase with fleece-lining.

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

Linder, p. 425. Quinby 9. V & A 1542.

**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; and Accompanied by Humourous Prints of each Subject, Engraved and Coloured in Imitation of the Original Drawings, Made Expressly for the Work... [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. At head of title: "To be completed in twelve monthly numbers, forming one handsome volume." Uncut in the original tan printed wrappers. Stabbed and sewn. With four copies of the original prospectus bound in (each one octavo page). Spines expertly repaired, front wrapper of Part I and rear wrapper of Part IV neatly repaired, the inside wrapper of part one with just a few letters touched and on part IV with no text loss. A spectacular example of this extremely rare item - most likely the finest copy extant. Housed in a red cloth portfolio.

From the Pyne Family collection, with the armorial bookplate of H.B. Pyne on front pastedown of portfolio, and with an Autograph Note Signed by H.B. Pyne, dated 1941, laid in: "The Social Club. Some of the Original water colours of these are framed and hung in the landing upstairs. These I think ought to be kept in the Family (Pyne)." Scarce, with only one copy at auction within the last eighty-six years. OCLC & KVK locate just one example in libraries and universities worldwide. Prideaux, p. 348, Not in Tooley or Abbey.

DB 05503.

\$27,500







DB 02761.

\$1,750

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

**RACKHAM, Arthur, illustrator. WALTON, Izaak.** *The Compleat Angler...* London: George G. Harrap & Co., [1931]. Limited to 775 numbered copies, signed by Arthur Rackham. Quarto. Twelve color plates, and twenty-five drawings in black and white. Publisher's original full vellum over boards, gilt. Spine pictorially stamped and lettered in gilt. Top edge gilt, others uncut. Pictorial endpapers in reddish brown and white. In the original publisher's? white cardboard box. Spine very slightly creased otherwise a fine copy. "No fewer than six plates have landscape backgrounds, plates which should remind us of Rackham's very serious reputation as a landscape painter, with a fine vision of natural forms" (Gettings, Arthur Rackham, p. 159). Latimore & Haskell, pp. 66-67. Riall, p. 175.



DB 02731.

\$1,500

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

**RACKHAM, Arthur, illustrator. PHILLPOTTS, Eden.** *A Dish of Apples.* London & New York: Hodder & Stoughton, [1921]. Edition de Luxe. Limited to 500 copies, numbered and signed by Arthur Rackham. Small quarto. Illustrated with three full-page mounted illustrations in color with tissue guards and twenty-three drawings in black and white. Publisher's cream cloth pictorially stamped in gilt. Pictorial end papers. Engraved bookplate on front paste-down. A fine copy housed in blue cloth clamshell case. In his chapter "Rackham's Best Book Illustrations 2," Gettings discusses work found within this book as reflective of the artist's maturity and confidence, Rackham's pictures "tending to be less coloured drawings...[and] gradually becoming more and more like paintings" (Gettings, Arthur Rackham, p.139).



DB 04239.

\$1,950

### One of 410 Copies Signed by Arthur Rackham

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

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



DB 04912.

\$1,250

### Snickerty Nick with the Music Near Fine in Original Printed Dust Jacket

**RACKHAM, Arthur, illustrator.** *Snickerty Nick & the Giant.* By Julia Ellsworth Ford... Rhymes by Witter Bynner. Music by Charles Arthur Ridgway. Los Angeles San Francisco: Sutton House, [1935]. [Third edition, the first with the music included]. Quarto. Three full-page monotone plates, eight full-page black & white drawings and two line drawings. Original 'bright yellow' cloth with pictorial stamping in black on the front cover in black. A near fine copy in the original yellow pictorial dust jacket, some light chipping to extremities, some tiny tape repairs, otherwise an excellent example of a dust jacket that we have never seen before.

This edition with the music not recorded in Riall.

## "The Snow Man"

**RACKHAM, Arthur, artist.** "Hans Andersen's Fairy Tales." Original watercolor drawing for a dust jacket design for Hans Andersen's Fairy Tales (London: 1932). [N.p.: n.d., ca. 1932]. Depicts a group of four children, with a dog, dancing around a snowman. Lettered in blue at the top: "Hans Andersen's Fairy Tales," and at the bottom: "With a Number of Illustrations by Arthur Rackham." With green holly leaves and red berries on either side at the top and green holly leaves on either side at the bottom. Image size: 9 x 7 1/2 inches; 228 x 190 mm. Matted and framed. From the estate of Mrs. Barbara Edwards (the artist's daughter).

A black and white drawing with a snowman and a dog appears on p. 259 of Hans Andersen's Fairy Tales, illustrating the story "The Snow Man" (pp. 256-261).

"The ideal—even the classic—late Rackham commission was Hans Andersen's Fairy Tales. Harrap sent him to Denmark for a week in November 1931 to collect Danish atmosphere for the book. [His daughter] Barbara accompanied him, and together they explored Copenhagen, Elsinor, a farm in Zeeland, and visited museums, the cinema...and the theatre...Rackham's Danish sketchbook contains all the 'notes & notes' he took for dear life, studies of cottages, architectural details, courtyards, farm machinery, interiors and so on. The studies appear, as fully dressed drawings, in illustrations such as 'We went hand in hand up the round tower,' from The Elder Tree Mother, and 'Kay and Gerda in the garden high up on the roof,' from The Snow Queen" (James Hamilton, Arthur Rackham: A Life with Illustration, pp. 144-145).

DB 05204.

\$12,500





**Witches and Warlocks, Ghosts, Goblins and Ghouls**  
**A Fine Original Watercolor by Arthur Rackham**

**RACKHAM, Arthur, artist.** "*The Lay of St. Aloys*" or, *Witches and Warlocks, Ghosts Goblins and Ghouls*. London, [1907]. A fine, pen ink and watercolor (9 x 6 inches; 228 x 15 mm.) depicting Witches and Warlocks, Ghosts, Goblins and Ghouls with a cat and other characters. Signed in the lower right-hand corner "A. Rackham". Matted, framed and glazed.

First published as a black and white drawing, in the 1898 edition of *The Ingoldsby Legends*, page 465. Now reworked and colored and used as one of the 24 color plates in the 1907 edition. The tale of *The Lay of St Aloys. A Legend of Blois* appeared on pages 391-401 of the 1907 second and best edition of *The Ingoldsby Legends or, Mirth & Marvels*.

Rackham had recently developed his gift for drawing witches, gnomes, fairies, and anthropomorphized trees and brought them to a pitch of vivid characterization, sometimes with an unsettling frisson of horror" clearly visible in this pen, ink and watercolor.

*The Ingoldsby Legends*, of 1907, from which Rackham refurbished, re-coloured and partly reworked many of the drawings originally in the 1898 edition of the same work, makes a fascinating comparison with *Peter Pan in Kensington Gardens* and *Alice's Adventures in Wonderland* which were published in 1906 and 1907 respectively.

DB 05203.

**\$25,000**



**Exceptionally Rare Complete with Forty-Eight Hand Colored Engravings  
Depicting the Street Vendors of Leipzig in the Late Eighteenth Century**

**RICHTER, Johann Salomo.** *Leipziger National Trachten*. Leipzig: [Johann Baptist Klein, 1790-1791]. **First edition Complete.** Octavo (7 3/8 x 4 7/8 inches; 187 x 124 mm.). Forty-eight fine hand colored engraved plates printed on "Dutch paper". Bound ca. 1930 in full red morocco, covers with single line border, spine with five raised bands, decoratively tooled and lettered in gilt in compartments, edges stained red. Some occasional very light spots, still a very fine copy of this exceptionally rare book.

The National Costumes of Leipzig contains forty-eight beautifully hand colored engravings depicting street vendors of foods including butter, cheese, fruit, vegetables, fish, & juice seltzer water; household items including brooms, porcelain, sieves & mousetraps; consumer goods including coal, sawdust & flints; printed works including calendars, religious pamphlets, decorative graphics & views; peddlers of various services and any more, all based on original models from the streets of Leipzig. "Salomon Richter has the gift of unsentimentally depicting the hard labor and the poverty, while renouncing the picturesque effect" (Maurenbrecher I, p. 76; citing this copy in the E. Hauswedell collection sale catalog (item 34).

OCLC & KVK locate just one complete copy (with 48 plates) in libraries and institutions worldwide. Colas 2552 (24 plates only); Hiler, p. 750 (24 plates only); Lipperheide I, 826 (36 plates only); Thieme-Becker, 4. XXVIII, 296 (48 plates).

DB 05454.

**\$9,500**





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

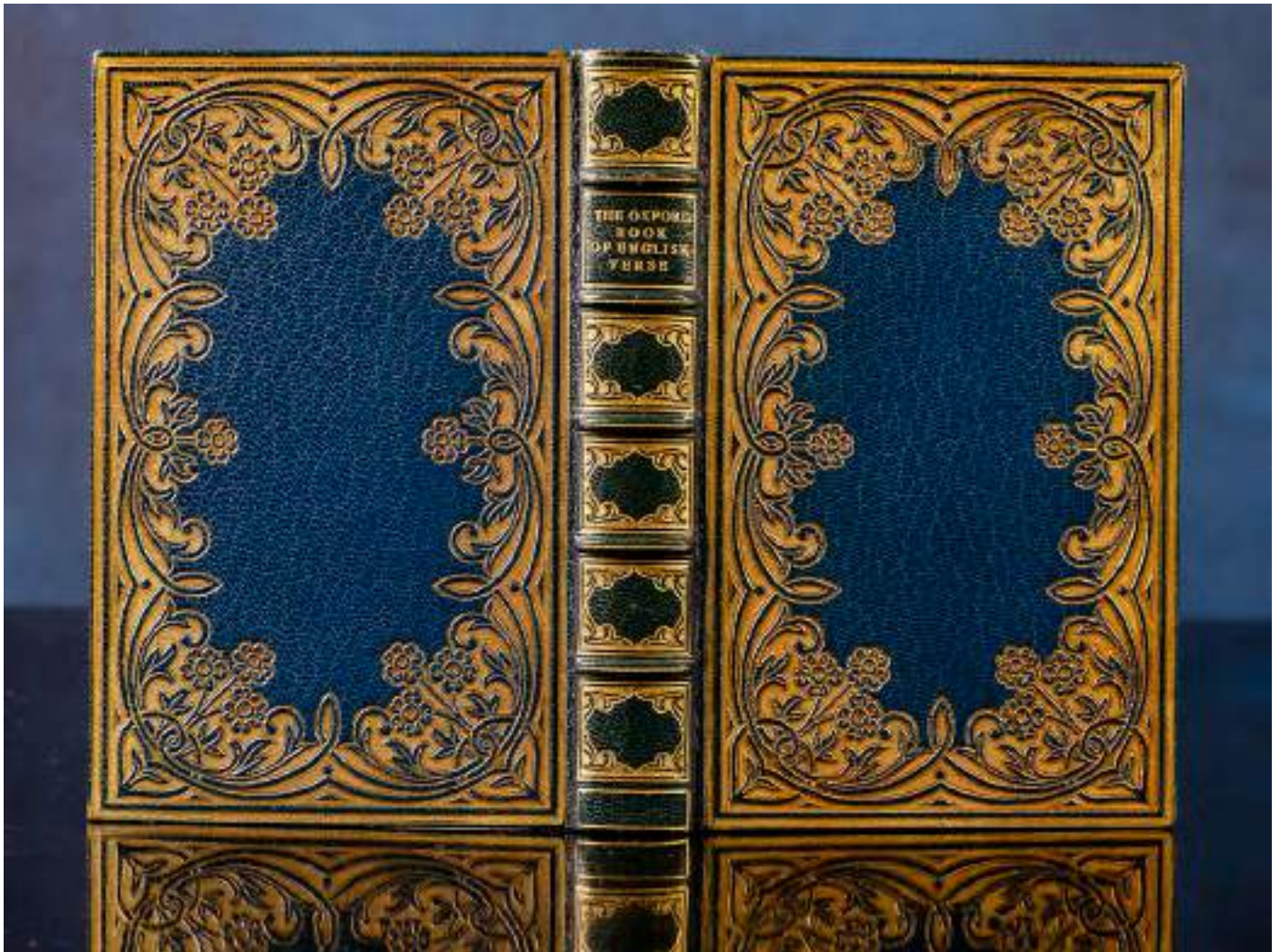
**RIVIÈRE & Son, binders.** *The Oxford Book of English Verse 1250-1900*. Chosen & Edited by Arthur Quiller Couch. Oxford at the Clarendon Press, 1912. Small octavo. Printed on thin India paper. Bound by Rivière & Son ca. 1912 in full midnight blue morocco, covers elaborately stamped in gilt pointille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

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

The Oxford Book of English Verse, 1250-1900 is an anthology of English poetry, edited by Arthur Quiller-Couch, that had a very substantial influence on popular taste and perception of poetry for at least a generation. It was originally published by Oxford University Press in 1900; in its india-paper form it was carried widely around the British Empire and in war as a 'knapsack book'. It sold close to 500,000 copies in its first edition. Sir Arthur Thomas Quiller-Couch (1863-1944) was a Cornish writer who published using the pseudonym Q. Although a prolific novelist, he is remembered mainly for the monumental publication *The Oxford Book Of English Verse 1250-1900* and for his literary criticism.

DB 05211.

**\$4,250**



**The First Quarto Edition**  
**The Most Ambitious Work Ever Published In England with Lithographed Plates**

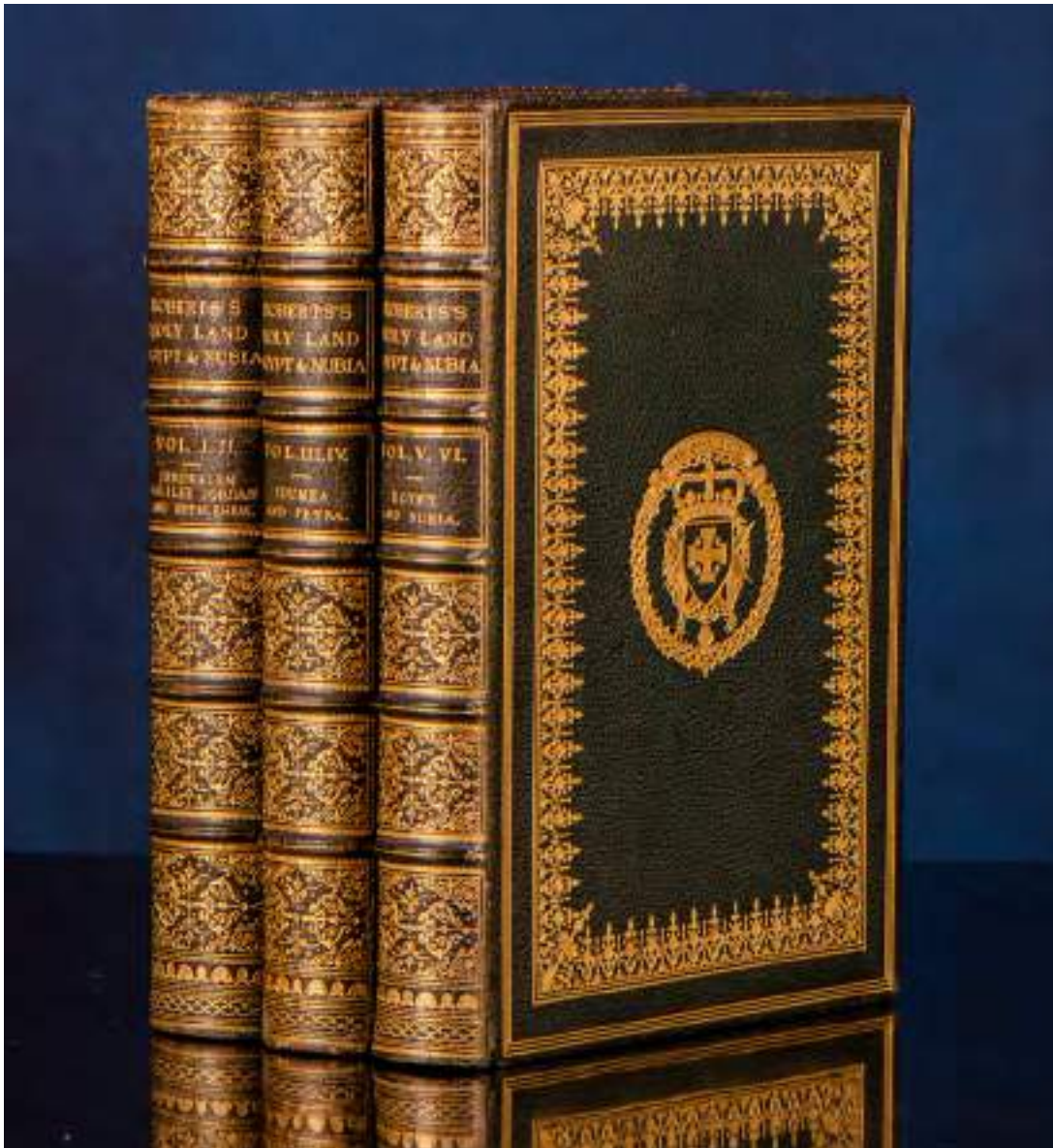
**ROBERTS, David.** *The Holy Land, Syria, Idumea, Arabia, Egypt, & Nubia* after Lithographs by Louis Haghe from Drawings made on the spot by David Roberts, R.A. With Historical Descriptions by the Revd. George Croly, L.L.D. London: Lithographed, Printed and Published by Day & Son, 1855-1856. First quarto edition. Six volumes bound in three quarto volumes (11 1/2 x 7 7/8 inches; 292 x 200 mm.). Complete with 250 tinted lithograph plates, including frontispiece portrait in Volume I, title-pages, and maps (untinted), all with tissue guards. Original 'deluxe' binding. Full dark green hard-grain morocco with triple fillets surrounding an elaborate, richly decorative gilt panel. Spines with five raised bands, elaborately decorated and lettered in gilt in compartments, gilt ruled board edges, gilt decorated turn-ins, marbled end-papers, all edges gilt. Rectangular engraved bookplate of S. Scott on front paste-downs. Some light intermittent foxing, mainly marginal, affecting the verso of the plates and the text.

A wonderful set in its original deluxe binding with the plates far cleaner than is usually seen.

This is the quarto edition of one of the most important and elaborate ventures of nineteenth century publishing, Roberts' monumental folio edition of the same title, considered to be the most ambitious work ever published in England with lithographed plates, and a book like no other: bigger, more beautifully bound, more lavishly illustrated.

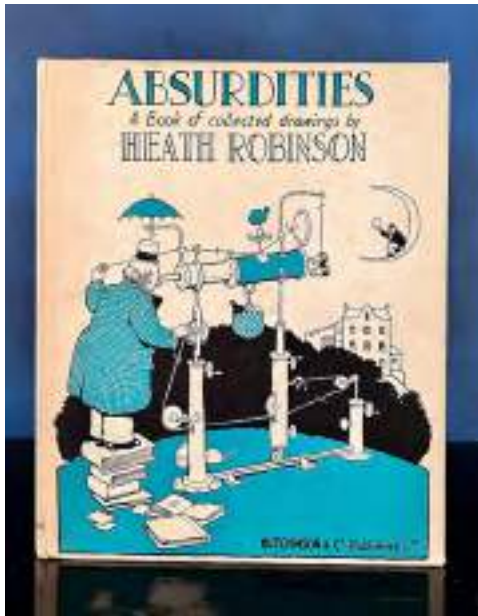
DB 05524.

**\$12,500**





**"The more serious the business undertaking, the  
funnier his drawings became"  
The Finest Copy We Have Seen  
In Over Fifty Years**



DB 05464.

\$850

**ROBINSON, W. Heath, illustrator.** *Absurdities*. A Book of Collected Drawings. London: Hutchinson & Co., Ltd., [1934]. First Edition. Folio (12 1/4 x 9 7/8 inches; 311 x 251 mm.). Ninety full-page drawings and six vignettes. Publisher's white paper boards, front cover pictorially printed in black and green, spine printed in black. Apart from the slightest rubbing to the extremities this is the finest copy that we have seen in over fifty years.

"The more serious the business undertaking, the funnier his drawings became." (John Lewis. *Heath Robinson. Artist and Comic Genius*, p. 181). Lewis, pp. 153, 162, 181-182.

**William Heath Robinson (1872-1944)** was an English cartoonist and illustrator best known for drawings of ridiculously complicated machines for achieving simple objectives. His brothers, Thomas Heath Robinson and Charles Robinson were also artists.

### **Ten Amusing 'Erotic' Plates by Thomas Rowlandson**



DB 05292.

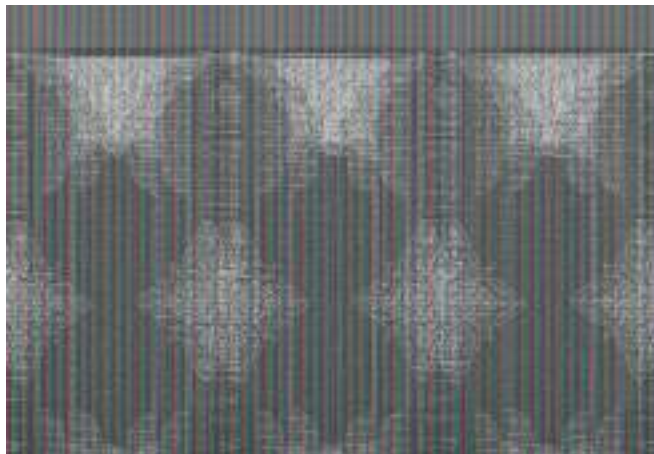
\$850

**ROWLANDSON, Thomas.** *Pretty Little Games for Young Ladies & Gentleman*. With Pictures of Good Old English Sports and Pastimes. [n.p.]: 1845. [i.e. New York: ca. 1930]. Small quarto. With ten engraved plates. Publisher's limp black hard-grain morocco. Near fine.

Thomas Rowlandson circulated his erotic engravings from 1800, individually and on demand, only among a small circle of friends and collectors.

"The object of this volume was to reproduce in form of a book, ten erotic plates by Rowlandson, which had been issued separately, about 1800; each plate is accompanied by a sheet of letter press from the pen of Hotten himself, and under each are a title and a few doggerel lines, etched, probably the production of Rowlandson's own Muse". (The Encyclopedia of Erotic Literature - referring to the original Camden Hotten edition of 1845).

**A Finely Bound Rubaiyat  
Illustrated by Willy Pogany**



**RUBÁIYÁT OF OMAR KHAYYÁM. MAURIN, binder. POGANY, Willy, illustrator. FITZGERALD, Edward.** *Rubáiyát of Omar Khayyám...* Philadelphia: David McKay Co., [1942]. Small folio. Sixteen full-page and four smaller black & white drawings. Bound ca. 1942 by Maurin in full dark blue morocco, gilt with a central 'arabesque' design surrounded by four richly gilt decorated corner pieces. Spine with four raised bands, decoratively tooled and lettered in gilt, gilt-ruled board edges, elaborate gilt turn-ins, decorative end-papers, top edge gilt. A fine example.

First published in 1859, Edward FitzGerald's version of Omar Khayyam's quatrains was widely read only after it was taken up by the Pre-Raphaelites in 1861. The height of the poem's popularity corresponded with the heyday of the illustrated book.

DB 05322.

**\$2,250**

**A Finely Bound Rubáyát of Omar Khayyám**



**RUBÁIYÁT OF OMAR KHAYYÁM. RIVIERE, Binders.** *Rubáiyát of Omar Khayyám...* London: Macmillan and Co., Limited, 1906. Fifth edition, later issue. Octavo. Bound ca. 1906 by [Rivière] for Hatchards. Full purple morocco, covers paneled in gilt, front cover elaborately decorated in gilt in an 'art nouveau' style with fifty-six tiny inlaid red morocco circles, rear cover with four tiny inlaid red morocco circles, spine with five raised bands, decoratively tooled and lettered in gilt in compartments, gilt board edges and turn-ins, marbled endpapers, all edges gilt. A fine example.

Of the five editions published, four were published under the authorial control of FitzGerald. The fifth edition, which contained only minor changes from the fourth, was edited posthumously on the basis of manuscript revisions FitzGerald had left.

DB 05497.

**\$1,950**

**The Cecile E. MacTaggart Rubaiyat  
Illustrated by Dulac and Pogany  
Limited to 250 Copies  
Finely bound by Sangorski & Sutcliffe**



**RUBÁIYÁT OF OMAR KHAYYÁM. SANGORSKI & SUTCLIFFE, binders. DULAC, Edmund, illustrator. POGANY, Willy, illustrator. FITZGERALD, Edward.** *Rubáiyát of Omar Khayyám...* London: Designed and Printed at the Curwen Press, 1980. This edition is limited to 200 copies, signed and numbered by the Editor, Cecile E. MacTaggart. Two volumes (one folio and one oblong quarto). With twelve full page color illustrations by Edmund Dulac and Willy Pogany. Bound in 1980 by Sangorski & Sutcliffe. Full red niger morocco, gilt [and] full red cloth housed in a fleece-lined quarter red morocco clamshell case. Both volumes housed together in the original fleece-lined red cloth with rectangular marbled paper panels. Minimal fading to spines otherwise fine.

DB 05301.

**\$2,500**



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

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

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

DB 05184.

**\$9,500**



**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* by Fanny Burney. With an introduction by Austin Dobson and Illustrations by Hugh Thomson. London: MacMillan & Co., Limited, [1903]. Octavo. Frontispiece, vignette title, and seventy-four full-page illustrations in the text by Hugh Thomson. **Exquisitely bound in 1942 by Sangorski and Sutcliffe**, stamp-signed in gilt on a red morocco label "Designed & Bound by / Sangorski & Sutcliffe / London, England, 1942" on a rear blank. Full crushed levant purple morocco extra. The covers elaborately gilt, with pale pink and green morocco inlays each enclosing multi-colored pictorial morocco scenes illustrating characters from the novel. Spine lettered in gilt, continuing the rose-branch inlay pattern, with an additional inlay of white and blue morocco depicting two quills. Doublures and flyleaves of pink morocco, gilt and with inlaid white rose branches, corner-pieces of blue and white love-hearts and purple love-hearts; each of the four morocco panels featuring a multi-colored pictorial inlay, all edges gilt, gaufered and decorated in pink. 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 Sangorski & Sutcliffe, with no less than six pictorial morocco inlays: a scene of Evelina and her two suitors (illustration on p. 110 "Again I stood suspended") on the upper cover and scenes of one figure each on the lower cover, both doublures, and both flyleaves.

DB 05532.

**\$19,500**





**'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.). Publisher's original tan pictorial lithograph front wrapper (as 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 with light, mainly marginal foxing, otherwise near fine. Mid-nineteenth century quarter dark green calf over marbled boards, smooth spine decoratively tooled and lettered in gilt. An excellent example of one of the great scarcities in French caricature. Certainly plate numbers 37-48 are of the utmost rarity.

Highly amusing scenes showing classic situations of bourgeois life under the restoration, these superb plates present with great humor the gap between "what is said" and "what we think".

This is only the third time that we have ever seen this exceptionally rare series of plates depicting the many manifestations of hypocrisy in French society of the time. That copy, which we sold in 2001 had the same forty-eight of the sixty colored plates. OCLC locates just three copies of this very scarce suite of plates. All three of these copies have forty-eight plates. Bobins III, #962; Hiler, p. 781; Lipperheide, 3686 (with thirty-six colored plates only).

DB 05384.

**\$9,500**





**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. Contemporary quarter black diced paper over marbled boards, Front cover with bat-shaped paper label lettered in manuscript "Cinquante Scènes De Grisettes". 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. Lipperheide 3685; Not in Bobins, Colas or Hiler.

A Grisette (sometimes spelled Grizette) refers to a French working-class woman from the late 17th century and has remained in common use through the Belle Époque era, albeit with some modifications to its meaning. The contemporary manners and customs of Parisian couples, illustrated with great charm and wry, understated humor by Swiss genre painter and lithographer Jean Gabriel Scheffer (1797-1876), who studied with Regnault and was a friend of Corot, Aligny, and Léopold Robert. His work was shown at the Salon de Paris beginning in 1822; his reputation as a designer of many wryly humorous lithographs, typically signed "J.S.," was firm.

DB 05491.

\$14,500





## Exceedingly Scarce Familiar Scenes of Parisian Society Caught in the Wry

[SCHEFFER, Jean-Gabriel]. J.S -, PIGAL, &c, &c. *Recueil des Scènes Familiales, et de Société de Paris*. Paris: n.p. [Chez Martinet], 1824. First (only) issue, complete in three parts in one original printed wrapper (14 3/8 x 10 7/16 in; 365 x 266 mm) containing a total of twenty-one hand-colored lithographed plates signed: Chez Martinet, Lith. de Villain; numbered and captioned, with original tissue guards, and watermarked "J Whatman 1823." The complete suite of twenty-one plates are all bound into the original printed wrappers of part 2. All edges gilt. Housed in a custom-made quarter black morocco clamshell case.

Only one institutional copy worldwide, at Yale. No copies have come to auction within the last thirty-five years. Not in Colas, Lipperheide, or Hiler. An excellent copy, the vivid hand-coloring startlingly bright and fresh, of an extremely scare collection.

The contemporary manners, customs, and costumes of Parisian society in typical scenes, illustrated with great charm and understated humor by Swiss genre painter and lithographer Jean Gabriel Scheffer (1797-1876), who studied with Regnault and was a friend of Corot, Aligny, and Léopold Robert. His work was shown at the Salon de Paris beginning in 1822; his reputation as a designer of many wryly humorous lithographs, typically signed "J.S.," was firm. (See Benezit Vol. 9, p.354). Closely associated with printer-publisher Chez Martinet and lithographer Villain, Scheffer also created *Scènes de jeunes gens* (1825), *Ce qu'on dit et ce qu'on pense* (1829), and *Petits travers* (1830) with them.

DB 05404.

\$5,500



**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. This unique copy with two original watercolor drawings and an original color wood-engraved pochoir "Le Glaive Flamboyant" which was not used. Folio. Twelve color-printed wood-engraved pochoir plates by Schmied, signed in pencil, twenty-eight color-printed text illustrations, most plates and illustrations heightened in gold or silver, with a twenty-two leaf decomposition of plate VIII, and with an additional forty-two leaf suite of the wood-engravings printed in black. Occasional very minor offsetting, otherwise fine. Bound by Gonin ca. 1928. The superb binding designed by Schmied for the publishers is an adaptation of the first plate "La Création". Maroon morocco over red morocco, front cover with vertical inlaid mosaic panel of pink and two shades of brown Stingray Shagreen. The title "La Création" is inlaid in tan morocco. Gilt-ruled inside covers surrounding doublures of olive green calf with linear decorations in tan morocco and gold and silver fillets, red and gold cloth decorated endleaves, blue marbled endpapers, all edges uncut. Housed in a later suede-lined, red morocco edged slip case. Loosely inserted is slip with "2 aquarelles originales", the original typed catalog description of Parisian bookseller Pierre Chretien with his silver book ticket. The spine and the lower corner of the rear cover had been the victim of smoke damage - we sent the book to Isabelle Devauchelle in Paris who has miraculously renewed the spine and restored the lower corner of the rear cover. She also made the matching slipcase.

DB 05296.

**\$30,000**







**"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 lettered copies, of which this is Letter A.** Folio. Elaborately illustrated with engravings, prints, and original watercolors throughout the texts. Publisher's full purple morocco, covers elaborately ruled and decorated in 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. Small neat ink inscription on front blank, half page ink inscription on second blank. 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. Some very light foxing to preliminary leaves. Publisher's quarter black morocco over papier mache boards, covers with a highly elaborate design featuring on the front cover a terracotta medallion of William Shakespeare, and on the rear cover a terracotta medallion with Shakespeare's initials. Housed in a felt-lined black cloth clamshell case. There is 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.

DB 05496.

**\$3,750**

**The Complete Chiswick Shakespeare**  
**One of Sixty Sets Printed on Japanese Vellum, Illustrated by Byam Shaw**  
**Twenty Volumes Specially Bound by Sangorski & Sutcliffe**  
**Each Volume with Thirty-Eight Onlaid Tudor Roses and Flowers on the Covers**

SHAKESPEARE, William. SANGORSKI & SUTCLIFFE, binders. SHAW, Byam, illustrator. *The Chiswick Shakespeare*. [Shakespeare's Complete Works.] With an introduction & notes by John Dennis & illustrations by Byam Shaw. London: George Bell & Sons, [Printed at the Chiswick Press], 1899-1902. [Limited to two hundred copies printed on Japanese Vellum [of which this is no. 2 of 60 sets specially bound by Sangorski & Sutcliffe]. Thirty-nine volumes bound in twenty. Small octavo. Pictorial title-pages printed in red and black. Each volume with a frontispiece, five full-page, and six head and tailpiece illustrations by Byam Shaw. In addition there are several full page engraved plates by H. Corbould. The first volume, *The Tempest & Two Gentlemen of Verona* signed in ink by John Dennis, Byam Shaw, G. Bell & Sons Ltd., Charles Whittingham & Co. G. Sutcliffe & one other (indiscernible). In addition there is a leaf "Statutory Declaration & Guarantee" dated in ink "21st January 1914" and signed in ink by G. Sutcliffe and Isadore Goldman (commissioner of oaths). Bound in 1914 by Sangorski & Sutcliffe in full ochre morocco, elaborately tooled in gilt. Spines with five raised bands, decoratively tooled in an elaborate floral design and lettered in gilt in compartments. Board-edges ruled in gilt, decorative gilt turn-ins, green watered silk liners and end-leaves, top edge gilt, others uncut. All twenty of these superb inlaid bindings have slightly different, unique to each volume, decoration. Spines slightly darkened otherwise near fine. A wonderful example of Sangorski & Sutcliffe at their very best.

DB 05186.

**\$9,500**



John Dennis  
 Byam Shaw  
 G. Bell & Sons Ltd  
 Charles Whittingham & Co  
 G. Sutcliffe  
 Isadore Goldman



**Francis B. Spilsbury's Account of his Travels in the Holy Land and Syria  
During the Napoleonic Campaigns**

**SPILSBURY, Francis B.** *Picturesque Scenery in the Holy Land and Syria*, Delinieated during the Campaigns of 1799 and 1800. By F. B. Spilsbury, of his Majesty's ship *Le Tigre*; Surgeon in that expedition during both campaigns. London: Edward Orme, 1803. First edition, earliest issue. Folio (18 1/4 x 12 7/8 inches; 464 x 327 mm.). Small oval aquatint portrait of Sir John Douglas on page 26. Fine mezzotint portrait of Sir William Sydney Smith, and nineteen fine hand colored aquatint plates. Plates and text watermarked "J. Whatman 1801". All plates tissue guards. Full contemporary brown calf, covers with triple gilt and decorative blind-stamped borders. Expertly and almost invisibly rebacked with the original spine laid down. Spine with five raised bands decoratively tooled in gilt in compartments, red morocco label lettered in gilt, marbled endpapers, all edges gilt. With the armorial bookplate of the Stanley Family, Earls of Derby on front paste-down.

The quality of the plates in this first edition is far superior to that of the later issues. They include views of Acre, Sidon, Tyre, Beirut, Jaffa, Mount Tabor, Tripoli, Caesarea and also fine genre scenes showing costumes, etc., etc.

Note: In the later editions of 1819 & 1823 which were published by Thomas M'Lean, the plates were closely copied, reduced in size, and were uniformly in aquatint, but with nothing like the subtlety of technique of the first edition of 1803 which was published by Edward Orme. The portrait of Sir Sydney Smith was also omitted.

DB 05469.

**\$9,850**



**"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 Haggadah*... 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. Text in English and Hebrew on facing pages. Publisher's full blue morocco, gilt by Sangorski & Sutcliffe. Spine decoratively tooled and lettered in gilt. A very fine copy.

"During many of his years of travel, Szyk had been working on a large project of illumination, *The Haggadah*. The work took on a special meaning in light of the then growing anti-Semitism in Europe. Passover is a festival of freedom, and *The Haggadah* tells the story of Jewish liberation from slavery in Egypt. In order to heighten the topical message and relate the historical events to contemporary ones, Szyk emblazoned the Egyptians with the Nazi swastika. However, fearing reprisals, publishers on the continent would not touch the book as long as it included this symbol. Szyk removed the swastika, believing that the underlying message of the book was still clear and it was more important to see the project through to publication. One contemporary reviewer ['*The Haggadah—A Sumptuous Illustrated Edition*,' *The Times Literary Supplement*, 22 February 1941, p. 9] called it 'worthy to be placed among the most beautiful of books that the hand of man has produced'. The first copy of the printing was presented to George VI, King of England, to whom the book is dedicated" (Irvin Ungar, *Justice Illuminated: The Art of Arthur Szyk* (1999), pp. 80-81).

DB 05500.

**\$5,500**







**'The Seasons' & 'Rule Britannia'  
A Fine Extra-Illustrated Poems of James Thomson  
Finely Bound Almost Certainly by The Harcourt  
Bindery of Boston**

**THOMSON, James.** [The Crown Edition of] *The Poets of Great Britain...* New York and London: Chiwick Press:- Charles Whittingham and Co., [1900]. Two small octavo volumes. Extra-illustrated with twelve engraved plates, including four hand-colored. Handsomely bound almost certainly by The Harcourt Bindery ca. 1900, in full red morocco, gilt. Highly decorative gilt turn-ins, green moire silk end-leaves, all edges gilt. Minimal rubbing to joints, otherwise fine. Although unsigned the binding is almost certainly by The Harcourt Bindery.

We believe this to be 1/10 copies specially bound and extra-illustrated.

DB 05258.

**\$2,500**



**A Fine Eighteenth Century  
Italian Book of Hours in its  
Original Red Morocco Binding  
With Hand-Painted Gauffered Edges**

**[VENETIAN BINDING]. [BOOK OF HOURS].** *Officium Beatae Mariae Virginis S. Pii V. Pontificis Maximi.* Venetiis [Venice]: Ex Typographia Balleoniana, 1754. Octavo. Vignette engraved title-page and seven full page copperplate engravings in the text. Full contemporary red morocco, covers and spine elaborately gilt. The edges are gilt and exquisitely gauffered with small diamond shaped lozenges hand-painted in red. An exquisite example in exceptionally fine and untouched condition with just the smallest amount of light scuffing to the the extremities. A remarkable survival from nearly two hundred and seventy years ago.

DB 05459.

**\$2,250**



**"There's a mouse in that corner!  
Quick! Don't let him go!  
I'm sure Mother would like him to stay to tea!"**

**WAIN, Louis, illustrator.** *Big Dogs, Little Dogs, Cats and Kittens.* London: Raphael Tuck, [1903]. First edition. Folio. Thirty-six unnumbered pages including pictorial title-page with R & S Trade Mark No. 5163. All pages illustrated, with eleven 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.

DB 05514.

**\$2,950**

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

**VIDAL, E[meric] E[ssex].** *Picturesque Illustrations of Buenos Ayres and Monte Video*... London: Published by R. Ackermann...Printed by L. Harrison, 1820. First edition. One of fifty large paper copies. Atlas quarto (15 5/8 x 12 1/2 inches; 397 x 317 mm.). Twenty-four very fine hand-colored aquatint plates, four of which are double-page and folding. Text and plates watermarked 1818 and 1820. Publisher's green morocco-grain cloth with covers decoratively stamped in blind and spine decoratively stamped and lettered in gilt. Yellow coated endpapers. Very slight wear to upper joint, inner hinges strengthened. Housed in a green cardboard slipcase. A wonderful copy.

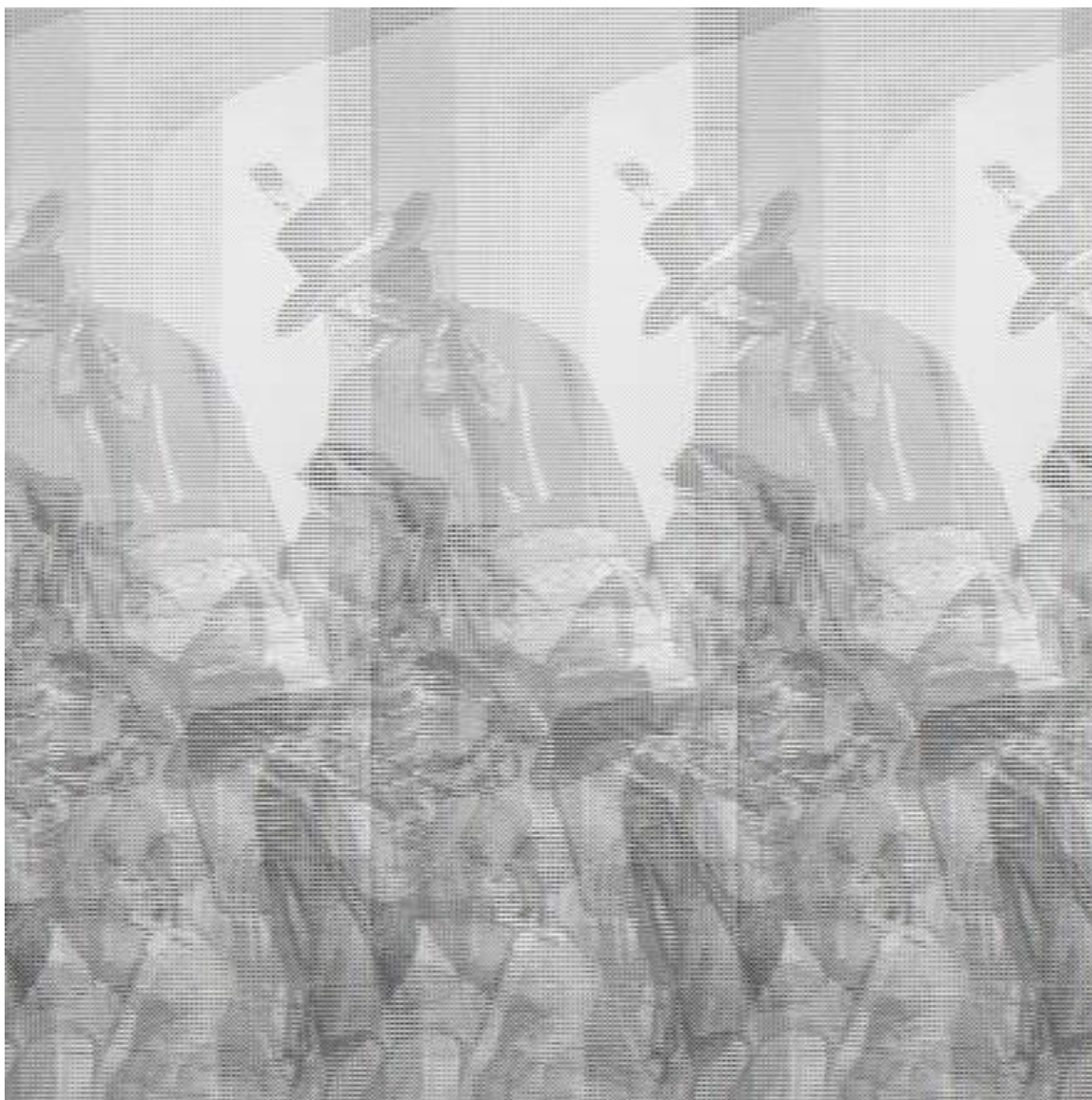
"In 1820 began a series of books dealing with travel and scenery. The first was *Picturesque Illustrations of Buenos Ayres and Monte Video*, with descriptions of scenery, customs, and manners by E.E. Vidal. The book was issued in six monthly parts, seven hundred and fifty copies on elephant paper, and fifty on atlas...The twenty-four aquatints, all after drawings by Vidal, four of them being large folded plates, are engraved by G. Maile, J. Bluck, T. Sutherland, and D. Havell...[and] possess a subtle charm of their own apart from their historical and geographical value" (Martin Hardie).

"Not an uncommon book, but owing to the importance of its subject and the fact of its being the only notable colour plate book in English dealing with the Argentine, it always commands a high price" (Tooley).

Abbey, *Travel*, 698. Colas 3000. Hiler, p. 878. Martin Hardie, pp. 107 and 312. Prideaux, pp. 355 and 375. Sabin 99460. Tooley 495.

**DB 02645.**

**\$22,500**





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

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

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

Helen R. Haywood (1908-1995), English painter and children's book illustrator was the granddaughter Robert Riviere, founder of the great bindery which executed this lovely binding. Her mother, Mabel, was Riviere's ninth and last child.

DB 05163.

**\$8,500**



**The Day of an Actress  
or Twelve Scenes of Day and Night  
Twelve Hand-Colored Lithographed Plates**



DB 05529.

\$4,500

**WATTIER, Édouard.** [*La Journée d'une actrice, ou Douze scènes de jour et de nuit*, Lithographiées par Ed. Wattier. Paris: Sazerac et Duval, 1826]. First edition. Large folio (14 1/4 x 10 1/2 inches; 362 x 267 mm.). Twelve hand-colored lithographed plates. Plates lithographed by Engelmann & Langlumé. Bound without the four leaves of text. Mid twentieth century olive green cloth with red leather spine label ruled and lettered in gilt, plain endpapers. A few minor marginal tears. Front and rear free endpapers a little chipped on fore-margin. An excellent example of this very rare suite.

A charming suite of twelve hand colored lithographs depicting the life in the day of an actress from 10:00 am to midnight.

**Rare.** OCLC & KVK locate just two examples in libraries and institutions worldwide. **Note:** According to AKL Online it is a matter of dispute whether the drawings are by Édouard Wattier or by his brother Émile.

**The Life of a Young Girl who Follows the Wrong  
Path and Loses her Honor...  
Depicted in Seventeen Hand Colored  
Lithographs by Émile Wattier**



DB 05536.

\$3,850

**WATTIER, Émile.** *Un An de la vie d'une jeune fille, Roman Historique en XVII chapitres*, écrits par son confident et lithographiés par M. Wattier. Paris: Chez G. Engelmann [et] Gihaut, 1824. First edition. Large quarto (13 1/4 x 10 inches; 335 x 254 mm.). Facsimile cover title. Seventeen hand-colored lithographed plates by Engelmann after Wattier. Modern maroon cloth, front cover with facsimile title pasted on.

The seventeen charming plates by Émile Wattier (1800 -1868) depict a young girl meeting and falling in love with a handsome young man, her liaison with him, and subsequent pregnancy, her receiving a letter saying that he has gone away, and finally her arranged marriage to a much older man.

**Scarce.** No copies have appeared at auction over the past 100 years; OCLC locates just four copies in libraries and institutions worldwide. In over fifty-five years we have only ever handled one other copy which we sold to a private collector in 2001.



**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.** *Horse Accomplishments*. R. Ackermann, 1799. Oblong quarto (11 1/8 x 13 1/2 in; 283 x 343 mm). Twelve hand colored aquatint plates drawn by Woodward and etched by Rowlandson, 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. Decoratively rolled borders in blind. Some plates exhibit near invisible restoration at corners and perimeters. A very attractive copy.

Scarce suite of Woodward and Rowlandson's caricatures of horse and their riders. Each plate satirizes a different profession.

Exceedingly rare, previously with only two copies brought to auction within the last thirty-five years, the Whitney copy the more recent at Sotheby's in 1999; the prior copy at Christies in 1977, neither of which, as the copy under notice, in the original wrappers. OCLC and KVK locate only two copies. It is quite astounding that none of the institutions in the British national library system have any copies of this waggish satire on equine behavior (the plate titles refer to the horses) and the consequent frustrations of those who ride them. Abbey, Life, 397; Bobins III, 1203; De Ricci, The Book Collector's Guide pp. 471, 641; Grolier Club Catalog, No. 54; Prideaux, p. 350.

DB 05622.

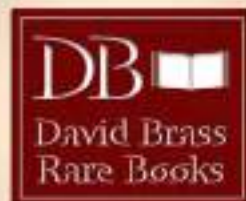
**\$17,500**



"A ROOM WITHOUT BOOKS IS LIKE LIFE WITHOUT MEANING"  
- THOMAS JEFFERSON -



PICAT, BONNE-TERRE, ANAGL, JACQUET, PAZOU, AUGUSTIN: (PROVERBES ET BONNE MOTY MIS EN ACTION, D'APRES LES MODELS POPULAIRES, LOMMUNES ET LITHOGRAPHIES PAR MM. PICAT, PAZOU ET J.S. ANAGL, AVEC TEXTE EXPLICATIF REDIGÉ PAR J.S. ANAGL, I. PARIS: CHEZ MOUL ET DUTY, 1822-24)



P.O. Box 9029 Calabasas California 91372 USA  
info@davidbrassrarebooks.com office 818-222-4103 fax 818-222-6173  
www.davidbrassrarebooks.com