

JUSTIN CROFT

ANTIQUARIAN BOOKS

edification, *n*

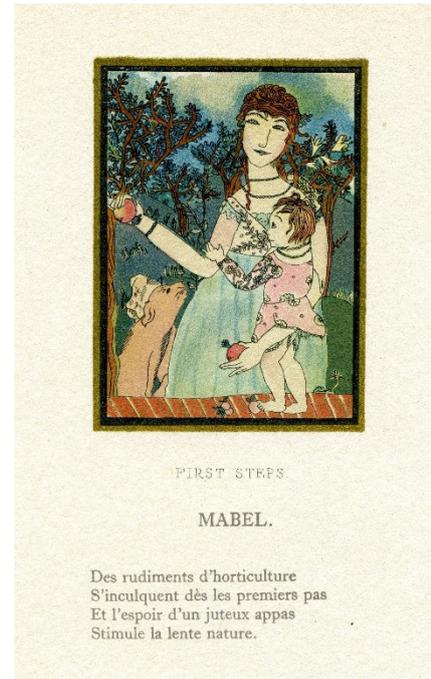
*Mental or moral improvement  
intellectual profit; instruction*

Items marked with an asterisk (\*) are subject to additional 20% VAT for UK and EU customers.

1. **BIANCO, Pamela, *illustrator*. René CHALUPT. Flora.** Paris: Lucien Vogel, [England: Vincent Brooks, Day & Son, 1921]. **£100**

*4to (288 × 219 mm), pp. [4], 43, [3], including 13 full page monochrome illustrations, plus a mounted coloured frontispiece and 7 coloured plates. Title browned from tissue guard. Original boards. Rubbed, but a very good copy.*

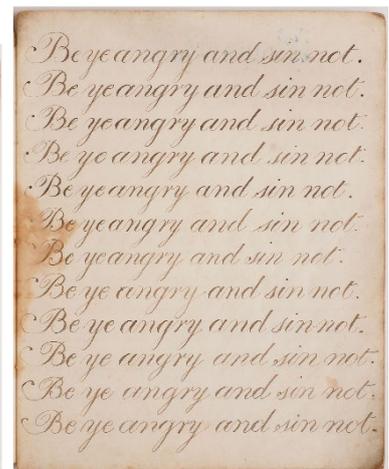
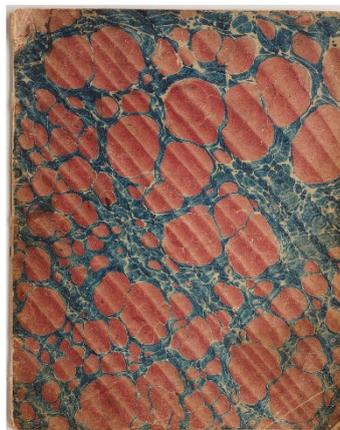
FIRST EDITION IN FRENCH. A collection of charming illustrations by Bianco (1906-1994) an English-born American child prodigy. In 1919, at the age of thirteen she exhibited work at a children's show in Turin, then in London and New York. She later illustrated a children's edition of Blake's, *Songs of Innocence* (1928) and her work appears in many American galleries and museums, including MoMA, the Art Institute of Chicago and the Carnegie Museum of Art. The accompanying verses in this French edition are by René Chalupt (those in the English edition were by Walter de la Mare).



2. **BLUNDELL, William. [Copybook. Sussex, 1868].** **£300**

*Manuscript, 4to (235 × 185 mm), pp. [40]. Some staining, usually towards gutter. Original marbled wrappers.*

A TYPICAL VICTORIAN HANDWRITING COPYBOOK, devoting a page to each letter of the alphabet, with a single sentence, phrase or word repeated over several lines, the text of varying size. 'All thy commandments are righteousness'; 'Be ye angry and sin not'; 'Fulminate'; 'Knowledge is Power'; 'Mathematician'; 'Obrometer'; 'Vice is attended with sorrow'; 'X begins no word in the English language'. The sequence is broken in two places with 2 pages of elementary mathematical exercises, and the last page is signed 'William Blundell June 29th 1868 in Sussex'.

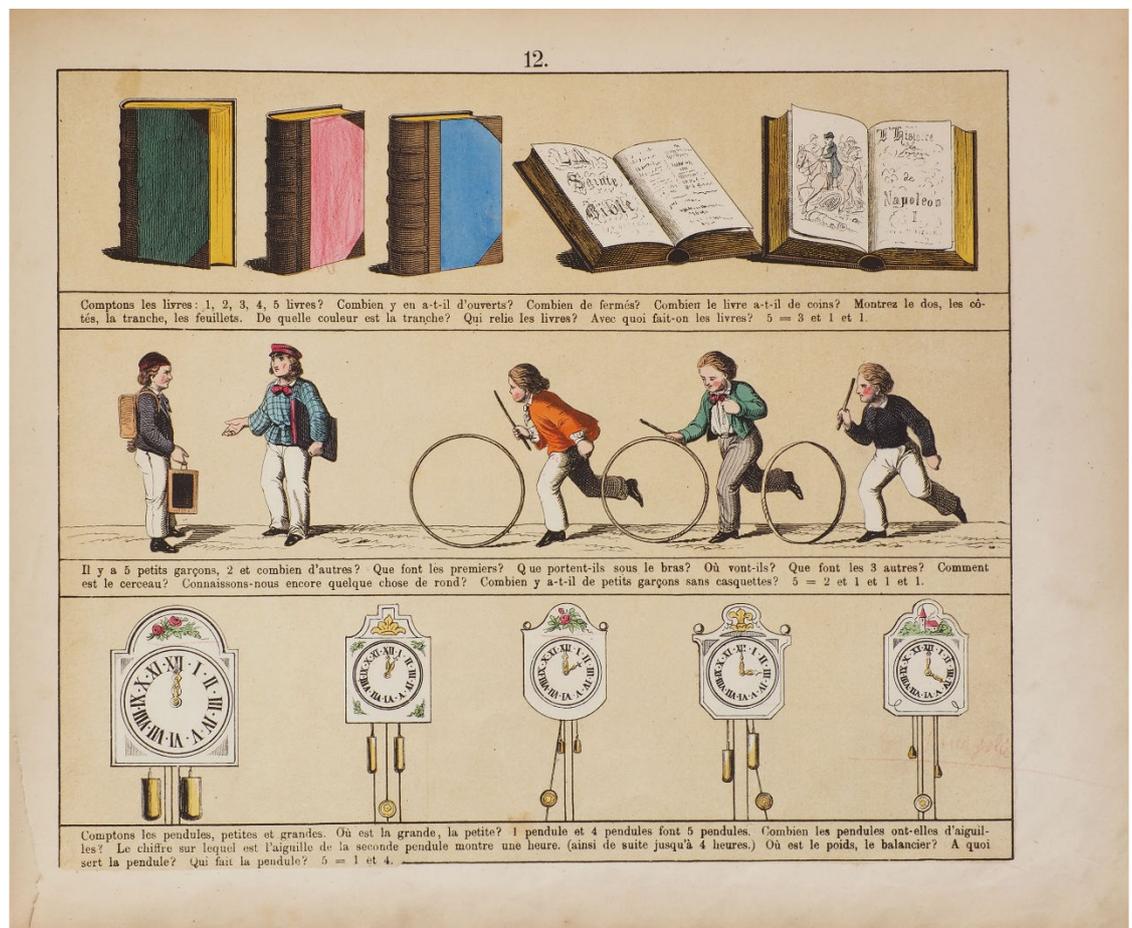


3. **BOHNY, Niklaus.** *Instruction récréative, dédiée aux mères de famille, pour apprendre aux enfants à penser, à parler et à calculer par l'aspect a penser, a parler et a calculer.* Paris: Librairie française et étrangère, [1850]. £850

*Large oblong 4to (265 × 320 mm), title leaf or original wrapper (laid down) plus 36 hand coloured wood engraved plates on tinted xylographic grounds. Wrapper slightly stained and creased, a few crayon annotations to plates but generally very clean. Early cloth backed mottled boards. Corners worn but a very good copy.*

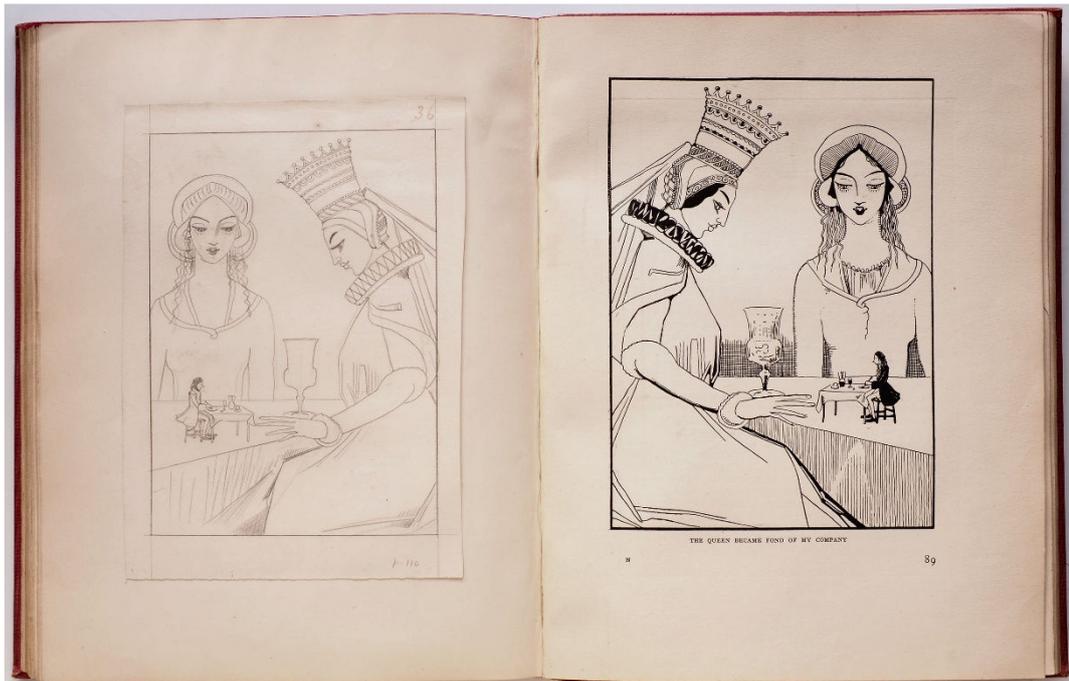
FIRST EDITION IN FRENCH of Bohny's pioneering teaching book for the use of mothers teaching infants a (from 2 1/2 to 7 years) at home or in nurseries to think, speak and count. It had appeared in German in 1848 as *Neues Bilderbuch* (Stuttgart: Schreiber und Schil, 1848). Bohny's method proved influential and the book appeared with variations several times in English before 1920 under the title *The new Picture Book, being pictorial Lessons on Form, Comparison, and Number, for Children under seven years of age* (1858 and later).

Worldcat lists a handful of copies, but none in the UK or US.



4. **BOSSCHÈRE, Jean de, *illustrator*. Jonathan SWIFT. Gulliver's Travels in Lilliput and Brobdingnag.** [London]. New York: Dodd, Mead & Company, London: William Heinemann, [1921]. **£4000**

*4to (267 × 196 mm), pp. vi, 135, [1], black and white illustrations, this copy extra-illustrated with the 41 preliminary pencil drawings by Bosschère mounted and interleaved. Original cloth. Slightly faded. Later child's inscription to endpaper. An inscription to the half-title reads: 'This copy of "Gulliver's Travels" containing Mr Jean de Bosschère's original pencil-drawings for the illustrations, has been specially made for Mrs Leon M. Lion. Jan. 1921'.*



FIRST EDITION, UNIQUE COPY EXTRA-ILLUSTRATED WITH THE 41 ORIGINAL PRELIMINARY PENCIL DRAWINGS BY BOSSCHÈRE. An inscription to the half-title reads: 'This copy of "Gulliver's Travels" containing Mr Jean de Bosschère's original pencil-drawings for the illustrations, has been specially made for Mrs Leon M. Lion. Jan. 1921'. Leon Marks Lion was a prolific early film actor and later theatrical manager.

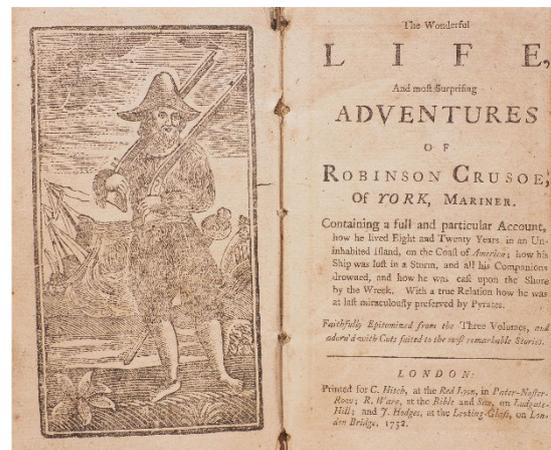
Belgian-born in 1878, de Bosschère's early illustrations were very much in the symbolist/occult style of Beardsley. After fleeing to London on the eve of war, he was to become one of the important illustrators of the early century, and became associated with Huxley, Lawrence, Pound and Eliot, among other literary figures. He was prolific in England of the 1920s, notably illustrating the poetry of Wilde and Baudelaire as well as writing his own poetry.

5. [DEFOE, Daniel]. The wonderful Life, and most surprising Adventures of Robinson Crusoe, of York, Mariner. Containing a full and particular Account how he lived eight and twenty Years in an uninhabited Island on the coast of America; how his Ship was lost in a Storm, and all his Companions drowned, and how he was cast upon the Shore by the Wreck. With a true Relation how he was at last miraculously preserved by Pyrates. Faithfully epitomized from the three volumes, and adorn'd with cuts suited to the most remarkable stories. London: for C. Hitch, at the Red Lyon, in Pater-Noster-Row; R. Ware, at the Bible and Sun, on Ludgate-Hill; and J. Hodges, at the Looking-Glass, on London Bridge, 1752. £1400

12mo (146 × 85 mm), pp. 154, [2], including woodcut frontispiece and 22 vignette illustrations, woodcut ornaments. Lightly browned. Contemporary blind ruled sheep with plain spine. Early inscription 'John Chr: Quamet... 15 Nov. 1761' and another 'J. Noble' to front free endpaper. A most attractive unsophisticated copy.

A RARE ROBINSON CRUSOE ABRIDGEMENT. Including the addendum: 'Robinson Crusoe's Vision of the Angelic World' given as 'Vol. II' on pp. [137]-154. There are three pages of adverts (p. 136 and final leaf) listing a variety of practical and educational works sold by Hitch, Ware and Hodges, some aimed at the young.

ESTC: Boston Public Library (in the Trent Defoe Collection, defective, wanting several leaves), Emory, Library of Congress and Illinois only. No UK copies located.



6. (DEFOE). SAUVAGEOT. Aventures de Robinson Crusoe. Paris: [text by Varigault, plates by Génix for] Arnauld de Vresse, [n.d. c. 1850]. £700

Oblong 8vo (160 × 230 mm), pp. 32, plus 16 hand-coloured lithographed plates (including title). Occasional very minor foxing, very pale waterstain to upper forecorners in second half. Publisher's green cloth gilt. Rubbed, with minor wear to corners. An excellent copy.



FIRST EDITION. A rare unacknowledged Defoe adaptation for a juvenile audience, with Sauvageot's abridged and moralised text in French and a superb series of brightly-coloured lithographs probably by Gustave Ricard (1823-1873).

Worldcat locates a handful of copies in France, one in Berlin, but none further afield.

7. **DESBORDES, Ludovica Brentano von La Roche, baroness.** *Kinderlieder.* Regensburg: G. Joseph Manz, 1853. £350

*Small 8vo (130 × 80 mm), pp. 72, including half-title, wood engraved frontispiece and 4 plates by H. Rühling on pink paper. Slightly thumbbed and creased. Contemporary cloth backed marbled boards. Rubbed, early children's scribbles in ink and pencil to front pastedown. A good copy.*

FIRST EDITION, rare, of this collection of children's songs. Ludovica Brentano, later baroness Desbordes (1787-1854), affectionately known as Lulu, was grand daughter of Sophie von La Roche (the first widely known German female novelist) and she became patron of the Grimm brothers; contributing two tales to their *Kinder- und Hausmärchen*.

Worldcat: NYPL and Harvard in US, BL in UK.



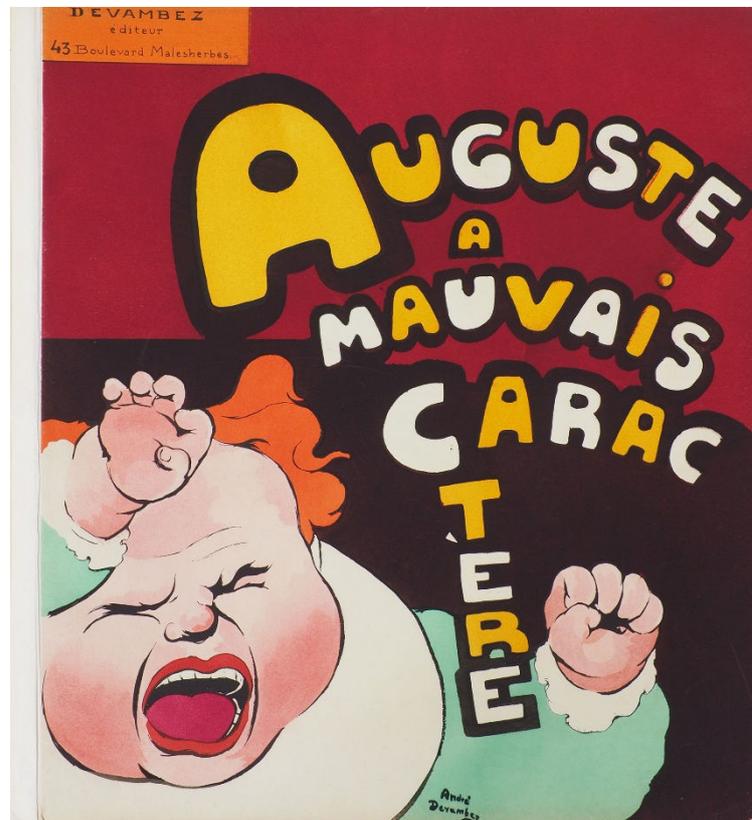
8. **DEVAMBEZ, André.** *Auguste a mauvais caractère.* Paris: Devambez éditeur, [1913]. £4000

*Square folio (405 × 370 mm), 22 leaves, illustrated throughout in vivid pochoir colour. One bifolium bound upside-down. Original pictorial boards. Slightly rubbed and soiled, but an excellent copy.*

FIRST (AND ONLY) EDITION OF THIS RARE AND SPECTACULAR CHILDREN'S BOOK, inspired by the artist's own children, printed in a very small number of copies and entirely coloured by hand in pochoir by Jean Saudé. The huge double-page illustrations, with short accompanying text tell the tale of Auguste, a naughty boy ('insupportable, détestable und intractible') who is only reformed by the rebellion of his toys.

André Devambez (1867-1943) had trained at the Beaux Arts, Paris, winning the grand prix de Rome in 1890. He was son and heir to the fashionable Devambez publishing business which had specialised in high-quality illustrated books, but struck out on his own as a painter specialising in the depiction of modern life. Several of his works are held by the Musée D'Orsay.

Worldcat lists the Bibliothèque nationale and Cotsen (Princeton University) copies only.

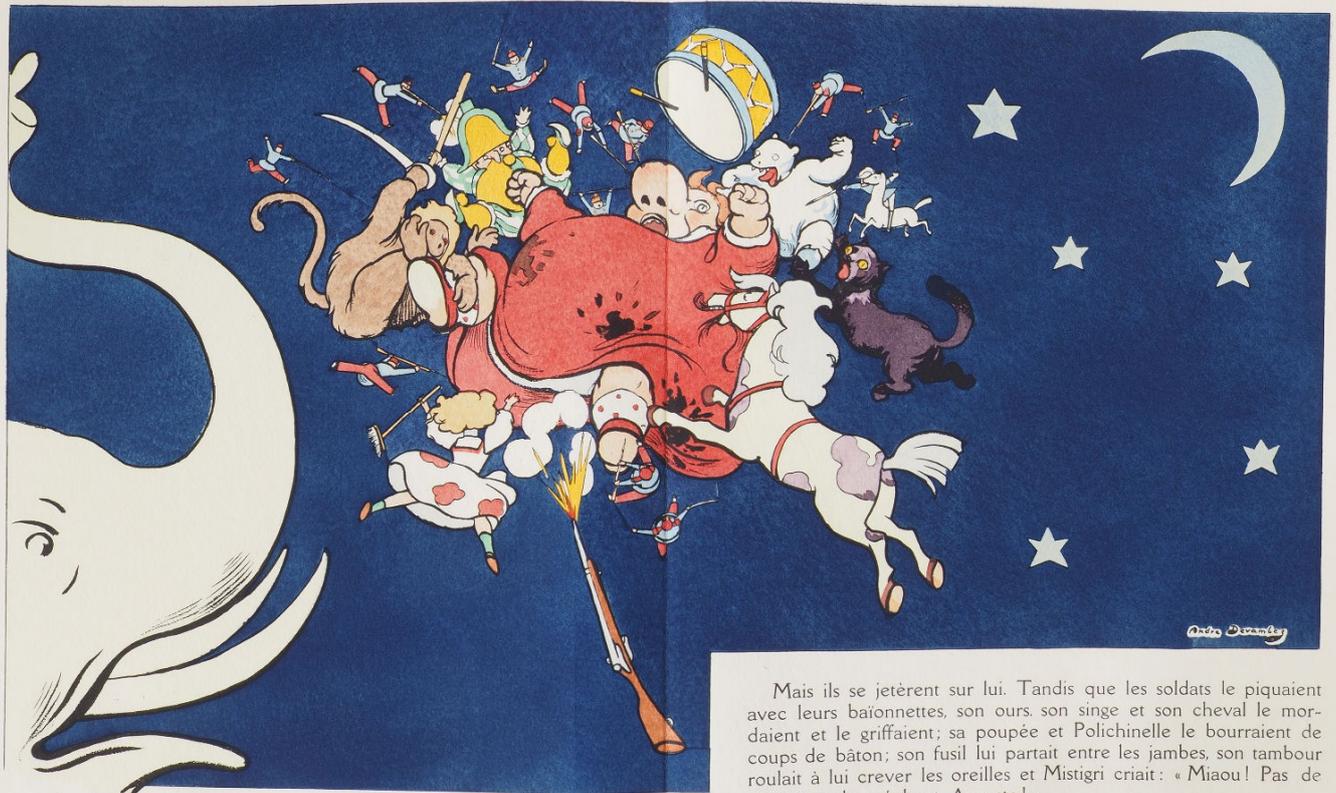


# CHAPITRE I

**C'** est un enfant insupportable, détestable, intraitable. Il fait la désolation de son papa, de sa maman et de sa gentille petite sœur Ernestine.



**A** La moindre observation il se met dans des colères bleues.



Mais ils se jetèrent sur lui. Tandis que les soldats le piquaient avec leurs baïonnettes, son ours, son singe et son cheval le mordaient et le griffaient; sa poupée et Polichinelle le bourraient de coups de bâton; son fusil lui partait entre les jambes, son tambour roulait à lui crever les oreilles et Mistigri criait: « Miaou! Pas de pitié pour le méchant Auguste! »

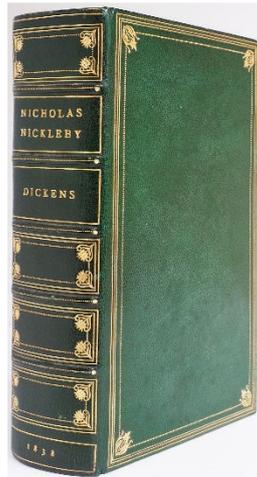
Au moment où ils allaient le jeter dans la bouche de l'éléphant, tout disposé à l'avaler comme une miette de pain,

9. **DICKENS, Charles. The Life and Adventures of Nicholas Nickleby... with illustrations by Phiz.** London: [Bradbury and Evans for] Chapman and Hall, 1839. **£600**

*8vo (202 × 120 mm), pp. [iii]-xvi, 624 (bound without half-title), complete with portrait by Finden after Maclise, 39 plates by Phiz, plus 65 additional contemporary plates by Omwbyn, Peter Palette and Kenny Meadows. Full green morocco, gilt by Root, c. 1900. A notably clean and handsome copy.*



FIRST EDITION, bound from the monthly parts, complete with the Maclise portrait and 39 plates and copiously extra-illustrated with several sets of the contemporary plates issued by other publishers to accompany the book as it appeared in parts. Dickens was inspired by the contemporary scandal of Yorkshire schools in which unwanted orphans were placed in appalling conditions under the tutelage of psychopathic schoolmasters like his immortal one-eyed Wackford Squeers of Dotheboys Hall.



Hatton & Cleaver, pp. 131-160; cf. Smith, I, 5.

10. **DICKENS, Charles. Nicolas Nickleby... traduit de l'anglais par E. de La Bédollierre.** [Paris: Fournier and Cosson for] G[ustave] B[arba], [1840]. **£2200**

*4 vols, 8vo (196 × 125 mm), pp. [iii]-ix, [1], 456; [iv], 464; [v], 366, 16 (adverts); [iv], 388, first vol. without half-title. Contemporary pastepaper wrappers (pink sides, green spines) with paper labels lettered in manuscript. Contemporary labels of a Paris Cabinet de Lecture pasted over imprints. Numerous corners turned down, occasional minor staining, a few pages or gatherings working loose, but all secure, bindings rubbed with some creasing and splitting at joints. An interesting, unsophisticated copy.*

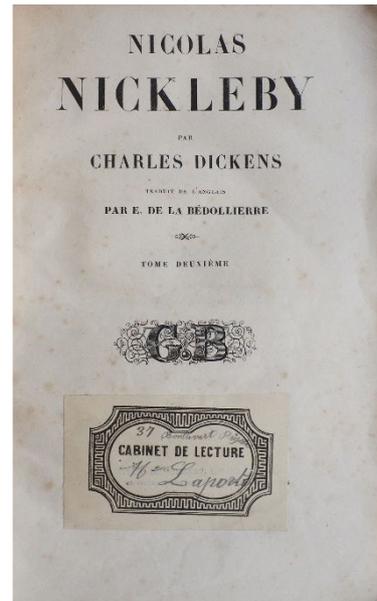
FIRST EDITION IN FRENCH of *Nicholas Nickleby* (1839) translated with an introduction by Émile de La Bédollierre. The four-and-a-half page Preface describes Dickens's success in England and the undoubted success of *Nickleby*: 'un panorama de toutes les classes de la société anglaise, une critique fine et piquante de tous les ridicules, une vaste



composition à la manière de Gil Blas, où mille personnages divers se meuvent et posent devant le lecteur'. It also explains, for a French audience, the character of schoolmaster Squeers as the representative of an entire class, not just himself.

The copy retains the adverts (16 pages at the end of volume 3) giving a valuable context, with other English works from Scott and Marryat. It is also interesting as a 'cabinet de lecture' copy, from a public reading room in the rue Pigal[le], Paris, run by a M. Laporte, according to the contemporary pencil additions to the printed labels pasted over the imprints in each volume. The library wrappers are probably pasted over at least some of the original yellow wrappers.

Rare: Worldcat locates copies at the British Library and Vassar College only. There is also a copy in the Bibliothèque nationale.

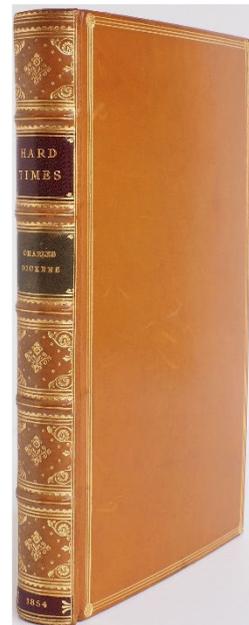


11. **DICKENS, Charles. *Hard Times for these Times*. London: Bradbury & Evans, 1854. £350**

*8vo (190 × 110 mm), pp. viii, 352, complete with half-title. Late nineteenth-century polished calf, gilt with gilt edges, by Morrell, preserving original olive green horizontally-ribbed cloth covers and spine at rear. A handsome copy.*

FIRST EDITION IN BOOK FORM. Education forms the central topic and through the characters of Mr. Gradgrind and the joyless teacher M'Coakumchild, *Hard Times* provides a searing criticism of 'model' utilitarian education on the so-called 'Lancastrian' system, which treated pupils as mechanical subjects to be fed with facts not feeling (see item 25 below). In Gradgrind's horrific school children learned by rote, without a trace of imagination, sensibility, humour, fun, poetry, entertainment or pleasure. *Hard Times* was, like *Great Expectations*, issued without illustrations, it first appeared in *Household Words*, in twenty numbers from April to August 1854. It is dedicated to Thomas Carlyle.

Smith, *Charles Dickens*, I, 11.



12. **DUPLESSI-BERTAUX, Jean.** *Album de la jeunesse, des amateurs, et des artistes composé de vingt-cinq sujets divers, arts et métiers, chevaux, chasses, scènes militaires, vues et paysages ornés de fabriques et d'animaux etc.* Paris: chez Joubert, 1823. £500

*Oblong 4to (198 × 255 mm), pp. 16, [2] plus 26 etched and engraved plates. Occasional spotting, the last print rather more heavily foxed. Original publisher's printed drab boards, red straight grained morocco spine. Rubbed, but a very good copy.*



FIRST EDITION of a very scarce picture book. There is a portrait of the author and the finely-rendered miniature scenes include boys of the Lycée royale, a group of convent girls ('pension de demoiselles'), the Battle of Waterloo, English and Scots troops, various trades and crafts, several landscapes and fairground conjuror. Duplessi-Bertaux had died in 1818 and his miniatures owe something to Callot. This posthumous collection is preceded by a useful history of the art of etching in France.

Worldcat lists the Getty Library copy only outside continental Europe.

13. **ÉTRENNES DIVERTISSANTES** ou *Collection d'historiettes agréables; ornée de jolies gravures, qui ont rapport au sujet pour la présente année.* Paris: Maillard de Bresson, [n.d., c. 1750-65]. £1500

*8vo (150 × 110 mm, leaf size 150 × 95 mm), 11 leaves, including engraved title and 10 plates each with vignette and text, contemporary hand colouring. Each leaf neatly mounted on guards in a later (early twentieth-century) half cloth binding, preserving original Dutch paste paper wrappers. Old manuscript shelf label to verso of upper wrapper.*



NOT FOUND IN ANY OF THE USUAL ONLINE OR PRINTED SOURCES, a delightful juvenile almanac, containing ten moral verses each with a vignette, engraved throughout. Though the publisher Maillard de Bresson produced several other almanacs, and this one is quite typical of the genre, it seems to have eluded bibliographers, including Grand-Carteret. The *Journal historique et littéraire* (January 1756) gives a useful account of the publisher's business: 'M. Maillard de Bresson continue a

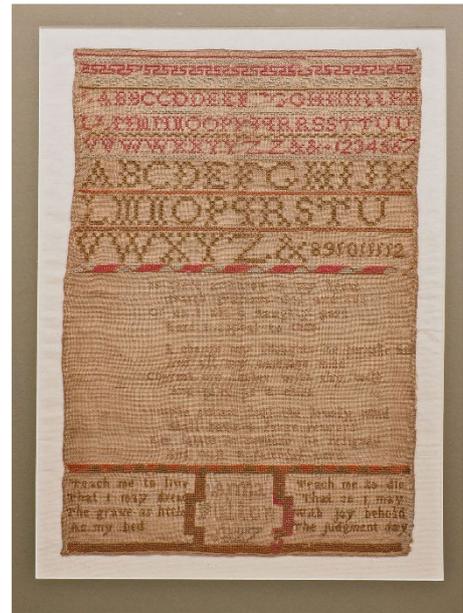
vendre des caractères, des desseins & vignettes, des armes à jour, des papiers peints, des sentences, des devises, & forme avec succès la suite de ses fables morales, & instructives pour la jeunesse de l'un et l'autre sexe. Il fait des envois aux Communautés Religieuses & à toutes personnes chargées de l'éducation des enfants, ou à des Marchands qui s'adressant à lui. Il demeure actuellement au Collège de Cambrai, pres de la rue Saint Jacques, à Paris'.

**14. FULTON, Anna.** [Embroidered sampler. British Isles. [1827].

£300\*

*Silk on linen (245 × 438 mm), coloured threads. Some fading and few letters threadbare. Expertly conserved, mounted and framed.*

Needlework samplers remain one of the most widespread manifestations of the teaching and learning of basic literacy among girls and young women and, as here, reflect a strongly moralistic background. This example has: an alphabet (upper and lower case), several decorative lines and two verses: 'Is there ambition in my heart / search gracious God and see...' [Isaac Watts] and 'Teach me to live / that I may dread/ the grave as little / as my bed // Teach me to die ' that so I may / with joy behold /the judgement day' [Thomas Ken, and later used by Thomas Hardy in *Jude the Obscure*].



**15. (GAME).** [The Game of 'Bis-bis' or '48']. [Saint Sébastien, Basque region, c. 1865].

£3000\*

A COLLECTION OF MANUSCRIPT AND WATERCOLOUR DRAWINGS, BEING MAQUETTES FOR AN APPARENTLY UNPUBLISHED GAME, including a portion of a folding game mat on linen, a sheet of counters (uncut) on parchment, numerous drawings and sketches on paper and tracing paper (some coloured) as trials for the game positions, plus several sheets of manuscript instructions in French and Spanish. The game seems to have been a type of lotto,





16. **GENLIS, Stéphanie Félicité Brulart, comtesse de.** *Les Jeux champêtres des enfans, et l'île des monstres, conte de fées pour faire suite aux Veillées du chateau... ornés de huit gravures.* Paris: [A. Belin for] A. Marc, [1821]. **£1250**

12mo (162 × 88 mm), pp. xii, 236, plus engraved title and 7 stipple engraved plates, all printed partially in colour with additional hand-colouring. Half-title and title slightly browned at margins. Contemporary marbled sheep, gilt. Rubbed, spine a little more worn with slight loss at head, but a very good copy.



FIRST EDITION of the last of Genlis's works, and one of the scarcest — a botanical dialogue between children and a young teacher making a *herbier* (an album of pressed flowers), with a catalogue of plants at the end (giving Latin and French names). The plates illustrate four imaginative botanical recreations for children: making rings from rose thorns; using a campanula flower as a vase for smaller flowers, tying poppy petals into a tunic, and making scales from a pair of nutshells.

The half-title verso notes copies in monochrome and colour (and an issue on papier vélin) at different prices.

Announced in the *Bibliographie de la France*, 24 Nov. 1821. Gumuchian 2704 ('vers 1825')

17. **(GENLIS, Stéphanie Félicité Brulart, comtesse de).** *MIRIS* [Silvestre David], *artist*, COPIA [Jacques-Louis], *engraver*. [Engraved portrait]. *Stephanie Félicité du Crest marquise de Sillery ci-devant C[omte]sse de Genlis Gouvernante des Enfants de S.A.S. Mons[eigneu]r Le duc d'Orleans.* [Paris, c. 1780s]. **£150\***



Engraved portrait (140 × 88 mm, sheet size 210 × 145 mm). Stab holes to right-hand margins.

A CHARMING CONTEMPORARY PORTRAIT, separately issued, engraved from a contemporary miniature by Genlis' artistic protégé Miris (or Mirys). Madame Genlis is shown seated at her desk writing a manuscript of her *Annal[es] de vertu* with another (*Théâtre d'Education*) beneath, and books and a globe behind.

18. **GRAY, Thomas. Poems by Mr. Gray.** London: for J. Dodsley, 1768.

£450

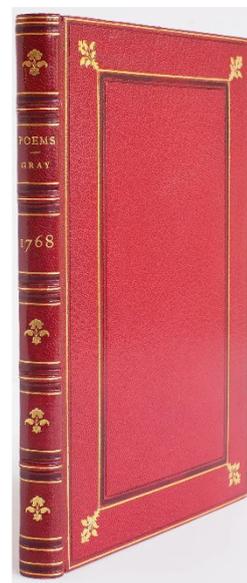
8vo (178 × 110 mm), pp. [4], 119, [3], complete with half-title. Typographical ornaments. Full panelled red morocco, gilt, with gilt edges, c. 1900 by Riviere. Book plate of Sir Daniel Cooper. A handsome copy.

FIRST COLLECTED EDITION, including the best-known of Gray's relatively few published poems: 'Ode on the Spring', 'Ode on the Death of a Favourite Cat', 'Ode on a Distant Prospect of Eton College' and 'Elegy written in a Country Church-yard' as well as the first appearances 'The Fatal Sisters', 'The Descent of Odin' and 'The Triumphs of Owen'.

'Ode on a Distant Prospect of Eton College' (first published in 1747, and Gray's first poem to appear in print) represents the poet's homecoming to his *alma mater*, occasioning the now classic meditation on the contrast between the innocence of youth, 'careless childhood' and the later cares of adulthood.

This copy bound for the library of Sir Daniel Cooper Bart KCMG (1821-1902, Australian administrator and sometime Agent-General for New South Wales).

Rothschild 1071.



19. **[GREENAWAY, Kate. The Story of Little Red Riding Hood's Christmas].** [London:] Marcus Ward & Co, [before 1868].

£260\*



6 colour printed cards (102 × 69 mm) with gold borders. Traces of album mounting at verso, one with slight split/tear (nor loss).

One of two versions of this early set, this one apparently issued as Christmas cards. Kate Greenaway's success was an artistic and commercial phenomenon of the second half of the nineteenth century. While modern commentators find her saccharine depictions of girlhood and young womanhood troubling, there is no doubt that she was probably the first British woman to support herself entirely as a book illustrator. Her 1867 *Infant Amusements* established her as major figure

and thereafter her work, including many books and sets of greetings and collectors cards were eagerly purchased by the Victorian public.

Schuster & Engen, *Kate Greenaway*, 291.

20. [GREENAWAY, Kate. Party Girl]. [London: Marcus Ward & Co, 1880s].

£350\*

17 colour printed cards (152 × 108 mm), versos printed in blue. Traces of album mounting to some versos. The three greetings cards comprising the larger version of Greenaway's Party Girl set, each present here in several variants, listed below according to Schuster & Engen 282.



**Card 1 Girl with Badminton set**

- a) recto 'Christmas' verso 'I wish you all the joy that you can wish'.
- b) recto 'Christmas' verso 'May the day be as happy as you could wish'.
- c) recto 'New Year' verso 'Thy own wish, wish I thee in every place!'.
- d) recto 'Valentine' verso 'To bear my love to you to-day'.
- e) recto 'Greeting' verso 'Thy own wish, wish I thee in every place'.

**Card 2 Girl in rust coat and beaver hat**

- b) recto 'Christmas' verso 'Wishing you every happiness and blessing'.
- d) recto 'New Year' verso 'May the day be as happy as you could wish'.
- d variant) recto 'New Year' verso 'Wishing you every happiness and blessing'.
- e) recto 'Valentine' verso 'From one who loves you dearly'.
- g) recto 'Greeting' verso 'Thy own wish, wish I thee in every place'.
- h) recto 'Greeting' verso 'May the day be as happy as you could wish'.

**Card 3 Girl in green dress**

- a) recto 'Christmas' verso 'Thy own wish, wish I thee in every place'.
- b) recto 'Christmas' verso 'Wishing you every happiness and blessing'.
- c variant) recto 'New Year' verso 'I wish you all the joy that you can wish'.
- d) recto 'Valentine' verso 'I bring you some flowers from your Valentine'.
- e) recto 'Greeting' verso 'Wishing you every happiness and blessing'.
- f) recto 'Greeting' verso 'May the day be as happy as you could wish'.

21. [GREENAWAY, Kate. **Procession**]. [London:] Marcus Ward & Co, [1881]. £260\*

8 greeting cards printed in gold and colours (158 × 80 mm), blank versos, some with traces of former album mounting.

Greenaway's 'Procession' greetings card set consisted of just two cards, but with each produced with variant verses.

This set includes all four variants of each.

**Card 1 (Blue border):**

- (a) 'A garland fair for Christmas day...'
- (b) 'My Valentine in every rose discern...'
- (c) 'Well we love our roses sweet...'
- (d) 'Thro the Year that dawns...'

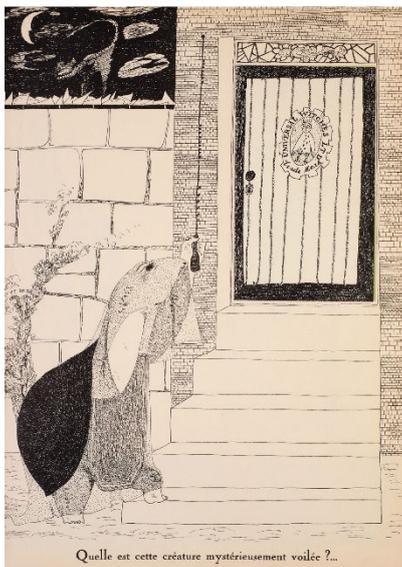
**Card 2 (Pink border):**

- (a) 'A garland fair for Christmas day...'
- (b) 'Let's love and live together, dear...'
- (c) 'Well we love our roses sweet...'
- (d) 'Thro the Year that dawns...'

Schuster & Engen, *Kate Greenaway*, 284.



22. HEMPTINNE, Chantal de. **Les Tortues morales**. [Brussels]: Le Lion assis, 1952. £100



4to (343 × 250 mm), pp. [58], illustrated throughout. Original wrappers. Slightly faded, joints neatly repaired.

FIRST EDITION. A very quaint illustrated book by the little-known female artist Chantal de Hemptinne (pupil of the Belgian engraver Joris Minne). The plot involves two characterful tortoises, Charles-Eugène and Denise who fall in love and marry. However, the lure of the human world attracts Charles who leaves Denise; Denise then drinks a magic potion from a sorceress and becomes human too, where she joins a dance troupe. Charles tires of travelling and dreams of going home. The two are eventually reunited and Denise becomes a tortoise again. One of 950 examples *sur vélin pur fil*, (after 50 copies on Hollande Van Gelder, 30 numbered I to XXX and 20 *hors commerce*. Total edition 1050).

23. **HUART, Louis. Physiologie de l'étudiant... Vignettes de MM. Trimolet et Maurisset.** Paris: Aubert et Cie... Lavigne... [1841]. £60

*16mo (139 × 88 mm), pp. [4], 122, [2]; some light spotting in the margins; uncut in the original illustrated wrappers, a little dusty, spine largely perished.*

FIRST EDITION. A satire on contemporary student life, addressing the traditional pursuits of the young denizens of the rue Saint Jacques — drinking, smoking, gaming, dancing and womanizing.

This is one of the many such little *Physiologies* 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. Some 120 different physiologies were issued by various Parisian publishers between 1840 and 1842 (ranging alphabetically from the *Physiologie de l'amant* to the *Physiologie du voyageur*), and it is estimated that approximately half a million copies of these pocket-sized books were printed during the same two-year span' (Sieburth, p. 163).

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



24. **JUSSIEU, L[aurent]. P. de. Simon de Nantua, or le marchand Forain, ouvrage qui a obtenu le prix fondé par un anonyme, et proposé par la Société pour l'instruction élémentaire; en faveur du meilleur livre destiné à servir de lecture au peuple des villes et des campagnes.** Paris: [Imprimerie de Fain] for 'L. Colas, imprimeur-libraire de la Société pour l'instruction élémentaire', 1818. £450



*12mo (167 × 98 mm.), pp. [viii], 239, [1], with superb engraved frontispiece depicting the jovial Simon de Nantua on foot with his horse and conversing with a fellow traveller. Very occasional spotting. Contemporary full tree calf, gilt patterned spine with green label. Ownership inscription to title (not affecting text). An excellent copy.*

FIRST EDITION. This immensely popular juvenile novel emphasises thrift and hard work through the character of Simon, a travelling salesman. It was warmly regarded by Thomas Jefferson, with the 2 copies now located in the US owing their presence there to him: he owned a copy (now at Duke) and the University of Virginia copy was the one recommended by him for the University in 1825. 'In a letter to Philadelphia publisher Mathew Carey, Jefferson praised the "school book" as "undoubtedly one of the best for young learners to read that I have ever known," and even considered having the book translated into English, "so valuable" would

it be “to our Elementary schools.” (Thomas Gillian, Duke University, Rubenstein Library Blog, 2017)

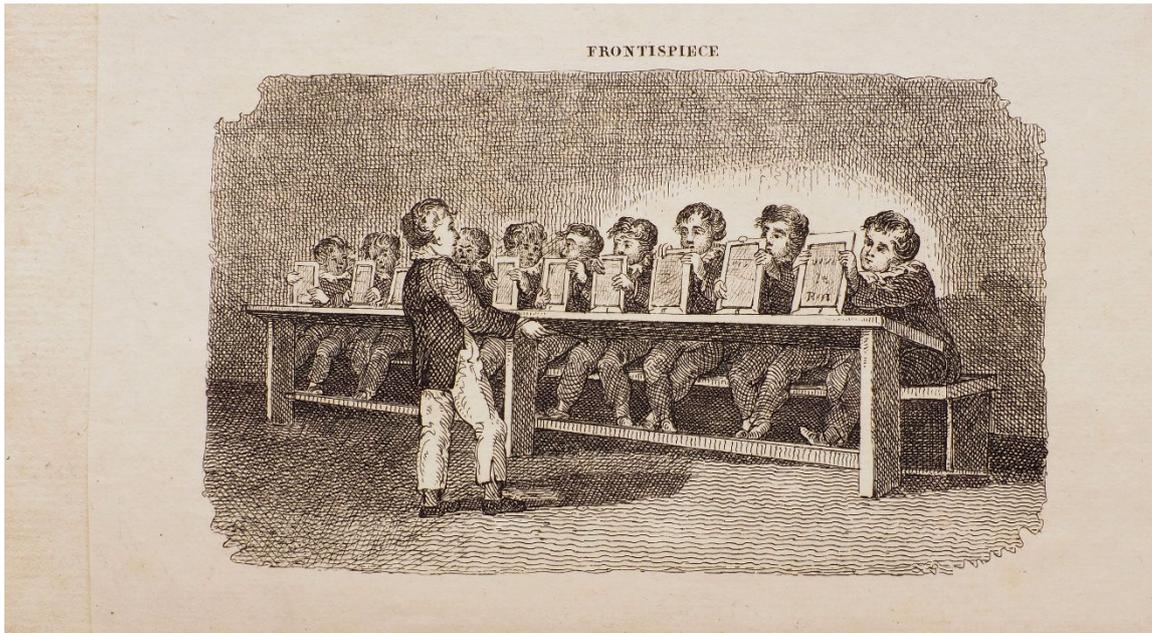
It was published by La Société pour l’instruction élémentaire following a competition, with a prize of 1000 francs donated by an anonymous benefactor, for a work of no more than 250 pages in which were ‘tracés avec simplicité, précision et sagesse, le principes de religion chrétienne, de morale, de prudence sociale’, for the improvement of everyday town and country people. There were numerous subsequent editions in France, as well as translations into Spanish, Italian, German, Dutch, Greek and even Breton.

A nephew of the Jussieu brothers of botanical fame, Laurent Jussieu became director of police to the French minister for the interior in 1837.

Quérard IV, 276. Though remarkably popular, and frequently reprinted, the first edition is rare with the CCFr listing just a handful of copies and Worldcat giving University of Virginia as the only US location of the first edition, with additional copies in Montreal and Toronto.

- 25. LANCASTER, Joseph. Méthode Lancastérienne, ou Système d’éducation britannique: épitome complet des inventions et améliorations faites dans l’éducation de la jeunesse, et mises en pratique dans toutes les écoles publiques de la Grand-Bretagne... traduite par Th. F. A. Jouenne et J.R. Jones. Brussels: P. J. De Mat, 1816. £800**

*8vo (192 × 115 mm), pp. vi, [2], 110, including half-title, plus engraved frontispiece and 5 plates (one folding), verso of half-title signed by the publisher (against counterfeits). Uncut in original blue publisher’s boards with printed spine label. Rubbed, foot of spine rather worn, label chipped, but an excellent copy.*



A VERY RARE FRENCH TRANSLATION of Lancaster’s *The British System of Education* (1810). In French, it is apparently preceded only by *Système anglais d’instruction* (1815) a translation by the duc de La Rochefoucauld-Liancourt, also rare. Lancaster’s ‘monitorial system’, in which huge

groups of 100 pupils were educated in factory-inspired classes was widely adopted in Britain and the United State; with Dickens its most effective detractor (via the Coketown schoolrooms of *Hard Times*, item 11 above). The plates of this Brussels edition reproduce those of the English editions, with plans of the schoolroom workstations and plate illustrating a group reading from a board (saving the purchase of books).

Born in London in 1778 the Quaker Joseph Lancaster founded several schools there, before introducing the system to North and South America. He died in New York in 1838 after being run over by a carriage.

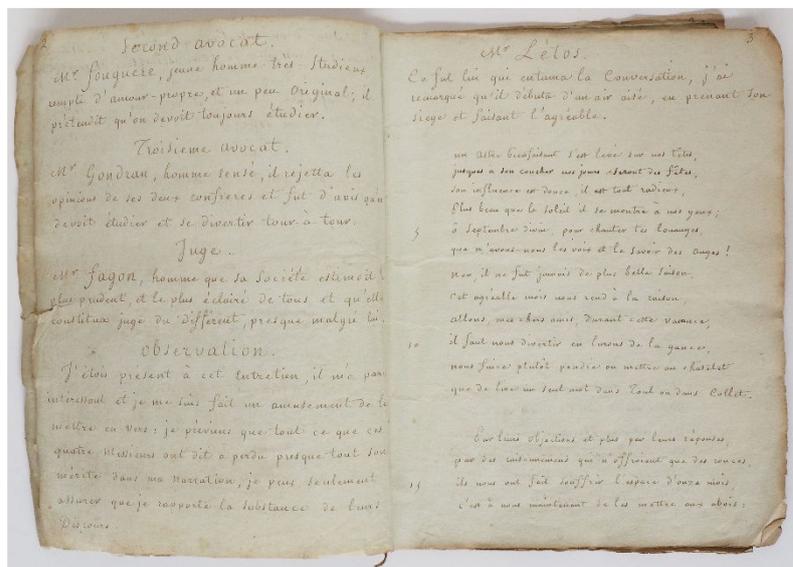
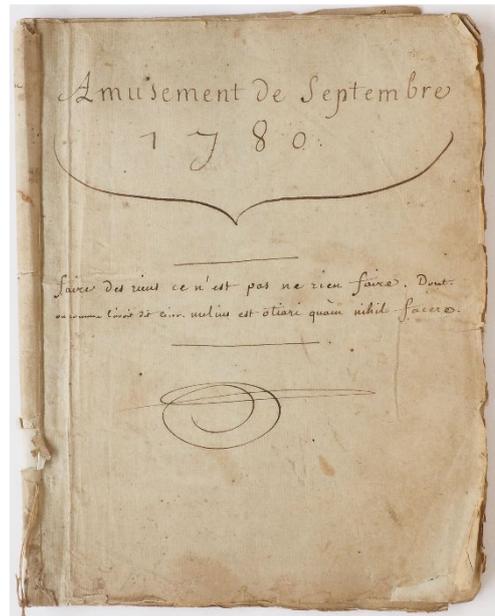
Worldcat locates the Montreal, Lyon and Amsterdam University copies only worldwide. LibraryHub adds no UK copies.

26. (LAW). [L.L.] Amusement de Septembre 1780. [France], 1780.

£350

*Manuscript, small 4to (230 × 170 mm), pp. [2], 40. Stitched without covers. Outer leaves slightly frayed, touching a few words on the penultimate page, spine a little torn.*

AN UNUSUAL MANUSCRIPT EXERCISE IN THE FORM OF A MOCK ENQUIRY OR TRIAL INTO THE CORRECT USE OF A SCHOOL OR UNIVERSITY VACATION. In the form of a legal pleading, three protagonists (Messieurs Létos, Fougère and Gondran) dispute under the jurisdiction of a judge (Monsieur Fagon). Three questions are considered: should study be avoided altogether? On the contrary, should one study continually? Or should study be combined with some other diversion? The three plaintiffs debate using formal legal language, bringing supporting evidence and opinion, the whole carefully transcribed by one of them ('L.L'). Its slightly humorous content belies the serious purpose as an exercise in making and recording legal arguments, and it was presumably a law school exercise, though there is no obvious evidence of its origin.



27. **LE DIABLE COULEUR DE ROSE** ou la Jeu à la mode. Paris: Chez Janet, [1812 or 1813]. £900

*32mo (100 × 60 mm), pp. 70, [14], plus engraved title and 5 plates all hand coloured and with tissue guards. Some foxing, mainly marginal, small inkstain to head of two pages. Original pink boards, gilt edges. Slightly rubbed.*

FIRST EDITION OF THE FIRST FRENCH BOOK ON THE DIABOLO OR DEVIL STICKS, and thus probably the first European book on the subject. The diabolo craze swept Paris in 1812, all the illustrations here are of young men and women at play with this juggling toy. Besides the first two chansons, on a diabolo theme the texts here are typical of other contemporary almanacs, and the last 14 pages contain an almanac for 1813. Derived from an ancient Chinese toy it was the French who first embraced the diablo as a fashionable activity in the early nineteenth century.



28. **MALO, Charles. Les Capitales de l'Europe. Promenades pittoresques.** Paris: [Firmin Didot for] Marcilly fils aîné, [1829]. £1850

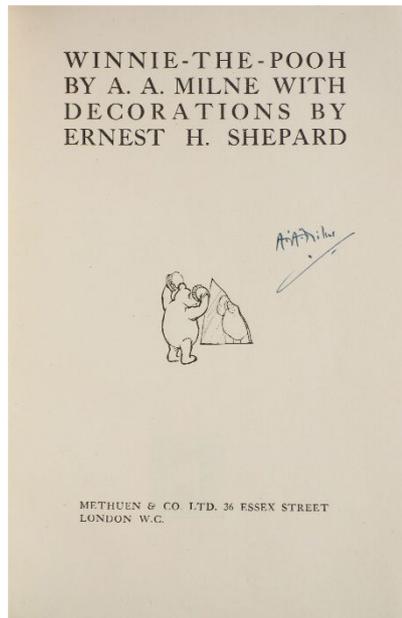
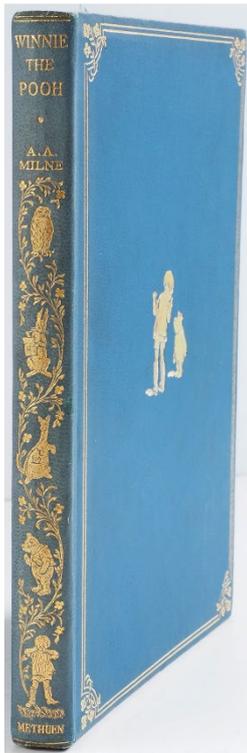
*8 vols, small 8vo (151 × 95 mm), each pp. 36 (including half-titles), plus a hand-coloured aquatint frontispiece to each. Each volume in different coloured embossed glazed paper covered boards, titles to upper covers. Fine copies preserved in the original box, with title print to the upper cover and gilt paper border and sides. Box just slightly rubbed and soiled, but entirely intact.*

FIRST EDITION of this popular boxed library, rare complete and in such fresh condition. Each frontispiece depicts a notable view in the relevant city: the Capitol for Rome, the new St Marylebone church for London and a view from the Seraglio for Constantinople.

Very scarce: Worldcat lists only a handful of complete copies and none in the UK (confirmed by LibraryHub).



29. **MILNE, A. A. Winnie-the-Pooh... with decorations by Ernest H. Shepard.** London: Methuen & Co Ltd, [1926]. **£7000**

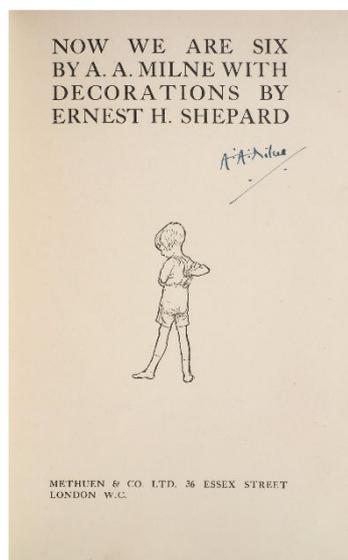
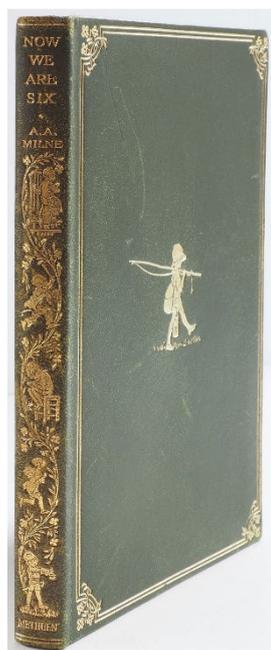


*8vo. Publisher's deluxe blue leather, gilt, gilt edges, map endpapers. Very minimal rubbing, one minute repair to spine. Without box or glassine wrapper. A remarkably well-preserved copy.*

FIRST EDITION, DELUXE ISSUE, SIGNED BY MILNE ON THE TITLE-PAGE. Signed copies of any deluxe issues of the Pooh books are most uncommon, particularly so in such neat and presentable condition as this. Copies of this issue were not habitually signed by Milne for the publisher (in contrast to the formal limited editions signed by both Milne and Shepard), coupled with the fact

that the soft leather bindings of the deluxe issue proved frail when handled, leaving them more-often-than-not in very indifferent condition. *Winnie-the-Pooh* may be the rarest and most desirable of signed deluxe Milne titles, and we are aware of only two previous copies appearing for sale (the last being the Pat McInally copy offered by Peter Harrington in 2011). Provenance: from an English family collection, purchased before 1970.

30. **MILNE, A. A. Now we are Six... with decorations by Ernest H. Shepard.** London: Methuen & Co Ltd, 1927]. **£3000**



*8vo, pp. x, [2], 103, [1]. Illustrations. Publisher's deluxe olive green leather, gilt, pink pictorial endpapers, gilt edges. Without box or glassine wrapper. Spine and corners minimally rubbed, one or two very light scratches, but an uncommonly good copy.*

FIRST EDITION, DELUXE LEATHER ISSUE, SIGNED BY MILNE ON THE TITLE-PAGE. Signed copies of any deluxe issues of the Pooh books are most uncommon, particularly so in such neat and presentable condition as this. They are ironically much rarer than the signed limited editions. Provenance: from an English family collection,

purchased before 1970.

31. (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 lotto set, rare complete with all the printed cards and counters.



32. (MOVING PANORAMA). [France c. 1830s].

£3750\*

*Hand-held paper moving panorama, stiff paper frame, (c. 200 × 220 mm, opening c. 80 × 110 mm), gilt edged, with hand-coloured lithograph scene, the panorama formed of several hand-coloured lithograph panels mounted on metal rollers with bone turning handles, green glazed paper verso with gilt paper and linen. Mounted with original brass pins on an ebonized wood handle. Slightly rubbed at edges, the panorama strip with two significant tears (without loss) to head, ink markings to either end. A very rare survival.*

A RARE FRENCH MOVING PANORAMA PAPER TOY, in the form of a lady's firescreen (to protect the complexion) incorporating a moveable panorama. The rolling panorama consists of two narratives: one a courtly scene set in a chateau garden, the other an exotic scene of a young traveller/explorer in a land of monkey (it is possible, of course that the two are actually two parts of the same tale, but we have been unable to identify it). The frame bears a most intriguing further exotic scene with a monkey ringing an alarm bell, while a young traveller apprehends a native American figure (with headress and arrow quiver) in a net in a tree.



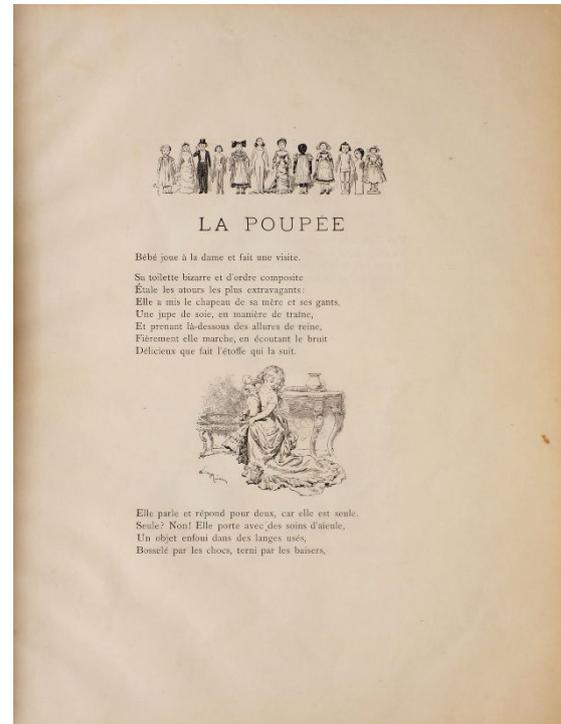
These hand-held panoramas were a short-lived fashion and are known in several variations, all now very rare. The linen backing provides a translucent panel, through which the light of a fire or lamp adds contrast and drama to the narrative of the rolling panel.

33. **PAILLERON, Édouard. La Poupée... exemplaire unique.** Paris: Imprimerie de "l'Illustration", 1883. £100

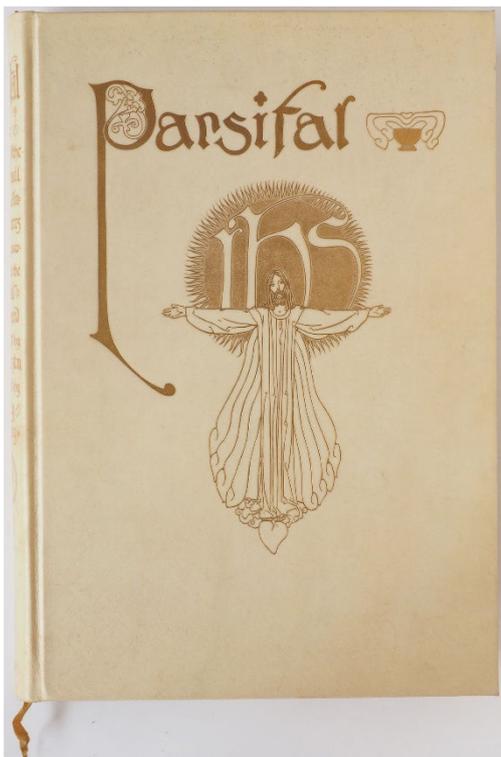
*Large quarto (320 × 242 mm), pp. 11, [3], engraved title vignette and illustrations. Paper slightly cockled throughout, title lightly duststained. Slightly later limp calf, gilt. Rubbed.*

FIRST EDITION: A children's story written for the author's daughter and her doll: 'Exemplaire unique', but actually one of two recorded copies (the other in the Bibliothèque nationale). Pailleron was a prolific and successful literary figure in Paris, as co-director of the *Revue des Deux mondes* and author of many plays. The Bibliothèque nationale copy contains an inscription permitting the recipient (presumably the printer or editor) to print one more copy only (presumably this one). Several later editions followed, but we can find no more examples of the first. Young Marie-Louise Pailleron appeared (with her brother) as the co-subject in John Singer Sargent's first dual portrait, painted in 1880 (she later recorded that she made no less than 83 sittings for it).

Not in Carteret.



34. **POGÁNY, Willy, illustrator. T.W. ROLLASTON. Parsifal or the Legend of the holy Grail retold from Antient Sources with Acknowledgement to the "Parisfal" of Richard Wagner.** London: Harrap & Co, [1912]. £1800



*4to (282 × 190 mm), pp. [92], lithographed text and illustration and including 8 colour lithograph illustrations and 16 mounted colour printed plates, heavy grey paper, uncut. Original gilt stamped vellum, top edge gilt, silk ribbon. Preserved in the original felt-lined publisher's box (of which the joints have been recently conserved), complete with an original etching signed by Pogány in pencil in the original printed envelope. A fine copy.*

FIRST EDITION, DELUXE ISSUE, NUMBER 94 OF 525 COPIES SIGNED BY THE ARTIST, COMPLETE WITH THE RARE SIGNED PLATE (a fantastic emblematic portrait of Wagner) and the rarer publisher's box, preserving the book in almost pristine condition.

*Parsifal* is one of the four superb limited editions made by Pogány during his brief London period, namely *The Rime of the Ancient Mariner* (1910) and the three Wagnerian titles, *Tannhauser* (1911), *Parsifal*

(1912) and *Lobengrin* (1913). The signed engraved plate is rarely found with *Parsifal* (it is usually absent but sometimes described as 'loosely inserted' into the book) but is preserved here in its original envelope laid into the original box. The colophon reads 'The letterpress and fine illustrations lithographed by Vincent Brooks, Day and Sons Ltd. London, the four-colour plates printed by Henry Stone and Son Ltd. Banbury, A.D. MCMXII'. The deluxe limited edition appeared in the present white vellum or brown leather (boxed with the plate) with regular unnumbered copies in limp leather or grey pictorial cloth.



35. **PROCTOR, Emma Angelina.** [Embroidered sampler British Isles]. February 27 1878. £250\*

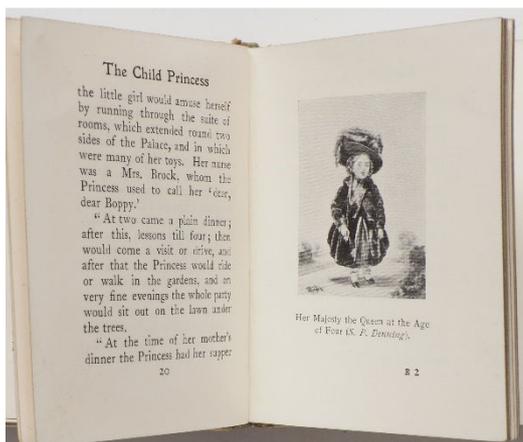
*Wool on linen (c. 430 × 480 mm). Recently mounted, framed and glazed.*

A DELIGHTFUL WOOLWORK SAMPLER made by Emma Angelina Proctor at the the age of 11, with a single alphabet and numerous decorative animals, birds, flowers and ornaments. Needlework samplers remain one of the most widespread manifestations of the teaching and learning of basic literacy among girls and young women.



36. **(QUEEN VICTORIA).** [BULLEY, Eleanor A.]. *Victoria the good Queen and Empress.* London: Gardner, Darton & Co, 1897. £40

*32mo (72 × 60 mm), pp. 95, [1], including monochrome plates. Original white parchment paper covered boards, black leather labels gilt, gilt edges. Lower cover slightly soiled, but a very nice copy*



FIRST EDITION of this diminutive near-miniature tribute to Queen Victoria 'Dedicated to Children in all Places of Her Imperial Majesty's Dominions'.



37. **RIGAUD, Amable, publisher.** Librairie pour la Jeunesse. En vente ici. Superbes livres d'Etrennes illustrés. Paris: Amable Rigaud, [c. 1860]. £800\*

Single sheet lithograph (390 × 310 mm), divided into 15 compartments. Light browning, creasing where formerly folded (one fold just splitting at extreme righthand margin, but an excellent example).

**LIBRAIRIE**  
Pour la Jeunesse. **EN VENTE ICI.** SUPERBES LIVRES  
d'Etrennes illustrés.

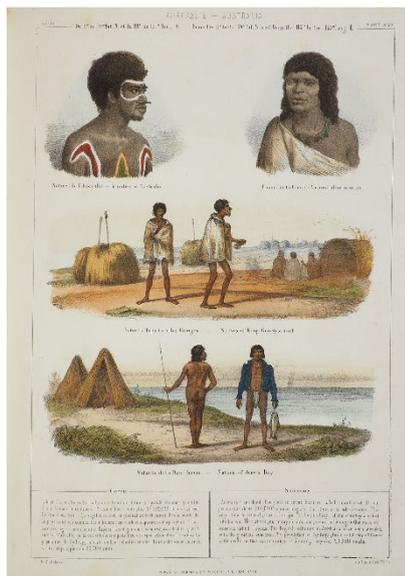
|  |  |   |
|--|--|---|
| <p>LES AVENTURES DU COUSIN SIMON.<br/>1 beau volume grand 8° illustré. 5<sup>fr</sup></p>                          | <p>LA JEUNE FILLE CHEZ TOUS LES PEUPLES<br/>1 Charmant volume Grand 8° illustré. 6<sup>fr</sup> 50</p> | <p>LES RÉCITS DU PÈRE FRANÇOIS.<br/>1 Superbe Album in 4° illustré.</p>   |
| <p>LA MORALE AMISANTE.<br/>1 Soli volume 8° illustré.<br/>3<sup>fr</sup> 50</p>                                    | <p>LE GRAND ALPHABET PITTORESQUE DE LA JEUNESSE.<br/>1 Soli Album in 4° illustré</p>                   | <p>Les Voyages de mon oncle Vincent.<br/>1 Superbe volume 658. illustré. 5<sup>fr</sup></p>                                 |
| <p>LES FÊTES DE LA MARINE FRANÇAISE.<br/>1 Magnifique volume 9° in 8° illustré. 6<sup>fr</sup> 50</p>              | <p>LE MONDE ET SES MERVEILLES.<br/>1 beau volume in 8° illustré. 6<sup>fr</sup></p>                    | <p>LA FRANCE, TYPES, MŒURS &amp; MERVEILLES DE LA NATURE.<br/>1 Superbe volume grand in 8° illustré.<br/>6<sup>fr</sup></p> |
| <p>Histoire des Siècles.<br/>Des Découvertes et Inventions.<br/>1 Superbe Album in 4° illustré. 6<sup>fr</sup></p> | <p>LES FÊTES DE L'ENFANCE<br/>1 Superbe Album in 8° illustré. 6<sup>fr</sup></p>                       | <p>LES RÉCITS AMUSANTS<br/>1 Charmant Album in 4° illustré. 4<sup>fr</sup></p>  |
| <p>LE LIVRE DES JEUNES PERSONNES VERTUEUSES.<br/>1 Soli volume in 8° illustré. 4<sup>fr</sup></p>                  | <p>LA MORALE EN ACTION<br/>1 beau volume Grand 8° illustré.<br/>5<sup>fr</sup></p>                     | <p>HISTOIRE DES ANIMAUX CÉLÈBRES<br/>1 beau volume Grand 8° illustré.<br/>5<sup>fr</sup></p>                                |

**Librairie** **AMABLE RIGAUD**, rue Sainte Anne, 50, PARIS.

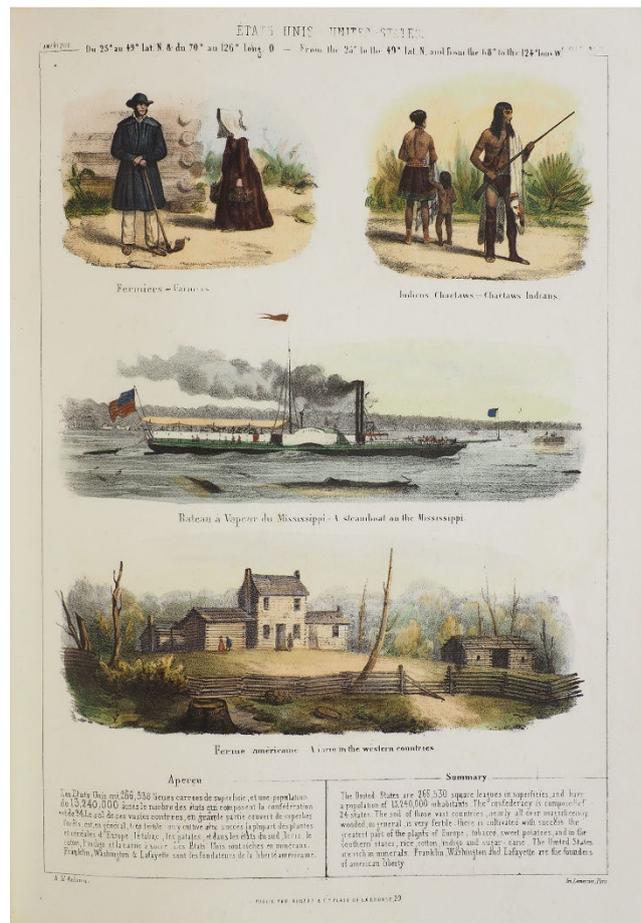
A VERY RARE PUBLISHER'S ADVERT FOR CHILDREN'S BOOKS, issued on behalf of Amable Rigaud (a pseudonym of children's author and publisher Charles de Ribelle), publisher at 50 rue Sainte Anne, Paris. Rigaud was prolific from around 1859 to 1880 and this fine lithograph appears to date from the early part of this period. It lists 15 different titles all published around 1859-61 including *Histoire des siècles. Des Découvertes et inventions*, *Livre des jeunes personnes vertueuses*, *Le grand Alphabet pittoresque de la jeunesse*, *Le Monde et se merveilles* and *Histoire des animaux célèbres*. Born in 1810 Ribelle had also founded a juvenile magazine, *Journal des enfants*.

**38. St. AULAIRE, [Achille]. Voyage pittoresque à travers le monde.** Paris: [Lemercier for] Aubert & c[ompagn]ie, c. 1845. £1500

*Small folio (320 × 210 mm), pp. lithograph title and 24 plates, the latter all hand coloured. Tissue guards. Occasional light spotting mainly to plate verso. Original publisher's black cloth, gilt. Spine torn at head and foot, but without significant loss, corners slightly worn. Early ownership inscription of Amédée Girod de l'Ain. A very good copy.*



FIRST EDITION of this juvenile guide to the manners, customs and costumes of peoples of the known world. The plates include: France, England, Russia, Spain, Italy, Switzerland, Greece, Turkey, Persia, the East Indies, China, Japan, Barbary (North Africa), Egypt, Canaries, Africa, United States, Mexico, Brazil, Peru, Argentina, Java, Australia and New Zealand.



One of Aubert's *Récréations instructives* series for young people. The ownership inscription is of Amédée Girod de l'Ain, lawyer and politician who became Minister of Public Education and Religious Affairs in 1832.

Gumuchian, 5038.

39. [SCHMUTZER family]. Die Geschichte von die beiden Babys. Berlin, c. 1902-1910. £3000

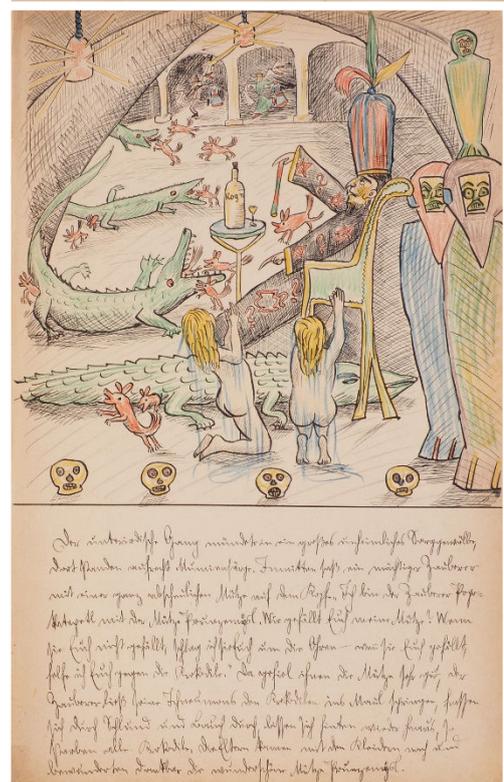
4 manuscript notebooks, folio and 4to, fully completed in manuscript and ink, watercolour and crayon drawings. Original marbled boards, cloth spines. Rather worn, but all sound and complete.

A COLLECTION OF CHILDREN'S STORIES EVIDENTLY WRITTEN BY A FATHER (PERHAPS HERR SCHMUTZER, WHOSE STAMP APPEARS IN EACH) FOR TWO YOUNG DAUGHTERS. Each volume is a separate story telling of the girls' adventures around the world. The text is in German throughout and every page bears a large illustration. A terrifying insight into one early-twentieth century father's idea of a family entertainment.

1. Das buch von den beiden Babys. [n.d. c. 1902]. Small 4to (206 × 165 mm), pp. [22], alternating text and drawings. A tale of parental neglect: a family outing on a steam train goes terribly wrong.

2.. '...Laurentia und Emerentia Stutzlmeier'. 1902. Folio (330 × 210 mm), ff. [30] (the last blank) of which 28 each bear text and a large drawing. Card wrappers, loose in cloth backed boards. The tale of two young sisters lost in the forest during a family picnic. Rescued from a wolf by a kindly hermit they embark on a series of miraculous adventures with a cartload of magic pears and a menagerie of animals. Reunited with their parents they return to the woods to find the hermit dying; they bury him and he is borne aloft by angels.

3. 'Die gar wundersame geschichte von den beiden Babys in der Techanei'. 1904. Folio (325 × 210 mm), ff. [56], of which 54 each bear text and a large drawing. Crudely sewn in cloth-backed boards, uniform with the above. The father takes his daughters out on an excursion, but an encounter with a witch separates the girls from him. Kidnapped in the witch's house, they elude her protective snake, toad and cat and escape in a paper boat. Reunited with their father they embark on a series of terrifying adventures under his protection: he slaughters all assailants with a pistol, sword and bare hands, leaving a trail of bloodshed. A return to a derelict house



scattered with the skeletons of pets and family members begins a new chapter, before the trio return home in a magical amphibious horse-drawn cart.

4.. 'Die Geschichte von die beiden Babys und die Reise um die Erde'. 1910. *Folio* (340 × 205 mm), ff. [42], of which 41 each have text and a large drawing. *Cloth backed boards*. In this final volume Herr Schmutzer oversteps the mark. Taking his young daughters on a round-the-world trip in a self-propelled car (Gibraltar, Africa, Egypt, Persia, China, Siberia, The North Pole) he indulges in the worst kind of xenophobic violence against most of the inhabitants of the known world, all in the interests of the protection of his daughters.



**40. Soeur HEDOÜARD. [Hymns and devotional songs]. [France, c. 1768]. £1500**

*8vo* (181 × 115 mm), pp. [66], manuscript text in French throughout, c. 120 small engravings, most hand coloured, cut out and pasted within the texts and margins. Contemporary limp boards covered with a blue floral block printed *papier dominoté*, blue silk marker. Rubbed and soiled but sound and attractive.



AN UNUSUAL MANUSCRIPT COLLECTION OF HYMNS AND DEVOTIONAL SONGS, PRESUMABLY SELF MADE AND DECORATED WITH POPULAR DEVOTIONAL PRINTS, BY A YOUNG NOVICE SISTER, SOEUR HEDOUARD. On the front pastedown is an image of Saint Anne teaching the Virgin to read, with the inscription 'À l'usage de la soeur Hedouard' (the latter repeated at the head of page three). The first page is dated 2 November 1763. The 66

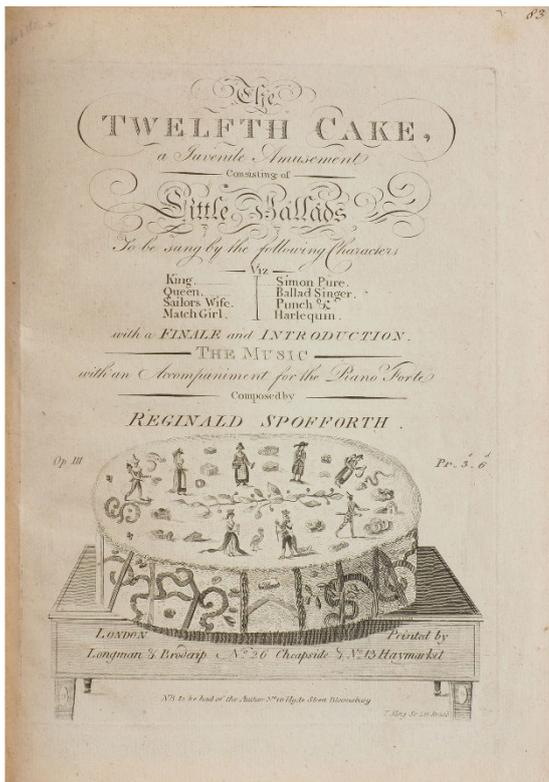
pages are almost entirely filled with devotional songs, usually giving the tune to which they are sung, many of the tunes being popular secular tunes ('Les Folies d'Espagne', 'Votre beauté charme toute lunivers' etc). The verses are interspersed with the cut prints, neatly and often playfully arranged within and around the text. Though not certainly identified (since none has any trace of an imprint) many of these prints are almost certainly cut from sheets issued at Augsburg by Engelbrecht. These prints had a very wide diffusion across Europe, appearing

in all sorts of decorative contexts. The whole project is broadly devotional, but must also have been recreational and educational (the image of St Anne at the opening surely significant).

Of sister Hedouïard or her convent we can glean almost nothing more, save that she includes a verse (with accompanying print) to her patronymic saint Edoüard (either Edward the Confessor or Edward the Martyr, both English saints).



**41. SPOFFORTH, Reginald. The Twelfth Cake, a Juvenile Amusement consisting of little Ballads to be sung by the following Characters viz King, Queen, Sailor Wife, Match Girl, Simon Pure, Ballad Singer, Punch & Harlequin with a Finale and Introduction. The Music with an Accompaniment for the Piano Forte... London: Longman & Broderip No. 26 Cheapside & No. 13 Haymarket. NB to be had of the Author No 10 Hyde Street, Bloomsbury, [n.d. but 1797]. £3000**



*Small folio (332 × 228 mm), pp. [1], 17, [1], engraved throughout, including title with large decorative vignette, advert (p. 1) and music, the individual pieces with a total of 7 portrait vignettes at their head. Early manuscript pagination to upper forecorners (83-102). Preserved in modern marbled boards. A very good copy.*

FIRST EDITION of this wonderful compendium of juvenile songs in honour of the tradition English Twelfth Night iced plum cake, with each song sung by a different character, including King, Queen, Harlequin and Punch. The title vignette is a typically immense cake, decorated with ribbons and swags and miniature figures of the characters, laid on a table ready to be cut. Though undated *The Twelfth Cake* was reviewed in the January *Monthly Magazine* of 1798, so was probably issued before Christmas, i.e. in 1797.

‘Although his earliest publications were of solo songs, Spofforth’s importance as a composer is

based on the numerous glees (about seventy-five in number) that he published from 1796, many of which also appeared in anthologies.... Spofforth composed many songs and duets and left three books of nursery-rhyme settings, but no instrumental or sacred music. Spofforth was chorus master at Covent Garden for a time, and wrote various songs and glees for productions there, but turned down an invitation to succeed William Shield as musical director

in 1797. He also served as organist at Fitzroy Chapel and later at Eltham parish church, and was active as a teacher' (*Oxford DNB*).

Osborne Collection of Early Children's Books, II, 661-2 (suggesting c. 1800 as the date of publication). Worldcat lists copies at BL (erroneously dated 1807), Cambridge (erroneously dated 1778-1787, which is unlikely), Yale, Alexander Turnbull Library (NZ), Toronto (the Osborne copy) and Princeton (the Cotsen copy).

12

The image shows a page from a music book. At the top left, the number '12' is printed. The title 'HARLEQUIN.' is written in large, decorative letters. To the left of the music is a small illustration of a harlequin in a striped outfit, holding a cane. The music is arranged in three staves. The top staff is for 'Voice' in G major (one sharp) and common time (C). The middle staff is for 'Piano' in the same key and time, marked 'Allegretto'. The bottom staff is for 'Piano Forte' in the same key and time. The music includes various notes, rests, and dynamic markings like 'p' and 'f'. The word 'Harlequin am' is written above the piano staff.

**42. (TOY THEATRE). [ARNOLD, Samuel James]. SKELT, Martin, publisher. Skelt's Characters & Scenes in The Woodman's Hut. In 6 Plates Characters 7 Scenes & 2 Plates Wings ... London: M[artin]. & M[atthew]. Skelt ... [1840s?] £300\***

*15 etched plates (172 × 218 mm), uncoloured. One plate a little dusty. Loose as issued.*

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

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



own name, and reissuing them ... Then he seems to have started publishing on his own account, and did a few plays of his own, at a penny a sheet, but he very soon turned to a cheaper type of halfpenny sheet [as here] and published a terrific run of about fifty plays in that style' (George Speaight, *The History of the English Toy Theatre*, p. 46).

The Skelts also issued a book of the play, adapted for use with their plates (V&A only in COPAC).

**43. UN CONTE PAR JOUR, ou la Semaine du Grand-Papa.** Paris: [Firmin Didot for] Marcilly, c. 1825]. **£1150**

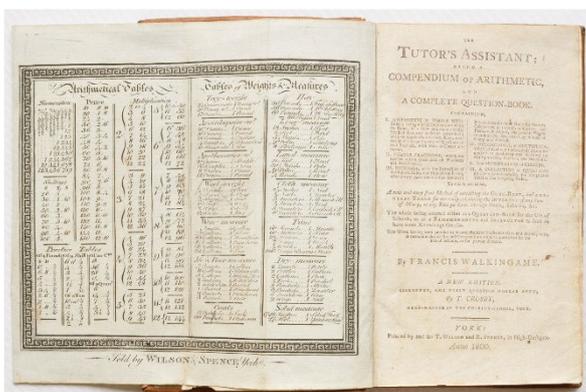
*7 vols, oblong 16mo (110 × 145 mm), complete, pp. vii, 150, [2], continuously paginated, each volume with hand coloured engraved frontispiece. Text lightly spotted. Original glazed paper covered boards, stamped in blind and lettered in black, complete with original green and gilt paper covered box with printed label. Boards slightly rubbed and soiled, but still very good, the box intact. Modern collector's label (MK) to inside box lid.*



FIRST EDITION. COMPLETE WITH THE ORIGINAL BOX. Each volume, for each day of the week, with 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 pourp; Samedi. Le prince noir; Dimanche. L'orage.

Gumuchian 5690. Worldcat locates a handful of US copies, but we find no UK copies.

- 44. WALKINGAME, Francis.** *The Tutor's Assistant; being a compendium of Arithmetic, and a complete Question-book. ... This Work having been perused by several eminent Mathematicians and Accomptants, is recommended as the best Compendium hitherto published for the Use of Schools, or for private Persons... A new edition. Corrected, and every question worked anew, by T. Crosby, Head-Master of the Charity-School, York.* York: printed by and for T. Wilson and R. Spence, 1800. £250



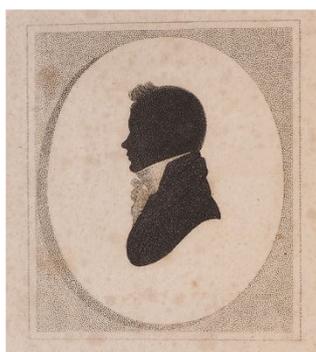
*12mo (168 × 96 mm), pp. 192, plus folding engraved table opposite title. Contemporary sprinkled sheep, plain spine with 5 raised bands. Inscriptions of V. Vickers, Winson Green School [Birmingham] October 8th, 1802, a few annotations and minor ink spots. A very nice, unsophisticated copy.*

First published in 1751, *The Tutor's Assistant* became one of the best-selling mathematical books for over a century. 'An incomplete listing comprises 276 editions, the last in 1885... The York editions, starting in 1797, were corrected by Thomas Crosby of that city' (Wallis in *Oxford DNB*). Crosby also published a popular Key to the book, which itself ran to many editions.

'This book is by far the most used of all school-books, and deserves to stand high among them' (De Morgan, *Arithmetical Books*, 1847, 80, cited by Wallis).

Of the numerous provincial editions ESTC often records only a handful of copies. Of this issue it lists copies at BL and National Library of Scotland and another in a private collection. Another York issue of the same year (with imprint 'by T. Wilson and R. Spence') is held by the BL only.

- 45. WORGAN, John Dawes.** *Select Poems, &c.* by the late John Dawes Worgan, of Bristol, who died on the 25th of July 1809, aged nineteen Years. To which are added some Particulars of his Life and Character, by an early Friend and Associate; with a Preface by William Hayley Esq. London: [S. Gosnell for] Longman, Hurst, Rees, and Orme, 1810. £150



*8vo (182 × 116 mm), pp. xiv, [2], 311, [2], plus engraved silhouette portrait (which is rather spotted). Contemporary half calf, lately rebacked. Early female ownership inscriptions: 'Miss Elveson' and 'Frances Barnard, Nailsworth, 1814'. Later bookplates of Anne and F.G. Renier.*

FIRST EDITION of this collection of verse by the young tutor to Edward Jenner's children, which also contains journal extracts, together with addresses and verses on the benefits of vaccination.

Worgan (1790-1809) was 'a consumptive boy of precocious ability whom Jenner took into his household, nominally as a tutor to his sons.'

Jackson, p. 344.