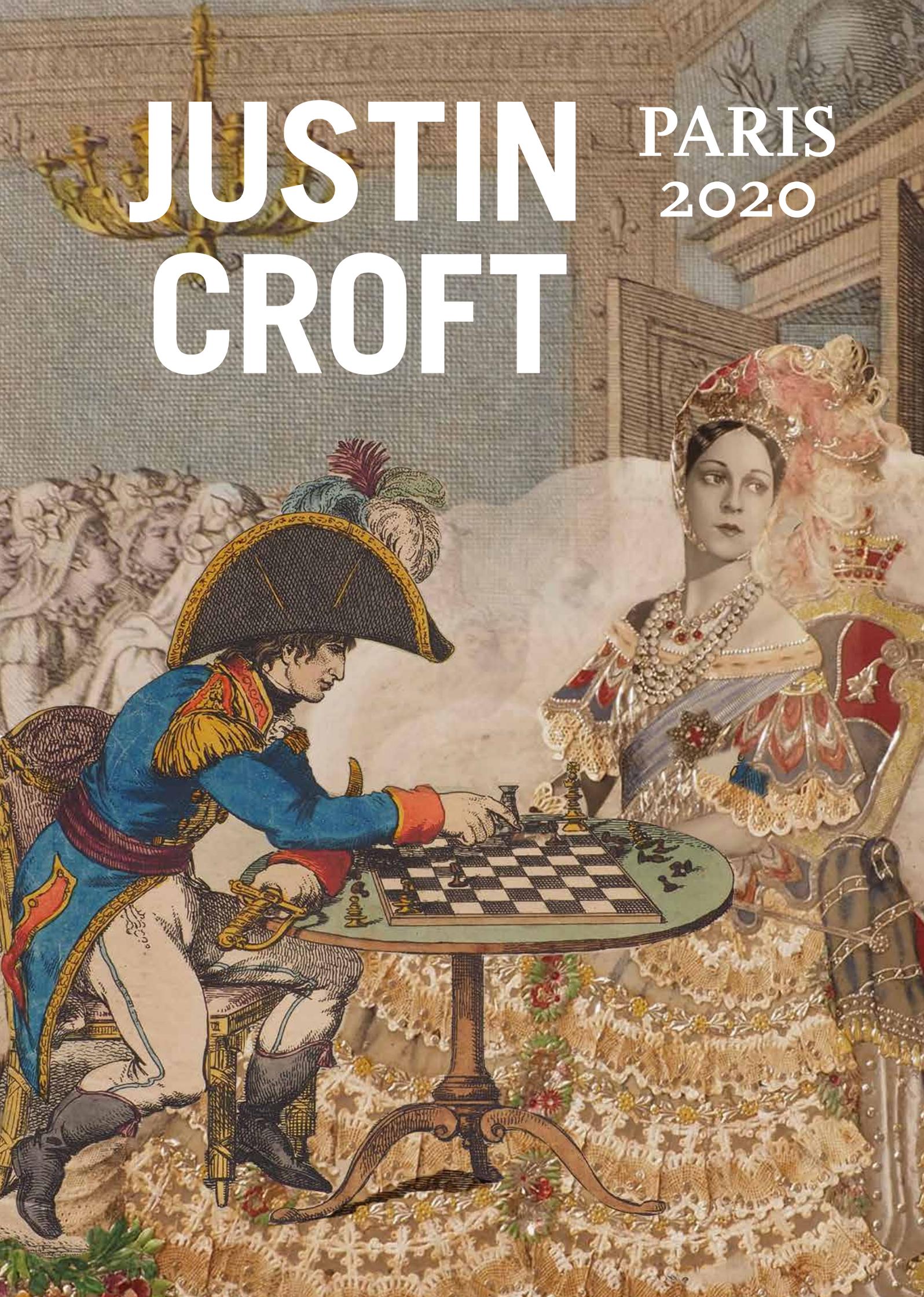


# JUSTIN CROFT

PARIS  
2020



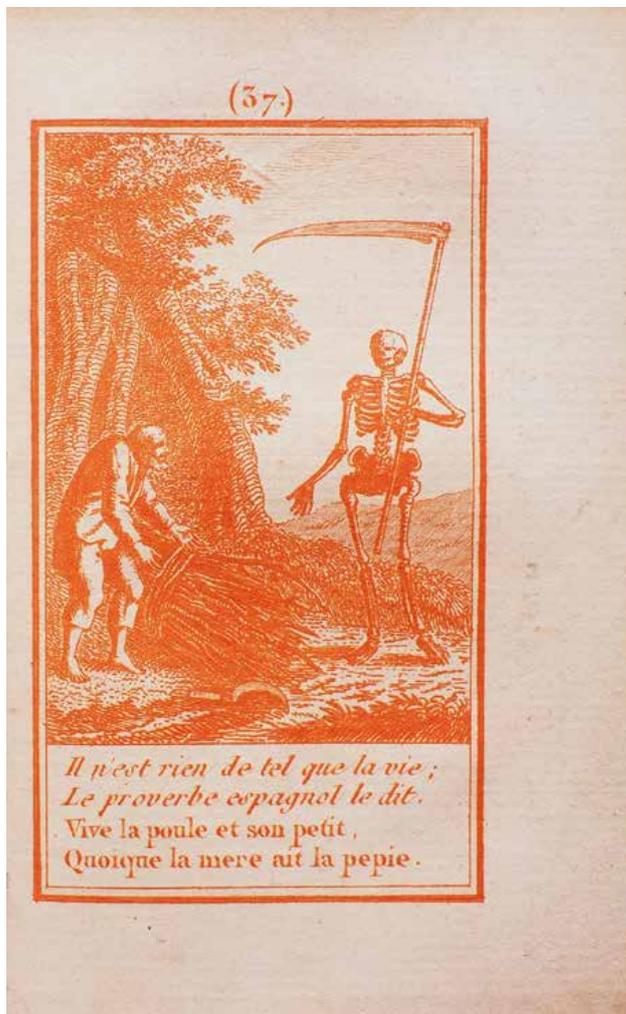
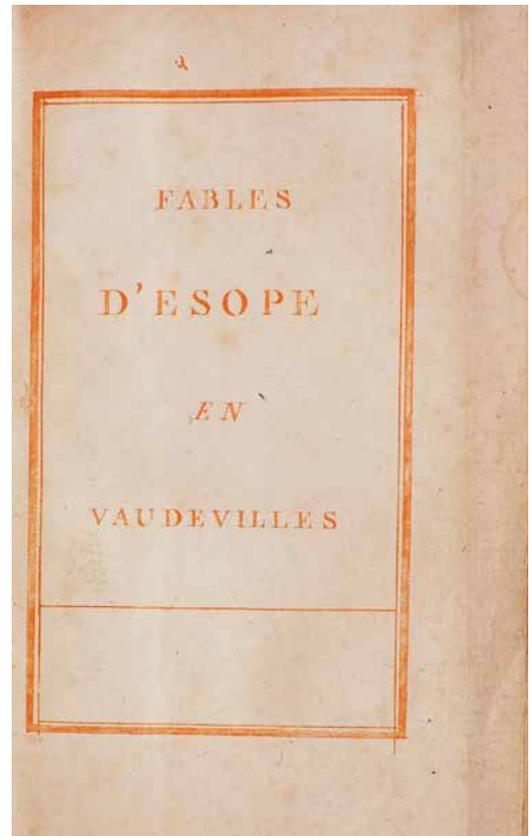


- [1] **AESOP.** *Ésope en bel humeur, ou fables d'Ésope, en vaudevilles, avec gravures par Augustin Legrand, et calendrier pour la présente année. Dédié à l'aimable jeunesse.* Paris: Batilliot frères... et chez les Marchands de Nouveautés, [n.d. c. 1800]. £850

16mo (122 × 75 mm), pp. [66] text, plus double page frontispiece (with half-title and one plate on verso) and 60 full page plates (printed on recto and versos), additional letterpress calendar on 2 folding leaves at front (Brussels, 1801). Contemporary quarter sheep. Worn, spine ends defective but sound and the contents generally very good.

FIRST EDITION. A rare juvenile Aesop with all the plates (by Augustin Legrand, 1765-1815) printed in orange. Designed to be issued with a printed calendar — this one contains a Brussels calendar for the year 1801.

Outside France, Worldcat locates copies at Trinity College, Cambridge and the Library of Congress only.



[2] **(AMERICAN CIVIL WAR). CHAM [pseudonym of Charles Amédée de NOÉ]. Three original caricatures. [Paris, 1862].** £2250\*

*Three original drawings, ink and pencil, with autograph captions.*

THREE SUPERB PRELIMINARY DRAWINGS FOR LITHOGRAPH CARICATURES ON THE CIVIL WAR: Saturn is pleased to see it is not just he who devours his own children, as the figure of America in a feathered head-dress gobbles up one of her people; American game animals congratulate themselves on the chaos of the war, which leaves them safe and sound; while the figure of Europe falls asleep watching the spectacle of war.

1. Le vieux Saturne voyant avec plaisir qu'il n'ya pas que lui qui dévore ses enfants, (168 × 212 mm).
2. Le Gibier américaine se félicitant de la Guerre civile qui lui laisse la paix et la tranquillité, (170 × 212 mm).
3. Finissant par s'endormir à force de leur voir faire toujours la même chose depuis deux ans, (182 × 230 mm).

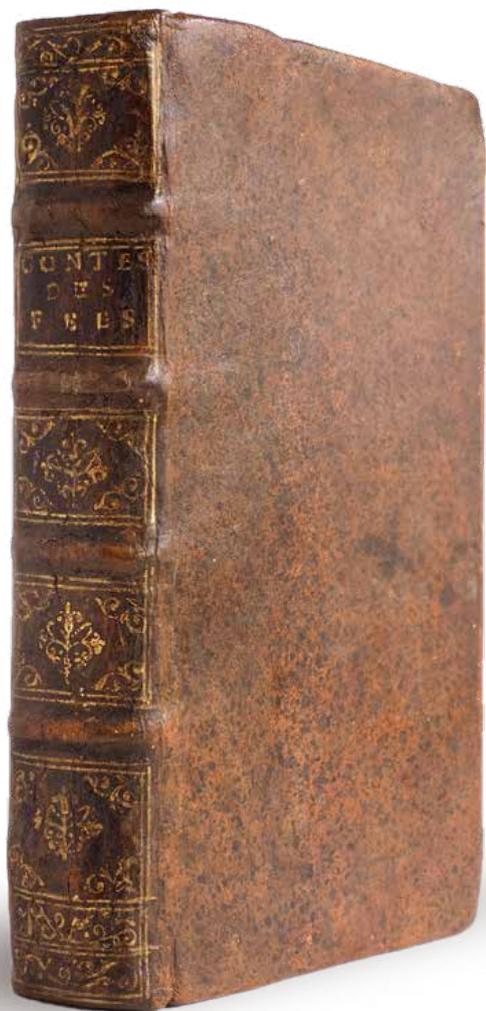
These three images, by the pre-eminent French caricaturist of the day, were published as lithographs in the Paris journal, *Charivari*. Cham (1818-79) worked very much in the spirit of Daumier and contributed to the the *Charivari* for some thirty years; he had also created first French comic book ('bande dessinée'), *Histoire de Mr. Lajaunisse* in 1839.





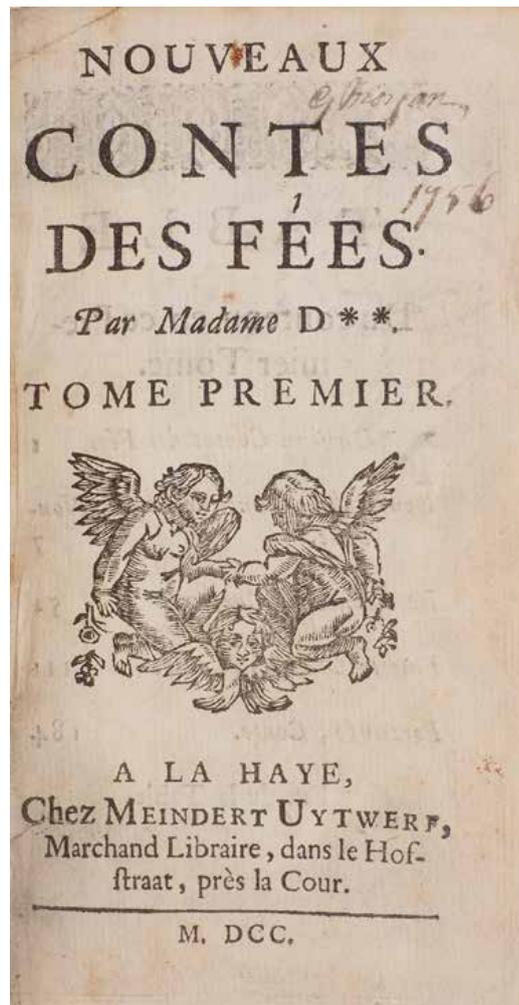
[3] **[AULNOY, Marie-Catherine Le Jumel de Barneville, *baronne d'*]. Nouveaux Contes des fées. Par Madame D \* \*. La Haye: Meindert Uytwerf, 1700. £5500**

2 vols in one, 12mo (138 × 70 mm), pp. [2], 244; [2], 210, plus engraved frontispieces to each volume by Jan Van Vianen. 10 engraved illustrations at the head of each tale, woodcut devices to titles, woodcut and typographical ornaments. Contemporary sprinkled sheep, gilt panelled spine. Minor expert repair to first frontispiece, 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. Aulnoy's fairy tales were first published in 1697-8 as *Les Contes des fées* by Barbin in Paris (in four volumes) and were followed later in 1698 by four volumes of new tales (also printed in Paris, by Catherine Legras and Nicolas Gosselin) entitled *Contes nouveaux ou les Fées à la mode*. Copies of these first editions are now almost unobtainable (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, *Anecdota*). 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 La Haye editions by Uytwerf appearing between 1698 and 1700, of which ours is one and which are only fractionally less rare than the first editions. They were entitled *Les Contes de fées* (1698) and *Nouveaux Contes des fées* (1700). Our *Nouveaux contes* comprises 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 from an entirely new plate 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.



Of the tales gathered here, *Le Nain jaune* (The Yellow Dwarf) was easily the most enduring, perhaps Aulnoy's most significant literary legacy — later appearing 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 tale 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*.

Worldcat: Kansas and Princeton (the Cotsen copy) only outside Europe, both lacking the first frontispiece and the latter noticeably trimmed.

[4] **[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. Vigé'), 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 FINE 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* tells 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. The preface describes it as a *roman à clef*, with names changed, and a list of the original characters supposedly 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' *Mémoires* published in 1808.

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 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 *Mémoires* is found at the end of the second volume here.

The manuscript corresponds with that described 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.



3 nov. page 331



3 nov. page 331

[5] **BAL DES QUATZ'ARTS.** [Invitations]. [Paris], 1912-1966.

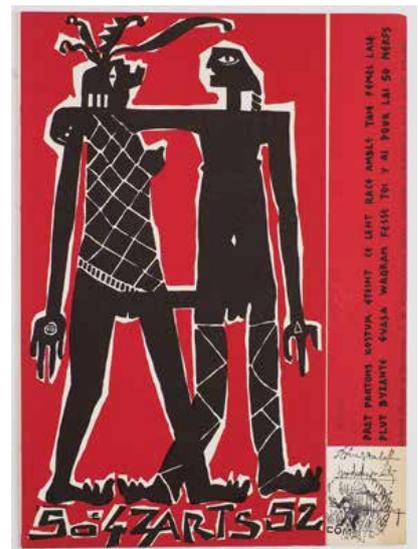
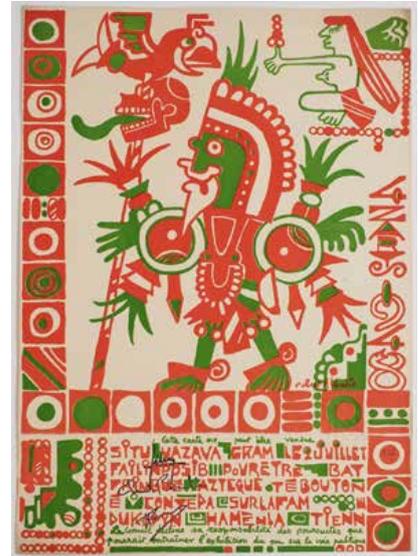
£4500\*

53 large invitation cards (of various sizes), most printed in colour, many retaining the original perforated ticket coupon.



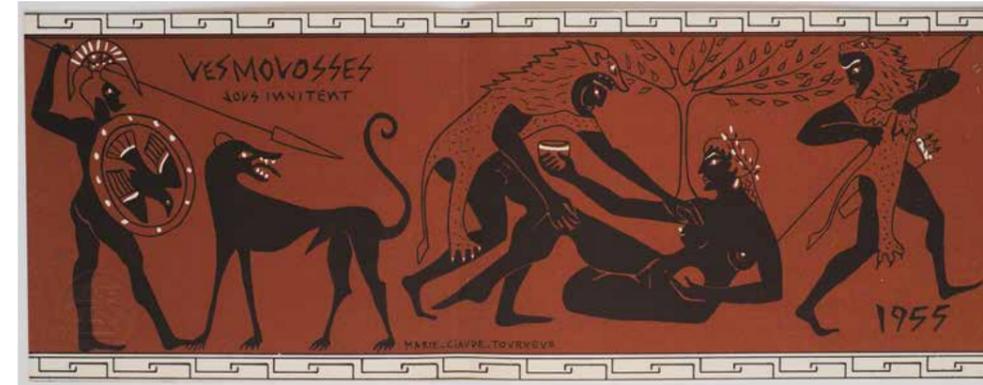
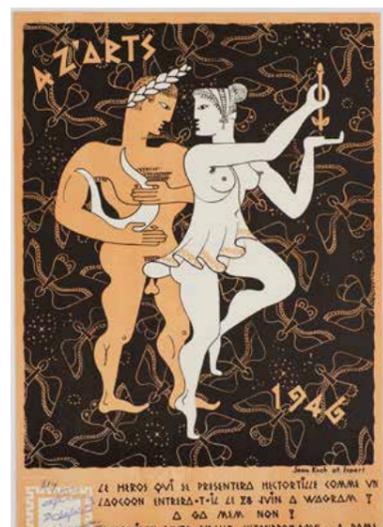
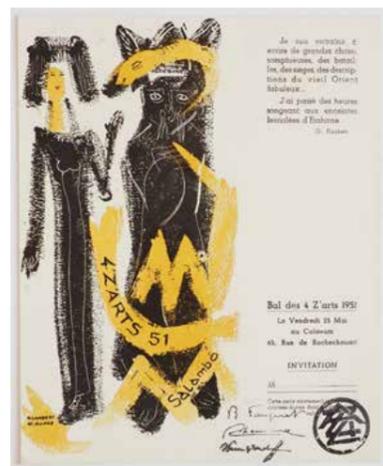
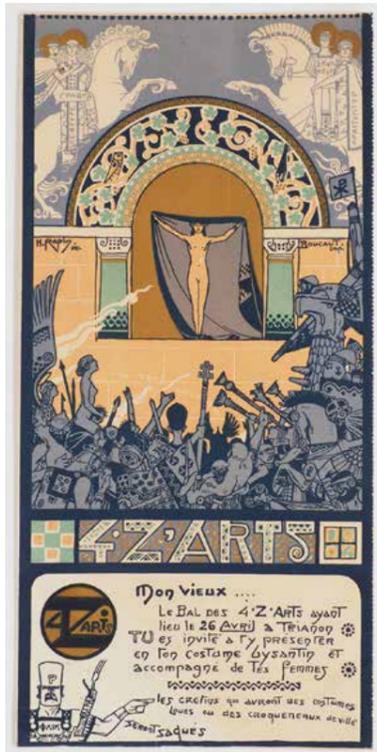
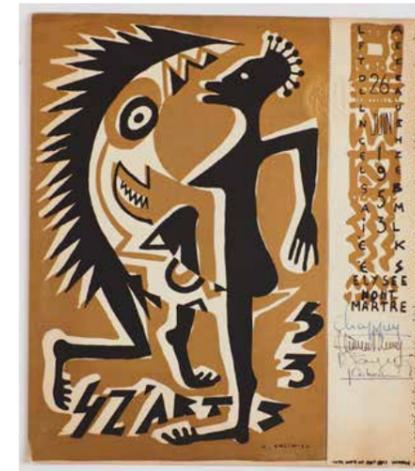
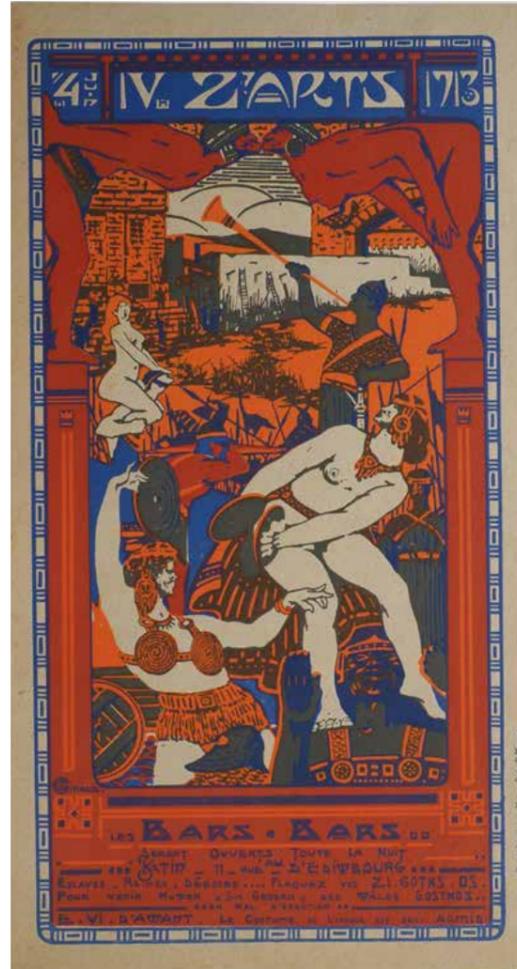
53 INVITATION CARDS TO THE NOTORIOUS ANNUAL PARISIAN COSTUME BALL ORGANIZED BY STUDENTS OF THE ÉCOLE DES BEAUX ARTS. The ball was inaugurated in 1892, and apart from the war years, ran until 1966, with attendance restricted to students and alumni of the École, both men and women, as well as a few 'artistic personalities' who had contributed to the preparation of the ball. They were held in several major venues scattered throughout Paris over the years, with most taking place at the Moulin Rouge, the Salle Wagram, and the Parc des Expositions at the Porte de Versailles. Although in its early years the ball was simply an elaborate party, from 1900 each ball had a specific historic theme, often derived from an ancient text or inspired by an 'exotic' foreign culture, around which various contests were arranged. With the addition of a theme the balls became more elaborate often turning into debaucherous, romping affairs with guests soon discarding the period costumes that they were required to wear to gain entrance. The nudity, dancing and merrymaking often continued into the following day, the ball usually ending, with a shout of 'Vive les Quat'z' Arts!', around seven o'clock in the morning, followed by a procession through the Latin Quarter, the Louvre, and a march over the Pont du Carrousel to the Théâtre de l'Odéon, where the partygoers would disband.

Not surprisingly The Bal des Quat'z'Arts quickly became one of the premier events of the summer season. The invitations were elaborately designed to match the spectacle of the events, and correspondingly were often thematically orientalist, exotic, or primitive, with overtly erotic and sexual imagery. They are a tour de force of the evolution of artistic style, showing the progress from Art Nouveau to modernist primitivism, up through psychedelic design, though in retrospect they exhibit a troubling degree of predatory sexism and cultural appropriation. The ball is famously depicted in a series of photographs by Brassai of 1930 and numerous other photographic records exist of the ball, allowing a comparison of the themes of the printed invitations and the costumes worn on the night.



There were different invitations for men, women and committee members, and most included a tear-off coupon, which often survive. This group contains examples from the following years, all complete with their coupons except where specified: 1895 (by Caran d'Ache); 1901 (without coupon) 1902 (without coupon); 1904 (m, without coupon); 1906 (?f); 1908 (f without coupon); 1909 (f); 1912 (f); 1913 (f, without coupon); 1914 (poster, folded once); 1920 (f); 1922 (m); 1923 (f); 1924 (f); 1927 (f, without

coupon); 1928 (f); 1928 (m, without coupon); 1929 (m); 1929 (comité, without coupon); 1929 (f); 1930 (comité, without coupon); 1931 (m without coupon); 1931 (f without coupon); 1932 (m, without coupon); 1933 (m, without coupon); 1934 (m); 1939 (f?); 1946 (m); 1947 (m 2 copies); 1948 (m) 1948 (f, without coupon); 1949 (m) 1949 (f); 1950 (m) 1950 (f); 1951 (m) 1951 (f) 1951 (additional); 1952 (m) 1952 (f) 1952 (additional); 1953 (m) 1953 (f); 1954 (m?); 1955 (m) 1955 (f); 1956 (m) 1956 (f); 1958 (m) 1958 (?); 1959 (m); 1964 (m); 1966 (m?), plus one unidentified year.



- [6] **[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.

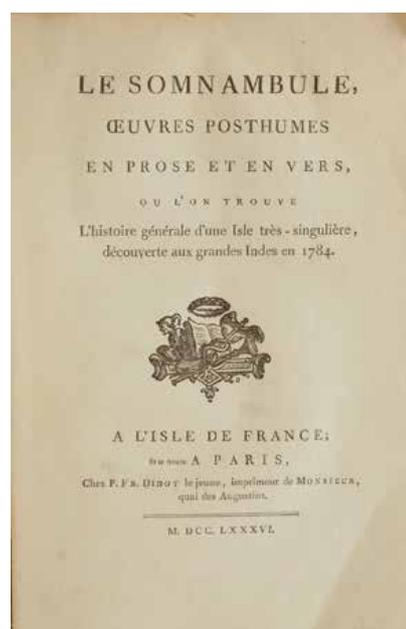
FIRST EDITION, usually attributed to Fanny de Beauharnais, the popular salon host and aunt by marriage to the future Empress Joséphine. A collection of essays, a novella, a dramatic piece and several poems, it derives its name from the contemporary vogue for 'somnambulism' or mesmerism, popular in the last quarter of the century in spite of the rationalism of the 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 découvert*. 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 Cocotoiers') of which he makes an aerial survey. It is inhabited only by women and girls, whose rank is denoted by the possession, respectively, of hair or feathers. He is willingly captured by some of them, who believe him to be one of their own kind, not knowing the meaning of 'man' or 'woman'. He is taken to their leader, where it becomes apparent that they have no concept of sex or gender, nor concomitantly 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.

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



[7] **'BERGER, Louis, astrologue'**. Almanach historique, nommé le Postillon de la paix et de la guerre, calculé selon le stile nouveau, pour l'an de grâce MDCCLXIII contenant les propriétés & la température des quatre saisons & des douze mois, l'accroissement & le déclin de la lune avec les autres observations astrologiques. ... Publié pour la trente-huitième fois. Basel: Jean Henry Decker, [1762 or 3]. £600

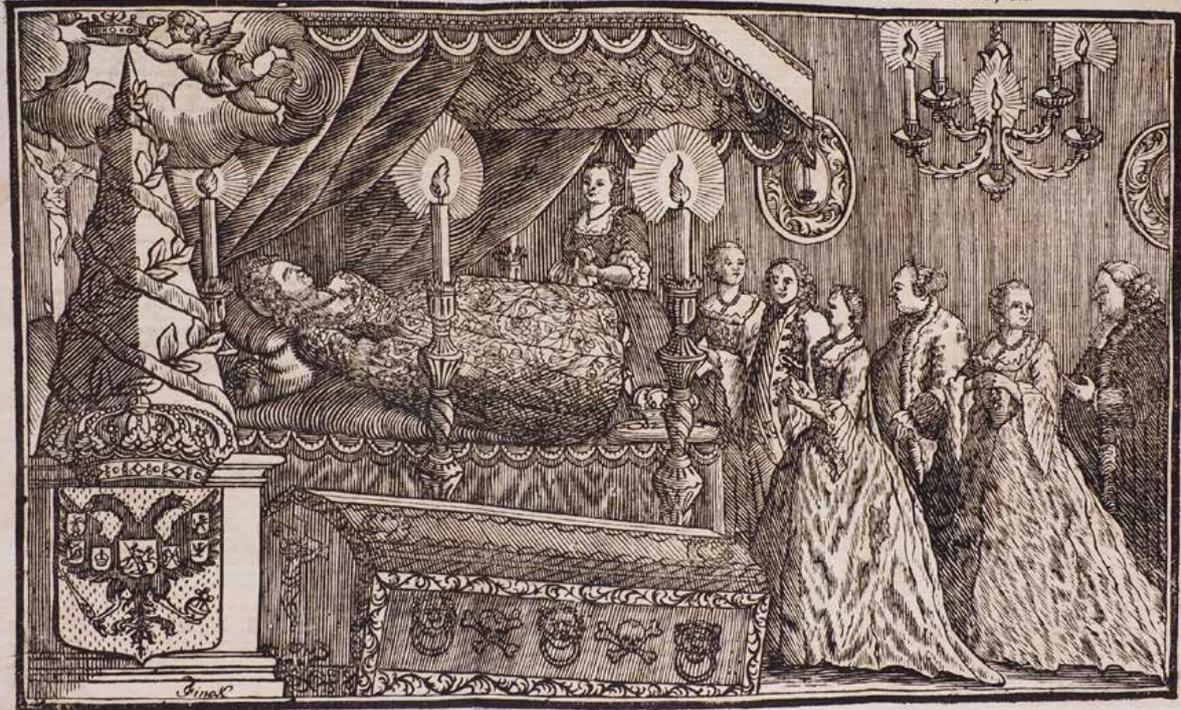
*Small 4to (200 × 150 mm), pp. [58], including wrappers (the first with a full-page woodcut) and 3 further full-page woodcuts (one folding), small calendrical woodcuts depicting the occupations of the month, title and calendar partly printed in red. Stitched with paper backstrip. Lightly browned, leaves at front and rear quite fragile at lower corners with a few short tears, usually without loss.*

A VERY RARE SWISS ALMANAC, INCLUDING FOUR SUPERB WOODCUTS and news reports from all over Europe. The *Postillon* was issued simultaneously in French and German issues (the latter titled *Der Kriegs- und Friedens-Postillion*), but both are very rare, recorded in only a handful of copies each of any yearly issue. The woodcut on the first leaf depicts the postillion riding through an emblematic landscape, while the three others are: a spectacular sea battle between a French and English ship; the deathbed of Elisabeth II or

Russia (folding, c. 185 × 320 mm); and two murders (one from a tragic account from Ireland), each with accompanying descriptions in the text. The news reports have been gleaned from a wide variety of sources. Added to them are the familiar elements of an almanac — calendars, astronomical, astrological and meteorological data, with typically charming woodcut vignettes.



Representation du superbe Lit de Parade de feüe Sa Majesté l'Imperatrice ELISABETH de Russie, &c.



Le Grand 1 Livret.

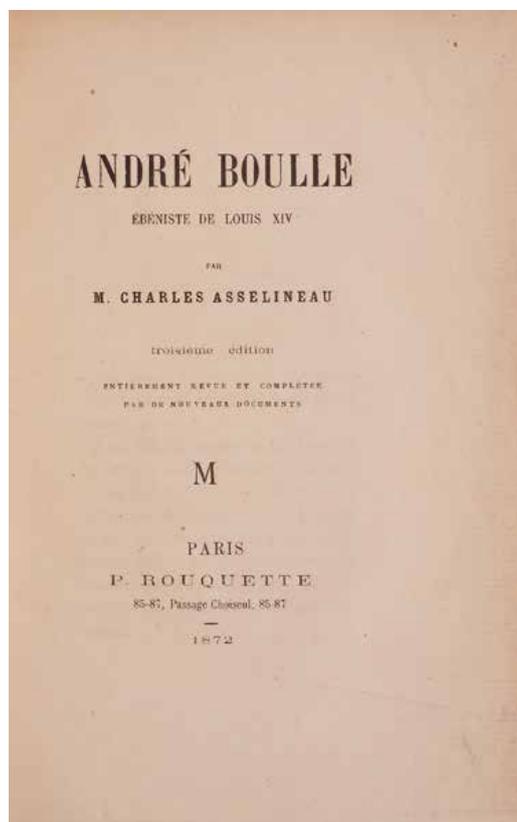
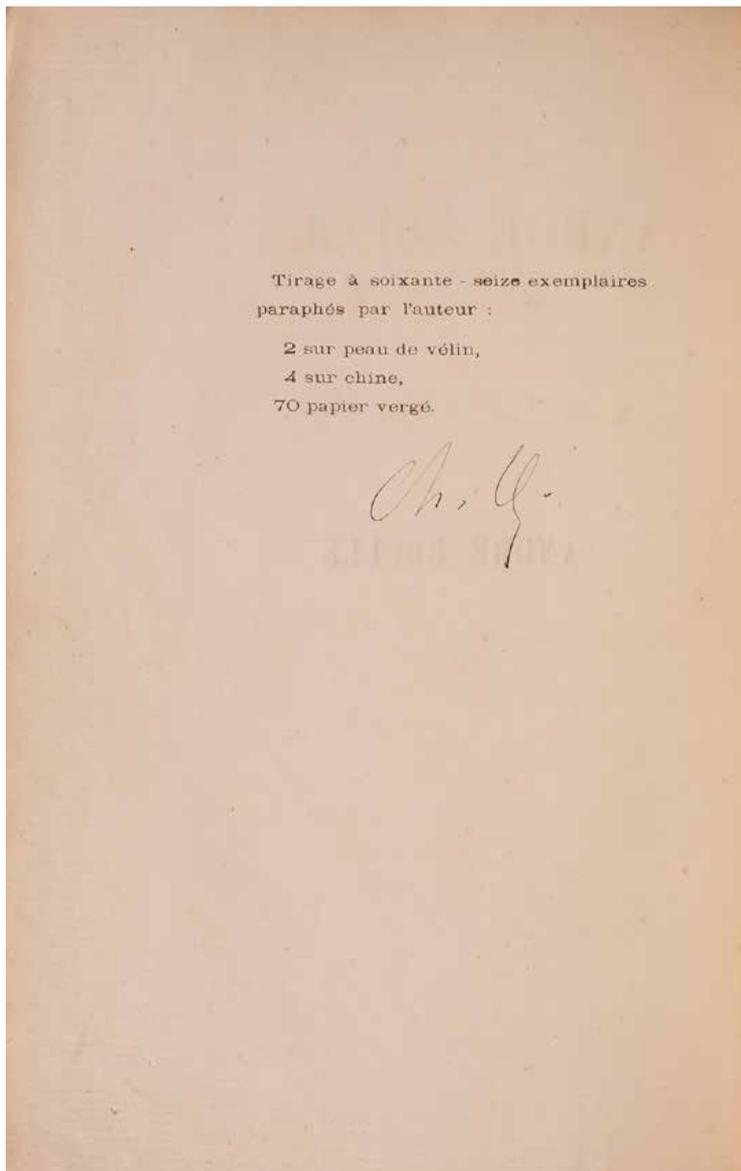
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3	6
4	12
5	20
6	30
7	42
8	56
9	72
10	90
11	110
12	132
13	156
14	182
15	210
16	240
17	272
18	306
19	342
20	380
21	420
22	462
23	506
24	552
25	600

- [8] **(BOULLE, André-Charles). ASSELINEAU, Charles. André Boule ébéniste de Louis XIV... troisième édition entièrement revue et complétée par de nouveaux documents.** Paris: [Gauthier-Villars for] P. Rouquette, 1872. £350

8vo (192 × 122 mm), pp. 44. Uncut in original vellum covered boards. A very good copy.

One of 70 copies on papier vergé, with the author's initials (total edition 76). An enlarged edition of Asselineau's biographical account of France's most celebrated cabinet maker, pioneer of the distinctive inlaid marquetry technique

which still carries his name. The book first appeared in 1854 (13 pages) and was reissued in 1855 (16 pages), with important biographical documents added to this 1872 edition.



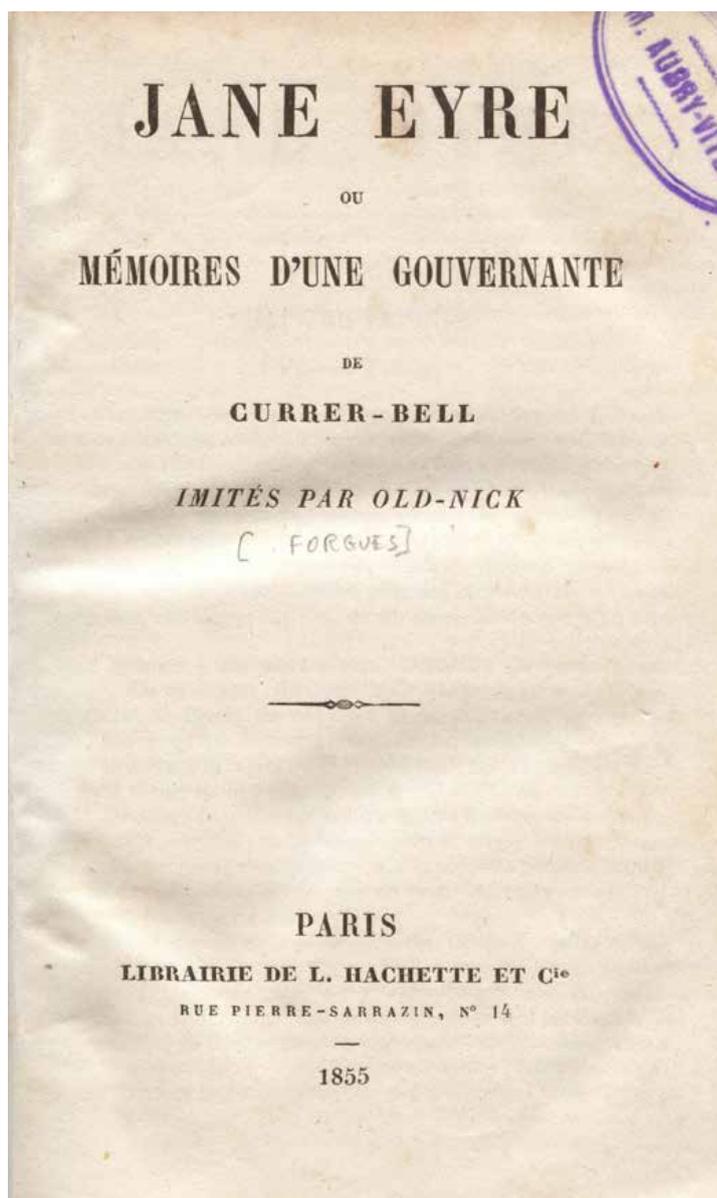
- [9] **(BRONTE, Charlotte). Jane Eyre ou les mémoires d'une gouvernante de Currer-Bell imité par Old-Nick.** Paris: [Lahure for] Haceteete et c[ompan]ie, 1855. £2000

16mo (168 × 108 mm), pp. [4], 183, [1], complete with half-title. Ministère de l'intérieur, colportage (licence) stamp to half title, ownership stamp of Aubrey-Vitet to upper forecorner of title and his bookplate. Later black quarter morocco. A very good copy.

FIRST EDITION of this rare early abridgement of *Jane Eyre*. A full translation by Mme Lesbazeilles-Souvestre under the title *Jeanne Eyre, ou les Mémoires d'une institutrice* had been printed by Giraud in 1854 (2 vols), but this version by 'Old

Nick', issued as part of the *Bibliothèque des chemins de fer* demonstrates the popularity of the work. Both versions are rare.

Worldcat: Harvard and Princeton only in US.



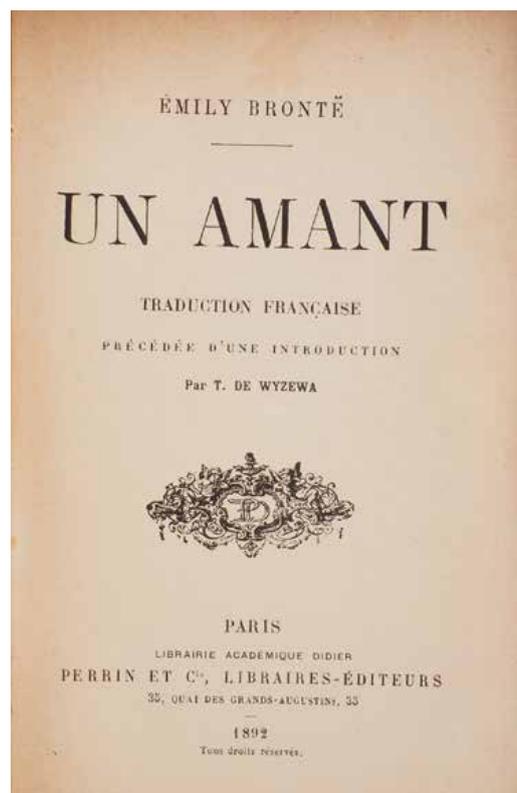
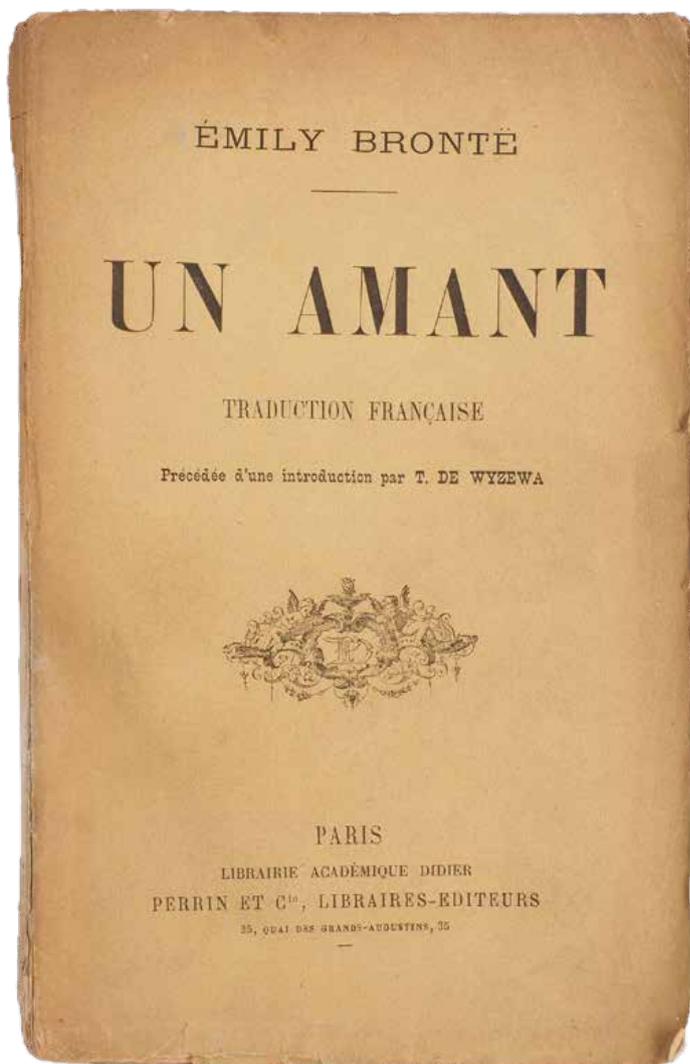
- [10] **BRONTË, Emily. T[éodor de WYZEWA, translator]. Un Amant. Traduction française. [Wuthering Heights, in French].** Paris: [Abbeville: A. Retaux for] Librairie Académique Didier Perrin et c[ompagn]ie, 1892. £3000

16mo (180 × 120 mm), pp. xxviii, 351, [1] (blank). Marginal browning. Original printed yellow wrappers. Paper spine cracked with occasional loss, cords loosening but still secure, minor fraying to wrappers. A good copy of a rare and fragile book.

FIRST EDITION IN FRENCH OF *WUTHERING HEIGHTS* (1847) which includes the first significant critical study of Brontë in French as its preface by the translator — Wyzewa being the first to formally introduce Emily Brontë into France. The only previous attempt, thirty-four years earlier, had been a brief allusion to the sister of Charlotte Brontë in an article by Emile Montégut for the *Revue des deux mondes*. Wyzewa gives both an account of the critical reception of *Wuthering Heights* in England and a biographical sketch.

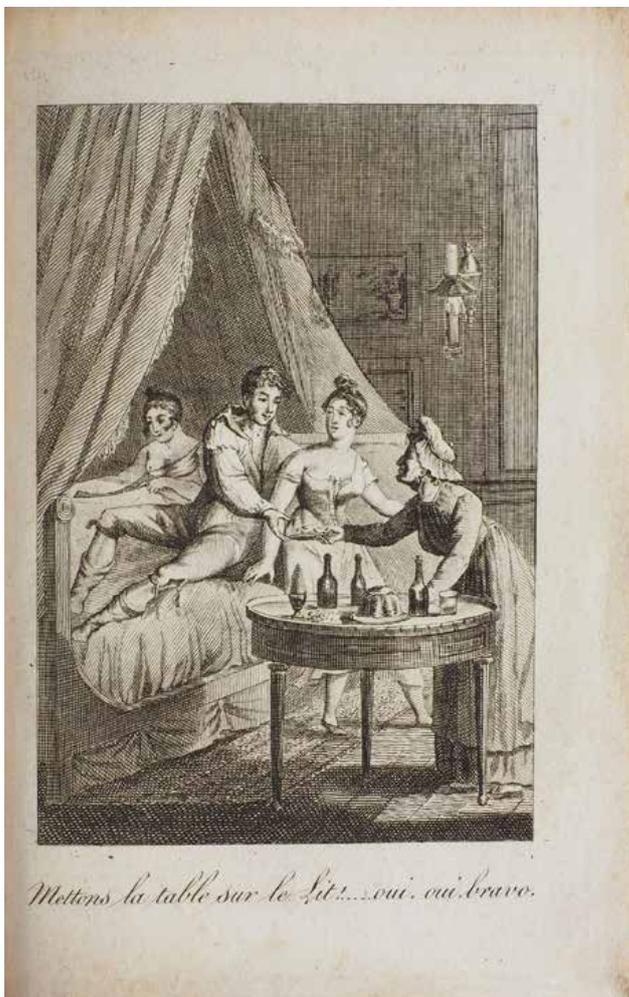
Téodor de Wyzewa, born Teodor Wyżewski in Poland (12 September 1862 – 15 April 1917) emigrated to France in 1869. A critic of both literature and music, he was one of the pioneers of symbolism. He made his name with brilliant analyses of poems by Stéphane Mallarmé.

EXCEPTIONALLY RARE. Worldcat lists the British Library's as the only copy outside France. No US copies located. Bénédicte Coste, 'Un amant: la première traduction française de *Wuthering Heights* par Téodor de Wyzewa', *Études anglaises* 2002/1 (55), pp. 3 à 13.



- [11] **[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), otherwise complete with 2 engraved plates, one a frontispiece. A few minor stains. Uncut. Quarter cloth with marbled boards, c. 1900. A very good copy.



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

The two plates were evidently printed on the same sheet, appearing as a folding frontispiece in some copies. Anonymous the work 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)

LES  
**SOIRÉES**  
DU  
**PALAIS ROYAL;**  
RECUEIL  
D'AVENTURES GALANTES  
ET DÉLICATES,

*Publié par un Invalide du Palais Royal.*

Jouir est tout.

**PARIS,**  
PLANCHER, au Dépôt de Librairie,  
rue Serpente, n° 14.  
1815.

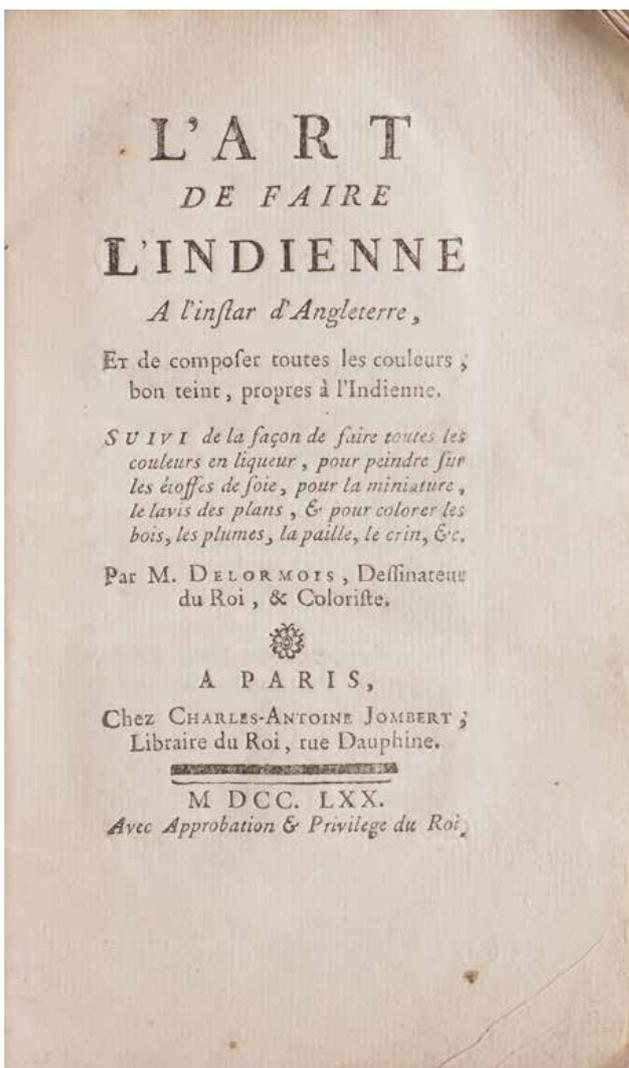
*Bal des Etrangers*



*Emmène moi aussi; nous souperons tous trois  
ensemble; nous.....rirons bien.*

- [12] **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 (180 × 110 mm), pp. xxiii, [1], 94, [2] (final blank used as rear pastedown). Dampstain to margins of final gathering. Uncut in contemporary marbled wrappers. Letterpress advert for bookseller, Alexandre Jombert jeune (presumably the publisher's son) to front pastedown. A good, unsophisticated copy.



FIRST EDITION of what is probably the first European 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 dyeing 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 'a 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*.

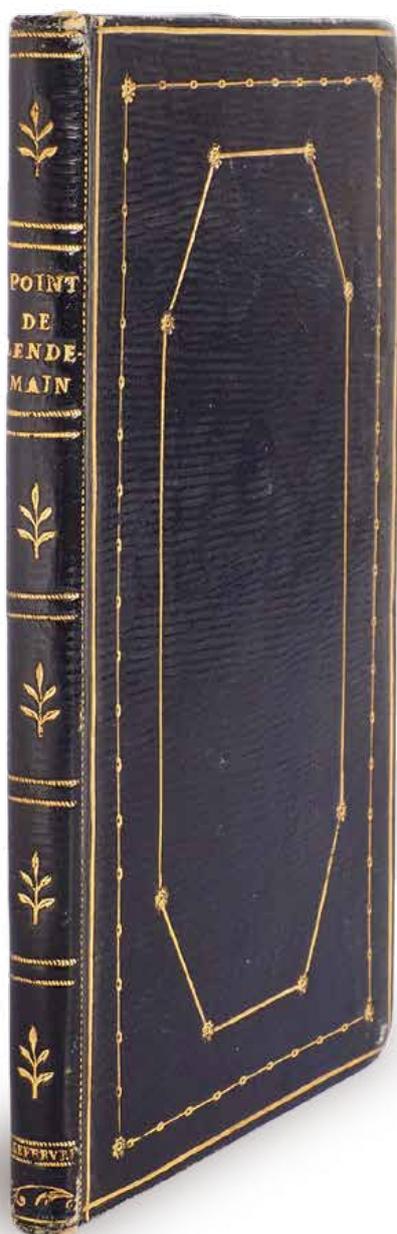
Separately published, the work was marketed as a 'suite' to Delormois's much earlier *Nouveau Teinturier parfait* (1716), and contains a half-title and drophead title to that effect.

[13] **[DENON, Dominique Vivant]. Point de lendemain, conte.** Paris: P. Didot, l'ainé, 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 Lefèvre. Very light rubbing to extremities, but a delightful copy.

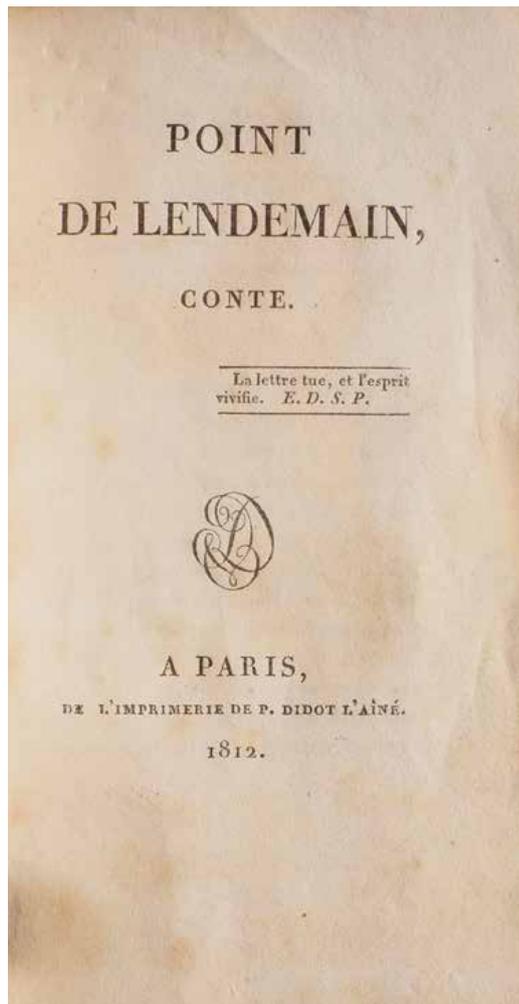
FIRST EDITION IN BOOK FORM OF ONE OF THE GREAT EROTIC CLASSICS OF FRENCH LITERATURE, PRINTED FOR PRIVATE CIRCULATION AND EXCEPTIONALLY RARE. Bound in contemporary blue morocco with a rare additional engraved autoportrait of the author (a plate known in a handful of examples and in no other copy of *Point 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 ... *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 the story 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)



[14] **DU GUAY-TROUIN, René. Recueil des Combats de Duguay-Trouin [Les campagnes de Duguay-Trouin].** Paris: sold by 'le Sieur le Gouaz Graveur rue des Noyers, la seconde porte cochere à droit, en entrant par la rue St. Jacques, [n.d., c. 1760-70].

£4500

Folio (490 × 310 mm), engraved throughout, ff. xv; pp. 12, ii, including half-title, portrait, title, avertissement, explication, 2 double-paged maps, 9 plates (each with 2 views), plus engraved text. Very light browning, including a very pale offset from the binding turn-ins. Contemporary mottled sheep, gilt French royal arms to both covers, anchor and fleur-de-lys tools to plain spine, tan morocco lettering piece. Rubbed, some wear and old repair to corners. A very good copy.

FIRST EDITION of this graphic companion to the life of the great French corsair captain Du Guay-Trouin, and specifically to the *Memoires* (Amsterdam, 1740). Engraved throughout with maps, vignettes and text, it was designed for the use of young mariners, who are urged to examine and draw copies of the detailed engravings. The work includes a précis of Du Guay's exploits and a glossary of marine terms.

Besides the two maps, the engraving is the work of the remarkable Ozanne family: Nicolas (or Nicolas-Marie) and his sister, Jeanne François, whose names appear as artist and engraver respectively at the foot of the title plate. Hailing from Brest, the young Nicolas (1728-1811) had begun a career as a naval artist when his father died, leaving him responsible for three siblings (a brother and two sisters) all of whom he enlisted as contributors to his business. He rose to some prominence and was named as a royal 'dessinateur de la marine' in 1757, still assisted by his siblings. Jeanne François (1735-95) seems to have been the most active of these, and is named as engraver in several other collections and single plates besides this one, usually marine prints.

Duguay-Trouin is remembered as one of the greatest French naval commanders. In 1704-1705 he commanded the ship Jason and captured the British ships of the line HMS Elizabeth and HMS Coventry; then on the 21 October 1707, together with Claude de Forbin, he achieved his greatest victory against a British squadron, in the Battle at the Lizard (part of the War of the Spanish Succession); in 1709 he captured the British ship of the line HMS Bristol, while the triumph of his career came on 21 September 1711, in an 11-day battle, where he captured Rio de Janeiro, then believed impregnable. The two double-page maps (both signed 'Drouet') depict his battles around the French and British Coasts and his capture of Rio, while the vignettes of the plates show his other battles.

*Une famille d'artistes brestois au XVIIIe siècle: les Ozanne*, Charles Auffret (Rennes, 1891). Borba de Moraes, p. 273; Bosch 244; Polak 7235; Rodrigues 908; not in Sabin.

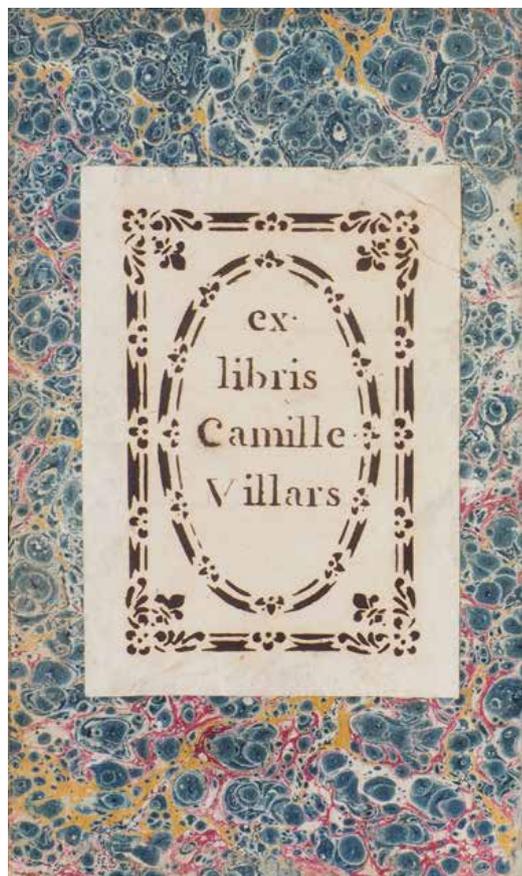






- [15] **DURDENT, [René-Jean].** *Époques et faits mémorables de l'histoire de France: depuis l'origine de la monarchie jusqu'à l'arrivé de Louis XVIII dans sa capitale...* Paris: [Imbert for] Alexis Eymery, 1814. £350

12mo (165 × 95 mm), pp. 1-288, 299-428 (complete despite mispagination, with half-title) plus 8 engraved plates, all hand coloured. Some light browning. Contemporary tree sheep, gilt panelled spine, green morocco label. Very slightly rubbed. Contemporary stencilled manuscript bookplate: 'Camille Villars'. An excellent copy.



FIRST EDITION of a popular Royalist history of France, issued against the background of the first Restoration of the French monarchy — Louis XVIII (dubbed Louis 'Le désiré' by his followers) had taken the throne in May 1814. Several editions followed, but the first is notably rare. The frontispiece depicts Louis receiving the Order of the Garter from British Prince Regent as he prepared to return to France from his exile in England. The text includes supplementary accounts of literature and the arts.



[16] **(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.

AN ENGRAVER'S NOTEBOOK, 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, for the year 1693. There are 9 selections copied 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 *échope* (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 mision 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 latter (and maybe the former) understandable ailments for an engraver.



The book has also 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 copper 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.



A

*La maniere De faire Le verniz Dur pour  
graver a leau forte sur le Cuivre*

Prenez Cinq onces de poix grecque ou a defaut de celle de la poix grasse autrement de  
Bourgongne Cinq onces de rasme de tur ou Colasforme, ou aussy a defaut de celle de la  
Rasme Commune, faites les fondres Ensemble sur un feu mediocre, dans un pot de terre  
neuf bien plombé ou vernissé & bien net, ces deux choses bien fondues & bien meslées  
Ensemble mettes y parmy quatre onces de bonne huile de noix meslées bien le tout ensemble  
sur led. feu durant une bonne demye heure, puis laissez Cuire bien le tout jusque a  
ce qu'en aient mis refroidir, le touchant avec le doigt A fille. Comme un sirop bien  
Dassez le dans un linge neuf en quelque vaiselle de fayence ou de terre bien plombée  
Puis le serrez dans quelque bouteille d'un verre bien épais, ou dans quelque autre  
vaisseau qui nen boue pas & se puisse bien boucher, le verniz fait de la sorte se  
gardera vinyt ans & nen est que meillieur,

*La maniere de faire La mission du suif & huile pour  
Couvrir les planche ie que lon desire que leau forte ne cruse point*

Prenez une deuelle de terre plombee, grande ou petite suivant ce que vous  
voules faire, mettes y dedans une portion d'huile de laue & posez laditte deuelle

[17] **(GREAT WAR).** A superb collection of over 200 prints (etchings with aquatint) by Marcel AUGIS, Paul MANSARD and others. [France], c. 1914 - c. 1920. £6000\*

*Over 200 etched aquatints, most c. 220 × 160 mm, some smaller and larger, usually captioned and signed in pencil, some with dates. Occasional marginal tears or fragility. Some cleaned to a professional standard, while a few are browned and spotted and show traces of former mounts. Almost all old mounts have been removed, with any provenance information recorded. A number have been remounted in modern conservation mounts. The vast majority are highly presentable.*

OVER 200 ETCHED AQUATINTS OF THE WESTERN FRONT, AN UNRIVALLED PRIVATE COLLECTION. The artists who signed themselves as Marcel Augis and Paul Mansard were among several commercial printmakers who made images of the Western Front in the latter years of the Great War and in its aftermath. Their prints were acquired in considerable numbers by soldiers, medics and relief workers, as well as by the thousands of pilgrims and tourists who visited the battlefields after 1918 and they have become widely dispersed. More attractive, permanent and costly than a picture postcard they were nonetheless affordable and portable souvenirs of the war. Subjects included landmarks such as the great cathedrals and churches of Northern France and Flanders, the towns and villages along the Western Front, and battlefield landscapes, all of which could be depicted both before the destruction of their bombardment and after, to dramatic effect. While the prints are frequently dated in their pencilled subject lines, with dates from as early as 1912, it is our

assumption that these dates can be retrospective, recording particular campaigns or battles as memorials or souvenirs, but almost all date from before 1921 at the latest.

Neither artist was an official war artist but were probably commercial artists supplying a brisk demand for their work. Neither has merited inclusion in the usual canons of Great War artists (neither appears in the Grove Art database, for example, at least under their signed names) and yet the wide distribution of their images demands their work be taken seriously. For many contemporaries, whether surviving soldiers or grieving relatives, their images may have been the only tangible souvenir physically brought home from the Front and were thus instrumental in forming the popular image of Great War around the world. While it is quite likely that prints were sold directly to soldiers, either hospitalised or awaiting repatriation, they are perhaps best understood as part of culture of battlefield visiting which began almost as soon as the war



was over. Tens of thousands of visitors, initially best described as pilgrims, made the journey to the Western Front visiting the graves of family members and seeking catharsis for their losses. These later gave way to tourists and a considerable travel industry built up, including a trade in souvenirs. Several of the prints are captioned (in pencil) both in English and French, also further suggesting a market beyond the domestic. The far-flung provenance of the examples in this collection (France, England, the United States, Canada, Australia and New Zealand, countries who all supplied either troops or medical relief after the war) demonstrate their remarkable range of influence. *A fuller description/note is available on request.*

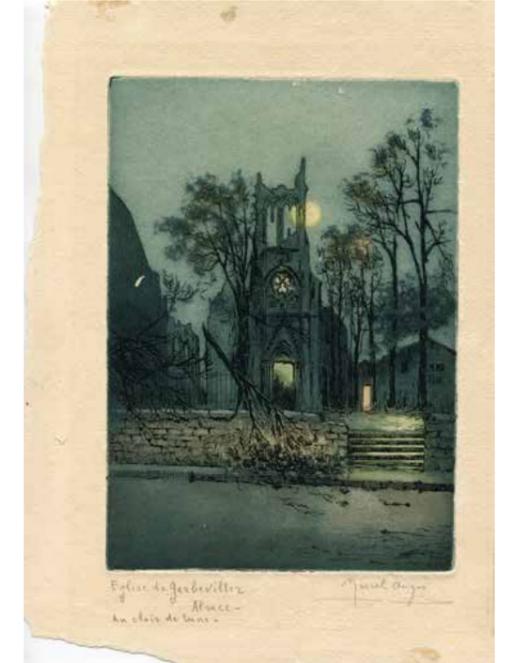
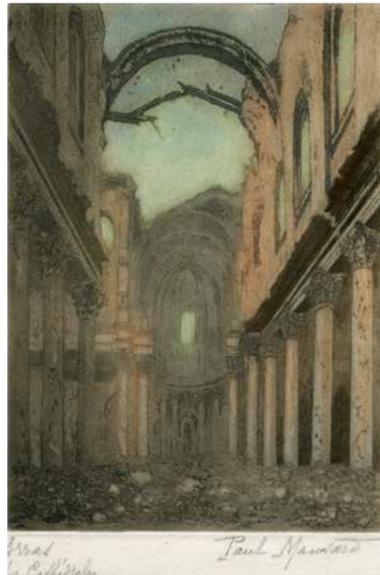
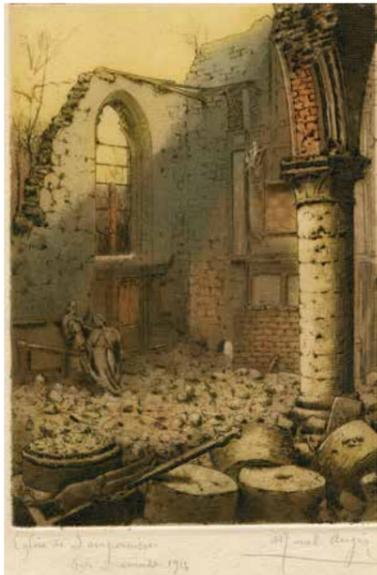
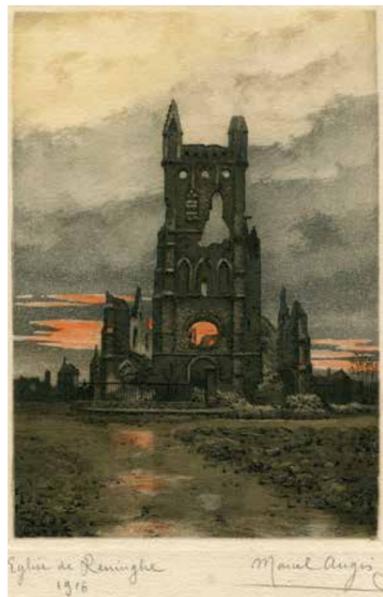
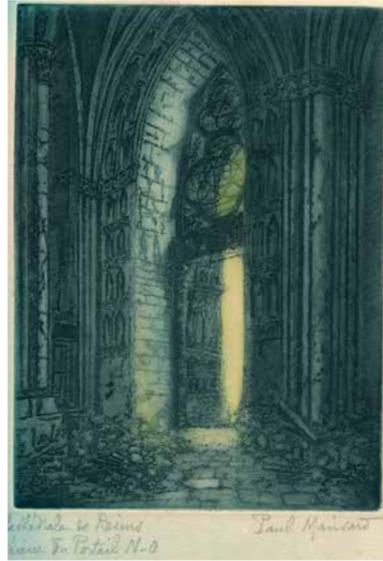


Marcel AUGIS: 104 plates, 72 different subjects (of c. 99 known), some present in more than one copy or state. Churches, buildings and landscapes of the Somme and the wider Western Front, before or after bombardment, including the cathedrals of Arras, Amiens, Reims, Louvain, Mechelen (Malines), Péronne and Albert, but also many smaller parish churches, towns and villages. Plus a quantity (c. 80) of later prints, mainly non Western Front landscapes not included in the total of 200 war prints.

Paul MANSARD: 71 plates, 45 different subjects (of some 57 known), some present in more than one copy or state. Churches, buildings and landscapes of the Somme and the wider Western Front, before or after bombardment, including the cathedrals of Reims, Rouen, Abbeville, Amiens and Arras, together with views of the ruins of Ypres, Albert, Verdun, Pozières and Thiepval.

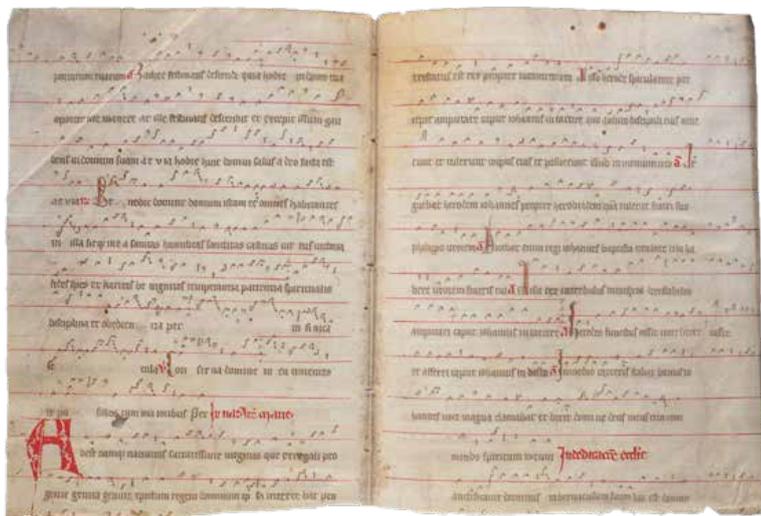
OTHERS: c. 30 additional associated prints by BERTIN and Gustave FRAIPONT, similar subjects. Also included are c. 150 contemporary picture postcards, collected as photographic analogues to the prints, and perhaps in some cases, exemplars.

The collection: was formed over several decades by Jeremy Kemp (1941-2014) formerly social anthropologist at the University of Kent, Canterbury. Other examples are at the Imperial War Museum (London) and the Australian War Memorial Library (Canberra). Worldcat adds only a handful of other institutional examples worldwide, but the largest single concentrations remains at the Collections Diors, Bar-le-Duc (Meuse). The IWM online catalogue currently lists 32 records for Mansard prints and 55 for Marcel Augis. The AWM catalogue lists 22 Mansard prints and 13 by Augis (several of the AWM examples were 'presented to the War Memorial by Sister Constance Adelaide Stone MBE, RRC, a nurse, who enlisted in November 1914 and initially served with the No.2 Australian General Hospital and spent time in Egypt and Great Britain, before returning to Australia in July 1919. The work was one of a number of aquatints that she gave to the War Memorial in March 1935 as 'war mementoes of an Australian Army nurse').



[18] **[GREGORIAN CHANT.]** A Medieval manuscript fragment from an antiphoner including the antiphon *Lapides preciosi omnes muri tui* for the dedication of a church. ?Northern France, later twelfth or early thirteenth century]. £6500\*

Parchment bifolium of 4 pages (each c. 210 × 165 mm), with portion rather crudely cut from the foot with loss of one or more lines of text. Each page with 11 lines of text (some subdivided in two) and 11 or 12 five-line staves (in red, blind and yellow) with neumes, calligraphic initials, some in red, plus some other rubrics. Slightly thumbed and dusty, small hole to second leaf (just touching letters or neumes), stitching holes at gutter.



A SUBSTANTIAL FRAGMENT, A NEAR-COMPLETE BIFOLIUM (and an inner member of a gathering) reused as a book wrapper or endpapers, INCLUDING AT LEAST 26 ANTI-PHONAL CHANTS, with both Latin text and neumes arranged above and below single red rules. The notation is of special interest. This transitional style of musical notation is typical of the twelfth century, the neumes retaining their diastemic form expressing the shape of the melody (as opposed to the square neumes current by the thirteenth century) and being arranged on a five-line staff with the central red line indicating an 'F' and yellow lines indicating 'C's an octave apart in Guido d'Arezzo's system. It is a relatively rare example of five-line staff at this early date, the fifth line generally seen as a much later innovation.

'During the 12th century, the idea of using vertical alignment to show pitch gradually took hold... The horizontal lines first ruled with a dry point came to be drawn in red ink, and by the 13th century it became standard to rule four or even five lines for different pitches, using a letter to show which line corresponded to which pitch. The staff and the clef remain in use virtually unchanged to this day. The earliest manuscripts with ruled staff-lines are particularly valuable because they preserve the neume-forms of earlier times, with all their nuances of interpretation, stretching them onto the frame of the staff to show the pitches at which to sing them. By the end of the 12th century most of these nuances were lost, as the note shapes became more stylised and square in format, corresponding to the changes in letter-forms as Gothic script emerged as the standard book-hand of the later Middle Ages'. Bell, 'Writing Music', Medieval England and France, 700–1200 (British Library Website).

The fragment formed part of a small antiphoner (chants for the offices of the breviary), with an array of chants for the liturgical year. It opens with the tail-end of a sequence of chants for the Feast of the Decollation of John the Baptist, including: *Misso Herodes spiculatore* and *Arguebat Herodem Joannes* (six in total). Then follow some 30 (26 complete) chants for masses sung at the dedication of a church (*In dedicatione Ecclesiae*), including: *Dominus in templo sancto suo*, *Fundata est domus domini* and the response *Lapides pretiosi omnes muri tui et turres ierusalem gemmis edificabunt* (derived from Rev. XXI, 19 'That thy walls are all of precious stones, and the towers of Jerusalem are built with jewels'). *Lapides preciosi* is a text of special resonance in the gothic world, it being to this chant that in July 1140 Abbot Suger dedicated the reconstruction of his great royal Abbey of Saint Denis, as Louis VII pressed a jewelled ring into the fabric of the masonry.

Lapides preciosi omnes muri tui et turrei ierusalem gemmis edificati

buntur. **L**apides preciosi omnes muri tui. **E**t turrei ierusa-

lem gemmis edificabuntur. **A** Mane surgens iacob erigebat lapidem

in titulum fundens oleum desuper uotum uouit domino uere locus iste

sanctus est et ego nesciebam. **I**n dedicatione huius templi laudate

deum omnis militia celorum et omnis terra laudet nomen domini quia

exaltatum est nomen eius solius. **F**undamenta templi huius sapien-

tia sua fundauit eam in qua dominum celi collaudant auge hinc uen-

tur uenti et fluant flumina non possunt eam mouere unquam funda-

ta enim erat supra petram. **V**ota mea domino reddam in atriis do-

mus domini. **I**n domum domini letaretur ibimus. **I**si tu domine ser-

[19] **[HEATH, William]. A Desert - Imitation of modern Fashion!** London: Thomas McLean, 26 Haymarket, [c.1825-30]. £950\*

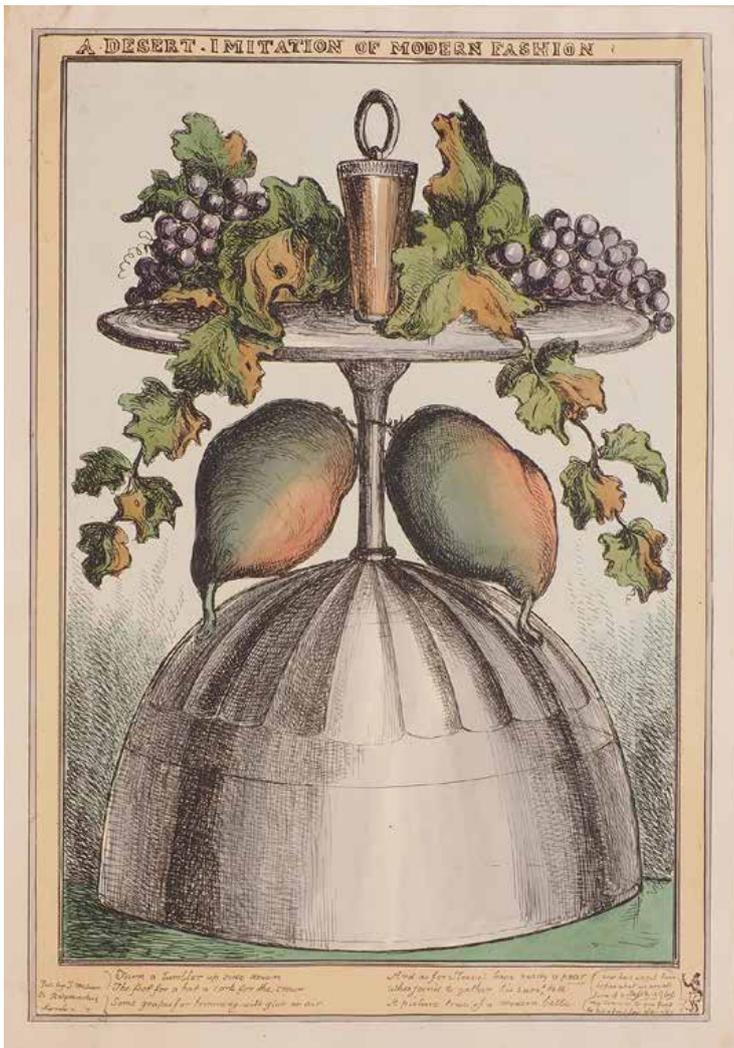
Hand coloured etching (375 × 260 mm, trimmed to plate). Traces of former mounting at corners.

A WONDERFUL SATIRE ON CONTEMPORARY WOMEN'S FASHION. The 1820s had seen considerable change in women's fashions, with neoclassical straight lines and sparse adornments giving way to a more exuberant and romantic style with more emphasis on curvaceous shapes, cheekily satirised here with the wine glass and fruit.

An inverted wine-glass (claret shape), partly fluted, represents a woman; the bowl is a bell-shaped petticoat, the stem a pinched waist and bodice; the wide base forms the brim of her plateau-hat on which stands a cork with a metal rim and upstanding ring to form the narrow jam-pot crown. On the base (or brim) are bunches of grapes from which hang trails of vine leaves. Tied symmetrically to the stem are two pears, representing inflated sleeves, the stalks serving for wrists and hands. Below the design: 'Turn a tumbler up side down / The foot for a hat and a cork for the crown / Some grapes for trimming, will give an air / And as for Sleeves have ready a pear / When join'd to gather tis sure to tell / A picture true, of a modern belle' (BM Catalogue)..

The 'P. P.' of the Heath's pseudonymous signature reads: 'what have we got here by Jove what we are all fond of a Lass & à Glass my service to you Gents tis but a frail fair after all'.

BM Satires 15611.



[20] **[HUBY, Vincent].** *L'estat d'un homme vivement penetré du regret des ses pechés et de douleur d'avoir offence Dieu.* Paris: P[ierre] Gallays, [n.d., c. 1682-1685].

£4500\*

*Large engraved plate with contemporary handcolouring, (plate size 570 × 440 mm, sheet size 680 × 500 mm). Slight fraying to uncut margins at head and foot, old lateral fold, otherwise in excellent state for a large format print of this type.*

AN EXCEPTIONAL (AND EXCEPTIONALLY RARE) SEVENTEENTH-CENTURY DEVOTIONAL IMAGE DEPICTING THE BATTLE IN THE HEART BETWEEN GOOD AND EVIL — A GRAPHIC EMBLEM OF THE JESUIT SPIRITUAL EXERCISES. This is an emblem of repentance in which the male subject looks down in tears upon an enlarged heart, in which the dove of the holy spirit is surrounded by tongues of fire and tears and personifications of the vices are driven outwards: a peacock (pride), ram (luxury), pig (gluttony), tortoise (sloth), leopard (anger), snake (envy) and a toad (avarice). An angel presides at the top left bearing a bible and crucifix, while the devil flees to turns his back and flees to the bottom right. It is one of twelve illustrations on the States of Man (or, *Tableaux énigmatiques ou d'Images morales*) conceived by the Jesuit Vincent Huby (1608-1693) for use in religious retreats and published in Paris in 1682 by Pierre Gallays.

These large printed placards were used specifically for instruction at week-long Jesuit retreats for lay-people. They were exhibited singly or in pairs, while an instructor explained the significance of the emblem. 'The arguments dealt with the phases of the spiritual life—and its dangers—based on concrete examples taken from everyday life. The order of presentations varied with the director of Exercises. Those relating to the good and paradise were often presented early in the week; sin, attrition, contrition, penitence, a good death, and paradise, while warnings against slackening, relapse, a bad death and hell were addressed towards the week's end'. (Silvia Mostaccio. 'Shaping the Spiritual Exercises: the Maisons des retraites in Brittany during the Seventeenth Century as a Gendered Pastoral Tool.' *Journal of Jesuit Studies* 2, 2015:659-684).

According to Huby's account of his excercises, 'Using these placards is extremely helpful... they make the verities we want to make known more sensible and the impression is that much stronger and more easily made than if they only heard it. Everyone is quite gratified, the savants as well as the ignorant' (*La Retraite de Vennes ou la façon dont la retraite des hommes se fait dans Vennes, sous la conduite des pères jésuites, et les grands biens que Dieu opère par elle.* 1678, trans. Mostaccio).

Huby's spiritual method was specifically developed for the Jesuit's missionary activity in Brittany (*La Retraite* was published first in Vannes) but the engraved placards were printed in Paris by Gallays, notable for other popular prints and almanacs (the engraver's name is not recorded). Though the complete set of twelve plates is known from Huby's instructions, no complete extant set has been located and the Bibliothèque nationale holds only a single print. This example is number 3 (numbered at foot). Huby also devised a series specifically for women (also exceptionally rare); his method became popular and his manual reprinted several times, while the imagery of the placards found its way into numerous books of emblems and later devotional paintings.

cf. *Images du Grand Siècle: l'estampe française au temps de Louis XIV (1660-1715)*, Bibliothèque nationale, 2015, 77 (single image 'L'estat d un homme dans le quel le Diable estant rentré victorieux')



L'estat d'un homme viüement penetré du regret  
de ses pechés et de douleur d'auoir offence Dieu. III

[21] **(JUVENILE).** *Un Conte par jour, ou la Semaine du Grand-Papa.* Paris: [Firmin Didot for] Marcilly, c. 1825]. £1250

7 vols, oblong 16mo (110 × 145 mm), complete, pp. vii, 150, [2], continuously paginated, each volume with hand coloured engraved frontispiece. Original glazed paper covered boards, stamped in blind and lettered in black, complete with original green and gilt paper covered box with printed label (rubbed and one short side panel wanting).

FIRST EDITION, with the paper bindings of each of the seven volumes surviving in exceptional condition. Each volume, for each day of the week containing a single story: Lundi. *Le petit boiteux*; Mardi. *L'homme rouge*; Mercredi. *Durer et son chien*; Jeudi. *La bourse*; Vendredi. *L'oiseau à aigrette de pourpre*; Samedi. *Le prince noir*; Dimanche. *L'orage*.

Gumuchian 5690. Worldact locates a handful of US copies, but we find no UK copies here or in LibraryHub.





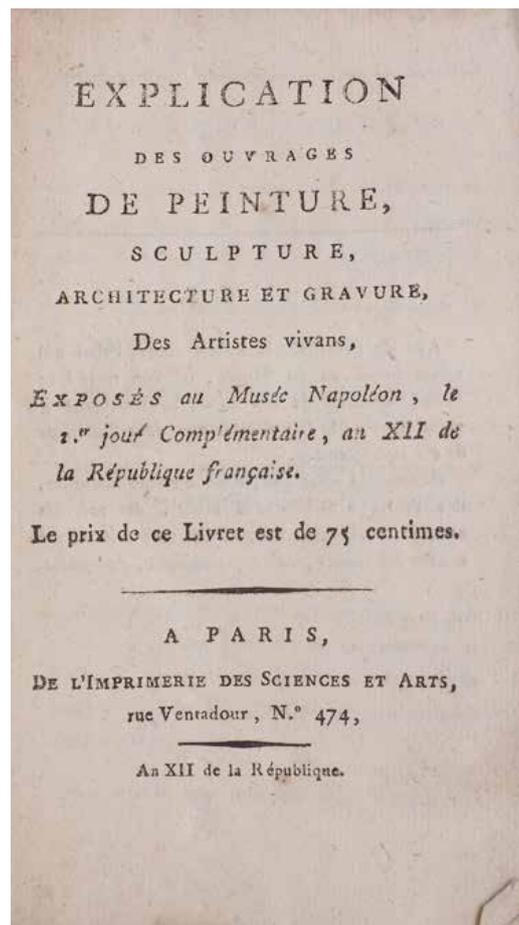
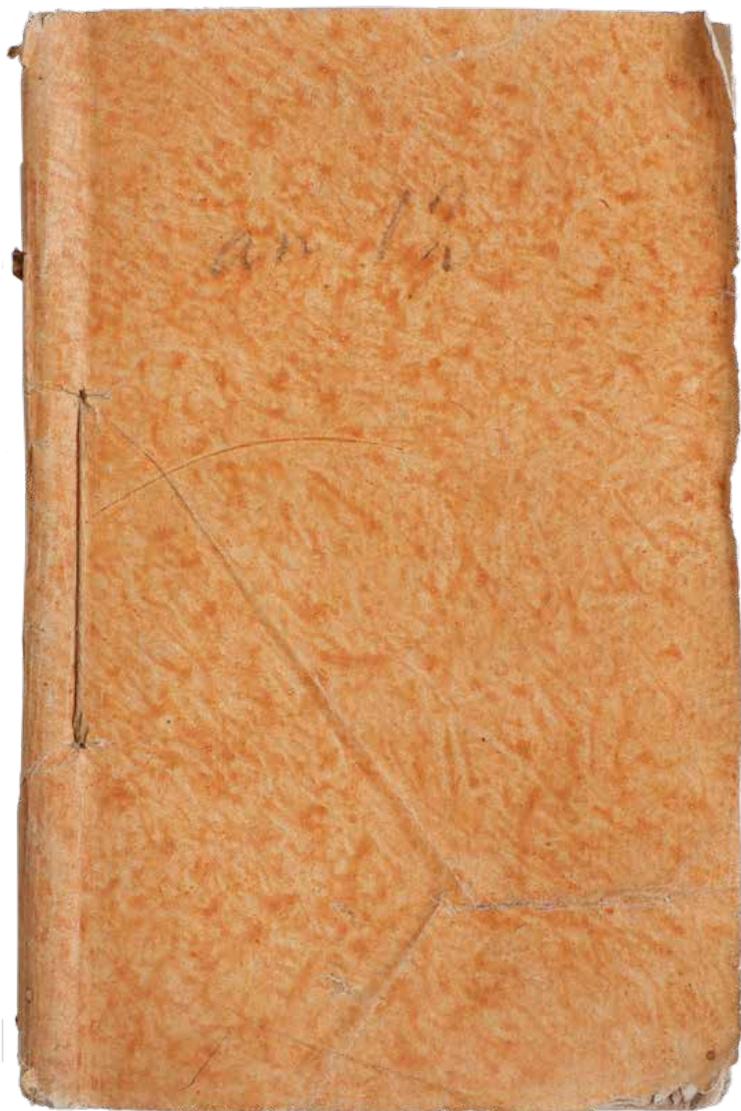
[22] **(LOUVRE).** Explication des ouvrages de peinture, sculpture, architecture et gravure, des artistes vivans, exposés au Musée Napoléon, le 1er jour complémentaire, an XII. Paris: Imprimerie des Arts et Sciences, An XII, [1804] £450

8vo (152 × 90 mm), pp. [4], 119, [1]. Stitched in original orange paste paper wrapper. A few corners inturned, wrappers with closed tear to upper cover, nearly repaired on verso with paper tape. A very good copy.

FIRST EDITION of the official visitor's guide to the Louvre salon of 1804, sold to visitors on arrival. The 1804 salon was the first in the renamed 'Musée Napoléon' and was filled with Napoleonic propaganda pieces. It notably included the first exhibition (number 495 in the guide) of Vanderlyn's new painting of the murder of Jane McCrea in 1777 by a Native American warrior in the service of the British Army, a picture made by the artist for Joel Barlow, who had recounted the episode in his *Vision of Columbus*. The painting is now in the Wadsworth Athenaeum, Hartford, CT.

Among other works listed are: (213) Girodet's painting of Paul and Virginie crossing the river [used in the famous 1806 Didot edition of *Paul et Virginie*]; (225) Gros's portrait of Napoleon Visiting the Plague Victims of Jaffa and (298-300) Lejeune's battle scenes of Lodi, Thabor and Aboukir.

'Contemporary reports indicate that these volumes were eagerly perused before any glimpse of the art was ventured, and that they were subsequently clutched and consulted throughout the visit' (Jackall, 'The *Livrets* of the Salon' in *Documenting the Salon*, NGA, 2016, p. 26). *Documenting the Salon*, p. 113.



[23] **MCBEAN, Angus.** Pamela Stanley as Queen Victoria. [after 1938].

£4500\*

Collage on a Victorian indenture on parchment, 500 × 770 mm, with original photograph, fabric, shells, string, glitter coloured decoupage, watercolour. Bird's eye maple frame (presumably added by McBean himself).

A SUPERB LARGE-SCALE COLLAGE BY ICONIC PHOTOGRAPHER AND DESIGNER ANGUS MCBEAN — COMBINING MANUSCRIPT MODIFICATION, SURREALISM AND HIGH CAMP. It uses portions of McBean's own original photograph of actress Pamela Stanley as the young Queen Victoria in the adaptation of Laurence Houseman's *Victoria regina* (1934) at the Gate Theatre in 1938 — an image from his surrealist series for the weekly *Sketch* magazine, (bromide print, 1938 original size 289 × 239 mm).

Angus McBean (1904-1990) was one of the most important theatrical photographers and designers of his era and transcended the confines of his medium through his brilliant and eccentric collages which he made throughout his career. The Pamela Stanley photograph series brought together two of his personal icons, the actress and Queen Victoria, here used with iconoclastic glee to modify an enormous engraved and calligraphic royal grant

of 1853 (to one John Henry Johnson of Lincoln's Inn) with added hand colouring, ink drawing, cuttings from the original photograph, gilt paper decoupage, glitter, shells and string. McBean made collages throughout his later career, often in the form of miniature stage sets which he then photographed for this much-prized Christmas Cards. This Queen Victoria collage is among the largest he attempted and was part of the collection left on his death to partner David Ball.

The Hon. Margaret Pamela Stanley was the daughter of the 5th Baron Stanley of Alderley and acted on the stage and in films in the 1930s as Pamela Stanley. She appeared on Broadway as Ophelia opposite Leslie Howard in *Hamlet* before a triumphant return to London in her role as Queen Victoria in June 1937.

Provenance: The Angus McBean Collection, 12 April 2013, Lacy, Scott & Knight (Bury St Edmunds), lot 242.





[24] **MARCOUSSIS, Louis, *illustrator*. Paul DERMÉE. Le Volant d'Artimon. Poèmes.** Paris: Jacques Pabolozky & Cie, 1922. £800

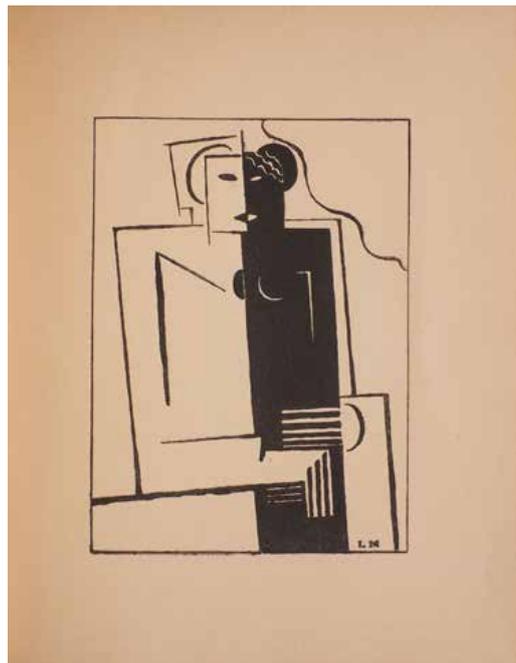
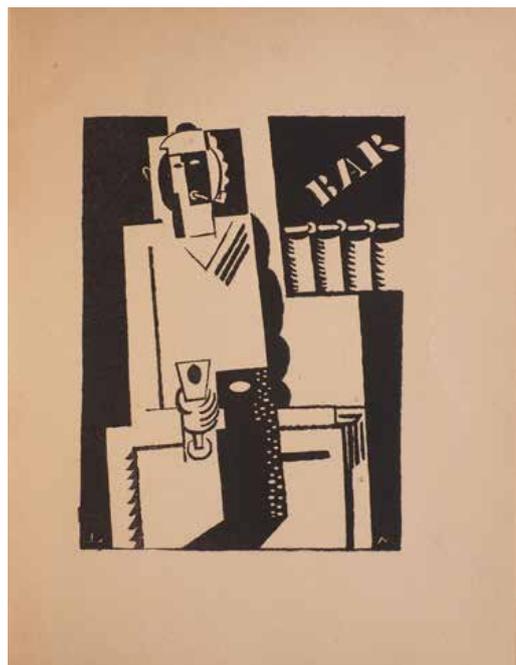
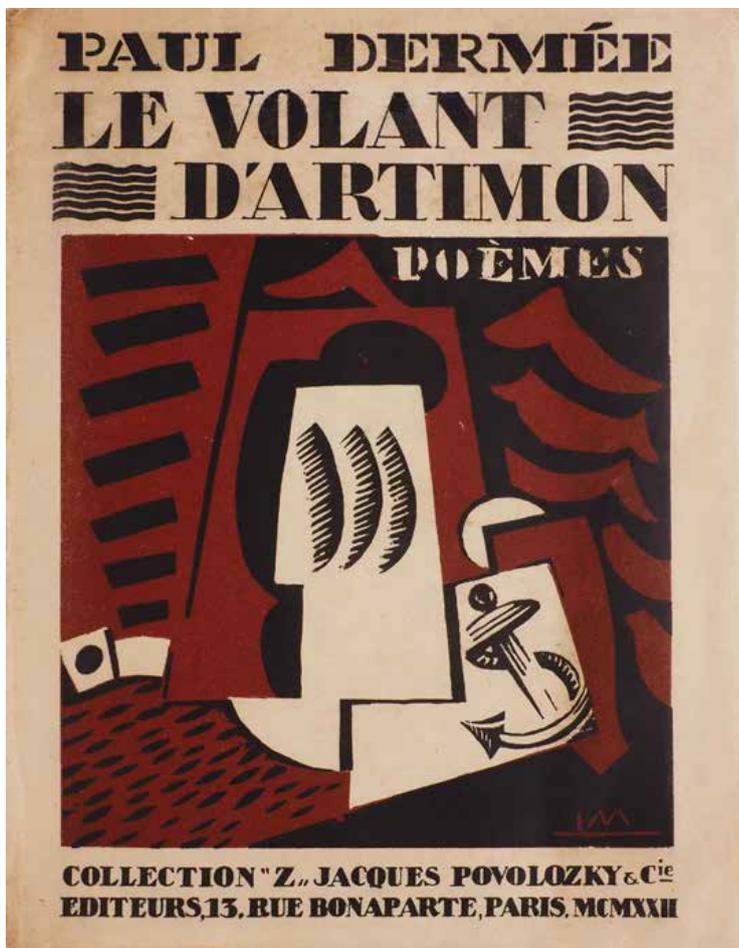
4to (230 × 185 mm), pp. [28], with 2 full page woodcuts by Marcoussis. Lightly browned throughout. Original pictorial wrappers. Modern morocco backed slipcase.

FIRST EDITION, unnumbered copy reserved for the author, and inscribed by him (the edition was of 216 copies). A SIGNIFICANT CUBIST COLLABORATION.

Belgian avant garde poet, Dermée was a discovered by Tristan Tzara and the Dadaists when he moved to Paris in 1910 and knew Apollinaire, Picasso, Jacob and the Dealaunays. Polish-born Marcoussis exhibited with the

Section d'Or and was close to Apollinaire before the Great War. The 1920s witnessed his most intensive period of printmaking.

Worldcat finds no copies in the UK or US (though there is a copy in the Museum of Fine Arts, San Francisco).



- [25] **(MILITARY). BOGIN, comte.** Règlement militaire pour le maniement des armes et pour les evolutions de l'Infanterie de S.M. le Roi de Sardaigne, dans le quel se trouvent inserées les dernières Rémarques qu'on a envoié aux Régimens le 21. Avril 1753. Première partie pour l'exercice, et autres manoeuvres [Seconde partie qui contient Evolutions et autres manoeuvres]. [?Savoy, 1753 or soon after]. £1200

*Manuscript, 4to (234 × 178 mm), ff. [2], 60, [12] (blank); [4], 105, [11] (blank). Neat text in French, calligraphic title and part title, tailpieces. Contemporary mottled sheep, gilt panelled spine with floral tools in compartments, tan label, marbled endpapers, red edges. Rubbed, spine extremities and corners worn with slight loss.*

AN EXTENSIVE MILITARY MANUSCRIPT, APPARENTLY UNPUBLISHED IN PRINT, consisting of orders issued by the Savoyard minister of war, comte Bogin in 1752-3, setting out detailed procedures for ordering, drilling and manoeuvring in the infantry regiments of the armies of the King of Sardinia, Charles Emmanuel III. Presumably a contemporary copy of orders sent out to the regiments themselves, each part ends with the dated subscription (in copy) of Bogin at Turin. The manuscript is highly detailed, with 43 chapters across the two parts, covering rifle exercise (including bayonets), flag bearing, drilling, marching, battle formations and the

conduct of firing in battle. The mid-eighteenth century Savoyard/Sardinian armies counted over 30 infantry regiments among their forces.

The island of Sardinia had been ceded in 1720 by the Habsburg and Bourbon claimants of the Spanish throne to the Duke of Savoy, Victor Amadeus II. The Savoyards united it with their historical possessions on the Italian mainland, while the monarchs of the House of Savoy ruled from their mainland capital of Turin, but styled themselves primarily with the royal title of Sardinia, 'rois de Sardaigne', as superior to their original lesser dignity as Dukes of Savoy.



Chapitre <sup>me</sup> 32.  
Manière de faire tirer un Bataillon  
derrière une Haie, un Fossé, ou un Rétanchement.

Article 1<sup>er</sup>.

Lorsqu'on voudra pratiquer cette Manoeuvre, les Rangs  
pourront être serrés, ou ouverts selon que le Terrain le permettra;  
mais Lorsqu'ils seront ouverts, les Fusils ne seront point armés  
de Baïonnette, et les Files ne devront jamais être serrées,  
mais ouvertes comme à l'Exercice, afin que les Rangs qui  
gagneront la queue, et ceux qui s'avanceront puissent passer  
aisément dans l'Intervalle des Files de chaque Rang.

2.

Ce Feu commencera toujours par un Rang à la fois, et  
d'abord par le premier, et ce sera le Major qui en fera le  
Commandement, et lorsqu'on voudra le faire commencer il  
commandera.

1<sup>er</sup> Commandement.

Prenez garde à vous pour tirer  
par Rang entier.

3.

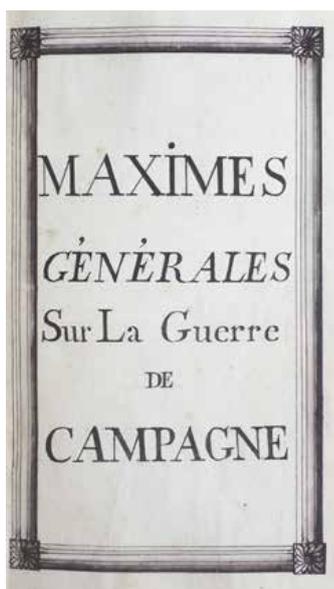
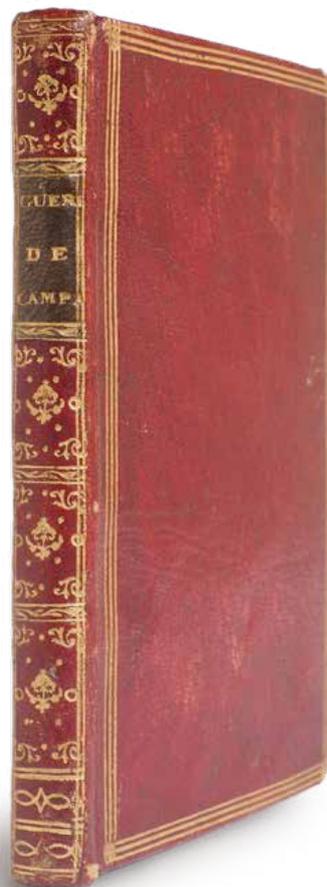
En même tems tous les Officiers feront haut le Sponton, et par  
un à Droite, et un à Gauche de la même manière prescrite.

[26] **(MILITARY).** *Maximes générales sur la guerre de campagne.* [France, soon after 1759]. £1200

*Manuscript on paper, small 8vo (140 × 84 mm), pp. [95] including title, plus blanks at end. Text in French within ruled borders. Contemporary red morocco gilt, panelled spine with floral tools, green morocco label, gilt edges. Lower corners slightly bumped. Very attractive.*

A POCKET MANUSCRIPT TREATISE ON THE ART OF WAR, probably compiled in the aftermath of the Seven Years War. It comprises six chapters: [1] *Maximes générales*; [2] *Des Camps de Rassemblement*; [3]. *La Guerre de Campagne*, comprend l'objet, le plan général, le plan particulier, la conduite, le résultat et la fin des opérations; [4] *Campagnes de deffensive*; [5] *Campagnes d'hiver*; [6] *des Capitulations*. Written from the point of view of a prospective military commander or general, it introduces the principles and objectives of campaign warfare of the sort that dominated European history in the eighteenth century. It makes occasional references to historical persons (Turenne and the Duc de Broglie) as well as to more recent events, such as the winter campaigns of 1757-9).

Provenance: Early ownership inscription: Antonio Lopez; Marquis d'Astorga, sale 1870 (described as from the library of the Dukes of Sessa); Bookplate of Ricardo Heredia, comte de Benahavis, sold as lot 551, Paul, Huard & Guillemin, Drouot (Paris), May, 1891.



[27] **(MINIATURE). 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 90 miniature counters contained in a pink cloth drawstring bag (the latter apparently home made). Box slightly rubbed, but in excellent condition.



A miniature loto set, rare complete with all the printed cards and counters.

[28] **(MINIATURE). Souvenir de l'Exposition Coloniale.** Paris, 1931.

£200

30 × 45 mm, 12 photographic images on a single sheet, folded concertina style. Hinged embossed gilt metal binding with closure.



A miniature photographic souvenir of the pavilions of the 1931 Paris Exposition Coloniale.

[29] **(NAPOLEON). [WILLIAMS, Charles]. A Game at Chess.** London: S. W. Fores. Jan. 9th, 1802. £950\*

Hand coloured etched plate (245×280 mm, sheet size 310×275 mm). Early gilt paper strips pasted to margins as a mount (now rubbed). Light browning, minor old and more recent repairs to verso, including one just touching the caption.

NAPOLEON PLAYS CHESS WITH THE BRITISH GENERAL CORNWALLIS, saying 'Check to your King, remember it is not the first time, and I think a very few Manceuvres more will completely convince you that I am better acquainted with the Game I am playing than you are aware of'. The plate refers to the negotiations leading to the Peace of Amiens (25 March, 1802) popularly seen as a disaster for British diplomacy, thanks to the ineptitude of Cornwallis.

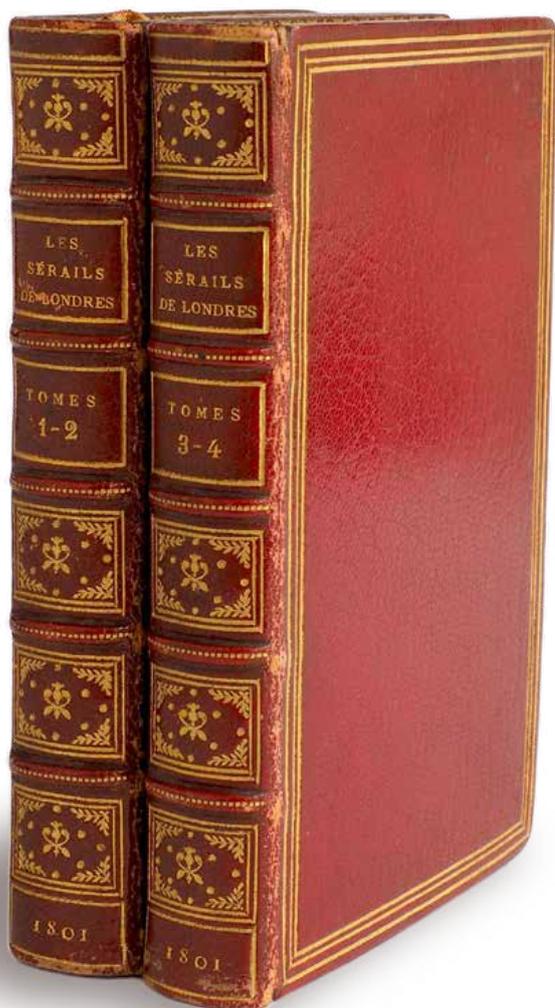
In this rare print the figure of Napoleon is not caricatured, but is a naturalistic portrait and this is a rare image of him playing chess — his love of the game has been of longstanding interest to chess historians. Samuel William Fores's imprint at the foot reads 'Folios of caricatures lent out for the evening' from his shop at 50 Piccadilly.

BM Satires 9839.



- [30] **(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 the history of sexual culture in eighteenth-century London. It purported to be the work of 'A Monk of Saint Francis', a reference to the notorious Monks of Medmenham (later Dashwood's Hell-Fire Club) but its real authorship remains unknown. 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 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 I (*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).



LES  
SÉRAILS DE LONDRES,  
O U  
LES AMUSEMENS 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.

TOME QUATRIÈME.

A PARIS,

Chez BARBA, Libraire, Palais Egalité, derrière le Théâtre de la République, no. 51.

AN IX. (1801.)

[31] **(PEACE OF AMIENS). WOODWARD, [George Moutard].** Four rare hand coloured etched caricature prints. London: P. Roberts [1802]. £1100\*

**I. A Merry Go-Round in honor of the Peace.**

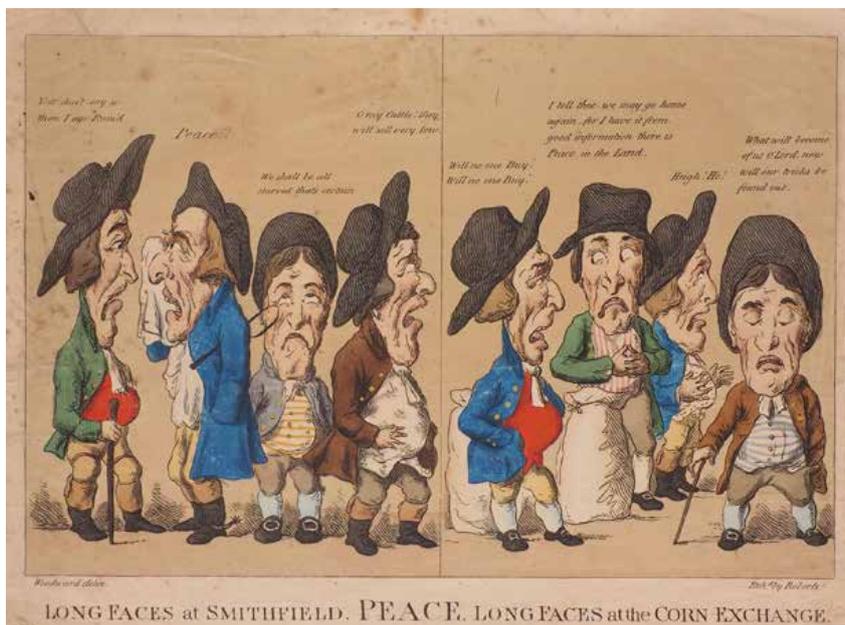
334 × 250 mm, plate size 334 × 245 mm, trimmed to margin except at head. Light browning. Minor expert repairs to edges on verso.

A satire on the Peace of Amiens of 1802 between France and England, with caricatures of national figures (Holland, Russia, Britain, Spain, Turkey and Prussia) dancing to Napoleon's tune. He stands at the right with pipe and tambourine singing 'Ah ci-ira, ci-ira!'. The plate is recorded by Broadley, but there is no copy in the British Museum, which has only a reversed version attributed to Cruikshank entitled simply 'A Merry Go Round' (cf. *BM Satires*, 9847).

**II. Long Faces at Smithfield. PEACE. Long Faces at the Corn-Exchange.**

260 × 340 mm, trimmed to plate margins. Minor marginal repairs on verso.

Discontent among British merchants and farmers who had enjoyed high prices for their domestic produce during the Revolutionary Wars. No copy found in the BM catalogues. There is a copy in the Library of Congress.



**III. Sailors conversing on Horseback.**

245 × 350 mm. Minor marginal repairs.

Sailors on horseback, one of several on the same theme by Roberts issued at the time of the Peace of Amiens, under the terms of which the British navy was expected to be recalled from European waters. Not in BM *Satires* (though there is an example in the BM collection).

**IV. The Peace Soup Shop.**

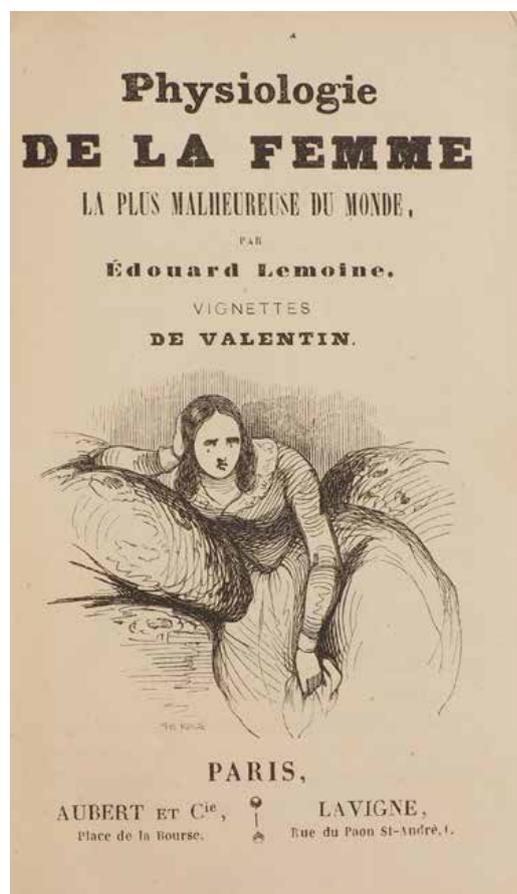
250 × 330 mm, sheet size 275 × 360 mm. Early gilt paper strips pasted to margins as a mount (now rubbed). Light browning, minor old and more recent repairs to verso.

John Bull sits holding a bowl of soup, between Lord Addington, the cook, and the protesting Windham (who had opposed the Peace) on the right. On the left Pitt sits before an enormous kitchen fire, with a giant cauldron; he blows the fire with bellows, saying, 'I dont know how it is - but I manage this Soup business rather awkwardly - I suppose it is from being so much used to the stewing and Broiling line.' BM *Satires* 9848.



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

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



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

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

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

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

[33] (PRAYER BOOK). MISSEL. [Paris: Bouasse-Lebel, c. 1900].

£800

Lithographed text, entirely decorated and illuminated by hand in pen, ink and watercolour (including gold), 8vo (pp. [42, 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.



*Broadside, letterpress-printed on a single sheet of vellum or parchment (c. 530 × 315 mm), the text within a painted floral border. Old central horizontal fold, some light undulation to the sheet, a few small wormholes, the coloured border with some minor rubbing at the extreme edges, blank verso slightly dusty with some light browning.*

A LARGE AND STRIKING BROADSIDE PRINTED ON VELLUM BY AN UNKNOWN PRESS, presumably in France around the year 1700. IT IS OTHERWISE UNRECORDED. The text is of 20 'maximes du sage', wise and stoic counsels for the government of the mind, spirit and body. The typography is competent but occasionally irregular, reflecting the difficulty of handling such a large sheet of vellum in the press, but also suggesting the possibility of a private press. The floral borders are stylised, with decorative swags and ribbons at the head, but with recognisable lilies, rose, carnations and iris on either side, and blue china bowl with tulips, fritillaries and other flowers at the foot.

No other example of the broadside has been located, though the text is almost identical to that of a fine manuscript on vellum probably made at the behest of Louis XIV (1638-1715) for the philosophical education of his son Louis, the Grand Dauphin (1661-1711) (sold at Sotheby's Paris, 6 July 2017, collection of Mme Djahanguir Riahi, lot 28). A quotation of a fragment of the text appears in the *Clef du cabinet des princes de l'Europe*, 21, October 1714, p. 237, appearing also as advice to princes, but we have not found any other printed version of the complete text.

'Adore le Createur de l'Univers, & l'aime de toute ton Ame: Honore ceux qui t'ont mis au monde; obeis aux loix; revere les Puissances: Faits à autrui comme tu voudrois qu'on te fit à ton mesme. Sois humain, civil & bien faisant à tous les hommes. Aime tes proches, aime tes amis; mais plus que tout aime ta Patrie, & procure le bien public. Respecte les gens de bien, fuy les méchans, & ne hante que ceux à qui tu veux ressembler, Reconnois les biensfaits, n'attire pas les injures, Connois-toy toy-mesme, mesure tes desseins à tes forces, ta dépense à ton bien, & l'un & l'autre à la raison. Exerce moderelement ton corps, applique fortement ton esprit: Ecoûte beaucoup, parle peu, regle tes pensées & pese tes paroles. Abhorre le menteur & le mensonge, mais souviens-toy que toutes vertitez ne sont pas toujours bonnes à dire, Pardonne beaucoup aux autres, rien à toy, & sois plutôt ennemy de tes vices. Que censeur de ceux d'autrui, Songe que le repentir suit de pres la faute, & que le premier fruit des bonnes actions est la plaisir qu'il y a de les faire. Ne prens jamais de mauvaises voyes pour arriver a une bonne fin. Tiens les flateurs pour tes plus grands ennemis, pour tes meilleurs amis ceux qui te voyent plutost à cause de toy qu'à cause d'eux-mesmes. Prends conseil, mais forme tes resolutions toy-mesme. Sois ferme non pas opiniâtre, & si tu as à changer d'avis, que ce soit par raison, non par legereté. Desire ce que t'est propre, supporte ce qui t'arrive. Sois le maître non pas l'esclave de tes passions, qu'elles servent à t'avancer, non pas à t'égarer. Modere tes desirs, tu augmenteras tes biens, il est assés riche qui est content, & il est content qui est sage'.



**MAXIMES  
DU SAGE**

**A**DORE le Createur de l'Vniuers, & l'aime de toute ton Ame:  
**A**Honore ceux qui t'ont mis au monde; obeis aux loix; reuere les Puissances:  
**F**aits à autruy comme tu voudrois qu'on te fit à toy-mesme.  
**S**ois humain, ciuil & bien faisant à tous les hommes.  
**A**ime tes proches, aime tes amis; mais plus que tout aime ta Patrie, & procure le bien public.  
**R**especte les gens de bien, fuy les méchans, & ne hante que ceux à qui tu veux ressembler,  
**R**econnois les biensfaits, n'attire pas les injures,  
**C**onnois-toy toy-mesme, mesure tes desseins à tes forces, ta dépense à ton bien, & l'un & l'autre à la raison.  
**E**xerce moderelement ton corps, applique fortement ton esprit:  
**E**coute beaucoup, parle peu, regle tes pensées & pese tes paroles.  
**A**bborre le menteur & le mensonge, mais souuiens-toy que toutes veritez ne font pas toujours bonnes à dire,  
**P**ardonne beaucoup aux autres, rien à toy, & sois plutôt ennemy de tes vices- que censeur de ceux d'autruy,  
**S**onge que le repentir suit de près la faulte, & que le premier fruit des bonnes actions est le plaisir qu'il y-a de les faire.  
**N**e prens jamais de mauuais voyes pour arriuer à vne bonne fin.  
**T**iens les flatteurs pour tes plus grands ennemis, & pour tes meilleurs amis ceux qui te voyent plutôt à cause de toy qu'à cause d'eux-mesmes.  
**P**rens conseil, mais forme tes resolutions toy-mesme.  
**S**ois ferme non pas opiniatre; & si tu as à changer d'auis, que ce soit par raison, non par legereté.  
**D**esire ce qui t'est propre, supporte ce qui t'arrive.  
**S**ois le maître non pas l'esclau de tes passions, qu'elles seruent à t'auancer, non pas à t'égarter,  
**M**odere tes desirs, tu augmenteras tes biens, il est assés riche qui est content, & il est content qui est sage.

**[35] (PUBLISHERS' BINDINGS).** [A collection of French decorative paper bindings, most issued by Mame: Tours, 1840s-70s]. £700

10 vols, 8vo and 12mo, some illustrated. All in original publishers' coloured embossed paper-covered boards, gilt, many with hand-coloured lithograph inlays. Some with school prize labels. Some spotting to text. Bindings occasionally rubbed with some soiling and a few repairs, but generally good.

A COLLECTION OF FRENCH DECORATIVE PUBLISHERS' BINDINGS of the type especially associated with the juvenile publications of Mame et Compagnie of Tours, with examples of their imitators.

'As with many craft-based processes, the nineteenth century saw the mechanization of bookbinding in western Europe. Some firms came to resemble factories, and this was particularly true of the family business of Mame in Tours, France, which was also known for its publishing and printing activities. Traditional craft bindings continued to be produced, but most workers (including women) were employed from the cloth or cardboard covers and attached by means of endleaves and lining material. This was an inexpensive but colourful format, with gilt, coloured or glazed paper used in combination with lithographic prints to make an immediate visual impact. Such bindings have been likened to chocolate boxes and sweet wrappers, but they were popular enough, often being used for such items as Sunday school prize books. Unusually for the time, Alfred Mame (1811-1893) instituted pensions and profit-sharing schemes for his workers' (Marks, *Beautiful Bookbindings: A Thousand Years of the Bookbinder's Art*, BL, 2011, pp. 122-3).



[FRIDEL, Louis]. Les Naugrages au Spitzberg ou les Salutaires effets de la confiance en dieu. Neuvième édition. [Bibliothèque de la jeunesse chrétienne]. Tours: Mame, 1850. pp. [4], 284, plus engraved title and 3 plates.

[CHAMPAGNAC, Jean-Baptiste-Joseph]. Les Amies de Pension traduit de l'anglais. [Bibliothèque spéciale de la jeunesse]. Paris: P.C. LeHuby, [c. 1851]. pp. 287, [1], plus engraved title and 3 plates.

IRVING, Washington. Henri LEBRUN, translator. Voyages et découvertes des compagnons de Colomb... 4e édition. [Bibliothèque des écoles chrétiennes]. Tours: Mame, 1851. pp. [4], 235, [1], plus 2 engraved plates.

IRVING, Washington. Henri LEBRUN, translator. Voyages et découvertes des compagnons de Colomb... 7e édition. [Bibliothèque de la jeunesse chrétienne]. Tours: Mame, 1858. pp. [4], 284, plus engraved title and 3 engraved plates.

TILIÈRE, Fanny [comtesse de]. Laure et Anna ou la Puissance de la foi sur le caractère... sixième édition. [Bibliothèque de la jeunesse chrétienne]. Tours: Mame, 1859. pp. [4], 283, plus engraved title and 3 engraved plates.

MARLÈS, [Jules Lacroix de]. Histoire de Russie... nouvelle édition. [Bibliothèque des écoles chrétiennes]. Tours: Mame, 1861. pp. [4], 187, [1], engraved frontispiece.

FOUINET, Ernest. Gerson ou le Manuscrit aux enluminures... dixième édition. [Bibliothèque de la jeunesse chrétienne]. Tours: Mame, 1866. pp. [4], 282, [2] plus engraved title and 3 engraved plates.

BASSANVILLE, [Anaïs] comtesse de. La Gerbe. Rouen: Mégard et Compagnie, 1870. pp. 141, [3], engraved frontispiece. First edition. Browned.

WOILLEZ, [Catherine-Thérèse]. Le jeune Tambour... onzième édition. [Bibliothèque de la jeunesse chrétienne]. Tours, Mame et fils, 1872. pp. 286, plus engraved title and 3 plates.

GALLAND. Contes arabes tirés des Mille et une nuits... Iere partie. [Bibliothèque de la jeunesse chrétienne]. Tours: Mame et fils, 1879, pp. 142, [2], plus engraved frontispiece.



[36] **SELLER, John.** [Engraved Perpetual Calendar. London, c. 1680].

£13,000\*

*Engraved plate (c. 198 × 128 mm), with contemporary hand colouring, mounted on thick card with two cut 'windows' and two revolving volvelle dials worked with wooden rundles behind. Contemporary or original fruitwood frame and wooden back, glazed (small repair to verso, upper right corner). Right hand margin with some fraying, just affecting right hand end edge of engraved border, one closed tear or crack to left hand margin.*

AN EXCEPTIONALLY RARE ENGLISH CALENDAR WITH TWO REVOLVING DIALS (one giving the date, the other, the month with its corresponding number of days), APPARENTLY KNOWN IN ONLY ONE OTHER COPY. Each dial is operated with original wooden 'rundles' turned by hand on the back of the frame. Around the central calendar and dial are emblematic figures of the gods representing the days of the week: Apollo (Sunday), Diana (Monday), Mars (Tuesday), Mercury (Wednesday), Jove or Jupiter (Thursday), (Friday) and Saturn (Saturday).

John Seller (1632-1697), whose initials appear at the foot, and his full name in the globe at the head, was one of the most important mapmakers and makers of scientific instruments in seventeenth-century London. Examples of paper instruments made by him are exceptionally rare, and while the perpetual calendar may have been one of his simplest offerings in this line it probably had the widest appeal. However many copies he printed, its rarity is understandable: we can find no example of this calendar in library catalogues, though a similar calendar (also framed, with rundles, but uncoloured) appeared in the British trade several years ago (then described as possibly unique). The estimated date of production is approximate, and based partly on Seller's output of pocket almanacs and similar (at least one issued with volvelles) in the 1680s. The presence of his initials as well as imprint suggests that the engraved design is Sellers' own.

He operated throughout his documented career from premises at the Hermitage Stairs in Wapping, but for a number of years maintained additional retail premises in and about the Royal Exchange. He was a member of the Clockmakers Company from 1667 and served as its warden from 1692-6. Samuel Pepys was a regular customer.



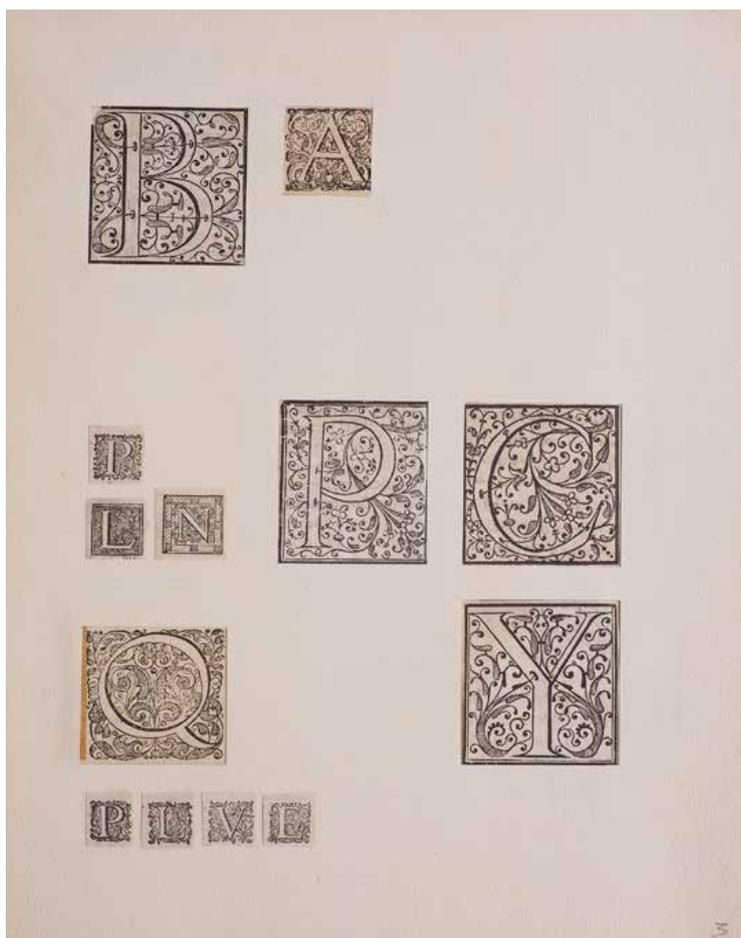


**[37] (TYPOGRAPHY & PRINTING TECHNIQUES).** A quantity of mounted cuttings of typography, ornaments, decorative initials, plates and title-pages from European books. c. 1550-1900. £850\*

*c. 220 modern paper sheets (290 × 220 mm) bearing cut samples (pasted or in window mounts), sometimes several to a page, from printed books. Some pencil captions.*

A UNUSUAL COLLECTION OF EXAMPLES OF TYPOGRAPHY AND PRINTING TECHNIQUES, which would be of use in the classroom as non-digital but portable samples of letterpress and intaglio printing, woodcut, engraving, etching, lithography, wood engraving and their various combinations. All have been cut from (hopefully) defective original sources and include full pages (including numerous title-pages) and cut examples of initials (woodcut, metalcut, wood engraved, etc) and ornaments (intaglio and letterpress). Some of the sheets bear pencil notes as to approximate date and city, most

being French, with some English and German. A good proportion of the samples are early, with a concentration in the seventeenth and eighteenth centuries, but with significant sixteenth century examples, including decorative title-pages and initials.





[38] **UZANNE, Octave and Albert ROBIDA.** *Contes pour les Bibliophiles.* Paris: Ancienne Maison Quantin, Librairies-imprimeries réunies, 1895. £600

*Large 4to (295 × 204 mm), pp. [iv], iv, 230, [2], plus 18 plates in various media, some coloured, numerous vignettes and other ornaments. Some foxing throughout. Original wrappers with illustrated dust-jacket by George Auriol. Slight browning, especially to the spine, some minor rubbing and creasing, upper hinge slightly loose, but actually a very good copy.*

FIRST EDITION. Jointly authored with Robida, who also provided the illustrations, *Contes pour les Bibliophiles* contains Uzanne's prescient essay 'La Fin des livres'. This remarkable text has been eagerly discussed by commentators on the

interface between traditional and electronic book. Like many contemporaries Uzanne and Robida had been enthralled by inventions such as Edison's phonograph and Ader's 'théatrophone' and they predicted fundamental shifts in the consumption of literature in their wake. 'La Fin des livres' describes (and illustrates) wonderful devices for the consumption of audiobooks in the home and in public places, suggesting that they would become as straightforward as turning on a tap. The library of the future would in turn become a roomful of recorded cylinders, and publishers would be required to register the voices of their authors by way of copyright.

What would such a democratization of the word do to the printed book? Uzanne's response was to look at current production of books and insist that books would not die provided they remained objects of beauty and desire worthy of the attention of bibliophiles. The wonderful cover illustrations and typography are by George Auriol, member of the Chat Noir circle and friend of Erik Satie.



- [39] **[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. £75<sup>o</sup>

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 rare 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, 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 artist's 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 miniature perhaps designed to be used by the pupil as a test piece.



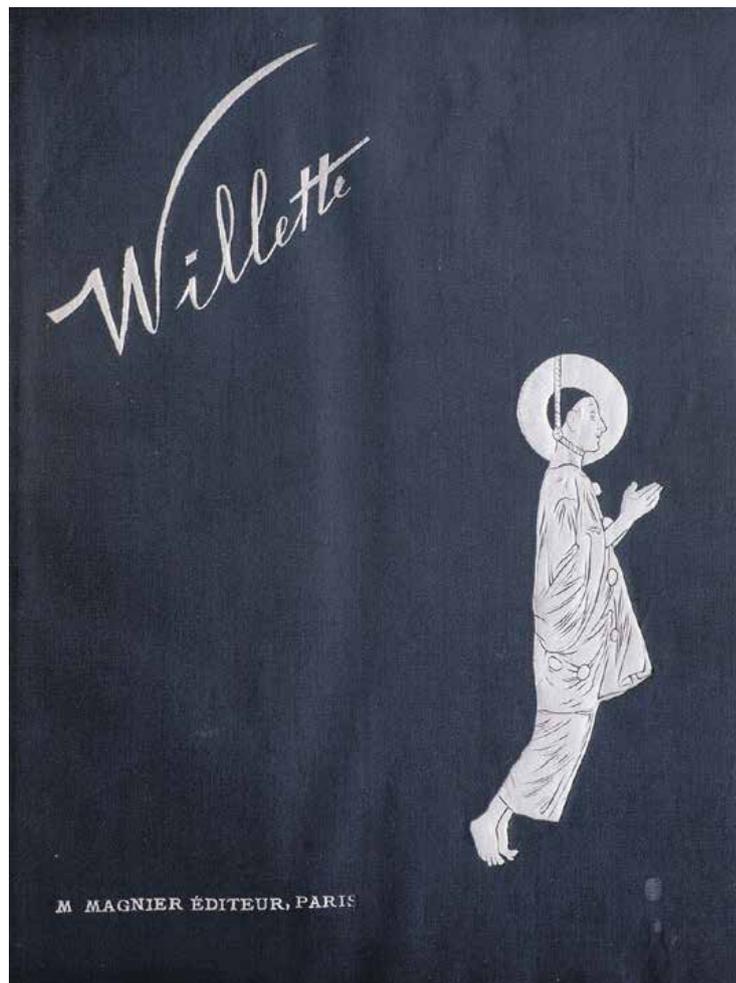
[40] **WILLETTE, [Adolphe].** *Pauvre Pierrot.* [Paris: Magnier, 1884].

£600

*Large 4to (330 × 240 mm), etched title and 40 plates, each signed in pencil by artist and editor. Early half morocco preserving black cloth covered wrappers printed in silver. A very good copy. From the books of the late Martin Stone (1946-2016).*

FIRST EDITION, one of 250 copies, this being one of 50 on vergé de Hollande with plates signed in pencil by artist and publisher. A rare collection, entirely printed in heliogravure, comprising text, image and graphic narrative. Willette contributed a Pierrot cartoon to the weekly *Chat noir* magazine — *Pauvre Pierrot* is the archetypal tragic clown figure, dogged by sadness and misfortune and by the spectre of death itself. In retrospect Willette is a highly problematical figure: celebrated decorator of the Moulin Rouge and Le Chat noir (as well as of the favourite Left Bank booksellers' café Le Palette d'or), popular illustrator in the Parisian Press, but also running as an anti-semitic candidate in the Paris legislative elections of 1889.

Vicaire 1167 T7.



[41] **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.

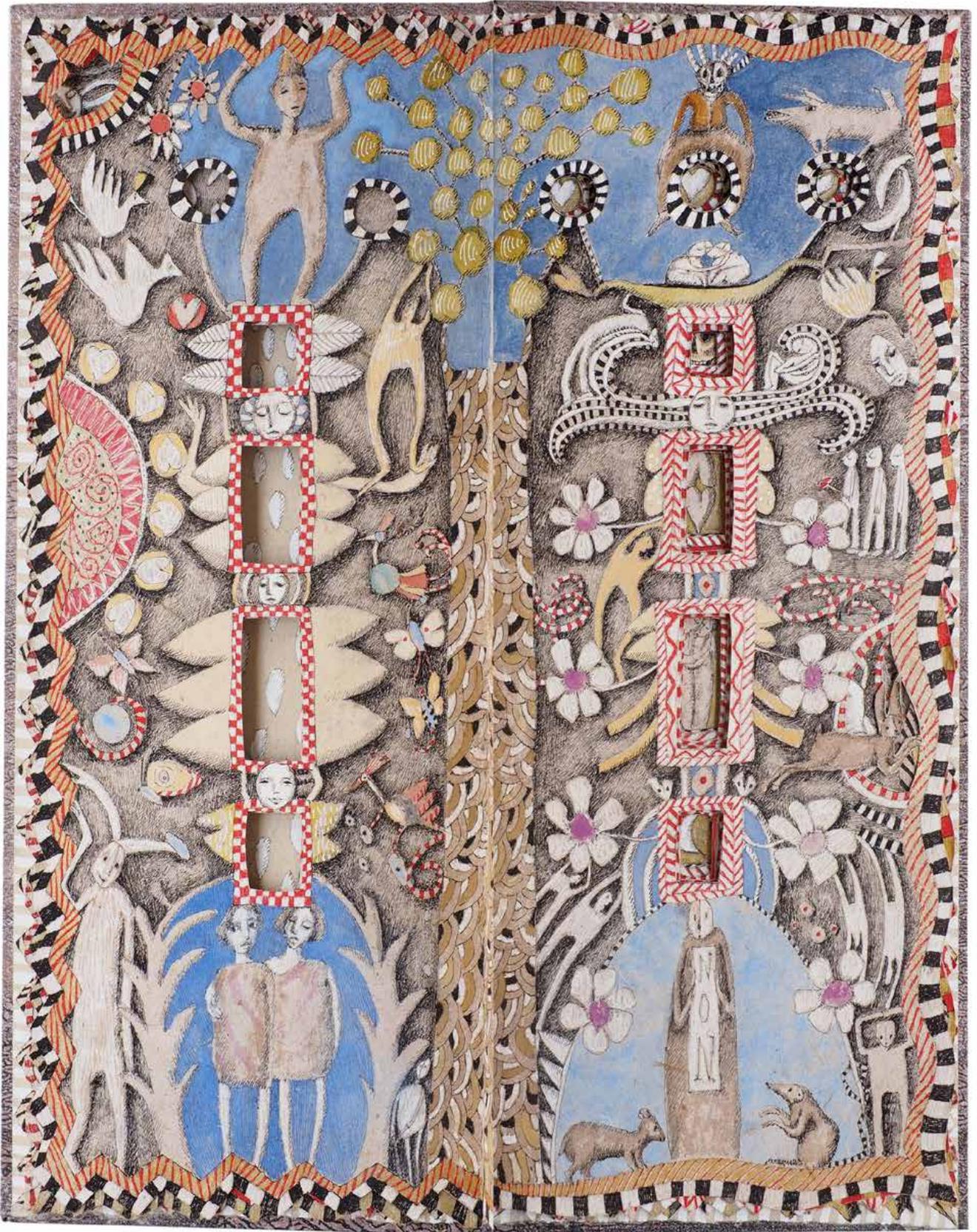


Unique artist's book. A powerful fusion of the Dance of Death with the creatures of a Medieval bestiary in De Bournazel's extraordinary style. Tumbling figures, furtive forest creatures, and a grinning death's head, combine in this meditation on human mortality, made as a visual diary of the artist's own personal bereavement. *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 allowing us to see behind and beyond them, suggesting a series of alternative worlds and narratives. Drawing on the universals of the cosmos, the natural world, of childhood and human relationships each of her books invite careful 'reading' and multiple interpretations. Collectors have found the books to speak for themselves, and the artist writes of her work simply as:

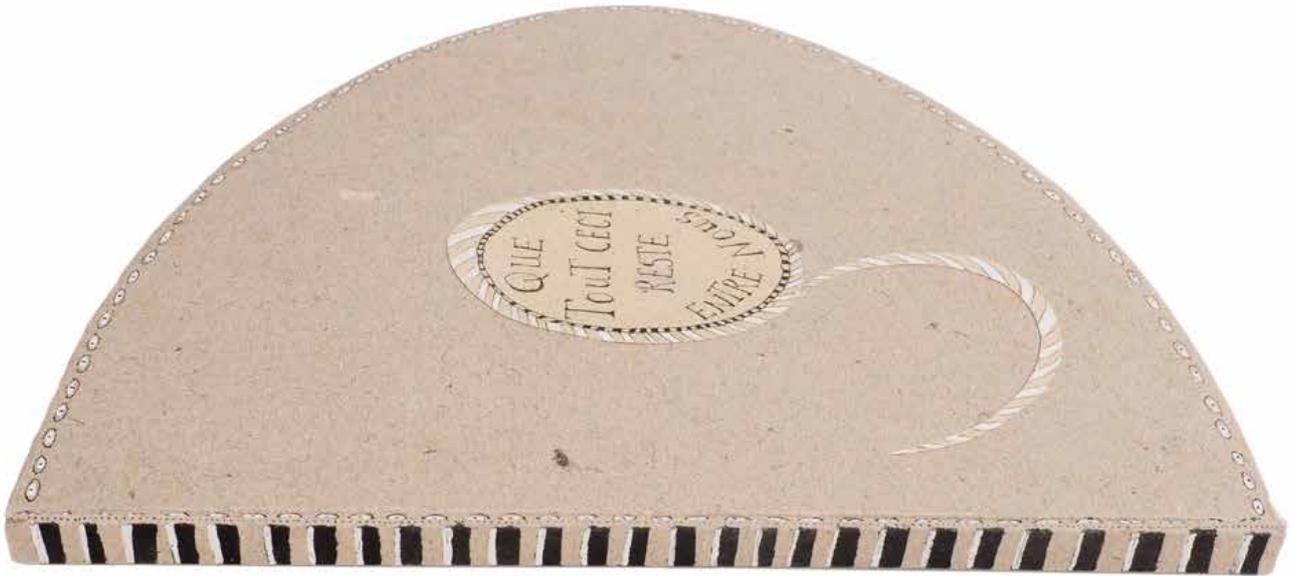
'Poésie sans paroles.  
Il s'agit bien de ça.  
Mettre en images le monde et l'arrière monde,  
Comme un poète mais sans mot dire'.

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).



[42] **BOURNAZEL, Diane de.** *Que tout ceci reste entre nous.* Marliac (Corrèze, Limousin), 2019. £7500

(230 × 190 mm), 12 leaves (24 pages), semi-ovoid, each page fully illuminated by hand, mixed media with ink, watercolour and collage. Bound by Armelle Guégant in grey boards with manuscript onlays, matching oblong slipcase.

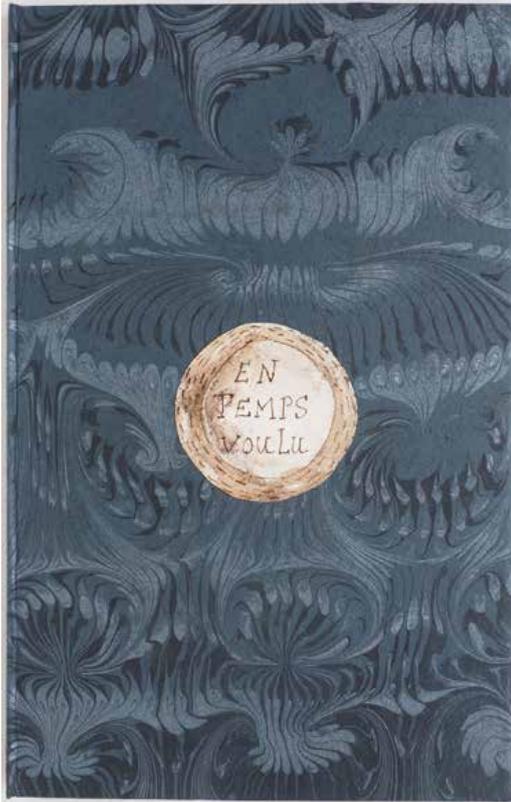




[43] **BOURNAZEL, Diane de.** *En Temps voulu.* Marliac and Paris, 2019.

£7500

*Large 4to (265 × 165 mm). 8 leaves (16 pages) plus endpapers, each leaf fully illuminated by hand, mixed media with ink, watercolour and collage. Bound by Armelle Guégant in decorative marbled boards, manuscript labels, matching slipcase.*







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