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[1] **(ALMANAC).** *L'Amour Badin ou les ruses de Cupidon dédiés a la jeunesse.* Paris: [Jagot for] Boulanger, [1788]. **\$1000**

32mo (96 × 55 mm), pp. [6], 61, [1], [6], including 12 engraved plates by Quéverdo, plus integral printed wrapper with engraved title and 'Remarques pour la présente année 1789' at front and imprint and decorative panel border at rear. Engraved throughout, including music. Some pages closely cut just affecting ruled borders or touching the musical staves in a very few instances. Gilt edges, stitched as issued, loose in contemporary/original gilt morocco chemise. Wrappers very slightly rubbed and dusty, but an excellent survival.



**SOLE EDITION** of this entertaining almanac for 1789, aimed at young people (but presumably not children) with a delightful suite of humorous and mildly erotic plates by François-Marie-Isidore Quéverdo. Each month is given an engraving, several verses and songs with music. Among the latter is found 'Air de la negresse' — a three-verse song with music from (or perhaps just inspired by) Radet's 1787 opéra-comique *La Negresse*. Though recorded by both Gay and Carteret we have not located any institutional copy in the usual online catalogues (WorldCat, KVK, CCFr, JISC).

Carteret 866; Gay I, 112.



[2] **(AMULET or 'BREVERL' against sorcery, plague and natural disasters).** [South Eastern Germany or Austria, n.d., but probably late eighteenth century]. **\$9500\***

Folding paper parcel (c. 80 x 50 mm), with engraved prints and letterpress texts with hidden folding elements. Carrier sheet backed with pink pastepaper (c. 180 x 140 mm), with four folds, on which are pasted numerous engraved prints and some letterpress text. The exterior and interior considerably worn, with print edges creased, softened and sometimes just frayed. With a blue fabric (silk?) brocade wallet/case (c. 88 x 65 mm) with wirework borders and embroidery, sequins and 'IHS' in foil. Pink marbled paste-paper lining, trace of a red silk ribbon. Worn, the wirework partly defective, evidence of old crude stitched repairs.

'BREVERLS' OR FOLDING PAPER AMULETS WERE PRODUCED BY NUNS IN THE EIGHTEENTH CENTURY AND SOLD TO VISITORS AND PILGRIMS TO CONVENT CHURCHES. They were carried by their owners, worn around the neck, sewn into clothing or tucked into pockets. Their combination of prints of saints invoked for protection against sorcery and natural disaster is variable in different examples, but most examples include (as here) a panel of bituminised (tar) paper in which might be impressed small devotional objects, texts, scraps, or pieces of plant matter considered protective. These tar panels can be elaborate and even include tiny metal medals, but this example, insofar as the panel can be seen under its covering print, appears to hold only scraps of plant material. The amulets were usually sealed (this one apparently by pasting one external print across the folds) and placed into tightly fitting fabric or paper cases. They were not designed to be opened and indeed it was believed that doing so would nullify their efficacy.

The small prints here comprise: on the exterior, St Francis and the Virgin Mary (2 prints, the latter partly worn away), the wrapper opening to reveal prints on 9 panels depicting St. John Nepomuk; a double cross enclosing an image of the Virgin; Ignatius Loyola; Jacobus de Marchia; The Virgin Mary; Saint Francis of Solanus; Saint Francis; the severed head of Saint Anastasius and Antonius of Padua.

The print of St Jacobus (left centre) lifts to reveal a larger folded sheet (205 x 145 mm) with letterpress on both sides: with a prayer against sorcery and demons, 'Oratio contra omnes, tum maleficorum tum daemonum incursus' by Bartholomaeus Rocha (or Rocca, of Palermo, inquisitor of Turin) and a prayer to the saints (the verso text partly obscured by the pasted print. The print 'Franciscus solo' (right centre) lifts to reveal a folded sheet (c. 155 x 122 mm) with an engraved print with an elaborate emblematic double cross as an amulet against sorcery, fire, plague and tempest ('Contra Maleficium, Contra Ignem, Pestem et Tem pestatem'). The print of the head of Anastasius lifts to reveal a smaller folding engraved print of Saint Agatha with a Latin invocation against fire. The central print of the Virgin is pasted over a panel of bitumen-coated paper, with small portions at one corner visible, showing plant matter (seeds or parts of dried seed heads).

Breverls are remarkable evidence for popular Catholic belief, as well as the persistence of belief in magic and the constant fear of natural disaster (fire, tempest, plague, earthquakes etc) and of a very particular tradition of devotional commerce. The prints are rarely signed and are derived from earlier archetypes, their crude execution giving an appearance of greater antiquity than is usually the case. Surviving examples tend to date from the second half of the eighteenth-century, though they were produced both before and after. This example is likely to be of the later eighteenth century.

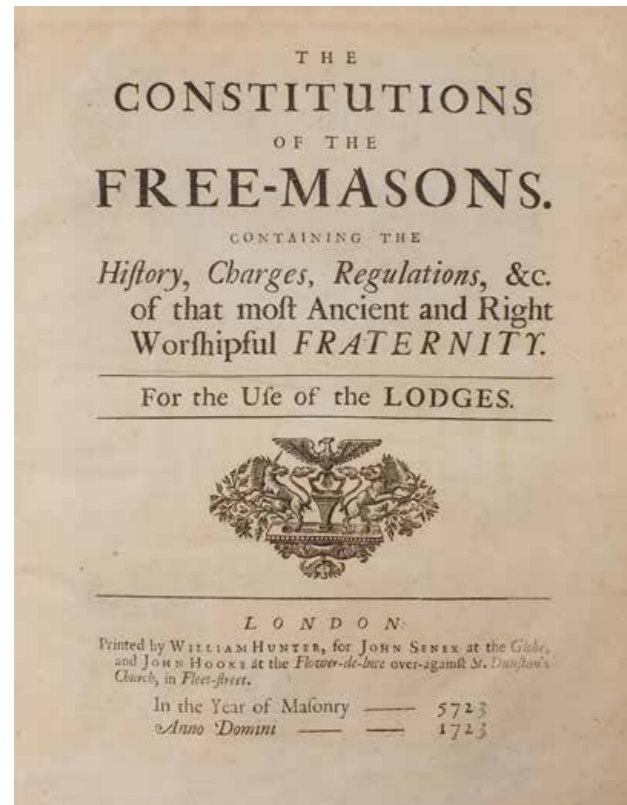
See Annie Thwaite, 'A History of Amulets in Ten Objects', *Science Museum Journal*, Spring 2019.



[3] **[ANDERSON, James].** *The Constitutions of the Free-masons.* Containing the History, Charges, Regulations, &c. of that most ancient and right worshipful Fraternity. For the Use of the Lodges. London: William Hunter, for John Senex at the Globe, and John Hooke at the Flower-de-Luce over-against St. Dunstan's Church, in Fleet-Street. In the year of masonry ---- 5723, Anno Domini 1723. **\$27,500**

4to (235 × 185 mm), pp. [6], 91, [1] (advert to final page), plus engraved frontispiece by John Pine (closely cut at foremargin), bound without half-title. Woodcut title ornament, initials, head- and tailpieces, engraved headpiece to dedication, typographical music to pp. 85-90. Recent eighteenth-century style half calf, spine lettered in gilt. Blindstamps of the library of the Earls of Macclesfield to frontispiece and title, engraved armorial bookplate to front pastedown.

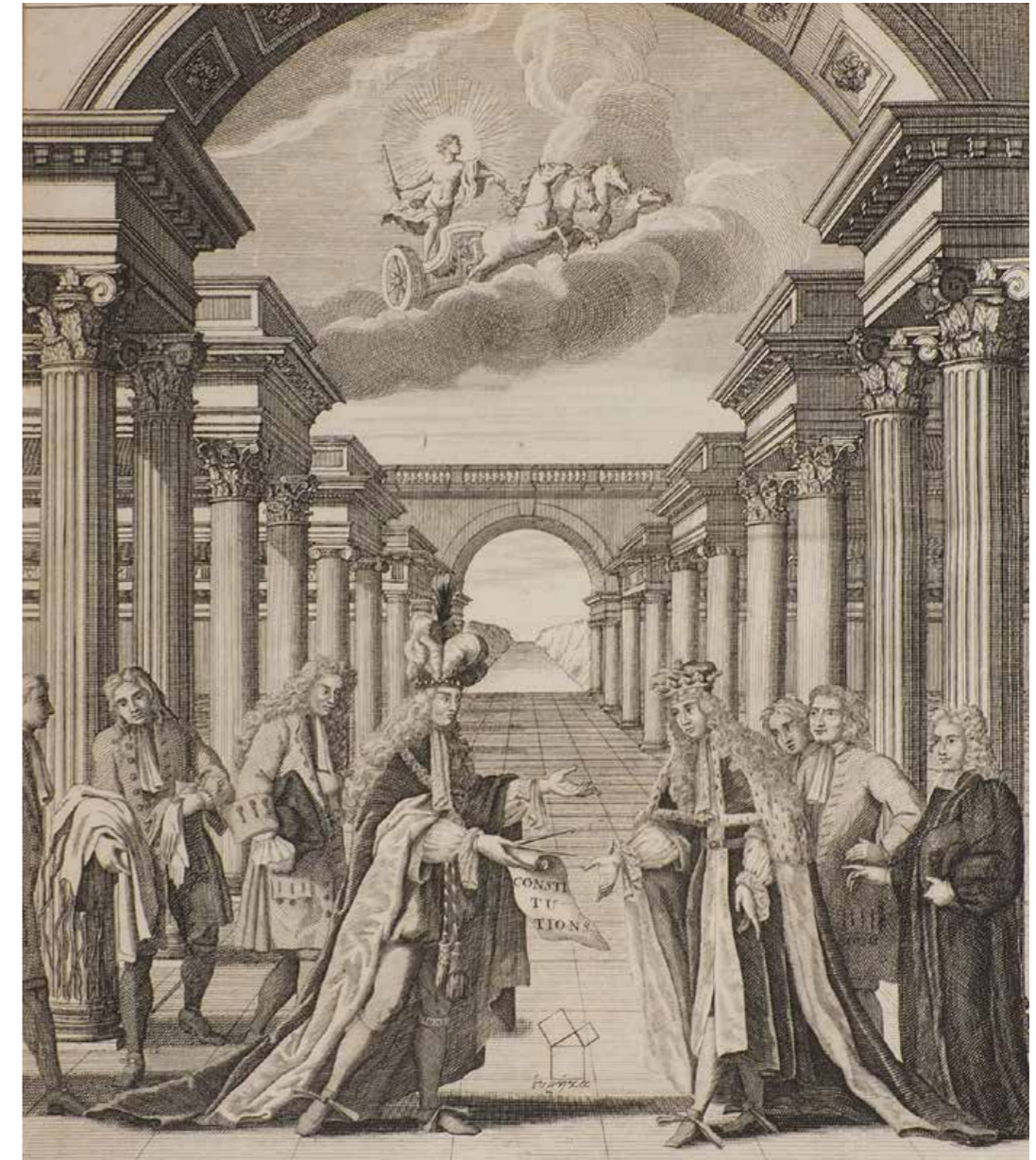
**FIRST EDITION OF THE FIRST STANDARD CODE OF THE ORDER OF FREEMASONS IN ENGLAND.** It was to become the basis of Masonic constitutions on both sides of the Atlantic, being the edition from which Franklin printed the Philadelphia constitutions the following year.



Anderson, born at Aberdeen, and educated as a Minister of the Church of Scotland moved to London in 1707, where he continued preaching and is reputed to have lost money in an unwise investment in the South Sea Company. 'He was commissioned to write a history of freemasonry on behalf of the grand lodge of England, which had been founded in London in 1717. A freemason himself, Anderson was grand warden of the lodge when he published the work as *The constitutions of the free-masons; containing the history, charges, regulations, &c. of that fraternity* (1723). A second edition followed in 1738 that provided a fuller account of the speculative origins and early history of English masonry. Intended primarily as an 'apologia' that would give "a relatively new institution an honourable descent"... Anderson's *Constitutions* was long accepted as the standard code of the craft and was translated into German in 1741' (Oxford DNB).

The printing of the *Constitutions* was an enterprise which drew together several prominent British Freemasons. Anderson was assisted by Newtonian natural scientist John Theophilus Desaguliers, member of the Royal Society, named in the approbation here as Deputy Grand Master of the Grand Lodge. Publisher John Senex also reveals himself as a mason, while the fine frontispiece is by John Pine. It was this image which elevated Pine to the status of principal engraver to the Grand Lodge and he subsequently executed many works on their behalf. The final section contains masonic songs (with music) including 'The Enter'd Prentices Song' in six verses.

Vibert, *The Rare Books of Freemasonry*, II, (t).



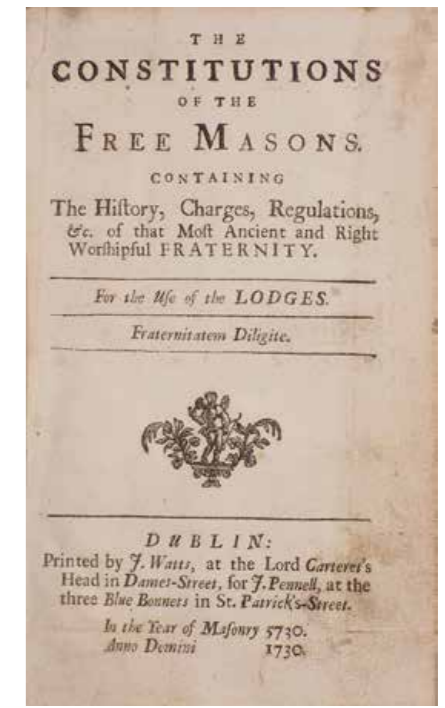
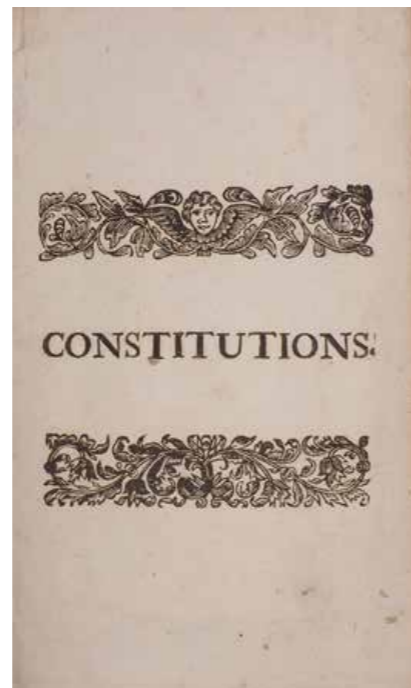
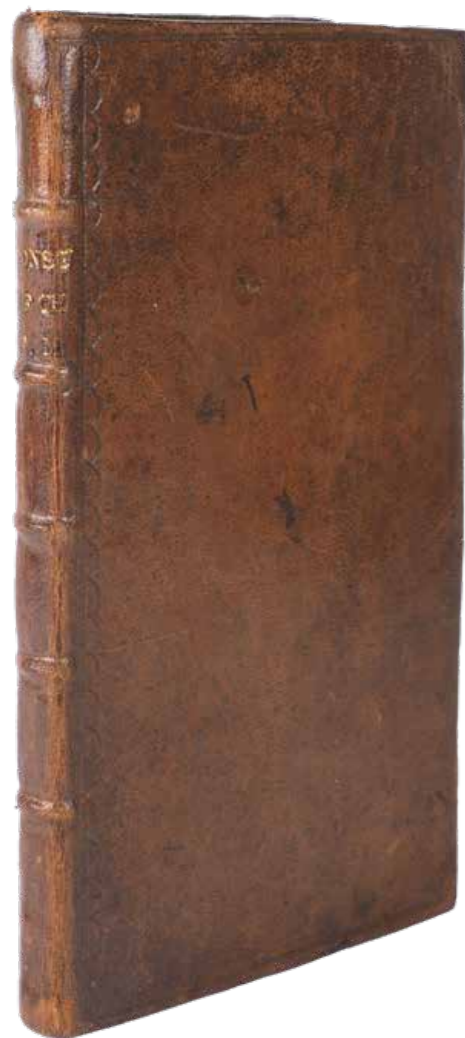
[4] **[ANDERSON, James].** *The Constitutions of the Free Masons.* Containing the History, Charges, Regulations, &c. of that most ancient and right worshipful Fraternity. For the Use of the Lodges. Dublin: Printed by J. Watts, at the Lord Carteret's Head in Dames-Street, for J. Pennell, at the three Blue Bonnets in St. Patrick's-Street. In the Year of Masonry 5730. Anno Domini 1730. **\$15,000**

8vo (182 x 100 mm), pp. [12], 96, complete with half-title, complete with folding engraved frontispiece. Title page slightly thumbed at lower forecorner. Contemporary sprinkled sheep, spine with five raised bands, lettered in gilt. Slightly rubbed, lettering indistinct. Early inscription to verso of title 'Richard Dod His Book 1730' to title verso, further early names to rear pastedown in early pencil and one ink pen-test. Modern bookplate of Patrick-André Chéné. An excellent, crisp copy in strictly contemporary state.

**FIRST IRISH EDITION**, published at the instigation of John Pennell, future Grand Secretary of the Grand Lodge of Ireland.

The exceptionally rare early Dublin edition reprints much of the first edition verbatim with some interesting additions and variants specific

ic to Ireland. Firstly the dedication is to George Lord St. George of Hatley, Vice-Admiral of Connaught and governor of the city of Galway, recording his 'tender Regard' for the Masons. Secondly there is a list of 136 subscribers, most from among the merchant, gentry and military classes, representing an important source for the early history of Freemasonry in Ireland. Thirdly, the general history of Masonry given by Anderson is extended here with a digest of early Irish history listing notable instigators and builders of Irish churches and monuments, including Thomas Burgh and Captain Edward Lovet Pearce, the latter architect of the Irish Parliament House built in 1728-9. The engraved frontispiece is a slight reduction in reverse of John Pine's plate for the first edition, engraved by Phillip Simms of Dublin



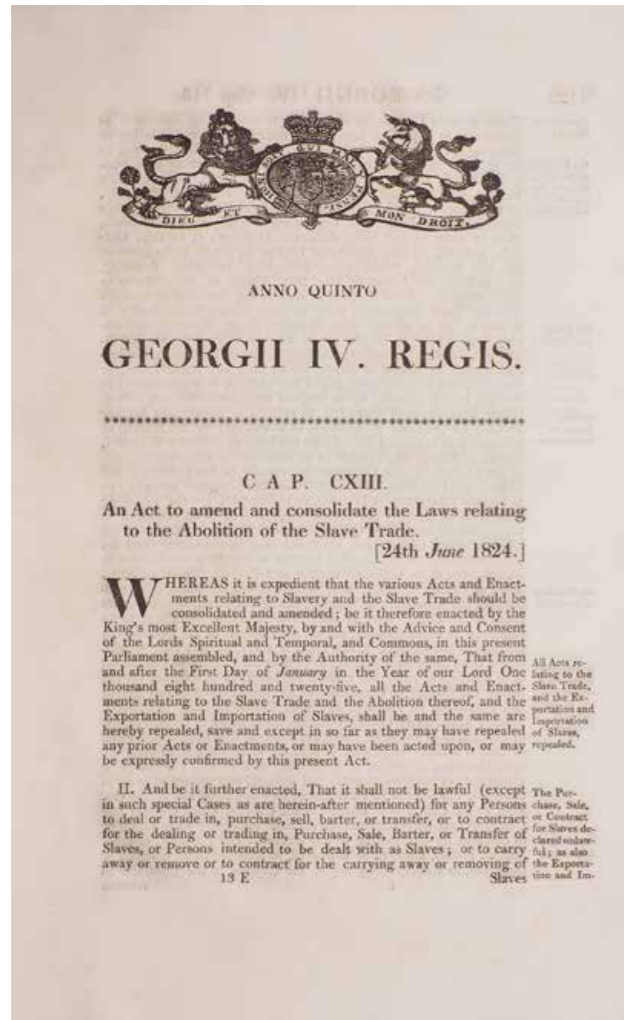
There are several smaller but more subtle variances from Anderson's text, notably on the question of Masons' relationship to religion: the passage 'Concerning God and Religion' (item I. in the 'Charges of a Free-Mason') omits Anderson's sentence calling for explicit respect of freedom of conscience ('But though in ancient Times Masons were charg'd in every Country to be of the Religion of that Country or Nation, whatever it was, yet 'tis now thought more expedient only to oblige them to that Religion in which all Men agree leaving their particular Opinions to themselves'). The change reflects the religio-political charge of Masonry in Ireland, practised mainly among the Protestant minority in a largely Catholic country.

Vibert, *sub.* II(2) notes the advertisement in *The Dublin Journal* in July 1725 of an earlier Dublin edition, but no copy has ever been found of such an edition and it is presumed to be a ghost.

Vibert II (3): 'Dr Chetwode Crawley only knew of one perfect copy, in private ownership in America'. ESTC: Royal Irish Academy and Bibliothèque nationale.

- [5] **(ANTI-SLAVERY SOCIETY). An Act to amend and consolidate the Laws relating to the Abolition of the Slave Trade.** 24 June 1824. [London: George Eyre and Andrew Strahan, 1824]. **\$2000**

Small folio (298 × 190 mm), pp. [1121]-1199, [1]. Woodcut device to upper cover. Preserved in modern wrappers.



**FIRST EDITION.** This important anti-slavery act, now in its bicentenary year, was a direct result of the formation of the Anti-Slavery Society and renewed political agitation by key abolitionist figures such as Wilberforce and Clarkson. The society was founded on 31 January 1823, when a group well known for their opposition to the slave trade met at the King's Head tavern in the City of London. 'Its purpose was to rouse public opinion to bring as much pressure as possible on parliament, and the new generation realized that for this they still needed Clarkson... He rode some 10,000 miles and achieved his masterpiece: by the summer of 1824, 777 petitions had been sent to parliament demanding gradual emancipation'. Also in this year, Wilberforce published his *Appeal to the Religion, Justice and Humanity of the Inhabitants of the British Empire in behalf of the Negro Slaves in the West Indies*, in which he 'dwelt on the moral and spiritual degradation of the slaves and presented their emancipation as a matter of national duty to God. It proved to be a powerful inspiration for the anti-slavery agitation in the country' (*Oxford DNB*).

'The Consolidated Slave Act repealed previous legislation on slavery and brought together all slave laws into one act. The act was designed to eliminate the more vicious provisions of the West Indian slave codes while simultaneously setting out new guidelines for the better treatment of slaves and free people of color. As recommended by the commission, the act included clauses that facilitated manumission'. Newton, 'The King v. Robert James, a Slave, for Rape: Inequality, Gender, and British Slave Amelioration, 1823-1834' in *Comparative Studies in Society and History*, vol. 47, no. 3, 2005, pp. 592-3. JSTOR, <http://www.jstor.org/stable/3879392>. Accessed 12 Mar. 2024.

- [6] **(ARUNDEL SOCIETY). [Christian SCHULTZ after Hans MEMLING]. The Adoration of the Magi.** The Arundel Society. 1863. **\$4500\***

Five chromolithograph prints (central panel 395 × 315, two wings 310 × 160, two wing versos 375 × 220 mm), original wooden frames with two hanging loops, gold mounts probably renewed.

**THE ARUNDEL SOCIETY'S SUPERB COLOUR PRINTED VERSION OF HANS MEMLING'S JAN FLOREINS TRIPTYCH, COPIED BY CHRISTIAN SCHULTZ.**

The Society was founded in 1849 at a meeting in the house of the painter Charles Eastlake, who became the first Director of The National Gallery, and was named after the Earl of Arundel, collector and patron - a man whom Horace Walpole described as the 'father of Vertue in England'. The Society saw the progress of art in England as being dependent on popular taste. It was established with the

aim to promote a greater knowledge of art through the publication of literary works and high quality reproductions of Italian fresco cycles, classical art and a handful of Northern European masterpieces. John Ruskin was an early member. Many modern British artists who did not travel, including the Pre-Raphaelites, and many collectors and an entire art-hungry class were only familiar with the Old Masters in colour through Arundel Society prints. The Society was discontinued in 1897, when it was overwhelmed by the use of photography.





The prints did not rely on photography and were not made directly from the original paintings. Instead from 1852 skilled copyists were sent out across Europe (by Henry Layard of the Society) to make smaller, very accurate water- and body-colour copies directly from the originals, probably using Windsor and Newton 'Moist Colours' in zinc tubes, which had been available from 1846. Each colour used was given its own lithographic stone, and up to 20 stones were drawn upon by hand and printed from to build a composite colour image. Standardising the colours throughout the complex process produced rather saturated but faithful copies, entirely by hand, before colour photography. Perhaps the greatest copyist, Christian Schultz, was also a lithographer.

Memling painted this triptych in 1479 for brother Jan Floreins of the Oud Sint-Janshospitaal in Bruges, where it remains as part of the collection of the Memlingmuseum. He probably depicted himself to the left of the central panel, where he kneels behind a wall, holding an open book. The two panels on the verso of the wings, which are visible when closed, depict John the Baptist and Saint Veronica. The patron's initials 'IK' are visible in the margins and these two panels include a trompe l'oeil lock which visually 'fastens' as the triptych is closed - reproduced faithfully in the Arundel copy. The Society made facsimiles of only two Flemish artists: Van Eyck (The Ghent Altarpiece) and Memling (The Lubeck altarpiece and the present Jan Floreins triptych).

W. Noel Johnson, *A Handbook (Catalogue raisonné) to the Collection of Chromo-lithographs from Copies of important Works of Ancient Masters, published by the Arundel Society: with historical and special artistic Record and Notes* (1907) 182-6.

[7] **BELLANGER, Camille.** *Carnet du jeune dessinateur.* Paris: Becquet for Librairie Ch[arles] Delagrave, 1893. \$1800

Small 4to (150 × 195 mm), 1 letterpress text leaf and 50 lithograph plates on tinted backgrounds. Loose as issued in original red morocco grained paper covered wallet, pictorial lithograph title to the upper cover. Slightly rubbed, but overall excellent.



A COMPLETE COURSE IN ELEMENTARY DRAWING FOR THE YOUNG, which, in its fifty plates takes the aspiring young artist from first principles of line and shading to sophisticated drawings faithfully rendered in lithograph. The first plate shows necessary equipment, including a drafstman's square, plumb line and perspective grid. It is unusual in having both text and captions in parallel French and Spanish.

Bellanger (1853-1923), painter and lithographer, had been a pupil of Cabanel and Bouguereau at the Ecole des Beaux-Arts and he won the 1875 Prix de Rome. He published a treatise on painting and was appointed painter to the French navy in 1896.

WorldCat locates only the Lyon copy (incomplete).



[8] **BERGIER, [Antoine] and [Michel-François] VERDIER-LATOURE.** *Recherches historiques sur les États-Généraux et plus particulièrement sur l'origine, l'organisation et la durée des anciens États provinciaux d'Auvergne, la forme de leur convocation et de leurs délibérations...* Clermont-Ferrand: Antoine Delcros, 1788. \$1800

8vo (190 × 116 mm), pp. [2], viii, [3]-110, [2], 166, 9, [3], plus folding table. Early binding of boards covered with a medieval illuminated manuscript fragment (see note), red edges. Rubbed, upper joint cracked with minor fraying to the parchment, slight loss at head of spine.

FIRST EDITION of this rare history of the French provincial 'Estates General', issued shortly before what was to be the final assembly of the three estates (clergy, nobility and commons) in 1789, the final grand assembly of the Ancien régime.

It is symbolic in hindsight that this copy is bound in a leaf from a dismembered manuscript of medieval canon law – a fragment with a glossed portion of Gratian's *Decretals*, probably in an early fourteenth-century version from Northern

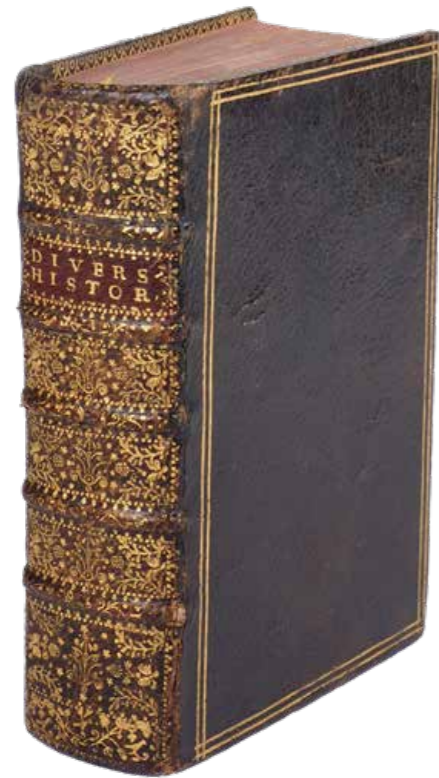
Italy (or possibly Southern France). The text of Gratian itself is in double columns with the visible portion including *Distinctio LXXXVII* ('Si expositus ante ecclesiam...') and parts of the extending surrounding gloss. The script is a rounded gothic hand in brown ink with some rubrics; the illumination includes several two-line initials in colours and gold, several burnished gold bezants, a grotesque hybrid dog/man in a broad-peaked cap and what is probably the lower part of a tonsured monk or friar (the head is rubbed and indistinct).





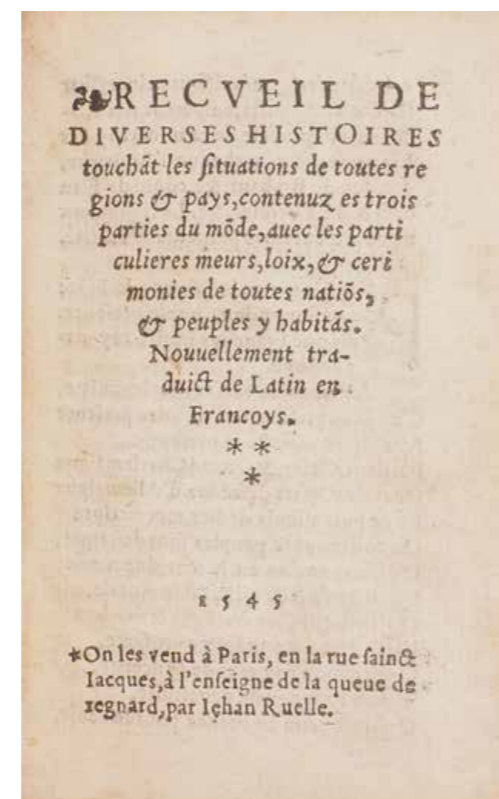
[9] **[BOEMUS, Johannes].** [Omnium gentium mores, *in French*]. Recueil de diverses histoires touchant les situations de toutes regio[n]s et pays contenuz es trois parties du monde, avec les particulieres moelurs, loix, & ceremonies de toutes nations & peuples y habitans. Nouvelleme[n]t traduit de Latin en Francoys. Paris: Jean Ruelle, 1545. **\$2700**

16mo (108 x 70 mm), ff. [29], 1-291, 310-363 (actually 346, complete despite misnumbering after f. 291), collates a-γ8; AY8; AA-CC6. Woodcut initials. Seventeenth century black morocco, gilt, spine with 5 raised bands, elaborately gilt in compartments, red morocco label, red edges. Lightly rubbed. A very good copy.



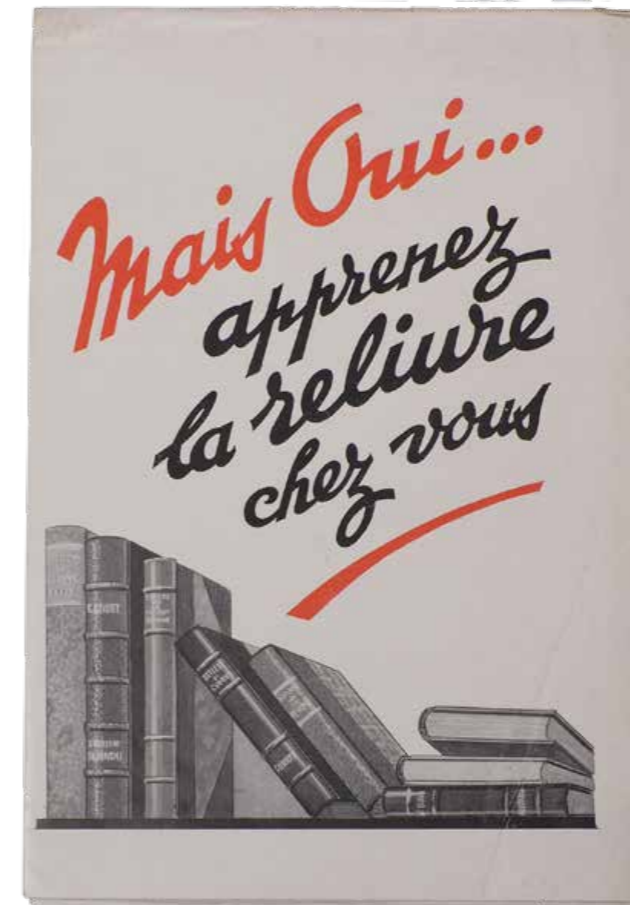
FIRST PUBLISHED IN LATIN IN 1520, THIS IS CONSIDERED THE FIRST ETHNOGRAPHIC COMPENDIUM OF THE EARLY MODERN PERIOD IN EUROPE, a collection of the manners and customs of all mankind, as it was then known to most Europeans. It considers Africa, Asia and Europe. It first appeared in French in 1540. Its first appearance in English was as William Waterman's *The Fardle of Facions* in 1555 and it was printed in forty-seven editions between 1535 and 1620.

British Library and Bibliothèque nationale only in WorldCat. Atkinson, *La Littérature géographique française de la Renaissance: répertoire bibliographique* (Paris, 1927), 73.

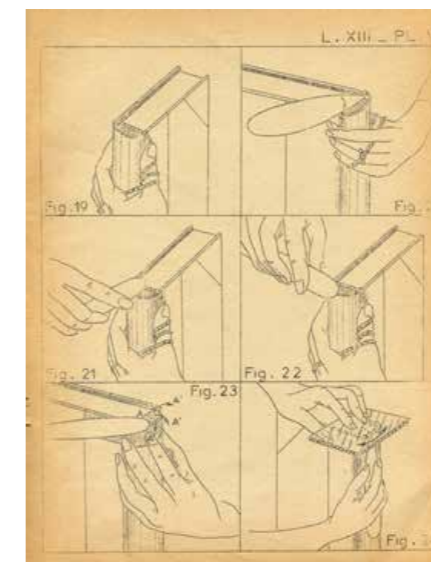


[10] **(BOOKBINDING). INSTITUT ARTISANAL DE RELIURE. Cours A.** Paris: Institut artisanal de reliure, [n.d., 1968]. **\$1500**

21 issues, most with c. 18-25 pages of duplicated typescript and several duplicated diagrams. Stapled in original plain wrappers (staples rusty). Plus 6pp. pricelist of binding materials and equipment and a large folding advert. Preserved in a recent folding case with ties



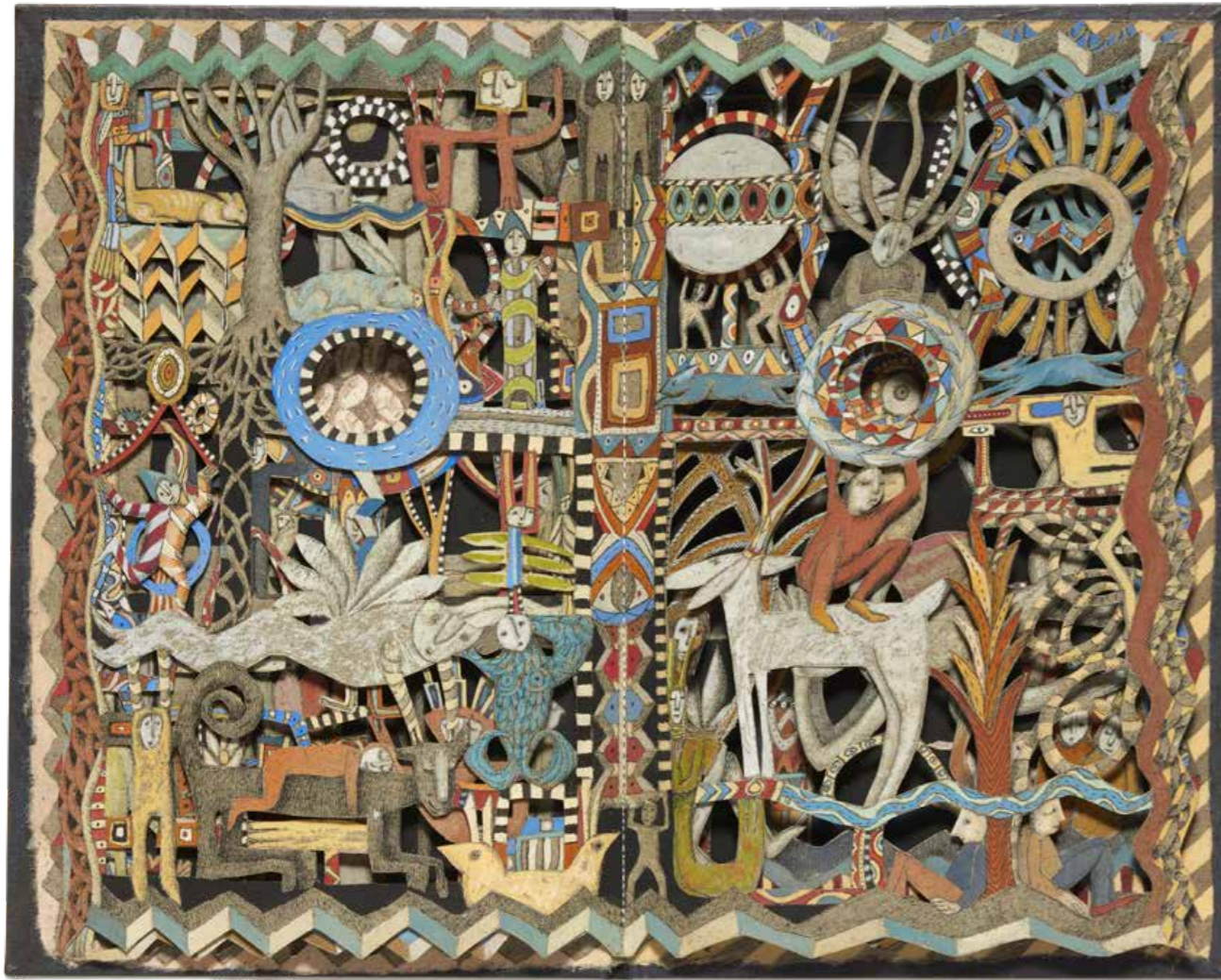
A CORRESPONDENCE COURSE FOR AMATEUR BINDERS in 1960s France, aimed, according to the inserted advert at the retired, at professionals in search of a diverting hobby, office workers, young mothers and adolescents. The 21 parts of cours 'A' give detailed instructions in casing, and bindings of several types: bradel, cloth, half sheep ('basane') and half cloth, with instructions for paper cleaning. Apparently a second 'Cours B' offered instruction in gilding.



[11] **BOURNAZEL, Diane de.** Eight unique books by Diane Bournazel at the fair. 2017-24.

We will be bringing a special exhibit of eight works by Diane de Bournazel. Please see the separate catalogue at this link. <https://www.justincroft.com/wp-content/uploads/2024/10/Diane-de-Bournazel-Boston.pdf>

We will also be bringing copies of the large-format catalogue for her recent Paris exhibition, with an essay by Michel Pastoureau.



[12] **(CARICATURES).** [12 rare French caricature prints on the subject of the British in France after 1814. Paris, 1814-1820]. \$7500\*

The defeat of Napoleon by the Allied armies early in 1814 brought not only occupying troops but tourists to Paris from all over Europe. For the British it was the first chance to visit France since 1803, and they crossed the Channel in their thousands. This group of twelve Paris prints expresses popular French attitudes towards English manners, dress and physique — from the demeanour and fashion senses of women to the boorish behaviour of men at table.

**Le quart d'heure de Rabelais, au Palais Royal.** [Paris] Plancher, [n.d. c. 1814].

Engraving (270 × 378 mm, sheet size 304 × 450 mm).  
Caption: 'Goddam! Quinze cen francs pour un déjeuner !!! C'est beaucoup fort cher &#8213; yes, yes, yes.....'. Three Englishmen (one in a military frock coat) complain about their restaurant bill (for beefsteak, Bordeaux and champagne, ice-cream, punch and bread). Light creasing, some fraying at edges, not touching plate.

**L'Après-dinée des Anglais.** Scènes Anglaises dessinées à Londres par un français prisonnier de guerre. Paris: Martinet, [n.d. 1814].

Engraving (246 × 330 mm, cut to plate mark or just within, small paper repairs to verso) A party of seven Englishmen after a drunken meal, around a table with glasses and a large punchbowl. One sprawls on the floor among bottles, another urinates on the floor.

**L'après diner Anglais.** [Paris] Very, [n.d., c. 1814].  
Engraving (275 × 204 mm). Two English men (one fat, one thin) urinate and defecate in the street.

**Toujours à l'Anglaise, et pourquoi pas à la française.** Madame Grognard, veut forcer sa demoiselle, à se mettre à l'Anglaise. [Paris, n.d. c. 1815].

Engraving (330 × 312 mm, sheet size 350 × 362).  
Creasing at head and foot with some fraying, touching the plate at head. An elaborately dressed mother proffers supposedly English clothes and bonnets to her equally elaborately dressed daughter who dismisses them ('Fi l'horreur! Quel goût detestable...')





**Le nouveau Pâris ou l'Amour à l'Anglaise.** [?Paris, n.d., c. 1814].  
*Engraving (242 × 345 mm), cut to image/caption.*  
 An enormously fat Englishman examines, with a lens, the prospect of three daintily dressed courtesans who proffer buttocks, a leg, and breasts respectively, a matron holds up a tariff book, a canopied bed is in the background, partly concealed.

**Le Milords Pouffes à Paris, ou la famille Anglaise du Suprême Bon ton de Londres.** Paris : Martinet, [n.d., 1814].  
*Engraving (234 × 320 mm, sheet size 248 × 353 mm). Old waterstaining (light), paper repair to verso at lower right corner.* Four portly burlesques figures and one tall, thin figure. An encounter between the English in Paris.

**Reunion des Dames Anglaises.** Ladi Arrhée, Ladi Gestion, Ladi Minution, Ladi Mension, Ladi Sssection, Ladi Vulguée, Ladi Ssimulé. Paris : Basset, [c. 1814].  
*Engraving (245 × 332 mm), cut to plate mark. Some spotting, mainly marginal.*

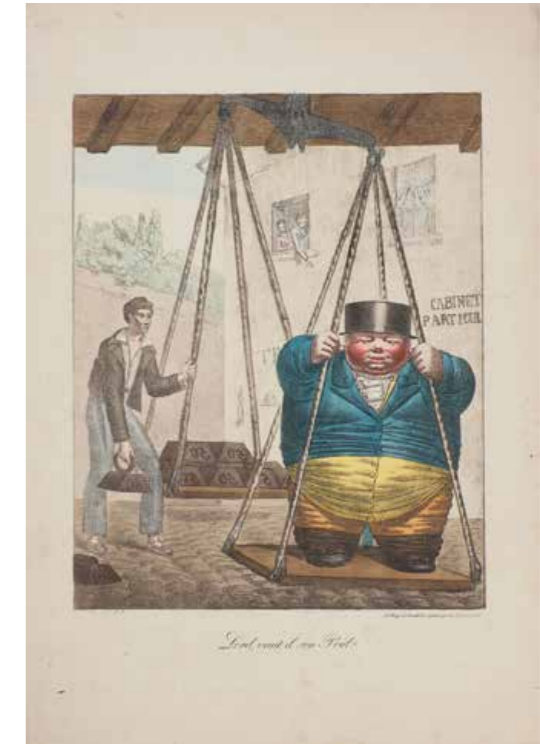
**La Famille Anglaise à Paris.** Paris : Genty, [n.d. c. 1820].  
*Engraving (285 × 208 mm) on wove paper, cut within plate mark. Lightly browned.*

**L'indigestion Anglaise.** [Paris]: 'P.P.' for Martinet [the latter added in contemporary manuscript] [n.d., 1819].  
*Lithograph (274 × 330 mm).* A seated Napoleon's waistcoat and stomach burst open and a lobster, fish, chicken and ox head tumble out.

**Conversation Anglaise.** [Paris]. Martinet [n.d., c. 1819].  
*Lithograph (230 × 335 mm).* Three Englishmen drinking, one bellowing and gesticulating, the others turning away obviously bored.

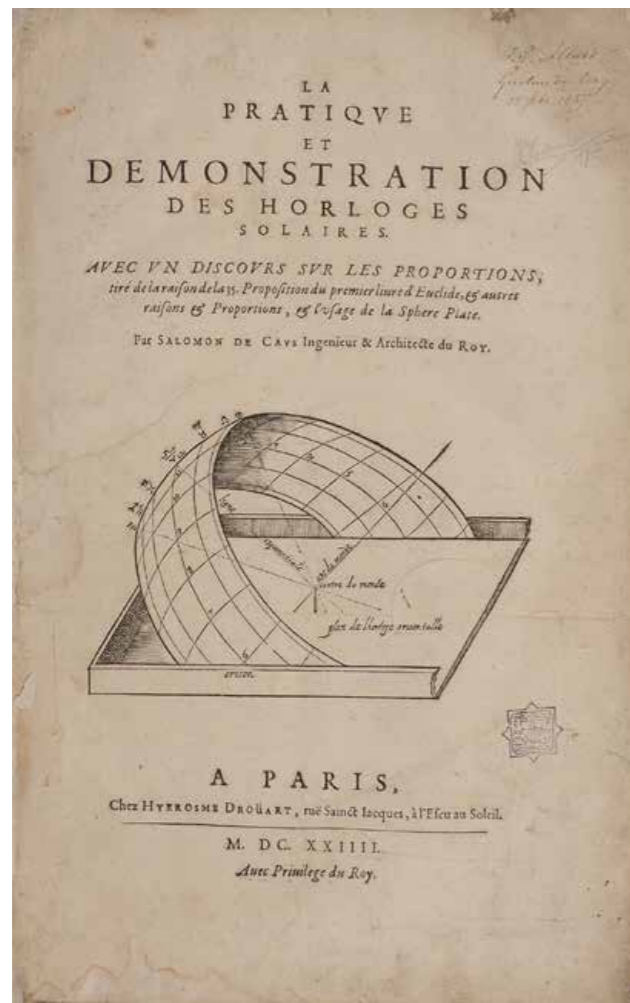
**Mante anglo-française.** Ou Lady forme et la Misérable ou le vrai cache mi sère. [Paris] Martinet [added in contemporary manuscript] [n.d. c. 1820].  
*Lithograph (362 × 270 mm).* Two enrobed and bonneted women, one short and stout the other tall and thin.

**Lord, vaut il son Poids ?.** [Paris] Gonolier for Martinet [the latter added in contemporary manuscript], [n.d. c. 1820].  
*Lithograph (395 × 275 mm).* An immense John Bull figure is weighed on an enormous balance.



[13] CAUS, Salomon de. **La Pratique et demonstration des horloges solaires.** Avec un discours sur les proportions, tiré de la raison de la 35. Proposition du premier livre d'Euclid, & autres raisons & proportions, & l'usage de la sphere plate. Paris: Jerome Droüart, 1624. \$10,000

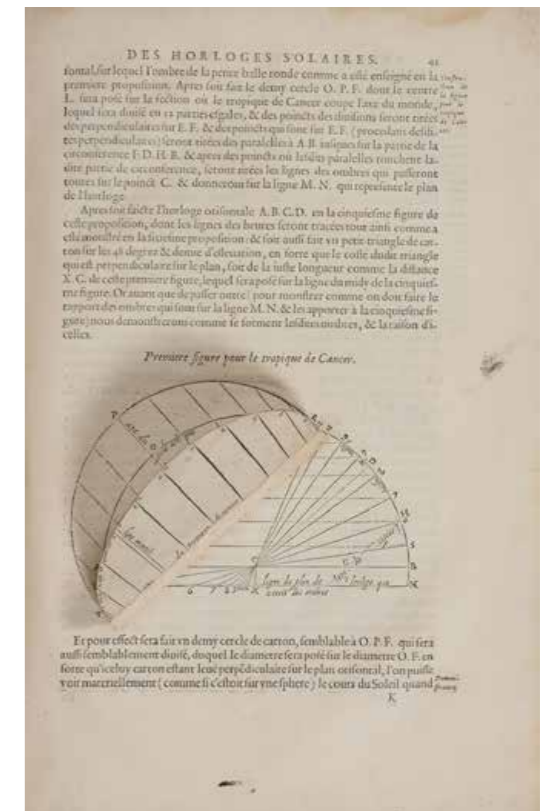
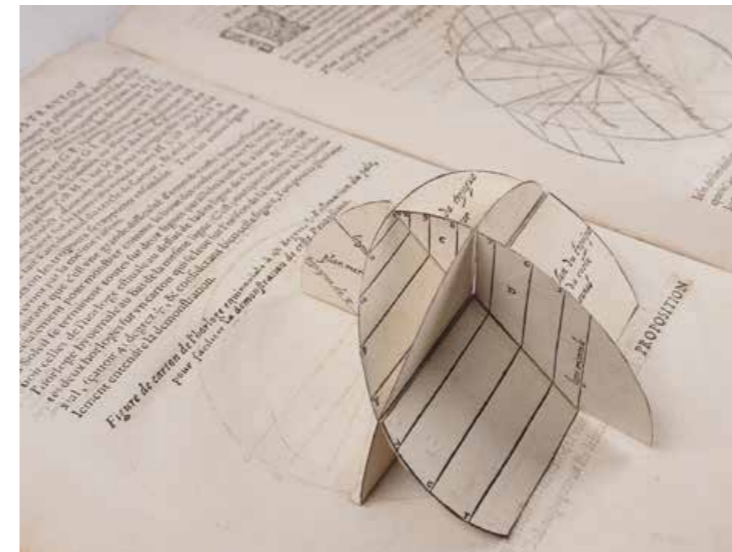
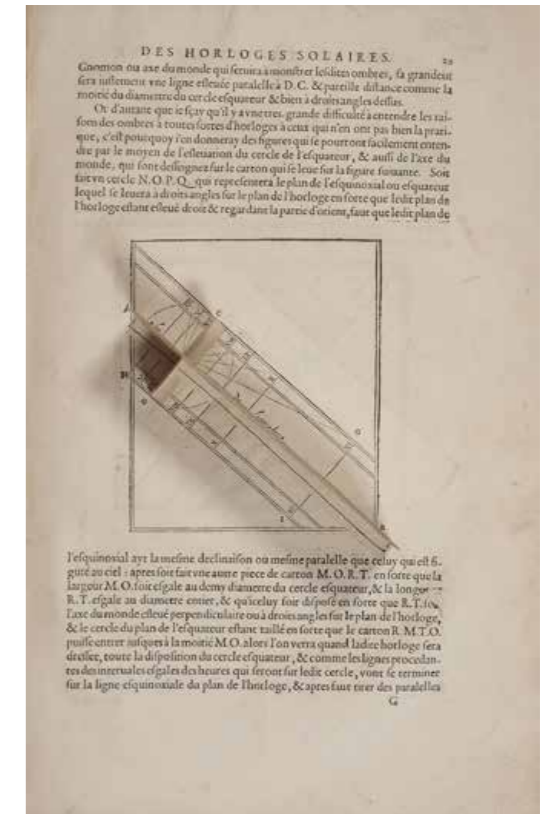
Folio (385 × 250 mm), pp. [18], 80, including 93 diagrams (comprising 90 woodcuts, 3 copper engravings) of which 9 have moveable parts (a total of 17 paper parts and one string attachment), wanting an indicator string to upper illustration on p. 15 and without the pasted paper overlips on leaf a1 verso and Rii verso (p. 72 see note). Occasional marginal tears and old repairs, including to the margins of the title, old dampstain to upper forecorner of front free endpaper and (to a lesser extent) the title, former with old paper repair. Contemporary limp vellum with remnants of ties, quite soiled and with old repairs, upper hinge broken. Provenance: early ownership inscription to front free endpaper, obliterated at an early date; 'Ce livre apartein a François Joseph Duraij[t?] [?]16]85' to foot of lower inside cover; F.C. Comte de Cuijpers of Rijmenam and Zutinghen (18th-century bookplate); Vicomte Obert de Thieusies (19th-century bookplate); J.P. Allard, 13 Feb, 1867 (title inscription); Bibliotheca Sancti Paula, Oosterholt (small stamps).



FIRST EDITION of this rare sundial book with moveable and pop-up paper figures. Caus's elaborate treatise is based in Euclid's proposition 'Parallelograms which are one the same base and in the same parallels are equal to one another' (Elements, I, 35). It is dedicated to Cardinal Richelieu.

Salomon de Caus (1576-1626) was an architect and hydraulic engineer who worked under Louis XIII of France, but he pursued important work in England for James I's Queen Anna and his son, Henry Prince of Wales, designing gardens and grottoes at Somerset House (London) and the royal palaces of Greenwich and Richmond (at the latter working alongside Inigo Jones). He was attached to Henry's household at Richmond Palace and Queen Anna made him a groom of her chamber (with Samuel Daniel and John Florio). 'De Caus gave drawing lessons to Princess Elizabeth, Henry's youngest sister, and built a picture gallery at Richmond Palace for Henry, who was a great art lover; in 1612 he published the lessons he had given to Henry as *La perspective avec la raison des ombres et miroirs*' (Oxford DNB). Through Elizabeth's marriage to Frederic V he then worked for the Elector in Heidelberg, designing further elaborate gardens. He published several books, of which this treatise on sundials is the last.

This copy has 17 moveable paper parts on 9 illustrations, wanting only the indicator string on one illustration (a clear paper impression indicating its former presence) and two pasted diagrams (of which the second, on Rii v was intended as a cancel to the existing illustration). There is no indication (in the form of paste residue, discolouration or impression) that these

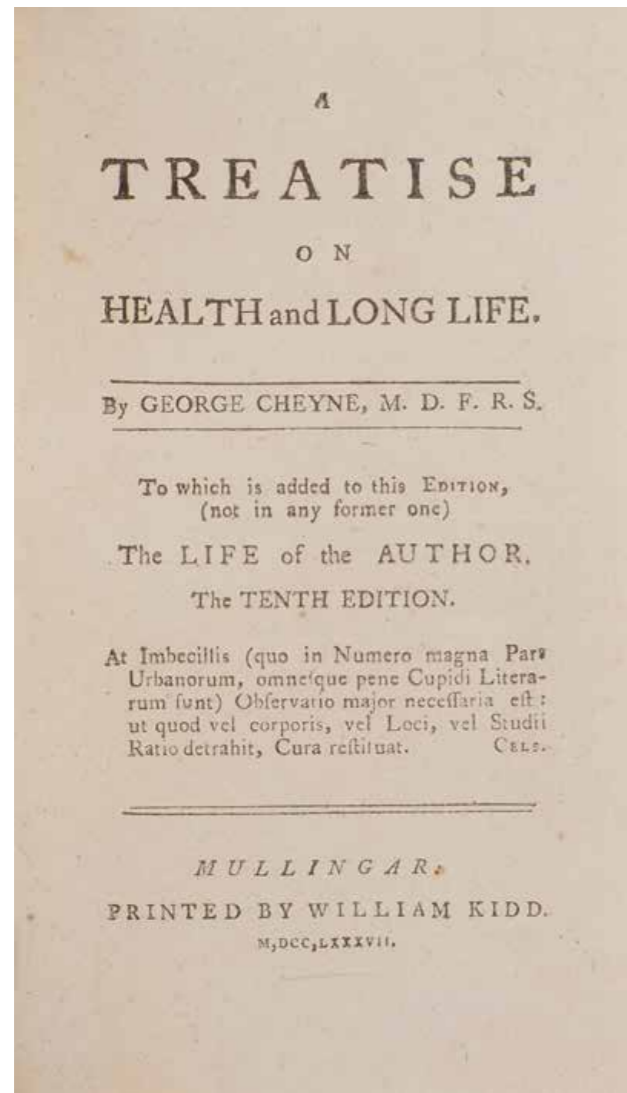


two parts have ever been in this copy, which is thus almost certainly as issued. The lack of the cancel on Rii v is interesting, since it allows us to see the cancelled woodcut figure obscured in other copies. The cancel is simply a duplicate of a diagram present on Siiv (p. 76)

Several of the moveable parts are labelled in manuscript, evidently editorial, since the hand is the same in the various other copies consulted.

[14] **CHEYNE, George.** *A Treatise on Health and Long Life...* to which is added to this edition, (not in any former one) the Life of the Author. The Tenth Edition. Mullingar [Co. Westmeath, Ireland]: William Kidd, 1787. **\$540**

12mo (175 x 100 mm), pp. [10], xxxv. [1], 223, [1]. Without half-title. Nineteenth-century half calf. Rubbed. A very good copy.



A scarce Irish imprint from the central Irish town of Mullingar, with a list of some 95 subscribers, mostly of the local gentry, aristocracy, clergy and medical profession. Cheyne's popular work was first published in 1724 as *An Essay of Health and long Life*. The *Life of the Author* had in fact appeared as an appendix to Cheyne's *English Malady* (1733) and includes a lengthy and fascinating account of his own experience of obesity and depression.

Including this early title, ESTC lists twelve Mullingar impressions, all printed by Kidd in the 1780s and 90s (and he continued printing into the nineteenth century).

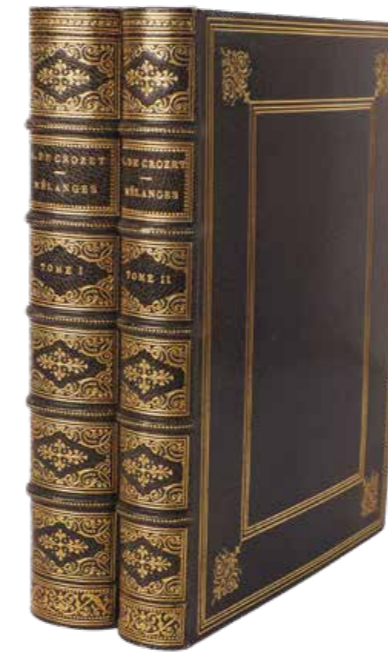
ESTC locates several British and Irish holdings but only the University of British Columbia in North America.

[15] **CROZET, Laurent de.** *Oeuvres mêlées...* [Critique-Essais - Notes de voyages - Pensées; Philosophie - Critique - Mémoires - Notes biographiques et bibliographiques] [Marseille, 1883]. **\$3400**

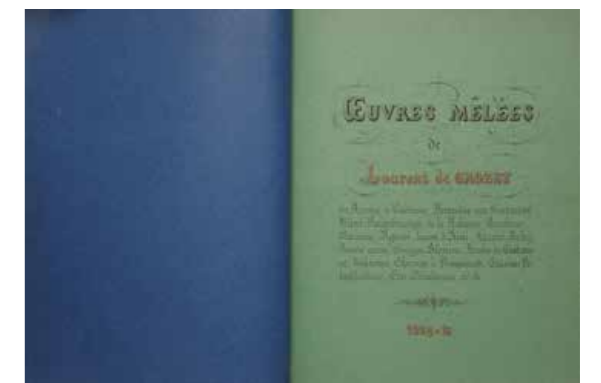
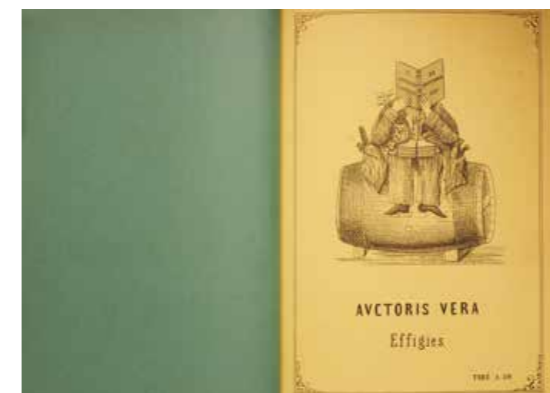
Manuscript, 2 vols, 8vo (158 x 118 mm), pp. [26], 356, [22]; [26], 230, [18], plus lithograph portrait on stiff yellow paper. Written in an exceptionally neat hand with calligraphic headings, titles and ornaments, all on quires of alternating coloured paper (deep and pale blue, yellow, green, orange, grey and pink). Contemporary crushed morocco gilt by Chambolle Duru, all edges gilt. Circular bookplate of Amédée de Crozet.

A SUPERBLY EXECUTED MANUSCRIPT MISCELLANY of short works by the eccentric antiquary and bibliophile Laurent de Crozet (1809-1872). The volume was edited posthumously by his son Amédée de Crozet (1847-1896) and is in the hand of a master scribe, Alphonse Pelletier of Marseille. The choice of contrasting quires of coloured papers aptly reflects some of the author's curious bibliophilic practices. A prolific author of pamphlets and articles, it was said that he preferred to have each work

printed in small editions by different printers, sometimes even ordering different gatherings from different printers. His aim was to make collecting his works as challenging as possible, so that only he and one other ever achieved a complete collection. Notably modest, de Crozet also published anonymously and adopted pseudonyms (such as the 'Chevalier Apicius à Vindemiis'), a characteristic alluded to in the the author's portrait ('Auctoris vera effigies' which mentions a limitation of 50 copies) depicting a man sitting on an immense barrel, his pockets stuffed with pipes and bottles and his head in a book, so that his face is entirely obscured). De Crozet was a major collector of earlier French books (Perrier, *Bibliophiles et les collectionneurs provencaux*, 1897).



The contents comprise: Volume I: Du Coeur de l'homme selon la Philosophie ancienne; Reflexions; Notes de voyage (Hôtels, Registres des Etrangers; Enseignes; Voyageurs en Suisse, L'Amateur); Sur Cicéron; Lucrèce Borgia; Les Fiancés par Manzoni; Messe en Fa de Chérubin; Cicéron et Lord Byron; De la Décentralisation littéraire; Pensées; Histoire de l'Angleterre par Hume; Considérations sure les premiers siècle de notre histoire; Sur la foi. Volume II: De la Recherche des plaisirs' De la Connaissance de Dieu; De l'Esclavage en Turquie; Memoires d'un Président de Conférences; Réponse de Mr. Casimir Bousquet; Notes sur Haïtze' Rapport; Notes bibliographiques.





[16] **(QUALA INDUSTRIES). [Mary Rebecca CROOKSHANK]. Embroidered cloak. Dundrum (Dublin): Cuala Industries, c. 1915-1920]. \$4800\***

*Full length black felt cloak, simple ring clasp at the neck, black silk tassel at the rear of the collar, two embroidered silk roundels (c. 90 mm diameter with patterned leaf extensions) in pink, silver, purple and green threads. Unhemmed at the foot, a few very minor stains and very small holes, the sewing of the small neck fastening rather inexpertly restitched. Original label stitched inside the collar: 'Cuala Dundrum Dublin'.*

**EMBROIDERED AT THE QUALA WORKSHOPS.** By family tradition the work is by a young Mary Rebecca Crookshank with two accomplished silk roundels in the form of stylised roses with leafy extensions. Mary was born nearby at Howth in 1898 and probably embroidered for Cuala as a teenager. She was a student at the Dublin Metropolitan School and Art before attending the Central School of Arts & Crafts in London later in the 1920s. She married in 1923. Several of her wood engravings are preserved in the CSM Study Collection and Museum whose catalogue records: 'Mary Crookshank was Irish. She exhibited with the Society of Wood Engravers in 1922 and with the Royal Hibernian Academy. At the CSAC she was a contemporary and friend of Myrtle Fasken, who made some wood engravings after her drawings. Other friends included Hilda Quick, Cicely Griffiths and Adelaide Swift'. The cloak has remained in her family by descent until now.

The Yeats family Cuala Industries (including the press) had evolved in 1908 from the Dun Emer Industries co-operative founded in Dundrum by Elizabeth and Lily Yeats with Evelyn Gleeson, as part of the Celtic Revival movement in Irish arts and crafts. Lily, who had studied with May Morris, supervised the Cuala embroidery workshops and Elizabeth supervised the press. The co-operative advertised, 'All the work is done on the premises by young Irish girls' (from a handbill in the National Library of Ireland) and Lily gave lessons in embroidery. It is not therefore surprising that an artistically-talented local girl like Mary Crookshank should know the Yeats sisters and find training or employment in the Cuala workshops, though we have found no direct record of that beyond this remarkable embroidered garment.



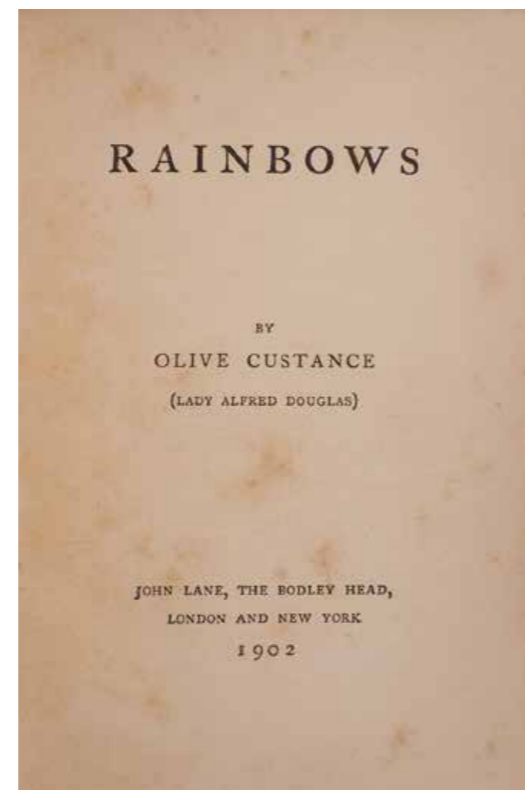
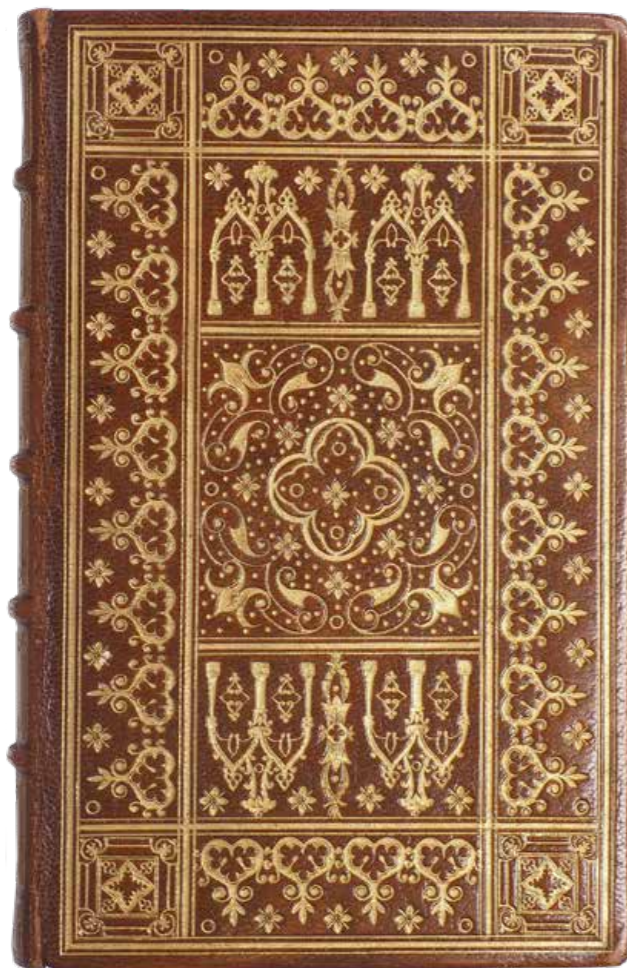
[17] **CUSTANCE, Olive. Rainbows.** London and New York: [Richard Folkard & Son in London for] Bodley Head, 1902. **\$1500**

8vo (165 × 100 mm), pp. viii, 76. Some light browning and spotting (mainly at front and rear). Contemporary olive morocco, signed E. Dreyfous, elaborately gilt to a panelled design with gothic arches, spine with 5 raised bands, silk marker in yellow, pink and green. Very slightly rubbed at corners. A lovely copy.

FIRST EDITION of Olive Custance's second collection (after *Opals* of 1897), published in the year of her elopement and marriage to Lord Alfred Douglas and containing the suite written for him, 'The Fairy Prince'. Custance's marriage, frowned upon by her parents, had come only a year after her supposed affair with Natalie Clifford Barney in Paris, and the *Rainbows* contains poems of desire from various points in the spectrum, notably 'A Dancing Girl'

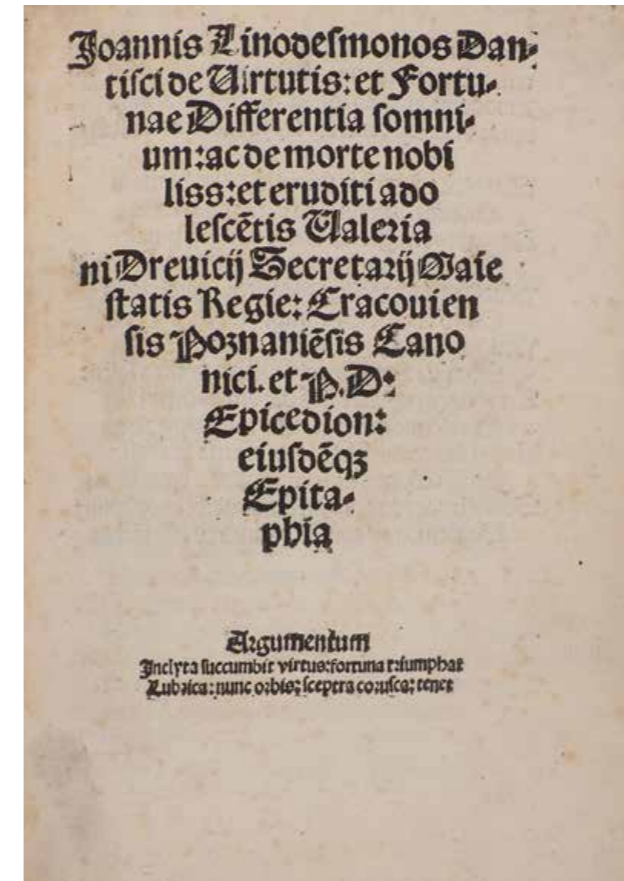
and 'The White Witch'. Barney recounted that Custance had written the lines 'Her face is like the faces the Dreamer sometimes meets, A face that Leonardo would have followed through the streets' on seeing a version of Barney's portrait [which] later appeared in 'The White Witch' (Pulham, 'Tinted and Tainted Love: The Sculptural Body in Olive Custance's Poetry', *Yearbook of English Studies*, 37, 1, p. 164).

The elaborate contemporary binding is signed 'E. Dreyfous', the Grosvenor Square dealer in antiques, Edouard Henry Dreyfous who counted the Royal Family among his customers.



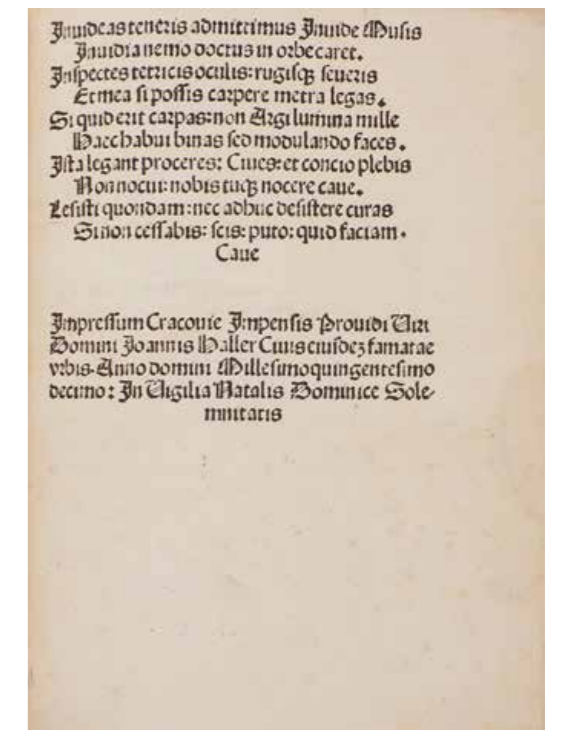
[18] **DANTISCUS, Johannes (Jan DANTYSZEK). De Virtutis : et fortunae Differentia somnium : ac de morte nobiliss : et eruditi adolescentis Valeriani Dreucii Secretarii Maiestatis Regie : Cracouiensis Poznaniensis Canonici. et P. D. Epicedion : eiusdemque Epitaphia.** Kraków: [Impensis... Joannis Haller, 'In Vigilia Natalis Dominice Solemnitatis', i.e. 24 December 1510]. **\$30,000**

Small 4to (188 × 135 mm), ff [18] (a8, b4, c6), 28 lines per page in a gothic rotunda (Pol. Typ. 4, 77). Occasional pale plummet rubrication. French olive morocco, c. 1900 by Hardy, spine lettered in gilt. An excellent copy.



FIRST EDITION of this very rare neo-Latin poetic collection by the Polish humanist Joannes Dantiscus, known the 'Father of Polish Diplomacy', a personal friend of Erasmus and of Copernicus. *De Virtutis et fortunae Differentia somnium* was printed soon after the author's return from a pilgrimage in the Middle East: between 1505 and 1507 Dantiscus travelled through Denmark, France and Germany to Venice, and from there by sea via Corfu, the Peloponnese, Crete, Rodos and Cyprus to Jaffa. He continued to the Holy Land, travelling as far as the border of Arabia, before returning via Sicily, Naples, Campagna and Rome.

This is one of the early works from the press of Jan Haller, considered Poland's first commercial printer. Printing at Kraków, then the Polish capital, began in 1465 when Augsburg-based Günther Zainer probably operated a press, but



Virtutem diuo pectore et ore refers  
Fortunaeq; minas quondam quis saepius actus  
Nil metuis: tibi plus illa nocere nequit  
Primicias has ergo meas grato accipe vultu  
Indeq; Dantisci sis memor oro tui  
Carmina diuitiae mihi sunt et carmina gemmae  
Credo satisfacet qui dederit q; habet

Ad Eundem De Virtutis et Fortu-  
nae differentia Somnium.

Peripbra  
noctis

Nox erat: in celso radiabant sidera Coelo  
Et Phoebeniueis vndiq; fulsit equis  
Solus multa meo iacui meditando Cnibili  
Discernens vitae gesta peracta meae  
Fortunae anfractus varios: et flabra notabas  
Rubila: multiplices mutat vt illa vices  
Pensabam varias estructuras quae modo surgunt  
Quae modo et in nihilum pene redacta iacet  
Cuncta reuoluebam praesentis temporis acta  
Quaeq; a praeteritis gesta fuere vixis  
Inde soporiferi feziens me culmine Rami  
Somnus Laethaeis tempora tinxit aquis  
Iam sensi placidiam per membra repanda q̄etes  
Et sopor in toto corpore dulcis erat  
Solicitus Campo spaciari rebar Aprico  
Bum venit eoum: cana pruuia: gelu  
Illic resperi per odora Rosaria et ortus

Somn<sup>o</sup>

Elcr

Multiugos: vitrei germina multa soli  
Frondebis in densis audiui dulce canentes  
Pennigeras vario carmine mille feras  
Scire vbi eram nulla potui ratione videbam  
Herbosam praeter nil stupefactus humum  
Processi ulterius: diffundo lumina late  
Inuenio nullam: quae pede facta viam.  
Tendo tamen nostros quo se dat phoeb<sup>o</sup> ad austr<sup>u</sup>  
Bressus: hunc tritum cerno profectus iter<sup>o</sup>  
Prosequor hoc stupidus nullo comitat<sup>o</sup> Achate  
Confidens hominum non procul esse casas.  
Ecce procul structis exurgunt menia muris:  
Visa oculis fuerant non prius illa meis.  
Quae vigilando solet q̄s crebro reuoluere mente:  
Haec animo reddit nocte benigna quies:  
Orbis quae toties legi miracula vidi:  
Et vatum scripsit non moritura cohort<sup>o</sup>  
Pyramides aderant spectacula celsa vetustae  
Quas meretrix struxit: claraq; Aethiops<sup>is</sup>  
Quam posuit vidi Babilona Semiramis urbem  
Quae nati pecij: supra nebanda thorum.  
Pergaeae vidi hinc insignia templa Dianae:  
Aris et centum: grandia sacra: Iouis:  
Spectabam Mausoleum sublime sepulchrum  
Quod struxit charo: fida marito: viro.  
Et Labyrinthaeos quos Dedalus arte labores  
Fecit: perpetuus sub quibus error erat.  
Aerag; Phoebaei vidi memoranda Colossi.

Orbis  
miracula

pyramides

Aethiops

Babilon

Semiramis

diane templ<sup>o</sup>

Arc Iouis

mausoleu

Artemesia

Dedalus

Labyrinth<sup>o</sup>

Colossus

a ij

the first known Polish print was the *Almanach Cracoviense ad annum* of 1474 and there is comparatively little surviving Kraków printing before 1500 (the ISTC listing just eight imprints). Johann Haller published in Kraków from 1505, and notably printed Nicolaus Copernicus's Latin translation of the Greek poems by Theophylact Simocatta in 1509.

This collection of latin verse, Dantiscus's first published work, draws its title from the longest poem, 'De Vertutis et Fortunae differentia somnum' (A Dream about the Distinction between Virtue and Fortune), and is mainly a hymn of praise to the virtues of his early patron Maciej Drzewicki, Bishop of Przemysl. The familiar form of his name (John of Danzig) was not yet settled, so the title here describes him as 'Joannes hinodesmonos Dantisa', the *hinodesmonos* (Greek for 'Flachsbinder') referring to his German grandfather's trade as a ropemaker in the Danzig docks. As he rose up the social scale he also used the name 'Von Hoeffen', and its Latin form 'De Curiis'. In its manuscript form an epigram by Nicolaus Copernicus that plays upon these variants of his name precedes the text, but this was not used in the printed version.

Dantiscus is an outstanding example of a cosmopolitan Renaissance humanist. His career as a diplomat saw him advance rapidly in the service of the king of Poland and the Holy Roman Emperors, and some of his later works focus on his area of special interest, the idea of a grand coalition of European powers against the Turks. His diplomatic activities took him to every corner of Europe and allowed him to meet an extraordinary range of characters, from the Emperors Maximilian I and Charles V, to Henry VIII of England (who apologised for his bad Latin) and Martin Luther. He was a close personal friend of Copernicus and Erasmus, and his correspondents included Thomas More, Philip Melanchthon and perhaps most surprisingly the conquistador Cortes, a connection of which he was particularly proud.

WorldCat cites the Jagiellonska Biblioteka copy only.



[19] **DAUMIER, Honoré. (Wood engravings).** Les Bois gravés de H. Daumier. [Paris, 1830s-40s, collected here in the 1930s]. \$5000

Over 1000 wood engraved prints, mounted on plain paper and preserved, loose in two thick portfolios (330 x 255 mm), some with additional duplicate impressions or proofs, plus a small quantity of related Daumier prints and ephemera in other media loosely added at front and rear.

AN EXTRAORDINARILY EXTENSIVE COLLECTION OF THE WOOD ENGRAVED WORKS OF DAUMIER. It is a meticulously planned and curated collection, laid out and numbered according to Eugène Bouvy's *Daumier: l'Oeuvre grave du maître* (1933). The prints are all cut from their original sources, usually popular journals and some are present in more than one example or impression. There are very occasional gaps, where the numbered item has not been supplied (e.g. the short 'Versailles' series) but this is nonetheless a near comprehensive collection of the 1000 wood engravings of Daumier.

The inserted calligraphic title-pages list the series included: *Le Magasin Charivarique*; *Journal des Enfants*; *Vocabulaire des Enfants*; *Le Salon* [1840]; *Versailles*; *Almanach Comique*; *Physiologies Parisiennes*; and *Suites du Charivari*. Daumier was without doubt the greatest chronicler of the rise of French bourgeois society, satirising both people and government in a way which now shapes our impression of mid-nineteenth century France. He was famously imprisoned in 1832 for his lithograph caricature of Louis-Philippe as a pear — several pear-shaped Louis-Philippes appear among his wood engravings here. Though he was more prolific in lithography (producing some 4000 images in that medium) his 1000 wood engravings often refined the elements of satire, especially as many of them are in miniature.



[20] **(DEVOTION).** *Officia Propria plurimorum sanctorum ex variis SS. Pontificum decretis in Breviario Romano apponenda...* Lisieux: Rémy le Boullenger, 1693. \$800

8vo (145 × 90 mm), pp. 1-25, [4], 26-85, [7], 86-220, [4], woodcut ornaments. Limp vellum reusing a leaf from a medieval service book, linen marker Small stamps of the Grand Séminaire, Caen to title and 2 other leaves and shelf mark to front pastedown, wants free endpapers at front and rear. Rather dusty with some old staining to the vellum binding.

A RARE NORMAN OFFICE OF THE SAINTS dedicated to saints and other feasts added to those of the traditional Roman breviary by papal decree. It gives prayers and readings for each, including those for Saints Canute (January 19), Patrick (March 17), Anselm of Canterbury (April 21), Monica (May 4), Margaret of Scotland (July 8), Cajetan (August 7), Wenceslas (28 September), Laurence Justinian (September 5), Notre Dame de Mercede (September 24) and Francis Xavier (December 3). The printer, Rémy Le Boullenger (1637?-1707) is not among the three Lisieux printers listed in the *Répertoire d'imprimeurs/libraires* and appears in just a handful of imprints in the CCFr (among which ours does not appear).

The binding is made from a reused leaf from a medieval antiphonal, probably French, of the fourteenth- or early fifteenth century, which bears fragments of chants on four-line staves ruled in red. On the outer cover is a portion of a text from Acts 12: 11 ('Petrus ad se reversus dixit nunc scio vere quia misit Dominus angelum suum et eripuit me de manu Herodis et de omni expectatione plebis Iudaeorum') and on the inner appears a fragment of Matthew 16: 17-18 ('Et ego dico tibi quia tu es Petrus et super hanc petram aedificabo ecclesiam meam et portae inferi non praevalent adversum eam'; And I say unto thee, that thou art Peter, and upon this rock I will build my church, and the gates of hell shall not prevail against it). In comparable antiphoners, both appear among antiphons sung on the feast of Saint Peter and Paul (29 June).

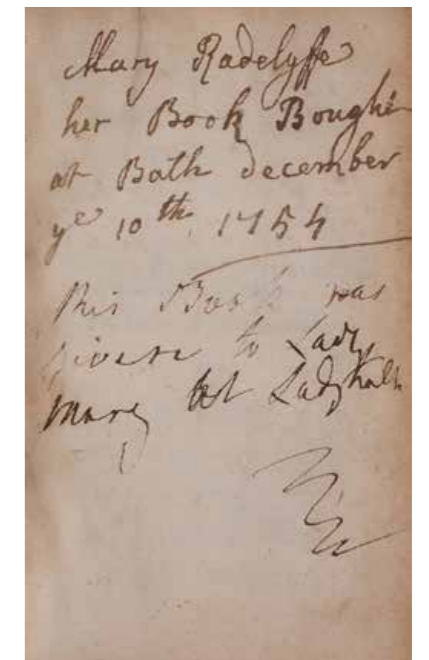


[21] **(DEVOTION).** *Heures nouvelles dediées au Roy, contenant les Offices, Vêpres, Hymnes, Proses & priores qui se disent à l'Eglise.* En Latin & en François. Paris: chez [Jean-Augustin] Grangé, Galerie des Prisonniers, a la Sainte Famille, 1747. \$1000

16mo (97 × 55 mm), pp. 446, [2]. Contemporary red morocco, gilt, sides with broad leafy borders, spine with four raised bands. Slightly rubbed, the corners curved inwards with a little more wear. Early inscription: 'Mary Radclyffe her Book bought at Bath december ye 10th 1754' and a slightly later addition 'This book was given to Lady Mary at Ladyhall'. Old paper shelf mark in manuscript to foot of spine. An attractive copy.

A DIMINUTIVE FRENCH PRAYERBOOK FOR PERSONAL CATHOLIC DEVOTIONS with an interesting English provenance, inscribed by one Mary Radclyffe. Given that this is a Catholic prayer book there is a strong possibility that it was bought, owned and inscribed by Lady Mary Radclyffe (1732-1798) of an English Catholic family with longstanding links to the exiled Stuarts. Mary's father, Charles, a Jacobite and

freemason, was an illegitimate grandson of Charles II (by Moll Davis) and spent most of his life in exile in Europe. He took part in the Jacobite Rising of 1745 and was executed the following year. Mary Frances Guillelma Radclyffe was born at Rome in 1732 and married Francis Eyre of Warkworth Castle in February 1755. Their eldest daughter, Maria Eyre, was born later that year.



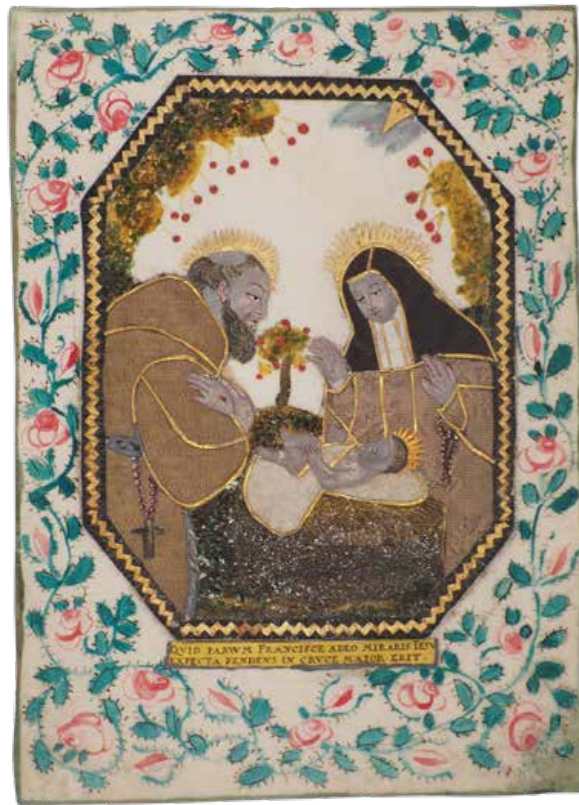
[22] **(DEVOTION. DRESSED PRINTS).** [Saint Francis with the Virgin and Infant Christ; Saint Anthony of Padua. [France or Catholic Low Countries, eighteenth century] \$2500\*

Two dressed prints mounted on vellum (leaf sizes c. 180 × 132 mm, the prints slightly smaller). Cut prints, hand coloured with applied fabrics and ground glass. Margin of Saint Anthony slightly dusty, but both in a an excellent state of preservation.

The fashion for dressing prints existed probably from the origin of printed illustrations themselves, though it was a widespread, predominantly female recreation during the seventeenth and eighteenth centuries, often with a devotional intent.

The subjects here are Franciscan: Francis himself in a version of the legend of the appearance to him of the Virgin and Infant Christ, and Anthony of Padua in friar's habit with an infant and a cherub. St Francis is the most elaborate of the two, with almost all of the cut print's surface covered with colour, several silk brocade fabrics (brown, black, white and silver), gold paper

highlights and glittering ground glass. Cherries on a tree above the group are rendered in tiny red wax spots, giving a round and shiny surface to each. The border is of black lacquer-like paint and gold paper, and an engraved Latin caption reads: 'Quid parvum Francisce adeo miraris Iesu / Expecta pendens in cruce maior erit'. The surrounding parchment surface is illuminated with full borders of pink roses. Saint Anthony's robe is rendered with a single piece of shiny brown silk, with narrow painted bands of the original print giving the impression of its folds. The grassy ground on which he kneels, and the tree above him shine with fragments of ground green glass.



[23] **(ÉDITIONS DE LA LUCARNE).** Jean-Paul HIPPEAU. Montmartre: Éditions de la Lucarne, 1923-1927. \$6,500

HIPPEAU, Jean-Paul. Dix Chants de la Lucarne. [Montmartre: 'sur la presse à bras de Pierre Chresteil', 1923]. 8vo (190 × 140 mm), pp. 85, [11]. Printed in red, sepia and black, woodcut illustrations. Original marbled wrappers with printed label. Wrappers slightly frayed.

NERVAL, Gérard de. Athéisme. [Carnet de la Lucarne I]. [Montmartre: 'sur la presse à bras de Pierre Chresteil', 1924]. Small 8vo (145 × 102 mm), pp. 23, [9], printed in red, sepia and black, woodcut illustrations. Original marbled wrappers with printed label. Inscribed in purple ink to René Druart, signed by Hippeau. One of 274 copies (various papers, this one a 'standard' copy).

HIPPEAU, Jean-Paul. Zapateos. [Carnet de la Lucarne II]. [Montmartre: 'sur la presse de Pierre Chresteil', 25 November 1924]. Small 8vo (145 × 100 mm), pp. 31, [9], printed in colours, woodcut illustrations. Original marbled wrappers with printed label. Inscribed in purple ink to René Druart, signed by Hippeau. One of 231 copies.

'S.H. ou H.S.' Idées de derrière la tête traduit de l'allemand par Harry Hops [i.e. Jean-Paul Hippeau]. [Carnet de la Lucarne III]. [Montmartre: 'sur la presse de Pierre Chresteil', 31 December 1924]. Small 8vo (145 × 100 mm), pp. 34, [6], printed in colours, woodcut illustrations. Original rough paper wrappers with printed title on upper cover. Inscribed in purple ink to René Druart, signed by Hippeau. One of 154 copies.

(KIPLING, Rudyard). Les Solitudes de Purun Bhagat suite de vingt-quatre planches encrées. [Montmartre: 'sur presse à bras', 11 December 1927]. Small folio (282 × 188 mm), pp. [12], [4], plus 24 coloured woodcut plates. Loose, as issued, marbled paper wrappers probably renewed preserving original label. One of 117 copies on various papers.



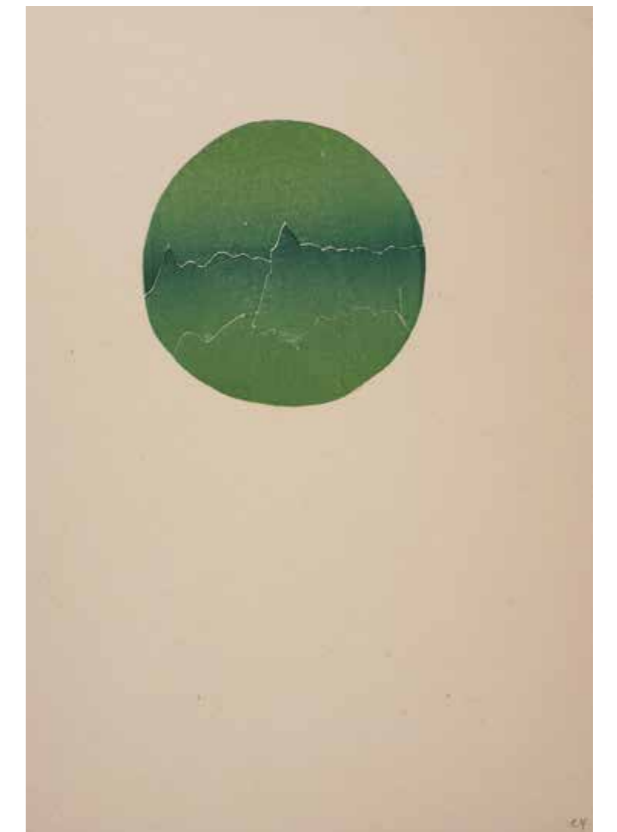
FIVE EXCEPTIONALLY RARE EDITIONS FROM A REMARKABLE MONTMARTRE PRIVATE PRESS, presided over by the eccentric but much respected poet Jean-Paul Hippeau (sometimes known as 'Harry Hops'). They are all printed in letterpress on a handpress, with coloured woodcuts in a primitivist style. The best of the woodcuts, found in the 1927 *Solitudes de Purun Bhagat* are subtly inked in the Japanese manner. The three small 'Carnets de la Lucarne' are all inscribed by Hippeau to the writer and industrialist, René Druart.

From a good family, Jean-Paul Hippeau, was born in 1879, son of a consul and musician. Raised in Beauce and educated at the École des Sciences politiques he turned his back on conventional society at a young age and devoted himself to writing and art, living alone in considerable poverty. His charismatic and enigmatic presence was recalled by a contemporary: 'C'est un lion, avec un béret de velours et un gilet à fleurs. Il imprime ce qui lui plaît sur un

méchant gaufrier. Fastueux et pauvre, il incarne le dernier des romantiques...' (Le Matricule des Anges 237, Éric Dussert).

Each of the Carnets contains a colophon with poetic reflection on the circumstances of their production: 'Achévé d'imprimer à la vue de Montmartre sur la presse à bras de Pierre Chresteil, en l'an 1924, le jour de la fête du Soleil, à l'heure où les maraîchers, par la ville enfin silencieuse, regagnant la banlieue nourricière', for example. The colophon of *Les Solitudes de Purun Bhagat* reads 'à la vue de Montmartre, à l'heure où le crépuscule joue avec la Butte sur les nuées changeantes des ciels parisiens ... Adieu, rude labeur qui m'a procuré l'illusion d'un beau voyage'.

Worldcat records the smallest handful of any of these editions.



[24] **HARRISON, publisher.** *Picturesque Views of the Principal Seats of the Nobility and Gentry in England and Wales.* By the most eminent British Artists. With a Description of each Seat. London: Harrison & Co. No 18, Paternoster Row, [1786-1788]. **\$1000**

Oblong 4to (215 × 270 mm), engraved title, 100 engraved plates and [100] leaves of letterpress. Most plates with original loose tissue guards intact. Occasional light browning (often from tissue), marginal stains, thumbing and minimal fraying, index leaf with small hole affecting a couple of letters. Contemporary half calf, spine with 5 raised bands, red morocco label. Sides rubbed, edges and corners worn, loss of head and tailbands, but still a good, secure and presentable copy.



**FIRST EDITION** of this serially issued country house book with fine engraved plates by Birrell, Walker, Ellis, Fittler, Heath, among others, after E.F. Burney, Corbould, Dayes, Robert Nixon and others. The engraved title includes a fine vignette of Harrison's book and print shop in Paternoster Row. It was issued monthly, with four plates per issue at 3 shillings, and printed on 'real Superfine French Colombier Paper' (advert in *London Gazette*, 10-14 October, 1786).

The houses illustrated and described range from the most opulent (including Blenheim palace) to more humble gentry houses. Included are Garrick's Hampton House, Piozzi's Thrale Place, William Pitt's Holwood House, Lady Diana Beauclerk's Twickenham Meadows, Charles Dashwood's West Wycombe Park and Horace Walpole's Strawberry Hill. The engravings are valuable records of both architectural, landscape and garden details and were widely imitated, not least on contemporary ceramics, while the descriptions contain useful details of architects, garden designs, landscape features such as rivers and lakes, and fine art collections — they are not always entirely complimentary.

Upcott p. xxxiv. For Harrison's bookshop see Raven, 'Location, Size and Succession: The Book shops of Paternoster Row before 1800' in *The London Book Trade*, eds. Myers, Robin; Harris, Michael & Mandelbrote, Giles (London, 2003), pp 89-126.

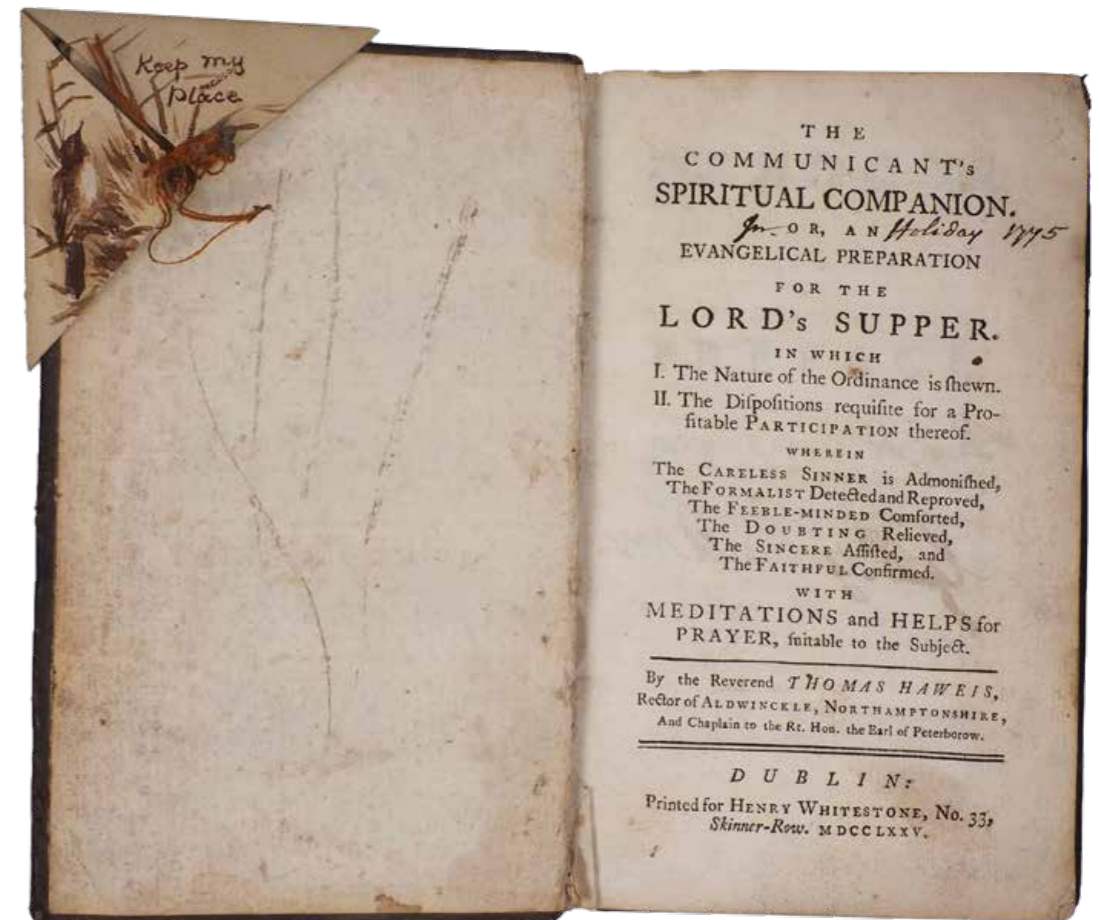


[25] **HAWEIS, Thomas.** *The Communicant's Spiritual Companion.* Or, an evangelical Preparation for the Lord's Supper. In which I. The Nature of the Ordinance is shewn. II. The Dispositions requisite for a Profitable Participation thereof. Wherein The Careless Sinner is Admonished, The Formalist Detected and Reproved, The Feeble-Minded Comforted, The Doubting Relieved, The Sincere Assisted, and The Faithful Confirmed. With meditations and helps for prayer, suitable to the subject. Dublin: for Henry Whitestone, 1775. **\$400**

12mo (165 × 98 mm), pp. x, 143, [3] (including adverts at end). Minor waterstaining. Contemporary Irish calf, spine gilt in compartments. Rubbed, corners worn, some soiling and contemporary scribbles on the upper cover, wants front free endpaper. Ownership inscription 'Jn Holiday, 1775', some early erased scribbles to the rear endpaper. A very good copy. With a delightful later homemade page marker (c. ?1910) with a painted flying bird and the words 'keep my place'.

A rare Dublin edition of this popular spiritual guide by an important evangelical preacher, first published c. 1750 and several times reprinted in the eighteenth century. The adverts for other works published by Whitestone in Dublin includes a collected edition of Wesley, 'elegantly printed' in 32 volumes.

ESTC T103515. BL and NLS only in ESTC/WorldCat.



[26] **INDAGINE, Johannes ab. [or Johannes ROSENBACH].** Introductiones apotelesmaticae elegantes, in chyromantiam, physiognomiam, astrologiam naturalem, complexiones hominum, naturas planetarum, cum periaxiomatibus de faciebus signorum, & canonibus de aegritudinibus, nusquam ferè simili tractata compendio. [Strasbourg: Johannes Scott for the author], 1522. \$11,000

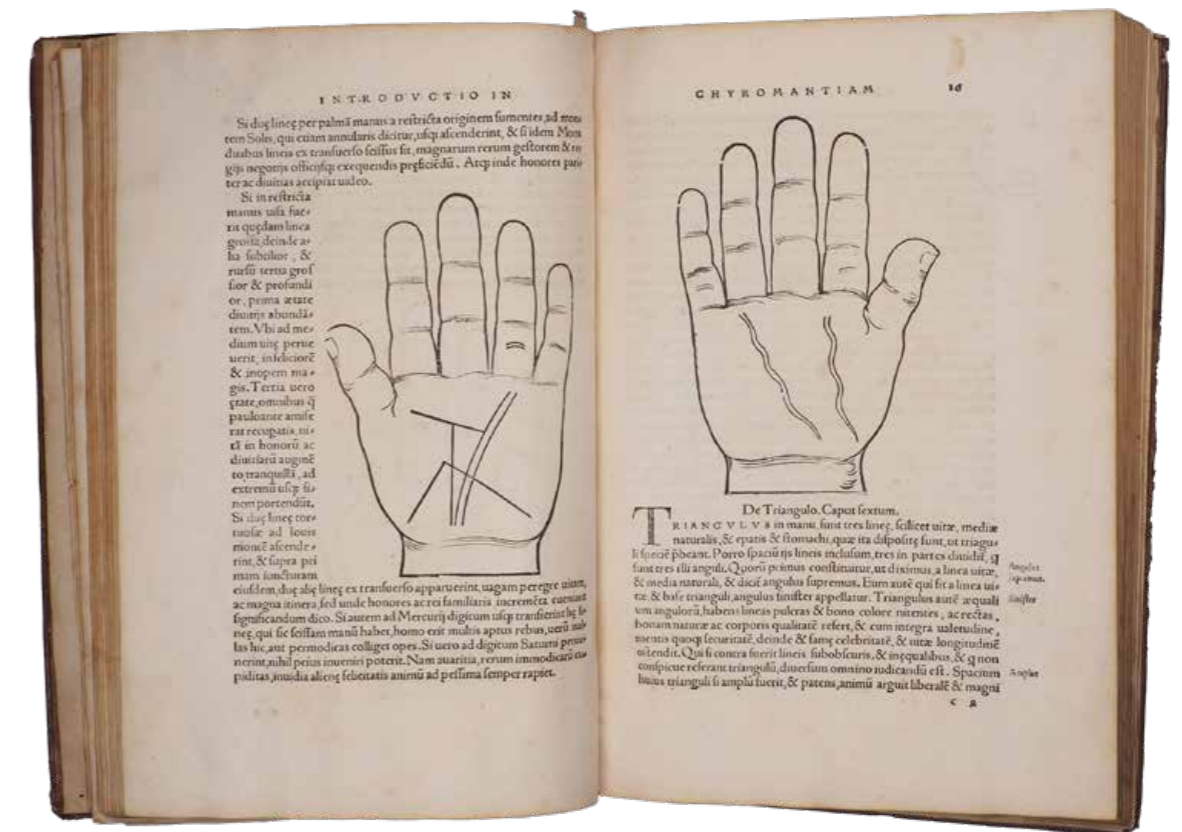
Folio (298 x 200 mm), ff. [2], 30, [41] (misnumbered [1]-38, 47-48, [1]), [1] (blank), the two unnumbered preliminary leaves bearing the dedication bound between leaves 3 & 4, complete. Woodcut portrait of the author to title and his arms to the final leaf, both by Hans Baldung, 37 large woodcut of hands/palms (one being just three fingers), 26 astrological emblems, 11 pairs of physiognomic heads (one pair by Baldung) and 26 diagrammatic horoscopes. 2 large woodcut initials: 9-line G and 8-line S, the latter designed by Hans Weiditz. Old waterstain affecting the lower quarter of pages throughout, light at the opening becoming heavier towards the end. Contemporary calf, spine with six raised bands, gilt supralibros to both covers with the unidentified monogram 'WW' (or possibly 'WM' or 'MW'). The binding quite worn with portions of the spine lacking at head and foot (the latter being a whole panel, exposing one band and the sewing structure). Early inscription to title 'Me dono dedit Rainaldo Marquesius a Canilhiaco'. An interesting, unsophisticated copy.



FIRST EDITION of this copiously illustrated treatise on chiromancy, physiognomy and astrology, which includes three fine woodcuts by Hans Baldung, former apprentice to Albrecht Dürer. They are: the large title portrait of the author, the final full-page decorative arms and one physiognomical diagram of a man and a woman (p. 5 in the second part) — all three show clear echoes of Dürer's style. The book was printed for the author, who was an adviser to Cardinal Albert of Brandenburg, Archbishop of Mainz and Magdeburg, the dedicatee (it was to Cardinal Albert that Martin Luther had addressed his 95 Theses in 1517). Indagine (1467-1537) was a Carthusian prior and humanist theologian who saw no conflict between orthodox faith and the occult sciences. The book was widely read across Europe and frequently reprinted, with a small format octavo edition from Frankfurt in the same year, a vernacular German edition appearing the following year, and an English translation in 1558 (with at least 12 more editions in English before 1700). It was placed on the *Index Librorum Prohibitorum* in 1559.

Though we have been unable to identify the early owner of this copy, whose monogram appears on each cover, the early inscription is from Rainold, Marquis of Canhilac (Languedoc).

Adams I 88; VD16 R 3108; Mende, Hans Baldung Grien, 458-460. Worldcat: Cambridge, Leeds, Folger (portrait mostly lacking), Duke, Princeton (2 copies, one lacking a leaf), Philadelphia College of Physicians, UCLA outside continental Europe.



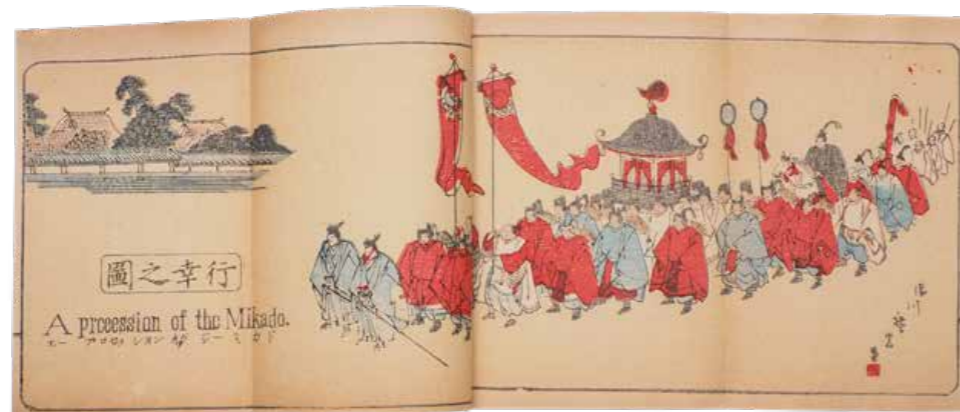
[27] **(JAPANESE COSTUME).** 'T. N.' 日本風俗; (Nihon Fuuzoku). Osaka: Poole Women's College, [n.d., c. 1890]. \$1700

3 vols (each 115 x 80 mm), each with 26 coloured woodcut illustrations, each full-page, except the first in each volume which fold out over 4 pages. Stitched in original decorative wrappers, preserved in the original pictorial paper sleeve. The fragile sleeve with minor fraying at head and foot, the three volumes in remarkably fresh state.

**PRESUMED FIRST/SOLE EDITION** of this bilingual English/Japanese picture book showing the costumes of men and women of the various ranks of orders of Japanese society. It includes aristocratic and military subjects, as well as servants, scholars, labourers and craftspeople. The English preface states 'These books are not only designed to please children, but to show

the manners and customs of the ancient and modern people of Nippon. The fine illustrations afford an important aid in this respect. It is through the eye that the understanding itself is most quickly reached'.

Arthur William Poole, after whom the Osaka Women's School was renamed in 1890, was the first Anglican Bishop of Japan. The school had been founded as the Church Missionary Society school and its head teacher from 1890 to 1928 was the Durham-born missionary educator, Katherine Tristram, one of the early female graduates of the University of London. When she was appointed 'there were at the school two other British women apart from Tristram, as well as eight Japanese teachers, including four women, and there were forty-nine pupils, of whom twenty-three were Christians' (*Oxford DNB*).



[28] **JAPANESE WOODBLOCK PRINTS.** Ogata GEKKO - 尾形月耕 Tsukioka YOSHITOSHI - 月岡 芳年 Toyohara KUNICHIKA - 豊原 国周 Sekisai KUNIYASU - 石斎国保 Utagawa KUNISADA III - 歌川国貞 and Hashimoto CHIKANOBU - 橋本 周延. Meiji 10 - 20 (1878 - 1887). \$19,500

Leporello album, 235 x 360 mm, 55 colour woodblock prints in 18 series. Japanese fabric-covered boards with gold flecked paper label and pastedowns. Lightly rubbed, the fabric at the corners worn, exposing the boards beneath.



**A SUPERB ALBUM CONTAINING 18 SERIES OF JAPANESE WOODBLOCK PRINTS BY INFLUENTIAL UKIYO-E PRINTMAKERS**, including one spectacular hexptych, 15 triptychs and 2 vertical diptychs, with a total of 55 prints. Produced between 1878 and 1887, these works illustrate the transformation that the art of ukiyo-e underwent in the modernizing Japan of the Meiji Restoration.

It includes significant prints by Ogata Gekko (1 triptych), Tsukioka Yoshitoshi (3 series), Toyohara Kunichika (11 series), Utagawa Kunisada III, Sekisai Kuniyasu, and Hashimoto Chikanobu (1 series each). The triptych depicting the assassination of Prince Moriyoshi is the second print by Ogata Gekko is particularly rare while the three prints by Tsukioka Yoshitoshi are highly sought-after on account of their themes and overtly 'modern' style.

The 11 series by Toyohara Kunichika, depicting kabuki actors (yakusha-e), reflect a renewal of this theatrical mode. Though kabuki had historically been considered a popular entertainment, its cultural status was elevated in the years following the Meiji Restoration. Its importance as a national artform became such that in 1887 (when most of the prints in this album were published), a Japanese Emperor attended a kabuki performance for the very first time. Like his European contemporary Degas, Kunichika haunted the theatres of his native city, making a backstage record of all the important performers.

Such composite albums as this were made to order to suit to the buyer's (usually foreign visitors) tastes. This leporello album was probably assembled in 1887 for a French buyer and its binder took great care to preserve the prints' margins (not always the case). It is thus a superb example of one of the modes by which Japanese art was experienced in fin-de-siècle Paris.

**Contents:**

**OGATA GEKKO.** Fuchibeno Yoshihiro Moriyoshi Shinnou o osouzu. Shiba Sadashiro, Meiji 16, 1883.

Historical triptych depicting the assassination of Prince Moriyoshi by Yoshihiro of Fuchibe. According to the Taiheiki chronicle, Moriyoshi tried to defend himself by biting his assailant's blade. Published in Meiji 16, or 1883 (a Meiji 15 printing may exist), this is most likely the second print produced by Ogata Gekko. 699 x 301 mm.

**HASHIMOTO CHIKANOBU.** Youfuku saihou no zu. Hayashi Kichizo, Meiji 20, 1887.

Triptych entitled 'Court Women Sewing Western Clothes'. In the centre are Empress Dowager Shouken and the young prince in his school uniform. Pale blue background (some copies are printed on yellow). 698 x 361 mm.

**TSUKIOKA YOSHITOSHI.** Nichiren shounin isawagawa nite ukai no meikan o saido shitamafu no zu. Akiyama Takeemon, Meiji 18, 1885.

The Buddhist priest Nichiren prays for the repose of the soul of the cormorant fisherman Kansaku, whose ghost haunts the Isawa River. 699 x 361 mm. *Beauty and Violence, Japanese Prints by Yoshitoshi* 49.

**TSUKIOKA YOSHITOSHI.** Taira no Kiyomori hi no yamai no zu. Akiyama Buemon, Meiji 16, 1883.

Military commander Taira no Kiyomori, burning with fever, believes himself haunted by a horde of demons. 700 x 361 mm. *Slight split in join between second and third print.* Keyes, *Courage and Silence ... Tsukioka Yoshitoshi* 457.

**SEKISAI KUNIYASU.** Genpei seisuikei. Meiji 18, 1885.

Depicting an excerpt from the military chronicle *Genpei seisuikei*. Little is known about Sekisai Kuniyasu, but he is said to have borne the name of Seo Fumijiro, and to have been active in the 1880s and 1890s. 701 x 361 mm.

**TSUKIOKA YOSHITOSHI.** Mongaku shounin aragyou no zu. Matsui Eikichi, Meiji 18, 1885.

Vertical diptych (kakemono-e). Entitled *Mongaku shounin aragyou no zu*, the print depicts the samurai Mongaku doing penance at the Nashi waterfall. The diptych was reprinted in 1887 by Hasegawa Tsunenjiro, but ours is the first edition, on *houshou* paper, with embossed details and the title printed horizontally at the bottom of the second panel. 229 x 712 mm. *Beauty and Violence, Japanese Prints by Yoshitoshi* 68.

**TOYOHARA KUNICHKA.** Shibaraku, Meiji 11, 1878.

Depicting kabuki actor Ichikawa Danjuro in the play *Shibaraku*. 650 x 350 mm.

**TOYOHARA KUNICHKA.** Kabukijuu hachiban no uchi Kanjinchou. Meiji 20, 1887.

Yakusha-e triptych for the play *Kabukijuu hachiban no uchi Kanjinchou*. When the Emperor first attended a kabuki performance in April 1887, this play was on the program. 703 x 361 mm. *Some stains.*

**TOYOHARA KUNICHKA.** Jiraiya gouketsu monogatari. Maki Kinnosuke, [no date].

Depicting a kabuki performance of the *Jiraiya gouketsu monogatari*: the shape-shifting toad wizard Jiraiya and slug witch Tsunade confront Orochimaru, who is possessed by a demonic snake. Decades later, these characters would reappear in the famous *Naruto* manga series. Starring Ichikawa Sandanji, Nakamura Fukusuke and Ichikawa Danjuro. Undated printing, bearing only the characters 明治 (Meiji) and 二月 (2nd month) in the date cartouche. It appears, however, to be the 1883 first issue: the typographic arrangement of the cartouche is different in the 1891 edition. 702 x 360 mm

**TOYOHARA KUNICHKA.** [Yakusha-e Triptych]. Meiji 18, 1885.

Triptych; with actors Nakamura Fukusuke, Ichikawa Sandanji, Ichikawa Danjuro and Nakamura Soujuro. 703 x 362 mm. *Light staining.*

**UTAGAWA KUNISADA III.** Oosakazukishusen no tsuwamono. Imperial Printing House, Meiji 20, 1887.

Triptych for the play *Oosakazukishusen no tsuwamono*, featuring actors Ichikawa Gonjuro, Ichikawa Sandanji and Nakamura Shikan. A pupil of Utagawa Kunisada I and his successor Utagawa Kunisada II, Utagawa Kunisada III (1848-1920) specialized in portraits of kabuki actors. 701 x 360 mm. *Some stains.*

**TOYOHARA KUNICHKA.** [Yakusha-e Triptych]. Meiji 20, 1887.

Featuring actors Ichikawa Gonjuro, Nakamura Shikan and Ichikawa Sandanji. 701 x 361 mm.





**TOYOHARA KUNICHIKA.** Kiwametsuki banzui choubee. Meiji 20, 1887.

Yakusha-e triptych for the kabuki play *Kiwametsuki banzui choubee*. Featuring actors Ichikawa Danjurou and Ichikawa Sadanji. Kunichika would later make a different version of the same scene. 701 x 360 mm. Some stains.

**TOYOHARA KUNICHIKA.** Kibbi Daijin shinamonogatari. Meiji 20, 1887.

Yakusha-e triptych for the play *Kibbi Daijin shinamonogatari*: Japanese minister Kibi no Makibi, on a diplomatic trip to Tang China, is tested by the nobles and scholars of the imperial palace; here, thanks to the intervention of a spider-demon, he manages to decipher a complex poem. With actors Nakamura Shikan, Sawamura Gennosuke, Ichikawa Danjurou, and Ichikawa Sadanji. 702 x 361 mm. Minor staining.



**TOYOHARA KUNICHIKA.** [Yakusha-e Triptych]. Kodama Yakichi, Meiji 20, 1887.

Yakusha-e triptych featuring actors Ichikawa Gonjurou, Ichikawa Kodanji, Ichikawa Sandanji, and Nakamura Shikan. 703 x 360 mm.

**TOYOHARA KUNICHIKA.** Chuujou-Hime. Imperial Printing House, Meiji 20, 1887.

Triptych. With actors Kataoka Gadou, Iwai Matsunosuke and Nakamura Fukusuke as Princess Chuujou, a historical and folkloric character sometimes referred to as the Japanese Cinderella. 701 x 360 mm. Some stains.

**TOYOHARA KUNICHIKA.** Koukokujiman hatsuhinode chinami no unkaku. Fukuda Tamotsu, Meiji 17, 1884.

A spectacular Yakusha-e hexptych The play *Koukokujiman hatsuhinode chinami no unkaku*, enacts the coming together of the era's most popular actors, each embodying the character that made them famous: Onoe Kikugoro thus appears as 'the mysterious cat of Saga', Nakamura Shikan as the bandit Ichikawa Goemon confronting Mashiba Hisayoshi (the name by which Toyotomi Hideoyoshi was referred to in the theatre), played by Suketakaya Takasuke. 705 x 713 mm. Some slight marginal creasing towards the feet of the lower prints.

**TOYOHARA KUNICHIKA.** Karukaya doushin tsukushi no iezudo. Matsuki. Meiji 20, 1887.

Yakusha-e triptych for the kabuki play *Karukaya doushin tsukushi no iezudo*. With actors Takasagaya Fukusuke, Nakamura Shikan, Narikomaya Fukusuke, Kataoka Gadou and Iwai Matsunosuke. 703 x 357 mm.



*The artists:*

**OGATA GEKKO** - 尾形月耕. Unlike the overwhelming majority of great ukiyo-e artists, Ogata Gekko ([Edo] Tokyo: 1859 - Tokyo: 1920) did not apprentice with a master: having lost his father and the family business at the age of 16, Gekko began selling his drawings and paintings independently. Discovered by the artist Kanabe Kyosai, then adopted by the Ogawa family, he exhibited works at the Kanga Kai Association Salon in 1885. Gekko was awarded prizes in Chicago (1893), Paris (1900) and London (1910), and was thus one of the first Japanese artists to achieve international recognition. A self-taught artist who came to ukiyo-e through painting, Gekko innovated while challenging the technical limitations of printers, insisting on rendering the textural effects of brushes and refusing the separation of colours usually imposed by printing.

**Tsukioka YOSHITOSHI** - 月岡 芳年. Often described as 'the last master of ukiyo-e', Tsukioka Yoshitoshi (Edo [Tokyo]: 1839 - Tokyo: 1892) studied under Utagawa Kuniyoshi for a period of 11 years. However, he was not appointed as his successor and, when his master passed in 1861, Yoshitoshi found himself without prospects. From 1866 onwards, his 'bloody' prints, depicting murder scenes and battlefields, powerfully echoed the zeitgeist of violent upheavals leading up to the Meiji Restoration, and brought much attention to his work. Despite his success, Yoshitoshi faced several phases of unproductivity, marked by poverty and mental illness. The Yoshitoshi prints collected in this album belong to a second, relatively more serene period of his work, during which the emotions of his characters take precedence over graphic representations of violence. Increasingly aware of the anachronistic nature of his work in a country where photomechanical reproduction processes were becoming widespread, Yoshitoshi devoted himself mainly to historical subjects. Ryunosuke Akutagawa wrote: 'Do we not feel in Yoshitoshi the atmosphere of the city in those days, no longer old Edo, not yet the new Tokyo?'

In 1992, a retrospective of Yoshitoshi's works, entitled 'Beauty and Violence', was held at the Van Gogh Museum in Amsterdam.

**Toyohara KUNICHIKA** - 豊原 国周. Toyohara Kunichika (Edo [Tokyo]: 1835 - Tokyo: 1900) first signed a print in 1854. His artist's name, 'Kunichika', combines those of his two masters: Toyohara Ichiousai Chikanobu and Utagawa Kunisada.

A regular of both the red-light district of Yoshiwara and the backstage of kabuki theaters, Kunichika specialized in portraits of actors (yakusha-e) and beautiful women (bijin-ga). During his lifetime, he enjoyed great success: in 1867, the government commissioned 10 prints from him for the Exposition Universelle in Paris. Trained during the final years of the Edo era, Kunichika preserved the style and techniques of the previous period under the Meiji Restoration. However, he adapted to the transformations brought about by the opening of Japan, using, for instance, alkaline newly imported from Germany.

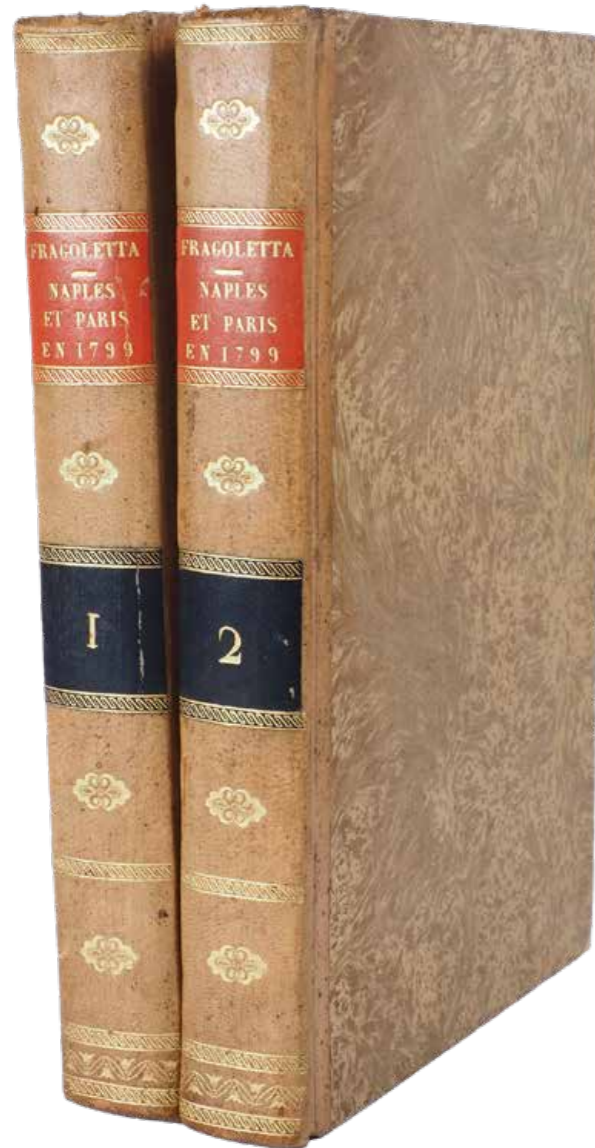
**Hashimoto CHIKANOBU** - 橋本 周延. Also known as 'Toyohara Chikanobu', Hashimoto Chikanobu (Edo [Tokyo]: 1838 - Tokyo 1912) joined the army of the Tokugawa Shogunate. When it was decimated by imperial forces at the Battle of Ueno, Hashimoto Chikanobu was handed over to the authorities. In 1875, he moved to Tokyo to study ukiyo-e. A pupil of Kuniyoshi, then Kunisada and finally Toyohara Kunichika, Toyohara Chikanobu is best known for his bijin-ga (feminine beauties) prints documenting the changing fashions and hairstyles of the Meiji era. But he also produced a large number of 'news' prints illustrating the battles of the Sino-Japanese War.

With thanks to Nicolas Lieng and Lara Ochsenein.



[29] [LATOUCHE, Henri de]. *Fragoletta, Naples et Paris en 1799*. Paris: [A. Barbier for] Levavasseur and Urbain Canel, 1829. \$1200

2 vols, 8vo (200 × 120 mm), pp. vii, [1], 343, [1]; [iv], 341, [3], with half-titles and 1 p. adverts at end of vol. 2. Occasional pale spotting, mainly marginal. Contemporary sprinkled quarter sheep, spines with orange and black labels, yellow edges. Very minor rubbing. An excellent copy.



**FIRST EDITION.** *Fragoletta*, in which a woman (albeit expressed as neither fully female or male) disguises herself as a man and seduces another woman, was a major point of reference for early nineteenth-century literature, notably inspiring Balzac's *Séraphita* and Théophile Gautier's *Mademoiselle de Maupin* with its fascination with the androgynous or doubly-sexed body. It clearly took inspiration from Bernini's statue of the sleeping hermaphrodite and is one of the first nineteenth century novels to feature a hermaphrodite protagonist. It's most obvious echo in English literature is in Swinburne, whose 1866 *Poems and Ballads* contained the poem 'Fragoletta' — an ode to androgyny in which the boy/girl ('a double-rose') is rendered more desirable by their double sexuality.

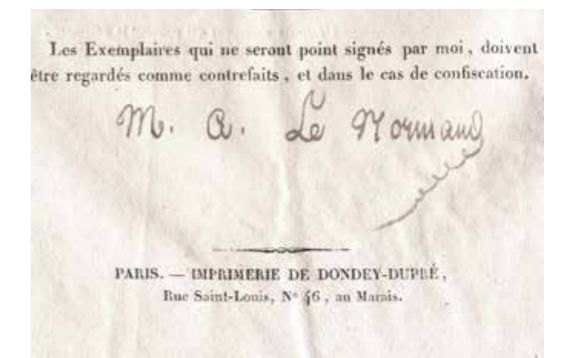
[30] **LE NORMAND, Marie-Anne Adélaïde.** *Arrêt suprême des dieux de l'Olympe en faveur de Mme. la Duchesse de Berry et de son fils. L'Ombre du Prince de Bourbon Condé (Louis-Henri-Joseph), à son filleul le duc d'Aumale d'Orléans (Henri Eugène-Philippe-Louis). Révélations, etc.* Paris: [Dondey-Dupré for] Mlle Le Normand, 28 February, 1833. \$540

8vo (220 × 135 mm), pp. [4], 144, lithograph frontispiece. Uncut in original printed wraps. Old waterstain lightly affecting the frontispiece. Old bookseller's label inside front cover. Wrapper slightly frayed, but a good copy.



**FIRST EDITION** of the last book by a prolific French clairvoyant — in the form of a decree from the gods of Mount Olympus, this is a spirited plea in favour of the Duchesse de Berry then imprisoned for leading a rebellion against Charles X after the July Revolution. Like *Le Normand's* other works it is couched in terms of dreams, predictions and angelic interventions. It bears her signature on the back of the half-title as a measure against piracy and the frontispiece shows her taking the Duchesse's hand in prison, as an angel swoops down to crown her.

Marie-Anne Le Normand (1772–1843) was a celebrated (or notorious) clairvoyant, publisher, bookseller and self-publicist. Famed throughout Europe for her exclusive clientele, she popularised cartomancy and spawned an enormous wave of imitators. At the height of her career she claimed to have advised the likes of Robespierre, Talleyrand, Metternich, the Empress Josephine and Emperor Alexander himself; others argued that the whole thing was a sham, and she was frequently arrested, spending several weeks in prison.



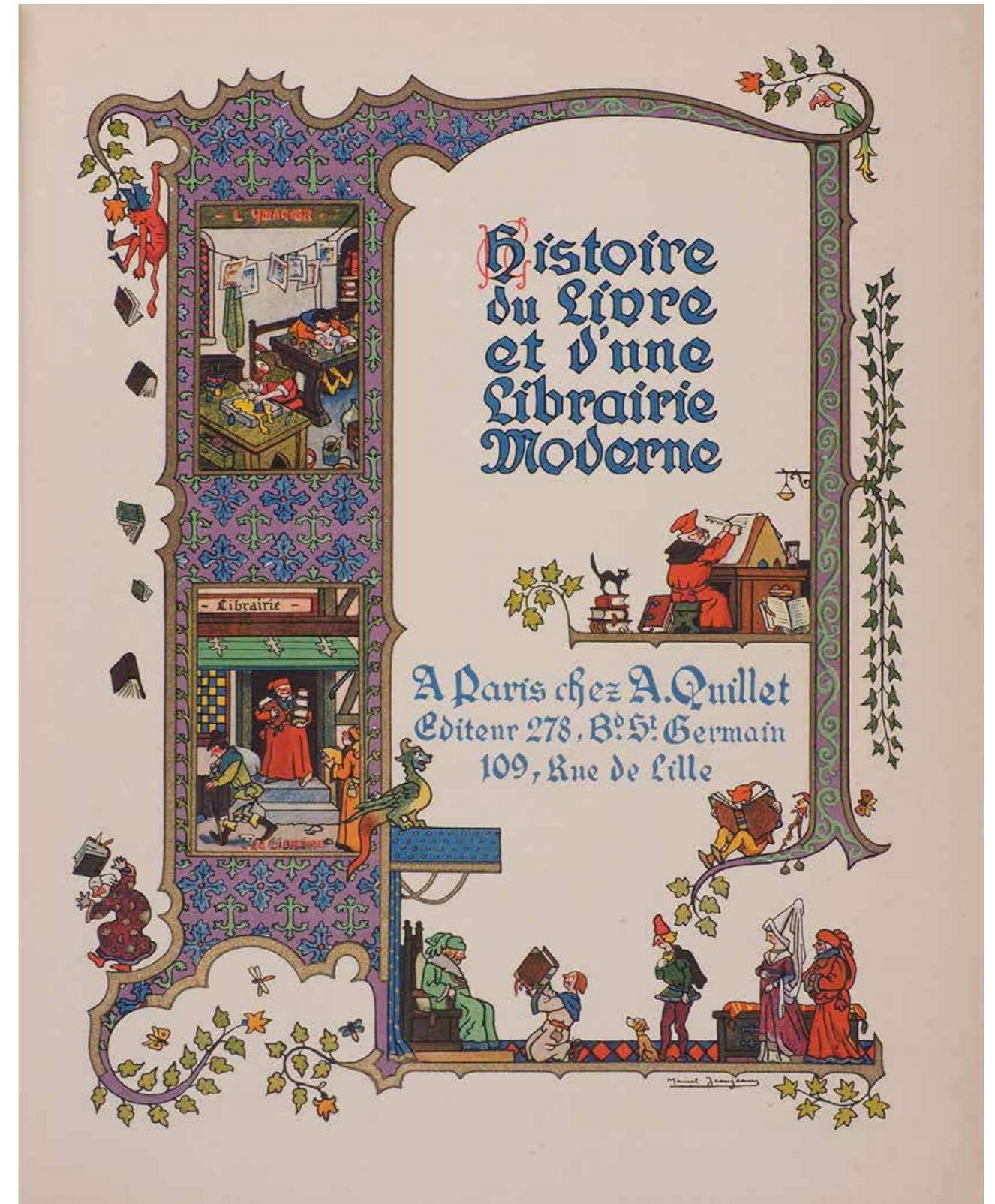
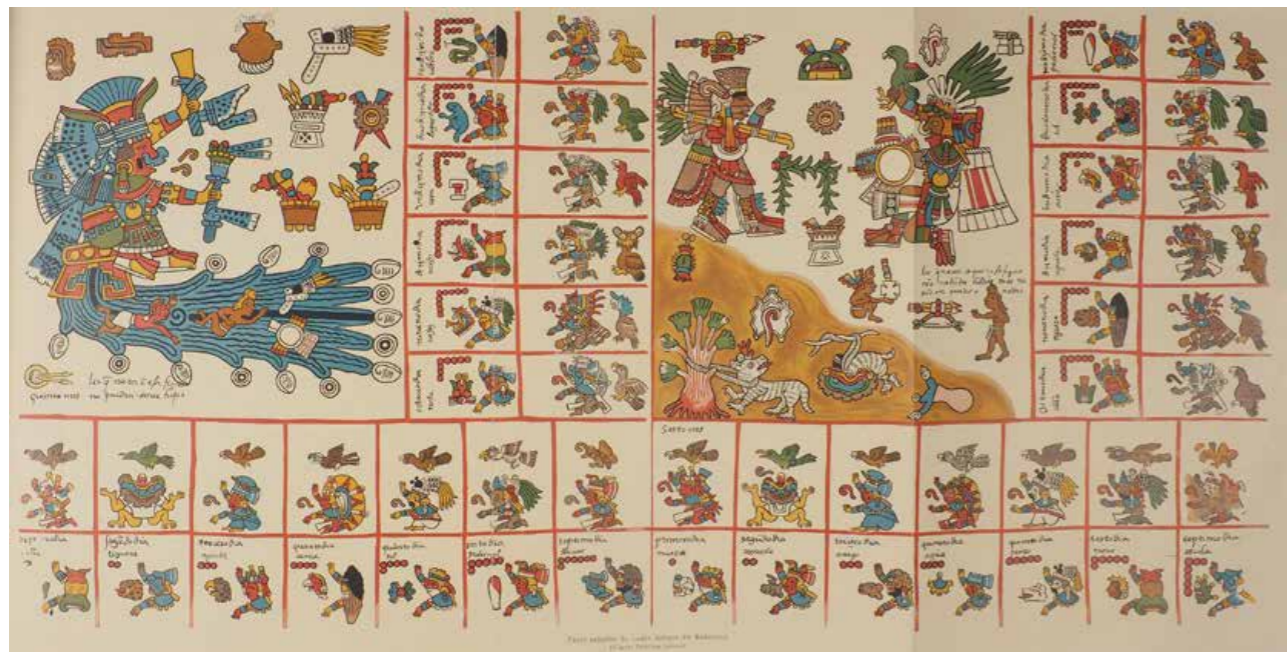
[31] **LIBRAIRIE ARISTIDE QUILLET.** *Histoire du livre et d'une librairie moderne.* Paris: [Imprimerie de Compiègne for] A. Quillet, [1927]. \$600

Small folio (268 x 215 mm), pp. [52], plus colour printed title and 11 plates, some folding, some mounted, some with gold ink. Text with colour printed illuminated borders by Marcel JeanJean. Stapled in wrappers printed in silver. Minor creasing, spine slightly torn at foot. A very good copy.



FIRST EDITION of an elaborate publisher's celebratory volume, combining a global history of the book with an account of Quillet's own twentieth-century book production. Its colour printed folding plates include images of cave painting, the Aztec Codex Borbonicus and a leaf from an illuminated Gutenberg bible. There are accounts of the first libraries and of early printing, of graphic reproductive techniques, as well as interesting considerations of the production of modern illustrated books. Quillet was a highly successful publisher of encyclopaedias who founded the Librairie Aristide Quillet in 1914.

Worldcat lists US copies at Princeton, Los Angeles Public Library and Lourdes University only. The volume was reprinted in 1962.

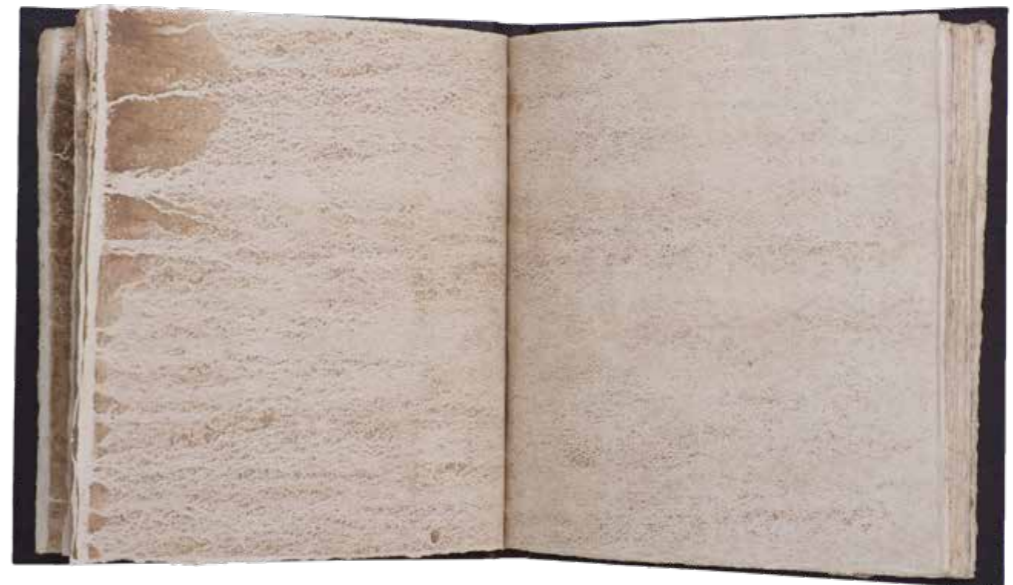
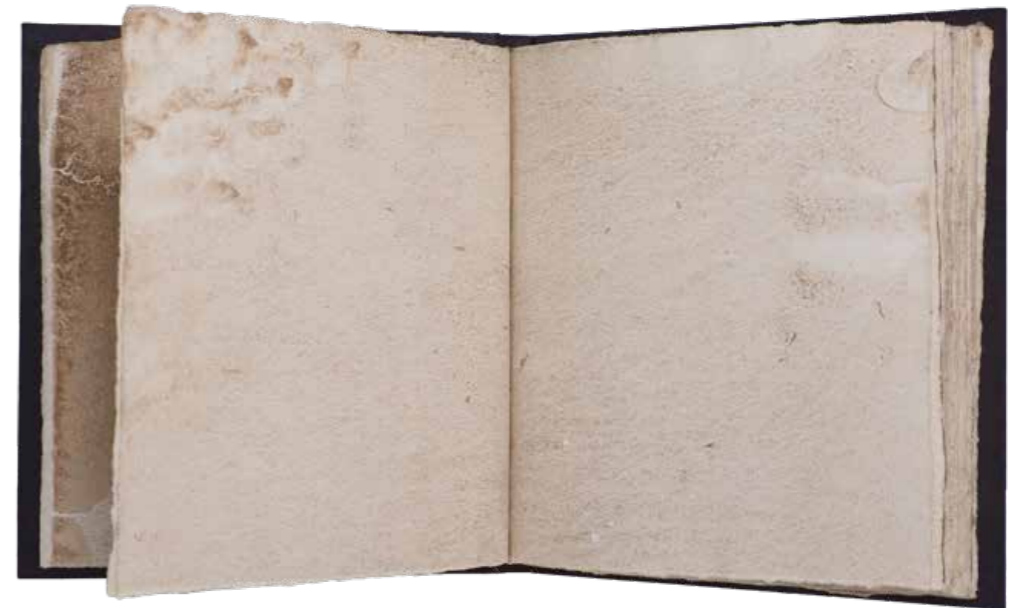
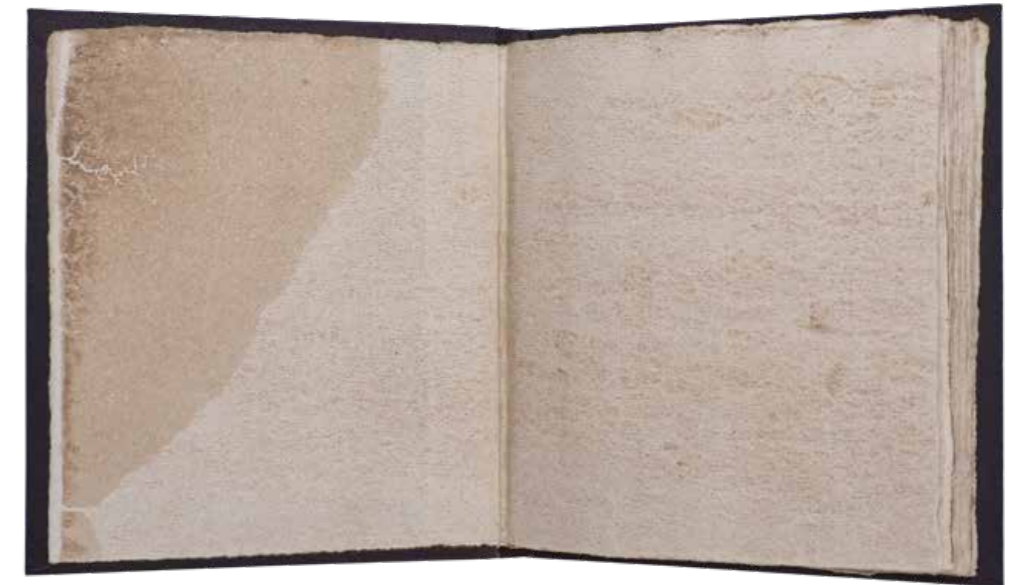
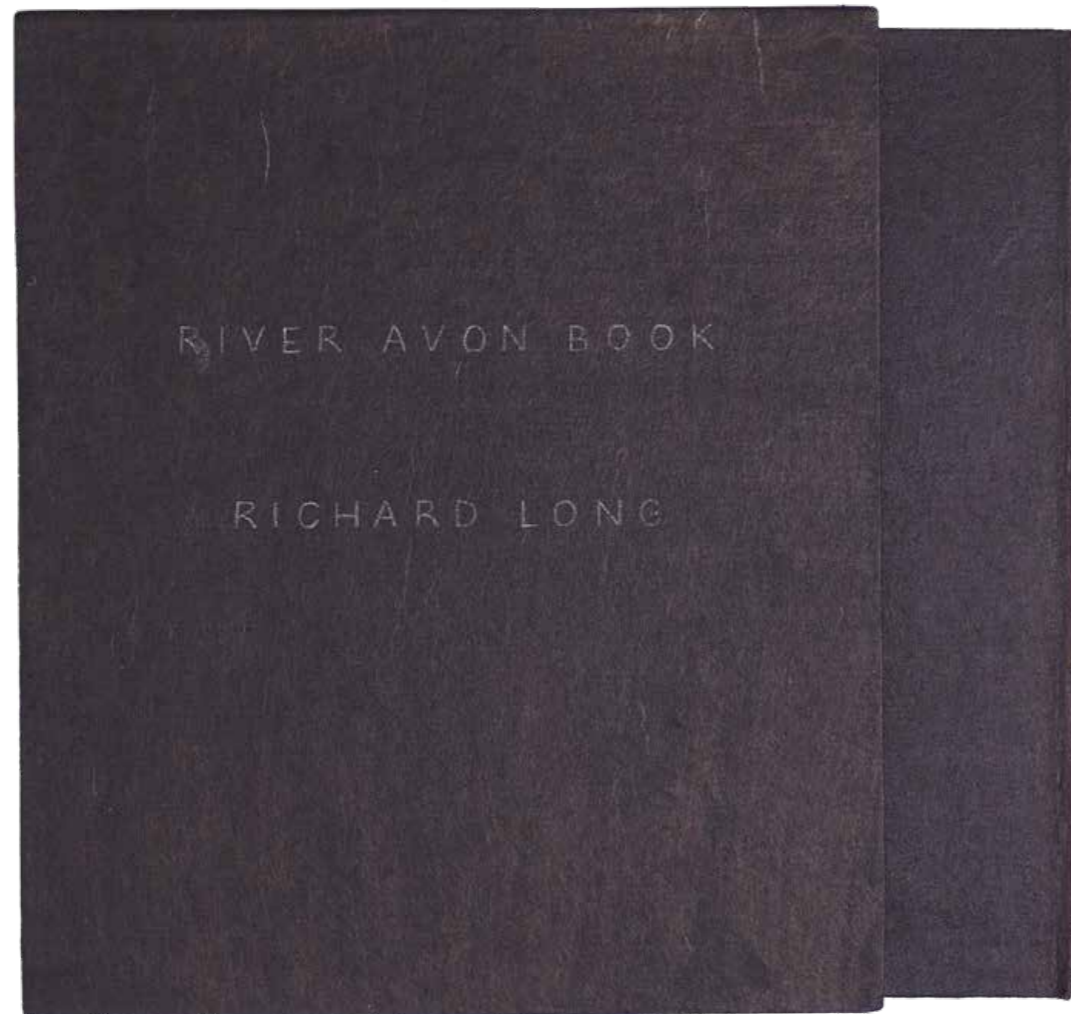


[32] **LONG, Richard. River Avon Book.** [London: Anthony D'Offay Gallery, 1978]. \$7000

12mo (150 × 130 mm), 32 unnumbered leaves, plus pastedowns. Original grey paper covered boards and matching slipcase, the latter lettered by hand. Spine very slightly faded.

**FIRST EDITION**, one of 120 copies (of which perhaps only 106 were completed). Each copy is unique, with the 32 leaves made from sheets immersed in mud from the River Avon and left to dry on the riverbank before being cut and (presumably) pressed and folded. Although the process was the same for every sheet, each copy is unique, with the river, the mud and the water having determined the characteristics of each page. The tidal river mud is formed over many hundreds of years by the tidal pulls and thus the work also incorporates an element of time. Long was born and raised near the River Avon in Bristol, and has always lived there and has often talked of feeling an affinity between the course of the river and his own journeys. He

still collects driftwood for his sculptures there and the mud from the river is unsurpassed. The colour is intense, the material adheres well and is as durable as 'rock paintings', according to Long. The volume was the artist's first 'Mud' work on paper. It is a key work in the Land Art movement. Land art, also known as earth art, was part of the wider conceptual art movement in the 1960s and 1970s. It was established by a group of pioneering artists who investigated natural sites, alternative modes of artistic production, and ways to circumvent the commercial art system. Often the idea (or process behind the work) the idea (or concept) behind the work is as important as the finished art object.



[33] **LYDIS, Mariette, *illustrator*. Charles BAUDELAIRE. MAROT-RODDE (Louise MAROT), *binder*. Les Fleurs du Mal.** Paris: G. Govone, 1927 and 1935. **\$19,500**

*Folio (325 x 245 mm), pp. [8], 13-337, [11] 10 etched and coloured plates signed in pencil, each with preceding title leaf, plus 33 hand-coloured lithographed plates. Some pale and dispersed spotting to some text leaves. Wrappers preserved. Contemporary full red morocco, gilt to an 'irradiant' design by Marot Rodde (signed on the box).*

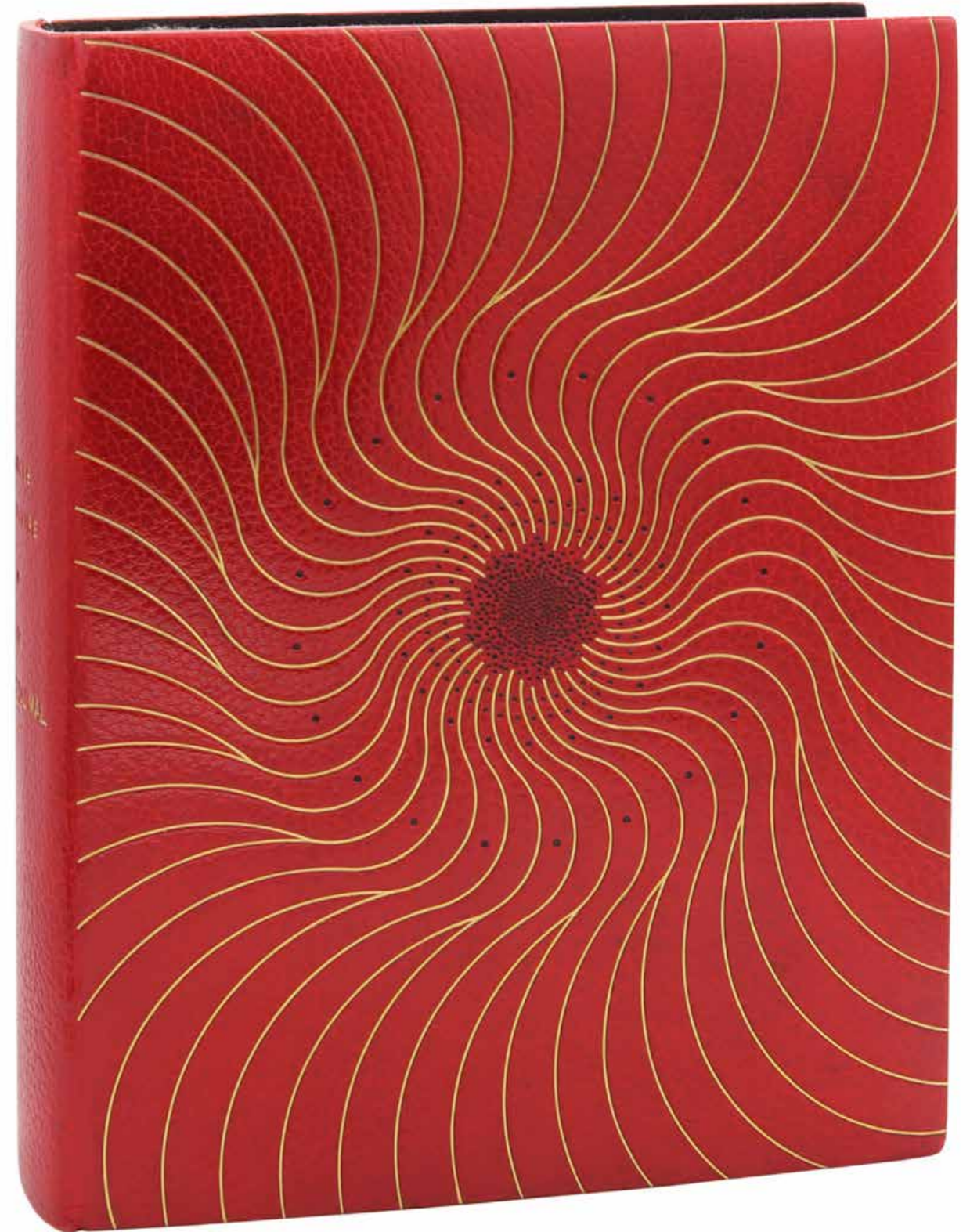
A SUPERB COPY OF FIRST EDITIONS of both Mariette Lydis's suites of illustrations for *Les Fleurs du Mal*. The 1928 set is one of 15 on vieux japon (copy B) of a total edition of 353 copies. It has an original watercolour and 10 etched and coloured plates (in three states, including artist's proofs often coloured in wash or crayon, signed/annotated in pencil). The 1935 set has 33 handcoloured lithographs issued in 11 *cahiers*. The 1935 plates and watercolour are bound with the text and the 1928 plates are bound after. The 1928 sequence, exhibited at the Salon d'Automne that year is probably one of Mariette Lydis's best works, while the more extensive 1935 sequences illustrates her evolving style and was exhibited by Lydis in New York.

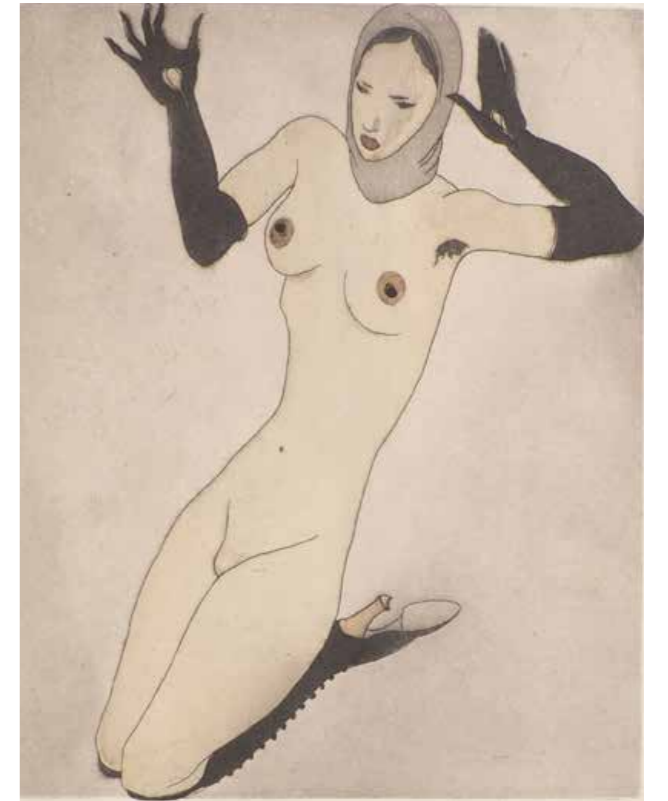
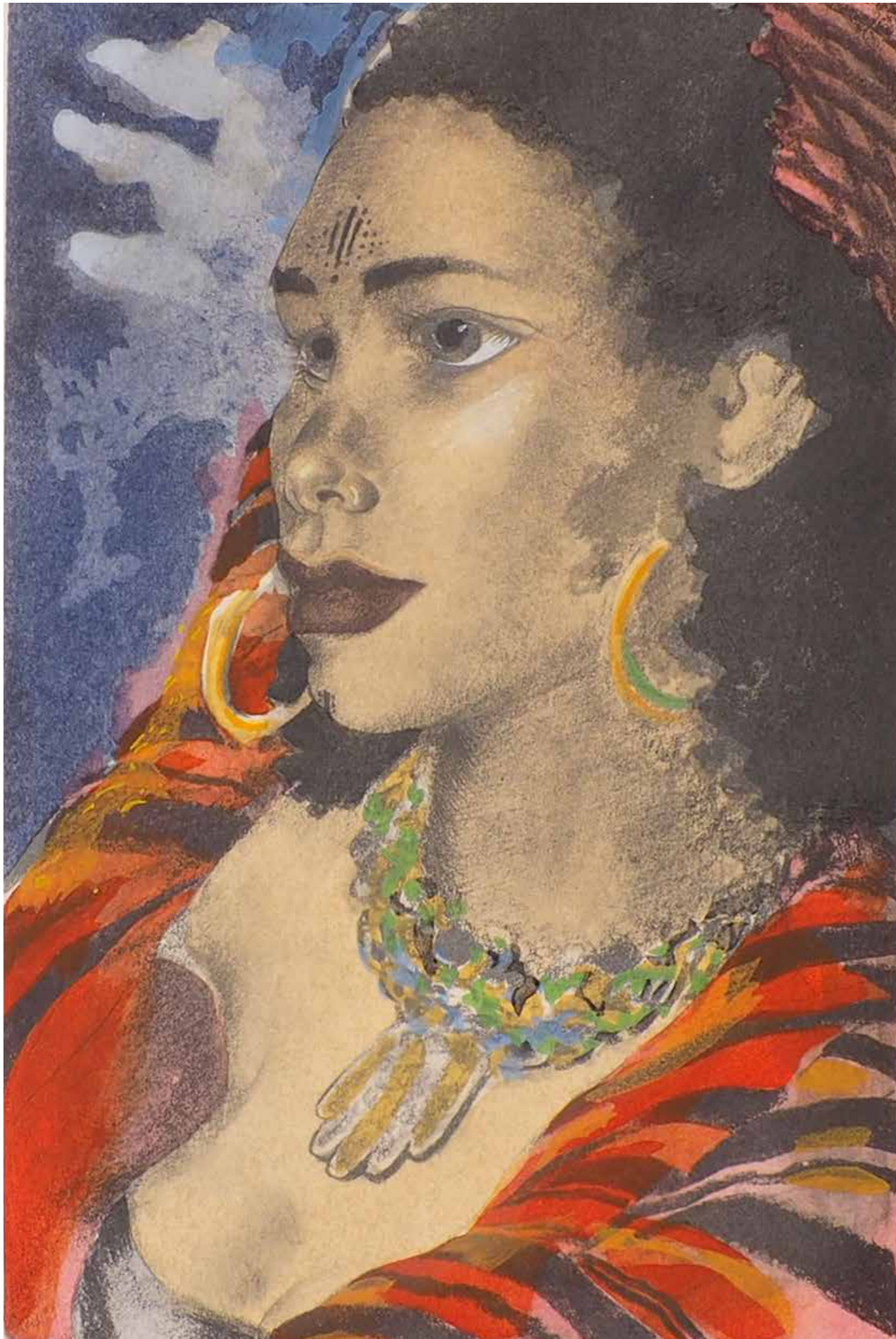


Govone issued his large-format Baudelaire in 1928, together with just 125 copies of the accompanying suite of etched plates by Lydis. It was the first joint production of this important partnership. Though both partners were resolutely bisexual, Lydis married Count Giuseppe Govone (her third husband) in 1934. The two remained married until his death in Milan in 1948 despite Mariette Lydis flight to Buenos Aires before the Second World War. In 1935 Lydis prepared a new suite of plates.

Both suites are bound here, preserving wrappers in a superb contemporary binding by one of the most celebrated binders of the Art Deco era, Louise Marot, who together with her daughter Suzanne Rodde created a series of bindings of exceptional refinement in the 1930s, before Louise's untimely death in 1938 and the closure of the Marot-Rodde workshop. Their design for *Les Fleurs du Mal* is an exquisite and technically astonishing floral motif (evoking both the poppy and the rose) to both covers of this large volume. It is especially interesting as an early example of the 'irradiante' style, with sinuous lines creating the illusion of both movement and an undulating surface, usually associated with the binder Paul Bonet in subsequent decades. Bonet was experimenting with the earliest of these radiant designs at precisely the time Marot-Rodde created this one (ie. between 1935 and 1938). One has to wonder which way the influence flowed. Discussing the works of women binders in Paris in the 1920s and 30s, Duncan and De Barta comment: 'Many of the works of these women have an exquisite delicacy and flow absent from the more formal compositions of their male counterparts. Examination of Marot-Rodde's abstract floral designs, for example, reveals a preciousity and sensuality that male binders did not achieve.'

Duncan & De Barta, *Art Nouveau and Art Deco Bookbinding* (1989), pp. 20 and 194; Tidcombe, *Women Bookbinders 1880-1920* (1996), p. 189.





[34] **LYDIS, Mariette, *illustrator*. Le Livre de Marco Polo gentilhomme venitien 1271-1295.** [Paris: Taneur and Darantière for] Les Cent Une, 1932. **\$8750**

Large 4to (300 × 230 mm), pp. [10], 200, [8], 9 etched plates by Lydis (including frontispiece included in pagination and 8 folding plates) all coloured by hand or pochoir, some signed in pencil, 3 coloured initials. Plus and extra suite of 17 proofs, signed by Mariette Lydis (with her initials and some with additional notes) and 2 original pencil drawings signed by the artist (one coloured). Contemporary or early crushed green morocco, spine in compartments, gilt lettered, marbled endpapers. Original wrappers preserved. Slipcase (one joint splitting at head). A superb copy.

**COPY NUMBER 5 OF III COPIES ONLY PRINTED FOR LES CENT UNE, SOCIÉTÉ DE FEMMES BIBLIOPHILES,** with two original pencil drawings and a suite of proof plates. All copies were printed on paper watermarked 'Les Cent Une' and this is a tirage de tête copy printed for member, Celeste Pigasse. The text is after the 1556 French edition by André Jaulme (complete with authentic contractions) while the superb visual interpretations by Mariette Lydis include two of her characteristic decorated maps (both are signed). This is one of the early publications for the women's book collecting club founded in

Paris by the Princesse Schakhowskoy in 1926 as a direct riposte to 'Les Cent' — a bibliophile circle which then included no women among its members. Les Cent Une issued editions limited to the 101 members only and a handful of collaborators, usually no more than once a year, and the club is still in existence. Celeste Pigasse (née Crouzat) was a founder member and served as the club's general secretary in its formative years (her husband founded the publishing house Librairie des Champs-Élysées 'LCE' whose *Le Masque* imprint published popular crime and detective fiction, including the French editions of Agatha Christie).

Carteret IV, 322.





[35] **(MARRIAGE PICTURES).** [Catholic Netherlands, probably Flanders/ modern day Belgium. Eighteenth century] \$5000\*

Two gouache paintings on vellum (each c. 340 × 310 mm), with gold highlights, two lines of text in ink at foot. Old staining and cockling, some flaking to the heaviest gouache portions, some insect damage towards the foot of each, heavier on one picture with slight loss, the other with similar damage to upper right corner. Laid to board, framed and glazed.

A RARE PAIR OF MARRIAGE PICTURES PAINTED ON VELLUM, probably made for and given to a couple on their marriage. The complementary painted vellum panels are richly symbolic — each bears a matching crown at the head of large and elaborate floral borders with roses and other flowers. One image contains a single flaming heart, the other bears paired hearts. The borders each enclose verdant tree-filled landscapes with tulips and wildflowers, and each landscape is criss-crossed with roads or tracks. A couple meet on the road, a sunbeam shines overhead, a gilded coach bears another couple along, a figure stands at the upper windows of a palace,

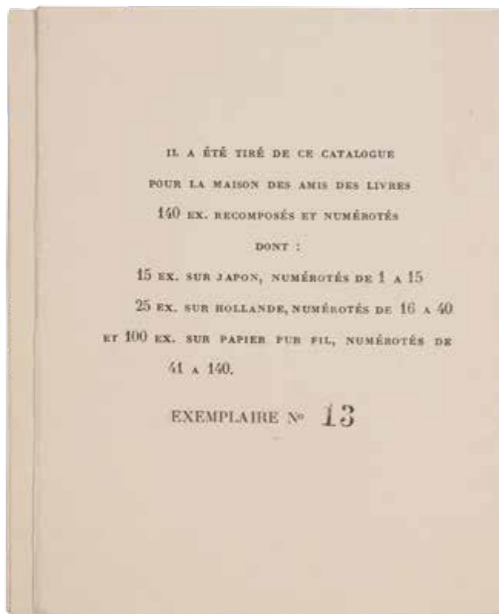
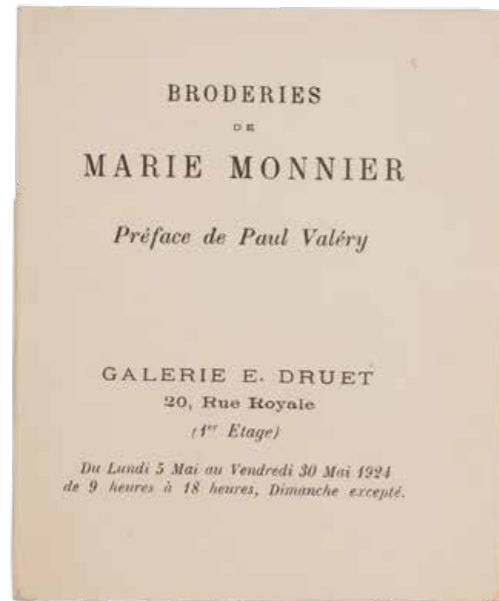
two women sit beside a spinning wheel with caged birds on a table, two men (one apparently a priest) hold a flagon and glass. Various animals abound: an ass, dogs, deer, horses and a cow.

The French verses below read: 'Un geste, un mot, un rien, la plus légère peine / n'est que trop en état de briser cette chaîne' (A gesture, a word, a trifle, the slightest sentence / is only too capable of breaking this chain) and 'Pour ce ciel charmant, j'ai une sincère ardeur / J'occupe sans cesse mon esprit et mon cœur' (For this charming sky, I have a sincere ardour / it constantly fills my mind and my heart).



[36] **MONNIER, Marie.** *Broderies de Marie Monnier* Préface de Paul Valéry. Paris: Galerie E. Druet, 1924. \$600

Smal 8vo (140 × 115 mm), pp. [8], stitched as issued, unopened.



SOLE EDITION of the small catalogue issued to accompany Monnier's needlework exhibition at the Galerie Druet at 20, rue Royale, 'Du lundi 5 mai au vendredi 30 mai 1924'. Copy number 13 of 15 on Japon (before 25 on Hollande and 100 on ordinary paper, total edition 140 copies). It lists just 14 pieces (1918-1923) including some of her most celebrated pieces including a set of four tarot images, l'Abeille and Palme (illustrating Valéry) and Féerie, after Léon-Paul Fargue. Valéry wrote in his preface: 'Mais considérez ces panneaux merveilleusement colorés. Leur éclat les apparente aux plus merveilleuses productions de la vie, aux élytres, aux plumes d'oiseau, aux coquillages, aux pétales. Nulle peinture ne peut atteindre à ces forces ni à ces délicatesses que les brins de soie savamment associés font paraître'.

Marie Monnier was the wife of the artist Paul-Émile Bécot and sister of bookseller-publisher Adrienne Monnier (Sylvia Beach's partner). Marie exhibited both in her sister's bookshop and at the Galerie Druet. She also created a large embroidery inspired by Joyce's *Finnegan's Wake* and painted one of the famous signboards for Shakespeare and Company (now at Princeton).

Worldcat lists US copies at Harvard and Princeton (three copies in the Sylvia Beach collection).

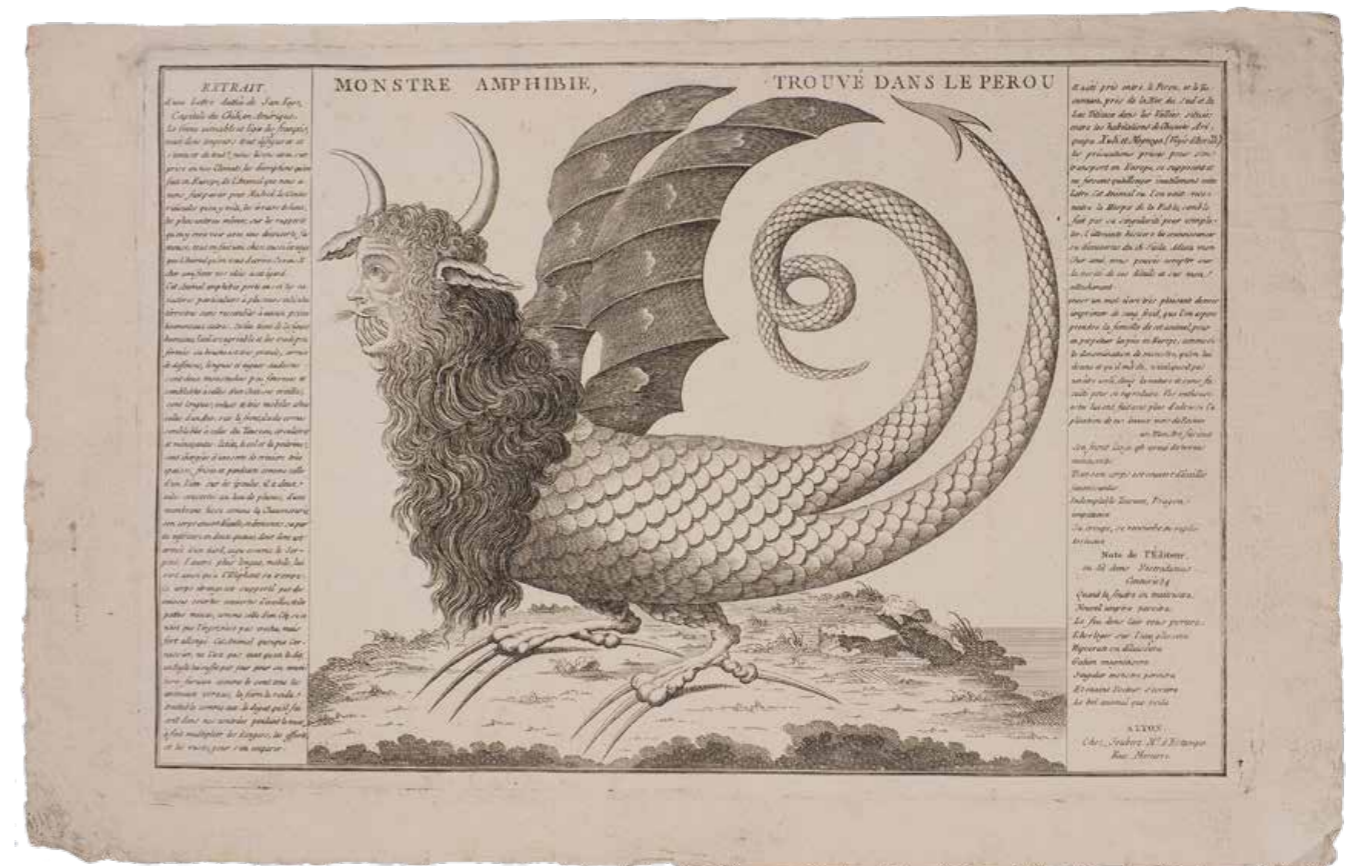
[37] **MONSTRE amphibie trouvé dans le Perou.** Lyon: Joubert, [n.d., ?1784]. \$3500\*

Engraved print with text, 328 × 225 mm, sheet size 257 × 400mm. Very slight dust-soiling but the thick paper firm and crisp.

AN OUTLANDISH PRINT DEPICTING A WINGED HARPIE with a long text recounting the supposed discovery of this mythical beast in a letter from Santiago in Chile. 'His head is like a human figure, the eye is pleasant... its mouth is very large, armed with long and sharp defences, above it are two sets of sparse whiskers similar to those of a cat, its ears are long, hairy and very mobile, like those of a donkey, on the forehead there are horns... on the shoulders there are two wings... his body covered with scales... is supported by short thighs... and legs as thin as those of a rooster... This animal, although carnivorous, but not as much as is said, a buffalo a day is enough for it...' A 'note de l'Éditeur' reproduces (or purports to) a passage from Nostradamus (Century 8.4) on the appearance of a new empire.

The whole performance, text and image, is a satirical allusion to Marie Antoinette, widely accused of rapaciously squandering the royal treasury. It is probably one of the several contemporary *canards* inspired by a pamphlet of 1784 titled *Description historique d'un monstre symbolique pris vivant sur les bords du lac Fagua près de Santa Fé par les soins de Francisco Xaveiro de Meunrios, comte de Barcelone* — the pseudonym Francisco Xaveiro de Meunrios probably referring to Louis Stanislas Xavier, Count of Provence, Louis XVI's brother. Harpie prints then appeared in considerable number (the Bibliothèque nationale holds at least thirteen, most printed in Paris, a number of which are dated to 1784) and were popular in both Paris and other French cities. Examples produced after 1789 were often obviously of female harpies, with the allusion to the queen made more overt.

Not found in WorldCat or among the similar prints in the BnF.



[38] **MONSTRE amphibie trouvé au Perou.** Lyon: Gento [n.d., c. 1780-1790s]. \$3000\*

Etched print with engraved text (355 x 280 mm, sheet c. 400 x 250), hand-coloured. Upper margin lightly browned.

A VERY RARE HARPIE PRINT, in this version a female figure, surrounded by the carcasses of dead animals, one of several such prints issued as satires against Marie-Antoinette, seen as a rapacious squanderer of the royal finances. This version describes the capture of the monster and its voracious appetite:

Ce monstre a été pris par une quantité d'hommes qui lui avaient tendu des pièges dans lesquels il

tomba, il fut environné de filets et conduit vivant au vice roy qui parvint à le nourrir avec un bœuf, vache ou taureau par jour qu'on lui donne avec trois ou quatre cochons dont on dit qu'il est friand' ending with the remark that 'On croit que l'espèce paroît être celle des Harpies qu'on avait regardée comme fabuleux'. At the head of the image, as in several other versions, is found a prophecy of Nostradamus (Centurie, 8.4) about the coming of such a beast and a new empire.



[39] **(MUSICAL THEATRE). [TERRAINE, Alfred, designer]. Mary.** [Set and costume designs] April-May 1921. \$1750

4to album (285 x 225 mm), 20 leaves (the last blank), plus interleaved typed leaves, with circa 68 ink and watercolour costume designs, 2 watercolour scenes (these with corresponding photograph), set plans (including 2 on linen, folding), playbills and typed lists of costumes and lighting cues. Later red cloth.

A SCENOGRAPHER AND COSTUME DESIGNER'S ALBUM preserving Terraine's designs for a popular 1920s musical with a sequence of 68 delightful costume designs, plus two watercolour set designs with corresponding original photographs of the set as constructed.

The images are accompanied by his detailed set and lighting plans, typed lists of actors and actresses, their costumes and the suppliers thereof. Alfred Terraine (probably a pseudonym of William Revill) worked extensively in the West End in the twenties.

Mary was a 1920 musical comedy with lyrics by Frank Mandel and Otto Harbach and music by Louis Hirsch. Opening in Philadelphia in 1920, it soon transferred to Broadway. Mary was staged in London's West End at the Queen's Theatre the following year where it ran for a total of 93 performances from April 27 to July 9, 1921. It was originally titled *The House that Jack built*, and it was only when the musical reached Broadway that its name was changed to *Mary (Isn't It A Grand Old Name!)*. It tells the story of a young man, Jack Keene, who invents a portable house, expecting to make his fortune. It fails, but he strikes oil accidentally, thereby becoming wealthy, so is able to marry his sweetheart, the 'Mary' of the title.



[40] (PAPERCUTTING - DECOUPAGE). MONTAGNE, Mr. [France, c. 1850]. \$5000

Oblong folio (295 × 450 mm), 72 leaves, all but one of stiff blue paper, each with elaborate papercut prints, mainly to one side but occasionally to versos too. Some prints on coloured paper, others with coloured elements. Original album binding with amateur late 19th century floral fabric covers, brocade borders and decoration, secured with long stitching over the front pastedowns.



A BRAVURA PERFORMANCE OF RECREATIONAL PAPERCUTTING of elaborate wood engraved prints, many of large size. The name on the first leaf 'Mr Montagne' is constructed of historiated letters from various sources, which sets the tone for this rather astonishing and various collection of cut prints, apparently chosen for their delicacy and intricacy and the challenge they presented to the papercutter. After cutting, many have only minute filaments holding them together like a net. This is not an antiquarian collection, and most of the subjects seem to have come from French popular newspapers and journals of the day, others from pattern books — the best contemporary repositories of the wood engraver's art.



Papercutting has developed in different branches all over the world, and in Europe (especially England and France) it bears an interesting relation to print culture. It demonstrates alternative ways of consuming products of the explosion of the production visual prints in the mid nineteenth-century, involving personal selection, manual interaction, curation and preservation.

There are images here of contemporary notables: including a statue of the army surgeon, Dominique Jean Larre, erected in 1850 at Val-de-Grâce; Thomas Robert Bugeaut (d. 1849); Louis-Eugène Cavaignac; Emperor Louis-Napoléon III, first president of France (1848-1852); Queen Victoria; George Washington; Alexander II. Other subjects include flora and fauna, sometimes exotic, with some American falcons and exotic plants; coaches and carriages (with some more recherché conveyances, such as De Schevleing's sailing chariot); there are soldiers, and also a few caricatures. But perhaps the most impressive and decorative cuts are the prints of medieval applied art and architecture – with copious gothic detail — and the large cartouches and decorative panels, with their floral swags, leafy branches and tendrils, all offering a robust challenge even to the expert papercutter's hand.



[41] (?PARKER, Mary, Lady Leighton, compiler). [ALBUM. England, c. 1830s with some earlier inclusions]. \$3500

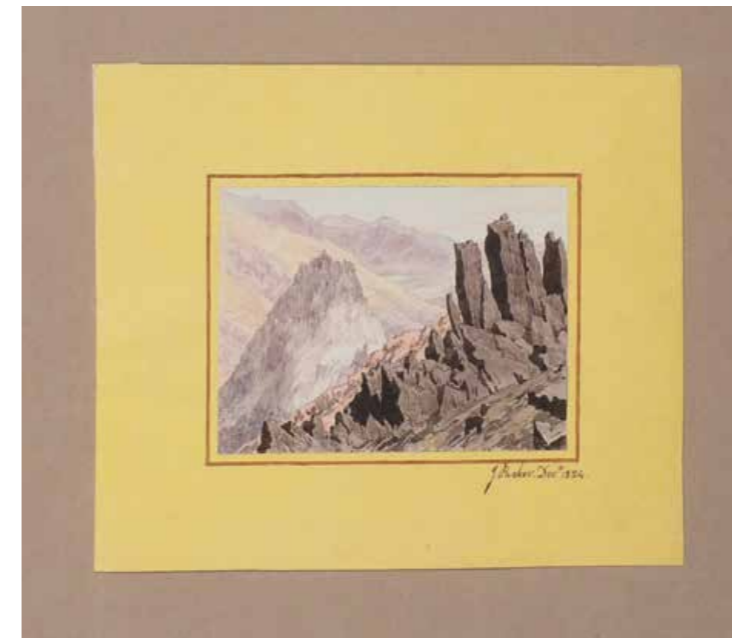
*Oblong folio (420 × 280 mm), 76 leaves with circa 50 original drawings and watercolours and c. 61 prints (mainly lithographs and steel engravings, some hand coloured), almost all mounted (just a few loose at front and rear). Marginal creasing, mainly confined to the album leaves, a few of which now fragile towards the gutter. Nineteenth-century straight grained plum half morocco. Spine and corners rather worn, with the upper joint open at head and foot, but all secure.*

A LARGE AND FULL ALBUM CONTAINING ACCOMPLISHED WATERCOLOURS AND A SELECTION OF CONTEMPORARY PRINTS. The original drawings and watercolours here (together with the more significant prints) display a distinctly romantic sensibility, with mountain and lakeland scenes (and more than a hint of the cult of the sublime) and other rural subjects of cottages and cottagers. Some of the views are obviously of Britain, while others are continental (specifically alpine). The majority are unsigned, though a number are by the same very accomplished amateur hand, with others by less schooled, perhaps juvenile hands. The whole assemblage is typical of the culture of early Victorian album- and scrapbook keeping, where a female compiler (often a mother) brought together contributions from family, friends and visitors, sometimes recording their travels, but including also subjects painted at home or copied or adapted from other sources. In the latter category are found a fine series of flower paintings, together with drawings in pencil and crayon of animals, a female reader, a cottager with a bundle of firewood, and so on. The principal artist, who contributes the largest and best watercolour views may well be identifiable as Mary Leighton, née Parker (1799-1864), a northern British artist whose work is represented in a sequence of albums closely comparable to ours at the Yale Center for British Art (MSS 16). Not only is the range of materials of our album similar in each case (including watercolour contributions from Leighton's brother, John Parker) but the style of the best watercolours is close to those by Leighton (examples of here work are digitised by the YCBA, notably the watercolour of Lake Maggiore catalogued as B2009.9.68 in the Printed and Drawings collection, together with others in the V&A collection in London). A recent northern provenance for the album further supports that likelihood.

*The contents include:*

Six fine watercolours of rural scenes (one mountainous, another captioned 'Cottage. From nature'), several other sepia watercolour views, probably by the same hand. All unsigned. Pencil drawing, Warwick Castle, signed ?C.W.W. May 29th, 1821. Twelve watercolours of flowers and fruit (including sweet peas, auricula, a rose, geranium, fuchsia and two mixed bouquets). Unsigned. Silhouette portrait (perhaps a self portrait) of the prolific society silhouettist Auguste Édouart (1789-1861), signed, 1831, mounted on an elaborate lithograph background, plus one other silhouette without background, possibly also his work. Two watercolour miniatures (85 × 115 mm) by John Parker (1798-1860) of mountain views in North Wales: Trevaen (Tryfan) and Snowdon (Yr Wyddfa), signed, dated 1824 and with manuscript descriptions on versos. A circular miniature (diameter 85 mm) in sepia wash of a woodland grotto scene, mounted on a bifolium with manuscript caption in German dated 1818 signed Rösels, the miniature attributable to Johann Gottlob Samuel Rösels (1768-1843). Four large alpine engravings/lithographs (Montblanc, Hospice de Grimsel, Hospice du St Bernard, Chamounix), elaborately hand-coloured. Numerous usually smaller pencil or crayon drawings, including rural or cottage scenes, animals (a pig and a donkey), marine scenes, children at play, a girl reading etc. In several hands of different competence.

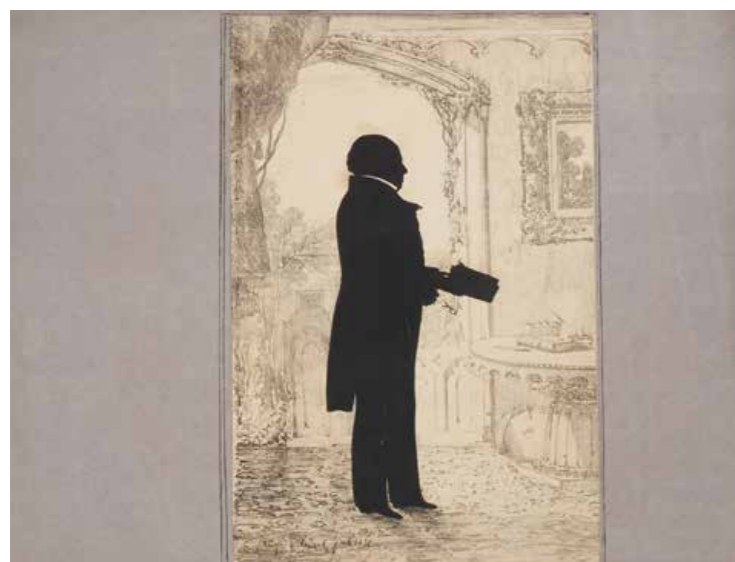




Larger prints include: 'The Late King' (Hullmandel, after 1830); 'Oaklands near Newnham, Gloucestershire' (Haghe, c. 1830s); 'Rev. Richard Raikes' [founder of the Sunday School movement] (Hullmandel, n.d.); 'The Thames Tunnel' [Harding/Dixie, hand-coloured lithograph, c. 1835]; 'L'Ingrat' (Hullmandel, after 1832); 'Kossynier : Sensenträger' (Warsaw, c. 1830); 'Ilfracombe, from Lantern Hill' (Day & Haghe, c. 1830). There also several smaller lithographs including series of seaside views in Devon (Ilfracombe) and East Kent (Ramsgate and environs, some locally printed).

Four small continental devotional prints, two with moveable flaps, one metallic.

(From the YCBA catalogue record): Mary Leighton, née Parker, 1799-1864 was the third child of Thomas Netherton Parker (1771-1848) and his wife, Sarah. Her parents must have encouraged their children's creative pursuits, as Mary and her elder brother John both became accomplished amateur artists. Their family was close friends of the Ladies of Llangollen, Eleanor Charlotte Barker (1739-1829) and Sarah Ponsonby (1755-1832), two upper-class Irish women who fled their families and established a home together in North Wales, at Plas Newydd, only fifteen miles from the Parker family estate, Sweeney Hall. Correspondence between Sarah Parker and Sarah Ponsonby, currently in the Denbighshire Record Office archives, reveals that Mary occasionally sent the ladies her drawings, many of which record the grounds of Plas Newydd and the surrounding countryside. The subjects of Mary's drawings also include prominent Grand Tour sites, satirical treatments of contemporary fashions, and thoughtful portraits of friends and family. Notably, the only portrait from life of the Ladies of Llangollen is by Mary's hand. Mary remained an active amateur artist following her 1832 marriage to Baldwin Leighton, 7th Baronet (1805-1871), of Loton Hall. Together they had six children, who Mary actively encouraged in drawing and painting.



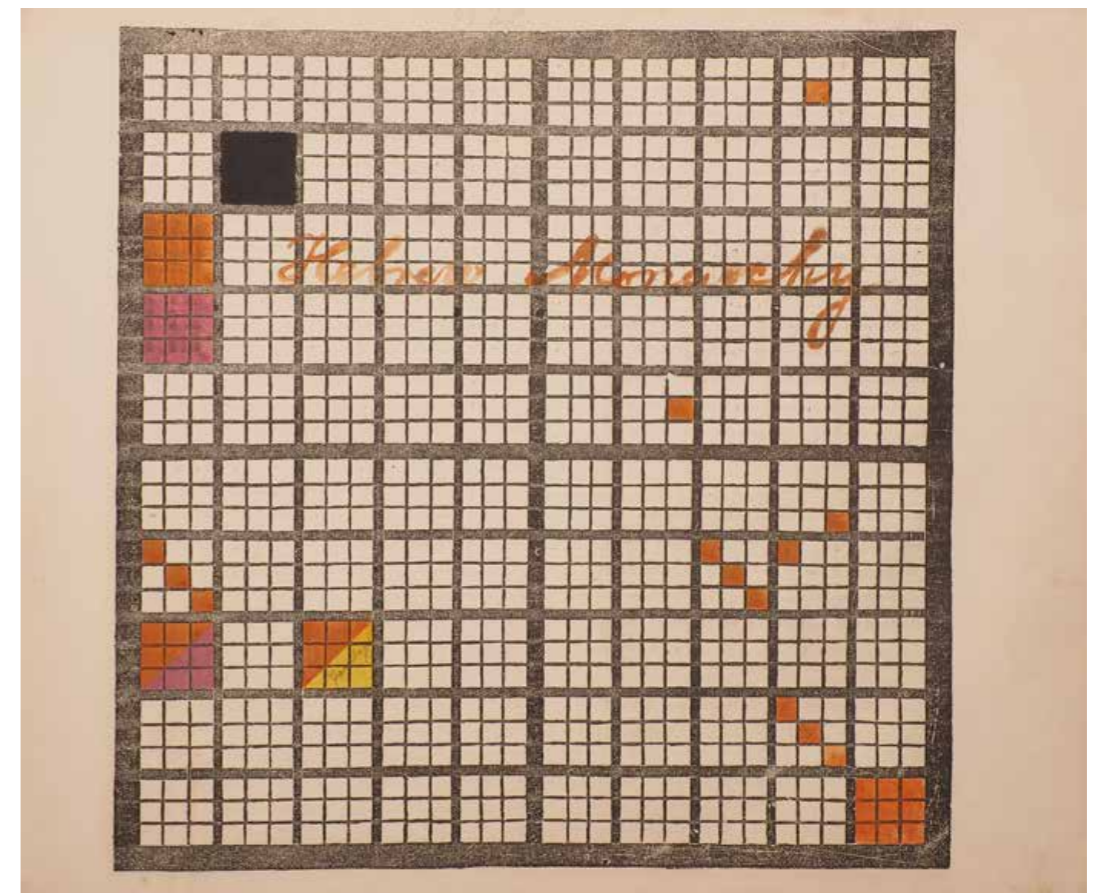
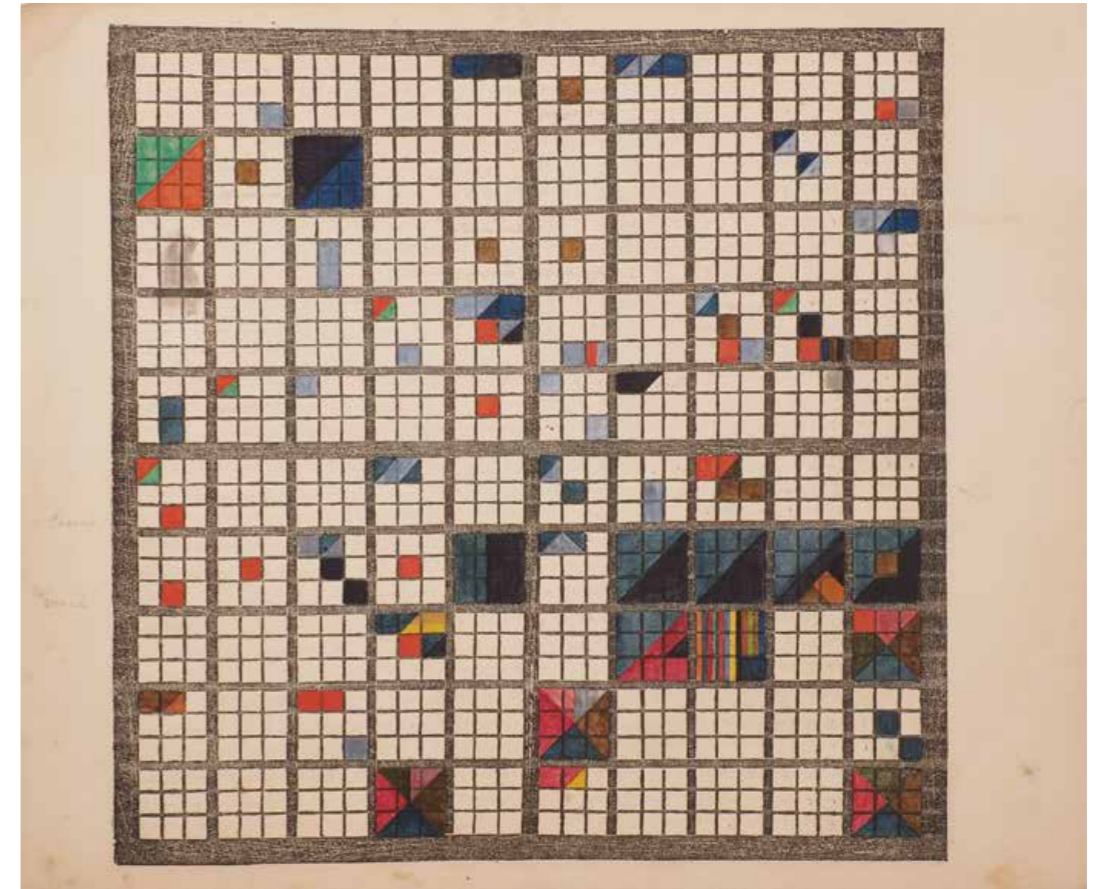
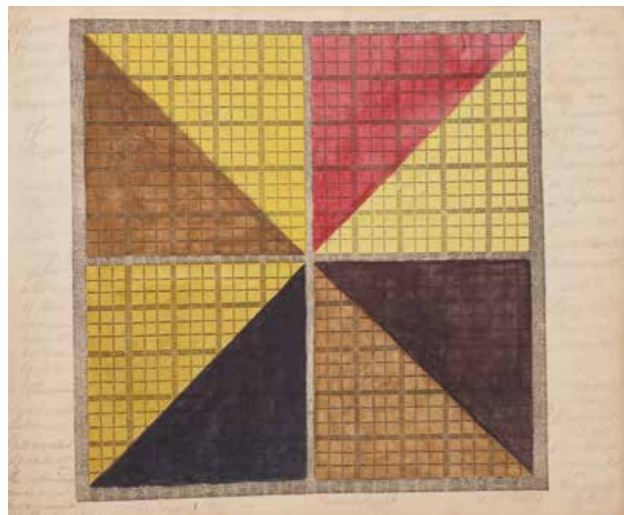
[42] **PEABODY, Elizabeth.** *The Polish-American System of Chronology, reproduced, with some Modifications from General Bem's Franco-Polish Method...* New York Edition. Boston: 13 West Street; New York: G.P. Putnam, 155 Broadway, 1852. \$2750

Oblong 4to (235 x 288 mm), pp. 216; 48 (i.e. 216 pages on 54 leaves plus 44 charts, all but the last with text on versos, paginated 1-48). 25 of the charts with contemporary hand-colouring, some with marginal annotation. Title with early manuscript notes (transcriptions of the letterpress) in another hand. Some waterstaining and spotting. Contemporary quarter roan, limp marbled boards, original label to the upper cover. Quite worn with minor loss of marbled paper to upper cover, wanting front free endpaper, still a good copy.



'Peabody's explanation of the Polish System is sensitive and revealing, and opens a new perspective on the timechart beyond questions of reference and of memory. For Peabody, the chronological chart functioned as a scheme for organizing creative thought. Peabody was strongly opposed to rote education. No child, she said, should every be forced to read anything less than a work of genius. She was particularly opposed to the use of epitomes and survey texts in the study of history, as she felt they bled history of its passion and interest and turned it into a numbing exercise in recitation. At the same time, she recognized that learning history from workers of genius—Herodotus, Livy, Muller, Niebuhr, and so forth—was difficult. The Polish charts would aid such reading not as cheat sheets but as work sheets for thinking through and organizing ideas. "All true education in history," writes Peabody, is a "communion upon the events of the past." And she continues, "What I especially value in Bem's invention for is this: that it does not pretend to be what an outline never can be, namely a perfect frame work for history." The results of Peabody's appropriation of the Polish System are both handsome and surprising: surviving copies of the charts in libraries look nothing like one another. Each bears the imprint of the individual student's imagination.' (Daniel Rosenbery and Anthony Grafton, *Cartographies of Time: a History of the Timeline*, 2010, pp. 2013-6.

It was first published for the author at Boston in 1850 (giving the address of her bookshop at 13 West Street) and republished with a New York/ Boston imprint in 1851 and 1852 (as here)



[43] **PERSON, David.** *Varieties: or, a Surveigh of rare and excellent Matters, necessary and delectable for all sorts of Persons.* Wherein the principall Heads of diverse Sciences are illustrated, rare secrets of naturall Things unfoulded, &c. Digestd into five Bookes, whose severall Chapters with their Contents are to be seene in the Table after the Epistle Dedicatory. London: by Richard Badger, for Thomas Alchorn, and are to be sold at his shop, in Pauls Church-yard, at the signe of the green-Dragon, 1635. **\$4000**

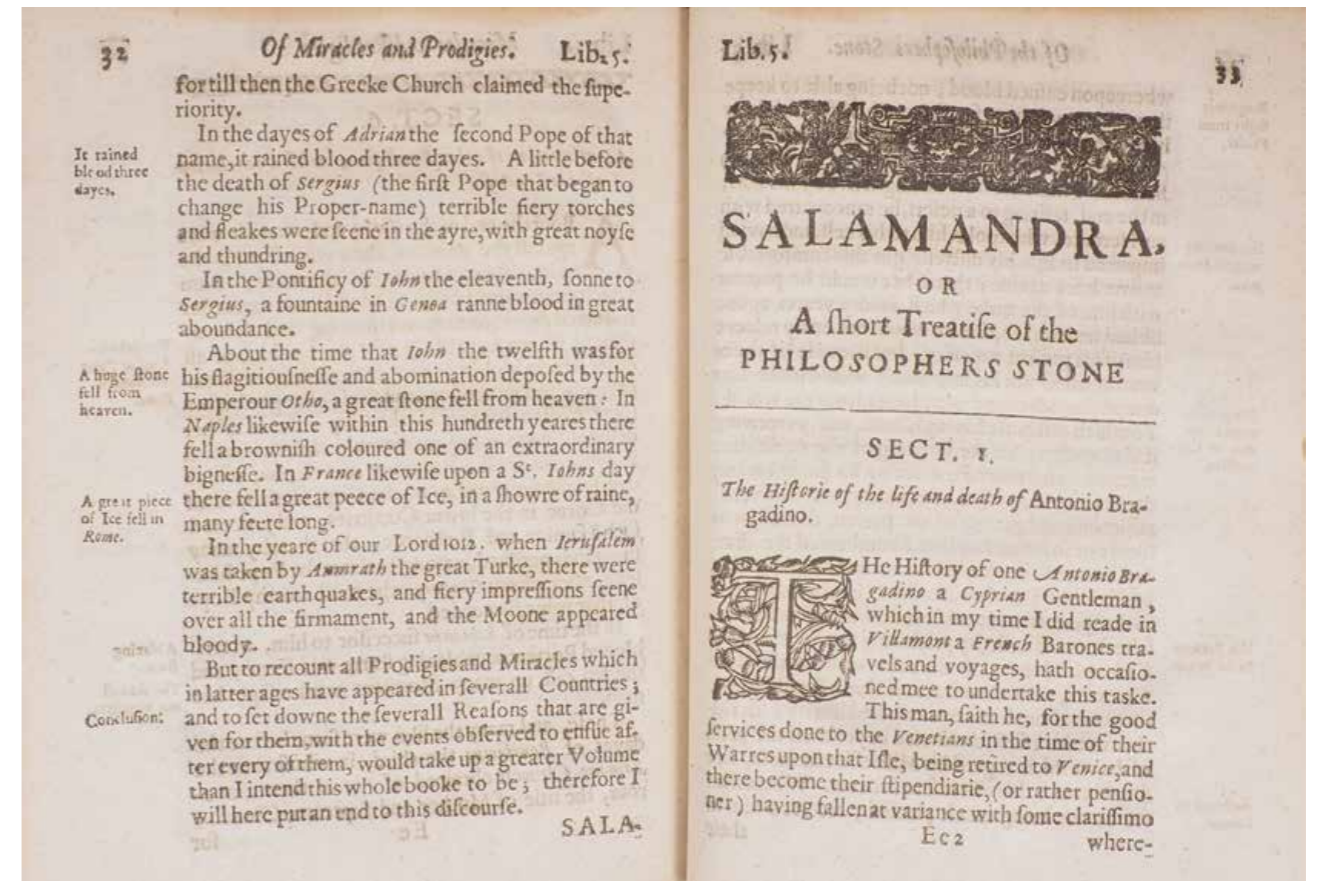
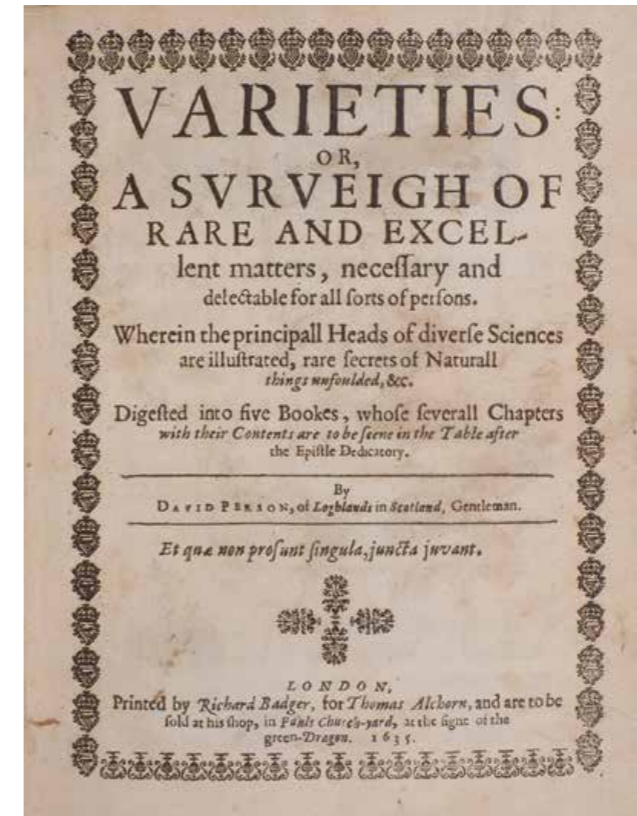
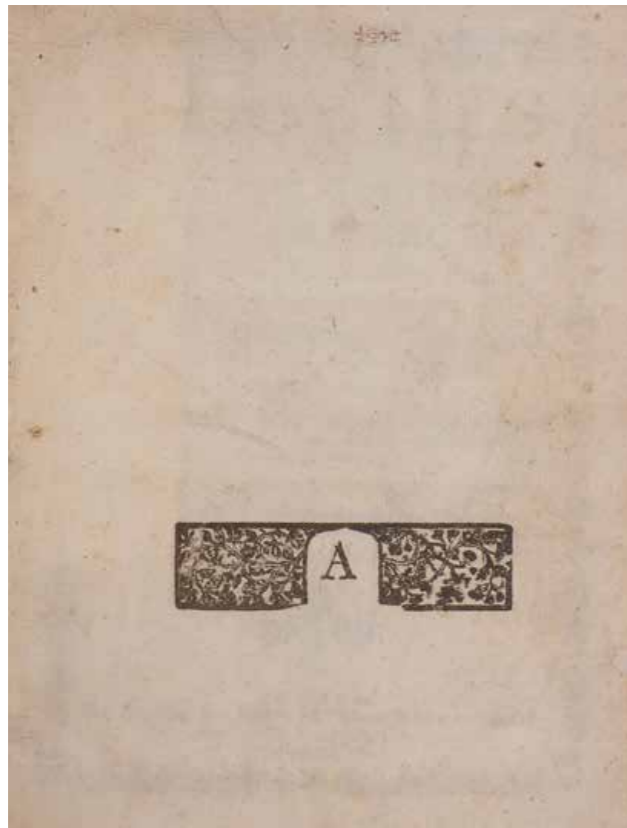
4to (178 × 130 mm), pp. [52], 47, [5], 49-93, [7], 97-123, [1], p. 126, 126-178, [2], 181-190, [6], 177-208, 217-256, [4], 105, [1] complete, despite erratic pagination, with initial leaf blank except the ornamental signature letter 'A' and the medial blanks G8, N2 and N8. Title within ornamental borders, numerous woodcut ornaments and initials. Nineteenth-century half calf, spine ruled in gilt, from the library of the Marquis of Downshire, Hillsbrough Castle, County Down, with his gilt crest at head of spine. Expertly and unobtrusively rebacked, preserving the original backstrip. An excellent copy.

**FIRST EDITION.** A famous book of secrets, apparently the first by a Scot, with American interest. The first book contains 'a discourse and discoverie of some of the rarest and most profitable secrets of naturall things, whether in heaven, aire, sea, or earth'; the second book is on astronomy; comets, meteors, and 'falling stars'; the third is on military theory 'armies and battels', 'combats and duels'; the fourth on 'curiosities', includes a 5-page section 'Of

Christopher Columbus his practical curiosity in his discovery of the new World or America'. The fifth book includes numerology and alchemy, with an essay titled 'Salamandra, or a short treatise in the Philosophers Stone' (noted by both Duveen and Ferguson). Person's *Varieties* is an unusual collection of miscellaneous treatises in five books variously be dedicated to Scottish luminaries and apparently based on the author's 'studies, expences and painful observations and ... tenne years travell abroad'.

There are some variants within the first edition, this copy is one with with Aa1 cancelled and replaced with a bifolium including a dedication to Thomas Lord Binning (a variant is uncanceled and without the dedication).

STC 19781. Duveen p. 466 and Ferguson, *Bibliographical Notes on Histories of Inventions and Books of Secrets*, I, 4, pp. 19-20.





[44] **PICART, Bernard, engraver. Charle LE BRUN.** *Caractères des Passions gravés par Bernard Picart sur les desseins de Mr. le Brun.* [for:] [Conférence... sur l'expression générale des passions]. Amsterdam: chez B. Picart le Rom. Sur le Cingel vis a vis le Marché aux pommes A. l'Etoile, [n.d. c. 1711]. **\$1600**

Small folio (380 x 236 mm). Engraved title and 13 leaves of plates of which each has 4 separate images printed from small plates (52 in total, complete). Occasional trivial spotting and minor thumbing. Uncut, with old paired stitch holes in upper margins, nineteenth century cloth-backed marbled boards, upper cover with red morocco label lettered and decorated in gilt, spine lettered 'Pictura' on gilt. Slightly rubbed and soiled. Small old stamp 'Pictura Groningen' to title (see below) and shelf mark (57).

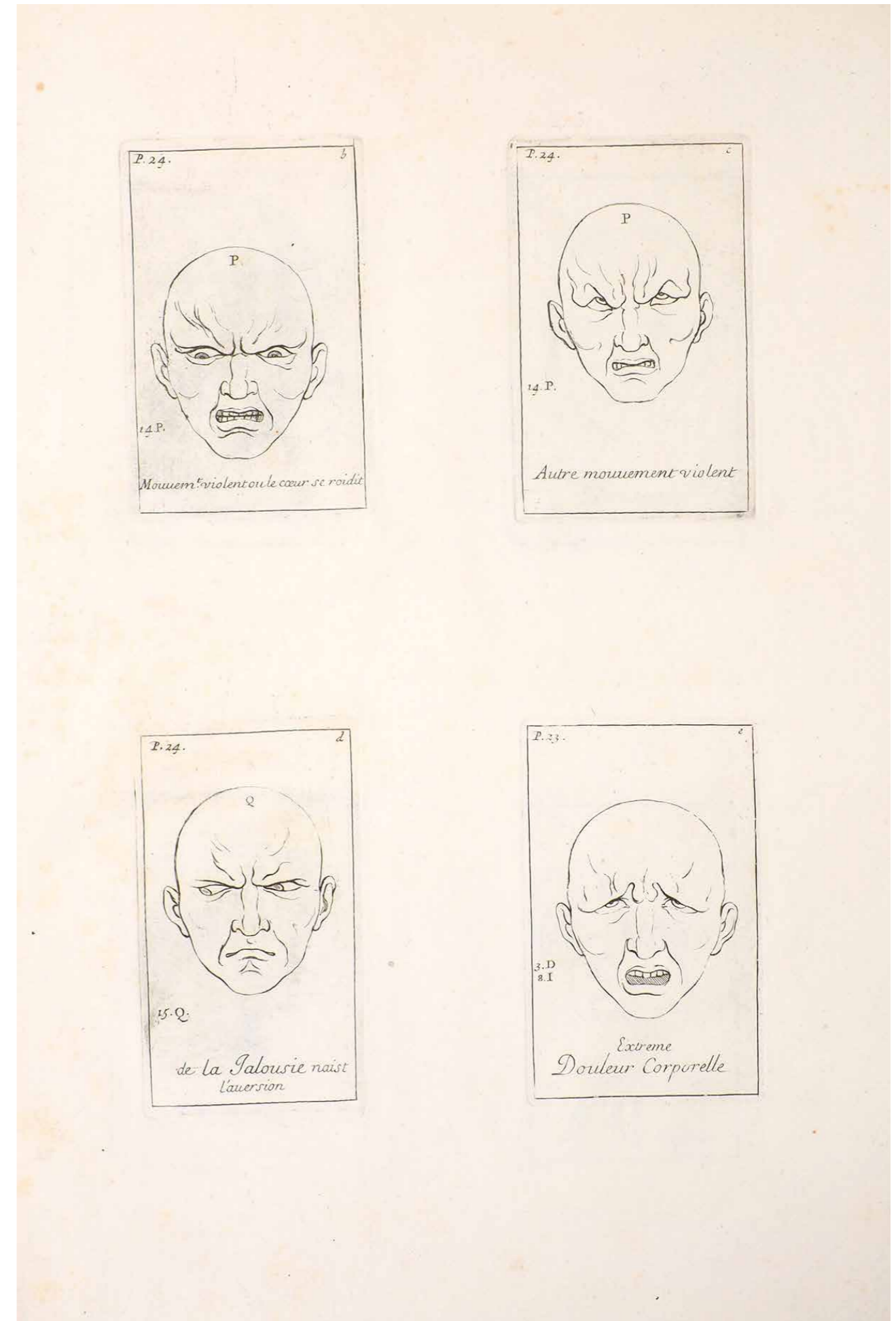
A COMPLETE SET OF THE SMALL PLATES FOR LE BRUN'S INFLUENTIAL ARTISTS' MANUAL, *Conférence sur l'expression générale des passions* (lectures at the French Académie royale given between 1668 and 1678, but not printed until 1698). They are preserved in their original uncut state, four plates to an uncut sheet. Each sheet retains the stab holes for stitching in oblong format, probably the form in which they were issued by Picart, with the plates reorientated here when bound on guards in the nineteenth century. They were evidently sold separately, uncut as here, but were also issued dissected with the small format editions of the *Conférence*.

Le Brun had lectured on the expression of emotions and produced a set of drawings to illustrate tranquility, admiration, desire, apprehension, joy, sadness, contempt and hatred, jealousy, and despair and fury. The lectures and

the illustrations ('expressive heads') were not published until 1698, when they appeared as *Caractères des Passions* which swiftly became one of the principal artists' manual and was reprinted several times within a few decades, including in English. These Picart plates 'correspond to [the first edition] with the addition of eleven new plates, except for fig. no. 34. Here, for the first time, the previously rather strange head-dress of this figure has been clearly represented as a metal helmet, thus making it easier to recognise in it Rhosaces, the man about to strike Alexander in the *Battle of the Granicus*' (Montagu).

This set bears the stamp and spine title of the Pictura Groningen (the stamp being Lugt 2028); a print collection now widely dispersed.

Jennifer Montagu, *The Expression of the Passions. The Origin and Influence of Charles Le Brun's Conférence sur l'expression générale et particulière* (Yale, 1994) B.8.





[45] **(PROSTITUTION).** 36 cards or small flyers by or for individual sex workers. [Mostly Paris, c. 1880s-1910]. \$6000\*

The smallest are of visiting card size, the largest c. 180 x 100 mm) Some mounted, others with traces of mounting, occasional small losses at the corners, but generally very well preserved.

Prostitution is part of the myth of Belle époque Paris — popularised in the stories of Maupassant and the pictures of Toulouse Lautrec; documented in medical, statistical and legal records and in notorious visitors guides such as *The Pretty Women of Paris* (1883). But among this apparent wealth of information, it is exceptionally rare to find direct documentary evidence produced by and for sex workers themselves. These ephemeral tradecards are of exceptional interest, not least for being very rare survivals at this period (such cards became ubiquitous in the twentieth century and there are significant collections of them at institutions such as the Wellcome Institute in London and at Cornell University). These very early Parisian examples directly document the methods used by sex workers to solicit custom in a crowded market, in which individuals competed with closely regulated legal brothels (or *maison closes*). There are examples of each type here. There is an elaborate medievalist card (complete with pendant wax seal) of Blanche d'Helaud at 8 rue d'Amboise, the *maison close* in which Toulouse-Lautrec took up residence in 1892 in order to paint its inhabitants.

Another faux-medieval card of Madame Thécla de Lancry, completed with the recipient's name ('Marquis de Cambis') in manuscript, offers a visit to view her 'très jolie Collection de Statuettes de Saxe' at 18 rue St Lazare. A very early twentieth century card (in Auriol type) of one 'Delisy' offering a visit to 31 rue D'Antin (a long-established *maison close* later made notorious by Céline) to view some very pretty pearls. In the same vein a Jeanne Borel used a hand-written card to invite visitors to 41 rue Pasquier to view 'beaux objets d'art' (between the hours of 1 and 7).





The women sometimes present themselves as jewellers or artists and more often as masseuses of various types (hygiénique, medical, electric, oriental, grec, 'directoire' and so on). A few names and addresses can be cross referenced in *Pretty Women of Paris* but many are likely to be otherwise invisible in the records. Several cards advertise 'English spoken', two are illustrated with portraits (one etched, another from a photograph), while a coupe of later cards add telephone numbers. Almost all provide addresses and hours. All but a couple are from Paris, the exceptions being an early card (c. 1880s) from a Maison de Société at Epernay (Champagne) showing a man being led to a locked door with a grille by a pair of cupids, while a young woman watches from a part-shuttered window; and the card of Flora Mignon at a 'Maison de Plaisance' ('A Home for Jolly Good Fellows') at Montevideo.

Monsieur  
 Vous sachant amateur  
 de beaux objets d'arts.  
 Veuillez m'honorer de votre visite  
 Je vous prie de recevoir  
 En attendant le plaisir de  
 vous voir  
 Recevez, cher Monsieur  
 Mes sincères salutations  
 Jeanne Borel  
 41. Rue Turiguiet  
 premier au dessus de la porte de gauche

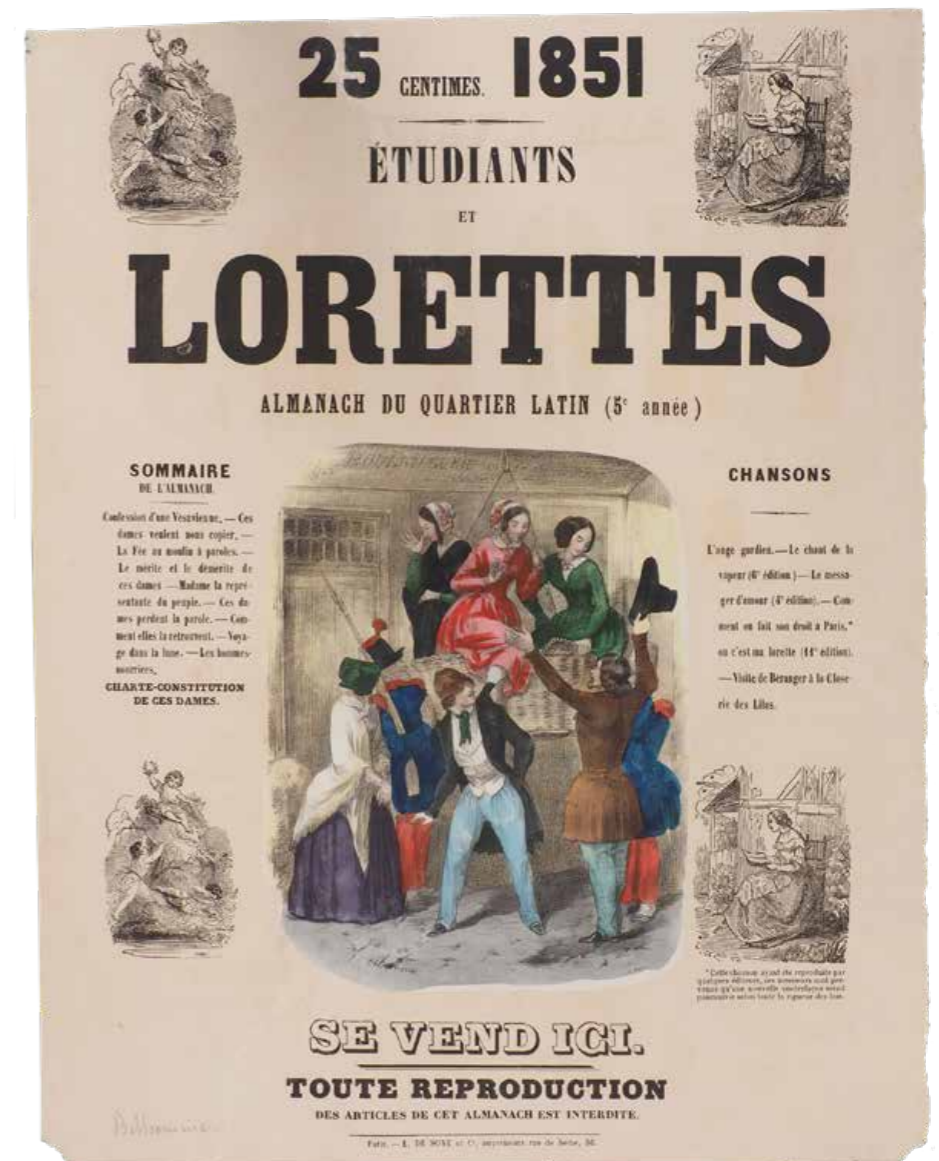


[46] (PUBLISHER'S ADVERT). *Étudiants et Lorettes. Almanach du Quartier Latin* (5<sup>e</sup> année). Paris: E. de Soye et compagnie, [1850 or 51]. \$2000\*

Folio broadside (430 x 330 mm). Letterpress text with four wood engraved vignettes by Porret, hand-coloured lithograph onlay by Belhomme. Extreme lower corners torn away with minimal loss. An excellent survival.

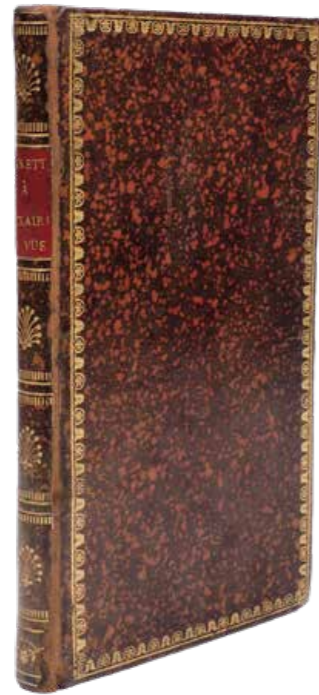
A RARE PUBLISHER'S ADVERT for a short-lived satirical almanac devoted to the comic lowlife of the Parisian Latin Quarter, with its famously hedonistic students and lorettes courtesans or sex workers). The lorette emerged both in reality and in the popular imagination during the July Monarchy (1830-48), named after the Right Bank church of Notre Dame de Lorette where they were thought to reside and the almanac promises a range of playful gender inverting fun based on the 'Vésuviennes' (popular heroines of the 1848 revolution who donned uniform and took to the barricades including the confessions of a Vésuvienne and their 'Charte-Constitution'. During the February Revolution of 1848, French

women briefly hoped for political rights and an improvement in their social situation. Such hopes were short-lived and popular reaction was expressed in satires like this. The complex image of the Vésuvienne woman warrior, both pleasantly seductive and scandalously rebellious. She appeared in all the major newspapers, while real women in the streets claimed this title by parading under a Vesuvian banner. Their morality was often called into question and it is no surprise to see lorettes and Vésuviennes share a billing here. In Belhomme's lithograph, three lorettes step out of basket (one thumbing her nose); a reflection of a popular contemporary song 'Le Panier aux lorettes'.



- [47] **(ROBINET).** *Lunette pour une vuë courte, ou Bagatelle historico-physico-morale par un Lunetier Philantrope du Nord. 'A Petropole', 1770, pp. 32; [bound after:] Lunettes a éclaircir la vue, ou Aventure singulière, arrivée récemment à Paris en un Hôtel garni, & rapportée par M.D.L, sous le nom de Quidam... et la Source vraie des passions, des nécessités & des Maux des deux Sexes humain... Amsterdam et se trouve a Paris: Chez Humaire, 1769. pp. [4], 61, [1] \$1000*

Two works bound together, 12mo (160 x 90 mm). Early errata corrections in manuscript. Early marbled smooth calf, gilt panelled spine, sides with palmette borders, green silk marker. Old inkstamped shelf mark to front free endpaper. Joints slightly rubbed, but a very good copy.

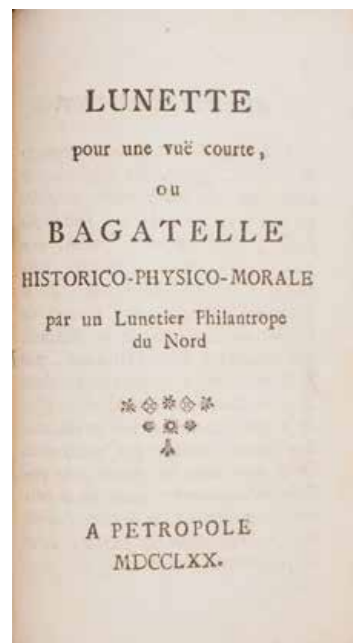


FIRST EDITIONS of two rare satires purporting to offer spectacles for the short-sighted. Other than that the two works couldn't be more different, both in tone or content.

The most significant is the *Lunette pour une vuë courte* apparently almost unrepresented in European or American library collections. Pseudonymous ('by a northern optician') and with a false St Petersburg imprint it is a virulent rebuttal of the natural philosophy of Jean-Baptiste Robinet, encyclopédiste and proto-evolutionist. The work under the satirist's lenses is Robinet's *Vue philosophique de la gradation naturelle des formes de l'être* (Amsterdam, 1768) in which the author had expounded part of his theory of the advance of nature via an active principle common to all forms, from stones to complex plants and animals. Like several other Enlightenment precursors Robinet contributed to the history of evolutionary thought later crystallised by Darwin. He envisaged links between all natural forms, only temporarily invisible, all subject to an active process of refinement and development. Our Lunetier-satirist was having none of it and dismissed the work as a tissue of bizarre dreams and a monstrous production that could only be dismissed by humour. In particular he singles out for ridicule Robinet's discussions of shells which seem imitate female genitalia (*Concha veneris*) and fossil stones (*priapolites*) resembling the male.

The other work is a cautionary and resolutely anti-feminist verse romp through the perils facing the modernday Everyman ('Quidam') in Paris where the vices of women lurk at every corner to ensnare him.

No copy of *Lunette pour une vuë courte, ou Bagatelle historico-physico-morale* located in Worldcat. *Lunettes a éclaircir la vue*: Gay II, 921.



- [48] **ROCHE, Regina Maria.** *Clermont par Madame Regina Maria Roche, auteur des Enfans de l'abbaye; traduit de l'Anglais par André Morellet; orné des figures. Paris: [Langlois for] Denné, An VII [1798 or 1799]. \$2500*

3 vols, 12mo (165 x 90 mm), pp. 299, [1]; 335, [1]; 345, [1], with half-titles, plus 3 etched frontispieces. 4 leaves in vol. 1 quite heavily creased at lower forecorners with some tears and minor loss to the margins (careless opening?), noticeable creasing elsewhere, a couple of marginal ink blots towards the end of vol. 3. Early full parchment/vellum binding, reusing material from an earlier French (perhaps sixteenth-century) administrative or account document. Quite rubbed, but manuscript text still partially visible on two volumes. Early reused vellum label to vol. 1 protruding to cover the tip edge. An interesting unsophisticated copy.

FIRST EDITION IN FRENCH of the English novel *Clermont*, which had first appeared in English via William Lane's Minerva Press a few months before (1798). A dark and disturbing gothic tale, it was among the seven 'horrid novels' recommended by the Isabella Thorpe in Jane Austen's *Northanger Abbey*. Like Roche's earlier *Children of the Abbey* it was quickly translated

by Morellet and read enthusiastically on the continent. An esrtwhile friend of Benjamin Franklin, Morellet counted works by Beccaria, Pope, Gregory, Jefferson, Ann Radcliffe and 'Monk' Lewis among his translations. Where the Minerva edition had only a single frontispiece, the French edition has three — dramatic compositions by Richeter after Bovinet.



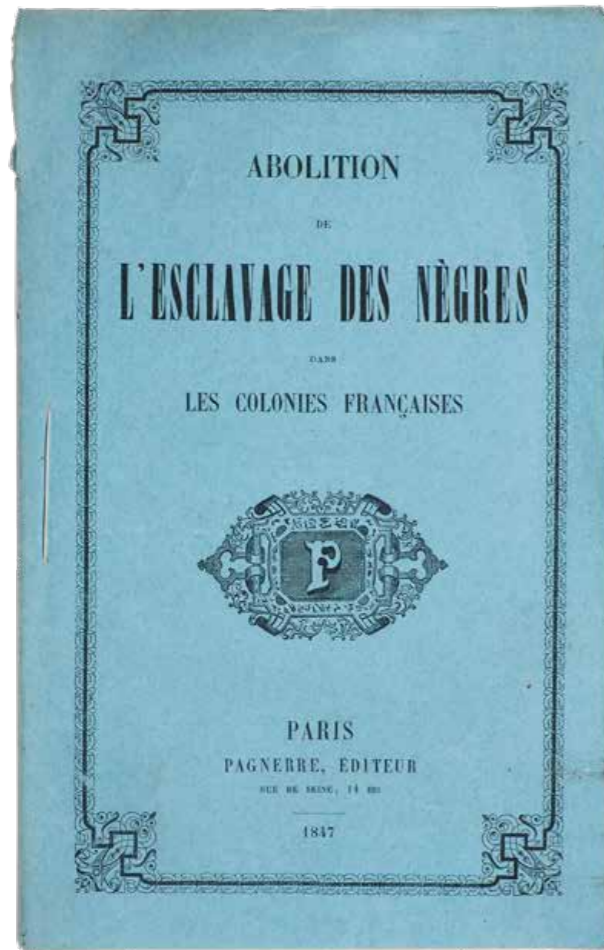
This copy is interestingly bound in recycled vellum, but the rather creased appearance if its pages suggest it had been well read before this early rebind. The overlapping vellum manuscript label on the top edge of the first volume, and the lack of any spine titles begs the question of the manner of its shelving or storage, perhaps in a box or case rather than a shelf. The label gives 'Clermont par l'auteur des Enfans de l'abbaye 3. v[ols] in 12 lij' which might be a price tag or record (though it would be an unusual bookseller's label), it is perhaps more likely to be from a reading room or circulating library.

Rochedieu *French Translations of English Works 1700-1800*, p. 283. JISC LibraryHub lists the Leeds copy only in UK; Worldcat lists US copies at: Hagley Library, Harvard, NY Historical Society, Princeton and UCLA.



[49] (SLAVERY). Abolition de l'esclavage des nègres dans les colonies françaises [cover and drophead titles]. Paris: [Gustave Gratiot for] Pagnerre, 1847. \$600

8vo (208 × 130 mm), pp. 32, Stitched in original printed blue wrappers. Slight creasing and a tear (without loss) to the head of spine. A very good copy.



FIRST EDITION. The slave trade was banned in France in 1818, but slavery itself only abolished in French colonies in 1848. This abolitionist pamphlet gives several instances of the recent mistreatment of enslaved people in the Caribbean and detailed accounts of associated legal cases. It also reproduces a Martinique newspaper advertisement for the sale of animals, the property of an enslaved person, dated 16 May 1847. The rear wrappers advertises 12 more works and pamphlets on the issue of slavery published by Pagnerre, including Schoelcher's influential polemic *Colonies françaises* (1842) and his *Colonies étrangères et Haïti* (1843).

Worldcat lists US copies at University of Maryland, and JCB.

[50] (VAGRANCY). 'CITIZEN OF LONDON' A Letter from a Citizen of London, to a Member of Parliament, proposing a method for the employment of the vagrant poor in the manufacture of sail cloth. [London, n.d. 1731?]. \$470\*

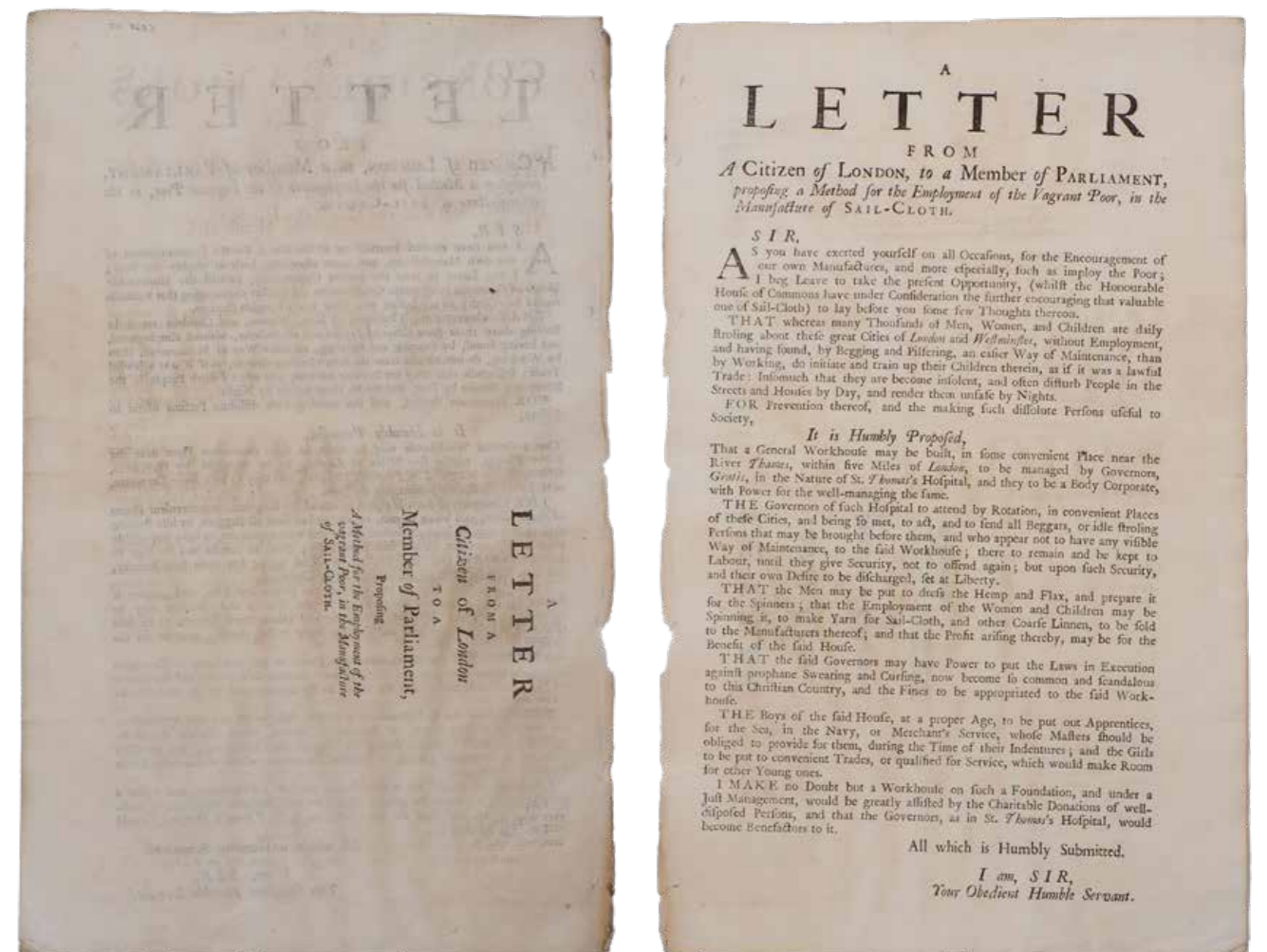
Folio broadside (316 × 198 mm), letterpress, with printed docket/title on verso, traces of old/original folds. Stab holes to extreme left-hand margins.

A rare broadside offering a proposal to put the poor ('Beggars, or idle strolling persons') to work in the making of sail-cloth in a workhouse 'to be built, in some convenient Place near the River Thames, within five Miles of London, to be managed by Governors, Gratis, in the Nature of St. Thomas's Hospital.' Its anonymous author notes 'That... many Thousands of Men, Women, and Children are daily strolling about these great Cities of London and Westminster, without Employment, and having found, by Begging and Pilfering, an easier Way of Maintenance, than by Working, do initiate and train up their Children therein, as if it was a lawful Trade: Insomuch

that they are become insolent, and often disturb People in the Streets and Houses by Day, and render them unsafe by Nights...'

The item appears in Wing (L1366A) which suggests 1697 as an unlikely date of publication. It is more likely to date from c. 1731 when an 'Act for Further Encouraging the Manufacture of British Sail Cloth' was passed in Parliament — the broadside's author notes the the Commons have recently considered methods of encouraging the manufacture of sail-cloth.

Goldsmiths'-Kress no. 06901.1.



# LIFE, TRIAL, AND EXECUTION OF C. WILSON,

At Newgate, for the Brutal Murder of Mrs. Soames, by Poisoning by Colchicum

The Farewell to the  
WORLD OF  
C. WILSON.

*THE fatal moments are approaching,  
Oh, God above look down on me,  
Upon next awful Monday morning,  
On Newgate's sad and dismal tree.  
I must die, alas I cannot live,  
Oh! God my wicked soul forgive;  
I have been a wretched female,  
Ourselves I am not fit to live.*

*Women all, pray take a warning:  
What a dreadful sight to see,  
Exposed to scorn, on Monday morning,  
On Newgate's sad and dismal tree.*

*I at the bar was tried for murder,  
The murder of one Mrs. Soames,  
And for the crime I was found guilty  
My wretched deeds I do confess.  
Secretly they said I poisoned  
Mrs. Soames and many more;  
For the death that I committed,  
Now I do lament full sore.*

*Oh now I feel the situation,  
The dreadful state in which I am,  
Awful is my sad position,  
Sorrow, trouble, and disgrace;  
Not a friend to cheer about me,  
No, not one can cheer, have I  
Poor unhappy Catherine Wilson,  
In the midst of length and day.*



*There is nothing now can save me,  
My days on earth are past & gone,  
Oh! God above look down on me,  
Since my early rise in sin.*

*I die a sad and wretched slave,  
I must admit I am to blame;  
My deeds you will remember,  
Catherine Wilson is my name.*

*Alas! alas! now I must leave you,  
A dreadful and a sad scene,  
The 20th day of October,  
Rightest hundred and sixty-two.*

*My wretched life I pay a forfeit,  
On Newgate's dismal tree so high,  
Poor Maria Soames I murdered,  
And for the dreadful deed I die.*

There is nothing now can save me,  
Dreadful the gallows is my doom,  
In the midst of length and day,  
Poor unhappy Catherine Wilson.

## EXECUTION.

**OLD DAILY, THIS MORNING.**  
This morning (Monday) being appointed for the Execution of Catherine Wilson, aged 40, for the Wilful Murder of Maria Soames, an immense concourse of people assembled before the goal to witness the dread sentence of the law. Every situation that commanded the slightest view of the gallows being crowded to suffocation; not a house-top, not a window but what presented the same aspect, many of the windows being filled with a superior class of persons who—other than he it said—seemed to evince a anxious curiosity to witness the sickening and horrible spectacle it is our sad and painful duty to record.

Since her trial she still continued to exhibit the same appearance of indifference and callousness that characterised her ever since she has been in custody. On Sunday however a change for the better seemed to come over her for although evidently a woman of determined and stubborn character she was observed to be in conversation with the worthy Chapman, the Rev. A. Davis, that she cried and sobbed like a little child, and it was with considerable difficulty that she was appeased. She was visited in the afternoon by a female who described herself as an intimate friend of the prisoner and who seems to be the only friend she ever had for she was heard to remark after bidding her her last farewell, "Ah! dear, dear Agnes, if all my friends had been as true as your dear self I should not stand in the awful position I now occupy; but thank God I am perfectly innocent of the charges made against me." After partaking of a hearty supper she retired to bed, expressing a wish to be called early the following morning. At a quarter before 7 she sat down to breakfast which she eat as if unconscious of that fearful vicinity to which she was so fast approaching. Having finished her breakfast she was conducted by the wardens of the jail to the chapel connected with the prison where a most impressive sermon was delivered by the worthy Chaplain to which she paid most rapt attention, being several times completely overcome with emotion. The sermon

being concluded, she was taken into the lobby where the process of pinioning was performed. The prison bell now began to peal forth its dismal sounds, informing the people that had assembled that another victim was ready to gratify their morbid and gaping curiosity. As the clock of St. Sepulchre's struck the hour of 8, the gates of the prison were thrown open and Charlotte Taylor, alias Catherine Wilson, walked forth to meet the doom she had so justly merited. As she approached the scaffold her assumed indifference gave way and her tears burst forth anew, so much so that she had to be assisted up the steps. Having wish'd all present 'good bye' in a voice full of emotion, she was placed under the hem of the executioner, who adjusted the cord, drew the cap over her face, and retired to his station beneath the scaffold. The signal was given—the drop fell—and her spirit past to the great God who gave it.

Fourteen years have now elapsed since the fatal deed was committed. Catherine Wilson was executed with Harriet Parker, for the murder of two children belonging to a man with whom she had cohabited in the Goswell Street Road, and who was executed in February, 1848.

## TRIAL.

At the Central Criminal Court, on Thursday, before Mr Justice Byles, Catherine Wilson, aged 40, widow, was charged with the wilful murder of Maria Soames. Mr. J. Clerk conducted the prosecution; Mr. Oppenheim was counsel for the prisoner. The charge was of a very extraordinary character. The prisoner was tried in the court a few sessions back for the offence of attempting to commit murder by poison, but upon that occasion she was acquitted. In consequence of certain facts that became known, the Government felt it their duty to direct further proceedings to be taken, and the result has been that the prisoner now stands committed on two charges of Wilful Murder by poison.

Mr. S. W. Barnes, said—"I am the half-brother of the deceased, and reside at Holloway. The deceased was a widow, and resided at No. 27, Alfred-street, Bedford-square, and she died on the 18th of October, 1856. I saw her at my house on the 16th of October, in the afternoon. She was then perfectly well, and had dinner with my family. She borrowed £9 of me, and I think I gave it her in gold. I had paid her some more money a short time ago for a legacy. I saw her again on the 17th of October. She was in bed and complained of great pain and sickness. I saw the prisoner in the bed-room of the deceased at this time and she appeared to be attending upon my sister. I was sent for again on the following morning, and informed that my sister was dead.

Mrs. Ann Neacke said—"I am the eldest daughter of the deceased, and at the time of her death I and another sister lived with her. I remember the prisoner coming to live at my mother's house. She soon became very intimate with my mother who frequently visited her brother on 15th of October. She came to my house early in the morning, and said my mother appeared quite well. The prisoner came in while we were at tea, and told my mother she wished to speak to her, and she went up to her room. I saw her soon afterwards, and she was very sick and complained of great pain in her chest, and she vomited while I was in the room. On the next day I saw the prisoner in my mother's bed-room, and in my presence she gave something to drink to my mother. On Friday my mother still continued very ill, and always complained of the sickness and pain in her chest; and she vomited every two minutes, and appeared to be getting weaker. Dr. Whidmore was sent for during the day and some medicine came to the house for my mother, which was always administered by the prisoner who invariably took the bottle away. I sat up on the Friday night and she died about 3 the next morning. About an hour before this my mother said she felt better, and the prisoner said it was time to take her medicine and she must do so. My mother was taken very ill immediately so I went for a doctor, and on my return found

her much worse, and in violent agony, and she died in half-an-hour. Soon after the funeral the prisoner told me that my mother had borrowed £10 of her, at the same time show'd me a paper purporting to be a promise to pay to bearer £10. I and my uncle afterwards paid the sum.

After a great deal of evidence had been gone into, but which corroborated the statement of the other witnesses, the Judge proceeded to sum up at great length. The Jury then retired to consider their verdict and returned in a hour and a half with a verdict of "GUILTY."

The Judge then passed sentence of death in the usual form, which the prisoner heard with the most perfect indifference.

## HER LIFE.

It appears that in the first place, in the year 1853 or 54, she was living at Brompton, in London, at a house in a square named Maresfield, and that he made his will in her favor in the month of April, and died in October following. After this it appeared she was living with a young man named Dixon, and it appears that he was attacked with vomiting and purging, and that he died in a few days. It is stated that he died of cholera, and that she was with him at the time he died. About the year 1856 she was living with a man named Jackson, and this person was known to have drawn out of the bank a sum of £100 and she was taken ill almost immediately afterwards, and died in a few days, and after the death no trace of the money could be discovered. A preliminary note was found purporting to be signed by her previous living at Ganton, but their signatures had been forged. In October, 1859 she appeared to be living with a Mrs. Atkinson at Nonsuch, and on the 19th of that month she was attacked with the same symptoms and died in four days. In addition to this it appeared that in 1851 she was living with a man named Taylor, and that he was also taken ill with the same symptoms that had been exhibited in the other cases. Shortly after he had his fever, but remedies being administered, he recovered. Besides this it appeared that in the course of the present year she had been tried for the offence of attempting to commit murder by poison, but although she was acquitted the learned Judge who tried her believed her to be guilty, and summed up the case very unfavorably for her.

London:—Printed at SUCH'S Song Mart, 177, (door 115.) Upper White-church-street, S. E. and at 23, Upper White-church-street, St. Luke's.

[52] (WINE). BOWRING, John. Second Report on the Commercial Relations between France and Great Britain. Silks & Wine. London: William Clowes for HMSO, 1835. \$470

Folio (340 x 215 mm), pp. [4], 251, [1], numerous tables. Blank upper forecorner of one leaf torn away. Original printed blue wrappers. Slightly rubbed and frayed with paper at spine cracking, but all secure and a good, unsophisticated copy.

FIRST EDITION of this important report which includes a major survey of French wine production and commerce, with numerous statistical tables and fascinating local responses to Bowring's enquiries throughout the major wine regions.

John Bowring, a protégé of Jeremy Bentham, was appointed a commissioner to investigate Anglo-French commercial relation in 1831 and between 1832 and 1834, he was sent on three long coach journeys through the centre and south of France to examine the two branches of commerce in which French superiority was acknowledged, wine and silk. His enquiries brought him into conflict with the minister of commerce, Adolphe Thiers. He was later British emissary to Siam and the fourth governor of Hong Kong. He recalled in his 1877 memoirs his travels in the wine regions, where he apparently discovered that most 'champagne' exported to Britain and the United States was not actually champagne, but wine made elsewhere or artificially, and that the wines from the celebrated Burgundy vineyard, Romanée Conti never left the region, despite being advertised in all the best restaurants of Paris.

