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1. **BARBIER, George, *illustrator***. [Piano roll for Beethoven's 8th Sonata, 'Pathétique', Adagio & Rondo]. [Paris]: Édition musicale perforée, c. 1919. **£450***

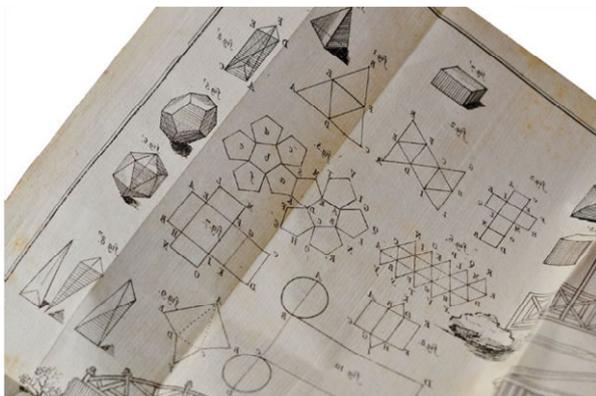
Perforated piano roll with illustrated leader sheet (width 280 mm) with Barbier illustration, dated 1919. Original box.



A DELIGHTFUL LOUIS XV STYLE BARBIER ILLUSTRATION, used by the automatic/player piano roll publisher Édition musicale perforée from 1919 on the leader sheets of their rolls. An unusual Barbier item.

2. **[BLASCHE, Bernard Heinrich]**. **L'Art de modeler en papier ou en carton ou d'imiter et d'executer en petit toutes sortes d'objets susceptibles d'être coloriés ou reconverts de papier, d'écorce, de mousse etc.** Amusement instructif à l'usage de la jeunesse des deux sexes, avec quatre grandes planches renferment plus de 180 figures et dessins lithographiés. Ouvrage traduit de l'allemand, avec plusieurs additions et changemens, par le rédacteur du Porte-Feuille géographique et ethnographique. Mulhouse: Jean Risler et Compagnie, 1818. **£450**

8vo (210 × 125 mm), pp. 99, 4, [1] (errata), plus 8 lithographed plates. A few gatherings lightly browned, otherwise clean and crisp, early ownership inscription. Contemporary marbled boards. Slightly rubbed with very minor fraying at the head and foot of spine.

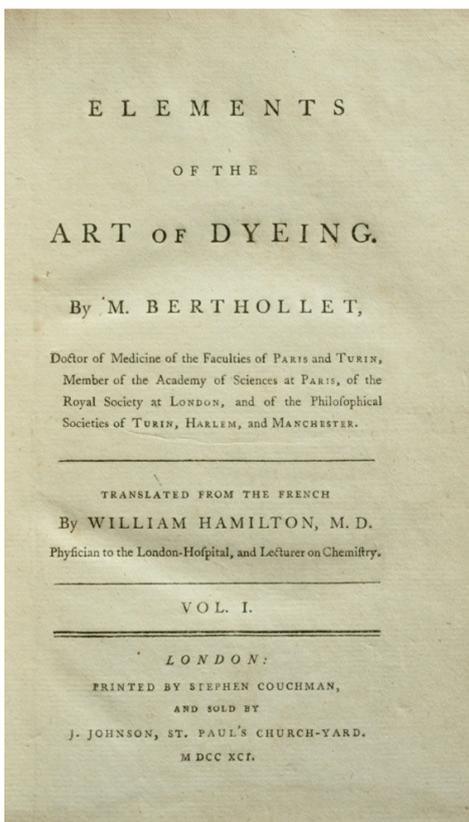


FIRST EDITION IN FRENCH of Blasche's popular book on paper modelling, *Der Papparbeiter, oder, Anleitung in Papp zu arbeiten* (1811). The 8 large folding plates depict an array of miniature folded paper pieces: geometrical shapes, furniture and buildings. One of them is devoted to garden furniture in the oriental style, including a Chinese bridge.

3. **BERTHOLLET, Claude Louis. Elements of the Art of Dyeing...** translated from the French by William Hamilton... London: by Stephen Couchman, and sold by J. Johnson, 1791. £800

2 vols., 4to (205 × 125 mm), pp. Folding engraved plate of dyeing apparatus to volume 2. Contemporary sprinkled calf, panelled spines. Joints expertly and neatly repaired. An excellent copy, pleasingly crisp and fresh throughout.

FIRST EDITION IN ENGLISH of Berthollet's important scientific contribution to the burgeoning European textile industry. Having collaborated with Lavoisier on the latter's pioneering chemical nomenclature and presented some seventeen memoirs to the Academy, the author was already an influential chemist when appointed inspector of dye works and director of the Manufacture Nationale des Gobelins in 1784.

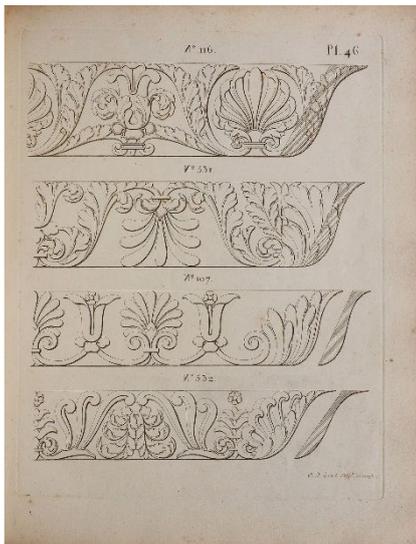


In the *Éléments de l'art de la teinture* Berthollet 'endeavored to place the ancient craft of dyeing on a scientific basis by a systematic discussion of its procedures, coupled with an attempt to find an adequate set of theoretical principles to explain the chemical actions involved. His explanation was that, depending on the variable physical conditions of temperature, quantity of solvent employed, and so forth, when a cloth was dyed the reciprocal affinities of the particles of the dye, the mordants, and the cloth itself were responsible for the kind and quality of dyeing. The colors produced were due to the oxidation of the mordant by the atmosphere' (DSB).

The British edition appeared in the same year as the French, reflecting the market for such a treatise in a country where textile production was becoming one of the most important national industries. A second British edition appeared at Edinburgh the following year and several reprints appeared in the nineteenth century, presumably a measure of the popularity and utility of this scientific manual of dyeing in the British industrial revolution.

4. **BEUNAT, Joseph. Recueil des dessins d'ornements d'architecture** de la manufacture de Joseph Beunat, à Sarrebourg, et à Paris, rue Napoléon, No. 11, contenant tout ce qui a rapport à la décoration des appartements, tels que panneaux, dessus de portes, dessus de glaces, frises, pilastres, montants, rosaces, entablements, moulures, écoinçons, modillons, & &. [Paris, c. 1823].
£1600

Folio (320 × 240 mm), 92 engraved plates (including title). 14-page letterpress catalogue/price list 'Tarif des Ornemens d'Architecture de la manufacture de J. Beunat' bound at opening. Some spotting. Contemporary half sheep, worn, spine partly defective but sound, still a good copy.



FIRST EDITION. A major catalogue of over 700 Empire-style neoclassical plaster ornaments for exteriors and interiors, plus some schemes for entire rooms. Beunat had evidently learned the art of plaster moulding in England before patenting his method in France and establishing his factory at Sarrebourg (Moselle) in 1805. The catalogue was evidently issued with successive price-lists and current catalogue, such as the *Tarif* bound first here, dated 1823.

5. **(BOOKBINDING). [FULLAGER, A.] Bookcraft Thesis. Leather.** [England, c. 1950s].
£250



Manuscript, 4to (230 × 170 mm), pp. 72 plus several full-page diagrams and 10 leaves with mounted leather samples (some tooled) or printed cuttings. Loose leaf and lace-bound in original folder, upper cover with gilt tooled onlay.

A very neatly presented elementary project on leather production and its use in craft bookbinding, with useful samples illustrating the different characters and textures of goat, sheep and calf, and the nature of morocco. There are also colour samples and some examples of elementary lettering and tooling

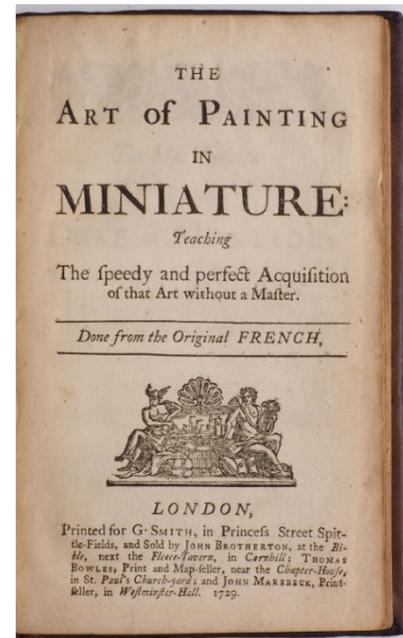
(presumably by the author) who was probably a student at a British technical college. There are two samples of (genuine) eighteenth century book covers and a nice drawing of the binding of the

seventh century Stoneyhurst/St Cuthbert Gospel, the earliest intact European bookbinding.

6. **[BOUTET, Claude, attributed to]. The Art of Painting in Miniature: teaching the speedy and perfect Acquisition of that Art without a Master.** Done from the original French. London: for G. Smith, and sold by John Brotherton; Thomas Bowles; and John Marebeck, 1729. **£1200**

8vo (170 × 100 mm), pp. [10], 100, [6] (including adverts to final page). Woodcut vignette to title, ornamental head- and tailpieces, one small illustration (a 'Mathematical Compass' or a variety of pantograph). Extensive later pencil markings and annotations. An excellent copy preserved in recent panelled calf to style by Philip Dusel, preserving original endpaper with eighteenth-century engraved bookplate of Edward Francklin of Rainham (Norfolk).

FIRST EDITION IN ENGLISH of one of the most influential technical painting manuals of the seventeenth and eighteenth centuries: *Traité de mignature* (also *École de la mignature*), 1673. First printed by Christophe Ballard in 1673, the publisher's initials perhaps giving rise to unproven attribution to one 'Claude Boutet', it appeared in over 30 editions in a variety of European languages over the next 200 years, often with additions and alterations by anonymous authors. The English edition is dedicated to John Montagu, second duke of Montagu (1690–1749) by its anonymous translator. After an exposition of the available colours and materials, the chapters consider in turn: Draperies; Of Carnations [flesh], or the Naked Parts of Painting; Landscips and Flowers; followed



by a short treatise on the advantages of miniature painting over other techniques. The section devoted to flowers is extensive, with detailed instructions on the painting of roses, tulips, anemones ('wind-flower'), carnations, lilies, hyacinths, peonies, crocuses, irises, jasmine, tuberose, hellebores, daffodils, passion-flowers, pinks, pomegranate, indian bean flower and crown imperial, among others.

ESTC: BL, Cambridge, Glasgow, Huntington and Clark Library only. OCLC adds Yale and National Art Library (Victoria and Albert Museum).

7. **BOYLE, Rosalie.** [Album of watercolours, sketches and lithographs. [England: ?Essex, 1862-1870]. £1600

Folio album (266 × 210 mm), 74 leaves (plus several blanks at end) bearing 32 watercolours, 40 pencil drawings (heightened in white), most with captions and 5 small lithographs. Contemporary half morocco album. Endpapers renewed. Front free end paper inscribed 'Rosalie Boyle, 1862'.

AN INTERESTING SELECTION OF WATERCOLOURS, DRAWINGS AND AMATEUR LITHOGRAPHS by a Victorian woman. Some are typical, if very accomplished, holiday or genre scenes, but there is an interesting scattering of domestic scenes: a women sewing, another sitting at a substantial treadle sewing machine, others making mincemeat, crocheting, picking peas, and drawing in an album. Of special interest are 5 original and probably unique lithographs, evidently the work of the same artist, nicely demonstrating the contemporary enthusiasm for amateur lithography among women. Some are trials for letterheads, giving the address: 'The Rookery, George Lane, Parish of Woodford' [Essex]. Among the

travel watercolours are some really lovely seaside scenes and a finely observed interior of a railway sleeping compartment on the Geneva-Paris line.



8. **CAHIER D'ECRITURE et d'ornements** dédié aux Elèves de la Visitation d'Ornans. Ornans: 18 July 1857. £950*

25 decorative watercolour borders on thick paper, the first with title in manuscript. Loose. Plus 20 contemporary tracings (in ink) on tracing paper.

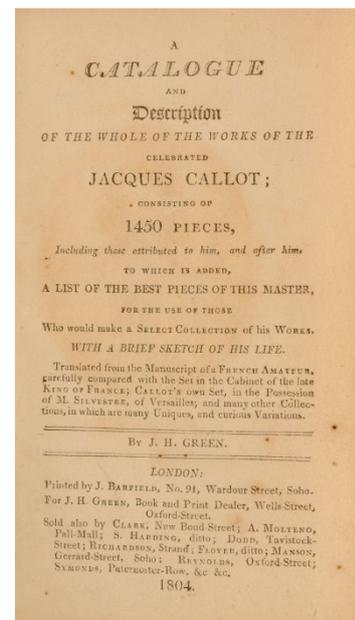
A SET OF BLANK ORNAMENTAL BORDERS DESIGNED FOR THE USE OF CONVENT GIRLS at the monastery of the Visitation at Ornans in Eastern France. Probably models for notecards and letters, as suggested by the contemporary tracings. A wonderful example of contemporary decorative arts in a convent environment, these watercolours are elegantly ornate, incorporating foliage, flowers, vines, swags and birds. The convent at Ornans had been founded in the early seventeenth century and, after the Revolution, refounded as a religious school in 1839 for girls. The Ordre de la Visitation de Sainte-Marie, or 'Visitandines' had existed also from the early seventeenth century, founded as an active order for the visitation of the sick.



9. **(CALLOT, Jacques). GREEN, John Hippisley. A Catalogue and Description of the Whole of the Works of the celebrated Jacques Callot; consisting of 1450 Pieces, including those attributed to him, and after him. To which is added, a List of the best pieces of this Master, for the Use of those who would make a select Collection of his Works. With a brief Sketch of his Life. Translated from the Manuscript of a French Amateur, carefully compared with the set in the Cabinet of the late King Of France; Callot's own Set, in the possession of M. Silvestre, of Versailles; and many other Collections, in which are many Uniques, and curious Variations. London: Printed by J. Barfield.. For J.H. Green, [and others]. 1804. £220**

12mo (155 × 88 mm), pp. xx, 51, [1], 4 (adverts), etched frontispiece, printed portion of etched wrapper cut down and mounted on endpaper. Green half morocco, c. 1900, spine lettered in gilt. Rubbed. Bookplate and inkstamp (to verso of front free endpaper) of Peter Streuli. A good copy.

FIRST EDITION OF THIS EXTENSIVE CATALOGUE OF THE ENGRAVED WORKS OF CALLOT. Green traded in Wells Street (off Oxford Street) as a bookseller, printseller and publisher of prints c. 1801-18, also trading as a boot dealer (according to the BBTI online). The adverts list Green's publication, *The Complete Aquatinter*, as well as several prints, etching and engraving tools as well as 'Drawing taught at Home and Abroad'.

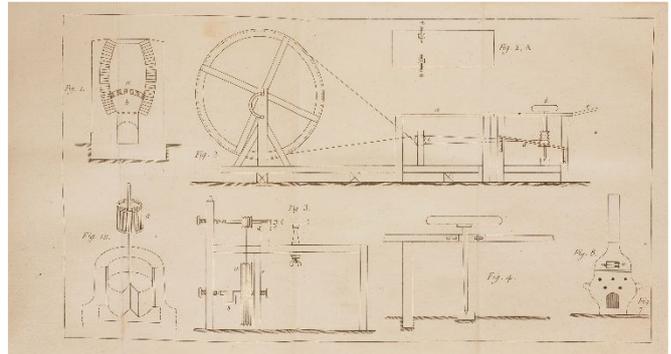


10. **(CERAMICS). [OPPENHEIM, M.] L'Art de fabriquer la poterie façon anglaise; contenant les procédés et nouvelles découvertes, la fabrication du minium, celle d'une nouvelle substance pour la couverte, celle des couleurs vitrifiables, l'art d'imprimer sur faïence et porcelaine, et un vocabulaire de termes techniques et chimiques. Avec gravures. A l'usage des fabricans et de ceux qui veulent établir des poteries... Paris: [P.N. Rougeron], librairie de A.G. Debray, 1807 £650**

12mo (175 × 105 mm), pp. 298, plus 2 folding engraved plates. One opening slightly soiled. Uncut in original sprinkled wrappers, printed spine label. Spine rubbed, affecting label, minor

creasing. Contemporary bookseller's label (Frères Perisse, Lyon) inside front cover. An excellent, crisp, unsophisticated copy.

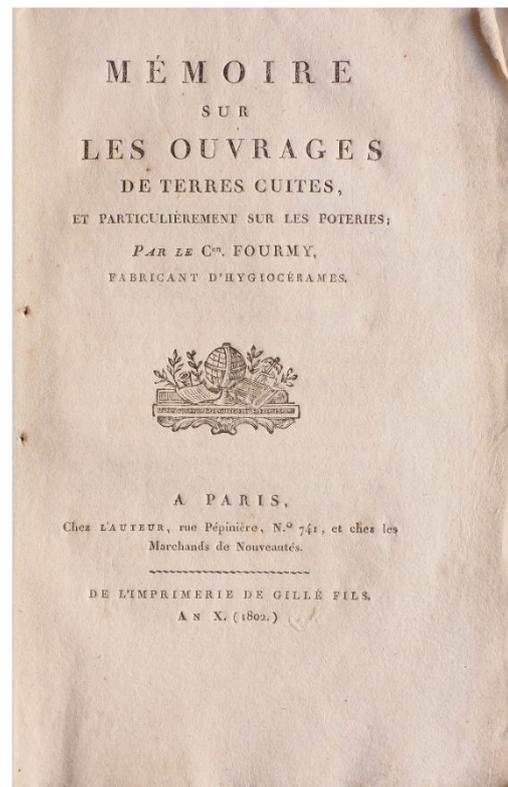
FIRST EDITION, an account of advanced English pottery techniques, mainly derived from those of Wedgwood. Instructions for decoration include both bas relief and transfer printing techniques, both relatively new methods in France. The plates depict English potter's wheels and a kiln. Edme Jean Baptiste Bouillon-Lagrange contributed chemical data.



11. **(CERAMICS). FOURMY, [Jean]. Mémoire sur les ouvrages de terres cuites et particulièrement sur les poteries...** Paris: chez l'auteur... et chez les Marchands de Nouveautés, 1802. **£650**

8vo (210 × 120 mm), pp. 95, [1]. Uncut, stitched in original blue wrappers. Slightly dusty, cords lightly loose, but a very good, unsophisticated copy.

FIRST EDITION of an influential pamphlet by a well-known French ceramicist, considering contemporary pottery from a hygienic point of view, and recommending his own newly-developed 'hygiocerames'. Surveying the existing methods of production and glazing, he identifies numerous health risks in underfired pottery and in glazes using metal oxides. Wedgwood's Etrurian pottery and his hugely-successful white Queen's Ware come in for particular censure, though its popularity is conceded. The pamphlet was part of a major enquiry into ceramic production in France initiated by the Sèvres factories.

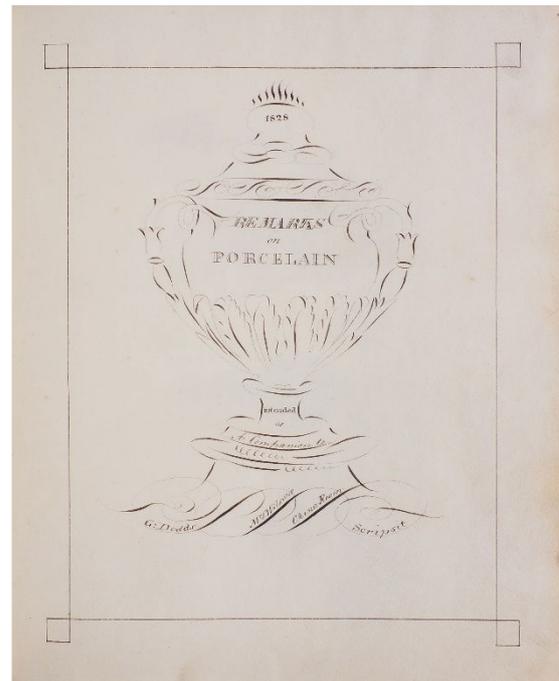


12. **(CERAMICS). WILSON, Sophia. DODDS, G[eorge, the reverend]. Remarks on Porcelain** intended as a Companion to Mrs Wilson's China Room. Gainsborough [Lincs], [July 9, 1828]. **£4500**

Manuscript on paper, 4to (250 × 195 mm), ff. [3], 1-75, 77-122 (f. 76 skipped in original pagination, text continuous) plus 5 hand coloured lithograph plates (one, a duplicate, loose) and one printed ceramic transfer print on thin paper (also loose). Plates watermarked 1825, text 1827. Marginal staining to fore-edge, more noticeably towards the end. Contemporary straight grain green morocco, gilt. Extremities rubbed. Stencilled ex libris 'S. Wilson. Oxton Hall, later bookplate of Graham Pollard.

AN ILLUSTRATED COMPANION TO THE PRIVATE CHINA COLLECTION OF MRS SOPHIA WILSON OF LEDSTONE (Yorks), beginning a history of ceramics from its beginning to the date of composition, including the origins of porcelain in China, and recent developments in Europe by Wedgwood and the factories of Sèvres, Dresden and Berlin. There is also an interesting account of the process of contemporary British transfer decoration, illustrated with an original transfer paper.

'When the paper comes from the printing press, it is, of course, found to be stamped with the intended pattern. It is then delivered, while wet with the colour, to a girl, who cuts off the



superfluous paper with a pair of scissors, and passes it to another girl, who immediately applies it to a piece of biscuit ware, and then delivers it to a third who fixes it more firmly by rubbing it very hard with a piece of flannel tightly rolled' [and so on].



The lithographs are evidently original (and probably not published elsewhere) and the manuscript may have been destined for private publication in lithograph, since we know that Dodds prepared a similar collection guide for Mrs Wilson's collection of fossils *Companion to the Minerals and*

Fossils, Contained in the Ledstone Museum (1827), privately printed. It is also known that the Wilsons had moved by 1834 to another part of Yorkshire, living at Oxton Hall near Tadcaster from 1841.

Sophia Wilson was evidently a major collector. The last few pages of the manuscript contain a description of her china rooms: with a vast Chinese ceiling lamp, two Sèvres urns (the gift of George IV), 'a group representing a bower formed of espaliers and flowers in which is a negro with a flower basket, the gift of the Marchioness

of Hertford', together with other gifts from the Earl of Strathmore, the Countess of Darlington, Countess Fitzwilliam and the Countess of Lonsdale (and several others).

The author, George Dodds, was curate of Rochdale (Lancs), then Gainsborough (Lincs). He was educated at Pembroke Hall, Cambridge and became chaplain to the Marquis of Queensberry.

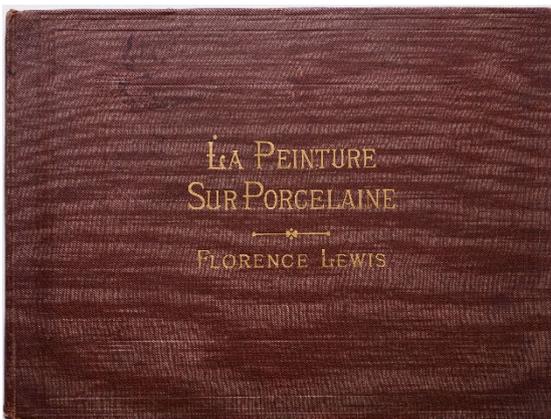


13. **(CERAMICS). LEWIS, Florence.** *Cours de peinture sur porcelaine...* traduit de l'anglais par E. Roubaud. Paris [London]: Cassell et Compagnie, 1883. £400

Oblong 4to (184 × 245 mm), pp. 52, [2] (adverts), plus 16 mounted chromolithograph plates, wood engraved illustrations. Occasional minor offsetting from mounting paste to blank versos or margins. Original cloth, gilt. Slightly rubbed, but a very good copy.

FIRST EDITION IN FRENCH of *China Painting* (also 1883) by Florence Lewis, one of the most successful and prolific artists working for the Lambeth Doulton potteries, who produced many thousands of designs for the pottery's immense output exported throughout the British Empire and beyond. She was notably the decorator of what was (in 1893) the world's largest vase, commissioned by the Indian Prince Gaekwar of Baroda from Doulton, exhibited at the Worlds Fair in Chicago.

Lewis 'worked at the Minton Art Pottery Studio in London before



joining Doulton's new Art Pottery in Lambeth around 1874. Miss Lewis became supervisor of Doulton's Faience department in 1880, training the younger woman artists, and in 1883 she wrote a book about china painting for amateur and professional students. Her work was admired by Queen Victoria, who bought a tea service decorated with primroses in 1887' (Wiener Museum of Decorative Arts).

Rare: Worldcat lists the Cambridge University copy only of the French translation.

14. **CHRETIEN, Gilles-Louis. Edme Mentelle membre de l'institut.** Dess. p. Fouquet. gr. p. Chretien inv. du physionotrace ... Paris, [between 1795 and 1799]. £2000*

Small round aquatint portrait (74 mm diameter, the image itself 55 mm), a fine impression in very good condition; (later?) metal frame.

AN AQUATINT PORTRAIT PRODUCED BY PHYSIONOTRACE, 'the first system invented to produce multiple copies of a portrait, invented in 1786 by Gilles-Louis Chrétien (1774–1811). In his apparatus a profile cast by a lamp onto a glass plate was traced by an operator using a pointer connected, by a system of levers like a pantograph, to an engraving tool moving over a copper plate. The aquatint and roulette finished engraved intaglio plate, usually circular and small (50 mm), with details of features and costume, could be inked and printed many times. One description mentions that a sitting could take as little as six minutes and within four days a dozen impressions could be delivered, hand-colored if desired, with the copper plate, for fifteen francs ...

'Physionotrace was very popular in France, where it had a detrimental effect on miniature painting and engraving. At the Salon of 1793, one hundred physionotrace portraits were exhibited. Three years later that number increased to six hundred. The physionotrace portrait replaced the miniature and was used as frontispiece



illustrations in a number of books, but it was not until the advent of photography that the portrait was truly 'democratized' (Photoconservation.com, *sub Printing Processes*). Thomas Jefferson had his portrait done in Paris by physionotrace in 1789 (now lost, though a print was made in 1801: see Alfred L. Bush, *The Life Portraits of Thomas Jefferson*, p. 9).

Chrétien was a cellist in the *chambre du roi* at Versailles and worked initially with the miniaturist Edme Quenedey des Riceys to produce his portraits. They separated in 1789, and Chrétien went into partnership with the engraver Jean Fouquet (d.1799), responsible for the etching here. The subject is Edme Mentelle (1730–1815), geographer, who was elected to the Institut de France in 1795.

15. **COLLIS, F. P. [?Miss]. [A Watercolour Sketchbook].** London and Ireland, c. 1890. **£1200**

Oblong 16mo (85 × 115 mm), 40 leaves with 78 pages bearing images, mostly full page watercolours some forming part of a double-page view, one additional loose watercolour. Some pencil captions and later numbering. Original linen covered boards. Binding rather worn, contents very fresh. Manuscript notes to cover and prelims.



A charming and accomplished sketchbook filled with diminutive watercolours of views in Ireland, including rugged landscapes, seascapes, woodland and buildings. Most are captioned and denote locations in Wicklow and

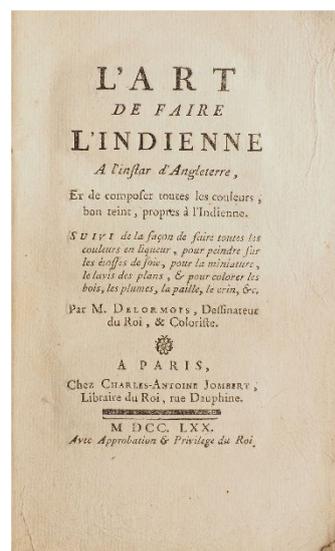
Kerry. The owner has added initials 'F.P.C. and an address in Hackney (London) to the upper cover, and another inscription 'Miss Collis' gives an address in Harlesden.



16. **DELORMOIS. L'Art de faire l'Indienne a l'instar d'Angleterre, et de composer toutes les couleurs, bon teint, propres à l'Indienne. Suivi de la façon de faire toutes les couleurs en liqueur, pour peindre sur les étoffes de soie, pour la miniature, le lavis des plans, & pour colorer les bois, les plumes, la paille, le crin, &c.** Paris: Charles-Antoine Jombert, 1770. **£500**

12mo (177 × 110 mm), pp. xxiii, [1], 94, [2]. Uncut in contemporary blue wrapper, stiffened with contemporary printer's waste, traces of early manuscript label to spine. A very good, unsophisticated copy.

FIRST EDITION, PROBABLY THE FIRST BOOK DEDICATED EXCLUSIVELY TO CALICO PRINTING (L'indienne). The author describes pattern design, woodblock cutting, methods of block printing, and numerous colour formulae. The latter, as explained in the introduction, can equally be adapted to silk dying and painting for makers of artificial flowers, for fan painting and for colouring straw, wood, leather and paper.



The book also provides a valuable account of the different designs *à l'indienne* (chintz) then in vogue.

Printed calicos were the dominant force in English and French fashion of the eighteenth century, having first been introduced as originals imported from India in the seventeenth century and then eagerly copied by Europeans. By Delormois's time, the English led the way in technical innovation, but

were soon matched by the superb productions of pioneers such as Oberkampf, the originator of *toile de jouy*.

Separately published, the work was marketed as a 'suite' to Delormois's earlier *Nouveau Teinturier parfait* (1716), and contains a half-title and drophead title to that effect.

Quérard, V, 359-360.

17. **(DRESSED PRINT). [Mary Magdalene].** [Probably French but the print Augsburg: Martin Engelbrecht, eighteenth century]. **£900***

Engraved print (255 × 180 mm), cut, hand coloured and dressed with several fabric fragments, some with metallic threads, metallic lace details and ground glass. Neatly stitched at an early date to a ruled paper mount. Later giltwood frame, with framer's label (Collard 'doreur sur bois, Versailles', c. 1830-40).

A STRIKING AND WELL PRESERVED DRESSED PRINT cut from one of the popular devotional prints by Martin Engelbrecht. The weeping Magdalene has been laid to a glazed paper giving a dramatic black-sky background, her robes are embellished with three different

brocade fabrics (two with metallic thread), and the print further enhanced with hand-colouring, some metallic lace and ground glass. As often, the 'dressing' has been ingeniously applied both under and over the surface of the original engraving. The print includes Mary's traditional attributes of a cross, a book, a myrrh jar and skull, while her left foot rests on a globe or orb.



The fashion for 'dressing' prints existed probably from the origin of printed illustrations themselves, though it was a widespread, predominantly female recreation during the seventeenth and eighteenth centuries, often with a devotional or mediational intent. It is hard to be sure when the print was dressed or adorned. The print dates from the mid eighteenth century. Having been stitched at 10 points around the margin to a ruled

backing paper, it must have been framed in the following century, to judge by the framer's label. The colouring and character of the applied materials suggest it was adorned in the eighteenth century, though the problem of dating is compounded by the widespread use and recycling of earlier materials.



18. **DUBUFFET, Jean. Memorial de la petite exposition de dessins et de peintures de Jean Dubuffet** joyeusement organisée à Bruxelles en décembre 1949 par l'auteur et son ami Geert van Bruaene pour l'inauguration de sa nouvelle boutique: *Le Diable par la queue*. Paris: E. et J. Desjobert, 1949. £700

Square 8vo, pp. [8], lithographed throughout with cover image and 2 full-page illustrations, on brown paper, stitched at spine. Glassine wrapper with label of collector Fred Feinsilber. An excellent copy.

FIRST EDITION of this lithographed catalogue for Dubuffet's exhibition at the Brussels gallery of Geert van Braene, his first European exhibition outside Paris. The rear cover notes the limitation to 600



copies printed '...en hâte, pour qu'elle soit prête à la date de l'exposition.' The entire catalogue is lithographed from the artist's handwriting: it includes 24 pieces, 1944-1949 including portraits of Jean Paulhan and Francis Ponge and important paintings from his journeys to Algeria: *Nuit joyeuse* (1949, now National Museum of Art, Osaka) and *L'Arabe au fusil* (1948, sold for just over £900,000 in 2009). Dubuffet had published his *L'Art brut préfère aux arts culturels* earlier in the same year. Worldcat lists copies at: RKD Netherlands Institute for Art History, British Library, Frick, Hofstra and Northwestern Universities.

19. **DUMOULIN.** *Étude sur la transformisme* [and] *Dictionnaire botanique*. [Belgium, Herstal, prov. Liège, 1920s- c.1943]. £9500

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



THE LIFE WORK OF A BELGIAN NATURAL HISTORY ENTHUSIAST, A MASSIVE AND EXTRAORDINARY COLLECTION OF GATHERED KNOWLEDGE, ILLUSTRATED THROUGHOUT WITH THOUSANDS OF THE AUTHOR'S DISTINCTIVE NAIVE WATERCOLOURS. The manuscript, in four volumes (one elephant folio, three folios), consists of complex visual arrangements of

data which often extends over huge folded charts, each leaf filled to its maximum extent in neat manuscript in coloured inks. Though undated, it includes materials gathered in the period c. 1920-1943 and perhaps before, and in an inserted note, the otherwise unknown compiler describes the work of 'most of my life'. It would appear to be the work of an amateur

rather than an academic specialist, hence its striking originality as a work of popular science.



The large folio volume is really a huge collection of charts devoted to human anatomy, animal and plant biology, the fossil record and evolution (or *transformisme*). Botany makes up the largest proportion, but there are sections on insects, reptiles, birds, flying lizards, marsupials and mammals. Dumoulin also had an interest in Africa and there are sections on the Sahara and on the Belgian Congo. The focus is worldwide and is drawn from reference works rather than original research, but the arrangements are highly idiosyncratic. Several evolutionary charts are attempted, mentioning Linnaeus, Darwin, Lamarck and Jussieu.

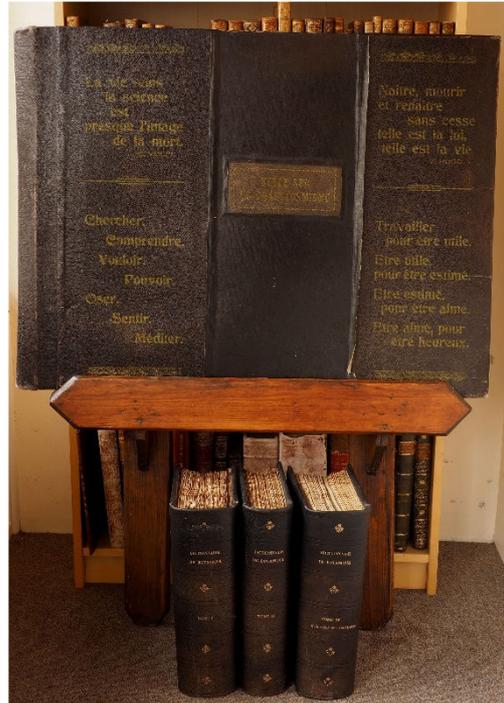
The *Dictionnaire botanique* is a large 3 volume compilation mainly devoted to botanical classification, from the smallest mosses and seaweeds, to exotic flowering plants and forest trees. Like the larger folio volume, these volumes are illustrated throughout, with accompanying text in coloured inks

and often containing emblematic figures of human figures appropriate to the origins of the plant: including Africans and Americans. They have apparently been bound from a large number of separate files (whose stiff paper cover with labels are preserved) each devoted to a different botanical family. The third volume contains additional materials at the end, including a study on Pasteur and germs, another on insects and another on bird classification. Like the preceding parts, these are also copiously illustrated in colour.



We have discovered almost nothing of Dumoulin himself, though various details place him in the French-speaking Walloon region of Belgium around Liège. He includes a couple of leaves devoted to Belgium, one with an interesting historical schema (including a memento of various gas attacks in

the Great War). A couple of inserted letters are to Belgian academic scientists and one expresses Dumoulin's hope that his work would end up at a University. The cover of largest volume bears various mottos, perhaps a personal credo: 'La vie sans science est presque l'image de la morte, C. Volpi', 'Chercher. Comprendre. Vouloir. Pouvoir. Oser. Sentir. Méditer', 'Naître, mourir et renaître sans cesse, telle est la loi, telle est la vie. V. Hugo' and 'Travailler pour être estimé. Être estimé pour être aimé. Être aimé pour être heureux'. The wooden stand suggests an intention for display. Whether this was an elaborate teaching aid, or simply an almost-incredible recreation, is an open question.



20. **ELLIS, John.** *Essai sur l'histoire naturelle des corallines, et d'autres productions marines du même genre, qu'on trouve communement sur les côtes de la Grand-Bretagne et D'Irlande; auquel on a joint une description d'un grand polype de mer pris auprès du Pole Arctique, par les pêcheurs de baleine, pendant l'Été de 1753.* La Haye: Pierre de Hondt, 1756. **£2500**

4to (272 × 210 mm), pp. xvi, 125, [3] (publisher's adverts), plus engraved frontispiece and 39 plates (5 folding), all with contemporary hand colouring. Text lightly browned throughout, heavier to some gatherings towards the beginning, the plates unaffected. Contemporary porphyry mottled calf, gilt, panelled spine with 5 raised bands, red morocco label, gilt edges. Rubbed, with a little more wear to corners and a few abrasions, but a very good copy. Early letterpress-printed bookseller's label to verso of one preliminary ('Se vend a Toulouse, chez Dupleix et Laporte...'), inscriptions 'Fr. Jadelot' and 'Ex Libris Veillet' to verso of frontispiece.



**FIRST EDITION IN FRENCH of
Natural History of the Corallines
(1755), ALL THE PLATES WITH
CONTEMPORARY HAND
COLOURING (ordinary copies with
plain plates and deluxe coloured**

copies are noted in the publisher's adverts at the end, the latter described as 'en Grand Papier').

John Ellis, with Daniel Solander, confirmed that corals were animals, not plants as previously assumed, and his work provided the basis for the later understanding of coral reefs. 'Ellis's zoophyte descriptions and professionally drawn engravings, and his scientific



approach, were outstanding. His two longest books, *Natural History of the Corallines...* and the posthumous *Natural History of Zoophytes* (1786, partly written by Solander), were seminal. In the 1750s he was one of the British Museum's first noteworthy scientific visitors. He became a fellow of the Royal Society in 1754 and was its Copley medallist in 1767' (*Oxford DNB*).

He had begun researching corals from Anglesey, arranging them in artistic 'landscapes' (like the one that forms the frontispiece here) for natural history enthusiasts

(including the Prince of Wales). He then made a tour of the Thames Estuary and North Kent coasts, where he collected specimens on the Isle of Sheppey, Whitstable (where he was aided by oyster fishermen) and Ramsgate. Later expeditions around Brighton ('Brighthelmstone') were accompanied by George Dionysius Ehret, who prepared many of the drawings for the engravings in this book made by James Kirk, J. Mynde and H. Roberts. Further observations include specimens from Jamaica and the coasts of New York and Virginia.

The plates in de Hondt's edition are printed directly from the copper plates of the London edition, with the English text effaced (but just visible) from the plate at the foot of the frontispiece. The English edition had not been offered with coloured plates.

Nissen, BBI 590; Plesch, p. 217; Henrey, II, p. 283.



21. **(ENGRAVING). Le Recu[e]il des secret pour graver à leau forte de brun... se fair le xx xbre mil six cent quatre vingt douze... [France, ?vicinity of Marseille, 1692-3].** £2000

Manuscript, oblong 4to (162 × 230 mm). 50 leaves, of which the first 9 (paginated 'a'-'u') and the last 2 bear text (mostly on both sides), the remainder blank save for original pagination. Text in French, usually legible. Original limp vellum over stiff paper reused from an earlier legal document, with title in manuscript to upper cover, arms to lower cover (plus several other markings and inscriptions, faint or deliberately obliterated). Soiled and cockled, old stitched repair to upper forecorner of upper cover.

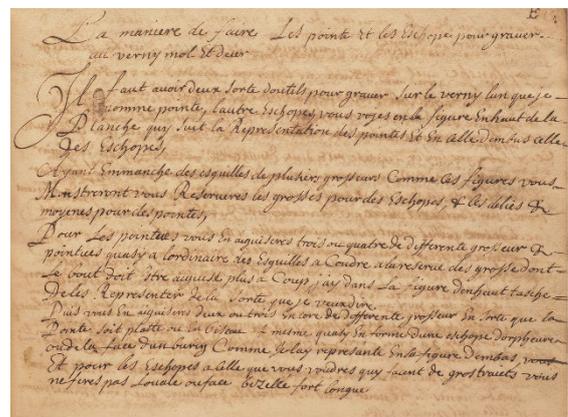


MANUSCRIPT INSTRUCTIONS FOR ENGRAVING. Comprising excerpts ('secrets') on the art of etching and engraving from Abraham Bosse's *Traité des manieres de graver en taille douce* (first published in 1645), several other technical instructions, two medical recipes and a short account book of its owner, who evidently practised as an engraver, for the year 1693.

There are 9 selections from the opening of Bosse's treatise, all concerning the preparation of the varnishes, acids and their application to the plate, plus the preparation of tools and points for etching, including an *échoppe* (or

etching-needle) and techniques for controlling them on the plate:

'La manière de faire le vernis dur pour graver a leau forte sur le Cuivre;... de faire la mistion du suif et huile pour couvrir les planches...;... pour faire la ditte eau forte;... dapliquer le vernis sur la planche;... de faire saicher le vernis sur la planche avec le feu;... de faire les pointe[s] et les eschopes pour graver au verny mol et deur;... de gouverner les pointes sur la planche; de faire le verny mol ensemble le moyen de sen servir et autre particularitez;... dapliquer le verny sur la planche;... de faire le vernix dur & mol seront blanc...'



Added to this are recipes for two further varnishes, preparations of gold, silver and bronze ('larain

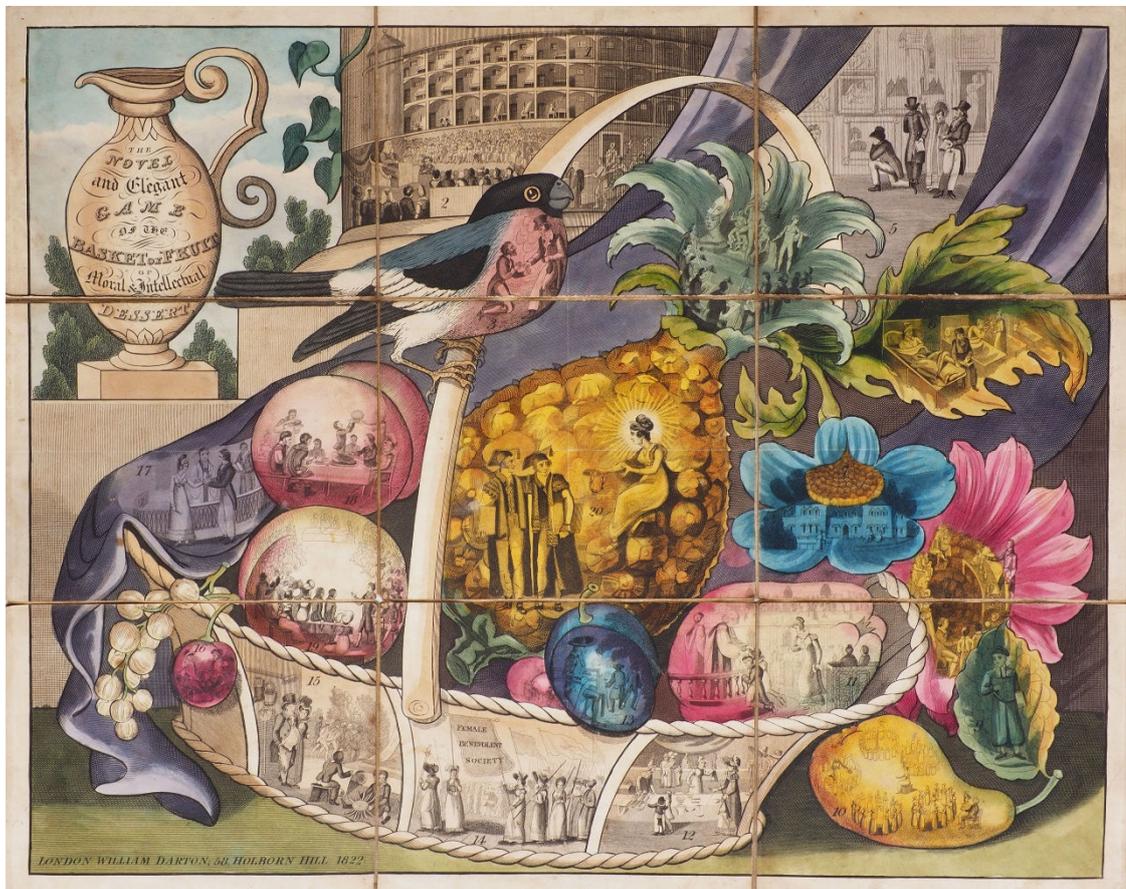
albon') and a method for transferring prints to glass. The medical recipes are for urine retention and inflamed eyes ('mal des hieux').

The book has been used, briefly, as an account book, with c. 3 pages of interesting entries for 1693, noting several agreements made for engraving or other artistic work, apparently in the vicinity of Marseilles. The writer paid 2 livres 2 sous to a Mademoiselle de Sieubert for four pictures (including one of children at play and a Saint Jerome); several figures are noted for plates either made or

bought. In another entry over 200 livres are paid for a picture of Christ in the Garden by Bedeau (probably Pierre Bedeau, *peintre ordinaire du roi*, who died at Marseille in 1707).

The owner/maker's name has been rubbed away from the cover, though the arms on the lower cover may be helpful in identifying him. A note to the front pastedown, probably in a different hand gives the name of a Monsieur de Magny, rue de la Bucherie, Paris.

22. **(GAME). DARTON, William, publisher.** The novel and elegant Game of the Basket of Fruit or moral and intellectual Dessert. [The Delicious Game of the Fruit Basket containing a literary treat for a party of Juveniles... (*slipcase title*)]. London: William Darton, 58 Holborn Hill, 1822. £4800*



Engraved sheet (400 × 500 mm), hand-coloured, dissected in 9 parts and mounted on linen (original). Light duststaining, small splits to linen, which is soiled on verso. Folded in original slipcase with engraved and hand-coloured label (original printer's label to verso). Slipcase restored at edges. With original rule book: 'An Explanation of, of Key, to the Delicious Game of the Fruit Basket', [R. & A. Taylor for] William Darton, 12mo (132 × 86 mm), pp. ii-vi, [7]-72, including ads, wanting most of title-page (supplied in recent facsimile tipped in). Original blue wrappers with printed label. Dusty and rubbed with some tears at spine.

ONE OF THE STRANGEST AND MOST OPULENT REGENCY VARIANTS OF THE TRADITIONAL GAME OF THE GOOSE, with just 20 positions laid out across the luxuriant (and unarguably delicious) fruit basket. Aimed at a young audience, the game includes positions for: a penitentiary, the Royal Academy, an infirmary, a chemistry lesson, schools, a bazaar, Greenwich and Chelsea pensioners, a Female Benevolent Society, a Bible society, culminating with the female personification of 'Glory inciting an

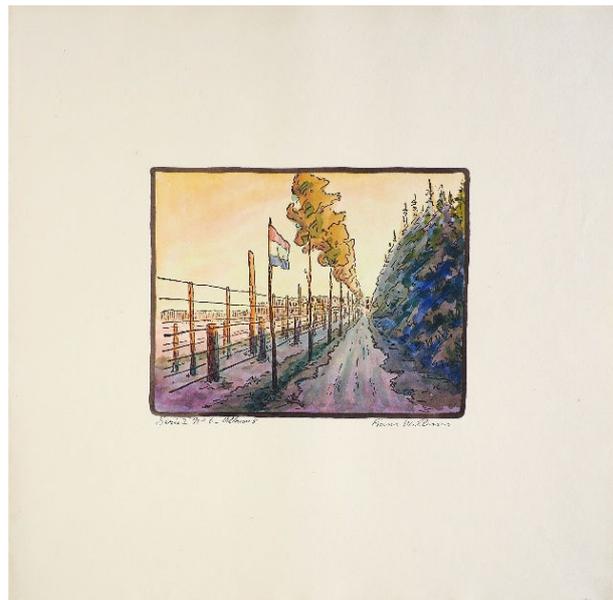
Oxonian and a Cantab Student to Emulation, Learning, and the Arts'. The deliciousness of the fruit basket and the novelty and elegance of the board is strictly tempered by the moral and intellectual content of the Explanations, which run to several pages for each position.

Rare: Worldcat lists copies at Morgan and Library Company of Philadelphia. There is also a copy in the V&A (with a variant of the rule book). Seville, *The Cultural Legacy of the Royal Game of the Goose*, 2019, pp. 170-2 and p. 119.

23. **(GREAT WAR). WILLEMS, Frans. La Belgique en cage et un coin de Belgique libre. Opgesloten België en een hoek van vrij België.** [Netherlands, 1915].
£2250

12 fully hand coloured lithographs (each c. 140 × 168 mm, sheet size 340 × 340 mm), each signed by the artist, with tissue guards (one torn away) and printed caption sheets. Loose as issued in original cloth portfolio with ties. Slightly rubbed and spotted.

AN ATMOSPHERIC SERIES OF WATERCOLOURED PRINTS OF THE GERMAN-CONTROLLED DUTCH-BELGIAN BORDER IN 1915 (some showing the German electric fence) by a Belgian artist in exile in Holland. Issued in very small numbers (perhaps no more than 20



copies), it is marked 'Série 1', but no more were produced.

In 1915, to put an end to clandestine cross-border traffic, the German authorities closed the border between Holland and Belgium, by erecting a high-voltage wire fence. It was erected between April and August 1915. On Belgian territory, it ran from the German border, just behind Vaals (Limbourg), all the way to the Belgian coast. The *Elektrische Grenzabsperrungszaun* claimed many lives, often due to a lack of knowledge of how electricity works, but very quickly, smugglers refined their methods and the border was never completely sealed.

Willems had studied in England (notably the watercolours of Turner) but was at home with his

family in Belgium when war broke out, fleeing to Holland in 1914, where these remarkable and evocative prints were produced and published the following year.

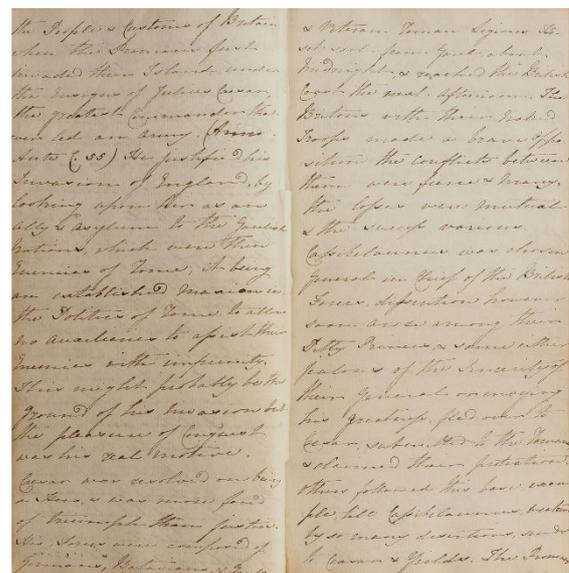
No copy found in Worldcat.



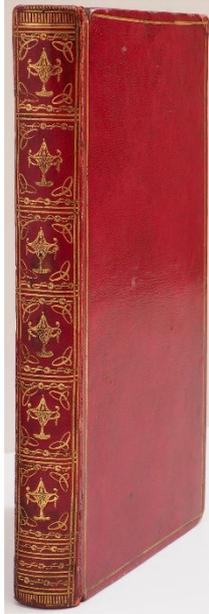
24. **HILLIARD, Lettice Elizabeth (née HALLETT).** [Commonplace book]. England, early 19th century. **£500**

Manuscript, tall 8vo (211 × 106 mm), pp. [28], [2] blank, [3], [160] blank, [80]; early nineteenth-century polished red calf, smooth spine decorated gilt with run motifs, marbled endpapers, all edges gilt; a little rubbed and marked in places, short crack to lower joint at foot, but sound; signed 'Lettice Elizth Hallett' on the front flyleaf.

Lettice Hallett (1787–1859) was the eldest daughter of the Radical reformer William Hallett of Denford Park, near Kintbury, in Berkshire. She married solicitor Nash Crosier Hilliard (1789–1844), of Grey's Inn, in 1819. The three-page section of writing here, dated 20 November 1825, records 'A list of the several person of the respective Families of Nash Crosier Hilliard and of Lettice Elizabeth Hilliard living at this Period': Hilliards, Halletts, Nelsons, and Fowles. The first section, for which the book has



been turned on its side, in oblong format, contains poetry: a 24-line poem 'On Science' ('E'er yet the Morn of Science rose on Earth ...') by 'W. D.'; 'Lines found deeply engraved on the Bark of a large Tree in the Neighbourhood of Mentz [i.e. Mainz] in Germany'; 'Music' by William Strode (1598–1645; 'When whispering strains do softly steal ...'); 'To a Friend in Distress' ('Shrink not to meet with adverse fate or part, /



When black the scene, then bravely arm your heart ...'); 'The Morning before the Ball', 'The Morning after the Ball', and extracts from 'The Traveller' and 'The Deserted Village' by Goldsmith.

The other end of the book (for which the book has been flipped over to write) is taken up by a history of England, seemingly paraphrased, and expanded, by Lettice from Trusler's *Compendium of Useful Knowledge* (1784 and later editions), from the Ancient Britons up to William the Conqueror and his sons.

25. **(JUVENILE). [ADAM, Victor, CAROT and HUBARD, illustrators].** *Nouvel Album de dessins mis à la portée de la jeunesse par divers auteurs.* Paris: J. Langlumé, [c. 1830s] **£850**



Oblong 4to (165 × 242 mm), lithographed title and 24 plates by Becquet after Adam, Carot and Hubard, all hand-coloured. Occasional smudging of colours and transfer to opposing plate versos, but mostly very clean and neat, a few imprints partly trimmed at right hand margin. Later quarter calf. An excellent copy.



A very appealing romantic era book of drawing designs for children, with animals, flowers, occupations and costumes.

Not located in Worldcat.

26. **(JUVENILE). Abecedarios [and] Aleluyas por el Abecedario.** Madrid: J. M. Marés, 1868. £750*

Two single sheets, folio (440 × 295 mm), each with 24 woodcut squares, each for a letter of the alphabet, letterpress imprints. The second example lightly browned. Excellent card mounts with mylar. Very good examples.

TWO RARE AND DECORATIVE SPANISH ABCs FOR USE IN THE SCHOOLROOM, each with decorative woodcut squares for the letters of the alphabet. The dated example (1868) depicts men and women in a range of roles and occupations (a bagpiper, children, drummer, florist, calendar seller, etc) within attractive roundels with palms, the captions of each are divided into syllables. This sheet is numbered '13, pliego 2', indicating it was probably part of a series of educational plates (unidentified). The undated example is not

numbered and has a different sequence of decorative squares illustrating a range of contemporary occupations: including a shoemaker, carpenter, dentist, barber, grape seller, doctor, organist and acrobat. In each case the letter of the alphabet is given with a corresponding number.

J. M. Marés was a prolific publisher of juvenile literature and chapbooks in Madrid. Worldcat lists a number of his large-format woodcut sheets, but neither of these titles, nor any other ABCs.



27. **(JUVENILE MAGAZINE). [WOODALL, E. and S. HORN]. The Kingsland Mercury.** [Mardol Head, Shrewsbury], 1854. £1250

Manuscript on paper, 18mo (112 × 90 mm), ruled in double columns, neat calligraphic headings. Some with original stitching, comprising:



1. [Supplement to the Mercury. Monday March 6th, 1854], pp. [4].
2. [Kingsland Mercury. April 3rd, 1854], pp. [4] (only, a fragment).
3. [The Kingsland Mercury Supplement. April 9th, 1854], pp. [8].
4. [The Kingsland Mercury And Advertiser. April 29th, 1854], pp. [16].
5. [The Kingsland Mercury Supplement]. April 29th, 1854], pp. [12].
6. [The Kingsland Mercury And Advertiser]. Tuesday October 10th, 1854], pp. [20].

PARTS OF AN ILLUMINATING HOME-MADE JUVENILE MAGAZINE, WITH NUMEROUS ENTRIES CONCERNING THE CURRENT WAR IN THE CRIMEA AND A LONG POEM ON THE EVILS OF SLAVERY IN AMERICA, APPARENTLY OTHERWISE-UNPUBLISHED.

There are six issues or part issues, presumably produced as a schoolboy or schoolgirl entertainment, interesting as both an example of the home-made magazine and as a contemporary popular record of Britain's entry into the Crimean War. It includes the Queen's message declaring war on Russia, together with short comic tales, mock letters to the editor (one chiding tardy borrowers of the magazine), poetry, 'home news' and short stories such as 'The Crippled Orphan Of Tyrol'

(probably inspired by a similar titled piece in the Leisure Hour, 1852).

The Woodall family were apparently clothiers in Mardol Head, one of the central neighbourhoods of the market town of Shrewsbury. Pigot's National Commercial Directory for 1828-9, lists a John Woodall [1807-1892], perhaps father of one the manuscript's makers, as a clothes dealer there. One of his nine children was named Edward (1839-1929): if he was 'our' 'E. Woodall' he would have been 15 when the Kingsland Mercury was made.

Of greatest interest is perhaps the 9-stanza poem, 'The Negro's Wrongs', comparing Abolition in Britain with the continuation of slavery in America,

signed 'E. Woodall' one of the magazine's makers.

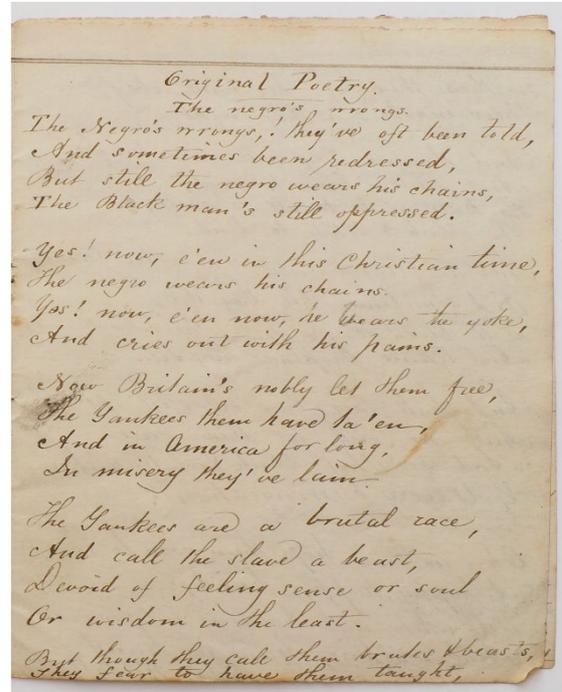
*'The Negro's wrongs! They've oft been told,
And sometimes been redressed,
But still the negro wears his chains,
The Black man's still oppressed.*

*Yes! now, e'en in this Christian time,
The negro wears his chains.*

*Yes! Now, e'en now, he w[b]ears the yoke,
And cries out with his pains.*

*Now Britian's nobly let them free,
The Yankees them have ta'en,
And in America for long,
In misery they've lain.*

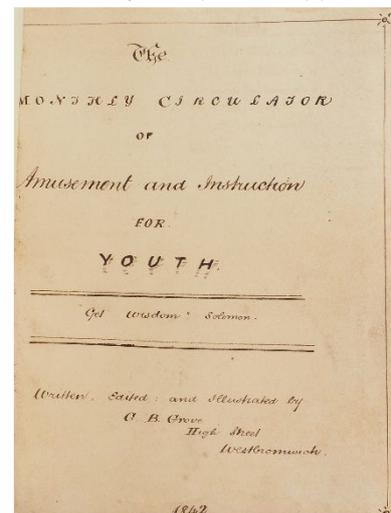
*The Yankees are a brutal race,
And call the slave a beast,
Devoid of feeling sense or soul
Or Wisdom in the least...'* [5 more stanzas].



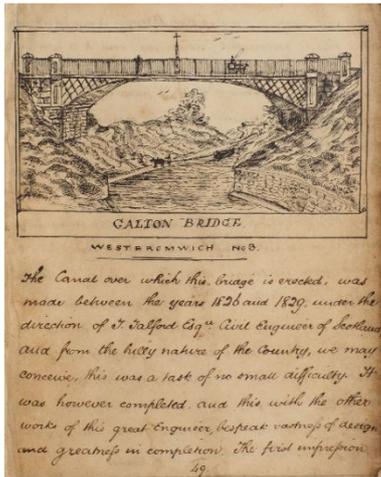
28. **(JUVENILE MAGAZINE). GROVE, George B. The Monthly Circulator of Amusement and Instruction for Youth...** Written, Edited and Illustrated by G.B. Grove. High Street, West Bromwich [West Midlands], 1842. **£1200**

Illustrated manuscript, 18mo (110 × 80 mm), pp. 4, 240. In a single small neat hand, mostly legible, with numerous thumbnail drawings and diagrams. Traces of old part-wrappers to versos of some leaves (see note). Early limp diapered cloth. Rubbed and slightly soiled but sound.

A DIMINUTIVE JUVENILE MAGAZINE FOR A SINGLE YEAR, Spring to Winter, in eight parts which were probably first kept separately in bluish paper wrappers then soon bound together in cloth. Young George Grove records Black Country landmarks and illustrates natural and astronomical phenomena with some 40



thumbnail drawings and diagrams (including West Bromwich Church, the New Wesleyan Chapel, Telford's Galton Bridge, Dudley Castle and Niagra Falls) together with seasonal nature notes. Each issue contains a section on



astronomy (with diagrams) and on dogs and (latterly) cats with several breeds depicted. There are also some original stories, including 'The School Girls' and additional 'scraps' and riddles.



29. **'A LADY', [WALKER, T. I., *illustrator*]. A short Account of Vessels used in the British Service.** London: J. Moyes [for R. Ackerman], 1833. £1100

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



SOLE EDITION, a very rare illustrated record by an amateur lithographer of British ships, commercial and naval, by 'A Lady', presumably the 'T.I. Walker' whose name appears on some of the plates

(which were all printed by C. Hullmandel).

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

30. **(LENORMAND, Marie Anne).** Kartenspiel der berühmten Wahrsagerinn Mlle. Lenormand in Paris. Tour des cartes de la célèbre levineresse à Paris. Miss Lenormand's the famous Parisian fortune-teller feats with cards. [Koblenz, 1846]. £800*

36 lithographed cards, hand coloured and partially heightened with gum, complete with original large folding letterpress instruction sheet in German in French. Original wooden box with sliding lid with title on decorative label (also coloured). Complete and in excellent condition.

FORTUNE TELLING CARDS. Named after their originator, the fortune-teller Marie Anne Lenormand (1772–1843), 'Lenormand cards' remained a craze as a parlour game throughout Europe in the second part of the nineteenth century.



31. **MAYNARD, Henry.** [Cut paper Roundels]. Kingston (England), 1811. £1200*



Two intricately cut paper roundels or stars incorporating watercolour roundels at the centre, cut gold paper initials 'MWM' applied to each, mounted on black glazed paper, white painted captions 'By H[enr]ly Maynard Kingston 1811'. Early or contemporary giltwood frames with original glass (evidence of some regilding).

FINE EXAMPLES OF THE REGENCY FASHION FOR INTRICATE PAPER CUTTING. Each roundel contains figures of angels, of John the Baptist holding a cross, and birds among the exquisitely cut foliage and swags. At the centres are small watercolour scenes, one of

Abraham and Isaac, the other of Moses and the burning bush. The initials 'MWM' may denote a recipient, or perhaps the object of a memorial. The black backgrounds and symbols of resurrection suggest these are memorial pictures.

32. **(MINIATUTRE). Loto.** [France, c. 1910].

£250*

Light wooden box covered in dark blue grained paper with gold paper edges (65 × 40 × 30 mm), 24 small printed cards and a 90 miniature counters contained in a pink cloth drawstring bag (the latter apparently home made). Box slightly rubbed, but in excellent condition.

A MINIATURE LOTTO SET, rare complete with all the printed cards and counters.



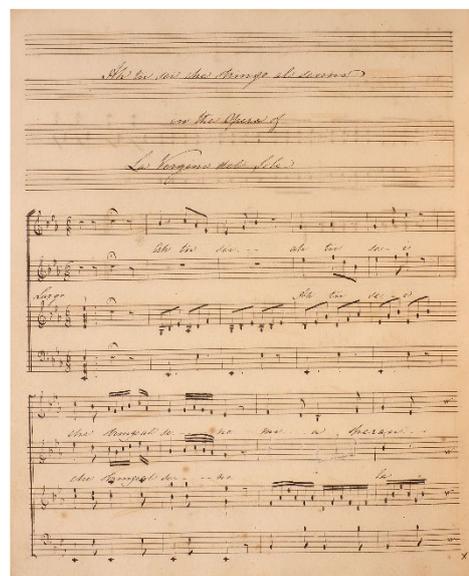
33. **STUART, Lillias & Sophia.** [Manuscript music album]. Exeter, August 1810 [– Weymouth October 1813 (date on final page)].

£750

Manuscript on paper, 4to (270 × 223 mm), etched title-page with decorative border, lettered 'Sold by Rt Birchall. No 133, New Bond Street' at foot, with 94 unnumbered pages ruled with staves, small musical addition pinned to the foot of one page. Original(?) tree sheep, some offsetting from the turn-ins. Expertly rebacked.

An attractive manuscript illustrative of provincial musical knowledge and fashions at the beginning of the nineteenth century. Compiled by Lillias and Sophia Stuart, presumably sisters, the album contains setting for keyboard and voices, the latter rather charmingly often for two

singers. The owners have copied here a variety of material, from church music to opera extracts, including works by Byrd, William Jackson ('Jackson of Exeter'), Pergolesi, Cimarosa, Rauzzini, Dussek, Crescentini, Guglielmi, Andreozzi, Naderman, Mellish,



Asioli, Blangini, Winter and Haydn ('She never told her love').

Birchall, named on blank etched title-page was a publisher and music and musical instrument

seller, who traded from 133 New Bond Street from 1789 to 1819. Presumably one could also buy books such as this, ruled with staves and with a decorative blank title, for one's own use.

34. **(TAXIDERMY). MANESSE, Denis-Joseph, abbé.** *Traité sur la manière d'empailler et de conserver les animaux, les pelleteries et les laines.* Paris: Guillot, 1787. £300
8vo (184 × 105 mm), pp. xvi, 193, [2]. Uncut and loosely stitched without wrappers/binding (disbound or never bound). A few corners turned down, first and last leaf a little creased but a sound unsophisticated copy.

FIRST EDITION, scarce. Taxidermy was at the heart of most natural history cabinets and museums before the modern era, but there are relatively few treatises devoted to this art. Manesse's was one of only a handful of treatises available to French naturalists dealing with the vast influx of animals and birds sent to Paris for study from all over the world. He proposed a type of

tanning of the skins of carcasses to facilitate their long-term preservation.



35. **(TOY THEATRE). [ARNOLD, Samuel James]. SKELT, Martin, publisher.** *Skel't's Characters & Scenes in The Woodman's Hut.* In 6 Plates Characters 7 Scenes & 2 Plates Wings ... London: M[artin]. & M[atthew]. Skelt ... [1840s?] £300*
15 etched plates (172 × 218 mm), uncoloured. One plate a little dusty. Loose as issued.

A COMPLETE SET OF THE PUBLISHED FIGURES FOR A TOY THEATRE PRODUCTION of a popular melodrama (first produced at Drury Lane in 1814). Despite its horror, *The Woodman's Hut* was particularly popular for paper toy theatres — though the final forest conflagration scene may have proved dangerously tempting for some young impresarios. Speaight lists no less than ten juvenile play



editions, from nine different publishers.

'[Publisher] Martin Skelt is said to have been a shoemaker in the Minories [close to the Tower of London], and he may have displayed Juvenile Drama sheets in his window, as an agent of the various publishers; some time early in the 1830s he began to buy up the stocks and copper plates of publishers who were closing down, substituting his own name, and reissuing them ... Then he seems to have started publishing on his own

account, and did a few plays of his own, at a penny a sheet, but he very soon turned to a cheaper type of halfpenny sheet [as here] and published a terrific run of about fifty plays in that style' (George Speaight, *The History of the English Toy Theatre*, p. 46). The Skelts also issued a book of the play, adapted for use with their plates (V&A only in COPAC).

36. **(TYPOGRAPHY). BAUDON, A. Lettres ornées du 16ème siècle** [*spine title*]. [Paris, c. 1860s]. **£1500**

Watercolour miniatures and initials on thick paper, small 4to (245 × 155 mm), 23 leaves (plus several blanks) mounted on guards. Two or three leaves slightly creased, but generally fine. Contemporary half morocco gilt. Slightly rubbed.

A COLLECTION OF FINELY-EXECUTED MINIATURES REPRODUCING IN COLOUR SIXTEENTH-CENTURY PRINTER'S ORNAMENTS AND INITIALS: 39 selected initials, three tailpieces, one headpiece and one printer's device (Giunta, dated on verso 1567). Some are signed, minutely, 'A. Baudon' who we have been unable to trace. The artist has copied, in remarkable detail, these metalcut ornaments, reproducing in many cases the speckled

backgrounds typical of punched or 'criblé' designs.



37. **[VISPRÉ, François-Xavier].** *Le Moyen de devenir peintre en trois heures, Et d'exécuter au pinceau les ouvrages des plus grands maîtres, sans avoir appris le dessein.* Nouvelle Edition, revuë, corrigée & augmentée. Amsterdam: M. Magérus, 1766. £650

8vo (146 × 92 mm), pp. viii, 132, [4], complete with half-title plus folding engraved frontispiece (O. de Vries). Endpapers with marginal offset/staining from binding turn-ins. Contemporary sheep, gilt panelled spine. Expert repair to spine and joints. A very good copy.

FIRST EDITION with an illustration.

A treatise on miniature painting on glass, in the form of a dialogue between the author and his female pupil, a *marquise*. Vispré's method was based on the transfer application of an engraving to a glass or mirrored surface (itself an interesting reproductive process), allowing the amateur artist to make superb reproductions in 'under three hours'. The book, which first appeared in 1755 (without a plate), seems to have been as much an advertisement for Vispré as both a tutor and supplier of artists' materials to a fashionable clientele, and the two earlier editions (like this one, surprisingly rare) give his address in the rue Pavée, beside the Comédie Italienne.

By 1766, when this edition appeared, Vispré had settled in London making his way as a successful portrait painter and miniaturist, exhibiting first with the Society of Artists and then quite frequently at the Royal Academy. This edition is the first to include a plate, a charming miniature composition, perhaps designed to be used by the pupil as a test piece.

