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[1] **'AN ENGLISHWOMAN'. The Last of the Garayes and other Poems** by an Englishwoman dedicated to the British Residents at Dinan. Dinan: J.-B. Huart, 1868. **\$950**

Oblong 4to (230 × 310 mm), pp. [82] including a blank leaf (now loose) after prelims and an errata, plus 5 tinted lithograph plates with tissue guards. Short closed tear to endpaper and foot of title-page, some very light spotting. Contemporary half calf, pebble-grain cloth. Some leaves just loosening at gutter. Spine and corners worn and the boards rubbed, but a good clean copy.

SOLE EDITION of a rare illustrated poetical collection by a currently unidentified woman of the English community at the Breton town of Dinan. The subscribers list contains 52 names, mainly English and mainly women. The romantic plates are very accomplished but unsigned, save by the printer Mainoë at Nantes. They are captioned with excerpts from the verses.

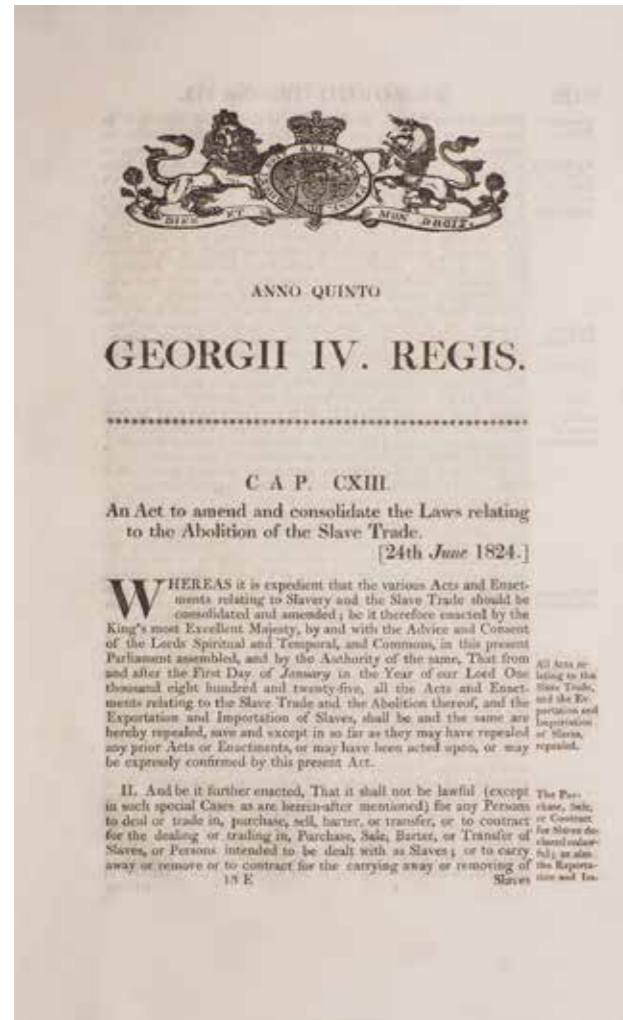
WorldCat: Columbia and Bn; no UK copies located by JISC.



THESE LONELY WALLS WHERE RUIN REIGNS
AND NOUGHT BUT SADNESS NOW REMAINS
ONCE BY HIGH LINEAGE WERE FILLED
BUT NOW EXTINCT; FOR GOD SO WILLED
THAT NEVER MORE SHOULD BE AN HEIR
THE GARAYE'S NAME AND ARMS TO BEAR

- [2] **(ANTI-SLAVERY SOCIETY). An Act to amend and consolidate the Laws relating to the Abolition of the Slave Trade. 24 June 1824.** [London: George Eyre and Andrew Strahan, 1824]. **\$1950**

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



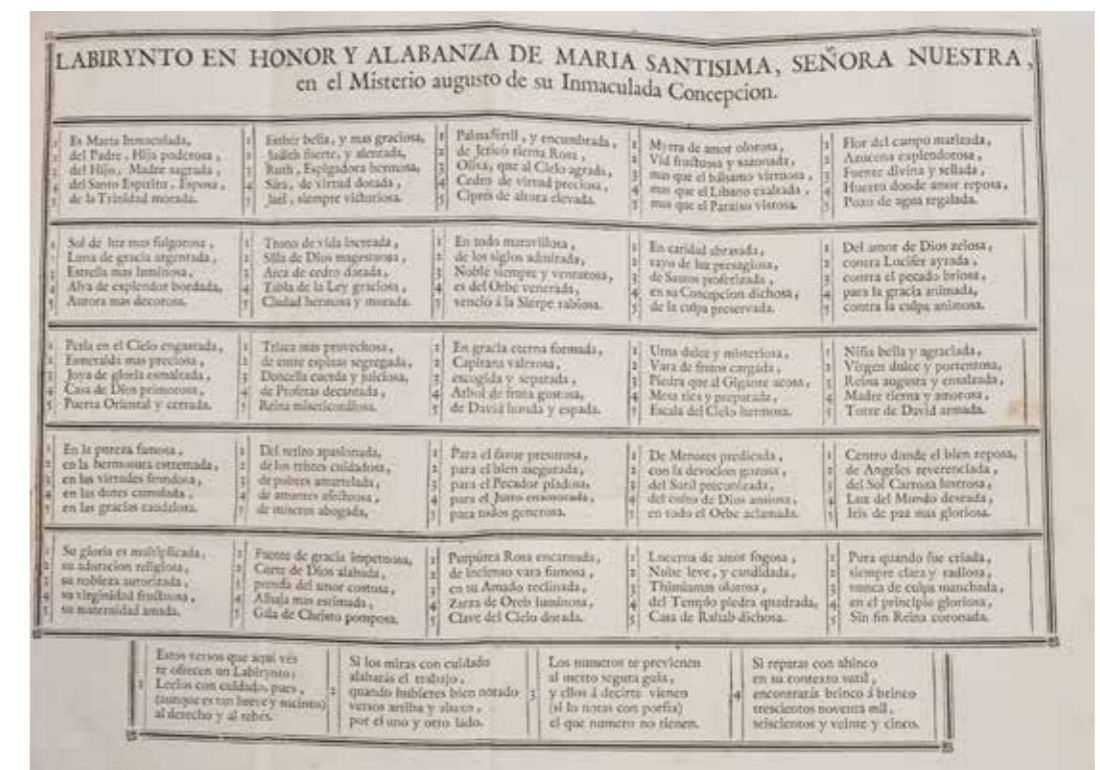
FIRST EDITION. This important anti-slavery act, now approaching its bicentenary, was a direct result of the formation of the Anti-Slavery Society in 1823, and renewed political agitation by key abolitionist figures such as Wilberforce and Clarkson. The society was founded on 31 January 1823, when a group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

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

- [3] **BAGEL, Gabriel. Parva retorica mariana, que contiene quarenta y ocho figuras retoricas sobre otros tantos textos ó autoridades, resumido uno y otro en una redondilla castellana en alabanza de Maria Santisima Señora Nuestra.** Madrid: Imprenta Real de la Gazeta, 1773. **\$1250**

8vo (172 × 105 mm), pp. [16], 48 with engraved emblem vignettes by Joaquín Ballester, plus engraved plate and a folding letterpress 'labyrinth' (with a closed tear neatly repaired). Contemporary limp vellum. Slightly soiled, but an excellent copy.

FIRST EDITION of this attractive devotional emblem book by a Franciscan friar-poet, dedicated to the Blessed Virgin Mary. Aside from the delightful and finely engraved emblems accompanied by prayers in verse, there are some interesting textual features. The opening letters of two introductory verses form acrostics reading 'Ave Maria purisi' and 'Don Carlos Terce, while the large folding 'labyrinth' is composed of a grid of twenty-five five-line verses to the Virgin, each line numbered 1-5 to allow the reader to jump between verses taking a sequential line from each (1, 2, 3...). A total of three hundred and ninety thousand, six hundred and twenty-five textual combinations is promised (we have not checked the mathematics). It's the kind of performance that would have been appreciated by Raymond Queneau and his Oulipo colleagues.



[4] **BARBIER, George, *illustrator*. Théophile GAUTIER. *Le Roman de la Momie*. Paris: [Imprimerie Coulouma, Argenteuil for] A. and G. Mornay, [1929]. \$16,500**

Two volumes, large 8vo (244 × 185 mm), pp. [4], 325, [3], illustrated wrappers preserved, including 36 colour illustrations by Barbier printed from woodblocks by Gasperini. 12 original ink and watercolour drawings (2 including 2 images) plus two complete suites of illustrations mounted and bound in the second volume. The text in full blue levant morocco by Georges Cretté, covers with Egyptian palmate borders of green, yellow and orange onlays with gilt borders, smooth spine with two further palm motifs, lettered direct in gilt, bright green suede endpapers, gilt edges signed in gilt, morocco backed chemise with the second volume in matching blue half morocco, slipcases. Morocco booklabels of Francis Kettaneh.

COPY NUMBER ONE, WITH TWELVE ORIGINAL WATERCOLOUR DRAWINGS BY GEORGE BARBIER (INCLUDING THOSE FOR THE WRAPPERS): a *grand papier* copy printed on vieux japon, with a double suite of illustrations (on chine and japon, one in colour one in outline). This is the first of the three special *tirage de tête* copies, each containing one third of the thirty-six original Barbier watercolours, and the primary copy, with the cover designs. The total edition was of 1091 copies on various papers.

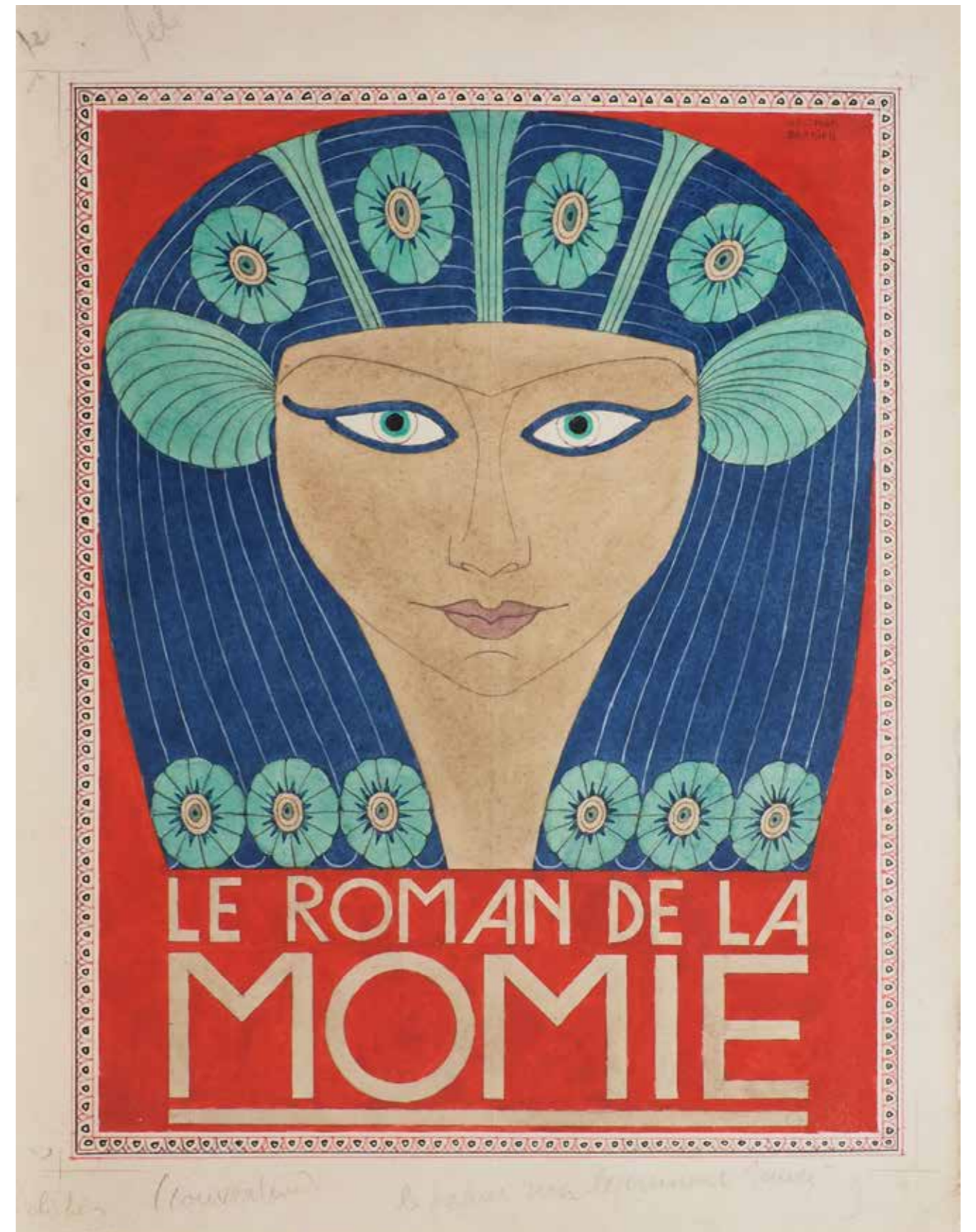
This is one of Barbier's last illustrative works – he died in 1932 at the age of 50 and at the height of his celebrity, already recognised as one of the greatest French illustrators of his century and subsequently as a father of the Art Deco movement. Gautier's orientalist novel provided the perfect inspiration for Barbier's ambiguously eroticised designs, including one of the most immediately recognisable wrapper designs of the era. His finely-wrought watercolours were reduced in reproduction (but not the signed original of the cover, reproduced in full-size) and they retain pencil notes and guidelines for preparing Eugène Gasperini's woodblocks.

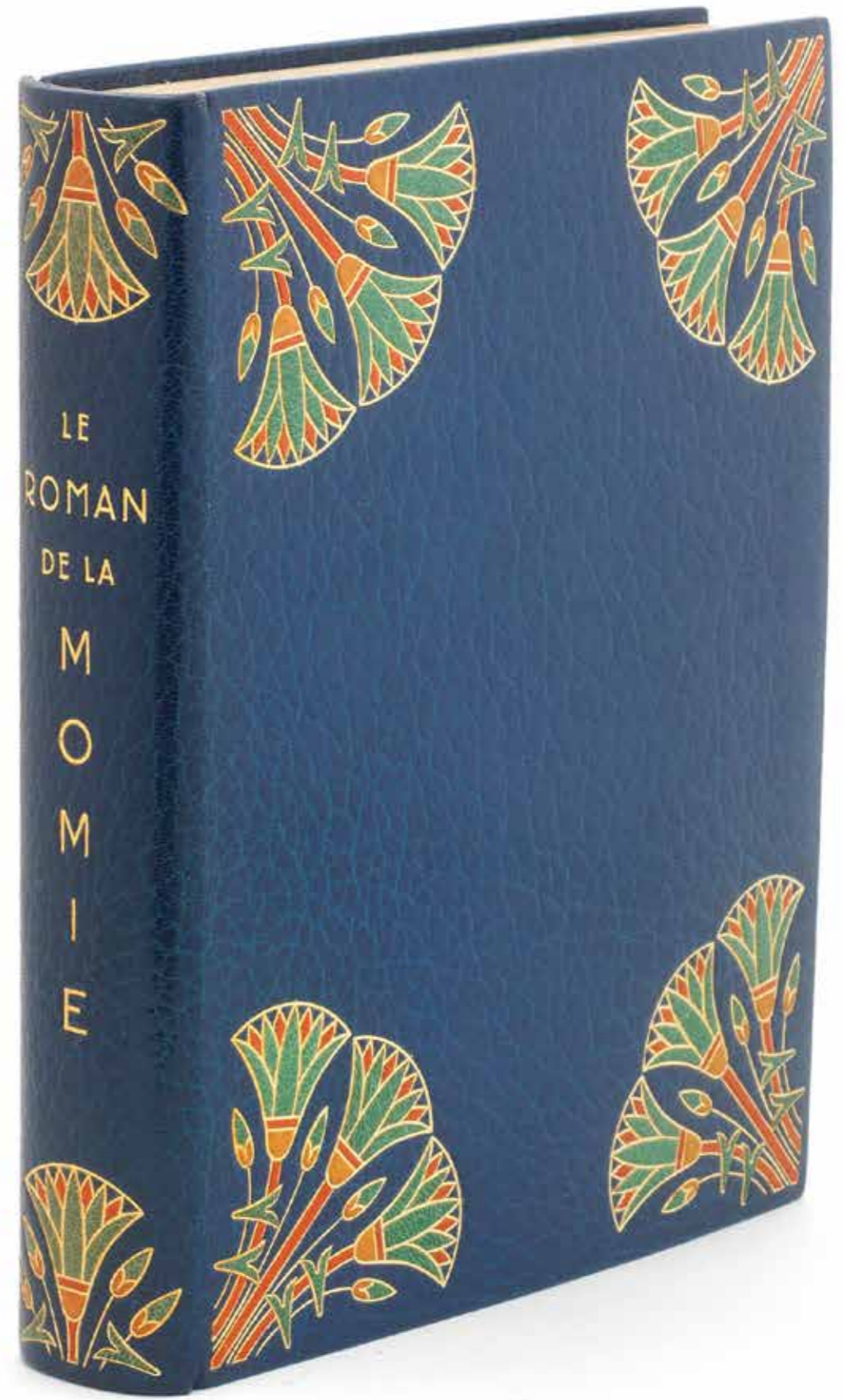
Barbier's many jewel-like designs for fashion and ballet and his compositions for the book illustrations have long been collectible, of course, but he has more recently been the object of a gradual reclamation as a gay artist (despite absence of any concrete evidence of his sexuality). It is noted he left so little by way of biographical

record, and that he was therefore overlooked or forgotten in the years immediately following his untimely death, leading some commentators to infer a concealed sexuality. 'Contributing to his disappearance were his own reticence and a surprising sparseness of biographical information. Born into a prosperous bourgeois family in the provincial town of Nantes, he lived a clearly very different lifestyle in Paris, where he frequented unmistakably, if not exclusively, homosexual circles - he was, for example, an intimate of the dandy and poet Robert de Montesquiou, who introduced him to Marcel Proust.' Roderick Conway Morris, 'Forgotten Art of French illustrator George Barbier', *The New York Times*, Nov. 14 2008.

Gautier's *Roman de la Momie* was first published in 1857 and is a quintessential Orientalist fantasy, though singular in recounting the discovery of a fully preserved *female* pharaoh in the Valley of the Kings by an English and a German Egyptologist. The mummy is identified as a queen, Tahoser, and a combination of hieroglyphics in the chamber and a papyrus scroll reveals her story.

THE SUPERB BINDING IS BY GEORGES CRETTE (1893-1969), 'one of the Ecole Estienne's most brilliant pupils... [who] after graduating joined Marius Michel's studio, eventually taking over a month before the master's death in 1925' (Duncan and de Bartha, *Art Nouveau and Art Deco Bookbinding. The French Masterpieces 1880-1940*).





- [5] **[BEAUCLERK, Lady Diana, *illustrator*]. Gottfried August BÜRGER. Leonora.** Translated from the German ... by W. R. Spencer, Esq. With Designs by the Right Honourable Lady Diana Beauclerc. London: Printed by T. Bensley; for J. Edwards, and E. and S. Harding, 1796. **\$1500**

Folio (362 × 255 mm), pp. [8], 35, [1], plus engraved frontispiece and 4 plates by Bartolozzi, Harding and Birrell after Diana Beauclerk, two engraved headpieces, all with original tissue guards, parallel text in German (gothic type) and English, on wove paper. Very lightly browned throughout, a small scatter of wormholes to the blank gutters, mostly inconspicuous. Early black half calf. Spine expertly repaired. Contemporary inscription to head of title (cropped) 'G. Aus[...]'. From the library of Christopher Reynolds Stone (1882-1965) with Wiston Old Rectory bookplate. A very good copy.

FIRST EDITION of this translation, with the striking large engraved gothic plates by Lady Diana Beauclerk — the eldest daughter of Charles Spencer, third duke of Marlborough. 'Lady Di', as she was familiarly known, grew up at Langley Park, Buckinghamshire... There she enjoyed a happy upbringing, her taste for drawing developing early under the influence of Sir Joshua Reynolds' (*Oxford DNB*). Her second marriage to Topham Beauclerk brought her into the orbit of Edward Gibbon, David Garrick, Charles Fox, Edmund Burke, and others. Her work — often in the gothic taste — was admired by Horace Walpole who commissioned seven large panels in black wash illustrating his tragedy, *The Mysterious Mother*, which he hung in a special hexagonal closet at Strawberry Hill (six of them are now at the Lewis Walpole Library, Farmington, CT). She also produced designs for Josiah Wedgwood.

Lady Diana's model for *Leonora* was the translator's wife. 'the beautiful Countess Spreti, posed as a model for Leonore and... she said that the hardest day's work she ever did in her life was the one she passed when sitting for the picture in which the heroine is represented as drooping and half falling off her horse behind her skeleton lover.' (Steuart Erskine, *Lady Diana Beauclerk, her Life and Work*, 1903, p. 220).

The title page bears a contemporary ownership inscription 'G. Aus[...]', cropped at the time of binding, apparently in the early nineteenth-century (from the impression of binding and lettering style). It is not impossible (though unprovable) to suggest this may be George Austen (father of Jane). George Austen's collection of books (some 500 volumes, of which there is no surviving catalogue) were sold when the family moved from Steventon to Bath in 1801.



- [6] **BOYDELL, James. The Ullage Cask Gauger,** comprised in a Series of Tables, calculated with the utmost Accuracy and Perspicuity. Whereby the Ullage Contents of any Cask, from five to one hundred and sixty Gallons (inclusive) is at one View exactly and expeditiously known: and likewise the Ullage Contents of all other Casks, however large. As also the Foot or Sediment in Oil Casks, are alike correctly ascertained. Compiled after the most approved Method made use of by the Excise. By James Boydell, late Wine Merchant. London: R. and H. Causton, Finch-Lane, for the Author, 1784. **\$1500**

8vo (225 × 140 mm), pp. xiii, [3], 143, [1], including the inserted 'To the Public' leaf after prelims, author's signature on verso of p. xiii. Contemporary sprinkled sheep with red morocco title label to upper cover (partly defective). Worn, with loss to leather at upper forecorner of lower cover, joints cracked but cords secure. An unsophisticated copy.

FIRST EDITION. Boydell's tables allowed dealers in beer, wine and spirits to accurately assess the true contents of part-used casks through measurement of ullage (the empty portion of any barrel) — an essential calculation in tax and excise assessments. Several new editions were advertised in the nineteenth-century but all editions are rare.

The author was probably the same Boydell who described himself as 'ships-husband' on the title of his *The Merchant Freighter's and Captains of Ships Assistant - Being Tables Calculated with the Greatest Accuracy* ('London: printed for the author... and to be had at Lloyd's, the New York, the New England, the Jamaica, and the Pennsylvania coffee-houses; and of any bookseller in Great Britain, 1764).

ESTC: Leeds, NLS, Glasgow, St Andrews, U Kentucky, UVA, Saint Olaf (MN) and State Library of Tasmania.

[7] **(CARICATURES).** 12 rare French Caricature Prints on the Subject of the British and (more specifically) the British in France after 1814. [Paris, c. 1814-1818]. \$7500*

The defeat of Napoleon by the Allied armies early in 1814 brought not only occupying troops to Paris but also tourists from all over Europe. For the British, it was their first chance to visit France since 1803, and they crossed the Channel in their thousands. As these prints suggest, they were not universally welcomed.

1. **La Taverne Anglaise.** Paris: Martinet, 'et presentement chez Basset...' [1806, or later]. Hand-coloured etching (c. 212 x 295 mm, sheet size 257 x 359 mm). Originally issued by Martinet in 1806, this example has an additional Basset imprint and is thus a later impression.

2. **A trois pour un sol les Anglaises.** [Paris, c. 1814]. Hand-coloured etching (c. 260 x 301 mm, sheet size 288 x 390 mm). Not found in the BM catalogue, or elsewhere.

3. **Concert Anglais.** Paris: chez Martinet [1814]. Hand-coloured etching (222 x 255 mm, sheet size 242 x 276 mm). Six English people sitting round a table in the open air playing assorted instruments, a flute, harp, violin, cello and guitar, while the sixth sings. The BM catalogue attributes the print to Louis Félix Legendre and it was listed in the *Bibliographie de France* for 24 December 1814 as 'chez Legendre'.

4. **Les dames Anglaises après-dîné.** Paris: chez Martinet, [1814]. Hand-coloured etching (248 x 342 mm, sheet size 265 x 388, cut to plate mark at foot). A couple of light stains. By Alphonse Roehn, it is numbered '1' top right and was part of the series 'Scènes Anglaises dessinées à Londres, par un français prisonnier de guerre'. 'A lady, stout and plain, her knees awkwardly apart, sits behind a small round tea-table filling a cup from a large urn. Seven other ladies sit on her right and left, in a semicircle, on upright chairs, in silent boredom. A child sits by its ugly middle-aged mother on the extreme right. A black servant in livery hands a tray on which are cups, cream-jug, and small (?) rolls'. BM *Satires* 12350.

5. **Promenade d'Anglais.** Paris: Genty, [1814]. Hand-coloured etching (205 x 295 mm, sheet size 219 x 295 mm). Cut to platemark at each side. 'Two very tall and lank Englishmen walk arm-in-arm in profile to the left; one grasps a big (red) umbrella, and looks down at a dog. Before them walks a dwarfish man holding a tall cane, perhaps a servant, but dressed in the fashion of the day apart from striped trousers. Behind walks a second couple, shorter, broader, and more cheerful. BM *Satires*, 12371.



6. Amusements des Anglais à Paris. Paris: chez Martinet, [1814]. Hand-coloured etching (238 × 301 mm, sheet size 272 × 400 mm). By Alphonse Roehn, it is numbered '7' top right and was part of the series 'Scènes Anglaises dessinées à Londres, par un français prisonnier de guerre'. 'A grossly obese John Bull and his lean and ugly wife, both wearing hats, sit on upright chairs, gormandizing. The man holds a whole chicken to his mouth, taking a huge bite. The woman (left) faces him, biting a large melon which she holds with both hands to an enormous mouth. He is morosely savage, she is melancholy; both are gap-toothed'. BM *Satires* 12354.

7. Encore une. Debarquement d'anglais a Calais pour Paris. Paris: 'chez Mme V[eu]ve Chereau rue St Jacques no.10', [November 1814]. Hand-coloured etching (212 × 286 mm, sheet size 246 × 364 mm). Spotted, heavier at margins. A party of tourists climb into a diligence, with the ship from which they have just disembarked behind. listed in the *Bibliographie de France* for 12 November 1814.



8. Goddem! moi être par terre tombé sans le gigot. Paris: chez Basset Rue St. Jacques, No. 64, [1816]. Hand-coloured etching (320 × 215 mm, sheet size 369 × 254 mm). An Englishman falls while reaching out for a side of meat; in the background a wall with mock advertisements (one reads 'Un anglaise voudrait céder sa femme à bon marché'). The print is listed in the *Bibliographie de France* for 17 February 1816 by Basset.

9. Graduation de la famille Anglaise. Paris: Genty, [1816]. Hand-coloured etching (227 × 375, sheet size 264 × 397 mm). Lightly soiled. a family in descending order of height, the father in military uniform, the daughter an identical version of her mother, and the smallest boy dressed as a jester. This print is not listed by Genty in the *Bibliographie de France*, but its companion 'Graduation de la famille Ecosaise' was in February 1816.

10. La graduation de la famille Ecosaise. Paris: Genty, [1816]. Hand-coloured etching (227 × 335, sheet size 254 × 374 mm). Cut close to platemark at head and foot. A companion plate to 'Graduation de la famille Anglaise', but here as a variant with caption in cursive not capitals. 'A handsome young Highland officer walks arm-in-arm with a slightly taller young woman. Her hair under her flat feathered hat is in a small bag or net of tartan. Behind these walkin single file the family descending in height'. cf. BM *Satires* 12639.

11. La Galanterie Française, ou l'Aimable Anglaise. [Paris:] Genty, [1816]. Hand-coloured etching (270 × 198 mm, sheet size 395 × 267 mm). Diagonal crease. A young English woman in an orange dress takes the arm of a dashing Frenchman. Listed in the *Bibliographie de France* for 1816, though the Rijksmuseum catalogue suggests an earlier date.

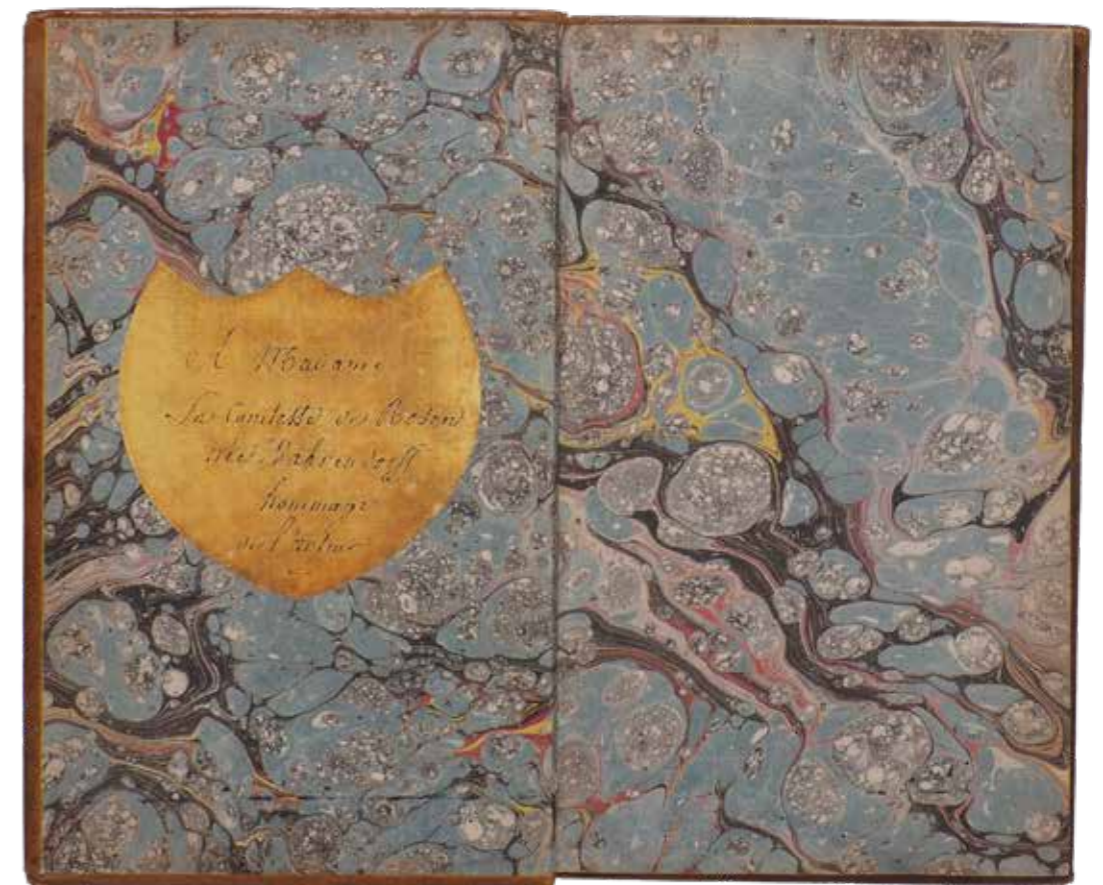
12. Election Anglaise. Lord-Iginal faisant sa motion. Paris: Martinet, [May 1818]. Hand-coloured etching (356 × 245 mm, sheet size 387 × 285 mm), Light all-over creasing. The candidate, stout and plainly dressed stands on a cask, bawling with outstretched hand at his audience ... Here a lady ... puts coins from a bag into the extended palm of a man ... The bribing incident is probably reminiscent of the Duchess of Devonshire's activities in Westminster in 1784' BM *Satires*, 9900.

[8] **[CARON?] 'H.R.C'. Neuf pas autour de ma chambre. Tournée sentimentale, dédiée aux amateurs d'un exercice modéré.** Stockholm: Charles Deleen, 1816. \$1150

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

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

WorldCat locates the Yale copy only in the US. JISC lists no UK copies.



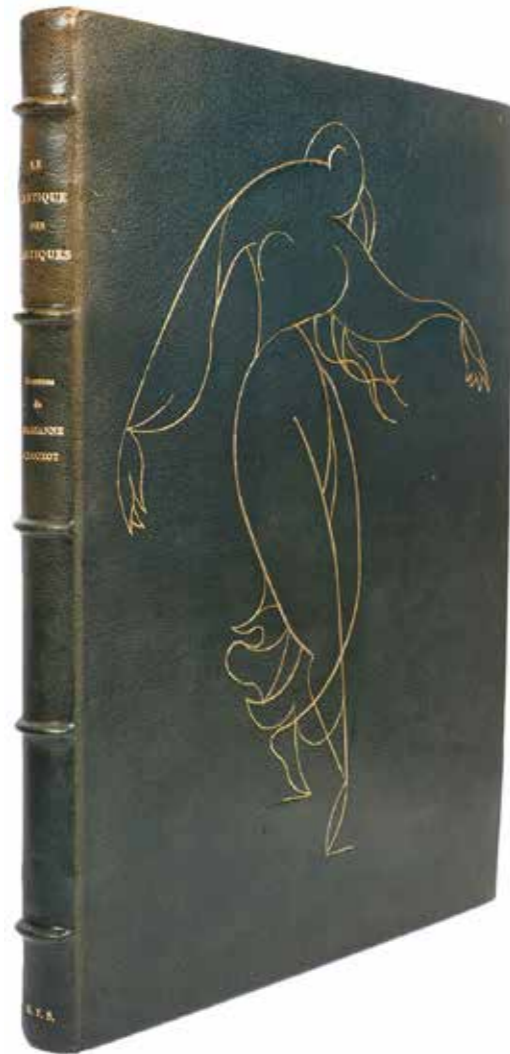
[9] **CLOUZOT, Marianne, *illustrator*. Le Cantique des cantiques.** Traduction d'André Chouraqui. Paris: [Dominique Viglino for the artist, 20 November 1951]. \$1200

Folio (325 × 240 mm), pp. 64, [4], plus frontispiece. Line engraved illustrations throughout. Contemporary green morocco with a large gilt cover design in the spirit of the artist, by Alicia Mozovich, green silk endpapers, top edge gilt and gaufréed, signed with her initials at rear.

ONE OF 150 COPIES on vélin d'Arches, inscribed by the translator, of this stylish French *Song of Songs*. Bound by Argentine binder Alicia Mozovich with a large design to the upper cover reflecting Clouzot's engraved figures. Marianne Clouzot (1908-2007) was a painter, engraver, potter, designer and illustrator. She started out as a painter but turned to ceramics from around 1942, favouring religious subjects. She wrote several

children's books and produced a portfolio of 12 etchings entitled *Youth*. She also illustrated several books, including Francis James' *Jean de Noarrieu*, Gérard de Nerval's *Sylvie* and Colette's *Le Blé en Herbe*. She exhibited in Paris, notably at the Salon d'Automne, Salon des Artistes Indépendants, Salon des Décorateurs and the Salon de l'Imagerie.

WorldCat lists no copies outside France.



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

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

A VERY EXTENSIVE AND RICHLY-DETAILED MANUSCRIPT RECIPE BOOK CONTRIBUTED TO BY NUMEROUS WOMEN OVER AT LEAST 150 YEARS. It contains well over 900 individual receipts: cookery, preserves, drinks and medicines on over 330 completed pages in a carefully planned book of 570 pages. All laid out according to the original table of contents given on the first page (and alphabetical index at the end). It is the most substantial cookery manuscript we have handled and provides not just a large corpus of culinary and household material but also a wealth of family references and indications of sources (evidently oral, manuscript and print) with which to reconstruct familial and regional networks of women's knowledge and expertise. The subdivisions are as follows and the book has been laid out with the expectation of later additions:

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

The book was started by a writer with a relatively large and regular hand using a distinctive brown ink, paler than in the successive hands. This writer, almost certainly female, as we might expect for this type of book, has entered around 120 recipes throughout, leaving ample blank leaves between for later entries. They include basic recipes for each of the main subdivisions. Examples include: 'To make Almond Cakes', 'To Candy green Almonds', 'To Dry Apricocks', 'To preserve Gooseberries very curiously', 'To make Orange Marmalade', 'To preserve Golden Pippins', 'To Roast Rump of Beef', 'To make A la mode Beef', 'Martinmas Beef', 'A very good way to Roast a Hare', 'To make a Frigasy of Tripes', 'A very good way to Pott Wild Fowle', 'To Stew a Carp', 'To Roast Lobsters', 'A very good Pudding', 'The Carrot-Pudding', 'To Pickle Melons, like Mango's', 'An approved Receipt for a Consumption', 'The Ptizan Drink for a great Cough or Cold', 'Lucatellus's Balsam', 'The Best way of makeing Oyles either with herbs, flowers or roots', 'The Yellow Salve w[i]th its Vertues', 'The Red Feaver-Powder' (which includes descriptions of a Bezoar stone) and 'The Entertainment Water'. She adds several wines: raspberry, cowslip, gooseberry and

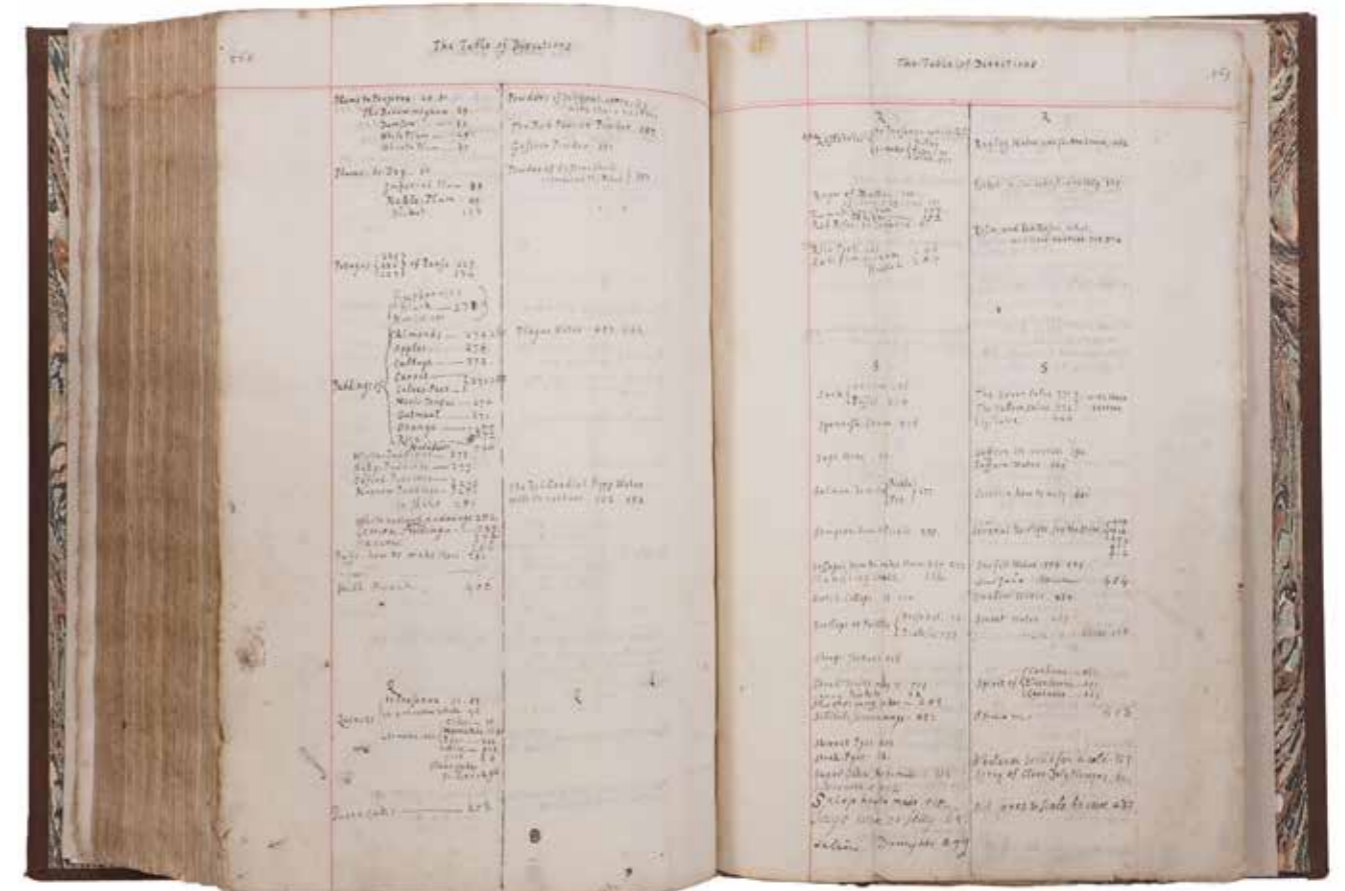
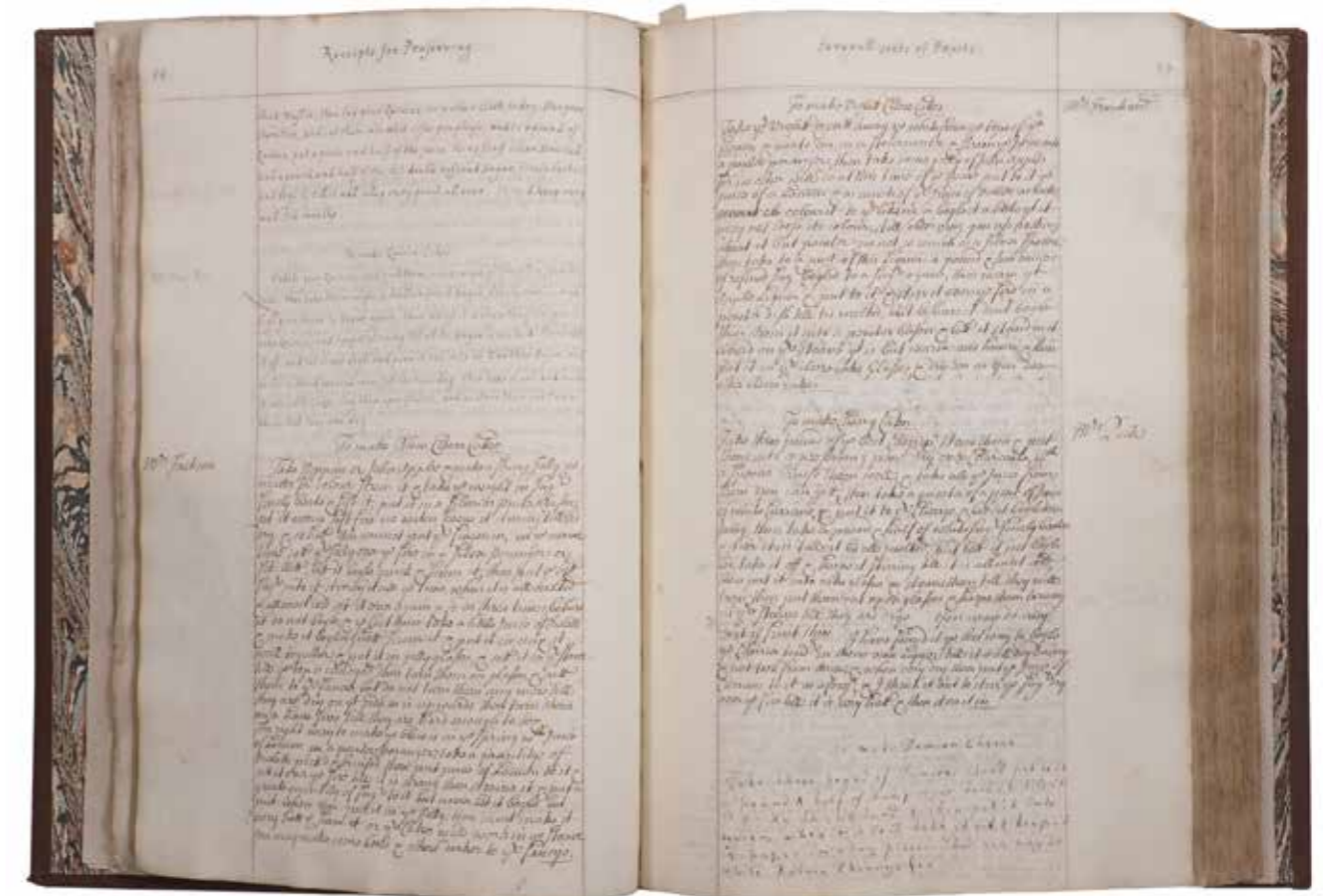


mum. In many cases, sources are given, among which a Mrs Pile (sometimes 'Frances Pile') of Baverstock (Wilts.) features most frequently, but also Sir Robert Holmes's confectioner, Mrs Corbet, Lady Bristol, Mrs Turk, Lady Shaftsbury, Mrs Frampton, Mrs Barker of Fairford in Gloucestershire, the Lady Morton, Lady Chaplain, Mrs Grace Crouch, Mrs Ruckley, Mrs Roy, The Lady Webb of Canford, Mr John Freke and The Lady Hide.

Another hand of the early eighteenth century, smaller, denser, writing with a finer pen adds over 250 more recipes, usually more sophisticated, explained in greater detail (sometime with numbered steps) and with variations given. This writer also provides extensive cheese-making directions and 'Some Observations concerning The right ordering and makeing of Cider' on eight fully-written pages, which describes the best apple varieties (the Hereforshire Red-strake, the Bloomsbury crab, the Gennet Moyle, Red Must and many others) and gives directions for different cider recipes. Her other recipes include preserves, jams, jellies and marmalades, jumballs, wafers, 'to Scollop Beife', 'To make Hams of English Bacon, to eat like Westphalia', 'A good way to Bake a Goose', 'To Pickle Salmon', 'To Stew Oysters' (four ways), 'Bread. Severall ways how to make it', biskets, 'An extraordinary good Cake', 'Sir Edmond King's Cake', Dorchester Cakes, Meat Pyes, 'A very good way to Bake Venison', 'Several ways of making Paste (pastry)', 'To make a Pye of a Calves Head', 'Artechock Pyes', apple pies (several, according to variety), broth and gruel (some for the sick), fruit creams (several), custard, syllabubs and sack possetts.

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

The two earliest hands might tentatively be dated to c. 1710-30 and about 1750 respectively, though there may be some overlap. It was probably the second hand that added the table of contents and the extensive index. Among both hands, the number of recipes attributed to Frances Pile of Baverstock, together with other Wiltshire and Dorset references may bring us close to the likely origin. The additional loose receipts are contained in a recent folder bearing the reproduction of an earlier envelope with the title 'Boswell Receipts' — the Boswell's being another long-established Dorset family. To their circa 370 recipes some 550 more were then added later in the century, and into the nineteenth century in as many as ten different hands. These later hands follow the arrangement of the book but tend to become more untidy as time progresses. They contribute variations to the older recipes, a much wider range of sweets and puddings and many more remedies and general household preparations.



- [11] **COSTUMES** Or short Sketch of the Manners and Customs of the principal foreign Inhabitants of the Globe. London: 'Published by R. Miller, 24 Old Fish Street, Doctors Commons' [c. 1821]. **\$600**

12mo (135 × 85 mm), pp. 28, including engraved title and 13 plates all hand-coloured, plus 12 pages of publisher's adverts. Original quarter morocco, marbled boards. Early inscription 'Jane Rozea from [?]NT 1829'. A little worn but a very good copy.

FIRST EDITION. A rare little juvenile costume book. The thirteen plates are: Smuggler's [sic], Turkish soldiers, Persians, Hungarians, Russians, Chinese Tartars, Native Americans, Spaniards, Turks, Algerines, Chinese, Highlanders and Fishermen. Each has explanatory text to the verso. The Yale Center for

British Art copy is catalogued with the note that some of the plates also appear in *The Panorama of the World, or, An Enquiry into the Manners, and Customs, of the principal foreign Inhabitants of the Globe*. London: R. Miller, ca. 1820.

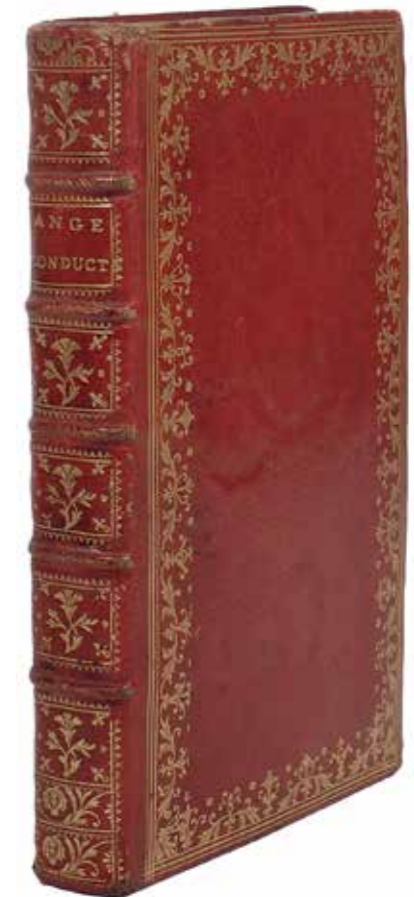
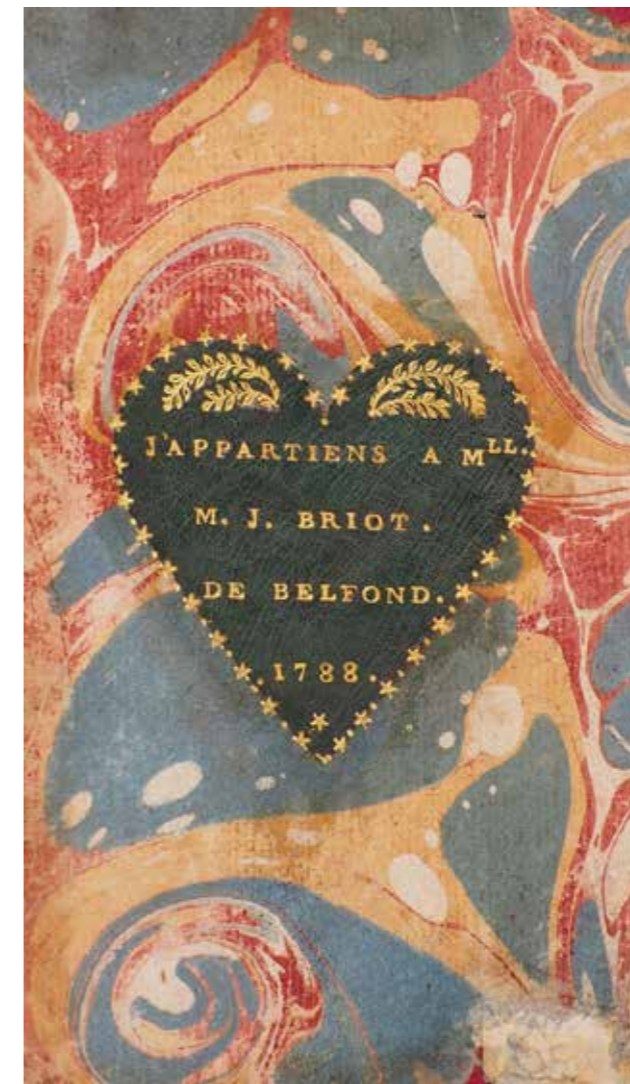
WorldCat: UCLA, Yale, Indiana, Texas Women's University, Toronto, Edinburgh.



- [12] **[COURET, Jacques]. Le nouvel Ange conducteur, ou Recueil de prières les plus propres à inspirer de la dévotion. Nouvelle édition, revue & considérablement augmentée.** Vesoul: Jean-Baptiste Poirson, 1782. **\$2000**

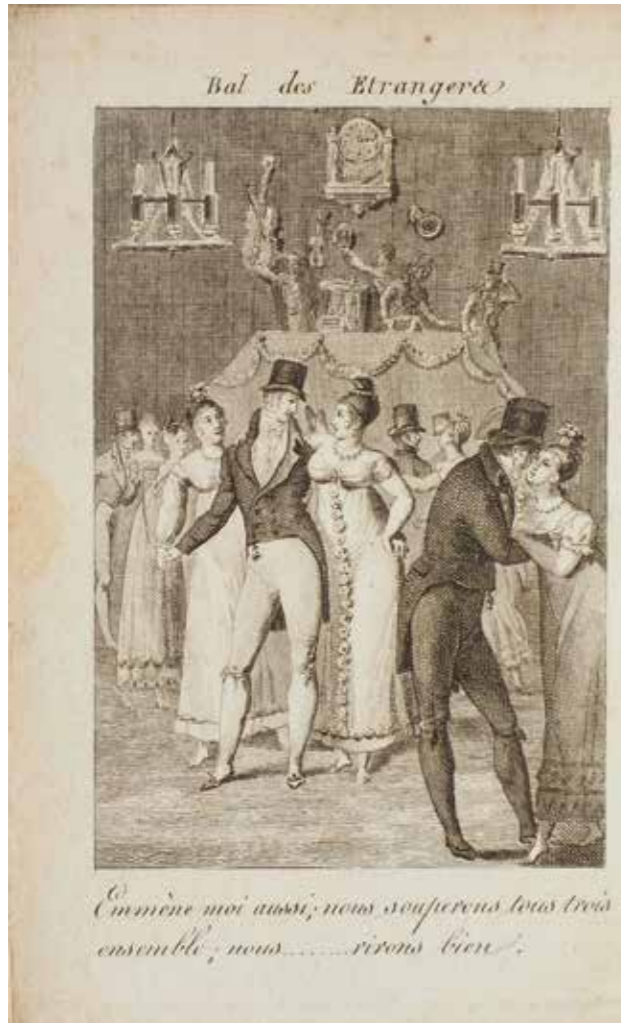
12mo (154 × 85 mm), pp. [12], 382, [2]. Woodcut frontispiece, title within typographical border. Contemporary red morocco gilt, marbled endpapers with contemporary heart-shaped green morocco label lettered in gilt: 'J'appartiens a Mll. M. J. Briot. De Belfond. 1788', gilt edges. Small later inscription 'A.E.' to initial blank and (in the same hand) '2.8.1930' to final blank. Trace of small label (a bookseller or binder's ticket?) front lower margin of front pastedown. Very slight wear to corners.

WITH A DELIGHTFUL CONTEMPORARY HEART-SHAPED EX LIBRIS BELONGING TO A YOUNG GIRL (probably the bookplate of Marie Josephe Briot, later Bartoulot of Belfond, Franche-Comté), d. 1840) A rare Vesoul imprint of a popular prayer book first published in 1681 and reprinted widely into the nineteenth century. The printer Poirson is not listed in the *Répertoire d'imprimeurs/libraires* (which lists a single Vesoul printer, Jean-Claude Bogillot, 168.-1760) though the CCFr does list a handful of ephemeral Poirson imprints of the 1790s.



- [13] **[CUISIN, P., attributed to].** *Les Soirées du Palais Royal; recueil d'aventures galantes et délicates, publié par un invalide du Palais Royal.* Paris: [Madame veuve Jeunehomme, rue Hauteville, no. 20, for] Plancher, 1815. **\$750**

12mo (135 × 90 mm), pp. 144, bound without half-title (pp. 1-2), with 2 engraved plates, one a frontispiece. A few minor stains. Uncut. Quarter cloth with marbled boards, c. 1900. A very good copy.



FIRST EDITION, rare, of this collection of racy tales from the Palais Royal, the fabled European capital of libertinism. Framed as a series of initiatory narratives on the perils of loose women and gambling, *Les Soirées* contains several anecdotes of sociological interest. One involves a bragging libertine husband, who claims his wife would never cuckold him, only for the narrator to seduce her and to contrive a fitting punishment for his boasts. He arranges adjoining private rooms in a favourite Palais Royale restaurant, sending the husband to one with a complicit mistress, while he himself takes the libertine's wife to another. As the couples make love, an opening between the two rooms allows them to see just enough of their neighbours to further inflame their desire. Only on leaving the chamber does the husband realise that it was *his* wife he has seen *in flagrante* in the other room, and with his friend. After an understandable outburst, a philosophical discussion ensues on the equivalence of female and male desire and morality (see Counter, *The Amorous Restoration: Love, Sex, and Politics in Early Nineteenth-Century France*, 2016, p. 137). The two plates were evidently printed on the same sheet, appearing as a folding frontispiece in some copies.

Anonymous, the book attributed to Cuisin, who specialised in Palais Royale titillation and produced many similar works. The printer, the widow Jeunehomme is an interesting figure, one of a handful of female printers in Paris at this point and a Bonapartist who was later imprisoned for political reasons (*Dictionnaire des femmes libraires en France, 1470-1870*).

WorldCat locates copies at Bn (without half-title), BL (with half-title) and Johns Hopkins (also 1815, but 'Second edition', perhaps an error, confounding this work with an earlier work with a similar title)

- [14] **(DEVOTION).** [Engraved image of the face of Christ as the Man of Sorrows. France, late seventeenth- or early-eighteenth century]. **\$3000***

Engraved print on vellum (visible area c. 40 × 58 mm) partially hand-coloured in red and green (somewhat stained and soiled) set in a card and fabric frame (c. 120 × 97 mm) embroidered with a range of metallic threads and sequins, mainly silver, silk brocade backing. Heavily rubbed, the silver threads oxidised and frayed with some loss. Inscription to verso (indistinct): 'Madame de [St N...?]'

A DEVOTIONAL OBJECT INCORPORATING AN ENGRAVED PRINT ON VELLUM of the face of Christ as the Man of Sorrows (or 'La Sainte Face') crowned with thorns and bleeding. The small-format print is one of many variations of the theme, best known in the seventeenth-century version by Jean Morin after Philippe de Champaigne (*La sainte Face couronnée d'épine*), but is not a precise match for any extant example

we have seen. It is set in a painstakingly worked embroidered frame decorated almost entirely with metallic threads. It was presumably a portable object of personal female devotion, showing traces repeated handling, and bears a faint inscription on the verso apparently reading: 'Madame de [St N...?]'

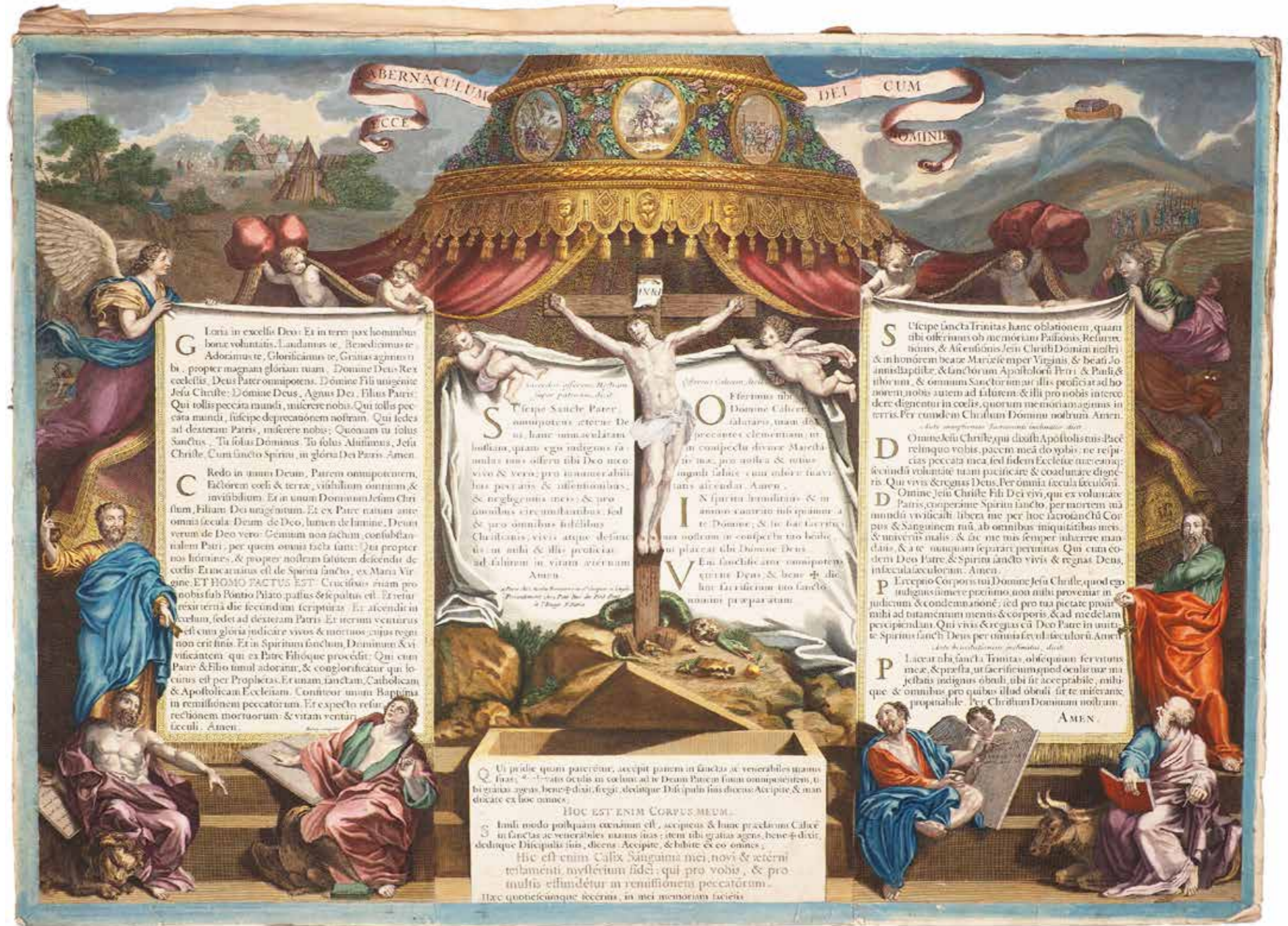


[15] (DEVOTION). (ALTAR CARDS or 'CANON D'ALTEL'). Paris: chez P. Drevet... et présentement chez N. Bonnart... présentement chez Petit... [c. 1770-1780]. \$3750*

3 engraved sheets pasted together (each c. 460 x 215 mm, together c. 460 x 645 mm) and laid to old heavy board, later pink paper backing, contemporary handcolouring, including pale blue wash border. Very slight marginal creasing and fraying, one small abrasion lightly affecting a couple of words of text, but otherwise excellent.

AN IMPRESSIVE SET OF EIGHTEENTH-CENTURY ALTAR CARDS — a triptych of engraved prints with text and images designed to be placed on the altar at the time of the Catholic eucharist, as an *aide memoire* for the celebrant, giving the text of all the eucharistic prayers with associated iconography. On the left hand panel here is the *Gloria* and the *Credo*, and in the centre and right are the prayers and instructions for the presentation of the host and chalice. As usual, the image of the crucifixion occupies the centre of the iconographic scheme, set within the engraved text, while around the text panels are figures of the evangelists, St Peter, Christ with a sword, angles and putti. In the upper portion is an elaborate canopy with the scroll reading 'Ecce tabernaculum dei cum domini' ('Behold the tabernacle of God with men').

Altar cards were usually printed from three separate plates, probably the case here. This engraved example bears three successive imprints. The first (on the left panel) is of Pierre Devret who must have had the images engraved in the first quarter of the eighteenth century - when he occupied a shop 'A l'Annonciation' in the rue St Jacques (the text being the work of Charles-Auguste Berey, active in the period 1689-1722). The plates then passed to Nicolas Bonnart, whose name is added to the imprint and again on the central panel. Bonnart traded until 1727 and the plates must have passed again to Petit, whose name is added to the imprint of the central panel, a printseller who issued prints from his shop 'A l'image de Notre Dame' in the rue du Petit Pont until the last quarter of the century.

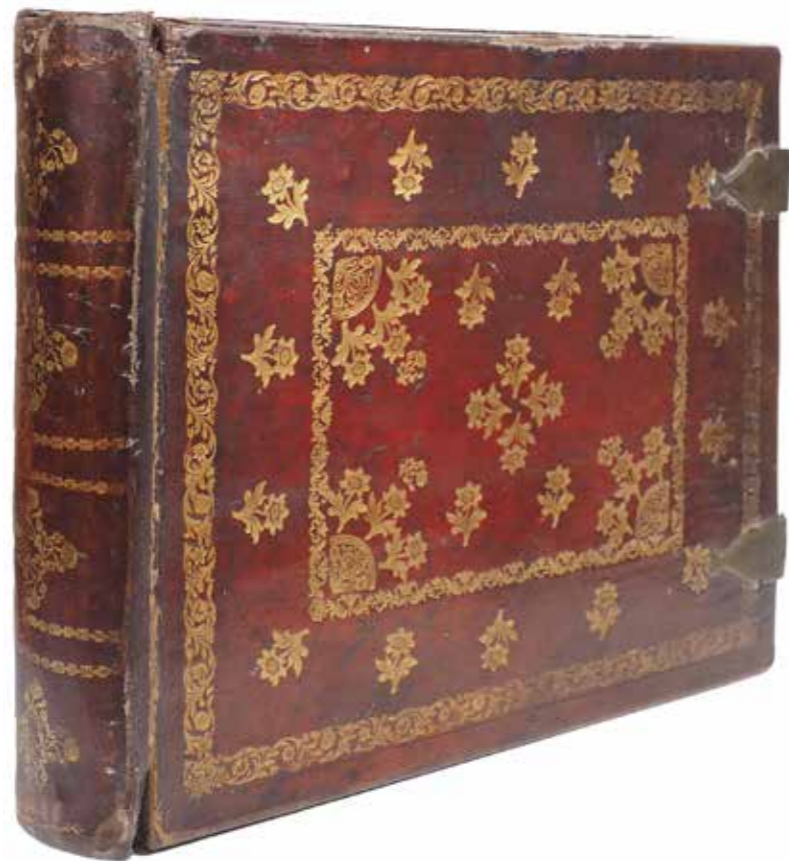


[16] **(DEVOTION).** [PORTABLE ALTAR. In the Form of a Book. ?Spain or Italy, eighteenth century]. \$8500*

Oblong folio box (270 × 370 × 70 mm), of wooden construction covered with full red morocco, gilt, in the form of a book. Both sides (the lid and the base) tooled to a panelled design with floral tools, the curved spine in four compartments, the fore-edge with a concave curve in imitation of a book fore-edge, all edges with further floral tools. The interior of the lid with four moveable parts, also wood, of which three are carved and decorated in red and gilt, the fourth fabric covered with metallic thread fringes. These hinged parts framing the interior of the box lid which has an elaborate red silk lining embroidered, also with metallic thread, the remaining interior empty, save for another fabric covered moveable lining/support. Two substantial clasps, one small hinged catch. Rubbed, soiled and rather darkened, with some wear to edges, one metal hinge support loose. A remarkable survival.

A COMPLETE PORTABLE ALTAR CONSTRUCTED IN THE FORM OF A LARGE BOOK — A RATHER EXTRAORDINARY AND EVOCATIVE BAROQUE ARTEFACT. It opens to reveal an empty compartment for placing the sacred vessels used in the celebration of the mass and an embroidered panel representing a monstrance framed by moveable carved giltwood wings.

It was presumably used for private celebration of the mass and while we have encountered other book-form objects made to contain articles associated with private devotion, we have never encountered a complete miniature altarpiece in this form. Its origin is obscure, though its style points firmly towards southern Europe. The interior retains the distinct aroma of incense.



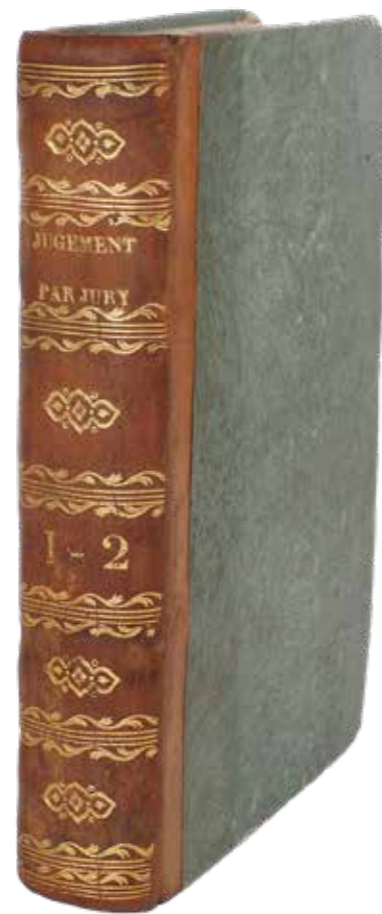
[17] **[DUBERGIER]. Le Jugement par Jury, ou la Vengeance d'une Femme.** Paris: Dondey-Dupré père et fils, 1824. **\$2200**

2 vols bound together, 12mo (156 × 92 mm), pp. 239, [1]; 216, complete with half-titles, plus two aquatint frontispieces. Minor loss to margin of one leaf (from careless opening). Contemporary quarter sheep, spine gilt in compartments, sides with jade green marbled paper. Slightly rubbed and soiled but a most attractive copy.

FIRST EDITION. A novel illustrating the contemporary vogue for fiction based on the records of the French law courts. A contemporary reviewer in the *Revue encyclopédique* savaged the novel itself but evidently found the 38-page introduction interesting — being a commentary on the merits of the relatively recent development of trial by jury in France. The book found several other reviews in the same year and evidently divided opinion. The *Revue bibliographique du Royaume des Pays-bas* simply noted 'Cet ouvrage a été saisi par la police'.

Dubergier, who did not put his name on the title, was prolific both as a translator from English and as a novelist in his own right — usually favouring popular literature of the Walter Scott variety, sometime with Scottish or Irish settings.

Querard, II, p. 115. WorldCat lists the Bn and Princeton copies only.



DURAS, Claire de Kersaint, duchesse de.
Mémoires de Sophie; Amélie et Pauline and Glenarvon.
[Three novels in autograph manuscript]. 1820s.

CLAIRE DE KERSAINT, DUCHESSE DE DURAS (1777-1828) WAS AT THE CENTRE OF CULTURAL LIFE IN FRANCE IN THE PERIOD OF THE BOURBON RESTORATION. Her Parisian salon in the faubourg Saint-Germain gathered the most influential figures in French politics and letters in the 1820s — Chateaubriand, Talleyrand, Lamartine, Benjamin Constant, Cuvier, Humboldt and Arago included. All paid homage to Duras' brilliant mind and magnetic personality, with Chateaubriand in particular forming a special bond; he described her as *soeur* and she reciprocated the admiration to the extent of an obsession (a 'passion innocente autant qu'extravagante'). At her fabled salons she recited from her own writings to great acclaim, among them the novel for which she is now best known, *Ourika*, the tale of an enslaved Senegalese girl adopted by a family in France. That was the first European novel to attempt to express the alienation of a black woman in white society and it achieved immense success on publication in 1823.

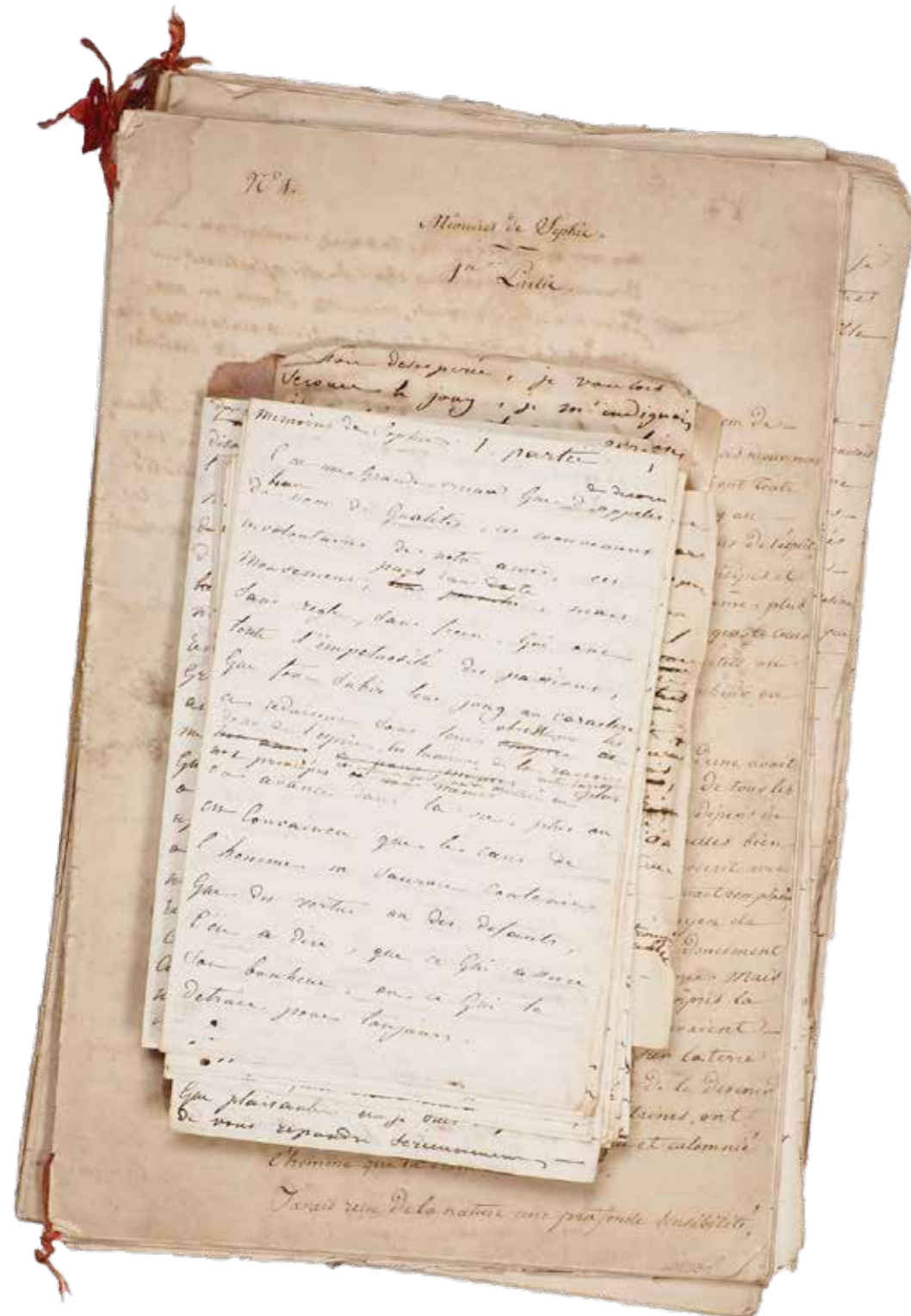
But *Ourika* was not Duras' only novel. Two others are well-known: *Olivier ou le Secret* (which provoked a scandal even without being published) and *Édouard*, a tale of class alienation and an immediate bestseller on publication in 1825. Alongside these, Duras was working on at least two other novels and one translation from an English novel in an astonishing final burst of creative endeavour which probably contributed to a breakdown in both her physical and mental health in these last years of her life. It is her autograph manuscripts of these works which we offer here: two unfinished original novels: *Mémoires de Sophie* and *Amélie et Pauline* and her translation of Caroline Lamb's controversial *Glenarvon*. All were retained by the author's daughter, remaining in the family by descent until recently.

[18] **DURAS, Claire de Kersaint, duchesse de. Mémoires de Sophie.** [1823-4]. **\$25,000**

Autograph manuscript on paper, 8vo (c. 200 × 130 mm), 2 parts on 250 pages on bifolia numbered 1-54, plus another 10 leaves (some reusing contemporary letters) with drafts of an additional third part, numerous deletions, corrections and alterations throughout. Plus a contemporary transcript (not autograph) on 5 folio cahiers (345 × 220 mm) bound with red ribbon, totalling 118 pages

THE AUTOGRAPH DRAFT OF AN UNPUBLISHED NOVEL: 'vie d'une femme racontée par elle-même' (as Duras wrote in a letter to Chateaubriand). The manuscript contains well over 16,000 words in first draft, comprising two parts with fragmentary sketches for a third. The first two parts are also present in a contemporary fair copy (not autograph) which concludes with the statement 'Fin', suggesting it was considered complete even though Duras had clearly begun work on the third part. The first part occupies ff. 1-30 and the second, ff. 30-54 (missing a last leaf, 55, which must have contained only two short concluding paragraphs, according to the fair copy). The novel remained unpublished until this manuscript was published in a critical edition of 2011 (*Mémoires de Sophie*, ed. Marie-Bénédicte Diethelm, Éditions Manucius. We are indebted to Diethelm's preface and introductions to this edition).

Mémoires de Sophie is the most autobiographical of Duras' works, being a *roman d'émigration* based on her own experiences during the French Revolution. After the trauma of her father's death, guillotined in 1793 for refusing to vote for the execution of Louis XVI, Duras and her family were forced to leave France. Travelling to America (Philadelphia), London and Switzerland, Claire de Duras witnessed at first hand the alienation of displacement and statelessness expressed in this novel. She was working on its draft at the moment when *Ourika* was at the height of its success a time when she was experiencing almost overwhelming emotional and physical pain ('si cruelles et si ineffaçables', as she later wrote to Chateaubriand). Work on the novel halted in 1824, but not before the Paris press had got wind of new novels by Duras creating a near-frenzy of speculation among devotees of *Ourika*. Duras retired to a sanatorium, supposedly broken by an abrupt cooling of Chateaubriand's affections for her and the alienation of her eldest daughter. The manuscript *Mémoires de Sophie* remained untouched by her, in the form in which it survives today.



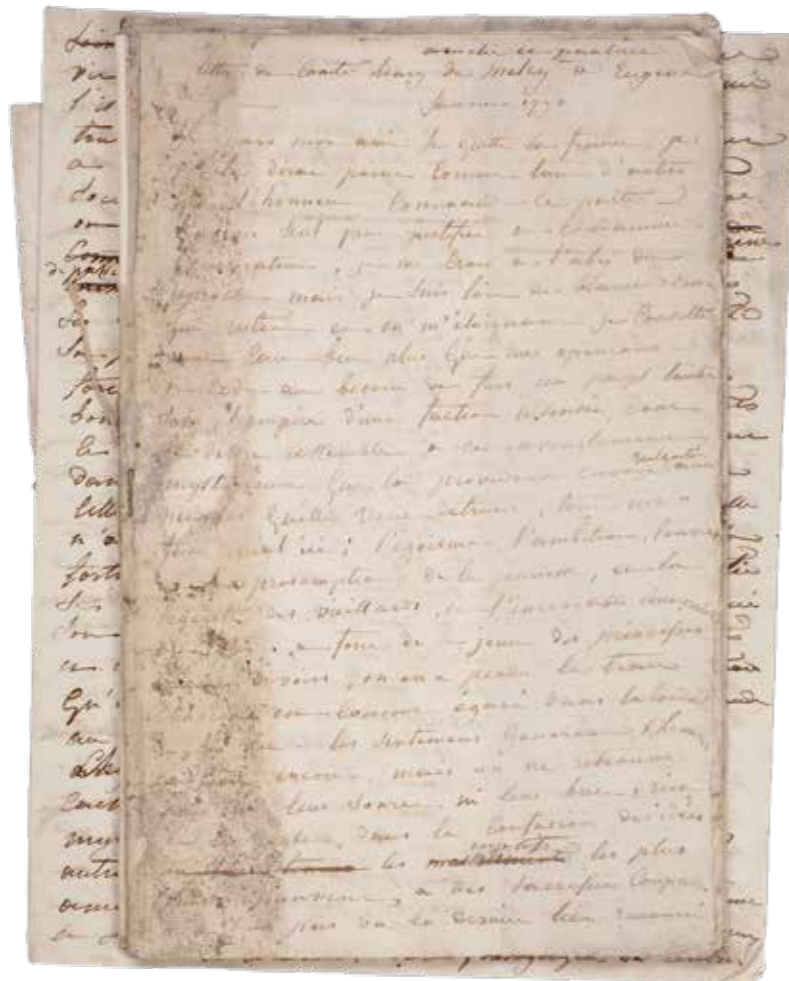
[19] **DURAS, Claire de Kersaint, *duchesse de*. Amélie et Pauline.** [c. 1823 ?]. \$16,000

Manuscript on paper, 3 cahiers, pinned or stitched, 12mo (205 × 132 mm) each of 12 leaves (36 pages in all of which 29 ½ are completed) plus two additional bifolia (215 × 164 mm) fully completed, all loose in a folded paper wrapper titled in pencil (in the hand of the author's daughter, Clara, duchesse de Rauzan). Exterior leaves quite heavily soiled but always legible

AN UNFINISHED FIRST DRAFT AND OUTLINE OF *AMÉLIE ET PAULINE*, one of the novels on which Duras was working in the year *Ourika* appeared. It comprises some 7500 words (with some deletions and corrections) and occupies three cahiers, freely written with occasional corrections, the narrative extended in outline form on the succeeding two bifolia. The novel is Duras' only romance and remained unpublished until this substantial fragment was published in 2011 (ed. Marie-Bénédicte Diethelm, Éditions Manucius).

A second roman d'émigration set in the aftermath of the French Revolution, the novel begins in January 1790 as comte Henry de

Melcy leaves France, disappointed in marriage and by the ruling powers. He joins the counter revolutionary armies abroad, who were to be defeated in 1792. Retiring to Lausanne he falls under the spell of a young emigrée widow and follows her to England, where their love flourishes. Before long however, he finds his thoughts returning to his lawful wife back in France. The completed draft is extended in additional outline, taking us as far as the return of the lovers to France, and considering Henry's dilemma — Amélie on the one hand and his wife, Pauline the comtesse, who informs him that although she had divorced him, it was only to protect his fortunes. He returns to her.



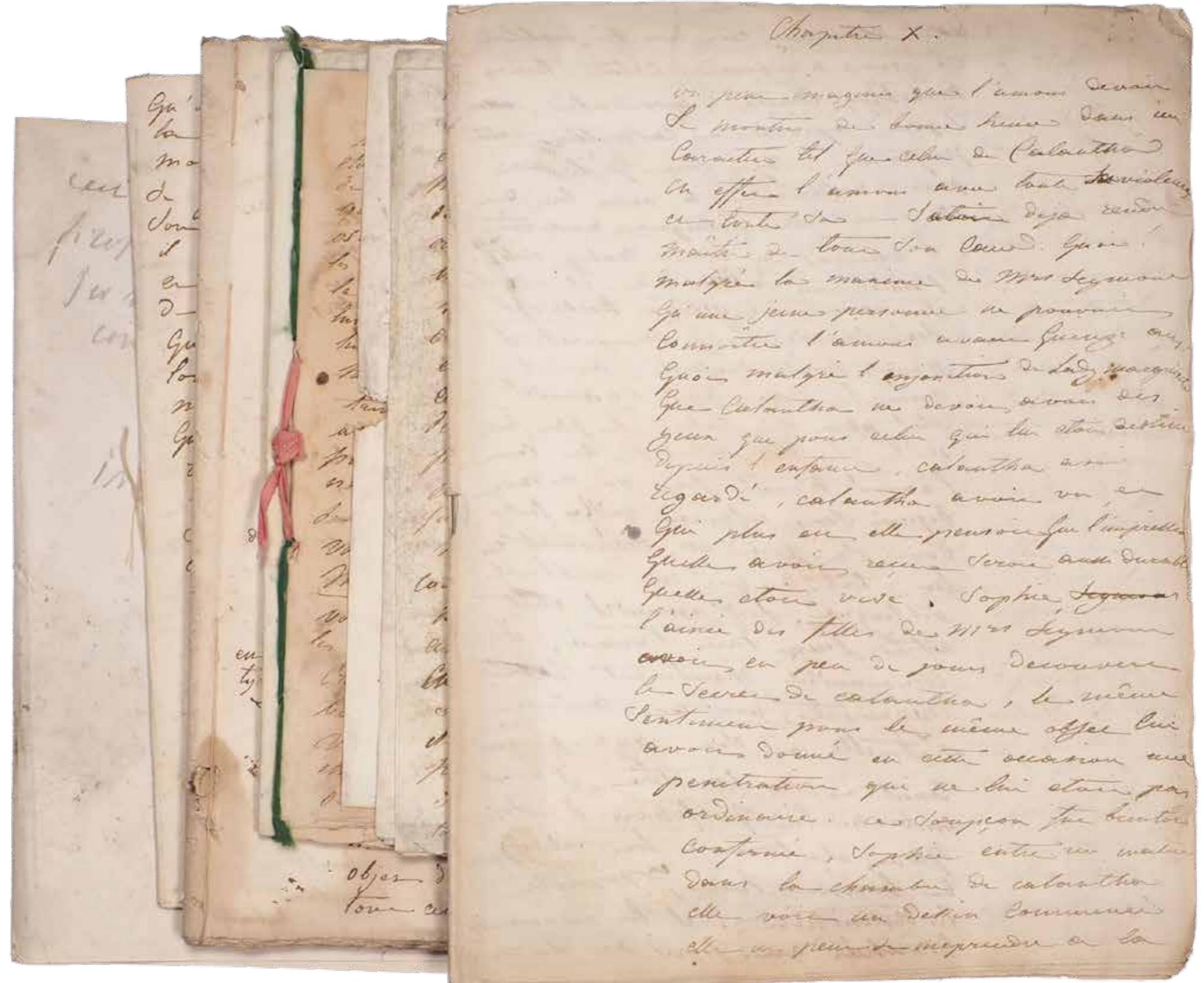
[20] **DURAS, Claire de Kersaint, duchesse de, [translator], Lady Caroline LAMB. Glenarvon.** [n.d., c. 1816-23]. \$18,000

Manuscript on paper, 91 pages in 4to (240 x 185 mm) and 61 in 8vo (200 x 115 mm) in 5 cahiers, pinned or stitched (one with green and pink ribbons), loose in a folded paper wrapper with annotation in pencil (in the hand of the author's daughter, Clara, duchesse de Rauzan: 'ceci semble un projet de roman j'ai n'en ai aucun connaissance'). The exterior leaves of the first quire are soiled but always legible, occasional soling elsewhere, occasionally heavy (but rarely obscuring the text).

A SUBSTANTIAL FRAGMENT, UNTITLED AND UNPUBLISHED, OF AN OTHERWISE UNKNOWN TRANSLATION OF GLENARVON, LADY CAROLINE LAMB'S SCANDALOUS GOTHIC NOVEL (1816). Set in eighteenth-century Ireland, Lamb's three-volume *roman à clef* was a fictional retelling of the author's tumultuous affair with Lord Byron and its protagonists were thinly disguised: Calantha (Lamb herself), Lord Avondale (her husband, William Lamb) and the corrupting Ruthven Glenarvon (Byron). With its vampiric overtones it is generally regarded as an inspiration and source for Polidori's *Vampyre* (1819).

Another translation of *Glenarvon* by an unidentified 'Mme de P***, née L***' was published by Dufour in Paris in 1819. That edition is now very rare and seems not to have passed beyond its first edition, suggesting that this most melodramatic of novels was not especially well received in France. One wonders whether it encouraged or discouraged Duras from continuing her independent version, and her *Glenarvon* is certainly a text deserving of a complete exposition. Fragmentary as her translation is it must provide a uniquely valuable insight into her literary interests to set alongside her known novels, as well as fresh material for continued studies of the reception of English gothic literature in France.

The fragment consists of chapters 10-33 of book I and 1-12 of book II and runs to some 26,000 words, with numerous deletions and corrections.



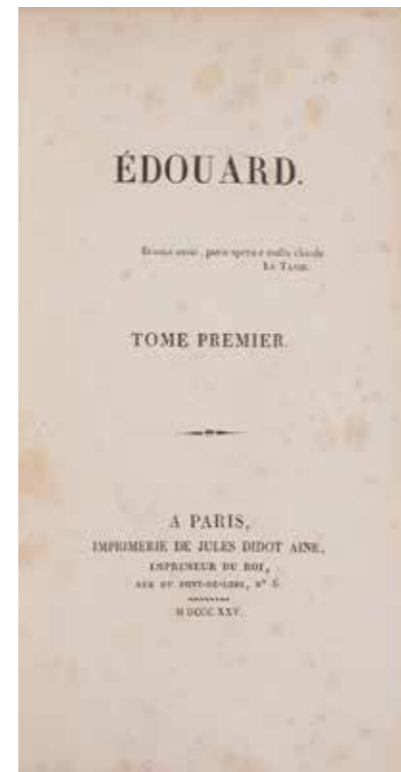
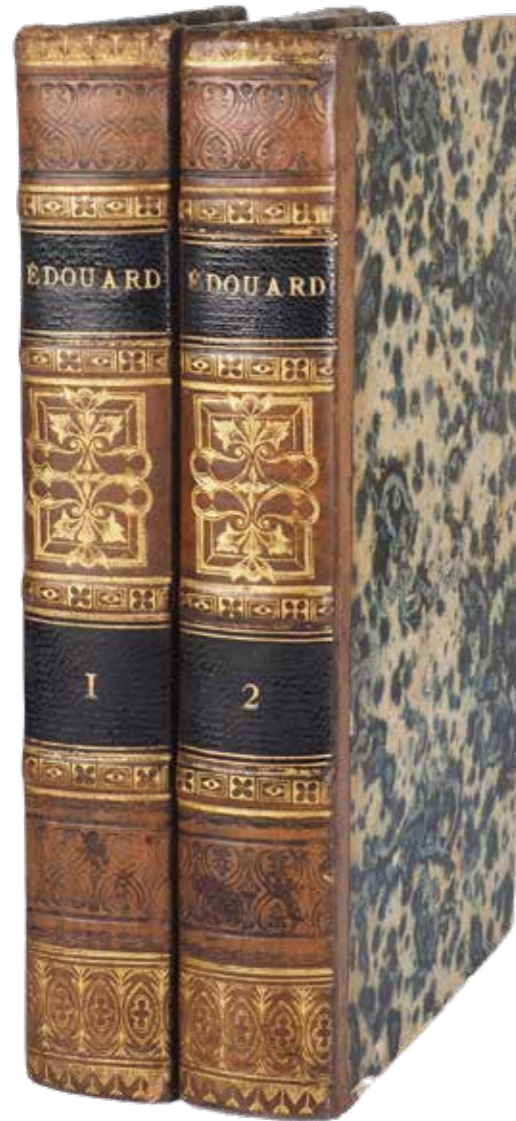
[21] **[DURAS, Claire de Kersaint, duchesse de]. Édouard.** Paris: Jules Didot, 1825. \$6000

2 vols, 12mo (168 × 85 mm), pp [4], 238; [4], 224, complete with half-titles. Some foxing throughout, a few gatherings slightly browned. Contemporary quarter calf, panelled spines decorated in gilt and blind, black morocco labels, mottled sides. Slightly rubbed. Old (?early 20th-century) manuscript bio-bibliographical note to verso of front free endpaper). A very good copy.

FIRST EDITION, rare, printed in small numbers (perhaps 100 copies) for private circulation, with the first trade edition following in the same year (printed by Advocat). It followed the *succès de scandale* of Claire Duras' previous novel *Ourika* (1823, now prized as the first European novel with a heroine of African origin). 'Despite not receiving as much scholarly attention as *Ourika* or finding fame as part of a literary scandal like *Olivier ou le Secret*, *Édouard* has been considered Duras's finest work (Sainte-Beuve, 71). Written in 1821 and first published in 1825, *Édouard* uses

the lens of class to address similar themes of social exclusion and identity conflict to Duras's two other finished novellas. Set in the 1770s, the plot focuses on the son of a celebrated lawyer from Lyon, and is generally read as an attack on class boundaries...' *French Writing and Culture: The Nineteenth-Century, 1800-1900* (Literary Encyclopaedia). It was quickly translated into both German and English.

WorldCat lists US copies of the first edition at Cornell, Harvard and Yale only.



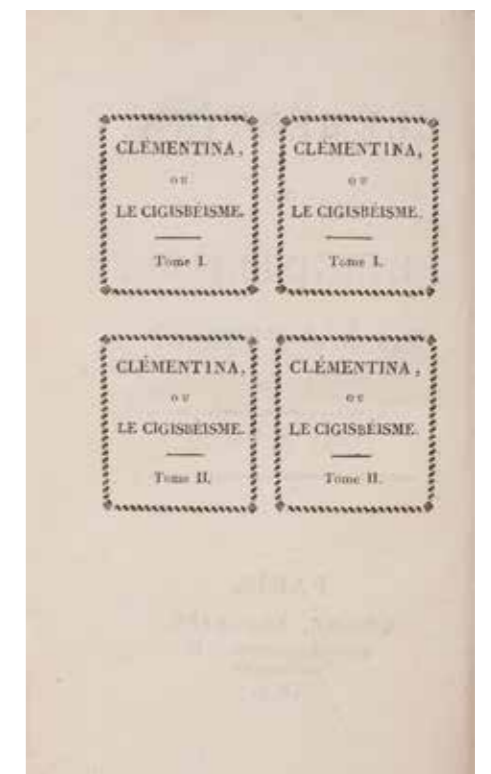
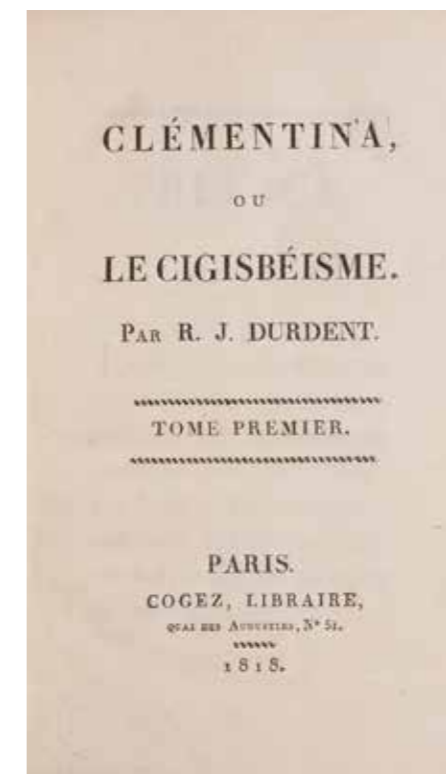
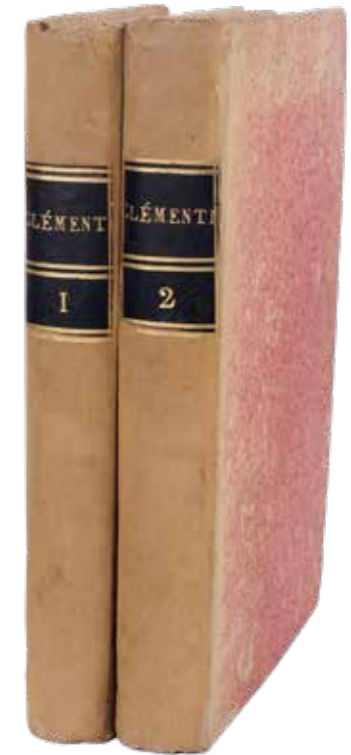
[22] **DURDENT, [René-Jean]. Clémentina, ou le Cigisbéisme...** Paris: [Lebégue for] Coges, 1817. \$2500

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

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

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

WorldCat: Cambridge (England) and Toronto only.



- [23] **GAUCI, M[assimo or Maxim].** *The Novel Reader.* [The March of Intellect No. 1]. [London]: Engelmann, Graf, Coindet & Co; Bath: Published by C. Duffield, Gallery of Engravings, Milsom St. [n.d., c. 1830]. **\$950***

Lithograph print on india paper (345 x 224) on a larger sheet (400 x 295 mm). Slightly dusty, with some light creasing, slight loss to right hand corners (not affecting the lithographed area).



AN EXCEPTIONALLY RARE LITHOGRAPH PRINT MORALISING ON THE RISE OF POPULAR LITERACY and the so-called 'March of Intellect' in England, especially the novel-reading habits of girls and young women. A young cottage girl is engrossed in a book while the bucket she has brought to a spring overflows. The verse reads:

'Tis sad to think that those who learn, From good to evil soon may turn, Unless the teacher still directs, The mind to all that youth neglects. The village girl in learning's pride, Primer and prayer book throws aside; And when her mother most may need her, Turns out - an Idle Reader'.

Headed 'No 1' this was evidently part of a series, or at least a pair, though evidence for any of them has proved almost entirely absent. A 'No 2' certainly existed, titled 'The Politician', showing a young boy idly reading a newspaper outside a tavern, but neither print is listed in the BM catalogue or found in WorldCat.

The London branch of Godefroy Engelmann's lithographic printing and publishing business opened in 1826 and closed in 1830 (see M. Twyman, *Lithography 1800-1850*, pp. 132 & 225; M. Twyman, *A Directory of London lithographic printers 1800-1850*, pp. 31-2.) Gauci (1774-1854) was a Maltese lithographer and painter who was active in London in the early nineteenth-century, and created portraits and comic prints for Engelmann. He was also an early exponent of lithography for botanical illustration.

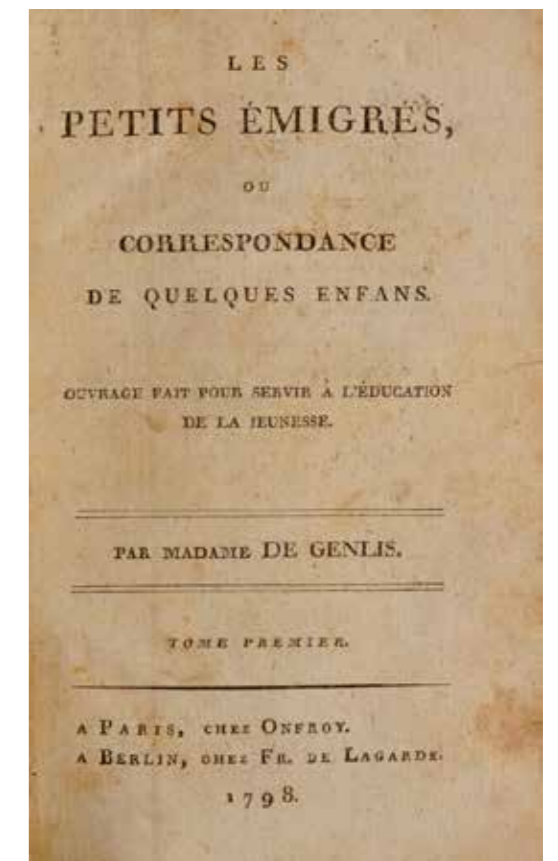
- [24] **GENLIS, Stéphanie Félicité Brulart, comtesse de.** *Les Petits Émigrés, ou Correspondance de quelques enfans.* Ouvrage fait pour servir à l'éducation de la jeunesse. Paris: Onfroy and Fr. de Lagarde in Berlin, 1798. **\$500**

2 vols, 8vo (149 x 90 mm), pp. [i-ii], [2, the second numbered in error 'iv'], [iii]-viii, 404; [2], 430, complete, despite misnumbering and misbinding of 1 leaf 'Épître dédicatoire à mes petits-enfans' after first title. Rather spotted. Early nineteenth-century quarter calf, gilt. Spines faded, but a good copy.

FIRST EDITION. An educational epistolary novel about the life of young emigrés during the French Revolution — written with the first-hand experience of the exile, Madame Genlis having lived a peripatetic life outside France since 1791. Dedicated to her grandchildren and aimed both at children and older readers, the novel opens with epigrams from Irish-born actor-playwright Arthur Murphy ('There are three things highly pernicious to the endearments of beauty..... gaming, scandal and politics'.) and Voltaire ('C'est

être un monstre, que de ne pas aimer ceux qui ont cultivé notre ame'). A 'Hambourg' edition appeared in the same year, and the book was published in English as *The Young Exiles, or, Correspondence of some juvenile Emigrants* the following year.

Cioranescu, 30621; Martin, Mylne & Frautschi, *Bibliographie du genre romanesque français, 1751-1800*, 98.44.



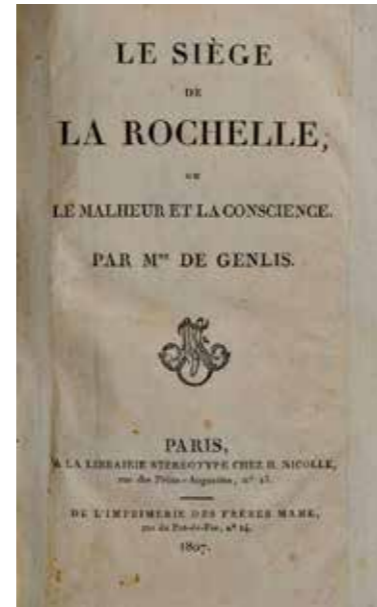
[25] **GENLIS, [Stéphanie Félicité, comtesse de].** *Le Siège de La Rochelle, ou le Malheur et la conscience.* Paris: Frères Mame for Librairie stéréotype de Nicolle, 1807. \$400

8vo (190 × 112 mm), pp. 416, including half-title, which is carefully laid down and the title mounted on a stub (at time of binding), with neat paper repair to fore-edge. The first few leaves rather soiled with a few expert old repairs. Early quarter calf, gilt panelled spine.

FIRST EDITION, dedicated to Pauline Brady, an admirer of Madame Genlis who had withdrawn

to her estate outside Orléans to devote herself to the education of her children according to the author's methods.

cf. Cioranescu, 30660 (edition of 1808, in 12mo).



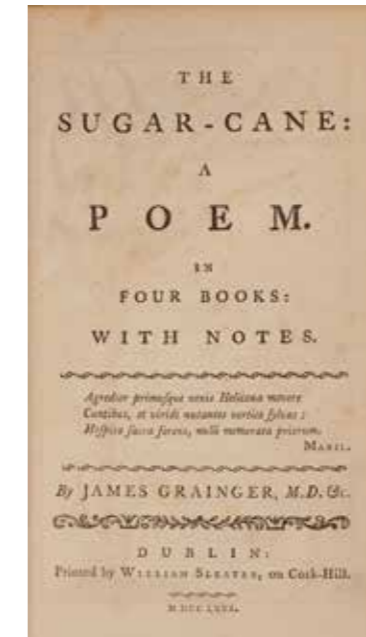
'Each book of the poem covers different aspects of the sugar cane's life, from the climate in which it thrives and the diseases, insects, and climates to which it is most susceptible. Books I, II, and III cover the sugarcane's production process, while book IV covers the examines the politics and culture of the sugarcane plantation. Book IV is significant to note for its discussion of the enslaved people living on the plantation. Grainger expressed views that, while by no means anti-slavery, showed a particular sympathy for the enslaved people working in the sugarcane fields. In fact, much of Book IV is dedicated to humanizing enslaved people and suggesting that they receive fairer treatment. Grainger even suggests what can be described as nearly voluntary enslavement as a way to ensure that well-being of the enslaved people, and grant them at least partial freedom. Grainger's solution suggests some sense of compassion for the enslaved people; however, he offers no feasible solution and uses his medical knowledge to affirm which African ethnic and tribal groups make for the best slaves. The cognitive dissonance displayed in the text is not unique, similar texts from this location and period ... express the desire [to] humanize enslaved people all while exploiting them for their labor' (*Early Caribbean Digital Archive* online).

[26] **GRAINGER, James.** *The Sugar-Cane: a Poem in four Books: with Notes.* Dublin: William Sleater, 1766. \$1800

12mo (165 × 95 mm), pp. ix, [1], 180, [2], plus engraved frontispiece. Woodcut and typographical ornaments. A few leaves creased at extreme lower forecorner towards the front. Contemporary sprinkled calf, spine gilt in compartments, red morocco label. Slightly rubbed, but an excellent copy.

FIRST DUBLIN EDITION (first printed in London in 1764). *The Sugar-Cane* is a 2560-line georgic poem in four books on the cultivation of the crop, written during Grainger's four-year tour of the West Indies, where he actively participated in the exploitation of enslaved people. 'Organized into four books of blank verse, James Grainger's 1764 *The Sugar-Cane*. A Poem was first published in London in 1764 and became quite popular, appearing in a second edition only two years later [the present Dublin edition, simultaneously

issued in London]. In the poem, Grainger displays his admiration of the sugar cane plant and its product, sugar, and offers a detailed look into the life of the plant as well as the enthusiasm it generated among the people on the islands and in Europe. Trained as a physician, Grainger first came to the island of Jamaica in 1759 and spent time there offering medical care to its inhabitants. This is Grainger's only known work of natural history.



The poem itself represents only a fraction of the author's work, there being numerous lengthy explanatory footnotes throughout. Grainger also notably documents the African-American spiritual practice of Obeah in an account which is neither faithful nor sympathetic, but which nonetheless a significant European response. ESTC: Chicago, Cornell, Harvard, Library of Congress, Louisiana State, New York Society, British Columbia and McGill in North America.

[27] **HOCQUART, Édouard.** [Nine Historical Timecharts]. Paris: Langlumé, Peltier, Saintin, 1830s. \$7000

9 folding hand-coloured engraved charts bound together. Occasional marginal creasing, one (*Panorama de l'Histoire universelle*) with small area of staining to lower left-hand corner (slightly affecting the image). Bound (and probably issued) together in contemporary dark blue roan-backed boards. Rubbed, with some more wear to corners and joints, insect damage to rear free endpaper (with loss), but secure and most attractive.

A RARE GATHERING OF NINE OF THE IMPRESSIVE 'STREAM OF TIME' CHARTS BY ÉDOUARD HOCQUART (1789-1870?) — ingenious graphic diagrams derived from the methodology of German historiographer Frederic Strass published at the beginning of the nineteenth century. These charts were separately issued, but occasionally bound as collections, as here. In this collection not only do we have a *Panorama de l'Histoire universelle* but histories of the church, of England, Germany, France (2), Rome, Greece and the Bible. All were published in the 1830s, after the Restoration of the French Monarchy and the European histories are politically charged, especially in dealing with episodes of revolution. All are scarce, appearing in only handful of library copies worldwide and some are even rarer.

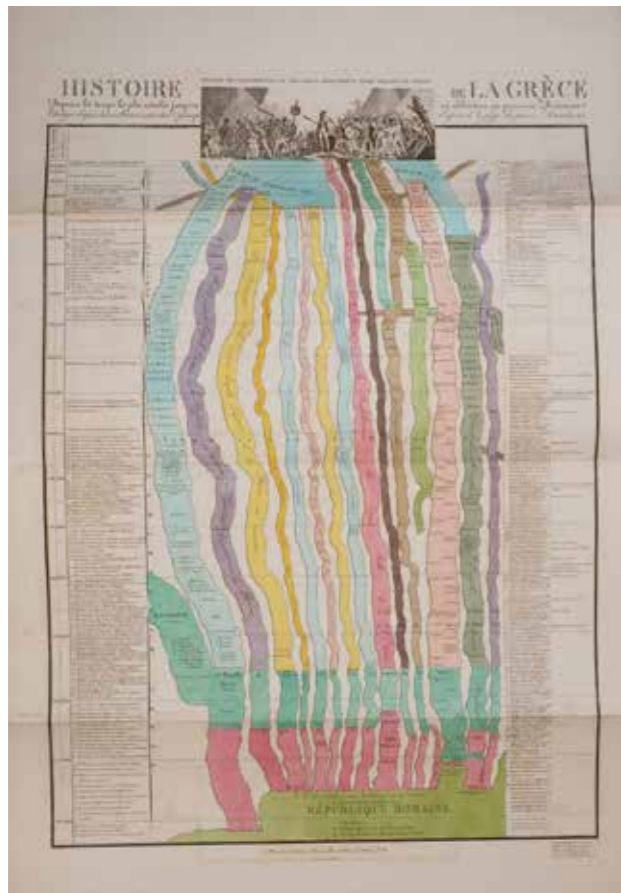
— *Tableau de l'Histoire de l'église* rédigé d'après les *Histoires Ecclésiastiques* de Fleury, Berault-Bercastel et autres. Paris: Langlumé, successeurs de M. Saintin, [shortly after 1834]. (860 × 57 mm). From the establishment of the early church to the time of the July Revolution in France (1830). With vignettes of 20 European cathedrals (including Notre Dame, St Paul's, Westminster Abbey and Hagia Sophia). At the head is a large hand-coloured vignette 'Vue principale de Rome'.

— *Tableau de l'Histoire d'Angleterre depuis les Romains jusqu'à nos jours*. Rédigé d'après les *histoires d'Angleterre* de Lingard et de Hume. Pour faire suite aux tableaux historiques par Hocquart. Paris: Langlumé et Peltier, successeurs de Mr. Saintin, [shortly after 1837]. (845 × 57 mm). Extreme lower right-hand corner creased. From the Saxon heptarchy to the accession of Queen Victoria in 1837. With vignettes of the kings and queens and a vignette of the Battle of Hastings.

— *Nouveau tableau de l'Histoire d'Allemagne depuis les peuples de la Germanie jusqu'à nos jours*, pour faire suite aux Tableaux historiques par Hocquart. Paris: Langlumé et Peltier, successeurs de Mr. Saintin, [shortly after 1835]. (815 × 57 mm). From the early Germanic tribes to the accession of Ferdinand I of Austria in 1835. With vignettes of the principal German towns and cities. At the head is a large vignette of the Battle of Lutzen (1632).

— *Tableau des Révolutions de la France de 1787 jusqu'à nos jours*. Paris: Langlumé et Peltier, successeurs de Mr. Saintin, [shortly after 1835]. (855 × 57 mm). From the first French Revolution of 1789 to the reign of Louis Philippe. The vignettes depict the successive rules, at the head are vignettes of the storming of the Bastille in 1789 and of the Hôtel de Ville in 1830.

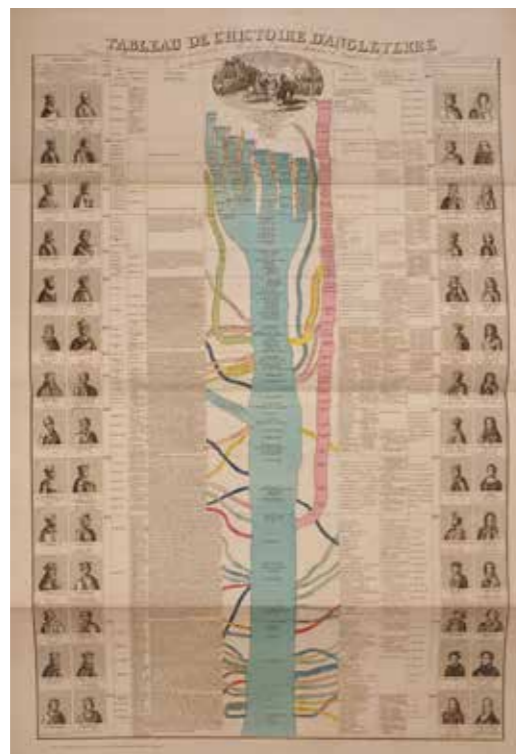
— *Tableau Populaire de l'Histoire de France, depuis le commencement de la monarchie jusqu'à nos jours*, dessiné par Perrot, et rédigé par J.L. Paris: Langlumé et Peltier, [shortly after 1837]. (855 × 57 mm). With 24 vignettes depicting episodes from French royal history and an emblematic headpiece.





— Tableau de l'Histoire de Romaine depuis le tems les plus reculés jusqu'à la division de l'Empire. Rédigé d'après l'Art de vérifier les Dates, les Tables Chronologiques de John Blair, Lenglet-Dufrenoy & C[ompagnie] Par E. Hocquart. Paris: chez Saintin [but imprint stating 'Nouvelle Edition', 1830s]. (845 × 57 mm). Vignettes depicting classical monuments, the upper margin with a frieze of imperial emblems and a hand-coloured vignette of an erupting Mount Vesuvius. First published 1821.

— Histoire de la Grèce depuis les temps le plus reculés jusqu'à sa reduction en Province Romaine. Rédigée d'après les meilleures autorités & princp. d'après le Voyage du jeune Anacharsis. Paris: chez Saintin [but imprint stating 'Nouvelle Edition', 1830s]. (845 × 57 mm). Vignette at the head depicting the battle of Thermopilis. First published 1821.



— Tableau de l'Histoire Sainte, depuis la Création du monde jusqu'à la dispersion des Juifs. Rédigé d'après Prideaux, Usserius, John Blair, Lenglet-Dufresnoy, & par E. Hocquart. Paris: chez Saintin [but imprint stating 'Nouvelle Edition', 1830s]. First published ?1826. (840 × 57 mm). Vignettes with biblical scenes, frieze at the head with depictions of the tablets of the Ten Commandments, hand-coloured depiction of a Jewish man and woman.

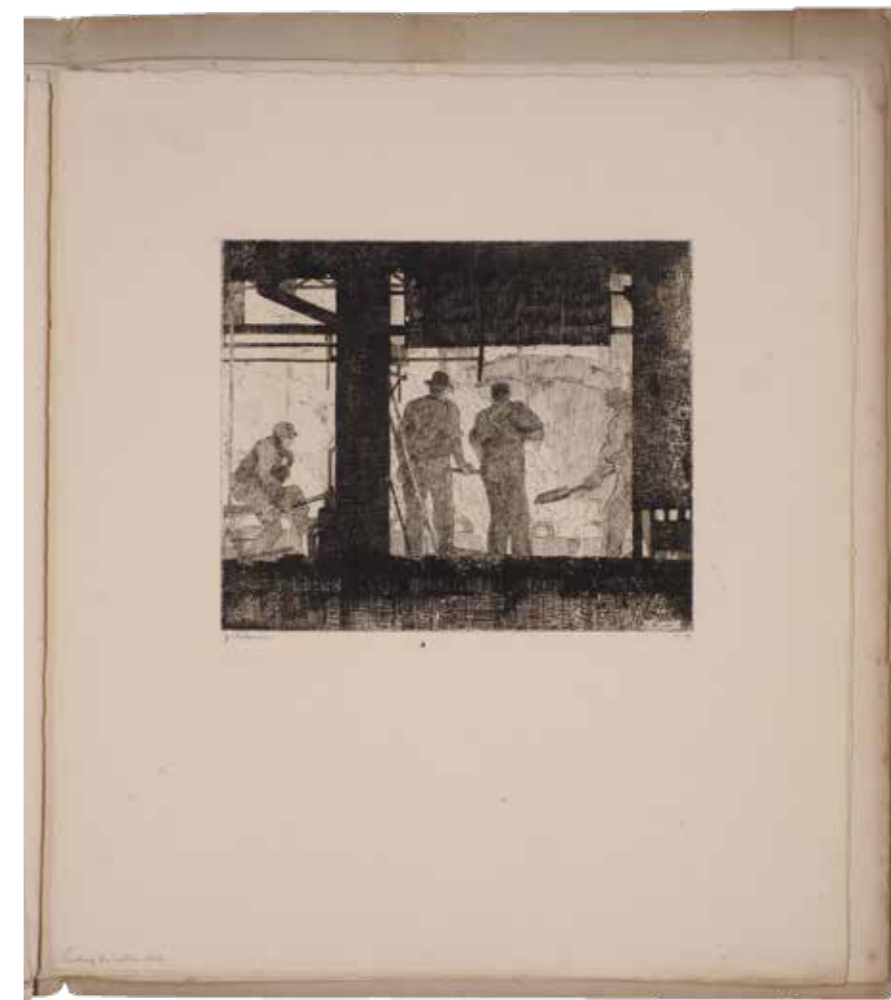
— Panorama de l'Histoire universelle ou Tableau de l'Histoire de toutes les nations, jusqu'à nos jours. Par. E. Hocquart. Paris: chez Saintin [but imprint stating 'Nouvelle Edition', 1830s]. (837 × 57 mm). Printed in blue stipple engraving. Stain affecting lower left-hand corner. A universal chronicle of the world's civilisation since the time of Adam and Eve. Among the broad streams of world history, America joins the parallel journey in 1492. A right-hand column enumerates significant inventions, including chess, money, rag paper, public libraries (in France), printing, microscopes, circulation of the blood, lithography, telegraphy and gas lighting.

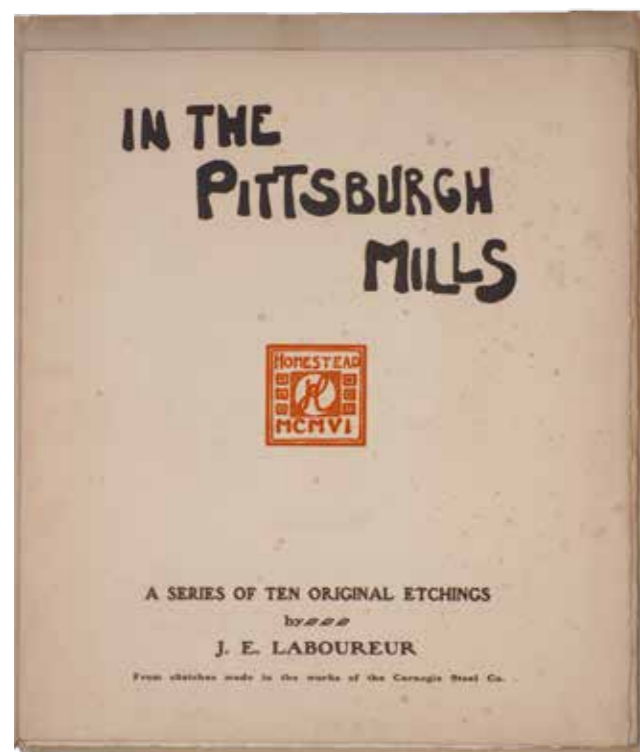
Grafton, Anthony and Daniel Rosenberg, *Cartographies of Time: A History of the Timeline* (Princeton: Princeton Architectural Press, 2010).

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

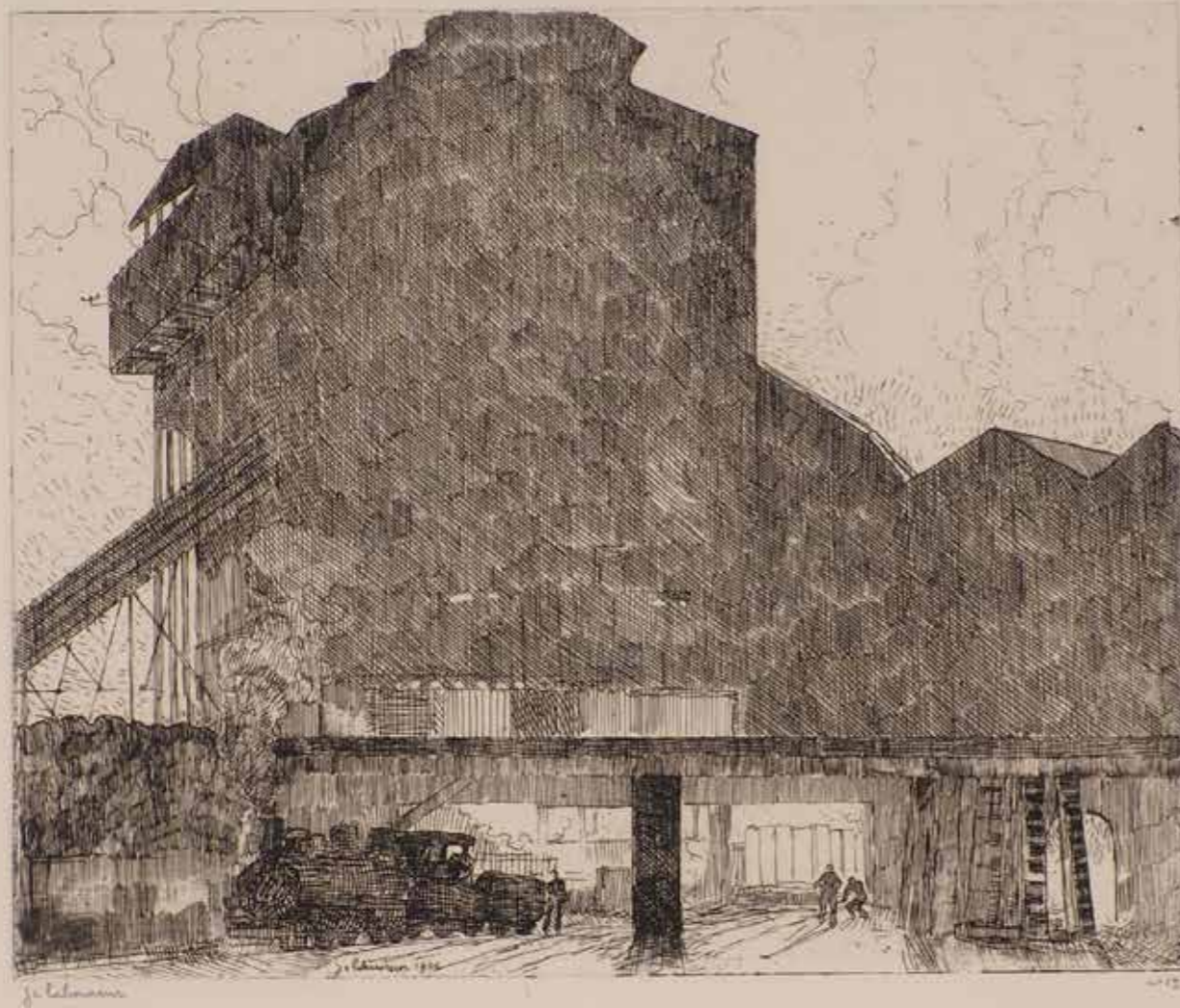
Folio (355 × 310 mm), [8] (including 2 final blanks), 10 etched plates, each c. 150 × 180 mm, signed and numbered in pencil. Uncut, and loose as issued in the original printed wrapper. Wrapper browned at the margins and a little frayed, the contents fine.

FIRST EDITION. ONE OF 60 COPIES ONLY, AFTER WHICH THE PLATES WERE DESTROYED (this is one of the 50 copies on Arches, after 10 on Japon). This is a rare early collection by Laboureur, made by him at the beginning of his career during a six year stay the United States from 1903, where he observed American life and industry in Pittsburgh at first hand — and where he was enthralled by the aesthetic possibilities of industrial production. On his return to Paris he became one of the central figures in modernist printmaking, working initially in the Cubist idiom. The plates here comprise: The Merchant Mill; The Converting Works; A Corner in the Mills; In the Mills at Night; Before the Soaking Pits; The Light of the Converters; The Electric Charging Crane; Plate Rolling Mill; Casting Steel in the Moulds; The Bloom Yard at Night. Complete sets are very rare, most having been broken up for display. WorldCat lists no copies outside Paris, but there is also a set in the Carnegie Museum of Art (Pittsburgh).





- [29] **LINDSAY, Caroline, Lady.** Eight drawing books/albums, all half or quarter sheep, quite worn, c. 268 ink or ink-and-pencil drawings, plus another 10 pencil drawings. [England, France, Germany, Austria, Italy, c. 1814-1834]. **\$4500**



A COLLECTION OF DRAWING BOOKS BY LADY CHARLOTTE LINDSAY, DAUGHTER OF FREDERICK NORTH, LORD NORTH (PRIME MINISTER OF BRITAIN DURING THE AMERICAN REVOLUTION). In 1800 Caroline North married Lt.-Col. John Lindsay (d. 1826), son of James Lindsay, fifth Earl of Balcarres and she is best known as a lady of the bedchamber to the exiled Queen Caroline (estranged from King George IV). Her service to Queen Caroline ran from 1808-1817, when she travelled extensively in Italy and elsewhere on the Continent. During the Caroline's divorce

trial in 1820, Lindsay was cross-examined in an attempt to uncover an improper relationship between the queen and one Louis Pergami. Apart from the first two books here (dated 1813 and 1814) the albums date from the period after Lindsay had left the queen's service on the insistence of her brother. The drawings are the fruits of her extensive travels, but also her perceptive eye and accomplished hand. Some of the drawings are quite highly finished, some with an attractive combination of ink (black and brown) and pencil (providing contrasts between fore- and backgrounds). Lindsay's manuscript travel journals (1815-1818) are preserved in the Bodleian Library, with a later diary (1819-20) in the Wellcome Library (London).



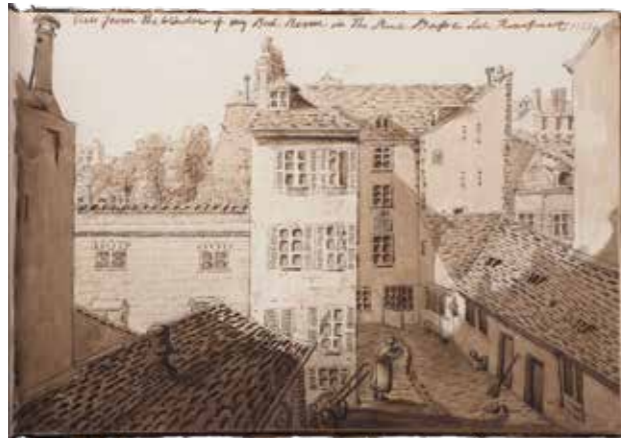
[30] **LOISEL, Julien.** *Atlas Photographique des Nuages*. Paris: G. Thomas, [1911]. \$2500

Small folio (338 × 255 mm), pp. [8], plus 10 plates (with 20 photographic images of clouds). A few smudges to lower plate margins. Text leaves rather fragile at margins. Original half cloth and grey boards. Expertly rebaked to style.

FIRST EDITION of this important collection of cloud photographs, one of the early attempts at a photographic cloud atlas. Unlike the first International Cloud Atlas of 1896, which used coloured plates derived from photographs and paintings, *Atlas Photographique des Nuages* has plates derived directly from monochrome photographs. Taken over over many years from the observatory at Juvisy, where Loisel was a meteorologist, they were praised for their extreme clarity allowing the appreciation of minute details of structure.



1. Oblong 8vo (145 × 235 mm). '1813' on upper cover. 23 ink drawings. Beauport Park (Sussex) and environs. [1813].



2. Oblong 8vo (130 × 210 mm). Inscribed 'Charlotte Lindsay 1814', 42 ink drawings: Sompting, Goring, Nice, Monaco, Pisa, Campo Formio, Trieste, Leybach, Graz. [1814].

3. Oblong 4to (178 × 260 mm). 10 ink drawings, 28 pencil drawings, the ink drawings including the chateau at Saint Cloud, and Wroxton (Oxfordshire), the pencil drawings mainly mountain villages in the Tyrol and elsewhere (some with captions 'from an inn window'). [1820]



4. Oblong 8vo (128 × 205 mm). '1821' on upper cover. 37 ink drawings. Turin, Florence and (mainly) Rome. Signs of several excisions. [1821].

5. Oblong 8vo (140 × 210 mm). Inscribed in pencil 'Colonna Gardens Nov. ye 8th. 1822'. 32 ink and pencil drawings, views in Rome: San Giovanni Paolo; from the Villa Borghese; from the Villa Spada; Coliseum ('copied from Sir W. Gell's'); St Peter's from the Villa Giraud; Vatican garden; the Appian Way. Stub of one drawing (removed) [1822-1823].

6. Oblong Folio (265 × 370 mm). Inscribed 'Views in Italy and Germany in the year 1822-3'. 43 ink drawings (most c. 160 × 190 mm), mounted on grey paper leaves, mainly Rome with some in the Tyrol and the Rhine. [1822-3].

7. Oblong 8vo (155 × 218 mm). Upper cover inscribed 'Rome & Naples 1823'. 39 ink (and some pencil drawings). Signs of c. 20 excisions (drawings removed). [1823]

8. Oblong 4to (175 × 265 mm). Inscribed 'Charlotte Lindsay July ye 5th 1825. Wroxton Abbey. 42 ink and pencil drawings. Including Wroxton Abbey, Cheltenham, Malvern and environs. One pencil sketch of Rio de Janeiro in another hand (signed 'M.G.'). [1825].



[31] **LYDIS, Mariette, *illustrator*. Henri CREUZEVAULT, *binder* Sappho.** [Paris: Maurice Darantière and J. J. Taneur, 1933]. **\$15,000**

Folio (323 x 245 mm), 15 etched erotic plates, all signed by Lydis in pencil, 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, original wrappers preserved. Contemporary tan goatskin by Henri Creuzevault (signed) with a bold geometric design of fifteen horizontal bands and rectangles in relief, spine lettered in gilt. Slipcase and chemise (rubbed, the spine of the latter slightly cracked). A superb copy.

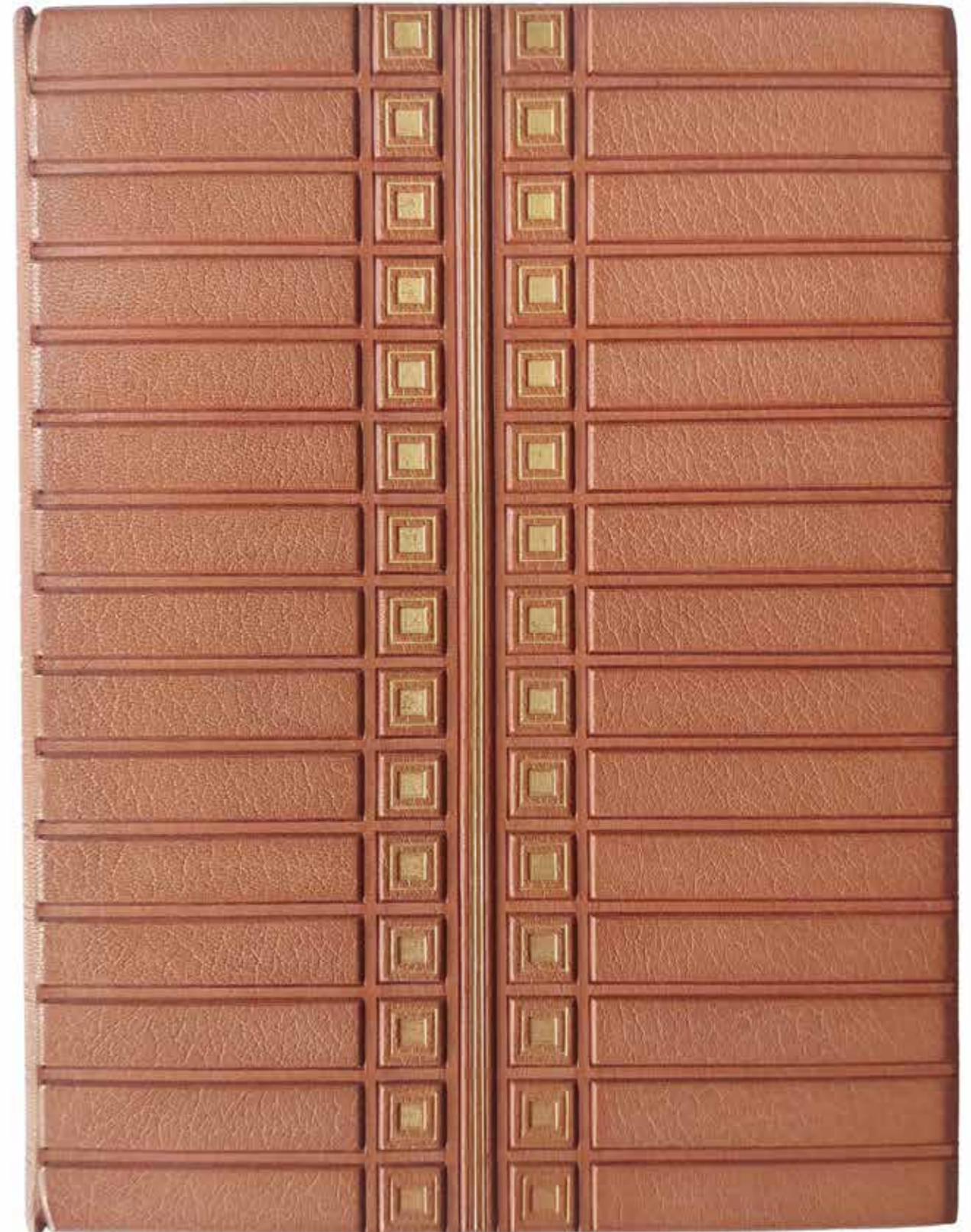
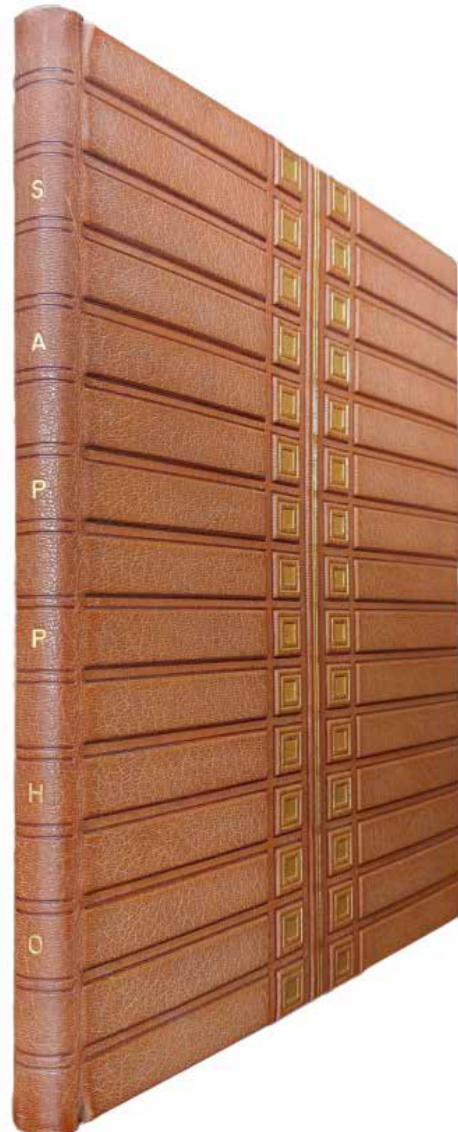
FIRST EDITION, IN A SUPERB GEOMETRIC BINDING BY HENRI CREUZEVAULT. All the plates are signed in pencil. *Sappho* is one of Mariette Lydis's rarest books, and among the most provocative, with its large format plates demonstrating her mastery of the etched line. Still under-appreciated and under-represented in institutional collections, Lydis is one of the most intriguing artistic figures of her era. Her youth in bourgeois Jewish Vienna was followed by travels across Europe, Africa and

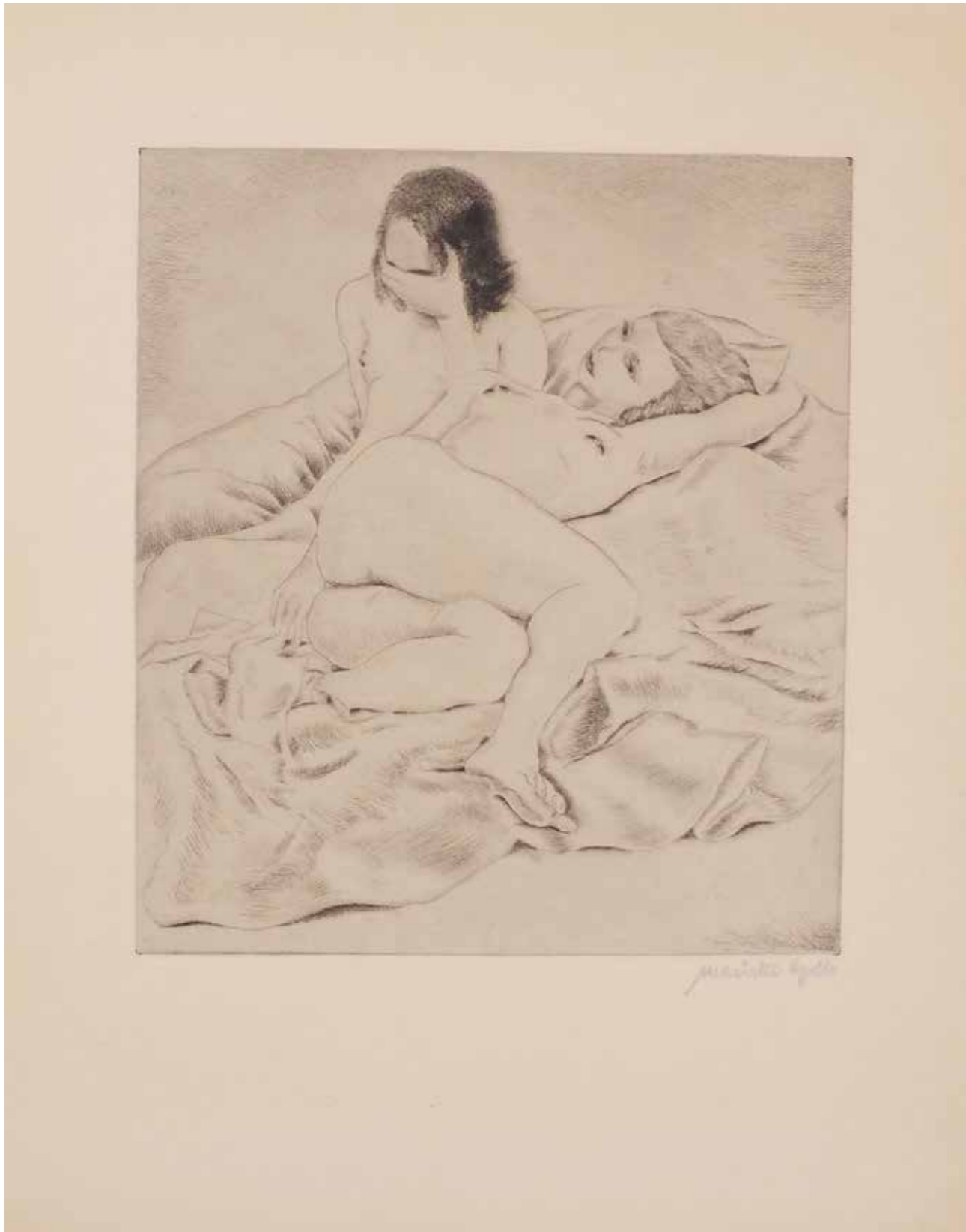
later England, the USA and South America. She settled in Paris in the 1920s (later describing the city as 'the only place where it is possible to forget the brutality of men') where she embraced the fluidity of culture and sexuality she found there. Though married three times (the last to publisher Giuseppe Govone, with whom she jointly published *Sappho*) she was openly bisexual. Her flight from Europe to Argentina in 1940 and subsequent isolation from European collectors and artistic movements perhaps served to obscure the astonishing range of her graphic art in the twenties and thirties.

The contemporary binding of this copy is an especially striking example of the art deco architectural style of Henri Creuzevault (1905-1971), among the most prominent and celebrated Parisian binders of the immediate pre-war era. Camille Creuzevault illustrates an almost identical binding on a copy of Pierre Louys' *Aphrodite* of 1936 (*Henri Creuzevault*, II, 59). 'Henri Creuzevault intended to be a painter but in 1918 he learned the craft of leather-gilding and then entered the binding studio of his father Louis Lazare Creuzevault. During his military service in the Middle East in 1925, he again took up painting and drawing. The following year, back in his father's studio, he drew his first sketches and exhibited his bindings at the Musée Galliera where he won first prize in 1928. Creuzevault's art, always highly rigorous, developed throughout his life. His early style was fairly sober and traditional, progressing in the 1930s to compositions in the style of Art Deco, and 10 years later returning to an austere Classicism before the production of his bold works of the 1950s...' (Benezit).

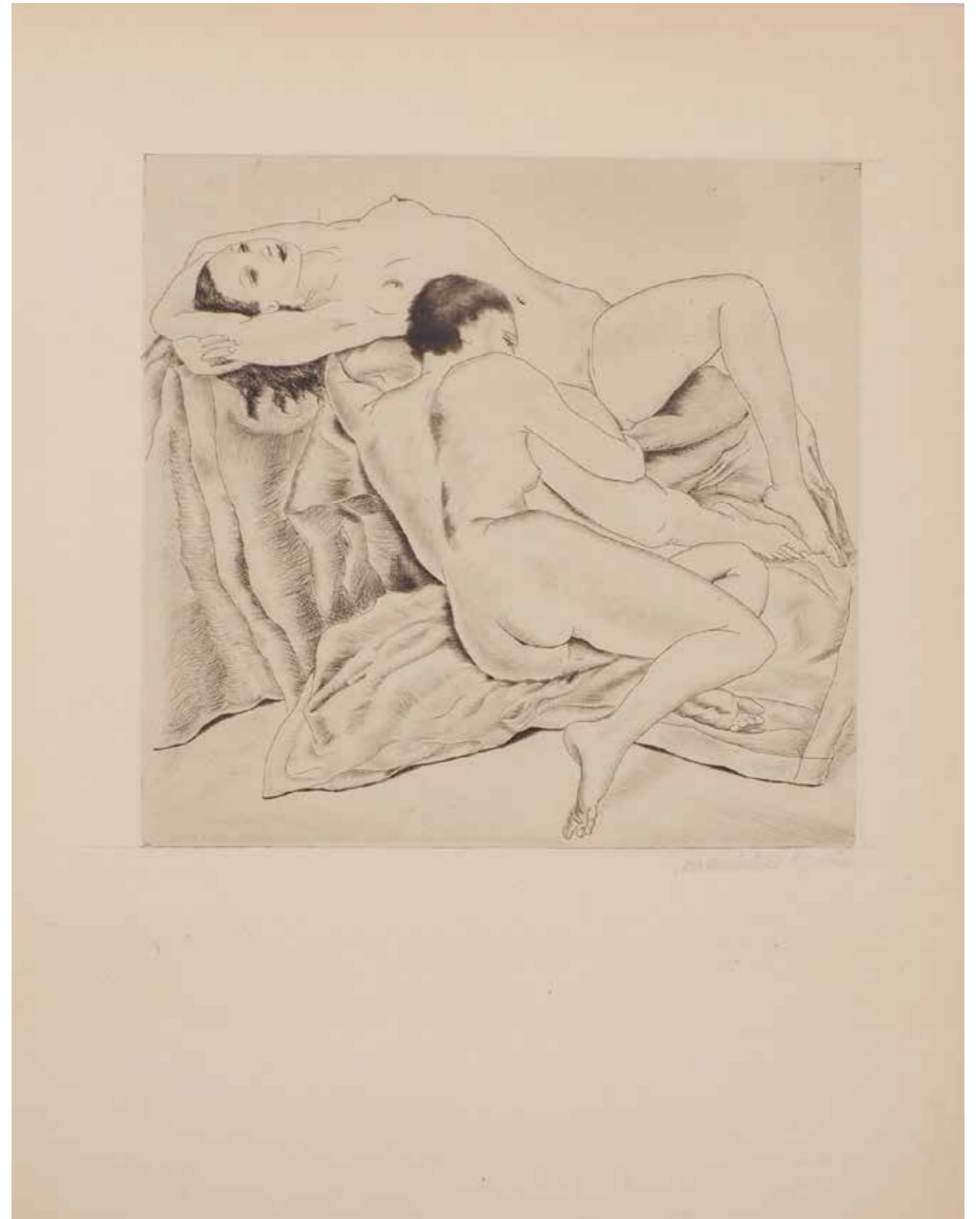
This is copy III of 5 copies on vieux japon bound by Creuzevault without the additional suite (duplicate plates printed on chine) noted in the limitation statement. The total edition was of only 45 copies, the remaining 40 on japon imperial.

Worldcat lists copies at Cornell, Harvard and Bibliothèque nationale only (there are also copies at Edinburgh University and the National Gallery of Scotland).





Item 31, Sappho



Item 31, Sappho

[32] **Mariette LYDIS, *illustrator*, Armand GODOY. Les Litanies de la Vierge.** 48 lithographies enluminées... Paris: [printed by Audin in Lyon and Dorfinant in Paris for] A. Blaizot et fils, 1934. **\$2250**

Folio (280 × 225 mm), pp. [212], plus 48 pochoir coloured plates. Slight marginal staining to versos of some plates, never visible on the rectos. Modern half morocco preserving original wrappers.

FIRST EDITION with Lydis illustrations. One of a total edition of 131 copies (this one of the 115 on papier de Rives). The illustrations, many in the style of illuminated miniatures or icons are transformed through brilliant pochoir colouring executed in the workshop of master colourist Jean Saude, reproducing the artist's signature on each.

These verse litanies, after the traditional catholic Marian litany, are entirely the creation of Armand Godoy and were first published (unillustrated) in 1930. Symbolist poet Godoy was born in Havana in 1880 and spent the first part of his life in Cuba and Peru, working in banking and the tobacco trade, before emigrating to France in 1919 with the express

intention of becoming a poet 'dans la langue de Baudelaire'. Much influenced by the Parnassians and the symbolists he was also a major collector of books, manuscripts and prints, amassing an unrivalled collection of Baudelaireiana.

WorldCat lists copies at Princeton and Bridwell only outside continental Europe.

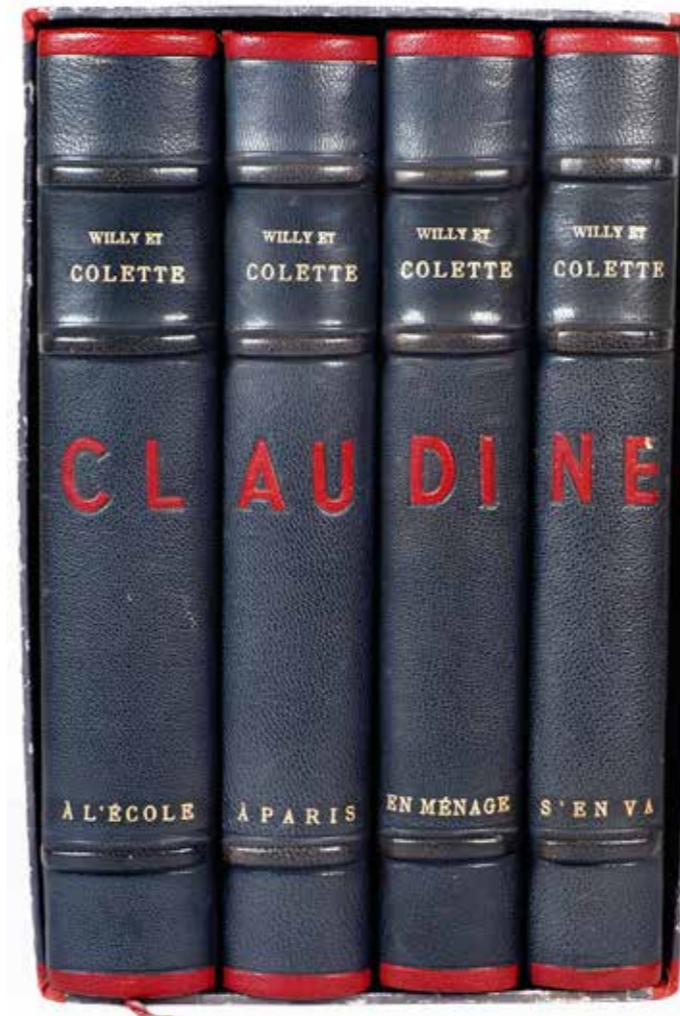


[33] **LYDIS, Mariette, *illustrator*. COLETTE (and WILLY). Claudine à l'école; Claudine à Paris; Claudine en ménage; Claudine s'en va.** Paris: Éditions de Cluny, [1939]. **\$1550**

4 vols, large 8vo (230 × 170 mm), pp. 239, [3]; 186, [4]; 174, [4]; 160, [4], plus 48 plates each in two states (one monochrome, one colour). Uncut in original dark blue morocco with red borders, lettered on the spines to read 'CLAUDINE' across the 4 volumes. Original matching slipcase.

FIRST EDITION with the Lydis illustrations, of Colette's coming-of-age novel (first published in 1900-3 with debatable contribution from her then-husband, Willy). This is copy number 88 of 100 on pur fil Lafuma with plates in 2 states, after copies on Japon and Hollande, of a total edition of 1585 copies on different papers. There

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



[34] **MOTZ, Johann Michael, heirs of; and Albrecht SCHMIDT.** [A bound collection of 54 plates]. Augsburg [n.d. but soon after 1750]. \$6500

Oblong 4to (166 × 207 mm), 54 hand-coloured engraved plates with captions, some heightened with gum arabic and gold. Significant thumbing with occasional stains, though generally clean, some marginal tears, usually closed and without loss, 3 plates with long vertical tears, 2 of which have basic early repairs to the verso, one using earlier printer's waste, and 2 with old early reinforcements at the gutter. Stubs of several plates removed. Some pencil scribbles. Somewhat later blue paper covered boards, worn, wanting front free endpaper, rear endpapers with childish pencil scribbles/drawings (one a very nice drawing of a young boy) including the dates 1810 and 1816.

AN INTERESTING COLLECTION OF FIFTY-FOUR RARE HAND COLOURED PLATES BY AUGSBURG PUBLISHERS JOHANN MICHAEL MOTZ AND ALBRECHT SCHMIDT, very much in the style of the recreational and educational prints of the slightly earlier Augsburg engraver-publisher Martin Engelbrecht. Like Engelbrecht's, these prints were intended for popular consumption and were often cut up for albums or other decorative decoupage projects. All are very rare, notably the fine 4-plate suite of the continents here (Europe, Asia, Africa and America) and a

very substantial part of the biblical sequence by Schmidt. There are also plates for the four seasons, the elements and times of day, two hunting plates and another after Boucher. The album was evidently put together c. 1800 from two or more constituent parts, perhaps already quite well used to judge by the variation in condition across the collection and by the various patterns of previous stab holes. An early owner/user has added some amusing pencil drawings to the rear endpapers.





Motz specialised in devotional cards, *memento moris* and these larger format prints which could be cut out and pasted to screens, furniture, walls and other decorative projects. As a result they are exceptionally rare in standard print collections.

Comprising:

1. Les Amans Surpris (after Boucher, c. 1755), Motz.
2. Les Plaisirs au jardin & La musique, 2 plates, Motz.
3. [The Continents] Europa, Asia, Africa, America, 4 plates, lower lines of verses and imprint cropped, but Motz after I. Waxmuth.
4. [The Seasons] Der Frühling, Der Sommer, Der Herbst, Der Winter, 4 plates, Motz.
5. [The Elements] Das Feuer, Das Wasser, Die Luft, Die Erde, 4 plates, Motz.
6. [Parts of the Day] Der Morgen, Der Mittag, Der Abend, Die Nacht, 4 plates, Motz after Stockhman[n].
7. [Hunting], 2 untitled prints, Motz after Stockhman[n].
8. [Old Testament. Genesis] 14 plates, numbered 5-12, 37, 40, 45-48 each with gold borders, Albrecht Schmidt. [of 56?]
9. [Old Testament, Genesis, the story of Joseph]. 13 plates, numbered 1-5, 7-14. Motz.
10. [The Prodigal Son]. 6 plates, numbered 1-2, 5-8, Motz after C. Vogt (stubs of plates 3 & 4, evidently cut out).



[35] (MUSIC). SILVESTRE, *copyist*. Collection de Vaudevilles, Brunettes, Parodies, Airs, Rondes et Romances ... [each volume with a slightly different title]. Paris: Silvestre, 'au Cerceau d'Or, Rue des Tournelles, [1761]. \$32,000

Decorated manuscript on paper, 10 volumes, large 4to (285 x 220 mm), each c. 200 pages (often mispaginated) with elaborately decorated title-pages in red, green, blue and yellow inks, each to a different design, versos with large fleuron or ornament in the same colours, volume 8 with a decorated tablature diagram of a guitar neck, each page ruled with red double borders, numerous decorative head and tailpieces, titles to each piece in red, musical scores ruled usually for 8 staves, text and music in a single neat and accomplished hand throughout. Contemporary full red morocco, gilt, sides with broad scrolling borders constructed from a variety of large and small tools, gilt panelled spines with floral tools, olive morocco lettering and numbering pieces, inner gilt dentelles with broad floral roulette, green watered silk endpapers, gilt edges. Slightly rubbed, with a few joints cracking or starting, and 6 of the volumes with headcaps chipped or absent, occasional minor abrasions, but still a handsome and impressive set. Some with small engraved labels of Van der Helle ('Ex Museo van der Helle'), vols 1, 9 and 10 with traces of another larger bookplate removed from the front pastedowns.

AN IMMENSE COLLECTION OF OVER 1000 POPULAR SONGS FROM THE MID-EIGHTEENTH CENTURY PARIS STAGE AND SALON, compiled and elegantly presented by an accomplished copyist in a delightfully-decorated ten-part manuscript — 'Recueilles par la Volupté et la Décence, pour être executez par le goût et les graces'. The collection reflects the high-water mark of French salon music, where amateurs and professionals gathered in the households of the nobility and other wealthy Parisians to perform music from the opera and opéra comique in an informal setting with a variety of different instrumental

accompaniments. The variety of both songs and settings is amply reflected in this unusually extensive collection, presumably a commission from a wealthy but so-far not firmly identified patron (whose monogram 'DC' or 'DLC' is incorporated in the title-page decorations). Each volume bears different titles reflecting contents of different sorts comprising, vaudevilles, brunettes, parodies, airs, rondes, romances, musettes, monologues and pastorales both for solo voices (male and female) and a variety of accompaniments including violins, guitar, flute, oboe, harp, keyboard and basso





Diapazon et Doitler du Manche de La Guittarre Par Nottes et Par Tablature

Par Nottes

Avide accord. 1 2 3 4 5 6 7 8 9 10

Premiere. ut fa sol la si ut re

Seconde. si ut re mi fa sol la

Troisieme. sol la si ut re mi fa

Quatrieme. re re mi fa sol la si ut

Cinquieme. la la si ut re re mi fa sol

Tablature

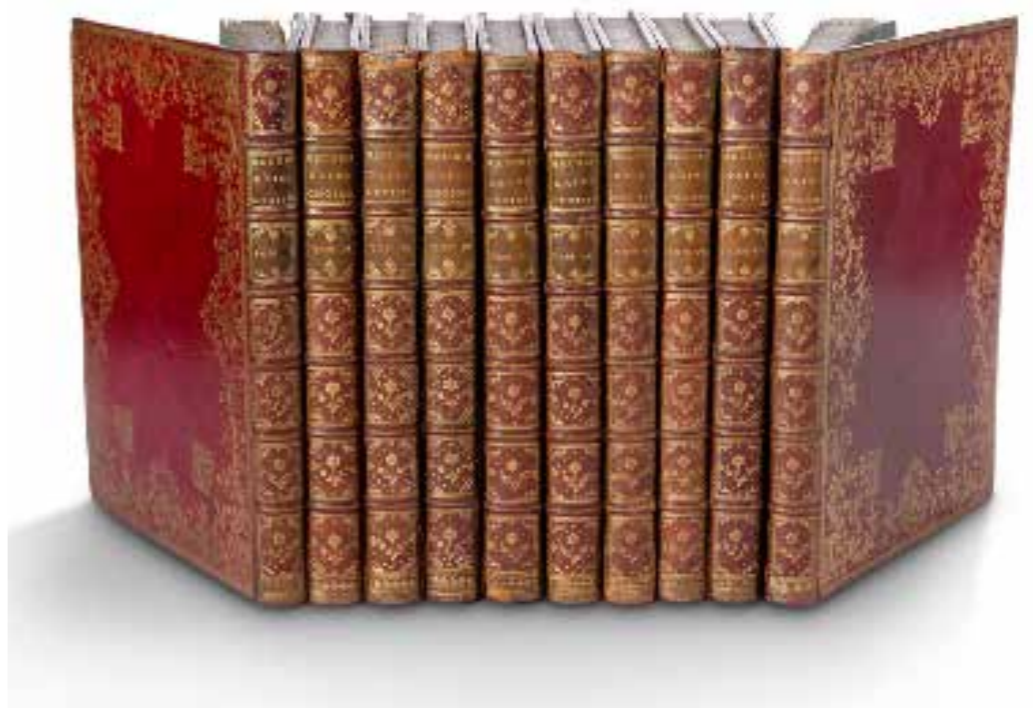
A	B	C	D	E	F	G	H	I	K	L
A	B	C	D	E	F	G	H	I	K	L
A	B	C	D	E	F	G	H	I	K	L
A	B	C	D	E	F	G	H	I	K	L
A	B	C	D	E	F	G	H	I	K	L

N^a. Ces lettres prennent les noms et places marquez perpendiculairement au dessus, ce qu'on appelle Tablature, pour ceux qui ne jouent point par musique. Cependant, il faut sçavoir la valeur, puis que la durée ne se caracterise que par des notes au commencement de chaque mesure, ou au dessus de chaque lettre.

continuo transcribed variously in standard notation or guitar tablature. Volume 8 also contains a decorated tablature diagram of a guitar neck and series of exercises for that instrument. Composers include Blamont, Campra, Couperin, Dauvergne, Francoeur, Le Borde, Geminiani, Lully, Marais, Mondonville, Mouret, Rameau and Rebel and at least two songs have accompaniments composed by the copyist, Silvestre, himself. Most title-pages bear the initials 'DC' or 'DLC', presumably an otherwise unidentified patron, while one of the Silvestre pieces, (vol. 2 p. 108) 'Le vray bonheur' is described as a '...Bouquet d'affection a l'abbé D.L.C', just possibly the 'DLC' of the title monogramme, rather than simply a coincidence. This might support a tentative ownership attribution to the Abbé De La Chapelle (?1710-1792), polymath, inventor and French royal censor, author of several mathematical works, of *Le Ventriloque, ou l'Engastrimythe* (1772) and *Traité de la Construction théorique et pratique du Scaphandre* (1774).

It has been suggested by musicologist Sylvie Bouissou that the copyist might be identified as Nicolas-Charles de Silvestre (1699-1767, royal engraver and keeper of drawings of the Cabinet du Roi) but the scribe is more likely to be an independent copyist, of whose work we find three other examples: in the Bibliothèque nationale, *Choix d'Ariettes Françaises*, 1759 (FRBNF44919381); the Bayerische Staatsbibliothek, Munich, 2 vols, 1763 (D-Mbs Mus Ms 1155 - 1156) and another volume (also 1763) in the library at Senlis, Bibliothèque municipale (MS 1770, IV). As given in the titles, Silvestre worked from the 'Sign of the Golden Hoop' in the rue de Tournelles, an address also occupied a roughly the same time by a M. Musy, inventor and manufacturer of apparatus for the chocolatier (see *la Feuille necessaire*, 1759, p. 589). A complete list of the volume titles is available on request.

M. Van der Helle de Lille (engraved labels 'Museo Van der Helle') his sale 10-26 February, 1868, lot 853).



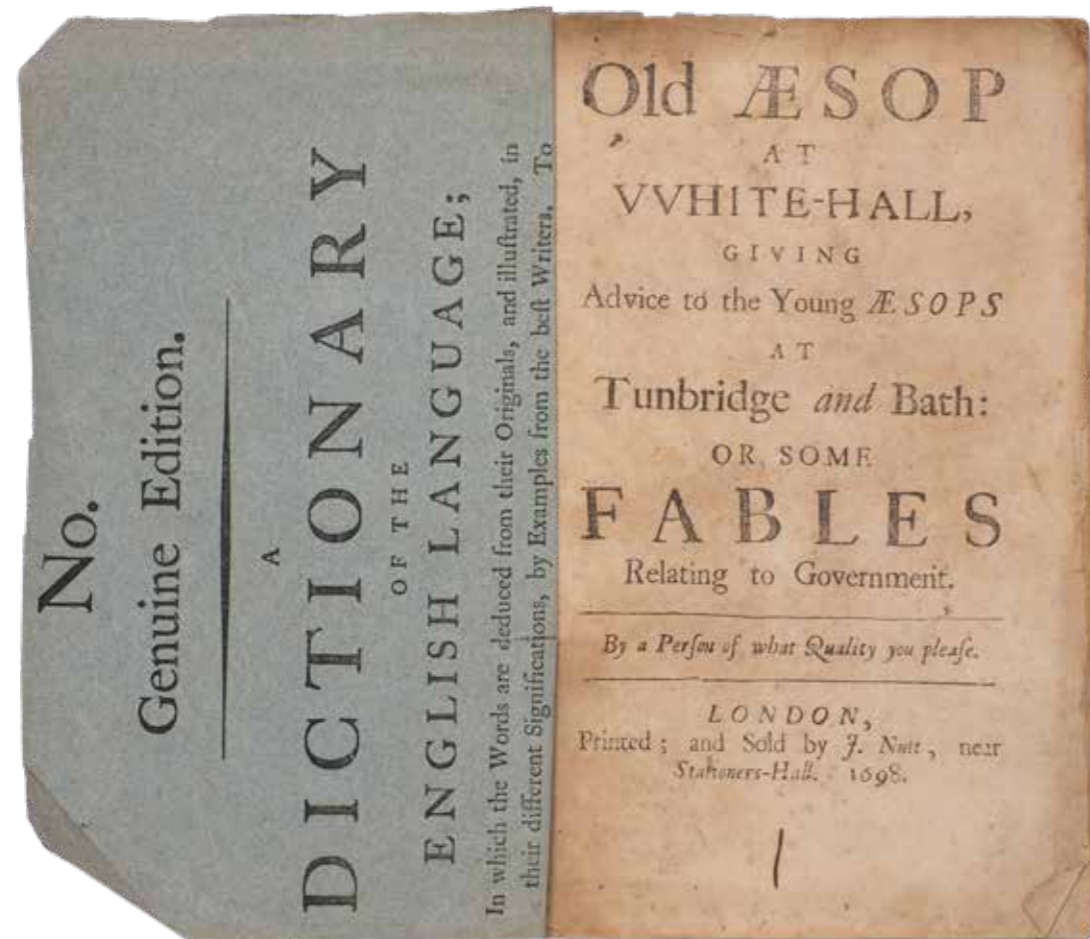
[36] **OLD ÆSOP at White-hall, giving Advice to the young Æsops at Tunbridge and Bath: or, Some Fables relating to Government.** By a Person of what Quality you please. London: J. Nutt, 1698. \$2000

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

FIRST EDITION of this British political satire, co-opting Aesop's animals of in a series of witty verses, capitalising on the popularity of the Aesop in English via the editions of Ogilby and L'Estrange. 'In 1698 a whole series of fables began to appear anonymously which set Aesop on a journey through England and the rest of Europe. He comments through his animal characters about the Jacobite threat, William's government of England, and Louis XIV's ambitions on the continent. As one writer put it, "It is now the Mode, it seems, for Brutes to turn Politicians," and Aesop was chosen as their main expositor. *Aesop at Tunbridge* (1698) was a structured attack on William and on Whig

principles in general. In the same year *Aesop at Bath* criticized the Jacobites; *Aesop Return d from Tunbridge* committed the hapless supporter of the Jacobites to Bedlam; *Old Aesop at Whitehall* defended the government; and *Aesop at Amsterdam* objected to the very monarchical forms of government supported in one way or another by Whig, Tory, and Jacobite factions' (Daniel, 'Political and Philosophical Uses of Fables in eighteenth-century England', *The Eighteenth Century*, 23, 2, 1982, p. 153).

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



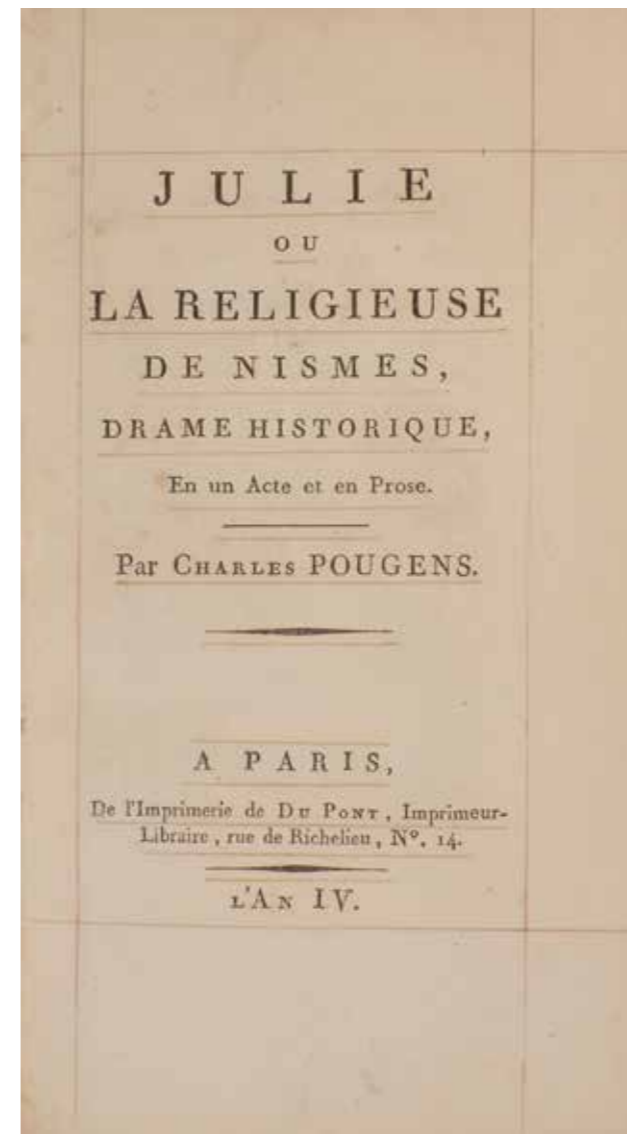
[37] **POUGENS, Charles. Julie ou la Religieuse de Nismes, Drame historique, en un acte et en prose.** Paris: Du Pont An IV [1795/6]. \$1400

12mo (168 x 90 mm), pp. xix, 79, [1], including half-title. Margins ruled in red throughout (contemporary). Red half morocco (c. 1900) by Brany. An excellent copy.

FIRST EDITION of a gothic drama recounting the trials of an incarcerated nun — a theme with obvious anticlerical and libertarian potential which attracted several French novelists of the Revolutionary era, including Olympe de Gouges (in *Le Couvent ou les vœux forcés*) and Chénier (in *Fénelon ou les religieuses de Cambrai*). *Julie* was Pougens' only drama and was given salon performances by the actor François-Joseph

Talma and William Godwin read it in 1801 (*Diary*, 4 July 1801 <http://godwindiary.bodleian.ox.ac.uk/diary/>). Charles de Pougens (1755–1833) is an interesting figure — the natural son of the Prince de Conti, he was highly educated and began a diplomatic career in Rome 1776, cut short by smallpox which left him blind. He travelled to England and was associated with Cagliostro and the transgender Chevalie D'Eon. Sentenced to death by the French Revolutionary authorities in 1794, he survived when the execution of Robespierre brought an end to the Reign of Terror. The National Convention awarded him a pension, and in 1795 he opened a business in Paris selling books on commission. He is best known for his early speculative lost-race novel, *Jocko* (1824).

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



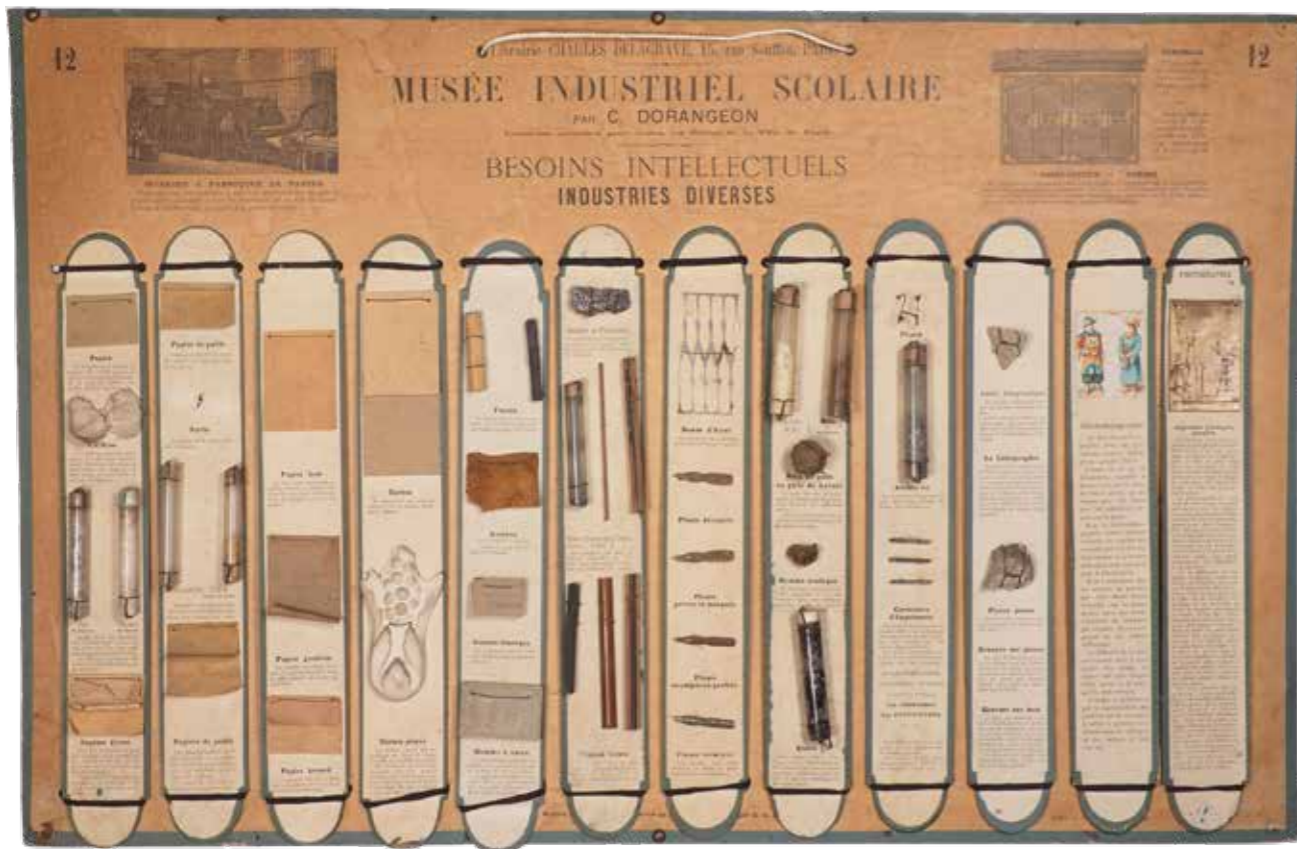
[38] **(PRINTING). DORANGEON, C. Besoins intellectuels. Industries diverses** [from] Musée industriel scolaire. Paris: Librairie Delagrave, [n.d. c. 1884]. \$2500*

Large chart mounted on board (470 × 720 mm with two supporting wooden batons on the verso). Printed text with two vignettes, plus 12 panels (mounted with cords) with text and numerous samples (see below) attached with wire (2 wanting: a fragment of straw and a sample of metallic lead, the contents of one glass phial now empty). Some rubbing and minor fraying, the printed panel somewhat browned.

A SUPERBLY INFORMATIVE EDUCATIONAL CHART with genuine samples of 'besoins intellectuels' — the raw materials of writing, drawing, printing and graphic reproduction. The first four panels concern paper (rag, straw and woodpulp) and its manufacture, with samples and four phials for ingredient samples, the next two concern drawing materials (graphite, charcoal, Conté crayons and three different erasers), followed by three panels exhibiting pen nibs, ink ingredients (iron sulphate, logwood or 'bois de campêche', an oak gill, gum arabic and a phial of black ink, now dessicated). Three more panels concern printing and reproduction: letterpress, with three type sort samples and their components, antimony and lead (the lead fragment now missing); lithography, with fragments of lithographic stone and pumice;

and chromolithography, with a description of the process and a sample. The final panel describes photography, with a sample. The background diagrams show an industrial papermaking machine and a made-up forme of type with a compositor's stick.

The chart is number 12 of a series of 12 educational charts on a variety of subjects (food & drink, textiles, leather, building materials etc) comprising a *Musée industriel scolaire* for use in French schools and colleges. All are very rare. The *Musée* was a pioneering attempt at intuitive education, allowing students to see beyond the book and the chalkboard, and to see, touch, feel and smell the products described.



[39] **[SAINT-MÉMIN, Charles Balthazar Julien Févret de. Henry Walter Livingston. 1804 or 5]. \$1500***

Engraved circular portrait (etching and aquatint) after a physionotrace, 70 × 65 mm (sheet size 119 × 96 mm). Later pencil caption.

A RARE PHYSIONOTRACE PORTRAIT of Henry Walter Livingston (June 12, 1768 – December 22, 1810), a United States Representative from the state of New York. He graduated from Yale College in 1786 where he studied law and was admitted to the bar and commenced practice in New York City. He was private secretary to Gouverneur Morris, American Minister Plenipotentiary to Paris, France, 1792-1794; judge of the court of common pleas of Columbia

County, N.Y.; member of the State assembly in 1802 and again in 1810; elected as a Federalist to the Eighth and Ninth Congresses (March 4, 1803-March 3, 1807). He died at his home in Livingston, New York on December 22, 1810 and is interred with his wife in a vault there.

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.



The miniaturist 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 Bluguet 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.

[40] [SAINT-MÉMIN, Charles Balthazar Julien Févret de]. WATSON, David. 1808 \$1500*

Engraved circular portrait (etching and aquatint) after a physionotrace, 72 x 65 mm (sheet size 108 x 80 mm). Early ink caption in brown in, plus a later pencil caption.

A RARE PHYSIONOTRACE PORTRAIT OF DAVID WATSON (1773-1830), a lawyer, educated at William & Mary College (1796-1797) and a member of the first Board of Visitors of the University of Virginia in 1817 (with Thomas Jefferson). He is known to have been a confidant of Jefferson and other notable figures of the period. He was elected six times to the General Assembly and represented Louisa County at the 1829 Constitutional Convention.



[41] THE SCOTS SCOUTS DISCOVERIES: by their London Intelligencer. And presented to the Lords of the Covenant of Scotland. Anno Domini. 1639. London: for William Sheares, 1642. \$600

8vo (178 x 139 mm), pp. [4], 48. Title within typographical border, woodcut ornaments. Paper spine, formerly disbound with some loss to blank gutters.

FIRST EDITION of this Covenanter propaganda pamphlet of the era of the Bishops' Wars, purporting to offer intelligence as to the parlous and divisive state of the English nation, particularly the English forces, who the author 'L.D.' claims to have infiltrated. It is full of fascinating gossip and opinion, albeit mainly fictional, sometimes in verse form.

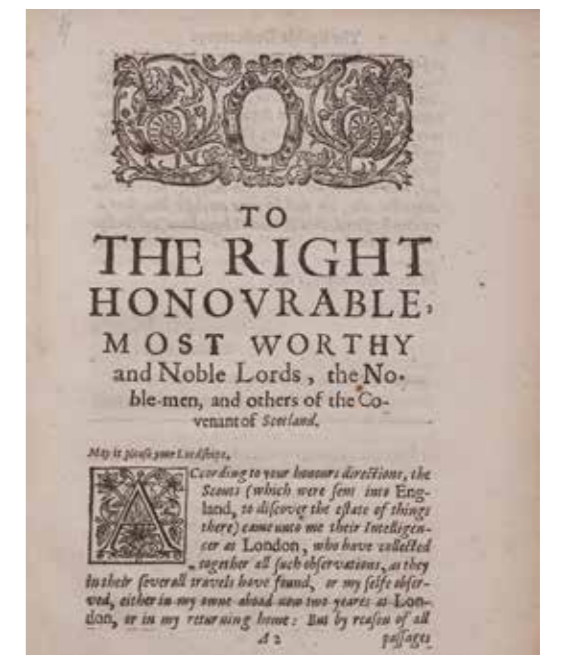
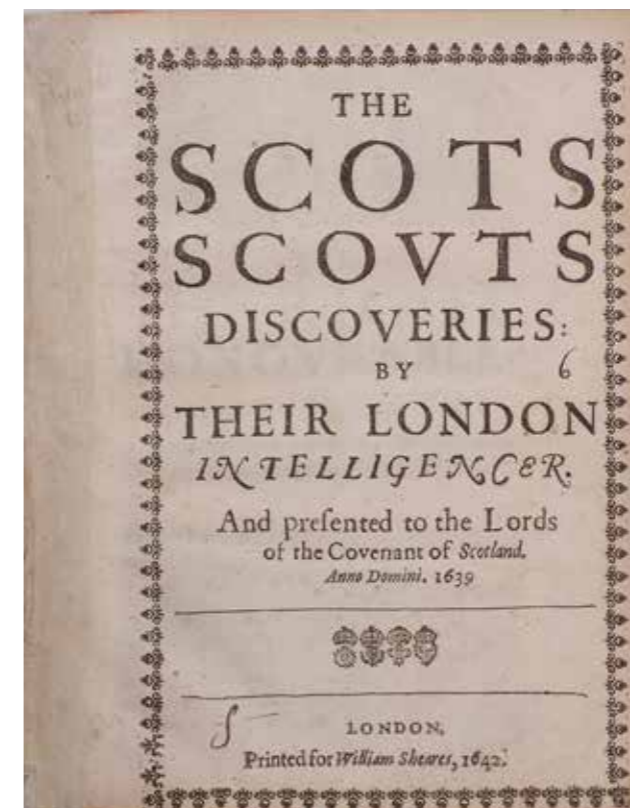
'What will you fight for a Booke of Common Prayer?

What will you fight for a Court of High Commission?... [English]

Wee fight to have our true Religion stand:
Wee fight to keepe our Lawes unviliified... [Scots].

The spy-narrator recounts various sorties into England. At Canterbury he visits Becket's tomb and scrawls on the cathedral wall, hears a sermon at Lambeth, visits Guy Fawkes's house and reports a dissolute Whitehall, with the King having fled.

Wing L10 (another edition of 22 pages is L11); Thomason E.153[22].



[42] **(SHAKESPEARE). HUGO, Jean.** *Shakespeare's Cotswolds* [13 Scenes of Country Life painted for the Shakespeare Exhibition 1564-1964. London and Bradford: Lund Humphries for W. H. Smith and Son [1964]. **\$1500**

Folding leporello (1.75 metres x 14.5 cm), incorporating 2 long panoramic views reproduced in colour from Hugo's original paintings. Original cloth with pale blue foil lettering to the upper cover. Very slightly soiled but an excellent copy.

SOLE EDITION, this copy signed and inscribed by the artist to Pierre Toreilles. For the Shakespeare 400 year centenary Hugo painted 13 very large panels depicting an imagined journey of Shakespeare from Stratford to Oxford, a path the artist apparently traced on foot. His scenes comprise: Charlecote Park, Fowlers and the Red House of Tysoe, Gentry at Compton Wyngates, Mummings on the Green, Nearing Oxford, Chipping Camden Fair, The Road to Market, The Cotswold Games, Plough and Pasture, Hawking in the Stour Valley and Meon Hill.

'The French artist Jean Hugo (1894-1984) produced... a set of six canvases he painted for the Shakespeare Festival Exhibition, organised by the ballet critic Richard Buckle in Stratford-upon-Avon. Opened by Prince Phillip on 23 April 1964, the exhibition celebrated the quatercentenary of Shakespeare's birth and aimed to portray the world of Tudor England as it may have appeared to Shakespeare... Jean Hugo was born in Paris the great-grandson of the poet and novelist Victor Hugo. He was a painter, illustrator, theatre designer and author, whose artistic career spanned the 20th century and whose work brought him into contact with many of the most influential artistic figures of the 20th century including Jean Cocteau, Pablo Picasso, Paul Elouard, Francis Poulenc, Max Jacob, Cecil Beaton and many others.' (V&A website).

Not found in JISC. WorldCat lists copies at National Gallery of Canada and University of Strasbourg only.



[43] **'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 presumably for private circulation, but with the artist/author James O'Hara 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.

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

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



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

The annotations, in an early hand comprise:

— Double hemisphere map: Starbuck Island marked on the map with the marginal note: 'Starbuck Island Discovered by Captain Valentine Starbuck in the ship *L'Aigle* in latitude

5 deg. 58.1.2 min South and Longitude 155 deg 58 min West'

— Mercator map: 'Polynesia' and 'Australasia' added in pale red ink.

— Sweden, Denmark, Norway, Iceland map: 'Duna' and 'Vistula' rivers named at their mouths at Danzig and Riga.

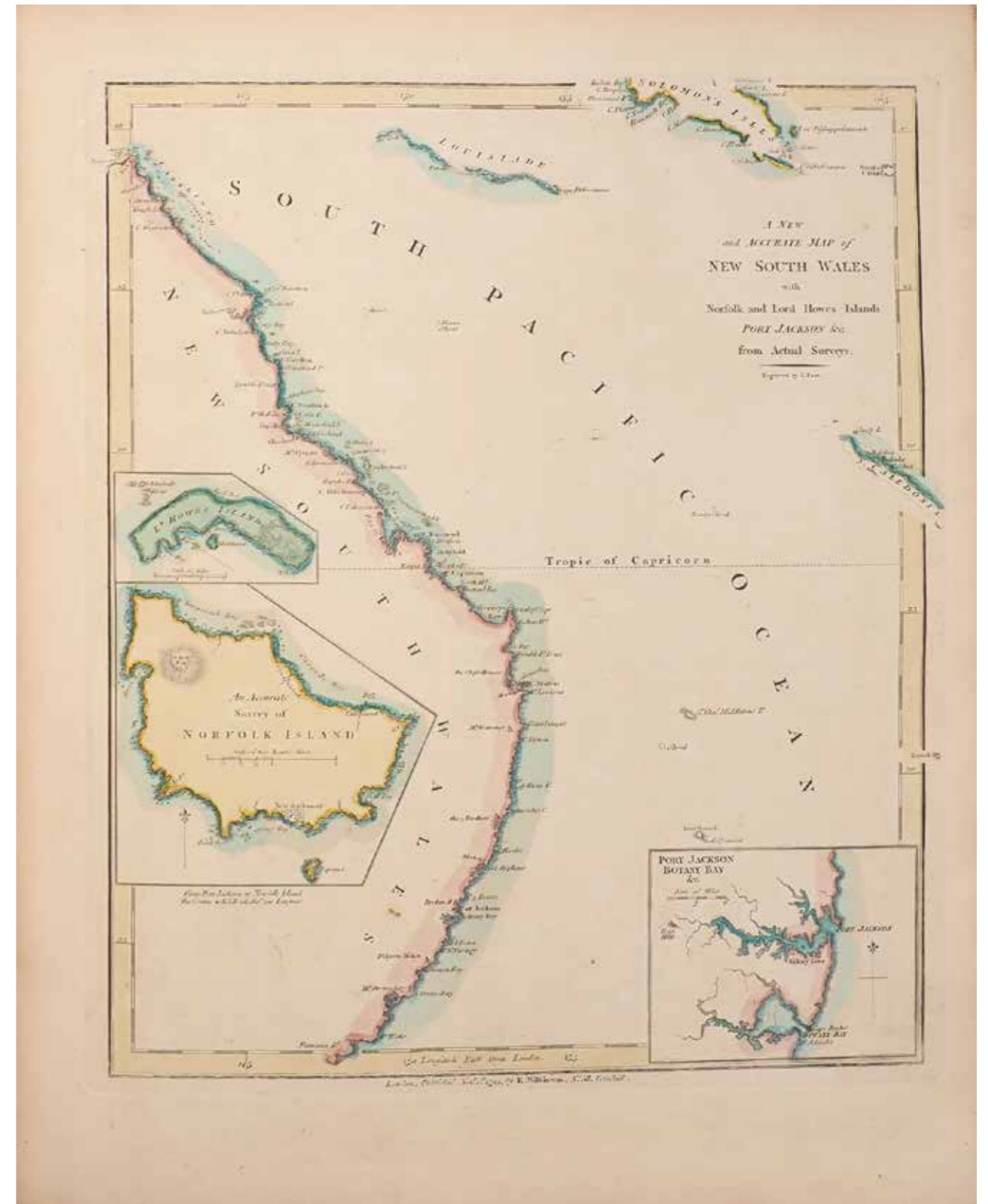
— Russia in Europe: Odessa named in pencil, the coastlines of the Black and Caspian seas extended into the margins.

— Africa: Liberia coast marked with a pencil cross and the marginal note 'Now Liberia American Col[...] Ap 28 1822. Colonists 2000 Native allies 10,000 Total cost 130,000 Dollars. Cost of each emigrant \$30 was [?]given on landing 30 [...] free of expense Freedom offered to many thousands more gratuitously Great aim of the "American Colonization Soc" to abolish the slave trade and slaveholding'.

— The United States of America: red line drawn between the US and Canada with the note in the upper margin 'Lake of the Woods. The Red line in the North part of this map is to represent neatly the Boundary lines between the United States and the British Colonies'. Nantucket and Martha's Vineyard named in manuscript.

— West Indies: Mexico City marked in the margin in red ink.

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



[45] **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]. **\$1800**

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.

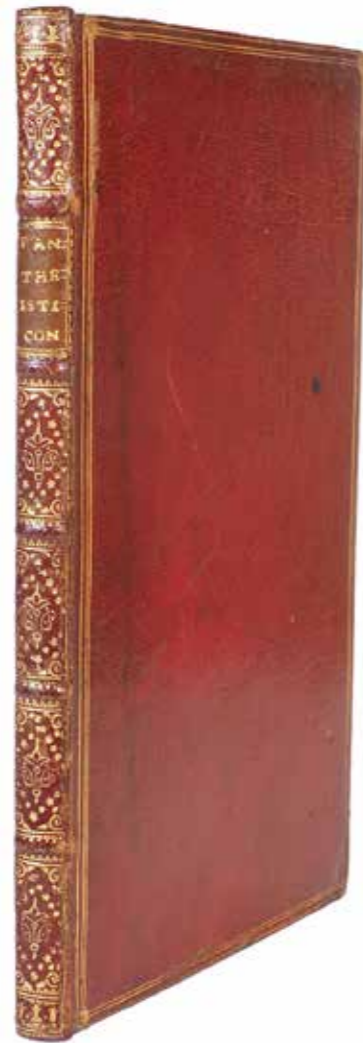
A RARE COLLECTION PRINTED FROM THE ORIGINAL PLATES ENGRAVED BY A PRODIGIOUSLY-TALENTED FEMALE ENGRAVER. Antoinette (1641-1676) 'was the youngest daughter of a successful French goldsmith. Despite the restrictions placed on women in art academies at the time, her family's prominent social status allowed 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).

Both the 1675 and 1787 editions are rare.



[46] [TOLAND, John, pseud. 'Janus Junius Eoganesius']. **Pantheisticon**. Sive Formula celebrandae sodalitatis Socraticae, in tres particulas divisa; quae pantheistarum, sive sodalium, continent I, Mores et axiomata: II, Numen et philosophiam: III, Libertatem, et non fallentem legem, neque fallendam... 'Cosmopoli' [probably London], 1720. **\$3600**

8vo (205 x 122 mm), pp. [6], 89, [1], title and some text printed in red and black, woodcut and typographical ornaments. Contemporary red morocco, gilt, sides with triple fillet border, spine gilt in compartments with pointillé and other tools, morocco label, all edges marbled and gilt. Nineteenth-century manuscript note to front free endpaper (see below). Slightly rubbed with very minor old abrasions to foot of upper cover. A handsome copy.



FIRST EDITION OF A NOTORIOUS BANNED BOOK, PUBLISHED IN SMALL NUMBERS FOR PRIVATE DISTRIBUTION — which includes an exposition of Toland's radical conception of pantheism and an extraordinary pantheistic liturgy printed in red and black, appropriating the form of an orthodox ecclesiastical prayerbook.

Toland was an early contributor to the radical Enlightenment, influenced by Giordano Bruno and John Locke among others and in turn an influence on eighteenth century debates on liberty and religion.

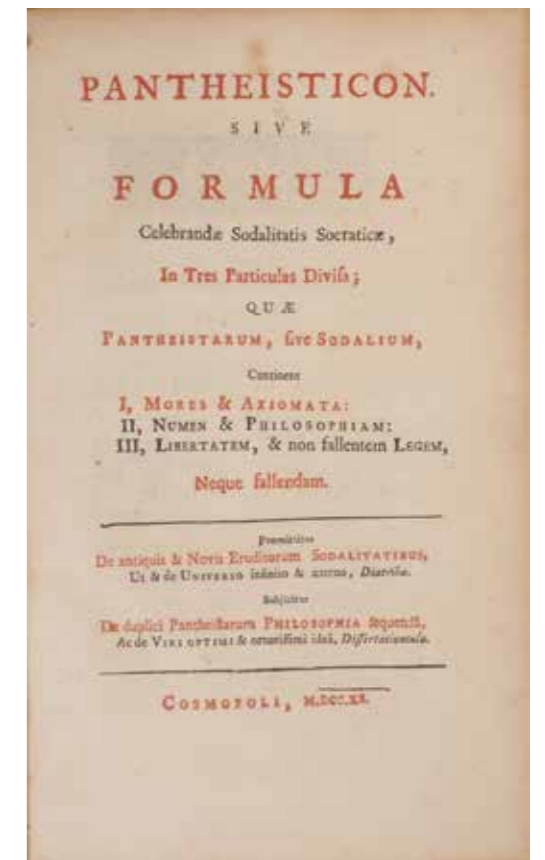
'John Toland was born in Ireland in 1670 in humble circumstances. He died in England in 1722 in still humbler ones. In between, he was educated in Glasgow and Oxford before moving to the Netherlands and falling in with a radical set that revolved around Benjamin Furly's well-stocked library. Returning to England, Toland embarked on a career as a radical and prolific contrarian after his first major work, *Christianity Not Mysterious* (1696), provoked scandalized responses. Throughout his life, Toland corresponded with royalty, the Whig elite, and influential thinkers of his generation; he was a polarizing figure among his contemporaries, who described him as a libertine, atheist, freethinker, pantheist, and Spinozist ... *Pantheisticon* was conceived at least as early as 1711, when Toland indicated in his correspondence to Baron Hohendorf his intention to complete a liturgy. It has been argued that it was inspired by Giordano Bruno, though one commentator has cited the Presocratic Anaxagoras as the central inspiration. When Toland published it nine years later, in 1720, it was at his own expense, and very few copies were

printed. *Pantheisticon* is straightforward about its intended audience: it was written for the use of members of a clandestine organization – the "Socratic-Society" mentioned in the subtitle. He controlled the distribution personally. Even as a published text, *Pantheisticon* was intended to be kept under wraps'. (Mannies, 'The Style and Form of Heterodoxy: John Toland's Nazarenus and Pantheisticon.' *Clandestine Philosophy: New Studies on Subversive Manuscripts in Early Modern Europe, 1620-1823*, edited by Gianni Paganini et al., University of Toronto Press, 2020).

In this copy the manuscript note in French (probably nineteenth-century) begins: 'Cet ouvrage le plus impie et le plus extravagant de Janus Junius, ou Jean Toland contient un espèce de symbole où l'on trouve pour article de la trinité, la santé, la liberté et la verité, et

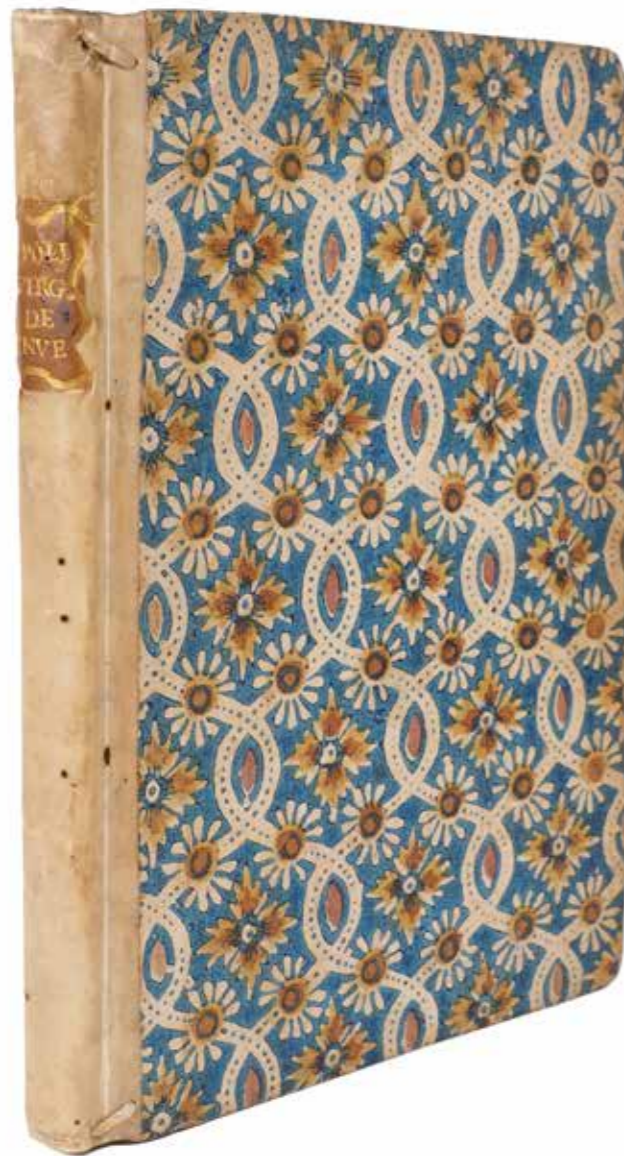
une espèce de liturgie bachique composée de plusieurs endroits d'Horace et de Juvénal à l'imitation de la liturgie de l'Eglise anglicane qu'il a voulu tourner en ridicule...'

Peignot, *Dictionnaire... des Livres condamnée au feu*, II (Paris, 1806), p. 160.

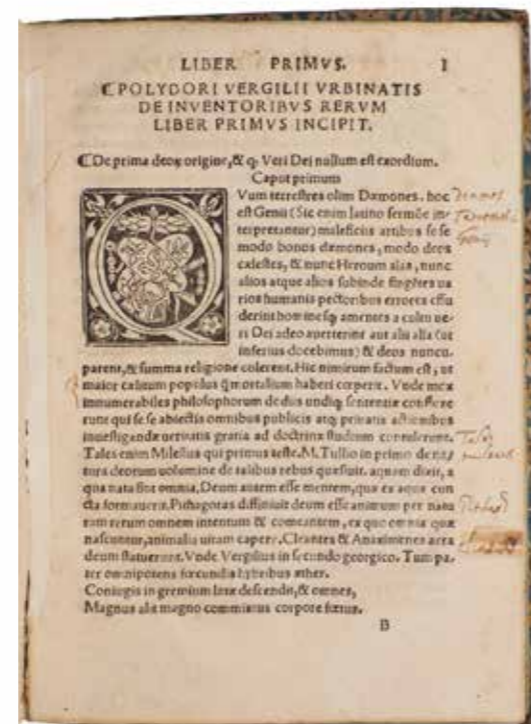


- [47] **VERGIL, Polydore.** *De inventoribus rerum libri tres.* Noviter impressi: emendatq[ue] q[ui] dilige[n]tissime q[ui]busda[m] additis. [Venice: Ioannem de Cereto de Tridino, alia Tacuinum, 22 November, 1516]. **\$2250**

Small 4to (210 × 150 mm), 64 leaves, ff. [6], LVIII (A⁶, B-I⁸, K⁴), 3 ten-line decorative initials (one repeated), numerous other small decorative initials. Title slightly spotted with very slight loss at extreme lower forecorner (probably a paper flaw at the sheet's edge). Some early marginal annotations. Late seventeenth-century or early eighteenth-century quarter vellum with decorative block-printed pastepaper boards, tan label lettered in gilt. Remnants of old paper shelf label to front pastedown, overwritten with later (?nineteenth-century) manuscript shelf label (no other bookplates or remnants of labels/inscriptions). A few scattered wormholes to spine (with slight loss to the label), upper hinged cracked and front free endpaper becoming detached. A very attractive copy.



An attractive Venetian edition by Johannes Tacuinus de Tridino, which, like the first edition of 1499 consists of the first three books on the 'origin of things'. In this encyclopaedic work, Vergil addresses questions of origins, from the origin of the gods, man and languages to the origin of wine and liqueurs, marriage, magic, medicine, poetry, drama, geography and law. It notably includes an account of the invention of printing, attributing its birth to Peter Schoeffer, rather than Gutenberg.



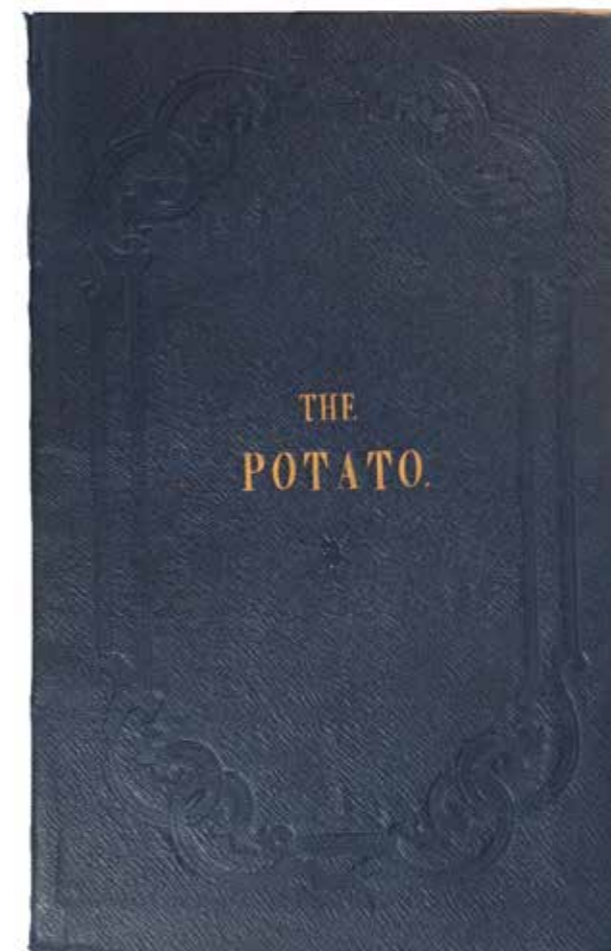
- [48] **WILSON, [John Marius].** *The Potato; an Essay on its Constitution, Diseases, Varieties, Cultivation, and Uses; together with brief Notices of some recently introduced Plants which may be substituted for it in either the Garden or the Field.* Edinburgh: Fullarton & Co, 1850. **\$325**

Small 8vo (170 × 105 mm), pp. 106, plus 4-page prospectus of the *Rural Cyclopaedia* and 2 hand-coloured engraved plates. Original embossed limp cloth, title in gilt to the upper cover. An excellent copy.

FIRST SEPARATE EDITION, a separately-paginated offprint (though described as an extract on the title) from Wilson's *Rural Cyclopaedia*. The Scottish gazeteerist had been a Congregationalist minister (partly in Ireland). His essay on the potato was issued at the height of the Irish famine and contains some important proposals

for alternatives, notably the sweet potato and the Chilean lily *alstoemeria ovata* (the latter illustrated in the attractive coloured plates).

JISC: BL, Reading and Southampton; WorldCat: BM Lyon only.

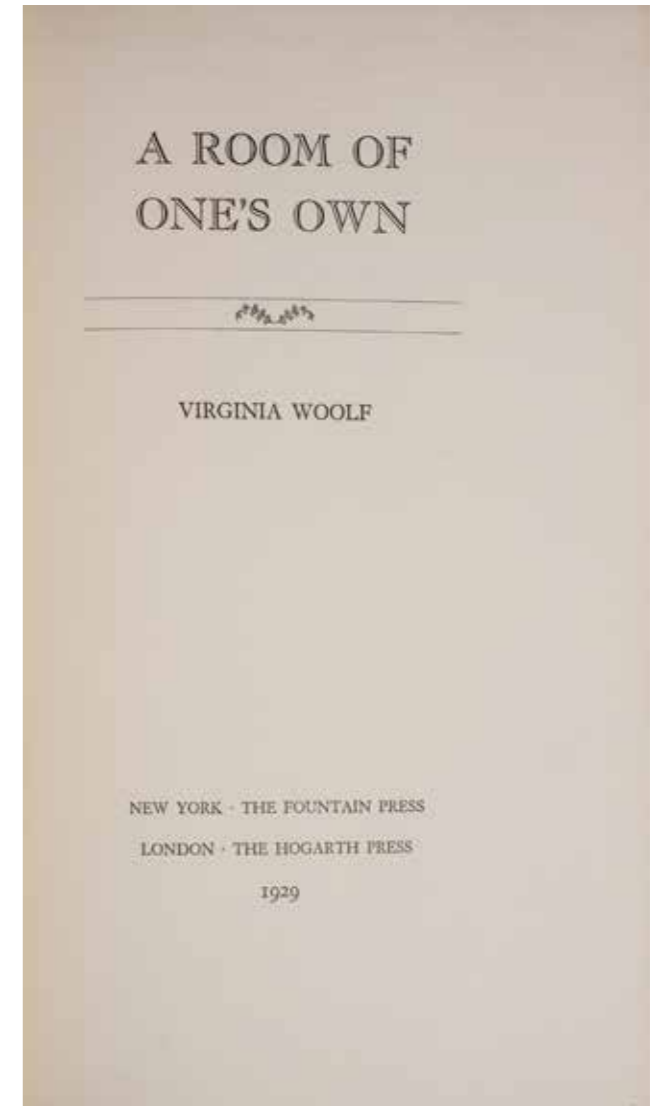
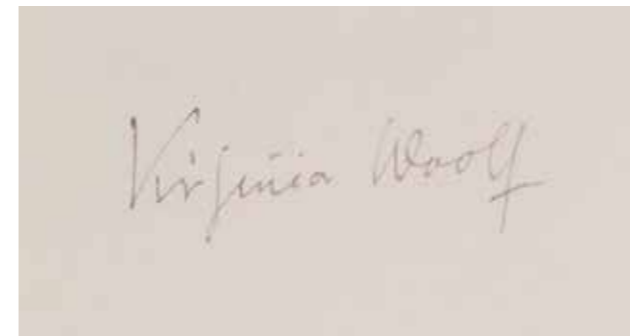
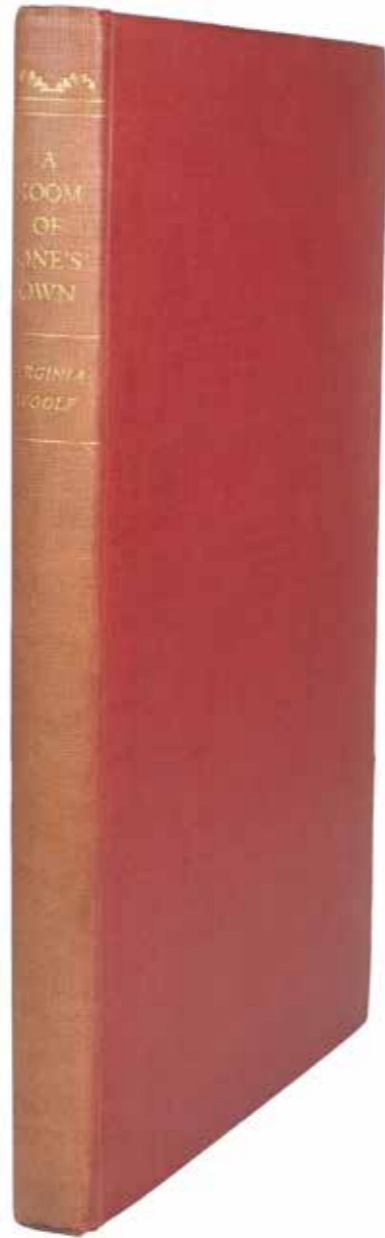


- [49] **WOOLF, Virginia. A Room of One's Own.** New York and London: [Harcourt, Brace and Company/ Robert S. Josephy for] The Fountain Press [and] The Hogarth Press, 1929. **\$9000**

Tall 8vo (240 × 145 mm), pp. [8], 159, [3]. Original deep red cloth, spine lettered in gilt. Unopened after p. 27. Author's signature in purple ink to half-title. Spine slightly sunned and very slightly rolled at head and foot but otherwise a fine copy.

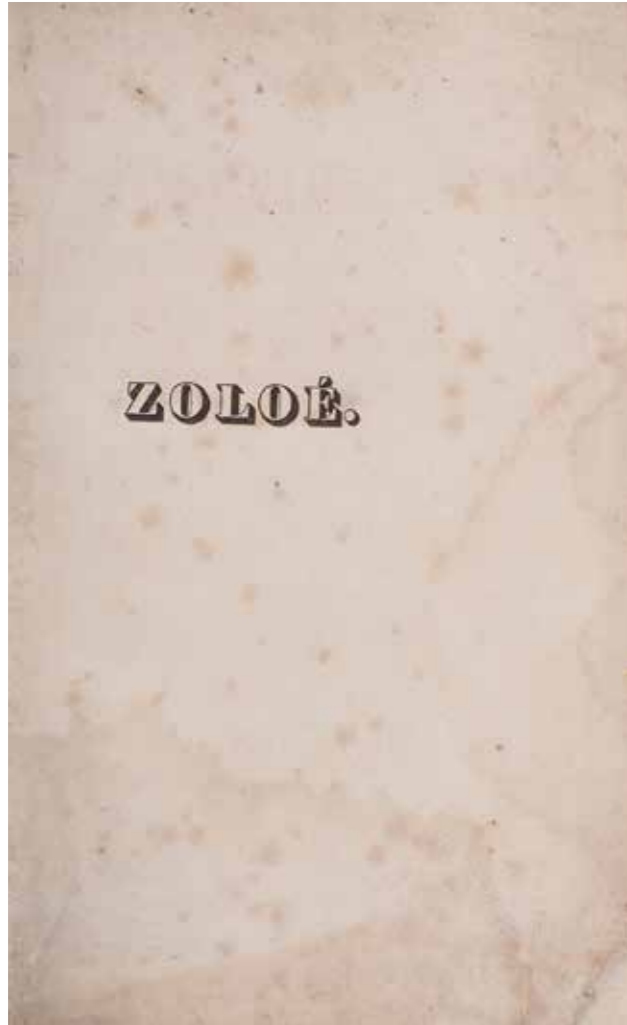
NUMBER 40 OF 100 COPIES SIGNED BY WOOLF, RESERVED FOR SALE IN GREAT BRITAIN, FROM A TOTAL EDITION OF 450. 'Virginia Woolf entered the political arena with *A Room of Ones Own* (1929). It originated as two papers read to women undergraduates in the Arts Society at Newnham College and the ODTAA Society at Girton College, Cambridge, in October 1928. The aim was to establish a woman's tradition, recognizable through its distinct problems: the age-old confinement of women to the domestic sphere, the pressures of conformity to patriarchal ideas, and worst, the denial of income and privacy ('a woman must have money and a room of her own if she is to write'). A brief history of women's writing tries to prove that their works were deformed by inward strife—not convincingly when we are pressed to agree that *Jane Eyre* is flawed by its author's protest against the limitations imposed upon women. On the other hand, Virginia Woolf is brilliantly persuasive when she ridicules the power bias of male history narrowing in on war and kings with golden teapots on their heads. A counter-history waits in the wings: the untried potentialities of women, nurtured but unspoilt in women's colleges, who are not to be imitation men but are to think back 'through their mothers'. Virginia Woolf wants to retrieve rather than discard the traditions of womanhood, a position forecast in 1906 at the outset of her career with a historical story, 'The Journal of Mistress Joan Martyn', set during the fifteenth-century Wars of the Roses. It suggests that women excluded from historical record were the true makers of England as they passed their unnoticed code of preservation from mother to daughter, cultivating domestic order and the arts of peace, as opposed to militarized thugs who repeatedly destroyed it.' (Lyndall Gordon, *Oxford DNB*).

Kirkpatrick A12a.



[50] **ZOLOÉ.** Paris: [J. Tastu for] Ambroise Dupont et Roret, 1826. \$4000

12mo (165 × 100 mm), [4], 163, [1, including half-title and 3 advert leaves. Some light spotting and staining to initial leaves and final leaves. Original blue wrappers. Slightly soiled, with expert paper repair lower forecorner of the upper wrapper and first two leaves (the titles). Preserved in modern quarter morocco by Devauchelle. A very good copy.



FIRST EDITION, anonymous, of this exceptionally rare novel set in Martinique. It tells the story of the daughter of a planter and an enslaved worker from Senegal, whose mother had died in childbirth and who was raised by her white father alongside his white son.

Almost unknown today (and we have found only the Bibliothèque nationale copy in libraries worldwide) it attracted a handful of contemporary reviews on publication. Contemporaries were quick to compare its racial themes with a better-known novel: in *Le Figaro* (5 June 1826) it was compared with Madame Duras's *Ourika* and considered another example of what was becoming a fashionable genre. The reviewer was unable to name the author, merely stating that it was not the work of a female author. On the 19 June in the same year *Le Corsaire* carried a review also comparing it to *Ourika* and stating that its subject was identical, but that it was less well expressed and the reviewer uses the language of colour to compare the two books: 'On pourrait dire que *Zoloë* est à *Ourika* comme le noir est à la grisaille'.

WorldCat records a single copy, at the Bibliothèque nationale, wrongly attributed to the Marquis de Sade (he wrote a work called *Zoloé*, but not this one).

