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CHAM (PSEUDONYM OF AMÉDÉE DE NOÉ). ACTUALITÉS. A FINE COLLECTION OF ONE HUNDRED AND SIXTEEN HAND COLORED LITHOGRAPH PLATES, ALL HEIGHTENED WITH GUM ARABIC. PARIS: ARNAULD DE VRESSE & MARTINET, [1864-1870]



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This catalogue was lovingly prepared by:

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Photography by Ben Shani

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'Fair Ideas'

ADAM, Victor. *La Foire aux Idées*. Paris: J. Monrocq, [ca. 1855]. **First edition.** Small oblong quarto. [Title on front cover]. Twenty-two leaves, all lithograph illustrations. Plates lithographed by Becquet freres. Publisher's embossed red paper over boards, front cover decorated in gilt surrounding a pale blue cartouche with the title in gilt. Small booksellers label of J. Berville and engraved bookplate of Yves Marchand on front pastedown. **A fine example of one of the 'extract' albums.**

A selection of 22 fine lithograph plates from Victor Adam's 1851 book of the same title - a wonderful selection of sketches, jokes, caricatures, costumes, games, animals and fantasies...

The present edition was published around the same time or slightly later than the original folio edition of 1851. These half-size small oblong quarto albums with extracts from the original edition had each original plate divided into two (5 3/4 x 8 1/2 inches; 145 x 216 mm.) format plates so that the head of the numbered plate appeared successively with the current title and the heel of the same plate with the publisher's address. The present example brings together the eleven 'split' plates which carry the numbers 50, 55, 56, 57, 59, 65, 66, 70, 71(lower), 76 and 82 plus one unidentified. The first plate has been partially colored at an early date. The original large quarto edition of 1851 contained one hundred numbered lithograph plates with between two and fifteen subjects on a page. All plates had the running title "La Foire Aux Idées Par V. Adam" and the imprints of "Paris. J. Monrocq - éditeur" [and] "Lith. de Becquet frères, à Paris".

DB 05390.

\$650



Newcomers to the Meltonian Hunt who Dress like Dandies and have no Thought for their Horses
"A Very Rare Series, Amongst the Largest and Finest of Alken's Plates." (Tooley)

ALKEN, Henry. *Comparative Meltonians, As they are, and as they were...*; [together with]: **ALKEN, Henry.** *Hunting, or Six Hours' Sport*, by Three Real Good Ones, from the East End, and without seeing a Hound; [together with]: **ALKEN, Henry.** *Shooting, or One Day's Sport of Three real good One's*, However ignorant of Sporting Rules. London: Thomas M'Lean, Repository of Wit and Humour, 1823. Handsomely bound by Rivière & Son ca. 1900 in full red morocco, gilt. Joints expertly and almost invisibly repaired. Engraved bookplate of celebrated collector Ernest G Mocatta on front blank. Some occasional very light and mainly marginal foxing.

Three Exceptionally Rare First editions. Oblong folio. Printed title-page to *Comparative Meltonians* and eighteen magnificent hand colored plates aquatinted by G. Hunt. Each plate numbered in top right corner and with imprint "London, Published by Thos. McLean. Repository of Wit & Humour: 26 Haymarket, 1823." in lower margin. All plates expertly inlaid to larger sheets (13 1/4 x 16 15/16 inches; 336 x 431 mm.). Actual plate sizes average 11 1/2 x 13 inches; 292 x 330 mm.).

"Original Issues. Excessively Rare. A complete set of these magnificent colored aquatints, which are among the largest and most brilliant of all Alken plates. Owing to their beauty many copies were broken up and the plates framed, with the result that few copies are found with the complete series." (Dixon Sale, January 1937). "A very rare series, amongst the largest and finest of Alken's plates." (Tooley).

DB 06069.

\$19,500



Henry Alken's Easter Monday



ALKEN, Henry. *Easter Monday.* By Ben Tally Ho. London: S. & J. Fuller, April 7, 1817. **First edition.** Oblong folio. Comprising a printed title and two hand-colored engraved plates depicting lively sporting scenes. Plate impressions measure approx. 14 1/4 x 18 3/4 inches (362 x 476 mm). Printed title and plates window-mounted on white board. Bound ca. 1940 in half green morocco over green cloth boards, decoratively ruled in gilt. Front cover with large rectangular dark green morocco panel, decoratively gilt.

The plates are titled:

Easter Monday. A View near Epping, The Heroes of the day, Men of determined Courage, Riding Hard – up to the Hounds.

Easter Monday. A View [near] Windsor, Gentlemen Sportsmen endeavouring to lead the field.

DB 06231.

\$2,000

"A Most Valuable and Important Book" Second and Enlarged Edition With Additional Text and Six Extra Hand- Colored Plates



ALKEN, Henry. NIMROD (pseud. of C.J. Apperley). *Memoirs of the Life of the Late John Mytton, Esq...* London: Rudolph Ackermann, 1837. **Second and enlarged edition, with additions to the text and six extra hand-colored plates.** Tall octavo. Extra-engraved title-page with aquatint vignette. Eighteen hand-colored aquatint plates. Handsomely bound by Rivière & Son in full medium green morocco, gilt. The extra-engraved title-page watermarked "1842". Some very light soiling to blank edges of a few plates, otherwise a very fine copy. Housed in a fleece-lined green cloth slipcase.

A biography of a man that reads like a work of fiction" (Tooley).

DB 06227.

\$1,450

"First and only edition of a rare and valuable magazine" (Schwerdt)

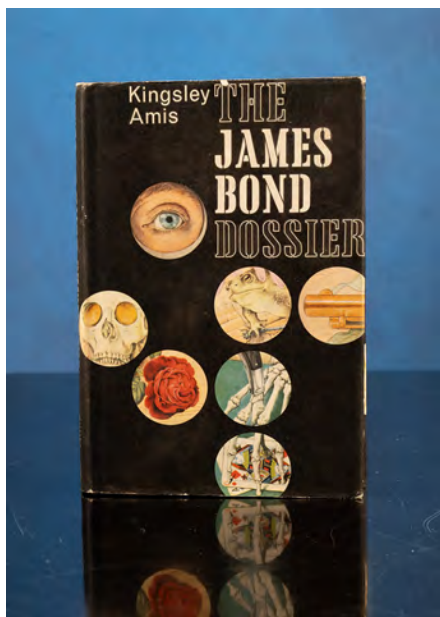


ALKEN, Henry [and] BARENGER, James, illustrators. *The Sporting Repository*, containing Horse-Racing, Hunting, Coursing, Shooting, Archery, Trotting and Tandem Matches, Cocking, Pedestrianism [and] Pugilism. London: Printed by W. Lewis... for Thomas McLean, 15 January-15 June 1822. **First and only edition.** Octavo. Hand-colored aquatint frontispiece and eighteen hand-colored aquatint plates after H. Alken and J. Barenger engraved by G. and T. Hunt. All plates with tissue guards. Handsomely bound by Rivière & Son ca. 1920 in full red morocco, gilt.

A spectacular example, the hand-colored plates bright and fresh. Loosely inserted at end are the original front and rear wrappers for part II "15th of February, 1822".

DB 06228.

\$3,000



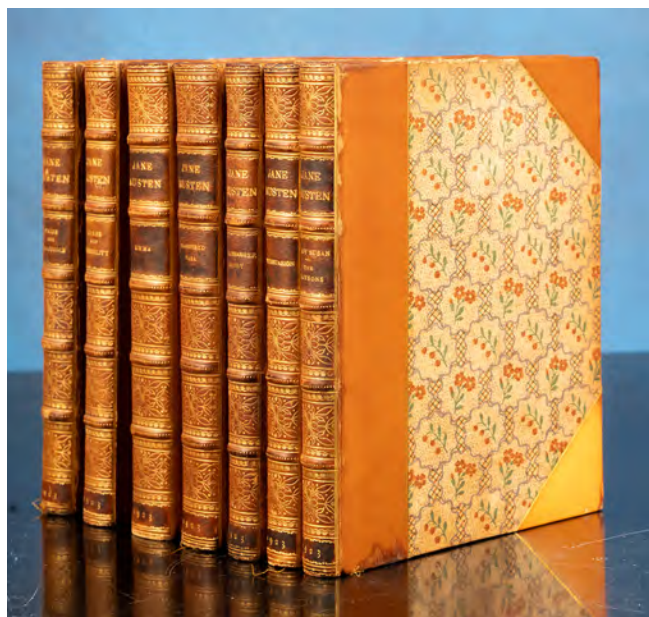
"The first formal literary analysis of the James Bond novels by Ian Fleming"

AMIS, Kingsley. *The James Bond Dossier*. London: Jonathan Cape, [1965]. **First edition.** Octavo. Publishers black faux cloth over boards, front cover stamped in blind, spine lettered in gilt, lower corners very slightly bumped. A near fine copy in the publisher's pictorial dust jacket (price 16s. net) based on the familiar Chopping 'trompe l'oeil' designs from the Ian Fleming first editions. Minimal wear to corner extremities, otherwise near fine.

The James Bond Dossier by Kingsley Amis is indeed a significant and first formal literary analysis of the James Bond novels by Ian Fleming. The book was written at the height of the 1960s "Bond-mania" and marked a shift in how popular thrillers could be viewed within literary criticism.

DB 05935.

\$650



The Adelphi Edition of Jane Austen Bound by Sangorski & Sutcliffe

AUSTEN, Jane. *The Adelphi edition of the works of Jane Austen*. London: Martin Secker, [1923]. Seven small quarto volumes. *Pride and Prejudice*; *Sense and Sensibility*; *Northanger Abbey*; *Mansfield Park*; *Emma*; *Persuasion*; *Lady Susan and The Watsons*. Bound ca. 1923 by Sangorski & Sutcliffe in three quarter orange Morocco over patterned boards ruled in gilt. Spines with five raised bands decoratively tooled in gilt, three brown morocco labels lettered in gilt, matching endpapers, top edge gilt. Spines a little dull and very slightly rubbed.

A very good set that includes, as a seventh volume *Lady Susan and the Watsons*.

DB 06145.

\$3,500



The Best Collected Edition of Jane Austen's Works

AUSTEN, Jane. *The Novels of Jane Austen*. The Text based on Collation of the Early Editions by R.W. Chapman. With Notes Indexes and Illustrations From Contemporary Sources. In Five Volumes. Oxford: At the Clarendon Press, 1923-1932. One of 1,000 sets. **Oxford Large-Paper Edition.** [Together with:] *Jane Austen's Letters to her sister Cassandra and others*. Collected and Edited by R.W. Chapman. Oxford: At the Clarendon Press, 1932. One of 1,000 sets. Together seven octavo volumes. Frontispieces and numerous plates in color and in black and white (five folding plans, three folding maps, one facsimile letter). Grey linen spines over blue-grey marbled boards, spines with printed paper labels. Minimal rubbing to corners and board edges. A fine set of one of the most important collected editions of Jane Austen.

DB 06139.

\$1,950

L. Frank Baum's First Juvenile and the First Book Illustrated by Maxfield Parrish

BAUM, L. Frank. PARRISH, Maxfield, illustrator. *Mother Goose in Prose*. Chicago: Way and Williams, [1897]. **First edition, second issue.** Large quarto. Fourteen half-tone plates. Some occasional and very light mainly marginal spotting. Original light gray cloth, covers pictorially stamped in color. Corners a little bumped, spine slightly toned, gilt lettering a little dull. Aside from the above, this is an excellent and all original example - with no restoration to the binding - of L. Frank Baum's first published juvenile and the first book illustrated by Maxfield Parrish.

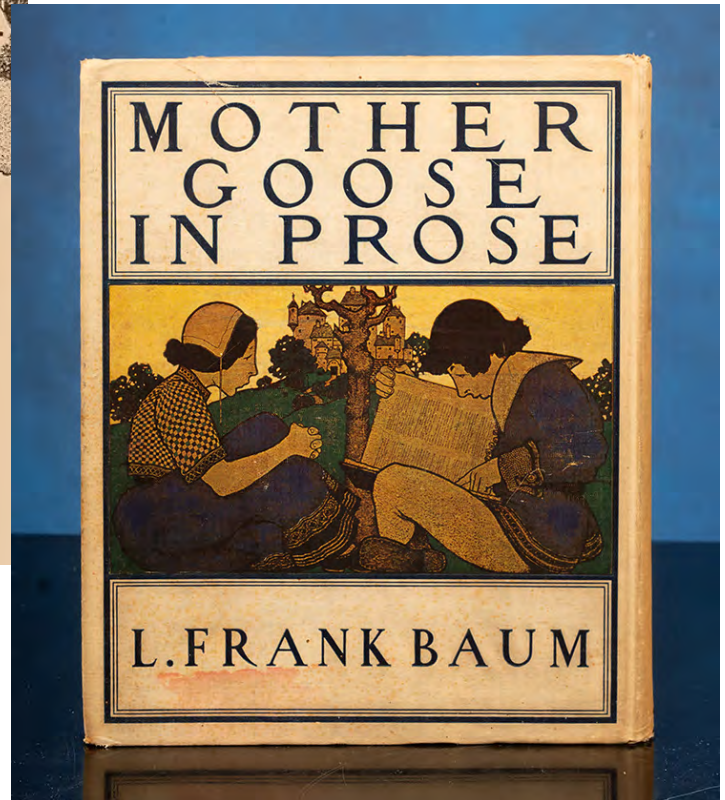
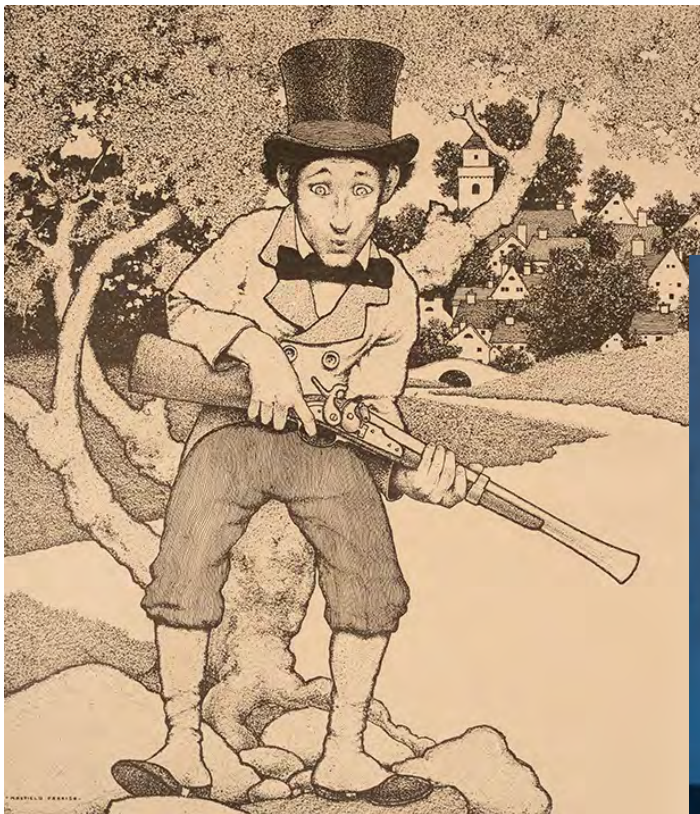
Mother Goose in Prose is a collection of twenty-two children's stories inspired by classic Mother Goose nursery rhymes. It was the first children's book written by L. Frank Baum and also marked the debut of Maxfield Parrish as an illustrator. Originally published in 1897 by Way and Williams of Chicago, the book was later reissued in 1901 by the George M. Hill Company.

Baum introduces the collection with a preface tracing the history of Mother Goose. Each story begins with the original nursery rhyme, followed by an expanded narrative that provides a broader literary context. The stories included are:

The final story features a girl named Dorothy who can communicate with animals—a concept that foreshadows Baum's later *Oz* series. When republishing this tale in *Juvenile Speaker* (1910) and *The Snuggle Tales* (1916–17), Baum changed her name to Doris to avoid confusion with Dorothy Gale.

DB 06086.

\$1,800





DB 06040.

\$2,750

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

BEAUMONT, Charles-Édouard de. *Au Bal Masqué.* [At the Masked Ball]... Paris: Au Bureau du Charivari, Maison Martinet, [1860]. [Fifth Series]. Quarto. Pictorial lithograph title-page and thirty superb lithograph plates printed on strong white paper and mounted on stubs. Publisher's yellow pictorial wrapper bound in at front. The plates clean and fresh. Bound ca. 1925 by Semet & Plumelle in half quarter black scored calf over marbled boards ruled in gilt. Smooth spine richly decorated and lettered in gilt, with small red morocco onlays, marbled endpapers, top edge gilt. Joints rubbed but sound. Small rectangular leather bookplate of noted bibliophile, Henri Lafond on front pastedown.

This rare album of lithographs echoes that of Gavarni who dedicated works of the same theme at the same time.

We have only seen one other example of this 'fifth' series of *Au Bal Masqué*.



DB 06039.

\$3,250

Forty Superb Lithographs by Charles-Édouard de Beaumont Depicting The Pretty Women of Paris

BEAUMONT, Charles-Édouard de. *Les Jolies Femmes de Paris.* [The Pretty Women of Paris]. Paris: Chez Aubert, [1846]. Folio. Forty superb lithographs complete, all mounted on stubs. A remarkably clean example of this extremely rare title. Bound by Pagnant ca. 1890 in three quarter red scored calf over red cloth boards ruled in gilt. Smooth spine decoratively tooled and lettered horizontally in gilt, marbled endpapers, top edge gilt. Some minor rubbing to board edges, otherwise near fine.

OCLC lists just three copies in libraries and institutions worldwide.



DB 06084.

\$2,500

Nine Humorous Lithographs Depicting a Lack of Experience and Sophistication

BEAUMONT, Charles-Édouard de. *Naïvetés*. Paris: Au Bureau du Charivari, Maison Martinet. 1860. Folio. Nine fine lithograph plates, all mounted on stubs. Some light marginal staining otherwise very clean. Early-to-mid twentieth century three quarter red morocco over red pebbled cloth boards ruled in gilt, front cover with rectangular black leather label ruled and lettered in gilt. Smooth spine elaborately decorated and titled in gilt. Small stain to upper portion of boards.

Rare: Not in Colas, Hiler or Lipperheide. Not recorded by OCLC/KVK.



DB 06054.

\$1,500

'The Pretty Women of Paris' as seen by Édouard de Beaumont Depicted in Twenty-Nine Fine Lithograph Plates

BEAUMONT, Charles-Édouard de. *Nos Jolies Parisiennes* (The Pretty Women of Paris). Album par Édouard de Beaumont. Paris: Au Bureau du Charivari et Chez Martinet, [1860]. Later Chez Martinet edition. Folio. Pictorial lithograph title and twenty-nine (of 30) fine lithograph plates. Publisher's pictorial yellow glazed boards. Front joint cracked but endpaper holding sound. A near fine and very clean copy.

First published by Aubert in 1846.

Colas 257 (Aubert 1846 edn. 40 plates); Hiler p. 73 (Aubert 1846 edn., 40 plates); Von Lipperheide 3565 (30 plates).

**Peter Beckford's "Thoughts on Hunting"
In the Original Boards Uncut**



DB 06230.

\$1,250

BECKFORD, Peter. *Thoughts on Hunting...* London: Printed for Sherwood, Neely, and Sons, [1820]. Octavo. Engraved frontispiece and folding plan. Bound in at the end are an 8 page and a 16 page publisher's catalog, together with a leaf (dated London 1824) "Interesting Works". With four additional hand-colored plates from The Annals of Sporting and Fancy Gazette, loosely inserted. Publisher's drab boards uncut. Spine with original pictorial printed paper label. Front board with slight crack, small repair? at top of spine, still an exceptionally fine example. Chemised in a quarter red morocco over red cloth boards clamshell case by Root & Son, London. Loosely inserted is a hand written note: "This copy of Beckford/has 4 Aquatints by/Sutherland-inserted/loosely./from/"The Annals of Sporting".

The four additional hand colored plates:

1. "Fox Hunting (Plate 1) Hour of Meeting." Jan. 2, 1826.
2. "Fox Hunting (Plate 2) Broke cover - Settling to the Scent." Feb. 1, 1826.
3. "Fox Hunting (Plate 3) The Chase - Full Cry." April 1, 1826.
4. "Fox Hunting (Plate 4) Gone to Earth." June 1, 1826.

**The Pilgrim, or Memories of Rome
Illustrated with Thirty Fine Hand Colored
Copper Engraved Plates**



DB 06192.

\$2,850

BONNARD, Camille. *Le Pèlerin, ou Souvenirs de Rome.* Tome Premier [all published]. Paris: Camille Bonnard, 1829. **First and only edition.** Octavo. Illustrated with thirty hand colored copper engraved plates by Camille Bonnard. Bound ca. 1829 in full red calf, covers with decorative blind-stamped borders and a large central lozenge within a decorative gilt border. With the small rectangular label of Milan booksellers, Il Polifoli. Occasional foxing only affecting text leaves, portion of blank margin of pp. 111/112 torn away not affecting text.

The thirty fine plates show several places of interest including Pont Molle; Cité Léonine; Le Forum; Porte du Peuple; Temple d'Antonin le Pieux; Colonne Antonin; Place d Espagne; Villa Medicis; Trinité des Monts; Couvent de Ste. Agnès; Mont Sacré; Place St. Pierre; Basilique de St. Pierre; Porte Cavallegieri [&] St. Onuphre. There are also several plates showing costumes and fetes etc.

Rare: OCLC/KVK locate just one copy.

**The Rarely Seen Parisian Scene
The Rise of the Post-Revolution French Middle Class
Its Customs, Costumes, and Leisure Activities**

[BON GENRE, LE]. *Observations sur les Modes et les Usages de Paris...* Paris: Chez L'Éditeur [Pierre de la Mésangère], 1827. Third edition, with eleven additional plates not found in the first edition of 1817. Large folio. with 115 hand-colored plates. Engraved by Georges-Jacques Gatine. Printed by Vassal et Essling. With a duplicate of plate no. 16 loosely inserted. Some light foxing which is mainly confined to the blank margins. Contemporary half crimson straight-grain morocco over marbled boards, smooth spine elaborately tooled and lettered in gilt. Some light wear to top and bottom of spine. **An excellent example of one of the rarest suites of fashion and caricature, featuring superbly colored plates.**

OCLC/KVK note only four copies of this edition in library holdings worldwide, no copies of the first edition and only two copies of the 1822 edition. In addition to satirizing the extravagances of contemporary fashion and society, the finely rendered illustrations portray a range of public entertainers—including the rope-dancing troupes of Forioso and Ravel, a magic lantern show, two performing dog acts, Indian jugglers, acrobats, and four distinct aerial runways. The contributing artists to *Le Bon Genre* included George Dutailly, François Joseph Bosio, Louis Marie Lante, Horace Vernet, and others, but it is Mésangère, the editor and publisher who guided them, and Gatine the engraver, who executed their designs, who were and remain the stars here.

DB 05714.

\$35,000



'The School of Travelers'
Twelve Amusing Hand Colored Lithographs



DB 06209.

\$4,850

BOUCHOT, Frédéric. *L'Ecole des Voyageurs*. (The School of Travelers). Paris: Dupin & Cie., [ca. 1839]. Folio. Twelve superb hand colored lithograph plates all heightened with gum arabic. All plates mounted on stubs. Mid nineteenth century quarter red straight-grain morocco over marbled boards, smooth spine lettered horizontally in gilt. Small stain on slightly faded spine.

The hand-colored lithographs humorously depict various aspects of travel and travelers of the early-to-mid nineteenth century.

Rare: The Paris Musées collection has just two of the plates. We have only seen this title once before in 2002 (private collection in US). **OCLC & KVK locate just one copy.**

"One of his notable series is "L'École des Voyageurs" (The School of Travelers), published in Paris by Dupin & Cie around 1839. The series is considered rare, with first editions featuring hand-colored prints."

**Twenty Hand Colored Comical Scenes by the
Major French Artists
Including Bouchot, Daumier, Gavarni , Platier
& Pruche**



DB 06082.

\$4,500

BOUCHOT, Frédéric. PRUCHE, Clément. GAVARNI, Paul. PLATIER, Jules & DAUMIER, Honoré. *Étrennes Comiques par les Principaux Dessinateurs du Journal pour Rire, du Charivari, du Musée Philopon, et de la maison Aubert*. Paris: Aubert & Cie., [ca. 1848]. Folio. Pictorial lithograph title-page and twenty magnificent hand colored lithographs, heightened with gum arabic. The lithographs are by Frédéric Bouchot (6); Clément Pruche (5); Paul Gavarni (4); Jules Platier (3) & Honoré Daumier (2). The title-page has been strengthened at the inner margin not affecting image. Two of the plates have neat marginal repairs as detailed below. Early twentieth century light brown cloth over boards, front cover titled in gilt, smooth spine. An excellent publisher's collection of fine hand colored lithographs.

We have handled one other example with the same title-page but with different hand colored lithographs by Honoré Daumier; Charles Vernier; Jules Platier; Frédéric Bouchot; Paul Gavarni & Charles-Joseph Travès.

"A Tour de Force of Engraving and Colouring" (Martin Hardie)



DB 06058.

\$4,500

BOWYER, Robert, publisher. *A Selection of Fac-Similes of Water-Colour Drawings, from the works of the most distinguished British artists.* London: Published by R. Bowyer, 1825. **First edition, first issue** (before the titles were added at the foot of the plates). Text watermarked "J. Whatman 1824". Large folio. Title-page, and nine leaves of descriptive text. Twelve magnificent hand colored aquatint plates including four by Samuel Prout. Mid twentieth century half blue morocco over blue cloth boards ruled in blind. Smooth spine lettered horizontally in gilt. Old typed description affixed to front free endpaper.

An excellent example of a very beautiful and uncommon color plate book.

Rare with just one copy of the first edition appearing at auction over the past fifty years (Sotheby's London, January 15, 1988, lot 176. £1,000) and OCLC locating just one copy in libraries and institutions worldwide.

London's Principal Theatres during the Georgian Era as shown in Fourteen Fine Hand Colored Aquatint Plates



DB 06225.

\$7,500

BRAYLEY, Edward Wedlake. HAVELL, Daniel (illustrator). *Historical and Descriptive Accounts of the Theatres of London...* London: Printed for J. Taylor, Architectural Library, 1826. **First Edition.** Large quarto. Fourteen hand-colored aquatint plates and two aquatint plans. Four of the plates are watermarked "1826" and the text is watermarked "1823". Publisher's drab boards, uncut, corners worn, expertly rebacked to style with a later printed paper label on spine. Housed in a quarter green morocco over green cloth clamshell case. Some scattered light foxing but still an exceptional example in the original boards uncut.

A rare and valuable study of London's principal theatres during the Georgian era, this collaborative work by antiquarian Edward Wedlake Brayley and landscape painter William Havell offers detailed historical and architectural accounts of venues such as Drury Lane, Covent Garden, and the Haymarket. The volume captures a transitional moment in theatrical architecture and urban aesthetics. **OCLC/KVK locate just four copies in libraries and institutions worldwide.**

**A Unique and Complete Album of 121 Grotesque Watercolors
An Extraordinary Satirical Cycle Concluding with “Finis”**

[CARICATURE]. *Grotesque Sketches by Uncle Walpole. Taken down from the walls of his late dwelling The Hermitage. 1840. Veluti in Speculum [As in a mirror].* England, ca. 1840–1847. Large folio. Title and eighty-seven leaves, of which thirty-four carry colored images on both recto and verso, comprising in total 121 original watercolor caricatures. Album worn and defective; spine perished, covers detached, gatherings exposed; plates generally good but a few with marginal tears, occasional stains, creasing to lower blank corners, and title-page worn and torn at margins.

A unique, complete, and unpublished satirical album, conceived from the outset as a self-contained cycle of grotesque invention and brought to a formal close with a final sheet boldly inscribed “Finis.”

The suite encompasses an extraordinary range of imagery - from miniature comic vignettes to fully realized grotesque tableaux - all executed with wit, invention, and a distinctively theatrical presence. The subjects are social caricature, grotesque physiognomy, phrenological satire, anthropomorphic beasts, drinking and domestic quarrels, hybrid demons, and burlesque “scientific” scenes. To our knowledge, no other record of this album exists in bibliographies, institutional catalogs, or auction histories. Its playful title-page ascribes authorship to “Uncle Walpole,” tying it suggestively (if perhaps jokingly) to the Walpolean tradition of grotesque collecting and satire.

DB 03524.

\$25,000





A Satirical View of the French in Algeria

CHAM (pseudonym of Amédée de Noé). *À la guerre comme à la guerre...* Paris: Chez Aubert & Cie., [n.d., 1846]. **First edition.** Oblong folio. Twenty-seven (of thirty-one) 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. Bound without the pictorial title-page and plates 1, 29 & 30. Ten plates with short lower marginal tears. Twentieth century tan cloth over boards, red morocco spine label lettered in gilt. A very good, albeit incomplete example.

CHAM (1818-1879). "Cham (that is, Ham, the son of Noah) of whom it was said that he had 'an idea a day' for *Le charivari*... 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 04620.

\$750



Oh, What Fun To Travel! (Not) In Twenty Scarce Lithographs

CHAM (pseudonym of Amédée de Noé). *Ah quel plaisir de voyager!* Paris: Maison Martinet / Hautecoeur Frères, n.d. [ca. 1860]. **First edition.** Folio. Pictorial lithographed title and twenty lithographed plates, with sixty-two humorous scenes with captions limning the downside to travel. Publishers dark blue patterned cloth, front cover decoratively lettered in gilt, spine slightly faded. A few plates with light, mainly marginal foxing. Plate numbers 1, 7, 8, 14 & 17 with partial and minimal coloring. An excellent example.

Only eight copies in institutional holdings worldwide. No copies have come to auction since ABPC began indexing results in 1923.

DB 05354.

\$1,100



Mr. Papillon's Highly Amusing Voyage Around the World Love and Romance in Various Countries

CHAM (pseudonym of Amédée de Noé). *Mr. Papillon par Cham. [Mr. Papillon ou L'Amour Autour du Monde].* Paris: Maison Martinet, [1856]. Large quarto. Pictorial hand-colored lithograph title-page and twenty hand-colored lithograph plates, containing sixty-eight amusing images. The plates clean and fresh with superb hand coloring. Publisher's red cloth decorated in blind and lettered in gilt, plain spine, inner hinges expertly strengthened. An excellent copy.

Mr. Papillon's highly amusing voyage around the world depicting love and romance in different countries. **Rare.** OCLC locates just one copy in libraries and institutions worldwide.

DB 06041.

\$5,500

Cham's Most Ambitious Sustained Effort...
Actualités - 116 Hand Colored Lithographs

CHAM (pseudonym of Amédée de Noé). *Actualités*. A fine collection of one hundred and sixteen hand colored lithograph plates, all heightened with gum arabic. Paris: Arnauld de Vresse & Martinet [1864-1870]. A superb collection of one hundred and sixteen (116) original hand-colored lithographs, each heightened with gum arabic, satirizing the political, social, and cultural life of France during the reign of Napoleon III and the dawn of the Third Republic. Folio. Printed on fine wove paper. Preserved loose, as issued, without text.

Cham - the indefatigable caricaturist Amédée de Noé - produced over 40,000 drawings in his career, but the *Actualités* series (issued in parts throughout the 1860s and early 1870s) remains his most ambitious sustained effort. These plates, rarely encountered in contemporary hand-colored state, brilliantly combine political allegory, fashion satire, social comedy, and fantastical invention. The application of gum arabic provides added brilliance and depth to surfaces such as glassware, metallic armor, feathers, silks, and human expressions.

Comparable to Daumier in invention but with a lighter, more whimsical tone, Cham's satires range from the boulevards of Paris to the battlefields of Europe, lampooning politicians, dandies, soldiers, and housewives alike. Large groups of *Actualités* in colored form are of great rarity.

DB 05937.

\$7,500



**"Insightful and sophisticated advice
on how a gentleman
should navigate the social conventions of etiquette and good manners"**

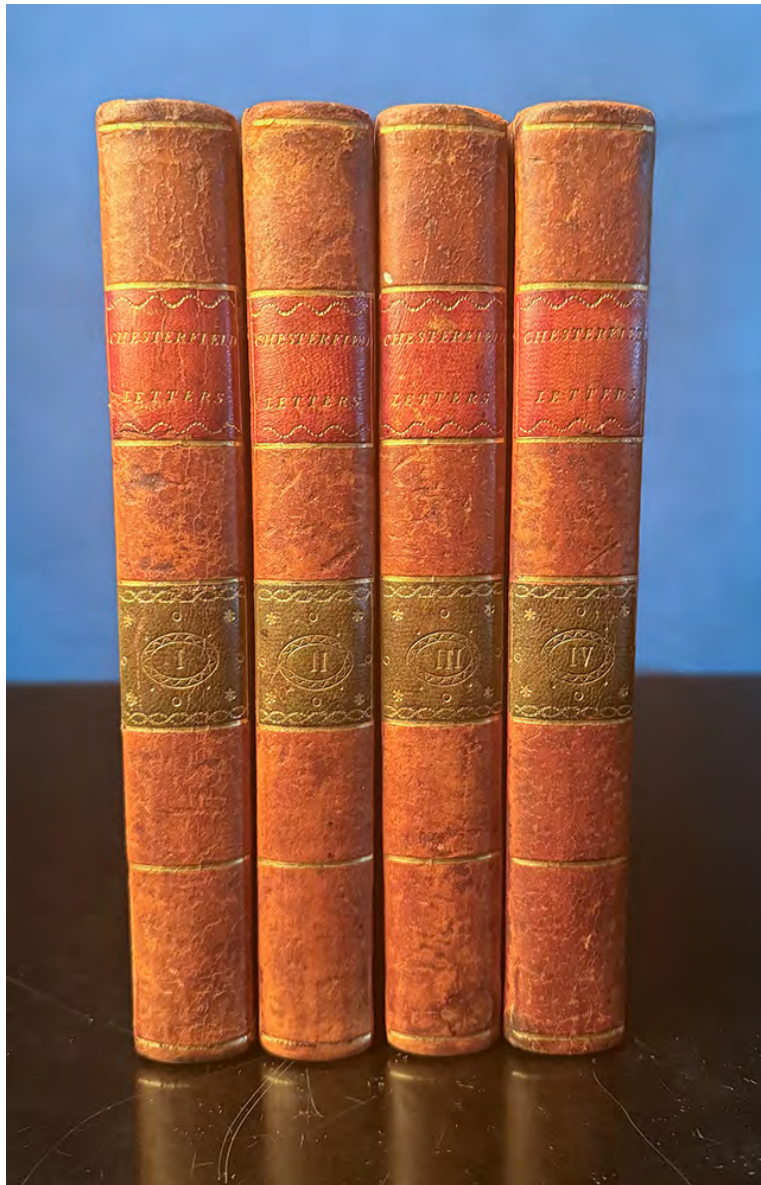
CHESTERFIELD, Lord. *Letters written by the late right honourable Philip Dormer Stanhope, Earl of Chesterfield, to his son Philip Stanhope, Esq...* London: Printed for J. Nichols; W.J. and J. Richardson... 1800. **The Eleventh Edition.** Four octavo volumes. Engraved portrait frontispiece in volume one. Full contemporary tree calf, smooth spines with red and green morocco labels lettered in gilt, gilt decorated board edges sprinkled yellow. Armorial bookplate "Sub Libertate Quietem" (Under Liberty) on front paste-downs. Neat, early ink signature of "Geo. Parker" on top of title-pages. Corners a little rubbed, otherwise a fine set.

Philip Dormer Stanhope, 4th Earl of Chesterfield (1694-1773), was a British statesman, diplomat, man of letters, and a celebrated wit of his era. This collection consists of over 400 letters written over three decades, beginning in 1737 and continuing until his son's death in 1768. Chesterfield's letters, primarily instructive in nature, covered subjects such as geography, history, and classical literature, with later correspondence shifting towards politics and diplomacy.

As a guide to worldly success in the 18th century, *Letters to His Son* offers insightful and sophisticated advice on how a gentleman should navigate the social conventions of etiquette and good manners.

DB 06147.

\$1,100



"Parisian High Society"



DB 06224.

\$2,500

COMPTE-CALIX, Francois-Claudius. *Six Tableaux de Compte Calix.* Scènes Coloriées de la Bonne Compagnie Parisienne. Paris: Un Bureau du Journal Les Modes Parisiennes, [1865]. Oblong folio. Lithograph title-page and six fine hand colored engraved plates by A. Portier after Compte-Calix. Modern half dark red morocco over marbled boards, smooth spine lettered in gilt. A very fine copy of this very uncommon title.

OCLC & KVK locate just two copies in libraries and institutions worldwide. Colas and Lipperheide both give the date of publication as ca. 1865.

Francois Claudius Compte-Calix (1813-1880) was a French painter, illustrator, and lithographer best known for his refined genre scenes and fashion illustrations, particularly those portraying elegant life in 18th- and 19th-century France. He Studied at the École des Beaux-Arts de Lyon, a notable center for academic and decorative arts in the 19th century. He exhibited regularly at the Paris Salon from 1840 to 1878, gaining attention for his delicate, romanticized depictions of aristocratic and bourgeois life. "Six Tableaux de la Bonne Compagnie Parisienne" (c. 1865), is one of his most notable suites showing Parisian high society in stylish settings.

Complete with the Rare Hand Colored Lithograph "Pontcysyllte Aquaduct, Denbighshire"



DB 06221.

\$6,500

COMPTON, Thomas. *The Northern Cambrian Mountains...* London: Printed for Thomas Clay, 1820. **Large Paper Copy. Second and Enlarged Edition** with an additional nine plates and a hand colored lithograph not found in the first edition of 1817. Folio. Text interleaved with thirty-nine hand colored aquatint plates. Plates and text watermarked J. Whatman 1820 as in Abbey's copy. Complete with the hand colored lithograph "Pontcysyllte Aquaduct, Denbighshire" which is rarely found. Most of the plates are signed "T. Compton" and engraved by D. Havell and T. Fielding. Mid twentieth century three quarter dark green morocco over green cloth boards ruled in gilt. Spine with five raised bands ruled and lettered in gilt in compartments, marbled endpapers, all edges gilt. An excellent example.

The illustrations—contributed by prominent artists such as J.M.W. Turner and Thomas Girtin—represent a distinguished visual survey of North Wales' picturesque landscapes. The work combines descriptive travel narrative with topographical art, reflecting the Romantic fascination with sublime scenery and national character.

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

CRUIKSHANK, George, illustrator. CRUIKSHANK, I.R., illustrator. LANE, Theodore, illustrator. *The Attorney-General's Charges Against The Late Queen...* London: G. Humphrey, [1821]. **First edition.** Folio. Hand colored frontispiece and forty-nine hand colored etched plates, the majority being by Theodore Lane. Six of the plates are by George Cruikshank; one is after George Cruikshank; three are by Isaac Robert Cruikshank. The text & plates are watermarked "J. Whatman 1821". Handsomely bound by Sangorski & Sutcliffe ca. 1960 in three-quarter dark blue morocco over marbled boards ruled in gilt.

A fine well margined copy, of this series of devastating caricatures directed against the British monarchy, including the republication of the charges brought by the Attorney-General, Robert, Baron Gifford (1779-1826), against Queen Caroline and in support of the Pains and Penalties Bill of 1820 by which George IV, who had only just inherited the throne in 1820 and who hated his wife sought to remove her title and dissolve their marriage. The focus of these caricatures is Caroline of Brunswick (1768-1821) and her alleged affair with Bartolommeo Bergami. Queen Caroline elicited a great deal of public support and as a result the Bill had to be subsequently abandoned. However, in July 1821, Caroline was barred from the coronation, fell ill, and died three weeks later.

This scarce collection of caricatures is not found in the British Museum. Indeed, BM Satires refers to the copy at the Bibliothèque National France, one of only six copies in institutional holdings worldwide.

DB 05625.

\$35,000



The Progress of a Midshipman

Eight Hand Colored Aquatint Plates



DB 05431.

\$2,800

CRUIKSHANK, George. MARRYAT, Frederick. *The Progress of a Midshipman exemplified in the career of Master Blockhead in seven plates & Frontispiece.* London: Thos. McLean, Aug 1st 1835. **First edition, [third state of the plates].** Oblong quarto. Eight hand-colored aquatint plates, including the hand-colored aquatint frontispiece, engraved by G. Cruikshank after Captain Frederick Marryat. All plates mounted on stubs. Plate no. 8 has alight water-stain on the lower margin not affecting plate mark. Plate nos. 4, 5, 6 & 7 have the same water-stain but so light, they are almost invisible. Recent half black straight-grain morocco over marbled boards, spine with five raised bands decoratively tooled and lettered in gilt in compartments.

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

"Indeed, the Taste for it Amounted to a Craze"



DB 06226.

\$2,250

CRUIKSHANK, George and Robert, illustrators.
EGAN, Pierce. *Life In London...* London: Printed for
Sherwood, Neely, and Jones, Paternoster-Row, 1821.
First edition, first issue (with printer's imprint on the
left-hand side of the verso of the half-title; no footnote on
p. 9 and the first sheet of music unnumbered). Large
octavo. Thirty-six hand-colored aquatint plates including
frontispiece with original tissue guards, three folding
sheets of music, miscellaneous black and white text
woodcuts. Text watermarked "1821", plates watermarked
"1820". Minimal offsetting from text to a couple of plates.
Handsomely bound by Birdsall of Northampton in full
red morocco, covers decoratively framed in gilt, spine with
five raised bands, decorated and lettered in gilt in
compartments, gilt ruled board edges and turn-ins,
marbled endpapers, all edges gilt. Armorial bookplate of
Scottish banker and bibliophile, George Seton Veitch
(1835-1909) on front paste-down. **An exceptionally fine
copy.**

"By finding the right men [the Cruikshanks] for his work [Egan] made *Life In London* one the great successes of the day, comparable to that other triumphant alliance of humour and art in the pages of *Dr Syntax*" (Prideaux).

**The Deluxe Edition of Salvadore Dalí's *Alice's Adventures in Wonderland*
One of a Few Portfolios Printed for the Publisher and his Collaborators**

DALI, Salvador, illustrator. CARROLL, Lewis. *Alice's Adventures in Wonderland*. Twelve Illustrations with Original Woodcuts and an Original Etching by Salvador Dalí. New York: Maecenas Press – Random House, 1969. **Deluxe Edition, limited to 200 copies, accompanied by an additional suite of plates. This example is from the small number of portfolios marked H.C. (hors commerce), reserved for the publisher and collaborators.** Large folio. Comprising 41 bifolia plus 13 bifolia (the additional suite). Lewis Carroll's complete text is illustrated with an original frontispiece etching signed and numbered H.C. by Salvador Dalí in pencil, along with twelve color woodcut plates. This copy includes the rare additional suite printed on Japon Nacré paper. Loose as issued, housed in the original publisher's two black silk portfolios, each stamped with Dalí's gilt motif on the covers. Enclosed in the original carrot-colored morocco clamshell box with leather ties (expertly renewed, as often seen). The upper joint of the clamshell has been professionally and nearly invisibly restored; minimal rubbing to corners. The two portfolios and their contents remain in pristine, mint condition.

A superb example of the deluxe issue of Dalí's celebrated illustrations for Carroll's proto-Surrealist masterpiece—one of only 200 copies signed and numbered on vélin de Rives, with the complete additional suite on Japon Nacré, including the signed frontispiece etching. Dalí's *Alice in Wonderland* remains one of the most remarkable artistic collaborations of the 20th century—his imagery amplifying the fantastical essence of Carroll's tale through his unmistakable surrealist vision. The entire edition was limited to 2,500 copies on Mandeure paper, with only 200 deluxe copies issued with the signed etching and additional suite.

DB 06187.

\$19,500



**A Fine Publisher's Album containg Forty Fine
Lithographs by Daumier, Cham and Vernier**



DAUMIER, Honoré. CHAM. VERNIER, Charles. [*Actualités*] etc. [spine titled in gilt *Vérités*]. Paris: Chez Aubert, [1849-1855]. Folio. A publisher's album of forty superb lithographs. Contemporary (ca. 1855) three-quarter dark green calf over dark green patterned cloth boards. Spine triple-ruled in gilt, the title *Vérités* also in gilt, plain endpapers.

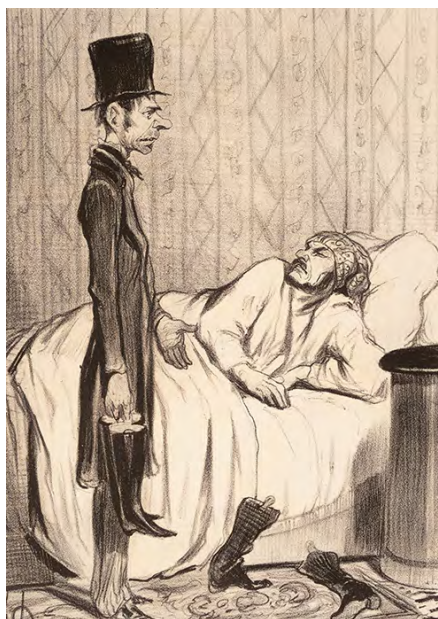
The plates are by Cham (8); Honoré Daumier (19); and Vernier (13). The series represented are: *Actualités* (26); *Physionomie de l'Assemblée* (5); *Les Représentans Représentés* (3); *Croquades Politiques* (3) *Croquis du Jour* (2) and *Idylles Parlementaires* (1).

The series *Physionomie de L'Assemblée*, published 1849-1851, was comprised of thirty-two lithographed plates.

DB 05702.

\$4,500

**Parisian Emotions as Depicted by
Honoré Daumier
Fifty Superb Lithographs Depicting the Diverse
Feelings of Typical Frenchmen**



DAUMIER, Honoré. *Album Comique par Daumier* [Emotions Parisiennes]. Paris: Au Bureau du Journal Amusant & du Petit Journal pour Rire, [1842]. Folio. Twenty-three (of fifty-one) superb lithograph plates all headed Emotions Parisiennes. Publisher's gray printed wrappers. A near fine example.

"This series of 51 prints is one of Daumier's best groups of illustrations concerning the diverse feelings of typical Frenchmen." (Ramus. Daumier. 120 Great Lithographs , p. 125).

Exceptionally rare. According to OCLC there is only one copy listed in Libraries and Institutions worldwide.

DB 06169.

\$4,500

**'Sketches of the Day'
Thirty Superb Lithograph Plates by Daumier,
Beaumont, Bouchot, Cham & Vernier**



DAUMIER, Honoré. BEAUMONT, Édouard de. BOUCHOT, Frederic. CHAM & VERNIER, Charles. *Croquis du Jour*. Paris: Chez Aubert, [1849]. Folio. Thirty fine lithograph plates including Honoré Daumier (3); Edouard de Beaumont (6); Frederic Bouchot (6); Cham (8); and Charles Vernier (7). A few plates with mainly marginal light to moderate foxing, otherwise fine. Early twentieth century half red morocco over red cloth boards ruled in gilt, front cover with rectangular black morocco label bordered and lettered in gilt "Daumier / Croquis du Jour". Smooth spine decoratively stamped and lettered in gilt, marbled endpapers. Original printed album wrapper "Album Comoique par C. Daumier" bound in. Corners a little worn otherwise near fine.

DB 06001.

\$3,500

One of Daumier's most Iconic Albums from the early 1840s
Published at the height of Parisian Tourism and Bourgeois Curiosity
Twenty Magnificent Hand Colored Lithographs

DAUMIER, Honoré. *Les Étrangers à Paris*. Paris: Chez Aubert, 1844. **First edition.** Folio. Complete with twenty magnificent hand-colored lithographs heightened with gum arabic, printed on strong wove paper. Publisher's dark blue ribbed cloth, decoratively lettered in gilt. Smooth spine, original pale yellow endleaves. Sixteen-page Aubert publisher's catalogue at rear, moderately foxed. Plates crisp and luminous, colors vibrant and unfaded, gum arabic highlights glossy and intact; with just a few faint marginal fox spots. A fine, fresh, and very scarce complete copy of this celebrated satirical album, caricaturing foreign tourists and provincials adrift in mid-nineteenth-century Paris. Rarely found with the hand-coloring so vivid and the publisher's binding so well preserved.

Les Étrangers à Paris stands as one of Daumier's most iconic albums from the early 1840s, published by Aubert at the height of Parisian tourism and bourgeois curiosity. It forms a satirical ethnography of the provincial, rural, and foreign types who, in increasing numbers, descended upon the capital with wonder - and were swiftly disillusioned or ridiculed.

These lithographs were originally issued separately in the *Charivari* and then collected by Aubert for publication in this folio edition. The rarity of complete hand-colored examples, especially in such crisp condition with the original Aubert publisher's cloth binding and catalogue, cannot be overstated.

DB 06343.

\$25,000



**With 150 Hand-Colored Lithographs,
including Forty-Five by Honoré Daumier and Forty-Two by Gavarni**

DAUMIER, Honoré, Gavarni, and others, illustrators. ALHOY, Maurice, Louis Huart, and Ch[arles] Philippon, editors. *Le Musée pour rire*. Dessins par tous les caricaturistes de Paris; Texte par MM. Maurice Alhoy, Louis Huart et Ch. Philippon. Paris: Chez Aubert, Editeur des Cent-et-Un Robert-Macaire, 1839-1840. Three quarto volumes. With 150 numbered hand-colored lithographs heightened with gum arabic by Honoré Daumier (45), Gavarni (42), Frédéric Bouchot (22), Victor Adam (10), Platier (7), Benjamin [i.e. Benjamin Roubaud] (4), Bourdet (3), Pruche (3), Platel (2), Grandville (2), Edme-Jean Pigal (2), Alophe Menut (2), Charles Vernier (2), Charles-Joseph Traviès (1), and others. Early twentieth-century half red scored calf, ruled in gilt, over marbled boards by A[dolphe] Cuzin (stamp-signed in gilt at foot of spine). Smooth spines decoratively tooled and lettered in gilt, all edges gilt, marbled endpapers. Expert and almost invisible minor restoration to corners and spine extremities. Occasional light foxing and/or browning. A wonderful copy.

Le Musée pour Rire “contained 150 lithographs by Daumier, Gavarni, Bouchot, Traviès etc. These are re-impressions (some of them in mirror image), which had previously already been used for publication in *Le Charivari*. Most prints of the series ‘Croquis d’expressions’ are contained in the book. The name of the series is missing and the texts were printed in a different type than in the original *Charivari* version. We do not consider these prints original lithographies, but rather prints ‘after Daumier’” (The Daumier Register at <http://www.daumier-register.org>).

DB 05964.

\$14,500





**A Fine Album of Fifty Lithographs - Including
Twelve by Honoré Daumier
and Seventeen by Achille Devéria**

DAUMIER, Honoré. CHAM. VERNIER, Charles. *La Nouvelle Lanterne Magique...* Paris: Chez Aubert, [ca. 1847-1850]. Large quarto. Fifty lithograph plates. Several plates with varying amounts of foxing but the twelve Daumier plates generally clean. Publisher's printed yellow glazed boards, expertly rebaked with the original spine laid down, corners a little worn. Bookplate of Bernard Mamy and ink signature (five times) of Paul Gresset on front paste-down.

Summary of the Artists:

Daumier: 12; Devéria: 17; Lasalle: 3; Cham: 2; Levilly: 2; Vernier: 1; Berr: 1; Charlet: 1; Madau: 1; Provost: 1; Menut: 1; Grenier: 1; J.David: 1; Victor Dolly: 1; Dero: 1; not identified: 4.

DB 06003.

\$1,250



**Twenty Superb Hand Colored Lithograph Plates
by Daumier, Gavarni, Platier, Bouchot & Plattel**

DAUMIER, Honoré & others. *Paris Comique...* Paris: Chez Aubert, Éditeur... [1844]. Folio. Twenty magnificent hand colored lithographs, all heightened with gum arabic. Some light foxing which is mainly confined to the blank borders of the plates. The plates are by: Jules Platier (6); Honoré Daumier (5); Paul Gavarni (4); Frédéric Bouchot (4) & Henri Daniel Plattel (1). Publisher's quarter green calf over pictorial green paper boards. Extremities a little rubbed otherwise near fine. An excellent example.

"The interest of the various volumes of *Paris comique* resides entirely in the lithographs they happen to contain. It can be considerable, however, since Daumier and Gavarni are the predominant artists" (Ray, *The Art of the French Illustrated Book*, 164).

DB 06206.

\$6,500



Honoré Daumier's 'As You Like It'

DAUMIER, Honoré. *Tout ce Qu'on Voudra* (As you like it). Paris: Chez Aubert & cie., [1847]. Folio. Nineteen fine lithograph plates of which seventeen are hand colored and heightened with gum arabic. Publisher's dark blue diaper-grain cloth, covers ruled in blind, front cover decoratively lettered in gilt, smooth spine. Near fine.

This remarkably rare album, containing the first nineteen plates of the series *Tout ce Qu'on Voudra*, essentially constitutes a publisher's "sampler" or early issue collection, with the added distinction that seventeen are hand-colored and heightened with gum arabic—a luxury not typically afforded to ordinary subscribers.

According to the Daumier Register and OCLC/WorldCat, institutions typically only hold odd prints from this series, not publisher's albums.

DB 06233.

\$9,500



DB 06291.

\$1,500

First Trade Edition of Detmold's Rarest Book

DETMOLD, Edward J. *The Arabian Nights*. Tales from the Thousand and One Nights. Illustrated by E.J. Detmold. London: Hodder and Stoughton, [n.d., 1924]. **First trade edition.** Quarto. Twelve tipped-in color plates with descriptive tissue-guards. Publisher's cream cloth spine and front cover pictorially stamped in gilt. **A near fine copy, with the gilt bright and fresh, of Detmold's rarest book.**

Detmold illustrated "a number of books of fantasy drawing... which show a vivid imagination, fine drawing and warm coloring" (Houfe, 115)

Maurice and Edward Detmold's Sixteen Illustrations from Kipling's "Jungle Book" Full of character, subtle observation, and invention



DB 06188.

\$6,000

DETMOLD, Maurice & Edward J. KIPLING, Rudyard. *Sixteen Illustrations of Subjects from Kipling's "Jungle Book"*... London: Macmillan & Co., Limited, 1903. **First edition.** Folio. Title page, contents leaf and sixteen fine colored prints. Title-page and list of illustrations expertly repaired at fold, second plate description with short marginal tear, some light foxing to text and mounts only - the plates clean and fresh. Housed in the publisher's green cloth portfolio **An excellent example.**

Rendered in the rich colors characteristic of the Detmolds' artwork, the plates in this portfolio far surpass the later small book edition published five years later, whose reproductions appear comparatively muted. Considered among the finest book illustrations of all time, R. Dalby notes: "These paintings were praised for their realistic detail and decorative arrangement," while Diana Johnson intriguingly observes: "The end result of this incongruous joining together of the quasi-scientific and the ornamental is an image which is both fanciful and often rather disturbing."



Charles Dickens' Bleak House In the Original Parts

DICKENS, Charles. *Bleak House...* London: Bradbury and Evans, March 1852 - September 1853. **First edition in the original parts:** twenty numbers in nineteen parts. Octavo. Forty engraved plates by H.K. Brown (Phiz), some browning mainly to edges of plates. All but five of the advertisements present including the very rare "Village Pastor" (8 pp.). The missing advertisements are: part I: W. Mott (2 pp.); Norton's Camomile Pills (4 pp.); part XIV: catalogue for Johnston (2 pp.); the slip for "Frank Merryweather"; part XVI. "Grace Aguilar's Works" (8 pp.). Original pale green printed wrappers. Occasional minor tears to wrapper edges. All but one of the parts have a contemporary owners name in ink. With the engraved bookplate of Ethel & George Booth on inside cover of chemise. Chemised in green cloth slipcase, lettered in gilt on spine. **A very nice, unrestored copy.**

DB 06157.

\$4,500

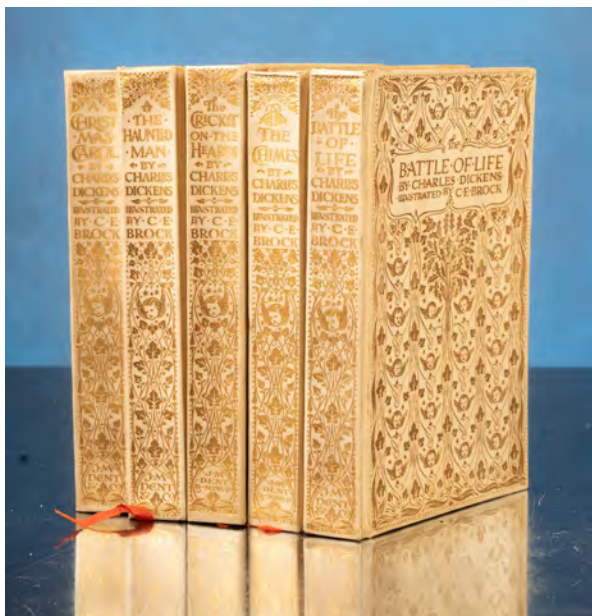
A Finely Bound, Profusely Illustrated Remembrance of Charles Dickens



DICKENS, Charles. KITTON, Frederic G. *Charles Dickens by Pen and Pencil...* London: Frank T. Sabin [and] John F. Dexter, 1890. **First edition in book form.** Three large folio volumes, bound in two. General title-page plus title-pages for each volume and for the supplement (bound at end of Volume II, complete with index and the "Catalogue of the Portraits of Charles Dickens"). 31 engraved portraits, 30 engraved remarque plates, 78 illustrations in the text and 67 'Additional Illustrations'. Bound ca. 1890 for Sotheran & Co. of London in three-quarter red morocco over marbled boards ruled in gilt. Spines elaborately tooled in gilt and lettered in compartments, marbled endpapers, top edge gilt. With eight original four-page printed wrappers bound in at end of volume I and six original four-page wrappers bound in at the end of volume II. **A fine set.**

DB 06197.

\$2,250



Charles Dickens' Christmas Books Illustrated by Charles Edmund Brock

DICKENS, Charles. BROCK, C.E., *illustrator.* *Christmas Books.* With Illustrations by C.E. Brock. London: J.M. Dent, 1905-1909. Five small octavo volumes. With a total of forty color plates and forty-eight illustrations in the text by Charles Edmund Brock. Full vellum, covers and spine elaborately decorated and lettered in gilt, top edge gilt, others uncut. Boards slightly splayed, otherwise a fine set. Bookplate of Ernest Gould Williams on front paste-down of first volume.

The titles:

A Christmas Carol

The Haunted Man

The Battle of Life

The Cricket on the Hearth

The Chimes

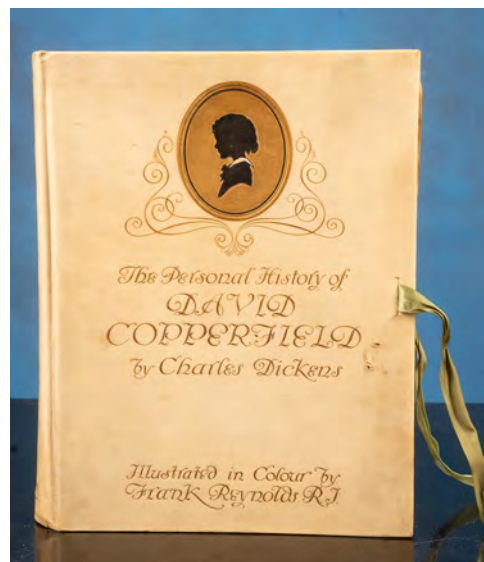
DB 06138.

\$1,950

The Personal History of David Copperfield
Illustrated by Frank Reynolds

DICKENS, Charles. REYNOLDS, Frank, illustrator. *The Personal History of David Copperfield...* London: Hodder & Stoughton, [n.d., 1911]. **Edition de Luxe**, one of 350 copies signed by the artist, this being copy no. 120. Large quarto. Twenty-one mounted color plates, all with titles tissue-guards. A few plates with very small corner creases. Original vellum over boards, front cover with decorative gilt lettering and medallion with silhouette portrait, top edge gilt, others untrimmed. Two very small punctures on front cover near silk tie. New silk ties, vellum slightly bowed.

A fellow cartoonist, Cyril Bird, once described **Frank Reynolds (1876-1953)** as "a latter-day" John Leech.



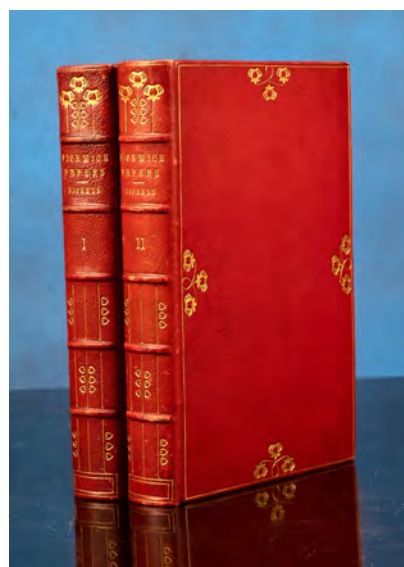
DB 06154. **\$350**

The Posthumous Papers of the Pickwick Club
In a Fine Binding by The Guild of Women Binders

DICKENS, Charles. GUILD OF WOMEN BINDERS, The. *The Posthumous Papers of the Pickwick Club.* London: Chapman & Hall [n.d. ca. 1890]. Two octavo volumes. Forty-three engraved plates by George Cruikshank including two frontispieces and engraved title. Bound by The Guild of Women Binders in full red morocco, covers bordered in gilt, with four gilt floral decorations. Spines with five raised bands decoratively tooled in gilt in the Art Nouveau style with hearts and flowers, lettered in gilt in compartments, marbled endpapers, top edge gilt. Armorial bookplate of Adam Rivers Steele on front paste-down. Half-title to volume one slightly creased. **A fine copy.**

The Guild of Women-Binders was an organization founded to promote and distribute the work of women bookbinders at the turn of the 20th century.

DB 06155. **\$1,800**



Chapman and Hall's Illustrated Library Edition of the Works of Charles Dickens

DICKENS, Charles. [*Works*]. London: Chapman and Hall, 1874-1876. **Illustrated Library Edition.** Thirty octavo volumes. Illustrated with plates after the originals by "Phiz" (Hablot Knight Browne), George Cruikshank, Frederick Walker, Edwin Landseer, Daniel Maclise, John Leech, Marcus Stone, George Cattermole, and Luke Fildes. Publisher's green fine diagonal-grain cloth over bevelled boards. Front covers and spines decoratively stamped in black and lettered in gilt, back covers ruled in blind and stamped in blind with a central blind vignette. Original yellow-coated endpapers. A few paper inner hinges split, some light rubbing to corners, otherwise an excellent set, far better than is usually seen.

DB 06137. **\$1,250**



"I hope that real love and truth are stronger in the end than any evil or misfortune in the world."

Charles Dicken's David Copperfield in the Original Parts

DICKENS, Charles. *The Personal History of David Copperfield.* With illustrations by H.K. Browne. London: Bradbury and Evans, 1850 [i.e., May 1849-November 1850]. **First edition in the original monthly parts**, twenty numbers bound in nineteen; first issue, following all points in Hatton & Cleaver. Octavo. Forty inserted plates, including frontispiece and vignette title. Complete, with all called for advertisements, with the exception of the rare Lett's Diary fold-out advertisement, and the eight sample pages, all other slips present; Part VIII "Advertiser" without the erratum "Lile" for "Life." Publisher's light blue printed pictorial wrappers. Expert and almost invisible restoration to spines of wrappers. Text and plates remarkably clean, some of the text unopened. All plates with tissue guards. Subscribers name on front wrappers of parts II & VIII, small booksellers label at foot of front wrapper of part IX. Part VII with small professional repair to lower corner of front wrapper; part VII, rear wrapper re-margined and first leaf of advertiser with small loss at lower gutter. Parts XIX/XX with professional repair to corner of rear wrappers. A near fine and complete set (albeit without the Lett's Diary fold-out advertisement and eight pages of samples) rarely seen in this condition. Chemised in a later quarter purple morocco over decorative paper boards, spine with four raised bands, lettered in gilt in compartments.

A remarkably clean set of one of Charles Dickens's best loved novels.

David Copperfield is one of the rarer Dickens titles in the original first issue parts.

DB 06271.

\$12,500



George Eliot's Novels in a Pretty Art Nouveau Binding



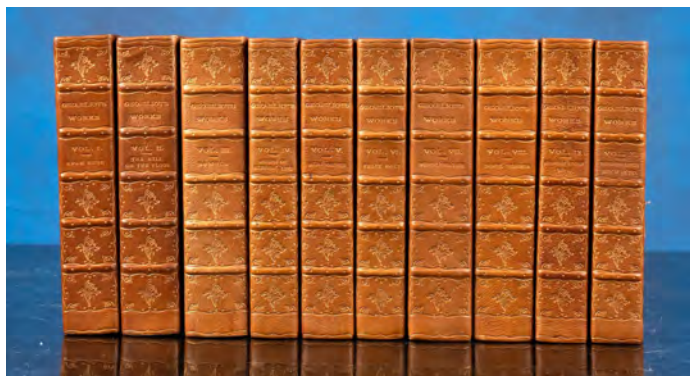
DB 06150.

\$750

ELIOT, George. *The Novels.* A new edition. Edinburgh & London: William Blackwood & Sons, [n.d., ca. 1880]. Eight small octavo volumes bound in seven. Quarter vellum over blue cloth boards ruled in gilt. Smooth spines decoratively ruled and tooled in gilt, with six painted flowers, black morocco labels lettered in gilt, top edge gilt. Edges a little foxed not affecting text. A near fine set.

An excellent edition of the complete works of George Eliot. This seven volume edition of the works of one of the leading novelists of the Victorian era, George Eliot. Containing her eight published works of fiction bound in seven volumes. With most of her novels set in provincial England, Eliot's works are known for their realism, psychological insight, sense of place and detailed depiction of the countryside. Consisting of all seven of her novels: *Adam Bede*, *The Mill on the Floss*, *Silas Marner*, *Felix Holt*, *Romola*, *Daniel Deronda* and *Middlemarch*, and her first published work of fiction, *Scenes of Clerical Life*, a collection of three short stories. With one novel per volume with the exception of *Silas Marner* and *Scenes of Clerical Life*, which are bound together.

The Library Edition of George Eliot's Works in Three Quarter Morocco



DB 06151.

\$850

ELIOT, George. *Novels.* Edinburgh & London: William Blackwood & Sons, 1901. **The Library Edition.** Ten octavo volumes. Photogravure frontispieces. Publisher's three-quarter brown morocco over red cloth boards ruled in gilt. Spines with five shallow raised bands decoratively tooled and lettered in gilt, marbled endpapers, top edge gilt. Spines slightly faded, still a very good set.

A popular edition of Eliot's works, it includes the Essays and Leaves from a Note-Book.

Mary Ann Evans (1819-1880), also known as Mary Anne or Marian, wrote under the pen name George Eliot. She was an English novelist, poet, journalist, and translator, recognized as one of the foremost writers of the Victorian era. Eliot authored seven novels: *Adam Bede* (1859), *The Mill on the Floss* (1860), *Silas Marner* (1861), *Romola* (1862-1863), *Felix Holt, the Radical* (1866), *Middlemarch* (1871-1872), and *Daniel Deronda* (1876). Like Charles Dickens and Thomas Hardy, she hailed from provincial England, and her novels are deeply rooted in that setting.

A Superb Early Edwards of Halifax Vellum Binding with an Edwards Fore-Edge Painting

FORE-EDGE PAINTING. EDWARDS OF HALIFAX, binder and artist. BIBLE IN ENGLISH. *The Book of Common Prayer and Administration of the Sacraments.* Together with the Psalter or Psalms of David... Paris: Printed by P. Didot Sen. and sold by W. Edwards and Sons, Halifax, 1791. Twelvemo. **With a fine contemporary fore-edge painting by Edwards of Halifax.** The scene is St. Martin's Church, Canterbury. Full contemporary vellum, covers bordered in dark blue with Greek key pattern enclosing a decorative gilt border. Smooth spine elaborately decorated in gilt with dark blue stained spine labels lettered in gilt. Gilt decorated board edges and turn-ins, pink marbled endpapers, all edges gilt. A wonderful example of an Edwards of Halifax 'Fore-Edge' painting on a book originally bound and sold by Edwards of Halifax.

DB 06244.

\$8,500



Two Superb Edwards of Halifax 'Etruscan' Bindings With Two Fine Early Twentieth Century Fore-Edge Paintings

FORE-EDGE PAINTING. EDWARDS OF HALIFAX, binder. COWPER, William. *Poems by William Cowper.* London: Printed for J. Johnson and Co., 1812. **Each volume with a fine early twentieth century fore-edge painting most likely by Joseph Clayton Clark, a.k.a. KYD.** Two small octavo volumes. Contemporary matching "Etruscan Calf" bindings by Edwards of Halifax, each with a fore-edge painting. Joints expertly and almost invisibly repaired. Housed in a specially made full red morocco vertical slipcase. The case is stamped in gilt "Made by Sangorski & Sutcliffe, London, England / For Marshall Field and Company."

DB 06245.

\$6,500



Three Complete Series by Paul Gavarni



DB 06217.

\$2,500

GAVARNI, Paul [pseudonym of **Guillaume Sulpice Chevallier**]. *Affiches Illustrées* [&] *Gentilhommes Bourgeois* [&] *Des Mères de Famille*. Paris: Chez Aubert, 1846-1848. Three complete series bound in one folio volume. Fourteen fine lithograph plates. All plates mounted on stubs and interleaved. The last six plates with a light waterstain on the top blank margin, not affecting image. Bound by Pagnant ca. 1925 in three-quarter red straight-grain morocco over red diced cloth ruled in gilt. Rear cover with waterstain at top.

The three series are:

Affiches Illustrées [Illustrated Posters]. Armelhault & Bocher 998-1003 (25 June 1844 - 28 May 1846).

Gentilhommes Bourgeois [Bourgeois Gentlemen]. Armelhault & Bocher 1087-1089 (9 August 1846 - 3 October 1846).

Des Mères de Famille [Mothers of the Family]. Armelhault & Bocher 1076-1080 (24 November 1847 - 5 February 1848).

Rare: OCLC/KVL locate just one example of *Affiches Illustrées*. No examples of *Gentilhommes Bourgeois*, and just one example of *Des Mères de Famille*.



DB 06216.

\$2,500

The Gossip of Paris as depicted by Gavarni

GAVARNI, Paul [pseudonym of **Guillaume Sulpice Chevallier**]. *Baliverneries Parisiennes* [Parisian Gossip]. Paris: Au Bureau du Charivari, 1848. **First edition, complete.** Folio. Twenty-four fine lithograph plates. Publisher's yellow wrappers, printed in dark brown. Some plates a little foxed, one short 7/8 inch tear to outer margin of front wrapper, otherwise near fine.

Baliverneries Parisiennes is a series of lithographs originally issued in the journal *Le Charivari* between 14 August 1846 and 22 October 1847. The fine plates depict humorous and satirical scenes of everyday life in Paris, particularly the city's working class and the social commentary of the time.

Rare: OCLC/KVK locates just one complete example in libraries and institutions worldwide.



DB 06055.

\$3,500

**The Complete Second Series of
Fourberies de Femmes
With Fifty-Two Lithograph Plates by Gavarni**

GAVARNI, Paul [pseudonym of **Guillaume Sulpice Chevallier**]. *Fourberies de femmes*. Paris: Chez Aubert gal. Véro-Dodat, [n.d., 1837]. **Second Series Complete**. Folio. Fifty-two lithograph plates. Eight-page publisher's catalog bound in at end. Plate no. 13 with an expertly and almost invisibly 3 1/8 inches repaired marginal tear. All plates with two small 'unidentified' circular stamps on the lower blank corners. Some occasional light and mainly marginal foxing, still an exceptional example. Bound ca. 1840 in quarter maroon roan over maroon grained paper boards, front cover lettered in gilt, smooth spine, plain endpapers. Extremities of binding rubbed. A wonderful example. loosely inserted at the end are three duplicate plates (nos. 7, 23 & 25) all with the same small marginal stamps.



DB 06002.

\$3,500

**Gavarni's "Terrible Children"
Fifty Superb Hand Colored Lithographs**

GAVARNI, Paul [pseudonym of **Guillaume Sulpice Chevallier**]. *Les Enfants terribles*. Paris: Bauger et Cie., [n. d., 1838-1842]. **First edition**. Large quarto. Pictorial hand-colored lithograph title-page, and forty-nine hand-colored lithographed plates. Some light foxing throughout. Late nineteenth century quarter red calf over red pebbled cloth boards. With the bookplates of Bernard Mamy and André Villet on front paste-down.

A very good copy of a rare suite of plates.

According to OCLC there is just one example in libraries & institutions worldwide also apparently without the pictorial hand colored title-page.



Sixty Superb Hand Colored Lithographs from three of Gavarni's Most Celebrated Series

GAVARNI, Paul [pseudonym of **Guillaume Sulpice Chevallier**]. *Les Étudiants de Paris* [&] *Le Carnaval à Paris* [&] *Les Débardeurs*. Paris: Chez Aubert, 1840–1842. Folio. An exceptional compilation of sixty hand-colored lithographs, each heightened with gum arabic, all by Paul Gavarni. A few plates with minor foxing to blank margins. Contemporary quarter black diced calf over patterned black paper-covered boards, extremities a little rubbed.

A striking and well-assembled album - sixty vivid, gum-arabic-heightened lithographs by Gavarni, drawn from three of his most celebrated series. Together they offer a lively social commentary and a cohesive survey of the artist's sharp eye for character and nuance, realized in brilliantly hand-colored lithographs of great visual appeal and presence.

DB 06246.

\$6,500



The Harlequin Coat Twelve Lithographed Plates by Gavarni

GAVARNI, Paul [pseudonym of **Guillaume Sulpice Chevallier**]. *Le Manteau d'Arlequin* par Gavarni. Paris: Imp. Lemerrier, n.d., 1852]. Large folio. Twelve lithographed plates. Title from front cover. Publisher's dark blue pebble-grain cloth with covers decoratively stamped in blind and front cover lettered in gilt. Expertly and almost invisibly rebaked with the original spine laid down. Yellow coated endpapers, all edges gilt. Minimal marginal foxing to a few plates, otherwise a very fine copy.

Scarce; no copies recorded by OCLC and no copies seen at auction since at least 1975.

DB 05356.

\$1,100



"Paris in the Morning" and "Paris at Night"

GAVARNI, Paul [pseudonym of **Guillaume Sulpice Chevallier**]. *Paris le matin*. [Paris: Au Bureau du Charivari, n.d., 1839]. Twelve numbered lithographed plates, depicting Parisian life in the morning. Plates printed by Aubert & Cie. [And]: *Paris le soir*. [Paris: Chez Bauger [and] Chez Aubert, n.d., 1840]. Twenty-five numbered lithographed plates depicting Parisian life at night. Plates printed by Aubert & Cie. Large quarto. Thirty-seven fine lithographed plates, complete. A few plates with light foxing to blank margins. Bound by Thierry sc. de Petit-Simier in late nineteenth century quarter red diced calf over marbled boards, smooth spine decoratively tooled and lettered in gilt, marbled endpapers. Joints expertly repaired. **A fine example.**

DB 06172.

\$2,250

**"Love is their business, and they drive hard bargains
They are as luxurious and idle as they are beautiful
Their lives are a tissue of deception and hypocrisy"**

GAVARNI, Paul. *Les Lorettes*. Paris: Bauger et Pannier, [ca. 1844-45]. **One of the rarest of all the Gavarni albums. Originally published from June 1841-December 1843 by Aubert et Cie., with just twenty lithographs. This, the first complete suite of 79 lithographs was published slightly later, ca. 1844-1845. First Complete Edition.** Folio. Seventy-nine hand colored lithographs, all heightened with gum arabic. Plate 79 mis-bound before plate 77. Eight-page Aubert et Cie. catalog bound in at end. A few plates lightly toned in blank margins, some very occasional light foxing. Publisher's violet ribbed cloth, front cover lettered in gilt, spine faded. Loosely inserted is a hand written note signed by Gavarni.

A remarkable example of this extremely rare Gavarni Album.

These 79 plates represent the complete thematic cycle Gavarni created around the "lorette"—the semi-independent, fashionable demimondaine of July Monarchy Paris.

OCLC locates just one example in libraries & institutions worldwide. There have been just four complete copies at auction since 1901.

DB 06211.

\$19,500





"The Cipher of a New Relation Between Humans and Things"

GRANDVILLE, J.J. *Petites Misères de la Vie Humaine*. Texte par Old Nick. Nouvelle Édition. Paris: Garnier Frères, [1848]. **Nouvelle édition (First published by Henri Fournier in 1843)**. Large octavo. Fifty-three fine engraved plates (including the portrait frontispiece of Grandville). Numerous illustrations and cul-de-lampes throughout the text. Half-title and title-page with foxing, sporadic light mainly marginal foxing to plates and text. Publisher's quarter green morocco over green pebble-cloth boards, spine with four shallow raised bands, elaborately decorated and lettered in gilt in compartments, white watered silk-paper endleaves, all edges gilt. Some old tape marks on endpapers from a long ago removed protective covering. **A very nice copy of this, the most complete edition with three additional plates that are not in the first edition of 1843.**

DB 06031.

\$650

A Lovely Original Pen, Ink & Wash Drawing by Ernest Griset

GRISSET, Ernest. Original pen, ink and wash drawing of Two Bears climbing up a pole and being watched by a crowd... n.p., n.d., ca. 1865. Signed with initials, framed and glazed. (3 x 2 3/8 inches; 76 x 61 mm.). Image size: 3 x 2 3/8 inches; 76 x 60 mm.

Ernest Henri Griset (1843-1907) was a French-born painter and illustrator noted for the humorous interpretations of his subjects. Many examples of Griset's work are now in the collections of the Victoria and Albert Museum. Some of his comic work appeared in *Punch*, where he was briefly on the staff between 1867-9, as well as in its competitor, *Fun*.

DB 04949.

\$650

Five Hand Colored Etched and Aquatint Plates Commemorating the Naval Review Carried out by Queen Victoria in June 1845 Basil Lubbock's Copy



GROVE, M., artist. *Spithead & Portsmouth*. [n.p., n.d., ca. 1845]. Oblong quarto. Hand colored etched title and four hand colored etched and aquatint plates, all with contemporary hand-coloring. Some light foxing and faint staining. Title and first plate with neatly repaired short marginal tears not touching images. Contemporary half olive green calf over marbled boards. Front board with some light wear, corner tips expertly repaired. Front blank leaf with the blue ink signature of Basil Lubbock, celebrated British historian and author of books on sailing vessels. Quite possibly used by Basil Lubbock for reference. **Rare: Not in the British Library. We can trace only two other copies at auction (1966 & 2007), both seemingly uncolored.**

DB 05911.

\$1,250

'Five Small Girls Dancing Among Rose Bushes'
By Kate Greenaway

GREENAWAY, Kate, artist. 'Five Small Girls Dancing Among Rose Bushes'. Original pen ink and watercolor. Signed with initials at lower left. No date, no place [Hampstead, London, ca. 1890]. Landscape (9 7/8 x 14 1/8 inches; 251 x 358 mm.). Image size: 2 1/8 x 6 13/16 inches; 55 x 173 mm. Matted, framed and glazed. Five young maidens dancing among rose bushes, holding hands.

A remarkable example of Kate Greenaway in her prime period.

Greenaway's children, immortalized in works such as *Under the Window* (1879), *A Day in a Child's Life* (1881), and *Marigold Garden* (1885), defined the image of late-Victorian childhood. Drawing inspiration from late eighteenth- and Regency fashions, as seen in the child portraits of John Hoppner and others, Greenaway created a style so distinctive that Liberty of London adapted her designs for actual children's clothing. Her imagery influenced an entire generation of parents, artists, and illustrators, and continues to shape the iconography of the "Golden Age" of children's illustration.

Kate Greenaway (1846-1901) was elected a member of the Royal Institute of Painters in Water Colours in 1889, recognition of her stature as both an illustrator and fine artist. Today, her original signed watercolors are scarce, with the majority housed in institutions such as the Victoria and Albert Museum and the British Museum.

DB 06008.

\$8,500



The Autograph Edition
One of 153 Sets Signed by Thomas Hardy



HARDY, Thomas. *The Writings of Thomas Hardy in Prose and Verse.* With prefaces and notes. New York: Harper & Brothers, [1915]. **Autograph Edition. Limited to 153 sets, signed by Thomas Hardy in volume one.** Twenty octavo volumes. Frontispieces and plates, with descriptive tissue guards. Handsomely bound ca. 1915 in three-quarter medium blue morocco over marbled boards, ruled in gilt. Spines with five raised bands decoratively tooled and lettered in gilt in compartments, marbled endpapers, top edge gilt, others uncut.

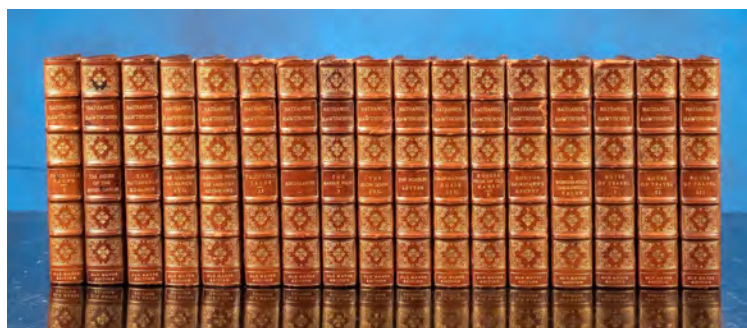
A very fine set.

"This edition, limited to 153 sets with Hardy's signature on an inserted leaf, was published in 20 volumes and was partly printed from the English plates and partly reset in America (in the case of volumes already copyright there). The 'Map of the Wessex of the Novels and Poems' appears in Vol. 1 only, and the illustrations are derived from Lea's *Thomas Hardy's Wessex*. Hardy inscribed his own set to his wife, June 1915. The edition was reissued in 1920 as the 'Anniversary Edition' limited to 1,250 sets..." (Richard L. Purdy, *Thomas Hardy. A Bibliographical Study*, p. 286).

DB 06146.

\$7,500

American Novelist Nathaniel Hawthorne
in Full Morocco



HAWTHORNE, Nathaniel. *The Complete Writings of Nathaniel Hawthorne...* Boston: Houghton, Mifflin and Company, The Riverside Press, Cambridge, [1900]. **Old Manse Edition.** Twenty-two small octavo volumes. Photogravure frontispieces, vignette titles, and plates from photographs and from drawings by Anna Whelan Betts, Jessie Willcox Smith, Alice Barber Stephens, Howard Pyle, and others. Publisher's full brown morocco over boards. Covers decoratively bordered in gilt, spines decoratively tooled and lettered in gilt in compartments, top edge gilt, others uncut, green endpapers. Spines uniformly faded, some rubbing to joints. A very good set.

Nathaniel Hawthorne (1804–1864) was an American novelist and short story writer known for exploring history, morality, and religion, often with anti-Puritan themes. Born in Salem, Massachusetts, he attended Bowdoin College, graduating in 1825. His early novel *Fanshawe* (1828) was later suppressed, but his *Twice-Told Tales* (1837) gained recognition. After working at the Boston Custom House and briefly joining the Brook Farm community, he married Sophia Peabody in 1842. The couple lived in Concord, Salem, and the Berkshires before settling at The Wayside.

DB 06148.

\$1,800

The Hollywood People

[HOLLYWOOD]. A Collection of Twenty-Eight original 'Hollywood' photographs. Various dates. Including: Leonard Bernstein, Joan Fontaine, John Ford, Elia Kazan, Mike Nichols, Olivia de Havilland, Joe Pasternak, Tyrone Power, Otto Preminger, Rosalind Russell, Budd Schulberg, Hal B. Wallis, Raoul Walsh, Billy Wilder, Fay Wray, William Wylder, King Vidor and Loretta Young. Housed in a photographic album.

A wonderful collection for any movie buff.

DB 06014.

\$2,800





"He [Jacque] draws richly and wittily, and his caricatures, like all he does, have the causticity and unexpectedness of the observer poet." (Baudelaire)

JACQUE, Charles Émile, illustrator. *Militairiana [Charges Burlesques]*. Paris: Chez Aubert & Cie., [1840]. Folio. Tinted lithographed title-page (printed in gold) and twenty highly amusing hand colored lithograph plates with a total of seventy-seven images, all heightened with gum arabic. Plate numbers 4, 7 & 8 with tiny piece torn away from upper blank corner, plate #5 with neatly repaired one inch tear to upper blank margin. Late nineteenth century quarter dark blue morocco over marbled boards, corners slightly worn, smooth spine ruled in gilt. **A near fine example of this very rare book.**

Exceptionally scarce. OCLC locates just three copies in libraries and institutions worldwide.

DB 06171.

\$4,500

First Dublin Edition of Lives of the Poets

JOHNSON, Samuel. *The Lives of the Most Eminent English Poets...* Dublin: Printed for Messrs. Whitestone, Williams, Colles, Wilson..., 1779, 1781, 1781. **First separate edition (preceding the first separate London edition by two years).** Three octavo volumes. Mixed issue of volume 1 with first state "partaking his posterity" but second state with "Butler". First issue, first state of volumes 2 and 3. Contemporary patterned calf. Rebacked with the original spines laid down. A handsome set, housed in a brown cloth slipcase.

"The second great work with which Johnson's name is now generally associated is *The Lives of the Poets*. It was the simplest in style and expression of all his literary labours, the subject appealed to every man of letters in the three kingdoms, and it abounded in anecdote and in criticism" (Courtney & Nichol Smith, p. 129).

DB 05770.

\$750

The Finest Collected Edition of John Keats's Works

KEATS, John. *The Poetical Works and Other Writings of John Keats...* New York: Charles Scribner's Sons, 1938-1939. **Hampstead Edition.** Limited to 1,050 numbered copies (of which this is number 792), signed by Maurice Buxton Forman and John Masefield. Eight large octavo volumes. Photogravure frontispieces and plates. Original beige buckram, covers decoratively stamped in blind, spines with black leather label lettered in gilt. **A very fine set, partially uncut, in the original glassine and cardboard slipcases.**

The Hampstead Edition is often regarded as the finest collected edition of Keats's works. It is renowned for its comprehensive compilation of Keats's literary contributions.

DB 06152.

\$1,250

A Fine Ceramic Bowl Hand Painted by Jessie M. King

KING, Jessie Marion. A fine circular ceramic bowl designed, hand-painted and glazed by Jessie M. King with her initials on the base, along with her usual symbols of a brown rabbit and a green gate. [Kirkcudbright, Scotland ca. 1910]. Diameter: 6 1/2 inches; 165 mm. Depth: 1 5/8 inches; 42 mm.

King's ceramics are notable for their intricate decoration and delicate, often whimsical motifs. She embraced the Art Nouveau style, incorporating flowing lines and organic forms in her designs, which frequently featured floral patterns, animals, and imaginative scenes. She typically sourced plain ceramic blanks and embellished them with her original designs before having them glazed.

DB 06208.

\$1,250

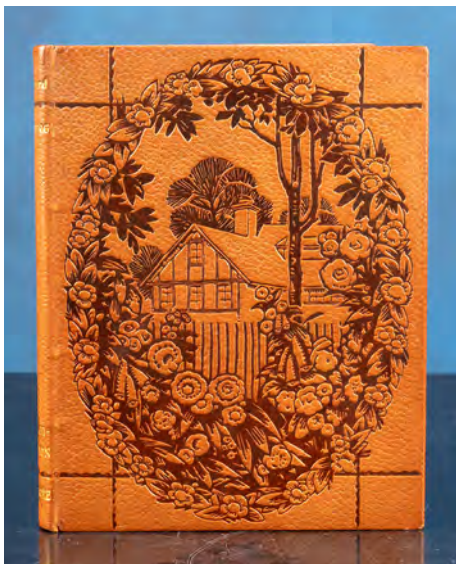


Jessie M. King illustrates Rudyard Kipling A Superb Example of One of the Few Copies Specially Bound by René Kieffer

KING, Jessie M. KIPLING, Rudyard. KIEFFER, René, publisher & binder. *L'Habitation Forcée...* Paris: Éditions René Kieffer, 1921. **First edition illustrated by Jessie M. King.** This copy is number 94 of 500 printed on hand-made paper. Quarto. Publisher's color pictorial front wrapper bound-in at front, publisher's printed spine bound in at end. Twenty-eight fine colored pochoir illustrations by Jessie M. King. **Special publisher's binding by René Kieffer.** Full brown sealskin, covers elaborately stamped in black. With the printed booksellers label "Librairie - Papeterie / M Gonon / 67 Av. du Roule / Neuilly Seine" on verso front free endpaper. **A very fine copy.**

DB 06043.

\$2,500



First Edition of Kipling's First Published Book - Departmental Ditties

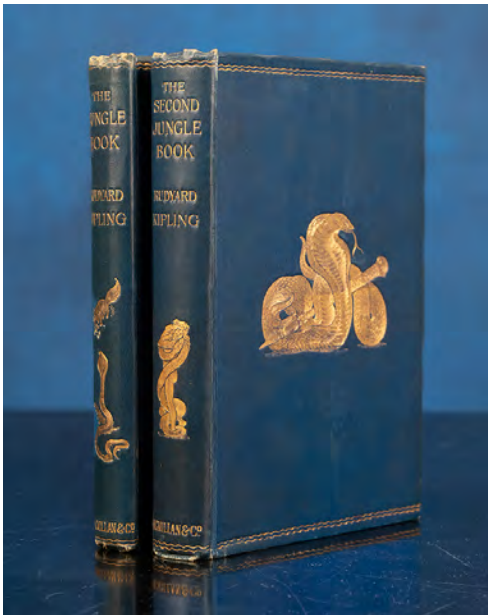


DB 06177.

\$6,000

KIPLING, Rudyard. *Departmental Ditties and Other Verses.* Lahore: The Civil and Military Gazette Press, 1886. **First edition of Kipling's first published book.** Narrow octavo. Twenty-nine unnumbered leaves. Publisher's tan printed wrappers, stapled as issued and imitating the form of an Indian civil service envelope complete with overlapping flap. There is an ink inscription at the bottom of the front wrapper "E.R.P to M.C.P." Light soiling to wrappers. The pink ribbon that originally passed through the slit on the flap is now lacking, the flap itself and its very vulnerable hinge to the overlapping flap is unrestored and intact. Over-opened between penultimate and last leaf. Contained in a red cloth chemise, which in turn is housed in a full red morocco slipcase. **Aside from the aforementioned minor flaws this is still an exceptionally good, unrestored copy.**

First edition of Kipling's debut published work. His previous writings had either been privately printed, issued as offprints, or included in collaborative books. At the time, Kipling was serving as sub-editor of the Civil and Military Gazette, an English-language newspaper based in Lahore that covered the lives of the Civil Service and the Indian Army in Punjab.



DB 06179.

\$3,000

A First Edition Set of "Jungle Books"

KIPLING, Rudyard. *The Jungle Book...* London: Macmillan and Co., 1894. **First edition.** Small octavo. Frontispiece and forty-two text illustrations. [Together with:] **KIPLING, Rudyard.** *The Second Jungle Book...* London: Macmillan and Co., 1895. **First edition.** Small octavo. Thirty-nine text illustrations, including head- and tail-piece vignettes and historiated initials. Each volume in the original bright blue cloth, gilt. All edges gilt. Original dark gray/green coated endpapers. Extremities a little rubbed, minimal rubbing to the gilt designs on the front covers. Title-page of first Jungle Book with faint ink name on top blank margin, inner hinge slightly cracked but sound, some light foxing as is often the case. **A very good set.**

**First Edition of Kipling's Very Rare Second Book
"Echoes"**

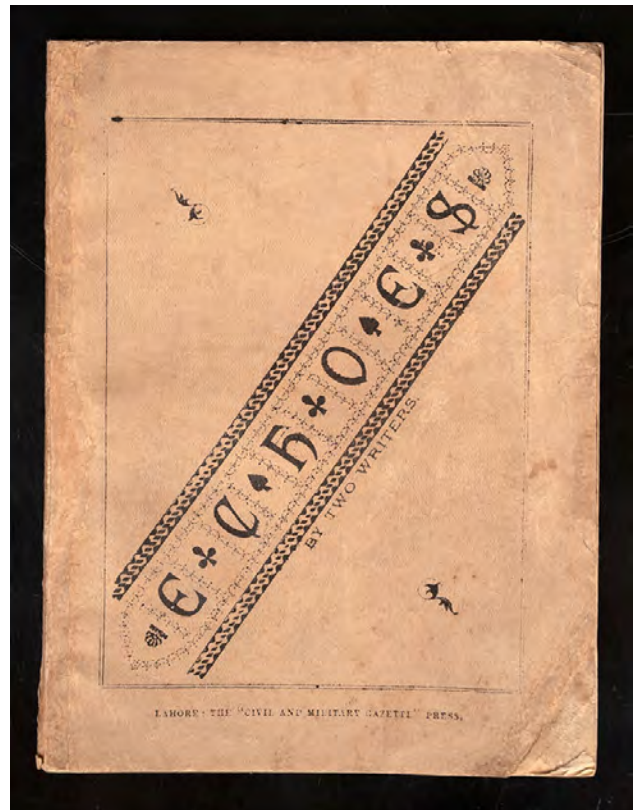
KIPLING, Rudyard and Alice. *Echoes. By Two Writers.* Lahore: "The "Civil and Military Gazette" Press, [1884]. **First edition.** Small square octavo. Some light foxing throughout, first blank leaf with early ink signature. Publisher's light brown wrappers, front wrapper with tile design printed in black. Lower corner torn away, spine expertly and invisibly restored, still a near fine copy. Housed in a red cloth chemise within a full red morocco, velvet lined 'jewel-case' with brass lock.

First edition of Kipling's very rare second book; the "two writers" of the title were Kipling and his sister Alice ("Trix"). Of the 39 poems, mostly "echoes" or imitations of well-known poets, 32 are ascribed to Kipling and 7 to his sister. First published in Lahore in August 1884, the volume appeared when Kipling, then 18 years old, had been living in India for nearly two years. It was printed by the Civil and Military Gazette Press, where Kipling served as sub-editor, and he personally oversaw its production.

In December 1883, Kipling's mother brought his 15-year-old sister, Trix, from England to join him. Together, they engaged in a series of literary experiments and playful compositions, producing a substantial collection of poems—primarily parodies of well-known poets—by the spring of 1884. Encouraged by their efforts, Rudyard published a selection of these works in August of that year under the title *Echoes*, by Two Writers.

DB 06181.

\$14,500

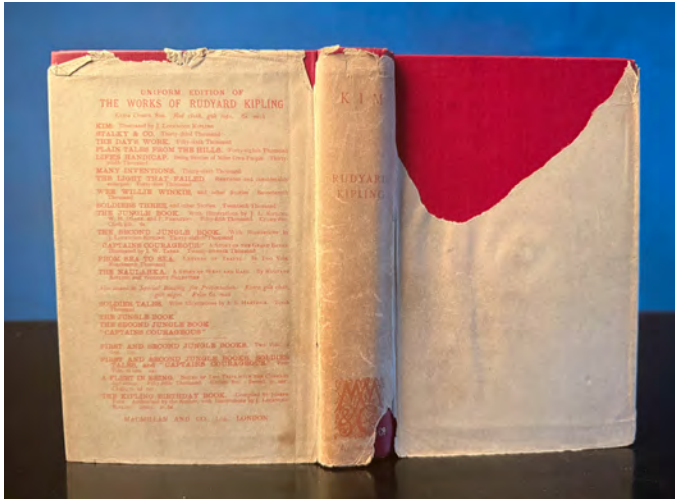


**First Edition of Rudyard Kipling's *Kim*
In the almost Complete Original Printed Dust Jacket**

KIPLING, Rudyard. *Kim*. London: Macmillan and Co., Limited, 1901. **First English Edition.** Octavo. Title-page bordered in red. With ten photographic plates. Publisher's red cloth, front cover with Ganesha device in gilt, spine lettered in gilt, top edge gilt. Complete with the original tan dust jacket with spine printed in red. Large piece of jacket front panel missing and small piece missing from bottom of spine. The rear wrapper complete with all the advertisements printed in red. Contained in a red cloth chemise within a quarter red morocco slipcase, spine with five raised bands, lettered in gilt in compartments. **A very fine copy in an almost complete printed dust jacket.**

DB 06178.

\$2,850



**One of Rudyard Kipling's Earliest Publications
Containing the First Appearance of "The Phantom Rickshaw"**

KIPLING, Rudyard. 1885 *Quartette...* Lahore: The "Civil and Military Gazette Press, 1885. **First Edition.** Tall octavo. Handsomely bound by C. Fox of London (ca. 1885) in full green morocco, gilt. Armorial bookplate "Think and Thank" on front pastedown. Original front and rear printed wrappers bound in. Front wrapper with design by the Mayo School of Art, Lahore. **This is a complete copy of the first edition, first impression of a book authored by members of the Kipling family.** Published in a limited run of 250 copies, it was bound around the time of publication and it is particularly rare to have its original wrappers and advertisements at the end.

DB 06180.

\$4,500



Portrait of Rudyard Kipling as a Young Man



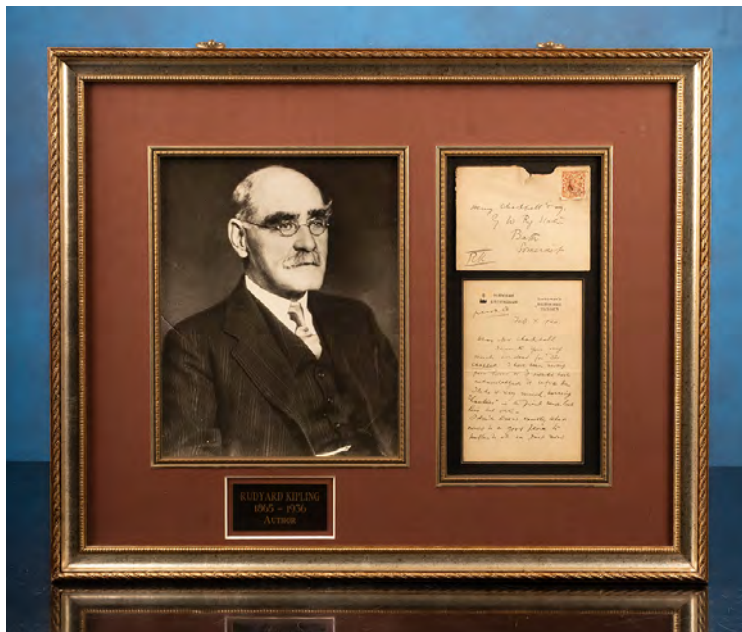
DB 06199.

\$950

KIPLING, Rudyard, English poet and novelist, Nobel laureate (1865-1936). Portrait photograph of Rudyard Kipling as a young man. With clipped signature. n.p., ca. 1900. Photograph (9 1/2 x 6 3/4 inches; 241 x 170 mm.). Mounted, framed and glazed with clipped signature of Kipling and an engraved brass plaque "Rudyard Kipling/1865-1936/English Writer". Frame size (16 1/2 x 21 inches; 419 x 535 mm.).

Joseph Rudyard Kipling was an English journalist, novelist, poet, and short-story writer. Born in British India, his experiences there greatly influenced his work. By middle age, he had already won the Nobel Prize in Literature and was renowned across the English-speaking world. Kipling's notable works of fiction include *The Jungle Book* (1894), *The Second Jungle Book* (1895), *Kim* (1901), and *Just So Stories* (1902). Among his many short stories, "The Man Who Would Be King" (1888) remains a classic. His poetry includes "Mandalay" (1890), "Gunga Din" (1890), "The White Man's Burden" (1899), "If —" (1910), and "The Gods of the Copybook Headings" (1919).

Portrait of Rudyard Kipling Together with an Autograph Letter to "The Bath Railway Poet"



DB 06200.

\$2,500

KIPLING, Rudyard, English poet and novelist, Nobel laureate (1865-1936). Portrait photograph of Rudyard Kipling. Together with a two-page autograph letter signed and dated "Feb. 7. 1920." and the original post marked envelope. Photograph (9 1/2 x 7 1/2 inches; 241 x 190 mm.). Mounted, framed and glazed (double-sided) with the autograph letter, the envelope and an engraved brass plaque "Rudyard Kipling/1865-1936/Author". Frame size (16 3/4 x 20 5/8 inches; 425 x 524 mm.).

The signed autograph letter to Henry Chappell (The Bath Railway Poet) is dated "Feb. 7. 1920" and is marked "Private" at the head. Here Kipling is thanking him for sending his poem 'The Chaplet' which Kipling likes very much - "barring 'hauteur' in the first verse": adding "I don't know exactly what would be a good place to publish it in just now - unless you tried the Express".

Two octavo pages on headed paper, "Bateman's Burwash, Sussex, Feb[ruary] 7, 1920", with autograph addressed envelope.



**Illustrations of the Ancient Costumes of the
Riflemen's Procession held in the Presence
of Their Majesties the King and the Queen on
October 17, 1830 at Regensburg**

KRANSPPERGER, Johann. *Abbildung der alterthümlichen Trachten des Schützenauszuges gehalten bei Anwesenheit Ihrer Majestäten des Königs und der Königin am 17. Oktober 1830 zu Regensburg...* Regensburg: Hans Kransperger, 1831. **First edition.** Folio. Publisher's gray upper wrapper as title with list of plates on verso. Twenty-four hand-colored lithographed plates. Some occasional foxing and light marginal soiling. Contemporary half maroon morocco over red pebble-grain cloth ruled in blind. Armorial bookplate of Anthonii Salvin and Anne Andrews Neffield on front paste-down. **A very good copy.**

OCLC/KVK locate just two copies in libraries and institutions worldwide.

DB 05919.

\$2,500

**Twenty Charming Hand-Colored Lithographs of
French Upper Class Country Life
The Copy of Ferdinand De Lesseps**



LAMI, Eugène. [*Les Agréments de la Vie de château*] [First and Second Series]. Paris: Paris H. Gache. [n.d., 1828-1833]. Two parts in one oblong folio volume. Twenty numbered hand-colored lithographed plates. All plates mounted on guards. Bound without the printed title-page. Bound ca. 1890 in three quarter orange cloth over marbled boards. With the armorial bookplate of Ferdinand De Lesseps on front paste-down. Also a second (unidentified) bookplate on front paste-down. Binding extremities a little rubbed, still an excellent example of these two rare suites, scarce complete.

Ferdinand De Lesseps (1805-1894) was a French Orientalist diplomat and administrator who was responsible for the construction of the Suez Canal.

DB 06219.

\$3,500



**Ten Wonderful Hand Colored Portraits
of Women of the Orient
Including Three by Louis Lasalle and
Achille Devéria**

MALO, Charles. *Brisés d'Orient ou Dix Perles d'Asie Selam Illustré de Dix Vignettes en couleur, enrichies d'Arabesques.* Paris: Louis Janet, [ca. 1838]. **First edition.** Quarto. Colored frontispiece, hand colored vignette title-page, and ten fine hand colored lithograph plates, all with beautiful hand colored arabesque borders and all with their original tissue guards. Plates with imprint of Lemer cier Bernard et Cie. Text moderately foxed, plates with the slightest offsetting from text. Three of the plates are after Louis Lasalle and Achille Devéria. Publisher's? full dark blue morocco, covers decoratively paneled in gilt and blind. Aside from the aforementioned foxing to the text this is a wonderful copy of a very rare book. **Rare: OCLC locating just two copies in libraries and institutions worldwide.**

DB 05921.

\$1,650

**The Seventh Edition of Sir Thomas Malory's "King Arthur"
The First Edition for One Hundred and Eighty-Two Years**

MALORY, Sir Thomas. *The History of the Renowned Prince Arthur, King of Britain...* London: Printed for Walker and Edwards..., 1816. Seventh edition of the English epic, preceded only by the editions of 1485, 1498, 1529, 1557, 1578, and 1634, all but the last virtually unobtainable. Two twelvemo volumes. Complete with half-titles. Each volume with engraved frontispiece and added engraved title. Engraved frontispiece and title a little foxed. Full contemporary tan calf, expertly rebacked with the original spines laid down. Volume 2 with the armorial bookplate of the Marsh Family of Gaynes Park, Epping on front paste-down. **A very good set of this first edition since 1634.**

DB 06140.

\$2,500



The 'Eighth' Edition of Sir Thomas Malory's "King Arthur"

MALORY, Sir Thomas. *La Morte D'Arthur...* London: Printed and Published by R. Wilks, 1816. Technically the eighth edition of the English epic, preceded only by the editions of 1485, 1498, 1529, 1557, 1578, 1634 and the two volume Walker and Edwards 1816 edition, all but the last two virtually unobtainable. Three twelvemo volumes. Each volume with engraved frontispiece and added engraved title. Nineteenth century half tan calf over marbled boards decoratively ruled in blind. Inner hinges professionally reinforced. Some minor water-staining to blank preliminary and endleaves of all volumes; early ink names on front free endpaper of volume 1 and first blank leaves of volumes 1 & 2; minor foxing to engraved titles and frontispieces. **Overall a very good set housed in a marbled board slipcase.**

DB 06121.

\$1,500



Scarce Meggendorfer Picture Book

MEGGENDORFER, Lothar. *Buntes Bilderbuch für die ganz Kleinen...* (Colorful Picture Book for the Little Ones...). Stuttgart: Verlag von Wilh. Nitzschke: Stuttgart, [1886]. Quarto. Eighteen fine color printed leaves including front and back paste-downs, depicting well over one hundred animals, birds, insects, reptiles fish, flowers and things one sees in everyday life. Cover deigned by Carl Offtderinger. Publisher's gray boards, color pictorial label on front cover. Small booksellers ticket on front paste-down. Housed in a quarter gray cloth over floral decorated boards clamshell case. Small label on spine.

A near fine example. Rare: OCLC/KVK locating just one copy in libraries and institutions worldwide.

Lothar Meggendorfer (1847–1925) was a pioneering German illustrator, cartoonist, and creator of interactive books who is best known for his ingenious pop-up books. Born and based in Munich, Meggendorfer left a lasting legacy in children's literature, board games, and illustrated satire. His illustrations first appeared in *Fliegende Blätter* in 1862, a popular illustrated comic weekly, and later in the *Münchener Bilderbogen*, a bi-weekly publication. From 1888 to 1905, he published *Meggendorfer-Blätter*, an art and satire magazine that showcased his humor and skill.



DB 06076.

\$1,250

Lothar Meggendorfer's A Basket Full of Verses

MEGGENDORFER, Lothar. *Korb voll Allerei* [A basket full of verses]. Mit Versen von Franz Bonn. Achte Auflage. Ulle hechte vorbehalten. München: Braun & Schneider [ca. 1900]. **Eighth edition.** Folio. Color vignette title and eighty-two colored wood engravings in the text. Red cloth spine over gray boards with color pictorial label on front cover, edges stained red, light rubbing to extremities, early ink inscription dated 1910 on front free endpaper. **An excellent example.**

Rare: OCLC/KVK locate just one example (seventh edition).

Meggendorfer illustrated and authored numerous children's books. He collaborated with Julius Beck on works such as *Neues Struwwelpeterbuch* (a variation of *Struwwelpeter*) published in the 1890s by J.F. Schreiber. He was most celebrated for his mechanically ingenious picture books, filled with moving parts and tabs that animated the illustrations, bringing characters to life in an era long before modern animation. His pop-up books remain collectibles and are admired for their craftsmanship and humor.



DB 06075.

\$500

A Scarce Meggendorfer



DB 06072.

\$3,000

MEGGENDORFER, Lothar. *Immer Lustig! Ein Ziehbilderbuch* (Always Jolly! A drawing picture book). Mnchen: Braun & Schneider, [1886]. **First edition.** Eight bright and vivid color panels with fully functional moveable parts, with accompanying text. Some expert repairs and some occasional minor foxing. Publisher's color pictorial boards, expertly rebaked to style with black cloth, lower corners slightly creased, endpapers replaced. **A very good example of a scarce Meggendorfer movable.**

This first edition was followed by an English edition in 1890 and then the second German edition in 1900. Apparently several of the plates were changed for the English edition.

A quintessential example of Lothar Meggendorfer's unparalleled ability to seamlessly merge art, humor, and mechanics



DB 06073.

\$2,250

MEGGENDORFER, Lothar. *Lebende Thierbilder...* [*Living Animal Pictures. A drawing picture book. Fourteenth edition.* Published by Braun and Schneider in Munich, ca. 1900]. Folio. Eight bright and vivid color panels with fully functional moveable parts, with accompanying text. Publisher's black cloth over tan color pictorial boards. Small booksellers ticket of Emil Apolant, Berlin, and early ink inscription dated 1928 on front pastedown. Minor rubbing to extremities of boards. The first plate "Der Kettenhund" is missing the dogs tail; on the fourth plate "Der Fuhrmannsgaul" at top right the bird has been expertly restored. Minimal offsetting from the plates to opposite text leaves. **Overall an excellent example.**

Lebende Thierbilder is a quintessential example of Lothar Meggendorfer's unparalleled ability to seamlessly merge art, humor, and mechanics into one harmonious creation. It demonstrates how he transformed the simple act of reading a picture book into an interactive and immersive experience.

**Scarce, Near Fine Meggendorfer
'Transformation Pictures From Animal Life'**

MEGGENDORFER, Lothar. *Meggendorfers Bilder Aus Dem Tierleben.* [Pictures From Animal Life]... Eslingen und München: Verlag von T.F. Schreiber, n.d. [1895]. **Second edition of Schreiber book #138.** Quarto. Title page with vignette and six full-color 'slat' transformation plates, a total of twelve color images, with sixteen black and white text vignettes. Some small archival tape repairs. Three of the pull tabs have been expertly replaced. Publisher's red cloth over blue boards, pictorial front cover.

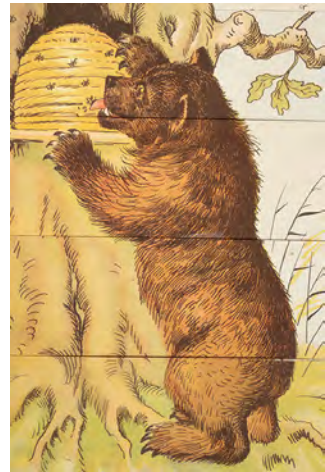
An extraordinary copy in superb condition, with all original movable parts in full working order.

Each of the six double leaves consists of a color illustrated plate (recto) and a leaf of text (verso) with all edges pasted together except for a small gap in center of lower edges from which protrudes the pull tab that allows the reader to move the slats of the plate up or down; two entirely different scenes can be viewed depending on whether the slats are fully pushed up or pulled down./ Pages of verse by Julius Beck are illustrated with small black and white vignettes.

Meggendorfer created all of the pictorial elements of his books himself in pen and watercolor drawings. He then assembled the book in dummy form and had outline lithographs executed, which he hand-colored to serve as guides for the color printing.

DB 06070.

\$2,000



The Comic Adventures of a Bumbling Egotist

MEGGENDORFER, Lothar. *Monsieur Séraphin de Chihepatan. Natif de Gratin-les-Gommeux (Seine et Garonne).* Paris: Nouvelle Librairie de la Jeunesse, [circa 1895]. **Rare early French edition, possibly the first issue,** of this vividly absurd and grotesque visual narrative by the German caricaturist and movable book pioneer Lothar Meggendorfer - here presented in a unique French variant not recorded in standard bibliographies. Tall folio. With eight superb full-page movable chromolithographic plates, each with its own comic caption and explanatory facing text (in French). The illustrations follow the improbable and mock-heroic exploits of Monsieur Séraphin de Chihepatan, a comically vain adventurer "from Gratin-les-Gommeux (Seine et Garonne)," in the style of Baron Münchhausen or the Vapeur de Nadar. Publisher's original pictorial paper-covered boards, printed in color, with red cloth spine. Corners a little rubbed but still a remarkable, complete copy of a very fragile production with no restoration whatsoever.

This edition is entirely in French and bears the imprint of the Nouvelle Librairie de la Jeunesse, which appears to have produced a limited domestic run for the Parisian juvenile market. The tall, narrow dimensions differ from the oblong format of the Plon, Nourrit version (c.1900), suggesting this may precede the more commonly cited issue.

Each scene is delightfully absurd, depicting Séraphin caught in ever more implausible situations: fleeing from monstrous fowl, falling into native cooking pots, conversing with lobsters, or blasted from a cannon. Meggendorfer's chromolithographs are dazzling in color and executed with masterful control of scale, exaggeration, and comic pathos. Though this is not a movable book, it retains the energy and sequencing of a cinematic farce—an early form of visual storytelling akin to comic strips.

DB 06344.

\$6,500



**Scarce Meggendorfer
In Excellent Condition**

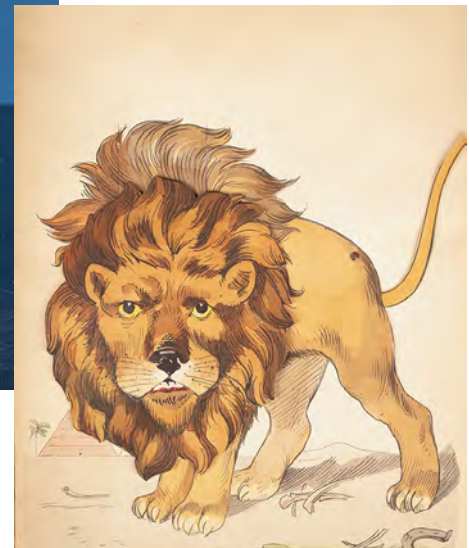
MEGGENDORFER, Lothar. *Nah Und Fern. Ein Tierbilderbuch zum Ziehen von L. Meggendorfer.* [Near and Far. An Animal Picture Book for Drawing]. München: Verlag von Braun & Schneider, n.d. [1887]. **First edition**, followed by an English edition in 1890 and second German edition in 1900. Tall Quarto. Eight bright and vivid color panels with fully functional moveable parts, with accompanying text. Publisher's original color pictorial boards, lightly rubbed. Inner hinges professionally strengthened. Just the tip of the lion's tail missing, but still an excellent copy.

An extremely scarce Meggendorfer, with only three copies of this first edition in institutional holdings worldwide.

Meggendorfer created all of the pictorial elements of his books himself in pen and watercolor drawings. He then assembled the book in dummy form and had outline lithographs executed, which he hand-colored to serve as guides for the color printing.

DB 06071.

\$3,000



Twenty Hand Colored Plates Illustrating the Costumes of the Prussian Army



DB 05922.

\$1,650

MOLLO, T, publisher. *Abbildung der verschiedenen Corps des Oesterreichischen allgemeinen Aufgebottes...* Vienna: T. Mollo, 1797. **First edition.** Small quarto. Fourteen hand-colored engraved plates bound together with six additional hand colored plates: one of medals, the rest of uniforms, the first slightly larger and with light lower marginal soiling, one or two others with very light soiling, the majority bright and fresh. Original printed blue wrappers, front wrapper a tiny bit frayed at edges and somewhat foxed. Chemised in a red roan slipcase. **A remarkable survival.**

The War of the Austrian Succession (1740–1748) escalated and eventually involved most of the powers of Europe. Austria was supported by Great Britain and the Dutch Republic, the traditional enemies of France, as well as the Kingdom of Sardinia and the Electorate of Saxony. France and Prussia were allied with the Electorate of Bavaria.

Rare: OCLC/KVK locate just two copies in libraries and institutions worldwide.

Extremely Scarce Children Satirize Bad Adult Behavior



DB 06056.

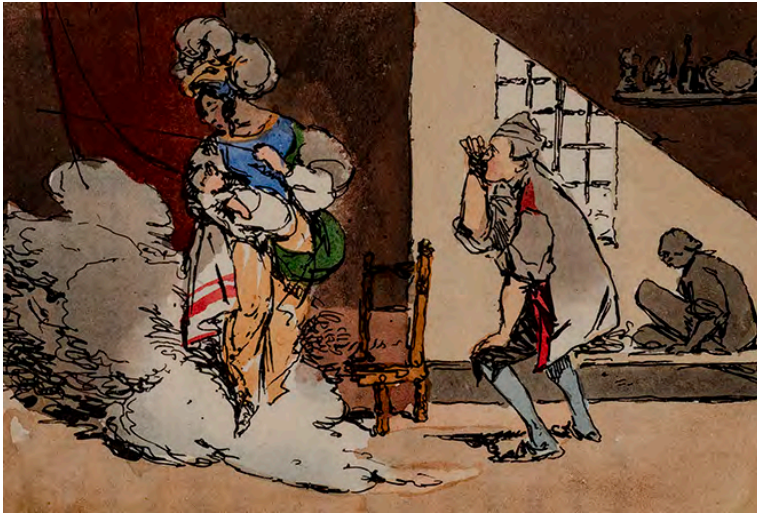
\$3,500

MONTAUT, Henri de. *Defauts et Vices.* Composes par... Lithographies par Berr, Haguenthal & Fagonde. Paris: Chez Aubert & Cie. Editeurs, [1860]. **First edition, colored issue.** Oblong folio. Title-page printed in blue, brown & gold. Twelve hand-colored lithographed plates with interleaves. Each plate is imprinted "chez Aubert," the renowned Parisian printmaking house who also issued the book with plain (tinted) lithographs. Very light marginal foxing to plate no. five (not affecting image) otherwise very clean. Publisher's printed boards. Minimal rubbing to extremities, spine and edges slightly browned, but still a remarkable example of this very scarce title.

First edition of the rare suite which depicts children dressed and adopting the mannerisms of adults with burlesque results.

Scarce, with OCLC recording only one copy in institutional holdings worldwide. OCLC notes an Aubert edition of 1860 but does not record its location; KVK locates the Aubert edition at the Staatsbibliothek zu Berlin. Extremely scarce in either edition.

"The First Superstar of French Popular Music"
A presentation copy



DB 04866.

\$8,500

MONNIER, Henri, illustrator. *Chansons de P[ierre] J[ean de] Béranger Anciennes...* Paris: Baudouin Frères, Éditeurs, 1828. **First edition.** A presentation copy inscribed by Béranger to Rangot, accompanied by a one-page autograph letter from Rangot (dated 21 August 1831) and an original pencil sketch of Béranger by Henri Monnier, dated 16 August 1831, pasted on the verso of the title-page. Extra-illustrated by the insertion of eighty-six engraved plates on India paper, by or after such artists as Bellangé, Boilly, Boulanger, Charlet, Devéria, Fragonard, Grandville, Grenier, Isabey, Johannot, Monnier, Scheffer, Vernet, and Delacroix. Two octavo volumes. With an original pencil sketch by Monnier pasted onto the verso of the first title-page. Illustrated with thirty-three (of forty) superb hand-colored lithographs by Henri Monnier and numerous vignette wood-engravings by Achille Devéria. Seven plates not included: nos. 21, 26, 28, 31, 35, 37, and 39 (as noted by Carteret III, p.272, these particular plates are "very often missing"). Bound ca. 1828 by R. Hering & Muller in half dark blue scored calf, spines elaborately tooled and lettered in gilt, marbled endpapers, edges uncut.

A wonderful and important copy.

**The Manners of French Society Executed with
Gentle Satire**



DB 04777.

\$4,850

MONNIER, Henry. CRUIKSHANK, George. *Distractions, par Henry Monnier to his friend George Cruikshank.* Paris & London: Paulin Libraire-Éditeur, Colnaghi, Son and Co., 1832. **First edition.** Oblong folio. Lithographed title-page with hand-colored vignette by George Cruikshank, and six (of nine) fine hand colored lithographed plates, lithographed by Delarue after Henry Monnier. An original album of six (of nine) hand colored lithographed plates (plus the George Cruikshank plate) from this exceptionally rare series. Later plain wrappers, stitched as issued. A fine example. Housed in a fleecelined, half dark green morocco over green cloth boards clamshell case.

We have never seen another example of this excessively rare suite of plates. We have located only two copies in institutions worldwide.

**Moore and Marryat's Splendid Views of Rangoon
and Scenes of British Military Manœuvres in the Area**

MOORE, Joseph, [Lieut., and Captain Frederick Marryat]. [*Rangoon Views, and Combined Operations in the Birman Empire*]. First and Second Series. London: Thos Clay, 1825-1826]. **First edition.** First Series with most of the plates in first state and plate numbers 7, 8 & 14 marked "Proof" and plate 22 (no. 4) marked "proof". Plate 16 is in the second state with the word "ajacent" in the caption corrected to "adjacent". Oblong folio. Engraved vignette title, with a large mezzotint vignette after T. Stothard by J. Bromley and a line-and-stipple engraved dedication leaf with large vignette after Stothard by R.W. Smart. With twenty-four fine hand-colored aquatint plates heightened with gum arabic, comprising First Series (numbered 1-18) after Joseph Moore by G. Hunt, T. Fielding, H. Pyall (Plate 16 in second state, with the word "adjacent" spelled correctly) and Second Series (numbered 1-6) after sketches by Frederick Marryat and Capt. Thornton, drawn by T. Stothard and others, engraved by H. Pyall. Plate 4 very slightly shorter (5/16 inch) at lower margin. Near contemporary half maroon morocco over marbled boards, covers multi-ruled in gilt. Front cover with pictorial lithograph front wrapper of the first part laid on "Birman/Part I/Containing six views taken at and near/Rangoon./Empire". Smooth spine decoratively ruled in gilt, yellow coated endpapers, speckled edges. A superb copy with wonderful hand coloring.

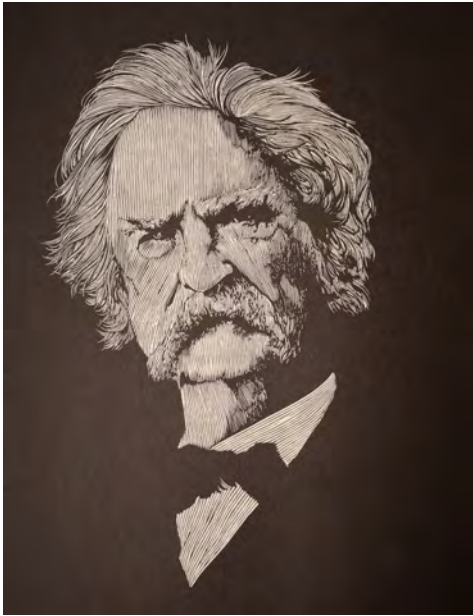
A landmark visual record of the First Anglo-Burmese War (1824-26), this rare series of aquatint plates—drawn on the spot by Captain Joseph Moore—offers the most vivid and accurate depictions of the British incursion into Rangoon and its environs.

DB 06235.

\$12,500



**Barry Moser Illustrates Huckleberry Finn
Limited to Three Hundred and Fifty Copies**



DB 06249.

\$1,850

MOSER, Barry. PENNYROYAL PRESS. TWAIN, Mark. *Adventures of Huckleberry Finn*. Illustrated by Barry Moser. Foreword by Henry Nash Smith. West Hatfield, [Massachusetts]: Printed by Harold McGrath. Pennyroyal Press, 1985. **Centenary Edition. Limited to 350 numbered copies signed by the artist.** Folio. Printed on Mohawk Letterpress, accompanied with an additional unsigned suite of the prints, all encased in a linen chemise. Large quarto. Forty-nine wood engravings by Barry Moser. Publisher's full green morocco gilt by E. Gray Parrot. Triple gilt-rule borders on covers, with the dates 1885-1985 stamped in gilt within roundel in center of upper cover. Smooth spine lettered in gilt, with paste paper endsheets by David Bourbeau. Spine faded and slightly stained, minimal foxing to edges, otherwise near fine. The additional suite of plates in fine condition. Housed together in original publisher's linen slipcase. Publisher's folded prospectus loosely inserted.

The text used for this project was taken from the Mark Twain Project at the Bancroft Library.

Pennyroyal 46.

**Barry Moser illustrates The Wizard of OZ
Limited to Three Hundred and Fifty Copies**



DB 06186.

\$2,500

MOSER, Barry. PENNYROYAL PRESS. BAUM, L. Frank. *The Wonderful Wizard of Oz...* West Hatfield, Massachusetts: Printed by Harold McGrath at The Pennyroyal Press, 1985. **Limited to 350 numbered copies, signed by Barry Moser.** Large quarto. With sixty-two wood engravings by Barry Moser. Printed in five colors by Harold P. McGrath in Van Dijck on Mohawk Letterpress. The hand composition was done at the press by P. Chase Twitchell. Calligraphy by Yvette Rutledge of Hayward, California. Bound by David Bourbeau at the Thistle Bindery in Barcham Green Dewint paper over boards. Front cover embossed and lettered in gilt. Housed in a beige cloth clamshell case. **A mint copy.**

Laid in is a copy of the pamphlet "Forty-Seven Days to Oz, A Chronicle of the Studies for the Illustrations for The Wonderful Wizard of Oz by Barry Moser, Published by Pennyroyal Press, 1985." First edition. Octavo (9 x 6 inches; 229 x 153 mm.). 32 pp. "The following account of the process of inventing the sixty-two images for L. Frank Baum's *The Wonderful Wizard of Oz* was taken directly from the day book which I keep to chronicle my work" (Author's Note).

**Barry Moser illustrates Alice's Adventures in Wonderland
& Through the Looking Glass and What Alice Found There
Each Limited to Three Hundred and Fifty Copies with Matching Limitation Numbers**

MOSER, Barry. PENNYROYAL PRESS. CARROLL, Lewis. *Alice's Adventures in Wonderland*. [Together with]: *Through the Looking-Glass and What Alice Found There*. Illustrated by Barry Moser with a Preface and Notes by James R. Kincaid. Text edited by Selwyn Goodacre...West Hatfield: Printed by Harold McGrath at Pennyroyal Press, 1982. **Limited to 350 signed and numbered copies.** Two folio volumes. *Alice's Adventures in Wonderland* with seventy-five wood-engravings, including three double-page, by Barry Moser, with the extra suite of plates and drawings signed by Moser. *Through the Looking-Glass and What Alice Found There* with ninety-five wood-engravings, including one double-page, by Barry Moser, with the extra suite of plates and drawings signed by Moser. Text printed in red, blue and black, title calligraphy by G.G. Laurens. Bound by Gray Parrot in half purple morocco over marbled boards and publisher's half burgundy morocco over decorated boards. Extra suite of plates in a folding cloth chemise. Housed together in publisher's quarter purple morocco clamshell case. Spine of clamshell case faded. **Both fine copies.**

A beautiful and excellent set depicting Moser's skill and eloquence as an artist, as well as a fine craftsman.

Pennyroyal 26 and 27.

DB 06248.

\$8,500



**Rarely Seen at All
Scarcely Seen In Fully Working Condition**

[MOVABLE BOOK]. *Old Woman and Her Silver Penny*. Dean's Movable Books. London: Dean & Son, n.d. [1860]. **First edition.** Octavo. Eight hand-colored wood engraved movable plates. Full page pale green advertisements to front and rear endpapers. Publisher's blue cloth backed pictorial violet boards. Light wear to corners and board extremities. Each plate functional with an untouched mechanism. **An outstanding copy.**

That any copies have survived the children who played with them until they were in tatters is remarkable. That this copy is completely functional without repair of any kind is nothing short of a miracle.

Montanaro suggests the publication date as 1858, however the lower board advertises several titles headed *Dean's Little Plays, for Little People by Miss Corner*, the last of which, *Prince Sigismund's Courtship; or, Fairy Ordeal* was published in 1860.

DB 06046.

\$2,750





Three Fine Aquatint Plates of Lockwood House Napoleon Bonaparte's Final Residence on the Island of St. Helena

[NAPOLEON BONAPARTE]. *Carnet d'un Voyageur, ou Recueil de Notes Curieuses sur la Vie, les Occupations, les Habitudes de Buonaparte a Longwood... de Sainte-Helene...* Paris: Chez Pillet Aîné, 1819. **First edition.** Octavo. Three fine hand colored aquatint plates. Some light spotting at beginning and end, a few leaves browned. Publisher's printed cream wrappers, uncut. Front wrapper and first few leaves a little worn at lower edge. Chemised in a red cloth slipcase, spine lettered in gilt.

A very good example in the publisher's printed wrappers of this traveler's notebook or collection of curious notes on the life, occupations and habits of Napoleon Bonaparte at his final residence at Lockwood House on the island of St. Helena.

DB 05849.

\$750

The Complete Early Sequence of Mary Norton's Miniature-World Saga - 'The Borrowers'



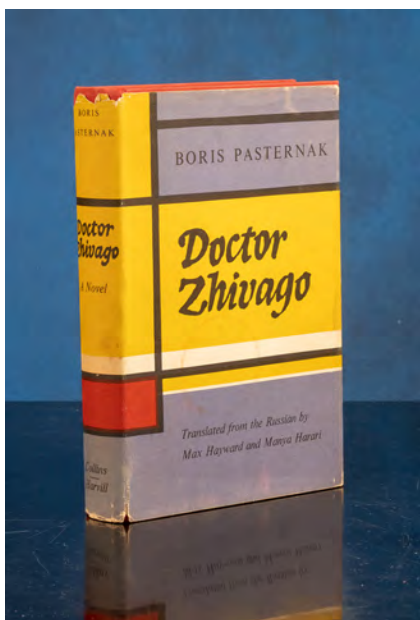
NORTON, Mary. *The Borrowers; The Borrowers Afieled; The Borrowers Afloat; The Borrowers Aloft.* London: J.M. Dent & Sons, 1952; 1955; 1959; 1961. First editions. Four small octavo volumes. Publisher's cloth and boards pictorially stamped and lettered on front covers and spines. Pictorial endpapers. All in original pictorial dust jackets (the second two dust jackets are price-clipped). Overall near fine copies of this famous quartet.

Mary Norton's celebrated fantasy cycle begins with *The Borrowers*, winner of the Carnegie Medal, followed by *The Borrowers Afieled*, *The Borrowers Afloat*, and *The Borrowers Aloft*. All four volumes were issued by Dent in cloth or boards with dust jackets designed and illustrated by Diana Stanley, and together form the complete early sequence of Norton's miniature-world saga.

DB 06265.

\$1,650

First English Edition of Doctor Zhivago



PASTERNAK, Boris. *Doctor Zhivago...* London: Collins and Harvill Press, 1958. **First English edition.** Octavo. Publisher's red cloth over boards, spine lettered in gilt. An excellent copy in the original very good and unfaded dust jacket. Jacket slightly chipped at spine ends, small, light, circular stain on front panel, otherwise very good. *Doctor Zhivago* was rejected for publication in the USSR, but the manuscript was smuggled to Italy and was first published there in 1957.

Boris Leonidovich Pasternak (1890-1960) was a Russian poet, novelist, composer, and literary translator. Pasternak was the author of *Doctor Zhivago* (1957), a novel that takes place between the Russian Revolution of 1905 and the Second World War. *Doctor Zhivago* was rejected for publication in the USSR, but the manuscript was smuggled to Italy and was first published there in 1957.

DB 05886.

\$750

**An Extraordinary Survival in Jacket - Peter Newell's *Topsys & Turvys* (1893)
First Edition in Original Pictorial Boards and the Rare Original Dust Jacket**

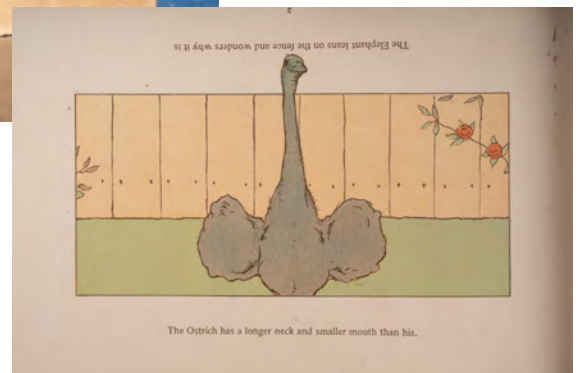
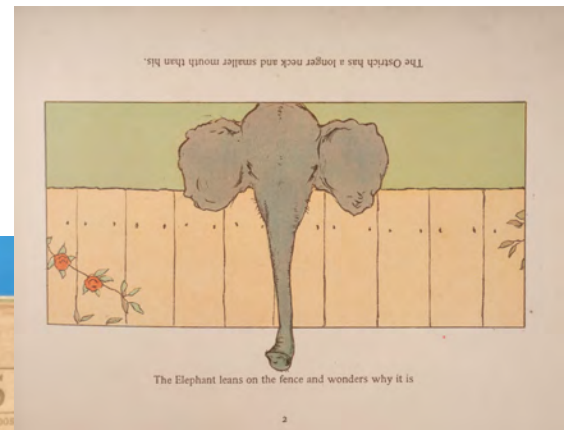
NEWELL, Peter. *Topsys & Turvys*. [New York]: The Century Co., 1893. **First edition.** Small oblong quarto. Thirty-two full page color illustrations including the pictorial title and the final leaf. Publishers olive-green boards. front and rear covers with additional color illustrations, spine pictorially titled in red, plain white endpapers, all edges stained red. Front inner hinge just starting but entirely sound. Minimal rubbing to extremities. A spectacular copy preserved in the original buff-colored dust jacket, printed in green. Jacket with only the tiniest loss at the head of the spine and a minor fold; otherwise clean and complete.

This copy is extraordinary for retaining its original nineteenth-century dust jacket - a survival almost unheard of in children's books of the period. Dust jackets from the 1890s were ephemeral, often discarded immediately upon purchase. Of *Topsys & Turvys*, we know of only one other recorded example with jacket. The survival of this jacket - 122 years old at the time of writing - is a bibliophilic marvel, placing this copy among the finest extant.

Peter Newell's *Topsys & Turvys* is among the most imaginative children's books of the late nineteenth century. Each of Newell's brilliantly colored illustrations can be viewed both right-side-up and upside-down, with the inversion transforming the image into a completely new scene, accompanied by a second witty caption. The result is a series of visual and verbal puzzles - at once whimsical, ingenious, and strikingly modern in concept.

DB 06276.

\$3,500



**A Wonderful Original Beatrix Potter Pen & Ink Drawing
Featuring Old Mr. Bouncer, Mr. Tod, Jemima Puddle-Duck and Hunca Munca**

POTTER, Beatrix, artist. A fine original pen and ink drawing depicting Old Mr. Bouncer, Mr. Tod, Jemima Puddle-Duck and Hunca Munca. Signed "Beatrix Potter/Dec 4th 1912". Size 3 7/8 x 5 3/8 inches; 99 x 137 mm. Matted, framed and glazed. This wonderful drawing by Beatrix Potter is signed and dated "Dec 4th 1912" and features Hunca Munca (1904), Jemima Puddle-Duck (1908) and her latest characters at that time Mr. Tod and Old Mr. Bouncer (1912).

The Tale of Mr. Tod, was published in October 1912. "Dear Mr. Warne, I am much obliged for the new books [finished copies of *Mr. Tod*]... Beatrix Potter. Oct 9.12"

"The hills around Sawrey are the setting for this story, and we are told that in winter and early spring Mr. Tod 'might generally be found in an earth amongst the rocks at the top of Bull Banks, under Oatmeal Crag.' 'I think this story is amusing' wrote Beatrix Potter when sending the manuscript to Mr. Warne on November 18th 1911, it's principal defect is imitation of "Uncle Remus". It is no drawback for children, because they cannot read the negro dialect - I hardly think the publishers could object to it?"

DB 06135.

\$35,000



**First American Edition of "Appley Dapply's Nursery Rhymes,"
In the Original Printed Glassine Dust Jacket**

POTTER, Beatrix. *Appley Dapply's Nursery Rhymes*. New York: Frederick Warne & Co., [n.d., 1917]. **First American edition** (printed in either October or November 1917). Twelvemo. Color frontispiece and fourteen color plates. Black and white vignette on title-page. Original light green boards ruled and lettered in dark blue on front cover and lettered in dark blue on spine. Color pictorial label on front cover within a blind rectangular panel with rounded corners, outlined in blind. With the correct color pictorial endpapers (Quinby Plates XIIIa and XIV). **A near fine copy in the original plain glassine dust jacket** (lightly chipped at edges).

"There is no year on the title-page. It is believed that a first edition can be identified only if inscribed as a 'first', or with an inscription dated 1917. (Correct end-papers would indicate a 1917 printing)" (Linder).

DB 06112.

\$950

First Edition of Beatrix Potter's Second and Last Book of Rhymes

POTTER, Beatrix. *Cecily Parsley's Nursery Rhymes*. London: Frederick Warne & Co., [n.d., ca. 1922?]. **First edition of Beatrix Potter's second and last book of rhymes.** Twelvemo. Color frontispiece and fourteen color plates. Black and white vignette on title-page. Original red boards ruled and lettered in white on front cover and lettered in white on spine. Color pictorial label on front cover within a rectangular blind panel outlined in blind. With the correct, first edition color pictorial endpapers (Quinby Plates XVI and XVII). Neat ink signature on front free endpaper. Minimal fading to spine, still a very fine copy.

"*Cecily Parsley's Nursery Rhymes* is a sequel to *Appley Dapply's Nursery Rhymes*, but the rhymes and pictures used for this book have even earlier associations than those for *Appley Dapply*... Following the success of *Appley Dapply's Nursery Rhymes* in 1917, Warnes asked for a sequel. 'People worry me for just one or two more books,' Beatrix Potter wrote to a friend, 'but my eyes are getting weak and I am tired of doing them...and since the war there is so much to do...I have a big farm as well as my house-keeping; so I seldom sit down except to meals and necessary letters.'" (Linder, pp. 251-252).

DB 06114.

\$1,000

A Fine Copy of Beatrix Potter's "Fairy Caravan"

POTTER, Beatrix. *The Fairy Caravan*. Philadelphia: David McKay Company, [1929]. **First edition.** Small quarto. Frontispiece and five color plates, twenty black and white illustrations and forty-two black and white vignettes. Publisher's dark green cloth with a large rectangular color pictorial label on front cover. Spine lettered in gilt. Large bookplate on verso of front free endpaper. Gilt on spine faded, otherwise a near fine copy.

"It was intended that this book should be printed *only* in America, and would contain some of the writings about [Beatrix Potter's] farm animals in a fairy caravan setting, pieced together with fragments of her miscellaneous unpublished work..." (Linder, pp. 292-294).

DB 06117.

\$650

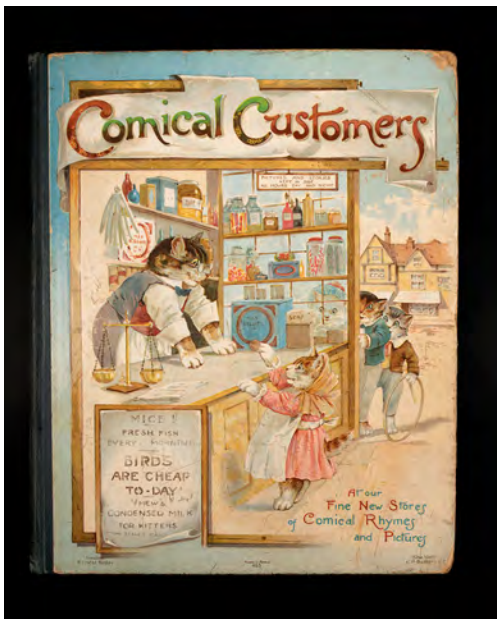
The First American Edition of "Peter Rabbit's Almanac for 1929"

POTTER, Beatrix. *Peter Rabbit's Almanac for 1929*. Copyright 1928. New York: Frederick Warne & Co., Ltd., 1928. **First American edition.** Twelvemo. Color frontispiece, color vignette on title-page, and twelve color plates. Publisher's tan-colored boards lettered in brown on covers and spine. Color pictorial label (depicting Peter Rabbit coming and going) on each cover within a blind vertical egg-shaped panel with a straight base. Color pictorial endpapers. **A fine copy.**

Intended by Warne to be one of a series, Beatrix Potter was fundamentally dissatisfied with the finished product and felt the work interfered too much with her other commitments. This was therefore the one & only almanac. Linder, p. 431. Quinby 28 (describing the first English edition). V & A 1725.

DB 06115.

\$850



**The first published appearance of
Beatrix Potter's 'Froggie'
Ten years before 'The Tale of Mr. Jeremy Fisher'**

POTTER, Beatrix. WAIN, Louis. [WEEDON, Lucy L.] & [BINGHAM, Clifton]. *Comical Customers At the New Stores of Comical Rhymes and Stories.* London: Ernest Nister, [1896]. **First edition.** Quarto. Mounted color frontispiece, numerous black and white line drawings throughout the text by Louis Wain, W. Foster and others. Original dark blue cloth backed glazed pictorial boards. Pale blue floral endpapers. The front cover with a very colorful scene depicting four young cats visiting the local [cat] storekeeper. Contemporary pencil ownership inscription on half title dated 1896. Extremities of boards a little worn.

An excellent copy of this extremely scarce Beatrix Potter/Louis Wain item.

DB 06127.

\$2,750

**Rare American Piracy of Beatrix Potter's First
Children's Book "A Happy Pair"**

POTTER, Beatrix. *[A Happy Pair]*. (originally issued by Hildesheimer & Faulkner, London, circa 1890) Philadelphia: Sunshine Publishing Company, n.d. [1892]. Oblong 24mo. Five color-printed illustrations. Eight small comic vignettes by another artist. Original printed stapled wrappers with advertisements including "Presented by Babbitt Bros., proprietors of the Banner Clothing House, 134 to 140 Lisbon St., Lewiston, Me." on the front cover.

We are aware of only ten copies of this piracy; remarkably, each one advertises a different company.

The very rare Pirated American Edition of Potter's first work, and the first printing of any of Potter's books in America.

DB 06203.

\$4,500

**A Fine Three-quarter Length Watercolor Portrait
Beatrix Potter as a Young Woman**

POTTER, Beatrix. BANNER, Delmar H., artist. Original Watercolor Portrait of Beatrix Potter. 1979. Image size: 16 7/8 x 11 7/8 inches; 430 x 303 mm. Matted, framed and glazed. Signed at the lower right hand corner. A fine three-quarter length watercolor portrait of Potter as a young woman standing before the rolling hills of the Lake District landscape. Delmar Banner and his wife, Josephine, had developed a friendship with Beatrix Potter in 1935 which lasted until her death. This version of his portrait of Beatrix in her youth was commissioned from Banner by Doris Frohnsdorff in 1979. An earlier version was painted in 1969 for Leslie Linder, and which was also used for the cover of his book, *The History of the Writings of Beatrix Potter* (1971).

DB 06131.

\$4,500



"I've brought you some flowers; what a delicious smell of pie!"
A Wonderful Original Pen & Brown Ink Drawing for Beatrix Potter's *The Pie and the Patty Pan*

POTTER, Beatrix, artist. Duchess carrying a bouquet of Flowers "I've brought you some flowers; what a delicious smell of pie!" Original pen and brown ink drawing from *The Pie and The Patty-Pan*. [*The Pie and the Patty Pan*, page 29]. [n.d. 1905]. Size 3 1/4 x 5 inches; 84 x 127 mm.). Matted, framed and glazed.

"Very punctually at four o'clock, Duchess started to go to the party. She ran so fast through the village that she was too early, and she had to wait a little while in the lane that leads down to Ribby's house. "I wonder if Ribby has taken *my* pie out of the oven yet?" said Duchess, "and whatever can have become of the other pie made of mouse?" At a quarter past four to the minute, there came a most genteel little tap-tappity. "Is Mrs. Ribston at home?" inquired Duchess in the porch. "Come in! and how do you do? my dear Duchess," cried Ribby. "I hope I see you well?" "Quite well, I thank you, and how do *you* do, my dear Ribby?" said Duchess. "I've brought you some flowers; what a delicious smell of pie!" "Oh, what lovely flowers! Yes, it is mouse and bacon!"

Provenance: sold by David Brass in July 1996 to a private US collector. This is the first time that this wonderful drawing is being offered for sale for nearly forty years.

DB 06136.

\$18,500



A Fine Copy of the Only Signed Limited Beatrix Potter Book

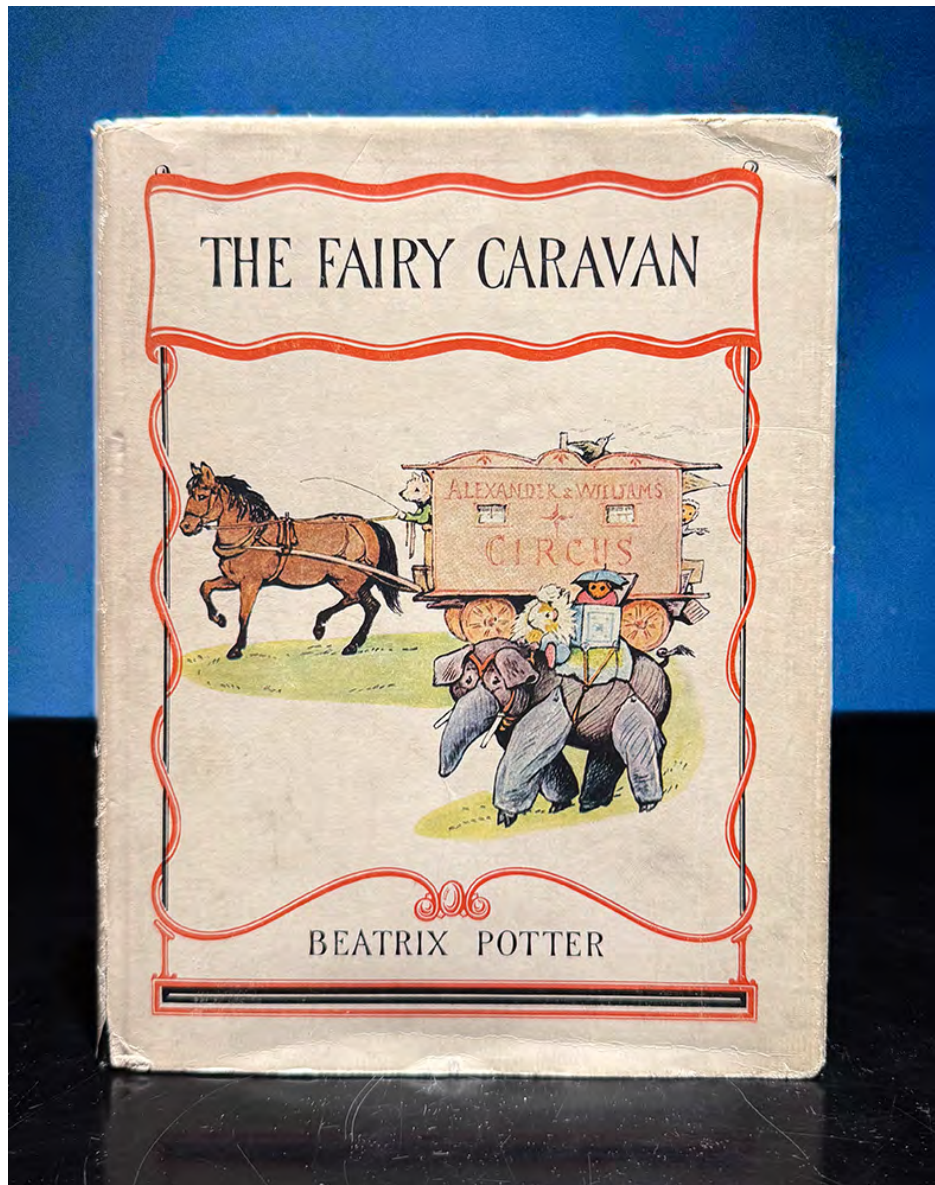
POTTER, Beatrix. *The Fairy Caravan*. Philadelphia: David McKay Company, [1929]. **Autographed edition. Limited to 100 numbered copies, signed by Beatrix Potter.** Small quarto. Six inserted color plates, twenty full-page and forty-two smaller black and white illustrations in the text. Publisher's dark green cloth with color pictorial label on front cover. Spine lettered in gilt. Pictorial dust jacket. Apart from two very small holes in the spine of the dust jacket and minimal wear to dust jacket extremities, **this is a very fine copy of this notoriously rare book.** Preserved in a quarter green morocco over marbled boards clamshell case, spine with five raised bands decoratively tooled and lettered in gilt in compartments.

This edition contains a limitation leaf inserted after the title-page bearing the following statement: "The autographed edition of this book is limited to one hundred copies, none of which will be offered for sale. This copy is number 85. It is presented with the compliments of the author." Signed: Beatrix Potter.

This signed limited edition was issued to reserve copyright and released concurrently with the first trade edition. Beatrix Potter considered this tale of a miniature, animal-run traveling circus to be "too personal [and] autobiographical," making her reluctant to publish it in England. Instead, she arranged for the Philadelphia publishing house David McKay to produce a well-proportioned and illustrated edition. The first UK trade edition did not appear until 1952, nine years after her death.

DB 06125.

\$8,500



Hand Painted Beatrix Potter Beswick Porcelain Figures

POTTER, Beatrix. A Fine Collection of Twenty-Eight Beatrix Potter Figurines and One Thimble. A charming and substantial assemblage of hand-painted Beswick and Royal Albert porcelain figures, together with a Royal Doulton thimble, all depicting beloved characters from Beatrix Potter's tales. Sizes range from 2 ½ to 6 inches in height. All pieces with model numbers and production dates identified as per DuBay & Sewall (Beatrix Potter Collectibles). Condition generally fine or better.

The Collection includes: Early figures (1948–1950s); 1960s–1970s rarities; later limited editions; Royal Albert & Royal Doulton items. The Beswick firm began producing Beatrix Potter figures in 1948, initiating what would become one of the most beloved lines of twentieth-century collectible porcelain. The models, issued over more than five decades, were based directly on Potter's original illustrations, with subtle changes across production runs. Early issues (1948–1960s) are especially prized for their quality of modeling and paint. Later limited editions and special issues, add scarcity and collector interest.

Pig-Wig; Hunca Munca Sweeping; Hunca Munca; Hiding from the Cat; Mrs. Tiggy-Winkle; Mrs. Rabbit and the Four Bunnies; Little Pig Robinson; Flopsy, Mopsy, Cottontail; Jemima Puddle-duck; Squirrel Nutkin; Old Mr. Brown; Pigling Bland; Tabatha Twitchett; Tabitha & Miss Moppet; Sally Henny Penny; Mrs. Rabbit; Amiable Guinea Pig; Timmy Lady Mouse; Mr. Alderman Ptolomy; The Old Woman who lived in a Shoe; Miss Moppet; Old Mr. Benjamin Bunny; The Tailor of Gloucester; Poorly Peter Rabbit; Simpkin; Peter Rabbit; Thimble; Clover toasting bread.

DB 06198.

\$4,500



First Edition of the First Book Illustrated by Beatrix Potter

POTTER, Beatrix. *A Happy Pair*. By Frederic E. Weatherly. Illustrated by H.B.P. [Helen Beatrix Potter]. London: Hildesheimer & Faulkner, [1890]. **First edition. Six superb chromolithographed illustrations of rabbits, by Potter.** Duodecimo. Publisher's pictorial chromolithographed covers illustrated by Potter, stitch bound with silk cord, all edges gilt. Large mostly pale stain on title and first few leaves. Housed in a felt-lined, full green morocco clamshell case. **A near fine example of the rarest of all Beatrix Potter books, notoriously rare - only about six copies survive in both public and private collections.**

In a May 1890 entry in her Journal, Beatrix Potter gives an account of her efforts to have some of her Christmas card designs published, including a visit to Hildesheimer & Faulkner. Her first step was to send six of her designs (featuring Benjamin Bouncer) to Marcus Ward, who shocked her by sending them back by return post. "Following a suggestion from her brother, she sent some of her rabbit drawings to Hildesheimer & Faulkner, a greetings-card publisher, who to her amazement and delight sent her a cheque for £6 by return, with a request for more." (Judy Taylor, *The Artist and Her World*, p.17).

These pictures comprise her first published work: both as a series of separate chromolithographed plates and also issued in book form, supplemented with verses by the prolific Victorian song-writer, Frederic E. Weatherly. The artist was identified by way of her initials, 'H.B.P.'. See *The Journal of Beatrix Potter from 1881 to 1897* transcribed from her code writing by Leslie Linder. London, 1966, pp. 203-206.

DB 06124.

\$28,500



Peter Rabbit's Christmas
With thirty full page color illustrations after Beatrix Potter

POTTER, Beatrix. GRAHAM, Duff. *Peter Rabbit's Christmas.* With Thirty Illustrations. Philadelphia: Henry Altemus Company [1917]. **Altemus Peter Rabbit Series.** Small quarto. Thirty full page color illustrations after Beatrix Potter. Publishers red cloth over decorated boards color illustration pasted on front cover, spine lettered in black, pictorial endpapers printed in green. Ink name on front free endpaper "Garth Budinger Xmas 1929". Small marginal tear on pp. 37/38. Some light soiling to a few pages. **A good copy.**

The story of a little girl, Santa Claus, and the mischievous Peter Rabbit.

DB 06130.

\$200

**First American Edition of Beatrix Potter's
Peter Rabbit's Painting Book**

POTTER, Beatrix. *Peter Rabbit's Painting Book.* New York: Frederick Warne & Co., [1911]. **First American edition.** Small quarto. Twelve colored plates facing twelve identical outline illustrations printed in dark brown. Original green boards with colored illustrations on front and back covers. Pictorial endpapers. Extremities a little rubbed, the outline illustrations carefully and lightly colored in crayon by a child.

A perfectly acceptable copy of one of the rarest of the Beatrix Potter books.

DB 06107.

\$850

**The Scarce First American Edition of "Little Pig Robinson,"
Containing Twenty-Five Black and White Illustrations Not Found in the English Edition**

POTTER, Beatrix. *The Tale of Little Pig Robinson.* Philadelphia: David McKay Company, [1930]. **First American edition, containing twenty-five black and white illustrations not found in the English edition.** Small quarto. Inserted color frontispiece and five inserted color plates, black and white vignette on title-page and thirteen black and white vignettes in the text, and thirty-four full-page illustrations in black and white. Publisher's dark green cloth with large color pictorial label on front cover. Spine decoratively stamped and lettered in gilt. Pictorial endpapers printed in green. Minimal rubbing to spine extremities, mainly at foot of spine, small light stain on edge of covers. **An excellent copy.**

DB 06119.

\$950

**First Edition of "The Tale of Mr. Tod,"
in the Rare Original Printed Glassine Dust Jacket**

POTTER, Beatrix. *The Tale of Mr. Tod.* London: Frederick Warne and Co., 1912. **First edition.** Twelvemo. Color frontispiece and fourteen color plates. Black and white vignette on title-page and forty-one black and white vignettes in the text. Publisher's gray boards decoratively stamped and lettered in dark green on front cover within a dark green single rule border and decoratively stamped and lettered in dark green on spine. Large color pictorial label on front cover within a blind rectangular panel surrounded by a broad dark green single rule border. Color pictorial endpapers (Quinby Plate XI). Neat ink inscription on half title dated "24 November 1912". Spine slightly darkened, still an excellent copy.

DB 06110.

\$950



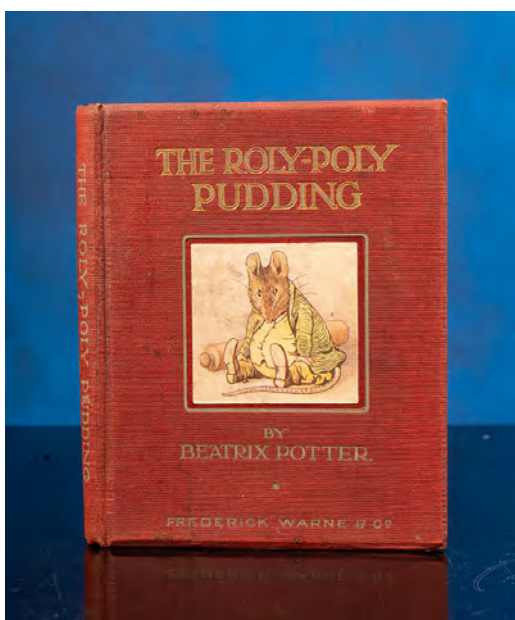
First Edition of *The Pie and the Patty-Pan*

POTTER, Beatrix. *The Pie and the Patty-Pan*. London: Frederick Warne and Co., 1905. **First edition, first printing.** Small quarto. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Publisher's blue-gray boards, front cover lettered in white, with circular pictorial label in color, spine lettered in white, mottled lavender endpapers. Spine very slightly faded, miniscule wear extremities. Still a near fine copy.

The mottled lavender endpapers were the result of an oversight, no-one thinking to get a design prepared in time for the publication, and only remedied when the book was reissued some years later in a slightly different binding.

DB 06096.

\$1,250



First Edition of *"The Roly-Poly Pudding"*

POTTER, Beatrix. *The Roly-Poly Pudding*. London: Frederick Warne & Co., 1908. **First edition, first printing (October 1908)**, with the year 1908 and the words "All rights reserved" at the bottom of the title-page. Small quarto. Color frontispiece, color pictorial title, and seventeen full-page color illustrations. Thirty-eight black and white vignettes in the text. Publisher's red cloth (with mixed light and dark threads) over beveled boards. Front cover stamped and lettered in light green and gilt and spine lettered in light green. Color pictorial label on front cover within a rectangular blind panel outlined in blind and with a light green single rule border. Color pictorial endpapers (Quinby Plates V and VI).

Neat previous ownership ink inscription on verso of frontispiece. **A near fine copy.**

DB 06102.

\$1,500



Beatrix Potter's *"Fierce Bad Rabbit"* Panorama

POTTER, Beatrix. *The Story of a Fierce Bad Rabbit*. London & New York: Frederick Warne & Co., [1906]. **First edition, first issue** (printed November 1906), with "London & New York" on the back of the wallet and with lavender marbled endpapers. Oblong twelvemo. With fourteen color illustrations separated by fourteen pages of text printed in green. Mounted on pale green linen back and folded accordion style into the original gray green cloth wallet-style case. Color pictorial label on front outer flap. Part of a silver rectangle stamped above the tab of the outer flap. Tab strengthened on the under-flap of the front cover, minimal wear to facing slot. **A near fine copy.**

DB 06098.

\$2,000

Beatrix Potter's "Miss Moppet" Panorama



POTTER, Beatrix. *The Story of Miss Moppet*. New York & London: Frederick Warne & Co., [1906]. **First edition, second printing** (printed December 1906), with "New York & London" on the back of the wallet and with lavender marbled endpapers. Oblong twelvemo. With fourteen color illustrations separated by fourteen pages of text printed in green. Mounted on pale green linen back and folded accordion-style into the original gray cloth wallet-style case. Oval color pictorial label on front cover. Slight vertical crease on first page of text, slight wear to front inner hinge, tab strengthened on the under-flap of the front cover.

Aside from the above this is one of the cleanest copies that we have seen.

DB 06097.

\$1,250

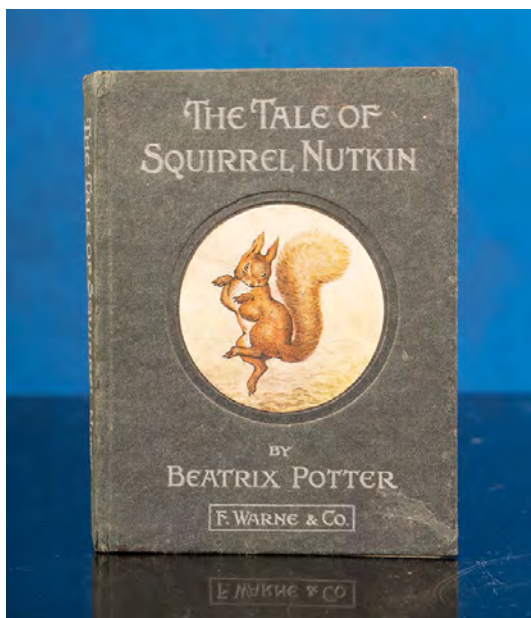


First Edition of Johnny Town-Mouse

POTTER, Beatrix. *The Tale of Johnny Town-Mouse*. Londo [n]: Frederick Warne and Co., [1918]. **First edition, first issue**, printed December 1918; this copy has the final "N" in "London" missing on title-page (which occurs only in the earliest copies). Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Publisher's gray-green boards ruled and lettered in white on front cover and lettered in white on spine. Color pictorial label on front cover within an irregularly shaped blind panel outlined in blind. Color pictorial endpapers (Quinby Plate XV). Minimal wear to head of spine, two ink names on blank verso of page 8, otherwise a very good copy.

DB 06113.

\$1,650



First Edition of "Squirrel Nutkin"

POTTER, Beatrix. *The Tale of Squirrel Nutkin*. London: Frederick Warne and Co., [August] 1903. **First edition, first printing**. Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Original dark blue boards ruled and lettered in white on front cover and lettered in white on spine. Color pictorial label on front cover within a blind circular panel outlined in blind. Color pictorial endpapers (Quinby Plate I, a single-page endpaper occurring four times). Previous owner's ink name on front free endpaper, small library label on front paste-down. **A very fine copy.**

DB 06091.

\$1,250

**The First Privately Printed Edition
of Beatrix Potter's Scarce Second Book**

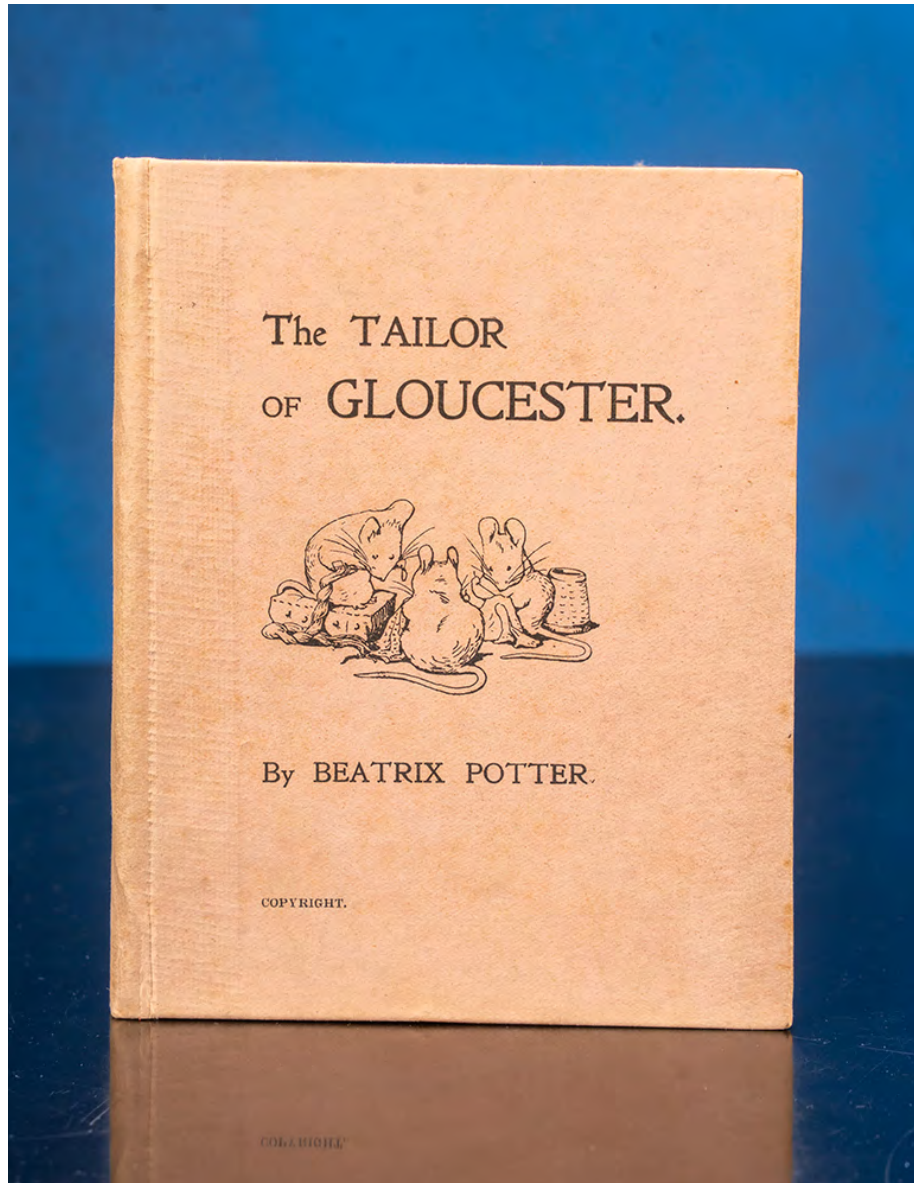
POTTER, Beatrix. *The Tailor of Gloucester*. [London: Privately Printed by Strangeways and Sons], December 1902. **First (privately printed) edition of Beatrix Potter's scarce second book.** One of 500 copies printed. Twelvemo. Color frontispiece and fifteen color plates. Original pink boards pictorially stamped and lettered in black on front cover. **A fine copy.**

"Her privately printed edition of *Peter Rabbit* having enjoyed some success, Beatrix Potter decided to have this next work brought out in the same manner...It has a format similar to the privately printed *Peter Rabbit*, but with a binding of pink printed boards and a rounded back instead of a flat one. Miss Potter ordered 500 copies printed; they were ready by the middle of December 1902" (Morgan Library, *Early Children's Books*).

The Tailor of Gloucester is a charming Christmas story written and illustrated by Beatrix Potter, and one she regarded as her personal favorite. The tale was inspired by a true incident from the 1890s involving a Gloucester tailor named John Prichard, whose assistants secretly finished a mayor's ceremonial suit, leaving it nearly complete save for a single buttonhole and a note.

DB 06241.

\$6,500



First Edition of Mrs. Tittlemouse

POTTER, Beatrix. *The Tale of Mrs. Tittlemouse*. London and New York: Frederick Warne and Co., 1910. **First edition.** Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Publisher's cream boards, stamped in dark green on front cover and spine. Color pictorial label on front cover within a hexagonal blind panel, color pictorial endpapers (Quinby Plate X). Minimal darkening to spine. **A near fine copy.**

DB 06106.

\$950

First Edition of The Tale of Pigling Bland

POTTER, Beatrix. *The Tale of Pigling Bland*. London: Frederick Warne and Co., 1913. **First edition, first printing.** Twelvemo. Color frontispiece and fourteen color plates. Black and white vignette on title-page and thirty-seven black and white vignettes in the text. Publisher's light green boards stamped in brown on front cover and spine. Color pictorial label on front cover within a rectangular blind panel outlined in blind. Color pictorial endpapers. Previous owner's tiny ink signature on front free endpaper. **A near fine copy.**

"The year 1913 appears on the front of the title-page of the first two printings, which are believed to be identical" (Linder).

DB 06095.

\$950

The Tale of the Faithful Dove by Beatrix Potter One of 2,500 Copies

POTTER, Beatrix. *The Tale of the Faithful Dove*. New York: Frederick Warne & Co., Inc., [1956]. One of 2500 copies printed in this smaller size. Small octavo. Illustrated with seven vignette woodcuts by [Elsie Wrigley]. The name of the illustrator is not acknowledged here, and known only from an early Horn Book advertisement. Publisher's buff cloth, front cover and spine lettered in blue. In the original pictorial dust jacket. **A very fine copy.**

The Tale of the Faithful Dove is one of Beatrix Potter's lesser-known works. Unlike her more famous animal stories featuring characters like Peter Rabbit, this tale is a love story about two doves set against the backdrop of an English coastal town.

DB 06122.

\$500

First Edition of "Timmy Tiptoes"

POTTER, Beatrix. *The Tale of Timmy Tiptoes*. London: Frederick Warne and Co., 1911. **First edition.** Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Publisher's dark green boards ruled and lettered in white on front cover and lettered in white spine. Color pictorial label on front cover within a blind arch-shaped panel outlined in blind. Color pictorial endpapers (Quinby Plate X). Small booksellers label of James Atkinson, Ulverston on rear paste-down. Front board very slightly bowed, still a near fine copy.

DB 06108.

\$950

Inscribed by Beatrix Potter

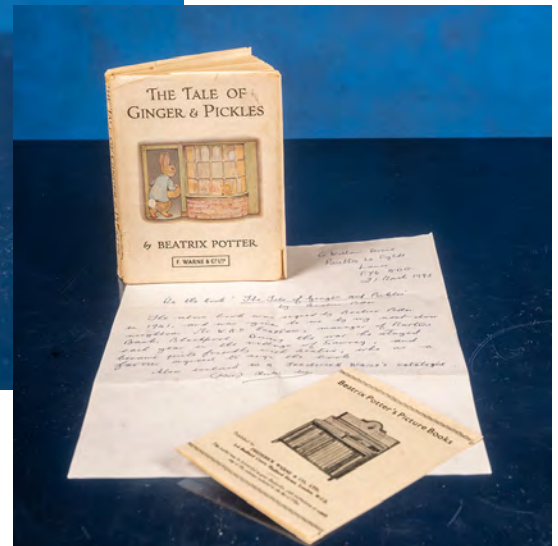
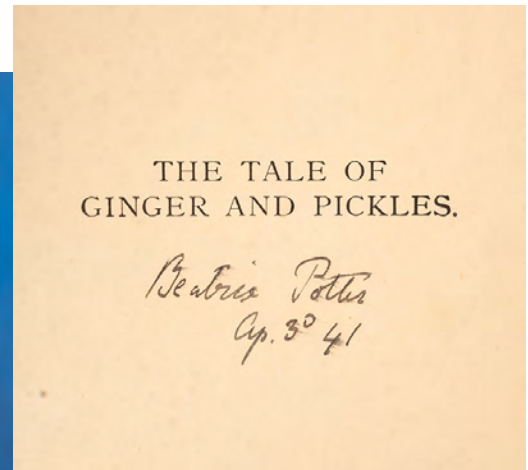
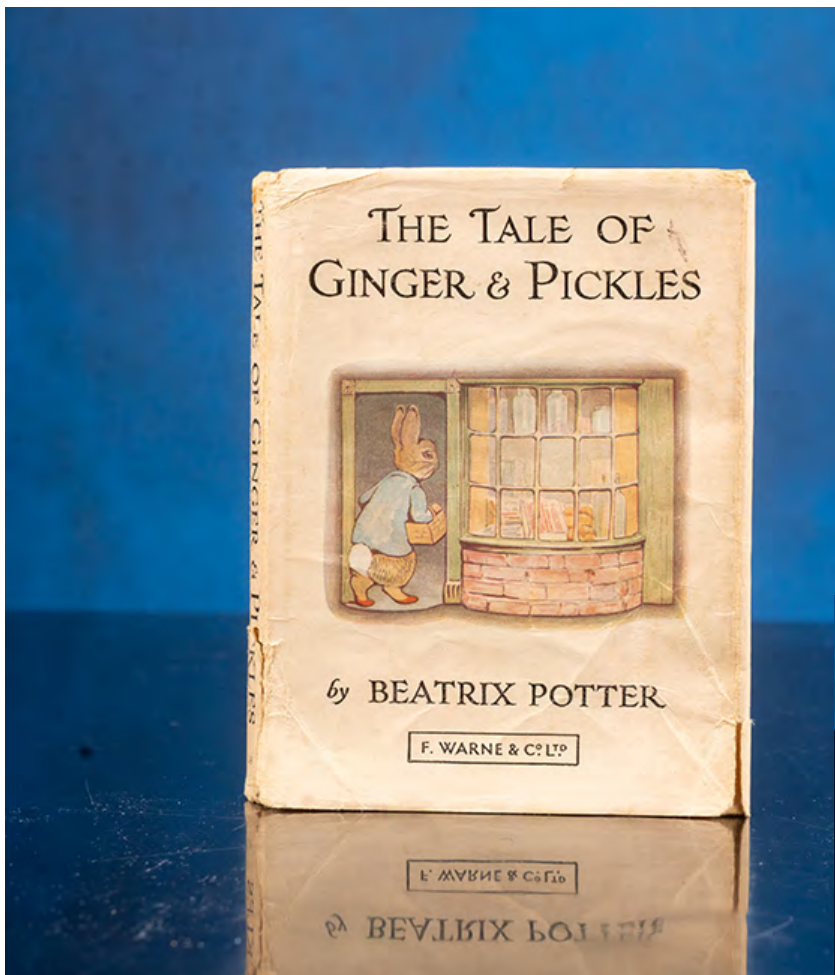
POTTER, Beatrix. *The Tale of Ginger & Pickles.* London: Frederick Warne & Co., Ltd., [1930]. **Later edition. Presentation copy, inscribed on the half-title "Beatrix Potter/Apr 3rd 41".** Small quarto. Color frontispiece and nine full-page color illustrations. Black and white vignette on title-page and nineteen black and white vignettes in text. Publishers buff paper boards, stamped in dark green on front cover and spine. Color pictorial label on front cover within a rectangular blind panel with scalloped bottom edge. Color pictorial endpapers (Quinby VIII & IX). In the original (price-clipped) printed dust jacket, near fine. Loosely inserted is an 8-page folding catalog of "Beatrix Potter's Picture Books".

With an autograph letter of provenance dated "21 March 1998.

Re the book 'The Tale of Ginger and Pickles' by Beatrix Potter. The above book was signed by Beatrix Potter in 1941, and was given to me by my next door neighbour Mr. W.A.D. Eastham, manager of Martins Bank, Blackpool [until 1951]. During the war he stayed each year in the village of Sawrey, and became quite friendly with Beatrix, who as a favour agreed to sign the book. Also enclosed is a Frederick Warne's catalogue. (Mrs) Ruth Lee".

DB 06105.

\$8,500



**First Edition of "Jemima Puddle-Duck,"
Presentation Copy**

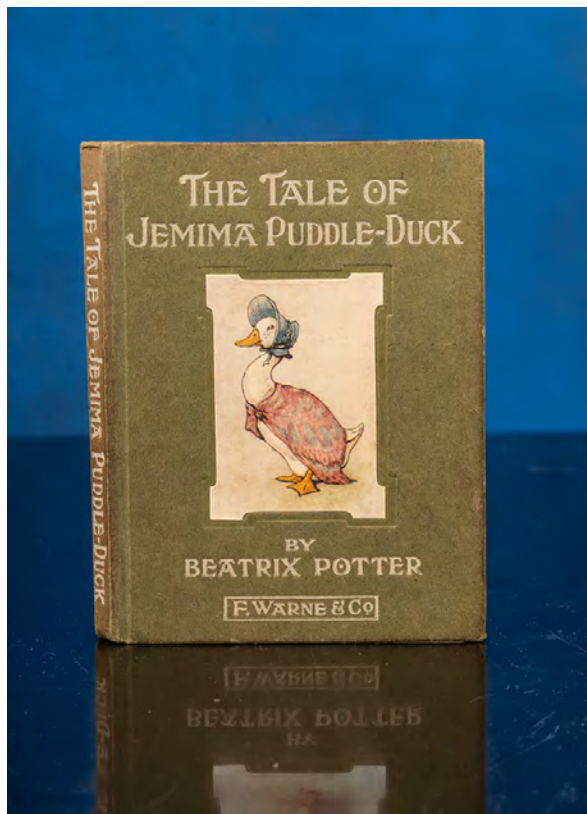
POTTER, Beatrix. *The Tale of Jemima Puddle-Duck.* London: Frederick Warne and Co., 1908. **First edition. Presentation copy** inscribed on front free endpaper "For/Mr... Worrimer? /with Miss Potter's/Compliments./ Oct 17th 09." Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Publisher's gray-green boards, ruled and lettered in white on front cover and lettered in white on spine. Color pictorial label on front cover within a blind rectangular panel with arrowhead corners, outlined in blind. Color pictorial endpapers (Quinby Plate IV). Spine very slightly darkened. Housed in a quarter red morocco over green cloth clamshell case, spine with four raised bands, lettered in gilt in compartments. **A near fine copy**

Jemima Puddle-Duck is her poem about [Hill Top Farm] itself, and anyone who is curious to reconstruct its exact appearance in those days can do so from the pictures in that book...? (Margaret Lane). Another of the author's most famous creations, Jemima Puddle-Duck, with her naive & trusting nature, was based on a real duck from Hill Top Farm, and proved immensely popular; spin-off merchandise including a Jemima painting book and illustrated fabric placemats hand-fashioned by Potter and distributed to friends. Critically, the book is considered one of Beatrix's best.

Linder, p. 427. Quinby 14. V & A 1589.

DB 06101.

\$9,500



**First Edition of "Little Pig Robinson," in the Original Dust Jacket
Inscribed by Beatrix Potter on the Front Free Endpaper**

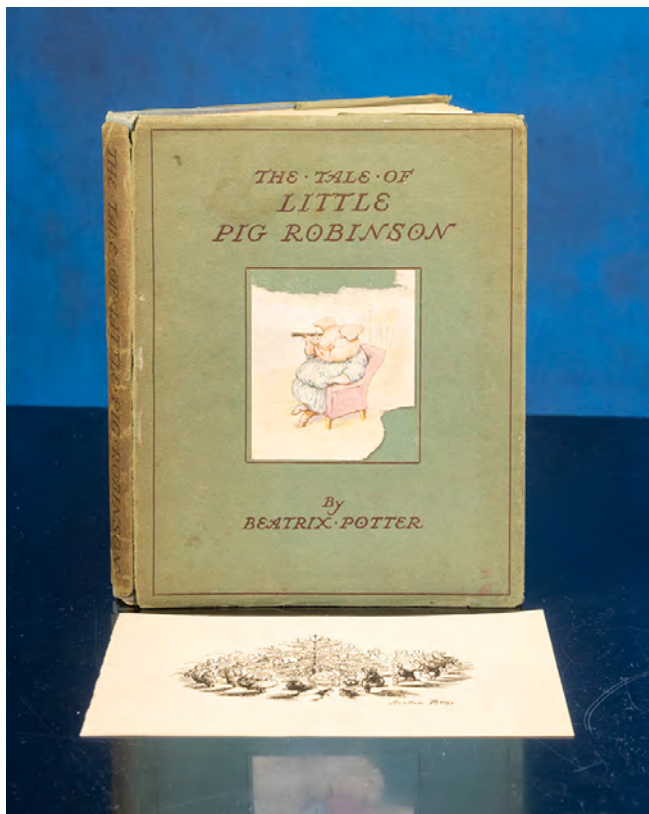
POTTER, Beatrix. *The Tale of Little Pig Robinson*. London: Frederick Warne & Co., Ltd. [1930]. **First edition, second printing. Inscribed by Beatrix Potter on the front free endpaper.** Small quarto. Inserted color frontispiece and five inserted color plates. Black and white vignette on title-page and twenty-two full-page black and white illustrations in the text. Publisher's blue cloth with front cover lettered in gilt and dark brown and pictorially stamped in dark brown, all within a dark brown single rule border. Spine lettered in dark brown. Brown and white pictorial endpapers. Inscribed by Beatrix Potter on the front free endpaper "To Sarah Hilda Whitaker/from Beatrix Potter/Christmas 1930". Loosely inserted is a Beatrix Potter Christmas Card with small characters dancing around a Christmas Tree. In the original blue dust jacket with color pictorial label on front panel and with advertisements on the rear panel for "The Peter Rabbit Books" listing twenty-two titles. Dust jacket very slightly worn at extremities, small piece missing from the foot of the spine and the colored vignette torn away at the top and lower corner. A fine presentation copy.

Sarah Hilda Whitaker was most likely the daughter of the Rev. Edmund Juxton Wemyss Whitaker, Vicar of Bath. (see Judy Taylor. *Beatrix Potter's Letters*, p. 447).

"There is no year on the title-page. The first printing can be identified by the absence of the word 'reprinted' which appears on the back of the title-page of the next printing" (Linder).

DB 06118.

\$9,500



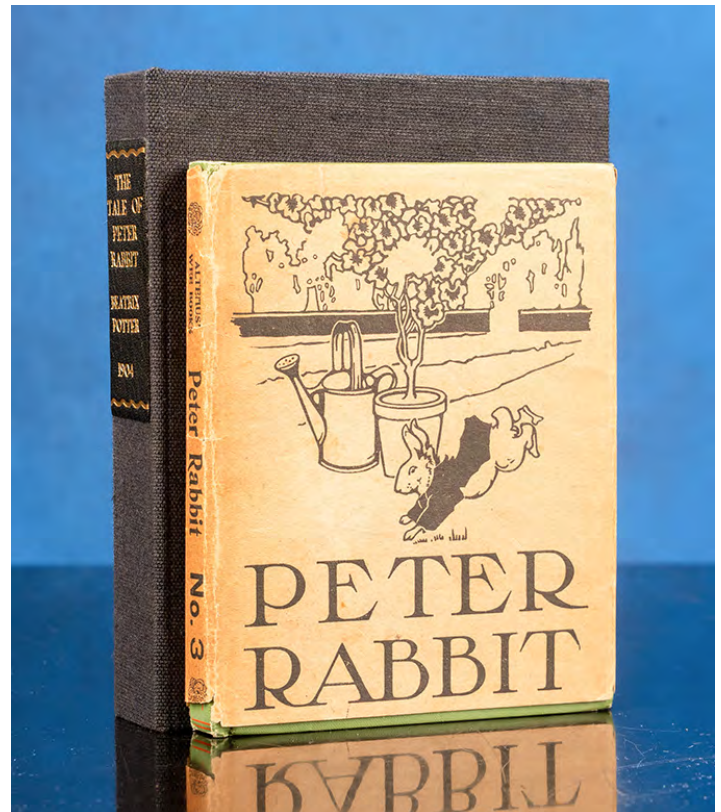
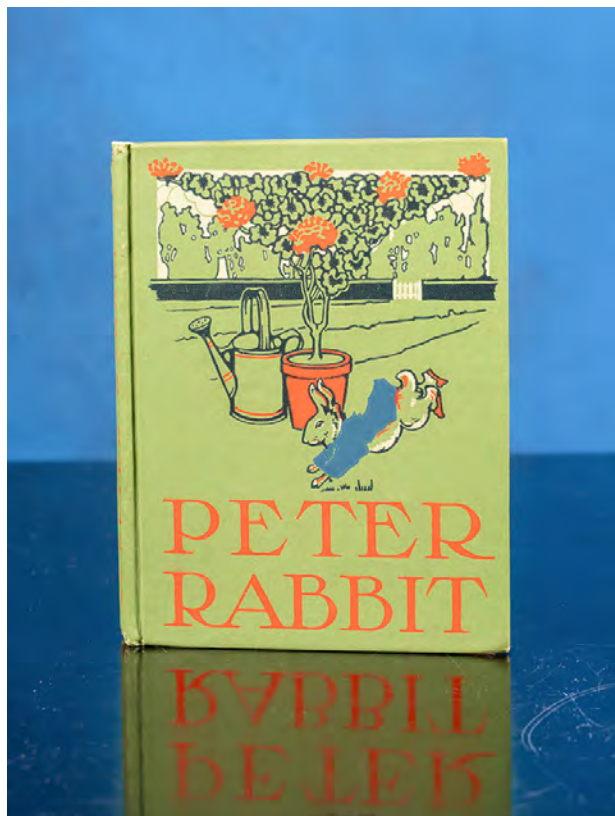
**First American Printing of Peter Rabbit
In the Original Printed Dust Jacket**

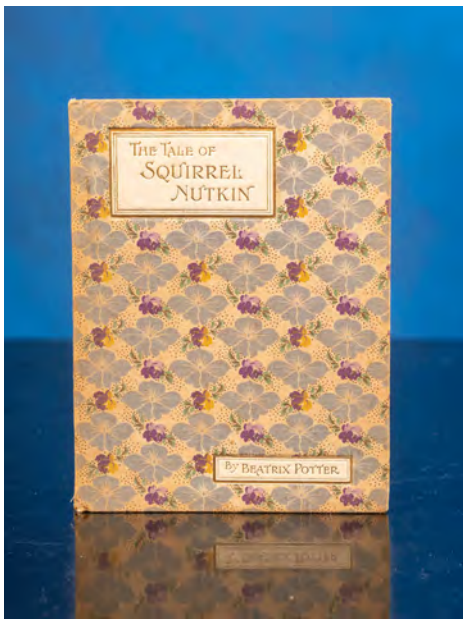
POTTER, Beatrix. *The Tale of Peter Rabbit.* Altemus' Wee Books for Wee Folks... Philadelphia: Henry Altemus Company, 1904. **First American edition, first printing.** Sixteenmo. With thirty-one color plates after the designs by Potter. With black and white rabbit vignette on half-title. Original green cloth, cover stamped pictorially in black, white, blue, and red, spine and front cover lettered in red. Beige and white pictorial endpapers, not of Potter's design. Original beige dust jacket, printed in black. Jacket chipped at spine extremities, with slight loss, and very lightly browned. Small and inoffensive stain on rear free-endpaper. With a Christmas, 1904 ink inscription on half-title. A wonderful copy of this juvenile classic in the exceptionally rare dust jacket. Housed in a black cloth clamshell case.

"When Frederick Warne first published *Peter Rabbit* in London [in 1902], they sent a few copies to their firm in New York where, due to a misunderstanding, they were unfortunately sold before copyright was properly obtained. And for that reason the copyright for the book remains to this day in 'public domain' in the United States" (Quinby, p. 18). Altemus was the first to take advantage of this situation, copying the text and illustrations from Warne and issuing in 1904 not only the first pirated edition, but also the first edition printed in America. This edition was reprinted for several years without changing the date on the title-page; consequently, the 1904 inscription is the only sure way of identifying the first printing.

DB 06088.

\$7,500





**The Tale of Squirrel Nutkin
In the Publisher's Deluxe Binding
'Flowered Lavender Chintz'**

POTTER, Beatrix. *The Tale of Squirrel Nutkin*. London: Frederick Warne and Co., 1903. **First edition, third printing, with "1903" and the words "Author of 'The Tale of Peter Rabbit' on the title-page.** Twelvemo. Twenty-seven full-page color illustrations, including frontispiece. Black and white vignette on title-page. Publisher's deluxe binding of 'flowered lavender chintz' over boards. Front cover with two white cloth gilt lettering labels, spine very slightly darkened, color pictorial endpapers (Quinby I). Ink signature, dated Christmas 1912, on verso of front free endpaper. Housed in a red cloth clamshell case, spine with red morocco label lettered in gilt. **A near fine copy.**

DB 06092.

\$4,500



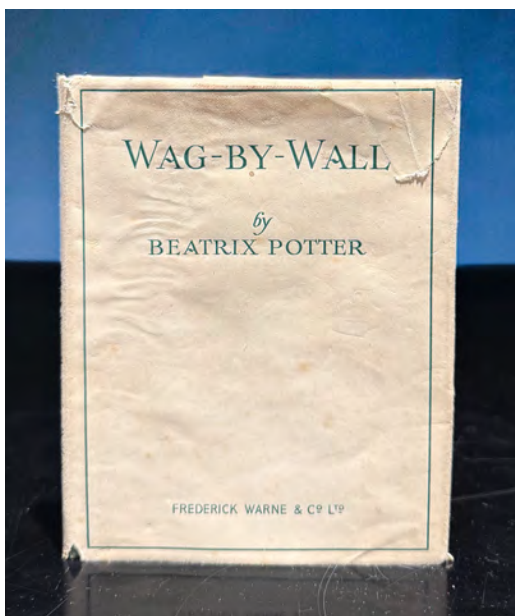
First Edition of "Tom Kitten"

POTTER, Beatrix. *The Tale of Tom Kitten*. London: Frederick Warne and Co., 1907. **First edition.** Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Publisher's greenish brown boards ruled and lettered in white on front cover and lettered in white on spine. Color pictorial paper label on front cover within a blind rectangular panel with rounded corners outlined in blind. Color pictorial endpapers (Quinby Plate III). Minimal rubbing to board edges, spine very slightly darkened, otherwise a fine copy.

One of the author's most well-known titles, the character remains one of her most enduring, and saw spin-off painting and music books, as well as a wide range of other merchandising.

DB 06100.

\$1,250



**Limited Edition of Beatrix Potter's
"Wag-by-Wall"**

POTTER, Beatrix. *Wag-by-Wall*. London: Frederick Warne & Co., Ltd., [1944]. **First limited edition.** One of 100 numbered copies. Twelvemo. Publisher's green cloth. Front cover lettered in gilt within a gilt single rule border. Spine lettered in gilt. Original cream-colored dust jacket printed in dark green. Jacket slightly foxed and with a neat closed tear at top of front panel. **An excellent copy of this notoriously scarce Beatrix Potter title.**

"This little story was written by Beatrix Potter/late in the autumn of 1943 for publication in the Anniversary Number of 'The Horn Book' (U.S.A.) May 1944" (verso of title-page).

DB 06120.

\$1,500

**Eleven (of Twelve) Superb Hand Colored Aquatint Plates Illustrating
Henry Pyne's *The Social Club***

PYNE, William Henry. [*The Social Club: Consisting of a Series of Stories; and Accompanied by Humourous Prints of each Subject, Engraved and Coloured in Imitation of the Original Drawings, Made Expressly for the Work. The Drawings by W.H. Pyne, Esq.*]. London: S. and J. Fuller, 1822. **First edition.** Large quarto. Eleven (of twelve) fine hand-colored aquatint plates by Smart & Hunt after W.H. Pyne. Bound without the text. The missing plate is "Obadiah and the Ambassador". Contemporary quarter red calf over drab boards, smooth spine lettered in gilt "Pyne's Caricatures - 1822". Later dust jacket.

A wonderful series of plates with fine hand coloring.

Scarce, with only three copies at auction within the last eighty-six years. OCLC & KVK locate just one example in libraries and universities worldwide.

DB 06220.

\$6,500



**First Trade Edition of Arthur Rackham's Alice's
Adventures in Wonderland
Handsomely Bound in Full Red Morocco by
Zaehnsdorf**



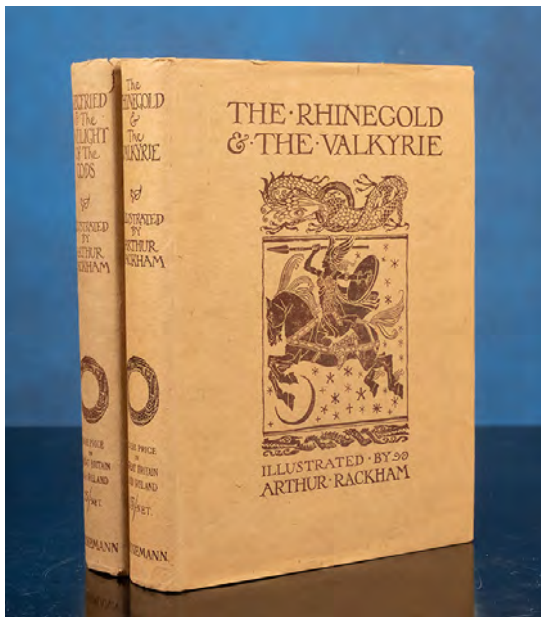
RACKHAM, Arthur. CARROLL, Lewis. *Alice's Adventures in Wonderland...* London: William Heinemann, n.d. [1907]. **First UK trade edition.** Small quarto. Pictorial title-page and thirteen color plates. Three full-page black and white drawings and eleven black and white text drawings. Finely bound by Zaehnsdorf ca. 1960 in full red morocco, covers bordered in gilt, front cover with gilt decoration showing 'Alice'. **Near fine.**

"Mr. Rackham's inexhaustible imagination, working over and embroidering the ground-work of Tenniel's types, has added a really wonderful wealth of uncanny, dreamlike mystery to the story... [and] extraordinary feeling into the drawing of the hands" (Daily Telegraph)

DB 06251.

\$1,100

**Rackham Illustrates The Ring of The Niblung
First Trade Editions in Original Dust Jackets**



RACKHAM, Arthur. WAGNER, Richard. *The Rhinegold & The Valkyrie...* London: William Heinemann, 1910. **First trade edition.** Quarto. Thirty-four color plates. Fourteen drawings in black and white. Some very light offsetting from plate mounts onto blank text margins. [Together with:] **RACKHAM, Arthur. WAGNER, Richard.** *Siegfried & The Twilight of the Gods...* London: William Heinemann, 1911. **First trade edition.** Quarto. Thirty color plates. Nine drawings in black and white. Publisher's light brown buckram with front covers, gilt. Pictorial endpapers. Minimal rubbing to extremities, still near fine copies in their original and very scarce light brown dust jackets, pictorially printed and lettered in dark brown. Latimore and Haskell, pp. 37-38. Riall, p. 103 & p. 109.

DB 06109.

\$1,850

Arthur Rackham's "Wind in the Willows"



RACKHAM, Arthur. GRAHAME, Kenneth. *The Wind in the Willows.* With an Introduction by A.A. Milne & Illustrations by Arthur Rackham. New York: The Limited Editions Club, 1940. **Limited to 2,020 numbered copies, signed by the designer, Bruce Rogers.** Quarto. Sixteen mounted color plates. "Printed at the Walpole Printing Office... The edition was designed by and printed under the supervision of Bruce Rogers" (Colophon). Publisher's quarter pale yellow buckram over patterned paper boards, spine lettered in gilt, top edge gilt, others uncut. Bookplate on front paste-down, Spine slightly darkened but still an excellent copy. Housed in the original slightly worn green cardboard slipcase.

"This was the final book Arthur Rackham illustrated before his death in 1939" (Riall, pp. 197-198).

DB 06252.

\$1,100

**With Nine Hand Colored Aquatint Plates
Depicting the Traditions, Customs, and
Superstitions of Wales**



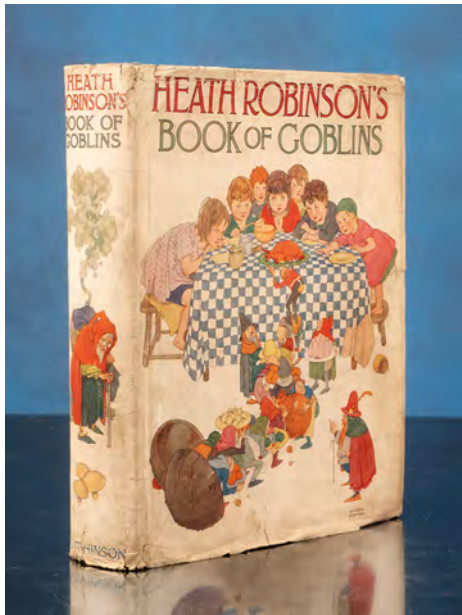
DB 05852.

\$750

ROBERTS, Peter. *The Cambrian Popular Antiquities...* London: Printed for E. Williams, 1815. **First edition.** Octavo. Nine hand colored aquatint plates, all with tissue guards. Bound without half-title. Small expert repair to upper blank inner margin of title-page and index leaves. Neat repair to blank margin of pp. 159/160. Some occasional light marginal foxing. Early twentieth century three quarter tan calf over marbled boards, ruled in gilt. Slight wear to top of spine. A very good example.

"The Cambrian Popular Antiquities (1815), an account of the traditions, customs, and superstitions of Wales, is illustrated by nine plates by J. Havell."

Peter Roberts (c.1760–1819) was a Welsh Anglican divine and antiquary. He graduated MA at Dublin, was ordained, and held successively several livings. His chief works were *Sketch of the Early History of the Cymry*, 1803, and *Cambrian Popular Antiquities*, 1815.



DB 06163.

\$1,850

**Heath Robinson's "Book of Goblins"
In the very scarce color pictorial dust jacket**

ROBINSON, W. Heath. *Heath Robinson's Book of Goblins...* London: Hutchinson & Co., [n.d., 1934]. **First edition, first issue with the title printed in gilt on front cover.** Quarto. Seven color plates, eight full-page and forty-five smaller black and white line drawings, and ninety-three black and white vignettes of goblins. Title printed in red and blue. Original blue morocco-grain cloth pictorially stamped. In the original color pictorial dust jacket, a little dust soiled and reinforced at edges on verso.

A very nice copy in the very scarce dust jacket.

Hand Colored Etched Title and Nineteen Hand-Colored Etched "Caricatures of the Passions"

ROWLANDSON, Thomas, and WOODWARD, George Moutard, illustrators. *Le Brun Travested. Or Caricatures of the Passions.* Design'd by G.M. Woodward. and Etch'd by T. Rowlandson. London: Pubd....at R. Ackermann's Repository of Arts, 21 Jany. 1800. Large quarto. No text as issued. Etched title in sepia, and nineteen hand-colored etched plates by Thomas Rowlandson after G.M. Woodward. Near contemporary buff paper wrappers, front wrapper with rectangular pink paper label lettered in black. Neat early ink presentation at top of title "Emma Handley. given to her by her Aunt Louise". Plate no. 7 a little trimmed at blank margins, not affecting imprint. Plate no. 12 "Sadness" watermarked "Russell 1799". Housed in a brown buckram clamshell case, spine with brown morocco label lettered in gilt. An excellent example, excessively rare.

The "Passions" are: "Attention"; "Admiration"; "Admiration with Astonishment"; "Veneration"; "Rapture"; "Desire"; "Joy with Tranquility"; "Laughter"; "Acute Pain"; "Simple Bodily Pain"; "Sadness"; "Weeping"; "Compassion"; "Scorn"; "Horror"; "Terror or Fright"; "Anger"; "Hatred or Jealousy" and "Despair."

The title "Le Brun Travested" most likely refers to Charles Le Brun (1619-1690) who was a French painter and art theorist. Louis XIV declared Le Brun to be "the greatest French artist of all time". He was a dominant figure in seventeenth century French art and was much influenced by Nicolas Poussin.

DB 06222.

\$13,500



**A Wonderful Rowlandson, Woodward & Nixon Album
Containing Twenty-Five Superb Hand Colored Etched Plates**

ROWLANDSON, Thomas. WOODWARD, George Moutard. NIXON, John. *Caricatures Anglaises* [cover title]. London: 1790-1814. Folio. A splendid collection of twelve large hand-colored etched plates, and twelve narrow oblong hand colored sheets on four leaves, all plates mounted on stubs. Bound ca. 1820 in quarter olive green straight-grain morocco over marbled boards, front cover with rectangular dark brown morocco label bordered and lettered in gilt. Spine with five raised bands, ruled and lettered in gilt in compartments, marbled endpapers.

Provenance: Sold at Swann Auction Galleries, New York, March 4th, 1948, lot 342.

According to OCLC Yale University (CT;US) are the only ones to have any of the prints. They have seven of the strips - nos. 12, 14, 17, 18 (x2), 19 (x2), 21 (x2) & 22. A complete set would consist of twenty-four plates – each with three strips.

Subjects range from courtship mishaps, fashion follies, and street scenes, to the theatrical or grotesque. Each strip carries a continuous comic sequence, sometimes accompanied by dialogue or captions. Few survive; the prints were ephemeral and often actually used as decoration (i.e., pasted down and destroyed).

DB 06236.

\$12,500



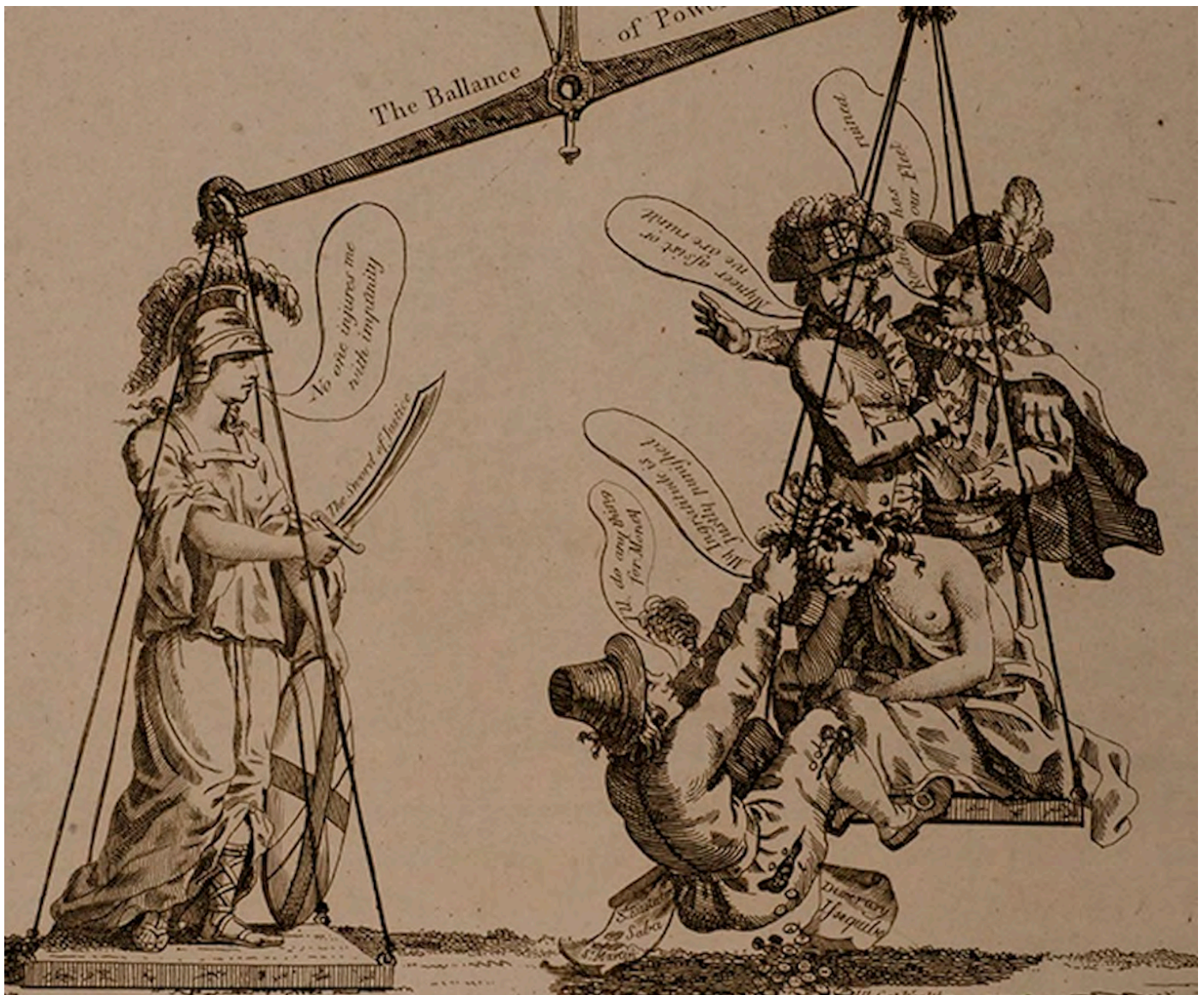
**A Distinguished Caricature Album Vividly Documenting
The Political Ferment of the American War of Independence
Rowlandson, Gillray, Austin, Bunbury, et al.**

ROWLANDSON, Thomas; GILLRAY, James; AUSTIN, William; BUNBURY, Henry William; and others. [*A Distinguished Caricature Album*]. An album of 135 political and social caricatures by Thomas Rowlandson, James Gillray, William Austin, H. W. Bunbury, and others. William Humphrey, James Bretherton, Robert Wilkinson, S. & H. Oddy, James Catnach, James Williams, et al: [London ca. 1770–1792]. Oblong folio. One hundred and thirty-five superb engraved plates. Early nineteenth-century boards, expertly rebacked to style. Front cover with small green morocco label lettered in gilt: “Gillray & Rowlandson / Political & Humorous / Caricatures.” Some wear to boards. Armorial bookplate on the front pastedown of George Wyndham, 3rd Earl of Egremont (1751–1837), distinguished patron of Turner, Stubbs, and Romney.

A remarkable compilation of 135 engraved satires spanning the politically volatile years 1770–1785, with later additions extending into the 1790s and early nineteenth century. Contributors include Thomas Rowlandson (42 plates), James Gillray (24 plates), William Austin (18 plates), H. W. Bunbury (8 plates), John Boyne (2 plates), William Henry Toms (8 plates), Adriaen van Ostade (2 plates), Cornelis Danckerts (1 plate), Jefferys Harnett O’Neill (1 plate), Humphry Repton (1 plate), Thomas Colley (2 plates), Francis Hayman (1 plate), and several anonymous or unattributed examples. [The first few plates with light creases].

DB 05199.

\$28,500



**A Superb Example in A Contemporary Binding
With the Extra Plate "The Guards..."
and the Original Pen, Ink & Watercolor for the Nineteenth Plate**

ROWLANDSON, Thomas, illustrator. ANGELO, Henry. *Hungarian & Highland Broad Sword...* London: Published...by H. Angelo, February 12, 1799. **First edition.** Pictorial hand colored aquatint title-page and twenty-four hand colored aquatint plates - including the rare additional plate "The Guards of the Highland Broadsword as taught by Mr. H. Angelo's Academy [dated] Jany. 20th, 1799." Oblong folio. Hand colored aquatint title-page and twenty-three hand colored aquatint plates with imprint date Sept. 1, 1798 (except plates 9 and 10, with no imprint). Plates watermarked "J. Whatman, 1794." Bound without the 3 page list of subscribers. Some small tears have been neatly repaired. Bound ca. 1800 in full red morocco, covers decoratively bordered in gilt. Spine tips and extremities slightly rubbed.

This is a near fine copy in a contemporary binding complete with the rare additional "Guard..." plate and the original pen, ink & watercolor for the nineteenth plate in the book (see below).

Together with: The original pen, ink and watercolor for the nineteenth plate in the book, titled "On the Right to the Front, Parry, against bayonet" [in the book the plate is titled "On the Right to the Front, Parry, against Infantry. A superb watercolor. Image size (8 3/8 x 11 inches; 212 x 280 mm.). Matted, framed and glazed - frame size (16 1/4 x 18 3/4 inches; 412 x 477 mm.).

DB 06240.

\$14,500



**The Third Novel in the Harry Potter Series
First English Deluxe Edition, First Issue**

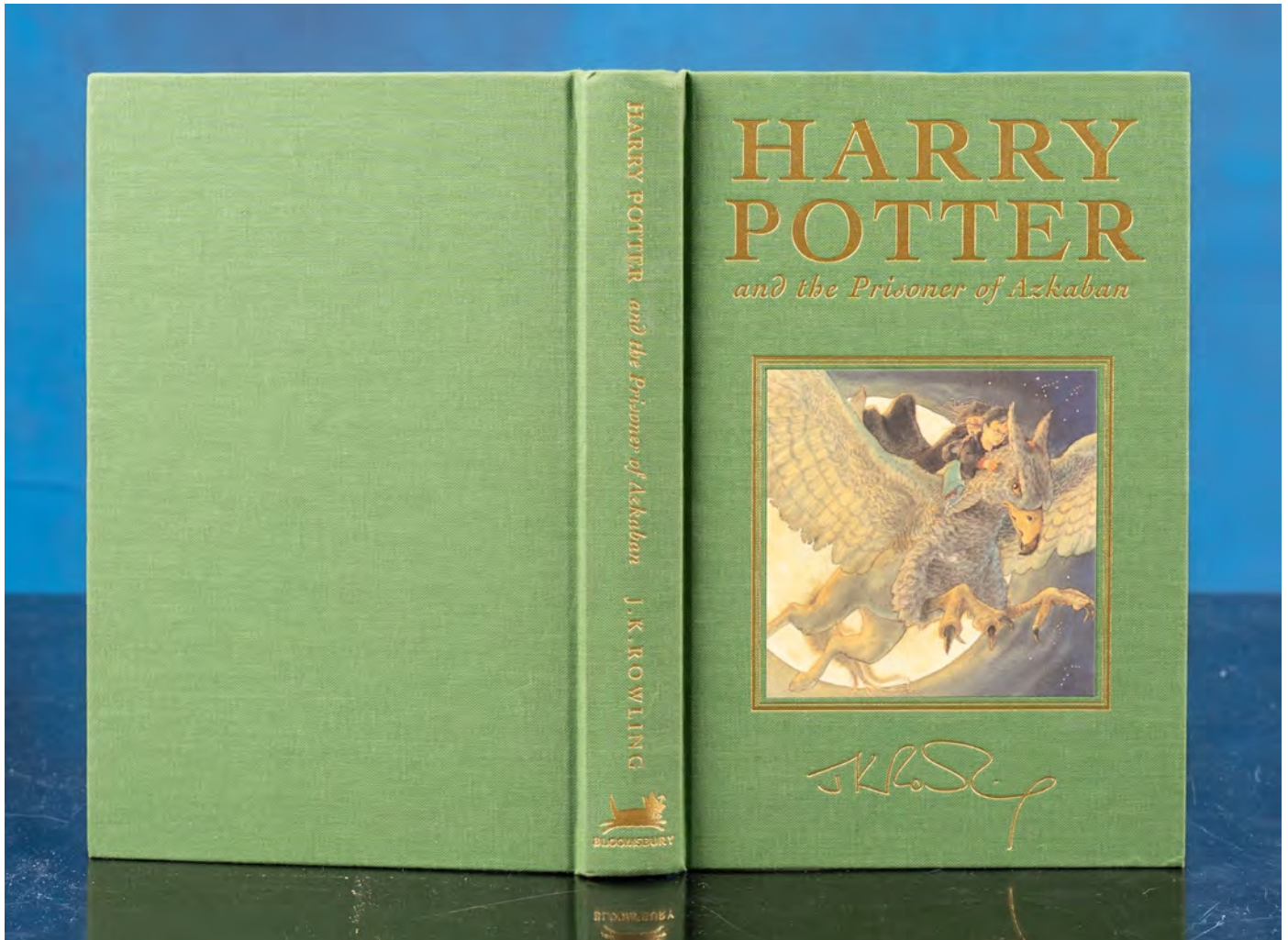
ROWLING, J.K. *Harry Potter and the Prisoner of Azkaban*. London: Bloomsbury, [1999]. **First English deluxe edition, first issue** with 10 9 8 7 6 5 4 3 2 1 on verso of title-page. Octavo. Publisher's green cloth over boards, front cover titled in gilt and with color pictorial label, spine lettered in gilt. dark green endpapers. A fine copy.

Reportedly one of only around 1,000 copies. The third book in the series but first to be printed in the deluxe edition.

Harry Potter and the Prisoner of Azkaban is a fantasy novel written by British author J. K. Rowling. It is the third installment in the Harry Potter series. The novel follows Harry Potter, a young wizard, in his third year at Hogwarts School of Witchcraft and Wizardry. Along with friends Ron Weasley and Hermione Granger, Harry investigates Sirius Black, an escaped prisoner from Azkaban, the wizard prison, believed to be one of Lord Voldemort's old allies.

DB 06302.

\$1,250



First Edition
'And To Think That I Saw It On Mulberry Street'
A Wonderful Association Copy Given to Mike McLintock's Mother
Later Inscribed by Dr. Seuss to her Grandson

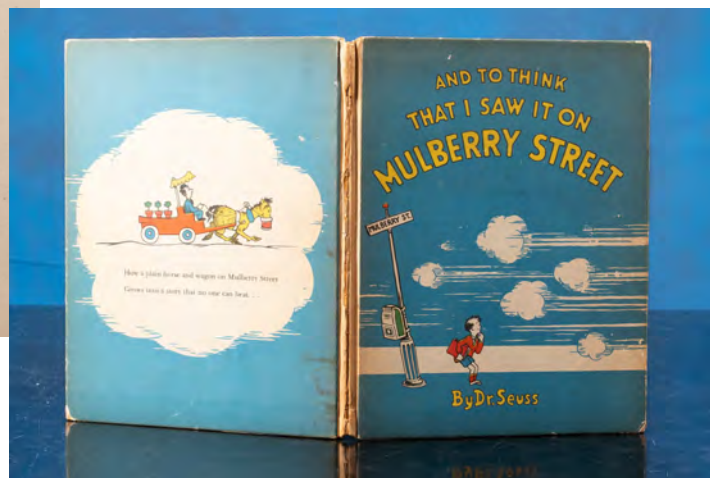
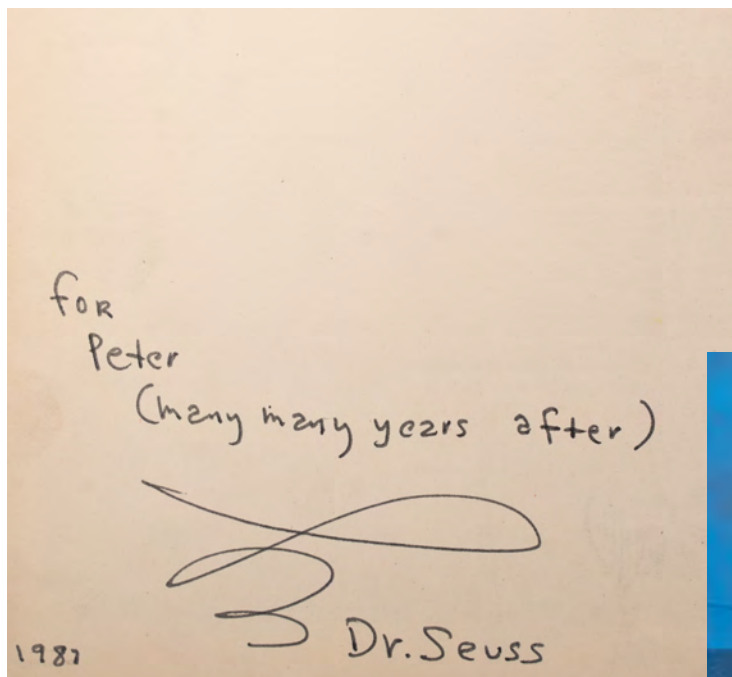
SEUSS, Dr. *And To Think That I Saw It On Mulberry Street*. New York: The Vanguard Press, 1937. **First edition of Dr. Seuss's first children's book, here in the second state. Inscribed by the author "For / Peter / (many many years after) / Dr. Seuss /1987."** Quarto. Illustrated in color throughout. Publisher's color pictorial paper-covered boards. Spine almost perished, but contents clean.

This copy bears layered evidence of ownership and presentation. On the front paste-down is an early ink inscription: "Martha B. McClintock September 1937," dating from the year of publication. On the verso facing the title-page appears an additional early inscription in a different hand: "For Martie / Marco," most likely a personal gift inscription to or from the original owner. Many years later, Dr. Seuss (Theodor Seuss Geisel) inscribed the book on the same page, in his distinctive hand with flourish: "for Peter (many many years after) / Dr. Seuss."

The McClintock name invites intriguing speculation. Mike McClintock - Geisel's Dartmouth classmate and the Vanguard juvenile editor who championed *Mulberry Street* after more than twenty prior rejections - was the son of Martha McLinock. The book was dedicated to "Marco" who was McLintock's son.

DB 06292.

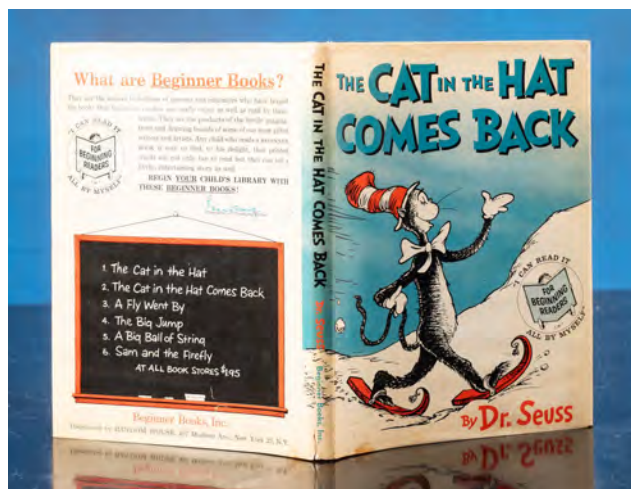
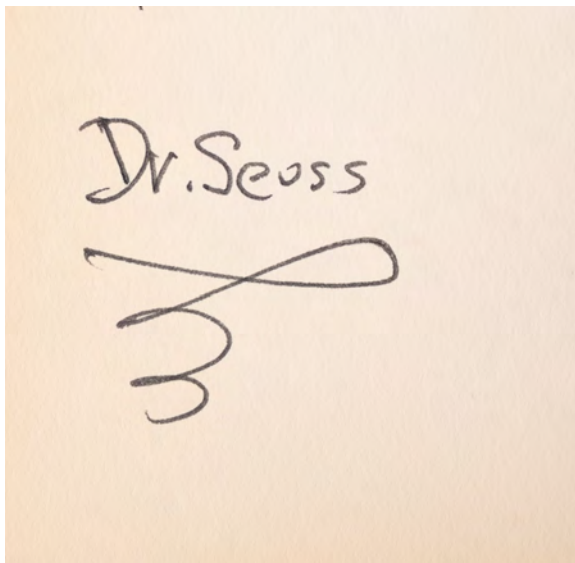
\$3,500



A Near Fine Signed First Edition of *The Cat in the Hat Comes Back* in the First Issue Dust Jacket

SEUSS, Dr. *The Cat in the Hat Comes Back*. [New York]: Random House, [1958]. **First edition, first printing. Signed by the author.** Small quarto. Illustrated throughout in color. Publisher's glazed color pictorial boards. Signed by Dr. Seuss on the blank leaf facing the title-page. Minimal darkening to inside board edges. Original first issue pictorial dust jacket. A near fine, signed copy in a near fine dust jacket of Seuss's second Cat book—scarce in the true first printing and especially so signed.
DB 06297.

\$2,250



Signed Limited Commemorative Edition of Dr. Seuss's '*The Seven Lady Godivas*'

SEUSS, Dr. *The Seven Lady Godivas*. Written and Illustrated by Dr. Seuss. New York: Random House, [1939]. **First edition, first printing.** Quarto. Profusely illustrated in color throughout. Publisher's salmon-pink cloth, front cover with the Godiva family coat of arms stamped in brown, spine lettered in brown, color pictorial endpapers. Original publisher's color pictorial dust jacket with \$1.75 at top of front flap. Jacket with only the slightest chipping at head of spine and upper corner. **An excellent, near fine example overall.**

DB 06298.

\$1,100





**Signed by Stephen Sondheim and
James Lapine
Together with Typed Letter Signed
and a Signed Photograph**

SONDHEIM, Stephen. LAPINE, James. *Sunday in the Park with George...* New York: Dodd, Mead & Company, [1966]. **First edition limited to 250 numbered copies signed by Sondheim and Lapine.** Small octavo. Publisher's green cloth over boards, gilt.

A fine copy in the original green cloth slipcase. Loosely inserted is a TLS to a Mr. Palmer regarding his request for a signed photograph and also the signed 5 1/4 x 6 1/8 inch black & white photograph signed by Stephen Sondheim.

DB 05878.

\$2,850

**"Tranquility Base here. The Eagle has landed"
Buzz Aldrin's Autobiography Inscribed**



[SPACE EXPLORATION]. **ALDRIN, Buzz. McCONNELL, Malcolm.** *Men from Earth.* New York: Bantam Books, [1989]. **First edition, inscribed by Aldrin to his driver when he was in Seattle on a book tour.** Octavo. Sixteen photographic illustrations. Inscribed on the half title "To Billie Jo / many thanks for / a great guided tour of / the Seattle Book-Hawks / with best wishes / Buzz Aldrin / 6-22-89". Publisher's black cloth over blue paper boards. Laid in is a printed form letter from Hilsinger Mendelson Public Relations Specialists addressed to "Dear Interviewer" directly referencing Aldrin being in Seattle. Also laid in is a folded publisher's press release for the book. **A fine copy in a near fine pictorial dust jacket.**

DB 06189.

\$650

First Edition of "A Child's Garden of Verses"



STEVENSON, Robert Louis. *A Child's Garden of Verses.* London: Longmans, Green, and Co., 1885. **First edition, first printing (which consisted of 1,000 copies).** Small octavo. Original blue cloth over beveled boards with publisher's device stamped in gilt on front cover. Top edge gilt, others uncut. Minimal light foxing, light rubbing to corners and spine extremities. Small stain on back cover. Still an excellent copy. Small stamped name on front free endpaper, small booksellers blind stamp on verso.

"The first edition was printed on high-quality paper but had no illustrations. In 1896, two years after Stevenson's death, an edition appeared with illustrations by Charles Robinson" (*The Oxford Companion to Children's Literature*).

DB 06262.

\$1,950



With Thirty-Nine Hand Colored Engraved Plates

STOCKDALE, Frederick Wilton Litchfield. *Etchings from Original Drawings of Antiquities in the County of Kent...* London: Published for the Proprietor, by Messrs. T. & A. Arch. Cornhill, 1810. **First edition.** Large quarto. Thirty-nine hand-colored engraved plates. Some marginal damp mottling towards end, title with some a small stain to the top corner (not affecting plate-mark). Publisher's drab boards, uncut. Front cover with original printed pink paper label. Sympathetically rebacked with a red morocco label, a little worn. Some chipping and wear to spine and binding extremities. With the armorial bookplates of C.J. Phillips and of Robert Lionel Foster. Housed in a gray cloth clamshell case, spine with red morocco label lettered in gilt.

It would appear that this book was published uncolored - the hand coloring to the plates was most probably done in the early-to-mid nineteenth century.

DB 05854.

\$950



With the Exceptionally Rare Hand Colored Suppressed Portrait of John Jorrock

SURTEES, Robert Smith. BROWNE, Hablot Knight, aka. PHIZ, illustrator. *Jorrock's Jaunts and Jollities...* London: Rudolph Ackermann, Eclipse Sporting Gallery, 1843. **Second edition, first issue, i.e. first edition with colored plates.** Octavo. Hand-colored engraved vignette title and fourteen hand-colored aquatint plates. Plates watermarked 1832. Publisher's green blind-stamped fine diaper-grain cloth, gilt. Pale yellow coated endpapers. Advertisements for R. Ackermann's Sporting Library affixed to front and rear pastedowns. Chemised in a fine full red morocco pull-off case. **A fine copy.**

Together with the exceptionally rare hand colored suppressed portrait of John Jorrock 1843. We have been able to locate just one example which had the "suppressed plate" (unsold at Alde's Auctions, Paris, in 2011).

DB 06229.

\$3,500



Joseph and his Brothers Illustrated by Arthur Szyk

SZYK, Arthur. *The Story of Joseph and his Brothers...* New York: The Limited Editions Club, 1949. **Limited to 2500 copies,** signed in blue pencil by the general editor, Jean Hersholt. Small folio. Fourteen mounted full color plates including nine-full page. Publisher's brown cloth over boards, additional color plate onlaid onto front cover, spine sand front cover lettered in silver. **A fine copy.**

"The story of Joseph and his Brothers is told here in the beautiful language used by King James' translators of The Holy Bible. It is illustrated by Arthur Szyk and included in the series called the Evergreen Tales of which Jean Hersholt is General Editor; and it has been prepared, for special subscribers only, by The Limited Editions Club. The edition consists of twenty-five hundred numbered copies, of which this is number "138" and this copy is signed by "Jean Hersholt for Louise"

DB 04671.

\$450



Charles Dickens' *The Cricket on the Hearth* Illustrated by Hugh Thomson

THOMSON, Hugh. DICKENS, Charles. *The Cricket on the Hearth...* [Waltham Saint Lawrence, Berkshire:]: The Golden Cockerel Press printed for... The Limited Editions Club, 1933. One of 1,500 numbered copies. Folio. Seven full page color illustrations. Publisher's yellow cloth, front cover with cockerel stamped in green. Spine very slightly darkened, still a near fine copy in the original purple card slipcase, label on spine. Slipcase a little worn.

The Cricket on the Hearth tells the story of John Peerybingle, his young wife Dot, and their baby, where a cricket chirping on their hearth acts as a symbol of their happiness and good fortune; when challenges arise, like a jealous neighbor trying to sow discord, the cricket's chirping helps restore harmony and love within the family, ultimately leading to a heartwarming resolution, especially around Christmas time.

DB 06195.

\$450



One of 350 Copies Signed by Hugh Thomson With Twenty-Five Color Plates

THOMSON, Hugh. GOLDSMITH, Oliver. *She Stoops to Conquer or The Mistakes of a Night...* London: Hodder & Stoughton, [n.d., 1912]. Limited to 350 numbered copies, signed by the artist. Large quarto. Pictorial title printed in black and green, frontispiece and twenty-four mounted color plates, and black and white text illustrations. Original vellum over boards with front decoratively stamped and lettered in gilt. Later silk ties. **A very good copy.**

She Stoops to Conquer is a comedy by Irish author Oliver Goldsmith that was first performed in London in 1773. It is one of the few plays from the 18th century to have an enduring appeal, and is still regularly performed today. Initially the play was titled *Mistakes of a Night*, and indeed, the events within the play take place in one long night...

DB 06194.

\$550



Thirty-Three Colored Plates Illustrating the National Costumes of Norway

TÖNSBERG. Nils Christian. *Norske Nationaldragter tegnede af forskjellige norske Kunstnere og ledsaede med oplysende...* [Oslo]: Trykt af [Printed by] Jörgen Schive, Winckelmann & Sønner, 1851-52. **Norwegian national costumes drawn by various Norwegian artists and accompanied by text. Text in Danish, German and English. First edition.** Large quarto. Thirty three fine hand-colored lithographs, some heightened with gum arabic, all with original tissue guards. Text browned, plates foxed, mainly in blank margins. Contemporary red cloth over boards, expertly rebaced with original spine laid down, pale blue endpapers. Corners repaired. **A very good copy of an interesting look at the National costumes of Norway.**

DB 05928.

\$1,250

Les Douze Journées érotiques de Mayeux



DB 05351.

\$8,500

TRAVIÈS, Charles Joseph, illustrator. [MAYEUX]. [*Les Douze journées érotique de Mayeux*]. Paris: [Anonymous], ca 1830-35. **First and only edition.** Small octavo. Twelve lithographed leaves of text. Nine of twelve lithographed plates (missing plate numbers 7, 10 & 11). Late nineteenth century three quarter red morocco over marbled boards ruled in blind. Spine with four raised bands lettered in gilt, red cockerel style endpapers, top edge gilt.

WorldCat records just one institutional copy, and that example is imperfect. Auction records are virtually nonexistent: neither AE nor ABPC list a copy, and the only recent appearance was at Christie's London (17 November 2014, lot 157).

A rare survival of one of the most unusual erotic caricature books of the July Monarchy. Combining the grotesque humor of Traviès's Mayeux with the clandestine tradition of erotic literature, *Les Douze Journées érotiques* exemplifies the blurred line between satire, pornography, and political commentary in post-revolutionary Paris.

Twenty-Fine Fine Lithographs by Traviès Illustrating the Manners of the Parisiennes



DB 06218.

\$4,500

TRAVIÈS, Charles Joseph. *Scènes de Moeurs* [Scenes of Manners]. Paris: Chez Aubert, [ca. 1840]. **First edition.** Folio. Twenty-five fine lithograph plates. Bound ca. 1840 in quarter dark green calf over pebbled green cloth boards. Smooth spine decoratively tooled and lettered in gilt. Small paper label affixed to front cover lettered in ink "C. J. Traviès/Scenes de Moeurs/25 lithos". Top of spine chipped, extremities a little rubbed, some minor light marginal foxing to a few plates. An excellent example of this amusing and very scarce suite of plates.

Rare: OCLC/KVK locate no copies in libraries and institutions worldwide.

Charles-Joseph Traviès 1804-1959). "Proclaimed the "Prince of Bad Luck" by Baudelaire, Charles -Joseph Traviès de Villers has often been overlooked by critics of French caricature, yet his rough and wispy crayon, so often accused of awkwardness, lends a piquancy and pathos to the working-class heroes he represents..." (Beatrice Farwell. *The Charged Image*. p. 149 and illustration on p. 151).

A Superb and Exceptionally Rare Collection of Monsieur Mayeux
“To say that he is vulgar is totally inadequate”

TRAVIÈS, Charles Joseph. *Histoire Complète de Mr. Mayeux*, Dessinée par divers Artistes et coloriée avec soin. Paris: Hautecoeur-Martinet, 1831. [Together with]: *Album Mayeux. Portraits Imagerie Populaire* [cover title]. [Paris, 1819-1911]. [Together with]: *Album Mayeux. Lithographies en Series*. Paris, 1830. [And]: *Album Mayeux. Pièces Isolées - Pièces Extraites - D'Ouvrages et Périodiques*. Paris, 1830. A total of 446 hand colored lithograph plates/plain lithographs etc., and nine original drawings. Three folio volumes and one large folio volume. All four volumes uniformly bound in early twentieth century quarter maroon scored calf over marbled boards. **Exceptionally rare with only one example of the *Histoire Complète* at auction over the past 124 years.**

“Though he began as a painter, Charles-Joseph Traviès soon became a professional lithographer... Traviès has one incontestable claim to fame, his creation of Monsieur Mayeux... a hunchback dwarf with a vast, slack mouth, usually on the grin... To say that he is vulgar is totally inadequate. He is so egregiously, so monumentally vulgar as to command laughter” (Ray, pp. 198-199).

DB 06202.

\$120,000



First Obtainable American Edition - Verne's 'From the Earth to the Moon and A Trip Round It'

VERNE, Jules. *From the Earth to the Moon...* New York: Scribner, Armstrong & Company, 1874. **First American illustrated edition**, and the first obtainable American edition of one of Verne's most celebrated works, combining *De la Terre à la Lune* (1865) and its sequel *Autour de la Lune* (1870). Octavo. With 80 inserted plates by Bayard, de Montaut, and de Neuville (including the frontispiece with tissue guard). Verso of title page with ad for single Verne title: "A Journey to the Centre of the Earth" priced at \$2.00. Light stain in blank inner margin of pp. 40/41 caused by small strip of brown paper. Publisher's beveled-edge, horizontally-ribbed red-orange cloth, front cover and spine richly decorated and lettered in gilt and black, brown coated endpapers. George W. Alexander, New York, binder's ticket on rear paste-down. Contemporary pencil inscription dated "Jan 1 1874" on recto of front blank. Very light wear at spine tips (three tiny tears at crown), otherwise an excellent, near fine copy.

A lovely survival of a major Verne title in striking American trade cloth. In addition to its importance as a landmark of nineteenth-century science fiction, the narrative contains extraordinary anticipations of later spaceflight, including uncanny parallels to the Apollo program.

Verne's imaginative leap, from orbital mechanics to the choice of Florida as the launch site, anticipated with uncanny accuracy many aspects of twentieth-century space exploration, making these works cornerstones of early science fiction.

DB 06270.

\$3,500



**Eight Illustrations by Louis Wain and One Illustration by Beatrix Potter
Unrecorded in Either of the Bibliographies**

WAIN, Louis. POTTER, Beatrix. *Pleasant Trips by Trains & Ships to Little Folks' Country.* A book of Pictures and stories for Children. London [&] New York: Ernest Nister [&] E.P. Dutton, [1896]. Folio. Including color frontispiece and pictorial title-page. There are four color-pages (including one double-page) and four black and white pages all with wonderful illustrations by Louis Wain. In addition, on page 60, there is one color illustration by Beatrix Potter. Publisher's color pictorial boards rebacked to style. Original decorated green endpapers, front free endpaper with neat early ink inscription dated 1907. Front free-endpaper neatly strengthened at fore-edge, small piece chipped away from lower corner. A couple of other pages neatly repaired in blank margins not affecting text or illustrations. Corners and extremities of binding a little rubbed - but still an excellent example of this exceptionally rare Louis Wain/Beatrix Potter compilation.

A wonderful and unrecorded example of Louis Wain's art including a super double-page color illustration "The Cats' Circus" and seven other illustrations by him including three in color.

The Beatrix Potter color illustration on [p. 60] was until recently unrecorded. The last copy sold at auction was at Bloomsbury Auctions 06/11/93 (£940/\$1,220). OCLC/KVK locate just five copies in libraries and institutions worldwide.

DB 06204.

\$3,500



"The Swiss Family Robinson"
First Edition in English, Second Issue in Contemporary Sheep

WYSS, [Johann David]. *The Family Robinson Crusoe...* London: Printed for M.J. Godwin and Co..., 1814-1816. **First edition in English, second issue.** Three parts in two twelvemo volumes. Engraved frontispiece and five engraved plates after H. Corbould, engraved folding map. Some small tears, worm tracks, some plates a little stained and foxed, sporadic light foxing throughout. Contemporary sheep, smooth spines, red morocco labels lettered in gilt, small circular green morocco labels with volume numbers in gilt. The joints have been expertly and almost invisibly restored, corners a little worn. **Aside from the aforementioned minor flaws, this is the best copy of the first edition, second issue that we have ever seen in over fifty years of dealing in antiquarian books.**

The first part of *The Family Robinson Crusoe* was originally published in Zürich in 1812. It was first issued in a two-volume format by Mary Jane Godwin in 1814. Later that year it was reissued as a single-volume work, with the second title-page cancelled, the page numbers and signatures changed to make them continuous, and other minor rearrangements of setting. The continuation was published in German in 1813, but not translated into English until 1816.

Our copy contains the original sheets of the 1814 first edition with the break in pagination at p. 144 and p. 197 misnumbered 167.

DB 06175.

\$25,000

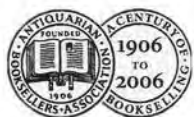
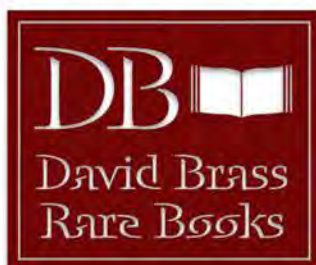


**"IN THE COLDEST WINTER,
HEARTS ARE WARM WITH LOVE."**

- UNKNOWN -



CRUIKSHANK, GEORGE, ILLUSTRATOR. CRUIKSHANK, I.R., ILLUSTRATOR. LANE, THEODORE, ILLUSTRATOR. THE ATTORNEY-GENERAL'S CHARGES AGAINST THE LATE QUEEN, BROUGHT FORWARD IN THE HOUSE OF PEERS, ON SATURDAY, AUGUST 19, 1820



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