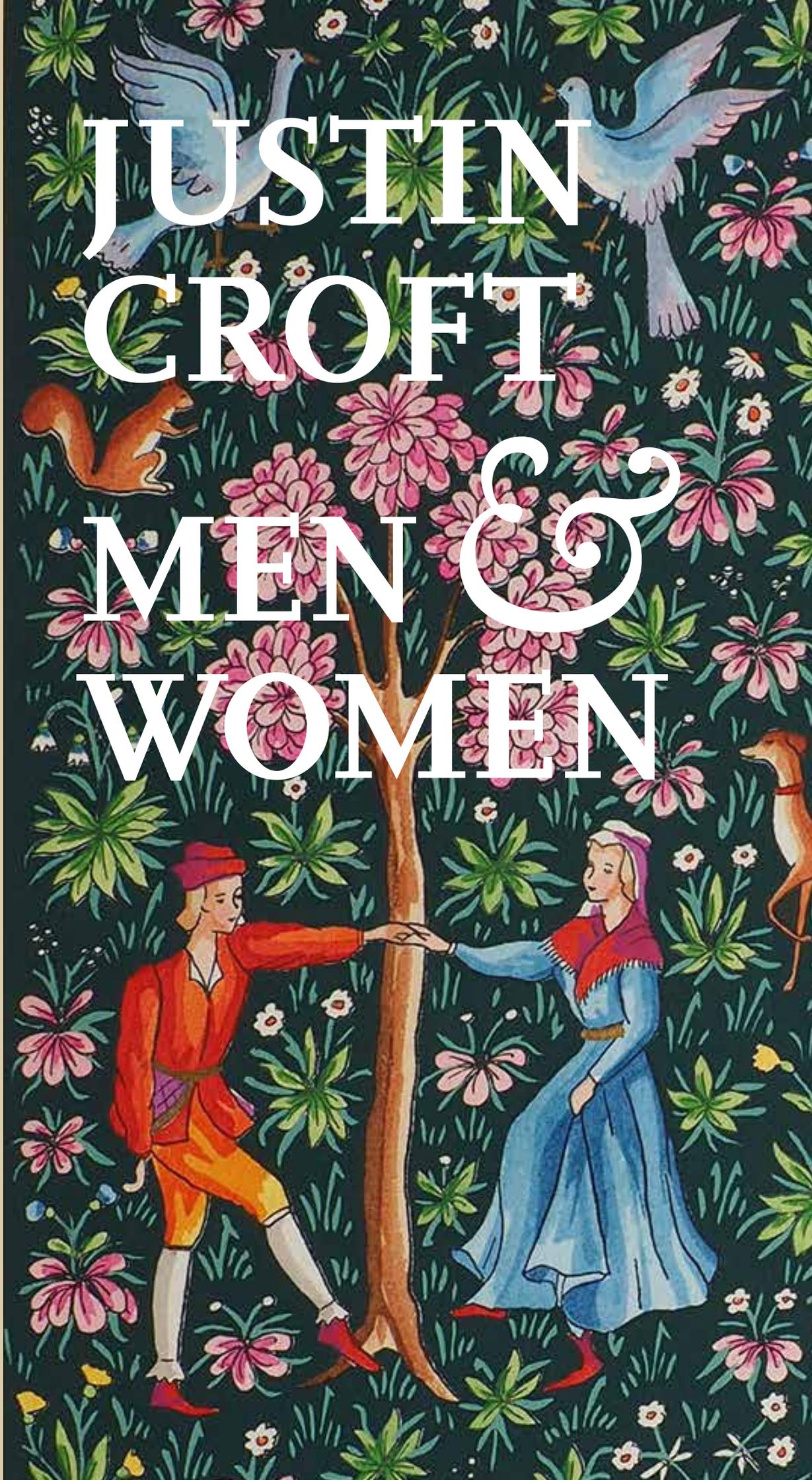




JUSTIN CROFT & MEN & WOMEN



JUSTIN CROFT

MEN & WOMEN



Prices marked with an asterisk (*) are subject
to additional 20% VAT for UK/EU customers

Men & women? Over the years I've issued several catalogues devoted to women (as writers, readers and book owners) and am proud to have participated in the enterprise of redressing gender bias in institutional and private collections. I've also sought out books and manuscripts which question traditional gender assumptions in human relationships.

Here I'm trying something different and looking again at relationships between men and women — attraction, infatuation, courtship, sex, love, marriage, family, discord, infidelity, separation, divorce and recrimination (not always in that order, of course, however the literature may frame it). I continue to be interested in how gender roles are constructed and maintained and how the assumptions we now question so readily have been formed.

I had wanted this to be a light-hearted catalogue, and some of the materials here are surely satirical. The title of Elizabeth Meeke's Minerva Press novel of 1812 (item 27) could even serve as its subtitle: *Matrimony, the Height of Bliss, or the Extreme of Misery*. But having gathered these 60 items, I'll admit the humour is sometimes hard to see. There's much here to reflect on — misogyny, objectification, subordination, coercion, ridicule and so on. Perhaps that is all too familiar to need another look and I'm sure you will tell me if it is.

But I think there are also positive voices here. Lest we should be tempted to think the bond between men and women broken beyond repair, we might look at a Diane de Bournazel's powerful testament of love in her recent artist's book *Adieu vat* (item 60) or the words of Quaker William Penn in *Fruits of Solitude* (1693, item 3). He signs off his little treatise, 'Love is above all' — and we can do no better than that.

Justin

- [1] **DONNE, John. Poems... with Elegies on the Authors Death.** London: by M.F. for John Marriot, 1633. £12,500

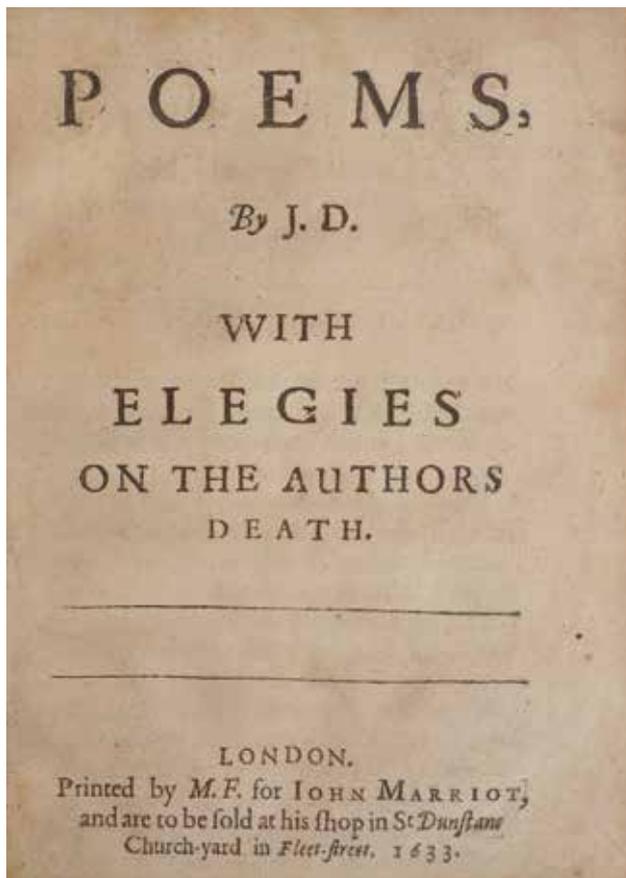
4to (178 × 134 mm), pp. [x], 406, bound without the first and last blanks, but with the two inserted leaves, 'The Printer to the Understanders'. Closed tears to inner margins and foreedge, pp. 73-76, waterstain at lower right corner of pp. 151-160. Late nineteenth- or early twentieth-century half calf, spine with five raised bands, brown morocco label, blind motif in compartments, marbled sides, all edges gilt. Modern bookplates. A very good copy.

FIRST EDITION of the principal collection of Donne's poetical works, the most important of all metaphysical collections, issued two years after his death. Containing most of his famous love poems, including 'A Valediction forbidding

Mourning', 'The Flea', 'The Good Morrow' and 'The Sunne Rising'. Donne's poems are divisive: some see him as the archetypal poet of love between men and women — while others see misogyny, cynicism and objectification. 'Their bold, first-person speakers, mostly male but sometimes female, make the poems feel disconcertingly direct. The poems adopt different personae, and perspectives on love both sublime and disturbing' (*British Library*).

This copy has the two inserted leaves with 'The Printer to the Understanders' and 'Hexastichon Bibliopolæ', not always present, and has the leaf Nn1 in the earlier, uncorrected, state with 35 lines of text on p. 273 instead of 30 or 31, with omission of the usual running headline. The editor of this first edition evidently made use of more than one group of surviving manuscripts.

STC 7045; Grolier, *Langland to Prior* 286; Hayward 54; Keynes 78; Pforzheimer 296.



9

The good-morrow.

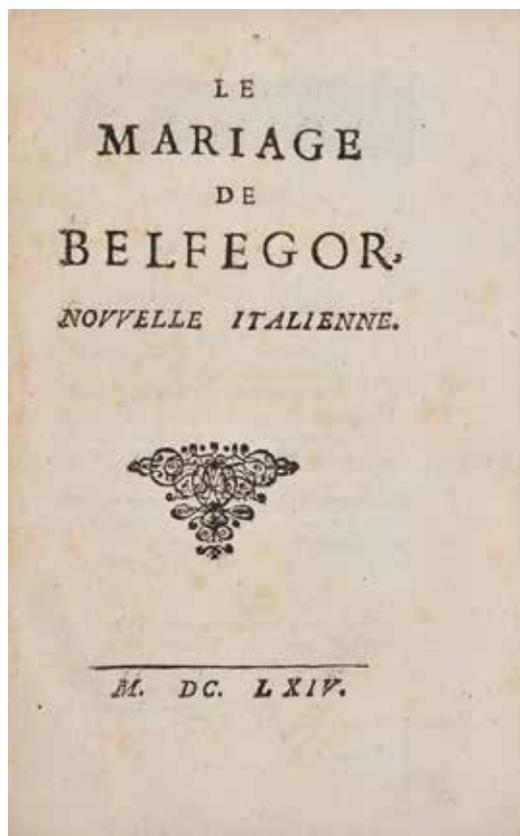
¶ Wonder by my troth, what thou, and I
Did, till we lov'd, were we not wean'd till then?
But suck'd on countrey pleasures, childishly?
Or snorted we in the seaven sleepers den?
T'was so; But this, all pleasures fancies bee.
If ever any beauty I did see,
Which I desir'd, and got, t'was but a dreame of thee.

And now good morrow to our waking soules,
Which watch not one another out of feare;
For love, all love of other sights controules,
And makes one little roome, an every where.
Let sea-discoverers to new worlds have gone,
Let Maps to other, worlds on worlds have showne,
Let us possesse one world, each hath one, and is one.

My face in thine eye, thine in mine appeares,
And true plaine hearts doe in the faces rest,
Where can we finde two better hemispheares
Without sharpe North, without declining West?
What ever dyes, was not mixt equally;
If our two loves be one, or, thou and I
Love so alike, that none doe slacken, none can die.

[2] **[MACHIAVELLI, Niccolò]. [LE FÈVRE, Tanneguy, translator]. Le Mariage de Belfégor,** nouvelle italienne. [?Saumur], 1664. £800

Small 8vo (140 × 90 mm), pp. 139, [1], woodcut ornaments. Later (nineteenth-century) vellum with overlapping fore-edges. Slightly soiled. A very good copy.



This French adaptation of Machiavelli's fable *Belfégor arcidiavolo* ('The Devil takes a Wife') was probably the version used by La Fontaine for his *Belphegor* included in the last volume of his *Fables* (1693). Le Fèvre's version had first appeared in a very rare edition of 1661 (OCLC lists the Bn de France copy only) and this 1664 edition has Le Fèvre's version of Plutarch's *Theseus* added. The printer and place of publication has been deduced from copies in which it is bound with Le Fèvre's *Les Poètes grecs* (also 1664).

Classicist Tanneguy Le Fèvre had been inspector of the Imprimerie royale at the Louvre before his appointment as professor at the protestant Académie at Saumur. He courted controversy with several of his works, judged libertine by his contemporaries, notably his biography of Sappho, in which he desisted from censuring her sexuality.

Gay, III, 48, cf. Cioranescu 41672 (1661).

[3] **[PENN, William]. Some Fruits of Solitude,** in Reflections and Maxims relating to the Conduct of Human Life. The second Edition. London: for Thomas Northcott, 1693. £5000

12mo (121 × 70 mm), pp. [xvi], 134. Nineteenth century half morocco.

SECOND EDITION (appearing in the same year as the first) of one of the best-loved works of William Penn, founder of Pennsylvania, containing his famous maxims on love and marriage, including:

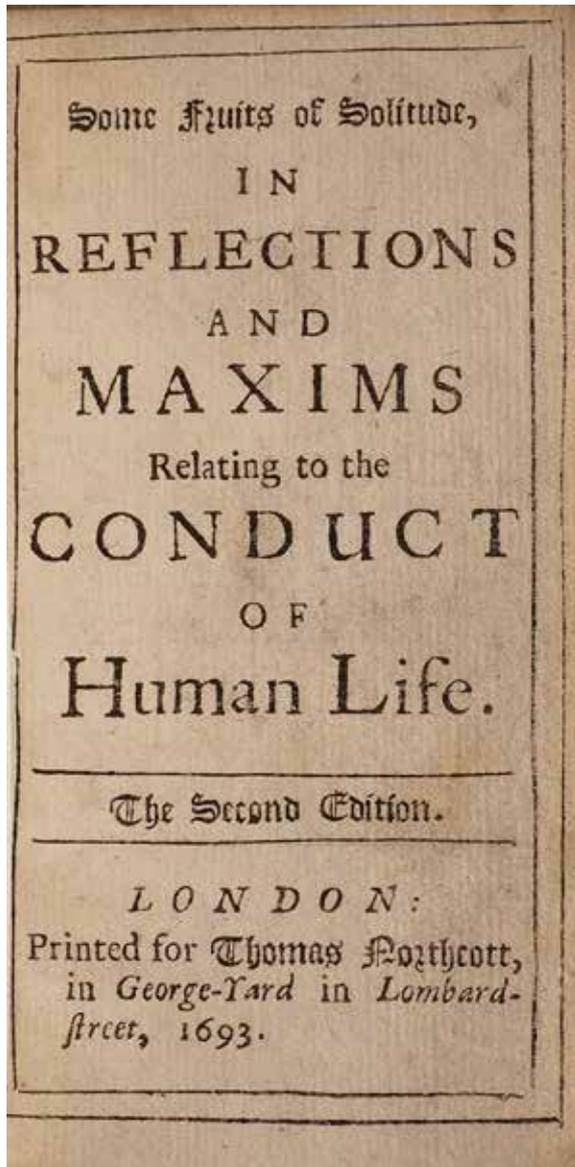
'79. Never Marry but for Love; but see that thou lov'st what is lovely.

80. If Love be not thy chiefest Motive, thou wilt soon grow weary of a Married State, and stray from thy Promise, to search out thy Pleasures in forbidden Places.

81. Let not Enjoyment lessen, but augment Affection; it being the basest of Passions to like when we have not, what we slight when we possess.

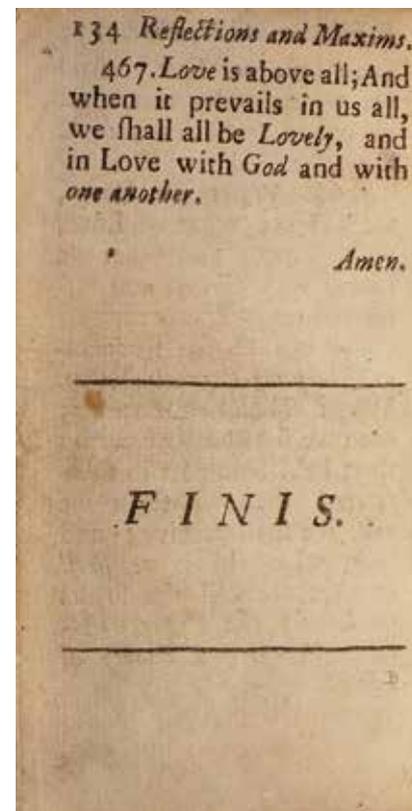
82. It is the difference betwixt Lust and Love, that this is fixt, that volatile. Love grows, Lust wastes by Enjoyment: And the Reason is, that one springs from an Union of Souls, and the other from an Union of Sense.

And the striking insistence that: 'Sexes make no Difference; since in Souls there is none: And they are the Subjects of Friendship' — apparently little noticed, surely worthy of examination.



The title page is that of the second edition, printed, like the first, by Thomas Northcott but otherwise the copy does not conform bibliographically to that or any of the located early editions. It contains a preliminary licence leaf (May 24, 1693, the date the first edition was licensed) and is complete with the preface and all 467 articles (as in the second edition), but the articles cover 134 pages (rather than the 136 of the second edition), and a leaf has been cancelled in the penultimate gathering (F). Thus, it is a completely different and unrecorded setting of the text throughout. As the book has been rebound at a much later date, the possibility of a supplied title or other leaves has been considered, but actually the copy shows no signs of sophistication other than rebinding: the licence leaf, title and text leaves are all uniform in size and condition bar minor variations commensurate with rebinding. Bronner & Fraser report a 'Third Edition' printed by Elizabeth Whitlock in 1693, 'recorded but not yet found', so it is possible that our copy is a variant issue of that unlocated edition, though with distinctive licence leaf and second edition title page, or it may be an entirely unrecorded edition.

Wing P1369; Smith, *Descriptive Catalogue of Friends' Books*, II, p. 309.



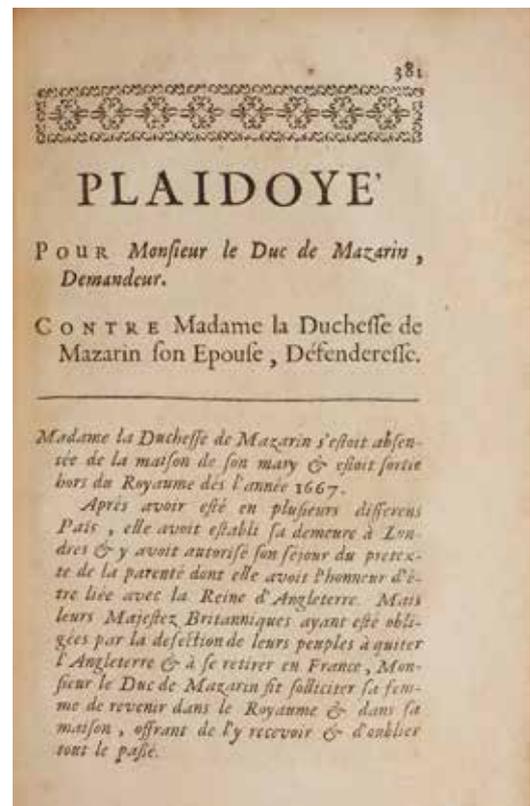
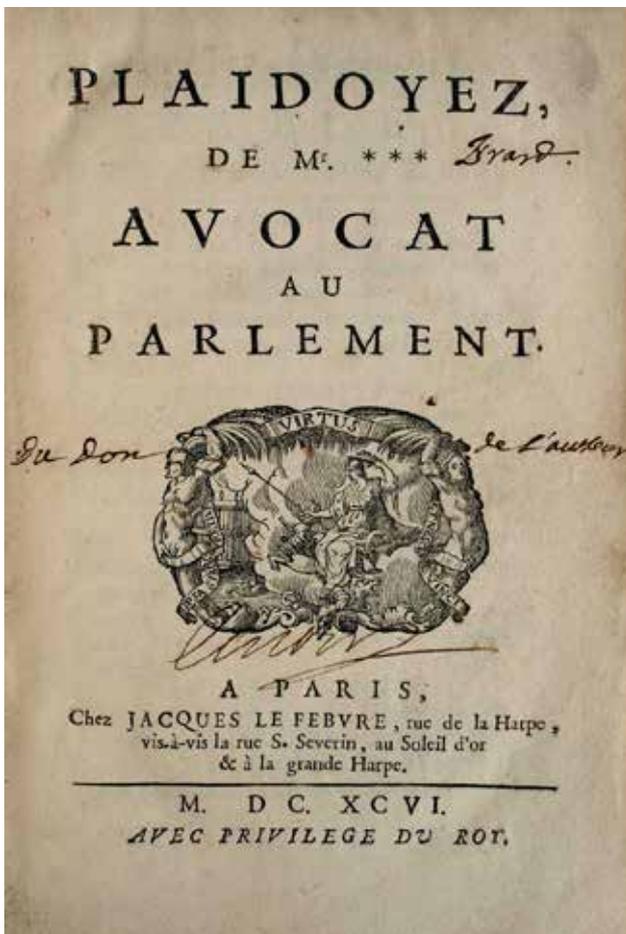
[4] **[ÉRARD, Claude.] Plaidoyez de Mr.***, avocat au Parlement.** Paris: Jacques Le Febvre, 1696. £300

8vo (188 × 120 mm), pp. [iv], 495, [1]. Woodcut device to title, ornaments to text. Occasional light browning. Contemporary calf, gilt panelled spine, red morocco label. Spine chipped at head and foot with minor loss, corners bumped. Title bearing the contemporary inscription 'don de l'auteur' and the author's name filled in, together with an illegible signature below. A good copy.

FIRST COLLECTED EDITION of Érad's legal pleas, a presentation copy. Most of the cases are between men and women, and the highly-successful lawyer Érad seems to have specialised in cases asserting a husband's rights of authority over his wife, and in prosecuting aristocratic women considered wayward.

For example, the seventh plea here is Érad's presentation at the celebrated case of the Duc de Mazarin and his wife Hortense *née* Mancini. Hortense had been one of the mistresses of the English Charles II before entering into an unhappy marriage with the bizarre Armand Charles de La Porte, later Duc de Mazarin, whose extreme jealousy and psychosexual oddities led to her elopement to England (after a purported lesbian love affair) and request for divorce. There she maintained a notable literary salon in the French style under the patronage of King Charles. After twenty years estrangement, Mazarin tried to force her to return to France and to forfeit her dowry citing her wayward behaviour which Érad presented as tantamount to adultery. The case is described in detail in chapters 7 and 8 here. It had been separately published in 1690 and was printed in English (edited by Saint-Evremond) in 1699.

Worldcat lists the copy at National Library Quebec only outside Europe.



[5] **[AULNOY, Marie-Catherine Le Jumel de Barneville, *baronne d'*]. *Nouveaux Contes des fées*. Par Madame D * *. La Haye: Meindert Uytwerf, 1700. £5500**

2 vols in one, 12mo (138 × 70 mm), pp. [2], 244; [2], 210, plus engraved frontispieces to each volume (the same plate, by Jan Van Vianen, as called for). 10 engraved illustrations to the heads of each tale, woodcut devices to titles, woodcut and typographical ornaments. Contemporary sprinkled sheep, gilt panelled spine. Minor expert repair to first frontispiece and title and the binding. English ownership inscription to first title: 'G. Morgan 1756'. A very good copy.

AN EXCEPTIONALLY RARE EARLY EDITION OF AN IMPORTANT FAIRY TALE COLLECTION.



Of the tales gathered in *Nouveaux Contes des fées*, *Le Nain jaune* (*The Yellow Dwarf*) was easily the most enduring, perhaps Aulnoy's most significant literary legacy — appearing, as it did, in numerous European versions both in print and on the stage. A tale of mothers, daughters, suitors and matrimony, *Le Nain jaune* is the tragic story of the restless and spoiled princess *Toute-belle* who rejects her noble suitors and ends up betrayed by her mother and betrothed to the hideous Yellow Dwarf, later dying while attempting to escape her fate. Its afterlife was considerable, in literature and beyond. A French card game is named after it, and it became a popular subject for the stage, especially in England in various adaptations of the *Mother Bunch* story, and was retold notably by Andrew Laing in *The Blue Fairy Book*.

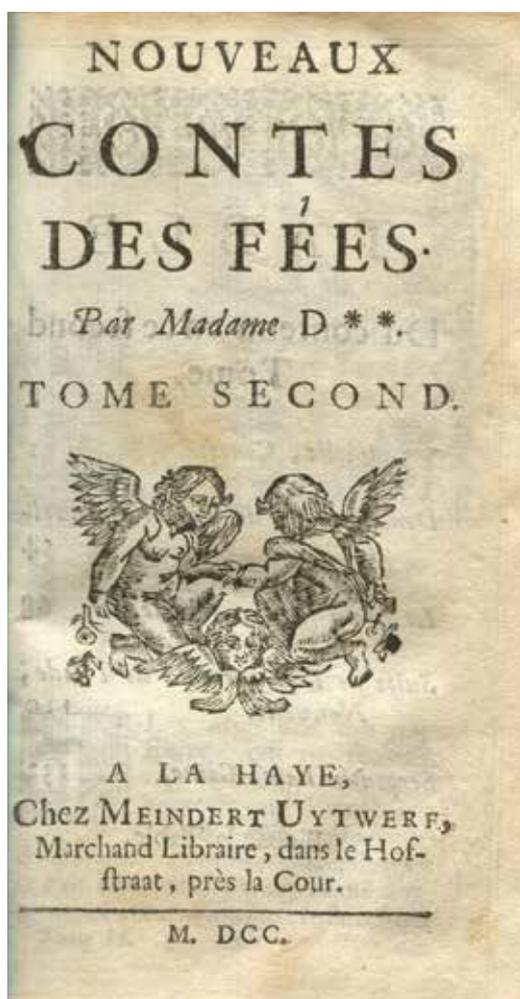
Early editions of Aulnoy's fairy tales are of well-known rarity. They were first published in four volumes as *Les Contes des fées* in 1697-8 by Barbin in Paris, so rare that Tchemerzine had never seen a copy of the first volume, for example. They were followed by four more volumes of new tales (also printed in Paris), the *Contes nouveaux ou les Fées à la mode*, printed by Catherine Legras and Nicolas Gosselin in 1698. Copies of any of these volumes or sets are now almost impossible to find (even in libraries, and they are habitually described as 'lost' or 'untraceable', though Volker Schröder of Princeton has recently traced the few known copies and fragments in a series of posts on his blog, *Analecta*). Pirated editions bearing a false 'Trévoux' imprint appeared a few months later, with unrelated woodcuts from another source, and again surviving in less than a handful of copies.

These editions were followed by the Uytwerf La Haye editions, of which ours is one, appearing between 1698 and 1700, which appear to be only fractionally less rare than the first editions. They were entitled: *Les Contes de fées* (1698) and our *Nouveaux Contes des fées* (1700). The *Nouveaux contes* included the tales from volume 3 and 4 of the Paris Barbin editions, namely:

I. Preface; Don Gabriel Ponce de Leon, nouvelle Espagnolle; Le mouton; Finette cendron; Fortunée; II. Babiolle; Don Fernand de Toledo; Le Nain jaune; Suite de Don Fernand de Toledo; Serpentin vert.

The fine engraved headpiece illustrations are reproduced from the originals in the Barbin editions, but the engraved frontispieces are entirely new plates by Jan van Vianen, showing the striking figure of a female story teller (in the guise of Minerva) surrounded by fashionably-dressed listeners and with scenes from tales played out in the clouds above her head.

Worldcat: Kansas and Princeton (the Cotsen copy) only outside Europe, both lacking the first frontispiece and the latter noticeably trimmed. Earlier editions are famously rare, surviving in only a small handful of copies between them.



[6] **COURTIN, Antoine de. *Traité de la jalousie*, ou moyens d'entretenir la paix dans le mariage.** Amsterdam: Pierre Mortier, 1696. pp. [10], 168, [9], [3], with engraved frontispiece.

[bound between]: **CHAVIGNY [DE LA BRETONNIÈRE, François de]. *Octavie ou l'Épouse fidelle*.** Nouvelle historique par le Sieur de Chavigny. Cologne: Pierre Marteau, [c.1700?]. pp. [2], 109, [1].

[and:] **Le Passe Partout Galant** par Monsieur **** Chevalier de l'Ordre de l'Industrie & de la Gibeciere. 'A Constantinople [i.e. Holland?], A l'Imprimerie de Sa Hautesse', 1710. pp. [6], 232, with engraved frontispiece; title printed in red and black. £400

3 works in one vol., 12mo (128 × 70 mm), contemporary quarter pink-stained tawed calf, paper spine label, marbled boards, spine and extremities worn. An attractive, unsophisticated copy from the Fürstenberg Library at Donaueschingen, but without the usual large purple inkstamps typical of that library.



First published in 1674, this edition of *Traité de la jalousie* contains a fine and detailed allegorical frontispiece juxtaposing a family with an image of adultery and an emblem of heart in a vice or press. De Courtin's work purports to be an early self-help manual which offers practical advice on dealing with jealousy in marriage, which, as the advertisement proclaims: 'De toutes les maladies de l'esprit, La Jalousie est assurément la plus dangereuse, & la plus difficile à guerir'. It is, in effect, a profoundly misogynistic work insisting on the subordination of the woman, just as certain members of society must necessarily be subject to the state. Despite being described by Gay as an 'ouvrage ennuyeux et mal écrit', the frequency with which the title was reprinted after its first publication in 1674 is testament to its contemporary popularity. It appeared in English as *A Treatise of Jealousie, or, a Means to preserve Peace in Marriage* in 1684.

Octavie ou l'Épouse fidelle, on the same theme, was first published in 1683; this imprint is not dated, but other undated issues are suggested to have been published c.1700.

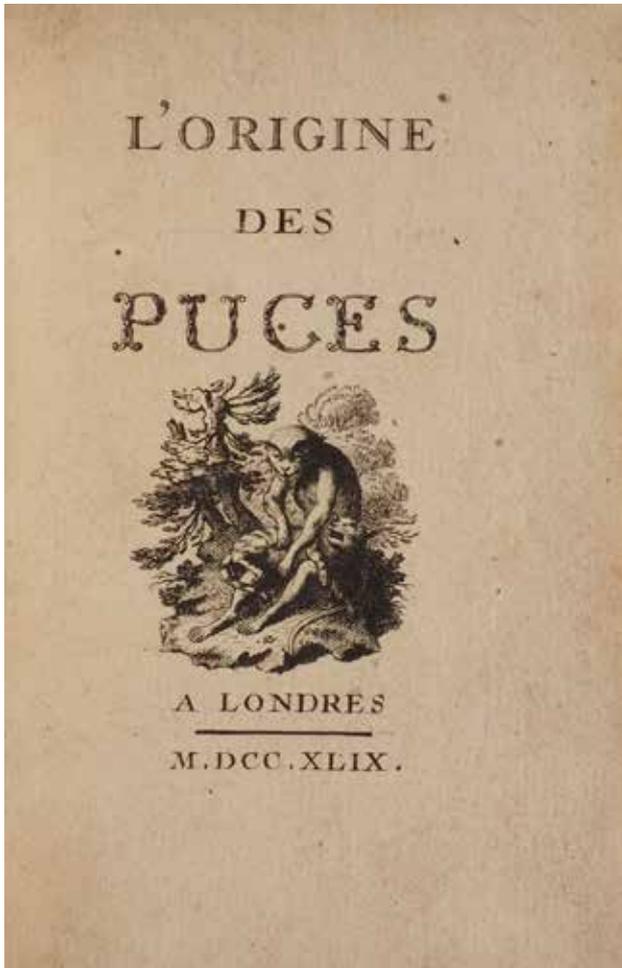
Gay describes *Le Passe Partout* as a 'recueil de pièces satiriques, dirigées pour la plupart contre la clergé', with the Jesuites du College de Louis le Grand and Louis XIV's great general, the Maréchal de Villars singled out for special attention. This is the second edition.

Courtin: Gay, III, 236; Chavigny: not found in Gay; *Passe Partout*: Gay, III, 659.



- [7] **[PIRON, Alexis or François-Augustin de Paradis de MONCRIF or Jean-Baptiste Willart De GRÉCOURT, variously attributed to]. L'Origine des Pucés.** 'A Londres' [probably Paris], 1749. £45^o

16mo (120 × 78 mm), pp. [2], 36, engraved throughout, title with vignette depicting a humanoid flea and cat, headpiece to page 1. Some very light browning and thumbing. Contemporary sheep, smooth spine, gilt. Rubbed, gilt indistinct in places, one corner slightly bumped, but a very good copy.



FIRST EDITION: an erotic satire on the origins of human lust, engraved throughout. Cupid becomes impatient when a gathering of the deities turns sleepy under the influence of Morpheus, and shoots an arrow which turns into a swarm of fleas. The ensuing rubbing and scratching turns into a three-day orgy between the gods, after which the fleas are banished to Earth to continue their work among humans, with notable success.

Anonymous, Barbier attributed it to Moncrif and Alexis Piron, Reade to Grécourt. Gay erroneously described a copy belonging to Madame de Pompadour and bearing her arms as carrying the date 1740 — it is 1749 as here (and as listed in her 1765 catalogue, item 739) and it is now in the Rothschild collection at Waddesdon.

Barbier, III, 747; Gay III, 594; Reade, *Registrum Librorum Eroticorum*, 3373.

[8] **[DAMOIRS, Louis.]** *Lettres de Ninon de l'Enclos* au marquis de Sévigné. Amsterdam: François Joly, 1750. £200

Two vols in one, 12mo (166 × 95 mm), pp. xii, 184; 200, plus engraved portrait and 2 engraved titles. Slightly browned throughout, with occasional stains. Twentieth-century red three-quarter morocco, spine attractively gilt. A good copy

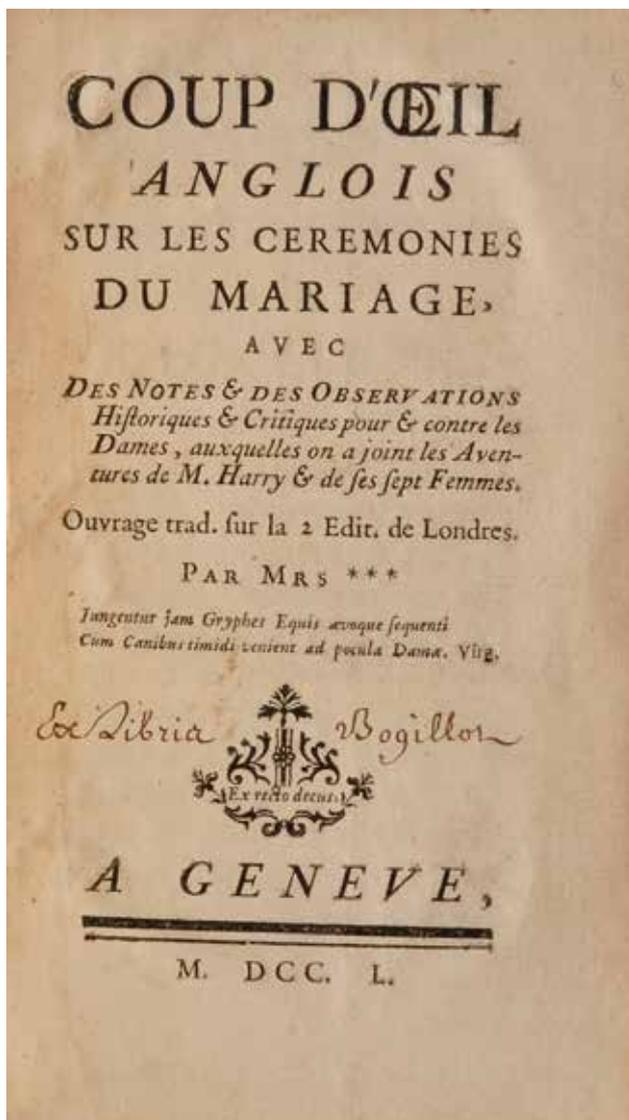


FIRST EDITION of a bestselling epistolary novel. It purports to be a collection of letters by the famous libertine courtesan, Anne 'Ninon' de Lenclos (1620-1705, friend of Boileau, La Fontaine, Racine and Molière) to Madame de Sevigné, in which Ninon outlines a philosophy of love between men and women and the naturalistic metaphysics and ethics underpinning it. Voltaire (and others) wrongly assumed the author to be Crébillon fils. It was frequently reprinted and translated into several European languages (including the English translation by Elizabeth Griffith, who also assumed them to be genuine).

Cioranescu 22167; Gay II, 828.

- [9] **HURTAUT, Pierre-Thomas-Nicolas.** *Coup d'oeil anglois sur les ceremonies du mariage*, avec des notes & observations historiques & critiques pour & contre les dames, auxquelles on a joint les Aventures de M. Harry & de ses sept femmes. Geneva, 1750. £350

12mo (156 × 85 mm), pp. [8], xlv, [4], 168, [8]. Title ornament. Contemporary mottled sheep, gilt panelled spine. Rubbed with a few scratches. Early inscriptions (including 'Ex libris Bogillon 1751') to front free endpaper. A good copy.



FIRST EDITION under this title. A very interesting global catalogue of marriage and courtship customs among Christians, Jews, Muslims and other religions. Not actually a translation from an English work as the title pretends, but a fairly direct copy of Louis de Gaya's *Cérémonies nuptiales de toutes les nations* (1680), to which is added the tale of Sieur Harry and his seven (successive) wives.

Gay I, 742.

[10] **[FOURMENT, Helena]. [MCARDELL, James, engraver, after Peter Paul RUBENS].
Reubens's Wife.** Sold by E. Fisher and Ryland & Bryer, [1742-1765]. £200*

Mezzotint portrait (355 × 255 mm), cut close to plate mark. Very light creasing and minor rubbing, expert old repair to two corners, one margin reinforced at verso, but a very presentable copy.

The famous portrait of Helena Fourment, Rubens's second wife. The couple married in 1630, when she was 16 years old and he was 53, an age difference which caused no little consternation among his friends. Helena was the subject of several portraits, alone and with their children, and the model for several religious and mythological subjects by her husband.

The original painting of this print was in the collection of Robert Walpole, 1st Earl of Orford at Houghton Hall, from which several engraved versions were made; it was sold in 1779 to

Catherine the Great and is now in the Gulbenkian Museum, Lisbon. The plate is known in several states, almost all attributing the painting not to Rubens, but to Van Dyck, while this rare state correctly gives Rubens (agreeing with modern attributions). McArdeLL was one of the most successful mezzotint engravers of the period: 'During the 1750s Macardell engraved several paintings by Rembrandt, and more particularly by Rubens and Van Dyck, demonstrating his virtuosity through his tonal interpretation of the luxuriant flesh and fabric of the Flemish school' (*Oxford DNB*).

Goodwin, 120.v; Chaloner Smith, 69; Russell, 69.v.



[11] **[AUNILLON, Pierre Charles Sabiot, Abbé. L[ouis] Vigée, *illustrator*].** *Memoires de Mad[am]e Vanfeld* adressés à mad[am]e la marquise de Ronceval [France: eighteenth century]. £6000

Manuscript, 2 vols, 4to (240 × 175 mm), pp. vii, [1], 330; [2], 331-711, [3], plus engraved portrait and 4 frontispieces in pen, ink and wash (3 of which are captioned 'Dessinée par L. Vigée'), calligraphic titles and headings. Mainly in one neat mid eighteenth-century hand, corrections and emendations in another, slightly later notes to end leaves in the same hand or another. Contemporary mottled calf, marbled edges, rebaked in the nineteenth century with gilt panelled spines. Later bookplates of Th. de Jongue.

A CONTEMPORARY MANUSCRIPT, probably authorial, of an unpublished novel, aptly described by the French literary euphemism as '*plus que galant*'. By the colourful abbé Aunillon, who was evidently more interested by the intrigues of the salon and the *coulisses* of the Parisian theatres than the contemplations of the cloister, *Memoires de Madame Vanfeld* narrates the story of the corruption of a young woman and of her subsequent scandalous exploits, almost invariably at the hands of a series of depraved clerics. Told in the words of Madame Vanfeld herself and addressed to a confidant, the marquise de Ronceval, the novel is one of illicit liaisons in convents and country houses, and of

stolen moments out of sight of family and convent superiors. It is never precisely explicit but is always entirely transparent. A preface describes it as a *roman à clef*, with names changed, and a list of the original characters consigned to the flames. A slightly later editor has made numerous corrections and emendations to this manuscript, including changing most of the names once more. A note at the end in a later hand, suggests that the action has at least some basis in fact, pointing to correspondences between at least one episode and passages in Aunillon's *Mémoires* published in 1808.



The illustrator Louis Vigée (1715 – 1767) who supplied the four fine illustrations here was a French portraitist, fan painter, artist in pastels and a member of the Académie de Saint-Luc (and a friend of Vernet and Greuze). He is perhaps most notable as the father of the painter Élisabeth-Louise Vigée-Le Brun. He was also a correspondent of Madame de Graffigny, and a transcript of a letter from her, having read the *Memoires* is found at the end of the second volume here.



Aunillon (1684-1760) was descended from a prominent Anglo-Catholic family (said to have changed their name from O'Neill to Aunillon). A fascinating figure he seems to have turned his back on the church to concentrate on writing for the theatre. He wrote several plays, a fairy tale, at least one other novel and is said to have been a permanent fixture in the Parisian theatres, where he befriended the actresses and became their confidant. He also appears, in 1746, to have acted as a French secret agent in the Rhineland.

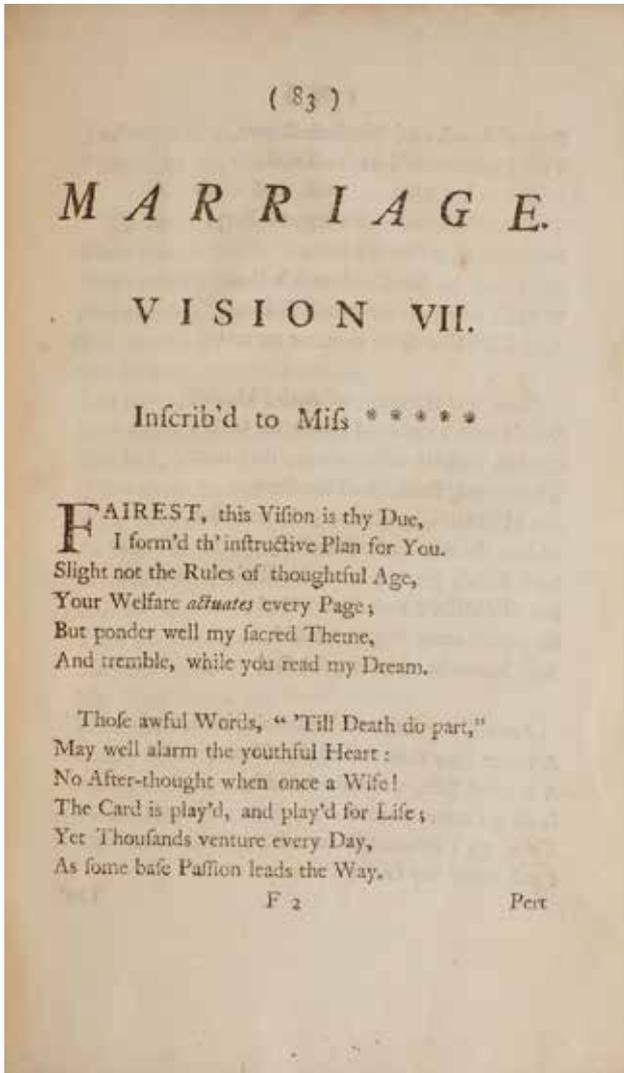
The manuscript was included in the sale of the library of A.L.S. Bérard, Paris, 7 May 1829, lot 1088, where the manuscript corrections are described as being in Aunillon's autograph.



[12] [COTTON, Nathaniel]. *Visions in Verse*, for the Entertainment and Instruction of younger Minds... London: Printed for R. Dodsley... and sold by M. Cooper, 1751.

£1000

8vo (195 × 118 mm), pp. 104, woodcut ornaments; early inscriptions to free endpaper 'Geo: Hadley' (deleted) and 'E.S. Greville'; contemporary brown morocco, gilt; quite rubbed and scratched, sometime expertly rebacked to style; an excellent copy.



FIRST EDITION. One of the most popular eighteenth-century English books of poetry for children — more than a dozen editions over the next fifty years. Cotton, a physician by training (at Leiden, under Hermann Boerhaave) ran a private lunatic asylum in St. Albans.

The verses are arranged in nine 'Visions', comprising Slander, Pleasure, Health, Content, Happiness, Friendship, Marriage, Life and Death. 'Marriage' ('Inscrib'd to Miss *****'), consisting of 12 pages opens:

'Fairest, this Vision is thy Due,
I form'd th' instructive Plan for You.
Slight not the Rules of thoughtful Age,
You Welfare *actuates* my sacred Theme,
And tremble, while you read my Dream.

Thoes awful Words, "Till Death do part,"
May well alarm the youthful Heart:
No After-thought when once a Wife!
The Card is play'd, and play'd for Life;
Yet Thousands venture every Day,
As some base Passion leads the Way..'

[13] **MOORE, Edward.** *Fables for the Female Sex...* the third edition. London: for R. Francklin, 1749. £600

8vo (190 × 118 mm), pp. [4], 173, [3], including final advert leaf. Engraved frontispiece and 16 plates by Grignion, Ravenet and others after Hayman, title in red and black with engraved vignette Small wormtrack/hole to gutter towards the rear, lightly browned. Contemporary panelled calf, gilt, panelled spine with green morocco label and urn tools. Slightly rubbed. Inscription of W[illia]m Danby to front free endpaper and note of purchase ('Bought of Mr Dyer, Exeter. March 1805'.) A particularly nice copy.



First published anonymously in May 1744, Moore's *Fables for the Female Sex* had at least seventeen other editions in the eighteenth century, four of which were American; it was translated into French in 1764 and German in 1772. Three of the fables are actually by Henry Brooke. Hayman's illustrations incorporate numerous elements from Francis Barlow's fable sequence of the previous century; his original drawings of 1744 are preserved in the Rothschild collections at Waddesdon. It is one of the typically gendered conduct books of its era, warning young women against coquetry, unkemptness and vanity.

Foxon, M428.

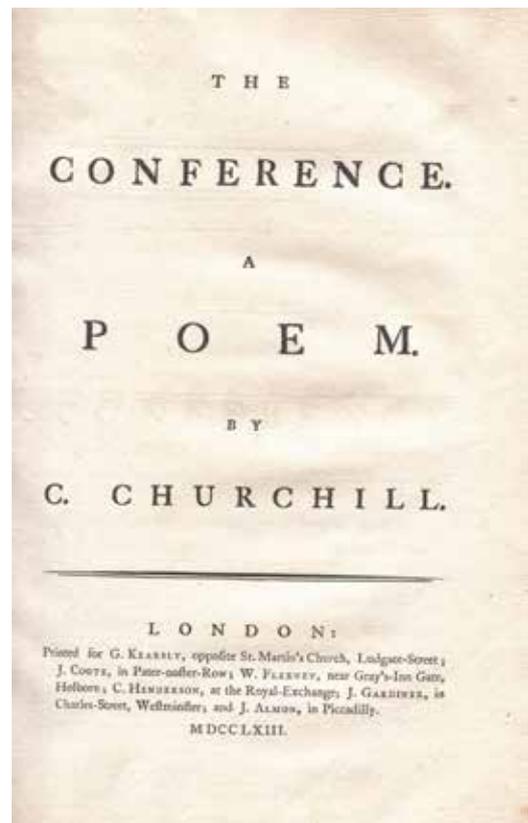
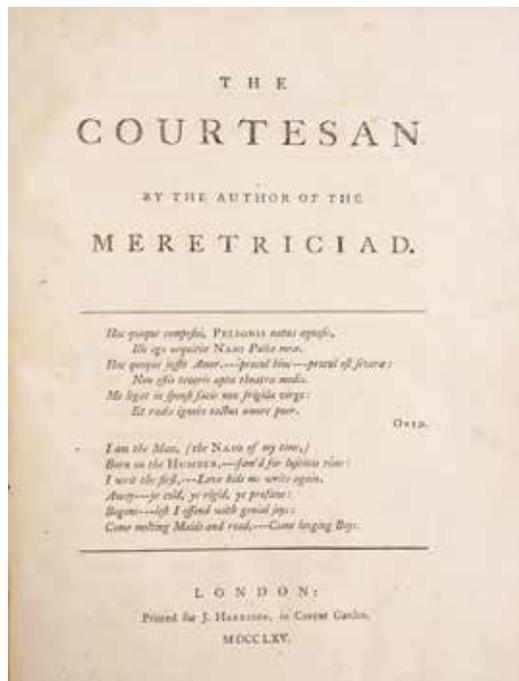


- [14] **CHURCHILL, Charles. *The Conference*.** A Poem. London : Printed for G. Kearsly... J. Coote...W. Flexney... C. Henderson... J. Gardiner... and J. Almon. 1763. £200

4to (268 × 200 mm), pp. [4], 19, [1], with half-title. Preserved in modern marbled boards.

FIRST EDITION. Poet Churchill had separated from his wife and children in 1761 and in 1763 he provoked disapproval by eloping with the 15-year old Elizabeth Carr, daughter of his landlord, sculptor and stonemason Joseph Carr. He received death-threats to Churchill's life from her family. 'The Conference' (November 1763), a dialogue modelled distantly on Pope's *Epistle to Arbuthnot*,

was seen by many as a public apology for his behaviour' (*Oxford DNB*). Churchill lived with Carr until his death in 1764, when he left her an annuity of £50 (and another of £60 to his wife).



- [15] **([FISCHER, Catherine Maria], known as 'Kitty FISHER'). THOMPSON, Edward. *The Courtesan*.** By the Author of the Meretriciad. London: Printed for J. Harrison, 1765. £600

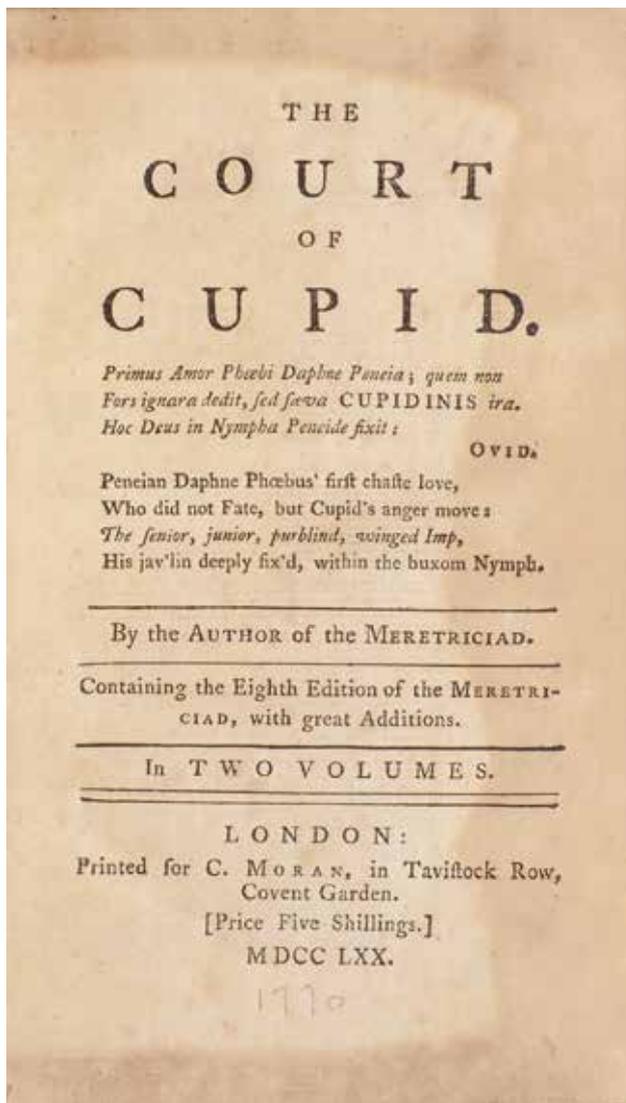
4to (250 × 195 mm), pp. [2], 48, without the half-title; eighteenth-century calf (probably a remboitage), sides with oval panels of contrasting shades, gilt, rebacked, worn.

FIRST EDITION of this satire on the London courtesan, Kitty Fisher. A celebrity who attracted admiration and admonition in equal measure, she was the subject of no less than four portraits by Reynolds and thousands of words in the contemporary press. Thompson was the author of two earlier satires on the same subject: *The*

Demi-Rep (1756) and *The Meretriciad* (1763), both very popular, the former recounting the attractions of London society and its corrupting moral influence. These and several other pieces were collected in 1770 under the title *The Court of Cupid*. *The Courtesan* ran to three editions in the first year.

- [16] **THOMPSON, Edward.** *The Court of Cupid.* By the Author of the *Meretriciad*. Containing the Eighth Edition of the *Meretriciad*, with great Additions. In Two Volumes. London: Printed for C. Moran, 1770. £1500

2 vols, small 8vo (155 × 98 mm), pp. [2], ii, 147; [2], v, [1], 139, [3], with final advertisement leaf in vol. 2; first and last couple of leaves in each volume (including titles) with marginal browning; contemporary sprinkled calf, gilt; sometime expertly rebacked preserving original backstrips; a good copy.



FIRST EDITION of this collection of Thompson's satires: 'Captin T --- is, in short, what he calls himself, *the poet of the stews*' (*Critical Review*). Thompson served with the Royal Navy throughout his career, though after the peace of 1763 he 'devoted his time to writing. During the remainder of his life he acquired a wide circle of political and literary acquaintances including John Wilkes, David Garrick, and Richard Brinsley Sheridan whom he apparently detested... His satires *The Demi-Rep* (1756) and *The Meretriciad* (1763), published anonymously, proved very popular, the former recounting the attractions of London society and its corrupting moral influence. These and several other pieces were collected in 1770 under the title *The Court of Cupid* (ODNB).'

Jackson, p. 1; Rose, *Register of Erotic Books*, 1097.

- [17] **RESTIF DE LA BRETONNE, Nicolas-Edme. *Le Pornographe***, ou Idées d'un honnête-homme sur un projet de règlement pour les prostituées, propre à prévenir les Malheurs qu'occasionne le Publicisme des Femmes: avec des notes historiques et justificatives. 'Londres, chez Jean Nourse... A La Haye, chez Gosse junior, & Pinet' [but Paris: Delalain,] 1769. £1500

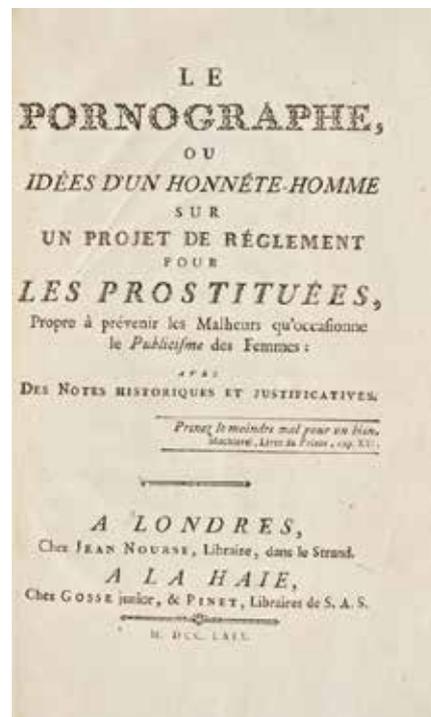
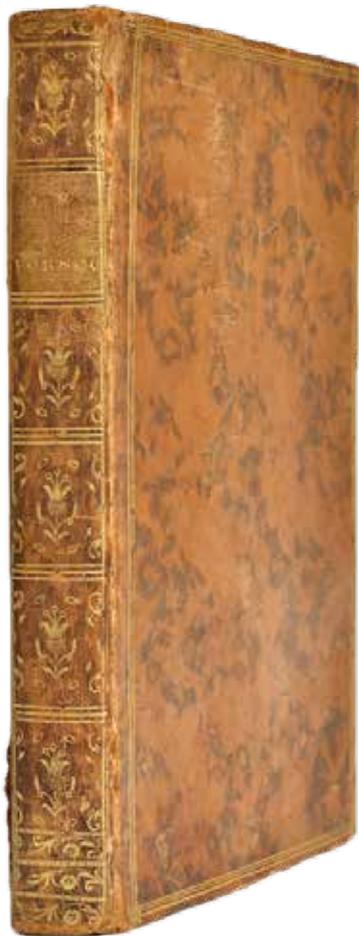
8vo (196 × 124 mm), pp. [iv], 7-368, complete with half-title reading 'Idées singulières...'; woodcut floral vignette to head of p. [17]. Contemporary mottled calf, gilt, sides with triple ruled borders, panelled spine with floral tools, morocco label. Evenly rubbed, slight worming to lower cover along foot of joint and (minimally) lower forecorner. A good copy.

FIRST EDITION, second issue (Londres and La Haye imprint). Intended as the first of a projected series of works with the general title *Idées singulières*, *Le Pornographe* was an influential early manifesto for the regulation of prostitution. Both a social realist and a utopian thinker, Restif argued for the necessity of regulated prostitution as means of maintaining the vital institutions of marriage and the family, 'by allowing men to satisfy their bodily desires without committing rape or seduction; exposing their wives and children to venereal disease; or ruining their families due to the exorbitant cost of their mistresses' (Wyngaard).

The book also holds a significant place in the historical etymology of pornography: meaning literally 'one who writes about prostitutes', being the first modern coinage of a word used by the ancient Greeks.

The imprint is false and the work was published in Paris by Delalain, who sold the author's works, but who deleted his own name from the imprint after the first impression. The two issues are identical save for the title-page.

See Amy Wyngaard, 'Rewriting the "Whore's Story" in Rétif's *Palais-royal*', *French Forum*, 41 (2016).



[18] **La Fête Champêtre.** The second Edition. London: Printed for J. Almon. 1774.

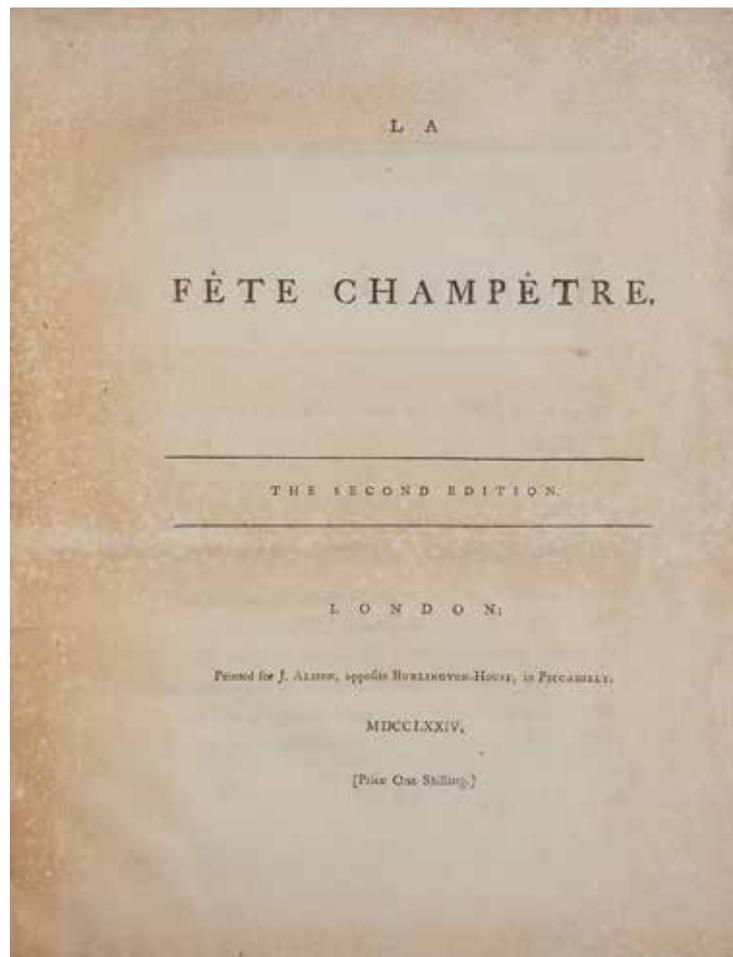
£300

4to (264 × 198 mm), pp. 15, [1]; minor repair to verso of final leaf, affecting a few words of the advert; modern boards.

Second edition (of three appearing in 1774). ESTC: 'A satire on the party given at the Oaks by Edward Smith-Stanley, later Earl of Derby, in honour of his approaching marriage' (citing Hazen, *Horace Walpole's Library*, 3222:13). Though Smith-Stanley entered Parliament in 1774, his priorities were more on the racecourse than in the Commons. His bucolic feast apparently clashed with an important sitting of the Commons: 'It was remarkable most of the party were absent from the H. of C. the day before this celebrated Fête; even the M———r did not appear the day itself, though the most important bill was in agitation which has passed this century, and on which the fate of many thousands people depended' (p. 11 n.). The Quebec Act was passed on that day (22 June).

'On 23 June 1774 [Smith-Stanley] married... Lady Elizabeth Hamilton (1753–1797)... The marriage was marked by a glittering social assembly hosted by Burgoyne at The Oaks, Epsom, Surrey... Burgoyne's play *The Maid of the Oaks* was written for the occasion. In 1779, having borne three children, the countess left Derby for the questionable charms of John Frederick Sackville, third duke of Dorset, the most notorious rake of the day (*Oxford DNB*).

Not in Jackson; all three editions are quite scarce. Of this one ESTC lists 11 copies.



- [19] **WARD, Ned, [pseud.]** **The Comforts of Matrimony;** or, Love's last Shift: consisting of Matrimonial Dialogues, between Persons of all Ranks and Degrees, from the Peer to the Peasant; Describing the Pains and the Pleasures consequent on Matrimony, and including a Thousand Incidents most interesting and entertaining to every Married Person: comprizing many Pieces well worthy the Notice of the Unmarried of both Sexes. By Ned Ward, Junior. London: Printed for Fielding and Walker... 1780. £600

12mo (169 × 95 mm), pp. xv, [1], 9, 216; plus engraved frontispiece; title and frontispiece rather thumbed, the latter reinforced at gutter; recent quarter calf.



FIRST EDITION. Among the verses we find dialogues between 'a Prime Minister and his Lady', 'a Sea Captain and his Wife, whom he had left at home during a long Voyage', 'a Jew and a Jewess', 'a Lawyer and his Wife', 'a Quaker and his Helpmate', 'A Stock-Jobber and his Wife', 'an Irish Fortune-Hunter and his Wife' and 'an American Planter and his Wife'.

Jackson, p. 77.

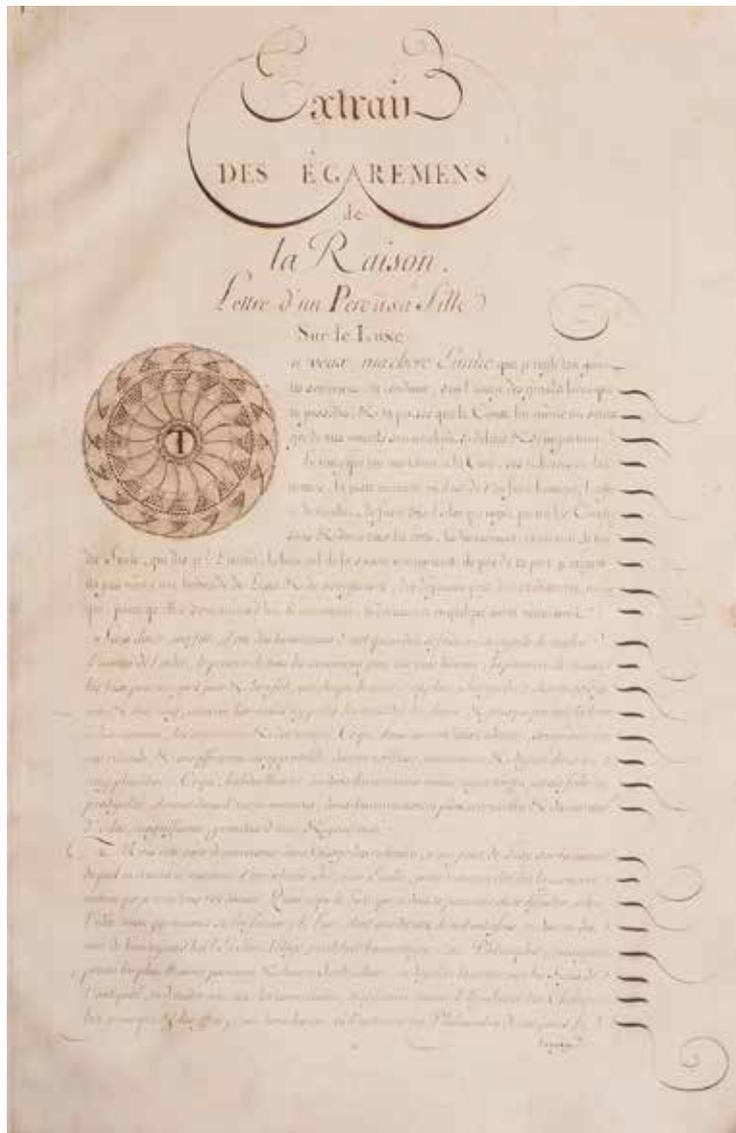
£800

Manuscript on paper, folio (495 × 320 mm), 11 leaves (original foliation, ff. 3, 8, partly cropped). 34-40 lines per page, usually in several scripts, elaborate calligraphic headings, 6 decorative roundel initials. Slight corrosion and consequent browning around some of the heaviest inked lines, but no loss. Early (but probably not quite contemporary) paper backed mottled boards. Spine defective, cords slightly loose, but all secure.

A series of calligraphic models or exercises. The writer, who signs his (or possibly, her) name, minutely, at the foot of the first leaf, has chosen two edifying texts to transcribe. The first three sheets contain passages from *Varietés serieuses et amusantes* of 1765, while the other eight contain letters from a father to a daughter (Émilie), are extracts from Abbé Gerard's epistolary novel *Le Comte de Valmont, ou les égarements de la raison* of 1774 on the dangers of luxury. Entitled 'Sur le luxe' the letters begin: 'Tu veux, ma chère Emilie,

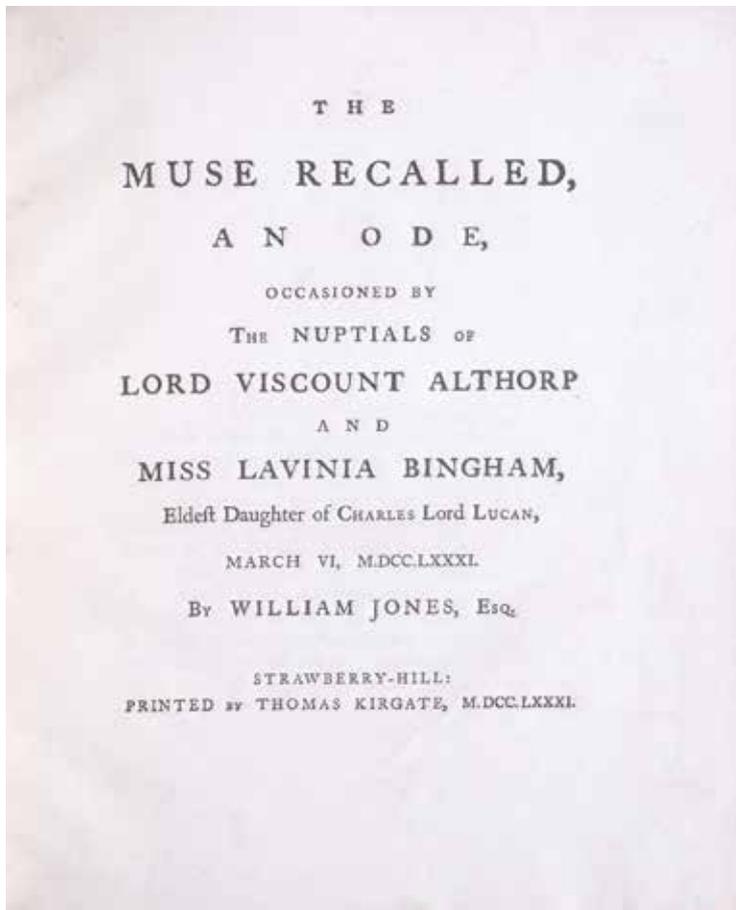
que je règle ton goût, tes sentimens, ta conduite, sur la usage des grands biens que tu possèdes...' in the manner of a conduct book. It would perhaps be unusual if this denoted a female scribe, but the choice of these extracts is tantalising.

Each leaf is ruled in leadpoint and bears a large calligraphic cartouche, some have an additional penwork initial roundel and most exhibit a variety of scripts of exceptional neatness and regularity.



- [21] **[JONES, Sir William].** **The Muse recalled**, an Ode, occasioned by the Nuptials of Lord Viscount Althorp and Miss Lavinia Bingham, eldest Daughter of Charles Lord Lucan, March VI, M.DCC.LXXXI.... Strawberry-Hill: Printed by Thomas Kirgate, 1781. £600

4to (230 × 190 mm), pp. [2], 8; a very good copy in recent full calf.



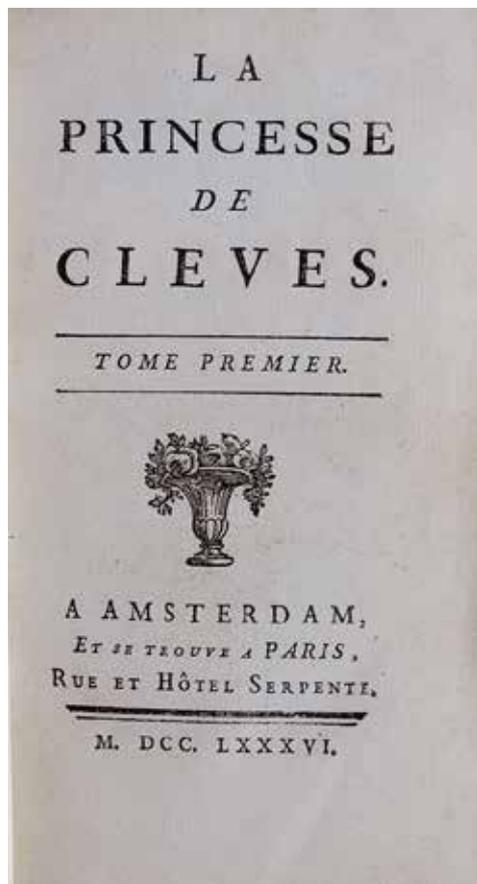
FIRST EDITION, one 250 copies from the Strawberry Hill press. ‘An epithalamium on the occasion of [Jones’s] former pupil’s marriage written at the insistence of Georgiana, duchess of Devonshire (the groom’s sister), and printed by Horace Walpole at the Strawberry Hill Press under the direction of Charles Bingham, first Baron Lucan (the bride’s father)’. Feted bibliophile John George Spencer, viscount Althorp, ‘married on 6 March 1782 Lady Lavinia Bingham ... the eldest daughter of Charles Bingham, first earl of Lucan, and his wife, Margaret Bingham, née Smith ... a miniature painter. Lavinia Spencer [also an artist] was a strong-minded and strong-willed woman of great erudition and charm and was perhaps the pre-eminent hostess in London society. Both at Althorp and Spencer House in London the Spencers delighted in entertaining the foremost intellectual and political leaders of their time. Of their eight children, four sons and two daughters reached maturity’ (*Oxford DNB*).

Besides celebrating the marriage, *The Muse recalled* is ‘elegantly laced with oppositional political ideology. The climax... scourges contemporary decadence; Freedom and Concord are depicted departing for the “purer soil” and “more congenial sky” of Delaware in a radical paean saluting America as the asylum of liberty. At this time Jones was also contemplating emigration westwards, and his association with Americans such as Henry Laurens and Arthur Lee in London and John Adams and Benjamin Franklin in Paris made it seem more likely that the future would see him a legislator on the banks of the James river than (as remained his expressed ambition) a judge on the banks of the Hooghly’ (*Oxford DNB*).

Hazen 28; Jackson, p. 88.

- [22] **LAFAYETTE, Marie-Madeleine de, La Princesse de Clèves.** 'Amsterdam et se trouve a Paris' [probably Paris], 1786. £200

2 vols, 12mo (145 × 80 mm), pp. [ii], 254; [ii], 251, [1] bound without the half-titles to the "Oeuvres" of Madame Lafayette. Eighteenth-century green straight-grain morocco, sides with gilt fillet borders, spines with 5 ruled bands and lettered in gilt, inner gilt dentelles, gilt edges. Duke of Sussex's copy with gilt monogram to head of each spine. Spines and joints slightly rubbed. A good copy.



A nice copy of this important novel (first printed in 1678), issued as volumes 4 & 5 of a set of the works of Madame de Lafayette, but bound separately here without the half-titles and with the spines numbered 'I' and 'II'. The library of Augustus Frederick, Duke of Sussex was sold at auction in 1844-45.

Eschewing the fantastic rhetoric of other seventeenth-century authors such as Madeleine de Scudéry, and the excesses of heroic romance, La Fayette preferred to explore the realities of human emotion when exposed to love and jealousy and told a remarkably modern story of a virtuous young wife who suppressed her passion for a nobleman in the name of honour and duty. In so doing, La Fayette launched the 'novel of character' as a genre, in which the character of the protagonists is more important than the events of the plot. Set in the previous century during the reign of Henri II and with carefully researched historical detail, the novel nevertheless pursues themes of individuality and public expectation absolutely contemporary to its author's times. After La Fayette, writers of French novels continued to be preoccupied with the realistic analysis of love, but none of their productions can compare with *Princesse de Clèves* until perhaps Laclos' *Les Liaisons Dangereuses* (1782).

- [23] **[BEAUHARNAIS, Fanny, comtesse de, attributed to]. Le Somnambule,** Oeuvres posthumes en prose et en vers, ou l'on trouve L'histoire générale d'une Isle très-singulière, découverte aux grandes Indes en 1784. 'L'Isle de France; et se trouve a Paris' [Paris]: Didot, 1786. £650

8vo (205 × 135 mm), pp. [2], vi, 312. Woodcut device to title. Uncut in contemporary blue pastepaper wrappers. Rubbed, but an appealing copy.

FIRST EDITION, usually attributed to Fanny de Beauharnais, the popular salon host and aunt by marriage to the future Empress Joséphine. A collection of essays, a novella, a dramatic piece and several poems, it derives its name from the

contemporary vogue for 'somnambulism' or mesmerism, popular in the last quarter of the century in spite of the rationalism of the so-called Enlightenment.

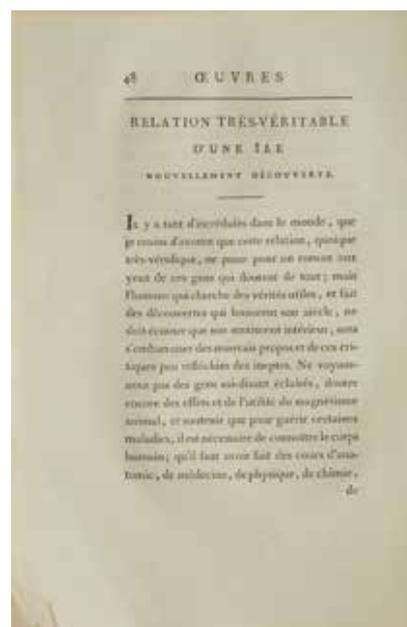
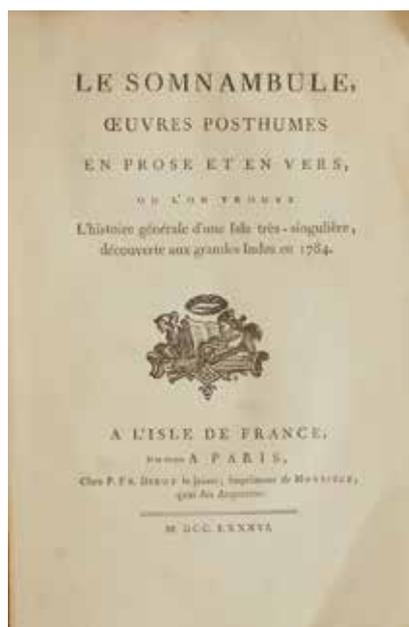
Apart from the comedy *Les Illuminés*, an overt satire on mesmerism, the most interesting part is the utopian novella, *Relation très-véritable d'une île nouvellement découverte*. A young *chevalier*, a collector of natural history specimens and other curios, take a trip to the Indes in search of the wisdom of the Brahmins. He takes an aerostatic balloon with him and finds himself on a desert island ('L'Île des Coctoiers') of which he makes and aerial survey. It is inhabited only by women

and girls, whose rank appears to be denoted by their possession, respectively, of hair or feathers. He is willingly captured by some of them, who believe him to be one of them, not knowing the meaning of 'man' or 'woman'. He is taken to their leader, where it becomes apparent that not only do they have no concept of sex or gender, but also none of happiness or sadness. They each live for many hundreds of years, and their queen is periodically reborn, phoenix-like. Though charmed by the beauty of the islanders, the *chevalier* soon tires of the monotony of their lives and sails away in his balloon.



Not in fact posthumous, the entire framing of the book is ironic and satirical, and the author claims it to have been written by a friend in a state of somnambulism under a specially magnetised tree in the Champs Elysées, giving a peculiarly acute insight into the secrets of the hearts of men: 'Mon plus intime ami, dont je donne ici l'ouvrage,... le hasard le conduisit sous cet arbre merveilleux où il s'assit. Mon ami se trouva dans un état de bonheur dont lui seul pourrait rendre compte... Il voit, depuis ce moment, tous les corps diaphanes, et pénètre les plus secrètes pensées ; mais je n'en abuse pas de peur d'augmenter le nombre de divorces.... Je pourrais indiquer l'arbre en question; mais tout bien calculé, je crois qu'il ne faut pas que les hommes en général, et les maris en particulier, deviennent trop pénétrants [sic]; peut-être ferait-on bien de demander la permission d'abattre cet arbre.' (Avertissement)

Barbier, IV, p. 525; Cioranescu 10294 ('fausse attribution').



Etched and aquatint plate, (sheet size 290 × 380 mm, plate area 274 × 348 mm). Slight crease to lower left hand corner, light stains (from mounting) to upper margin. A very good example.

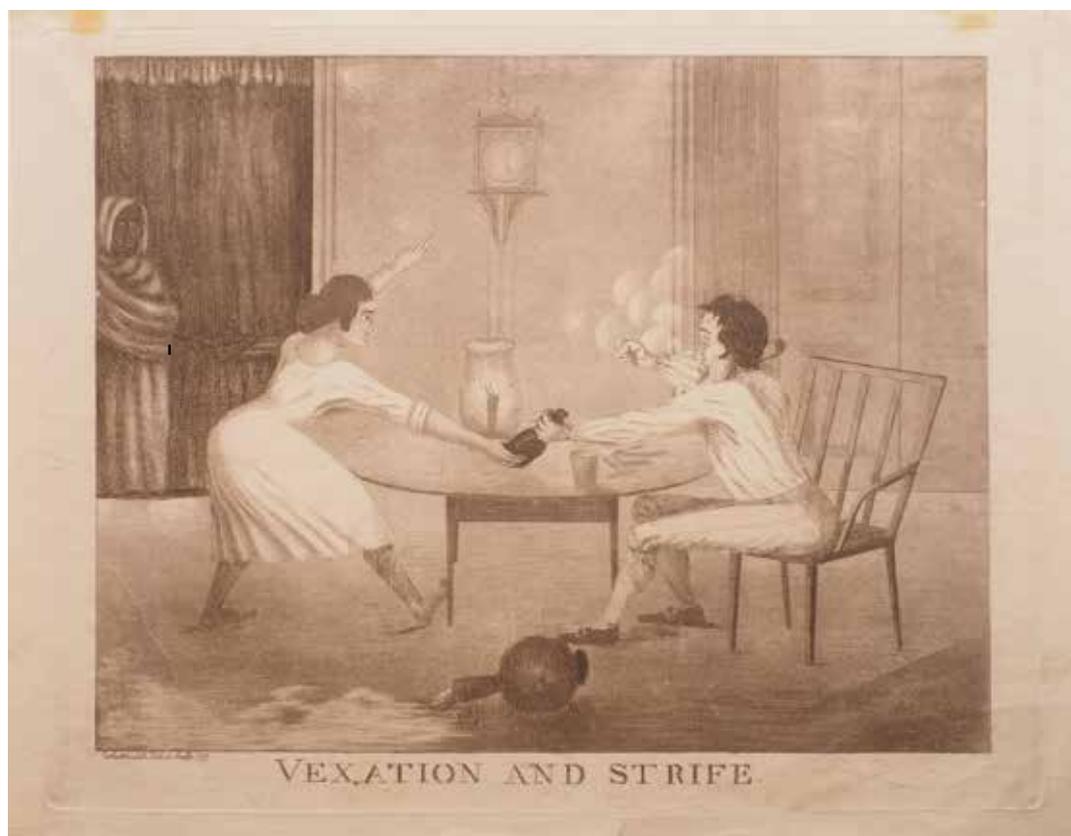
A caricature of domestic strife, Calcutta-printed by Scottish printmaker James Moffat (1775-1815), better known for his Indian topographical views popular among British colonial residents in India. A woman, dressed in a short shift, angrily pulls a bottle from the hand of a drunken man, who sits with his right fist raised and a cigar hanging from his mouth as smoke billows around his head. He holds onto a bottle with his left hand, a glass and pile of cigars at his elbow. The woman points with her left hand to a clock on the wall which shows the time as five past five. In the background on the left, a dark-faced, cloaked figure stands before the curtained doorway on the left.

‘Moffat was a Scotsman who arrived in India aged only 14, living in Calcutta from 1789 to 1815. He appears to have learnt his profession of drawing and engraving in India. According to Wynyard Wilkinson (‘The Makers of Indian Colonial Silver’, London, 1987, p. 137) he was apprenticed as an engraver to the silversmith John Ludvig Jacobi in

1789, and then worked from 1794-1804 for another silversmith John Mair and his successor firms, while engraving and publishing his own views. An advertisement in the ‘Calcutta Gazette’ in 1797 offering to produce ‘Picturesque copper-plate engravings’ led to a series of views of Calcutta and its environs.’

Not in the Catalogue of prints and drawings in the British Museum. The only copy we have located being in the Lewis Walpole Library, which holds this and one other, the only institutional holdings we have found for any of Moffat’s Calcutta caricatures. The BL holds 7 satirical prints by Moffat, all published later in London by William Holland (1811-1813), and four original satirical drawings, undated but circa 1796.

Moffat’s career in Calcutta is discussed by Hermione De Almeida and George H. Gilpin, *Indian Renaissance: British Romantic Art and the Prospect of India* (2005), pp. 249-50.



[25] (NOCTURNAL REVELS, in French). *Les Sérails de Londres*, ou Les Amusements nocturnes. Contenant les scènes qui y sont journellement représentées, les portraits et la description des courtisannes les plus célèbres, et les caractères de ceux qui les fréquentent. Traduit de l'anglais. Paris: Barba, 'An IX', 1801. £1500

4 vols bound in 2, 12mo (125 × 70 mm), pp. xxiv, 150; [iv], 152; [iv], 146; [iv], 160, including half-titles, plus 4 engraved frontispieces, various mispagnations, mainly to the first volume. Red morocco gilt by Pouillet, c. 1900, gilt edges. Joints slightly rubbed, the upper of vol. 1 slightly tender (but secure). A very good copy.

FIRST EDITION IN FRENCH of *Nocturnal Revels: or, the History of King's-Place, and other modern Nunneries* (1779), a guide to the brothels of London.

Both the English editions and this French edition are very rare. Though jovial and sometimes exaggerated, *Nocturnal Revels* ranks with *Fanny Hill* and *Harris's List* amongst the most important sources for sexual culture in eighteenth-century London. The focus is on the Mayfair street of King's Place, where women such as Charlotte Hayes founded successful establishments catering to a wealthy and aristocratic clientele, and the narrative contains extended biographies of a range of female sex workers, including Charlotte Hayes herself, Lucy Cooper, Jane Goadby, Lucy Palmer, Kitty

Nelson, Nelly Elliot, Madame Dunbery and 'Negresse Harriot' (An Afro-Jamaican immigrant). The second volume contains the intriguing story of Julius 'Othello' Soubise, the Caribbean-born London man-of-fashion, who attempted to lighten his skin to win the affections of a 'Miss G'.

The English editions had been unillustrated, but each volume of *Serails de Londres* includes a fine frontispiece with scenes from the fashionable brothel interiors.

Cohen-De Ricci 9950; Gay III, 1104-5; cf. Ashbee 1 ('Index Librorum Prohibitorum'), p. 321. Worldcat records copies at BL, Bn, University of Erfurt and State Library of Victoria only (there is also a copy at the Lewis Walpole Library, Yale). It is almost as rare as the English original (of which ESTC lists 4 copies of the first edition and 2 of the second edition).



[26] **GILLRAY, James. Gentle Emetic.** London: H[annah] Humphrey, Jan 28 1804.

£400*

Etching and engraving with stipple (264 × 200 mm, sheet size 285 × 216 mm)

One of a set of three Gillray prints of medical conditions that were also astute studies in facial expression. The publisher, Hannah Humphrey, is an interesting figure. Known as 'Mrs Humphrey' although she was unmarried, she was sister of printer William Humphrey from whose address in St Martin's Lane she published her first prints. She became the leading publisher of expensive satirical prints, especially by Gillray who worked for her exclusively from 1791, and who lived in her house for the last twenty years of his life. 'The two lived together in circumstances of domestic intimacy for many

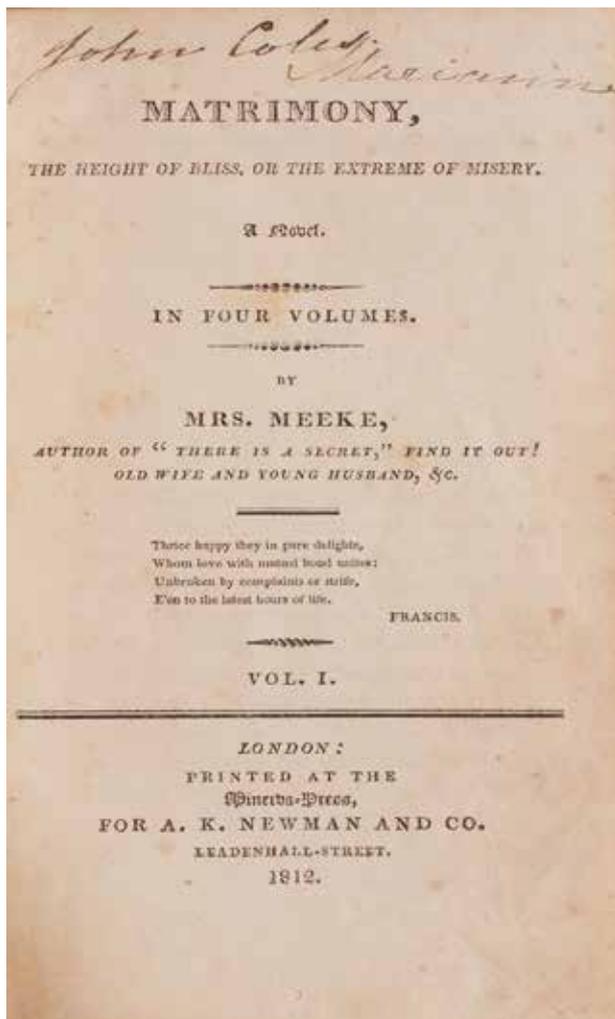
years, but so discreetly that the prurient gossips of the next generation could find little to say against them. When Gillray made his will in 1807 he left all his possessions 'to my dearest friend Hannah Humphrey' (*Oxford DNB*).

BM *Satires* 10304.



[27] **MEEKE, Elizabeth.** *Matrimony, the Height of Bliss, or the Extreme of Misery.* A Novel. In four Volumes. London: [Lane, Darling, and Co. Leadenhall-Street], Printed at the Minerva-Press, for A.K. Newman, 1812. £2750

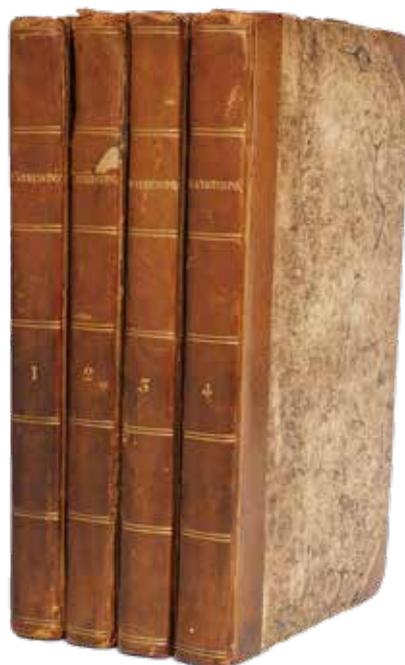
4 vols., 12mo (180 × 98 mm), pp. [2], 240; [2], 244; [2], 240, [2], [2], 264. Some light spotting and thumbing throughout, vol. 4 more heavily foxed, other minor flaws: vol 1, lower forecorner of I5 torn away, not affecting text; vol 2, short tear to foot of F1 without loss; vol 3, lower margin of D5 heavily thumbed with slight loss to blank margin. Contemporary half calf, flat spines ruled in gilt, lettered direct. Rubbed, the edges rather more worn, joints cracked but secure, spine of vol 2 slightly torn with minor loss to lettering panel. Early ownership inscriptions 'John Coles' to heads of title and 'Marianne' added to the first, later bookplates of Charles Cammell. A good copy.



FIRST EDITION of a very rare Minerva Press novel by the prolific and popular Mrs. Meeke. Elizabeth Meeke (née Allen) was a step-sister of Fanny Burney and spent much of her young life on the Continent, perhaps in the circle of Madame de Genlis, through her husband, who worked as a tutor under her supervision. She returned to England in 1793.

'The first 'Mrs Meeke' novel was published in 1795 by William Lane's Minerva Press, and a total of twenty-six novels appeared between then and 1823... This output made Mrs Meeke the most prolific novelist of the period, outmatching even Sir Walter Scott.... None of the novels gave a first name for Mrs Meeke. However, a Minerva Press prospectus produced in 1798 gave the author's name as Elizabeth Meeke'.

Summers, *Gothic*, p. 405; Blakey, *Minerva Press, 1790-1820*, p. 239. No copy in the British Library. Worldcat lists copies at Deutsche Nationalbibliothek and University of Virginia only.

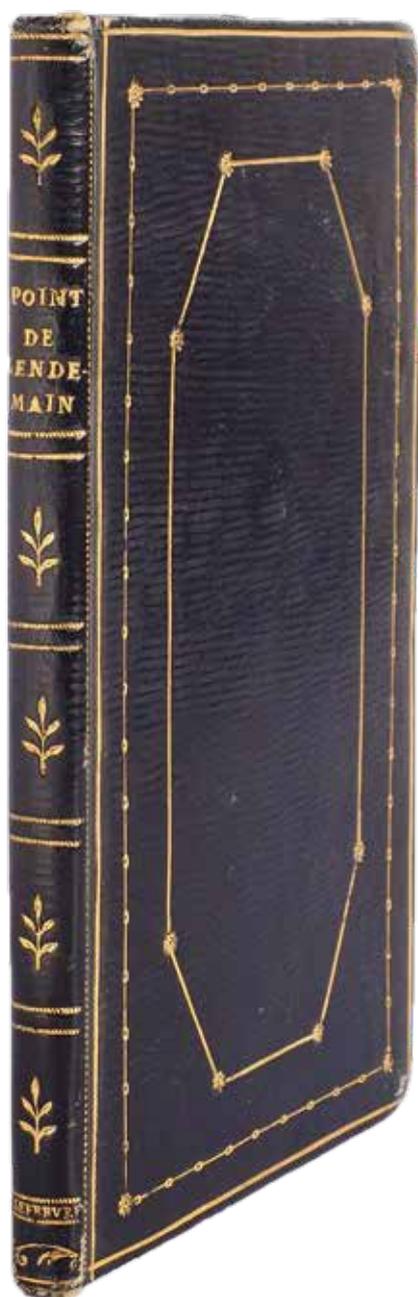


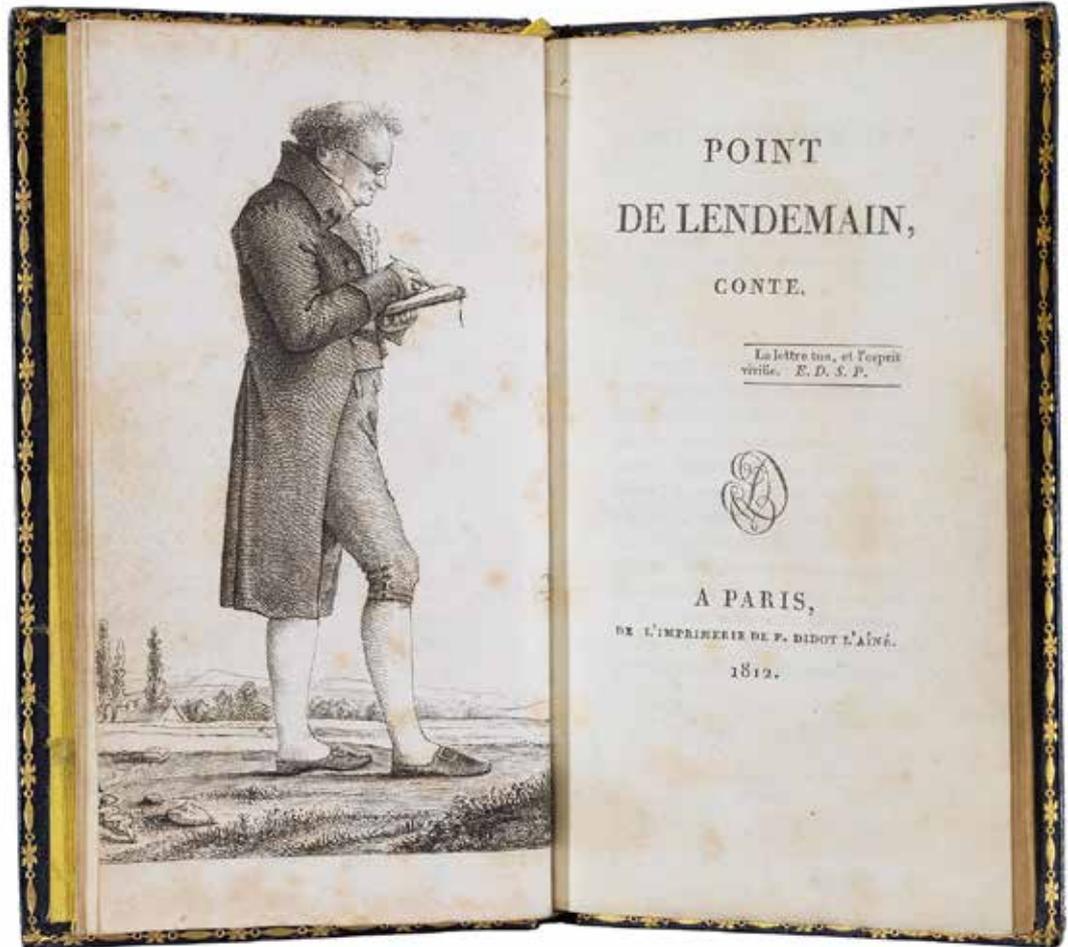
[28] **[DENON, Dominique Vivant].** *Point de lendemain*, conte. Paris: P. Didot, l'aîné, 1812. £22,500

24mo (130 × 70 mm), pp. [4], 52. Engraved portrait frontispiece and one plate by Normand after Lafitte. Pale foxing to frontis and title, otherwise crisp and fresh. Contemporary blue straight grain morocco, gilt panelled spine, lettered direct, panelled sides, yellow silk endpapers and ribbon, gilt edges by Lefèbvre. Very light rubbing to extremities, but a delightful copy.

FIRST EDITION in book form, printed for private circulation, of one of the great erotic classics of French literature, exceptionally rare. Bound in contemporary blue morocco with a rare additional engraved autoportrait by the author (a plate known in a handful of copies and in no other copy of *Point de lendemain*).

One summer night, a married woman initiates an erotic encounter with a young ingénu — *Point de lendemain* is a sophisticated and nuanced story of mutual seduction. 'In merely thirty or so pages, the erotic *conte [tale]* *Point de lendemain* ... captures the libertine essence of the French eighteenth century. It is often read, with a fondness not far from nostalgia, as a vignette for a certain idea of libertinage. With *Point de lendemain*, Denon celebrates the subtle seductions and the intense *voluptés* of vicomtes and marquises, set in rococo landscapes à la Watteau or in lavish interiors worthy of Du Barry. *Point de lendemain* is as graceful as a painting by Fragonard ...'(Marine Ganofsky).





This 1812 text has been reprinted many times, usually with plates making explicit what is so subtly left implicit in the original. In its first incarnation *Point de lendemain* appeared in an issue of the *Mélanges littéraires ou Journal des dames* in 1777 under the initials 'M.D.G.O.D.R.' but was revised and republished (anonymously) by Denon in this definitive edition of 1812, the version in which it is known today. It was printed in very small numbers (perhaps just 25) and privately distributed. Copies of this edition are highly prized, both in private and public collections and we find just 4 copies in public collections worldwide: the Bibliothèque nationale copy only is listed in the Catalogue collectif de France, while OCLC/Worldcat lists copies at Yale and the University of California, Berkeley only. There is also a copy in the Bodleian Library.

L'Enfer de la Bibliothèque 57; Brunet II, 599; Diesbach-Soultrait 40; Monglond IX, 1167 (the two copies listed, including that of the *Reserve*, do not contain a plate). *No Tomorrow*, translation by Lydia Davis, introduction by Peter Brooks (NYRB, 2009). Also see the excellent recent analysis by Marine Ganofsky, *Point de Lendemain* (*Literary Encyclopedia, University of Saint Andrews, online*)

- [29] **[?GENLIS, Stéphanie Félicité, comtesse de, attributed to].** *Les Sympathies*, ou, L'art de juger, par les traits du visage, des convenances en amour et en amitié. Paris: [Abel Lanoë] Saintin, libraire, 1813. £900

8vo (135 × 98 mm), pp. 79, [1] pages, 32 hand coloured engraved plates. Some spotting. Uncut in original printed drab wrappers (paper split at joints and a little frayed, but secure).

FIRST EDITION of this very scarce physiognomical guide to matchmaking in love and marriage. The majority of the plates are paired, and come together in a rather pleasing fashion when the book is closed. Although anonymous, the second edition (1817) bore the attribution 'Mme. de G*****', attributed to Madame de Genlis in the Bn catalogue. It is very much in the style of

contemporary separately-published popular publications of Lavater (some of which are advertised on the final page as the *Collection Physiognomique*).



[30] [CUISIN, P., *attributed to*]. **Les Soirées du Palais Royal**; recueil d'aventures galantes et délicates, publié par un invalide du Palais Royal. Paris: [Madame veuve Jeunehomme, rue Hauteville, no. 20, for] Plancher, 1815. £600

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

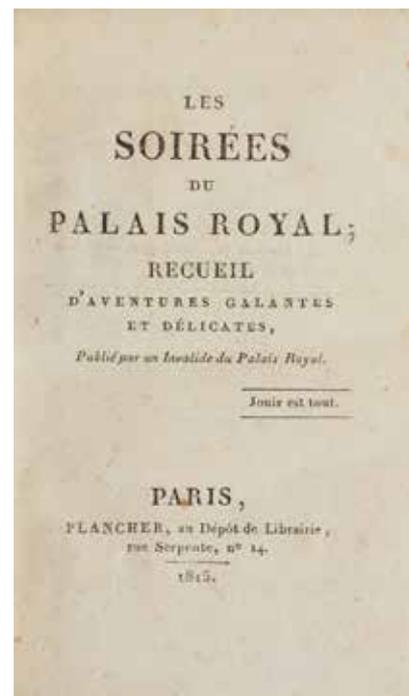
FIRST EDITION, rare, of this collection of racy tales from the Palais Royal, the fabled European capital of libertinism. Framed as a series of initiatory narratives on the perils of loose women and gambling, *Les Soirées* contains several anecdotes of sociological interest. One involves a bragging libertine husband, who claims his wife would never cuckold him, only for the narrator to seduce her and to contrive a fitting punishment for her husband's boasts. He arranges adjoining private rooms in a favourite Palais Royale restaurant, sending the husband to one with a complicit mistress, while he

himself takes the libertine's wife to another. As the couples make love, an opening between the two rooms allows them to see just enough of their neighbours to further inflame their desire. Only on leaving the chamber does the husband realise that it was *his* wife he has seen *in flagrante* in the other room, and with his friend. After an understandable outburst, a philosophical discussion ensues on the equivalence of female and male desire and morality (see Counter, *The Amorous Restoration: Love, Sex, and Politics in Early Nineteenth-Century France*, 2016, p. 137).



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

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



[31] **(GEORGE IV and Queen CAROLINE). [George CRUIKSHANK]. The Queen's Matrimonial Ladder.** London: William Hone, 1820. £800*

Woodcut on stiff paper (310 × 65 mm). Verso slightly soiled. Original plain paper wrapper (torn).

A LADDER-SHAPED FOLDING TOY — rare graphic satire on the acrimonious separation of George IV and Queen Caroline, published after the opening of Caroline's show 'trial' for adultery on 17 August 1820. It was printed to be sold with a popular pamphlet of the same name, which ran to numerous editions that year, but the pamphlet and toy/print are rarely found preserved together, the latter almost invariably lacking in library copies. This copy has never been folded into a ladder as intended and is loose, as sold, in its original plain paper wrapper. The form of the print is based on another contemporary paper toy (*The Matrimonial Ladder*) on the ups and downs of marriage, which was being offered by sellers of books, prints and novelties in 1820.

'George IV's determination, following his succession to the throne in 1820, to finally obtain a divorce from his estranged wife, Caroline of Brunswick, sparked an opposition campaign, both in Parliament and in the country, which threatened the survival of Lord Liverpool's Tory administration. It also led to extensive proceedings in the House of Lords, which took on the appearance of a state trial. On 5 June 1820 Caroline, who had been living abroad for the past six years, arrived unexpectedly in England to claim her right to be crowned queen. The government, under intense pressure from the king, reluctantly agreed to introduce a bill of pains and penalties into the House of Lords, which would have annulled the royal marriage and deprived Caroline of her title. She thereupon became the unlikely beneficiary of a wave of indignant public sympathy, being perceived as a 'wronged woman' who was bravely struggling to uphold her rights against a callous political establishment' ('The Queen Caroline Affair, 1820' in *The History of Parliament*, online).

BM Satires 13808.



[32] **SIDDONS, Sarah.** *The Story of our first Parents*, selected from Milton's *Paradise Lost*: For the use of young Persons ... London: John Murray ... 1822. £1200

8vo (211 × 133 mm), pp. iv, 190; light foxing to prelims; contemporary full polished calf, gilt in compartments with contrasting label; joints repaired; contemporary dedication inscription to front pastedown: 'Jane Wouen Feilde / the gift of / Mrs Yorke'.

FIRST EDITION. An abridgement for children of Milton's account of Adam and Eve, by the celebrated actress Sarah Siddons (1755-1831).

Siddons' admiration for Milton was lifelong: 'By the age of ten she was already responsive to the poetry of Milton ... Perhaps his curious combination of sensuality and austerity gave particular satisfaction to this girl who, as a woman said that she feared to play Shakespeare's Cleopatra as she should be played'. After her official retirement in 1813, Siddons gave frequent dramatic readings of Milton and Shakespeare – as represented by Lawrence's portrait of her with works by both authors – and *Paradise Lost* was her preferred text. Manvell suggests that Milton's 'strong dramatic sense and the grandeur of his rhetoric must have excited her', but Siddons also saw the merits of his material for a juvenile audience. As she describes in the Preface to the present work, she completed her abridgements for the use of her own children that they might

develop 'an early admiration' of Milton, and now chooses to issue them for public consumption.

The work provoked particular invective from the *London Magazine*, which acknowledged Siddons' greatness but was aggravated by her Miltonian foray: 'could she really condescend to become an authoress on the strength of an eighteen-penny copy of *Paradise Lost* and a pair of scissors?' The reviewer accuses John Murray of being blinded by Siddons' fame in his agreement to publish the work.

The *Story of our first Parents* was issued in the same year under the separate title, *Abridgement of Paradise Lost*, which is identical in every other respect. Perhaps the variants were intended to appeal to separate adult and juvenile audiences.

See: Roger Manvell, *Sarah Siddons: Portrait of an Actress*, (Heinemann, 1970) pp. 12-13. Not in Jackson, nor Jackson, *Women*.



[33] **A CAPITAL JOKE [and] NO EFFECT.** London: J. Dickinson, September 1823. £200*

Two hand coloured lithographs (155 × 240 mm).

An amusing pair of gendered prints. In the first, a group of dining gentlemen with glasses charged laugh uproariously at a joke — told by a dog. In the second a young gentlemen amuses

himself with an anecdote (perhaps the same joke?) but patently fails to amuse three young ladies and their mother. The lithographs were issued as a pair.



[34] **ACKERMANN, R[udolph], publisher.** **Marriage Costumes of various Nations.** London: R. Ackermann, Repostory of Arts, [1824]. £2000*

12 hand-coloured aquatint plates on card stock (each 116 × 90 mm), some captions supplied in neat contemporary manuscript, slightly toned and thumbbed. Original drab paper slipcase with printed green glazed paper label to front and another version of the 'Russians' plate to back. Rubbed. Contemporary inscription: 'Deborah Paxson from her... Christmas 18...'. A very nice example, complete as issued.

A rare set of 12 lively portraits of the marriages of men and women around the world: Africans, Austrians, Hungarians, Illyrians, Italians, Poles, Russians, Scots, Spaniards, Styrians, Swiss, Turks.

Ford, *Ackermann*, p. 226.



[35] **[HEATH, William]. A Scene in the Honey Moon or Conjugal Felicity.** London: Thomas McLean, 26 Haymarket, [c. 1827-8]. £800*

Hand coloured etching (260 × 378 mm), trimmed to plate.

A spectacular and complex satire on the marriage of former actress Harriett Mellon (widow of the banker Thomas Coutts) and William Beauclerk, Duke of St Albans. The daughter of a family of travelling players, Harriet had become an actress at an early age and was spotted by Coutts while performing in London. As a young woman she was widely celebrated for her beauty and talent, and was painted by George Romney and Sir Thomas Lawrence. She became wealthy after Coutts's death (as a senior partner of Coutts bank) and was 23 years older than her second

husband, Beauclerk, providing ample scope for unkind commentary and ammunition for the satirists. Her combination of talent, hard work, wealth and apparent happiness, as a woman, seems to have made her the target of a particular brand of satire that has never gone away. Here Beauclerk presents a fitch of bacon to his wife, referencing the customary 'Dunmow Flich' awarded to any couple who can go a year and a day with ever wishing themselves unmarried.

BM Satires 15600.



[36] **[HEATH, William]. This is no Caricature.** London: John Doyle, Published by Thomas McLean, 26 Haymarket October 1st 1827. £400*

Hand coloured lithograph (374 × 273 mm).

Another caricature on the same subject. Nicknamed 'The Jolly Duchess' Harriett Mellon enjoyed her wealth, was a great collector and generous patron. She wrote to her friend Sir Walter Scott earlier in 1827:

'What a strange eventful life has mine been, from a poor little player child, with just food and clothes to cover me, dependent on a very precarious profession, without talent or a friend in the world – first the wife of the best, the most

perfect being that ever breathed ...and now the wife of a Duke! You must write my life... my true history written by the author of Waverley'. (Scott's Journal, 30 June 1827).

After her death, she left an allowance to the Duke but her fortune passed to step-granddaughter Angela Burdett-Coutts, whose philanthropic association with Dickens is well known.

BM *Satires* 15461.



[37] [HEATH, William]. **A Political Reflection.** London: Thomas McLean, 26 Haymarket, [c. February 1828]. £900*

Hand coloured etching (263 x 275 mm), trimmed to plate mark, but an excellent copy.

An ailing King George IV depicted as a baby attended by Lady Conyngham, his last mistress, while the duke of Wellington tries on his crown. Among George's toys on the floor is a model of Buckingham Palace, then being remodelled. 'According to the duke of Wellington, Elizabeth Conyngham had decided as early as 1806 to become the mistress of George, prince of Wales ... There were rumours that she was becoming his favourite by 1819, but she did not become *maitresse en titre* until the summer of 1820

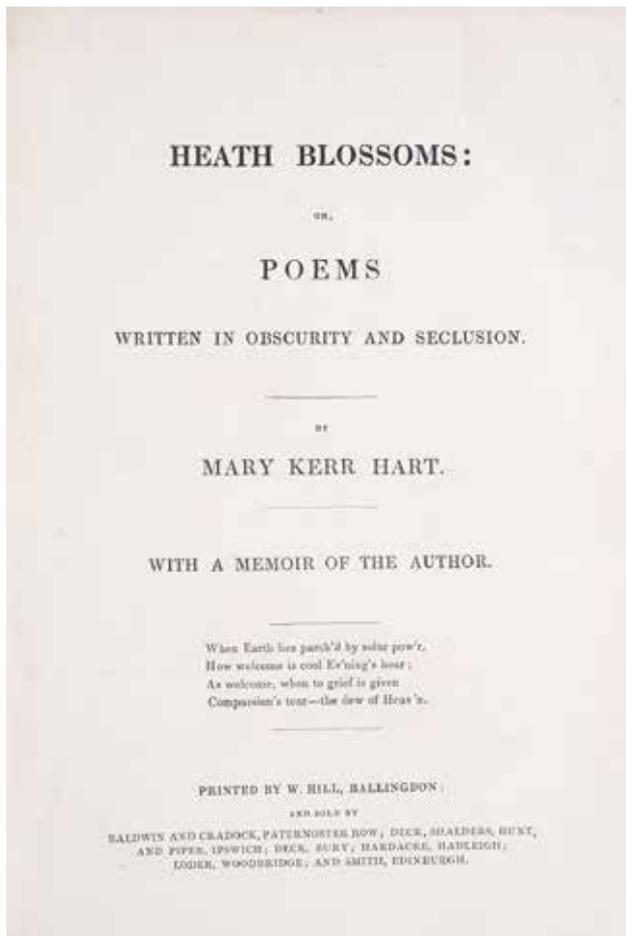
... She was the latest (and, it proved, the last) of the series of women with whom George IV fell in love. His passion and devotion are undisputed, although even contemporaries doubted whether the relationship was physically consummated. Caricaturists and wits found the idea of the fat, ageing king and his large, ageing mistress hilarious, and the king's behaviour in public fed their humour' (*Oxford DNB*).

Cf. *BM Satires* 15521 (there were several issues of this print).



[38] **HART, Mary Kerr. Heath Blossoms:** Or, Poems written in Obscurity and Seclusion ... With a Memoir of the Author ... Printed by W. Hill, Ballingdon: and Sold by Baldwin and Cradock ... Deck, Shalders, Hunt and Piper, Ipswich; Deck, Bury; Hardacre, Hadleigh; Loder, Woodbridge; and Smith, Edinburgh. [c. 1830]. £750

8vo (220 × 138 mm), pp. xxvii, [2], 30-144, lithographed frontispiece of Lavenham Church; frontispiece loose but holding, tissue-guard preserved but a little offsetting from title; untrimmed in publisher's paper-backed boards, cloth spine with printed paper label; paper missing from upper board, spine sunned, corners bumped; contemporary ownership inscription.



FIRST EDITION, very scarce, of this provincially-printed collection of poems, prefixed with a detailed account of the author's financial distress arising from her unfortunate marriage.

In her sobering Introduction, Hart writes: 'The dread of being overtaken by absolute penury, has induced the author of the following poems, to offer them to the public ... and most of them partaking of the colour of her own dark and melancholy fate, it is necessary they should be prefaced with a short memoir of herself'. What follows is a curious narrative, punctuated with lengthy quotations from Hart's correspondence with various financial institutions and private bodies. This demonstrates that Hart's was a difficult life beset with financial woes, even before she became involved with a husband who misrepresented his estate, his means, and his debts. The memoir ends with copied correspondence between Hart and her husband's creditors, whom she feels have treated her unjustly by taking her savings to make good on his arrears. She closes with a hope that 'this humble volume fall into the hand of some friend to the oppressed, who will investigate the case, and endeavour to redress the injury!'

We may never know the outcome of this curious case, but perhaps inevitably the poems carry the tone of oppression and dismay, including 'Written in Illness, and a Prospect of Death', 'Written during my Son's Illness' and 'The Tear'. The Suffolk context—which is established with the attractive frontispiece of Lavenham Church—endures in a poem named for that building, 'On Visiting Brenteleigh Hall' and 'Lines on James Reed, Esq., of Ipswich'.

Johnson, *Provincial Poetry* 241; Jackson p. 552; Jackson, *Women* p. 147 (Hart 1 (a)).

[39] **ALHOY, Maurice.** *Physiologie de la lorette ... Vignettes de Gavarny ...* Paris: Aubert et Cie ... Lavigne ..., [1841].

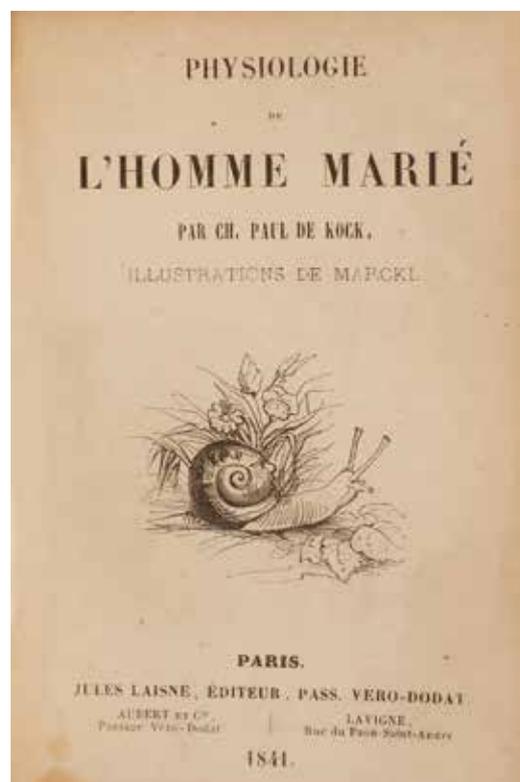
[bound with:] **KOCK, Paul de.** *Physiologie de l'homme marié ...* Illustrations de Marckl. Paris: Jules Laisné ... Aubert et Cie ... Lavigne ... 1841. £120

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



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

Richard Sieburth, 'Same difference: the French Physiologies, 1840–1842', *Notebooks in Cultural Analysis* (Duke UP, 1984), pp. 163–200.



[40] **GORDON, Jane, *Duchess of* (1748-1812).** [GUILD, James Wyllie, *editor*]. **An Autobiographical Chapter in the Life of Jane, Duchess of Gordon.** Glasgow: Privately Printed, 1864. £120

4to (177 × 202 mm), pp. viii, 19, [1], plus portrait (a mounted original photograph of the portrait by Joshua Reynolds) facsimile signature below. Foxing to prelims, not affecting the photograph. Contemporary roan backed boards, spine lettered in gilt. Rubbed, stain to upper cover, but still very good. Presentation inscription from the editor to William Spens to front free endpaper.

SOLE EDITION, PRIVATELY PRINTED, of this collection of a group of letters between the famous beauty and literary patron and the Gordon family accountant. Despite Jane Gordon's early success in society at Edinburgh and London (she was an important early patron of Burns), her estrangement from her husband 1805 brought financial distress. Forced to live in hotel rooms in London she was in constant

dispute with her husband over money. These rather pitiful letters, berating her husband for his excesses and pleading for money, were published here for the first time, prefixed by an attractive photographic reproduction of the portrait of the Duchess by Reynolds.

WORLDCAT: no US copies.



[41] **(CASANOVA, Giacomo). [BERTHOLD, Max, *illustrator*]. [Album zu den Memoiren des Jacob Casanova von Seingalt Leipzig: Hartmann, 1872].** £450

Oblong 4to (160 × 220 mm), 30 lithographed plates, interleaved with blanks. Some browning and occasional spotting (mainly towards front and rear). Bound without the printed title wrapper (giving the title and imprint) in early twentieth-century green cloth, red morocco spine label lettered 'Casanova'. Purple collector's inkstamp (Charles S. Dixwell) to front pastedown.

A rare suite of plates depicting the amorous exploits of Casanova, giving them a notably Germanic flavour. Each plate is captioned ('Casanova und Bettina', 'Casanova und Lucia', 'Casanova, Marton und Nanette' etc) and the first bears the initials M.B. and date, 1872).

Rare: Worldcat lists Cambridge and Randolph-Macon college (VA) only. Hayn, *Bibliotheca Germanorum erotica*, 1875, p. 18.



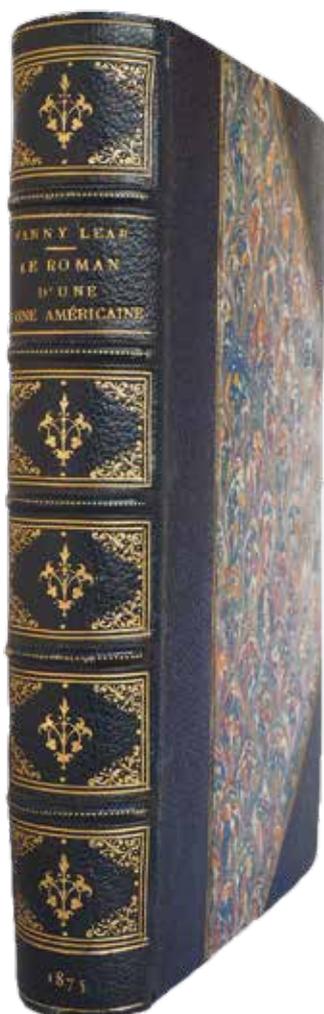
[42] **'LEAR, Fanny', [pseudonym of Harriet Ely BLACKFORD]. Le Roman d'une Américaine en Russie** accompagné de lettres originales. Paris: [printed in Brussels by Cnophs, fils, for] A. Lacroix et compagnie, 1875. £475

12mo (200 × 120 mm), pp. 336. Uncut. Original plain wrappers, preserved (without spine) in slightly later blue half morocco gilt. Wrapper slightly spotted, but an excellent copy.

FIRST EDITION, large paper copy on *papier vergé* (and extremely rare thus). The scandalous memoirs of Philadelphia-born Harriet Ely Blackford, calling herself 'Fanny Lear', who famously conducted an affair with Grand Duke Nicholas Constantinovich, nephew of Czar Nicholas I between 1870 and 1874. It came to an end in 1874 when she was accused of stealing diamonds belonging to the imperial family and was banished from the court. Though written in English, Blackford supervised its translation into French for its Brussels-printed first edition — it has not appeared in English until recently. It was an instant bestseller, despite confiscation by the French police on request of the Russian authorities.

Before her adventures in Russia Blackford had been freed from an abusive marriage by the death of her husband, before moving to New York and then to Europe. Here she moved in increasingly elevated circles, often courting disapproval through her liaisons with prominent and influential men. In Paris she was the subject of a stage comedy by Halévy (*Fanny Lear*) in 1868 (revived in 1875, presumably in response to the success of this book).

McDonald, *Fanny Lear: Love and Scandal in Tsarist Russia*, (2012).



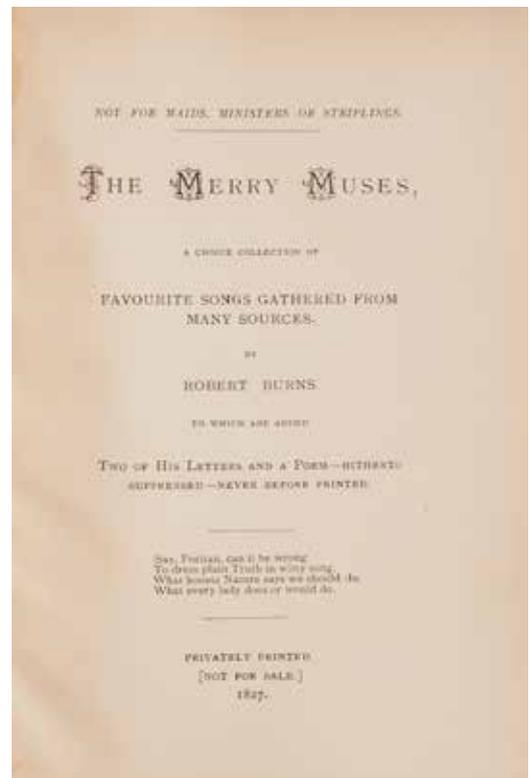
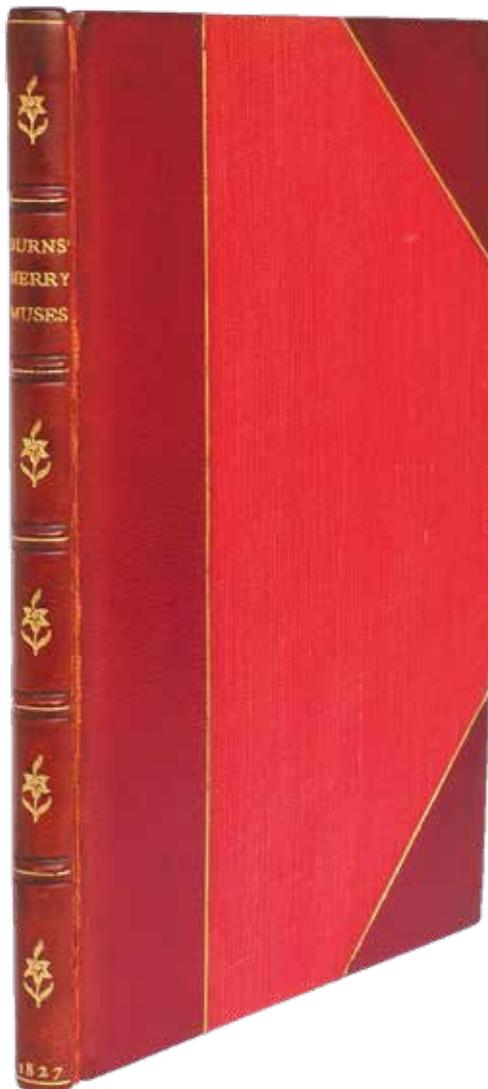
- [43] **[BURNS, Robert and others]. The Merry Muses**, a choice Collection of favourite Songs gathered from many Sources... to which are added two of his Letters and a Poem—hitherto suppressed—never before reprinted. ‘Privately printed. [not for sale.], 1827’, [but c. 1881]. £400

16mo (168 × 110 mm), pp. [2], [i]-vi, [9]-90. Early twentieth-century, red half morocco. Upper joint repaired. Charles S. Dixwell inkstamp to front free endpaper.

A very rare spurious edition of bawdy poems by Burns and his circle, first published in 1799 (of which edition only 2 copies are known to survive). The title-page is headed ‘Not for maids, ministers or striplings’. The work was suppressed for nearly a century, with occasional

reprints for private circulation. The Roy collection of Robert Burns contains several similar reprints to ours (including our issue) each with differing title-pages giving the spurious ‘1827’.

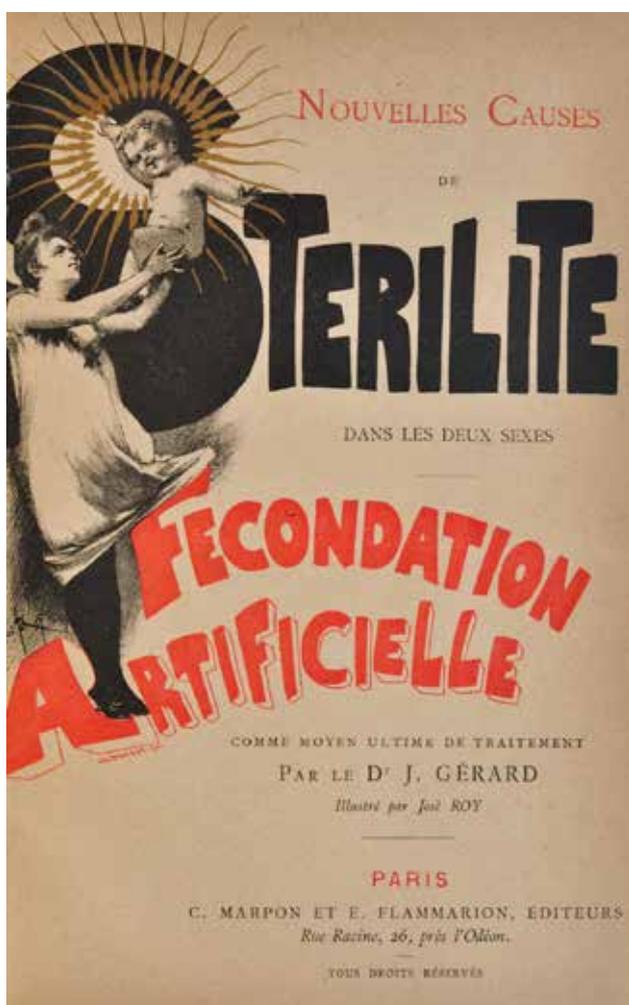
Roy Collection of Robert Burns, p. 141 b.



- [44] **GÉRARD, [Joseph].** *Nouvelles Causes de stérilité dans les deux sexes*, Fécondation artificielle comme moyen ultime de traitement... illustré de 200 gravures par José Roy. Paris: [Hérissey for] C. Marpon & E. Flammarion, 1888. £200

8vo (175 × 110 mm), pp. [8], III, [1], 451, [1], numerous vignettes and illustrations. Contemporary half morocco, preserving original pictorial upper cover, which is bound in. A very good copy.

FIRST EDITION of this comprehensive study of human fertility, infertility and artificial insemination. 'Notre livre est surtout destiné aux familles qui sont désolées de rester sans enfants.' A practical and populist approach to the scientific facts with an extraordinary sequence of vignettes by José Roy.



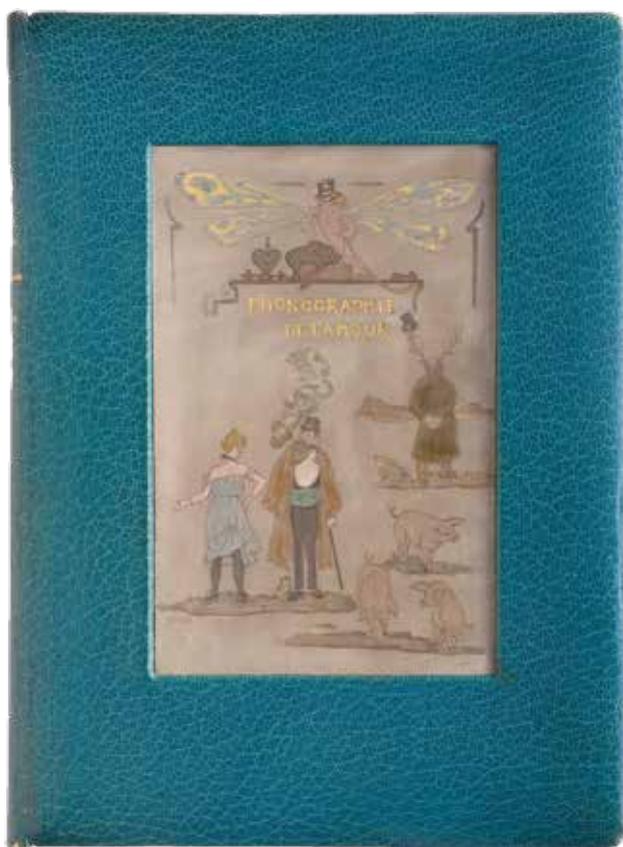
[45] **'GRYPERL'** [*pseudonym of Georges Boyer*]. **Lucien MÉTIVET, *illustrator***. **Phonographie de l'amour**, aggravée d'un commentaire au crayon par Lucien Métivet. Paris: Paul Ollendorff, 1895. £1125

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

FIRST EDITION, one of 50 copies on chine. An illustrated collection of epithets on love and the relationships between men and women, a witty reflection of the sexual politics of fin-de-siècle Paris. The conceit of the title and the

accompanying vignette involves communication (or perhaps miscommunication) via headphones and a phonographic machine operated by Cupid. It is a nice example of the contemporary fascination with the potential of electronic communications, with echoes of the science-fiction fantasy *La Fin des livres* by Albert Robida published in the same year, in which a new world of literature was a network of wires and headphones and of the *Theatrophone* apparatus recently exhibited at the Paris exhibitions.

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



Lithographed text, entirely decorated and illuminated by hand in pen, ink and watercolour (including gold), 8vo (pp. 142, plus 2 blank leaves at opening and 3 at rear, with additional decoration by hand. On thick paper, each leaf mounted on paper guards. Contemporary marbled calf, gilt, gilt edges, with slipcase.

An unusual and rather beautiful variant of the lithographed prayerbook illuminated by hand, probably given as a wedding gift, with the nuptial mass and prayers at the end. Such books, printed with broad blank margins could be purchased with a range of more-or-less unique embellishments in manuscript by talented anonymous ecclesiastical artists, usually women. This example is unusual for the range of its decorative motifs, including flowers, insects, stained glass windows, a sailing boat, elephants, a frog and peacocks. It combines consciously medieval imagery (notably a lady with a unicorn) with a delightful fin-de-siècle lightness, with elements of japonisme and art nouveau.

The final full page images include a nativity scene with named bells on the opposing page: Jacques, Marie and Magdelain, perhaps a personalisation for its particular owner, again, almost certainly a woman. The lithographed text has no imprint or other marks of publication, but the silk ribbon marker is woven with the name of Bouasse-Lebel, one of the major Catholic devotional publishers of later nineteenth century.

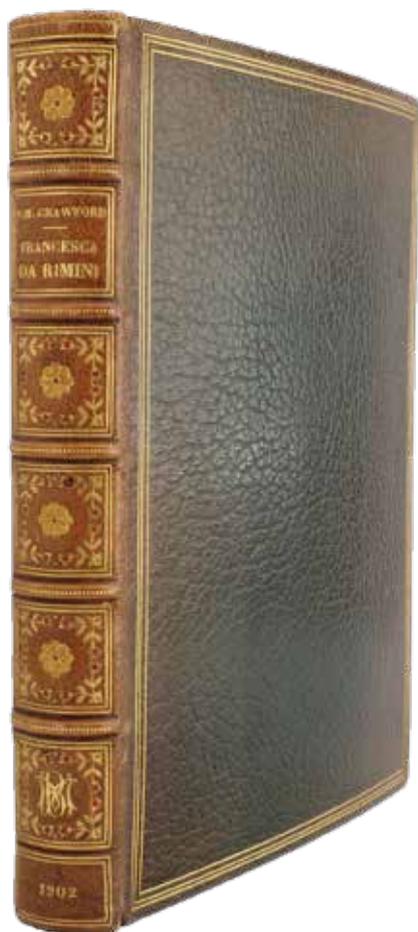


- [47] **CRAWFORD, Francis Marion. Marcel SCHWOB, translator. Francesca da Rimini.** Traduit par Marcel Schwob. Drame en cinq actes dont un prologue. Représenté au Théâtre Sarah-Bernhardt, le 22 avril 1902. Paris: [L. Maretheux for] Librairie Charpentier et Fasquelle, 1902. £1200

Large 8vo (222 × 160 mm), pp. xxx, viii, 140, [4]. Contemporary green morocco gilt by Franz. Inscribed by Schwob to Maurice Bernhardt on half-title. Barnhardt's monogram to spine (which is slightly faded).

PRESENTATION COPY, SIGNED BY CRAWFORD AND INSCRIBED FROM THE TRANSLATOR, MARCEL SCHWOB TO THE MANAGER OF THE THÉÂTRE SARAH-BERNHARDT, MAURICE BERNHARDT (SARAH'S SON). The play was first performed there in 1902, with Sarah Bernhardt in the title role. Though published in English in 10 copies only to secure copyright, the English edition was not published for circulation until 1980. This is a large paper copy, one of 20 on japon.

Best known for his supernatural and fantastic fiction Italian-born American Crawford had studied successively at St Paul's School, Concord, New Hampshire, Cambridge University the Universities of Heidelberg and Rome. Francesca da Rimini was his only play, commissioned by his friend Sarah Bernhardt. Then 58, she played the 32-year old Francesca to only modest acclaim through 25 performances. The critics were unkind — one writing later: 'it seems Sarah Bernhardt is incontrovertibly dead. Last year in 'L'Aiglon' and this year in 'Francesca da Rimini,' she offered convincing proof of her decease'. After its Paris premier, it transferred to the Garrick Theatre in London, where it ran for just 8 performances.



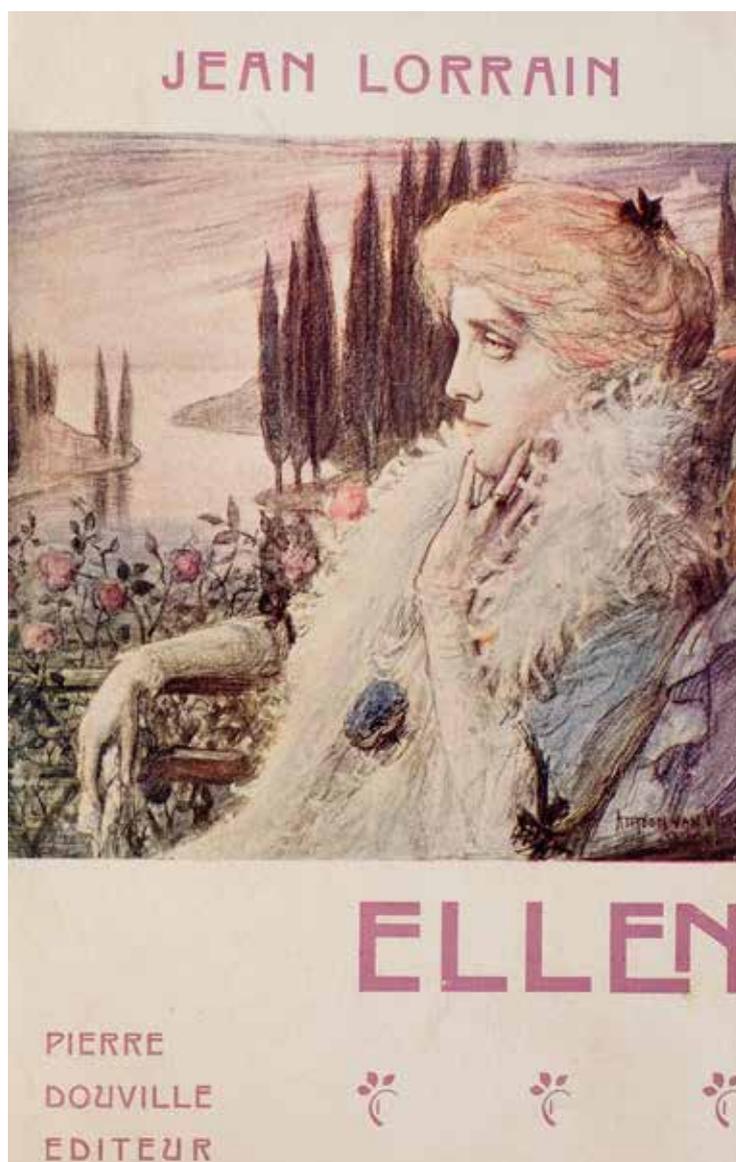
[48] **LORRAIN, Jean. Ellen.** Paris: Pierre Douville, 1906.

£300

8vo (184 × 110 mm), pp. [4], 313, [3]. Original pictorial wrappers by Van Wélie, preserved in later quarter cloth. Author's inscription: 'A Guido de Soria cette Ellen que j'aurais aimé lui dédier. Son ami Jean Lorrain. [?] Janvier 1906 Nice.'

FIRST EDITION, PRESENTATION COPY inscribed by Lorrain to author Guido [Diaz] de Soria. *Ellen*, one of Lorrain's last substantial works tells the story of the final tragic months of a young English aristocrat, Ellen Horneby, sent to the Riviera with her mother to recuperate from a mysterious illness. A love triangle ensues, in which Ellen is cruelly misunderstood. She presents the manuscript of an allegorical tale

she has written to one of her suitors (her cousin) who fails to understand it and dismisses her with a kiss on the forehead. Devastated, Ellen throws herself to her death from her balcony. It is actually one of Lorrain's least outlandish and most stylish creations, surely worthy of revival. Appended to the edition are three further short stories: *Trains de Luxe*, *Monte-Carlo*, *Choses de Là-Bas* et *La Conquête de Paris*

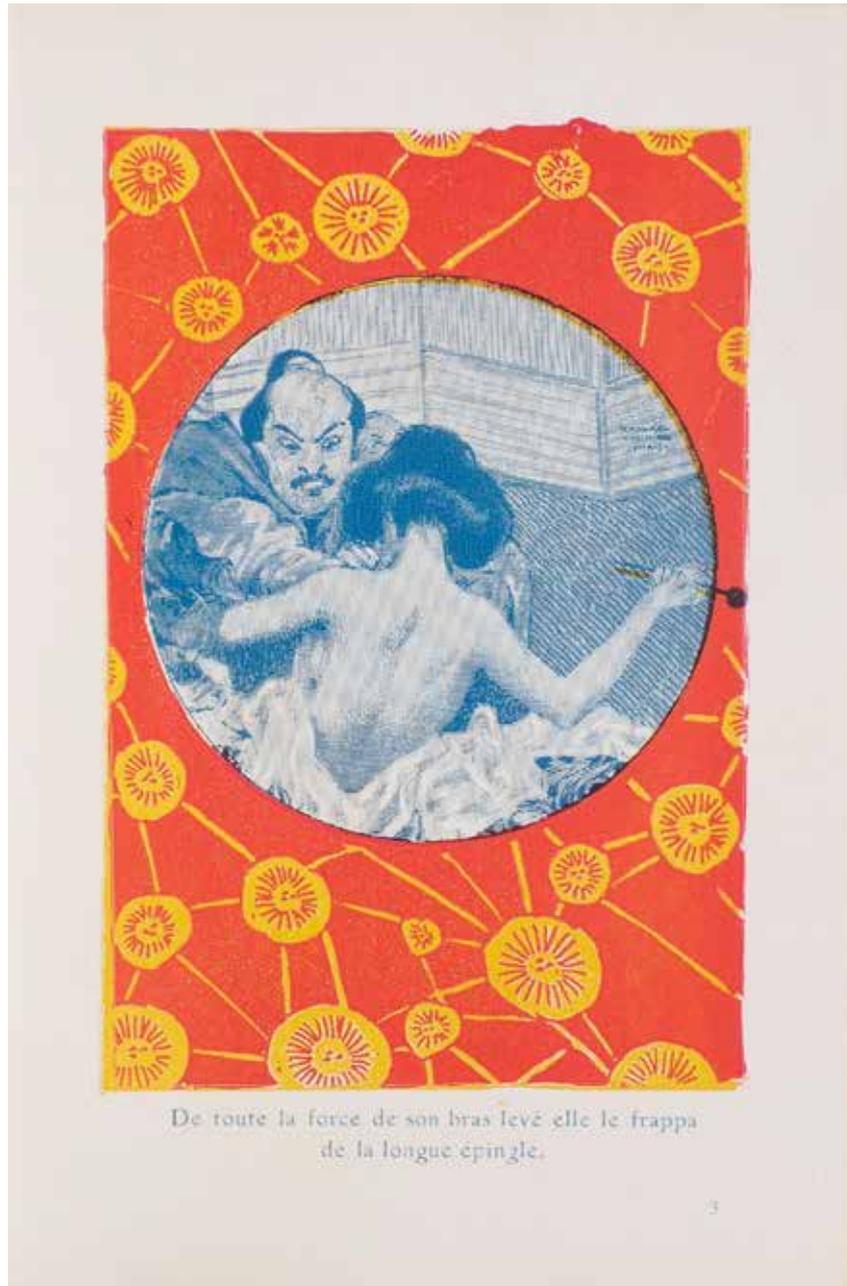


[49] **VAUDÈRE, Jane de la.** *La Cité des sourires.* Roman japonais. Paris: Librairie des publications modernes, [1907]. £75

8vo (192 × 126 mm), pp. 317, [3] (adverts), illustrations, 12 colour printed plates. Original wrappers, designs all by Raphael Kirchner. Spine slightly rubbed but an excellent copy.

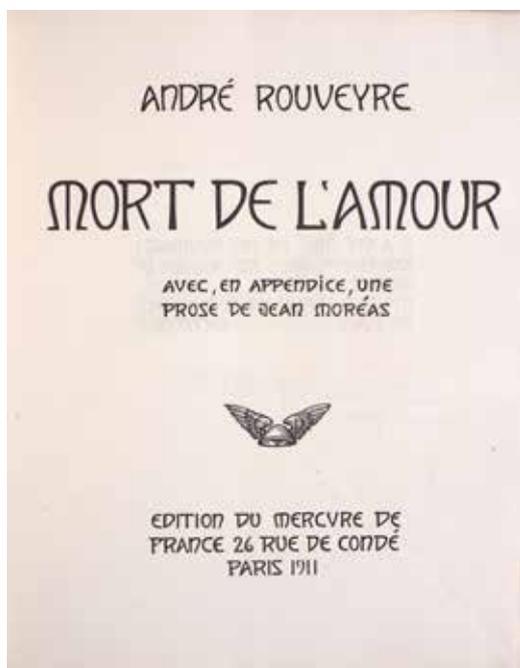
FIRST EDITION. Jane de la Vaudère was the pen name of Jeanne Scrive; she was a prolific author of exotic and decadent novels and short stories, such as *Les Androgynes* (1903), *Les Demi-Sexes* (1897), and *Les Sataniques* (1897). *La Cité des*

sourires, a rather salacious piece of *japonisant* fantasy, illustrated by Raphael Kirchner, is very scarce indeed.



[50] **(BARNEY, Natalie Clifford). ROUYEYRE, André. Mort de l'amour** avec, en appendice, une prose de Jean Moréas. Paris: [Kauffmann for] Edition du Mercure de France, 1911. £300

4to (275 × 225 mm), pp. [20], plus 8 woodcut plates. Some light offsetting. Uncut in the original wrappers (slightly dusty). Author's inscription to initial blank.



FIRST EDITION, INSCRIBED: 'À Miss Natalie Clifford Barney, imperturbable, André Rouveyre'. A series of 8 nudes (Psyché, Venus and Love) allegories on the birth and death of love under an epigram by the medieval courtly poet, Charles D'Orléans: 'Mais ma bouche fait semblant qu'elle rie / Quand maintes foiz je sens mon cueur plourer'. Rouveyre was a prolific newspaper caricaturist, moving in some of the most interesting circles of Paris society (including Clifford Barney's salon) and developing his distinct and pioneering style, poised between minimalism and expressionism.



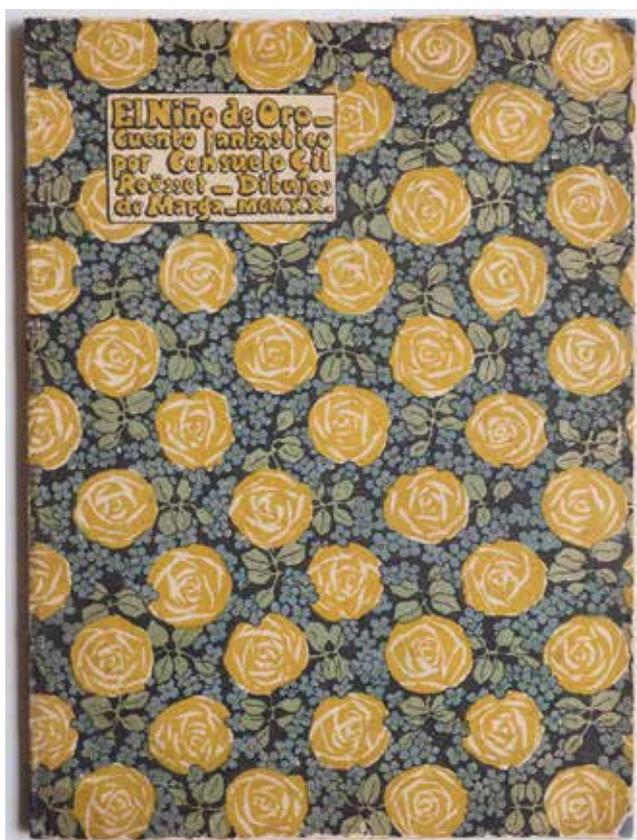
[51] **MARGA [GIL ROËSSET, Marga, *illustrator*]. Consuelo GIL ROËSSET. El Niño de Oro**
— Cuento fantastico. Madrid: Mateu, 1920. £800

Folio (330 × 225 mm), pp. 47, [1]. Illustrations throughout, including 8 full page, in black and yellow, by Marga. Evenly browned, due to paper quality. Rough trimmed in original decorative wrappers with flaps, traces of blue silk ties now absent. Rubbed, with small imperfections to spine (slight loss), but actually a good copy of a fragile book printed on indifferent paper stock.

FIRST EDITION, the first published work of Marga Gil Roësset (b. 1908) then aged twelve. Marga's talent was astonishingly precocious, and her compositions for this fairy tale by her sister, Consuelo, combine vestiges of a distinctive Spanish art nouveau with a troubling, dreamlike

quality entirely her own. Born into a cultivated and talented family, she became dangerously ill as a child, manifestly influencing some of these extraordinary illustrations. She published further illustrations before becoming a sculptor and exhibiting at the Esposizione Nazionale di Belle Arti a Madrid in 1932 as one of the most promising artists of her generation. She had, however, become infatuated with the poet Juan Ramón Jiménez (who was married) and committed suicide in 1932, having destroyed most of her work and presented her manuscript diary to Jiménez on the day of her death (it has recently been published).

Worldcat: Princeton and Spanish Ministry of Education only.



[52] **COLETTE. HERMANN-PAUL, *illustrator*. Mitsou.** Paris: Fayard, Le Livre de Demain, [1923]. £750

4to (230 × 175 mm), pp. 126, [2]. 16 illustrations, plus a suite of 16 original numbered wood engravings on chine, all signed by the artist. Some foxing to extreme margins in text. Original yellow decorative wrappers and wrappers to the suite preserved, in contemporary marbled boards with orange morocco geometric onlays.

FIRST EDITION with the Hermann-Paul illustrations, number 2 of 15 copies only with the woodcuts on chine, numbered and signed by the artist in pencil. A brilliant pairing of one of Colette's popular novellas (serialised in 1917, and first published as a book in 1919) with the illustrations of one of the most striking wood engravers of the twenties. *Mitsou, ou comment l'esprit vient aux filles* is an unusual First World War novel, the love story of a young music-hall dancer and a young officer ('Lietenant Bleu') on leave from the front, in which Mitsou is concurrently the mistress of a wealthy industrialist.

Illustrator Hermann-Paul was already very well established by the time of the Great War, and turned to working on wood by necessity as metal for print making became scarce. Fayard's Livres de demain brought examples of the revival in woodcut and wood engraving to a wide audience at a reasonable price. Accordingly, the illustrations of the regular volumes were printed in large numbers from phototype metal blocks made from the prints, with just 15 copies of each (as here) presented with an additional suite of the original woodcuts specially printed on fine paper.

'Il n'y a que trois grands événements de possibles dans notre vie a nous autres: la mort, la célébrité théâtrale ou l'amour. Mon cher Lieutenant Bleu, quel est celui des trois qui va me tombé le premier sur la tête ou sur le cœur? J'attends'.



[53] **COLETTE. Georges JEANNIOT, *illustrator*. Chéri.** Paris: Fayard, Le Livre de Demain, [1925]. £500

4to (225 × 170 mm), pp. 126, [2], numerous illustrations after wood engravings by Jeannot, plus a suite of 22 original wood engravings on chine, all initialled and signed by the artist, one signed. Original yellow decorative wrappers and wrappers to the suites preserved, in contemporary marbled boards with orange morocco geometric onlays. Occasional peeling to the onlays and some minor rubbing but very good overall.

FIRST EDITION with Jeannot's evocative illustrations of one of Colette's best-loved novels (it had first appeared in 1920), with additional suite of 22 wood engravings on chine (number 2 of 15 special copies thus). Chéri is the tale of a love affair between Léa, a beautiful 49-year-old

courtesan, and Chéri, a handsome but selfish young man 30 years her junior. It is a superb analysis of not only a 'May–December' romance but also age and sexuality.



- [54] **CHAUVIÈRE, Claude. HERMANN-PAUL, [René Georges], *illustrator*. La Femme de personne.** Paris: Fayard, Le Livre de Demain, [1926]. £300

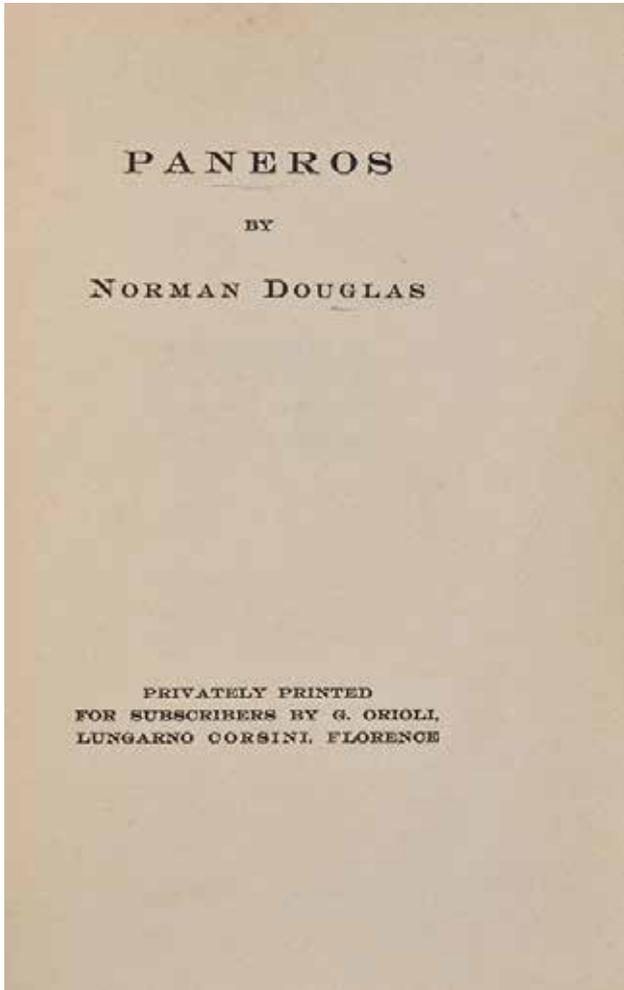
4to (230 × 170 mm), pp. 120, [2], illustrations after woodcuts by Hermann-Paul, plus a suite of 24 original woodcuts on chine, each numbered in pencil (2 of 15). Some pale foxing to text. Original yellow decorative wrappers and wrappers to the suite preserved, in contemporary marbled boards with orange morocco geometric onlays.

FIRST EDITION, number 2 of 15 copies only with the illustrations in original woodcut, printed on chine, numbered in pencil. Claude Chauvière was Colette's secretary from 1923 and the two women formed an important literary bond. Chauvière wrote Colette's biography in 1929.



- [55] **DOUGLAS, Norman. Paneros. Some Words on Aphrodisiacs** and the like. Florence: [Tipografia Giuntina] 'privately printed for subscribers by G. Orioli, Lungarno Corsini', [1930]. £75

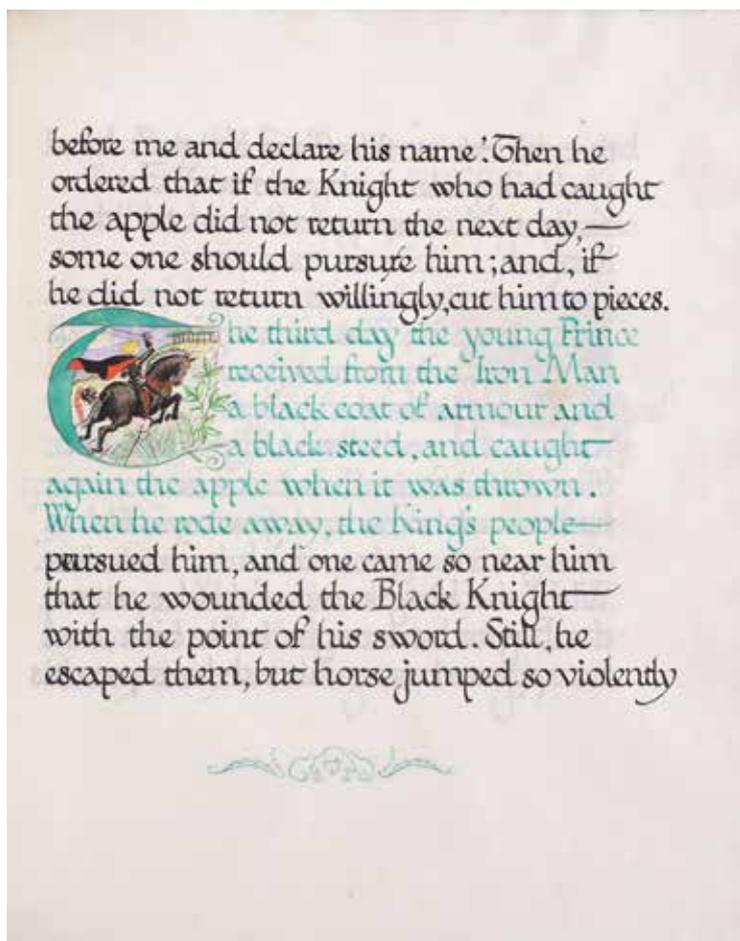
8vo (172 × 117 mm), pp. 166, [2] (blank). Woodcut vignette to first leaf. Contemporary three quarter tan morocco, spine lettered in gilt. Ownership inscription (slightly trimmed), Florence 1931. A very good copy.



FIRST EDITION, privately printed. The limitation notice reads 'This Edition is issued to Subscribers only and limited to two hundred and fifty copies, numbered and signed by the Author. The price will be doubled after first of March, 1931'. This copy is, however, unsigned and unnumbered. The work forms issue no. 5 of The Lugano Series.

[56] **PASSINI, Maria Elizabeth R. L.** *The Iron Man [Iron John]*. [?London, 'In the Year of the Lord', 1931. £1400

Manuscript on paper, 4to (265 × 210 mm), on fine wove paper, pp. [32], plus title leaf and several blanks, 15 lines per page in a rounded calligraphic hand, in black and coloured inks, 17 large historiated initials and one tailpiece. Contemporary full vellum binding, red ink cornerpieces to covers. Binding lightly thumbled, but otherwise fine.



A FINE ILLUMINATED CALLIGRAPHIC MANUSCRIPT, probably a student piece by a young London artist, Elizabeth Passini. The text is Grimm's tale *The Iron Man* better known now as *Iron John*. From a post-millennial perspective it is perhaps a curious choice for such a project: the tale having become a touchstone of the modern men's movement, after Robert Bly's *Iron John: a Book about Men* (1990), in which it was interpreted as the archetypal male rights-of-passage narrative. The young prince is rewarded for his trials with a marriage to a princess, who he wins by catching apples at a tournament.

The manuscript style is medievalist, paying homage to the chivalric manuscripts of an earlier age, but is unmistakably of the 1930s. We have been unable to find any other examples of manuscripts by Passini, and it is likely to have been a student project. Her later works were figurative drawing and paintings, often portraits and graphic designs for commercial clients. She was born in Innsbruck in 1911 into a family of notable Austrian painters and emigrated to England in the late 1920s where she studied at the Slad. She also studied at the Munich Academy of Fine Arts, the Central School and St Martins. She was a member of the Pastel Society, Contemporary Portrait Society and a founder member of the Hampstead Artists Council. She was a key member of the Hampstead art scene and regularly took part in the Open Air Exhibitions in Heath Street there from the late 1940s and, later on, the Royal Free Hospital Exhibitions. She taught at the Camden Arts Centre for many years. She died in 1995. Burgh House & Hampstead Museum holds a number of her works.



So the young prince had to leave the forest, and travelled over many rough and smooth wads till he came at length to a large town. There he sought work but without success, for he had learned nothing which was of use, and at last he went to the King's Palace itself and inquired if they would take him in. The Court servants were unaware of any vacancy which he could fill, but because he seem well favoured they allowed him to remain. Soon afterwards the Cook took him into his service, and told



[57] **FELLOWES, Daisy. [Marcel] VERTÈS, *illustrator*. Les Dimanches de la Comtesse de Narbonne.** Paris: Éditions de France, [1935]. £100

4to (259 × 200 mm) pp. 191, [5], plus 66 lithograph plates (some double page). Uncut in contemporary red half morocco, preserving original shocking pink upper wrapper. From the books of the late Martin Stone (1946-2016).

FIRST VERTÈS-ILLUSTRATED EDITION. The best-known novel by Fellowes, French-born author, poet, socialite, Paris editor of Harper's Bazaar and heiress to the Singer sewing machine fortune. Number 82 on Japon à la forme, numbered 21 to 100, (there are a further 20 copies containing two original drawings on Japon blanc super-nacré and 900 on vélin blanc. Total edition 1000).

'[Fellowes] was rich, ugly, dissolute and "the destroyer of many a happy home" as one ex-lover bitterly put it. She did her best to seduce a married Winston Churchill and when that failed, wed his cousin. She lived on a diet of

morphine and grouse, with the occasional cocktail thrown in. The colour Shocking Pink was created for her — and how she loved to shock! If it wasn't morphine then it was opium or cocaine, and she loved nothing better than discussing her private collection of leather-bound volumes of pornography. When it came to sex she was a voracious man-eater, who'd steal her daughters' boyfriends and seduce her best friends' husbands. Yet Daisy Fellowes was also the living embodiment of Thirties chic...' (*The Daily Mail*, 29 March, 2014).

Carteret IV, 156: 'Une des bonnes illustrations de l'artiste, très cotée en grand papier.'



Autograph manuscript on paper, square 8vo, (115 × 105 mm), pp. [140], plus several blanks at rear, paper watermarked in Arabic. Text in French, chapter divisions in the form of a calligraphic leaf, a few corrections on pasted overslips, signed three times by the author. Original wallet style goatskin, painted and gilt in Moorish style, purple and white head and tail bands, gold endpapers, further green endpapers (two with the author's monogrammed stamp). Spine slightly rubbed. Two endpapers loose. Original case.

AN AUTOGRAPH COPY, IN AN ARABESQUE BINDING, OF THIS CLASSIC TEXT OF FRENCH ORIENTALISM, MADE BY TOUSSAINT FOR HIS WIFE, inscribed by him: 'À Etelka, ma femme bien-aimée, qui est pour moi toute la splendeur du monde et toute la poésie. Franz Toussaint. Mai 1936.'



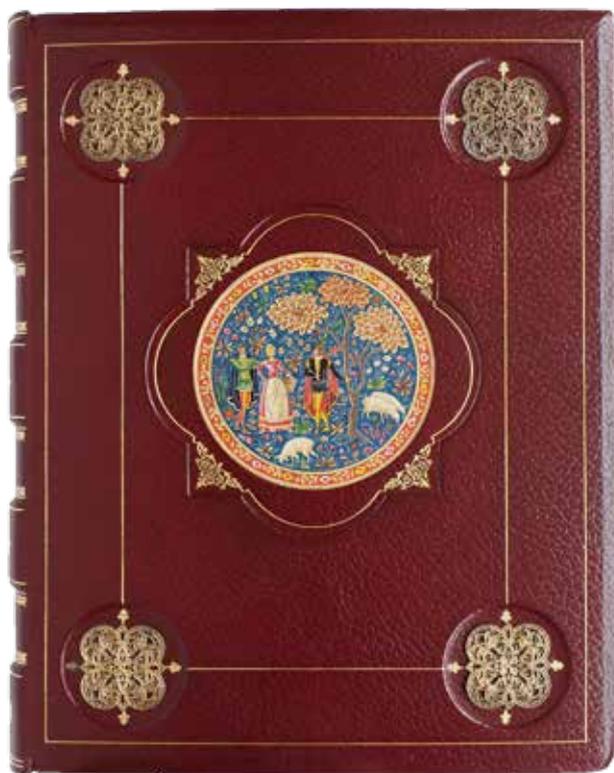
Le Jardin des caresses is Toussaint's sensuous translation/interpretation of Moorish erotic poems from tenth-century Spain, which first appeared serially in the *Mercure de France* and *Revue de Paris* in 1909-1911, then published together in 1911 and reprinted and translated in numerous editions throughout the twentieth century, often with erotic illustrations. Its numerous short stanzas, whose titles include: 'Les Seins, les yeux, et la chevelure', 'Les oiseaux de la mosquée', 'La Sultane de l'amour', 'Al Maghreb', 'Les Sorciers', 'L'Astronome' and 'La Voluptueuse' proved especially suitable for musical settings and so the work also found popularity in song.

Toussaint is an interesting figure, both a respected scholarly translator of Arabic and other eastern languages (Sanskrit, Hindi and Persian), and a director of silent films, the best-known of which is *Inch'Allah* of 1922. He had spent many years in the Orient as a young man on military service. This appealing little manuscript was made by the author as a gift for his second wife, Turkish-born Adelaïde Etelka Stefania Braggiotti, who he married in 1925.



[59] **BOUCHER, Lucy, [illustrator]. Adam de la HALLE. Le Jeu de Robin et Marion.** Nice: [Cannes: Ateliers d'Art Ryp for] Éditions Sefer, [1962]. £950

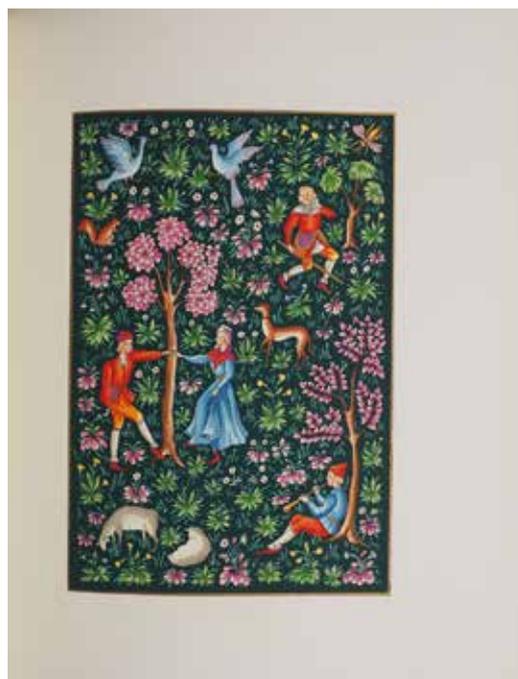
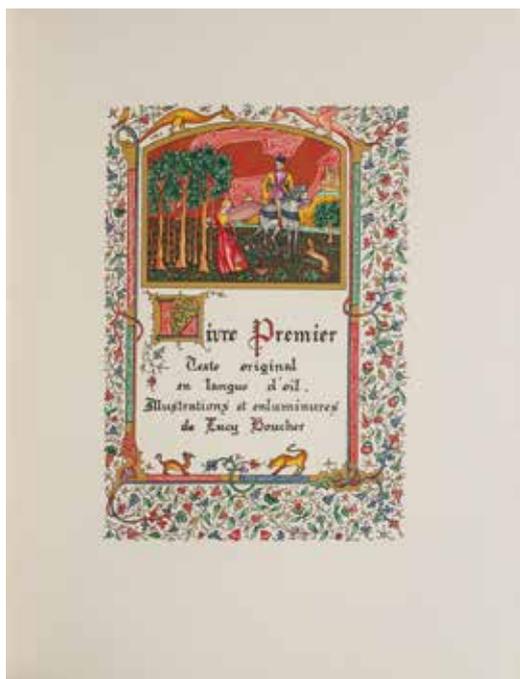
Folio (360 × 270 mm), pp. [116], 55, [3], including 2 decorative titles, plus 16 full-page plates, silk screened and pochoir coloured, some finished by hand in gold and silver, decorative borders in gold and colours to second part, first part in gothic type. Prospectus (signed by Boucher) laid it at rear. Publisher's red morocco gilt, with hand painted circular vellum onlay and 4 metal bosses to upper cover. Original morocco backed silk covered box (joint cracked but secure).



A splendid piece of twentieth-century Medievalism, a tale of courtly love with miniaturist Lucy Boucher's brilliant hand-finished colour plates inspired by tapestries and stained glass. *Le Jeu de Robin et Marion* is usually considered the earliest French secular play with music, written in around 1282 or 1283 — a dramatisation of a traditional genre of medieval French song, the *pastourelle*. The *pastourelle* typically tells of an encounter between a knight and a shepherdess, but Adam de la Halle's version of the story places a greater emphasis on the activities of Marion, her lover Robin and their friends after she resists the knight's advances.

One of 380 copies, this one of 246 'regular' copies after copies with original drawings etc.

Worldcat lists a single copy (University of Antwerp).



[60] **BOURNAZEL, Diane de. Adieu Vat.** Marliac (Corrèze, Limousin), 2016. £8500

Narrow folio (320 × 125 mm), 8 leaves (16 pages), each leaf fully illuminated by hand, mixed media with ink, watercolour and collage. Bound by Armelle Guégant in decorative boards, manuscript labels, matching slipcase.

A UNIQUE ARTIST'S BOOK, A VISUAL POEM OF VALEDICTION MADE BY THE ARTIST ON THE DEATH OF HER LIFE PARTNER. A dance of life and a dance of death combined with the creatures of a medieval bestiary in De Bournazel's extraordinary style. Tumbling figures of men and women, coupled and separated, combine in this moving meditation on mortality. *Adieu Vat* (an archaic French term of farewell) expresses the sense of incomprehension (a lone figure holds a placard reading 'NON', the only word in

an otherwise wordless book), of anger, despair, ultimate acceptance and, occasionally humour and consolation. Made in 2016 the book has been retained by the artist until now.

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 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'.

Her work is represented in private and public collections in France (including the Bibliothèque nationale), the United Kingdom and in the United States (Boston Athenaeum, San Francisco Center for the Book etc).

