

Justin Croft

Antiquarian Books

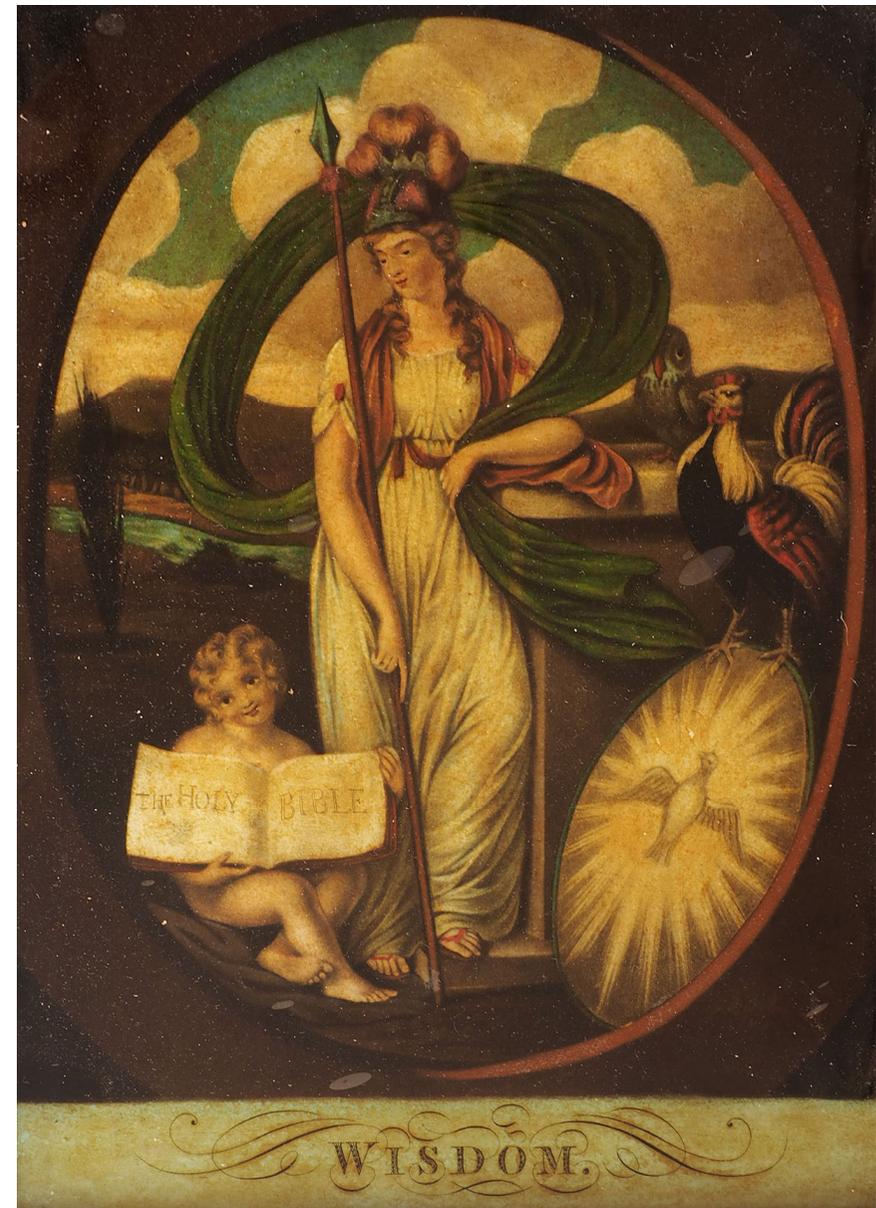
New acquisitions

September 2019

7 West Street, Faversham, Kent, ME13 7JE

01795 591111

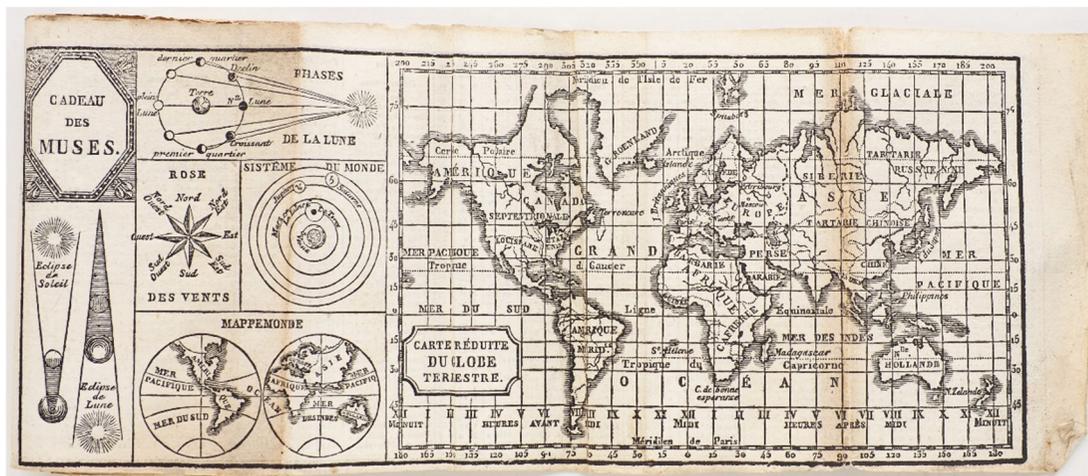
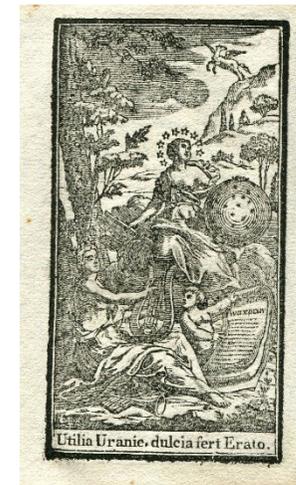
justin@justincroft.com



- I. **(ALMANAC). BRÉE, l'aîné. Cadeau des muses, ou Almanach universel, Étrennes utiles et agréables.** [41e. Année.] Année bissextile 1840. Falaise: Levavasseur, successeur de M. Brée, and Marcilly in Paris, [1839]. **£300**

Small 8vo (98 × 60 mm), pp. [3-5], 126, plus two folding leaves before p. [3] with maps, diagrams and letterpress tables. Folding leaves slightly creased. Loose (formerly stitched) in original decorative paper wrappers with printed endpapers.

A RARE LITTLE ALMANAC, WITH PRELIMINARY CHARTS BEARING THREE WOODCUT MAPS (one of the world, one of Europe, the other of France), small celestial charts, tables of longitude and latitude, and an emblematic woodcut frontispiece depicting Urania presiding over the heavens. The text is typical of contemporary almanacs—calendrical and political tables followed by popular songs and verses. *Cadeau des muses* was published at Falaise (Calvados, Normandy) between 1799 and 1855. All issues are institutionally rare, with Worldcat listing just a small handful of individual issues.

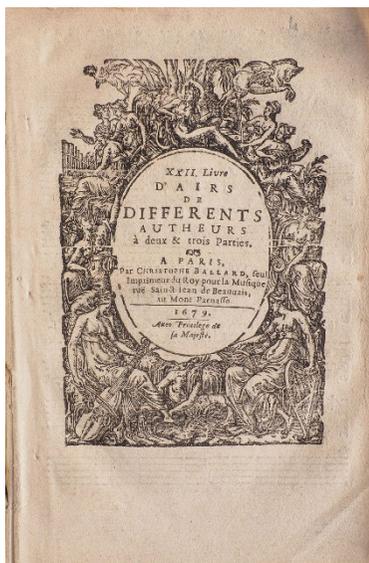


3. **BALLARD, Christophe. XXII. Livre d'Airs de différents auteurs, à deux et trois parties.** [Paris], 1679. £750

8vo (161 × 105 mm), ff. [1], 2-39, [1], printed on both sides, plus two blank leaves at rear. Letterpress title within emblematic woodcut border, staves and neumes printed in moveable type, woodcut initials and tailpieces. Stitched at spine (first gathering loose), disbound.

POPULAR MUSIC IN THE REIGN OF LOUIS XIV. A rare yearly part of the *Livres d'Airs de différents auteurs*, published annually between 1658 and 1694 and containing the most popular airs of the year, circulated otherwise either orally or in fugitive form (manuscript or print). Most of the songs are in two or three parts arranged across a double-page opening.

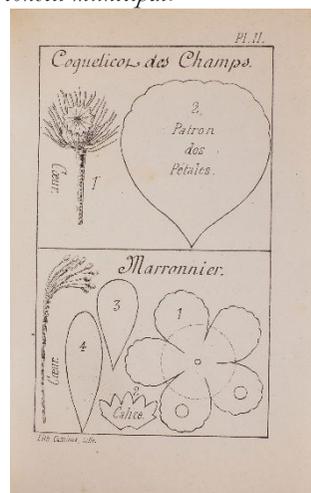
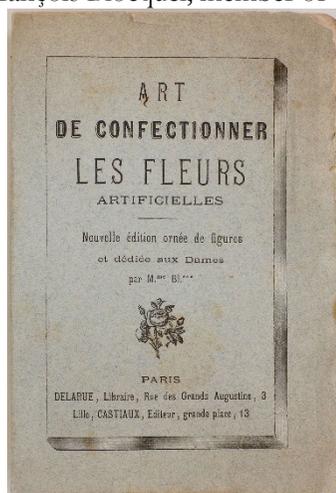
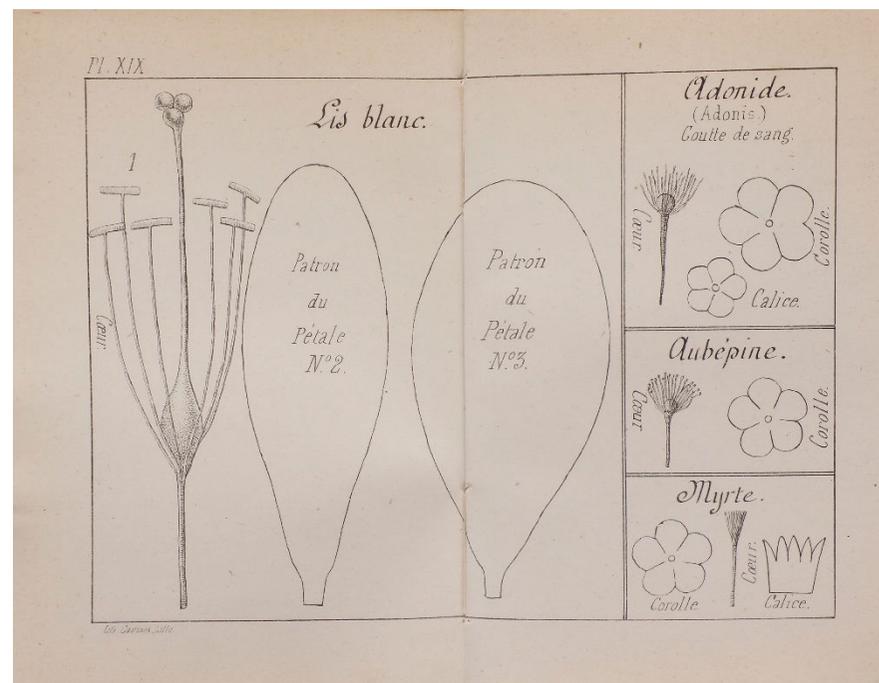
RISM *Recueils*. p. 560, 1679³; Goulet, *Poésie, musique et sociabilité au XVIIe siècle. Les livres d'airs de différents auteurs publiés chez Ballard de 1658 à 1694*, Paris: Honoré Champion, 2004.



4. **BLOCQUEL, Madame. Art de confectionner les fleurs artificielles.** Nouvelle édition ornée de figures et dédiée aux Dames... Paris: Delarue, and Castiaux in Lille, [1850]. **£250**

8vo (152 × 102 mm), pp. 272, plus 25 lithograph plates (some double page) and 29 additional full-page wood engraved illustrations, and [16] pp. adverts at end. Unopened in original printed blue paper wrappers. Wrapper slightly chipped at edges. An excellent, unsophisticated copy.

FIRST EDITION (despite the 'Nouvelle édition' statement of the title) of this practical guide to the making of paper flowers, with admirable detail. The book represents an extended course in descriptive botany as well as a handicraft manual—an interesting counterpart to the many contemporary works on flower painting and flower-lore for (and often by) women on both sides of the English Channel. Madame Blocquel was proprietor of the fashionable *Fabrique et Magasin d'Apprêts pour fleurs artificiels* in the Grand Place of Lille, and the extensive adverts describe a dazzling array of art and craft supplies available for sale there. She was apparently the husband of Lille printer and bookseller, Simon-François Blocquel, member of the Lille *conseil municipal*.



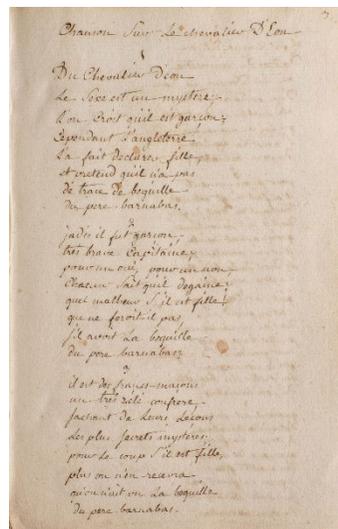
5. **(CHANSONS). [Manuscript collection.** France, c. 1795-1800]. **£750**

8vo (165 × 110 mm), pp. [2], 242 (contemporary manuscript pagination including flyleaves at front and rear), in French throughout, legible, index to flyleaves and both pastedowns. Contemporary boards covered with a leaf from an earlier Psalter printed in red and black. Worn, with loss to foot of spine and upper cover, but sound.

AN INTERESTING AND COPIOUS COLLECTION OF SOME 180 SONGS AND VERSES, of the kind circulated in manuscript and printed song sheets throughout the eighteenth century. Typically, most are on the theme of love of one kind or another, and there are some very intriguing inclusions. The opening song is ‘Chanson sur le chevalier D’Eon’ a popular verse in 7 stanzas on the much-debated question of the sex of this famously enigmatic diplomat and spy (1728-1810), who lived episodes of his life as a man and as a woman.

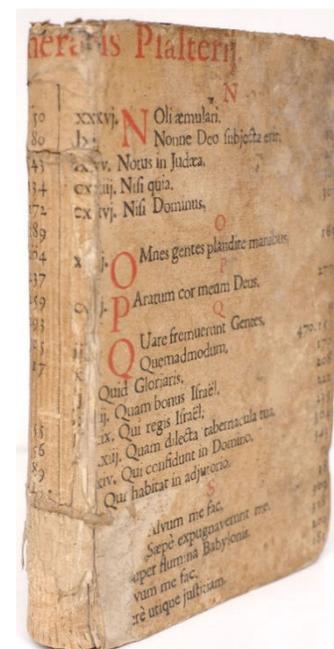
‘Du Chevalier d’Eon
Le sexe est un mystère
L’on croit qu’il est garçon
Cependant l’Angleterre
L’a fait décluser fille
et pretend qu’il n’a pas
de trace de béquille
du père Barnabus...’

The verse had appeared in various printed collections from the 1780s.



Another song (p. 43) is entitled, ‘De Julia ou les Souterrains du château de Mazzini’, referring to the French translation of Anne Radcliffe’s popular gothic novel, *A Sicilian Romance* (1790) which had appeared in French in 1797 and soon adapted for the stage. Other British-inspired verses include a ‘Chanson imitée de l’anglais de Thomas Parnell’ and an ‘Imitation de l’anglais de William Shenstone.

The binding is a good example of post-Revolutionary *recyclage* of ecclesiastical books and reuses a red and black printed leaf from an earlier large format Psalter.



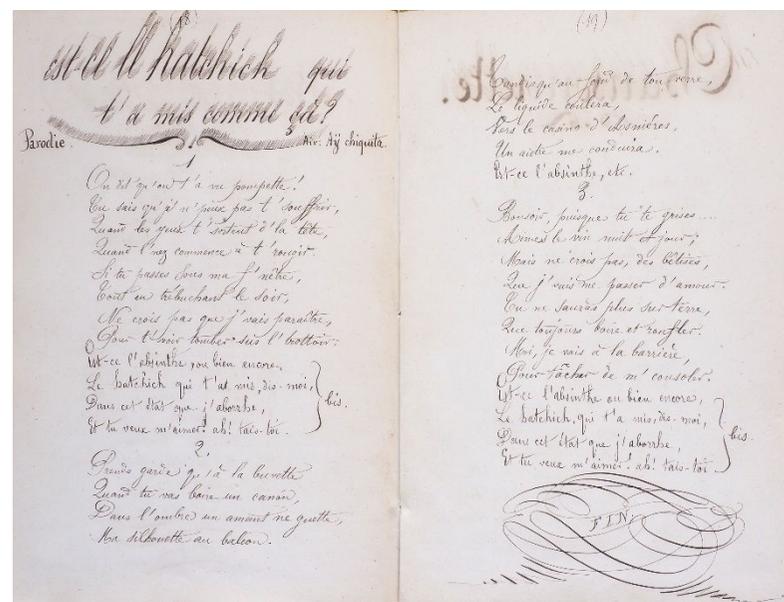
6. (CHANSONS). Recueil de chansons. [France, c. 1860s].
£400

Manuscript on paper, 4 vols, large 8vo (200 × 135 mm), pp. [2], 40, [2]; [2], 43, [3]; [2], 40, [2]; [2], 40, [2], one manuscript sheet inserted with words and music to one song. Calligraphic title pages and headings, neat text in French, contents tables at end of each vol. Contemporary cloth backed marbled boards, manuscript labels to upper covers.

A VERY NEAT COLLECTION OF POPULAR SONGS, most from the 1850s. Highlights include: ‘Est-ce le hatchich qui t’a mis comme ça’: an uncommon reference to hashish in this context, and a song (in common with several others in the manuscript) for which we can find no printed source. Sung to the tune of ‘Aÿ chiquita’, this is a woman’s complaint to her suitor, with the chorus:

‘Est-ce l’absinthe, ou bien encore,
Le hatchich qui t’as mis, dis-moi,
Dans cet état que j’aborre,
Et tu veux m’aimer! Ah! Tais-toi.’

This is hardly Baudelaire, but it’s a pleasing contemporary parallel to *Les Paradis artificiels*. Other songs include *Les Cris de Paris*, *Les Chemins de fer* and *Les Anges de la charité ou les inondés de 1856* and there are songs attributable to Pierre Dupont and Charles Durand, both popular in the 1850s and 60s. Some are in dialect and the subjects tend towards love, drink and gastronomy, but there are also a couple alluding to the language of flowers. The compilation is scrupulously neat—and is presumably in part an exercise in penmanship.



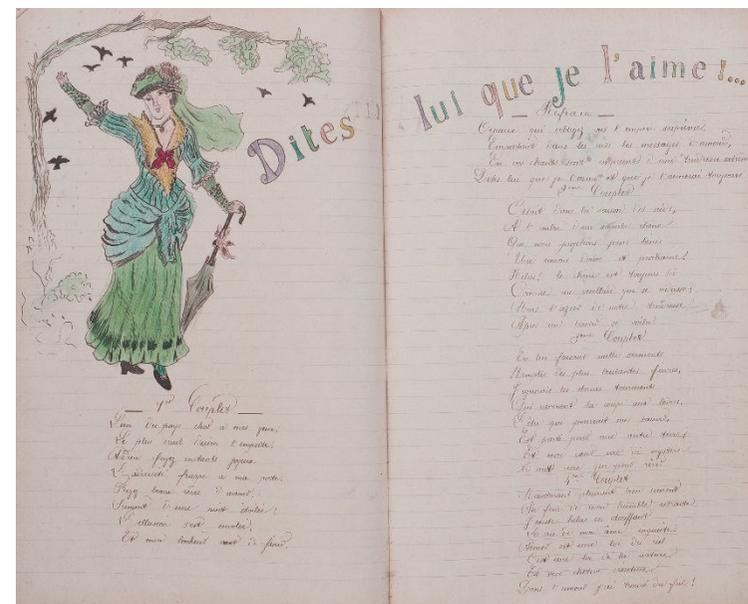
7. (CHANSONS). ARBEZ-CARME, [Elie Eugène].

Bourg-en-Bresse, Ain [Auvergne-Rhône-Alpes], 1898-9. £1000

Illustrated manuscript, small folio (295 × 190 mm), 189 songs on 71 lined notebook pages, plus decorative title and 3 pp. Table at end, decorative headings with accompanying drawings to most pages, coloured with watercolour and crayon. Very light spotting and browning. Original boards, covered (by the owner) with cream linen, pastedowns made from lithographed waste paper, upper cover titled in pencil. Front free endpaper creased and torn. Three loose sheets inserted (one a lithograph menu, one certificate de bonne conduite, 1890 and one manuscript song).

AN ILLUSTRATED CHANSONNIER, HIGHLY DECORATED, and including songs such as: ‘Souvenir de ‘70’, ‘Les Femmes soldats’, ‘Le Baiser’, ‘l’Anglaise’, ‘Le Testament du Libre-Penseur’, ‘Marche du Bataillon d’Afrique’, ‘L’Africaine’, ‘Départ pour Madagascar’, ‘La Pucelle de Bellville’, ‘Les Prisonniers morts pour la liberté’.

These notebooks are a fascinating example of a popular method of collecting popular French cabaret songs, all neatly copied up with headings and illustrations (usually witty or suggestive) copied from contemporary song sheets. We have had several similar examples, in which the illustrations are apparently traced using carbon paper from printed (or other manuscripts) exemplars, which explains their sometimes outlandish appearance. Their context is usually military or naval and they represent a significant form of popular or naive art. The decorative title, with elaborate borders describes Arbez Carme as ‘employé au Magasin des Vivres de Réserve du 23me Reg[im]ent d’Inf[anter]ie a Bourg, Ain’. Military records record his birth in 1876 in Jura, his occupation as a *perruquier* (wigmaker) and his recruitment in 1896.

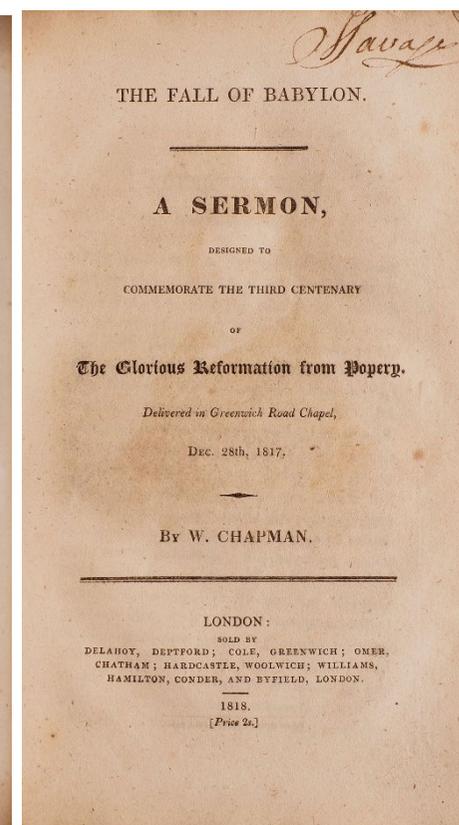
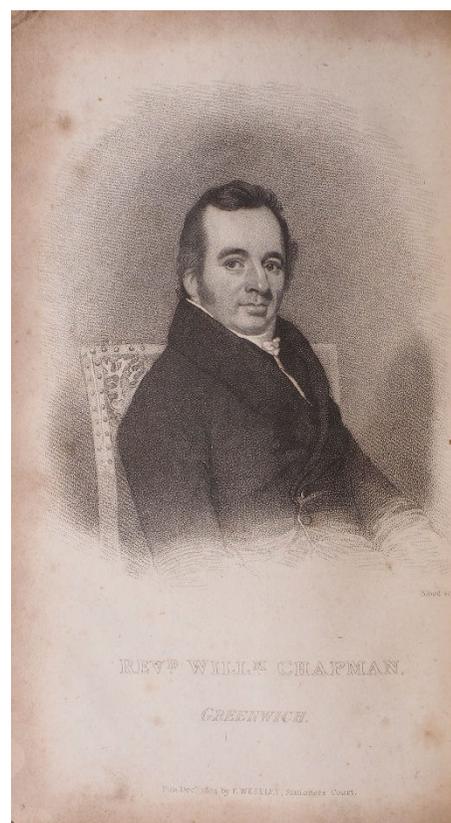


8. **CHAPMAN, William, the Reverend. The Fall of Babylon.** A Sermon, designed to commemorate the third Centenary of the Glorious Reformation from Popery. Delivered in Greenwich Road Chapel, Dec. 28th, 1817. London: [Winchester and Son for] Delahoy, Deptford; Cole, Greenwich; Omer, Chatham; Hardcastle, Woolwich; Williams, Hamilton, Conder, and Byfield, London, 1818. **£150**

8vo (208 × 130 mm), pp. iv, 71, [1], plus added engraved portrait by Blood (F. Westley, 1824) bound in. Recent grey wrappers.

FIRST EDITION of this sermon on the tercentenary of the Reformation preached in Chapman's independent evangelical chapel in Greenwich. A slightly later engraved portrait of the author, dated 1824, has been added to this copy.

Worldcat/Library Hub locate copies at BL, Newcastle, Regent's Park College Library and Staatsbibliothek, Berlin only. No US copies.

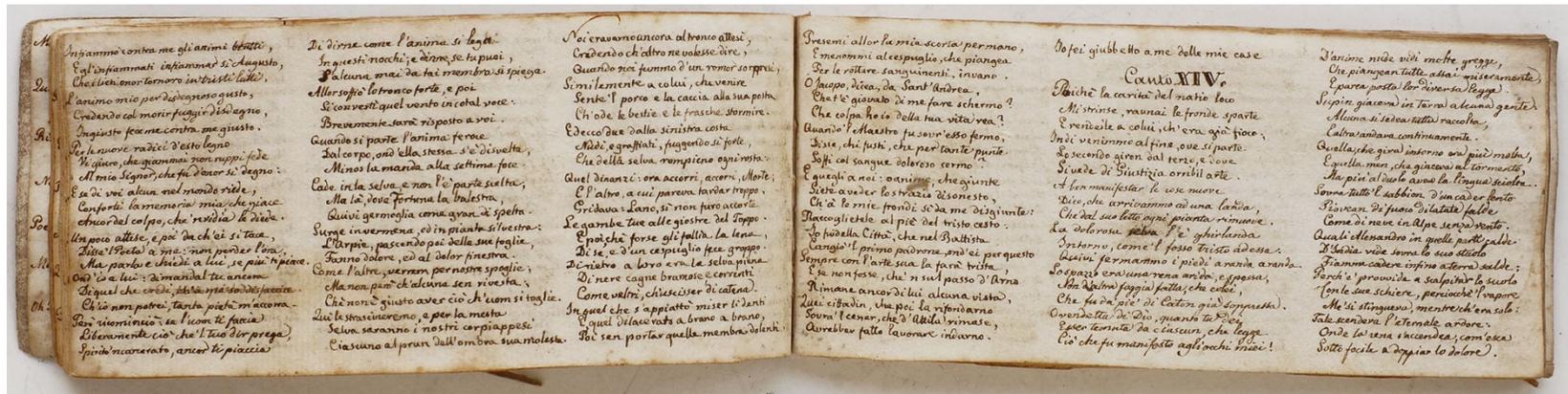
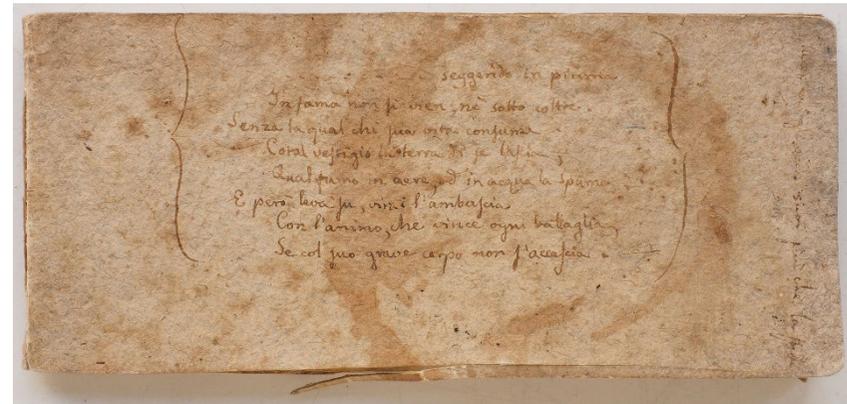


9. [DANTE. Inferno. Italy, c. 1800].

£600

Manuscript on paper, oblong 16mo (58 × 140 mm), pp. [49], plus numerous blanks at rear. In Italian, in a neat and minute hand in three columns, calligraphic Canto headings. Stitched in original wrapper, manuscript quotation to upper cover. Cover slightly stained (and with one short cut), minor ink corrosion to some ruled lines, but sound.

AN APPEALING LITTLE DANTE PROJECT — a manuscript copy of the first 24 Cantos of the *Inferno* — in a minute Italian hand, with nearly 400 words per page. A tiny oblong volume, presumably an exercise in handwriting, or an educational recreation.

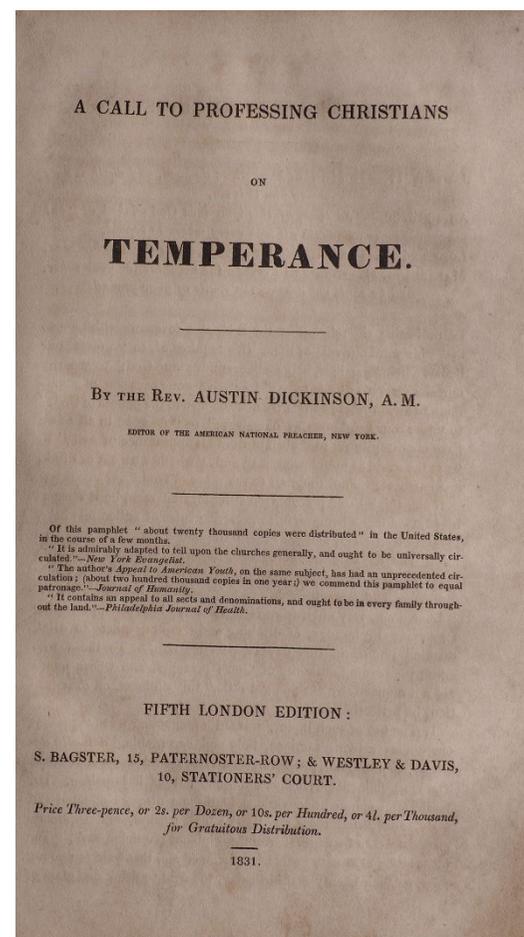


10. **DICKINSON, Austin, the Reverend. A Call to professing Christians on Temperance...** fifth London edition. London: S. Bagster, Westley & Davis, 1831. **£150**

8vo (210 × 122 mm), pp. 16. Slightly dampstained. Preserved in recent grey wrappers.

A VERY SCARCE EARLY TEMPERANCE MOVEMENT SERMON. ‘The use of liquor *is inconsistent with any thing like pure and high spiritual enjoyment, clear spiritual views, and true devotion...*’. Published in New York in the *National Preacher* in 1831 and rapidly reprinted within just a few months in several editions in London, where the Temperance movement was in its infancy. The British and Foreign Temperance Society issued its first report in 1831 (an extract is reproduced on p. 16 here).

Worldcat/LibraryHub locate only a handful of copies of all issues, American and British (the former being extracts from the *National Preacher*).



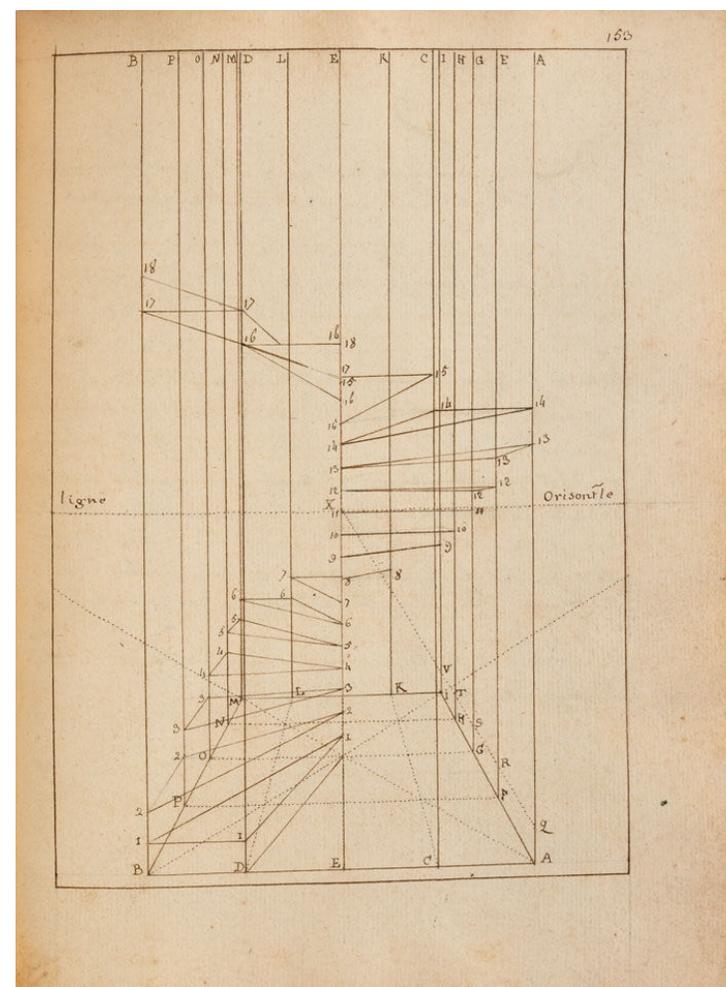
II. **DUBREUIL, Jean, Abbé. *Traité de Perspective*** manuscrit par le Père Dubreuil Jésuite. [France, later-seventeenth century]. **£1800**

Manuscript on paper, 4to (230 × 165 mm), pp. [4] (added), 200, plus one engraved plate, and two loosely inserted drawings. In French. Numerous ink diagrams, some with additional grey wash, traces of leadpoint constructional lines. Lightly browned, occasional spots and stains, thumbing to some lower forecorners, pp. 1-2 restored and remargined, repair to margin of following leaf. Nineteenth-century quarter calf, marbled boards. Worn but sound.

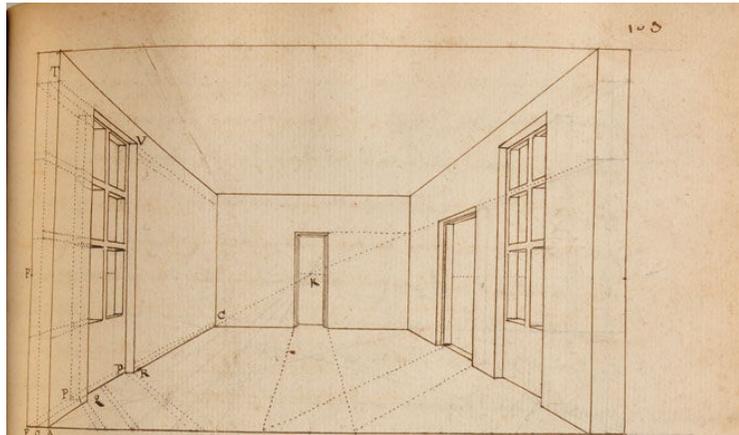
A SEVENTEENTH-CENTURY MANUSCRIPT COPY OF DUBREUIL'S *LA PERSPECTIVE PRATIQUE NECESSAIRE A TOUS PEINTRES, GRAVEURS, SCULPTEURS, ARCHITECTES, ORFEVRES, BRODEURS, TAPISSIERS, & AUTRES SE SERVANS DU DESSEIN... PREMIÈRE PARTIE, FIRST PUBLISHED IN 1642.* Evidently well-used, rebound in the nineteenth-century, and to judge from the binding, still handled and used thereafter, this is a large illustrated fragment consisting of parts 1, 2 and most of 3 (of 7) of the text. The original title-page and front matter, was replaced by a simple manuscript title, probably at the time of rebinding.

La Perspective Pratique, by Jean Dubreuil 'the Jesuit' (1602–1670) was popular among artists, architects and designers of the seventeenth and eighteenth centuries and was still being used by artists well into the nineteenth century as a practical introduction to perspective drawing. As the original title indicates it was intended for the use of painters, engravers, sculptors, goldsmiths, embroiderers and tapestry workers and had a very wide circulation, reprinted in numerous editions, including several in English. It proceeds from the principles of drawing simple shapes and solids in perspective, to specific objects such as chairs, tables, opening chests, and shelving, then to buildings and townscapes. Each set of instructions is accompanied by detailed illustrations, which were widely copied. In the printed editions, these

were presented as engraved plates opposite the letterpress text, but in this manuscript they are carefully incorporated into the text for ease of use. It seems to have been a practical handbook, extensively, but carefully handled (but not marked or annotated) over a long period of time.

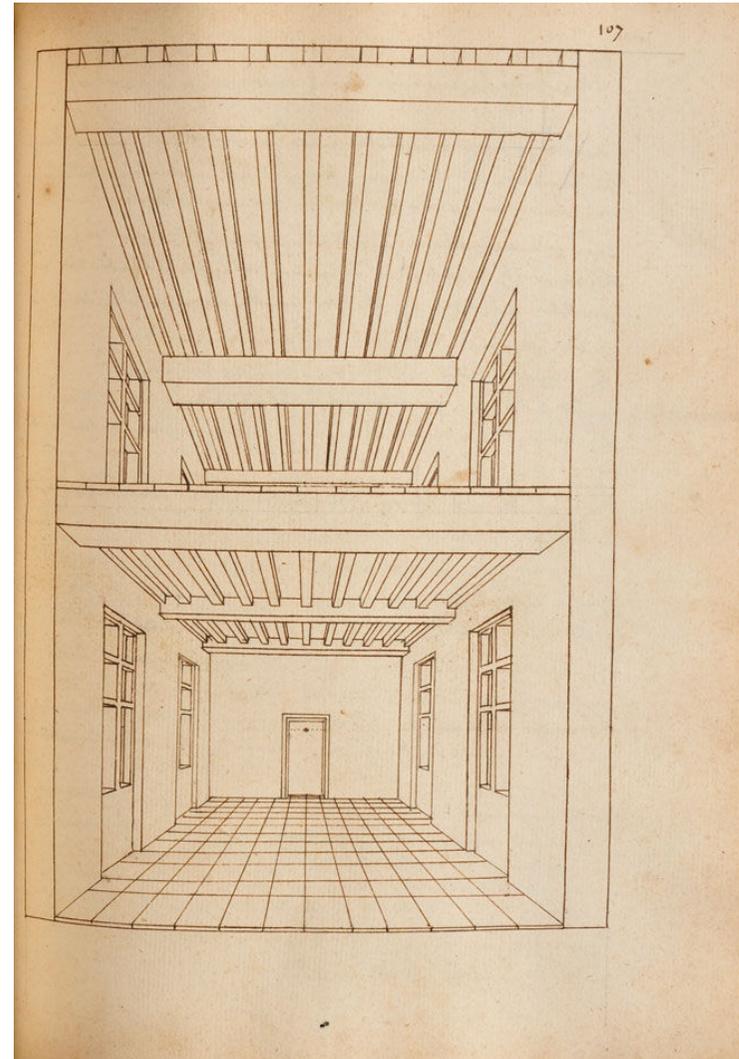


DUBREUIL, contd.



Vous mettez sur la Muraille comme nous avons mis en l'air
 (Kl, & tirez toutes ces mesures au point de distance, m, & deux
 autres du rayon, df, au point, o, faites tomber des perpendiculaires
 qui couperont les Rayons eg aux points, p, ; puis tirant
 des parallèles à l'horizon de ces points, o, b, p, jusqu'à
 l'extrémité Vous aurez des Lignes propres comme Vous les
 voyez sur la première figure suivante.

Maintenant mettez les soliveaux sur ces points
 de la ligne, q, r, sur une de ligne de terre sur laquelle
 Vous mettez vos soliveaux haut, si vous en voulez
 mettre deux en haut l'éloignement leur de hauteur de deux fois leur
 épaisseur dans celle de la voûte, q, s, comme ad, q, t, & tirez



13. **HELVÉTIUS, [Claude-Adrien]. Le Bonheur, poème, en six chants.** Avec des fragments de quelques Epitres. Ouvrages posthumes de M. Helvetius. 'A Londres' [i.e. Zweibrücken]: [Imprimerie ducale], 1772. **£800**

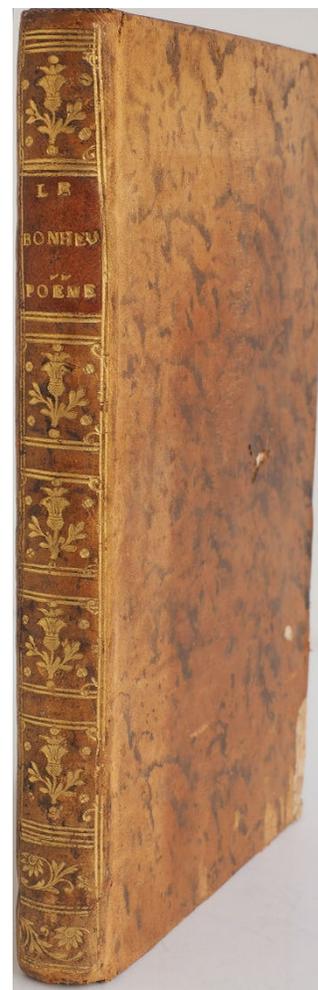
8vo (195 × 118 mm), pp. [4], cxx, 116, [2], complete with half-title and errata leaf, title printed in red and black with woodcut ornament, typographical headpieces, woodcut tailpieces. Light browning to a few gatherings. Contemporary mottled calf, spine gilt in compartments, red morocco label, red edges. Minor insect damage to upper cover, slightly faded. Bookplate (c. 1800) of the Chateau de Cirey, early abbreviated inscription, probably Diane-Adélaïde de Simiane. A very good copy.

FIRST EDITION, posthumously published, this copy with a fitting provenance, from the library of the Chateau de Cirey. Helvétius had been encouraged in his philosophy by Voltaire, who sent him a copy of his work on Newton and invited him to stay at the Chateau de Cirey. The inscription in this copy of *Le Bonheur*, though abbreviated, is almost certainly that of Diane-Adélaïde de Simiane, herself an important literary figure. Her early life was colourful and she came to Cirey in 1795 after a period of incarceration during the Terror. Prior to that she had been married to Charles-François de Simiane, who had served with Lafayette in America and who died in France in 1787. The death was publicly explained as a hunting accident, but the circumstances were mysterious and suggest suicide; Charles-François was almost certainly homosexual and his wife Diane-Adélaïde had pursued a long affair with Lafayette in the 1780s. After her husband's death madame de Simiane never remarried. She amassed a fine library at Cirey.

The introductory biography is by Saint-Lambert. Since the outcry over his *De l'Ésprit* (1758), Helvétius' works were all condemned and issued in clandestine editions, usually outside France. Even after his death *Le Bonheur* was printed in Germany, with a false *Londres* imprint. The work is listed in Darnton's, *Corpus of Clandestine Literature in France 1769-89*,

64. Several editions followed this one, including two others of the same year and the same imprint, but with the title printed in black and/or a different pagination. The first edition is rare.

Smith, *Bibliography of the Writing of Helvétius*, B.1; Higgs, *Bibliography of Economics, 1751-1775*, 5624; Tchermersine VI, 190a (title pages illustrated).



14. JOURNAL DE GENÈVE. [Saturday 4th August 1787- Saturday 30 July, 1791]. [Geneva: Jean-Pierre Bonnant for Paul]. **£1800**

209 issues, forming 5 yearly parts, plus 9 supplements, bound together, 4to (260 × 195 mm), pp. 1-78, '97'-110 (97 and after mispaginated), 1-94, 8, 95-212, 8, 213-216, 4, 217-228; 1-40, 6, [2], 41-62, 4, 63-116, [2], 117-170, 7, [1], 171-218 (pp. 215-8 bound at opening of year); 4, 64, 4, 65-178, 177-211, [1]; 120, one wood engraved illustration (19 July, 1788, p. 120), plus 3 engraved plates (one folding). Uncut in contemporary blue boards, paper spine label lettered in manuscript. Boards with some surface insect and bird damage, but entirely sound, the contents exceptionally clean and fresh.



FIRST EDITION OF THE SHORT-LIVED JOURNAL OF THE GENEVA SOCIÉTÉ DES ARTS, A RARE MAGAZINE OF ARTS AND SCIENCES, with all 209 issues plus 9 separately-published supplements. Rare. Edited, among others, by Jacques Paul and by the scientist and alpinist, Horace Bénédict de Saussure, it appeared every second Saturday and is full of data on the geography, meteorology, population, history and natural history of the areas around Geneva. Notably, it contains the accounts of De Saussure's alpine achievements (some with Marc Théodore Bourrit) including his celebrated ascents of Mont Blanc and the Col du Géant, and several Rousseau letters not previously published.

Each issue opens with detailed meteorological data, together with price indexes at the Geneva markets and current wages. While most

of the detail is Genevan, correspondents were drawn from all over Europe and further afield. There are interesting accounts of the British Industrial Revolution, including the Iron Bridge and Wedgwood's pottery at Etruria. The 'Lettre du Docteur Francklin sur les Sauvages du nord de l'Amérique adressé aux Rédacteurs du Journal de Genève' (4 April, 1789, pp. 4, double columns) is a version (in a translation from the English probably otherwise unknown) of Franklin's 'Bagatelle' entitled, *Remarks Concerning the Savages of North America* printed at Passy in 1784. In this short satirical text, Franklin drew on his own experience of the Native Americans to present a powerful expression of his appreciation of cultural difference. Though Franklin himself issued the pamphlet in both English and French, the *Journal de Genève* version is a quite different translation to his own published text, and to that published in 1795 as a supplement to the 1795 French edition of *The Way to Wealth* (the only French translation noted by Rochedieu, p. 115). What we are to make of the statement that it was '...adressée aux Rédacteurs du Journal de Genève' is an open question. It may be a simple untruth, or may provide some evidence for the ultimate origins and

NUMERO I.
JOURNAL DE GENÈVE.
Samedi 4 Août 1787.

Juillet.	Baromètre.			Thermomètre.			Hygromètre.			Électromètre.		
	Méan.	Max.	Min.	Méan.	Max.	Min.	Méan.	Max.	Min.	Méan.	Max.	Min.
1	29.8	30.2	29.4	12.0	14.0	10.0	70	75	65	10	15	5
2	29.7	30.1	29.3	11.5	13.5	9.5	70	74	64	10	14	4
3	29.6	30.0	29.2	11.0	13.0	9.0	70	73	63	10	13	3
4	29.5	29.9	29.1	10.5	12.5	8.5	70	72	62	10	12	2
5	29.4	29.8	29.0	10.0	12.0	8.0	70	71	61	10	11	1
6	29.3	29.7	28.9	9.5	11.5	7.5	70	70	60	10	10	0
7	29.2	29.6	28.8	9.0	11.0	7.0	70	69	59	10	9	-1
8	29.1	29.5	28.7	8.5	10.5	6.5	70	68	58	10	8	-2
9	29.0	29.4	28.6	8.0	10.0	6.0	70	67	57	10	7	-3
10	28.9	29.3	28.5	7.5	9.5	5.5	70	66	56	10	6	-4
11	28.8	29.2	28.4	7.0	9.0	5.0	70	65	55	10	5	-5
12	28.7	29.1	28.3	6.5	8.5	4.5	70	64	54	10	4	-6
13	28.6	29.0	28.2	6.0	8.0	4.0	70	63	53	10	3	-7
14	28.5	28.9	28.1	5.5	7.5	3.5	70	62	52	10	2	-8
15	28.4	28.8	28.0	5.0	7.0	3.0	70	61	51	10	1	-9
16	28.3	28.7	27.9	4.5	6.5	2.5	70	60	50	10	0	-10
17	28.2	28.6	27.8	4.0	6.0	2.0	70	59	49	10	-1	-11
18	28.1	28.5	27.7	3.5	5.5	1.5	70	58	48	10	-2	-12
19	28.0	28.4	27.6	3.0	5.0	1.0	70	57	47	10	-3	-13
20	27.9	28.3	27.5	2.5	4.5	0.5	70	56	46	10	-4	-14
21	27.8	28.2	27.4	2.0	4.0	0.0	70	55	45	10	-5	-15
22	27.7	28.1	27.3	1.5	3.5	-0.5	70	54	44	10	-6	-16
23	27.6	28.0	27.2	1.0	3.0	-1.0	70	53	43	10	-7	-17
24	27.5	27.9	27.1	0.5	2.5	-1.5	70	52	42	10	-8	-18
25	27.4	27.8	27.0	0.0	2.0	-2.0	70	51	41	10	-9	-19
26	27.3	27.7	26.9	-0.5	1.5	-2.5	70	50	40	10	-10	-20
27	27.2	27.6	26.8	-1.0	1.0	-3.0	70	49	39	10	-11	-21
28	27.1	27.5	26.7	-1.5	0.5	-3.5	70	48	38	10	-12	-22
29	27.0	27.4	26.6	-2.0	0.0	-4.0	70	47	37	10	-13	-23
30	26.9	27.3	26.5	-2.5	-0.5	-4.5	70	46	36	10	-14	-24
31	26.8	27.2	26.4	-3.0	-1.0	-5.0	70	45	35	10	-15	-25

Juillet.	État du Ciel.			Vent.			Prix d'achat.			Prix de vente.		
	Méan.	Max.	Min.	Méan.	Max.	Min.	Méan.	Max.	Min.	Méan.	Max.	Min.
1	12	14	10	N.	N.	N.	10	15	5	10	15	5
2	13	15	11	N.	N.	N.	10	15	5	10	15	5
3	14	16	12	N.	N.	N.	10	15	5	10	15	5
4	15	17	13	N.	N.	N.	10	15	5	10	15	5
5	16	18	14	N.	N.	N.	10	15	5	10	15	5
6	17	19	15	N.	N.	N.	10	15	5	10	15	5
7	18	20	16	N.	N.	N.	10	15	5	10	15	5
8	19	21	17	N.	N.	N.	10	15	5	10	15	5
9	20	22	18	N.	N.	N.	10	15	5	10	15	5
10	21	23	19	N.	N.	N.	10	15	5	10	15	5
11	22	24	20	N.	N.	N.	10	15	5	10	15	5
12	23	25	21	N.	N.	N.	10	15	5	10	15	5
13	24	26	22	N.	N.	N.	10	15	5	10	15	5
14	25	27	23	N.	N.	N.	10	15	5	10	15	5
15	26	28	24	N.	N.	N.	10	15	5	10	15	5
16	27	29	25	N.	N.	N.	10	15	5	10	15	5
17	28	30	26	N.	N.	N.	10	15	5	10	15	5
18	29	31	27	N.	N.	N.	10	15	5	10	15	5
19	30	32	28	N.	N.	N.	10	15	5	10	15	5
20	31	33	29	N.	N.	N.	10	15	5	10	15	5
21	32	34	30	N.	N.	N.	10	15	5	10	15	5
22	33	35	31	N.	N.	N.	10	15	5	10	15	5
23	34	36	32	N.	N.	N.	10	15	5	10	15	5
24	35	37	33	N.	N.	N.	10	15	5	10	15	5
25	36	38	34	N.	N.	N.	10	15	5	10	15	5
26	37	39	35	N.	N.	N.	10	15	5	10	15	5
27	38	40	36	N.	N.	N.	10	15	5	10	15	5
28	39	41	37	N.	N.	N.	10	15	5	10	15	5
29	40	42	38	N.	N.	N.	10	15	5	10	15	5
30	41	43	39	N.	N.	N.	10	15	5	10	15	5
31	42	44	40	N.	N.	N.	10	15	5	10	15	5

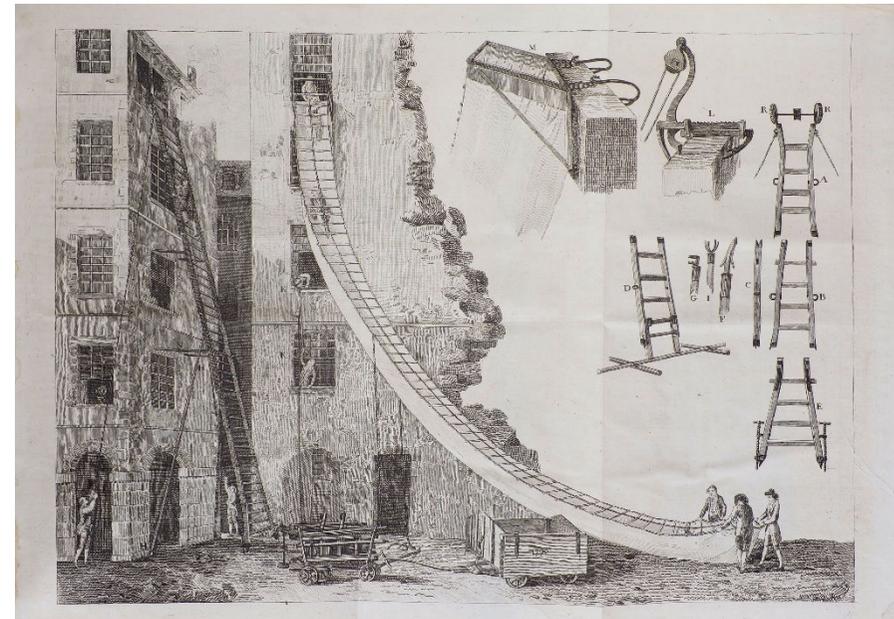
Prix des Denrées taxées par Métrique de la Justice.											
Pain de la Ville.		Pain de la Campagne.		Pain de la Justice.							
Bois.	Bois.	Bois.	Bois.	Bois.	Bois.	Bois.	Bois.	Bois.	Bois.	Bois.	Bois.
1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32	33	34	35	36
37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80	81	82	83	84
85	86	87	88	89	90	91	92	93	94	95	96
97	98	99	100	101	102	103	104	105	106	107	108
109	110	111	112	113	114	115	116	117	118	119	120

intentions of the original 1784 text.

Copies of the Journal we have located vary in contents, having different numbers of supplements and plates. This contemporary collection contains all the issues and 9 (of a total of some 20) separately-published supplements listed by Rivoire. The three engraved plates show: an udometer; the Iron Bridge at Coalbrookdale (Shropshire); and a fire escape slide for buildings. There is additionally a small woodcut within the text showing double cherries. It does not contain the plate of a meteorite noted by the *Dictionnaire des Journaux* (but not described by Rivoire).

Three further periodicals with the same title appeared after the *Journal de Genève* was terminated in 1791, but none was a continuation of it, rather entirely new publications. One ran briefly from 1792-4, another from 1794-5, and finally the modern *Journal de Genève* founded in 1826.

Outside Europe, we find copies at Yale, Harvard and National Library of Israel only. The Harvard set is described as 'Incomplete' in their online catalogue; the Yale set contains 4 supplements only. Rivoire, *Bibliographie historique de Genève au XVIIIe siècle*, 3304; *Dictionnaire des journaux* (online), 0645.

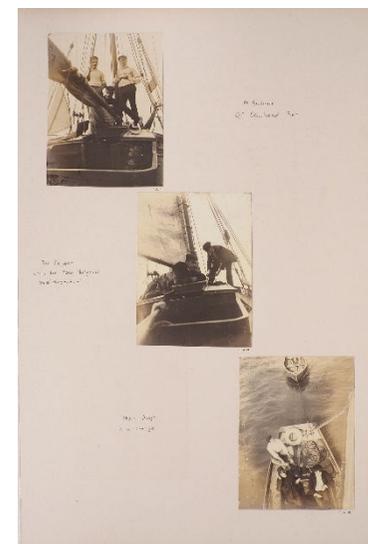
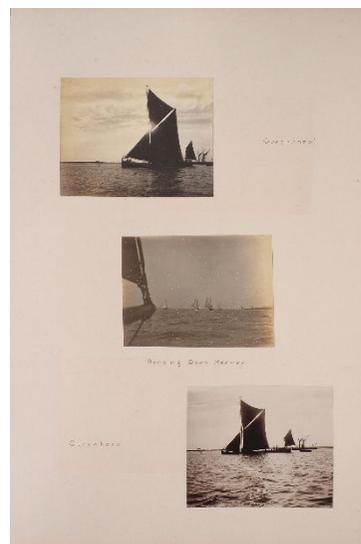


15. **(KENT, ESSEX, THAMES ESTUARY—SAILING).**
[Photograph album]. c. 1903-1910. £250

Folio album (255 × 246 mm), 36 leaves on linen guards, with 160 pasted photographs, sizes range from c. 110 × 155 mm to 30 × 95 mm, most c. 80 × 600 mm (some landscape, some portrait), many with neat captions in ink. Some fading, leaving a handful of images indistinct. Contemporary half roan. Rubbed, joints broken, but boards still secure.

AN EVOCATIVE ALBUM OF OVER 160 AMATEUR PHOTOGRAPHS, with half depicting sailing trips in small craft in the Thames Estuary - most in Kent with some in Essex. Arranged in groups as follows: Medway River Tour (1903), 9 photos; East Grinstead Walking Tour (n.d.), 17 photos; [Medway Sailing], Cutter “Phyllis” (1906), 6 photos; Cutter “Marie” (1907), 10 photos; Paris &c (1908), 16 photos; North Wales Tour (n.d.), 18 photos; [Medway and Swale sailing], Yawl “Little Mary” (1908), 21 photos; Belgian Tour (1908), 5 photos; [Medway sailing] (n.d.), 8 photos; [Thames Estuary sailing], Cruise “Little Mary” (1909), 20 photos; Cruise in “Ilex” (1910), 3 photos; [Thames Estuary Sailing], Summer Cruise, Yawl, “Little Mary” (1910), 17 photos; plus 17 miscellaneous photos (Kent, Essex and Singapore) at end.

The neat captions identify moorings and landings at Gravesend, Hole Haven, Upnor, Queenborough, Harty, Brightlingsea, Canvey and Burnham and the boats depicted are typical Thames and Medway yawls, cutters and barges with an interesting range of rigs, traditional and modern. The tours were apparently taken by a group of young friends (often depicted), and the captions identify C.C.Couves, J.P. Comben, R.D. Clarke, C. Molz, L.G. Rayner and W.H. Edmunds, variously as subjects and photographers.



16. **'A LADY', [WALKER, T. I., *illustrator*]. A short Account of Vessels used in the British Service.**

London: J. Moyes [for R. Ackerman], 1833. £1100

Oblong 8vo (137 × 180 mm), pp. 6, [26], plus 23 lithographed plates (two, of flags, hand coloured). Plates somewhat spotted, light old waterstain to outer margin. Original cloth backed drab boards, lithographed upper cover. Rubbed and slightly soiled. Early inscription, perhaps a presentation, to front pastedown: 'Her Royal Highness Princess Wilhelm of Prussia geb. Augusta Herzogin von W...'

SOLE EDITION, a very rare illustrated record of British ships, commercial and naval, by 'A Lady', probably an amateur lithographer, the 'T.I. Walker' whose name appears on some of the plates (which were all printed by C. Hullmandel). The craft illustrated include a steam vessel, a schooner, a brig used as a collier, a West India-man and an East India-man.

Worldcat: State Library NSW and Canadian War Museum only. No copies located in British libraries. Walker is not mentioned by Twyman in *Early Lithographed Books*.



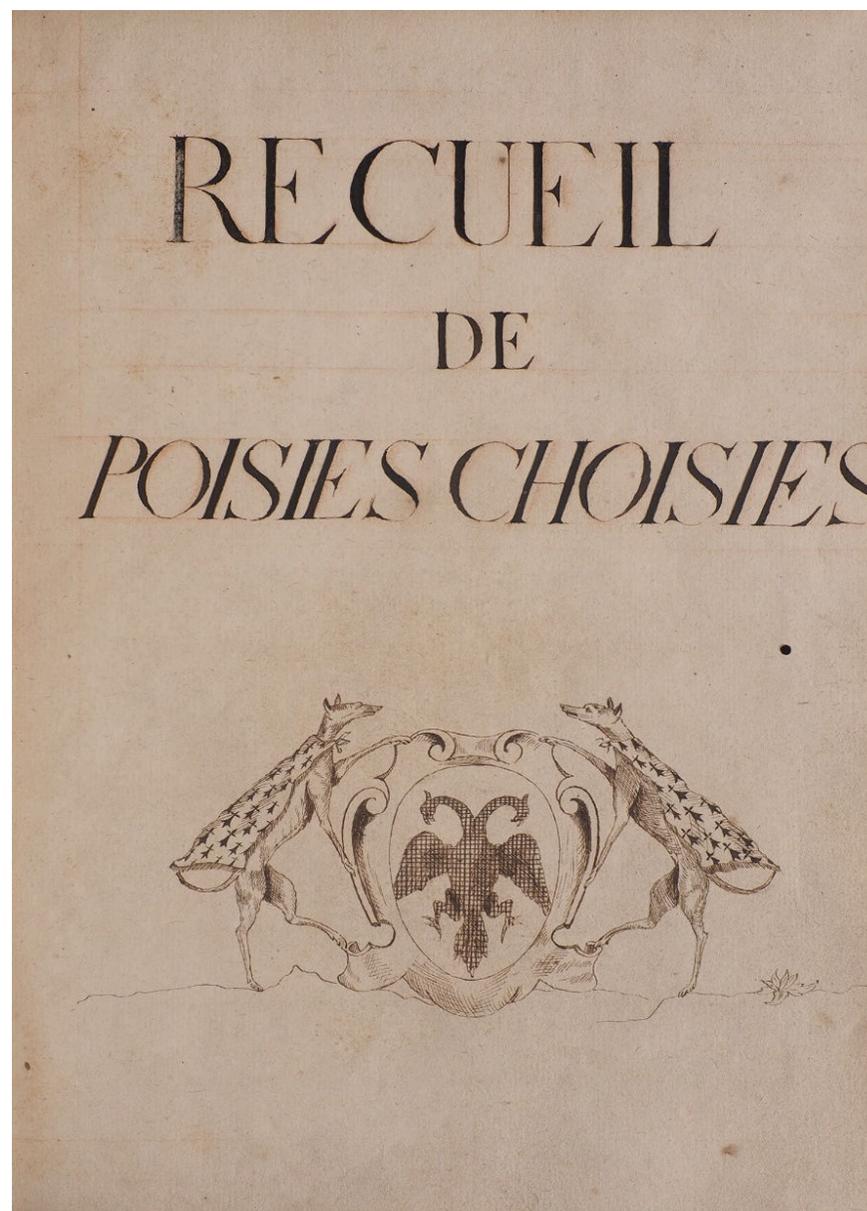
17. **(LIBERTINE VERSE). Recueil de poésies choisies.**

[France, c. 1720s-40s].

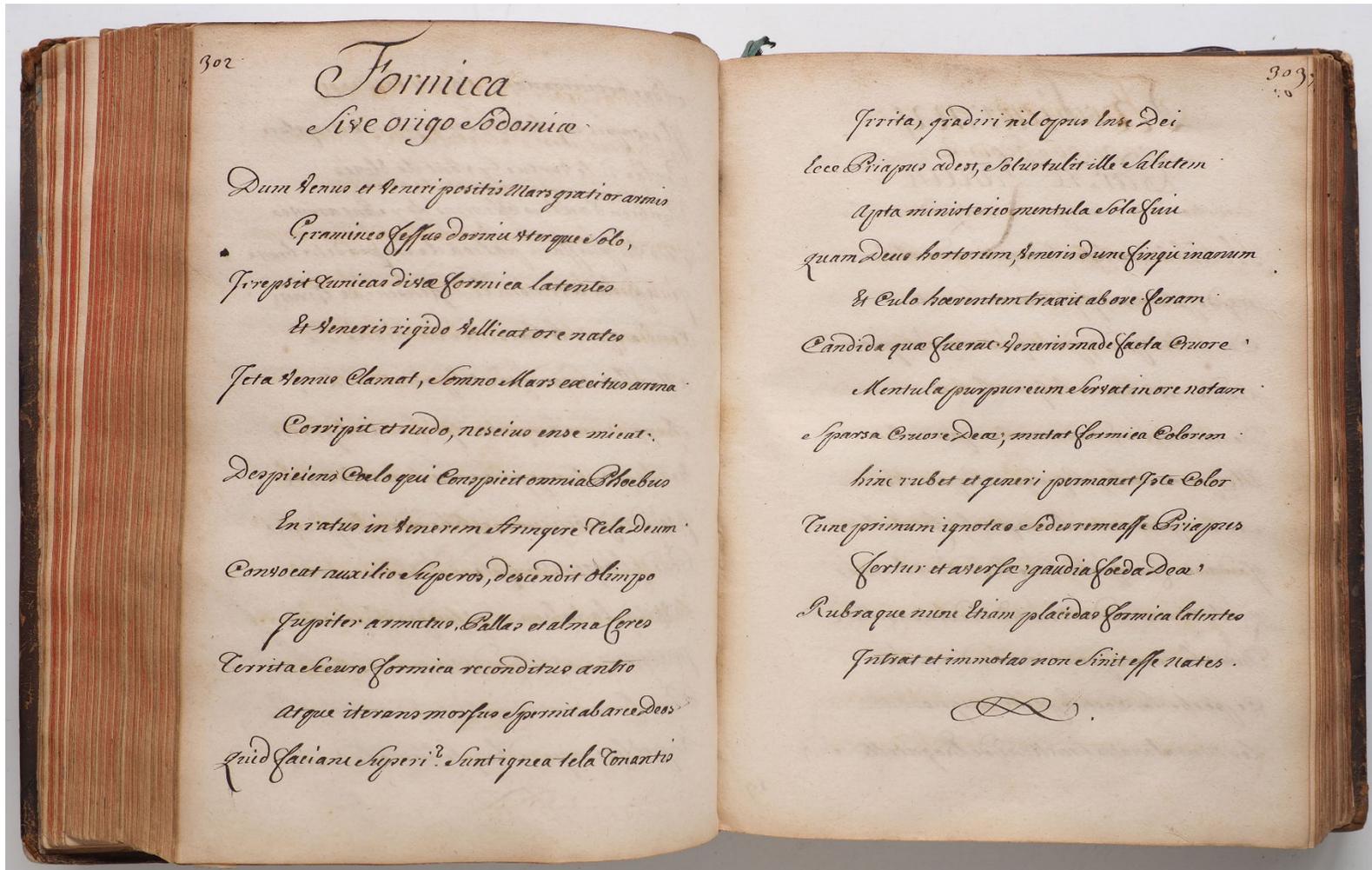
£1500

Manuscript on paper, thick 4to (240 × 180 mm), pp. 634, [22] (blank), [4] (table), calligraphic title page with armorial device. Contemporary mottled sheep, gilt panelled spine. Worn, with slight loss to head and foot of spine, but entirely sound.

A LARGE MANUSCRIPT COLLECTION OF EROTIC OR ‘GALANT’ VERSES AND SATIRES. They include Voltaire’s satire *Le Cadenas* (‘The Padlock’, or Chastity Belt), *Les deux Servantes d’hotellerie* (by Piron, and printed in *Cosmopolite*, see below), *L’Excocu*, *La Linotte du Mississipy*, *Formica, sive origo sodomiae* (by Della Casa, in Latin), *Ima, filles des Roy* (by Grécourt) and large number of witty single stanza verses, a good number of which are likely to be unpublished in print. Probably collected in the first half of the eighteenth century, the manuscript includes works found also in the notorious printed collection *Recueil de pièces choisies rassemblées par les soins du Cosmopolite* (1735), a very rare work attributed to Anne-Charlotte de Crusol-Florensac, friend of Voltaire and Mirabeau. The printed *Recueil de pièces choisies* was published privately by Anne-Charlotte’s husband, the duke de Aiguillon in an edition of 12 or fewer copies. Our manuscript is likely to be a parallel collection of libertine verse rather than a copy and a sampling of our verses suggests that some may never have been printed and exist only in comparable manuscripts. The volume contains over 150 distinct texts, of which over thirty are prose stories, the others being epigrams, songs, sonnets, madrigals, odes and eclogues, running to well over 40,000 words in all. In an inserted 12-page note, a mid-twentieth-century French scholar has identified and attributed many of the texts and transcribed their incipits, demonstrating the significant concentration of texts from the 1720s and 30s.



(LIBERTINE VERSE), contd.



18. (MAIDSTONE—POLITICS). [Album of cuttings and photographs. Maidstone (Kent), 1902-1932]. £120

Folio album, (372 × 265 mm), pp. 124, plus blanks at rear, filled with local newspaper cuttings plus some ephemera and original photographs. Half reversed alf, label of W. P. Dickinson, account book manufacturer, Maidstone. Worn but sound.

AN ALBUM COMPILATION OF CONTEMPORARY NEWSPAPER REPORTS regarding politics and electioneering in Maidstone and district, with articles from the *Maidstone and Kentish Journal*, *Kent Times and Chronicle*, *South Eastern Gazette*, *The Standard*, *Kent Messenger* etc. The principal subject is the successful campaign by Viscount Castlereagh and his subsequent dominance in Maidstone politics as Conservative and Unionist MP, and there is considerable detail of local party events (with a handful of locally printed ephemera) and c. 30 original photographs. A fine portrait photograph depicts party agent Harry Potts, who died during an operation in 1904 (following complications of the larynx resulting from vocal exertions on party business). A

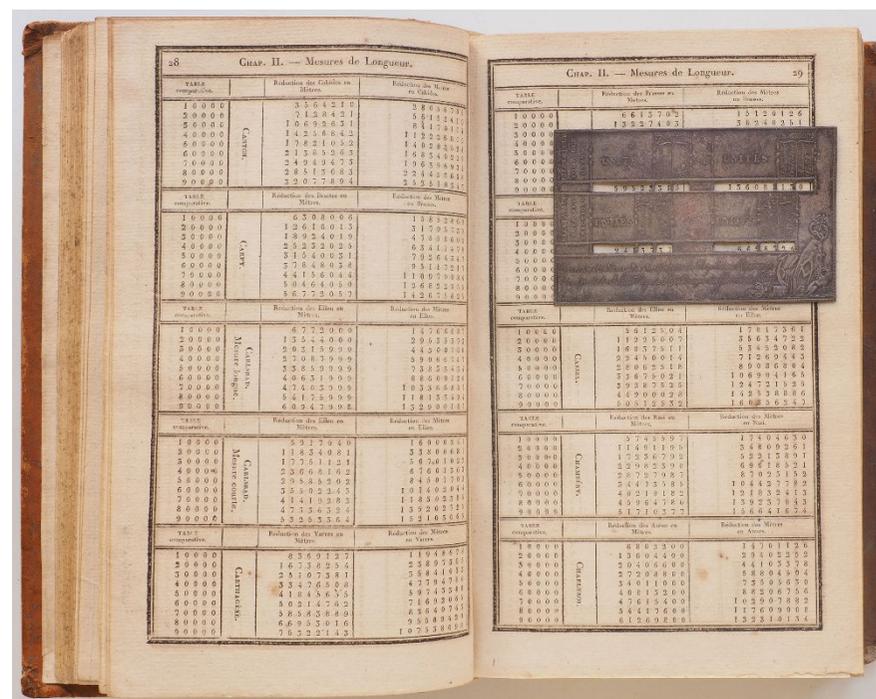
group of articles at the end record the tragic death in 1932 of Mrs Alfred Bossom (wife of Maidstone MP), her son (the pilot) and his friend, Count Otho Erbach-Fürstenau.



19. **MARTIN, C. F. Les Tables de Martin, ou le Régulateur universel** des calculs en parties doubles... deuxième édition... Paris: [C. Ballard for] l'auteur and C. Ballard, 1820. £500

Thick 8vo (205 × 120 mm), pp. 112, 107, [1], 20, [4], 6, [2], 56, 54, [4], 37, [1], 28, 17, [1], 359, [1], 42, [48], author's signature to verso of title. Some light browning and spotting, one leaf (694) with lower forecorner torn away, just affecting table border, but not numerals. Contemporary marbled sheep. Rubbed, hinged cracked (but cords secure), joints repaired. Modern bookplate (Irwin Tomash). A good copy, complete with the original silver plated regulateur.

LE RÉGULATEUR UNIVERSEL WAS AN INGENIOUS AND WIDELY-USED CALCULATOR for the conversion of regional French and European weights and measures into the newly constituted metric system. The moveable regulator (here in silver plate) with punched holes was placed over Martin's printed tables to give an immediate conversion. First published in 1809, the work was immediately popular and was frequently reprinted and expanded. The first edition contained 487 pages, an 1817 edition was expanded to nearly twice the size, with many new tables, and contained 843 pages. The 1820 edition, called *deuxième* (but actually *troisième*) is expanded to 900 pages. The title-page verso bears the author's signature as a guarantee against counterfeit copies.



20. **(NATURAL HISTORY). DUMOULIN. Étude sur la transformisme [and] Dictionnaire botanique.** [Belgium, Herstal. (Liège), 1920s-c.1943]. **£10,000**

Illustrated manuscript, 4 vols: *Étude sur la transformisme*: large oblong folio (640 × 840 mm) with original wooden display stand, c. 150 leaves, including several very large folding charts; *Dictionnaire botanique*: 3 vols, folio (340 × 200 mm), containing a total of more than 1200 leaves, various paper stocks, from heavy card to lighter paper. plus numerous blanks and dividing leaves (some with manuscript captions). All volumes fully completed with manuscript text and several thousand watercolour diagrams. Contemporary black morocco and cloth. The oblong folio volume with leaves towards the opening now loose, creasing and tears (without loss and mainly marginal or long folds) throughout, the 3 folio volumes in generally good condition.

THE LIFE WORK OF A BELGIAN NATURAL HISTORY ENTHUSIAST, A MASSIVE AND EXTRAORDINARY COLLECTION OF GATHERED KNOWLEDGE, ILLUSTRATED THROUGHOUT WITH THOUSANDS OF THE AUTHOR'S DISTINCTIVE NAIVE WATERCOLOURS. The manuscript, in four volumes (one elephant folio, three folios), consists of complex visual arrangements of data which often extend over huge folded charts, each leaf filled to its maximum extent in neat manuscript in coloured inks. Though undated, it includes materials gathered in the period c. 1920-1943 (and perhaps before)—in an inserted note, the otherwise unknown compiler describes the work of ‘most of my life’. It would appear to be the work of an amateur rather than an academic specialist, hence its striking originality as a work of popular science.

The large folio volume is really a huge collection of charts devoted to human anatomy, animal and plant biology, the fossil record and evolution (or *transformisme*). Botany makes up the largest proportion, but there are sections on insects, reptiles, birds, flying lizards, marsupials and mammals. Dumoulin also had an interest in Africa and there are sections on the Sahara and on the Belgian Congo. The focus



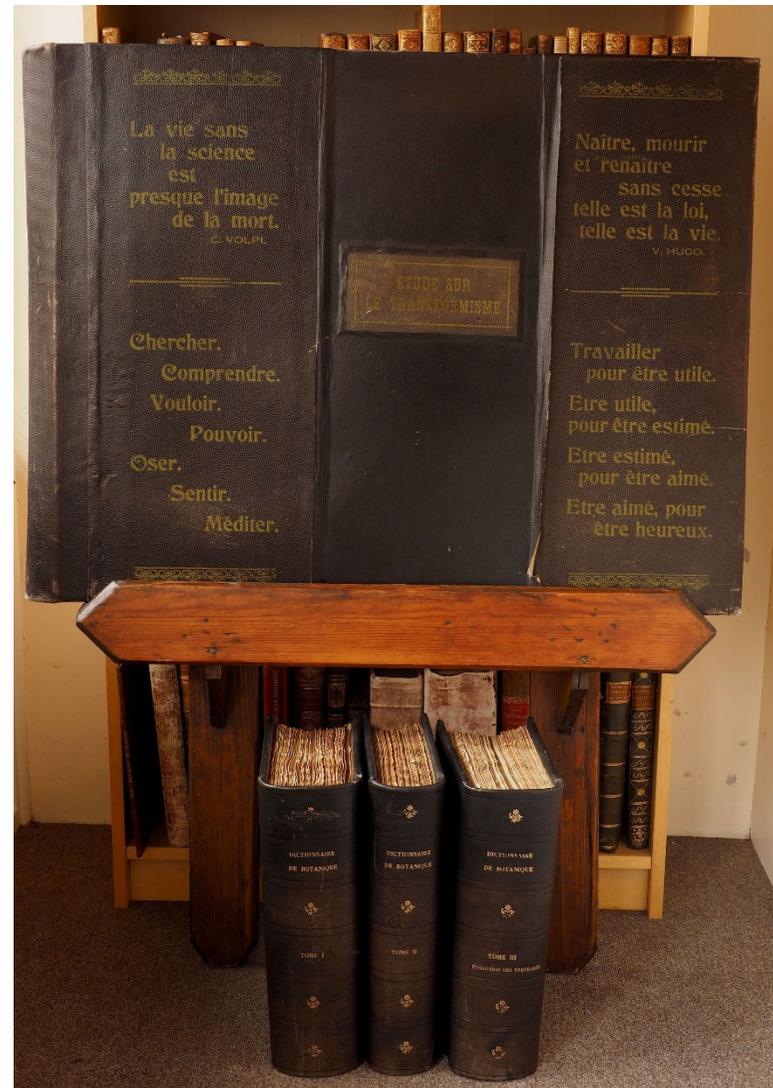
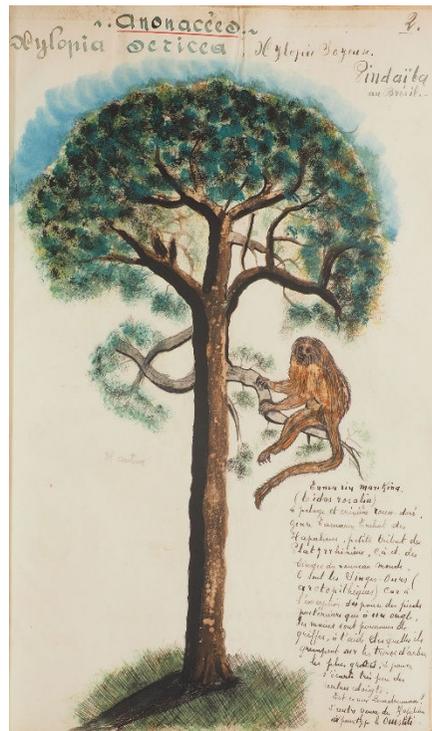
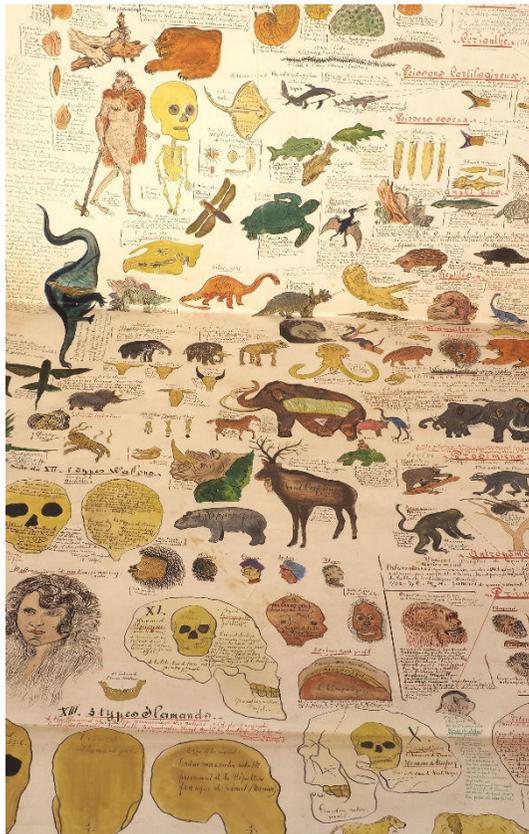
is worldwide and is drawn from reference works rather than original research, but the arrangements are highly idiosyncratic. Several evolutionary charts are attempted, mentioning Linnaeus, Darwin, Lamarck and Jussieu.

The *Dictionnaire botanique* is a large 3 volume compilation mainly devoted to botanical classification, from the smallest mosses and seaweeds, to exotic flowering plants and forest trees. Like the larger folio volume, these are illustrated throughout, with accompanying text in coloured inks and often containing emblematic figures of human figures appropriate to the origins of the plant: including Africans and Americans. They have apparently been bound from a large number of separate files (whose stiff paper cover with labels are preserved) each devoted to a different botanical family. The third volume contains additional materials at the end, including a study on Pasteur and germs, another on insects and another on bird classification. Like the preceding parts, these are also copiously illustrated in colour.

We have discovered almost nothing of Dumoulin himself, though various details place him in the French-speaking Walloon region of Belgium around Liège. He includes two leaves devoted to Belgium, one with an interesting historical schema (including a memento of various gas attacks in the Great War). A couple of inserted letters are to Belgian academic scientists and one expresses Dumoulin's hope that his work would end up at a University. The cover of largest volume bears various mottos, perhaps a personal credo: 'La vie sans science est presque l'image de la morte, C. Volpi', 'Chercher. Comprendre. Vouloir. Pouvoir. Oser. Sentir. Méditer', 'Naître, mourir et renaître sans cesse, telle est la loi, telle est lavie. V. Hugo' and 'Travailler pour être estimé. Etre estimé pour être aimé. Etre aimé pour être heureux'.



(NATURAL HISTORY). DUMOULIN, contd.

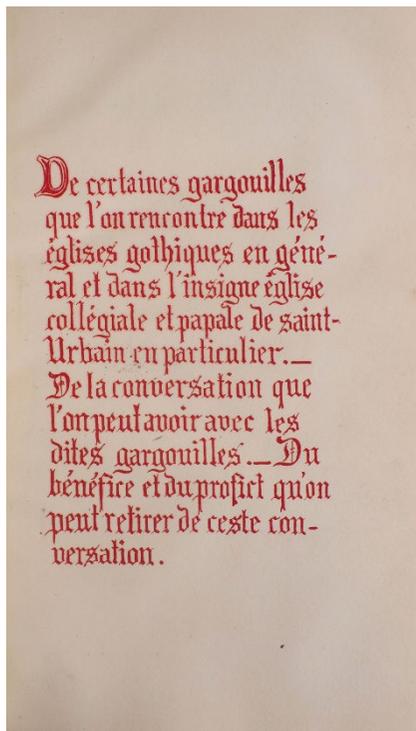


21. **'O D'JOHNTON' [pseudonym of Henry JOANNETON]. Gargouilles.** Ouvrage couronné par l'Académie de Sainte-Savine. Troyes: Gustave Frémont, 1910. £95

8vo (220 × 132 mm), pp. 63, [1], iii, [1], plus 14 phototype plates and one lithograph. Original printed pale blue wrappers. Slightly creased and discoloured, but an excellent copy.

FIRST EDITION. Joanneton was a Troyes engineer (and aviation enthusiast) and this is a witty jeu d'esprit exploring the famous medieval gargoyles of the pure Gothic basilica of St Urbain in Troyes, illustrated with his own photographs.

Worldcat: no copies outside France.



22. PSALTERIUM DAVIDIS cum Canticis sacris & selectis aliquot orationibus... Antwerp: Balthasar Moretus, Plantin Press, 1683. **£700**

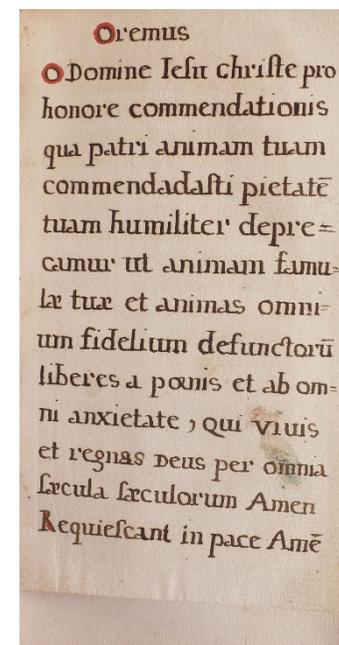


12mo (152 × 85 mm), pp. 606, [10] (including final leaf with printer's device in red), plus 5 leaves with manuscript additions tipped in after pp. 86, 272, 440 and 588. Engraved device (David and his harp) to title, rubrics, six woodcut initials, two woodcut tailpieces (in red). Contemporary blindtooled calf over wooden boards, sides panelled, early brass fittings (cornerpieces and clasps, one missing upper closure), a boss from the lower cover now lacking. Worn, spine with tear at head, front free endpaper looks, but otherwise sound and still attractive.

AN INTERESTING PLANTIN-MORETUS PSALTER, CUSTOMISED BY AN EARLY OWNER with the addition of four additional (and otherwise unidentified) Latin prayers in manuscript, each terminating 'Requiescant in pace. Amen', suggesting a specific use for the book in offices for the dead. Each of these leaves was marked with a simple vellum tab to the foreedge of a preceding leaf (the tabs now mostly missing).

By the later seventeenth century, the Plantin press, under Balthasar Moretus III (1646-Antwerp, 8 July 1696) specialised almost entirely in liturgical books such as breviaries, missals, books of hours, and psalters. (Sabbe, *Plantin*, 1929, mentioning this edition, p. 120). The blindtooled binding of this copy is now heavily crackled, but shows evidence of an interesting panelled design with portrait medallions and a central cartouche. Besides the existing brass furniture, the lower cover shows evidence of a former oval central metal boss, now lacking (two small nails survive).

STCV (Flanders) 6899212; *Bib. catholica Neerlandica impressa*, 14270.

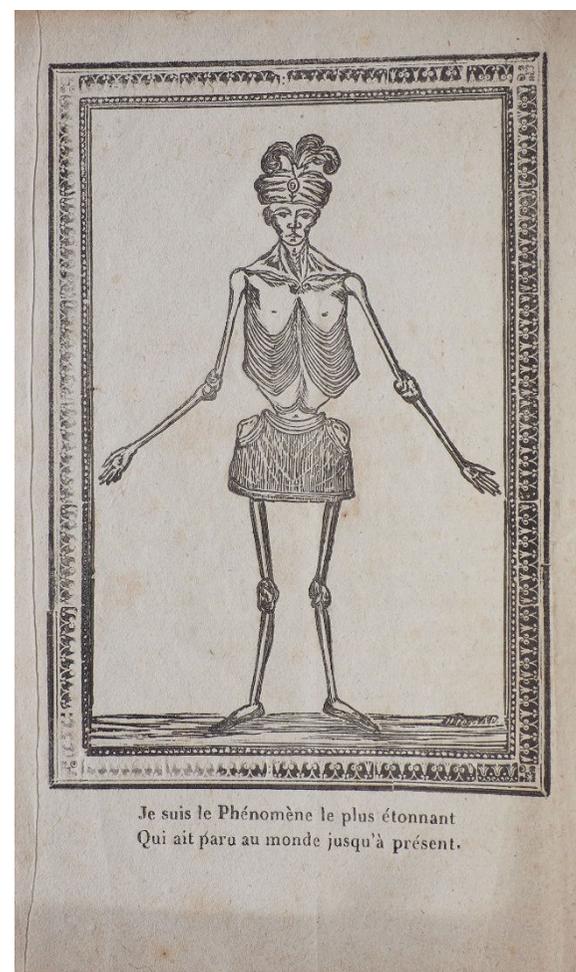


23. **SEURAT, Claude Ambroise. Description intéressante de Claude-Ambroise Seurat appelé l'homme anatomique, ou le squelette vivant par M. le Comte Joseph de Cissé.** [Douai: Wagrez, n.d., soon after 1828].
£600

8vo (200 × 115 mm), pp. 8, plus woodcut frontispiece. Stitched in original pink wrapper. Slight dusty and light browned, but a good copy.

A CONTEMPORARY PAMPHLET DEVOTED TO THE FRENCH FREAK SHOW ATTRACTION, Seurat, known as 'the anatomical man or the living skeleton', whose emaciated body weighed just 78 pounds, and who was shown at fairs across France and (in 1825) England. His last recorded performance was in 1833. He is the subject of an engraving by Robert Cruikshank and a drawing by Goya (who met him at a circus in Bordeaux). Various pamphlets like this, in French or English, accompanied his tours, usually provincially printed. All are very scarce.

'One of the most impudent and disgusting attempts to make a profit of the public appetite for novelty, by an indecent exposure of human suffering and degradation, which we have ever witnessed' *The Lancet*, 1825.

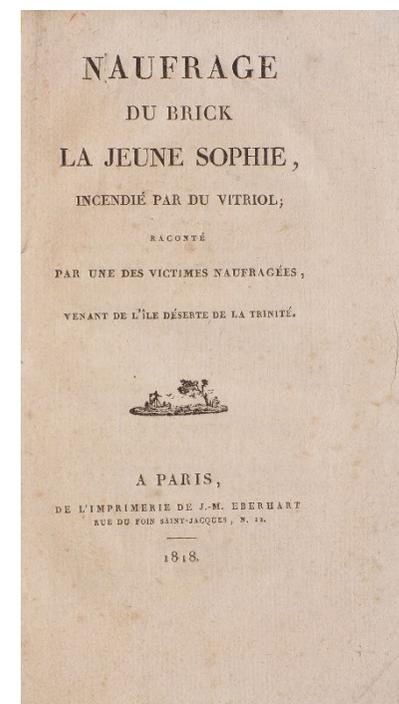
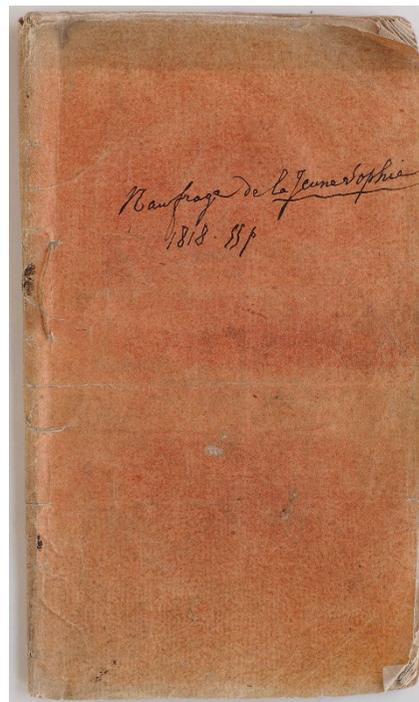


24. **(SHIPWRECK). Naufrage du Brick La jeune Sophie,** incendié par du vitriol; raconté par une des victimes naufragées, venant de l'Isle de la Trinité. Paris: J. M. Eberhart, [se vend au Palais-Royal], 1818. **£800**

8vo (180 × 100 mm), pp. [2], ii, 55, [1]. Title with small woodcut ornament. Light spotting. Uncut, stitched in original orange wrappers. Slightly later manuscript title to upper cover. Corners creased, but very good.

FIRST EDITION, RARE, OF THIS FIRST HAND ACCOUNT OF A CARIBBEAN SHIPWRECK. The barque *La Jeune Sophie* sailed from Le Havre in 1817, but was wrecked off the coast of Trinidad following a fire started in its cargo of vitriol. Some of the crew set out in a lifeboat aiming to reach Rio de Janeiro for assistance, while the captain and remaining crew of 18 were left on a deserted part island of Trinidad. Part of this pamphlet recounts their exploration of the island, before they were picked up by the Salem ship, *Marie-Eliza* bound for Sumatra, leaving a message in a bottle in case the Rio party returned. They were dropped at the Cape of Good Hope, and took ship for France. The safe return of the Rio party is also recounted, following their finding of the Captain's message among the ruins of their encampment.

Worldcat locates a single copy (Stanford).



25. **(THEATRE). WHIRSKER. Les Métamorphoses de Melpomene et de Thalie** ou Caractères dramatiques des Comédies française et italienne. Paris: 'Chez les Campions Frères, rue Saint Jacques, à la Ville de Rouen', 1782. **£800**

Large 8vo (235 × 150), pp. [25], engraved throughout, including title, character list and 23 costume plates. Uncut. Mounted on guards and preserved in later quarter cloth (by Petitot). Bookplate (Y.D.)

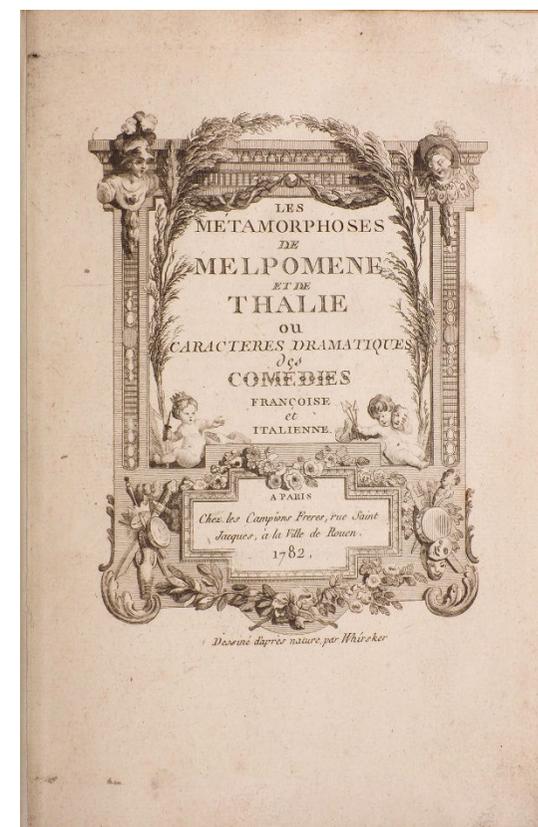
A DYNAMIC SERIES OF ENGRAVED MINIATURES OF CONTEMPORARY CHARACTERS IN PERFORMANCES AT THE COMÉDIES FRANCAISE AND ITALIENNE. They include Bellcoeur in the *Retour imprévu* (Regnard), the *Trois cousines* (Dancourt) and *Oedipe* (Voltaire), Mademoiselle Clairon in *Electre* (Crebillon), Caillot as Western in *Tom Jones* and Mademoiselle Duménil in *Oedipe*. They are



engraved after the original watercolours by 'Fesch et Whirsker' (who may be one and the same person) preserved at the Comédie française.

This is a reissue of the undated 'Paris, chez l'auteur' issue of c. 1770, with only the imprint altered (probably on the plate) to the Rouen address of the Campions frères. Melpomene and Thalia were the muses of tragedy and comedy. There was also a London edition (Sayer) of 1772, re-engraved and with the plates shorn of their verses.

Colas 3073.



26. **WISDOM. (REVERSE GLASS COLOURED PRINT).**

London: J. Hinton, 44 Wells Street, Oxford Street, Feb 14, 1802.

£700+VAT in UK/EU

Reverse painted mezzotint on glass, c. 370 × 270 mm, (visible area, unexamined out of frame). Nineteenth-century frame with wooden backing beneath later brown paper. Varnish yellowed to a normal degree, hairline cracks (barely visible) to glass.

A WONDERFUL ALLEGORICAL FEMALE REPRESENTATION OF WISDOM AS A WOMAN—full-length standing holding a spear and looking down at a cherub holding open *The Holy Bible*; an owl on a plinth to her right and a cockerel perched on a shield in front of it. The print is a good example of the relatively short-lived fashion for the ‘back painted’ or reverse glass coloured mezzotint

In the reverse glass technique, the print (here a mezzotint) is moistened and laid face down on a varnished sheet of glass and allowed to dry. Once the paper is firmly fused with the varnish and glass, most of it is scraped away from the verso leaving a minutely thin layer of printed paper within the varnish. This is then varnished again on the verso to give a rich and distinctive translucency. Colours, usually in oil, are then added, again to verso. Over time the varnishes invariably darken, resulting in the rather subdued but still translucent hues found here.

‘Wisdom’ was probably part of a sequence of the Virtues published by Hinton, shortly after 1800. The British museum catalogue includes a further print representing ‘Innocence’.

