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BOOTH C31

(863)

Anno septimo

Georgii III. Regis.

C A P. LVI.

An Act for taking off the Inland Duty of One Shilling *per* Pound Weight upon all Black and Singlo Teas consumed in *Great Britain*; and for granting a Drawback upon the Exportation of Teas to *Ireland*, and the *British* Dominions in *America*, for a limited Time, upon such Indemnification to be made in respect thereof by the *East India* Company, as is therein mentioned; for permitting the Exportation of Teas in smaller Quantities than One Lot to *Ireland*, or the said Dominions in *America*; and for preventing Teas seized and condemned from being consumed in *Great Britain*.



W H E R E A S by an Act of Parliament made in the Eighteenth Year of the Reign of His late Majesty King George the Second, intituled, An Act for repealing the present Inland Duty of Four Shillings *per* Pound Weight upon all Tea sold in *Great Britain*, and for granting to His Majesty certain other Inland Duties in lieu thereof; and for better securing the Duty upon Tea, and other Duties of Excise; and for pursuing Offenders out of one

Preamble, reciting Clauses in Act 18 Geo. II.

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County

[1] **(AMERICA. THE TOWNSHEND ACTS).** [All five Acts, including the Revenue Act; Commissioners of Customs Act; New York Restraining Act; Indemnity Act and the Vice Admiralty Court Act]. London, printed by Mark Baskett; and by the assigns of Robert Baskett, 1767-8. **\$20,000**

Five Acts of Parliament, folio (290 × 165 mm), each with original yearly general title, with woodcut British royal arms, each partially in black letter type. Bound in two volumes together with the complete parliamentary acts for 1767 and 1768. Contemporary polished calf, sides with blind ruled borders, upper covers lettered in gilt 'City of Canterbury', spines with 5 raised bands, red morocco labels, gilt volume numbers (38 & 39) direct. Rubbed, minor stripping to small portions of covers, joints starting but secure. A handsome set.

FIRST EDITIONS OF ALL FIVE TOWNSHEND ACTS, WHICH INTRODUCED A SERIES OF TAXES AND REGULATIONS TO ENABLE ADMINISTRATION OF THE BRITISH COLONIES IN AMERICA AND PROVOKED WIDESPREAD DEBATE AND RESISTANCE. American colonists, who had no representation in Parliament, saw the Acts as an abuse of power. The British Townshend Acts, together with the earlier Stamp Acts of 1765-6 and the later so-called Intolerable (Or Coercive) Acts of 1774 were the catalysts of the American Revolution. Intended to increase colonial tax revenue, strengthen British authority, and enforce trade regulations, they ultimately united the Thirteen Colonies in opposition with momentous consequences.

The Stamp Act having been repealed, Britain needed to find new ways of raising revenues from the colonies. Direct taxation had failed, so The Revenue Act (the 'Act for granting certain duties in the British colonies and plantations in America') enacted indirect taxation on goods imported from Britain, namely glass, lead, paint, paper, and tea. The duties on different paper types makes this a particularly fascinating document for paper historians and bibliographers, listing paper types (Atlas Fine, Atlas Ordinary, Bastard, blue paper for sugar bakers, Brown Cap, Chancery Double, Genao, Fools Cap, Fine Holland Royal etc), sizes and standard quantities (the ream). The Commissioners of Customs Act (the 'Act to enable His Majesty to put the customs, and other duties, in the British dominions in America') simultaneously created a new Customs Board for the North American colonies. This was swiftly followed on 2 July by the New York Restraining Act which forbade the New York Assembly and the governor of New

York from passing any new bills until they complied with the Quartering Act of 1765 which had required New York authorities to provide housing, foodstuffs and supplies for the British troops stationed there to defend the colony. The Indemnity Act reduced taxes on the East India Company's imports of tea into Britain, favoured British merchants who could then re-export to America, but it was widely mistrusted in America. The final Vice Admiralty Court Act passed the following year in 1768 aided the prosecution of smugglers evading the terms of the acts, by giving admiralty courts jurisdiction over customs violations.

The most influential colonial response to the Townshend Acts was John Dickinson's celebrated *Letters from a Farmer in Pennsylvania* which began appearing in December 1767, which argued that there was little difference between direct and indirect taxation and successfully united opposition and encouraged active resistance through boycotts (culminating in the Boston Riots and Massacre of 1770). American port cities refused to import British goods, forcing Lord North and British Parliament to partially repeal the Townshend duties in March 1770. However, the import duty on tea was retained in order to demonstrate to the colonists that Parliament held the sovereign authority to tax its colonies. It was enforced again by the so-called Tea Act of 1773, by which time resistance was strong enough to erupt into the events of the Boston Tea Party, launching full-blown revolution.

1. **(Commissioners of Customs Act.** 7 George III, Chapter 41). An Act to enable His Majesty to put the customs, and other duties, in the British dominions in America, and the execution of the laws relating to trade there, under the management of commissioners to be appointed for that purpose, and to be resident in the said dominions. London: printed by Mark Baskett; and by the assigns of Robert Baskett, 1767. pp. [2], 563-566. ESTC N56983.

2. **(Revenue Act.** 7 George III, Chapter 46). An Act for granting certain duties in the British colonies and plantations in America; for allowing a drawback of the duties of customs upon the exportation, from this kingdom, of coffee and cocoa nuts of the produce of the said colonies or plantations; for discontinuing the drawbacks payable on China earthen ware exported to America; and for more effectually preventing the clandestine running of goods in the said colonies and plantations. London: printed by Mark Baskett; and by the assigns of Robert Baskett, 1767. pp. [2], 655-664. ESTC N56801.

3. **(Indemnity Act or Tea Act.** 7 George III, Chapter 56). An Act for taking off the inland duty of one shilling per pound weight upon all black and single teas consumed in Great Britain; and for granting a drawback upon the exportation of teas to Ireland, and the British dominions in America, for a limited time, upon such indemnification to be made in respect thereof by the East India Company, as is therein mentioned; for permitting the exportation of teas in smaller quantities than one lot to Ireland, or the said dominions in America; and for preventing teas seized and condemned from being consumed in Great Britain. London: printed by Mark Baskett; and by the assigns of Robert Baskett, 1767. pp. [2], 863-870. ESTC N56999.

4. **(New York Restraining Act.** 7 George III, Chapter 59). An Act for restraining and prohibiting the governor, council, and House of Representatives, of the province of New York, until provision shall have been made for furnishing the King's troops with all the necessaries required by law, from passing or assenting to any Act of assembly, vote, or resolution, for any other purpose. London: printed by Mark Baskett; and by the assigns of Robert Baskett, 1767. pp. [2], 891-894. ESTC N57002.

5. **(Vice Admiralty Court Act.** 8 George III, Chapter 22). An Act for the more easy and effectual recovery of the penalties and forfeitures inflicted by the Acts of Parliament relating to the trade or revenues of the British colonies and plantations in America. London: printed by Mark Baskett; and by the assigns of Robert Baskett, 1768. pp. [2], 383-384. ESTC N64429.

cf. Reese., *The Revolutionary Hundred 8* (the first three Acts only).

(563)

Anno septimo

Georgii III. Regis.

C A P. XLI.

An Act to enable His Majesty to put the Customs, and other Duties, in the *British* Dominions in *America*, and the Execution of the Laws relating to Trade there, under the Management of Commissioners to be appointed for that Purpose, and to be resident in the said Dominions.

7 C 2

W B E R E T T

b

(655)

Anno septimo

Georgii III. Regis.

C A P. XLVI.

An Act for granting certain Duties in the *British* Colonies and Plantations in *America*; for allowing a Drawback of the Duties of Customs upon the Exportation, from this Kingdom, of Coffee and Cocoa Nuts of the Produce of the said Colonies or Plantations; for discontinuing the Drawbacks payable on China Earthen Ware exported to *America*; and for more effectually preventing the clandestine Running of Goods in the said Colonies and Plantations.

WHEREAS it is expedient that a Revenue should be raised, in Your Majesty's Dominions in *America*, for making a more certain and adequate Provision for defraying the Charge of the Administration of Justice, and the Support of Civil Government, in such Provinces where it shall be found necessary; and towards further defraying the Expences of defending, protecting, and securing, the said Dominions; We, Your Majesty's most dutiful and loyal Subjects, the Commons of Great Britain, in Parliament assembled, have therefore resolved to give and grant unto Your Majesty the several Rates

8 C 2

and

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Anno septimo

Georgii III. Regis.

C A P. LIX.

An Act for restraining and prohibiting the Governor, Council, and House of Representatives, of the Province of *New York*, until Provision shall have been made for furnishing the King's Troops with all the Necessaries required by Law, from passing or assenting to any Act of Assembly, Vote, or Resolution, for any other Purpose.



W H E R E A S an Act of Parliament was made in the fifth Year of His present Majesty's Reign, intituled, An Act to amend and render more effectual, in His Majesty's Dominions in *America*, an Act passed in this present Session of Parliament, intituled, *An Act for punishing Mutiny and Desertion, and for the better Payment of the Army and their Quarters*; wherein several Directions were

Preamble, reciting Acts 5 Geo. III,

IO D given,

b

Anno octavo

Georgii III. Regis.

C A P. XXII.

An Act for the more easy and effectual Recovery of the Penalties and Forfeitures inflicted by the Acts of Parliament relating to the Trade or Revenues of the *British Colonies and Plantations in America.*



WHEREAS by an Act made in the fourth Year of His present Majesty's Reign, intituled, Preamble, reciting Clauses in Act, & Geo. III. An Act for granting certain Duties in the *British Colonies and Plantations in America*; for continuing, amending, and making perpetual, an Act passed in the Sixth Year of the Reign of His late Majesty King George the Second, intituled, *An Act for the better securing and encouraging the Trade of His Majesty's Sugar Colonies in America*; for applying the Produce of such Duties, and of the Duties to arise by virtue of the said Act, towards defraying the Expences of defending, protecting, and securing, the said Colonies and Plantations; for explaining an Act made in the Twenty fifth Year of the Reign of King Charles the Second, intituled, *An Act for the Encouragement of the Greenland and Eastland Trades, and for the better securing the Plantation Trade*; and for altering and disallowing several Drawbacks on Exports from this Kingdom, and more effectually preventing the clandestine Conveyance of Goods to and from the said Colonies and Plantations, and improving and securing the Trade between the same and *Great Britain*; it was enacted and declared, That all the Forfeitures and Penalties incurred by that or any other Act or Acts of Parliament, relating to the Trade and Revenues of the *British Colonies and Plantations in America*, which should be incur-

red

Anno Regni GEORGII III. REGIS

Magnæ Britanniaë, Franciaë, & Hiberniaë,
S E P T I M O.

At the Parliament begun and holden at *Westminster*, the Nineteenth Day of *May*, Anno Dom. 1761, in the First Year of the Reign of our Sovereign Lord *GEORGE* the Third, by the Grace of God, of *Great Britain, France, and Ireland*, King, Defender of the Faith, &c.

And from thence continued by several Prorogations to the Eleventh Day of *November*, 1766, being the Sixth Session of the Twelfth Parliament of *Great Britain*.



L O N D O N:

Printed by *Mark Baskett*, Printer to the King's most Excellent Majesty, and by the Assigns of *Robert Baskett*. 1767.

[2] **(AMERICA. THE FIRST SALUTE).** Extract uyt de Resolutien van de Heeren Staaten van Holland en West-vriesland, in haar Edele Groot Mog. Vergadering genomen op. Vrydag den 21 Maart 1777 [*Drophead title*]. [Rapport der opening van de Hollandsche resolutie op de memorie van den Groot-Brittannische ambassadeur Yorke, tot klagten over de commandeur van St. Eustatius [...] 21 maart 1777 [*Caption title on verso*]. [n.p. ?The Hague, 1777]. **\$1500**

Small folio (330 × 205 mm), pp. [2], 3, [3] (mostly blank save for title panel on verso). Uncut and unbound, as issued, folded vertically and horizontally. Lightly browned, llast lead also spotted with hole at intersection of folds.

The first recognition of the United States by a foreign power was an unexpected event on the Dutch West Indian island of Sint Eustatius --- in the form of a cannon salute fired on 16 November 1776 from the island's Fort Orange in response to the salute of the American ship *Andrew Doria*. Taking place just a few months after the United States Declaration of Independence, it is remembered in American history as 'The First Salute'. A major slave colony and trading hub, Sint Eustatius was used by the Americans during the Revolution as a staging post for importing arms and other goods, in defiance of British embargoes. Guns and gunpowder were exchanged for colonial goods such as sugar and cotton. This illicit trade, and the refusal of Dutch authorities to take action against it, naturally angered Great Britain, as it violated prior Anglo-Dutch treaties. On 16 November 1776, the American *Andrew Doria* visited the harbour of Sint Eustatius to load weapons and ammunition. It was the first American ship flying the new American flag (the Continental Union Flag) to enter the harbour. Governor Johannes de Graaff ordered that the ship be received with full honours, and after the *Andrew Doria* fired a salute in greeting, he commanded that it be returned with salutes from Fort Orange. Once docked, he hosted a celebration for the captain and invited all Americans on the island. The Americans accepted the salute as the first recognition of the United States by a foreign power.

The event created a diplomatic storm, with strenuous protest coming from Great Britain, who sent their ambassador General Joseph Yorke with a memorandum of complaint to the Dutch States General. The present document is the official Dutch record of the events at Sint Eustace and their response to Yorke and the British government. This resolution is one of the earliest printed governmental acknowledgments in Europe that an American-flagged vessel had received the salute from a foreign power. The first paragraphs recount the event briefly, before the Estates addressed the British grievances in conciliatory terms, insisting that a full enquiry would take place and that governor De Graaf would be summoned in person to make a full account of his extions. Their response was transmitted to the British and recorded in full in the *Annual Register* for 1777 (p. 291). In the event, Anglo-Dutch relations were to deteriorate beyond repair, to the extent that in 1780 the British recaptured the island from the Dutch, having declared war (The Fourth Anglo-Dutch War).

Like other *Extracts* from the Estates General this is a separately-issued report, almost certainly printed at the Hague. It was designed to be folded into octavo size for distributuon, with a printed title panel facing outward for convenient identification and filing.

WorldCat lists the KB Netherlands copy only.

Extract uyt de Re-

solutien van de Heeren Staa-
ten van Holland en West-
vriesland, in haar Edele
Groot Mog. Vergadering ge-
nomen op

Vrydag den 21 Maart 1777.

DE Raadpensionaris heeft ter Vergadering gerapporteert, dat door de Heeren Gedeputeerden dezer Provincie ter Generaliteit op heeden in een Besogne tot de buytenlandsche saaken opening zynde gegeven van de Resolutie, op gisteren by hun Edele Groot Mog. met eenpaarigheid genomen, op het subject der Memorie van den Heer Ridder Yorke, extraordinaris Ambassadeur en Plenipotentiaris van sijne Groot-Brittannische Majesteit, houdende klagten tegens den Commandeur van St. Eustatius, sijne Hoogheid den Heere Erftadhouder, in het Besogne present, by hoogsteddelfs Præadvis de voorschreeve Resolutie had gelieven te appuyceeren, met dat gevolg, dat deselve daar op terstond in een Generaliteits Resolutie geconverteert, en dien conform by hun Hoog Mog. was genomen de Resolutie hier na geïnserceert.

Fiat insertio.

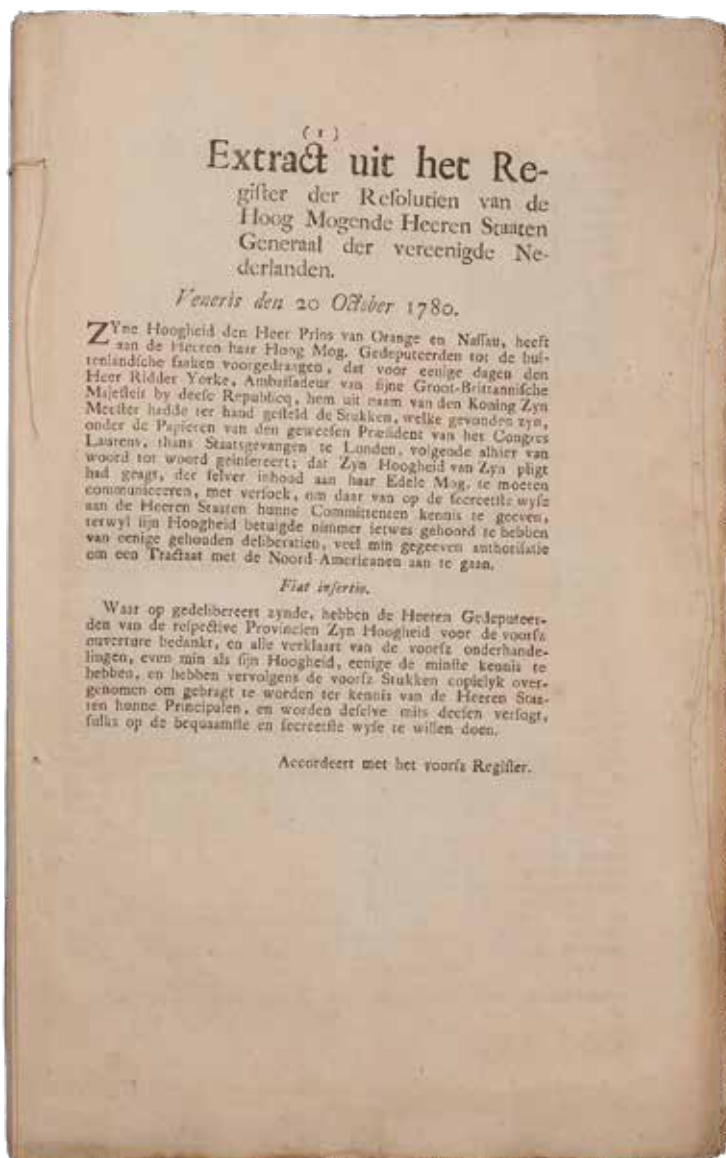
Waar op gedelibereert zynde, is het voorz gerapporteerde aangenoomen voor notificatie.

Rapport der opening van de Hollandsche Resolutie op de Memorie van den Groot-Brittannische Ambassadeur Yorke, tot klagten over de Commandeur van St. Eustatius, en van de genoome Generaliteits Resolutie dien conform.
Notificatie.

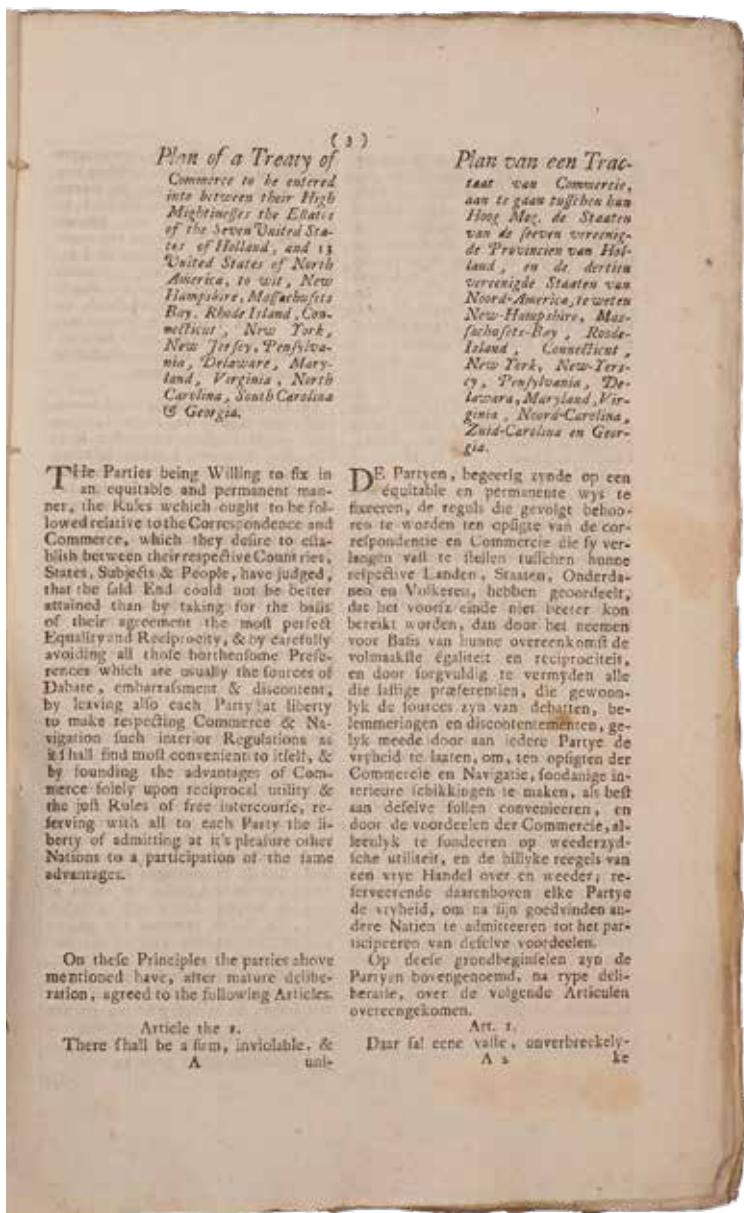
Accordeert met de voorz Resolutien.

- [3] **(AMERICA).** [Preparatoirlyk plan, van een tractaat van commercie]. [Plan of a treaty of commerce to be entered into between... the Estates of the seven United States of Holland, and the 13 United States of North America, to wit, New Hampshire, Massachusetts Bay, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Maryland, Virginia, North Carolina, South Carolina & Georgia]. [Drophead title]: Extract uit het register der resolutien van de hoog mogende heeren Staaten generaal der Vereenigde Nederlanden. Veneris den 20 October 1780. [n.p. ?The Hague, n.d., 1780]. \$4500

Folio (335 × 205 mm), pp. 48. Text mainly in two columns (English and Dutch texts). Uncut, stitched (stitching partially defective). Light browning.



FIRST EDITION WITH THE ENGLISH TEXT OF THE PREPARATOIRLYK PLAN, VAN EEN TRACTAAT VAN COMMERCIE (PLAN OF A TREATY OF COMMERCE) PROJECTED BETWEEN HOLLAND AND THE UNITED STATES. Though never concluded it is important as one of the earliest treaty negotiations by the American nation after the Revolution. The plan had been secretly negotiated at Aix-la-Chapelle in 1778 between William Lee, American commissioner to Berlin and Jean de Neufville, an Amsterdam banker professing to act on behalf of the city and was to be concluded when England acknowledged America as a free nation. A detailed treaty it contains thirty four articles outlining terms of trade between the two nations, and the form of passports and certificates for ships. It is subscribed Jean de Neufville and Samuel W. Stockton, the American lawyer, diplomat and public servant who was later to serve as Secretary of State of New Jersey from 1794 to 1795. It is followed by transcriptions (also in Dutch and English) of the associated diplomatic correspondence. An edition of the Dutch text only appeared also in 1780 which Sabin (65110) refers to as the 'Original edition', though it is not clear on what basis.



The draft was inadvertently made public in 1780 when the vessel in which the bearer of it, Henry Laurens, South Carolina merchant, planter, and revolutionary leader who served as President of the Continental Congress from 1777 to 1778 was apprehended at sea by the English. The Plan was found among the effects he threw overboard on his capture and Laurens was imprisoned for treason. The treaty was not strictly illegal, but the British Government was able to construe it and other retrieved papers detailing Dutch financial aid to the rebellious American colonies as being equivalent to actual aggression. Although it was neither authorised nor sanctioned by the States-General nor by Congress, it served as a pretext for England's declaration of war against the Netherlands.

It was handed to the Dutch Estates General by the British Ambassador, General Joseph Yorke, debated and published here as one of the *Extracts* of the resolutions of the Estates General of the Netherlands.

Sabin 63286: 'Official edition of the Preparatory Plan' (projected 1778 at Aix-la-Chapelle), with the correspondence relating to it, as it was presented by the Chev. Yorke, as found with the papers of Mr. Laurens, to the Prince of Orange, and sent by the States General to the Provinces. The subscription of the Treaty is changed in *all* the reproductions — Müller'. Cf. Sabin 65110 for the original Dutch edition (two editions, also 1780).

- [4] **(AMERICA). WHEATON, Henry. Emma CHUPPIN [de GERMIGNY, translator].** **Histoire des hommes du Nord ou Danois et Normands.** Depuis les temps les plus reculés, jusqu'à la conquête de l'Angleterre par Guillaume de Normandie... France, c. 1830s. **\$2000**

Manuscript on paper, small folio (315 × 200 mm), pp. [4], 216, in 7 sewn gatherings. In French with numerous quotations in English. Some erasures/deletions/corrections, including a couple of pasted overslips. Slightly dusty and frayed at corners, but sound and legible throughout.

AN UNPUBLISHED FRENCH TRANSLATION OF WHEATON'S INFLUENTIAL *HISTORY OF THE NORTHMEN* (1831) by Emma Chuppin de Germigny (1809?-1852). *History of the Northmen* is notable not just as wide-ranging account of Scandinavian diaspora across Europe, but as the first book in English to claim that America had been discovered by the Norse before the voyage of Columbus. It also recounts the discovery of Greenland, traditionally attributed to early Norse adventurers, and later colonisation efforts, including that by Erik the Red — who, according to the Icelandic sagas, explored and eventually settled the southwest coast of Greenland in the late tenth century. Wheaton, a native of Providence, Rhode Island and an alumnus of Brown University was prominent as a lawyer, diplomat and antiquarian. His research into Scandinavian history began with his appointment as American chargé d'affaires to Denmark in 1827.

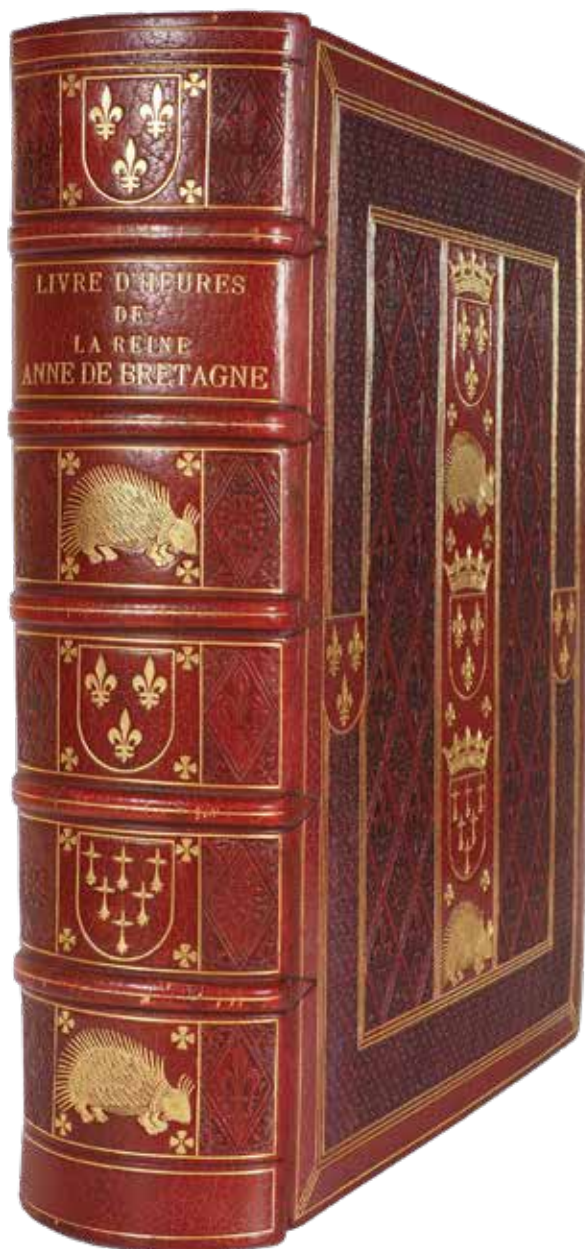
circumstances necessitated her work as a schoolmistress in Caen, during which time she produced a series of scholarly works (including the Wheaton translation). Like Wheaton, she was interested in the legacy of the Normans and published a history of music in Normandy from the ninth century to her own day (1836) and an account of the Bayeux Tapestry (1846). Her translation of Wheaton's work was not published, though the form of this manuscript, and Emma's circumstances, strongly suggests it was intended to be. It is almost certainly in her autograph, with occasional corrections. In the event, a French edition by Paul Guillot, with numerous additional apparatus, appeared at Paris in 1844.

The translator of this version, Emma Chuppin de Germigny, was the daughter of a noble emigré settled in Normandy after the Revolution. A long biographical entry in the *Mémoires* of the Caen Académie recounts her life: her family's reduced

[5] **(ANNE DE BRETAGNE). Henri DELAUNAY, abbé, editor. Le Livre d'heures de la reine Anne de Bretagne.** Paris: [Ernest Meyer for], L. Curmer, 1861.

\$20,000

Two volumes, folio (330 × 230 mm), [text volume:] pp. 12, [4], 474, [1], 49, [1], 7, [5] plus chromolithograph frontispiece and 63 monochrome plates; [plate volume:], 477, [1] all chromolithograph manuscript facsimiles (two plates present in duplicate), plus 12 original gouache copies from the manuscript (each 235 × 160 mm), gold borders, several signed 'C. Schultz', mounted. Text volume in original three quarter morocco, the plate volume in original elaborately stamped maroon morocco by Thierry, incorporating arms and emblems of Anne de Bretagne, blue and gold silk endpapers with Anne's ermine emblems, gilt edges, slipcase A fine set.



UNIQUE COPY, WITH TWELVE ORIGINAL PAINTED BORDERS BY MASTER COPYIST, CHRISTIAN SCHULTZ. A SPECTACULAR FACSIMILE EDITION OF ONE OF THE MOST CELEBRATED BOOKS OF HOURS OF THE FIFTEENTH CENTURY, THE ILLUMINATION BY JEAN BOURDICHON. SCHULTZ, OTHERWISE UNRECOGNISED AS THE FACSIMILE ARTIST, IS IDENTIFIABLE AS CURMER'S COPYIST THROUGH THIS COPY IN WHICH HE HAS SIGNED HIS MINIATURES. His twelve superb illuminations show the occupations of the twelve months, including winter fireside dining, pruning, a garden, reaping, harvesting, threshing, grape treading, ploughing and sowing, feeding hogs and killing swine.







L

Luna Sextus viii

e Iustin

f **Marcellin**

a Zichern.

Quintin

b Bonifaciu

c Claudi epi.

d **Pauli heremite**

e Medardi.

f **Primi martiris**

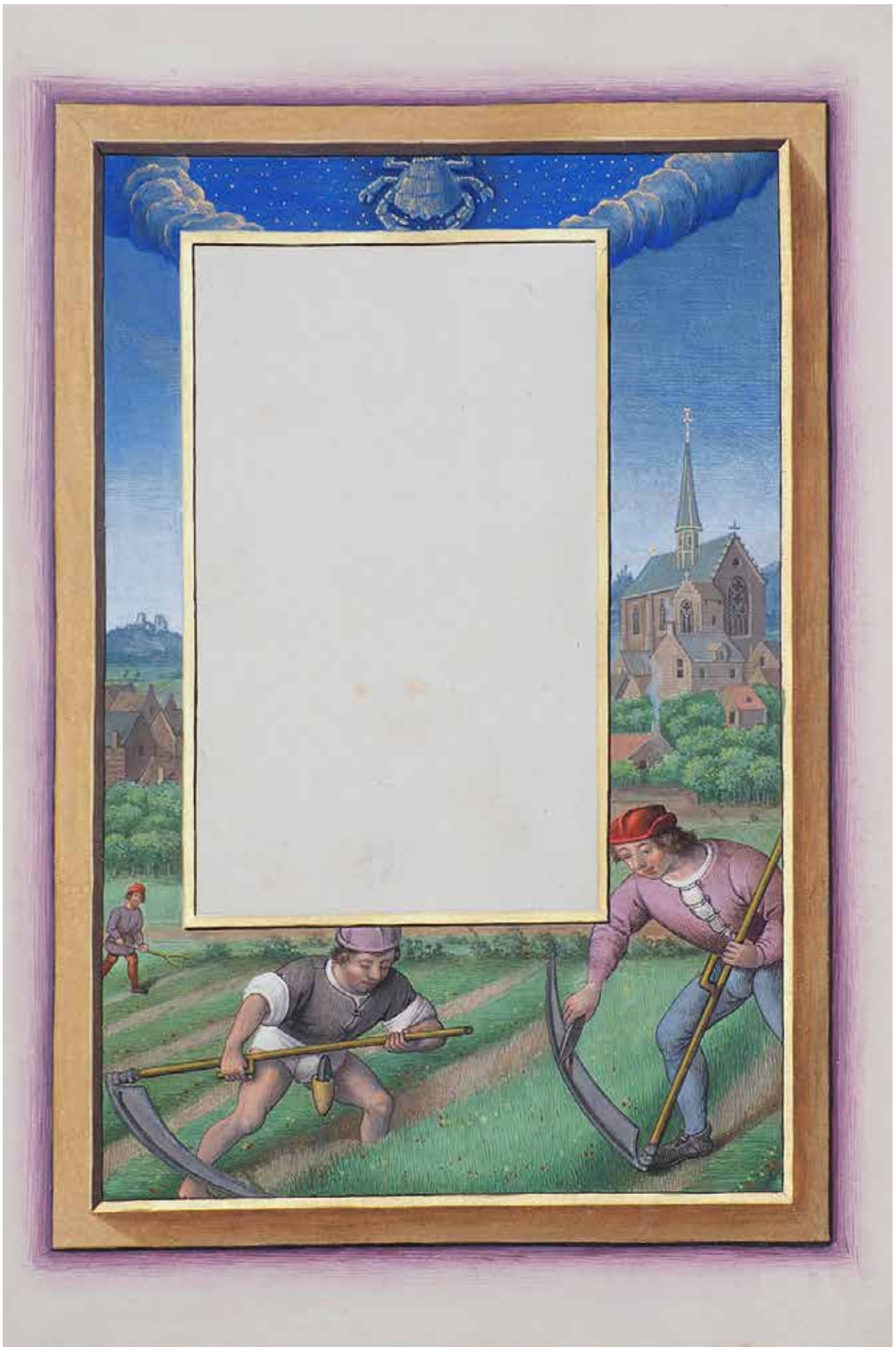
a **Landam**

Basilidis.

c **Anthoni.**

d **Basma.**

e **Viti et modesti.**





This was one of Curmer's most ambitious publications, requiring painstaking copying from the original manuscript kept in the French Bibliothèque nationale. His methods are not well understood, but each leaf was first copied in gouache by skilled facsimilists who were almost never credited in the final publication. This copy, with the twelve calendar miniatures in gouache allows us to identify Christian Schultz (1817-1883) as at least one (if not the only) copyist for this project, with several bearing his minute signature, not included in the final corresponding chromolithograph. He is perhaps better known for his subsequent work for the British Arundel Society, copying Flemish masterpieces such as the Ghent Altarpiece for their important and popular facsimiles. He had been born in Kassel in 1817, was trained in Germany as a draughtsman and studied lithography in Munich (Ledger, *A Study of the Arundel*

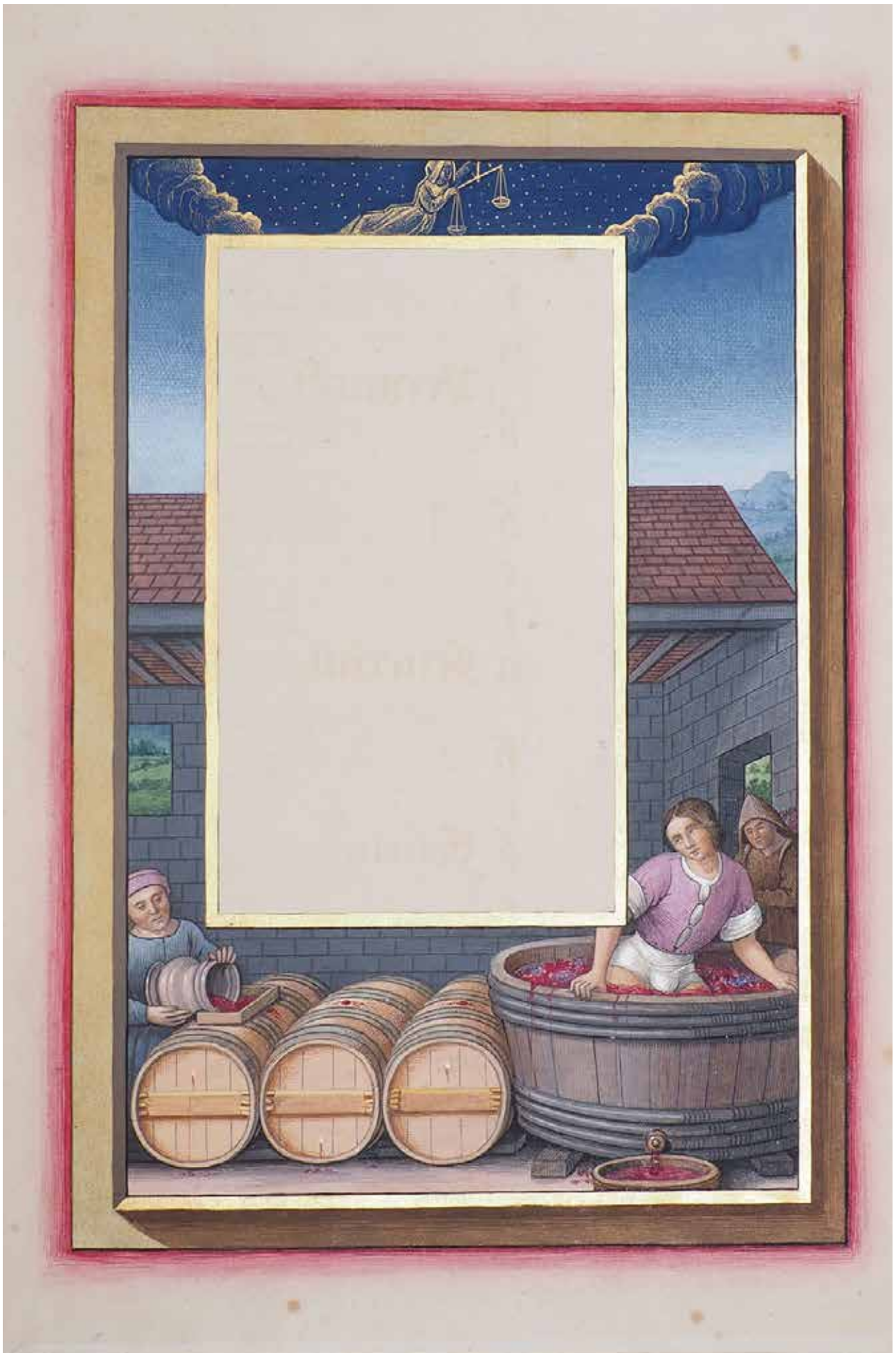
Society 1848-1897, Oxford DPhil, 1978) In his work for the Arundel Society he made his copies by painting over photographic images of the work, and it is interesting to speculate how he created the Anne of Brittany facsimiles. Certainly, the whole book had been photographed (and reproduced in the text volume) but his finished miniatures are on fine but not transparent paper, and show no sign of preliminary markings. It would be a worthwhile project in the developing study of nineteenth-century manuscript facsimiles to compare digitised samples with both the monochrome photographs and original gouache miniatures in this copy.

Illustration attributed to Jean Poyet until 1868 when newly discovered documents proved it the work of Jean Bourdichon. Cf. Bourdichon, J. *Les Heures d'Anne de Bretagne*. Paris, 1946





Septembris diebus
R Luna xviii vvvv
f Elia
a Antonii.
b Godefridi.
c Marcialis.
d Victorini.
e Eugeni.
f Vigilia.
a Gorgonii.
b Salvi.
c Nemeclani.
d Curii.
e Maurilli.
f Ricomedis



[6] **[AUGER, Adrien-Victor]. Le Bouquiniste en Jouissance.** Paris: chez Gault de St. Germain, [1817]. **\$1800***

Hand-coloured etching (323 × 245 mm, sheet size 357 × 260 mm. Light creasing, but an excellent and well-margined example.

A SPLENDID BIBLIOPHILIC CARICATURE. 'The *bouquiniste* in pleasure' shows a crouching bookseller, his sleeves made of reused book-covers, offering a variety of books to a voracious bibliophile, whose pockets are already stuffed with treasures. The print is signed simply 'XX' but is attributed to Auger

by the *Bibliographie de France* of 1817. Adrien-Victor Auger (1787-1854) had been a student of David, he exhibited at the Salons of 1810, 1824 and 1834 and satirised fashionable Paris society through his lively engraved and lithographed prints.



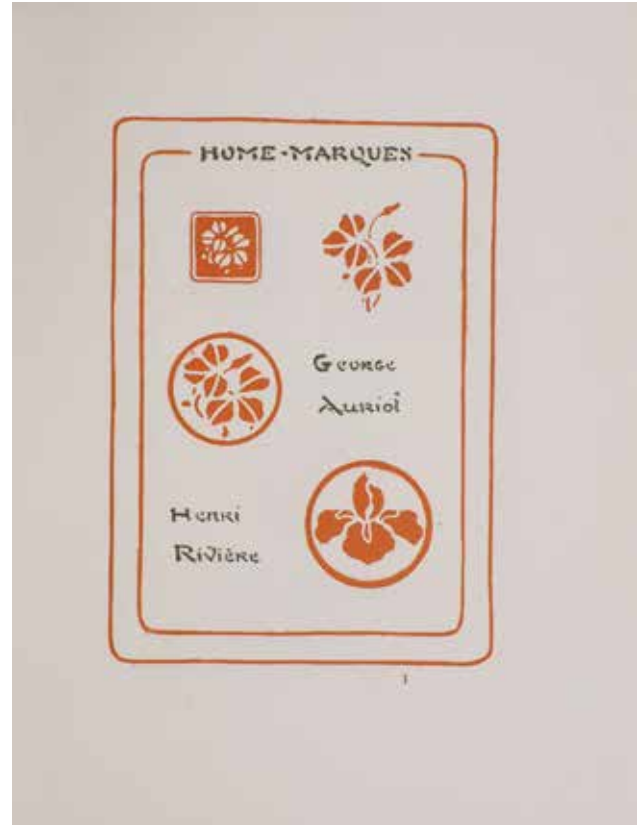
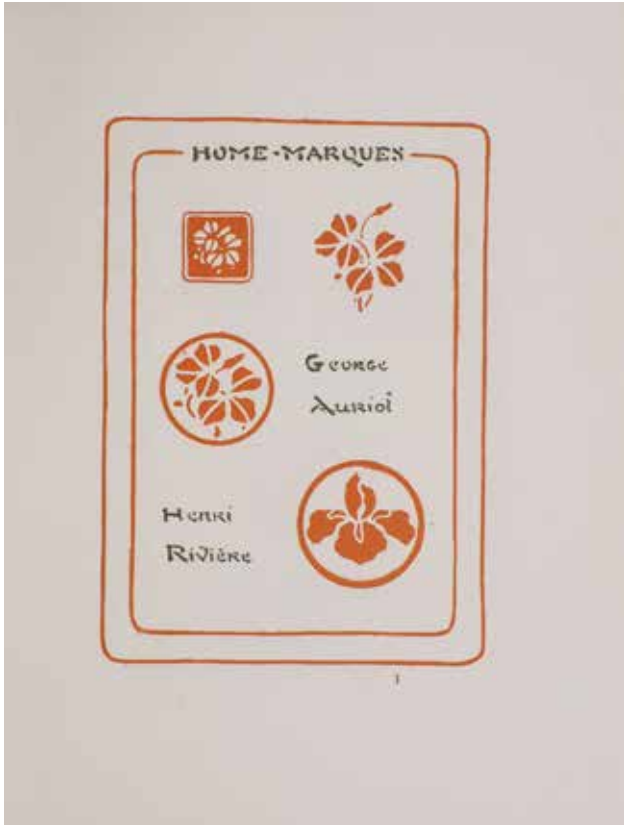
- [7] **AURIOL, George. Le premier [second; troisième] Livre des cachets, marques et monogrammes.** Paris: Librairie centrale des Beaux-Arts, [Henri Floury] 1901, 1907 and 1924. **\$1000**

3 volumes, 8vo (190 × 140 mm), ff. [7], 71, [2]; ff. [4], pp. iv, ff. 87, [1]; [4], ff. [4], pp. iv, ff. 88, [2], printed in red and black throughout, the text in varieties of Auriol's own type. Original coloured wrappers. Spines lightly rubbed and soiled, one with minimal splitting to the paper joints towards the foot, but very good copies.

FIRST EDITIONS OF ALL THREE OF GEORGE AURIOL'S MONOGRAM BOOKS, with a rich array of designs for his artistic and literary colleagues in Paris and further afield. Polymathic poet and songwriter, part of the Chat Noir (along with his lifelong friend Erik Satie) Auriol created designs that became emblematic of Art nouveau Paris, together with his typography for the Metropolitan railway and type designs adapted by Peignot. The three volumes of monograms

include marks for himself and his closest collaborator, Henri Rivière, as well as Stéphane Mallarmé, Octave Uzanne, the Théâtre du Chat Noir, Edmond Haraucourt, Anatole France, Henri de Toulouse-Lautrec, Steinlen, Octave Mirbeau, Aristide Briand and Woodrow Wilson. Most display the clear influence of the pervading *japonisme* in contemporary Parisian design, with Auriol adapting the Japanese quasi-heraldic culture of the pictographic Japanese 'mon' to western lettering.





Publishers for whom Auriol supplied monograms included Ernest Flammarion, Quillot, Larousse, Hachette, Peignot et fils, Henri Laurens and we also find the earliest logo for Cadbury's chocolate (1905, in the volume for 1907).

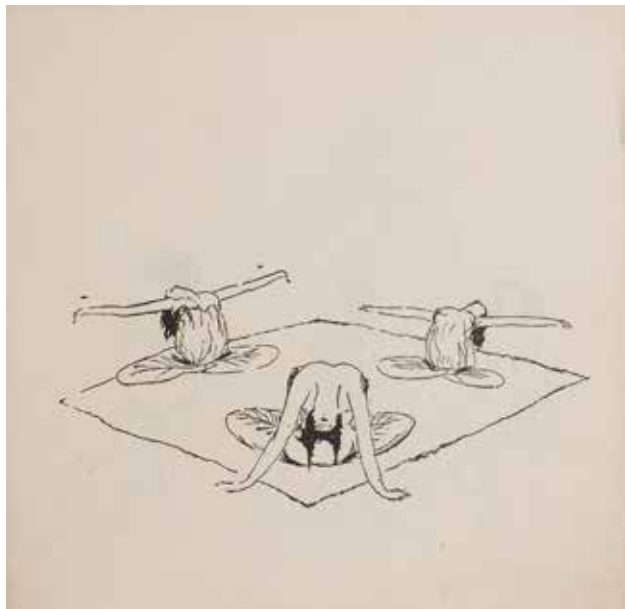
Each volume of the set is of regular trade issue (nonetheless issued in small numbers) and the 1924 volume bears an elegant inscription by Auriol in red ink to the publisher Pierre Monot, at the *Larousse Mensuel* — one of Auriol's most important publishing connections. It also contains an autograph letter from Edmond Lauren on notepaper bearing his Auriol-designed notepaper. The 1907 volume contains two prospectuses.

[8] **(BALLETS RUSSES). DUNOYER DE SEGONZAC, André. Vingt-quatre dessins sur Schéhérazade (ballet russe).** [Shéhérazade]. Paris: "A Schéhérazade", 9, – Rue Dupuyten, [Édition Bernouard], [1910]. **\$600**

Square 12mo (164 × 150 mm), pp. [24], stitched with original black silk ribbon in publisher's pictorial wrapper. Wrapper slightly soiled and creased, ribbon a little frayed. Inscribed by the artist: 'Bravo pour Bach et Madam J. d'Aleman. Souvenir bien sympathique. A. Dunoyer de Segonzac'. Artist's carte de visite laid in, inscribed 'avec mes très vives et affectueuses félicitations'.



PRESENTATION COPY, INSCRIBED BY THE ARTIST TO THE PIANIST MADELEINE D'ALEMAN (Madame Jean D'Aleman, 1890-1962, an acquaintance and interpreter of Ravel). Rimsky-Korsakov's seminal one-act ballet *Schéhérazade* (1910) produced by Diaghilev's Ballets Russes, featuring choreography by Michel Fokine and designs by Léon Bakst heralded the new era of modernism in music, dance and design. The production featured Ida Rubinstein as Zobeide and Vaslav Nijinsky as the Golden Slave. While Bakst's designs conveyed the sumptuous exoticism of the production, Dunoyer de Segonzac's spontaneous drawings perhaps better captured the revolution in movement expressed by Diaghilev's dancers. His drawings were issued in at least two forms by François Bernouard, one (as here) titled *Vingt-quatre dessins sur Schéhérazade* and another *Vingt-six dessins sur Schéhérazade* (Ballet Russe) carrying his 'La Belle ́Édition' imprint. Evidently printed in very small numbers, both are scarce.



Dunoyer de Segonzac's first submission to the Salon d'Automne was in 1908, while in the next year he exhibited at the Salon des Indépendants, and for the next several years he exhibited regularly at both. In the early 1910s he became a member of Section d'Or and was one of the modernists included in the Armory Show that opened in New York in 1913, with subsequent showings in Chicago and Boston.

WorldCat: Library of Congress and Harvard only in US.

Bravo pour Bach
et Madame J. d'Aléman.

Souvenir bien sympathi-
que

A. Dunoyer
de Segonzac

ANDRÉ DUNOYER DE SEGONZAC

avec ses vives

et affectueuses

félicitations,

17, rue Bonaparte, 17.

SHÉHÉRAZADE



[9] **BECHSTEIN, Ludwig.** *Deutsches Märchenbuch.* Leipzig: [Teubnerschen Officin for] Georg Wigand [cover verso adds Breitkopf und Häertel in Leipzig], 1846. **\$1250**

Large 8vo (245 × 160 mm), pp. viii, 312, plus 10 hand-coloured engraved plates (of which one is bound as the frontispiece), some spotting to text, the plates mostly very clean. Publisher's decorative printed blue boards. Gift inscription to Mathilda Burger, 1849 and a later inscription [christian name part erased] Bruno di Tornaforte, 1895, modern bookplate (Ex Libris Santo Alligo). Slightly rubbed and soiled, minor expert repair to spine ends, but an excellent copy.

FIRST FULLY ILLUSTRATED EDITION OF THE MOST POPULAR GERMAN FAIRY TALE BOOKS OF THE NINETEENTH CENTURY. This edition follows the first edition of the previous year which was illustrated with just a wood

engraved frontispiece. *Deutsches Märchenbuch* contains eighty-eight tales, plus Bechstein's introduction and an allegory, *Des Märechens Geburt* (The Birth of the Fairy Tale) in which two bored children are brought a gift in the form of an egg (the fairy tale) by a bird called Fantasy. The allegory was dropped in most of the many later editions. Many of the tales are derived from Jacob and Wilhelm Grimm's *Kinder- und Hausmärchen*, though Bechstein's collection came to far exceed theirs in popularity.

Several of the steel engraved plates are signed 'Schurig fec.' (perhaps Karl Wilhelm Schurig?) and 'G. Alboth sc.', others are signed 'Brennäuser fecit.' (i.e. Andreas Wolfgang Brennhäuser). They are delightful miniatures in high romantic style with decorative captions and ornaments with gothic details. They depict: *Des kleinen Hirten Glückstraum* (The little Shepherd's Dream of Happiness); *Das tapfere Schneiderlein* (The brave little Tailor); *Hensel und Gretel* (Hansel and Gretel); *Staar und Badewän[n]elein* (The Starling and the little Bathtub); *Hans im Glücke* (Hans in Luck); *Tischlein deck dich, Essel streck Dich*, *Knüppel aus dem Sack* (he Wishing-Table, The Golden-Ass, and the Cudgel in the Sack); *Schneeweisschen* (Snow White); *Dornen-Röschen* (Sleeping Beauty); *Aschenbrödel* (Cinderella) and *Helene*. From the edition of 1853 (the twelfth) the current illustrations were replaced by those by Ludwig Richter.

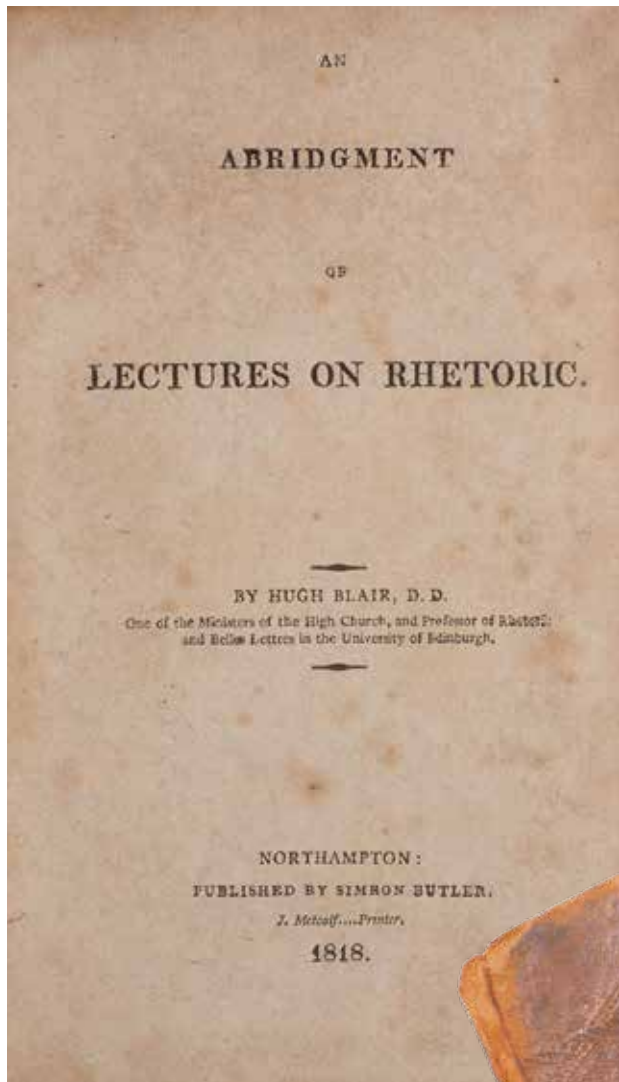




[10] **BLAIR, Hugh.** **An Abridgment of Lectures on Rhetoric.** Northampton (Mass.): Simeon Butler, J. Metcalf... printer, 1818.

[bound with:] **Questions adapted to Blair's Rhetoric abridged.** By an experienced teacher of youth. Northampton (Mass.): Simeon Butler, J. Metcalf... printer, 1819. **\$280**

2 works bound together, 8vo (170 × 97 mm), pp. 216; 36. Lightly browned. Contemporary sheep, both covers with blind impressions from roll tool trials. Rubbed, extremities rather more worn, sound. Early inscription to front free endpaper 'H. Field No. 59'.



A SCARCE AMERICAN EDITION OF THIS ABRIDGMENT OF BLAIR'S LECTURES ON RHETORIC AND BELLES LETTRES (London and Edinburgh, 1783). One of the most widely published schoolbooks in early nineteenth-century America, individual imprints can be surprisingly scarce, as with this Northampton issue. The contemporary American binding bears impressions of five different binders' roll tools, presumably made as trials on a portion of sheepskin before it was reused for a binding.

Shaw & Shoemaker 43383.



[11] **BONA, *illustrator*. PAZ, Octavio. Aigle ou soleil.** Paris: [Imprimerie Clerc, Saint-Amand-Montrond for] Falaize, [1957]. **\$1700**

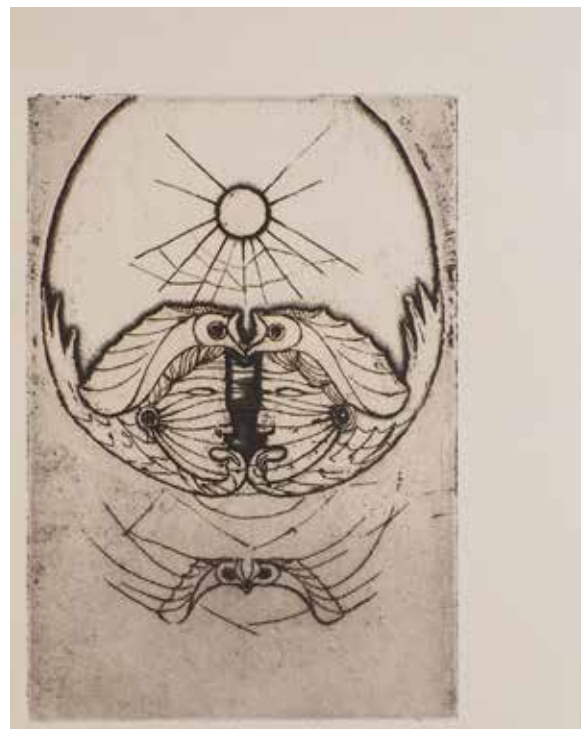
4to (220 × 170 mm), pp. 97, [3], 5 etched plates by Bona, ornaments and vignettes in text also by her. Original wrappers and slipcase. An excellent copy.

NUMBER 24 OF 35 COPIES WITH THE PLATES BY BONA (of which the first five copies were on Van Gelder paper, the remainder on pur fil Marais, as here). Signed by Bona in pencil. The collection (the poet's first) was first published (unillustrated) in Mexico in 1942. The Paris edition contains parallel text in Spanish and French (the latter translated by Jean-Clarence Lambert).

Bona de Mandiargues, or simply 'Bona' (1926-2000) remains one of the most intriguing women of the French Surrealist movement. Best known for her fabric collages (she cut up her husband's clothes and called them *ragarts*) she also illustrated a number of books, including several with etched plates issued in limited editions. A frank memoir of Bona's childhood in an Italian villa, *Vivre en Herbe* (Gallimard, 2001), recalls the early inspiration of her

flamboyant artist uncle, Filippo de Pisis, but also episodes of disturbing abuse and the terrors of the Second World War. In Paris in the 1940s she met the poet Pierre de Mandiargues (she married him, twice) and was drawn into the circle of André Breton. Taking inspiration from journeys to Mexico, the world of the Surrealists and her own 'inner eye', she pursued a singular artistic vision. She notably took the motif of the snail as an emblem (admiring its wholeness, its hermaphroditism and its self-sufficiency). Though her work was exhibited regularly, her first institutional retrospective was held at the Nivola Museum in Sardinia (2022).

Bona here creates a brooding surrealist counterpart the poetry of Paz. The Mexican diplomat-poet was closely associated with the Surrealists in Paris in the immediate post-war years and conducted a long and convoluted affair with Bona (with the full knowledge of her husband Pierre de Mandiargues).



[12] **BOURNAZEL, Diane de. *Fatrasie*.** [Marliac & Paris], 2023.

\$15,000

(262 × 165 mm), pp. [14], each leaf fully illuminated by hand, mixed media with ink, watercolour and collage. Bound by Armelle Guégant in decorative marbled boards (paper by Marianne Peter), manuscript labels, matching slipcase.

FATRASIE IS A TWENTY-FIRST CENTURY VISUAL INTERPRETATION OF A RARE AND HIGHLY DISTINCTIVE MEDIEVAL POETIC FORM OF SATIRICAL NONSENSE VERSE. In the *Fatrasie* form, early French rhymers subjugated meaning to the rhythm of repeated sounds and syllables and yet were able to hide piquant criticisms of prevailing power structures within their verses. It is a particularly apt title among Diane de Bournazel's unique artist's books, which frequently conceal their narratives and meanings within the artist's dense iconography.

Diane de Bournazel (b. 1956) creates books as 'poems without words' in her unique pen, ink and gouache style, filling each page with mazes of vegetation, mysterious borders, structures and figures, opening windows within pages allowing us to see behind and beyond them, suggesting a series of alternative worlds and narratives. Drawing on the universals of the cosmos, the natural world, of childhood and human relationships each of her books invite careful 'reading' and multiple interpretations. Collectors have found the books to speak for themselves, and the artist writes of her work simply as:

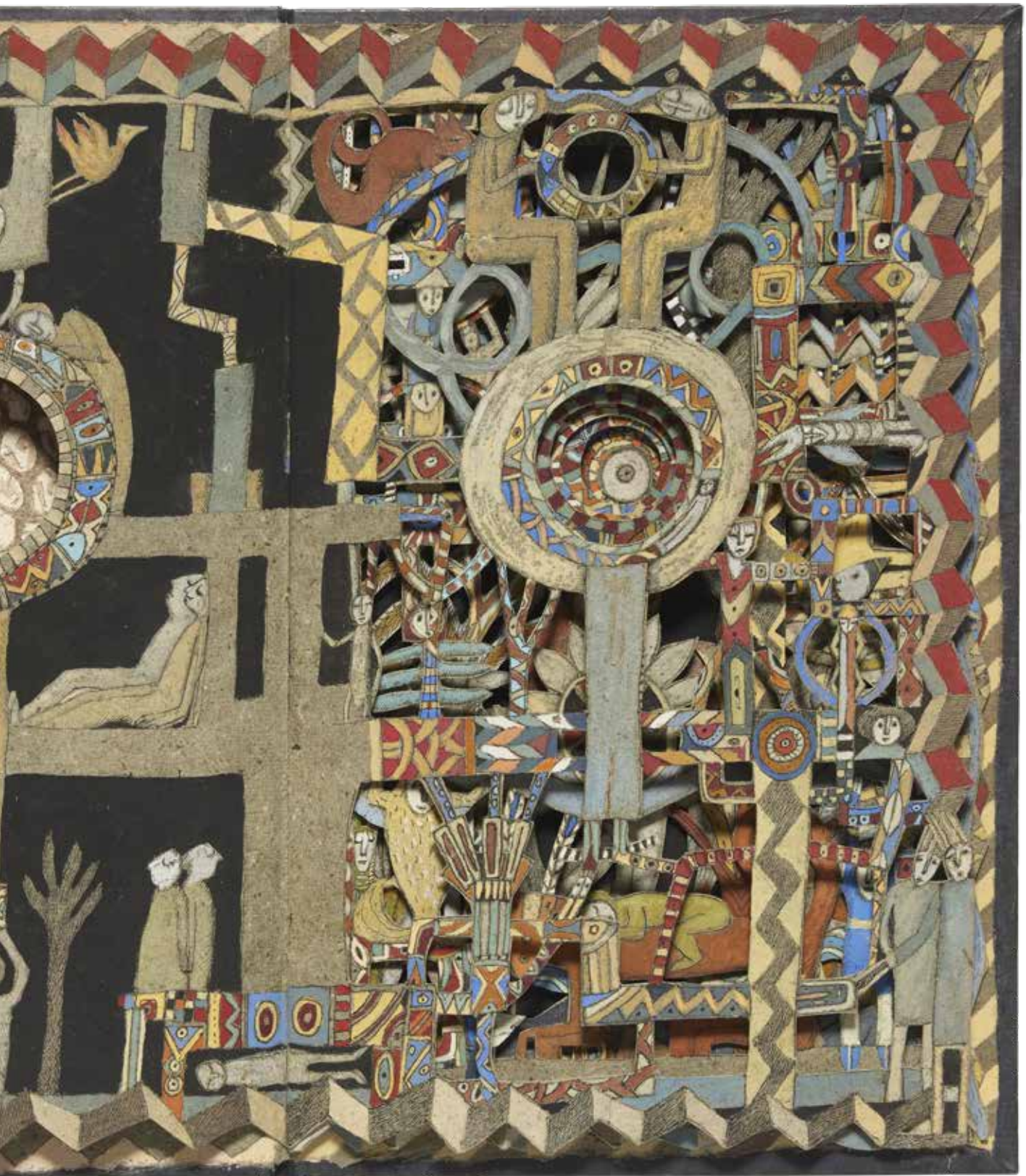
'Poésie sans paroles.
Il s'agit bien de ça.
Mettre en images le monde et l'arrière monde,
Comme un poète mais sans mot dire'.





De Bournazel has recently been the subject of an essay by French medievalist and cultural historian, Michel Pastoureau, entitled 'Fenêtres sur le rêve' (2024) written to introduce the artist's first major Paris exhibition. Following a deep consideration of the artist's visual world he concludes: 'The reading of Diane de Bournazel's work takes a deliberately plural path, as in a fairy tale or a dream. It is obviously this way that she wants to lead us. And herein lies the magic of her art, an art that is both bewitching and bewitched, absolutely original, impossible to photograph and still less describe or explain. Her creations appeal not only to our imagination but to all our senses at once. You have to look at them, listen to them, feel them, breathe them and, ultimately, savour them'.







[13] **BOURNAZEL, Diane de.** *Tombés de la nuit.* Marliac, 2023.

\$9500

(175 × 165 mm), pp. [16], each leaf fully illuminated by hand, mixed media with ink, watercolour and collage. Bound by Armelle Guégant in decorative marbled boards (paper by Marianne Peter), manuscript labels, matching slipcase.

‘NIGHTFALLS’ — A TUMBLING EXPLORATION OF THE NOCTURNAL ADVENTURES OF THE MIND and of the porous boundary between the real and imaginary worlds.



[14] **BOURNAZEL, Diane de. Rondes de nuit.** Marliac (Limousin), Summer and Autumn 2025. **\$14,500**

Large square 4to (255 × 230 mm), 16 unnumbered pages, on handmade paper, all in pen and ink, fully illuminated in gouache colours, with paper-cutting and collage, within cut and illuminated borders, one moveable part Bound by Armelle Guégant in decorative boards and matching with paper onlays, lettered in manuscript, slipcase.



THE LARGEST AND MOST ELABORATE OF DIANE DE BOURNAZEL'S RECENT BOOKS, *Rondes de nuit* explores the possibilities and mysteries of the night, both from the human perspective of sleep, rest and dreaming, as well as the unseen life of the natural world in darkness and the infinite expanses of the night sky. At the centre of every page is a circular void, corresponding with depictions of the full moon at either end of the book, which can be seen in every opening. Each circular hole is illuminated to form a rebus or mandala, sometimes reminiscent of the visionary medieval manuscripts of the contemplative mystic, Hildegard of Bingen (notably *Scivias* and *Liber divinorum operum*). Elsewhere, figures float in space (one can be rocked back-and-forth as a moveable part) or participate in an eternal dance of life (and death). Lest we should see this as an evocation of the books of a distant past, a tiny floating space station against the night sky reminds of the artist's contemporaneity.





[15] **BOURNAZEL, Diane de. Contre jours.** Marliac (Limousin), Autumn 2025.

\$10,000

4to (220 × 150 mm), 16 unnumbered pages, plus endpapers, handmade paper, all in pen and ink, fully illuminated in gouache colours, with paper-cutting and collage, within cut and illuminated borders, 3 leaves with circular translucent japanese paper inlays. Bound by Armelle Guégant in decorative boards and matching with paper onlays, the upper cover with circular reverse-painted glass inlay, slipcase.



THE TITLE, *CONTRE JOURS*, IS ENIGMATIC, firstly suggesting 'backlighting' (a literal translation of *contre jour*) in optical terms but also, more playfully, a sense of days against days, or of other oppositions such as dark and light. This particular book teems with human life, perhaps more than any other recent De Bournazel creation — from the figures and faces crowding the margins, sometimes only half seen, the silhouettes of figures against the sun, to the masses of tiny figures in squares and rectangles and crowded into miniature tower blocks. The cover bears an inlaid miniature, with two faces or masks drawn on the reverse of a convex glass disc.





[16] **BRAGELONGNE, Jean-Baptiste comte de; le comtesse de BRAGELONGNE; Anne Potier de Sevis de PELLETOT and Elisabeth PELLETOT [née PLANSTRÖM].** **Mémoire pour le comte de Bragelongne contre le sieur de Pelletot** [*Drophead title*]. [Paris: Imprimerie d'Houry, 1762], pp. 76, woodcut device and ornamental initial to first page, early marginal annotation to this page.

[bound with:] **Mémoire pour la dame de Planstrôm de Pelletot**, accusée contre le Sieur Pottier de Pelletot, accusateur. [Paris: Imprimerie de L. Cellot, 1762], pp. 76. Woodcut device and ornamental initial to first page.

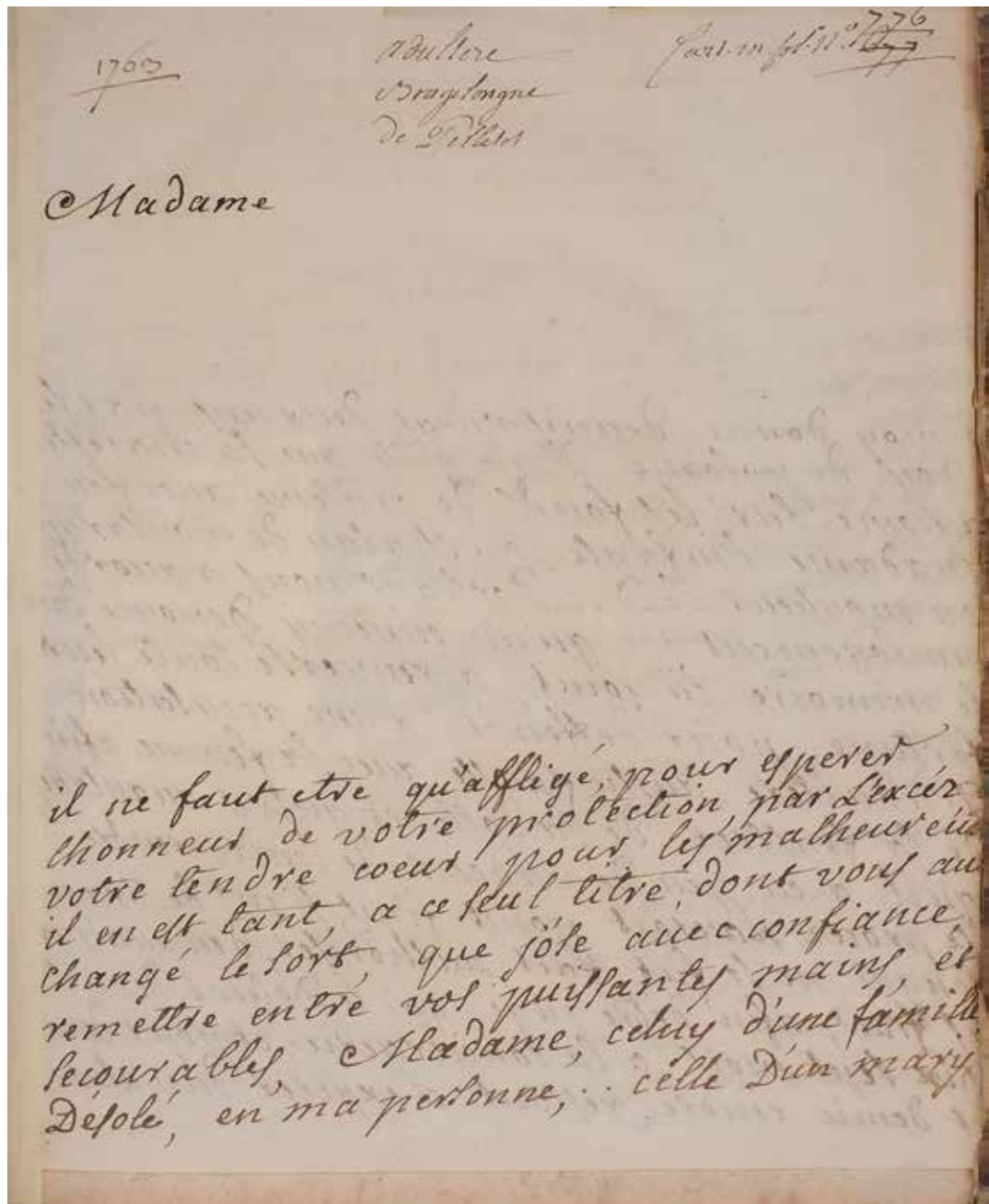
[and:] **BRAGELONGNE, comtesse de. [Letter to the Duke and Duchess de Choiseul.** Paris, 6 March, 1763]. pp. [4], slightly frayed at outer margins, slightly affecting one or two characters of each line, sense recoverable. **\$2250**

4to (236 × 180 mm), early 20th-century parchment backed marbled boards, manuscript spine title.

TWO VERY RARE LEGAL MÉMOIRES, RELATING A PARTICULARLY INVOLVED AND SCANDALOUS FRENCH ADULTERY CASE, WITH A CONTEMPORARY LETTER FROM THE COMTESSE DE BRAGELONGNE, ONE OF THE NAMED PARTIES,

The Sieur de Pelletot (a notorious adulterer) had accused his wife Elisabeth (née Planström) of undue intimacy with the comte de Bragelongne and had both arrested and imprisoned, seeking to gain control of his wife's dowry. The two printed documents are the texts of each of their counter suits made against Pelletot for his libellous accusations. It was an extraordinary case, not least because of the identity of Pelletot's wife, Elisabeth Planström, who had grown up in the Torne Valley of Lapland (a marginal manuscript note to the first *mémoire* provides a brief biography. She had encountered the French scientists Maupertuis and Clairault while they were conducting their famous survey expedition around the Arctic circle to establish the shape of the earth. Elisabeth and her sister Christine, both young women, followed the scientists back to France and settled in Paris, with Christine entering holy orders and Elisabeth marrying the comte de Pelletot. She endured his abuse and serial adultery until their divorce in 1761, when she was imprisoned and Pelletot attempted to gain control of her considerable dowry. Pelletot had accused his wife of infidelity with the comte de Bragelongne. Protracted legal processes ensued, and in 1763 the Parlement of Paris ruled in favour of both Elisabeth and de Bragelongne, who were released from prison, their seized property returned, and all defamatory statements suppressed. Pelletot was condemned to pay damages, cover all legal costs, and formally acknowledge the falsity of his accusations.





The two printed memoranda are accompanied by an impassioned letter (quite probably autograph) from Bragelongne's wife, the comtesse de Bragelongne, in which she bitterly regrets her husband's treatment at the hands of Pelletot which has turned their family's fortunes upside-down. It is addressed to the duchesse de Choiseul, with a plea for her to ask of the duc de Choiseul a position for de Bragelongne in the administration of

the French colony of Cayenne, so that the family may make a fresh start. It is possible that she attached or enclosed the printed *mémoires* with her letter. Together, the three documents recount one of the most extraordinary matrimonial trials of the French ancien regime.

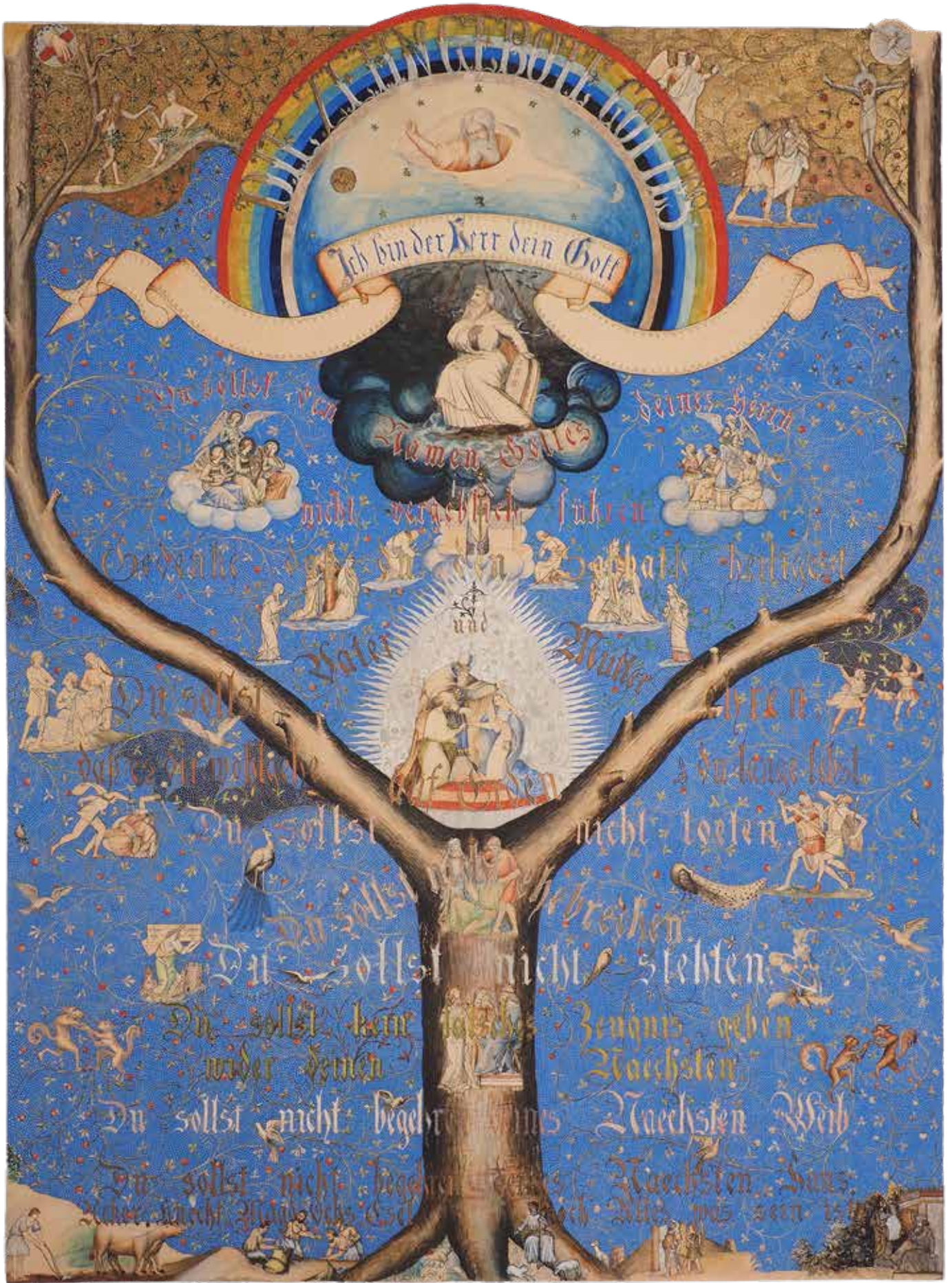
WorldCat: *Mémoire pour le comte de Bragelongne contre le sieur de Pelletot*, Bn only; *Mémoire pour la dame de Planstrôm de Pelletot*, no copies located.

[17] **BURTSCHELL, Fr. Die Zehn Gebote Gottes [The Ten Commandments, in German].** [Bingen am Rhein, 24 July 1887]. **\$3500***

Illuminated manuscript broadside (590 × 440 mm), ink and gouache with silver and gold, the latter with pinprick decoration. Very minor flaking to a few letters of text. Pencil inscription to verso: 'Meinem lieben bruder Joseph zum andenken an mein erstes heliges messopfer zu Bingen am Rhein der 24 Juli 1887 Fr. Burtschell'.

A SUPERB ILLUMINATED MANUSCRIPT TEN COMMANDMENTS, made at Bingen. The German text in calligraphic gothic hand, beneath a title 'Die Zehn Gebote Gottes' arranged on a rainbow forming a partially arched top to the sheet; the background contains a rich array of iconography in the style of a medieval manuscript, including Adam and Eve in paradise at the head on a decorated gold background, God in the heavens (with sun, moon and star), personifications of each of the sins, all arranged around a central tree of life linking heaven and earth. The central

scene, on a silver mandala is a betrothal or wedding scene. Perhaps most striking of all is the richly painted azure ground, stippled with silver and overlaid with scrolling branches and leaves, inhabited by birds and animals. It is a splendid example of late nineteenth-century medievalism and the revival of the art of manuscript illumination, experienced in Germany as much as in other European countries, especially in the context of resurgent Roman Catholicism. The revival in Germany has been studied in detail by Michela Braesel (see 'Medieval Elements in Nineteenth-Century German Illumination. Context and Models' in *The Revival of Medieval Illumination*, ed. Thomas Coomans & Jan de Maeyer, Leuven, 2007). Little more has been discovered of the artist or the recipient, except that they were both members of a large Bingen family, of which several members appear to have emigrated to the United States.



[18] **(CALCULATOR). MAURAND, Am[édée-Barthélmy-Doriat]. Le prompt Calculateur des arts industriels et du commerce Paris.** Paris, [1863]. \$4500*

31 hand-coloured engraved discs (90 mm diameter) on thick paper/board, double sided, contained in original circular brass case with window to lid and paper 'brevet d'invention' to base.

A RARE AND INGENIOUS PORTABLE ANALOG CALCULATOR or slide rule for computing and converting weights and measures to and from the metric system. Includes feet, yards, leagues, perches, muids (a wine measure), pints, setiers, ounces and pounds, tuns, stères. Cards 28-30 are for calculating interest and final card is a blank table. An notice placed in the British journal *The Engineer* advertised it as 'A translucent cylindrical apparatus for bringing the former weights and measures into those of the present decimal system most easily and

precisely and vice versa'. Amédée Barthélmy-Doriat Maurand registered his invention with the Paris prefecture on 5 September 1863 giving his address as 57 rue Mouffetard. An explanatory booklet of 31 pages was issued (the Bibliothèque nationale holding the only copy recorded in WorldCat).

He made a further registration for a 'Balançoire à parallélogram' in 1865.





THE
MOSLEM
IN
Cambridge.



MAY 1st 1890.

A LIBERAL AND ADVANCED JOURNAL
OF UNIVERSAL SCOPE, VIEWS AND TENDENCIES,
ADAPTED TO THE TASTES OF ALL NATIONS

Conducted by

Haji Sievad and a talented Heathen Staff.

PRINTED BY METCALFE & SONS, THIRTY STREET

[19] **(CAMBRIDGE). 'HADJI SEIVAD' [pseudonym]. The Moslem in Cambridge:** a liberal and advanced Journal of universal Scope, Views and Tendencies, adapted to the Tastes of all Nations. [Cambridge]: W. Metcalfe & Sons, Steam Printers, 'May 1 1890', but 1870. **\$2250**

Two parts (of three), folio (288 × 224 mm), pp. [2], 4, [2], with lithograph upper wrapper and three lithograph illustrations (one in part 1, two in part 2). Plus a duplicate wrapper to part one. Each part folded three times. Slight creasing and minor fraying, spine of part 2 split but secure.

'ONE OF THE MOST ELABORATE JOKES EVER PERPETUATED IN THE FORM OF A UNIVERSITY MAGAZINE' (Marillier). The first two parts (of three) of this exceptionally rare satirical magazine issued in 1870 on the occasion of the passing of the Universities Test Acts. These acts abolished religious 'Tests' and for the first time allowed Roman Catholics, non-conformists and non-Christians to take up professorships, fellowships, studentships and other lay offices at the universities of Oxford, Cambridge and Durham.

Edited pseudonymously by 'Hadji Seivad and a talented Heather Staff', the magazine combined familiar university in-jokes with a satirical reflection of popular opinion. Carrying a publication date twenty years after the fact it pretended to reflect on changes brought about by this landmark cultural legislation.

'Twenty short years ago the waters of education flowed in that one narrow channel that men called Christianity. The day has come when the professors of an effete and obsolete faith have dwindled to a mere handful, and the time may not be far distant when even these shall pass away from among us – when every man shall be to himself his own measure, his own guide, and his own faith. We need only point, to show that we do not boast unmeasuredly, to the grand Mussulman foundation that has taken the place of the worn-out Christian Asylum of Trinity College – to the settlement of Red Indians who occupy Downing College – to the Aborigines of Queens' – the Cossacks of Magdalen – the Fire-eaters of Sidney, and similar foundations, in proof of the Cosmopolitan character that we have now assumed. Hand in hand with this advance has gone the Sister scheme of FEMALE EDUCATION...'

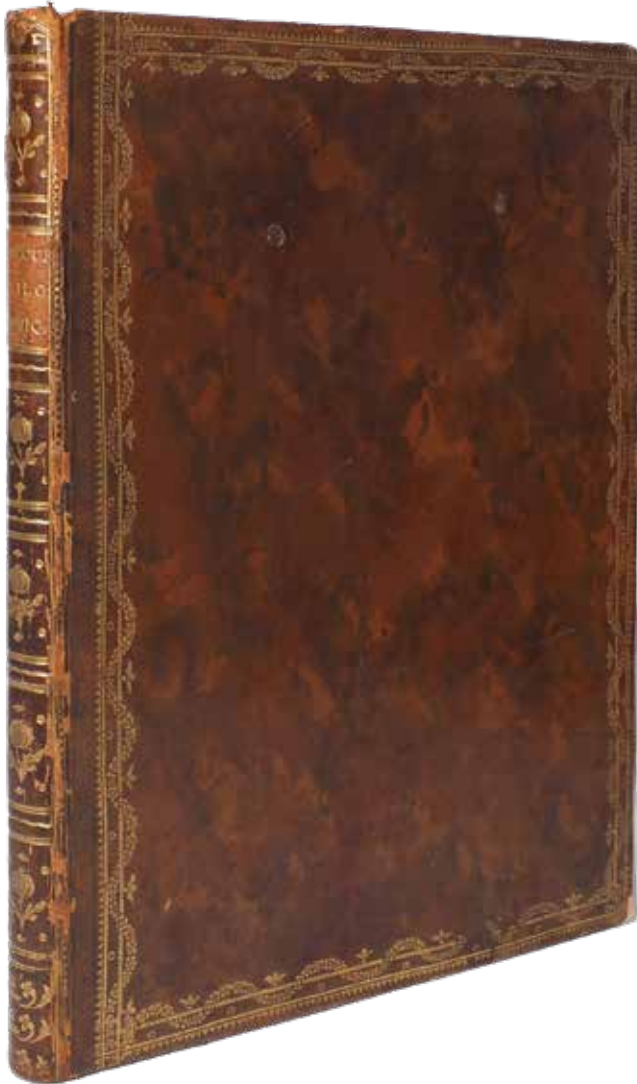


A recent reading sees through the satire and comments: 'Prophesying over the arrival of non-white, non-Christian students "twenty short years" ahead, this three-issue journal (1870–1871) was used to denounce national, racial, religious and gender diversity as a threat to the British character of Cambridge. The first issue portrayed a cosmopolitan Cambridge crew that would win a fictional interuniversity regatta against an Oxford team despite their blatant incompetence (Loïc Folton, 'Rowing as a Site of Cross-Cultural Encounters: South-Asian Students at Oxbridge, 1870s-1940s' (*Global Histories*, Vol. 9, No. 1, November 2023, pp. 23-40.)

Marillier, Harry Currie, *University Magazines and their Makers*, 1899, p. 35. Worldcat: Cambridge (Trinity) and Delaware only (both complete in three issues). LibraryHub adds copies at the UL and St John's, Cambridge.

[20] **CASTIGLIONE, Luigi Gonzaga, prince of.** *L'Homme de lettres bon citoyen, discours philosophique & politique... traduit de l'italien.* Geneva: [n.p.], 1777. **\$1000**

4to (240 × 180 mm), pp. xxv, [1], iii, [1], [3], xxxi-cxxiv, plus engraved medallion portrait by Giovanni Volpato after Domenico Corvi. Typographical and woodcut ornaments. Printed on thick paper. Contemporary mottled calf, gilt, panelled spine, orange morocco label, possibly the publisher's binding. Slightly rubbed with a little more wear to corner. A very good copy.



FIRST EDITION IN FRENCH of *Il letterato buon cittadino discorso filosofico e politico* (Rome, 1776) by the Italian noble traveller and *philosophe*. According to Barbier it was published in an edition of 100 copies, a limitation reflected in the thick paper used for its printing. It includes Gonzaga's *Réflexions sur la poesie, écrites in François* and *Essay analytique sur les découvertes capitales de l'esprit humain*, addressed to the Royal Society in London in 1777. The prince evidently was well received in both French and English circles as he travelled in Europe. While Gonzaga was in London he inscribed a copy of the present edition to the young William Beckford (see *Book Collector*, 55, p. 574) and dined with Samuel Johnson and Hester Thrale. Johnson commented wryly that Thrale 'has added to her conquests the Prince of Castiglione' (letter to Henry Thrale, 9 April, 1777).

Barbier II, 855.



Des fleurs de la raison il orne sa jeunesse
Et son savoir est egal à son rang
Tout annonce en lui sa noblesse
Mais sans ayeux il seroit Grand

Desb. Carri del.

Gie. Volpelli int.

[21] **(CORDAY, Charlotte). [CRUIKSHANK, Isaac]. A second Jean d'Arc or the Assassination of Marat by Charlotte Cordé of Caen in Normandy on Sunday July 14 1793...** [London]: S. W. Fores, July 26 1793. **\$1250***

Hand-coloured etching (248 × 348 mm). Cut to plate mark. Small loss to upper right hand corner, not touching etched border.

'DOWN, DOWN, TO HELL & SAY A FEMALE ARM HAS MADE ONE BOLD ATTEMPT TO FREE HER COUNTRY' reads the speech emerging from Charlotte Corday's mouth as she holds a bloodied dagger, just withdrawn from the body of Marat, who has fallen to the ground. The subtitle reads: 'Who [Corday], while he [Marat] was villifying some of the more moderate men in the Convention and asserting that they should lose their heads stabled [sic] him saying, Villain thy death shall precede theirs.' Charlotte Corday was condemned to the guillotine for the murder of Jacobin leader Jean-Paul Marat. Aged just 25 at her death, she was later nicknamed *l'ange de l'assassinat* (the Angel of Assassination) for her actions and was posthumously revered by Royalists for her stand against the injustices of the era of the Terror.

News of Marat's assassination (on 13 July), without details, reached London on 22 July making this the earliest dated British print to depict her. Several later prints, including another by Gillray, depicted her trial and execution.

BM *Satires* 8336; De Vinck 5298; Krumbhaar 1077.



Down, down to Hell & say A Female Arm has
made one bold Attempt to free her Country

plans



Assassination of MARAT by Charlotte Cordé of Caen in Normandy on Sunday July 14 1793.
more Moderate Men in the Convention and asserting that they should lose their Heads
before his saying, Villian thy Death shall precede theirs.

[22] **[CRUIKSHANK, Isaac]. (Adam Philippe, comte de CUSTINE). The Murder of Custine.** French gratitude or republican rewards for past services. London: S. W. Fores, September 16, 1793. \$850*

Hand-coloured etching (243 × 385 mm), cut to plate mark. Traces of old mounting on verso at each corner, slight rubbing to upper left hand corner on recto.

Despite his former military success in service in the American and French Revolutionary wars Custine was found guilty of treason by a majority vote of the Revolutionary Tribunal on 27 August, and guillotined the following day. 'Custine (an ex-noble) was guillotined on 28 Aug. (in spite of his previous victories), accused of having treacherously caused the fall of Frankfort, Condé, Valenciennes, and Mayence. According to the English newspapers, he "kissed the crucifix, embraced his confessor... and at last was brought to the guillotine by force"' (BM *Satires*).

'Custine stands on the scaffold beside the guillotine (left). Four ragged ruffians are about to bind him to the plank on which he is to lie; one says, "By Gar so we will serve all de Generals who do not conquer de whole World, and give them de Libertè [sic]". Custine says, "Pardon me Heaven for having been leagued with such a set of Blood hounds". A stout soldier pushes a weeping priest, who says "Let us Pray", down the steps (right) which lead up to the scaffold, saying, "Go to de diable & Your Prayers both". Below (right) stand republican soldiers with fixed bayonets much caricatured. On the extreme left a man kneels at the guillotine holding his hat in place of the usual basket; he says, "Begar I will have a Drink of de blood."

BM *Satires*, 8340; De Vinck 6176; Krumbhaar 785.



The MURDER of CUSTINE



... or Republican rewards for Past Services.

[23] **(CUSTANCE, Olive). FLETCHER, Joseph Smith. Ballads of Revolt.** London and New York: John Lane, The Bodley Head, 1897. **\$1000**

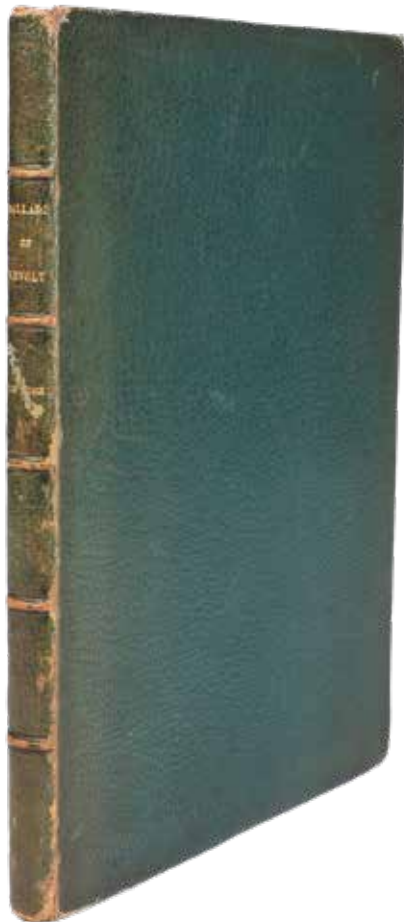
Small square 8vo (135 × 104 mm), pp. [6], 42; contemporary green morocco, all edges gilt, marbled endpapers, spine lettered gilt; rubbed, some offsetting from the turn-ins.

FIRST EDITION of an early collection of poetry by Fletcher (1863–1935), perhaps better known for his detective fiction. This copy inscribed by the English poet Olive Custance to the American writer and *salonnière* Natalie Clifford Barney —‘To Natalie ... The Poet and Lover ... from the “Little Princess”’— on the front flyleaf.

‘An avid reader of Pre-Raphaelite and aesthetic literature’, in the 1890s, Custance (1874–1944) ‘developed somewhat flirtatious relationships with John Lane, Henry Harland, and Richard Le Gallienne—respectively the publisher, editor, and reader of *The Yellow Book*. Custance was one of the most prolific women poets published in this notorious journal, with poems appearing in eight of its thirteen volumes ...

‘Custance’s first poetry volume, *Opals*, was published in 1897 by The Bodley Head [the same year as Fletcher’s] ... The poems addressed to John Gray were also included in this volume, along with several other love poems directed at ambiguously gendered beloveds. Such sexual ambiguity was reflected in Custance’s love life during this period. In the winter of 1900 she received an admiring letter from Natalie Barney, the openly lesbian author and salon hostess. Custance was invited by Barney to Paris, where she also befriended the symbolist poet Renée Vivien (Barney’s former lover). Accounts of this ménage are contradictory. Barney’s autobiography stated that Vivien was jealous of Custance; however, Vivien’s letters and her *roman-à-clef* *A Woman Appeared to Me* (1904)—in which Custance appeared as Dagmar—suggest that she and Custance enjoyed a brief love affair during the winter of 1901

‘During this period, in June 1901, Custance wrote a letter of admiration to Lord Alfred Douglas (1870–1945). The poets began to correspond, using the personas of “Fairy Prince” for Douglas, and “Princess” and “Page” for Custance’ (*Oxford DNB*), which may account for the inscription here.



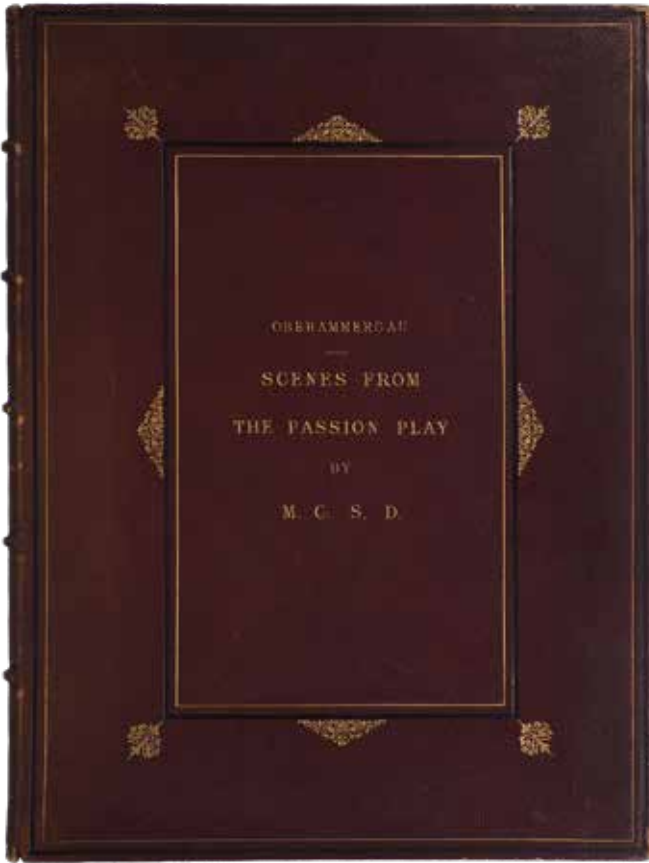
[24] **[DAWKINS], M. C. S. Oberammergau. Scenes from the Passion Play. A Set of twenty-four Plates. London: Thomas Maclean, [c. 1872?]** **\$1250**

Folio (420 × 320 mm), 24 hand-coloured tinted lithographs, pasted letterpress captions. Original printed blue upper wrapper preserved, late nineteenth-century panelled morocco, gilt, by Bickers & Son. The wrapper with manuscript addition of the artist's name to her initials and the presentation inscription 'Major Best with the author's love'. Bookplate of [Major] M. G. Best [of Boxley Abbey, Kent]. Some foxing to plates (mainly marginal) and (rather more heavily) to the wrapper, binding rubbed at corners. A very good copy.

BY AN OTHERWISE UNIDENTIFIED FEMALE ARTIST, this is a rare large-format album of lithographs of the famous catholic Bavarian passion play at Oberammergau. The artist's name is given only as initials 'M. C. S. D' on

the plates and wrapper, but this copy bears a contemporary manuscript addition to the initials, which thus reads 'M. C. S. Dawkins done by Herself'. It is additionally inscribed 'with love' to Major M. G. Best.





Performed decennially since 1634, the Oberammergau plays told the story of Christ's passion, with a large cast drawn from local villages forming immense *tableaux vivants* with spoken biblical texts in the vernacular. In the nineteenth century it became a major attraction for well-to-do Grand Tourists and drew significant numbers of English visitors (so much so that the pioneering travel agent Thomas Cook established an Oberammergau office in 1880). The passion play was widely

reported in contemporary English-language journals, adding to its attraction among English visitors (mainly protestant) who were curious about this ancient catholic theatrical tradition. We have been unable to discover anything substantial about the artist, but its fair to assume she made the journey to Oberammergau herself.

WorldCat lists the V&A copy only in the UK. In the US there are copies at the University of Saint Mary of the Lake (IL) and WRHS (OH).

[25] **DELÂTRE, Auguste and Eugène. Richard RANFT. [Trade Card].** Montmartre: Imprimerie artistique Aug[uste] & Eug[ène] Delâtre, [c. 1890s]. **\$600***

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 of 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.



[26] **(DEVOTION). BOUDT, Cornelius de and Martin BOUCHÉ.** [Two devotional prints on the theme of love. Antwerp, late-seventeenth or early eighteenth century]. **\$400***

Two engraved prints on paper (92 × 125 mm), hand-coloured (gouache with gold borders). Slightly thumbbed, old manuscript ?captions on verso, obliterated at an early date.

TWO ATTRACTIVE DEVOTIONAL CARDS ON THE THEME OF LOVE. Both invoke the imagery of the hunt. One reads: 'L'amour en forme de veneris / chasse les renards de mon coeur' [Love in the form of hunters chases the foxes from my heart]; the other: 'Il advient bien ou plus fin / de chasser pour son voisin' [it would be better or finer to hunt for one's neighbour]. Each has its central scene within

a polygonal cartouche and is surrounded by elaborate floral borders. De Boudt and Bouché were both active as printmakers in late seventeenth-century Antwerp, the former being the pupil of the latter. De Boudt, in particular, produced many thousands of such small engravings and they continued to be printed well into the following century.



[27] **[DU LAURENS, Henri-Joseph]. Le Compère Matthieu, ou Les bigarrures de l'esprit humain.** Paris: Imprimerie de Patris, 1796. **\$1000**

3 vols, 8vo (208 × 120 mm), pp. [4], 308; [2], 326; [2], 360, plus 9 engraved plates after Chasselat. Light waterstain to the extreme upper margin of the last few gatherings of vol. 3. Contemporary straight grain dark blue morocco gilt by Bozerian, jeune (signed at foot of vol. 1), Greek key inner gilt dentells, gilt edges. Spine ends slightly rubbed. Blue morocco label of the Bibliothèque Genard to vol. 1 and later bookplates of American bibliophile Frederic Robert Halsey. A handsome set.

First published in 1766 and memorably called 'that vivacious compost of obscenity and adventure' (Charles Whibley, 1898) *Le Compère Matthieu* proved to be among the most popular satirical 'philosophical novels' of the *ancien régime*. As frequently suppressed as it was republished, it makes a strong showing among confiscations

tabulated in the Robert Darnton's *Corpus of Clandestine Literature in France 1769-1789*. Strongly materialist, anti-establishment and anticlerical it was wrongly (if understandably) attributed to Voltaire. It continued to be published after the Revolution, but no longer surreptitiously and the present edition (often referred to as the best) is known in elegant





large *papier vélin* copies like the present, with the rather gothic plates *avant la lettre*. The fine binding is by Bozerian *le Jeune* (Virgil François Bozerian 1765-1826) perhaps the finest and certainly the most emblematic bookbinders of the Revolutionary and Napoleonic periods, who notably produced several hundred bindings for the French Imperial Library. This copy was in the library of Claude-Auguste Genard (1819-1908) of

Grenoble, then that of New York collector (and early Grolier Club member) Frederic Robert Halsey (1847-1918). The Huntington Library purchased the Halsey library *en bloc* in 1915, but sold many duplicates or other unwanted volumes.

Cohen-De Ricci, 336: 'Les exemplaires in-8, sur papier vélin avec les figures avant la lettre sont recherchés'.

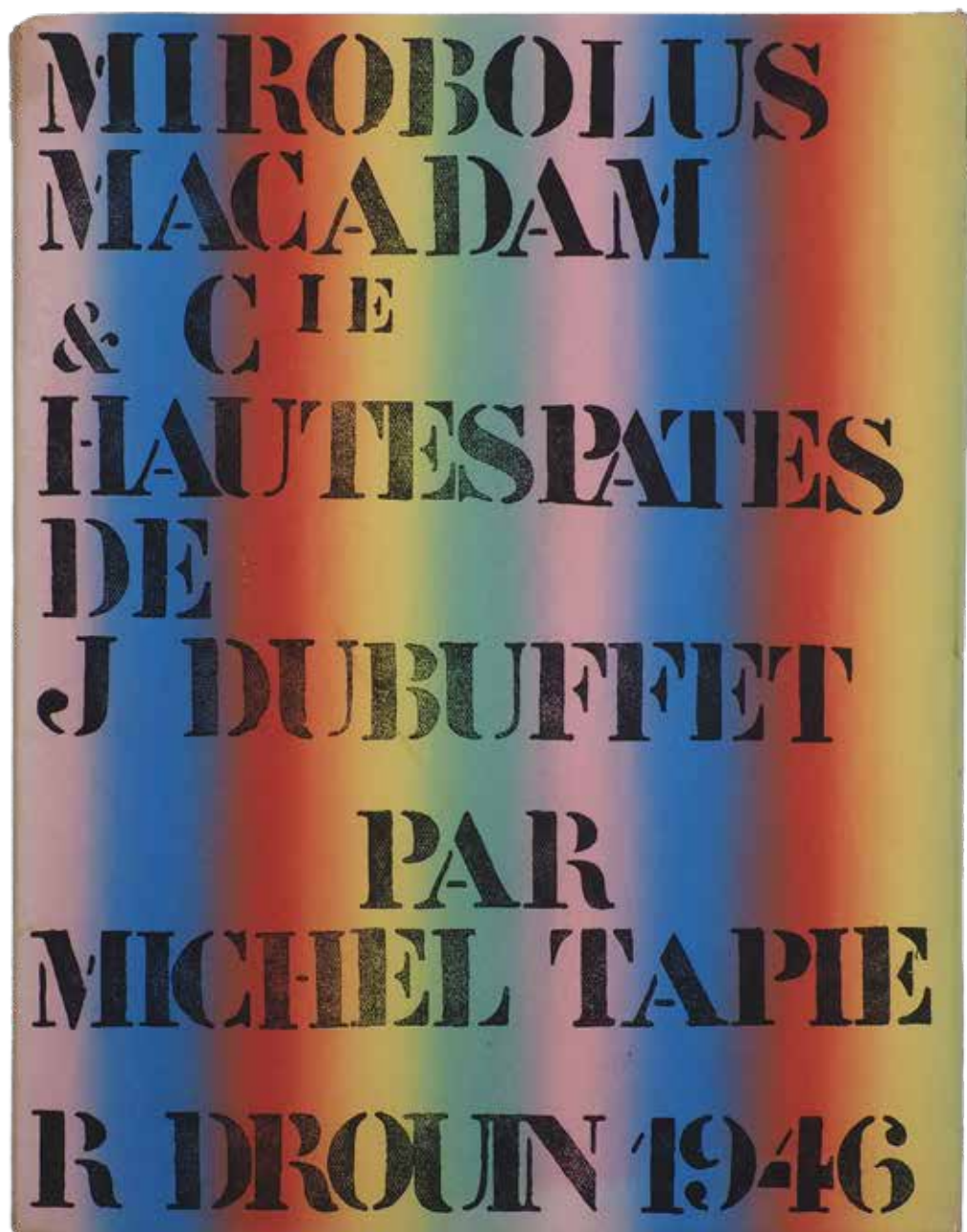
[28] (DUBUFFET, Jean). Michel TAPIÉ. **Mirobolus Macadam & C[ompagn]ie.** Paris: [imprimerie Union for] R. Drouin, [April] 1946. \$850

4to (242 × 190 mm), pp. 56, [6], with monochrome plates on papers of various tints. Original rainbow serigraph wrappers. Wrapper slightly frayed at the head, but overall an exceptionally bright and fresh example.

FIRST EDITION of the catalogue to Dubuffet's second exhibition 'Macrobolus et Cie' in which he exhibited a large number of *hauts pâtes* paintings composed of earth, gravel, tar and sand. It proved to be a significant moment in the postwar *art brut* revolt against high art and learned culture and provoked a significantly negative response, both among critics and physically in the

gallery. Two paintings were slashed and six others damaged. The pictures elicited a more favourable response in New York the following year.

The catalogue was limited to 700 copies (this one is unnumbered) plus 30 copies with an original lithograph.



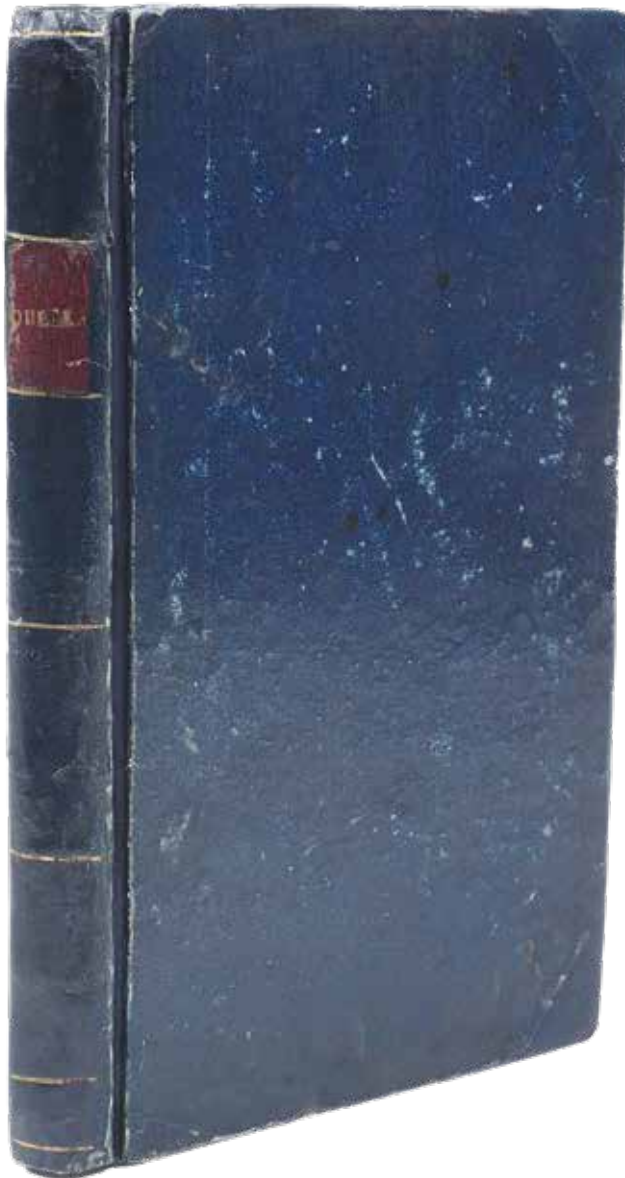
[29] **DURAS, Claire de Durfort, duchesse de. *Ourika*.** [Colophon: À Paris, de l'Imprimerie Royale], [December 1823]. **\$22,500**

12mo (170 × 101 mm), pp. 108. Uncut. Contemporary dark blue paper covered boards, spine ruled in gilt, red morocco label. Slightly rubbed, spine label chipped, expert repairs to forecorners of the upper cover and to the lower portion of the spine. A very good copy.

FIRST EDITION, FIRST ISSUE, PRINTED FOR PRIVATE CIRCULATION, OF ONE OF THE GREAT RARITIES OF EUROPEAN LITERATURE. *OURIKA* REMAINS OF THE MOST POWERFUL AND CONTROVERSIAL TREATMENTS OF THE THEMES OF RACE AND CLASS IN THE EARLY NINETEENTH CENTURY. THE FIRST ISSUE IS THOUGHT TO HAVE BEEN PRINTED IN BETWEEN ONLY 25 AND 40 COPIES.

Though continually controversial *Ourika* is one of the most sophisticated treatments of the construction of social identity and the mechanics of racism.

Ourika, based on fact, and influenced by Rousseau and Chateaubriand, is the complex story of a black African child, bought (some said rescued) from the slave trade and raised in aristocratic circles in Revolutionary France. It is the first fully developed attempt to portray a black heroine in Europe and the first French novel with a black female narrator. It proved controversial from the start and remains so. On the one hand it has been interpreted as a compassionate account of both racial and female alienation (Duras certainly projects her own experience onto that of her heroine) while on the other it has been described as a sustained act of



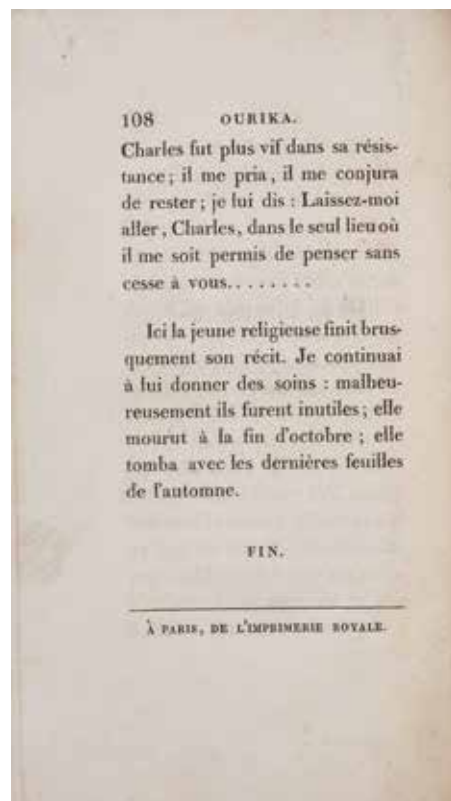
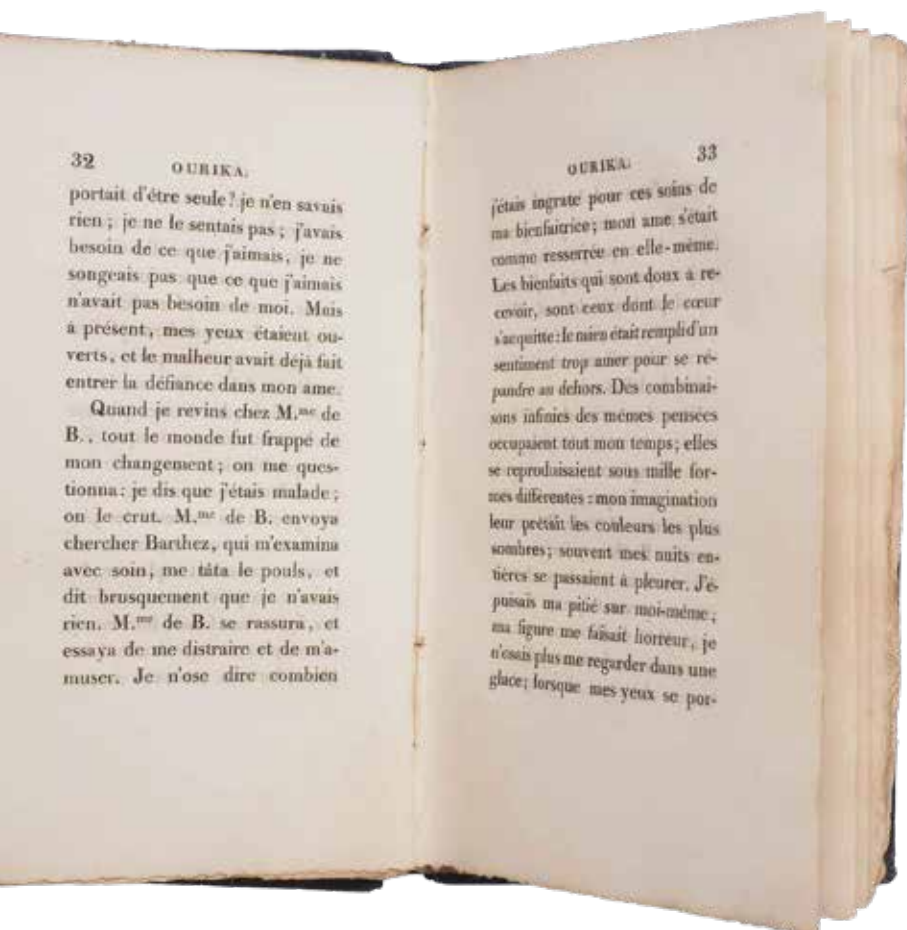
appropriation and even as an apology for slavery. Whatever is the case, it caused a sensation with the first trade edition of 1824 becoming a bestseller and later editions very widely read in France and further afield (with early translations into English, German, Italian, Spanish, Swedish and Danish).

This true first edition, which contains no date of publication, precedes *Ladvoct*'s 1824 first trade edition by at least three months, and was in circulation in December of 1823, on the evidence of several excited notices in the contemporary press (*Pailhès*). It is known in two issues, this copy being of the first, with the title page bearing only the title and a quote from Byron: 'This to be alone, this, this is solitude!'. A second issue followed swiftly with the Byron quotation moved to the head of the text on p. 3 and 16 minor textual corrections; issue points which were recognised and enumerated by Louis Scheler in his article 'Un best-seller sous Louis XVIII: *Ourika* par Mme de Duras', *Bulletin du bibliophile*, 1988, 11-28. In both issues

no author's name is given and the place of publication and the printer (the *Imprimerie Royale*) appear only as a colophon on p. 108. Scheler also cites Mme de Duras's letter of 14 January, 1824, in which she notes that the first edition was of no more than 30 copies, though it is unclear whether this relates to the first issue only or the first and second.

Worldcat locates only the *Bibliothèque nationale*, Harvard, Morgan Library and Princeton copies of the first edition. Harvard actually holds copies of each of the two distinct 1823 issues. The Morgan Library copy is in red morocco with the arms of George IV of England, while the Princeton copy retains its original printed green wrappers.

Carteret, *Trésor du Bibliophile romantique et moderne 1801-1875* (1976) 'de la plus grande rareté', mentioning a single sale record for this edition: 24 May 1966 (morocco by Simier, 1700 francs); *Pailhès, La Duchesse de Duras et Chateaubriand*, p. 314-17.



[30] **(ÉCOLE ESTIENNE).** *Voyage scolaire 1899.* L'École Estienne en Belgique et dans le nord de la France. Paris: Imprimerie de l'École Estienne, 1901.

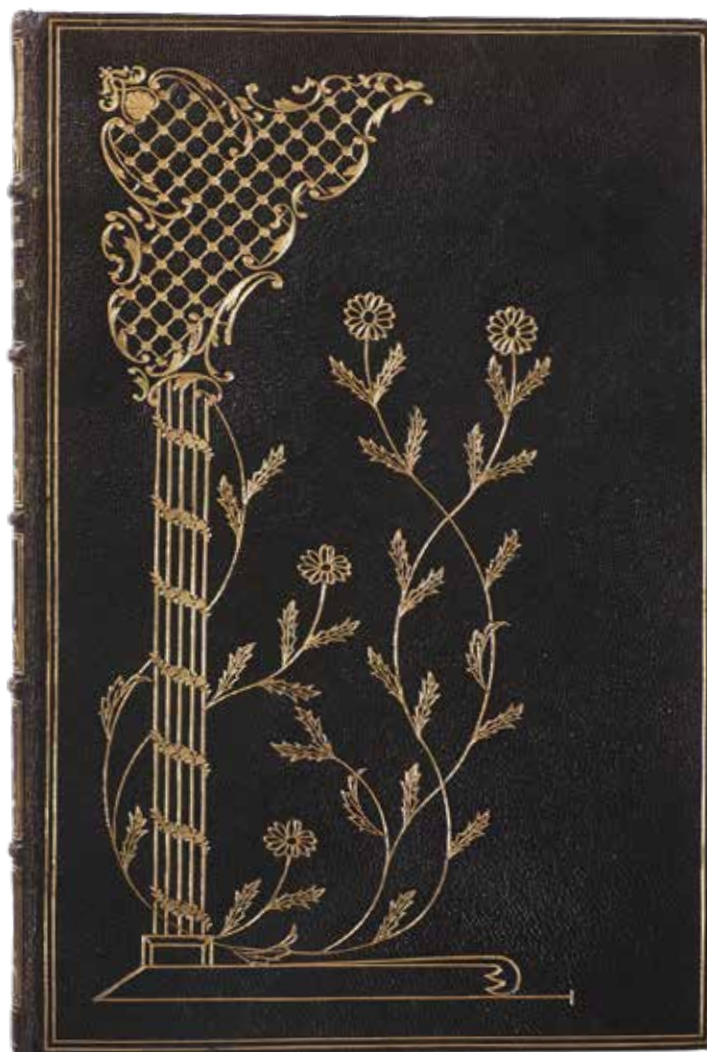
\$1600

4to (272 × 180 mm), pp. 53, [3]. Printed on smooth paper, decorative borders in pale green and orange throughout, illustrations, some printed in colour. Original colour printed wrappers preserved in a contemporary dark green/black morocco binding with an elegant floral and architectural design to the upper cover tooled in gilt within double fillet borders, inner gilt dentelles. Closed tears to the margin of one leaf and the rear wrapper, repaired, minor expert restoration to the binding.

FIRST EDITION, in an exceptionally accomplished binding. This is an account of a summer visit by students at the pre-eminent Paris school of book arts to Lille, Ostend, Bruges, Ghent, Antwerp and Brussels. The entire production (text, type-founding, typography, illustration, *mise en page*, printing, engraving, photogravure and binding) is by students named on the colophon. The named binders presumably place the book in wrappers, but the additional

elegant contemporary gilt tooled binding is unsigned, though likely also an advanced student production. Among the contributors to the text is one 'Lanoë' who must be the noted binder Charles Lanoë who was one of the first *doreurs* (finishers) to study at the École Estienne. He went on to create many fine bindings in the early decades of the twentieth century.

WorldCat locates no copy outside Belgium, no copy in the French CCFr.



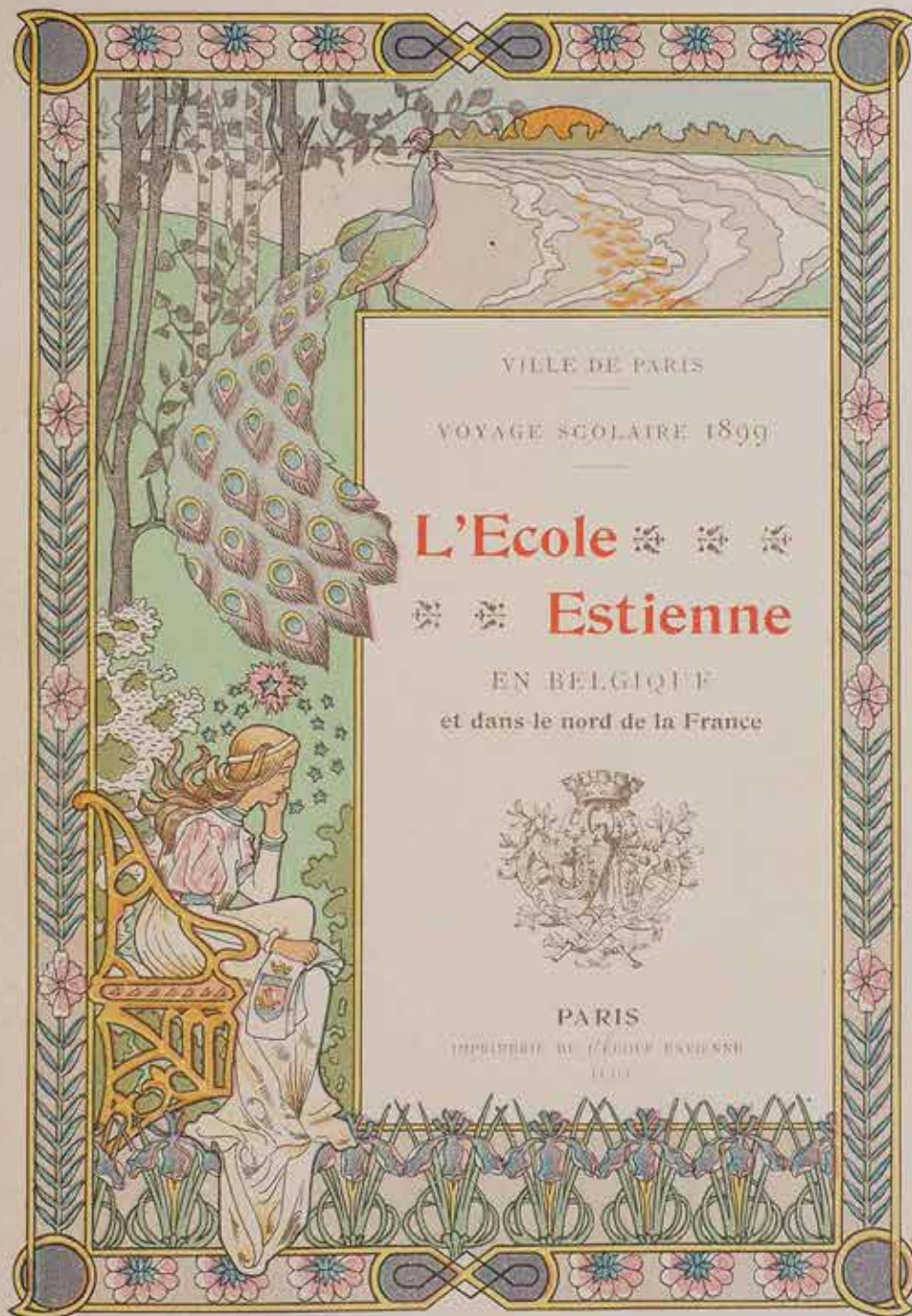


TABLEAU GÉNÉRAL. — Répartition du travail entre les diverses années. — Ind

FACULTÉS.	ANNÉE PRÉPARATOIRE.	HEURES PAR SEMAINE.	COURS DE 1 ^{re} ANNÉE.	COURS DE 2 ^e ANNÉE.
LETTRES. (Table orange.)	Lectures : Dictées; Verbes; Analyse logique.	6	Français : — Lecture; Littérature	Français : — Lecture;
	Premières notions d'une langue étrangère.	2	Langues vivantes.	Langues vivantes
	Récits d'histoire de France et d'histoire ancienne.	3	Histoire.	Histoire.
	Carte du département; Étude sommaire de la France	3	Géographie.	Géographie.
	Premières notions de morale.	1	Géologie.	Cosmographie.
			Industrie	Industrie
			Morale.	Morale.
SCIENCES. (Table rouge.)	Calcul mental; Système métrique.	6	Arithmétique.	Arithmétique.
	Les quatre règles d'arithmétique. (Insister sur la table de multiplication).		Comptabilité : — Tenue des livres.	Comptabilité commerciale
	Quelques notions d'histoire naturelle.	1	Droit commercial.	Droit commercial.
			Physique.	Chimie.
			Botanique : — Hygiène.	Zoologie : — Hygiène.
ARTS. (Table violette.)	Écriture.	6	Écriture.	Écriture.
	Dessin linéaire.		Dessin linéaire : — Géométrie.	Dessin linéaire : — Géométrie.
	Chant.	2	Dessin industriel : — Ornement.	Dessin industriel : — B
			Gravure sur bois ou porcelaine.	Gravure sur bois ou porcelaine.
			Chant (Méthode Cécil).	Chant (Méthode Cécil).
TRAVAUX MANUELS (Table bleu.)	Couture : — (Deux heures par jour, et dans la matinée, pour que, l'après-midi, il n'y ait aucun encombrement aux ateliers)	12	Couture : — Confection; Principaux points.	Couture : — Robes; C
			Lingerie : — Broderie.	Lingerie : — Broderie
			Tapiserie : — Points principaux; Dessins.	Tapiserie : — Sujets.
			Fleurs artificielles : — Feuillages; Tiges.	Fleurs : — Montage.
			Dentelle.	Dentelle.
			Cartonnage.	Cartonnage.
ÉTUDES. (Table verte.)	Deux heures par jour d'étude.	12	Étude (12 heures).	Étude (12 heures).
	Total.	54		
COURS NORMAL. (Table rose.)	Institutrices. — Préparation aux examens. Le cours a lieu 3 fois la semaine : les lundi, mercredi et vendredi de 2 à 4 h.	6	Préparation au Brevet de 16 ans.	Préparation au Brevet

[31] (EDUCATION). SAUVESTRE, *Madame Ch[arles]*. **Guide pratique pour les écoles professionnelles de jeunes filles**. Paris: [P.A. Bourdier, Capiomont fils for] L. Hachette, 1868. \$2750

Large 8vo (250 × 170 mm), pp. [4], 24, [2], plus 7 double-page tables (one hand-coloured) and one folding lithograph plan. Uncut in original wrappers. Slightly soiled and frayed, but a good copy.

répartition du nombre de leçons par semaine.

ANNÉE.	COURS DE 3 ^e ANNÉE.	HEURES	
		PAR SEMAINE.	
Littérature.	Français : — Lecture ; Littérature . . .	4	13
	Langues vivantes	4	
	Histoire		
	Géographie	4	
	Cosmographie		
	Économie domestique		
	Morale	1	
	Arithmétique	3	11
	Comptabilité commerciale	6	
	Histoire du commerce		
	Littérature	1	
	Minéralogie : — Hygiène	1	
	Écriture	2	12
	Dessin linéaire : — Géométrie		
	Dessin industriel : — Fleurs ; Fruits	8	
	Gravure sur bois ou peinture sur porcelaine		
	Claut (Méthode Cherdé)	2	
Vêtements.	Couture : — Réduction du patron		6
	Lingerie : — Broderie		
	Tapisserie : — Sujets	6	
	Fleurs : — Bouquets ; Guirlandes		
	dentelle		
	Cartonnage		
	Étude	11	12
	Histoire des Beaux-Arts, en 3 ^e année seulement	1	
	Total	54	
de 18 ans	Préparation au Brevet supérieur	6	6

FIRST EDITION of this rare practical programme for female secondary education. The so-called Duruy Reforms of 1865 instituted a new programme of secondary instruction geared towards practical careers in business and administration. While they also reformed primary education for girls, they did little for their secondary education, as noted in the foreword here by Madame Charles Sauvestre, *institutrice*. She concludes that the private initiatives are the only way of circumventing this, and the *Guide pratique pour les écoles professionnelles de jeunes filles* is a brief but complete guide to the practicalities and particularities of secondary schools for girls, starting with budget estimates for their foundation and maintenance. Much of detail is provided by the tables, which include three-year curricula with breakdowns of the necessary subjects, encompassing, letters, sciences, arts, and practical studies. ‘Letters’ comprise literacy in French and other living languages (not Latin), as well as history, geography, cosmography, domestic economy and ethics (religion is absent). ‘Sciences’ include mathematics (especially mental and commercial arithmetic), accounting, botany, zoology and mineralogy. ‘Arts’ include writing, drawing, geometry, ornament, industrial drawing, engraving, painting on porcelain and singing (formal music and panel painting notably absent). ‘Practical studies’ include couture (dressmaking), embroidery, tapestry, artificial flowers, lacemaking and paper crafts. Each of these subjects is broken down further into specific lessons with their place in a termly and weekly timetable divided into hours. A final chapter gives recommendations for the organisation of a library and a list of recommended books and authors.

WorldCat: Library of Congress only outside Europe.

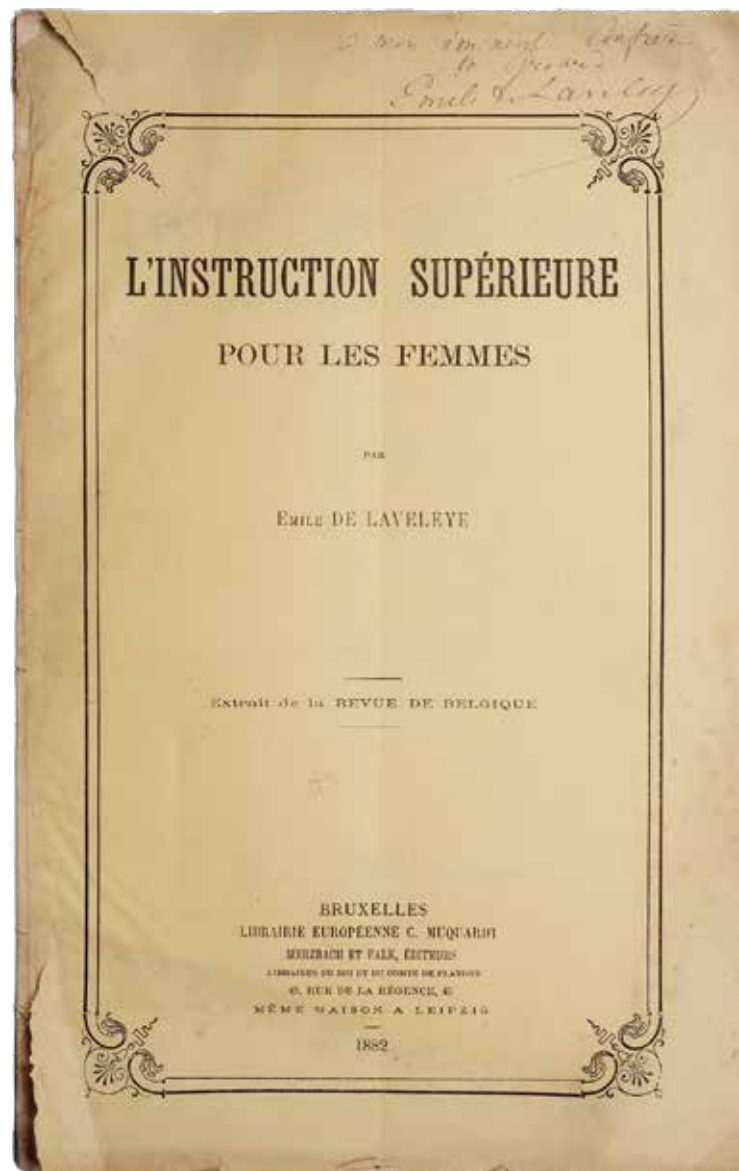
- [32] **(EDUCATION). LAVELEYE, Émile de. L'Instruction supérieure pour les femmes...** extrait de la Revue de Belgique. Brussels: [P. Weissenbruch for] Librairie Européenne C. Muquardt, 1882. **\$1500**

8vo (245 × 155 mm), pp. 19, [1]. Original yellow wrappers, inscribed at head: 'A mon éminent Confrère B. Greard Émile de Laveleye'. Slightly dusty, spine split, with closed tears to upper cover, but a good copy..

FIRST EDITION, PRESENTATION COPY, arguing for the proper provision of university education for women. The author surveys recent developments around the world, notably in the United States, where the women's education movement has been most marked (and citing the Philadelphia

medical school and the University of Michigan as examples) and in Great Britain (citing University College, London, Girton and Somerville Colleges at Cambridge and Oxford respectively).

WorldCat locates a single copy: Università Bocconi, Milan.

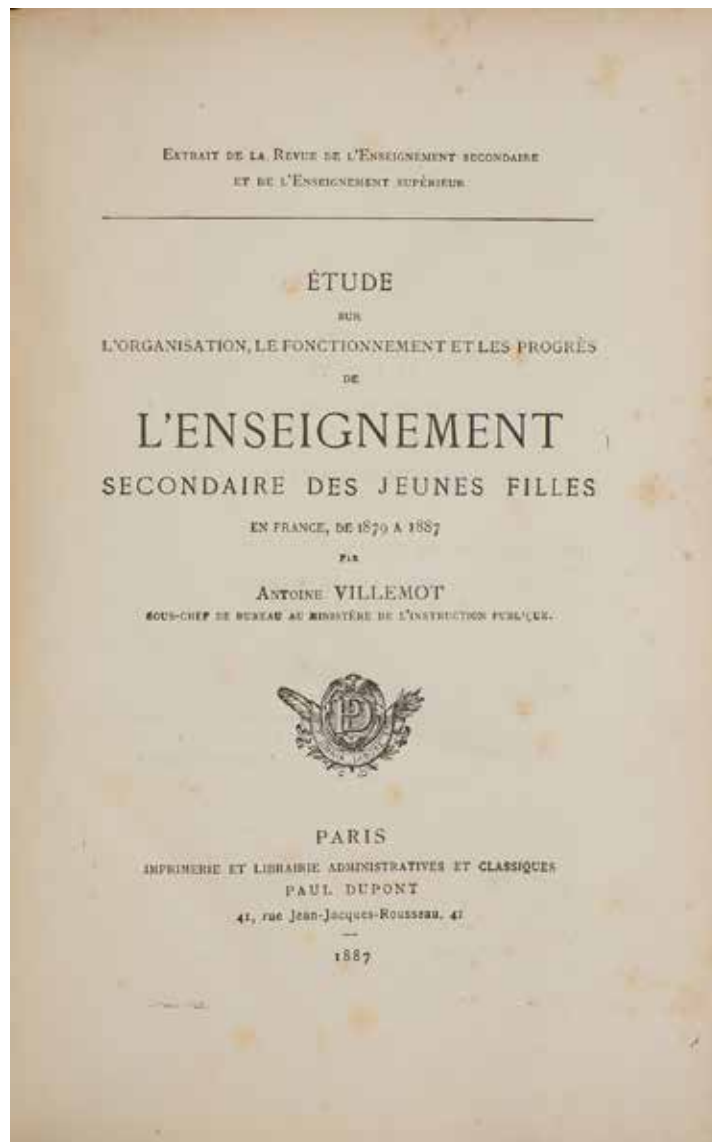


- [33] **(EDUCATION). VILLEMOT, Antoine.** Étude sur l'organisation, le fonctionnement et les progrès de l'enseignement secondaire des jeunes filles en France, de 1879 a 1887. Paris: Imprimerie et Librairie administratives et classiques Paul Dupont, 1887. \$450

8vo (235 × 150 mm), pp. 184. Contemporary quarter morocco. Slightly rubbed. An excellent copy.

FIRST EDITION of this survey of the fundamental changes made to female education in France between 1879 and 1887, France fundamentally reformed female education, moving from Catholic-dominated, basic instruction to a state-run, secular, and more academic system. Legislation such as the 1880 so-called Camille Sée

law, established the first public secondary schools for girls (lycées) to produce educated 'republican mothers,' focusing on academic study rather than just needlework. The author was deputy director of the French ministry of public education. He dedicates the book to Camille Sée.



[34] **FORFITT, Joseph.** *The Book of Psalm in Metre according to ye Art of Short-Writing* by I. F. 1726. [Spine title: 'Patrick Psalm']. pp. [2], 144.

The Psalms of David imitated in the Language of the new Testament by I. Watts, according to the Art of Short Writing by I.F. 1728. [Spine title: 'Watts Psalm']. pp. [2], 1-12, 16-130 (two leaves, pp. 12-14, and the right-hand portion of another, pp. 15-16, neatly cut out, probably during composition and thus without loss to text). **\$4000**

2 vols., manuscripts on paper, 32mo (page size 74 × 46 mm, binding 79 × 56 mm), all pages ruled in red in two columns, shorthand text, except for titles and music on the last 6 pages of vol. I. Contemporary black morocco (matching), gilt, sides with ruled borders, scrolling cornerpieces and central lozenges incorporating the initials I.F., panelled spines each with 3 raised bands, gilt edges, marbled endpapers. Joints slightly rubbed, corners slightly bumped with slight loss to the leather. A very attractive set.



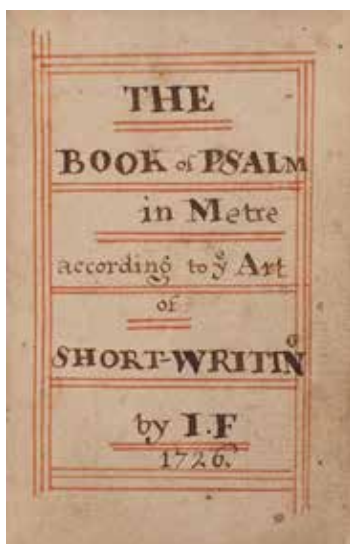
TWO NEAR-MINIATURE VOLUMES OF PSALMS IN SHORTHAND by Joseph Forfitt, a London apothecary and a religious dissenter who was to become the first secretary of the Society for Promoting Religious Knowledge among the Poor. An industrious copyist, he apparently produced a number of evangelical manuscripts, often digesting or transcribing theological or liturgical texts, which were referred to on his death as 'The Curious Manuscripts of Joseph Forfitt' and 'a library in themselves' (*The London Chronicle*, March 10-12, 1763, advert for sale). These two tiny volumes are early examples and present the psalms in the abbreviated versions by Bishop Patrick Simon and Isaac Watts. Transcribing





the psalms manually into shorthand in this period (and other similar manuscripts are known) served a dual purpose of mastering shorthand with known and easily verifiable texts and as an act of devotion, internalising the text through transcription in an alternative language. The miniature format of shorthand psalms has a precedent in Jeremiah Rich's *Whole Book of Psalms in Meter According to the Art of Short-Writing* printed in 1660, but Forfitt's manuscript uses a more up-to-date shorthand system, currently unidentified among the many systems in the years around 1700 (when shorthand experienced something of an explosion in use and interest).

It was potentially also conceived by Forfitt as having an evangelical end, reducing texts in volume for transmission in portable form, though his evangelism was primarily conducted through the distribution of printed bibles among the poor. The Society for Promoting Religious Knowledge among the Poor was founded by a group of London based dissenters, led by Benjamin Forfitt, with Joseph as treasurer and later secretary. Early members included the Countess of Huntington, John Newton, the Thorntons of Clapham, Henry Venn, George Whitefield and William Wilberforce. It sent bibles to poor communities in both Britain and America, the latter including enslaved and indigenous people. A letter published in 1761, *Extract of a letter from the Reverend Mr Wright, in Cumberland County, Virginia. To Mr Joseph Forfitt, July 1761*, returned thanks for Forfitt's 'endeavours to promote the glory of God in Virginia by spreading good books amongst the most ignorant and poor'.



Surviving examples of Forfitt's manuscripts include *A Select Collection of Psalm-Tunes and Anthems set in three Parts for the Voice and Musical Instrument called the Psalterer*, quarto, 1737 (Maggs, English Literature prior to 1800. Part 6, 1950, £5, now Beinecke Osborn Music MS 17); a three volume Bible and Book of Common Prayer (1729-40) also in shorthand (Sotheby's, 5 May 1981, £75 to Maggs);

A new version of the Psalms of David; Book of Common Prayer; The Book of Psalms in Metre, 1740, Bridwell Library, Southern Methodist University).

[35] **(FUTURISM. Manifestos 1912-1917). (FUTURISM. Four Manifestos. 1912-1917).** \$1000*

a **[MARINETTI, F. T.] Manifeste technique de la littérature futuriste.** [Milan: A. Talveggia for Direction du Mouvement futuriste, 1912].

Folio (290 × 230 mm), pp. [4] (one bifolium). Browned, some marginal creasing. [with:]

b **[with:] Supplément au Manifeste technique de la littérature futuriste.** [Milan: A. Talveggia for Direction du Mouvement futuriste, 1912].

Browned, some marginal creasing, fore-edge quite chipped.

FIRST EDITIONS IN FRENCH (simultaneous with the Italian issues) of Marinetti's Futurist manifestos for literature: 'Sitting on the gas tank of an aeroplane, my stomach warmed by

the pilot's head, I sensed the ridiculous inanity of the old syntax inherited from Homer. A pressing need to liberate words, to drag them out of their prison in the Latin period!'

c **[MARINETTI, F. T.] Le Music-Hall. Manifeste futuriste publié par le "Daily-Mail,"** 21 Novembre 1913. [Milan: A. Talveggia for Direction du Mouvement futuriste, 1913].

Folio (290 × 230 mm), pp. [4] (one bifolium). Browned, some creasing, chipping and short tears at margins, but generally sound.

FIRST EDITION of Marinetti's manifesto on the music hall. Though dated 29 September 1913, publication postdated the abridged version published in English in the *Daily Mail* on November 21, 1913, where it was attributed to 'the only intelligible Futurist'. Issued simultaneously in Italian in this pamphlet form. It lays out the Futurists' enthusiasm for Music Hall as an anti-academic art form, not bound by tradition, with its speed and mechanical novelty, its use of cinematography to create effects unheard of in the theatre, and its genuine

collaboration with the audience, among many other perceived advantages over conventional theatre. It ends with a typically Futurist typographical performance incorporating adverts for Manoli cigarettes. Marinetti had been lecturing in London in 1913 and his various pronouncements were eagerly covered by the press. It was not until the eve of war in 1914 that he put his manifesto into practice, giving presentations at London's largest music hall, the Coliseum — events which were greeted with a degree of bemusement by a distracted British public.

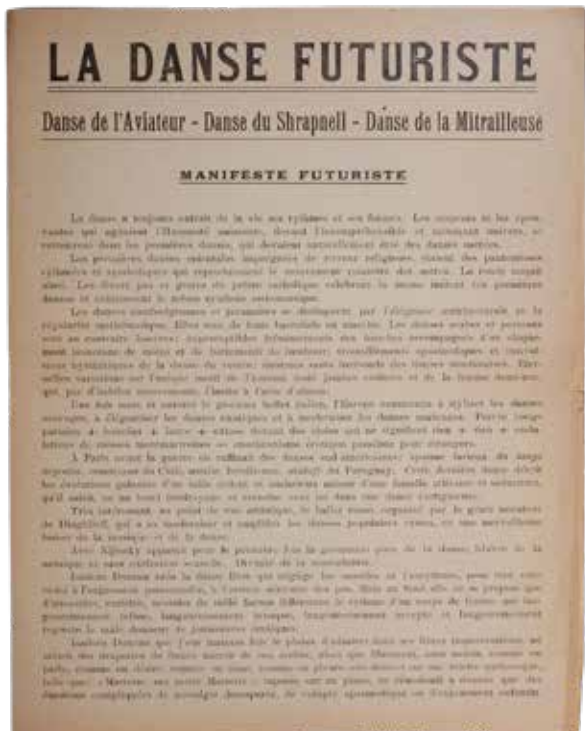
d **La Danse futuriste. Danse de l'Aviateur – Danse du Shrapnell – Danse de la Mitrailieuse.** [Milan: A. Tareggia for Direction du Mouvement futuriste, 1917].

Folio (290 × 230 mm), pp. [4] (one bifolium). Browned, some creasing, chipping and short tears at margins, but generally sound.

FIRST EDITION IN FRENCH (and probably the first separate edition) the Italian text having previously appeared in the journal *Italia futurista* of 8 July 1917. Marinetti's manifesto for dance applies the Futurist programme prioritising action, violence and speed to contemporary dance. He considers the innovations brought to European dance by Argentine tango ('*spasme furieux*') and other South American forms, he is equivocal about

the languorous style of Isadora Duncan but more enthusiastic about Loïe Fuller, before coming to the point: 'La danse futuriste sera: Inharmonieuse – Disgracieuse – Asymétrique – Dynamique – Motlibriste'. He then gives detailed accounts of three such dances: Danse de l'Aviateur – Danse du Shrapnell – Danse de la Mitrailieuse.

Carteret 418.



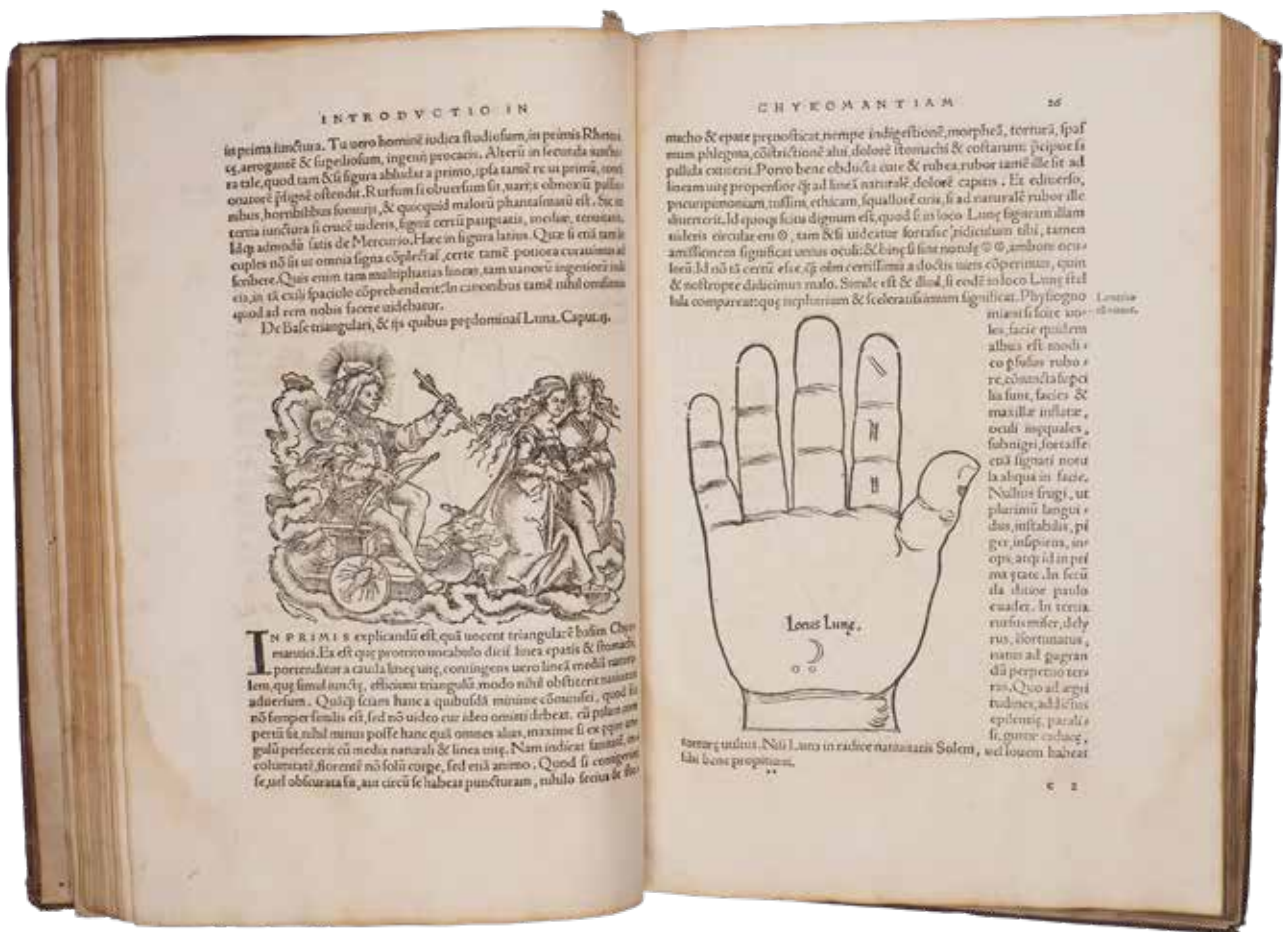
[36] **INDAGINE, Johannes ab. [or Johannes ROSENBACH].** Introductiones apotelesmaticae elegantes, in chyromantiam, physiognomiam, astrologiam naturalem, complexiones hominum, naturas planetarum, cum periaxiomatibus de faciebus signorum, & canonibus de aegritudinibus, nusquam ferè simili tractata compendio. [Strasbourg: Johannes Schott for the author], 1522.

\$9500

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

FIRST EDITION of this copiously illustrated treatise on chiromancy, physiognomy and astrology, which includes three fine woodcuts by Hans Baldung, former apprentice to Albrecht Dürer. They are: the large title

portrait of the author, the final full-page decorative arms and one physiognomical diagram of a man and a woman (p. 5 in the second part) — all three show clear echoes of Dürer's style. The book was printed for



Ad. no. dedit Lavinio. Marquesus a Cambrico

INTRODVCTIONES APOTELES
maticæ elegantes, in Chyromantiam, Physiognomiam,
Astrologiam naturalem, Complexiones hominum,
Naturas planetarum. Cum periaxiomatibus de
faciebus Signorum, & canonib. de ægritu-
dinibus, nusquã fere simili tractata
compendio.

A V T O R E



IOANNE | INDAGINE | 1522.

Cum gratia & priuilegio Imp.

alterius temperat sequitiā. De signatis illud nullibi non celebratissimū est quod Aristoteli tribuunt, cauendū esse ab his quos natura signauit. Saturnicorū meminit & eleganter doctissimus Mai filius sicinus libro. 3. de uita cœlitus cōparanda. eius uerba sic habent. Saturnini euadunt immunda quidem, ignari, inuidi, tristes, demonibus immundis expositi: quorū com mercū procul effugito. Nam Saturni quidem uenenū alibi sopitū later, ceu sulphur a flamma remotum: in uiuentibus uero corporibus sepe flagrat, atq; ut sulphur accensum, nō cōburit solum, sed etiam uapore noxio omnia circū implet, atq; inficit appropinquantēs. &c. Ita etiam Iouiales presente tali aliquo signato infelices euadū. Hactenus Marfilus. Apollonius Thianeu fama est, in Epheso deprehendisse saturnium senem, qui sola presentia sua totā urbem infecerit pestilentia. Hæc cū copiose ab eodem uiro sapientissimo tractata sint, cætera sollicito lectori relinquimus, nobis sat esse indicasse autorem.

Aristoteles
Marfilus
sicinus

Apollonius
Thianus

C De Capillis, & alijs accidentibus. **Caput. 8.**
CAPILLORVM physiognomiā ita recte describemus, si primum illorum naturam adsignauerimus. Non sunt aliud capilli, q̄ uapor calidus & sicus ab aere circumstante indensatus & sicatus. Qua finitione id in primis palā fit, senes & saturnicos depiles esse ideo,

Capilli.

Depiles se
gerunt.



ob perpetuum in uiribus gelu. Cholericos item hirsutos, comatos, propter calorem, & adustos humores. Nisi in quibus nimium calor ille habundat. Quod autē criski sunt quidā & retorti, id poris adscribunt medici, qui prætracti comā quoq; sic disponunt, subinde feramus nūc iudiciū. Cæsaries plana, mollicula, tenuis, mollem, tenuem, timidum, remissum pa

Capilli
plani

cificum indicat. Tenax & gratum. Sunt quibus frons capilli luxuriam, uanitatem, arrogantiam, semper ignauiam ingenij, more cornu effertur crispa, & uel alicui uitio implexum & quod nemini non compertum, dam nigrore nigrescit. De his cogitabundi, fideles, probi: plerumque ex medicorum decretis prematuri suberescunt cani, inconstabiles. Præterea & illud humor ille qui masculis in menstruum, uel in lac, si conuenit quoq; uiragines dicimus, cen

De Physi
Cap

Ex tot hominum facieb sibi conueniunt: Quos sit. Quis ei poterit omnia a habet quibus adseq non nihil pe



offa: audacem, robustum, fallacem, fortuna
 illior est, & tempora hirsuta ijs tribuimus
 tiam. Crispitudini tamen si accedat durici
 ore se fert. Que uero in angulis temporu in
 galeata, uel cristata, pre egeris hoibus gra
 deditum: rubeam habentem similiter, sed
 n habetur. Illa optima est, que candenti quo
 is pronunciantum, quod prudentes sunt, &
 ariter & alba flaua, glauca, uel subalbida. Il
 obiter etiam adijciendum censemus, quibus
 n iuuenta esse incontinentes, impudicos, &
 raditum ab Alexandro Aphrosidco, quod
 omam resoluitur, mulieribus conuertitur in
 eperint. Et quibus barbitium succrescit, has
 ti quod coitus sunt appetentissimi.

Tendit
 Fons capil
 litior.

ognomia faciei.
 out. 9.

us an non mirum uidetur tibi, quod uix duo
 fit etiam ut ne hic tradi certa coniectura pos
 nimos scrutari: Siquis tamē curiosior fuerit,
 possit, colorē & proportionē. Colorū extrema



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

Indagine (1467-1537) was a Carthusian prior and humanist theologian who saw no conflict between orthodox faith and the occult sciences. The book was widely read across Europe and frequently reprinted, with a small format octavo edition from Frankfurt in the same year, a vernacular German edition appearing the following year, and an English translation in 1558 (with at least 12 more editions in English before 1700). It was placed on the *Index Librorum Prohibitorum* in 1559.

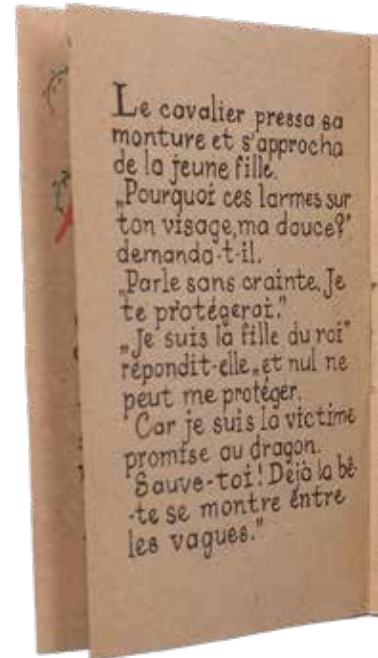
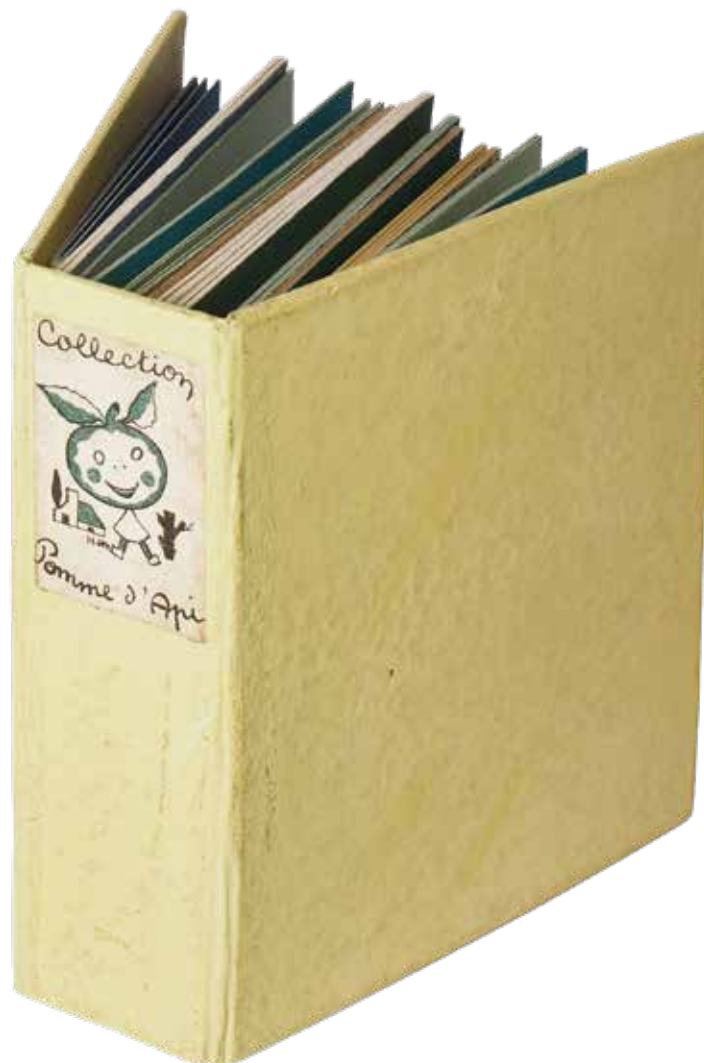
Though we have been unable to identify the early owner of this copy, whose monogram appears on each cover, the early inscription is from Rainold, Marquis of Canhilac (Languedoc).

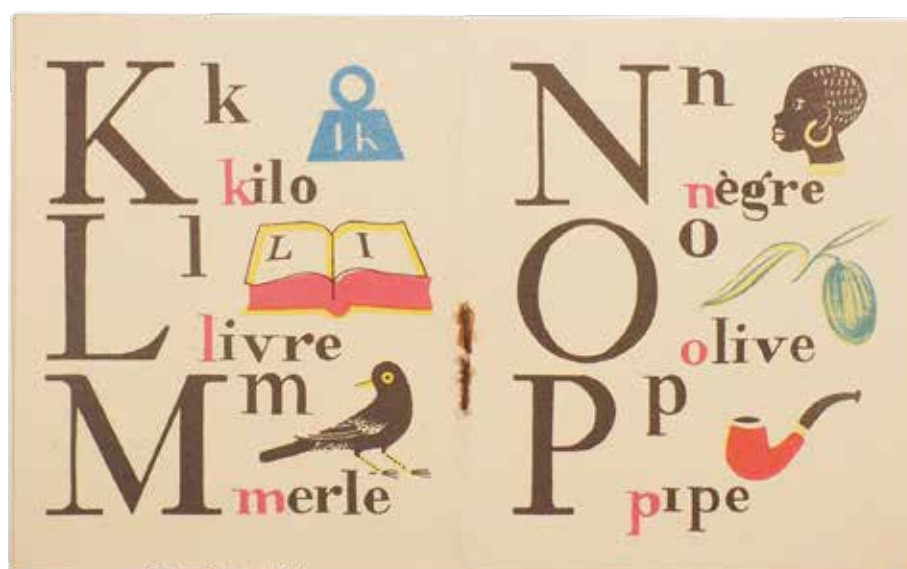
Adams I 88; VDr6 R 3108; Mende, *Hans Baldung Grien*, 458-460. Worldcat: Cambridge, Leeds, Folger (portrait mostly lacking), Duke, Princeton (2 copies, one lacking a leaf), Philadelphia College of Physicians and UCLA outside continental Europe.

[37] **IVANOVSKY, Elisabeth.** **Collection Pomme d'Api.** Brussels: Edition des artistes, [1941-1946]. **\$2500**

24 vols, 64mo (74 × 65 mm, vols. 1 & 5 slightly smaller), printed in colour throughout, stapled in coloured wrappers. Spines very lightly rubbed with occasional minor discolouration from staples, but an exceptionally fresh set. The first 18 volumes contained in original yellow slipcase with printed label.

A RARE SET OF ALL TWENTY-FOUR PARTS OF THIS DELIGHTFUL MINIATURE CHILDREN'S COLLECTION by an artist born in the USSR (in present-day Moldova). Elisabeth Ivanovsky arrived in Belgium in 1932 to complete her art training at the Higher Institute of Decorative Arts in La Cambre. 'Along with other Russian expatriate artists, she revolutionised the world of children's books in the 1930s in Belgium and its neighbouring countries. Strongly influenced by her Moldovan teachers, the visual artist Șcneer Cogan and Auguste Baillayre, both prominent figures in

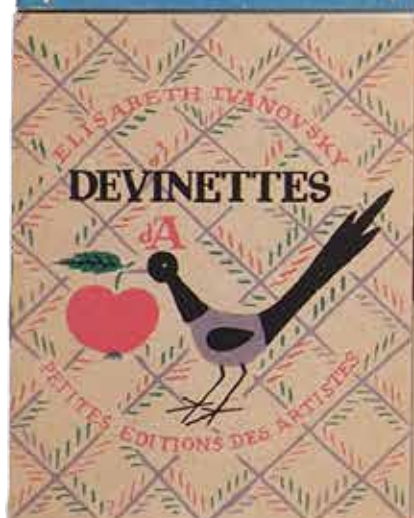
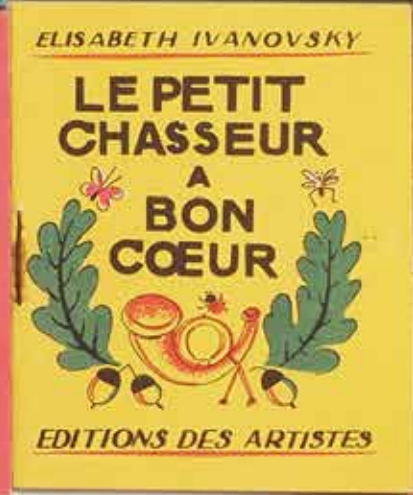
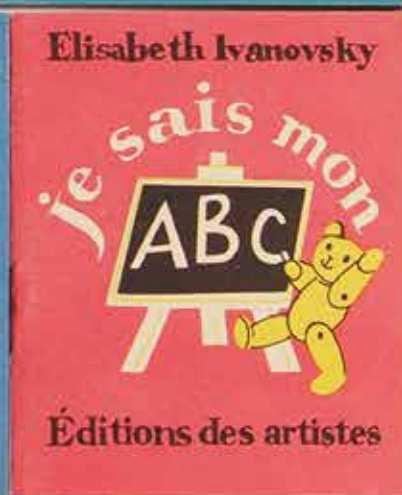
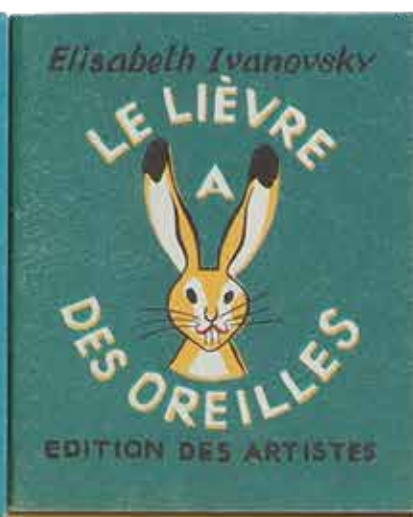
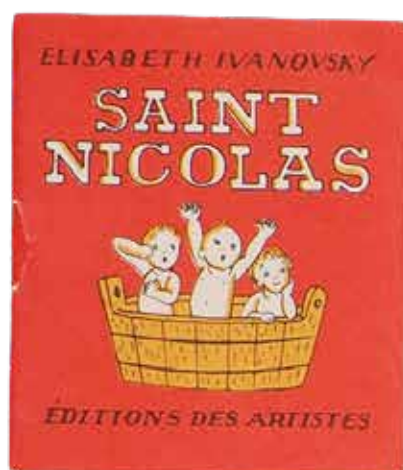




the art school of her hometown Kishinev, her illustrations were met with criticism from the conservative actors in the Belgian world of children's books. The disapproval was directed mainly at Ivanovsky's peculiar use of colour and the lack of a clear line in her drawing style. Supported by some important artists connected to the Higher Institute of Decorative arts, she nevertheless broke through and became highly successful as an illustrator. The support of her teachers at La Cambre was part of the progressive orientation of that institution at the time, particularly towards Russian constructivism. La Cambre was far ahead of comparable institutions in Brussels and Ghent in opening its door to women' (University of Ghent, Academic Biography). Issued over several years, complete sets in fine condition are rare. The individual titles comprise:

1. Saint Nicolas
2. Sais-tu compter?
3. Le Lièvre à des oreilles
4. Qui a volé le Nid?
5. Une Poule sur un mur
6. Pauvre Mouche
7. Noel
8. Je sais mon ABC
9. Le petit Chasseur à bon coeur
10. Et Moi de m'encourir
11. La Princesse des roses
12. Chantons ensemble
13. Devinettes d'A
14. Les Cloches de pâques
15. Jean de la Lune
16. La Charbonnier est roi chez lui
17. Saint George et le dragon
18. L'Alouette et le pinson
19. La courte Paille
20. Le Singe et le chat sauvage
21. Au Pays bleu des étoiles
22. La Légende du Grand Saint Hubert
23. Le Valet de coeur
24. Le Monde à l'envers.

WorldCat lists US sets at Princeton and University of Minnesota, both of the first 18 volumes only. The NYPL set is apparently of 17 parts only.



ELISABETH IVANOVSKY

Qui a volé le nid?



éditions des artistes

ELISABETH IVANOVSKY

UNE POULE SUR UN MUR



éditions des artistes

ELISABETH IVANOVSKY

PAUVRE MOUCHE



éditions des artistes

ELISABETH IVANOVSKY

et moi de



m'encourir

éditions des artistes

Elisabeth Ivanovskiy

La princesse des Roses



Editions des artistes

ELISABETH IVANOVSKY

Chantons ensemble



éditions des artistes

ELISABETH IVANOVSKY

LE CHARBONNIER EST ROI CHEZ LUI



petites EDITIONS DES ARTISTES

ELISABETH IVANOVSKY

Saint Georges et le dragon



PETITES EDITIONS DES ARTISTES

ELISABETH IVANOVSKY

l'alouette



et le pinson

petites EDITIONS DES ARTISTES

ELISABETH IVANOVSKY



LA LEGENDE DU GRAND SAINT HUBERT

petites Editions des Artistes

ELISABETH IVANOVSKY

Le Valet



de Coeur

petites EDITIONS DES ARTISTES

Elisabeth Ivanovskiy



petites EDITIONS DES ARTISTES

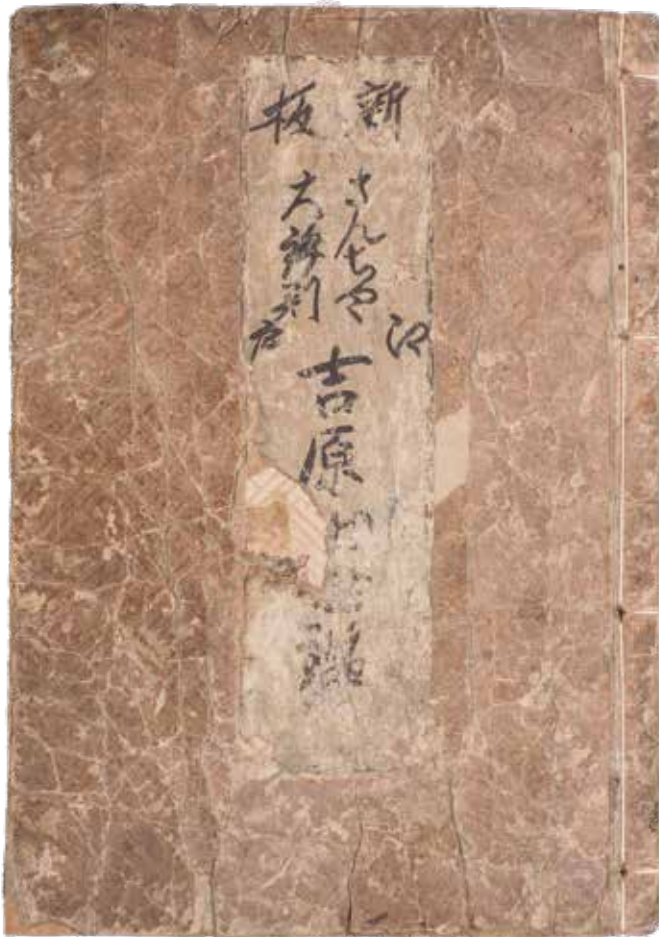
[38] (JAPAN). **GOKYO-AN. Shinpan Sancha daihyoban:** Yoshiwara shusse kagami [A new publication of esteemed sancha: How to succeed in Yoshiwara]. [Nihonbashi, Tokyo]: Maruya Shobei, Horeki 4 [i.e. 1754]. **\$13,000**

160 × 110 mm, pp. [84], One double-page and one smaller woodblock illustration and numerous emblems (mon) throughout. Occasional marginal worming, expertly repaired but not affecting text. Fukuro-toji binding, original subtly patterned brown paper wrappers with (?later) manuscript title slip pasted to upper, chipping and wear to wrappers, overall a good copy. Modern folding case.

A RARE AND FASCINATING JAPANESE GUIDE TO THE YOSHIWARA PLEASURE QUARTER OF THE MID-EIGHTEENTH CENTURY. *Shinpan Sancha daihyoban* is a rare early survival of a book of the *hyōban-ki* genre — ‘reputation books’, which reviewed and ranked kabuki actors and courtesans, but which in this case is specifically devoted to brothels and the women who worked within them.

The title uses the term *sancha* as designation for a high-class of prostitute or courtesan (‘joro’) known as *sancha-jōro*, who followed in rank the *taiyū-jōro* and *koshi-jōro* but was superior to the *umecha-jōro*. All these ranks borrow their terminology from tea-making practices, *Sancha* referring to a powdered tea (similar to matcha) that could be prepared simply by mixing it with hot water — unlike earlier methods that required steeping tea leaves in a cloth and shaking the bag. The ease of preparing *sancha* came to symbolize the accessibility of *sancha-jōro* — a courtesan class that, while still prestigious, was less selective with clientele. This accessibility probably explains why the book focuses on the *sancha-jōro* offering readers a sense of possibility and approachability.

The book catalogues the names of *sancha-jōro* and the *chaya* (tea houses, or brothels) they were affiliated with. Importantly, it also highlights their individual skills. While these women are often associated primarily with sex work, they were trained entertainers. At the higher ranks, they were expected to demonstrate talents in music, singing, the tea ceremony, poetry, and other refined arts. This guide served not only to inform potential visitors but also to allow them to request specific courtesans based on their accomplishments.





Additionally, the book provides valuable insight into the publishing and distribution practices related to Yoshiwara's pleasure quarters, which became historically significant as a cradle of modern publishing practices in Japan. Importantly, our book predates by several years the work of Tsutaya Jūzaburō, the famed publisher known for producing numerous popular guides to Yoshiwara. Although published by Maruya Shōbei in the Nihonbashi district, it was distributed by Honya Yashichi, a bookstore operating within Yoshiwara itself.

Though not quite the same as the lewd eighteenth century guides to Western prostitutes such as *Harris's List of Covent Garden Ladies* in London (published 1760-794) the existence of *Shinpan Sancha daihyoban* provides an interesting point of reference in comparing sexual culture and publishing practise in Europe and Japan.

No copies located in institutions outside Japan.

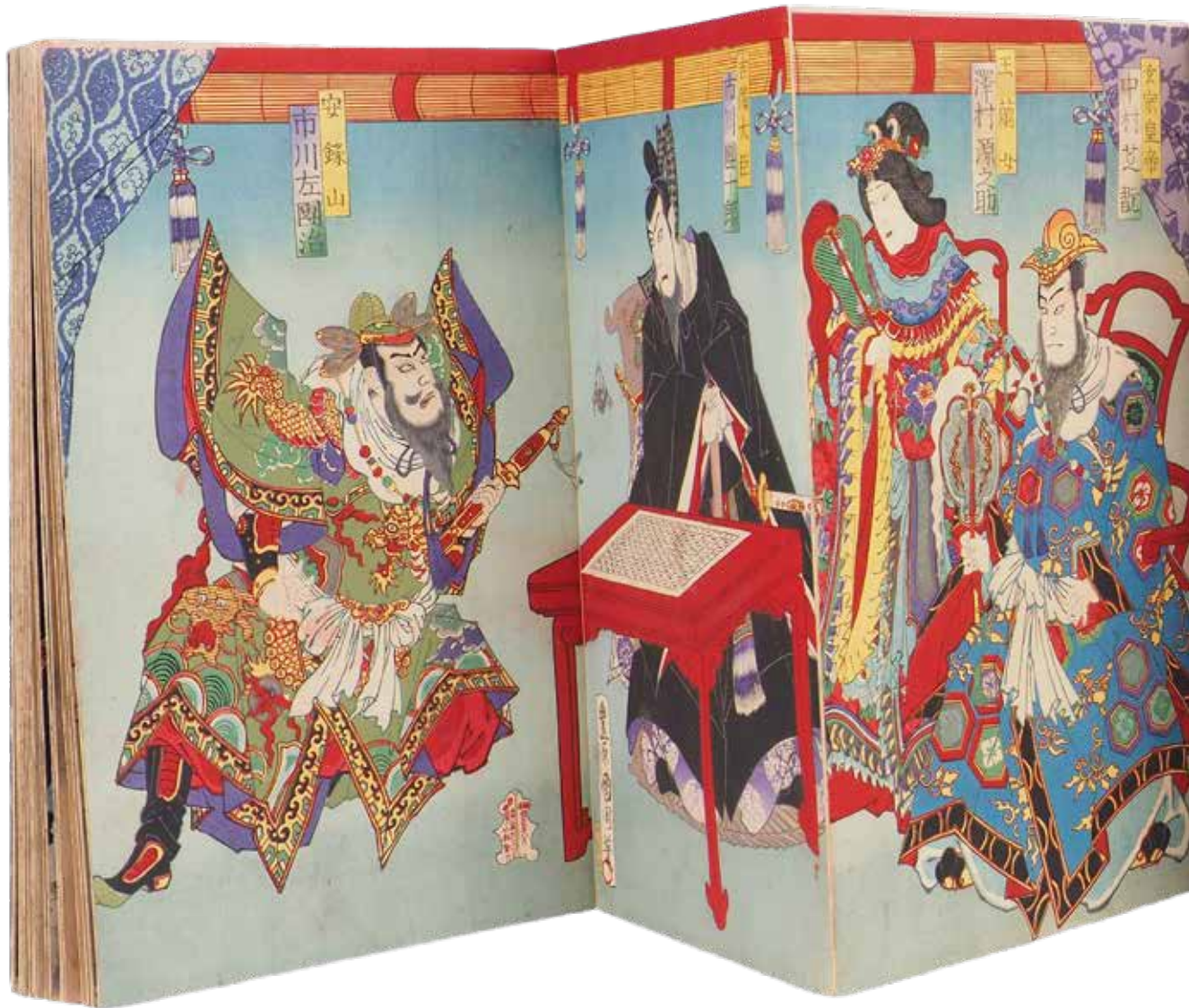
[39] **(JAPANESE WOODBLOCK PRINTS). Ogata GEKKO; Tsukioka YOSHITOSHI; Toyohara KUNICHIKA; Sekisai KUNIYASU; Utagawa KUNISADA III and Hashimoto CHIKANOBU.** [Japan] Meiji 10 – 20 (1878 – 1887). **\$20,000**

Leporello album, 235 × 360 mm, 55 colour woodblock prints in 18 series. Japanese fabric-covered boards with gold flecked paper label and pastedowns. Lightly rubbed, the fabric at the corners worn, exposing the boards beneath.

A SUPERB ALBUM CONTAINING 18 SERIES OF JAPANESE WOODBLOCK PRINTS BY INFLUENTIAL UKIYO-E PRINTMAKERS, including one spectacular hexptych, 15 triptychs and 2 vertical diptychs, with a total of 55 prints. Produced between 1878 and 1887, these works illustrate the transformation that the art of *ukiyo-e* underwent in the modernizing Japan of the Meiji Restoration. The most striking feature of prints like this is their vibrant colour palette, the result of the rapid adoption of western chemical inks in Japan in the last third of the nineteenth century, contrasting vividly with more subtle vegetable and mineral inks used traditionally. Highly-saturated aniline purples were especially favoured, together with harsh reds from European cochineal inks and a variety of blues, pinks and greens. The aroma of colour is rarely discussed, but albums of prints such as this, as soon as they are opened, exude the faint but distinctive scent of aniline ink

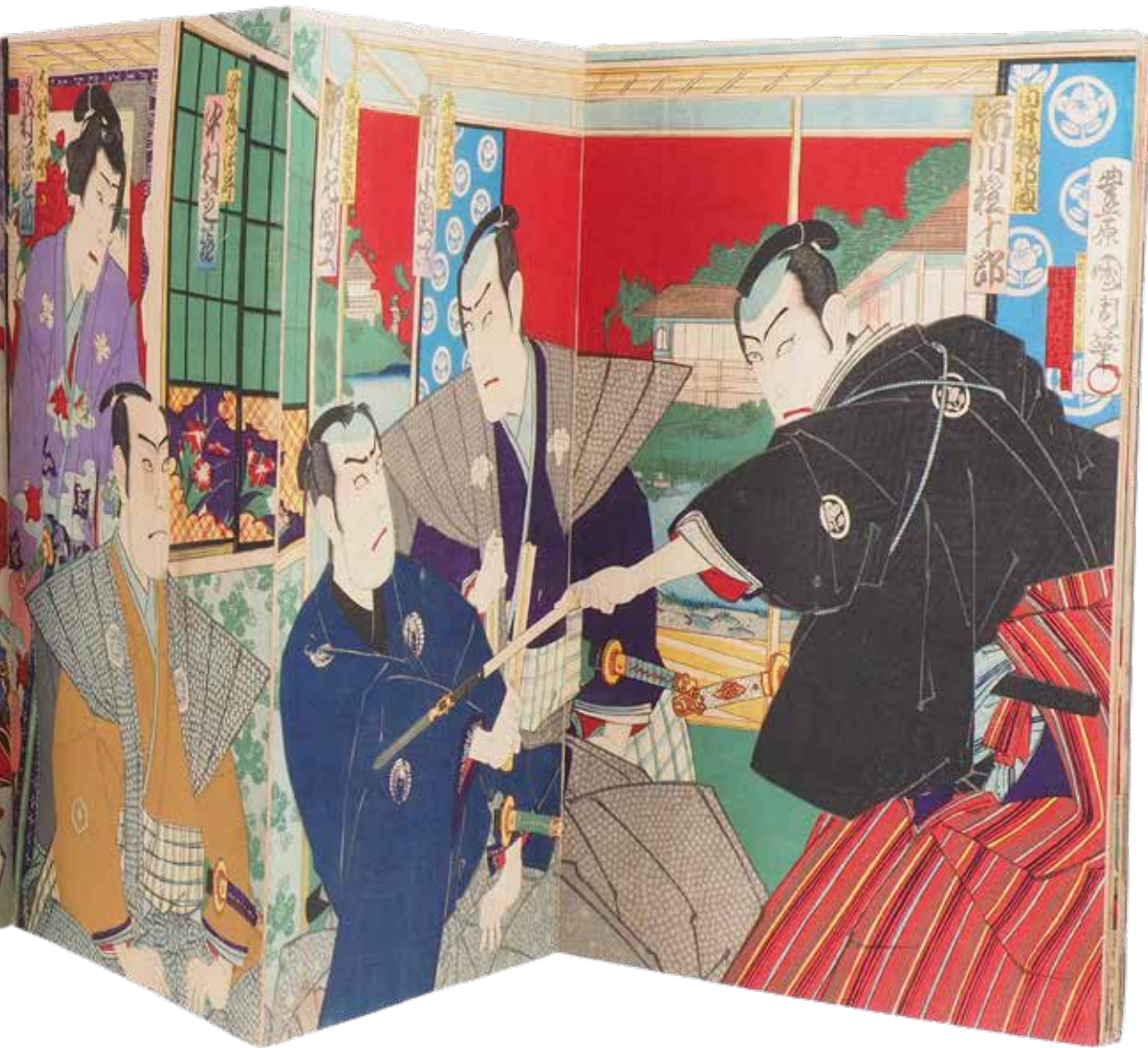
Such composite albums were usually made to order to suit to the buyer's (usually foreign visitors) tastes. This leporello album was probably assembled in 1887 for a French buyer and its binder took great care to preserve the prints' margins (not always the case). It is thus a superb example of one of the modes by which Japanese art was experienced in fin-de-siècle Paris, the city in whose artistic culture 'japonisme' took its deepest root, influencing Impressionists and Post Impressionists alike, as well as the graphic art of Toulouse-Lautrec – whose interpretations of the characters of the contemporary theatre and demi-monde mirrored those of the Edo-era artists of Japan.

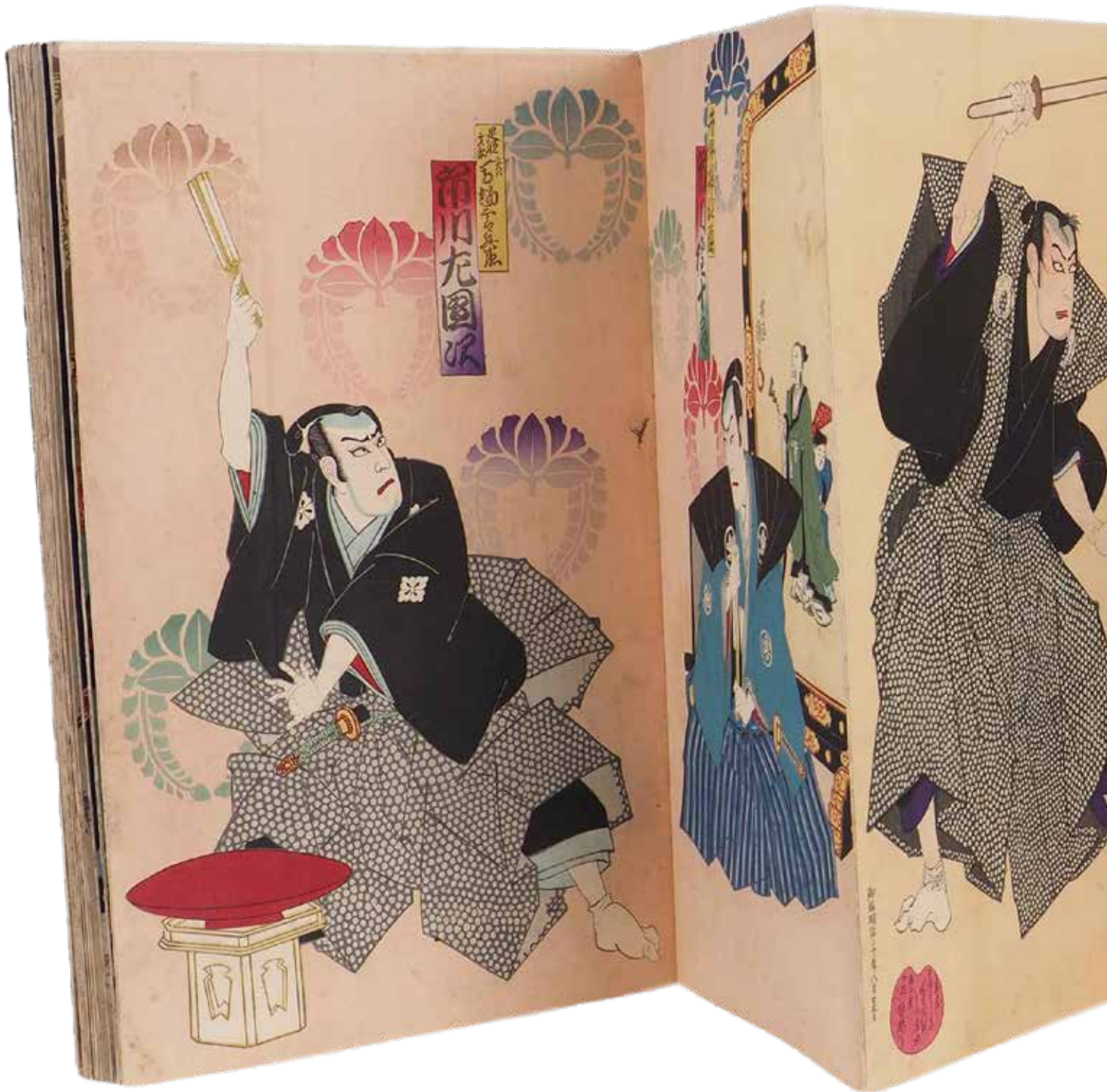




This example includes significant prints by Ogata Gekko (1 triptych), Tsukioka Yoshitoshi (3 series), Toyohara Kunichika (11 series), Utagawa Kunisada III, Sekisai Kuniyasu, and Hashimoto Chikanobu (1 series each). The triptych depicting the assassination of Prince Moriyoshi is the second print by Ogata Gekko is particularly rare while the three prints by Tsukioka Yoshitoshi are highly sought-after on account of their themes and overtly 'modern' style.

The 11 series by Toyohara Kunichika, depicting kabuki actors (*yakusha-e*), reflect a renewal of this theatrical mode. Though kabuki had historically been considered a popular entertainment, its cultural status was elevated in the years following the Meiji Restoration. Its importance as a national artform became such that in 1887 (when most of the prints in this album were published), a Japanese Emperor attended a kabuki performance for the very first time. Like his European contemporary Degas, Kunichika haunted the theatres of his native city, making a backstage record of all the important performers. **[A full list of contents can be found at this link.](#)**







[40] **(JAPAN). HIRAYAMA FIREWORKS. Illustrated Catalogue of Day Light Bomb Shells.** Yokohama, [n.d., c. 1883-1890]. **\$2000**

8vo (177×125), pp. [3], plus 109 woodblock printed colour illustrations (numbered 1-20, 22-41, 43-44, 46-68, 70-71, 73, 75-87, 89-100, Ex. 1-16, as issued, see note). Stitched with two silk cords in original printed wrappers, the upper cover giving the Hirayama factory address in Yokohama, the lower cover giving diagrammatic instructions for detonation and the address of The Unexcelled Fireworks Co, 9 & 11 Park Place, New York. Wrappers slightly rubbed and soiled, but overall exceptionally fresh, with the woodblocks in vibrant impressions.

A VERY RARE TRADE CATALOGUE for a Japanese manufacturer of fireworks sold by 'The Unexcelled Fireworks Co' at 9 & 11 Park Place, New York (the street then known as 'Firecracker Lane' for its pyrotechnic shops). Hirayama Jinta (1840-1900) founded the Hirayama Fireworks company in Yokohama in 1877 and was energetic in marketing fireworks beyond Japan. He applied for a British patent (unsuccessfully) before becoming the first Japanese person to obtain

a United States Patent, when he received one in 1883 for his 'Daylight Fireworks', which are the subject of this catalogue. The first three pages reproduce the patent in English letterpress, while the rest of the catalogue is devoted to the 109 striking woodcuts. The gaps in their numbering probably reflects products no longer offered, and the sequence of blanks corresponds to the copy in Yokohama City Library (digitized at <https://www.city.yokohama.lg.jp/kurashi/kyodomanabi/library/shuroku/hirayama.html>). The Yokohama copy has a variant cover without the company's Japanese address, and it does not contain the letterpress patent.



As the name suggests, these were fireworks that were set off during the day, and when they exploded, decorative objects such as parachutes and dolls flew out, often with additional coloured smoke effects. Among the decorative objects are found men and women (in Japanese and western dress), parasols, fish, birds, butterflies, an elephant, turtle, tiger, dragon, cock and cat. There are also starbursts, shooting stars and waterfall effects familiar among night-time fireworks. The outer wrapper shows the firing method, using mortar tubes.

Besides the Yokohama copy, WorldCat locates a copy in the Japanese National Diet Library only. (A New York Historical Society Library copy, with the same title, is dated 1947. Illinois State University also has a later catalogue of 20 pages only. The Museum of Fine Arts, Houston has an early copy of Hirayama's 'Night Fireworks' catalogue).

ILLUSTRATED CATALOGUE



OF

DAY LIGHT BOMB SHELLS, { 6 INCH
4 INCH } DIA

U.S. PATENT, AUG. 7TH, 1883.

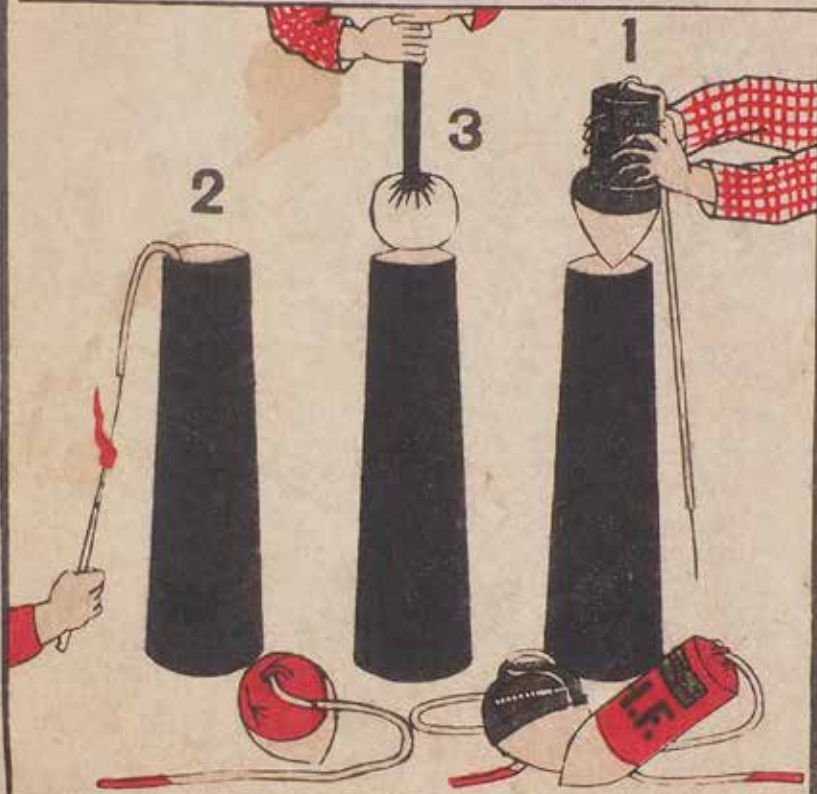
HIRAYAMA FIREWORKS,

NO. 60 OHTAMACHI, SHICHOME.

Yokohama. JAPAN.

平五煙火圖

大日本橫濱太田町四丁目十六番地



THE UNEXCELLED FIREWORKS CO
9 & 11, PARK PLACE, NEW YORK,
Sole Agent For
NORTH & SOUTH AMERICA



[41] **(JAPANESE COSTUME). 日本風俗 (Nihon Fuuzoku).** Osaka: Poole Women's College, [n.d., c. 1890]. **\$1800**

3 vols (each 115 × 80 mm), each with 26 coloured woodcut illustrations, each full-page, except the first in each volume which fold out over 4 pages. Stitched in original decorative wrappers, preserved in the original pictorial paper sleeve. The fragile sleeve with small tear at head on lower cover, the three volumes in remarkably fresh state.

PRESUMED FIRST OR SOLE EDITION of this bilingual English-Japanese picture book showing the costumes of men and women of the various ranks of orders of Japanese society. It includes aristocratic and military subjects, as well as servants, scholars, labourers and craftspeople. The English preface states 'These books are not only designed to please children, but to show the manners and customs of the ancient and modern people of Nippon. The fine illustrations afford an important aid in this respect. It is through the eye that understanding itself is most quickly reached'.

It was printed by the Poole Women's College in Osaka. Arthur William Poole, after whom the Osaka Women's School was renamed in 1890, was the first Anglican Bishop of Japan. The school had been founded as the Church Missionary Society school and its head teacher from 1890 to 1928 was the Durham-born missionary educator, Katherine Tristram, one of the early female graduates of the University of London. When she was appointed 'there were at the school two other British women apart from Tristram, as well as eight Japanese teachers, including four women, and there were forty-nine pupils, of whom twenty-three were Christians' (*Oxford DNB*).



板權所有

プール女専校教師

英國ボルトン氏

文辭



Preface.

These books are not only designed to please children but to show the manners and customs of the ancient and modern people of Nippon. The fine illustrations afford an important aid in this respect. It is through the eye that the understanding itself is most quickly reached.

N. T.

O saka, Aug. 2, 2550.

(3)

An old retainer.

エン オールド リテナー

トシヨリテウダウ
老良黨



(4)

A female general.

エー フェメル ゼネラル

ヲシナシヨダシ
女將軍





Drawn by Southey

On a rock, whose jagged top
Dreams o'er all Caucasus' foaming flood,
Slept in the sable night of war,
With haggard eyes the Vest stood,
Loose his beard and hoary hair,
Stream'd like a meteor, to the troubled air,
And with a Master's hand, and Prophet's fire,
Struck the deep sorrows of his lyre.

The Poem known to H. B. and the Comp. see by Walker

over the

- [43] **(KIPLING, Rudyard). (HIPPEAU, Jean-Paul). Les Solitudes de Purun Bhagat** suite de vingt-quatre planches encrées. [Montmartre: Éditions de la Lucarne 'sur presse à bras', 11 December 1927]. **\$4000**

Small folio (282 × 188 mm), pp. [12], [4], plus 24 coloured woodcut plates (numbered in pencil). Loose, as issued, marbled paper wrappers renewed to style with marbled paper matching the original preserving original label. One of 117 copies on various papers.

AN EXCEPTIONALLY RARE EDITION FROM A REMARKABLE MONTMARTRE PRIVATE PRESS, presided over by the eccentric but much respected poet Jean-Paul Hippeau (sometimes known as 'Harry Hops'). His productions were all printed in letterpress on a handpress, with coloured woodcuts in a primitivist style — the best of the woodcuts, found in the 1927 illustrations inspired by Kipling's short story, *Miracle of Purun Bhagat*, are subtly inked in the Japanese manner.

Jean-Paul Hippeau, was born in 1879, son of a consul and musician. Raised in Beauce and educated at the École des Sciences politiques he turned his back on conventional society at a young age and devoted himself to writing and art, living alone in considerable poverty. His charismatic and enigmatic presence was recalled by a contemporary: 'C'est un lion, avec un béret de velours et un gilet à fleurs. Il imprime ce qui lui plaît sur un méchant gaufrier. Fastueux et pauvre, il incarne le dernier des romantiques...' (Le Matricule des Anges 237, Éric Dussert)

The colophon reads 'à la vue de Montmartre, à l'heure où le crépuscule joue avec la Butte sur les nuées changeantes des ciels parisiens ... Adieu, rude labeur qui m'a procuré l'illusion d'un beau voyage'.

Worldcat records the Bibliothèque nationale copy only (there is also a copy at Boston Athenaeum).



LES SOLITUDES DE PURUN BHAGAT

Suite de vingt-quatre planches encrées

par

JEAN-PAUL HIPPEAU

(D'après sa nouvelle de RUDYARD KIPLING.)



LES ÉDITIONS
DE LA LUCARNE
= PARIS =

1927

Veritable Portrait du tres fameux Seigneur

Certain *DIOGENE* moderne ,
 Cherchant dans tout le genre humain
 Quelqu'un que la raison gouverne ,
 Vint à *PARIS* un beau matin :
 Il portoit en main sa lanterne .
 Quel spectacle s'offre à ses yeux !
QUINQUENPOIX un fourbe odieux
 Qui merite qu'un coup de berne
 Lui montre le faubourg des Cieux .
 Je trouve , dit-il, dans ces lieux
 Des foux de plus d'une maniere .
 Il fut surpris d'une chaudiere :
 Elle bouilloit sur un foier :
 Un Diable y bruloit du papier ,
 Billets d'*ETAT*, et de *MONNOIE* ,
 Primes du *WEST*, Primes du *SUD* ,
PAPIERS plus faux que le *TALMUD* ,
 Il en faisoit un feu de joie .
 Dans la *CHAUDIERE* , à pleine main ,
 Un fou jettoit, sur l'esperance
 d'Une ambitieuse opulence ,
 Son or et l'argent du prochain .
 Quand la matiere étoit fondue ;
 Qu'en sortoit il ? *PAPIERS* nouveaux ,
 Billets de banque des plus beaux ,
 Marchandise bien cher vendue .
 L'Extravagante *VANITÉ*
 Montroit pour devise un icare ,
 Vrai symbole du sort bizarre
 d'Un *QUINQUENPOIX* decredité .



- 1^{re}* *AUT CESAR AUT NIHIL*, Tout ou Rien .
 2. Je dois ma Couronne a la *FOLIE* publique .
 3. La joye des *Actions* a passé comme un feu de Paille .
 4. J'ai fait *FORTUNE* par la hausse des *Actions* .
 5. Et j'ai tout perdu par la baisse .
 6. *CHAUDIERE* des *Actions* .

[44] (LAW, John and the MISSISSIPPI COMPANY). Véritable Portrait du très fameux Seigneur messire Quinquenpoix. [N.p., 1720]. \$500*

Engraved print from two plates (320 × 222 mm and 105 × 156 mm, sheet size 366 × 270 mm). Light creasing, lightly mounted at upper margin verso. A very good, well margined example.

messire QUINQUENPOIX.

Derrière elle un monstre barbare,
L'Envie avec sa noire dent
Grugeoit la tête d'un serpent.
La flamme d'un boteau de paille
Représentoit naïvement
Le court éclat de la canaille.
Armé de Torche et d'un poignard,
Le DESESPOIR d'une autre part
Attendoit pour saisir un homme,
Qu'il eût fondu toute sa somme.
Sur une truie un faquin nu
Crioit: Hélas! j'ai tout perdu.
Me revoilà donc dans la crafse.
Un SATIRE à laide grimace
Pestoit contre les actions,
Qui comme d'affreux SCORPIONS
Ont une queue envenimée.
Troupe digne d'être enfermée,
Cria DIOGENE en couroux,
Un ANE est moins bête que vous.
Vous recherchez une couronne
De Plumes de Paons, de chardons;
c'Est la SOTISE qui la donne.
c'Est pour elle qu'en vos maisons
Vous introduisez la famine.
Vos ustenciles de Cuisine
Sont des meubles à retrancher.
Vous méritez qu'on vous afsomme
& Loin de vous je vais chercher
Ou je pourrai trouver un homme.

A SATIRICAL PLATE DIRECTED AGAINST THE SCOTTISH FINANCIER JOHN LAW, the financial disaster of the Mississippi company, and his failed bank note scheme in France. Law is referred to as 'M. Quinquenpoix', alluding to the location of the headquarters of Compagnie des Indes in rue Quinquempoix, Paris. The satirical portrait is laced with allegory. Law holds a distinctly phallic money bag, from which emerge the words 'Aut Cesar aut nihil' (Be Caesar or Nothing), while a fool crowns him and a indigenous American in a feathered headdress holds a medallion with image of Icarus and Daedalus; various diabolical figures feed the flames of a bonfire with banknotes and share certificates, while Law is boiled alive in a cauldron. The French verses recount Law's disastrous Mississippi scheme.

The print is known in several contemporary impressions and piracies. Examples in both Dutch and French appeared in the satirical *Het Grootte Tafereel Der Dwaasheid* and its supplement (Amsterdam, 1720). A later French version is known with the allegorical portrait reversed and in a much weaker impression, appearing in *Mémoires de la Régence de S.A.R. Mgr le Duc d'Orléans* 1729 (vol. 2, page 327). An example of this later print is included here for comparison.

BM *Satires* 1612 (noting several variants of the two plates); Hennin, *Estampes relatives à l'Histoire de France*, 7788

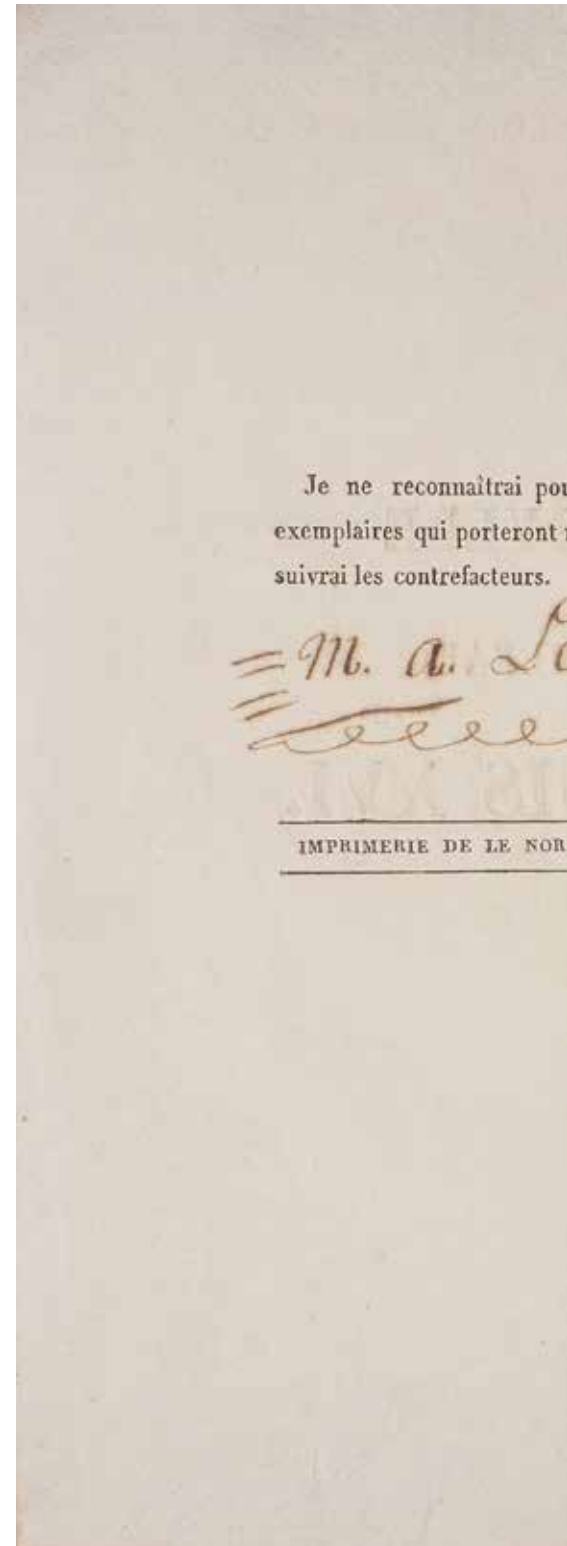
[45] **LE NORMAND, Marie-Anne Adélaïde. La Sibylle au tombeau de Louis XVI, orné d'une gravure.** Paris: [Imprimerie de la Normant, rue de Seine] chez l'auteur, et à son Magasin de Libraire, 1816. **\$1500**

8vo (215 × 125 mm), pp. 67, [1], plus outline engraved frontispiece. Uncut in original printed grey wrappers. Slight creasing and minor soiling to lower cover, but an excellent copy, as issued, with the author's signature (a measure against counterfeit) on the half-title verso. Early/original manuscript price to upper forecorner (2 f).

FIRST EDITION of one of the celebrated French clairvoyant's earliest and rarest works, in which she reported an angelic appearance at Louis XVI's tomb and revealed the contents of a tablet of prophecies for the era of the Restoration of the French monarchy. Like Le Normand's later works it is couched in terms of dreams, predictions and angelic interventions. Marie-Anne Le Normand (1772–1843) was a celebrated (but also notorious) clairvoyant. Famed throughout Europe for her exclusive clientele, she popularised cartomancy and spawned an enormous wave of imitators. At the height of her career she claimed to have advised the likes of Robespierre, Talleyrand, Metternich, the Empress Josephine and the Russian Emperor Alexander; others argued that the whole thing was a sham, and she was frequently arrested, spending several weeks in prison. She is perhaps best remembered today for the cartomancy tarot decks named after her ('Lenormand cards').

Le Normand was not only successful as a clairvoyant, but as a businesswoman, publisher and bookseller, with most of her works carrying her own imprint (as here) and sold at her shop in the rue de Tournon. At this early date she evidently operated her own press, with the half-title giving an address in nearby rue de Seine. Later works were generally printed for her by other presses.

Caillet 6515. WorldCat: British Library only. While there are several copies in French libraries it is apparently absent from the Bibliothèque nationale. Arbour, *Dictionnaire des femmes libraires en France*, p. 343.



ur authentiques que les
ma signature, et je pour-

Normand

MANT, RUE DE SEINE.

Cimetière de la Madeleine



La Sibille au Tombeau De Louis XVI.

[46] **LE NORMAND, Marie-Anne Adélaïde. Le Petit Homme Rouge** au château des Tuileries. La vérité à Holy-rood. Prédications, etc. Paris: [Dondey-Dupré], Mlle Le Normand, éditeur-libraire, rue de Tournon, no. 5, Fauborg Saint-Germain, Dondey-Dupré père et fils,... et chez les principaux libraires de al capitale et de l'étranger, 30 July 1831. **\$900**

8vo (220 × 140 mm), pp. [4], 106, [2]. Uncut and mostly unopened in original rose pink wrappers. Slightly faded and dust-soiled, but a very good copy, as issued.



FIRST EDITION of Le Norman's predictions issued in the wake of the July Revolution of 1830 and the restoration of the monarchy under Louis Philippe, events welcomed by Le Normand, who saw the ghost of Louis XVI as her protector. Like her previous collections, it consists of accounts of her 'visions intuitives' and 'Révélations politiques, symboliques, prophétiques, somnambulismes etc'. Throughout the nineteenth century, writers and pamphleteers repeated that tale of the 'Little Red Man' purported to be from an old folk tale dating back to the creation of the Tuileries Palace (1564) in which *Le Petit Homme Rouge* (a genie, or ghost) had appeared to the kings and queens living in the palace on the eve of great events, from Catherine de Medici to Napoleon. Here Le Normand uses him to recount the counsel given to Napoleon at Malmaison in 1793, that France could never be a democracy. Chapter five is set at the Scottish royal palace of Holyrood where the deposed Charles X had lived between 1796-1803

The title verso has an advert for eleven works hitherto published and still marketed by Le Normand at her shop in rue de Torunon, all priced, together with three forthcoming works 'sous presse' and a collected works in 10 volumes.

Caillet 6514 ('Ouvrage peu commun').

[47] **LYDIS, Mariette.** 42 Miniaturen zum Koran. Berlin: Brandus'sche Verlagsbuchhandlung, [1924]. **\$1200**

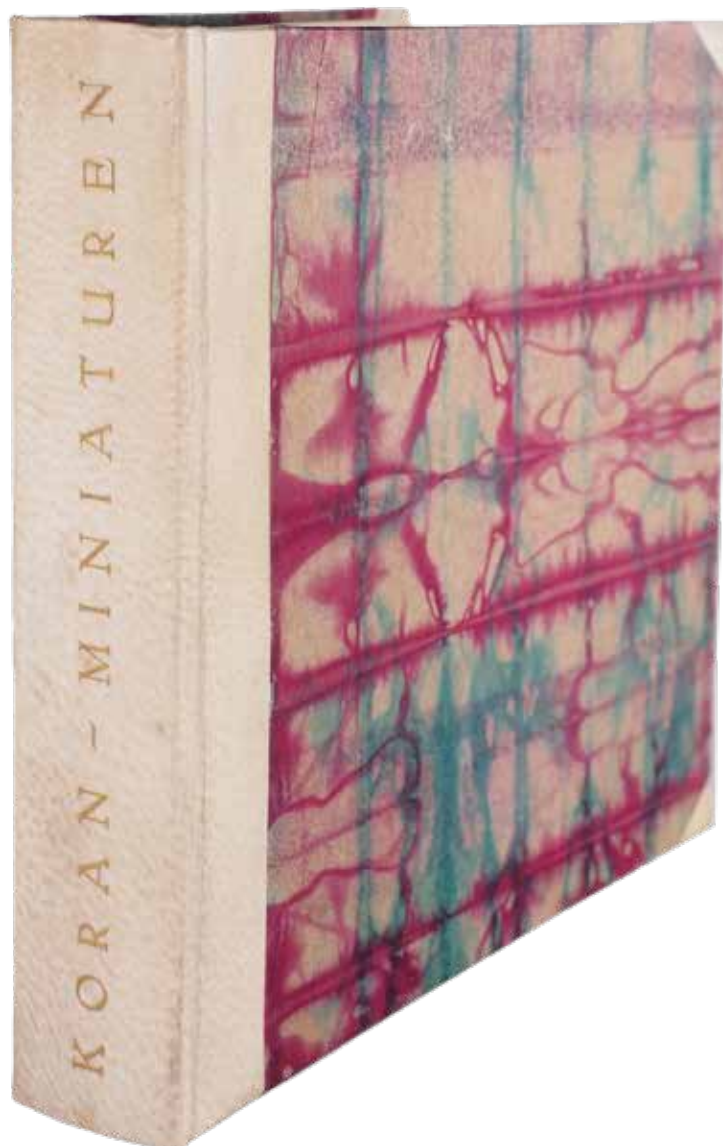
Small square 4to (160 × 158 mm), pp. [4], 42 mounted colour printed plates, [4], each plate with window mount guards and letterpress explanations to their verso. Original half vellum with decorative marbled/pastepaper boards and matching slipcase. Spine slightly soiled, slipcase worn at extremities, but a very good copy.

FIRST EDITION of Lydis's exquisite illustrations for selected passages from the Quran, inspired by Persian miniatures. The plates, in colours and gold, were printed by Ganymed in Berlin, the text by Poeschel & Trepte in Leipzig. The book is known with several publishers' bindings, and is here in its most striking form, with a vellum spine and marbled paper covers and slipcase (resembling Rorschach tests).

This is one the earliest publications to include illustrations by Mariette Lydis

(1887-1970) an artist whose career spanned periods in Vienna, Athens, Paris, England and Argentina and encompassed an extraordinary range and originality.

The Quran, and the miniatures Lydis created from it represent an early and defining moment in the artist's career. They are reproduced here from her originals painted on vellum, made while she was still living in a villa outside Athens with her second husband, Jean Lydis. She later recalled their inception:

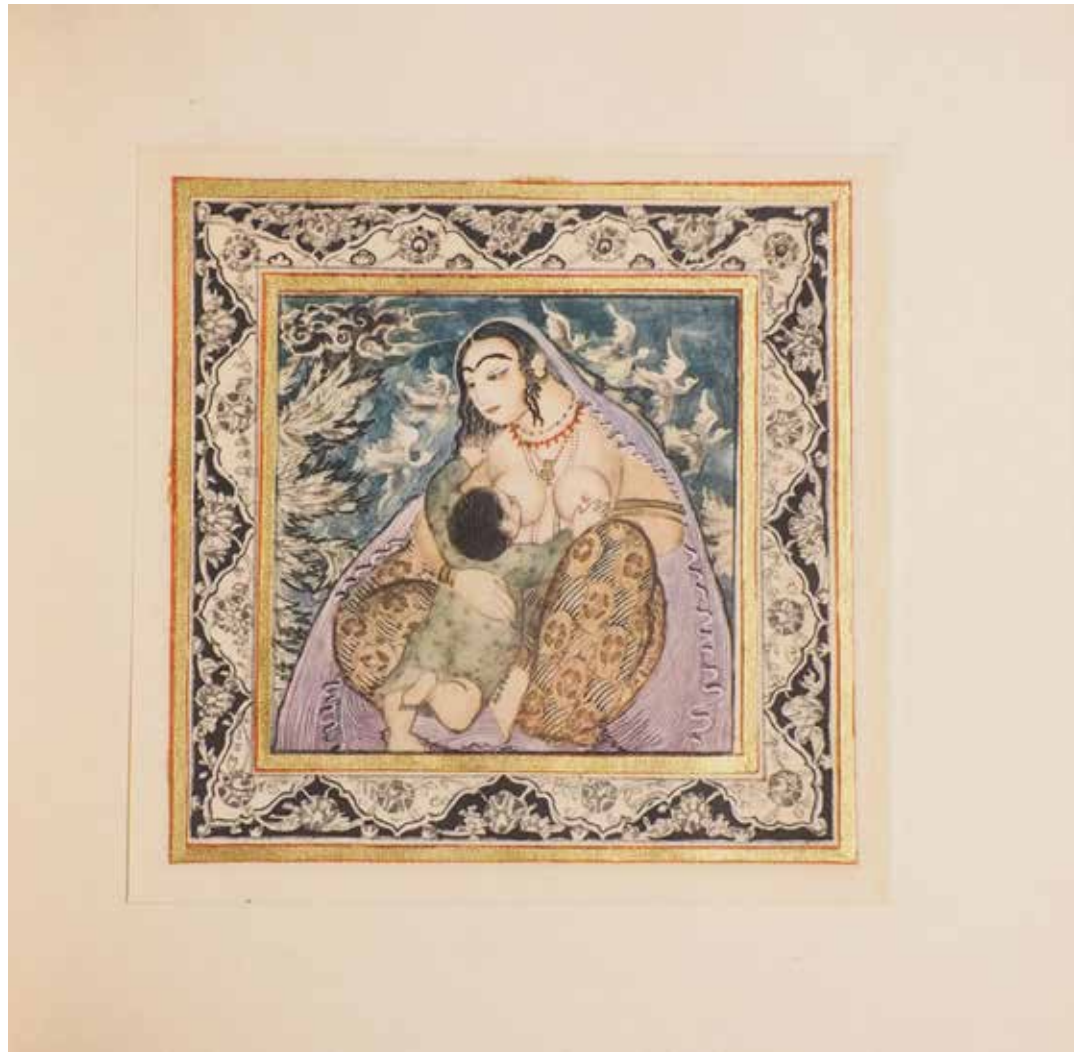




‘One day I found a copy of the Quran in the bookshop, and absorbed in reading it, finding it so full of wisdom, I suddenly decided that I had to illustrate it. Today I realise the audacity of that decision: I had no experience, nor did I possess any technique, I only felt the impatience to obtain the parchments necessary to start working.

I executed the illustrations like Persian miniatures, full of details in the landscapes and the clothing; for the first time I felt the benevolent fever of continuous work, day and night absorbed in my drawings and my colours.

In a few months I completed 42 illustrations, meticulous and colourful; I didn’t know whether they were magnificent or insignificant, but I loved them and was obsessed to the point of buying a small safe to protect them in case the villa caught fire. The house did not burn down, and my Quran, my first child, was finally published and sold out. Today I look at it without emotion, although it was decisive for my career as an artist. Many other illustrations followed it, and we are unfaithful to our works. Nevertheless, I could say that until now none of them has provoked in me the same intoxication as that work, which sprang from me like a fountain,



effortlessly and before even thinking whether I could accomplish such a thing.

With my Quran completed I set out for Paris and London in search of a publisher; after a long pilgrimage I found someone interested [in Germany], and left with my contract in my pocket. That was more than satisfaction; it was the affirmation of a feeling and of the hope that had grown in me during months of work: that my paintings could produce in other people an emotion similar to mine, that I had the possibility of communicating to others what I wanted them to feel, something priceless and unpredictable for

an artist. To always give the best of oneself. What one achieves seems (at least for the moment) like a realisation, an entity. Who could ever know how the public will react, what their judgement will be? Will they feel sympathy, aversion, tenderness, or hostility toward what they see before them? That public will be their judge, their friend, or their executioner (translated from an excerpt from Lydis' 1942 Buenos Aires memoir, in Spanish, reproduced in Correa, *En Busca de Mariette Lydis*, pp. 73-4).

[48] **LYDIS, Mariette. (Bookplate and bookplate designs).** [Paris, 1925]. \$1100*

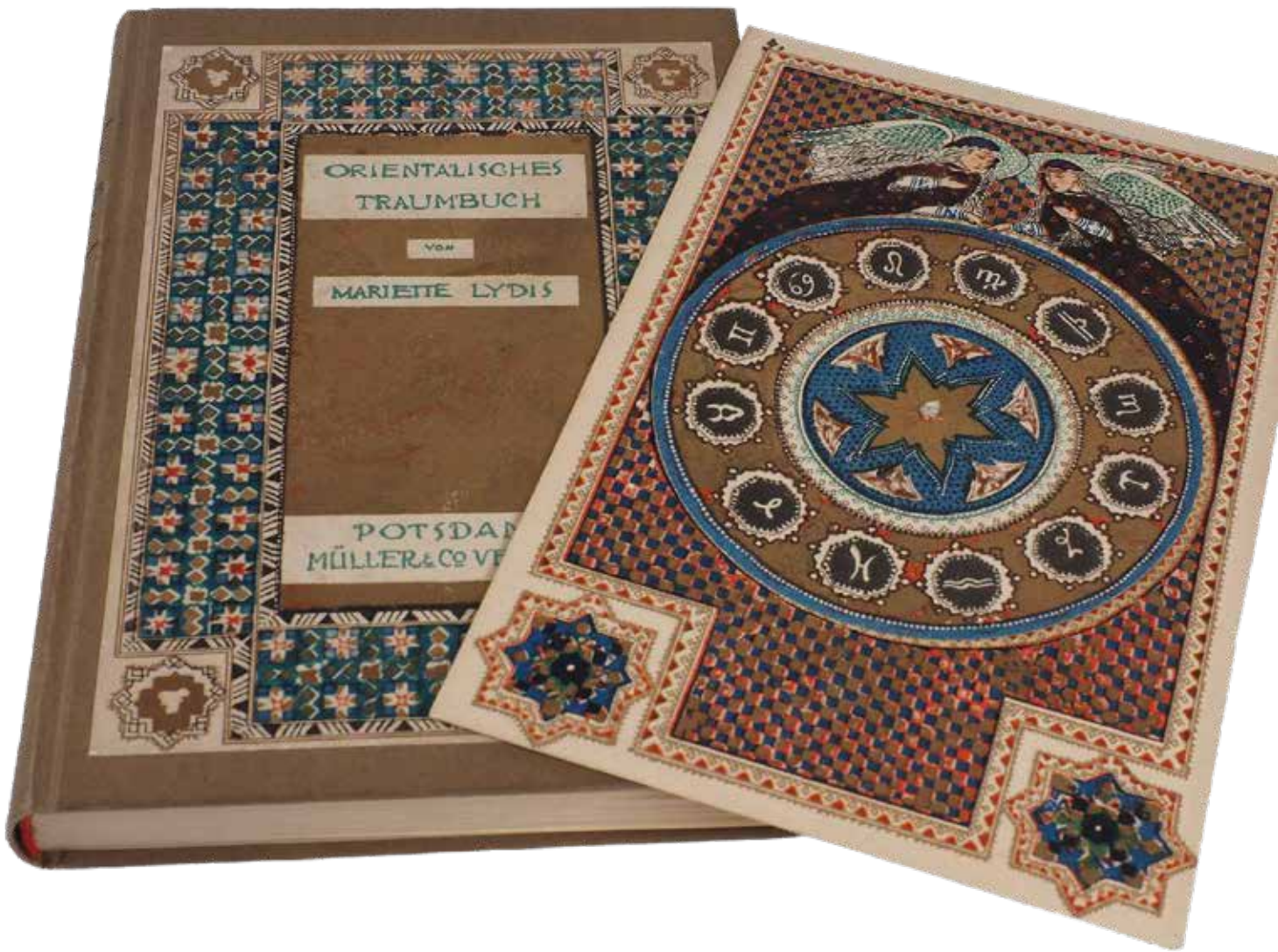
One etched bookplate with hand-colour and 4 original pencil and ink drawings for alternative plates (3 dated 1925) in pencil by the artist.



The artist created several different designs for her own bookplate. We have hitherto found no record of Mariette Lydis' bookplate, nor indeed of books belonging to her, either with or without bookplates. The several designs include several motifs familiar from her graphic works: a pair of deer seated under a vine, a triple-barred cross, a vulture and a cobra and a quasi-Renaissance interlace pattern. The bookplate Lydis ultimately printed shows a stylised passion flower with six stars and a name-scroll.







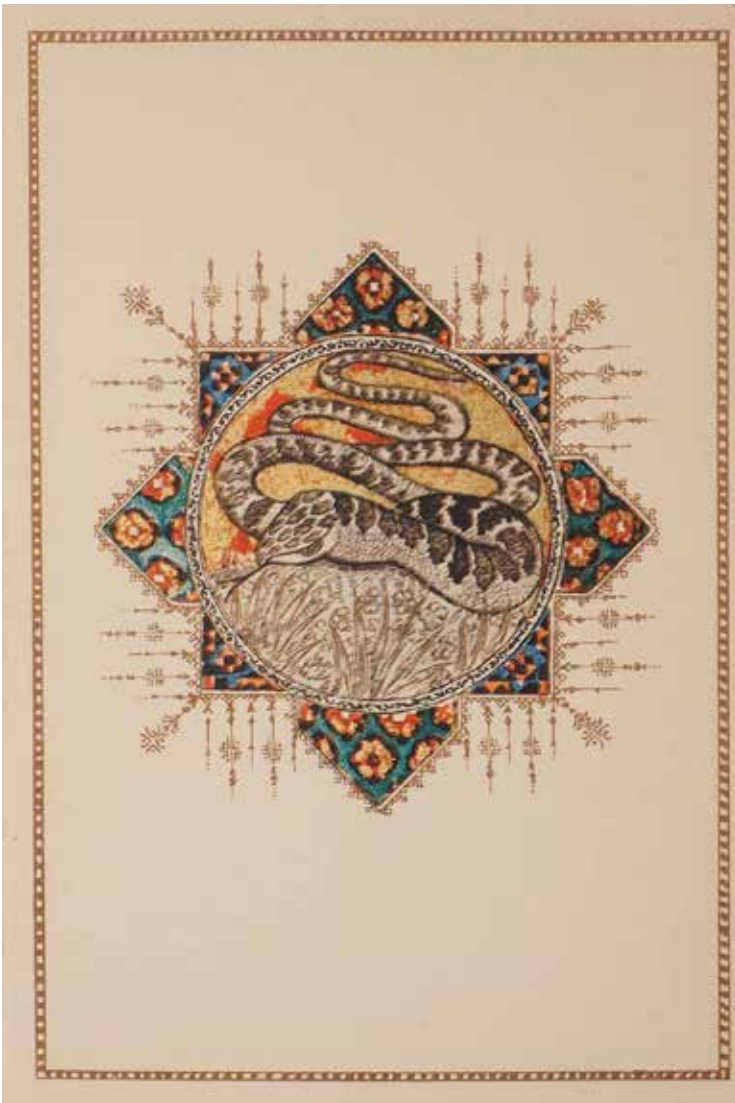
[49] **LYDIS, Mariette. Orientalisches Traumbuch.** Potsdam: [Dr. Selle & Co A.G. for] Müller & Co, [1925]. **\$1200**

8vo (175 × 115 mm), pp. 167, [1], including 27 plates/decorative titles printed in gold and colours on stiff paper, plus a similar frontispiece with a moveable volvelle, loosely inserted as issued, along with the rarely found instruction slip. Text within red and brown decorative borders. Original grey boards with decorative paper onlay to upper cover. An excellent copy.

FIRST EDITION of Lydis's astrological dream dictionary, complete with the moveable volvelle horoscope and striking plates printed in colours and gold. The numerous dream motifs Lydis illustrates include: the whore, the angel, flight, locusts, insects (she actually depicts a spider), sea creatures, suicide and the devil.

A fragile book, this is among the early works by Austrian born Lydis (1887-1970) who settled in Paris in 1926. She became known for her daring prints celebrating same-sex and bisexual love (notably her 1926 portfolio, *Lesbiennes*) and she later illustrated numerous deluxe editions of Boccaccio, Louÿs, Baudelaire, Mirbeau and Valéry. Lydis had no formal artistic training (or at least her education is obscure) but her work was no doubt inspired by the freedom of twentieth-century Paris. She escaped the Nazis during the occupation, living briefly with her partner Erica Marx in England, before the couple emigrated to Buenos Aires.

Correa, *Mariette Lydis*, 4.4 (with an estimated edition of 150 copies).



[50] **(LYDIS, Mariette).** *D'Ariane à Zoé*. Alphabet galant et sentimental agrémenté de vers, de proses et de lithographies par vingt-six écrivains et autant d'artistes. Paris: [Ducros et Colas for] Librairie de France, 1930. **\$3500**

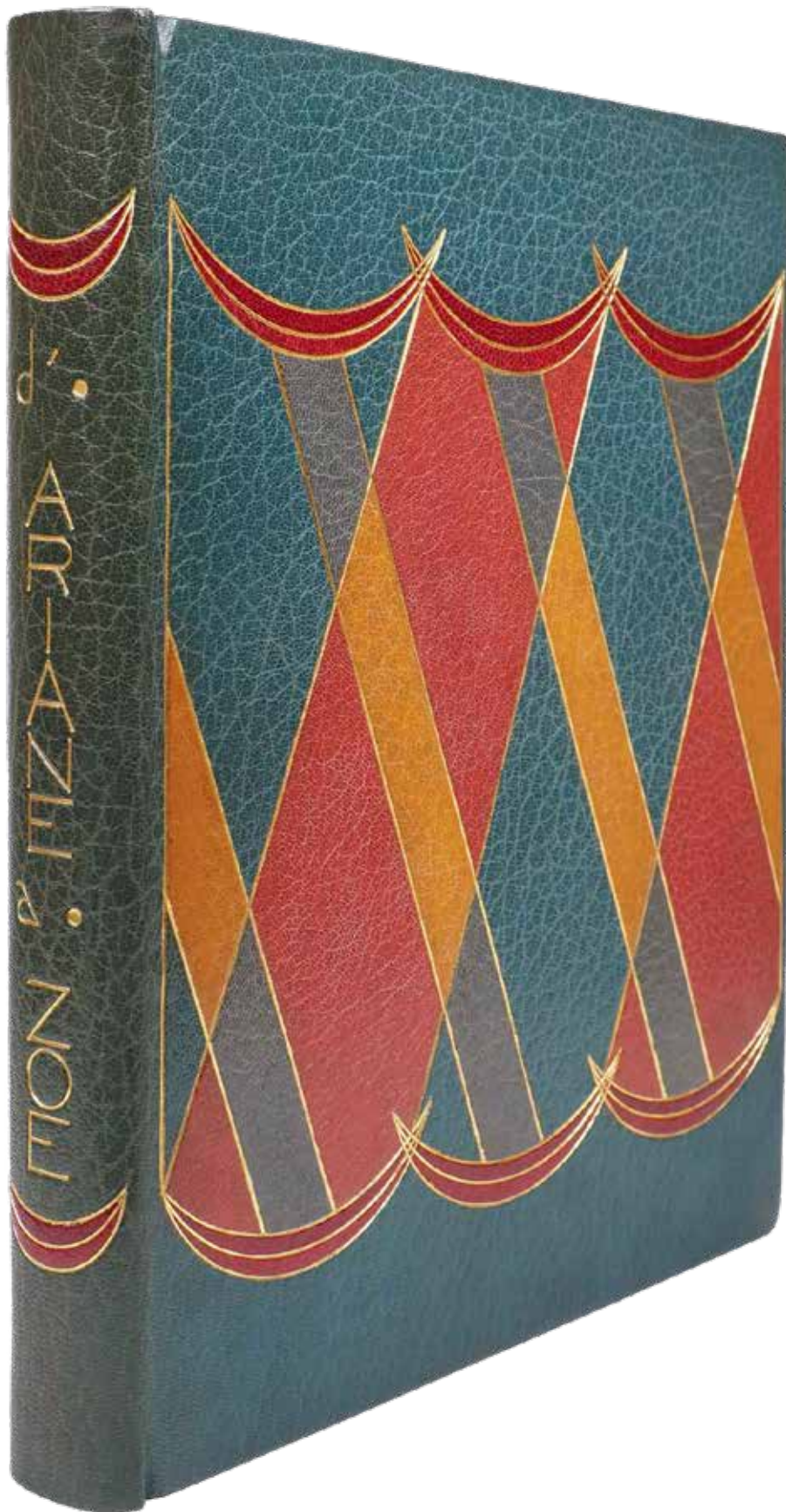
4to (278 × 220 mm), pp. 191, [7], including alphabetical chapter titles, plus 26 lithographed plates, followed by a suite of all plates on both japon and chine. Original wrappers preserved in contemporary jade green morocco by Louise Pinard, with grey, tan and red onlays and gilt rules, red watered silk endpapers, top edge gilt. Slightly faded. Slipcase.

FIRST EDITION, TIRAGE DE TÊTE, number 12 of 20 copies on japon with two suites (followed by 50 on hollande and 150 on arches, total edition 220 copies). Mariette Lydis supplied a portrait lithograph for this stylish alphabetic collection of texts and illustrations devoted to 26 imaginary women. She illustrates 'Therèse', a pale, alienated young woman, to illustrate a short text by Francis de Miomandre lamenting the quotidian life of a northern housewife confined to domesticity despite dreams of a more passionate existence. The other texts include contributions from Henri de

Regnier, Giraudoux, la Comtesse de Noailles, Colette, Mac Orlan and Mauriac, and the illustrations include lithographs by Dunoyer de Segonzac, Dufy, Marie Laurencin, Lydis, Daragnès, and Laborde.

The striking and accomplished binding bears the stamp of Louise Pinard, daughter and successor of the Parisian binder Lucien Durvand (1852-1924). After his death in 1924 his daughter Louise continued to produce bindings until 1934, possibly the date of her own death.





[51] **LYDIS, Mariette. L'Oracle.** Paris: Govone, 1932.

\$4000*

Etched print, pochoir and hand-coloured (445 × 346 mm) on larger sheet (c. 480 × 270 mm), light browning, slight rubbing/abrasion to areas of the plate, apparently an attempt to censor the lines of the central subject's breasts with an eraser, minimally retouched in pencil, three minute holes to blank margin (from former mounting pins). Early frame, glazed. Numbered, signed and dated in pencil.

Surely one of Mariette Lydis's most enigmatic and engaging prints: a cartographic oracle in the tradition of the allegorical maps of earlier centuries in which a multitude of destinies is mapped like a foreign country. The central female figure holding a sand glass represents the 'Pays de l'amour' with her naked body an astrological chart; to the left are three chiromantic hands bearing a range of personal destinies, while to the right twelve months as robed women are led by a haloed figure with the text 'Quel mois vous apportera-t-il ce que vous désirez?' Behind all of these is the map with mountainous regions, seas and rivers, and landmasses divided into territories. They include 'Fleuve des Bons Espoirs', 'Eau de Jouvence', the Rivière de l'Oubli' and the 'Mare du Desespoir' and countries like 'Étrange aventure', 'Bon Accueil', 'Puissante relation' and 'Réalisation de vos secrets désirs'. A rocky cavern presents a range of physical ailments and a high priest marks hours on a sundial as the master of time and a monstrous windhead breathes across the print from the upper left corner.

The text around the border reads: 'La puissance inexorable et incorruptible de cet oracle vous éclairera, vous soutiendra, vous conseillera. Cet Oracle est votre meilleur ami. Interrogez-le en toute circonstance. Sa réponse est infaillible. Les signes que des siècles de science ont su arracher à l'éternel mystère sont ici inscrits selon les rites des sages. Fermez les yeux, concentrez-vous et pointez avec la flèche du destin'.

It was exhibited at the 1932 Salon d'Automne and also at her 1936 solo show at the Marie Sterner Galleries in New York. This is number 9 of 100 copies, signed and numbered by Lydis.

CE ET ORACLE EST VOTRE MEILLEUR AMI ! INTERROGEZ-LE EN TOUTE CIRCONSTANCE & SA RÉPONSE EST INFALIBLE.



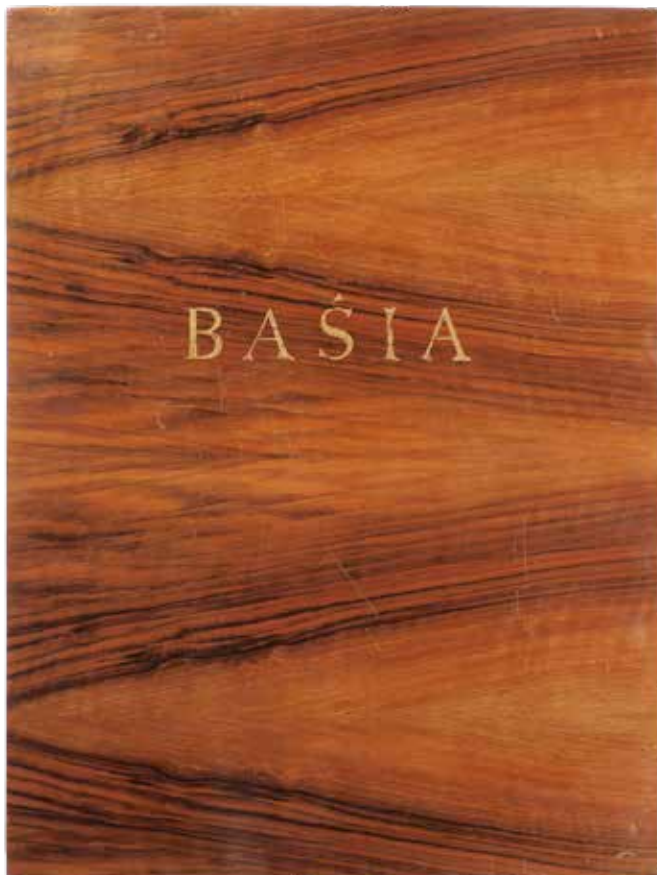
LA PUISSANCE INEXORABLE ET INCORRUPTIBLE DE CET ORACLE VOUS ÉCLAIRERA VOUS SOUTIENDRA VOUS CONSEILLERA. FERMEZ LES YEUX CONCENTREZ-VOUS ET POINTEZ AVEC LA FLECHE DU DESTIN.

LES SIGNES QUE DES SIÈCLES DE SCIENCE ONT SU ARRACHER A L'ÉTERNEL MYSTÈRE SONT ICI INSCRITS SELON LES RITES DES SAGES.

[52] **LYDIS, Mariette. Basia.** Paris: [the artist], 1934.

\$9500

Folio (395 × 300 mm), with 7 pencil drawings (one on vellum, partially coloured, with original clear cellophane guard, 6 on calque), all signed or initialled, mounted with original paper windows, plus manuscript title leaf and 3 leaves of letterpress text, with one large initial 'B' applied by hand in red. All mounted on stiff card and bound concertina-style in the original wood veneer boards, upper cover lettered by hand in gilt. Some rippling to the drawings and to the plastic guard (see note). Covers slightly scratched.



A UNIQUE ARTIST'S BOOK evidently made by Mariette Lydis for her subject, Basia Laffon (1910-2000). The title on the wooden boards and the title-page is lettered by hand (gold and red respectively) and the latter is signed and dated. The first drawing is a magnificent portrait head in pencil on vellum, with lips and eyes heightened with colour, followed by three more large portraits of Basia: seated in a loose dress, standing in buttoned shorts and sandals, and breastfeeding an infant. If the volume is then turned over and opened, a very different sequence appears. It opens with three pages of letterpress text; the artist's passionate appreciation of her subject followed by three superb nude drawings of Basia.

The printed dedication must have been composed and set (in handsome Garamond italic) solely for this unique copy. We can find no trace of it elsewhere, and since it leaves no doubt as to the strength and quality of the artist's feelings for her model, we reproduce it in full. It is one of the few sustained examples of Lydis's writing from this period and expresses her appreciation of a young woman described in androgynous terms as a young 'éphèbe' (a young Greek warrior) and as an epitome of modernity. The artist would have been 46 or 47 when she drew Basia Laffon (a nickname for Barbara Sienkiewicz), then 23 or 24. Basia is recognisable as the model for several of the illustrations for Lydis' edition of Sappho published in 1933.

Basia, jeune femme longue et souple, rieuse et très prête aux larmes, toute d'aujourd'hui, toute clarté; abandon; franchise.

Elle inonde la chambre dans laquelle elle entre d'un rayonnement ingénu, d'une tendresse tremblante des ses douces folies féminines. A la fois jeune pâtre, mère louve, paysanne solide qui ne craint pas le froid mais les fantômes, Basia transplantée dans n'importe quelle situation sera toujours à sa place.



La maison de Basia donne sur un vieux jardin. Inutile de sommer, la porte est toujours ouverte. C'est une maison adorable, une des rares maisons où je me sente à mon aise ; et ce n'est pas à cause des deux Mariette Lydis accrochés aux murs ; c'est que j'aime respirer l'air de ces pièces : j'aime la cage ronde habitée par une rangée de ces tout petits oiseaux frileux qui meurent constamment sans qu'on puisse les pleurer, l'aquarium plein des gros poissons chinois et ventru, l'écran de papillons de toute taille et multicolores.



Voicie le fond sur lequel se détache Basia. Un irish terrier et un chat vaguement persan complètent l'ameublement.

Basia a deux enfants qu'elle a faits toute seule et qu'on lui reproche.

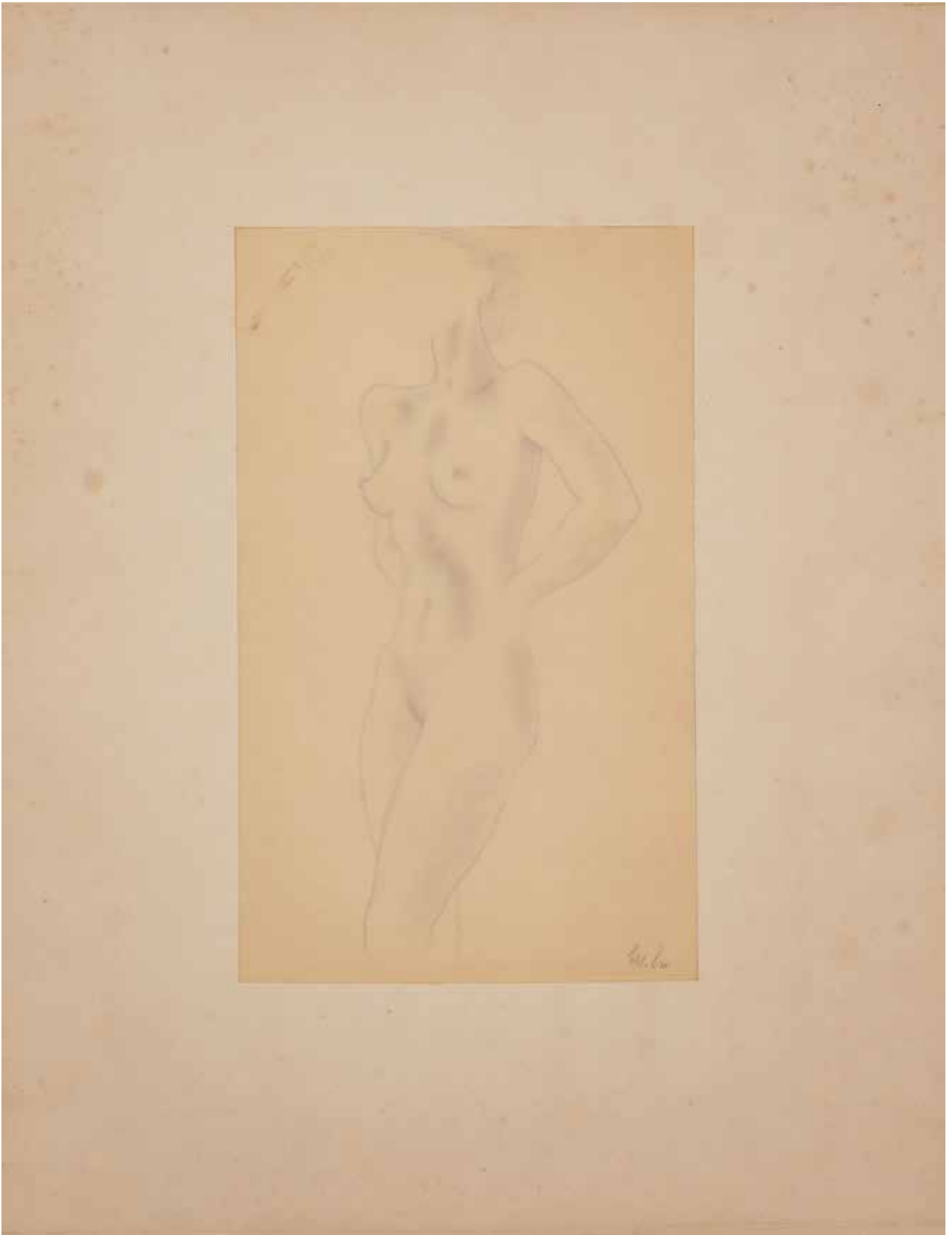
Son apparence de jeune éphèbe aux seins irréprochables est toute neuve ; elle est neuve dans ce qu'elle dit, qu'elle fait, sans pose, sans artifice.

D'une simplicité vibrante, d'une spontanéité violent, elle est prête à l'attaque, à la défense, à l'émotion ; toujours. Même habillée, elle est nue, d'une nudité d'enfant ou d'animal, ingénument, sans affectation.

Elle pose de grands pieds aux orteils bien séparés sur un tapis gris clair.

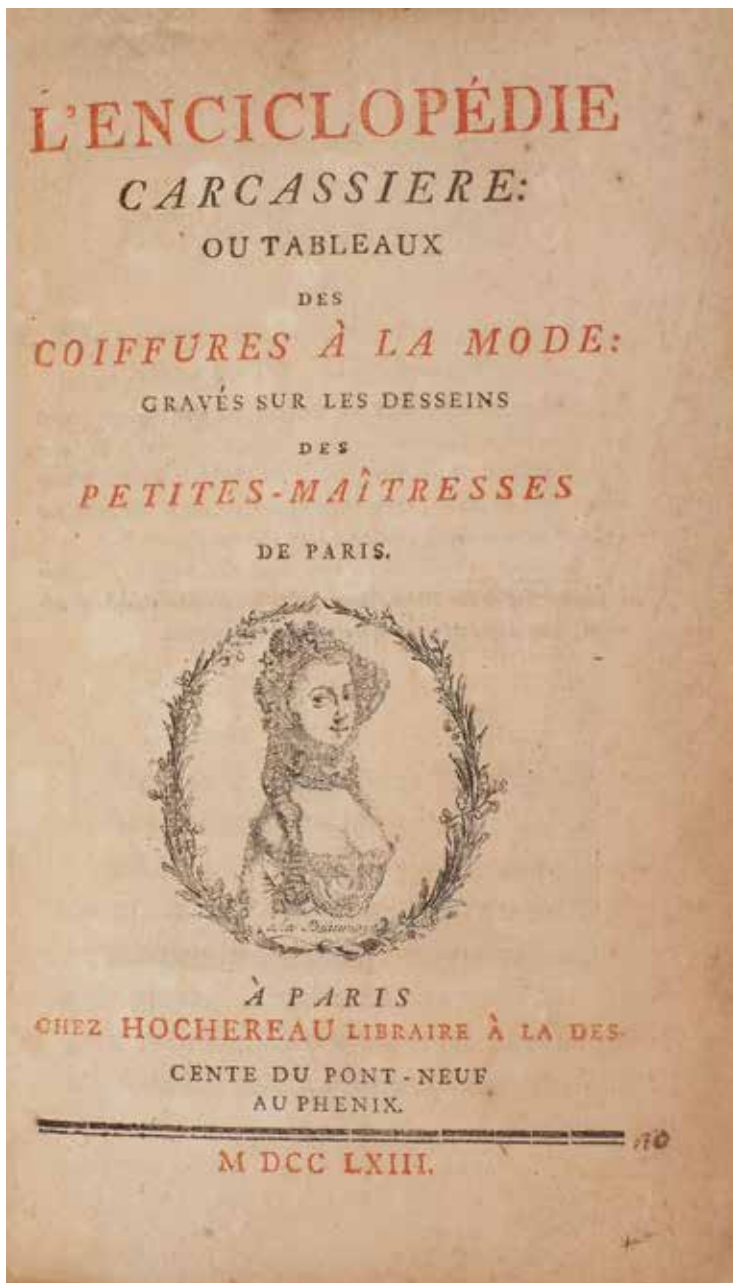
Toute impulsion ; oui, non ; sans réflexion aucune (et c'est bien ainsi), toute instinct, elle est faite d'élan, d'enthousiasmes, d'un bel égoïsme dans le sens grec du mot : ELLE ; ce qu'elle aime et peu d'autre chose. Voila Basia.

The portrait on vellum seems to have been something of an experiment for Mariette Lydis (in keeping with the modernity of her appreciation for Basia). It is set within a paper frame with clear a cellophane guard (which has subsequently rippled, perhaps encouraging the vellum below to do the same (to a lesser extent). Lydis had recently completed a commission for the Nonesuch Press in London, illustrating *The Greek Portrait* (1934). The publisher experimented with encasing the plates in clear cellophane, a material largely untested in book production, which later shrank in most copies, leaving the plates slightly cockled. It is interesting to see Lydis use the same here in this one-off production.



- [53] **[MARCHAND, Jean-Henri].** *L'Encyclopédie Carcassière: ou Tableaux des coiffures à la mode: gravés sur les desseins des petites-maîtresses.* Paris: chez Hocherau libraire, 1763. **\$2500**

12mo (174 × 98 mm), pp. xl, plus 4 folding engraved plates, title in red and black, with additional vignette. Uncut, light browning to edges. Preserved in nineteenth-century blue quarter morocco. A very good copy.



FIRST EDITION of this very rare early satire on fashionable French hairstyles ('*carcassières*'), with four engraved plates showing forty-four styles, including 'à la belle Fleur', 'à la Papillon', 'à la Juive', 'à la Pompadour', 'à la Sultane', 'à l'Esclavage' and 'à la Parisienne'. It is an especially early catalogue, predating by two years the celebrated *Art de la coiffure des dames françaises* by celebrity hairdresser, Legros de Rumigny.

Though the illustrations depict genuine hairstyles, the text reveals itself as a bitter satire on the loss of French prestige after the Treaty of Paris, in which France lost almost all its North American territories. It seems to suggest that despite all this, France can still hold its head high in terms of its pre-eminence in fashion. Marchand ironically proposes a wall built along the length of the St Lawrence river, so that all the young Iroquoises can be crimped only by the French. Appended is a hair-themed comedy, *La Fille degoutée* which Gay called '*assez libre*'. The book had the distinction of being placed on the Index of prohibited books in the Austro-Hungarian empire (the *Catalogus librorum a commissione aulica prohibitorum* issued by Court Committee of book censorship in Vienna).

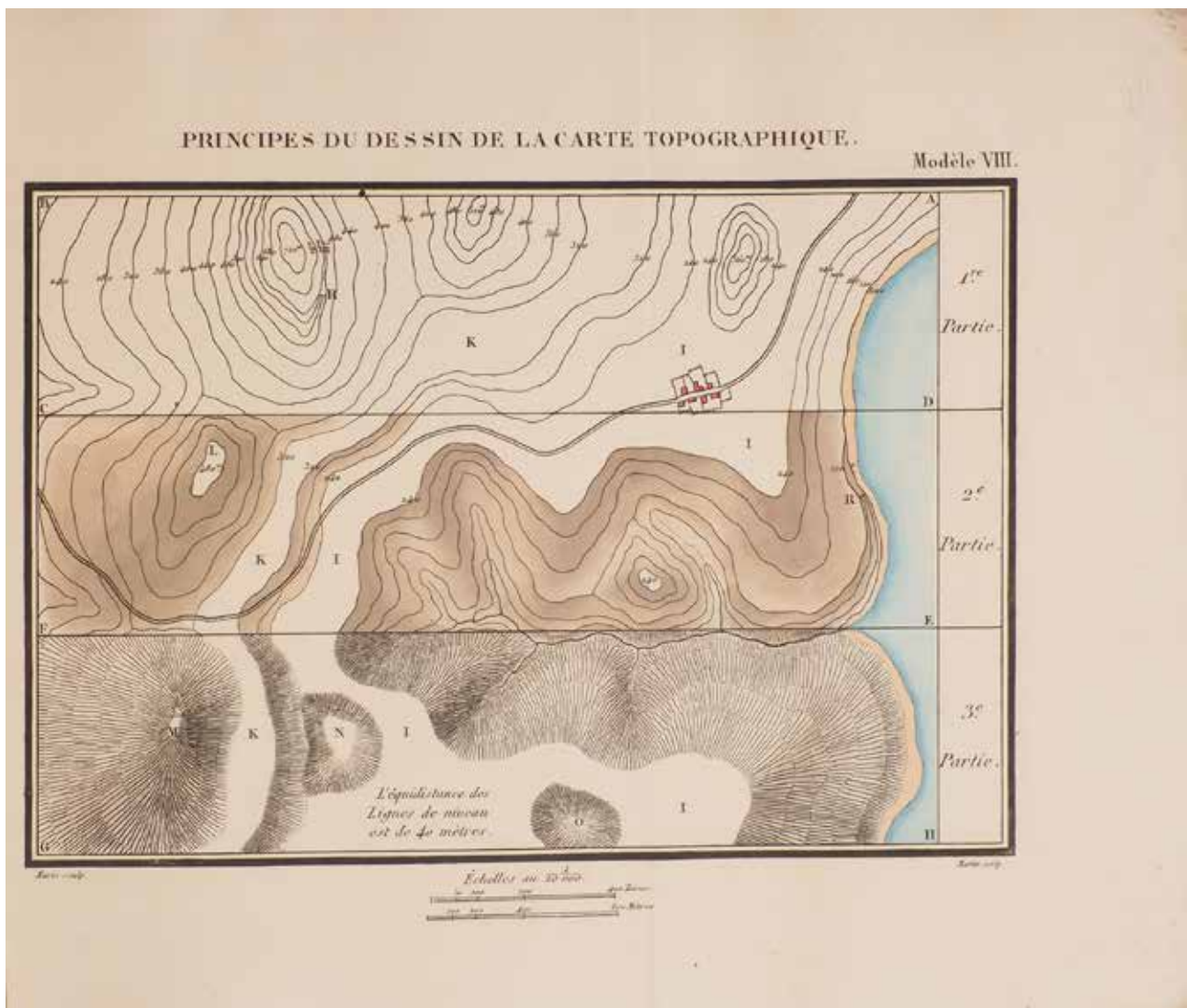
Cohen-De Ricci 346 (noting the Duke of Sussex copy in the Ferdinand Rothschild collection). WorldCat lists no copies outside Europe.



J. G. Croqui fait.

- [54] **MARIE, F[rançois]-C[harles]-M[ichel].** Principes du dessin et du lavis de la carte topographique, présentés d'une manière élémentaire et méthodique, avec tous les développemens nécessaires aux personnes qui n'ont pas l'habitude du dessin. Paris: [Huzard-Courcier] Bachelier (successeur de Madame veuve Courcier), 1825. **\$840**

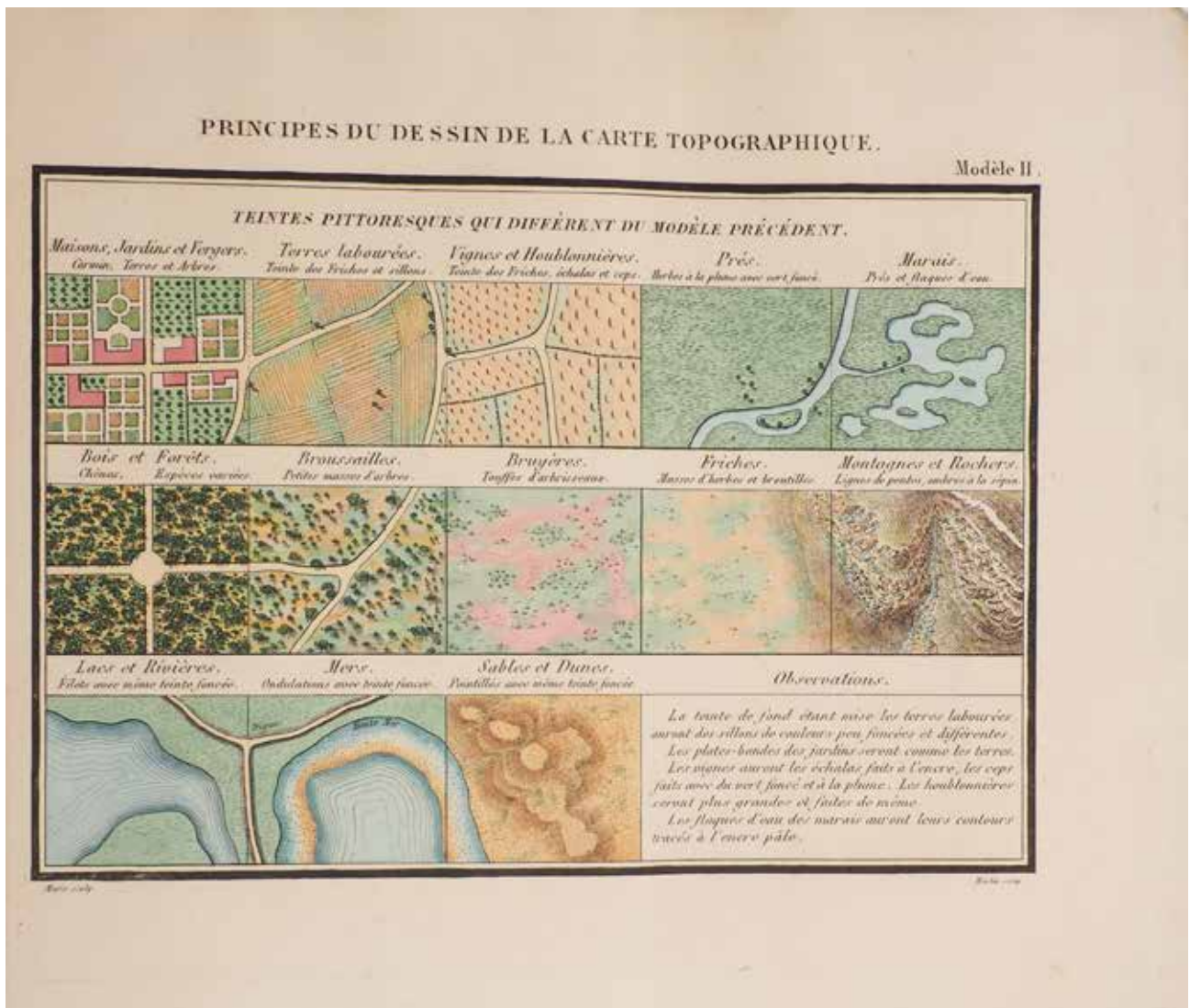
Oblong 4to (218 x 260 mm), 92, plus 3 folding letterpress tables and 9 throw-out engraved plates (8 being hand-coloured). Prelims slightly spotted, repair to frayed lower forecorner of half-title (no loss). Uncut in original printed buff wrappers. Wrappers lightly soiled, uncut edges slightly frayed, tear to upper cover (without loss) neatly repaired. A good copy.



FIRST EDITION. This is a complete manual for drawing and colouring topographical maps, accompanied by nine plates illustrating the principles of a unified system of symbols and for delineating, hatching, shading and colouring geographical features on a map. The text additionally provides practical instructions for tracing, copying, enlarging and reducing existing maps, with the the help of three large folding tables: one listing the tints and colours used for different features,

one for abbreviations and their typography, and another listing the necessary artist's materials (advertising their sale with the firm of Giroux in the rue Saint-Honoré).

François-Charles-Michel Marie (b. 1788) also published logarithmic tables, a manual for texts on maps and an ingenious geometrical treatise (*Géométrie stéréographique, ou Reliefs des polyèdres*) with popup models of three-dimensional forms.



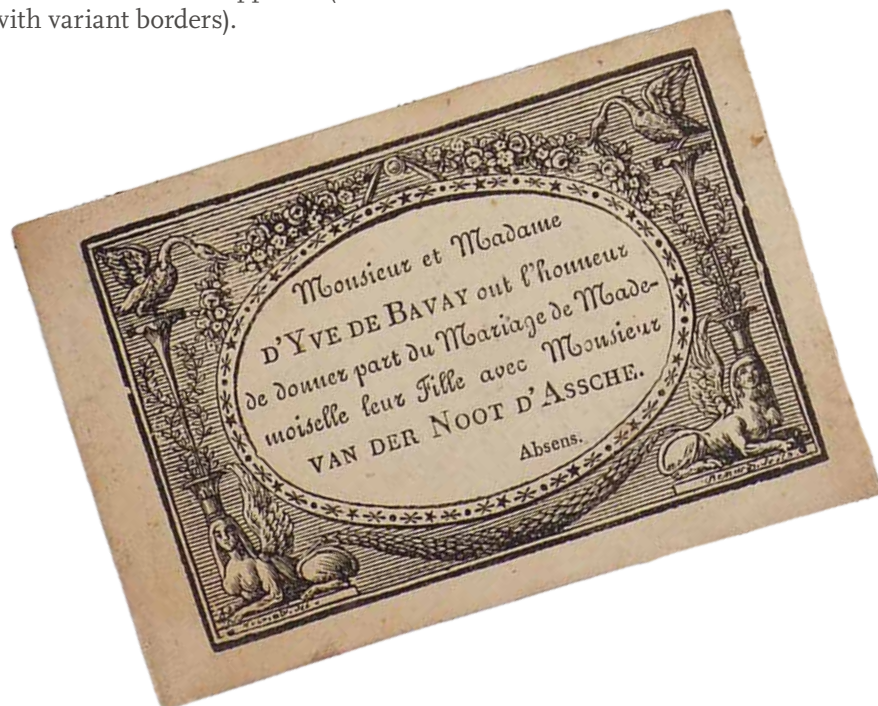
[55] **(MARRIAGE). Billets de Mariage.** [Low Countries/ modern day Belgium, c. 1794-1837]. \$1000*

32 different cards (including some duplicates, 41 cards in all), various sizes (largest c. 115 × 75 mm, smallest c. 80 × 60 mm), a few (mainly the earlier ones) with decorative typographic borders. Some early annotation, sometimes adding dates, occasional spots and creasing.

A COLLECTION OF *BILLETS DE MARIAGE* — small letterpress printed announcement cards sent out to friends and neighbours, as was customary in this period. Where a place is specified most here come from Mechelen/Malines, Antwerp or Brussels and some bear early annotation in what appears to be the same hand, adding dates and ages, suggesting they were collected at the time. Ten have printed or manuscript dates, the others are typographically similar and probably date from the same period. The *billets* could be issued in the name of the parents, or by both the bride or groom. In one case, there is an example of a *billet* printed in 1807 for each of the latter: 'Mlle. Marie-Anne-Thérèse Scheppers a l'honneur d'annoncer son mariage avec Mr. Louis-Jean Merghelynck, Lieutenant de la Gendarmerie Impériale', with its counterpart: 'Mr Louis-Jean Merghelynck, Lieutenant de la Gendarmerie Impériale, a l'honneur d'annoncer son mariage avec Mademoiselle Marie-Anne-Thérèse Scheppers' (the two cards with variant borders).

The earliest dated card reads: 'Madame la douairière De Petit née Du Jardin, a l'honneur d'annoncer le mariage de sa fille cadette avec Monsieur de Torri, capitaine au corps-franc d'Odonell, au service de S. M. Impériale & Royale &c. &c. De l'imprimerie de P.J. Hanicq, à Malines, 1794 [the date of 17 February added in contemporary manuscript]'

Another reveals an unexpected and intriguing conjugal story: 'Monsieur Adolphe d'Aoust a l'honneur de faire pars de son mariage avec Madame de Trazegnies, ci-devant Chanoinesse de Mons'. Genealogical records confirm that monsieur d'Aoust (who was also a Marquis) did indeed marry the former canonness of Mons, Marie Josèphe Robertine Hyacinthe Albertine de Trazegnies, in May 1813.





MATHIEU BASTYNS et son épouse de Louvain
ont l'honneur d'annoncer le Mariage de leur
Fils JEAN avec Mademoiselle CATHERINE
VAN LANCKER.

Mademoiselle COGELS

Monsieur et Madame WOU-
l'honneur d'annoncer le
de leur fille cadette, avec
Monsieur EDUARD VAN DOOR-

Monsieur Constant Van den Noo-
yren a l'honneur d'annoncer le
mariage de sa fille Antoinette, avec
Monsieur De B...

Madame la veuve Wauters a
l'honneur d'annoncer le mariage
de son fils second avec Madlle G...

Madame CHARPENTIER
l'honneur de
annoncer le Mariage de
Monsieur DE...

Monsieur GEORGERIE, d'An-
vers, a l'honneur d'annoncer le
mariage de son fils avec Mademoi-

Mademoiselle Marie-Magdelaine-Suzanne
Guilaine De Gilles de Cleverus, a l'honneur
de son mariage avec Monsieur...

MADMOISELLE GEORGINE GELHAND
l'honneur de son mariage avec
Monsieur VAN BRAN-

Monsieur Douglas et Schott
l'honneur d'annoncer son mariage

Madame la veuve Wauters a l'hon-
neur d'annoncer le mariage de sa
FILLE la quatrième, avec M. LARON
fils.

M. J. B. JUDO a l'honneur
d'annoncer son mariage
CATHERINE
à l'honneur d'annoncer

M. J. BUCENS et son épouse ont l'honneur
de son mariage avec
Mademoiselle GEORGINE VAN LANCKER

Monsieur ANAND DELAYE

M. LOUIS-JEAN MERCIER
Lieutenant de la G...
a l'honneur

Monsieur
son Epou
noncer le
aîné avec

Monsieur Douglas et Schott
l'honneur
son mariage
avec Mad
Monsieur

Monsieur VAN DER STEGEN
a l'honneur d'annoncer
son mariage avec
Mademoiselle MARIE,
à l'honneur d'annoncer

Monsieur et Madame
D'YVE DE BAY ont l'honneur
de donner part de leur mariage de Mad
leur fille avec Monsieur
DEB NOOT D'ASSCHE.

Monsieur BOUSSA a l'honneur
d'annoncer le mariage de sa fille
CAROLINE, avec Monsieur GEOR-
GERIE, fils, d'Anvers.

Madame la douairière DE PERE,
née DU JARRE, a l'honneur d'an-
noncer le mariage de sa fille
avec Monsieur DE TORRE, capi-
taine au corps franc d'Odessa, au
de S. M. Impériale & Royale
le 17 Octobre 1794

Monsieur ADOLPHE D'ARST a l'honneur
de faire part de son mariage avec Madame
DE TRAZEGHES, ci-devant Chanoinesse de
Mons.

MADMOISELLE VAN DEN
VENNE a l'honneur d'annon-
cer son mariage avec Mon-
sieur C.-A.-E. DE SPOR-
LACH.

[56] **(MEMENTO MORI). (METAMORPHOSIS or transformation letter).** Linz: Fr. Glaser. [n.d., c. 1850-60]. \$950*

Single sheet engraved handbill (212 × 190 mm), printed on both sides, four folds. Browned, with some light staining, small holes where folds intersect, but secure.

A FOLDING METAMORPHIC PRINT. Produced in various forms by numerous German printers at this time, the print combines text in German with images of the Fall and a final opening in which the mortality of a fashionable young couple is revealed as their legs are reduced to skeletons. Below them is a worm-eaten corpse.

Its opening panels reads: 'Wird dir vom Höchsten dieser Brief gebracht, So lies ihn mit Bedacht.

Doch darf dein Kopf ihn nicht behalten Und damit walten, Als war er nur ein Scherz. Du hast ihn abzugeben an dein Herz'.

(If the Highest sends this letter unto thee, read it with thoughtful care. Yet let not thy mind keep hold of it and treat it as though it were but a jest. Thou must deliver it into thy heart).





O Mensch! hier spiegle dich, erwäge was du bist. Nichts als der Wärmere, Nichts, ein Schatten der nicht bleibet, Ein Staub den augenblicks ein leichter Wind verstäubet, Ein Licht, das bald verlöscht, drum werde Mensch, ein Christ und lerne weil du lebst auf Erden, wie du kannst ewig selig werden.



Ich wußte kaum vor Pracht, wie ich mich sollte tragen. Nun ist die Pracht dahin die Wärmere mich zernagen und der Verworfung Raub bin ich. Komm Sterblicher, betrachte mich, was du jetzt bist, das war auch ich.

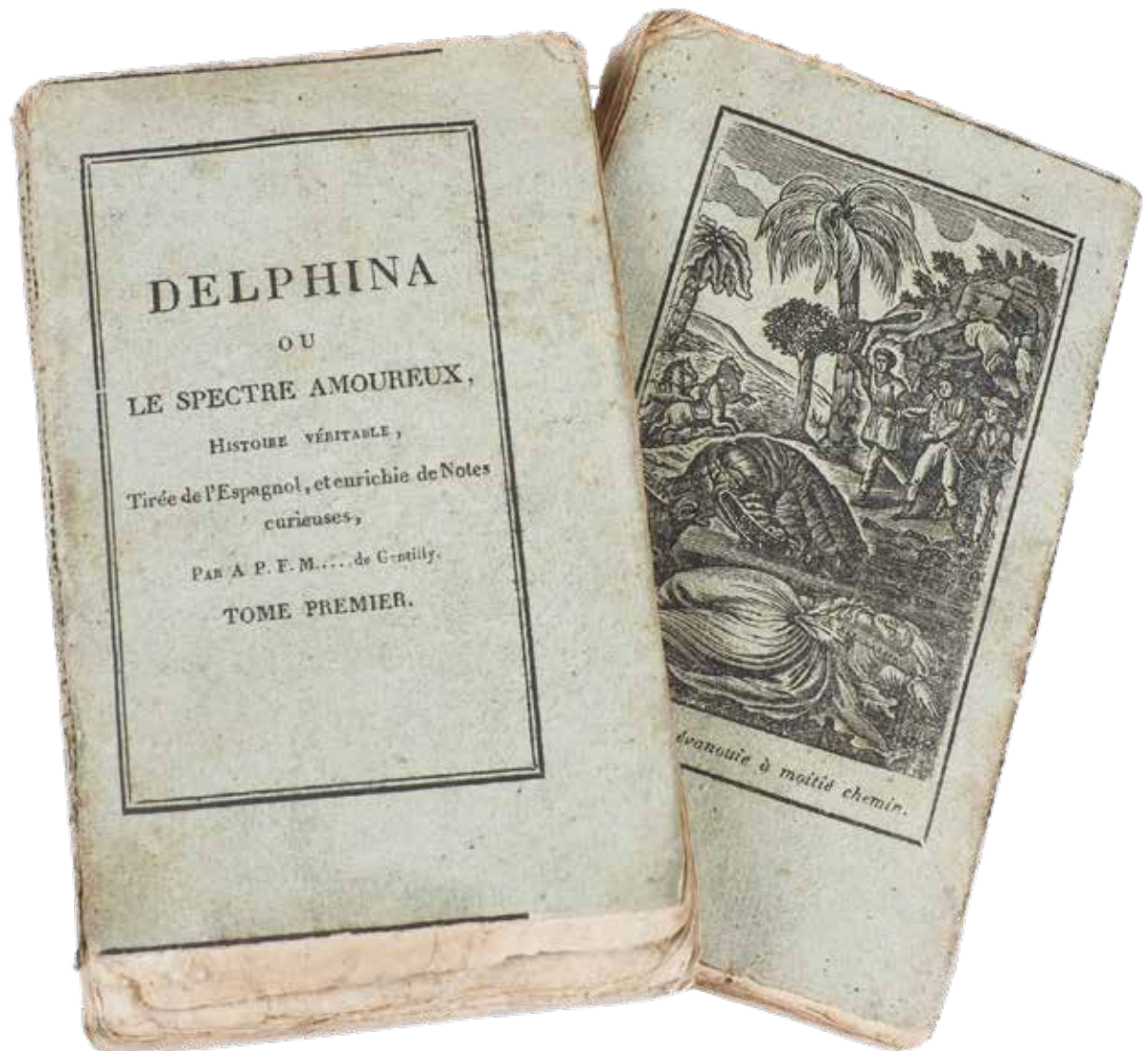
[57] **M[ÉNÉGAULT], A.-P.-F. Delphina ou Le spectre amoureux, Histoire véritable, tirée de l'espagnol, et enrichie de notes curieuses.** Paris and Lille: Delarue and Castiaux [printed by Blocquel in Lille], [n.d., c. 1810]. **\$4500**

2 vols, 16mo (154 × 93 mm), pp. 106 pp; 106 pp, including wood engraved frontispieces. Uncut in original pale blue printed wrappers, the frontispieces reproduced on the lower covers. Lightly creased and soiled. Modern ink note to prelim of vol. 2. A very good, unsophisticated copy.

PRESERVING ITS STRIKING EARLY ILLUSTRATIVE WRAPPERS, THIS IS AN EXTREMELY RARE ROMANTIC NOVEL with Gothic overtones set on the island of Saint-Domingue (Haiti). Botched assassinations, battles with crocodiles, an encounter with an escaped slave, and the exorcism of a lecherous Jacobin disguised as a ghost punctuate this curious tale. The book is illustrated with two wood engraved frontispieces imitating those of the original edition (in which they were

copper engravings by Bovinet after Binet) depicting the spectral lover and the heroine narrowly escaping being devoured by a crocodile. This is probably the second edition (the original was published by Le Prieur in 1798). Ménégault (or Ménégaud) de Gentilly (c 1770-c 1830) authored several novels in the same vein.

cf. Gay I, 456 for the original edition.



[58] **(MONSTRE).** Monstre amphibie trouvé dans le Perou. [Paris], 1785. \$2500*

Engraved print with text, 249 × 220 mm, laid paper sheet size 245 × 355 mm. Evidence of several horizontal and one vertical folds, small holes along the latter and at fold intersections.

A RARE AND OUTLANDISH CANARD DEPICTING A WINGED HARPIE, with the caption 'Ce monstre afreux son corps est de la force d'un taureau / d'un an il a vingt deux pieds de longueur'.

This is a version of several contemporary 'Peruvian monster' prints issued as satirical allusions to Marie Antoinette, who was widely accused of accused of rapaciously squandering the royal treasury. They were inspired by a pamphlet of 1784 titled *Description historique d'un monstre symbolique pris vivant sur les bords du lac Fagua près de*

Santa Fé par les soins de Francisco Xaveiro de Meunrios, comte de Barcelone — the pseudonym Francisco Xaveiro de Meunrios probably referring to Louis Stanislas Xavier, Count of Provence, Louis XVI's brother. Harpie prints then appeared in considerable number (the Bibliothèque nationale holds at least thirteen, most printed in Paris, a number of which are dated to 1784) and were popular in both Paris and other French cities.

Not found in WorldCat or among the similar prints in the BnF.



[59] **NAUDET, Caroline. La petite Bouche.** Paris: Alexandre Tessier, successeur de Mme Veuve Chereau, rue St Jacques, no. 10, [1823]. **\$2000***

Etched plate (222 × 280 mm, sheet size 275 × 355 mm), hand-coloured, signed in the plate 'Caroline Naudet'. Deckled edge at lower margin. Traces of paper mounting at upper corners of verso, expertly conserved.

Caroline Naudet (1775-1839), one of the very few female caricaturists of her era, was the daughter of the caricaturist Thomas-Charles Naudet. She is known as the artist of some 25 separate satirical prints c. 1817-1823. The plate depicts an older well-dressed lady sitting for an urbane looking artist. The caption reads:

'Une dame de qualite faisant faire son portrait s'efforçait de se retrecir la bouche l'artiste s'en apperçut et lui dit pour peu que madame le veuille je n'en ferait pas du tout' (A lady of quality having her portrait done was trying to narrow her mouth. The artist noticed this and said to her, if Madam would like it, I won't paint it at all).

Benezit III, 347.



La petite Bouche.



*faisant faire son portrait s'efforçoit de se retrécir la bouche l'artiste s'en apperçut et lui dit pour peu que Madame
n'ait pas du tout.*

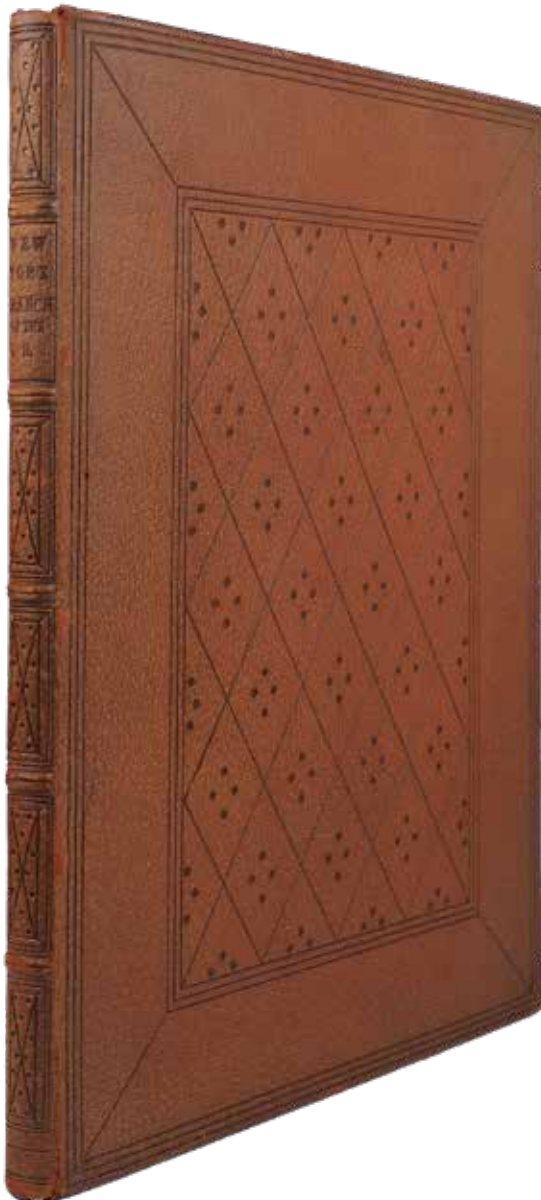
A Paris chez Alex^e Tessier Suc de M^{re} P. Choiseau rue S^t. Jacques N^o 11

De gise

[60] **(NEW YORK. OFFICE OF NAVAL INTELLIGENCE). Hollis H. HUNNEWELL.**
[Interesting Cases. New York: Office of Naval Intelligence, 1919]. \$2500

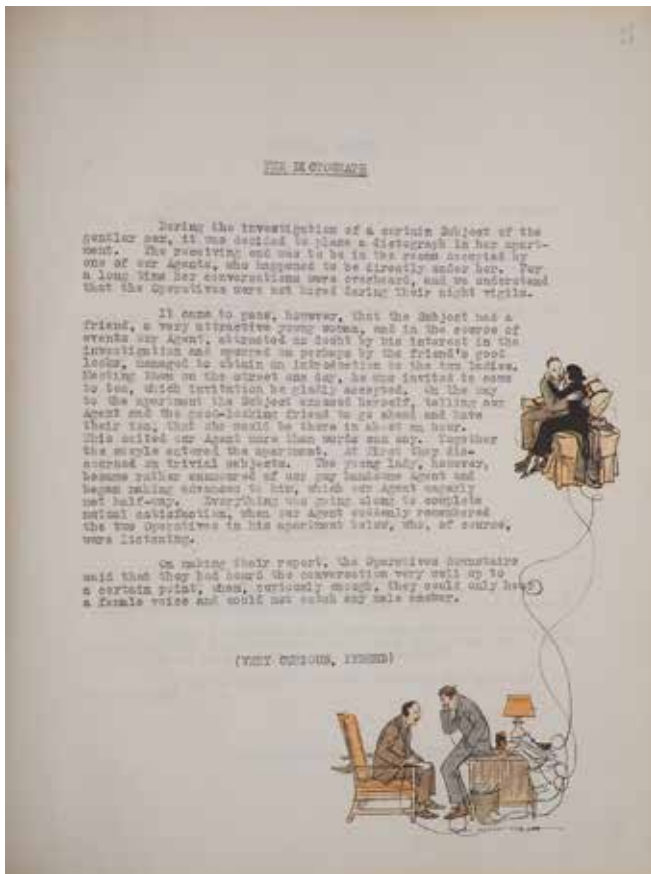
Folio (306 × 230 mm), 50 leaves (watermarked 'Coupon Bond' with 'Eagle A' monogram), all typed except one with lithograph portrait of Spencer Eddy by DeWitt M. Lockman (signed in pencil by Eddy) and one mounted photograph diagram, including 9 tinted lithograph vignettes by Maginel Wright Enright. Contemporary diapered pigskin by the Rose Bindery, Boston (binding order dated August 4th 1919 loosely inserted). Typed presentation letter (undated) from the author to W.C. Van Antwerp also loosely inserted. Lightly rubbed, upper hinge cracked, joint tender at foot, but secure.

ISSUED IN A SMALL NUMBER OF
TYPESCRIPTS FOR PRIVATE CIRCULATION.
AN EXTRAORDINARY SHORT HISTORY AND
SUMMARY OF SEVERAL INTERESTING CASES
THAT OCCURRED IN THE NEW YORK BRANCH
OF THE OFFICE OF NAVAL INTELLIGENCE,
compiled by Hollis H. Hunnewell,
Voluntary Aide with other staff members



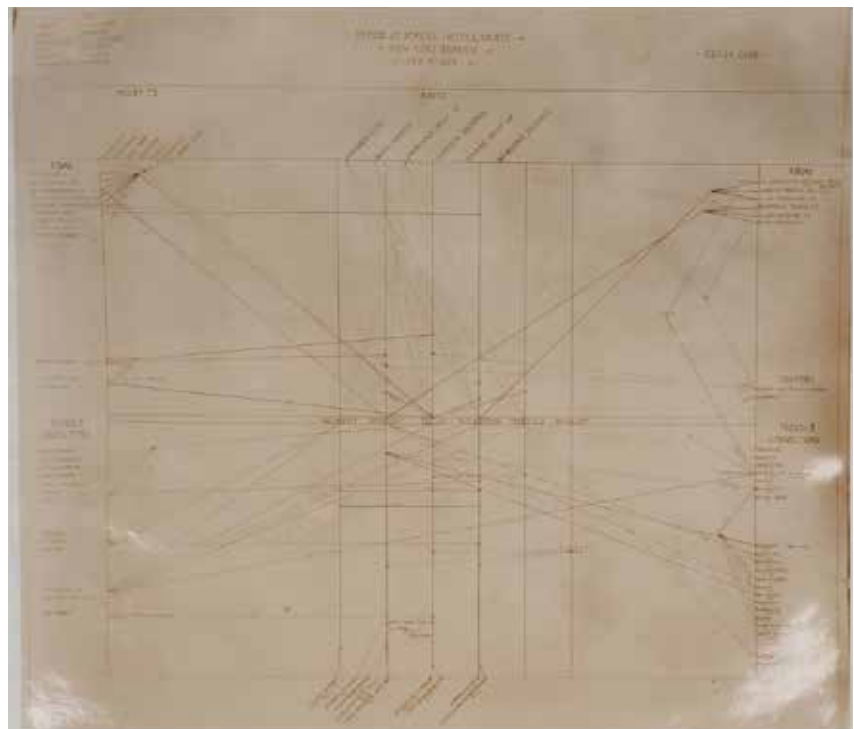
for Lieutenant-Commander Spencer Eddy, Officer-in-Charge. It covers an important era of development, when the ONI (the oldest member of the US intelligence network) was tasked with espionage in monitoring foreign threats, both in naval affairs and domestically, detecting hostile acts among non-American communities, and acting as censor for cable communications. Though the author states in the inserted letter 'I must lay stress on the fact that these pages are strictly confidential in nature, and for your own personal use', the book seems, in retrospect, to be a rather reckless exposition of the Office's activities.

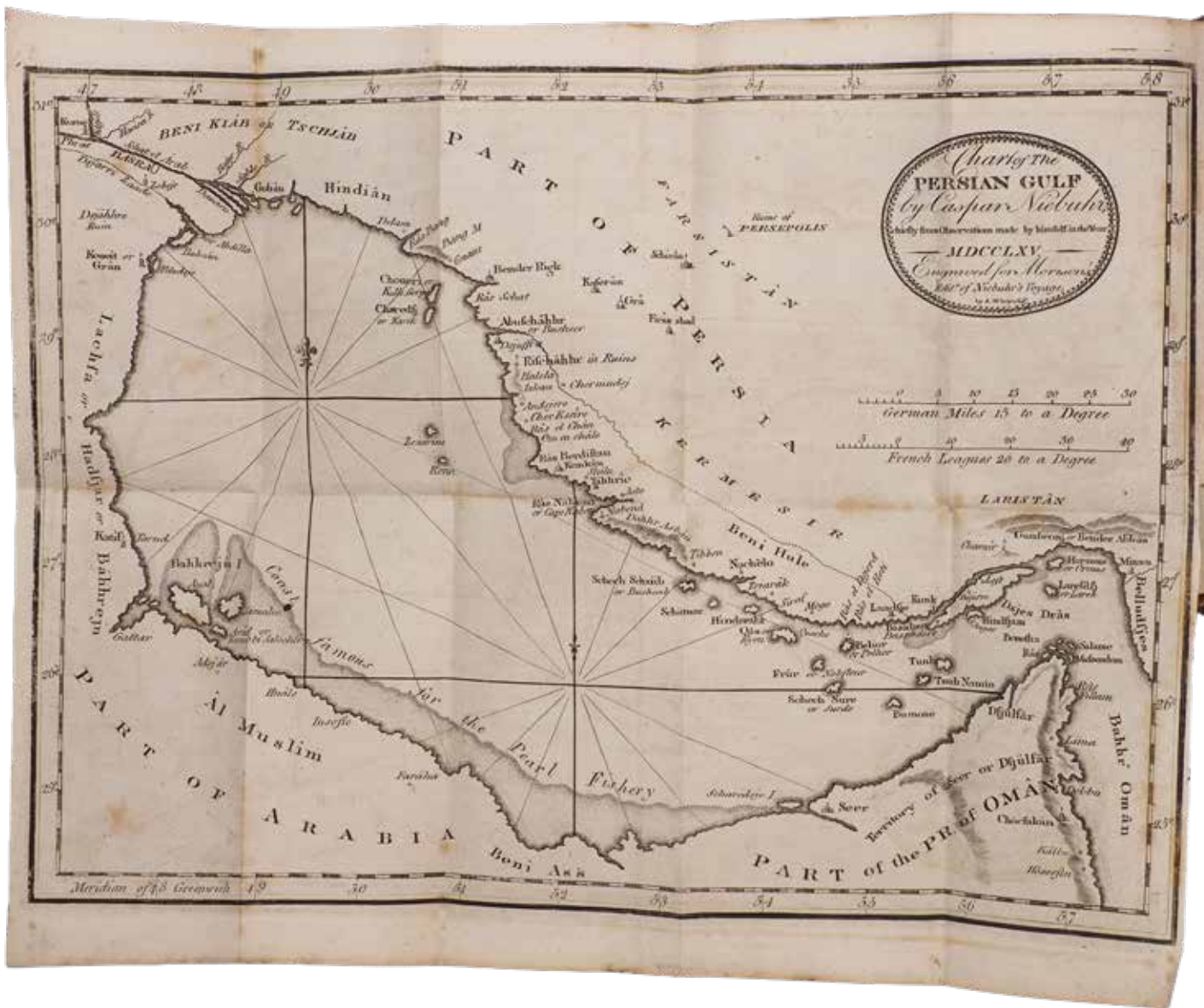
It is both serious and comical, with the first half of its text setting out the history and aims of the ONS, its personnel and departmental structure, and the second half presenting a series of humorous anecdotes. The Office's departments comprised: the executive and the espionage departments together with departments for: cables, plant protection, commercial, banking, Latin-American, I.W.W (for surveillance of the unions or 'Industrial Workers of the World'), Russian and Czecho-Slovak, legal and file. A paragraph each describes their remit and a photographic copy of a flow-chart diagram explains the procedure of communication between agents and officers. A list of officers (including Eddy and Hunnewell) is provided, comprising voluntary aides, agents, enlisted men, enlisted men detailed to the Postal Censorship Office, enlisted women, civilians, telephone officers. The text then becomes an account of humorous mistakes and misunderstandings, presumably for the amusement of former members of the office. These are accompanied by well-known illustrator Maginel Wright



Enright's lighthearted vignettes (presumably commissioned for this account) which would be charming except for one obviously racist caricature accompanying an equally racist anecdote. There are two stories of botched espionage attempts using dictographs: one in which the apparatus was hidden in what was thought to be a disused fireplace in the home of a suspect (with predictable consequences) and another in which agents pick up only sounds of an amorous encounter between agent and a suspect.

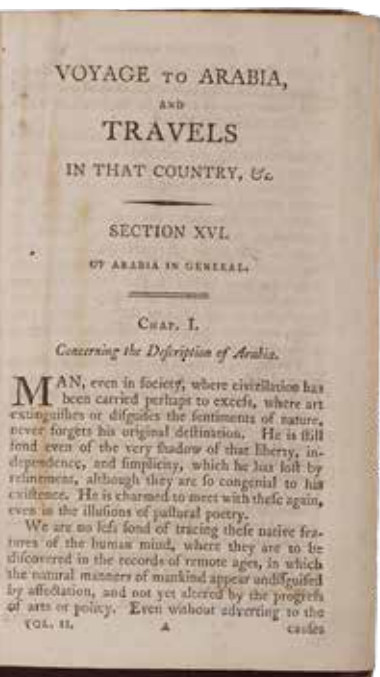
Worldcat locates two copies one at Georgetown University, the other in the US Naval War College Library. The latter is digitised, and contains one additional photograph (a group photo of officers) not present in our copy (probably never bound in). Though the texts are essentially identical, minor typographic variances confirm that copies were individually typed rather than duplicated. Our copy (unlike the NWCL copy) is specially bound in the style of Cobden Sanderson at the Rose Bindery, Boston (which was owned by the author, Hunnewell).





[61] **NIEBUHR, Carsten.** **Travels through Arabia and other Countries in the East,** performed by M. Niebuhr... Translated by Robert Heron. With Notes by the Translator, and illustrated with Engravings. Perth: R. Morison Junior, 1799. **\$2500**

2 vols, 12mo (135 × 80 mm), pp. xx, 339, [1]; xii, 359, [1], half-titles, plus 8 engraved plates and an engraved map of the Persian Gulf by A. McIntyre, Edinburgh, for Morison. Very light browning to the map. Early straight grain red roan, spines with gilt rules, sides with borders in blind. Rubbed with a few patches of stripping to the leather surface. Joints expertly repaired. Bookplates and inscriptions of Edward Smith-Stanley, 13th Earl of Derby of Knowsley Hall. A very good copy.



Second edition in English (after the first, Edinburgh and Perth edition of 1792) abridged and translated from Niebuhr's *Reisebeschreibung nach Arabien und andern umliegenden Laendern* (1774) and volume two from Niebuhr's *Beschreibung von Arabien* (1772). It remains the only English translation and recounts Niebuhr's travels in the Middle East, Egypt, Persia, India and Arabia — the first scientific expedition to this area, which was subsidised by the Danish king. The plates depict: An Arab on horseback; Dancing girls in Egypt; Procession at an Egyptian marriage; The way to Mount Sinai; Mount Sinai and the Convent of St. Catherine; Dress of the women in the back parts of Yemen and Scene in Arabia Petrea. Niebuhr's observations and maps were foundational in European understanding of the area. His map of the Gulf, which was first printed in 1765, is considered remarkably accurate and includes many recognisable place names, including Kharg ('Charedfj or Karek') and Hormuz ('Hormus or Ormus') and some named for the first time in Western mapping, notably Kuwait ('Koweit or Gran').

The translator of the English edition, Robert Heron (1764-1807) was the son of a Kirkcubright weaver who raised enough money to study at Edinburgh University, supporting himself with teaching and work with local booksellers. Soon after translating Niebuhr 'His imprudent habits overwhelmed him with debt, and he was thrown into prison by his creditors' (*Oxford DNB*). Although he was freed and removed to London, he was once again imprisoned for debt, dying soon after.

Howgego, to 1800, N24.

[62] **(PARIS). [FOREST, Eugène]. Souvenirs d'un flâneur de Paris.** Paris: Delpech, [n.d., c. 1830]. **\$4000**

Folio (362 × 265 mm), 11 hand-coloured lithographed caricature prints (including title). Very light browning towards margins, one short tear (without loss) to title margin. Mounted on guards and preserved in later half morocco. An excellent copy.

FIRST EDITION of this very rare collection devoted to the street life of Paris, as observed by an imagined flâneur, some thirty years before Baudelaire defined the characteristics of the archetypal literary and aesthetic wanderer. The plates depict various familiar and unfamiliar aspects of Paris life — the title plate depicts the widow Lagarde, a dog and cat groomer, while other plates show browsers at a book stall in the Rue de Grès, walkers in the Luxembourg gardens, female basket carriers at la Halle, various vendors and hawker and fashionable women in the

Boulevard de l'Opera. Complete sets are exceptionally rare (the British Museum catalogue lists only four of the series, for example).

Forest was a prolific caricaturist, working alongside both Grandville and Daumier for satirical journals such as *La Silhouette* and *La Caricature*.

WorldCat lists only the Morgan copy (Michael Sadleir; from the library of Gordon N. Ray). *Inventaire du fonds français après 1800*, v. VIII, p. 101



SOUVENIRS

d'un

Flâneur

de

PARIS



Paris

Despech Quai Voltaire, N° 5

[63] **(PARIS).** *Plainte et révélations nouvellement adressées par les filles de joie de Paris* à la congrégation, contre l'ordonnance de M. Mangin, qui leur défend de circuler dans les rues pour offrir leurs charmes aux passans; précis historique contenant les hauts cris des nymphes du Palais-Royal, la clameur des modistes et d'une grande quantité de Demoiselles logées en garni; ainsi que le débit de quelques honnêtes Filles de province qui viennent à Paris pour y chercher fortune en plein vent, et les regrets de quelques honnêtes Femmes à demi-publiques qui aiment à rendre de grands services pour un petit repas. Par une Matrone, jurisconsulte de ces dames. Paris: chez Garnier, libraire, au Palais-Royal... et se trouve aussi chez beaucoup de femmes sensibles, 1830. **\$1200**

8vo (204 × 130 mm), pp. 38, [2], hand-coloured lithographed frontispiece. Uncut in contemporary blue paper wrappers, preserved in modern boards. Bookplate of A. Farin. An excellent copy.

FIRST EDITION of a rare pamphlet issued in the wake of the decree issued by the Paris police prefect, Claude Mangin on April 14, 1830, prohibiting prostitutes 'from appearing, at any time and under any pretext, in the passages, in public gardens and on the boulevards' and ordering them to engage in prostitution only in licensed brothels. This measure lasted only three months, but was enough for its opponents to publish dozens of pamphlets. All these occasional pieces are extremely rare, including this one.

Purporting to be the work of a *Matrone, jurisconsulte de ces dames* this enquiry and petition is satirical in tone, and yet still gives voice to the women it represents, by outlining in detail how Mangin's heavy-handed decree would effect them at various levels, pointing out the impossibility of enclosing the thousands of Parisian *filles de joie* in licenses houses. The frontispiece, which has been attributed to Henri Monnier, shows a discussion among the women debating the *pour et contre* of the measures, presided over by the matron. It is captioned 'Comité central et de Sabbat des Donzelles de Paris', likening it to a 'sabbath' of witches.

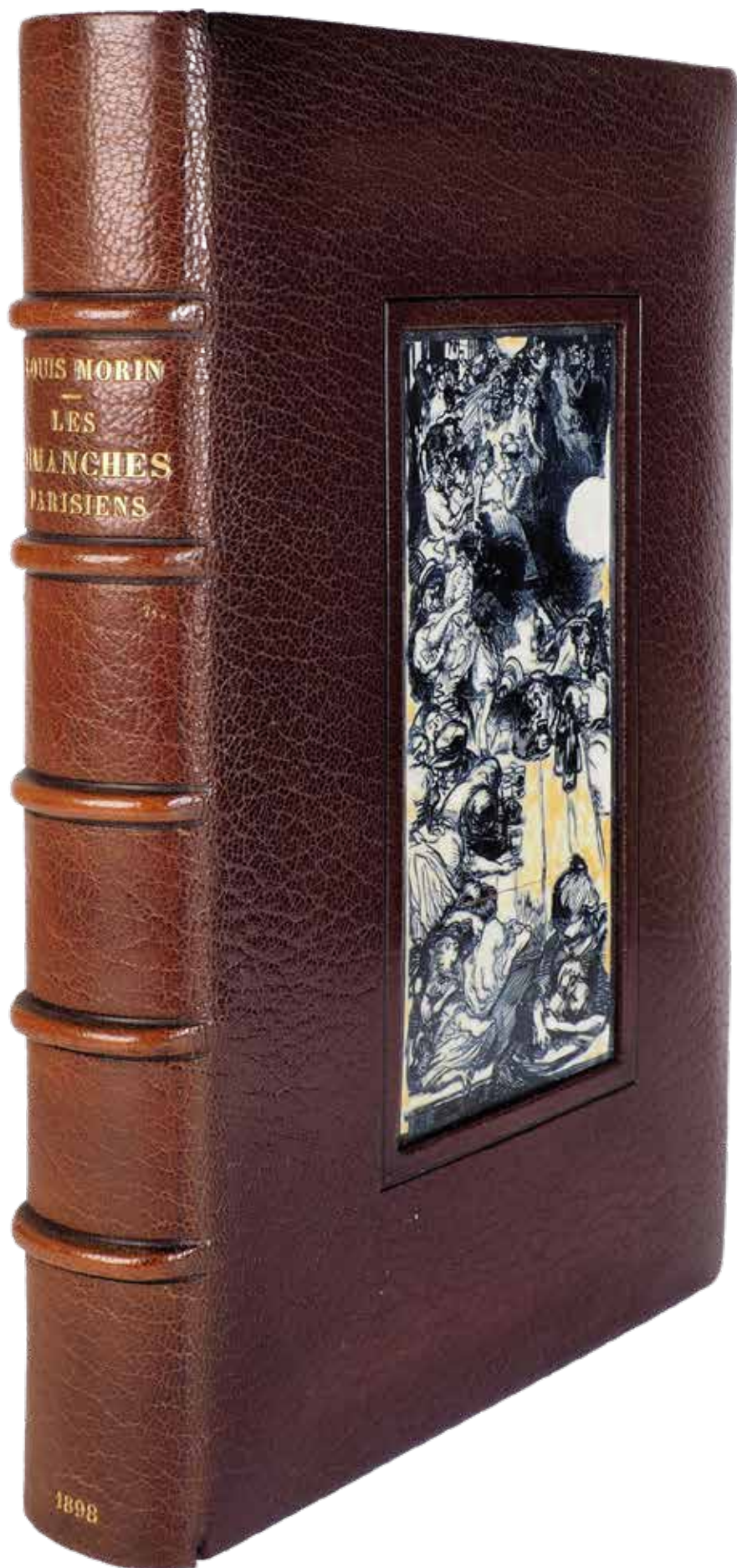
WorldCat lists copies at the Bn, Cleveland Public Library and Bryn Mawr College only.



Lith. Del. G. B...

**COMITE CENTRAL ET DE SABBAT
DES DONZELLES DE PARIS.**

..... Attendu que, ces Deroiselles ne sont pas plus sages
que l'ordonnaire ne porte de que COCO est chargé d'en cloître, et d'en mettre
beaucoup à la Lanterne..... Avons décrété et décrétons, Savoir...



[64] (PARIS). MORIN, Louis. Auguste LEPÈRE, *illustrator*. **Les Dimanches parisiens.** Notes d'un décadent. Paris: [Lahure & Wittmann for] L. Conquet, 1898.

\$2000

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 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'.

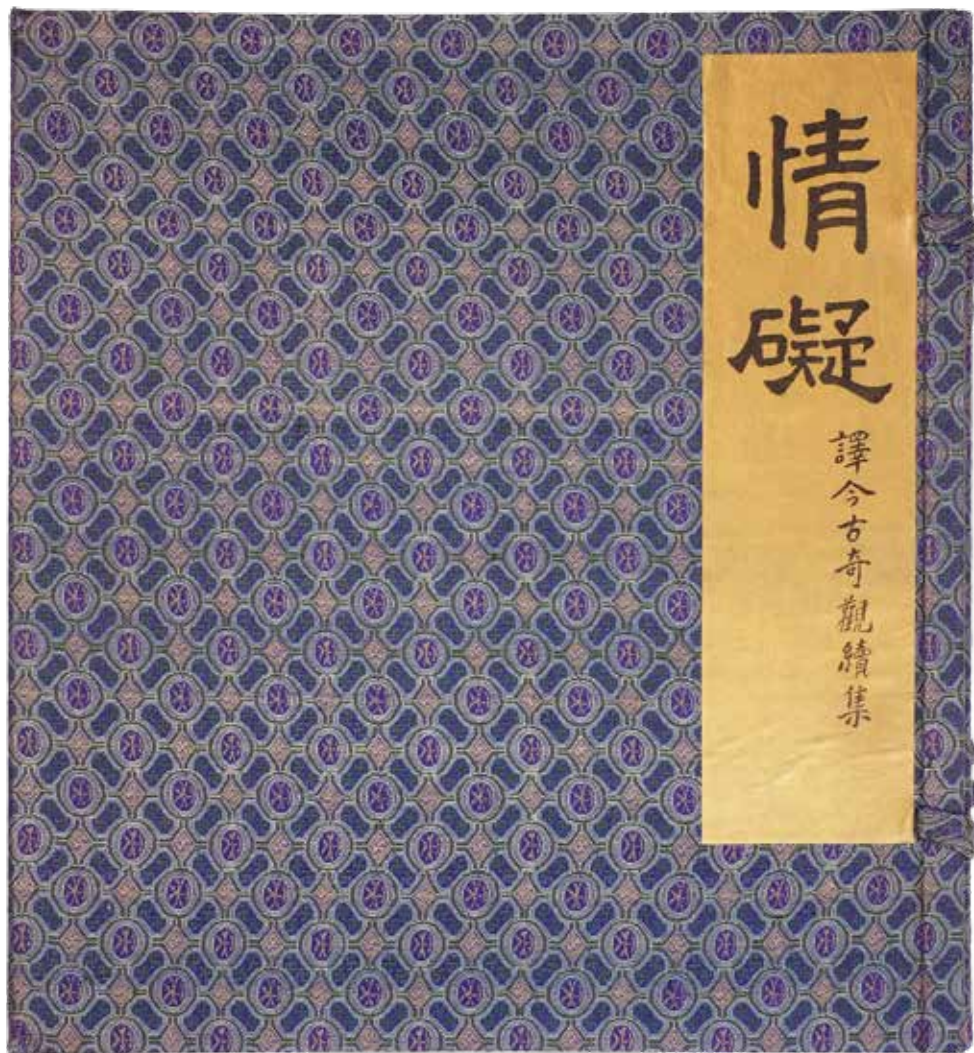
- [65] **PAUL-MARGUERITTE, Lucie, translator. Ts'ing Ngai, ou les plaisirs contrariés.** Conte Chinois ancien, adapté des Kin-kou-kikouan illustré de 16 peintures sur soie. [Paris: A. Lahure]: 'aux dépens de l'auteur', 1927. **\$1600**

Folio (320 × 282 mm), pp. 76, [4], plus 16 silk paintings, mounted, tissue guards with printed captions. Loose in original wrappers, purple silk brocade chemise. Wrappers very slightly faded at edges with minimal creasing. An excellent copy.

FIRST EDITION of this luxurious production, the text translated by Lucie Paul-Marguerite from the Chinese seventeenth-century collection *Kin-kou-kikouan* (or *Jingu qiguan*) and telling the moral story of an extra-marital adventure. The 16 original paintings on silk are attributed to Ouang Shao Ki of Szechuan, copied for this edition in Peking by four separate artists (one each for the drawing, the foliage, the clothing and the figures). They are remarkable productions, and each one is captioned in manuscript with Chinese characters. Produced in only 125 copies, this is one of the 10 copies on Japon reserved for the author (copy number 3).

Lucie Paul-Marguerite (1886-1955) began publishing in magazines at the age of eighteen. After three years of marriage, she divorced and thereafter lived with her widowed sister, Ève Paul-Marguerite. Together, they raised the latter's son, living from their writings. She made numerous translations including several from the Chinese and a number of English novels, including Bram Stoker's *Dracula*.

Carteret IV. p. 265: 'Belle publication'. WorldCat: Bn and Boston Athenaeum only.



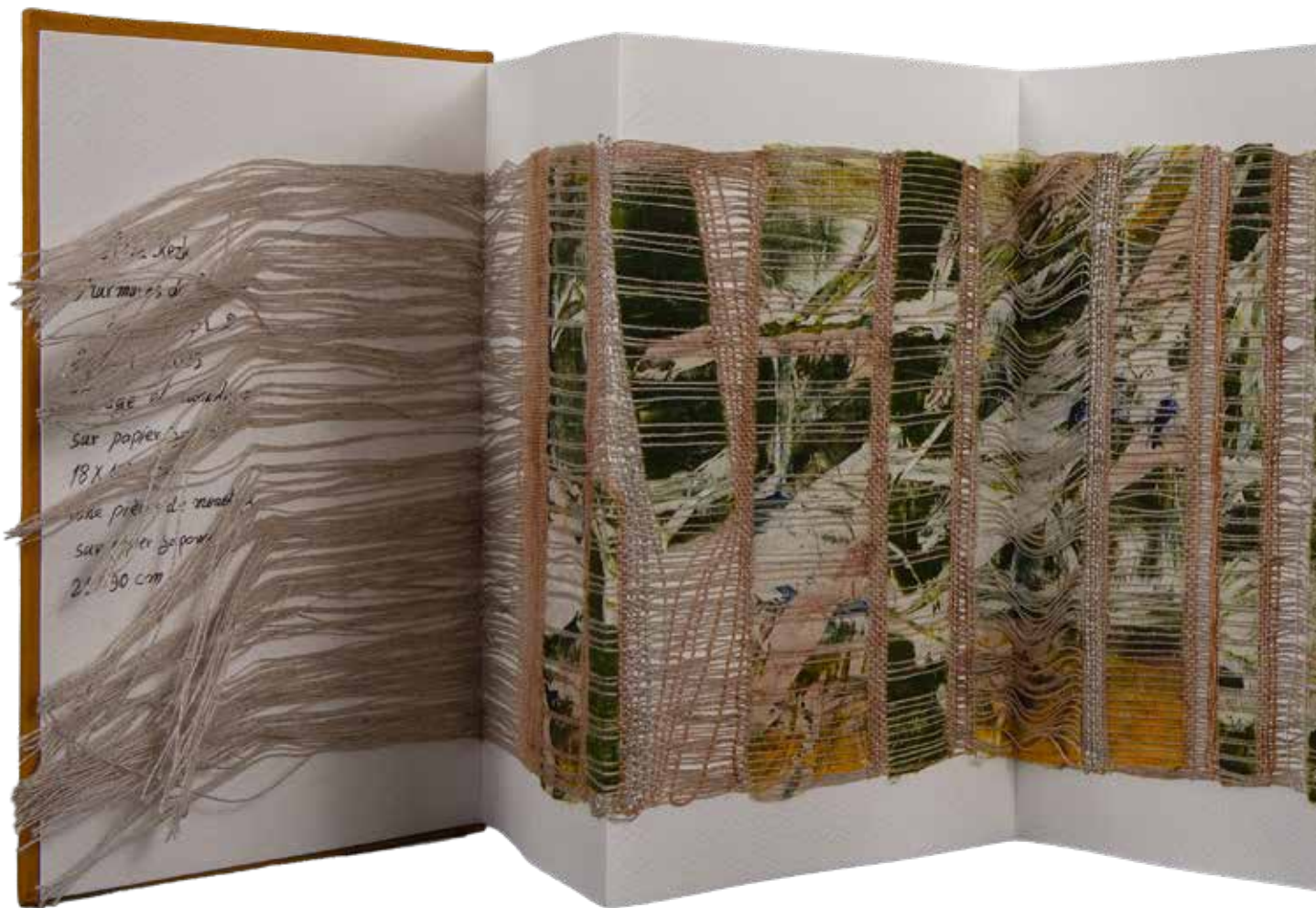


[66] **REZK, Afia. Murmures de l'olivier.** نوتيزلا تاسم. Cergy (Val-d'Oise), 2025. \$3500

4to (235 × 150 mm), 7 panels (6 on verso), leporello style, recto with monotype (180 × 1000 mm) on japanese paper and mounted woven textile, verso with monotype (210 × 900 mm). Original mustard yellow cloth with paper and fabric onlays, lettered in manuscript in French and Arabic.

Afia Rezk, a Syrian textile artist now living and working in Paris, creates large scale textile installations using traditional weaving techniques. Here she has combined woven textile with monotypes printed from textiles to create a haunting artist's book meditating on her own personal narratives woven into textile. Afia Rezk was born in 1980. She arrived in France with her family in May 2018. From childhood, influenced by Syrian crafts, she

has used organic elements, living materials in constant mutation under the effect of oxidation, reduction and biodegradation. Her plastic research combines painting, collage, print, ceramics, weaving and installation. She studied Arabic literature at Damascus University before turning to the visual arts; she worked extensively in Syria before fleeing the war, leading workshops in both art and theatre as interactive practices to help families in emergency situations, as well as children and female victims of war. She has exhibited in Syria, Lebanon, France, Sweden,



Swi and Germany and is a member the Agency of Artists in Exile in France.

‘In the garden of our house in southern Syria, the olive trees were imbued with love and blessings. This small patch of land was the site of my daily rituals. Every morning, after my walk, I eagerly returned to slip behind the house into the shade of the olive trees. I would take off my shoes before entering, as if I were stepping into a sacred place. Under the trees, I breathed in serenity, as if the earth itself pulsed to my own rhythms. Often, my mother would join me with her *maté*, and together we would share precious moments and stories etched in my heart and memory.

Last July, approximately 36 villages were burned in my native region of Suwayda by armed groups affiliated with what is known as the ‘interim government’. Most of these houses had land planted with olive trees.

Burning an olive tree is like burning a memory, rituals, seasons, stories, and roots.

This work is an attempt to keep alive the trace of what remains. *Les murmures de l’olivier*’.



[67] **ROBIDA, Albert, *illustrator*. Librairie Dorbon-Ainé. [Tradecard].** [Paris, n.d., c. 1910]. **\$550**

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 book shop 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 Verne, Claude Debussy, Francis de Miomandre, and the comtesse de Noailles.

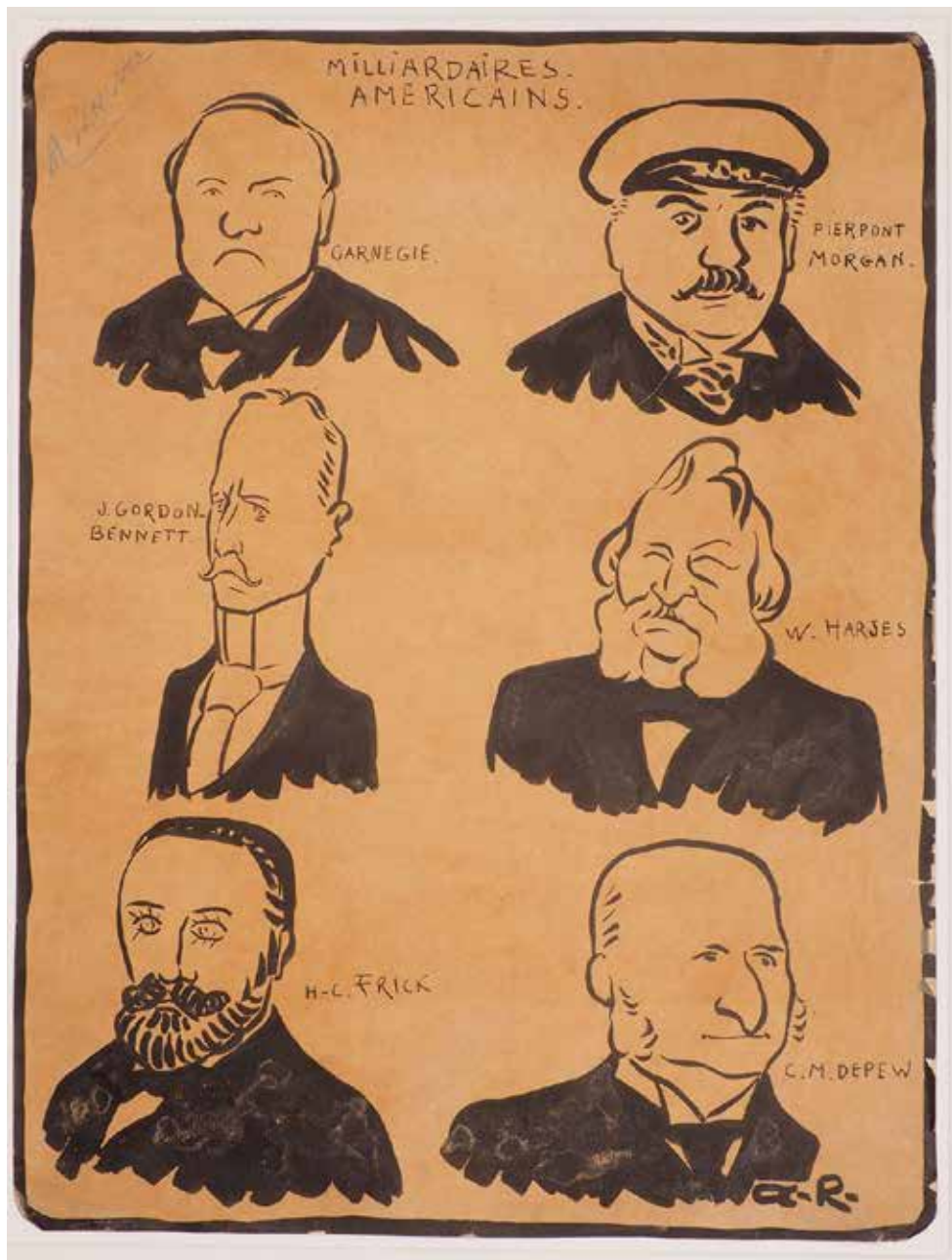


[68] **ROUYEYRE, André. Milliardaires Américains.** [Paris, c. 1910-20]. \$800*

Drawing, ink on paper (440 × 335 mm), laid to a heavier sheet. Signed 'A.R.' at foot. Quite browned, minimal fraying (mainly to right-hand edge) slightly affecting ink border, contemporary blue pencil note top left.

CONTEMPORARY CARICATURE PORTRAITS OF THE GREAT AMERICAN MILLIONAIRES CARNEGIE, PIERPONT-MORGAN, GORDON-BENNETT, HARJES, FRICK AND DEPEW. The drawing was probably intended for reduction and publication in an (unidentified) journal. André Rouveyre (1879-1962) was immensely prolific as a caricaturist and maintained friendships and correspondence with important figures such as Apollinaire and

Matisse (having met the latter as joint students of the symbolist painter Gustave Moreau). His drawings show a mixture of early Minimalism (reminiscent of Matisse) with Expressionism. The caricatural nature of his work was aptly described by Aldous Huxley in the novel *Crome Yellow* (1921) when a character encounters his own unflattering portrait: 'A mute, inglorious Rouveyre appeared in every one of those cruelly clear lines.'



- [69] **(SAINT MICHELINA). CORNEJO, Damiano.** Vita ammirabile della B. Michelina da Pesaro vedova terziaria del P.S. Francesco... Rome: Girolamo Mainardi, 1724.

pp. 78, [2] (blank), plus engraved portrait by Anton Birckart after Federico Barocci, titlepage in red and black, 2 engraved initials and 1 headpiece.

[bound with:] **[OLIVIERI, Fabio]. Breve Racconto degl'atti fatti per l'approvazione del culto de tempo immemorale prestatò all Beata Michelina, ed insieme della festa celebrata in di lei onore nall Sagra Basilica de' SS Dodici Apostoli de' Minori Conventuali di S. Francesco di Roma [drophead title]. [Rome, 1737], pp. 11, [1].** **\$1000**

8vo (172 × 112 mm), contemporary vellum, mottled edges, spine title in manuscript. Top edge of lower board very slightly nibbled. An excellent copy.





FIRST ITALIAN EDITION (AND POSSIBLY FIRST PRINTED EDITION OVERALL) OF THIS LIFE OF THE FOURTEENTH-CENTURY SAINT MICHELINA OF PESARO, translated from the Spanish text of Damian Cornejo by the Jesuit Antonio Maria Bonucci. Michelina (1300-1356) married into a noble family but was widowed at the age of twenty. According to accounts of her life she had lived a life of luxury and dissipation before experiencing a vision inspiring her to become a member of the Third Order of Saint Francis. She founded a confraternity to care for the poor

and the sick and made a pilgrimage to the Holy Land. She was not canonised until 1737, and it is likely that Bonucci's 1724 spiritual biography formed part of the process at Rome. A rare book, it is here bound with a *Breve* of 1737 recounting the canonisation and celebrations surrounding the event. The frontispiece portrait is after the baroque portrait by Federico Barocchi.

Worldcat: Bn (also bound with the *Breve*) and another unlocated copy (probably University of Sannio) without the *Breve*.

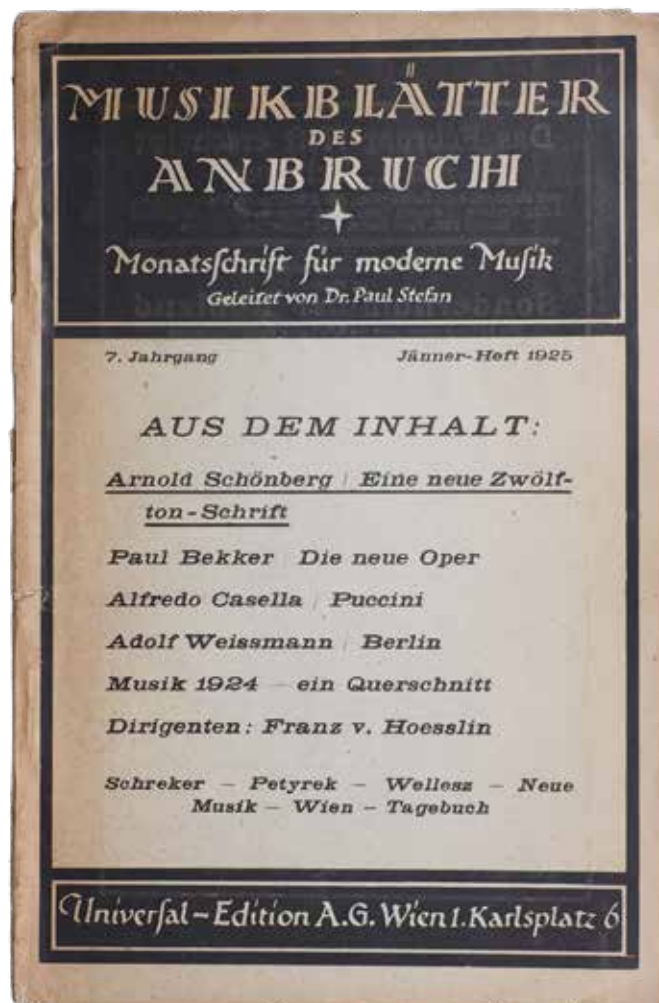
[70] **SCHOENBERG, Arnold. Eine neue Zwölfton-Schrift.** [in Musikblätter des Anbruch. 7 Jahrgang Jänner-Heft 1925]. Vienna: Universal-Edition, 1925. \$12,000

8vo (231 × 150 mm), pp. 7, folding lithograph diagram of the twelve-tone system, in a complete issue of *Musikblätter des Anbruch*, pp. 52, [20] (adverts). Original printed wrappers (slightly browned, edges and spine fragile with minor losses). A very good copy.

FIRST EDITION of Schoenberg's first exposition of his twelve-tone musical system, which would revolutionise western music in the twentieth century and beyond. Together with the broader techniques of Serialism championed by Schoenberg, the twelve-tone system became one of the pillars of cultural Modernism. 'Schoenberg's revolutionary musical theories were first fully outlined in *A new twelve-note notation* published in the avant-garde journal *Ansbruch*. It would be difficult to improve on the summary of modern opinion of Schoenberg given by Mr. Humphrey Searle in *Grove's Dictionary of Music* (5th ed., 1954): Whatever may be the verdict of history in Schoenberg's

works, he writes, there is no doubt that they have revolutionized the whole of twentieth century music. Without them the free use of all the notes of the chromatic scale, which every composer today accepts as a matter of course, would have been impossible, or at any rate considerably delayed. One has only to add to this Schoenberg's innovations in form and instrumentation to see that his historical importance cannot be rated too highly' (*Printing and the Mind of Man* 414).

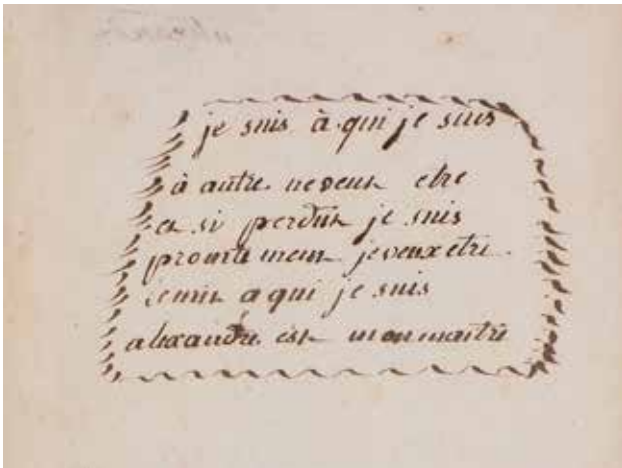
WordCat locates two copies: one at Harvard is of the journal issue (as here) while another, at Bates College, is an offprint. We have located no other example of an offprint issue in an anglophone library.



[71] [SOUMILLE, Bernard-Laurent]. **Le grand Trictrac** ou méthode facile pour apprendre sans maître la marche, les termes, les règles, et une grande partie des finesses des ce jeu, enrichichie de 270. planches ou figures, avec les décisions des cas particuliers. Paris: chez Giffary, rue Saint Jacques, 1756.

\$620

8vo (200 × 124 mm), pp. vi, 323, [1], including 271 woodcut diagrams of the the trictrac board, further diagrams of dice, woodcut ornaments (including one to title). Contemporary mottled sheep, panelled spine with 5 raised bands, gilt. Rubbed, corners worn, portions of insect damage to spine (affecting the label). Early inscriptions: 'Ce livre apartien a mons[deleted] Alexandre'; 'M. Titoux av[ocat]' and a verse in French (see note). An unsophisticated copy.



First published in 1738, Soumille's illustrated guide to *trictrac* (a variant of the game of backgammon) was reprinted several times in the eighteenth century, the present 1756 edition probably being the second (another edition appeared at Avignon in the same year). This copy contains a delightful contemporary first person ex libris inscription giving voice to the book itself:

'je suis a qui je suis, a autre ne veut être, et si perdu je suis promptement je veux être remis a qui je suis Alexandre est mon maître'. ('I belong to who I belong to; I do not wish to belong to another, and if I am lost, I want to be promptly returned to the one I belong to. Alexandre is my master.')

Barbier II, 565.



[72] **TIJTGAT [or TYTGAT], Edgard, *illustrator*. Charles PERRAULT. *Le Petit Chaperon rouge*.** London: [the artist for] Cyril Beaumont, April 1918. **\$10,000**

Small 4to (252 × 185 mm), 21 leaves (doubled and folded at fore-edge, Japanese style), comprising, half-title, title, 16 text pages each with facing illustration in bistre, vignette and colophon leaf, plus 16 colour printed versions of the illustrations on papier chine interleaved. The text entirely in woodcut, the illustrations (both bistre and colour) in linocut. Some typical spotting and offsetting. Bound without the printed boards in modern quarter red morocco with slipcase.

THIS IS ONE OF THE MOST PRIZED WORKS BY THIS IMPORTANT MEMBER OF THE BELGIAN AVANT-GARDE (1879-1957), published while he was a refugee in London during the Great War. A large paper copy, probably one of the few copies noted by Taillert as left unbound, the pages remaining considerably larger than in the copies bound in boards and wrappers.

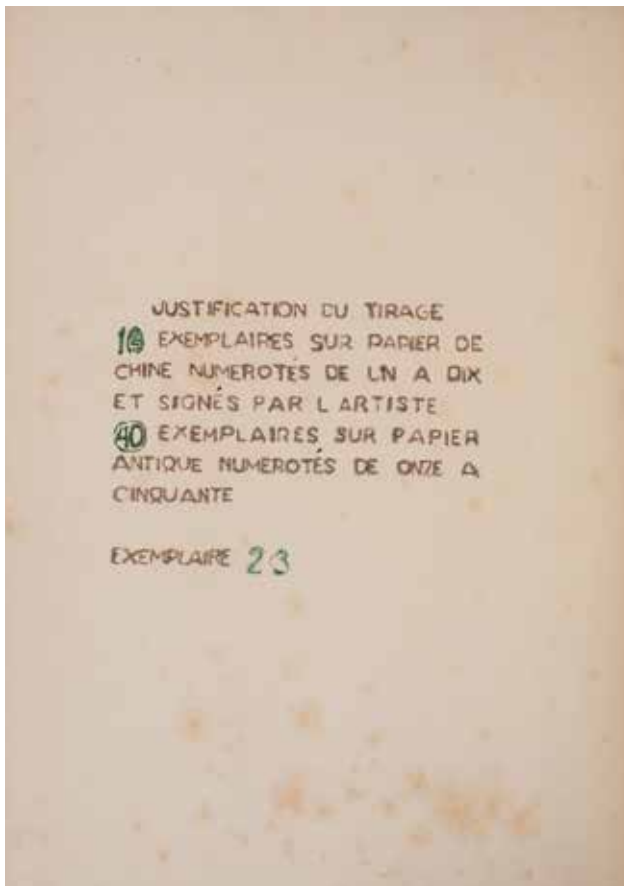
Tijtgat, apprenticed in his father's lithographic studio, had long been an expert printmaker, but was without a press in London and developed his immediately recognisable style by printing from both woodcuts and linocuts using simply a handroller (his woodcut colophon here shows him at work, pulling a print on a table top). The prints of *Le Petit*







ACHEVE D'IMPRI-
MER EN AVRIL 1918
SUR LA PRESSE
DE L'IMAGIER
LONDRES



Chaperon rouge, painstakingly produced under difficult circumstances, exemplify invention born of necessity, aptly combined with the apparent naivety of Tjtgat's art and his artistic interest in the pleasures and fears of childhood. The publisher, Cyril Beaumont's support for this refugee artist was part of the wider British patronage of exile artists among the tens of thousands of Belgians who fled to Britain between 1914 and 1918, who made a significant impact on British modernism. Besides *Le Petit Chaperon rouge*, Beaumont published the illustrated poetry collection *New Paths* with contributions by Tjtgat (1918) as well as the artist's *Carrousels et baraques* in 1919. After the war Tjtgat remained for some time in London, before returning to Belgium in the twenties. He is rightly considered an important member of the the 'Brabant Fauvists', which had included Tjtgat's great friend and collaborator, Rik Wouters, who died in 1916 following his internment by the Germans.



The limitation states this is one of 50 copies only: number 23 of 40 copies on papier antique (after 10 copies on chine, signed). This is Tjtgat's definitive edition (after the very few copies of a large paper trial edition of 1917 and before the Brussels reprint of 1921). The present copy was formerly in the collection of Tjtgat's bibliographer, Pascal Taillaert.

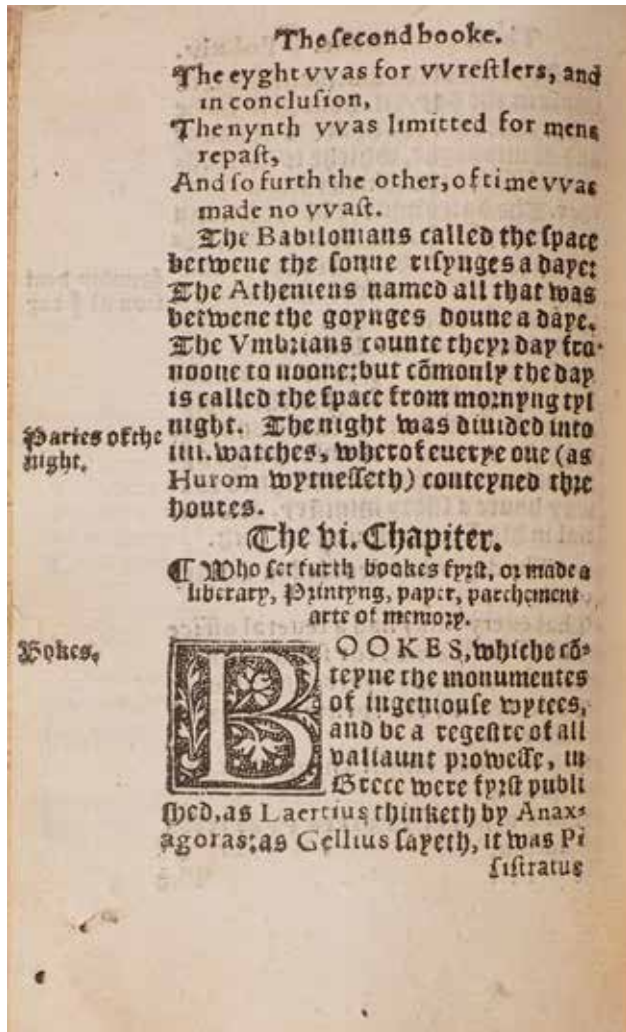
Pascal Taillaert, *Edgard Tjtgat* (1999), 38 (noting variations between copies and unbound copies, as well as the 10 additional copies on chine, not listed in the limitation, made for the Ministère des Sciences et des Arts de Belgique). Ridley, *Beaumont* 10.

[73] **VERGIL, Polydore.** [De inventoribus rerum. *In English*]. An Abridgeme[n]t of the notable Worke of Polidore Vergile conteygnyng the Deuisers and first Finders out aswell of Artes, Ministeries, Feactes & ciuill Ordinaunces, as of Rites, & Ceremonies, commonly vsed in the Church: and the originall Beginnyng of the Same. Compe[n]diouly gathered by Thomas Langley. 'Imprinted at London within the precincte of the late dissolved house of the grey Friers, by Richarde Grafton printer to the Princis grace, the.xxv. daie of Ianuarie, the yere of our Lorde, M.D.XLVI'. [1546]. **\$23,500**

Small 8vo (138 × 89 mm), ff. [8], Clvi [156], [11], with colophon, minus final blank leaf. Woodcut arms of Edward Prince of Wales to verso of A8, printer's device to verso of v4. Some fingersoiling throughout, lower forecorner (mostly blank) of M1 torn away and neatly repaired with a just a few letters supplied in facsimile, small wormholes or short tracks to some lower margins. Title with contemporary inscription at head (cropped) and early annotation to imprint: '℥ likewise printed at London by Jo. Tisdal', later (probably eighteenth-century) biographical inscription to front free endpaper, one modern ownership inscription. Eighteenth-century blindtooled panelled sprinkled calf, spine with 5 raised bands, red morocco label. Old shelf label to front free endpaper. Recent expert repair to joints. An attractive copy.



ONE OF THE EARLIEST TUDOR EDITIONS IN ENGLISH (AND PUBLISHED WITHIN THE AUTHOR'S LIFETIME) OF THIS CELEBRATED TREATISE ON 'FIRSTS', INVENTIONS AND ORIGINS, WHICH INCLUDES SOME OF THE EARLIEST ACCOUNTS IN ENGLISH OF THE INVENTION OF PRINTING, THEATRE, MATHEMATICS, MEDICINE, MAGIC, RELIGION, LAW, GOVERNMENT (AS WELL AS WINE, PROSTITUTION AND WARM BATHS). First published in Latin in 1499 (Venice) and considerably augmented in 1521, *De inventoribus rerum* digested a huge mass of classical, biblical and contemporary learning and became a Renaissance bestseller. Vergil revised it continually and as many as forty editions appeared before the author's death in 1555. The English translation, the present abridgement by Thomas Langley, did not appear until 1546, by which time the Urbino-born Polydore had been resident in England for several decades. A diplomat, scholar, historian and humanist, Vergil counted Henry VIII, Desiderius Erasmus, Thomas More, Cuthbert Tunstall, Thomas Linacre and Baldessare Castiglione among his acquaintances and correspondents. Langley's dedication for the translation was to Sir Anthony Denny, a prominent courtier and close counsellor of Henry VIII.

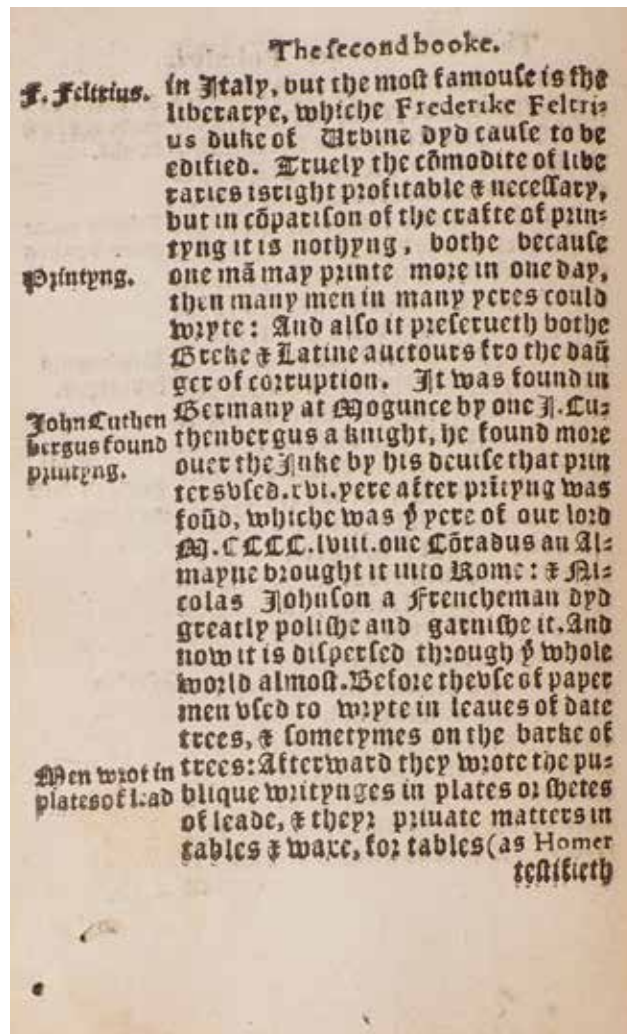
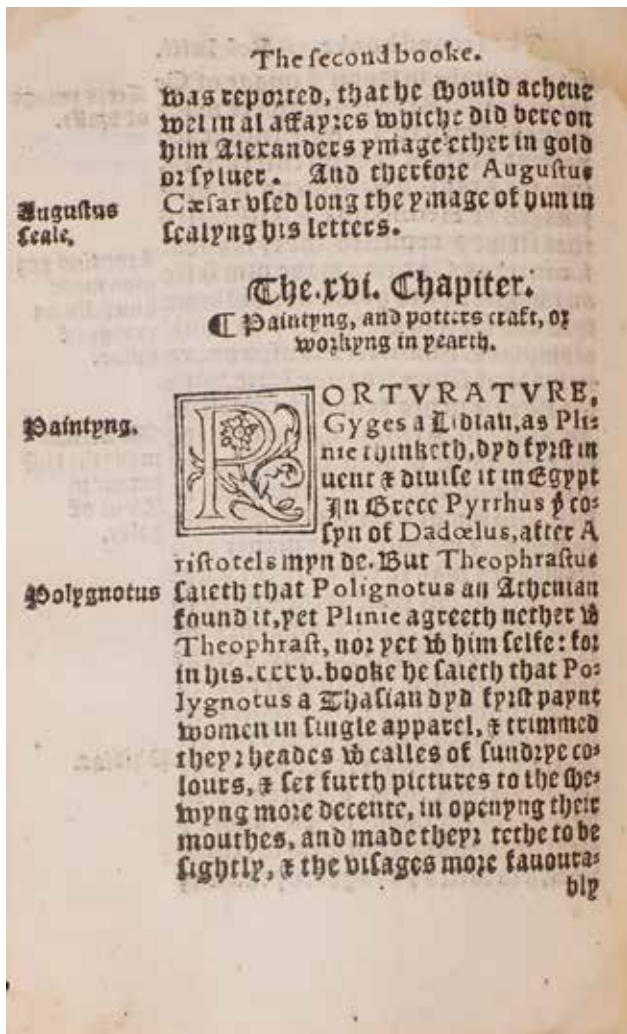


The work is divided into eight books, from which Langley makes succinct abridgements, of which a selection of chapter headings gives a flavour:

I. 9. 'The begynnyng of Tragedies, Comedies, Satyres, and newe Comedies; 11. 'Who founde Musyke'; 12. 'Who found Musicall instruments'; 14. 'Astrologie'; 15. 'Who founde Geometrie, Artihmetike'; 16. 'Physike'; 17. 'The inventours of herbes medicinable'; 18. 'The begynnyng of Magike'; 19. 'Two kyndes of divination'. II. 1. 'The originall of lawes'; 2. 'Who ordeyned the first gouernaunces'; 6. 'Who set furth bookes fyrst, or made a library, Printyng, paper, parchment, arte of memory' (which includes the observation: 'Truely the com[m] odite of libraries is right profitable & necessary, but in co[m]parison of the crafte of printyng it is nothyng, both because one ma[n] may printe more in one day, then many men in many years could wryte: And also it preserveth both Greke & Latine auctours fro the dau[n]ger of corruption. It was found in Germany at Mogunce [Mainz] by one J. Cuthenbergus a knight, he found moreover the Inke by his devise that printers used). This printed reference to Gutenberg and the originator of this invention is quite likely the first in English — though William Caxton referred to the origins of 'arte and crafte of pryntyng' in at least one of his colophons, none mentioned Gutenberg himself.

Among other entries we find treatments of: war, Olympiades, plays, metals, coins, painting, 'wyne, oyle, honye, chese, and strange trees broughte into Italy', labyrinths, theatres, prostitution and brothels, and Christian and Moslem origins and customs.

Though printed in English three times in 1546, these first English editions are remarkably rare. Ours is dated 25 January 1546 and is listed first of the three by STC, but it was perhaps preceded by the editions dated 16 April 1546, given that a new year began on Lady Day (25 March) in old style dating, so the 15 January 1546, old style, actually fell in 1547, new style. In any case, the printing of this issue preceded the accession of Edward VI, and contains his woodcut badge as Prince of Wales. The printer, Richard Grafton, had endured a turbulent period in the early 1540s and was twice committed to prison — once



for printing seditious texts by Melanchthon and once for printing the Great Bible. He evidently enjoyed the patronage of the young prince Edward, and, on his accession to the throne, was appointed King's Printer, giving him the sole right to print all Acts and Statutes, among other privileges. His career as a printer ended on Edward's death when he printed a proclamation for a hoped-for accession of Lady Jane Grey in which he signed himself 'Printer to the Queen'. He was promptly imprisoned by Mary.

Provenance: Sotheby's, June 14th, 1965, lot 231 (Traylen, £55); Blackwell, *Centenary Catalogue*, 1979, item 27, £450 (listed there as the first edition in English); private collection.

STC 24654. STC lists two other printings of 1546: 24655 (also Grafton, dated 16 April) and 24656 (another issue of the same, portions reset, with both title and colophon dated 16 April). In an article of 1888, John Ferguson suggested that these 16 April editions/issues preceded the 25 January edition (though this was not adopted by the editors of STC); John Ferguson, 'Bibliographical Notes on the English Translation of Polydore Vergil's work, *De Inventoribus Rerum*', 1888, pp. 17 et seq.

[74] **(WAGNER).** [Notes for the staging of *Tannhäuser*, undated but, Paris 1861]. \$1300*

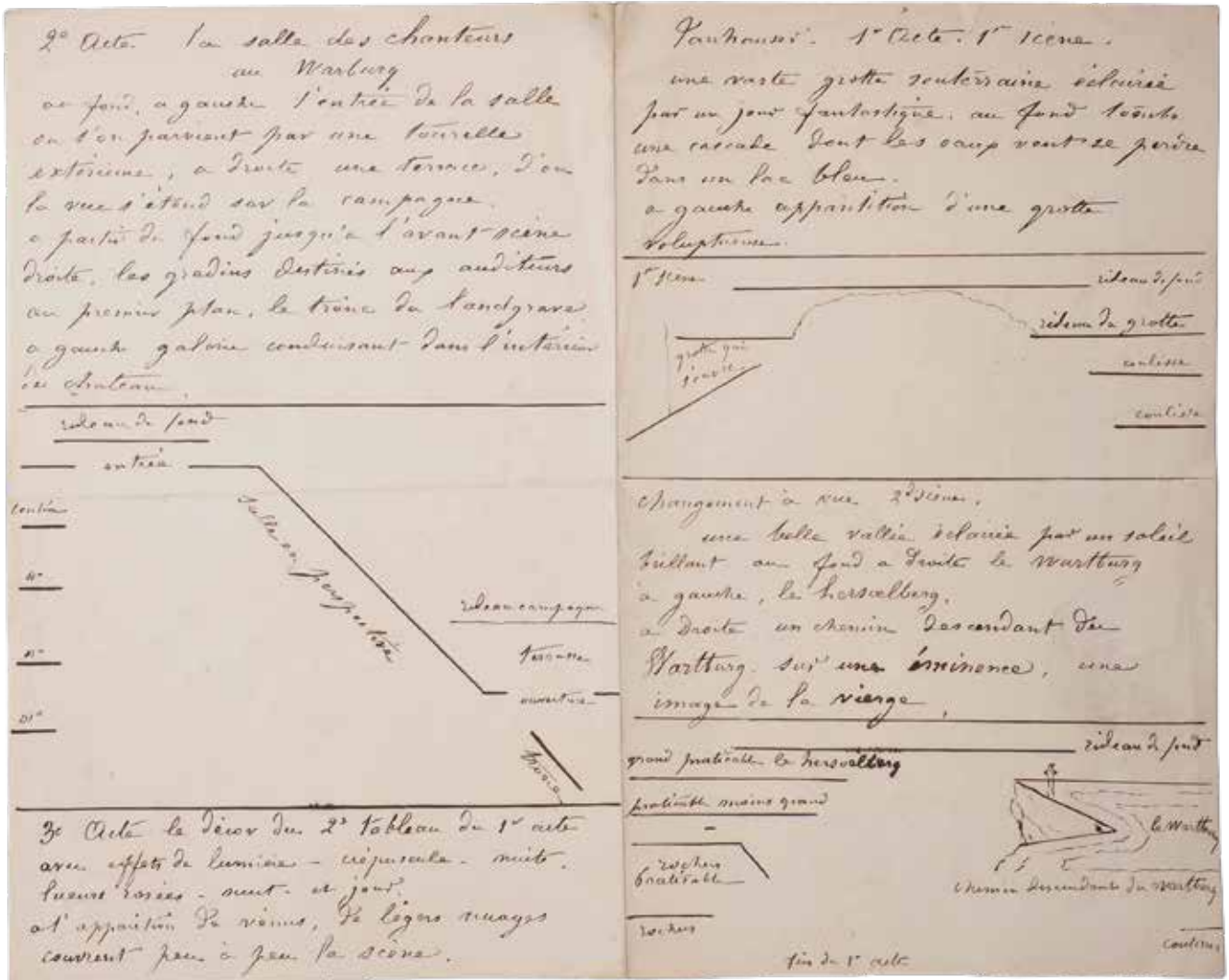
2 pages of contemporary manuscript with 3 diagrams on front and back of a bifolium (180 × 114 mm), interior blank. Watermark: 'Allen & Sons / Fine'. Transverse fold (with one short tear, no loss), slight thumbing.



Headed 'Tanhauser. 1er Acte. 1ere Scène' this brief manuscript note describes and illustrates designs for each act of the production of *Tannhäuser* consistent with the infamous Paris production of March 1861.

Act I Scene 1 (for the orgiastic ballet of the Venusberg) is described in just over 5 lines as 'Une vaste grotte souterraine éclairée par un jour fantastique, au fond tombe une cascade dont les eaux vont se perdre dans un lac bleu. A gauche apparition d'une grotte voluptueuse'. A sketch diagram shows the arrangement of two curtains and three wings. Scene 2 is described as a 'Une belle vallée éclairée par un soleil brillant, au fond à droite le Wartburg à droite, à gauche, le Hersvelberg, à droite un chemin descendant du Wartburg, sur une éminence, une image de la vierge', with a diagram showing the arrangement of curtain, wings and position of the Wartburg castle on the right. Overleaf the scene change for Act I, set in the Minnesingers' Hall in the Wartburg castle is described in just over 8 lines with a diagram showing the receding perspective of the majestic hall, together with 5 lines describing the return to the valley of second scene of Act I for the final act, with changing lighting effects for dusk, night, dawn and day with clouds for the apparition of Venus.

The instructions, a brief outline sketch rather than detailed designs or instructions, follow the arrangements of the Paris version, modified from the Dresden premier of 1845, with the ballet brought forward to the very first scene to accommodate Parisian expectations. While the final design of the production was divided between three scenographers (Charles-Antoine Cambon, Édouard Desplechin and Auguste Alfred Rubé) these notes have the character of a preliminary overview, or perhaps a note for potential lighting effects. Detailed designs, maquettes and several contemporary prints exist for the production, and provide an



interesting comparison for this ephemeral and unsigned note. The thumbnail sketch for Act I Scene 2 seems to confirm, for example, that it is a prior sketch rather than one made by an eyewitness to the performance, with its rather different arrangement of the rocky precipice for the Wartburg castle depicted in the plans and prints. The identity of its maker remains thus far unknown, but is likely to have been a member of one of the various workshops and teams tasked with the overall conception of this momentous performance.

Wagner's Paris *Tannhäuser* ranks as one of the most infamous and most-discussed opera performances of all time – while it was greeted with jeers and critical disdain and was cancelled after the third night it cemented Wagner's European cult, due in large part to the essay published by an attentive member of the audience, Charles Baudelaire, who in the following days rushed his seminal critique of the performance and defence of Wagner into print as *Richard Wagner et Tannhäuser à Paris*.



Sole Agent For
NORTH & SOUTH AMERICA

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