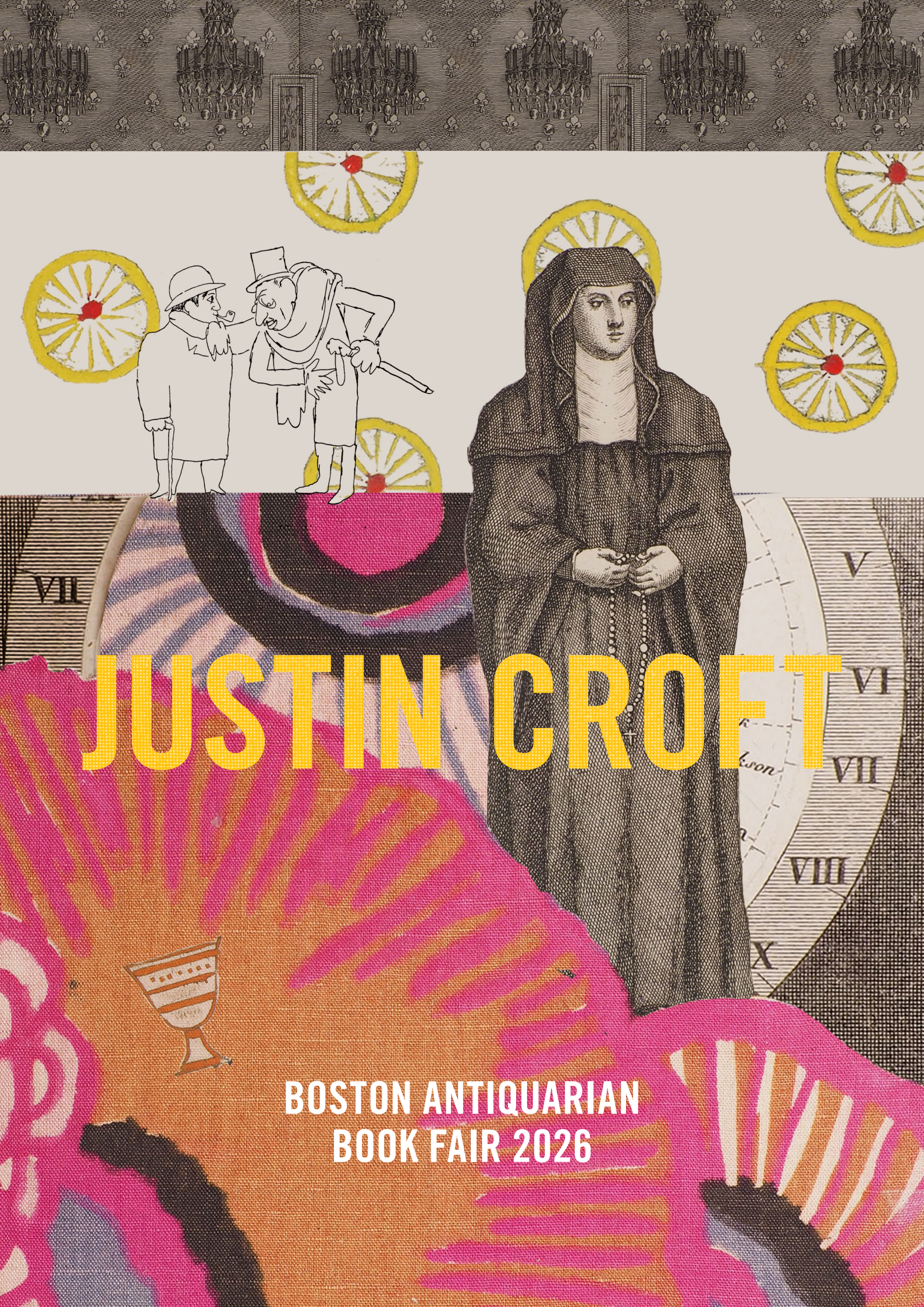

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[1] **[AFFICHARD, Thomas l']. Le Philosophe amoureux, ou Avantures du Chevalier de K***.** La Haye [but ?Paris], J. Neaulme, 1746. **$850**

4 parts in 2 vols, 18mo (144 × 80 mm), pp. [6], 139, [1]; [2], 112; [2], 177, [1]; [2], '154' [but 124], plus additional engraved title and 10 plates, letterpress titles in red and black. Occasional short marginal tears. Contemporary mottled sheep, spines gilt in compartments with red and tan labels. Corners and headcaps slightly bumped, the latter with slight loss. An attractive copy.

First edition. An appropriate opening to a b*ookfair catalogue*, a rare comic roman philosophique in which the noble book-loving hero is forced to leave his library and encounter the real world in all its chaos. The tale is set in motion by a misdirected letter from a young woman thrown into the chevalier's coach on the way home from the theatre and he pursues his newly kindled desires through a series of comic interludes in which his rigid philosophies are tested by human behaviour.

Barbier attributes the novel to L'Affichard (1698-1753), *a p*laywright, novelist, and souffleur (prompter) at the Théâtre itali*en*. *It was republished in 1748 as L'Amour chez les philosophes. Ou Mémoires du marquis de ***.* (It is distinct from the 1737 novel of a similar titl, *Le Philosophe amoureux, ou les Mémoires du comte de Mommejan* written by the Marquis d'Argens).

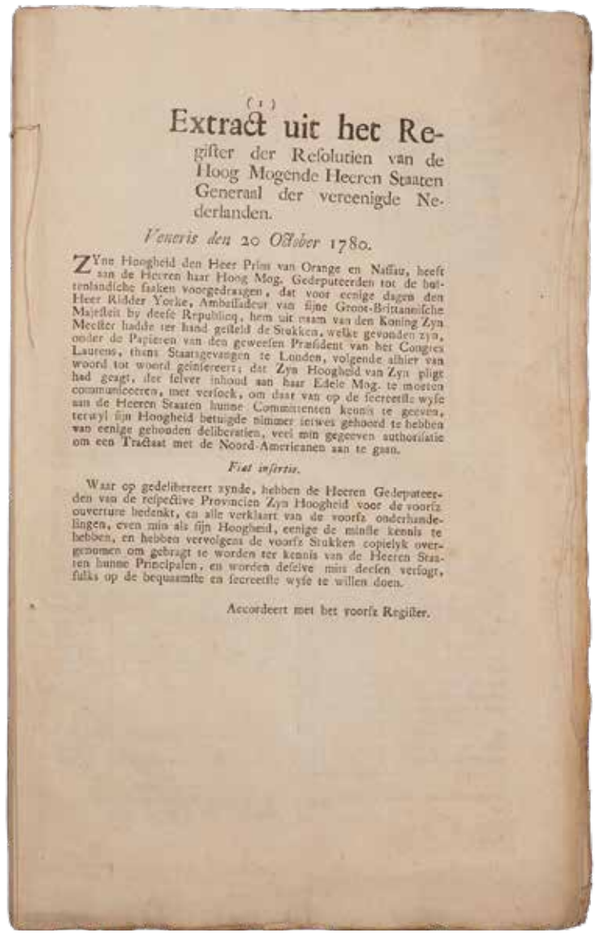
Barbier 14139; Gay 727. WorldCat: Bibliotheques nationale and Sainte-Geneviève only.





[2] **(AMERICA). [Plan of a Treaty of Commerce to be entered into between... the Estates of the seven United States of Holland, and the 13 United States of North America,** to wit, New Hampshire, Massachusets Bay, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Maryland, Virginia, North Carolina, South Carolina & Georgia]. [Preparatoirlyk plan, van een tractaat van commercie].[*Drophead title*]: Extract uit het register der resolutien van de hoog mogende heeren Staaten generaal der Vereenigde Nederlanden. Veneris den 20 October 1780. [n.p. ?The Hague, n.d., 1780]. **$3500**

Folio (335 × 205 mm), pp. 48. Text mainly in two columns (English and Dutch texts). Uncut, stitched (stitching partially defective). Light browning, but otherwise very well preserved.


(1)
Extract uit het Re-
gister der Resolutien van de
Hoog Mogende Heeren Staaten
Generaal der vereenigde Ne-
derlanden.

Veneris den 20 October 1780.

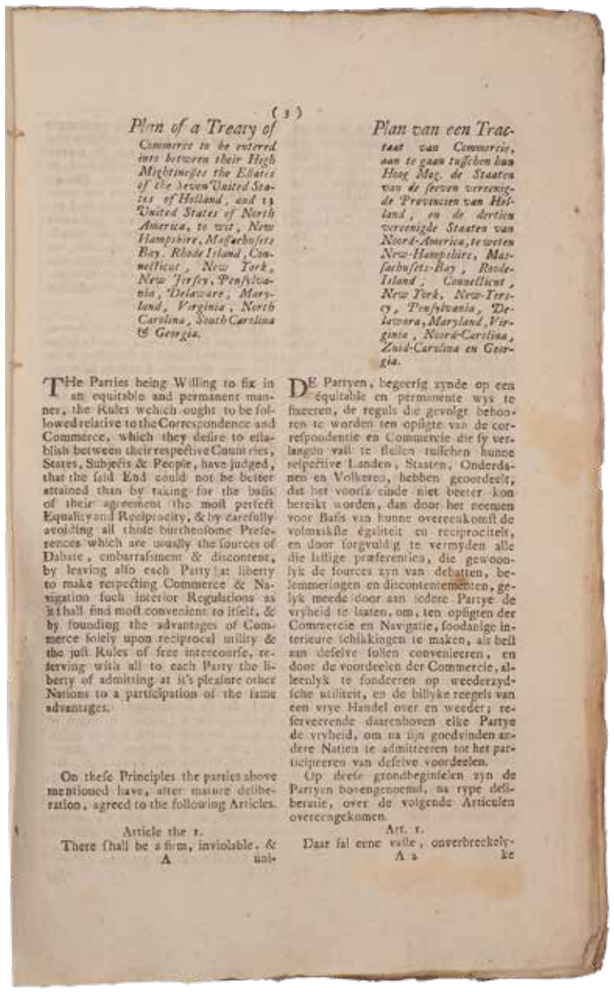
ZYne Hoogheid den Heer Prins van Oranje en Nassau, heeft aan de Heeren haar Hoog Mog. Gedeputeerden tot de buitenlandsche saaken voorgedragen, dat voor eenige dagen den Heer Ridder Yorke, Ambassadeur van sijne Groot-Brittannesche Majesteit by deese Republiek, hem uit naam van den Koning Zyn Meester hadde ter hand gestelt de Stukken, welke gevonden zyn, onder de Papieren van den geweesten Praesident van het Congres Laurens, thans Staatsgevangen te Londen, volgende alhier van woord tot woord geinsereert; dat Zyn Hoogheid van Zyn pligt had geagt, der selver inhoud aan haar Edele Mog. te mooten communiceeren, met verlock, om daar van op de secreetste wyse aan de Heeren Staaten hunne Commitenten kennis te geeven, terwyl sijn Hoogheid betuigde nimmer seiwes gehoord te hebben van eenige gehouden deliberatien, veel min gegeeven authorisatie om een Tractaat met de Noord-Americanen aan te gaan.

Fiat insertio.

Waar op gedelibereert synde, hebben de Heeren Gedeputeerden van de respective Provincien Zyn Hoogheid voor de voorsz ouverture bedankt, en alle verklaart van de voorsz onderhandelingen, even min als sijn Hoogheid, eenige de minste kennis te hebben, en hebben vervolgens de voorsz Stukken copielyk overgenomen om gebragt te worden ter kennis van de Heeren Staten hunne Principalen, en worden deselve mits deesen verlogt, sulks op de bequaamste en secreetste wyse te willen doen.

Accordeert met het voorsz Regiſter.

First edition with the English text of the *Preparatoirlyk plan, van een tractaat van commercie* (Plan of a Treaty of Commerce) projected between Holland and the United States — one of the very first treaty negotiations by the new American nation. The plan had been secretly negotiated at Aix-la-Chapelle in 1778 between William Lee, American commissioner to Berlin and Jean de Neufville, an Amsterdam banker professing to act on behalf of the city. It was to be concluded when England finally acknowledged America as a free nation but was never passed. A detailed treaty, it contains thirty four articles outlining prospective terms of trade between the two nations, and the form of passports and certificates for ships travelling between them. The draft was inadvertently made public when the vessel in which the bearer of it, Henry Laurens (a South Carolina merchant, planter, and revolutionary leader) was apprehended at sea by the English. It was found among the effects he threw overboard on his capture and Laurens was imprisoned for treason. It was handed to the Dutch Estates General by the British Ambassador, General Joseph Yorke, where it was debated and published as one of the *Extracts* of the resolutions of the Estates General of the Netherlands. The treaty was not strictly illegal, but the British Government was able to construe it as being equivalent to actual aggression. Although it was neither authorised nor sanctioned by the States-General nor by Congress, it served as a pretext for England's declaration of war against the Netherlands.



(3)

Plan of a Treaty of Commerce to be entered into between their High Mightinesses the Estates of the Seven United States of Holland, and the United States of North America, to wit, New Hampshire, Massachusets Bay, Rhode Island, Connecticut, New York, New Jersey, Pensylvania, Delaware, Maryland, Virginia, North Carolina, South Carolina & Georgia.

Plan van een Tractaat van Commercie, aan te gaan tuschen hun Hoog Mog. de Staaten van de seeven vereenigde Provincien van Holland, en de dertien vereenigde Staaten van Noord-America, te weeten New-Hampshire, Massachusets-Bay, Rhode-Island, Connecticut, New York, New-Jersey, Pensylvania, Delaware, Maryland, Virginia, Noord-Carolina, Zuid-Carolina en Georgia.

THE Parties being Willing to fix in an equitable and permanent manner, the Rules which ought to be followed relative to the Correspondence and Commerce, which they desire to establish between their respective Countries, States, Subjects & People, have judged, that the said End could not be better attained than by taking for the basis of their agreement the most perfect Equality and Reciprocity, & by carefully avoiding all those burthensome Preferences which are usually the sources of Debate, embarrasment & discontent, by leaving also each Party at liberty to make respecting Commerce & Navigation such interior Regulations as it shall find most convenient to itself, & by founding the advantages of Commerce solely upon reciprocal utility & the just Rules of free intercourse, reserving with all to each Party the liberty of admitting at it's pleasure other Nations to a participation of the same advantages.

On these Principles the parties above mentioned have, after mature deliberation, agreed to the following Articles.

Article the 1.

There shall be a firm, inviolable, &

A

DE Partyen, begeerig zynde op een équitable en permanente wys te fixeeren, de reguls die gevolgt behooren te worden ten opsigte van de correspondentie en Commercie die sy verlangen vast te stellen tuschen hunne respective Landen, Staaten, Onderdanen en Volkeren, hebben geoordeelt, dat het voorsz einde niet beeter kon bereikt worden, dan door het neemen voor Basis van hunne overeenkomst de volmaakste égaliteit en reciprocitet, en door sorgvuldig te vermyden alle die lastige præferentien, die gewoonlyk de sources zyn van debatten, belemmeringen en discontentementen, gelyk meede door aan iedere Partye de vryheid te laaten, om, ten opsigten der Commercie en Navigatie, soodanige interieure schikkingen te maken, als best aan defelve sullen convenieeren, en door de voordeelen der Commercie, alleenlyk te fondeeren op weederzydsche utiliteit, en de billyke reegels van een vrye Handel over en weeder; reserveerende daarenboven elke Partye de vryheid, om na tyn goedvinden andere Natien te admitteeren tot het participeeren van defelve voordeelen.

Op deese grondbeginselen zyn de Partyen bovengenoemd, na rype deliberatie, over de volgende Articulen overeengekomen.

Art. 1.

Daar sal eene vaste, onverbreekely-

A 2

ke

Sabin distinguishes two editions: The Dutch text alone (also 1780) with 17 pages, referred to as the 'original edition' (Sabin 65110, which may have appeared in more than one issue) and our Dutch/English version of 48 pages referred to as the 'official edition' (Sabin 63286).

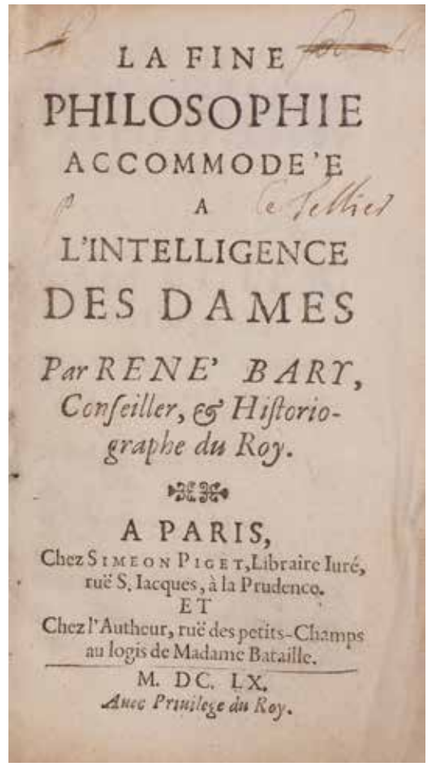
It is subscribed Jean de Neufville and Samuel W. Stockton, the American lawyer, diplomat and public servant who was later to serve as Secretary of State of New Jersey from 1794 to 1795. It is followed by transcriptions (also in Dutch and English) of the associated diplomatic correspondence.

Sabin 63286: 'Official edition of the Preparatory Plan' (projected 1778 at Aix-la-Chapelle), with the correspondence relating to it, as it was presented by the Chev. Yorke, as found with the papers of Mr. Laurens, to the Prince of Orange, and sent by the States General to the Provinces. The subscription of the Treaty is changed in *all* the reproductions — Müller'. Cf. Sabin 65110 for the original Dutch edition (two editions, also 1780). Worldcat lists only the Michigan copy.

[3] **BARY, René. La fine Philosphie accommodée à l'intelligence des dames.** Paris: Simon Piget; chez l'Auteur, 1660. **$4500**

12mo (145 ×85 mm), pp. 57, [1], 406, [6]. Woodcut historiated initials and elaborate head- and tailpieces. Contemporary sheep, gilt panelled spine. Mostly clean throughout, damp stain to upper endpaper, rear free endpaper wanting. Rubbed with further wear to corners, joints cracked and worn. Late 17th-century inscription 'Louis Souart a Vandosme – né --' to front pastedown, and at head of title, both deleted. 18th-century signature 'P. le Tellier' to title, dedicatory letter and Discours. A very good copy.

First edition. René Bary's rare work *La Fine philosophie* is among the earliest books specifically intended to instruct women in scholastic philosophy. The now relatively obscure historian and writer on rhetoric and education is best known for *La Rhétorique françoise* (1653), similarly aimed at women — the *précieuses* of the female-dominated, aristocratic *salon* culture then emerging. In another of Bary's works, *L'Ésprit de cour, ou Les conversations galantes* (1662), it is notable that one of his characters criticises 'ceux qui condamnent la curiosité des femmes et qui tiennent qu'une quenouille leur sied mieux qu'un livre'. Bary also shared the ambition of a growing number of seventeenth-century philosophers to teach scholastic philosophy in a style which was both more elegant and accessible to readers other than philosophy students, achieved in part by translating and adapting it for the vernacular. Whilst not explicitly targeting women in the titles of their books, some of Bary's French contemporaries also mentioned women as part of their intended enlarged readership, notably René de Ceriziers in *Le Philosophe français* (Rouen, 1643) and Louis de Lesclaches in *La Philosophie en tables* (1648-50).



LA FINE
PHILOSOPHIE
ACCOMMODE'E
A
L'INTELLIGENCE
DES DAMES
Par RENE' BARY,
Conseiller, & Historiographe du Roy.

A PARIS,
Chez SIMEON PIGET, Libraire Iuré, ruë S. Iacques, à la Prudence.
ET
Chez l'Autheur, ruë des petits-Champs au logis de Madame Bataille.
M. DC. LX.
Auec Priuilege du Roy.

Bary introduces *La Fine philosophie* as the synthesis of his reading, his thinking, the writings of the ancients, and 'l'Estude de ma langue, de la netteté de ses expressions.' ('Au lecteur', p. 13) There is preliminary overview of philosophy as a discipline, establishing its causes (final, efficient, material and formal), its role and relationship to the sciences, and the history of its different 'sectes' (p. 45). The main body of the book is entirely concerned with logic and does not cover the three other components of scholastic philosophy (physics, metaphysics, and moral philosophy). The three parts of the book correspond to the principal divisions of Aristotelian logic: the concept ('signe'), the proposition ('énonciation'), and the argument or syllogism ('syllogisme').

The identity of the early owner 'Louis Souart' is not certain, but there is a record of a Louis Souart, seigneur of Boulay (close to Vendôme) who served as councillor and secretary to the king during the late seventeenth- and early eighteenth-century.

Outside France WorldCat records only the copy at the Staats & Universitätsbibliothek Hamburg.

[4] **BAUDELOCQUE, [Jean-Louis]. [Gabriel Louis François Anaclet] MOREL, *translator.* Anfangsgründe der Geburtshülfe, in Fragen und Antworten, zum Unterrichte der Hebammen.** Aus dem französischen nach der dritten Ausgabe übersetzt von L. G. Morel. Colmar: J. H. Decker und Sohn, 1807.

$1200

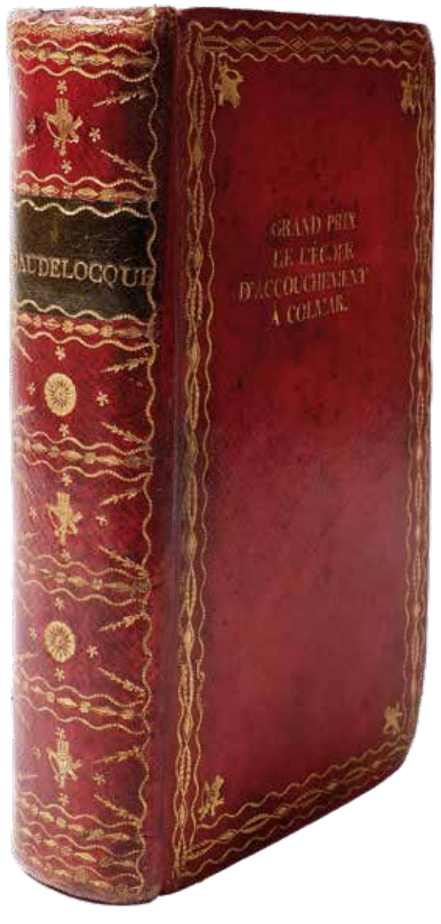
8vo (174 × 98 mm), pp. xviii, 460, plus 30 engraved plates (some folding), German black letter text. On thick wove paper. Contemporary red diced russia, elaborately gilt, spine in compartments, upper cover lettered: 'Grand Prix de l'École d'Accouchement à Colmar, gilt edges. Small inkspots to fore-edge. Inscribed by the translator: '[?] de l'avis unanime du Jury à la Dame Anne Marie Martes, femme Burty, domicilée à [?] Amarsheim. Le Professeur d'accouchement Morel M[édéci]n.'

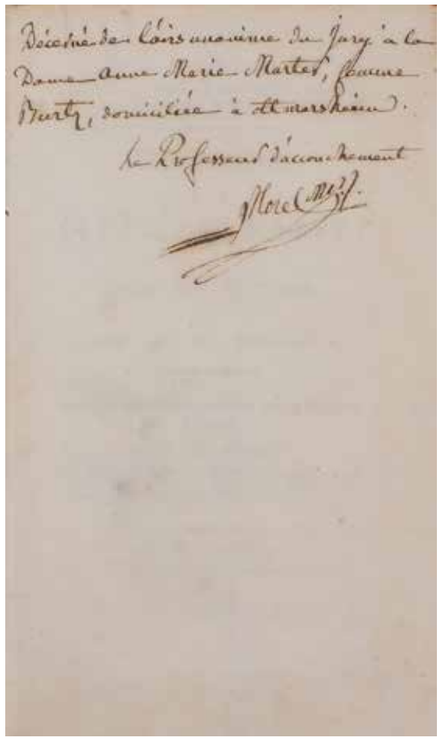
First edition in German of a fundamental textbook of obstetrics *Principes sur l'art des accouchemens* (1775 and 1787), presentation copy from the translator to a named midwife, Dame Anne Marie Martes, given as a prize at the first Colmar school for midwives Morel had established in 1803.

Gabriel Louis François Anaclet Morel was born in Colmar in 1769 and died there in 1842 under the July Monarchy.

A doctor and surgeon, in 1803, he founded the first school of midwives in Colmar and was also mayor of the town from 1813 to 1814 and from 1830 to 1841.

Worldcat: no copy outside France/Switzerland/Germany.







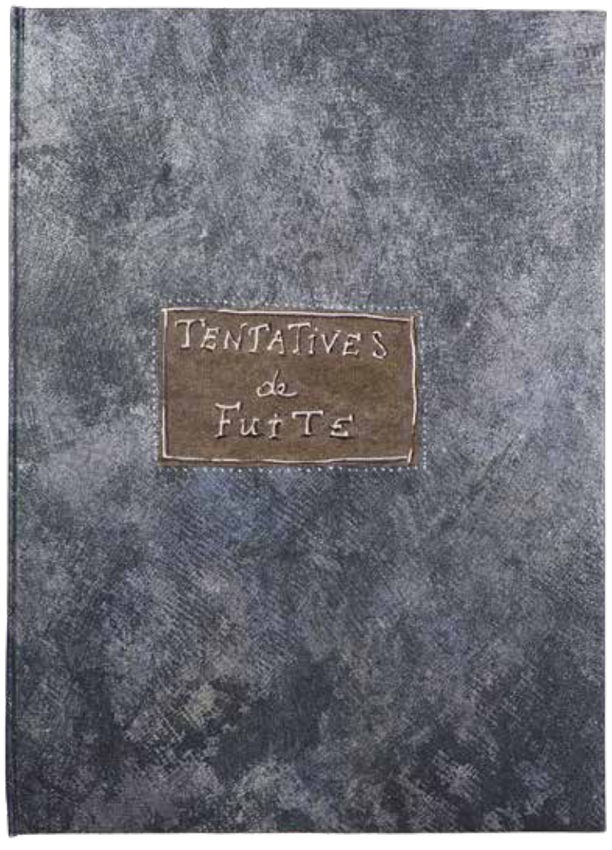
[5] **BOURNAZEL, Diane de. Tentatives de fuite.** [Marliac: the artist, 2026]

$14,000

4to (220 × 150 mm), 16 unnumbered pages, on handmade paper, all in pen and ink, fully illuminated in gouache colours, with paper-cutting and and collage, within cut and illuminated borders, one moveable part. Bound by Armelle Guégant in decorative boards, manuscript title on paper onlay, matching slipcase.

A UNIQUE ARTIST'S BOOK, *Tentatives de fuite* ('Ways of Escape') was made in in the summer of 2026, a season of climatic extremes in the Northern hemisphere, marked in Europe by intense heatwaves and drought, punctuated by violent storms, torrential downpours and floods. Working in the isolated rural hamlet of Marliac in the Limousin region of France, Diane de Bournazel has spoken of these unsettling climatic effects and dramatic storms on her work. They are doubtless the preoccupation of this book, which expresses the atmosphere of both ground and air in the artist's unique combination of ink, paint, papercutting and collage. In one double-page opening human and animal figures shelter in the deep shade of tree, while in another they appear dangerously exposed to the intense yellow light as they stand before rising water and a distant vista of chimneys belching fumes into the air above. In another opening, a crouching figure plays with paper boats on a stream beneath vast and turbulent clouds — a striking image of vulnerability in the face of nature. As in many of de Bouranzel's books, animals and birds continue their daily business among tangled roots and undergrowth, often engaged in feverish nose-to-tail chases across the pages. A series of holes cut through the pages offer a way of escape or of transit through the various scenes. In all it is an extraordinary evocation of environmental upheaval in the artist's familiar and beloved surroundings.

Diane de Bournazel (b. 1956) creates books as 'poems without words' in her unique pen, ink and gouache style, filling each page with mazes of vegetation, mysterious borders, structures and figures, opening windows within pages allowing us to see behind and beyond them, suggesting a series of alternative worlds and narratives. Drawing on the universals of the cosmos, the natural world, of childhood and human relationships each of her books invite careful 'reading' and multiple interpretations. Collectors have found the books to speak for themselves, and the artist writes of her work simply as: 'Poésie sans paroles. Il s'agit bien de ça. Mettre en images le monde et l'arrière monde, Comme un poète mais sans mot dire'.







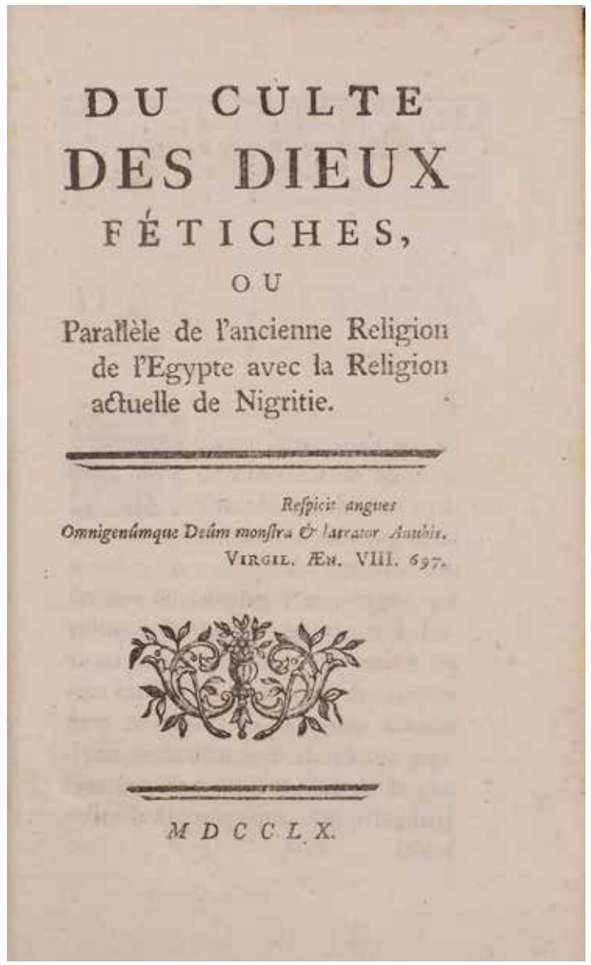


[6] **[BROSSES, Charles de]. Du Culte des dieux fétiches,** ou Parallèle de l'ancienne religion d'Egypte avec la religion actuelle de Nigritie. [?Geneva: Cramer] 1760. **$1300**

12mo (160 × 98 mm), pp. 285, [3], complete with half-title and errata leaf. Contemporary mottled sheep, gilt panelled spine, red morocco label, red silk marker, red sprinkled edges. Early attribution note added in manuscript to preliminary blank. An excellent copy.



First edition of this important Enlightenment text on the historiography of religion, comparing the early beliefs of ancient Egypt with those of contemporary Africa ('Negritie'), both considered by him as the primitive origins of religion. It contains the first use in a book of the word *fétiche* (fetish) in the sense later adopted by thinkers as various as Kant, Hegel, Marx, Freud, Lacan, Baudrillard, and Derrida. Brosses derived the word from the Portuguese Latin *Feitiço*, meaning something 'made up' or artificial and coined it to define an something (living or inanimate) inhabited by a spirit or other supernatural agency. His frame of reference is broad, and within the category of the fetish, Brosses explicitly included belief in amulets and talismans, namely '…des choses douées d'une vertu divine, des oracles, des amulettes, & des talismans préservatifs (pp. 10-11), and specifically African fetishes which he described as 'autant de Dieux, de choses sacrées et aussi de talismans' (p. 19).


DU CULTE
DES DIEUX
FÉTICHES,
OU
Parallèle de l'ancienne Religion
de l'Egypte avec la Religion
actuelle de Nigritie.

Respicit angues
Omnigenûmque Deûm monstra & latrator Anubis.
VIRGIL. ÆN. VIII. 697.

M D C C L X.

In a work considered one of the first theoretical works in the discipline of ethno-anthropology, De Brosses sought to define successive stages in religious development though the lens of rationalism, tracing a line from fetishism, to polytheism, and ultimately to theism. Though we now reject the assumed eurocentric superiority, the recognition of the idea of the fetish has endured (Leonard, 'Fetishism and Figurism in Charles de Brosses's Du Culte des dieux fétiches: Natural Historical Facts and Historical Fictions', *Studies in Eighteenth-Century Culture*, 45(1):107-130 (January 2016). Though not a 'banned book', it was printed and circulated in the clandestine book trade, since the French Academy had refused to publish it.

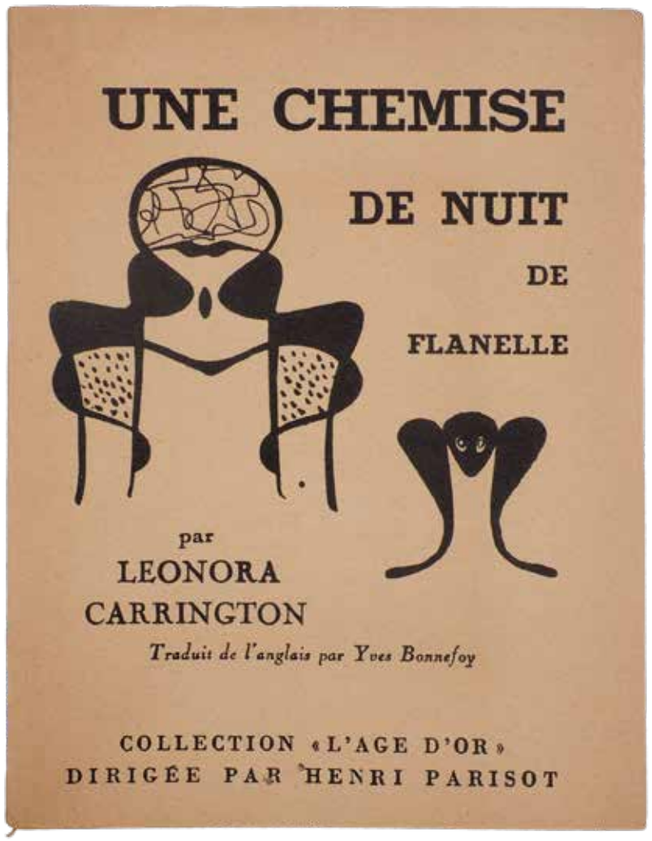
Brosses was president of the *parlement* of Dijon, a friend of Buffon, an enemy of Voltaire and a correspondent of David Hume.

Barbier I, 828; Darnton, *Corpus of Clandestine Literature in France 1769-1789*, 13.6 Harvard, Yale, University of Pennsylvania, Bryn Athyn college, University of Montreal only in North America.

[7] **CARRINGTON, Leonora. Une Chemise de nuit de flanelle Paris:** [Maurice Dauer for l'Age d'Or, Librairie le Pas Perdu], [1951]. **$300**

Small 8vo (164 × 125 mm), pp. 28, [4] including initial final blanks. Original printed wrapper with a design by Max Ernst. Wrapper slightly toned, but a very good copy.

First edition of a surrealist drama written by Carrington in Mexico in 1945, translated into French by the poet Yves Bonnefoy. It includes a biographical introduction by Henri Parisot, who published the Age d'Or series almost as a journal of the Surrealist movement. This is one of 500 copies on Alfama (this one unnumbered) after 50 on Marais Crèvecour, the cover bearing an abstract design by Carrington's former lover and artistic collaborator, Max Ernst, with whom she had lived and worked before they were separated by the Occupation of France and Carrington's breakdown.



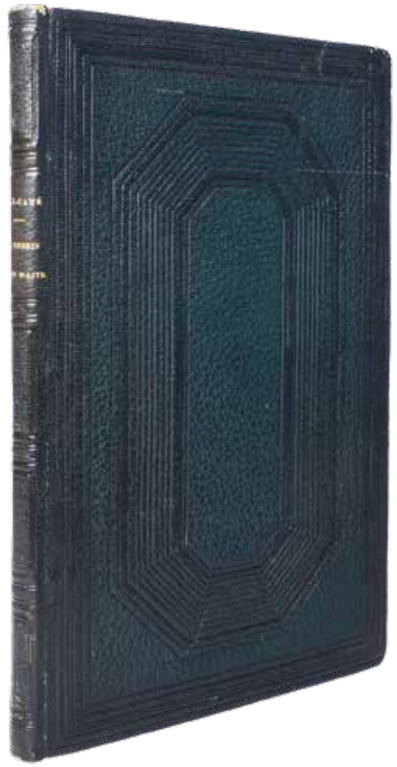
[8] **CAVÉ, Marie-Élisabeth. Le Dessin sans maître Méthode pour apprendre a dessine de mémoire...** 3e édition. Paris: [Plon frères for] Aubert et compagnie, 1852. **$950**

8vo (204 × 125 mm), pp. xvi, 110, [2], mezzotint portrait of the author after Ingres. Contemporary blindstamped morocco, sides with geometrical panels, decorative stamped floral white endpapers. Very minor rubbing. A lovely copy.

Marie-Élisabeth Cavé's drawing method, principally aimed at girls and young women, was widely adopted in French schools. She was herself a teacher of young women, giving lessons in drawing and painting to young women at a school and was successful in pursuing an independent career as a painter, before devoting herself in later life to the cause of women in poverty and distress. *Le Dessin sans maître* appeared first in 1850, with a second edition in 1852, though both these editions are notably rare.

The book is in epistolary form, with seventeen letters addressed to 'ma chère Juile' on the progressive attainment of artistic skill. They begin with advice on temperament and on study of the masters, followed by advice on drawing from memory — Cavé's distinctive method requiring fixing an image in the mind before committing it to paper. Other chapters describe the transition from charcoal to pencil, feminine beauty, light and shade, drawing from a model, the nude, the use of the *gaze Rouillet* (a transparent drawing frame), portraits, perspective, composition, tracing and artistic expression. A list of necessary equipment is provided at the end, the items being available from the publisher Aubert in the place de la Bourse, Paris.

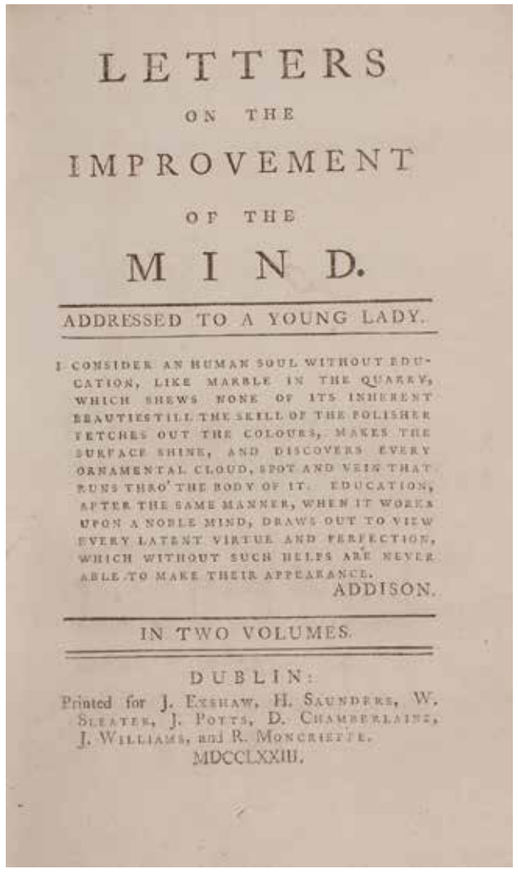
The only illustration is the exquisite portrait of the author as a young woman after a drawing by Ingres (now Metropolitan Museum of Art). The book was widely approved, notably by masters who were also Cavé's friends, such as Ingres and Delacroix. The latter wrote a fulsome review of the first edition in the *Revue des Deux Mondes* in 1850, reproduced as a preface to this edition.





[9] **CHAPONE, Hester. Letters on the Improvement of the Mind.** Addressed to a young Lady... in two volumes. Dublin: for J. Exshaw, H. Saunders, W. Sleater, J. Potts, D. Chamberlaine, J. Williams, and R. Moncrieffe, 1773. **$420**

2 vols in one, 12mo (165 × 94 mm), pp. viii, 256 (continuously paginated). Some light browning, mainly marginal. Contemporary sheep, spine with 5 raised bands, gilt rules, green morocco label. Both joints slightly cracked at head, but an attractive copy. Contemporary ownership inscription 'D Maxwell' to head of dedication.


LETTERS
ON THE
IMPROVEMENT
OF THE
M I N D.
ADDRESSED TO A YOUNG LADY.
I CONSIDER AN HUMAN SOUL WITHOUT EDUCATION, LIKE MARBLE IN THE QUARRY, WHICH SHEWS NONE OF ITS INHERENT BEAUTIES TILL THE SKILL OF THE POLISHER FETCHES OUT THE COLOURS, MAKES THE SURFACE SHINE, AND DISCOVERS EVERY ORNAMENTAL CLOUD, SPOT AND VEIN THAT RUNS THRO' THE BODY OF IT. EDUCATION, AFTER THE SAME MANNER, WHEN IT WORKS UPON A NOBLE MIND, DRAWS OUT TO VIEW EVERY LATENT VIRTUE AND PERFECTION, WHICH WITHOUT SUCH HELPS ARE NEVER ABLE TO MAKE THEIR APPEARANCE.
ADDISON.
IN TWO VOLUMES.
DUBLIN:
Printed for J. Exshaw, H. Saunders, W. Sleater, J. Potts, D. Chamberlaine, J. Williams, and R. Moncrieffe.
MDCCLXXIII.

First Dublin edition, printed in the same year as the first (London) edition. The ten letters comprise: On the First Principles of Religion; On the Study of the holy Scriptures; On the Regulation of the Heart and Affections; On the Government of the Temper; On Oeconomy; On Politeness and Accomplishments; On Geography and Chronology; On the Manner of Reading and Course of reading History. The book is dedicated to Elizabeth Montagu. 'Montagu encouraged Chapone, presumably in the summer of 1770, when the two friends were travelling in Scotland, to publish the letters on education she had been sending her niece since 1765. Chapone was grateful to Montagu for correcting the manuscript, and the text, *Letters on the Improvement of the Mind* (1773), was Chapone's most celebrated work' (*Oxford DNB*). It ran to many editions over several decades, including several from Dublin.

ESTC: BL, Cambridge, NLI, Bodley and National Trust (Florence Court, Enniskillen, N.I.). No US copies of this edition.

[10] **(CORDAY, Charlotte). [CRUIKSHANK, Isaac]. A second Jean d'Arc or the Assassination of Marat by Charlotte Cordé of Caen in Normandy on Sunday July 14 1793...** [London]: S. W. Fores, July 26 1793. **$1300***

Hand-coloured etching (248 × 348 mm). Cut to plate mark. Small loss to upper right hand corner, not touching etched border.

Charlotte Corday was condemned to the guillotine for the murder of Jacobin leader Jean-Paul Marat. News of Marat's assassination (on 13 July) reached London on 22 July making this the earliest dated British print to depict her. Aged just 25 at her death, she was later nicknamed *l'ange de l'assassinat* for her actions and was posthumously revered by Royalists and anti-Republicans for her stand against the injustices of the era of the Terror.

'Down, down, to Hell & say a Female Arm has made one bold Attempt to free her Country' reads the speech emerging from Charlotte Corday's mouth as she holds a bloodied dagger, just withdrawn from the body of Marat, who has fallen to the ground. The subtitle reads: 'Who [Corday], while he [Marat] was villifying some of the more moderate men in the Convention and asserting that they should lose their heads stabed [sic] him saying, Villain thy death shall precede theirs.'

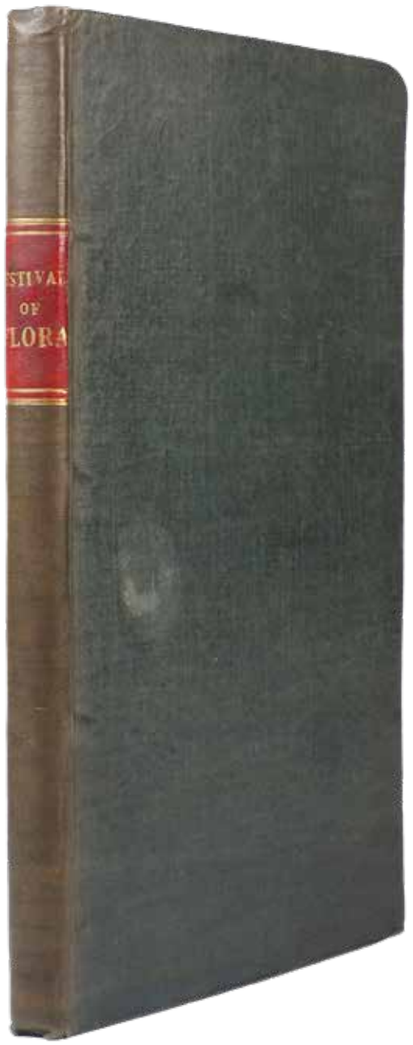
Several later prints, including another by Gillray, depicted her trial and execution.

BM *Satires* 8336; De Vinck 5298; Krumbhaar 1077.



[11] **CRICHTON, Arthur, *the Reverend.* Festival of Flora.** London: [C. Whittingham, Chiswick] for N. Hailes, 1818 [1819]. **$1200**

8vo (160 × 95 mm), pp. vii, [1], 73, [7], complete with half-title and adverts, plus engraved title (dated 1819) and 8 engraved plates, all hand-coloured. Contemporary fine-grained green cloth, smooth spine with red morocco label, gilt. Contemporary armorial bookplate and pencil ownership inscription of Charles W. Orde of Nunnykirk [Northumberland]. An excellent copy.



Second (expanded) edition (first 1815) of this charming juvenile title: an imitation of *The Butterfly's Ball,* in which an array of personified garden and wild plants gather in celebration. The attractive plates were formerly sometimes attributed to William Blake, and while one can see why, there is probably no connection (Bentley, *Blake Collection,* Sale Catalogues, 196). The preface indicates that the section of botanical explanations (quite copious) has been revised and enlarged for this second edition.


'FLORA the goddefs, declared to the ROSE,
'Twas her Majestys wish that some gala be held
Among all her good subjects in garden or field;
page 1.
Published April 12. 1819. by N. Hailes Piccadilly.


The stately old Aloe, an alien born,
Apologized much that he could not appear
page 3.
Published April 12. 1819. by N. Hailes Piccadilly.

[12] **CULPEPER, Nicolas. The complete Herbal,** to which is now added, upwards of one hundred additional Herbs, with a Display of their medicinal and occult Qualities physically applied to the Cure of all Disorders incident to Mankind: to which are now first annexed, the English Physician enlarged, and Key to Physic. Rules for compounding Medicine according to the true System of Nature forming a complete Family Dispensatory and natural System of Physic... to which is added upwards of fifty choice Receipts, selected from the Author's last Legacy to his Wife. A new Edition. London: [J. Haddon for] Thomas Kelly, 1847. **$1100**

4to (275 × 205 mm), pp. [6], 398, [4], plus engraved portrait frontispiece and 20 hand-coloured engraved plates, each with nine specimens. Occasional minor spots or stains, the plates very clean, one with slight former adhesion to opposing blank verso with loss of colour to one specimen. Contemporary half roan. Rubbed, spine a little more worn. A very good copy.

The fundamental text of medical botany, Culpeper's *Herbal*, was first published in London in 1652 with title *The English Physitian* and the following year as *The Complete Herbal*. A bridge between medieval traditions and emerging scientific enquiry it included hundreds of medicinal plants and their traditional uses and often aligned plants to astrological signs, blending medicine and astrology. Each plant entry includes descriptions, advice on cultivation, and instructions for its preparation and use. The frontispiece depicts Culpeper within a zodiacal border, and a view of his house in Spitalfields. The book had a remarkable afterlife, notably in the Victorian era with editions such as this, and is still in print today.







[13] **[DAWKINS], M. C. S. Oberammergau.** Scenes from the Passion Play. A Set of twenty-four Plates. London: Thomas Maclean, [c. 1872?] **$1300**

Folio (420 × 320 mm), 24 hand-coloured tinted lithographs, pasted letterpress captions. Original printed blue upper wrapper preserved, late nineteenth-century panelled morocco, gilt, by Bickers & Son. The wrapper with manuscript addition of the artist's name to her initials and the presentation inscription 'Major Best with the author's love'. Bookplate of [Major] M. G. Best [of Boxley Abbey, Kent]. Some foxing to plates (mainly marginal) and (rather more heavily) to the wrapper, binding rubbed at corners. A very good copy.

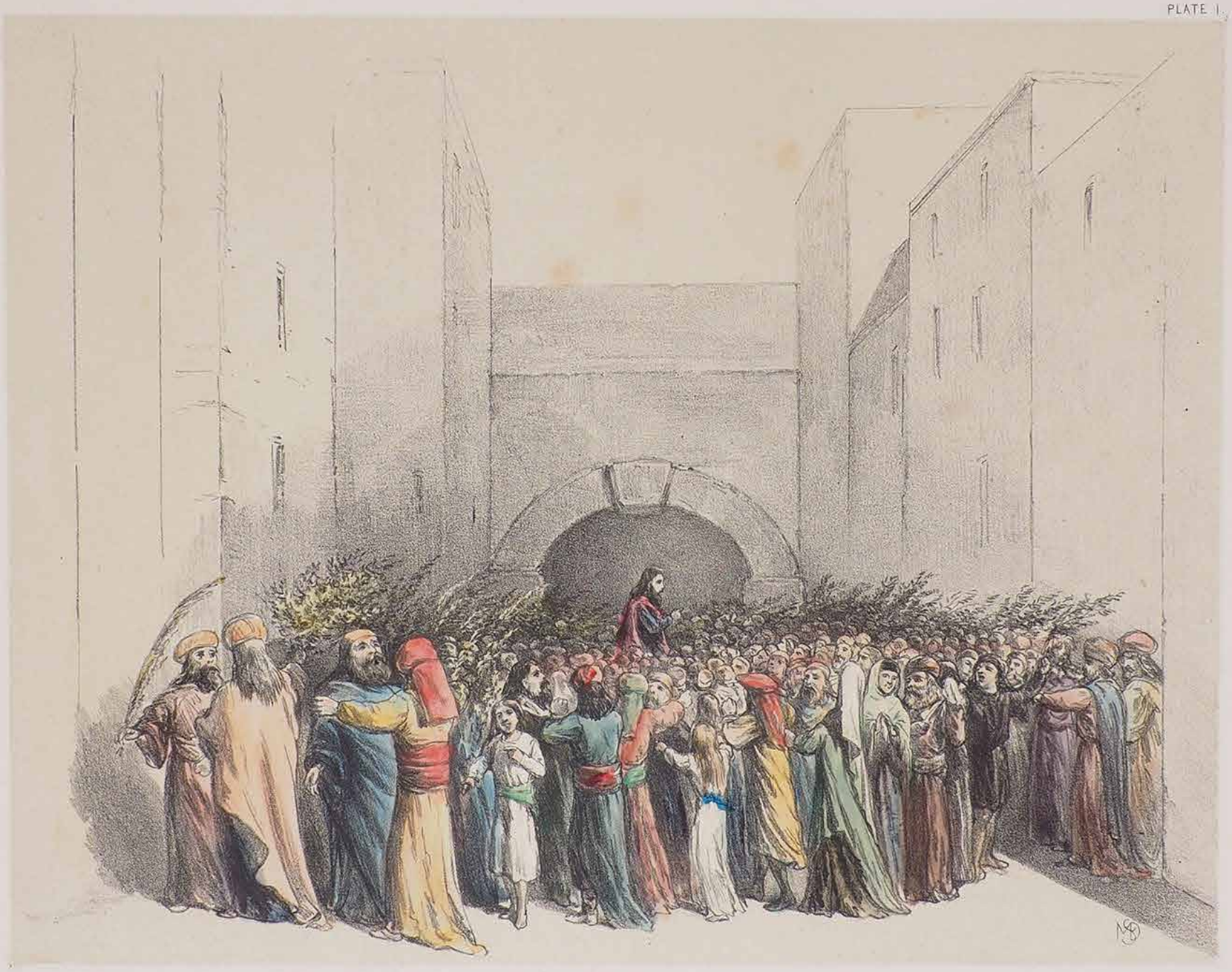
Sole edition. Lithographs by an otherwise unidentified female artist, this is a rare large-format album devoted to the famous catholic Bavarian passion play at Oberammergau. The artist's name is given only as initials 'M. C. S. D' on the plates and wrapper, but this copy bears a contemporary manuscript addition to the initials, which thus reads 'M. C. S. Dawkins done by Herself'. It is additionally inscribed 'with love' to Major M. G. Best.

Performed decennially since 1634, the Oberammergau plays told the story of Christ's passion, with a large cast drawn from local villages forming immense *tableaux vivants* with spoken biblical texts in the vernacular. In the nineteenth century it became a major attraction for well-to-do Grand Tourists and drew significant numbers of English visitors (so much so that the pioneering travel agent Thomas Cook established an Oberammergau office in 1880). The passion play was widely reported in contemporary English-language journals, adding to its attraction among English visitors (mainly protestant) who were curious about this ancient catholic theatrical tradition. We have been unable to discover anything substantial about the artist, but its fair to assume she made the journey to Oberammergau herself.

WorldCat lists the V&A copy only in the UK. In the US there are copies at the University of Saint Mary of the Lake (IL) and WRHS (OH).







I.—ENTRY TO JERUSALEM.

[14] **(DÉCOUPAGE).** [**Decorated box.** France, c. 1750]. **$3200***

Softwood box (340 × 185 mm), light wood (probably poplar), nailed construction, arched lid once attached with iron hinges (only one surviving and broken). Decorated all over with paper and cut engraved prints, hand-coloured and covered with layers of shellac or varnish, now yellowed and crackled. Interior lined with laid paper, fragments of later French newspaper adhered to old dark stain. Lower edges with significant wear, with loss of varnish and revealing the layers of cut paper below, some losses, lid with a tiny sprinkling of later white paint spots.

Découpage or *la découpure* was practiced all over Europe in the eighteenth century, initially among well-to-do ladies and gentleman in the first quarter of the century, followed by a widespread enthusiasm for decorative paper cutting among all classes. This example is almost certainly French, though as usual, is decorated with German prints from publishers such as Martin Engelbrecht and Johann Christian Leopold of Augsburg. Although it is often written that these printers produced designs expressly for découpage it is much rarer to find such prints intact (most having been cut up as intended) or their presence on objects, which could be simple trays and boxes, or larger screens, pieces of furniture or even entire rooms. The style is also known as *lacca povera* (poorman's lacquer).

Each facet of this box has multiple cut images combined to make typical scenes of courtship and recreation — rococo *scènes galantes* associated with artists such as Antoine Watteau and Nicolas Lancret. The top of the lid has an aristocratic couple standing between a stag and horse under trees, all within a double border of flowers and ball motifs with leafy scrolls. The front has another couple, with the man offering fruit to the lady with a dog, all set in a landscape or garden with trees in tubs and pendant flowers; the back has another couple in parkland before an elegant pavilion and with hunting motifs; while the shorter sides (divided into upper and lower panels) are all with courting couples (of different design), trees, cupids and other decorations. The varnish (shallac or sandracca resin) has been applied in numerous coats (as many as twelve in some accounts of the craft) which soon yellow and crackle to convincingly mimic more expensive oriental lacquer. The box itself is light and functional for decoration, rather than an object it its own right, probably the kind of object sold by *colporteurs* either ready decorated or as a blank for the buyer to complete.





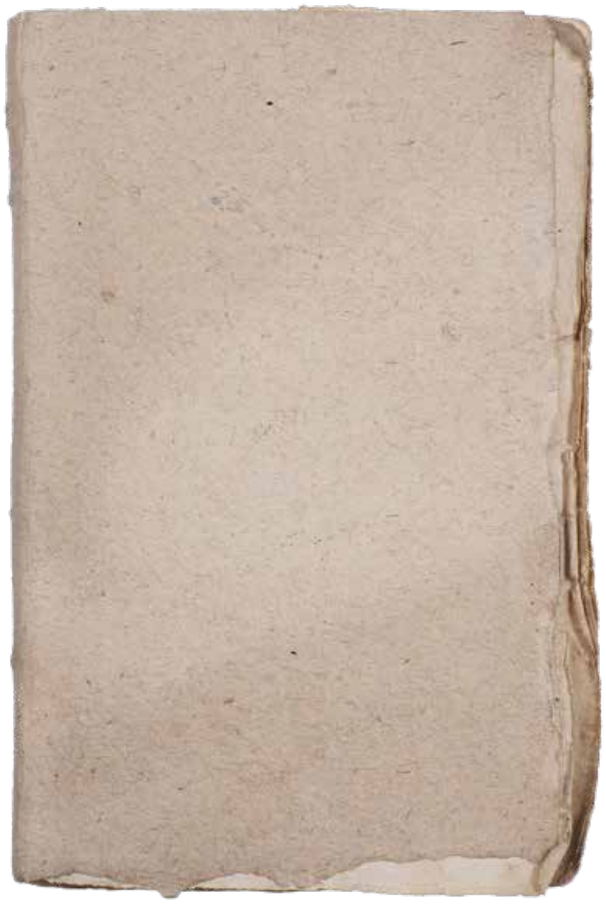
For an early account of the fashion of *lacca povera* see *Mercure de France*, December 1727, pp. 2889-2894. 'Lettre écrite par M. Constantin a la Marquise de *** sur la nouvelle mode des Meubles en decoupure' cited by Daniëlle O. Kisluk-Grosheide, 'Cutting up Berchems, Watteaus, and Audrans': A Lacca Povera Secretary at The Metropolitan Museum of Art, 1996.



[15] **DESCREMPS, [Henri]. La Magie blanche dévoilée**, ou, Explication des tours surprennants, qui font depuis peu l'admiration de la capitale et de la province, avec des réflexions sur la baguette divinatoire, les automates joueurs d'échecs, &c. &c. Paris: Langlois, Tiger et chez l'Auteur, 1784.

$1300

8vo (212 × 140 mm), pp. xvi, 138, plus engraved title and frontispiece (by Hemery after Queverdo), woodcut diagram (p. 129) and ornaments. Uncut in contemporary pale grey wrappers. Fore-edges slightly thumbed, contemporary manuscript ex libris/shelfmark at head of rear free endpaper cut out, otherwise and excellent copy.



First edition of this famous debunking of the effects of contemporary stage magic, particularly the tricks of the celebrated illusionist Joseph Pinetti, royal conjuror to the court of Louis XVI. Each chapter describes an illusion, then proceeds to explain and dismantle it as a mere trick. They include the pseudo-automaton *Le Grand Sultan* which appeared to perform conjuring tricks spontaneously (but was in fact controlled by a concealed assistant) and the artificial bird which imitated melodies suggested or improvised by the audience or by the company of musicians (which is explained as an audio-visual illusion) as well as more familiar card, cup and handkerchief tricks and mean divination. Pinetti was one of the most celebrated performers of his era and sought to counter Descremps' insinuations through ridicule — incorporating his character (played by an actor) into his shows and showing him up as a charlatan before having him ejected. Nevertheless, Descremps' exposé seems to have ended Pinetti's career in France.

'Decremps wrote and published a series of books purportedly to expose all the tricks of Pinetti. The first book, *La Magie Blanche*, appeared in Paris while Pinetti was still playing there in 1784. The first book was followed by *Supplement a la Magie Blanche Devoilee*, *Testament de Jerome Sharp*, *Codicille de Jerome Sharp*, and others.... they did have a devastating effect on Pinetti as well as on other practitioners of the mystic art, despite the fact that Decremps' explanations were largely guesswork....' D. Price. *Magic*, 1985.



[16] **(DEVOTION). [Papierknipkunst/parchment cuttings.** *Nativitas Dommini; Le Scapulaire de la Vierge; Erecto Crucis*; *Circumcision.* Anonymous cutter, parchment, Antwerp, c. 1725-30]. **$8000***

Four exceptional knife-cut parchment devotional images with exquisite borders incorporating birds, butterflies, insects, snails, flowers and cherubs. They are by a known (though still anonymous) master Antwerp parchment cutter whose work is represented in only a handful of surviving examples. Magnification reveals the extraordinary skills of this artist as far more sophisticated than the more familiar cutting by most makers of so-called 'canivets'. Here the parchment is cut and modelled with almost sculptural techniques to provide bevelled edges to each cut, giving the parchment image the characteristics of an ivory cutting or an engraved plaque.

Jan Peter Verhave, longtime scholar of paper and parchment cutting, identifies these previously unrecorded examples as the work of an Antwerp master responsible for a virtuoso cutting of 1728 in honour the marriage of the mayor-president of Amsterdam, Jan Six II, to Anna Elisabeth van den Bempden and a handful of pieces depicting scenes from the life of Christ (Verhave, 'Trouw en devotie' in *Knip-Pers*, Nederlandse Vereniging voor Papierknipkunst, August, 2022). The work of this cutter has something in common with the recognised master of baroque paper cutting working in the same era, Frederik Hendrik van Voorst (1660-1736). This group comprises:



Nativitas Dommini *(195 × 158 mm)*, incorporating the meeting of Mary and her niece Elisabeth

Le Scapulaire de la Vierge *(200 × 150 mm)* The virgin presents the protective scapular: the visible sign of devotion to the Virgin Mary, symbolizing the desire to live under her protection and to follow her example of humility, obedience, and service to God. The scapular was first granted in 1251 to the British Carmelite monk St. Simon Stock. The female saint is probably St. Theresa of Avila, a Carmelite nun (+ 1582).

Erectio Crucis *(188 × 155 mm)* after a print by Jacques Callot (1624/5), with corner medallions of the four evangelists.

[The Circumcision] *(92 × 65 mm, with central medallion painting 34 × 25 mm).*









[17] **(DEVOTION).** [Flanders, Antwerp and region, most eighteenth century, one early nineteenth century]. **$1200***

9 small engraved prints, of which 6 are printed on parchment, 3 on paper (one of these cut and mounted on parchment).

An interesting group of small devotional images, most printed on parchment/vellum, of the type given at christenings and first communion and often kept tucked into books. Ubiquitous in Flanders and the Low Countries they are referred to variously as *Santje* in Dutch, or *Canivets* in French. This group includes several pieces connected in time and perhaps family by inscriptions on the back. Most probably had origins in the printshops of Antwerp, printed from plates by well known engravers of that region, though one (with metallic dressing) may be of German origin, albeit with a contemporary Ostend inscription linking it to the others.



1. Cornelius de Boudt. Iesus lave les pieds des apotres *(123 × 92 mm), parchment, hand-coloured with gold highlights.*

2. Cornelius de Boudt. S. Ioseph *(96 × 66 mm), parchment, hand-coloured with gold highlights. Verso inscribed 'dit beeldeken behvoort toe aen Monica Vandenkerckhove geschreven int jaer 1772 desn 26 Meye gehdt van Jossianne[?] Marie de Caignye voor eene Gedenckenisse' ['This little picture belongs to Monica Vandenkerckhove, written in the year 1772, the 26th of May, given by Jossianne[?] Marie de Caignye as a remembrance.']*

3. Cornelius de Boudt. S. Ioseph *(125 × 90 mm), paper, hand-coloured, heightened with gum arabic. Verso inscribed 'Natalie Louise Macleod... 1e[ere] communie 1809 op den 19 Maerte 1809... Ostend'*

4. I. v. Sande. [The Tree of Jesse] vultum tuum deprecabuntur / les grands vous honoiront *(112 × 92 mm), parchment, hand-coloured with gold highlights.*

5. C[ornelis] Galle [the younger?]. [The Infant Christ and Saint John playing with a Lamb] *(94 × 122 mm), parchment, hand-coloured, heightened with gum arabic. Verso inscribed 'Dit beeldeken behoort toe aen Isabella Francisca de Meulenaere 1773... Macleod' ['This little image belongs to Isabella Francisca de Leulenaere, 1773 ... Macleod'].*

6. [The Holy Family] *(118 × 95 mm), parchment, oval, hand-coloured.*

7. Gaspar Huberti. 'Ega [sic] vobis Roame propitius ero'. *Paper (70 × 95 mm), hand-coloured.*

8. I[oseph] Waagus. S[aint] Susanna. *Paper, with inlaid gold and coloured foil. Verso inscribed, mostly effaced but the words 'Macleod' and 'Ostend' visible. Rubbed and soiled.*

9. Francesca [Saint]. *Engraved head, hand-coloured, cut out and mounted on parchment with gouache floral border (122 × 95 mm)*





[18] **(DEVOTION).** [**Painted miniature of Saint Paul** on parchment with embroidery. South Germany, c. 1800 or before]. **$2000***

Embroidered panel on silk (315 × 260 mm) with paper support, incorporating a gouache painting on parchment depicting Saint Paul with sword and book. Blue and gilt cut paper border, gold and silver thread with blue and yellow silk. Slight darkening, some small areas of stitching with minor damage, very rarely with loss, the silk and paper supports slightly fragile at margins, verso with traces of paste and old blue paper backing. Old gilt frame, glazed.

An attractive and elaborate example of German devotional *Klosterarbeit* (monastery work) typical of enclosed communities, usually (but not always) convents of nuns. The decorative border here is an exuberant baroque combination of flowers, leaves and stems enclosing the parchment painting, within a border of gold cut-paper stars on a feathery cut blue paper. Dating these pieces is not easy, since traditional styles were both conservative and enduring. The support here is laid paper with a partially visible watermark with monogram (SME or SVE?)which we have so far been unable to identify (the applied silk work partially obscuring it). A small manuscript note on an old paper reinforcement at the back bears script in what appears to be an eighteenth-century hand.

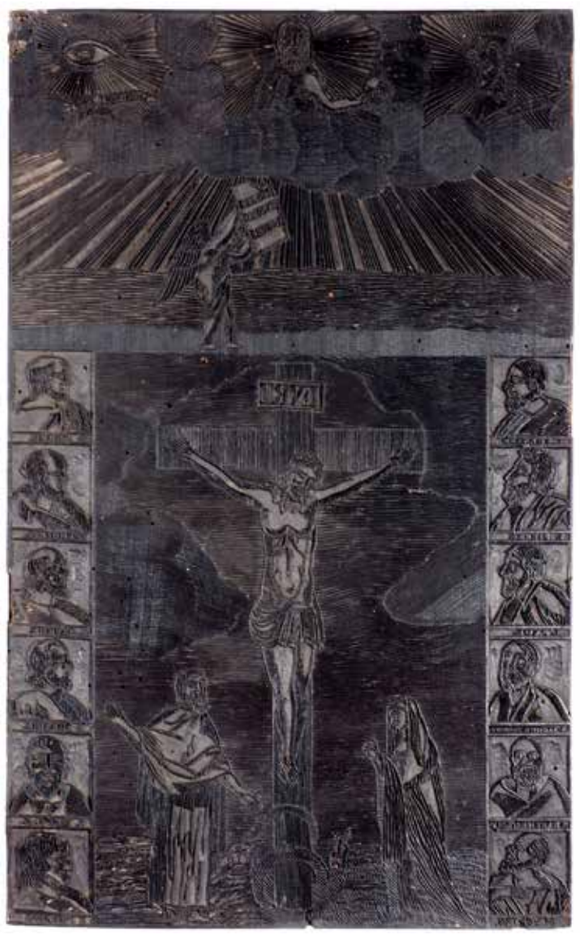
Saint Paul appears with his customary attributes of a sword, recalling his martyrdom (he was beheaded in Rome in AD 67) and book, representing his letters in the New Testament.

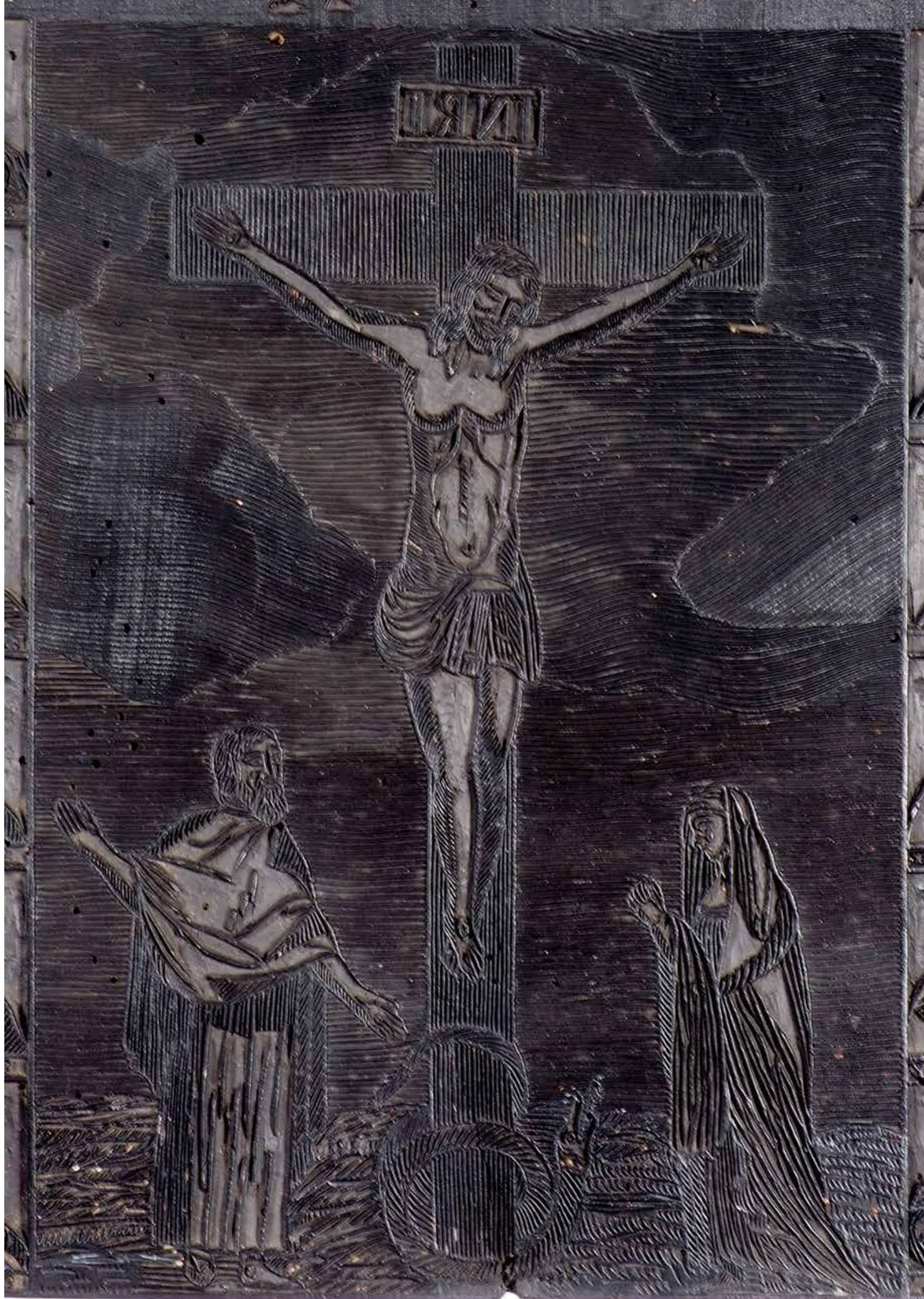


[19] **(DEVOTION).** [**Original woodblock for a devotional print of the Crucifixion.** Northern France, perhaps Rouen, c. 1800]. **$2500***

(425 × 268 mm). Scatter of old wormholes, minor damage to left and right hand edge, just affecting the border, also to top left corner with minimal repair, old crack towards centre at foot. The cut image still clear and distinct.

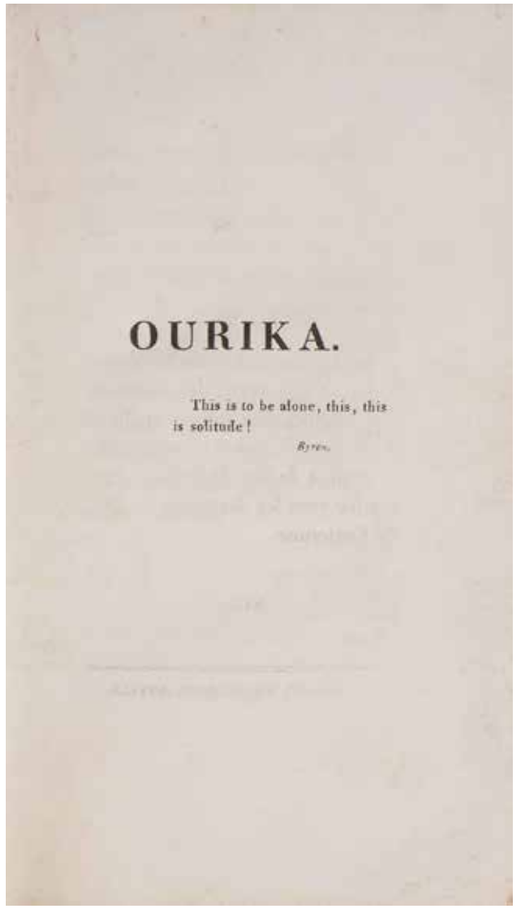
An original woodblock for printing a rather naive devotional print of the type issued by the provincial presses of northern France. The lower portion contains the Crucifixion scene, with the Virgin and John the Evangelist (and serpent coiled at the foot of the cross). The borders have portraits, mainly in profile of saints and Catholic church fathers Andrew, Thomas, James, 'Oesine' (perhaps Saint Ouen, pointing to Rouen as an origin for the print), Matthias, Phillip, Barnabus, Peter, Paul, James son Zebedee [the Great], Bartholomew and Matthew. Above is a panel depicting Christ in Majesty with the Eye of Heaven (captioned 'Dieu entend tout') and the Ear of Heaven (Dieu enten[d] tout) and a cherub holding a placard lettered 'Pencée [sic], Paroles, Actions'. Most of the block is extensively hatched the lines forming the rays of the sun, billowing clouds and a dark sky. Woodcut remained the dominant medium for such popular prints well into the nineteenth century before the widespread adoption of lithography after about 1825.





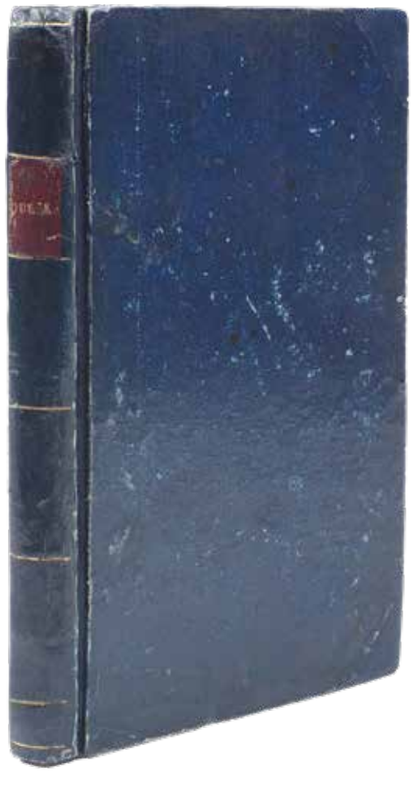
[20] **DURAS, Claire de Durfort, *duchesse de*. Ourika.** [À Paris, de l'Imprimerie Royale], [December 1823]. **$22,500**

12mo (170 × 101 mm), pp. 108. Uncut. Contemporary dark blue paper covered boards, spine ruled in gilt, red morocco label. Slightly rubbed, spine label chipped, expert repairs to forecorners of the upper cover and to the lower portion of the spine. A very good copy.


OURIKA.

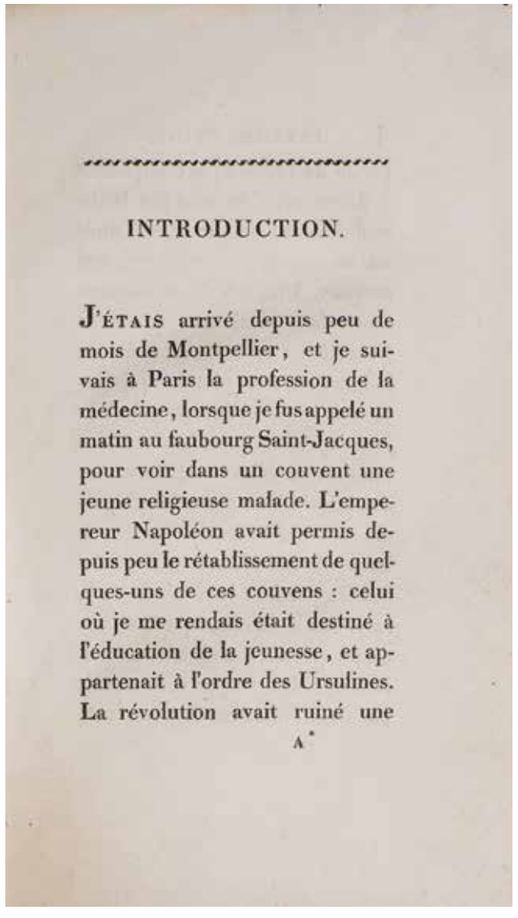
This is to be alone, this, this is solitude!

Byron.



First edition, first issue, printed for private circulation in an edition variously estimated at between 25 and 40 copies — one of the great rarities of nineteenth-century European literature and still among the most interesting treatments of the themes of race and class in European society in the early nineteenth century. Though continually controversial, *Ourika* is one of the most sophisticated treatments of the construction of social identity and the mechanics of racism.

Based on fact, and influenced by Rousseau and Chateaubriand, *Ourika* is a complex story of a black African child, bought from the slave trade and raised in aristocratic circles in Revolutionary France. It is the first fully developed attempt to portray a black heroine in Europe and the first French novel with a black female narrator. It proved controversial from the start and remains so. On the one hand it has been interpreted as a compassionate account of both racial and female alienation (Duras certainly projects her own experience onto that of her heroine) while on the other it has been described as a sustained act of appropriation and even as an apology for slavery. Whatever is the case, it caused a sensation with the first trade edition of 1824 becoming a bestseller and later editions very widely read in France and further afield (with early translations into English, German, Italian, Spanish, Swedish and Danish).

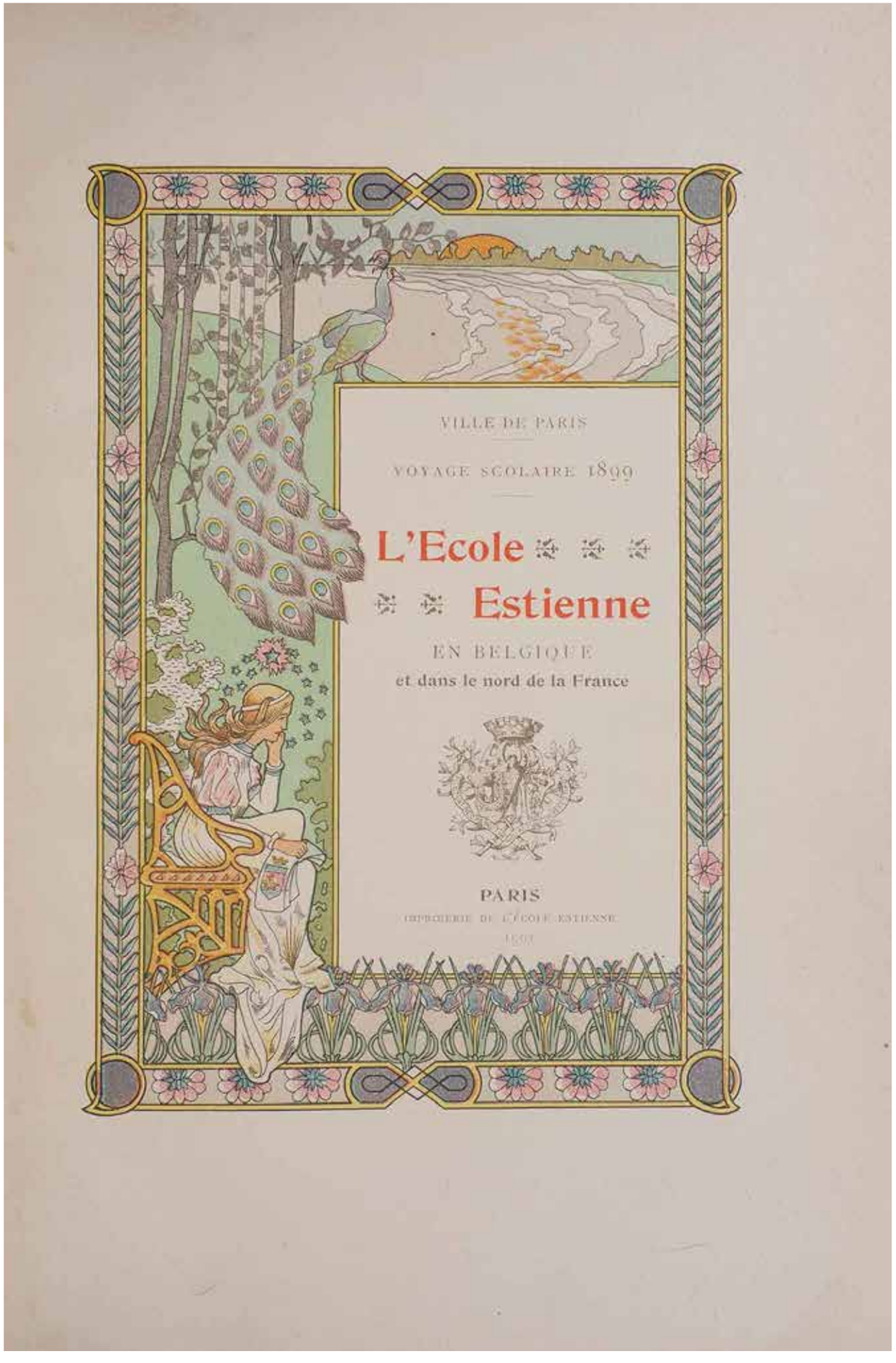

INTRODUCTION.

J'ÉTAIS arrivé depuis peu de mois de Montpellier, et je suivais à Paris la profession de la médecine, lorsque je fus appelé un matin au faubourg Saint-Jacques, pour voir dans un couvent une jeune religieuse malade. L'empereur Napoléon avait permis depuis peu le rétablissement de quelques-uns de ces couvens : celui où je me rendais était destiné à l'éducation de la jeunesse, et appartenait à l'ordre des Ursulines. La révolution avait ruiné une

A*

This true first edition, which contains no date of publication, precedes Ladvocat's 1824 first trade edition by at least three months, and was in circulation in December of 1823, on the evidence of several excited notices in the contemporary press (Pailhès). It is known in two issues, this copy being of the first, with the title page bearing only the title and a quote from Byron: 'This to be alone, this, this is solitude!'. A second issue followed swiftly with the Byron quotation moved to the head of the text on p. 3 and 16 minor textual corrections; issue points which were recognised and enumerated by Louis Scheler in his article 'Un best-seller sous Louis XVIII: Ourika par Mme de Duras', *Bulletin du bibliophile*, 1988, 11-28. In both issues no author's name is given and the place of publication and the printer (the Imprimèrie Royale) appear only as a colophon on p. 108. Scheler also cites Mme de Duras's letter of 14 January, 1824, in which she notes that the first edition was of no more than 30 copies, though it is unclear whether this relates to the first issue only or the first and second. Worldcat locates only the Bibiothèque nationale, Harvard, Morgan Library and Princeton copies of the first edition. Harvard actually holds copies of each of the two distinct 1823 issues. The Morgan Library copy is in red morocco with the arms of George IV of England, while the Princeton copy, perhaps uniquely, retains its original printed green wrappers.

Carteret, *Trésor du Bibliophile romantique et moderne 1801-1875* (1976) 'de la plus grande rareté', mentioning a single sale record for this edition: 24 May 1966 (morocco by Simier, 1700 francs); Pailhès, *La Duchesse de Duras et Chateaubriand*, p. 314-17.



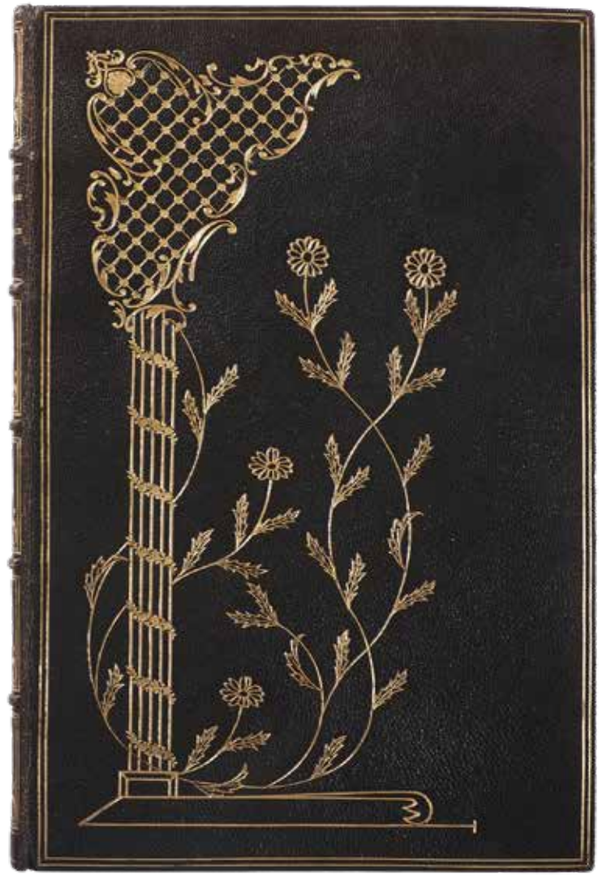
[21] **(ÉCOLE ESTIENNE). Voyage scolaire 1899.** L'École Estienne en Belgique et dans le nord de la France. Paris: Imprimerie de l'École Estienne, 1901.

$1700

4to (272 × 180 mm), pp. 53, [3]. Printed on smooth paper, decorative borders in pale green and orange throughout, illustrations, some printed in colour. Original colour printed wrappers preserved in a contemporary dark green/black morocco binding with an elegant floral and architectural design to the upper cover tooled in gilt within double fillet borders, inner gilt dentelles. Closed tears to the margin of one leaf and the rear wrapper, repaired, minor expert restoration to the binding.

First edition, in an exceptionally accomplished binding. This is an account of a summer visit by students at the pre-eminent Paris school of book arts to Lille, Ostend, Bruges, Ghent, Antwerp and Brussels. The entire production (text, type-founding, typography, illustration, *mise en page*, printing, engraving, photogravure and binding) is by students named on the colophon. The named binders presumably placed the book in wrappers, but the additional elegant contemporary gilt tooled binding of this copy is unsigned, though likely also an advanced student production. Among the contributors to the text is one 'Lanoë' who must be the noted binder Charles Lanoë who was one of the first *doreurs* (finishers) to study at the École Estienne. He went on to create many fine bindings in the early decades of the twentieth century,

WorldCat locates no copy outside Belgium, no copy in the French CCFr.



[22] **EON DE BEAUMONT, [Charles Geneviève Louis Auguste André Timothée] *chevalier d'*. Lettres, memoires & negociations particulières du chevalier d'Éon,** Ministre Plénipotentiaire de France aupres du Roi de la Grande Bretagne; Avec M. M. les Ducs de Praslin, de Nivernois, de Sainte-Foy, & Regnier de Guerchy Ambassadeur Extraordinaire, &c. &c. &c. 'A la Haye imprime chez H. Scheurler, F.Z. aux Dépens du Corps Diplomatique & se vend a Francfort chez les Frères Van Dures, a Londres chez Jaques Dixwell, dans la Ruë St. Martin', 1764. **$2100**

3 parts in one, 4to (250 × 205 mm), pp. [2], xxxvi, [2], 178, 181-202; [2], 75, [1]; [2], 59, [1], double page letterpress table after p. 178 in part 1 (Leaf 2Z2 p. 179-180 cancelled, replaced with a folded leaf), without final errata leaf. Title-page in red and black, folding at outer margin (slightly frayed) with early annotation at head (see note). Slightly later sprinkled boards, red sprinkled edges, printed spine label 'Chevalier D'Eon', heraldic bookplate of the Schloss Ericsberg. Rubbed, paper slightly frayed at joints but a very good copy

First edition of this polemical collection compiled and published by the Chevalier D'Eon, the French diplomat recognised as one of the first openly transgender figures in European print. It was published for the Chevalier (with the collaboration of James Dixwell) in two issues, one with a title imprint giving 'chez l'auteur' (implying but not stating London) and the other giving H. Scheurleer in The Hague, as here. It was quickly reissued the same year both in quarto an octavo and was widely distributed.

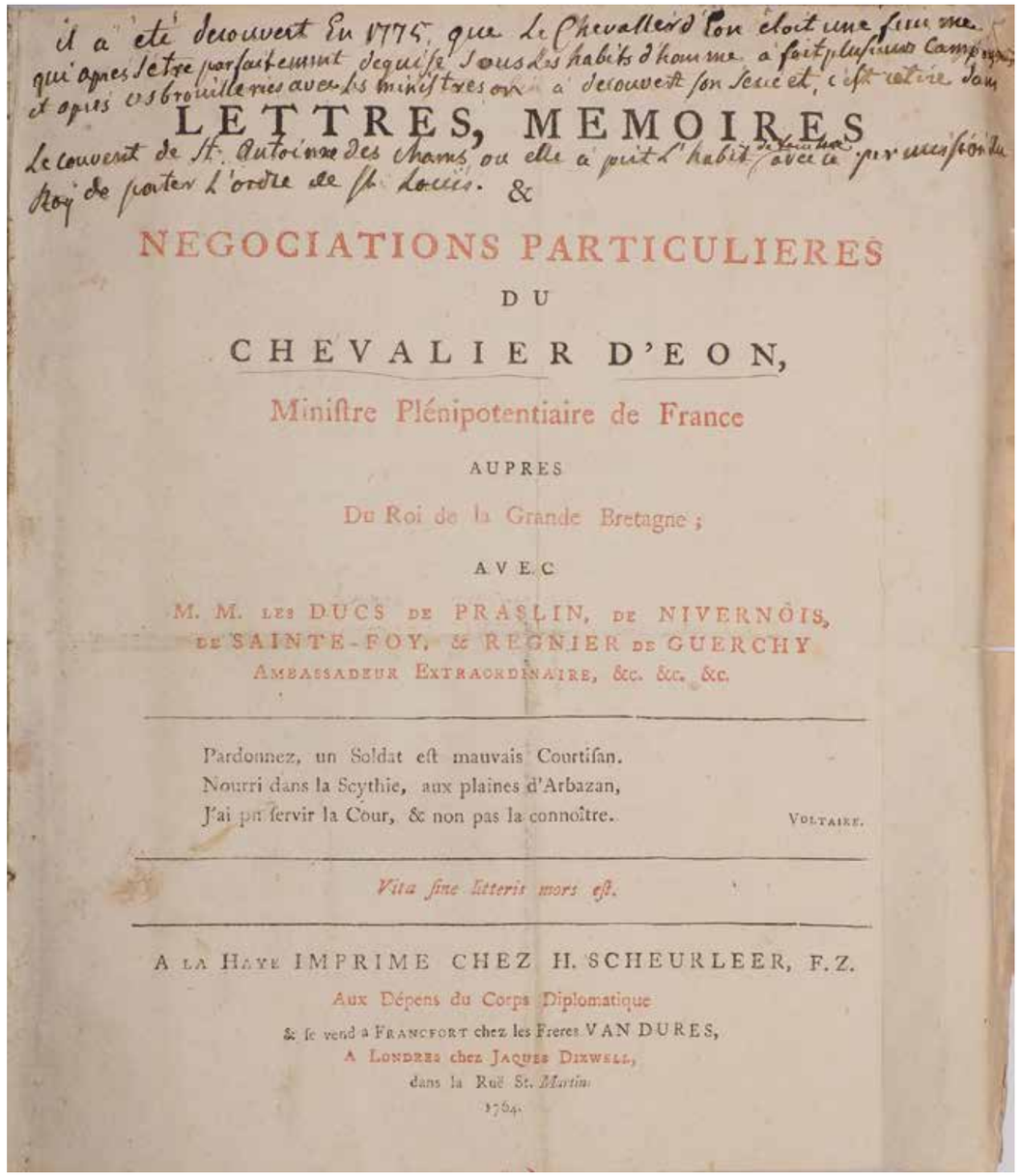
Following a successful military career d'Eon served Louis XV in English diplomacy and espionage from 1762, gathering defence intelligence for a projected French invasion. Living lavishly in London he alarmed the French government, who stopped his pension and sought to recall him to France. He became embroiled in a bitter row with his compatriot Claude Louis François Régnier de Guerchy (1715–1767), who he saw as an interloper on his diplomatic patch. 'From October 1763 the dispute took a spectacular turn as d'Eon published allegations that Guerchy had tried to poison him. In March 1764, he went further still and published a selection of his diplomatic papers, which heaped ridicule on Guerchy and his allies in France' (the present *Lettres*. discussed by Burrows, *A King's Ransom*). The dispute was an embarrassment to the French, not least because d'Eon successfully brought the matter to the English courts and because it drew attention to the chevalier's increasingly complex personal life. It was in the wake of this affair that the chevalier went into hiding in Byfleet (Surrey), spending a year disguised as a woman and going by the name of Madame Duval. This trans experiment initiated the period in which, D'Eon lived mainly as a woman and became a celebrated figure in London society.

The head of the title bears the contemporary inscription in French, faded and at some later (but still relatively early) date overwritten : 'Il a été decouvert en 1775, que le Chevalier d'Eon etait une femme qui après s'etre parfaitement deguisé sous les habits d'un homme a fait plusieurs campagnes et après ces brouilleries avec les ministres on a decouvert son secret, c'est retiré dans le couvent de St Antoine des Cham[p]s ou elle a prit l'habit de femme avec le permission du Roy de porter l'ordre de St Louis'.

('It was discovered in 1775 that the Chevalier d'Éon was a woman who, after perfectly disguising herself in men's clothing, had taken part in several campaigns. Following her disputes with the ministers, her secret was discovered, and she withdrew to the convent of Saint-Antoine-des-Champs, where she took the habit of a woman, with the King's permission to wear the Order of Saint Louis').

This copy is from Ericsberg Castle, Sweden, particularly famous for its library assembled by two generations of the Bonde family between 1843 and 1913, which was considered one of the most important private libraries in Sweden. The foundation of the collection was laid by Carl Jedvard Bonde (1813–1895), who in 1843 acquired the 3,500-volume library of the diplomat Carl Gustaf d'Albedyhll, which consisted primarily of Swedish historical and topographical literature. In addition to books, Bonde also collected portraits, prints, coins, and autographs. At his death, the library comprised approximately 25,000 volumes, which grew to 50,000 volumes under subsequent generations.

ESTC: BL, Duke, Penn & Texas only.


il a été decouvert En 1775 que Le Chevallerd'Eon etoit une femme. qui apres setre parfaitement deguisé Sous les habits d'homme a fait plusieurs Campagnes et apres ces brouilleries avec les ministres on a decouvert son Secret, c'est retiré dans Le Couvent de St. Antoine des Chams ou elle a prit L'habit de femme avec la permission du Roy de porter L'ordre de St. Louis. &

LETTRES, MEMOIRES

NEGOCIATIONS PARTICULIERES

DU

CHEVALIER D'EON,

Miniſtre Plénipotentiaire de France

AUPRES

Du Roi de la Grande Bretagne ;

AVEC

M. M. les DUCS de PRASLIN, de NIVERNOIS,
de SAINTE-FOY, & REGNIER de GUERCHY
Ambassadeur Extraordinaire, &c. &c. &c.

Pardonnez, un Soldat eſt mauvais Courtiſan.
Nourri dans la Scythie, aux plaines d'Arbazan,
J'ai pu ſervir la Cour, & non pas la connoître. VOLTAIRE.

Vita ſine litteris mors eſt.

A la Haye IMPRIME CHEZ H. SCHEURLEER, F.Z.
Aux Dépens du Corps Diplomatique
& ſe vend a Francfort chez les Freres VAN DURES,
A Londres chez Jaques Dixwell,
dans la Ruë St. Martin
1764.

riez les fonctions de Sécrétaire d'ambaſſade, & puis que vous ſeriez de nouveau chargé des affaires. Votre errata à M. De Sainte-Foy change à votre égard la qualité de cet arrangement, & dans ce 2d. point de votre mémoire auquel je réponds, cela vous paroît impraticable, nuiſible au ſervice du Roi, ridicule & contraire à tous uſages reçus dans le corps diplomatique. Je ne penſe pas comme vous là-deſſus, mon cher ami ; mais ce qui me fache le plus, c'eſt que je crains beaucoup que vos répugnances & difficultuoſités ne faſſent une mauvaiſe impreſſion ſur l'eſprit du Duc de Praſlin ; & voilà

quoique dans le fond il ſoit chargé des affaires de ſon maître, ainſi qu'un Ambaſſadeur & un Premier Miniſtre le ſont ; ſi on eût voulu que je fuſſe un ſimple *chargé d'affaires*, il falloit laiſſer ſubſiſter mon premier titre de *Réſident chargé d'affaires*, & ne point me créer *Plénipotentiaire* à mon inſu ; alors il n'y auroit plus eu de difficulté de ce côté-là, & j'aurois continué mes fonctions dans ce premier titre ; ou bien il falloit me laiſſer en ſuite ici ſans aucun titre ; parceque je ſuis un ſecond Romain, *aut Cæſar aut nihil*. Mais ce qui a gâté entierement toutes vos bonnes vuës, Monſieur le Duc, & ce qui a révolté mon cœur & mon eſprit : c'eſt 1° les eſpions que l'on a envoié ici contre moi pour troubler mon repos & mon zele pour le ſervice du Roi. 2°. Ce ſont les talents ſublimes de M le Comte G*** pour la négociation, ſa hauteur, & ſes mauvais procédés fort mal placés à mon égard. Dès le moment de ſon arrivée, il m'a annoncé qu'il me perdroit ſans reſſource : d'un autre côté Madame de G*** me regardoit d'un oeil ſi noir que j'ai cru quelle vouloit me manger par œconomie. 3°. M. le Comte G*** s'eſt cru tout permis parcequ'il étoit Ambaſſadeur Extraordinaire & l'ami de 30 ans du Miniſtre ; on prétend qu'il avoit quelque beſoin de moi dans ce pais & il eſt arrivé à Londres avec des lettres de Rappel en poche pour moi, conçues dans les termes d'une diſgrace qui caractériſe l'humeur, le caprice, le commérage & un deſpotiſme qui brave le courroux du ciel, & fait gémir la terre ſous le poids de la tirannie : elle eſt d'autant plus injuſte que le Roi mon maître n'a jamais lu, ni vu, ni ſu & encore moins ſigné ces lettres de Rappel. Elles ſont ſignées avec quelque patte de chat ou quelque griffe du diable. Le Comte G*** dit à tout le monde que cet ordre eſt ce qu'on appelle *un ordre Grillé* & qu'avec un pareil ordre on livre *une bataille*, c'eſt auſſi ce qui fait (à ce que je crois) *qu'on la perd ſouvent*. En vérité je n'ai jamais vu, ni lu, ni entendu parler *d'ordre Grillé* dans les conſtitutions de la Monarchie Françoiſe. Il a cru le ſuſdit Comte m'intimider avec ſon grillage & me rotir tout vif : mais il apprendra que, quand je ſers le Roi mon maître & ma Patrie avec zele, honneur, amour & avec un déſintéreſſement peu commun, on ne m'intimide pas : & c'eſt ainſi que *d'évêque* on ne devient pas *Meunier*.

Enfin, Monſieur le Duc, je vous avouerai avec ma franchiſe naturelle, que j'aurois cru qu'un homme qui n'a jamais été dans les affaires auroit eu plus de vertus que de vices, & que ſon caractere particulier vaudroit mieux que ſon caractere public, *Errare humanum eſt*.

cequi

cequi ſera véritablement nuiſible*, & ſurtout aiez toujours devant les yeux, comme votre intérêt l'exige, que les vuës de votre pauvre ami Guerchy ſeront toujours adoptées par le Duc de Praſlin, dont la confiance & l'amitié ſont ſans bornes à ſon égard.

Voilà ce que je penſe, mon cher ami, & ce que je penſe bien profondément après de mûres réflexions, ainſi que d'après la connoiſſance *que j'ai des choſes & des perſonnes à qui vous avez à faire*. Je ne vous en dirai pas d'avantage & en voilà bien long pour ma pauvre tête. Elle n'eſt pas ſi bonne que mon cœur qui eſt à vous comme vous ſavez, mon cher ami, & qui y ſera toujours quoi qu'il arrive : car il faut aimer ſes amis avec leurs deffauts, mais il eſt bien plus doux de les aimer heureux & raiſonnables.

Lettre de M. D'Eon à Monſieur le Duc de Nivernois.

A Londres le 20 Septembre 1763.

Monſieur le Duc,

J'AI à la fin reçu tout à l'heure cette grande lettre de M. le Comte de Guerchy, que vous m'avez fait l'honneur de m'annoncer & que vous avez eu la bonté de lire & d'approuver.

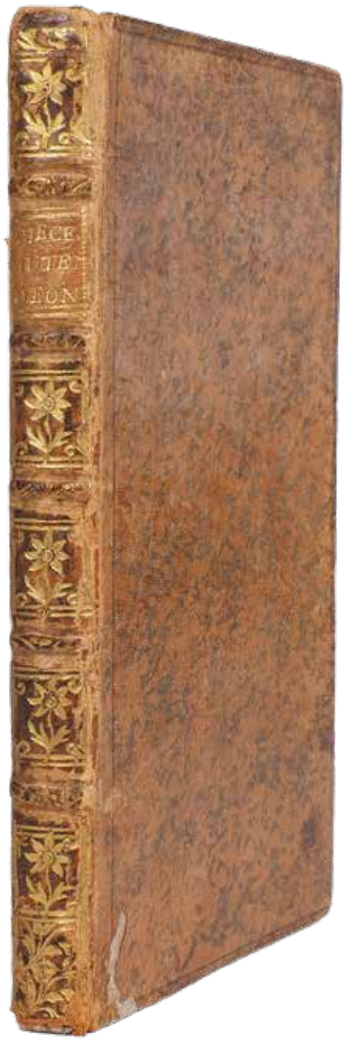
Malgré cela, Monſieur le Duc, j'ai l'honneur de vous prévenir qu'il ſeroit trop long d'y répondre en détail, tout ce que je puis dire c'eſt que je

* Cela pourra être fort nuiſible pour moi, j'en ſuis tout conſolé ; mais du moins cela ne le ſera pas au ſervice du Roi. Il eſt bon qu'il ſe trouve de tems en tems un homme ferme qui ramène la politique égarée de ce ſiécle à ſon véritable principe, qui doit être l'intérêt des Souverains, & des nations, mais jamais l'intérêt perſonnel ou particulier ; parler principe dans ce ſiécle, c'eſt vouloir parler Iroquois.

L ne

[23] **(EON DE BEAUMONT, Charles Geneviève Louis Auguste André Timothée, *chevalier d'*). Pieces autentiques pour servir au proces crimminnel intenté au tribunal du roi d'Angleterre par le chevalier d'Eon de Beaumont**, ministre plenipotentionaire de France contre Claude Louis François Regnier, Comte de Guerchy, ambassadeur extraordinaire de France, auprès de sa Majesté Britannique. 'A Londres' [but probably Germany], 1765. **$1100**

12mo (162 × 95 mm), pp. 150. Contemporary mottled calf, gilt panelled spine with floral tools, red edges, green silk marker. Rubbed, with a little more wear to corners and spine ends, but an excellent copy.

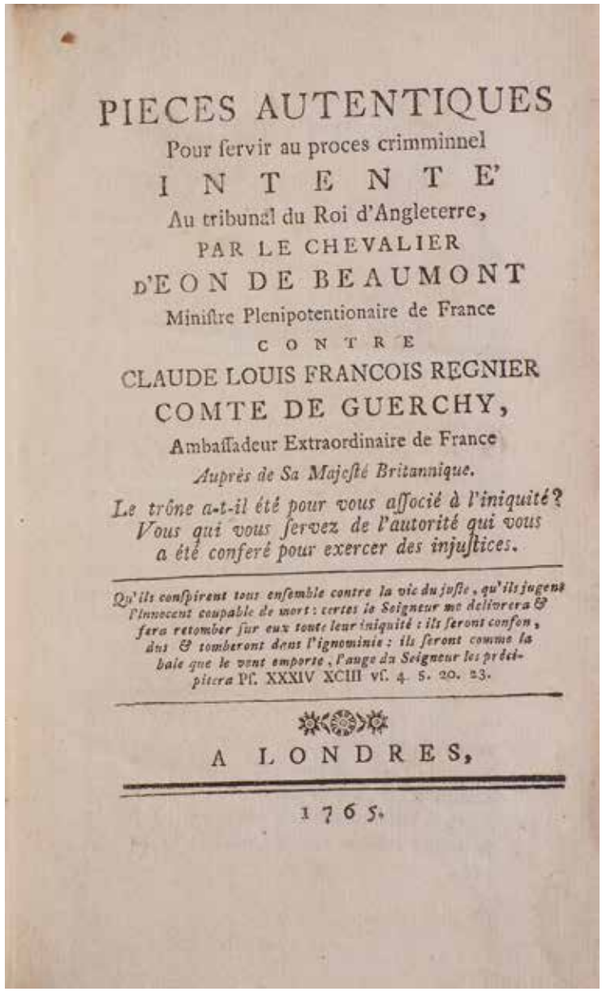


First edition of this rare collection of sworn statements (affidavits) recorded before the English courts, together with private and official correspondence exchanged with the French ministers (the Dukes of Praslin and Nivernais) proving the bad faith of d'Éon's political opponents together with extracts from proceedings and supporting documents denouncing Guerchy's abuse of power.

In 1763, after active service in the Seven Year' War and the peace negotiations in London, the Chevalier d'Éon was appointed acting Minister Plenipotentiary to England. However, the arrival of the Comte de Guerchy as the permanent ambassador undermined d'Éon, provoking a fierce rivalry between the two. Recalled to France by the official government, d'Éon refused to obey, protected by his position within the *Secret du roi* (Louis XV's clandestine espionage network) and by the possession of confidential state papers.

This publication, along with the widely circulated *Lettres, memoires & negociations particulières* (1764), constituted a formidable weapon of political blackmail. Éon forced the French Crown to negotiate and grant him a substantial royal pension to ensure his silence. A Berlin edition appeared in the same year.

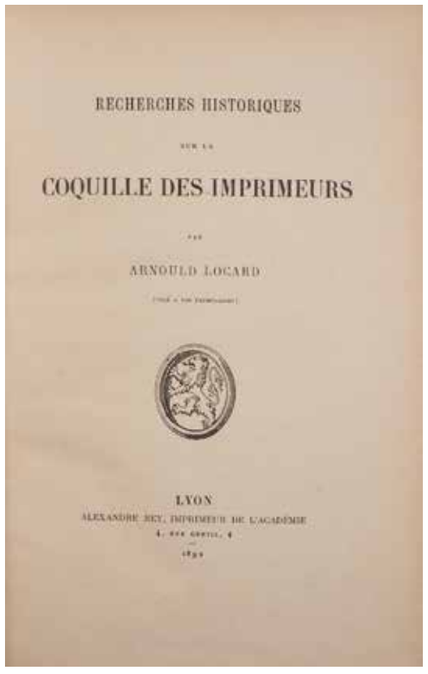
ESTC: BL and Biblioteka Narodowa, Warsaw only. Worldcat adds no other copy outside continental Europe.


PIECES AUTENTIQUES
Pour servir au proces crimminnel
I N T E N T E'
Au tribunal du Roi d'Angleterre,
PAR LE CHEVALIER
D'EON DE BEAUMONT
Miniſtre Plenipotentionaire de France
CONTRE
CLAUDE LOUIS FRANCOIS REGNIER
COMTE DE GUERCHY,
Ambaſſadeur Extraordinaire de France
Auprès de Sa Majeſté Britannique.
Le trône a-t-il été pour vous aſſocié à l'iniquité? Vous qui vous ſervez de l'autorité qui vous a été conferé pour exercer des injuſtices.
Qu'ils conſpirent tous enſemble contre la vie du juſte, qu'ils jugent l'innocent coupable de mort: certes le Seigneur me delivrera & fera retomber ſur eux toute leur iniquité: ils ſeront confondus & tomberont dans l'ignominie: ils ſeront comme la baſe que le vent emporte, l'ange du Seigneur les précipitera Pſ. XXXIV XCIII vſ. 4. 5. 20. 23.
A LONDRES,
1765.

[24] **(ERRATA). LOCARD, Arnould. Recherches historiques sur la coquille des imprimeurs.** Lyon: [Pitrat ainé, A Rey for] Alexandre Rey, 1892. **$350**

4to (265 × 158 mm), pp. 62, [2], thumbnail diagrams. Contemporary black quarter morocco by Babin, Lille. Half-title inscribed by the author to André de Brix. A very good copy

First edition, inscribed presentation copy, one of 100 copies only. The French language retains the delightful term *coquille* to refer to a misprint, typo, or printer's error. Lyon natural historian Arnould Locard was both an expert on shells (publishing many scientific studies of them) and on early Lyonnaise printing history, making him uniquely placed to explore the origins of the word in reference to typographical error. He considers the now-generally-accepted theory of the term referring to a misplaced character in a typecase but also presents a series of interesting alternatives, including the burlesque processions of the Lyon *Seigneurs de la Coquille*, and the association of pilgrims shell badges with the purificatory function of pilgrimage, giving the latter theory his preference. His copious footnotes explore the incidence of the misprints across several centuries.


RECHERCHES HISTORIQUES

SUR LA

COQUILLE DES IMPRIMEURS

PAR

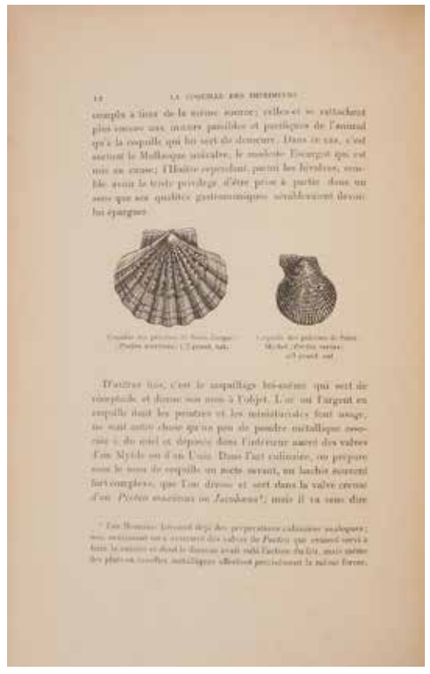
ARNOULD LOCARD

LYON

ALEXANDRE REY, IMPRIMEUR DE L'ACADÉMIE

4, RUE GENTIL, 4

1892


LA COQUILLE DES IMPRIMEURS

[25] **(ERRATA). [CROMBIE, John and Sheila BOURNE]. Errata or: my Mistake.** Paris: Kickshaws, [2002]. **$280**

Square 8vo (150 × 140 mm), pp. [24]. Letterpress printed in black, blue and mauve. Loose as issued in publisher's wrapper and dust-jacket. Fine.


ERRATA

OR:

MY MISTAKE!

First edition of this witty typographical *jeu d'esprit* of misprints by Crombie's Kickshaws Press in Paris. 'Errata are arranged in rhyming, metrical, eight-word sequences, each identifiable by its distinct typeface or point size'. Inspired by the accidental poetry of the *Oulipo* movement, the book was 'Hand set and printed by the author in an edition limited to fifty copies.'



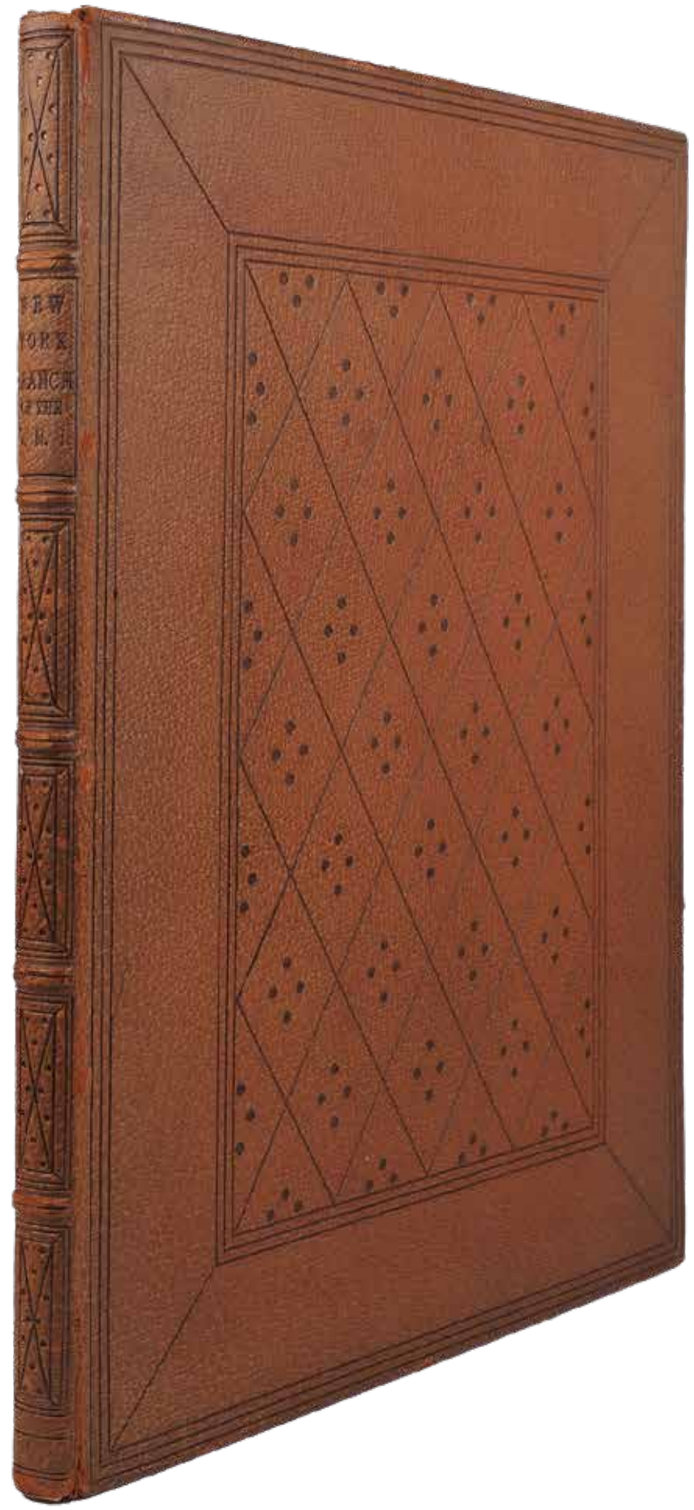
[26] **(ESPIONAGE). HUNNEWELL, Hollis H. [Interesting Cases.** New York: Office of Naval Intelligence, 1919]. **$1700**

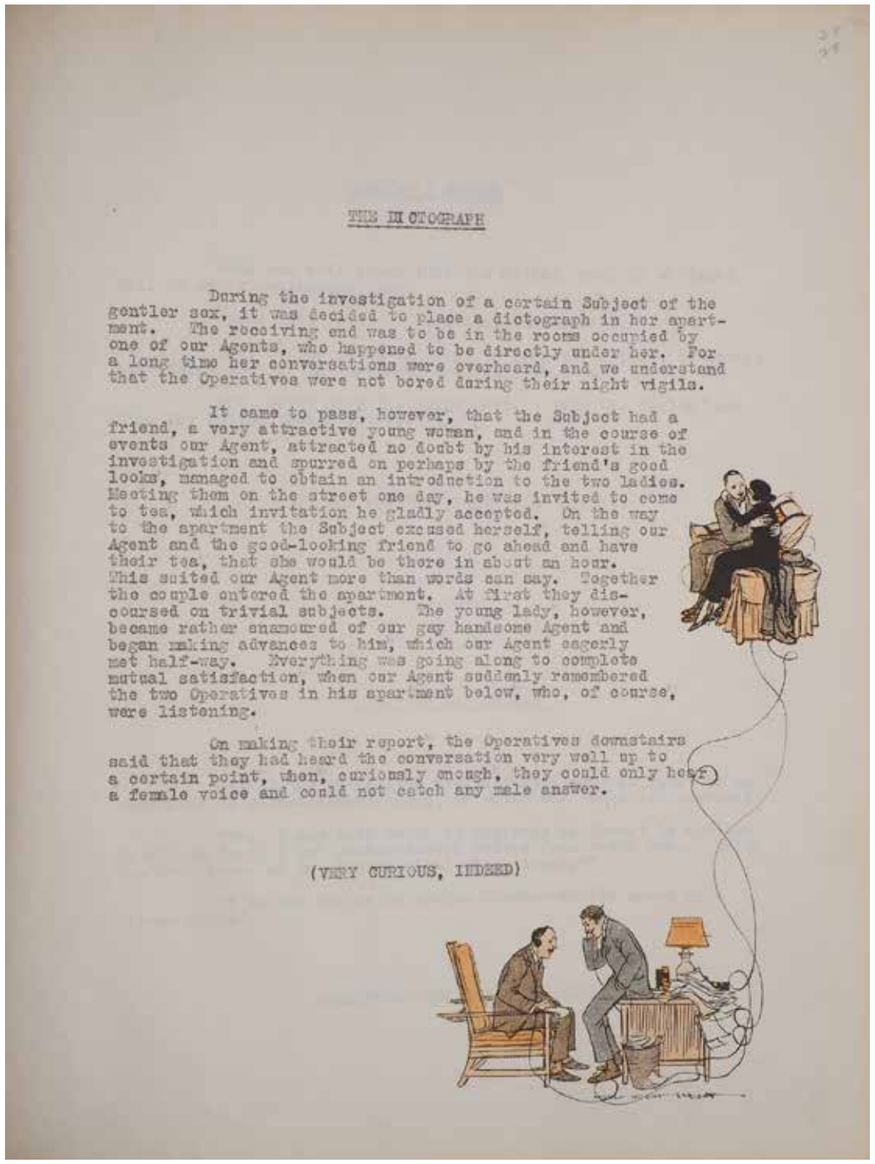
Folio (306 × 230 mm), 50 leaves (watermarked 'Coupon Bond' with 'Eagle A' monogram), all typed except one with lithograph portrait of Spencer Eddy by DeWitt M. Lockman (signed in pencil by Eddy) and one mounted photograph diagram, including 9 tinted lithograph vignettes by Maginel Wright Enright. Contemporary diapered pigskin by the Rose Bindery, Boston (binding order dated August 4th 1919 loosely inserted). Typed presentation letter (undated) from the author to W.C. Van Antwerp also loosely inserted. Lightly rubbed, upper hinge cracked, joint tender at foot, but secure



Issued in a small number of typescripts for private circulation otherwise unpublished This is an extraordinary short history and summary of several interesting cases that occurred in the New York Branch of the Office of Naval Intelligence, compiled by Hollis H. Hunnewell, Voluntary Aide with other staff members for Lieutenant-Commander Spencer Eddy, Officer-in-Charge. It covers an important era of development, when the ONI (the oldest member of the US intelligence network) was tasked with espionage in monitoring foreign threats, both in naval affairs and domestically, detecting hostile acts among non-American communities, and acting as censor for cable communications. Though the author states in the inserted letter 'I must lay stress on the fact that these pages are strictly confidential in nature, and for your own personal use', the books seem to be a rather reckless exposition of the Office's actvities.

It is both serious and comical, with the the first half of its text setting out the history and aims of the ONS, its personnel and departmental structure, and the second half presenting a series of humorous anecdotes. The Office's departments comprised: the executive and the espionage departments together with departments for cables, plant protection, commercial, banking, Latin-America, I.W.W (for surveillance of the unions or 'Industrial Workers of the World'), Russian and Czecho-Slovak, legal and file. A paragraph on each describes their remit and a photographic copy of a flow-chart diagram explains the procedure of communication between agents and officers. A list of officers (including Eddy and Hunnewell) is provided, comprising voluntary aides, agents, enlisted men, enlisted men detailed to the Postal Censorship Office, enlisted women, civilians, telephone officers. The text then becomes an account of humorous mistakes and misunderstandings, presumably for the amusement of former members of the office. These are accompanied by well-known illustrator Maginel Wright Enright's lighthearted vignettes (presumably commissioned for this account) which would be charming except for one obviously racist caricature accompanying an equally racist





THE DICTOGRAPH

During the investigation of a certain Subject of the gentler sex, it was decided to place a dictograph in her apartment. The receiving end was to be in the rooms occupied by one of our Agents, who happened to be directly under her. For a long time her conversations were overheard, and we understand that the Operatives were not bored during their night vigils.

It came to pass, however, that the Subject had a friend, a very attractive young woman, and in the course of events our Agent, attracted no doubt by his interest in the investigation and spurred on perhaps by the friend's good looks, managed to obtain an introduction to the two ladies. Meeting them on the street one day, he was invited to come to tea, which invitation he gladly accepted. On the way to the apartment the Subject excused herself, telling our Agent and the good-looking friend to go ahead and have their tea, that she would be there in about an hour. This suited our Agent more than words can say. Together the couple entered the apartment. At first they discoursed on trivial subjects. The young lady, however, became rather enamoured of our gay handsome Agent and began making advances to him, which our Agent eagerly met half-way. Everything was going along to complete mutual satisfaction, when our Agent suddenly remembered the two Operatives in his apartment below, who, of course, were listening.

On making their report, the Operatives downstairs said that they had heard the conversation very well up to a certain point, when, curiously enough, they could only hear a female voice and could not catch any male answer.

(VERY CURIOUS, INDEED)

anecdote. There are two stories of botched espionage attempts using dictographs: one in which the apparatus was hidden in what was thought to be a disused fireplace in the home of a suspect (with predictable consequences) and another in which agents pick up only the sounds of an amorous encounter between and agent and a suspect.

Worldcat locates two copies (Georgetown University and US Naval War College Library). The latter is digitised, and contains one additional photograph (a group photo of officers) not present in our copy (probably never bound in). Though the texts are essentially identical, minor typographic variances confirm that copies were individually typed rather than duplicated. Our copy (unlike the NWCL copy) is specially bound in the style of Cobden Sanderson at the Rose Bindery, Boston (which was owned by the author, Hunnewell).

[27] **EXPILLY, [Jean Joseph, *abbé*]. Description historique-géographique des Isles britanniques ou des royaumes d'Angleterre, d'Ecosse et d'Irlande...** Avec des cartes géographiques.. Paris: Prault, Bauche, Desprez, Duchesne, 1759. **$650**

12mo (167 × 92 mm), pp. [4], xvi, 464, plus 4 folding maps (British Isles, England, Scotland and Ireland. Slight dampstain to upper margins of leaves towards the end (including the maps). Contemporary mottled sheep, gilt panelled spine, red edges. Early French manuscript ex libris: 'A M De la Villette et de Viremont Chanoines de Baume. 93'. Slight chip to head of upper cover, but an appealing copy.

First edition, a pocket description of the British Isles, historical and geographical, with reflections on British character and customs. 'La Nation Angloise aime beaucoup les Spectacles surtout la Tragédie... Les Anglois n'ont la vivacité des François, ni la lenteure des peuples septrentrionaux... Les Femmes d'Angleterre sont maîtresses de leurs volontés & même de leurs caprices...' It also appeared in the same year with a La Haye imprint.

Worldcat: BL, Newberry and Notre Dame only beyond continental Europe.

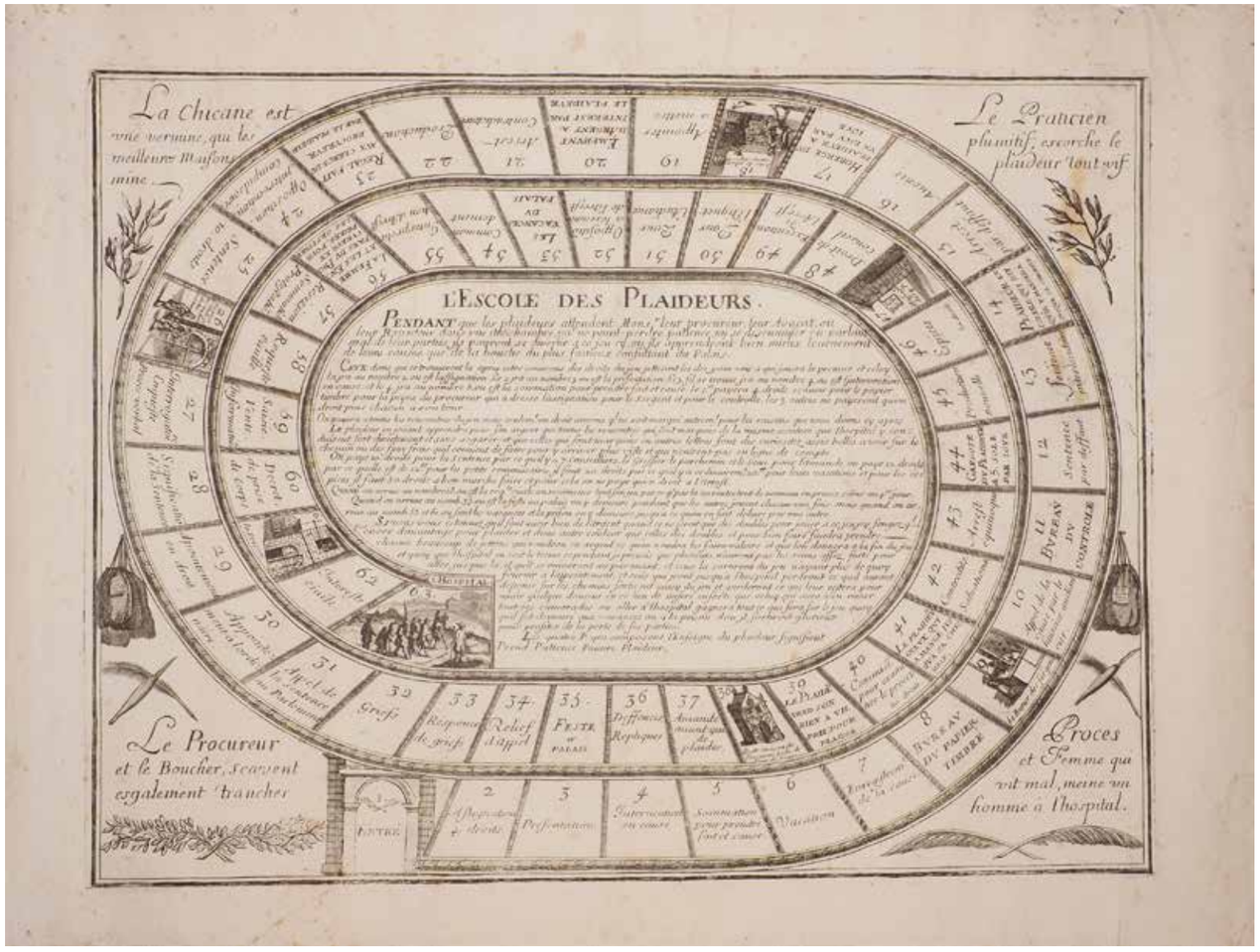


[28] **(GAME). [Abbé MOÜY de HAME; Jean CRÉPY]. L'Escole des plaideurs.** [Paris, c.1685]. **$12,500***

Engraved print (470 × 620 mm) with a spiral of 63 numbered positions with captions and illustrations, further vignettes with satirical rhymes to corners, title and rules of the game to centre of spiral, ruled border. Late-17th/early-18th century manuscript note to verso: 'Divers jeux'. Some creasing (one crease evidently from the press), lightly spotted, mostly to corners and edges.

An exceptionally rare and early 'game of goose' adapted for satirical purposes to expose the futility of French legal process. There are no advantage squares among the numbered positions and no winners besides the lawyers themselves — finishers of the game are left in penury.

The *Escole des Plaideurs* ('College of Litigants') is considered to be one of the first recorded French satirical variants of the classic Goose game. It purports to be for the entertainment those awaiting a court hearing ('Pendant que les plaideurs attendent Mons.r leur procureur, leur Avocat ou leur Rapporteur dans une Antichambre po.r ne point perdre patience [...]') by means of a game which mocks and warns the player about the absurdly slow pace of justice. It is noteworthy that it was created in the period after Jean Racine wrote his uncharacteristically farcical comedy *Les Plaideurs* (1668), commenting on similar themes. The rules of the game in reality describe the futility of bringing a legal claim in a minor French court: '[...] quoi que l'hospital en soit le terme cependant je prevois que plusieurs n'auront pas les reims assez forts pour aller jusques la, et quil se ruineront au paravant: et ceux la sortiront du jeu, n'ayant plus de quoy fournir a l'appointement.' As Philippa Plock and Adrian Seville note, the game has some 'clear echoes of Goose rules – for example, space 53 (court holidays) and 61 (prison) both require the player to stay until released by another', only that here there are 'no favourable spaces' on the track (Plock and Seville, p.101).



Players roll the dice to determine who begins the game, although this comes with no advantage, as the first to play will have to pay more for the *procureur* to issue the court summons. The spaces along the track represent the different stages of a case as well as the response of the claimant, from *Bureau du papier timbré* (8) to *Plaideur en colere qui dit qu'il y mangera jusqu'a sa chemise* (14), to *La Femme et les Enfants du Procureur en priere pour les obstinez* (56). Interspersed are satirical vignettes including the *Belle maison de Procureur bastie de Teste de Foux* (38) and *L'Enseigne des 4 P* (47) (defined in the rules as *Prend Patience Pauvre Plaideur*), and of course prison (61) and *l'hospital* (63). The margins and corners of the sheet are embellished with vignettes of pen-knives and quills, olive branches and suspended sacks presumably loaded with pleas and other legal documents. These are accompanied by short satirical rhymes: *La Chicane est une vermine, qui les meilleurs maisons mine*; *Le Praticien plumitif, escorche le plaideur tout vif*; *Proces et Femme qui vit mal, meine un homme à l'hospital* and *Le Procureur et le Boucher, scavent esgalement trancher.*

The only other copy located is the hand-coloured example dated to circa 1685 in the collection of Ferdinand de Rothschild (1838 – 1898) at Waddesdon Manor, which identifies the publisher as the Parisian engraver Jean Crépy *père* (c.1660 – c.1739) and the original designer of the game as the Abbé de Moüy Hamel (active until c.1700).

Plock, Philippa and Adrian Seville, 'The Rothschild Collection of printed board games at Waddesdon Manor', *Proceedings of the XIIIth Board Game Studies Colloquium, Paris, 14-17 April 2010*, pp. 91-127 (p.101); Seville, Adrian, *The Cultural Legacy of the Royal Game of the Goose: 400 Years of Printed Board Games* (Amsterdam University Press, 2019), pp. 37–82.

[29] **(GAME). Pope Joan.** [British. c. 1800-1810]. **$1200***

Lacquered circular wooden game board (diameter 330 mm) with central compartment and lid, without the original revolving base. Black lacquer with lettering and ornament in gold and colours, hand-painted chinoiserie motifs. The colours quite worn and chipped with an expected degree of soiling. Original printed green label (partly effaced).

A Regency counter or 'staking' board with original printed green label 'Dunkartons Repository – For Fancy Articles. – 452 Strand, Wholesale and Retail'. Pope Joan was a card game popular in both the eighteenth and nineteenth centuries, the name a corruption of the French *Nain jaune*, the original form of the game. This example would originally have been mounted on a wooden stand (not now present) on which it revolved.
This example was sold by Dunkarton's Repository, a fashionable shop operated by Mary Dunkarton and her husband, the notable mezzotint engraver Robert Dunkarton, at 452 Strand. Mary Dunkarton was recorded at this address as a milliner and haberdasher between 1781 and 1809, and the address in appears in the imprint of Dunkarton's prints around the year 1810.

Though widely played before 1800 Pope Joan's first published rules appeared in *Hoyle's Games* (edition of 1814), with the 'staking board' having eight compartments labelled: Ace, King, Queen, Jack, Game, Pope, Matrimony and Intrigue. Each player receives a number of counters, or chips, whose value is determined by the players involved in the game. The 8 of diamonds is then removed from the pack to form a 'stop sequence'. The aim of the game is to run out of cards before anyone else. The game features in Gillray's famous satirical print of 1796, 'Lady Godina's Rout' depicting the Lady Georgiana Gordon, Duchess of Bedford at play in a state of *dishabillée*. Dickens later portrays it as an innocuous family parlour game in the *Pickwick Papers*.

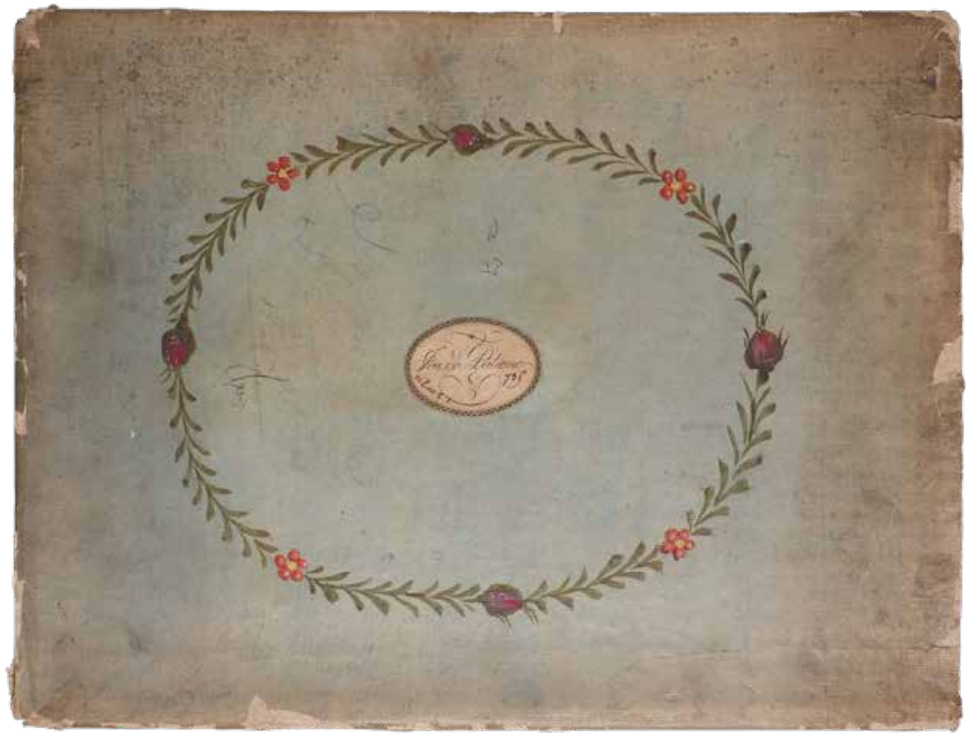




[30] **(GAME). Jeu de Patien[c]e.** [?Germany, c. 1790-1810] **$2500***

Etched print (310 × 225 mm), hand-coloured and laid to light wood, dissected into 70 pieces. Original paper covered wood framed tray, with green tinted paper, two panels of block printed decorative paper, hanging loop, in matching slipcase with green paper block printed paper, upper cover with small engraved title label: 'Jeu de Patiene' [sic] and hand-painted floral decoration. Slight spotting to the print, old repair to the paper on four pieces, minor fraying to the paper of the tray, slipcase rather more frayed and soiled, with a couple of later ink markings. An excellent survival.

An elegant early-Romantic era jigsaw puzzle depicting Cupid and Psyche on an engraved print dissected into seventy pieces, clearly cut by hand. The invention of the jigsaw is usually attributed to London engraver and map maker John Spilsbury, who issued dissected maps in the 1760s, but they soon became popular all over Europe, notably in France and Germany. They were called *jeux de patience* in France, emphasising the quiet concentration required for their completion. This example, preserved in a rather beautiful tray and slipcase, is probably from Germany, with its crisp neo-classical style and execution, despite its labelling in French (the label is missing the letter 'C' in 'Patience', suggesting it was not engraved by a Francophone speaker). Examples from era in such attractive condition are rare.

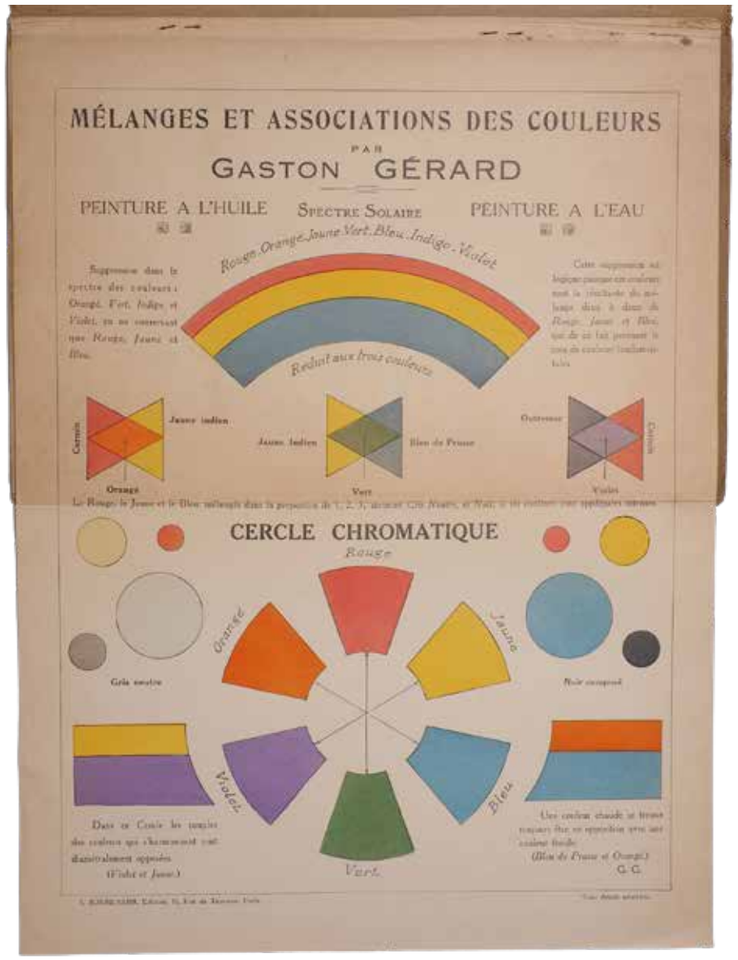


[31] **GÉRARD, Gaston. Mélanges et associations des couleurs.** Peinture à l'huile et peinture à l'eau. [Paris: S. Bornenmann, also with label of Dupré et compagnie, n.d., 1922]. **$900**

Small folio (290 × 190 mm), 7 folding sheets (of which 6 are hand-coloured) demonstrating associations and mixes of colours. Stapled in original printed wrapper. A very good copy.

An ingenious set of colour charts for artists learning to mix oils and watercolours. The last plate was designed to be cut out to form a screen to isolate the mixed colours on the previous six plates (it is uncut and intact in this copy). Gaston Gérard describes himself as 'Artiste peintre. Professeur d'Aquarelle aux Écoles Supérieures Professionelles de la Ville de Paris'.

No library copies located outside France.

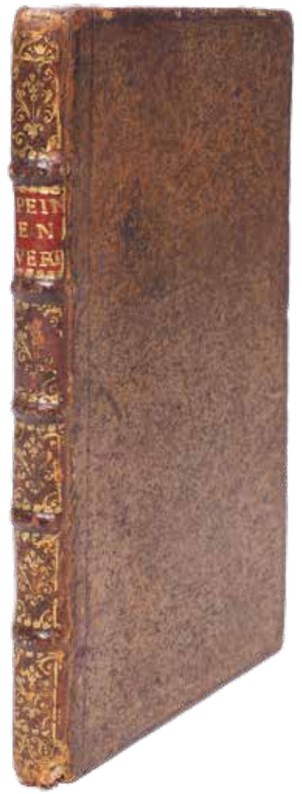


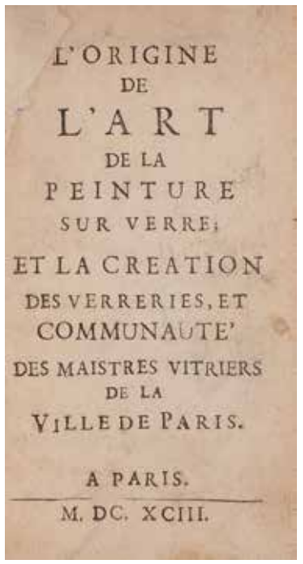
[32] **(GLASS). [M. C.] L'Origine de l'art de la peinture sur verre;** et la creation des verreries, et communauté des maistres vitriers de la ville de Paris. Paris, 1693. **$4000**

12mo (135 × 72 mm), pp. [8], 51, [1]. Woodcut vignette depicting Saint Mark with typographical border to preliminary p. [7]. Old repair to gutter of title towards the head (just touching the first letter of the title without loss to it), old waterstaining to final leaf. Contemporary sprinkled sheep, gilt panelled spine, red morocco label, green silk marker. Head and foot of spine chipped, expert repair to joints. Bookplate of Parisian archivist and bibliographer Paul Lacombe (1834-1919). A very good copy.

First edition, rare, of one of the earliest French printed accounts of glass painting. It is both an account of the production of painted glass (explaining how pigments are achieved and fired) and a history of French glass workshops operating under royal patronage from Philippe VI from 1330 up to the present reign of Louis XIV. Additionally, the author recounts the founding of the guild of the 'maistres vitriers' in Paris under Louis XI in 1467, providing an extract from their statute book. Included is a small woodcut illustration of Saint Mark, the patron saint of glassmakers. The technical part is full of fascinating details, including the preference among glass painters for the yellowish glass of Lorraine, because it took colour and fired the best, and their methods for preparing and applying colours (with notes on painting rays of light, flesh tones, beards, hair and draperies).

The book is known only from the Bibliothèque nationale and Library of Congress copies, though an early manuscript was noted by French antiquaries in the nineteenth century, see Gérasime Lecointre-Dupont, 'Notice sur un manuscrit relatif à la peinture sur verre appartement à -M. Bigeu', *Bulletin de la Société des Antiquaires de l'Ouest*, Poitiers, 1844, 4e série, pp. 281-294. (Apparently conforming closely to the printed text, including the illustration of St Mark, it is not quite clear if this manuscript is to be considered original or an early or contemporary copy of the printed book).



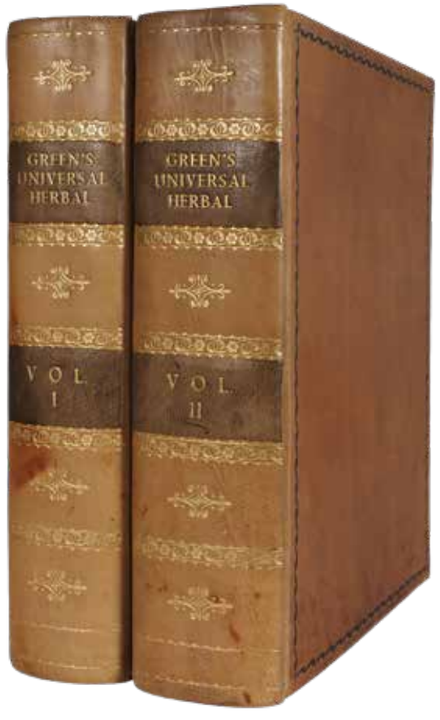

L'ORIGINE
DE
L'ART
DE LA
PEINTURE
SUR VERRE;
ET LA CREATION
DES VERRERIES, ET
COMMUNAUTE'
DES MAISTRES VITRIERS
DE LA
VILLE DE PARIS.
A PARIS.
M. DC. XCIII.

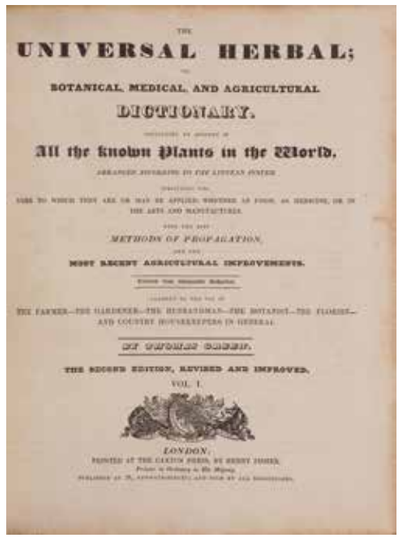
[33] **GREEN, Thomas. The Universal Herbal;** or, Botanical, medical, and agricultural Dictionary. Containing an Account of all the known Plants in the World, arranged according to the Linnean System. Specifying the Uses to which they are or may be applied, whether as Food, as Medicine, or in the Arts and Manufactures, with the best Methods of Propagation, and the most recent agricultural Improvements. Collected from indisputable Authorities. Adapted to the Use of the Farmer - the Gardener - the Husbandman - the Botanist - the Florist - and country Housekeepers in General. The second Edition, revised and improved. London: Caxton Press, by Henry Fisher, [1824]. **$2250**

2 vols, 4to (265 × 200 mm), pp. [4], 790; 885, [1], 56, plus 2 engraved frontispieces, engraved general title and complete with 106 plates by and after F. Dixon, G. Dobie, W. Swift and others, all hand-coloured (complete, with all plates as called for). A few short closed marginal tears, running into text in one place, preliminaries slightly thumbed. Rebound to style in tan goatskin (mid 20th-century), gilt panelled spines, green morocco labels. A very good copy

A vast compendium of some two million words describing some 55,000 plants from around the known world, it is a book which rarely survives in good condition. Thomas Fisher's Caxton Press in Liverpool was one of the leading publishers of picture books with steel engravings aimed at a popular audience, of which Green's *Universal Herbal* is a fine example. This is the second edition, the first was issued in parts (1816-1820) with the imprint of the Caxton Press in Liverpool before Henry Fisher's removal to London after a disastrous fire. The plates consist mainly of arrangements of several different plants, usually derived from earlier herbals, but there are also some garden and building designs.

Great Flower Books p. 97; Nissen BBI 754; Wellcome III p. 160.




THE
UNIVERSAL HERBAL;
BOTANICAL, MEDICAL, AND AGRICULTURAL
DICTIONARY.
All the known Plants in the World.
METHODS OF PROPAGATION,
MOST RECENT AGRICULTURAL IMPROVEMENTS.
THE SECOND EDITION, REVISED AND IMPROVED.
VOL. I.
LONDON:

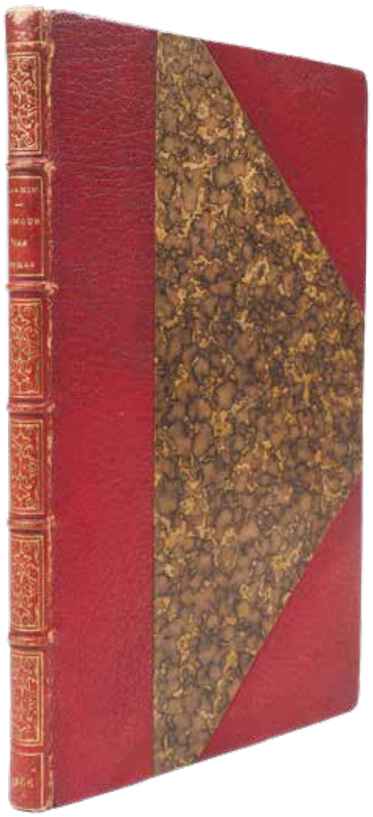


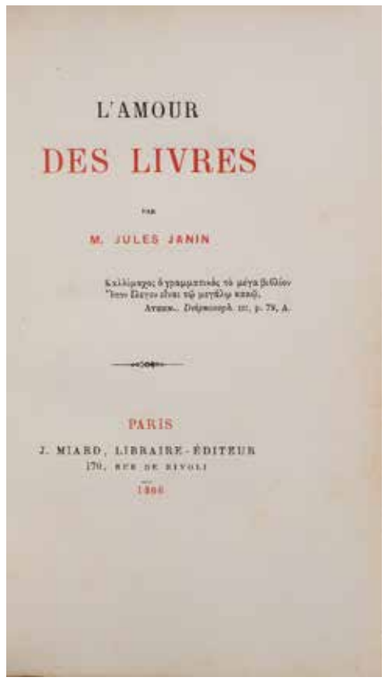


[34] **JANIN, Jules. L'Amour des Livres.** Paris: [Bonaventure et Ducessois for] J. Miard, 1866. **$500**

8vo (176 × 100 mm), pp. [4], 61, [3], partially uncut papier vergé. Early three quarter red morocco by Auguste-Petit, gilt panelled spine, top edge gilt. Spine slightly rubbed at head and joints. An excellent copy.

First edition, one of 204 copies, numbered and initialled by the publisher. Now considered a classic meditation on book collecting and the relationship between the collector and their library, *L'Amour des Livres* rapidly acquired an almost legendary status amongst French collectors. Janin himself described the volume as the work of 'a bibliomaniac, for the use of a few madmen of his own species,' a characterisation that perfectly captures the mixture of humour, erudition, self-awareness, and devotion that runs throughout the text. The book occupies an important position in the literature of bibliophily, appearing during the great age of French book collecting and at a moment when the cult of the rare book was becoming inseparable from the formation of major private libraries. Its influence extended well beyond its modest size, helping to shape the romantic image of the collector that continued to dominate bibliophilic culture into the twentieth century. Carteret called it 'La Bible du bibliophile.'





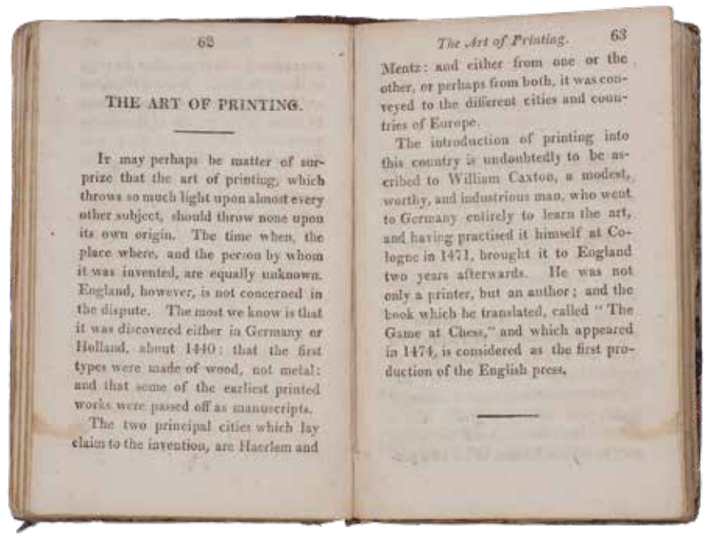
[35] **(JUVENILE). The History of Discoveries and Inventions,** chiefly intended for the Entertainment and Instruction of Young Persons; being a Sequel to the Book of Trades. London: T. Gillet for Tabart and Co., 1808 **$350**

12mo (140 × 90 mm), pp. 144. Contemporary red quarter roan, marbled boards. Rubbed, further wear to extremities, without front and rear free endpapers. Juvenile gift inscription to title dated 1823, slightly later pencil ownership inscription (also juvenile) to front pastedown. An unsophisticated copy, but sound.

A scarce juvenile title in the tradition of Polydore Vergil's renaissance *De rerum inventoribus* with short accounts of the invention of paper, pens, printing, engraving, gazette or newspapers as well as: money, the mariner's compass, clocks, gunpowder, cards, the diving bell, bombs, lotteries, coffee, tobacco, the telescope, the microscope, a machine for noting music and the Spinning Jenny. Separately issued it was a sequel to Tabart's *Book of Trades* (1804).

No copy located outside the UK (Library Hub lists copies at BL, Wellcome and Trinity College Dublin).



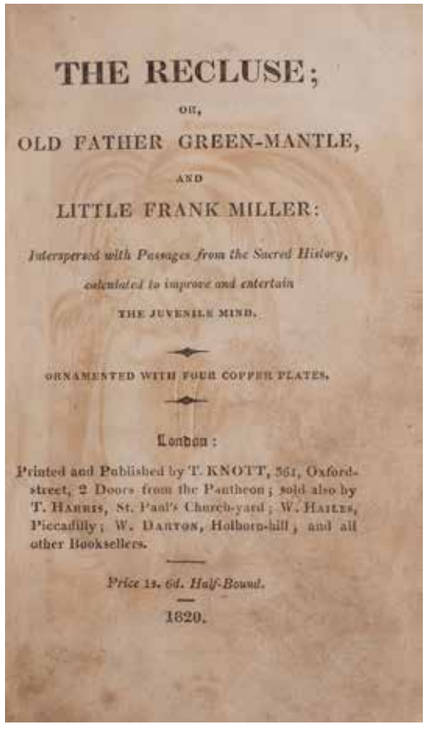


[36] **(JUVENILE). The Recluse;** or, Old Father Green-Mantle and little Frank Miller: interspersed with Passages from the sacred History, calculated to improve and entertain the juvenile Mind. Ornamented with four Copper Plates. London: [Gold & Co. for] T. Knott, sold also by T. Harris, W. Hailes, W. Darton, and all other booksellers, 1820 **$300**

12mo (140 × 85 mm), pp. [4], 71, [5], complete with half-title and two final advert leaves, plus 4 engraved plates. Quite heavily thumbed, some fraying towards gutter, a few short tears, minimal loss and not affecting text. Contemporary quarter roan, marbled boards. Rubbed. Ownership inscription 'Benjamin Neame 1826'. An unsophisticated copy, but sound.

First edition of this juvenile morality and conduct book, based on biblical example told through the teachings of a reclusive 'Old Father Green-Mantle'. Knott's adverts announce the forthcoming publication of *The Spinning Wheel; or the History of the Widow Careful, and her Daughter* of which we can find no surviving copy in the usual online databases. He also advertises his patent improved 'Transparent Slate, with copies, arranged for the instruction of young persons in writing and drawing' (a framed glass sheet with printed copy sheets beneath for transcription by crayon onto the glass) as well as a variety of papers, Hambro' pens and quills, fine Dutch wax and ledgers, journals and pocket books.

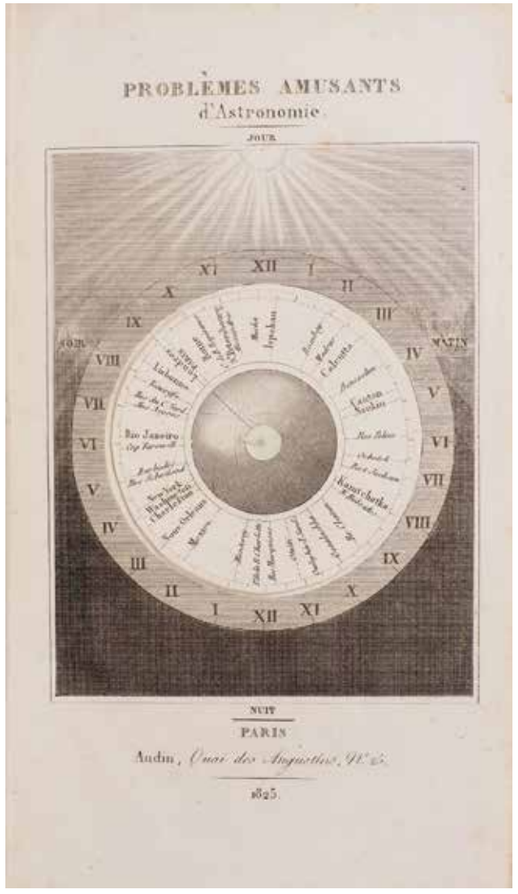
Darton H1290; Moon 702. Worldcat list copies at Bodley, UCLA (2) and Florida only.


THE RECLUSE;
OR,
OLD FATHER GREEN-MANTLE,
AND
LITTLE FRANK MILLER:
Interspersed with Passages from the Sacred History,
calculated to improve and entertain
THE JUVENILE MIND.
ORNAMENTED WITH FOUR COPPER PLATES.
London:
Printed and Published by T. KNOTT, 561, Oxford-street, 2 Doors from the Pantheon; sold also by T. HARRIS, St. Paul's Church-yard; W. HAILES, Piccadilly; W. DARTON, Holborn-hill; and all other Booksellers.
Price 1*s.* 6*d. Half-Bound.*
1820.


FRONTISPIECE

[37] **[KEITH, Thomas]. Problèmes amusans d'astronomie et de sphère suivis de leurs solutions.** Ouvrage à l'aide duquel l'esprit se familiarise, en se jouant, avec les plus grandes difficultés de l'astronomie et de la géographie. Traduit de l'anglais sur la septième édition. Pour faire suite à l'astronomie en 22 leçons. Paris: Audin, Urb[ain] Canel, Ponthieu, Henri Jeannin, 1825. **$1100**

12mo (165 × 94 mm), pp. xx, 231, [1], complete with half-title, plus volvelle frontispiece (giving slightly variant title, Problèmes amusants), letterpress tables. A few gatherings lightly browned, short marginal closed tear to pp. 5-6. Contemporary quarter sheep, gilt spine, green morocco label, lettered at foot 'Pontus', pink paste-paper covered boards, vellum tips. Slightly rubbed. A very good copy with volvelle intact.


PROBLÈMES AMUSANTS
d'Astronomie
JOUR
NUIT
PARIS
Audin, *Quai des Augustins, 49.*
1825.

First edition in French of this popular collection of astronomical problems and recreations, 102 problems translated from the last part of Keith's bestselling *A New Treatise on the Use of the Globes* (1805). The volvelle giving world time zones is an innovation for this edition, not present in the preceding English work. The verso of the half-title contains the the following 'Observation': 'L'ouvrage anglais dont nous publions la traduction est populaire en Amérique comme dans la Grande-Bretagne. l'auteur est le savant M. Keith. Sept éditions ont été épuisées en Angleterre dans l'espace de quelques années. The Bibliothèque nationale catalogue attributes the translation to Philippe-Jacques Coulier, an autodidact from a marine background who nonetheless became a member of the French Société de Géographie in 1830.

Worldcat: Fordham and Boston Public Library only outside continental Europe; no UK copies located in Library Hub.

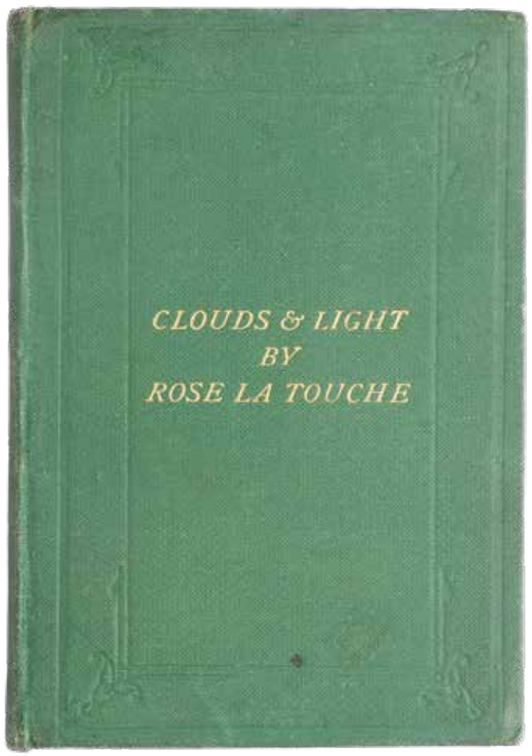
[38] **LA TOUCHE, Rose. Clouds and Light.** London: [Sanson in Edinburgh for] James Nisbet & Co, 1870. **$1300**

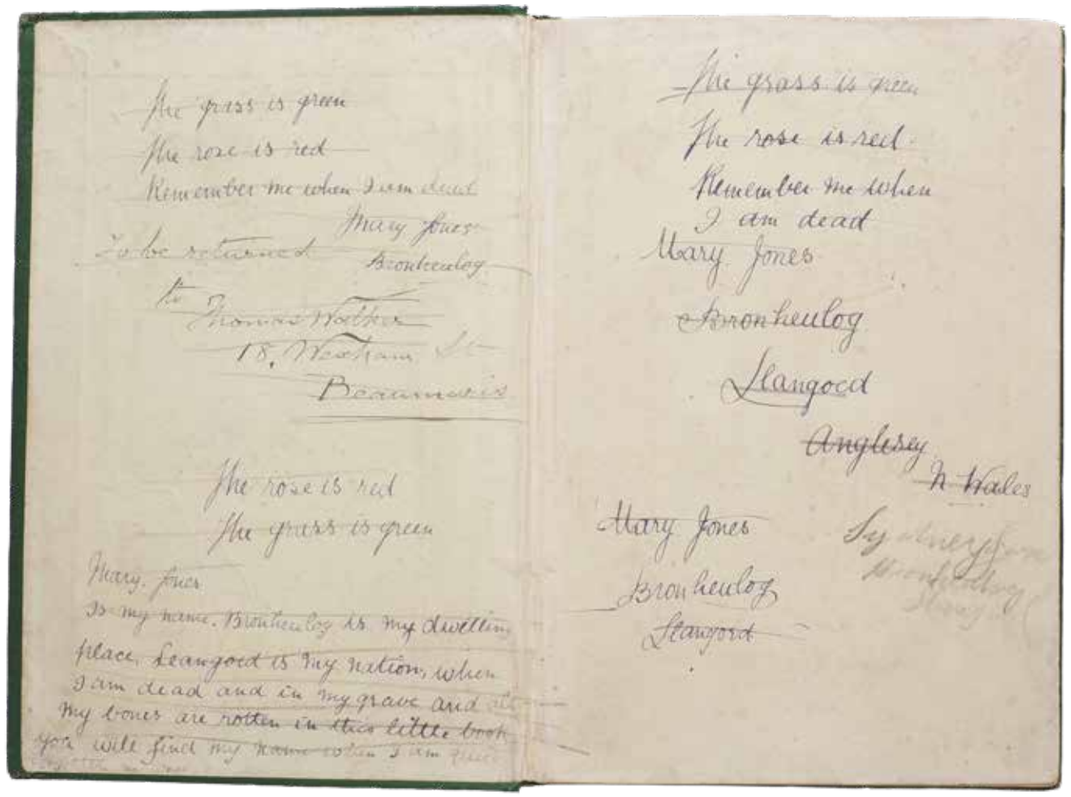
8vo (170 × 115 mm), pp. [12], 139, [1]. Original green blindstamped cloth. Paper at hinges expertly repaired. Numerous ownership inscriptions to front and rear endpapers, first of Thomas Walker, Wexham St, Beumaris, and then Mary Jones of Bronheulog, Llangoed, Anglesey. A very good copy

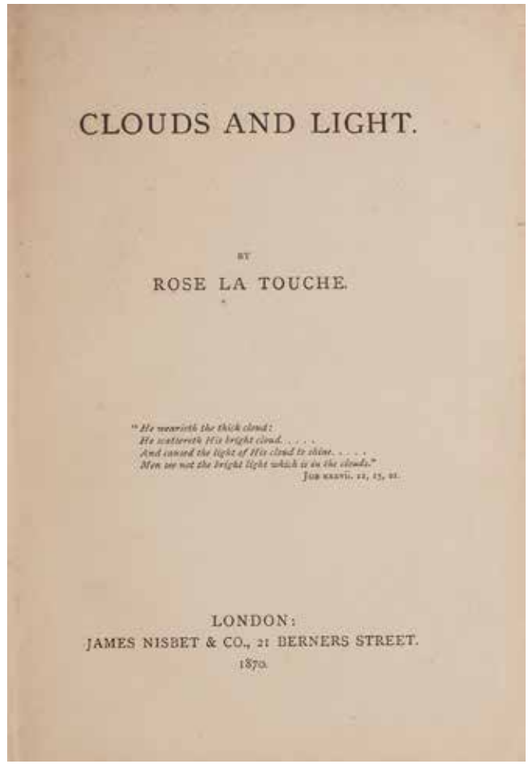
First edition of this intense devotional anthology of prose and poems, the only published work by a young woman whose life has been written almost exclusively through the lens of the man who destroyed it, John Ruskin. Rose La Touche first met Ruskin in 1858 (she was ten, he thirty-nine) when her parents asked him to teach her drawing. She died in a Dublin nursing home on May 25, 1875, her short life defined by religious fervour, anorexia and the psychological effects of her relationship with Ruskin, who had endeavoured to marry her when she reached the age of eighteen. The breakdowns and delusions of Ruskin's later life can be in part attributed to his obsession with Rose, and there is little doubt that his influence destroyed her own fragile psychology. After his death his literary executors, led by Charles Eliot Norton burnt much of the material related to Rose.

The verses of *Clouds and Light* include, 'Hope', 'In Pain' and 'In Weariness and Painfulness', while the longer prose pieces are 'An Allegory', 'Albrecht Meisinger', 'Thoughts on Sorrow and its Temptations', 'A Sunday Evening's Walk', 'Regret' and 'Hope'.

Genuinely scarce, with only a small handful of copies located in libraries worldwide (apparently none in the US).






CLOUDS AND LIGHT.

BY

ROSE LA TOUCHE.

"He wearieth the thick cloud:
He scattereth His bright cloud. . . . .
And caused the light of His cloud to shine. . . . .
Men see not the bright light which is in the clouds."
Job xxxvii. 11, 15, 21.

LONDON:
JAMES NISBET & CO., 21 BERNERS STREET.
1870.

[39] **LACROIX, A. & C[ompagn]ie.** [**Two colour painted plates.** Limoges and Paris: A Lacroix, [26-27 December 1923]. **$1300***

Two Limoges porcelain plates (220 mm) with vitreous colour samples in radiating swatches.

Two striking sample plates advertising vitreous colours for porcelain painters issued by a prominent Parisian colour merchant who supplied fireable paints for both amateur and professional ceramicists for nearly a century.

Adolphe Lacroix & Compagnie was established in Paris in 1855 and specialised in the production and sale of colours and pigments for amateur painters working on porcelain or glass. One of their key objectives was to obtain vibrant and long-lasting colours and Lacroix published *Des Couleurs vitrifiables et de leur emploi sur porcelaine, faïence, vitraux* (1872). The company headquarters was at 172 Avenue Parmentier and it was still registered at this address in 1939.

Though the overall design of Lacroix's sample plates appears to have changed little between the nineteenth and twentieth centuries the colours offered in the 1920s were superbly vibrant and included *pourpre cramoisi, jaune jonquille, violet d'or clair, rouge laqueux, bleu outremer riche* and *vert chrôme riche*. The Limoges plates are numbered '1' and '2' and are dated an initialled 'F' on the backs.





[40] **[LEWIS, John]. The History and Antiquities of the Abbey and Church of Favresham in Kent**; of the adjoining Priory of Davington and Maison-Dieu of Ospringe and Parish of Bocton bubtus le Bleyne. To which is added a Collection of Papers relating to the Abbey, &c. and of the Funeral Monuments and other ancient Inscriptions in the several Churches of Favresham, Sheldwich, Bocton under le Bleyne Ospringe, Graveney and Throwley, with the charitable Benefactions thereto given. [Canterbury?: James Abree?], 1727. **$1100**

4to (257 × 192 mm), pp. [4], iv, 69, [3] (with final blank); 91, [1],engraved head pieces to dedication and p.1 & 69 of funeral monuments in Faversham, 5 other engraved plates. Contemporary panelled calf. Early ownership inscriptions ('Cath. Swift') to front pastedown and upside down on rear pastedown, faint accomplished pencil sketch of a tree to rear endpaper. A very good copy.

First edition. An early history of Faversham and its environs by antiquarian John Lewis, whose enthusiasm for the antiquities of Kent resulted in the publication of *The History and Antiquities, Ecclesiastical and Civil, of the Isle of Tenet* in 1723, this title in 1727 and a series of shorter studies of the ancient ports of Kent. The dedication (with fine engraved arms) is to Lewis, Earl of Rockingham, Viscount Sondes of Lees Court, then lord of the manor of Faversham.



Most of the text is devoted to the vast Abbey founded at Faversham by King Stephen and Queen Matilda, a monument which had all but vanished by the time of the Reformation (let alone Lewis's own time). It boasted the longest medieval nave in England and a recent study by Christopher de Hamel has identified it as the likely recipient of the great medieval illuminated manuscript now know as the Lambeth Bible. Included in the work is an account of the ancient pilgrims' hospital, the Maison Dieu, at Ospringe, and of the the parish of Boughton under Blean, another landmark on the pilgrims' route to Canterbury (mentioned in Chaucer's *Canterbury Tales*, in 'The Canon's Yeoman's Prologue'). There is also a long extract from Holinshed recounting the famous murder of Thomas Arden, the source for the Elizabethan Play *Arden of Faversham* (passages of which are plausibly attributed by critics to Shakespeare).

This copy is one of two issues of the same year, the first with 90 pages in the second part and the second (as here) with 91, reflecting an expanded addenda. This copy has an interesting early female provenance, being inscribed 'Cath[erine] Swift, almost certainly the owner of that name of Callico House, Newnham (Faversham).

ESTC T109194; Russell Smith, *Bibliotheca Cantiana*, 198-199.





[41] **LYDIS, Mariette, *illustrator*. (Charles BAUDELAIRE). Dix Eaux-Fortes pour illustrer Les Fleurs du Mal.** Paris: [J. J. Taneur for] G. Govone, 1928. **$3000**

Folio (334 × 250 mm). 11 etched plates (including one preliminary plate not included in standard copies), each in three states, with pencil signatures and remarks, one of the states in original window mounts, letterpress title and limitation leaf. Loose as issued in original drab wrappers (neat repairs to joints). Recent folding case covered with decorative cloth from Paul Poiret's Atelier Martine, bookplate of J. C. Chalanson. Four-page autograph letter by Lydis loosely inserted



The complete suite of the artist's plates for *Les Fleurs du Mal*, with an additional eleventh preliminary plate. Corresponding to the five copies on Japon advertised in the limitation (after one copy on *parchemin* with drawings, total edition of 125 copies, most with 10 plates only). Each of the plates is in three states, the last of which is coloured in each case, with pencil signatures and remarks, one of the states in original window mounts. This copy printed for Docteur Louis Funck-Brentano. Loosely inserted is an excellent autograph letter from Lydis to unknown recipients ('Mes chères amies', potentially the Funck-Brentanos) describing her recent visit to London, presumably for her 1929 exhibition at the St. George Gallery, Hanover Square. Lydis was a reluctant traveller, and she recounts a difficult ferry journey ('*épouvantable*'), her woes at the hands of the passport office, and a fervent desire never to cross the English Channel again.

This copy of the suite of plates only (without the simultaneously-issued text volume) has been preserved in a later portfolio covered with fabric from Paul Poiret's Atelier Martine, with a label stating that the design was used for Poiret's couches for the Exposition des Arts Decoratifs.

Born in Vienna in 1887, Mariette Lydis was one of the most intriguing artists and illustrators of the early twentieth century and her work in Paris in the nineteen twenties and thirties was, we think, her best. Having lived in Vienna and Athens and travelled in North Africa, she described Paris as 'the only place where it is possible to forget the brutality of men'. There she found freedom in both her sexuality and artistic expression, never adhering to any defined movement, and creating a series of provocative editions illustrated with her own superb drawings and engravings. She fled occupied France via England and spent the rest of her career in Argentina. She died in Buenos Aires 1970.

105 AVENUE DE VERSAILLES
AUTEUIL 72-14

3 mars
dimanche

Mes chères amies, je ne vous ai pas écrit encore depuis mon arrivé parce que j'ai mis tout ce temps pour me remettre d'une traversée épouvantable qui m'a laissée, assomée, moitié morte, enthumée comme une convalescente — le déjeuner chez Lord Rosebery était charmant the hostess very charming — un seul invité the Honourable John Rodney qui a aussi acheté — la maison était ravissante, une petite galerie de tableau de très bon goût, choisi avec indépendence et intelligence — les chambres froides en partie sauf le drawing room qui était tempéré — Lady Kenny est revenue à la galerie le lendemain et le photographe



[42] **LYDIS, Mariette *illustrator.* Jane REGNY. Le Zodiaque.** Paris: [A. & F. Debeauve for] G. Govone, 1928. **$2500**

4to (241 × 183 mm), pp. [18], plus a hand coloured folding frontispiece embellished with gold and 1 etched plate, both in colour. Original wrappers. A very good copy.

First edition, one of 100 copies with the large astrological frontispiece hand-coloured and signed by the artist. One of the rarest publications (especially in coloured form) illustrated by Mariette Lydis, one of the most intriguing female artists and book illustrators of the twenties and thirties. An astrological jeu d'ésprit published by Régny (pseudonym of Madame Balouzet Tillard de Tigny) the renowned tennis player-turned-designer who specialised in fashionable sportswear in the 1920's. One of 1100 copies, only 100 copies had hand-coloured frontispieces and were for distribution to Regny's friends and clients. This is copy 1094 'pour Mr. R.M.J. Knaster'.

Worldcat lists copies at the Bibliothèque nationale, the Koninklijke Bibliotheek and Penn State and Miami Universities only. There is also a copy at Edinburgh.

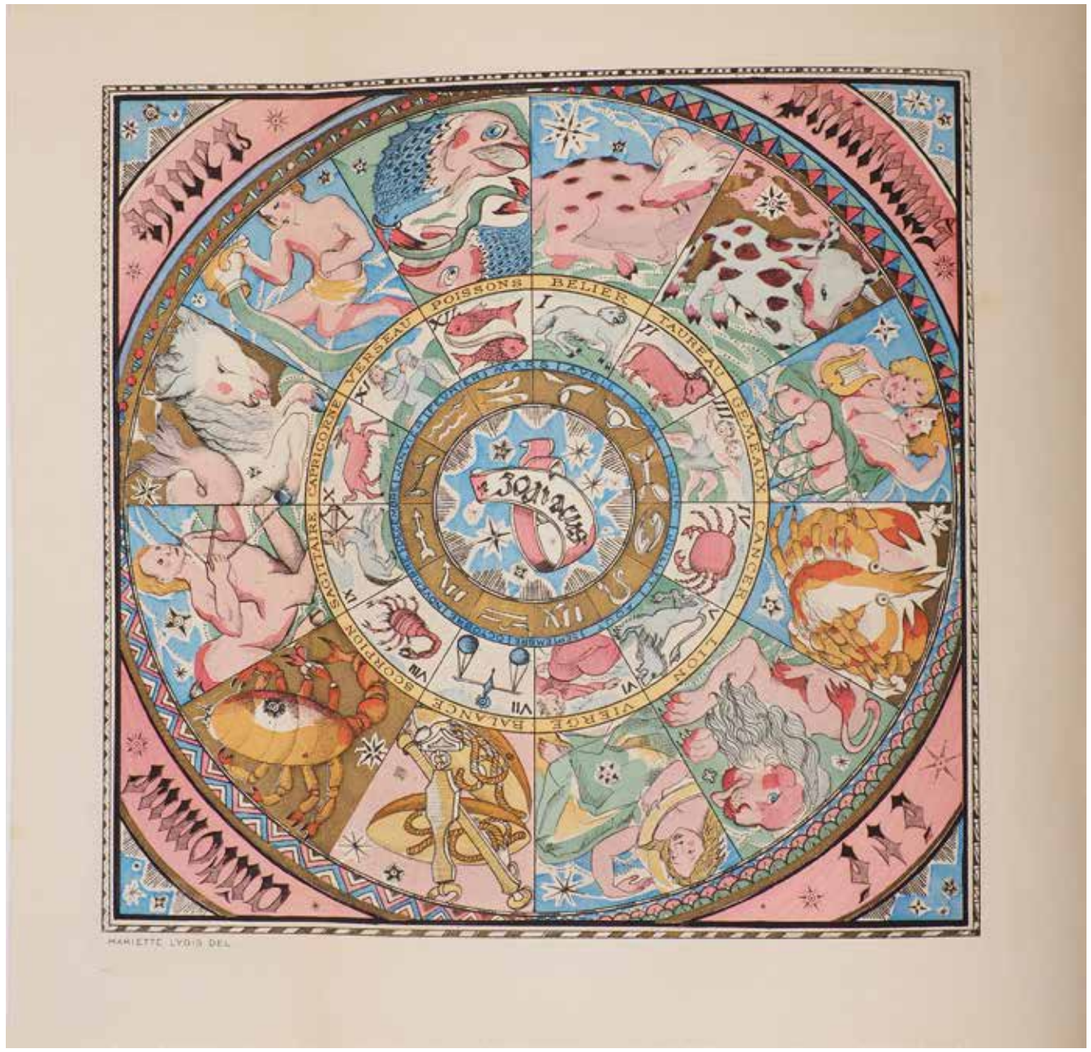

Cette plaquette hors commerce a été tirée à mille cent exemplaires numérotés : de 1 à 1.000 pour les amis de Jane Régny; de 1.001 à 1.050 pour les amis de Mariette Lydis et de 1.051 à 1.100 pour les amis de l'éditeur.

EXEMPLAIRE N° 1.094

pour Mr. R. M. J. Knaster

Mariette Lydis







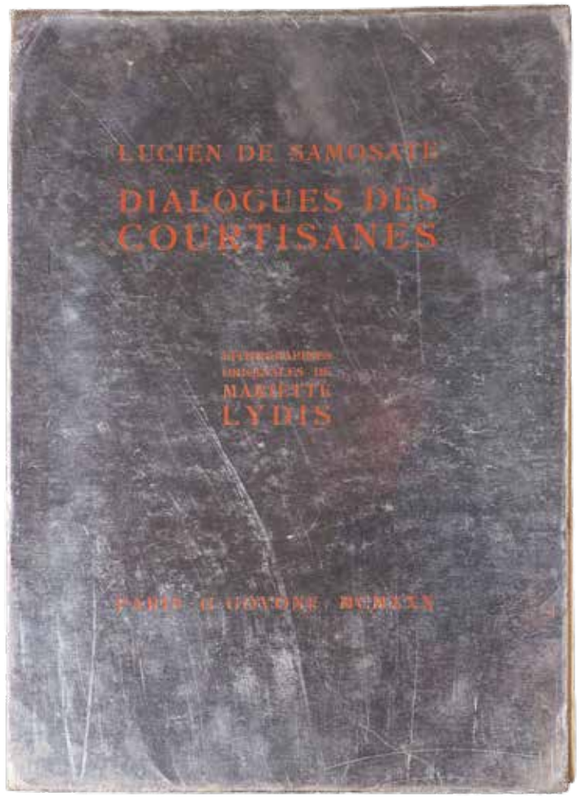
[43] **LYDIS, Mariette, *illustrator*. [LUCIAN of Samosata]. Dialogues des Courtisanes.** Paris: [A. & F. Debeauve and L. Lafontaine for] G. Govone, 1930 [colophon: December 1929]. **$4500**

Folio (395 × 290 mm), pp. [47] plus 12 original coloured lithographs by Lydis each signed by the artist, tissue guards with printed titles. All loose as issued in original silver foil wrappers printed in red. Expert repair to head and foot of spine. An excellent copy.

First edition of one of the scarcest Mariette Lydis titles, issued in a total edition of 75 numbered copies, with plates signed by the artist, this being one of 60 copies on Hollande. Lucian's text dates from the second century AD and the translation used here is that of Nicolas Perrot d'Ablancourt, of the seventeenth century. 'Although on the periphery of the classical canon, Lucian's text was popular with European and American audiences in the 1920s and 1930s as work that stimulated discourse on alternative sexualities' (Paula Birnbaum, *Women Artists in Interwar France: Framing Femininities*, 2011, p. 208, discussing a specific print from this edition which 'celebrates the sexuality of a lesbian couple on the Greek island of Lesbos… represented by two modern-looking, naked women embracing passionately').

This copy contains the printed notice that it was reserved for the artists Antoine 'Tony' Marie Charles de Lyée de Belleau and Annie de Villeneuve-Esclapon, on the occasion of their marriage.

Carteret IV, p. 235: 'Intéressant publication'. Worldcat: Bibliothèque nationale, Montpellier, Yale, Library of Congress, Boston Public Library and Penn State only. There is also a copy at Edinburgh.



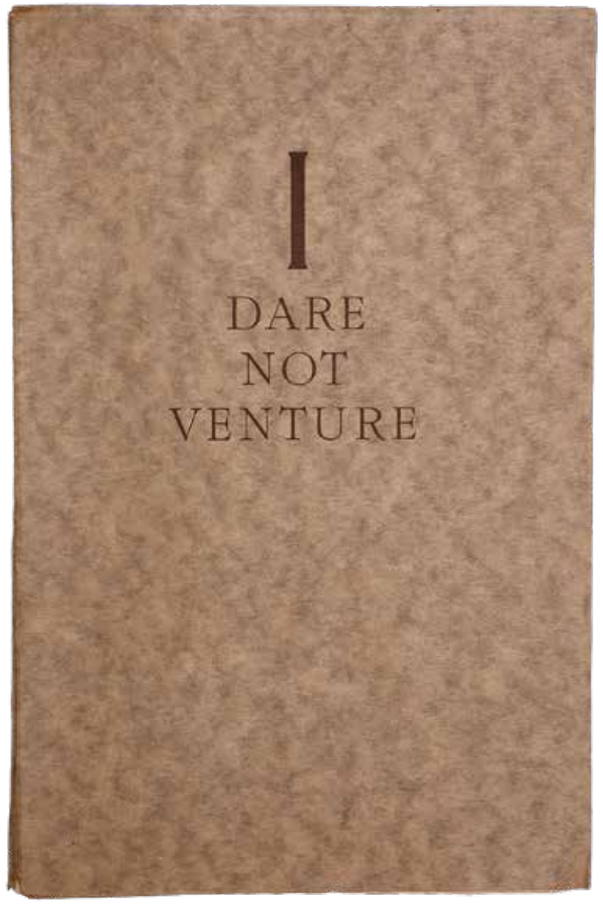
[44] **LYDIS, Mariette, *illustrator.* GROVE-CROFTS, Guinevere. I dare not Venture.** Poems... illustrated by Mariette Lydis, Paris: [J. Berthou for G. Govone], 1937. **$650**

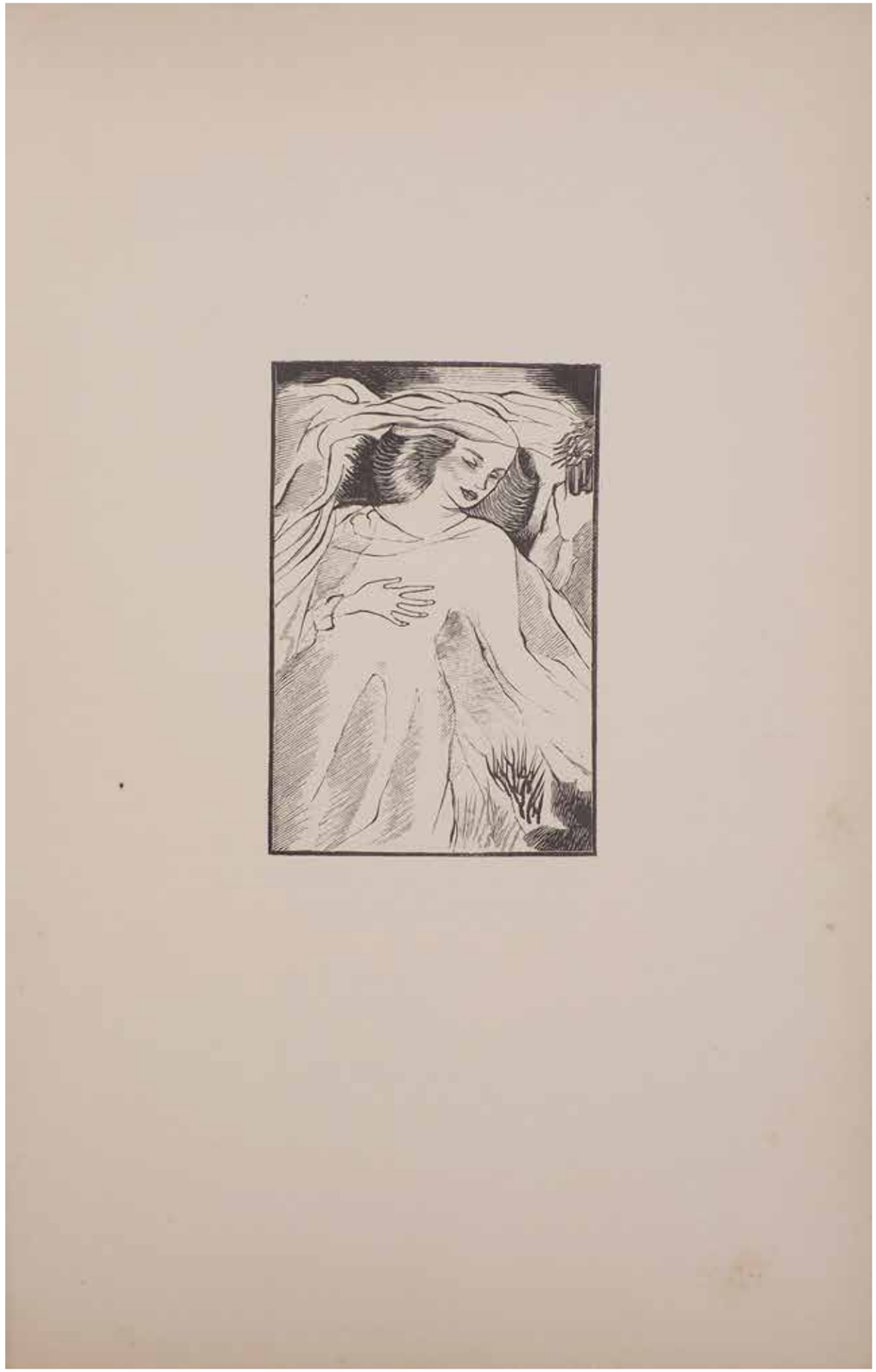
8vo (252 × 160 mm), pp. 76, [2], including 6 wood engraved plates after Lydis. Pale stain to foot of title and verso of half-title. Original brown wrappers with typographic title to upper cover. Slight wear to extremities under glassine. Inscribed 'To Charles from Guinevere. 1937'.

First edition, one of 300 copies privately printed for the author, inscribed by her. The six plates are wood engravings by André Baudier after Mariette Lydis. A rare book by an amateur author of Irish extraction (1897-1969) we know very little about, save that she had worked for the French Red Cross, drove an automobile and once encountered James Joyce (another copy of the book was sold at Sotheby's, bearing the inscription: 'I do not suppose you will remember me but I drove you home from the occulist in my car !!'). She issued one further book, *Fugues and Fantasies* in 1966.

The poems in *I dare not Venture* include: 'The Coming of Midor', 'Jazz', 'Haig's Day 1936' and 'Monte Carlo'.

We can locate copies at Cambridge, BL, Edinburgh, Library of Congress and Florida State University only.





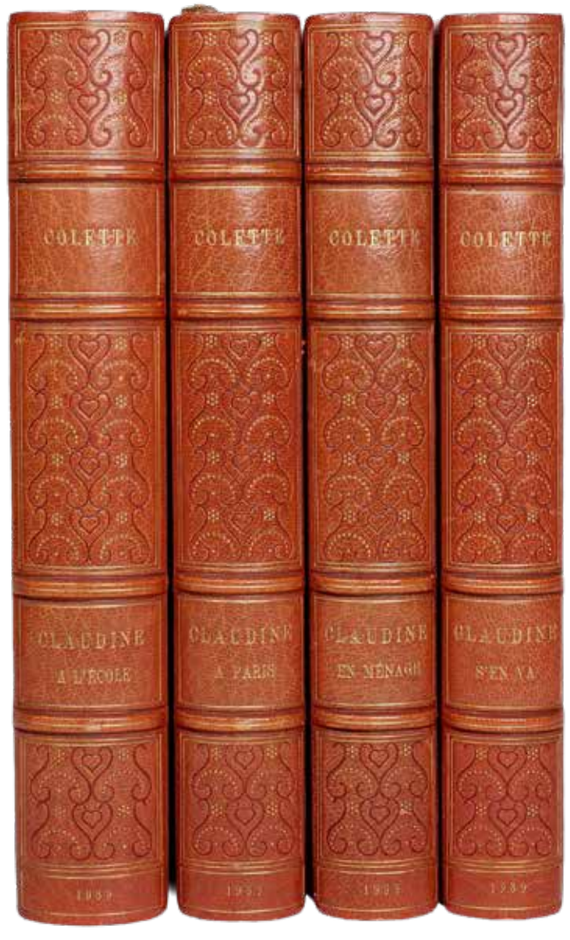
[45] **LYDIS, Mariette, *illustrator.* COLETTE. Claudine à l'école; Claudine à Paris; Claudine en ménage; Claudine s'en va.** Paris: Éditions de Cluny, [1939].

$2800

4 vols, large 8vo (230 × 170 mm), pp. 239, [3]; 186, [4]; 174, [4]; 160, [4], plus 48 plates each in two states (one monochrome, one colour), plus four original drawings, signed (bound as a frontispieces to each volume) Uncut in contemporary orange half morocco by Semet & Plumelle, spines gilt, matching slipcases. A handsome copy.

First edition with the Lydis illustrations, of Colette's coming-of-age novel (first published in 1900-3 with debatable contribution from her then-husband, Willy). This is copy number 47 of 100 on Lafuma with plates in 2 states, after copies on Japon and Hollande, of a total edition of 1585 copies on different papers. Though not called for copies on Lafuma, this copy has four original drawings bound as frontispieces, each signed by the artist. Three of them are of Claudine herself, the fourth, a delightful cat.

There was mutual admiration (and perhaps more) between Colette and Lydis, the former having written an admiring note on the artist for the programme of the 1934 *Bal des petits lits blancs,* which Lydis had illustrated.



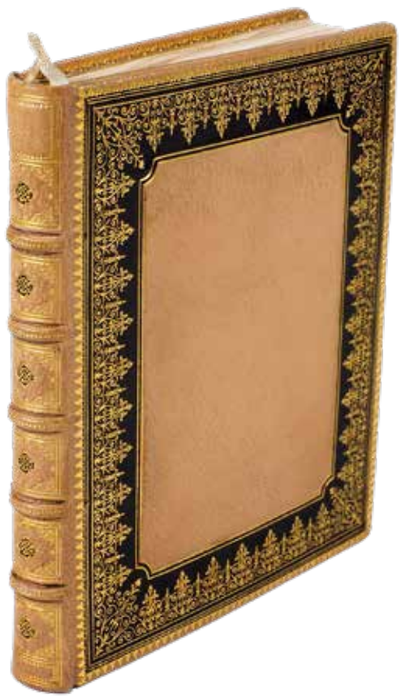




[46] **[MALLET, Sophie].** [**Illuminated manuscript.** France, 1875]. **$3600**

Illuminated manuscript on vellum, 18mo (104 × 80 mm), 17 leaves, each with decoration/text on each side. 2 full-page miniatures, 2 decorated section titles, one colophon piece, numerous 2- and 3-line initials, decorative line fillers, each page with borders on 3 sides, each page to different design scheme, text in differing styles (from a neat cursive to an imitation of gothic) script. Occasional marginal browning. Original cream morocco gilt, sides with black onlaid borders, pale blue silk endpapers, one embossed with the initials 'JMN', gilt edges. Contained in the original silk lined black morocco box with the initials repeated on the lid. Box a little scratched, the upper joint of the book very slightly tender. A beautiful survival.

A DELIGHTFUL, ACCOMPLISHED AND IDSIOSYNCRATIC ILLUMINATED MANUSCRIPT in neo-gothic style by a French woman, one Sophie Mallet, probably as a wedding gift for a female friend or relation: Jeanne or 'JMN'. The texts include familiar words of advice for a young wife, scriptural and otherwise, while a section titled 'Vie du monde' includes personal and original advice addressed to 'ma Jeanne'. Among the texts are: 'Qui trouvera une femme forte?...' (Proverbs 31 [incorrectly given as Ecclesiasticus here], 'Who can find a virtuous woman? for her price is far above rubies'); 'Bienheureux les pauvres d'esprit...' (Matthew 5, Blessed are the poor in spirit, for theirs is the kingdom of heaven); 'Faites comme les petits enfants qui de l'une des mains se tiennent à leur père' (St Francis of Assisi, 'Suffer Little Children to Come Unto Me'), and there are excerpts from the *Imitation of Christ* and from St Bernard.

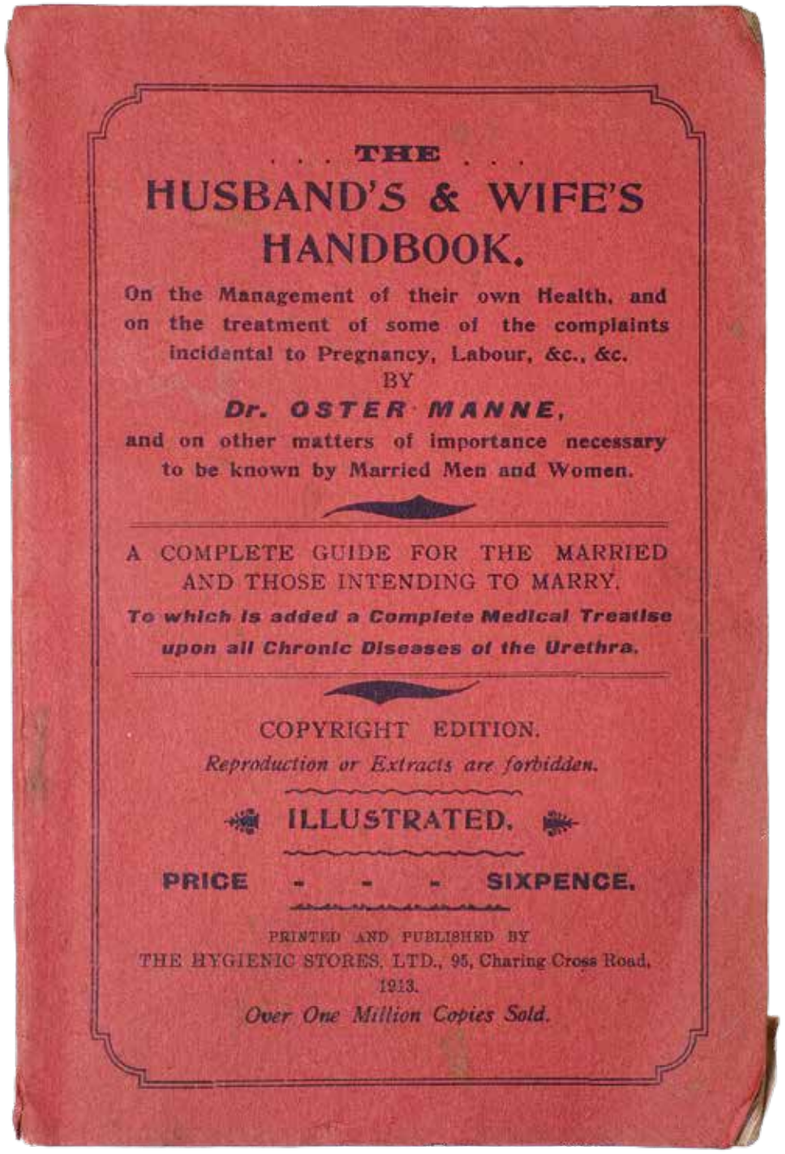


The real pleasure of the manuscript lies in its illumination, expertly done with unusual and quirky details. The borders include numerous recognisable birds, insects and flowers rendered in impressive detail. Colours are applied very skilfully as are metallic highlights, including burnished and liquid gold, often on raised or otherwise textured grounds. Best of all is the colophon or tailpiece, which includes an entwined pair of longtailed dragons looking more like dinosaurs than medieval beasts.








. . . THE . . .

HUSBAND'S & WIFE'S HANDBOOK.

On the Management of their own Health, and on the treatment of some of the complaints incidental to Pregnancy, Labour, &c., &c.

BY

Dr. OSTER MANNE,

and on other matters of importance necessary to be known by Married Men and Women.

A COMPLETE GUIDE FOR THE MARRIED AND THOSE INTENDING TO MARRY.

To which is added a Complete Medical Treatise upon all Chronic Diseases of the Urethra.

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ILLUSTRATED.

PRICE - - - SIXPENCE.

PRINTED AND PUBLISHED BY
THE HYGIENIC STORES, LTD., 95, Charing Cross Road,
1913.

Over One Million Copies Sold.

[47] **MANNE, Oster, *doctor.* The Husband's and Wife's Handbook.** On the Management of their own Health, and on the Treatment of some of their Complaints incidental to Pregnancy, Labour, &c. &c.... Copyright Edition. London: The Hygienic Stores, Ltd., 95, Charing Cross Road, 1913. **$600**

8vo (179 × 120 mm), pp. 84, [6], title to cover (advert to verso) included in pagination, two double-page diagrams (the development of the foetus), numerous adverts. Stapled in red wrappers. Staples rusty, corners a little creased, slight loss at head and foot of spine. A very good copy.


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Red Paper (good)	-	2/-	5/-
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Orders accompanied by Remittance, securely packed and sent post free

The Hygienic Stores, Ltd., Specialists,
96, Charing Cross Road, London, W.C.
Telephone 12518 Central. Telegraphic Address, "Hygienic," London.

The earliest identified edition (despite the cover claim of 'Over One Million Copies Sold) of a rare and ephemeral guide to family planning. *The Husband's and Wife's Handbook* is essentially an advertisement for a variety of contraceptives for both men and women, as well as the abortifacient 'Dr Patterson's Pills' and 'Damaroids', for the enhancement of sexual energy. It was issued by one the many unregulated 'hygienic' shops operating in British cities (and by mail order) in the era before Marie Stopes's clinics became widespread and the Contraceptive Act of 1938. The text (in fourteen chapters) discusses the dangers of unchecked reproduction (in Malthusian terms) and the ways of combatting it through self-control, as well as advice on menstruation, sexual disfunction and sexually-transmitted diseases. The contraceptive methods advertised include numerous varieties of condoms, pessaries, syringes and sponges, all available from the The Hygienic Stores. Prominence is given to the advertisment of Dr Patterson's Pills, marketed as a remedy for menstrual irregularity ('for irregularities of every description'), with numerous testimonies to their effectiveness (always couched in ambiguous terms).

The book was sold for sixpence, and its cover carefully avoids any overt reference to its contents, or the wares offered by the Hygienic Stores, which were controversial even in 1938, when agents were sent to observe its activities during debates around the parliamentary Contaceptive Act. It is quite crudely produced, partly from stereotype plates showing signs of degradation. Several later editions are recorded with variant titles into the 1930s.

LibraryHub lists copies at Bodley and Lambeth Palace (WorldCat adds no more). Wellcome Library lists a variant title *The popular herbal Family medical Guide and Husband's and Wife's Handbook* (undated but 'c. 1910-1919?' suggested) with the same pagination.

[48] **MONTJOIE, Christophe Felix Louis Ventre de Latouloubre, *called* Galart de.**
Histoire d'Inès de Léon. Paris: Le Normant, 1805. **$850**

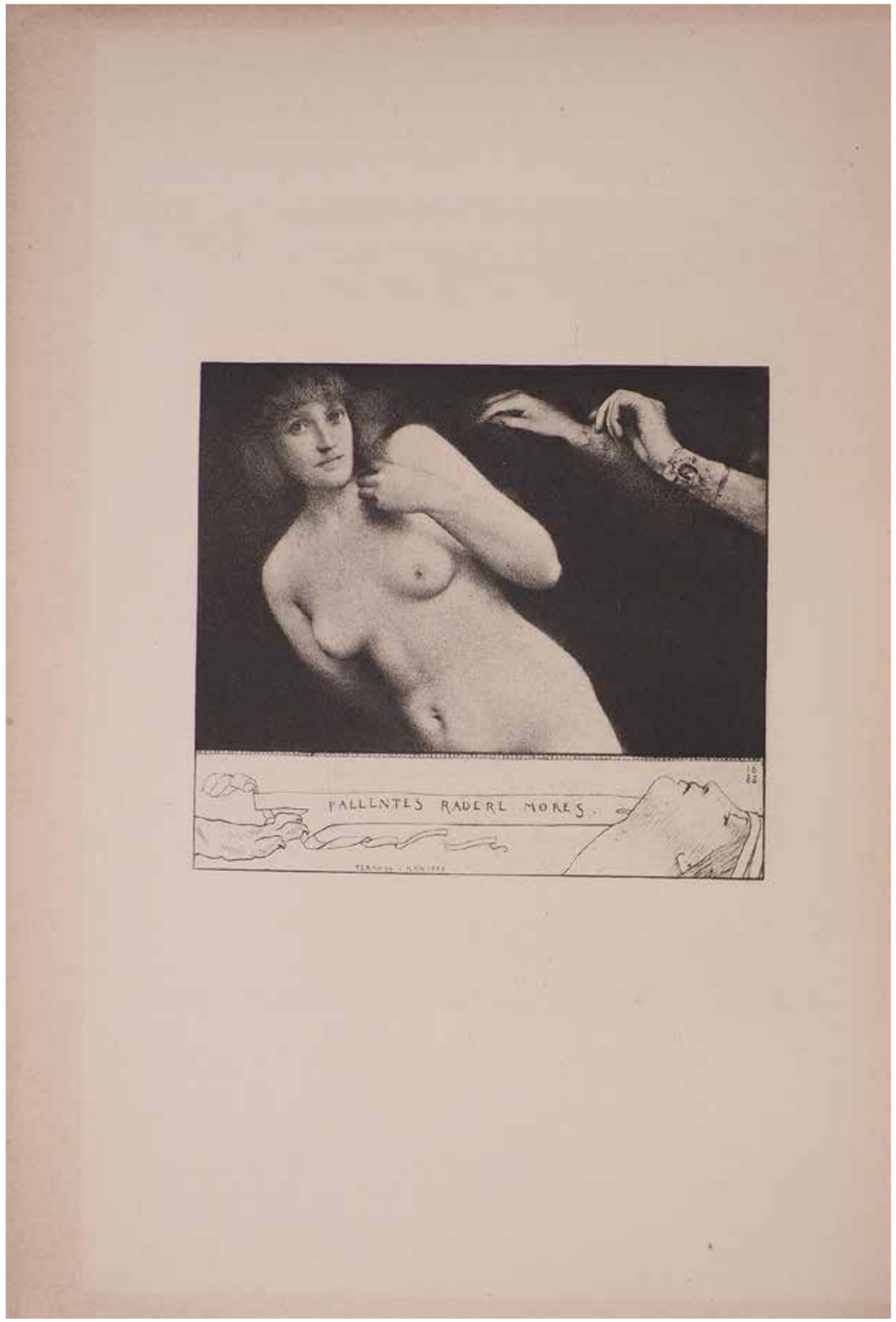
6 vols, 12mo (165 × 90 mm), pp. [6], xx, [21]-312; [4], 322; [4], 376; [4], 330, complete with half-titles, plus engraved frontispiece to vol. 1. Contemporary half calf, spines ruled in gilt, tan lettering pieces and black circular numbering pieces, green edges. Spines faded, corners bumped. An attractive set.

First edition of the last of Galart de Montjoie's several novels on a Spanish theme. A Royalist throughout the Revolution, the author spent several periods in hiding, but emerged as a prolific journalist and novelist after the fall of Robespierre, contributing to the *Journal des débats*, and *Journal général de France*. *Histoire d'Inès de Léon* navigates territory between the gothic novel and the novel of sensibility. Inès' father is accused of murder, but the plot is more concerned with the psychological fallout of the social stigma attached to the family than with the crime itself. The textblocks of this copy have striking green edges, of a shade strongly suggesting an arsenical pigment.

Margaret Rees, *French Authors on Spain, 1800-1850 A Checklist* (1977), As 37. Rare: OCLC lists copies at Bn, National Library of Sweden and Michigan State University only.

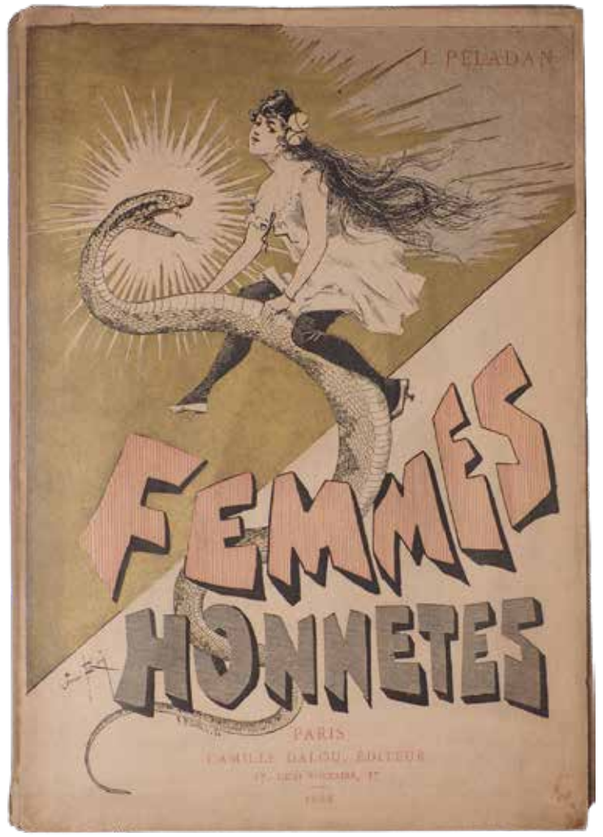






[49] **PÉLADAN, Joséphin. Fernand KHNOPFF and José ROY, *illustrators*. Femmes honnêtes avec un frontispice à l'eau-forte de Fernand Knopff; et douze compositions de José Roy.** Paris: C. Dalou, 1888. **$1350**

Large 8vo (234 × 190 mm). pp. [2], 110, [2], etched frontispiece by Fernand Khnopff. Uncut in original pictorial wrappers. Covers slightly rubbed and soiled, but an excellent copy of a fragile book, with the frontispiece completely free of the spotting which often affects it in other copies of this book.



First edition with the superb frontispiece by Belgian symbolist Fernand Khnopff. A decadent allegory by an eccentric mystic and Rosicrucian (and associate of Stanislas de Guaita), first published in 1885 (with different illustrations and frontispiece by Rops). The book was dedicated to Arsène Houssaye. Khnopff pursued a long partnership wih Péladan, though was hesitant to participate in his full variety of Rosicrucian activities, and is now arguably a far more important figure. His paintings were coveted in his lifetime and highly valued after his death for their extraordinary and gauzy atmosphere, fusing the ideas of the English Pre-Raphaelites with continental Symbolism. He exercised a particular influence on Gustav Klimt (with whom worked on the Stoclet Palace in Brussels) as is easy to see in his design for *Femmes honnête*.

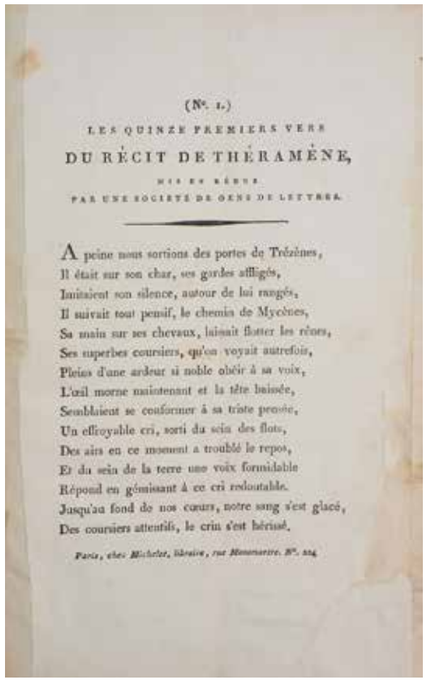
[50] **(REBUS). [RACINE, Jean]. Les quinze premiers vers du récit de Théraméne, mis en rébus par une société de gens de lettres.** Paris: Michelet [c. 1800-1804]. **$3500**

Folio (315 × 192 mm), 5 engraved plates, all hand-coloured and 5 letterpress printed leaves. Some waterstaining, the 10 leaves were evidently once folded (twice) and there old repairs to the verso of the first plate, the gutter of the first text leaf, as well as other minor repairs to marginal fraying, a lost blank forecorner to a text leaf and elsewhere. Preserved in 20th-century boards (with ex libris/shelf mark 'J.S.A. 662'). A rather remarkable survival.

An exceptionally rare survival not found in library catalogues of this ingenious rebus on one of the most celebrated texts in all French literature, the *Récit de Théraméne* from Racine's *Phedre* (Act 5, scene 6). The text (reproduced on the five letterpress pages) is reduced almost entirely into tiny engraved pictograms on five engraved plates, using phonetics and spoken homonyms to reveal Racine's text and to assist in its memorisation.

The plates all bear the imprint of Michelet at 224, rue Montmartre, with the last adding 'où se trouve le savant de société dans lequel ce genre a été essayé en vers, pour la première', suggesting the originator of this novel, educational and entertaining linguistic exercise was the printer himself.

Michelet, *père*, was listed at this address in rue Montmartre 'entre la rue Mandar et la rue Ticquetonne' between 1800 and 1804 (Delalain, L'Imprimerie et la librairie à Paris de 1789-1813, p. 151). His son, who spent his earliest years in the printshop, was the historian Jules Michelet (1798-1874).



(Nº. 1.)

LES QUINZE PREMIERS VERS

DU RÉCIT DE THÉRAMÈNE,

MIS EN RÉBUS

PAR UNE SOCIÉTÉ DE GENS DE LETTRES.

A peine nous sortions des portes de Trézènes,
Il était sur son char, ses gardes affligés,
Imitaient son silence, autour de lui rangés,
Il suivait tout pensif, le chemin de Mycènes,
Sa main sur ses chevaux, laissait flotter les rênes,
Ses superbes coursiers, qu'on voyait autrefois,
Pleins d'une ardeur si noble obéir à sa voix,
L'œil morne maintenant et la tête baissée,
Semblaient se conformer à sa triste pensée,
Un effroyable cri, sorti du sein des flots,
Des airs en ce moment a troublé le repos,
Et du sein de la terre une voix formidable
Répond en gémissant à ce cri redoutable.
Jusqu'au fond de nos cœurs, notre sang s'est glacé,
Des coursiers attentifs, le crin s'est hérissé.

Paris, chez Michelet, libraire, rue Montmartre. Nº. 224.





[51] **REZK, Afia.** **Réminiscence de fil.** **[ماعلق بالخيط]** Cergy (Val-d'Oise), 2023-2026 **$5000**

4to (252 × 160 mm), pp. [16], with 8 monoprints printed from textiles and 6 textile pages. Bound by Armelle Guégant in stiff boards with handprinted paper covers, manuscript label in arabic to upper cover, French title slip loosely inserted, matching slipcase.

Afia Rezk is a Syrian textile artist now living and working in Paris, who creates large scale textile installations using traditional weaving techniques as well as artist's books.

In *Réminiscence de fil* she has combined woven textile with monotypes printed from them to create a unique artist's book meditating on her own personal narratives woven into text/ile. There are six monotypes printed from textiles (some retaining fragments of threads on their surface) each paired with textile panels incorporating pigmented paper. At first glance the appearance is of an illustrated text arranged in familiar lines and paragraphs, but on closer inspection the printed characters reveal themselves as inked textile impressions. In the European context, of course, this expresses the etymological link between text and textile (via the Latin root *texere*) and while Arabic does not have the same etymological connection between these words, it readily uses weaving as a metaphor for the composition of language.



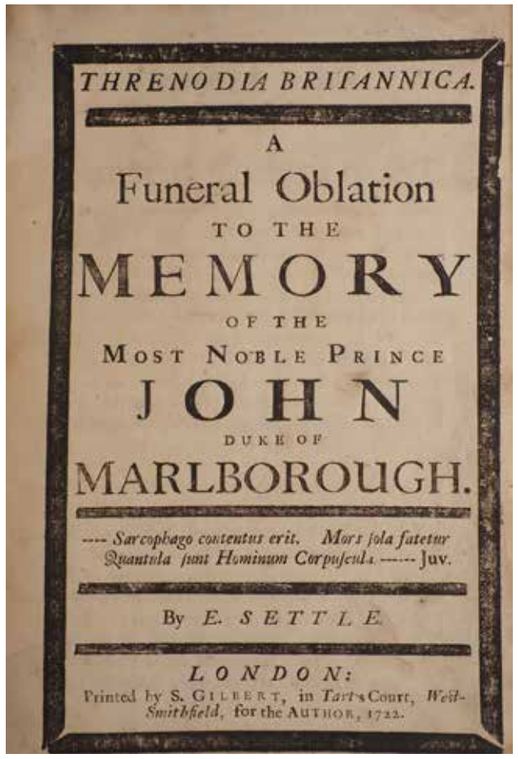


Afia Rezk was born in 1980. She arrived in France with her family in May 2018. From childhood, influenced by Syrian crafts, she has used organic elements and living materials in constant mutation under the effect of oxidation, reduction and biodegradation. Her practice combines painting, collage, print, ceramics, weaving and installation. She studied Arabic literature at Damascus University before turning to the visual arts; she worked extensively in Syria before fleeing the war, leading workshops in both art and theatre as interactive practices to help families in emergency situations, as well as children and female victims of war. She has exhibited in Syria, Lebanon, France, Sweden and Germany and is a member the Agency of Artists in Exile in France. In the United States her work is represented in collections at the Universities of Chicago and Virginia, as well as the artist's book collection of Brooklyn Museum, New York.



[52] **SETTLE, Elkanah. Threnodia Britannica.** A funeral Oblation to the Memory of the most noble Prince John Duke of Marlborough. London: printed by S. Gilbert, in Tart's Court, West-Smithfield, for the author, 1722. **$6000**

Folio (280 × 180 mm), pp. 16. Title within black borders. Lightly browned. Contemporary black calf, elaborately gilt, panelled sides with Churchill arms. Rubbed, with a few spots or stains to the leather surface, upper joint just starting at head and tail, long closed tear/cut to one preliminary blank. A handsome copy.


THRENODIA BRITANNICA.

A

Funeral Oblation

TO THE

MEMORY

OF THE

MOST NOBLE PRINCE

JOHN

DUKE OF

MARLBOROUGH.

---- Sarcophago contentus erit. Mors sola fatetur
Quantula sint Hominum Corpuscula ------ Juv.

By E. SETTLE.

LONDON:

Printed by S. GILBERT, in Tart's Court, West-Smithfield, for the AUTHOR, 1722.


H. Ware

Ex Libris Thomas Primatis Richardson 1731

Mll Scholey 1853

First edition, first issue; the second copy known. Written following the death of John Churchill, 1st Duke of Marlborough, 'one of the greatest generals in British history' (*Oxford DNB*), the book is here bound for the author in a characteristic black armorial binding. Elkanah Settle (1648-1721) was one of the more colourful figures in London print culture of his day, composing occasional verses and presenting copies to potential patrons, often adding their arms to specially commissioned bindings. He was also a very prolific playwright whose reputation has perhaps been unjustly coloured by the attacks of contemporaries such as Dryden, who wrote of Settle's work: 'free from all meaning, whether good or bad, / And, in one word, heroically mad' (*Absalom and Achitophel*). Certainly his language is extravagant, even bombastic, but this reflects Settle's genius for spectacle.

'Settle's funeral poems appear to have been delivered to the family doorstep in the hope of a generous gift; presumably only a handful of copies were printed on each occasion. Of the twelve titles presently listed in the ESTC, nine are recorded in a single copy only; Foxon adds half a dozen additional examples, of similar rarity' (Steve Weissman, Ximenes Rare Books *English Verse 1701–1750*, Part III (2012), item 885: another poem by Settle, on the death of the first Earl Cowper, 1723, £4500).



Whilst the binding here is unmistakably a Settle binding, as David Pearson recently noted, 'at the very end of his life, something changed – a couple of Settle bindings from 1722 and 1723 in the Guildhall [one of them a copy of the present work] use different rolls and tools that are not found earlier' (David Pearson, 'Elkanah Settle and his bookbindings, revisited', *PBSA*, March 2020, vol. 114, no. 1, p. 85). Our binding is more elaborate than the two other known copies. All have arms from the same tool and share other decorative tools, but ours is on a smoother black calf than the others (which are of rather poor quality and now degraded calf) and has a double borders (where the others are single). The Guildhall copy has an additional dedication leaf bound after title, the Huntington copy has 16 pages like ours.

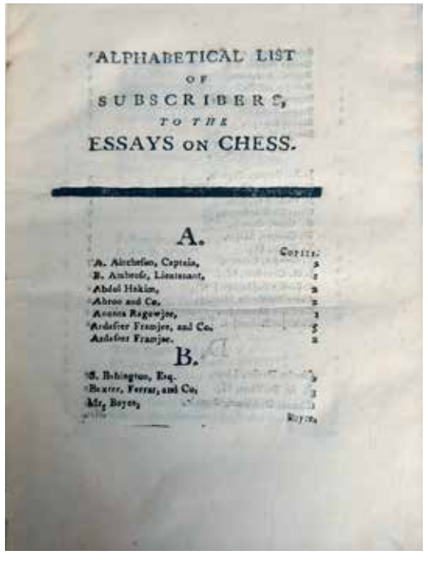
Provenance: Thomas Verren Richardson (*c.*1717–1732), nephew of and apprentice to the writer–printer Samuel Richardson. He was the eldest son of Richardson's brother, William, and was bound as an apprentice to Richardson's printing business in August 1732, only to die in November. He was fifteen. Thomas's premature death famously led to Richardson publishing a letter of advice he had previously written to his nephew as *The Apprentice's Vade Mecum: or, Young Man's Pocket-Companion* (1734) which, 'though only a modest success in the author's own lifetime, eventually became a standard reprint by the Stationers' Company down to the twentieth century' (*Oxford DNB*). Later inscription of M. A. Scholey, dated 1853, and small stamp of H. Ware.

Foxon S331, locating a sole copy, at the Huntington. S332 (Guildhall only) is a second issue, with an added leaf 'To the Reader', criticising other funeral poems on Marlborough. ESTC adds no further copies of either.

[53] **SHASTREE, Trevangadacharya. Essays on Chess Adapted to the European Mode of Play:** Consisting principally of Positions or Critical Situations calculated to improve the learner and exercise the memory... Translated from the original Sanscrit. Bombay: printed for the author by M. D. Cruz, No.10 Military Square, 1814. **$14,000**

8vo (190 × 140 mm), typographic English text on thin laid paper; pp.[ii, title], [8, list of subscribers], iii-xiii, 178, [1, blank]. Later 19th-century red calf, gilt. All edges marbled. Spine and upper boards sunned. A few tears and one small hole (final two leaves only) corresponding to paper flaws, the latter slightly affecting text ('the K') on p.177. A very good copy.

First edition of the first book on chess printed in India, an insight into Indian chess and its adaptations of European chess, and reflecting the social and intellectual milieu of early nineteenth-century Bombay under British administration. The text was originally composed in Sanskrit by Trevangadacharya Shastree, a South Indian *pandit* and chessmaster sometime in the service of the Maratha Peshwa Baji Rao II, at the behest of Francis Warden, Chief Secretary to the Bombay Government, and translated into English by Shastree for private publication.


ALPHABETICAL LIST
OF
SUBSCRIBERS,
TO THE
ESSAYS ON CHESS.

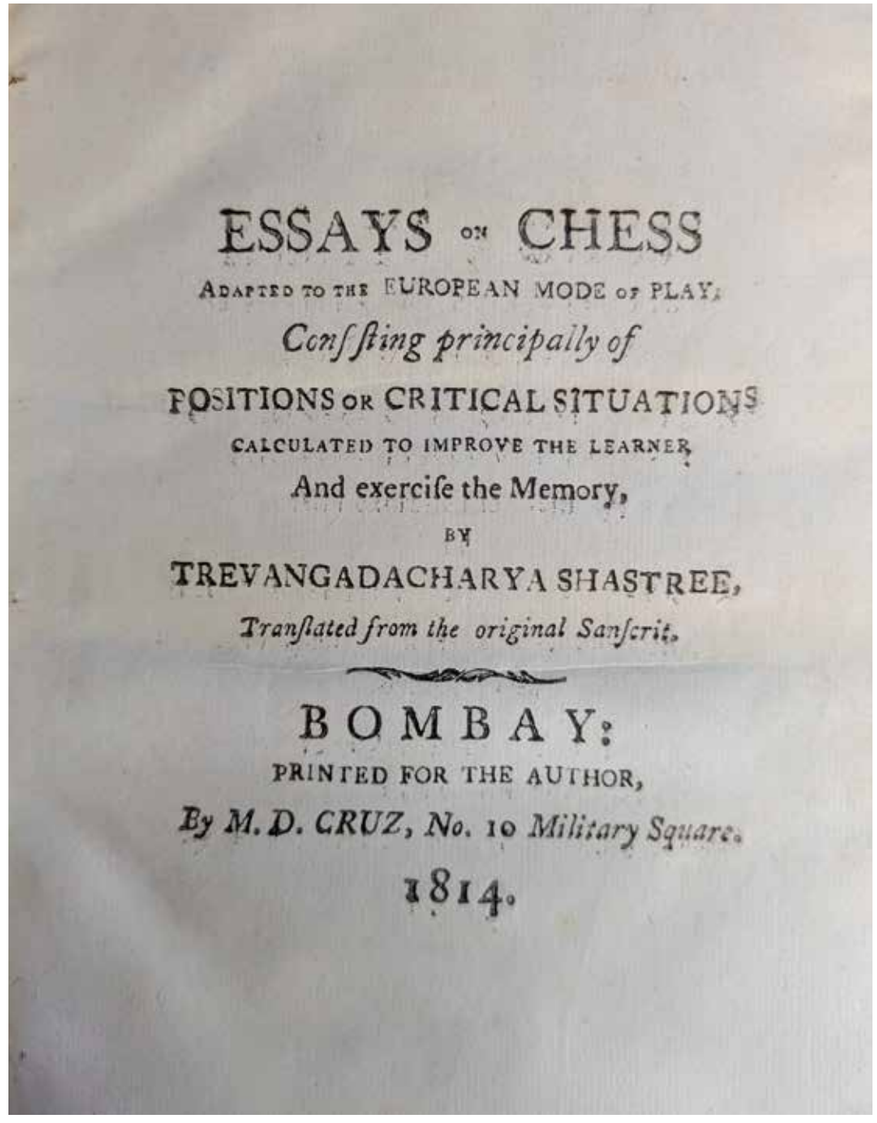
A.

B.

The text comprises a 3-page paean in courtly prose to Warden and several other British subscribers, glossing the original Sanskrit composition's circumstances; a preface outlining the differences between 'Hindustani' and European chess rules; 96 chess problems; 4 chess games outlined to illustrate Indian openings adapted for European rules; and solutions for the preceding 96 chess problems. (Shastree's work was read widely enough in chess circles to be plagiarised in part by William Lewis for his 1817 *Oriental Chess*.)

This is a very unusual early example of an Indian author publishing by subscription in colonial Bombay. The subscribers' list gives the names of some 140 subscribers and the number of copies taken by each. Subscribers are split almost equally between British and Indian names. One Parsi gentleman, 'Ardaseer Framjee', took 2 copies for himself and 6 for his eponymous trading company — the list includes a number of company subscriptions, and even one chess club (6 copies), at Seroor (probably modern Shirur). The governor of Bombay, Mounstuart Elphinstone, took 10 copies, only to be exceeded by Cursetjee Manockjee (1763-1845), the Parsi philanthropist and merchant, who took 12 copies.

Chess, unlike many other pastimes, left almost no trace in the records of early British India, though this subscription list alone makes clear that it was played and appreciated at the highest levels of British and Indian society in Bombay. Even though the press used by Cruz to print this book, at 10 Military Square, was that of the *Bombay Gazette*, no mention or notice of this book appeared in the newspaper. The impression is of a mercantile city where the patronage of this slim treatise was the purview of a


ESSAYS ON CHESS
ADAPTED TO THE EUROPEAN MODE OF PLAY,
Conſiſting principally of
POSITIONS OR CRITICAL SITUATIONS
CALCULATED TO IMPROVE THE LEARNER,
And exerciſe the Memory,
BY
TREVANGADACHARYA SHASTREE,
Tranſlated from the original Sanſcrit.
BOMBAY:
PRINTED FOR THE AUTHOR,
By M. D. CRUZ, No. 10 Military Square.
1814.

cosmopolitan elite - notably, too, a number of the British subscribers are joined on the list by their wives, taking copies in their own right.

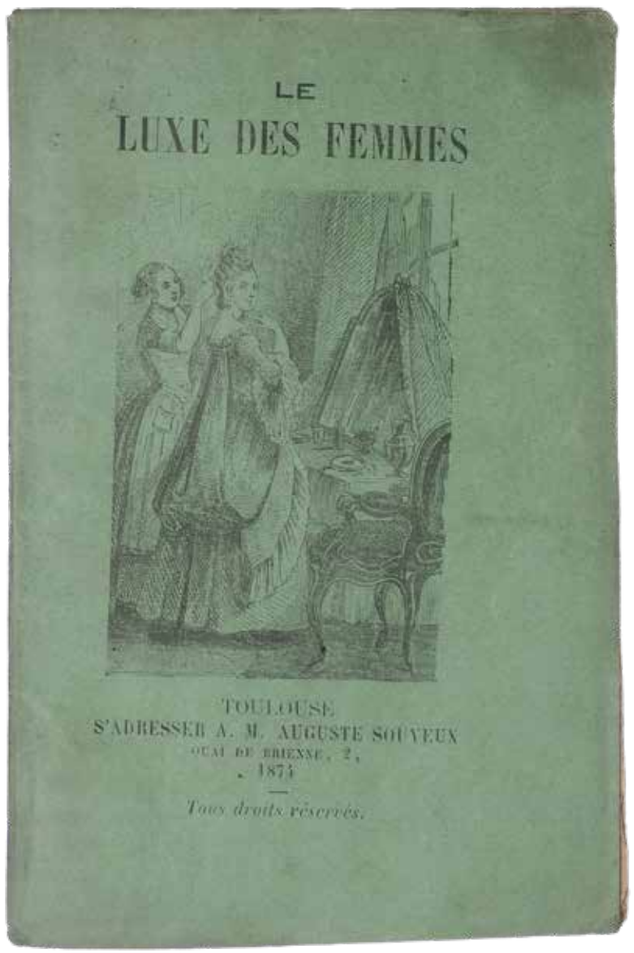
This book has been collected as a chess book from the century of its publication until the present day, though this has somehow obscured how intriguing Shastree's book is as an Indian publication, privately produced in English for an elite British and Indian audience. Intriguingly, the catalogue for Sotheby's 1874 sale of George F. Walker's library on chess included this work as lot 214 ('*very rare*') and lot 215, a manuscript of the same title by Shastree, 'containing 96 Problems on diagrams'. Whether this was an authorial manuscript in English or a contemporary gloss is unclear, but this book's appreciation and circulation has remained a constant among aficionados of chess. As a strikingly unusual example of early Bombay private printing by an Indian author, it has yet to receive its dues, or the deeper study it perhaps deserves.

[54] **SOUYEUX, Auguste, *publisher.*** **Le Luxe de femmes.** Toulouse: [Louis & Jean-Matthieu Douladoure for] Auguste Souyeux, 1874. **$400**

12mo (147 × 92 mm). pp. 47, [1]. Original printed green wrappers, wood engraved vignette to title and cover. Slightly dusty but an excellent unsophisticated copy.

First edition, unlocated in libraries, of this virulent Catholic polemic against women's *toilette* and fashions, which traces the path of downfall through childhood, among the young, and ultimately among women. 'L'amour excessif de la toilette est pour la femme le principe de tous les vices, et conséquemment pour les sociétés le germe de la ruine et de la dissipation'. Auguste Souyeux was proprietor of the Bibiliothèque catholique in Toulouse, and the cover adverts here lists a range of similar ephemeral pamphlets in the same format, including works of devotion and morality.

No copy located in the CCFr, WorldCat or elsewhere.

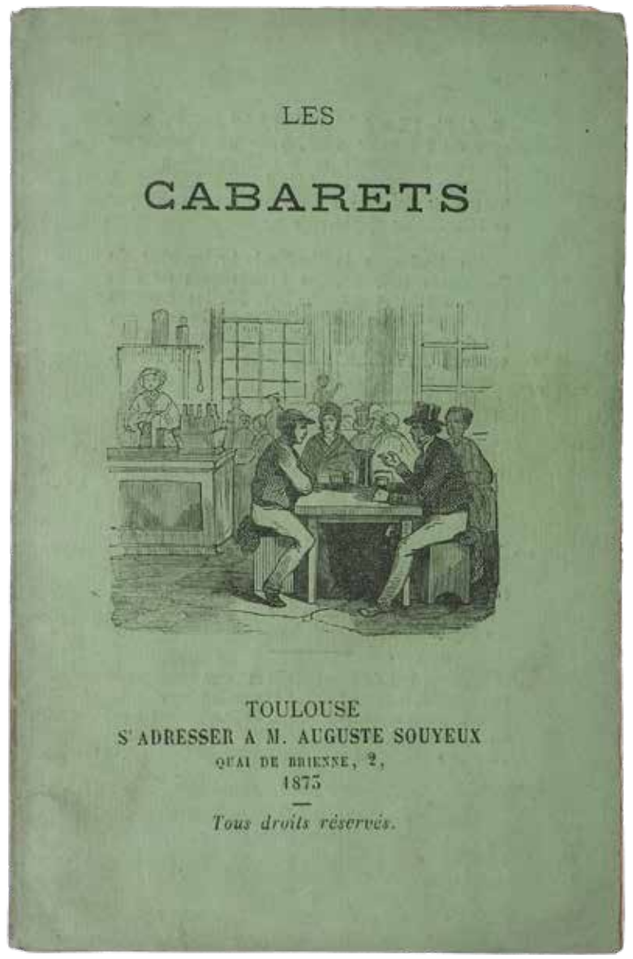


[55] **SOUYEUX, Auguste, *publisher.*** **Les Cabarets.** Toulouse: [Louis & Jean-Matthieu Douladoure for] Auguste Souyeux, 1875. **$400**

12mo (147 × 92 mm). pp. 47, [1]. Original printed green wrappers, wood engraved vignette to title and cover. Slight paper adhesion to lower cover but an excellent unsophisticated copy.

First edition, unlocated in libraries, of this virulent Catholic polemic against taverns, with chapters describing them and enumerating their evils including the opinion: 'Le Cabaret ruine la santé... ruine les Familles... tue l'intelligence... tue les bonnes moeurs... tue le couleur'. The cover and title vignette shows a tavern interior with both male and female customers, and a whole chapter is devoted to women customers.

No copy located in the CCFr, WorldCat or elsewhere.

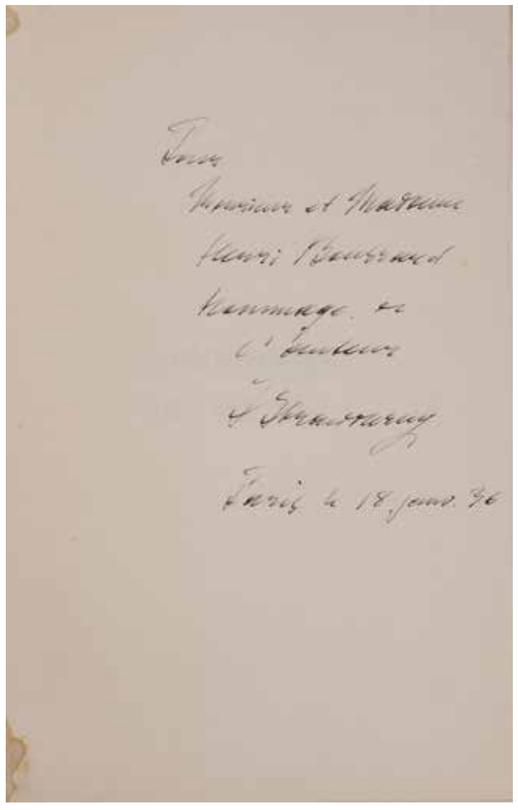


[56] **STRAVINSKY, Igor. Chroniques de ma vie.** Paris: Denoël et Steele, [1935].

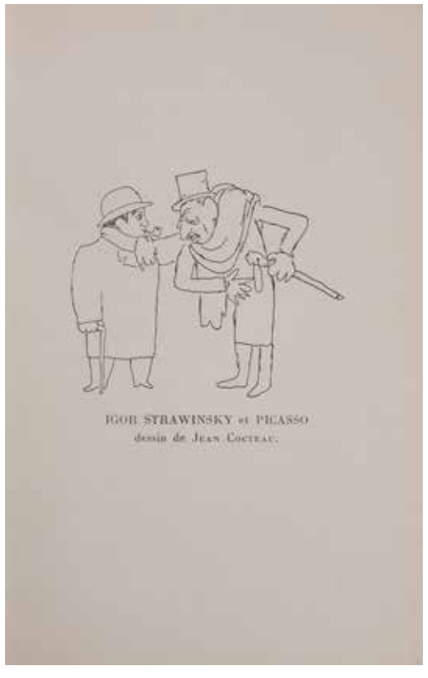
$1700

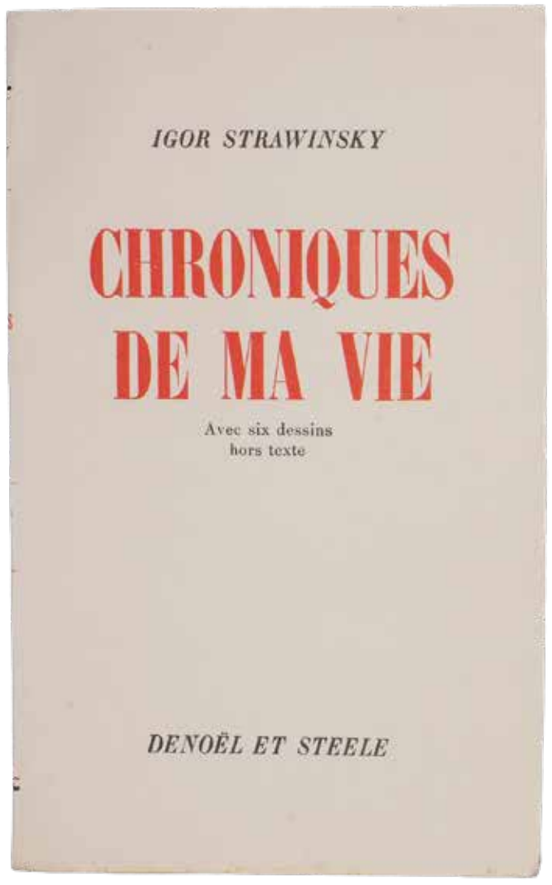
2 vols, 8vo (190 × 120 mm), pp. 187, [5]; 190, [2], plus six monochrome illustrations. Original wrappers. Uncut and mostly unopened. Vol. 2 with some spotting to early and later pages and very light toning to the wrappers, slight spine creases to both volumes. Inscribed 'Pour Monsieur et Madame Henri Boussard hommage de l'auteur I Strawinsky Paris le 19 Janv. 1936'.

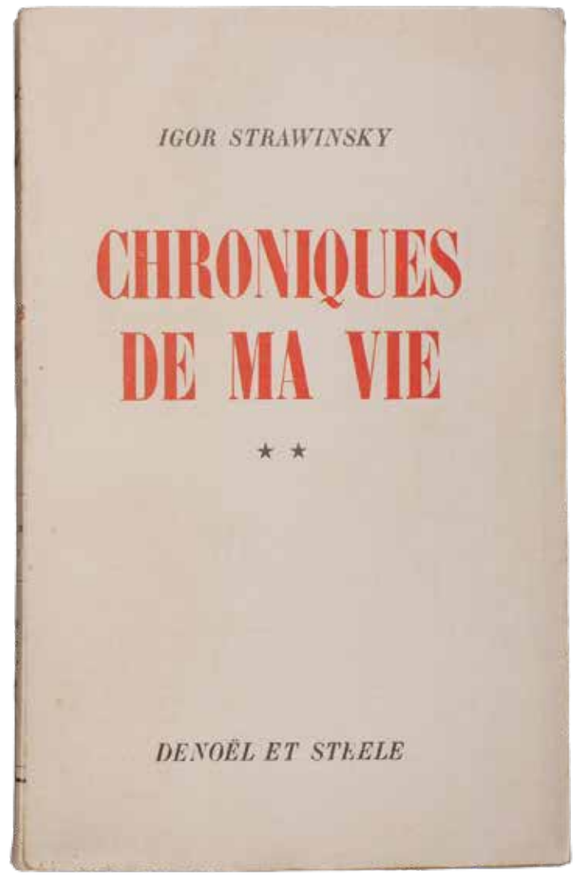
First edition, both volumes inscribed by Stravinsky to Monsieur et Madame Henri Broussard, one of fifty copies on *Alfa* (the only grand papier issue after 10 copies on *pur fil*). The illustrations are after Cocteau and Picasso. The first volume is divided in three chapters: 'First Impressions', 'Adolescence' and 'In the time of the Ballets russes' which goes as far as the 1920 premiere of *Pulcinella*, the second volume is also divided in three: 'Post-War Years', 'From *Oedipus Rex* to *Baiser de la fée*', and 'After the Death of Diaghilev'. Stravinsky had lived in France since 1920, becoming a French citizen in 1934, though often felt that his contemporary work was both misunderstood and under-appreciated by the French public who still revered the lush textures of his early works (such as *The Firebird*, *Petrushka*, and *The Rite of Spring*). In 1935, he embarked on a highly publicized, lucrative coast-to-coast concert tour of the United States and his autobiography was swiftly published in English in New York and London.



Henri Boussard (1883-1954) was a prosperous wine merchant and an enthusiast of the avant garde, who ha visited the Exposition internationale des Arts décoratifs et industriels in 1925 and commissioned an art deco garden from Joseph Marrast.





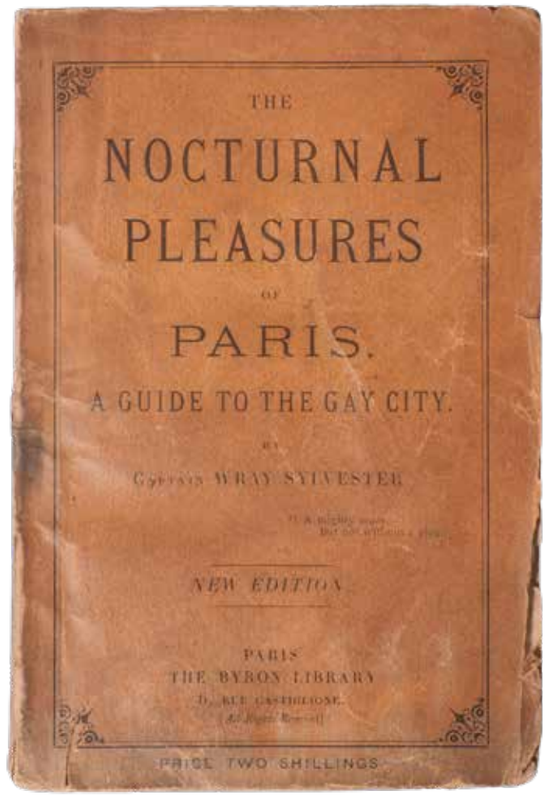


[57] **SYLVESTER, Wray, *Captain.* The Nocturnal Pleasures of Paris.** A Guide to the gay City... new edition. Paris: [Chaix for] The Byron Library, [n.d., 1895]. **$1500**

16mo (146 × 100 mm), pp. 135, [1]. Original printed orange wrappers. Some pencil markings (notably to chapter V). Dusty and slightly frayed, minor offset of orange pigment to half-title. A very good copy of a fragile and ephemeral publication.

First published in 1889, Sylvester Wray's Paris guide for English and American visitors is concerned primarily with the pursuit of food and sex. Though only the fifth chapter, 'The Arcana of Paris' is overtly devoted to the subject of brothels and prostitution, the previous chapters ('Dining in Paris', 'Parisian Cafés' and 'Paris at Supper') are presented as an insider's guide to the erotic potential of the city's gastronomic establishments (Rachel Hope Cleves, *Lustful Appetites: an intimate History of Good Food and Wicked Sex*, 2024). Despite the wry and semi-satirical tone, the book is full of detailed observations on Parisian social life and the hierarchies among sex workers, from the *cabinets particulièrs* of restaurants to the cafés and *brasseries à femmes* and the various licensed and unlicensed brothels. Sylvester claims, insincerely, to be merely giving advice and pointing out dangers to the unwary, but nonetheless relishes dropping the names of particular streets or establishments to be either recommended or avoided. It is less specific than the rather earlier guide *Pretty Women of Paris* (1883) which provided names and addresses, but still very much a practical guidebook to the pleasures of Paris. It is also not without bibliographical interest, noting the general licentiousness of books commonly on offer in the shops, and with the advert on the back wrapper advertising 'Zola's Complete Works. Original English Edition (Suppressed in London)' referring the Vizetelly editions suppressed in Britain after the publisher's convictions of 1888 and 1889.

Rose, *Register of Erotic Books* 3454. WorldCat: Bn only (with copies of the first edition at Bn and Cornell only).



[58] **(TAROT). LOUTTRE B [*pseudonym of* Marc-Antoine BISSIÈRE]. Le Tarot des Familles.** Definition rapide des XXII lames majeures et des CVI lames mineures qui constituent le tarot. [Paris: the artist, 1977]. **$4000**

Large oblong quarto (282 × 380 mm), 38 leaves, with 96 etched copper plates (three per page) of which 78 are of tarot cards with colours applied in woodcut and 18 are text explanations. Loose as issued with tissue guards, in brown wrapper and original cloth covered box, with spine title. One instance of minor offsetting between plates, box slightly soiled. An excellent copy.

A superb modernist rendition of the Tarot de Marseilles with its familiar suits of Epée, Baton, Coupe and Deniers rendered in abstracted form in these superb etched plates with colours applied in woodcut to give a tactile, raised relief surface to the images. They are accompanied by brief explanatory texts in French etched on plates of the same format, and the legend: 'Notre lointaine et future destinée nous domine' (Nietzsche). This is copy 28 of 75, and is signed by the artist in pencil on the colophon.



Marc-Antoine Bissière was born in Paris in 1926, son of the artist Roger Bissière. He adopted the name Louttre B to establish his own identity and developed his unique print making style by combining woodblocks and copper plates to create a three-dimensional or sculptural effect in miniature. He died in 2012. The tarot plates were reproduced as a playable tarot deck by the Musée des Arts decoratifs in association with Grimaud on the occasion of a tarot exhibition 'Un rêve de collectionneur' in 1981.

Foucart, *Louttre B. L'Oeuvre gravé 1960-1983*, 320; Kaplan, *Encyclopedia of Tarot*, III, pp. 320, 323.




XXI
LE SOLEIL
VALET DE
BATON
"Le Soleil" XIXe
lame majeure,
bénéfique et
puissante, indi
que une apogée
elle est le symbo
le de la chance et
de la reussite le
valet de bâton est
un messager
dans les lames
mineures. le bâton
correspond aux
événements, le
deniers à l'argent
l'épée, à l'effort.
la coupe, à l'amour.


VI
L'AMOUREUX
VIII

[59] **(TEXTILES). NICOLL. Modèles de dentelles au crochet appartenant a [?] A. Nicoll.** [France or Flanders, mid nineteenth century]. **$1200**

Square folio (250 × 250 mm), 8 leaves, over 150 crochet samples in linen or cotton (mainly white with some red and pink), stitched to rectos of each leaf, plus the inside of both covers. Coarse woodpulp paper throughout, early manuscript title to cover. Quite soiled, with slight marginal fraying. An excellent survival.

An exercise or model book for *dentelle au crochet* (crocheted lace) including numerous decorative borders, various roundels and a number of tubular designs for use as cuffs or sleeves. The patterns imitate those of cushion lace, but were created with coarser threads and with a crochet hook rather than bobbins. The patterns and execution are impressive, even if crocheted lace was considered less refined than 'true' lace. This album, with very few clues to its maker or provenance and on paper of the coarsest grade, appears as a rather remarkable survival of the craft in its most vernacular setting.

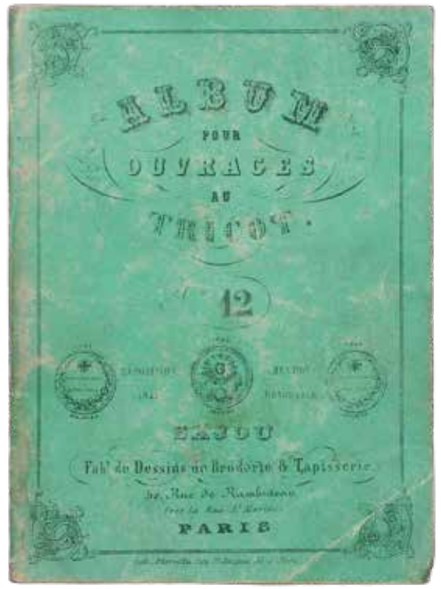


[60] **(TEXTILES). SAJOU. Album pour ouvrages au tricot.** No. 12 Paris: [Martinet and] Marcilly for Sajou, [c. 1850]. **$200**

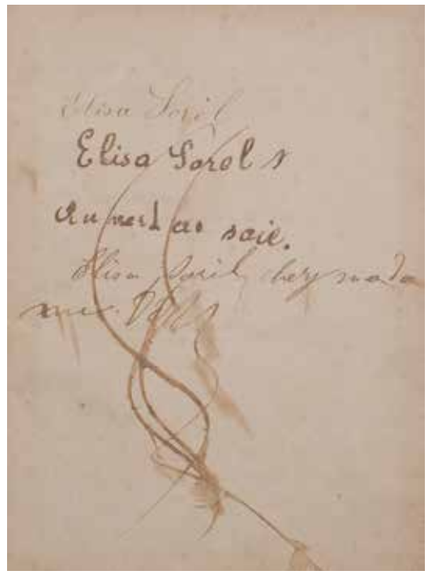
16mo (150 × 108 mm), lithograph title, pp. 16, plus 8 blue lithographed plates. Original lithographed green wrappers. Rubbed. Early rudimentary inscriptions of 'Elisa Sorel'. A good copy.

A rare example of the several pattern booklets issued by the firm of Sajot with striking blue lithographed plates, here depicting a series of decorative trims and borders (the subject of the booklet). The firm was founded in Paris in 1828 by Jacques-Simon Sajou and became synonymous with embroidery patterns and supplies well into the twentieth century.

Worlcat locates only a handful of copies of any issue of these ephemeral pocket Sajou albums.





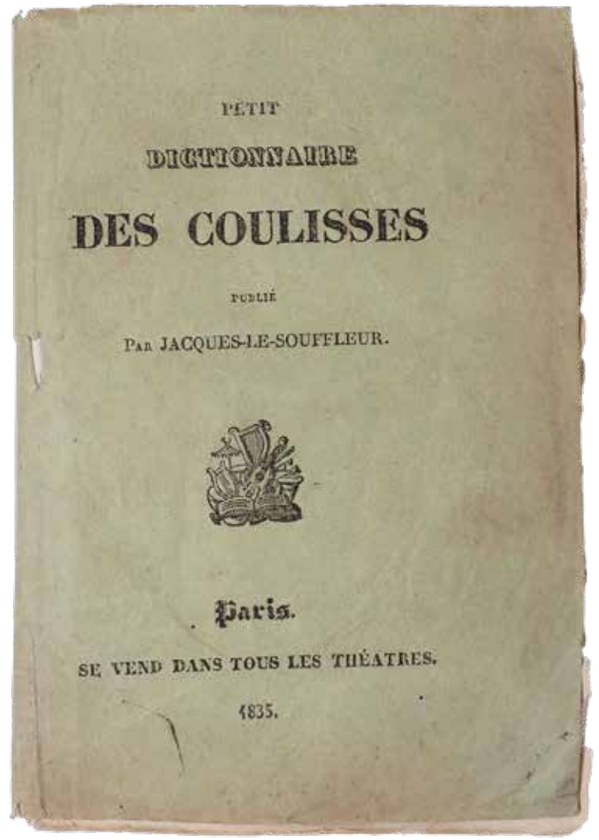


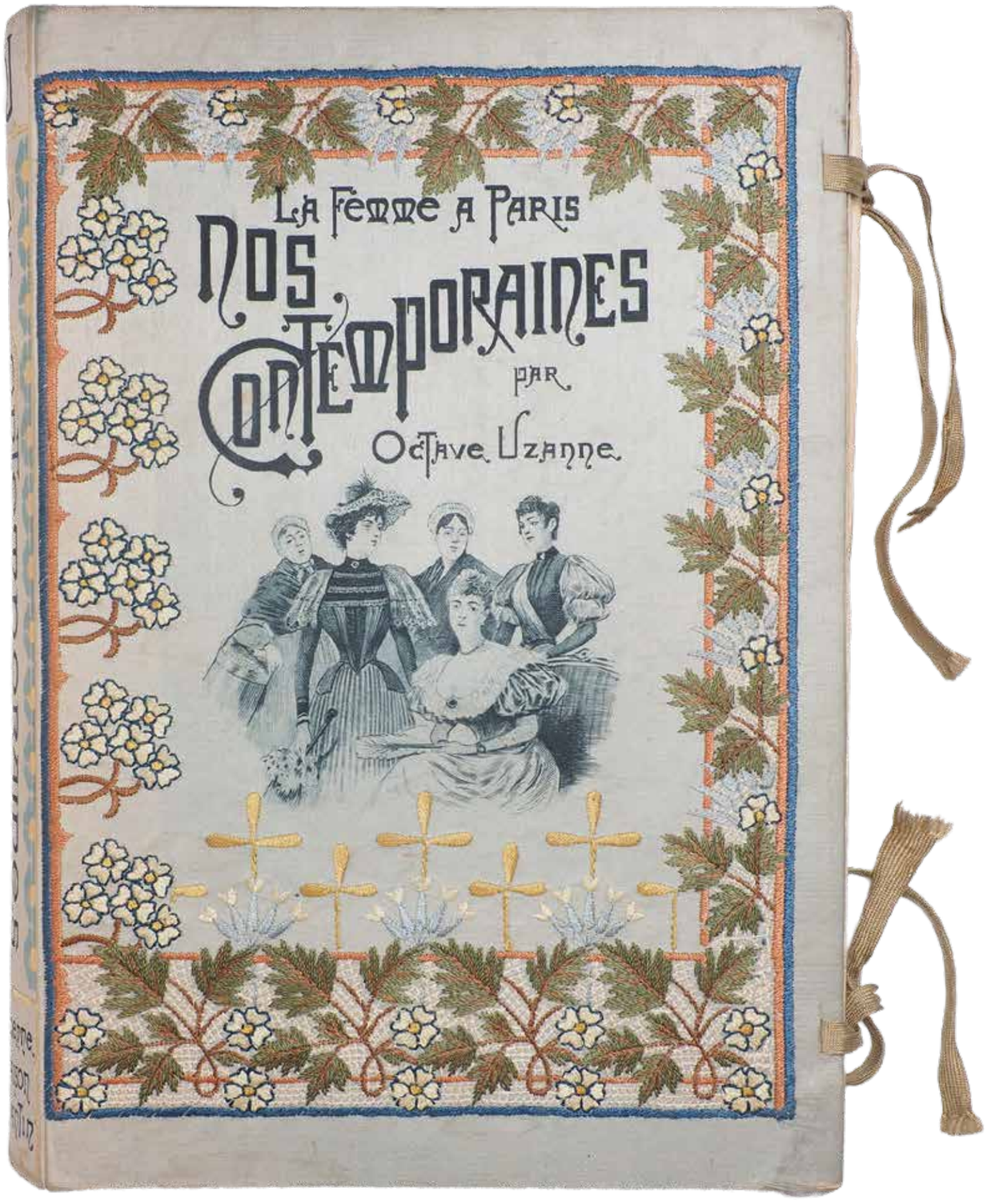
[61] **(THEATRE). 'JACQUES-LE-SOUFFLEUR' (*pseud.*) Petit Dictionnaire des coulisses.** Paris: [Pihan Delaforest (Morinval)], 'se vend dans tous les théatres', 1835. **$600**

16mo (140 × 95 mm), pp. 95, [1], ornamental initials. Uncut in the original printed green wrappers. Slightly soiled, stitch to upper hinge broken, holding on the lower. A pleasing, unsophisticated copy.

First edition of a rare and unusual dictionary — literally a 'behind the scenes' guide to the language of the theatre. As the pseudonymous 'Jacques-the-prompter' notes in his preface, though the history of the dramatic arts has often been written, there is a need for a guide to the special language of the theatre. There are notes on prop-boys, dancers, clowns, *limonadiers*, musicians and prompters, but also on lighting, the curtain, queues and so on. It is ephemeral, witty and ironic — peppered with in-jokes which need unpicking, but it serves to bring colour and detail to the received history of the Romantic era theatre in France.

Gay II, 696. NYPL, Wisconsin and Toronto only in WorldCat outside continental Europe.


PETIT
DICTIONNAIRE
DES COULISSES
PUBLIÉ
PAR JACQUES-LE-SOUFFLEUR.
Paris.
SE VEND DANS TOUS LES THÉATRES.
1835.



[62] **UZANNE, Octave. La Femme à Paris.** Nos contemporaines, notes successives sur les parisiennes de ce temps dans leurs divers milieux, états et conditions. Paris: Ancienne Maison Quantin, 1894. **$1350**

4to (276 × 185 mm), pp. [iv], 328, [8], plus several blanks at front and rear. 20 hand-coloured engraved plates plus numerous illustrations to text, many hand coloured, all by Pierre Vidal. Printed on floral paper, original decorative wraps by Leon Rudnicki, original pictorial and embroidered silk chemise with ties. An excellent copy.



First edition of this celebrated study of women in fin de siècle Paris, whose sumptuous illustration and presentation sometimes threatens to eclipse the usefulness of this encyclopaedic text. Under four headings: Physiologie de la contemporaine; La femme à Paris, dans ses différents milieux, états et conditions; La femme hors des lois morales and Psychologie de la contemporaine, Uzanne surveys the condition of women of all classes and occupations (including servants, factory workers, tradeswomen, merchants, artists, authors, civil servants, actresses, and prostitutes). He is as concerned with the operation of 'basse prostitution' as with glittering Belle Époque society and of the many occupations open to women. The plates and illustrations are arresting throughout. This is one of the standard copies (there were also copies on Japon with a double suite of plates) but remarkable for retaining its rare silk chemise in such excellent state.

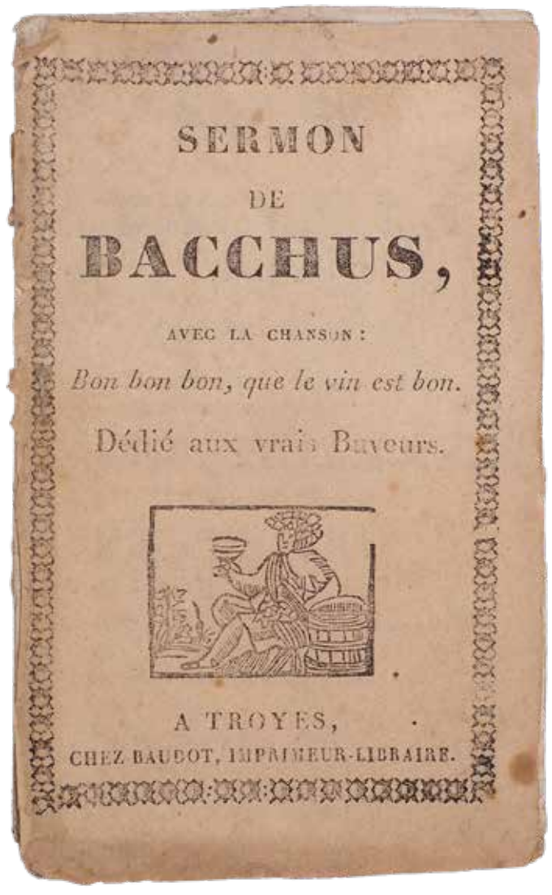


[63] **(WINE). Sermon de Bacchus, avec le chanson:** Bon bon bon, que le vin est bon. Dédié aux vrais buveurs. Troyes: Baudot, [n.d., c. 1830 à 1848]. **$300**

12mo (140 × 88 mm), pp. 12. Stitched in printed yellow wrapper with woodcut vignette. Slightly thumbed and minimally frayed.

A popular satirical sermon on the joys and benefits of drinking, complete with a song, various, exemplary Latin quotations ('Bonum vinum loetificat cor hominis', 'Qui bene bibit bene dormit' etc), an *Ordonnance* addressed to wives of drinkers and a mock dialogue between husband and wife. It is a version of the various sermons for drinkers printed in popular *Bibliothèque bleu* editions. The rear cover lists eighty titles supplied by Baudot including *Art de tirer les cartes, Chansonnier des buveurs, Jardin d'amour, Magie naturelle* and numerous fairy tales.

Morin, *Catalogue descriptif de la Bibliothèque bleue de Troyes*, 1035



[64] **(WINE). LIÉGEARD, 'Marchand Mercier'.** [Handbill. Paris, mid to late eighteenth century]. **$450**

Letterpress handbill (190 × 230 mm) with ornamental typographical border. Mounted and bound in a recent cork-paper covered boards.

A rare (probably otherwise unrecorded) handbill for an artisan cork maker in the rue de la Huchette, Paris. Monsieur Liégard, doing business in Liége, in Spain, Portugal and elsewhere, offers corks of all sorts and all forms of fittings for the *outirage* or 'racking' of wine (transfer technique carried out to eliminate the lees and other particles that have settled at the bottom of a cask). From the oenological collection of Bernard Chwarz, bound in appropriate folding boards of natural cork paper.




AUX CARNEAUX,

Rue de la Huchette, à Paris.

LIEGEARD, Marchand Mercier, fait commerce de Liége, d'Eſpagne, Portugal & autres endroits; de Bouchons de toutes eſpéces & qualités, de toutes ſortes de Broches pour le ſoutirage des Vins, & d'autres Ouvrages de Liége, tant des Manufactures Etrangéres que de celle qu'il exerce en vertu de ſon Privilége; le tout en gros, en détail, & à juſte prix.

