

PRICE TWO FRANCS.



PARIS

SE VEND ICI.



CHEZ
BEATTIE ET CROFT

FROM THE BASTILLE
TO THE BOUQUINISTES

A
TRUE AND MINUTE ACCOUNT



PARIS

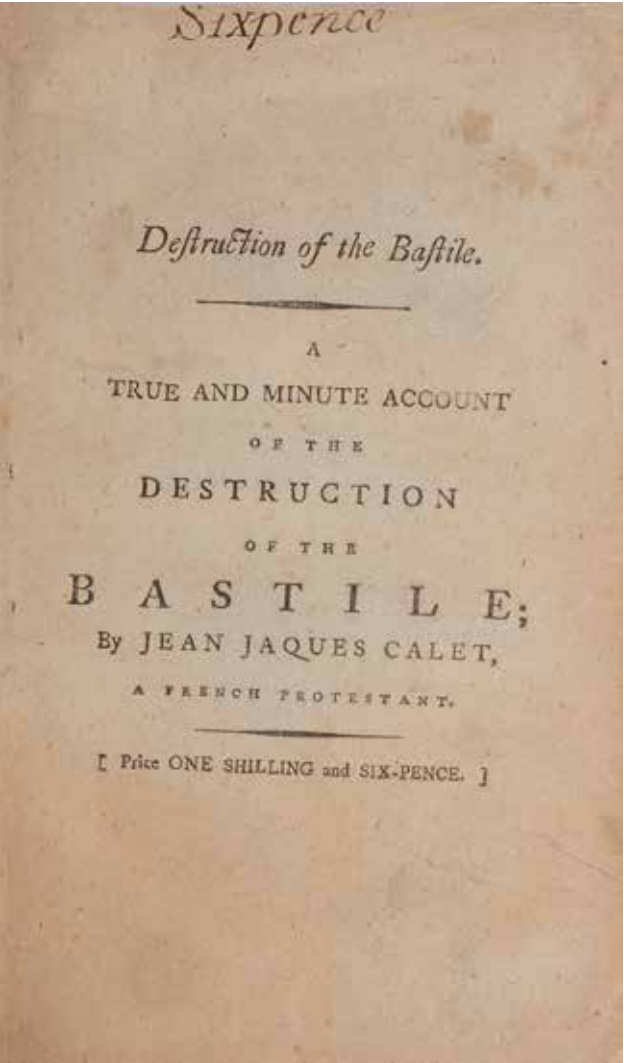
FROM THE BASTILLE
TO THE BOUQUINISTES

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[1]

CALET, Jean-Jacques. A true and minute Account of the Destruction of the Bastile *[sic]*; by ... a French Protestant: who had been a Prisoner there upwards of Twenty Years, and who recovered his Liberty on, and who assisted at the Demolition of that Infamous Prison. Translated from the French, by an English Gentleman. London: Printed by W. Browne and J. Warren ... and sold for the Author, by C. Stalker ... J. Walter ... and all the Booksellers in Town and Country, 1789. **£550**

8vo (205 × 125 mm) in half-sheets, pp. [8], 61, [1], plus final bank; complete with half-title (dusty). Some light foxing. Old marbled wrappers. Spine snagged at head, booklabel of Payson G. Gates (1894–1955, writer on the Romantics etc.).



SCARCE FIRST EDITION IN ENGLISH; 'French title not traced' (ESTC). Further editions followed, all in America: 1796 (Norwich, CT); 1800 (Medford, MA; Leominster, MA).

'Monsieur Calet is a French Gentleman by birth and education: by religion a Protestant: in his ideas of liberty an Englishman. On his arrival in England, he was kindly received by an humane Gentleman, who did him such acts of kindness as came within his narrow abilities: Mr. Calet having absolutely refused any pecuniary assistance whatever; this Gentleman advised him to publish the account of the demolition of the Bastile *[sic]*, and of the disturbances in France: The latter his declined, as he said he did not pretend to know the least of them: The former, having been an eye witness of, he immediately undertook ...' (Translator's Preface). It is possibly a spurious account: the *Monthly* and *Critical Review* thought so.

ESTC lists only 4 locations in the US: DePaul, Harvard, Missouri, Texas.



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JUSTIN CROFT ANTIQUARIAN BOOKS LTD

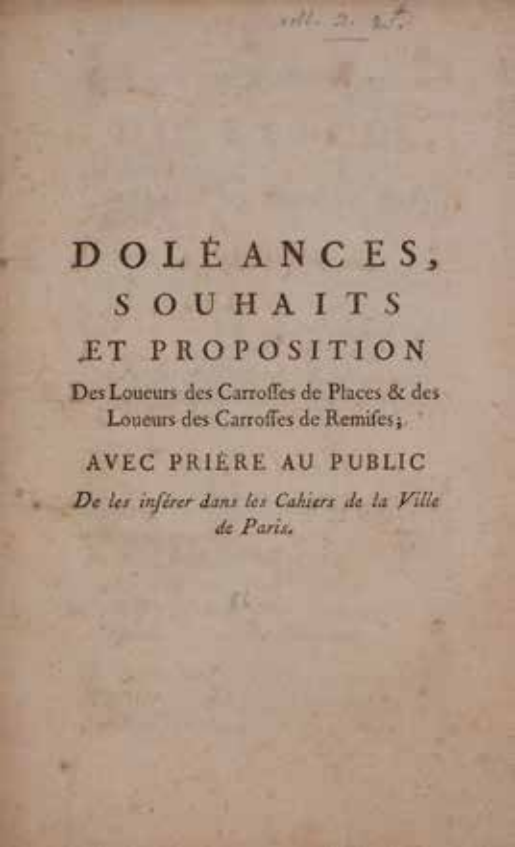
7 West Street, Faversham,
Kent, ME137JE, UK
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[2] **DOLÉANCES, souhaits et proposition des loueurs des carrosses de places & des loueurs des carrosses de remises; avec prière au public de les insérer dans les cahiers de la ville de Paris.** [Presumably Paris, c.1789.] **£450**

8vo (187 × 113 mm), pp. 30. Some light spotting. Later quarter calf. Upper joint starting at head. Bookplates of Paul Lacombe (see below) and Édouard Mahé (1905–1992, artist and engraver).

FIRST EDITION, listing the various grievances of 48 Paris coachmen against certain monopolistic rights enjoyed by other coaches, from the library of Paul Lacombe (1848–1921), bibliographer and

collector. The sale of his library, including shelf after shelf of books about Paris, took place across four days in June 1922; five more days of sales followed early the next year. The present work was part of lot 2133 (31 Jan. 1923), in the section ‘Voitures et Postes’. Lacombe’s bookplate was etched, with drypoint, by his friend François Courboin (1865–1926, by day sous-bibliothécaire in the Bibliothèque nationale’s print department) and shows the *bouquinistes*’ stalls by the Pont Neuf, which Lacombe must have constantly haunted.



FOR BOTH THE BUSINESS TRAVELLER AND TOURIST

[3] **LE GUIDE DU VOYAGEUR À PARIS, contenant la description des Monumens publics les plus remarquables & les plus dignes de la curiosité du Voyageur; des réflexions critiques sur leur architecture; des notes historiques sur les Eglises; l'explication des Ouvrages de Peinture & de Sculpture exposés dans les Musées & autres Edifices publics; l'indication des Cabinets curieux, des Ecoles & des Sociétés savantes; des Bibliothèques; des Hôtels des Ministres; de toutes les Autorités Civiles & Militaires, & des jours de leurs audiences; enfin, des détails de tous les Etablissemens qu'on a cru dignes d'attirer l'attention & de piquer la curiosité des Etrangers; avec un nouveau Plan de Paris.** Paris: chez Gueffier (An X — 1802.) **£600**

18mo (142 × 88 mm) in sixes, pp. [4], iii, [1], 246, [4], plus 8 pp. publisher's advertisements; with a folding engraved frontispiece map. Light water stain to lower corner. Uncut in contemporary wrappers lined with printer's waste, rebacked.

FIRST EDITION, SCARCE. 'Nous n'avons rien négligé pour rendre cet Ouvrage utiles aux Etrangers. Ceux qui sont appelés à Paris pour des affaires d'intérêt ou des relations avec le Gouvernement, y trouveront l'indication des bureaux des ministres, des maisons de banque, des tribunaux et des principales administrations. Ceux qui y sont conduits par le louable desir de visiter les édifices superbes qui décorent cette

magnifique Capitale de la France, les chefs-d'oeuvre de l'antiquité, les tableaux des grands peintres modernes, y trouveront les détails de ces objets de leur curiosité ...' (Avis).

According to the title verso, the book was available at a further eight Paris bookshops, along with Gueffier, as well as from Prosper & Co. in Wardour Street, London.



[4] **SERGEANT-MARCEAU, Antoine-François, & François-Martin TESTARD. Picturesque Views of public Edifices in Paris.** By Messrs. Segard [sic] and Testard. Aquatinted, in Imitation of the Drawings, by Mr. Rosenberg. London: Printed by J. Moyes ... for Gale, Curtis, and Fenner ... and Samuel Leigh ... 1814. **£500**

4to (278 × 210 mm), pp. 6, [2], 40; with 20 coloured aquatint plates. Uncut in modern red half morocco by Zaehnsdorf, original printed label laid down to a leaf at the end. The Foyle copy, with the usual red morocco label.

FIRST EDITION IN THIS FORM; a second edition followed in 1815. It was also issued uncoloured. ‘At least 14, and very probably all of the plates, are copies of images published around 1790 in an octavo suite, called *Vues pittoresques des principaux édifices de Paris*, “by Le Campion, Guyot, Roger, Guillot, Belley, Mlle Guyot, after Testard and Sergent” (see NUC). The last two are identifiable as the Parisian artists and engravers François Martin Testard (active 1790–1819) and Antoine François Sergent-Marceau (1751–1847), with “Segard” on the title-page probably being an error for “Sergent”” (Library Hub Discover).

‘The City of Paris has always been an object of much interest to the Traveller. Recent events, which have filled every mind with astonishment, gratitude, and joy, have rendered the Metropolis of France, now enriched with the choicest spoils of conquest, and the noblest specimens of art, doubly interesting. From every neighbouring kingdom, and especially from the shores of Britain, thousands have eagerly flocked to that Capital, formerly the scene of the most horrible atrocities, now the depository of the most valuable treasures’ (Advertisement).

Abbey, *Travel* 104; Tooley, *English Books with Coloured Plates 1790 to 1860*, 448.



[5] **[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. **£600**

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 Royal 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 is attributed to Cuisin, who specialised in Palais Royal 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.

[6] **HUBBARD, William.** [Manuscript Journal of a Residence in Paris. December 1825-1830]. £2000

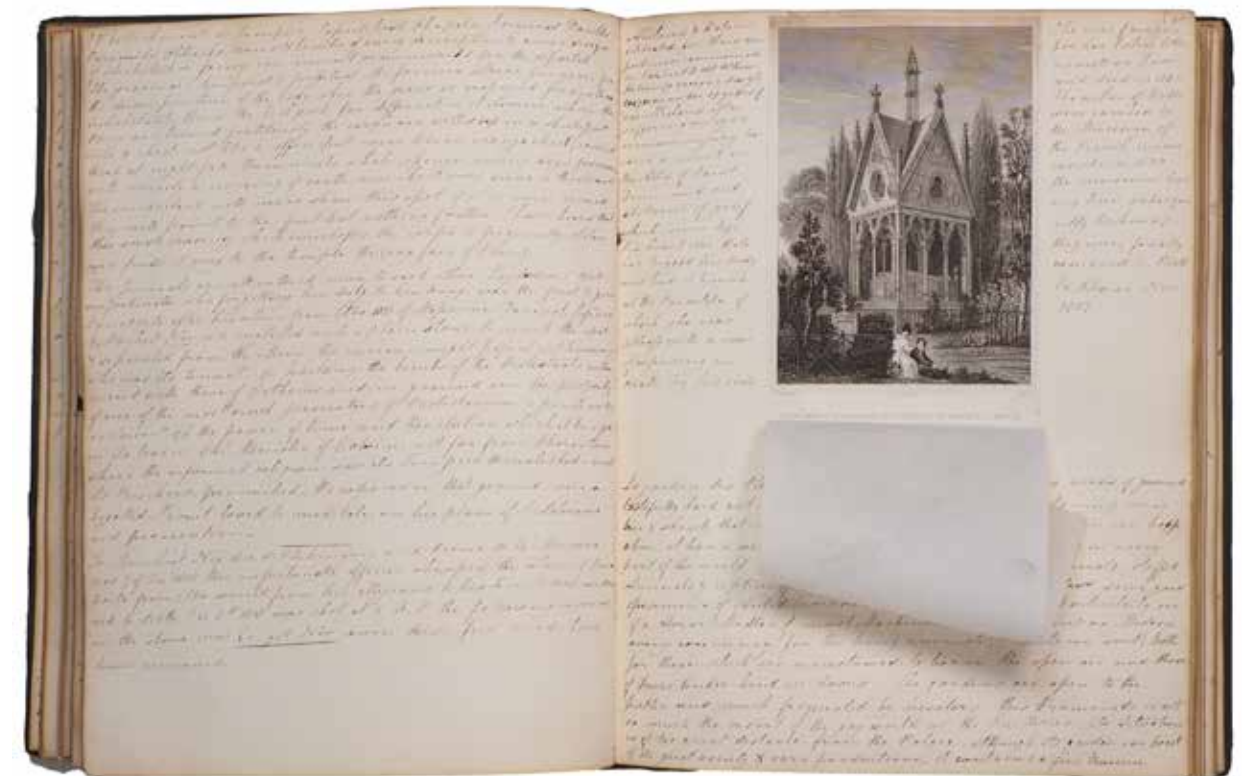
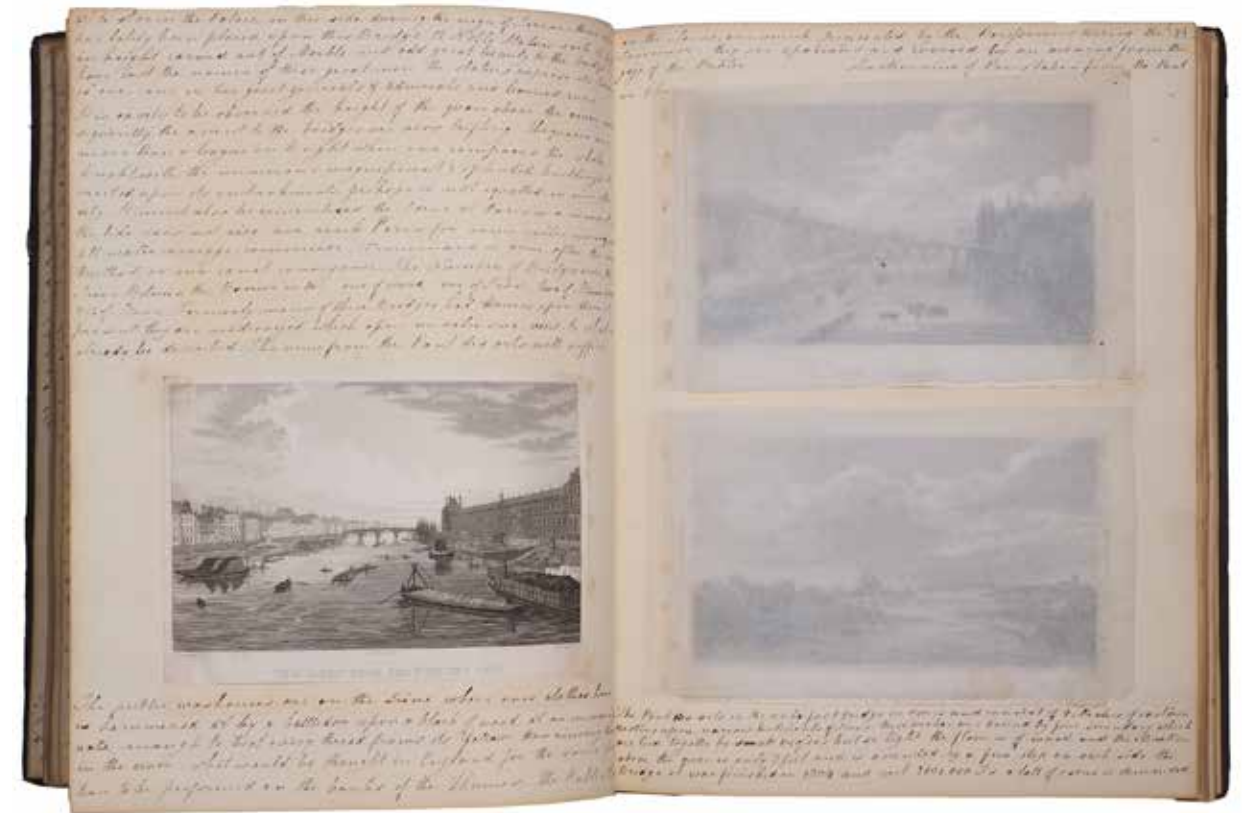
Large 4to (274 × 210 mm), pp. 190, [1], with c. 125 small engravings pasted in, most with original tissue guards (one or two missing prints from the text, plus another 18 removed from 9 blank pages in the middle of the book). Very fully completed in manuscript, in English with a brief table of contents on rear endpapers. Original green buckram, rebacked. Rubbed, board edges a little more worn. Inscribed 'Wm Hubbard 1830' on front free endpaper.

A VERY FULL MANUSCRIPT ACCOUNT OF AN ENGLISHMAN'S RESIDENCE IN PARIS occupies the first 140 pages here, mainly during the year 1826, with the last 50 pages recording his return to England, some travels there, and a second visit to France. In the course of just over a year, Hubbard visited all the major sights of Paris and its region, including Notre Dame and other churches, the Louvre, Versailles and other palaces, as well as observing public monuments, museums, squares, gardens and bridges. He took a special interest in the theatre, attending several plays (including Rochefort's *Jocko* at the Théâtre Porte-Saint-Martin) of which he generally approves. Public life was illuminated in 1826 by the anniversary of the accession of Charles X the previous year, and Hubbard records public rejoicing and other celebrations of the French monarchy, such as the laying of the foundation stone for a new monument to Louis XVI. Like many an Englishmen he cannot resist comparisons between France and England, calling Versailles 'the French Windsor', Les Invalides, the equivalent of Chelsea Hospital and the newly-erected Passage Colbert 'like our Burlington Arcade but infinitely more tastefully fitted up & decorated more extravagantly with us'. He provides an excellent account of the amusements of the Palais Royal, colourfully listing several of its famous cafés, describing roulette tables and noting the crowds of young working girls and the regulations which governed their profession. He seems especially struck by all this, waxing lyrical and concluding: 'To close this long and uninteresting account of this sink of vice perhaps infamy, the flaunting depravity that walks forth at night and seeks shelter from the blessed light of day, yet this place is to Paris what Paris is to every other metropolis in the world a combination of Pleasure & Vice of delight & depravity. In the little Word of the Palais Royale every thing to improve or debase the mind to excite the admiration of the ingenuity

of Man, on the one hand while on the other is weakness and folly, all these opposite positions so strangely assembled and perplexing contrast [del] may be compared to a kaleidoscope in which all the various colours & hues of human life are displayed in a thousand ever changing and fanciful forms.'

The object of Hubbard's Paris residence is never quite clear, but it appears to have been imposed upon him rather than being a voluntary sojourn, and he seems ever grateful of the prospect of a return to a beloved home in Sydenham (Kent). He does make clear that he was joined by at least three other young men, all equally unable to communicate in French, and that he mixed with English society in Paris, including several young ladies ('fair Ellen' and 'fair Helen' included). His entries tend to be confined to the last days of each week, suggesting he was occupied for some of the weekdays, but he nonetheless seems to have had plenty of leisure time to explore. The English-printed engravings inserted into the text are mainly from Pugin and Heath's *Paris and its Environs Displayed in a Series of Picturesque Views* also indicate that he was able to obtain them readily in Paris, or that he already had them on hand, to paste in has he ticked off Paris monuments from his bucket-list.

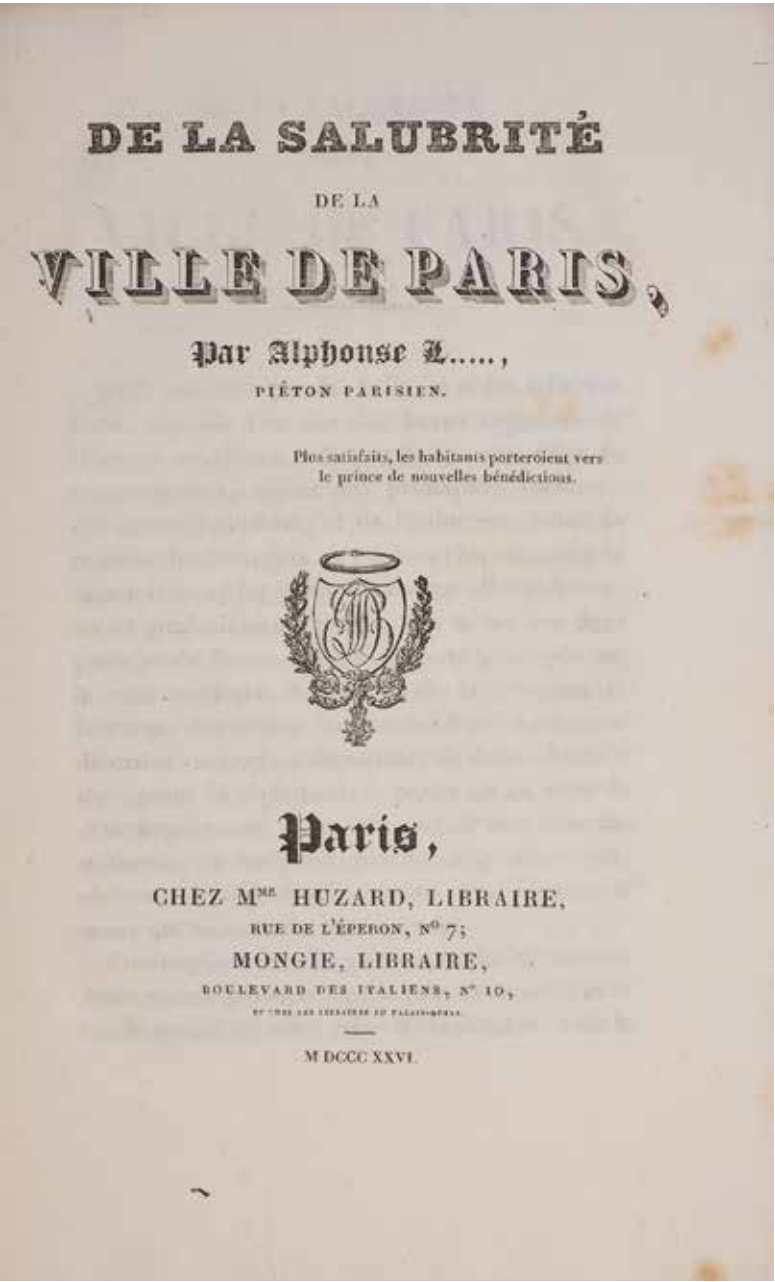
He returns to England after a year and travels in southern England before making a return to France, and the cities of Northern France, recounted in the last quarter of the manuscript, before a second return to England in 1830.



[7] **L[ESCOT], Alphonse. De la salubrité de la ville de Paris**, par Alphonse L....., piéton parisien ... Paris: chez Mme Huzard ... Mongie ... et chez les libraires du Palais-Royal. 1826. **£150**

8vo (197 × 126 mm), pp. 28. The odd spot. Old paste-paper wrappers.

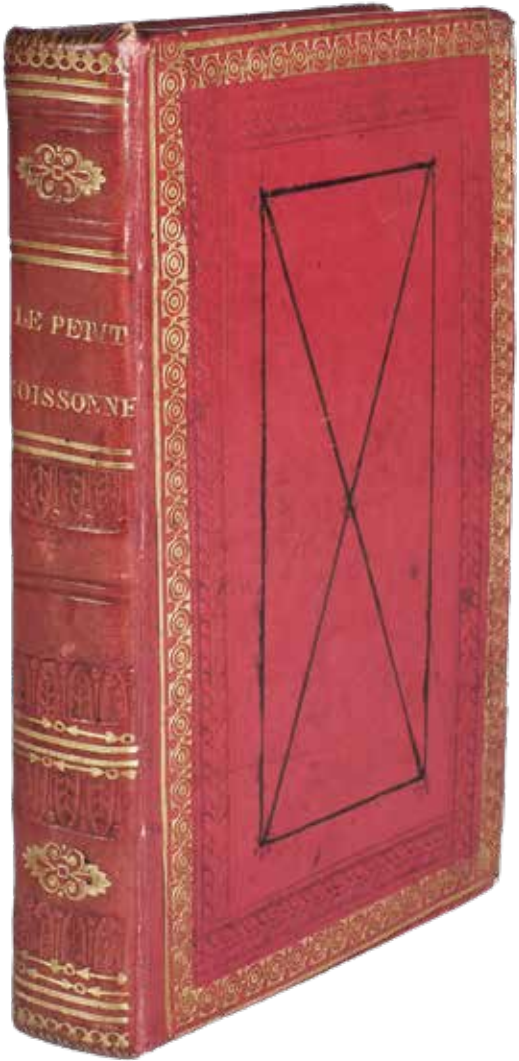
FIRST EDITION, printed by Didot, of a critique of just how dirty Paris is, couched in a dialogue between a Parisian pedestrian and a country visitor, with ideas for cleaning up the city.



[8] **[THEATRE.] Le petit Moissonneur des théâtres, dédié aux dames.** Paris [Jules Didot for] Le Fuel, [1828]. **£500**

16mo (115 × 70 mm), pp. 192, plus additional engraved title and 11 plates, all printed in colours/tints. Occasional minor spotting. Contemporary blindstamped red calf, gilt, yellow edges. Later bookplates (Franck-Chauveau and F.M. Caye). A very pretty copy.

FIRST EDITION of this very attractive diminutive almanac ("The Little Harvester") for the theatre. It contains 12 plates finely printed in tints, all (except the title) portraits of male and female actors in plays then on the Paris stage. They include Mr. Le Peintre as Pothin in *Le Voisin*, Mr. Vernet in female dress as Isidor in *Les Alsaciennes*, Mr. Gontier as Charvigny in Scribe and Delavigne's *Le Diplomate* and Mme Carmouche (Jenny Verpré) as the eponymous *La Reine de seize ans*. The text includes excerpts and songs from each of the plays described.



[9] [PEEPSHOW.] Optique No. 5 Jardin des Plantes. Alph. Giroux ... à Paris [c.1828]. £2000*

Etched peepshow (140 × 120 mm), coloured by hand, with four cut-out panels, expanding with paper bellows; folded accordion-style in the original marbled-paper slipcase, engraved title label (as above). Rubbed. Inscribed 'John Moore the gift of H. L. Gardener 1833'.

An early French peepshow, 'of the Botanical Gardens (Jardins des Plantes), Paris ... The front-face label design consists of a view of entrance gates, with a lodge on either side, and visitors arriving by foot and in a carriage. On the left, a street trader with a canister on his back dispenses a drink to a boy ... The peep consists of a view down a tree-lined avenue within the gardens. Visitors parade up and down it. On the second cut-out panel, the bear-pit can be seen on the right; and on the fourth, a giraffe is attended by two men in oriental costume. On the back-scene is a cedar, and behind it tall mound.

'The Botanical Gardens on the banks of the Seine were established in 1626. The mound was built up from public waste and converted into a maze. The Cedar of Lebanon was planted in 1734. The menagerie was transferred to the Jardin des Plantes from Versailles at the time of the Revolution. The giraffe had been presented to Charles X by Mohammed Ali, the Pasha of Egypt, in 1826, and had been walked from Marseilles to Paris, causing a sensation in each town she passed through. She took up residence in the Jardin in 1827. During her first summer she attracted 100,000 visitors, an eighth of the population of Paris. It was her arrival in Paris that surely prompted the publication of this peepshow' (Hyde).

The earliest French peepshow listed in Hyde is 'Optique ... No. 1' (a stag hunt), c.1825.

Ralph Hyde, *Paper Peepshows* (2015), no. 26.



[10] **‘MAME FANCHON’, *pseud.* Le Goûter des Porcherons, suite au, Catéchisme poissard, nouveaux discours des Halles.** [Lille: Bloquel, c. 1830s]. **£200**

16mo (130 × 80 mm), pp. 104, [4] plus folding woodcut frontispiece. Numerous wood-engraved vignettes. Nineteenth-century red quarter calf. A good copy.

SOLE EDITION: tales and snippets based on the argot, gossip and jokes of the Porcherons *quartier* of Paris, at the foot of the slope to Montmartre. It includes the woeful tale of a young clerk and a prostitute as well as a *Catéchisme poissard*. It purports to be the work of a washerwoman,

‘Mame Fanchon’. The term ‘Poissarde’ (literally, a fishwife) refers, in general, to coarse and vulgar language and is frequently to be found in chapbooks of the period.

Worlcat: Flanders Heritage Library (Antwerp) only.

[11] **CARPENTER, William. Anecdotes of the French Revolution of 1830.** London: William Strange, 1830. **£100**

18mo (138 × 88 mm) in sixes and threes, pp. [2], ii, [2], 282; with 5 plates, further illustrations in the text. Contemporary polished half roan, spine lettered gilt. Rubbed, corners worn.

FIRST EDITION, by the journalist and champion of political reform, William Carpenter (1794–1874). ‘The following little work pretends not to the character of a history; but it will be found to embody, in consecutive order, the leading

events of the late glorious revolution in France, derived from the most authentic sources, and interspersed with such remarks and reflections as they naturally call forth’ (Preface).

[12] **TEYSSÈDRE. Conducteur général de l'étranger a Paris, contenant une instruction aux étrangers sur tous leurs besoins et leurs plaisirs; l'histoire de Paris; les moeurs, usages et coutumes de ses habitants; sa population; la description de tous ses monumens.** Paris: [David for] Le Roi, 1833. **£150**

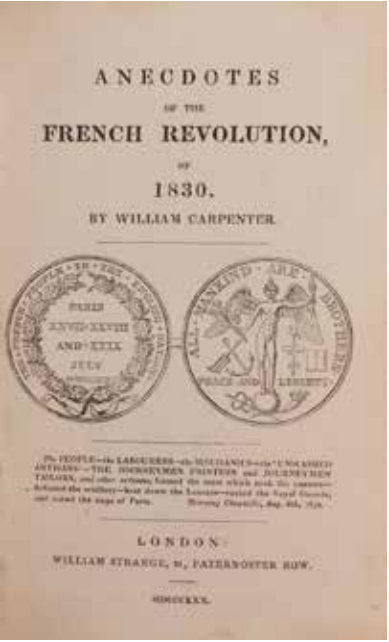
18mo (148 × 90 mm), pp. xxviii, 8, 302; [1], 4-19, [1], 20-54, [1] (with some mispagination), plus 18 engraved plates. Uncut in original printed green wrappers. Wrappers quite rubbed and a little frayed, but an appealing, unsophisticated copy.

FIRST EDITION of a popular Paris guide for foreigners, providing necessary practical and cultural information, including transport, restaurants and monuments. It includes (as a second part) a ‘Vocabulaire d’architecture’, which appears (perhaps as issued) without a

separate part title. The plates, mainly of Parisian monuments and landmarks, are simple but effective. The guide was reissued several times, but this first edition is scarce.



[10]



[11]



[12]

[13] [PEEPSHOW.] Peepshow of Paris landmarks. [After 1836]. £1500*

Etched peepshow (128 × 182 mm), coloured by hand, with four cut-out panels, expanding with paper bellows, folded accordion-style. Later slipcase.

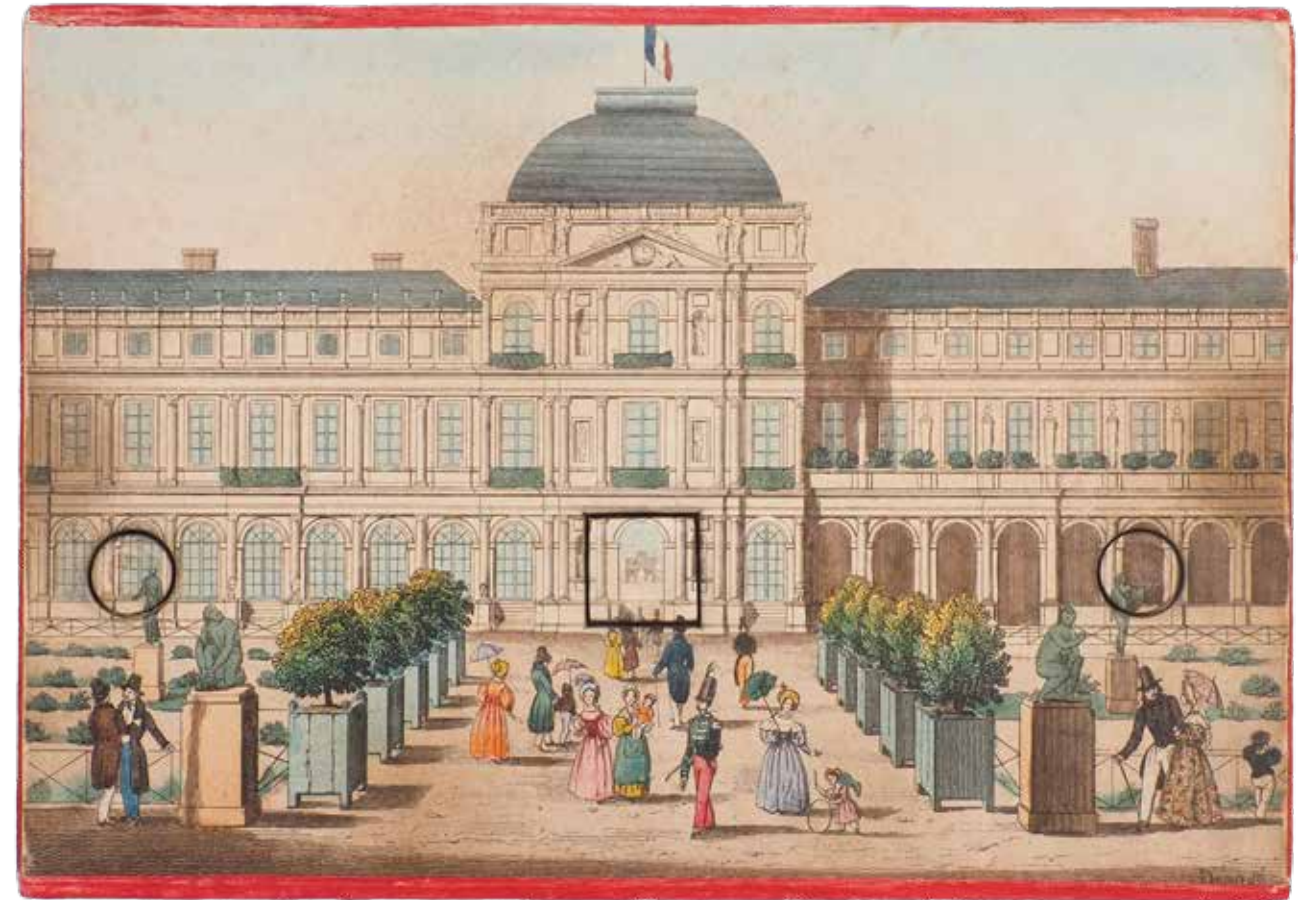
'A PEEPSHOW OF PARIS LANDMARKS/MONUMENTS
... The front-face label consists of a view of the Palais des Tuileries with *staffage*. Through the open door of the Palais we see the Arc de Triomphe du Carrousel in the distance. Above the Palais flies the Tricolour ... The first cut-out panel consists of the Arc de Triomphe du Carrousel on the left and the Porte St Denis on the right; the second shows the circular Halle au Blé (Corn Market) with the Doric pillar attached to its front wall on the right; the third shows the Fontaine du Palmier crowned with the statue of Victory on the left, and the Fontaine des Innocents on the right; and the fourth, the Théâtre des Italiens on the left. The landmarks depicted on the back-scene include the Val de Grace, the church of St Sulpice, the church of Ste Geneviève, the Dôme

des Invalides, the Madeleine, the Sainte Chapelle, the Château de Justice, the Louvre, the Panthéon, the Assemblée Nationale, the Obélisque (erected Oct. 1836), the Henri IV statue, the Bourse, and in the far distance the Notre Dame.

'By looking through the small peep-hole on the left, one views the Champs-Élysées from the Obélisque to the Arc de Triomphe de l'Étoile. It was Place de l'Étoile that the twin buildings of the Barrière de Neuilly were situated. By looking through the small peep-hole on the right, one looks up a tree-lined avenue to a *rond-point* where there are two columns with a lodge on either side. This is the Barrière du Trône. Fêtes were regularly held at both sites on the anniversary of the July Revolution' (Hyde 46).

The present version is slightly smaller from the two described by Hyde and differs in that the central peephole is square rather than arch-shaped or oval and there are 'shutters' on all three peepholes, which fall back when the peepshow is opened, rather than only in the central one.

See Hyde 46 ('Clearly it has been made by the maker of the "Optique" series', c.1836) and 146 (a German lithographic copy, c.1840?).



[14] [PHYSIOLOGIES]. SOULIÉ, Frédéric. **Physiologie du bas-bleu ...** Vignettes de Jules Vernier. Paris: Aubert et Cie ... Lavigne ..., [1841]. £50

16mo (137 × 90 mm), pp. 124, [4]. Uncut in the original illustrated wrappers. A little dusty, spine chipped at extremities.



A SATIRE ON EDUCATED WOMEN, one of the many such little books illustrative of ‘the craze that swept Paris in the early 1840s for a series of small illustrated volumes marketed under the general title of physiologies [looking back, perhaps, to Brillat-Savarin’s bestselling *Physiologie du goût* (1826) and Balzac’s *Physiologie du mariage* (1830)]. Some 120 different physiologies were issued by various Parisian publishers between 1840 and 1842 (ranging alphabetically from the *Physiologie de l’amant* to the *Physiologie du voyageur*), and it is estimated that approximately half a million copies of these pocket-sized books were printed during the same two-year span’ (Sieburth, p. 163).

Designed for mass consumption, these satirical guides to particular social types were based on ‘the witty interaction of image and text, drawing and caption, seeing and reading ... Byproducts of the recent technological advances in printing and paper manufacturing which had made illustrated books more commercially feasible and analogous to the various dioramas and panoramas which enjoyed a considerable popularity during the period, these illustrated anthologies of urban sites and mores catered to the public’s desire to see its social space as a stage or gallery whose intelligibility was guaranteed both by its visibility as image and its legibility as text ...

‘Quickly produced and marketed, consumed and discarded, ... the physiologies (like the sensational tabloids or canards hawked on Paris streetcorners of the period) are early instances of the cheap, throwaway “instant book” whose appeal lies in its very topicality and ephemerality’ (*op. cit.*, pp. 165–7).

Lacombe, *Bibliographie parisienne*, 750. Richard Sieburth, ‘Same difference: the French Physiologies, 1840–1842’, *Notebooks in Cultural Analysis*, (Duke UP, 1984), pp. 163–200.

[15] [PHYSIOLOGIES]. ALHOY, Maurice. **Physiologie de la lorette ...** Vignettes de Gavarny ... Paris: Aubert et Cie ... Lavigne ..., [1841]. [bound with:] KOCK, Paul de. **Physiologie de l’homme marié ...** Illustrations de Marckl. Paris: Jules Laisné ... Aubert et Cie ... Lavigne ... 1841. £120

2 works bound in one vol., 16mo (122 × 81 mm), pp. [3]–127, [1]; 128, [2]. Some light browning, light staining in gutter of initial couple of leaves in the second work. Contemporary ribbed cloth, spine lettered gilt.



[15]

A nice pairing of *physiologies*, of the courtesan and the married man.

Lacombe, 817 and 809.



[16]

[16] [PHYSIOLOGIES]. HUART, Louis. **Physiologie du tailleur ...** Vignettes par Gavarni. Paris, Aubert et Cie ... Lavigne ... [1841]. £60

16mo (132 × 84 mm), pp. 121, [7]. a very good copy in modern marbled boards. Some wear, preserving the original illustrated wrappers; the Donaueschingen copy, with its usual stamp to title verso.

A satire on contemporary fashion.

Lacombe, 861.

[17] [PHYSIOLOGIES]. HUART, Louis. Physiologie de l'étudiant ... Vignettes de MM. Trimolet et Maurisset. Paris: Aubert et Cie ... Lavigne ... &c, [1841]. £400

16mo (139 × 88 mm), pp. [4], 122, [2]. Some light spotting in the margins. Uncut in the original illustrated wrappers, a little dusty, spine largely perished.

Asatire on contemporary student life, addressing the traditional pursuits of the young denizens of the rue Saint Jacques — drinking, smoking, gambling, dancing and womanizing.

Lacombe, 788.

[18] [PHYSIOLOGIES]. LEMOINE, Édouard. Physiologie de la femme la plus malheureuse du monde ... Vignettes de Valentin. Paris: Aubert et Cie ... Lavigne ... [1841].
[Bound with:] SAINT-HILAIRE, Émile Marco do. Physiologie du troupier ... Vignettes par Jules Vernier. Paris, Aubert et Cie ... Lavigne ... [1841]. [And:] SOULIÉ, Frédéric. Physiologie du bas-bleu ... Vignettes de Jules Vernier. Paris, Aubert et Cie ... Lavigne ... [1841]. [And:] DELORD, Taxile. Physiologie de la Parisienne ... Vignettes de Manut-Alophe. Paris, Aubert et Cie ... Lavigne ... [1841]. [And:] ALHOY, Maurice. Physiologie du voyageur ... Vignettes de Daumier et Janet-Lange. Paris, Aubert et Cie ... Lavigne ... [1841]. [With:] HUART, Louis. Physiologie du garde nationale ... Vignettes de MM. Maurisset et Trimolet. Paris, Aubert et Cie ... Lavigne ... [1841]. [Bound with:] MARCHAL, Charles. Physiologie de l'usurier ... Dessins par Gavarni, H. Monnier et Traviès. [Paris:] Lachapelle ... Fiquet ... 1841. [And:] ROUSSEAU, James. Physiologie du viveur ... Illustrations d'Henry Émy. Paris, Jules Laisné ... Aubert et Cie ... Lavigne ... 1842. £400

8 works bound in two vols, 16mo (130 × 80 mm), pp. 127, [1]; 125, [3]; 110, [1]; 113, [1]; 126, [2]; [4], 137, [1]; 126, [2]; 128; 118, [2]; with an 8-page Laisné catalogue at the end. Good copies in near-contemporary blind-stamped cloth, spines lettered gilt. Front hinges cracked, ink inscription 'Örâkers Bibliothek' to front free endpapers.

A nice collection of eight physiologies.

Lacombe, 793, 865, 730, 834, 873, 804, 868 and 872.

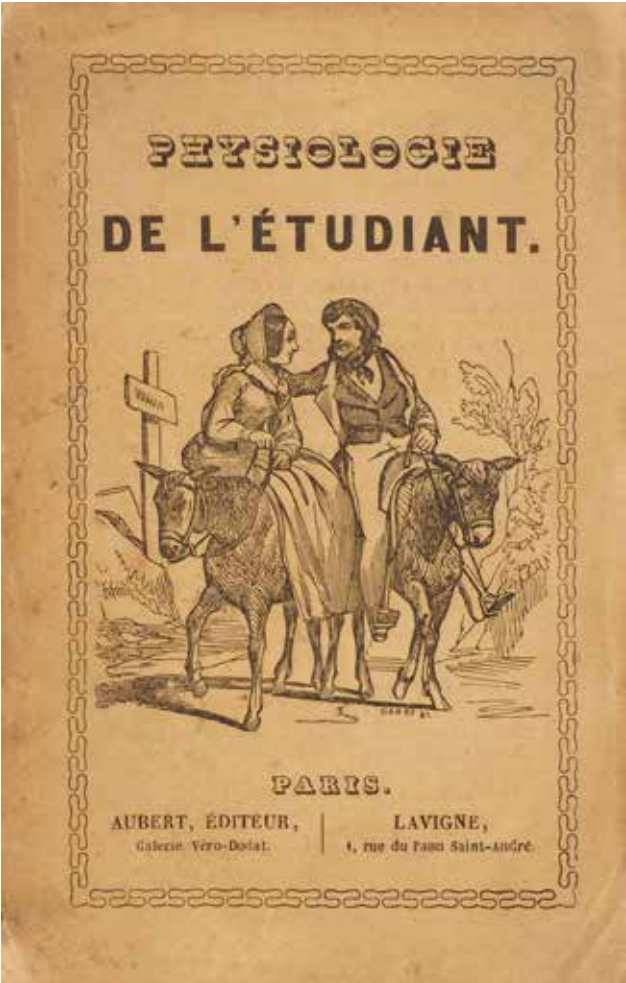
[19] [PRISONS.] [JOIGNEAUX, Pierre]. Les prisons de Paris, par un ancien détenu ... Paris, chez l'auteur ... chez Mlle Fortin ... et chez Raymond-Bocquet, 1841. £100

8vo (212 × 129 mm), pp. [4], 322, [2]. Mark at foot of p. 100, scattered light foxing, more so at the beginning and end of the book. Nineteenth-century quarter calf. Rubbed, extremities worn.

FIRST EDITION: a review of Paris's various prisons by Joigneaux (1815–1892), a left-wing journalist who was sentenced to four years for articles written against Louis-Philippe in the underground republican newspaper, L'Homme libre.



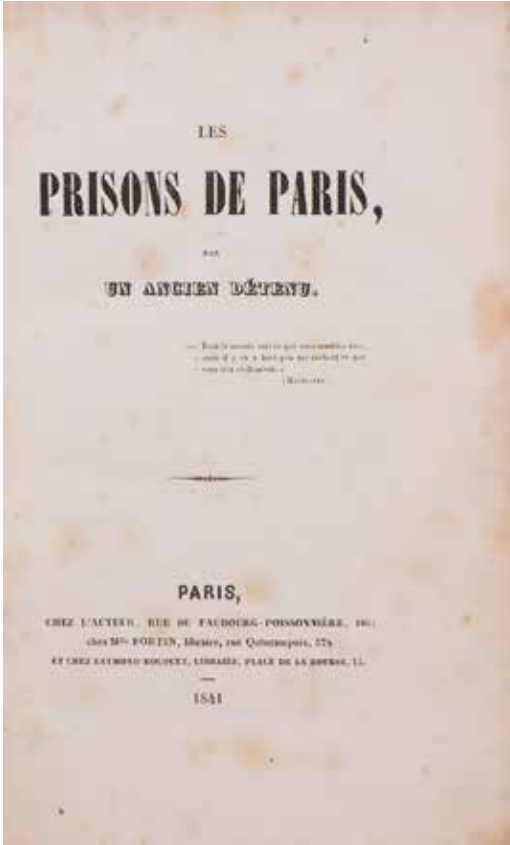
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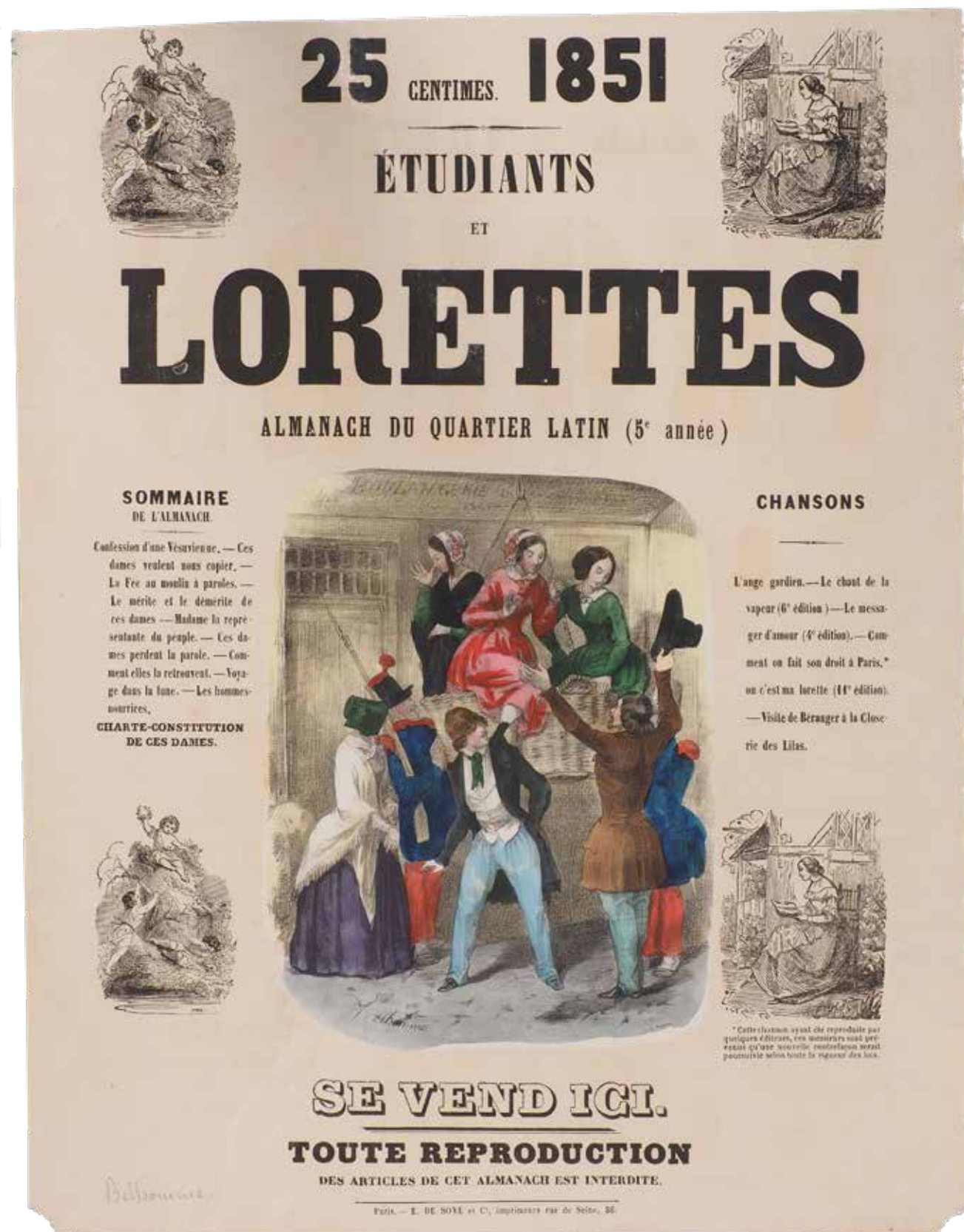
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[18]



[19]



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

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

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

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

[21] **CHAMOÛIN, [Jean-Baptiste-Marie].** Collection de vues de Paris prises au daguerréotype gravures en taille douce sur acier [Paris: Chamoüin, n.d., 1850s]. **£200**

Oblong folio (260 × 355 mm), engraved title and 25 steel-engraved plates. Some light browning and spotting, a few marginal creases. Contemporary cloth-backed decoratively embossed paper-covered boards, upper cover lettered in gilt. Rubbed. Printed handbill for Guérard's photographs, lithographs, engravings and stereoscopes (dated 1867) loosely inserted. A good copy.

A steel-engraved plate collection made after daguerrotypes. Another issue also undated (with variant title) contained 28 plates.





[22] [PROVOST, A., *illustrator*]. **Les Trains de plaisir, le touriste en chemin de fer ligne de Paris à Versailles.** Paris: R. Lebrasseur, [1850]. £350

Oblong 8vo (154 × 220 mm), lithograph title and 221 hand-coloured lithograph plates (including additional title and final map). Early leaves slightly thumbbed, but generally clean. Original embossed green cloth, the upper cover titled 'Voyage de Paris à Versailles'. Rubbed, spine ends slightly more worn. Early English inscription to front endpapers 'Mr A. A. Johnson May 15th 1853'. A very good copy.

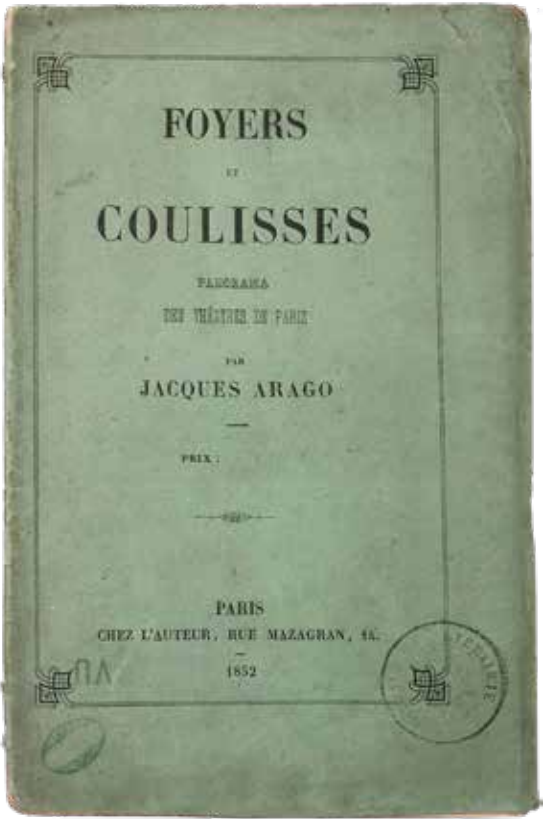
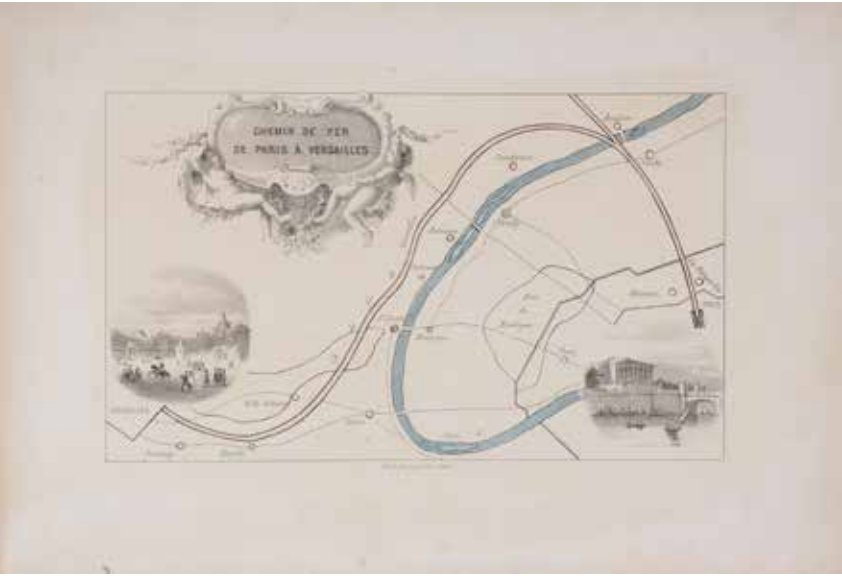
FIRST EDITION of this very attractive pictorial account of an early railway excursion, beginning with the elegant interior of the Gare Saint-Lazare thronged with eager passengers. The delightful plates depict Courbevoie, Suresnes, St Cloud, Sèvres and Versailles itself, preceded by a title plate showing the train crossing a viaduct in a central vignette, surrounded by crowds of tourists making their way to the station. The Paris-Versailles line had opened in 1839.



[23] [THEATRES.] **ARAGO, Jacques. Foyers et coulisses.** Panorama des théâtres de Paris. Paris: chez l'auteur, 1852. £175

12mo (184 × 115 mm), pp. 112. Water stain to final two leaves at head, some light foxing elsewhere. Uncut in the original printed wrappers. Tears along spine, chipped at extremities, old booksellers' stamps to front cover.

FIRST EDITION, containing the author's views on dozens of named performers at the Opéra, Comédie-Française, Opéra-Comique, Odéon, Opéra-National, Vaudeville, Gymnase Dramatique, Variétés, Palais-Royal, Porte-Saint-Martin, Ambigu-Comique, Gaité, Folies-Dramatiques, Cirque National, etc. Arago (1790–1855) was editor of *Kaléidoscope*, a journal which focused on literature, fashion, and the theatre, and the author of *Promenade autour du monde* (1822). He was the brother of the astronomer François Arago and the playwright Étienne Arago.



[24] **TEXIER, Edmond. Tableau de Paris...** ouvrage illustré de quinze cents gravures. Paris: [Didot frères for] Paulin et Le Chevalier, 1852-3. £250

2 vols., folio (370 × 260 mm), pp. [4], iv, 388, plus double-page bird's-eye view; [4], 396, plus double-page plan. Numerous wood-engraved illustrations. Publisher's black cloth, decoratively gilt. Upper joint of vol. 1 split and rather simply (but quite effectively) reattached at the hinge. A good copy.

FIRST EDITION of this monumental illustrated survey of contemporary Paris, with a plethora of wood engravings, including caricatures by Gavarni and Grandville as well as superb panoramas and bird's-eye views of the pre-Haussmann streets, monuments and shops of the metropolis.

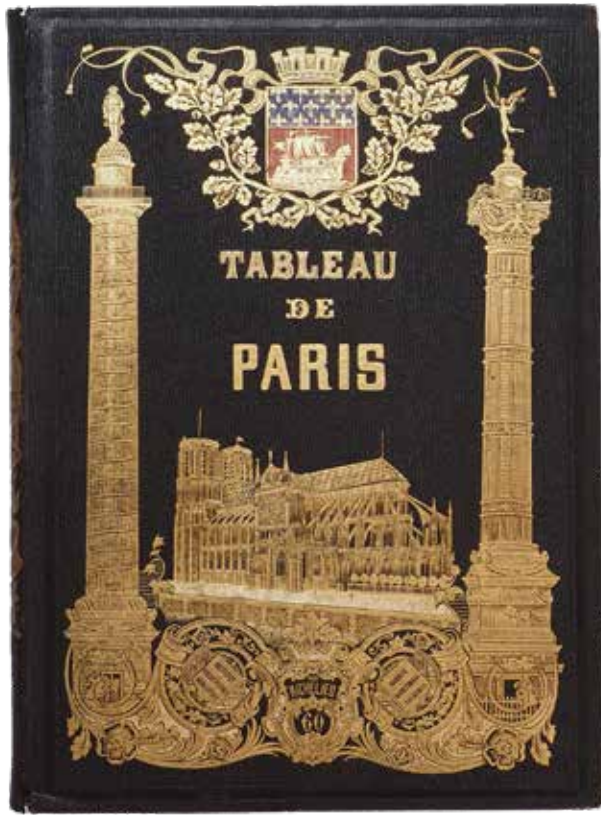
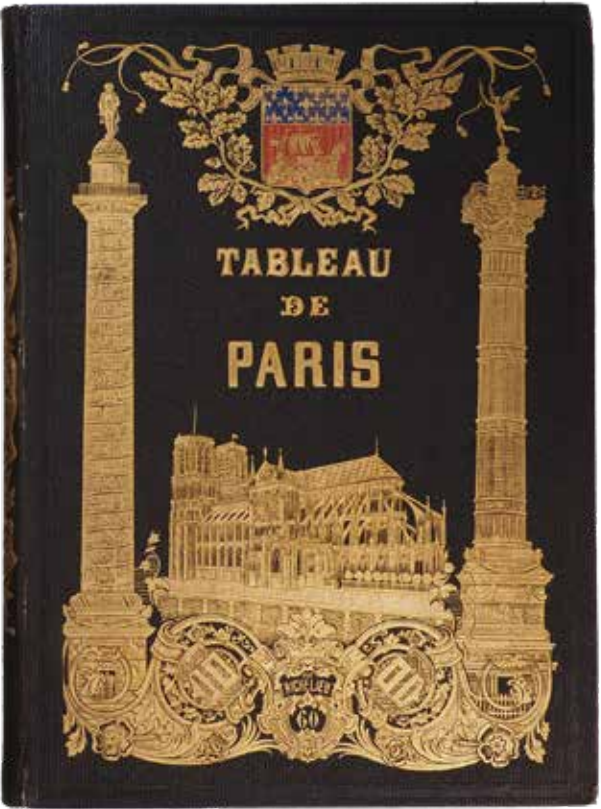
Lacombe, *Bibliographie parisienne*, 960.

[25] **[PANORAMA.] PROVOST, A. Panorama de la rue de Rivoli, des Tuileries et des Champs Élysées.** Paris: Mon Martinet, éditr r. de Rivoli 172 ... Impr. Lemercier ... [1850s]. £1750*

Hand-coloured tinted lithograph strip panorama (143 × 5750 mm), consisting of 8 sheets pasted together, folding into paper board covers (153 × 258 mm). Title cropped from when inserted into covers. Tears to a couple of folds (old tape repair to one), some chaffing to others. Original cloth-backed orange pebble-grain paper boards, rubbed, corners worn, upper cover lettered gilt.

A WONDERFUL PANORAMA REPRESENTING A WALK FROM THE PLACE DE LA BASTILLE IN THE EAST, past the Louvre and the Tuileries, to the Arc de Triomphe in the west, just under four miles in all. When we reach the Champs Élysées, we see the Palais de l'Industrie, erected for the Exposition Universelle in 1855, France's first international exhibition, which gives us an idea as to date.

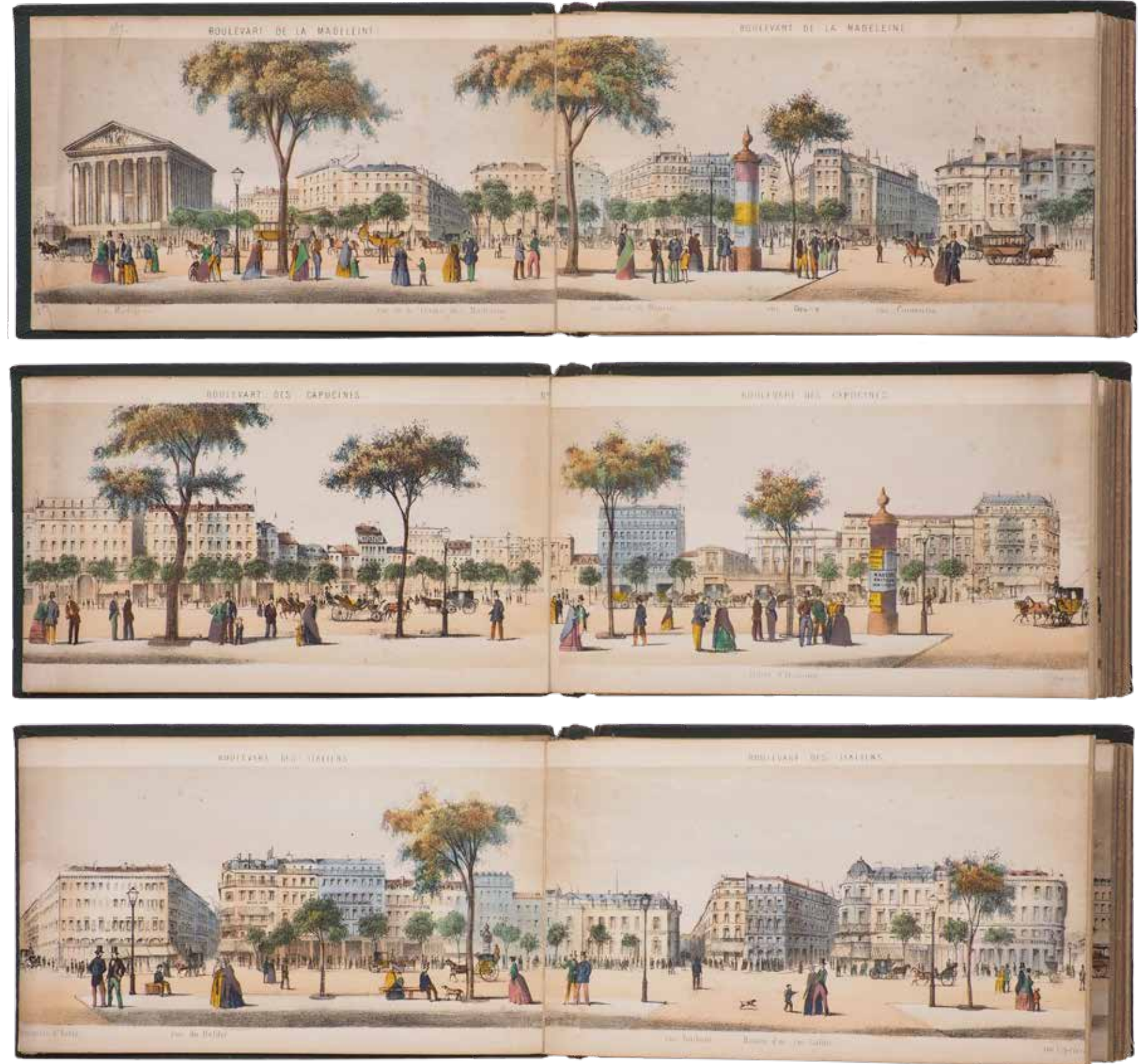
The lithograph is populated by dozens and dozens of figures out for a walk. It is no wonder that it was around this time that Baudelaire coined the term *flâneur*, an urban stroller, as a literary type.



[26] [PANORAMA.] [LANCEL, Paul, *illustrator*]. [cover title:] **Les Boulevarts de Paris.**
[Paris: Lemercier, c. 1855]. £1500*

Hand-coloured tinted lithograph strip panorama (115 × 4640 mm), on 24 joined sheets (each 115 × 194 mm). Occasional spotting and thumbing, but generally quite clean, a few linen joints just slightly frayed. Original cloth stamped in gilt and blind. Rubbed, spine ends slight more worn.

AN ENTERTAINING PANORAMA TAKING THE VIEWER ON A WALK THROUGH THE NEW AND FASHIONABLE HAUSSMANN BOULEVARDS IN THE NORTHERN QUARTERS OF CENTRAL PARIS. Beginning at the church of the Madeleine, we are led through Boulevard de la Madeleine, and then, successively through those of the Capécines, Italiens, Montmartre, Poissonnière, Bonne Nouvelle, St. Denis, St. Martin, Temple, Filles du Calvaire and Beaumarchais as far as the Colonne de Juillet (commemorating the Revolution of 1830) in the Place de la Bastille. The streets are thronged with fashionable walkers, carriages and barrows, and punctuated by several typically Parisian advertising 'Morris columns', novel additions to Parisian streetscapes of the 1850s..



- [27] [BOIS DE BOULOGNE.] LOBET, J. **Le nouveau Bois de Boulogne et ses alentours.** Histoire, description et souvenirs ... Ouvrage illustré de 26 vignettes de Thérond. Paris: Librairie de L. Hachette et Cie, 1856. £150

Small 8vo (174 × 109 mm), pp. [4], ii, 156 + 8-page publisher's catalogue; with a folded coloured engraved map at the end; wood engravings in the text; half-title partially adhered to front free endpaper. Marginal browning and some light foxing; original publisher's thin glazed paper boards, worn at extremities, spine darkened.

FIRST EDITION of an illustrated pocket guide to Paris's new park, a former royal hunting ground and pleasure garden which was given to the city by Napoleon III in 1852 as before then Paris's only parks (the Tuileries, Luxembourg Garden, Palais-

Royal, and Jardin des Plantes) were all in the centre and there was nothing on the outskirts of the rapidly expanding city. Published in the series 'Bibliothèque des chemins de fer'.



- [28] [CIRCUS.] LÉOTARD, Jules. **Mémoires de Léotard.** Paris: [Simon Raçon et comp[agnie], 1860. £800

16mo (140 × 90 mm), pp. [4], 188 including half-title, title with wood engraved portrait by Choquet. Large folding lithographed plate at rear by Durandeu. Some foxing, old waterstain to lower gutter towards the rear. Original pale blue wrappers with wood engraved illustration and advert. Soiled and slightly chipped, paper at spine splitting, but the whole secure and still a good copy of a fragile book.

FIRST EDITION of the memoirs of the great circus performer Jules Léotard, originator of the eponymous 'leotard' and pioneer of the flying trapeze who inspired the 1867 song 'The Daring Young Man on the Flying Trapeze'. A second edition of his *Mémoires* appeared in the same year, with the same pagination, but giving 'deuxième édition' on the title — almost all library copies appear to be of this later edition. The superb comic lithograph by Durandeu shows Léotard trapezing over the city of Paris, while adoring

female fans cry out to him from the rooftops (some flying heart-shaped kites). With Blondin, Léotard was one of the first great celebrities of the circus; when he visited London in 1861, Charles Dickens wrote: 'I have been beguiled into seeing Léotard, and it is at once the most fearful and most graceful thing I have ever seen.' (letter to Macready, June 11, 1861).



[29] **VÉRON, Louis. Paris en 1860.** Les théâtres de Paris depuis 1806 jusqu'en 1860 ... Illustré de 15 dessins par Bourdelin. Paris: Librairie nouvelle ... A. Boudilliat et Cie 1860. **£100**

12mo (183 × 116 mm) in sixes, pp. [4], 147, 3, plus final blank; with 15 wood-engraved full-page illustrations. A few spots. Uncut in the original printed wrappers, a little dust-soiled. Ink stamp ('Seine: colportage') to half-title.



FIRST EDITION: a survey of the city in 1860 (its buildings and infrastructure), with long sections on the Asile impérial de Vincennes, founded in 1855 for convalescent workers, the Maison Eugène-Napoléon, a school for poor girls set up in 1858, and the history of Paris's theatres after Napoleon limited the number of theatres in the city first to twelve, then eight.

Vicaire V, 1021.

[30] **[BOIS DE BOULOGNE.] GOURDON, Édouard. Le Bois de Boulogne.** Illustrations d'Edmond Morin. Paris Librairie Nouvelle ... A. Boudilliat et Ce 1861. **£150**

Large 8vo (259 × 167 mm), pp. [4], 318, [2]; with 15 plates. Scattered foxing throughout/ Still a good copy in contemporary roan-backed cloth, all edges gilt, spine gilt in compartments. Lightly rubbed. Inscription, dated 1871, to front flyleaf.

FIRST EDITION of an illustrated account of the Bois de Boulogne.



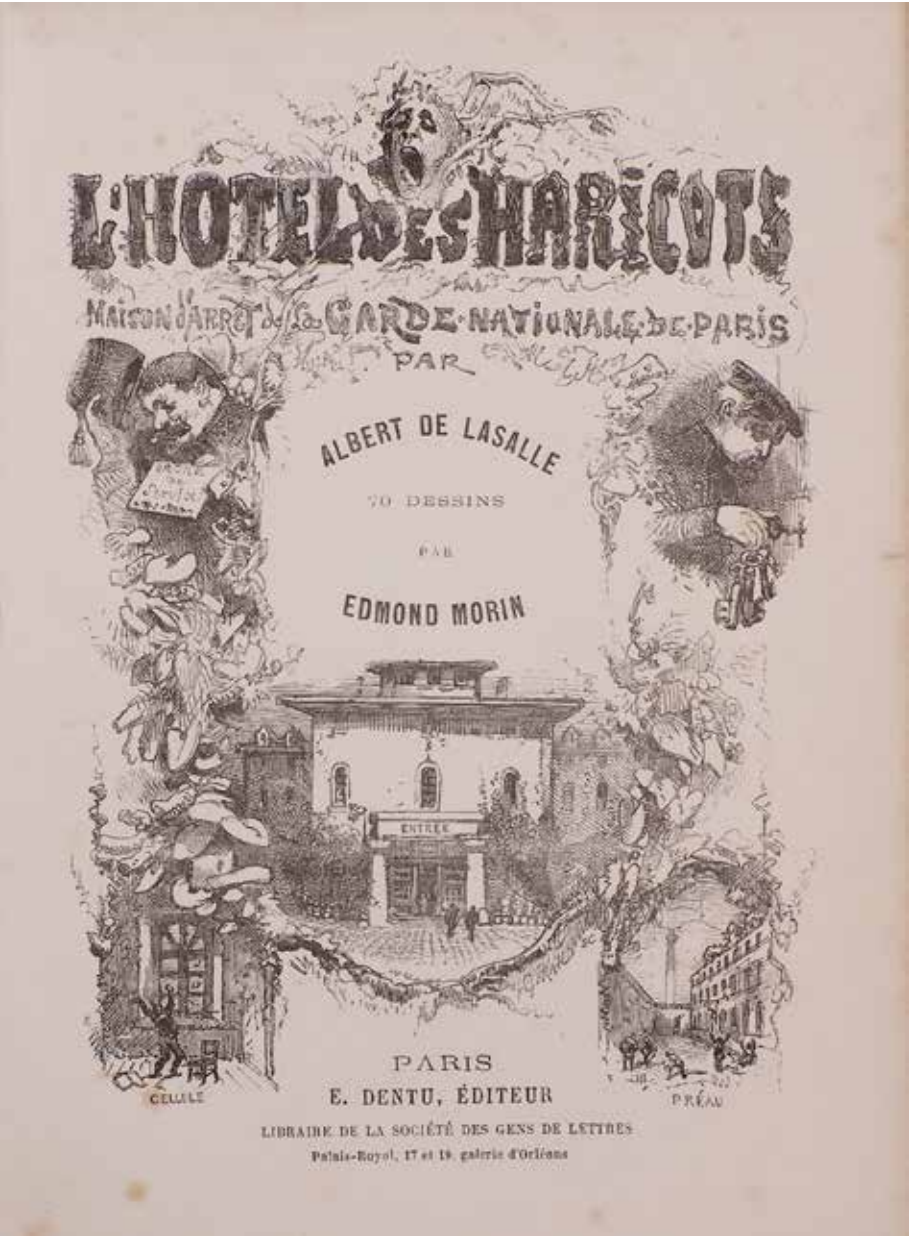
[31] **[PRISONS.] LASALLE, Albert de. L'Hôtel des Haricots.** Maison d'arrêt de la Garde nationale de Paris ... 70 dessins par Edmond Morin. Paris E. Dentu, 1864. **£100**

8vo (190 × 140 mm), pp. [6], '153' [i.e. 151], [1]; numerous illustrations and musical examples in the text. Some spotting, more so to the final few leaves. Contemporary diapered cloth, spine lettered gilt, sunned.

FIRST EDITION: an account of the French National Guard's city jail published the year of its demolition in 1864. Cells 7, 8, and 14 were reserved for artists, and the bulk of the book contains transcriptions of the various poems

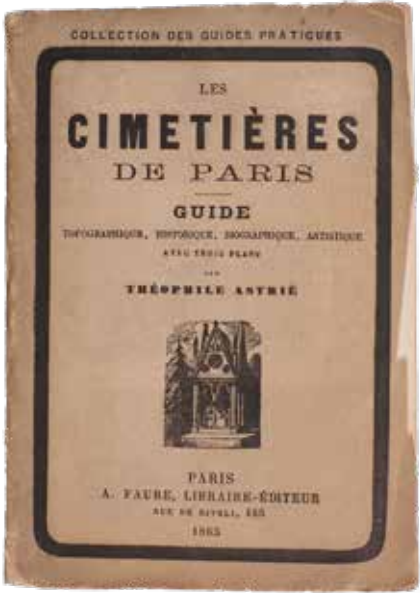
written and images drawn upon the walls of these particular cells. Dumas fils, Musset, and Balzac were among those once held there.

Vicaire V, 71-2.



[32] [CEMETERIES.] [ANTRIÉ, Théophile]. Guide dans les cimetières de Paris, contenant l'esquisse descriptive et topographique de ces lieux, des notices biographiques sur les personnages illustres, des aperçus artistiques sur les principaux monuments, avec les plans des cimetières du Père Lachaise, de Montmartre et du Montparnasse. Paris: A. Faure, 1865. £200

Small 8vo (144 × 100 mm), pp. 288; with 3 folding lithographed maps (one coloured), printed by Viallet. Uncut in the original printed wrappers (titled *Les cimetières de Paris. Guide topographique* ...). A little worn and chipped, a couple of marks to the inside front cover and half-title.



FIRST EDITION, published in the series 'Collection des guides pratiques', of a pocket guide to the city's three major cemeteries, and the famous people buried there. The maps help the visitor locate the various graves once they have reached the cemetery, but each section is even furnished with information as to which omnibuses to take to get to the cemeteries themselves.



[33] FIZELIÈRE, Albert de la. Vins à la mode et cabarets au XVIIe siècle. Paris: chez René Pincebourde 1866. £100

12mo (172 × 100 mm) in eights and fours, pp. 84, [12] publisher's advertisements, with an etched frontispiece by Maxime Lalanne, title printed in red and black. Uncut in the original printed wrappers, a few marks.

FIRST EDITION, 'tiré à petit nombre pour les amateurs' for the series 'Petite bibliothèque des curieux'. A rare work in which 'the author reviews the famous wines and the principal cabarets of

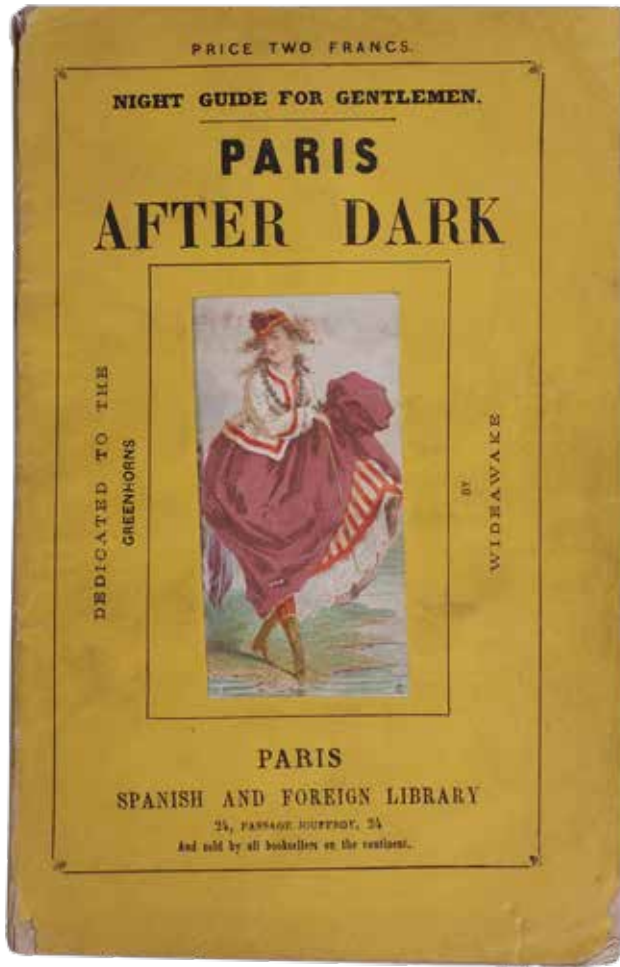
the 17th century and recounts many interesting and amusing anecdotes about them' (Bitting).

Bitting, p. 160; Vicaire, col. 366.



[34] **(WIDEAWAKE).** **Paris after Dark** containing a Description of many curious Scenes and places of nightly resort in the gay metropolis. Dedicated to the Greenhorns. Paris: [Ch. Lahure for] Spanish and Foreign Library, 24 Passage Jouffroy, 24 and sold by all booksellers on the continent, [1867]. **£950**

8vo (175 × 110 mm), pp. [9], iii-iv, 62, [2], with initial blank and half-title. Original printed yellow wrappers, upper cover with colour-printed pictorial onlay (initialled 'AC' or 'CA'). Slight fraying, paper spine just splitting at the top of the upper joint, very slight loss to lower forecorner of the upper cover. Preserved in a modern folding case.



A REMARKABLE SURVIVAL OF AN EPHEMERAL GUIDE TO THE NOCTURNAL PLEASURES OF PARIS, this edition apparently unlocated in libraries. It consists of a directory of cafés, bars, dance halls, public gardens and theatres, coupled with anecdotal advice on encounters with *lorettes* ('Some years ago a facetious French novelist applied to these nymphs of the pavé, the term of *Lorettes*, on account of their inhabiting the quarter in which is situated the church of Notre Dame de Lorette...')

Paris after Dark owes some of its text to the equally rare pamphlet *The Gay Women of Paris & Brussels Commonly Called Cocottes Or Lorettes, Etc...* 'second edition' also attributed to 'Wideawake' (1865), of which a copy is preserved in the British Library and it is clearly one of a constellation of such guides issued for English-speaking visitors in the 1860s, of which only a small handful survive. Another guide bearing the same title as ours, but in 18mo format is in the Bibliothèque nationale, dated 1868, but also bearing a 'second edition' statement, while another 'second edition' of the same title in New York Public Library, with a different pagination conforms more closely with ours, besides the edition statement. Ours is dateable from the advertisement of a performance by a Mr Sothern as 'Lord Dundreary' at the Théâtre des Italiens on July 8, 1867. We can find no other example of the striking yellow wrappers with a colour-printed pictorial onlay, apparently a variation of a Baxter-process print. While the issue of early guides like this appears to have been somewhat surreptitious, it is interesting to find an edition with the imprint of Charles Lahure in the rue Fleurus, a respectable and well-known printer who worked for major publishers such as Hetzel, Hachette and Dentu.

No copy of this edition located. Not in Lacombe, *Bibliographie parisienne* which describes copies from 1878 only (noting some variant titles dating from 1873 only), 1260.

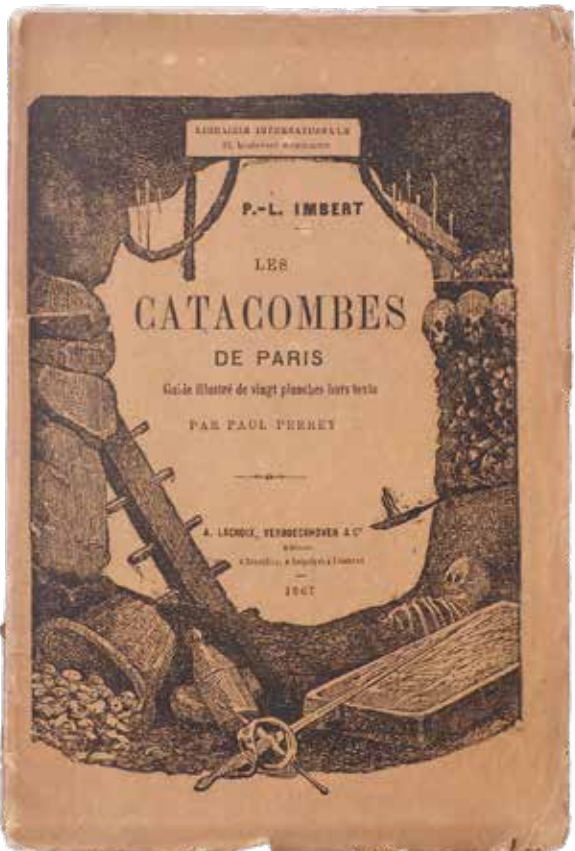
UNDERGROUND LITERATURE

[35] **[CATACOMBS.] IMBERT, Pierre-Léonce.** **Les catacombes de Paris.** Guide [i] illustré de vingt planches hors texte par Paul Perrey. Paris Librairie Internationale ... A. Lacroix, Verboeckhoven & Ce ... à Bruxelles, à Leipzig et à Livourne. 1867. **£250**

12mo (184 × 120 mm), pp. 53, [1]; with 19 plates. Uncut in the original printed wrappers. A few chips, tears to spine.

FIRST EDITION. Paris's famous underground ossuaries, which hold the remains over six million people, were rediscovered in the nineteenth century. This strikingly illustrated little book describes an exploratory tour made by the author along with the artist Paul Perrey and others in March 1867. The catacombs were only opened to the public in 1874.

Although the title states there should be twenty plates, the Table de gravures only calls for nineteen, as here.



[36] [EXPOSITION UNIVERSELLE, 1867.] RIMMEL, Eugène. Recollections of the Paris Exhibition of 1867. London: Chapman and Hall; Paris: Dentu ‘to be had also of the author’, [1868]. £200

8vo (204 × 146 mm), pp. [4], 340, including wood-engraved frontispiece plan, plus additional chromolithograph title, wood-engraved illustrations. Publisher’s green cloth, gilt. Lightly rubbed, but a very good copy.

FIRST EDITION. Rimmel, a phenomenally successful perfumer and cosmetics innovator, was a member of the committee of the second Paris Exposition. His *Recollections* contain a colour-printed additional title of the Broussa mosque the medieval Yechil Djami (the Green

Mosque), reconstructed in reduced form in the Turkish section of the Exposition. The book appeared in both French and English versions, which each ran to several editions.

[37] [EXPOSITION UNIVERSELLE, 1867.] The illustrated Catalogue of the Universal Exhibition published with the Art Journal. London and New York: Virtue and Co. [1868]. £200

Folio (322 × 230 mm), pp. xii, 331, [1], copiously illustrated throughout with wood engravings. Occasional spots or dust-soiling, one short tear (without loss) to one lower margin. Recent half calf to style, panelled spine, gilt, with urn tools and preserving the original red label. An attractive copy.

FIRST EDITION of the Art Journal’s retrospective catalogue of the 1867 Exposition, including notice of the prize winners. It is a kaleidoscope of Second Empire decorative and applied arts from all over Europe and beyond. It comprises: a general Introduction by C. Boutell; Glass - Domestic and Decorative by G. Wallis; Lace and Embroidery by

Mrs. B. Palliser; Adaptations From the Antique by C. Boutell; Art Materials and Products in Clay, Stone, Marbles, Etc. by D.T. Ansted; Furniture. by J.B. Atkinson; Textile Fabrics by Mrs. B. Palliser; Goldsmith’s Work, Silver, and Jewellery by H. Friswell; Porcelain and Pottery by J. Dafforne and Bronzes and Bronze Imitations by G. Wallis.

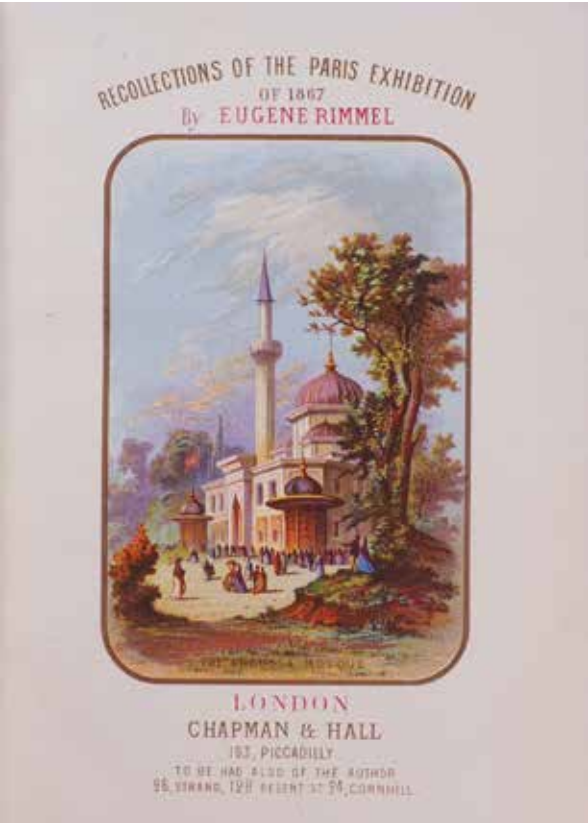
IN THE PINK

[38] THE PINK GUIDE for Strangers in Paris, a very complete and very accurate Guide indicating the hours of all the railways for Paris and the environs; the present tariff for Hackney Carriages etc., etc. Paris: [M. Loignon, Clichy for] Henri Guérard, 1870. £200

18mo (140 × 90 mm), pp. 26, [10] printed on pink paper, plus printed pictorial bright pink wrappers (which are slightly frayed with small loss to upper forecorner of the upper wrapper). Very good.

AN EPHEMERAL VISITORS’ GUIDE — a rare survival. Though unlikely to be the first edition (the cover notes: ‘like all preceding editions, this is of 50,000’), it is the earliest edition we have found in French, British or American library catalogues. The cover also notes its publication in French, German and Italian. It provides essential

information on travel, principal sights, libraries, churches, fountains, gardens, shops, hotels, banks and museums. Copies were sold by the firm of Henri Guérard (stereoscope manufacturers) under the Colonnade of the Louvre.



[36]



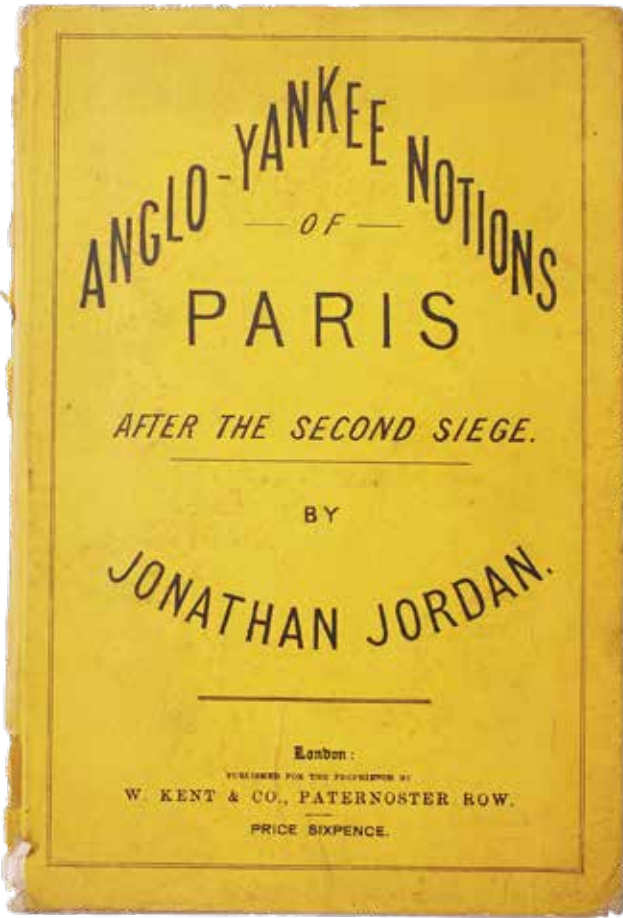
[38]



[37]

[39] [SIEGE OF PARIS.] 'JONATHAN-JORDAN'. Anglo-Yankee Notions of Paris after the second Siege. London: Published for the Proprietor by W. Kent, 1871. £300

8vo (184 × 122 mm), pp. 40. First and last pages browned. Original printed stiff-paper wrappers, spine defective.



FIRST EDITION, written by two authors, one English, the other American, after a visit to Paris following the Prussians' siege of the city. 'Far from exulting over the misfortunes of a sister nation, we would fain see in the partial destruction of this most fairy-like of cities, a warning against war and its hideous attendants. We moreover share the sentiments of our countrymen in their feeling of sorrowful sympathy for this heavily afflicted people, whose many social charms and universal graciousness of demeanour we would ever remember' (pp. 3–4).

[40] [SIEGE OF PARIS.] Spécimen authentique des infames spéculations auxquelles a donné lieu le Siège de Paris 1870-1871. Paris: Édouard Blot, en vente chez M. Pigeol, m[archan]d de vins, au coin de la rue Montmartre et de la rue du Croissant, [?1871]. £125*

Broadside (480 × 300 mm). Old transverse and vertical folds, splitting at both, repaired with paper tape on verso.

A scarce broadside highlighting the exceptional inflation in prices for food and other necessities experienced by Parisians under the Prussian siege of 1870. Scarcity was at the root of the issue, exacerbated by unregulated speculation. Half a kilo of butter cost between 40 and 60 francs,

while a cock was 55 francs, a stuffed chicken 200 francs and half a kilo of Gruyère cheese 30 francs. Horse, cat, dog and donkey appear among the meats listed.

RÉPUBLIQUE FRANÇAISE

Liberté — Égalité — Fraternité

SPÉCIMEN AUTHENTIQUE

DES INFAMES

SPÉCULATIONS

AUXQUELLES A DONNÉ LIEU

LE SIÈGE DE PARIS

1870 — 1871

Le Gouvernement de la Défense nationale, animé de sentiments anti-républicains et de plus, doué d'une coupable incapacité administrative, a encouragé la SPÉCULATION en négligeant de réquisitionner et de taxer, dès le début du siège, toutes les denrées nécessaires à l'alimentation de la population de Paris.

Il s'en est suivi des excès déplorables; les spéculateurs ligés ont racheté leurs marchandises pour les vendre, en moment opportun, dans des proportions vraiment scandaleuses, comme on peut s'en convaincre par les chiffres éloquentes qui suivent :

TARIF VÉRIDIQUE DES DENRÉES					
Ail, la tête.....	0 fr. 50	1 Chou.....	12 fr. »	Oignons, le boisseau.....	65 fr. »
Le 1/2 kil. de Beurre fondu et salé.....	50 »	Le 1/2 kilo de Champignons.....	6 »	1 Passereau.....	1 50
Id. de Beurre frais.....	60 »	100 kilo de Charbon de terre.....	30 »	1 Figeon.....	14 »
Id. de Beurre végétal mélangé.....	12 »	Charbon de bois (le boisseau).....	3 »	1 Poule.....	70 »
Les 100 kil. de Bois.....	24 »	Le 1/2 kilo de Chocolat.....	4 »	1 Poulet.....	50 »
Le 1/2 kil. de Biscuit de mer.....	1 10	1 Dinde truffée.....	200 »	Pâte de Lièvre, le 1/2 kil.....	75 »
1 Boite de Sardines.....	12 50	1 — sans truffes.....	140 »	Id. de Volaille, la pièce.....	45 »
1 Id. de Haricots verts.....	8 80	1 Escarotte.....	1 25	Id. de Boeuf.....	28 »
1 Id. de Petits Pois.....	6 »	Le 1/2 kilo de Fromage de Gruyère.....	30 »	1 Pied d'Échalotte.....	0 50
1 Bougie.....	0 40	Le 1/2 kil. de Colombine (cheval).....	5 75	1 Potiron.....	1 25
Le 1/2 kilo de Boeuf conservé.....	15 »	Le 1/2 kil. d'Huile d'Olives.....	20 »	Pommes de terre (le boisseau).....	50 »
Id. Boudin de cheval.....	6 »	Le 1/2 kil. d'Huile (cheval).....	8 »	1 Rai.....	2 25
1 Coq.....	55 »	Haricots secs, le litre.....	7 »	Riz, le 1/2 kil.....	2 »
1 Corbeau.....	6 »	Jambon, les 500 grammes.....	45 »	Saucisson de Cheval, le 1/2 kilo.....	8 »
100 litres de Coke.....	16 »	Le 1/2 kil. de Lard.....	92 »	Id. de Boeuf.....	12 »
1 Corneille de Mouton.....	5 »	1 Lapin.....	60 »	Id. de Malet et d'Âne.....	10 »
1 Chat.....	15 »	1 Lièvre.....	75 »	Sucre, le 1/2 kilo.....	2 »
1 Chou-fleur.....	12 »	1 Navet.....	1 50	Viande de Chien le 1/2 kilo.....	3 50
1 Carotte.....	2 25	1 Ouf frais.....	2 75	Id. de Mouton, le 1/2 kilo.....	12 »
		1 Oie.....	175 »	Id. d'Âne, le 1/2 kilo.....	12 »

N. B. — Les Gardes Nationaux touchent, par jour, 1 fr. 50 de solde.

Il est facile de se rendre compte, d'après ce tableau, de la misère dont a dû être affligée la ville de Paris pendant les cinq mois de siège qu'elle a eu à subir, aussi les décès n'ont-ils jamais été si nombreux que durant cette terrible période.

Propriété de l'Auteur. Un cordon bleu. L. G.

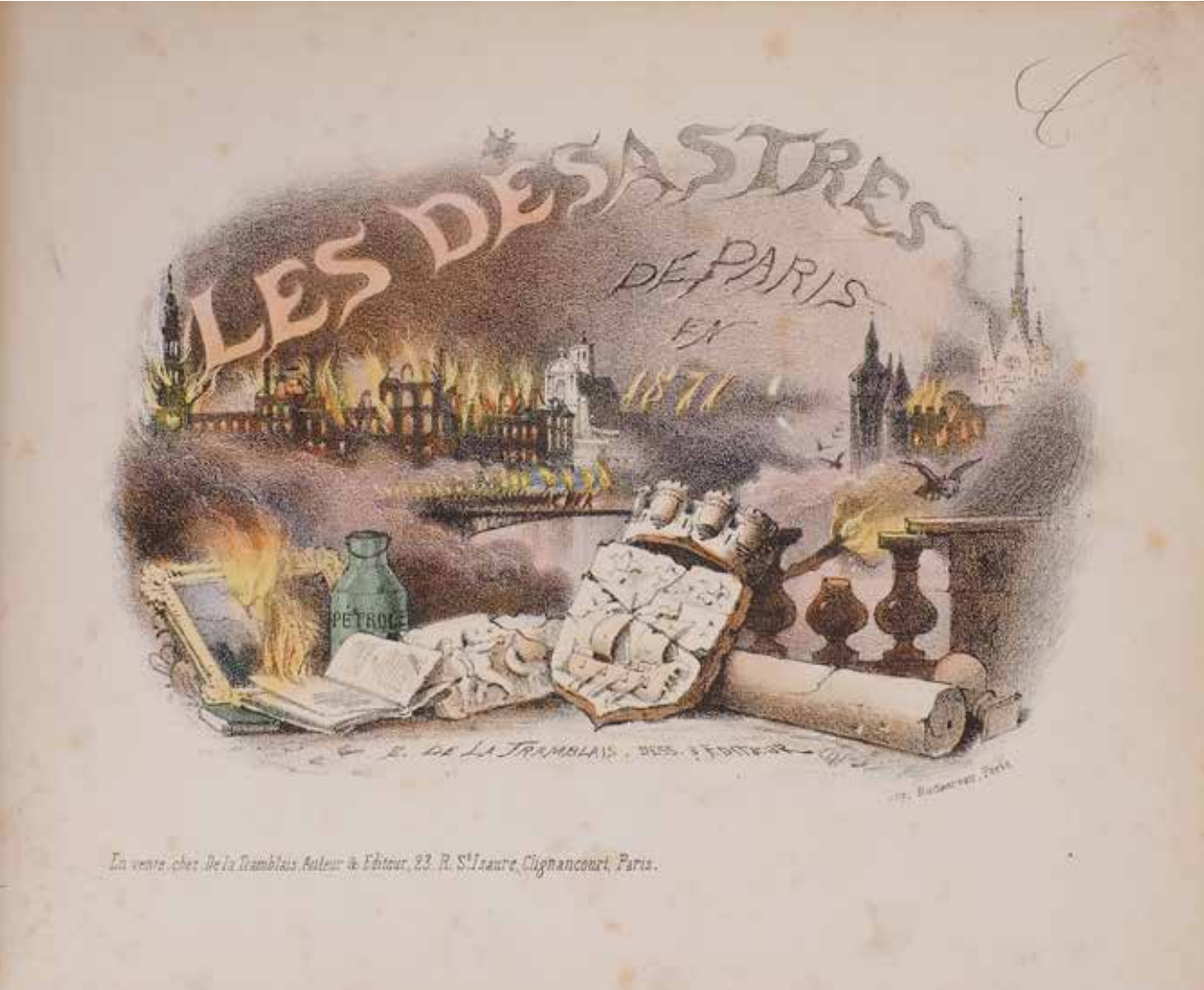
En vente chez M. PIGEOL, m^e de vins, au coin de la rue Montmartre et de la rue du Croissant

[41] [SIEGE OF PARIS.] TREMBLAIS, E. de la, artist and publisher. Les Désastres de Paris en 1871. Paris: De la Tremblais, 1871. £250

Oblong 4to (180 × 220 mm), pp. [1], 26, all hand-coloured lithographs by Badoureau after de la Tremblais. Light browning and foxing (mainly marginal), early manuscript initial 'C' to upper forecorner of some plates, one plate with closed tear in the upper margin. Original red cloth, gilt. Slightly soiled, hinges slightly cracked. A very good copy.

FIRST EDITION of a very striking series of lithographs depicting the ruins of Paris after the Prussian bombardment of 1871.

WorldCat lists US copies at Duke, Northwestern and Harvard only.

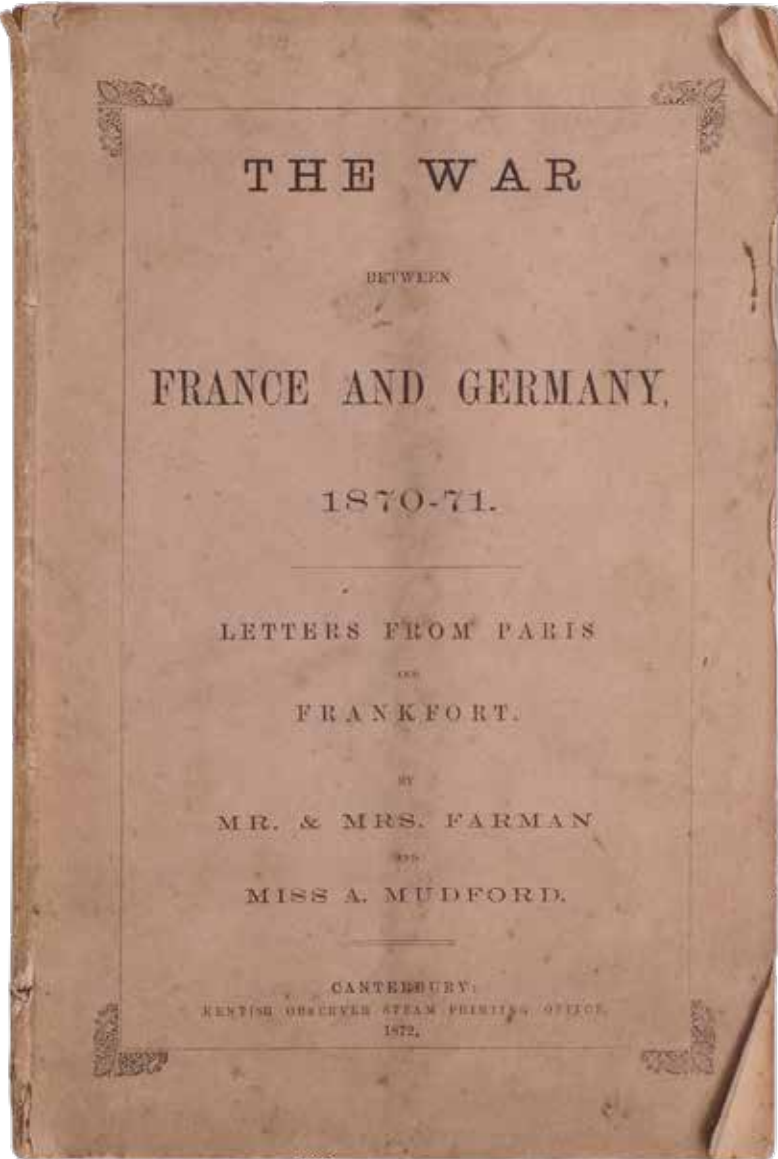


[42] [SIEGE OF PARIS.] FARMAN, [Thomas Frederick and Sophia] and Miss A. MUDFORD. The War between France and Germany 1870-71. Letters from Paris and Frankfort. Canterbury: Kentish Observer Steam Printing Office, 1872. £700

8vo (210 × 140 mm), pp. 79, [1]. Original printed wrappers. Dusty, some creasing, with corners of cover and preliminaries turned and slightly frayed, spine split at foot, but secure.

FIRST EDITION, exceptionally scarce, with no copy recorded in the British Libray catalogue, Library Hub Discover or Worldcat. Thomas and Sophia Farman (parents of the aviator, Henri Farman) were in Paris during the siege, the former as Paris correspondent of the *London Standard*. Both wrote eye-witness accounts of the siege

and bombardment, many of which reached the newspapers such as the *Daily Telegraph* via balloon and pigeon post. Sophia (née Mudford) was from Canterbury, where her family published the *Kentish Observer*, whose proprietor Frederic Mudford published this collection in 1872.



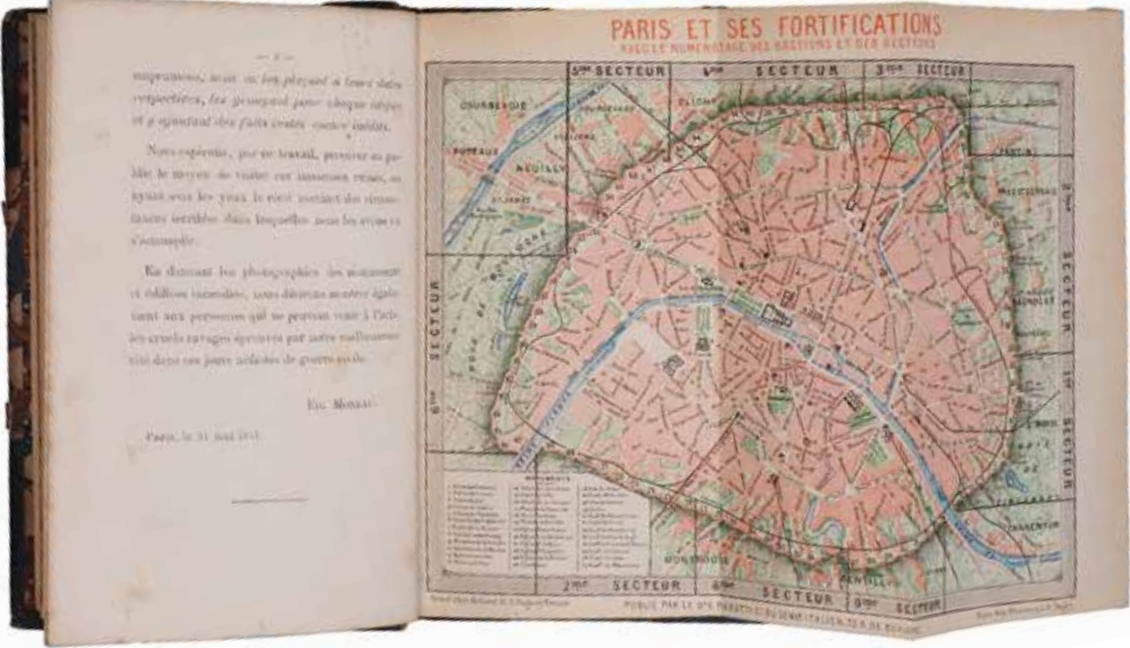
[43] [COMMUNE, 1871.] [MOREAU, Edouard]. Guide-recueil de Paris-brulé. Événements de Mai 1871 contenant le récit de l'entrée de l'armée à Paris et la bataille des rues, des notices historiques et archéologiques sur tous les monuments et maisons particulières incendiés ou détruits, un joli plan de Paris colorié et une collection de photographies avant et après l'incendie par Pierre Petit. Paris E. Dentu ... 1871. 200

12mo (174 × 112 mm), pp. [4], 140; with 16 original photographs mounted on eight card leaves and a coloured folding map. Some spotting. Contemporary green half roan, rubbed, marbled paper sides. Engraved armorial bookplate of Henry Thomas Lambert (d.1879) of Sandhills, Bletchingley, Surrey.



FIRST EDITION: a firsthand account, with original photographs, of the destruction wrought upon Paris at the end of the Commune, the largest urban insurrection in modern European history until the Warsaw uprisings of 1943–4. As the Communards withdrew in May 1871, they set fire to official buildings to cover their retreat. When it was all over and the last barricade destroyed, Paris lay in ruins.

Le Quillec, *La Commune de Paris: bibliographie critique*, 1768.

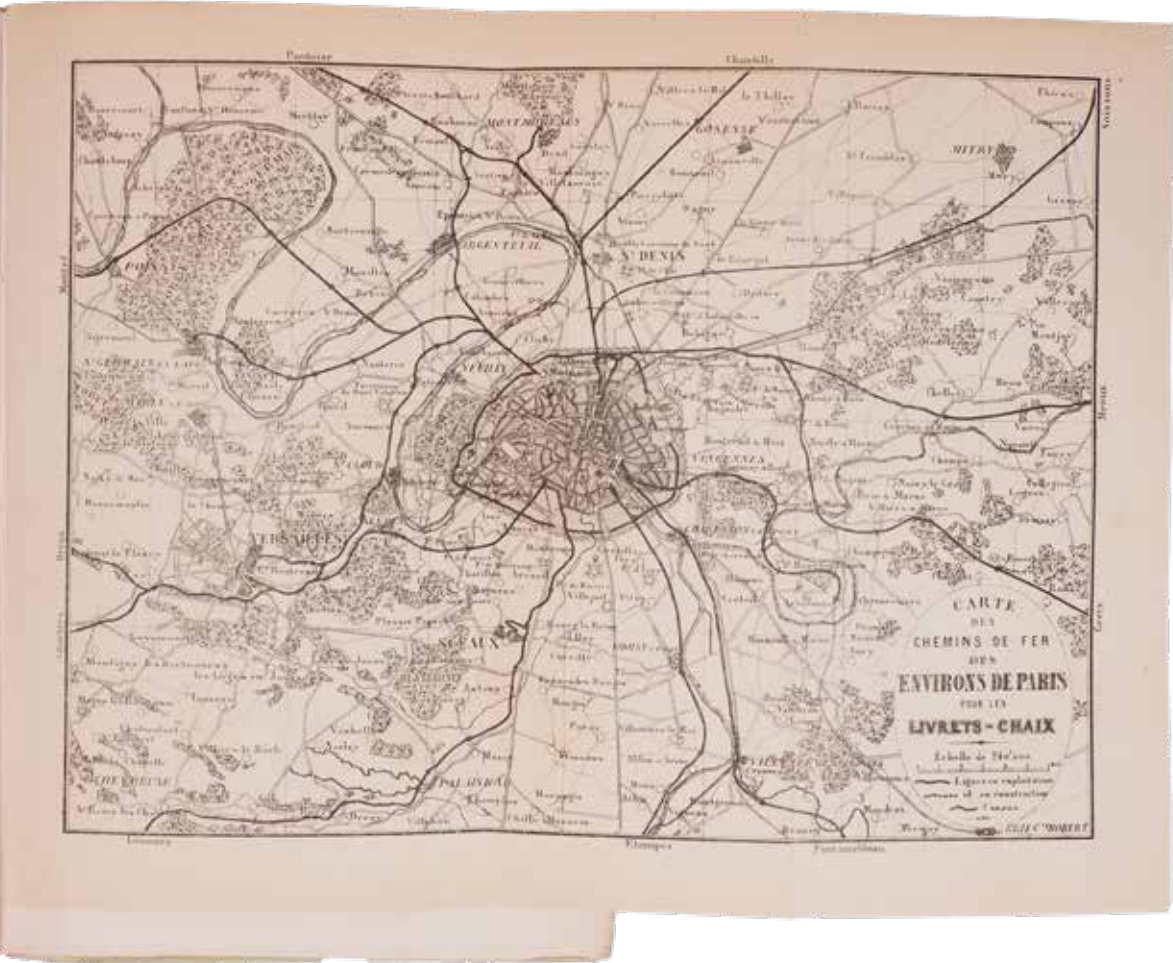


[44] HANS, Ludovic, and Jean-Jacques BLANC. Guide à travers les ruines. Paris et ses environs. Avec un plan détaillé. Paris: Alphonse Lemerre 1871. £120

18mo (185 × 116 mm) in twelves and sixes, pp. [4], 116, with 4 pp. publisher's advertisements at the end; with a folding map. Uncut and largely unopened in the original printed wrappers.

FIRST EDITION: 'panorama des déplorables destructions de la Commune. Visite détaillée par journées (quatre pour Paris)' (Le Quillec).

Le Quillec, 1178.



CAFÉ CULTURE

[45] **LEPAGE, Auguste. Les cafés politiques et littéraires de Paris.** Paris: E. Dentu [1874]. **£95**

16mo (164 × 116 mm) in eights, pp. [4], 110, [2]. The odd spot, but printed on good paper. Uncut, with generous margins, in the original printed wrappers. Some wear at extremities.

FIRST EDITION of an account of some of Paris's famous cafés: le café Foy, le Procope, le Buci, la brasserie Saint-Séverin, etc.

PRESENTATION COPY

[46] **FOURNIER, Édouard. Histoire de la Butte des Moulins suivie d'une étude historique sur les demeures de Corneille à Paris** (hôtel de Guise – rue de Cléry – rue d'Argenteuil) ... Avec deux vues de la Butte en 1551 et 1652. Paris Frédéric Henry et J. Lepin, 1877. **£120**

12mo (170 × 105 mm) in sixes, pp. [6], 294, including initial blank, with map frontispiece. Uncut and unopened in the original printed wrappers. A little dusty towards the end, but sound.

FIRST EDITION, inscribed on the initial blank 'A son ami H. de la Pommeraye de Edouard Fournier', presumably Henri de Lapommeraye (1839–1891), theatre critic and man of letters. 'The Butte des Moulins ("windmill hill") was a small hill—part natural, part built up—that had

existed in Paris since ancient times. Dotted with windmills, the working-class neighborhood was dominated by small trades until the mid-1870s, when its population was cleared and the hill was leveled to construct the avenue de l'Opéra, which would become celebrated as the most glamorous street in Paris' (The Met).

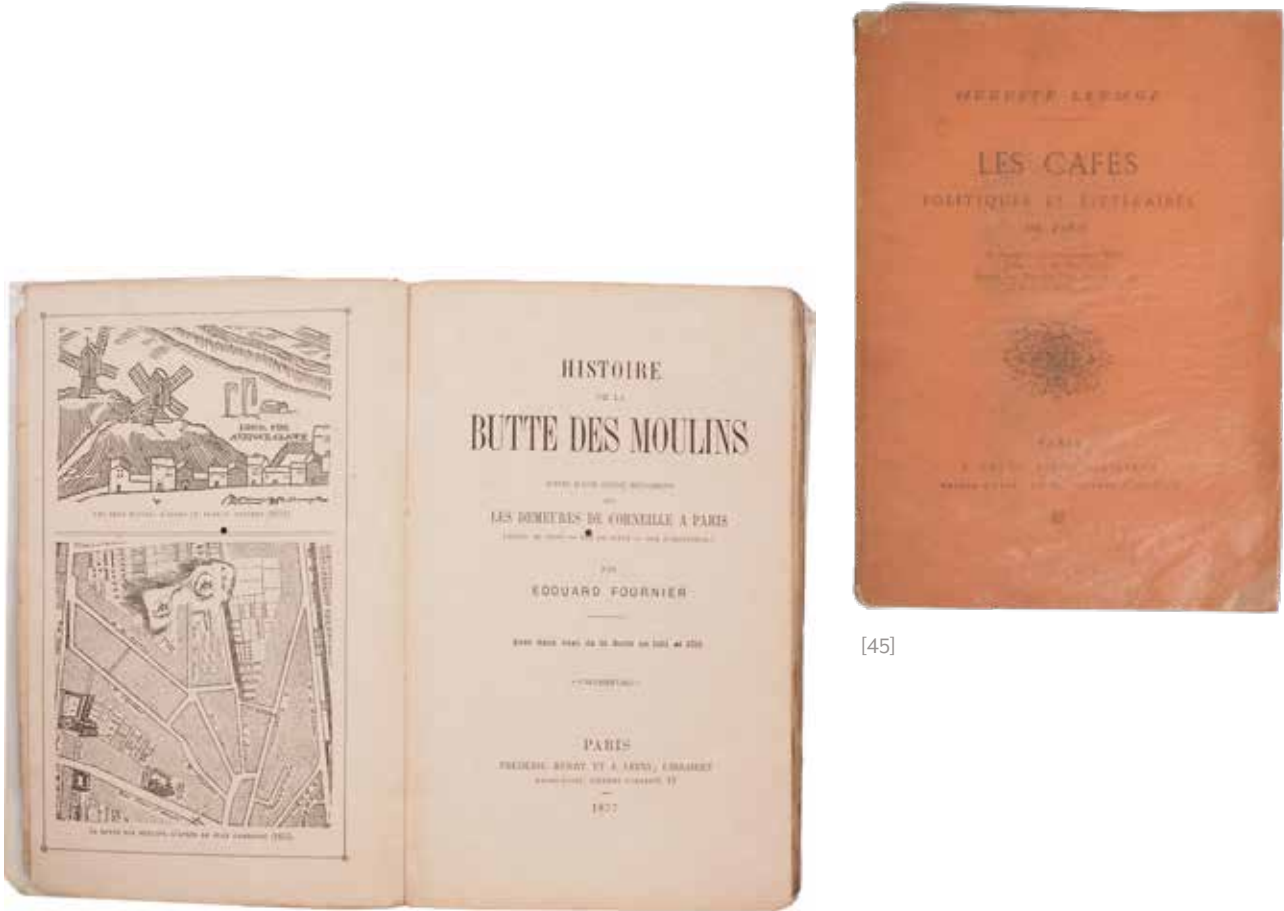
[47] **PIEDAGNEL, Alexandre. Un bouquiniste parisien: le père Lécureux ...** Frontispice à l'eau-forte, composé et gravé par Maxime Lalanne. Paris: Librairie ancienne et moderne Édouard Rouveyre, 1878. **£150**

8vo (200 × 128 mm) in half-sheets, pp. 68, [4], with an etched frontispiece by Lalanne, title printed in red and black. Some light foxing. Uncut in the original printed wrappers. Spine chipped at head.

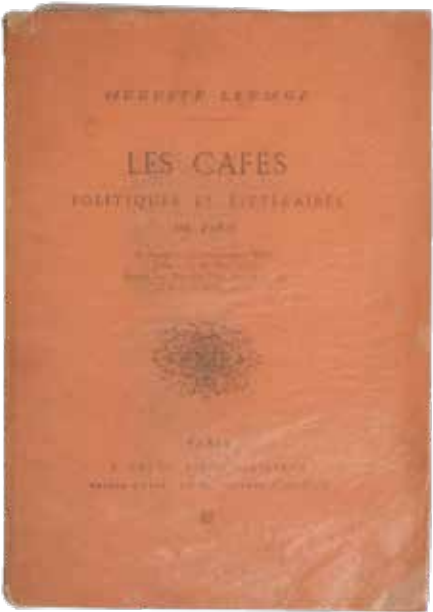
FIRST EDITION: one of 450 numbered copies printed on Hollande, out of a total print run of 500. The bibliophile journalist and poet Alexandre Piédagnel (1831–1903)—friend of Mallarmé, secretary to Jules Janin, editor of the Librairie des bibliophiles—here profiles Lécureux (1795–1875), a Paris second-hand bookseller for

more than fifty years, 'unique en son genre' (p. 23), who specialised in selling odd volumes.

It opens with an extract from a new, enlarged edition of Piédagnel's book *Jules Janin*, 'Les joies du bibliophile'.



[46]



[45]

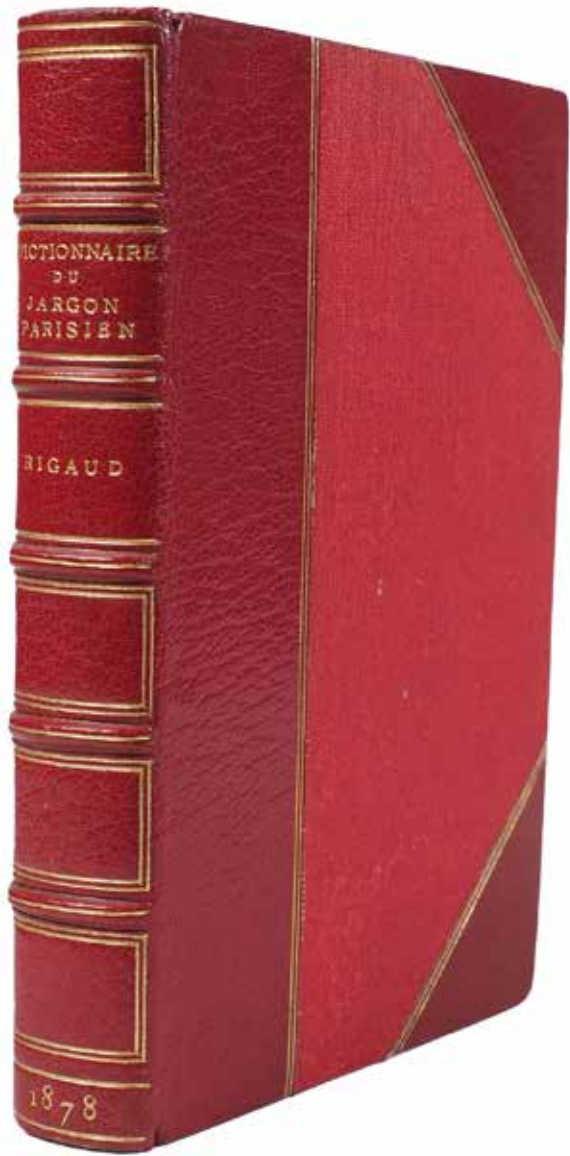


[47]

[48] **RIGAUD, Lucien. Dictionnaire du jargon parisien.** L'argot ancien et l'argot modern. Paris: Paul Ollendorff 1878. £300

16mo (136 × 94 mm) in eights, pp. xviii, [2], 347, [1], title printed in red and black, the dictionary itself printed in double columns. Some spotting. Upper edge gilt, the others uncut, in red half morocco by Bumpus, original printed wrappers preserved, cutting from old bookseller's catalogue pasted to front flyleaf ('très rare'). Bookplate of Sir David Lionel Salomons (1851–1925), Broomhill, Tunbridge Wells.

FIRST EDITION of a dictionary of Parisian slang, 'ce langage étrange, libre d'allures, tantôt sombre et bref, tantôt imagé et plaisant ... qui court les rues et se recrute dans la rue, dans les prisons, dans l'échoppe, à la boutique, au comptoir, à l'atelier, à la caserne, à l'école, au théâtre ...' (p. [v]).



[49] **HEUZÉ, Louis. Paris, Chemin de fer transversal à air libre dans une rue spéciale, passage couvert pour piétons.** Paris: [Pillet et Dumoulin for] A. Lévy, 1878. £200

Folio (350 × 278 mm), pp. [2], 19, [3], including lithograph plan on final page, plus 4 pages of wood-engraved plates, and a final folding lithograph plan. Some margins a little duty/sooty. Original printed blue wrapppers, lower wrapper wanting part of lower forecorner (with some loss of printed adverts), both wraps neatly reinforced and laid to paper on versos, spine slightly chipped. A good copy.

FIRST EDITION of this ingenious plan for an elevated railway, presented in opposition to contemporary plans for the the underground *Métropolitain* railway. Heuzé points out the various drawbacks of an underground system, not least the natural human antipathy to being underground: 'A l'adjectif métropolitain, le *Parisien* substituerait bien vite celui de *Nécropolitain* pour un chemin de fer obligeant le

public à descendre, par de longs escaliers dand de véritables catacombes!' (p. 5). In contrast his elevated railway (rather elegantly illustrated) running from Montparnasse to the Gare du Nord would allow passengers to travel in the open air, and provided covered walkways on the streets below. Despite its virtues, the scheme was not adopted.



INSCRIBED

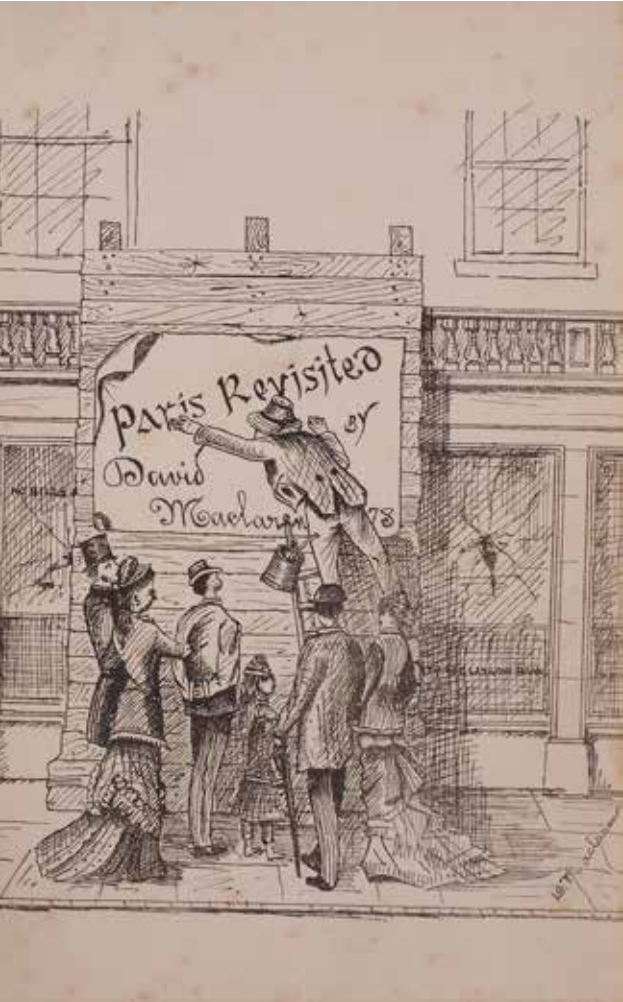
[50] [MACLAREN, David]. **Paris revisited.** (Reprinted from the “Dundee Courier & Argus” for private circulation.) [Dundee, 1879]. £250

8vo (182 × 122 mm), pp. 51, [1]. Printed on pink paper, with an additional illustrated title and 10 full-page lithograph illustrations, printed on white paper. Slightly shaken in the original cloth, upper board lettered gilt. Rubbed and marked, front hinge cracked, but sound, all edges gilt. Inscribed ‘With D. Maclaren’s Compts’ on the verso of the front free endpaper.

FIRST SEPARATE EDITION, with illustrations by Maclaren himself and his friends, recounting a visit to Paris in 1878 to see the sights (Notre-Dame, Saint-Sulpice, the Panthéon, Napoleon’s tomb, Versailles, the Père Lachaise cemetery, the

Jardin des Plantes, etc) as well as the Exposition Universelle.

Library Hub Discover locates 3 copies only: BL, NLS, Trinity College Dublin.



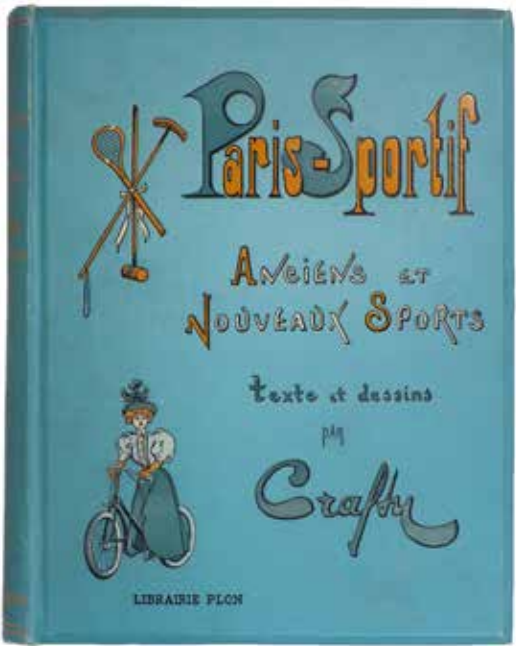
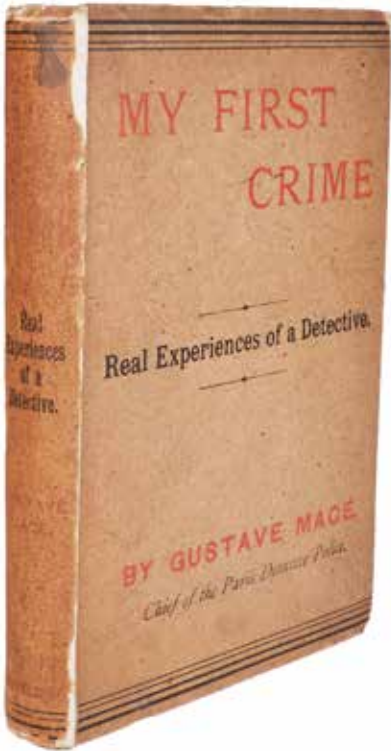
TRUE CRIME

[51] MACÉ, Gustave. **My First Crime.** London: Vizetelly & Co, 1886. £300

8vo (180 × 120 mm), pp. 307, [1]. Wood-engraved frontispiece and two plates (one folding), adverts at front and rear. Original printed brown boards. Rubbed, slightly more wear at joints with minor loss to the brown paper. A good copy.

SCARCE FIRST EDITION IN ENGLISH of *Mon premier crime* (1885), a true-crime novel by a retired head of the Paris police force. The adverts include several Zola works, translations which would ultimately prove Vizetelly’s downfall at the hands of British censor.

Hubin, *Crime Fiction, 1749-1980*, p. 269.



[52] ‘CRAFTY’. **Paris sportif.** Paris: Librairie Plon; E. Plon, 1886. £95

8vo (230 × 170 mm), pp. [6], 322, [2]. Illustrations throughout. Original pale blue decorative cloth. Very slightly rubbed, but a very good copy.

FIRST EDITION of this witty illustrated survey of sport in Paris, including swimming, boating, tennis, riding, polo, croquet and a long chapter on cycling.

[53] **COFFIGNON, A. La Corruption à Paris.** Paris: à la Librairie Illustrée [1888]. **£150**

18mo (187 × 118 mm) in twelves and sixes, pp. [4], 401, [1], plus final blank; with a two-page coloured map (bound in before p. 37) and 4 two-page tables (before pp. 97 and 253). Some light foxing; uncut in the original printed wrappers. Spotted, a little skewed, spine darkened, short tear at head of upper joint.

FIRST EDITION of a work on the Paris *demi-monde* (prostitutes, pimps, pederasts, etc), published in the author's 'Paris vivant' series.

[54] **BARRÈS, Maurice. Sensations de Paris. Le Quartier latin ces messieurs – ces dames ... 32 croquis par nos meilleurs artistes.** Paris: C. Dalou, 1888. **£200**

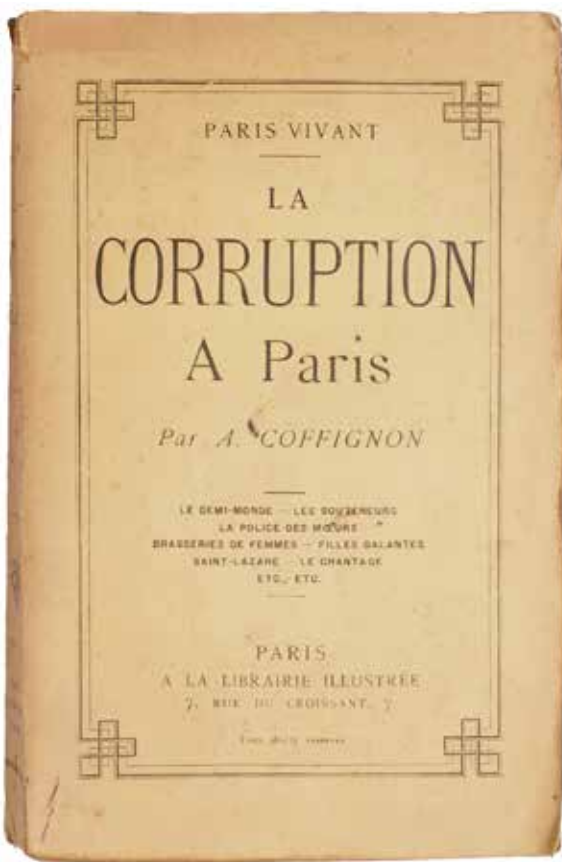
12mo (183 × 117 mm), pp. 35, [1], illustrations in the text. Uncut in the original illustrated wrappers. Some wear, spine defective.

FIRST EDITION: a rare work by the young Barrès (1862–1923), the same year *Huit jours chez M. Renan*, ‘imaginary conversations on an impertinently ironic note, won him both praise and blame, and before long he was in the first rank of authors’ (Oxford Companion to French Literature). Barrès’ look at the Left Bank, and the men and women found there, is peppered with little drawings, all anonymous.

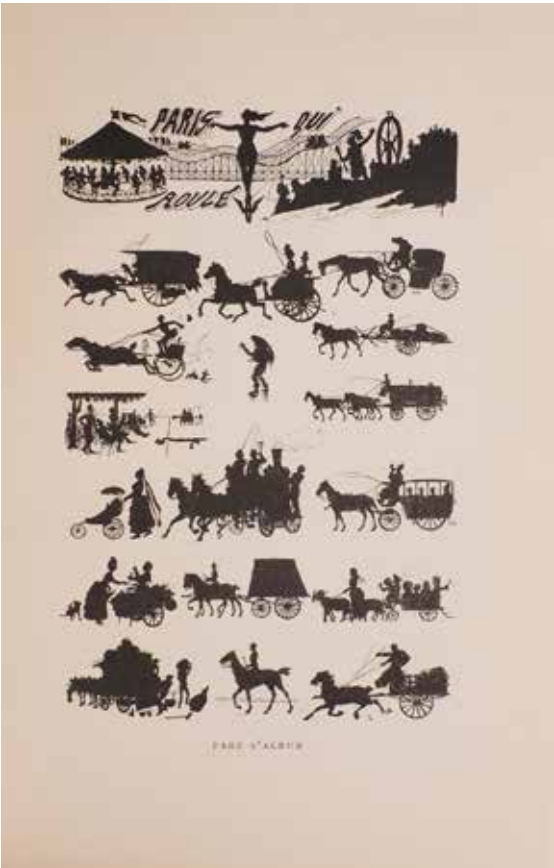
[55] **BASTARD, George. Paris qui roule avec dessins de Tiret-Bognet et ombres chinoises de Louis Bomble.** Paris: Georges Chamerot 1889. **£100**

18mo (185 × 120 mm), pp. [4], 330, numerous illustrations throughout. Uncut in the original printed wrappers. Bookblock split.

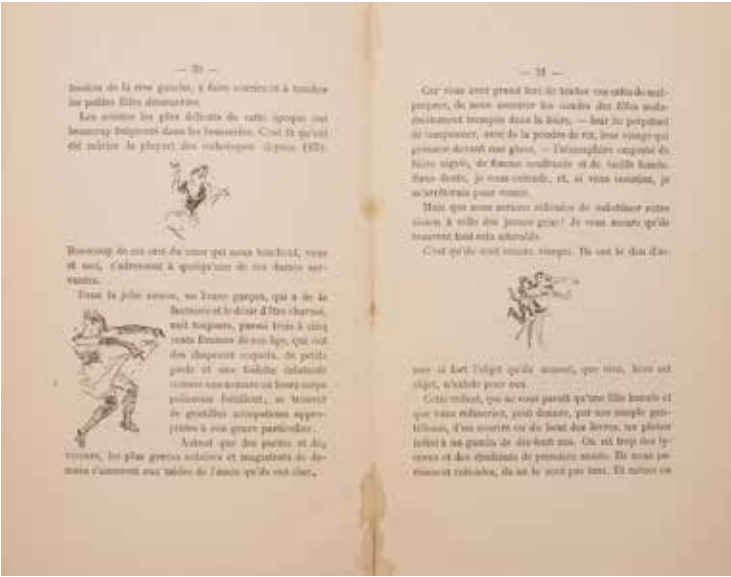
FIRST EDITION: an account of anything in the city on wheels, from fine carriages to an amputee beggar pushing himself around on a wheeled cart, with attractive silhouette illustrations by Louis Bomble (1862–1927).



[53]



[55]



[54]

[56] [EXPOSITION UNIVERSELLE, 1889.] LAMARQUE, Élodie [i.e. Gaston BONNEFONT]. A travers l'Exposition. Promenade de deux enfants au Champ-de-Mars et à l'esplanade des Invalides ... Illustrations en couleurs d'après les aquarelles de Adrien Marie. Paris: Librairie de Théodore Lefèvre et Cie, Émile Guérin, Éditeur, [1889]. £750

4to (262 × 202 mm), pp. 30, [2], with 12 chromolithographed plates. Some marginal browning (more so to the half-title) and offsetting from the plates. Original cloth-backed illustrated boards. A little soiled and rubbed.

FIRST (AND ONLY) EDITION: an attractive children's book about the Exposition, famous for the creation of the Eiffel Tower, which, naturally, little Madeleine and Jacques rush to visit first in the story before going on to explore the rest of the world's fair: trying out Elias Howe's sewing

machine and Edison's phonograph and sampling the exotic delights of Japan, Russia, Algeria, Senegal, and New Caledonia.

Cotsen 814 ('Élodie Lamarque is a pseudonym of Gaston Bonnefont [1851-1911]').



[57] [EXPOSITION UNIVERSELLE, 1889.] [TRUEFITT, George]. [Illustrated journal. Paris and Worthing, 1889, and earlier]. £700

Oblong 8vo sketchbook (128 × 200 mm), 8 pages of text and 25 small ink/ink and wash drawings, all mounted on the leaves of the sketchbook. A further series of drawings from Antibes, dated 1886 mounted on leaves at the other end of the album. Original cloth, lettered in manuscript on both covers. Wanting closure band.

British architect George Truefitt (1824-1902) travelled to the 1889 Exposition at the invitation of his patron, the banker Sir William Brooks and his wife. Here he made a brief journal of his visit, and preserved 25 excellent sketches. The first is an amusing sketch of ladies lying head-to-head on a shipboard saloon bench, while the others are mainly architectural views including of the Eiffel Tower seen from his hotel room at Maurice's; architectural details of the chateau at Fontainebleau; some from the Hôtel de Cluny and metalwork details from the Trocadéro as well as a few other small sketches of people. There is an especially good view of the crowded exhibition around the dome of the Trocadéro sketched from his lunch table at Spiers and Pond's restaurant. The journal and drawings are pasted into a sketchbook which also includes a sketch journal of his earlier visit to Antibes in 1886.

Truefitt was prolific in his contribution to Victorian British architecture, best known for his work at Tufnell Park in London, for numerous country churches and for his remodelling of Brooks's estate at Glen Tanar in Scotland.



[58] **DARZENS, Rodolphe. Notes sur une ville. Nuits à Paris ...** Illustrées de cent croquis par A. Willette. Paris: E. Dentu 1889. **£120**

18mo (168 × 108 mm) in eights and fours, pp. 269, [7] advertisements. Illustrations in the text. Leaves a little toned. Uncut in old quarter cloth, preserving the original illustrated wrappers, bookplate ('HS') to verso of initial blank.

FIRST EDITION: Paris by night, as described by Darzens (1865–1938) and depicted by Adolphe Willette (1857–1926), an artist who worked on the Moulin Rouge cabaret, focusing on Montmartre

and around, with chapters on, as one might expect, the Folies-Bergère etc, but also subjects such as roller coasters and night-time printing.

Vicaire III, 27.

[59] **[GONCOURT, Edmond de. editor and Jean-François Raffaëlli, illustrator]. Les Types de Paris.** Paris: Édition du Figaro; E. Plon, [1889]. **£400**

10 parts (continuously paginated) bound in one vol, large 4to (280 × 220 mm), pp. vii, [1], 160, plus 18 colour plates and 9 monochrome, illustrations in red and black, all 10 wrappers (front and rear) preserved, printed in red and gold. First few leaves spotted, otherwise quite clean. Quarter cloth, marbled boards, c. 1900. Head of spine bumped. A good copy.

FIRST EDITION of all ten parts, preserving the attractive gold-printed wrappers of each. A brilliant anatomy of Parisian life with essays by Daudet, Maupassant, Mallarmé, Huysmans, Zola and others, divided into 'types' (street vendors, foreigners,

children, circus performers, actors, café-goers and so on). Each part comprises two essays. The illustrator, Raffaëlli (protégé of both Degas and Huysmans) was pre-eminent in realist depiction of the everyday life of ordinary people in Paris.

[60] **DELÂTRE, Auguste and Eugène. Richard RANFT. [Trade Card]. Montmartre: Imprimerie artistique Aug[uste] & Eug[ène] Delâtre, [c. 1890s].** **£500***

Drypoint etching on laid paper (150 × 106 mm), cut close to platemark. And another, earlier, etched card for Eugène Delâtre (140 × 76 mm).

A highly evocative trade card for one the most important art presses in Paris. Auguste Delâtre's long career began in Paris and he opened his first printing house in 1850. He spent several years in London, establishing the engraving section of

the South Kensington Museum. Returning to Paris definitively, he was joined in business by his son Eugène. He printed plates by Braquemond, Haden, Jacque, Jacquemart, Méryon, Daubigny, Millet, Rops, Rousseau, and Whistler.

[61] **GUILLOT, Adolphe. Les Prisons de Paris et les Prisonniers.** Paris: [Charles Hérissé in Évreux for] E. Dentu, 1890. **£120**

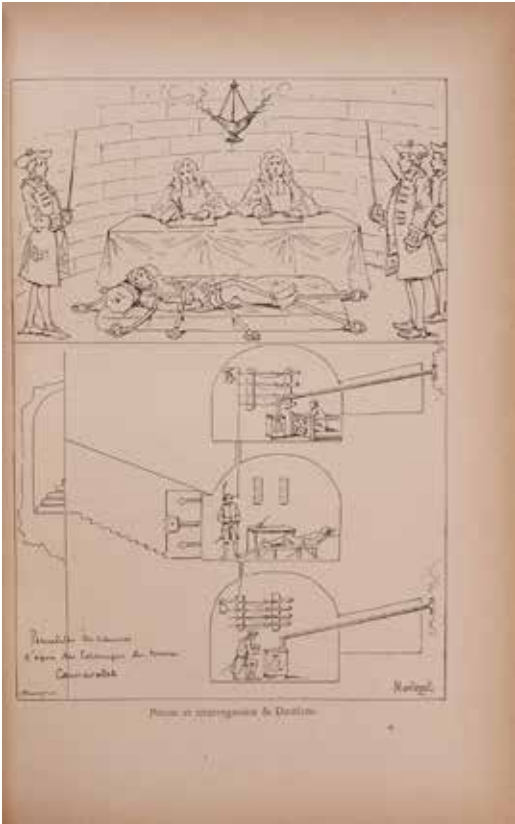
8vo (240 × 150 mm), pp. [4], 499, [1]. Plates and illustrations. Lightly browned throughout. Contemporary quarter morocco, green vellum corner tips. Lightly rubbed and faded. A very good copy.

FIRST EDITION of the second title in the series *Paris qui souffre*: devoted to the world of prisons in the capital. Criminalité et répression - Les anciennes pénalités - Les anciennes prisons de Paris - Les chemins de la prison - La responsabilité - Aliénés

criminels - Crimes passionnels - La prison de tout le monde - Les prévenus - Les femmes - Les enfants - Les condamnés - Pauvreté et vice - La dernière étape - Les cahiers des prévenus - L'intérêt social.



[60]



[61]



[58]

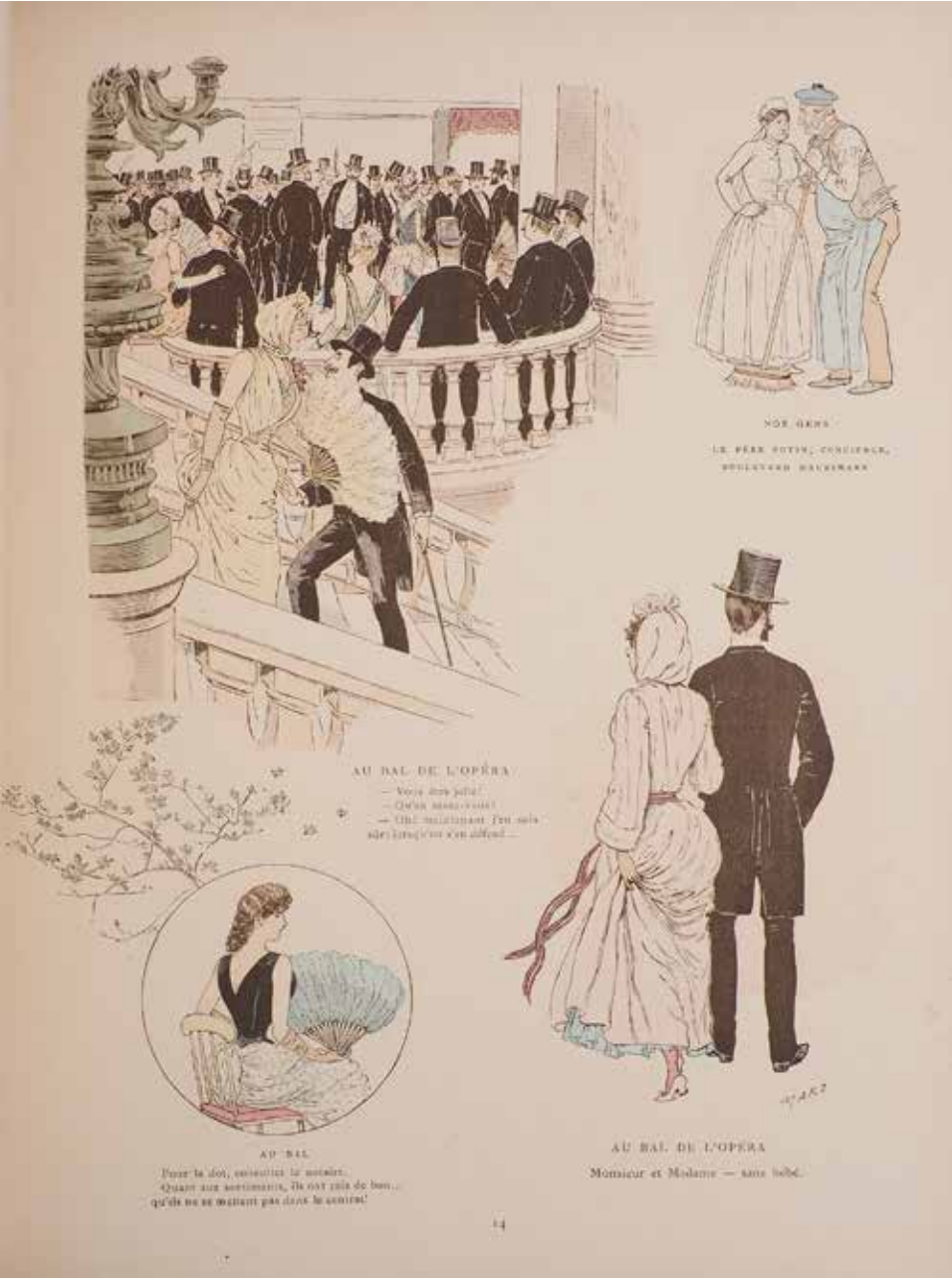


[59]

[62] **‘MARS’. Paris Brillant.** Paris: Librairie Plon. E. Plon, Nourrit et c[ompagn]ie, [n.d., c. 1890]. **£180**

Folio (315 × 240 mm), 32 leaves, partially printed in colour, plus advert at end. Light spotting. Contemporary half cloth incorporating the original pictorial boards. Rubbed and lightly soiled.

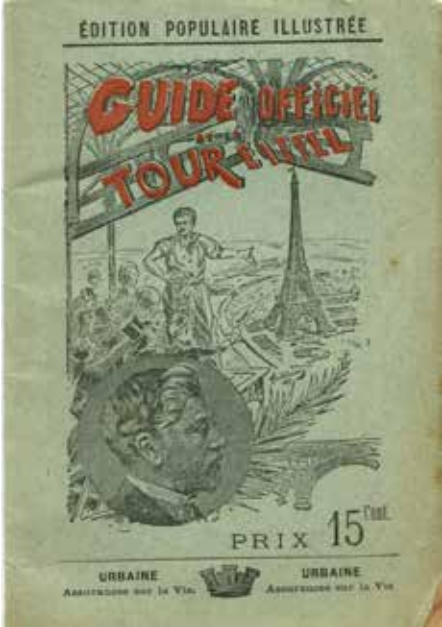
FIRST EDITION. A comic album by ‘Mars’ casting a lighthearted eye over life in belle époque Paris, with walks in the park, visits to the theatre, family picnics, bike riding and horse riding.



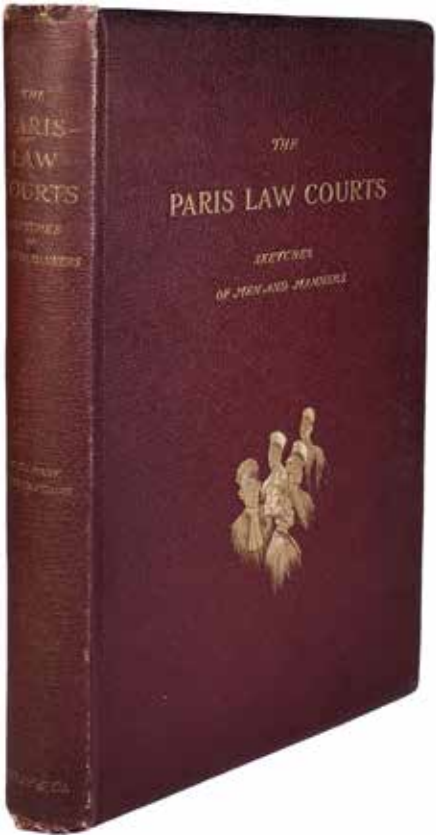
[63] **(TOUR EIFFEL). Guide officiel de la Tour Eiffel.** Paris: Imprimerie et Librairie centrales des chemins de fer, Imprimerie Chaix, 1892. **£50**

32mo (144 × 100 mm), pp. 64, illustrations. Stitched in original printed pale blue wrappers. A few dog ears (a couple with slight loss to blank corners). Good.

A pocket guide for visitors to the three levels of the Eiffel Tower.



[63]



[64]

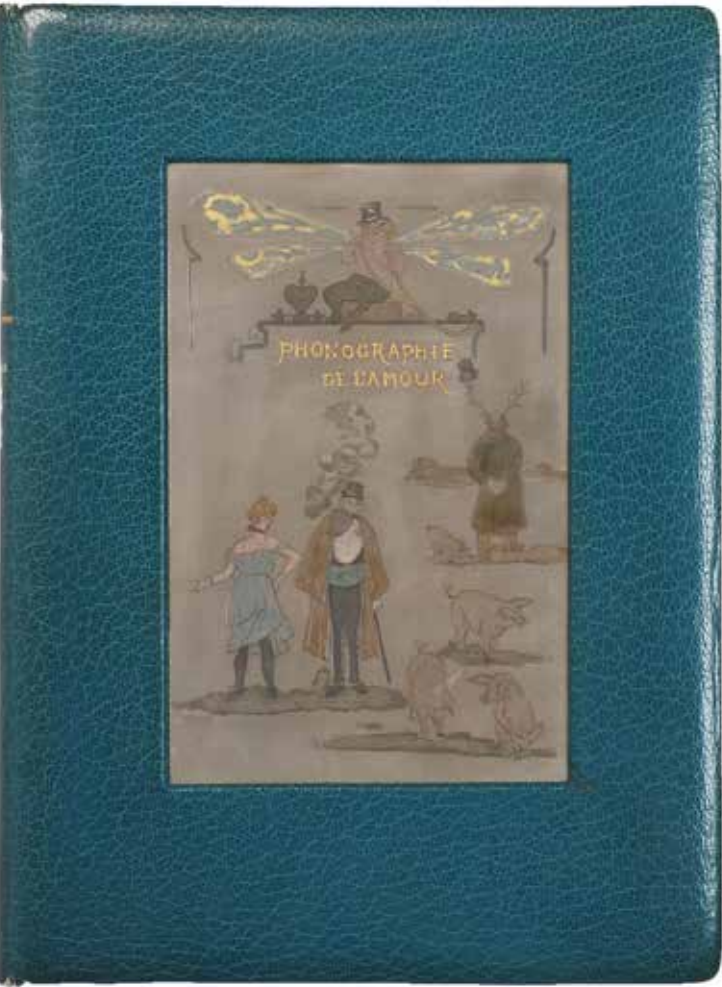
[64] **MORIARTY, Gerald P., translator. The Paris Law Courts.** Sketches of Men and Manners. London: Seeley and Co., Limited, 1894. **£50**

Large 8vo (245 × 160 mm), pp. viii, 293, [3]. Illustrations. Original red cloth.

FIRST EDITION IN ENGLISH of this survey of process and personalities in the French law courts originally composed in French by a syndicate of journalists and academics.

[65] **‘GRYPERL’** [pseudonym of **Georges Boyer**]. **Lucien MÉTIVET**, *illustrator*. **Phonographie de l’amour**, aggravée d’un commentaire au crayon par Lucien Métivet. Paris: Paul Ollendorff, 1895. **£1125**

8vo (198 × 128 mm), pp. [4], 23, [1], text with marginal engraved croquis printed in sanguine, plus a complete suite of all the croquis (several to a page without letters, printed in black. Original decorative wrappers, preserved in a contemporary (and unique) binding of blue morocco, with inset to upper cover of grey calf with Métivet’s designs incised and embellished by hand in gilt and colours. Original marbled slipcase and chemise. A fine copy.



SOLE EDITION, one of 50 copies on *papier chine*. An illustrated collection of epithets on love and the relationships between men and women, a witty reflection of the sexual politics of fin-de-siècle Paris. The conceit of the title, and the charming accompanying vignette, involves communication (or perhaps miscommunication) via headphones and a phonographic machine operated by Cupid. It is a nice example of the contemporary fascination with the potential of electronic communications, with echoes of the science-fiction fantasy *La Fin des livres* by Albert Robida published in the same year, in which a new world of literature was a network of wires and headphones and of the *Theatrophone* apparatus recently exhibited at the Paris exhibitions.

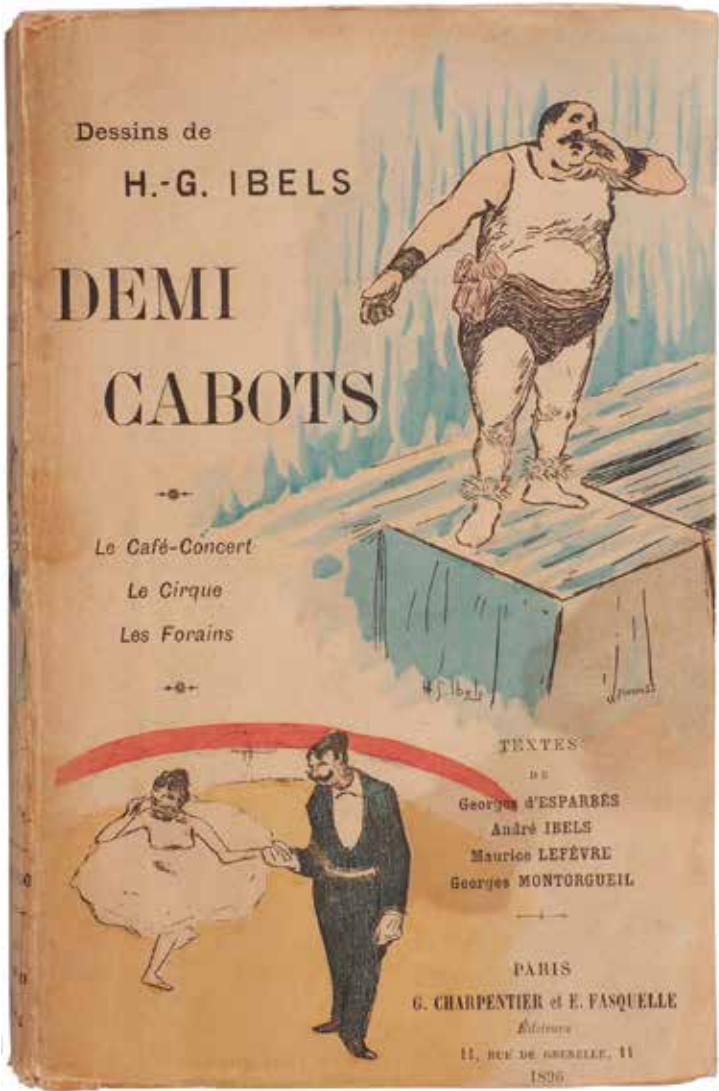
Worldcat lists 3 copies only: Bibliothèque nationale, British Library and Yale.



[66] **IBELS, Henry-Gabriel**. **Les Demi-cabots**, le café-concert, le cirque, les forains. Textes de Georges d'Esparbès, André Ibels, Maurice Lefèvre, Georges Montorgueil. Paris: [Evreux: Charles Hérissey for] G. Charpentier et E. Fasquelle, 1896. **£400**

18mo (206 × 135 mm), pp. [4], 246, illustrations. Original pictorial wrappers. Slightly rubbed and soiled.

FIRST EDITION of this classic belle époque survey of the culture of the café-concert and the circus. Ibels was one of the major commercial graphic artists of the period and a collaborator of Toulouse-Lautrec's.



[67] (THEATRE). REUTLINGER, *photographer*. **Le Panorama**. Paris: Librairie d'Art, Ludovic Baschet. 1896-8. £300

Nos jolies actrices, [1896], pp. [80], (5 numbers, complete, preserving upper wrapper of number 1).
Paris la Nuit, [1898], pp. [160] (10 numbers, complete, preserving all upper wrappers).
Paris qui s'amuse, [1898], pp. [152] (10 numbers, complete, preserving all upper wrappers).
3 series bound together, oblong folio (270 × 340 mm). Contemporary half morocco, gilt. Slightly rubbed.

FIRST EDITIONS of these three photographically illustrated albums, mainly portraits of contemporary Parisian actresses, dancers and singers, both from the mainstream theatres and the smaller dance halls and cafés-concerts. Reutlinger's studio specialised in such portraits, usually actresses photographed in different degrees of *deshabille* in either studio settings or in the corridors and dressing rooms of the theatre.

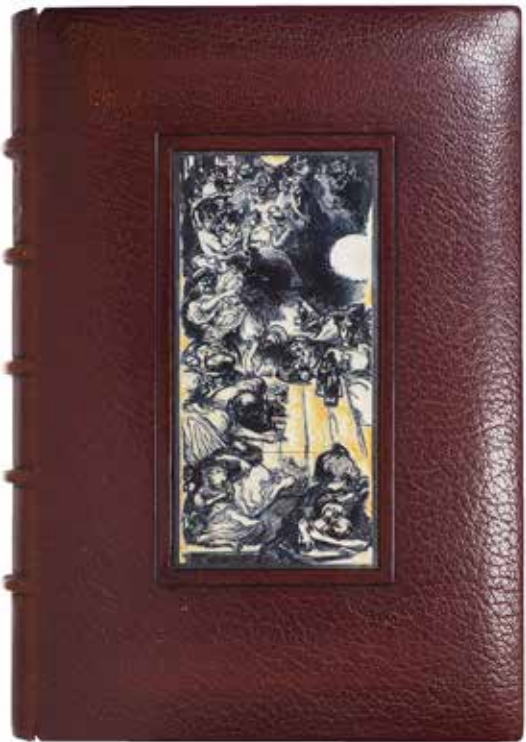
The voyeurism of the photographer is extended into bedroom and bathroom scenes intended to illustrate the daily routine of the ideal Parisienne. Sarah Bernhardt and Yvette Guilbert appear, while most subjects are now little-known but then much admired Parisian performers.



‘UNE DES MEILLURES ET DES PLUS PITTORESQUES DE L'ARTISTE’

[68] MORIN, Louis. **Auguste LEPÈRE, *illustrator*. Les Dimanches parisiens**. Notes d'un décadent. Paris: [Lahure & Wittmann for] L. Conquet, 1898. £1500

Large 8vo (258 × 170 mm), pp. [8], 213, [3], plus etched frontispiece and 40 head- and tailpieces, all present in an additional suite of the prints only, bound adjacent to the relevant pages. Plus an original pencil drawing by Lepère. Contemporary morocco by Charles Lanoë with cover inlay of an engraved white stone, inked (now with transverse crack), wide turn-ins with coloured floral onlays, brocade silk-covered endpapers, gilt edges, slipcase, original wrappers bound in. Spine lightly sunned. Etched bookplates of Léon Comar and Henri Marcus.



FIRST EDITION of this lighthearted account of the typical Parisian Sunday, with superb etched vignettes by Lepère depicting picnics, rambles, cycling, drinking, dining and boating, complete with an original sketch for the first vignette, initialled by the artist. Number 50 of 250 copies. While Lepère is best known for his work in the revival of the woodcut in France, his immense talent in other media, including etching is attested by his many book illustrations. This deluxe copy, bound by Lenoë, has an inlaid engraved stone plaquette, evidently the work of Lepère, and perhaps an experimental or trial plate - its smooth surface has been incised in the manner of a woodcut (suggesting it is a soft stone like soapstone or alabaster) and inked. It depicts a tavern or dining room scene with diners, drinkers and a breastfeeding mother in the foreground.

Carteret IV, 294 : 'Dernière et très belle publication de cet éditeur, très cotée... maintenant que le livre est très coté, on peut dire que c'est une des meilleures et des plus pittoresques de l'artiste, la plus importante avec des eaux-fortes'.



'BELLE PUBLICATION TRÈS COTÉE'

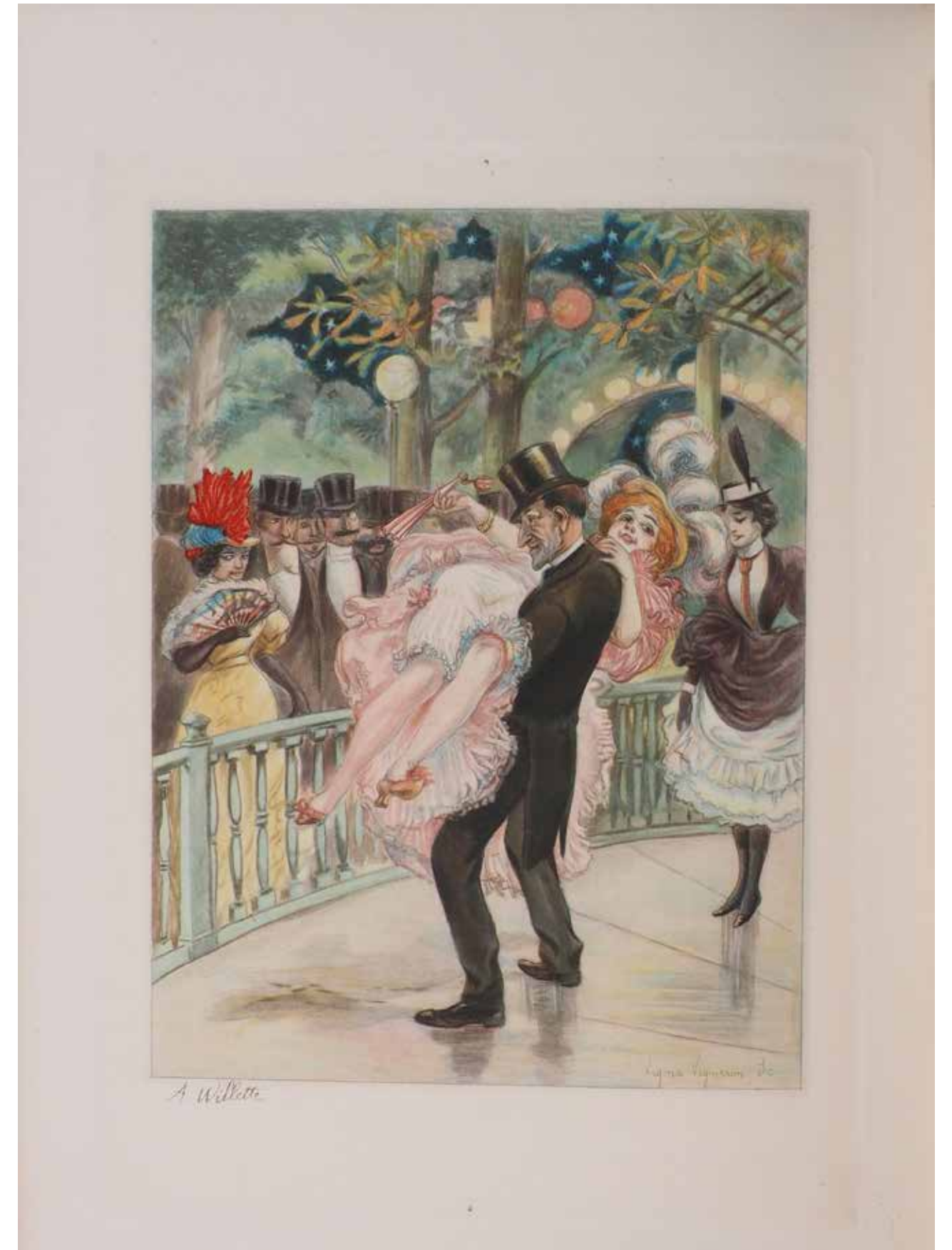
[69] **MONTORGEUIL, Georges. Adolphe WILLETTE, *illustrator*. Paris dansant.** Paris: [Chamerot et Renouard for] Théophile Belin, 1898. £700

4to (290 × 190 mm), pp. vii, [1], 220, [4], plus colour-printed frontispiece in three states, 12 colour plates in two states (the frontispiece in three, and the last in 4 single-colour states), sepia vignettes and headpieces. Uncut in original iridescent pink wrappers. Small tear to head of upper joint, and a few gatherings loosening, but secure and otherwise a very good copy.

FIRST EDITION, one of 200 copies. A sumptuously illustrated survey of dance in Paris: from the debauched artists' balls and the Montmartre café scene, to the ballet and opera. The etched and engraved plates are wonderful specimens of the cutting-edge techniques of Vigna-Vignéron,

with successive states printed by Geny-Gros demonstrating a rare precision in registration.

Carteret IV, 291: 'Belle publication très cotée, une des meilleures de l'artiste qui mérite plus d'attention'.



TOUTING FOR BUSINESS

[70] **(BRASSERIES A FEMMES).** [Handbills. Paris: 1899-1907].

£300*

7 printed handbills on different coloured papers. Some fading and occasional light creasing.

Brasseries à femmes were a phenomenon of belle époque Paris, consistently associated with unlicensed prostitution. Food and drinks were served by young women often in costume, with the express intent of attracting customers through titillation. They were frequently cited by moralists as sources of corruption and dissipation. This small group of rare handbills, presumably distributed in the streets, advertises

various establishments, with the promise of cheap beer and good food served by 'dames costumées' or 'dames japonaises'. An early annotator has added dates to five of them.

Ross, 'Serving Sex: Playing with Prostitution in the 'Brasseries à Femmes' of Late Nineteenth-Century Paris.' *Journal of the History of Sexuality*, vol. 24, no. 2, 2015.



[71] **[EXPOSITION UNIVERSELLE, 1900.] Paris Exposition Souvenir Playing Cards.** Copyrighted 1900 by Tom Jones, Denver, Colo. For purchase or information, address him P.O. Box 194, Cincinnati, O. [1900].

£150

52 photographically illustrated playing cards, each 87 × 62 mm, gilt edges, in a contemporary cloth box lettered 'Compliments of Krohn Bros. Wholesale and Retail Cigars, Pipes, Tobaccos and Smokers' Articles, 414 Walnut St., Cincinnati, Ohio', worn.

A set of American playing cards, illustrating the various buildings at the 1900 Exposition.



[72] [EXPOSITION UNIVERSELLE, 1900.] Gazette du Vieux Paris rédigée par une société d'écrivains des Annales politiques et littéraires ... Se vend à l'enseigne des Trois écritoirs. [Colophon:] Paris. Imprimerie des Annales, [1900]. £300

14 parts in one vol., folio (308 × 220 mm), each pp. [4], printed in colour on a variety of paper stocks. Bound without wrappers in full vellum by A. F. Thiébaut. Bookplate of Jean Munzenberger.



A COMPLETE RUN OF A WONDERFUL 'JOURNAL', published to coincide with the Exposition Universelle in 1900, in which each number is designed and presented in a different style from a period in French history: Gallo-Roman, Merovingian, Carolingian, etc., up to Napoleon. Contributors include Jules Verne, Pierre Loti, and Anatole France.



[73] [EXPOSITION UNIVERSELLE, 1900.] SOUVENIRS de Paris [cover title]. [Paris, c.1900?] £150

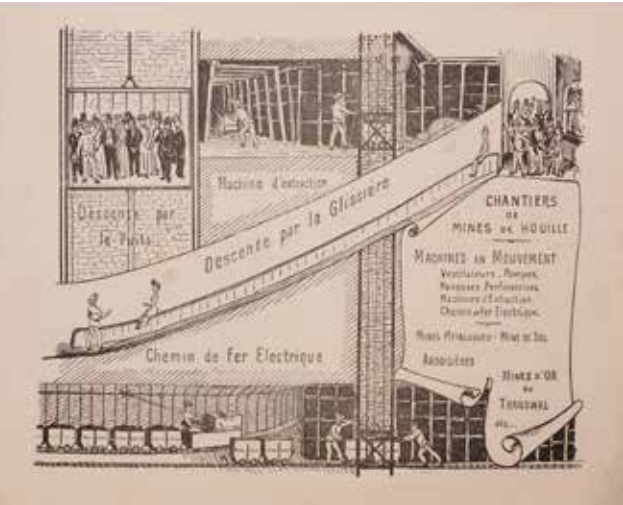
Die-cut book (c.115 × 175 mm) in the shape of a leaf. ff. [5]. Original embossed card covers, affixed at one end with silk cord. Some creases, but very well-preserved overall.

A charming chromolithographed souvenir book, illustrating the major sights. Inscribed 'E. A. de R. D. le 19 Avril' on inside front cover.



[74] [EXPOSITION UNIVERSELLE, 1900.] Exposition Minière Souterraine au Trocadéro. [Paris, 1900]. £30*

Lithograph handbill (204 × 128 mm), pp. [4]. Traces of old folds.



An entirely illustrated description of the mining exhibition at the Trocadéro, which was complete with real subterranean tunnels, an entry slide and an electric railway in which visitors could explore French mining for metals (including gold in the Transvaal), salt and slate.

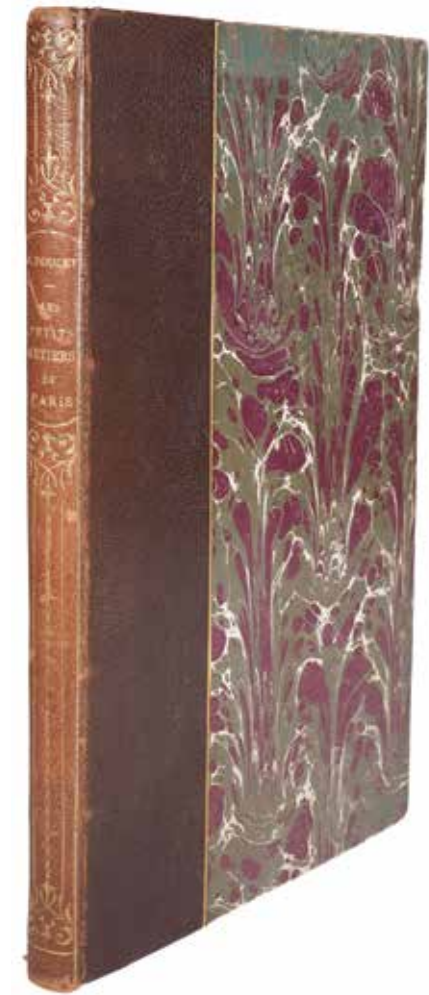
[75] [EXPOSITION UNIVERSELLE, 1900.] BERGERET, Gaston. Journal d'un nègre à l'Exposition de 1900. Soixante-dix-neuf aquarelles originales de Henry Somm. Paris: Librairie L. Conquet, L. Cartaret et Cie, Successeurs, 1901. £250

8vo (192 × 131 mm) in fours, pp. [4], 63, [1], coloured illustrations in the text. Leaves lightly toned. Uncut in the original printed wrappers, some sections a little loose.

FIRST EDITION, one of 100 numbered copies printed on japon (this being no. 93), out of a total edition of 400 copies printed.

'The unruly presence of the Negro in Paris was a recurring theme of the popular literature and caricatural production framing the exposition. Consider, for example, the *Journal d'un nègre à l'exposition de 1900*, by Gaston Bergeret, this panoramic tour of the exposition is narrated by a dandified black visitor. In place of the zoo-like immobility of the *indigènes* pictured on display on the Trocadéro, Bergeret's *nègre* dashes from one spot to another, partaking of the Exposition's surfeit of exhibits with zest and puzzlement. Despairing of examining every painting in the Grand Palais, he chooses instead to rush

through each country's display at top speed, thereby gaining a general impression of the overall "tonality" of each nation ... The *Journal d'un nègre* represents a dual attempt to manage the potential excesses of racial identity as they were brokered in Paris in 1900. The text speaks through a made-up black voice in order to better assume the guise of a naïf/savant, commenting wryly on the exposition's overblown ambitions. In this sense, the Negro is not only a key source of the Exposition's chaotic profusion of information and sensation, he is uniquely well-suited to commenting on it' (Jeannene M. Przyblyski, 'Visions of Race and Nation at the Paris Exposition, 1900: a French context for the American Negro Exhibit', *National Stereotypes in Perspective: Americans in France, Frenchmen in America*, ed. William L. Chew III, 2001, pp. 220-1).



[76] **DOUCET, Jérôme. Les petits métiers de Paris.** Société d'éditions littéraires et artistiques. Paris: Librairie Paul Ollendorff, [c.1900]. £250

8vo (223 × 139 mm), pp. [6], 93, [1], printed in various colours, numerous photographic illustrations in the text. Top edge gilt, the others uncut, contemporary quarter roan, spine lettered gilt, preserving the original printed wrappers. Old stamp on front wrapper sometime effaced; modern bookplate.

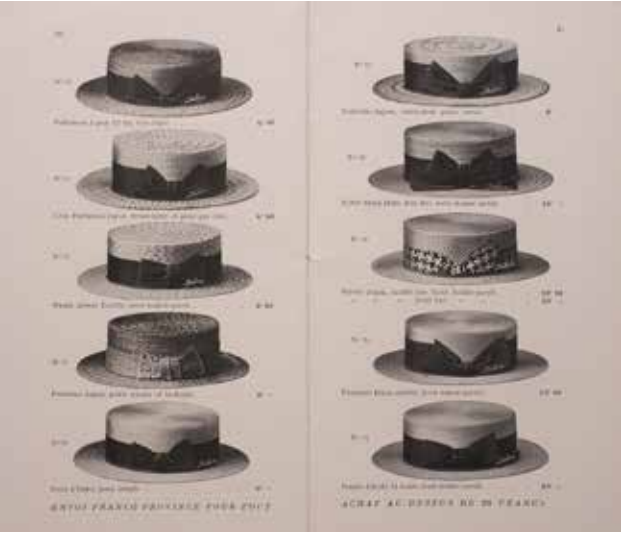
FIRST EDITION of a charming illustrated guide by the bibliophile journalist-photographer Jérôme Doucet (1865–1957) to the various 'little trades' plied on the streets of turn-of-the-century Paris, from tram rail cleaner to map seller, lamplighter to bootblack, cigar end collector to saw sharpener, marshmallow vendor to bill sticker, ragmen and organ grinders to women carding stuffing for mattresses, people renting chairs or toy boats, or selling ice cream, or chestnuts, or chickweed, or mistletoe, or lettuce, or soup. And, naturally, *les bouquinistes*.



Quand on arrive sur la place de la Concorde, on comprend tout de suite en voyant la Porte Monumentale qu'elle ne peut donner accès qu'à quelque chose d'immense.
La porte est très large pour qu'il puisse entrer beaucoup de monde à la fois; on est même obligé de fermer la plupart des gui-

[77] **(FASHION). La Mode chez Delion.** Printemps et été 1903. Paris: [Devambez], 1903. £45

Tall 8vo (202 × 118 mm), pp. 27, [1], illustrated with halftones throughout. Stitched in printed wrappers. Spine a little worn, but very good.

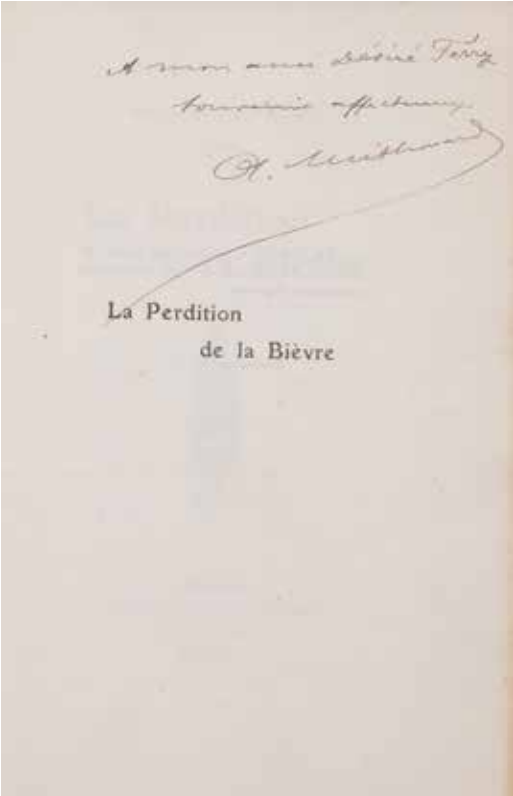


An excellent hat catalogue, advertising top hats, straw boaters, panamas, motoring headgear, waterproof hats, exploring hats and bowlers.

INSCRIBED

[78] **MITHOUARD, Adrien. La Perdition de la Bièvre.** Paris: Bibliothèque de L'Occident, 1906. £100

Small 8vo (169 × 108 mm), pp. 33, [3]. Marks at head of p. 5, a few spots elsewhere. Uncut in the original printed wrappers.



FIRST EDITION. 'Cet ouvrage a été tiré sur papier de Hollande Van Gelder à 244 exemplaires numérotés à la presse', this being no. 203. It is also been inscribed by Mithouard (1864–1919), an essayist and poet, 'A mon ami Désiré Ferry' (1886–1940), a writer and publisher who fought in both Wars and served as Minister of the Marine and then Health in the 1930s.

The Bièvre is Paris's second river and flows into the Seine near the Ile de la Cité, but due to various flooding incidents was culverted during the nineteenth century, as alluded to in the title of the present work.

[79] **ROBIDA, Albert, *illustrator*. Librairie Dorbon-Ainé. [Tradecard]. [Paris, n.d., c. 1910]. £400***

Etched print on paper (160 × 124 mm, sheet size 194 × 132 mm). Printed in bluish ink. Very minor creasing, pinholes to upper blank corners, but an excellent example.

A superb rendition of the temptations familiar to bibliophiles. A collector, seated on the library steps of a well-stocked Parisian bookshop is assailed on all sides by monsters and mythical birds and animals offering books in irresistible bindings. This is a characteristic biblio-fantasy by Robida, best known for his futuristic graphic science fictions, such as *Le Vingtième Siècle* (1883), *La Guerre au vingtième siècle* (1887) and *Le Vingtième siècle. La vie électrique* (1890).

Dorbon-Ainé, founded by Louis Dorbon in 1900, was a major Parisian bookshop and publisher, trading in the early twentieth century from the prominent Left Bank location at 53 quai des Grands Augustins. As booksellers, Dorbon specialised in esoteric and occult literature but also published the works of authors such as Xavier Marcel Boulestin, Maurice Des Ombiaux, Claude Farrère, Camille Saint-Saëns, and René Boylesve as well as Jules Lemaitre, Claude Debussy, Francis de Miomandre, and the comtesse de Noailles.



[80] **[GREAT FLOOD OF 1910.] Inondations de Janvier 1910. Paris et ses environs. Paris: A. Taride, [1910]. £400**

6 numbers (complete), oblong folio (242 × 321 mm), each pp. [16]. Original printed wrappers. Spotted and slightly sunned in places, a few short tears.



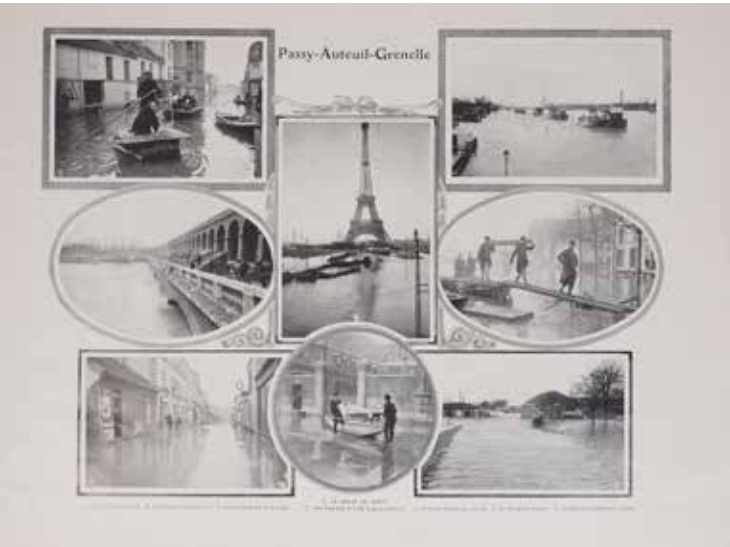
A fascinating photographic record of the Great Flood of 1910, in which the waters of the Seine rose by over 25 feet, flooding large parts of the of the centre of the city. Thousands of Parisians were evacuated from their homes but, amazingly, no deaths were reported. The present series also documents the effect on the city's suburbs and surrounding towns.



[81] **[GREAT FLOOD OF 1910.]** [Cover title:] Paris inconnu. L'inondation de 1910 ... Société anonyme de l'Imprimerie de Vaugirard ... Paris [1910]. £100

Oblongfolio (240 × 320 mm), pp. [32], photographically illustrated throughout. Original printed wrappers. Foxed, stamp of the central headquarters of the Red Cross in Paris.

A profusely illustrated publication produced by the Red Cross to raise funds for those affected by the Great Flood.



[82] **[GREAT FLOOD OF 1910.] Paris inondé.** La crue de Janvier 1910. Introduction historique et notes sur la récente inondation. 207 planches et figures en phototypie. Paris Ch. Eggimann éditeur ... Édition du Journal des débats [1910]. £200

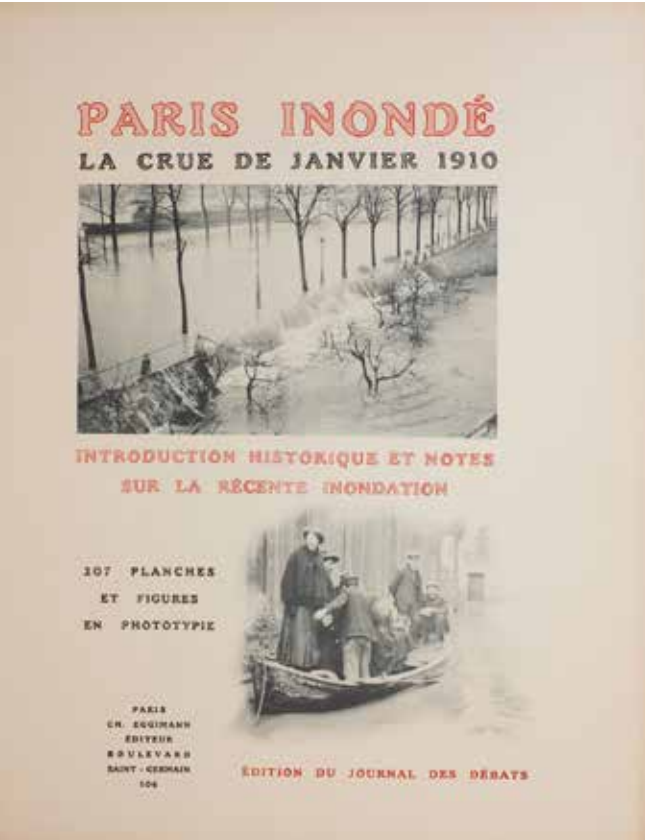
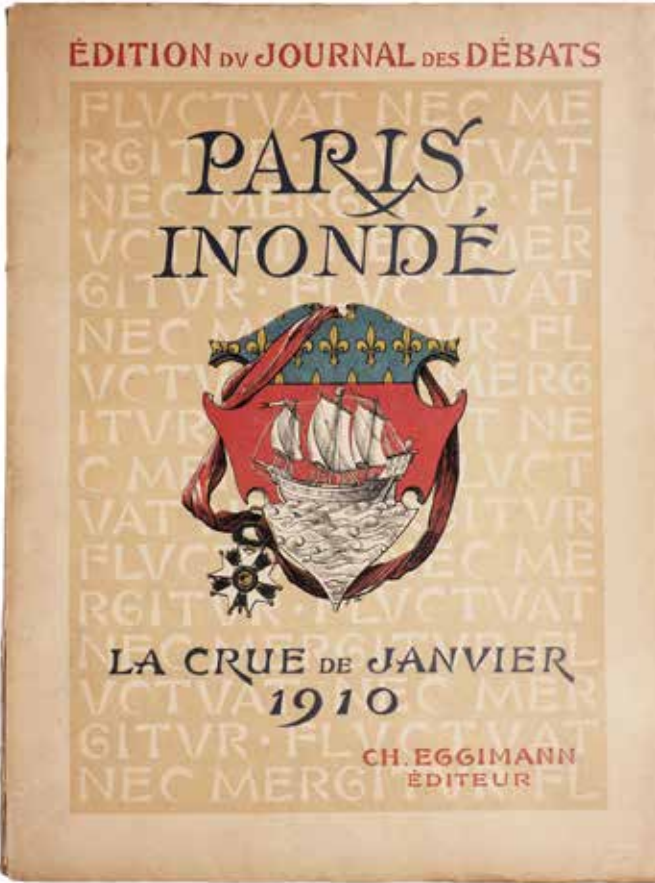
Folio (325 × 250 mm), pp. 170, [4], with 4-page publisher's flyer loosely inserted. Title printed in red and black. Uncut in the original colour-printed wrappers, a little browned, spine darkened with a few short tears.

FIRST EDITION of a sumptuous publication documenting the flood.

[83] **QUENTIN-BAUCHART, Maurice.** Les Musées municipaux. Paris: Librairie Renouard, H. Laurens, éditeur, 1912. £75

Large 4to (250 × 185 mm), pp. [4], 198, [2]. 64 monochrome plates, illustrations, most reproduced from photographs. Original printed wrappers. Spine rubbed and slightly soiled and the paper cracking, but all secure. A very good copy.

FIRST EDITION.



[82]

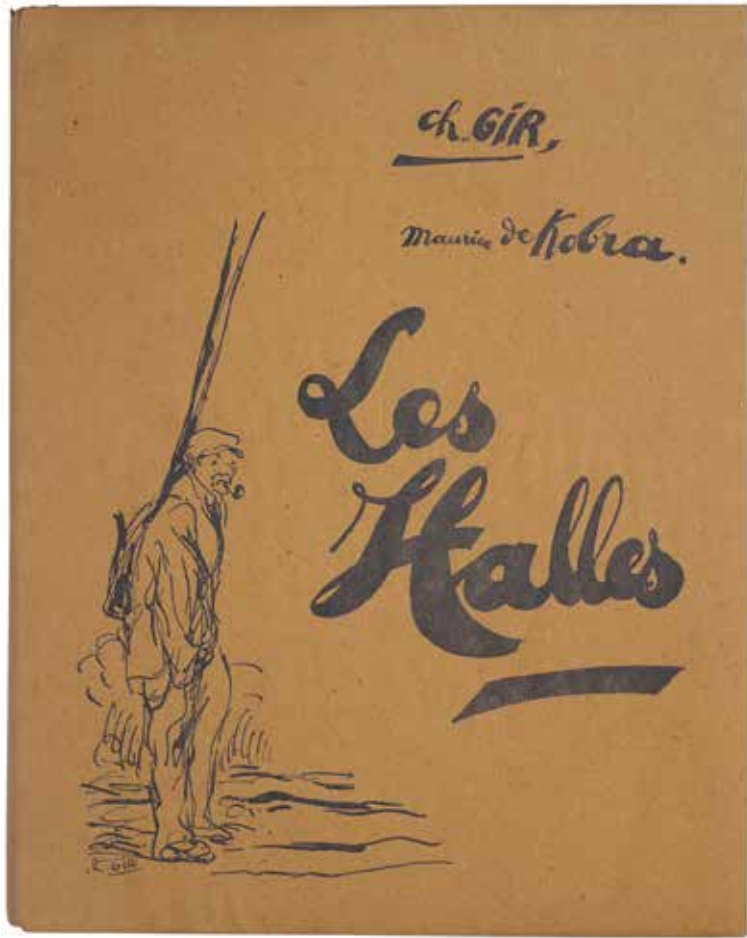
[83]

[84] [LES HALLES.] DEKOBRA, Maurice. Les Halles. Lithographies originales de Ch. Gir assaisonnées par Maurice Dekobra. Paris: André Delpeuch, 1924. £200

4to (285 × 225 mm), ff. [2], 30, with 33 full-page illustrations, some printed in colour. A little browning to the title and final (blank) page due to offsetting from the wrappers. All leaves uncut and loose, as issued, in the original printed wrappers.

Suite of lithographs by Gir (Charles-Félix Girard, 1883–1941), apparently one of 300 copies,

illustrating characters and scenes from Les Halles, ‘le ventre de Paris’ (Zola), Paris’s famous central food market.



MILL OF VOLUPTUOUSNESS, TOWER OF DELIGHT...

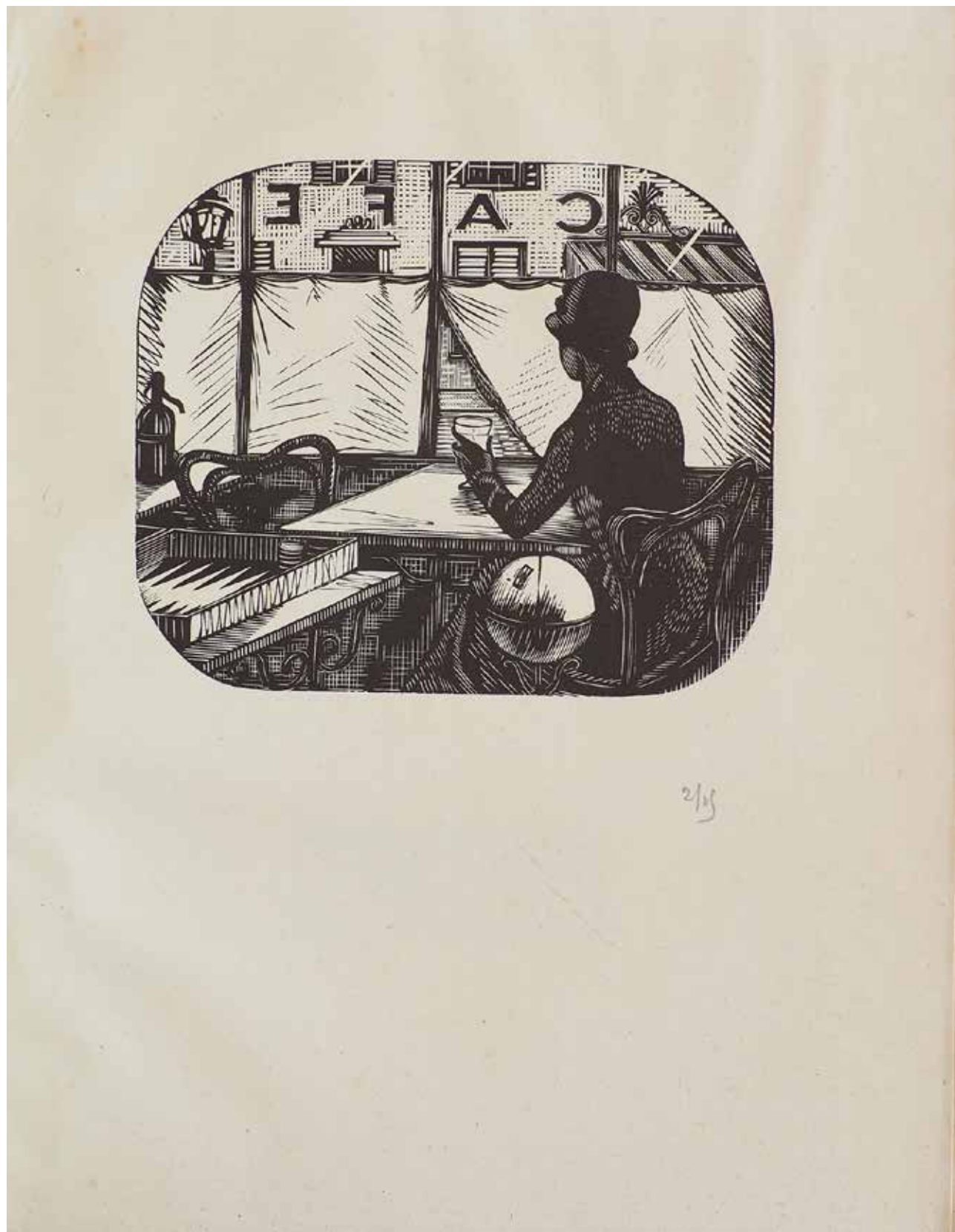
[85] HENRY-JACQUES. VAN HOUTEN, *illustrator*. Moulin rouge. Paris: Marcel Seheur, [1925]. £250

4to (290 × 240 mm), pp. [8], 28, [4], 40 lithographed plates, some tinted, 29, [1]. Original decorative wrappers with red windmill design. Spine slightly worn, with loss to foot (c. 15 mm).

FIRST EDITION, ONE OF 500 COPIES. A copiously illustrated *hommage* to the Parisian landmark. An English translation appears at the end, concluding: ‘O Moulin Rouge! Thou dost dominate Paris, France, the world. Thy sails turn forever, for the breeze that moves them is the breath of the men who come to admire thee and

to adore thee, Mill of Voluptuousness, Tower of Delight, Ark of Alliance, Vessel of Caresses, Star of the Evening, House of Pleasant Weariness, Palace of Languidness, Mystic Rose also, of which each petal is a moving sail capped by a bonnet, O Carnal Vase held towards all men who approach unto love....’ You get the idea.





[86] **DUVERNOIS, Henri. Achille OUVRÉ, *illustrator*. Crapotte Paris: Fayard, Le Livre de Demain, [1926].** £200

4to (232 × 178 mm), pp. 126, [2], numerous illustrations reproduced from woodcuts by Ouvré, plus a suite of 23 original wood engravings on chine, numbered in pencil (2 of 15). Some foxing to extreme margins in text. Original yellow decorative wrappers and wrappers to the suite preserved, in contemporary marbled boards with orange morocco geometric onlays.

FIRST ILLUSTRATED EDITION of this urbane novel of the Parisian life of a *boulevardier* (it first appeared in 1918). Number 2 of 15 copies only with the woodcuts on *chine*, numbered. Fayard's *Livres de demain* brought examples of the current revival in woodcut and wood engraving to a wide audience at a reasonable price. Accordingly, the illustrations of the regular volumes were

printed in large numbers from phototype metal blocks made from the prints, with just 15 copies of each (as here) presented with an additional suite of the original woodcuts specially printed on fine paper.

[87] **BOISSIER, Gabrielle. [Finishing School Prospectus].** [Paris: Imprimerie spéciale, n.d., c. 1930s]. £60

Square 8vo (186 × 180 mm), pp. 16, illustrated with photographic reproductions. Original blue wrappers, stapled (slightly rusty). Two photographs of Madame Boissier loosely inserted. Inscribed by Mme. Boissier.

Madame Gabrielle Boissier ran a finishing school ('Etablissement libre d'Enseignement supérieur'). for English and American girls in an

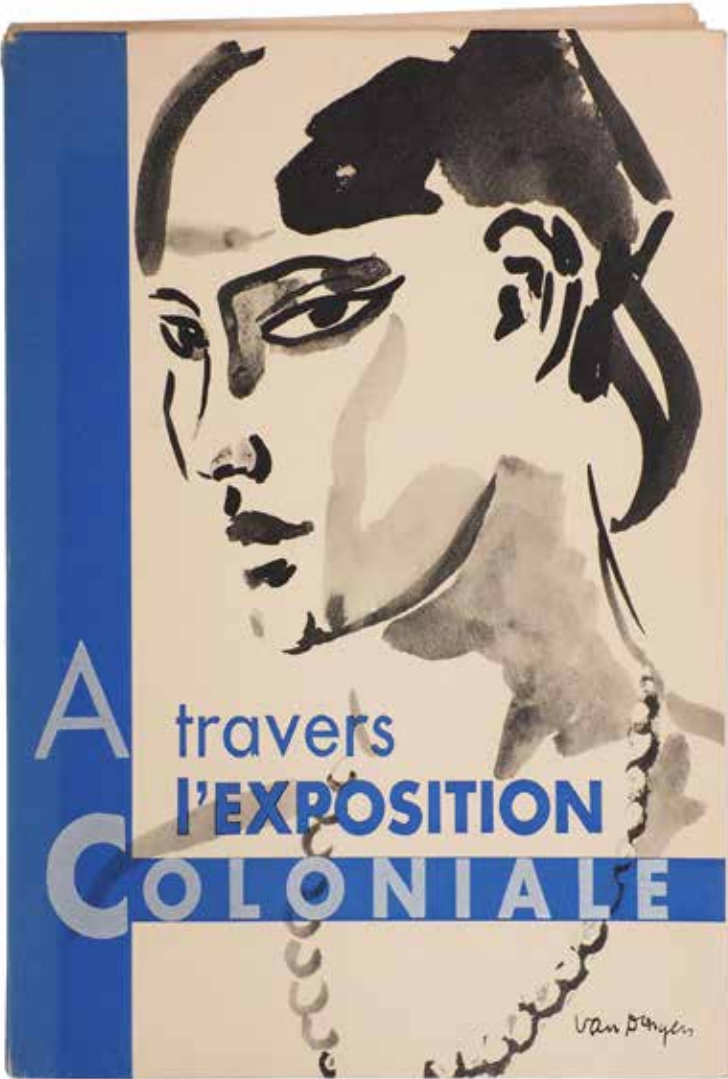
impressive house at 14 avenue Gourgand, in the 17th arrondissement. The prospectus illustrates its elegant interior (salons, dining room, two libraries, and bedrooms). The text includes an enthusiastic testimonial in English describing life at the school and its associated activities.



[88] (EXPOSITION COLONIALE, 1931). À travers l'Exposition coloniale. Paris: [Hachette], 1931. £50

4to (270 × 210 mm), pp. 230, numerous halftone illustrations in several tints, 5 colour plates loosely inserted (as issued). Original wrapper, with cover illustration by Kies van Dongen. Spine ends a little bumped. A very good copy.

FIRST EDITION of one of the most interesting Paris Exposition guides.



[89] (EROTICA). My Darling and I. [Paris, c. 1940s]. £800

20 erotic watercolour miniatures on various shades of paper. Sewn with a yellow silk cord in stiff paper wrappers (90 × 98 mm).

A series of witty and finely executed erotic miniatures, presumably a Paris souvenir made with an anglophone audience in mind, most likely the American servicemen in Paris after 1945.



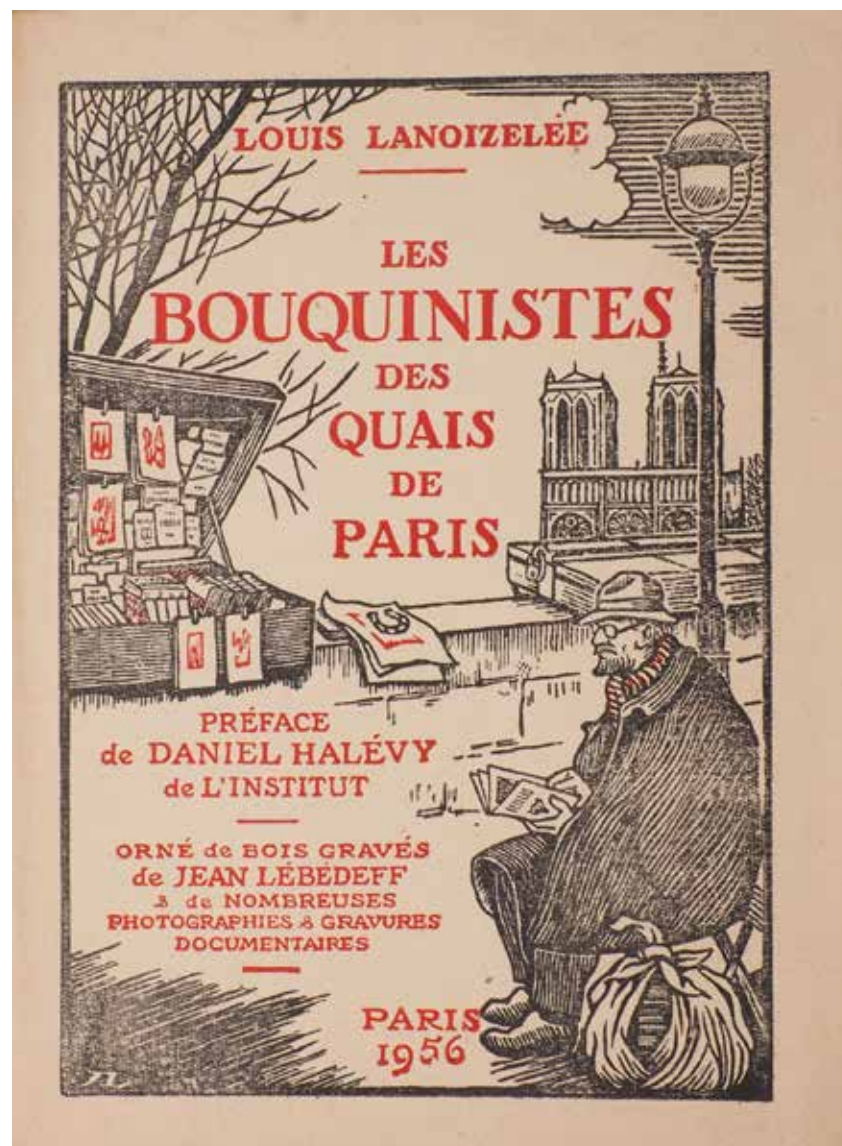
INSCRIBED

- [90] **LANOIZELÉE, Louis.** **Les bouquinistes des quais de Paris.** Préface de Daniel Halévy ... Bois de Jean Lébédéff. Orné de gravures et photographies. Chez l'auteur, 7, rue Séguier, Paris, 1956. **£100**

8vo (190 × 138 mm), pp. 300, [2]. Woodcut illustrations in the text. Uncut in the original illustrated wrappers printed in red and black.

FIRST EDITION of an attractive self-published work on the *bouquinistes*, the booksellers whose stalls along the Seine's embankments are such a feature of Paris, with illustrations by the Russian émigré woodcut artist Jean Lébédéff (1884–1972).

Presentation copy, inscribed on the half-title 'à Monsieur Pasquet, cette page de l'Histoire du vieux Paris avec les meilleurs sentiments du bouquiniste, Louis Lanoizelée octobre 1963'.



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