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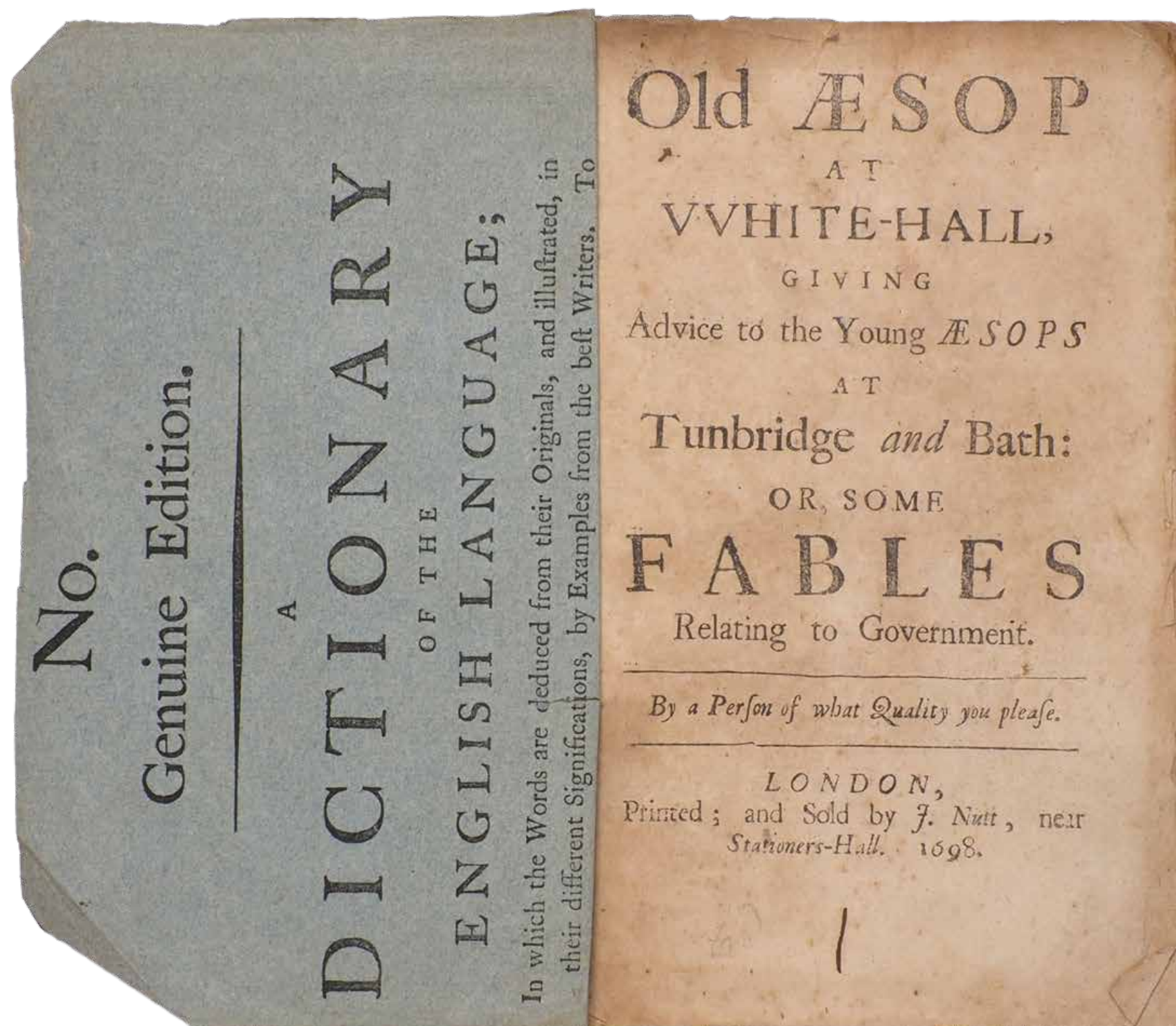
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[1] **(ÆSOP).** Old Æsop at White-hall, giving Advice to the young Æsops at Tunbridge and Bath: or, Some Fables relating to Government. By a Person of what Quality you please. London: J. Nutt, 1698. \$2000

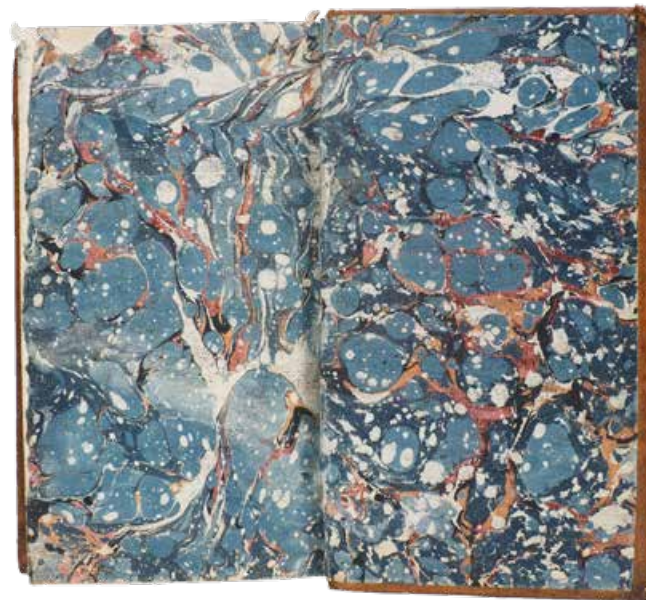
8vo (192 × 120 mm), pp. [6], 31, [1] (without initial blank leaf). Slightly thumbled and browned. Stitched in later blue wrappers, a waste sheets from a wrapper for a part of an edition of Johnson's Dictionary. A little frayed.

FIRST EDITION of this British political satire, co-opting Aesop's animals in a series of witty verses, capitalising on the popularity of the Aesop in English in the editions of Ogilby and L'Estrange. 'In 1698 a whole series of fables began to appear anonymously which set Aesop on a journey through England and the rest of Europe. He comments through his animal characters about the Jacobite threat, William's government of England, and Louis XIV's ambitions on the continent. As one writer put it, "It is now the Mode, it seems, for Brutes to turn Politicians," and Aesop was chosen as their main expositor. *Aesop at Tunbridge* (1698) was a structured attack on William and on Whig principles in general. In the same year *Aesop at Bath* criticized the Jacobites; *Aesop Return d from Tunbridge* committed the hapless supporter of the Jacobites to Bedlam; *Old Aesop at Whitehall* defended the government; and *Aesop at Amsterdam* objected to the very monarchical forms of government supported in one way or another by Whig, Tory, and Jacobite factions' (Daniel, 'Political and Philosophical Uses of Fables in eighteenth-century England', *The Eighteenth Century*, 23, 2, 1982, p. 153).

Wing O196. ESTC lists US copies at Clark (UCLA), Folger, Harvard, Cincinnati and Texas.

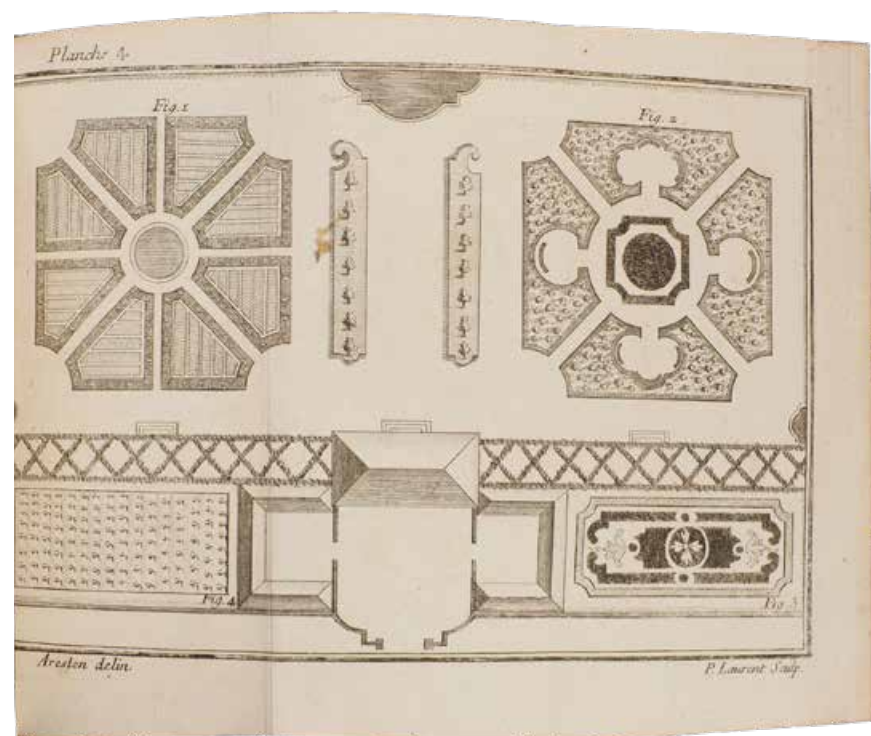
- [2] **[ARDÈNE, Jean-Paul de Rome d']**. Année Champêtre. Partie qui traite de ce qu'il convient de faire chaque mois dans le Potager. À Florence, & se vend à Paris, chez Vincent... et à Marseille, chez Jean Mossy, 1769. **\$650**

3 vols, 12mo (168 × 88 mm), pp. [4], xxiv, 423, [1]; [2], 575, [1]; [2], 548 (half-title to vol. 1 only), plus 7 folding engraved plates bound at the end of vol. 1. First title with engraved vignettes, woodcut ornaments throughout. Contemporary mottled sheep, gilt panelled spines with pomegranate and flower tools, marbled edges and endpapers. Rubbed, corners and spine ends with a little more wear, but a very good and attractive set.



FIRST EDITION of this comprehensive gardener's manual arranged according to the months of the year (each with a letterpress table of sunrises and sunsets) with instructions for the cultivation of a wide variety of fruit, vegetables, herbs and trees. The first volume is mainly devoted to fertilisation and pest control, and contains all the seven plates which show gardening tools, apparatus, some garden plans and methods for pruning. The author had been a priest and teacher at Aix, Arles and Marseilles but was discharged from his duties on account of a delicate constitution and he returned to his family home in Provence to devote himself to gardening and the study of botany. He published several books on flower cultivation and the efficacy of herbs in medicine.

Worldcat lists US copies at Harvard Arboretum and Library of Congress (the LC copy being vol. 1 only).



- [3] **(ARUNDEL SOCIETY). [VAN EYCK, Jan]**. The Ghent Altarpiece. Hangard-Maugé for The Arundel Society: 1868-71. **\$7500***

18 chromolithograph plates, in two original black and gilt glazed frames, hinged. Open c. 113 × 155 cm. approx.; closed 113 × 76.5 cm. (44.5 × 61 inches).

THE VAN EYCK BROTHERS' CELEBRATED MASTERPIECE IN THE CATHEDRAL OF ST BAVO, GHENT, (C.1425-1432) REPRODUCED BY THE PRINTERS HANGARD-MAUGÉ FROM WATERCOLOUR COPIES BY CHRISTIAN SCHULZ (1817-1883). The *Just Judges* panel (lower left panel when the altarpiece is open) was stolen in 1934 and its whereabouts is unknown.

The Arundel Society was founded in 1849 at a meeting in the house of the painter Charles Eastlake, who became the first Director of The National Gallery, and was named after the Earl of Arundel, collector and patron – a man whom Horace Walpole described as the 'father of Vertue in England'. The Society saw the progress of art in England as being dependent on popular taste. It was established with the aim to promote a greater knowledge of art through the publication of literary works and high quality reproductions of Italian fresco cycles, classical art and a handful of Northern European masterpieces. John Ruskin was an early member. Many modern British artists who did not travel, including the Pre-Raphaelites, and many collectors and an entire art-hungry class were only familiar with the Old Masters in colour through Arundel Society prints. The Society was discontinued in 1897, when it was overwhelmed by the use of photography.

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

Reflections: Van Eyck & The Pre-Raphaelites, National Gallery, London, 2 October 2017 - 2 April 2018.





[4] **ASHMOLE, Elias.** The Institution, Laws & Ceremonies of the most noble Order of the Garter... London: J. Macock, for Nathanael Brooke, 1672. \$2600

Folio (365 x 210 mm), pp. [12], 1-130, 135-6, 149-720, [2] blank, [105] including errata leaf, plus engraved portrait and and 34 leaves of plates (including 16 double page & 5 single-page with armorials printed on both sides). Occasional light dust-staining to margins, but generally very clean throughout. Resewn in modern calf preserving the original sprinkled calf sides, new endpapers. Upper joint cracking at foot, but secure. Armorial bookplates of George Drewry Squibb (1906-1994) and David Hubert Boothby, Chester Herald of Arms, earlier stamp to front free endpaper 'SS' with coronet. A good copy.

FIRST EDITION, complete with its spectacular series of plates, almost all by Wenceslaus Hollar, some in large format. They include the portrait of Charles II (by Willliam Sherwin, often lacking), views, elevations and interiors of Windsor Castle, several royal processions and the notable firework plate (showing the

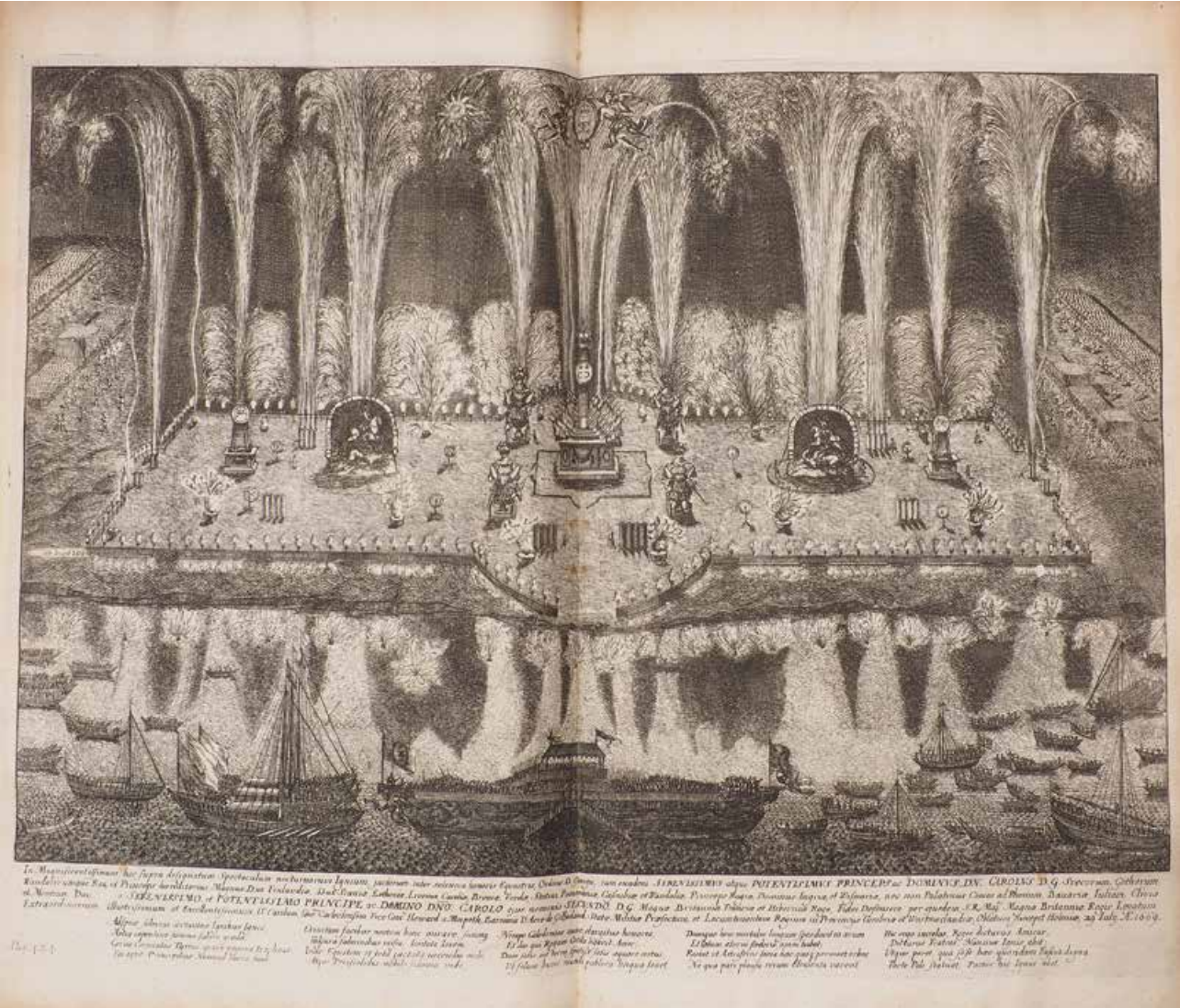
fireworks display at Stockholm in July 1669 to celebrate the investiture of Charles XI, King of Sweden, with the Order of the Garter by King Charles II).

Best known as an astrologer and antiquary, Ashmole flourished in later life under the

patronage of Charles II after the Restoration. He prepared catalogues of the King's coins and took on an official role as a herald. 'Ashmole's other chief concern in the years following the Restoration was with the revival of the Order of the Garter. His extensive researches during the later years of the interregnum made him an obvious candidate for consultation on the procedural details of the lavish Garter processions mounted after the Restoration. He also drafted the royal warrant for the replacement of Garter plate in the early 1660s, and, though his application in 1660 to become official historiographer of the order came to nothing, he continued to work on his definitive history of the order. This finally appeared in 1672 as *The Institution, Laws and*

Ceremonies of the Most Noble Order of the Garter, a lavish folio densely packed with detail about the history and personnel of the order, and attractively illustrated with plates by Wenceslaus Hollar. On the book's appearance Ashmole was warmly commended by the duke of York, while copies which he sent to foreign members of the order—complete with specially printed personal dedications—brought him gratifying compliments: the king of Denmark, the elector of Brandenburg, and the Elector Palatine all presented him with gold insignia, which are preserved at the Ashmolean Museum (Michael Hunter, ODNB).

Wing A3983.



[5] **[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. \$400

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' found 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.



[6] **BAARLANDE, Adriaan van.** Chroniques des ducs de Brabant... Antwerp: Jean Baptiste Vrients, 1603. \$1600

Small folio (282 × 185 mm), pp. [18], 192, [6], with engraved armorial vignette to title, large arms of Albert & Isabella to verso and 36 full-page engraved portraits, plus a double-page engraved map. Some offsetting from well-inked plates to the letterpress text opposite, one or two leaves with very minor waterstain to extreme lower forecorner. Nineteenth-century half calf, drab boards, blindtooled panelled spine, gilt armorial device. Armorial bookplate of Agnew of Lochnaw, stamp of the Institute of Heraldic and Genealogical Studies to front pastedown. A very good copy.



FIRST EDITION IN FRENCH of *Rerum gestarum a Brabantiae Ducibus Historia* (1526). It has fine portrait plates, which include Charles Martel, Charlemagne, Wenceslas of Bohemia and Albert and Isabella of Austria, all unsigned, except this last mentioned by Jan Collaert after Otho Vaenius. Adrian Van Baarland (1487-1538) was variously an historian, philologist, humanist, and philosopher and was a very early supporter of Erasmus.

This book is an early fruit of the programme of Albert and Isabella to develop a sense of national identity in the Netherlands, of which they had become joint rulers in 1599. While the original Latin edition was printed in Antwerp in 1526, Jan I Moretus printed a beautiful new Latin edition in his Officina Plantiniana in 1600 (*Ducum Brabantiae chronica*) and in 1603 Jan-Baptist Vrients published this French translation. The Duchy of Brabant was historically divided into four parts, each with its own capital. Its territory included the three modern-day Belgian provinces of Flemish Brabant, Walloon Brabant and Antwerp; the Brussels-Capital Region; and most of the present-day Dutch province of North Brabant. Its four chief cities were Brussels, Antwerp, Leuven and 's-Hertogenbosch. In a deed of renunciation of 1598, the Spanish King Philip II (1527-1598) determined that his eldest daughter Isabella (1566-1633) would marry her Austrian cousin Albrecht (1559-1621). As archdukes, the couple would become the sovereign monarchs of the Spanish Netherlands.

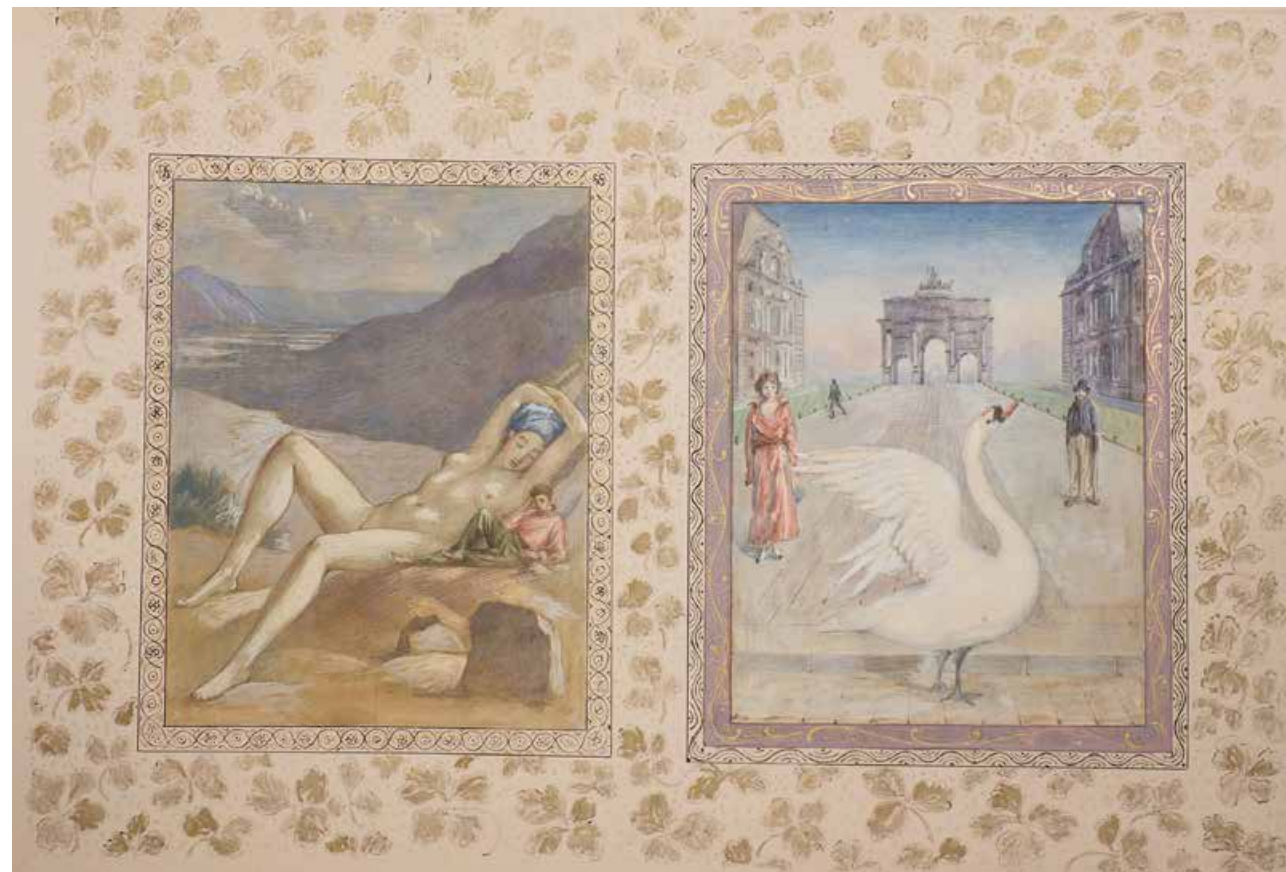
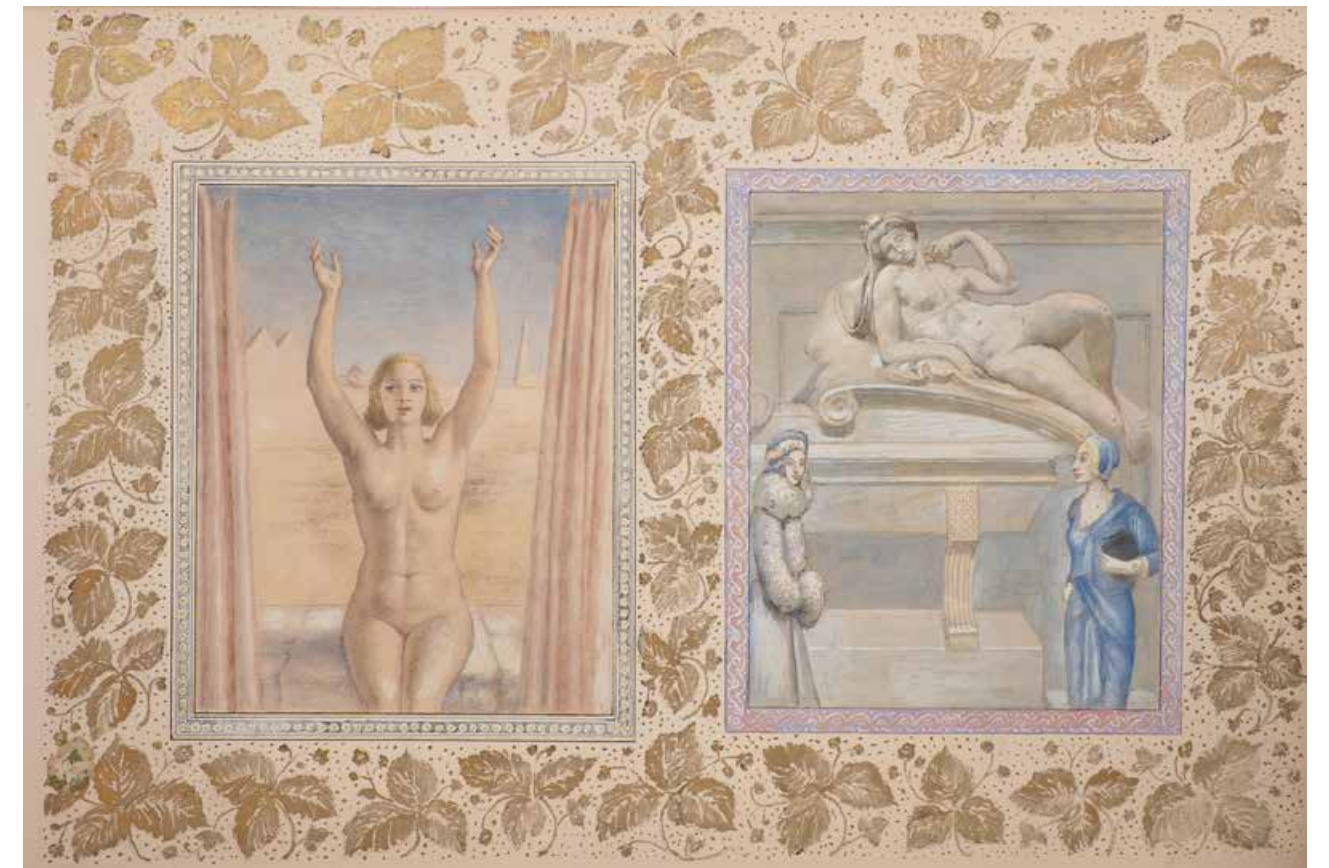
Not in Adams.

[7] **(BAUDELAIRE). BULWER-LYTTON, Neville, *illustrator*. Vingt poèmes de Charles Baudelaire.** [France], 1934. **\$20,000**

Oblong folio (380 × 575 mm), 53 leaves (which include a calligraphic title-page, 13 leaves of illustrations and 39 calligraphic text leaves), with a total of 20 original watercolour and gouache illustrations (6 full page, c. 230 × 400 mm and 14 smaller, c. 230 × 180 mm), 2 of the text leaves with calligraphic borders, various ornaments including illuminated initials and calligraphic tailpieces. Occasional browning/offsetting but generally very clean. All mounted on original guards in a contemporary full vellum binding.

A SPECTACULAR AND UNIQUE INTERPRETATION OF BAUDELAIRE by Neville Lytton including twenty original watercolours with illuminated borders. Each of Lytton's images is in the visionary tradition – most have an otherworldly quality, and some border on Surrealism. The twenty poems comprise: Le Calumet de la Paix - Bohémiens en voyage - La Géante - Le Cygne - La Beauté - L'Idéal - La Vie antérieure - Sisina - Un Voyage à Cythère - XVIII - A une Passante - L'Albatros - L'Ennemi - Bien loin d'ici - Une gravure fantastique - L'Amour et le Crâne - La Cloche fêlée - Le Voyage - Le Balcon - Les Bijoux. Most of the poems are given in two calligraphic

versions, one probably written with a steel nib, the other with an oblique nib, perhaps a quill-pen. Three poems appear in only one version: La Cloche fêlée in steel nib version only and Le Balcon and Les Bijoux only in quill pen. Neville Bulwer-Lytton (1879-1951) was grandson of the novelists Edward Bulwer-Lytton and Rosina Doyle Wheeler and his siblings included the suffragette Constance Lytton and Emily Lutyens. He was a man of many parts: a military officer, cricketer, Olympic athlete and artist – educated at Eton and the École des Beaux-Arts. He was also an accomplished morris dancer and played an ivory flute.





Among several notable portraits, he painted George Bernard Shaw in papal robes (in imitation of Velazquez) and a series of fashionable women in sumptuous velvets and silks, but he is best known for the series of First World War frescoes for the Victory Hall at Balcombe, Sussex. Throughout his career he also painted watercolour miniatures, intensely detailed with a distinctive coloration – a style entirely suitable for these Baudelaire illustrations. His first wife was Judith Blunt, daughter of Wilfrid Scawen Blunt (divorced in 1923), and he was an important member of circles of artists and connoisseurs around the turn of the 20th century. He was friendly with Sydney Cockerell, spent weekend with the Churchills, and Eddie Marsh claimed that it was meeting Lytton that inspired his love of collecting. In 1924 Lytton married Rosa Alexandrine (Sandra) Fortel of St Rambert-

en-Bugey, near Lyon and settled in France, absorbing himself deeply in French artistic culture. He wrote: "I love France because I am an artist, and in this glorious country artists are considered to be sacred --- to them gratitude is shown for the renouncing of material wealth and worldly values and the adoption of a life of struggle which as a rule is only understood by a small number of contemporaries" ('Reasons why I love France' in *Life in Occupied France*, 1942).

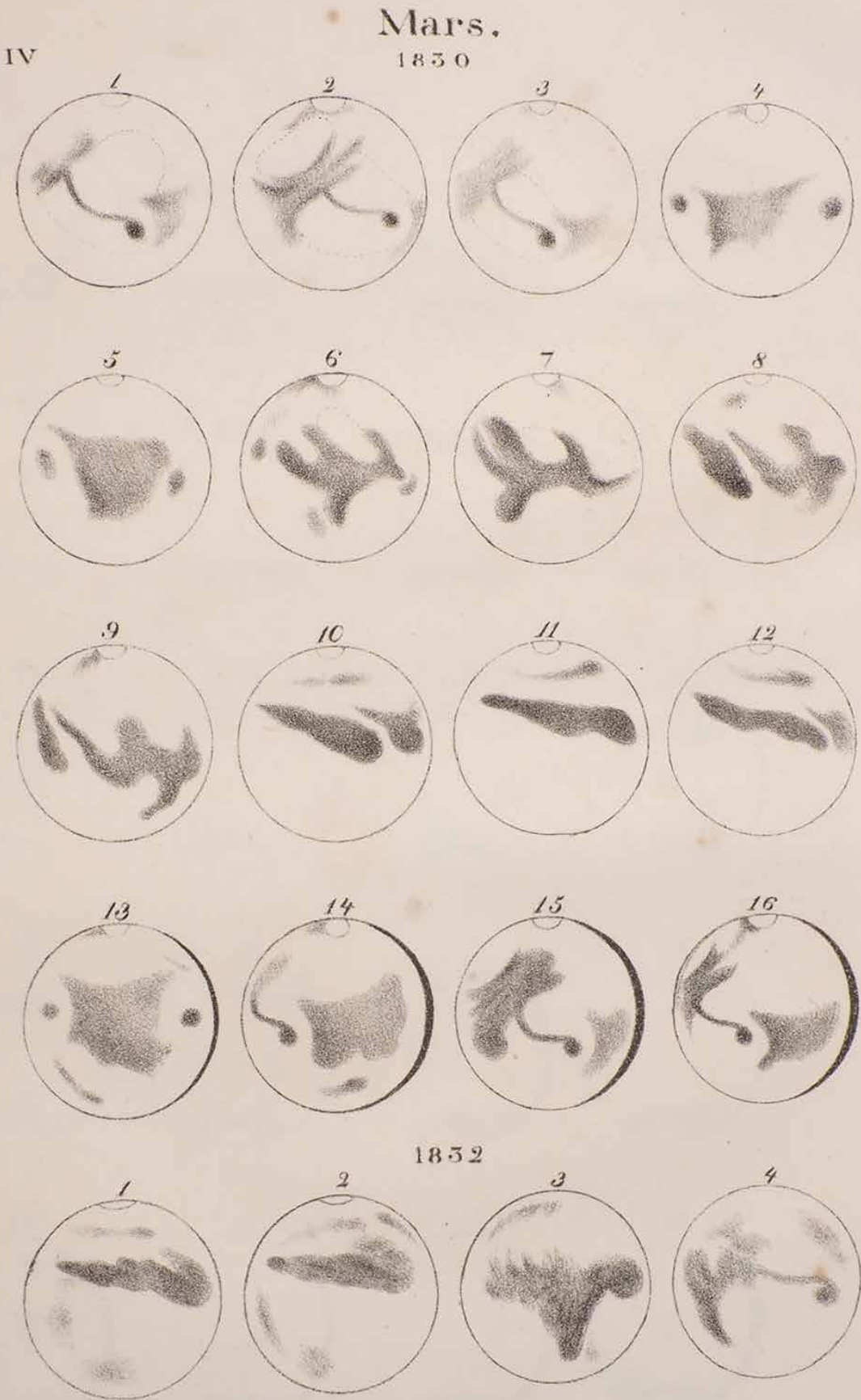
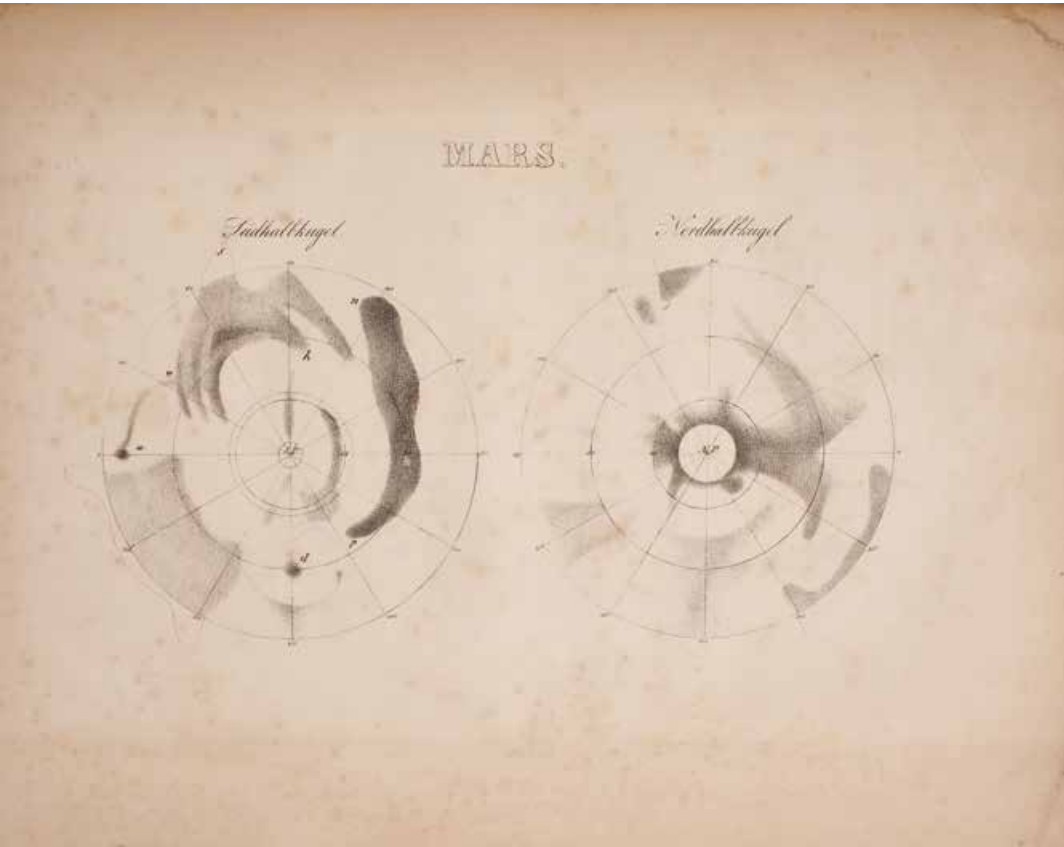
[8] **BEER, Wilhelm and Johann Heinrich MÄDLER.** **Fragments sur les corps celestes du système solaire... avec les planches.** Paris: Bachelier, 1840. \$4000

Large 4to (280 × 218 mm), pp. [4], xii, 216, plus 7 lithograph plates (6 being 190 × 28 mm) the other being 220 × 280 mm). Some light browning throughout, with some spotting to the preliminaries, the larger plate browned with small waterstain to upper left corner, all plates slightly spotted. Quarter cloth, circa 1900. Early ownership inscription to head to title 'A. Le Maire II'. A good copy.

FIRST EDITION of this observational survey of the solar system, including the earliest accurate maps of the surface of Mars, establishing the discipline of aerography (a derivation from 'Ares' the Greek god of Mars). Wilhelm Beer and Johan Mädler made systematic telescopic observations of Mars from 1830, the year in which the planet passed closest to earth. Their goal was to refine Herschel's calculations of its period of rotation — just over 24 hours — which had prompted speculation about the red planet's similarities to our own. In doing so they made a close survey of spots and other markings, trying to understand those which might give clues to the composition of the Martian surface and those which were atmospheric, and created the drawings on which the Mars plates in the

Fragments were prepared. They were accurate enough to plainly 'distinguish the two most notable features of Mars Syrtis Major (looking like India), and Lacus Solis (looking like a large eye)' (Ashworth, Linda Hall website <https://www.lindahall.org/about/news/scientist-of-the-day/wilhelm-beer/>). The multiple small diagrams of Mars on 6 plates appear for the first time, while the larger double-hemisphere plate had previously appeared in a journal article in *Astronomische Nachrichten* of 1838. The book was published in German in 1841 as *Beiträge zur physischen Kenntniss der himmlischen Körper im Sonnensysteme*. Both authors' contributions are commemorated with Martian craters named after them.

Houzeau and Lancaster 1332.



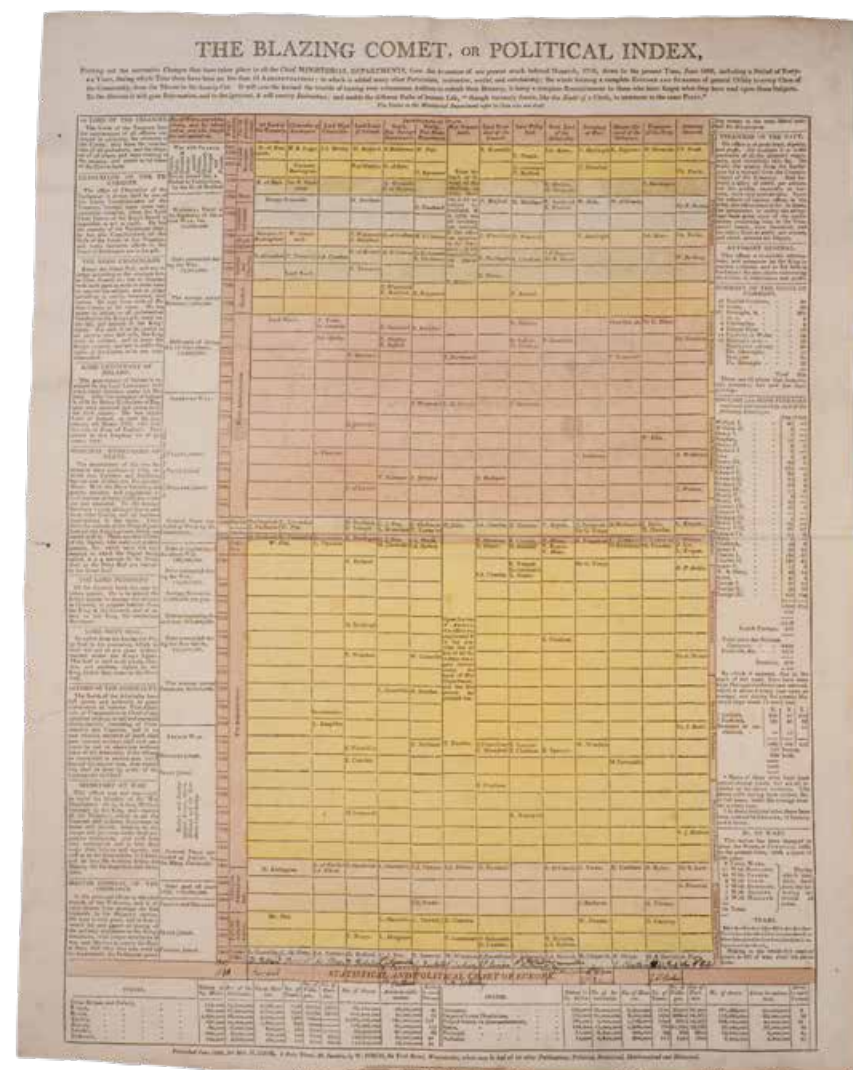
- [9] **THE BLAZING COMET, OR POLITICAL INDEX.** London: MacPherson and Boyle for Mrs. H. Cook by W. Finch, June 1806. **\$2000***

Large letterpress chart (550 × 430 mm), hand-coloured. Early manuscript additions to the foot. Transverse fold, remains of old paper guard to verso, plus two contemporary cuttings pasted on. A very good example.

APPARENTLY THE SOLE EDITION of this useful graphic chart providing key data on the political life of Britain during the reign of George III, including the eras of the American and French wars. It provides a chronological account of the successive administrations of North and Pitt and the major officers of state (Lord of the Treasury, Chancellor of the Exchequer, Lord Chancellor, Lord Lieutenant of Ireland and so on), a digested account of the number and cost of Britain's wars, and a relative chart of population comparing Britain and Ireland with France, Russia, Turkey, Prussia, Sweden and Denmark. An early annotator has extended the chart with two lines in manuscript, adding the administrations of

Portland (1807) and 'Percival' (1812 — Spencer Perceval became prime minister in 1809, serving 4 years before his assassination in 1812). It is apparently one of several such charts issued by the publisher W. Finch, the imprint stating it was published for Mrs H. Cook of 3 Bury Street, St. James's (the British Book Trade Index records a Harriet Finch, stationer in Bury Street, but at number 34, in 1805). Her name also appears in the imprint of Anne Grant's 1807 *Letters from the Mountains: Being the Real Correspondence of a Lady, Between the Years 1773 and 1807*.

No copy located in Worldcat or JISC/COPAC.



- [10] **BOSSE, Abraham.** *Traité des pratiques geometrales et perspectives, enseignées dans l'Academie royale de la peinture et sculpture...* tres utiles pour ceux qui desirent exceller en ces ars, & autres, où il faut employer la regle et le compas. Paris: [Antoine Cellier] chez l'auteur, 1665. **\$3000**

8vo (169 × 105 mm), pp. [16], 140, including engraved dedication, plus additional engraved title 'Leçons données dans l'Academie royale de la peinture et sculpture par A. Bosse', sectional title 'Le Pratiques par figures...' and 69 plates on 36 leaves (plate 67 is double-page and plates 6 and 7 are repeated in the numbering), one plate (50) with two moveable folding parts. Slightly later (c. 1800) tree sheep, gilt spine. Corners worn, front free endpaper partly loose. Early inscriptions of Bourdet Deslongchamps. A very good copy

FIRST EDITION of this important French treatise on practical perspective for artists. The engraver Abraham Bosse (1604-76) was one of the pre-eminent teachers of art in Paris, and one of the earliest instructors at the newly established Académie royale de peinture et de sculpture before his expulsion in 1661 (following protracted disagreements with Charles Le Brun). He attempted to set up a rival school, but was eventually forbidden by royal edict, and then published a series of important treatise, like this one, which could be regarded as syllabi for the Académie, had he been allowed

to continue teaching there. *Traité des pratiques geometrales et perspectives* is the third of these and is one of most detailed treatments of mathematical perspective from the period – it is notable for its extensive series of diagrams, all drawn and engraved by the author. They include the moveable plate showing an artist observing solid forms through a doorway — a plate rarely found intact.

Cicognara, 816

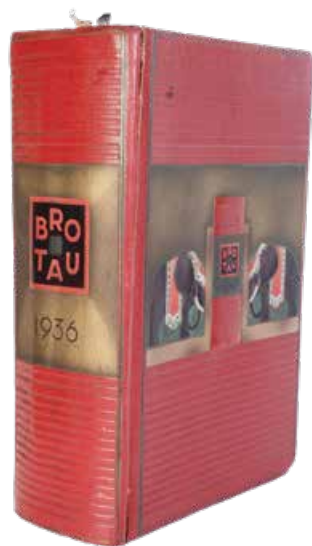


- [11] **'BROTAU'.** Annuaire des auteurs, éditeurs, agents de publicité, imprimeurs, relieurs, brocheurs, libraires, papetiers et des industries connexes... 9e année. Paris: Brodard et Taupin, 1936. \$950

Thick 8vo (212 × 135 mm), pp. 1223, [1], plus various section titles on heavier paper. Illustrated throughout, adverts, large folding map of Paris at rear. Old waterstain affecting some blank upper margins, a few pages thus lightly adhering. Original decorative stamped red 'Decorex' binding of synthetic 'Salpa', with elephant motifs and silver and gold highlights, 6 thumb index notches to fore-edge, advert (for 'La Photolith') stamped on lower edge, two printed bookmarks on silk ribbons. Upper hinge cracked but secure. An impressive volume.

A MASSIVE AND FASCINATING FRENCH BOOKTRADE DIRECTORY with an ingenious thumb index and a rather splendid graphic quality. In over 1200 pages it provides a complete listing of publishers, agents, printers, binders, booksellers, papermakers and printer's suppliers. 'Brotau' was the moniker of the industrial printers Bordard and Taupin and their *Annuaire* was published for at least a decade from 1928, though surviving copies of any issue in libraries seem exceptionally rare. One of the supplied bookmarks urges 'l'hygiène morale' in the print trades, notably in preventing the production of 'ouvrages licencieux, malsains, nuisibles au bien social'. The binding is of 'Salpa', developed in Italy in the late 1920s, and made in France by Brotau — apparently a composite of waste and recycled leather combined with latex. It was used principally for shoes, furniture and luggage, and its suitability for bookbinding can be judged from this volume. Its advantage

apparently lay not only in price but the fact it was supplied in compact rolls of regular and could be cut automatically.



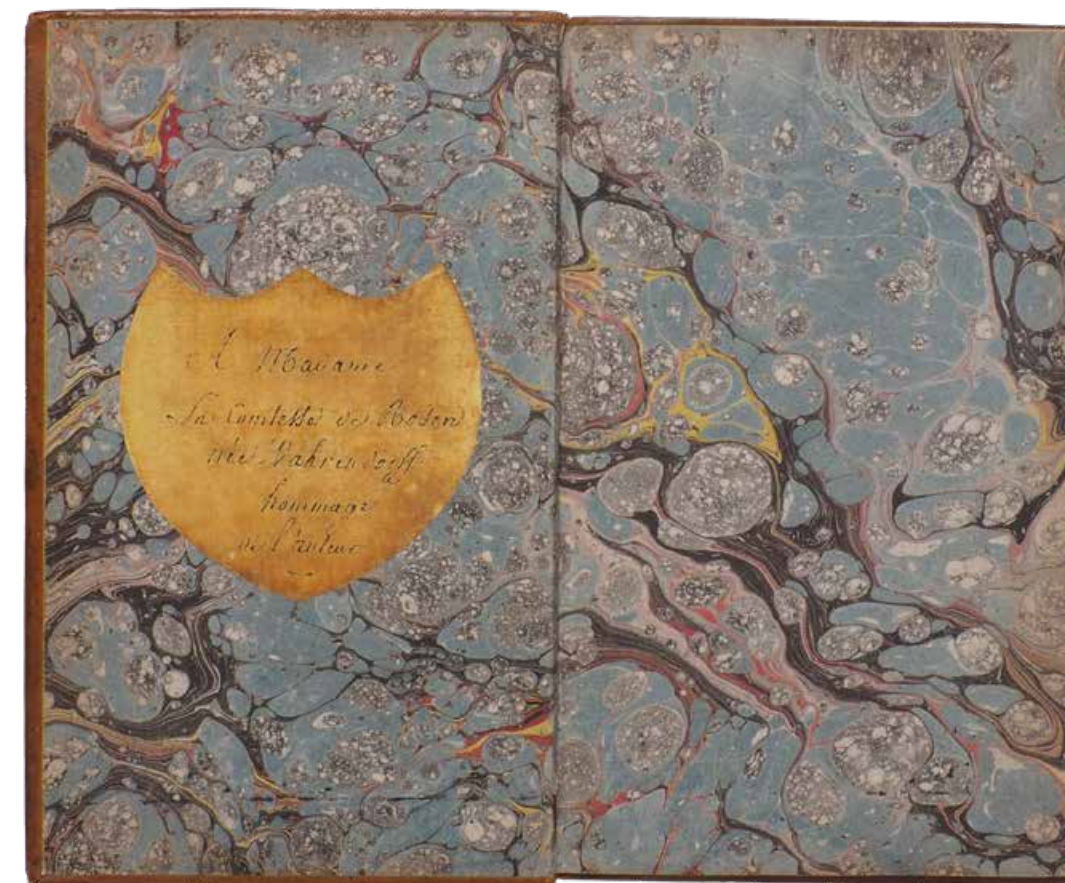
- [12] **[CARON or CHARLES] 'H.R.C'.** Neuf pas autour de ma chambre. Tournée sentimentale, dédiée aux amateurs d'un exercice modéré. Stockholm: Charles Deleen, 1816. \$1200

8vo (192 × 110 mm), pp. [4], 113, [1], plus one aquatint plate in sepia. Contemporary tree calf, gilt, orange morocco label. Slightly rubbed, joints just starting at foot, but a pretty copy. Contemporary inscription '..... Rosen' [partly illegible]. Shield-shaped bookplate with inscription 'A Madame la Comtesse de Rosen née Wahrendorff hommage de l'auteur'



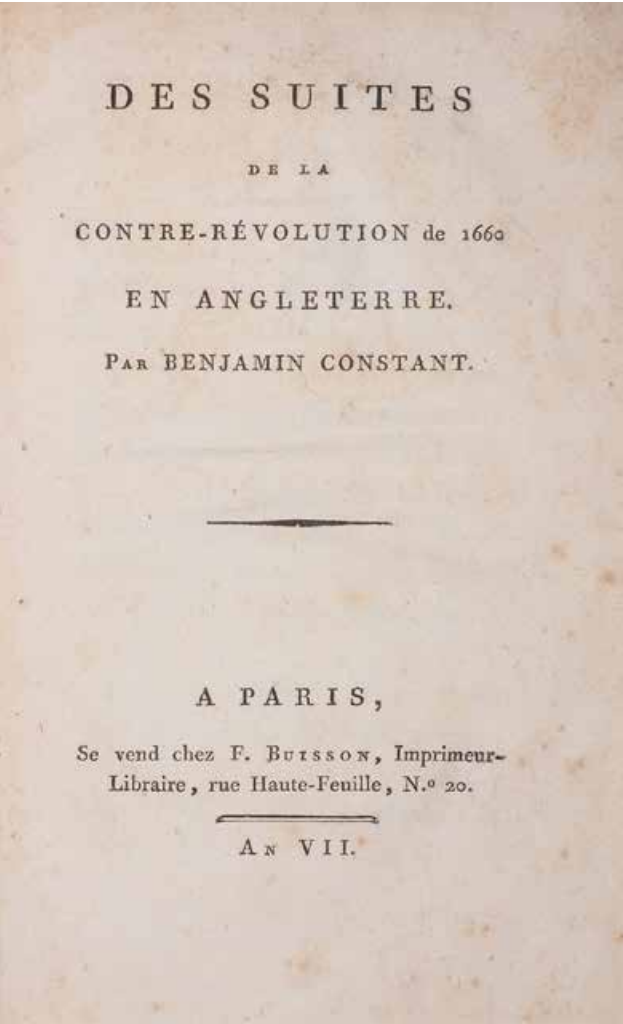
FIRST EDITION, PRESENTATION COPY. A witty imaginary *Voyage autour de ma chambre* in the spirit of Le Maistre. In just nine steps the author circumnavigates his room, bumping into Napoleon and traversing Europe. There are verses, riddles, enigmas and an acrostic on the Swedish succession: 'Charles Jean Prince Royal de Suede'. The ninth step is a long verse dedicated to the elderly British King George III. The allegorical plate depicts voyagers in an elegant state of undress on the back of a flying horse. The dedicatee of this presentation copy is Maria Juliana Wahrendorff von Rosen (1763-1820).

Worldcat locates the Yale copy only in the US. JISC/Copac lists no UK copies.



[13] **CONSTANT, Benjamin.** Des Suites de la Contre-Révolution de 1660 en Angleterre. Paris: 'se vend chez F. Buisson... An VII' [1799]. \$400

8vo (197 × 124 mm), pp. 94. Some browning throughout. Five manuscript corrections. Contemporary quarter calf, marbled boards in imitation of tree calf, spine gilt with green morocco label. Slight wear to corners, head of spine chipped, but a very good copy.



FIRST EDITION. In this polemical work the Republican, Constant warned the French people of the consequences of a potential restoration of the monarchy in France. He considers the undesirable consequences of the British Restoration and cites the histories of Clarendon, Hume, Burnet and Ludlow, often giving footnote excerpts in English. It was published shortly before the events of the 18th Brumaire and in the year Constant was also translating Godwin. The manuscript corrections in this copy appear to be editorial.

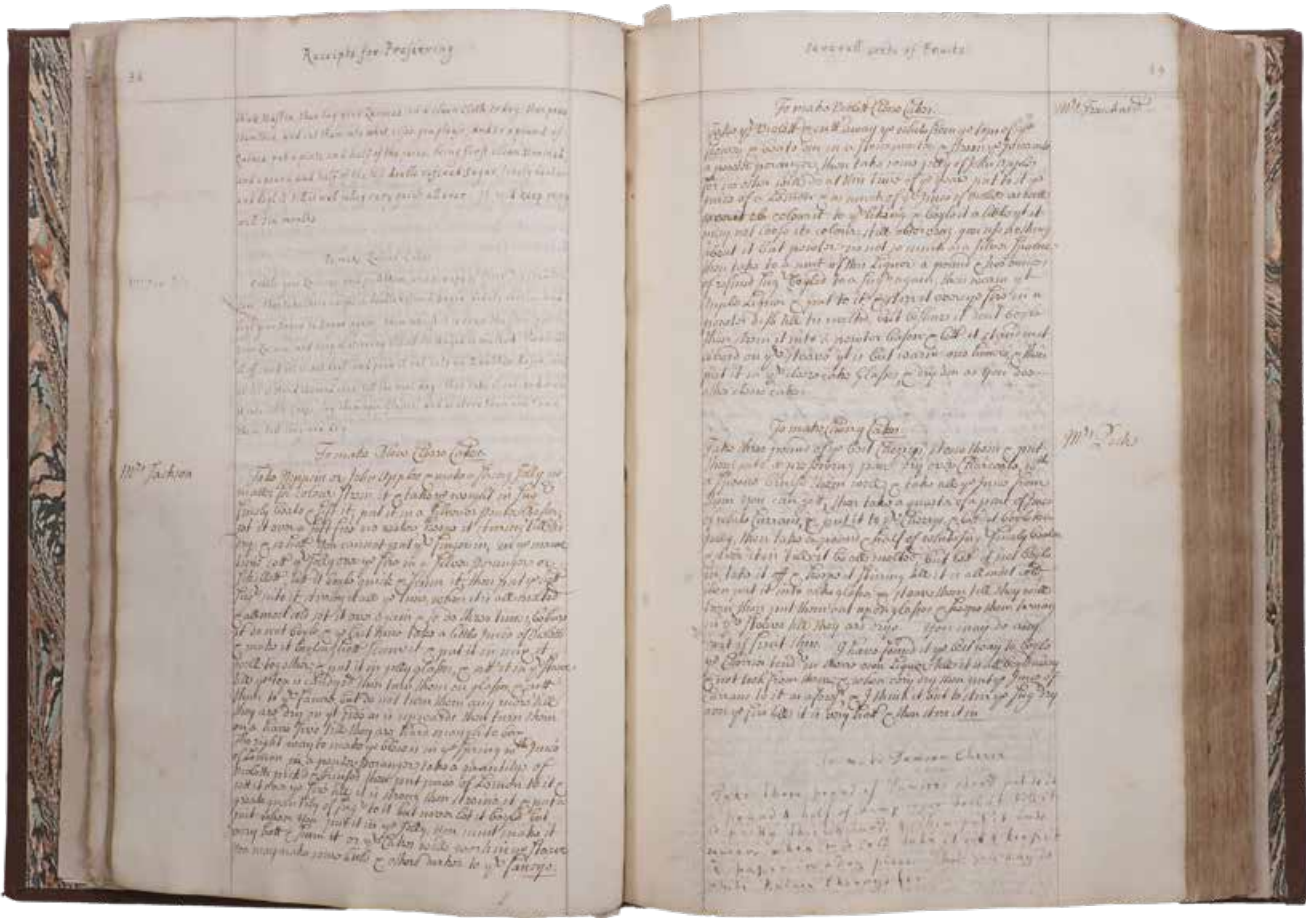
Cioranescu 20698. Worldcat gives US copies at the University of Connecticut, Harvard, Michigan State, Missouri and American Philosophical Society.

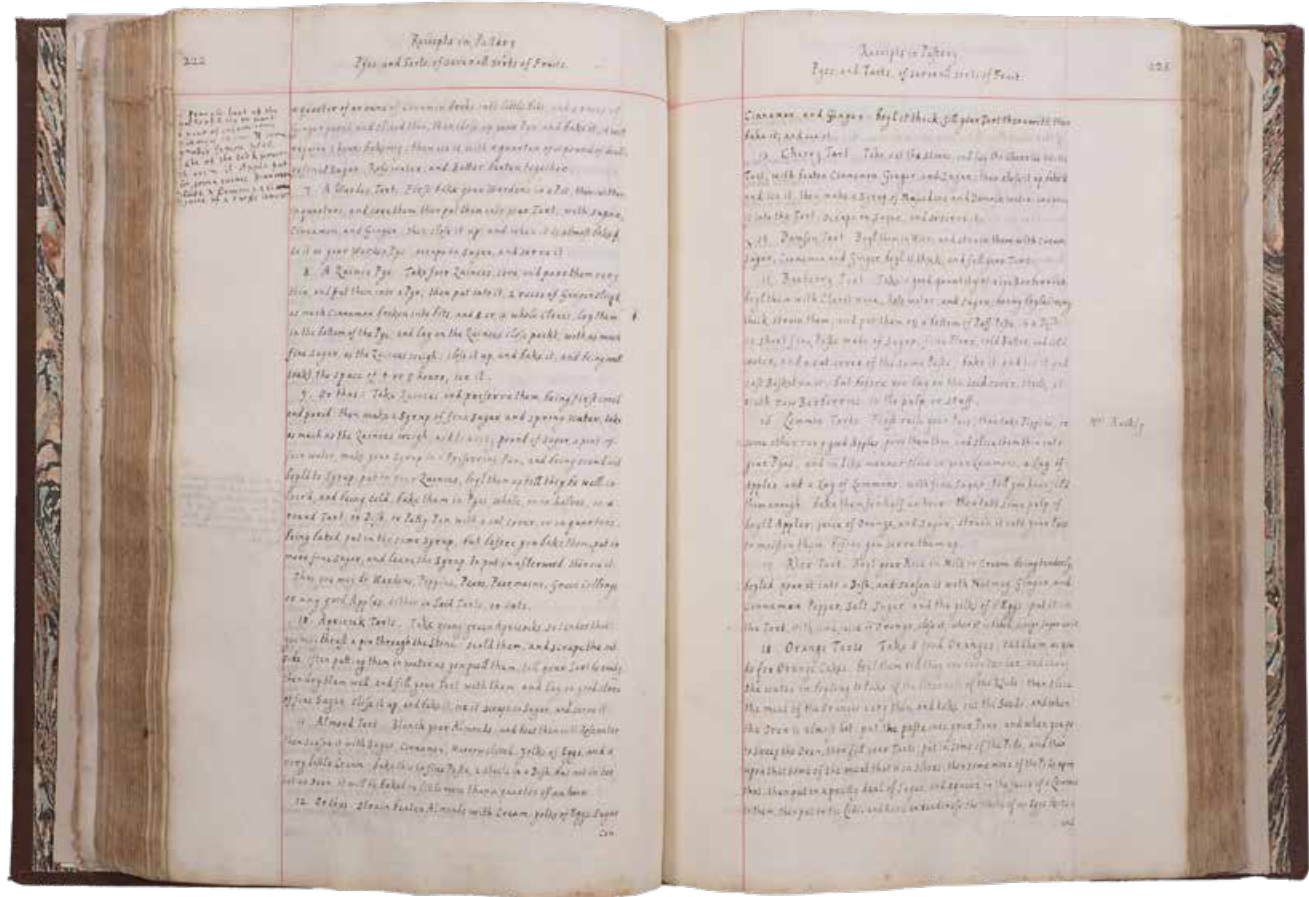
[14] **(COOKERY and MEDICINE).** [Dorset and Wiltshire, c. 1700-1850]. \$16,000

Manuscript on paper, folio (295 × 198 mm), circa 570 pages, pp. [2], 1-12, 15-196, [4], 197-202 [202-203 repeated], 203-216, [216-217 repeated], 217-272, [2], 271-328, [328-329 repeated], 329-468, 471-502, [2], 501-556, 559-572, 575-576, [4], signs of one or two leaves, only, excised, several inserted pages and several page numbers repeated, circa 330 pages completed. A few additional receipts pasted in and 14 loose slips with additional recipes inserted at the end. Recently rebound in half vellum.

A VERY EXTENSIVE AND RICHLY-DETAILED ENGLISH RECEIPT BOOK CONTRIBUTED TO BY NUMEROUS WOMEN OVER AT LEAST 150 YEARS, CONTAINING BOTH COOKERY, PRESERVES, DRINKS AND MEDICINES over 330 completed pages in a carefully planned book of 570 pages. It contains well over 900 individual recipes laid out according to the original table of contents given on the first page (and alphabetical index at the end). It provides not just a large corpus of culinary and household material — though it is by a long way the most substantial cookery manuscript we have handled — but a wealth of family references and indications of sources (oral, manuscript and print) to reconstruct familial and regional networks of women's knowledge and expertise. The subdivision are as follows and the book has been laid out with the expectation of later additions:

1. Receipts for Preserving severall sorts of Fruits.
2. Receipts in Cookery, showing several ways of Dressing Flesh. Fowle. Fish. With their proper Sauces.
3. Receipts in Pastery, shewing severall ways of makeing Bread. Bisket. Cake. Meat Pyes. Fruit Tarts. With their proper Pastes.
4. Potages, Broths, and other Spoon-meats.
5. Creams, Sillibubs, and other Milk-meats.
6. Puddings, Pancakes, Fritters, Sausages, Tansies.
7. Pickles for Sallads.
8. Receipts of Physick and Chirurgery.
9. Cordiall Waters.
10. Cider, Mead, Mum, and severall Wines to drink.

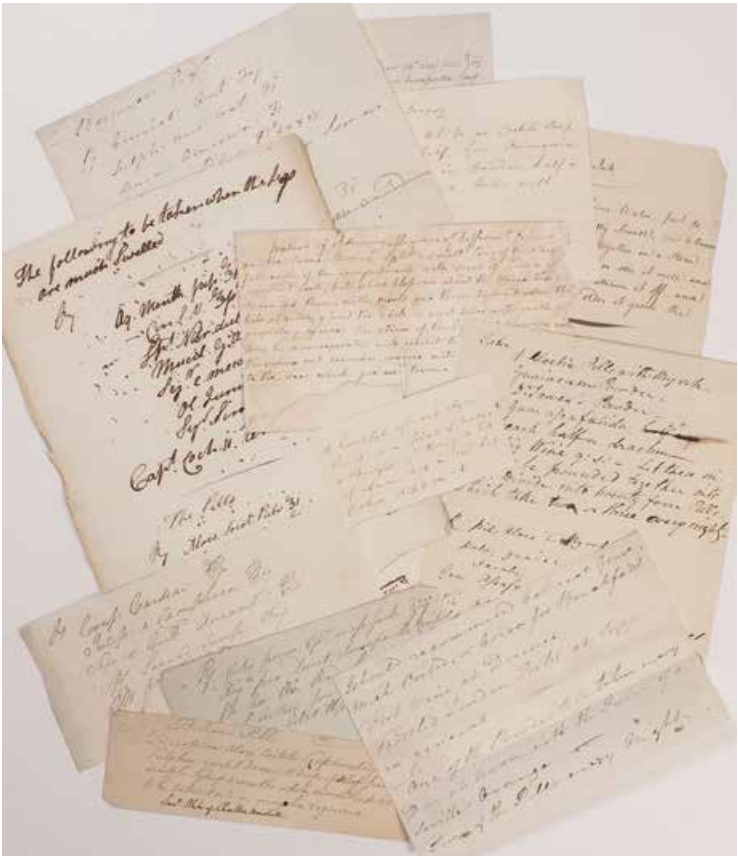




The book was started by a writer with a relatively large and regular hand using a distinctive brown ink, usually paler than in the successive hands. This writer, almost certainly female, as we might expect for this type of book, has entered around 120 recipes throughout, leaving ample blank leaves between for later entries. They include basic recipes for each of the main subdivisions. Examples include: ‘To make Almond Cakes’, ‘To Candy green Almonds’, ‘To Dry Apricocks’, ‘To preserve Gooseberries very curiously’, ‘To make Orange Marmalade’, ‘To preserve Golden Pippins’, ‘To Roast Rump of Beef’, ‘To make A la mode Beef’, ‘Martinmas Beef’, ‘A very good way to Roast a Hare’, ‘To make a Frigasy of Tripes’, ‘A very good way to Pott Wild Fowle’, ‘To Stew a Carp’, ‘To Roast Lobsters’, ‘A very good Pudding’, ‘The Carrot-Pudding’, ‘To Pickle Melons, like Mango’s’, ‘An approved Receipt for a Consumption’, ‘The Ptizan Drink for a great Cough or Cold’, ‘Lucatellus’s Balsam’, ‘The Best way of makeing Oyles either with herbs, flowers or roots’, ‘The

Yellow Salve w[i]th its Vertues’, ‘The Red Feaver-Powder’ (which includes descriptions of a Bezoar stone) and ‘The Entertainment Water’. She adds several wines: raspberry, cowslip, gooseberry and mum. In many cases, sources are given, among which a Mrs Pile (sometimes ‘Frances Pile’) of Baverstock (Wilts.) features most frequently, but also Sir Robert Holmes’s confectioner, Mrs Corbet, Lady Bristoll, Mrs Turk, Lady Shaftsbury, Mrs Frampton, Mrs Barker of Fairford in Gloucestershire, the Lady Morton, Lady Chaplain, Mrs Grace Crouch, Mrs Ruckley, Mrs Roy, The Lady Webb of Canford, Mr John Freke and The Lady Hide.

Another hand of the early eighteenth century, smaller, denser writing with a finer pen adds over 250 more recipes, usually more sophisticated, explained in greater detail (sometimes with numbered steps) and with variations given. This writer also provides extensive cheese-making directions and ‘Some Observations concerning The right ordering



and makeing of Cider’ on eight fully-written pages, which describes the best apple varieties (the Hereforshire Red-strake, the Bloomsbury crab, the Gennet Moyle, Red Must and many others) and gives directions for different cider recipes. Her other recipes include preserves, jams, jellies and marmalades, jumballs, wafers, ‘to Scollop Beife’, ‘To make Hams of English Bacon, to eat like Westphalia’, ‘A good way to Bake a Goose’, ‘To Pickle Salmon’, ‘To Stew Oysters’ (four ways), ‘Bread. Severall ways how to make it’, biskets, ‘An extraordinary good Cake’, ‘Sir Edmond King’s Cake’, Dorchester Cakes, Meat Pyes, ‘A very good way to Bake Venison’, ‘Several ways of makeing Paste (pastry), ‘To make a Pye of a Calves Head’, ‘Artechock Pyes’, apple pies (several, according to variety), broth and gruel (some for the sick), fruit creams (several), custard, syllabubs and sack possetts. She provides a number of detailed medicinal recipes: ‘The Bitter Infusion prescribed by

Doctor Lower’, ‘The Bitter Draught prescribed by Doctor Highmore’ and ‘The Purging Infusion prescribed by Doctor Pinsent’, ‘China Broths, very good for Consumptions’, ‘To stew a Cock against Consumption’, ‘Captain George Rodney’s Medicine for Consumption’, ‘An approved Remedy for a Child that hath The King’s Evil’, ‘The Vatican Pills’, ‘Gascoin Powder’ (including oriental bezoar) and remedies for kidney stones. She adds several recipes for wines and other alcoholic drinks: sage, quince, apricot, orange, lemon and elder. Once again the recipes are notable for the range of cited sources, and there is some overlap with the earlier hand’s sources: Mrs Frances Pile appears several times, along with the Lady Morton, Mrs Grace Crouch, Mrs Jane Symonds, Madam Barker of Fairford [Gloucs.], Sir John Earnly, Betty Fisher, The Lady Portman, Mrs Clark of Ford (Kent), Mrs Basket, The Lady D’Oyley of Chislehampton (Oxon.), Lady Web of Canford (Dorset), the Duchess of Buckingham and the Lady Raleigh.

The two earliest hands might tentatively be dated to c. 1710-30 and about 1750 respectively, though there may be some overlap. It was probably the second hand that added the table of contents and the extensive index. Among both hands, the number of recipes attributed to Frances Pile of Baverstock, together with other Wiltshire and Dorset references may bring us close to the likely origin. The additional loose receipts are contained in a recent folder bearing the reproduction of an earlier envelope with the title ‘Boswell Receipts’ — the Boswell’s being another long-established Dorset family.

To their c. 370 recipes some 550 more were then added later in the century, and into the nineteenth century in as many as ten different hands. These later hands follow the arrangement of the book but tend to become more untidy as time progresses. They contribute variations to the older recipes, a much wider range of sweets and puddings and many more remedies and general household preparations.

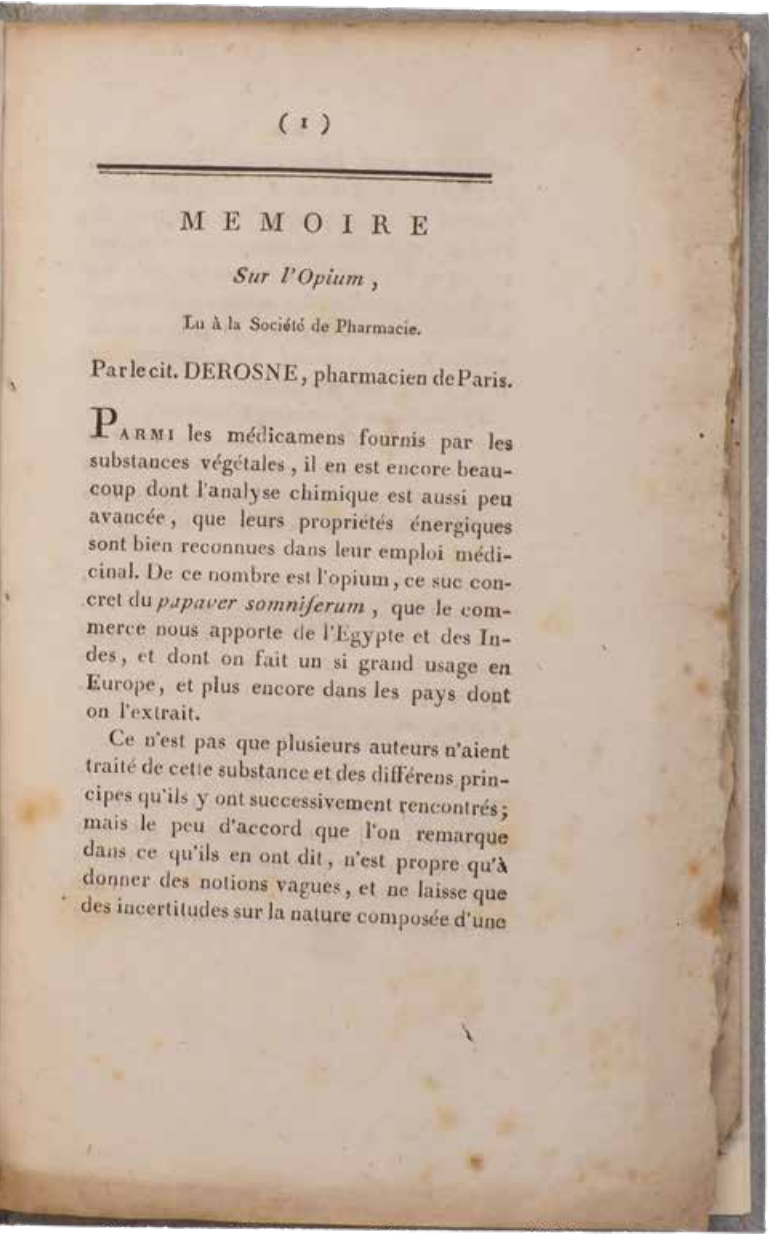
[15] **DEROSNE, [Louis-Charles].** Mémoire sur l'opium, lu à la Société de Pharmacie... [drophead title, offprint from *Annales de chimie* 45]. [Paris, 1802]. \$2500

8vo (218 × 130 mm), pp. 29, [3], uncut and unopened. Preserved in modern boards.

FIRST EDITION of this important early memoir on the preparation of morphine from raw opium, a rare separately-paginated offprint from *Annales de chimie*. 'Derosne isolated a crystalline precipitate of morphine and narcotine from opium as early as 1803, two years before Sertrner published his first papers on the isolation of morphine; unlike Sertrner, however, Derosne did not recognize the alkaloid nature of the precipitate. He reported that a small quantity

of the substance he had isolated had the same physiological effects as much larger amounts of raw opium' (Norman). Louis-Charles Derosne was a member of an important family of Parisian pharmacists, proprietors of the fashionable pharmacy in the rue Saint Honoré.

Garrison-Morton 1838.3 ('isolation of alkaloids from opium'); Partington IV, pp. 240-41; Wellcome II, p. 451; Norman 620.



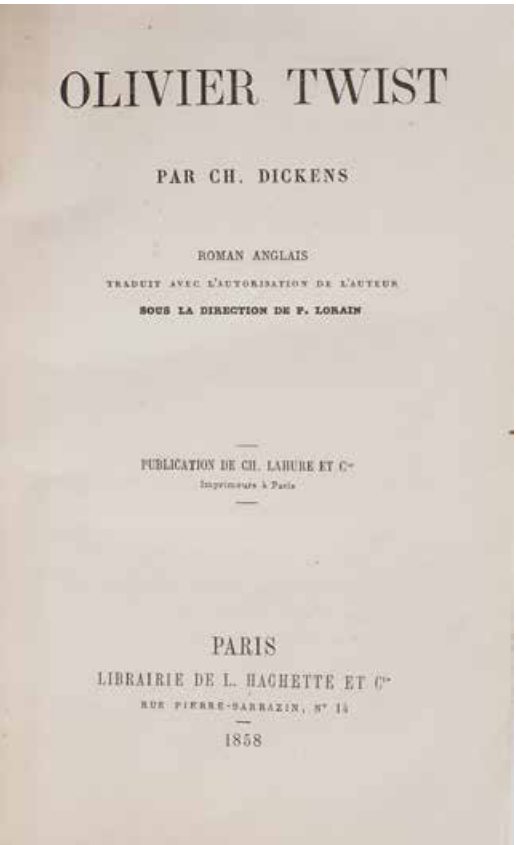
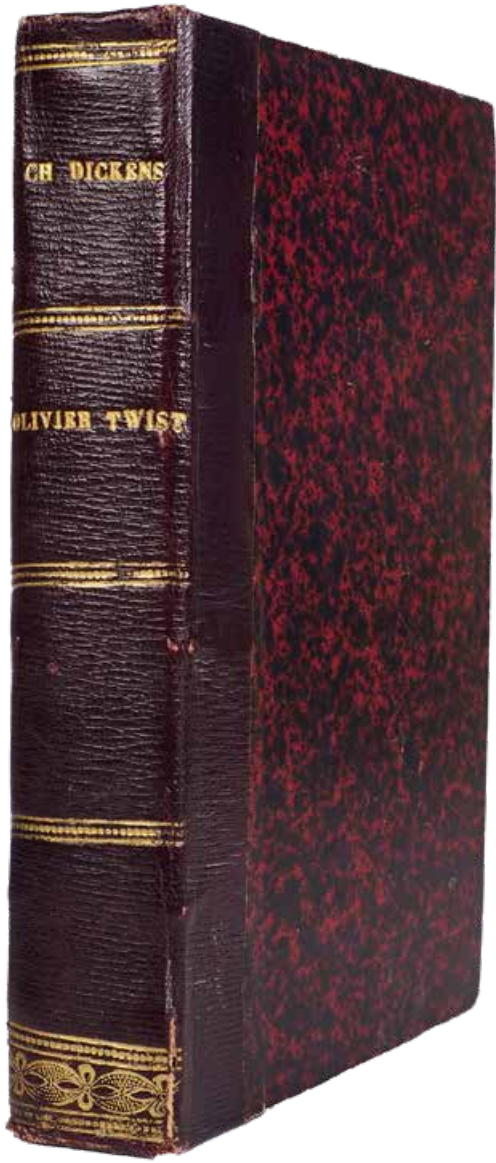
[16] **DICKENS, Charles.** Olivier Twist ... roman anglaise traduit avec l'autorisation de l'auteur ... Paris: [Charles Lahure for] Librairie de L. Hachette et c[ompagn]ie, 1858. \$650

18mo (175 × 100 mm), pp. viii, 415, [5], complete with half-title. Lower margin asymmetrically cut. Contemporary quarter straight grain plum morocco, spine gilt, an excellent copy.

FIRST AUTHORISED EDITION IN FRENCH, the translation by Alfred Gérardin. It contains a bilingual address by Dickens giving his approbation to the translation as part of a Works series projected by Hachette, concluding: 'This is the only edition of my writings that has my sanction. I humbly and respectfully, but with full confidence, recommend it to my French readers. Charles Dickens. Tavistock-House, London, January 17th, 1857'. It is the translation in which *Oliver Twist* was read by French readers

well into the twentieth century, though the identity of Alfred Gérardin remains obscure. Earlier unauthorised editions had appeared in 1841 (*Olivier Twist, ou l'Orphelin du depot de medecité*, published by Barba) and in 1850 (*Les Voleurs de Londres* by Bedollière). The present Gérardin translation was issued as a volume of Hachette's of *Bibliothèque des meilleurs romans étrangers* in 1860 (Monod is incorrect to state that it was first issued in 1864).

cf. Sylvere Monod, 'Les premiers traducteurs français de Dickens', *Romantisme*, 1999, 29, 106, pp. 120-1. BL only in JISC/COPAC. WorldCat lists US copies at Morgan (Gordon Ray's copy), San Diego, Chapel Hill, New Jersey State.



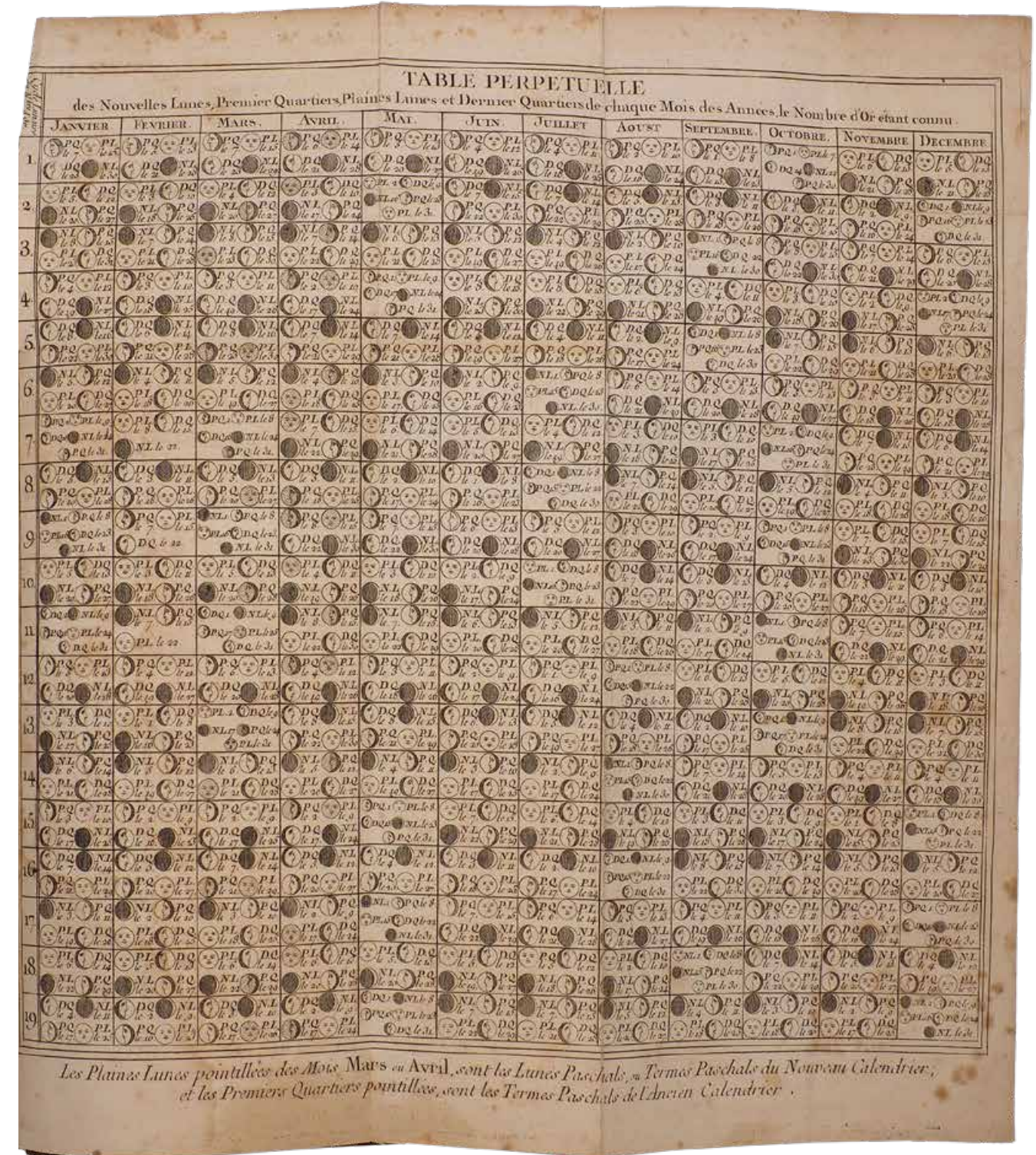
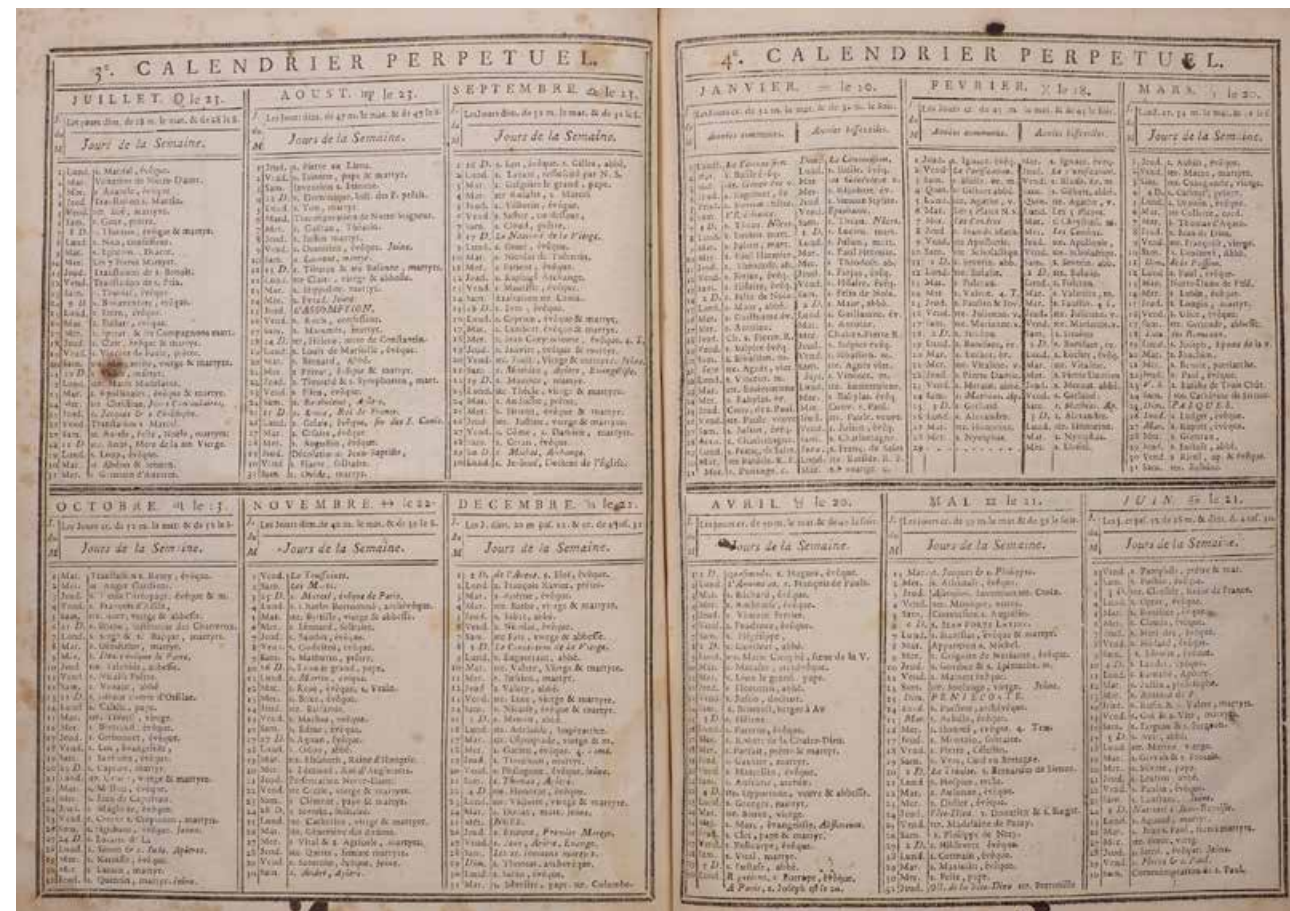
[17] **DUPLESSIS, [Pierre-Alexandre GRATET-].** Calendrier perpétuel ou Almanach journalier; avec une table chronologique de calculs faite depuis l'an mil un de Jesus-Christ, jusqu'à l'an deux mil, pour l'Ancien & le Nouveau Calendrier. Ouvrage très-utile & nécessaire aux magistrats, gens de justice, hommes de lettres, chronologistes, navigateurs, curieux & à toutes sortes de personnes. Paris: Grangé, veuve Duchesne, 'et chez l'Auteur', 1767. \$2500

4to (240 × 175 mm), pp. 86, plus folding engraved table. Occasional minor ink marks, some spotting, slightly heavier to the engraved plates, old waterstain to lower inner corners. Slightly later quarter sheep (c. 1800), gilt spine.

FIRST EDITION of an ingenious perpetual calendar, serviceable to the year 2000. and including a folding engraved lunar chart. The preface suggests its utility to 'l'Homme d'État, le Magistrat, l'Homme de Lettres, le Particulier même'. Duplessis was a map publisher, who also issued a variety of calendars. The advert after

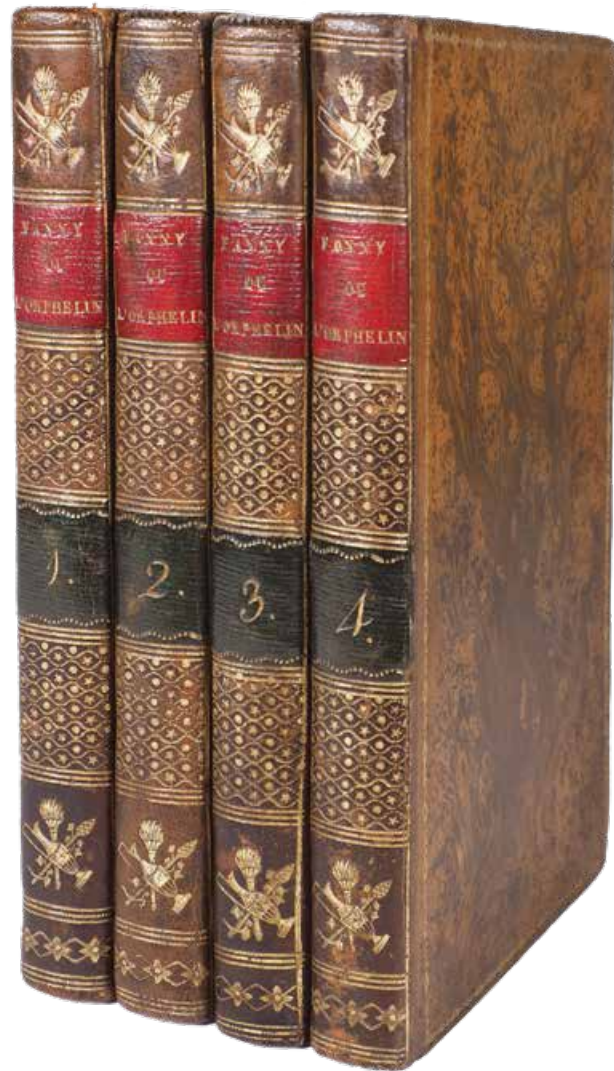
the preface offers geographical and historical maps and charts, a large map of France on 175 sheets but also a calendar mounted on card with elaborate engraved borders which could be supplied glazed in gilt frames.

No US or UK copies in Worldcat.



- [18] **EDGEWORTH, Maria.** *Fanny; ou, Mémoires d'une jeune orpheline et de ses bienfaiteurs.* Roman traduit de l'anglais de Miss Edgeworth, auteur de la Mère intrigante, de l'Ennui ou Mémoires du Comte de Glenhorn, etc., etc. Paris: [A. Belin for] Galignani, 1812. **\$1800**

4 vols, 12mo (170 × 95 mm), pp. x, 263, [1]; [4], 214; [4], 237, [1]; [4], 244, with half-titles, translator's name ('M. R. Durdent') on letterpress slip pasted to verso of first half-title. Contemporary tree sheep, gilt panelled spine with red and green morocco labels. Slightly rubbed, but a very good copy.



FIRST EDITION IN FRENCH of Edgeworth's *Fatherless Fanny; or, The Memoirs of a little Mendicant and her Benefactors. A modern Novel* (1811). The translator was René-Jean Durdent, whose name has been added on the letterpress label pasted to the back of the first half-title. He was prolific in his own right, publishing at least seven novels and numerous translations (before dying in 1819 of poverty and excessive drinking in a slum on the Île de la Cité, at around the age of 43). He contributed a four-page preface here on the merits and reputation of Maria Edgeworth.

Worldcat locates the BL and Princeton copies only outside continental Europe.

- [19] **(EDUCATION).** *La Classe Enfantine.* Paris: N.K. Atlas [c. 1910]. **\$2000***

Board gamebox (330 × 205 × 50 mm), hinged with metal bracket and fastening, pictorial lid. Five internal compartments with various miniature schoolroom accessories, the interior of the lid designed to hold further items. The board compartment dividers slightly warped but otherwise in a superb state of preservation.



A WONDERFUL TOY SCHOOLROOM BOX complete with numerous paper and other accessories: an abacus, miniature chalkboards, steel rule, a steel dipping pen (with box of additional nibs), exercise books (partially completed), drawing book, copybooks, various merit points and certificates for good work, a ribbon rosette and a wire-framed floral crown. The lid illustrates a schoolroom for girls. Educational game manufacturer NK Atlas was founded by Leon Nicolas and Charles Keller at 23 rue Atlas, Paris around 1900.



[20] **(EDUCATION). Infantile Sports.** [Watercolour drawings with engraved proofs. London, 1801]. \$7500

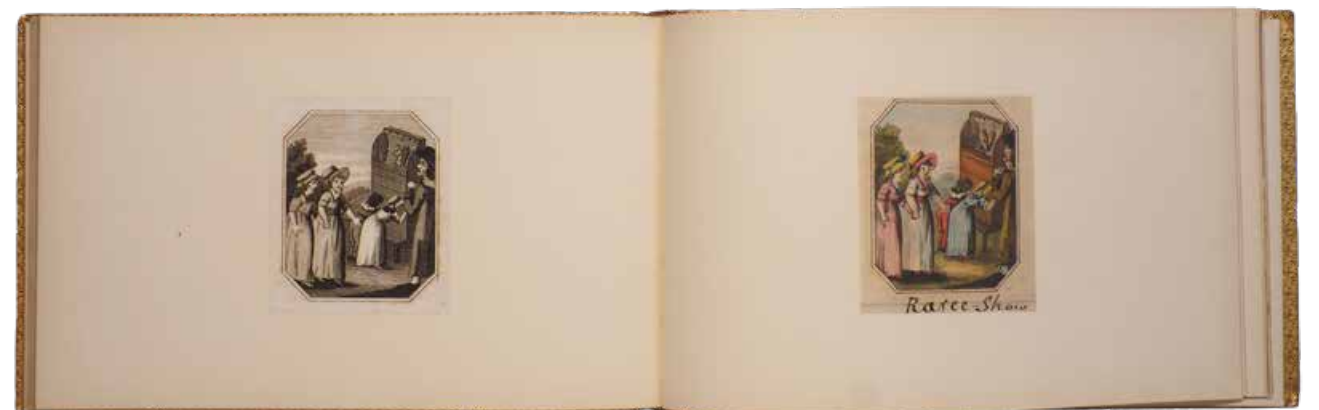
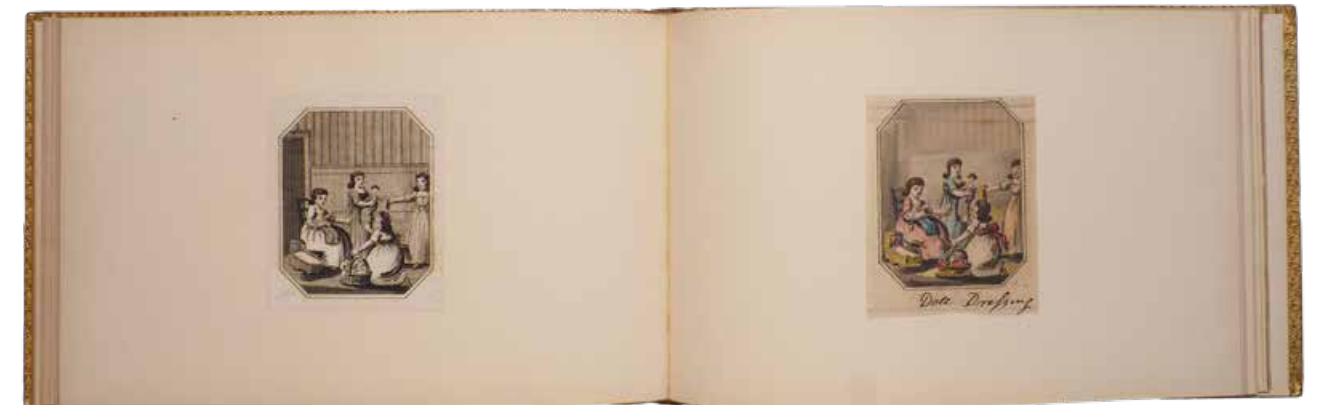
Oblong 8vo album (155 × 240 mm), 24 leaves, each with alternating engraved and watercolour cuttings, neatly inlaid (12 of each), contemporary manuscript captions. Early twentieth-century smooth calf, gilt by Rivière, spine lettered 'Childish Amusements'. Joints expertly repaired.

A RARE SET OF ENGRAVED PROOFS AND THEIR ORIGINAL PENCIL, INK AND WATERCOLOUR DRAWINGS FOR AN EDUCATIONAL SPECIMEN WRITING SHEET published by Laurie and Whittle in November 1801. The images include one large illustration (on 113 × 205 mm sheet 'Blindman's Buff'), a long blank ornamental cartouche (presumably for the addition of text or a title), followed by 10 vignettes of pastimes (c. 85 × 70 mm sheets) including marbles, leap-frog, the mask, flying kite, whip top, peg top, doll dressing, feeding chickens, a raree show [a kind of mechanical panorama] and 'chucking dumps'. Each of the drawings has a manuscript caption, while the engravings are printed before letters. The writing sheet for which they were made is known (we think) in only a single library copy — in the Opie collection in the Bodleian Library, which, though dated 1801 is watermarked 1815

(visible via Digital Bodleian). The present set of drawings and proofs appeared in the sale *A Highly Important Collection of Children's Books*, Sotheby's, 17 October 1975, lot 1338 and was later in the collection of Maurice Sendak.

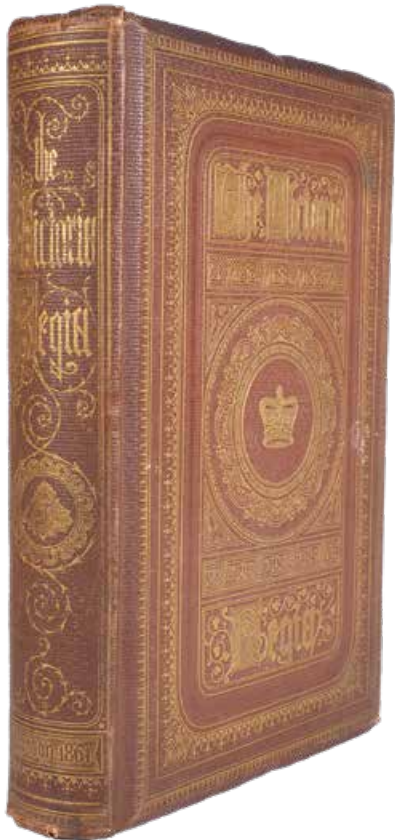
Writing blanks, also known as 'school pieces', were widely sold for children and functioned rather like a needlework sampler. Both educational and recreational, the sheets included a broad central blank portion for the addition of handwriting samples. The watercolour drawings in this collection seem far too accomplished to be interpreted as copies from a printed sheet and also include some constructional lines in pencil and so are most likely to be the original designs from which the engravings were made.

cf. Opie II (49).



[21] **FAITHFULL, Emily, publisher. Adelaide PROCTER, editor.** The Victoria Regia: a Volume of original Contributions in Poetry and Prose. London: Printed and published by Emily Faithfull & Co., Victoria Press, (for the employment of women,) 1861. \$975

Large 8vo (238 × 150 mm), pp. x, 359, [1]. Many ornamental initials and tailpieces designed by women associated with the press. Tiny ink blot to margin of a few leaves towards the end. Publisher's gilt and blindstamped tan cloth, gilt edges. Slightly rubbed and darkened, very minor fraying at extreme corners and at spine ends, one or two leaves stanfing slightly proud at the fore-edge, but secure in the binding. A very good copy.



FIRST EDITION of this important and elaborate production by Emily Faithfull's Victoria Press, which was managed and operated by women. The press was founded following discussion by the Society for Promoting the Employment of Women who had explored favourable avenues for female employment: 'One possibility considered was that of compositor, a skilled trade almost wholly confined to men, already effectively unionized and jealously guarded against both unskilled machine operators and any incursions by women. Bessie Parkes bought a small printing press, and she and Emily Faithfull employed a compositor, Austin Holyoake ... to give instruction in composing. On the basis of this experience they concluded that composing could be a suitable occupation for women. To this end, on 25 March 1860, Emily Faithfull opened the Victoria Press at Great Coram Street, London. She invested her own capital in the press and had the financial backing of another committee member of the Society for Promoting the Employment of Women, G. W. Hastings.

The press employed at the outset some semi-experienced female compositors, who existed despite the trade restrictions practised by men, but the venture was to remain an irritant to many compositors and others in the printing trade. It was nevertheless a commercial success, although the women compositors only composed and proof-read, unlike later women printers working for the Women's Printing Society (founded in 1876 by Emma Paterson's Women's Protective and Provident League, with which Emily Faithfull was also associated), who also carried out both imposition and 'making up' (making up the type into pages and placing them in the iron frame or chase for printing). Initially Emily Faithfull both printed and published, one of her earliest works being The Victoria Regia (1861), edited by Adelaide Ann Procter. The work and the press attracted the approval of Queen Victoria, and in that same year Emily Faithfull was appointed by royal warrant 'Printer and Publisher in Ordinary to Her Majesty' (Oxford DNB).

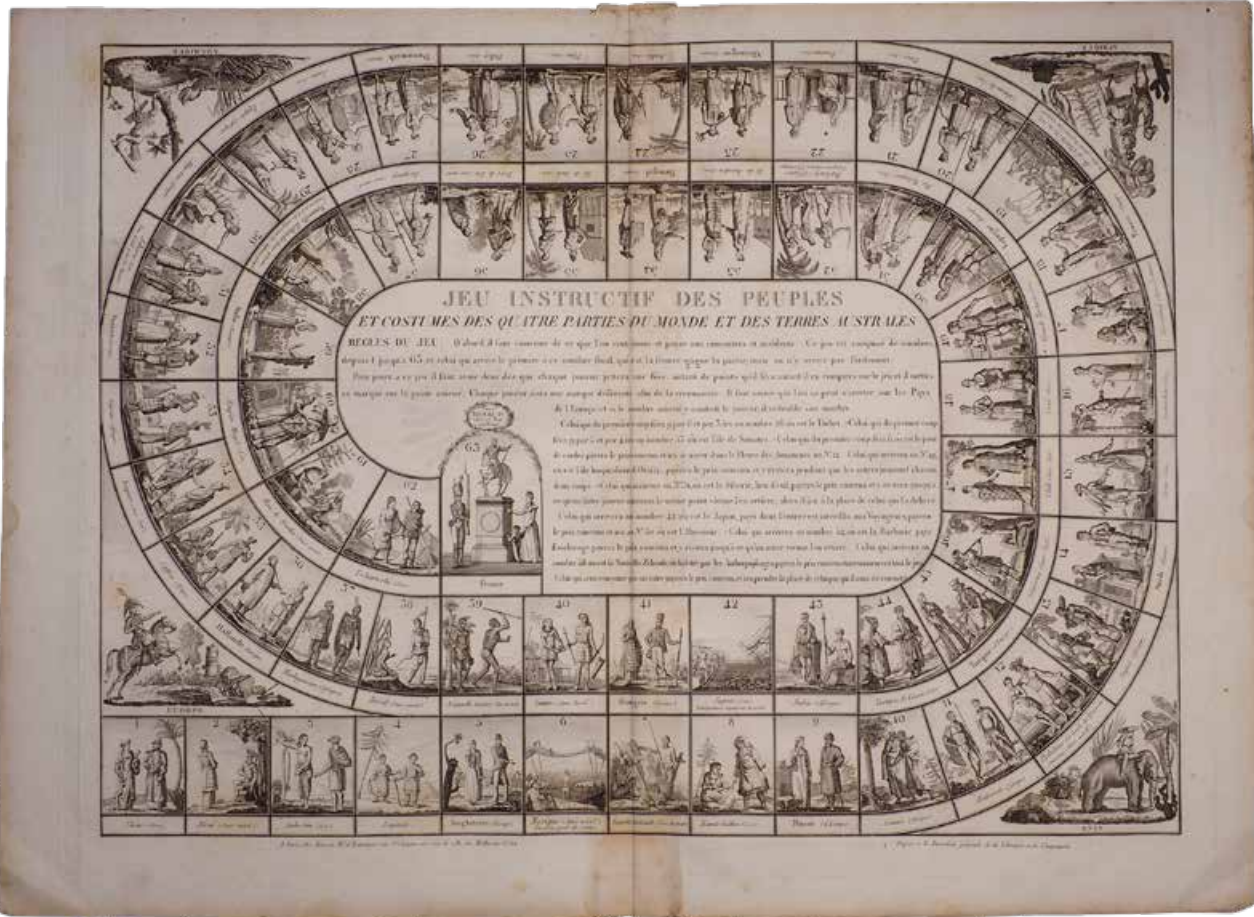
[22] **(GAME).** Jeu instructif des peuples et costumes des quatre parties du monde et des terres australes. Paris: Basset, [n.d., 1815]. \$5000*

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 anthrophages (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).



[23] **GAUTIER, Judith.** Poèmes de la libellule traduits du japonais d'après la version littérale de M. Saionzi conseiller d'état de S.M. l'empereur du Japon... illustrés par Yamamoto. [Paris: Gillot, 1885]. \$4500

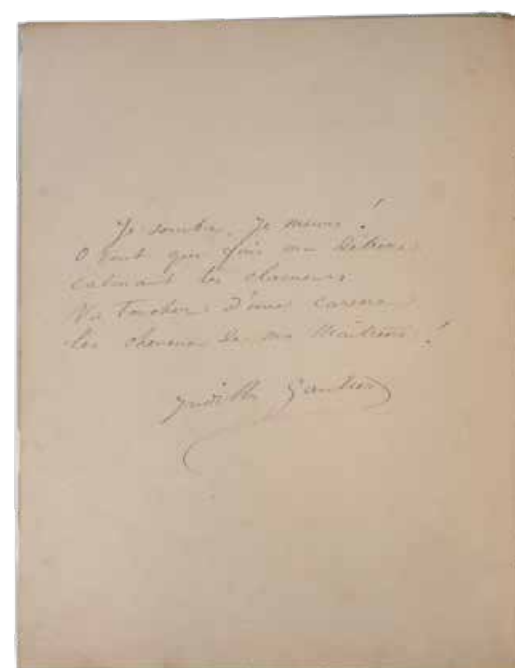
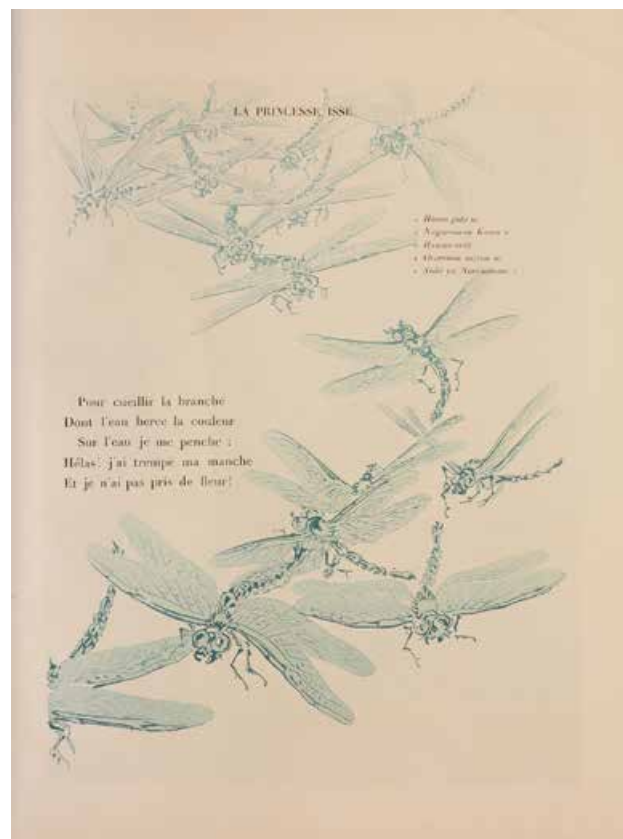
Folio (320 × 248 mm), pp. [120], letterpress text with colour-printed borders and illustrations throughout, on japon. Original decorative pale blue wrappers. Slightly foxed with slight wear at edges. Inscribed by Gautier with a 4-line verse from the text. This copy marked in early purple ink (presumably editorial) 'un des vingt exemplaires de luxe. Lettre P'. An excellent copy.

FIRST EDITION, with an additional manuscript poem by Gautier. *Dragonflies* is a collection of 'tanka' (short poems of 31 syllables in 5 lines), the work the author considered her best, by one of the most interesting literary women of her time. An early French student of the East, she had learned Chinese in Paris from Tin Tung Lin

and had published a collection of translations from the Chinese, *Le Livre de jade* (1867) at the age of 22. She was to become a distinguished sinologist, writing several novels on oriental themes, and continuing to write poetry. The verse added in her autograph reads:

'Je sombre, je meurs! / O vent qui fais ma détresse / calmant tes clameurs / va toucher d'une caresse / les cheveux de ma maitresse! Judith Gautier'.

Gautier's biography is well-known, though often written in terms of the men with which she was connected: she was daughter of Théophile Gautier. Briefly and unhappily married to Catulle Mendès she then became close to Richard Wagner (and is considered by many to be his muse for *Parsifal*) and Victor Hugo. She was painted by John Singer Sargent in 1885 and collaborated with Pierre Loti on the play *La Fille du ciel* (1912); translated and produced under their personal supervision at The New Theatre, New York City.



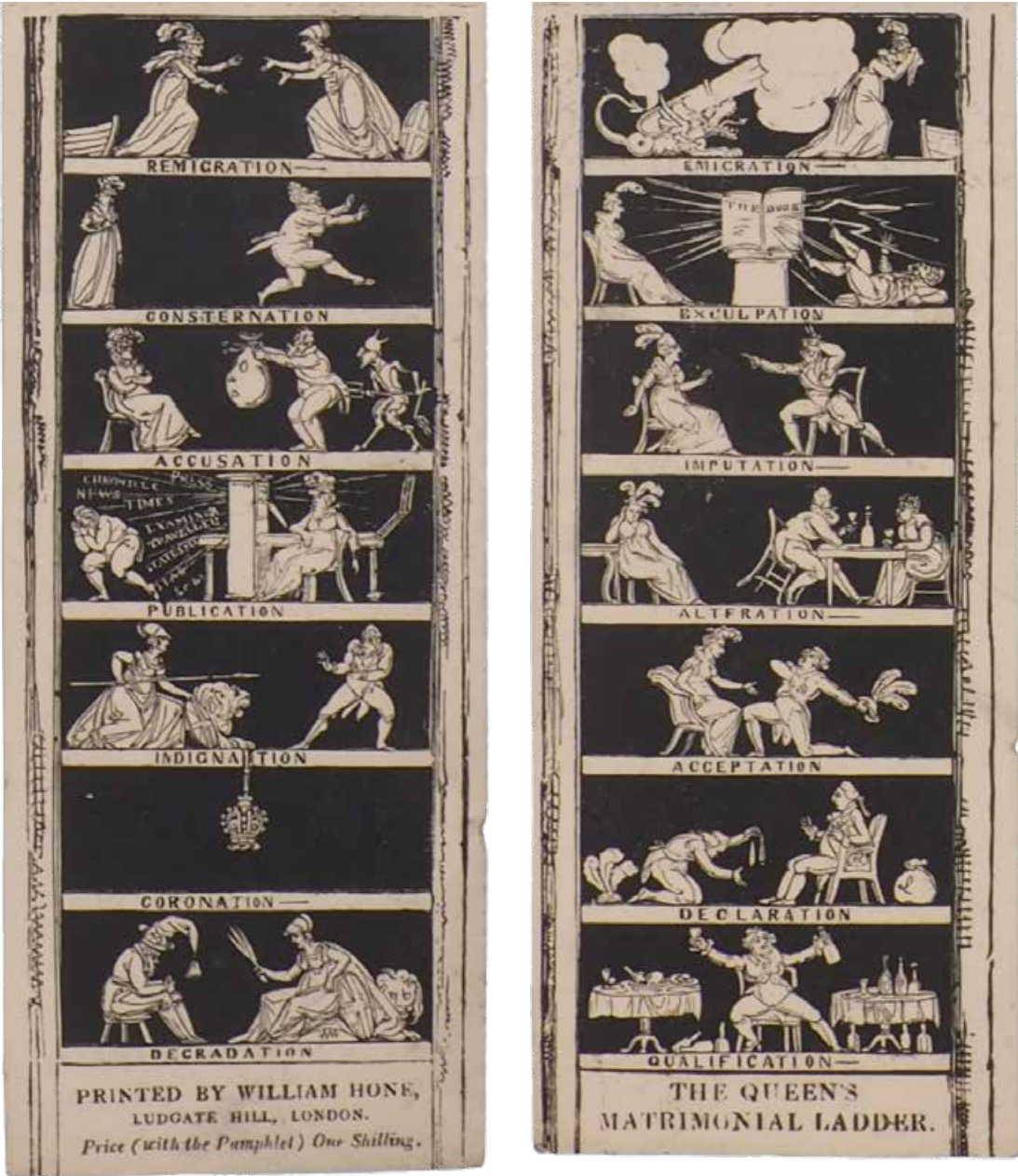
[24] **GEORGE IV and Queen CAROLINE). [George CRUIKSHANK]. The Queen's Matrimonial Ladder.** London: William Hone, 1820. \$1500

Wood engraving on stiff paper (310 × 65 mm). Verso slightly soiled. Original plain paper wrapper (torn). Together with a copy of the accompanying booklet (8vo, pp. 22)

A LADDER-SHAPED FOLDING TOY — a rare graphic satire on the separation of George IV and Queen Caroline published after the opening of the ‘trial’ of Queen Caroline on 17 August 1820. It was printed to be sold with a popular pamphlet of the same name, which ran to numerous editions that year, but the two are rarely found preserved together, and the toy/print is very rare (lacking in most library copies). This copy has never been folded into a ladder and is loose, as sold, in its original plain paper wrapper. The form of the print is based on another contemporary paper toy (*The Matrimonial Ladder*) on the ups and downs of marriage, which was also being offered by sellers of books, prints and novelties in 1820.

‘George IV’s determination, following his succession to the throne in 1820, to finally obtain a divorce from his estranged wife, Caroline of Brunswick, sparked an opposition campaign, both in Parliament and in the country, which threatened the survival of Lord Liverpool’s Tory administration. It also led to extensive proceedings in the House of Lords, which took on the appearance of a state trial. On 5 June 1820 Caroline, who had been living abroad for the past six years, arrived unexpectedly in England to claim her right to be crowned queen. The government, under intense pressure from the king, reluctantly agreed to introduce a bill of pains and penalties into the House of Lords, which would have annulled the royal marriage and deprived Caroline of her title. She thereupon became the unlikely beneficiary of a wave of indignant public sympathy, being perceived as a ‘wronged woman’ who was bravely struggling to uphold her rights against a callous political establishment’ (‘The Queen Caroline Affair, 1820’ in *The History of Parliament*, online).

BM Satires, 13808.



[25] **THE GOSPEL ACCORDING TO SAINT JOHN.** Birmingham: for T. Groom [by J. Haddon in London], 1838. **\$400**

16mo in half sheets (102 × 65 mm), pp. 128. Contemporary red straight grained morocco, gilt, gilt edges, yellow endpapers, original morocco slipcase. Slightly rubbed. Early ownership inscription. A very good copy.

A DIMINUTIVE GOSPEL BOOK. With an introduction by the Reverend W. Marsh.

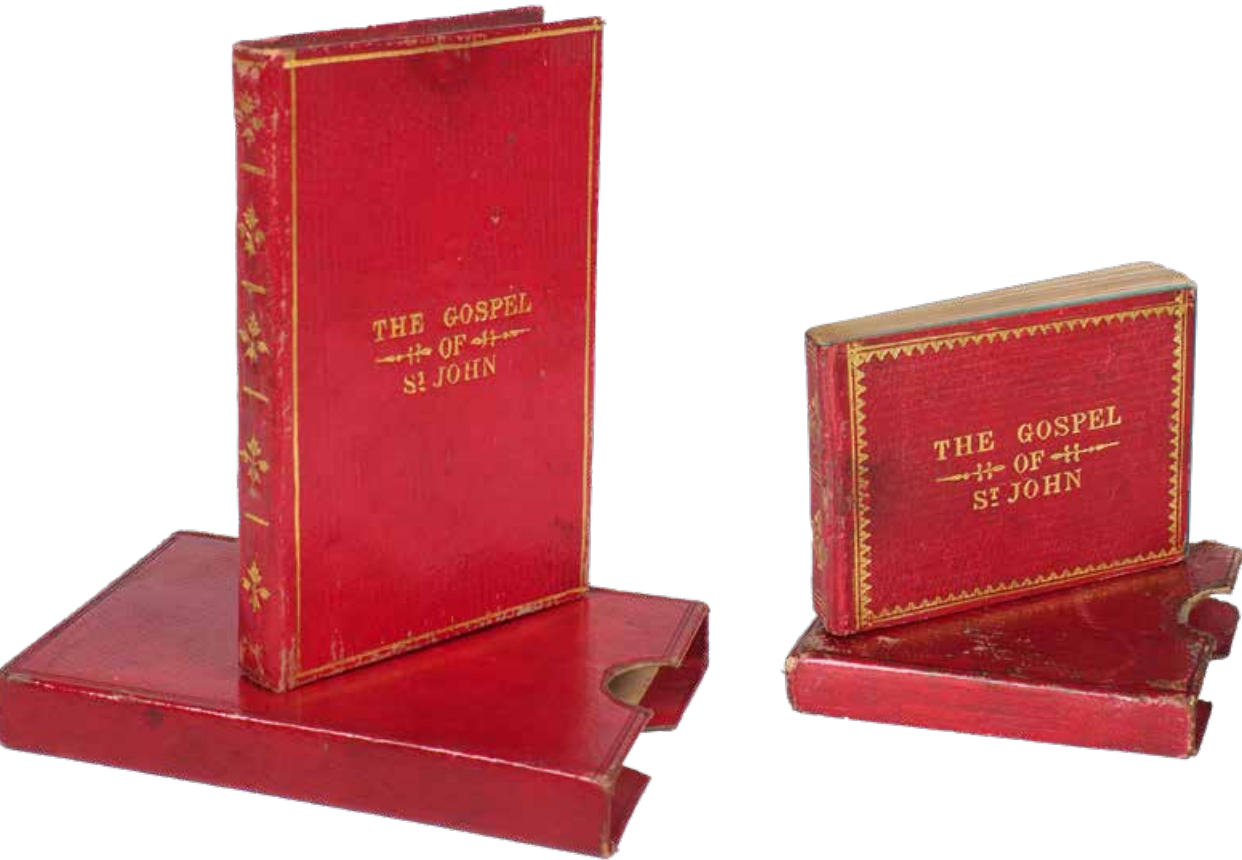
JISC/COPAC lists the Birmingham copy only.

[26] **THE GOSPEL ACCORDING TO SAINT JOHN.** Birmingham: for T. Groom [by J. Haddon in London], 1833. **\$1300**

Oblong 32mo (52 × 65 mm), pp. 128. Contemporary red straight grained morocco, gilt, gilt edges, blue endpapers, original morocco slipcase (which is rubbed). An excellent copy.

A RARE MINIATURE GOSPEL BOOK issued concurrently with the preceding item, uniformly bound.

Not found in the usual bibliographies or databases.

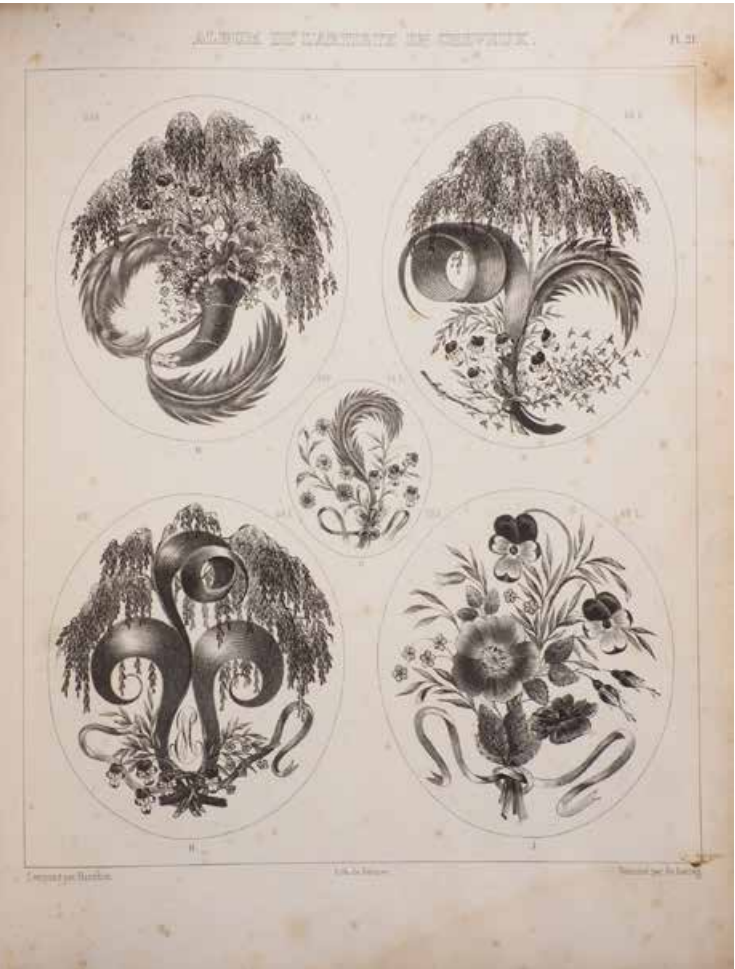


[27] **HANSSEN.** Album de l'artiste en cheveux. Répertoire de Hanssen. [Paris: Becquet, Boultemier, n.d. c. 1841].

Folio (310 × 240), ff. [1], 24 lithographed plates, plus folding lithographed price list, partly mounted on old manuscript scraps (quite creased). Title mounted. Some waterstaining and spotting.

[bound with:] **[CORNÉ, J. J.].** Album du dessinateur en cheveux, [Paris, n.d., c. 1840s]. **\$1500**

ff. 8 lithographed plates. Soiled, some old repairs to versos. One further additional lithograph design (smaller) bound in at end. 2 works together, contemporary quarter roan (worn). Evidently well used, but still good copies



TWO EXCEPTIONALLY RARE ALBUMS OF DESIGNS BY PARISIAN HAIR ARTISTS — not hairdressers, but creators of popular memorial and funerary pictures created from the cut hair of the deceased of which numerous examples are depicted here. The Hanssen album has an additional price list (including prices for frames); the Corné album is without a title-page (it is unclear if it was issued thus). Both artists are mentioned by André Chanlot in *Les Ouvrages en cheveux; leurs secrets*, p. 36. Chanlot dates the Corné album to c. 1845 and records the death of Hanssen in 1846.

Exceptionally Rare. Worlcat lists three copies of the Hanssen album (all in France) and none of the Corné.



[28] **HASEGAWA KEIKA.** *Hyaku-Giku* [One Hundred Chrysanthemums]. Kyoto: Jihei Tanaka & Naosaburo Yamada (Unsodo). '1893' [Meiji 26], [but later issue c. 1903], \$8500

3 volumes (complete), 4to (310 × 224 mm), 75 coloured woodblock illustrations (including 8 double page), each with caption in Japanese, complete with title-pages. Concertina bound in original limp gold-flecked paper. Very minor marginal browning and occasional dispersed spotting. Covers slightly soiled and lightly frayed at extremities. Modern folding cloth case. An excellent unsophisticated copy.

FIRST COMPLETE EDITION, WITH ALL 75 ILLUSTRATIONS, as issued (the remaining 25 images of the 100 were never published). A celebrated woodblock book: 'the extravagant *Hyakukiku* ... an example of the revival of printing standards in Japanese woodblock printing in the late nineteenth century after a period of decline caused by imported Western dyes and the cultural confusion of the shock of Westernisation... some of the most technically perfect woodblock books were produced at this time' (Hulton). Besides its enduring beauty and value as a botanical record, the book evidently bore a symbolic and patriotic dimension in this period of cultural revival. The chrysanthemum, though originating in China, was perfected by Japanese horticulturalists of the nineteenth century rather as the tulip had been in Holland in the seventeenth. The flower, associated with longevity and rejuvenation became a symbol of Japan itself and the monarchy referred to as the 'Chrysanthemum throne' and the flower adopted as the imperial seal (depicted in one plate of the *Hyaku-Giku*). Produced at the height of European (notably French) interest in Japanese woodblock prints, it is tempting to forms of the purest Art Nouveau in the curling petals of these chrysanthemums.

Though the first two volumes appeared 1893 (our edition also bears that date) the third volume seems only to have appeared later, alongside reissues (from the original blocks) of the first two. The Unsodo reprint is identical to the first, save for minor variations in colouring and some slight evident wear in the blocks, as well as paper of very slightly different dimensions (the pages fractionally shorter, but wider).

Hulton, *Flowers in Art from East to West*, 1977, pp. 111-2; Nissen I, 242 (first issue, 2 vols). COPAC lists copies at BM and V&A only (both first issue, with 2 vols only, the latter copy defective, lacking 8 plates).



[29] [HEATH, William]. The March of Intellect. London: G. Humphrey, Jan. 23 1828.
\$2200*

Etched and engraved print (230 x 350 mm), cut within plate mark, just touching border in places but not affecting imprint, image or caption. Original hand colouring. Lightly pasted at corners to an old drab paper album leaf, very light offset from another leaf, probably of pink paper, but still an excellent example.

ONE OF HEATH'S FAMOUS GRAPHIC SATIRES ON THE THEME OF THE MARCH OF INTELLECT, which expressed contemporary anxiety over technological progress and social change in England brought about by science, education, industrialisation and commercialisation. This one shows a London street corner at the edge of open country and the sea, with numerous figures, including a street-sweeper, horse-drawn carriage, two men playing chess, musicians and

singers and street-sellers, with wealthy figures being sent down a mechanical lift beside giant shop window stuffed with milliner. A steam carriage full of redcoat soldiers is seen in background, along with passenger balloons and a flying warship (raining canon-fire at ships below) in the air beside bridge crossing the English Channel between Dover and Calais.

George, BM Satires, 15604.



[30] (HERALDRY). Painted and calligraphic Arms. [Britain, c. 1800-1950]. \$1600*

c. 40 painted arms, some on vellum, others on paper, various sizes. Some mounted on board, sometimes with consequent staining or offsetting. Loose.

AN ATTRACTIVE COLLECTION OF PAINTED ARMS, some perhaps dating from soon after 1800, some from the later nineteenth century and some from the twentieth. They provide an interesting overview of the arts of the heraldic miniature painter and calligrapher. Two good examples come direct from the College of Arms (both dated 1907), one of the larger pieces (315 x 255 mm) bears the arms of Thomas James Summers

and is signed on the back 'Painted by J. Eedes. 63 Great Titchfield St. Oxford St, and a fine painting on vellum is marked in contemporary manuscript on the back 'Painted by Peters & Sons Coachmakers London November 11 1858'. Some, including a couple bearing royal arms have evidently been cut from the original grants of arms.



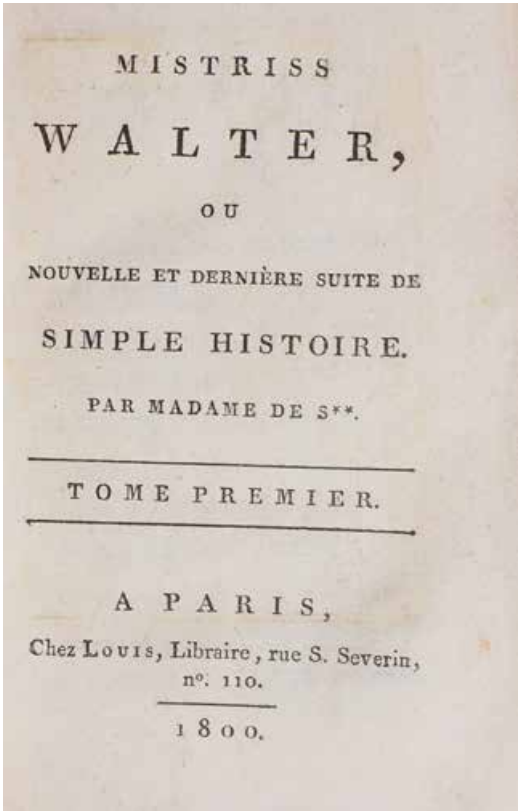
[31] **(INCHBALD, Elizabeth).** Mistriss Walter, ou Nouvelle et dernière suite de Simple Histoire par Madame de S**... Paris: chez Louis, 1800. \$1300

Two vols in one, 12mo (131 × 80 mm), pp. xii, 146; [4], 135, [1], including half-titles and 2 pp. advert at end, plus two engraved frontispieces. Some pale foxing, mainly marginal, generally very clean. Contemporary sprinkled sheep, sides with gilt borders, panelled spine with two black morocco labels. Rubbed, upper joint slightly more worn with slight loss at headcap. Still a very good copy.

FIRST EDITION of this anonymous French sequel to Inchbald's *Simple Story* (1791), a novel which had been as popular in France as it had been in England, and spawned a host of sequels and

spinoffs there. The title-page attribution here is ambiguous (probably deliberately so) in the way in which it gives 'par Madame de S**' — making it unclear whether the publisher wishes to refer to a supposed author of the French *Simple Histoire* or simply to the author of this sequel. Among the other books listed in the adverts are four volumes of *Simple Histoire* testifying to its continued popularity nine years after it first appeared in France. *Mistriss Walter* nonetheless appears to have been entirely overlooked by Inchbald scholars.

Worldcat lists US copies at Harvard and Princeton and there is a copy at Cambridge (England).



[32] **(INDIA). LAWRIE, G. W.** [Photograph album. India c. 1890s]. \$1950

Oblong folio album (305 × 400 mm) containing 71 silver gelatin photographs mounted on 34 leaves (the majority of images 215 × 275 mm, but six 150 × 110 mm). Some paste discolouration at edges, the first three leaves spotted (the first quite heavily) minimally affecting photographs, some softening to leaves throughout, with some chips and tears. Contemporary half morocco. Rubbed, corners and spine ends worn with some loss. Generally very well preserved.

A SPECTACULAR ALBUM CONTAINING 65 VIEWS AND SCENES IN NORTHERN INDIA at the close of the nineteenth century, with superb images of Benares, Lucknow, Cawnpore, Agra, Delhi and Mussoorie. together with several fine photographs of Indian workers, notably in the tea plantations of Chaubatia. Included is a series of haunting images of the ruins of the imperial residency at Lucknow, which was largely destroyed in the Indian rebellion of 1857, and a view of the site of the massacre at Cawnpore. The first two photographs in the album are signed in ink by G.W. Lawrie and given the style, period and geography of the remainder it is likely they are also by the studio of this prolific Scottish-born photographer. Six final photographs are of Port Said, Egyptians, Armenians and are Sudanians, of which some after French photographer Hippolyte Arnoux. A full list is available on our website or on request.

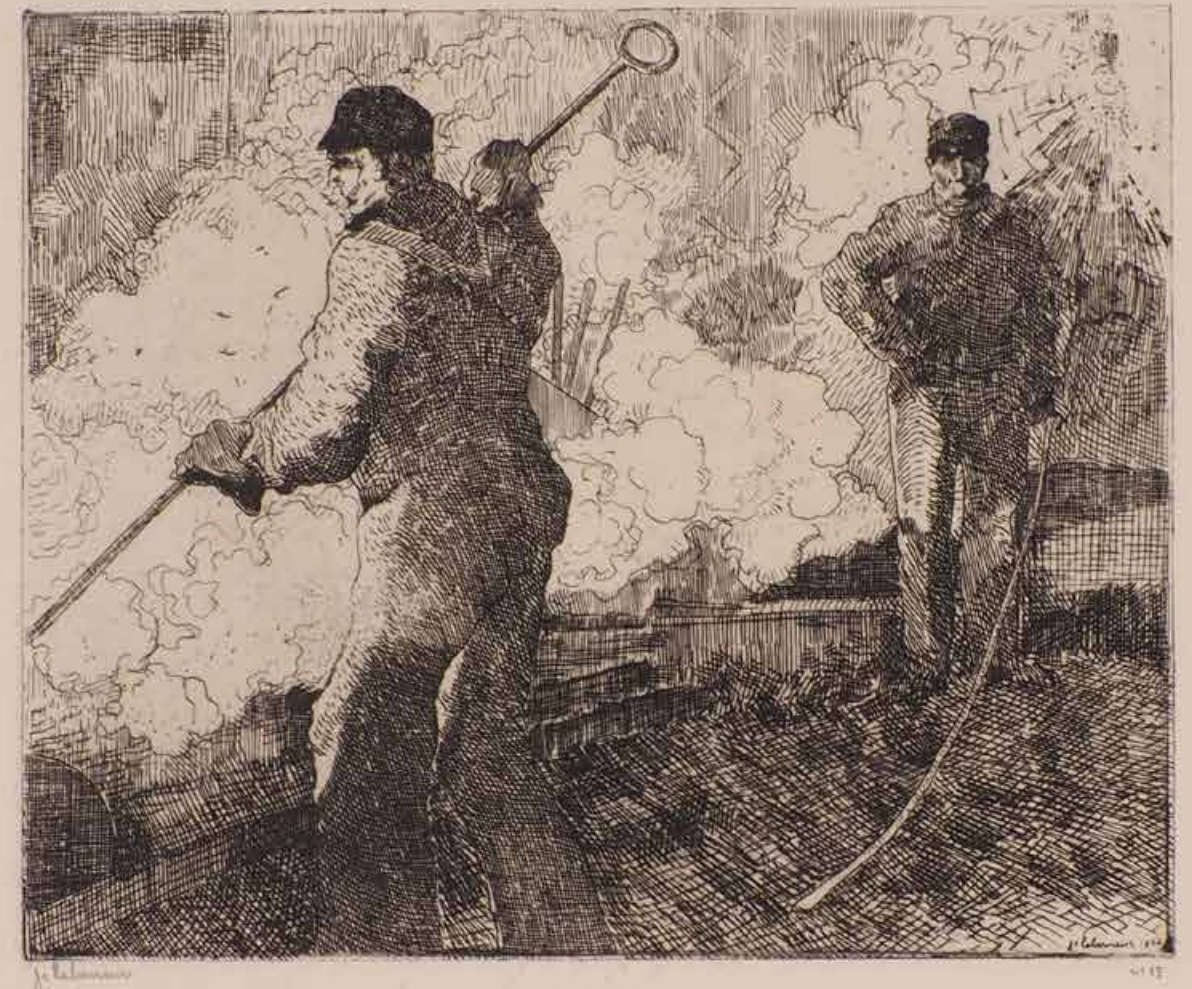


[33] **LABOUREUR, Jean-Émile. In the Pittsburgh Mills. A Series of ten original Etchings...**
 from Sketches made in the Works of the Carnegie Steel Co., [Homestead, 1906].
\$16,000

Folio (355 x 310 mm), [8] (including 2 final blanks), 10 etched plates, each c. 150 x 180 mm, signed and numbered in pencil. Uncut, and loose as issued in the original printed wrapper. Wrapper browned at the margins and a little frayed, the contents fine.

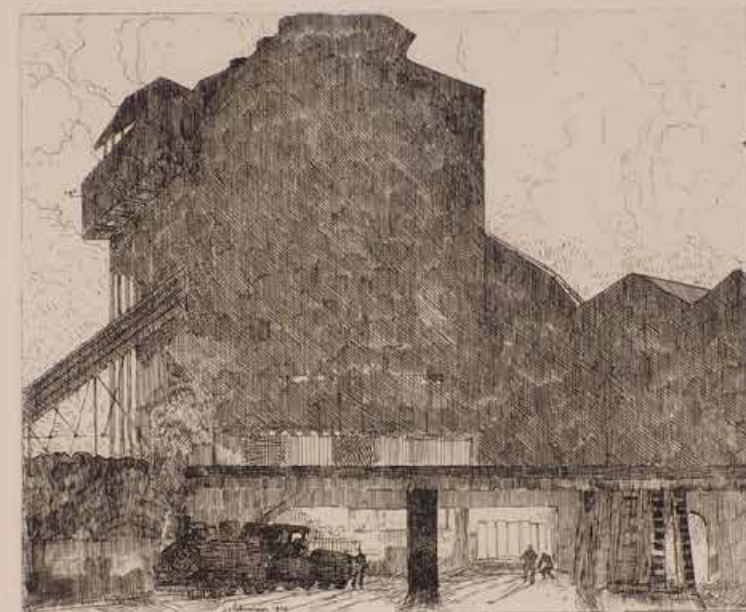
FIRST EDITION. One of 60 copies only, after which the plates were destroyed (this is one of the 50 copies on Arches, after 10 on Japon). This is a rare early collection by Laboureur, made by him at the beginning of his career during a six year stay the United States from 1903, where he observed American life and industry in Pittsburgh at first hand — and where he was enthralled by the aesthetic possibilities of industrial production. On his return to Paris he became one of the central figures in modernist

printmaking, working initially in the Cubist idiom. The plates here comprise: The Merchant Mill; The Converting Works; A Corner in the Mills; In the Mills at Night; Before the Soaking Pits; The Light of the Converters; The Electric Charging Crane; Plate Rolling Mill; Casting Steel in the Moulds; The Bloom Yard at Night. Complete sets are very rare, most having been broken up for display. Worldcat lists no copies outside Paris, but there is also a set in the Carnegie Museum of Art (Pittsburgh).





Looking into the tunnel



The Light of the Cathedral

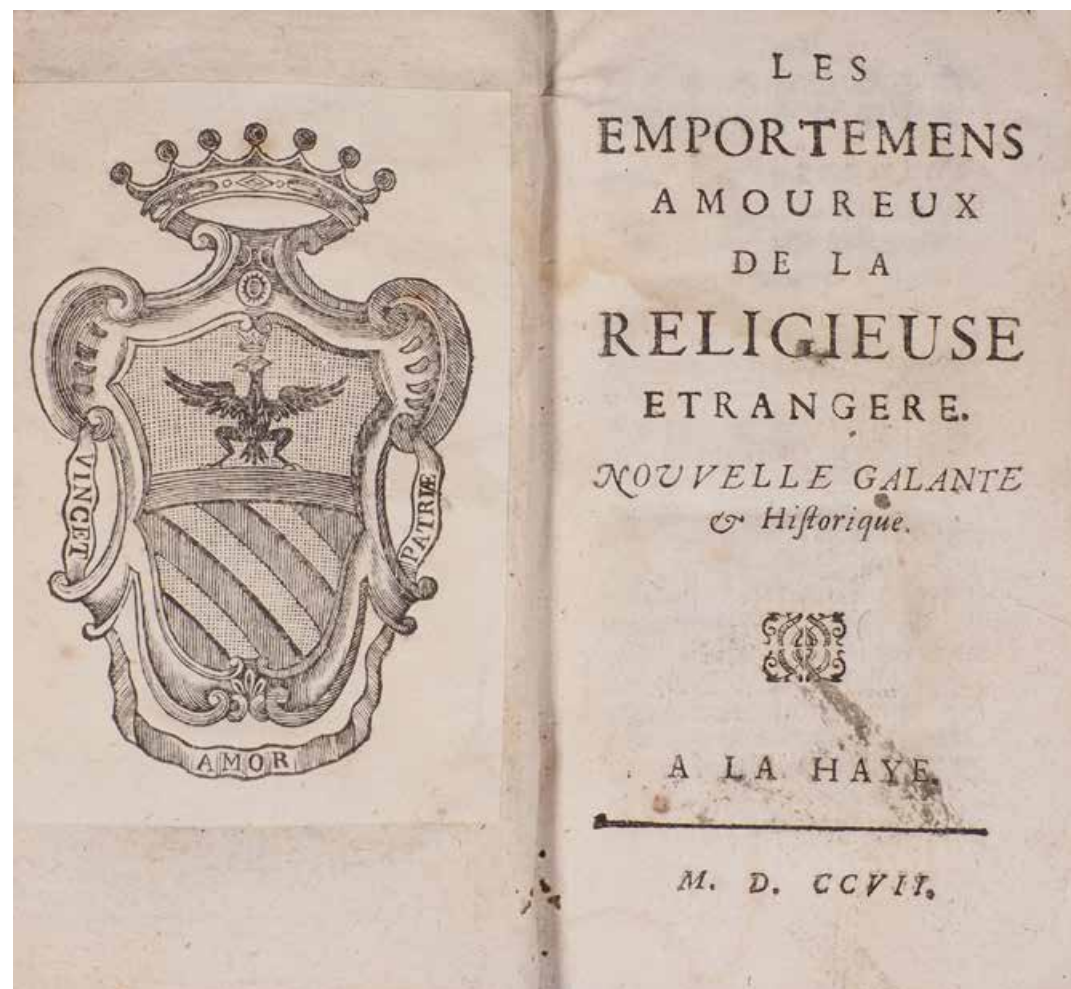
- [34] **(LETTRES PORTUGAISES). Le Emportemens amoureux de la Religieuse étrangère. Nouvelle galante & historique.** [Lettres Portugaises avec les réponses traduites en françois]. 'A la Haye' [?Rouen] [and Lyon: Sebastien Roux], 1707 [1696]. **\$3500**

12mo (143 × 78 mm), three parts in one, each with separate title, pp. 48; [4], 116; 119, [1], woodcut and typographical ornaments. Some light waterstaining, a small scatter of worming to blank lower margin of final 20 leaves or so, old inkstain to first title. Contemporary sprinkled sheep, gilt panelled spine, lettered direct. Rubbed, head of spine slightly chipped/torn with minor loss. Early woodcut armorial bookplate with the motto 'Vincet amor patriae'. A good copy.

FIRST EDITION with this title and introductory part, a very rare opportunistic edition of *Lettres Portugaises*, which found itself onto the *Index librorum prohibitorum* in 1727. The epistolary novel *Lettres Portugaises* was one of the publishing sensations of the late seventeenth century and beyond – first published in Paris in 1669, purporting to be the genuine letters between a Portugese nun, Mariana Alcoforado, and the French nobleman, the Marquis de Chamilly. Despite its passionate tone it was not outlawed and indeed it was widely reprinted and set the tone for much of the sentimental and epistolary fiction of the eighteenth century. Though the letters have been proved to be fictional, both parties were real.

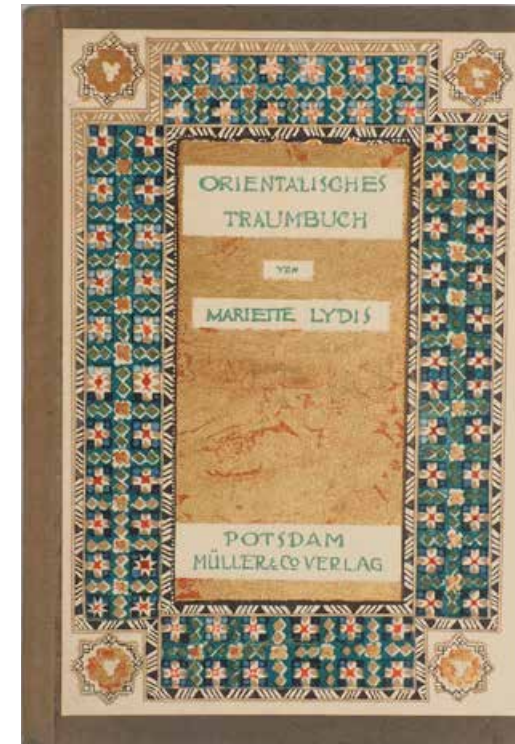
This edition, probably clandestine, seems to have been a step too far in the eyes of the censors. Apparently a reissue of the sheets of a 1696 Lyon edition, it was augmented with a 48-page prequel in which the first encounters between Maria and the Marquis in Portugal are recounted. This text was cast as a seduction scene, in which the young nun entertained the Marquis in a private apartment beside her cloister, dressed in a pale blue nightgown adorned with red ribbons. Suppression seems to have been effective and it is unrecorded in public collections, as far as we can tell, besides a single copy in the library at Bourgen-Bresse. Gay mentions it among the reprints of *Lettres Portugaises*, citing a copy offered for sale in Paris in 1869.

Gay II, 847. Not found in Worldcat.

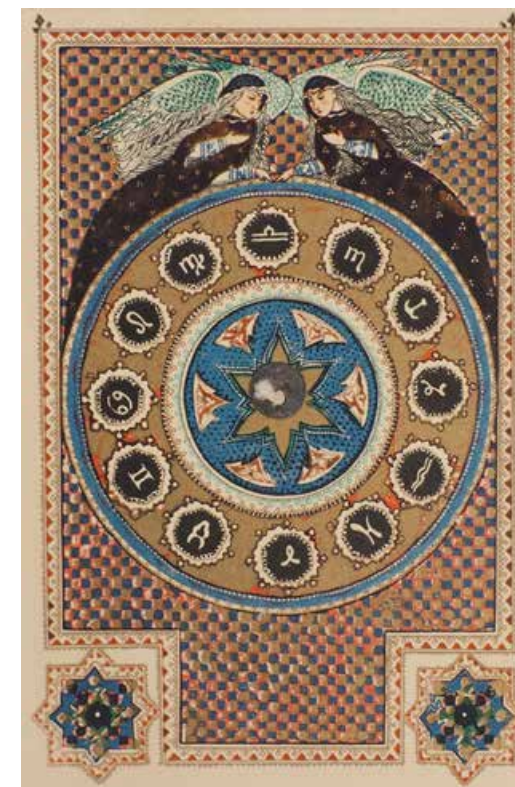


- [35] **LYDIS, Mariette. Orientalisches Traumbuch.** Potsdam: Müller & Co, [1925] **\$1500**

8vo (175 × 115 mm), pp. [4], 7-167, [1], including 27 plates/decorative titles printed in gold and colours on stiff paper, plus a similar plate with a moveable volvelle, text on verso loosely inserted. Text within red and brown decorative borders. Original stiff grey wrappers, decorative panel repeating the title leaf to the upper cover.



FIRST EDITION of Lydis's astrological dream dictionary, complete with the moveable volvelle horoscope and striking plates printed in colours and gold. Among the numerous dream motifs interpreted in brief, Lydis chooses the for full-page miniatures: the whore, the angel, flight, locusts, insects (she actually depicts a spider), sea creatures, suicide and the devil. A fragile book, this is among the early works by Austrian born Lydis (1887-1970) who settled in Paris in 1926. She became known for her daring prints celebrating same-sex and bisexual love (notably her 1926 portfolio, *Lesbiennes*) and she later illustrated numerous deluxe editions of Boccaccio, Louÿs, Baudelaire, Mirbeau and Valéry. Lydis had no formal artistic training (or at least her education is obscure) but her work was no doubt inspired by the freedom of twentieth-century Paris. She escaped the Nazis during the occupation, living briefly with her partner Erica Marx in England, before the couple emigrated to Buenos Aires. She has recently been the subject of a comprehensive catalogue and exhibition in London (copies of the catalogue are available on request).



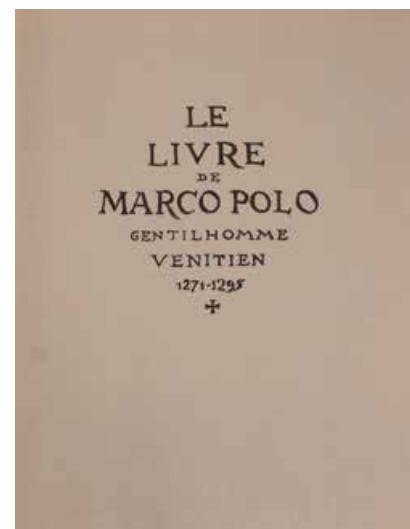
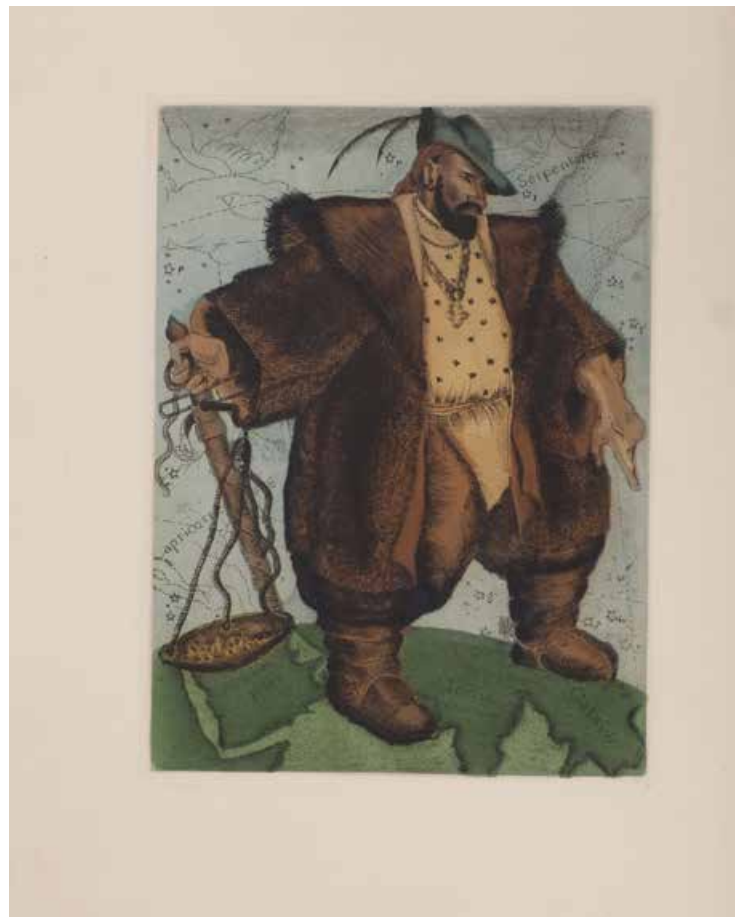
- [36] **LYDIS, Mariette, *illustrator*.** *Le Livre de Marco Polo gentilhomme venitien* 1271-1295. [Paris: Taneur and Darantière for] Les Cent Une, 1932. **\$3500**

Large 4to (300 × 230 mm), pp. [10], 200, [8], 9 etched plates by Lydis (including frontispiece included in pagination and 8 folding plates) all coloured by hand or pochoir, some signed in pencil, 3 coloured initials. Uncut and loose, as issued, in original wrappers. Original publisher's box slipcase (which is worn). An excellent copy.

ONE OF III COPIES ONLY PRINTED FOR LES CENT UNE, SOCIÉTÉ DE FEMMES BIBLIOPHILES. All were printed on paper watermarked 'Les Cent Une' and this is copy number 62, printed for member Madame René Lara. The text is after the

1556 French edition by André Jaulme (complete with authentic contractions) while the superb visual interpretations by Mariette Lydis include two of her characteristic decorated maps (both are signed). This is one of the early publications for the women's book collecting club founded in Paris by the Princesse Schakhowskoy in 1926 as a direct riposte to 'Les Cent' — a bibliophile circle which then included no women among its members. Les Cent Une issued editions limited to the 101 members only and a handful of collaborators, usually no more than once a year, and is still in existence.

Lydis' *Marco Polo* is perhaps one of her most attractive books and contains examples of her painstakingly-executed illuminated maps.

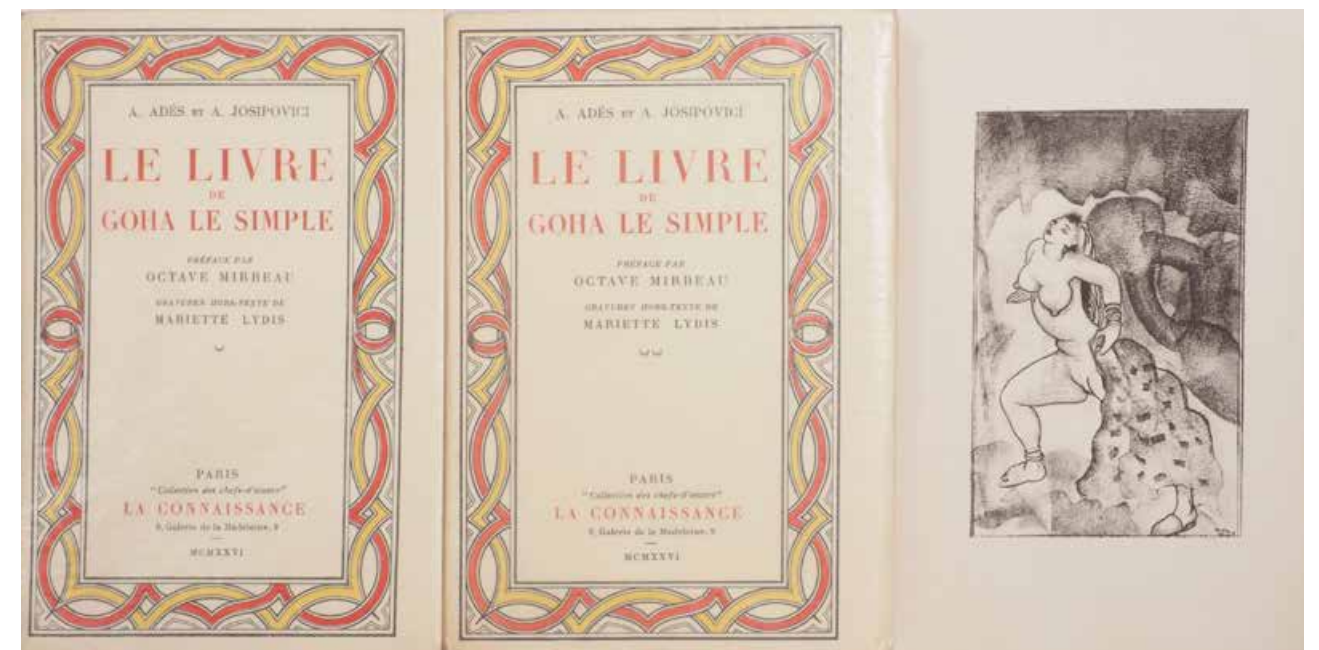


- [37] **LYDIS, Mariette, *illustrator*.** *ADÈS, Abert and Albert JOSIPOVICI. Le Livre de Goha le simple.* Paris: La Connaissance, 1926. **\$975**

2 vols, 8vo (187 × 120 mm), pp. vi, 402, [2], plus 26 heliogravure plates, tinted by hand. Additional suite of all plates in black-and-white in a separate portfolio. Original coloured wrappers. Original slipcase.

FIRST EDITION with illustrations by Mariette Lydis. The book, by two Egyptian Jewish authors, first appeared in 1919 (Calmann-Lévy) but the 1926 deluxe illustrated edition formed part of the Collection de chefs-d'oeuvre series. *Goha the Fool* was immensely popular and had narrowly missed the 1919 Goncourt prize (which went to Proust that year). 'It is possible to see the beginning of Levantine literature — rooted in the realities of the Middle East and influenced by European culture — in *Goha le Simple* ... This sad and cynical love story, which employs the prototype of Goha, the hero of many Middle Eastern tales describes the lives of the common folk of Cairo before the spread

of Western cultural influence' (*Mongrels or Marvels: the Levantine Writings of Jacqueline Shohet Kahanoff*, ed. Starr & Somekh, 2011). Lydis' illustrations, evidently reduced from larger drawings are striking — mostly depicting women of all ages and classes. This is one of 100 copies on Hollande (of a total edition of 1000) with an additional suite.



[38] **LYDIS, Mariette *illustrator*. OVID. L'Art d'aimer d'Ovide traduit par Henri Bornecque illustré de quatorze lithographies originales de Mariette Lydis.** Paris: [Berthou for Govone, 12 November], 1931. **\$5250**

Folio (380 × 280 mm), pp. 151, [9] including final blanks, plus 14 hand-coloured lithographed plates, all signed in pencil and coloured by the artist. Complete with an original pencil drawing and a suite of the plates in outline. Loose as issued in paper wrappers. Original grey silk chemise with slipcase (which is worn). An excellent copy.

ONE OF A SMALL EDITION OF JUST 30 COPIES, ALL ON JAPON and with all the plates printed by G. Dorfinant, hand-coloured by the artist and signed in pencil. This is copy number 5 on Japon

nacré with an original drawing and a suite of the plates in outline. The text of the *Ars Amatoria* consists of the verses in Latin and Bornecque's French prose translation as a gloss.



- [39] **[MALLÈS DE BEAULIEU, Jeanne Sophie, *Madame*].** *Le Poupée bien élevée.* Ile. édition. Paris: [Casimir for] LeCerf and Blanchard, [n.d., c. 1820s]. **\$600**

Oblong 8vo (110 × 155 mm), pp. 54, plus engraved title, and 12 hand-coloured engraved plates. Lower forecorner of one leaf torn away (pp. 19-20), with loss of a couple of words on p. 20, the colouring slightly blotted at the foot of some plates. Later 19th-century red half morocco, gilt. Joints rubbed, slight loss at head of spine. Bookplate of Paul Gavault. A good copy.

First published in 1819, *Le Poupée bien élevée* proved popular among children on both sides of the English Channel, with numerous editions in both French and English (the latter as *The Well Bred Doll*). Jeanne Sophie Mallès de Beaulieu (176-1825) was the author of numerous moral

and entertaining stories for children including *Le Robinson de douze ans* (1820).



- [40] **[MALLET, Sophie].** [Illuminated manuscript. France, 1875].

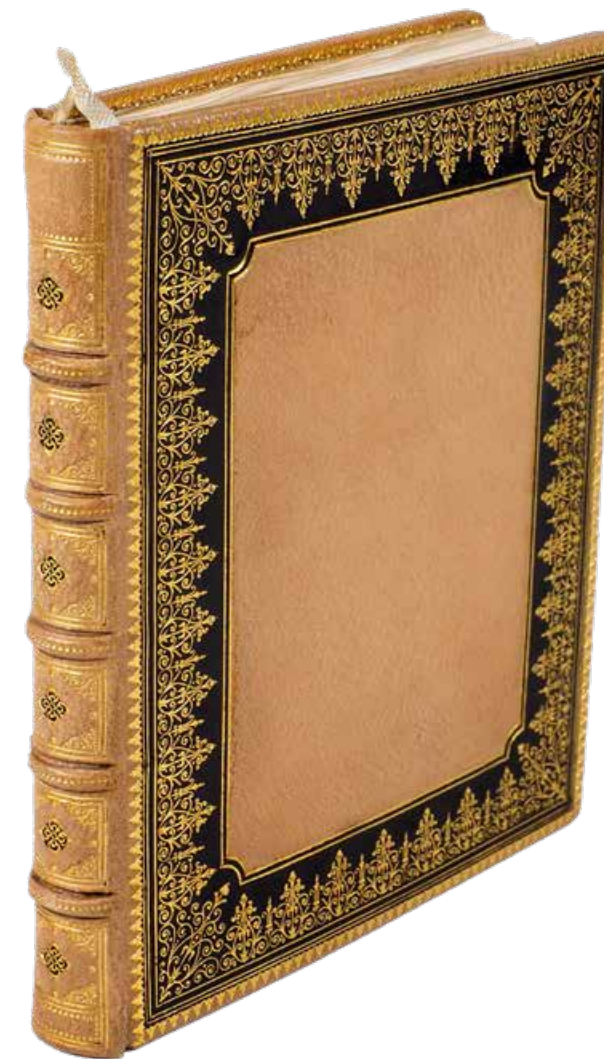
\$3500

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

A DELIGHTFUL, ACCOMPLISHED AND IDSIOSYNCRATIC ILLUMINATED MANUSCRIPT IN NEO-GOTHIC STYLE BY A FRENCH WOMAN, one Sophie Mallet, probably as a wedding gift for a female friend or relation: Jeanne or 'JMN'.

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

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





[41] (MARBLED PAPER). PETER, Marianne. [Naves (Corrèze) 2023]

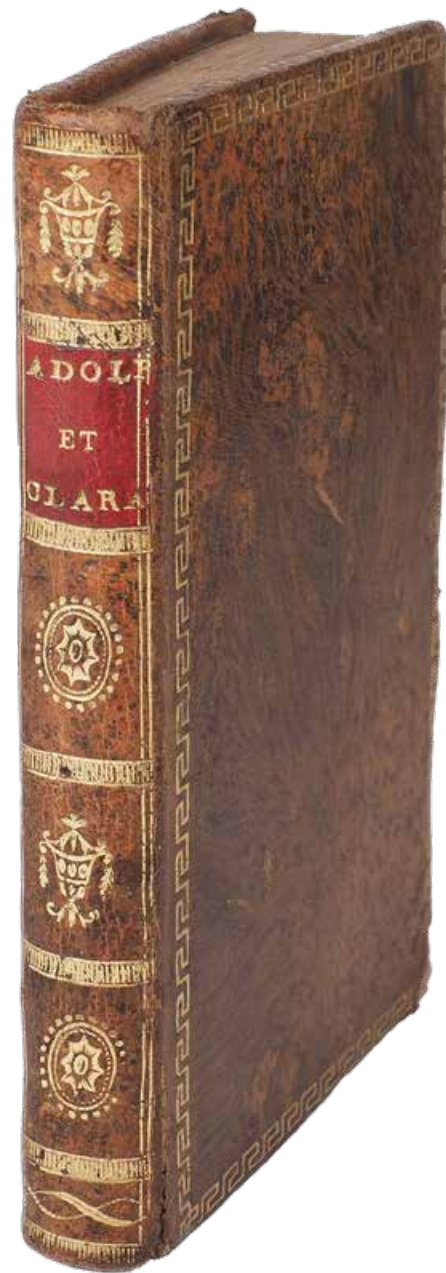
A SELECTION OF EXCEPTIONAL MARBLED PAPERS by the renowned Belgian/French paper artist, in variety of sizes (most 700 × 500 mm).

Individually priced at the fair (\$30-40) per sheet. Subject to availability. *Art et Métiers du Livre*, 316, 2016.



- [42] **[MARSOLLIER De VIVETIÈRES, Benoît Joseph].** *Adolphe et Clara, ou les Deux Prisonniers*. Paris: Chez André, 'An VII de la République', [1798-9]. \$1500

18mo (124 × 80 mm), pp. [2], 232 plus engraved frontispiece by Mariage after Binet. Contemporary tree calf, gilt, sides with Greek key borders, spine gilt in compartments with urn and sunburst tools, red morocco label. Slightly rubbed, with a little wear to the corners, upper joint just starting at foot. An attractive copy.



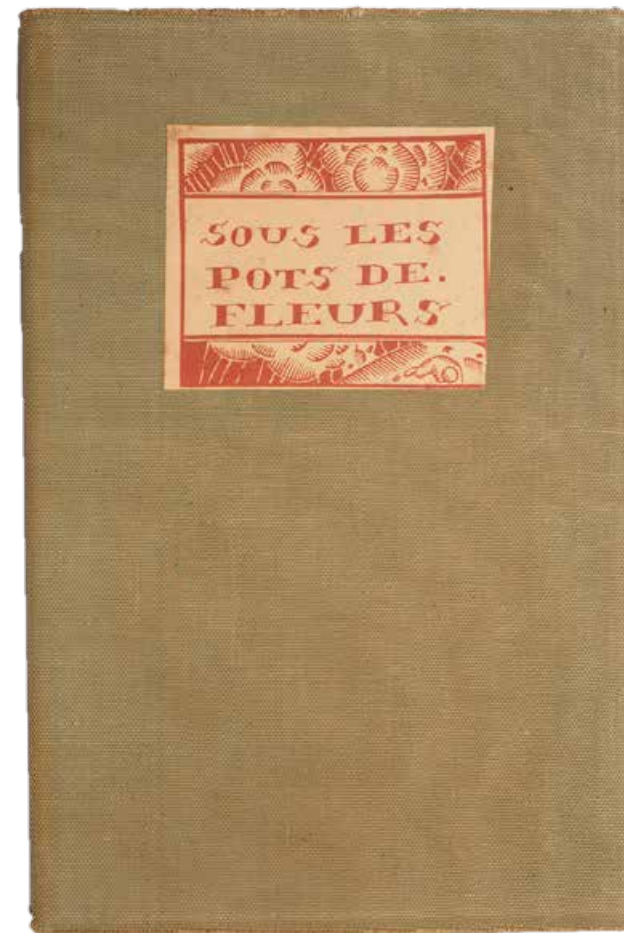
FIRST EDITION of this comic novel, apparently issued almost consecutively with the comic opera first performed in Paris in February 1799 (with libretto by Marollier and music by Daleyrac). It is not clear whether the novel or opera came first, but the novel is extremely rare. *Adolphe et Clara*, tells the tale of a pair of starcrossed young lovers tricked and frightened by a neighbour with a private theatre masquerading as a prison. It was also popular on the London stage as *Matrimony*.

Worldcat lists the Cornell copy only outside France. Cf. Cioranescu 43301 for the operatic version (the novel not listed).



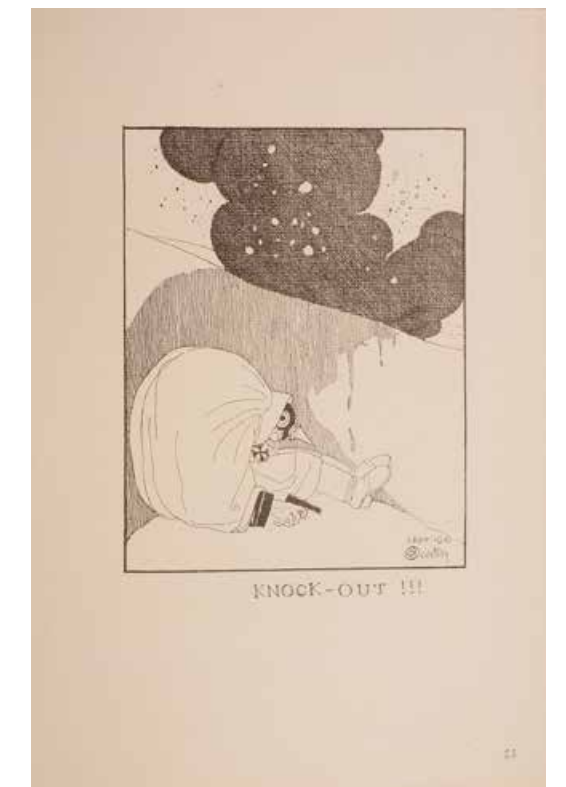
- [43] **MARTIN, Charles.** *Sous les pots de fleurs*. Recueil de dessins à la plume. Accompagnés de prose rythmée composés au front ... 1914 – 1917. Préface de MacOrlan. Paris: [Imprimerie Studium for] Jules Meynial, [1 December 1917]. \$1500

4to (295 × 190 mm), pp. [4], 53, [7], including 30 engravings reproduced from drawings (of which 16 are full-page). Loose, uncut, as issued. Original green coarse cloth, decorative printed label to upper cover, decorative endpapers in red to designs by Martin. Bookplate of Georges-Emmanuel Lang. Preserved in a modern Perspex fronted folding morocco case, spine lettered in gilt. An excellent copy of a fragile book.



FIRST EDITION. One of 300 copies. Charles Martin (1884-1934) created this account of the Western Front in blank verse and graphic illustration, disguising its anti-militaristic sentiment under the title *Sous les Pots de Fleurs*, evidently to tease the censors who may or may not have seen the play on words (*Sous le Flots de Peur*, 'Under waves of fear'). Martin's art deco style was already well developed in his colourful pre-war contributions to the *Gazette de Bon Ton*, *Harper's Bazaar* and *Vanity Fair*, but here, working under frightening conditions, his tone is understandably darker. Like several other artists, he served as a camouflage officer, a serjeant in the 'section de camouflage', stationed at Bergues.

Carteret, *Modernes*, V, p. 133.



- [44] **(MARY QUEEN OF SCOTS?)** [Trinket box in the form of a miniature book. c. 1900].
\$1300*

(65 × 50 × 25 mm) silvered box of cast metal in the form of a book with cornerpieces and clasps, thistle motifs to covers and spine, 'M.S.' monogram to spine, gilt 'page' edges, green velvet lining.



A CHARMING BOOK-FORM TRINKET BOX, a 'blook' of unknown manufacture, but with other examples known to have been marketed in London in the late nineteenth-century. The monogram reads 'M.S.' and the reference is probably to Mary Queen of Scots, given the all-over thistle pattern. Mary was executed in 1587 and so it is possible that these boxes were in some way marketed at the time of the three-hundredth anniversary.

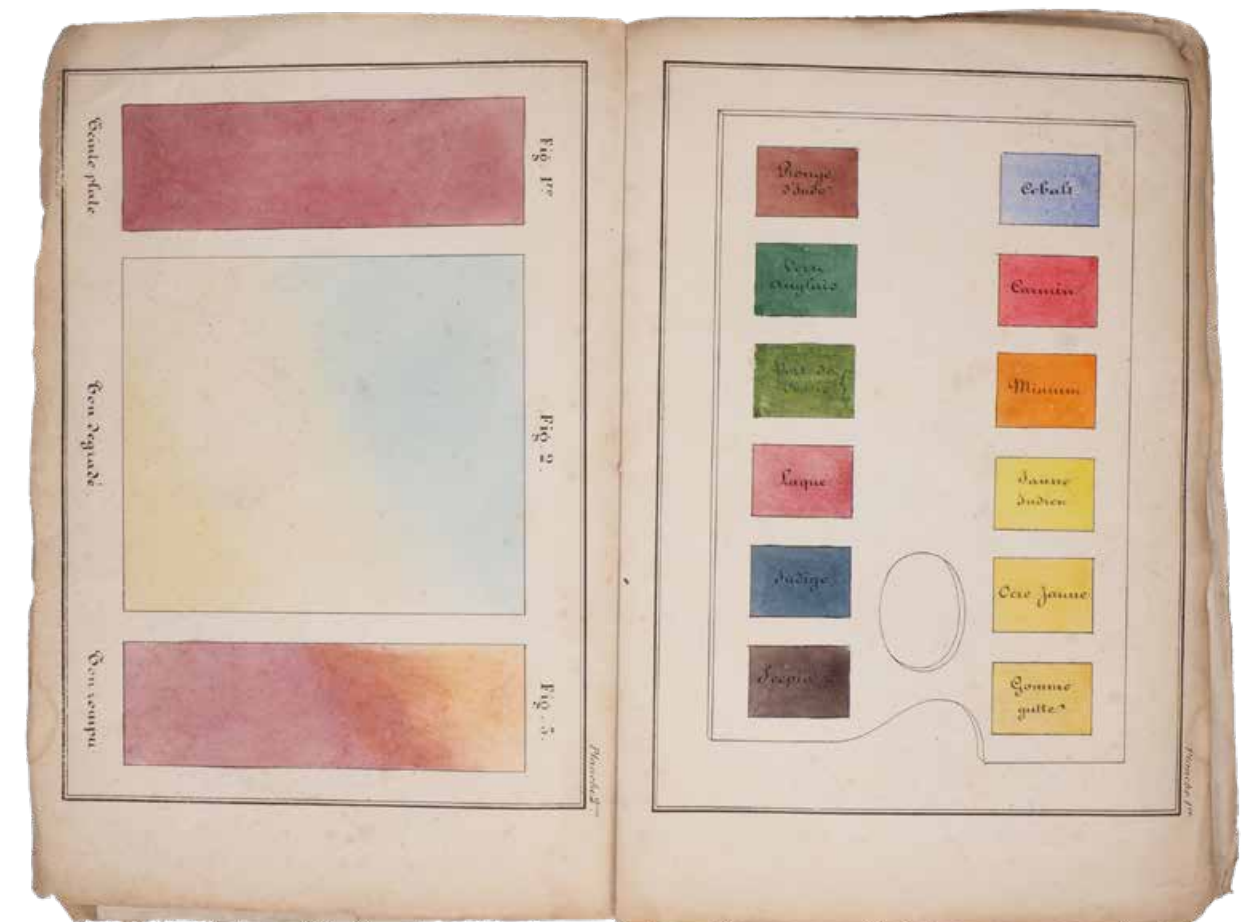
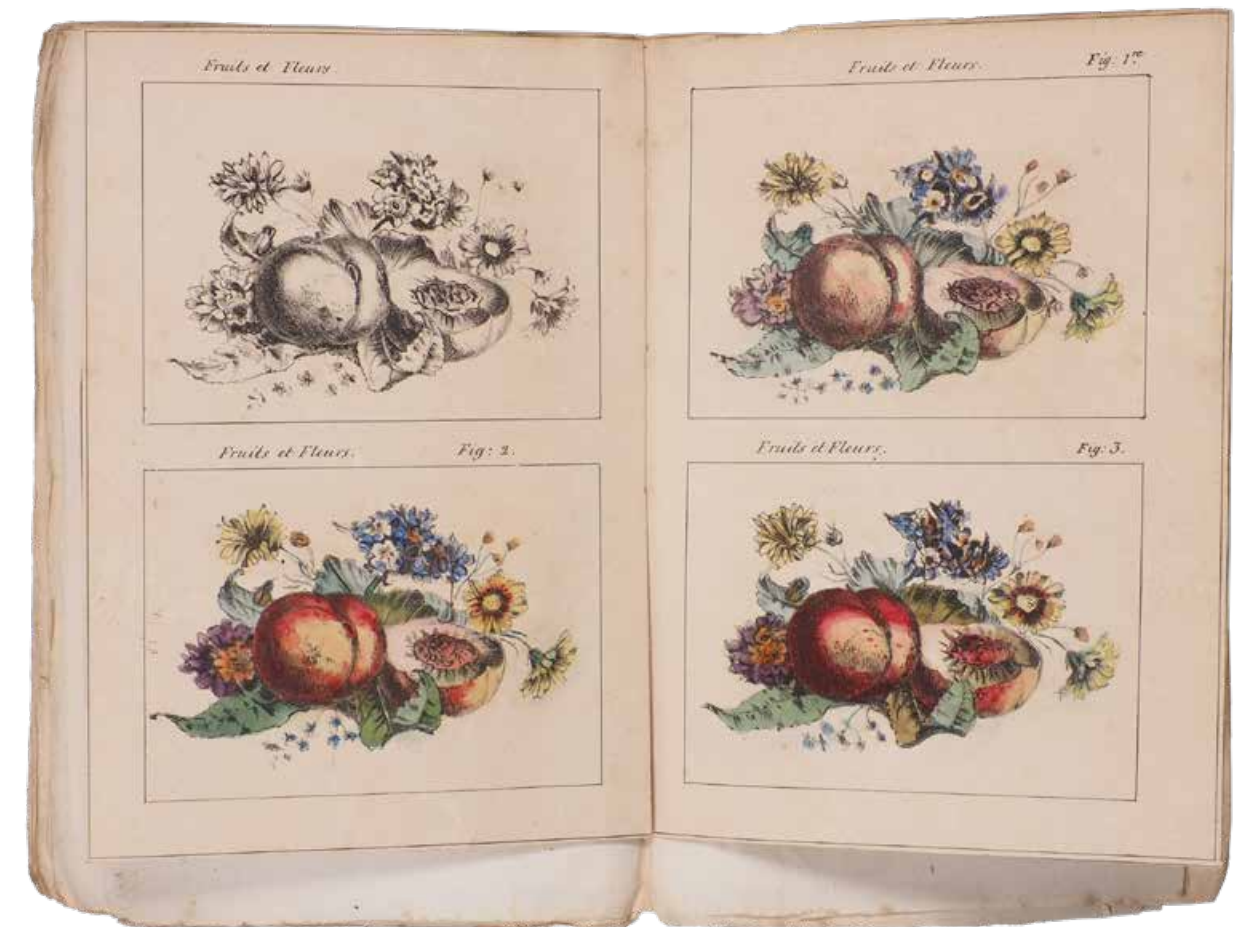
- [45] **MEILHAC.** *Traité du coloris des lithographies, gravures, etc.... suivi d'un album de vingt-quatre planches coloriées graduellement pur servir d'exemples.* Paris: [Félix Loquin for] Armand Robin et c[ompagn]ie, 1836.
\$2750

12mo (170 × 108 mm), pp. 140, [2], plus 14 leaves of lithograph plates, all hand-coloured (the plates lightly browned). Uncut in the original printed wrappers with elaborate lithograph decoration. Wrapper browned, upper forecorner of upper cover creased and consequently fragile. A very good, unsophisticated copy.

FIRST EDITION. A rare treatise on the hand colouring of lithographs, complete with plates illustrating the successive stages of colouring and the ideal palette. In the introduction Meilhac explains the background, noting the arrival of lithographs on the *quais* of Paris in the 1820s and 30s (under the familiar names of Vernet and Charlet) and introduces himself as a teacher of the art of colouring. The intended audience appears to be the aspiring colourist in the print shop rather than the leisured artisan: 'J'ai donc ouvert une nouvelle carrière aux travailleurs, beaucoup y ont trouvé du pain, quelques-uns une honnête aisance'. After some

general principles, the *Traité* consists mainly of practical examples on 6 plates (these are the subdivided into 24 images, presumably comprising the 'album' referred to in the title). The prospectus leaf at the rear lists 17 sets of lithographs issued by the publisher, while the wrapper (an unusual survival here) lists several more.

Worldcat lists the Newberry and Winterthur copies outside Europe.



[46] (MINIATURE BOOKS). La petite Bibliothèque de la jeunesse. Paris: [Pinard for] Marcilly, [1836]. \$3250

6 volumes, 32mo (82 x53 mm, page size 79 x52 mm), comprising: Contes à mes jeunes amis, pp. viii, 118; Les Féeries morales, pp. 127, [1]; Le petit fabuliste, pp. 126; Souvenirs d'un petit voyageur, pp. 122; L'Historien du jeune age, pp. 125, [1]; Le petit Conteur, pp. 126, each volume with engraved title and 4 plates, all in uniform quarter sheep of different colours, spines gilt, marbled boards. Souvenirs d'un petit voyageur with slight marking at the joints (apparently children's teeth marks), Contes à mes jeunes amis with sight loss at foot of upper joint, but generally very good copies. Contained in the original publisher's gilt and marbled paper covered case in the form of a glass fronted bookcase with pull-off lid (this example without the pedestal feet but the original glass intact). Slightly rubbed and chipped but a very good and attractive example.

A CHARMING MINIATURE JUVENILE LIBRARY, complete with its original glass fronted case. Cotsen A-50 (wanting the glass front); Bondy, p. 77; Welsh, 2012, 2788, 5569, 6481, 3312 and 5558. In the US, Worldcat lists the Wightman copy at the Morgan Library, the Cotsen copy at Princeton, the Adomeit copy at Indiana together with copies at University of Colorado and Oak Spring.



[47] MONSIEUR MAYEUX. [A Collection of books, pamphlets and chapbooks. 1830-1846]. \$5000

20 works bound in 19 volumes. Most in early 20th-century yellow cloth backed boards, often preserving original wrappers.

A COLLECTION OF TWENTY SMALL-FORMAT WORKS DEVOTED TO MONSIEUR MAYEAUX — thehunchback whose misadventures in print spoke satirically for attitudes of ordinary Parisians at the time of the July Revolution. Originally the creation of the artist Charles-Joseph Traviès, his physical disabilities came to embody the moral and political imperfections of petitbourgeois society. He became a craze in the 1830s and 40s appearing not only in countless popular prints (by Cham, Daumier, Delaporte,

Grandville and Robillard among others) but in books, journals, stories, chapbooks and handbills, whose ephemeral nature has often rendered them extremely rare. This collection includes an excellent cross-section of the materials available at the time, and most are represented in only very small numbers in public collections.

1. Le Celèbre Mayeux. [Paris, n.d. ?1830]. Small 8vo, 48 engraved plates (unsigned). Original orange wrappers preserved, one further plate to the upper cover. A few plates supplied in duplicate (some of the duplicates hand coloured).
2. Le Celèbre Mayeux. [Paris, n.d. after 1830]. Small 8vo, 48 lithograph plates (unsigned), rather crude reproductions of the engraved plates in the above. Original wrappers preserved, one further imago to the upper cover.
3. RICARD, Auguste. M. Mayeux ... Paris: [A. Henry for] Lecointe, Corbet, Pigoreau, [1831]. 4 vols, 8vo, pp. [4], xxiv, 199, [1]; [4], 223, [1]; [4], 231, [1]; [4], 238, [1]. Original printed wrapper preserved.
4. Vie politique, civile, militaire & privée de Mr. Mayeux. Paris: [David for] Leroux, [1831]. 12mo, pp. [2], 103, [1], hand coloured engraved title and frontispiece. ?Original pale blue wrappers, lettered (with later manuscript enhancement).
5. Vie politique, civile, militaire & privée de Mr. Mayeux. Paris: [David for] Leroux, [1831]. 12mo, pp. 108, hand coloured engraved title and frontispiece. Another issue.

6. Histoire complete et veritable de M. Mayeux, suivie de son Traitée de paix avec le Juste-Milieu et de ses Aventures belliqueuses pendant les Journées des 5 et 6 juin, racontée par lui-même. Nom de Dieu!... Paris: [Everat]: Chez les Marchands de nouveautés, 1834. 12mo, pp. 107, [1] (the last page pasted onto original printed wrappers (which are preserved), hand coloured engraved title and frontispiece Another issue of the above.
7. Les Farces et les bamboches populaires de Mayeux. Étrennes a ceux qui aiment a rire comme des bossus. Paris: Chassaignon, 1831. 12mo, pp. 108, folding engraved frontispiece. Original printed yellow wrappers preserved. Old repairs.
8. [in a varint wrapper] Les Farces et les bamboches populaires de Mayeux. Étrennes a ceux qui aiment a rire comme des bossus. Paris: Chassaignon, 1831. 12mo, pp. 108, folding engraved frontispiece. Original printed blue wrappers preserved. Old repairs.



9. ST-HILAIRE, [Amable], LEPEINTRE Jnr and EUGÈNE. M. Mayeux, ou le Bossu à la mode, a propos des boses, en trois tableaux, mêlé de vaudevilles ... Paris: [Chassaignon for] Barba, 1831. 8vo, pp. 56. *Later cloth backed boards.*

10. Mayeux et Arlequin aux salons. Critique des tableaux en vaudevilles. Paris: [Le Normant] chez les marchands de nouveautés, 1831. 12mo, pp. 12, *full-page woodcut. Original pink wrapper preserved. [bound with:]*

11. BASTIDE, M. Mayeux l'Indépendant, homme politique, diabolique, épigrammatique, drôlatique et prophétique; appelant les hommes du jour par leurs noms ... Paris: [Nancy: Hinzelin for] Ledoyen, [n.d]. 12mo, pp. 126. *Original pictorial yellow wrappers preserved.*

12. Mayeu le Pochard. [Paris: Stahl, ?1831], 12mo, pp. 4, one illustration, a folded handbill. *[bound with:]*

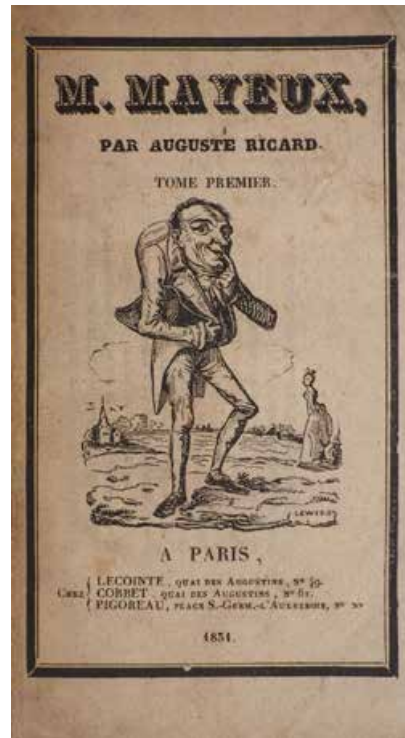
13. L'Orphelin polonaise, nouveau chansonnier par MM. de Béranger, E. Debraux, Déremy, etc. Paris: [Selligie for] Burebu, 12mo, pp. 24, *full-page woodcut. [and:]*

14. Exploits et aventures de Mahieux. Étrennes a ceux qui aiment rire comme des bossus. Paris: Delarue, 1832. 12mo, pp. [6], [1], 8-109, [1], *including frontispiece. Original printed green wrappers preserved.*

15. B***, E.C. Histoire veritable, facétieuse, gaillarde, politique et complete de M. Mayeux, ou Vie, amours, aventures et conquêtes de ce célèbre et spirituel Bossu... Paris: [Lender for] Terry, [n.d.] pp. 149, [11] (*adverts*), *plus 3 hand-coloured folding engraved plates. Uncut. Some spotting, minor marginal losses from careless opening.*

16. NEUVILLE, A. Oeuvres de feu M. Mayeux, De son vivant Chasseur de la garde nationale Parisienne, Membre de sept academies, Aspirant à l'ordre royal de la Légion-d'Honneur, et l'un des Braves des trois journées. Épisode de l'hisotire de France ... Paris: [printed in Nancy by Dard] Chez les Marchands de nouveautés; Nancy: Vidard et Jullien, 1832. 12mo, pp. 30. *Original printed yellow upper wrapper preserved.*

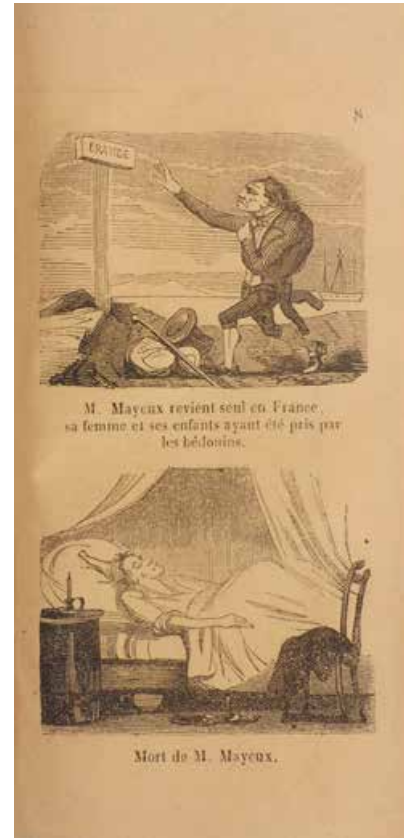
17. ROZENRY, J. Histoire de la Revolution des 1830!!! Pot-pourri véridique et satirique écrit sour la dictée d'Hercule Mayeux ... et publié par J. Rozenry, Sténographe. Paris: [Selligie] chez les marchands d'histoires du Palais-Royal, 1832. 8vo, [4], 36. *Original wrapper preserved. Author's initials to verso of half-title.*



18. KRAKO, Emile [?pseud.] Vies et Aventures surprenantes de M. Mayeux et de sa nombreuse famille. Ses relations avec les personnages les plus haut places, son Voyage en Algérie et dans le Maroc, ses visites à Abdel Kader et à l'Empereur; sa rencontre avec le Juif Errant don't M. Eugène Sue a racontédes choses si extraordinaires, son retour à Paris; sa presence à Fontainebleau le jour de l'attentat de l'infâme Lecomte ... Paris: [A. Hiard in Meulan]'En vente dans tous les coins et recoins du globe, au profit d'une nouvelle foundation Orthopédiphilantropicomico, instituée pour le bien-être de la noble corporation des Bossus des uuex mondes,' [Nouvelle edition], 1846. Tall 12mo, pp. 8, [11]-218, *including wood engraved frontis [possibly wanting a half-title after prelims.], plus additional frontispiece, title and 8 wood engraved plates all on tinted paper. Uncut, original wrappers preserved. [bound with:]*

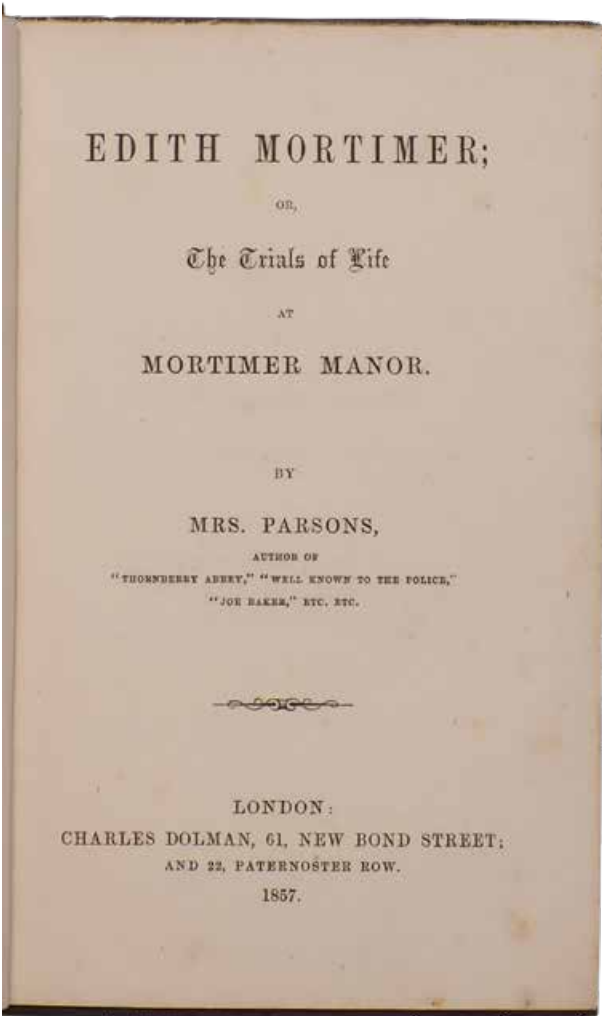
19. Voyage de M. Mayeux en Icarie ses aventure curieuses dans le pays de M. Cabet. Paris: Bonaventure et Dcessois, [n.d]. 8vo, pp. 6, *wood engraved headpiece. Folded.*

20. Mayeux. 'Extrait de l'Ouvrage 'Paris ou le Livre des Cent-et-un.' Tome troisième. A Paris, chez Ladvocat 1832'. [Manuscript copy made 1916]. *Later boards, upper cover detached.*



[48] **PARSONS, [Gertrude], Mrs. Edith Mortimer, or, The Trials of life at Mortimer Manor.** London: [Cox and Wyman for] Charles Dolman, 1857. **\$900**

8vo (170 × 98 mm), pp. [8], 168, 48 (advert for other Catholic works published by Dolman), compete with half-title. Publisher's ribbed and embossed brown cloth, gilt spine. Very slightly rubbed but an excellent, bright copy.



FIRST EDITION of this very scarce novel by a significant British Catholic author. She was born Gertrude Hext in Cornwall in 1812 and became a Catholic in 1844. A review of *Edith Mortimer* in *The Rambler* enthused: ‘Mrs. Parsons is one of our best writers of Catholic fiction. There is a heartiness and energy about almost every thing that comes from her pen...’

‘A deeply religious woman, Gertrude Parsons was charitable to the poor and a leading benefactor of the mission at Little Malvern. Gertrude Parsons’s enthusiastic commitment to her adopted faith was most apparent, however, in many of her published works. *Thornberry Abbey* (1846), in which the heroine and her clergyman fiancé are both converted to Catholicism, is clearly semi-autobiographical. In another early novel, *Edith Mortimer, or, The Trials of Life* (1857), a young Roman Catholic convert learns to conquer her pride, breaking off her engagement to a rich protestant cousin. In the 1860s Gertrude Parsons wrote four tract tales for Burns and Oates’s Tales and Narrative series, which was aimed at a working-class audience; these included *Lent Lilies* and *The Muffin Girl*’ (Rosemary Mitchell in *Oxford DNB*).

WorldCat lists US copies at Brigham Young and Huntington only.

[49] **(PEEPSHOW).** [A Parkland Scene. England, c. 1814 or soon after]. **\$4000***

Oblong 8vo (125 × 154 mm). 6 paper panels with watercolour drawings mounted on stiff paper, all but the last with neatly cut windows, mounted on a concertina of paper with linen reinforcements at the folds, brown pebble grain paper backing. Slightly rubbed, a little foxing to the outermost watercolour and to the blank paper concertina (which also has a few slightly crude repairs). A lovely survival.

A HAND-PAINTED PEEPSHOW PANORAMA, PRESUMABLY UNIQUE, depicting an Austen-era English rural parkland idyll. Looking from a country churchyard, the viewer can see a fine country house set in parkland with figures of a

family group watching net-fishing in a lake or river, four mounted riders, an elegant carriage and a wildfowler with a gun. The wove paper concertina is watermarked ‘J Whatman, 1814’.



- [50] **PICARD, Louis-Benoît.** *Les Aventures de Senneville et Guillaume Delorme, écrites par Eugène en 1787...* Paris: Mame frères, 1813. \$600

4 vols, 12mo (180 × 108 mm), pp. viii, 320; [4], 347, [1]; [4], 332; [4], 300, complete with half-titles. Uncut in original printed pink wrappers, titles to upper covers, glove device to the lower. Spines faded and slightly frayed, but an excellent, unsophisticated copy.

FIRST EDITION, preserved in original wrappers, of this popular and critically-acclaimed *roman de mœurs*. It was widely-read around Europe and, interestingly, appeared on the advert leaves of numerous English books. The *Quarterly Review* commented: 'M. Picard is well known to be the most celebrated dramatic writer in France. The

French Critics have pronounced this to be one of the best novels that has appeared since *Gil Blas*' (1815). Picard was variously a playwright, actor, novelist, poet and musical director in Paris.

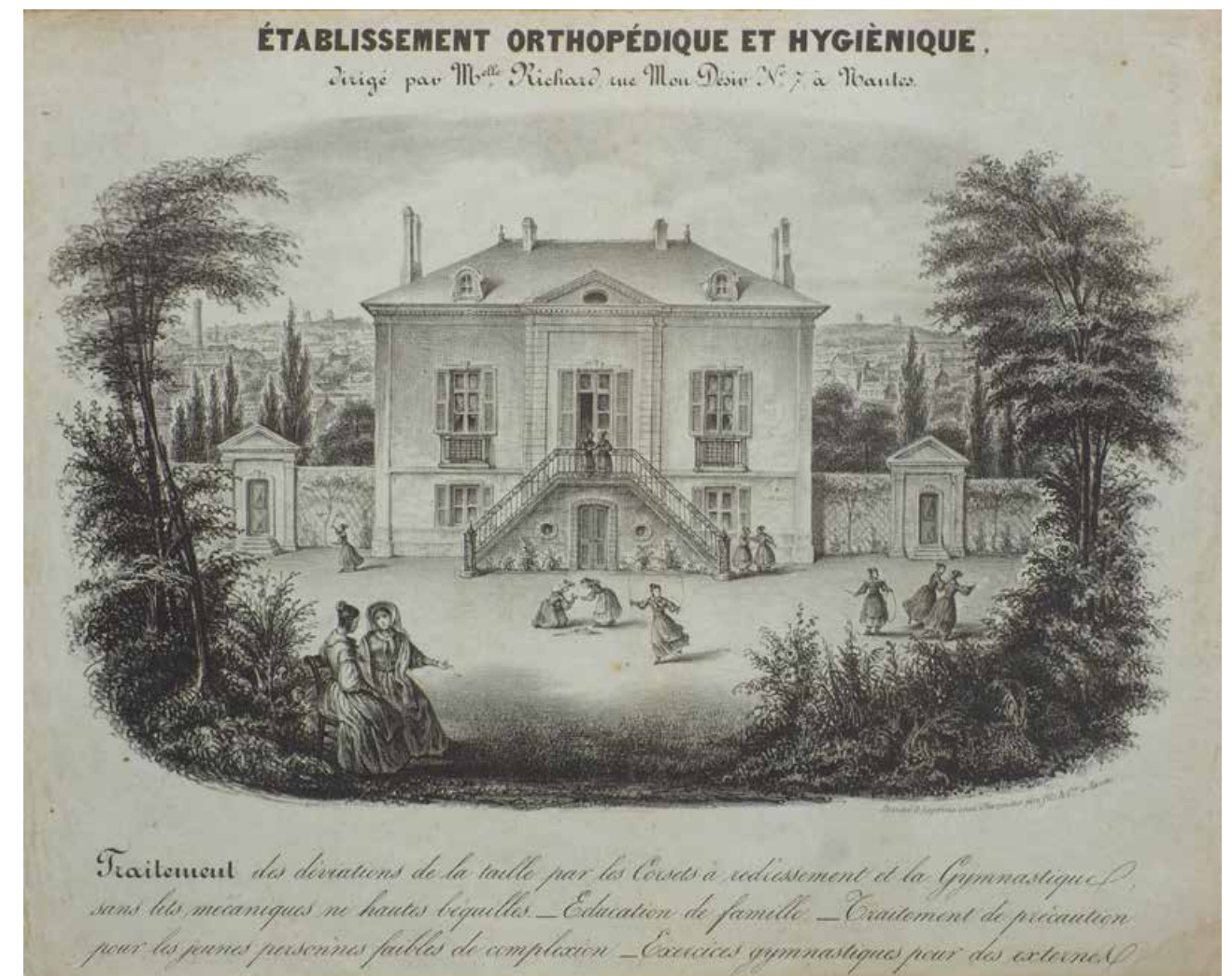


- [51] **(RICHARD, Mademoiselle).** *Traitement des déviations de la taille, par la méthode des Corsets à Redressement brevetés d'invention et de la gymnastique, rue Mondésir, no 7, a Nantes.* [Nantes: Imprimerie de Forest, n.d., c. 1830]. \$850

4to (252 × 206 mm), pp. 7, [1]. Loose as issued in original pale blue wrapper printed in lithograph by Charpentier père et fils & Compagnie, Nantes. Somewhat dusty and creased.

A RARE PROSPECTUS FOR A PRIVATE ORTHOPAEDIC INSTITUTE FOR THE YOUNG, presided over one Mademoiselle Richard in Nantes. Her regime consisted of residential treatment, and through her proprietorial medical corsets and gymnastic

exercise. The cover lithograph depicts the establishment, complete with elegant patients (all girls or young women) enjoying its spacious grounds.



[52] **ROCHAS, Albert de. Le Livre de Demain.** [Blois: Raoul Marchand], 1884. \$7500

8vo (227 × 138 mm, with some variation), pp. [446] including title and imprint leaves printed in colour, portrait and plates, the text on 49 fascicules on different papers printed in different colours including silver and gold, 12 paper samples pasted on, plus a subscription leaf. Illustrations, including several full-page silhouettes, numerous borders, often in colour. Early pencil annotation (listing paper types) to the beginning of each fascicule. Loose, as issued in the original; publisher's blue cloth backed boards; plus a second volume, uniform (but with contrasting red cloth spine) containing an equivalent number of proofs, duplicates, unused trials and later pamphlets from the same press, also on coloured papers and printed in colours. Occasional minor fraying to outer edges (especially on the more delicate papers). Both folios slightly worn and wanting ties. Preserved in a modern green vellum backed box, bookplates of Giorgio Mirandola. A superb copy.

FIRST EDITION, AN AUTHOR'S COPY, COMPLETE WITH ADDITIONAL PARTS AND A UNIQUE SUPPLEMENTARY VOLUME OF PROOFS, TRIALS and later 'Impressions harmoniques' by Marchand and Rochas. Printed in a variety of colours on 48 different papers (all named at the rear), with various borders also printed in colour. The book was issued in 250 copies only. Ours is marked as an author's copy, with the supplementary volume numbered 175, both signed by author and publisher.

Eugène Auguste Albert de Rochas d'Aiglun (1837 – 1914) made a career as a soldier and wrote on military history, but he also produced numerous works in the sphere of parapsychology, variously considering hypnosis, music and the emotions, colour, and levitation. Against this background *Le Livre de Demain* becomes more than simply a sample book of paper, printing techniques and ink, and in the Préface, the author considers how colour has taken on new prominence in the industrial age and how perception of colour has become more sophisticated — requiring a new consideration of the potential of colour in the making of books. In some respects, Rochas has much in common with the bibliophilic experiments of his contemporary, Octave Uzanne, but his *Livre de Demain* is a rather more ambitious book than most of Uzanne's. The additional volume of trials and refusés, together with several rare later pamphlets in the same vein gives an idea of the scale of the author and publisher's ambitions for a new kind of book.



[53] **(STARBUCK FAMILY).** A General Atlas, being a Collection of Maps of the World and Quarters the Principal Empires, Kingdoms &c. with their several Provinces, & other Subdivisions, correctly delineated. London: 'Published Feb 1st 1800 by Robert Wilkinson' [but this issue 1807]. **\$3000**

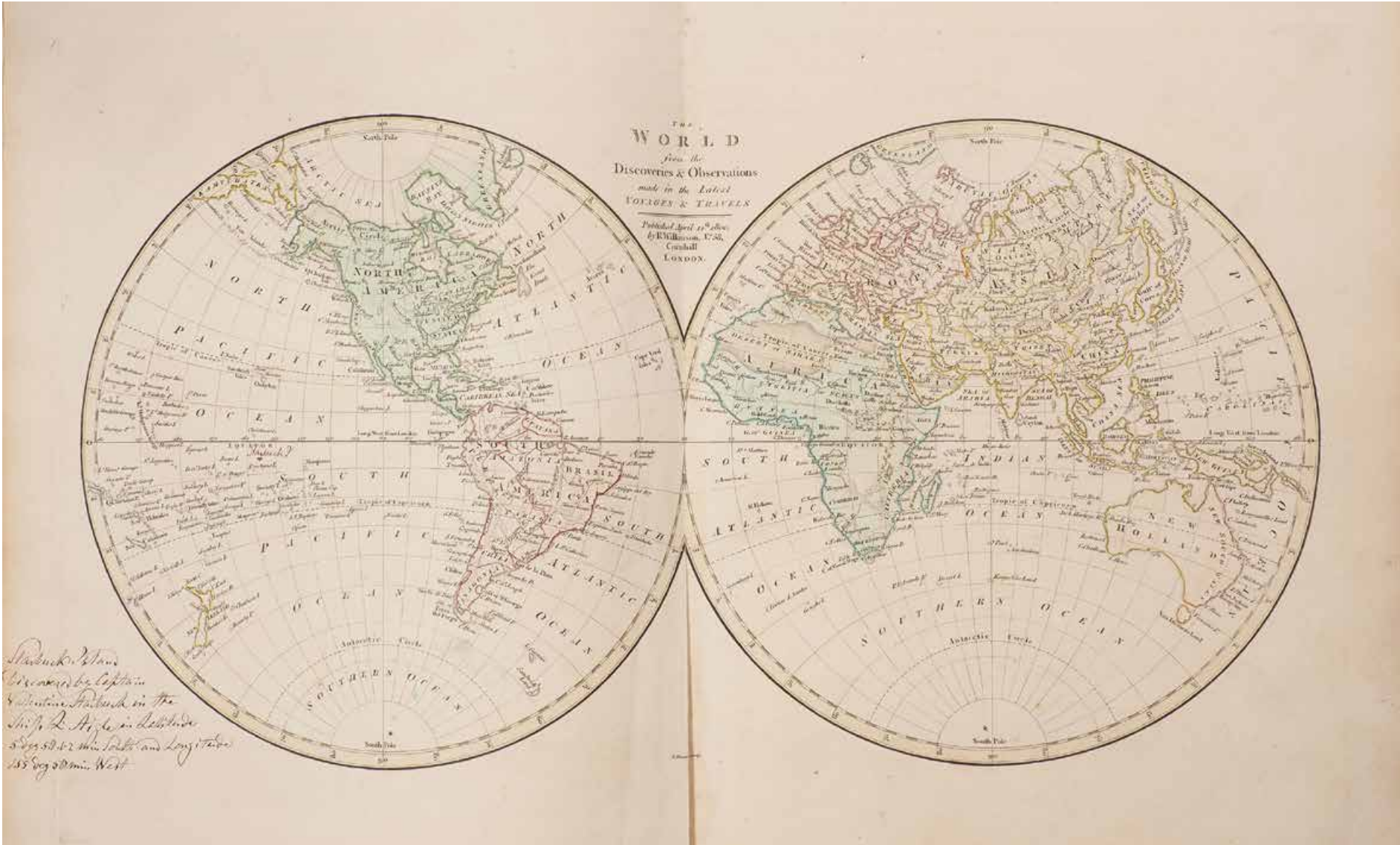
Large 4to (338 × 275 mm), engraved title, 2 pp. letterpress (Geography and Contents, with imprint 1807) and 48 hand-coloured engraved maps, including double-page double hemisphere and Mercator projection world maps, with varying imprints including T. Conder, D. Wright, E. Bourne, J. Roper, T. Fool, B. Smith, W. Harrison, George Allen and B. Baker dated variously 1794-1807. Title quite spotted and slightly frayed at margins, the Mercator map slightly soiled, all other maps generally very clean. A few expert repairs (including to folds of both double-page maps). Several early annotations, see note. Contemporary boards, worn, the original spine replaced, perhaps more than once, with sheep and oilcloth, endpapers somewhat soiled and frayed, one with the pencil inscription, probably 'E.F. Starbuck 1827'.

A **STARBUCK FAMILY ATLAS**, owned by one of the British branch of the family, with annotations recording the Pacific discoveries of the whaling captain Valentine Starbuck [b. 1791]. The initials of the pencil Starbuck signature are difficult to decipher, but are likely to be 'E.F.', probably Edward Folger Starbuck [1801-1855] son of Samuel and Lucretia [Folger] Starbuck, New England Quakers who in the 1790s had settled at Milford Haven (Pembrokeshire, Wales). The early annotations mark the family origins at Nantucket and Martha's Vineyard as well as Valentine Starbuck's 1823 discovery of the Pacific Island which took his name [Starbuck made the discovery as captain of the British whaling ship *L'Aigle* while carrying King Kamehameha II of Hawaii and Queen Kamalu and their retinue to England. He settled in England thereafter and was living at the time this atlas was in use: he was probably a cousin of its owner]. The family were notable as a dynasty of Whalers, prosperous Quakers and Abolitionists, making this Atlas an evocative association. The annotations, in an early hand comprise:

- Double hemisphere map: Starbuck Island marked on the map with the marginal note: 'Starbuck Island Discovered by Captain Valentine Starbuck in the ship *L'Aigle* in latitude 5 deg. 58.1.2 min South and Longitude 155 deg 58 min West'
- Mercator map: 'Polynesia' and 'Australasia' added in pale red ink.
- Sweden, Denmark, Norway, Iceland map: 'Duna' and 'Vistula' rivers named at their mouths at Danzig and Riga.
- Russia in Europe: Odessa named in pencil, the coastlines of the Black and Caspian seas extended into the margins.
- Africa: Liberia coast marked with a pencil cross and the marginal note 'Now Liberia American Col[...] Ap 28 1822. Colonists 2000 Native allies 10,000 Total cost 130,000 Dollars. Cost of each emigrant \$30 – was [?]given] on landing

30 [...] free of expense Freedom offered to many thousands more gratuitously Great aim of the "American Colonization Soc" to abolish the slave trade and slaveholding'.

-The United States of America: red line drawn between the US and Canada with the note in



the upper margin 'Lake of the Woods. The Red line in the North part of this map is to represent neatly the Boundary lines between the United States and the British Colonies'. Nantucket and Martha's Vineyard named in manuscript.
-West Indies: Mexico City marked in the margin in red ink.

Wilkinson's *Atlas* was first published in 1794 and reissued with updated maps several times into the nineteenth century. The map of the United States in the present edition is of interest for its inclusion of the short-lived 'Franklina', located between Tennessee and North Carolina.



[54] **THIBARON, fils.** [Bookbinding designs. Paris, c. 1890s].

\$1500*

8 binding designs (6 being completed designs in pen and coloured wash, 1 in ink only, 1 sketch in pencil). 4 of them are on stiff paper sheets (c. 360 × 275 mm), the sketch is on a smaller sheet with transverse and vertical folds (275 × 228 mm), one on a large sheet (455 × 322 mm), some splitting along the fold. Some with Thibaron's small stamp.



A SUPERB SET OF EIGHT DESIGNS BY MASTER PARISIAN BOOKBINDER, Thibaron, fils, evidently the son of Jules Thibaron who had worked in Paris for Trautz and the gilder Joly and who died in 1885. Most are for elaborate *mosaïque* designs with complex onlays and gilding, taking inspiration from classical Grolier style but with ornamentation that is pure nineties Paris. The pencil sketch and ink design shows an especially elegant gilt border with paired doves at each corner — it was used for a copy of Dominique Vivant-Denon's erotic classic, *Point de lendemain* (Paris, P. Rouquette, 1889) which Thibaron bound in red morocco (later in the collection of Michel Wittock, Alde, Paris, 14 Nov. 2017, lot 93).



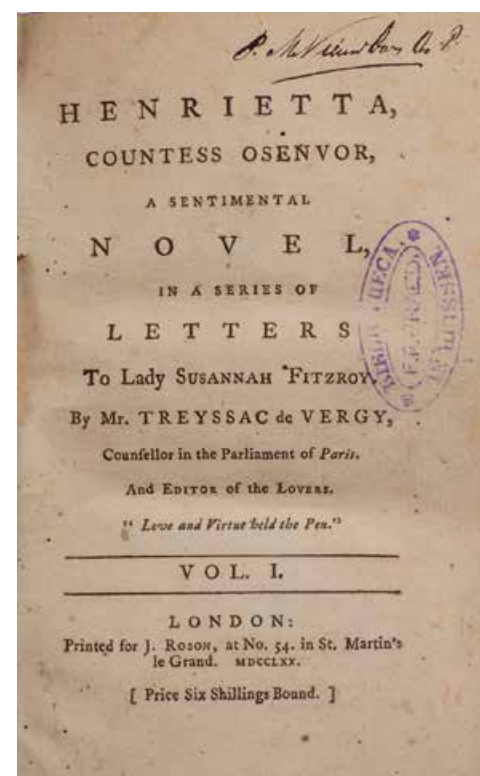
- [55] **TREYSSAC DE VERGY, [Pierre-Henri].** *Henrietta, Countess Osenor*, a sentimental Novel, in a Series of Letters to Lady Susannah Fitzroy. By Mr. Treyssac de Vergy, Counsellor in the Parliament of Paris. And Editor of the Lovers.... London: for J. Roson, 1770. **\$1170**

Two volumes bound together, 12mo (160 x 100 mm), pp. [9], 3, 227, [1]; [4], 255, [1], complete with half-titles. Margin of pp. 23-4 with portion torn away (careless opening?), not touching text, gutter of titles to first volume slightly torn (no loss). Nineteenth-century continental half calf, spine with lettering and numbering pieces, the latter giving '12', marbled sides. Early stamp 'Bibliotheca F.F. Praed. in Huissen' to title and inscription, later bookplate. A good copy.

FIRST EDITION, rare, of an epistolary novel by a Frenchman in London, who was variously described as a diplomat, an adventurer and a spy. Treyssac de Vergy had come to England at the time when a circle of French diplomats, including the Comte de Guerchy and the Chevalier D'Eon were making themselves notorious by involving the English courts in their interpersonal disagreements. Vergy was widely accused of being hired by de Guerchy to

make an attempt on the Chevalier D'Eon's life. He wrote several sentimental novels in English, including *The Lovers* and *The Scotchman* both noted in the preliminaries of the first volume here. Dedicated to Lady Harriet Stanhope, the novel was reprinted in Dublin in the same year and again in London on 1785 as part of *The Novelist's Magazine*.

ESTC: British Library, Bodley and Paxton House (Scottish Borders) only, Worldcat adds no more.



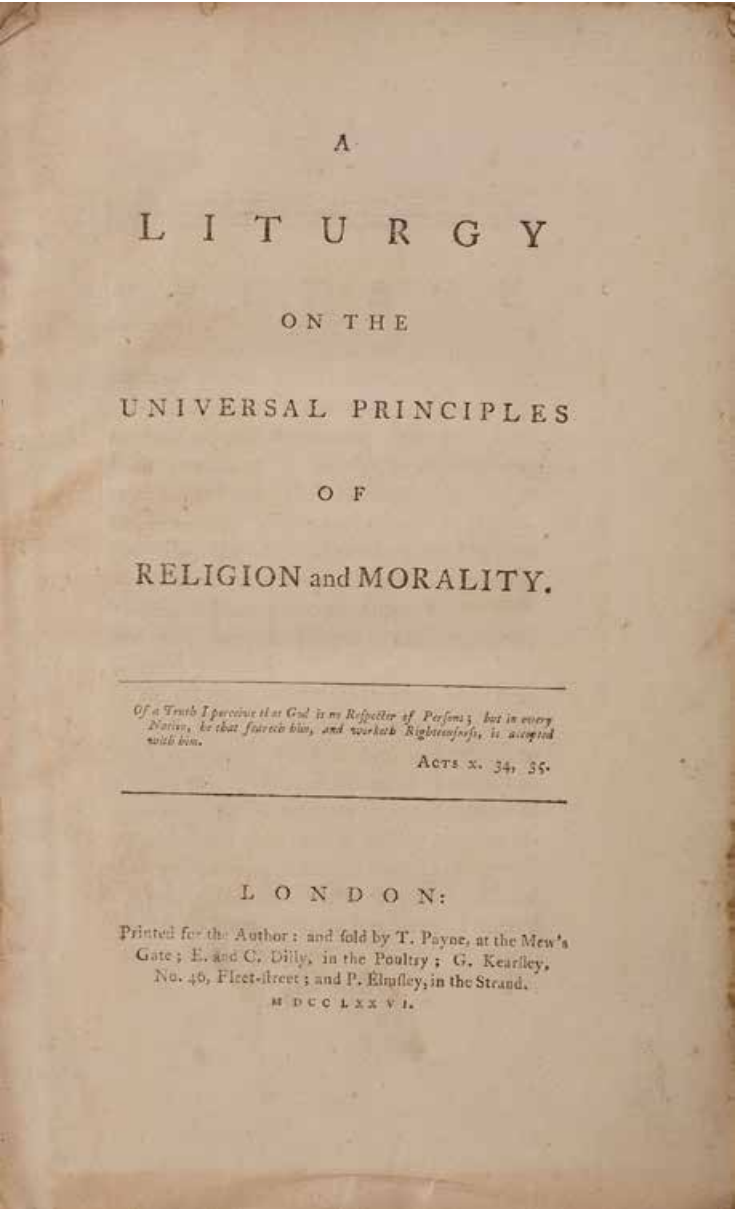
- [56] **(VALENTINE CARD).** *Mutual Love*. [England, c. 1850]. **\$200***

Single sheet lithograph on decorative embossed paper bifolium (260 x 206 mm), hand-coloured, central portion with cut latticework paper lifting to form a beehive-shaped form, revealing an image of two doves and the caption 'Mutual Love'. Slightly dusty and soiled, but a very nice example with fragile latticework intact.



[57] [WILLIAMS, David]. A Liturgy on the universal Principles of Religion and Morality. London: Printed for the author, 1776. \$2000

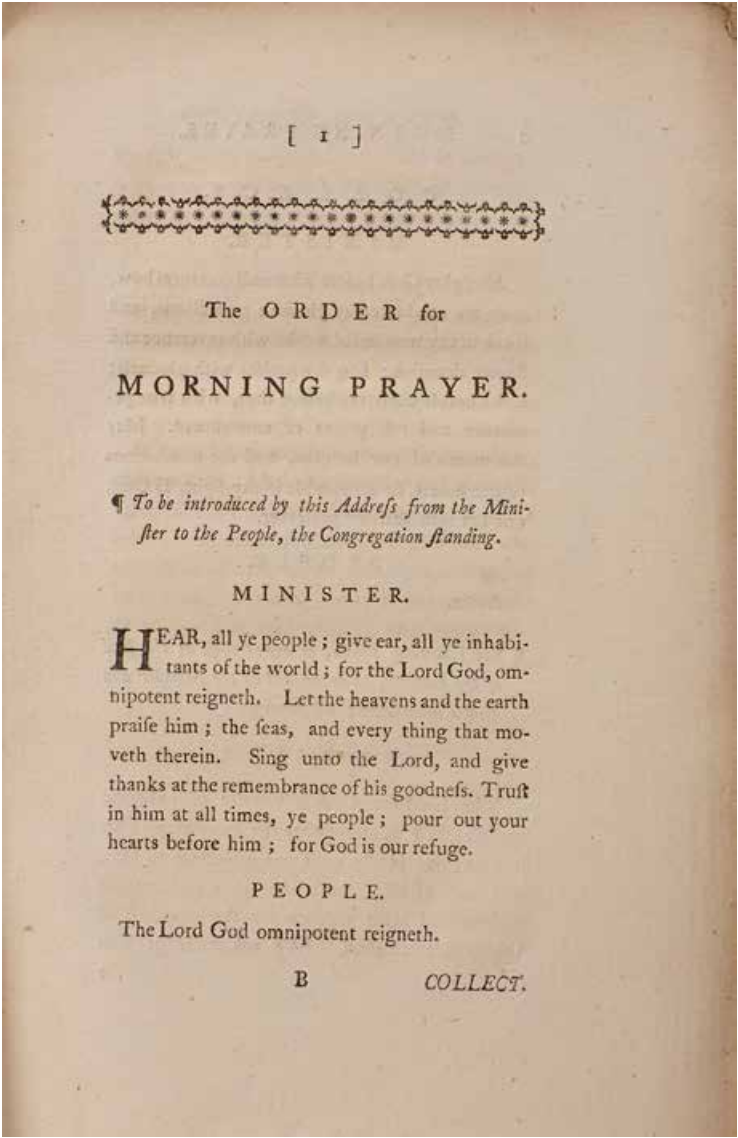
8vo (228 × 140 mm), pp. [iii]-xii, 121, [1] pages, without half-title. Uncut in contemporary blue wrappers. Slightly browned with some spotting to a few uncut edges. Wrapper somewhat spotted and soiled, upper and lower portions of spine absent. A very good unsophisticated copy.



FIRST EDITION of this important attempt at a universal non-sectarian liturgy, inspired by David Williams and Benjamin Franklin's London Philosophical 'Club of Thirteen'. It extended Williams's experiments as minister to a Highgate Presbyterian congregation, reflecting contemporary debates around the Thirty-Nine Articles, and was widely influential notably in France, where it was applauded by both Rousseau and Voltaire.

The Club of Thirteen was a Radical intellectual club, rather like the Birmingham Lunar Society, and its members included Williams, Franklin, Richard Lovell Edgeworth, Josiah Wedgwood, Robert Owen, William Hodgson, and Thomas Day. It met at Old Slaughter's Coffee House on St Martin's Lane, or at the Swan at Westminster Bridge.

'On Easter Sunday, 7 April 1776, Williams opened a chapel in Margaret Street, Cavendish Square, and read from the *Liturgy on the Universal Principles of Religion and Morality*, the collaborative production of members of the Club of Thirteen... The preface to this universalist *Liturgy* of 1776 describes the experiment as a form of social worship 'in which all men may join who acknowledge the existence of a supreme intelligence, and the universal obligations of morality' (*Liturgy*, x-xi). Its format, containing an order for morning and for evening prayer and a collection of hymns and psalms, is



reminiscent of an Anglican format, but the liturgy avoids all dogmatic statements of belief beyond an acknowledgement of the wisdom and goodness of a supreme intelligence and the moral obligations of a simple deism that celebrates nature as implying the existence of God. All specifically Christian doctrines of faith are carefully excluded. Copies of the liturgy were sent to Voltaire and Frederick the Great of Prussia, and in Paris in the summer of 1776 Bentley presented a copy to Rousseau. All three responded enthusiastically. Voltaire wrote: It is a great comfort to me, at the age of eighty-two years, to see the tolerance openly teach'd in your country, and the God of all mankind no more pent up in a narrow tract of land. That notable truth was worthy of your pen and of your tongue' (*Oxford DNB*). Though quite well-represented in British collections, ESTC lists US copies at Union Theological Seminary and Penn only; Worldcat adds Columbia, Yale and Emory. It is notably scarce in commerce with Rare Book Hub recording no copies at auction.

Genuine Edition.

Genuine Edition.

LECOINTE, sculpteur à Paris, ex 50.
Gouffé, sculpteur à Paris, ex 51.
PILGOREAL, sculpteur à Paris, ex 52.

No. 254

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