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

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

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

OCLC locates just one complete copy in libraries and institutions worldwide: Brown University (RI, US). The Bibliotheque Nationale de France and the Kunstbilio Staatliche Museen zu Berlin have just 25 of the 32 plates, apparently uncolored.

The only copy that we can locate at auction over the past fifty years was at Sotheby's Hodgsons in 1979 (24 of 25 hand-colored plates only). Colas 3016 (25 plates only); Lipperheide 2361 (25 plates only); Not in Bobins. (According to Colas 3017 and Hiler p. 881 there was an undated edition with 34 hand colored plates).

DB 05698.

\$12,500



The Military Costumes of France
Forty-Two Superb Hand Colored Lithographs by Victor Adam

ADAM, Victor. *Collection des Costumes Militaires, Armée Française 1832*, Représentés dans des Sujets de Genre. Lithographie par V. Adam. Paris: Chez Dero-Becker, [ca. 1840]. First edition. Oblong folio (10 7/8 x 14 1/4 inches; 278 x 362 mm.). Forty-two superb hand colored lithograph plates, all heightened with gum arabic. Bound by the Atelier Bindery for Charles Scribners Sons in three-quarter red morocco over red cloth boards. Spine with five raised bands lettered in gilt in second compartment, marbled endpapers. Original pictorial lithograph wrapper on front paste-down.

A fine complete copy of Adam's military costumes of France, with superb original hand-coloring. This rare French work on military costume was issued without text, save for a wrapper title, a portion of which appears with this copy mounted to the front pastedown. The composition of the subjects is superb, but the chief glory of the work is its exceptionally beautiful hand-coloring. Colas describes the work , which should contain 42 plates as "Tres rare complet".

OCLC & KVK locate just four complete copies in libraries and institutions worldwide: Brown University (RI, US); Union Catalogue of Belgian Libraries; Austrian National Library; Universitäts- und Landesbibliothek Darm (Germany).

DB 05603.

\$7,500



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

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

The six hand colored lithograph plates include scenes from The Battle of Magenta which was fought in 1859 during the Second Italian War of Independence; the British and French Navy bombarding the Russian coastal fortifications at Kinburn in 1855 after an Anglo-French ground force had besieged them; and the French forces celebrating their attack against the Russian forces and subsequent capture on the Malakoff redoubt on 8 September 1855 as a part of the siege of Sebastopol during the Crimean War.

OCLC locates just one copy in libraries and institutions worldwide: Kunstbiblio Staatliche zu Berlin (Germany)

DB 05380.

\$3,500



Scarce Misery in the Army

[ALKEN, Henry]. TALLY-HO, Ben. *Military Discoveries* or, The Miseries of campaigning in a series of seven plates being Hints to Young Officers. London: S & J Fuller, March 24, 1819. Oblong quarto (10 1/8 x 14 in; 257 x 355 mm). Seven uncolored aquatint plates loose in modern cloth portfolio with gilt-lettered black title label and silk ribbon tie. Without titlepage as issued.

OCLC/KVK record only three copies in institutional holdings worldwide, at University of London, Brown University, and University of Michigan. The last copy to come to auction was fifty-three years ago, in 1961.

Not part the Le Vivier Library catalogue, the most renowned collection of of Alken. Not in Tooley. Not in Abbey.

Bobbins 340 (colored). Army Museums Ogilby Trust Index to British Military Costume Prints, 1500-1914, no. 44. Sterling Library IV, 24.

DB 02701.

\$1,950



Complete with the Two Additional Plates

ASPIN, Jehoshaphat. *The Naval and Military Exploits Which Have Distinguished the Reign of George the Third.* Accurately described, and methodically arranged. Embellished with numerous color plates. London: Printed for Samuel Leigh, by W. Clowes, 1820. **First edition.** Twelvemo. viii, [2], 784 pp. Hand-colored aquatint frontispiece and thirty-five circular hand-colored aquatint plates (measuring 2 1/2 inches in diameter). Complete with the two extra plates, "Vittoria" and "Pampeluna" (facing pp. 665 and 677, respectively), not present in all copies. Bound ca. 1900 in full red morocco, covers ruled in blind. Spine with five raised bands, lettered in gilt in compartments, gilt decorated turn-ins, marbled endpapers, all edges gilt. Armorial bookplate of The Reverend Samuel Ashton Thompson-Yates on front paste-down. Occasional light offsetting from plates, but overall an excellent example, containing some of the smallest and most finely engraved aquatints of the period.

The text chronicles the Battles that George III (1738-1820) was engaged in from his accession to the throne in 1760 to the storming of Algiers in 1816. Included are accounts of the naval and military campaigns and encounters with France, Spain, Native Americana, the New United States of America during the American Revolution, the wars in India as well as conflicts with Holland, Cuba, Napoleon, etc.

Jehoshaphat Aspin (fl. c. 1805 - c. 1832) was a British author, humorist, historian, and geographer active in the early 19th century. Aspin is a bit of a mystery, but the name believed to be a nom-de-plume for an unknown female author. Aspin produced a number of children's books, geographies, geographical games, and histories. Her primary work *Cosmorama* focuses on connections between culturally and geographically disparate peoples, for example, comparing Italian and Malay. Cartographically she appears to have worked with John Thompson, Matthew Carey, and C. V. Lavoisne. *Abbey, Life*, 350; *Bobins II*, 343; *Prideaux*, pp. 14, 326; *Tooley* 70.

DB 05733.

\$2,750



**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 un-numbered 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*.

The Italian campaign of 1859, also called the Second War of Italian Independence, saw the armies of the French Empire and the Kingdom of Sardinia clash with those of the Empire of Austria. Its conclusion favorable to the Italians allowed the reunion of Lombardy with the Kingdom of Sardinia and to lay the foundations for the constitution of the Kingdom of Italy.

Not in Bobins, Colas, Gumuchian, Hiler, Lipperheide, or BM. No copy has sold at auction since 1975.

DB 05337.

\$4,500



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

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

The Vésuviennes were a radical feminist group that existed in France in the middle of the 19th century. They chose their name (derived from Mount Vesuvius) because, in their words, "Like lava, so long held back, that must at last pour out around us, [our idea of feminist equality] is in no way incendiary but in all ways regenerating." 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. Considered to be the most radical of all of the feminist factions of the time, the Vésuviennes promoted female military service, the right of women to dress the same as men, and legal and domestic equality between husband and wife, even as that extended to the distribution of household chores. Most Vésuviennes were between the ages of 15 and 30, unmarried, poorly paid workers. Even some other feminists disapproved of their tactics, which included wearing culottes and staging frequent street demonstrations. The image of a young woman in culottes came to represent all feminists to some, as can be seen in the caricatures of Charles-Édouard de Beaumont, one of several artists who satirized the efforts of feminists of the period in popular political papers such as *Le Charivari*. Until recently the existence of this feminist organization was regarded as genuine, if poorly documented. Some historians have recently argued that the organization was itself "a burlesque creation of the French police who drew up a constitution for it and provided it with prostitutes as members". (Wikipedia).

DB 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...* complete [and] *Quartier de la Boule Rouge...* complete [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. He produced all the illustrations for the picturesque *Revue, Le Diable Amoureux* (The Devil in Love) and many of the illustrations for the 1844 edition of Victor Hugo's *Notre-Dame de Paris*. Often criticized for drawing too much inspiration from Paul Gavarni, he published between 1228 and 1273 lithographs in the years 1842 to 1866. In 1879 he co-founded the *Société d'Aquarellistes Français* in 1879, where he exhibited several watercolors. De Beaumont's satirical images of gender relations are not always as progressive as this description of the series might suggest. In 1848, after *Au Bal Masqué*, de Beaumont stopped depicting women in acceptable female roles and instead reconnected them to the role of prostitute. He would also reverse their gender roles to support an antifeminist backlash prompted by a conservative political climate.

DB 05309.

\$21,500



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

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

CHAM, pseudonym of **Charles Amédée de Noé (1818-1879)**. "It is to be regretted that space will not serve to represent the caricaturists and depicors of manners who followed in the wake of Daumier and Gavarni. Among the most attractive of the former is Amédée de Noé, known as Cham (that is, Ham, the son of Noah) of whom it was said that he had 'an idea a day' for *Le charivari*. A good proportion of his thousands of lithographs were gathered into albums. His contributions to the *Album du siège*, in which Daumier was his collaborator, are typical of his work" (Ray, *The Art of the French Illustrated Book*, pp. 155-156).

DB 05024.

\$4,500



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

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

A highly amusing collection of lithographs by Cham... his comic view of the French military. Although this title is sometimes seen with the plates uncolored - this hand colored edition is somewhat scarce - we have only handled one other colored copy over the past fifty years (2011).

Several artists "followed in the wake of Daumier and Gavarni. Among the most attractive of the former is Amédée de Noé, "known as Cham (that is, Ham, the son of Noah)...it was said that he had 'an idea a day' for *Le charivari*. A good proportion of his thousands of lithographs were gathered into albums. His contributions to the *Album du siège* (173), in which Daumier was his collaborator, are typical of his work" (Ray, pp. 155-156). Cham had contacts with English artists, many of whom had trained on the Continent, most in company with English artist and follower of the pioneering German lithographer Alois Senefelder.

DB 05373.

\$4,500



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

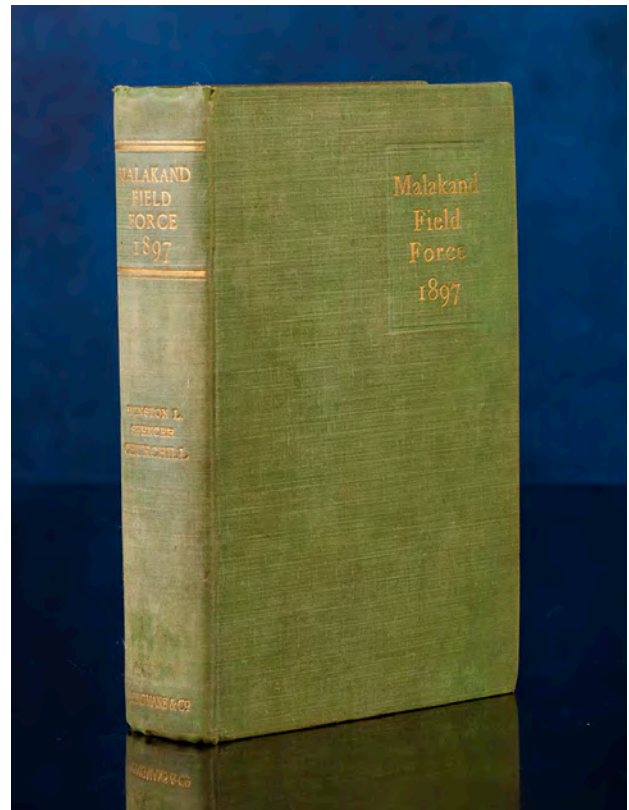
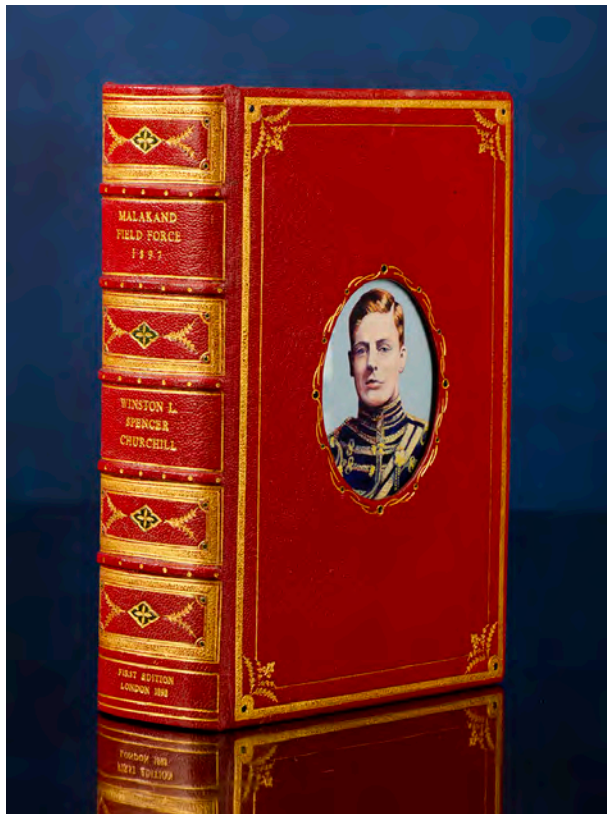
CHURCHILL, Winston L. Spenser. *The Story of the Malakand Field Force...* London: Longmans, Green, and Co., 1898. **First edition**, second state. Octavo. Photogravure frontispiece, two colored folding maps, and four uncolored sketch maps. Publisher's apple green cloth, gilt, black coated endpapers. Mainly marginal foxing throughout but far less than is usually seen. **An exceptional and near fine copy of Churchill's first non fiction work.** Now housed in a magnificent Cosway-Style full red morocco clamshell case with a fine oval portrait miniature of a young Winston Churchill on the front cover.

"2000 copies published on 14 March 1898, price 7s. 6d... There is a second state of this first issue, identified by the presence of an errata slip tipped in immediately preceding the first folding map. All copies should possess protective tissues over the frontispiece and folding maps, and should also possess a 32pp. Classified Catalogue, printed on thinner paper and separately numbered 1-32." (Woods, A1(a), p. 16)

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

DB 05187.

\$6,850



"Cruikshank's etchings likewise have been hailed as the highest point in his invention and the most tragically terrible of all his graphic works" (Patten)

CRUIKSHANK, George, illustrator. MAXWELL, W[illiam] H[amilton]. *History of the Irish Rebellion in 1798; With Memoirs of the Union, and Emmett's Insurrection in 1803.* By W.H. Maxwell, Esq. London: Baily, Brothers, 1845. **First edition.** Octavo (8 1/2 x 5 1/4 inches; 216 x 133 mm.). Twenty one engraved plates by George Cruikshank and six full-page portraits. Contemporary full dark green morocco, covers ruled in gilt, spine with four raised bands decoratively ruled and lettered in gilt in compartments, gilt-ruled board edges and turn-ins, marbled endpapers, all edges gilt. Armorial bookplate "Brighton" on front paste-down. Corners slightly bumped - still an excellent copy.

"No information survives about Cruikshank's commission to illustrate W. H. Maxwell's *History of the Irish Rebellion in 1798*. There is, therefore, no way of knowing what attracted Cruikshank to the subject, nor of ascertaining his own views on the rebels, the loyalists, and the British regulars who savagely put down a savage uprising. Conceivably the publisher, A. H. Baily, approached Cruikshank on the basis of the work he had done for them illustrating Barham's son's book, *Martin's Vagaries*, in 1843. Or they may have been inspired by his historical plates for Ainsworth, or by recalling etchings Cruikshank had made two decades previously for Ireland's *Life of Napoleon*. Baily's advertisement touts the "bold and graphic sketches descriptive of [the] most startling scenes," and those Cruikshank supplied in abundance: twenty-one full-page steels depicting bloody murders and riotous pillage that exercise his talents in narrative, theatrical tableaux, melodrama, and pathos.

DB 05644.

\$650



The History of the Manners and Customs of the Cossacks
With a Hand Colored Frontispiece and a Portrait of Count Platoff by George Cruikshank
Albert M. Cohn's Copy

[CRUIKSHANK, George, **illustrator**]. *The History of the Manners and Customs of the Cossacks*; Describing their habitations; singular mode of fighting; Religion; Customs; ... Also, the life of the brave Hettman of the Cossacks, Count Platoff... London, G. Smeeton, [1813]. Sixth edition with considerable additions... [together with]: *A Description of the Defeat of the French Army, under the command of Napoleon Bonaparte*, by the Allied Armies, Commanded by Field Marshal His Grace The Duke of Wellington, and Field Marshal Prince Blucher, in front of Waterloo, on the 18th of June 1815... In Barker's Panorama [J. Adlard, Printer], 1816. Octavo (8 1/4 x 5 inches; 209 x 127 mm.). The first title with a hand colored frontispiece by George Cruikshank "The Cossacks attacking the French Army under Murat" (signed in pencil by George Cruikshank? in lower left-hand corner) and a full-page woodcut portrait of Count Platoff on page [14], both unsigned. Disbound, housed in [Albert Cohn's] tan paper folder with the original catalog description from the 1942 Parke-Bernet auction pasted to inside of folder. (folder flap neatly repaired).

Extremely rare: OCLC/KVK locate just one copy of the first title (dated 1815) in libraries and institutions worldwide: Brown University (RI, US) and just four copies of the second title: Florida State University (FL, US); DePaul University (IL, US); Johns Hopkins University (MD, US) and The University of Glasgow (UK). Provenance: Parke-Bernet Galleries NY, April 22/23, 1942 (Albert M. Cohn's copy). The only copy located in auction records over the past one hundred years.

DB 05578.

\$750



Thirty Fine, Humorous Lithographs by Honoré Daumier
Bound together with Les Cosaques Pour Rire
Forty fine lithographs by Daumier, Cham & Vernier

DAUMIER, Honoré, illustrator. *Album des Charges du Jour...* Paris: Au Bureau du Charivari...et chez Martinet, [1859-60]. First edition. Lithographed pictorial title-page and thirty superb plates by Daumier. [Bound 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. 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. 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 of either of these works in libraries and institutions worldwide.

DB 05269.

\$9,500



Tales of a Napoleonic Soldier

DOYLE, A[rthur] Conan. *Adventures of Gerard*. London: George Newnes, [n.d., 1903]. **First English edition.** Octavo (7 5/16 x 4 7/8 inches; 166 x 124 mm.). Sixteen tipped-in plates by William Barnes Wollen. Publisher's dark blue cloth decoratively stamped (with a fleur-de-lis design) and lettered in gilt on front cover and spine, white endpapers. Some light foxing, mostly to edges. Minimal marginal foxing, neat early ink signature on front flyleaf, minimal rubbing to extremities. Otherwise a near fine and bright copy.

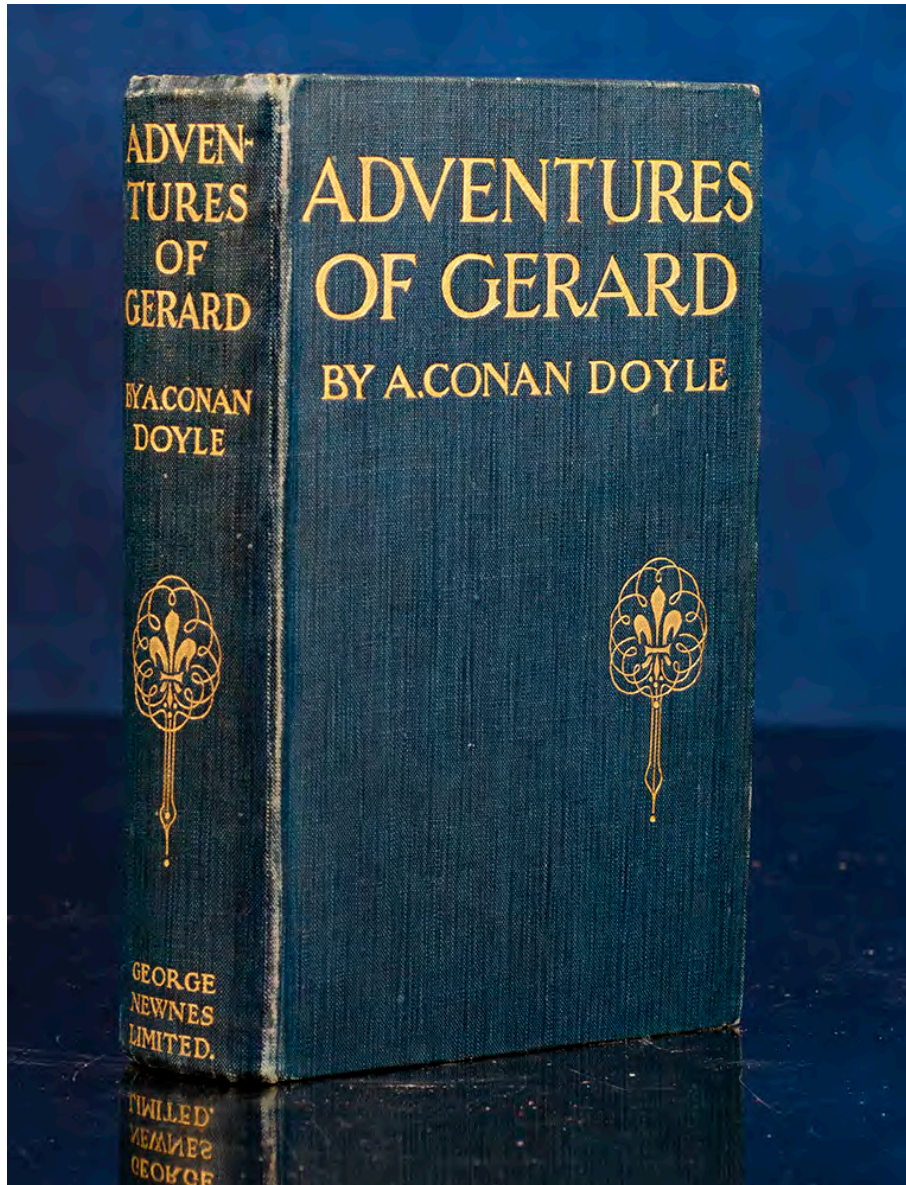
10,000 copies were published on 22nd September 1903 priced 6/-.

Eight additional tales of Etienne Gerard, a cavalry officer in Napoleon's army, a sequel to *The Exploits of Brigadier Gerard* (1896). "The author was very fond of these stories, which he found easy to write. He felt that they were accurate as a portrayal of the French soldiers of the period even down to the smallest details of the costumes and of the historical background" (Green and Gibson, p. 93, note to *The Exploits of Brigadier Gerard*).

Green and Gibson A27a; Wolff 1897.

DB 04998.

\$350



**"I have chosen them as the fittest survivors out of the tales
which I have written during the last six years"**

DOYLE, Arthur Conan. *The Green Flag and other stories of War and Sport...* with a frontispiece. London: Smith, Elder & Co., 1900. **First English edition.** Octavo (7 1/2 x 5 1/8 inches; 192 x 130 mm.). With an inserted frontispiece by Charles E. Fripp. Publisher's red cloth, front cover and spine pictorially blocked in black and lettered in gilt, black coated endpapers. Spine ends worn, front inner hinge slightly cracked, early ink inscription (dated 1904) on front pastedown. A few leaves poorly opened affecting blank margins only. A fair copy priced accordingly.

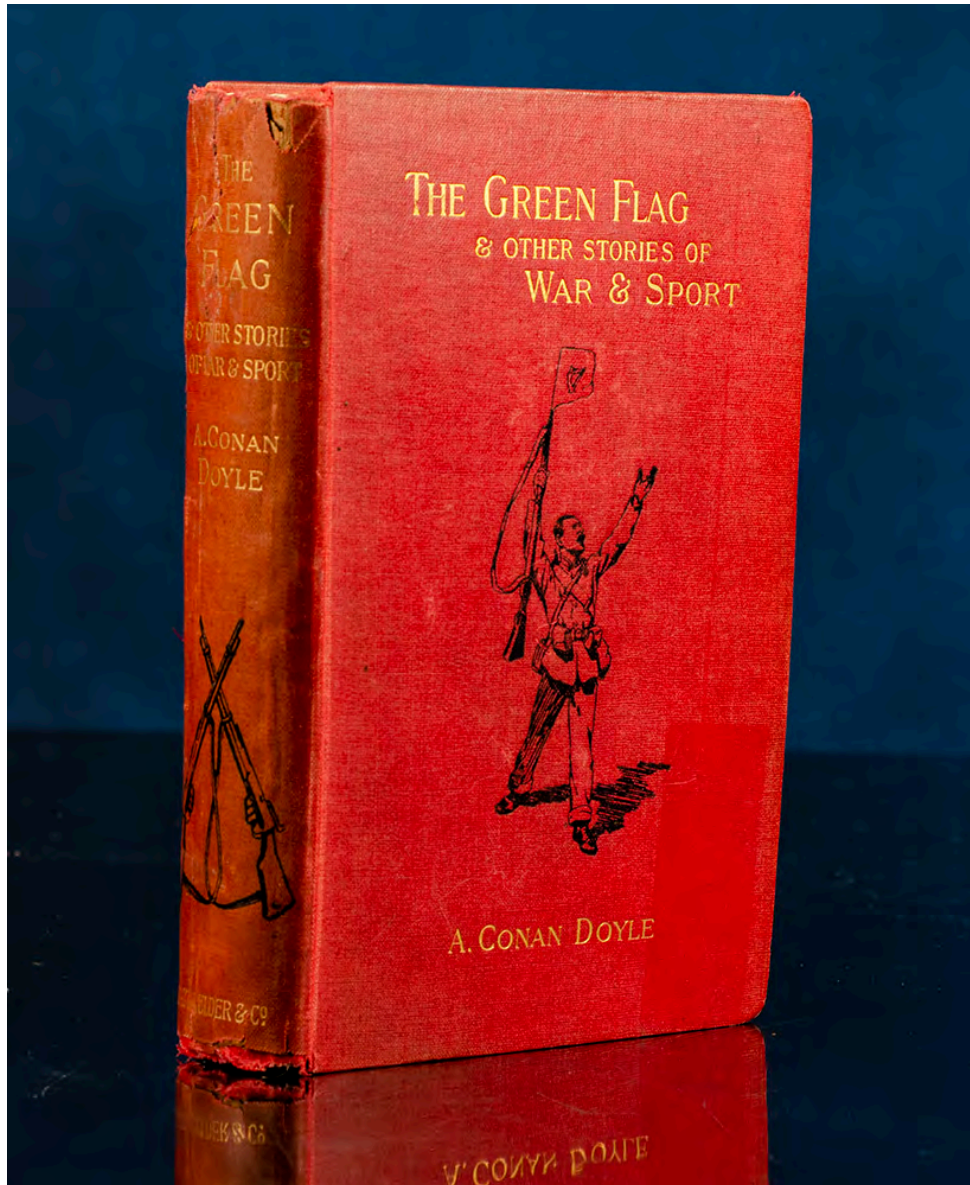
5,000 copies were published on 27th March 1900 priced 6/-.

"It is difficult to make a volume of short stories homogeneous, but these have this in common, that they concern themselves with war and sport - a fact which may commend them to the temper of the times. Such as they are, I have chosen them as the fittest survivors out of the tales which I have written during the last six years. A. Conan Doyle (Preface).

The Green Flag and Other Stories is a collection of action and adventures stories including *Captain Sharkey*, *The Crime of the Brigadier*, *The Croxley Master*, *The Lord of Chateau Noir*, *A Shadow Before*, *The King of the Foxes*, *The Three Correspondents*, *The New Catacomb*, and others.... *The Green Flag* was first published in the Pall Mall Magazine in June 1893. Green and Gibson A25a.

DB 05009.

\$150



**"I dare say that I had already read my uncle's letter a hundred times,
and I am sure that I knew it by heart"**

DOYLE, A[rthur] Conan. *Uncle Bernac. A Memory of the Empire.* London: Smith, Elder, & Co., 1897. **First English edition.** Octavo (7 1/2 x 5 inches; 191 x 127 mm.). Monotone frontispiece (with tissue-guard) and eleven monotone plates by Robert Sauber. Three leaves with slightly creased corners, a few light marginal stains, otherwise very good. Publisher's red cloth, front cover blocked and titled in gilt, spine lettered in gilt, black coated endpapers. Inner hinges cracked, spine ends and corners a little rubbed. A good copy.

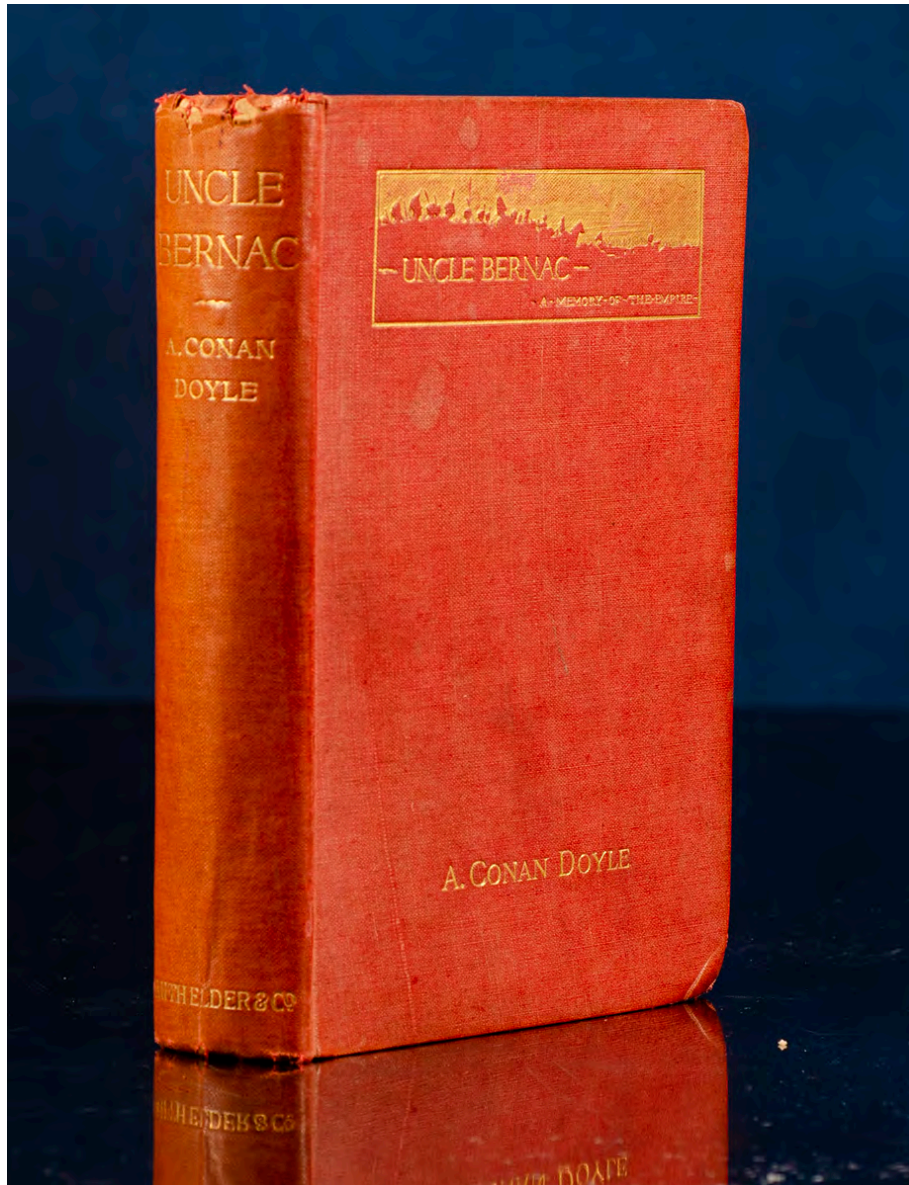
12,500 copies were published on 14th May 1897 priced 6/-.

"I dare say that I had already read my uncle's letter a hundred times, and I am sure that I knew it by heart. None the less I took it out of my pocket, and, sitting on the side of the lugger, I went over it again with as much attention as if it were for the first time. It was written in a prim, angular hand, such as one might expect from a man who had begun life as a village attorney, and it was addressed to Louis de Laval, to the care of William Hargreaves, of the Green Man in Ashford, Kent. The landlord had many a hogshead of untaxed French brandy from the Normandy coast, and the letter had found its way by the same hands..." (Chapter I - The Coast of France).

Robert Herman Sauber (1868-1936) was a British painter and illustrator. Green and Gibson A21a.

DB 05018.

\$150



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. Contemporary blind-ruled speckled calf, expertly rebaked retaining original endpapers and red morocco lettering label. 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 Shakespearian 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 excelsis*. The Templars became a favored charity throughout Christendom, and grew rapidly in membership and power. Templar knights, in their distinctive white mantles with a red cross, were amongst the most skilled fighting units of the Crusades.

DB 05243.

\$8,500

The Order of the Beare, both fully and amply expressed in this faire Figure : Containing a liuely Deliniation of all the Thirteene Cantons, the Allies and Confederates ioyned with them, and all the seuerall Coats of their Armes. Wherein you may bee at large satisfied, if you please to peruse the Discourse, in Page 275. Tome. 2.



Napoleon's Abandonment of General Duga in Egypt
James Gillray's Satirical Representation of an Event Which Changed the Face of Events in France and Europe

GILLRAY, James. *Buonaparté Leaving Egypt.* For an Illustration of the above, see Intercepted Letters from the Republican General Kleber, to the French Directory respecting the Courage, Honor, & Patriotic-Views, of "the Deserter of the Army of Egypt". Published March 8th 1800 - by H. Humphrey. No. 27. St. James's Street, London. Hand colored etching (14 1/8 x 10 1/16 inches; 358 x 250 mm.). A few small fox marks at top, otherwise near fine. Matted.

A satirical representation of an event which changed the face of events in France and throughout Europe. The designation of "The Deserter of the Army of Egypt," here applied to the hero of Egypt was echoed by many of his countrymen.

Caricaturist and engraver James Gillray (1757-1815) "was apprenticed to a letter engraver and worked under classical engravers such as Ryland and Bartolozzi in stipple. Gillray was the first professional caricaturist in this country, he simplified the art of the amateurs by replacing archaic symbols with forceful design and his art training enabled him to work on a more heroic scale than his predecessors. His work hit very hard and as the artist was something of a political maverick, he was assiduously courted by all parties. His frequent satires of Napoleon and Charles James Fox, created in their realism and savagery a whole new field for the caricaturist. Although much of his work dates from before 1800. Gillray's last work was engraved in 1811 shortly before he became insane; his position was taken by the young George Cruikshank" (Houfe). Wright & Evans, James Gillray, #254

DB 03500.

\$750



Rarely Found in the Original Boards

HEATH, William. *The Life of a Soldier.* A Narrative and Descriptive Poem. With Eighteen Engravings by William Heath.. London: William Sams, 1823. First edition. Quarto (10 1/2 x 7 5/8 in; 268 x 195 mm). Eighteen hand-colored untitled aquatint engravings. Original pictorially lithographed boards, rebacked. Joints starting yet firm, boards a little rubbed and marked, still an excellent copy. Chemised in a red cloth jacket within a full red morocco pull-off case.

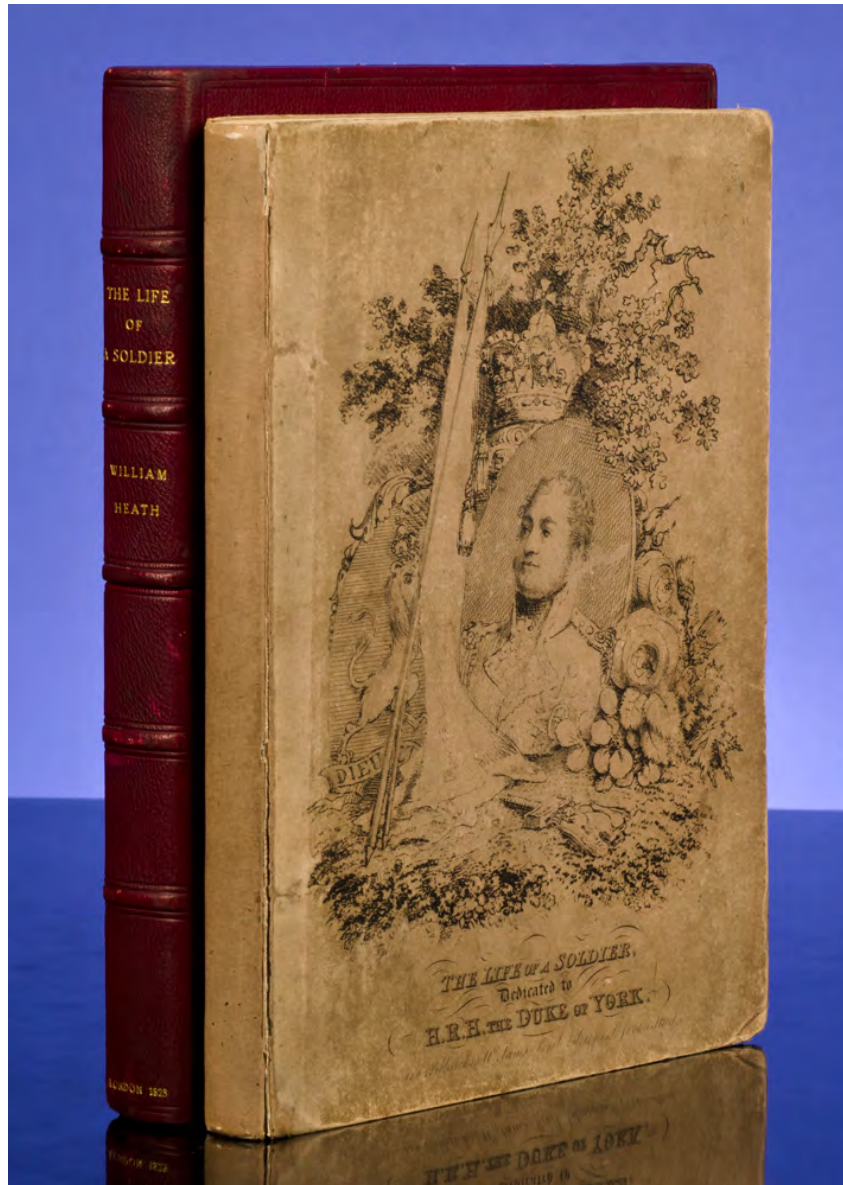
One of the better imitations of *The Military Adventures of Johnny Newcome* (1815).

"Watercolourist and caricaturist William Heath (1795-1840)...worked mostly under the pseudonym of Paul Pry. He called himself 'Portrait and Military painter' and was reputed to be an 'ex-captain of dragoons' but is not recorded in the Army List. Heath began life as a draughtsman and his main claim to fame rests on his having produced the first caricature magazine in Europe, *The Glasgow later Northern Looking-Glass*, 1825-1826. Although this was a provincial work and without much text, it does pre-date Charles Philipon's similar publication. The height of his popularity fell between the years 1809-34, after which his humour was displaced by that of Robert Seymour and John Doyle" (Houfe, p. 338).

Abbey, Life 361. Tooley 257. Priddeaux, p. 340.

DB 02607.

\$1,850



**An Amazing Large-Paper Copy
With the Majority of the Plates in Three States**

[JENKINS, James]. [HEATH, William, artist]. *The Martial Achievements of Great Britain and Her Allies; From 1799 to 1815*. London: Printed for Js. Jenkins..., [1814-1815]. First Edition, Large Paper Copy with the majority of the plates in three states. Large quarto (13 1/8 x 11 inches; 335 x 277 mm.). Extra 'colored' copy of plate 35 used as an additional frontispiece and fifty-two hand-colored aquatint plates, and fifty-one views of military scenes and battles from drawings by William Heath. Forty-nine of the plates are in three states; the two other plates are in two states. Most plates and text watermarked "J. Whatman 1812". Contemporary maroon scored calf, gilt. Expertly rebaked with original spine laid down. Bookplate of Joel Spitz on front paste-down. Housed in a fleece-lined red buckram slipcase. A wonderful copy with the majority of the plates in three states. Abbey Life 365; Prideaux, p. 34; Tooley 281 ("Large-paper copies exist with the plates in three states.").

William Heath (1794 - 1840) was a British artist. His early works often dealt with military themes, and this is probably the best known of his illustrated military books. Some of his later caricature works were published under the pseudonym Paul Pry.

In a discussion of color plate books on Wellington and Waterloo ("a literature in themselves"), Prideaux distinguishes this volume and Jenkins's 1817 companion volume, *Naval Achievements of Great Britain and Her Allies*, as "worthy of their theme; nor could one desire a finer record of heroic deeds" (pp. 223, 224). Abbey Life 365; Prideaux, p. 34; Tooley 281 ("Large-paper copies exist with the plates in three states.")

Abbey Life 365; Prideaux, p. 34; Tooley 281 ("Large-paper copies exist with the plates in three states.")

DB 03340.

\$16,500



**First Edition, First Issue With Pre Publication Watermarks
Fifty-Five Superb Hand-Colored Aquatint Plates**

JENKINS, James. *The Naval Achievements of Great Britain from the Year 1793 to 1817*. London: Printed for J. Jenkins... by L. Harrison, [1817]. First edition, First Issue With Pre-Publication Watermarks Large quarto (13 7/8 x 11 5/16 inches; 352 x 287 mm.). Including dedication, introduction, list of plates and list of subscribers and [74] leaves of descriptive text. Engraved title with hand-colored vignette and fifty-five hand-colored aquatint plates. One uncolored plate with plan of the Bombardment of Algiers and plan of the Battle of Trafalgar. Text watermarked J. Whatman 1812; twelve plates watermarked J. Whatman 1811 and two plates watermarked J. Whatman 1816. Bound without the list of subscribers. Contemporary half red roan over marbled boards. Spine with five double raised bands, ruled in blind and lettered in gilt in compartments. Armorial bookplate of William Hutton on front paste-down. A spectacular, large and tall example.

"As in the "Martial Achievements" there are late issues of the plates which must be examined to see that the watermarks are pre-publication. Some copies of this work have one or two additional plates, namely portraits of Nelson and Lord St. Vincent. The work is complete without them. Copies were issued with the plates on India paper and also in etched outline. Some large-paper copies have the plates in three states. More sought after than the Martial Achievements, it is becoming uncommon". (Tooley p. 234-5).

"Collectors should note that evidence of early state in this book can be found in the title-page vignette, originally issued uncoloured, and coloured only in later issues. The book was reprinted as late as 1840, copies having been seen with watermarks of the date." (Abbey, Life. p. 287). Abbey's copy measured 13 1/8 x 10 5/8 inches. Abbey, Life, 337; Bobins II, 360; Tooley 282.

DB 04313.

\$14,500



Six Hand-Colored Lithographed Plates Depicting Military Scenes

[LAMI, Eugène, illustrator]. *Souvenirs du camp de Luneville*. 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

"This elegant and brilliant painter [1800-1890] devoted much of his time to lithography between 1817 and 1833. The son of an Empire bureaucrat, [Lami] grew up in Paris. Beginning in 1815, he studied painting with Horace Vernet and afterwards in the studio of Baron Gros... To support himself he made lithographs for several albums, including in 1822 a *Collection des uniformes des armées françaises, de 1791 à 1814*...Lami paid his first visit to England in 1826, during which he drew the sketches which resulted in his *Souvenirs de Londres*...under [Henry Monnier's] guidance [he] comprehensively explored London and the countryside. Indeed, Monnier provided more than a third of the twenty-eight designs which make up Lami's finest album, the *Voyage en Angleterre*. It is here that for the first time Lami struck his distinctive note in lithography. These precise and sparkling plates, which show England in its most attractive aspects, brought the lithographic recording of the passing scene to an unprecedented level of grace and refinement. 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 05289.

\$3,750



The Naval Victories of Great Britain
Scarce Large-Paper Issue with Forty-Two Hand Colored Aquatint Plates

LEWIS, W., publisher. *Naval Victories of Great Britain, from the Commencement of the War in the Year 1803 to 1816*; Being a series of coloured views of naval engagements, from drawings by officers in the actions represented. London: Printed by W. Lewis, [1820]. Folio (14 x 10 1/4 inches; 356 x 260 mm.). Letterpress title and forty-two hand colored aquatint plates by Sutherland, Bailey, Lewis and others, all mounted on gray paper with pen-line borders. Manuscript list of plates loosely inserted. Contemporary half dark olive scored calf over brown pebble-grain cloth boards, ruled in gilt. Smooth spine elaborately decorated and lettered in gilt, brown endpapers, all edges gilt. Joints expertly repaired.

A series of aquatints depicting British naval engagements during the Napoleonic Wars and the War of 1812, including such celebrated encounters as the Battles of Trafalgar on 21 October 1805 and single ship actions such as that between USS *Chesapeake* and HMS *Shannon* on 1 June 1813. The aquatint plates are *similar* in style and compositions to those used to illustrate James Ralfe's *Naval Chronology of Great Britain* (1818) and James Jenkins' *Naval Achievements of Great Britain* (1817), though possibly more scarce. This example is close in size to copies of the Naval and the Martial achievements that we have in our inventory.

This issue appears to be untraced. The plates are arranged chronologically, and would appear to be collected from Ralfe's *Naval Chronology* (1820) and issued without the text, under the above title. OCLC locates just two examples (both with forty-two plates) in libraries and institutions worldwide: Yale University Library (CT/USA) and The Alexander Turnbull library (New Zealand).

DB 05570.

\$7,500



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

MORAINÉ, 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.

Louis Pierre René De Moraine (1816-1864). French painter and lithographer.

Colas 2139; Glasser, p. 336; Hiler, p. 630; Not in Bobins or Lipperheide.

DB 05392.

\$1,500



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

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

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

DB 05555.

\$4,500



"A Handsome Volume"
In Scarce Earliest Issue, a Scarce Tall Copy

ORME, Edward. *Historic, Military, and Naval Anecdotes...* London: Edited and Published by, and engraved under the direction of Edward Orme, 1819. First Edition, earliest issue and complete, with plates watermarked "Whatman 1812" and "Whatman 1816," a scarce tall copy, lacking rules to title-page and with "1819" at title-page foot. Folio (13 3/16 x 10 3/8 in' 335 x 264 mm). Forty hand-colored aquatint plates, chiefly by Dubourg after Atkinson, Manskirsch, Clark, W. Heath, etc. Contemporary full straight-grained dark green morocco with gilt decorated border and inner blind-stamped frame. Smooth spine with gilt decorated compartments and gilt rules and lettering. Gilt-ruled turn-ins. All edges gilt. Expertly rebacked with original spine laid-down. A fine, clean copy.

While well-represented at auction, this appears to be the only copy to come to market within the last forty-five years to possess the earliest recorded watermarks and in tall format with title-page dated 1819. "A handsome volume... nor could one desire a finer record of heroic deeds" (Prideaux).

"There is another issue of the book recognizable by two rules below 'Battle of Waterloo' on the title, and without the date at the foot. According to Tooley the undated issue carries text pagged to '98,' and the dated only to page '94.' This is incorrect, all 98 pages being present in complete copies, but it should be noted that pages 95 to 98 are without pagination in the dated issue. Coupled with the fact that dated copies carry early watermarks and that the undated ones do not, it would appear reasonable to assume that the early state of the book had dated title-page such as the above" (Abbey). Tooley 353. Abbey, *Life* 376. Prideaux. p. 224.

DB 02231.

\$4,500



**Scarcer Than a Battleship in a Bathtub
In the Original Parts as Issued
The Genuine Hand-Colored Issue**

RALFE, Mr. J[ames]. *Naval Chronology of Great Britain.* Or, an Historical Account of Naval and Maritime Events, From the Commencement of the War in 1803, to the end of the year 1816: also, Particulars of the Most Important Court-Martial, Votes of Parliament, Lists of Flag-Officers in Commission, and of Promotions for Each year: The Whole forming a complete Naval History of the above Period. Illustrated with Numerous Engravings. London: Whitmore and Fenn, 1818-1819. First edition, early issue with plates watermarked 1818 & 1819. Twelve original parts, 1818-1819, in tall octavo (10 1/8 x 6 7/8 in; 256 x 175 mm). Sixty "genuine" hand-colored aquatint plates (with printed inscriptions, i.e. "from a sketch by...", "from a plan by...",), including frontispiece, with original tissue guards. Original buff printed wrappers, with expert renewal by master restoration artist, Bruce Levy. Vol. 1: facsimile wrappers; Vol. 2: joints and endcaps restored, rear wrapper facsimile; Vol. 3: endcaps repaired, front wrapper re-attached; Vol. 4: plate with loss filled-in, front wrapper fill-in at fore-edge; Vol. 6: Front wrapper reattached; Vol. 7: facsimile wrappers, seven plates re-attached; Vol. 8: facsimile wrappers, six plates re-attached; Vol. 9: backstrip repair, wrappers re-attached; Vol. 10: Joints and endcaps repaired; Vol. 11: Front joint and endcaps repaired, 5 plates re-attached; Vol. 12: backstrip repaired, corner restoration. A fine set. Housed in a blue cloth drop-back clamshell box.

A book of incredible scarcity in the original parts with only one copy seen at auction within the last fifty-three years, in 1960. This copy was stashed in the 1930s and forgotten in the vault of a bookselling firm until recently. The rare 1820 three-volume first edition in book format is relatively common by comparison.

DB 05704.

\$14,500



Thomas Rowlandson's Loyal Volunteers of London... The Plates Heightened in Gold and Silver

ROWLANDSON, Thomas. *Loyal Volunteers of London & Environs, Infantry & Cavalry, in their respective Uniforms.* Representing the whole of the Manual, Platoon, & Funeral Exercise in 87 plates Designed & Etch'd by T. Rowlandson. [London]: Rudolph Ackermann, [1798-99]. First edition, early issue (plates heightened in gold and silver). Large quarto (13 x 10 1/2 inches; 330 x 266 mm.). Descriptive text to each plate and index and errata at end. Hand-colored etched title-page, 86 hand-colored etched plates, many heightened with gold or silver, all by and after Thomas Rowlandson. Bound without the two later issued plates** as usual. Contemporary full red straight-grain morocco, covers decoratively paneled in gilt, spine with five double raised-bands, decoratively tooled and lettered in gilt, gilt board edges and turn-ins. Expertly and almost invisibly rebaked to style.

A wonderful and large copy of this important work by Thomas Rowlandson, with early impressions of the plates heightened with gold and silver. The text and plates are watermarked 1794. Abbey's copy measured 12 5/8 x 9 3/8 inches.

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

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

DB 03290.

\$14,500



Fifteen Hand-Colored Aquatint Plates Drawn and Etched by Thomas Rowlandson

[ROWLANDSON, Thomas, *illustrator*]. [ROBERTS, Lt. Col. David, *author*]. *The Military Adventures of Johnny Newcome*. With an Account of His Campaigns on the Peninsula and in Pall Mall: With Sketches by Rowlandson; and Notes. By and Officer. London: Printed for Patrick Martin, 1815. First edition. Octavo (8 1/4 x 5 1/8 inches; 210 x 130 mm). Fifteen hand-colored aquatint plates drawn and etched by Rowlandson, including frontispiece. Handsomely bound ca. 1900 by Rivière and Son in full dark red crushed levant morocco, covers with triple gilt-rule borders, spine with five raised bands, elaborately tooled and lettered in gilt in compartments, gilt-ruled board edges, decorative gilt turn-ins, marbled endpapers, top edge gilt, others uncut. Small neat and almost invisible repair to lower blank margin of title-page, some very minor offsetting from plates to text otherwise a very fine example in a fine early twentieth century binding.

"To the Subalterns of the British Army. Gentlemen, I shall, I trust, be acquitted of any servile view, when in dedicating this humble Essay to the Subalterns of the British Army, I adopt the only means in my powers of shewing how much I honour and admire them. I have the honour to be, Gentlemen, With the greatest respect, Your most obedient Servant, The Author." (Dedication)

DB 04780.

\$1,650



**Fifteen Hand-Colored Aquatint Plates
Second Edition**

[ROWLANDSON, Thomas, illustrator]. [ROBERTS, Lt. Col. David, author]. *The Military Adventures of Johnny Newcome...* London: Printed for Patrick Martin, 1816. Second edition. Octavo (8 9/16 x 5 3/8 inches; 218 x 137 mm). Fifteen hand-colored aquatint plates. Some minor offsetting from plates to text and some scattered light foxing to text. Bound ca. 1930 in full dark red crushed levant morocco, covers with triple gilt-rule borders, spine with two raised bands, decoratively tooled and lettered in gilt in compartments, gilt-decorated board edge corners, triple gilt-ruled turn-ins, marbled endpapers, top edge gilt, others uncut. Original purple cloth covers and spine bound in at end.

Abbey, Life 378 (First edition, 1815); Tooley 418; Hardie, p. 158; Prideaux, p. 305.

DB 04852.

\$750



**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. Dédicée 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 Debucoart, 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



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

SPILSBURY, Francis B. *Picturesque Scenery in the Holy Land and Syria*, Delinieated during the Campaigns of 1799 and 1800... London: Edward Orme, 1803. **First edition, earliest issue.** Folio (18 1/4 x 12 7/8 inches; 464 x 327 mm.). Small oval aquatint portrait of Sir John Douglas on page 26. Fine mezzotint portrait of Sir William Sydney Smith, and nineteen fine hand colored aquatint plates. Plates and text watermarked "J. Whatman 1801". All plates tissue guards. Full contemporary brown calf, gilt. Expertly and almost invisibly rebacked with the original spine laid down. With the armorial bookplate of the Stanley Family, Earls of Derby on front paste-down. **The quality of the plates in this first edition is far superior to that of the later issues.** They include views of Acre, Sidon, Tyre, Beirut, Jaffa, Mount Tabor, Tripoli, Caeserea and also fine genre scenes showing costumes, etc., etc.

Note: In the later editions of 1819 & 1823 which were published by Thomas M'Lean, the plates were closely copied, reduced in size, and were uniformly in aquatint, but with nothing like the subtlety of technique of the first edition of 1803 which was published by Edward Orme. The portrait of Sir Sydney Smith was also omitted. English naval surgeon Francis B. Spilsbury's account of his travels in the Holy Land and Syria during the Napoleonic campaigns there. Spilsbury was surgeon on board the newly commissioned HMS Tigre (French prize Tigre 74) during the campaigns of 1799 and 1800. The Tigre brought Sir William Sidney Smith to defend Acre against Napoleon's siege, and led a naval force in support of Turkish armies which finally relieved Acre, and his text gives some account of the military campaigns and the Turkish dignitaries. In his reminiscences Napoleon accused Smith of making him miss his destiny, as Smith's timely appearance thwarted Napoleon's drive to invade Syria and forced him to retreat to Egypt.

DB 05469.

\$9,850



**Eighteen Super Hand Colored Aquatint Plates by Christoffer and Cornelius Suhr
Documenting the Uniforms of the Legendary Roman Division**

SUHR, Christoffer. SUHR, Cornelius. *Sammlung verschiedener Spanischer National-Trachten and Uniformen...* Hamburg: [1808]. **First edition complete.** Folio (14 1/4 x 9 inches; 362 x 228 mm.). Letterpress title and eighteen superb hand colored aquatint plates by Cornelius Suhr after Christan Suhr. All plates with the small blindstamp of C. Suhr on the lower blank margin. Contemporary German brown marbled boards, gilt. The plates all bright and fresh. A wonderful copy. An unusual suite of plates showing various Spanish national costumes and uniforms of the Spanish troops during the Napoleonic Wars. **Rare: OCLC locates just two five in libraries & institutions worldwide.**

One of the only books to document the uniforms of the legendary Roman Division. They were in fact taken from life: Christian & Cornelius Suhr were citizens of Hamburg, a city which had become, due to the continental blockade, a centerpiece of the Napoleonic control system. Christoffer Suhr taught at the Royal Academy in Berlin, liked to paint, day by day, sketches of all kinds of troops stationed in his city between 1806 and 1815. Among them, for a time, was the unit commanded by Pedro Caro y Sureda, 3rd Marquis of La Romana (1761-1811). Napoleon entrusted to him a corps intended to reinforce the French army in Germany. La Romana was therefore named commander of the "Northern Division" and spent the years 1807 and 1808 garrisoned in Hamburg, then in Denmark, under the orders of Marshal Bernadotte. When the Spanish Civil War broke out, La Romana made plans to repatriate his men to Spain. The fact that 9,000 of his men out of a total of 14,000 were able to board British ships on August 27, 1808 and thus escape to Spain is mainly to the credit of his astuteness and his talented organization.

DB 05605.

\$8,500



**The “Best Edition” of Marshall’s Classic Biography
Near Fine in Contemporary Mottled Sheep**

[WASHINGTON, George]. [MARSHALL, John]. *The Life of George Washington...* London: Printed for Richard Phillips, 1804-1807. First (and best) London Edition (in octavo) and, according to Howes, the best edition of all. Five octavo volumes. Complete with three folding plates, one vignette and twelve folding maps. A few paper flaws, some minor marginal stains throughout and some very light and occasional browning of the text to volume five. Contemporary mottled sheep, spine ruled in gilt, red morocco spine labels lettered in gilt, three faded, one missing. The hinges and spine extremities have been expertly restored. A near fine, sound and very attractive set - rarely found in its original binding. With the uniform, early ink signature of Peter Trezevant on each front flyleaf. Overall a near fine and much cleaner set than is usually found with the folding plates and maps in excellent and undamaged state. The first London edition has five plates that were omitted in the Philadelphia edition and is the only complete edition of this monumental and indispensable work. Howes M317. Sabin 44788.

John Marshall (1755-1835), served in the House of Representatives (1799-1800), was Secretary of State (1800-1801) under President John Adams, and was the fourth Chief Justice of the Supreme Court. During his thirty-five year tenure as Chief Justice, Marshall served under six presidents. He established the Judiciary as independent from, and equal with, the Legislative and Executive branches of the U.S. government, and affirmed that the Court was entitled to exercise judicial review - the power to strike down laws deemed by the Court to be unconstitutional. He made key legal decisions regarding the balance of power between the federal government and the states, and in *McCulloch v. Maryland* supported an elastic interpretation of the enumerated powers of the legislature in Article 1, Section 8 of the United States Constitution.

DB 04036.

\$8,500



**Written While the Insane Author
Was Living in a Gravel Pit**

[WILLIAMS, Charles, *illustrator*]. MITFORD, John. [SAMUEL TOUT, *binder*]. *The Adventures of Johnny Newcome in the Navy...* London: Published for the Author and sold by Sherwood, Neely and Jones [et al], 1823. Third edition in book form, originally issued 1819 in eight monthly parts. Quarto (10 3/16 x 6 3/16 in; 259 x 158 mm). Twenty hand-colored aquatint engravings. Handsomely bound (ca. 1895) by Samuel Tout of London in full deep crimson morocco with gilt-tooled corner-pieces and rolls. Gilt-rolled board edges. Gilt-ruled raised bands, gilt decorated and ornamented compartments. Broad turn-ins with gilt-tooled corner-pieces. Top edge gilt, others uncut. Original paper backstrip with printed label preserved at rear. With the nautical bookplate of James Stewart Geikie, M.D. A fine and very tall copy.

John Mitford (1782-1831) "was a member of the elder branch of the family of Mitford of Mitford Castle in Northumberland...In April 1795... he entered the navy as midshipman of the *Victory*, in which he went out to the Mediterranean, and was present in the battle off Toulon on 13 July 1795. In the following year he was moved into the *Zealous* with Captain (afterwards Sir Samuel) Hood, and in her was present in the disastrous attack on Santa Cruz in July 1797, and at the battle of the Nile 1-2 Aug. 1798...According to his own account, after drinking freely on Christmas day 1800, he insulted his captain and left the service, that is to say, deserted; but as he was with Hood in 1801 in the *Venerable* the desertion may have been only imagined..." (D.N.B.).

This edition with the Williams plates appears far less frequently than the Rowlandson illustrated edition of 1818. "Johnny Newcome" was British slang for a raw recruit, Army or Navy. Abbey, *Life* 340. Tooley 332. Prideaux, p. 304. Hardie, p. 173.

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