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This catalogue was lovingly prepared by:

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One of the Most Beautiful 'ABC' Books of the Biedermeier Period
Johann Voltz's Wonderful Picture Alphabet Depicting the Everyday Life of Country and Townsfolk

VOLTZ, Johann Michael. [ABC]. *Bilder-Alphabet zur Erweckung des Scharfsinns oder viele Original Darstellungen, nach jedem Buchstaben in 24 Gemälden...* Nürnberg: G.N. Renner, ca. 1838. Translation: "Picture alphabet to awaken the intellect; or many original depictions, after each letter in 24 paintings. A new joy in pictures for young and old. Black and colored edition." Folio. Complete with the pictorial hand colored lithograph title-page and twenty four magnificent hand colored lithograph plates. Two lithographed leaves of text at end. Twenty-seven leaves complete. Plates "I" and "J" are combined on one plate which has the date MDCCCXXXVIII - the letter "Y" was left out by Voltz. Mid twentieth century quarter black calf with black calf corners over patterned boards. Smooth spine, plain endpapers. An exceptionally fine and clean copy with just some 'color bleed' showing on the verso of the plates only. Exceptionally rare hand colored hand colored alphabet by Johann Michael Voltz (1784-1858).

Each plate represents a letter of the alphabet with numerous objects and actions beginning with the relevant letter, two tables at the back list the words applying to each plate. Extraordinarily rare series of ABC tables, which are counted among the most beautiful ABC books of the Biedermeier period, in the hand colored edition on thick paper. The finely executed, magnificently colored and partly washed plates represent alphabetical search images in which the individual objects and people, each beginning with the same letter, have been combined to form large, colorful, colorful and partly whimsical scenes rich in figures. "The idyllic-realistic children's book illustrations by Voltz describe scenes from bourgeois and rural life in an idealized way, which, despite all idealization, provide an insight into the life of these classes" (H. Herbst in LKJ IV, p.533). OCLC locates just two copies in libraries and institutions worldwide.

DB 05347.

\$16,500



Ackermann's "Characters in the Grand Fancy Ball"

[ACKERMANN, Rudolph]. *Characters in the Grand Fancy Ball* Given by the British Ambassador Sir Henry Wellesley, at Vienna, at the Conclusion of the Carnival 1826; in Thirteen Highly Coloured Plates: with a Description of the Entertainments on that Occasion. London: Printed for R. Ackermann, 1828. Small quarto (9 7/16 x 7 1/2 inches; 240 x 190 mm.). Thirteen hand-colored engraved plates. Original printed stiff wrappers expertly rebacked with tan calf. Wrappers slightly soiled and a little worn at corners. Minimal edge wear and marginal soiling. Inserted ownership leaf inscribed March 1850. An excellent copy of a very rare book. Housed in a felt-lined, half red morocco clamshell case, spine ruled in gilt, black morocco gilt lettering label.

"The book appeals to many by its thirteen plates and descriptive text of the dresses worn by the many people of rank and distinction, who formed quadrilles composed of characters from the novels of Sir Walter Scott and La Motte Fouqué."

"The profusion of jewels and precious stones displayed on this occasion was almost incredible. The grandeur of the whole, the high rank of the co-operating persons, the assemblage of the flower of the highest nobility, of female beauty, and of noble manly forms, the brilliant armour and weapons, the succession of characters of the East and of the West, of history and of romance—all served to heighten the impression of this extraordinary fête, which can never be erased from the memory of those who had the good fortune to be present" (Martin Hardie, p. 116).

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

DB 03945.

\$2,250



**With Twenty-Four
Superb Hand Colored Lithograph Plates
Depicting All Species of Animals**



[ADAM, Albert, illustrator]. ROSTAING, Jules. *Le Jardin Des Plantes en Estampes...* Paris: Maison Martinet..., [1860]. First edition. Large oblong quarto (10 3/16 x 13 1/2 inches; 259 x 343 mm.). Twenty four superb hand-colored lithograph plates. Some light foxing to text leaves only, the plates bright and clean. Publisher's black pebble-grain cloth. Front inner hinge expertly and almost invisibly repaired. Neat early ink inscription on front fly-leaf dated 1860.

The wonderful hand-colored plates depict Bison, Deer, Moose, Antelope, Lama, Goats, Birds, Giraffe, Buffalo, Elephant, Hippopotomus, Rhino, Camel, Zebra, Donkey, Lion, Tiger, Leopard, Jackal, Wolves, Hyena, Orang-Outang, Monkeys, Dogs, Birds of Prey, Crocodile, Snakes, Gazelle, and People. OCLC locates just one copy - The Morgan Library, NY (Gordon Ray copy).

DB 04374. **\$2,500**

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



ADAM, Albert, illustrator. *Tribulations Parisiennes et Campagnardes...* Paris: Hautecoeur Frères, [ca. 1840]. First edition. Folio (12 7/8 x 9 7/8 inches; 328 x 251 mm.). Lithographed pictorial title-page and thirty-two hand-colored lithograph plates, on sixteen sheets. Tiny piece of lower corner of title-page and plate 10 torn away, small piece of lower inner margin of plate 16 torn away - nothing affecting any images. Some light marginal soiling and toning otherwise an excellent copy of this extremely scarce title. Bound to contemporary style in full dark green straight-grain morocco. Covers elaborately decorated in gilt and blind, spine with five raised bands decoratively tooled and lettered in gilt in compartments, decorative gilt turn-ins, gold marbled end-papers.

Very scarce: According to OCLC there are just five copies located in libraries and institutions worldwide.

DB 04860. **\$5,500**

'Fair Ideas'



ADAM, Victor, illustrator. *La Foire aux Idées*. Paris: J. Monrocq, [1851-54]. First edition Complete. Large quarto (11 7/8 x 9 1/4 inches; 302 x 235 mm.). [Title on front cover]. One hundred numbered leaves, a varying number of illustrations on each page. Plates lithographed by Becquet freres. Publisher's quarter dark green morocco over embossed black cloth boards, gilt, smooth spine ruled in blind and lettered in gilt. Spine faded - still a fine example. A hundred numbered plates were published for the first time in quarto format, framed by the running title *La Foire aux Idées*, by V. Adam, and the address Paris - Monrocq brothers Lith publishers. Becquet frères in Paris - and illustrated with 2 to 15 subjects per page with the signature V. Adam.

OCLC locates just four copies in libraries and institutions worldwide. According to ABPC no complete copies have sold at auction over the past 100 years.

DB 05391. **\$2,850**

The Extensive Collection of Record Breaking Aerobatics and Stunt Flying 'Ace' Joann Osterud

[AERONAUTICS COLLECTION]. [OSTERUD, Joann]. The extensive collection of 372 titles all related to Women in Aviation, Manned Flight, Aeroplanes, Aerobatics, Stunt Pilots, etc. etc. [Various places and publishers, all published between 1891 and 2006]. The authors represented in the collection range from Jean ADAMS to Alexander ZUYEV and include some 260 first editions covering every aspect of aviation, of which over fifty are signed, inscribed or presentation copies, many inscribed to Joann Osterud. The subjects covered include in particular Women in Aviation, as well as Autobiographies, Biographies, History of Flight, History of Fliers, Aerobatics, Test Pilot's, Stunt Pilot's, Encyclopedias, User Manuals, Wartime Accounts, etc., etc.

The extensive collection of Joann Osterud, (1945-2017) female aerobatic and stunt pilot who retired after her "Ring of Fire" stunt ended in an accident at Yuma International Airport on April 11th, 1997. The stunt required her to fly her Gordon Price Ultimate 10-3000S Bi-Plane 'inverted' through a 'ring of fire'. Although the plane was destroyed in the incident miraculously, Joann escaped unhurt. During Osterud's twenty-nine year stunt flying career she broke the record for flying upside-down (1991 - 4 hours, 38 minutes and 10 seconds). The previous record had been set by Milo Burcham when he flew from Long Beach CA to San Diego and back for 4 hours, 5 minutes and 22 seconds. Osterud simultaneously broke a 60-year old distance record for flying upside-down more than 250 miles in a stretch. In 1989 she also broke the record for flying 208 upside-down loops in a row. Osterud learned to fly at Boeing Field, Seattle and was famous for performing magnificent maneuvers like hammerhead turns, tail-slides and lomcevac (tumbling end-over-end) on the air show circuit. She also had a second aviation career - she was the first woman pilot hired by Alaska Airlines and subsequently as a pilot by United Airlines. Joann Osterud passed away on March 12th, 2017 aged 71. Detailed list on request.

DB 03948.

\$8,500



The Cheese Tycoon At Home in the Cheddar Bank
Original Art From "The Butterfly Ball"

ALDRIDGE, Alan, artist. *Sir Maximus Mouse*. Original Art, Plate No. 19 from *The Butterfly Ball and the Grasshopper's Feast*. N.p., 1973. 25 x 19 1/4 inches (64 x 49 cm) matted and glazed in frame; oval image 18 x 12 1/2 inches (46 x 31.5 cm). An original airbrushed acrylic painting illustrating a character from artist Alan Aldridge's modern children's classic, *The Butterfly Ball and The Grasshopper's Feast*, with verses by William Plomer and nature notes by Richard Fitter, originally published in London by Jonathan Cape, 1973. It is one of twenty-eight illustrations created for the book. Accompanied by a first edition copy of the book.

*"There he sits in his cozy room / With a ticker-tape, in view of St. Paul's / To watch how the market rises and falls.
His whiskers twitch at the hint of a broom, / His whiskers droop at the hint of a slump in his / Hundred-and-twenty super-companies.
As a cat will watch a mouse, he stares / At the ups and downs of shocks and shares, / A prince among mice and millionaires.*

Alan Aldridge (b. 1943) is an English artist, graphic designer and illustrator. Aldridge first worked as an illustrator at *The Sunday Times Magazine*. In 1968 he established his own graphic-design firm, INK, which created imagery for the Beatles and their Apple Corps. He was responsible for a great many album covers during the 1960s and 1970s, influencing the graphic style of the period. He is possibly best known for the children's illustrated book, *The Butterfly Ball and the Grasshopper's Feast*, a series of illustrations of anthropomorphic insects and other creatures, which he created in collaboration with William Plomer. It was based on William Roscoe's poem of the same name but was motivated by John Tenniel's assertion to Lewis Carroll it was impossible to draw a wasp in a wig.

DB 02535.

\$14,500



**"One Season Makes a Proficient;
Practice Makes Perfect"
But - Peter Pop and Sam Slop are A Danger to the Peace**

ALKEN, Henry. *A Cockney's Shooting Season, in Suffolk, By Henry Alken.* Containing The Remarkable Adventures that actually occurred to a young Cit on a visit to his friends in that County. London: Thomas M'Lean, 1822. First edition, Complete with Sixteen Pages of Text. Folio (14 3/8 x 10 1/8 inches; 366 x 257 mm.). Letterpress title and fourteen leaves of narrative verse. Six hand-colored aquatint plates. The fifth plate watermarked "J. Whatman 1821". Bound ca. 1900 for Hatchards [by Rivière & Son]. Early twentieth century three-quarter red straight-grain morocco over red patterned boards ruled in gilt. Spine with two raised bands, ruled and lettered in gilt in compartments, marbled endpapers, top edge gilt. With the armorial bookplate of Robert Berkeley of Spetchley Park, Worcester on front pastedwon. Fifteen additional blank leaves bound in at end.

The first plate with a very small inner marginal stain, the fourth leaf of text (pp. 11/12) with a neatly repaired marginal tear mainly in blank margins. Still a near fine copy of one of the scarcest Alken titles' describing in pictures and verse the misadventures of two cockney would-be sportsmen.

On a six-day shooting trip in idyllically rural Suffolk, Peter Pop, the son of a pawnbroker, and his friend and neighbor, Sam Slop, prove a danger to the peace. Popping their guns in every direction except the right one, they hit men, women and dogs but never birds. On the last day a justice orders them to pay an enormous fine and never touch guns again.

DB 05348.

\$7,500



**"Of the three works, *The Kaffirs Illustrated* is the most uncommon" (Tooley).
With Thirty Beautiful Hand-Colored Plates**

ANGAS, George French. *The Kaffirs Illustrated, in a Series of Drawings taken among the Amazulu, Amaponda, and Amakosa Tribes:* Together with Sketches of Landscape Scenery in the Zulu Country, Natal, and the Cape Colony. London: G. Barclay for J. Hogarth, [1849]. First Edition. Large folio (19 9/16 x 14 1/8 inches; 497 x 359 mm.). Lithographed frontispiece portrait on India proof paper mounted, lithographed title-page, lithographed dedication leaf, and thirty finely hand-colored lithographed plates drawn on stone. Eleven wood-engraved illustrations in the text. Contemporary half black straight-grain morocco over green cloth boards ruled in gilt, front board with title printed in gilt, within decorative gilt border. Spine ruled and lettered in gilt. Expertly rebacked with original spine laid down.

First edition of this scarce and important nineteenth century survey of South Africa, including outstanding portraits, depicting the local ethnic groups such as the Khoikhoi (then referred to as Hottentots), Cape Malays and Zulus. The plates also include superb views of Cape Town, Durban, Wynberg, Hottentot Holland, Genadendal, Paarl and Somerset West. Abbey, *Travel*, 339; Bobins I, 71; Colas 134; Mendelssohn I, pp. 45-46; Theal p.9; Tooley 60.

"The three large works by George French Angas, *The Kaffirs Illustrated*, *The New Zealanders Illustrated* and *South Australia Illustrated*, are amongst the most important of the illustrated travel books of their period... Of the three works, *The Kaffirs Illustrated* is the most uncommon" (Tooley). According to OCLC there are just 15 copies of *The Kaffirs Illustrated* in libraries and institutions worldwide compared to 38 copies of *South Australia Illustrated* and 42 copies of *The New Zealanders Illustrated*.

DB 04947.

\$27,500



**A Very Fine Sammelband of Six Aristotle Science Texts
From Lyons Publisher Antoine Vincent
Produced for the 'Renaissance student'
In a Magnificently Preserved 'Renaissance Binding'**

ARISTOTELES. *Physicorum Aristotelis libri.* [Of Physics]. Lyon: Apud Antonium Vicentium, 1558 (colophon: 1553). Bound with: **ARISTOTELES.** *De caelo libri quatuor.* [Of Heaven]. Lyon; A. Vicentium, 1553. Bound with: **ARISTOTELES.** *De generatione et corruptione libri duo.* [Of the generation and corruption of books]. Lyon; A. Vicentium, 1553. Bound with: **ARISTOTELES.** *Meteorologicorum libri quatuor.* [Meteorological studies]. Lyon; A. Vicentium, 1558. Bound with: **ARISTOTELES.** *De anima libri tres.* [From animals]. Lyon; A. Vicentium, 1558. Bound with: **ARISTOTELES.** *De sensu & sensili, de memoria & reminiscencia (etc.).* [Memory, senses & reminiscences]. Lyon; A. Vicentium, 1558. Octavo. Contemporary blind tooled pigskin over beveled wooden boards with central panel stamp portrait of Jesus on both covers, enclosed within ornamental rolls and fillets. Spine with four raised bands and manuscript title in top compartments, manuscript shelf no. in lower compartment, top & bottom edges stained blue, both original brass clasps present. Apart from a reddish stain on the upper cover and traces of an old repair on lower cover. A truly exceptional original binding from 1558 complete with it's original metal clasps. Housed in a felt-lined black cloth clamshell case, spine with leather label, lettered in gilt. A fine set of the series of six Aristotle science texts in Latin translations published by the important Lyons publisher Antoine Vincent.

Antoine VINCENT (1500-1568). aka. Vicentius. A Bookseller of Calvinist confession and the eldest son of the bookseller Simon Vincent. From 1557 in from Lyon, he organized "the largest publishing company of the century".

DB 05248.

\$8,500

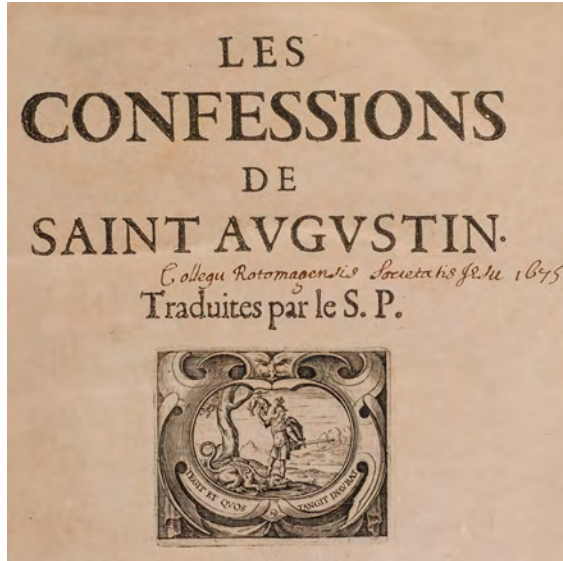


Widely Seen As The First Western Autobiography Ever Written
The Rare First Edition Translated from Latin into French by René de Seriziers
Only One Copy Located in Libraries Worldwide

[AUGUSTINE of HIPPO, Saint]. SERIZIERS, R.P., translator. *Les Confessions de Saint Augustin*. Paris: Jean Camusat, 1637. First edition of this translation from the Latin into French, by René de Seriziers (1603-1662), a Jesuit. Small square octavo. Complete. Contemporary full vellum. With engraved bookplate of Henry Cabot Lodge. This first edition not found in any of the standard reference works and only one copy located in libraries worldwide at the Institut Catholique de Paris. No copies have appeared at auction for the past forty years. A second edition was published in 1639.

DB 03487.

\$3,500



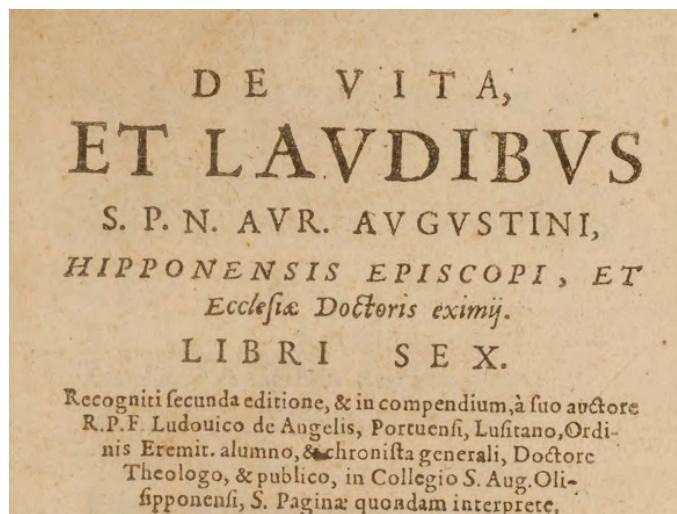
Scarce Life of St. Augustine

[AUGUSTINE of HIPPO, Saint]. ANGELIS, Ludovico de. *De Vita, et Laudibus S.P.N. AVR. Augustini...* Paris: Apud Jacob Bessin, 1614. Second edition, originally published in 1612. Octavo. Contemporary limp vellum. Manuscript title to spine. Worming to upper corner of first few leaves, not affecting text, otherwise an excellent copy in its original seventeenth century vellum binding.

Scarce; OCLC notes only 2 copies in libraries worldwide, and no copies of the first edition of 1612. No copies of either edition at auction within the last 36 years. Of the author, Rev. Father Friar Luis dos Angelis, little is known.

DB 01814.

\$650



A Wonderful Automaton After Megendorfer

[AUTOMATON]. [*The Tailor and His Two Apprentices*]. [Philadelphia: Schoenhut, n.d. c. 1890-1900] Boxed automaton. Box size: 13 5/8 x 17 5/8 x 5 1/8 inches; 345 x 447 x 130 mm. Three cardboard figures in original paper-covered wooden box, with glass cover and gold-painted metal frame. A sliding panel on the back of the box reveals cardboard parts moved by clockwork mechanisms, which can be wound up with the original metal key. Paper labels on box a little chipped. The figures are still very bright, and the mechanisms move very smoothly. An excellent example of an automaton from the period. Schoenhut blue trademark label to rear.

Schoenhut automata (sometimes referred to as 'Clockwork Tableaux' or 'Living Pictures') have become scarce. Albert Schoenhut (1848-1912) was born in Wurtemberg, Germany to a toy-making family. His father and grandfather made wooden dolls, rocking horses, and wagons. At a young age, Albert began making toy pianos in his home. In 1866, a buyer for Wanamaker's department store heard of young Albert's talent and brought the seventeen year old to Philadelphia where he worked as a repairman on glass sounding pieces in German toy pianos that had been damaged in shipping. In 1872, Schoenhut left Wanamaker's to establish the Schoenhut Piano Company on Frankford Avenue in Philadelphia. As his toy piano business grew, Schoenhut added other toy instruments to his line and expanded it to include dolls, circus figures, toys, and, as here, automata. By 1901, the firm had 125 employees making novelty toys. By the time of Albert's death in 1912, Schoenhut Piano Company was the largest toy company in America and the first in the United States to export toys to Germany. 140 years after it's founding it is still active as a maker of toy pianos, though, after multiple changes in ownership since Schoenhut's death in 1912, its archives have been scattered and all records of their vintage automata are, alas, lost.

DB 02129.

\$9,500





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

BALLANTYNE, Robert Michael. *The Coral Island: A Tale of the Pacific Ocean...* London: T. Nelson and Sons, 1858. First edition, first issue with the plate "Terrible Encounter with a Shark" facing p. 76 (in the second issue, it was tipped in as the frontispiece). Octavo. Color-printed frontispiece, color-printed pictorial title, and six color-printed plates. Some occasional light stains and foxing, but quite honestly one of the cleanest copies internally that we have seen in over fifty years. Publisher's first issue binding of red diagonal ripple-grain cloth, expertly rebaked with the original spine laid down. The gilt on the front cover and spine still quite bright. Slight wear to corners and extremities, inner hinges expertly restored. Housed in a felt-lined half black morocco clamshell case, spine with five raised bands, decoratively ruled and lettered in gilt in compartments. This notoriously rare first issue is far better than any we have seen in recent years.

DB 05071.

\$4,850



**Eighteen Hand-Colored Lithographs Depicting the
Antics of the Austrian Army
During the Italian Campaign of 1859**

BARIC, [Jules Jean Antoine]. *Les Autrichiens en Italie.* Par Baric. Paris: Arnauld de Vresse, Editeur, [n.d., ca. 1860]. First (only?) edition. Folio (13 1/4 x 10 inches; 336 x 254 mm.). Pictorial hand colored lithograph title and seventeen unnumbered hand-colored lithographed plates. Plates lithographed by Génix. Modern quarter dark brown cloth over marbled boards, spine lettered in gilt, marbled endpapers. Original pictorial lithographed front wrapper (same image as title) on thin yellow paper bound in. An excellent copy of this very scarce album in which Baric humorously caricatures the antics of the Austrian army during the Italian campaign of 1859.

Jules Jean Antoine Baric (ca. 1825 or 1830-1905) illustrated several books of caricatures or cartoons for Arnauld de Vresse between 1857 and 1863. He also illustrated *Les Fourberies d'Arlequin* and *Ou Diable L'Esprit Va-T-Il se Nicher.*

DB 05337.

\$4,500



**Silly Questions Depicted in Nineteen Humorous
Lithographs**

BARIC, [Jules Jean Antoine]. *Ou Diable L'Esprit Va-T-Il se Nicher?* Par Baric. [Where the Devil will the Spirit go?]. Paris [8c] New-York: Arnauld de Vresse, Editeur, Roe Lockwood and Son [1878]. **First (only?) edition.** Folio (13 3/16 x 10 1/8 inches; 335 x 257 mm.). Lithographed pictorial title and eighteen numbered lithographed plates. Plates lithographed by Génix. Publisher's pictorial glazed yellow boards, expertly and almost invisibly rebaked to style. Extremities a little worn, light staining to endpapers. Some light foxing and marginal soiling. An excellent copy of this scarce work.

Jules Jean Antoine Baric (1825-1905) illustrated several books of caricatures or cartoons for Arnauld de Vresse between 1857 and 1878. No copy has sold at auction since 1975. According to OCLC there is just one copy located in libraries and institutions worldwide (National Library of Sweden). Gumuchian 466; Not in Colas, Hiler, Lipperheide, or BM.

DB 04967.

\$950

Inscribed by L. Frank Baum, With a Page of the Original Manuscript

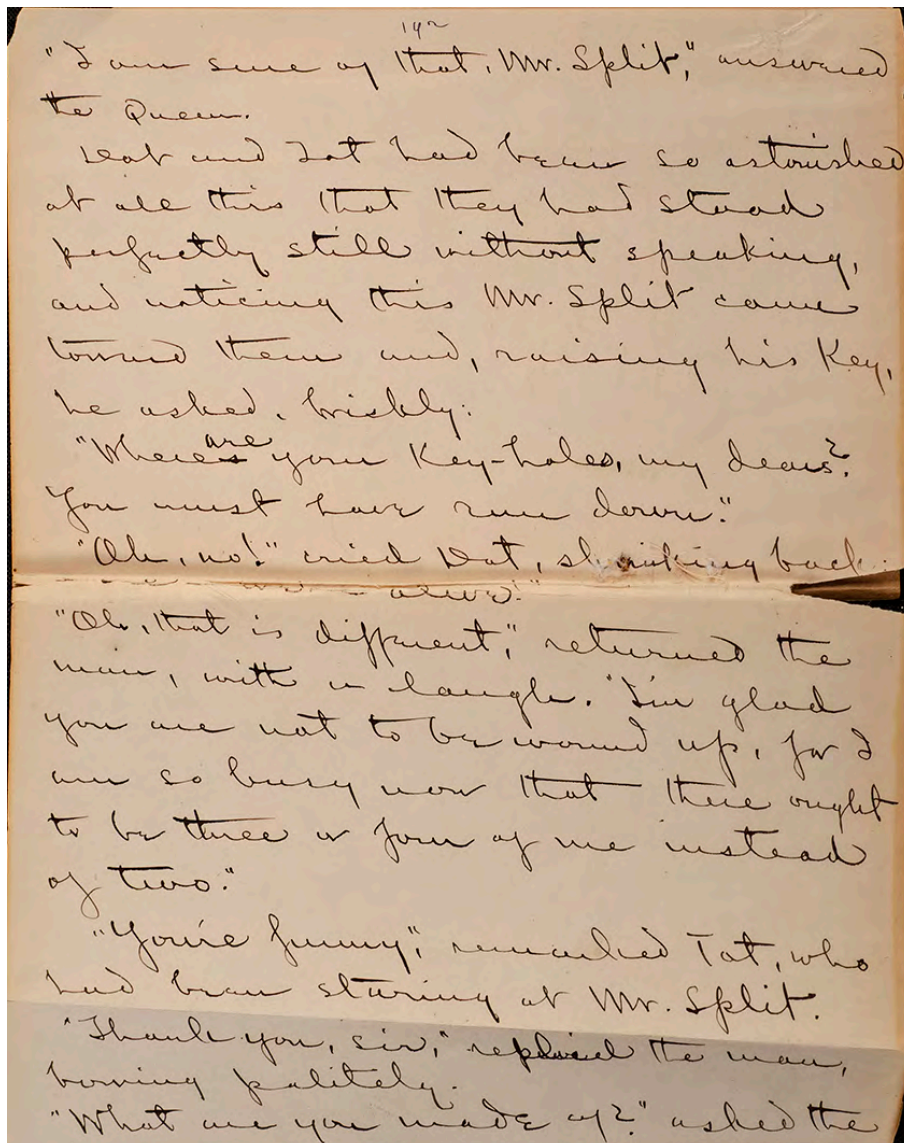
BAUM, L. Frank. *Dot and Tot of Merryland...* Pictures by W.W. Denslow. Chicago: Geo. M. Hill Co., 1901. First edition. Small quarto. Inscribed "To the coming man if / not already came) / Harold McGrath / with the most obstinate / admiration of his friend / L Frank Baum. / Chicago / September / 6th 1901".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

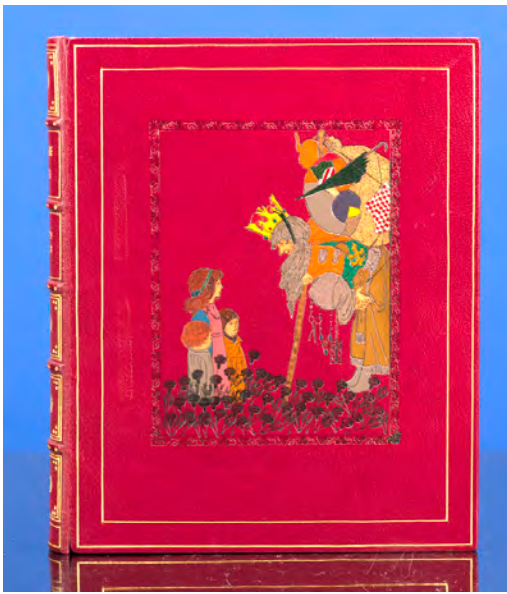
A fantastic presentation copy to a fellow major author where L. Frank Baum has included a fine page of his original manuscript.

Dot and Tot of Merryland is a novel by L. Frank Baum that published by the Geo. M. Hill company of Chicago in 1901. After Baum wrote *The Wonderful Wizard of Oz*, he wrote this story about the adventures of a little girl named Dot and a little boy named Tot in a land reached by floating on a river that flowed through a tunnel. The land was called Merryland and was split into seven valleys. The book was illustrated by artist W. W. Denslow, who had illustrated three previous Baum books. Unlike *The Wonderful Wizard of Oz*, *Dot and Tot of Merryland* contained no tipped in color plates, but was filled with colored text illustrations. There were four full page pictures. The book is the last Baum book that was illustrated by W. W. Denslow.

DB 05341.

\$32,500





He Doesn't Mind This Outstanding Binding

[BAYNTUN-RIVIÈRE, binders]. ROBINSON, W. Heath. [LEWIS, Christopher, finisher]. *Bill the Minder*. London: Constable, 1912. Limited to 380 copies signed by the artist. Quarto. Sixteen tipped-in color plates, including frontispiece, with captioned tissue guards, and 117 black and white illustrations, including full title-pages, vignettes, head- and tailpieces. An exceptional and unique 'inlaid binding' ca. 1982, by Bayntun-Rivière (designed and finished by Christopher Lewis) in full red crushed morocco with multi-colored pictorial inlays and black-stamped flowers that reproduce the color plate, "The King of Troy Compelled to Ask His Way," opposite p. 30, within a blind-tooled frame surrounded by gilt double-ruled borders. Raised bands with gilt tools and compartments with gilt ornaments within a gilt double-ruled frame highlight the spine. Gilt rolled edgework. Gilt decorated turn-ins. All edges gilt. Cockerell endleaves. A very fine copy. Housed in the original red cloth slipcase.

DB 01911.

\$4,800

In a Fine Inlaid Binding by Bayntun-Rivière



[BAYNTUN-RIVIÈRE, binders]. GASKELL, Mrs. [Elizabeth]. THOMSON, Hugh, illustrator. *Cranford...* London: Macmillan and Co., 1935. Later Hugh Thomson illustrated edition. Octavo. With 110 black and white illustrations in the text. Bound by Bayntun-Rivière, Bath ca. 1935 in full dark blue crushed levant morocco, covers decoratively bordered in gilt, front cover with a beautiful inlaid design in red, tan, green and brown morocco reproduced from the illustration on page 240, spine with five raised bands, decoratively tooled and lettered in gilt, gilt board edges and turn-ins, marbled endpapers, all edges gilt. A very fine example.

The front cover illustration is taken from the text illustration on page 240 and depicts Mary Smith (the narrator) posting a letter to Miss Matty "I dropped it in the post on my way home, and then for a minute I stood looking at the wooden pane with a gaping slit which divided me from the letter..."

DB 03147.

\$2,750

Jaunts and Jollities

In a Beautiful Inlaid Binding Designed By Chris Lewis



[BAYNTUN-RIVIÈRE, binders]. [SURTEES, Robert Smith]. ALKEN, Henry, illustrator. *Jorrock's Jaunts and Jollities...* London: George Routledge, [1893]. Tall octavo. Sixteen full color plates. Bound by Bayntun-Rivière, ca. 1985 in full crimson morocco and finished by Chris Lewis with a quadruple gilt frame with a gilt horse shoe in each corner surrounding a large rectangular pictorial onlay of multi-colored morocco depicting a country scene with five foxhounds being followed by two huntsmen on horseback. Spine with five raised bands decoratively tooled and lettered in gilt. Gilt board edges, gilt tooled turn-ins with gilt corner decorations. Marbled endpapers. All edges gilt. A very fine copy.

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

DB 01962.

\$3,750



**Charles-Edouard de Beaumont's
Au Bal Masqué - At the Masked Ball**

BEAUMONT, Charles-Édouard de. *Au Bal Masqué...* Paris: Au Bureau du Charivari, Maison Martinet, [1848]. [First Series]. Quarto (13 1/4 x 10 inches; 336 x 254 mm.). Pictorial lithograph title-page and thirty superb lithograph plates. Some light foxing (mainly marginal) to a few plates, otherwise fine. Later violet cloth over boards, spine lettered in gilt. Publisher's pictorial yellow wrappers bound in.

This exceptionally rare album of lithographs echoes that of Gavarni who dedicated works of the same theme at the same time. Mr. Descamps-Scrive who had a colored copy of the same thirty prints indicated that the date was "towards 1860" (catalog Descamps-Scrive, second part). OCLC locates just two complete copies in libraries and institutions worldwide, both at The Morgan Library & Museum (NY, USA), one of which appears to be partially colored.

DB 04619.

\$2,750



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

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

The Vésuviennes were a radical feminist group that existed in France in the middle of the 19th century. With the overthrow of King Louis-Philippe of France in 1848, the newly formed Republic lifted all restrictions on the press and assembly. This encouraged a proliferation of new feminist publications, organizations, and groups. The Vésuviennes were among the latter.

DB 05256.

\$11,500



**Three incredibly rare suites by Charles Beaumont
Bound Together in One Album**

BEAUMONT, Charles-Édouard de. *Les Vésuviennes ou les Soldats pour rire...* [and] *Quartier de la Boule Rouge* [and] *La Guerre des Femmes* [and] *Fariboles* [and] *Au Bal Masqué* [and] *Les Jolies Femmes de Paris* [The Pretty Women of Paris]. Paris: Chez Aubert & Cie. Editeurs, [1846-1849]. Three incredibly rare complete suites by Charles Beaumont, together with eighteen hand colored lithographs from three of his other works, bound together in one album. A total of fifty-seven hand colored lithographs and forty black & white lithographs. Folio (13 1/8 x 10 inches; 334 x 254 mm.). Late nineteenth century quarter red morocco over marbled boards, spine with five raised bands ruled in blind and lettered in gilt, marbled endpapers.

Charles-Édouard de Beaumont (1821-1888) was one of the great caricaturists and lithographers that illustrated the beautiful pages of Charivari and other fashionable image journals.

DB 05309.

\$21,500

Thirty Fine and Very Humorous & Satirical Hand Colored Lithograph Plates by Henri Bouchot



DB 04830.

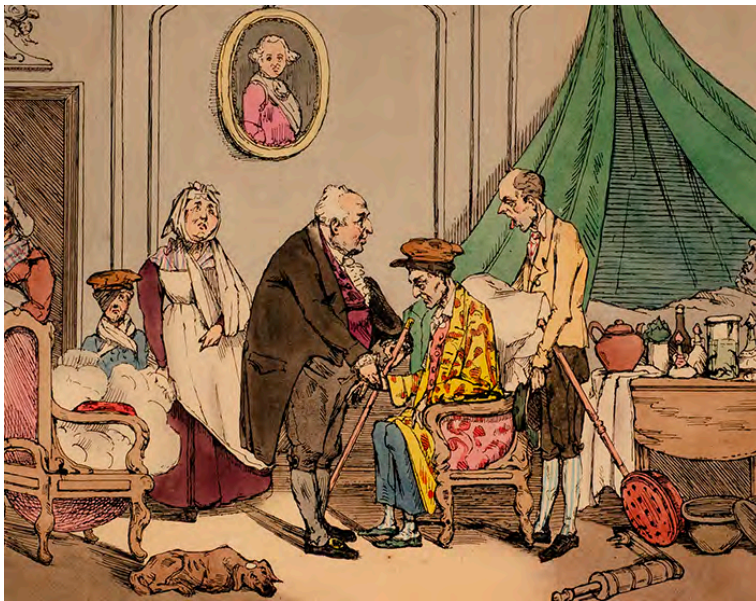
\$9,500

BOUCHOT, Frédéric, illustrator. *Ce Que Parler Veut Dire.* (What Talking Means). [Paris: Chez Aubert gal: Vero-Dodat, 1837]. Folio (13 15/16 x 10 1/8 inches; 355 x 257 mm.). Complete. Thirty fine hand colored lithograph plates, heightened with gum arabic. All plates signed 'Bouchot' except numbers 22, 27 & 28. Most plates interleaved. Small (3/4 inch) neatly repaired tear to lower blank margin of plate 12. A few very light marginal spots, otherwise fine. Contemporary French maroon scored morocco over marbled boards. Spine with five raised bands, ruled and lettered in gilt, marbled endpapers. A wonderful copy of this exceptionally rare book.

"French romantic lithography extended from 1817 to the 1850's. It is perhaps the greatest of all schools in the history of the medium" (Ray, p. 155). Artists like Bouchot, Gavarni, and Daumier were masters of lithography, depicting Paris life, manners, and dress with a vulgar and bawdy twist. Hand-colored lithographed plates by Bouchot are rare.

Frederic Bouchot (1798-?) was a leading French lithographic caricaturist and illustrator who regularly contributed to such publications as *Le Charivari*, *La Caricature*, and *Journal pour rire*. He also collaborated on individually published albums with such artists as Daumier and Morin. He is known primarily for his depictions of musical subjects and domestic scenes.

**Rare Collaboration Between
Frédéric Bouchot and Henri Monnier**



DB 05273.

\$4,500

BOUCHOT, Frédéric. [&] MONNIER, Henri. *Recueil de Caricatures par Bouchot.* [Paris, n.d., ca. 1840]. Oblong quarto (10 1/4 x 13 3/8 inches; 260 x 340 mm). Lithographed title-page and eight hand-colored lithographed plates. Four by Frédéric Bouchot and four by Henri Monnier, all lithographed by Bernard. In addition there is a ninth hand colored lithograph (mounted on a stub at end) marked in pencil "Planche Supplémentaire" and entitled "C'est donc comme ça que vous travaillez, Mesdemoiselles". All plates interleaved, some light mottling/darkening mainly to the blank margins, otherwise near fine. Bound ca. 1880 in quarter brown straight-grain morocco over marbled boards, spine with five shallow raised bands, decoratively tooled in blind and lettered in gilt in compartments, marbled endpapers.

Henry Monnier (1799-1877) was a leading French caricaturist and satirical artist of the early nineteenth century. A gifted actor, Henry Monnier entertained his fellow students with numerous impersonations. Henry Monnier's real artistic training came from his frequent visits to Paris print shops where he saw the contemporary work of British satirists, most notably George Cruikshank and Thomas Rowlandson. In 1831 Henry Monnier made his debut as an actor in *La Famille improvisée*, a play which he co-authored. Henry Monnier retired from the stage around 1860.

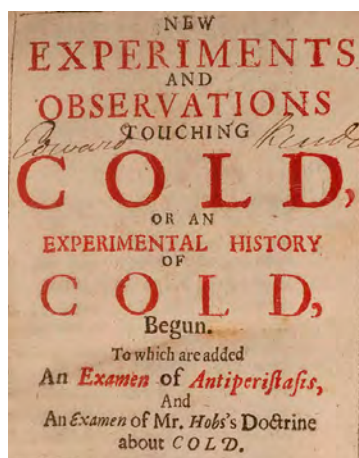
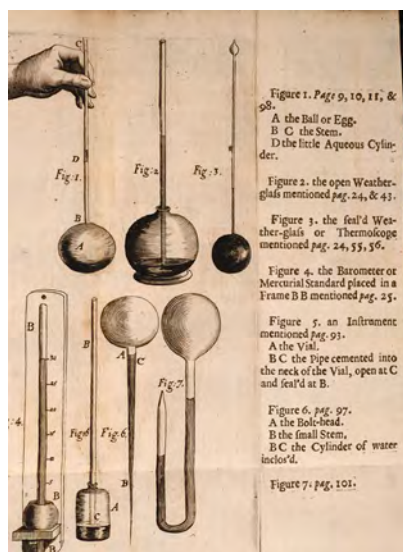
A Milestone in the History of Chemistry
Robert Boyle's Treatise on Cold
Proving that Ice has a Smaller Specific Gravity than Water
And that it Must Therefore Expand on Freezing

BOYLE, Robert. *New Experiments and Observations Touching Cold...* London: Printed for John Crook, 1665. First edition. Small octavo. Bound without the final blank leaf. Gathering aa ("An Advertisement to the Readers of The Following Experiments, by the Author of the foregoing History") bound after gathering a rather than before the text of "An Account of Freezing made in December and January, 1662" (54 pp. at end). Two folding engraved plates at the end. Title printed in red and black. Contemporary sprinkled sheep, neatly rebacked to style. Covers bordered in blind with single rule and decorative cornerpieces. Spine with four raised bands, ruled in blind, Dark green morocco label lettered in gilt, edges sprinkled red. Light wear to corners. Some scattered light foxing and browning, a few small marginal dampstains, a few small rust stains. Four leaves 'pulling' at gutter margin (pp. 395-403). Neatly repaired tear to Dd2 (pp. 403/404), just affecting a couple of letters, tiny hole (paper flaw) in Nn1 (pp. 545/546), just affecting a couple of letters. One plate trimmed just within platemark to facilitate folding. Early ink signature of Edward Kundall on title. Overall, an excellent copy.

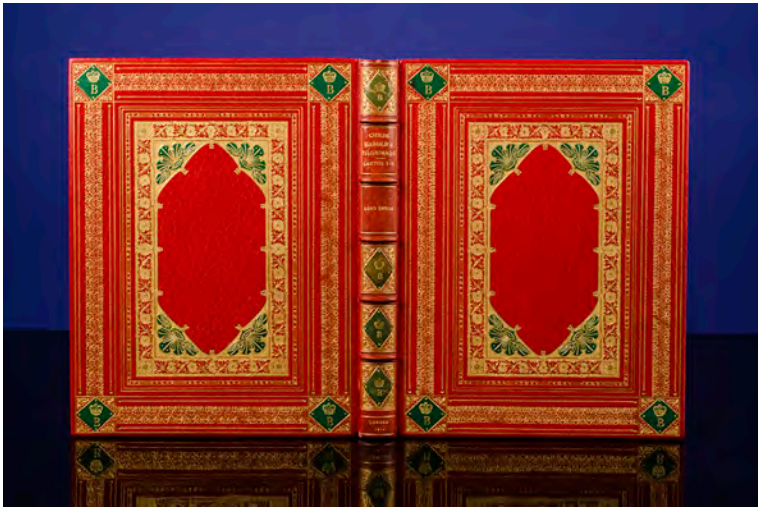
"The treatise on 'Cold' is a milestone in the history of chemistry since it applies a quantitative tool, namely the thermometer, to study of the interaction of elemental substances and mixtures. This, together with his later 'Languid and Unheeded Motion', gives Boyle just claim to a place in the early history of ideas concerning the kinetics of chemical reactions (i.e. modern thermodynamics). In discussing cold, Boyle gives an account of his discovery of 'freezing mixtures' with the present-day interpretation of the phenomenon. He proved that ice has a smaller specific gravity than water and that it must therefore expand on freezing..." (Fulton).

DB 05293.

\$13,500



**A Beautifully Bound Copy of the Book
that Established Byron's Career
"Then stirs the feeling infinite, so felt
In solitude, where we are *least* alone"**



DB 04622.

\$7,500

BYRON, George Gordon, Lord. *Childe Harold's Pilgrimage. A Romaunt.* London: Printed for John Murray; William Blackwood, Edinburgh; and John Cumming, Dublin. By Thomas Davison, White-Friars, 1812. First edition (issued in an edition of 500 copies). Quarto. Facsimile of a Romaic letter bound in as frontispiece. Issued without a half-title. Bound without the leaf of advertisements. A highly elaborate American binding ca. 1900. Covers richly decorated in gilt, each cover with eight inlaid green morocco panels, the four corner-pieces with a gilt "B" and an elaborate gilt crown, the four inside inlays decorated in gilt in a fan design within very fine gilt pointille. Spine with five raised bands, elaborately tooled and lettered in gilt, four of the panels also inlaid in green morocco with the central "B" surmounted by a crown. Green morocco doublures with decorative gilt corner-pieces, red watered silk end-leaves, all edges gilt. The binding is unsigned, but most certainly by an American master craftsman, possibly from the Club Bindery, Monastery Hill Bindery, or the Roycroft Bindery. Housed in the original fleece-lined, morocco-edged cloth slipcase. The green morocco spine inlays very slightly faded, otherwise fine. Housed in the original fleece-lined red morocco tipped, red cloth slipcase.

**The First Edition of Lord Byron's Don Juan
Mainly Uncut in the Original Boards**



DB 04799.

\$7,500

BYRON, George Gordon, Lord. *Don Juan.* London: Printed by Thomas Davison, 1819-1821; Printed for John Hunt, 1823; Printed for John and H.L. Hunt, 1824. First editions, large-paper issues. of Volumes I-VI. Complete in six volumes: one quarto and five octavo volumes. Complete with half-titles in Volume I and II (no half-titles called for in the last four volumes) and errata slip (inserted between pp. 128/129) at end of Volume VI. Cantos I & II bound ca. 1819 in full olive green straight-grain morocco, gilt. Cantos III-XVI uncut in the original drab boards (various colors) with printed paper spine labels on volumes 2, 3, & 6. Together with a 'New Edition' London: Printed by Thomas Davison, of volume I (Cantos I-II) in the original drab boards with printed paper spine label. Chemised in two quarter dark blue morocco over blue cloth slipcases, ruled in gilt. Spines with five raised bands, lettered in gilt in compartments. Overall a superb set of this satiric poem in which Byron reverses the Spanish Baroque dramatist, poet and Roman Catholic Monk, Tirso de Molina's *El Burlador de Sevilla y convidado de piedra* (*The Trickster of Seville and the Stone Guest*), the play from which the popular character of Don Juan originated. Byron in his poem portrays Don Juan not as a womanizer but as someone who is easily seduced by women.



Three of Cham's Rarest Works with Sixty Wonderful Hand-Colored Lithograph Plates

CHAM (pseudonym of Amédée de Noé). Three complete works bound together in one volume - *L'Art d'engraisser et de Maigrir a Volonté*. [&] *Mr. Papillon* [&] *Pincez-moi à la Campagne!!* First editions. Folio (12 11/16 x 9 7/8 inches; 326 x 251 mm.). Three pictorial hand colored lithograph title-pages and a total of sixty hand colored lithograph plates heightened with gum arabic. Plates lithographed by Fernique & Destouches. Bound together in late nineteenth century olive green buckram over boards, marbled endpapers. Spine a little rubbed, the plates bright and fresh with superb hand-coloring.

CHAM, pseudonym of Charles Amédée de Noé (1818-1879). "...Amédée de Noé, known as Cham (that is, Ham, the son of Noah) of whom it was said that he had 'an idea a day' for *Le charivari...*" (Ray, *The Art of the French Illustrated Book*, pp. 155 -156).

DB 04875.

\$14,500



The Pleasures of Youth... Young Parisian Gentlemen At Play

CHAM (pseudonym of Amédée de Noé). *Nos Gentils Hommes a Gout*. Tournure, Elégance, Moeurs et Plaisirs de la Jeunesse Dorée. Par Cham Paris: Chez Aubert & Cie., n.d. [1846]. First (only) edition, complete. Folio (13 x 9 5/8 inches; 330 x 245 mm.). Hand-colored lithographed title page and twenty hand-colored lithographed plates, all heightened with gum arabic. Original pictorial lithographed green boards. Minimal rubbing to board edges and corners, near fine.

A satire of the bustle, behavior, customs, and pleasures of young, Parisian gentlemen - golden youth. Rare, with OCLC recording only six copies in institutional holdings worldwide, and only one auction record since 1923.

DB 05327.

\$4,500



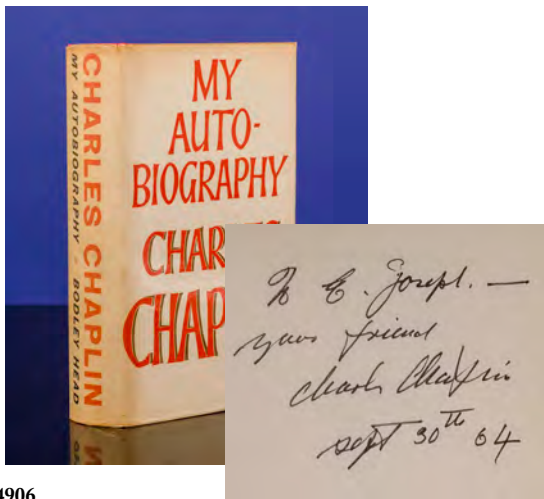
Jokes in Poor Taste

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 (Maison de Commission. Des Modes Parisiennes). Publisher's pictorial glazed green boards, lower portion of spine renewed, inner front hinge cracked, some light wear to corners. An excellent copy.

OCLC locates just four copies worldwide.

DB 05330.

\$4,850



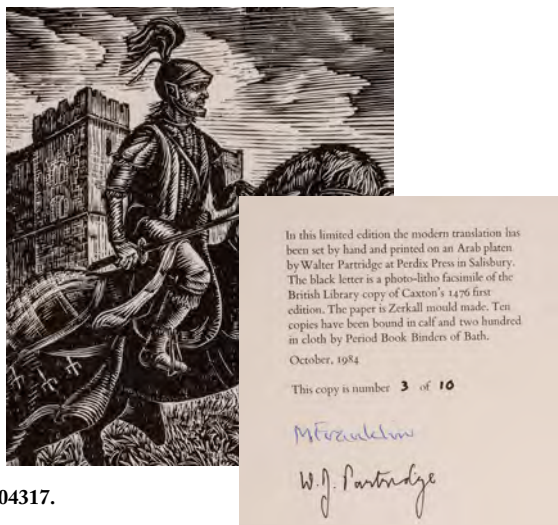
DB 04906.

Inscribed by Charlie Chaplin to his Friend Sam Joseph

CHAPLIN, Charles. *My Auto-Biography*. London: The Bodley Head, [1964]. First edition. Inscribed in black ink on the front free endpaper. "To E. Joseph.-Your friend/Charles Chaplin/Sept 30th 64". Octavo. Publisher's red cloth over boards, front cover and spine lettered in gilt. Original dust jacket, spine very slightly darkened. A fine copy in an almost fine dust jacket.

Sam Joseph (1895-1985) married the actress Binnie Barnes (1903-1998) in 1931. They moved to Hollywood where she appeared in many movies. Their marriage ended in 1936 and Sam returned to London and went back into the book business at E. Joseph with his brother Jack. When *My Autobiography* was published in September 1964, Chaplin gave Sam this inscribed copy.

\$3,500



DB 04317.

Superb Photo-Litho Facsimile of the Original 1476 Edition

[CHAUCER, Geoffrey]. PERDIX PRESS. *The Prologue to the Canterbury Tales...* Salisbury: Perdix Press, 1984. Number 3 of 10 copies signed by Mark Franklin (preface) and Walter Partridge (introduction). Small folio. Two woodcut illustrations by Howard Phipps and thirty facsimile pages of the original 1476 edition. Woodcut on the verso of the half-title is signed "Howard Phipps 1984". Full dark brown calf, covers ruled in blind, spine lettered in gilt, top edge gilt. Housed in the original brown cloth slipcase. Loosely laid-in is a sample gathering and an additional copy of the frontispiece signed by Howard Phipps. A very fine example.

"Ten copies have been bound in calf and two hundred in cloth by Period Book Binders of Bath" (limitation leaf).

\$750

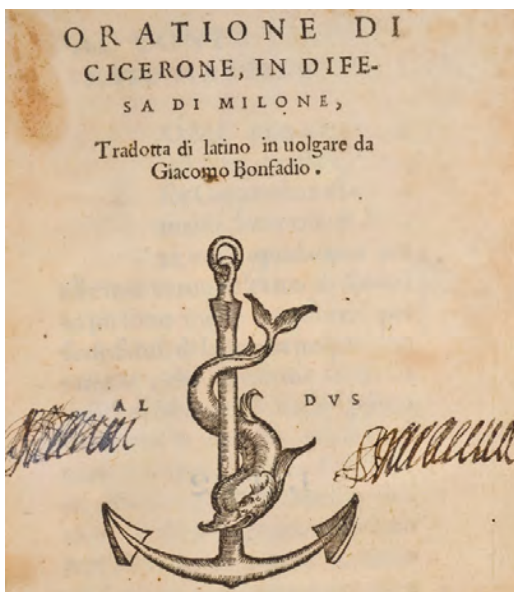


DB 04448.

A Fine Cedric Chivers Vellucent Binding

[CHIVERS, Cedric, binder]. LAMB, Charles. BROCK, Charles E., illustrator. *The Essays of Elia*. [and] *The Last Essays of Elia...* London: J.M. Dent & Co., 1900. Two volumes bound in one. Small octavo. Two engraved frontispieces and one hundred and sixty-two black & white illustrations. Bound ca. 1906 in a fine pastel "vellucent" binding by Cedric Chivers with a delicately hand-painted 'Art Nouveau' floral design. The front cover with three red flowers and a green vine design enclosing the title "The Essays And The Last Essays of Elia. Charles Lamb". Lower cover with a similar design but with just one red flower. Smooth spine similarly decorated and lettered in watercolor and gilt, gilt ruled turn-ins, mottled pale-green liners and end-papers, all edges gilt. A very fine example housed in the original fleece-lined, green cloth slipcase (missing the movable spine panel).

\$3,500



**A Scarce Aldine - Cicero Defends his Friend
Titus Annius Milo**

CICERO, Marcus Tullius. *Oratione di Cicerone...* Vinegia [Venice]: In Casa de figliuoli di Aldo [Aldus]; 1554. First edition in Italian of Pro T. Annio Milone. Small octavo. Title and preface in roman; main text in italic within a narrow column with wide margins. Aldine printer's device to title-page and verso to E6. Contemporary limp vellum. Imperfect paper restoration to leaf A2, early inked ownership on title page later inked-out, one contemporary inked margin note.

Withal, an excellent copy of a rarely seen Aldine volume. Only three copies recorded by OCLC. The Pro Tito Annio Milone... (Pro Milone) was a speech written and delivered by Marcus Tullius Cicero in 52 BCE on behalf of his friend Titus Annius Milo.

The preface is comprised of a letter from translator Giacomo Bonfadio to Count Fortunato Martinengo.

DB 02826. **\$1,750**

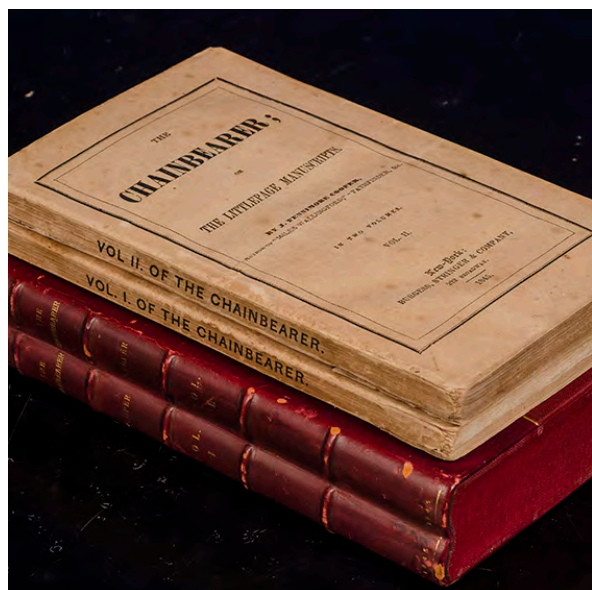


**"Whisperings in the Ear"
"A Little Bit of One's True Self"**

COMBA, Pierre-Paul. *Le Bout de L'Oreille par Comba.* Paris: Arnauld de Vresse, [ca. 1855]. Folio (12 15/16 x 10 inches; 338 x 254 mm.). Pictorial hand colored lithograph title and eighteen fine and amusing hand colored lithograph plates. Mid twentieth century red cloth over boards, smooth spine with maroon morocco label lettered in gilt, marbled endpapers. A fine copy and extremely scarce. According to OCLC there are no copies in libraries and institutions worldwide.

COMBA, Pierre-Paul (1833-1872) was an artist of Italian descent. We have been unable to locate any other examples of this fine work. We do however know of two other works by him: *Paris et ses Parisiens...* Paris: 1850 and *Coqueau et Coquette: Album Comique.* Paris: 1855.

DB 05285. **\$6,500**



**James Fenimore Cooper's The Chainbearer in the
Original Printed Wrappers
A Remarkable Survival**

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

The Chainbearer; or The Littlepage Manuscripts is the second book in a trilogy starting with *Satanstoe* (1845) and ending with *The Redskins* (1846). The novel focuses mainly on issues of land ownership and the displacement of American Indians as the United States moves Westward.

DB 03755. **\$7,500**

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

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

This collection of works by one of the three great English Romantic poets, along with an influential biography of Keats is here presented in a luxurious Cosway-style binding by the great London bookbinding firm of Sangorski & Sutcliffe. An exceptionally fine example.

Halle Bros. Co., (The Halle Brothers Company (1891-1982)) of Cleveland, Ohio department store known for high quality merchandise and superior service. In 1970 they merged with Marshall Field and Company of Chicago who were very well known for their rare book department.

DB 05316.

\$10,500



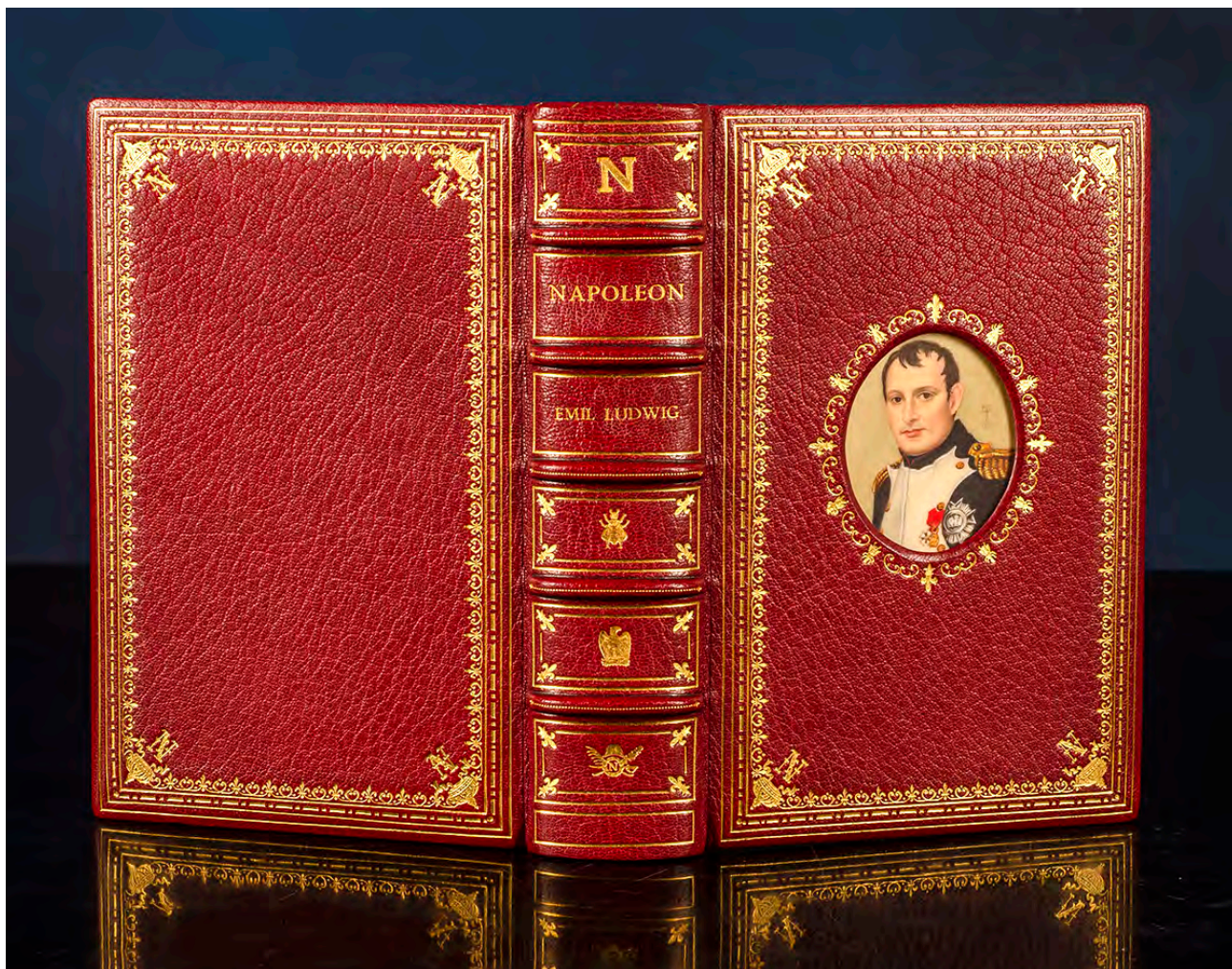
**"Never interrupt your enemy
when he is making a mistake..."
The Story of the Napoleon Bonaparte
In a Fine Cosway-Style Binding**

COSWAY-STYLE BINDING. [SSZ] binders for ASPREY'S. LUDWIG, Emil. *Napoleon...* London: George Allen & Unwin, Ltd., 1927. First English edition. Octavo. With twenty-one full page illustrations. Bound ca 1990 in full dark red crushed levant morocco, signed "Asprey's" and one of the Cosway-Style bindings that were done by Sangorski & Sutcliffe and Zaehnsdorf aka SSZ for Asprey's. Front cover with a central gilt design surrounding a fine oval hand-painted portrait miniature of Napoleon set under glass. Spine with five raised bands elaborately tooled and lettered in gilt in compartments. Single-ruled gilt board edges and wide turn-ins, cream watered silk liners and endleaves, all edges gilt. Housed in the original velvet-lined, dark blue cloth clamshell case, green morocco label on spine lettered in gilt.

Emil Ludwig (1881-1948) was a German-Swiss author, known for his biographies and study of historical "Greats". His biography of Napoleon, now ninety-five years old, continues its remarkable presence as a classic of Napoleonic literature and has yet to be surpassed for its unique presentation. Writing in the present tense, Ludwig brings to life his subject's character better than any other biography of Napoleon.

DB 05326.

\$6,500



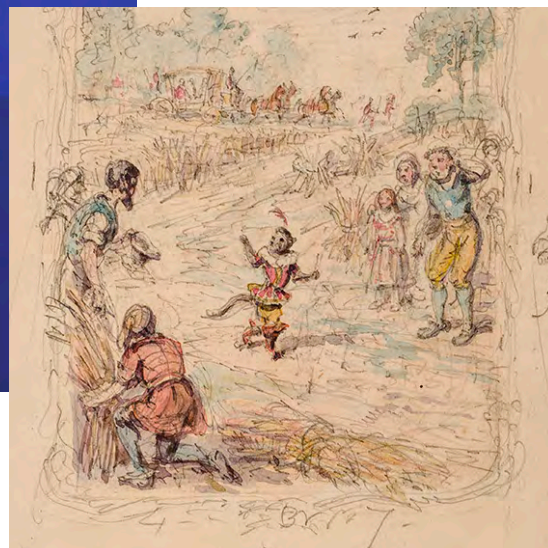
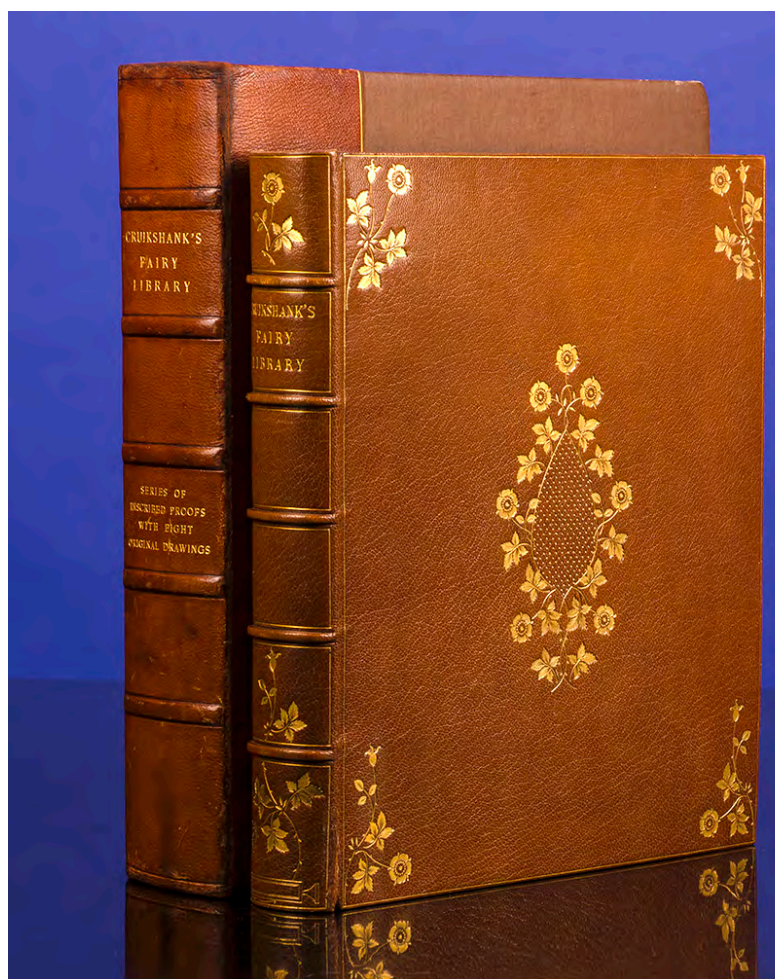
**Cruikshank's Publisher's Own Copy of *The Fairy Library* With Eight Original Pencil and Watercolor Drawings
And All of the Etchings in Proof Inscribed by Cruikshank to his Friend and Publisher Frederick Arnold**

CRUIKSHANK, George. [*The Fairy Library*]. Eight Original Pencil and Watercolor Drawings and A Complete Set of the Thirty-seven Proofs on India Paper of the Twenty-Four Plates in the Series. Each one Inscribed in Pencil: "From Geo. Cruikshank to his friend Fredk. Arnold". [London, ca. 1864]. Folio (11 5/8 x 9 5/8 inches; 295 x 245 mm.). Comprising: Eight original pencil drawings heightened with water-color, bound together with a complete set of the twenty-four etching proofs on India paper. All leaves mounted on stubs. Each of the finely drawn and detailed pencil drawings (six from *Jack and the Beanstalk* and two from *Puss In Boots*) is mounted opposite its subsequent etching; all 24 etchings are inscribed in pencil by Cruikshank: 'From Geo. Cruikshank to his friend Fredk. Arnold.' Handsomely bound ca. 1900 by Rivière & Son, in full brown morocco, covers ruled in gilt with stylized gilt floral corner-pieces and a large oval center piece of gilt flowers surrounding an acorn which is finely gilt decorated in pointille. Spine with five raised bands, decoratively paneled and elaborately tooled in a similar gilt floral design and lettered in gilt in compartments. Gilt ruled board edges and turn-ins with gilt floral corner pieces, dark green watered silk liners and end-leaves, all edges gilt. Housed in the original? felt-lined, quarter brown morocco over brown cloth clamshell case, spine with five raised bands lettered in gilt in compartments. The binding very fine, the clamshell case very slightly rubbed.

Frederick Arnold (fl. 1862-1874) was George Cruikshank's publisher of the first reissues of the first three volumes of *The Fairy Library* and the first edition of the fourth volume, *Puss in Boots*.)

DB 04346.

\$18,500





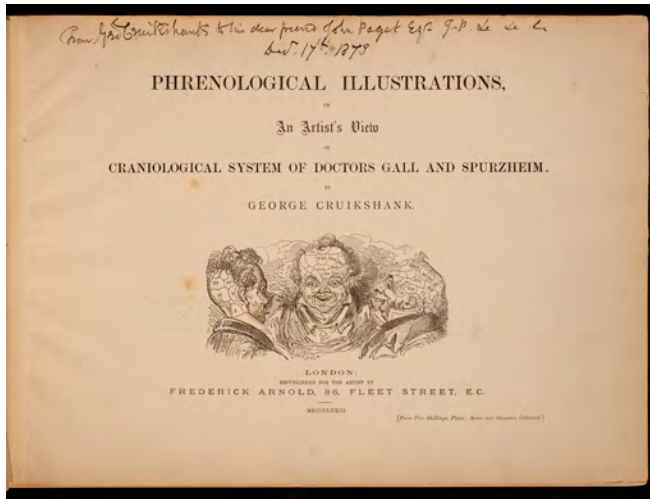
Robinson Crusoe Illustrated by George Cruikshank

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

DB 03295.

\$1,750

Presentation Copy from George Cruikshank to his dear friend, John Paget



CRUIKSHANK, George. *Phrenological Illustrations...* London: Published for the Artist by Frederick Arnold, 1873. 1873 Re-Issue. (First published in 1826). Oblong folio (10 3/4 x 14 3/4 inches; 274 x 375 mm.). Six hand colored engraved plates. A near fine presentation copy inscribed on the title-page upon publication "From George Cruikshank to his dear friend John Paget Esq. J.P.... Dec. 17th, 1873." Publisher's drab boards with black linen spine (perished), front cover printed in black. Loose in early tan felt-lined, gray cloth clamshell case, black morocco labels on front cover and spine lettered in gilt.

John Paget (1811-1898) was a police magistrate and author. He was a contributor to 'Blackwood's Magazine' between 1860 and 1888. He wrote 'Essays on Art,' dealing with the elements of drawing. George Cruikshank and John Leech, were included in a volume and called 'Paradoxes and Puzzles: Historical, Judicial, and Literary,' which appeared in 1874.

DB 05297.

\$1,950

With the Original Printed Wrappers Bound In



CRUIKSHANK, Robert. *Cruikshank's Trip To Greenwich Fair*. A Whimsical Record, Containing the Humorous Adventures of Peter Grace and His Three Daughters; also, of Their Nine Friends, the Muses; Thomas Titter, the Yorkshireman, and Many Others; Together With a Description of the Various Amusements in Greenwich Park, the Fair, &c. &c. The Illustrations On Wood, by Robert Cruikshank. London: William Kidd, n.d. [1832]. First edition. Twelvemo (6 x 3 1/2 in; 154 x 89 mm). Four wood engraved plates including frontispiece, title-page vignette. Printed by Bradbury and Evans. Later full emerald calf for J. Bumpus of Oxford Street with double fillets. Two raised bands. Gilt ornament at spine head and tail. Original wrappers preserved. Bookmark ribbon. Small library stamp to upper margin of front wrapper, still a very fine copy of a rather scarce little book.

With the bookplate of the renowned scientific author, barrister and book collector, Sir David Salomons Bart (1851-1925).

DB 02579.

\$750

Two Years Before the Mast
Richard Henry Dana's Account of his Sea Voyage from Boston to California

DANA, Richard Henry. *Two Years Before the Mast...* New-York: V, 1840. First edition, second issue. Binding B, state 2. Publisher's tan muslin stamped in black. Muslin front joint split but inner-hinge of end-papers intact. Some light foxing but far less than is usually seen. Front paste-down with three small sealing-wax? stains. A truly amazing copy of this ridiculously fragile book. Chemised in a quarter green morocco slip case, spine lettered in gilt.

Dana gives a vivid account of "the life of a common sailor at sea as it really is". He sails from Boston to South America and around Cape Horn to California. Dana's ship was on a voyage to trade goods from the United States for the Mexican colonial Californian California missions' and ranchos' cow hides. They traded at the ports in San Diego Bay, San Pedro Bay, Santa Barbara Channel, Monterey Bay, and San Francisco Bay. "One of the first and freshest, because of its plain factual nature, of American accounts of the sea, the book has added factual importance because, while the brig was assembling hides for the return trip to Boston, Dana journeyed up into the California cattle country, of which he gives us our only trustworthy account before the 1849 gold rush" (Grolier American 100, 46).

"If not the most widely read book on California, certainly this ranks extremely high on such a list. The author sailed up and down the California coast trading for hides from January, 1835 until May, 1836. He possessed not only extraordinarily keen powers of observation but a fine facility for expressing his ideas in writing, which makes this volume an excellent and very readable record of his experiences" (Zamorano 80, 26). "Issued in two types of binding [black cloth & tan muslin]. There's no known sequence, if any" (BAL 4434).

DB 04548.

\$2,500



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

DAUMIER, Honoré. *Album des Charges du Jour...* Paris: Au Bureau du Charivari... et chez Martinet, [1859-60]. First edition. Oblong folio (10 3/8 x 13 5/16 inches; 264 x 338 mm.). Lithographed pictorial title-page and thirty wonderful plates lithographed by Destouches. Some light foxing to a few plates, mainly on the verso. Publisher's pictorial lithographed yellow paper wrappers, spine very slightly chipped at extremities, otherwise fine. Housed in a felt-lined half green morocco over pale green cloth boards clamshell case, spine with five raised bands, ruled and lettered in gilt. A wonderful example.

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

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

DB 04761.

\$7,500



**The Moroccan Sultan, Monsieur Prudhomme and the Chinese Emperor
Thirty Fine, Humorous Lithographs by Honoré Daumier
Bound together with Les Cosaques Pour Rire
Forty fine lithographs by Daumier, Cham & Vernier**

DAUMIER, Honoré. *Album des Charges du Jour...* Paris: Au Bureau du Charivari...et chez Martinet, [1859-60]. First edition. Oblong folio (10 3/8 x 13 5/16 inches; 264 x 338 mm.). Lithographed pictorial title-page and thirty superb plates by Daumier. This scarce album contains thirty fine and humorous lithographs by Daumier, which had previously appeared in the *Le Charivari* in the series: *Actualités*, *En Chine*, *Croquis de Chasse*, *Ces Bons Parisiens* and *Emotions Nautiques*. OCLC locates just two copies in libraries and institutions worldwide.

[With]:

CHAM, DAUMIER & Charles VERNIER. *Les Cosaques Pour Rire...* Paris: Au Bureau du Charivari, [1853-54]. First edition. Oblong folio (10 3/8 x 13 5/16 inches; 264 x 338 mm.). Original lithographed yellow wrapper (title-page) and forty superb plates by Daumier, Cham and Vernier. OCLC locates just two copies of this work in libraries and institutions worldwide.

Two works bound together in one volume. Modern tree calf, front cover lettered in gilt "Album Comique", smooth spine lettered in gilt "Daumier". Cockerel style endpapers.

DB 05269.

\$9,500



An Exceptionally Rare Original Hand-Colored Copy

[DAUMIER, Honoré, illustrator]. PHILIPON, Charles. *Les Cent et Un Robert-Macaire composés et dessinés par M. H. Daumier...* Paris: Chez Aubert et Cie, 1839. First Quarto Edition, Hand Colored Issue. Two quarto volumes bound in one. (10 3/8 x 8 inches; 264 x 203 mm.). With 101 magnificent hand-colored lithographed plates, heightened with gum Arabic. A few text leaves with toning, some light scattered foxing which generally only affects the blank plate margins, still a very good copy of the excessively rare hand-colored issue. Contemporary red chagrin over silk paper boards, stamped in gilt. Smooth spines decoratively tooled and lettered in gilt, all edges gilt. Front pastedowns with the engraved bookplate of "AM".

"*Les Robert-Macaire* remains Daumier's best-known series... Baudelaire chose it, along with *Histoire ancienne*, for specific discussion in his essay on French caricaturists, and Carteret accorded it a place in his bibliography. Its contemporary popularity was immense. As an album it was published by Aubert in an edition of 2500 copies, a far larger number than for any other series. Yet, so persistent was the demand, that 600 two-volume sets of reduced copies, called *Les cent-et-un Robert-Macaire*, were published in 1839... When politics became a forbidden topic in *Le charivari*, where *Caricaturana* [*Les Robert-Macaire*] first appeared, Daumier and Philippon turned to social satire. If they could not attack Louis Philippe directly, they could at least show the kind of society that flourished under his gross and venal regime. Taking the flamboyant and florid swindler Macaire from the character that Frédéric Lemaître had created in a hack melodrama called *L'Auberge des adrets*, they showed him and his inseparable companion, the dejected and meager Bertrand, ranging through all kinds of commercial enterprise, in the stock market, in the banks, in the courts, and in dozens of other public settings, never failing to find eager dupes..." (Ray, *The Art of the French Illustrated Book*, pp. 234-236).

DB 04944.

\$14,500



Two Exceptionally Rare Daumier Albums

DAUMIER, Honoré, illustrator. *Variétés Drolatiques. Vulgarités. - Les Musiciens de Paris. - Proverbes de famille. - Proverbes et Maximes. - La Peche. - La Journée du Celibataire. - Les Saltimbanques. 50 Planches.* Paris: Léopold Pannier et Cie., [1841]. Total 50 plates complete. OCLC locates just three of the plates from Proverbes Maximes. Nos. 6, 9, and 11 (all at Washington University, OR, USA). We located just one copy at auction - sold between October 1898 and July 1899!!! The only plate that appears in the Armand Hammer Daumier collection is the second plate of La Peche (p.67). This album can be considered rare." (Daumier Register).

[Bound together with]:

DAUMIER, Honoré, illustrator. PHILIPON, Charles. *Histoire Ancienne.* Paris: Chez Aubert, [1841-1843]. Folio (13 3/16 x 10 inches; 335 x 254 mm.). Fifty superb lithograph plates. Some intermittent, mainly marginal foxing.

Together 100 fine lithograph plates containing two of Daumier's rarest suites, both complete. Contemporary quarter dark brown morocco over marbled boards, spine with four raised bands, ruled in blind and lettered in gilt, marbled end-papers. A near fine and complete example of two of Honoré Daumier's finest and rarest works. There is only one copy of *Histoire Ancienne* located in libraries and institutions worldwide (The Bibliotheque Nationale de France).

DB 04953.

\$24,500



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

DAVID, Salvatore, binder. STERNE, Laurence. *Yorick's Sentimental Journey through France and Italy, &c.* London: Reprinted and sold by all booksellers in town and country, 1791. Later edition. Four parts in one twelvemo volume. Six plates. Bound ca. 1900 by Salvatore David. Full dark green crushed levant morocco, richly gilt. Double gilt-ruled board edges, red morocco liners elaborately decorated in gilt in a similar design. Housed in it's original fleece-lined marbled slipcase. A superlative example in perfect condition.

Salvatore David (1859-1929) "was the son of Bernard David, a noted Second Empire binder-gilder who worked for [Leon] Gruel before establishing his own atelier in 1855.

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

DB 04791.

\$5,500



A "Printed Masterpiece"
"The Most Interesting and Most Rare Collection"
of Contemporary Fashion and Manners

DEBUCOURT, Philibert-Louis. *Modes et Manières du Jour, à Paris, à la fin du 18^{ème} Siècle et au Commencement de 19^{ème}*; Collection de 52 Gravures Coloriées. Paris: Au Bureau du Journal des Dames, [1798-1808]. **First edition.** Quarto 8 3/16 x 5 inches; 208 x 127 mm.). Engraved title-page and fifty two hand-colored engravings by Philippe-Louis Debucourt, all mounted on stubs. Mid twentieth century three-quarter dark green morocco over green marbled boards ruled in gilt. Spine with five raised bands decoratively tooled and lettered in gilt in compartments, green marbled endpapers. Minimal marginal foxing to a few plates. A wonderful example of this very rare costume book.

We have handled only two other copies of this book over the past fifty years - on one copy the margins were considerably larger - the sheet size was quarto measuring 11 3/8 x 8 3/8 in; 289 x 213 mm. (the other copy was very slightly larger than the present example.) The engraved images were the same as the copy here offered. all citations of this book refer to it as being octavo. It is possible that the other 'considerably larger' example that we handled was a 'large-paper' copy.

Only two copies have appeared at auction within the past sixty-nine years - a complete copy in 1949 and an imperfect copy in 1986. OCLC/KVK locate only one first edition copy, at the Morgan Library (measuring 10 3/4 x 7 inches; 273 x 179 mm.).

DB 05344.

\$17,500



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

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

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

DB 04037.

\$4,500



Edition Deluxe of Detmold's Rarest Book

DETMOLD, Edward J., illustrator. *The Arabian Nights...* London: Hodder and Stoughton, n.d. [1924]. Edition Deluxe, limited to 100 copies only, here bound without the signed limitation leaf. Quarto. Twelve tipped-in color plates. Publisher's full pictorially gilt vellum. Very light stain on front board, spine gilt a little rubbed, some very light foxing to endpapers but still an excellent copy of Detmold's rarest book.

Some deluxe copies were bound, as here, without the signed limitation leaf, the result, apparently, of the publisher printing more than 100 copies and deluxe binding the extra sheets. Detmold illustrated "a number of books of fantasy drawing... which show a vivid imagination, fine drawing and warm coloring" (Houfe, 115)

The Detmold twins were a unique phenomenon in British art, recognized by their contemporaries as a single creative personality 'divided between two bodies'. Their remarkable etchings and watercolours of plants and animals, minutely detailed in the Japanese manner, are all prized collector's items. At the age of 5 the twins developed a dual passion for drawing and observing animals, and made regular sketching expeditions to Regent's Park Zoo and the Natural History Museum in South Kensington, where they drew detailed sketches of shells, monkey skulls, and hundreds of other animal subjects.



DB 02533.

\$1,850

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

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

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

"Except where separately acknowledged the fables in this volume are printed from the third edition of Sir Roger L'Estrange's translation (1699)." (Publishers' note).



DB 03586.

\$2,850

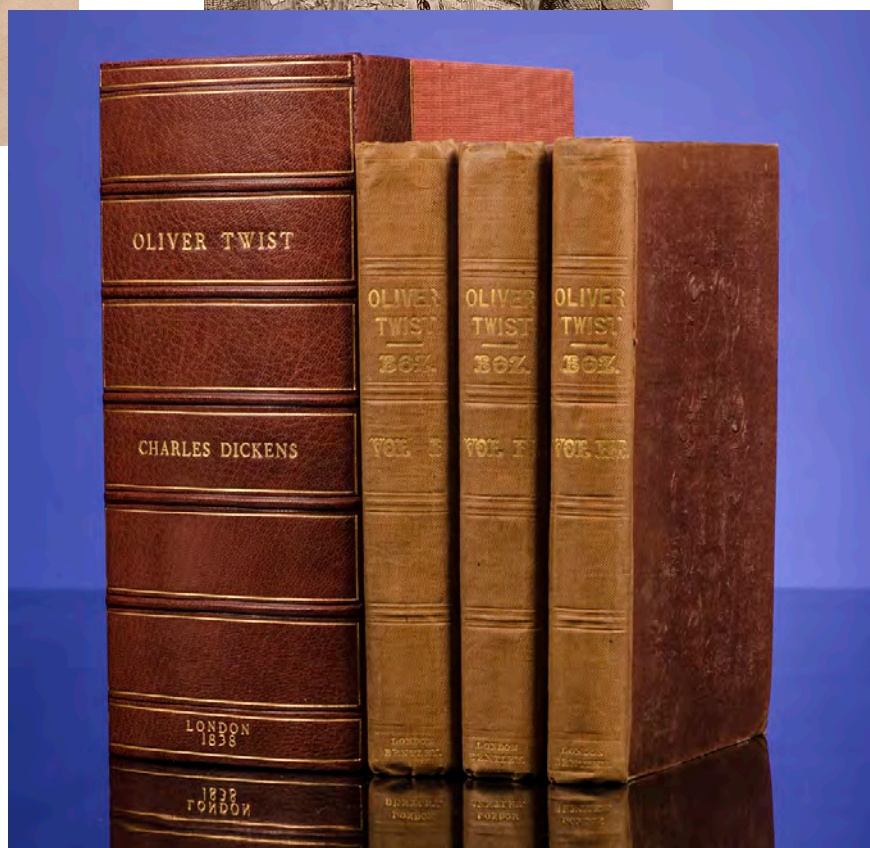
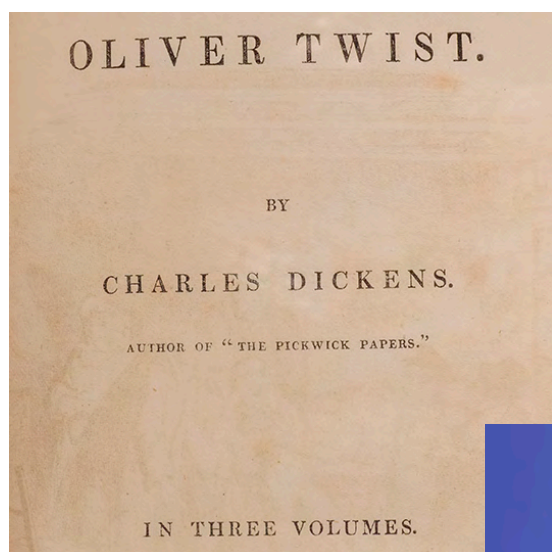
Charles Dickens Unromantic Portrayal of Criminals and Their Sordid Lives

DICKENS, Charles. *Oliver Twist*... London: Richard Bentley, 1838. First edition of Dickens' second novel. The "Charles Dickens" issue, with the title-page authorship credit to Charles Dickens instead of "Boz" and with the "Church" version of the final plate. First state of volume III with "pilaster" instead of "pier" or "pedestal" on page 164. Almost all the internal flaws according to Smith present. Three octavo volumes (7 15/16 x 4 7/8 inches; 202 x 124 mm.). Volumes I and III in twelves, volume II in eights. No half-title called for in Volume III. Twenty-four engraved plates by George Cruikshank. Small piece (3/4 x 3/8 inch) torn away from upper corner of second plate in volume II, repaired tear to top margin of following pages (61/62; E7). Original (Smith primary binding; Carter binding variant B) reddish brown fine-diaper cloth, front and back covers stamped in blind with an arabesque design, spines ruled in blind and lettered in gilt, original pale yellow coated endpapers. Some light foxing to plates as usual, some light occasional marginal soiling. Spine ends and inner hinges of volume three expertly and almost invisibly repaired, spines very slightly faded but gilt still bright. Armorial bookplate of Adrian Hoffman Joline on front paste-downs (bookplate for volume two removed). Housed in a quarter brown morocco clamshell case. An excellent and very attractive set.

For this novel, Dickens's first in the standard three-volume form, Bentley divided the printing task between two firms: Volume I was printed in a twelvemo format by Samuel Bentley; Volume II in octavo format by Whiting; and Volume III preliminaries and signatures A-F and probably G by Whiting with the remaining text by Samuel Bentley, again in twelvemo format. The three-decker publication date was 9 November 1839, and within a week, at Dickens's insistence, the title-pages were changed to include his name, and the "Church" version of the final plate was substituted for the "Fireside" version.

DB 03743.

\$6,500



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

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

The most desirable issue of one of the most spectacular aquatint travel books of its era. A cornerstone of any collection of Greek topography. Abbey, Travel 130; Blackmer 493; Bobins I, 13;. Colas, 875.

DB 04224.

\$28,500



A Superb Copy
One of the Master's Earliest Successes

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

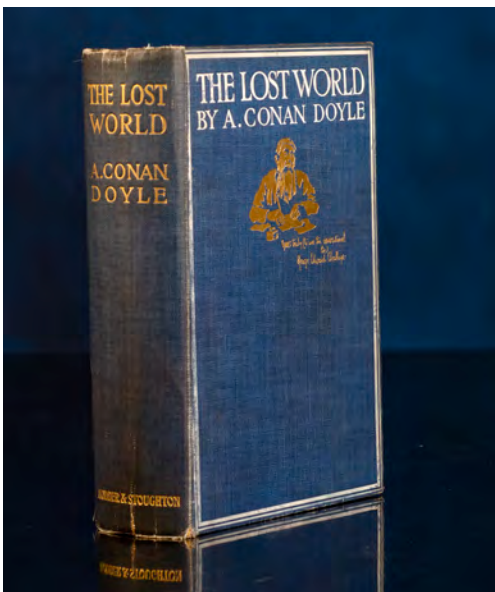
An important volume, and a cornerstone to any collection of Doré. Beraldi VI, 30. Leblanc, 90. Rahir, 404. Ray, 241.

"These twenty lithographs are studies of massed humanity, ranging from the audiences at the great Parisian theatres to the crowds at a wrestling match or a Punch and Judy show. Without exception they are striking in conception and fertile in detail. To compare Doré's version of the reader's room at the library [no. 14, and amongst Doré's celebrated] with Daumier's in *Les bas bleus* is to ask one's self what word is left for the first if the second is called a caricature. Yet each of Doré's scenes is based on close observation, and the album provides valuable testimony to the manners of the day" (Ray).

DB 03768.

\$4,250





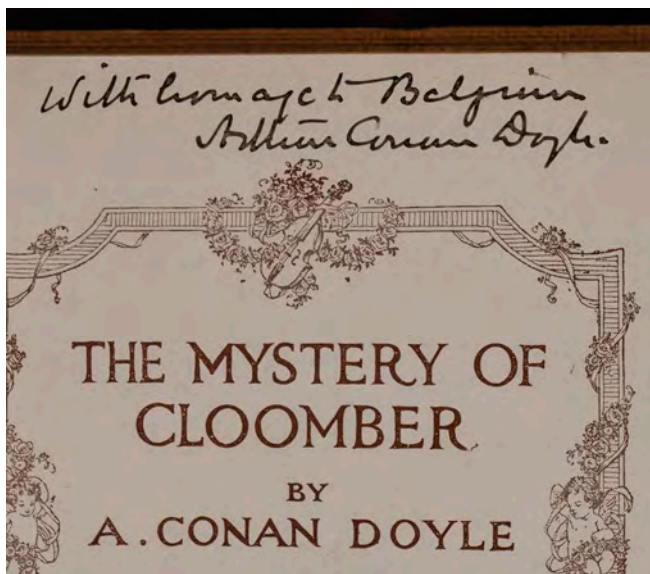
"His love of danger, his intense appreciation of the drama of an adventure..."

DOYLE, Arthur Conan. *The Lost World...* London: Hodder and Stoughton, [n.d., 1912]. First English edition. Octavo. Photographic frontispiece portrait of the fictitious exploring party and seven other plates from photographs and drawings. Publisher's dark blue cloth with front cover pictorially stamped (with the design of Professor Challenger) and lettered in gilt. Front inner hinge split. Very minor wear to tips and extremities. Early ink inscription of [Edward Nathan] Gibbs on front pastedown. Overall, an excellent copy. The first Professor Challenger story in which he and his exploring partners locate a prehistoric world still thriving on a plateau in South America. It was, and remains, a huge success.

DB 05005.

\$1,500

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



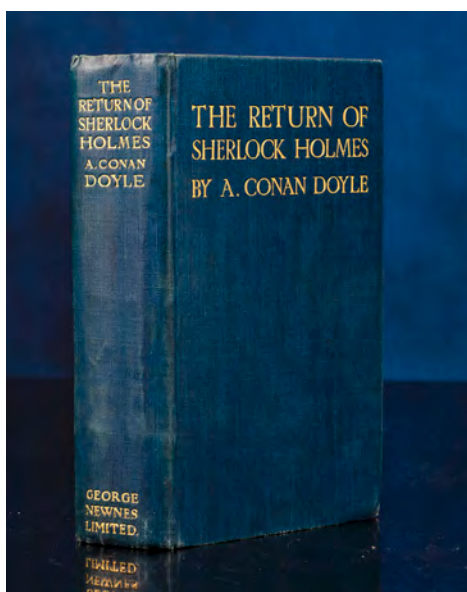
DOYLE, Arthur Conan. *The Mystery of Cloomber.* London: Hodder & Soughton's Sevenpenny Library, [ca. 1914]. Inscribed in ink on title-page "With homage to Belgium / Arthur Conan Doyle". Small octavo. Including colored frontispiece and title-page printed on glossy paper. Publishers embossed salmon cloth,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

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

DB 04982.

\$4,500

"Holmes! I cried. 'Is it really you? Can it indeed be that you are alive?'"



DOYLE, Arthur Conan. *The Return of Sherlock Holmes...* London: George Newnes, Ltd., 1905. First English edition of the third collection of Sherlock Holmes stories. Small octavo. Sixteen plates. Some occasional light, mainly marginal foxing, otherwise near fine. Publisher's dark blue cloth lettered in gilt on front cover and spine. An excellent copy, with the gilt much brighter than is usually seen.

"The author was persuaded to revive Sherlock Holmes by the generous offers made by the proprietors of the American magazine... 'I would not write a Holmes story without a worthy plot, without a problem which interested my own mind, for that is a requisite before you can interest any one else.' The main problem was the plot... The plots did come and thirteen stories were written, among them some of the most interesting in the whole series" (Green and Gibson, pp. 140-141).

DB 04984.

\$3,250

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

DOYLE, Arthur Conan. *A Study in Scarlet*. London: Ward, Lock and Co., 1888 [i.e. March 1889]. First edition in book form of the first Sherlock Holmes story. Second impression. Octavo. With six line drawings within the text by Charles Doyle, the author's father. The title-page has been very neatly repaired at the edges and pp. 75-78 with very slight marginal loss not affecting text. Handsomely rebound in late nineteenth century style full red polished calf, gilt. A fine uncut copy with all but two of the advertisement leaves present.

The first Sherlock Holmes story and the author's first published work. One of the select band of fabled rarities and therefore a keystone book for any collector of either Detective Fiction, Modern Literature or indeed for any collector of high spots. It requires the ingenuity of a Holmes to find an example of this book. *A Study in Scarlet* was written during March and April of 1886. It was accepted finally by Ward Lock in November 1886, after having been rejected by James Payn, the Editor of the *Cornhill Magazine*, Arrowsmith's, who received it in May and returned it unread in July and then Warne's who turned it down immediately. Ward Lock proposed to publish the story in their magazine, "Beeton's Christmas Annual" for 1887, but they drove a very hard bargain and forced the young doctor to sell his entire interest in the story for £25.00. They definitely had a very good deal for the 'Beetons' issue was sold out in two weeks and Ward Lock then decided to issue *A Study in Scarlet* in a more permanent book form with illustrations. This, the actual first edition in book form appeared in July of 1888. The second impression, as offered here was issued in March of 1889 at one shilling. *A Study in Scarlet* was the first work of detective fiction to incorporate the magnifying glass as an investigative tool. Green and Gibson A1a.i.; De Waal 417.

DB 04933.

\$25,000



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

[DUHAYON, Henri, binder]. [BOFA, Gus, illustrator]. ROMAINS, Jules. *Les Copains*. Avec douze aquarelles par Gus Bofa. N.p. [Paris]: Le Rayon d'Or, (1952). First edition illustrated by Bofa, limited to 3500 numbered copies sur vélin blanc des Papeteries de Lana. Octavo. Twelve aquarelle plates, one of which has been inscribed by the artist to the owner. In a stunning contemporary binding by Henri Duhayon of Nice in full crushed cordovan morocco with large hand painted panel to upper and lower sides. Gilt lettered spine. Top edge gilt. Custom endpapers. A flawless copy in binder's leather edged slipcase. Signed and dated Nov. 1958 by the author, with a tipped in ALs by the artist, an inscription by French novelist and playwright Georges Duhamel dated Septembre 1958, and a TLs by the owner, Jean Francesche (with his blindstamped signed ex libris on inside front cover turn in). The eighth volume in Librairie Galimard's illustrated collection, Le Rayon d'or, a reissue of Romain's celebrated novel of 1913.

Renowned artist Gus Bofa (b. Gustave Blanchot 1883-1968) was an illustrator for Rire and Sourire, a costume and set designer, a celebrated poster artist, and illustrator for the literary journal, Crapouillot. He soon became one of the most in demand illustrators of editions of Swift, La Fontaine, Cervantes, etc., ultimately with one hundred and seventeen volumes to his credit. (Ref. gusbofa.com). French novelist, poet, dramatist, and essayist Jules Romains (pseud. of Louis Farigoule 1885-1972) was, "early in his career...associated with a short-lived artistic community, the Groupe de 'Abbaye, which published his poems, La Vie unanime, in 1908. These poems wnad much of his later verse and prose, were influence by Unanimist theories of social groups and collective psychology. Before the war in 1914 he published more collections of poetry, a verse play...and two novels, Mort de quelqu'un (1911) and the farcial *Les Copains* [The Pals]" (New Oxford Companion to Literature in French, p. 707).

DB 01079.

\$3,250



**Numbered and Signed - Publishers Deluxe Binding
A Variant Not Noted by Hughey**

[DULAC, Edmund, **illustrator**]. *La Belle Au Bois Dormant* [The Sleeping Beauty]... Paris: L'Édition d'Art H. Piazza & Cie, (1910). First edition in French, limited to 400 copies signed by the artist. Quarto. With thirty color plates as in the first English limited edition but with grey-green borders, captions in French, and guard sheets as tissue. With an additional four extra head- and tailpieces, four decorated initials and border designs for text and chapter pages, and two small medallions, all printed in grey-green, not found in the first English limited edition. In the publisher's original full crushed brown morocco deluxe binding by Durvand (with elaborate gilt decoration, wrappers bound in). Top edge gilt. Spine very slightly sunned. A fine copy.

DB 02808.

\$2,250



**One of 100 Copies Signed by Edmund Dulac
In the Original Printed Dust Jacket**

[DULAC, Edmund, **illustrator**]. ROSENTHAL, Léonard. *The Kingdom of the Pearl*... New York: Brentano's [n.d., 1925]. American deluxe limited edition. One of 100 copies numbered and signed by the artist, out of a total edition of 775 copies. Large quarto. Ten mounted color plates, with descriptive tissue guards. Original quarter vellum over cream paper boards, gilt. A fine copy in the original printed dust jacket. From the renowned collection of Estelle Doheny.

"The 'Pearl' pictures indeed display a ripening of a Dulac style... It is a Persian miniature style, but made quite his own... His plates, truly genius, do much to bring a fanciful touch to the otherwise stark exposition of a treatise on pearls" (Hughey). Hughey 54d.

DB 03381.

\$2,200



**One of 100 Copies Printed on Japanese Vellum
In a Handsome, Unrecorded Variant Binding**

[DULAC, Edmund, **illustrator**]. ANDERSEN, Hans Christian. *Stories from Hans Andersen*... London: Hodder & Stoughton, [1911]. Edition de Luxe, limited to 100 numbered copies printed on Japanese Vellum and signed by the artist. Large quarto. Mounted color frontispiece and twenty-seven mounted color plates. Original dark chocolate brown pigskin pictorially stamped with three-peacock design and lettered in gilt on front cover and spine, with Hodder & Stoughton gilt-stamped at spine foot. Top edge gilt, others uncut. Endpapers printed in pale green with repeated design of stylized peacocks. A stunning copy, unique, and arguably the finest copy of the De Luxe Edition. The binding and endpapers do not conform to Hughey's description, and appear to be unique to this handsome copy.

DB 01776.

\$3,800



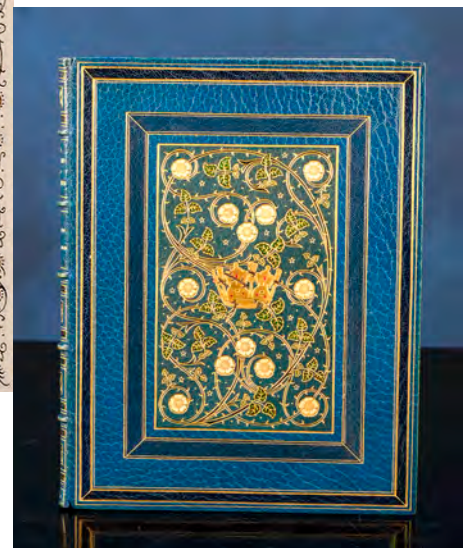
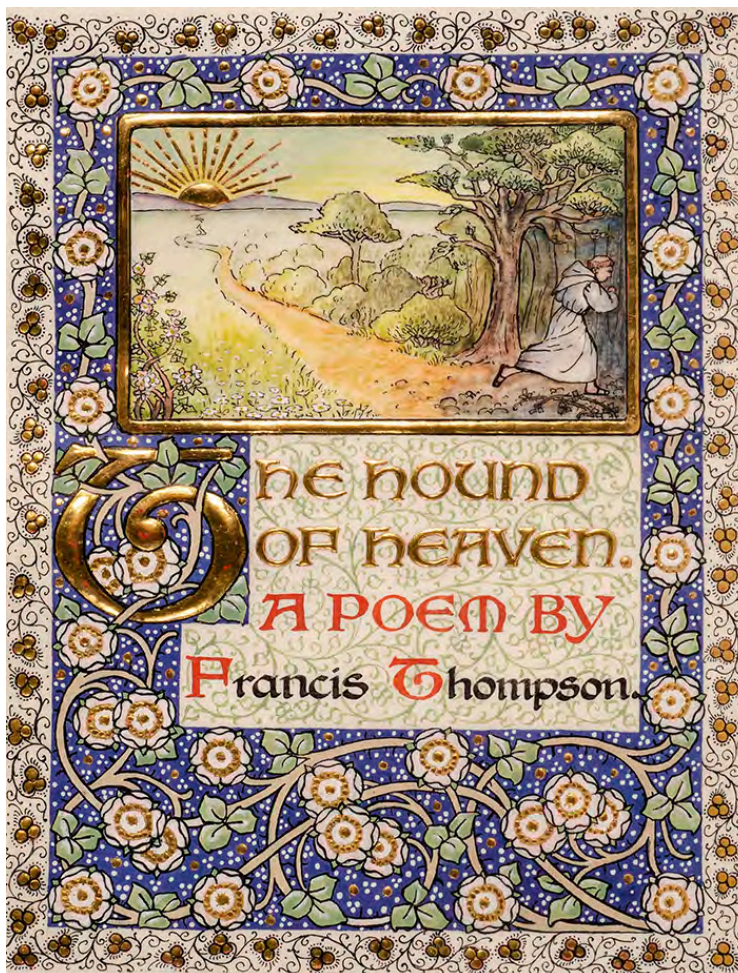
**A Truly Beautiful Illuminated Manuscript on Roman Vellum by Sidney Farnsworth
Francis Thompson (possibly Jack the Ripper) Infamous Ode "The Hound of Heaven"
Elegantly Bound by Rivière & Son**

FARNSWORTH, Sidney, scribe & illuminator. [RIVIÈRE & SON, binders]. THOMPSON, Francis. *The Hound of Heaven. A Poem by Francis Thompson.* [London], finished on the 1st. day of May, Anno Domini, 1912. A Superb Illuminated Manuscript on Roman Vellum with Five Exquisite Miniatures in Pen, Ink & Watercolors. Small quarto. Twelve vellum leaves, all but one separated by white silk leaves; Half-title in red and black with heavy gold initial "T" and seven other historiated initials in heavy gold. Two large and four small miniatures in pen ink and watercolor. Bound by [Rivière & Son] in 1912 and stamp-signed "J & E Bumpus Ltd, Oxford St. W". Elegant navy blue crushed morocco. Front cover with a frame of inlaid dark blue morocco strips outlined and separated by plain and dotted gilt rules. Large central panel of dark green morocco with a central gilt crown with seven red dots, surrounded by twelve inlaid cream morocco Tudor roses, all within a superb gilt leaf and vine design. Rear cover with a frame of inlaid dark blue morocco, and within, three plain and dotted gilt frames. Spine with five gilt dotted raised bands, inlaid strips of dark blue morocco outlined and lettered in gilt in compartments, gilt ruled board edges, triple gilt-framed turn-ins, vellum liners and endleaves, all edges gilt. Housed in the original fleece-lined, quarter dark blue morocco over blue cloth clamshell case, smooth spine lettered in gilt. A wonderful binding on a quite stunning illuminated manuscript.

The Hound of Heaven is a poem centering on the pursuit of a sinner by a loving God. Written in a lofty, dignified style that expresses deep feelings, it is classified as an ode. It first appeared in *Poems*, a collection of Francis Thompson's works published in 1893.

DB 05329.

\$28,500



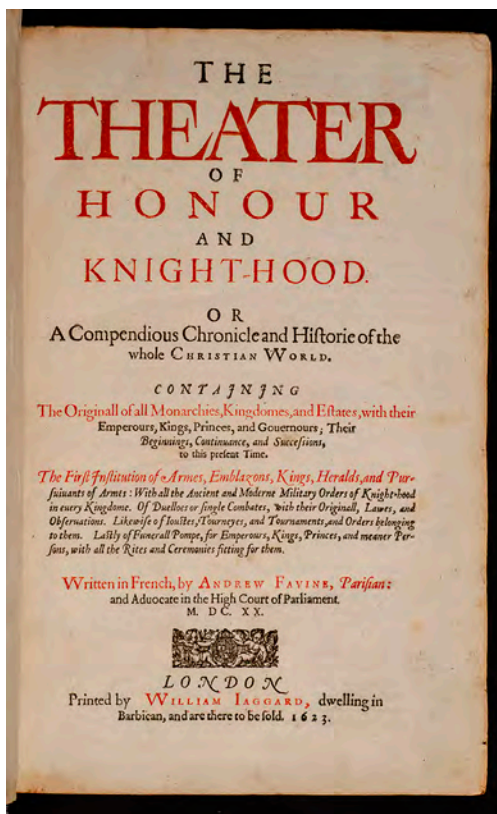
The Knights Templar in the Time of Shakespeare
Published in the Same Year and by the Same Printer as Shakespeare's First Folio

FAVINE, Andrew. *The Theater of Honour and Knight-hood.* Or A Compendious Chronicle and Historie of the whole Christian World... London: Printed by William Jaggard, 1623. First edition in English. Folio in sixes. Complete with all twelve leaves of plates (rectos only) showing medals, coins and heraldic seals. Numerous other textual illustrations and woodcut head- and tail-pieces, decorative initials and printer's devices. Title-page printed in red and black. Contemporary blind-ruled speckled calf, expertly rebacked retaining original endpapers and red morocco lettering label, all edges stained red. Typographic bookplate on front pastedown (Kelham). An exceptionally handsome and complete copy with very clean and bright text and plates.

While the title page states that this book is a compendious history of the world and all its various rulers, in point of fact the lion's portion of the volume is concerned with various chivalric orders throughout Europe and their reasons for being. They include the Order of the Starre, Order of S. Michael, Order of the Holy Ghost, Order of the Blue Garter, Order of the Holy Sepulcher, and the Knights Templars. This book has additional interest to Shakespearean scholars as it was printed by William Jaggard in the same year that he issued Shakespeare's First Folio. The Order of Solomon's Temple, otherwise known as the Knights Templar, or simply the Templars, was a Catholic military order founded in 1118, and were headquartered on the Temple Mount in Jerusalem through 1128 when they went to meet with Pope Honorius II. They were recognized in 1139 by the papal bull *Omne datum optimum* of Pope Innocent II. The order was active until 1312, when it was perpetually suppressed by Pope Clement V by the bull *Vox in excelso*. The Templars became a favored charity throughout Christendom, and grew rapidly in membership and power.

DB 05243.

\$8,500



A Fascinating Album Containing Thirty Superb Hand Colored Lithographs of Italian Trades and Costumes

FERRARI, Filippo. LENGHI, Giacomo. [*Costumi No. XXX di Roma e di altri paesi dello Stato pontificio*]... [Italian Trades and Costumes]. Naples & Rome, [1824-1835]. An album of thirty fine hand colored lithograph plates and one original gouache painting. Folio (12 x 8 3/4 inches; 305 x 222 mm.). Many of the plates neatly inscribed in ink 'Dorothea Power, March 21st 1835'. Eight hand colored lithograph plates by Giacomo Lenghi and one original gouache painting - possibly by Giacomo Lenghi. Contemporary quarter dark green straight-grain morocco over marbled boards, smooth spine decoratively tooled and lettered in gilt, marbled endpapers. Neatly inscribed in ink on front blank leaf "Constance Hastings, Sharavogue, from Granny." Some of the original tissue guards crease or torn, the second plate with a small 5/8 inch lower margin tear, otherwise fine.

Dorothea Power who has inscribed her name and the date 1835 on many of the plates was most likely the sister or cousin of Lady Constance Hastings. It is possible that she was a highly accomplished colorist who colored a plain version of the book, or that she just signed her name. What is certain is that the coloring is of the highest quality. **Provenance:** Lady Constance Wilmot Annie Hastings Pasley (1870-1922) daughter of Francis Power Plantagenet Hastings, 14th Earl of Huntingdon and Mary Anne Wilmot Westenra. Lady Constance married Major Sir Thomas Edward Sabine Pasley, 3rd Bt. in 1890. The family home was Sharavogue House, Sharaovoge, County Offaly, Ireland. Sharavogue house was completely destroyed by fire in the 1920s. By descent to Thomasina Beck, granddaughter of Lady Constance Hastings.

Rare: The last copy to appear at auction was in 1983. According to OCLC there are just five copies recorded in libraries and institutions worldwide.

DB 05068.

\$8,000



“The History of a Pin”
Sixteen Fine Hand Colored Lithograph Plates

[FONTALLARD, Henri-Gérard, **illustrator**]. *Histoire d'une Épingle Par elle même*. [En seize tableaux]. Composé et dessiné par H. Gérard-Fontallard, [accompagnés d'un texte], extrait du Corsaire. Du 17 Juillet, 1827. Paris: Chez Osterwald aîné, et chez Rittner, 1827. Large folio (14 3/4 x 11 inches; 374 x 280 mm.). One lithographed leaf of text with head-piece vignette (at end) and sixteen fine hand colored lithographed plates. Plates lithographed by Ducarme, and mounted on stubs. Early-to-mid twentieth century half red cloth over marbled boards, spine lettered in gilt. With the bookplate of antiquarian book dealer Antoine Vautier on front paste-down.

Henri-Gérard Fontallard (1798-?) was one of the contributing artists to *La Silhouette* and *La Caricature*. (Benezit volume 4, p. 423).

OCLC locates just three copies in libraries and institutions worldwide: The Morgan Library (NY, USA); The Getty Institute (CA, USA); Kumbstbiblio Staatliche Museen zu Berlin (Germany).

We have been able to trace just one copy at auction over the past fifty years (Christie's, Paris May 27th, 2002, lot 322 (Euros 1,645/\$1,500)).

DB 05133.

\$6,500



**The Paradise Lost of John Milton Illustrated with 24 Magnificent Mezzotint Plates by John Martin
With Two Fine Fore-Edge Paintings**

FORE-EDGE PAINTING. MARTIN, John. MILTON, John. *The Paradise Lost of Milton...* London: Septimus Prowett, 1827]. Each volume with a fine Fore-Edge Painting taken from John Martin's amazing illustrations. First (Imperial Octavo) edition. Two large octavo volumes. Twenty-four very fine mezzotint plates. Some mainly marginal light foxing to the some of the plates and text, but overall far cleaner than is usually seen. Very fine impressions of the plates. Bound ca. 1890 by Rivière & Son for Sotheran & Co. Full dark brown morocco, sides with elaborate wide gilt borders, spines with five raised bands, decoratively ruled in gilt in compartments. Two olive green morocco labels lettered in gilt, decorative gilt board edges and turn-ins, marbled endpapers, all edges gilt. The absolute bare minimum of fading to the spines. A near fine example.

"This book was one of the great publishing enterprises of the age. It appeared in eight different formats, four with the large plates (8 by 11 inches) and four with the small (6 by 8 inches). Martin executed the forty-eight mezzotints [both Paradise Lost and Paradise Regained] himself. The apocalyptic romanticism of his conceptions had many sources: the monumental buildings of London, the engravings of Piranesi, published volumes of eastern views, even incandescent gas, coalpit accidents, and Brunel's new Thames Tunnel. The resulting illustrations may be heterogeneous, but they are also unforgettable" (Gordon N. Ray. *The Illustrator and the Book in England from 1790 to 1914*. pp. 44-45).

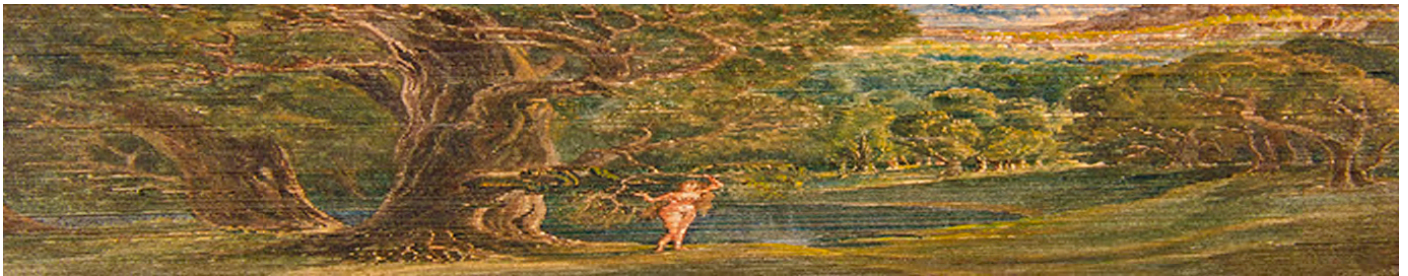
Volume I with the image "Satan Tempting Eve" after the plate facing p.89 in volume II

Volume II with the image "The Conflict Between Satan and Death" after the plate facing p. 65 in volume I

Provenance: Sotheran's, London, ca. 1890; PBA Galleries, San Francisco, July 8th, 2010, Lot 182 to Randall Moscovitz.

DB 05167.

\$11,500



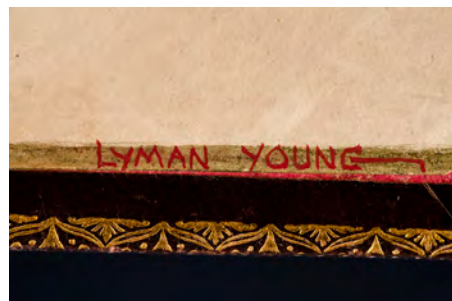
A Fine Fore-Edge Painting by Chicago Artist Lyman Young

FORE-EDGE PAINTING. [YOUNG, Lyman, artist]. *The Remains of Henry Kirke White, of Nottingham...* London: Longman, Hurst, Rees, Orme, and Brown, 1816. With a fine fore-edge painting (ca. 1935) by Lyman Young depicting a typical English county fox-hunting scene with hounds and riders. The fore-edge is signed by Lyman Young on the final free-endpaper. Seventh edition. Two volumes bound in one. Octavo. Volume one with an engraved portrait frontispiece and additional vignette title; Volume two with an engraved view of the islet which he had often forded when the river was not knee-deep. Some offsetting from plates to title-pages. Full contemporary maroon straight-grain morocco, covers decoratively bordered in gilt, spine with four shallow raised bands, decoratively tooled and lettered in gilt, gilt decorated turn-ins, red paper endleaves. Housed in a later red cloth slipcase. Near fine.

"YOUNG, Lyman (1893-1984). American artist, cartoonist. Young studied art at the Chicago Art Institute and became famous for his work on "The Kelly Kids." "Tim Tyler's Luck" was his most celebrated comic strip, which first appeared in 1928... Young knew Col. Don L. Wells who commissioned him to make fore-edge paintings, possibly during the mid-1930s in Los Angeles, CA. Young apparently did not supply title-labels, but he did sign the books, typically on the rear free endleaf, facing the fore-edge. In 1940 he demonstrated painting on a fore-edge as part of the "Art in Action" project at the Golden Gate International Exposition, Palace of Fine Arts. The book was a copy of Shakespeare's *Sonnets*, London: published and bound by Rivière and Son, 1928: Young sold and inscribed the volume to Dr. Maurice Sollman." (Jeff Weber. *Annotated Dictionary of Fore-Edge Painting, Artists & Binders*, Los Angeles, 2010). There are eight examples of Lyman Young's Fore-Edge Painting in Jeff Weber's *Annotated Dictionary of Fore-Edge Painting, Artists & Binders* including the present which is pictured in color. "... Young wrote his name as per his usual style, on the back inside leaf along the recto's edge, using red colored paint: his name in capital letters..." (Weber, p. 268). This is the first example of Lyman Young's work that I have seen in over fifty years (DJB).

DB 05219.

\$8,500



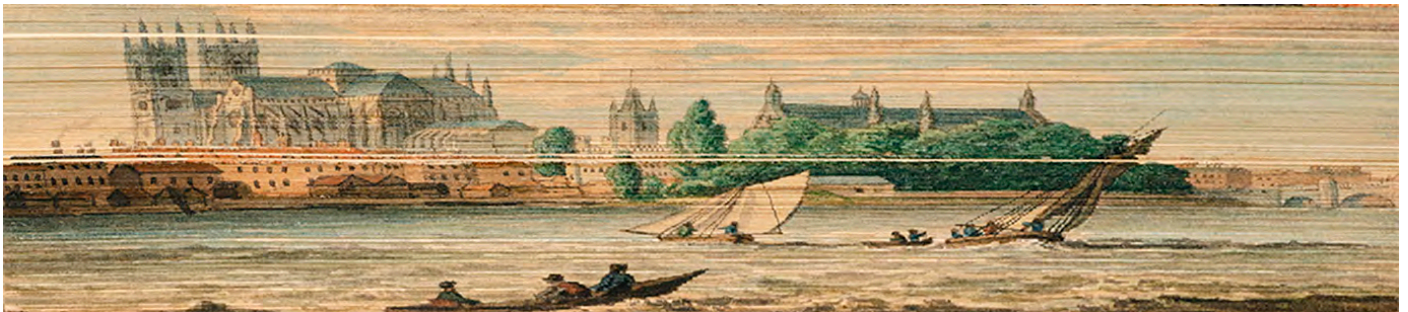
A Very Fine Contemporary Fore-Edge Painting possibly by the Taylor & Hessey Artist

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

"Taylor & Hessey were busy throughout these fifteen years [1808-1823], not only in publishing and in binding, but also in re-binding books published by others... Taylor & Hessey usually bound their fine books in morocco and 'signed' their bindings by stamping their name in gilt in the fore-edge of the binding, whenever the boards inside the leather were thick enough to carry the name of the firm... But their water-color artist who worked on the fore-edge of the leaves did not follow the same practice, and we are therefore unable to name that artist. This is regrettable, for he was an extremely able fore-edge decorator... These paintings are enough to tell us something about the tastes and abilities of the Taylor & Hessey decorator... The painting of 'Buckingham Palace' on the fore-edge of Thomson's *Seasons* (London, 1809) is a fine piece of workmanship...and is distinguishable from the best work of the Edwards artist or artists chiefly by a less skillful execution of the reflections on the surface of the water..." (C.J. Weber, *Fore-Edge Painting*, pp. 106-111). Provenance: Sold by Maggs of London to Mrs. Estelle Doheny June 7th, 1949 (her acquisition number " 6297" in ink on verso of rear blank leaf); Catalogue of the Books and Manuscripts in the Estelle Doheny Collection, part III, Los Angeles, 1955.

DB 05175.

\$8,500



**Outstanding Specimen of the First Provable
Fore-Edge Paintings Produced in the United States**

[FORE-EDGE PAINTING]. *The Photographic Album...* New York: Major & Knapp, Lithographers, [no date, ca. 1864/5]. Large quarto. Lithograph title-page in gold, red & blue. Twenty-five window-mount card-leaves with decorative motifs on each leaf printed by the lithographer. Original full brown morocco over wooden carved boards, gilt, two brass clasps. The fore-edges heavily gauffered, with each edge hand-painted with a triptych, showing landscape views of upstate New York. Housed in a custom-made full dark brown morocco jewel case with brown watered silk lining and lock with key. (Cottage Bindery, Bath, England). An outstanding specimen of the first provable Fore-Edge Paintings produced in the United States.

The earliest provable American fore-edge paintings are on New York photographic albums from the 1860s. Why are these albums proven to be this early? Because the photographers are often known and when they worked is known. Sometimes the photographs themselves are dated. Because there are a number of these New York deluxe format photographic albums have fore edge paintings applied by hand, by commission, each are different and follow this pattern. This type of American bindings are all photo albums, all from New York City, and represent a fashion that probably did not last more than a few years. A person who wanted a photo album could have a deluxe format of the album, full goatskin leather, in various sizes and thicknesses. This is a particularly fine specimen, as it is in excellent condition, large size (larger than some others), and contains a generous selection of family photographs.

See: Jeff Weber, *Annotated Dictionary of Fore-edge Painting Artist & Binders*, pp. 26-27.

DB 05242.

\$8,500



**"A scarce set of amusing shooting incidents.
In draftsmanship and colouring they are superior to
"Indispensable Accomplishments." (Schwerdt).**

FRANKLAND, Sir Robert, illustrator. *Eight Representations of Shooting...* Cambridge: W.D. Jones, 1813. First edition. Oblong quarto (7 7/8 x 11 inches; 200 x 280 mm.). Engraved title-page and eight amusing hand colored engraved plates. Each plate bears the publisher's name and address with the date Aug. 1st, 1813. All plates with original tissue guards. Publisher's stiff paper wrappers. Original? red roan spine. Housed in a felt-lined half black morocco clamshell case, spine with five raised bands decoratively ruled and lettered in gilt.

"A scarce set of amusing shooting incidents. In draftsmanship and colouring they are superior to "Indispensable Accomplishments." (Schwerdt). "Issued in paper wrappers with printed label lettered "Shooting."" (Tooley). "A rare set of plates showing shooting mishaps, poking fun at the gentleman hunter." (Bobins).

OCLC locates just four copies in libraries and institutions worldwide: Art Institute of Chicago (IL, US); Harvard University Library (MA, US); Yale University Library (CT, US); Transylvania University (KY, US). We know of one other copy in the Bobins The Exotic and the Beautiful - The World in Colour Collection.

The Victoria & Albert Museum in South Kensington, London have just one of the plates.

The last copy to appear at auction was in 2008 (Christie's S. Kensington, Sept. 1st, 2008, lot 100. (£4,200/\$7,477).

DB 05233.

\$7,850



**Early Edition in English of Petronius' Satyrical Works
In an Exquisite Signed Binding by The French Binders**

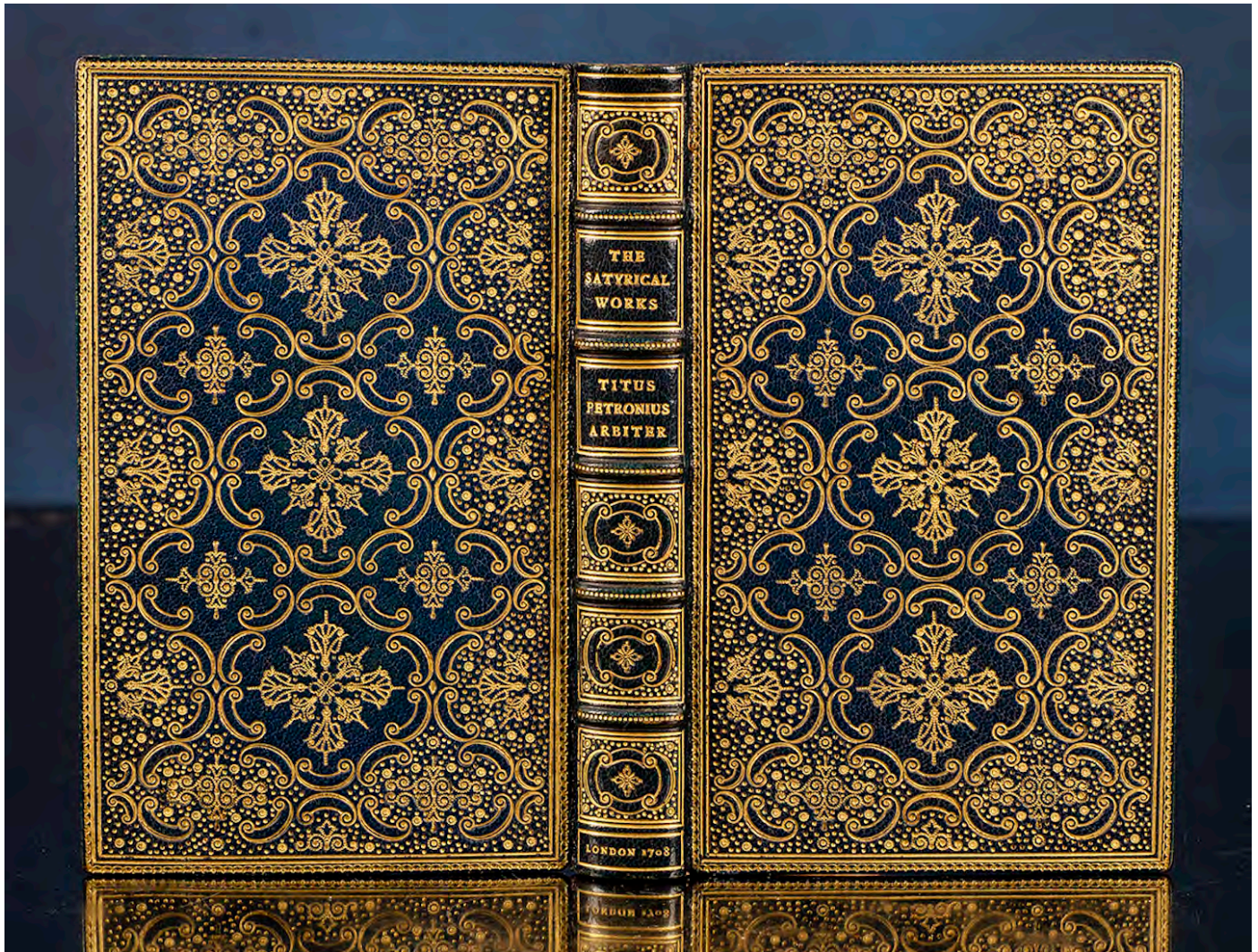
FRENCH BINDERS, The. PETRONIUS ARBITER, Titus. *The Satyrical Works of Titus Petronius Arbitr, In Prose and Verse...* London: Printed for Sam. Briscoe, 1708. First edition thus, translated by John Wilson and others. Octavo. Nine engraved plates. Bound without the additional engraved title page by Vander Gucht. The first plate and several leaves of surrounding text with repairs to lower corners. Some marginal toning throughout. Still a very good copy in a remarkably fine and exquisite binding. Handsomely bound ca. 1920 by The French Binders, Garden City, N.Y. Full dark blue crushed levant morocco, elaborately gilt-decorated. Spine with five raised bands elaborately tooled and lettered in compartments. Intricate gilt board-edges and turn-ins, marbled liners and endleaves, all edges gilt. Housed in the original fleecelined dark blue cloth clamshell case, spine lettered in gilt. A spectacular example of a turn-of-the-century American binding (case a little worn at edges).

The French Binders was the final incarnation of The Club Bindery, which became the Rowfant Club Bindery, the Booklover's Shop and finally The French Binders. Designed and tooled by Henri Hardy, Leon Maillard and Gaston Pilon.

"After the dissolution of the Club Bindery, Hardy, Maillard, and Pilon moved to Cleveland in 1909, with the establishment of the short-lived Rowfant Bindery (1909-1913), bank-rolled by Willis Vickery. The binders then were known as the Booklover's Shop bindery (1914-1917), and following a move back to New York, The French Binders (1918-1920s) (Tom Boss. *Bound to Be the Best: The Club Bindery*).

DB 05263.

\$2,850



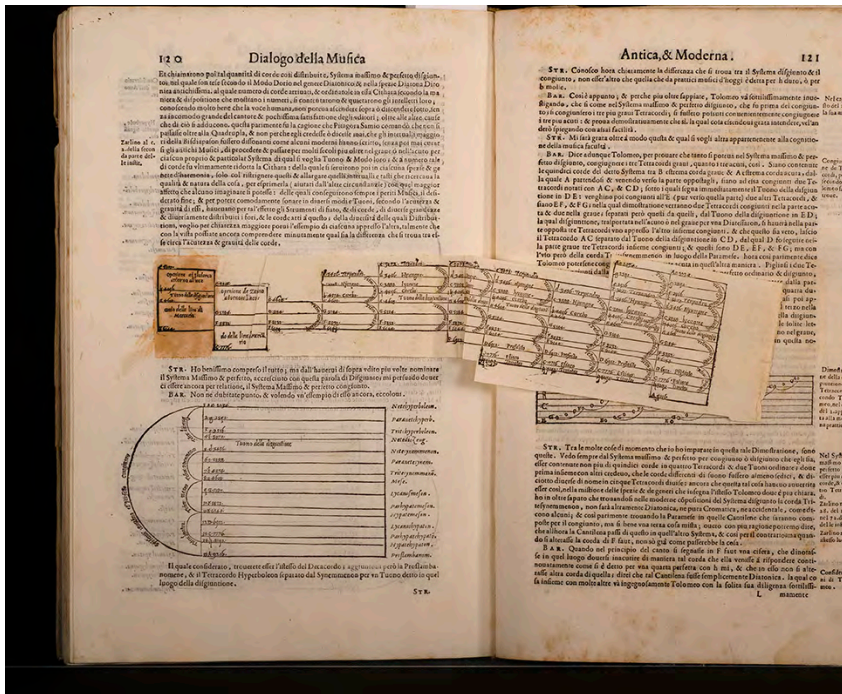
Possibly the Origin of Experimental Physics
The Book that Inspired his Son, Galilei Galileo to Experiment in a Similar Way
A Magnificent Example in its Original Vellum Binding

GALILEI, Vincenzo. *Dialogo... della musica antica, et della moderna.* Florence: Giorgio Maescotti, 1581. **First edition, first issue, complete with the pasted-in woodcut diagram on page 120.** Folio (12 7/8 x 8 7 16 inches; 328 x 215 mm.). Pictorial title within a fine allegorical woodcut border, 2 engraved examples of musical notation, 5 illustrations of musical instruments, pasted-in woodcut diagram, numerous woodcut text diagrams, some full-page, and woodcut printer's device at colophon. Old ownership inscription on front free endpaper crossed through. One deletion in ink to two lines on page 70, and the odd marginal note in a contemporary hand. Occasional light spotting, pale damp mark to the upper margin of the first few leaves, and to the lower outer corner, the odd stain, but still a remarkable and very beautiful copy. Contemporary limp vellum. Spine with short splits over the cords, top corners worn, missing the original ties. Chemised in a felt-lined quarter brown morocco clamshell case, spine with five raised bands, ruled and lettered in gilt in compartments.

First edition, first issue of Vincenzo Galilei's main work, an account of his experiments with sound which, according to Stillman Drake, "may have led to the origin of experimental physics", by inspiring his son Galileo to experiment in a similar way. This is an important work in the early history of Baroque melody and opera, and contains the first example of musical engraving in a book. Apart from some engraved lute tablature published in 1536, these are the earliest known examples of engraved music. Vincenzo Galilei, father of the astronomer, was an accomplished composer, lutenist, singer and composer whose rejection of contemporary polyphony and call for a return to the single melodic lines used by the ancient Greeks lead eventually to the accompanied arias of the Baroque era. OCLC locates just two copies worldwide.

DB 05365.

\$35,000



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

GAVARNI [pseudonym of **Guillaume Sulpice Chevallier**]. *Les Débardeurs...* Paris: Au Bureau du Charivari, [n.d., 1840-1842]. Large quarto (14 1/2 x 11 1/4 inches; 367 x 285 mm.). Sixty-four (of sixty-six) superb numbered hand-colored lithographed plates, heightened with gum arabic, loose as issued. Plates printed by Aubert & Cie. The two missing plates are numbers 59 & 65. A few plates with some light foxing to blank margins only, plates 14, 29, 43 & 51 with small marginal tears not affecting images, otherwise a remarkably fine and clean suite of these wonderful plates. Chemised in a quarter black morocco over red cloth clamshell case. Spine with five raised bands, decoratively ruled and lettered in gilt in compartments.

This is the most considerable of the several series of lithographs devoted by Gavarni to the balls which were a passion with him.

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

DB 05232.

\$8,500



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

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

"This and the three following prints form another series of sporting subjects, a burlesque companion to the preceding [Hounds Finding; Hounds in Full Cry; Hounds Throwing Off & Coming in at the Death." (Wright & Evans 488-491)]. "They are the work of another amateur, who has only favoured us with his initials. They explain themselves. Hornsey Wood was a celebrated haunt of the sportsmen of the city." (Wright & Evans, pp. 460-461).

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

DB 04975.

\$19,500



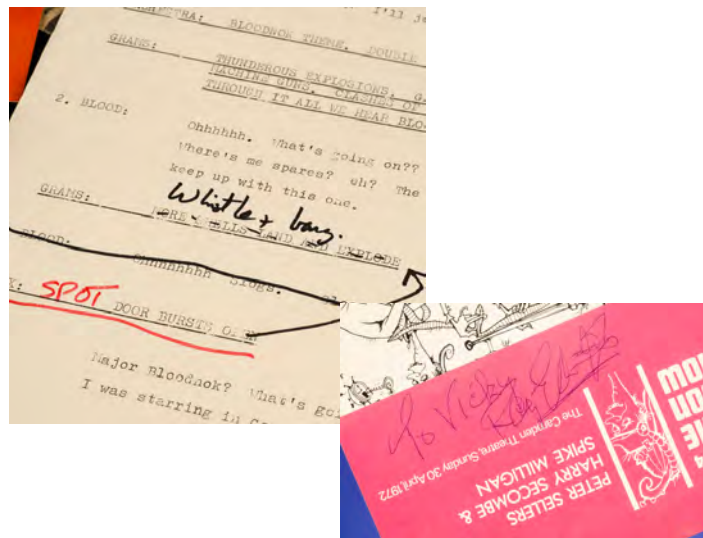
"You Swine... You deaded me !!!"

The Last of the Goon Shows Specially Written by Spike Milligan for the 50th Anniversary of the BBC

[GOON SHOW]. SELLERS, Peter. MILLIGAN, Spike. SECOMBE, Harry. *The Goon Show One Night Special Reunion...* London: Camden Theater, April 30, 1972. An original ticket to the show; the Daily Mail's original story published on May 1, 1972; original BBC Radio 4 Program, signed by Peter Sellers, Spike Milligan, Harry Seacombe, Eric Sykes, Max Geldray, Ray Ellington, Graham Stark, Michael Caine and some other miscellaneous Goonery. Housed in a full black morocco clamshell case. The Goon Show was a radio comedy show broadcast by the BBC. It was broadcast in the the UK between May 1951 and January 1960.

DB 02853.

\$5,500



Grandville's Beast-Headed People

[GRANDVILLE, J.J., illustrator]. *Les Métamorphoses du jour...* Paris: Gustave Havard, 1854. First edition. Octavo (10 7/6 x 6 5/8 inches; 265 x 168 mm.). Seventy hand-colored wood-engraved plates by Mouard, Sotain, and others after the drawings by Grandville. Contemporary quarter red hard-grain morocco over marbled boards. Smooth spine decoratively tooled and lettered in gilt, sprinkled edges, marbled endpapers. Preliminary leaves and text with light to moderate foxing. The superb hand-colored plates fresh and clean with just a few scattered marginal spots. Aside from the foxing to the text this is really good copy with wonderful coloring of the most famous work by this master of "bitter burlesque" (Ray, p. 198).

DB 04848.

\$3,500



**Owen Jones' Illuminated Song of Songs
Beautifully Bound by the Harcourt Bindery**

HARCOURT BINDERY. Owen Jones, illuminator. *The Song of Songs which is Solomons.* [London]: Longman & Co., 1849. First printing with the Owen Jones illuminations. Small quarto. Thirty-two unnumbered chromolithographed pages decorated throughout with numerous large illuminated initials in gold. Bound ca. 1910 by the Harcourt Bindery of Boston in full burgundy crushed morocco with elaborate gilt borders, spine decoratively tooled and lettered in gilt. Extravagantly gilt decorated morocco doublures, embroidered silk endpapers. A beautiful and fine copy of a magnificently produced volume. Housed in the original fleece-lined, burgundy cloth slipcase.

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

Owen Jones (1809–1874) was at the forefront of Victorian medievalist book design. In his first great work, *Plans, Elevations, Sections and Details of the Alhambra* (1845), he helped to pioneer chromolithography. Subsequently, he produced illustrated and illuminated gift books such as *The Song of Songs* (1849), *Illuminated Books of the Middle Ages* (1850) and the *Psalms of David* (1860).

DB 04790.

\$3,250



Fourteen Humorous Hand-Colored Engraved Plates
Omnium Gatherum
(A collection of miscellaneous people or things)

HEATH, H[enry]. *Omnium Gatherum*. [Together with:] *Omnium-Gatherum. Second Series*. [London: Published by Charles Tilt, n.d., ca. 1840]. Later issue, on thick paper (first published 1831-1834). Oblong folio (10 1/16 x 13 3/4 inches; 256 x 350 mm.). Pictorial hand-colored engraved title page and thirteen numbered hand-colored engraved plates, containing 247 vignettes. Late nineteenth century three-quarter red morocco over red cloth boards ruled in gilt by L. Broca. Front cover lettered in gilt, spine with two raised bands, lettered in gilt, marbled endpapers, all edges gilt. Expertly and almost invisibly rebaked with original spine laid down. A near fine copy.

"Henry Heath (fl. 1822–1842), caricaturist, is a shadowy figure. Because of a similarity in style between William and Henry Heath and their collaboration on three prints, it has been suggested that they were related, even as brothers (George, Catalogue, 9.liv). Henry Heath etched theatrical portraits from 1822 and both social and political caricatures from 1824, his work being published by Fores and Gans. In 1831 he started to imitate the political caricatures of HB, changing from etching to lithography and adopting the monogram HH. About this time various sets of his comic vignettes in the manner of George Cruikshank were issued and were collected in 1840 under the title of *The Caricaturist's Sketch Book*; in the 1830s he also drew cockney sportsmen, following the example of Robert Seymour. One cartoon by him was published in *Punch* in 1842. In the same year he drew some amusing caricatures of Queen Victoria's visit to Scotland, after which, according to M. H. Spielmann (*The History of Punch*, 1895, 452), he emigrated to Australia. Dorothy George called him 'a competent and versatile but very imitative caricaturist' (George, Catalogue, 10.xliv)" (Oxford Online DNB). BM. 2013,7069.10.

DB 04750.

\$3,500



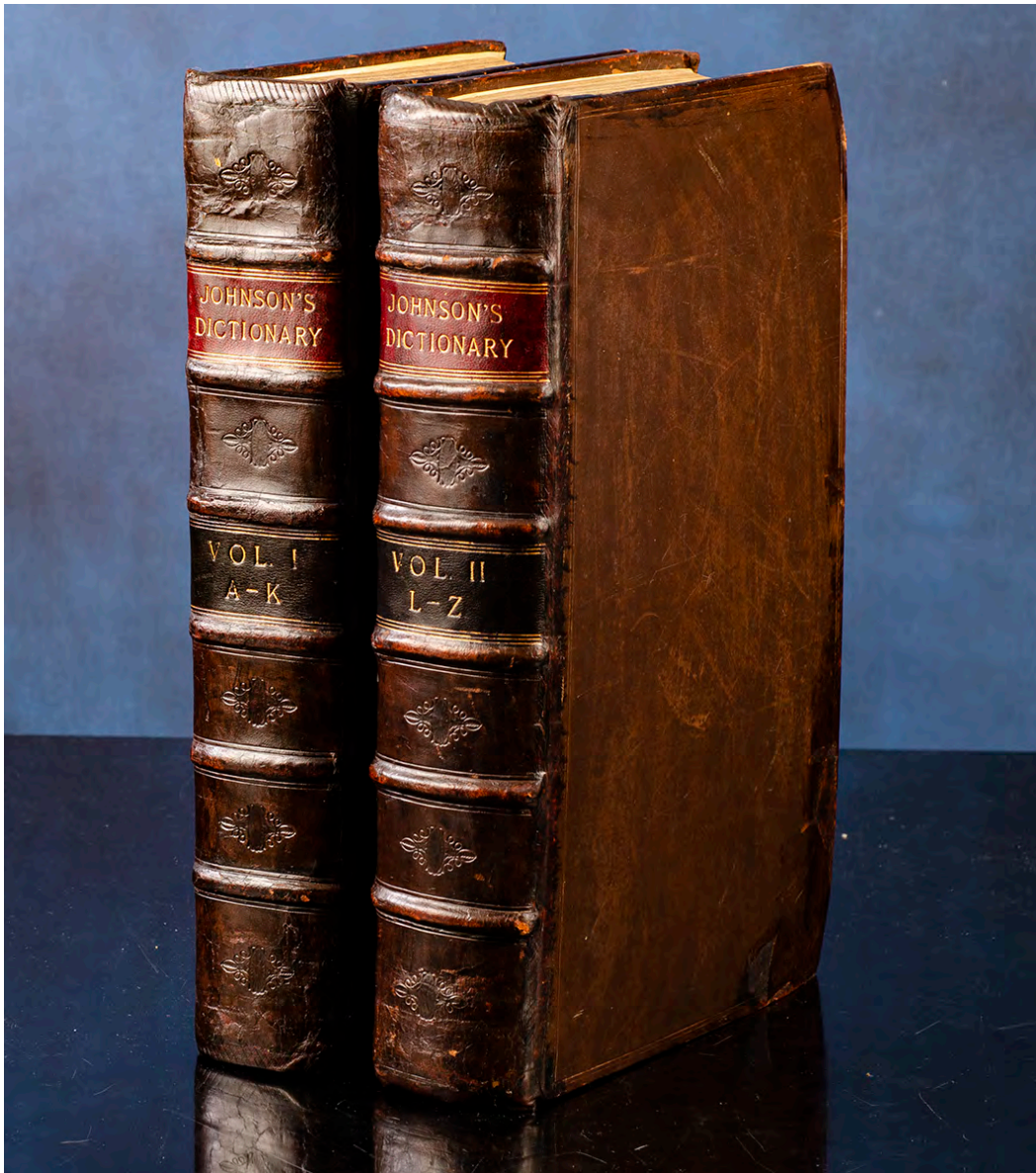
**“The Most Amazing,
Enduring and Endearing One-Man Feat
in the Field of Lexicography”**

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

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

DB 05207.

\$19,500



**An Exceptionally Fine Example of an Owen Jones Designed Relievo Binding
"High Victoriana at its Best"**

JONES, Owen (design). *The Holy Bible*. Containing the Old and New Testaments... London: George E. Eyre and William Spottiswoode, 1873. Octavo. Wood engraved frontispiece and fifteen wood engraved plates all with floral gilt borders reproduced from Raphael's pictures in the Vatican freely adapted and drawn on wood by Robert Dudley. Some light scattered foxing. Covers with wide outer borders of stylized interlaced vine branches with some leaves and bunches of grapes, the central panel on the upper cover with the words 'Holy Bible' overlaid onto a sheaf of barley, the lower cover with just a sheaf of barley. Spine divided into three unequal compartments using many of the same elements the central compartment with the words 'Holy Bible'. Marbled endpapers, all edges gilt over red stain. Minimal rubbing to top corner of rear cover - still the most spectacular and all original Owen Jones designed 'Relievo' binding that we have ever seen. **An absolutely stunning example in the publisher's light brown 'relievo' leather' binding, unsigned but after a design by Owen Jones, most probably executed by Leighton, Son & Hodge.**

Owen Jones believed in the search for a modern style unique to the nineteenth century, radically different from the prevailing aesthetics of Neo-Classicism and the Gothic Revival. He looked towards the Islamic world for much of this inspiration, using his studies of Islamic decoration at the Alhambra to develop theories on flat patterning, geometry and abstraction in ornament. Jones designed both secular and religious books and developed innovative new binding techniques using materials such as embossed leather, papier-mâché and terracotta - all in an attempt to do justice to the luxurious contents, much of which could trace its aesthetic lineage back to sumptuous medieval illuminated manuscripts and religious bindings. See. Ruari McLean "Victorian Publishers' Book-Bindings in Cloth & Leather", pp. 98-99.

DB 05412.

\$5,500



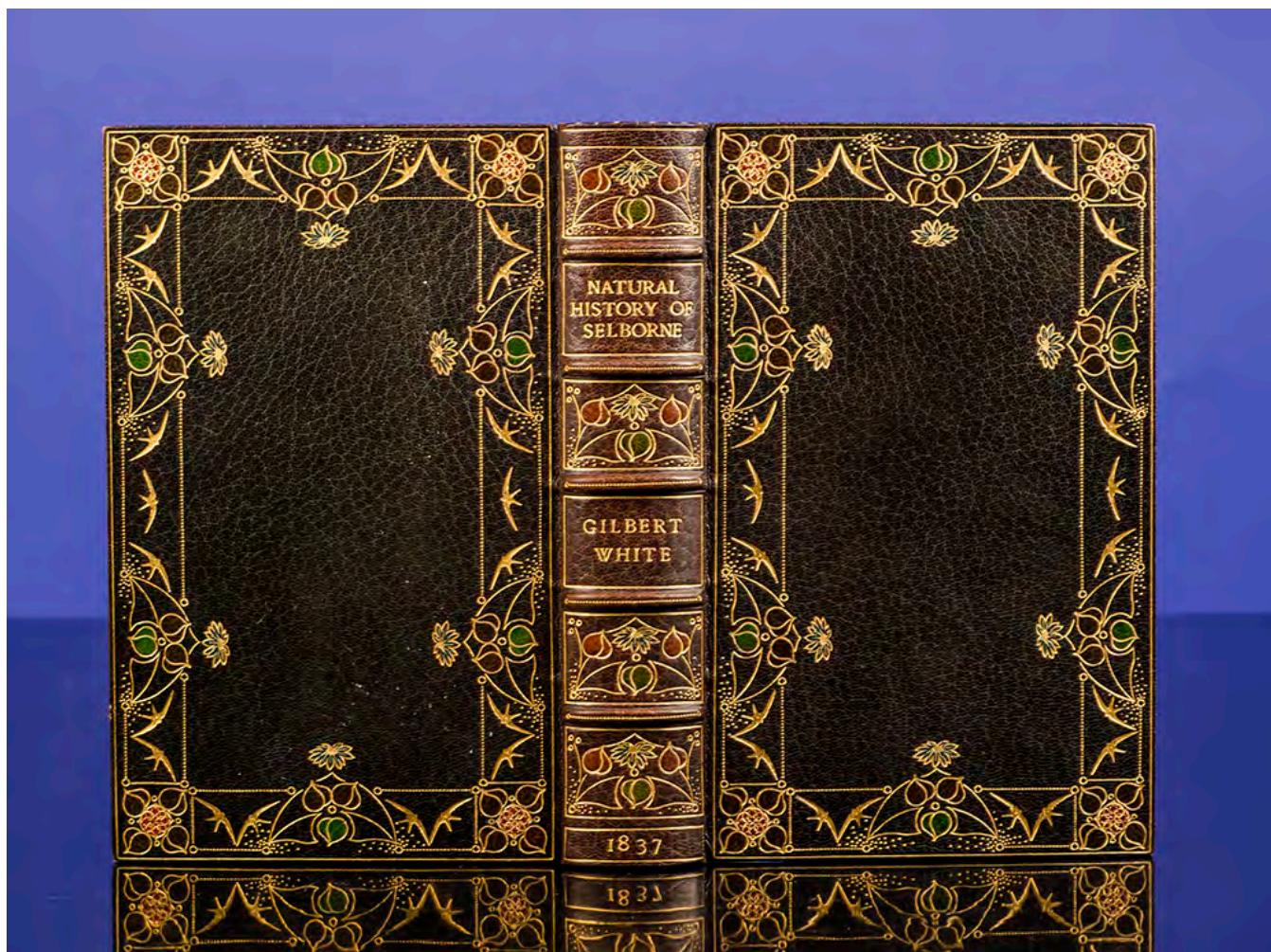
A Superb Art Nouveau Binding

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

With numerous engravings of flora, fauna, and landscapes in the text. Verso of front free endpaper with rectangular bookplate of Thos. D. Murphy. A fine copy of White's beloved account of the wonders of nature, offered in a very pleasing pictorial binding from the firm that is best known for that kind of work. The cover design is animated and unusual, the gilt birds in flight adding a charming note of whimsy to the graceful Art Nouveau design.

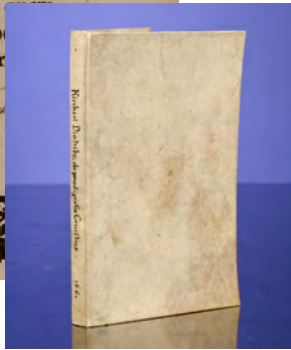
DB 04728.

\$6,000





DB 03235.



First Edition of One of the Rarest of Athanasius Kircher's Books "Post-Vesuvius Crosses"

KIRCHER, Athanasius. *Diatribes de prodigijs Crucibus...* Roma: Vitale Mascardi, 1661. First edition. Small octavo. Woodcut initials, head- tailpieces. Nineteenth century full vellum, spine lettered in manuscript. Slight burn mark affecting 1/4 x 1/2 inch of top blank margin of last three leaves of text and rear endleaves (not affecting any text). Later endpapers with original marbled endpapers bound in. An excellent copy of a very rare book. Housed in a fleece-lined half black morocco clamshell case. *Diatribes de Prodigiosis Crucibus* attempts to explain the uncanny appearance of crosses on clothing and other objects immediately after an eruption of Vesuvius in 1660.

One of the rarest of all works in first edition by Kircher and near impossible to find in the marketplace.

\$9,500



DB 04296.



Magnets and the Magnetic Art Second Enlarged and Corrected Edition

KIRCHER, Athanasius. *Magnetis sive de arte magnetica opus tripartitum...* Cologne: Iodocum Kalcoven, 1643. Second edition, corrected and enlarged by Kircher shortly after the first edition of 1641 was published. Octavo. Complete with the additional engraved title-page, engraved vignette on title. Thirty-two engraved plates and numerous engraved and woodcut text illustrations, including music. Contemporary yapp-edged vellum, spine lettered in manuscript. All edges stained red, later endleaves. A complete, fine and clean copy.

This edition was rewritten and expanded from the first edition in quarto. Kircher's definitive work on magnetism and electromagnetism which he conceived as a universal force of nature.

\$8,500



DB 04867.



The Rare Catalogue of the Great Kircher Museum

[KIRCHER, Athanasius]. BONANNI, Filippo. *Musaeum Kircherianum...* Roma: Typis Georgii Plachi Caelaturam Prosentis, & Characterum Fusoriam propè S. Marcum, 1709. First edition of Bonanni's catalogue of the Kircher Museum in Rome. Folio. Engraved portrait frontispiece of Prince Ruspoli, and 190 engraved plates, two of which are double-page. Some light occasional browning to a few leaves, otherwise fine and clean. Contemporary vellum, manuscript title on spine, all edges sprinkled red. Slight cracking to upper and lower portions of spine. Engraved portrait of Athanasius Kircher on front paste-down, rectangular bookplate of Bibliotheca Kircheriana on front paste-down.

Albert Vialis was an early twentieth century French translator and avid collector of Kircher material.

\$19,500

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

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

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

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

DB 05387.

\$75,000



A Unique Art Binding in Creased Pewter by Monique Lallier

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

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

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

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

DB 02865.

\$1,750



**Scarce Awkward Clashes! Très Amusant!
Inopportune Social and Personal Events**



LAMI, Eugène. *Les Contretems en Caricatures*. Paris: Gide fils, [Dec.] 1823 - [Jan.] 1824. First edition. Oblong octavo. Twenty-four hand-colored lithographs mounted on stubs. Bound c. 1920 to contemporary style in three-quarter green linen over marbled boards. Fifth plate cut and mounted not affecting image in any manner. A fine copy.

An exceptionally scarce album, with no copies coming to auction within the last thirty-six years, and OCLC /KVK recording only three 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. He transposed Rowlandson's *Miseries of Human Life* [London, 1808], to French settings, in effect making new creations of them.

DB 05314.

\$7,850

**Eugene Lami's Exceptionally Rare First Account
of his Visit to England in 1826
Including Two Wonderful Scenes
of a 'Cock Fight' and a 'Boxing Match'**



LAMI, Eugène. *Souvenirs de Londres*. Paris: Lami Denozan, 1826. First edition. Large oblong quarto (10 1/8 x 13 5/8 inches; 258 x 346 mm.). Twelve fine hand-colored lithograph plates. Early twentieth century red cloth, front cover with green morocco label decoratively bordered and lettered in gilt, green morocco spine label ruled and lettered in gilt. Publisher's brown wrappers printed in black bound in. A few scattered light marginal stains, still a very fine example of this exceptionally rare title.

Very scarce. OCLC locates just two copies in libraries and institutions worldwide: The Morgan Library and Museum, NY. (the Michael Sadleir/Gordon Ray copy) and Yale University Library, CT. (The Abbey copy).

DB 05193.

\$6,500

**Six Hand-Colored Lithographed Plates
Depicting Military Scenes**



[LAMI, Eugène, illustrator]. *Souvenirs du camp de Lunéville*. Paris: Delpech Editeur, 1829. Oblong folio (8 5/8 x 11 3/4 inches; 220 x 298 mm.). Lithographed vignette title-page and six hand-colored lithographed plates. Plates lithographed by Delpech. All plates mounted on guards. Mid-twentieth century half blue cloth over marbled boards, front cover and spine with maroon morocco labels lettered in gilt. With the armorial bookplate of the Comte de Bourqueney on front pastedown.

Very scarce with just one copy located by OCLC in libraries and institutions worldwide at the Bibliotheque Nationale de France.

DB 05289.

\$3,750

Ten Charming Hand-Colored Lithographs of French Upper Class Country Life

LAMI, Eugène. *La Vie de château.* [Second Series]. Paris: Chez Gihaut frères, éditeurs, [n.d., 1832-1833]. Oblong folio volume (10 1/4 x 13 1/8 inches; 260 x 333 mm.). Ten numbered hand-colored lithographed plates. Some light, mainly marginal foxing but still an excellent example of this very rare suite of hand colored lithographs. Contemporary quarter brown straight-grain morocco over dark maroon patterned cloth boards, smooth spine decoratively tooled and lettered in gilt, plain endpapers. With the bookplate of Bibliothek Fritz Kirchhoff on front pastedown. Head and tail of spine worn, joints cracked but firm.

In this second series, all of the plates have the imprint: "I. lith. de Gihaut frères éditeurs," and plate Nos. 5, 6, and 7 are dated 1832.

We have only seen this book once before - we sold both series together in 2010.

"After Lami gained recognition as a painter, he became a frequenter of the fashionable world, which he rendered with sympathy and brio. His chief albums of this kind are the charming *Vie de château*, published in two series in 1828 and 1833, and the *Quadrille de Marie Stuart*" (Ray, *The Art of the French Illustrated Book*, p. 203).



DB 05284.

\$2,750



DB 04688.

\$7,500

Twenty-Four Hand-Colored Lithographed Plates Depicting Lami and Monnier's "Travels in England"

[LAMI, Eugène, and Henry Monnier, illustrators]. *Voyage en Angleterre...* Paris: Publié par Firmin Didot Frères, et Lami-Denoan [and] London: Colnaghi Son et Co..., [1829]-1830. Title from front wrapper. Large folio (17 x 12 1/2 inches; 432 x 317 mm.). Twenty-four numbered hand-colored lithographed plates, fourteen signed by Lami, nine signed by Monnier, and one signed by both Lami and Monnier. Complete with the four leaves of letterpress descriptive text. Originally published in four parts, each with one leaf of descriptive text and six plates. Not including the four supplementary plates, described in Ray as being "in smaller format..." Late nineteenth century quarter red morocco over marbled boards. Smooth spine lettered and decorated in gilt. Cockerel endpapers. Original cream-colored printed wrappers bound in. Minor rubbing to extremities. Overall, an excellent and very large copy (Michael Sadleir's copy measured 16 1/2 x 11 1/4 inches).

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



DB 04827.

\$12,500

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

Originally published in Paris in 1827 (Chez l'éditeur) with title: *Costumes des femmes du pays de Caux, et de plusieurs autres parties de l'ancienne province de Normandie.* Dessinés la plupart par M. Lanté, gravés par M. Gatine et coloriés avec une explication pour chaque planche. The first issue also has descriptive text by La Mésangère. According to Colas, the plates in the second issue are the original plates, issued without text and with the frontispiece of the first issue as title. There are two states of the frontispiece: with and without the address of the publisher. In this copy, the frontispiece includes the address of the publisher.

**One 105 Superb Hand Colored Plates by
Lanté and Gatine**



DB 05350.

\$9,500

LANTÉ, Louis-Marie. GATINE, Georges-Jacques. LA MÉLANGÈRE, Pierre. *Costumes des femmes de Hambourg, du Tyrol, de la Hollande, de la Suisse, de la Franconie, de l'Espagne, du Royaume de Naples, etc.;* Dessinés pour le plupart par M. Lanté, gravés par M. Gatine, et coloriés, avec une explication pour chaque planche. Paris: Chez l'éditeur, 1827. First edition. Folio (12 5/8 x 9 1/4 inches; 321 x 235 mm.). One hundred fine hand-colored engraved plates depicting the female costumes of Hamburg, the Tyrol, Switzerland and Spain. Some light sporadic foxing to a few plates, otherwise a splendid example of one of the rarest of books illustrated by Lanté and Gatine. Modern full blue morocco over boards, covers richly decorated in gilt to an arabesque design, smooth spine elaborately decorated and lettered in gilt, red marbled endpapers.

The text is by Pierre La Mésangère, who was famously the editor of a long running Parisian fashion magazine (*Journal des Dames*); the plates are by Gatine, after Lanté and Horace Vernet, all of whom were contributors to the same magazine. Colas remarks that there are a great number of variations in color and even subject in the plates. He adds that this beautiful set of costume plates is rare, particularly when complete with the text.

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



DB 05385.

\$5,800

LEPRINCE, Xavier. *Inconvénients d'un Voyage en Diligence*. [The Disadvantages of Traveling by Stagecoach]. Douze Tableaux, Lithographiés par M. Xavier Leprince. Paris: Chez Gihaut Freres... et Sazerac et Duval, 1826. First edition. Oblong folio (9 1/16 x 12 3/8 inches; 231 x 314 mm.) Publisher's original tan pictorial lithograph front wrapper (as title-page) and twelve hand-colored lithographed plates. Lithography by Englemann. Publisher's printed tan lithographed front wrapper, rear wrapper replaced. Housed in a fleece lined, quarter black morocco clamshell case, spine with five raised bands decoratively tooled and lettered in gilt in compartments.

A near fine copy, the plates are clean and the hand coloring is quire super.

The inconvenient rigors of travel by coach are illustrated in twelve highly amusing plates.

OCLC locates just five copies in libraries and institutions worldwide.

**Cecil B. DeMille's Copy of John Martin's Masterpiece
Illustrations of the Bible - "Darkness Visible"**



DB 05410.

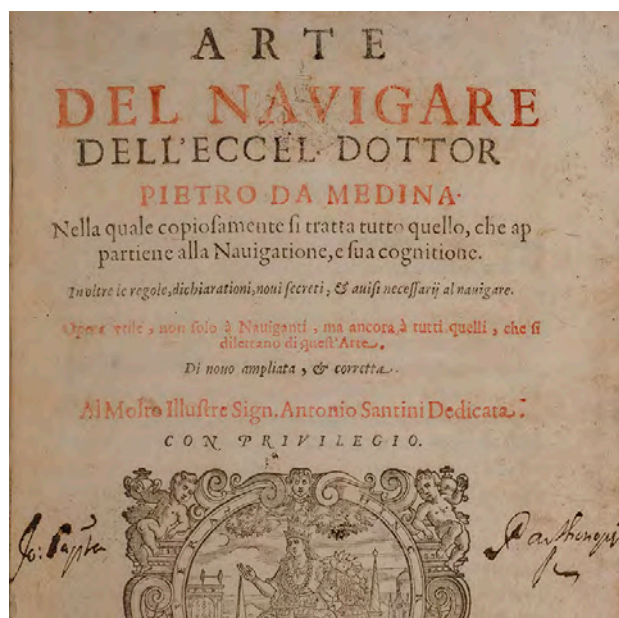
\$5,500

MARTIN, John, [illustrator]. *Illustrations of the Bible...* London: Charles Tilt, 1839. Folio. Complete with half-title. Twenty mezzotint plates by John Martin. Some light, mainly marginal foxing, otherwise fine. Publishers? half black morocco over maroon cloth boards. Smooth spine, gilt. Joints expertly and almost invisibly repaired. With the rectangular bookplate of Cecil. B De Mille on front and rear paste-downs. **Absolutely brilliant impressions of these stunning Mezzotints which respond ambitiously to the epic nature of the story.**

Cecil B. De Mille (1881-1959) was a founding father of American Cinema and the most commercially successful producer-director in film history. This example being his own copy, it seems safe to surmise that after his silent version of *The Ten Commandments* (1923) he acquired this book with the John Martin illustrations to give him some ideas for his subsequent version of his last and best known film *The Ten Commandments* (1956). It is quite possible that the five magnificent plates from Exodus that appear in this book had some influence on his 1956 depiction of that event.

"*The Ten Commandments* (1956) is currently the eighth-highest-grossing film of all time, adjusted for inflation. DeMille's reputation as a filmmaker has influenced numerous other films and directors" (Wikipedia).

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



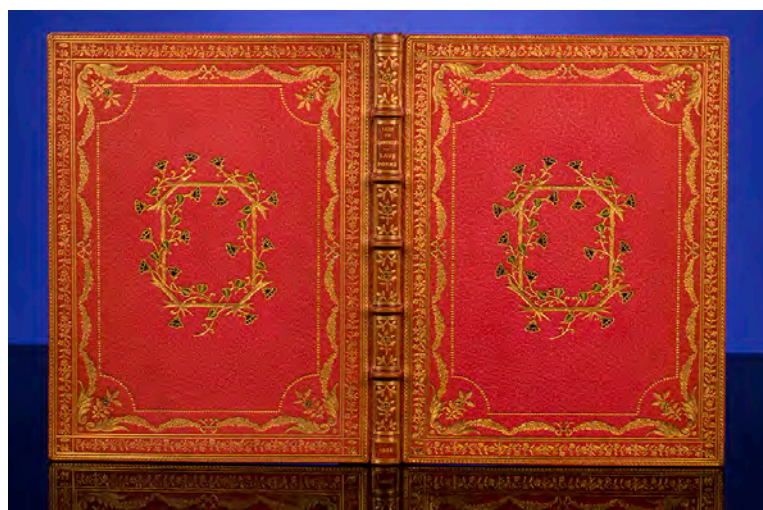
DB 03774.

\$9,500

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

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

**Luis de Camoens - Portugal's Greatest Poet
In a Wonderful Inlaid Binding by Charles Meunier**



DB 03821.

\$7,500

[MEUNIER, Charles, binder]. CAMOENS. Luis de. *Love Poems from the Portuguese of Luis de Camoens...* [London]: Privately Reprinted, 1886. Limited to 50 copies on Japan Paper, signed by the editor, B.B. Haggin. Additionally inscribed on a front blank leaf "Compliments of the Editor/B. B. Haggin/March 27th, 1892." Small quarto. Original stiff paper wrappers decorated in gold bound in. Bound ca. 1886 by Charles Meunier. Full rose colored crushed morocco, each cover richly and decoratively bordered in gilt with sixteen flowers inlaid in black morocco and fourteen leaves inlaid in green morocco. Spine with five raised bands and five inlaid black morocco flowers, decoratively tooled and lettered in gilt wide gilt decorated turn-ins, blue silk liners and end-leaves, marbled end-papers, all edges gilt. A spectacular binding on a beautifully printed book.

"Charles Meunier (1865-1940) began his apprenticeship as a bookbinder at age eleven. At age sixteen, he joined master binder Marius-Michel's workshop. He established his own bindery in 1885, at the tender age of twenty years old. Drawing on traditional and modern techniques and forms of decoration, Meuniere mixed classical punches... with newly fashionable incised and modeled leather panels" (*Art Nouveau and Art Deco Bookbinding*, p. 194).

"People say nothing is impossible, but I do nothing every day..."
A Fine First Edition Set of the Four "Pooh" Books in their Original Dust Jackets

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

A near fine and quite wonderful set of this 'Children's Classic', the dust jackets slightly darkened and chipped at spine tips. Housed together in a pale orange cloth clamshell case with printed label on spine.

Alan Alexander Milne (1882-1956) was an English writer who was best known for his children's stories about the adventures of Winnie-the-Pooh. After attending the University of Cambridge's Trinity College and writing for the literary magazines *Granta* and *Punch*, Milne began a successful career as a novelist, poet and playwright in the 1920s. His best-known works are his two collections of children's poetry, *When We Were Young* and *Now We Are Six*, and his two books of stories about the lovable bear Winnie-the-Pooh and his animal friends.

DB 05299.

\$19,500



'Paradise Lost'
A Fine Extra-Illustrated Edition of the
Poems of John Milton
Finely Bound Almost Certainly by
The Harcourt Bindery of Boston



MILTON, John. [The Crown Edition of] *The Poets of Great Britain...* New York and London: Chiswick Press:- Charles Whittingham and Co., [1900]. Two small octavo volumes. Extra-illustrated by the insertion of twelve engraved plates, including four hand-colored. Handsomely bound almost certainly by The Harcourt Bindery ca. 1900, in full red morocco, gilt. Minimal rubbing to joints, otherwise fine.

John Milton (9 December 1608 - 8 November 1674) was an English poet and intellectual who wrote at a time of religious flux and political upheaval, and is best known for his epic poem *Paradise Lost* (1667), widely considered to be one of the greatest works of literature ever written. We believe this to be 1/10 copies specially bound and extra-illustrated.

DB 05259. \$2,500

A Remarkably Fine Miniature Atlas with Thirty-Two
Hand Colored Maps
In its Original French Red Morocco Binding



[**MINIATURE ATLAS.** *Almanach Geographique ou Petit Atlas Élémentaire...* Paris: Chez Desnos, [ca. 1765]. Sixteenmo. Engraved title-page and thirty-two double-page hand colored maps all mounted on stubs. The eighth map "La France" is triple-fold. Full contemporary French red morocco, covers with triple gilt fillet borders, smooth spine elaborately gilt in compartments, green morocco label lettered in gilt, decorative gilt board edges and turn-ins, dark blue endpapers, all edges gilt. With the armorial bookplate of Phillips on front pastedown. Absolutely fine - a remarkable survival.

A charming miniature atlas with thirty-two fine, double-page hand colored engraved maps including maps of each continent, two hemisphere maps, and maps of all the European countries. Without the descriptive text which was issued separately.

DB 05298. \$1,850

First Collected Edition In English and French



MOLIERE, Jean Baptiste Poquelin de. *Select Comedies of Mr. De Moliere...* London: Printed for John Watts, 1732. First collected edition in English and French, published eighteen years after the 1714 six volume first English edition. Eight small octavo volumes. Engraved portrait frontispiece in volume one and seventeen engraved frontispiece plates (one for each play). Full contemporary sprinkled calf, covers double-ruled in blind, spines with five raised bands, maroon morocco gilt lettering labels, decorated board edges. Each volume with a neat contemporary ink inscription "Marie Synge son Livre". Some light wear to a few joints but overall a near fine and quite remarkable set in its original calf binding.

Jean-Baptiste Poquelin, known by his stage name Moliere, was a French playwright and actor who is considered to be one of the greatest masters of comedy in Western literature.

DB 03213. \$1,950



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

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

An album of extreme scarcity, with no copies coming to auction within the last forty-six years. OCLC/KVK locate only one complete copy in libraries and institutions worldwide. In 1830, Henri Monnier, published *Boutades*, an album containing six hand-colored lithographed plates depicting, with his characteristic jovial élan, the ridiculous, freakish caprices of the Parisian social set.

DB 04817.

\$11,500



**A Superb Copy in the
Publisher's Original Printed Wrappers
Complete with Forty Hand Colored Lithograph Plates by
Henri Monnier and a Duplicate Colored Suite**

MONNIER, Henri, illustrator. *Chansons de P.J. Béranger Anciennes, Nouvelles et Inédites...* Paris: Baudouin Frères, Éditeurs, 1828. First edition in the original ten parts - inscribed by the publisher/printer, Rignoux. Octavo (8 7/8 x 5 3/4 inches; 225 x 147 mm.). Forty superb hand colored lithograph plates by Henri Monnier and numerous charming black & white vignettes by Achille Devéria. With a duplicate suite of the forty colored plates. Publisher's pale green printed wrappers. A very fine example of this exceptionally rare Monnier title. Together with: **BÉRANGER. Poniatowski. Hatons-Nous...** Paris: A l'agence du Comité... 1831. Octavo (8 7/8 x 5 3/4 inches; 225 x 147 mm.). Publisher's blue printed wrappers. Chemised in a three-quarter green morocco clamshell case. A truly exceptional example.

DB 05079.

\$13,500



**Monnier's "Theatrical Gallery"
A Very Unusual Example with the Plates in Two States -
Colored and Plain**

[**MONNIER, Henry, illustrator.**] *Galerie Théâtrale.* Paris: Chez Hy. Gaugain et Cie... et chez E. Ardit, [n.d., 1828]. Oblong folio. (10 3/8 x 14 inches; 263 x 355 mm.). Twenty-four numbered hand-colored plates lithographed by E. Ardit and H. Gaugain. Bound together with an additional uncolored suite of the plates. Two original brown paper pictorial front wrappers bound in and one slightly shorter example laid in. Some very light foxing affecting uncolored plates only. Bound by Pagnant ca. 1925 in three-quarter red straight-grain morocco over red pebbled cloth ruled in gilt. Smooth spine decoratively tooled and lettered in gilt, marbled endpapers top edge gilt. Joints a little rubbed. A superb copy of this amusing view of Parisian Theatre in the early nineteenth century.

OCLC locates just four copies in libraries and institutions worldwide.

DB 05198.

\$6,500



Two of Henry Monnier's Exceptionally Rare Earliest Suites of Caricatures

[MONNIER, Henry, illustrator]. [*Modes et Ridicules*]. Paris: Chez Gihaut Frères, Editeurs, [1825]. Large quarto (13 5/16 x 10 inches; 339 x 255 mm.). Ten fine hand colored lithograph plates, complete. Henry Monnier's exceptionally rare second album of caricatures. According to OCLC there are only two copies in libraries and institutions worldwide. [bound together with]: [MONNIER, Henry, illustrator]. *Exploitation generale des modes et ridicules de Paris et Londres*. Paris: Chez Gihaut Frères, Editeurs, [1825]. Henry Monnier's exceptionally rare first album of caricatures. Large quarto (13 5/16 x 10 inches; 339 x 255 mm.). Five (of six) hand-colored lithographed plates. Missing the first plate "L'Espoir de sa Famille". Bound together in the original publisher's quarter red roan over light brown pictorial lithograph boards. Overall, an excellent copy of these extremely scarce suites. Housed in a half red morocco clamshell case.

DB 04920.

\$9,500



Ten Superb Hand-Colored Lithograph Plates Depicting 'Absurd Fads'
Bound together with Four of the Plates from the 'Série Anglaise'

MONNIER, Henry, illustrator. [*Modes et Ridicules*] & [*Série Anglaise*]. Paris: Gihaut Frères, éditeurs, 1825. Large folio (13 3/8 x 9 5/8 inches; 340 x 244 mm.). Ten superb hand colored lithograph plates, all mounted on stubs. All plates with the small oval stamp of the printer "CH.M" (Charles Motte) in the lower right-hand corner. Together with four additional plates from 'Série Anglaise' at end. The first plate a little foxed, otherwise clean. Bound ca. 1925 in quarter red calf over marbled boards, smooth spine lettered in gilt, marbled endpapers.

A wonderful copy of an extremely scarce album with four superb additional lithographs at end.

DB 05312.

\$8,500



Henry Monnier's Rare Album of Parisian Manners

MONNIER, Henry. *Moeurs Parisiennes... [Parisian Manners]*. Paris: Chez Gihaut frères, 1828. First edition. Oblong quarto (9 1/2 x 13 inches; 241 x 332 mm.). Lithograph title-page and ten humorous hand colored plates lithographed by de Villain. Modern half red morocco over marbled boards decoratively ruled in gilt, front cover with rectangular red morocco label, decoratively bordered and lettered in gilt, plain spine with five raised bands, plain end-papers. A fine copy. A very scarce little album. According to OCLC there are just two copies located in institutions worldwide.

Henry Monnier (1799-1877) was a French dramatist, caricaturist and actor. Between 1827 and 1832, he produced several albums of lithographs, representing the customs and features of his contemporaries.

DB 05325.

\$8,500



**The Soldiers of the French Army
Thirty-Two Hand Colored Plates**

MORAINE, Louis-Pierre-René de. [*Album Militaire de l'Armée Française en Action.*] [150 Sujets lithographiés par de Moraine.] Paris: J. Vermot, [1860]. First edition. Small quarto (10 1/2 x 8 1/8 inches; 267 x 207 mm.). Sixteen unnumbered leaves printed on both sides. Thirty-two pages each with several hand-colored lithographed images totaling one hundred and thirteen illustrations. Bound by Laurenchet in late twentieth century full plum diced calf, smooth spine ruled and lettered in gilt, all edges gilt. Small in-4 album of 113 lithographed and colored vignettes on 16 recto-verso plates, cold-checked Bradel plum cardboard, smooth decorated spine, gilt title along, gilt edges (Laurenchet). Album "made for children" of 112 unnumbered subjects, colored and lithographed by René de Moraine (3 or 4 subjects per page) first published in 15 deliveries and brought together in an album under the title: Military album.

DB 05392.

\$1,500



**'The Parisians at Play'
Twenty Superb Hand Colored Lithograph Plates by
Edmond Morin**

MORIN, Edmond, illustrator. [*Ces Bons Parisiens.*] (These Good Parisians). Paris: Chez Aubert & Cie. Editeurs, [ca. 1842]. Folio (13 3/16 x 9 5/8 inches; 335 x 245 mm.). Twenty highly amusing, hand colored lithograph plates, all heightened with gum arabic. A few plates with light marginal foxing. Publisher's? black paper over boards, covers elaborately stamped in gilt with "1842 Album" in the center. Covers a little worn at joints and corners, some old 'tape' stains on endpapers. An excellent example of a super rare album. This is only the second time in over 50 years that we have ever seen this suite of colored lithographs. According to OCLC there are just two copies located in libraries and institutions worldwide. Note: Neither of these copies are recorded as having color plates.

DB 04779.

\$6,500



**A Remarkable Suite of Sixteen Lithograph Plates
Including Four with Hand-coloring
A Wonderful Caricaturists View of Stockholm**

MÖRNER, Carl Gustav Hjalmar. *Stockholmska Scener Tecknade och lithografierade.* [Caricature Scenes of Stockholm in Lithograph] Stockholm: Gjöthström & Magnusson, [1830]. First Edition in Book Form. Oblong folio (10 1/8 x 13 5/8 inches; 257 x 345 mm.). Sixteen superb, large lithographed plates including four that are hand colored. Contemporary quarter dark brown calf over mottles paper boards, pale gray endpapers. Extremities a little rubbed, otherwise an excellent copy. Originally published in four parts, each with three uncolored and one colored plate.

Excessively rare with only two copies listed in institutions worldwide.

DB 04913.

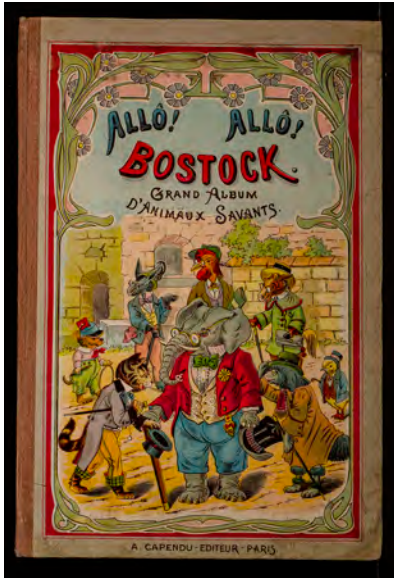
\$3,750

Scholarly Animals "Living the Good Life"

[MOVABLE]. REYNAUD, Adeline. *Allo, Allo! Bostock*. Grand Album d'Animaux Savants. Paris: A. Capendu-Editeur, [n.d., ca. 1900]. Folio. Lithograph title-page (recto of page [2]) and six full-page colored lever-operated moveable plates, each with text illustrations on verso. Text beneath each illustration. Gray cloth over color pictorial boards. Very scarce. This delightful movable has wonderfully vivid plates portraying comical animals as they go about "living the good life". Apart from a few minor and mainly marginal repairs is in excellent condition. The original stitching is a little loose but sound. OCLC locates just one copy in libraries and institutions worldwide: University of Chicago (IL, US). We have only seen one other example of this movable which we sold in 2001.

DB 05358.

\$3,500

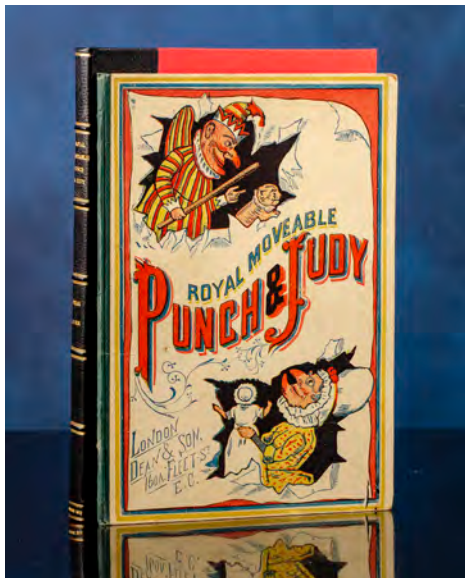


**Exceptionally Rare and Fully Functional
A Remarkable Survivor Showing 'The Battle Royal of the Sexes'**

[MOVABLE BOOK]. *Royal Moveable Punch & Judy*. London: Dean & Son, 160A Fleet St., [1873]. First edition. Folio. Eight full color movable lithographed plates. Publisher's original black cloth backed boards with color pictorial onlay. Housed in a custom-made, felt-lined quarter black morocco over red cloth boards clamshell case. An astonishing copy with all eight movable plates fully functional and with no restoration to the moving parts. The inner hinges expertly and almost invisibly strengthened. An absolutely amazing survival and exceptionally rare.

DB 05215.

\$9,500



A Wonderful Tour of the River Seine from Quai de Bourbon to Quai d'Orsay in Panorama Form



[PANORAMA]. MOTTE, Charles Étienne Pierre, lithographer. *A Paris. Promenades sur les Quais*. [Paris]: Lithographie de C. Motte rue des Marais, no. 15, [circa 1825]. A spectacular hand colored lithograph (in nine sections) measuring 250 1/2 x 3 7/8 inches; 3616 x 98 mm. Housed in the original cylindrical wooden drum case with the original wrap-around hand-colored pictorial lithographed title with elaborate blind-stamped gilt borders. Original printed label on bottom of drum of the renowned Parisian art dealer "Alph: Giroux, Rue de Coq St. Honoré No. 7." on underside. Original ivory top and original wooden pull affixed to end of panorama.

It would appear that the first few inches of the panorama have been lost - just before the Quais Bourbon and Isle St. Louis. There are a few small tears and stains but overall this exceptionally rare and original panorama is in remarkable condition.

DB 05352.

\$6,500

Hand-Colored Lithographed Panorama Illustrating



[PANORAMA]. DOYLE, Richard. *An Overland Journey to the Great Exhibition...* London: Chapman and Hall, [ca. 1851]. Oblong octavo. Hand-colored wood engraved continuous strip view, measuring 4 15/16 inches x approximately 110 inches. Affixed to the original pale green lithographed board folder with title on front cover. Spine expertly restored. Old printed booksellers description affixed to front paste-down. From the celebrated collection of John T. Beer with his small library stamp on blank margin of the beginning of the panorama.

An excellent example of an uncommon Richard Doyle item and a very scarce piece of Great Exhibitioniana. The sixteen sections form a panorama which depicts a procession of characters and articles obviously on their way to the Great Exhibition. Abbey, *Life*, 590.

DB 05376.

\$3,500

A Fine Hand-Colored Juvenile Panorama



[PANORAMA]. DURU, H. *Françoise ou la bonne petite Soeur*. [Paris]: H. Duru, [ca. 1840]. Small square octavo. The Panorama leaves individually measure 5 3/8 x 4 3/8 inches; 137 x 111 mm. Fifteen numbered pages which extend to 94 inches (2055 mm.). The first two pages contain a lithographed alphabet followed by thirteen brilliantly hand colored lithograph plates all heightened with gum arabic and all with text below.

The charming story of Françoise and her little brother who were orphaned when she was just twelve years old. We can find no reference to this lovely panorama. H. Duru was an early to mid-nineteenth century Parisian publisher of children's books, games toys and movable books.

DB 05359.

\$1,850

"Les Trois Chats"
A Remarkable Survival of a Passé-Boules Carnival Game

PASSÉ-BOULES GAME. [Les Trois Chats]. [in the style of Louis Wain]. Hand-painted 'Polychrome' Papier Maché late nineteenth century ball throwing 'Carnival' game. French, ca. 1900. Three side by side polychrome cats in 'Papier Maché, the structure reinforced by two wooden boards, one as the base and the other at the top. The height is 24 1/2 inches (630 mm.); the width is 23 5/8 inches (600 mm.); and the depth is 5 7/8 inches (150 mm.). Each of the three felines have gaping open mouths (2 1/2 inches (63 mm.)), the one on the center wearing an orange and blue hat with the name "Toto" in orange. At the bottom is a receptacle with three compartments which are marked "30" "50" & "20" respectively.

A remarkable survival of a Passé-Boules Carnival Game.

Historically, passé-boule (ball-toss) was a very popular fairground game in France from the 19th century onwards and the masks often depict figures to be ridiculed. Any number of people may play. The object of the game is to hit the target with small white balls - similar to table tennis balls, but slightly smaller. The three targets are the wide-open mouths of the three cats. Players aim to throw or bounce their ball into the open mouths for a good score...

Provenance: Purchased in Paris from the family of the original owner whose Grandfather (or Grandmother) acquired it at the turn of the 19th/20th centuries.

DB 05401.

\$2,750



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



PAUQUET, Jean Louis Charles, illustrator. *Jardin des Plantes: La Ménagerie et la Vallée Suisse.* Dessins d'après Nature par Pauquet, Lithographiés par Bocquin. Texte Illustré de 140 Vignettes sur Bois. Paris: Amédée Bédélet, [1857]. First edition. Oblong quarto (9 3/16 x 12 1/4 inches; 234 x 310 mm.). Twenty fine hand-colored lithograph plates (all but one with tissue guard) all marked Bocquin, del et lith. & Imp. Lemercier, Paris. Numerous woodcut illustrations in the text. Original black diaper-grain cloth, covers decoratively stamped in gilt, red, cream, blue, green and blind. Spine decoratively lettered in gilt, pale yellow coated endpapers, all edges gilt. Some light marginal foxing, otherwise a very fine copy. Very scarce. OCLC locates just two other copies worldwide.

DB 05353.

\$3,500

**Charles Perrault's Cinderella, Puss in Boots, The
Sleeping Beauty & The Tale of the Lone Fairy
Depicted in Color by French Illustrator Edmond Morin**



PERRAULT, Charles. [MORIN, Edmond, illustrator]. *Contes des Fées.* [first volume only of two]. Paris: Chez Aubert & Cie., [n.d., ca. 1850]. First edition of first volume (of two). Oblong octavo (6 1/8 x 9 5/8 inches; 156 x 244 mm.). Pictorial hand-colored lithographed title and thirty-three numbered hand-colored lithographed plates containing fifty-three illustrations. Plates 1, 2, 5, 6, 8, 9, 13, 15, 17, 18, 19, 24, 25, 26, 27, 28, 29, 31, 32, and 33 each contain two images. The title-page has "1st vol." on lower left corner. Publisher's green pebbled cloth over boards, front cover decoratively stamped and lettered in gilt. Some light mainly marginal foxing otherwise a near fine copy.

Exceptionally scarce - apparently no complete copies recorded. OCLC appears to refer to volume two only and Gumuchian possibly has an imperfect copy of the first volume.

DB 05357.

\$1,850

**An Exceptionally Rare and Amusing Suite
of Hand Colored Lithographs**



PHILIPON, Charles. WATTIER, Émile. *Les Compensations* Composées et Dessinées par Ch. Philippon, Lithographies par Wattier. Paris: Chez Ostervald aîné, Rittner, & Hauteceur, [1828]. First edition. Quarto (10 7/8 x 8 1/2 inches; 276 x 216 mm.). Pictorial lithograph title and thirty-six (of forty-eight) hand colored lithograph plates. Some light foxing, mainly marginal. The coloring of the plates is quite exceptional. Recently bound by Roger Devauchelle in full violet cloth, printed paper label on front board.

According to OCLC there are no copies in libraries and institutions worldwide. We have seen this title only once before - seventeen years ago in 2002. Not in Colas Hiler or Lipperheide.

DB 04512.

\$6,500

**Fifty-Two Highly Amusing Hand Colored Lithograph Plates
Showing the People of Paris**

PIGAL, Edmé-Jean. *Recueil de Scenes Populaires.* [Collection of Popular Scenes]. Paris: Chez Martinet et Gihaut, [1822]. First edition. Folio (12 1/2 x 10 1/8 inches; 318 x 258 mm.). Lithograph title-page and fifty-two superb hand colored lithograph plates all mounted on stubs. All of the plates are lithographed by Langlumé. Late nineteenth century maroon pattered boards, smooth spine with brown morocco label ruled and lettered in gilt. A few plates with light mainly marginal foxing, plate no. 37 with small 3/4 inch lower marginal repair; plate no. 39 with lower blank corner restored (1 1/8 x 7/8 inch); plate no 48 slightly shorter on top and lower margins and plate 49 with light marginal stain from stub of previous plate. Still a near fine example of this very scarce and highly amusing book.

DB 05255.

\$12,500



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

PIGAL, Edmé-Jean (1798-1873). ARAGO, Jacques (1790-1855). PAJOU, Augustin (1800-1878). *Proverbes et Bons Mots Mis en Action, d'après les Moeurs Populaires...* Paris: Chez Noel et Dauty, 1823. First and only edition. Large folio (14 x 10 1/4 inches; 355 x 260 mm.). Sixty-six fine hand colored plates lithographed by Langlumé. Bound ca. 1840 in quarter green calf over mottled boards. Some intermittent foxing to a few plates. A fine example complete with the text leaves. Excessively rare with just three copies located in libraries and institutions worldwide. This exceptionally rare and beautiful book of sixty-six hand colored caricatures depicting French proverbs is complete as issued.

DB 05275.

\$17,500



"The Academy of Modern Dance"
Forty-Four Highly Amusing, Hand Colored Vignettes Depicting Parisian Dances

QUILLENBOIS, pseudonym of Charles-Marie de Sarcus, illustrator. *Le Conservatoire de la Danse Moderne...* Paris: Chez Aubert & Cie, [1845]. Folio (13 1/4 x 9 3/4 inches; 337 x 248 mm.). 16 pp Aubert et Cie. catalog bound in at end. Twelve superb hand-colored lithographed plates, containing forty-four humorous captioned vignettes. Plates heightened with gum arabic. Publisher's yellow pictorial boards, corners a little rounded otherwise very fine.

Extremely rare with KVK, OCLC and RLIN only locating two colored copies worldwide. (Hiler). Hiler, p. 777; Lipperheide, 3105.

DB 04794.

\$8,500



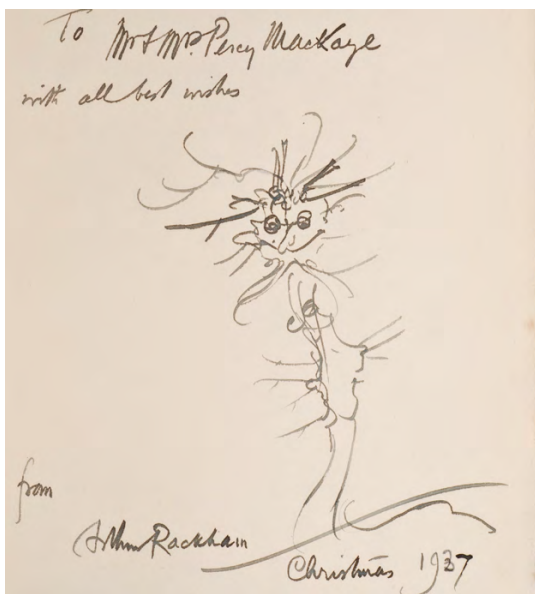
The French Bourgeoisie as Depicted by Quillenbois

QUILLENBOIS, pseudonym of Charles Marie de Sarcus. *Plaisirs et Occupations de la vie de Chateau par Karl (Quillambois).* Paris: Chez Aubert & Comp.ie, [1850]. Folio (12 3/4 x 9 1/2 inches; 323 x 242 mm.). Pictorial lithograph title-page (with three images) and twelve fine lithograph plates with sixty-nine images, all mounted on stubs. Late nineteenth century three-quarter olive green morocco over blue marbled boards, ruled in gilt. Smooth spine paneled and lettered in gilt, matching blue marbled endpapers. Expert repairs to top and bottom of spine. Publisher's pictorial lithographed front wrapper (same image as title-page) bound in at front. Some minor marginal foxing, otherwise a near fine copy. OCLC locates just two copies in libraries and institutions worldwide.

DB 05077.

\$1,500





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

RACKHAM, Arthur, illustrator. ROSSETTI, Christina. *Goblin Market...* London: George G. Harrap & Co., Ltd. [1933]. First trade edition, with a fine, three-quarter page original pen & ink drawing by Rackham inscribed to Mr. & Mrs. Percy MacKaye and dated Christmas 1937. The drawing depicts Mr. Rackham himself as an anthropomorphic tree. Octavo. Four color plates. Original stiff-card wrappers in color. Original dust jacket with just a tiny amount of insect damage at foot of spine and flap-folds. A near fine copy. American dramatist and poet Percy MacKaye (1875-1956), whose poetry collection, *The Far Familiar* (1938) was graced with a frontispiece by Arthur Rackham, was the first champion of civic theater and is considered to be the first poet of the Atomic Era because of his sonnet "The Atomic Law," which was published in the Christmas 1945 issue of *The Churchman*.

DB 02510.

\$2,750



**One of 525 Copies Signed by the Artist
With A Signed Extra Plate**

RACKHAM, Arthur, illustrator. GRIMM, Jakob and Wilhelm. *Little Brother & Little Sister.* London: [1917]. Edition de Luxe. Limited to 525 numbered copies, signed by the artist. Quarto. Thirteen color plates mounted on brown paper, with original tissue guards. With a duplicate signed plate in the original printed envelope as issued (blank flap missing), "He Hurried Away With Long Strides". Original gray cloth over boards with a rectangular white cloth panel on the front cover pictorially stamped and lettered in gilt. Top edge gilt, others untrimmed. Illustrated endpapers. A few small marks on the back cover and a small red stain on the lower joint, otherwise an excellent copy. Armorial book plate of Agnes Marion Armitage on front paste-down.

DB 01985.

\$3,750



**A Superb Original Arthur Rackham Watercolor Drawing
for Nathaniel Hawthorne's "A Wonder Book"**

RACKHAM, Arthur, artist. (1867-1939). *The Paradise of Children.* London: 1922. Original pen-and-ink and watercolor drawing for the tinted line drawing illustrating "The Paradise of Children" ("Pandora's Box") in Nathaniel Hawthorne's *A Wonder Book* (London: [n.d., 1922]). Signed and dated at lower right. Image size: 15 x 11 inches; 381 x 279 mm. Matted, framed, and glazed.

"Long, long ago, when this old world was in its tender infancy, there was a child, who never had either a father or a mother; and, that he might not be lonely, another child, fatherless and motherless like himself, was sent from a far country, to live with him, and be his playfellow and helpmate. Her name was Pandora."

DB 00625.

\$38,500



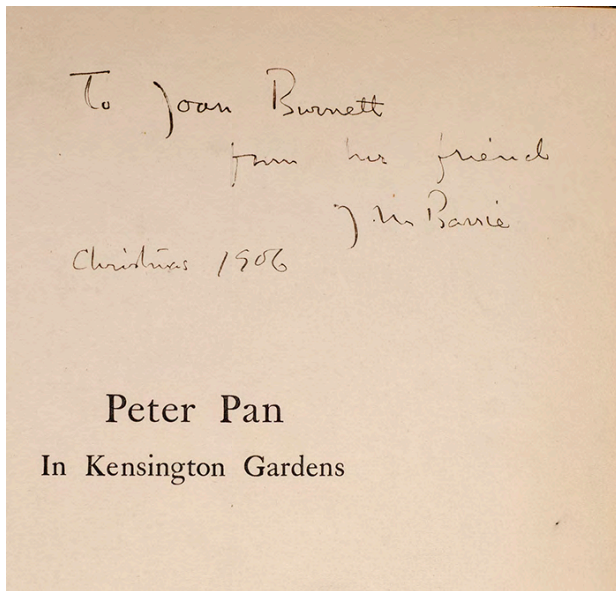
"In the Troll scenes, or in Peer's moorland Encounter with the Threadballs, Rackhamerie abounds"

RACKHAM, Arthur, illustrator. IBSEN, Henrik. *Peer Gynt*. London: George G. Harrap & Co. Ltd., 1936. Limited to 460 numbered copies, signed by Arthur Rackham. Quarto. Twelve color plates. Publisher's vellum boards, gilt. Top edge gilt, others untrimmed. A very fine copy, partially uncut. Housed in the original publishers cardboard slipcase with matching limitation number.

Peer Gynt is a five-act play in verse by the Norwegian dramatist Henrik Ibsen. Written in Danish it is one of the most widely performed Norwegian plays. Ibsen believed Peer Gynt, the Norwegian fairy tale on which the play is loosely based, to be rooted in fact, and several of the characters are modeled after Ibsen's own family, notably his parents Knud Ibsen and Marichen Altenburg.

DB 02734.

\$2,500



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

RACKHAM, Arthur, illustrator. BARRIE, J.M. *Peter Pan in Kensington Gardens*. London: Hodder & Stoughton, 1906. First edition, first impression. A remarkable presentation copy inscribed in ink and dated 1906 from J.M. Barrie "To Joan Burnett...[Tootles]". On the verso of the half-title is another ink inscription dated 1922. Quarto. Tipped-in color frontispiece and forty-nine tipped-in color plates. Publisher's russet cloth, gilt. Heavy stock dark gray paper end-papers with map of Kensington Gardens. A near fine copy. Chemised in a ca. 1930s quarter red morocco over red cloth slipcase. An astonishing presentation copy of the first edition of "Peter Pan in Kensington Gardens," inscribed by author J.M. Barrie to one of the 'lost Boys' in the original 1904 stage production at the Duke of York's Theatre in London.

DB 05066.

\$18,500



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

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

DB 04247.

\$3,750



**"Hop-O-'My Thumb"
A Very Fine Original Watercolor Drawing From The
Arthur Rackham Fairy Book**

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

An exceptional watercolor encapsulating everything that Rackham is known for. The Ogre, with pointed ears, a very long pointed nose and sharp teeth is sleeping, totally oblivious as to what tiny Hop-o'-my-thumb is doing. One of his Seven-league boots is already off his left foot, lying on the ground and Hop-o'-my-thumb is trying to pull the right boot off the Ogre.

DB 03832. \$39,500

**The Original Watercolor Title-Page Design for
Arthur Rackham's
Illustrated Version of William Shakespeare's Play
"The Tempest"**



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

Arthur Rackham manages with the strokes of his pen and brush to capture all that has ever been and all that ever will be, one beautiful thought, one moment depicted exquisitely.

DB 03831. \$29,500



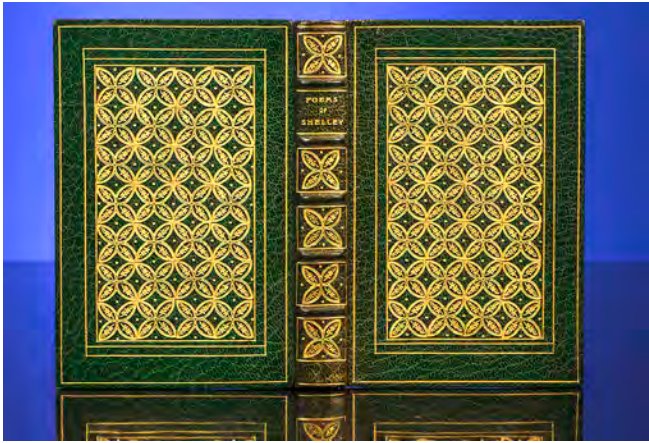
**A Superb Original Arthur Rackham Watercolor Drawing
Hans Andersen's "Fairy Tales"**

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

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

DB 00026. \$45,000

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



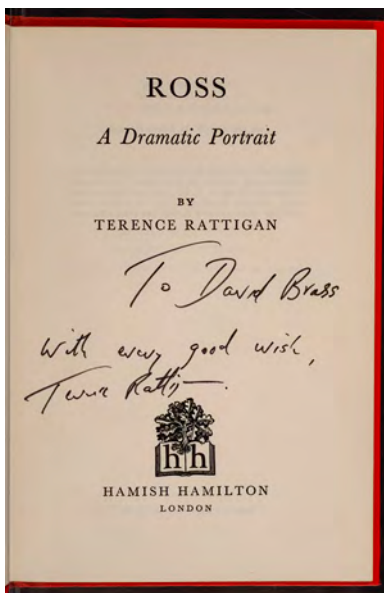
RAMAGE, John, binder. SHELLEY, Percy Bysshe. *Poems of Shelley...* London: Macmillan and Co., 1926. Golden Treasury Series. Sixteenmo. Beautifully bound ca. 1926 by Ramage of London. Full green crushed levant morocco, covers paneled in gilt surrounding a very intricate design in gilt, spine with five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

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

DB 03823.

\$1,950

Inscribed by Terence Rattigan



RATTIGAN, Terence. *Ross. A Dramatic Portrait.* London: Hamish Hamilton, [1960]. **First edition, inscribed by the author "To David Brass/With every good wish,/Terence Rattigan."** Small octavo. Publisher's red paper cloth over boards, spine lettered in silver. Original pictorial dust jacket, spine slightly darkened and with a few short tears at extremities. A near fine copy.

The original 1960 production starred Alec Guinness as Lawrence, Harry Andrews as Allenby and Gerald Harper as Dickinson. The play opened on May 12th, 1960 at the Theatre Royal, Haymarket in London's West End. It was well reviewed, and ran for almost two years (making it Rattigan's second most commercially successful play, after *While the Sun Shines*). Michael Bryant replaced Guinness as Lawrence late in the show's run.

DB 04907.

\$1,500

The Great Wight Way



RAYE, Charles. *A Picturesque Tour Through the Isle of Wight...* London: Printed for the Proprietor by Howlett and Brimmer, 1825. First edition. Oblong quarto (7 1/2 x 10 1/2 inches; 192 x 267 mm.). Twenty-three hand-colored aquatint plates and one hand-colored engraved plate. Plates XXII and XXIII signed, "engraved by C. Rosenberg". Late twentieth century three-quarter dark green morocco over green cloth boards, spine with five raised bands, lettered in gilt in compartments, all edges gilt. Intermittent very light foxing, otherwise a fine copy. Housed in a red cloth slipcase.

The author seems to have loved the area writing fondly of the numerous views. He often quotes poems from various authors of which one is taken from Wordsworth "written when sailing in a boat at evening" and one from Thomas Moore. An excellent example illustrating early nineteenth century art of aquatint. Plates beautifully hand-colored and in superb condition.

DB 04849.

\$2,250



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

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

DB 03144.

\$8,500

**Everybody's Pepys
A Fine Inlaid Binding by Rivière & Son
Illustrated by Ernest H. Shepard**



RIVIÈRE & Son, binders. PEPYS, Samuel. SHEPARD, Ernest H., illustrator. *Everybody's Pepys...* London: G. Bell and Sons, 1927. Octavo. Fifty-seven full-page black and white plates. Handsomely bound by Rivière & Son ca. 1927 in full medium blue morocco with a very ornate multi-fillet gilt frame enclosing a vari-colored morocco onlaid illustration with painted highlights. Gilt ornamented raised bands. Minimal fading to spine, light and almost imperceptible mark on rear cover, otherwise fine.

The detailed private diary Pepys kept from 1660 until 1669 was first published in the 19th century, and is one of the most important primary sources for the English Restoration period.

DB 04823.

\$2,850

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



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

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

DB 03825.

\$3,500

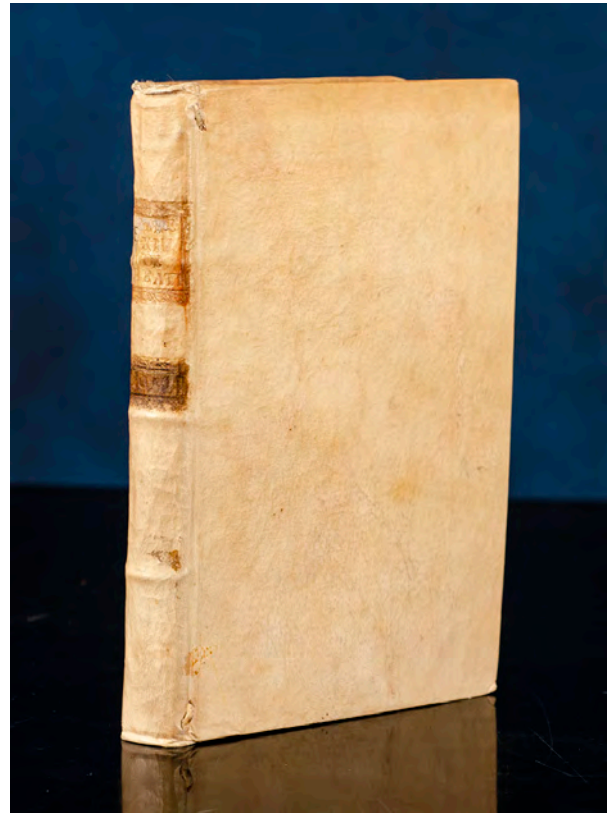
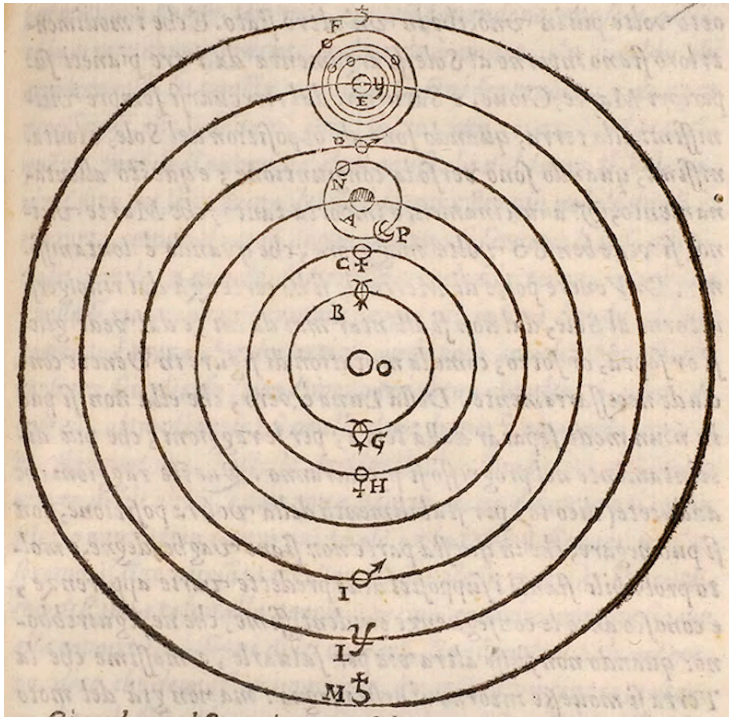
**First Edition of Antonio Rocco's Important and Rare Critique of Galileo's *Dialogo*,
Published within a year of the *Dialogo***

ROCCO, Antonio. *Esercitationi filosofiche di D. Antonio Rocco filosofo peripatetico...* Venice: Appresso Francesco Baba, 1633. Quarto. Printer's device on title and two large woodcut diagrams (one heliocentric) in text. Lower blank margins of pp. 92-110 expertly restored. Later? vellum over boards, spine decoratively ruled and lettered in gilt. An excellent copy of this very rare treatise.

First edition of this important and rare critique of Galileo's *Dialogo*, published within a year of the *Dialogo*, and the work to which, as a consequence, much of the Galileo's *Discorsi e dimostrazioni matematiche, intoro a due nuove scienze* (1638) was written as a reply. Rocco's *Esercitationi* prompted Galileo to explain how he detected and corrected the falsehood in Aristotle's law of free fall (Shea) and formulated his own law of falling bodies. Wallace, examining the reasons why the Aristotelians are accorded better treatment in the *Two new sciences*, as compared to that in the *Dialogo*, remarks that a factor that is noteworthy was the publication of a book in late 1633 and dedicated to Pope Urban VIII that defended Aristotle's teaching against the attacks made by Galileo in the *Dialogo*. The author of the work entitled *Esercitationi Filosofiche*, was Antonio Rocco, and it is to Galileo's credit that he read and annotated Rocco's critique and even wrote out a series of replies to him, some of which later appeared in the *Two new sciences*. This work is especially interesting in the light of Pietro Redondi's recent thesis that the condemnation of Galileo was motivated by his undermining of the tenets of peripatetic philosophy, and thus the philosophical edifice on which the Eucharistic mystery of transubstantiation was based. This was considered so threatening that the Jesuit scholars put on a show trial, with heliocentricity being Galileo's alleged offence, in order to cover up the more serious Eucharistic crisis. OCLC locates just six copies in libraries and institutions worldwide.

DB 05324.

\$19,500



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

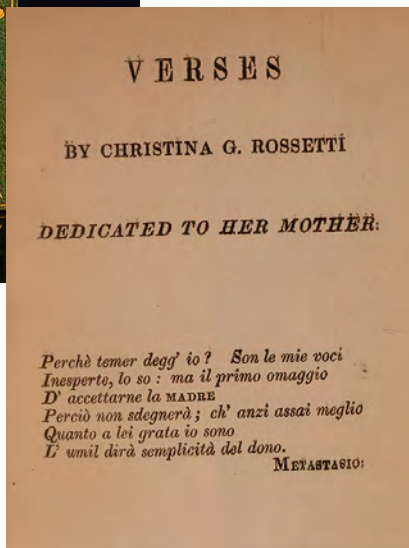
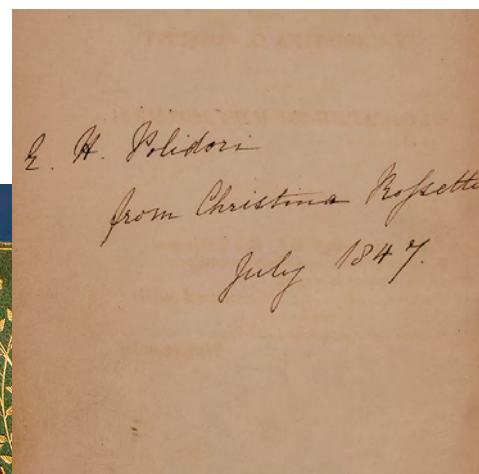
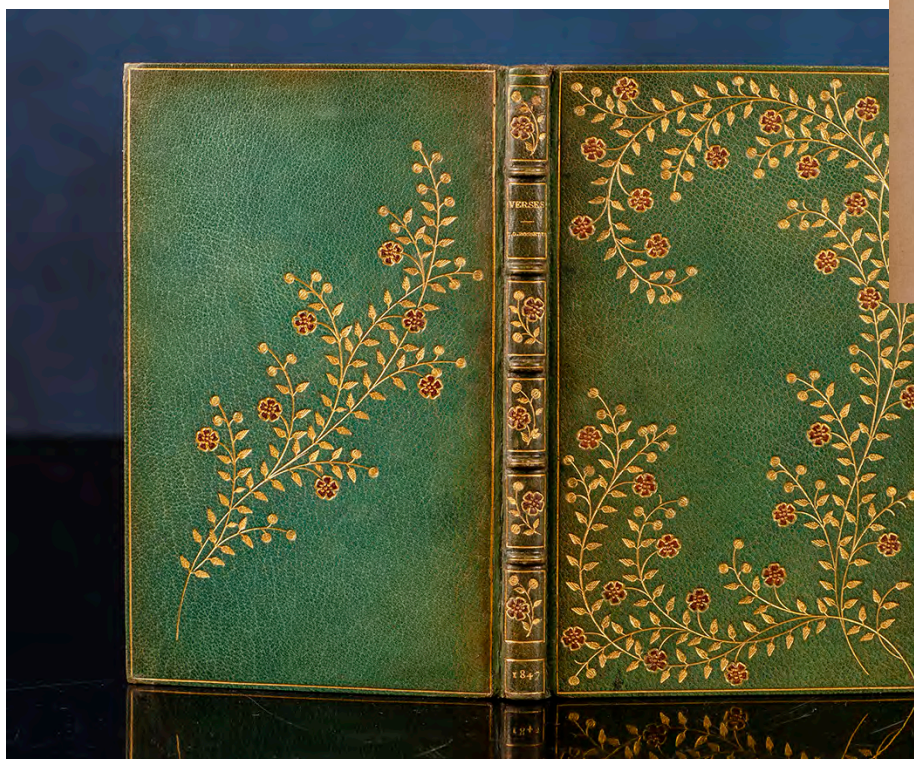
ROSSETTI, Christina G. *Verses by Christina G. Rossetti* Dedicated to her Mother. London: Privately printed at G. Polidori's..., 1847. **First edition of the author's rare first book, comprising poems written when she was between twelve and sixteen years of age, and printed at the private press of her grandfather: inscribed by Christina Rossetti to her aunt, Eliza Harriet Polidori. Inscribed on front blank "E.H. Polidori / from Christina Rossetti / July 1847."** Small octavo.

A superb exhibition binding by Zaehnsdorf ca. 1900. Full green morocco, covers with an elaborate floral decoration in gilt with red morocco inlays. Spine with five raised bands elaborately gilt with red morocco floral inlays and lettered in gilt in compartments, gilt-ruled board edges, decorative gilt turn-ins, tan morocco liners and endleaves, all edges gilt. Joints expertly and invisibly repaired. Publishers blue patterned cloth wrappers bound in. With the engraved bookplate of Charles Plumtre Johnson on verso of front endpaper and the armorial bookplate of Dr. Samuel L. Sieger on first blank leaf. Housed in a full dark green morocco clamshell case, spine with five raised bands decorated and lettered in gilt in compartments. A spectacular and highly important copy in a beautiful 'Exhibition' binding.

This collection, dedicated to her mother, consists of 42 poems, a significant achievement for a sixteen year old and Christina Rossetti's formal literary debut. Printed by her maternal grandfather at his own private press in Park Village East, in his preface Gaetano Polidori confirms that Christina's first composition was written on her mother's birthday in April 1842.

DB 05302.

\$45,000



M'Cringer's Treatise on Modern Education
With Eight Superb Hand Colored Plates Etched by Thomas Rowlandson

ROWLANDSON, Thomas. M'CRINGER, Joel [aka J[ames]B[rydges]. WILLYAMS. *A Compendious Treatise on Modern Education, in which the following interesting subjects are liberally discussed: The Nursery, Private Schools, Public Schools, Universities, Gallantry, Duelling, Gaming, Suicide...* London: Printed by J. Smeeton, 1802. First edition. Oblong folio (10 1/2 x 13 1/2 inches; 267 x 343 mm.). Eight superb hand-colored etched plates, all with etched borders and titles. Text a little browned. Title-page expertly strengthened on inner margin. Small neat repair to inner margin of pp. v/vi with no loss of text; 2 1/4 inch tear to lower blank margin of pp. 17/18 expertly repaired and not affecting text. Three words on p. 28 crossed-out in black ink. Plates and text watermarked 1801. An excellent example of a very rare book, the hand colored plates generally fresh and clean. Contemporary diced calf, covers ruled in gilt and blind, expertly rebaked to style with smooth spine decoratively tooled and lettered in gilt, corners expertly repaired.

OCLC locate just five copies in libraries and institutions worldwide: Yale University Library (CT, US), Harvard University (MA, US), Princeton University (NJ, US), Southwestern University (TX, US), and the Bobins Collection (IL, USA).

"An exceedingly rare work" (Fitz Eugene Dixon sale, Anderson Galleries New York, January 7th, 1937, lot 189).

Four copies have appeared at auction over the past fifty years - 2001, 2000, 1985 (2 copies). All four were apparently not great examples.

DB 05069.

\$28,500





**"The Union of the Gruesome and the Grotesque"
Thomas Rowlandson's "The English Dance of Death"**

[ROWLANDSON, Thomas, **illustrator**]. [COMBE, William]. *The English Dance of Death...* London: Printed by J. Diggins; Published at R. Ackermann's Repository of Arts, 1815-16. **First edition, Remainder binding issue.** Two royal octavo volumes (9 3/4 x 6 1/4 inches; 249 x 159 mm.). Hand colored frontispiece, hand colored title, and seventy-two hand colored aquatint plates. Text watermarked J. Whatman or Balston, 1814 and 1815; Plates watermarked J. Whatman, 1818. Publisher's 'Remainder' binding of orange cloth, covers decorated in blind, spines pictorially decorated and lettered in gilt, yellow coated endpapers, top edge gilt, others uncut. Rear inner hinges of both volumes cracked but sound. Housed in a pale brown cloth clamshell case lettered in gilt on back.

A remarkable copy of the 'remainder' issue of the first edition, bound up ca. 1840. with early watermarks of both plates and text.

DB 05366. **\$4,500**

Complete with the Rare 'Pall Mall' Plate



ROWLANDSON, Thomas. *Miseries of Human Life...* London: R. Ackermann, 1808. Oblong quarto (7 3/4 x 9 7/8 inches; 197 x 250 mm.). Hand colored engraved title-page and forty-nine hand colored engraved plates including the rare 'Pall Mall' plate which is missing from most copies. Seven of the plates watermarked 'J. Whatman 1811' and three watermarked 'J. Whatman 1812'. Some occasional light marginal staining, otherwise bright and fresh. Full late nineteenth century maroon morocco, gilt by Rivière & Son. Spine with five raised bands, decoratively tooled and lettered in gilt in compartments, gilt ruled board edges and decorative gilt turn-ins, dark blue coated endpapers, all edges gilt. With the armorial bookplate of William Morley Pegge on front paste-down. Lower part of front hinge very slightly cracked but absolutely sound. "Plate 40 'Pall Mall' is rare, most copies re-placing this with 'The Chiropodist' (Abbey). According to ABPC just one copy complete with all 51 plates has appeared at auction over the past 35 years.

DB 04841. **\$6,500**

**From the Original Parts, With All Wrappers
Handsomely Bound by Samuel Tout**

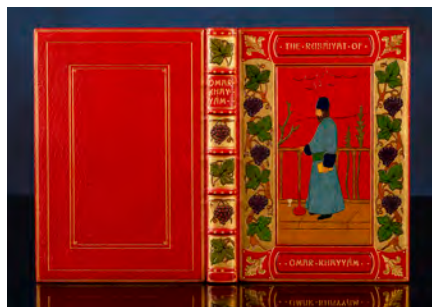


ROWLANDSON, Thomas. *The World in Miniature...* London: R. Ackermann, 1816. First edition, from the original eight parts without title-page as issued. Quarto (11 1/4 x 8 1/2 in; 288 x 216 mm). Forty etched plates mounted into windowed sheets, with interleaves, with most trimmed within plate mark to plate number or imprint. Bound by Samuel Tout ca. 1867-69 in later full crushed crimson morocco with triple fillets and gilt corner pieces. Gilt ruled and decorated compartments. Broad turn-ins with elegant gilt decoration. Gilt-rolled edges. Top edge gilt. Joints very lightly rubbed. Original green printed wrappers to each part tipped-in at rear.

Copies in the original parts are excessively scarce; the book edition bound from the parts and issued with letterpress title dated 1817 is more readily seen.

DB 02632. **\$3,750**

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



DB 05318.

\$12,500

The Rubāiyāt of Omar Khayyām. BAYNTUN, binder. JAMES, Gilbert, illustrator. FITZGERALD, Edward. London: George Routledge and Sons, Limited, [ca. 1904 -1908]. [Deluxe edition of 250 copies]. Small quarto. Twelve fine hand-colored photogravure plates including frontispiece. Bound by Bayntun of Bath ca. 1910 in full red crushed levant morocco, inlaid with multi-colored morocco and gilt decorated figure of Omar Khayyam on front cover. Spine with five raised bands, decoratively inlaid. Gilt ruled board-edges, and decorative turn-ins, red watered silk liners and end-leaves, all edges gilt. A spectacular example of an early 'Bayntun Rubaiyat'. Housed in a later fleece-lined quarter red morocco over red cloth boards clamshell case by Zaehnsdorf, spine with five raised bands lettered in gilt in compartments.

**An Exceptionally Fine Rivière Rubaiyat
With Twelve Hand-Colored Illustrations by Gilbert James**



DB 05321.

\$7,500

The Rubāiyāt of Omar Khayyām... RIVIÈRE & Son, binders. JAMES, Gilbert, illustrator. FITZGERALD, Edward. London: Robt. Rivière & Son., Ltd., 1928. Octavo. With twelve illustrations by Gilbert James hand-colored and heightened with gold. Some light marginal foxing to plates, otherwise fine. Bound ca. 1928 by Rivière & Son in full blue crushed levant morocco. Front cover with an onlaid brown-spotted serpent twining around a large gilt chalice. On each cover is stanza number fifty-eight "Oh, Thou, who Man of baser Earth didst make, And who with Eden didst devise the Snake: For all the Sin wherewith the Face of Man Is blacken'd, Man's Forgiveness give - and take." Spine with five raised bands with inlaid purple morocco bunches of grapes. Front joint with minimal rubbing otherwise a near fine example of a late twenties Rivière 'Inlaid' binding.

In a Superb Early Twentieth Century Inlaid Binding by Sangorski & Sutcliffe

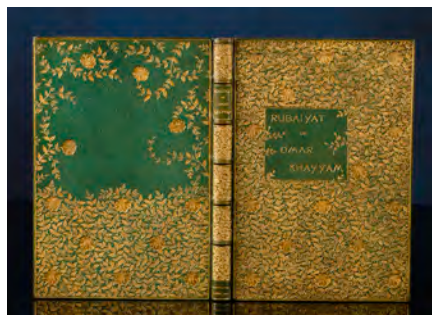


DB 05317.

\$13,500

The Rubāiyāt of Omar Khayyām... SANGORSKI & SUTCLIFFE, binders. VEDDER, Elihu, illustrator. FITZGERALD, Edward. Boston: [Printed at the Riverside Press for] Houghton Mifflin and Company, 1894. Small quarto. With illustrated title, six pages of notes with decorative frames, frontispiece, and fifty plates illustrating the poem, inset with panels of text, all by Elihu Vedder. Elegantly bound by Sangorski & Sutcliffe ca. 1910 in full blue crushed morocco elaborately gilt and inlaid. Spine with five raised bands, gilt pointille with similar inlaid grape vine weaving through the length of the spine, lettered in gilt in compartments. Gilt ruled board edges and wide turn-ins of blue morocco enclosing red silk liners, red watered silk endleaves, top edge gilt. Joints expertly and invisible repaired. Original black and gold printed gray wrappers designed by Vedder bound in. Engraved bookplate of renowned collector William F. Gable, of Altoona on verso of front endpaper. A fine, fresh copy in an absolutely spectacular binding.

A Fine and Early Exhibition Binding by Zaehnsdorf



DB 05319.

\$6,500

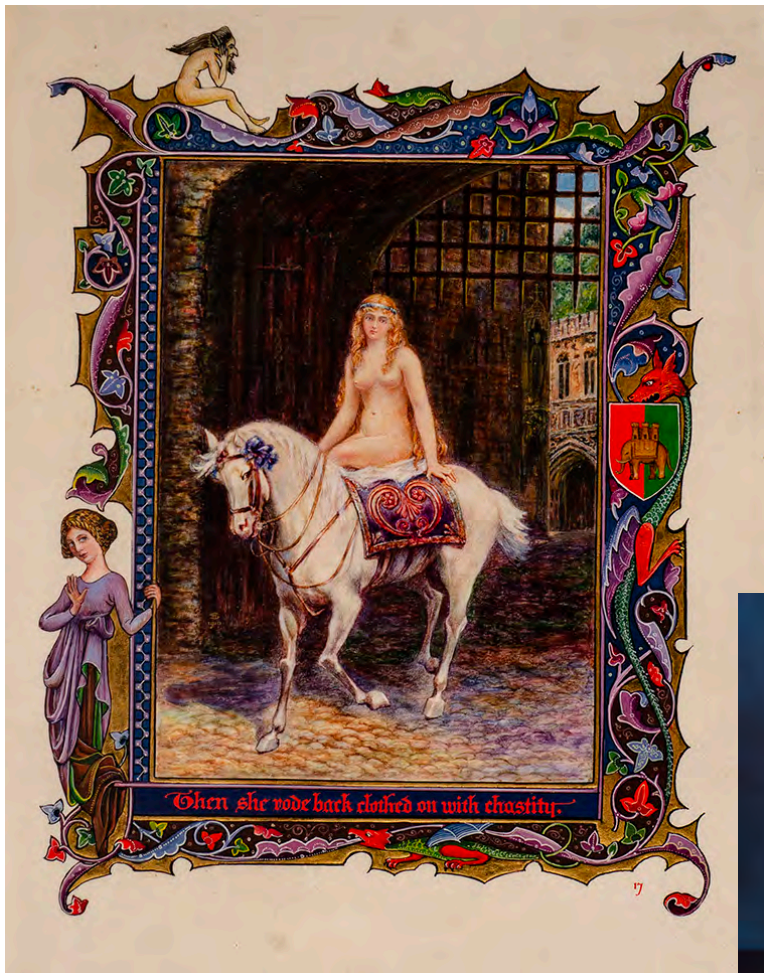
The Rubāiyāt of Omar Khayyām... ZAEHNSDORF, binders. London: Macmillan and Co., 1894. Octavo. Bound ca. 1896 by Zaehnsdorf, with small oval gilt 'exhibition' stamp on rear paste-down. Full dark green morocco, covers elaborately decorated in gilt in a densely massed, glittering carpet of small gilt leaves against which appear sixteen gilt roses on the front cover and twelve on the rear cover. Front cover decoratively lettered in gilt. Spine with five raised bands, elaborately decorated and lettered in gilt in compartments. Gilt ruled board edges, elaborate gilt floral design turn-ins, marbled end-papers, top edge gilt. Housed in a black cloth-lined quarter dark green morocco over black cloth boards clamshell case, spine with five raised bands lettered in gilt in compartments. Minimal rubbing to front joint, otherwise fine. An early and near fine 'Exhibition' binding by Zaehnsdorf.

**"Ride You Naked Through the Town, And I Repeat it"
"Then She Rode Back Clothed on with Chastity"**

[SANGORSKI, Alberto, calligrapher]. [COSWAY-STYLE BINDING]. TENNYSON, Alfred, Lord. *The Lady Godiva and Other Poems*. [Sonnet - O Beauty, passing beauty! sweetest Sweet!] & [The Sea-Fairies]. [London: 1919]. **A Very Fine Alberto Sangorski Illuminated manuscript on vellum.** Large quarto. Eighteen vellum leaves, mounted on guards, including three blank leaves at front and one at back. Interleaved with white silk. Written in black and red, with title in burnished gold, red, and purple. Two full-page miniatures of Lady Godiva. Three-half-page miniatures of Lady Godiva, and The Sea Fairies and two small miniatures of Tennyson, and Lady Godiva. Twenty-two pages with elaborate borders in gold and colors incorporating large illuminated initials, as well as dragons, grotesques, coats-of-arms, and foliage, that on the title incorporating a portrait of the author, those around text with three additional miniatures of Lady Godiva and two of sea fairies. Colophon statement: "This manuscript *The Lady Godiva* and other poems by Alfred Lord Tennyson was designed, written out and illuminated by Alberto Sangorski London. 1919. This manuscript was executed by me [signed:] Alberto Sangorski/[flourish]." Bound by the Chelsea Bindery ca. 2000 in full red levant morocco, gilt. Front cover with four circular 2-inch diameter gilt-framed hand-painted miniatures and in the center one large rectangular 4 1/8 x 3 1/8 inches gilt-framed hand-painted miniature, all set under glass. Rear cover with same gilt border and one oval 3 x 2 1/2 inch gilt-framed hand-painted miniature under glass of Tennyson. Spine with five raised bands decoratively tooled in a similar pattern and lettered in gilt in compartments, gilt board edges and turn-ins, navy blue elaborately gilt-paneled morocco doublures, navy blue moire silk endpapers, all edges gilt. Housed in a quarter red morocco over red cloth boards, blue moire silk lined clamshell case, spine with five raised bands decoratively ruled and lettered in gilt in compartments.

DB 05270.

\$45,000



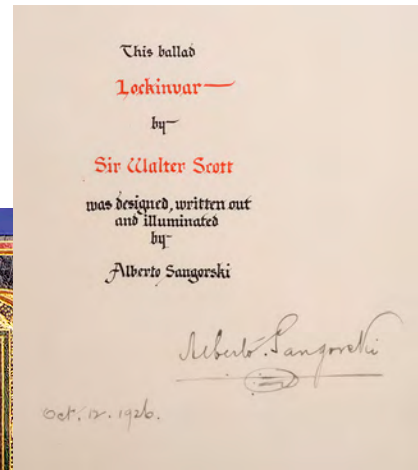
**A Fine Illuminated Calligraphic Manuscript by Alberto Sangorski
In a Spectacular Jeweled Binding by Richard Smart**

SANGORSKI, Alberto, calligrapher. SMART, Richard, binder. SCOTT, Sir Walter. *Lochinvar*. [London: "designed, written out and illuminated by Alberto Sangorski, Oct. 12. 1926"]. Quarto. Colophon calligraphed by the scribe/illuminator with the statement "This ballad/Lochinvar/by/Sir Walter Scott/was designed, written out/and illuminated/by/Alberto Sangorski/Oct. 12. 1926." Title-page calligraphed in blue and red ink surrounded by a large historiated initial in gold and colors. Opening page calligraphed in black ink with a superb large (4 5/8 x 2 11/16 inches; 118 x 68 mm.) rectangular miniature in gold and colors depicting Lochinvar and the bride of Netherby. One and a quarter inch illuminated opening initial in gold and blue. Seven other illuminated initials in gold and colors. Bound 2018-2020 by Richard Smart in full dark blue genuine crushed levant morocco. The binding incorporates many of the styles used in the great Sangorski & Sutcliffe jeweled bindings of the early twentieth century, with lace work, heavy gilt stippling precious and semi-precious cabochon stones and mother of pearl. There are a total 89 gems weighing 31.2 carats, and over 300 onlays and inlays. Housed in a custom-made, padded gray moire silk lined full green morocco jewel case with two clasps. A wonderful example of the artistic genius of Alberto Sangorski.

Lochinvar is a brave knight who arrives unannounced at the bridal feast of Ellen, his beloved, who is about to be married to "a laggard in love and a dastard in war." Lochinvar claims one dance with the bride and dances her out the door, swooping her up onto his horse, and they ride off together into the unknown.

DB 04080.

\$45,000



Young Lochinvar is come out of the west,
Through all the wide border his
steed was the best,
And save his good broadsword he
no weapon had none;
He rode all unarm'd, and he rode all a-
lone,
So faithful in love, and so dauntless in
war,
There never was knight like the young
Lochinvar.

**Publisher's Deluxe Edition with the Plates
Colored by Hand
A Wonderful Example in the Publisher's Superlative 'Polychromatic' Binding**

SAND, Maurice. *Masques et Bouffons (Comédie Italienne)*... Paris: A Lévy Fils, Libraire-Éditeur, 1862. Publisher's Deluxe Edition in the Superlative 'Polychromatic' Binding by Antoine Lenègre. Two large octavo volumes (10 3/8 x 7 1/8 inches; 263 x 181 mm.). Half-titles and printed titles in red to each volume, engraved frontispiece with additional coloring by hand to volume 1, 'Préface' by George Sand, 'Avant-Propos', 'Introduction' and text. Fifty superb hand colored plates by Maurice Sand, and engraved by George Sand's lover Alexandre Manceau. Publisher's Deluxe 'Polychromatic' binding by Antoine Lenègre with his signature in gilt on both front covers. Quarter black chagrin over black cloth boards with highly elaborate polychromatic decoration, upper covers ruled in blind to surround an elaborate gilt vignette in gilt, red and green beneath title and flanked by the gilt names of other characters. Spines with five raised bands, four panels with inlaid red morocco flowers outlined in gilt, the remaining two panels lettered in gilt, marbled endpapers, all edges gilt. Housed in the original? marbled board slipcase. Loosely laid-in to volume one before the frontispiece is a letter to his mother in which he relates a part of his visit to the United States of America with Prince Napoleon.

A wonderful example with the plates colored by hand - in the deluxe issue of the publisher's polychromatic binding.

DB 05345.

\$8,500



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

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

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".

OCLC locates just three copies of this very scarce suite of plates. We have only been able to locate two complete copies - the Bobins copy (The Exotic and the Beautiful - the World in Color) which is also complete with the lithographed title and sixty hand colored plates, and the Rene Descamps-Scrive and Paul Gavault copy, which appeared at a French auction in 2013. Bobins III, #962; Hiler, p. 781; Lipperheide, 3686 (with thirty-six colored plates only).

DB 05252.

\$17,500



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

[SCHEFFER, Jean-Gabriel]. J.S -, PIGAL, &c, &c. *Recueil des Scènes Familiales, et de Société de Paris*. Paris: n.p. [Chez Martinet], 1824. First (only) issue, complete. Folio (13 7/16 x 10 3/8 inches: 342 x 262 mm.). Five parts in one volume. Thirty-six hand-colored lithographed plates. Early twentieth century three quarter dark brown morocco over marbled boards ruled in blind. Spine with five raised bands, lettered in gilt in compartments, marbled end-papers. An excellent copy, the hand-coloring bright and fresh, a few plates with light staining, toning, or wash marks. Plate No. 23 expertly strengthened on fore-margin.

An extremely scarce book. We know of only two other complete copies (both in private collections).

Only one institutional copy worldwide, at Yale, but it is incomplete with only three parts (twenty-one plates). Lipperheide's copy contained only thirty-four plates. Not in Colas, Hiler, OCLC or RLIN.

DB 03748.

\$9,500



**The Heroes of France Followed by
"The Picture of Their Most Glorious Deed"**

[SERGENT-MARCEAU, Antoine-François]. *Portraits Des Grands Hommes, Femmes Illustres, et Sujets Mémorables de France*, gravés et imprimée en couleurs. Dédiée Au Roi. Paris: Chez Blin, [c. 1792]. First Edition of a seminal work in the history of color printing. Large quarto (12 5/8 x 9 1/16 inches; 321 x 230 mm.). Engraved title-page in sepia, and 156 superb color-printed aquatints only (of 192), by Moret, Ridé and M^{me}. De Cernel, after Sergent. Small worm-track on lower inner margin of front board and free endpaper and just touching the sepia title. A few leaves with mainly marginal spotting or staining, otherwise a wonderful example with stimulating and vibrant coloring of the plates. Contemporary half maroon morocco over pink paper boards. Smooth spine decoratively ruled and stamped in gilt with "GG" monograms and gilt lettering in compartments. Bookplate of Joel Spitz on front paste-down. Housed in a later fleece-lined, red buckram slipcase.

"This extraordinary work of colour printing, included 192 aquatint plates and was published in 48 parts. It carried out a consistent scheme of oval portraiture with engraved description and arms below, followed by a notable episode from the life of that hero or heroine of France, and two columns of the half-page in engraved italic to describe the historical event. Thus it was a book of aquatint and engraving, with no type setting. Sergent, responsible for most of the work... lived to be ninety-six, and in old age drew portraits of his wife to whom he had taught engraving. She helped him with a few plates in this work. It is, as colour-printing, an harmonious and excellent achievement. These were early days for colour in aquatint... [The work] showed absolute control and sophistication, using colour over colour in the manner of Debu-court, following Le Blon, and little or no hand-colouring..." (Colin Franklin). Cohen-de Ricci, 951; Franklin, *Catalogue of Early Colour Printing*, p. 53; Ray, *The Art of the French Illustrated Book 1700-1914*, #86 (130 plates only); Matterlin 1976-78, p. 66.

DB 05073.

\$4,850



One of Twenty-Six Special Copies with Original Watercolors

SHAKESPEARE, William. *The Tragedy of Antony and Cleopatra* [and] *The Tragedy of Cymbeline*... 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 original watercolors throughout the texts. Publisher's full purple morocco, elaborately gilt. Floral inlays surrounding an oval portrait of William Shakespeare. Spine elaborately gilt in compartments. Dotted gilt board edges, fine multi-gilt ruled wide turn-ins surrounding a large rectangular panel of brown morocco elaborately gilt and with six inlaid red morocco flowers, green patterned silk endleaves. The inside front doublure with a very fine rectangular hand-colored engraving of Anthony and Cleopatra, set 'cosway-style' within a decorative gilt design. A wonderful example.

DB 05416.

\$2,500

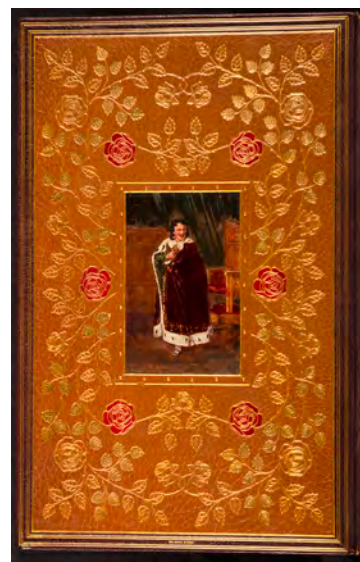


One of Twenty-Six Special Copies with Original Watercolors

SHAKESPEARE, William. *The Tragedy of King Richard the Third* [and] *The Famous History of the Life of the King Henry the Eighth*... 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 original watercolors throughout the texts. Publisher's full purple morocco, elaborately gilt. Floral inlays surrounding an oval portrait of William Shakespeare. Spine elaborately gilt in compartments. Dotted gilt board edges, fine multi-gilt ruled wide turn-ins surrounding a large rectangular panel of brown morocco elaborately gilt and with six inlaid red morocco flowers, green patterned silk endleaves. The inside front doublure with a very fine rectangular hand-colored engraving of King Richard the Third, set 'cosway-style' within a decorative gilt design. A wonderful example.

DB 05415.

\$2,500





**Thirty-Two Fine Hand Colored Lithograph Plates
Depicting Children in Various Adult Situations**

TRONSENS, Charles (pseudonyms of "Sathaniel" & "Carlo Gripp") **French caricaturist and illustrator.** *Les enfants d'aujourd'hui.* Paris: Chez Aubert & Cie... du Journal pour rire, [1855]. First edition. Oblong quarto (6 1/8 x 9 3/8 inches; 157 x 238 mm.). Decorative title-page printed in gold and blue and mounted on pale green paper. Thirty-two fine hand colored lithograph plates all heightened with gum arabic depicting children in various adult social situations. Occasional light marginal soiling otherwise near fine. Contemporary quarter green morocco over purple bead-grain cloth, smooth spine ruled and lettered in gilt, original pink endpapers (inner front hinge strengthened).

Scarce with OCLC locating just two copies in libraries and institutions worldwide.

DB 05083.

\$3,250

**Charles Vernet's 'Cries of Paris'
Illustrated with One Hundred Fine Hand Colored
Lithograph Plates**



VERNET, C[arle]. *Cris de Paris...* Paris: Chez Delpech, [n.d., ca. 1820]. **First Edition.** Large folio (13 3/8 x 9 3/4 inches; 340 x 247 mm.). Lithograph title-page and one hundred very fine hand-colored lithographed plates. Some marginal soiling, toning and or light spotting to the plates. There are actually 101, plates - included is a different version of plate 40 "Marchande de Poires". Contemporary quarter red scored calf over patterned red paper over boards. Smooth spine, gilt. With the engraved bookplate of Felicie Meunié Hostel on front pastedown. A wonderful example of this extremely rare color-plate book.

The plates depict street vendors offering a multitude of wares. All of the plates have printed titles which indicate the wares of the trader and the words of his (or her) cry.

A wonderful example of this extremely rare color-plate book.

DB 05398.

\$9,500

**Military Sketches of French Troops
Twenty Fine Hand Colored Lithographs by Charles
Vernier**



[VERNIER, Charles]. *Croquis Militaires* [Military Sketches] par Vernier. Dédiés aux Amis des Troupiers Frrrrrancés. Paris: Chez Aubert & Cie. Éditeurs, [1847]. Folio (13 3/8 x 9 7/8 inches; 340 x 251 mm.). Pictorial lithographed title-page and twenty amusing hand colored lithographed plates by Vernier, all heightened with gum arabic. Ten of the plates have the heading "Croquis Militaires" (Military Sketches) and ten have the heading "Les Troupiers Français" (French Troops). Publisher's pictorial lithographed green paper boards. A very fine copy.

Very scarce, we have never seen this title before and have been unable to locate any other copies other than one other uncolored example at The Getty Research Institute (CA, US). Not in Bobins, Colas, Hiler or Lipperheide.

DB 05421.

\$7,500

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

ZAEHNSDORF, binders. BRIDGES, Robert. *Poems by Robert Bridges...* London: Basil Montagu Pickering, 1873. First edition. Octavo. Printer's Aldine anchor device on final leaf, decorative woodcut headpieces and initials. Bound ca. 1900 by Zaehnsdorf in full dark green morocco, with the 'blind' exhibition stamp on rear paste-down. Covers with inlaid bouquet of five pink morocco flowers on curving gilt stems, this surrounded by gilt lattice-work, pointille, and curling vines bearing a gilt blossom in each corner, smooth spine with inlaid bar of violet morocco, with a volute emitting a spray of leafy branches above and below the central gilt title, double-ruled gilt board edges, gilt turn-ins, dark green silk endleaves, top edge gilt. Small rectangular bookplate of Joseph Manuel Andreini on front blank. Green cloth chemise housed in a green cloth slipcase. A very fine example of a Zaehnsdorf 'Exhibition' binding.

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

DB 05320.

\$7,500



David Brass Rare Books



“La Caricature”

#05387



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