Justin Croft

20 for the end of 2020

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

1. **ALMANAC for the Year 1386.** Transcribed, verbatim, from the original antique illuminated Manuscript in the Black Letter. Omitting only the monthly Calendars and some of the Tables. Containing many curious Particulars, illustrative of the Astronomy, Astrology, Chronology, History, religious Tenets, and Theory and Practice of Medicine of that Age. ’Printed for the Proprietor, by C. Stower Hackney, 1812. £450

8vo (200 × 115 mm), pp. [2], 74, plus engraved frontispiece and a plate, the first hand coloured. pp. 61-2 torn with old repair. Slightly browned. Later half morocco, rebacked.

First Edition, apparently transcribed verbatim from a genuine Middle English manuscript almanac. ‘Capcorn es cold and drye, melancoly, and of ye erthe, it is gode to sow and set…’

The title-page notes: ‘The Manuscript to be disposed of — Apply to the Printer’. pp. 61-70 is an ‘Astronomical and Astrological Appendix’ from a work published in 1647. Caleb Stower (d. 1816) was an interesting and prolific printer with Unitarian connections.
2. **(AQUILINUS, Saint, of Évreux). Louis FROMONT, scribe.** Pour la Feste de St. Aquilin. [Évreux (Normandy), 1656].

Manuscript on parchment, 18mo (110 × 80 mm), 26 leaves, including two blanks each at front and rear. Nine lines per page in a large roman hand, rubrics. Some thumbing, one leaf with original stitched repair to a marginal flaw. Original sprinkled calf, gilt panelled spine, remnants of two brass clasp fittings, marbled endpapers. Slightly rubbed and soiled.

A DIMINUTIVE PALM-SIZED MANUSCRIPT BOOK OF PRAYERS AND HYMNS FOR THE FEAST OF SAINT AQUILINUS (19 October), made for the curates the church dedicated to him at Évreux. It consists of offices for vespers, matins, three nocturnes and laudes and includes hymns uniquely dedicated to Aquilinus.

Saint Aquilin was born at Bayeux c. 620 and served in the army of Frankish king Clovis II. He married and had children but vowed to devote the remainder of his life to chastity, God and the service of the poor. He settled with his wife, at Évreux before he was named bishop, whereupon he built a cell by the cathedral and lived there as a hermit. He died circa 695 and the oratory chapel where he was buried was named after him.

According to a note on the initial (paper) flyleaf, this little manuscript was made by one Louis Fromont for his uncle Mathurin Fromont in 1656. The later inscriptions indicate it was bequeathed to unknown successors in Évreux by the curate Le Goulx around 1679. A later ex libris at the foot of the flyleaf reads ‘Bihet’.

£1300
FIRST EDITION of Artus’s retrospective satire on Henri III of France (who was assassinated in 1589), famous for his cross-dressing and whose court was widely criticised for decadence and immorality.

*Les Hermaphrodites* describes a realm populated by men who dress as women, not strictly (biologically) hermaphrodite, but preoccupied by dress, hairstyle, makeup, extravagant gesture and speech. Also concerned with the laws and customs of hermaphrodite society, the satire operates by seeking to present Henri’s court as both dissolute and somehow counterfeit or against nature. In so doing it reflects in great detail contemporary attitudes (both positive and negative) to gender-blurring of any sort, whether social or sexual. At one point, for example, Artus writes (ironically) that cross-dressing was perfectly permissible: ‘Chacun pourra s’habiller à sa fantaisie, pourveu que ce soit bravement, superbement, & sans aucune distinction ny consideration de sa qualité ou faculté’, thus combining disapproval of such behaviour as inextricably linked to a negation of natural order or rank. According to one view: ‘The absence of direct references to these men’s anatomies indicates that, to the author, hermaphrodites are not the product of nature but are the result of counterfeit appearance and performativity. To the extent that these markers are also those of the transvestite, sodomite, and of any deviant behavior; Artus’s text may read as a conservative satire of Henri III’s court and an
attempt to denounce boundary transgressions that threatened the fabric of the social order’ (Long, *Hermaphrodites in Renaissance Europe*, 2006).

The engraved title depicts a figure of ambiguous gender (presumably representing Henri himself) in male breeches, but full-hipped, with a suggestion of female anatomy and a floral coiffe, with the legend ‘A tous accords’. Below is the text:

*I am neither male or female, And am sound of mind, Which one must I chose? Regardless of who one resembles It is better to have them together That way one has double the pleasure.*

Henri’s court, together with his own sexuality, were the subject of numerous contemporary satires. His taste for cross-dressing was well-known and his sexual orientation a matter of speculation. He enjoyed close relationships with his male *mignons* — providing ammunition for moralistic detractors — but also well-publicised affairs with a succession of mistresses.

The second part of the volume is *Discours de Jacophile a Limne*. The book was republished in 1724 with the title *Description de l’île des Hermaphrodites*. The first edition is rare.

4. **‘DORMIENNE, Louise’ [pseudonym of René DUNAN].** *Les Caprices du sexe ou les Audaces érotiques de mademoiselle Louise de B...* roman inédit. ‘Orléans: aux dépens des amis de la galanterie’ [Maurice Duflou, 1928].

*£1500*

4to (232 × 180 mm), pp. 163, [5] (complete with 2 terminal blanks), plus 13 etched plates. Uncut, with a few leaves unopened in original pale mauve wrappers printed in red and black (lightly faded). An excellent copy.

First Edition: the first erotic work of the twentieth century by a French woman. Number 281 of 350 copies printed for subscription only. Pia identifies the author as Renée Dunan, and notes that the work was subject to censorship and the editions destroyed under successive judgements by the Tribunal correctionel between 1950 and 1955. The explicit plates are signed ‘Viset’, pseudonym of Belgian artist Luc Lafnet (1899-1939). Renée Dunan (1892–1936) was variously an anarchist activist, feminist, prolific novelist and critic and was associated with many of the important movements of the early twentieth century, including Dadaism. She knew André Breton, Paul Éluard and Francis Picabia.


Hand coloured etched plate (236 × 340 mm, sheet size 268 × 368 mm). Early gilt paper strips pasted to margins as a mount (now rubbed). Light browning, stain to upper right.

An April 1 satire on Henry Dundas, 1st Viscount Melville, who was accused of appropriating funds for non-naval purposes during his tenure as Lord of the Admiralty. His trial was a sensation and attracted a huge audience in Westminster Hall. In this print, when interrogated by John Bull in naval dress, he replies simply: ‘Indeed Mr Bull — I knaw nae more aboot it — than Johnny Groat o’ the Highlands.’ Fores’s imprint advertises ‘Folios of Caracatures lent out for the Evening’.

BM Satires, 10381.

2 vols, 8vo (222 × 130 mm), pp. 302 (continuously paginated), including half-title and title to first volume as called for. Uncut (the second volume unopened) in original printed pink wrappers stiffened with contemporary printer's waste. Second volume with contemporary inscription to head of upper cover 'C. Lemoine'. An attractive copy, as issued.

**First edition in French of any part of Eden's The State of the Poor, or, an History of the Labouring Classes in England** (1797) — one of the classic works in the history of economics and the foundation of the discipline of sociology. This extensive but partial translation formed numbers 21 and 24 of the rare Recueil de Mémoires sur les établissements d'humanité, continuously paginated across the two volumes. The editors' preface notes the timeliness of such a translation at a time of revolutionary upheaval when no system of social security for the poor existed in France. Issued anonymously the translation is attributed to A.-C. Duquesnoy by Rochedieu. It precedes the edition translated by La Rochefoucauld-Liancourt of 1800 and is very rare.


7. **HALL, Sir James, [of Dunglass, fourth baronet].** Essay on the Origin and Principles of Gothic Architecture... from the Transactions of the Royal Society of Edinburgh Read April 6 1797. £3000

4to (260 × 200 mm), pp. 27, [1], plus 6 engraved plates. The plates and the title border slightly browned. Contemporary polished marbled tree calf, gilt, sides with greek key borders, spine with arabesques and pillars. Very slightly rubbed, but a handsome copy. Inscribed: 'M. De la Rive with Sir J. Hall's respectful compts'.

**First edition, presentation copy** inscribed by the author to Swiss chemist and physician, Charles-Gaspard de la
Rive, who had fled to Scotland during the Geneva revolution of 1794 and attained a doctorate at the University of Edinburgh in 1797.

Hall was established as a leading geologist and chemist at Edinburgh in the 1790s, having travelled in Europe where he made the close acquaintance of Charles Lavoisier in Paris — he was an early adherent to Huttonian principles of the earth and published several articles on the new geology. He also had an interest in architecture, here exploring the thesis that the gothic style had its origins in the interlacing structures of simple wattle buildings, a theory espoused by Vitruvius. He read an introduction to his work to Edinburgh Royal Society in 1797, and this is an extract from the Transactions. His later book on Gothic architecture, *Essay on the Origin, History and Principles of Gothic Architecture*, expanding his thesis, appeared only in 1813.

The binding, presumably ordered by Hall for presentation, is an interesting late variant on the theme of Edinburgh bindings by James and William Scott, using tools associated with their shops. The sides are decorated with an elongated greek key roll similar or identical to that of several earlier James Scott bindings (cf. Loudon JS 100, 102, 104 & 107) while the spine bears asymmetrical rolls with columns found on some ‘ambiguous’ Scott bindings (cf. Loudon AMB 5 & 6). The date of Hall’s binding is rather too late to be directly the work of either Scott, but the tools are theirs.


8vo (188 × 110 mm), [18] engraved pages, including endpapers, each with flags and ensigns, original hand colouring. Slightly thumbed with some occasional spotting or smudging. Original quarter sheep, marbled paper over limp boards, letterpress label and plus engraved arms of Trinity House. Early inscription ‘[...] Carter’. Rubbed, spine worn, but a good unsophisticated copy.

A RARE PICTORIAL GUIDE TO NAVAL ENSIGNS, INCLUDING THOSE OF PIRATES. This 1807 issue in book form is made up from all 18 portions of an engraved chart first issued by Heather in 1800, with an added letterpress label. The ensigns include all the known naval ensigns, including those of privateers and pirates. 125 naval ensigns, begin with the principal British flags, and continue to list all the major European countries, their principal ports, China, Persia, the United States, together with the major trading companies, such as the Dutch and English East India Companies. There are two pirate flags, entitled ‘Rovers’, and ‘Algerine Rover’ [Barbary Pirates]: the ‘Rover’ coloured red is marked with an hour glass with wings, a raised arm holding a cutlass, and a skull and cross bones; the ‘Algerine Rover’ is also coloured red and marked by a human skull.

The 1800 chart had borne an engraved dedication at the head ‘To the Right Honourable the Master Wardens, elder Brethren of the Trinity House’ not used in the book, though their arms are added as a cover label.

Rare, especially in book form. Worldcat lists the National Maritime Museum and UCLA only.
9. **LA VALLIÈRE, Louise, duchesse de.** Penitence de la Duchesse de la Vallière [spine title]. [France, c. 1750].

Manuscript, 12mo (164 × 100 mm), pp. 350, plus several blanks at rear. Written in a single neat and legible hand, c. 18-20 lines per page, occasional deletions. Contemporary mottled calf, spine gilt in compartments with floral tools, red morocco label. Rubbed.

**DEVOITIONAL TEXTS BY OR ABOUT LOUISE DE LA VALLIÈRE, THE FIRST OFFICIAL MISTRESS OF LOUIS XIV who bore him five children.** After her fall from favour at court, Louise retired to a Carmelite convent in 1674 and took the veil. A long period of penitence, lasting until her death in 1710 was widely discussed and generated many accounts as well as her own Réflexions sur la Miséricorde de Dieu, first published in 1680, frequently reprinted and forming the last part of our manuscript collection. Réflexions bears the strong influence of Bossuet, her teacher, but is also a semi-autobiographical work, considering the mercy of God for sinners, especially for courtesans who have renounced their sexual sins, done penance, and exiled themselves from the excesses of the court. The author appeals in particular to feminine figures of repentance and sanctity in the New Testament, notably Mary Magdalene, as paradigms of the conversion she has undergone. Some of the texts in this undated manuscript copy (in an unusual and probably female hand) hand seem to have been collected from printed sources.

**Contents:**


22 pencil and gouache designs (most 320 × 252 mm, one 500 × 320 mm on tracing paper), each signed, plus ink and pencil annotations, 7 with fabric samples clipped to upper corners. Some creasing and soiling indicating use. Some corrosion to clips. Loose in a folder bearing a further gouache design by Lavalley (1947).

**Costume designs for productions in Paris under the German occupation.** 18 are for the production of German composer Werner Egk’s opera *Peer Gynt* (Opéra de Paris) directed by Serge Lifar, while 4 are for the ballet *Les Fêtes du Passé* (Opéra comique) choreographed by Tcherkas to music by Couperin.

Paul Louis Lavalley (1890-1956), painter, illustrator and poster artist had exhibited at the Salon des Indépendants in Paris from 1912 and produced costume designs for several prominent theatre, opera and ballet productions.
11. McFARLAN [or M’Farlan], John. [Inquiries Concerning the Poor, in French]. Recherches sur les Pauvres par John Mac-Farland.... Paris: H. Agasse, an VII de la République, [1798].

"Inquiries Concerning the Poor," published in French as *Recherches sur les Pauvres* by John McFarlan, is one of the most important surveys of poverty and provision for paupers in the United Kingdom. The author had first-hand experience of these provisions in Edinburgh and Southern Scotland, and compares them with those in the great cities of England, and with provision in Holland. His work was read by both John Howard and Sir Frederick Morton Eden.

The anonymous French translation appeared in five continuously-paginated volumes forming numbers 8, 11, 15, 17, and 20 in the French Ministre de l’Intérieur’s *Recueil de Mémoires sur les établissemens d’humanité* which formed the basis of social provision in revolutionary France.

FIRST EDITION IN FRENCH, rare. The Reverend McFarlan (formerly John Warden, 1740–1788) was one of the ministers of the Canongate, Edinburgh and his *Inquiries Concerning the Poor* (1782) is one of the most important surveys of poverty and provision for paupers in the United Kingdom. The author had first-hand experience of these provisions in Edinburgh and Southern Scotland, and compares them with those in the great cities of England, and with provision in Holland. His work was read by both John Howard and Sir Frederick Morton Eden.

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Bibliography of Translations of English Works 1700-1800, 198. WorldCat lists the copy of at the Université Laval, Canada as the only copy outside Continental Europe. In the UK, the British Library holds an incomplete set of the *Recueil de Mémoires sur les établissemens d’humanité*, lacking all but one of the five volumes of McFarlan’s work.

12. NICHOLS, Francis. The British Compendium; or Rudiment of Honour. Wherein is contain’d, a particular Account of all the present Nobility in England, from the King to the youngest Baron... London: printed for the author, and sold by J. Smith; C. King; J. Graves; and Tho Griffiths, 1718.

"The British Compendium; or Rudiment of Honour" by Francis Nichols is one of the most popular pocket guides to heraldry and the contemporary peerage of the British Isles. Following the sequence of plates is a section with separate title: 'The Genealogy of the Most Serene, and most Illustrious House of Brunswick and Lunenburg [sic], the Present Royal Family of Great-Britain...’ There are then 68 entries for contemporary nobles, each with a brief account of life events and a list of seats, plus an appendix of additions received while in the press. According to ESTC at least fifteen eighteenth-century...
editions followed, plus Scottish and Irish versions, all under the supervision of Nichols himself. ESTC lists four copies only: Rylands, V & A, Michigan State University and NYPL.


Small 8vo (132 × 80 mm), pp. 147, [1] plus several blanks at rear. Text in a single neat hand throughout on pages ruled in leadpoint. Contemporary red morocco gilt, sides with decorative borders of swags and palmettes, with urn cornerpieces, the date ‘1795’ to the upper cover, rounded spine, mostly plain, original mottled calf slipcase. Very minor scratches to upper cover, but a lovely binding.

A PAINSTAKINGLY-MADE POST-REVOLUTIONARY (1795) MANUSCRIPT COPY OF A PRE-REVOLUTIONARY PRAYER BOOK (published in print in 1771) with offices for the feast of the Sacred Heart. This feast always had (and still has) a special resonance for French Royalists and those opposed to the Republic and was privately celebrated, while symbols and amulets depicting the Sacre Coeur became widespread in the 1790s. This exquisitely produced manuscript copy of the printed text of the 1771 office is testimony to the care and fervour with which the symbol was regarded. It was evidently used by an early devotee, containing three small pieces of contemporary ephemera loosely inserted in its pages: one tiny manuscript prayer slip (to Sainte Chantal) and two engraved print cuttings — emblems after Boetius à Bolswert depicting angels.

£4500

12mo (164 × 90 mm), pp. [iv], 79, [1], 11, [1]. Slight stain to gutter of title. Contemporary blind ruled sheep. Rubbed, gilt spine mostly indistinct, two portions of worming to leather surface. A good, sound, unsofisticated copy.

FIRST EDITION of this exceptionally rare book, Paris-printed under the imprint of the international revolutionary club, the Cercle sociale — it combines John Oswald’s translation of Collot-D’Herbois’s Almanach du Père Gérard (1791, explaining the Cercle’s revolutionary Girondist credo for laymen and women) and his own ‘Triumph of freedom! An Ode, to commemorate the anniversary of the French Revolution.’ The publication was apparently sponsored in part by the London Corresponding Society and the Almanach makes specific reference to the equality of black and white citizens while noting the continuance of slavery in America.

Edinburgh born radical atheist and vegetarian John Oswald had served in the army in India before becoming a Grub Street journalist and pamphleteer. By May 1790 Oswald was resident in Paris. He watched the debates in the national assembly, where he presented an “Ode to the Triumph of Freedom” on 4 September 1790. He met Thomas Cooper, Joel Barlow, Thomas Christie, Wolfe Tone, Lord Edward Fitzgerald, Brissot, Danton, Desmoulins, the Rolands, Théroigne de Méricourt, and Henry Redhead Yorke, with whom he argued between 1792 and 1793. Oswald collaborated with Bonnville as editor of a monthly journal, Chronique du Mois (1791–3), of the Circle Social (founded in Paris in January 1790), which included Brissot, Condorcet, and Lanthenas among its authors. James Ridgway was its London bookseller (1791)’ (Oxford DNB). He joined the revolutionary armies in 1792, commanding a battalion of pikemen and died at Thouars in the battle of La Vendée on 14 September 1793.

ESTC/Worldcat: Duke University and Huntington Library. No copy located in the British Isles.
15. PROFICIO, Francisco. Tractatus de Epitaphiis auctore R. P. Francisco Proficio è Societate Iesu. [Northern Italy, c. 1600].

Manuscript, 12mo (152 × 100 mm), ff. [66]. Text in Latin in a small italic hand, usually legible but occasionally a little untidy, calligraphic title, headings and ornaments. Light marginal browning, title loose (but holding) and frayed at foot. Contemporary limp vellum, panelled in gilt, tooled with an all-over pattern of spirals, some enclosing urn tools, upper cover with ‘IHS’ device, the lower with tree and paired lion motif, spine with multiple curl tools, traces of green silk ties. Quite rubbed and soiled and the vellum cockled, but still attractive. Several jottings and pen tests to rear pastedown, modern label to front pastedown (comte Le Moyne de Martigny) and his small stamp to rear pastedown.

A TREATISE ON CLASSICAL LATIN EPITAPHS BY AN ITALIAN JESUIT.
Its chapters include a key to common abbreviations (HSE: Hic sepultus est, here is buried; STTL: Sit Tibi Terra Levis, May the earth rest lightly upon you; HFC: heres faciendum curavit, their heir had this made, etc) and there follow a series of accounts of epitaphs for particular contexts: parents, children, men, women, mothers, spouses and even animals. Another considers satirical epitaphs: ‘balis et ridiculis’. Of Proficio we have been unable to discover anything more; Tractatus de Epitaphiis was apparently not published in print but another manuscript copy is held by the Biblioteca nazionale Braidense in Milan (dateable to before 1625).

Our copy is doubtless the Baldassere Boncampagni copy (item 454 in his 1892 catalogue, and 409 in the 1862 edition), described as ‘legato in pergamina ornata di dorature e stemma d. C. de G’. That catalogue gives 55 leaves (rather than 66) an error found also in the old pencil manuscript foliation of the last leaf of the manuscript, which is also marked ‘55’ not 66, but the dimensions given in the catalogue also correspond precisely. Prince Baldassare Boncompagni-Ludovisi (10 May 1821 – 13 April 1894), was an Italian historian of mathematics and aristocrat. His library contained some 650 manuscripts and 20,000 printed works and was sold in Rome in 1898. Parts of the manuscript collection are now held by the Universitetsbibliotek (Stockholm), Trinity College Library (Dublin), Cornell, as well as the Vatican library, Columbia (NY) and the Biblioteca Comunale in Treviso.

Catalogo di manoscritti ora posseduti da D. Baldassare Boncompagni, Rome 1892.

8vo (195 × 120 mm), pp. [8], xciii, [1], 241, 1], plus pp. [46] publisher’s ads at rear. Lightly browned. Original pictorial wrappers with a design by Eugène Grasset. Slightly rubbed and darkened with fore-edge but a little creased, small tear at head of upper joint, but actually a very good copy of a fragile book.

**First Edition.** À Morte was dedicated to Maurice Barrès. Rachilde was a key figure in the circle of symbolist and decadent writers associated with the Édition du Mercure de France. Her relationships with both men and women, and her preference for male dress caused frequent speculation as to her sexuality. Her writing, though sometimes disparaged in the last century is now studied in great detail for its frank (and still surprising) explorations of gender and sexuality.


4to (270 × 206 mm), pp. [4], 57, [3], plus 28 tinted lithograph plates, all with original hand colouring. A few text leaves with minor spotting, the plates all very clean, final leaf (table) with short closed tear at head. Publisher’s pink, pebble grained cloth, covers decorated in blind, the upper lettered in gilt. Rather faded with some soiling. Internally, a very nice, fresh copy.

**First Edition** of the illustrated juvenile abridgement by Rostaing, with a brilliant sequence of tinted lithographs by Édouard Coppin, here in hand coloured form. The book was issued both uncoloured and coloured (at 8 and 12 francs respectively). Both forms are rare. Not in Gumuchian. The only copies located by Worldcat outside France are those at the University of Pennsylvania (coloured and plain copies) and Southern University. LibraryHub locates no UK copies.
**18. UNIVERSITY FOR RATIONAL AMUSEMENT:** Casino, No. 43, Great Marlborough-Street, on Friday the 19th Instant will be held, the sixth meeting of The Female Parliament. The Debates to be carried on by Ladies only, to commence with an Exordium from the Chair, by a Lady. [London, 1780].

Letterpress handbill (214 × 115 mm).

A RARE HANDBILL ADVERTISING A MEETING OF THE FEMALE PARLIAMENT, part of of the all-female debating society, ‘The University of Rational Amusement’. The society was one of four known women-only debating societies existing in 1780: La Belle Assemblee, the Female Parliament, the Carlisle House Debates for Ladies only, and the Female Congress. These women-only clubs proved a popular offshoot of the wider fashion for London debating societies in the 1770s and 1780s and addressed political, theological and social questions (the latter often turning upon relations between the sexes). The meeting advertised in this bill was to consider the question: ‘Is an old Woman marrying a young Man, or a young Woman marrying an old Man, the more blameable?’

The University of Rational Amusement was probably a short-lived enterprise. Its formation was announced in the *London Courant* on March 16, 1780:

‘The public are respectfully informed, that the suite of rooms, No. 53, Great Marlborough Street, known heretofore by the name of the Casino, will be opened on Saturday the 18th instant, under the title of The University for Rational Amusements, one part of which will be appropriated for Elocution, Oratory, and Exercise, not only for those that are proficient in matters of disputation, but where young pupils may improve in that useful science; and although this plan may be supposed to resemble many other institutions, yet upon the whole, it will be found to be new and agreeable, as it is intended to consist in variety, calculated to amuse and instruct, adhering to the motto... The Proprietors are bold to say, that this edifice possesses an evident superiority over every other place of the kind; being so well adopted for Public Oratory, that the most timid speaker, or weak voice, need not apprehend being led into embarrassment, from the Company not distinctly hearing; as the ordinary utterance of conversation, may with ease be heard at any part of the room...’

I’ve been unable to find any similar handbills or other printed materials produced by or for the society in WorldCat or ESTC. Andrew, ‘Popular Culture and Public Debate: London 1780’ *The Historical Journal* 39, 2 (1996), p. 410.
19. **UZANNE, Octave. Henri, CARUCHET, illustrator.** *Voyage autour de sa chambre...* Illustrations de Henri Caruchet, gravées à l’eau-forte par Frédéric Massé... Paris: H. Floury, pour les Bibliophiles indépendants, ‘1896’ [but wrapper dated 1897 as called for]. **£4000**

4to (270 × 190 mm), pp. [8], 34, [2]; [4], 34, [2]. Etched and engraved throughout, etched civilité text, the first suite (with letters) with elaborate pochoir coloured borders, the second suite (without letters) being cancelled plates with added images to the blank central portions. Uncut in original double wrappers of pale blue and decorative cream papers, preserved in blue morocco, gilt, pale blue and yellow silk brocade endpapers, by the Club Bindery (New York). Upper cover very slightly faded and rubbed, joints expertly and very unobtrusively repaired. A beautiful copy.

**FIRST EDITION, SUBSCRIBER’S COPY,** number 77 of 210 copies, complete with a suite of cancelled plates in monochrome. A delicious bibliophilic production and one of Octave Uzanne’s rarest books: the limitation noting: ‘Après tirage les cuivres ont été lacérés.’ The additional suite consists of the cancelled plates, in which central portions left blank for the overprinting of the text from other plates have been filled in with etched croquis, often humorous, of: fashionable women, a devil, a bat, a rat and so on. The two sets of original wrappers are preserved, one with the design by Henry Thiriet. Uzanne’s productions are the zenith of a certain strand of 1890s Parisian bibliophilia: with precision and exactitude of the latest printing techniques harnessed to produce a series of works of rare beauty.

Caruchet’s illuminated borders are perfect examples of art nouveau’s decadent themes, though lightened throughout with delicate and elegant botanical forms. Uzanne’s text had first appeared in *Le Calendrier de Vénus* (page 127 à 150).

Not in Carteret. Outside continental Europe, OCLC lists copies at the British Library (with one additional suite, as here) and Texas (with two additional suites). Uzanne is extensively discussed in Silverman’s excellent *The New Bibliopolis: French Book Collectors and the Culture of Print, 1880-1914* (Studies in Book and Print Culture, 2013).
VERDAVAINNE, Georges. La Peinture anglaise. Brussels: B. Knoetig, 1889. £300


FIRST EDITION, PRESENTATION COPY of a rare contemporary review of the English paintings exhibited at the 1889 Paris Exposition Universelle. It notably includes notices of major works by the English Pre-Raphaelites and an assessment of the movement since their appearance at the Paris Exposition of 1878. These were milestones in the reception of the movement in Europe and the 1889 exhibition had included Burne-Jones’s King Cophetua and the Beggar Maid, Millais’ Cherry Ripe and Leighton’s Andromache in Captivity, and each of these is discussed here. The 1889 Exposition sealed Burne-Jones’s reputation in Europe – with the Symbolist Gustave Moreau on the Exposition’s prize jury, who awarded him a gold medal. King Cophetua was a particular success, with critic Robert de Sizeranne referring to it as “…the revenge of art on life’ and the Belgian Symbolist painter Fernand Khnopff recording that the painting left spectators ‘enwrapped by this living atmosphere of dream-love and of spiritualised fire’ (MacCarthy, The Last Pre-Raphaelite).

The recipient of the author’s presentation here is not certain, but is perhaps the neo-impressionist painter Albert Dubois-Pillet.

Finis