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[1] **[BASSET DES ROSIERS, Gilles]. L'Anti-Venus physique. Première partie. Ou Critique de la dissertation sur l'origine des hommes & des animaux. [... Seconde partie. Contenant la Critique de la dissertation sur l'origine des noirs].** [n.p.], 1746. \$1100

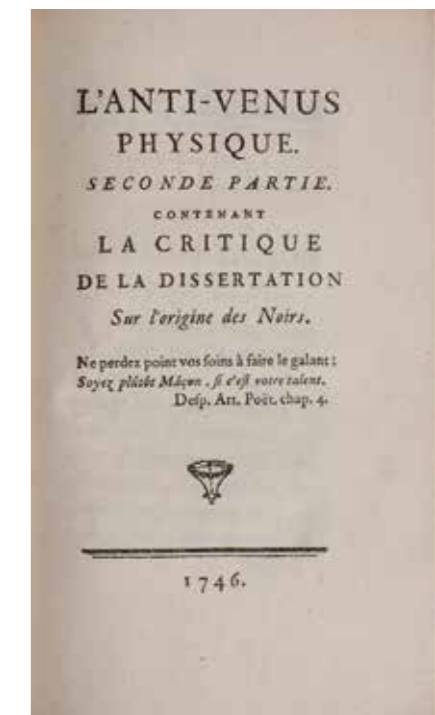
12mo (159 × 90 mm), pp. 143, [1]; [2], 145-219, [1]. Contemporary sprinkled sheep, gilt panelled spine with red morocco label, arms at foot incorporating two leopards passant and the badge of the Order of St. Louis. Trace of small early inscription to upper forecorner of title, washed away at an apparently early date, corners very slightly worn, but an excellent copy, notably fresh.

FIRST EDITION of this very scarce contemporary contribution to the Enlightenment debate aroused by Maupertuis' *Dissertation physique à l'occasion du nègre blanc* (1744) and *Venus physique* (1745), works he wrote after the appearance of an African albino in Paris. Maupertuis had used this human example to explore the concept of heredity and race and to advance his theory of inheritance — which included a precocious conception of genetic mutation. He rejected the conventional concept of preformation of physical form in the human egg and insisted

on the essential contribution of both male and female in human heredity. He thus provoked widespread discussion of the concept of race and albinism, and Basset de Rosier's critique in the *Anti-Venus physique* articulates the strength of orthodox opposition of Maupertuis.

A Jesuit professor at the Collège d'Harcourt in Normandy, Basset des Rosiers had already published a critique of another Maupertuis work, *Critique de la Lettre sur la comète* (1743) in which he objected to the author's new-fangled Newtonianism.

WorldCat locates US copies at Cornell, Stanford, Berkeley and Brigham Young. Jisc/Library Hub locates the BL copy only in the UK.



[2] **(BATTLE OF HASTINGS).** The Roll of Battle Abbey, A.D. 1066 with ye Shields of ye principal Knights in Arms at ye Battle of Hastings. London: [Vincent Brooks, Day & Son for Chatto and Windus, n.d. c. 1879]. **\$500**

Single large folio sheet (750 x 57 mm), printed partially in gold and colours. Mounted on silk, folded and bound in early twentieth-century French red half morocco (by Caravon). Very lightly browned, creases at folds but an excellent copy.

A SPECTACULAR PRINT IN THE STYLE OF A FACSIMILE OF AN ORIGINAL MEDIEVAL ROLL, listing the names of all those who crossed the Channel at the Norman Conquest and fought at the Battle of Hastings. Said to have been preserved in the later Battle Abbey, in fact no such single document existed or survived.

Nonetheless the notion of a definitive list of the Norman conquerors was popular, not least among those seeking to trace direct lineage with the French medieval aristocracy. The separately-issued print is undated but was advertised by Chatto and Windus in 1879.



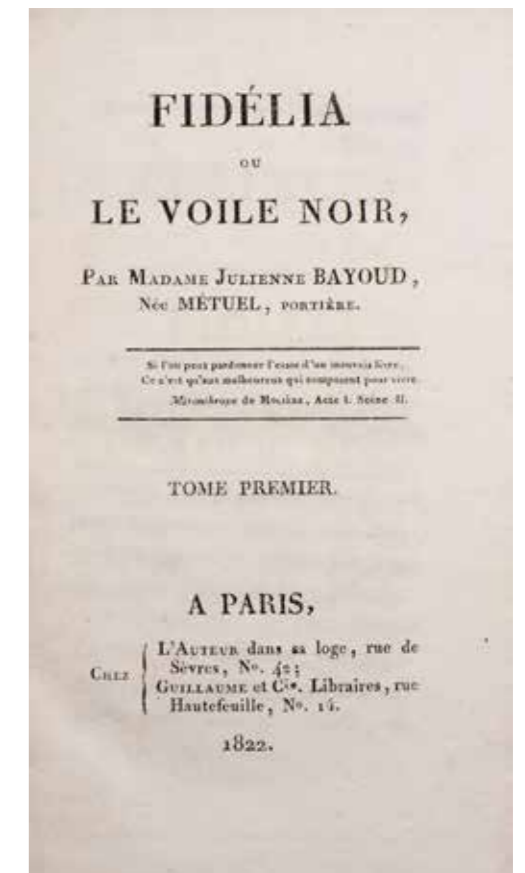
[3] **BAYOUD, Julienne, 'portière'. Fidélia ou le Voile noir...** Paris: [Beraud for] L'Auteur dans sa loge, rue de Sèvres, No. 42; Guillaume et C[ompagn]ie, 1822. **\$2500**

2 vols, 12mo (162 x 90 mm), pp. [4], iii, [1], 255, [3]; [4], 260, complete with half-titles and contents leaves. Contemporary manuscript corrections on 5 pages (partly cropped). Contemporary quarter sheep, spine ruled in gilt and lettered direct, marbled paper covered sides. Slightly rubbed, abrasion to lower cover, but a very good copy.

FIRST EDITION OF A VERY RARE GOTHIC ROMANCE SET IN ENGLAND, by an author who described herself as a 'portière' (or concierge). Julienne Bayoud, née Métuel is known to have published two novels, *Fidélia* (1822) and *Céline* (1823). *Fidélia* was quite well reviewed in *Revue encyclopédique*, 14 (1822), which noted that, given the lowly

status of the the author as a portiere, the novel's style demanded surprisingly little indulgence on behalf of the reader, and that it contained much that was lacking in contemporary novels of its type. Little is known of the circumstances of Mme. Bayoud beyond the address given in the imprint. Pigoreau names her as the daughter of a humble hatmaker and posits that she must have been self-taught, while complimenting the novel's pure and elegant style. The five corrections in a contemporary hand found in our copy do not follow a printed errata, and may just be authorial.

Pigoreau, *Deuxième supplément à la Petite Bibliographie biographico-romancière de Pigoreau* (15 February 1822, pp. 31-2). WorldCat lists copies in the Bibliothèque nationale, Frankfurt, Goettingen and Leipzig but none outside continental Europe.



[4] **(BUTLER, Frances Anne, or Fanny KEMBLE).** Autograph letter, signed, from Elizabeth Sedgwick of Lenox (Massachusetts) to the Reverend William Henry Furness of Philadelphia. Lenox (Mass.), 3 December, 1843. \$8000*

4 pages (250 x 194 mm) on a bifolium, each page fully written and sometimes cross-written (c. 1000 words), integral address panel, postally marked, parts of red wax seal. Formerly folded, and now with some splits along the folds, traces of paper mounting (perhaps to a book or album) to one page, the few words of affected text legible beneath. Fragile but secure.

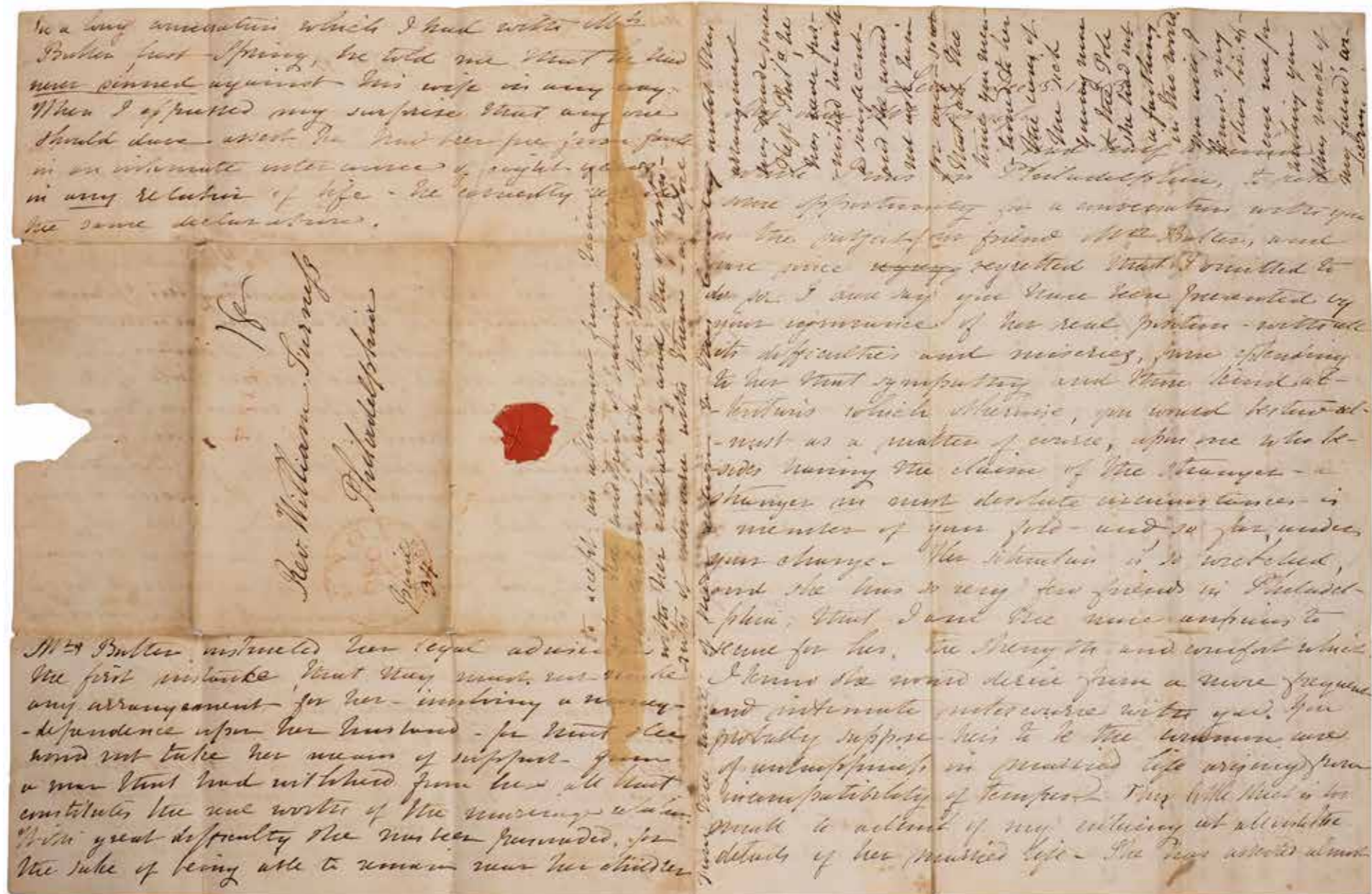
AN UNPUBLISHED LETTER FROM ELIZABETH SEDGWICK IMPLORING HELP FOR THE ENGLISH ACTOR AND ABOLITIONIST FANNY KEMBLE (Mrs. Butler) from William Furness of Philadelphia. Kemble was then resident in Philadelphia, as her marriage to the notorious philanderer and Georgia slave-owner, Pierce Butler was dissolving and Sedgwick here explains Kemble's parlous situation and her abuse at Butler's hands. In just over 1000 words Sedgwick mentions: Kemble's abortive plan to publish her letters about her husband's plantations, recounts news of Pierce Butler's serial infidelities, of 'the brutal manner in which for one year he attempted to crush her spirit', her attempts at reconciliation for the sake of her children, her desire to not take anything from Butler by way of support and the instigation of the legal proceedings which would eventually lead to the couple's divorce.

The writer, Elizabeth Sedgwick (1801-1864) of Lenox, was Kemble's closest confidante, to whom Kemble addressed her famous letters (referred to here) later published as the *Journal of a Residence on a Georgia Plantation* (1863). The recipient of the letter was William Furness (1802-1896): a Transcendentalist, a prominent abolitionist and a lifelong friend of Emerson. Born in Boston in 1802, Furness graduated from Harvard Divinity School in 1823, before becoming minister of the First Unitarian Church in Philadelphia at the age of 22 in 1825. He was still at Philadelphia when the desperate Fanny Kemble came to the city with her family after a disastrous visit to England in which it became apparent that her marriage to Butler was over. 'From the time of their return to their country until her arrangement was made since I left Phil[adelphi]a, he had never furnished her with a single cent ... she had not a farthing in the world'.

'In 1838 Fanny with husband and children went to Georgia to spend the winter on their plantations. From apparently knowing nothing of slavery, she was thrown into the thick of the problem. Butler was moderately considerate to his slaves, but nothing could disguise the horrors of a system in which one man lived by

owning others, treating them precisely as he fancied in order to get the best investment out of them. Worst of all, Fanny recognized that the considerable wealth the Butlers enjoyed, and to which she owed every mouthful she ate, came from the hated system. As it turned out, she spent less than four months on the plantations, but that was enough to stoke her moral indignation over the atrocities she saw. Once more, as she had done on first going to America, she kept a journal of her experiences, which in 1863 finally saw print as *Journal of a*

Residence on a Georgian Plantation in 1838-1839. It is a small masterpiece of generous outrage, arguing from the amply and sympathetically documented details of what she had seen, to generalized indignation that such treatment could be tacitly encouraged by part of a civilized nation. Although it was deliberately not published in the American south, copies soon found their way there and scarcely increased admiration for the meddling of an outsider who expressed herself on what was regarded as an indigenous issue' (*Oxford DNB*).



- [5] **(COPPER PLATE for a TRADE CARD).** LE COURSONNOIS, *M[aitre] d'orfèvre*. Paris, 1763. \$750*

Engraved copper plate (55 x 85 mm), some tarnishing. Traces of portions of engraving for another larger plate on the reverse. Wrapped in paper (perhaps later) bearing an impression of the plate and later manuscript note.



This engraved copper plate was for the trade card of master goldsmith and jewellery and bullion dealer, Le Coursonnois in the Rue St. Martin (opposite the gothic church of St Nicolas). In addition he offers swift and painless mechanical piercings: 'Le dit Sieur, à un outil mécanique, pour percer les oreilles avec promptitude et régularité surprenante et sans que l'on sente le douleur'. The plate is engraved on the verso of another larger plate (apparently for a scientific diagram) from which it has been cut and reused.

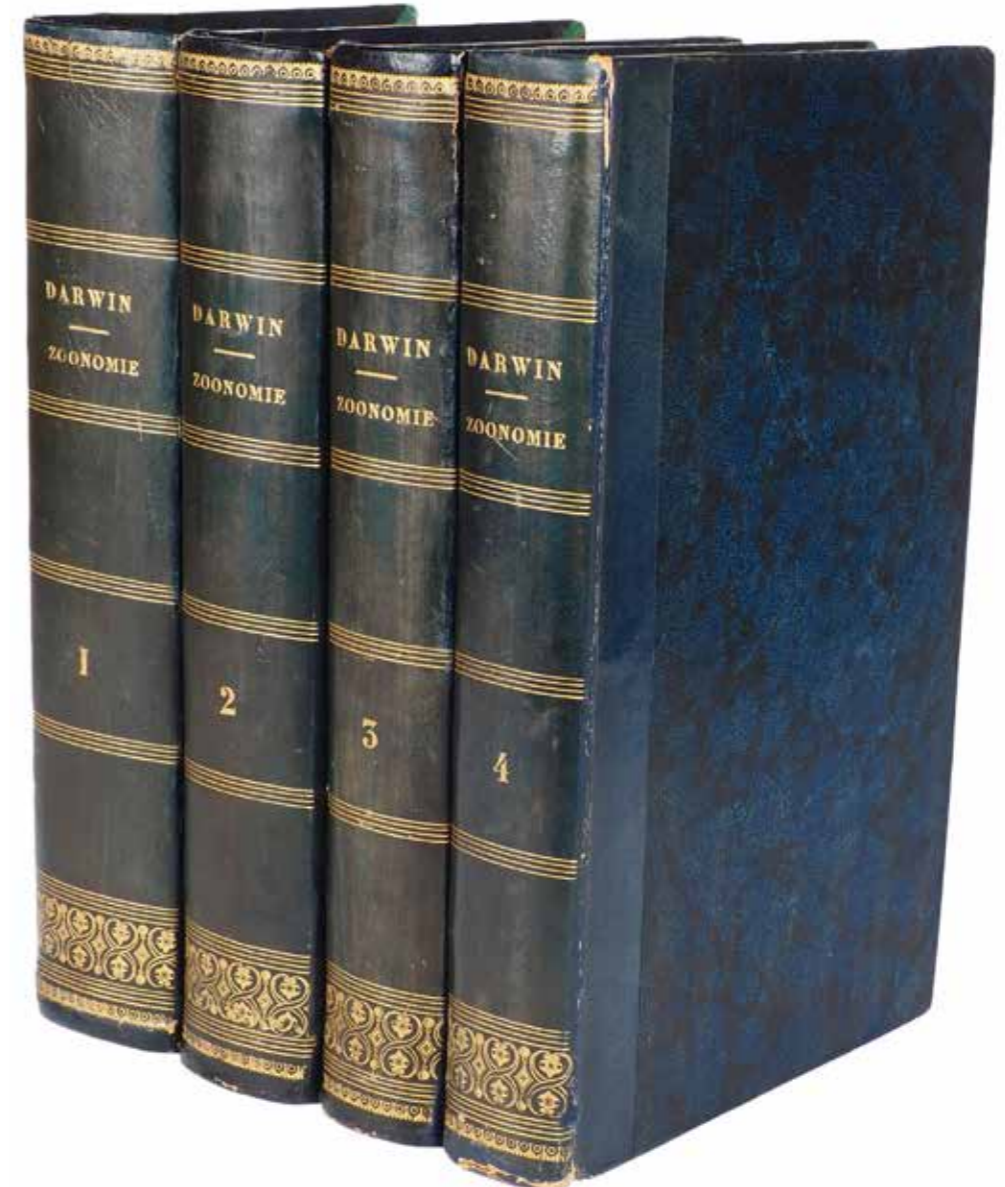


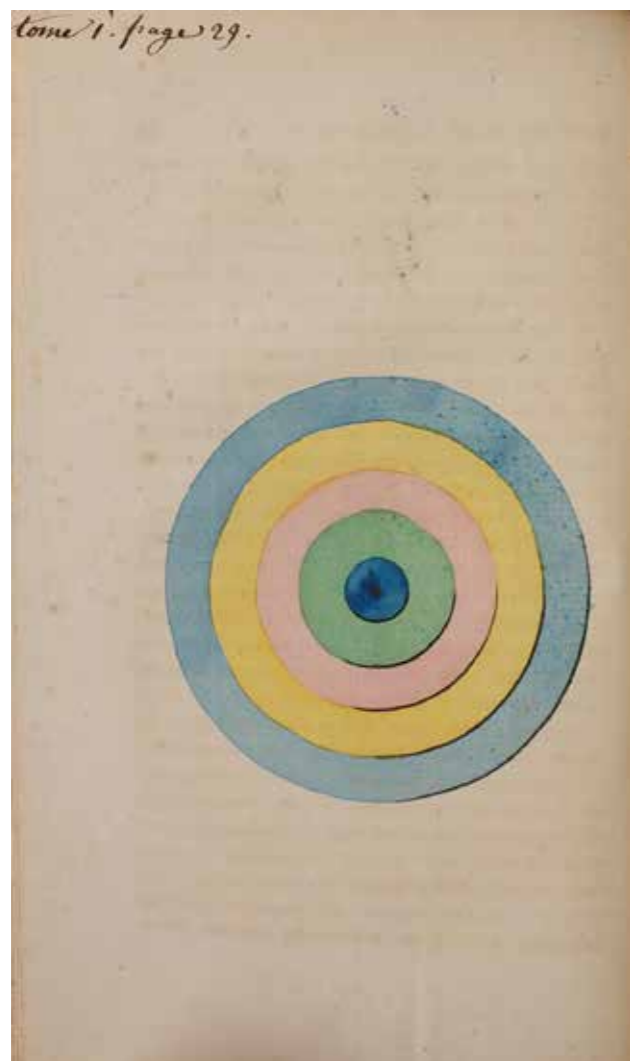
- [6] **DARWIN, Erasmus. KLUYSKENS, Joseph-François, translator.** *Zoonomie, ou lois de la vie organique*. Ghent: P.F. de Goesin-Verhaeghe, 1810-II. \$3000

4 vols, 8vo (205 x 125 mm), pp. [10], 20, [2], 19-23, [1]-614, [2]; [4], 659, [1]; xiv, 586; [2], 570, complete despite mispagnations of prelims in vol. 1, plus 10 plates (including 7 with hand-colouring), additional 7 pp. manuscript table at end of vol. 1. Early dark blue half calf, gilt, green vellum tips. Joints just beginning to crack in places, very minor expert repair. Early manuscript notes to the first two volumes. An excellent set.

FIRST EDITION IN FRENCH OF DARWIN'S ZONOMIA (1794-6) translated from the third edition (Johnson, 1801) by a notable Belgian surgeon and medical professor (he had previously chief surgeon to the Dutch armies at the battle of Waterloo).

Darwin described *Zoonomia* as his medico-philosophical work designed 'to reduce the facts belonging to animal life into classes, orders, genera and species' and to outline a physiological synthesis of the 'laws of organic life' as a basis for medical practice. Central to his thinking was the sensorium, not concentrated in one location but distributed throughout the body (including the sense organs, nervous structures, and muscles) 'processing the "subtile fluid", which

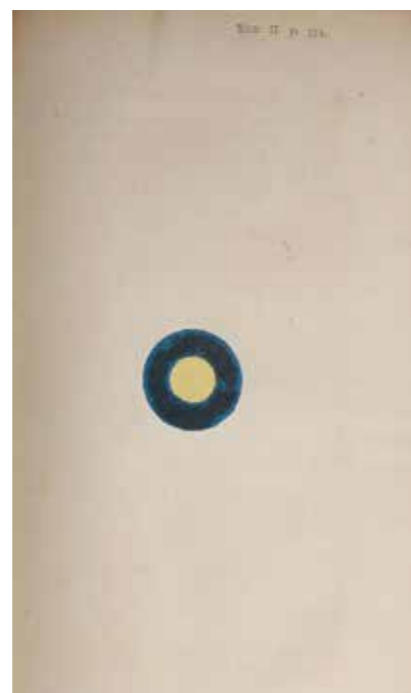
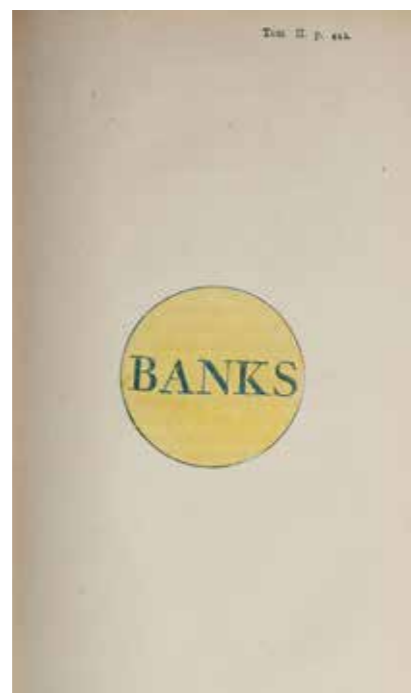




he called the “spirit of animation” ... Drawing on the work of John Locke, David Hartley, David Hume, and Priestley, *Zoonomia* offered a theory of biological learning which included both mind and body’. It also contained important ideas regarding generation and reproduction. ‘Darwin secularized David Hartley’s theological view that habits of this life were carried into afterlife, contending that habits and characteristics developed during the organism’s life were passed on in a natural extension, to the offspring’ (see Maureen McNeil in *Oxford DNB*)

The first two volumes contain occasional neat manuscript notes (in ink and some pencil), usually correcting or commenting on aspects of the translation. The manuscript table to the first volume is in the same hand. The advertised fifth volume with the translator’s notes and observations never appeared.

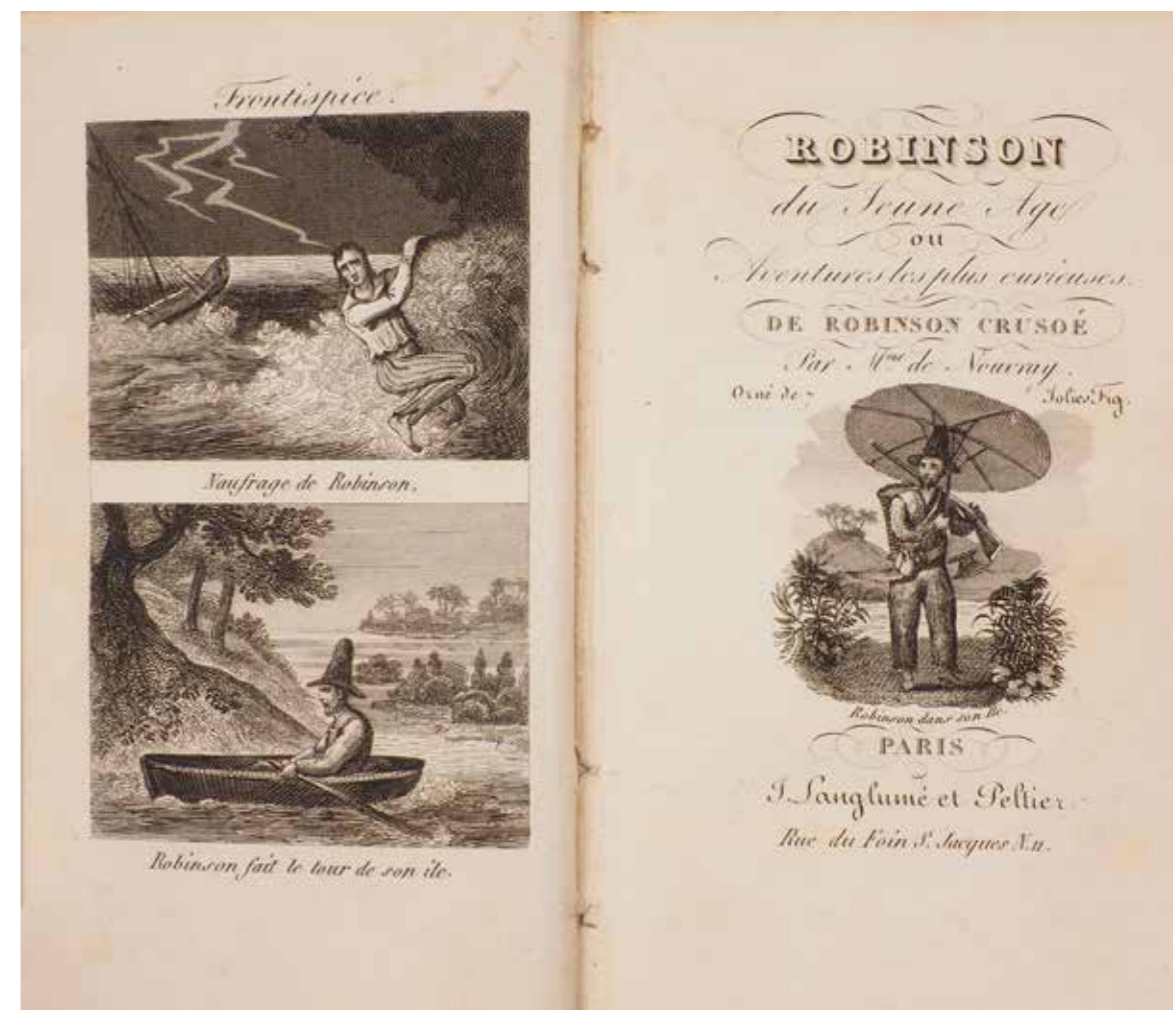
Rare: despite being well held by medical libraries in Continental Europe we can locate only the Cambridge copy in the UK and no copies in American libraries.



[7] **(DEFOE). NOUVRAY, MADAME DE. Robinson du jeune age ou Aventures les plus curieuses de Robinson Crusoe.** Paris: [Goisbault-Delebreton for] J. Langlumé et Peltier, 1832. **\$1000**

16mo (136 × 78 mm), pp. [4], [iii], [1], 200, [2], 3, [1] (complete with half-title and adverts), engraved title with vignette and 3 plates (the latter with two images each). Early inscription to half-title (? C. Lefevre fils aîné). Contemporary sprinkled sheep, gilt panelled spine with green morocco label. Slightly rubbed. A very good copy.

FIRST EDITION OF THIS SCARCE JUVENILE ADAPTATION OF *ROBINSON CRUSOE*, of which there were several later editions. Of the author, Madame de Nouvray, little is known, but she published at least one other juvenile title: *Nouveaux Contes, dédié a l'enfance* (1833). Quérard p. 461. Not in Gumuchian or Cotsen.



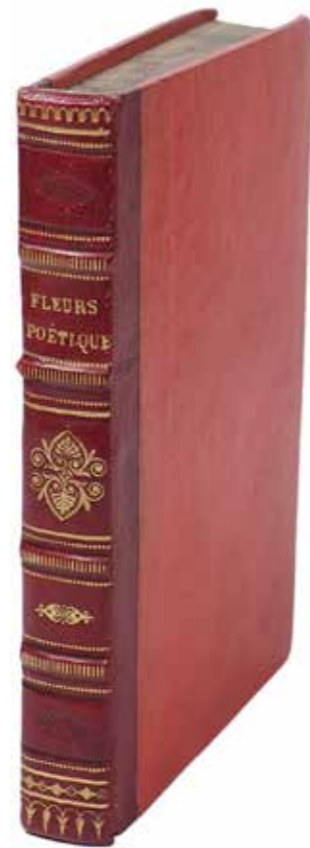
[8] **DENNE-BARON, P[ierre-Jacques-René]. Fleurs poétiques.** Paris: [Lachevardiere fils for] Librairie d'Alexis Eymery, 1825. **\$1500**

18mo (144 × 94 mm), pp. xi, [1], 187, [3], including half-title (with advert to rear), plus 16 colour printed botanical plates with tissue guards. Contemporary (?publisher's) quarter red morocco gilt with red paper covered sides, decorative pale blue endpapers, marbled edges, silk ribbon. Two ex libris labels (one early, 'G. Lenfant'), the other later and a rebus. An excellent copy.



FIRST EDITION of this delightful collection of floral poetry illustrated with unusual colour printed plates, each of two or three tints probably applied to the plate simultaneously. They are described by the online catalogue of the Bibliothèque nationale as lithographs, but they appear to be a kind of stipple engraving. A couple are marked as being after drawings by Poiteau, one of the most prominent botanical artists of the era (alongside Redouté). The work is dedicated to the young salon host, collector and bibliophile, the duchesse de Berry (1798-1870).

The plates comprise: Le lis, la rose, la violette, la fleur d'oranger, la scabieuse, le bleuet, l'immortelle, la perce-neige, le soleil, les marguerites, le laurier rose, l'hortensia, le souci, l'astérie, le pavot et le narcisse and le lilas.



[9] **(DRESSED PRINTS). St. Henry.** [Paris:] chez N. Bonnard, ruë St. Jacques, [n.d]; [**The Holy Family**, ?Paris, c. 1675-1700]. **\$1800***

2 engraved prints (c. 270 x 200 mm), neatly cut with a variety of silk fabric pieces pasted to its verso, laid to a black silk background. The remaining paper quite browned, a couple of unobtrusive single wormholes, some fading to the red silk. Old gilt and gesso wood frames, original glass, one with the rear sealed with paper reused from manuscript documents, apparently of the eighteenth century, brass hanging loop.

GOOD EXAMPLES OF FRENCH DRESSED PRINTS, one using a plate of Henry II (973-1024, Holy Roman Emperor), the other an image of the Holy Family attributed, 'le Brun pinxit', presumably Charles Le Brun (1619-1690). The fashion for

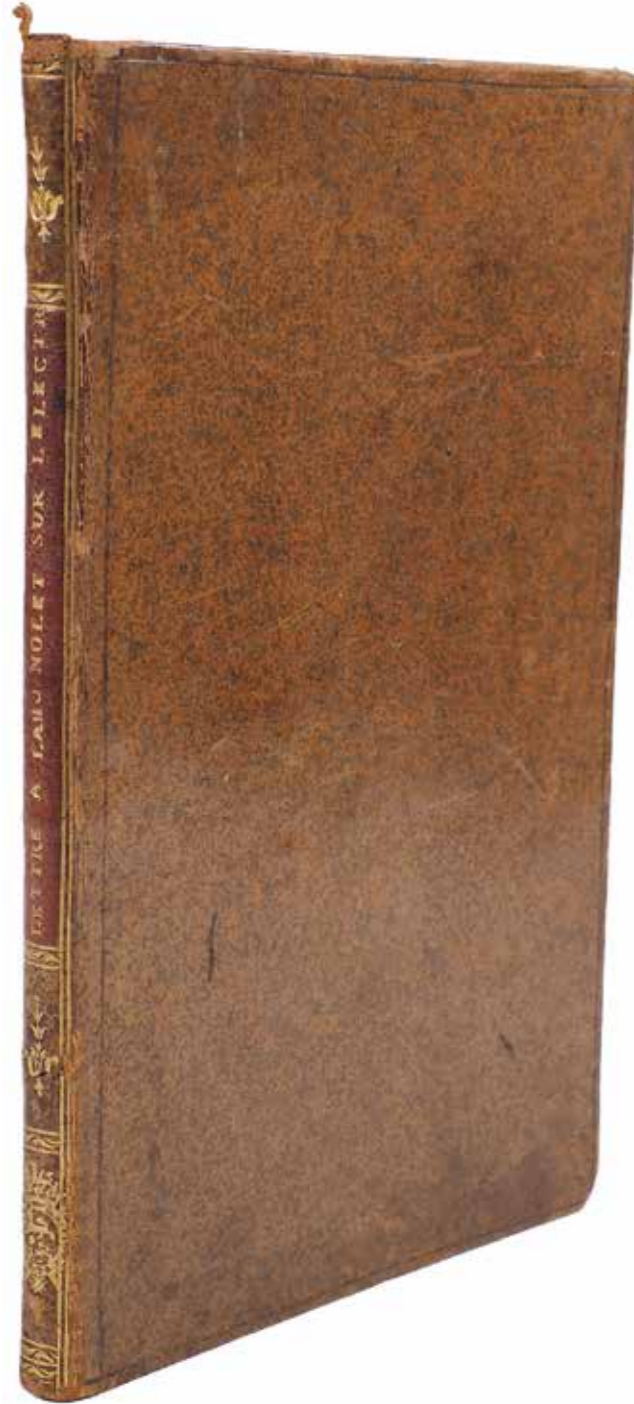
dressing prints existed probably from the origin of printed illustrations themselves – it was a widespread, predominantly female, recreation during the seventeenth and eighteenth centuries, often with a devotional intent.



[10] **(ELECTRICITY). LOUIS, Antoine.** *Lettre à M. l'abbé Nollet sur l'électricité.* 'Londres' [?Paris], chez Jean Neaulne, 1749. pp. 45, [1]. Woodcut arms to title.

[bound with:] **Lettre de M. Louis, associé de l'Académie royale de chirurgie, à M. l'abbé Nollet, de l'Académie royale des sciences, et de la Société Royale de Londres.** [n.p.] 1749, pp. 19, [1], bound without 2 final blanks, woodcut ornament to head of text. **\$3250**

2 works bound together, the second, on smaller paper, carefully inlaid to larger leaves to match the first. Contemporary sprinkled sheep, spine gilt with long morocco label, arms of Antoine-René de Voyer d'Argenson, marquis de Paulmy at foot, red silk marker.

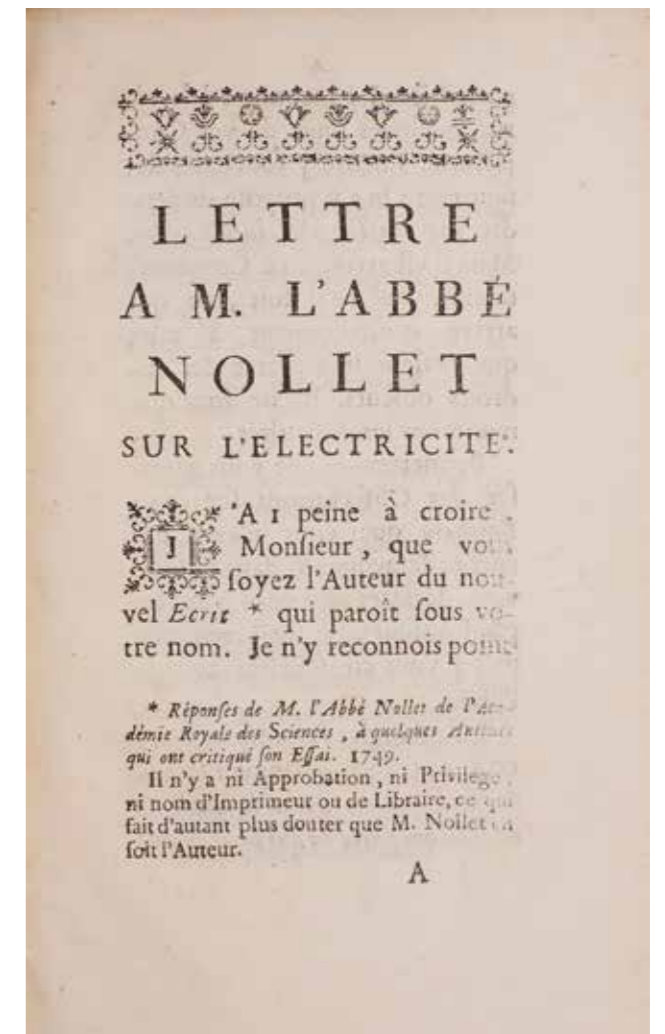
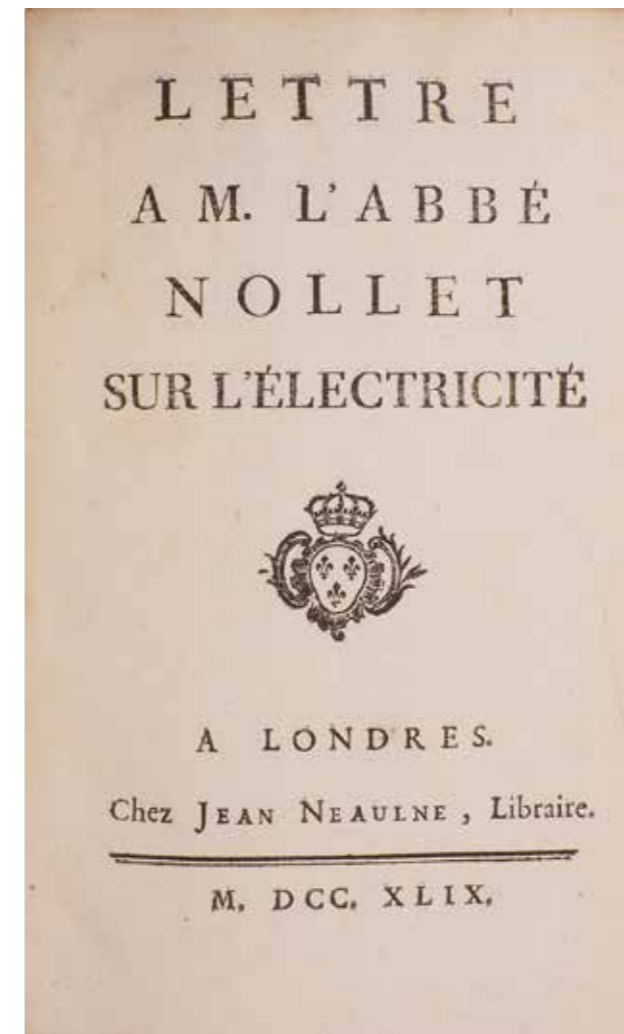


FIRST EDITIONS of two rare polemical pamphlets by the surgeon and physiologist Antoine Louis directed against the works of electrical pioneer Jean-Antoine Nollet. Both men were part of the electrical debates and experiments of the 1740s, but Nollet had evidently criticised Louis' use of electrical charge in experiments on paralytics. Louis responds angrily in these two pamphlets pointing out inconsistencies in Nollet's interpretations of electrical experiments in his *Essai sur l'électricité des corps*. Nollet had himself pursued electrical experiments on human subjects in 1746, using Musschenbroek's Leyden jars to pass an electrical charge through 180 royal guardsmen and 200 Carthusian monks for the edification of Louis XV.

Antoine Louis (1723-1792) was a major contributor on surgical subjects to Diderot and D'Alembert's *Encyclopédie* and is remembered as the inventor of the apparatus which later took the name of the 'Guillotine' (formerly called a 'Louisette' after its first inventor).

The two pamphlets were bound together (the second being carefully inlaid to unify the formats of both pieces) for the celebrated library of René de Voyer d'Argenson, marquis de Paulmy (1722-1787). He was the dedicatee of the *Encyclopédie* and his collection came to form the core of the Bibliothèque nationale's Arsenal collection.

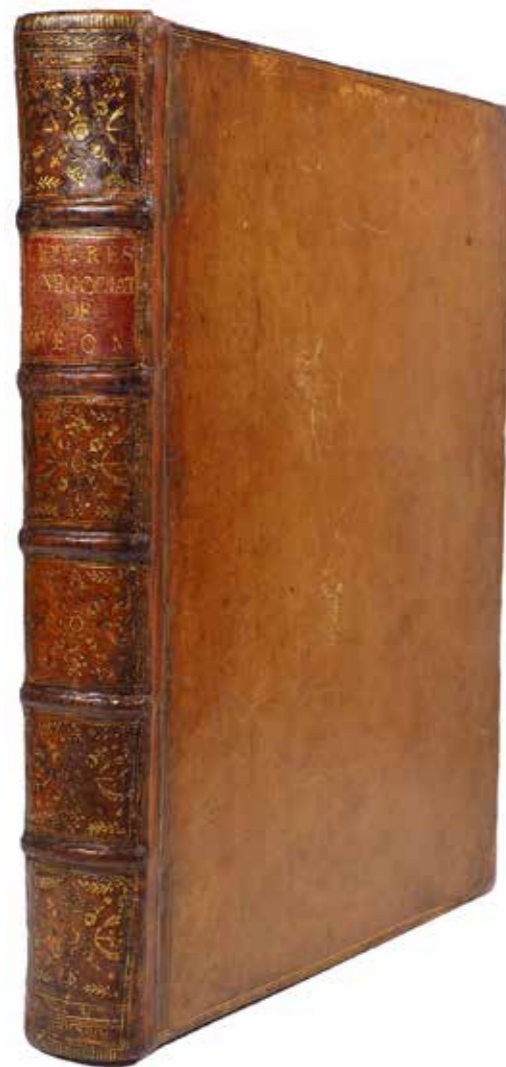
WorldCat, outside France, lists: I. Case Western and NLS; II. Smithsonian, MIT, American Philosophical Society.



[11] **EON DE BEAUMONT, [Charles Geneviève Louis Auguste André Timothée] chevalier d'. Lettres, memoires & negociations** particulières du chevalier d'Eon, Ministre Plénipotentiaire de France auprès du Roi de la Grande Bretagne. 'A la Haye imprime chez H. Scheurler, F.Z. aux Dépens du Corps Diplomatique & se vend a Francfort ... a Londres ..., 1764.

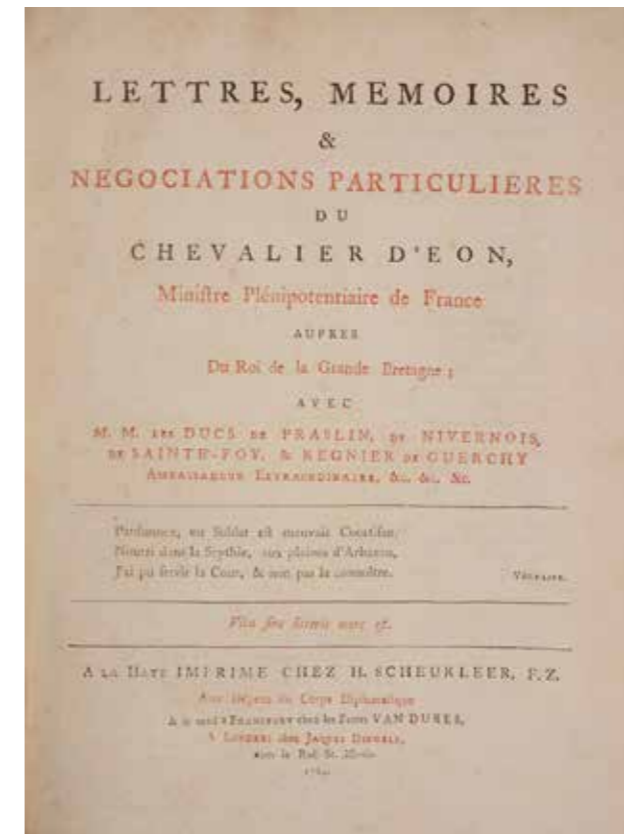
[bound with:] **Dernière lettre du Chevalier D'Eon a M. Le Comte de Guerchy**, en date du 5 Aout, 1767. Avec l'extrait de la procedure en bonne forme. 'A Londres', 1767. **\$6500**

2 works bound together, 4to (260 x 200 mm). 3 parts, pp. [8], xxxvi, [2], 178, 181-202; [2], 75, [1]; [2], 59, [3], double page letterpress table after p. 178 in part 1 (as called for), final errata leaf bound at the end of the volume; pp. 19, [1]. Contemporary sprinkled English calf, gilt panelled spine, red morocco label. Joints expertly repaired. Contemporary bookplate of I. Baker Holroyd Esq. Sheffield Place, Sussex.



TWO RARE WORKS BY THE CHEVALIER D'EON – THE FRENCH DIPLOMAT RECOGNISED AS ONE OF THE FIRST OPENLY TRANSGENDER FIGURES IN EUROPEAN PRINT. The *Lettres* appear here in their second edition, identical to the first, but with a new preface, while the *Dernières Lettres* is in its rare first edition. Both are probably London-printed.

Following a successful military career d'Eon served Louis XV in English diplomacy and espionage from 1762, gathering defence intelligence for a projected French invasion. Living lavishly in London he alarmed the French government, who stopped his pension and sought to recall him to France. He became embroiled in a bitter row with his compatriot Claude Louis François Régnier de Guerchy (1715–1767), who he saw as an interloper on his diplomatic patch. 'From October 1763 the dispute took a spectacular turn as d'Eon published allegations that Guerchy had tried to poison him. In March 1764, he went further still and published a selection of his diplomatic papers, which heaped ridicule on Guerchy



and his allies in France' (the present *Lettres* discussed by Burrows, *A King's Ransom*). The dispute was an embarrassment to the French, not least because d'Eon successfully brought the matter to the English courts and because it drew attention to the chevalier's increasingly complex personal life. It was in the wake of this affair that the chevalier went into hiding in Byfleet (Surrey), spending a year disguised as a woman and going by the name of Madame Duval. This trans experiment initiated the period in which, d'Eon lived partly as a woman and became a celebrated figure in London society.

The *Dernière lettre* is a superb piece of propaganda issued on d'Eon's behalf appearing after the comte de Guerchy's death in 1767 and reproducing the last letter sent to him by d'Eon recounting the facts of the poisoning case together with extensive translations from English legal records of the law case as it worked its way, very publicly, through the courts.

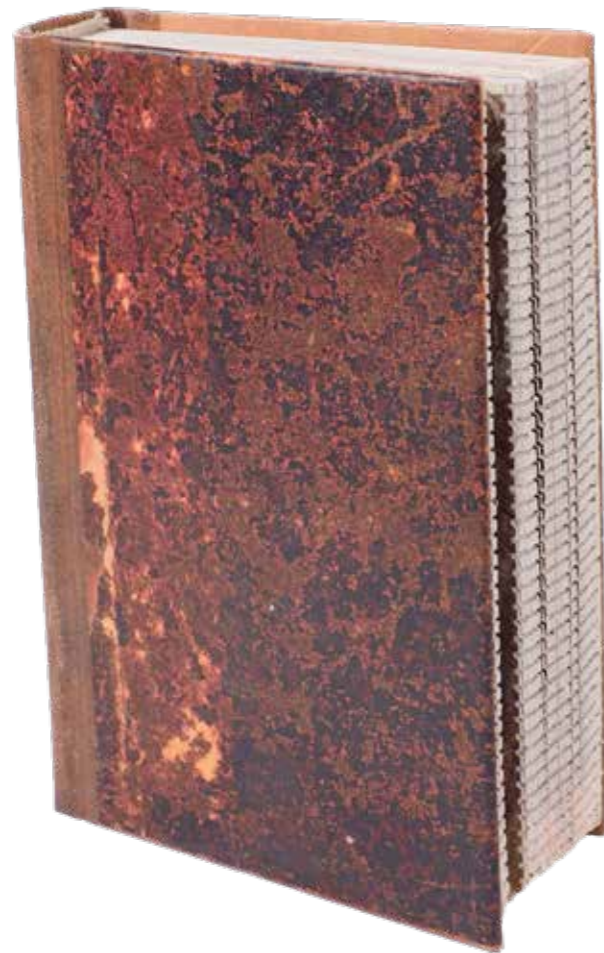
This copy is from the library of politician John Baker Holroyd, 1st Baron Sheffield (1735-1821, friend of Edward Gibbon).

ESTC lists only the BL and UL copies of the 'La Haye' second edition of *Lettres* (and notes a separate large paper issue in a handful of copies) and the BL, Harvard and Czartoryski Library (Cracow) copies of *Dernière Lettre* only.

[12] **ESTÈVE, Maurice. Carnet de Guerre.** Paris: Editions des Cendres, 2012. \$950

18mo (115 × 65 mm), ff. 162, colour reproductions throughout, plus text booklet, pp. 19, [3]. Original boards and wrapper in brown cloth slipcase.

FIRST EDITION. Number 104 of 150 numbered copies of this facsimile edition of Estève's remarkable, near-miniature wartime sketchbook (1939-1940), with introductory booklet by Françoise Chapon. Estève (1904-2001) was essentially self-taught, working under the clear influence of Cézanne and Braque, and hovering between representation and abstraction. His wartime notebook is a truly exceptional representation of a French soldier's experience, superbly reproduced here by Éditions des Cendres.

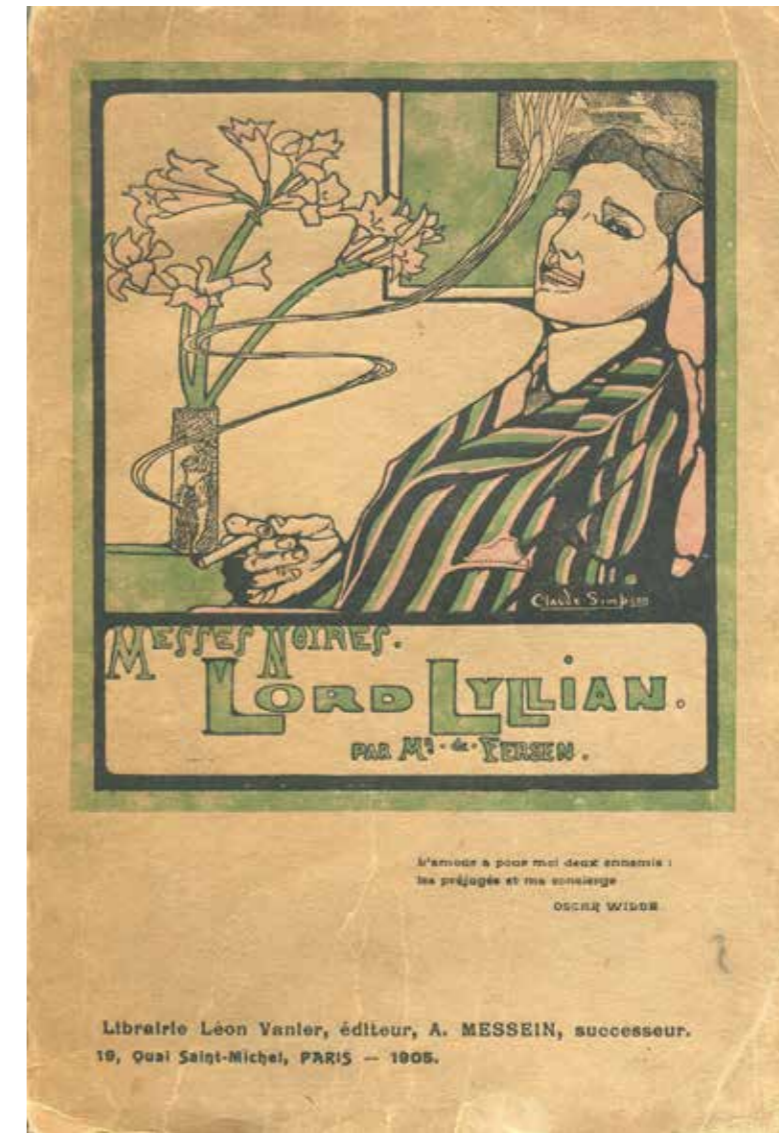


[13] **FERSEN, Jacques d'Adelswärd, baron. Messes noires.** Lord Lyllian. Paris: [Bussière, Saint-Amande, for] Librairie Léon Vanier, A. Messein, successeur, 1905. \$1000

Large 8vo (232 × 155 mm), pp. [4], 206, [2]. Browned. Original printed wrappers with large illustration (signed 'Claude Simpson') in green and black to upper cover, adverts to the lower. Also browned with some rubbing and creasing to spine and edges, with occasional very slight losses, but actually a good copy of a rare and fragile book.

FIRST EDITION (despite the *mention fictive* 'deuxième édition' on the title-page). A pioneering gay narrative and one of the first novels written about Oscar Wilde after his conviction. *Messes noires* is the story of Lord Lyllian, a tragic character born in Scotland with a striking overt resemblance to Wilde – addicted to adolescent boys and to opium. It was written on the Island of Capri where Fersen had fled following his arrest in France for indecent assault and exciting minors to debauchery in

the course of a series of soirées dubbed *Messes noires*. Fersen had formerly associated with a coterie of Paris decadents including Jean Lorrain, Robert de Montesquiou and Karl-Joris Huysmans, but his 1903 arrest caused a scandal in the press, who were quick to dub him 'un nouvel Oscar Wilde', and he was ostracised by almost all his former literary friends. The cover and title-page of the novel bear the Wildean epigram 'L'amour a pour moi deux ennemis: / les préjugés et ma concierge'.



[14] **FINI, Léonor. Jeu de cartes.** Paris; Acanthe, [1949]. \$400*

54 playing cards (89 × 63 mm), in the original parchment covered slipcase with printed label. Light browning, and the box slightly rubbed/chipped but a very good set, as issued.

FIRST EDITION of Leonor Fini's playing cards, reissued several times, but rare in this first edition by Acanthe. The set is as issued, comprising 52 cards, one joker and one blank card.

Hoffman, *Französische Spielkarten des XX Jahrhunderts* 79-103; *Cinque Siècles de cartes à jouer*, Bibliothèque Nationale, 1963; 267; Bielefeld, Deutsches Spielkarten Museum, Inv 663.



[15] **FINI, Leonor. André Pierre de MANDRIARGUES, text. André OSTIER, photographer. Masques de Leonor Fini.** Paris: [Firmin-Didot and G. Duval for] La Parade éditions André Bonne, [1951]. \$500

Folio (325 × 245 mm), pp. [24] (including colophon leaf), 4 photogravure reproductions for drawings by Fini, 10 portrait illustrations, also photogravure, after Ostier. Partially unopened in original yellow wrappers. Very slightly faded and dust-soiled, but still bright and fresh. A very good copy.



FIRST EDITION, copy numbered 64 of 722 copies (after 28 signed copies on papier vélin, total edition of 750) with ten superb photographic portraits of Fini in her celebrated bird and animal masks by André Ostier. The four other plates are Fini's designs for costume or ballet.



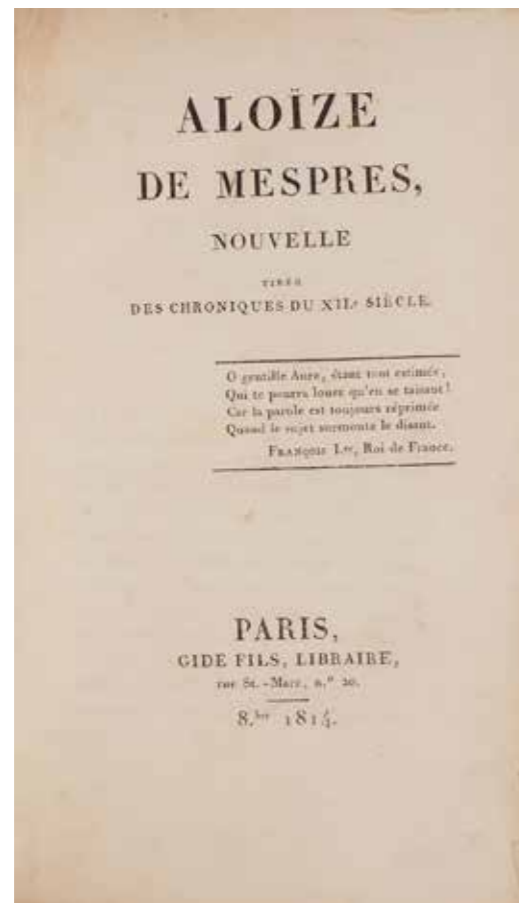
[16] **[FOURÈS, Pauline]. Aloïze de Mespres, nouvelle tirée des chroniques du XII.e siècle.** Paris: Gide fils, Octobre 1814. **\$1700**

12mo (82 × 102 mm), pp. [4], 179, [1], 8, complete with half-title and final advert leaves. Some light spotting, one short, closed tear (without loss). Uncut. Modern quarter vellum and marbled boards, to style. A very good copy.

FIRST EDITION a rare historical novel by an extraordinary woman, conventionally remembered as a mistress of Napoleon. Born Pauline Bellisle in 1778, the daughter of a clockmaker, and later apprenticed as a milliner, she married French cavalry officer Jean-Noëlle Fourès. When he was posted to Egypt, Pauline travelled with him, evading detection during

the voyage dressed in men's clothing. Napoleon was captivated by her, apparently considering divorcing Joséphine in consequence, and sent her husband away on a spurious mission back to France, then invited Pauline to share his quarters in Egypt. She thereafter took the role of an unofficial consort and divorced her husband, only to be left behind in Egypt when Napoleon returned to France. She narrowly escaped death during the Cairo revolt of 1798 before returning to France herself the following year. Granted a house and pension by Napoleon she remarried, only to divorce once more after a renewed liaison with Napoleon (now emperor). She went into exile in Brazil with a third husband after Napoleon's fall, returning to France in 1837 and finding success as a painter and musician and gathering an important art collection. She was the author of two novels, *Wentworth* (1813) and *Aloïze* (1814), both now very rare.

WorldCat locates copies outside France at BL and Yale only. In France, there are copies at Strasbourg and the Bibliothèque nationale.



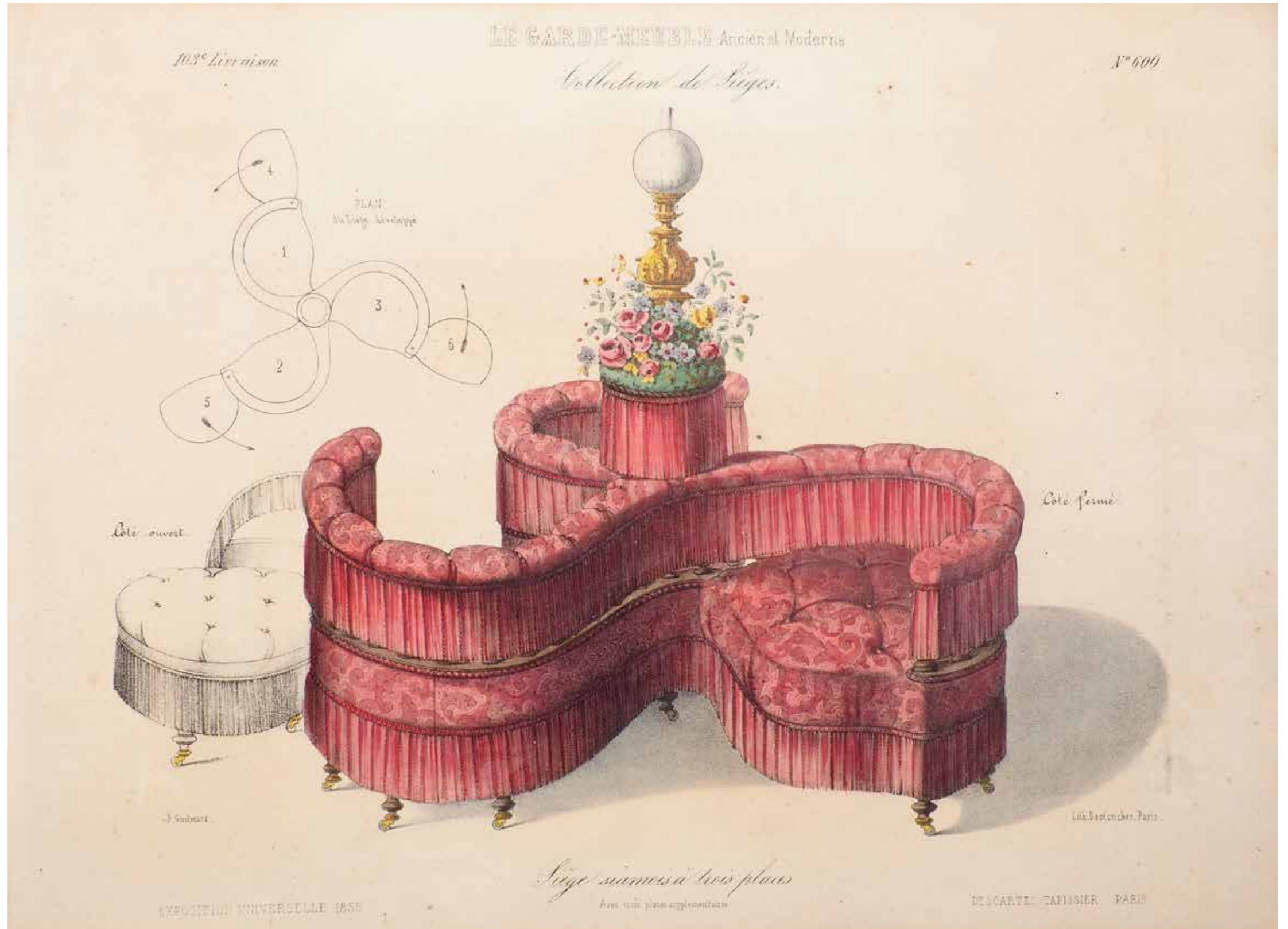
[17] **(FURNITURE). Sièges.** [Paris: Guilmard and others, 1860s]. **\$3000**

Oblong folio (247 × 350 mm), 79 hand coloured lithographed plates, plus several slightly smaller tinted lithographs neatly pasted to some versos, three pencil designs and several tracings. Some spotting, heavier to some plates, though generally light, old waterstain to upper margins and some corners. Contemporary green cloth, upper cover lettered in gilt. Rubbed, corners worn.

A SUBSTANTIAL COLLECTION OF PLATES DEPICTING UPHOLSTERED CHAIRS, SOFAS, STOOLS AND OTHER SEATS, EVIDENTLY A MAKER'S OR VENDOR'S COLLECTION with additional tracings and drawings. Most are taken from the bimonthly journal *Le Garde-meuble ancien et moderne* with others from *L'ameublement*, *Le Magasin de meuble* and *Le Moniteur de*

l'ameublement and they include a range of Second Empire styles together with fashionable reproductions of earlier styles. Carved wood (varnished, lacquered, gilt or 'exotype') is usually paired with elaborate upholstery in decorative fabrics trimmed with *passmenterie*. Makers and suppliers are often mentioned.



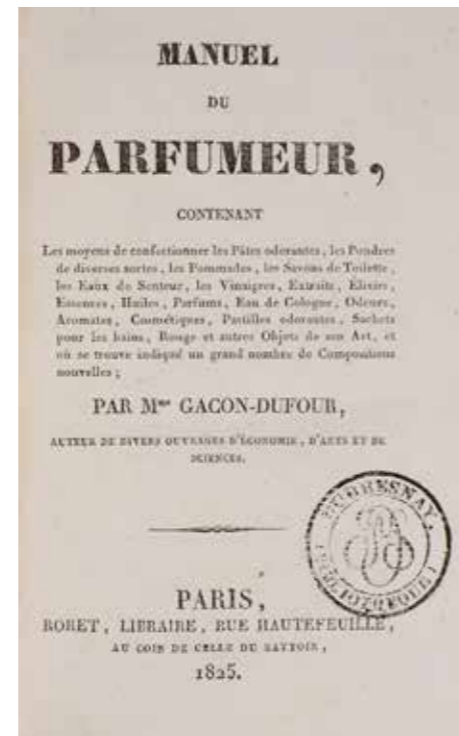
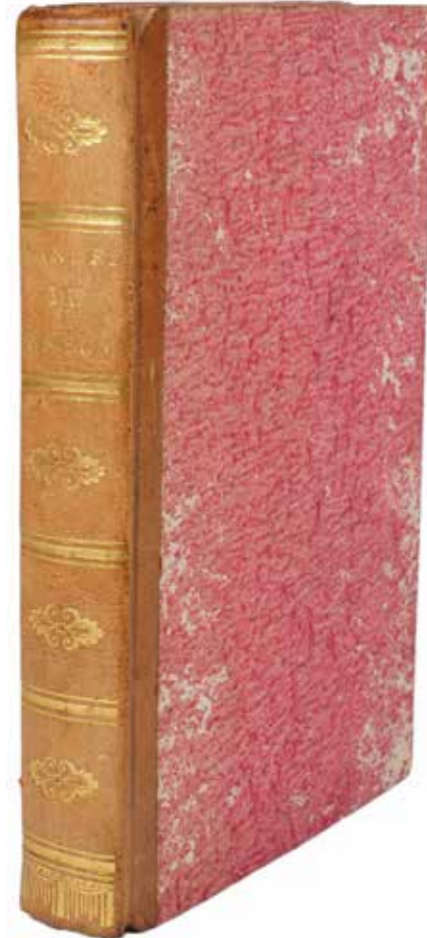


[18] **GAÇON-DUFOUR, [Marie Armand Jeanne].** *Manuel du parfumeur* contenant les moyens de confectionner les pâtes odorantes, les poudres de diverses sortes, les pommades, les savons de toilette, les eaux de senteur, les vinaigres extraits, élixirs, essences, huiles, parfums, eau de cologne, odeurs, aromates, cosmétiques, pastilles odorantes, sachets pour les bains, rouge et autres objets de son art. Paris [Crapelet for] Roret, Libraire, rue Hautefeuille, 1825. **\$1000**

18mo (135 × 80 mm), pp. [4], 284, [8] (adverts), complete with half-title/advert before title. Contemporary quarter sheep, spine gilt, lettered direct, pink paste-paper sides. Early inkstamp to title of the private collection of the vicomtes du Dresnay. Minor abrasion to the paper on the sides, but a lovely copy.

FIRST EDITION of this comprehensive pocket guide to the art and craft of the perfumer, including a wide variety of *eaux*, pommades, scented vinegars, soaps and cosmetic remedies (including toothpaste) almost all derived from plants and flowers. Madame Gaçon-Dufour (1753-c.1835) 'was co-founder of Bibliothèque Agronomique; novels include *L'Homme errant fixé par la raison* (1787), *Le Préjugé vaincu* (1787), *Georgeana* (1798), *Melicrete et Zirphile* (1802), and *Les Dangers de la prévention* (1806); wrote essays in defense of women's rights, including *Mémoire pour le sexe féminin contre le sexe masculin* (1787), *Contre le projet de loi de S.M.* (1801), and

De la nécessité de l'instruction pour les femmes (1805); also edited collections of letters, wrote manuals on domestic and rural economy, and published trade manuals for pastry chefs, soap-makers, and perfumiers' (*Dictionary of Women Worldwide*, online). *Manuel du parfumeur* was issued in printed wrappers (preserved in some copies) and with differing publisher's adverts (or none at all). Ours is without wrappers, but in a pleasing contemporary binding, with eight pages of adverts for Roret's 'Collection de manuels formant une Encyclopédie des sciences et des arts. Format in-18' (including the *Manuel du parfumeur* priced at 2 francs 50 centimes).



[19] **(GAME).** *Grand Jeu du Bébé Jumeau*. Paris. Amsterdam: Lith. Amand [for Jumeau], 1889. **\$1200***

Large colour lithograph print (680 × 460 mm). Lightly browned, formerly folded (one vertical and seven transverse folds), very slight loss along folds, expertly restored on verso. A very good example of a fragile piece.

A STRIKING 'GAME OF GOOSE' CELEBRATING FRANCO-AMERICAN FRIENDSHIP, THE 1889 PARIS EXPOSITION UNIVERSELLE, AND THE NEWLY-BUILT EIFFEL TOWER. It was issued as

an advertisement for the doll manufacturer Jumeau, who made luxury ceramic dolls under the 'Bébé Jumeau' trademark. The tower has 63 game positions, with the goose positions occupied by Jumeau dolls, the negative positions occupied by German dolls — a piece of anti-German propaganda and a dig at the cheap German-manufactured dolls which competed with Jumeau's premium products. One German doll falls down a well, another off a bridge, one is stuck in jail, while a broken doll occupies the 'death' square. On either side of the tower are Franco-American dolls holding their national flags. The Statue of Liberty is seen in the distance beyond the Paris Exposition grounds. A caption at the foot suggests the game be mounted on card and kept as a souvenir. This example is unmounted as issued, and though minimally restored at the folds is a rather remarkable survival.

Seville, 56. *The Royal Game of the Goose* (Catalogue of an Exhibition at the Grolier Club, February 23 - May 14, 2016).



(975)

Anno vicefimo quarto

Georgii II. Regis.

An Act for granting to His Majesty an additional Duty upon Spirituous Liquors, and upon Licences for retailing the same; and for repealing the Act of the Twentieth Year of His present Majesty's Reign, intituled, *An Act for granting a Duty to His Majesty to be paid by Distillers upon Licences to be taken out by them for retailing Spirituous Liquors*; and for the more effectually restraining the retailing of distilled Spirituous Liquors; and for allowing a Drawback upon the Exportation of *British* made Spirits; and that the Parish of *Saint Mary le Bon*, in the County of *Middlesex*, shall be under the Inspection of the Head Office of Excise.



Whereas the immoderate Drinking of distilled Spirituous Liquors by Persons of the meanest and lowest Sort, hath of late Years increased, to the great Detriment of the Health and Morals of the common People; and the same hath in great Measure been owing to the Number of Persons who have obtained Licences to retail the same, under Pretence of being Distillers, and of those who have presumed to retail the same without Licence, more especially in the Cities of London and Westminster, the Borough of Southwark, and other Places within the Weekly Bills of Mortality, contrary

11 D 2

to

5

- [20] **(GIN ACT).** An Act for granting to His Majesty an additional Duty upon Spirituous Liquors, and upon Licences for retailing the same ... [1750 London: printed by Thomas Baskett; and by the assigns of Robert Baskett 1751]. \$1500

Small folio (288 × 180 mm), pp. [2], 975-995, [1], including general title with woodcut arms, black letter text. Small stain to extreme lower forecorners. Recent wrappers. An excellent copy.

FIRST EDITION. The Gin Act (or 'Tippling Act') of 1751 was designed to reduce consumption of raw spirits — regarded by contemporaries as one of the main causes of crime in London. By prohibiting gin distillers from selling to unlicensed merchants and increasing fees charged to merchants, it eliminated small gin shops, thereby restricting the distribution of gin to larger distillers and retailers. It was widely supported, not least by William Hogarth, who

issued his famous *Beer Street* and *Gin Lane* prints in the same year. Though separately published, individual Acts of Parliament were paginated to be bound together in yearly volumes hence the pagination 975-995 here.

ESTC N52491: NLS, New College Oxford, UCLA Clark and Kansas only, though copies are under-recorded since they are often catalogued within volumes and sets of the Acts of Parliament.

- [21] **GRADASSI, Jean, illustrator.** [CHANSONS DU MOYEN AGE]. ALAIN CHARTIER. *La belle Dame sans mercy*; JAUFRÉ RUDEL. *Les Chansons*; COLIN MUSSET. *Les Chansons*. [Monte Carlo: Imprimerie Méditerranéenne, Nice for Éditions de l'Acanthe, 1959]. \$2500

3 vols, 12mo (180 × 118 mm). pp. 60; 32; 68. Printed in letterpress gothic text, elaborate borders and ornaments printed in gold and colours and a total of 42 pages with pochoir miniatures and illuminated initials. Each volume uncut and loose as issued in the original decorative wrappers. Plus a portfolio (of the same size) with 3 borders in decomposition (each on 6 sheets), and printed on fine japon nervuré and 3 additional full-page pochoirs, signed by Gradassi. Original nailed wooden sliding case with wrought metal window at the front (incorporating an enamel heart, the title stamped in gothic letters to the spine).

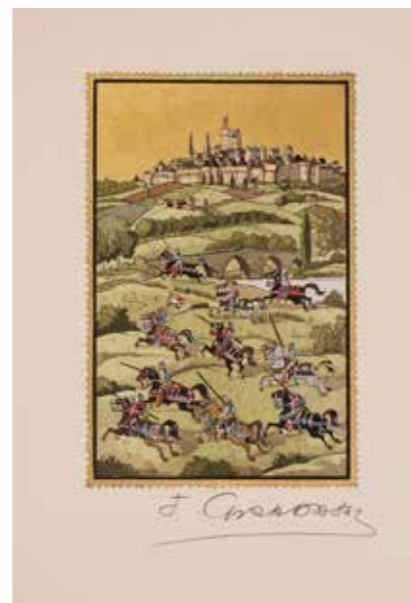


AN EXTRAORDINARY NEO-MEDIEVALIST ENSEMBLE of three volumes of medieval and troubadour verse illuminated in spectacular style by Jean Gradassi with letterpress text, colour printed borders and 45 hand-finished pochoir illustrations. The total edition was of 550 copies and this is copy 46 of 100 printed on *pur chiffon de Vidalon à la forme* with a suite of prints on *japon nervuré*, showing the colour decomposition of 3 decorated borders, and 42 leaves with the black printed grounds for all the illustrations on fine *japon nervuré*. In place of the additional woodcut advertised with this limitation this copy has 3 additional full-page pochoirs refusés signed by the artist. Jean Gradassi was born in Antibes in 1907, but spent formative years as an artist in the Middle East, Africa and China. It



was his experience in the latter that inspired his career as a miniaturist. He illustrated numerous historical and literary texts (including Rabelais and Shakespeare), but few were executed with the extraordinary attention to detail found in the *Chansons du Moyen Age* in which the originals were rendered in print and pochoir by Edmond Varel, *enlumineur d'art*.

We can locate only the Bibliothèque nationale copies in public libraries worldwide.



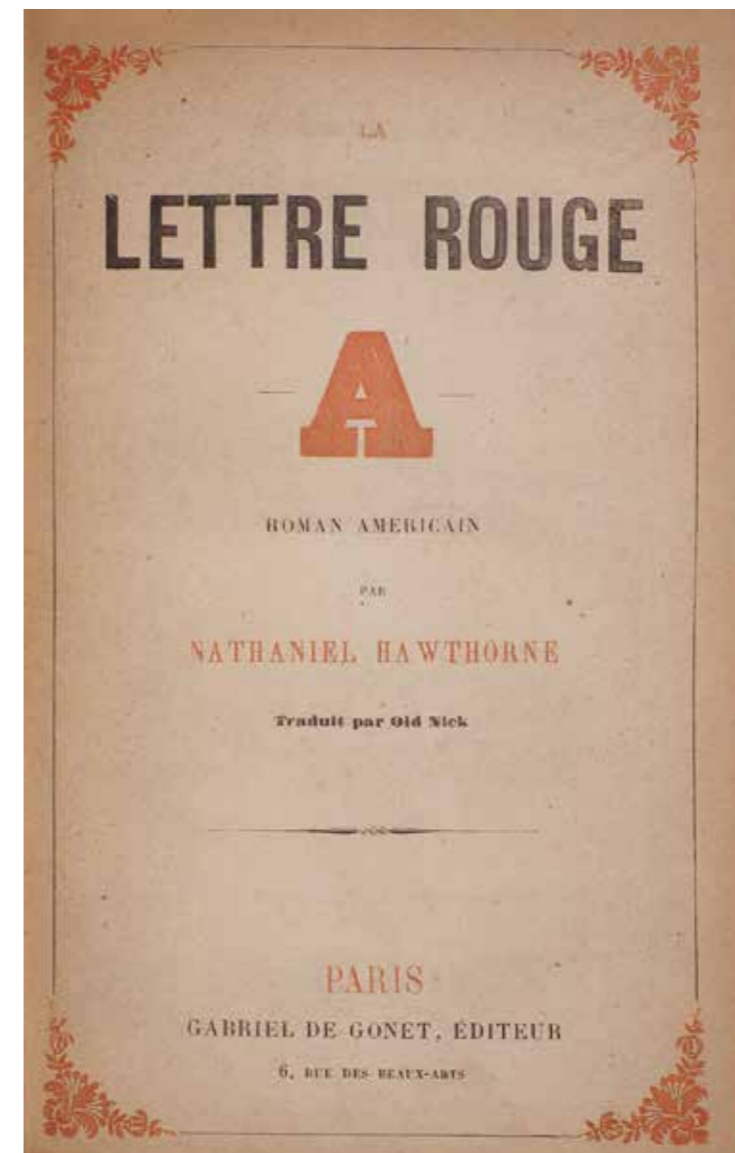
[22] **HAWTHORNE (Nathaniel).** [Paul Émile Daurand FORGUES, translator]. *La Lettre Rouge...* Roman américain. Traduit par Old Nick. Paris: [Lagny for] Gabriel de Gonet, 1853. **\$5000**

18mo, pp. 252. Original wrappers preserved in slightly later red half cloth. A very good copy.

FIRST EDITION IN FRENCH OF THE SCARLET LETTER (1850), a signal rarity. Forgues (b. 1813) was a close friend of Stendhal and had been a critic at the *Revue des Deux Mondes*, specialising

in works in English. Not only did he introduce *The Scarlet Letter* to French readers, but he also reviewed *Moby Dick* in 1853 and produced translations of *Jane Eyre* and *Uncle Tom's Cabin* (both under the pseudonym of 'Old Nick'). Though the text of *La Lettre Rouge* is considerably abridged from Hawthorne's original, the *Revue britannique* in 1853 claimed that 'Plus d'un passage nous a paru supérieur à l'original... Il y a dans la *Lettre Rouge* une petite fille appelée *Perle*, qui est un ravissante créature, un ange comme ceux de Charles Dickens. Malgré son nom diabolique, Old Nick a prêté encore de nouveaux charmes à cette perle céleste'.

Brown, *A Bibliography of Nathaniel Hawthorne*, 1968 [1905], p. 98. WorldCat lists US copies at Harvard, Peabody Essex, Johns Hopkins and Virginia.



[23] **HERON-ALLEN, Edward.** [Articles for *Ye Earlie Englyshe Almanack*, T.S. Pettitt, 1884-6, manuscripts and proofs, together with letters from T. Sherwood Pettitt, the publisher, and 33 contemporary letters from patrons and admirers]. 1884-6.

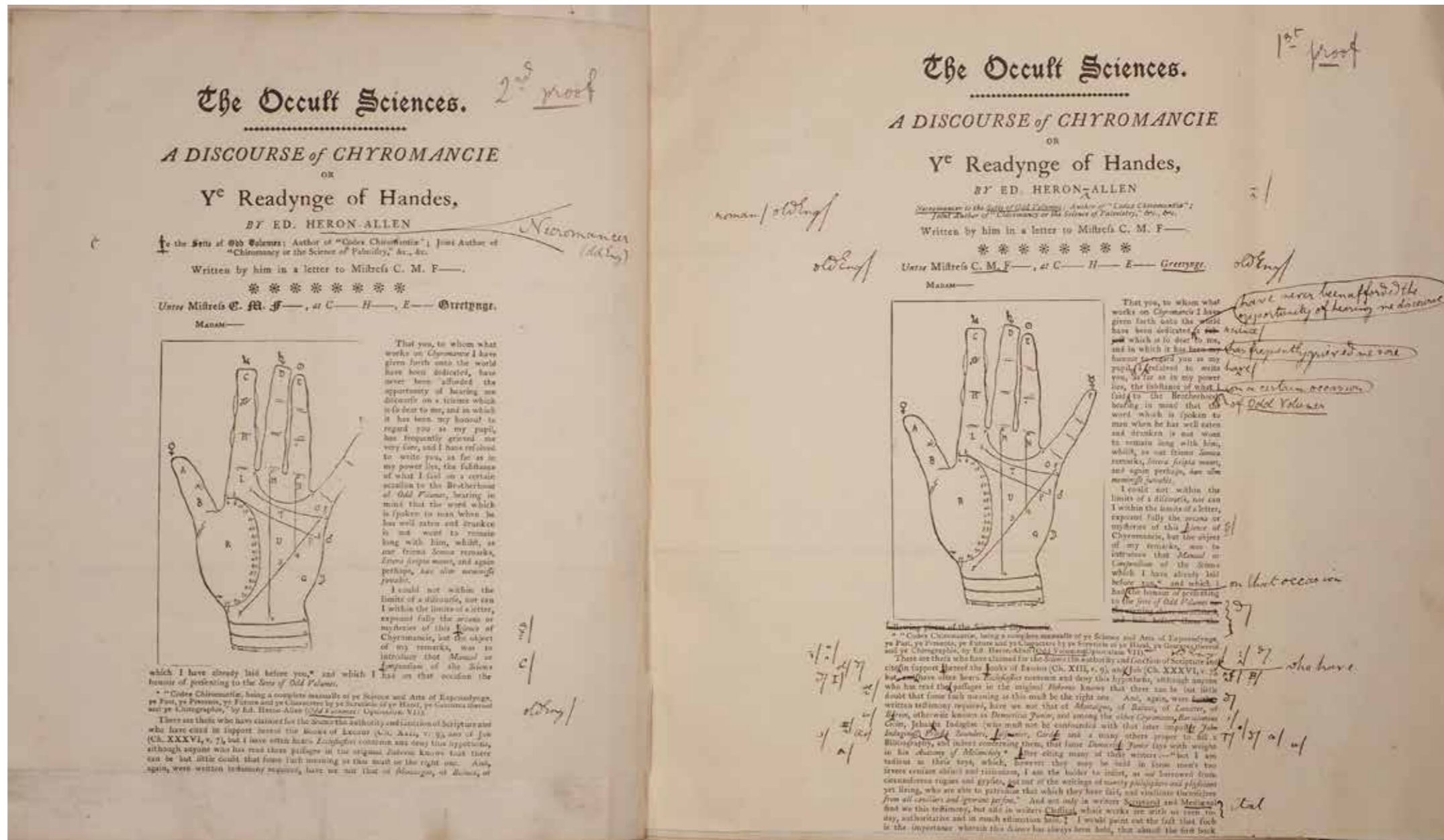
— **The Occult Sciences. A Discourse of Chyromancie or Ye Readyng of Handes ...** written by him in a letter to Mistress C. M. F. [London, 1884].

— **The Occult Sciences. A Discourse of Mesmerism or Ye Principles and Practique of Animal Magnetism**, as exemplified in ye Phenomena of Willing, of Thought readyng and of Clairvoyance or Seconde Syghte. [London, 1886]. **\$17,000**

Red half roan, spine lettered in gilt. Rubbed and soiled, slipcase. Bookplate of Heron-Allen and the later plate of occult collector, Gonzaque comte de Marliave.

AUTHOR'S AUTOGRAPH MANUSCRIPTS OF TWO ARTICLES AND TWO SUCCESSIVE SETS OF GALLEY PROOFS WITH AUTHOR'S CORRECTIONS IN MANUSCRIPT. ALL PASTED INTO A CONTEMPORARY ALBUM IN WHICH THE AUTHOR HAS MOUNTED 5 LETTERS FROM THE PUBLISHER AND 33 LETTERS, MAINLY FROM WOMEN TO WHOM HERON-ALLEN HAD SENT COPIES OF YE EARLIE ENGLYSHE ALMANACK.

Edward Heron-Allen (1861-1943) 'Necromancer to the Sette of Odd Volumes' was much in demand as a palmist in fashionable London in 1880s and gained a following among well-to-do and literary households including the Wildes. The letters he kept in this album with his proofs show that he sent copies of the articles out and garnered an enthusiastic response. They include one from his best-known patron,



16 TITE STREET
CHELSEA S.W.
XXV. XI. 1885.

Dear Mr. Allen,
I thank you very much for the Olde Englyshe Almanacke containing your treatise on Mesmerism. We dined at 7.30 but I hope you will be able to come before that as I want to talk of many things with you. I had a curious talk with Mohini yesterday who I find despises all

occult powers and puts the desire to attain to them on a par with the desire to obtain riches.

Very sincerely yrs
Constance Wilde

16 TITE STREET
CHELSEA S.W.
XXV. XI. 1885.

Dear Mr. Allen,
I thank you very much for the Olde Englyshe Almanacke containing your treatise on Mesmerism. We dined at 7.30 but I hope you will be able to come before that as I want to talk of many things with you. I had a curious talk with Mohini yesterday who I find despises all

occult powers and puts the desire to attain to them on a par with the desire to obtain riches.

Very sincerely yrs
Constance Wilde

Constance Wilde, then living (with Oscar) at 16 Tite Street, Chelsea a letter on green headed paper, dated 25 September 1885. In it, she thanks Heron-Allen for *Ye Earlie Englyshe Almanack*, which included his article on mesmerism, and continues: 'We dine at 7.30 but I hope you will be able to come before that as I want to talk of many things with you', then reports a negative opinion of mesmerism expressed to her the previous day by 'Mohini' [Mohun Chatterjee, the theosophist]. In June that year, Heron-Allen had been summoned by Oscar Wilde to Tite Street to cast a horoscope for the recently born son Cyril, and he became a regular in the Wilde household over the following year, also making a reading of Oscar's hand which he recorded in a drawing. The occultist's influence is reflected too in the plot of *Lord Arthur Saville's Crime* (originally sub-titled 'A Story of Cheiromancy') and in *A Picture of Dorian Gray* which owes something to Heron-Allen's own short story, *The Suicide of Sylvester Gray* (see McCann, 'Edward Heron-Allen and Constance Wilde: A Horoscope and Two Palm-Readings' *The Wildean* 47, July 2015, pp. 56-64). Heron-Allen's influence on Wilde at this time is also explored by Joan Navarre in the article 'Oscar Wilde, Heron-Allen, and the Palmistry Craze of the 1880s' in *English Literature in Transition, 1880-1920*, 2011, vol. 54 (2), pp. 174-184.

Heron-Allen's subsequent works, *Manual of Cheirosophy* (1885) and *The Science of the Hand* (1886) were widely read at the time and went through many subsequent editions. He lectured on the subject in the United States in 1886, visiting Boston, Chicago, New York and several other cities, and he became a respected authority on the boundaries between science and the occult. He developed an interest in Persian literature and published a translation of the Rubaiyat of Omar Khayyam. He was a friend of both Bernard Quaritch and Richard Burton.

Ye Earlie Englyshe Almanack apparently ran to just three annual numbers (1884-6), each of some 80 pages. It is very rare, with just a handful of sets or copies recorded in institutional holdings by WorldCat.

[24] **HOMMAGE AUX JEUNES MÈRES.** Paris: [Firmin Didot for] Le Fuel, [n.d., but c. 1820]. \$750

18mo (115 × 70 mm), pp. 144, plus engraved avis leaf and title and 6 plates with tissue guards, wood engraved ornaments. Title and text with some foxing, the plates generally very clean. Original publisher's colour printed glazed boards with slipcase, gilt edges, remnants of letterpress label to front pastedown and of a silk pull. Slipcase lightly rubbed and soiled, the boards of the book still bright and fresh. A very nice copy.

FIRST EDITION of this rare little almanac-style collection of verses devoted to young mothers, with a suite of six charming Empire-style stipple engraved plates depicting a mother and infant. Le Fuel was both a binder and bookseller and advertises here a complete 'Bibliothèque choisie pour les dames par Mme Dufrenoy'.

Carteret, *Les Almanachs français*, 1895. WorldCat lists the Bibliothèque nationale and Lucerne Central and University Library copies only and CCFr adds no more.



[25] **INDAGINE, Johannes ab. [or Johannes ROSENBACH].** *Introductiones apotelesmaticae elegantes, in chyromantiam, physiognomiam, astrologiam naturalem, complexiones hominum, naturas planetarum, ...* [Strasbourg: Johannes Scott for the author], 1522. \$12,000

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

FIRST EDITION OF THIS COPIOUSLY ILLUSTRATED TREATISE ON CHIROMANCY, physiognomy and astrology, which includes three fine woodcuts by Hans Baldung, former apprentice to Albrecht Dürer. They are: the large title portrait of the author, the final full-page decorative arms and one physiognomical diagram of a man and a woman (p. 5 in the second part) — all three show clear echoes of Dürer's style. The book

was printed for the author, who was an adviser to Cardinal Albert of Brandenburg, Archbishop of Mainz and Magdeburg, the dedicatee (it was to Cardinal Albert that Martin Luther had addressed his 95 Theses in 1517).

Indagine (1467-1537) was a Carthusian prior and humanist theologian who saw no conflict between orthodox faith and the occult sciences.





The book was widely read across Europe and frequently reprinted, with a small format octavo from Frankfurt in the same year, a vernacular German edition appearing the following year, and an English translation in 1558 (with at least 12 more editions in English before 1700). It was placed on the *Index Librorum Prohibitorum* in 1559.

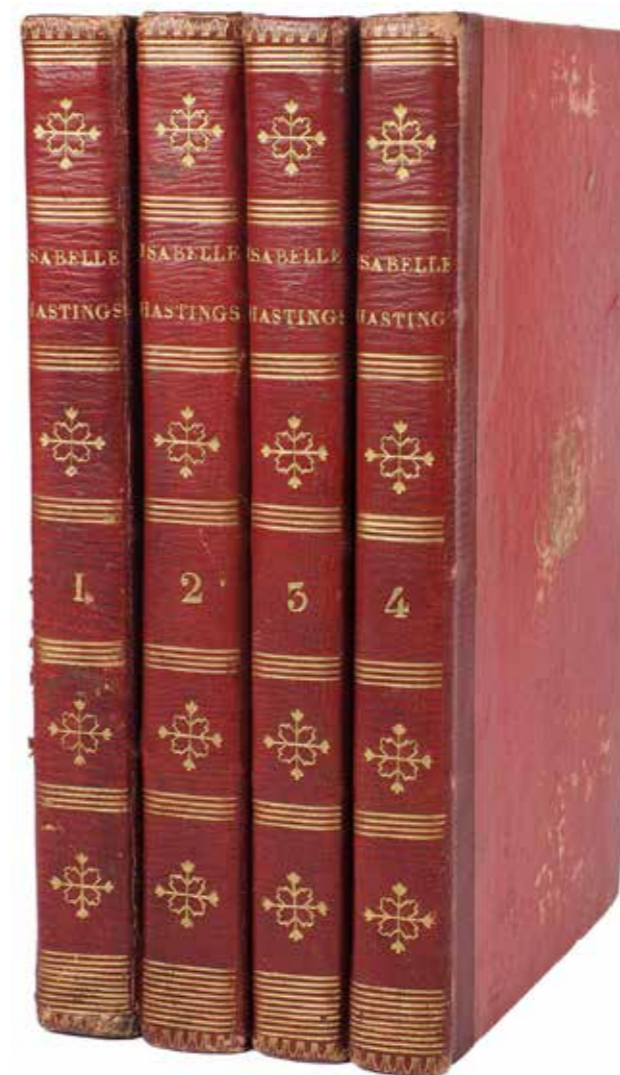
Though we have been unable to identify the early owner of this copy, whose monogram appears on each cover, the early inscription is from Rainold, Marquis of Canhilac (Languedoc).

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



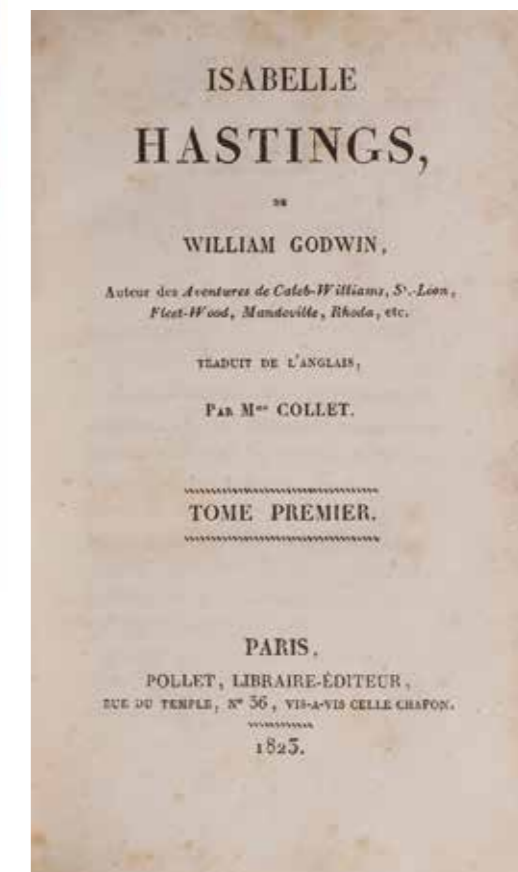
[26] **[JACSON, Frances]. [Fanny Angel] COLLET, translator. Isabelle Hastings**, de William Godwin, auteur des *Aventures de Caleb-Williams*, *St-Léon*, *Filet-Wood*, *Mandeville*, *Rhoda*, etc. Traduit del'anglais. Paris: [David for] Pollet, 1823. **\$800**

4 vols, 12mo (158 x 90 mm), pp. 271, [1]; 311, [1]; 244; 249, [1], half-titles. Pale foxing throughout. Contemporary quarter red straight grain morocco, spines gilt, red glazed paper sides with the monogram of the duchesse de Berry, green silk markers. Paper sides lightly rubbed. A pretty copy.



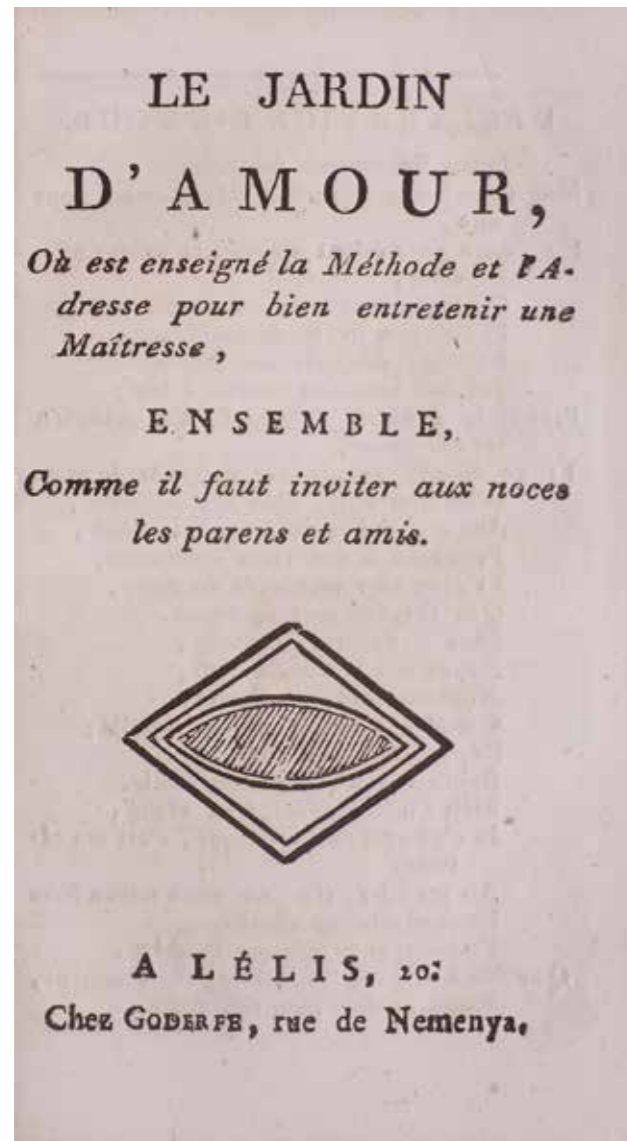
FIRST EDITION IN FRENCH OF *ISABELLA*, an English historical novel attributed to Godwin on the title, but probably by Frances Jacson (but also attributed to Alethea Lewis). The translator, Madame Collet (née Angel) was a novelist in her own right though is best known for her translations of the novels of Sir Walter Scott (*Kenilworth*, *Nigel* and *Tales of my Landlord*) and Anna Maria Porter.

This attractive copy is from the library of the bibliophile Duchesse de Berry (1798-1870).



- [27] **LE JARDIN D'AMOUR**, où est enseigné la Méthode et l'adresse pour bien entretenir une maîtresse, ensemble, comme il faut inviter aux noces les parens et amis. 'A Lélis' [?Sillé-le-Guillaume]: chez Goderfe, rue Nemenya' [?Déforge, c. ?1815]. \$250

16mo (145 × 80 mm), pp. 24, woodcut device to title, ornamental headpiece. Stitched in original pale blue wrapper (which is slightly foxed). As issued.



A POPULAR GUIDE TO ATTRACTING A (FEMALE) LOVER, providing advice on preparation, likely meeting places and the initial interactions. There are sample dialogues between the two parties, leading to the proffering (and acceptance) of an engagement ring, followed by a formulary of advice for inviting family and friends to a wedding. Success is apparently the only outcome.

It is not certain where or by who this was printed. Hélot, *La Bibliothèque bleue en Normandie*, 1928, 137 suggests the imprint is an 'Adresse fantaisiste énigmatique, employée par P. Chalopin'. Another account decodes the anagrams 'Lélis, Goderfe, rue de Nemenya' to reveal Sillé [le-Guillaume, near Le Mans] and the printer Déforge in the rue de Mayenne (J.-P. Epinal, 'Une famille de libraires à Sillé-le-Guillaume: les Déforge (1771-1846)', *La Province du Maine*, 1976/1, p. 44-68).

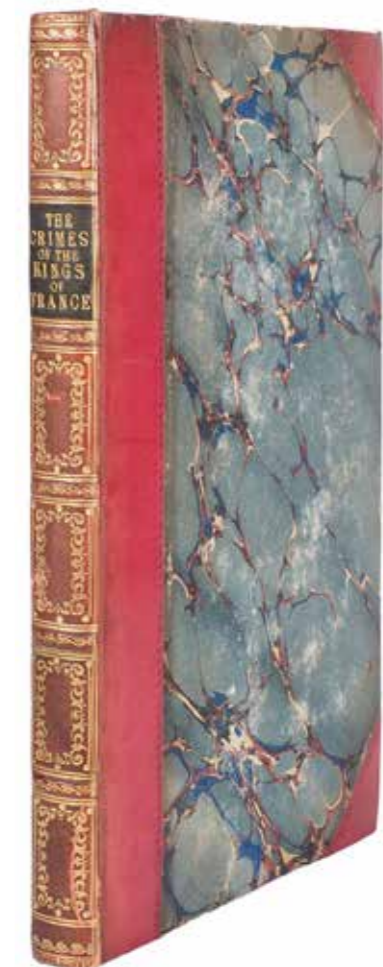
- [28] **LA VICOMTERIE DE SAINT-SIMON, Louis-Thomas Hébert de. The Crimes of the Kings of France**, from Clovis to Lewis XVI. Translated from the French by J. Trapp, A.M. London: for James Ridgway, No. 1, York Street, St. James's Square, 1791. \$580

8vo (205 × 125 mm), pp. vi, 186 (leaves A2 and A3, Preface and Contents, transposed). Early inscriptions to title, now blotted due to an inexpert attempt to erase them, tear (without loss) to gutter title, final leaf cut short at foremargin. Later calligraphic and hand-coloured frontispiece. Late nineteenth-century red half calf, marbled boards.

FIRST EDITION IN ENGLISH of *Les Crimes des rois de France* (Paris, 1791) here with an entertaining calligraphic and hand-coloured frontispiece by an unknown artist added c. 1900, depicting royal crimes and blue devils. Popular in both France and England the book is a lurid exposé of royal decadence. 'This work seems to have been

intended as a *bouquet* to the national assembly. The author has industriously amassed the crimes of the kings of France from the earliest ages of its monarchy. The catalogue, it must be acknowledged, contains such enormities as seems to place many sovereigns of that nation nearly upon the level with the basest and most tyrannical of the Caesars. Cruelty, perfidy, sensuality, or inordinate ambition are almost constantly in possession of the throne' (*Critical Review*, Nov. 1791). This is a relatively scarce imprint from the radical London publisher James Ridgway, later imprisoned for printing works by Thomas Paine.

cf. Cioranescu, 37754.



[29] **LEBLOND, F.** *L'Art du limonadier, avec des procédés nouveaux et une méthode nouvelle, plus facile et moins dispendieuse.* Paris: chez Servière, An XI (1803).

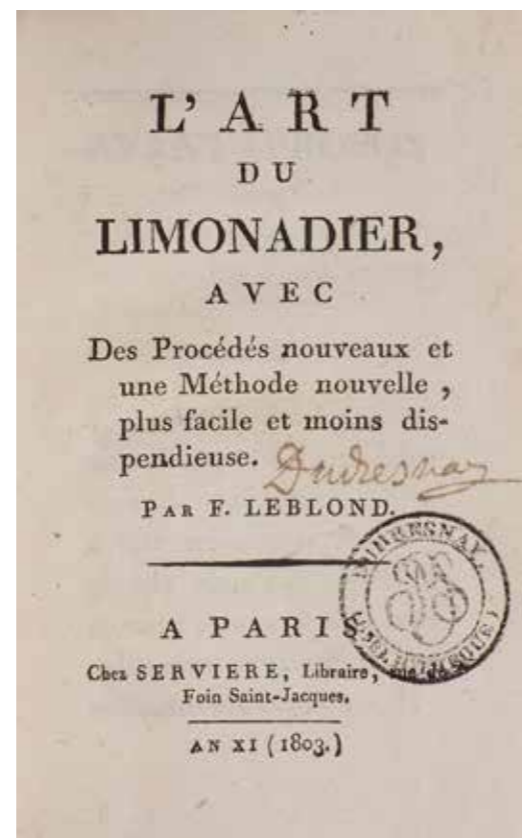
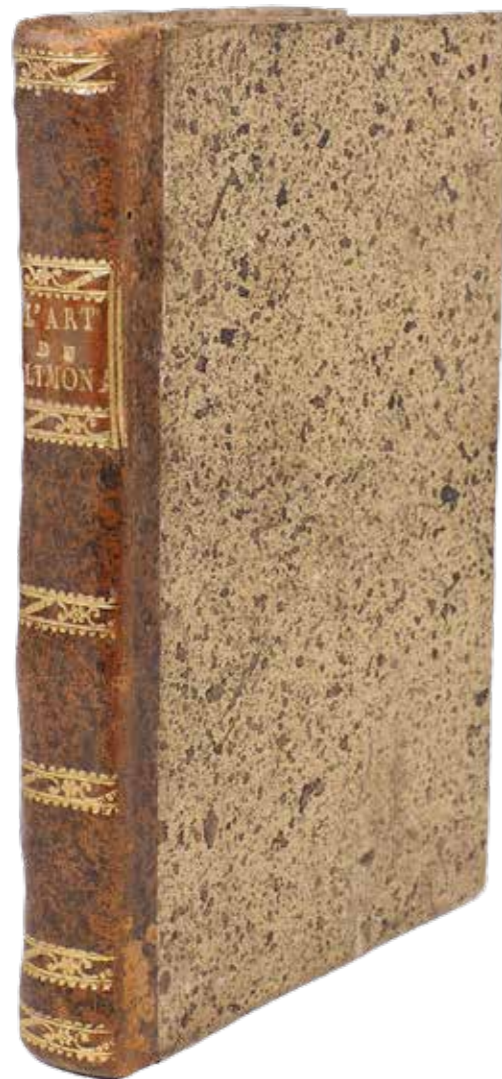
\$1100

18mo (129 × 80 mm), pp. x, 192, complete with half-title. A couple of prelims becoming loose (missed in binding). Contemporary sprinkled quarter sheep, spine gilt with tan moroco label, sprinkled paper covered boards. Contemporary inscription to title 'DuDresnay' and stamp of the private Du Dresnay library. A lovely copy.

FIRST EDITION of this rare pocket guide for the *limonadier*, whose trade involved not just lemonade but the provision of coffee, tea, chocolate and eaux, as well as a variety of fruit wines and ratafias (aromatic liqueurs). The preparation of coffee is treated in two substantial passages 'Comme le bon café est une branche des plus intéressants du commerce du Limonadier'. The first (pp. 14-18) recommends a blend of one quarter *Mocka* and three of *Bourbon*, while the

second (pp. 80-92) gives an overview of coffee cultivation, harvesting, places of cultivation (America Yemen, Saint-Domingue, Martinique, Java), the varieties *Mocka* and *Bourbon*, and the benefits of coffee drinking ('il rend le mémoire plus sûre et l'imagination plus vive; il fortifie le cerveau, abat les vapeurs, calme les maux de tête, dissipe l'ivresse...'). The passage is followed by an equivalent on tea and its cultivation in China.

Vicaire, *Bibliographie gastronomique*, 506; Querard V, p 21a. Rare: no copies located in WorldCat or the CCFr (and not to be confused with another treatise of the same name by Dubuisson first published in 1800, with an edition of 1803).



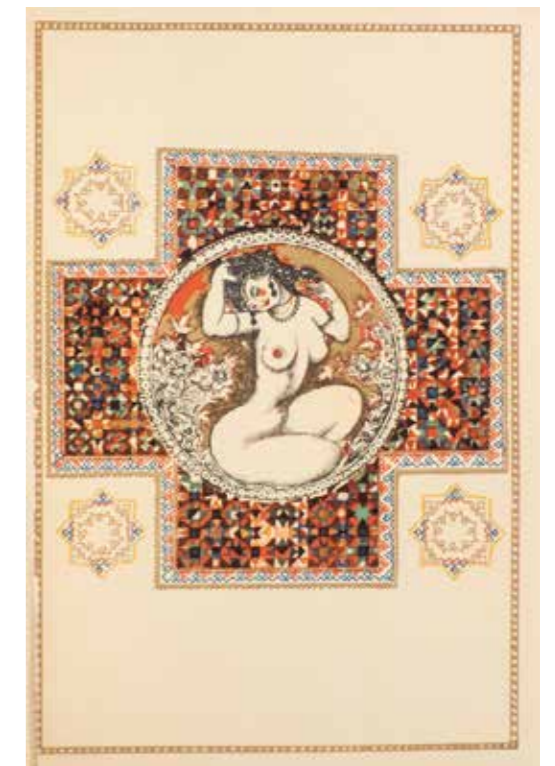
[30] **LYDIS, Mariette.** *Orientalisches Traumbuch.* Potsdam: [Dr. Selle & Co A.G. for] Müller & Co, [1925].

\$750

8vo (175 × 115 mm), pp. 167, [3], including 27 plates/decorative titles printed in gold and colours on stiff paper, plus a similar frontispiece with a moveable volvelle (without instruction slip) loosely inserted. Text within red and brown decorative borders. Original decorative paper covered boards. Old German owner's stamp to front endpapers (Karl Leschek, Schillerpromenade [Berlin]). Slightly soiled, joints rather worn, with slight loss.

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 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 Sappho, 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.



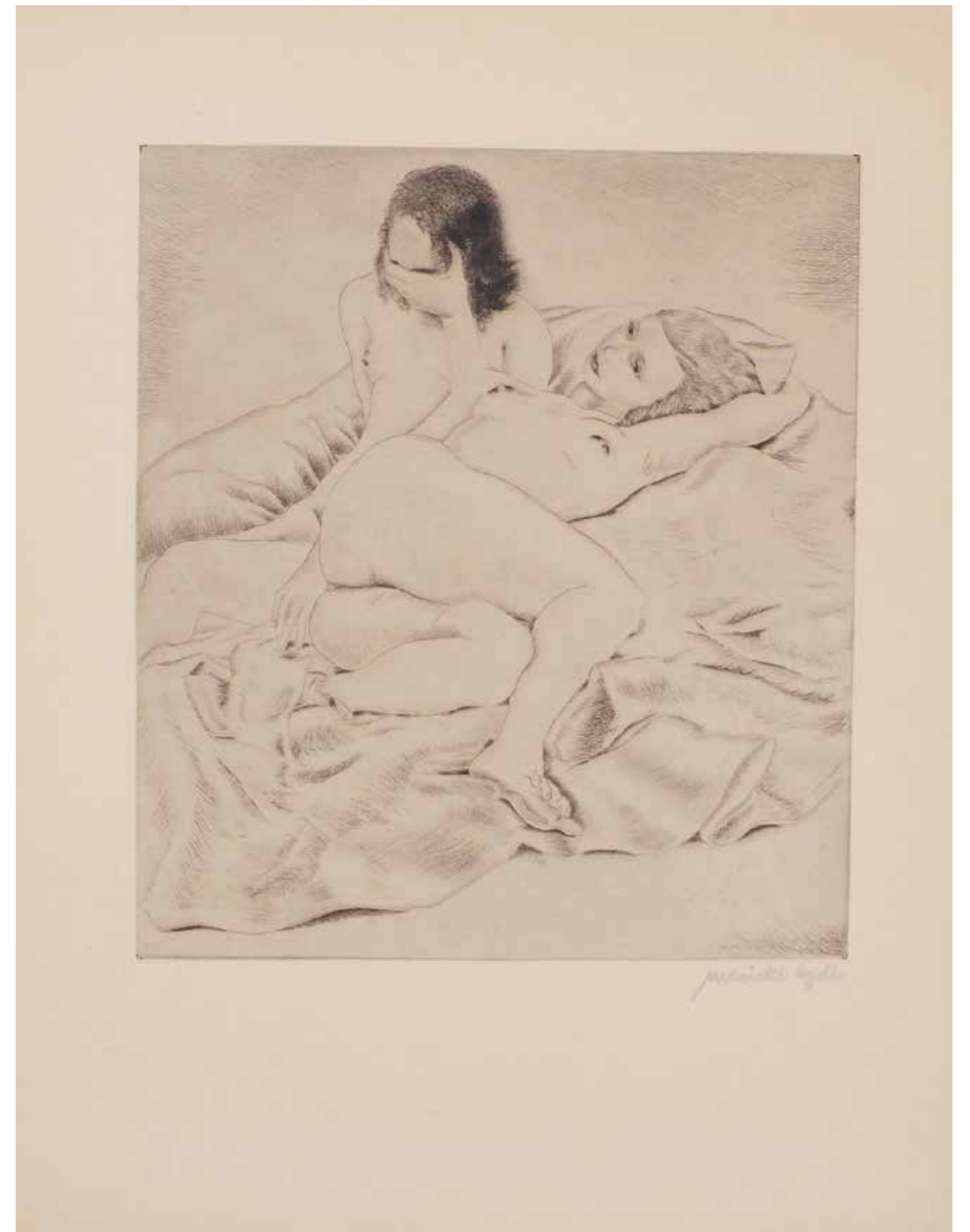
[31] **LYDIS, Mariette, [illustrator]. Sappho.** [Paris: Maurice Darantière and J. J. Taneur, 1933]. **\$5000**

Folio (325 × 248 mm), 15 etched erotic plates, all signed in pencil, each loose in a bifolium with facing text in Greek and French, plus a final double-page key/colophon sheet with each of the images in miniature. Title and justification leaf. All loose as issued in original paper wrapper (slightly creased at spine).

FIRST EDITION, one of 45 copies only, with all plates signed in pencil. This is one of Mariette Lydis's rarest productions, produced for subscribers only in collaboration with her husband Govone. This copy was for Jean Beauclair (as denoted on the justification leaf) and additionally contains his bookplate. Of the 45 copies printed, all were on Japon as here (the first five had an additional suit on *chine* and the first contained the original drawings).

This is an example of Lydis and Govone's capitalisation on the French market for erotica in limited editions which had reached its peak in the later 20s and 30s. They had earlier produced a similar collection illustration Lucian's *Courtesans*. Govone was Lydis' third husband – the two remained formally married until his death despite her emigration and open bisexuality.

WorldCat lists copies at Cornell and Bibliothèque nationale only (there is also a copy in the National Gallery of Scotland).

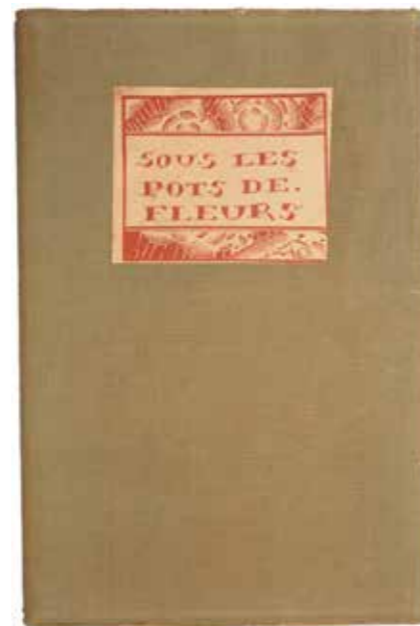
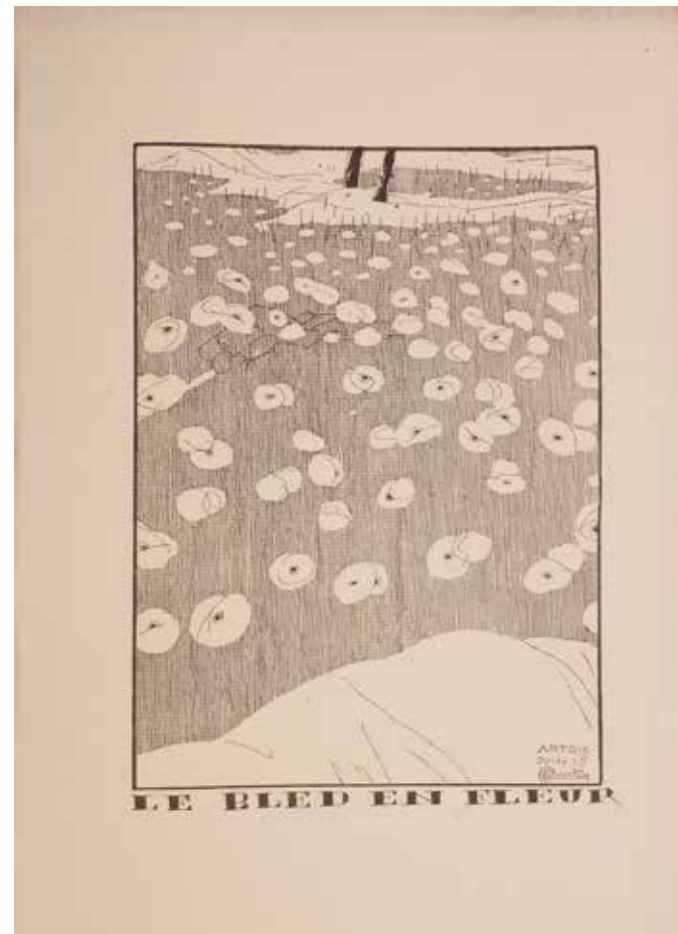


[32] **MARTIN, Charles. Sous les pots de fleurs.** Recueil de dessins à la plume. Accompagnés de prose rythmée composés au front ... 1914 – 1917. Préface de MacOrlan. Paris: [Imprimerie Studium for] Jules Meynial, [1 December 1917]. **\$1400**

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 (it might better read *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.



[33] **(MILTON). GIACOMELLI, Sophia, (or Madame CHOMEL). Le Paradis perdu** par Milton en douze figures, composées et gravées par Sophia Giacomelli. Paris: chez Salmon, 1813. **\$2000**

Large 4to (282 × 205 mm), engraved title and 12 plates. Some foxing, slightly heavier to title, mainly marginal. Modern sheep, bound with numerous blanks at rear. A good copy.

MILTON'S FIRST FEMALE ILLUSTRATOR IN PRINT. FIRST EDITION OF A RARE MILTON SEQUENCE DRAWN AND ENGRAVED BY SOPHIA GIACOMELLI (sometimes called Madame Chomel), who was both an accomplished graphic artist and popular singer. She worked in the fashionable outline style derived from Flaxman and while Flaxman had always intended

to illustrate Milton, he never actually published a Milton sequence, and Sophia Giacomelli's 12 plates for *Paradise Lost* can be considered original. It is remarkable they are so rare.

Very little is yet known of this pioneering female engraver. The *Journal des arts, des sciences, et de littérature* reviewed her Milton collection in 1813:

'...les amateurs conviendront sans peine que la collection des douze figures de Mme Giacomelli est une des productions les plus agréables que la gravure nous ait offertes depuis long-temps. Nous vivons dans un siècle où les femmes ont conquis, dans la littérature, le rang le plus distingué: il suffit de jeter les yeux sur cet ouvrage, pour s'apercevoir que le domaine des arts ne leur est pas non plus étranger. Déjà le dessin et la gravure ont mérité à Mme Giacomelli d'honorable suffrages; son talent comme cantatrice avait avantageusement brillé dans plusieurs concerts...' (vol. 15, p. 62).

WorldCat: Illinois and Princeton only; Jisc/LibraryHub lists no UK copies.



- [34] **(MINIATURE BOOKS).** *La petite Bibliothèque de la jeunesse.* Paris: [Pinard for] Marcilly, [1836]. **\$3000**

6 volumes, 32mo (82 x 53 mm, page size 79 x 52 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 âge*, 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 slight 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. 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.



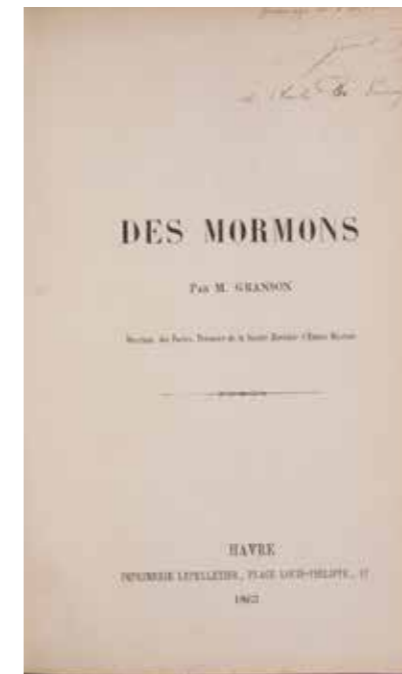
- [35] **(MORMONS).** **GRANSON, M.** *Des Mormons.* Le Havre: LePelletier, 1863. **\$1500**

8vo (216 x 128 mm), pp. 24. Modern cloth. Presentation inscription from the author to head of title (just trimmed).

FIRST SEPARATE EDITION, PRESENTATION COPY of an article which appeared in the *Recueil des Publications de la Société Havraise d'Études Diverses*, pp. 401-22 in 1862. Granson, who was postmaster at Le Havre provides an explanatory history of the Mormon movement, ending with

the arrest of Brigham Young [following the Morrill Anti-Bigamy Act of 1862] then recently reported in the New York press.

Flake, *Mormon Bibliography*, 3663. WorldCat lists copies at UC Berkeley and Bibliothèque nationale only (and a copy of the journal issue at Brigham Young).



[35]



- [36] **(NAPOLEON).** **CRUIKSHANK, George and George HUMPHREY.** *The Pedigree of Corporal Violet.* [London:] H[annah] Humphrey, June 9th 1815. **\$950***

Etched plate (425 x 248 mm, sheet size 446 x 268 mm), hand-coloured. Transverse crease, minor repair to a closed tear at verso.

A NAPOLEONIC SATIRE AND PUZZLE PRINT depicting the emperor as a sunflower, a mushroom and as a bunch of violets in which are hidden his portrait and those of Marie Louise and the King of Rome. It is subtitled: 'First as a Consular Toadstool, rising from a Corsican Dunghill, then changing to an Imperial Sun Flower, from that to an Elba Fungus and lastly to a bunch of Violets, which are so disposed as to represent a Whole length Profile of Buonaparte, with a Bust of Maria Louisa, and her son the Prince of Parma.' It is one of a number of prints referring to Napoleon as a violet, a reference

to his assurance that he would return with the violets of spring from exile in Elba in 1814 after his first abdication. The violet was used as an emblem by his supporters, but also by satirists in England. The print was issued by Hannah Humphrey (active 1745-1818), the leading London print seller of her day.

George, *Catalogue of Political and Personal Satires in the British Museum*, 12551 (described as a companion plate to Cruikshank's 'A View of the Grand Triumphal Pillar', 12541).

[37] **NAPOLEON. [GILLRAY, James, after].** La Colera de Napoleon. [Spain, c. 1807-9]. \$500*

Etched and engraved plate (236 x 292 mm, sheet size 320 x 252 mm), hand-coloured. Previously folded (twice), expert repair to verso.

A RARE SPANISH VERSION of Gillray's 1803 satire 'Maniac Raving's-or-Little Boney in a Strong Fit', the texts in the plate adapted to the Spanish relationship with France during the Peninsular War – after the invading French armies were defeated by the Spanish in Andalusia at the Battle of Bailen 'Napoleon is frantic with rage at the news from Spain... He blames Godoy (whom he had made 'Prince of the Algarves') for deceiving

him, apostrophizes Talleyrand, reproaches Dupont, and his second-in-command Vedel, for the capitulation of Baylen... his deceptions are discovered by the 'perfidious Englishman', probably Sir Hew Dalrymple, the Governor of Gibraltar' (BM Satires).

Not found in the BM, Lewis Walpole Library, cf. BM, Satires, 11058 for another, simplified version in Spanish.

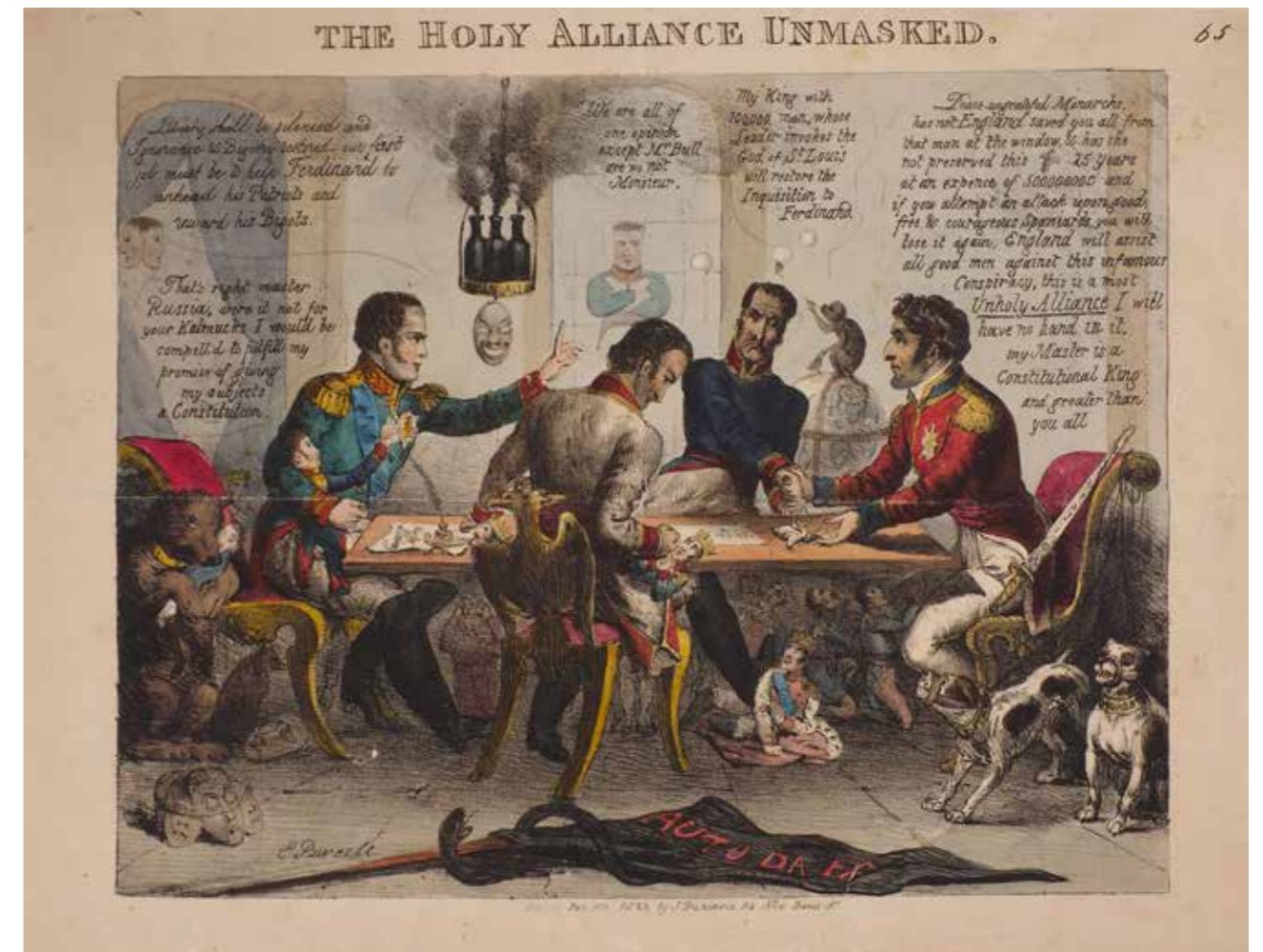


[38] **(NAPOLEON). PURCELL, E[dward].** The Holy Alliance Unmasked. London: J. Dickinson, Feb 1823. \$450*

Lithograph print (c. 225 x 286 mm, sheet size 260 x 337 mm), hand coloured. Lightly browned and creased, formerly folded twice, closed tear to lower margin c. 30 mm, running into image, still a good copy.

This lithograph satire depicts the The Quintuple Alliance (Tsar Alexander I of Russia, Napoleon Bonaparte, Francis I, Emperor of Austria, Louis Antoine de Bourbon, duc d'Angoulême and the Duke of Wellington) debating the question of the Spanish succession and French intervention in Spain at the 1822 Congress of Verona. Losers in the negotiation are depicted as tiny doll-like figures trampled under the table, masks are

scattered on the floor and animal symbolism includes a bear, a monkey and a pair of bulldogs.



[39] **(NAPOLEON). [VENETSIANOV, Alexey Gavrilovich].** “ПРОЩАЙ БРАТ, КЛАНЯЙСЯ СВОИМ, ДА НЕ ЗАБЫВАЙ НАШИХ”. НАПОЛЕОН ПОСЛЕ СРАЖЕНИЯ ПОД МАЛОЯРОСЛАВЦЕМ. [Moscow, after October 1812]. **\$1000***

Etched print (205 × 280 mm, sheet size 235 × 330 mm), partially hand-coloured. Some creasing, heavier towards the upper left corner, traces of old mounts on the verso (upper left and right). A very good example.

A RARE RUSSIAN SATIRICAL PRINT showing Napoleon after the battle of Maloyaroslavets (24 October 1812) during his Russian campaign ('The Patriotic War' in Russian parlance). He is vomiting fragments of plans and charts as well as a shattered anchor. In his hand he holds a large medicine bottle of emetic labelled in Russian: 'Emetic. Pour Mr Napoleon. Heartfelt thank you, if only to take it more often. By order of the Russian army, from the pharmacy near Maly Yaroslavets'.

Venetsianov (1780-1847) is regarded as a founding father of Russian genre painting, but also worked as an etcher and lithographer of popular prints like this.



[40] **(NAPOLEON). WILLIAMS, Charles.** After the Invasion - the Levée en Masse - or Britons strike home. London: S. W. Fores, 6 August 1803. **\$450***

Etched print, uncoloured (250 × 357 mm on sheet 252 × 372 mm), closely cut at head and blank imprint margin just trimmed at foot. One short closed tear to foot, repaired on verso where there are also traces of former album mounting, slight creasing upper right.

A FINE CARICATURE PRINT issued during the invasion scare of summer 1803, in which a pair of British countrymen are presented with the head of Napoleon on a pitchfork by a soldier. They each give a patriotic speech in rural dialect. The 'Levee en Masse' Act had passed on 22 July, setting out plans for military training in every parish in Britain to counter an expected French invasion. In the event the Act was never raised for training due to the huge number of volunteers who came forward spontaneously.

The imprint includes Fores's advertisement for 'Folios & Caricatures lent out for the Evening'.

BM, Satires, 10052.



[41] **PAUL-MARGUERITTE, Lucie, translator.** *Ts'ing Ngai, ou les plaisirs contrariés.* Conte Chinois ancien, adapté des Kin-kou-kikouan illustré de 16 peintures sur soie. [Paris: A. Lahure]: 'aux dépens de l'auteur', 1927. **\$1250**

Folio (320 x 282 mm), pp. 76, [4], plus 16 plates on silk, partly hand painted, mounted, tissue guards with printed captions. Loose in original wrappers, purple silk brocade chemise (which is slightly bumped). An excellent copy.

FIRST EDITION of this luxurious production, the text translated by Lucie Paul-Marguerite from the Chinese seventeenth-century collection *Kin-kou-kikouan* (or *Jingu qiguan*) and telling the moral story of an extra-marital adventure. The 16 illustrations on silk, all finished by hand are

attributed to Ouang Shao Ki. Produced in only 125 copies, this example is one of 15 reserved for the publishers, marked 'O' and signed by Lucie Paul-Marguerite.

Carteret IV, p. 265: 'Belle publication'. WorldCat lists the Bn copy only.



[42] **[PILES, Roger de]. CORNEILLE, Jean-Baptiste.** *Les premiers Éléments de la peinture pratique* enrichis de figures de proportion mesurées sur l'Antique, dessinées & gravées par J.B. Corneille... Paris: Nicolas Langlois, 1784. **\$1000**

12mo (165 x 90 mm), pp. [12], 96 (includes integral initial blank), engraved vignettes/illustrations (including title vignette). Plus 50 engraved plates (20 numbered, 30 unnumbered, with 2 engraved titles). Contemporary mottled sheep, spine gilt. Rubbed, minor wear to extremities. A very good copy.

FIRST EDITION. One of the first French painting manuals, often cited as containing the first engravings of the artist's palette. The twenty numbered plates are those by Corneille referred to on the title while the thirty unnumbered

plates are the etchings by Sébastien Leclerc, with their own title-page directly after the text: *Figures d'academie pour aprendre; désiner, gravées par Sebastien LeClerc* (A Paris Chez N. Langlois, rue St. Jacques; la Victoire).

Neither set of plates was invariably included and the latter plates are preceded by Jombert's 1751 title-page, as in several other copies, suggesting *Les premiers Éléments de la peinture pratique* was reissued in the eighteenth century, using original copies/sheets and adding a further suite of plates.

Cicognara, 314: 'Libretto piuttosto raro e succinto che ha qualche merito per la succosa con cui è scritto: ma si estende presso ché esclusivamente sui preparativi meccanici dell'arte della pittura e le tavole sono inserite fra il testo dell'opera.'

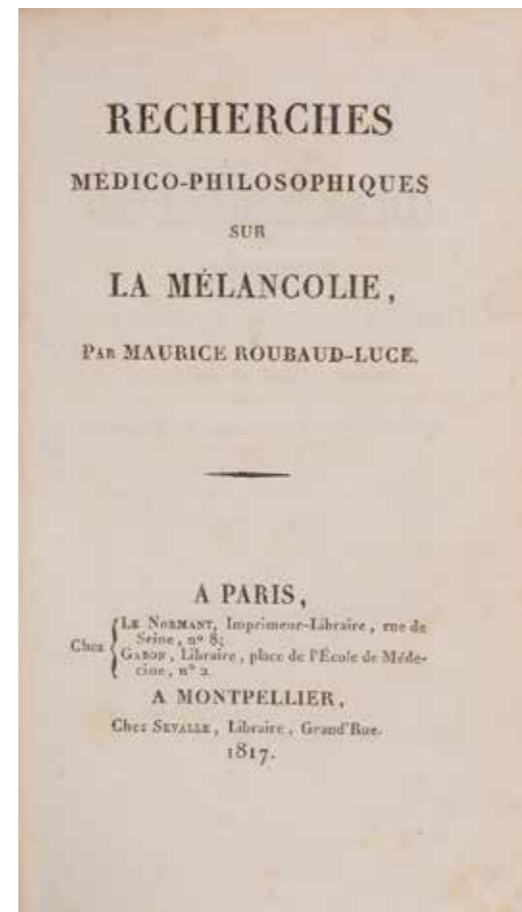
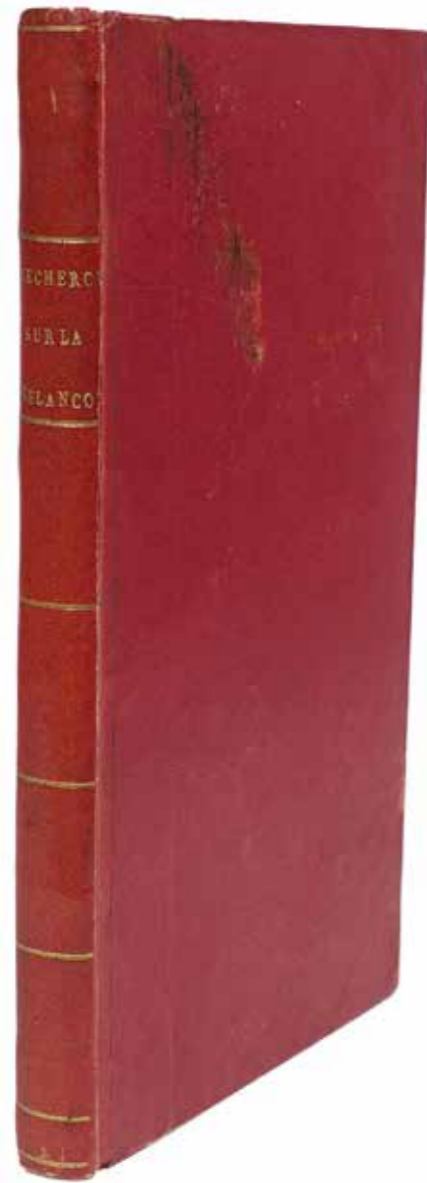


- [43] **ROUBAUD-LUCE, Maurice.** *Recherches medico-philosophiques sur la mélancolie.* Paris & Montpellier: [Le Normant for] Le Normant & Gabon, 1817. \$600

12mo (173 × 95 mm), pp. 192, with half-title. Contemporary red quarter calf, red paper covered boards, red silk marker. Slightly rubbed with light staining to the upper cover. An excellent copy.

FIRST EDITION of an early monograph of the psychology of melancholy or depression. Clearly influenced by the recent researches of Pinel and

Esquirol, it is of interest for its range of reference. Introducing numerous early and contemporary cases, Roubaud-Luce describes the case of poet Thomas Chatterton as definitive of many of the classic symptoms of melancholy, and refers also to Alfieri, Schiller and numerous other intellectuals. He assesses the role of heredity, age, gender, climate and season (Great Britain is apparently conducive to melancholic *productions lugubres*), nervous disposition, imagination and indolence. There is an interesting consideration of music, with a note of the special dangers of the glass harmonica, popular in contemporary spectacles, in promoting depression and suicidal tendencies.



- [44] **RULES, ORDERS, AND REGULATIONS,** for the Government of the Gaol and Bridewell or House of Correction, at Winchester, in and for the County of Southampton. Winchester: for James Robbins, 1818. \$950

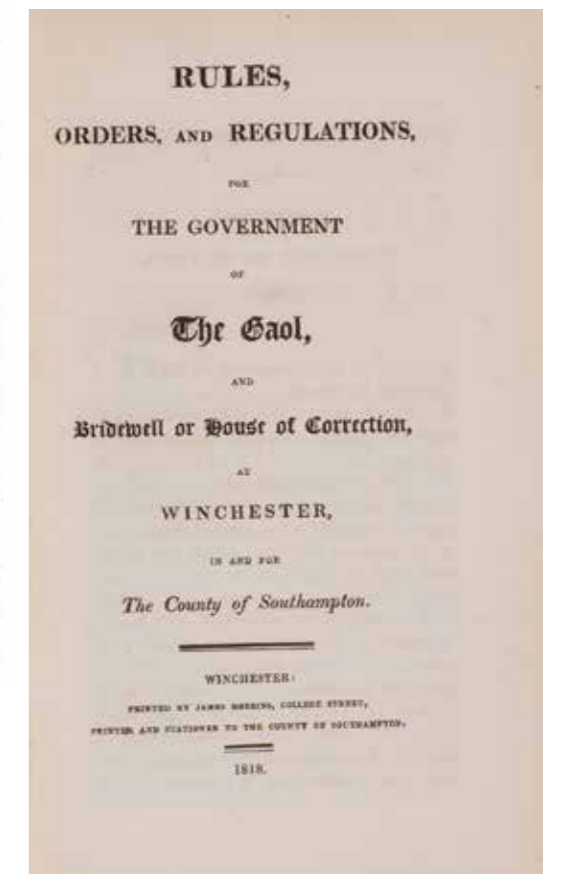
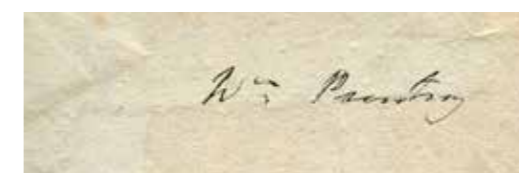
8vo (207 × 120 mm), pp. 63, [1], with half-title. Original blue boards with with drab paper spine, letterpress title label to upper cover. Contemporary ownership inscription (W[illiam] Prowting). Rubbed, joints and spine a little frayed, but a very nice unsophisticated copy.

FIRST EDITION. A series of measures of prison reform at Winchester (Hants, UK), resolved by the Justices of the Peace 'for the prevention, as far as may be found practicable, of abuses and grievances of every description' through a system of prison visiting by the Justices. The rules make provision for the appointment of a governor at an annual salary of £400 and outline

a system of governance. Welfare is in the care of a chaplain and a surgeon (the latter also acting as apothecary); debtors are subject to a lighter regime than other prisoners. Nine articles are devoted particularly to women prisoners under the authority of a matron.

William Prowting (d. 1821), whose ownership inscription appears here was a Winchester Justice of the Peace and a near neighbour and friend of Jane Austen's family at Chawton. Austen mentions the Prowtings several times in her letters and it appears that the families visited each other frequently; she apparently sent a copy of the three volumes of *Emma* to William's daughter, Catherine Anne in 1816 (*Letters*, 136).

Jisc/LibraryHub lists the BL copy only, WorldCat adds copies at Cornell and Rutgers.



[45] **SAINT-MÉMIN, [Charles Balthazar Julien Févret de]. General Samuel Smith.** Philadelphia, 1798. \$2000*

Engraved oval portrait (etching and aquatint) after a physionotrace, 70 × 68 mm (sheet size 108 × 90 mm). Early manuscript caption in ink. Very slight creasing to right margin.

A **PHYSIONOTRACE PORTRAIT OF GENERAL SAMUEL SMITH** (1752-1839), American Senator and Representative from Maryland and an original member of the Society of the Cincinnati in 1783.

Before the advent of photography the physionotrace was 'the first system invented to produce multiple copies of a portrait, invented in 1786 by Gilles-Louis Chrétien (1774-1811). In his apparatus a profile cast by a lamp onto a glass plate was traced by an operator using a pointer connected, by a system of levers like a pantograph, to an engraving tool moving over a copper plate. The aquatint and roulette finished engraved intaglio plate, usually circular and small (50 mm), with details of features and costume, could be inked and printed many times' (Photoconservation.com, *sub* Printing Processes). The process was introduced to America by Charles Saint-Mémin.

Saint-Mémin (1770-1852) had emigrated from France in 1793 to Switzerland, where he practised as an engraver. Crossing the Atlantic to Canada and then the United States, he established a portrait business in New York with his compatriot Thomas Bluget de Valdenuit (who initially produced the drawings for Saint-Mémin to engrave). When Valdenuit returned to Paris, Saint-Mémin adopted an itinerant practice all over the East Coast states, working variously at Philadelphia, Richmond, Charleston and Burlington. He too returned to France in 1814, having destroyed his drawing apparatus in a symbolic end to a prolific artistic enterprise which produced more than a thousand different portraits of significant figures in American society, including Washington, Revere and Jefferson. An original portrait, together with the copper plate and twelve impressions cost \$25 for gentlemen, \$35 for ladies, presumably because of the more elaborate details of hair, though many male sitters (including Smith) sported elaborate braids.



[45]

[46] **[SAINT-MÉMIN, Charles Balthazar Julien Févret de. Theodore Sedwick.** 1801. \$3500*

Engraved oval portrait (etching and aquatint) after a physionotrace, 70 × 65 mm (sheet size 108 × 76 mm). Early ink caption in brown ink, plus a later pencil caption.

A **RARE PHYSIONOTRACE OF THEODORE SEDGWICK** (1746-1813) the American attorney, politician, and jurist who served in elected state government and as a delegate to the Continental Congress, a U.S. representative, and a senator from Massachusetts. He served as President pro tempore of the United States Senate from June to December 1798. He also served as the fourth speaker of the United States House of Representatives. He was appointed to the Massachusetts Supreme Judicial Court in 1802 and served there for the rest of his life. He died at Boston and he is buried at Stockbridge. A portrait by Gilbert Stuart of c. 1808 is at the Museum of Fine Arts, Boston.

Sedgwick studied theology and law at Yale College and though he did not graduate, he continued in his study under attorney Mark Hopkins of Great Barrington. He played a significant role in the abolitionist movement. As a relatively young lawyer, he had pleaded the case of Brom and Bett vs. Ashley (1781), an early freedom suit in county court for the slaves Elizabeth Freeman (known as Bett) and Brom.



[46]

[47] **[SCHUBERT, Gotthilf Heinrich von and Christian Ferdinand HOCHSTETTER].** *Histoire naturelle du règne végétal* représentée par des dessins coloriés fidèlement exécutés d'après nature ou d'après les collections les plus réputées pour l'instruction de la jeunesse dans les écoles et les familles d'après l'Histoire naturelle des écoles. Lausanne: S. Blanc, [c. 1855-1865]. **\$1000**

Small folio (320 × 210 mm), pp. [8], 40, [4], plus 52 double-page lithograph plates, all hand-coloured. Some pale foxing, mainly marginal, the colours still fresh and bright. Original publisher's decorative boards and cloth spine, without free endpapers (probably as issued). Rubbed, corners worn, joints starting at the head, but secure. Contemporary ownership inscription: 'Margaret Grace Mortimer, Montreux, Nov. 1865'. A very good, unsophisticated copy.

FIRST EDITION IN FRENCH of Schubert's popular *Naturgeschichte des Pflanzenreichs* (1854) with its attractive series of educational botanical plates arranged according to Linnean principles and including European and exotic fruits, food plants and flowers.

Not in Gumuchian or Cotsen (either in German or French editions), which list other illustrated educational natural history works by Schubert.

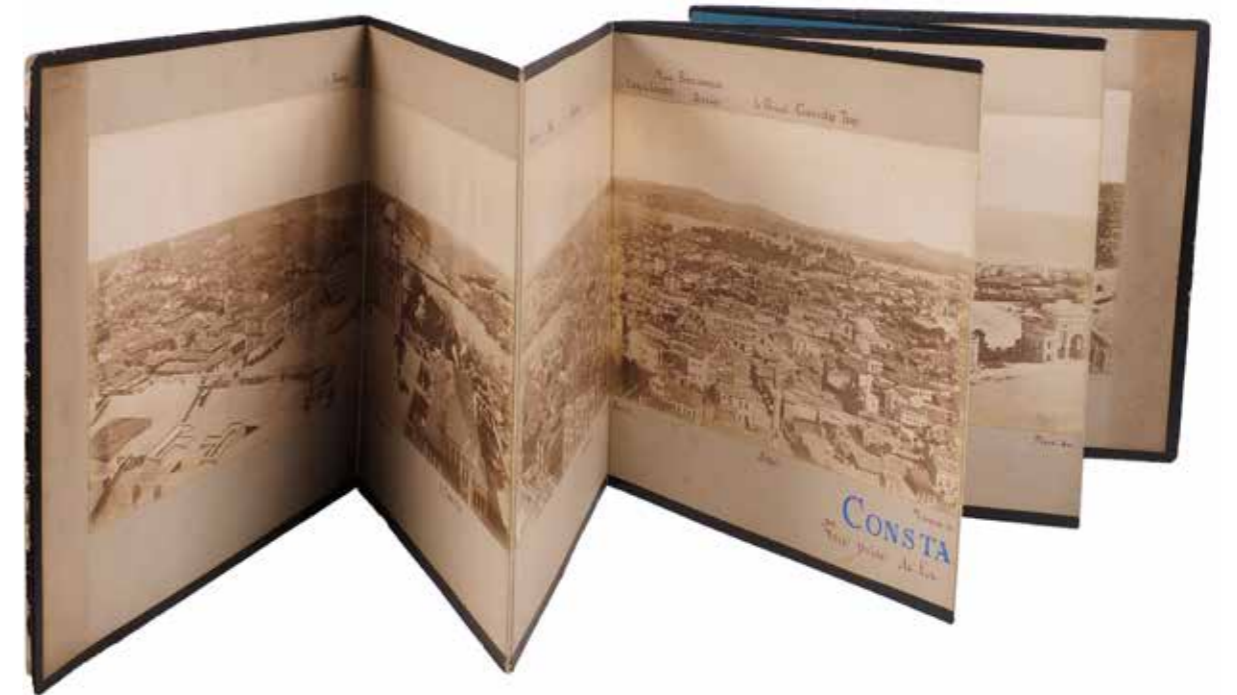


[48] **[SÉBAH Jean Pascal & JOAILLIER Policarpe?].** *Constantinople. Vue prise de la Tour du Séraskiérat.* [n.p., n.d., but Constantinople/Istanbul, c. 1875-80]. **\$2500**

8 albumen prints (each 248 × 165 mm) mounted on paper covered stiff boards (the complete panorama c. 2100 × 250 mm), title and caption in red and blue manuscript, presented in concertina form in contemporary black pebble-grained morocco. Light fading and some very minor creasing to the photographs around the folds. Boards rubbed. A very good copy.

A RARE PHOTOGRAPHIC PANORAMA OF CONSTANTINOPLE. Taken from the Serasker or Beyazit Tower beside the Ottoman Ministry of War, the 360-degree panorama first looks north-west to the Süleymaniye mosque across the Golden Horn, and sweeps clockwise eastwards, taking in Galata, the Grand Bazaar, the Seraglio, Scutari in the distance on the Asian shore, Hagia Sophia, Sultan Ahmet (Blue) and Beyazit mosques, before returning to the

square of Ministry of War and an alternate view of Süleymaniye. Though not signed it is similar to the panoramas issued by Sebah and Joallier in the 1870s and 1880s. Constantinople panoramas are more commonly taken from the Galata tower on the northern shore of the Golden Horn, where as this one looks from the southern shore.



[49] **(SHADOW THEATRE).** *Le Séraphin de l'enfance, recueil de pieces d'Ombres Chinoises, dédiées a la jeunesse ... 8 décors et 10 feuilles de figures.* Metz: Imprimerie et lithographie de Dembour et Gangel, 1843. **\$6250**

12mo (168 x 92 mm), pp. 52. Small part of upper blank margin of one leaf cut away (at an apparently early date) with pagination replaced in manuscript. Original printed green wrappers, a contemporary lithograph of the shadow theatre pasted to inside rear cover, early annotation regarding colouring the scenery. Sometime neatly rebacked with a strip of matching paper.

[and:] 149 cut paper Shadow Figures (of an original total of 166), mounted on stiff green paper, including 34 moveable figures with parts secured with thread, from the original (and exceptionally rare) 10 lithograph sheets issued with the pamphlet. Without the 8 advertised 'décors' or scenery sheets. Plus 65 figures evidently from other unidentified published sheets. A total of 214 items. Occasional very minor tears, but generally in exceptional condition. Neatly mounted on modern leaves.



FIRST EDITION OF THIS VERY RARE JUVENILE BOOKLET GIVING INSTRUCTIONS AND SCRIPTS FOR PERFORMING SHADOW PUPPET SHOWS, WITH AN EQUALLY RARE SET OF 149 CUT PAPER SHADOW PUPPETS IN AN EXCELLENT STATE OF PRESERVATION. *Le Séraphin de l'enfance* presented children with the popular shadow puppet form, pioneered by the showman François Dominique Séraphin (1747-1800) towards the end of the eighteenth-century. Public Ombres Chinoises performances were still popular in nineteenth-century Paris but *Le Séraphin de l'enfance* is a very rare example of a publication bringing them into the home as an edifying children's activity. It was issued with 10 lithograph sheets with multiple figures together with another 8 of scenery sheets. Ephemeral, and designed for cutting-out, these Dembour and Gangel prints are barely represented in collections (outside a few in France) – nor are extensive collections of the cut-out figures. Our set preserves a very large proportion of the silhouette shadow puppets cut from the 10 original sheets and individually mounted. It does not have the 8 scenery cards.

The booklet provides scripts for several tableaux and plays: *Le Pont cassé*, *Le Malade imaginaire*, *L'Embarras du Ménage*, *Madame la Baronne*, *La Tentation de St Antioine*, *La Fermière coquette* and *Le Magicien*. The shadow figures comprise: 16 figures for 'Vaisseaux, bateaux, gondoles et poissons' (from sheet 1, missing 4 fish).

14 figures for 'Animaux divers' (sheet 2, missing 1 buffalo).

19 figures, including one moveable, for 'Marchands ambulants de Paris' (sheet 3, missing 4 figures).

21 figures for 'Le Grand Carnaval de Venise' (sheet 4), complete.





9 figures, including 3 moveable, for *La Fermière coquette* and 3 figures, including 2 moveable, for *Madame la Baronne* (both from sheet 5) the first complete and the second missing the Baron and scenery.

10 figures, including 3 moveable, for *La Tentation de St Antoine* (sheet 6), missing two small devils.

13 figures, including 5 moveable, for *La Malade imaginaire* and 5 figures, including 4 moveable, for *L'Embarras du ménage* (both from sheet 7), the first complete, the second missing Le Petit François and a cat.

19 figures, including 9 moveables for *Le Pont cassé* (sheet 8, missing only a few small ducks.

13 figures, including 6 moveable for *Le Magicien*, (sheet 9), complete.

7 figures for 'Chars et voitures' (sheet 10), complete.

Included are reproductions of the complete sheets, as reference, taken from the website of the Musée d'Épinal.

Not in Gumuchian, which lists only an earlier small-format volume, *Théâtre de Séraphin* (1816) with small engravings only. WorldCat list no copies of *Le Séraphin de l'enfance* outside continental Europe.



[50] [SMITH, Charlotte]. *Emmeline, ou l'Orpheline du château*. Traduit de l'Anglois. 'A Londres, et se trouve à Paris, chez Letellier ... Desenne, 1788. \$2500

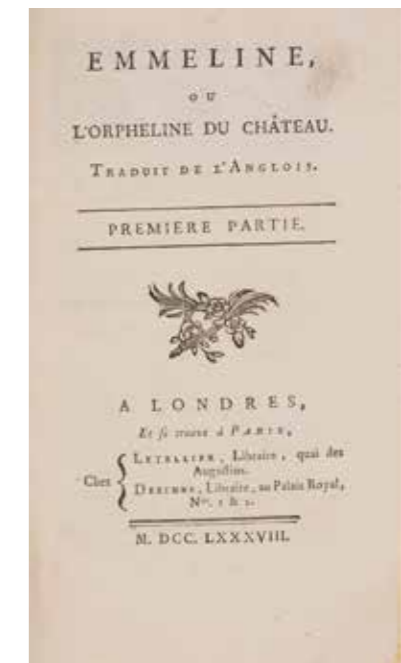
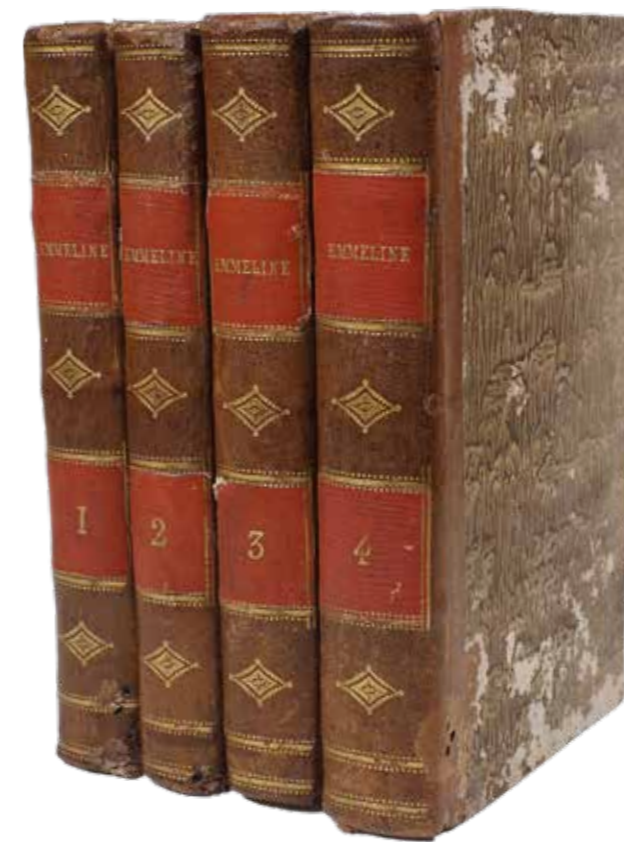
4 vols, 12mo (167 x 95 mm), pp. [4], 291, [1]; [4]; [4], 324; [4], 444, complete with half-titles. Occasional light dampstaining, final leaf of vol. 1 with blank lower forecorner torn away. Woodcut ornaments. Contemporary quarter calf, orange morocco labels. Some worming to the lower part of three upper joints and minor abrasion to paper on sides. Later bookplates of the Chateau de de Louppy-sur-Loison en Lorraine. An attractive unsophisticated copy.

PROBABLY THE FIRST EDITION IN FRENCH OF SMITH'S IMPORTANT AND INFLUENTIAL GOTHIC NOVEL. Hugely popular in England when it first appeared in 1788, *Emmeline* was rapidly translated into French, with at least three French editions dated the same year. Two have false 'Londres' editions: ours with the Letellier and Desenne imprint entitled *Emmeline, ou l'Orpheline du château* and one with a Buisson imprint and the title reversed, *L'Orpheline du chateau, ou Emmeline*. Another edition has a Maastricht imprint.

'Her first novel, *Emmeline, or the Orphan*, clearly stands as the forgotten urtext for the female gothic novel tradition and deserves to be recognized

as such. Read and admired by Radcliffe, the work was condemned by Wollstonecraft and satirized by Austen. So immediately popular that the first printing of 15,000 copies in 1788 sold out within six months, *Emmeline* was the rage of reading London and as such it served an important function in the transmission and transmutation of female-created ideologies. [...] In this early female gothic work, the heroine sets the pattern that will be followed in the works of Radcliffe, satirized by Austen, hyperbolized in Dacre and Shelley, and finally canonized in the Brontës. The gothic feminist gains her property and bests the corrupt patriarchy, not alone but in allegiance with her accomplice: the feminized gothic hero...' (Diane Long Hoeveler, 'Gendering the Civilizing Process: The Case of Charlotte Smith's *Emmeline, the Orphan of the Castle*', *Gothic Feminism: The Professionalization of Gender from Charlotte Smith to the Brontës*, Penn State University Press, 1998, pp. 27-50).

Conlon 88, 4015 ; Martin, Mylne et Frautschi, *Bibliographie du genre romanesque français 1751-1800*, p. 327; cf. Rochedieu, *French Translations of English Works 1700-1800*, p. 305 (Maastricht edition).

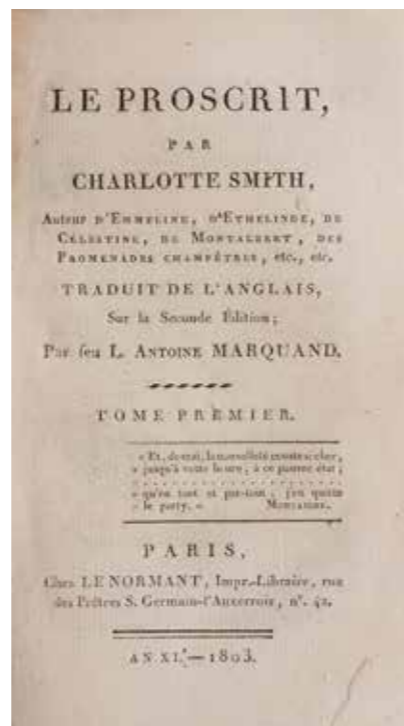


[51] **SMITH, Charlotte. L. Antoine MARQUAND, translator.** *Le Proscrit* par... Auteur d'Emmeline, D'Ethelinde, de Célestine, de Montalbert, des Promenades Champêtres, etc. etc. Traduit de l'anglais, sur le seconde édition... Paris: Le Normant, An XI, 1803. **\$1500**

4 vols, 12mo (180 x 110 mm), pp. [4], xxxvi, 278; [4], 282; [4], 310; [4], 340, plus 4 engraved frontispieces by François Huot. Uncut in original pink wrappers with printer's waste, printed labels preserved on 3 vols. Wrappers worn, one cover detached, but an appealing, unsophisticated copy.

FIRST EDITION IN FRENCH of *The Banished Man* (1794). Smith's republican sympathies are well-known, but this novel marked a shift in her enthusiasm for the Revolution — it opens in 1792 with the impact of the Revolutionary wars and covers the execution of King Louis XVI in January 1793 as well as the radical period of the Terror. The introduction to Marquand's translation serves as a retrospective review of Smith's remarkable popularity in France.

WorldCat lists the copy at Illinois as the only copy outside continental Europe. The UK's Libraryhub (formerly COPAC) adds a copy at Birmingham.



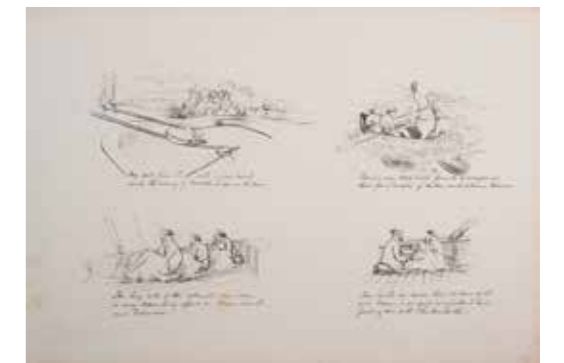
[52] **'SMITH' [pseudonym of James O'HARA].** *The Cruise of the Mary* by Smith. Dublin: Foster & Co, [n.d. c. 1858]. **\$1200**

Small oblong folio (215 x 300 mm), 20 lithographed leaves (including title), most with multiple images and captions, original pale blue tissue guards. Original blindstamped blue cloth, the upper cover lettered in gilt, binder's ticket (Cavenagh, Dublin), brick red endpapers. Front free endpaper with contemporary manuscript key to the characters (torn, creased but now expertly repaired). A very good copy.

FIRST EDITION OF A RARE LITHOGRAPHED WORK, pseudonymously issued, but the artist/author James O'Hara is identified in this copy with a contemporary manuscript key. The album is in the form of a graphic narrative recording a yachting cruise from Ireland to Iceland by a group of friends aboard Captain Henry's *Maroquita* (a fine two-masted schooner wrecked in Holyhead harbour in 1860). While the initial scenes depict the voyage out (with predictable sea-sickness) most of the images are Icelandic vignettes, with local characters and landmarks. One shows a member of the party photographing geysers with a tripod camera — surely an early record of photography in Iceland.

The manuscript key identifies the four sailors, 'Smith, Jones, Robinson and Brown' as James O'Hara, Captain Sandes, Mr. Lane Fox and Captain Henry, 'proprietor of the yacht *Maroquita*' respectively. The National Library of Ireland copy bears the imprint 'Wm. Robertson'.

WorldCat locates only the copy in the Universitäts- und Stadtbibliothek, Cologne, which has the imprint of Robertson of Sackville Street, Dublin at the foot of the title-page (where ours is blank). There is also a copy in the National Library Ireland (also with Robertson imprint). No copy found in the National Library of Iceland Catalogue.



[53] **SMYTHSON, Hugh.** *The Compleat Family Physician; or, Universal medical Repository. Containing the Causes, Symptoms, Preventions, And Cures, Of all the various Maladies to which Human Nature is subject, from the Birth to the Grave. Including The Diseases peculiar to Seamen, as well as those of particular Climates; such as the East and West Indies, Coast of Guinea, Greenland, Newfoundland, &c. with the proper Methods of treating Lunaticks, and Persons who are subject to Fits of any Kind... To which is added, The family surgery... Together with The compleat British herbal. And A List of all such Drugs, Chymicals, &c. as are directed to be used in the different Preparations, with their Prices at Apothecaries Hall, London.* London: for Harrison and Co. 1781. \$1200

4to (260 x 190 mm), pp. xiv, 1024, [2], complete with the subscribers leaf at end. Some periodic spotting, staining or thumbing, but generally clean, minor fraying to the extreme edges of one or two gatherings standing fractionally proud from their neighbours. Contemporary reversed panelled calf or sheep, expertly rebaked to style, gilt, red morocco label. Rubbed, corners worn. Early ownership inscription to title verso, apparently: 'John Webb His Book September.16. 1782' (showing through to title). A very good copy.

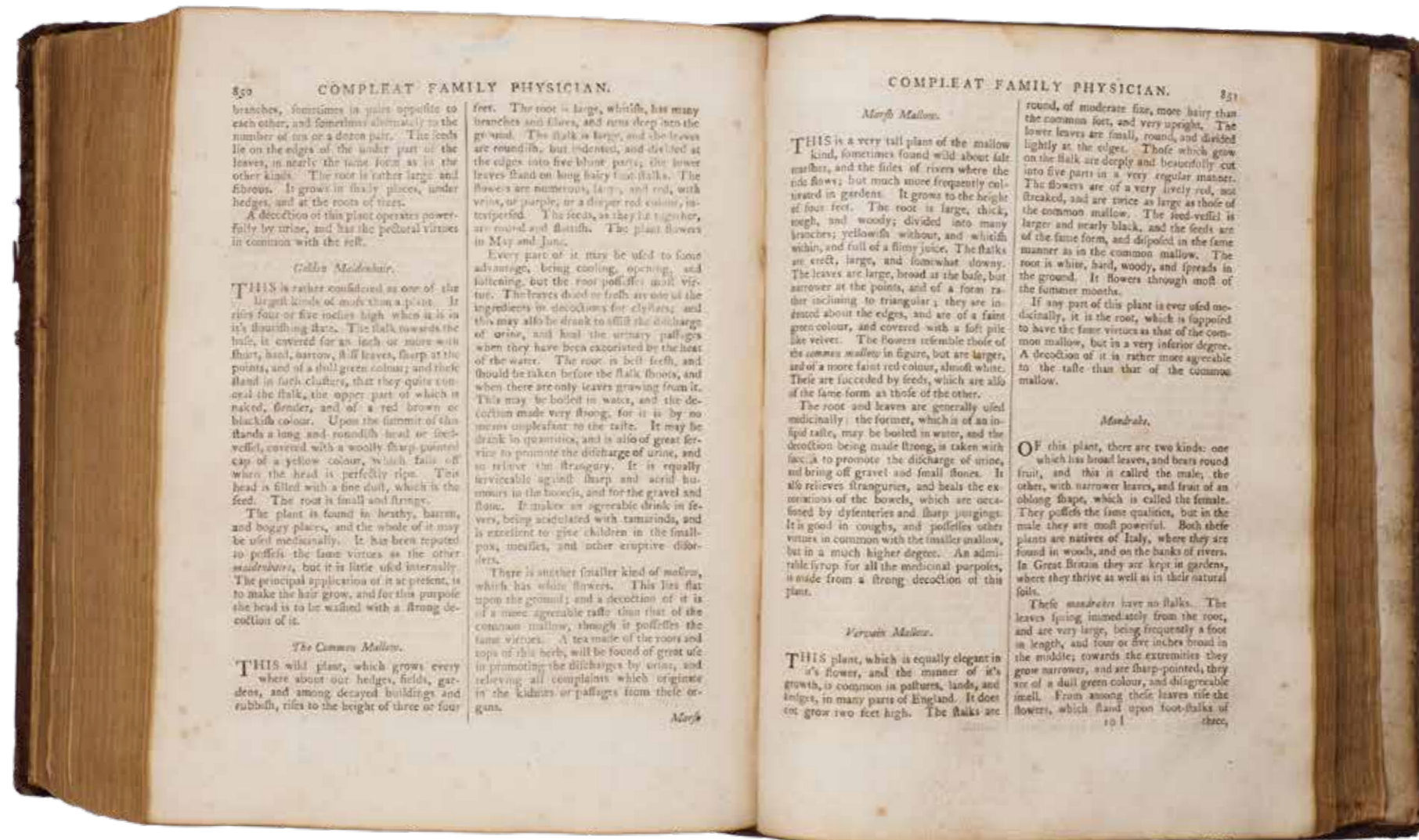


FIRST EDITION of this massive popular medical guide. Smythson had evidently studied (and perhaps taught) at Leyden and his *Compleat Family Physician* is dense with circumstantial evidence for everyday medical knowledge and practice in the eighteenth century. It contains a large number of male and female case studies, especially of seafarers and (as the title indicates) from 'those of particular Climates; such as the East and West Indies, Coast of Guinea, Greenland, Newfoundland, &c.' These are supplemented with a substantial *materia medica* listing native and foreign plants used as food or medicine (including tea, coffee, chocolate and tobacco) and an interesting directory of British and foreign spas. The 'Addenda of extraordinary Cases' makes for uncomfortable but compulsive reading, with entries including:

'Of a fork put up the fundament and extracted through a buttock', 'Of a feather swallowed by a young lady', 'Of a man who was killed by swallowing melted lead', 'Of a girl who spoke after she had lost her tongue', 'Of a pistol through the breast and 'Of the effect of the imagination in a pregnant woman'.

The subscriber's list is also of interest, with some 200 male and female names in London and the provinces as well as that of 'John Adams, Philadelphia'. Several later editions appeared, and all editions are surprisingly scarce.

Blake, p. 422; Wellcome II, p.141.



[54] **STELLA-BOUZONNET, Antoinette, engraver.** L'Entrée de l'empereur Sigismond a Mantoue; gravé en vingt cinq feuillets, d'après une longue frise exécutée en stuc dans le palais du T. de la même ville, sur un dessin de Jules Romain... 'A Paris au Galleries du Louvre... 1675 et chez Chereau et Joubert rue des Mathurins aux deux piliers dor'. [1787 or soon after]. **\$2000**

Long oblong folio (202 x 438 mm), 24 engraved plates (c. 160 x 400 mm, including title). All mounted on thick carta rustica leaves. Original imprint line erased. Lightly browned, the paper leaves quite thumbbed. Early green half vellum with green paper cover boards, remnants of original ties. Rubbed, corners worn, spine largely absent, but the volume secure. A good copy.



A rare collection printed from the original plates engraved by a prodigiously talented female engraver. Antoinette Stella-Bouzonnet (1641-1676) 'was the youngest daughter of a successful French goldsmith. Despite the restrictions placed on women in art academies at the time, her family's prominent social status allowed her and her sisters, Françoise and Claudine, to receive private training. Her uncle Jaques Stella, a painter and close friend of Nicolas Poussin, assisted his nieces and nephew in their artwork, inviting them to live in his prestigious lodgings at the Louvre. As the youngest of the children, Antoinette was additionally trained by her older siblings. The family frequently collaborated in painting, engraving, and publishing prints. Remembered for her masterfully executed aquatints and engravings, Stella suffered a tragic fall and died in Paris at the age of 35. One of Stella's most notable works, *The Entrance of the Emperor Sigismond into Mantua, 1675*, consists of 33 relief-style engravings on paper depicting crowds of men, women, children, and horses traveling alongside the emperor' (National Museum of Women in the Arts website).

Stella-Bouzonnet's plates were prepared after drawings by her father Antoine Stella at Mantua. They were printed first in 1675 and were later purchased and reprinted by Joubert, with Chereau, in 1787 (and probably for some time after). In this copy their imprint line giving the date of the reprint has been erased. Each of the plates has been closely cut and mounted in a large album c. 1800. It is of a type (and condition) suggesting use as an artist's model book.

Both the 1675 and 1787 editions are rare.



[55] **UZANNE, Octave. Henri, CARUCHET, illustrator.** *Voyage autour de sa chambre...* Illustrations de Henri Caruchet, gravées à l'eau-forte par Frédéric Massé... Paris: H. Floury, pour les Bibliophiles indépendants, '1896' [but wrapper dated 1897 as called for]. **\$5000**

4to (270 × 190 mm), pp. [8], 34, [2]; [4], 34, [2]. Etched and engraved throughout, etched civilité text, the first suite (with letters) with elaborate pochoir coloured borders, the second suite (without letters) being cancelled plates with added images to the blank central portions. Uncut in original double wrappers of pale blue and decorative cream papers, preserved in blue morocco, gilt, pale blue and yellow silk brocade endpapers, by the Club Bindery (New York). Upper cover very slightly faded and rubbed, expertly rebacked preserving the original backstrip. A beautiful copy.

FIRST EDITION thus, subscriber's copy, number 77 of 210 copies, complete with a suite of cancelled plates in monochrome. With its title a nod to Le Maistre's famous confinement narrative, *Voyage autour de ma chambre* (1794, Uzanne's *Voyage autour de sa chambre* is 'Une ancienne chanson d'amour voltige dans la solitude; dans ce nid charmant où l'on était si bien à deux, il ne reste que des rêves de volupté indécise et la sarabande enlaçante, mystérieuse et sinistre des souvenirs, ces revenants de l'âme qu'on évoque, qu'on chasse et qu'on appelle encore'.

A delicious bibliophilic production and one of Octave Uzanne's rarest books: the limitation noting: 'Après tirage les cuivres ont été lacérés.' The additional suite consists of the cancelled plates, in which central portions left blank for the overprinting of the text from other plates have been filled in with etched croquis, often humorous, of: fashionable women, a devil, a bat, a rat and so on. The two sets of original wrappers are preserved, one with the design by Henry Thiriet. Uzanne's productions are the zenith of a certain strand of 1890s Parisian bibliophilia: with precision and exactitude of the latest printing techniques harnessed to produce a series of works of rare beauty. Caruchet's illuminated borders are perfect examples of art nouveau's decadent themes, though lightened throughout with delicate and elegant botanical forms.

Uzanne's text had first appeared in his *Calendrier de Vénus* (1880, pp. 127-150).

Not in Carteret. Outside continental Europe, OCLC lists copies at the British Library (with one additional suite, as here) and Texas (with two additional suites). Uzanne is extensively discussed in Silverman's excellent *The New Bibliopolis: French Book Collectors and the Culture of Print, 1880-1914* (Studies in Book and Print Culture, 2013).

