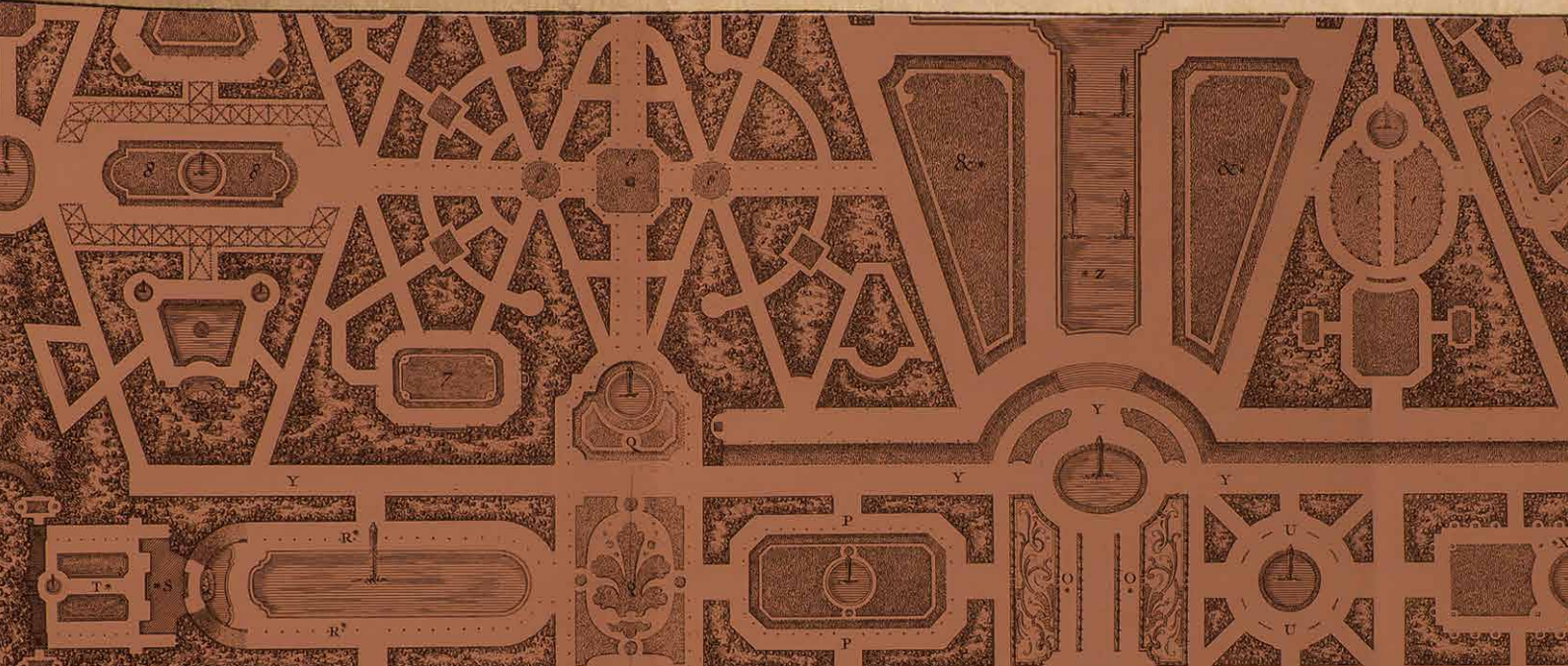




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FEBRUARY 2025

RECENT ACQUISITIONS





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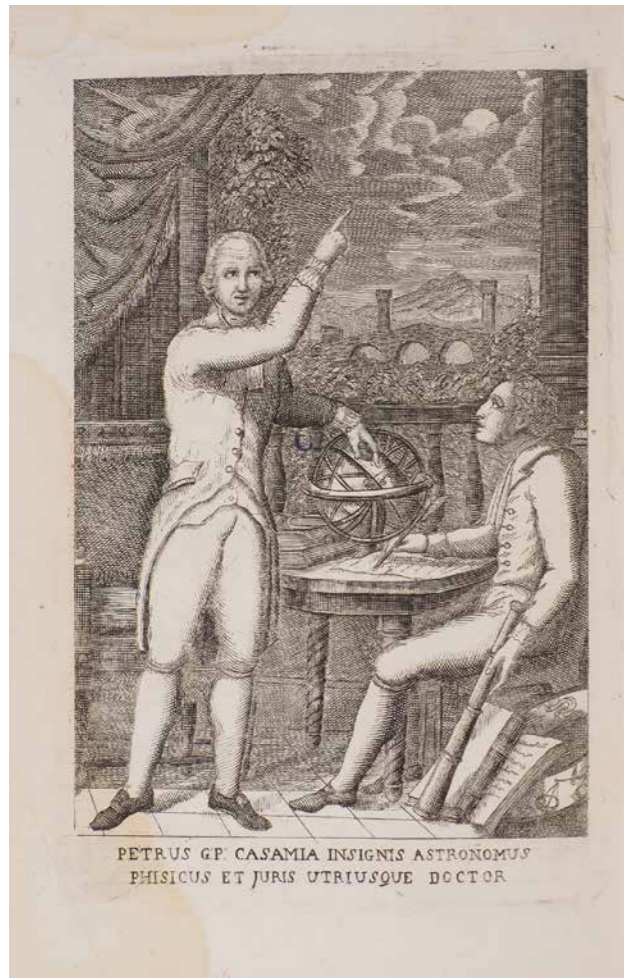
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# JUSTIN CROFT

FEBRUARY 2025  
RECENT ACQUISITIONS





[1] (ALMANACS). 1830-1842.

£2500

**CASAMIA, Pietro G. P [or Giampietro]. Il Giro Astronomico ...** nel quale si espone in prima la solita Dissertazione Critica, o sia Introduzione al detto Giro anche in quest'Anno assai interessante...Il Pronostico... Faenza : Francesco Maria Montanari, 1830; [1831]; [1836] ; [1842]. 4 vols, 8vo (c. 180 x120 mm, but not uniform), pp. 48, plus engraved frontispiece, woodcut illustrations, tables, each volume with publisher's signature and stamp to verso of final leaf. Later red paper covered boards, gilt, yellow edges. Bookplates and stamps frontispiece versos of Antonio Moreno Martin

**CASAMIA, Giampietro. Giro Astronomico ... per l'anno 1837.** Foligno: Feliciano Campirelli, [1836]. Small 8vo (150 x100 mm), pp. 64. Publisher's stamp to title.

**VENTURINI, Felice. Il Tempo astronomico** calcolato pel polo 42 di Roma, che può servire per tutta l'Italia... per il anno 1838. Foligno: Tipografia Tomassini, [1837]. Small 8vo (145 x95 mm), pp. 48. Publisher's stamp to title.

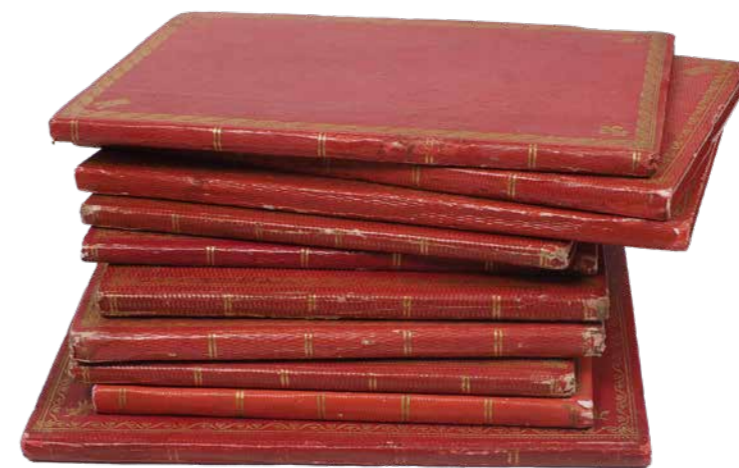
**Il Filosofo Errante Almanacco** per l'anno 1831. Foligno : Tomassini, 1841. Small 8vo (150 x100 mm), pp. 64. Publisher's stamp to title.

**Il Filosofo Errante Almanacco** per l'anno 1841. Foligno: Campitelli, 1841. Small 8vo (150 x100 mm), pp. 63, [1]. Woodcut to title. Publisher's stamp to title.

**Barba-Nera. Moti celesti o Siano pianeti sferica ...** per l'anno 1838. Foligno: Campitelli, [1837]. Small 8vo (144 x100 mm), pp. 64. Woodcut device to title, woodcut astrological illustrations.

**Lunario Vecchio** per l'anno nuovo 1838. Foligno: Tipografia Tomassini, [1837]. Small 8vo (144 x100 mm), pp. 48. Woodcut device to title. Publisher's stamp to title.

A total of 10 vols. Near uniform later red paper covered boards, gilt, yellow edges. Slightly rubbed. Bookplates and stamps to endpapers/frontispiece versos of Antonio Moreno Martin.



A FASCINATING GROUP OF ITALIAN PROVINCIAL ALMANACS from Faenza and Foligno, demonstrating the popularity of astrological data in the nineteenth-century. The almanacs contain a variety of astrological commentary, with some pleasing woodcut illustrations, plus tables of lucky numbers, calendars (including feast days and astrological/meteorological data), and prognostications for the seasons, harvest, health and sickness, business, and eclipses. Like their English-language counterparts they were often issued under pseudonyms. Issued annually from 1772, *Il Giro Astronomico*, for example, purported to be the work of the fictional astronomer and astrologer Pietro Casamia. Each volume of *Il Giro Astronomico* contains a different engraved frontispiece showing Casamia at work with telescopes and other instruments, others have rather cruder woodcut portraits to the titles. Ephemeral and rarely kept, all issues of these almanacs are rare, appearing usually singly (if at all) in institutional collections outside Italy.

[2] **ANQUETIL, N. S. Louis Jean-Pierre, marquis de FONTANES, owner.** *Extraits de Tacite, et Remarques sur plusieurs passages du texte.* Paris: Charles Barrois; Testu et C[ompagn]e, 1810. £950

12mo (165 x 90 mm), pp. [4], xxiv, 458, [2], with half-title and errata leaf. Contemporary red straight-grain morocco gilt, both covers with armorial paper onlays, gilt edges, green silk endpapers. Slightly rubbed, corners with a little wear, upper cover with some staining. Early inscriptions (see note).



**FIRST EDITION.** The verso of the front free endpaper has an early manuscript note: 'Taken out of the Empress Josephine's Library at Malmaison, when the Allied armies entered Paris in 1815'. The half-title bears another early inscription in pencil: 'Dear Edward, you will find me at No. 2 Rue Trudon near Rue Camartin, if you arrive early come and see me, if I am not on duty, I shall call here about three o'clock. Yours Wyndham'.

Whether the book was ever in the library at Malmaison cannot be determined: the arms are of Louis Jean-Pierre, marquis de Fontanes (1757-1821) as a comte senateur de l'empire. Man of letters Fontanes had fled France at the Revolution (as a supporter of a reformed monarchy) and was associated with Chateaubriand. He was an enthusiastic supporter of Napoleon, who commissioned him to write an éloge on George Washington in 1800. He became professeur de belles-lettres at the Collège des Quatre-Nations, and a member of the Institut de France. Thereafter he gathered honours and became a major part of the Imperial educational reforms. He was named comte de l'Empire in 1808. After Napoleon's fall he resumed his Royalist stance and was named Louis XVIII's ministre de l'instruction publique. He is buried in Père Lachaise.

*Taken out of the Empress Josephine's library at Malmaison, when the Allied Armies entered Paris in 1815*

EXTRAITS  
DE TACITE,  
ET REMARQUES  
SUR  
PLUSIEURS PASSAGES  
DU TEXTE;  
PAR N. S. ANQUETIL  
  
PARIS,  
CHEZ CHARLES BARROIS, Libraire, place  
du Carrousel.  
TESTU ET C., IMPRIMEURS DE L'EMPEREUR,  
1810.

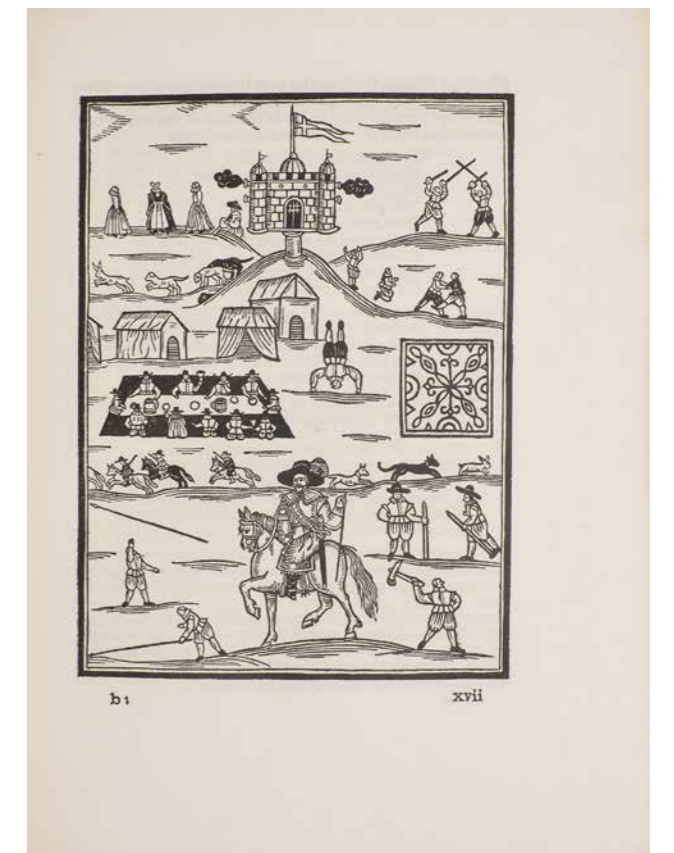
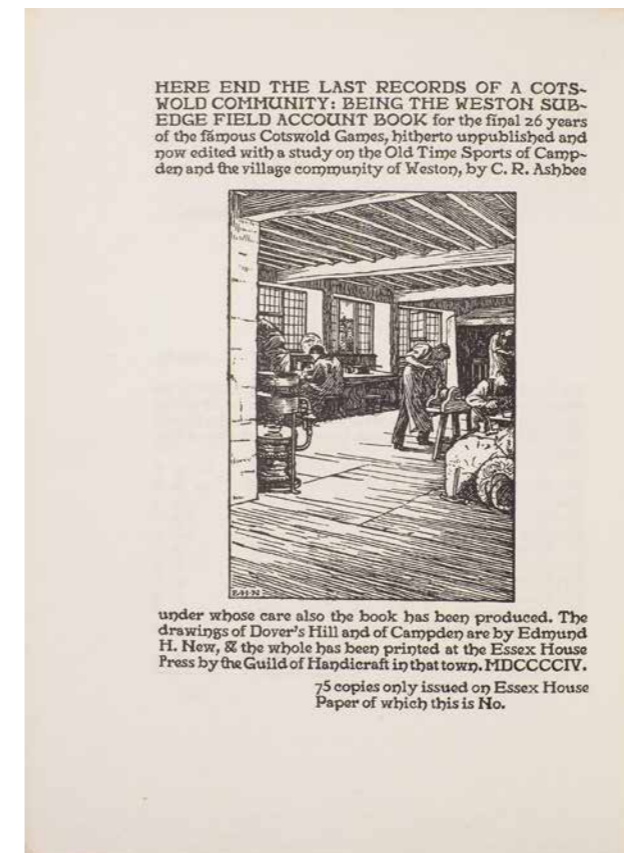
[3] **ASHBEE, C. R.** *The Last Records of a Cotswold Community: being the Weston Subedge Field Account Book for the final twenty-six years of the famous Cotswold Games, hitherto unpublished, and now edited with a Study on the old time Sports of Campden and the Village Community of Weston.* [Chipping Campden] Essex House Press, 1904. £800

4to (234 x 175 mm), pp. [4], lvi, [4], 59, [1]. Woodcut illustrations by Edward H. New. Uncut and mostly unopened in the original white buckram, spine lettered in gilt. Slightly soiled, a little heavier on spine. Inscribed by the author: 'To Walter Coates from C. R. Ashbee. Oct 1908'.

**FIRST EDITION.** Inscribed by the editor to an early Labour party activist, Walter Coates of Berkshire. One of 75 copies on Essex House paper (there were also 150 copies on ordinary paper) this copy unnumbered. Printed in Endeavour type, illustrations by Edmund H. New. Preface by Sidney Webb. The Cotswold Olimpick Games originated in 1612 in Chipping Campden, England, and continues today. Originally, the Games included competitions such as running,

jumping, dancing, and equestrian events, along with traditional contests such as sword, quarterstaff, and sledgehammer throwing. It was of interest to both Webb and Ashbee as evidence of the early communal activities of pre-industrial societies, and worthy of encouraging and reviving as part of the incipient labour movement.

Tomkinson 50.

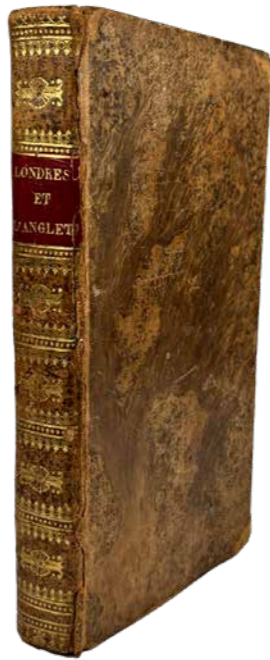


- [4] **[AUBERT DE VITRY, François-Jean-Philibert]. Londres et l'Angleterre, ouvrage élémentaire à l'usage de la jeunesse.** Paris: [Paul Renouard for] Bossange frères, 1826. £325

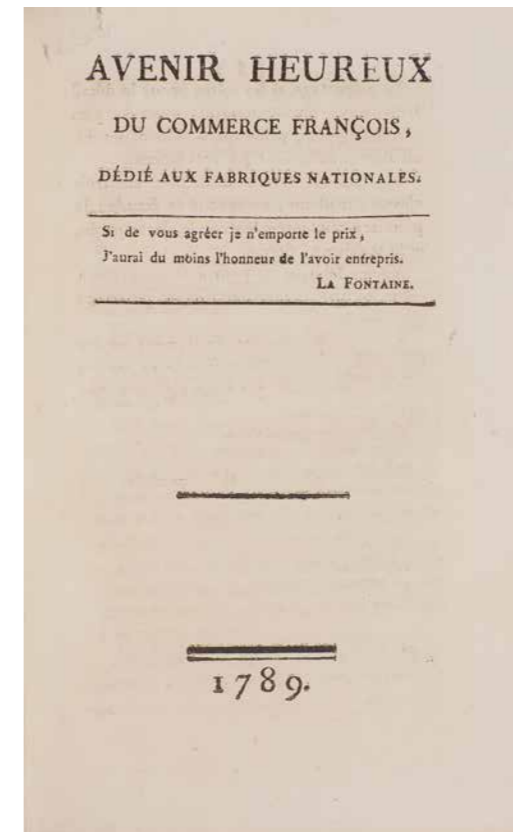
12mo (168 × 90 mm), pp. [4], 348, xi, [1], complete with half-title, plus engraved portrait of George IV by Fry after Reynolds and 4 plates 'Printed by H. Adlard... Engraved on steel by W. Cooke, Junr.'; original tissue guards. Occasional light browning. Contemporary tree sheep, gilt panelled spine, red morocco label, contemporary Parisian bookseller's ticket (Forest). Rubbed, joints cracked but secure. An attractive copy.

FIRST EDITION of this extensive pocket guide to London, England and Wales for a juvenile audience. The description of London is admirably complete, with notes on the principal monuments as well as its people and customs ('The Lord of Merry Disports' and 'Itinerant Musicians' among them). The plates (originally appearing *London, or interesting Memorials* published by Thomas Boys in London in 1823) depict The Custom House, Somerset House, Hanover Terrace and Westminster Abbey.

Adams, *London illustrated, 1604-1851* (1983), 150. No US copies in Worldcat and JISC/COPAC records the Bishopsgate Institute and Bodley copies only.

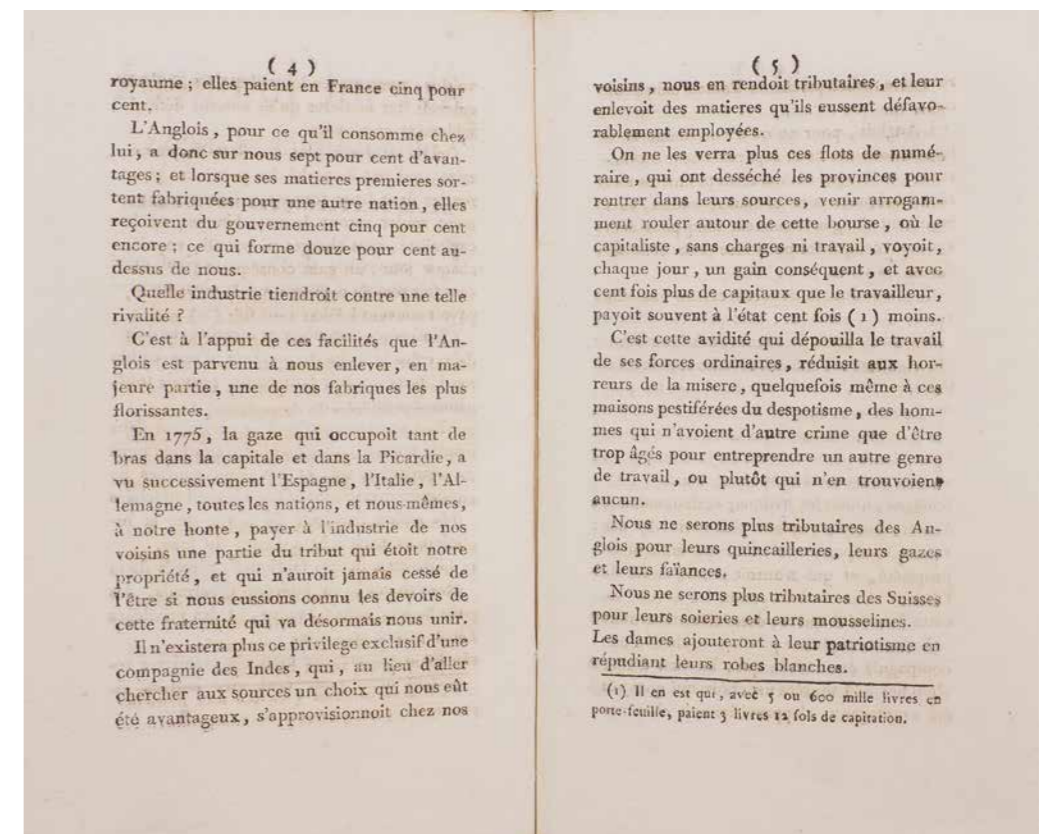


- [5] **AVENIR HEUREUX du commerce François.** [France, n.p.], 1789. £150  
8vo (190 × 120 mm), pp. 8. Modern boards.



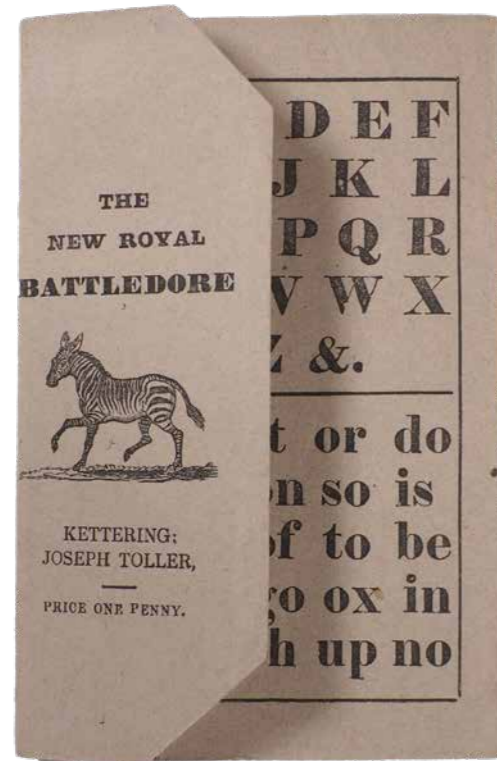
FIRST EDITION of this rousing patriotic endorsement of French manufactures, with its invocation of the might of the king, on the eve of the Revolution. A 'France First' manifesto, it insists on the primacy of French metalwork, silks, and cloth — pointing out that women could demonstrate their patriotism by renouncing plain white mousseline dresses (from Eastern sources). It insists on domestic linen manufacture, which could be a source of employment for sixty thousand people and on the imposition of means-related taxation. Peddling ('colportage') or other unregulated trade is to be strictly forbidden. It is signed at the end 'R..... patriote'.

Worldcat: UCB, Newberry, Harvard and Toronto in North America.



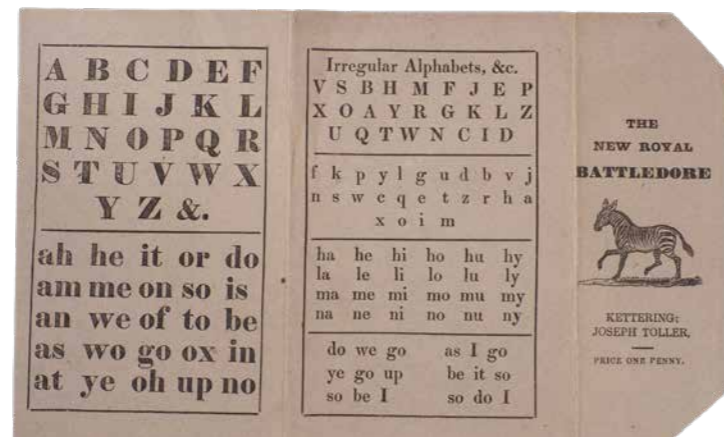
[6] **(BATTLEDORE).** The New Royal Battledore. Kettering: Joseph Toller, [c. 1840]. £200

Single 8vo sheet (135 × 215 mm) with letterpress and three wood engraved illustrations. Pasted to original stiff grey paper wrapper with further letterpress and another illustration. Two folds, wallet-style with one panel forming a flap. An excellent survival.



A Battledore was made to be given to children as a primer in the alphabet and basic words and pronunciation — a cheaper and more ephemeral version of the hornbook. They rarely survive in good condition, as here. Several versions of Toller's Kettering 'New Royal Battledore' are known, with different illustrations. These are of a young girl spinning beside a cottage, a marine guardian angel with cupid on a raft, Old Mother Hubbard and her cat and a zebra. The wallet style sheet is stiffened with a sandwiched sheet of printer's waste, in this case partially visible and advertising books published by Tilt in various bindings, and works including Dickens's *Nicholas Nickleby*.

Tuer 409.



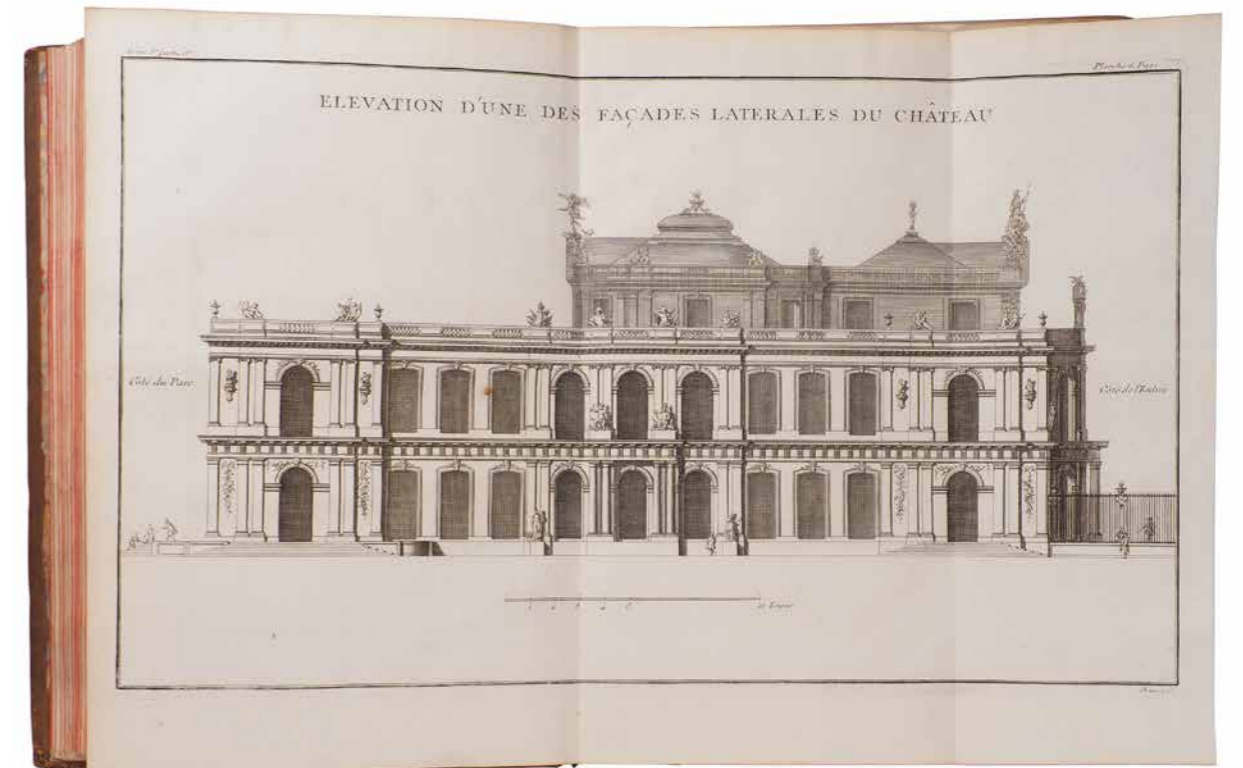
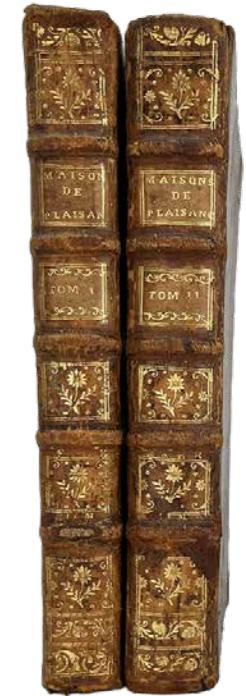
[7] **BLONDEL, Jacques-François.** De la Distribution des Maisons de Plaisance, et de la Decoration des edifices en general. Paris: [J. Chardon for] Charles-Antoine Jombert, 1737-8. £2500

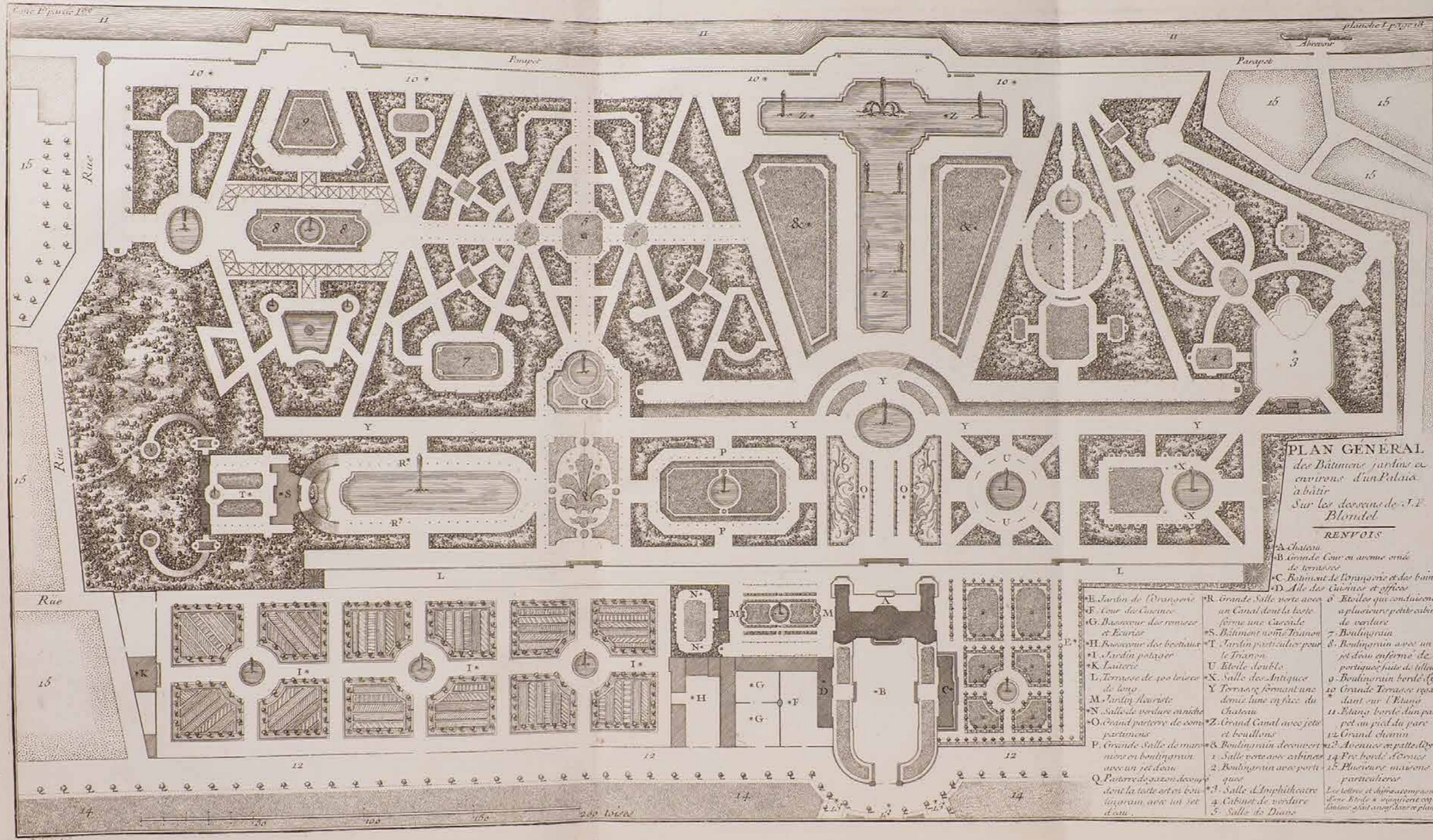
2 vols, 4to (280 × 200), pp. [8], xvi, 198; vii, [1], 180, plus engraved frontispiece and 155 engraved plates (of which 57 are folding or double-page), titles in red and black. One folding plate in vol. 1 torn at fold (without loss). Otherwise very clean and fresh. Contemporary cat's paw calf, gilt panelled spines, red edges. Spines and extremities rubbed, upper joint of vol. 2 just starting at head. Ownership inscriptions (early 19th-century) of J. L. Mackintosh, Major, Madras Artillery, later bookplates of Jean Furstenberg. A very good copy.

**FIRST EDITION.** Blondel (1705-1774) was among the most influential French architects of his day and *De la Distribution des Maisons de Plaisance* provides one of the most extensive and best-illustrated accounts of Enlightenment taste in both houses and gardens with its many plates, elevations and plans. This copy is of the second issue, giving 'rue Dauphine' as the printer's address, issued without half-titles or errata, but otherwise identical to the first issue of the same year.

'As a teacher, first in his own school (1743-54) and later at the Académie Royale d'Architecture, Blondel influenced such students as the Scottish architect William (later Sir William) Chambers, best known for his Somerset House for the Royal Academy of Arts in London (1776; later replaced); the French architect Richard Mique, who did much work for Marie-Antoinette at Versailles' (*Ency. Brit.*).

Fowler 49.





**PLAN GENERAL**  
des Bâtimens, jardins &  
environs d'un Palais  
à bâtir  
Sur les desseins de J.F.  
Blondel

- RENVOIS**
- A. Château
  - B. Grande Cour ou avenue ornée de terrasses
  - C. Bâtimens de l'Orangerie et des bains
  - D. Aile des Cuisines et offices
  - E. Jardin de l'Orangerie
  - F. Tour des Caisnes
  - G. Bassin des remises et Ecuries
  - H. Bassin des bestiaux
  - I. Jardin potager
  - K. Laiterie
  - L. Terrasse de 300 toises de long
  - M. Jardin fleurie
  - N. Salle de verdure ornée de fontaines
  - O. Grand parterre de symphonies
  - P. Grande Salle de manège ou boulingrin avec un jet d'eau
  - Q. Parterre de gazon devant dont la terre est en boulingrin avec un jet d'eau
  - R. Grande Salle verte avec un Canal de la bote forme une Cascade
  - S. Bâtimens pour le Théâtre
  - T. Jardin particulier pour le Théâtre
  - U. Salle double
  - X. Salle des Antiques
  - Y. Terrasse formant une demi-lune en face du Château
  - Z. Grand Canal avec jets et bouillons
  - 1. Boulingrin découvert
  - 2. Boulingrin avec portique
  - 3. Salle d'Amphithéâtre
  - 4. Cabinet de verdure
  - 5. Salle de Diane
  - 6. Bâtimens qui conduisent à plusieurs petites cabanes de verdure
  - 7. Boulingrin
  - 8. Boulingrin avec un jet d'eau en forme de portique sur le bord de l'étang
  - 9. Boulingrin bordé d'arbres
  - 10. Grande Terrasse regardant sur l'Etang
  - 11. Etang bordé d'un parapet au pied du parc
  - 12. Grand chemin
  - 13. Avenue en terrasse
  - 14. Fie bordé d'arbres
  - 15. Plusieurs maisons particulières

[8] ('BREVERL' or AMULET against sorcery, plague and natural disasters). [South Eastern Germany or Austria, c. 1800]. £4500\*

18 printed elements (letterpress and engraved), loose, enclosed in a folding parcel formed from sheet of ruled paper (195 × 170 mm), probably printers waste, folded several times and with traces of former stitching along some edges, stained and frayed, the contents neatly conserved, probably removed from a former folding backing sheet.

'Breverls' or folding paper amulets were produced by, or on behalf of, nuns in the eighteenth century and sold to visitors and pilgrims to convent churches. They were carried by their owners, worn around the neck, sewn into clothing or tucked into pockets. Their combination of prints of saints invoked for protection against plague, sorcery and natural disaster is variable in different examples, but most examples include (as here) a panel of bituminised (tar) paper in which might be impressed small devotional objects, texts, scraps, or pieces of plant matter considered protective. These tar panels can be elaborate and even include tiny metal medals (which are lacking here) The elements of a breverl were usually pasted to a folding sheet (they are detached here) sealed, and placed into tightly fitting fabric or paper cases. They were not designed to be opened and indeed it was believed that doing so would nullify their efficacy. This example has no fabric case but retains its folding paper parcel with evidence of stitching along several edges.

It comprises:

- Folding letterpress prayer sheet, 'Oratio contra omnes, tum maleficorum, tum daemonum incurtus' and Benediction of St Anthony of Padua on verso (195 × 135 mm)
- Folding engraved Pestkreuz (plague cross) with saints and short magico-religious texts (155 × 110 mm)
- 11 small engravings of patron saints (c. 65 × 46 mm each), comprising: the severed head of St. Anastasius (2 copies) Sts James of the March, John Nepomuk, Ignatius, Francis, Francis Seraphic Saint, Francis and Daniel and Anthony of Padua.
- 3 small engravings (c. 65 × 46 and larger): The Conception, Calvary and a Christogram (IHS, with a heart).
- Folding engraving with image and text, prayer to the Magi (88 × 35 mm)
- a small engraved Pestkreuz (65 × 45 mm)
- small double-sided letterpress gospel text of St John, 1: 'In Amfang was das Wort...' (75 × 28 mm)
- small rectangle of bitumenised paper with fragments of two fabrics (one red), an engraved text (to the Virgin), the seed head of a plant, and impressions of several more objects (probably small metal medals) now missing.

Ellen Ettlinger, 'The Hildburgh Collection of Austrian and Bavarian Amulets in the Wellcome Historical Medical Museum' in *Folklore*, Summer, 1965, Vol. 76, No. 2 (Summer, 1965), pp. 110-111.





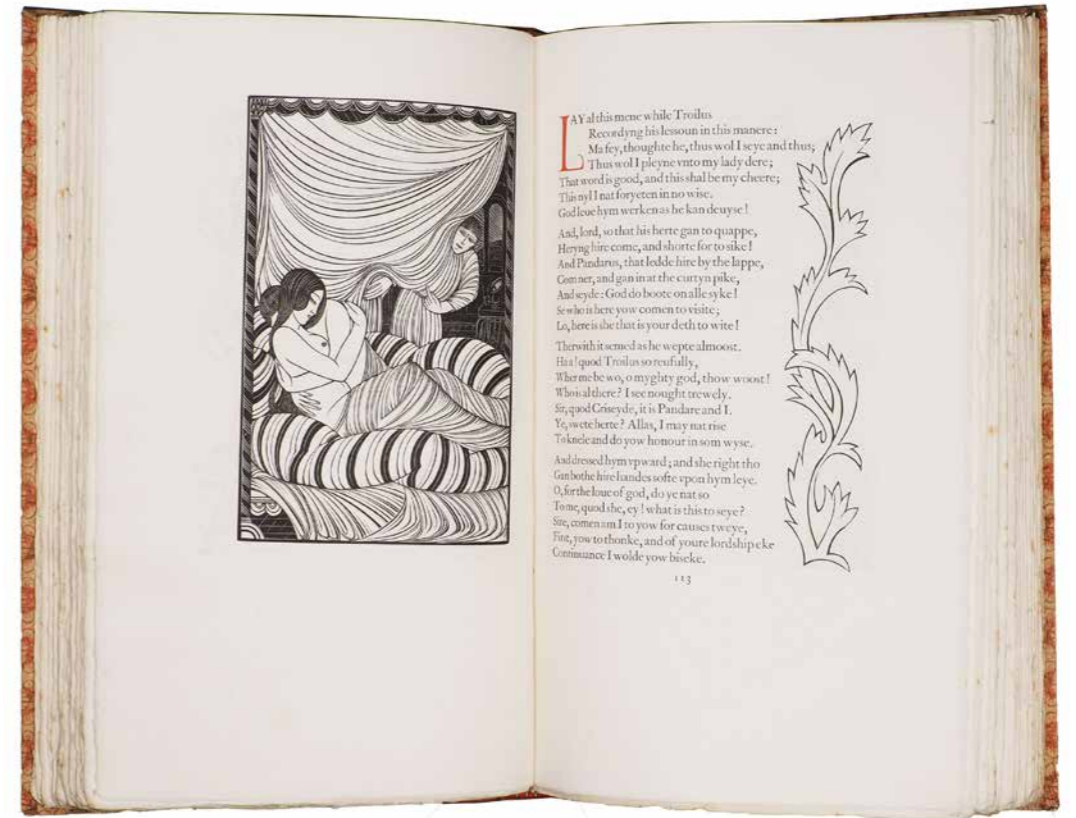
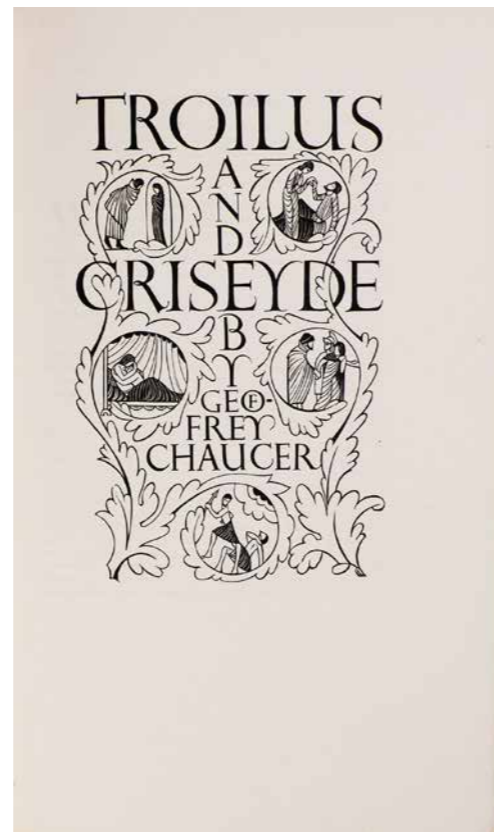
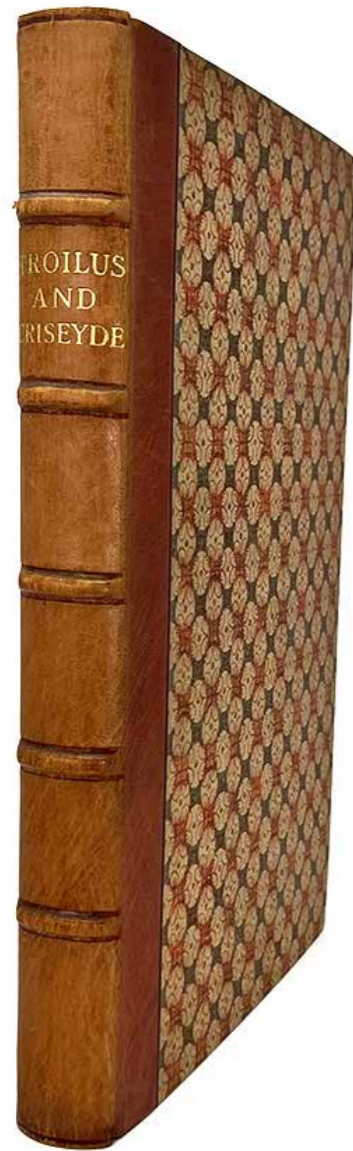
[9] **CHAUCER, Geoffrey. Troilus and Criseyde.** Waltham Saint Lawrence, [1926-] 1927. £8500

Small folio (310 × 180 mm), pp. xi, [1], 309, [5]. Woodcut ornaments by Eric Gill, including four full-page illustrations, printed in Caslon with black, red, and blue ink on Kelmscott hand-made paper. Original quarter goatskin by Sangorski and Sutcliffe, spine lettered in gilt, patterned paper boards, top edge gilt, others uncut. Spine very slightly faded and rubbed, corners very slightly bumped. Bookplate of W. and P. J. Kupfer.

NUMBER 183 OF 225 COPIES. *Troilus and Criseyde* is the first of the three outstanding Golden Cockerel Press editions produced by Robert Gibbings and Eric Gill (the others being *The Canterbury Tales* and the *The Four Gospels*). The Middle English text was edited by Arundell del Re, the compositors were F. Young and A.H. Gibbs and the pressman, A.C Cooper.

Gill's woodcuts include portraits of Chaucer: one depicting him with Cupid whispering in his ear, the other shows him writing *Troilus*. There are four full page illustrations, one at the beginning of each book, while every page has a tall border facing each other across each opening. In these Gill successfully re-imagined the borders of medieval manuscripts in which the images do more than simply decorate the margins, but work in interplay with the text — marking, illustrating and commenting with varying degrees of transparency, subtlety, eroticism and humour. 'They rank very high in the range of Gill's work' (Franklin, p. 142).

Franklin, *The Private Presses*, 137-144.



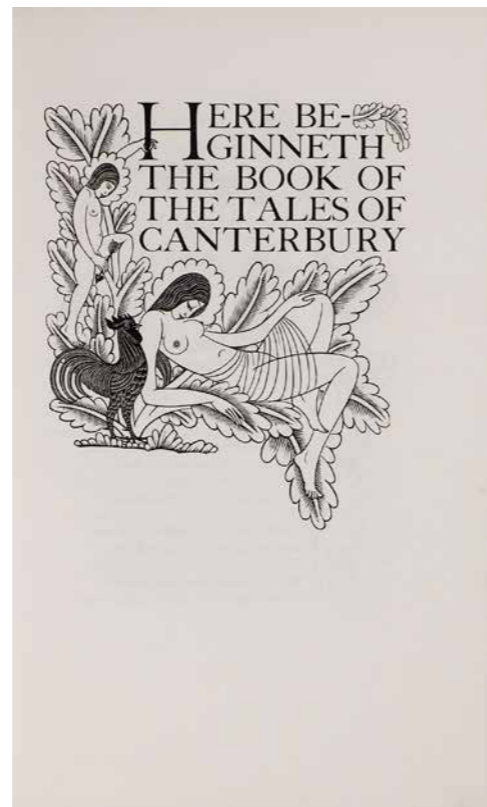
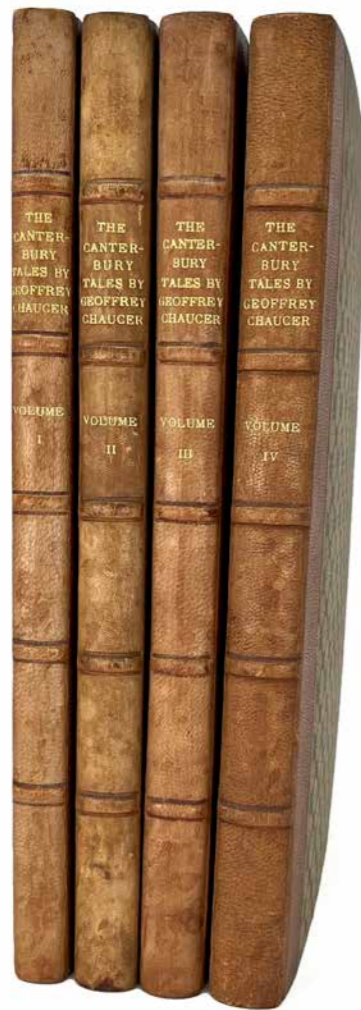
[10] **CHAUCER, Geoffrey. The Canterbury Tales.** Waltham Saint Lawrence, Golden Cockerel Press, 1929-1931. £8500

4 volumes, small folio (310 x 190 mm), pp. [4], 150, [2]; [4], 188, [2]; [4], 196, [2]; [4], 218, [4]. Woodcut ornaments by Eric Gill, including four full-page illustrations, printed in Caslon with black, red, and blue ink on Kelmscott hand-made paper. Original quarter goatskin by Sangorski and Sutcliffe, spine lettered in gilt, patterned paper boards, top edge gilt, others uncut. Spines slightly faded and rubbed, corners very slightly bumped. Bookplate of W. and P. J. Kupfer.

NUMBER 381 OF 485 COPIES ON PAPER (there were also 15 on vellum). Along with *Troilus and Criseyde* and *The Four Gospels*, *The Canterbury Tales* is one of the high points of the Golden Cockerel Press. It perhaps stands above above all in Gill's masterful designs, forming, as Colin Franklin pointed out an integral part of the book's success — 'not quite illustration but far transcending decoration'. 'The balance of text and illustration goes further than typography... Most of the borders are leaf and stem, but among the leaves, hiding or beckoning, climbing or leaning out, are girls and men, kings and boys,

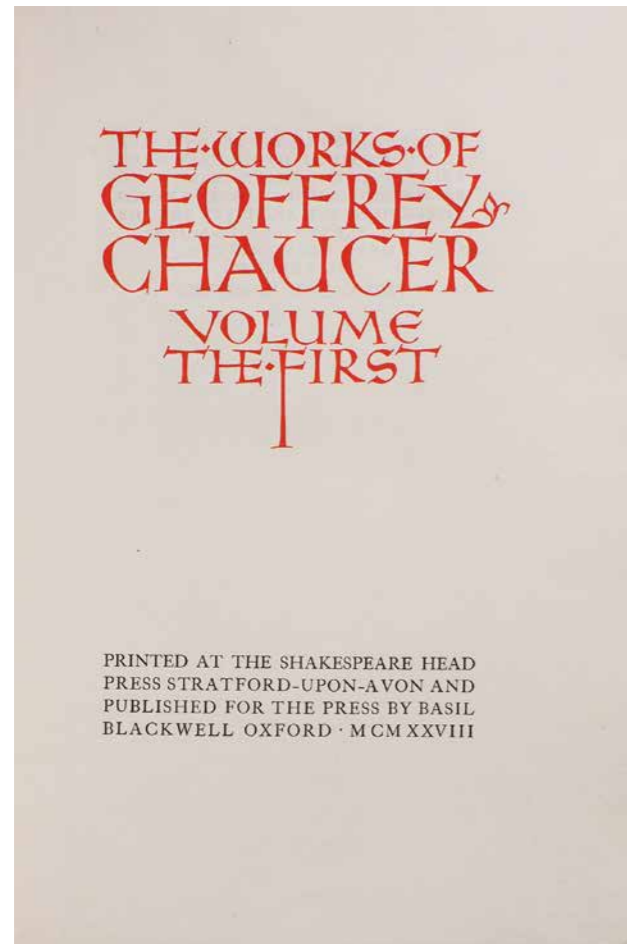
priests and nuns who take part or seem to be commenting on the stories. A young man is whistling across the page, two fingers at his mouth, to a girl; Chaucer himself waves to a little god of love facing across his own poem; a sad lover looks over to Christ crucifies; Pan blows pipes and a naked girl, hearing him, prepares to climb her tree; a nineteen-twentyish girl climbs up, and a sad young bearded man looking like Robert Gibbings sits, supporting the whole tree's weight, opposite; Chaucer is writing with confidence under the leaves, taking it down by dictation from the naughty spirit looking down and over the lines. So the pattern continues, affectionate and cheeky, erotic, enjoyable and relevant, decorative and explanatory, a balance of taste and eye' (Franklin).

Franklin, *The Private Presses*, 137-144.

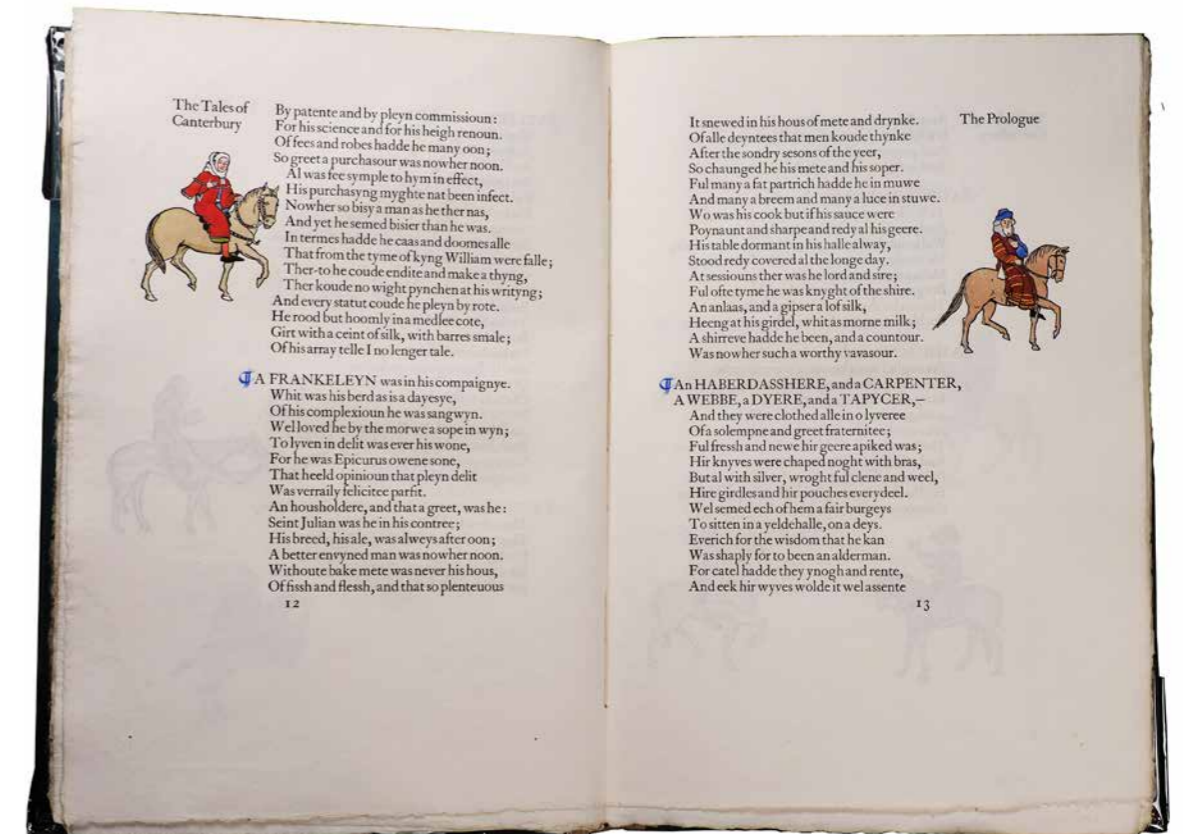
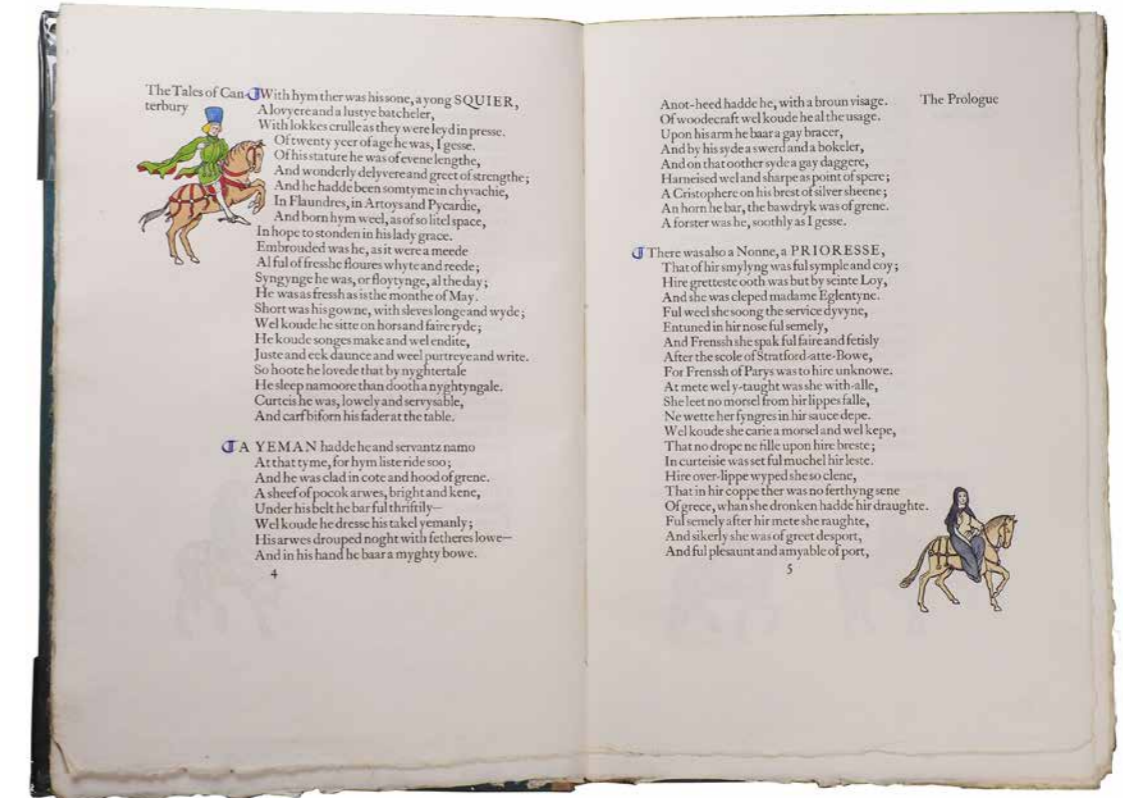


[11] **CHAUCER, Geoffrey. The Works.** Stratford-upon-Avon: Shakespeare Head Press, Basil Blackwell, Oxford, 1928-1929. £2000

8 volumes, large 4to (285 × 190 mm), calligraphic headings by Joscelyne Gaskin printed in red and blue, paraps in red and blue manuscript, 70 hand-coloured illustrations by Hugh Chesterman and Lynton Lamb. Original linen-backed boards, printed spine labels, edges uncut and mostly unopened, original spare labels tipped in. A very nice set.



One of 375 numbered sets (number 266). The type of the Shakespeare Head Chaucer is Caslon Old Face and the illustrations of the Canterbury pilgrims are adapted from the Ellesmere manuscript. 'The first impression is of care in planning, of thought for the reader. A friendly craftsmanship comes from all the pen and brush work in these books. The illustrations enter as a pleasant surprise, rather than necessary parts of the plan. The edition seems complete without them, but we are delighted to find them' (Franklin, *The Private Presses*, pp. 149-50). The set comprises *The Canterbury Tales* (in the first four volumes), *Consolation of Philosophy*, *Troilus and Criseyde*, *The House of Fame*, *The Legend of Good Women*, later minor poems, doubtful poems, *A Treatise on the Astrolabe* and *The Romaunt of the Rose*.



[12] **'CITIZEN OF LONDON'.** A Letter from a Citizen of London, to a Member of Parliament, proposing a method for the employment of the vagrant poor in the manufacture of sail cloth. [London, n.d. 1731?]. £350\*

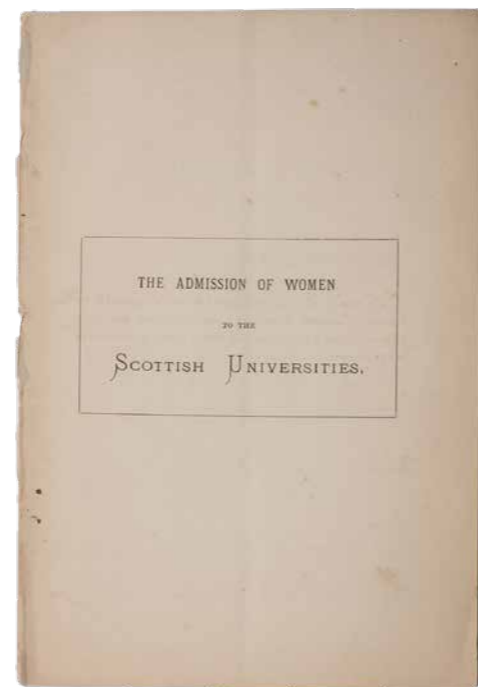
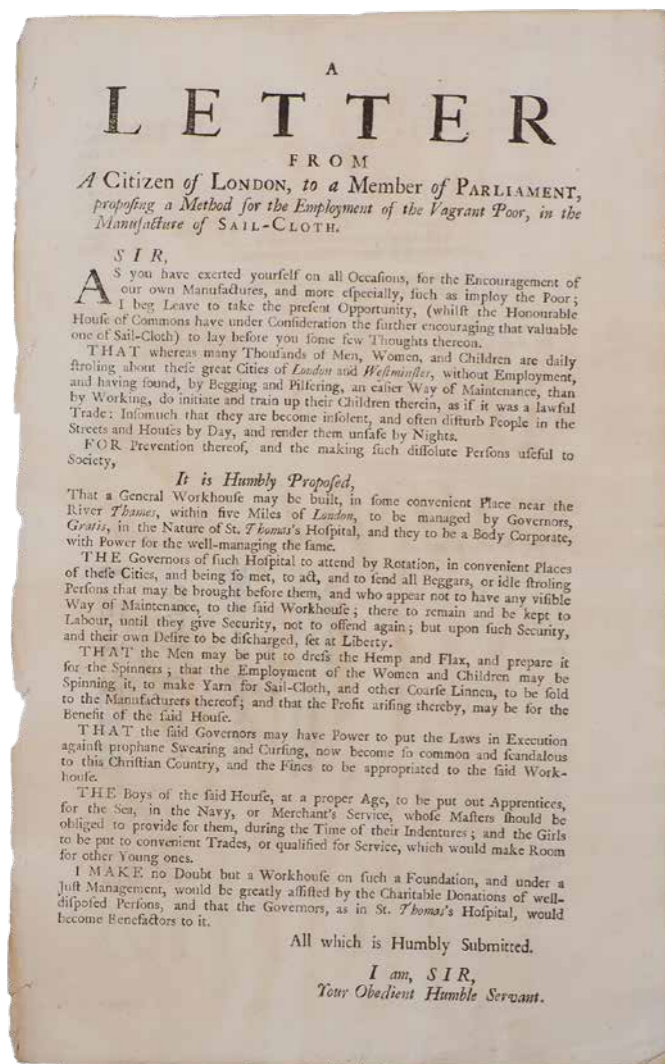
Folio broadside (316 × 198 mm), letterpress, with printed docket/title on verso, traces of old/original folds. Stab holes to extreme left-hand margins.

A RARE BROADSIDE OFFERING A PROPOSAL TO PUT THE POOR ('BEGGARS, OR IDLE STROLING PERSONS') TO WORK IN THE MAKING OF SAIL-CLOTH in a workhouse 'to be built, in some convenient Place near the River Thames, within five Miles of London, to be managed by Governors, Gratis, in the Nature of St. Thomas's Hospital.' Its anonymous author notes 'That... many Thousands of Men, Women, and Children are

daily stroling about these great Cities of London and Westminster, without Employment, and having found, by Begging and Pilfering, an easier Way of Maintenance, than by Working, do initiate and train up their Children therein, as if it was a lawful Trade: Insomuch that they are become insolent, and often disturb People in the Streets and Houses by Day, and render them unsafe by Nights...'

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

Goldsmiths'-Kress no. 06901.1.



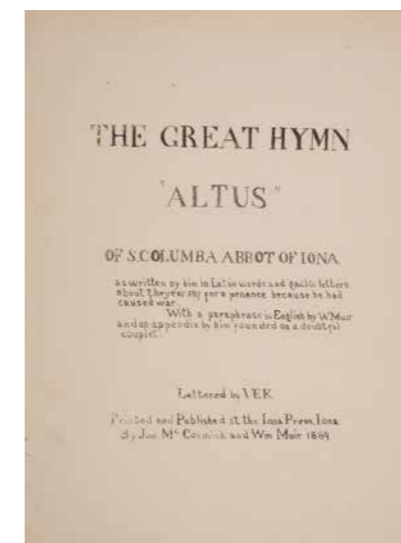
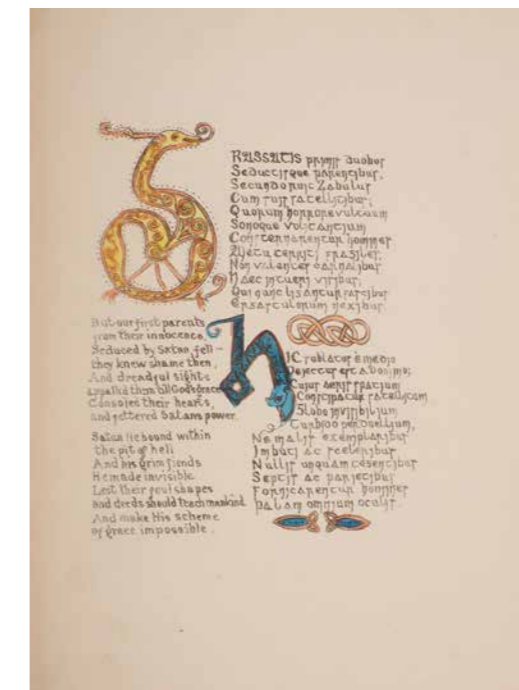
[13] **COLUMBA, Saint. William MUIR, editor.** The Great Hymn "Altus" of S. Columba Abbot of Iona. As written by him in Latin Words and Gaelic Letters, about the year 587 for a penance because he had caused war. Iona (Scotland): John McCormick and William Muir, 1889. £500

4to (235 × 175 mm), pp. [32] including final blank, lithograph text with decorative initials, which are hand coloured. Original pale blue lithographed wrappers, which are slightly frayed and browned with an erasure at the foot of the upper cover, rather crudely reinforced with paper tape. A good copy.

FIRST EDITION. The lithographed text in facsimile of Latin in Gaelic script (with English paraphrase) is attributed to 'VEK'. The hymn *Altus* was composed by Columba following his self-imposed exile from Ireland following the battle of Cúl Dreimne and his foundation of the monastic community on Iona.

William Muir, better known for his Blake facsimiles of the same era, produced a series of lithographed books on the Scottish Isle of Iona, to celebrate its Celtic culture and to sell to visitors. The hand colouring was usually carried out by local girls. A contemporary account of the press is found in a contemporary travel guide: 'A special feature of Iona is its printing press, which was commenced in 1887 by Mr William Muir, Mr John M'Cormick, Miss Muir, and Miss Ritchie, and stands within a few hundred yards of Reilig Odhrain and the Cathedral. The Iona Press is quite a unique and interesting little establishment, superintended personally by Miss Muir, a clever, active, intelligent maiden lady, assisted by a tall, handsome, dark-eyed, native damsel hardly out of her teens, whom I have seen with her well-formed arms working hard at the press' (Ferguson, *A Visit to Staffa and Iona*, 1894 cited by Keri Davies in 'William Muir and the Blake Press at Edmonton' in *Blake Quarterly*, 27, 1, Summer 1993, pp. 14-25).

Worldcat locates copies at NLS, University of the Highlands and Islands, St Andrews and Gronignen only. There are also copies at Bodley and V & A.



14] **COOK, Eliza. *Melaia; and other Poems.*** London: [Cunningham and Salmon for] R. J. Wood, Dispatch Office, 1838. £850

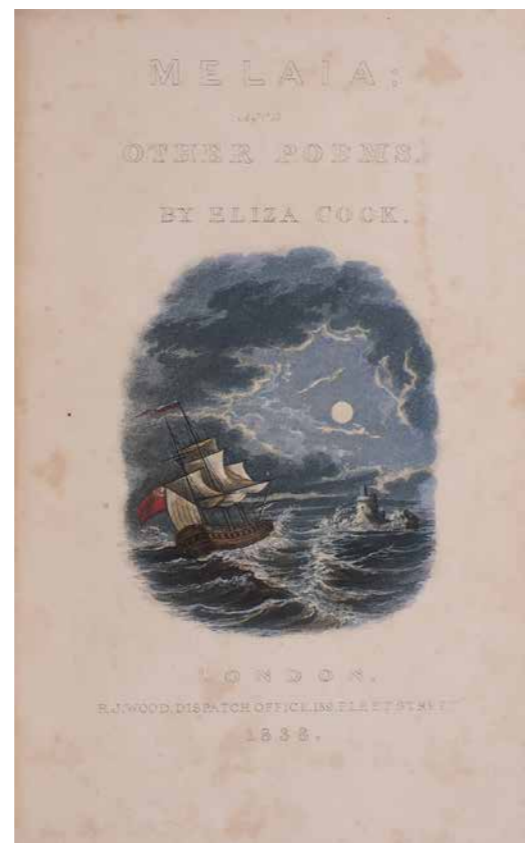
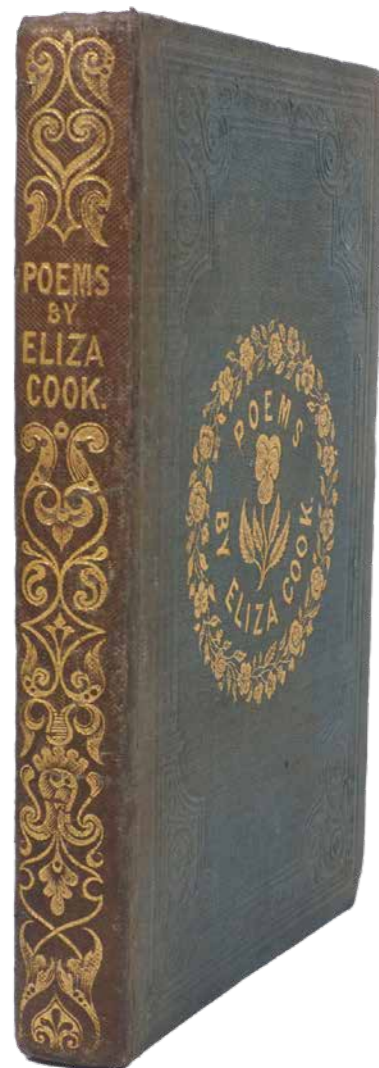
8vo (105 × 160 mm), pp. viii, 202, including Baxter-printed title, plus similarly printed frontispiece (both leaves slightly browned). Publisher's blindstamped blue-green cloth, gilt edges, yellow endpapers with binder's ticket (Rowley). Slightly rubbed and soiled, joints expertly repaired. Early pencil gift inscription. Later calf slipcase, spine gilt. An excellent copy.

FIRST EDITION, rare, of the second collection by this south London working class poet. 'The sentiments expressed in Cook's poetry and prose reflect her efforts to break free from the societal limitations imposed on her class and gender. A woman who prided herself on her tiny hands and feet, Cook dressed in unconventionally masculine attire and wore her hair short. J. Leach notes that Cook's dress 'proclaimed a determination to be herself' and relates how an 1851 story in the *New York Times* describes her as 'Tilting back in her chair, planting both feet on the fender', and 'bluffly order[ing] a glass of beer' (Leach, 157). Cook was also most probably a lesbian. She never married, and from 1845 to

1849 she was closely linked with the American actress Charlotte Cushman (1816–1876), to whom she wrote passionate poetic tributes ('To Charlotte Cushman') (Solveig C. Robinson in *Oxford DNB*).

The frontispiece depicting 'The Old Water Mill' bears Baxter imprint and states 'printed in oil colours' while the title-page vignette (depicting an English ship at sea) is similarly printed. These examples date from the first decade of George Baxter's patent for his colour prints in which an intaglio plate, usually aquatint, was printed first, and then colours added with up multiple woodblocks. In both prints the darker colours have a characteristic depth and sheen. *Melaia* was reprinted in 1840, but the first edition with Baxter prints is exceptionally scarce.

Worldcat lists a single copy (UC Davis, Kohler collection), JISC lists UK copies at BL, Birmingham and Cambridge.



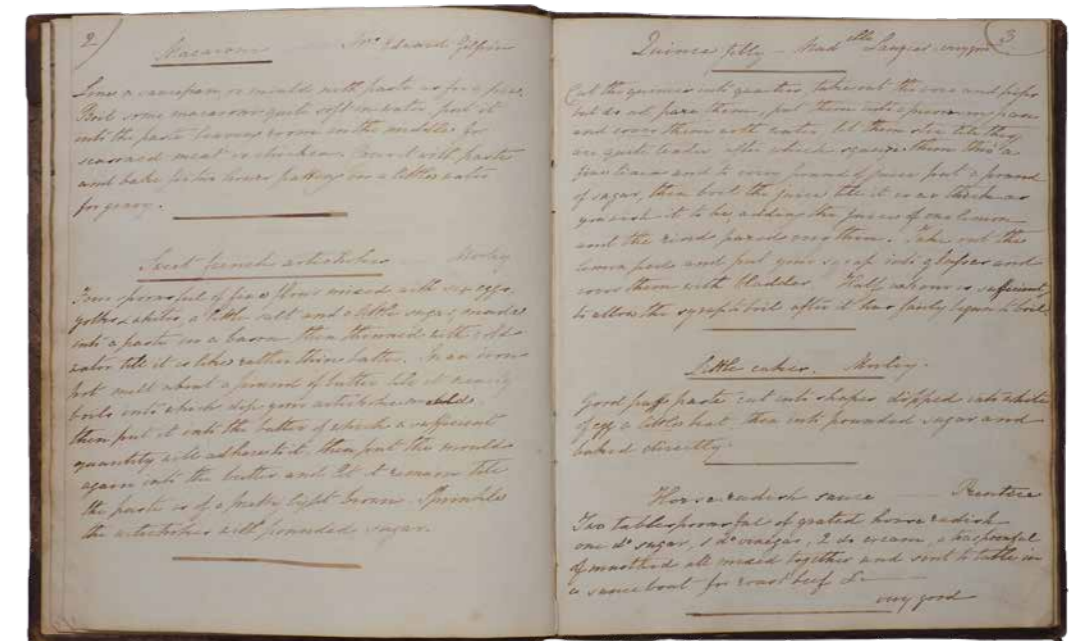
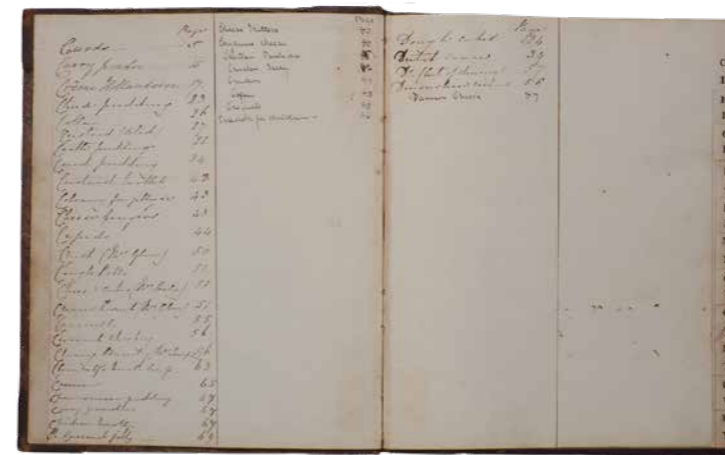
15] **(COOKERY). [ROPER, Jemima Margaret].** [England], 1831-1840s, with later additions. £950

Manuscript on paper, 4to (234 × 195 mm), pp. [22] (index with printed page tabs, 89, [1], plus 18 blank leaves at the end, entries mostly in one hand but with additions in at least two other hands (one perhaps of the early 20th-century). Four cookery recipes (later 19th-century) loosely inserted. Original half calf, rubbed, but generally well preserved.

A Northern collection of recipes by Jemima Margaret Roper, daughter of Reverend John Gilpin and cousin of William Sawrey Gilpin, landscape painter and landscape gardener. She married Roper Stote Donnison Rowe Roper and had seven children..

The recipes include 'Sugar Crust'; 'Lemon drops'; 'Bath Cakes - excellent Mrs Hogg'; 'Raspberry cream for basketts'; 'Baked hasty pudding Mrs WS Gilpin'; 'Currie powder'; 'To make muffins - Mrs Carter'; 'Breakfast Biscuit'; 'Cheese Pudding'; 'Velvet Cream'; 'Dough Cake'; 'Solid Custard'; 'Coffee Biscuits'; 'Plymouth Pudding'; 'Mrs Alderson's Gingerbread'; 'Perpetual Lemon Cheesecakes'; 'Old Wives Cakes'; 'Liffy Pudding'; 'Dutch Sauce - Mrs Wharton'; 'Royal Cream - Mrs Wharton (excellent)'; 'Lobster Cutlets'; 'Muffin Pudding'; 'For the Ringworm'; 'Sherry and Beer Cup'; 'Cherry Brandy'; 'Devonshire Cream'; 'Champagne Cup'; 'Cream - Lady Lawson'; 'Fig Pudding - Lady Lawson'; 'Lancashire Pie (without meat)'; 'Porter Jelly'; 'Green butter'; 'Sir Watkin W Wynne's Pudding' and 'Damson Cheese', 'To preserve ripe Melons'.

Household preparations include furniture oil (several types, including one from the 'Waiter at the King's Head, Darlington'), 'To wash Shetland Shawls'. Medical preparations include saline draft, remedy for rheumatism, cough pills, 'for the Ringworm', Pomatum for hair, a certain cure for asthma (this one among later additions).



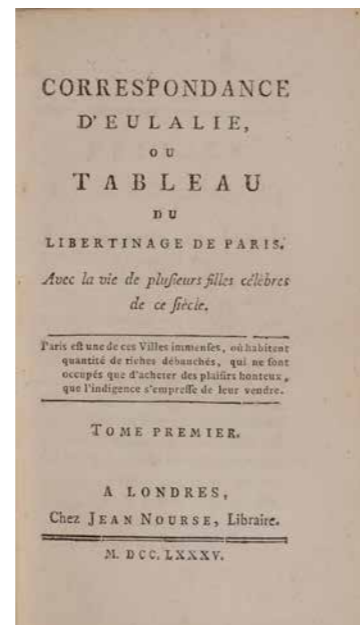
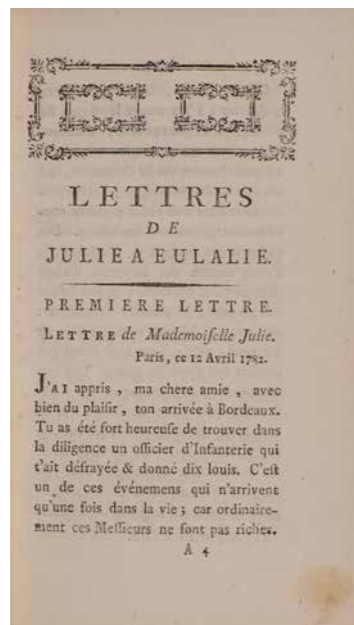
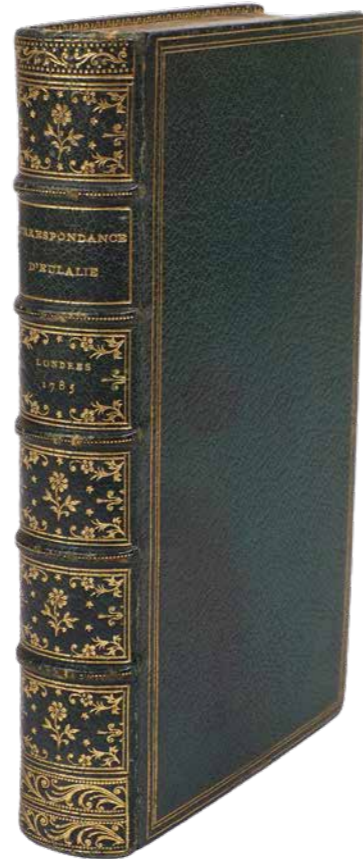
[16] **Correspondance d'Eulalie ou Tableau du Libertinage de Paris.** Avec la vie de plusieurs filles célèbres de ce siècle. 'Londres': Jean Nourse, 1785. £2500

8vo (144 × 80mm), pp. 214, [2] (blank); 168, complete with half-title. Green morocco, gilt, c. 1900. Ex Libris Albert Hooper. An excellent copy.

A SCANDALOUS EPISTOLARY NOVEL purporting to be the genuine correspondence of fashionable Parisian prostitutes, courtesans and actresses in 1782 and 1783. It is full of detail on life in the theatres, on the racecourse and in the salons of the fashionable rich. There are elegant orgies, unexpected lesbian encounters, cross-dressing, petty theft and continual financial worries. This is the expanded edition (with 16 additional letters) of *Lettres de Julie à Eulalie* (Londres, 1784). It includes erotic and comic verses and songs.

It was widely read and extremely popular — James Boswell owned a copy (*Bibliotheca Boswelliana*, 1825), p. 24, 739. The imprint is certainly false, and the BnF catalogue suggests a German origin on the basis of typography. The occasional attribution to Mirabeau is incorrect, arising from confusion of the earlier title of his novel *Ma Conversion* (see Kearney, *History of Erotic Literature*, p. 77).

Gay I, 819: 'Lettres d'une courtisane, qui après de longs dérèglements, épousa un lord anglais, et devint une femme vertueuse': Pia 257. Worldcat locates three copies only (BL, BnF and Anna Amalia Library, Weimar)

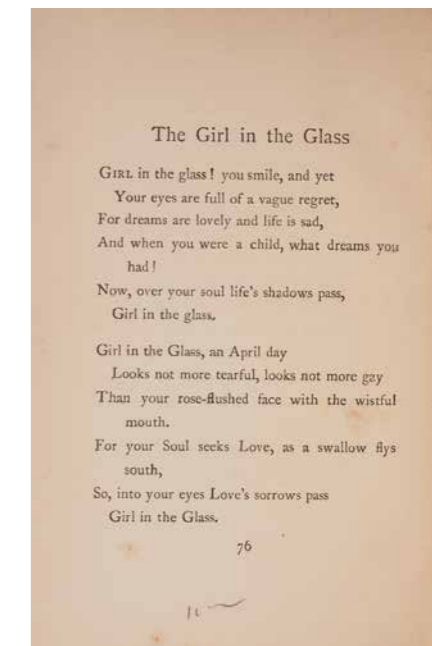
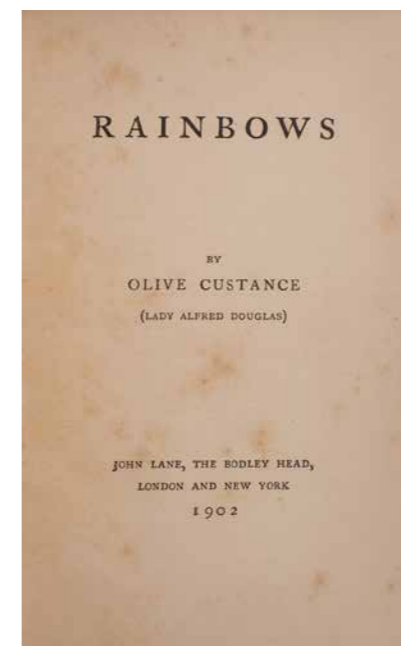
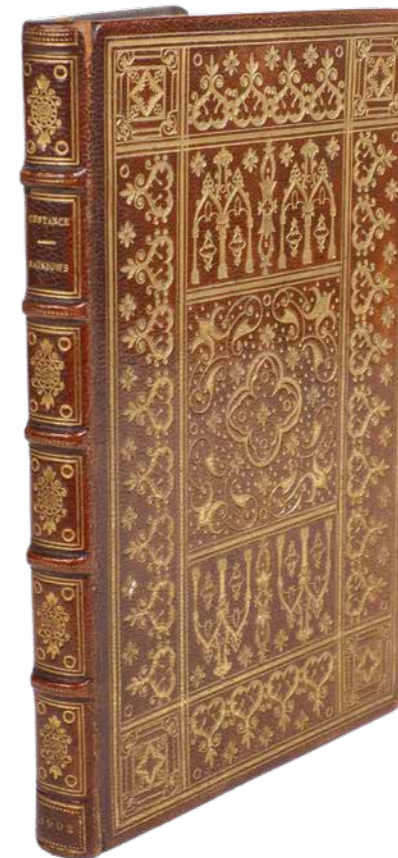


[17] **CUSTANCE, Olive. Rainbows.** London and New York: [Richard Folkard & Son in London for] Bodley Head, 1902. £1200

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

FIRST EDITION of Olive Custance's second collection (after *Opals* of 1897), published in the year of her elopement and marriage to Lord Alfred Douglas and containing the suite written for him, 'The Fairy Prince'. Custance's marriage, frowned upon by her parents, had come only a year after her supposed affair with Natalie Clifford Barney in Paris, and the *Rainbows* contains poems of desire from various points in the spectrum, notably 'A Dancing Girl' and 'The White Witch'. Barney recounted that Custance had written the lines 'Her face is like the faces the Dreamer sometimes meets, A face that Leonardo would have followed through the streets' on seeing a version of Barney's portrait [which] later appeared in 'The White Witch' (Pulham, 'Tinted and Tainted Love: The Sculptural Body in Olive Custance's Poetry', *Yearbook of English Studies*, 37, 1, p. 164).

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



[18] **(DANCE).** [Five hand-coloured etched prints]. London 1782-1817. £1250\*

**[GILLRAY, James] The German Dancing Master.** London: H[annah] Humphrey, April 5 1782. (188 × 242 mm, sheet size 215 × 272 mm). Closed tear (c. 120 mm) to lower portion, neat old repair to verso, visible as a single line to recto. BM Satires, 6096.

A dancing-master with a fiddle, said to be Jansen, the German 'maître de ballet' in London, instructs a fashionably-dressed young male pupil, whose moves are not elegant. A younger boy looks on. The imprint and initials are of Hannah Humphrey, one of the leading London printsellers, who published much of Gillray's work and was his protector in later life.

**The Devonshire Minuet.** London: William Holland, May 29 1813. (236 × 320 mm). Cut to plate mark. Two closed tears towards the foot, both with expert and unobtrusive old repairs. BM Satires, 12052.

The debutante Princess Charlotte (daughter of George, Prince of Wales, later George IV, and Princess Caroline) dances with the young William Duke of Devonshire (son of William Cavendish, 5th Duke of Devonshire and Lady Georgiana). Charlotte's appearance in society after an adolescence of jealously guarded solitude, caused a sensation in London and her appearance at balls was widely reported and discussed. A tragic figure, she married Prince Leopold of Saxe-Coburg in 1816 and died the following year in childbirth. This is a light-hearted, sympathetic and uncaricatured depiction, showing approving ladies and gentlemen grouped on either side.

**WILLIAMS, Charles. Dos a Dos or Rumpti iddity ido.** Natural Accidents in practising Quadrille Dancing. London: S.W. Fores, May 1817. (250 × 355 mm, sheet size 280 × 405 mm), marked 'No 1' in upper margin. Two tears towards the foot, both with neat old repairs, the second being to lower right corner with small (replaced) loss to the blank margin. BM Satires, 12933. Apparently an adaptation of an earlier print by Cruikshank.

– **Wrong-Contre or Vis a Vis.** Natural Accidents in Practising Quadrille Dancing. London: S.W. Fores, May 1817. (240 × 350 mm, cut to plate mark), marked No. 2 in upper margin. Lightly browned. BM Satires, 12934.

– **Les Graces de Chesterfield.** Or Quadrille Dancing – pour la Pratique. London: S.W. Fores, May 1817. (240 × 350 mm, sheet size 260 × 380 mm), marked No 3 in upper margin, early price stamp 1d to lower margin. BM Satires, 12935.

Three of an original set of four rare Williams caricatures (the fourth was entitled *Le Moulinet, or practising Quadrille Dancing at Home*). The Quadrille was the dance craze of the 1817 season and entailed considerable practice, even among seasoned dancers. Numerous guides were printed and dancing masters offered tuition, evidently with mixed success.





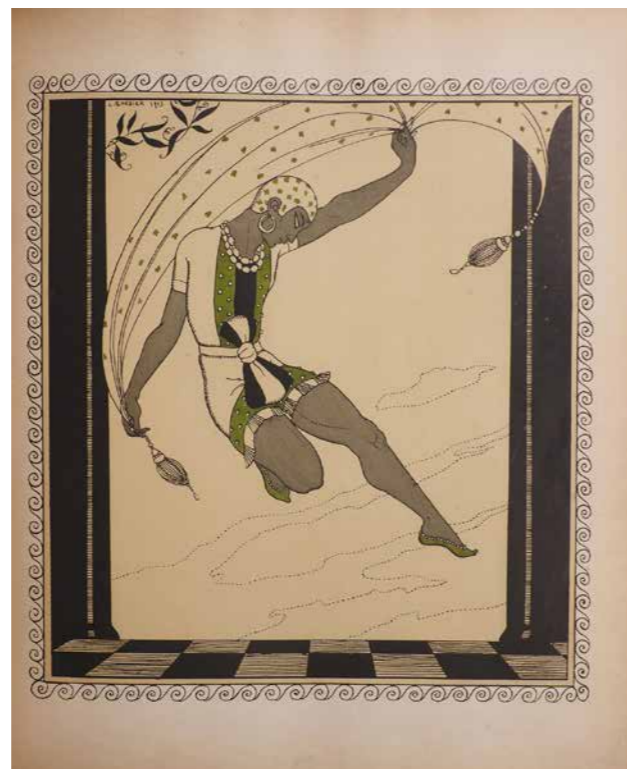
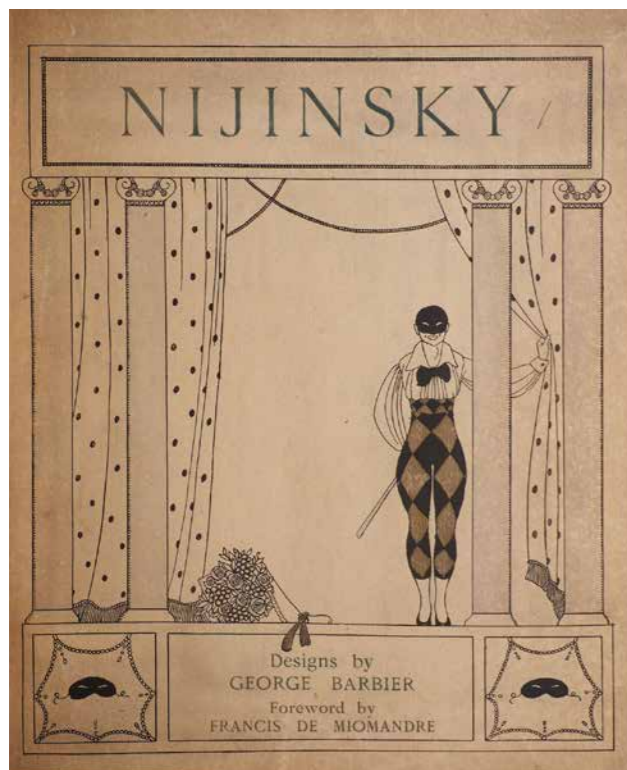


[19] **(DANCE). BARBIER, George, *illustrator*.** Designs on the Dances of Vaslav Nijinsky.  
 London: C. W. Beaumont & Co, 1913. £2500

*Large 4to (320 × 270 mm), pp. [16] including final blank, plus 12 pochoir coloured plates. A couple of the plates with their heavy black backgrounds very lightly rubbed. Original pictorial wraps (slightly soiled), preserved in early buckram boards with pictorial onlay. Sometime rebacked, rubbed, corners worn and soiled. Still a very good copy.*

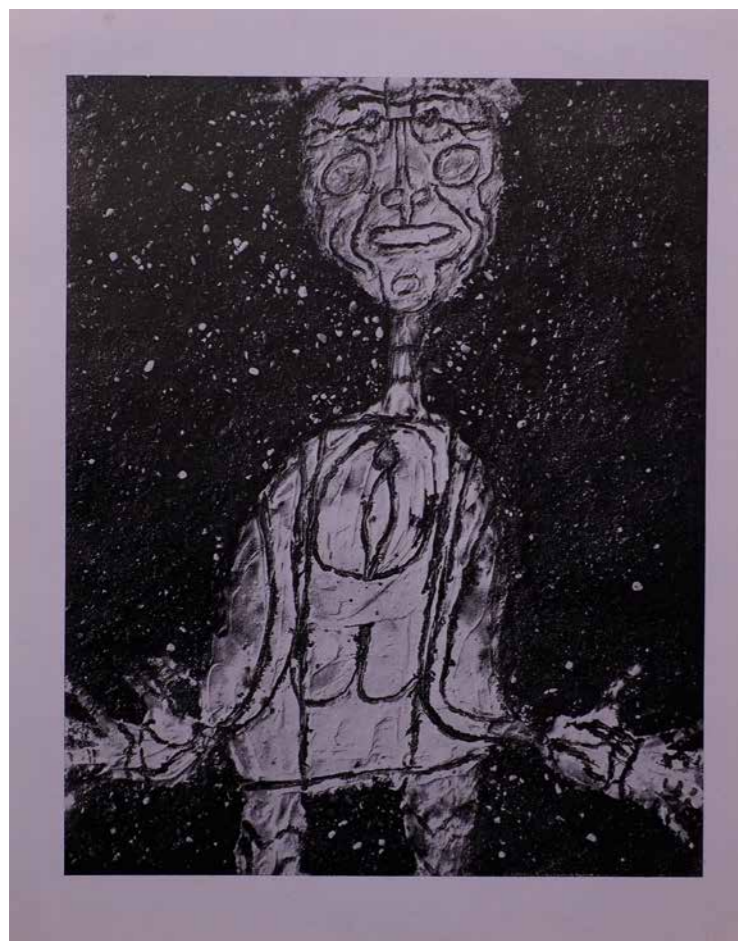
**FIRST EDITION IN ENGLISH** (following the French edition of the same year, Barbier's first illustrated book). 148 of 400 copies, all on vellum paper. The foreword by Francis De Miomandre was translated by C. W. Beaumont.

The bookseller, publisher and dance historian Cyril Beaumont was instrumental in promoting and documenting the performances of Nijinsky and the Diaghilev's Ballets Russes in London, and here published a suite of Barbier's iconic prints with an introductory text.



[20] (DUBUFFET, Jean). Michel TAPIÉ. *Mirobolus Macadam & C[ompagn]ie*. Paris: [imprimerie Union for] R. Drouin, [April] 1946. £750

4to (242 × 190 mm), pp. 56, [6], with monochrome plates on papers of various tints. Original rainbow serigraph wrappers. Half-title inscribed by Michel Tapié. Exceptionally fine and bright.



First edition of the catalogue to Dubuffet's second exhibition 'Macrobolus et Cie' in which he exhibited a large number of *hauts pâtes* paintings composed of earth, gravel, tar and sand. It proved to be a significant moment in the postwar *art brut* revolt against high art and learned culture and provoked a significantly negative response, both among critics and physically in the gallery. Two paintings were slashed and six others damaged. The pictures elicited a more favourable response in New York the following year.

The catalogue was limited to 700 copies (this one is unnumbered) plus 30 copies with an original lithograph. This copy, inscribed by the author Michle Tapié is uncommonly well preserved (the rainbow wrappers are usually frayed).

MIROBOLUS  
MACADAM  
& C<sup>IE</sup>  
HAUTESPATES  
DE  
J DUBUFFET  
PAR  
MICHEL TAPIE  
R DROUN 1946

MIROBOLUS  
MACADAM  
& C<sup>IE</sup>  
HAUTESPATES  
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J DUBUFFET  
PAR  
MICHEL TAPIE  
R DROUN 1946

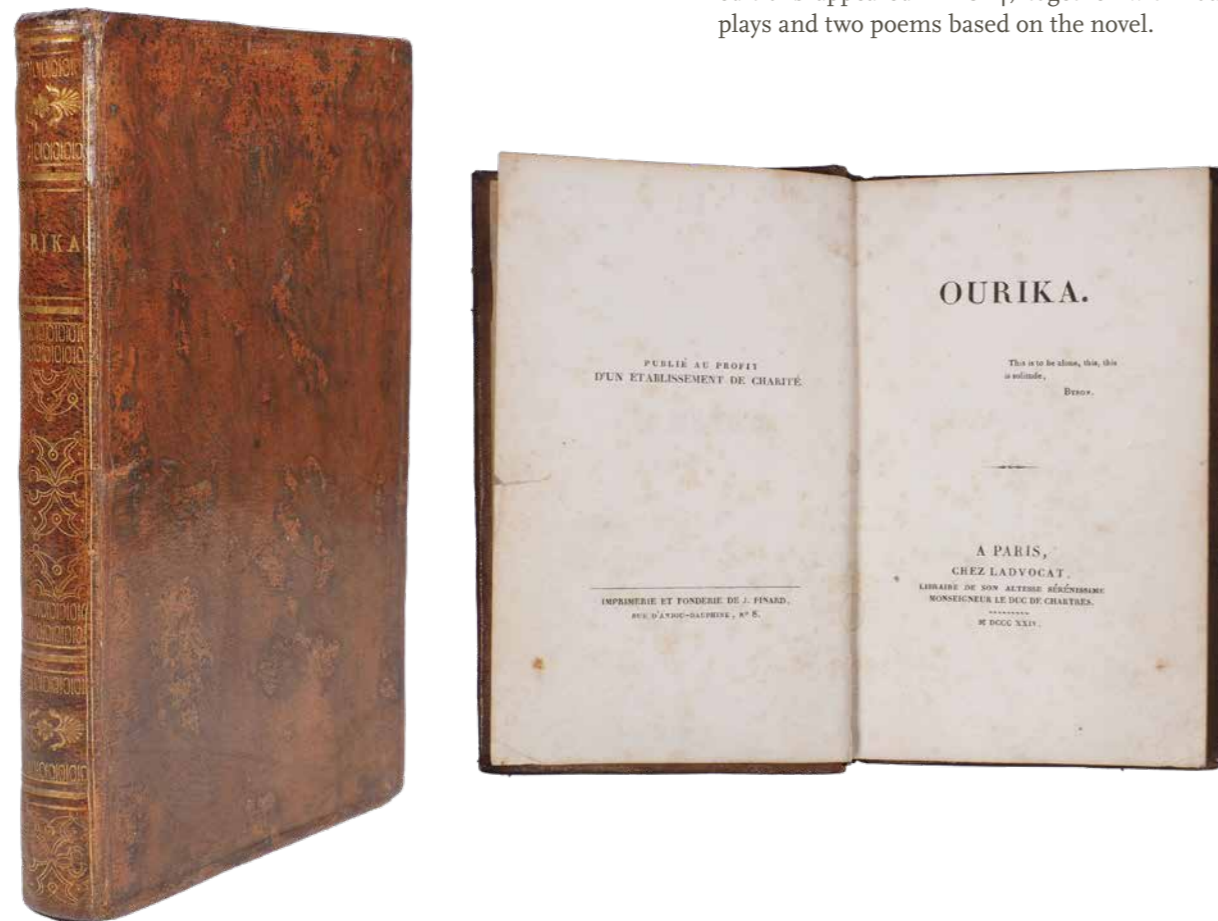
[21] **DURAS, Claire de Durfort, *duchesse de*. Ourika.** Paris: [J. Pinard for] Ladvocat, 1824. £500

12mo (162 × 92 mm), pp. 172, [8] including half-title, and publishers' adverts. Very minor loss to a couple of upper margins (careless opening or insects). Contemporary marbled sheep, spine gilt. A very good copy.

**FIRST TRADE EDITION** of a novel which had first appeared in a small edition (between 25 and 40 copies) privately circulated in December 1823. *Ourika*, based on fact, and influenced by Rousseau and Chateaubriand, is the complex story of a black African child, bought (some said rescued) 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).

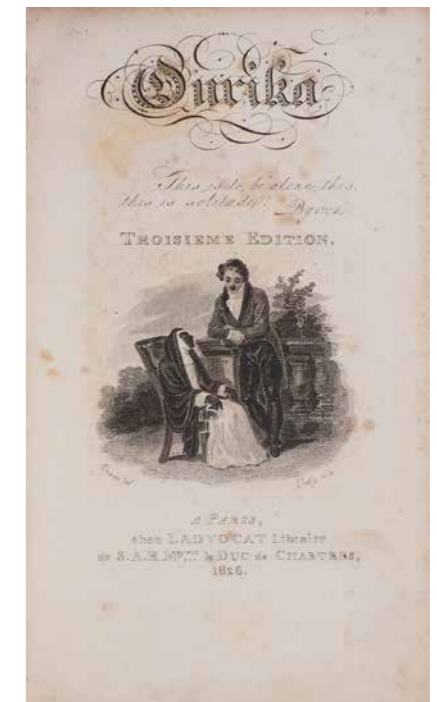
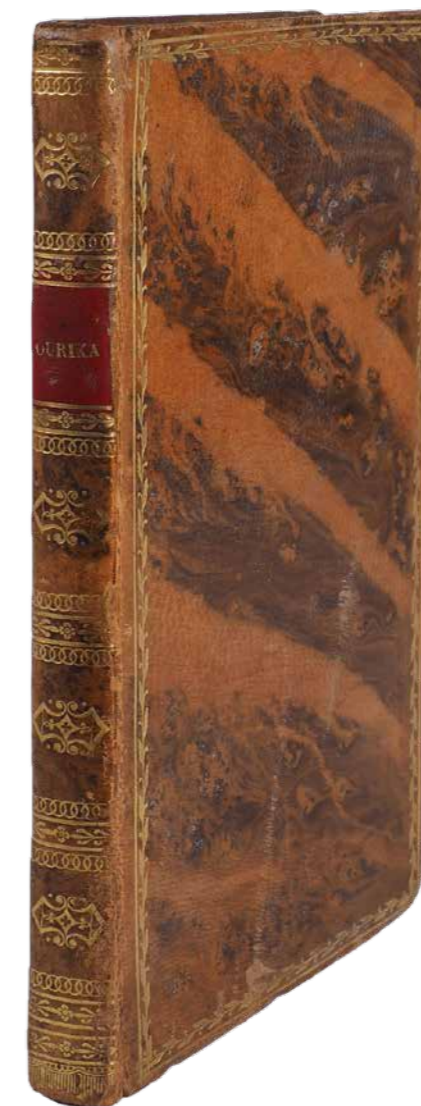
This edition bears the statement on the verso of the half-title 'Publié au profit d'un établissement de charité, and has no edition statement on the title-page, which bears a quotation from Byron (as called for). A true best-seller, at least four editions appeared in 1824, together with four plays and two poems based on the novel.



[22] **DURAS, Claire de Durfort, *duchesse de*. Ourika...** troisième édition. Paris: [J. Tastu for] Ladvocat, 1824. £450

8vo (165 × 90 mm), pp. 172 (complete with half-title) plus engraved frontispiece and an engraved title by Derly after Devéria. A few foreedges slightly frayed, some spotting to the frontispiece and engraved title. Contemporary marbled sheep. Gilt panelled spine, red morocco label. Rubbed, but still a good copy.

**FIRST EDITION** to contain the engraved frontispiece and title. Marked 'troisième édition' on the title-page, this edition, is actually the fourth — following the edition printed privately (in just 25-40 copies) in 1823 and the first two trade editions of 1824. The illustrated edition is considerably rarer (at least in commerce) than the preceding two trade editions (and the true first virtually unobtainable). The plate shows *Ourika* at the moment of realisation of her isolation and her fate in white European society.



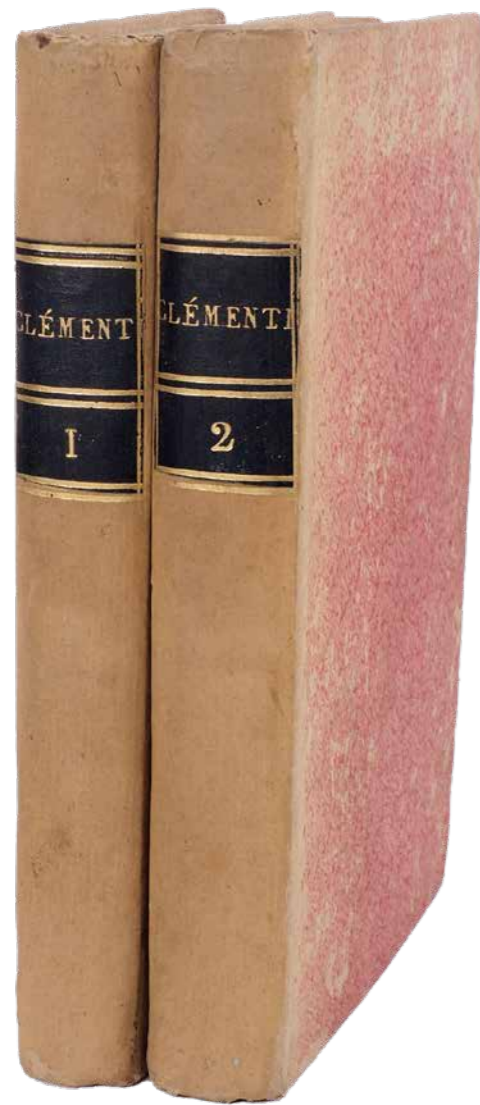
[23] **DURDENT, [René-Jean].** *Clémentina, ou le Cigisbéisme...* Paris: [Lebégue for] Coges, 1817. £2,000

2 vols (160 × 95 mm), pp. [4], viii, 240; [4], 234, half-titles. Printed spine labels to verso of the second title. Contemporary pink paste-paper covered boards, black spine labels, gilt. Spines faded, minor abrasion to sides, but a very nice copy.

**FIRST EDITION.** A preface explains the etymology of the novel's subtitle: *Cigisbéisme* ['cicisbeism'] — the custom, probably of Italian origin, of a married woman keeping an additional male companion, either Platonic or otherwise. Its author, Durdent, produced several other novels and a translation of Edgeworth's *Fanny*. Despite its promising subject matter, *Clémentina* appears to have gone almost entirely unnoticed by contemporary reviewers.

This copy is complete with spine labels (two for each volume) printed on the verso of the title-page of the second volume. Thankfully, they have not been used in binding here (which has black labels lettered in gilt supplied by the binder) since their use would entail sacrificing the title page. It seems an odd place to print them, and where such printed title-pages have been encountered elsewhere they have been printed on a blank.

Worldcat: Cambridge (England) and Toronto only.



[24] **ÉCOUTEZ LA VÉRITÉ sur l'imperfection des femmes.** [n.p., n.d., France or Low Countries, c. 1760-70s] £500\*

Folio broadside (430 × 348 mm). Letterpress text in typographic frame, surmounted by a large typographic headpiece incorporating numerous fleurons and a pair of medallions (profile heads of a man and a woman) beneath a coronet. Seven vertical and horizontal folds, early manuscript title to one panel on verso, traces of paste to another (perhaps where mounted in an album, or the remains of rudimentary wrapper. Old dampstaining and the paper rather soft, uncut edges fragile and with some tears, one or two small holes to folds.

A broadside catalogue of misogyny — with familiar and unfamiliar citations from Genesis, Augustine, Jonas, John Chrysostom, Gregory, Origen, Cato, Jerome, Tertullian, Plato and Pythagoras. Evidently intended as a satire it is known in more than one imprint, from France and from Ghent, but with only a small handful recorded in library collections. The Bibliothèque nationale holds two,

one of which is digitised (having a woodcut, rather than typographical, headpiece).

The sheet apparently already had a central horizontal crease when placed under the press, resulting in a blank horizontal line across the centre, portions of the affected letters arranged (without loss) above and below.

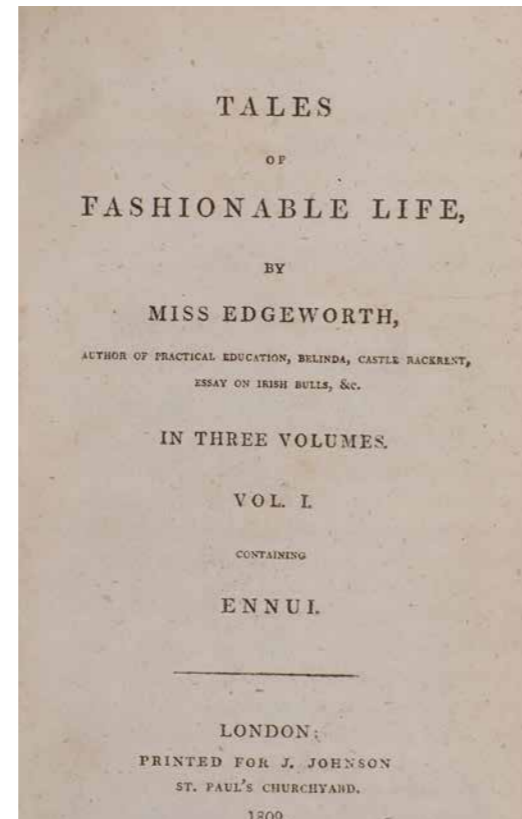
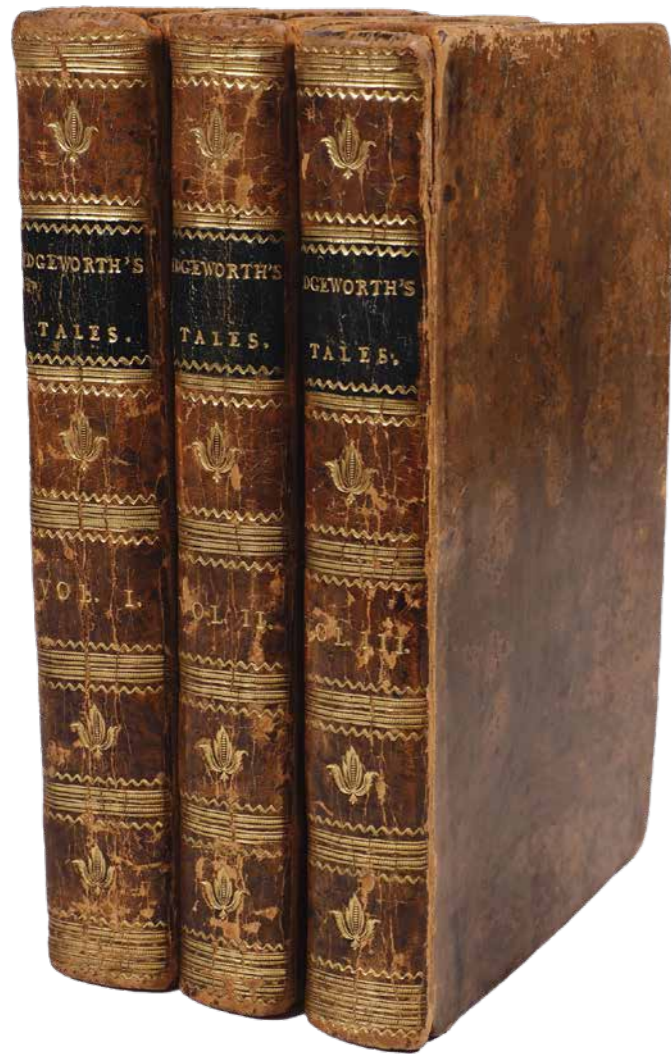


[25] **EDGEWORTH, Maria.** *Tales of Fashionable Life*. London: [S. Hamilton, Weybridge, vol 1; Wood and Innes, vol. 2; W. Pople, vol. 3] for J. Johnson, 1809. £300

3 vols, 8vo (167 × 100 mm), pp. vii, [3], 400; [2], 338; [2], 269, [1], first and last volumes bound without half-titles. A couple of gatherings in each volume just spring, fore-edges consequently very slightly frayed. but all secure. Contemporary tree calf, gilt spines with black morocco labels. Rubbed, joints cracked but secure. A good copy.

FIRST COLLECTED EDITION of the first series of *Tales of Fashionable Life*, Edgeworth's most ambitious literary project. containing *Ennui*, *Almeria*, *Madame de Fleury*, *The Dun*, *Manoeuvring*. In his preface, Richard Lovell Edgeworth notes his daughter's aim 'to

promote, by all her writings, the progress of education, from the cradle to the grave', and that the present and envisaged volumes of the series were 'intended to point out some of those errors, to which the higher classes of society are disposed'. A second series appeared in 1812, for which she received £1050 making her the most commercially successful novelist of her age.



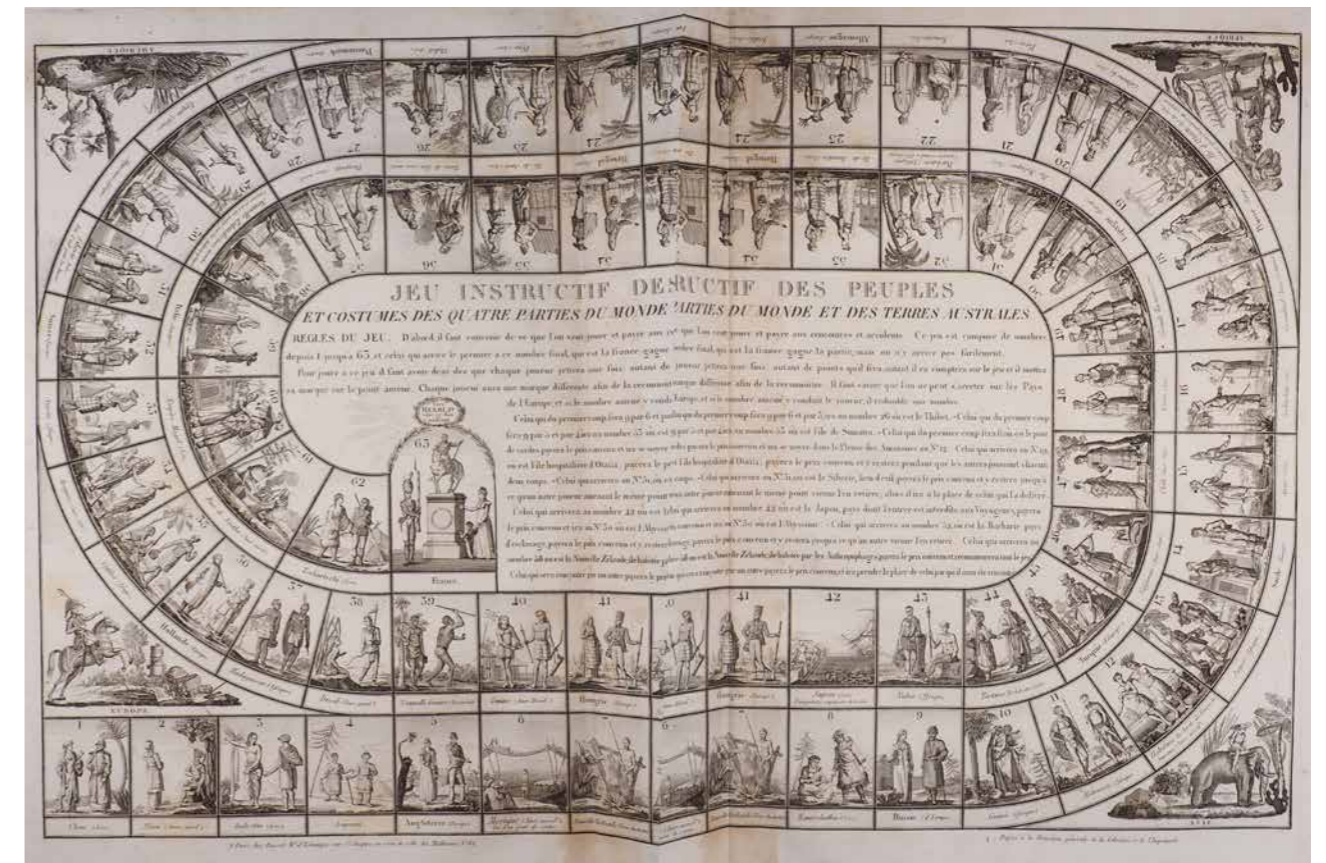
[26] **(GAME).** *Jeu instructif des peuples et costumes des quatre parties du monde et des terres australes*. Paris: Basset, [n.d., 1815]. £4000\*

Single engraved sheet (525 × 354 mm, plate size 485 × 660 mm). A single vertical fold, with an early guard on verso, some very pale browning in the vicinity of the fold, with a few light spots. A very good copy.

A SUPERB 'GAME OF GOOSE' ON THE THEME OF THE PEOPLES OF THE KNOWN WORLD, with fine engraved corner vignettes representing Africa, America, Europe and Asia and 63 vignettes representing different peoples. They include native Americans (of California, Mexico, the Amazon, Iroquois, Brazil, Chile, Tierra del Fuego, Paraguay and Nootka Island), inhabitants of Java, Sumatra, China, Japan, Tahiti, Australia (Nouvelle Hollande) and New Zealand, as well as Africa, the Middle East and Europe. In common with other games of this type, the cultural attitudes represented by the symbolism and mode of play is worthy of decoding. With dice and counters, the players are to navigate (culturally, not geographically) from China (evidently still at the furthest reaches of the European geographical imagination) to France, via the 63 numbered squares, with their various

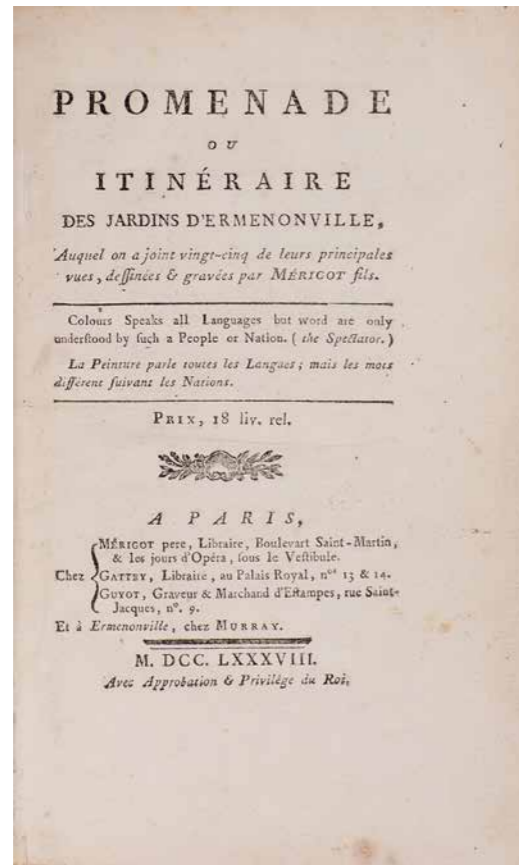
characteristics, advantages and disadvantages. Mexico (square 6) is shown as a bridge and players landing there jump straight to square 12 (the Amazon); at 19 (Tahiti) the islanders' hospitality detains players for two turns; at 31 (Siberia) the players waits in exile until another player reaches the same square and rescues them, at square 42, traditionally the 'puzzle' square (Japan) the player is refused landing and goes back to 30 (Abyssinia) and just before the end, square 58 (New Zealand) the player encounters the reputed anthropophages (man-eaters) and returns to the start.

Ciampi/Seville Collection 32; Adrian Seville, 'The geographical Jeux de l'Oie of Europe. Les Jeux de l'Oie géographiques de l'Europe', *Belgeo*, 3-4, 2008, 427-444 (56).



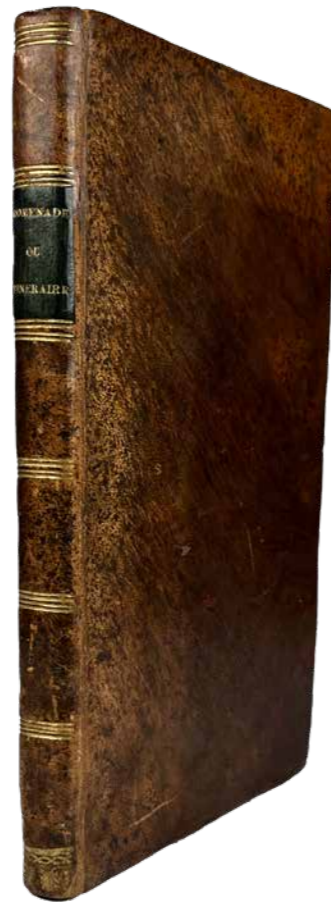
[27] [GIRARDIN, Louis Stanislas Cecile Xavier, *Comte de*]. *Promenade ou Itineraire des Jardins d'Ermenonville*. Paris: Mérigot père, Gattey, Guyot and Murray at Ermenonville, 1788. £2500

8vo (218 × 130 mm), pp. 68, plus 25 aquatint plates (each with original tissue guards) and two leaves of engraved music ('Chanson de Berger de la Grotte verte'). Contemporary marbled sheep, spine ruled in compartments, green morocco label, yellow edges. Rubbed, spine slightly faded. Later bookplate of Jean Furstenberg. An excellent copy.



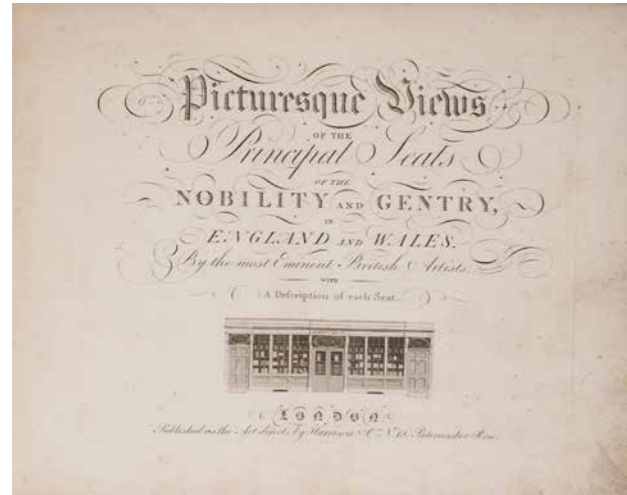
FIRST EDITION of this beautifully illustrated account of Girardin's garden at Ermenonville, which was inspired both by the philosophy of Rousseau and the English landscape gardens of the eighteenth century. It was to become Rousseau's resting place, within an elaborate tomb on an island in the Lac de peupliers. The delightful aquatint plates here depict the philosophical temple, picturesque grottoes and torrents. It as reprinted in 1811. Much of what Girardin created was destroyed in the Revolutionary era

Cohen-De Ricci 439; Hunt 695.



[28] **HARRISON, publisher.** *Picturesque Views of the Principal Seats of the Nobility and Gentry in England and Wales.* By the most eminent British Artists. With a Description of each Seat. London: Harrison & Co. No 18, Paternoster Row, [1786-1788]. £750

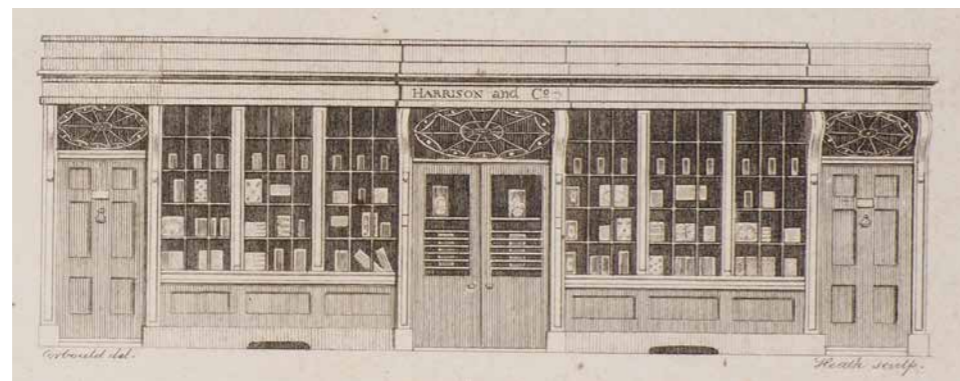
Oblong 4to (215 × 270 mm), engraved title, 100 engraved plates and [100] leaves of letterpress. Most plates with original loose tissue guards intact. Occasional light browning (often from tissue), marginal stains, thumbing and minimal fraying, index leaf with small hole affecting a couple of letters.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



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

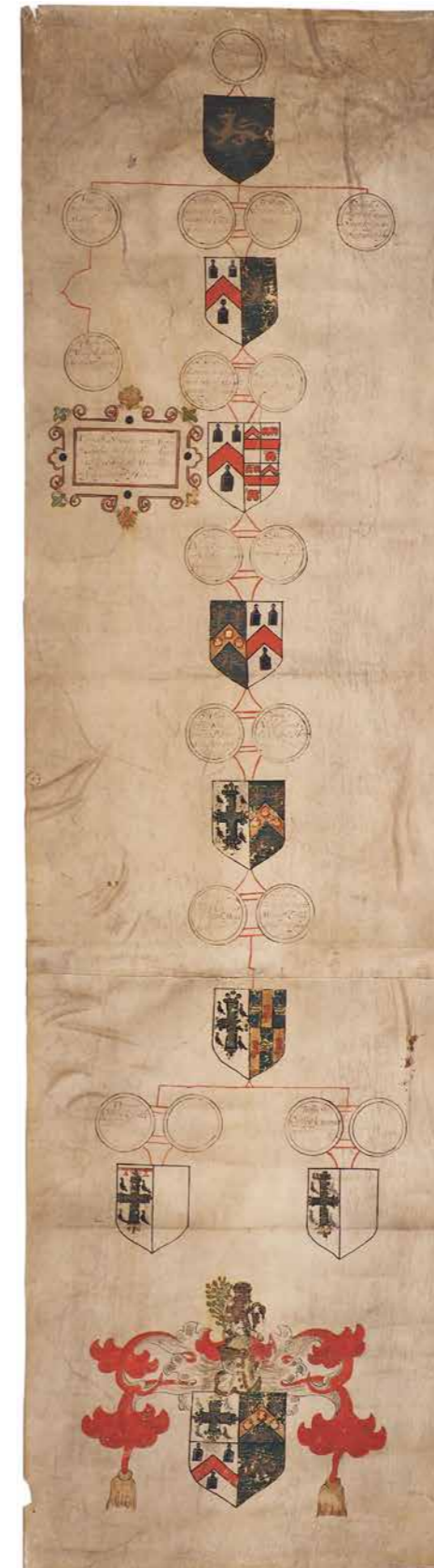
The houses illustrated and described range from the most opulent (including Blenheim palace) to more humble gentry houses. Included are Garrick's Hampton House, Piozzi's Thrale Place, William Pitt's Holwood House, Lady Diana Beauclerk's Twickenham Meadows, Charles Dashwood's West Wycombe Park and Horace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

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



[29] **(HERALDRY).** *OFFLEY of Madeley.* [Manuscript pedigree]. [England, c. 1615]. £1800\*

Illuminated manuscript pedigree on vellum (935 × 255 mm), two joined skins. Rubbed and soiled with some flaking to the arms and the manuscript ink which is now mostly indistinct (legible under ultraviolet light). Minor loss to upper corners (around old pinholes).



**AN EARLY SEVENTEENTH-CENTURY HERALDIC PEDIGREE** of the Offley family of Madeley (Staffordshire) with the arms of their prominent dynasty of London guildsmen, which include Henry Offley (d. 1613) who had married Mary, the daughter of Sir John White Lord Mayor of London; and Thomas Offley (1501-1582), a successful wool and cloth merchant — Lord Mayor of London in 1556. Also in the lineage is Stephen Jenyns (1453-1523) another important London Lord Mayor with Wolverhampton origins whose arms are accompanied by an elaborate cartouche noting his mayoralty. An early docket on the verso (legible with ultra-violet light) reads: 'The Pedigree of Stephen Jenings'.

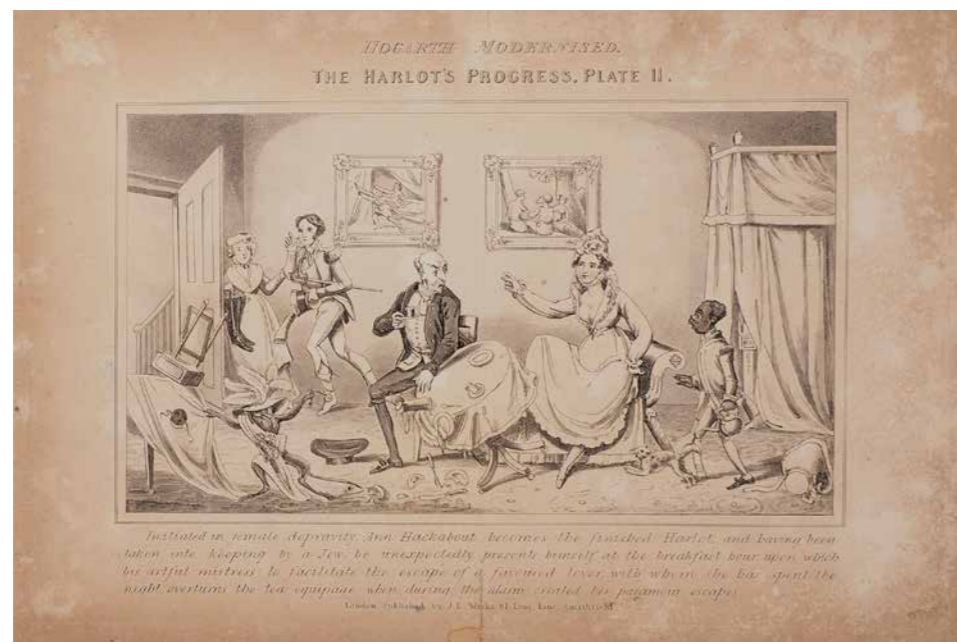
The youngest member of the Offley family shown is John (b. 1586). He was educated at Middle Temple and married in 1605. He was knighted in April 1615, served as sheriff of Staffordshire in 1616-17 and was a magistrate for the county by 1621. 1625-6 he was MP for Stafford. Another contemporary version of the pedigree is described in the Staffordshire Visitation of 1614:

[30] **(HOGARTH).** Hogarth Modernised. The Harlot's Progress. London: J. L. Marks [c. 1830s]. £600

Oblong 4to (172 × 255 mm), 6 engraved and aquatint plates. Browned, traces of old vertical folds, mounted on what appears to be rather acidic paper. Quarter cloth, marbled boards, c. 1900.

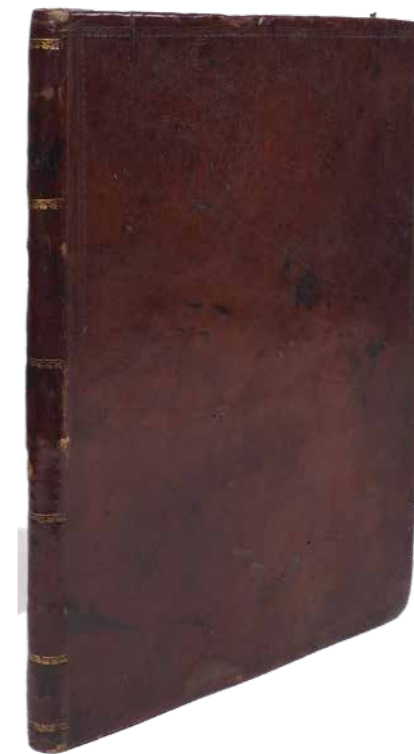
A rare modernising of Hogarth's hugely popular series, first published in 1732, with numerous later copies and adaptation in image and word. This set gives extended captions describing the fall of Miss Ann Hackabout and updates the costumes and settings.

We can locate only the Illinois copy anywhere. Not in the BM catalogue.



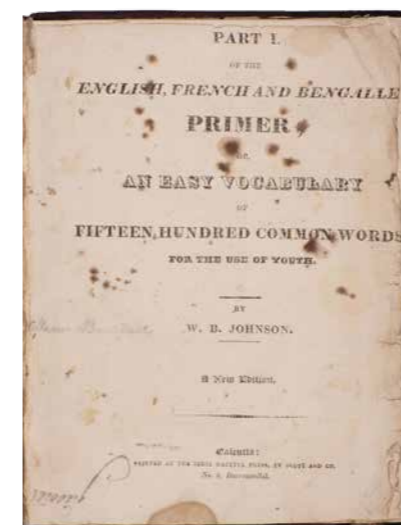
[31] **(INDIA).** JOHNSON, W[illiam] B[radford]. Part I. [?all published] of the English, French and Bengallee primer, or, An easy Vocabulary of fifteen hundred common Words for the Use of Youth... a New Edition. Calcutta: India Gazette Press by Scott and Co, [n.d, c. 1825-32]. £1500

4to (202 × 160 mm), pp. [6], 1-16, 21-79, [3] (including final subscribers' list leaf), wanting 4 pages (17-20) and with pp. 65-72 bound in reverse order. Text in French and Bengali in three columns, with early manuscript transliterations of the Bengali characters into Western script. Fore-edges at front and rear somewhat thumbed and frayed, with loss of one letter on the title, touching another, the following two leaves with an early paper reinforcement, some dampstaining. Contemporary Indian goatskin, spine with decorative gilt bands, sides with blindtooled borders. Rubbed, with some further wear to the edges, a few small wormholes, front free endpaper creased and slightly frayed, nonetheless sound. Aside from the consistent manuscript additions there are various pencil annotations in Bengali. Early notes (in French to front free endpaper).



A RARE TRILINGUAL JUVENILE VOCABULARY, the French with syllabic divisions, the Bengali with full early manuscript transliteration (in a single hand). The vocabulary is extensive, covering everyday necessities, including basic anatomy and health, clothing, foodstuffs, church and school, animals (mainly domestic), numbers, character, minerals and gems, crime and law, behavioural traits, military terms, trade and commerce, science and geography. The subscribers list contains circa 120 names, of which 31 are native Indians. Sir Charles Edward Grey (Chief Justice on the Supreme Court of Bengal 1825-1832) heads the list with six copies, while the first of the Indian subscribers is Maha Rajah Budenauth Roy. Despite the title statements we can identify no earlier edition, nor further part.

We can locate copies at Bodley and Library of the American Oriental Society (Yale) only.



ENGLISH	FRENCH	BENGALLEE	ENGLISH	FRENCH	BENGALLEE
Carrots	Des Carottes rouges	করমন্ডা	The Mergale	La Mer-trou-pale	গুণাব মগর
Fishers	Des Pecheurs	করমন্ডা	Parish	Une Paroisse	পারিশ
Wax	Des Noyettes	গুণাব	A Tournee	Un la Quise	গুণাব
Apples	Des Pommes	আপেল	The Potter	Le Potier	হাটব
Peas	Des Pois	নবপত্র	The Gardier	Le Jar-dier	মাগী
Flax	Des Fines	ফ্লাক্স	A Coach	Un Co-ache	কোচ
Grapes	Des Raisins	গ্রেপ	A Town	Une Ville	নগর
Peaches	Des Peches	পেচ	The Palace	Le Palais	রাজবাড়ী
Apricots	Des A-bri-cots	আপ্রিকট	The Bank	La Banque	ব্যাংক
Walnuts	Des Nuts	আবকোট	The Exchange	La Bourse	বাজার
Raspbery	Des Framboises	রাসবেরী	The Cotton-loom	La Dou-ane	কটন
Pumpkins	Des Citrouilles	পুম্পকিন	A House	Une Maison	ঘর
Aln	De Laine	আলিন	A Hospital	Un Hôpital	হস্পিটাল
Beer	De la Biere	বিয়ার	The School	Ly Cole	শুল
Wine	De Vin	বিন	The Market	Le Marché	বাজার
Tea	Du Thé	টী	As Inn	Un Au-berge	আইন
Coffee	De Ca-fé	কফি	The Playhouse	La Co-mé-die	নটহা
Chocolate	De Cho-colat	ককোলেট	A Street	Une Rue	স্ট্রীট
The Cook	Le Cui-sinier	কুক	A Square	Une Place	স্কয়ার
Cochin	Le Co-cher	কোচ	A Bridge	Un Pont	পুন্ট



[32] (INDIA). [GOVERNMENT OF INDIA and INDIAN INDEPENDENCE ACTS. 1773, 1784, 1858 and 1947]. £2000

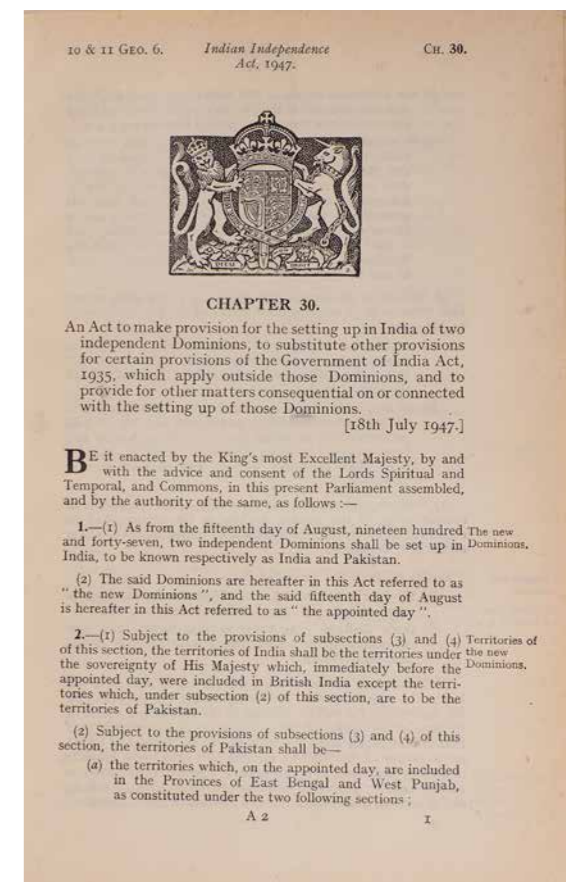
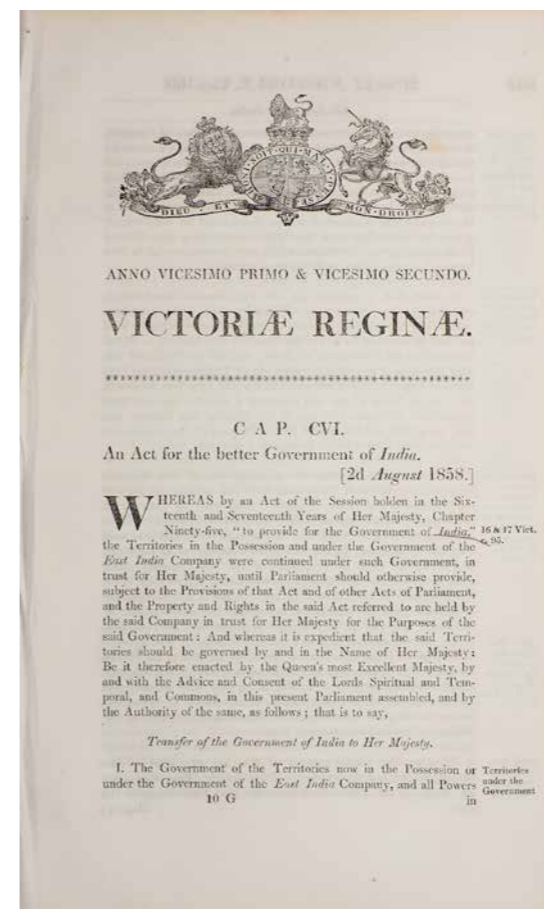
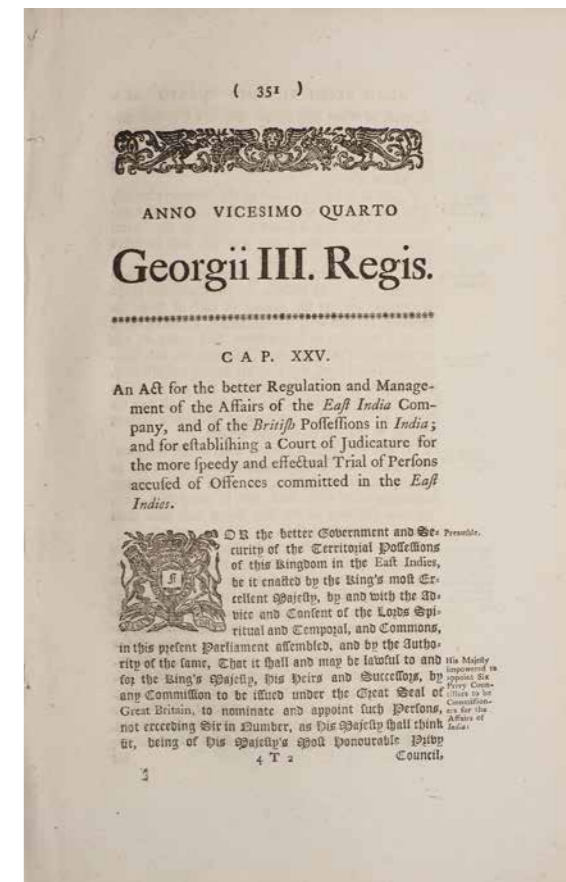
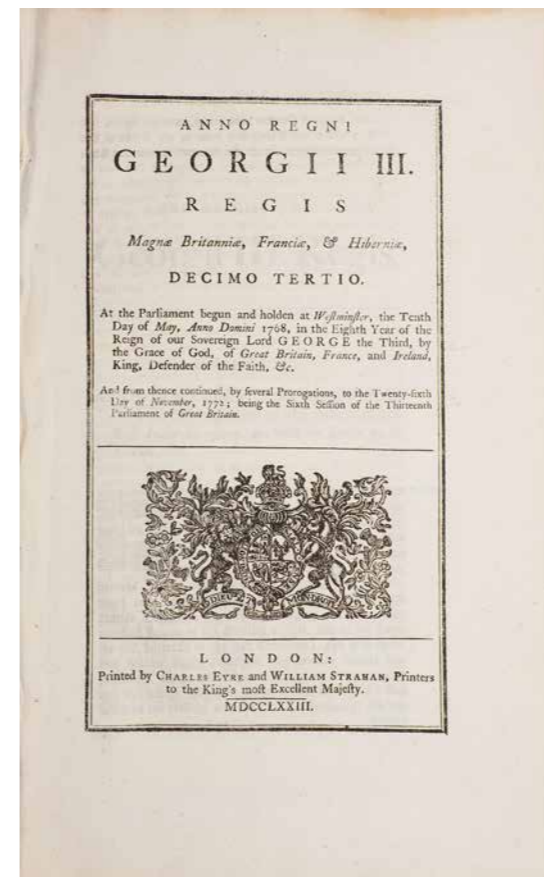
- An Act for establishing certain Regulations for the better Management of the Affairs of the East India Company, as well in India as in Europe. London: Charles Eyre and William Strahan, 1773. Folio (318 × 195 mm), pp. [2]. 1299-1327, [1] including general title with woodcut royal arms.
- An Act for the better Regulation and Management of the Affairs of the East India Company, and of the British Possessions in India; and for establishing a Court of Judicature for the more speedy and effectual Trial of Persons accused of Offences committed in the East Indies. [London, 1784]. Folio (310 × 195 mm), pp. 351-395, [1]. Without general title.
- An Act for the better Government of India. [2<sup>nd</sup> August 1858.] [London: George Edward Eyre and William Spottiswoode, 1858]. Folio (301 × 186 mm), pp. [1], 854-874. Woodcut arms to head of first page.
- Indian Independence Act 1947. 10 & 11 Geo. 6. Ch. 30. [London: Sir Norman Gibb Scorgie for HMSO, 1947]. 8vo (235 × 140 mm), pp. [ii], 18, [2]. Stamp 'Supplied for the Public Service' to first leaf.

THE FOUNDATION OF MODERN INDIA — FIRST EDITIONS OF THE THREE BRITISH PARLIAMENTARY ACTS WHICH SHAPED THE COLONIAL HISTORY OF INDIA AND THE INDIAN INDEPENDENCE ACT

The 1773 act entrusted government of India to the East India Company; the 1784 act established power-sharing between the Company and the British government; and 1857 established direct British rule and the Raj after the rebellion (the so-called 'Indian Mutiny'). The act of 1773, also known as the Regulating Act, set up a governor-general of Fort William in Bengal with supervisory powers over Madras (now Chennai) and Bombay (now Mumbai). Pitt's India Act (1784), named for the British prime minister William Pitt the Younger, established the dual system of control by the British government and the East India Company, by which the company retained control of commerce and day-to-day administration but important political matters were reserved to a secret committee of three directors in direct touch with the British government; this system lasted until 1858 ... The act of 1858 transferred most of the company's powers to the crown.' (*Britannica*).

'The [1947 Independence] act created two new independent dominions; India and Pakistan. Pakistan was split into Pakistan and East Pakistan which is now Bangladesh. The Bengal and Punjab provinces were partitioned between the two new countries. These dominions separated the Muslim, Hindu and Sikh population and caused the biggest forced migration which has ever happened that was not the result of war or famine' (Parliament UK website).

Though separately published with a general title for a complete sitting of Parliament, individual Acts of Parliament were paginated to be bound together in yearly volumes hence the paginations here. Of the two eighteenth-century acts, only the first retains its general title. All four acts preserved in recent wrappers to style.



- [33] (INDIA). [M'MORDIE, William]. **The Women of Hindu Homes.** Belfast: James Hutchinson, 1880. £350

8vo (212 x 128 mm), pp. 23, [1]. *Stitched as issued. Slightly dusty, traces of an old vertical fold, spine very slightly frayed, but still a good copy.*

**FIRST EDITION** A very rare tract on Indian female domestic life, and in particular the relationship between mother-in-law and daughter-in-law. The only reference we have encountered is a review that appeared in the early feminist journal, *The Englishwoman's Review of Social and Industrial Questions*: 'A useful little pamphlet describing the misery prevalent in India from the universal practice of children's marriages, and the helplessly enslaved condition of

daughters-in-law. Any publication which directs the attention of Englishwomen to the immense field for exertion which awaits them among the unfortunate women of the East, are welcome.' The author had been a missionary in India and was, at the time of writing, a leading member of the Presbyterian General Assembly of Northern Ireland.

Unlocated in library catalogues.

- [34] (INDIA). TÂLCHERKAR, Harischandra A. **Lord Curzon in Indian Caricature: being a collection of Cartoons...** Bombay [Mumbai]: [Tatva-Vivechaka Press and lithographed at Ajinkya Art P. Works for] Babajee Sakharam & Co, [1903]. £600

4to (248 x 158 mm), pp. [2], 2, 48, [4] (advert for *Hindi Punch* etc), plus lithograph forntispiece, numerous caricatures to text. *Original lithographic boards. Slightly rubbed and soiled, hinge cracked and backstrip rather crudely (but effectively) repaired with tape,*

**FIRST EDITION** of this rather extraordinary survey of Curzon's many appearances in caricature in *Hindi Punch* and other Indian comic papers, where often appears in Indian dress and frequently as various Hindu deities (notably Ganesh). 'This unpretentious little book is offered as a humble souvenir of the Delhi Durbar: in its pages our popular Viceroy, as representative in the great Coronation Durbar, of the greatest monarch of modern times, is the central figure. In a land of her-worship it is not to be marvelled that the energy, versatility and strong personality of Lord Curzon, added to his

many loveable traits, should lend themselves easily to the genius of the Indian artist for caricaturing' (author's Preface).

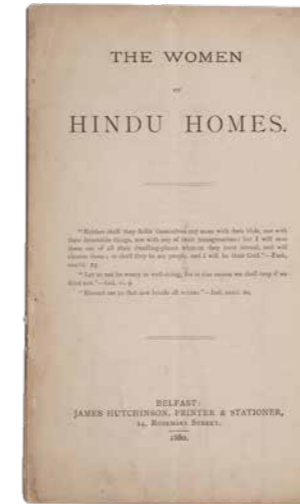
Despite this warm introduction, Curzon was subject to both approval and dissent through these images. The satire of British comic publications like *Punch* was enthusiastically appropriated by Indian artists - and India itself was frequently represented through the figure of Mr Punch - though their caricatures were also influenced by Indian artists such as Raja Ravi Varma. It is a fascinating fusion.

- [35] (JIGSAW). **La découverte de l'Amérique par Christophe Colomb.** Découverte de l'île de Guanahani (San. Salvador). Planche N<sup>o</sup> 3. Épinal: Ch[arles Pinot], [c. 1872]. £200\*

(360 x 255 mm), handcoloured lithograph mounted on light wooden board with lilac paper backing, dissected as a jigsaw. *Lightly browned with occasional spots and stains, piece edges rubbed, slight loss to the plate surface on a few pieces towards the head which have been creased.*

A popular Épinal print by the first established in 1860 as Pinot & Sagaire, later (1872) just 'Pinot'. Founded by François Charles Pinot (1817-1874),

who had joined the Pellerin firm in 1847 and left in 1860 to found the rival firm, the Imagerie Pinot & Sagaire, or Nouvelle Imagerie d'Épinal.



[33]



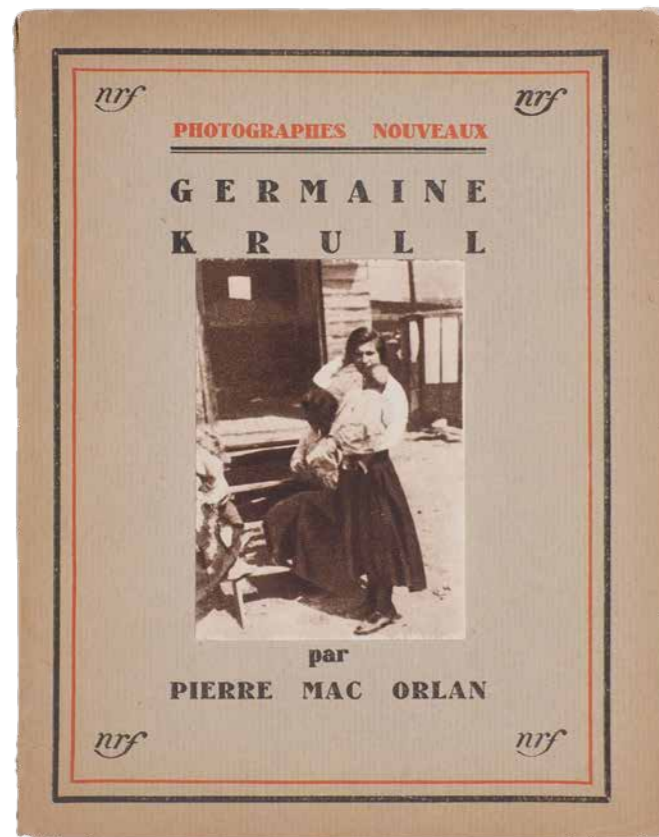
[34]



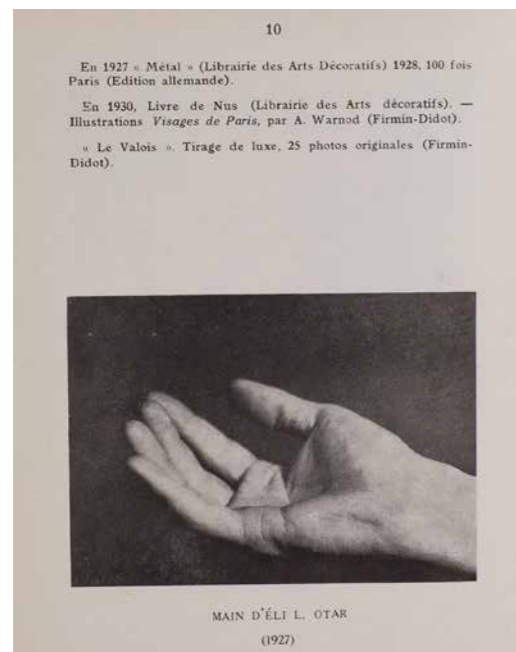
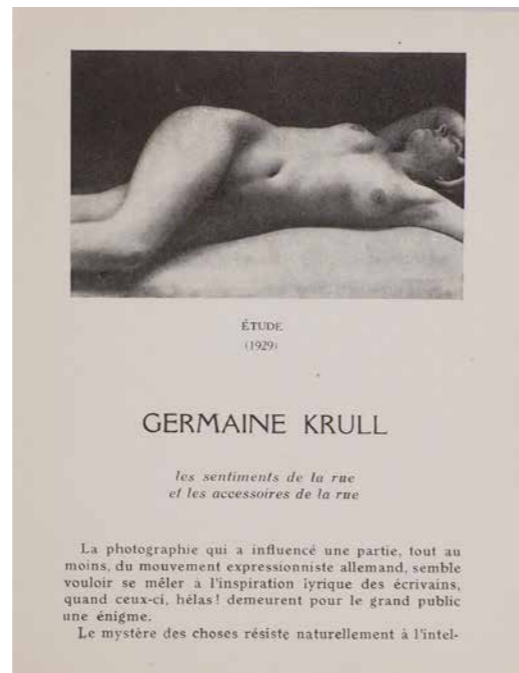
[35]

[36] **(KRULL, Germaine).** *Pierre MAC ORLAN Photographes nouveaux.* Paris: [Busson for] [Gallimard/Nouvelle Revue Française], [1931]. **£120**

Small 8vo (155 × 120 mm), pp. 63, [1], numerous monochrome photographic illustrations, portrait vignette to title. Original grey wrappers with pictorial onlay. Hinges fragile with slight chips to wrappers, but a good copy.

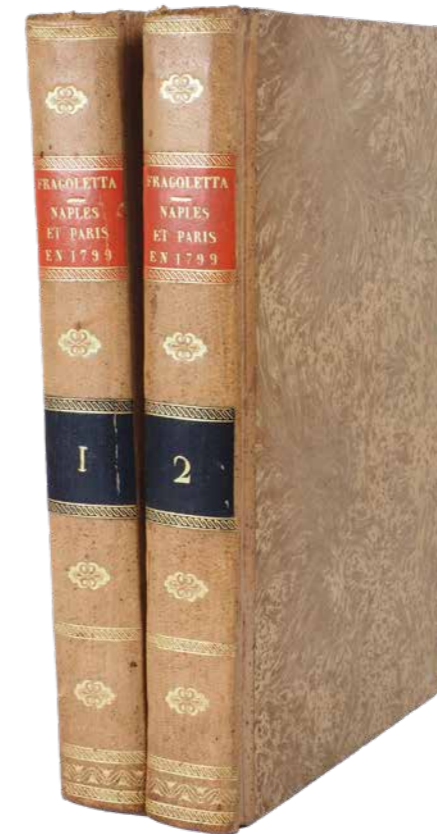


FIRST EDITION of this survey of recent photographs by the celebrated activist photographer Germaine Krull. The collection includes documentary photographs, portraits, nudes and other studies.

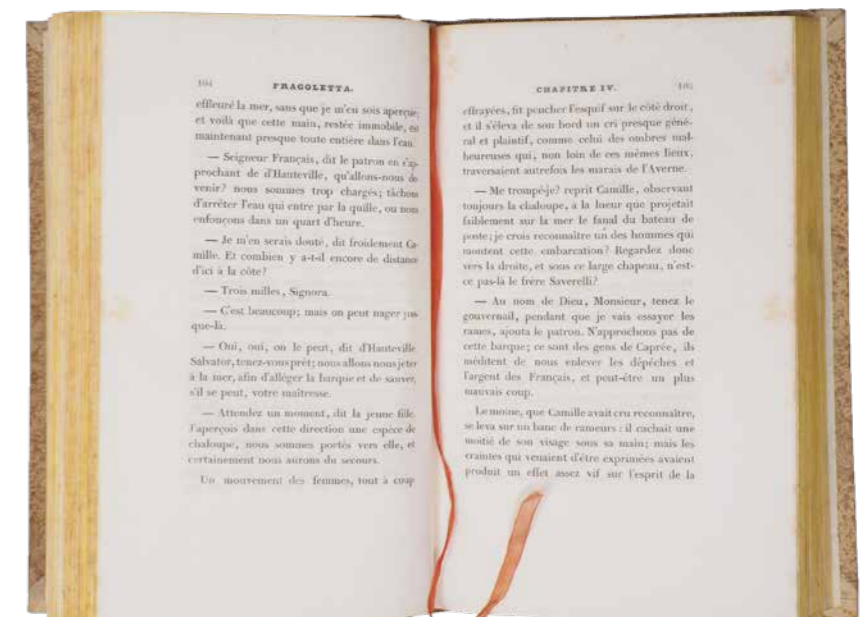
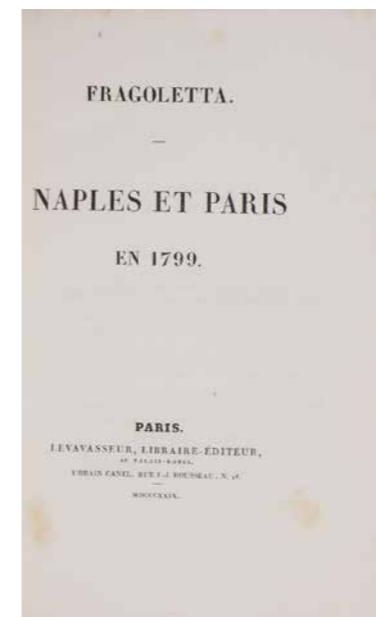


[37] **[LATOCHE, Henri de].** *Fragoletta, Naples et Paris en 1799.* Paris: [A. Barbier for] Levassasseur and Urbain Canel, 1829. **£900**

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



FIRST EDITION. *Fragoletta*, in which a woman disguises herself as a man and seduces another woman, was a major point of reference for early nineteenth-century literature, notably inspiring Balzac's *Séraphita* and Théophile Gautier's *Mademoiselle de Maupin* with its fascination with the androgynous or doubly-sexed body. It clearly took inspiration from Bernini's statue of the sleeping hermaphrodite and is one of the first nineteenth century novels to feature a hermaphrodite protagonist. It's most obvious echo in English literature is in Swinburne, whose 1866 *Poems and Ballads* contained the poem 'Fragoletta' — an ode to androgyny in which the boy/girl ('a double-rose') is rendered more desirable by their double sexuality.



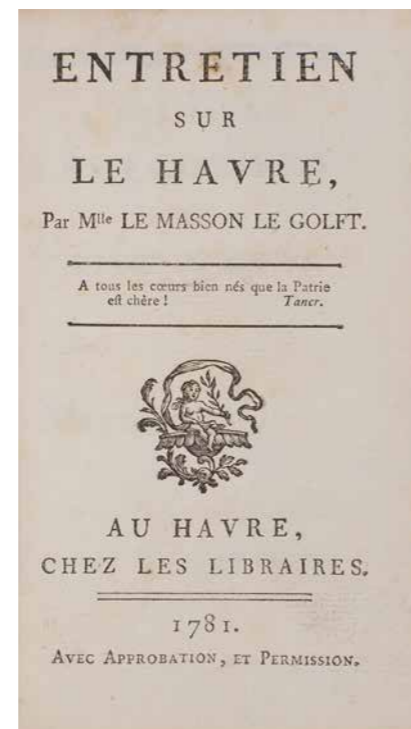
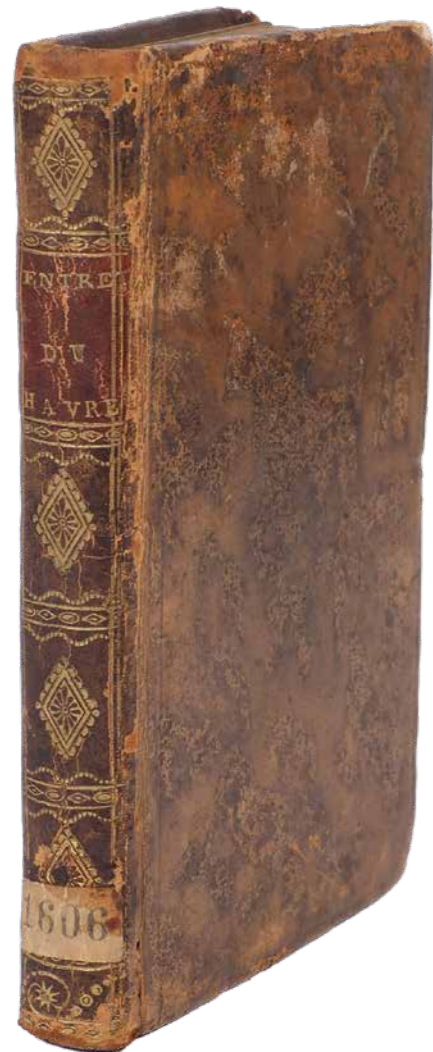
[38] **LE MASSON LE GOLFT, [Marie]. Entretien sur Le Havre.** Le Havre: chez les libraires, 1781. £1500

Small 8vo (140 × 80 mm), pp. viii, 171, [5] (complete with half-title, approbation and privilège). Contemporary mottled sheep, gilt panelled spine, red morocco label, old printed shelf mark pasted at foot. Rubbed, corners just a little worn. A very good copy.

**FIRST EDITION** of the the first book published by a notable French female scholar, who became celebrated as a naturalist and one of the first women elected to a scientific academy in France. The book is a historical and cultural study of her native city, presented as a dialogue between herself and a scholar, and was dedicated to the *écoliers* of the Collège du Havre. Trade and commerce are at the forefront, but the city's literary heritage is celebrated, notably in the persons of Madame de Scudéry (born in Le Havre) and Madame de Lafayette (whose father was a city governor). Her own teacher, the astronomer and naturalist Jean-François Dicquemare is also considered,

As one of the primary gateways of France, Le Havre participated in many of the country's most significant exploits, including the transatlantic slave trade. In the *Entretien*, mademoiselle Le Masson Le Golft recounts a conversation on the slave trade. Her student, referring to a visit aboard a slave ship, tells her the impression made on him by the iron shackles on board, and asks: 'Comment, me suis-je de en moi-même, avec des moeurs si douces, tant de lumières & de philosophie, la cupidité peut-elle nous porter à étendre cette tache sur notre siècle?'. His teacher is equivocal, saying she understands but that his regrets are useless and they will discuss this at greater leisure. While Le Masson Le Golft is usually portrayed as an opponent of slavery, her attitudes may have been ambivalent.

Rare: Worldcat locates no copy outside France, even though the author's later works are well represented in libraries.

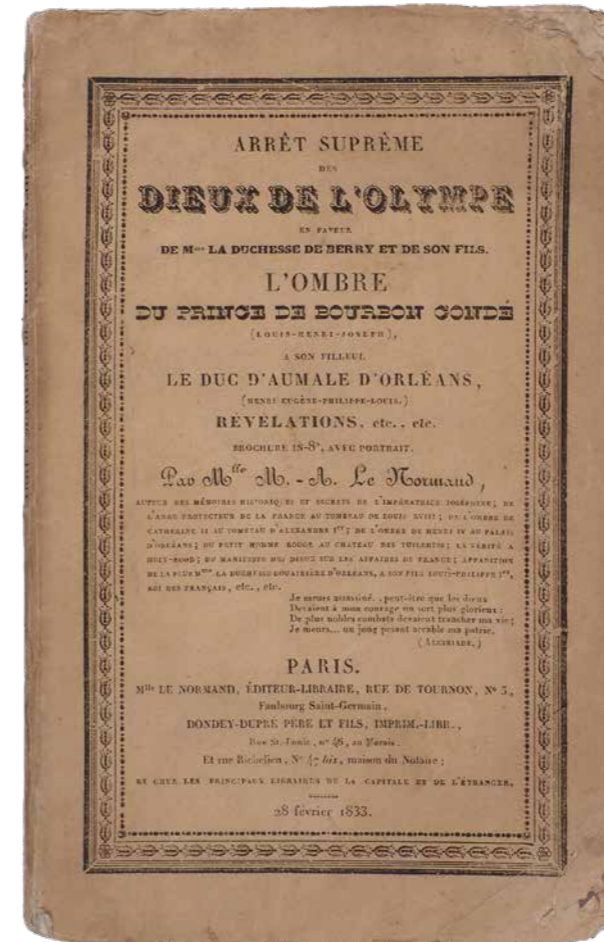


[39] **LE NORMAND, Marie-Anne Adélaïde. Arret supreme des dieux de l'Olympe en faveur de Mme. la Duchesse de Berry et de son fils. L'Ombre du Prince de Bourbon Condé (Louis-Henri-Joseph), a son filleul le duc d'Aumale d'Orléans (Henri Eugène-Philippe-Louis). Révélations, etc.** Paris: [Dondey-Dupré for] Mlle Le Normand, 28 February, 1833. £400

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

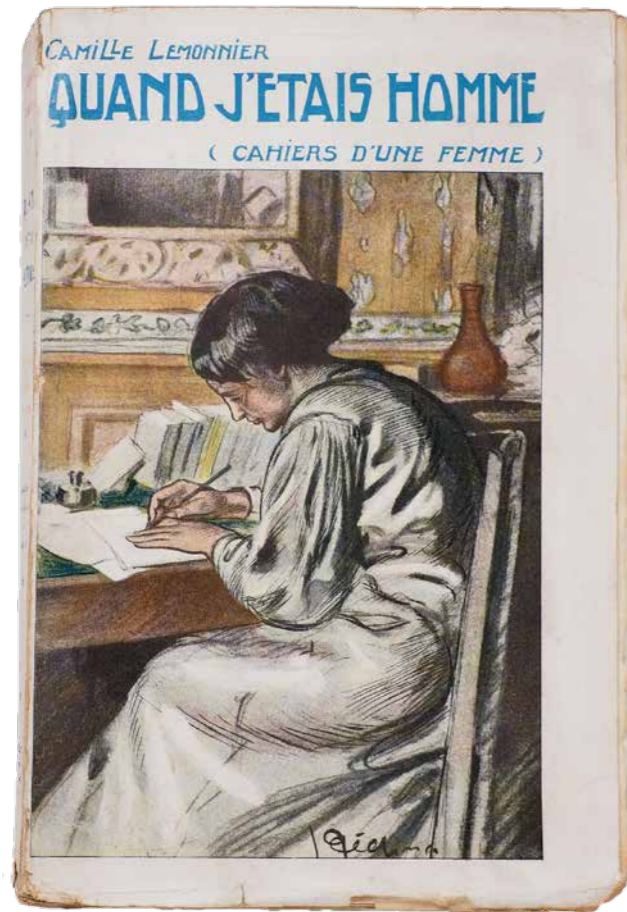
**FIRST EDITION** of the last book by a prolific French clairvoyant — in the form of a decree from the gods of Mount Olympus, this is a spirited plea in favour of the Duchesse de Berry then imprisoned for leading a rebellion against Charles X after the July Revolution. Like Le Normand's other works it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

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



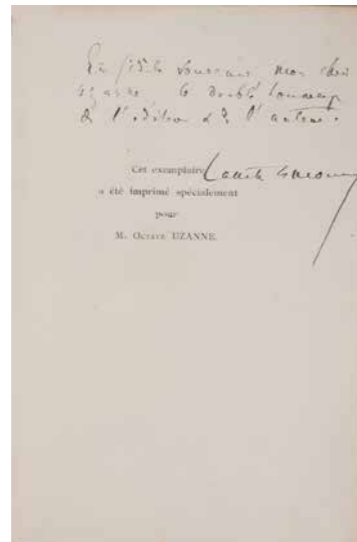
- [40] **LEMMONNIER, Camille.** *Quand j'étais homme.* Cahiers d'une femme ... Paris: Louis-Michaud, [1907]. £975

8vo (195 × 134 mm), pp. 308, [2], plus three final blanks; uncut in the original publisher's illustrated wrappers, spine creased, a few chips at extremities.



FIRST EDITION of a confessional novel by Lemonnier (1845–1913), the Belgian writer and art critic who ‘shared the aims of the French symbolists and stimulated a revival of Belgian letters’ (*Oxford Companion to French Literature*), in which the female narrator writes against a male-dominated society which leaves no room for the possibility of female emancipation such that she is driven to dress as a man. This copy belonged to the ‘high priest of fin-de-siècle bibliophilia’ (Silverman, *The New Bibliopolis*, p. 14), Octave Uzanne (1851–1931). One of only ten numbered copies printed on *vergé de Hollande*, it includes a unique printed presentation leaf, ‘Cet exemplaire a été imprimé spécialement pour M. Octave Uzanne’, tipped in as pp. 1–2 and inscribed ‘En fidèle souvenir mon cher Uzanne, le double hommage de l’éditeur et de l’auteur. Camille Lemonnier’.

‘There is no more original Belgian artist than Camille Lemonnier. A powerful and fertile writer, he represents Belgian literary activity for more than forty years, until his death in 1913, and even if he reflect the various tendencies of the French mind, and adapt himself to his surroundings, he is Flemish to the backbone in his mystico-sensual leanings, in his pious materialism, ... in his Rubens-like fertility and love of colour, dash and force. It is true that he reminds the reader of Zola, and even of Dickens; but it is above all of Rubens and Jordaens that he makes us think, because, like them, he paints his imagination in the form of ever sensitive emotions’ (Gladys Turquet-Milnes, *Some modern Belgian Writers*, 1916, p. 87).



- [41] **(LESLEY, Jenny, ‘the Girl lynx’).** *Histoire véritable et merveilleuse d’une jeune Angloise*, précédée de quelques circonstances concernant l’enfant hydroscope, & de beaucoup d’autres traits & phénomènes les plus singuliers dans ce genre. Suivie d’un parallèle rapports que ces phénomènes paroissent avoir entr’eux, de quelques vues patriotiques à ce sujet, & d’une manière, rien moins que physique, d’envisager ces miracles de la Nature. Ouvrage soumis aux lumières des savans naturalistes, physiologistes, chymistes, à celles des Sociétés & Académies des Sciences; enfin aux observations des curieux & amateurs d’Histoire Naturelle. Avec les autorités & pièces justificatives. Paris: Imprimé à Physicopolis & se trouve à Paris Chez Lottin le jeune, Librairie rue S. Jacques, vis-à-vis la rue de la Parcheminerie, 1772. £900

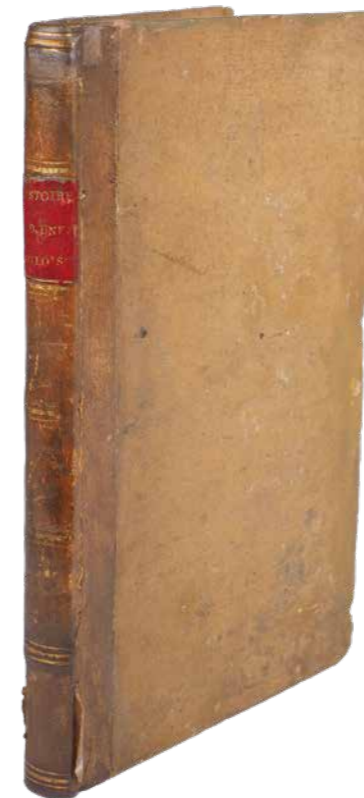
12mo (162 × 95 mm), pp. viii, 88, complete with half-title and 4 pp. adverts. Leaf A3 with slight loss to blank foremargin (probably from careless opening). Early quarter calf, spine ruled in gilt, red morocco label. Lower panel of spine sometime neatly repaired, joints just cracked but secure. Modern bookplate of bibliographer Guy Bechtel (b. 1931, ‘Le bibliophobe Bechtel’). A very good copy.

FIRST EDITION of this satirical consideration of ‘interior vision’, divination and the cases of the French boy who could divine water and British girl who could see through solids, including into the human body and mind. The ‘jeune Angloise’ was Jenny Lesley, of the isle of Torry (off the north coast of Ireland), the 19-year old ‘Girl lynx’ who could see into the human body, head and mind. Her powers are described in a

purported letter from a ‘Lord Norton’ which is given in both French and English, the latter as ‘Original of My Lord Norton’s letter’ (pp. 75–81). The book is a spoof on pseudoscience, and the characters fictitious, and plays on the rivalry between French and English scientists in this era. The author suggests a marriage of the French boy and English girl.

‘Inspired by Maupertuis’s speculations about cross-breeding, [the author] goes on to suggest that the Royal Society and the Paris Academy of Sciences really ought to preside over (and pay the expenses of) the marriage and breeding of this girl, in order to produce more such gifted lynx-people. “There is no need to mention what advantages would result from a lynx race, for the good of humanity; what light [lumières], what vision, what insight, these living telescopes, born in the sanctuary and under the auspices of physics, could communicate to savants, the authors and the cause of their existence!”<sup>44</sup> He went on to calculate how long it would take for the trait to multiply in subsequent generations, and how useful these people, bred in academies would be for police work, for uncovering court intrigues, and so on’ (Mary Terrall, ‘Speculation and Experiment in Enlightenment Life Sciences’, *A Cultural History of Heredity 1:17th and 18th Centuries*, 2002, p. 39).

Outside continental Europe, Worldcat lists copies at University of London (Harry Price collection), McGill and McMaster universities. There is also a copy at Trinity College Cambridge.

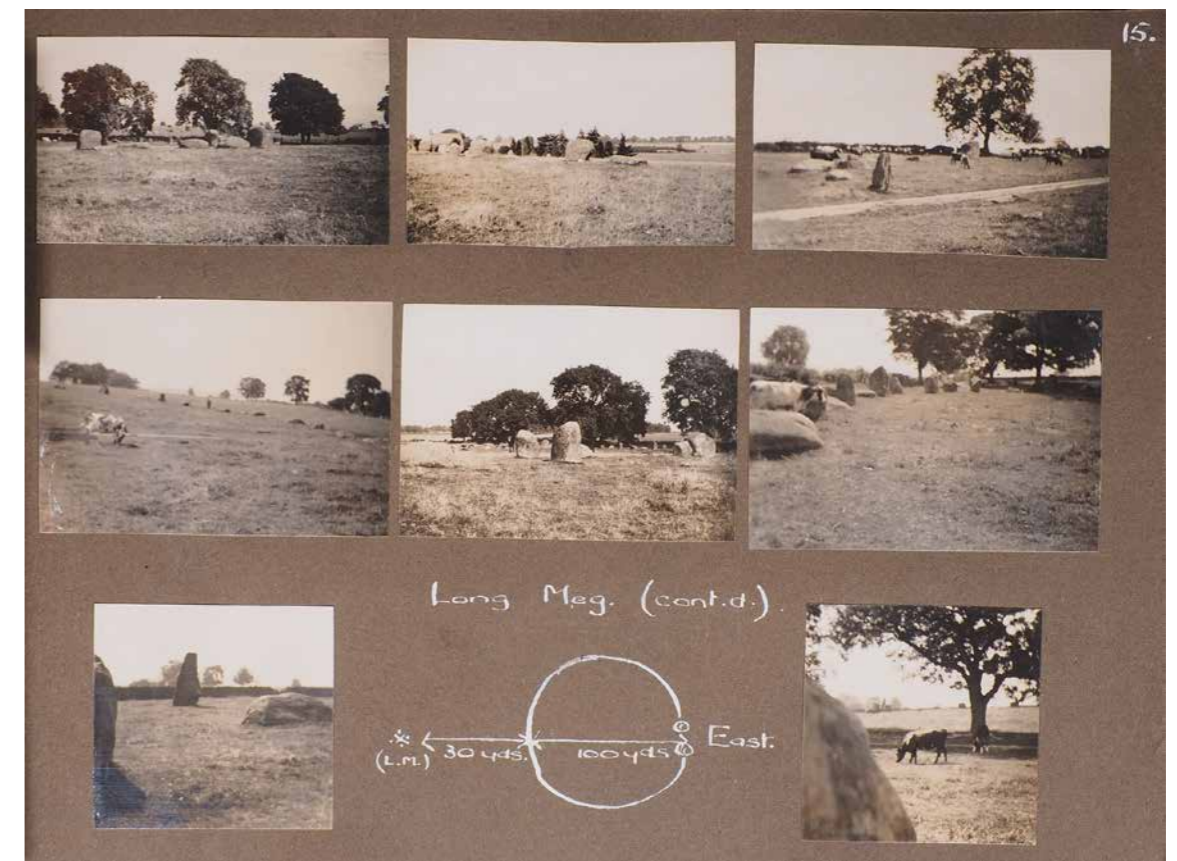
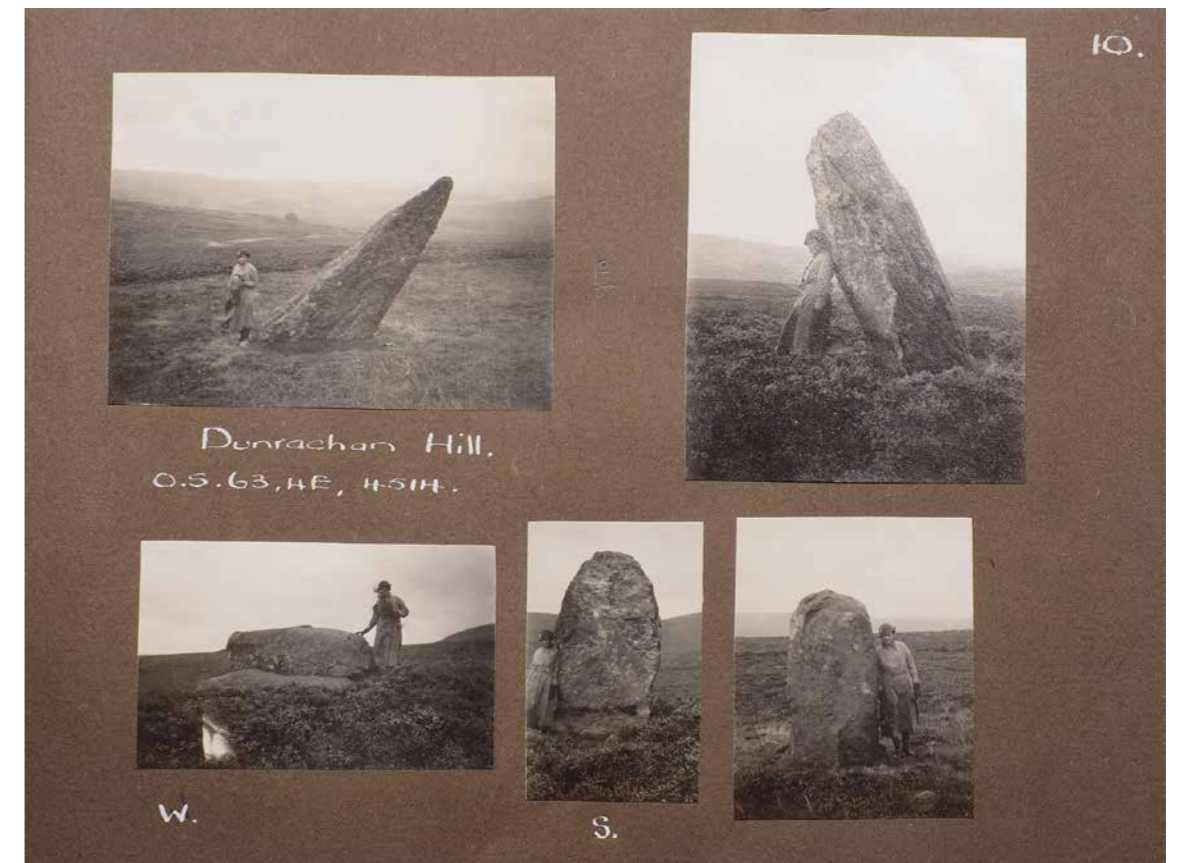


[42] **(MEGALITHS).** Photographs of Ancient Stone Monuments. [Edinburgh, c. 1930] £800

3 oblong quarto albums (190 x 270 mm), each of 26 leaves, one fully completed, the other two partially, c. 250 images, mainly small format original photographs c. 80 x 50 mm, with a few commercially produced postcards or other images, titles and captions in white ink. Stiff paper wrappers stamped in gold. Minor creasing to edges but the photographs in excellent condition.

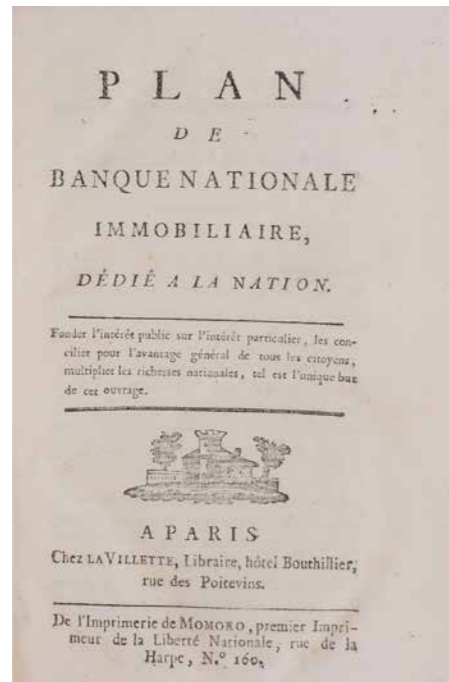


AN EXTENSIVE COLLECTION OF PERSONAL PHOTOGRAPHS OF BRITISH STANDING STONES AND OTHER MEGALITHIC MONUMENTS — the first two albums covering Scotland, the third, England. Some 84 sites are depicted, often including one or other of the well-dressed unknown couple responsible for the photographs. Each site usually has several images, general and closeup, and the captions provide precise Ordnance Survey grid references. Scottish sites include the Stenness standing stones (Orkney), the Pencraig stone (East Lothian), the Pictish Maiden stone and Ardlair, Craighead and Arquhorthies stone circles (Aberdeenshire), Dunrachen Hill (Perthshire) while the fewer photographs of English sites include the Hurlstone (Northumberland) and Long Meg (Cumberland). Most are expertly framed, shot and printed and those with figures are especially engaging. One shows a handsome motorcar, suggesting these images are the work of serious excursionists. Some of the sites have since been lost or developed.

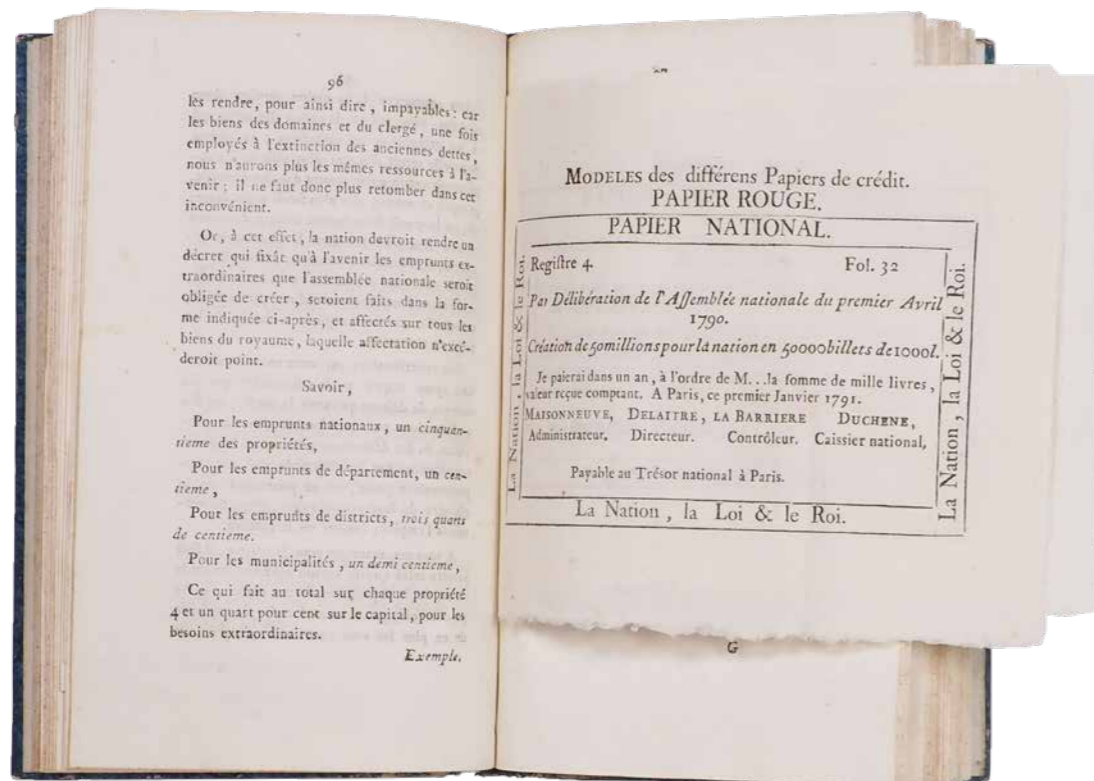


- [43] **[MENGIN, P. M.]. Plan de banque nationale immobilière, dédié à la nation...** Paris: chez La Villette, Libraire... de l'Imprimerie de Momoro, [n.d., 1790]. £400

8vo (194 × 120 mm), pp. [2], x, [4], 3-197, [5], plus 13 folding letterpress table or illustrations, woodcut title vignette. Contemporary blue pastepaper boards. Spine worn, otherwise a very good, fresh copy.



**FIRST EDITION**, with author's signature at the end of the preface and with various small manuscript corrections, presumably editorial. An exhaustive proposal for a post-Revolutionary national bank based on property the title bears Mengin's statement his aim: 'Fonder l'intérêt public sur l'intérêt particulier, les concilier pour l'avantage général de tous ces citoyens, multiplier les richesses nationales, tel est l'unique but de cet ouvrage' ('Basing the public interest on private interest, reconciling them for the general advantage of all citizens, multiplying national wealth, such is the sole aim of this work'). The folding tables include models for four different credit notes: Papier rouge, papier bleu, papier jaune and papier vert.



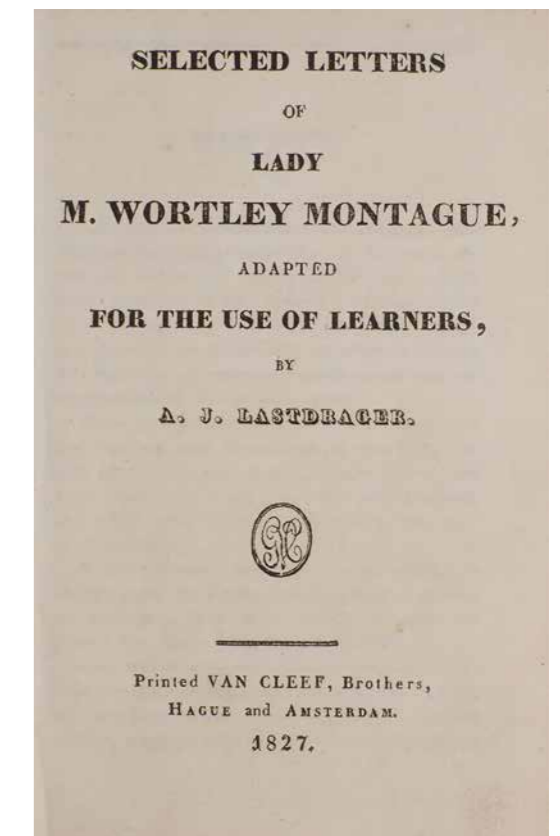
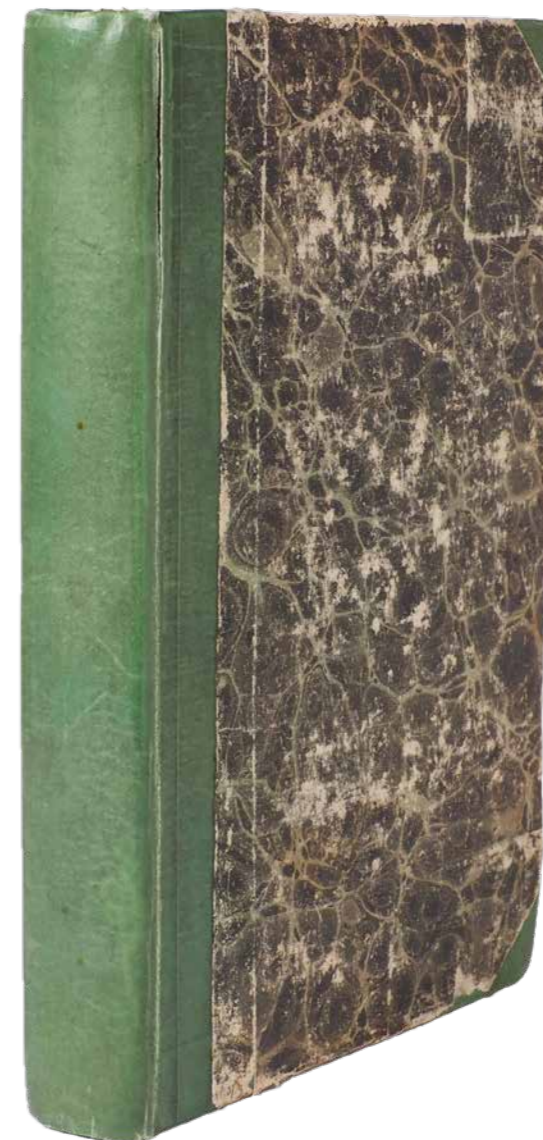
- [44] **MONTAGUE, Lady Mary Wortley. Selected Letters...** adapted for the use of Learners by A. J. Lastdrager. The Hague and Amsterdam: Van Cleef brothers, 1827. £200

8vo (164 × 100 mm), pp. viii, 189, [3], complete with half-title and final advert leaf. Printed on thick paper. Contemporary green half vellum. Rubbed. Three Dutch ownership inscriptions (two are early). A very good copy.

**FIRST EDITION** of this Dutch-printed schoolbook, reproducing the English text of selected Montague letters with a foreword and extensive footnotes in Dutch, edited by educationalist Abraham Johannes Lastdrager (1788-1855) who had founded a successful academy for young

ladies in Amsterdam around 1820. The advert leaf lists a further thirteen educational titles in Dutch and French.

No US or UK copies located in Worldcat or JISC.



[45] **Officia Propria plurimorum sanctorum ex variis SS. Pontificum decretis in Breviario Romano apponenda...** Lisieux: Rémy le Boullenger, 1693. £600

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

A rare Norman Office of the Saints dedicated to saints and other feasts added to those of the traditional Roman breviary by papal decree. It gives prayers and readings for each, including those for Saints Canute (January 19), Patrick

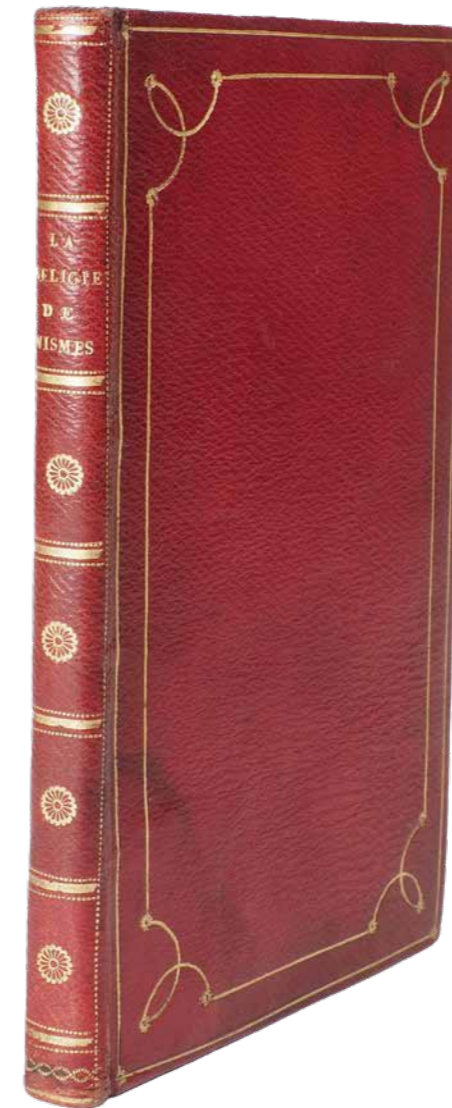
(March 17), Anselm of Canterbury (April 21), Monica (May 4), Margaret of Scotland (July 8), Cajetan (August 7), Wenceslas (28 September), Laurence Justinian (September 5), Notre Dame de Mercede (September 24) and Francis Xavier (December 3). The printer, Rémy Le Boullenger (1637?-1707) is not among the three Lisieux printers listed in the *Répertoire d'imprimeurs/libraires* and appears in just a handful of imprints in the CCFr (among which ours does not appear).

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



[46] **POUGENS, Charles. Julie ou la Religieuse de Nismes, Drame historique, en un acte et en prose.** Paris: Du Pont An IV [1795/6]. £950

12mo (153 × 88 mm), pp. xix, 79, [1], including half-title. Old light waterstain affecting two prelims. and (minimally, in the form of slight cockling) the title and a couple of subsequent leaves. Early nineteenth-century red morocco, gilt, spine in compartments with rosette tools, gilt edges. A pretty copy.



**FIRST EDITION** of a gothic drama recounting the trials of an incarcerated nun — a theme with obvious anticlerical and libertarian potential which attracted several French novelists of the Revolutionary era, including Olympe de Gouges (in *Le Couvent ou les vœux forcés*) and Chénier (in *Fénelon ou les religieuses de Cambrai*). *Julie* was Pougens' only drama and was evidently given salon performances by the actor François-Joseph Talma, and William Godwin read it in 1801 (*Diary*, 4 July 1801 <http://godwindiary.bodleian.ox.ac.uk/diary/>). Charles de Pougens (1755–1833) is an interesting figure — the natural son of the Prince de Conti, he was highly educated and began a diplomatic career in Rome 1776, cut short by smallpox which left him blind. He travelled to England and was associated with Cagliostro and the transgender Chevalier D'Eon. Sentenced to death by the French Revolutionary authorities, in 1794, he survived when the execution of Robespierre brought an end to the Reign of Terror. The National Convention awarded him a pension, and in 1795 he opened a business in Paris selling books on commission. He best known for his early speculative lost-race novel *Jocko* (1824).

Gay, II, 749; Cioranescu 51120; Quérard VII, 302. Worldcat: Hagley Library, Harvard, Texas, Toronto and Victoria (BC) in North America.

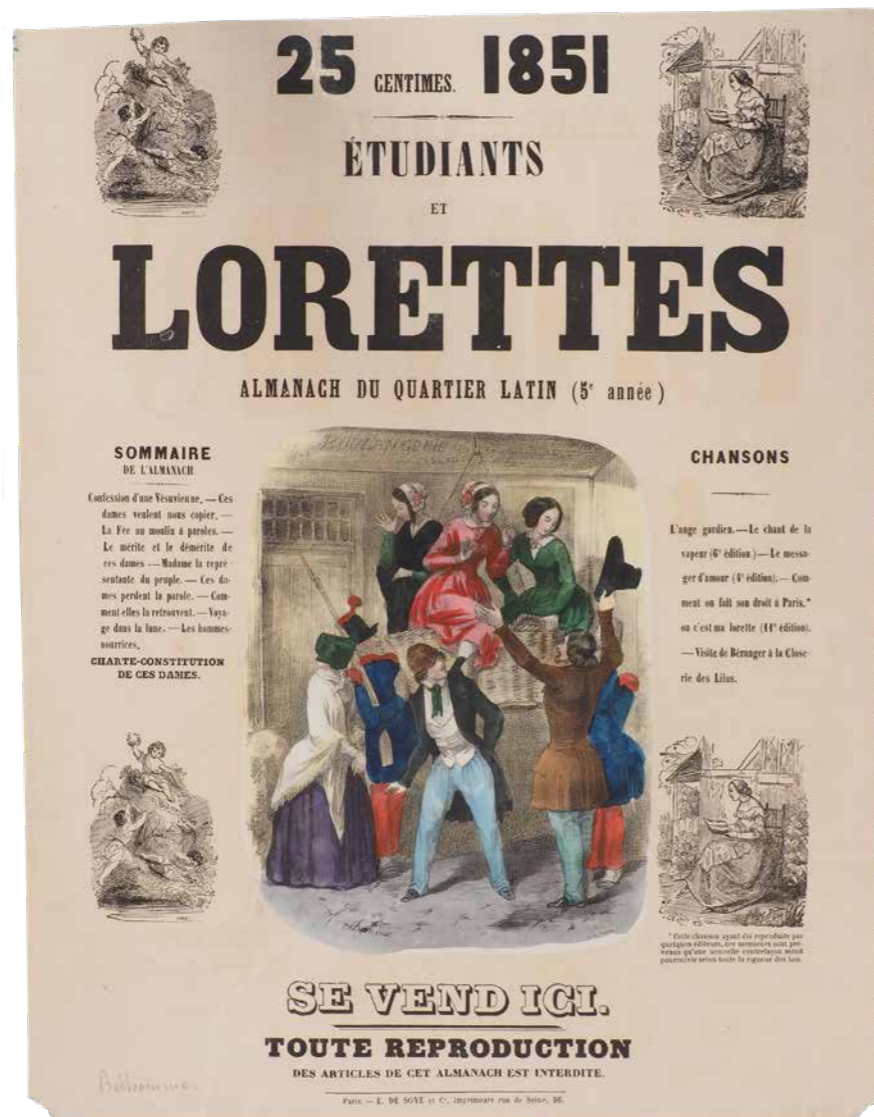


[47] (PUBLISHER'S ADVERT). **Étudiants et Lorettes**. Almanach du Quartier Latin (5<sup>e</sup> année). Paris: E. de Soye et compagnie, [1850 or 51]. £1500\*

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

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

During the February Revolution of 1848, French women briefly hoped for political rights and an improvement in their social situation. Such hopes were short-lived and popular reaction was expressed in satires like this. The complex image of the Vésuvienne woman warrior, both pleasantly seductive and scandalously rebellious. She appeared in all the major newspapers, while real women in the streets claimed this title by parading under a Vesuvian banner. Their morality was often called into question and it is no surprise to see lorettes and Vésuviennes share a billing here. In Belhomme's lithograph, three lorettes step out of basket (one thumbing her nose); a reflection of a popular contemporary song 'Le Panier aux lorettes'.



[48] **RACHILDE [and] 'Francis TALMAN'. Monsieur Vénus**. Roman matérialiste. Brussels: Auguste Brancart, 1884. £950

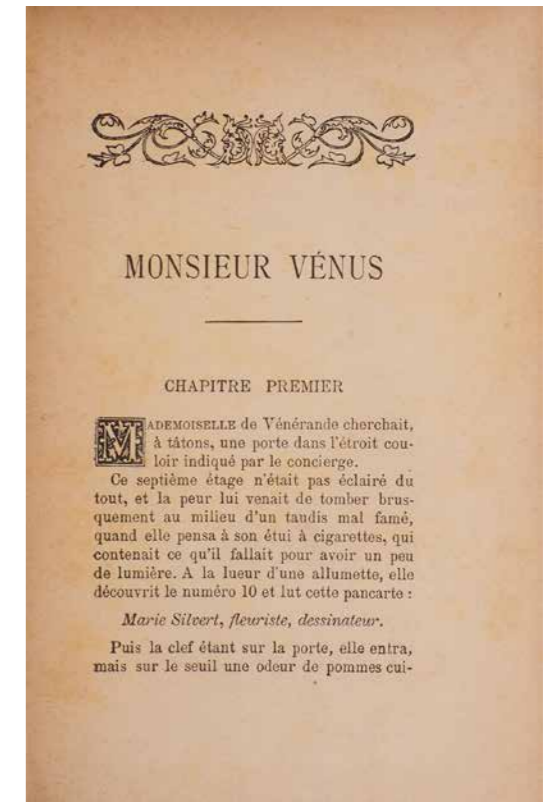
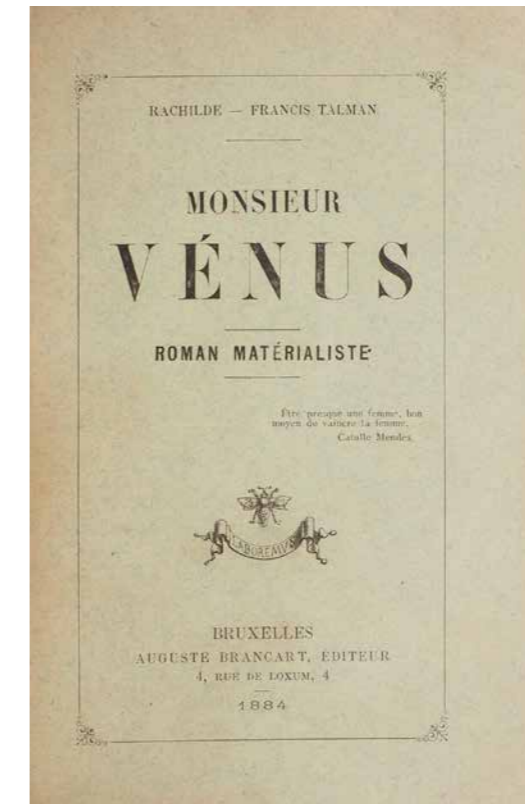
12mo (180 × 118 mm), pp. [8], 228, [2], complete with half-title, wanting the first of the two advert leaves at rear, probably an early cancellation. Some light browning. Original pale green upper and lower covers preserved in early green cloth, with red morocco label. Unidentified early monogram stamp to half title. Spine faded with short tear (no loss) at head. A very good copy.

FIRST EDITION, FIRST ISSUE, complete with all subsequently censored text, including the final scene in which the heroine makes love to a partially animated transgender mannequin. Rachilde, who was to style herself as a 'man of letters' on her calling cards was just 24 when *Monsieur Vénus*, her second novel was published in Brussels. The book caused an immediate scandal and was vigorously suppressed by the Belgian and French authorities. Subsequent editions were shorn of the novel's more shocking passages, which were conveniently attributed to Rachilde's (probably-fictitious) co-author 'Francis Talman', whose name appeared on the title page. Some critics refused to believe that a work which frankly recounted the pursuit of sexual pleasure by a noblewoman, Raoule de Vénérande, could possibly be the work of a young woman. It remains an unsettling

work, describing Raoule's treatment of her young male lover, Silvert, who she persistently feminizes and humiliates. Silvert ultimately dies at the hands of one of Raoule's suitor's in a duel, and is replaced by her with a mannequin (with real hair, teeth and fingernails) who can be alternately dressed in male and female clothes.

The Belgian authorities sought to destroy as many copies of the first edition as possible, and it is accordingly a noted rarity.

We can locate the following copies: BnF, Bibliothèque Jaques Doucet, Institut de France and Library of Congress, University of Houston, Vanderbilt University in North America, British Library and Cambridge in the UK and Kb in the Netherlands.



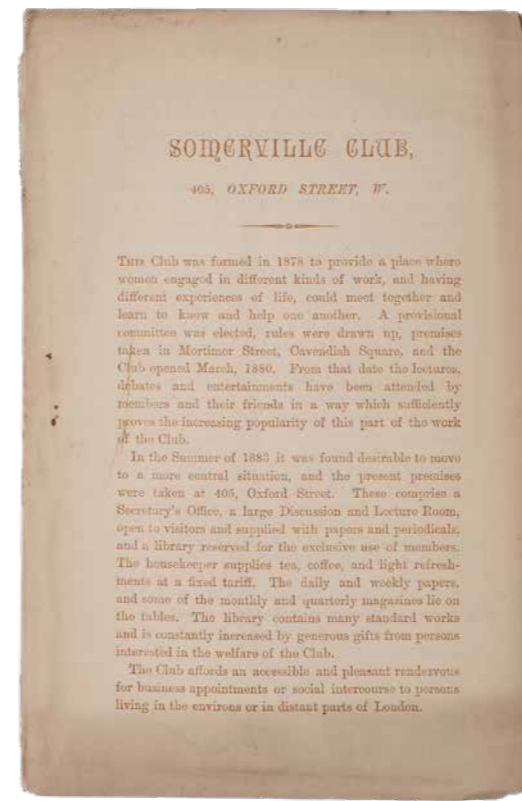
- [49] **(SOMERVILLE CLUB).** List of Members of the Somerville Club, 405, Oxford Street, W... [Opened February 21st, 1881]. London: Women's Printing Society Limited, 1884. £250

8vo (185 x 118 mm), pp. 26, plus 2 initial leaves [pp. 4] printed in red. Stitched as issued. Initial leaves slightly browned, small chip to head of title. A good copy.

Apparently very rare (no copies located in the usual databases). The Somerville Club was the first women's club founded in London, for graduates of Somerville College, Oxford (the women's college founded in 1879). It lists over 700 members and 47 committee members. The club was founded by the geologist and educationist Catherine Raisin (she appears in both lists here); other early members included the pioneer doctor Elizabeth Garrett Anderson, the physician, Matilda Ayrton and the journalist and educationist, Jane Chessar and Octavia

Hill (founder of the National Trust). Its principals were democratic, insisting that class was no barrier to membership, and mutually sustaining, 'to provide a place where women engaged in different kinds of work, and having different experiences of life, could meet together and learn to know and help one another'.

The list was printed by the Women's Printing Society Limited founded by Emma Paterson and Emily Faithfull in the 1870s.



[49]

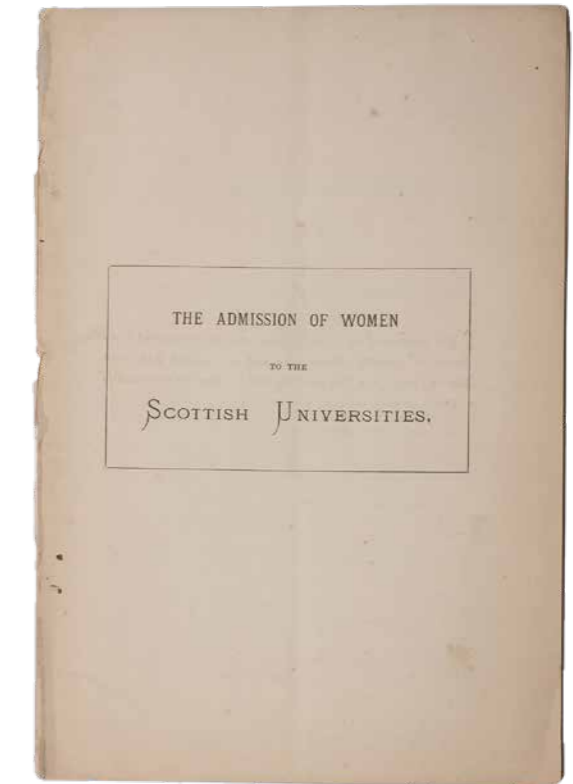
- [50] **[STRUTHERS, Christina].** The Admission of Women to the Scottish Universities. [Aberdeen, 1883]. £150

8vo (185 x 128 mm), pp. 18. Disbound, last leaf detached.

FIRST SEPARATE EDITION, scarce. Only in 1889 did the The Universities (Scotland) Act establish a legal framework that allowed universities to make arrangements for women to study and graduate, and until 1892, women at Scottish universities could not receive a degree. Christina

Struthers's polemical essay, which preceded the early meetings of the Executive Commission for the Scottish Universities. It first appeared in the Aberdeen Newspaper.

WorldCat: Edinburgh, Glasgow and St Andrews only.



[50]

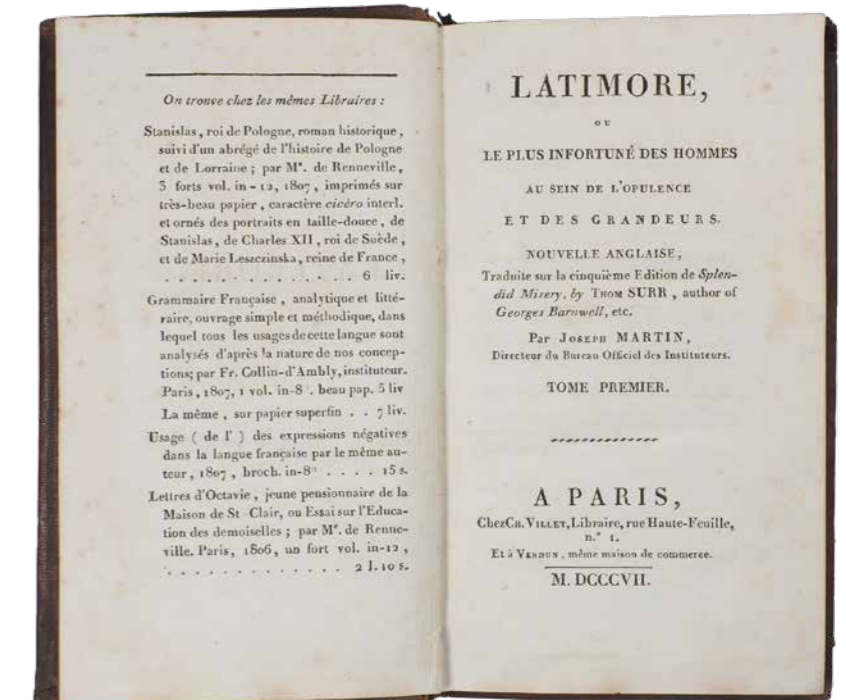
- [51] **SURR, Thom[as Skinner].** Latimore, ou le plus infortuné des hommes au sein de l'opulence et des grandeurs. Nouvelle anglaise traduite sur la 5e édition de *Splendid misery*, by Thom Surr, author of *Georges Barnwell* etc. Par Joseph Martin... Paris: [P.N. Rougeron for] Villet 'et à Verdun', 1807. £300

3 vols, 12mo (162 x 94 mm), pp. viii, 235, [1]; [4], 247, [1], [4], 201, [1], complete with half-titles. Minor waterstaining to extreme upper margins of vol. 2, contemporary booksellers stamps of O. Renault, Lormes (Nièvre) to vol. 3. Contemporary marbled sheep, gilt, spines in compartments with green morocco labels, green silk markers. Slightly rubbed, some further wear to forecorners, headcap of vol. 3 chipped with slight loss, but an excellent set.

A RARE FRENCH EDITION of Surr's *Splendid Misery* (1801), perhaps the first in French. It is one of two French translations of 1807, the other entitled *Splendeur et souffrance* published by Maradan. It is not clear which was the first. Though little remembered, Surr's several novels of fashionable British society were bestsellers in England and were much read in both France and Germany. He was born in London in c. 1770 and was educated

at Christ's Hospital before becoming a clerk at the Bank of England.

Garside, Raven and Schöwerling, *The English Novel 1770-1829*, 1801, 64 (noting the *Splendeur et souffrance* edition only. Worldcat lists copies of *Latimore* at Bn and University of Illinois only; COPAC adds no British copies. For *Splendeur et souffrance* OCLC lists copies at Bn and Universities of Erfurt and Göttingen only; COPAC adds no British copies.



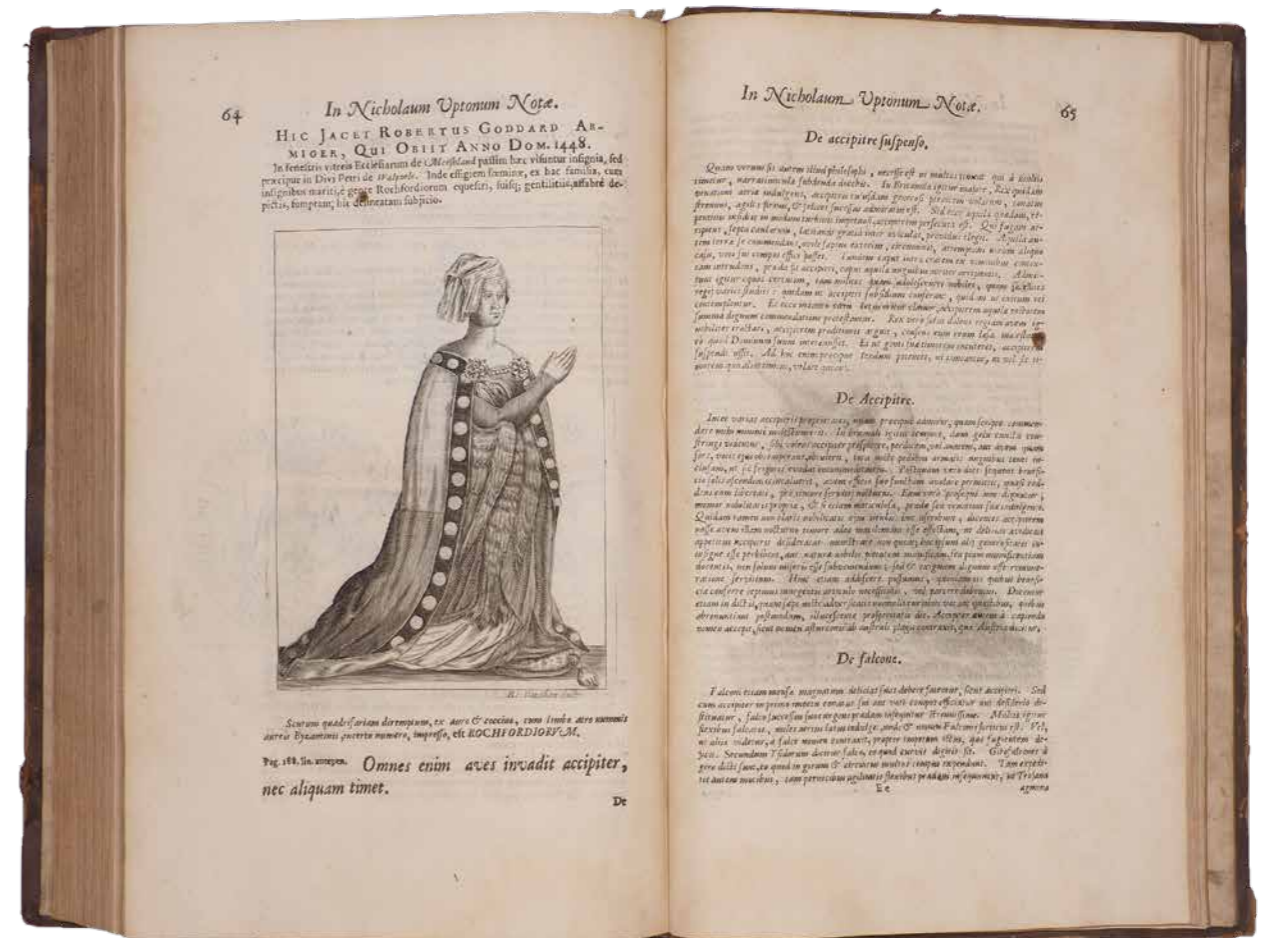
[51]

[52] **UPTON, Nicholas.** *De studio militari, libri quatuor.* Iohan. de Bado Aureo, Tractatus de armis. Henrici Spelmanni Aspilogia. Edoardus Bissæus. E codicibus mss. primus publici juris fecit, notisque illustravit. London: Roger Norton, for John Martin James Allestrye & Jacobi Allestrye sub signo Campanæ in Coemiterio D. Pauli, 1654. £950

Four parts in one vol., folio (310 x 175 mm), pp. [12], 259, [1]; [2], 45; [1], [8], 142; [2], 105, [1], including portrait of Spelman by Faithorne on 3[A]iv, engraved illustrations (some signed W. Hollar, Ro. Vaughan and PP. Lombart), numerous engraved arms, engraved headpieces and initials, woodcut ornaments. Plus two double page engraved plates by Lombart. General title slightly dusty, ownership inscription (probably eighteenth century) 'W. Gordon'. Eighteenth-century mottled calf, rubbed, rebound to style. A very good copy.

**FIRST EDITION.** Nicolas Upton's *De Studio militari* was first written in 1447 and circulated in manuscript. 'It is a treatise, in four parts, on heraldry and the arts of war, drawing heavily on a tradition of heraldic and legal writing, but also reflecting contemporary concerns. The first book elaborates a view of nobility and knighthood that recognizes the importance of virtue, but which also attaches importance (as Bartolo da Sassoferrato had done) to princely authority in the granting of arms. Upton voices the topos of the decline of chivalry, as well as contemporary aristocratic concern that too many low-born

men were acquiring arms in wartime. The second book discusses various types and laws of war (using Giovanni da Legnano's *Tractatus de bello*), a theme carried over into the fourth book with treatment of Henry V's campaign statutes. For the third book, on the colours of heraldry, Upton relies, though not slavishly, on the treatise of Johannes de Bado Aureo (possibly Bishop John Trevor of St Asaph's). The fourth draws also on French treatises and especially on encyclopaedias (such as Bartholomaeus Anglicus's *De proprietatibus rerum*) for the meaning of heraldic signs (animals, birds, fish,



flowers, and ordinaries); but the extended list, in 195 sections, also reflects a growing demand for (and disputes over) coats of arms' (*Oxford DNB*). It is followed in this first printed edition by jurist Henry Spelman's *Aspilogia*, a Latin treatise on coats of armour, which, although probably written before 1595 had not previously appeared in print. It opens with a fine portrait of Spelman by Faithorne.

*Magistri Johannis de Bado Aureo Tractatus de armis* (Wing J744) and *Henrici Spelmanni equitis Auati aspilogia* (Wing S4919) each have separate dated title page, with imprint 'typis R. Norton', pagination and register. *In Nicholaum Uptonum Notæ* (caption title) has separate pagination but the register is continuous from *Auati aspilogia*. The illustrations are signed by W. Hollar and Ro. Vaughan. The two double page engraved plates by Lombart are on paper with clear and visible foolscap watermarks.

Wing U124; J744; S4919.

- [53] **VADÉ, Jean-Joseph; Anne-Claude-Philippe comte de CAYLUS; Jeanne Baptiste d'Albert de Luynes, comtesse de VERRUE. Les Ecosseuses: ou Les Oeufs de Pasques.** 'Troyes' [but Paris]: chez la Veuve Oudoy, 1745. £650

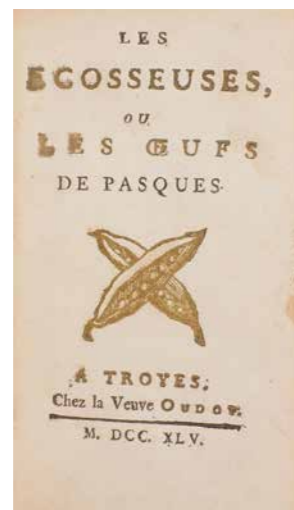
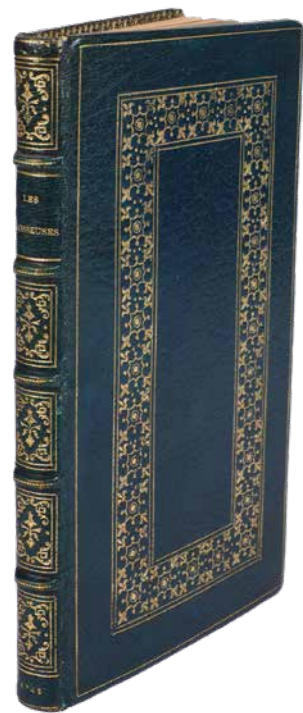
8vo (148 × 88 mm), pp. [4], 172, woodcut frontispiece printed in bistre with letterpress in black and additional title partly printed in bistre, with woodcut device of two crossed pea-pods, regular title in black (dated 1739). One stain affecting upper forecorner of 5 leaves, full turquoise morocco, gilt, gilt edges c. 1900. Upper joint starting but secure. A very copy.

**FIRST EDITION** with the delightful woodcut frontispiece of two pea shellers, evidently cut by the comte de Caylus himself after a drawing and engraving by Edme Bouchardon. The imprint of widow Oudoy at Troyes is considered false, and the book was probably printed in Paris. The combination of frontispiece and imprint serves to give the work a popular character (Troyes being a well-known centre of chapbook production), appropriate for a collection composed in the *genre poissard* reproducing contemporary street language — a collection of tales and anecdotes purporting to be told by six women ('commeres') in a butcher's shop. The authorship is composite, with contributions from populist Vadé and the comte de Caylus and comtesse de Verrue, members of a Parisian salon, the 'Société du Bout-du-Banc, around the hostess Jeanne-Françoise Quinault. An edition

had previously appeared in 1739, with a different pagination and without the woodcut and extra title.

The woodcut reproduces one of Bouchardon's wonderful series of *Cris de Paris* series of drawings, immortalising the ordinary people of Paris in age where so many illustrations were purely aristocratic. It is signed with initials 'B' and 'C' on either side, for Bouchardon and Caylus respectively.

Barbier, I, 359, 4695; cf. Gay II, p. 182 (*Etrennes de la Saint-Jean*, the collection in which it was also included).



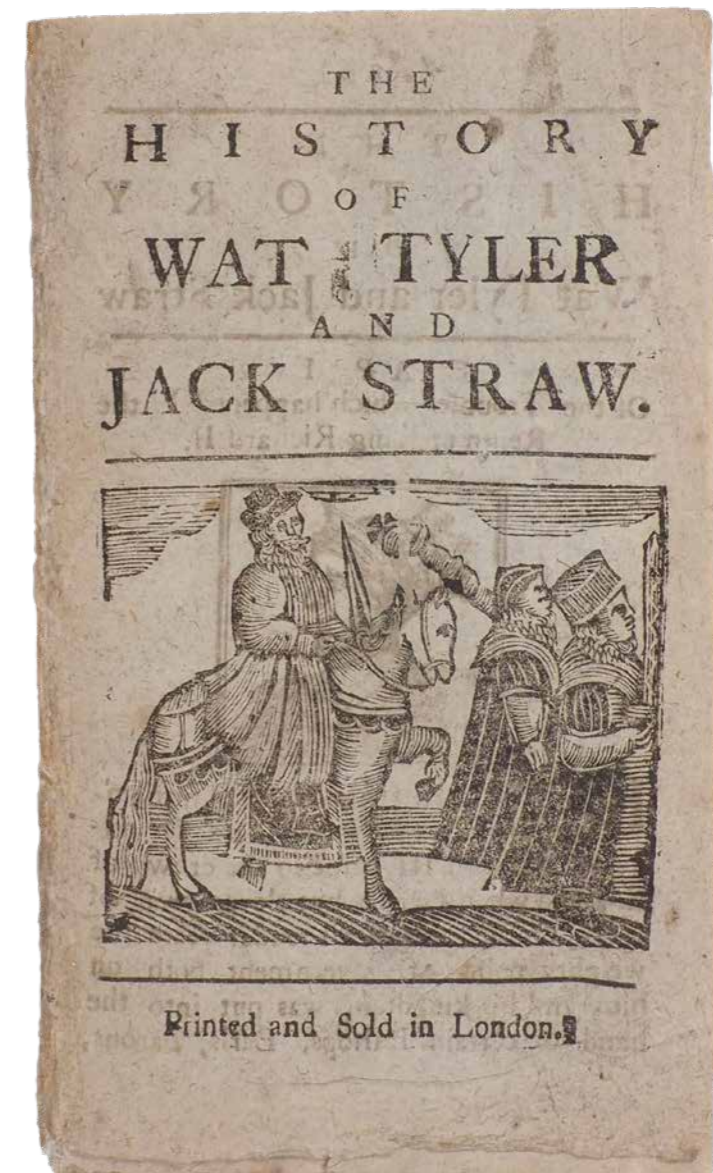
- [54] **(WAT TYLER).** The History of Wat Tyler and Jack Straw. 'Printed and sold in London', [n.d., c. 1760-1769]. £600

12mo (155 × 90 mm), pp. 24, large woodcut to title-page, 2 woodcuts in text and final tailpiece (the arms of the City of London). Printed on poor quality paper, slightly browned and dusty, with a few minor paper flaws, impressions variable. Stitched as issued, spine expertly repaired. A very good copy.

A popular eighteenth-century chapbook, one of several on the subject of Wat Tyler and the Peasant's Revolt. The text is perjorative towards both Tyler, Straw and his fellow rebels, seeing them as traitors to the realm. The final page bears the woodcut arms of the City of London and the text explains the (apocryphal) story that

the incorporated dagger represents the weapon used by Sir William Walworth to slay Tyler (though the arms do indeed date from 1381, the dagger is actually the emblem of the martyrdom of St Paul).

ESTC t36566, listing the National Library of Scotland copy only.



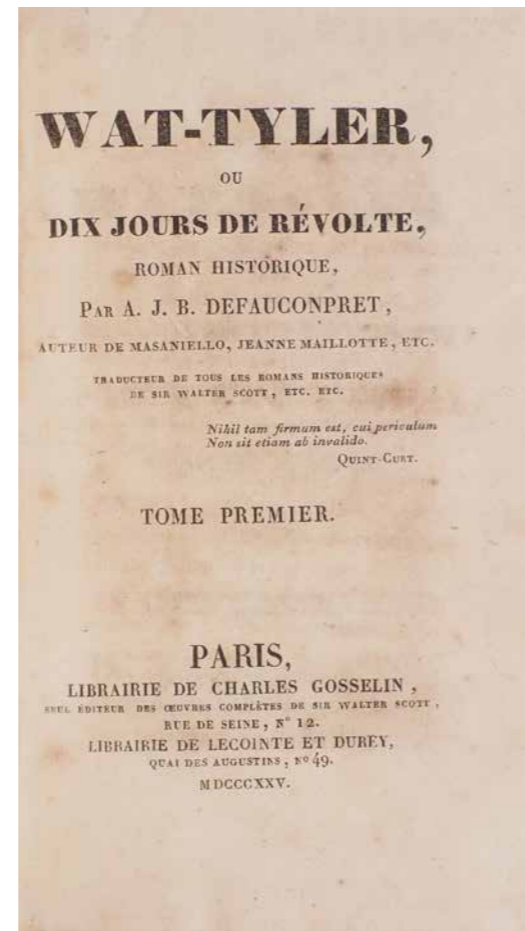
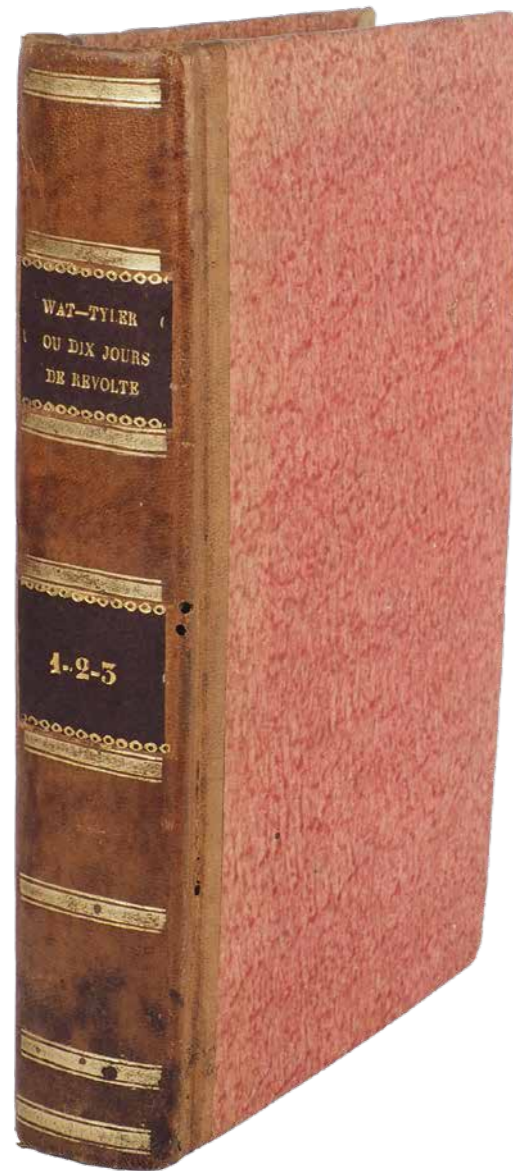
[55] (WAT TYLER). DEFAUCONPRET, **Auguste-Jean-Baptiste**. **Wat-Tyler, ou Dix jours de révolte**, roman historique... Paris: [Cosson for] Charles Gosselin; Lecointe et Durey, 1825. £850

12mo (170 × 95 mm), pp. [4], 214; [4], 170; [4], 201, [1], half-titles. Occasional browning and the odd spot (heavier on titles and half-titles), but generally very fresh. Contemporary quarter sheep, spine with tan morocco labels, gilt, pink paste paper covered boards, vellum tips, yellow edges. Slightly rubbed, a few small wormholes to both joints. Contemporary pencil inscription to first half-title 'D[emoise]lles Du Bosc'. A very good copy.

FIRST EDITION, rare, of a historical novel on the English Peasant's Revolt of 1381 and its leader, Wat Tyler. An original work by Defauconpret, better known as the French translator of Walter Scott, largely responsible for introducing Scott to an enthusiastic European audience. Besides his important Scott translations he published several novels of his own, usually historical.

The first half-title verso advertises 'Robin-Hood, ou Le Proscrit, par le même auteur', which was published under the title *Robert Fitzooth, surnommé Robin Hood, ou Le chef des proscrits* (but not until 1828).

No UK or US copies located.



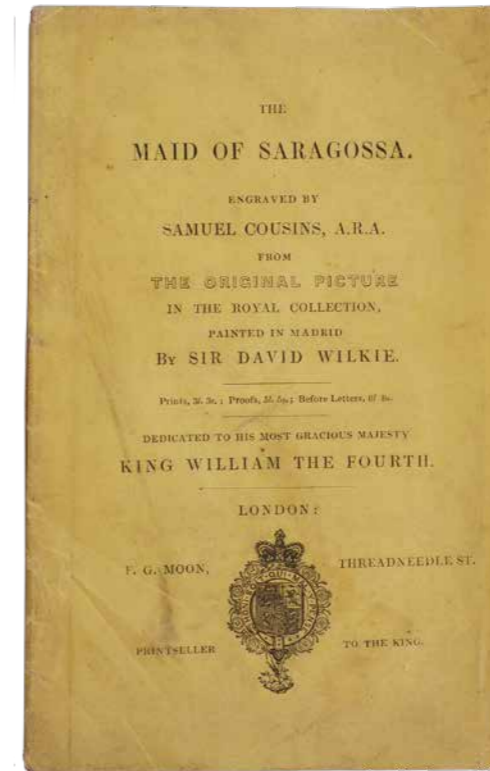
[56] WILKIE, David. **Samuel COUSINS, engraver**. **The Maid of Saragossa**. Engraved by Samuel Cousins, A.R.A from the Original Picture in the Royal Collection, painted in Madrid by Sir David Wilkie. London: [J. Moyes for] F. G. Moon, [1837]. £600

8vo (162 × 104 mm), pp. 16, plus folding etched plate with letterpress commentary. Original printed yellow wrappers, stitched. Very slightly dusty and creased, but an excellent survival.

FIRST EDITION of this rare explanatory pamphlet issued to accompany the 1837 issue of Samuel Cousins' popular engraving after Wilkie. The engraved key gives a numbered explanation of the picture while the text gives the historical account, complete with excerpts from Byron.

David Wilkie's celebrated painting of 1828, immediately purchased for the Royal Collection commemorates the two-month siege of Saragossa in 1808, when the local guerrilla leader Don José de Palafox y Melci led heroic, ill-equipped citizens to victory. This episode in the Spanish struggle for independence from Napoleon had also been commemorated in poetry and prose, most notably by Byron in 'Childe Harold's Pilgrimage'. In the picture Agostina Zaragoza (the 'Maid of Saragossa') lights the fuse in the cannon which Palafox, dressed as a volunteer, directs with Father Consolacion, an Augustinian friar.

Worldcat lists the Harvard copy only.





# JUSTIN CROFT

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