





TO THE TURN OF THE CENTURY (1830-1900)

The collaboration between artists and writers in the creation of portfolios and illustrated books dates back to the fifteenth century. The oldest known illustrated book is the Egyptian Book of the Two Ways, dating from around 2050 BC, while the first illustrated printed books appeared around 1450.

From the end of the nineteenth century onwards, portfolios experienced a remarkable flourishing. Whether created in collaboration with writers or conceived independently, they have continued to offer artists an inspiring challenge, while providing writers with an opportunity to reach a broader and more diverse audience. They may also be regarded as a means of making art more accessible and democratic. At the same time, many illustrated books and portfolios stand out for their exceptional craftsmanship and refinement.

With great pleasure, we have assembled for you a selection of nineteenth-century portfolios and printed art.

The books and portfolios may be viewed by appointment at Galerie Ronny Van de Velde, Cogels-Osylei 34, 2600 Berchem. For further information, please contact us at +32 477 55 10 28 or by email at ronnyvandevelde@outlook.com. All prices are VAT included.

With kind regards,

Ronny and Jessy Van de Velde

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1.

GALERIE CONTEMPORAINE

Album Galerie Contemporaine, Paris: Revue Illustrée, circa 1880

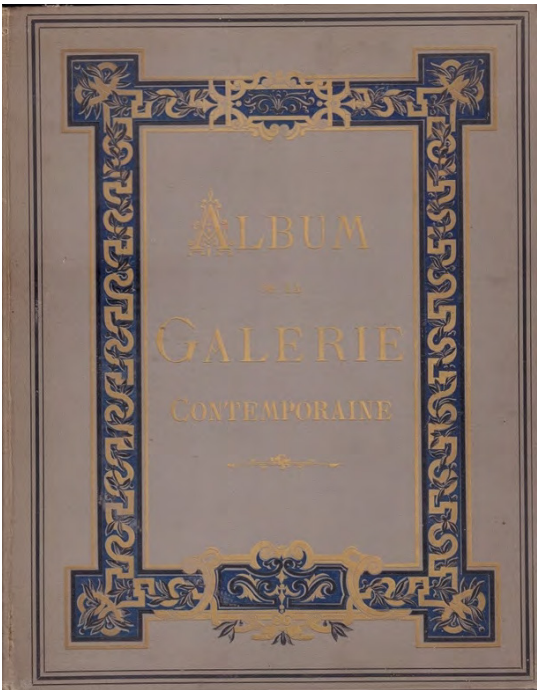
Photoglyptic prints (photoglyptic process) by Goupil; 12 photographic portraits mounted on cardboard and hinged with tabs; publisher’s grey cloth binding, decorated in black and gold with the title stamped in gilt.

Folio format; 278 × 350 mm (album); portraits approx. 182 × 230 mm.

Includes 12 photographic portraits of, among others, Arsène Houssaye (by Étienne Carjat), Théodore de Banville (Tourtin), Gal Chanzy, Ferdinand Fabre (by Nadar), Charles Baudelaire (Carjat), Henri Monnier (Carjat), Edmond Gondinet (Nadar), Ernest Legouvé (Nadar), Louis Blanc (Carjat), Octave Feuillet (Adam-Salomon), Pierre Philippe Denfert-Rochereau (Carjat), and Eugène Spuller (Carjat).

Each portrait is accompanied by a four-page text and a facsimile of a manuscript by the sitter. The photographs are of superb quality, notably the celebrated portrait of Baudelaire by Carjat, regarded as one of the most iconic nineteenth-century author portraits.

Price: 3.500 €



Cover of the album *Galerie Contemporaine*



Portrait of *Charles Baudelaire* by Étienne Carjat

2.

ÉTIENNE CARJAT
(1828–1906)

Portrait caricature of Jacques Fromental Halévy, 1858

Charcoal and white chalk highlights, signed and dated lower right.

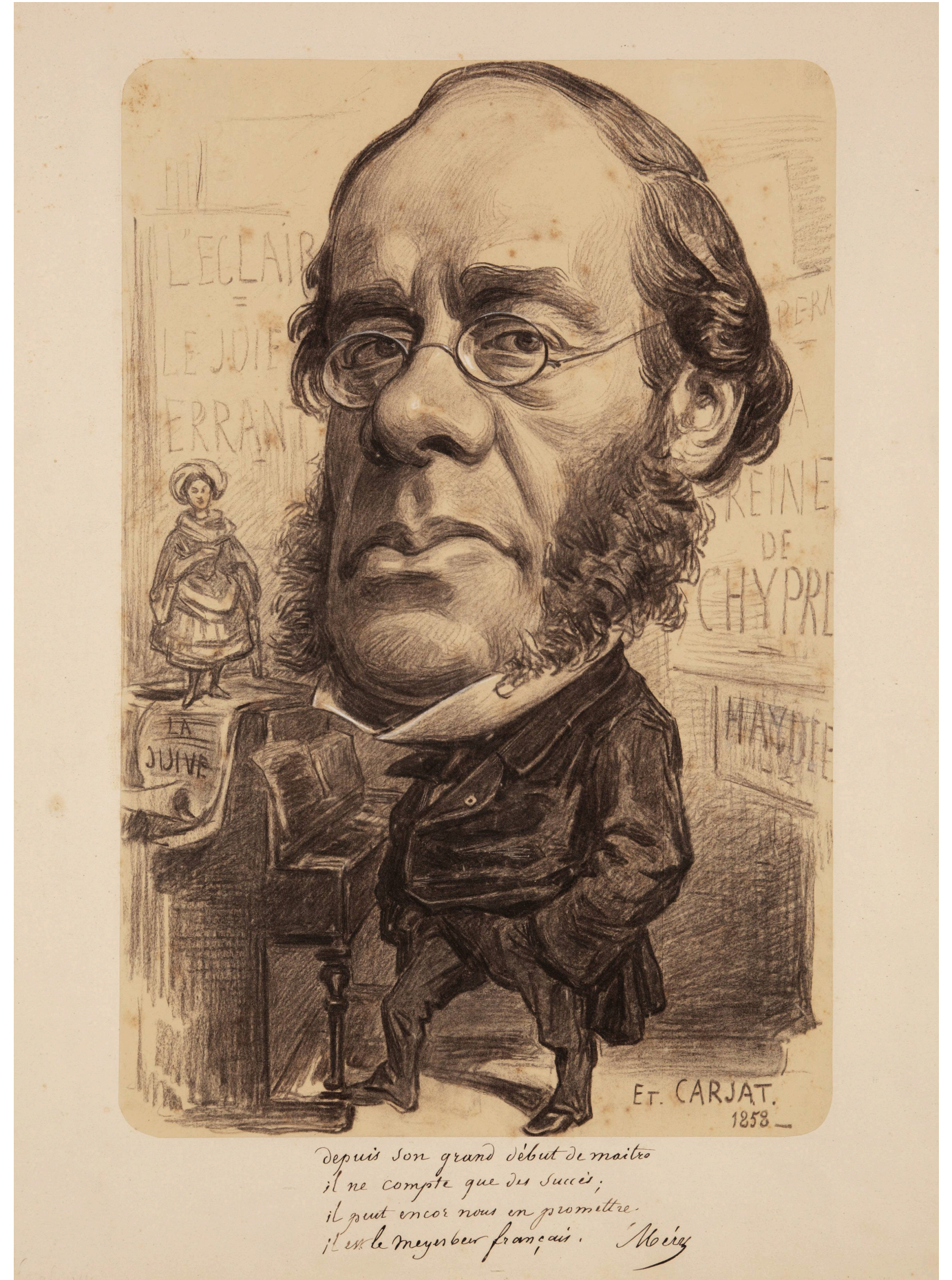
480 × 325 mm.

Jacques Fromental Halévy (1789–1862), known as Halévy, was a French composer, author of the opera *La Juive*.

Price 3.500 €



Portrait of Étienne Carjat, ca. 1865



3.

ÉTIENNE CARJAT
(1828–1906)

Portrait caricature of Giacomo Meyerbeer, 1858

Charcoal and white chalk highlights.

480 × 325 mm.

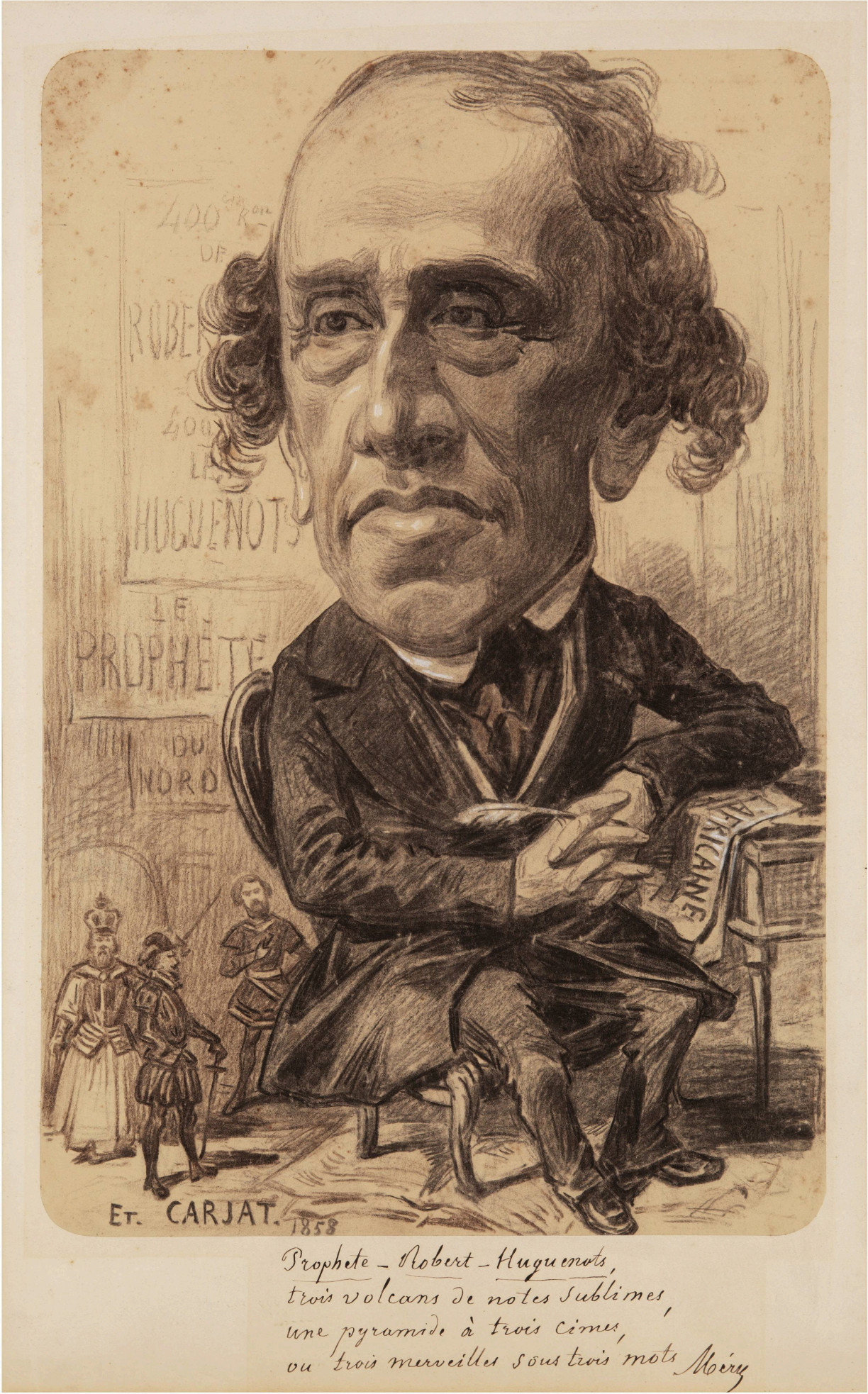
Signed and dated lower left.

Giacomo Meyerbeer (1791–1864), one of the most famous German opera composers, is especially known for his operas *Robert le Diable* (1831), *Les Huguenots* (1836), and *Le Prophète* (1849).

Price 2.500 €



Caricature of the French writer *Alexandre Dumas*, by *Étienne Carjat*, ca. 1859. Collection MOMA, New York



*Prophète - Robert - Huguenots,
trois volcans de notes sublimes,
une pyramide à trois cimes,
ou trois merveilles sous trois mots. Noiry*

4.

EDWARD SHERIFF CURTIS
(1868- 1952)

John Quapaw, 1927

Photogravure from portfolio 19.

457 × 558 mm.

Provenance
Gallery for Fine Photography, New Orleans

Literature
Xavier Canonne, *Coloured Skins*, Gallery Ronny Van de Velde, Knokke, 2014, p. 35 ill.

Edward Sheriff Curtis was an American photographer and ethnologist best known for documenting Indigenous peoples of North America in the late 19th and early 20th centuries. His most famous work, *The North American Indian*, remains an important and influential photographic record, though it is also discussed today in the context of staging and representation.

Price: 1.000 €



Edward Sheriff Curtis (1868-1952)



5.

EDWARD SHERIFF CURTIS
(1868- 1952)

Comanche, 1927

Photogravure from portfolio 19.

457 × 558 mm.

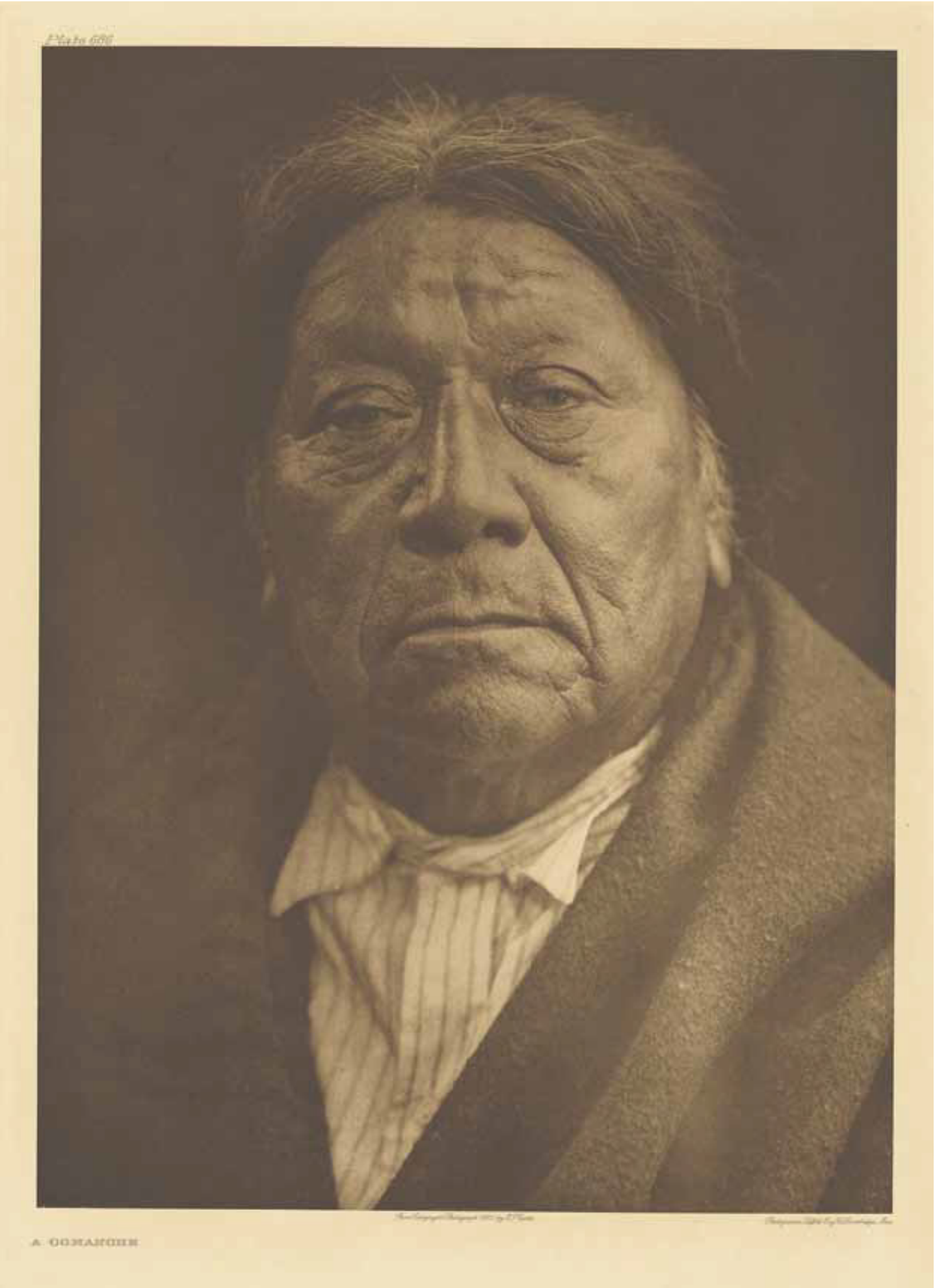
Provenance
Gallery for Fine Photography, New Orleans

Literature
Xavier Canonne, *Coloured Skins*, Gallery Ronny Van de Velde, Knokke, 2014, p. 37 ill.

Price: 1.000 €



Three Horses, 1905 by Edward Sheriff Curtis (1868-1952)



6.

GEORGE CRUIKSHANK
(1792-1878)

Original Drawings by George Cruikshank for the publications of John Fairburn, ca. 1820–1830

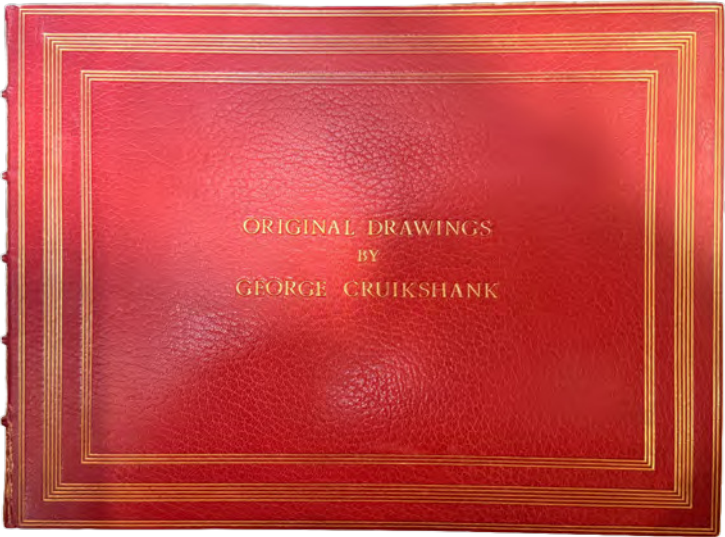
Six original drawings, each in watercolor and ink, mounted in an album (oblong folio) bound in red morocco leather (maroquin rouge).

- Fairburn's Characters – The Royal Horoscope of Fortune by Gabriel the Astroleger of ... — 214 × 188 mm
- Fairburn's Twelfth Night – The Royal National Cake Presented to Britannia — 197 × 172 mm
- Fairburn's New Songster – The Old English Gentleman. Was There His Worship Sit in State — 227 × 195 mm
- Mirth, Joy, Punch, Negus — 214 × 187 mm
- Come and See My Pretty Bower / He Turned to Bless Her as She Knelt — 166 × 177 mm

Each drawing signed.

A rare group of six original satirical drawings executed by George Cruikshank for publications issued by John Fairburn in London between circa 1820 and 1830. The works reflect Cruikshank's characteristic wit and finely detailed caricatural style, produced during the height of his early career as one of Britain's leading graphic satirists.

Price: 5.000 €



Cover

2 drawings by George Cruikshank

7.

GEORGE CRUIKSHANK
(1792-1878)

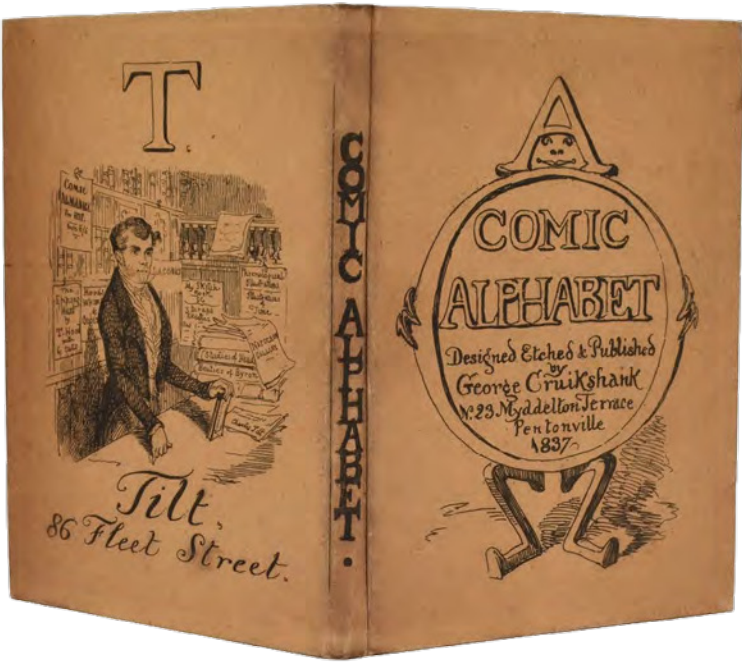
A Comic Alphabet, 1836

4 hand-colored engraved plates printed on a single sheet, folded accordion-style.

135 × 930 mm.

Published by *George Cruikshank*, Pentonville. A humorous alphabet in Cruikshank’s characteristic satirical style, intended for popular entertainment, combining moralizing wit with lively caricatural illustration.

Price: 1.500 €



Cover



8.

GEORGE CRUIKSHANK
(1792-1878)

Table Book: Proofs of the Etchings on steel, London, 1845

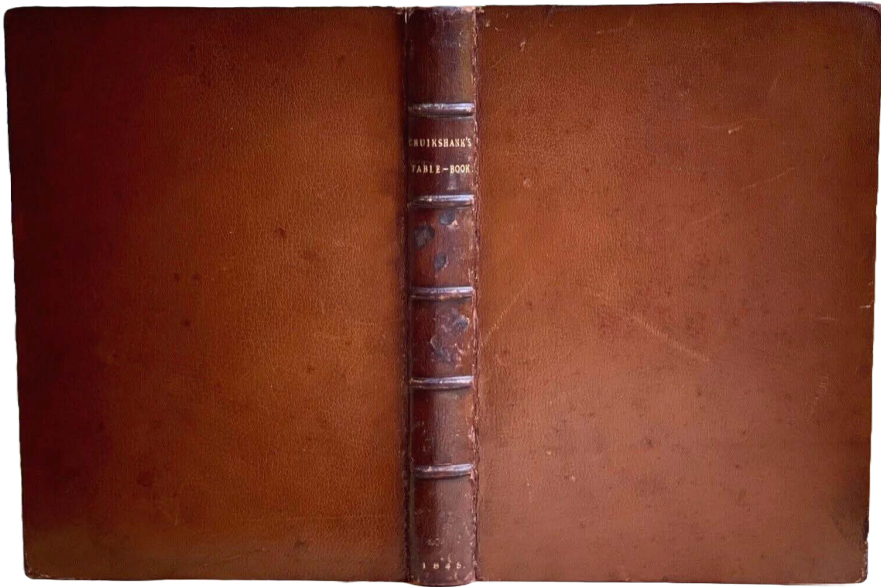
First proofs on chine; 12 engravings and 133 wood engravings printed on 63 pages;
bound in two folio albums in brown morocco (maroquin brun).

Each album 450 × 310 mm (folio).

The 12 engravings signed by *George Cruikshank* in pencil.

With the Ex Libris of the Duke of Gloucester. A substantial proof collection
presenting Cruikshank’s engravings and woodcuts in early states, reflecting his
mastery of nineteenth-century British graphic satire and book illustration.

Price: 3.500 €



Cover



9.

GEORGE CRUIKSHANK
(1792-1878)

Untitled (Original Drawings by George Cruikshank)

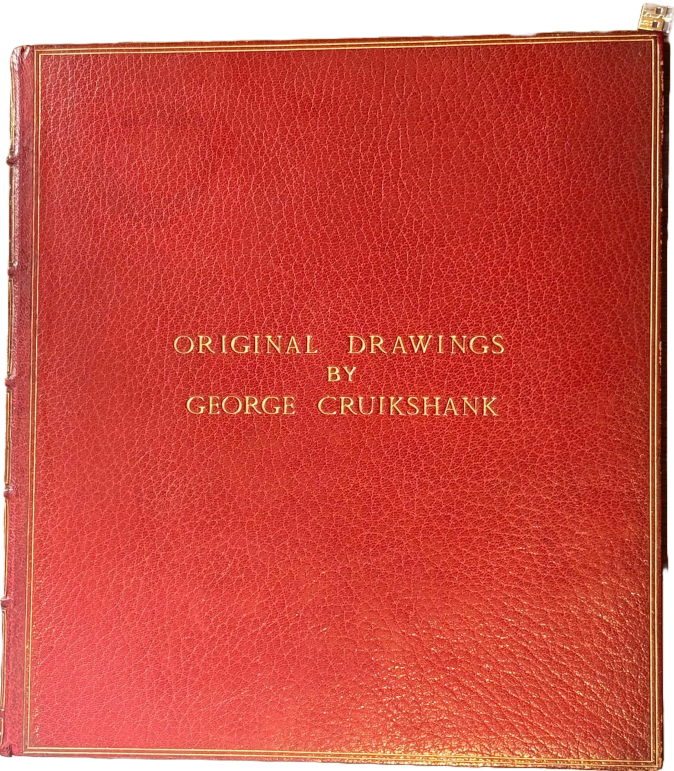
Album in folio, bound in red morocco (maroquin rouge); containing watercolors and drawings executed on various papers and cards; 32 pages in total, in different sizes.

Album 265 × 365 mm.

Most drawings signed.

An important album comprising original works by *George Cruikshank*, demonstrating the breadth of his graphic practice, from finely detailed pen-and-ink drawings to delicately colored watercolors. The varied papers and formats suggest a working compilation or presentation album, reflecting the artist's versatility and characteristic satirical style.

Price: 2.500 €



Cover



2 drawings by George Cruikshank

10.

GEORGE CRUIKSHANK
(1792-1878)

The Drunkard's Children, 1848

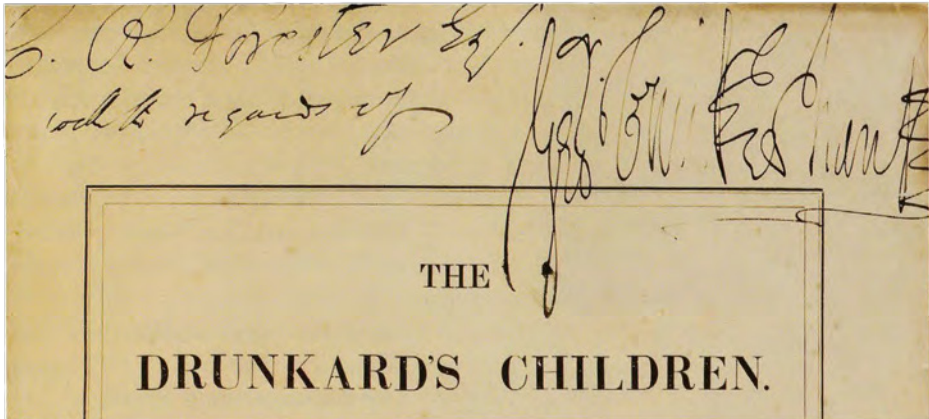
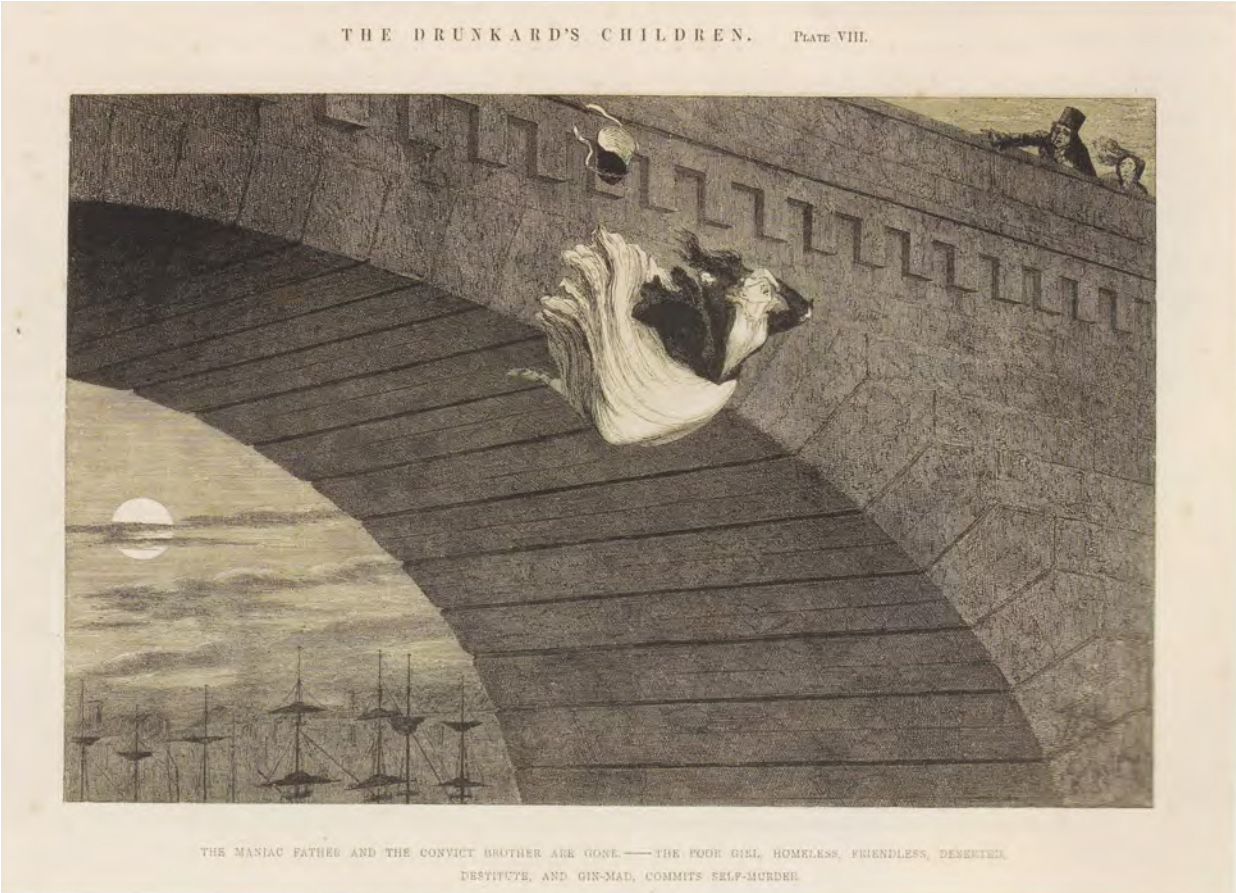
Eight engraved plates (title plate plus eight full-page plates) by George Cruikshank;
published in a folio album.

560 × 375 mm (grand folio).

Deluxe copy with dedication signed by George Cruikshank to C.R. Forester (“With the
regards of Geo Cruikshank”).

A sequel to *The Bottle*, this album combines moralizing narrative with Cruikshank’s iconic
satirical illustration. Published for the artist by David Bogue (London), John Wiley and G.P.
Putnam (New York), and J. Sands (Sydney), it represents one of the deluxe copies printed on
fine paper in grand folio format, highlighting both Cruikshank’s artistry and his international
readership.

Price: 2.500 €



With Dedication and signed by *George Cruikshank*

11.

GEORGE CRUIKSHANK
(1792-1878)

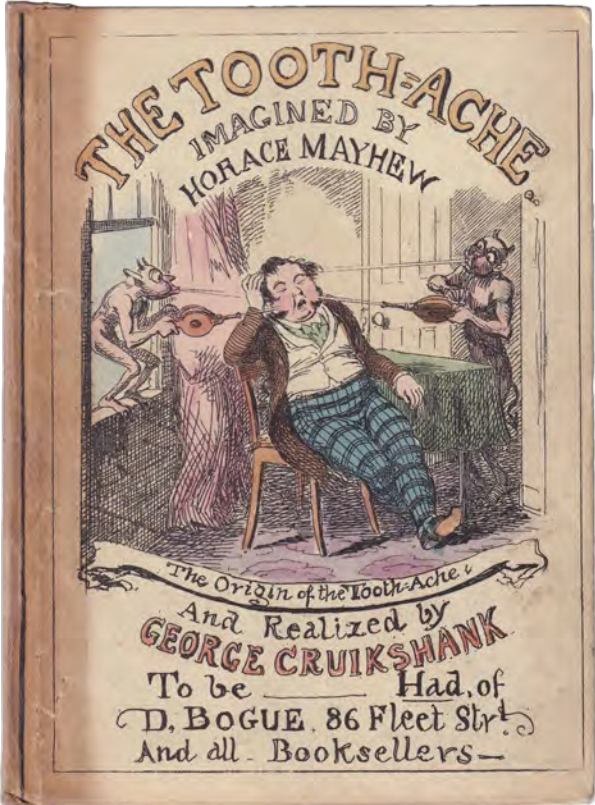
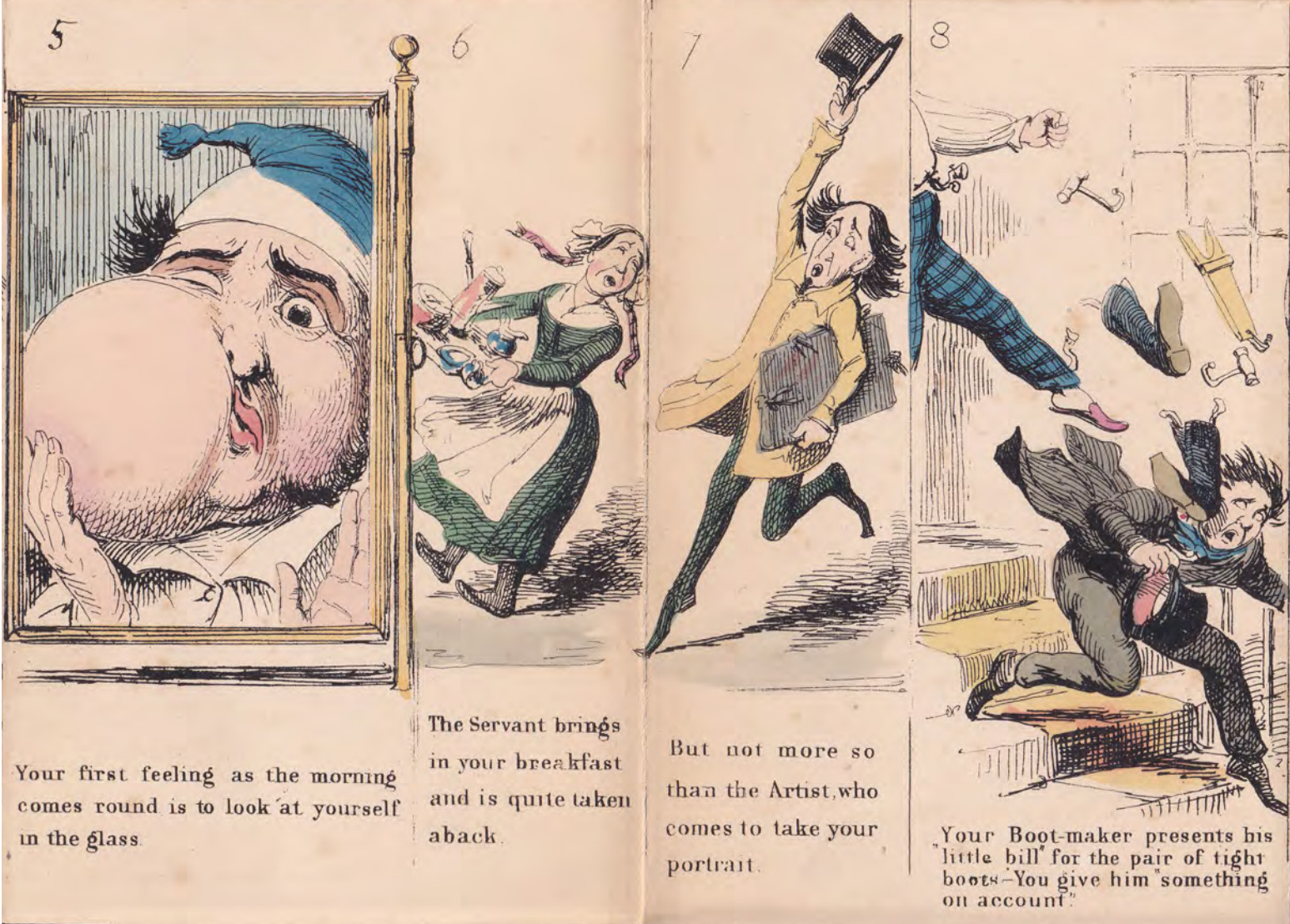
The Toothe-Ache, 1849

43 hand-colored engraved plates, printed on a single sheet and folded accordion-style.

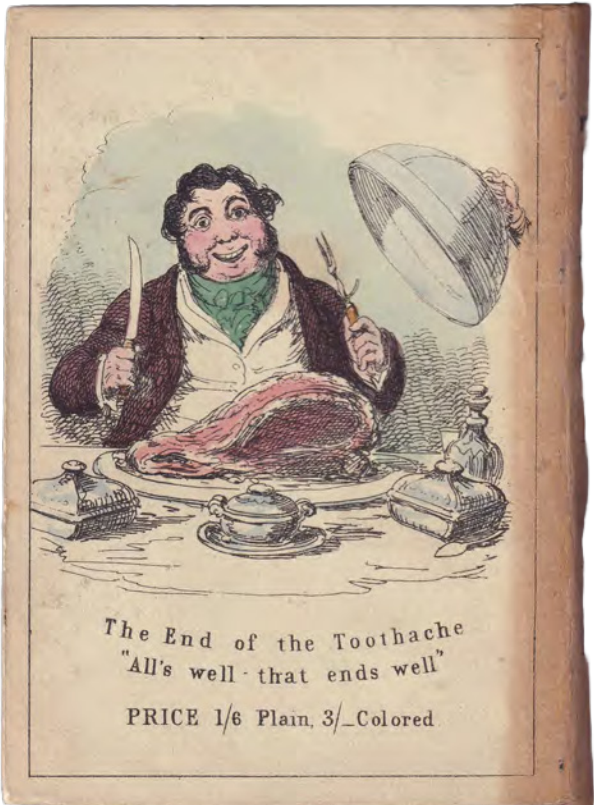
135 × 93 mm.

A humorous and whimsical work by Cruikshank, illustrating Mayhew’s comic text with his characteristic satirical and expressive style. The accordion format allows continuous viewing of the narrative sequence, making it both a visual and storytelling novelty of mid-nineteenth-century English print culture.

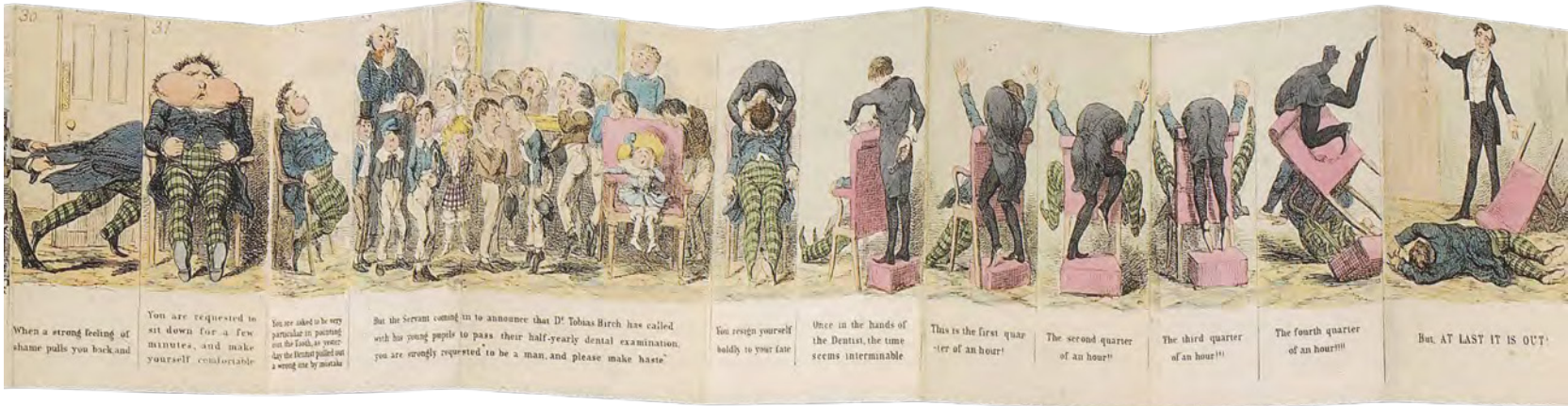
Price: 1.500 €



Front cover



Back cover



12.

GUSTAVE DORÉ
(1832–1883)

Folies gauloises depuis les Romains jusqu'à nos jours / La Ménagerie Parisienne
Paris: Au Bureau du Journal Amusant, n.d. 1859.

Original lithographs in black by Gustave Doré. Original green paper wrappers, printed in gold.

262 × 342 mm.
Oblong quarto .

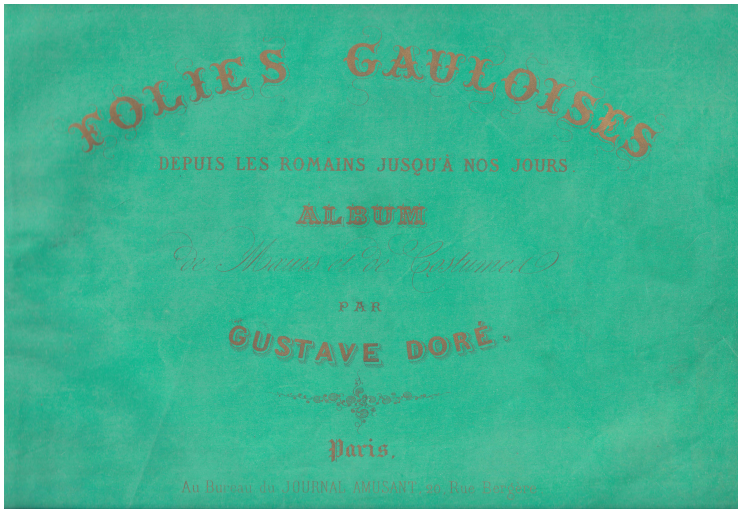
signed and numbered in the plate.

Complete and rare suite preserved in its original cover with printed title.

Price: 1.500 €



lithograph from *Folies gauloises*



Titel page



Titel page



lithograph from *La Ménagerie parisienne*

13.

CHARLES DE COSTER
(1827-1879)

La Légende d’Uylenspiegel, Brussel, 1867

1st and 2nd edition.

With etchings in different states, some updated with red and black pencil; 14 etchings by various artists including *Alfred Hubert, Eugène Smits, Adolf Dillens, Léon Becker, Félicien Rops, Paul Lauters, Louis Artan, Charles De Groux, Camille Van Camp, Auguste Danse, Hippolyte Boulenger, and Théodore Fourmois.*

Various states and treatments; specific plate dimensions vary.

Includes collection provenance — Théodore Hippert, with bookplate and autograph note.

Includes notable etchings in multiple states, such as Louis Artan’s *Uylenspiegel et Le chien blessé* and Félicien Rops’ *Le Pendu* in four states. The cover was designed by Alfred Hubert. This edition is a rich example of Belgian literary illustration combining contributions from leading mid-19th-century artists.

Price: 5.000 €



Armand Dandoy,
Portrait of Charles De Coster



Cover

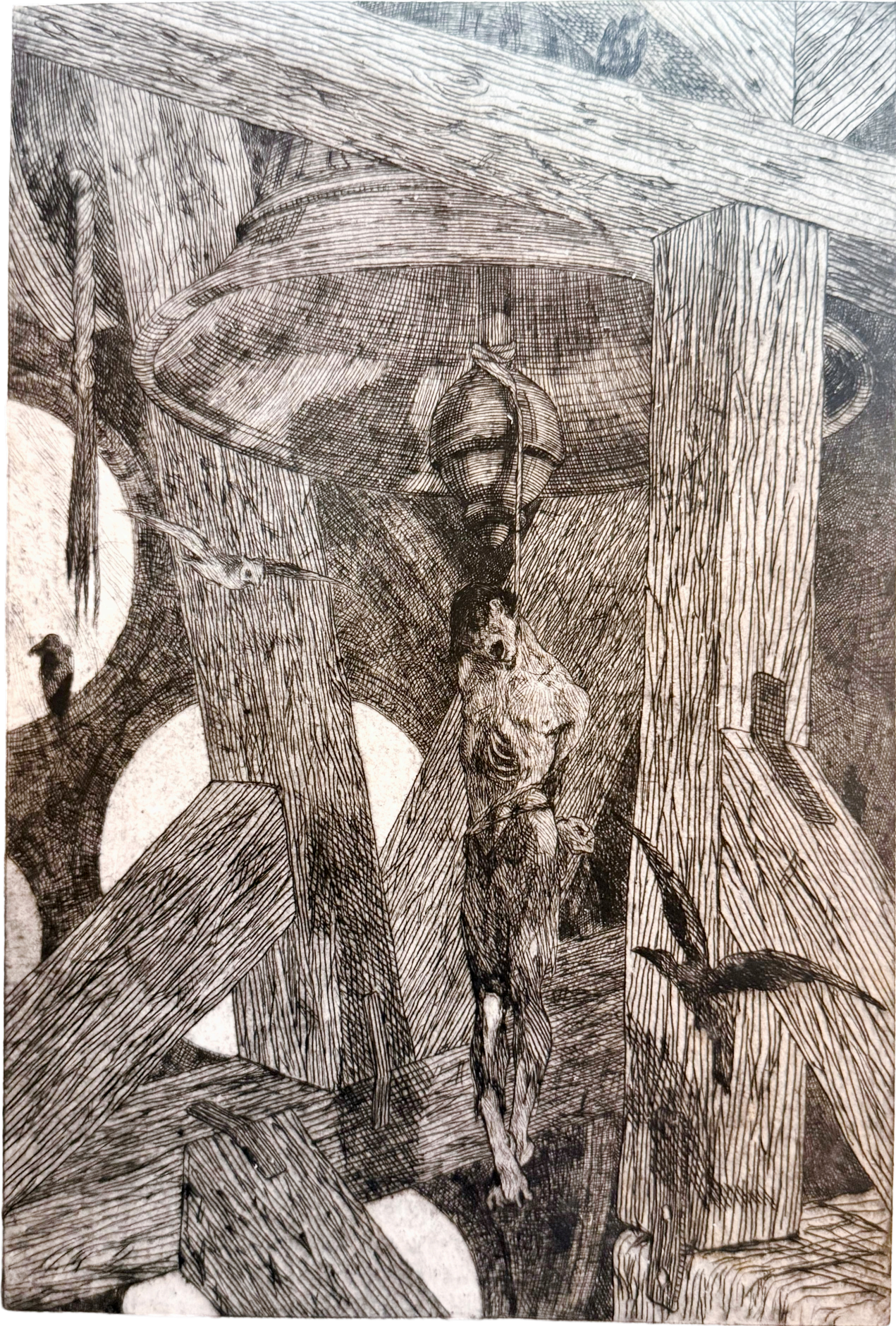




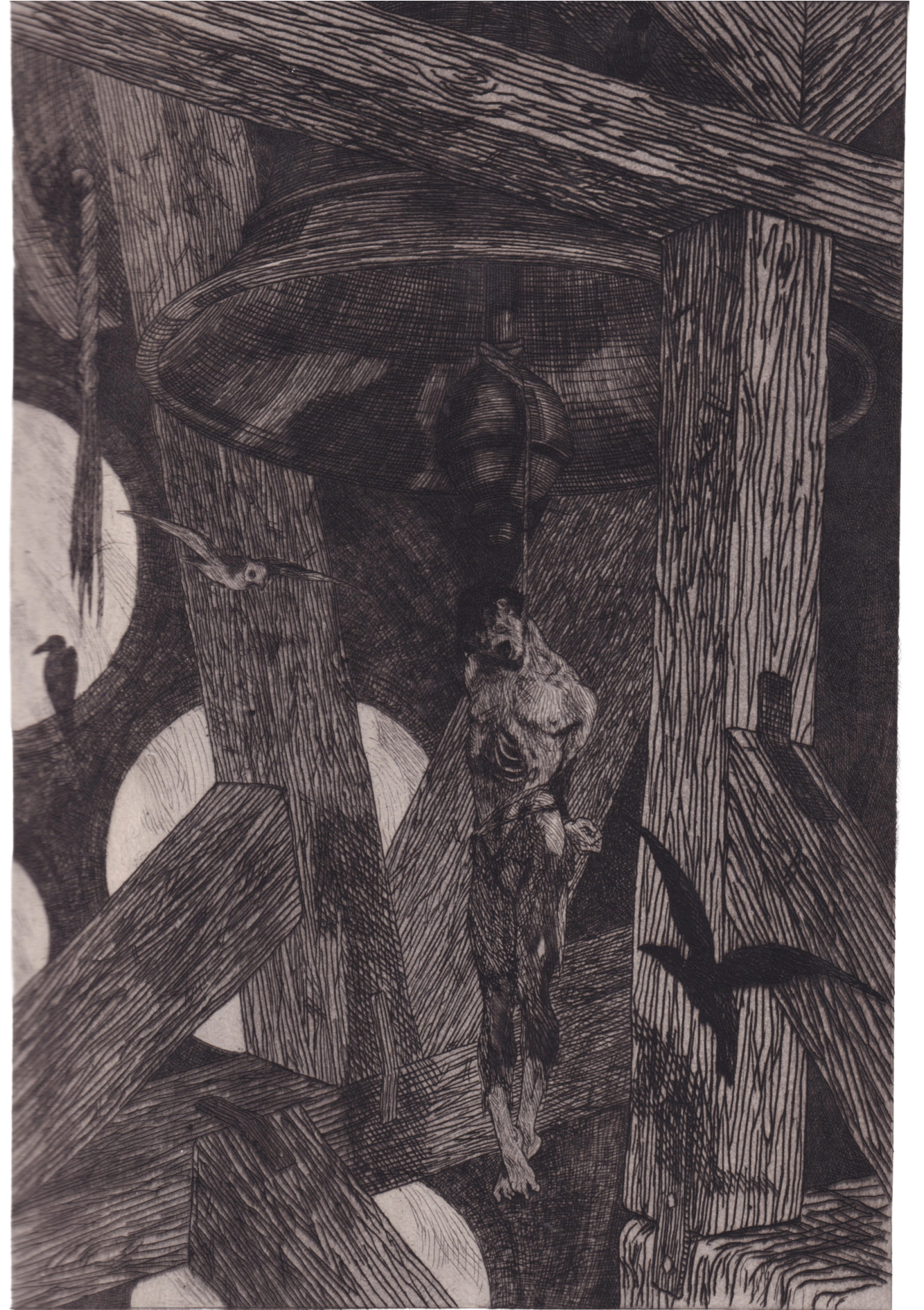
Title page edited in pencil



Final title page



Félicien Rops,
Le Pendu (The Hanged Man), etching, first state



Félicien Rops,
Le Pendu (The Hanged Man), etching, third state

GUSTAVE DORÉ
(1832–1883)

Œuvres de Rabelais, 1873

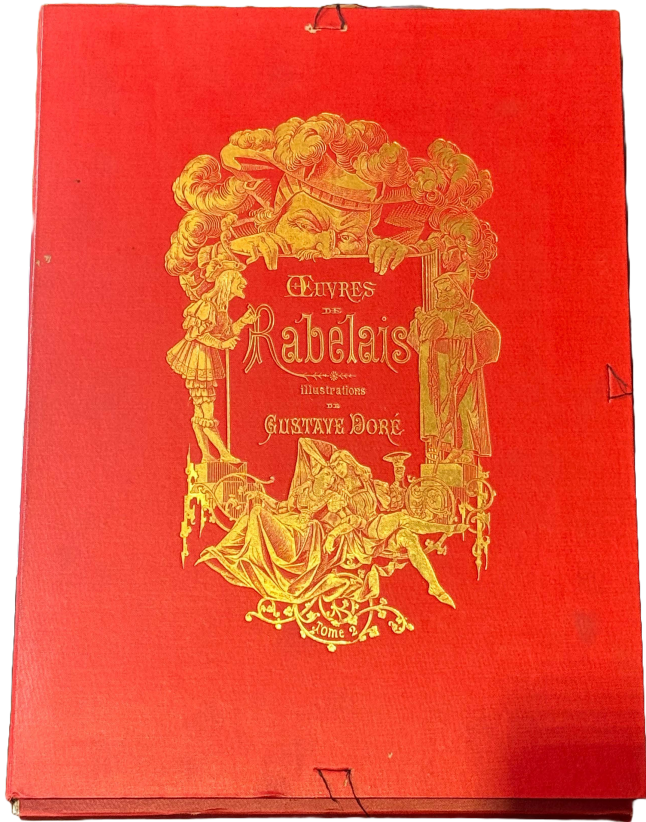
Illustrated book with engravings by Gustave Doré.
Luxury edition on China. In two portfolio's.

Text collated from the original editions, with a biography of the author, notes, and a glossary by Louis Moland.
Illustrated by Gustave Doré. Volume II: *Le Quart Livre des faicts et dicts héroïques du noble Pantagruel*. Paris: Garnier Frères, Libraires-Éditeurs, n.d.

Published in Paris by Garnier Frères, 6 rue des Saints-Pères.

Text states: “Composed by M. François Rabelais, Doctor of Medicine.”

Price: 2.500 €



Cover



Inside the sow entered these noble, spirited cooks.

MAX ELSKAMP
(1862–1931)

L'Éventail japonais (Japanese Fan), 1886

Polycopieerpasta prints combining six handwritten sonnets reproduced against backgrounds of Japanese prints; includes a hand-colored title print with printed dedication; bound in a portfolio under a transparent wrapper, in half wine-red morocco with bands and slipcase, signed Maylander.

In-folio, 433 × 323 mm.

Signed by the artist.
No. 1 of the first 5 copies.

First edition, originally announced as 50 copies but likely limited to 15; the word “unique” marking the first 5 copies was crossed out in the colophon. The loose print serving as a faux-title is missing, as often occurs. The copy comprises: one colophon leaf, one hand-colored title print leaf dedicated to Henry Van de Velde, and six leaves with sonnets I–VI, each accompanied by a hand-colored print. Provenance: From the collection of Daniel Abadie, Paris.

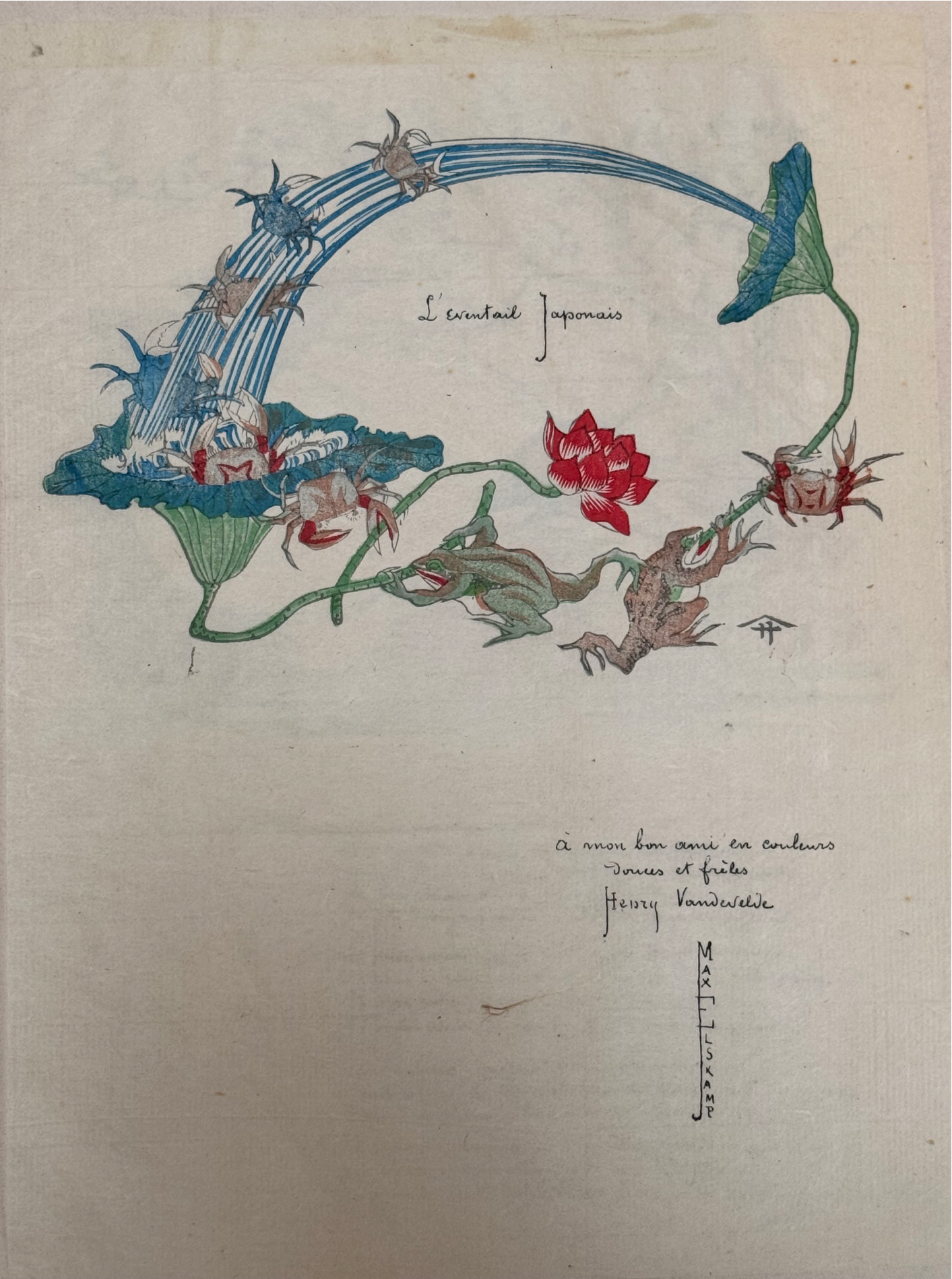
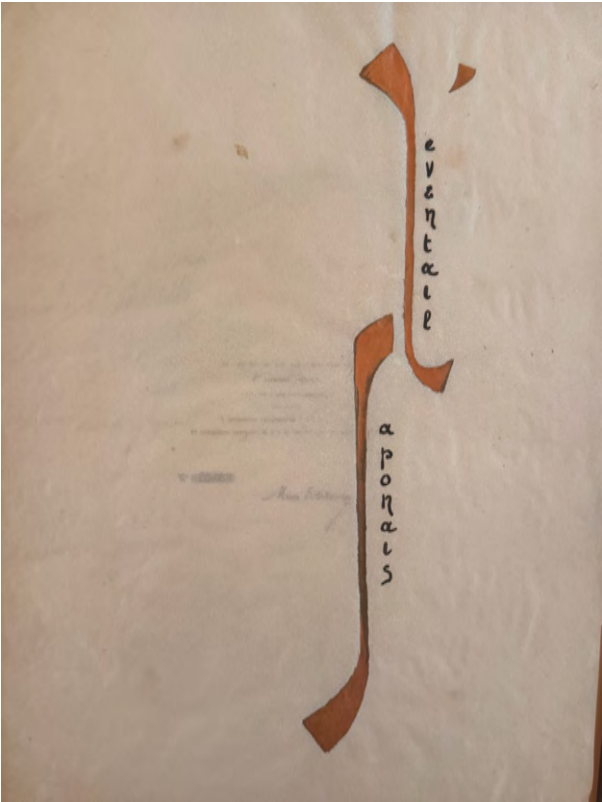
Max Elskamp wrote the six sonnets in L'Éven- tail japonais in 1884. In 1886 he combined them under this title, intending to print them in a small edition of fifty.¹ The title page (dedicated to artist and Vingliste Henry van de Velde, a friend of Elskamp) and the fourth sonnet were printed in a similar format and technique; the poet's handwritten script was printed onto a page illustrated with a Japanese wood- block print. Elskamp was very interested in Japanese art and collected Japanese prints. While the text of the sonnets reflects Elskamp's enthusiasm for the "art for art's sake" aesthetic, his dedication to van de Velde ("my good friend in colors") and numerous references in the poems imply that he was also interested in

impressionism. Although the title page alludes to the friendship and possibly to collaboration between Elskamp and van de Velde, L'Éventail japonais was solely the work of Elskamp. The poet embodied his writing with a Japanese sensibility by selecting generic Japanese

woodcuts to accompany his poems.² Although the process for printing the text (according to de Sadeleer, "pâte à polycopier") and the images Elskamp selected proved expensive, he felt the result was both pleasing and compatible with his Parnassian aesthetic. In a let- ter to van de Velde, Elskamp wrote, "I had to work like a crazy man with a printer to write in reverse in the wax, but I wished to be more fashionable by writ- ing it all myself. It will cost more, but that's also chic. This will ruin me for a time, but who cares. "³

For L'Éventail japonais Elskamp chose images that allowed him to integrate his text with the pic- tures to form a cohesive whole. He achieved this in a variety of ways. While on some of the prints the image is at the top of the page with the text below, on other pages, including sonnet IV, the image surrounds the text. At the time L'Éventail japonais was created, the idea of combining image and script was innova- tive, as even William Morris and his Kelmscott Press had yet to take this approach in book design.-S.C.

Price: 20.000 €





16.

ROGER FENTON
(1819-1869)

Six views from the Crimean War, 1856

6 salt prints, each mounted on original paper.

Each credited, titled, dated, and numbered by lithograph.
4 blindstamped (mount, recto)

Each image/sheet approx.: 229 x 356 mm.
Each mount approx.: 483 x 636 mm.

Published by Agnew & Sons, Manchester.

Roger Fenton was an English photographer best known as one of the pioneers of early photography. He became famous for his images of the Crimean War, making him one of the first war photographers in history. His work focused on landscapes, architecture, and carefully composed scenes, helping photography gain recognition as an art form in the 19th century.

Price: 12.000 € for the 6 salt prints.



Plateau of Sebastopol, 1856



The Valley of the Shadow of Death.
Perhaps the most famous of all Roger Fenton's photographs. It's quality is its suggestion of horror.



Cemetery Cathcart's Hill, 1856



Encampment of horse artillery, 1856



Plateau of Sebastopol, 1856



Cemetery Cathcart's Hill, 1856



Plateau of Sebastopol, 1856

17.

ROGER FENTON
(1819-1869)

Images from the Crimean War, 1856

3 salt prints mounted on original paper.

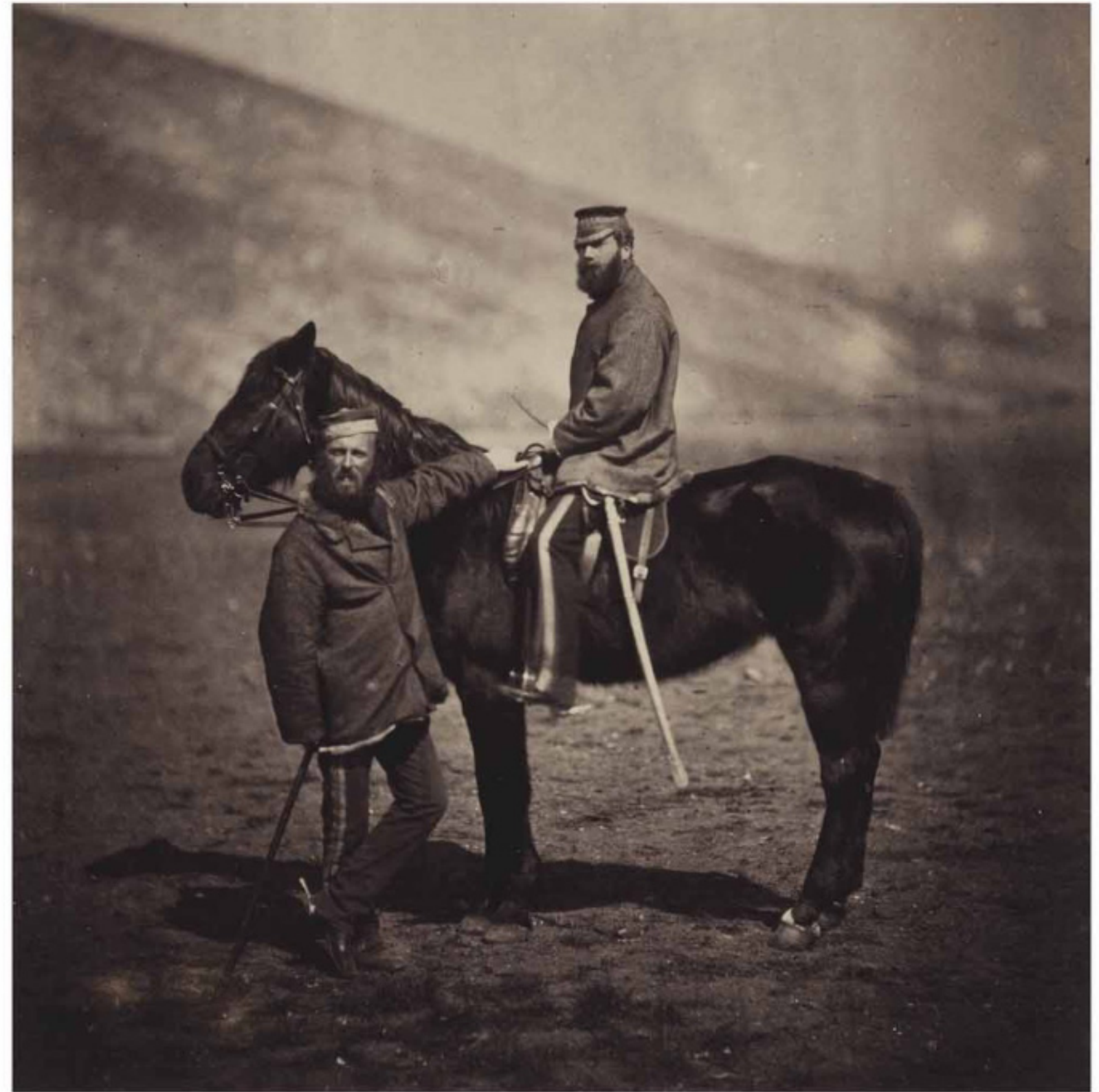
Each image approx: 77 x 165 mm.
Each sheet: 59.8 x 439 mm.

Each numbered and lithographed with inscription, '*Photographed by R. Fenton* Manchester.

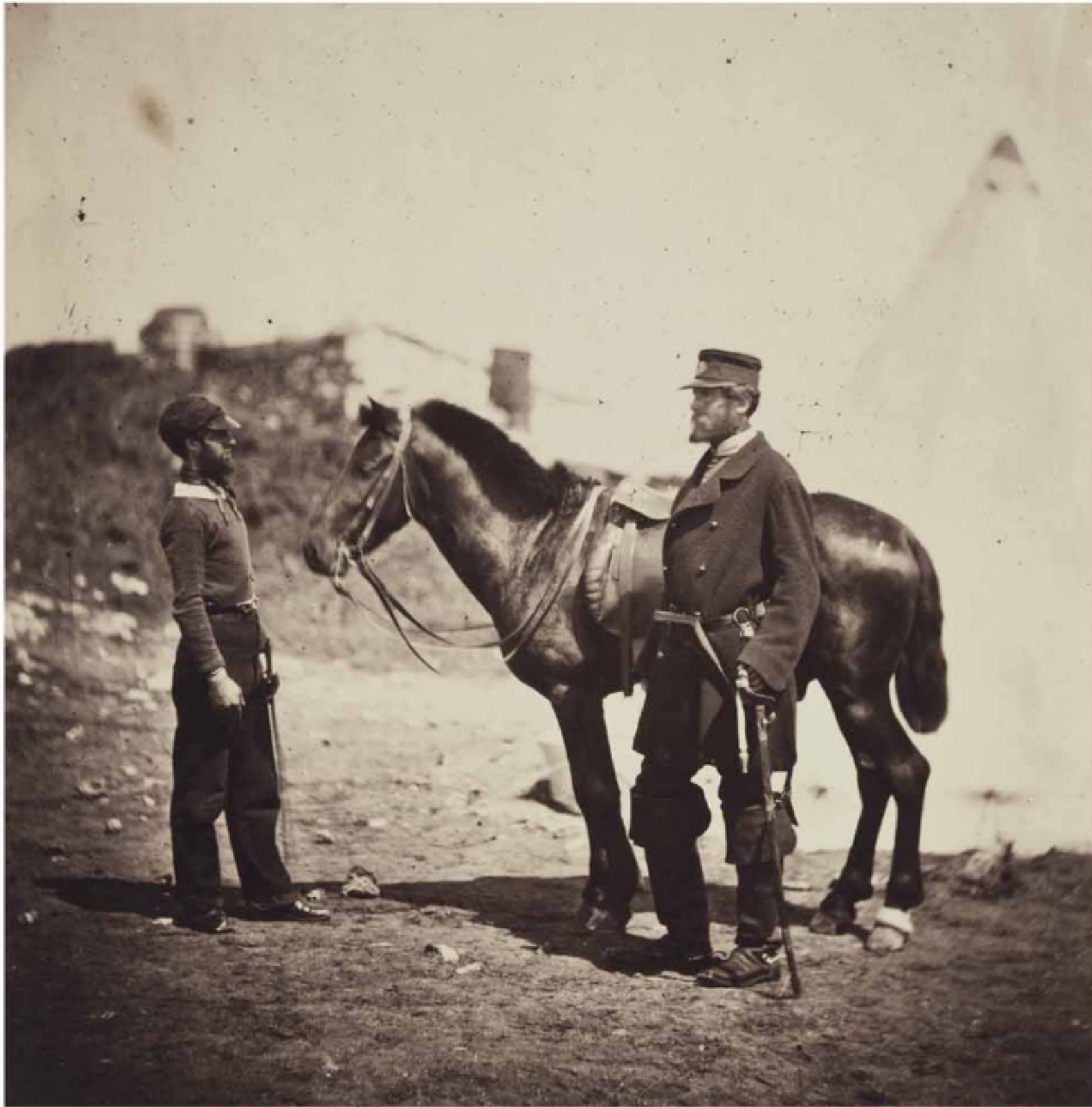
All titled verso in pencil.

Published by T. Agneur & Sons, April 5 1856/London P & D Colnaghi H: Paris Moulin, 23 Rue Richer New York Williams HC'.

Price: 6.000 € for the 3 salt prints



Captain Phillips x Lieutenant Yates 8th Hussars (Lieutenant Yates 11th Hussar Brig.), 1856



Captain Croker 17', 'Colonel Shewell CB, Commanding Hussar Brigade', 1856



Colonel Shewell CB & Commanding Hussar Brigade, 1856

18.

LOUIS JOSEPH GHÉMAR
(1819-1873)

*Edouard Sève, Gallery of the International Association
for the Progress of the Social Sciences, 1864–1865*

1 album in octavo.
240 x 160 mm.

12 photographs + printed biographical notices.
85 x 55 mm.

Half red morocco binding, raised bands on spine, gilt title.
Percaline-covered board.

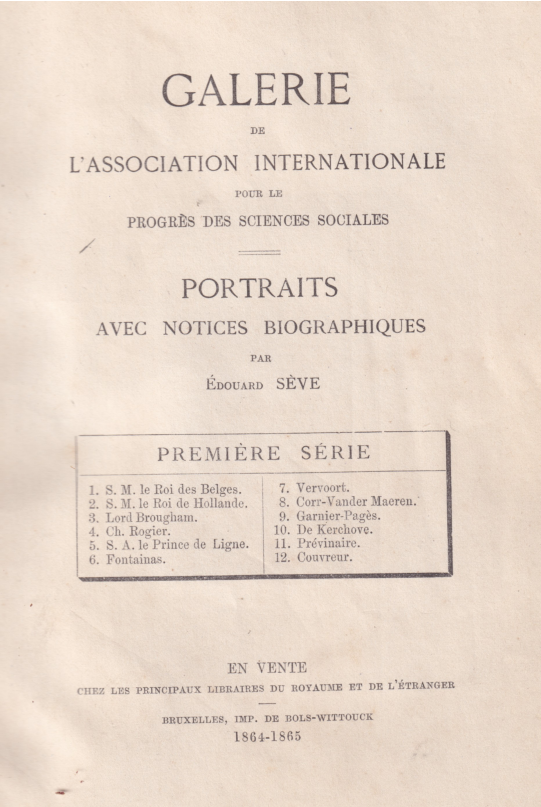
Price: 1.500 €



Léopold I, first King of Belgium, 1864



William III, King of the Netherlands, 1864



Title page



Ch. Rogier, honorary president of the International Association for the Advancement of Social Sciences., 1864



A.-M.-J. Prévinaire, Founding member and treasurer of the International Association for the Advancement of Social Sciences., 1864

JACQUES GORUS
(1901-1981)

Aspects — Portfolio of Ten Etchings

Etchings, introduced by A.H. Cornette of the Royal Flemish Academy; representing the graphic oeuvre of the painter, draughtsman, and watercolorist. Printed by A. Van Campenhout, Brussels.

Numbered and signed.
No. 43 of 60 copies.

Sixty copies were printed, including:

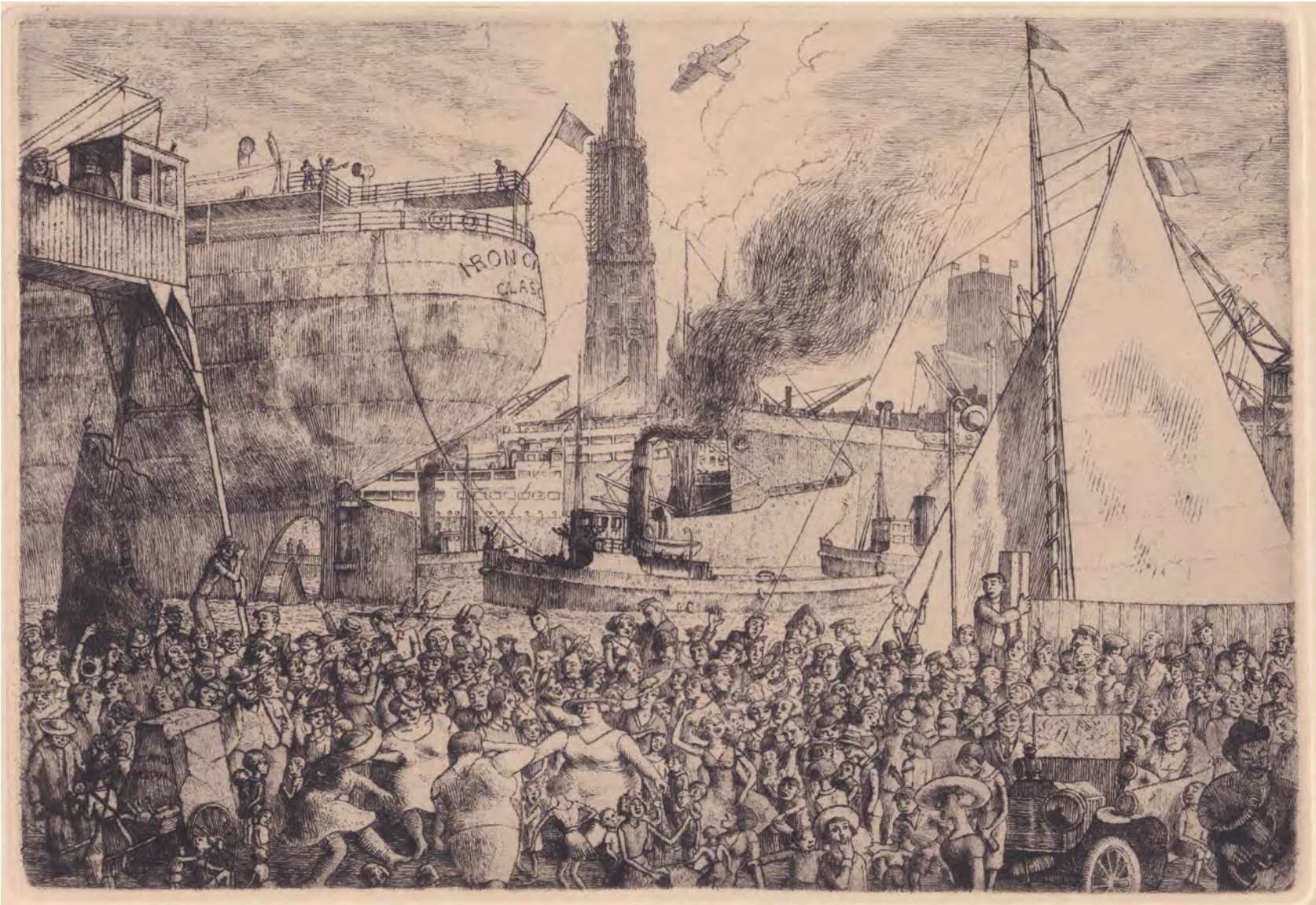
- Eight copies on Kozo Mitsumata Japanese paper (first states and original design), numbered 1–8.
- Fifty copies on Imperial Japanese paper, numbered 9–58.
- Two copies on Green paper, first states with original design, numbered 39,460.
- Three additional copies on Van Gelder Zonen laid paper, lettered A–C, not for sale.

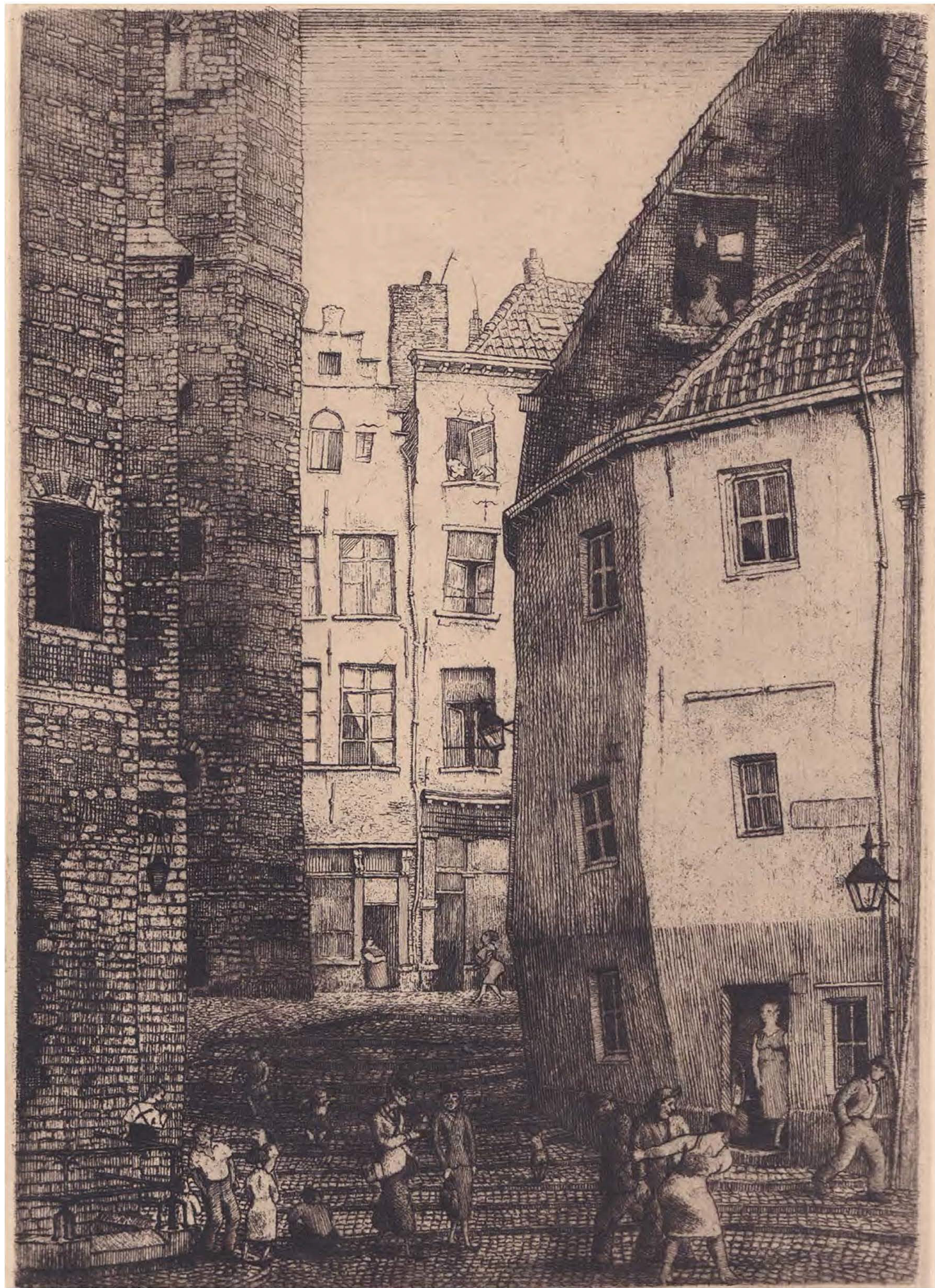
The portfolio contains the following etchings:

1. The Steen
2. The Church of the Dominics
3. La Tour van Straelen
4. The Rue des Cerceaux
5. The Sablon
6. The Transporter
7. The Friday Market
8. The Rockox House
9. The Saint-Jacques Tower
10. The Notre-Dame Tower

A significant collection showcasing the artist’s mastery of etching, highlighting important architectural and urban scenes of Antwerp.

Price: 1.500 €





J.J. GRANDVILLE
(1803-1847)

Les Métamorphoses du jour, Paris, Bulla, 1829

Oblong album.

Complete suite of 73 hand-colored lithographs, with the rare lithographed cover and the very rare Préface by Achille Comté.

- With:
- One original ink and watercolor drawing for plate 52
 - Black-and-white proofs for plates 4, 5, 31, 44, 51, 68, 71, and 72
 - 73 hand-colored proofs

Joint:
Very rare hand-colored lithograph La Baleine d’Ostende.

Provenance
Collection Henri Lafond, with ex-libris.
Sale Henri Lafond, Paris.

Literature
Ronny et Jessy Van de Velde, *Le Monde de - De Wereld van - The World of J.J. Grandville*,

Les Métamorphoses du jour is both a vivid portrayal of our social customs and a satire of institutions or prejudices of all kinds that obscure our minds and weary our eyes every day. Convinced that truth can circulate freely even before the very eyes of those it attacks, the author of the Métamorphoses mocks the absurdities of his contemporaries while preserving for the characters he has portrayed the customs given to them by nature or at least by public opinion. We should discuss here the burlesque form in which he has clothed his paintings; we should admire with what skill this delicate and biting painter knows how to combine coarse, ribald humor with subtle and tasteful malice; but we would need to analyze each scene, and space would be lacking. We will confine ourselves to noting the flattering reception that Mr. Grandville's Métamorphoses received from the public.

Price: 6.500 €



Title page



Les Métamorphoses du Jour.

1053

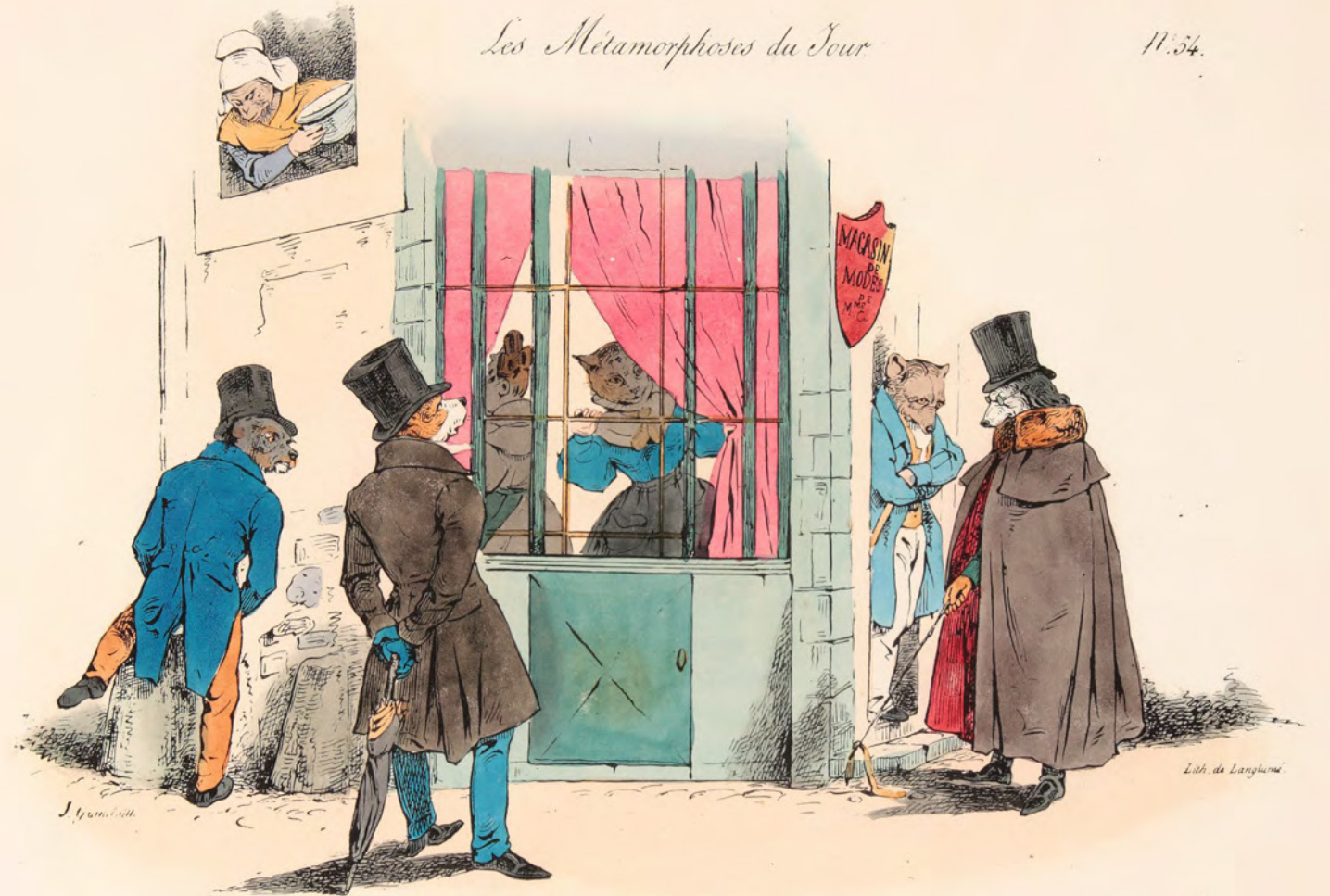


pour ma part, moi j'en réponds,
bienheureux sont les chapeaux.

chez Bulla, rue St Jacques 1038,
et chez Martinet, rue du Coq

Les Métamorphoses du Jour

1154



Quand on attend sa belle.....

chez Bulla, rue St Jacques 1038,
et chez Martinet, rue du Coq

21.

J.J. GRANDVILLE
(1803-1847)

Les Métamorphoses du jour , 1829

Original hand-colored poster.

635 × 695 mm

Provenance
Private collection, Paris

Exhibitions
Besançon, Musée du Temps, *Un autre monde, Grandville, un autre temps*, 2011
Ghent, Musée Guislain, *Another World / Un autre monde*, 2016

Literature
Emmanuel Guigon et al., *Un autre monde, GRANDVILLE, un autre temps*, Besançon, 2011, p. 76, ill.
Dr. René Stockman et al., *Another World / Un autre monde*, Ghent, Musée Guislain, 2016, p. 39, ill.
Ronny et Jessy Van de Velde, *Le Monde de - De Wereld van - The World of J.J. Grandville*, Anvers, 2024, p. 60-61 ill.

Price: 17.500 €



Original poster for *Les Métamorphoses du jour*, 1829

J.J. GRANDVILLE
(1803-1847)

La Caricature, 1830-1835

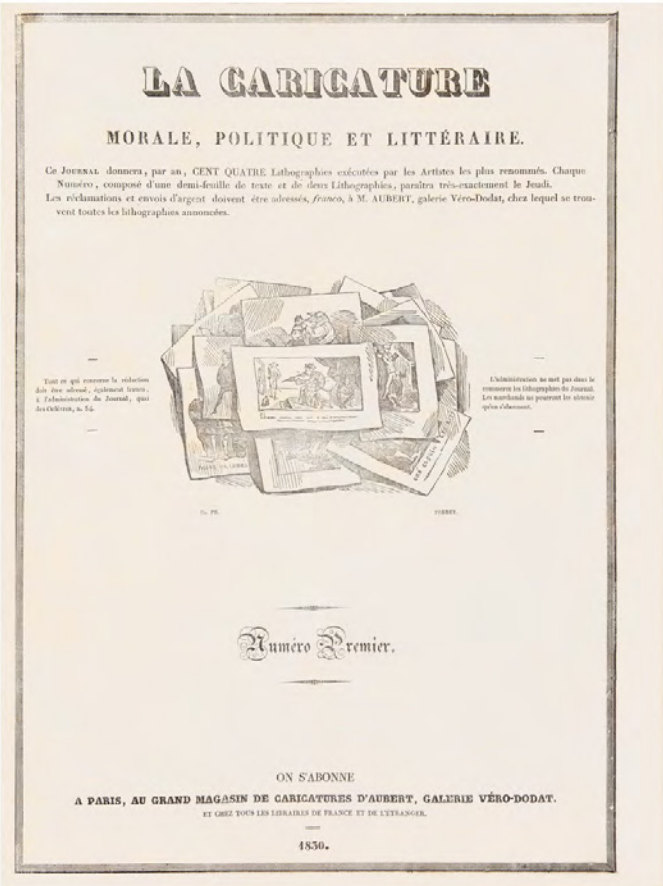
Complete set in 10 volumes.
With 151 extra plates- different and unique prints.
In volume 9 with an original drawing from grandville for lithograph plate 200-201 *Les Faux dieux de l'Olympe*.
With autograph letter from Jules Levy (Directeur Arts Incohérents), dated 1896

Offering 3 complete sets Ex Libris: Roland Thibaut

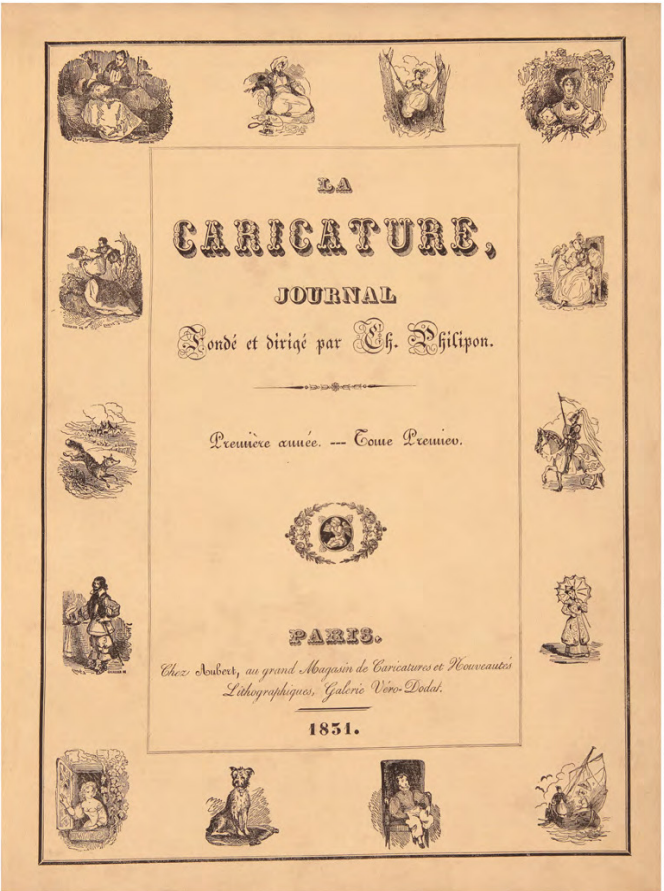
Literature
Ronny et Jessy Van de Velde, *Le Monde de - De Wereld van - The World of J.J. Grandville*,
Anvers, 2024, p. 72-73 ill.

Grandville owes much of his popularity to his political caricatures. Those who witnessed the struggle that public opinion had to engage in against certain tendencies of the last government have undoubtedly retained the memory of the brilliant part that our artist, armed lightly, took in this war. Never before him had caricature shot sharper arrows and been so boldly and relentlessly involved in political history; in the hands of Grandville, it assumed the importance of a pamphlet. He displayed wonderful fertility and elevated irony to the level of Juvenalian satire. There are few historical circumstances of the time that Grandville did not touch upon with poignant allusions; in this regard, the series of his political caricatures acquires a high degree of interest and, in its genre, constitutes a true historical monument.

Price: 50.000 €



Title page



Title page



La Caricature, no 38, 21 Juli 1831, pl 76 -
Cauchemar du préfet de police



La Caricature (Journal) n° 166, Enigma



Cérémonie des cendres politiques.
(Suite)

La Caricature (Journal) Pl. 250
N° 121



*Père Scie,
ange de la morgue.*

*Madrier - long can,
Girafe.*

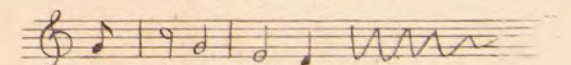
Nargout.

*Guexotin
doctrinaire.*

*Berthe en poissarde
Bey-dok en marlou.*

*Chonaine et
Stephanus
ivres... de joie.*

*leur valet
en Figaro.*

*M. Vienn...
Air du déserteur*

Le roi passait etc etc

J.J. GRANDVILLE
(1803-1847)

Florian’s Fables, 1851

Publisher’s decorated binding, with polychrome plates.

Published by Garnier, Paris, 1851

Literature
Ronny et Jessy Van de Velde, *Le Monde de - De Wereld van - The World of J.J. Grandville*,
Anvers, 2024, p. 256-257 ill.

The illustrations of Fables de la Fontaine by Grandville are, according to the best judges, considered the most remarkable part of this artist's work and the one that earned him an honorable place among his contemporaries. He may have been less successful with the Fables of Florian and Lavalette. Regardless of the esteem attached to the first of these two names and despite the flattering success that greeted the attempts of the second, we dare say that, by the very nature of their talent, the two fabulists gave less room to Grandville's pencil. They both lack breadth in the line and do not have the vigorous touch, grace, and depth of ideas of the incomparable fabulist; nevertheless, Grandville managed to draw inspiration from the specific qualities of each of these two authors; the illustrations he composed for Florian and Lavalette can only add to the charm of these two collections; especially the latter, executed in etching, show with what ease Grandville could have adapted his talent to this type of work.

Price: 3.500 €



Back cover



Front cover





Braves amis, dit-il, courons à la vengeance! Jurons de ne pas
manger désormais que des chats.



La Mort même était en balance.
LIV. I, FABLE IX.

La Mort même était en balance

J.J. GRANDVILLE
(1803-1847)

Un autre monde, 1844

Black percaline cloth binding, blind-stamped border, gilt and mosaic decoration on the covers.
Publisher’s binding.
Fournier, Paris, 1844.

Text by Taxile Delord.
Paris, Fournier, 1 volume, large octavo. One frontispiece in black, 36 hand-colored plates printed separately, and 146 wood engravings in the text.

Literature
Ronny et Jessy Van de Velde, *Le Monde de - De Wereld van - The World of J.J. Grandville*,
Anvers, 2024, p. 370-371 ill.

Grandville was no more original nor sustained in verve than in the book titled L'Autre monde, an imaginary world populated by the strangest eccentricities of a fertile imagination. It is a chaos of forms and ideas that can be dizzying, but even in the midst of these hallucinations, one always finds the ingenious artist. Profound common sense still reigns even in the most fantastical conceptions; all the realms of nature, the entire creation, are mocked in this allegory, the satirical significance of which is not always easy to grasp, but the witty and pleasant details are always appreciated. This work marks Grandville's first steps in the new path that would lead this serene intelligence from reality to ideality and perhaps push it one day, if he had lived, into the world of extravagant visions where Hoffmann wandered.

Price: 15.000 €



Back cover



Front cover



Concert à la vapeur



Combat de deux raffinés



Pérégrinations d'une comète

J.J. GRANDVILLE
(1803-1847)

Les Fleurs animées, 1847

Publisher’s decorated binding, with polychrome plates Vol. I in II parts.
Introduction by Alphonse Karr, text by Taxile Delord. Paris, de Gonet, 1847.

- 1 large octavo volume, divided into 2 parts
- 2 colored title-frontispieces.
- 1 wood engraving in the text,
- 50 steel-engraved and hand-colored plates by Grandville
- 2 botanical plates.

Literature
Ronny et Jessy Van de Velde, *Le Monde de - De Wereld van - The World of J.J. Grandville*,
Anvers, 2024, p. 539 ill.

"Les Fleurs animées" is a book written and illustrated by the French artist J.J. Grandville, originally published in 1847. The book is a collection of satirical and allegorical stories in which flowers are personified and brought to life. Grandville employs his unique artistic style to create an imaginative world where various flowers exhibit human characteristics and traits. The stories explore themes such as human society, social criticism, and political satire. Grandville uses humor and keen observations to critique the vices of humanity and societal flaws of that time. Each character, represented by a flower, embodies specific human features, allowing the author to allegorically depict the complexity of society. Grandville's illustrations are striking and contribute to the artistic value of the work. His ability to breathe life into plants and make them interact with the human world gives the book a unique and intriguing appeal.

Price: 5.000 €



Back cover



Front cover



FLEURS ANIMÉES

A
20 CENT
LA
LIVRAISON

52 DESSINS
Coloriés
500 PAGES
de texte
COMPLET

2 BEAUX
VOLUMES



BLEUET ET COQUELICOT

ON SOUSCRIT ICI

A
20 CENT
LA
LIVRAISON

52 DESSINS
Coloriés
500 PAGES
de texte
COMPLET

2 BEAUX
VOLUMES



J.J. GRANDVILLE
(1803-1847)

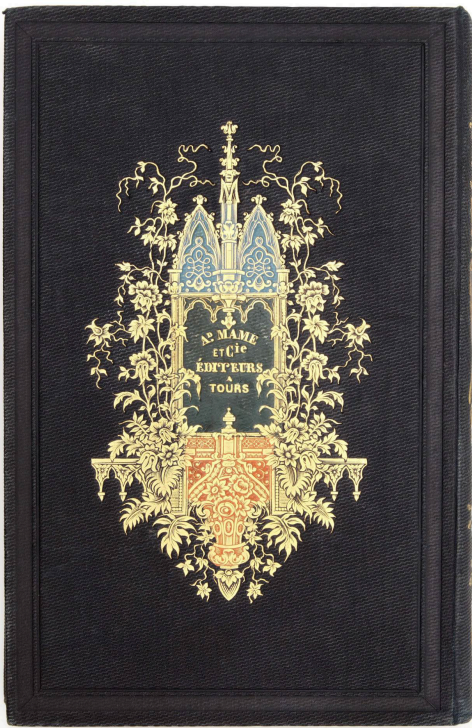
Don Quixote de la Mancha, 1848

Publisher’s binding.
2 volumes. 26 illustrations by J.J. Grandville.
A. Mame et Cie, Tours, 1848.
The Ingenious Knight Don Quixote de la Mancha by Miguel de Cervantès Saavedra. Tours, Ad. Mame et Cie. 2 volumes, duodecimo. 8 steel engravings and 24 wood engravings, all hors texte (full-page plates).
The last 6 wood engravings are by Karl Girardet. The steel engravings are surrounded by ornamental designs by Féart.

Literature
Ronny et Jessy Van de Velde, *Le Monde de - De Wereld van - The World of J.J. Grandville*,
Anvers, 2024, p. 548-549 ill.

Don Quixote is one of the most famous works of the Spanish writer Miguel de Cervantes (1547-1616) and was first published in two parts in 1605 and 1615. The novel describes the adventures of a Spanish nobleman named Don Quixote, who goes mad from reading too many chivalric romances and decides to become a knight himself to combat injustice and pursue his own ideals. Grandville's illustrations for Don Quixote demonstrate a remarkable imagination and precise details. They uniquely bring the story to life and add an extra dimension to Cervantes' text. Grandville's illustrations are often praised for their humorous and satirical elements, which perfectly complement the comedic and ironic tone of Cervantes' work.

Price: 5.000 €



Back cover



Front cover



J.J. GRANDVILLE
(1803-1847)

Les Étoiles, 1849

Final fantasy by J.J. Grandville. Paris, G. de Gonet, 1849.
2 parts in 1 volume.
15 plates – hand-colored at the time of publication.
Beautiful and rare polychrome publisher’s binding.
Perfectly preserved (two copies).

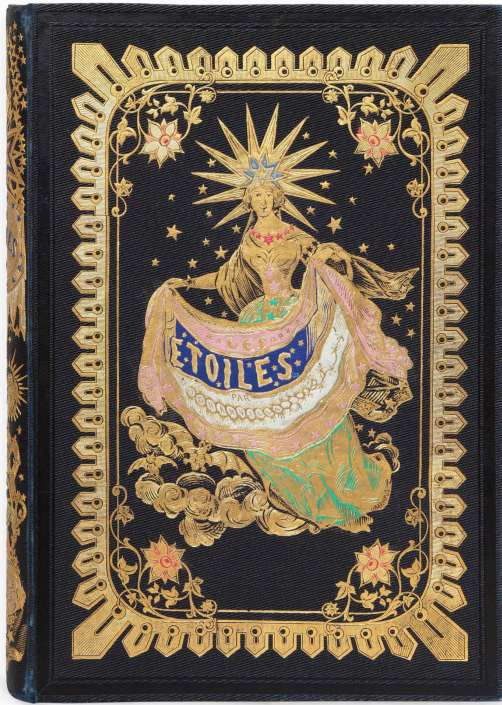
Literature
Ronny et Jessy Van de Velde, *Le Monde de - De Wereld van - The World of J.J. Grandville*,
Anvers, 2024, p. 554-555 ill.

The series "Les Étoiles" presents a collection of celestial scenes and allegorical figures associated with stars and planets. It is a typical example of Grandville's imagination and surrealistic aesthetic. The text is by Taxile Delord.
Stars and planets are depicted as real characters with human traits, often with humorous and sometimes satirical elements. In this way, Grandville creates a lively and colorful world that is both enchanting and entertaining.
The "Les Étoiles" series once again demonstrates Grandville's unique artistic vision, making him one of the most original and influential artists of his time.

Price: 5.000 €



Back cover



Front cover



28.

ÉDOUARD HANNON
(1853–1931)

Picador, 1900

Photography / Carbon print.

505 x 603 mm.

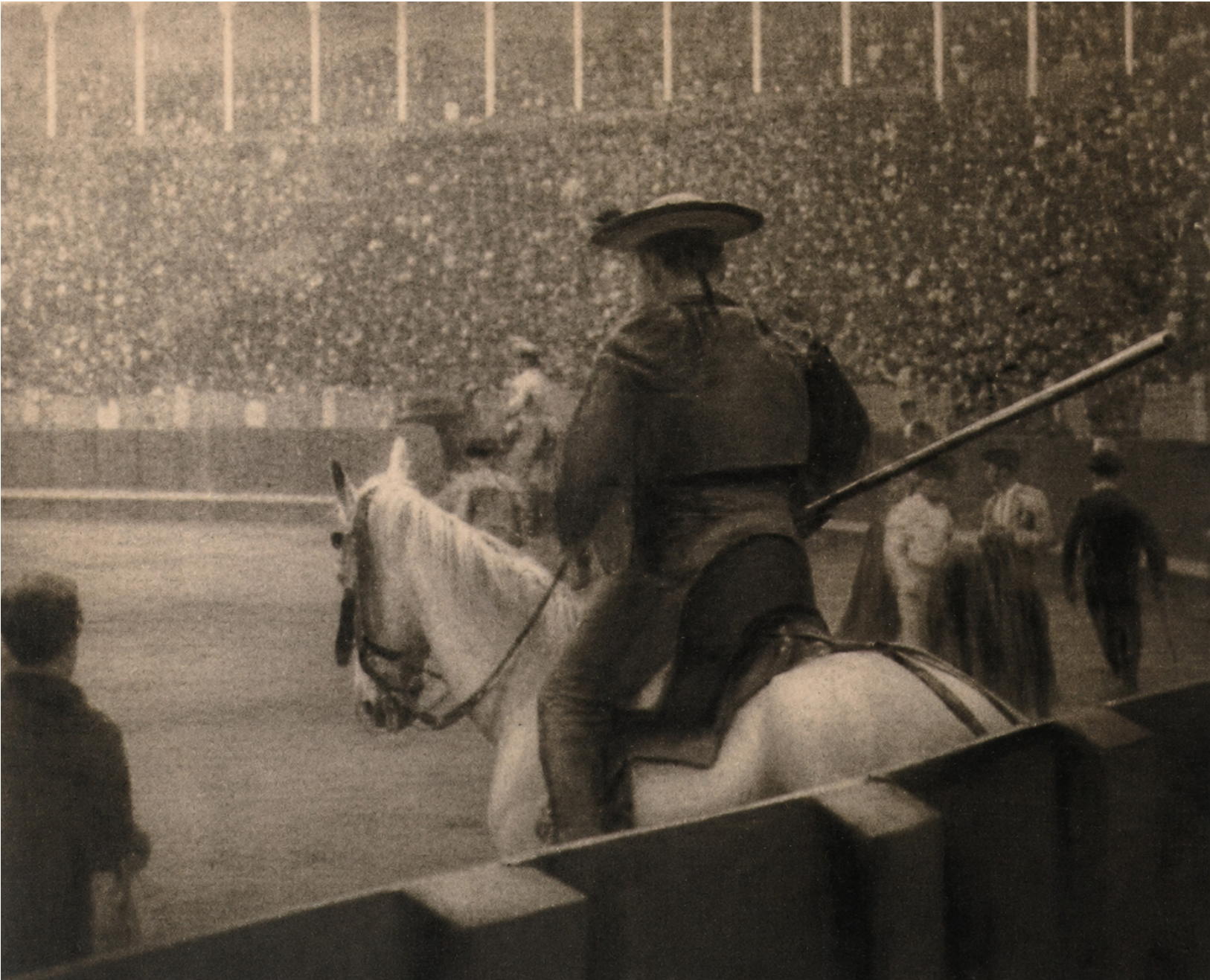
Monog. D/recto

Edward Hannon was an engineer at Solvay, a position that enabled him to undertake numerous journeys. He was also a photographer and a pioneer of Pictorialism, a movement that sought to apply the aesthetic criteria of fine art to photography. In 1874, he was a co-founder of the Association *belge de photographie*.

Price: 10.000 €



Portrait of Édouard Hannon



29.

EDWARD HANNON
(1853–1931)

Cathedral Interior - Burgos, c.1900

Photography / Carbon print.

265 x 485 mm.

Price: 10.000 €



Saint-Jaques de Compostel, Spain



30.

FÉLIX NADAR
(1820–1910)

Agricultural fair, c. 1860

Three photographs, mounted on card.

All copies with stamped signature.

Félix Nadar, born Gaspard-Félix Tournachon, was a celebrated French photographer, caricaturist, and inventor. He became famous for his striking portraits of leading 19th-century writers, artists, and musicians, known for their psychological depth and simple backgrounds. Nadar was also a pioneer of aerial photography, taking some of the first photographs from a balloon in 1858. His work played an important role in establishing photography as an art form.

Price: 3.500 € for the three photographs



Taureau D'Ayr



Vache du Glane



Taureau du Jutland

31.

FRIEDRICH NIETZSCHE & PAUL KÜHN
(1844-1900) (1866-1912)

Das Nietzsche-Archiv in Weimar, 1903.

Illustrated book with images and portraits, as well as brown-printed vignettes after designs by Henry van de Velde. Original publisher’s cloth binding with gilt-stamped cover illustration.
First edition.

295 × 210 mm.

Published byAlexander Koch, Darmstadt, 1903.

The Nietzsche Archive in Weimar was completed in 1903 and designed by Henry van de Velde as his first major project of the Weimar period. He also designed the book decoration for this third volume of Kochs Monographien.

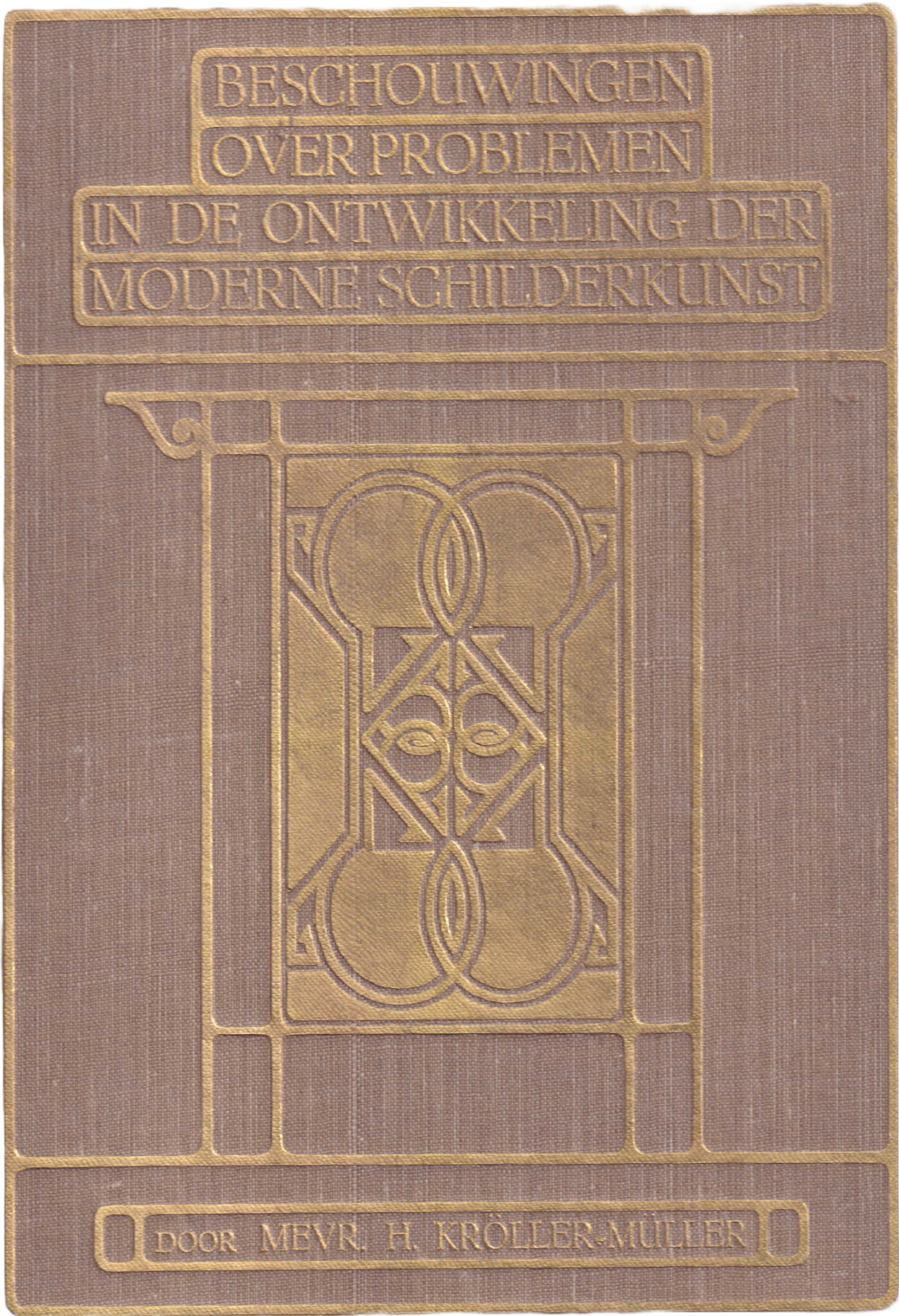
Pencil ownership inscriptions.

Literature
Brinks 65. Weber 36

Price: 3.500 €



Title page



Cover

32.

HENRY VAN DE VELDE & FRIEDRICH NIETZSCHE
(1863-1957) (1844-1900)

Also sprach Zarathustra, Leipzig, Insel-Verlag.

Printed book. The complete edition was designed by Henry van de Velde.
Printed in black, purple, and gold. The text in 12 pt Lemmen-Antiqua, with headings and initials in four larger sizes of another Antiqua type. Printed on soft handmade paper by Van Geldern, with the watermark “N” within a double circle.

371 × 245 mm.
[8], 160, [4] pages.

Edition of 530 copies.
Numbers 1–100 bound in leather.
Numbers 101–530 bound in vellum.

Printed by W. Drugulin, Leipzig.

The typeface Jabre 1900 was designed by G. Lemmen, with the collaboration of Harry Graf Kessler.
Henry van de Velde designed the title page, frontispiece, ornaments, and binding, and supervised the printing.
Vellum binding with wrappers and gilt top edge, after a design by Henry van de Velde.
The front cover with a large gilt vignette at centre: four stylised leaf forms above a circle.
The spine lettered in gilt, within a broad frame of stylised foliate ornament in gilt.

Price: 4.500 €



Title page



Cover



ALSO
SPRACH
ZARATHUSTRA

FRIEDRICH
NIETZSCHE

EIN
BUCH FÜR
ALLE UND KEINEN

INSELVER-
LAG. LEIPZIG

ADOLPHE MARTIAL POTÉMONT
(1827-1883)

Notes et dessins d'un Japonais sur Paris pendant l'Exposition de 1878

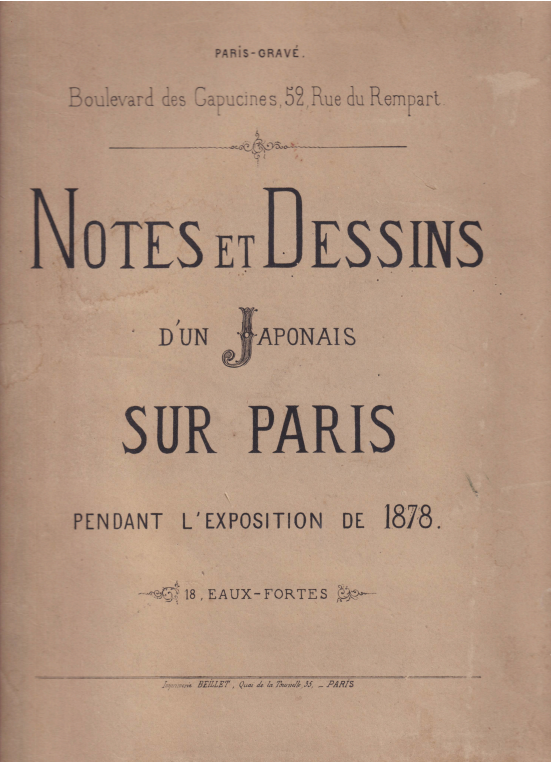
18 etchings pasted into a bound notebook; accompanied by calligraphic text in the first person.

Etchings bear the monogram AMP, likely by Adolphe Martial Potémont, who is credited as translator.

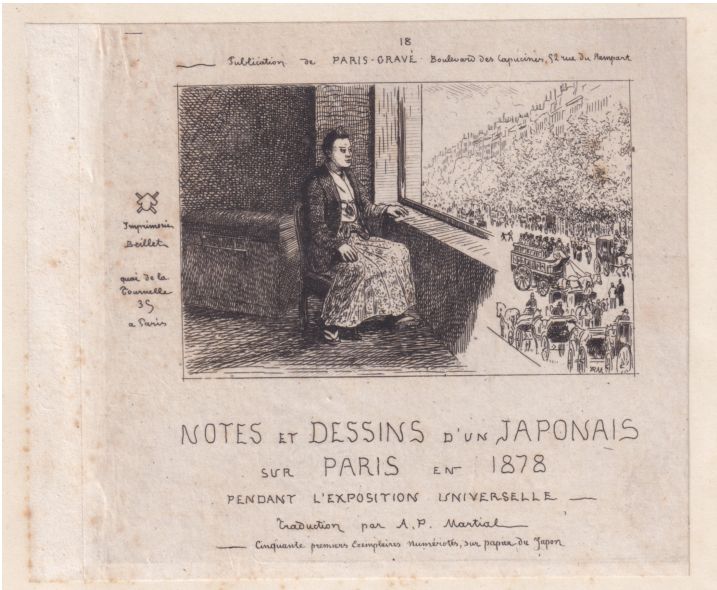
A rare document presenting Paris and the 1878 Universal Exhibition through the eyes of a Japanese traveler (or a clever fictional narrative). The 18 etchings, arranged on six plates and numbered non-sequentially, depict vivid street scenes and exhibition highlights with a clear-line drawing style reminiscent of contemporary mangaka Jiro Taniguchi.

The work reflects Japonisme’s early influence following Japan’s opening to the West (1854) and the Meiji era’s cultural exchanges. Potémont’s monogram confirms authorship, suggesting a blend of observation and playful fiction. This small-scale, marginal publication offers a unique, ironic, and historically insightful perspective on Parisian life and cross-cultural encounters during the late 19th century.

Price: 2.500 €

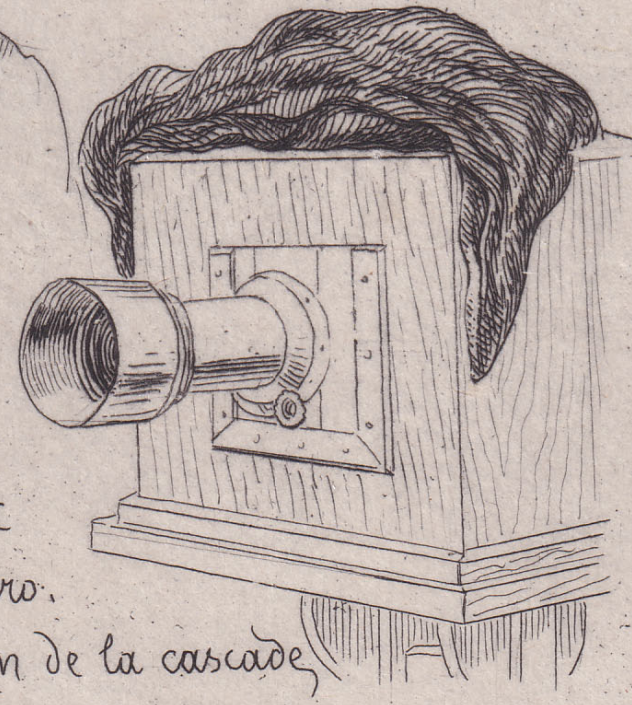
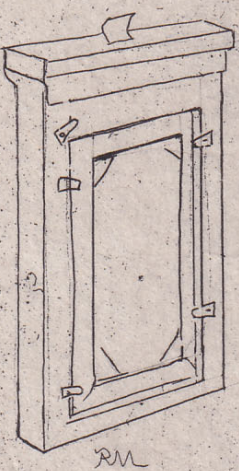


Titel page

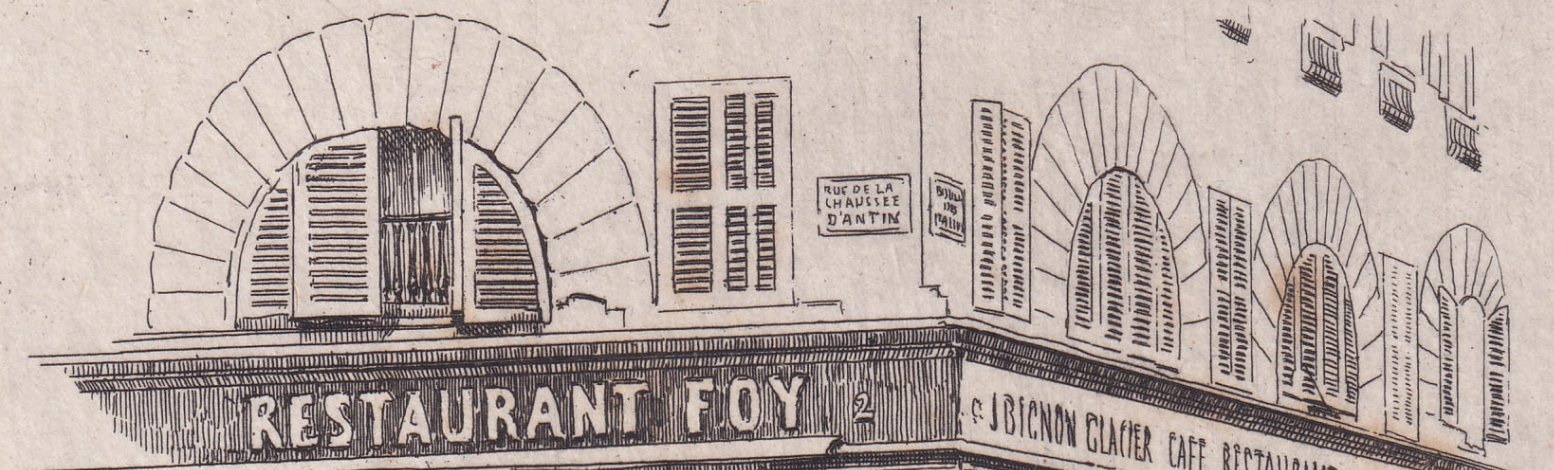




Je suis à la
dernière mode



Je me fais photographier.
On me pose — devant un fond tout
neuf qui représente le Palais du Trocadéro.
J'ai l'air d'être planté dans le bassin de la cascade



LES RESTAURANTS
de Paris sont de
diverses catégories;
il y en a pour les
couches sociales les
plus variées.

- Celui-ci est un
des plus recherchés
les serveurs y
sont très polis

et la cuisine estimée. — Il est remarquable, chez les restaurateurs, que
le respect du service diminue à mesure qu'on descend; — de sorte qu'à des
tables, pas-chers — les garçons vous appellent — mon ami et vous disent, tais-toi!



KURT PEISER
(1887-1962)

Anvers Quartier du Port, 1932

Etchings, printed by Van Campenhout, intaglio printer, Brussels; typographic portion by Imprimerie J.-E. Goossens, Brussels, under director Edmond Gregoir.

All etchings signed by the artist.
No. 34 of 130 copies.

- 8 copies on white Japan paper, numbered 1–8, including one drawing, the complete first state series, intermediate states, and a complete set of plates; one copper plate included.
- 12 copies on white Japan paper, numbered 9–20, including one drawing and complete first state and plate series.
- 100 copies on Imperial Japan paper, numbered 21–120, containing the series of plates.
- 10 collaborator’s copies, lettered A–J, not for sale.

A meticulously produced portfolio documenting Antwerp’s port district, showcasing the artist’s complete etching series in multiple states.

Price: 4.000 €

EAUX-FORTES

1. Anvers.

2. Frontispice.

3. Op-Sinjoorken.

4. En rade (Anvers).

5. L'arrivée.

6. Le “Bloedberg” (Fossé du bourg).

7. Vendeuses d'amour.

8. Sortie des mousses.

9. Salle de danse.

10. Idylle.

11. Elévateur et grues.

12. Chevaux des Nations.

13. Rats de quais.

14. L'accordéoniste du quartier.

15. Dans la cale-sèche.

16. Fare-well.

17. Gros temps.

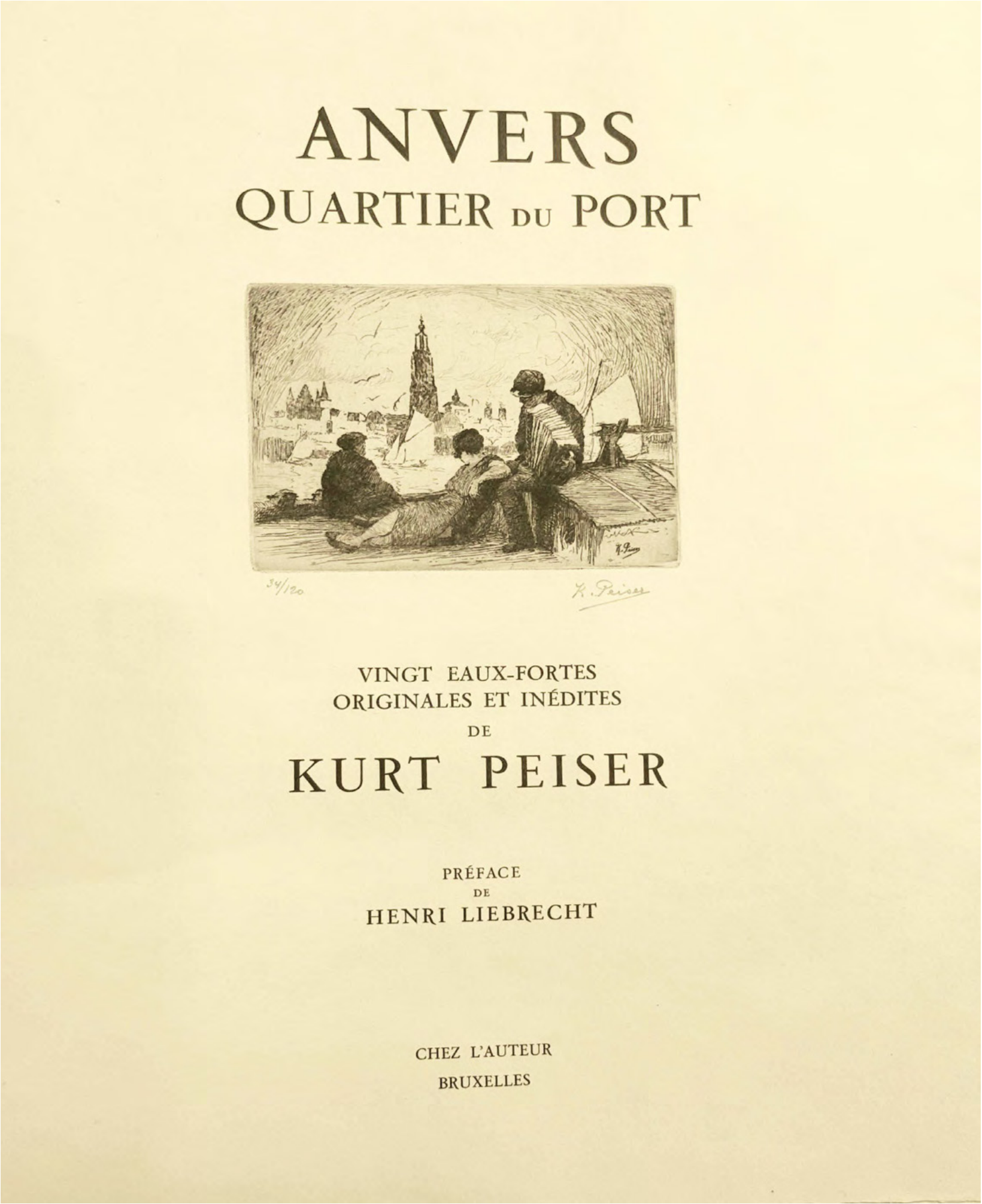
18. Epave.

19. A marée basse.

20. Aux docks.

15

Titel page



Titel page



35.

JULES POTVIN & ANTOINE WIERTZ
(1806-1865)

Antoine Wiertz: L'époque, l'homme, l'œuvre, 1924

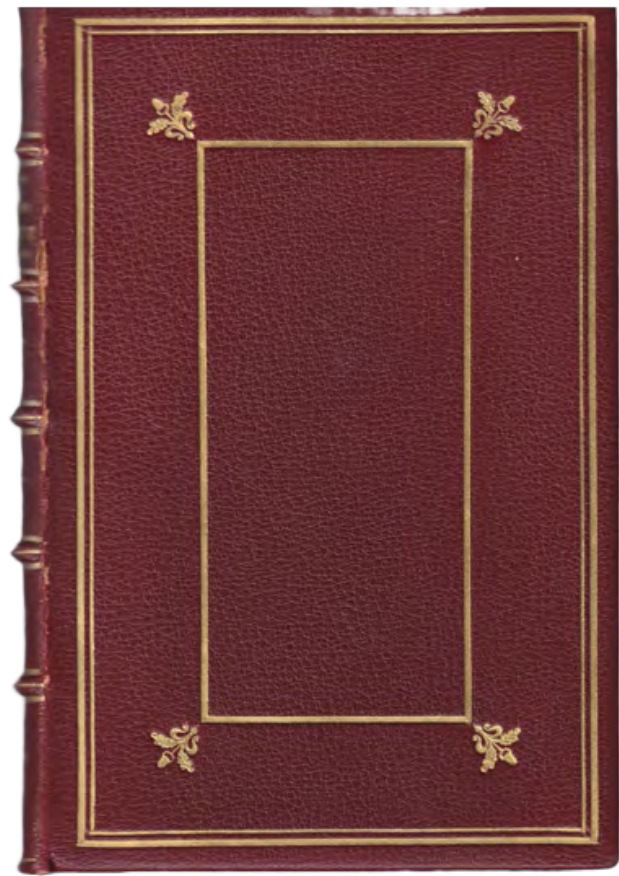
Illustrated biography; 15 black-and-white plates hors texte, 22 drawings in the text, and a frontispiece; bound in red half-leather with period armorial device. Insert with original pastel by Antoine Wiertz, study for *De Zelfmoord*, 1854.

12mo; 189 pages.

Signed by Jules Potvin.
This is copy number 2.

Second edition of the first illustrated biography of Antoine Wiertz (1806–1865), a major figure of Belgian Romanticism known for his controversial and dramatic works. The volume provides detailed visual and textual documentation of Wiertz’s life and oeuvre, making it an important reference for collectors and scholars of 19th-century Belgian art.

Price: 2.500 €



Cover of: *Antoine Wiertz: L'époque, l'homme, l'œuvre, 1924*



Original pastel by *Antoine Wiertz*

36.

FÉLICIEN ROPS
(1833–1898)

L'Œuvre lithographique de Rops, 1833–1898 — by Félicien Rops

Album containing 135 mounted lithographs, primarily from the magazine *Uylenspiegel*; representing almost the complete lithographic oeuvre of the artist.

420 × 325 mm.

A comprehensive collection showcasing the lithographic work of Félicien Rops over six decades, highlighting his mastery of printmaking, satirical and erotic themes, and contributions to Belgian periodicals. This album serves as a key reference for collectors and scholars of 19th-century Belgian graphic art.

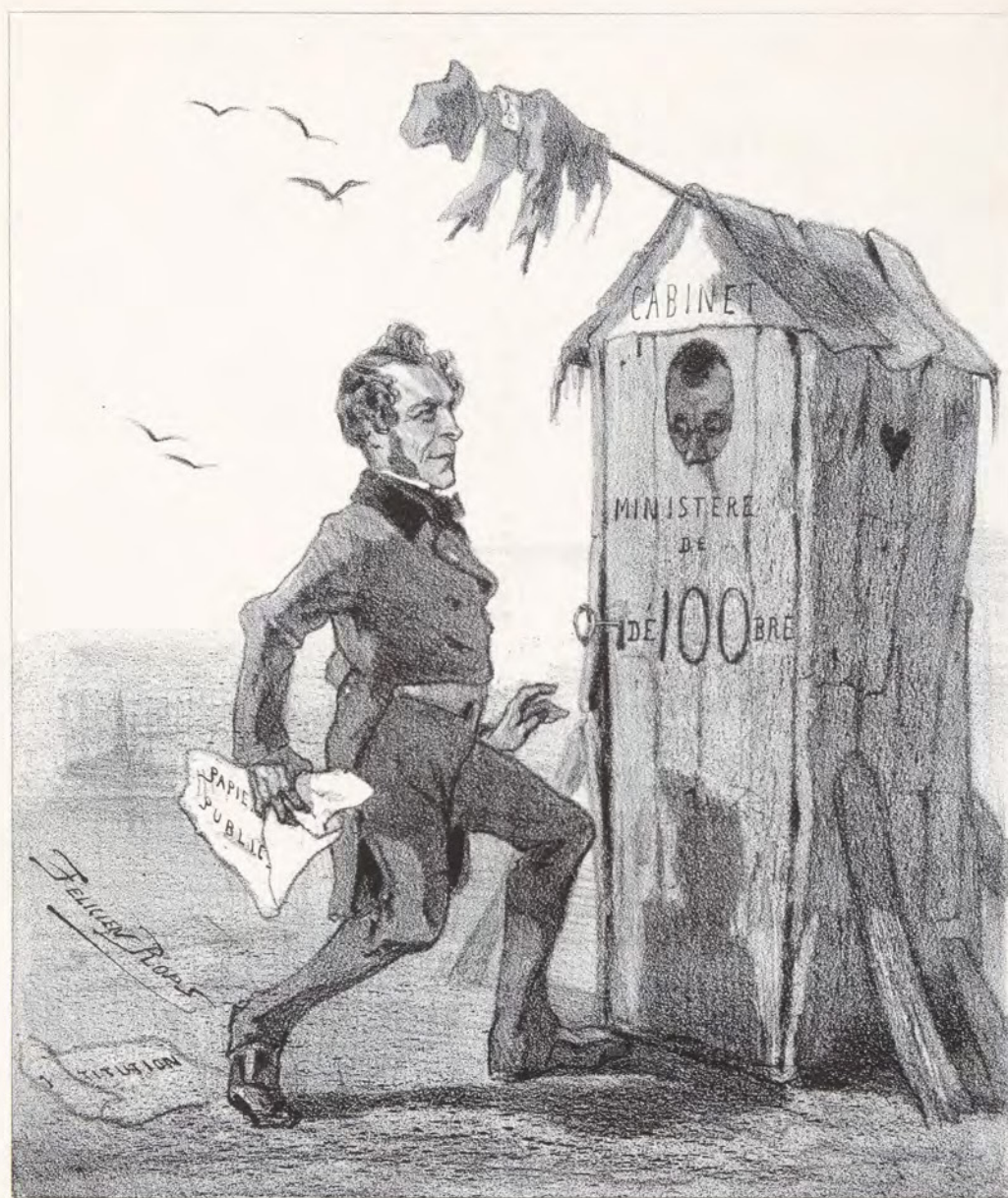
Price: 7.500 €



Cover



LA POLITIQUE POUR RIRE.



Voix dans l'Intérieur. — Il y a quelqu'un!

ÉTUDE BRUXELLOISES.



Un Marchand de sable

37.

FÉLICIEN ROPS
(1833–1898)

Uylenspiegel au Salon, 1857

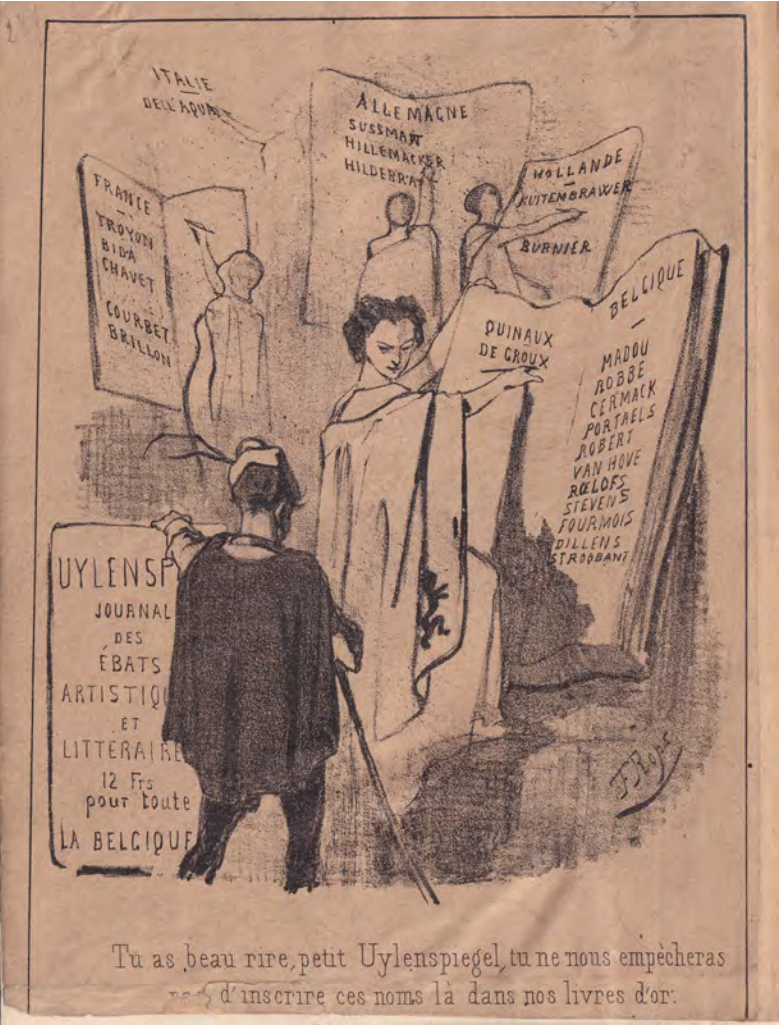
24 lithographs accompanied by 16 pages of text; review of the 1857 exhibition.

With two drawings by Félicien Rops.

190 × 145 mm.

A compact yet significant review of the 1857 Salon, illustrating Rops’ early satirical and observational style. The work combines critical text with lithographic depictions of the exhibition, offering insight into mid-19th-century Belgian and French art culture.

Price: 8.500 €



Cover



Original drawing by Félicien Rops



Original drawing by Félicien Rops

FRÉDÉRIC ROSSARD
(1871–1958)

Le Ciel, À la Portée de Tous

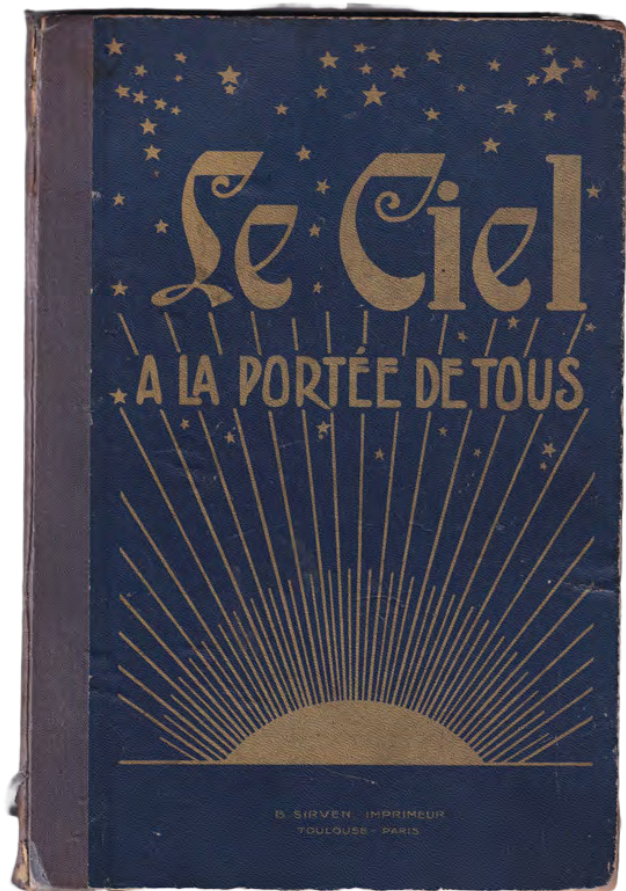
Portfolio of 20 silver prints (celestial photographs) mounted with printed captions; includes images of Halley’s Comet, Jupiter, Saturn, and the Moon in various stages.

Portfolio 273 × 190 mm; prints 114 × 89 mm (and smaller); tall 4to, bound in gilt-lettered blue cloth.

Published by Imprimerie B. Sirven, Toulouse.

A rare scientific-photographic portfolio capturing 19th-century astronomical observations, notable for the quality of silver prints and careful presentation in a folio format, making it both an educational and collectible work

Price: 750 €



Cover



Photo of the moon

WILLIAM TURNER
(1775-1851)

Turners Rivers of France, 1837

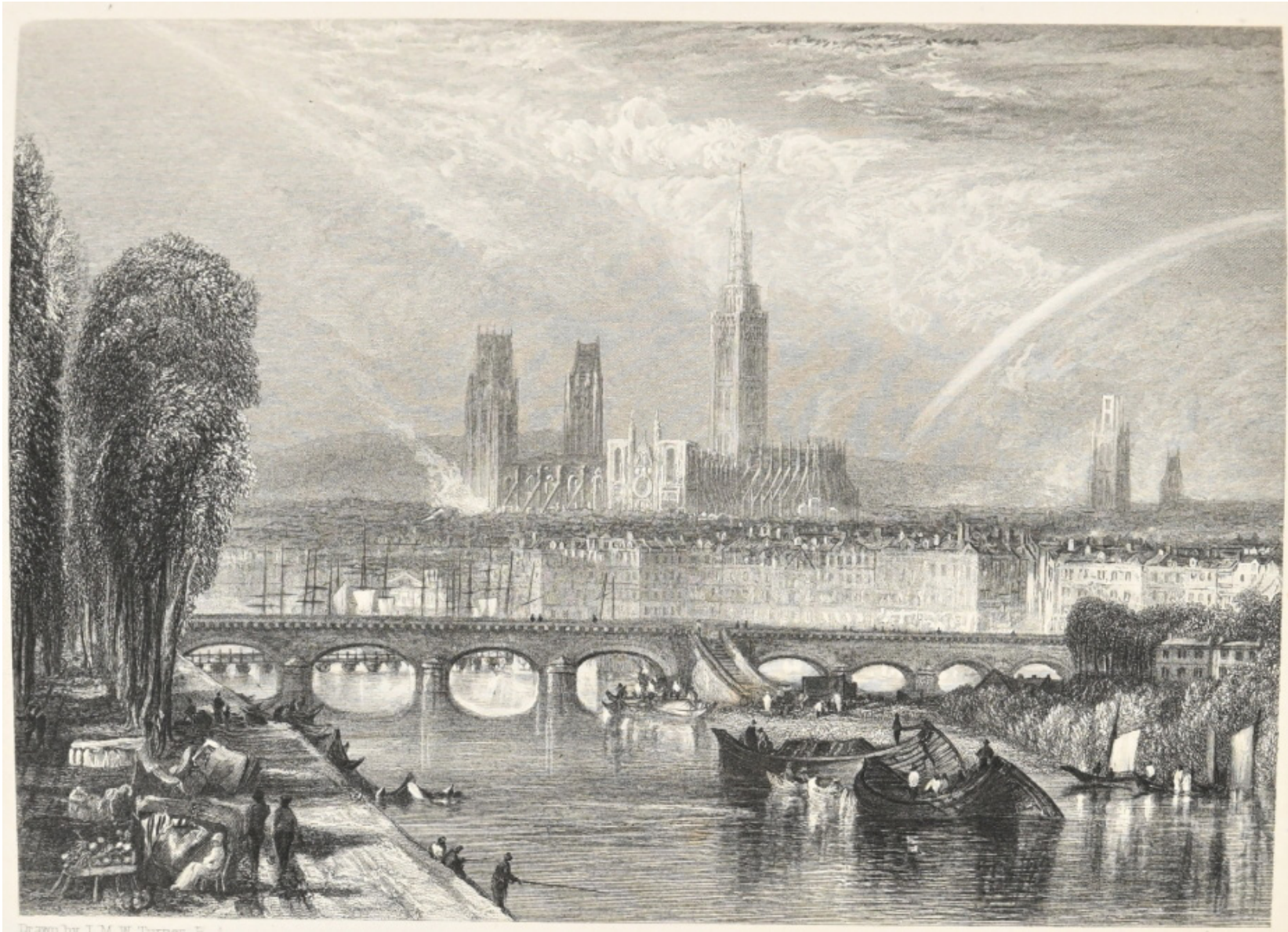
Depicted in sixty-one line etchings after drawings by J.M.W. Turner.
With descriptive text (letterpress) by Leitch Ritchie and a biographical sketch by Alaric Alexander Watts.

With an original drawing on the outer margins of the pages.

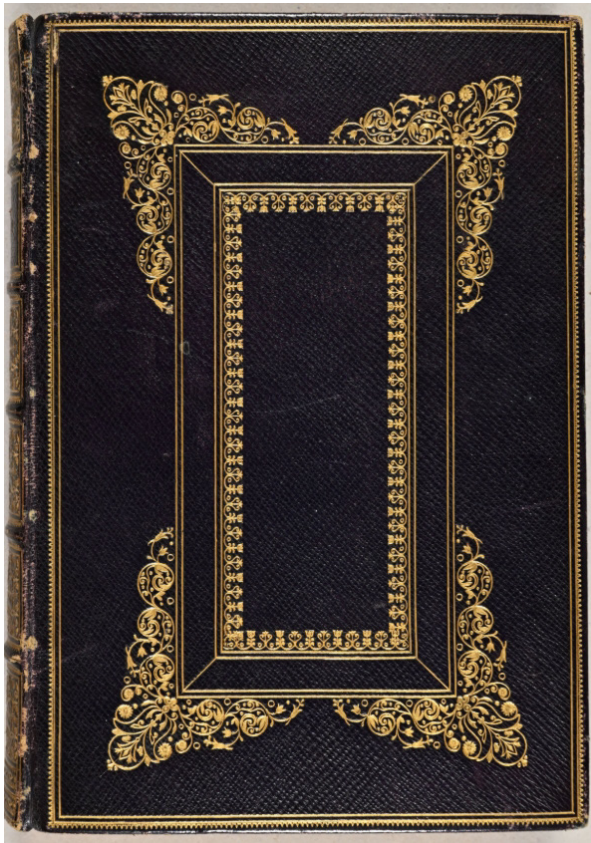
Octavo; engraved title page and 60 (of 61) plates.
Protected with tissue guards (1 plate missing, occasional foxing).
Contemporary richly gilt blue shagreen binding, spine with raised bands, all edges gilt.

Provenance
Count Le Moyne de Martigny (collector's label).

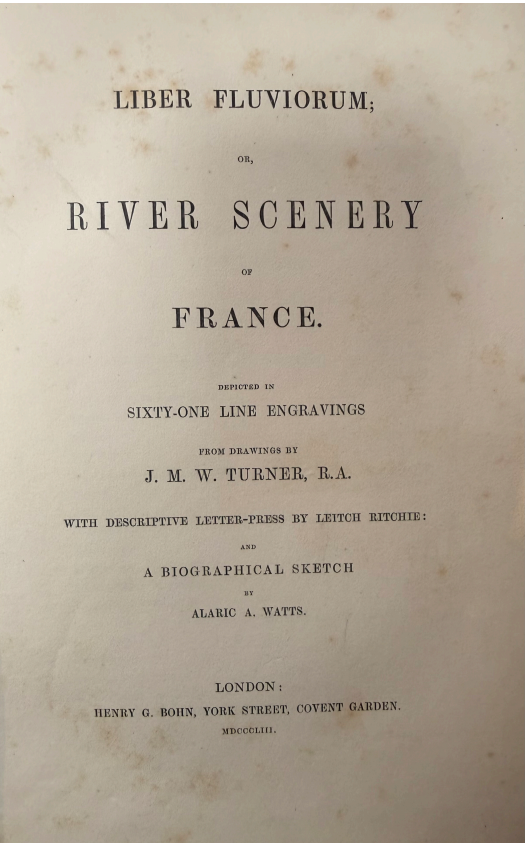
Price: 1.500 €



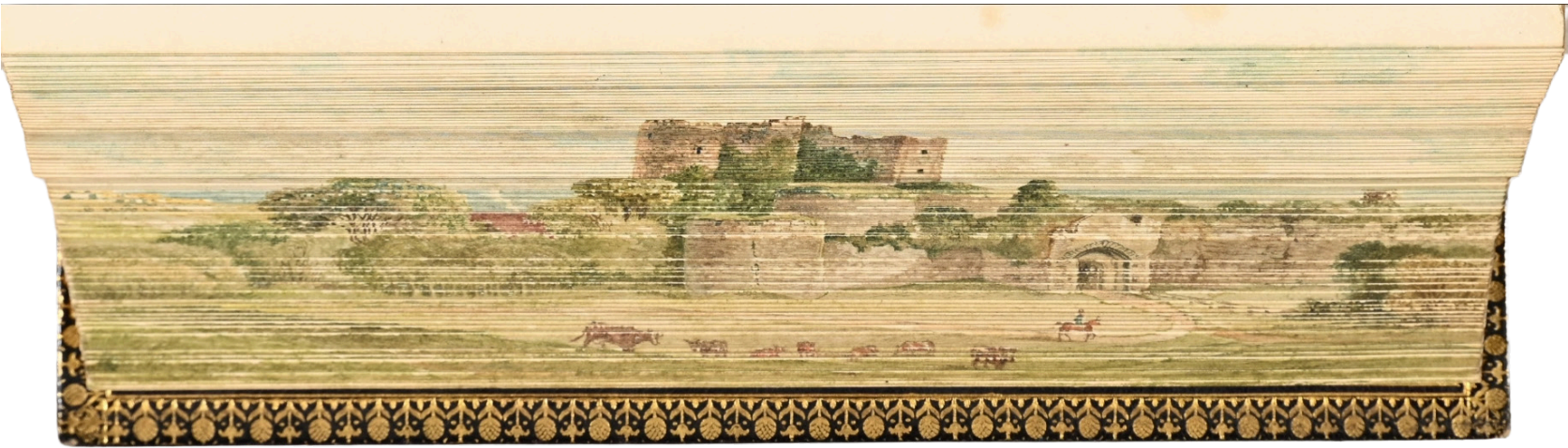
Rouen



Cover



Titel page



Original drawing

HALL WÜRTTEMBERG
(1833–1898)

Astronomie Populaire, c. 1880

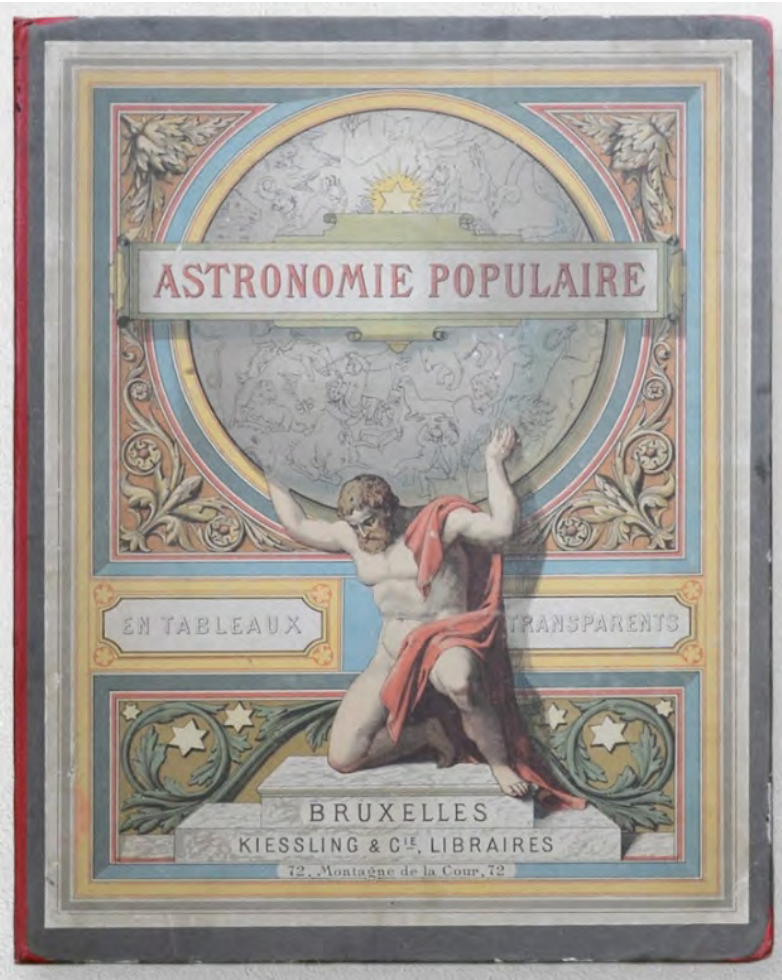
12 lithographed plates in black or color, loose as issued in a cardboard percaline portfolio;
half the plates feature cutouts with colored translucent paper behind, creating a luminous effect.
Each plate is accompanied by explanatory text.

Portfolio 310 × 248 mm
plates 290 × 238 mm.

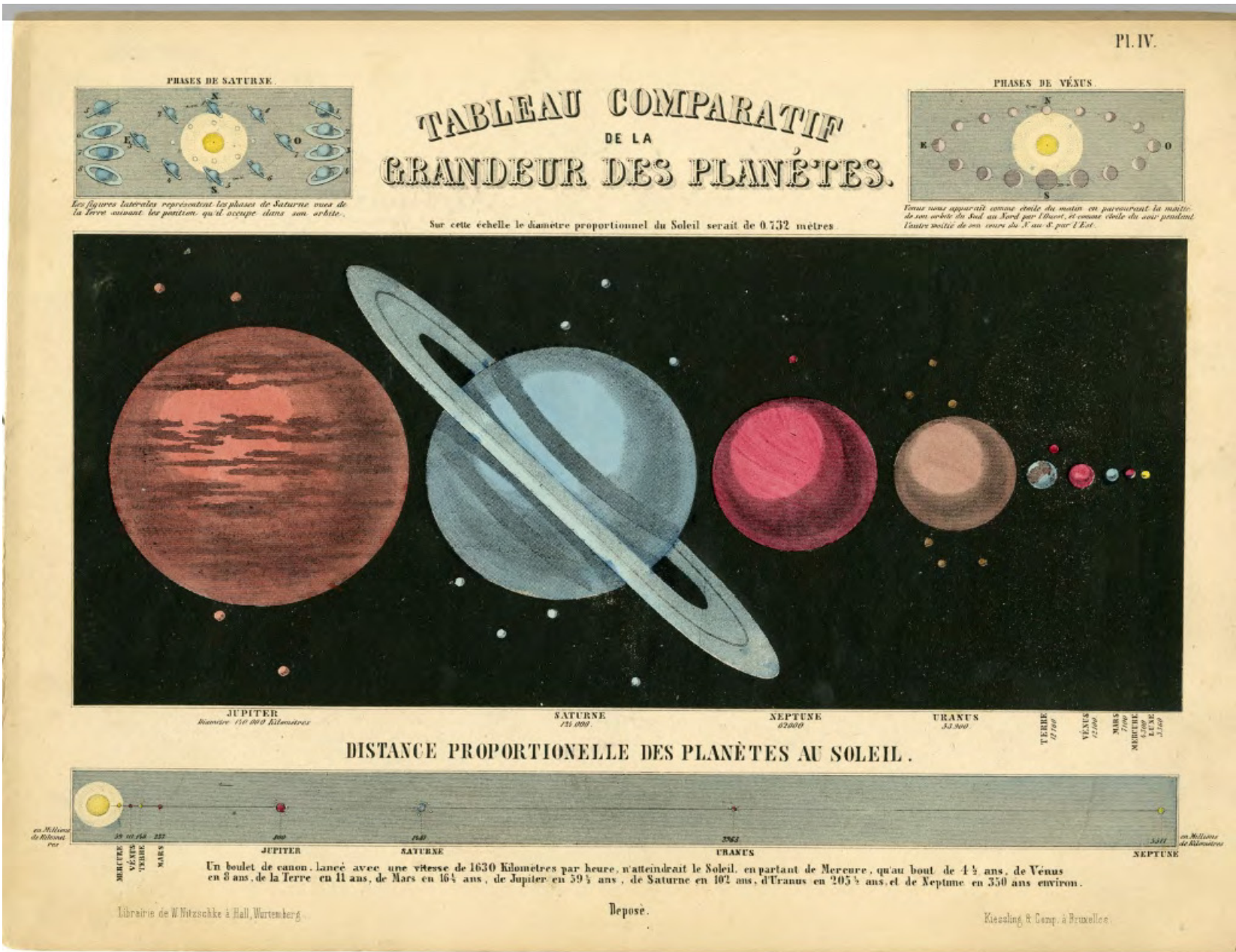
Published by Librairie Kiessling & Cie and P. Imbreghts.

This portfolio combines scientific instruction with visual ingenuity, allowing the plates to appear illuminated when held against a light source, offering a magical and educational experience of celestial phenomena in the late 19th century

price: 1.000 €



Cover



41.

SCRAP ALBUMS

Victorian Scrapbooks

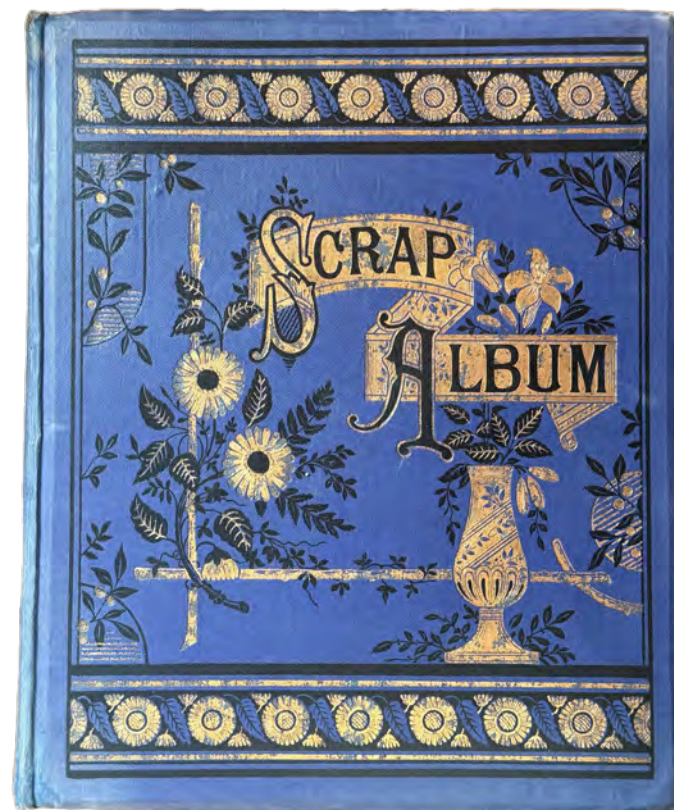
Two albums, each with 44 pages, containing die-cuts and various ephemera.

Each album 315 × 255 mm.

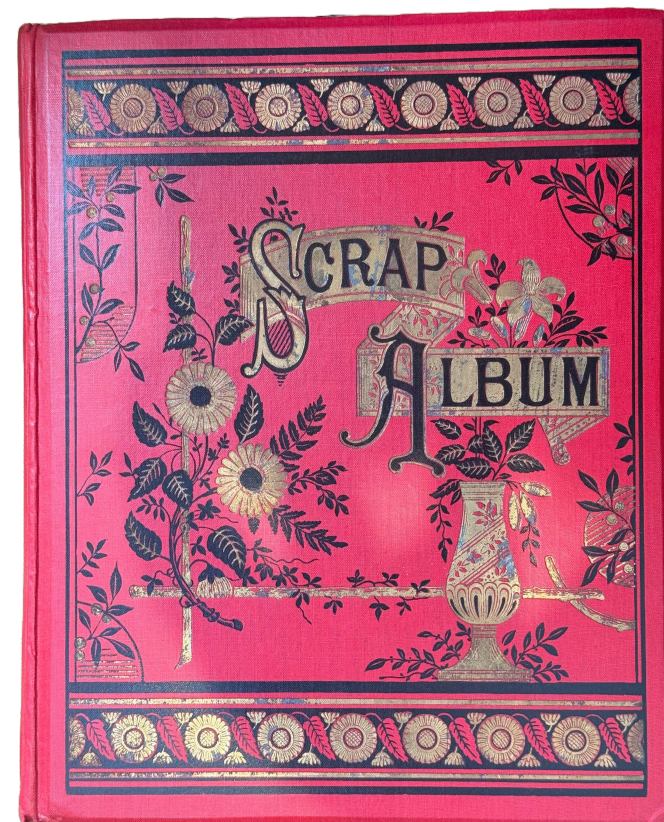
Signed and dated by *Florence Emily Spanton*, 1897.

A charming example of late-Victorian scrapbooking, showcasing the popular craft of assembling decorative die-cuts, prints, and ephemera. The albums provide insight into personal artistic expression and domestic culture at the end of the 19th century

price: 1.000 €



Cover



Cover



