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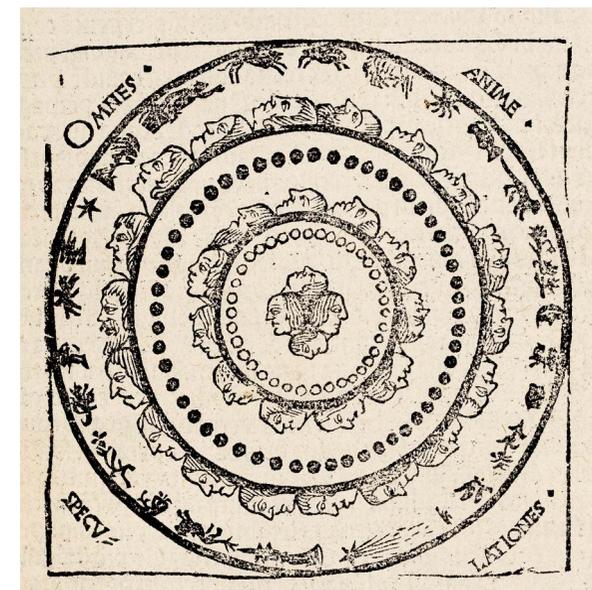
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**PANORAMA**





ROWLANDSON, Thomas.  
Original watercolour drawings of classical subjects.  
(85.) p. 104



I.  
ACKERMANN, R[udolph, publisher]. *Marriage Costumes of various Nations*.  
London: R. Ackermann, Repository of Arts, [1824].

£2000

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

A VERY SCARCE SET OF ACKERMANN'S 12 LIVELY PORTRAITS OF BRIDES AND GROOMS, including Africans, Austrians, Hungarians, Illyrians, Italians, Poles, Russians, Scots, Spaniards, Styrians, Swiss and Turks. *The Literary Gazette* in 1824 included the notice: 'Marriage Customs of various Nations is a gay and pretty fancy for a child's gift. A dozen of cards represent couples of several nations in bridal dresses; and jewels, beads, flowers, &c &c are blended with happy looks of cold Russian and swarth African, plain Austrian and fantastic Italian.' Our copy seems to have been just such a gift for a child — one Deborah Paxson, according to its contemporary inscription.

Ford, *Ackermann*, p. 226.

2.

(ACUPUNCTURE). *Les grands Effets merveilleux de l'Acupuncture.*

[Paris]: Cheyère [and Mantoux], [n.d., c. 1825].

£1200\*

*Single sheet lithograph (330 x 240 mm) with contemporary hand colouring. Minor staining in lower margin, one short closed tear at foot neatly repaired on verso. A good example.*

A RARE AND AMUSING SATIRE ON THE PRACTICE OF ACUPUNCTURE — much in vogue among certain Parisian doctors in the early nineteenth century. A sickly male patient is receiving a doctor's needles, the longest of which is seemingly destined for his heart; a young woman in a bonnet seems unimpressed with her needles (one pierces her tongue); while a young man throws down a set of crutches. On the wall behind hangs a painting of the martyrdom of Saint Sebastian. Though known in France since the seventeenth century, acupuncture was revived in the decades after 1800 — Doctor Louis-Joseph Berlioz (1776–1858, the composer's father) claimed to have used it successfully in 1810 and published a paper on the subject, while Jules Cloquet published his influential *Traité de l'acupuncture* in 1826.

The print was listed in the *Bibliographie de France* for 1825 (p. 172). It was published by Mantoux and Cheyère (cf. the Paris Musée Carnavalet copy) though in our example Mantoux's name has been cancelled in the imprint line.





3.  
(AMERICAN CIVIL WAR). CHAM [pseudonym of Charles Amédée de NOÉ].  
[Paris, 1862].

£2250\*

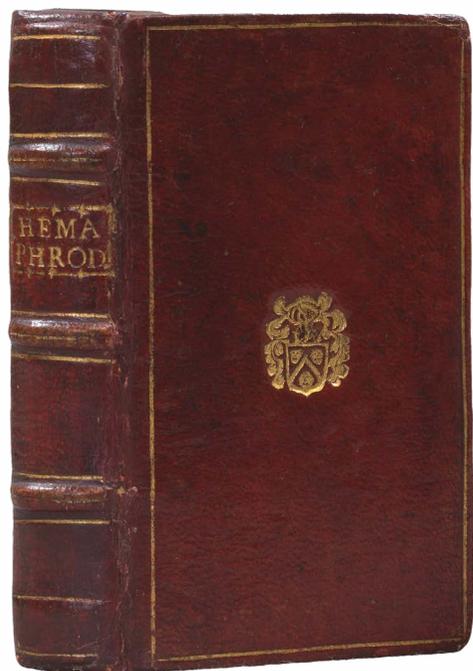
Original drawings, ink and pencil, with autograph captions.

THREE SUPERB PRELIMINARY DRAWINGS FOR CARICATURES ON THE CIVIL WAR.

1. *Le vieux Saturne voyant avec plaisir qu'il n'y a pas que lui qui dévore ses enfants* (168 x 212 mm) in which Saturn is pleased to see it is not just he who devours his own children — he looks on as the figure of America in a feathered head-dress gobbles up one of her people.
2. *Le Gibier américain se félicitant de la Guerre civile qui lui laisse la paix et la tranquillité* (170 x 212 mm) where a crowd of American game animals congratulate themselves on the chaos of the war, which leaves them safe and sound.
3. *Finissant par s'endormir à force de leur voir faire toujours la même chose depuis deux ans* (182 x 230 mm), Europa dozes while watching the spectacle of the American war.

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





4.

[ARTUS, Thomas, sieur d'Embry].

*Les Hermaphrodites. [L'isle des Hermaphrodites nouvellement découverte. Avec les moeurs, loix, coustume & ordonances des habitans d'icelle].*

[N.p. ?France, n.d. c. 1605].

£6000

12mo (138 x 76 mm), pp. [2], 235, [5] (including 2 blank leaves), 191, [1], including engraved title by L. Gaultier. Lightly browned throughout, with minor waterstain affecting outer margins of most leaves (but to variable extent), paper flaw to margins of pp. 107-8 and 135-6 just touching a few letters. Contemporary red morocco gilt, sides with single ruled borders enclosing small central arms (Clause de Marchaumont), spine with 3 raised bands, ruled and lettered in gilt 'Hemaphrod'. Slightly rubbed, very minor expert repair to upper joint and corners. A most attractive copy. Small early annotations to verso of front free endpaper. Modern bookplate of Dominique Goytino.

FIRST EDITION of Artus's satire on Henri III of France (assassinated in 1589) who was reputedly fond of 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 (or biologically) hermaphrodite, but preoccupied by dress, hairstyle, makeup, extravagant gesture and speech. Also concerned with the laws and customs of the hermaphrodite kingdom, the satire operates by seeking to present Henri's court as both dissolute and 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'abiller à sa fantaisie, pourveu que ce soit bravement, superbement, & sans aucune distinction ny consideration de sa qualité ou faculté', thus combining his disapproval with a suggestion of the negation of natural order or rank.

8

The engraved title depicts a figure of ambiguous gender (presumably Henri himself) in male breeches, but full-hipped, with a suggestion of female breasts and a floral coiffe, with the legend 'A tous accords'.

Below it is the text:

*Je ne suis masle ny femelle  
Et sy je suis bien en ceruelle  
Le quell des deux je doibs choisir  
Mais qu'importe à qui on ressamble  
Il vault mieux les avoir ensemble  
On en reçoit double Plaisir.'*

Henri's sexuality was the subject of numerous contemporary satires and his sexual orientation a matter of speculation, since he enjoyed close relationships with his male mignons (providing plenty of ammunition for moralistic detractors) but also well-publicised affairs with a succession of mistresses.

The second part of the book is *Discours de Jacophile a Limne*. *Les Hermaphrodites* was republished in 1724 with the title *Description de l'isle des Hermaphrodites*. The first edition is notably rare.

The arms of the contemporary binding are of the Clause de Marchaumont family, probably those of courtier Henri (d. 1613), the eldest son of Henry II's secretary of state Cosme Clause, who served as Henry III's ambassador to the Swiss states.

5.

[AUNILLON, Pierre Charles Sabiot, Abbé. Louis Vigée, illustrator].

*Memoires de Mad[am]e Vanfeld adressés à mad[am]e la marquise de Ronceval.*

[France: eighteenth century].

£6000

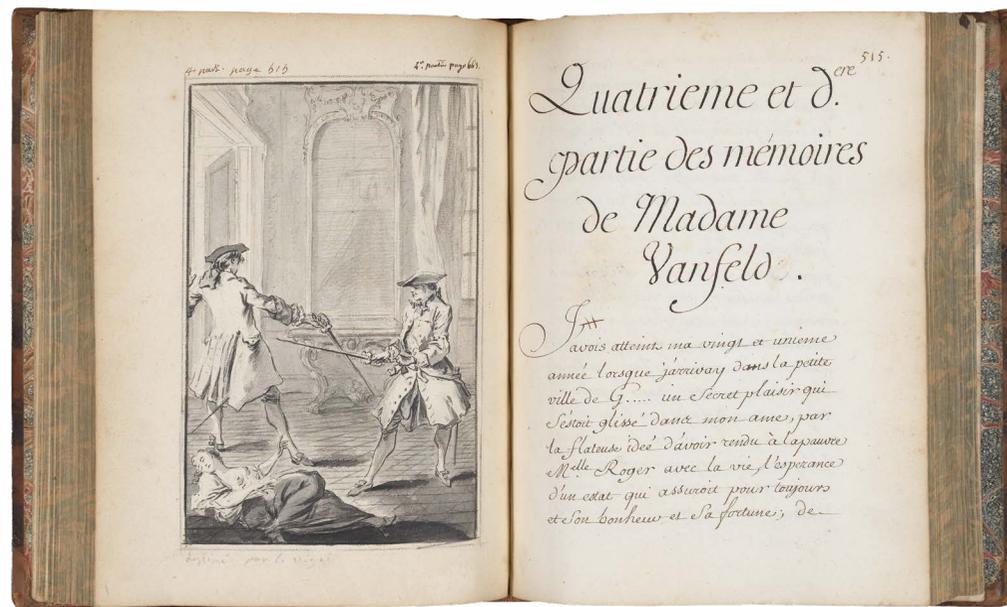
Manuscript, 2 vols, 4to (240 x 175 mm), pp. vii, [1], 330; [2], 331-711, [3], plus engraved portrait and 4 frontispieces in pen, ink and wash (3 of which are captioned 'Dessinée par L. Vigé'), calligraphic titles and headings. Mainly in one neat mid eighteenth-century hand, corrections and emendations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

A CONTEMPORARY MANUSCRIPT, PROBABLY AUTHORIAL, OF AN UNPUBLISHED NOVEL, aptly described by the French literary euphemism as *plus que galant*. By the colourful Abbé Aunillon — who found the intrigues of the salon and the coulisses of the Parisian theatres more interesting than the contemplations of the cloister — *Mémoires de Madame Vanfeld* tells the story of the corruption of a young woman and of her subsequent scandalous exploits at the hands of a series of depraved clerics. Told in the first person by Madame Vanfeld and addressed to a confidante, the marquise de Ronceval, the novel is laced with illicit liaisons in convents and country houses, and scenes of stolen moments hidden from the sight of family and convent superiors. It is never precisely explicit but is always entirely transparent. The preface describes it as a *roman à clef*, with names changed to protect identities, and the list of the original characters supposedly consigned to the flames. A slightly later editor has made numerous corrections and emendations to this manuscript, including supplying many of the concealed names. A note at the end in a later hand suggests that the action has at least some basis in fact, pointing to

9



(5.)



correspondences between the novel and passages in Aunillon's autobiographical *Mémoires* only published in 1808.

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

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

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



6.

**BARTEL, Jehan** [pseudonym of Jehannette or Jeanette BARTEL].

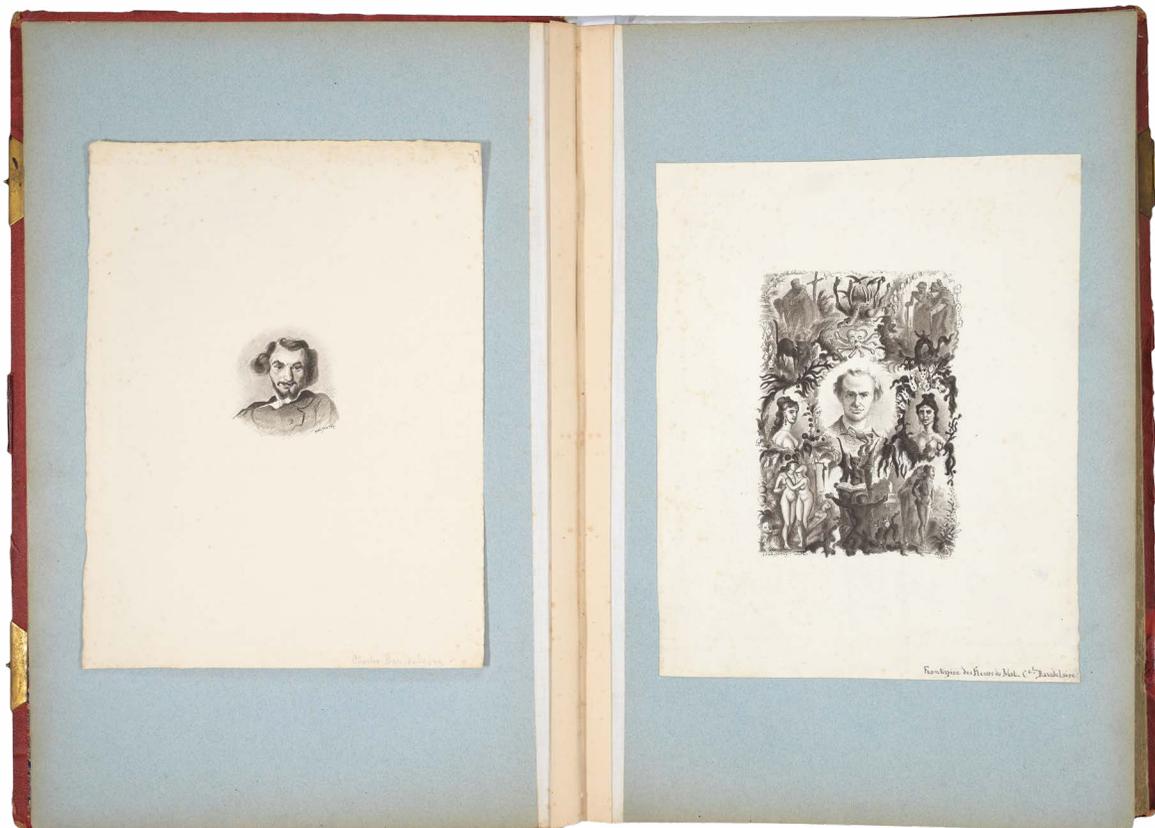
*La Princesse lumière Conte de fées.*

[Toulouse: Imprimerie du Centre], June 1905.

£850

8vo (165 x 95 mm), pp. 51, [5] (including final bank), photographically reproduced additional title and 2 illustrations. Original pale blue wrappers preserved in smooth calf, tooled in blind and tinted, spine with 5 raised bands, silk marker. Slight abrasion to foot of spine (distinctly like tooth marks of a small dog, cat or infant), but otherwise fine. Inscription to half-title: 'A ma bien chère Maman: - que cette petite princesse Lumière soit le gage de ma profonde et éternelle tendresse auprès de celle qui est la grande et vraie Lumière dans ma vie - Jehanette Août 1905 (with a contemporary French postage stamp).

A PRIVATELY-PUBLISHED FAIRY TALE BY A YOUNG GIRL, of which we can find no copy in any public collection, nor any obvious trace of the work or its author elsewhere. The book is printed on a handsome glazed paper and incorporates three illustrations, presumably the work of the author. It was her too who decorated the smooth calf binding with a whimsical design of an owl in a tree by moonlight. The printed dedication is to 'ma chère petite Cousine Renée' and this copy of what was presumably a very small edition is inscribed to the author's mother.



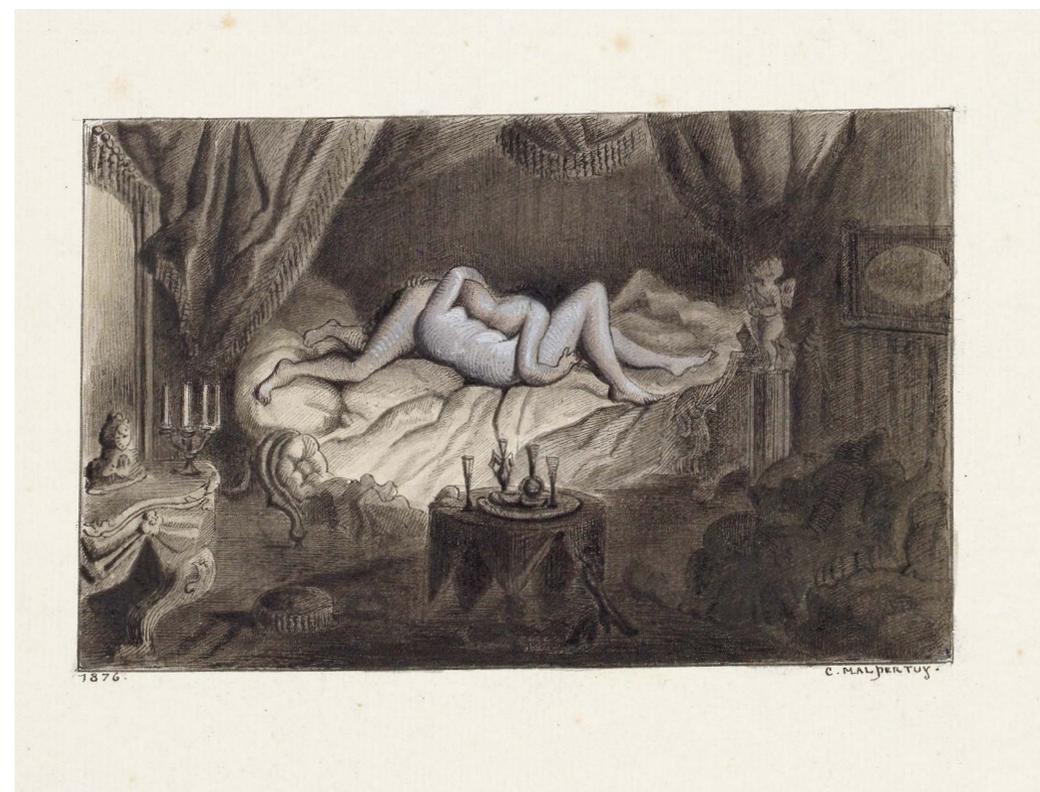
7.  
 (BAUDELAIRE). MALPERTUY, Claude-Flavius. *Les Fleurs du mal poésies de Ch. Baudelaire.*  
 41 dessins pour illustrer cet ouvrage. *Compositions inédits à la plume...*  
 [?Paris], 1876-7.

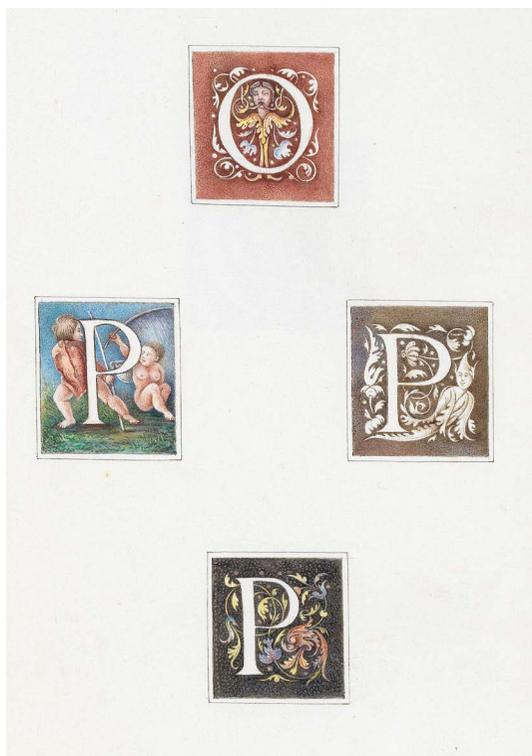
£18,500

42 ink drawings (some with additional hand colouring) on wove and laid paper (c. 100 × 150 mm, some larger and smaller) on sheets of various sizes, most signed and some dated, plus 29 maquettes in pencil, ink and some wash, some on tracing paper. Mounted in a large folio album (480 × 300 mm) of thick blue paper stock on linen guards. Contemporary red cloth, with one (of two) clasps. Rather rubbed and soiled, spine partly defective.

AN EXTRAORDINARY COLLECTION OF UNPUBLISHED EARLY ILLUSTRATIONS FOR THE *FLEURS DU MAL* BY AN OTHERWISE UNKNOWN ARTIST. A manuscript note explains that the numbering of his drawings corresponds to the pagination of the 1861 edition (expurgated) but with the *Pièces condamnées* supplied in the copy he used (and which he evidently followed with some relish in his interpretations). The suite includes two portraits of Baudelaire, one incorporated into an emblematic frontispiece indicating an intention (or at least aspiration) to publish. The drawings are among the few early attempts to illustrate *Fleurs du mal* — no illustrated edition appeared in the poet's lifetime, despite an abortive attempt by Felix Bracquemond to provide a frontispiece to the second edition (rejected by Baudelaire). The earliest significant published illustrations were those of Rodin, Redon and Rouault, all much later than these.

We have been able to discover nothing more about the artist. The upper cover of his album reads: 'Dessins originaux inédits par Claude-Flavius Malpertuy artiste-peintre. A. Mr. Fr. Lamothe'.



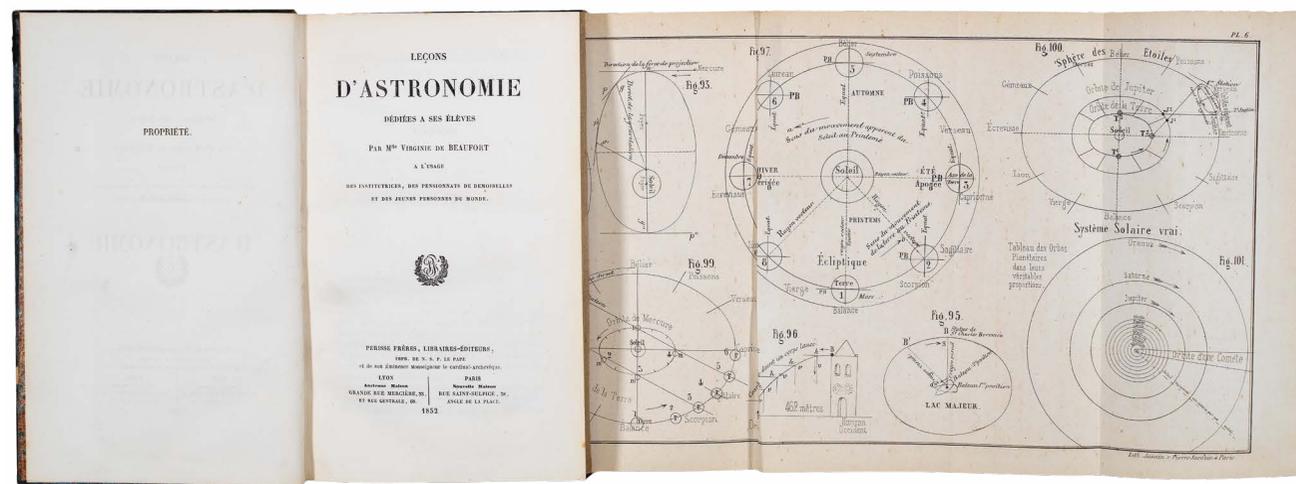


8.  
BAUDON, A. *Lettres ornées du 16ème siècle [spine title]*.  
[Paris, c. 1860s].

£1500

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

A COLLECTION OF FINELY-EXECUTED MINIATURES REPRODUCING IN COLOUR SIXTEENTH-CENTURY PRINTER'S ORNAMENTS AND INITIALS — 39 selected initials, three tailpieces, one headpiece and one printer's device (Giunta, dated on verso 1567). Some are signed, minutely, 'A. Baudon' who we have been unable to trace. The artist has copied, in remarkable detail, these wood and metalcut ornaments, reproducing in many cases the speckled backgrounds typical of punched or 'criblé' designs. With patience and a little ingenuity it would be possible to identify the sources of each — by chance we find an example of the distinctive letter 'C' in a seventeenth-century edition on our shelves: *Factum pour les religieuses de Sainte-Catherine-lès-Provins contre les Pères cordeliers* (by an unknown publisher, 1668).



9.  
BEAUFORT, Virginie de, [later Madame Eugène LEDOS]. *Leçons d'astronomie dédiées à ses élèves ... à l'usage des institutrices, des pensionnats de demoiselles et des jeunes personnes du monde.*

Lyon: [Roanne: Sauzon for] Perisse Frères, 1852.

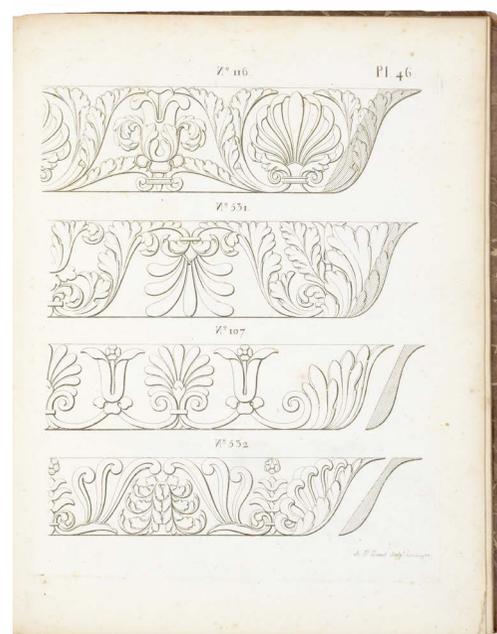
£1600

*8vo (210 x 125 mm), pp. xxxv, [1], 352, including half-title, plus 6 large folding lithograph plates. Contemporary green quarter sheep, spine ruled and lettered direct in gilt. Extremities rubbed but an excellent copy.*

FIRST EDITION, exceptionally rare, of this astronomical textbook for the use of female teachers and students, by an educational pioneer.

Virginie de Beaufort, born at Lyon in 1822, dedicated her teaching career entirely to teaching young girls, women and mères de famille. From the mid-1840s, she offered courses and lessons for students preparing for the '1e, au 2° et au 3e brevet' at rue Molière in Paris and published several books for her female students, including this manual of astronomy. She was also the author of an early educational journal for girls, the *Revue mensuelle scientifique et littéraire à l'usage spécial des institutrices, des mères de famille et des jeunes personnes* which ran for one year (also 1852). Her publications had an explicitly broader aim than elementary academic teaching, and Beaufort also intended them for the education of women who had completed their elementary studies and were perhaps already married. The 6 large plates of *Leçons d'astronomie* present 101 astronomical figures and although no mention is made of the artist, one can legitimately assume that they are by the author.

CCFr locates only the Bibliothèque nationale and Saint-Denis (Médiathèque Centrale) copies only. Worldcat adds no more outside France.



10.

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

[Paris, c. 1823].

£1600

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

FIRST EDITION. A major catalogue of over 700 Empire-style neoclassical plaster ornaments for exteriors and interiors, plus some schemes for entire rooms. Beunat learned the art of plaster moulding in England before patenting his method in France and establishing his factory at Sarrebourg (Moselle) in 1805.

11.

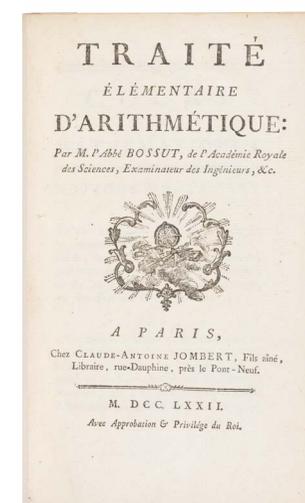
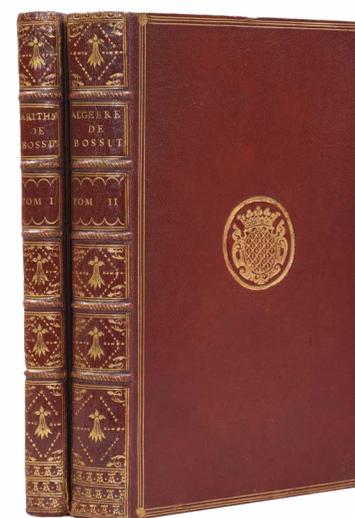
**BOSSUT, Charles.** *Cours de mathématiques. [I]. Traité élémentaire d'arithmétique; [II]. Traité élémentaire d'algèbre.*

Paris: [Chardon for] Claude-Antoine Jombert, fils aîné, 1772-3.

£4500

*2 vols, 8vo (200 x 115 mm), pp. xii, 276; [iv], ii, 35, [1], 448, complete with half-titles. Woodcut ornaments. Contemporary red morocco gilt, sides with the arms of Turgot, Baron de l'Aulne to front and rear, within triple gilt fillet borders, floral cornerpieces, panelled spines, gilt with Turgot's ermine device, lettered direct, marbled and gilt edges. Upper joint of volume II just starting at foot. A fine copy.*

FIRST EDITION, WITH ARMS OF FRENCH ECONOMIST AND STATESMAN ANNE ROBERT JACQUES TURGOT (1727-1781).



Bossut, who was closely associated with Condorcet, was renowned as a mathematical teacher and his text books were widely used. He also carried out important physical research and won Académie prizes for work on marine mechanics and on resistance to planetary motion. In 1774 he was appointed to the first chair of hydrodynamics at the Louvre, a post which was probably created expressly for him through the influence of the *comptroller general* Turgot. In 1775 Bossut participated in experiments on fluid resistance with d'Alembert and Condorcet and it was also in the 1770s that he was editing the works of Pascal published in five volumes in 1779.

Three more volumes of the *Cours* followed in 1775 (*Géométrie*, *Mécanique* and *Hydrodynamique*) presumably after Turgot received this set (quite probably from the author himself) and had it bound. A number of editions of each part and the complete set appeared later, but the first editions are rare.

Rare: Worldcat lists no copies of any part outside Europe, and only the British Library copy of volume 1 outside continental Europe.

12.

**(BOULLE, André-Charles).** **ASSELINEAU, Charles.** *André Boulle ébéniste de Louis XIV... troisième édition entièrement revue et complétée par de nouveaux documents.*

Paris: [Gauthier-Villars for] P. Rouquette, 1872.

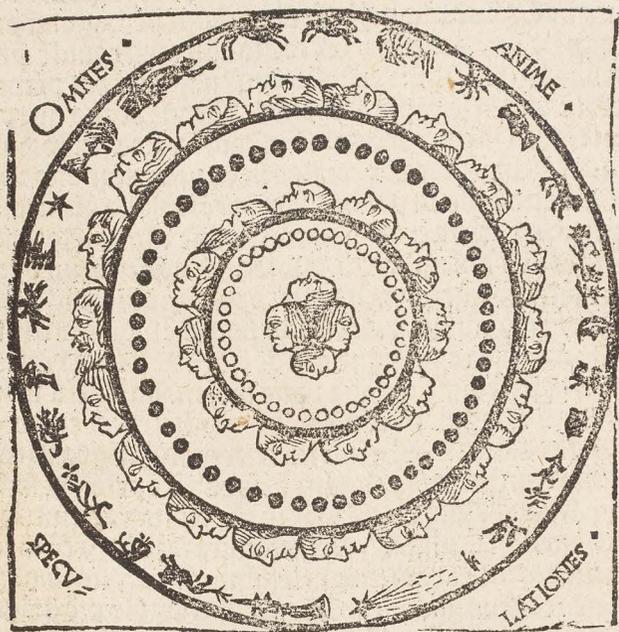
£350

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

ONE OF 70 COPIES ON PAPIER VERGÉ, with the author's initials (total edition 76). An enlarged edition of Asselineau's biographical account of France's most celebrated cabinet maker, pioneer of the distinctive inlaid marquetry technique which carries his name. The book first appeared in 1854 (13 pages) and was reissued in 1855 (16 pages), with important biographical documents added to this 1872 edition (44 pages).

## Geometrie en francoys.

Cy cōmence le Livre de lart et science de Geometrie: avecq̄s les figures sur chascune rigle au long declarees / par lesq̄lles on peut entendre et facillēmēt cōprendre ledit art et science de Geometrie. Nouvellemēt Imprime a paris par Henri estiēne Imprimeur et libraire demourant en la rue saint Jehan de beau voys: deuāt les grādes escolēs d̄ decret



13.

BOVELLES, Charles de. *Geometrie en francoys. Cy co[m]mence le Livre de lart et science de Geometrie: avecq[ue]s les figures sur chascune rigle au long declarees / par lesq[ue]lles on peut entendre et facillēme[n]t co[m]prendre le dit art et science de Geometrie. Nouvelleme [n] t Imprime a Paris...*

Paris: Henri Estienne, [dernier jour de Septe[m]bre 1511].

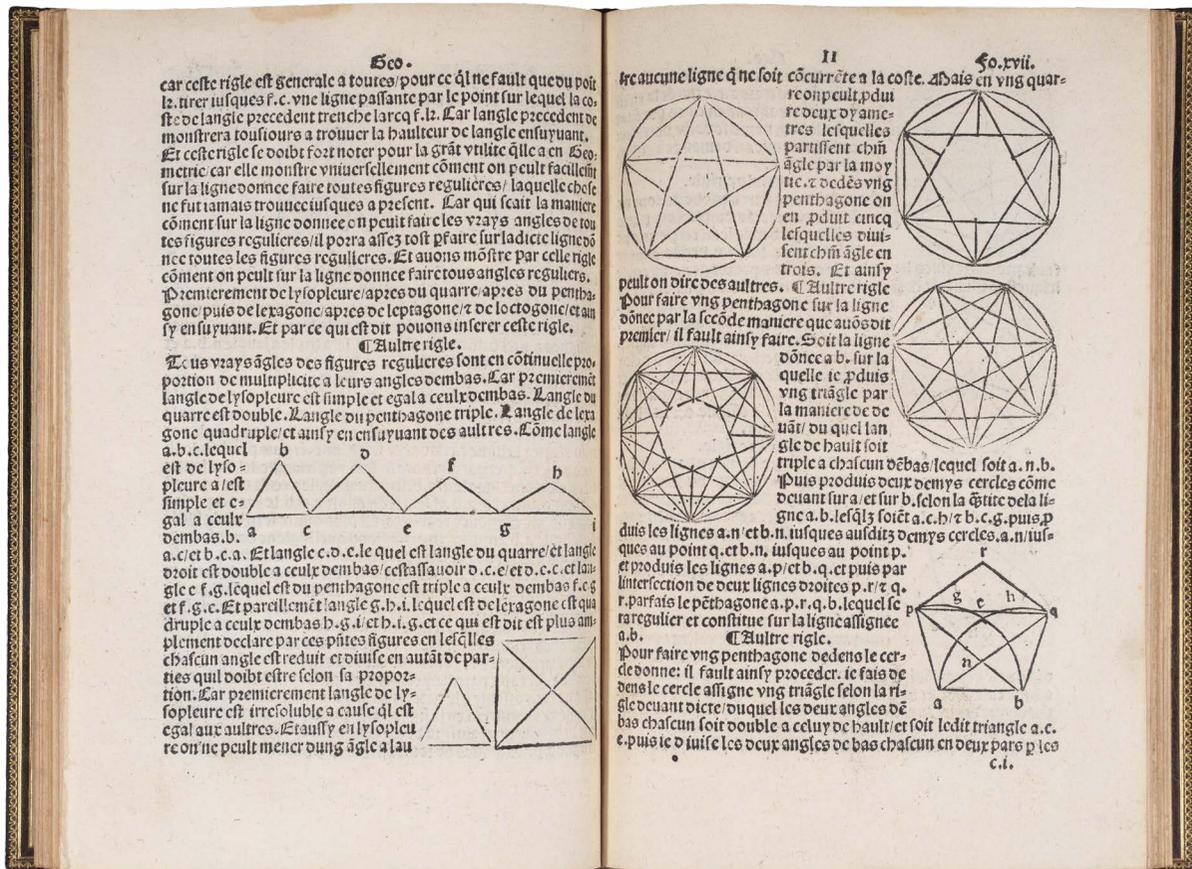
£47,500

8vo (200 x 130 mm), ff. LII (52 leaves a-e8). Woodcut device to title, numerous diagrams, gothic type. Late nineteenth-century dark brown crushed morocco, gilt with vellum pastedowns by Cuzin. An excellent copy.

FIRST EDITION OF THE FIRST GEOMETRY MANUAL PUBLISHED IN FRENCH — CONSIDERED THE EARLIEST SCIENTIFIC MANUAL IN FRENCH. Bovelles stood at the beginning of a new French tradition of teaching science and mathematics in the vernacular, and his aim (stated in his interesting preface) was to provide a text not for the speculative Latinist, but for the ‘common workman’. This was more than simply an author’s trope, since his text is indeed practical throughout, regularly referring to the material and physical conditions of the figures in question, not simply their theoretical forms, ‘implying that this geometry belongs to craftsmen, not scholars’. [Bovelles] published the *Géometrie François* in 1511, the same year that the first illustrated edition of Vitruvius’s ten books on architecture was published in Venice. Unlike Vitruvius, however, Bovelles claimed to have written his book not for elite, Latinate readers, but for those he called ‘common’ [*plebes*] workmen. Today, this book exists only in few copies, and it was not reprinted.’ (Oosterhoff, ‘Early French Readerships of technical Print’ in *Translating Early Modern Science*, eds. Fransen, Hodson, and Enenkel (2017), p. 209). The book proved popular and enduring with new editions of 1542, 1547 (enlarged), 1551, 1555 (two), 1557, 1566 and 1608.

Born in Picardy around 1471, Bovelles studied at Paris with the humanist Jacques Lefèvre d’Etaples though evidently left the city during the plague of 1495 without taking a degree. He subsequently worked on numerous mathematical problems, notably squaring the circle by mechanical means, of which he gave an account in the Latin *Geometricae introductionis* published in 1503. This book was followed by *Liber de XII numeris* in 1510, considering perfect numbers, and by the present *Géometrie* of 1511. Besides mathematics Bovelles is important for his 1509 *De Sapiente* in which he suggested that human perception did not necessarily mirror reality but also created it — a work which was to have a tangible influence on Descartes.

Very rare. With no UK or US copies and no copy in the Bibliothèque nationale, we can locate only two copies in French libraries (Blois and Rouen) and a copy at Ghent. *Inventaire chronologique des éditions parisiennes du XVIe siècle*, II, Paris, 1977, no 29; Bechtel, *Gothiques français*, p. 311; Renouard, ICP, II, 29; not in Renouard, *Annales de l’imprimerie des Estienne*, Paris, 1843. R. Taton, ‘Bovelles et les premiers traités de géométrie en langue française’, Charles de Bovelles. Colloque de Noyon, 1979, Paris, 1982, p. 183-196.



(13.)



14.

BRUNO, Giacomo Domenico. *L'utile Direzione delle machine aerostatiche, con alcuni nuovi progetti per fare che un uomo possa varcar fiumi senza ponti o barche, ed anche navigar in mare, etrandovi cogli stessi arnesi che porta sulla terra; ed altre invenzioni utili in terra, in mare ed in aria. Dissertazione umiliata e dedicata alla Real accademia delle scienze &c. di Parigi. Colle risposto alle obbiezioni.*

Naples: 1784.

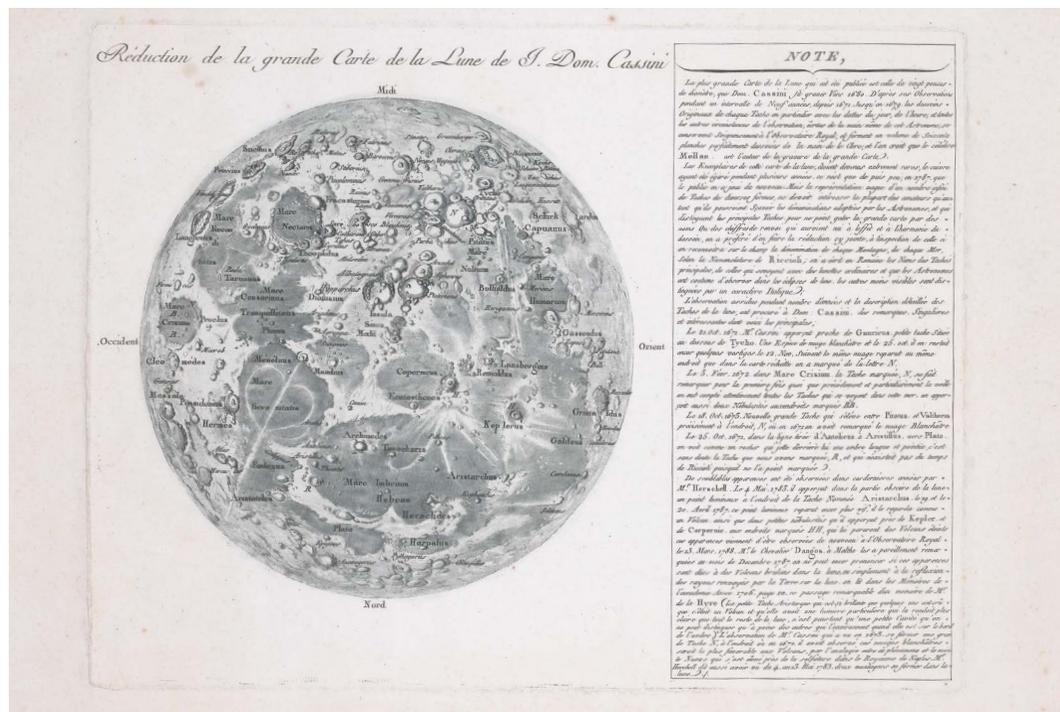
£1500

8vo (180 x 110 mm), pp. [4], xl, [4] (title and dedication leaves duplicated at end), engraved frontispiece. Original pink papier dominoté wrappers. A lovely copy.

FIRST EDITION of this rare Italian contribution to the aeronautical excitements of 1784, addressed to the Paris Académie royale. Bruno proposed an elegant and elaborate gondola with oars and sails in an early attempt to solve the problem of steering a dirigible balloon (Lynn, *The Sublime Invention: Ballooning in Europe, 1783-1820*, p. 55). The work also included a proposal for a personal flotation device (for navigating water). It was reviewed at some length in the *Rome Memorie per le belle arte* in 1788.

Worldcat: Library of Congress, US Airforce Academy, Hagley Museum and Harvard in US. There is a copy in the BL.





15. CASSINI, Jean-Dominique after Giovanni Domenico CASSINI. *Réduction de la grande Carte de la Lune*.

[Paris], [J.-D. Cassini], [1788].

£6500

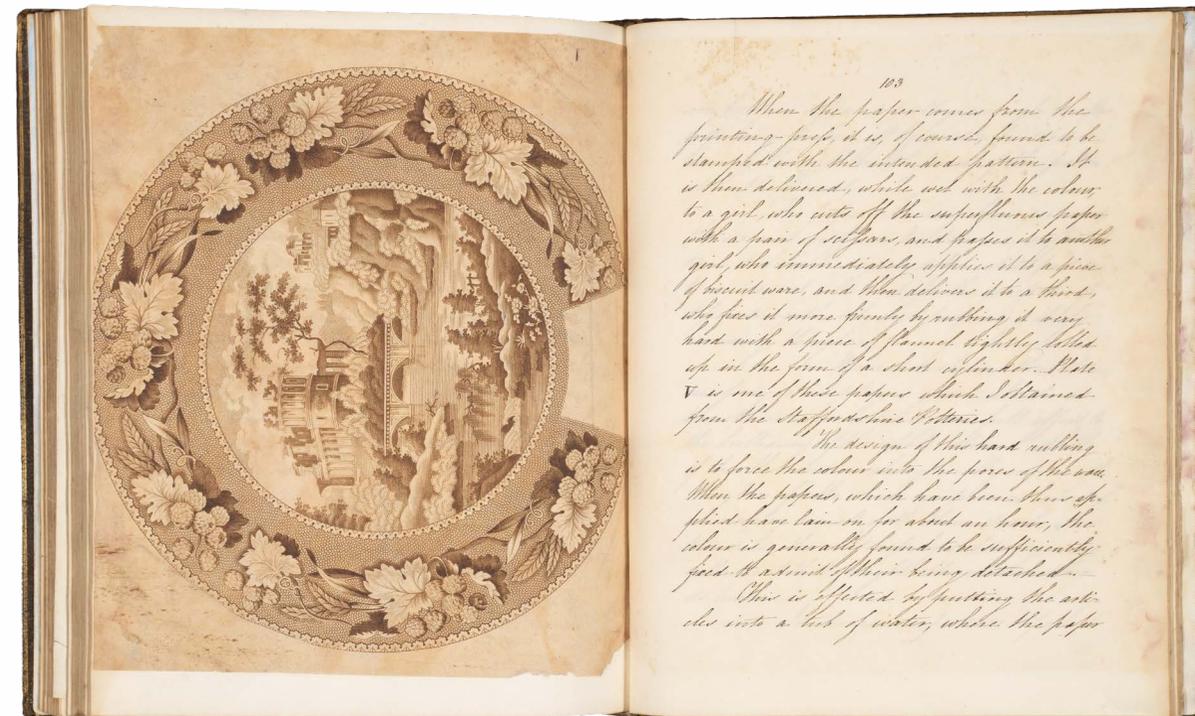
Engraved plate, tinted en manière de lavis (c. 313 x 236 mm on a sheet c. 430 x 285 mm.)

A VERY RARE LUNAR MAP. Published in 1788 by Jean-Dominique Cassini (1748-1845), an updated reduction of the groundbreaking 1679 map by his famous great-grandfather, Giovanni Domenico Cassini (1625-1712).

Giovanni Domenico Cassini had first created his celebrated lunar map from drawings made from observations made at the Paris Observatoire. It is said that his great-grandson, who had followed family tradition to become an astronomer, recovered the lost copper plate from the archives and reprinted it in a small edition (of 100 copies) and then created the present reduction to add all the various details of the moon's features discovered and named up to 1788. The *Réduction* thus labels some 130 lunar features according to the terminology devised by Giovanni Battista Riccioli (1598-1671), marking more prominent mountains and seas with place-names engraved in Roman letters and less visible features in italics.

With its pleasing bluish tint, it is engraved *en manière de lavis* (a precursor of the aquatint technique) by celebrated engraver Jean-François Janinet (1752-1814) who preserved one of the more fanciful features of the *Grande Carte* — the so-called 'Lady in the Moon' appearing at the Herclides promontory at the bottom right of the image.

J.-D. Cassini, *Mémoires pour servir à l'histoire des sciences et à celle de l'Observatoire Royal de Paris* (1810), p. 340; *Histoire de l'Académie Royale des Sciences* (1789), p. 34.



16.

(CERAMICS). WILSON, Sophia. DODDS, G[eorge, the reverend]. *Remarks on Porcelain intended as a Companion to Mrs Wilson's China Room*.

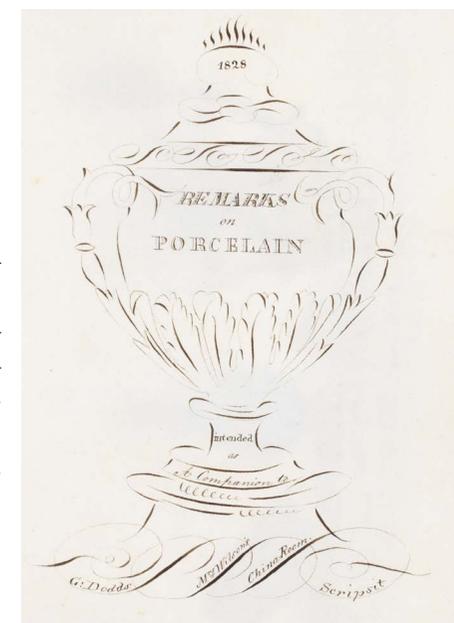
Gainsborough [Lincs], [July 9 1828].

£4500

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

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

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





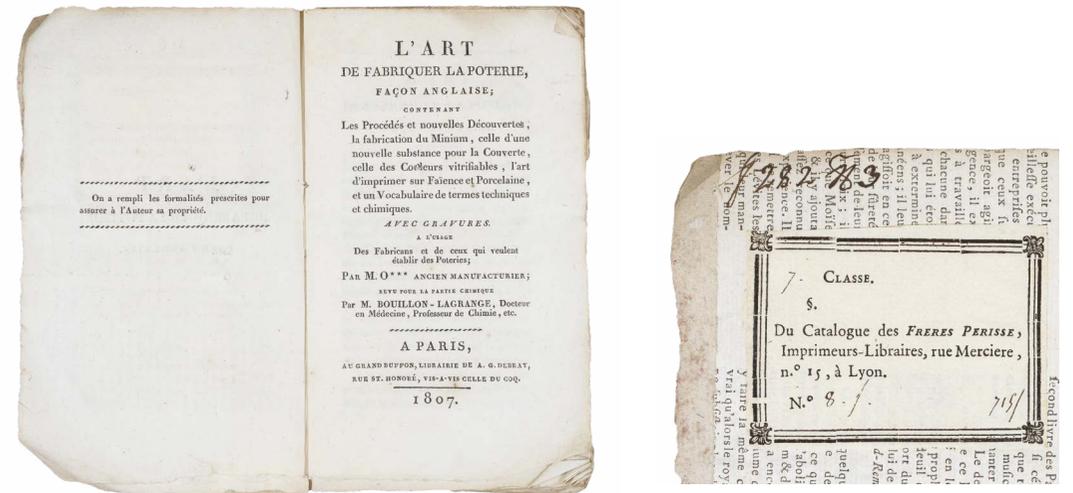
(16.)

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

Sophia Wilson was evidently a major collector. The last few pages of the manuscript contain a description of her china rooms: with a vast Chinese ceiling lamp, two Sèvres urns (the gift of George IV), 'a group representing a bower formed of espaliers and flowers in which is a negro with a flower basket, the gift of the Marchioness of Hertford', together with other gifts from the Earl of Strathmore, the Countess of Darlington, Countess Fitzwilliam and the Countess of Lonsdale (and several others).

The lithographs are evidently original (and probably not published elsewhere) and the manuscript may have been destined for private publication in lithograph, since we know that Dodds prepared a similar collection guide for Mrs Wilson's collection of fossils: *Companion to the Minerals and Fossils, Contained in the Ledstone Museum* (privately printed, 1827). It is also known that the Wilsons had moved by 1834 to another part of Yorkshire, living at Oxtou Hall near Tadcaster from 1841 (hence the ex libris here).

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



17.

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

Paris: [P.N. Rougeron], librairie de A.G. Debray, 1807

£650

12mo (175 x 105 mm), pp. 298, plus 2 folding engraved plates. One opening slightly soiled. Uncut in original sprinkled wrappers, printed spine label. Spine rubbed, affecting label, minor creasing. Contemporary bookseller's label (Frères Perisse, Lyon) inside front cover. An excellent, crisp, unsophisticated copy.

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



18.

(CIRCUS). (TOY THEATRE). *Grand Equestrian Feat, called the Peasant Frolic. As performed at Astley's Amphitheatre. Price 4d 1/2 Plain.*

[London]: W[illiam]. West at his Theatrical Warehouse, Exeter Street, Strand, Apr[il] 14, 1821.

£2000\*

Large etched plate (330 x 410 mm). Very lightly browned, two vertical folds, a few further creases and short tears at lower margin. An excellent survival.

A RARE LARGE-FORMAT TOY THEATRE PRINT with figures for cutting out and mounting — from a performance at Astley's Amphitheatre, then managed by Andrew Ducrow, the father of circus equestrianism. The plate is unsigned other than by the publisher William West and is unattributed in the British Museum print catalogue, but it is of high quality. The BM copy was acquired with the nineteenth-century collection of toy theatre prints assembled by Ralph Thomas, who had made a tentative attribution to William Blake in *Notes and Queries* in 1898 (June 4th, p. 455). The British Museum did not adopt the attribution, though there is certainly something of Blake's style in the print. William West was the pioneer of the Regency toy theatre print, commissioning work from both Cruickshank brothers, Flaxman, Dighton and Brooke.



19.

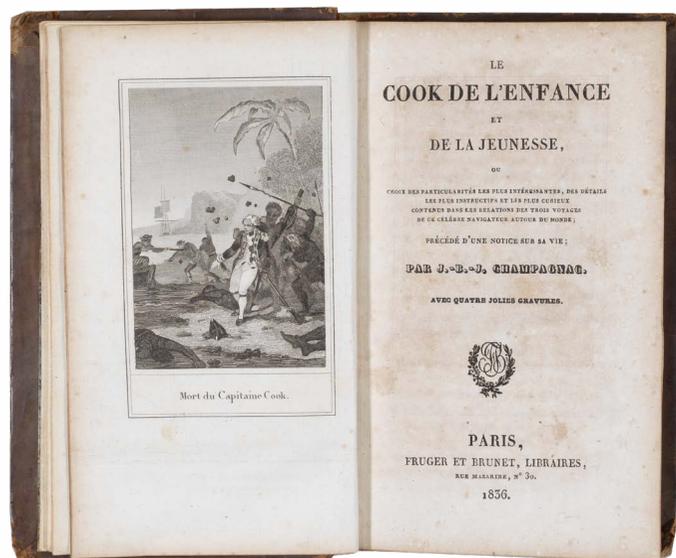
(CIRCUS). LÉOTARD, Jules. *Mémoires de Léotard.*

Paris: [Simon Raçon et comp[agnie], 1860.

£800

16mo (140 x 90 mm), pp. [4], 188 including half-title, title with wood engraved portrait by Choquet. Large folding lithographed plate at rear by Durandea. Some foxing, old waterstain to lower gutter towards the rear. Original pale blue wrappers with wood engraved illustration and advert. Soiled and slightly chipped, paper at spine splitting, but the whole secure and still a good copy of a fragile book.

RARE FIRST EDITION of the memoirs of the great circus performer Jules Léotard, pioneer of the flying trapeze who inspired the 1867 song 'The Daring Young Man on the Flying Trapeze'. A second edition of his *Mémoires* appeared in the same year, with the same pagination, but giving 'deuxième édition' on the title — almost all library copies appear to be of this later edition. The superb comic lithograph by Durandea shows Léotard trapezing over the city of Paris, while adoring female fans cry out to him from the rooftops (some flying heart-shaped kites). With Blondin, Léotard was one of the first great celebrities of the circus. When he visited London in 1861, Charles Dickens wrote: 'I have been beguiled into seeing Léotard, and it is at once the most fearful and most graceful thing I have ever seen.' (Letter to Macready, June 11, 1861).



20.

(COOK, Captain). CHAMPAGNAC, J. -B. -J. *Le Cook de l'enfance et de la jeunesse, ou Choix des particularités les plus intéressantes, des détails les plus instructifs et les plus curieux contenus dans les relations des trois voyages de ce célèbre navigateur autour du monde; précédé d'une notice sur sa vie... avec quatre jolies gravures.*

Paris: [Cosson] Fruger et Brunet, 1836.

£1000

12mo (170 x 100 mm), pp. [4], 319, [1], including half-title plus 4 engraved plates (one a frontispiece). Some spotting and marginal browning. Contemporary marbled sheep, sides and spine with gilt floral roulettes, orange morocco label (partly wanting), rubbed, extremities rather more worn, but still a reasonable copy.

FIRST EDITION. A juvenile Cook in French, describing his voyages to the Pacific, including New Zealand, Batavia (Jakarta), Tahiti and the Sandwich Islands. The plates are: Mort de Capitaine Cook (frontispiece); Indien courant un Muck; Habitans de l'Île Mallicalo and Débarquement du Capitaine Cook dans la baie de Karakakooka. The appendix contains an interesting ethnographic essay 'Des deux variétés de l'espèce humaine reconnues dans l'Océanie' and two others on the geography of Oceania and on previous voyages to the region, followed by biographies of participants in Cook's voyages (Cook, Banks, Solander, the Forsters, Clark and Bligh).

Worldcat and Library Hub locate no UK or North American copies (though there is one at the University of Hawaii).

21.

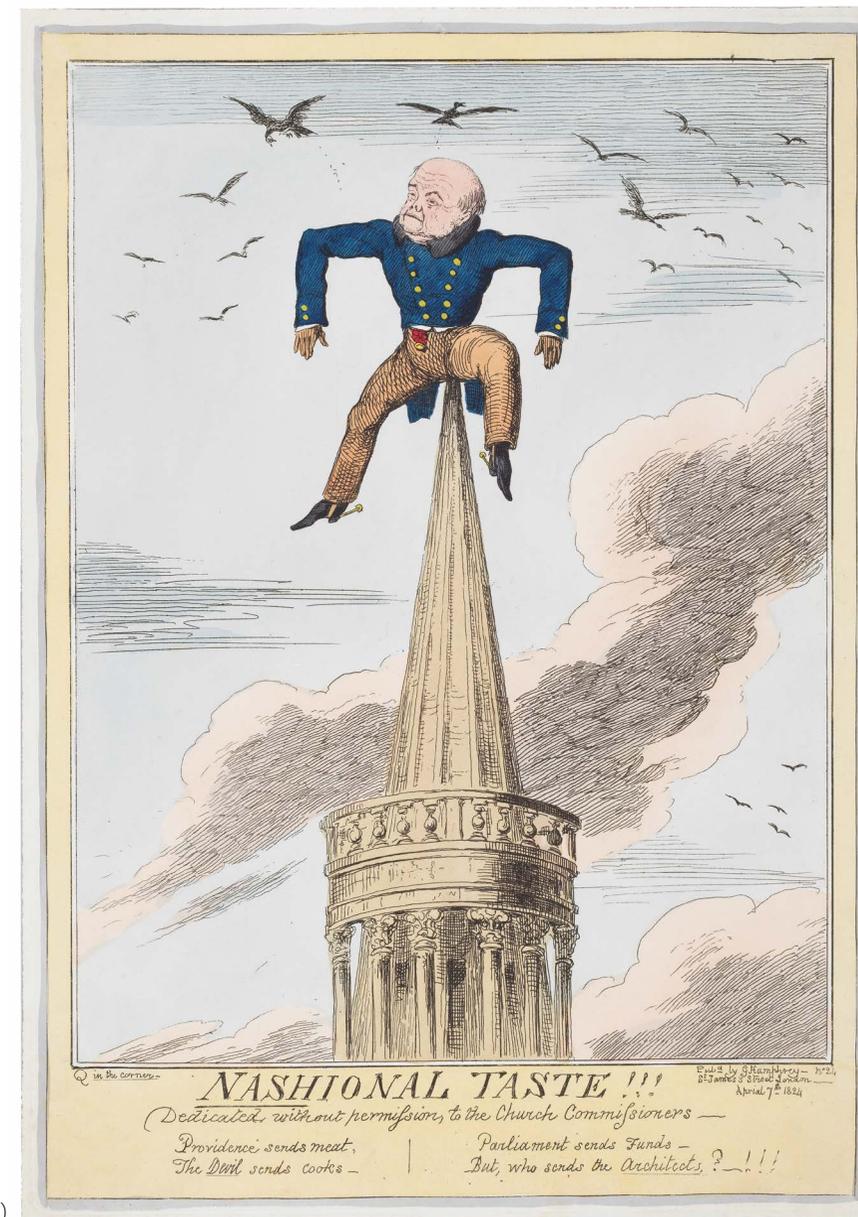
[CRUIKSHANK, George]. *Nashional Taste!!! Dedicated without Permission, to the Church Commissioners...*

London: G. Humphrey, April 7 1824.

£1500\*

Hand coloured etching (349 x 250 mm, sheet size 355 x 253 mm). Signed in the plate with Cruikshank's 'Q' monogram, bottom left.

ARCHITECT JOHN NASH IS IMPALED ON THE SPIRE OF HIS NEW ALL SOULS CHURCH IN LANGHAM PLACE, MARYLEBONE, completed in 1823 as part of his grand plans for the costly 'improved'

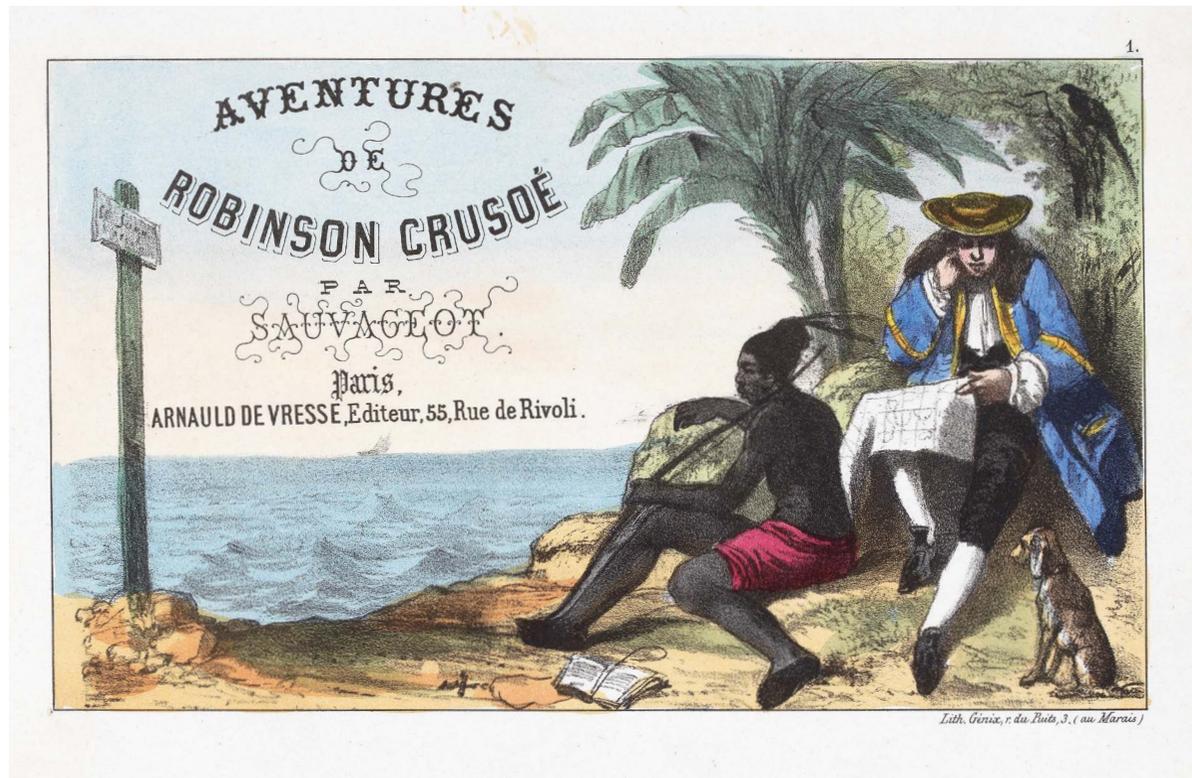


(21.)

swathe of London stretching from the lower end of Regent's Street to Regent's Park. With its rotunda and idiosyncratic steeple the landmark church was not universally admired. This plate is subtitled: 'Dedicated without Permission, to the Church Commissioners. Providence sends Meat, The Devil sends Cooks, Parliament sends Funds, But, who sends the Architects?!!!'

Dorothy George describes it thus: 'An illustration of the debate of 30 Mar. when H. G. Bennett demanded the name of the architect of the church being built in Langham Place. "He should also like to hear what this mass of deformity had cost", and professed himself ready to subscribe towards the cost of demolition. Under pressure, Arbuthnot admitted that the architect was Nash.... [who] is reputed to have commented to his assistants on this print: "See, gentlemen, how criticism has exalted me." The Times, 10 April, derided the spire as adapted to spike cranes in a war of the future with pigmies, envisaged by the architect.'

BM Satires X, 1952.



22.

(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 x 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 *Robinson Crusoe* 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 and one in Berlin, but none further afield.

23.

(DEFOE). [*Robinson Crusoe*].

Late eighteenth century].

£2000\*

*Collage, watercolour, cut paper, cloth, fur and thread in a gilt frame (295 x 240 mm).*

An unusual collage in the tradition of the 'dressed print', but composed of entirely original parts, probably after the frontispiece illustration of the 1720 Amsterdam-printed first French edition of *Robinson Crusoe*. The hero is depicted in this neat amateur portrait returning from hunting and foraging, dressed in improvised clothes and with his home-made umbrella, a subject very appropriate to the medium of gathered scraps and improvised collage.



(23.)



24.

DELPECH, François Séraphin [after a drawing by] Louis-Léopold BOILLY.

*Les Osages.*

Paris: Aubert, 1827.

£1250\*

*Lithograph (300 x 226 mm).*

In 1827 members of the Osages Tribe from the Ohio River Valley in Arkansas and Missouri, travelled to Paris with Louisiana resident David DeLaunay. They were initially lionised by Paris society before being abandoned by their host and forced to fend for themselves. This celebrated lithograph shows Kihegashugah or Little Chief (age 28), Minckchatahooch or Little Soldier (age 22), and Grétomih (age 18 and cousin to Kihegashugah's wife). It was issued as part of Delpech and Boilly's *Grimaces* series (with three plates depicting the Osages) but was also issued separately, as here, without the captions found in the *Grimaces* version.

25.

DEMONVILLE, Antoine Louis Guénard. *Mémoire explicatif des phénomènes de l'aiguille aimantée, pour faire suite à la Question de Longitude sur mer au moyen d'une sphère-pendule par Demonville.*

Paris: [Bacquenois et Appert] chez l'auteur, 1833.

£1800

*8vo (212 x 131 mm). [1], 46-92, [4] (adverts), plus 2 lithograph charts, one very large (700 x 540 mm) on two sheets and folding. First few leaves somewhat browned. Uncut and partly unopened in original printed wrapper. A very good copy.*

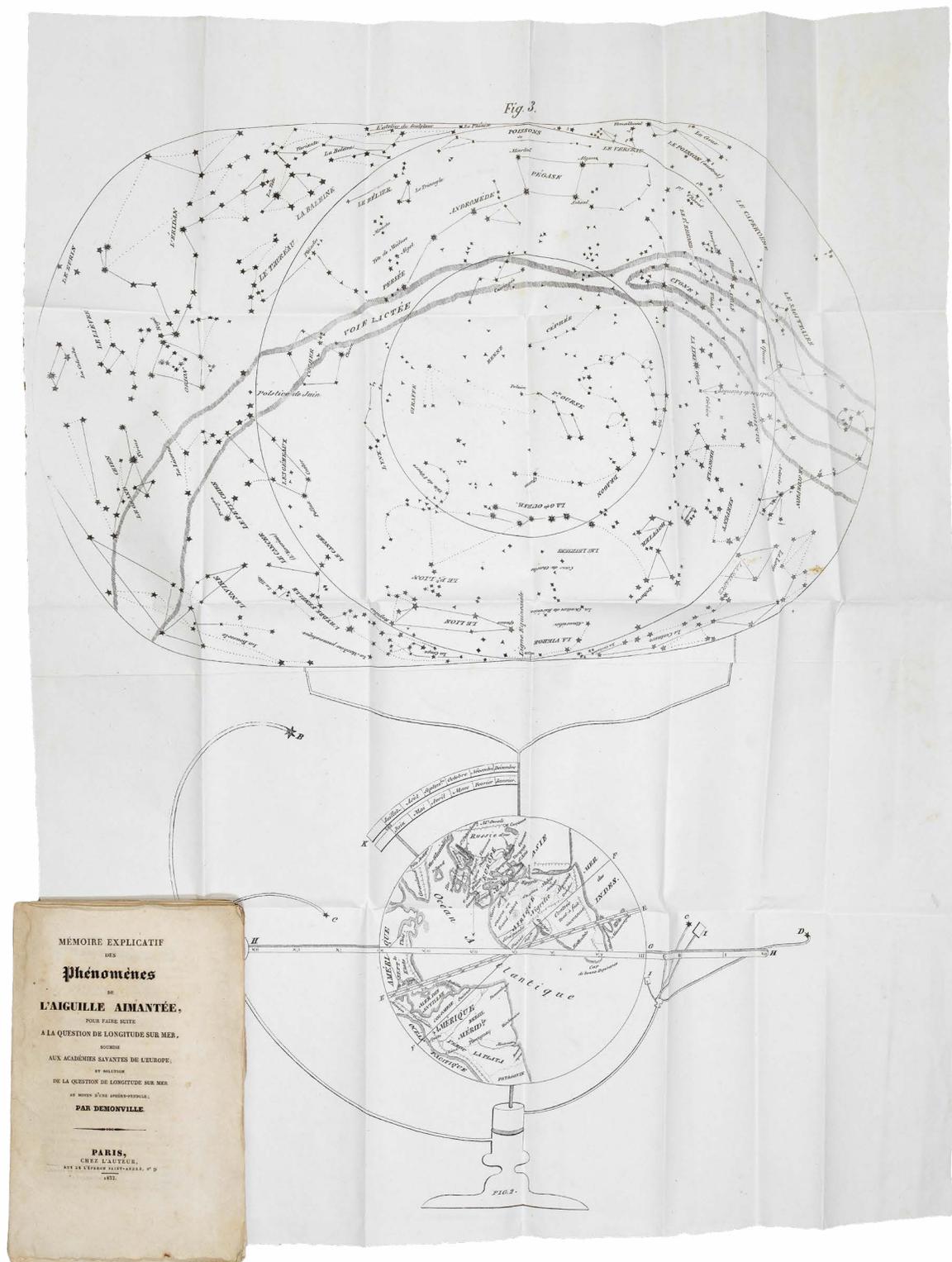
FIRST SEPARATE EDITION, with a large folding plate depicting a planisphere built to demonstrate the author's alternative astronomical system.

Demonville had been a printer (son of a printer to the Académie française) but diversified as a maker of globes and scientific instruments after losing his licence to print in Paris. In the year of publication, he acquired notoriety as an astronomical crank who denied the systems of Copernicus, Galileo, Newton, Halley and Herschel. His planisphere demonstrates his alternative cosmos — with the earth, the sun and the moon the only genuine astronomical bodies (the moon 250 leagues from the earth and the sun just 1500), the earth not rotating (merely 'nodding' a little over the course of a year), the stars affixed to a crystalline sphere and the planets with no corporeal existence. Demonville hawked his system around Paris and London (with both his books and instruments), even obtaining an audience with William III, who had to ask the Royal Society for their opinion. With his longitude pamphlets, such as ours, he sought to obtain prizes from the Societies of Paris and London but he was pilloried in the press and his ideas were roundly dismissed.

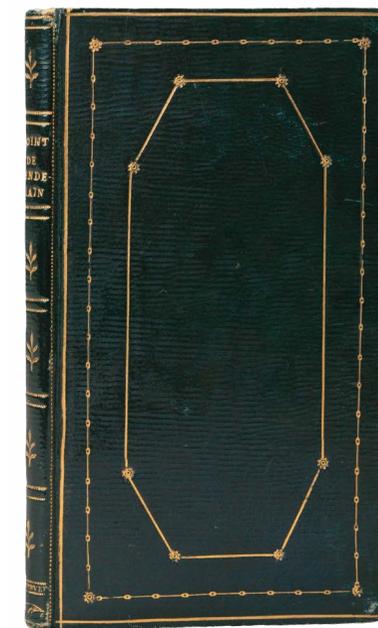
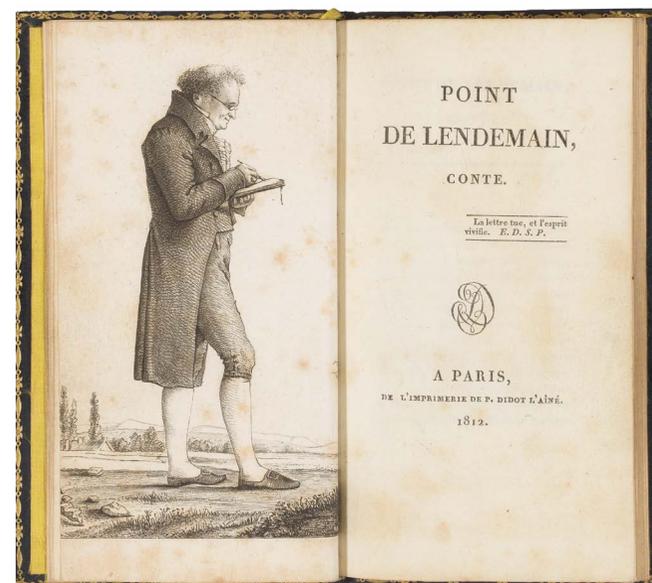
This pamphlet though here separately issued (with its own title-page and errata leaf forming a wrapper) was also issued simultaneously as a suite to the author's *Question de longitude sur mer* (1833). The final 4 leaves are adverts for the author's controversial mechanical planispheres, one of which is illustrated in the very large folding plate.

Both issues rare.

(24.)



(25.)



26.

[DENON, Dominique Vivant].

*Point de lendemain, conte.*

Paris: P. Didot, l'aîné, 1812.

£22,500

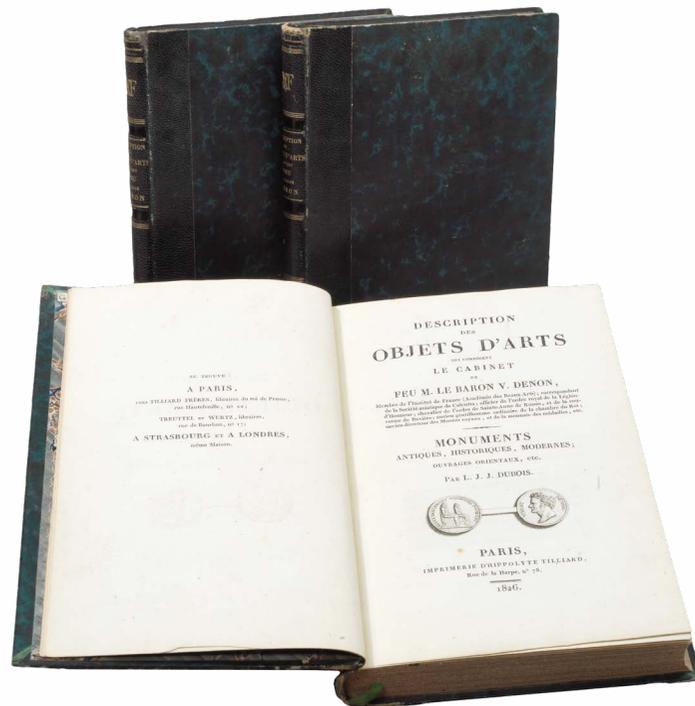
24mo (130 x 70 mm), pp. [4], 52. Engraved portrait frontispiece and one plate by Normand after Lafitte. Pale foxing to frontispiece and title, otherwise crisp and fresh. Contemporary blue straight grain morocco, gilt panelled spine, lettered direct, panelled sides, yellow silk endpapers and ribbon, gilt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

FIRST EDITION IN BOOK FORM, PRINTED FOR PRIVATE CIRCULATION AND EXCEPTIONALLY RARE. This copy bound in contemporary blue morocco with a rare additional engraved self-portrait by the author (a plate known in a handful of copies and in no other copy of *Point de lendemain*).

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

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

*L'Enfer de la Bibliothèque* 57; Brunet II, 599; Diesbach-Soultrait 40; Monglond IX, 1167 (the two copies listed, including that of the Reserve, do not contain a plate). Marine Ganofsky, *Point de lendemain* (*Literary Encyclopedia*, University of Saint Andrews, online).



27.

(DENON, Dominique Vivant).

*Description des objets d'arts qui composent le cabinet de feu M. le Baron V. Denon.*

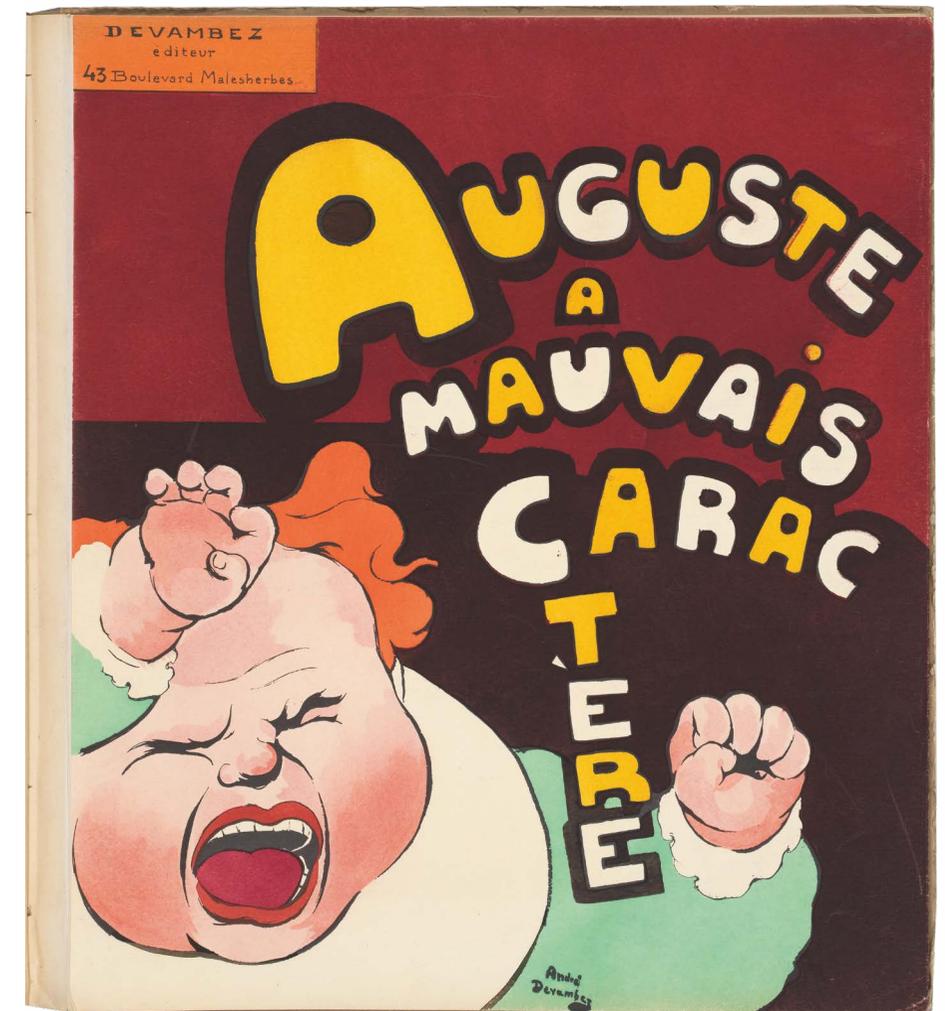
Paris: Hippolyte Tiliard [sold by Tiliard frères and Treuttel et Wurtz in Paris, and Treuttel et Wurtz in London], 1826.

£1600

3 vols, 8vo (205 x 120 mm), pp. [4], v, [1], 307, [1]; [4], iv, 218; [4], vi, 216, complete with half-titles. The first two volumes mostly marked up in early manuscript with prices and (usually) buyers' names. Later nineteenth-century dark green half calf, spines gilt with the monograms of Frédéric Villot. Slightly rubbed, but excellent copies.

FIRST EDITIONS OF THE COMPLETE SALE CATALOGUES OF DENON'S CELEBRATED COLLECTIONS, a marked-up set from the collection of Frédéric Villot (1809-1875), Louvre conservateur of pictures and an important collector in his own right.

Besides his erotic novella, *Point de lendemain*, Denon (diplomat, artist and director of the Musée Napoleon at the Louvre) is primarily remembered for his role in Napoleon's expeditions of 1798-9 and as author of *Voyage dans la Basse et la Haute Égypte* (1802). Among the most influential and important French collectors, he acquired obsessively but with discrimination, both for Napoleon and himself. His posthumous sales of 1826-7 included over 3000 lots of antiquities, pictures and prints, with eight important Egyptian papyri included in the first sale and his own drawings from the Egypt exhibition in another. The three volumes are very scarce complete and comprise: I. *Monuments antiques, historiques, modernes; ouvrages orientale, etc.* (ed. L.J.J. Dubois, 1390 lots); II. *Tableaux dessins et miniatures* (ed. A.N. Perignon, 977 lots); III. *Estampes et ouvrages à figures* (ed. Duchesne Aîné, 801 lots).



28.

DEVAMBEZ, André. *Auguste a mauvais caractère.*

Paris: Devambez éditeur, [1913].

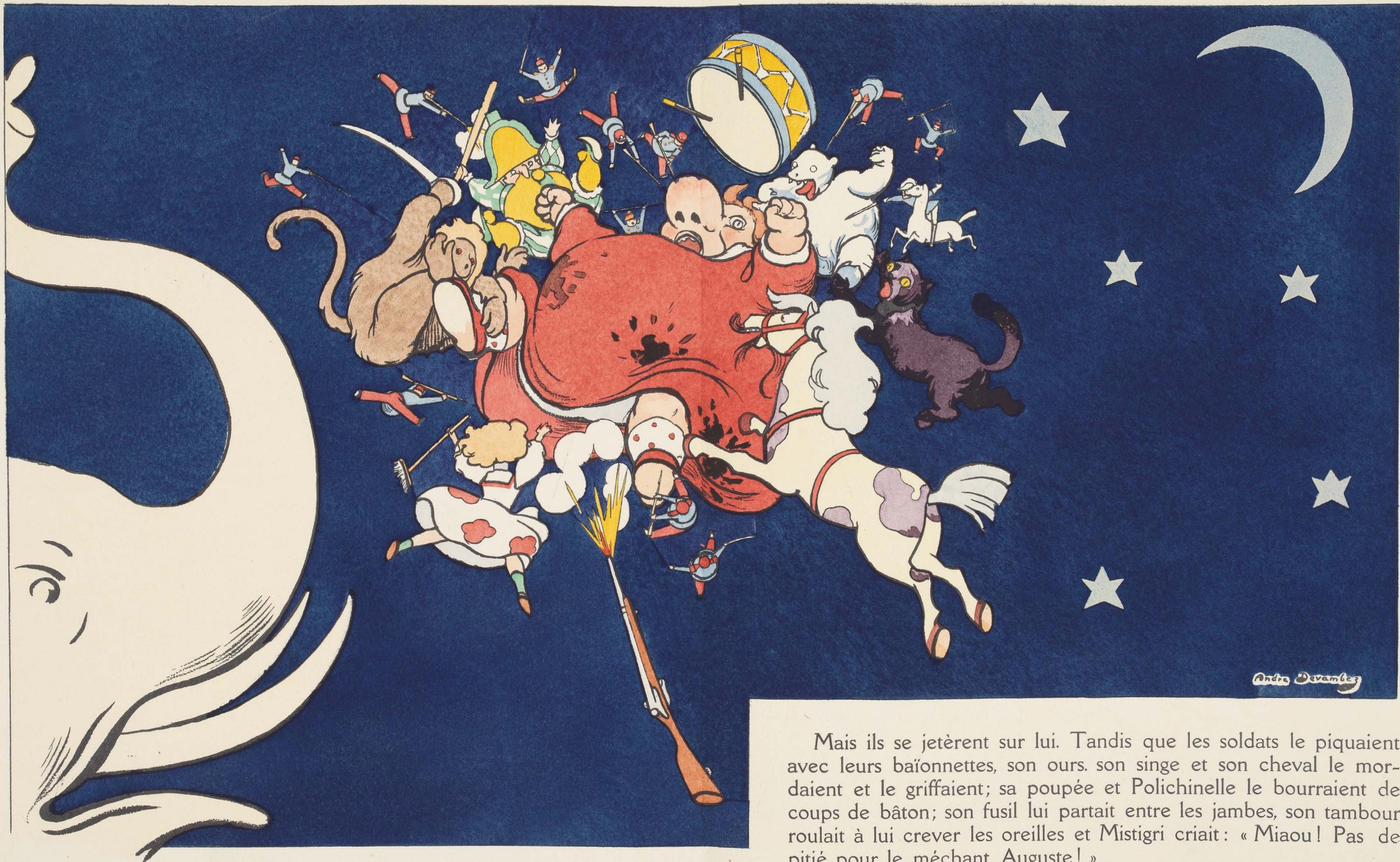
£4250

Square folio (405 x 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 who is only reformed after his toys revolt against him.

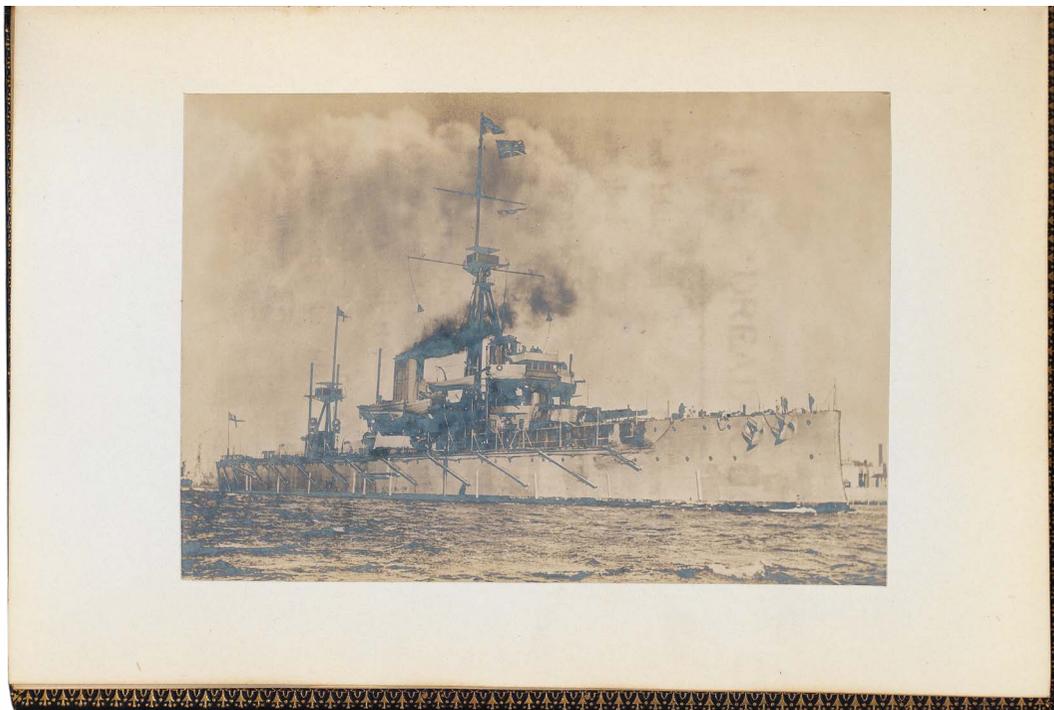
André Devambez (1867-1943) had trained at the Beaux Arts, Paris, winning the grand prix de Rome in 1890. He was son and heir to the fashionable Devambez publishing business which had specialised in high-quality illustrated books, but struck out on his own as a painter specialising in the depiction of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

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



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'avalier comme une miette de pain,



29.

(DREADNOUGHT). *Visit (By Command of His Majesty the King) of his Excellency the Prime Minister of Nepal to H.M.S. "Dreadnought", Friday, June 19th, 1908.*

[London: Eyre and Spottiswoode, Ltd, 1908].

£1500

8vo (192 x 120 mm), pp. 5, [15] (including final blank leaf), 7 original photographs (mounted) each with tissue guards bearing printed captions, folding chart to pocket at rear. Original blue calf, gilt, with royal arms, naval device and title, watered silk endpapers. Spine very slightly rubbed, but a fine copy.

A COMMEMORATIVE VOLUME ('Not for Publication') issued to accompany the Nepalese Prime Minister's visit to HMS *Dreadnought* on exercise in the English Channel. The superb photographs depict: the *Dreadnought*, a submarine (4 plates) and a torpedo boat destroyer (2 plates). The Nepalese deputation witnessed a demonstration of firing and of the deflection of torpedoes with safety nets. Launched in 1906, *Dreadnought* was a revolutionary battleship which stimulated the Anglo-German arms race and gave its name to an entire class of heavily armoured craft. It was widely publicised as part of British naval propaganda and shown off to numerous foreign visitors. The Nepalese Prime Minister was the Maharaja Sri Teen Chandra Shamsher Jang Bahadur Rana (1863–1929), one of three nephews who had ordered the assassination of their uncle Maharaja Ranodip Singh Kunwar in the Nepali coup of 1885.

Worldcat lists the Texas A&M copy only, and there is another in the Imperial War Museum.



*Le Joueur de Gobelets.*

30.

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.*

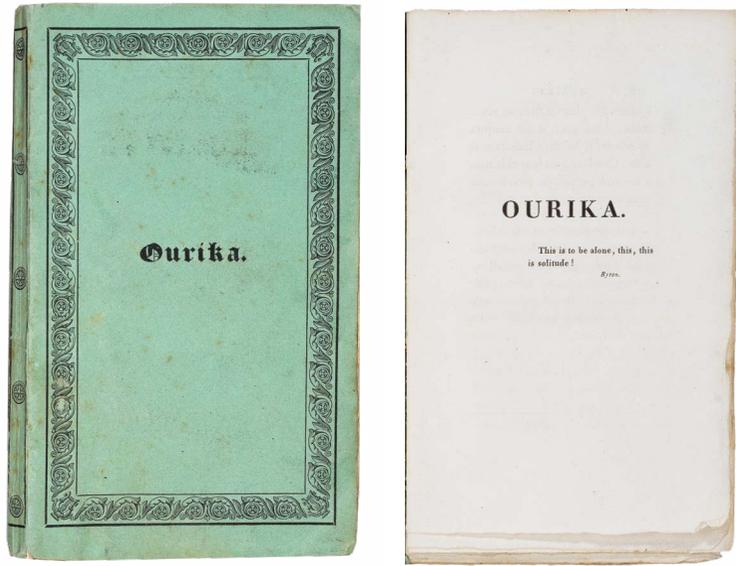
Paris: chez Joubert, 1823.

£500

Oblong 4to (198 x 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 and several landscapes. 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 copy only outside continental Europe.



31.

**DURAS, Claire de Durfort, duchesse de. *Ourika*.**

[colophon: À Paris, de l'Imprimerie Royale], [December 1823].

£25,000

*12mo (175 x 105 mm), pp. 108. A stain to p. 93, otherwise exceptionally clean. Uncut in the original pale green printed wrappers, title in black letter to upper cover, both covers with scrolling borders with lyre motifs, verso with decorative cartouche, 5 small roundels to spine. Very light duststaining and some indistinct spotting, spine with the lightest of rubbing, but overall very fresh. Preserved in a modern slipcase with chemise. An extraordinary copy.*

FIRST EDITION, FIRST ISSUE, PRINTED FOR PRIVATE CIRCULATION IN AN EDITION VARIOUSLY ESTIMATED AT BETWEEN 25 AND 40 COPIES. One of the great rarities of nineteenth-century European literature and this is a remarkable copy in the original printed wrappers, as issued, and from the library of Diane-Adelaide de Simiane at the Chateau de Cirey — likely to have been given her by the author.

*Ourika*, based on fact, and influenced by Rousseau and Chateaubriand, is the complex story of a black African child, bought (some said rescued) from the slave trade and raised in aristocratic circles in Revolutionary France. It is the first fully developed attempt to portray a black heroine in Europe and the first French novel with a black female narrator. It proved controversial from the start and remains so. On the one hand it has been interpreted as a compassionate account of both racial and female alienation (Duras certainly projects her own experience onto that of her heroine) while on the other it has been described as a sustained act of appropriation and even as an apology for slavery. Whatever is the case, it caused a sensation, with the first trade edition of 1824 becoming a bestseller and later editions very widely read in France and further afield (with early translations into English, German, Italian, Spanish, Swedish and Danish).

The true first edition, which contains no date of publication, precedes Ladvoat's 1824 first trade edition by at least three months, being in circulation in December of 1823, on the evidence of several excited notices in the contemporary press (Pailhès). It is known in two

issues, this copy being of the first, with the title page bearing only the title and a quote from Byron: 'This to be alone, this, this is solitude!' A second issue followed swiftly with the Byron quotation moved to the head of the text on p. 3 and 16 minor textual corrections; issue points which were recognised and enumerated by Louis Scheler in his article 'Un best-seller sous Louis XVIII: *Ourika* par Mme de Duras', *Bulletin du bibliophile*, 1988, 11-28. In both issues no author's name is given and the place of publication and the printer (the Imprimerie Royale) appear only as a colophon on p. 108. Scheler also cites Mme de Duras's letter of 14 January, 1824, in which she notes that the first edition was of no more than 30 copies, though it is unclear whether this relates to the first issue only or the first and second. Scheler illustrates the upper wrapper of a first issue copy, but copies retaining the wrapper are of great rarity, with most of the few known copies of the edition being in contemporary or later leather bindings. This copy, never bound, yet retaining its original freshness is a remarkable survival.

Diane-Adelaïde de Simiane (1761-1835) amassed a considerable library of romantic literature after settling at the Chateau de Cirey (Champagne) in 1795 — the chateau best known as the former home of Enlightenment scientist and thinker Émilie du Châtelet. Diane-Adelaïde had been married to Charles-François de Simiane, but had also conducted a long affair with Lafayette. Widowed in 1787 she was incarcerated during the Terror. Her library was sold along with other books from the Chateau de Cirey in 2012.

Worldcat locates only the Bibliothèque nationale, Harvard and Morgan Library copies of the first edition, neither being uncut or retaining the printed wrappers. Harvard actually holds copies of each of the two distinct 1823 issues. The Morgan Library copy is in red morocco with the arms of George IV of England.

Carteret, *Trésor du Bibliophile romantique et moderne 1801-1875* (1976) 'de la plus grande rareté', mentioning a single sale record for this edition: 24 May 1966 (morocco by Simier, 1700 francs); Pailhès, *La Duchesse de Duras et Chateaubriand*, p. 314-17.

32.

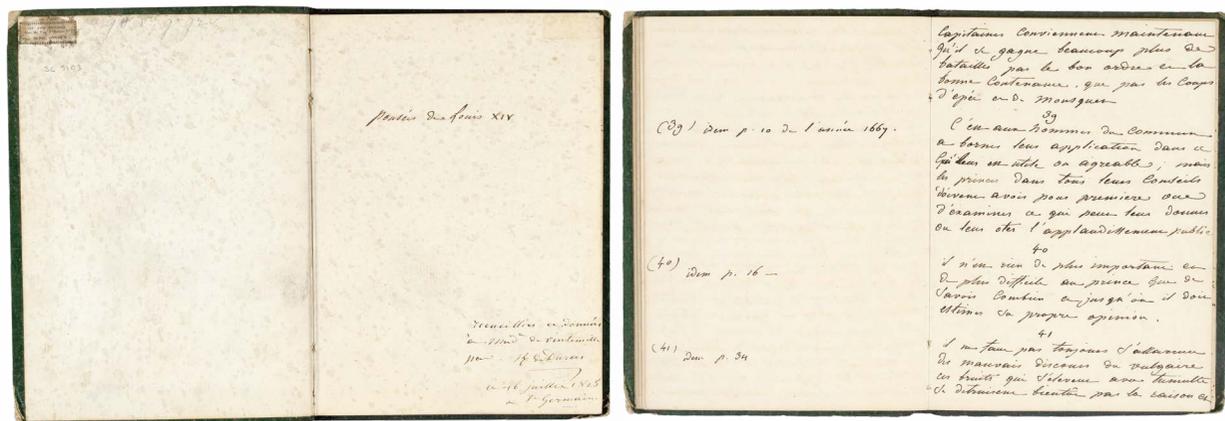
**DURAS, Claire de Durfort, duchesse de. *Pensées de Louis XIV*.**

Paris, 16 July 1825.

£7000

*Manuscript, 8vo (160 x 115 mm), pp. [59], plus several blanks at rear. Occasional dampstaining. In a neat and mostly legible hand throughout. Original green morocco backed boards with bookseller's ticket (Au Coq Honoré, Rue du Coq St. Honoré. Alph. Giroux.) Rubbed, corners slightly more worn.*

*Recueillies et données  
à M<sup>lle</sup> de Ventenille  
par M<sup>lle</sup> de Duras  
le 16 juillet 1825  
à St-Germain.*



AN AUTOGRAPH MANUSCRIPT OF CLAIRE DURAS'S *Pensées de Louis XIV*; her first book, composed in March 1821, but not published in print until Didot's small edition of 1827 (probably 100 copies only and very rare with Worldcat recording the Bn copy only). Claire Duras is best known as the author of the novel *Ourika* (1823), the story of black slave girl brought up in France — which like the *Pensées de Louis XIV*, was first aired in her celebrated literary salon, described as 'among the most brilliant of the Restoration period' (*Oxford Companion to French Literature*). Duras was an important member of the circle around Chateaubriand who she met while in exile in England and who then frequented her salon. Duras' dedication inscription in our manuscript is to their mutual friend, Louise Angélique de Vintimille (1763-1831) another well-known salon hostess.

Like Chateaubriand and many of their circle in Restoration Paris, Duras looked back at the reign of Louis XIV as a golden age and eagerly read his *Mémoires* in the two editions published respectively by Montagnac and Grouvelle in 1806. It was a fashionable preoccupation to select, collect and discuss the maxims of the Sun King, partly as a barometer of contemporary government, but surely also as treasures of cultivated French prose. In the *Pensées* Duras selects 70 extracts, ranging from a couple of lines to over a page each, drawn from the 1806 edition together with a few from the seventeenth-century editions. She opens with: 'Choisir de bons sujets et maintenir la règle, voilà la science de tout bon gouvernement', supposedly written by the King on the first leaf of a journal given him by Madame de Maintenon, according to an anecdote recounted by Madame de Genlis in 1811. Others include 'Il n'y a rien qui puisse faire en si peu de tems de si grands effets que la bonne ou la mauvaise réputation des princes'; 'Il faut beaucoup de lumières pour savoir discerner au vrai ceux qui nous flattent d'avec ceux qui nous admirent' [a line previously selected by Chateaubriand in his review of one of the 1806 editions of Louis XIV's *Oeuvres*]; 'Le plus sûr chemin de la gloire est toujours celui que montre la raison'; 'L'art de connoître les hommes se peut apprendre, mais ne se peut enseigner'; 'La décision a besoin d'un esprit de maître'.

**MATÉRIEL SCOLAIRE**

ETALONS DES POIDS ET MESURES MÉTRIQUES DONT L'ACQUISITION EST PRÉSCRITE AUX COMMUNES PAR LA CIRCULAIRE MINISTÉRIELLE DU 8 JUIN 1878. LA COLLECTION. . . . . 36 fr. 95

**H. & C<sup>e</sup>, PARIS**

33.  
(EDUCATION). H. & C[ompagn]ie. *Matériel scolaire*.  
Paris: Lahure, c. 1878.

£600\*

Large folding broadside/poster (550 x 700 mm) with multiple wood engravings. Red and black border.

A LARGE ADVERTISEMENT FOR A SUPPLIER OF EDUCATIONAL MATERIALS FOR SCHOOLS, including maps, globes, gym equipment, easels, desks, benches and geometry instruments.



34.  
[ENGELBRECHT, Martin.  
*A miniature perspective peepshow depicting a Chinese scene.*  
Augsburg: Martin Engelbrecht, c. 1730-50].

£2000\*

6 hand-coloured etchings, each 72 x 90 mm, hand cut, 5 with stiff paper strips pasted to the borders on verso as stiffeners, the last laid to a fragment of German printer's waste. Early manuscript numbering to versos: 'No. 15. 1 [-6]'. Early paper envelope with Dutch inscription 'No 15 De chinesche stad' (frayed). Very slightly curved with minimal rubbing to edges.

A RARE EIGHTEENTH-CENTURY PERSPECTIVE PEEPSHOW DEPICTING A CHINESE SCENE with characteristic buildings (including a pagoda) and figures with parasols, two smoking pipes, another with a fan. Engelbrecht (1684-1756) produced many different designs of these sets in three sizes, of which ours is an example of the smallest (and rarest). They were designed to be viewed when slotted successively into a perspective viewing box but can equally be appreciated when standing in simple slots or stands.

Cf. Ralph Hyde, *Paper Peepshows* (2015), pp. 14-15 and David Robinson, 'Augsburg Peepshows', *Print Quarterly*, Vol. 5, No. 2 (June 1988), pp. 188-191.



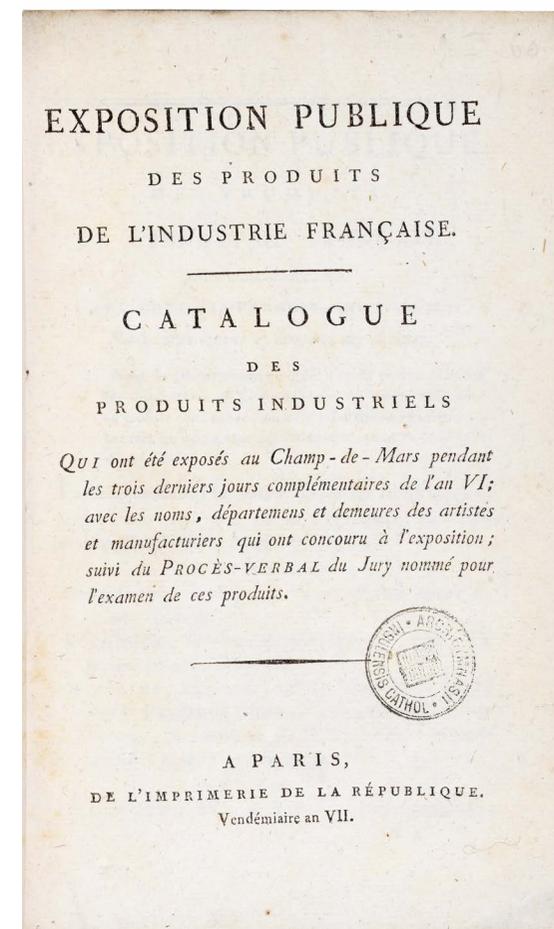
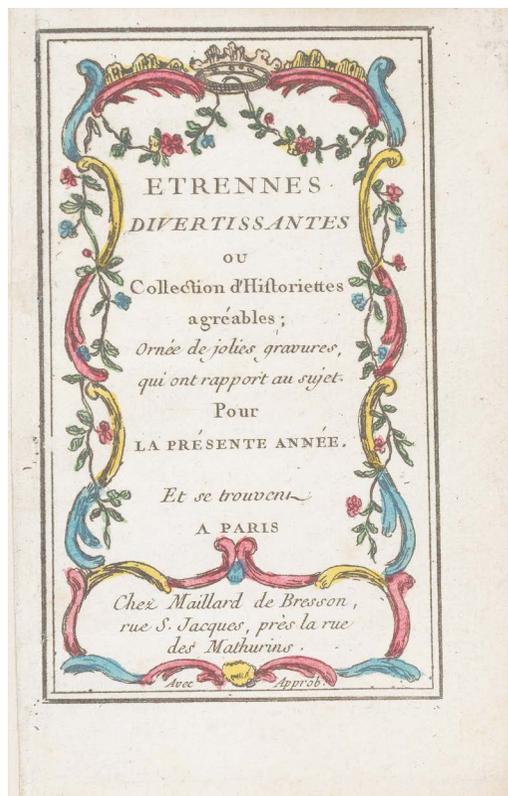
35.  
[ENGELBRECHT, Martin. *A miniature perspective peepshow depicting the interior of a Turkish mosque.*  
Augsburg: Martin Engelbrecht, c. 1730-50].

£2000\*

6 hand-coloured etchings, each 72 x 90 mm, hand cut, 5 with stiff paper strips pasted to the borders on verso as stiffeners, the last laid to a fragment of German printer's waste. Early manuscript numbering to versos: 'No. 8 1 [-6]'. Early paper envelope with Dutch inscription 'No 8 tursche mosque' (frayed). Very slightly curved with minimal rubbing to edges.

ANOTHER RARE EIGHTEENTH-CENTURY PERSPECTIVE PEEPSHOW HERE DEPICTING THE INTERIOR OF A TURKISH MOSQUE with numerous richly robed figures and an array of hanging lamps. Engelbrecht (1684-1756) produced many different designs of these sets in three sizes, of which ours is an example of the smallest (and rarest). They were designed to be viewed when slotted successively into a perspective viewing box but can equally be appreciated when standing in simple slots or stands.

Cf. Ralph Hyde, *Paper Peepshows* (2015), pp. 14-15 and David Robinson, 'Augsburg Peepshows', *Print Quarterly*, Vol. 5, No. 2 (June 1988), pp. 188-191



36.

**ÉTRENNES DIVERTISSANTES** ou *Collection d'histoiettes agréables; ornée de jolies gravures, qui ont rapport au sujet pour la présente année.*

Paris: Maillard de Bresson, [n.d., c. 1750-65].

£1200

8vo (150 x 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.

A DELIGHTFUL JUVENILE ALMANAC, NOT FOUND IN ANY OF THE USUAL ONLINE OR PRINTED SOURCES, 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 à 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. It 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, près de la rue Saint Jacques, à Paris'.

37.

**(EXHIBITION CATALOGUE).** *Exposition publique des produits de l'industrie Française; Catalogue des produits industriels qui ont été exposés au Champ-de-Mars pendant les trois derniers jours complémentaires de l'an VI; avec les noms, départemens et demeures des artistes et manufacturiers qui ont concouru à l'exposition; suivi du Procès-Verbal du Jury nommé par l'examen de ces produits.*

Paris: Imprimerie de la République; Vendémiaire an VI [October 1798].

£4000

8vo (200 x 113 mm). ff A1-A7 numbered on odd leaves only. pp [1-4: half-title, title-page] 5-25 [26]. Original blue paper wrappers. Small old stamps to upper cover, half-title and title ('Archigymnasii asulensis catholici'), i.e. Catholic University of Lille). A very good copy.

THE VERY RARE CATALOGUE FOR THE FIRST EXHIBITION OF INDUSTRIAL PRODUCTS, held in Paris in 1798, the forerunner of the great universal exhibitions of the following centuries.

Organised by the Minister of the Interior, François de Neufchâteau, with a view to 'offering a panorama of products from the different branches of industry in order to encourage emulation' this was the first great exhibition held in France. Its origins went back to the previous year and the initiative of the Marquis d'Aveze, who visited the factories of Sèvres, Gobelins and Savonnerie and was appalled both at the starving condition of the workers and at the superabundance of exquisite luxury goods with insufficient commercial outlet. With

Neufchâteau, he arranged for an exhibition to be held at the Chateau de St. Cloud but on the very day selected for the opening (18th Fructidor 1797) the Directory sent out its decree for the expulsion of the nobility — the Chateau de St. Cloud was occupied by a company of dragoons and the Marquis expelled. The exhibition eventually took place the following year at the Chateau d'Orsay and on the Champ-de-Mars (on the spot where the spoils of the Italian campaign had been exhibited six weeks previously) and in a series of sixty arcades designed by David in fashionable Grecian style. Sixteen departments and 110 exhibitors were represented and as a note at the beginning of the catalogue explains, the number would have been even greater but for the speed with which the exhibition was organised, which made it impossible to get word to more distant departments of the country in time. It was a great success and the decision was taken to hold it annually.

The pamphlet sets out the list of exhibitors and is followed by the statement of the Jury given on the 5th Vendémiaire, a list of the twelve firms singled out for particular distinction by the jury, and a further list of another twelve firms meriting an 'honourable mention'. The jury consisted of Vien, Gallois, Darcet, Chaptal, Mollard, Moitte, Gilet-Laumont, Duquesnoy, Ferd and Berthoud. It sets out its criteria clearly: the key merit of any work is the invention and its principle appeal in public terms is its utility. In the context of ongoing hostility with Britain, it is interesting to see that the jury confesses a preference for those products which rival or outshine their British counterparts. A couple of firms who chose not to exhibit are nonetheless singled out for mention in the address: Boyer Fonfrede, a textile merchant, Didot jeune, the publisher, and Delaître, a cotton weaver. The prize winners included firms of international repute, such as Breguet, the clock maker, Lenoir, inventor and maker of mathematical instruments, and Conté, an engineer who first applied machine-ruling to engraving. Having made known its decision to hold the exhibition on an annual basis in future, the address concludes with resounding praise for the new face of France, delivered by the Revolution from subservience to its neighbours and slavery to 'routine', the enemy of all true art.

Rare: no printed copy listed in the holdings of the Bibliothèque nationale (which has a manuscript transcription) and only 3 copies known in libraries in France. Worldcat lists copies at Yale, Northwestern, Oregon and the British Library. Sandoz and Guiffrey, *Arts appliqués et industries d'art aux expositions*, 1912, pp. 1-5; Douyere-Demeulenaere, *Expositions publiques des produits de l'industrie française, Répertoire méthodique*, 2008.

38.

(EXORCISM). *Instructions pour les personnes peignées par obsession, possession et maléfice.*

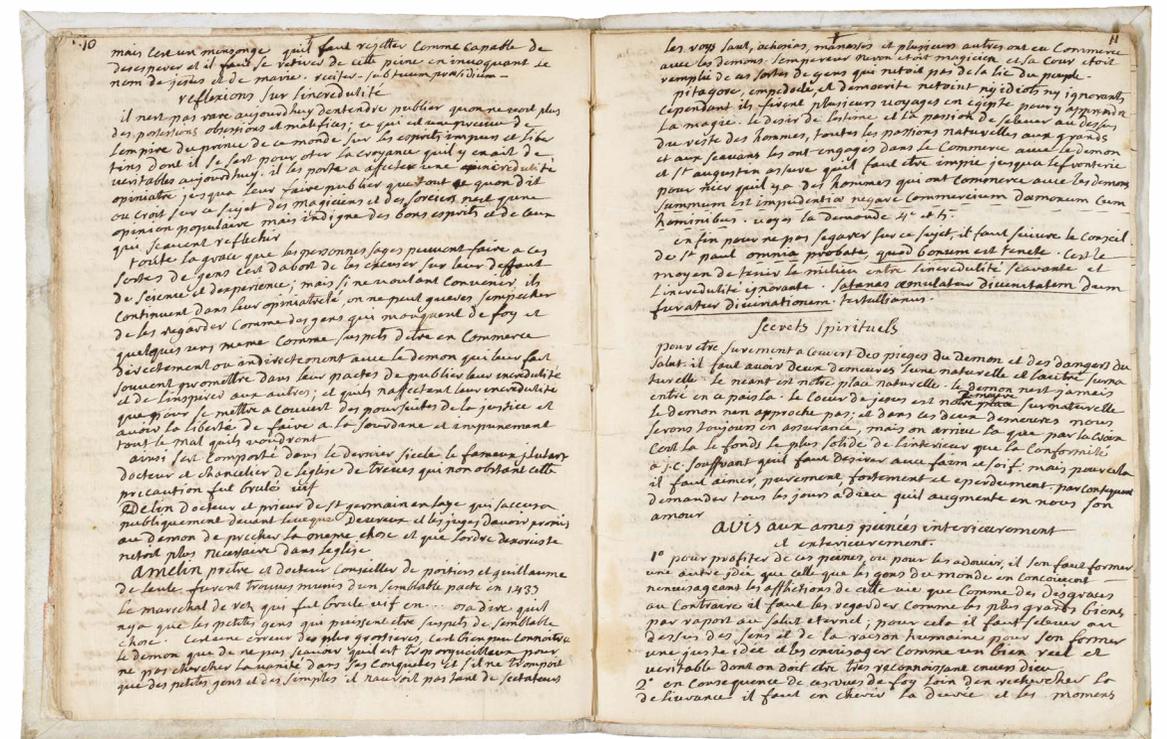
[France, first half of the eighteenth century]

£4500

*Manuscript, 4to (212 x 170 mm), pp. [2], 40. In French with some Latin, a single neat and legible hand throughout. Occasional staining, margins slightly fragile in places, extreme upper forecorners turned, with occasional short tears. Sometime preserved in old vellum. Bookplate removed from front endpaper.*

A MANUAL FOR EXORCISTS, APPARENTLY UNPUBLISHED IN PRINT, COLLECTING THEORETICAL AND PRACTICAL KNOWLEDGE ON THE SUBJECT OF DIABOLIC POSSESSION AND OBSESSION AND ON THE PRACTICE OF THE EXORCIST. It is a remarkable testimony to the persistence of the belief in the agency of the devil well into the era of the Enlightenment.

Among the numerous separate articles (listed below) it includes a short *avis* from the Jesuit



(38.)

exorcist Jean-Joseph Surin (1600-65) best known for his role in the exorcisms among the Ursuline nuns of Loudun, afflicted by multiple demoniacal possessions (the so-called 'Devils of Loudun'). The collection may have circulated in more than one manuscript copy and we have found two examples of similarly titled manuscripts, including one in the Bibliothèque municipale at Montauban (near Toulouse) and another at Ajaccio (Corsica) bound with a manuscript copy of Surin's *Abrégé de la véritable histoire de la possession des religieuses ursulines de la ville de Loudun*.

*Chapter headings:* 1-3. Instructions pour les personnes peignées par obsession, possession ou maléfice. Question première; 4. Experience; 5. Armes spirituelles; Pratiques salutaires pour les personnes peignées; 6. Paroles saintes; 7. Prières qu'il faut souvent répéter dans letat de vexation; Avis; 8-9. Aveux des demons forcés de parler ce langage pour ledification des assistans; 10-11. Réflexions sur lincredulité; Secrets spirituels; Avis aux ames peignées interieurement et exterieurement; 13-16. Des peines interieures causées par les possessions et obsessions; 16-18. Suite du même sujet; 18-21. Epreusves de la part de dieu; 21-6. Pouvoir de leglise sur les demons pour les faire obeir; 26-7. Avis salutaires et efficaces; 27-9. Remarques sur lofficce d'exorciste; 29. Avis; 30. Conduite a garder; Interrogations a faire et a omettre; 31. Notes sur lopiniatré des demons; 31-2. Difference entre obsession et possession; 32-3. Peines interieures des ames eprouvées et de leurs differens effets; 33. Comment on peut discerner les operations du demon; 34. Peines contre la pureté; 35-6. Avis; 36-7. Necessite de patience et de perseverance tant aux directuers qu'aux personnes peignées; 37. Avis importants du M.. Surin ouz possèdes et obsedés; De quinque praeceptis daemonis faciendis; 38. Remarque; Pratique; 39-40. Pratique.



39.  
 (FASHION). [An Album of 50 Watercolours depicting Women's Fashion.  
 Paris, 1867-8].

£8500

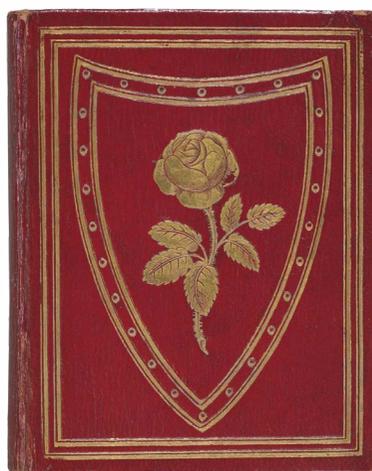
*Oblong folio (210 x 285 mm), 50 leaves (including title-page) each bearing a large pencil, ink and watercolour drawing, many heightened with gum arabic, unsigned but dated at foot. Contemporary black morocco, panelled sides elaborately decorated in gilt and blind, small ticket giving 27-29, Galerie Feydeau, Passage de Panoramas, Paris. Minimal rubbing to corners and spine end, but a superb survival.*

A WONDERFUL COLLECTION OF CONTEMPORARY FASHION DESIGNS FOR THE YEAR 1867-8. The title-page, (marked '5ème volume') is an emblem of the ever-changing nature of fashion — two richly-dressed women stand between marker posts for the years 1867 and 1868, one in deep winter attire with bonnet, scarf, cape and muff, the other in the light spring garments of the following year. Between them an elegant dandy stands with a velocipede (suggesting modernity, movement and rapidity) and above is a cartouche enclosing a naked woman below the legend: 'Comment l'habillera-t-on?' ('how will they dress?'). The final leaf is similarly emblematic, with a splendidly-attired young woman in green stepping from 1868 to 1869 over a running stream. Anonymous and evidently once part of a sequence, these brilliant watercolours depict Parisian fashions at their most colourful and sumptuous. Those showing off fabrics with new chemical or aniline dyes of green, mauve and blue are often heightened with gum arabic, adding a



lustrous sheen, evocative of rich and heavy silks then much in vogue. Skirts are full and often multi-layered, with arrangements for lifting the outermost layer for walking. Special attention is paid to the backs of these outfits, with a good number seen from the side or behind, showing the elaborate ruffles and bows (which would develop into fully-blown bustles in the following decade). There are stripes, plaids, pleats, ruffles, embroidery, lace and beadwork. Hairstyles are also carefully depicted, with long and thick styles in a variety of braids and tresses, as well as luxuriantly loose styles.

The anonymous artist was a highly accomplished fashion artist, brilliantly equipped to render details and textures of fabrics, dress and deportment, of the type employed by designers and couturiers to show off to prospective customers their latest creations. This is a remarkable record of a golden age of Parisian dressmaking at the height of nineteenth-century *haute couture* when designers such as Charles Worth were claiming the city as the focus of the fashionable world.



40.

[FEODOROVNA, Alexandra, Empress of Russia, born CHARLOTTE Princess of Prussia. Armorial album created for the *Festes Der Zauber Der Weissen Rose* ('Magic of the White Rose' celebrations).

Potsdam] 13 July 1829.

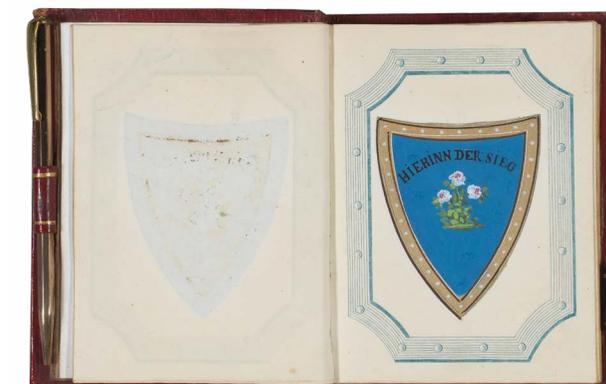
£7500

*32mo (105 x 78 mm), 50 leaves, the first two being of thick varnished paper with erasable surfaces, the remainder of heavy wove paper with blue printed borders. Gold (?printed) cartouches on first 2 leaves (the first giving the date), 48 hand painted armorial emblems many heightened with silver and gold. Original gilt stamped red morocco with closure and integral brass or plated steel propelling pencil (wanting lead).*

A CHARMING LITTLE ALBUM CREATED FOR THE BIRTHDAY CELEBRATIONS OF THE YOUNG RUSSIAN EMPRESS, ALEXANDRA FEODOROVNA (1798-1860), wife of Czar Nicholas I (born Princess Charlotte of Prussia, daughter of Kaiser Friedrich Wilhelm III). The 'Magic of the White Rose' celebration was organised by Charlotte's brothers and recreated a medieval tournament on the theme of the mediaeval legend of 'Blanche fleur', the pet name given to Alexandra in childhood, after de la Motte-Fouqué's *Rose Blanche fleur*. It is recorded in several prints and lavish illustrated books as well as other souvenirs (such as sets of commemorative china repeating the emblems found in this diminutive album). The album was probably one of six commissioned by the Empress and presented to her sisters and sisters-in-law on July 13th and contains the emblems of each of the knights in the form of quasi-heraldic escutcheons.

There are 48 highly-coloured armorial emblems, including mottoes in Latin, French, German and Italian such as: 'Dem Freunde die Brust, dem Feinde die Stirn'; 'Agilité vaut plus que force'; 'Nunquam retrorsum'; 'Schönheit besiegt die Stärke' ('Beauty conquers strength'); 'Tout pour elle rien sans elle mais qui est elle' and 'Uni militat astro'. The paintings are made in a very pretty red morocco notebook with gilt stamped binding (with a rose device), original pencil and two preliminary leaves with erasable surfaces.

Ilatovskaya and Pakhomova-Geres, *Volshebstvo Beloi Rozy* (St. Petersburg, 2003).





41.

(GAME). *Jeu des Juifs*.

Paris: chez [Paul-André] Basset. M[archan]d d'Estampes et fabricant de Papiers peint[s] rue St. Jacques au coin de celle des Mathurins, No 670. [n.d., c. 1796-1805].

£3750\*

Engraved print (440 x 358 mm, sheet size 570 x 445 mm), contemporary hand colouring. Two old folds and other creasing, small waterstain in upper right hand margin, closed tear at foot, neatly repaired on verso.

A RARE «LOTERIE DE SALON» GAME, KNOWN IN VERY FEW EXAMPLES. Variants of the 'Game of the Jew' are known from Germany, France and England, but all are rare. Seville has discussed the two roughly contemporary French versions of this game — one printed by Chéreau, the other by Basset, both in the rue St. Jacques. Basset, who made a speciality of engraved game sheets, used the 'rue St. Jacques' address in the early 1790s and again in 1805/06, the prefix

'St.' being removed in his imprints of the intervening period, as Revolutionary politics dictated. An English version of the game was published by John Wallis in 1807, in which the depiction of the central figure of the Jew was more overtly antisemitic than here.

The game is played with two dice and with each throw a counter is placed on the square dictated (unless the square is already occupied, in which case the player takes the counters already on it). A throw of 7 requires 7 counters to be placed in the central position while a throw of 12 takes all the stakes and wins the game, which otherwise continues until one player has lost all their counters.

Seville, *La Nouvelle Combinaison du Jeu du Juif un intrigant jeu de dés imprimé du XVIIIe siècle* [http://www.giochidelloca.it/storia/VP\\_410.pdf](http://www.giochidelloca.it/storia/VP_410.pdf).



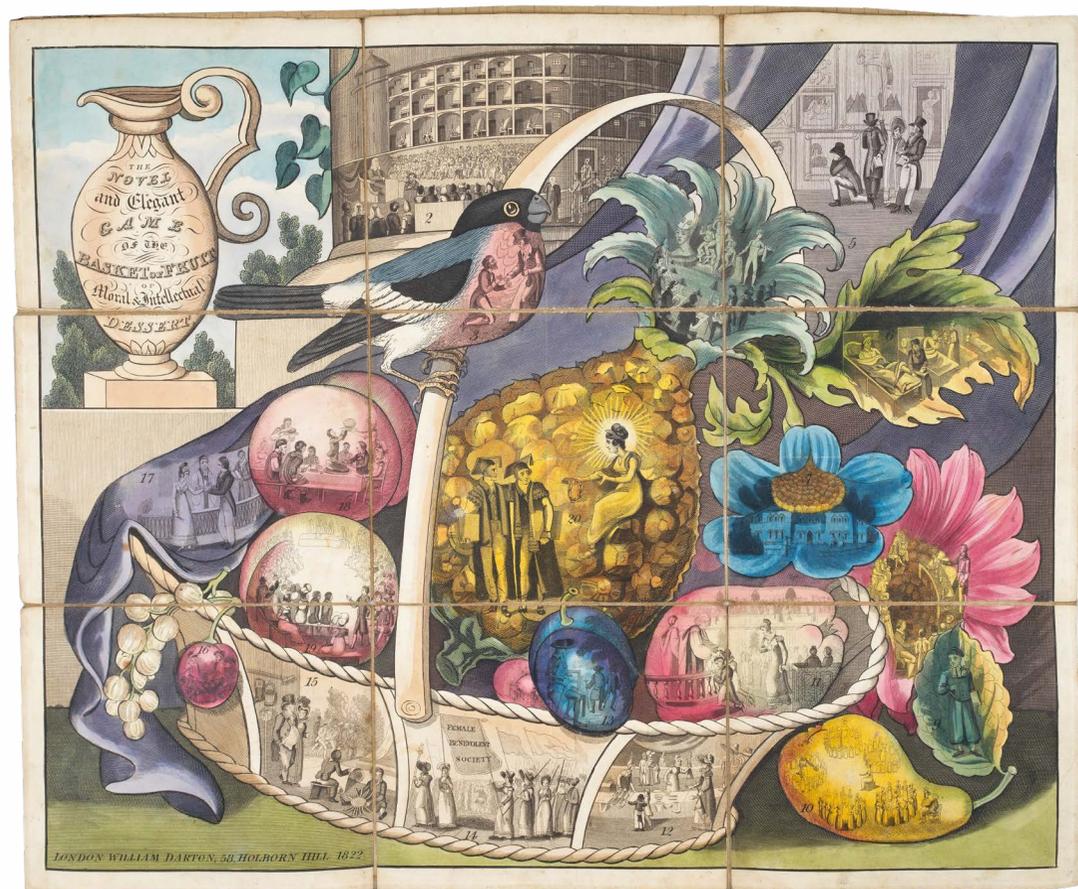
42.

(GAME). DARTON, William, publisher. *The novel and elegant Game of the Basket of Fruit or moral and intellectual Dessert. [The Delicious Game of the Fruit Basket containing a literary Treat for a Party of Juveniles... (slipcase title)].*

London: William Darton, 58 Holborn Hill, 1822.

£4800\*

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



(42.)

ONE OF THE STRANGEST AND MOST OPULENT REGENCY VARIANTS OF THE TRADITIONAL GAME OF THE GOOSE, with just 20 positions laid out across the luxuriant (and unarguably delicious) fruit basket. Aimed at a young audience, the game includes positions for a penitentiary, the Royal Academy, an infirmary, a chemistry lesson, schools, a bazaar, Greenwich and Chelsea pensioners, a Female Benevolent Society, a Bible society, culminating with the female personification of 'Glory inciting an Oxonian and a Cantab Student to Emulation, Learning, and the Arts'. The deliciousness of the fruit basket and the novelty and elegance of the board is strictly tempered by the moral and intellectual content of the Explanations, which run to several pages for each position.

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



43-  
(GAME). [*The Game of 'Bis-bis' or '48'*].  
[?Basque region, Saint Sébastien, c. 1865].

£3000\*

MANUSCRIPT AND WATERCOLOUR 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 as trials for the game positions (on paper and tracing paper, some coloured) and several sheets of manuscript instructions in French and Spanish. The game seems to have been a type of lotto, with parchment counters (corresponding to game positions) which were to be placed in a spherical wooden 'bank' for shuffling, before being drawn by the players.

The game's origin in a French household at Saint Sébastien is indicated by the use of numerous scraps of waste paper from the French Consul's office there — perhaps it was made by a member of his own family or staff. The sketches are highly accomplished and carefully rendered, often with several preliminary sketches before reduction in gouache to the size of the parchment game counters.



44.

[GENLIS, Stéphanie Félicité, comtesse de, attributed to]. *Les Sympathies, ou, L'art de juger, par les traits du visage, des convenances en amour et en amitié.*

Paris: [Abel Lanoe] Saintin, libraire, 1813.

£900

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

FIRST EDITION of this very scarce physiognomical guide to matchmaking in love and marriage. The majority of the plates are paired, and come together in a rather pleasing fashion when the book is closed. Although anonymous, the second edition (1817) bore the attribution 'Mme. de G\*\*\*\*\*' and is attributed to Madame de Genlis in the Bibliothèque nationale catalogue. It is very much in the style of contemporary popular publications of Lavater the physiognomist (some of which are advertised on the final page as the *Collection Physiognomique*).

45.

(GEORGE IV and Queen CAROLINE). [George CRUIKSHANK]. *The Queen's Matrimonial Ladder.*

London: William Hone, 1820.

£800\*

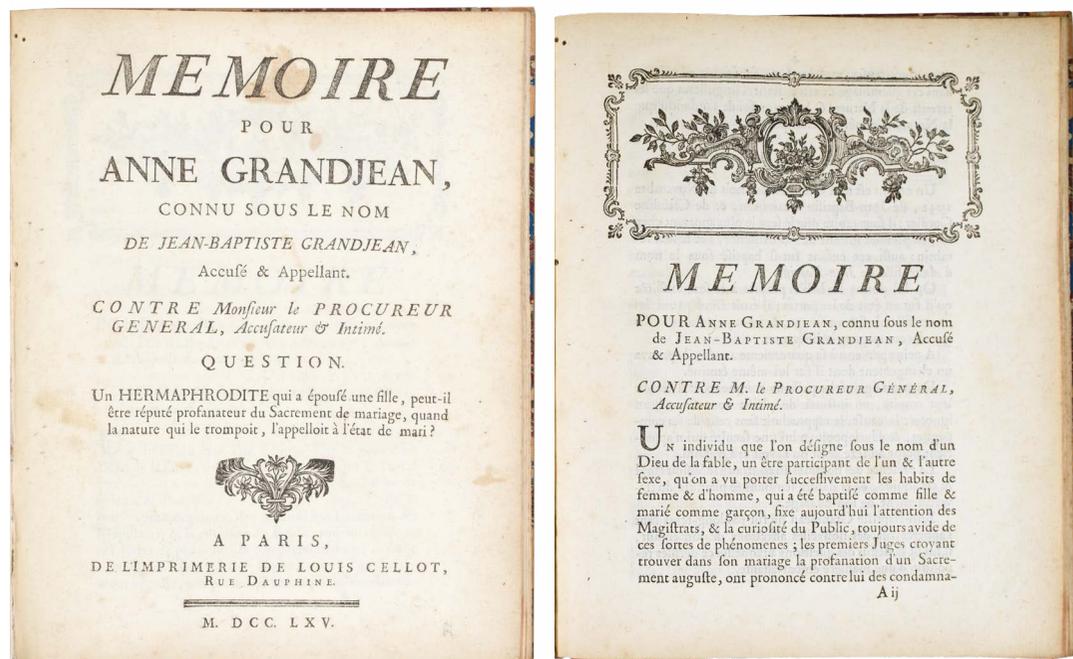
Woodcut on stiff paper (310 x 65 mm). Verso slightly soiled. Original plain paper wrapper (torn).

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

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

BM Satires, 13808.





46.

(GRANDJEAN, Anne). *Memoire pour Anne Grandjean, connu sous le nom de Jean-Baptiste Grandjean, accusé & appellant. Contre Monsieur le Procureur General, accusateur et intimé. Question. Un hermaphrodite qui a épousé une fille, peut-il être réputé profanateur du Sacrement de mariage, quand la nature qui le trompoit, l'appelloit à l'état de mari?*

Paris: Louis Cellot, 1765.

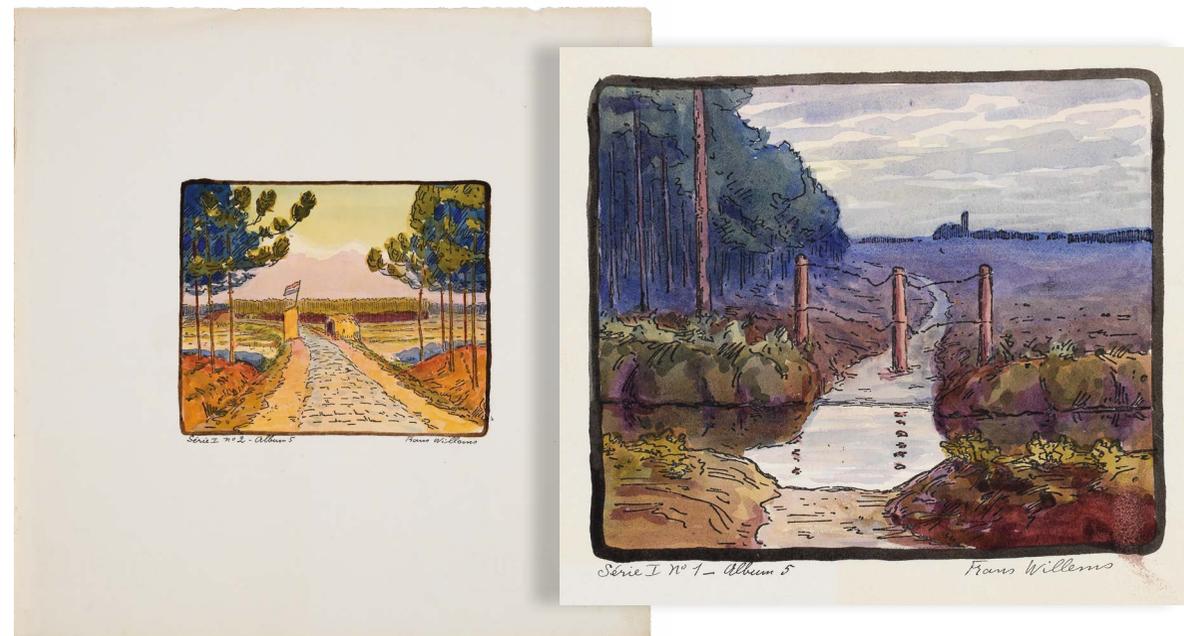
£2000

4to (235 x 180 mm), pp. 23, [1]. Woodcut ornaments. A few trivial spots and stains. Later marbled boards, spine lettered in gilt. Rubbed, spine worn at ends, but a very good copy.

FIRST EDITION of this important legal memoir, the official record of the trial of Anne Grandjean (later Jean-Baptiste). Anne Grandjean was born at Grenoble in 1732, and baptised and raised as a girl until she discovered her attraction to other girls at the age of 14. Confessing this to her father, he was convinced of her feelings, and had her re-baptised as Jean-Baptiste, insisting she live as a young man. At the age of 32, while living as a married man at Lyon, a childhood friend informed Jean-Baptiste's wife that she had married a 'hermaphrodite'. Subjected to judicial enquiry, Grandjean was declared to be female and banished in perpetuity with the requirement that he live as a woman and have no further congress with the female sex for the rest of his life.

The official memoir of the case is thus a remarkable source of detail concerning contemporary orthodox notions of sex and gender. The case and the verdict reward a very close reading and yield several immediate observations. Firstly, the term 'hermaphrodite' is used to denote same-sex attraction rather than in a physiological sense, secondly, the decision to change gender was made under the advice of a Catholic confessor who counselled that to remain a woman attracted to women would inexorably lead to a crime in the eyes of the church and, thirdly, a major objection to the transition was that Jean-Baptiste had unlawfully adopted the legal status of a male *citoyen*.

Gay III, 107.



47.

(GREAT WAR). WILLEMS, Frans. *La Belgique en cage et un coin de Belgique libre. Opgesloten België en een hoek van vrij België.*

[Netherlands, 1915].

£2250

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

AN ATMOSPHERIC SERIES OF WATERCOLOURED PRINTS OF THE GERMAN-CONTROLLED DUTCH-BELGIAN BORDER IN 1915 by a Belgian artist in exile in Holland. Issued in very small numbers (perhaps no more than 20 copies), it is marked 'Série 1', but no more were produced. Some of the images show the high-voltage electric fence erected by the Germans in 1915 to put an end to clandestine cross-border traffic between Holland and Belgium. On Belgian territory, the fence ran from the German border, from just behind Vaals (Limbourg) all the way to the Belgian coast. The *Elektrische Grenzabsperrungszaun* claimed many lives though smugglers soon refined their methods and the border was never completely sealed.

Willems had studied in England (notably the watercolours of Turner) but was at home with his family in Belgium when war broke out, fleeing to Holland in 1914, where these remarkable and evocative prints were produced and published the following year.



48.

GRÜNER, V. R. *Die Jugend in den Erholungstagen auf dem Lande... mit 6 kupfern begleitet mit deutsch-französisch-italienisch und böhmischen text.*

Vienna: [J. P. Sollinger for] Friedrich Wilhelm Pfautsch, [n.d., c. 1830].

£2250

Large oblong 4to (206 x 265 mm), pp. [2], 15, [1], plus 6 handcoloured engraved plates by Grüner. Foxing to title and text, and sometimes (minimally) to plate margins which are nonetheless generally very clean. Original glazed pink paper printed wrappers, slightly faded and creased (small portion of lower forecorner of upper cover turned and almost detached. Oval letterpress prize label pasted to the inside upper wrapper (see below).

FIRST (AND PRESUMABLY ONLY) EDITION of a rare and delightful large format illustrated children's book depicting boys and girls enjoying country life (including gardening and open air reading). The text is quadrilingual: German, French, Italian and Czech. This exceptionally well preserved copy bears a contemporary prize label, recording it as a prize to one Anna Kalser at the Pilsner Kreishaupt-Schule (Bohemia).

Very rare: no copy found in Worldcat. KVK records a single copy (Austrian National Library) of a variant issue (also undated) in 8vo format (paginated pp. 33, not 15 as in our oblong 4to, with the plates folded and uncoloured).



49.

GUIDE COMIQUE de l'Étranger à Londres. *Album de croquis amusants contenant tous les renseignements utiles sur Londres et ses environs.*

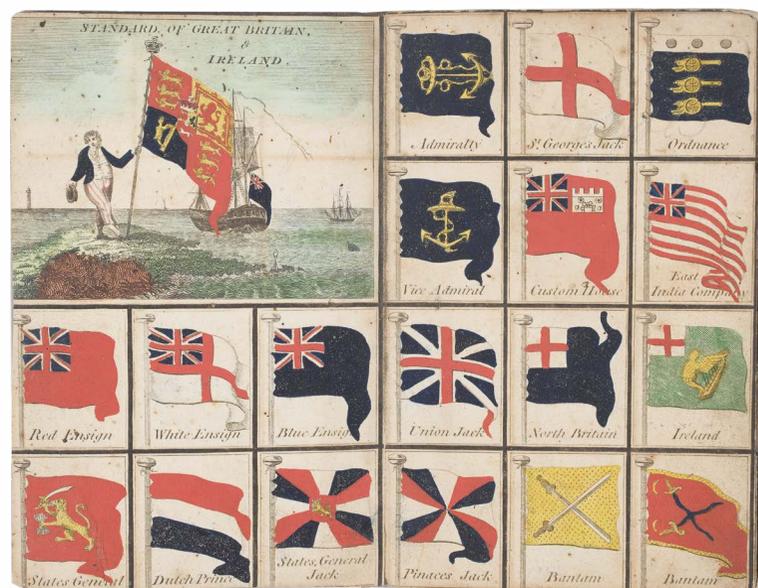
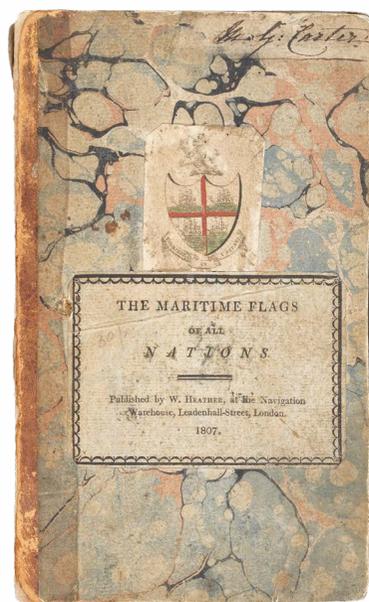
Paris: Imprimerie Jouaust père et fils, 1862.

£600

4to (258 x 208 mm), pp. [2], 4, plus 14 transfer lithograph plates. Quite foxed (heavier in a few margins). Original green paper printed wrappers. Slightly dusty, with corners just turned, spine mostly split, but contents holding. A very good survival of a rare and fragile item.

SOLE EDITION of this comic guide to London and the English, issued to coincide with the Great Exhibition. The four letterpress pages give some limited information for visitors: English money, the major sites (headed of course with the Crystal Palace), several hotels, inns and restaurants, carriage and boat fares, a few useful phrases and some baffling tips on British manners — but this is really a vehicle for the 14 comic plates. They depict 46 numbered scenes or characters including: a coachman and a sweep, *The Times* newspaper, two pugilists, judges, beggars, hawkers, a Scotsman, huge barrels of drink (labelled 'Monster Cask') and a ratcatcher. The cover attributes the lithographs to 'Mr Cric' and the text to 'Mr Crac' and gives Paris and London booksellers' addresses, with a price of '1 Shilling.'

Worldcat lists the Vanderbilt University copy only; no British copies located in Library Hub; the CCFr lists a single copy in France (Bar le Duc).



50.

**HEATHER, William [publisher].** *The Maritime Flags of all Nations* [cover title].

London: W. Heather, at the Navigation Warehouse, Leadenhall-Street, 1807.

£2250

8vo (188 x 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. 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 flags include all the known naval ensigns, including those of privateers and pirates. 125 naval ensigns begin with the principal British flags and continue with those of all the major European countries and their principal ports, then China, Persia, the United States and the major trading companies, such as the Dutch and British East India Companies. There are two pirate flags, entitled 'Rovers', and 'Algerine Rover' [Barbary Pirates]: the 'Rover', coloured red, is marked with a winged hourglass, a raised arm holding a cutlass and a skull and cross bones; the 'Algerine Rover' is also coloured red but marked with a skull.

The 1800 chart bore 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 the Trinity House arms are added as a cover label.

Rare, especially in book form. Worldcat lists the National Maritime Museum and UCLA copies only.

51.

**[HUBY, Vincent].** *L'estat d'un homme vivement penetré du regret de ses pechés et de douleur d'avoir offence Dieu.*

Paris: P[ierre] Gallays,

[n.d., c. 1682-1685].

£4500\*

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

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

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

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

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

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



(51.)



52.

(INDIA). FOLEY, Henry. *Scenes in India and other Views*.

[India and elsewhere, c. 1825-1833, with a few later additions to 1853].

£5000

*Large 4to (285 x 220 mm), 62 leaves completed (with a number of blanks at the end) including a decorative title and 51 drawings, most full-page and in indian ink heightened with gum arabic and a few in pencil, many with signed and dated captions plus 12 pages of manuscript text. Wove paper. Contemporary red calf or goatskin, likely of Indian manufacture, decoratively gilt with borders and the upper cover and panelled spine labelled 'Drawings', edges gilt. Extremities slightly rubbed, minimal wear to corners. A handsome volume.*

AN EXCEPTIONALLY ACCOMPLISHED ALBUM OF HIGHLY DETAILED DRAWINGS, COMPILED BY AN EAST INDIA COMPANY INFANTRY OFFICER FOR HIS DAUGHTER LIZZIE A. FOLEY (named on the title-page) which includes 34 scenes and views in India (many of the region around Mumbai) — almost all in ink and most of large size. These include: 'Scene near Goura Bunder, Isle of Salsette' (1825); 'Part of the City of Kutch Bhooj, taken from the Tombs' (1826); 'Maharatta Chief' [on an elephant]; 'Shooting Tiger'; 'Elephants crossing a Nullah'; 'Banian Tree, Bombay'; 'Temple of Maho Deo, Bombay'; 'Entrance to the Great Cave of Kirlee on the Road to Poonah'; 'Entrance to the Cave in the Island of Salsette near Bombay'; and 'The Three Radums'.

The remaining 17 drawings include one of St. James Town, St. Helena and a series of views of Switzerland (including Chillon). A few of the signatures include the statement '6th Reg[imen]t' and indeed, Henry Foley served them as an officer in India in the 1820s and 1830s purchasing a Captaincy in 20th March 1829. The manuscript texts include fair copies of poems (two by 'Lizzie', perhaps sent to him), a long poem 'My Three Sons' and 'Epitaph on my dear Infant who died at Herne Bay. Aug. 23 1834'. Foley was back in England by 1853, where he inscribed the album to 'Lizzie Augusta Constance as a Remembrance from her affectionate Father. Tetworth House, Sunninghill April 1853.



53-

JACQUAND, C.-A. *Sténarithmétique, ou Prompt calcul d'intérêts, par tables, pour les taux les plus usités, ou l'on trouve tous les capitaux avec leurs intérêts correspondans, pour tout nombre d'années, de mois et de jours; avec une table d'un genre nouveau et facile, qui donne au premier coup-d'oeil le temps qu'a couru un intérêt d'une époque quelconque à un autre; et une instruction sur la manière de se servir de ces tables.*

Tournon: P.-R. Guilet, 3 Mars- 16 Mai 1830.

£1800

Folio (340 x 210 mm), pp. 14, [1] (blank), including 10 pages of letterpress tables. Original orange paper covered boards with printed label, card 'indicateur' (65 x 95 mm) with four copper wire inserts (pink paper slightly chipped) in paper pocket inside front cover. Covers rubbed with some ink blots, spine partly perished, but secure. A very attractive copy, as issued.

FIRST AND ONLY EDITION OF A RARE SET OF COMMERCIAL TABLES for calculating interest, complete with its original card 'indicateur' to be laid over the tables, giving solutions. Based on a rate of 5 percent, the tables provide interest calculations for periods from one day to five years. Jacquand is styled 'Commis-Greffier du tribunal de 1re instance de Tournon (Ardèche) et ancien professeur de Mathématiques'. The town of Tournon, on the banks of the Rhône south of Lyon, was an important trading place — particularly for wine — and through its Jesuit college also had a longstanding educational history.

This is a very rare French provincial imprint. The verso of the title page leaves a space for the author's signature as a guard against counterfeits (never filled in) and spaces for adding booksellers' or stationers' names, again not completed.

Worldcat lists a single copy (Bibliothèque nationale).



54-

[JEAN, prêtre]. *Florilège* [spine title].

[France, c. 1890s].

£450

8vo (206 x 118 mm), pp. [36] lithographed text, partly on tinted paper, plus 36 tall, narrow lithographs (each c. 62 mm wide) pasted to versos of each page, most hand coloured. Contemporary quarter morocco, spine with 4 raised bands and gilt bee tools, glazed green endpapers. Inscription to verso of final leaf: 'Pour Maman, avec toute ma tendresse! Très bon anniversaire et mes plus gros bisous le 24.02.93 David'.

A CURIOUS FLORILEGIUM, with extensive lithographed devotional text, presumably after the handwriting of the author ('Jean, prêtre') and a series of handcoloured lithographs. The latter include 31 of flowers (marigold, violet, primula, iris, cornflower, honeysuckle etc) which are paired with a description and devotional meditation on the opposite page. The others depict a hermit, a *memento mori*, a decorative contents list and (at the end) women in a religious procession with a banner. At least one them is signed 'Jean'. The prefatory text is from Chateaubriand's *Le Martyrs*: 'En achevant ces mots, Zacharie s'arrêta, me montra le ciel où nous devions nous retrouver un jour, et, sans me laisser le temps de me jeter à ses pieds, il me quitta après m'avoir donné sa dernière leçon. C'est ainsi que Jésus-Christ dont il imite l'exemple, se plaisait à instruire ses disciples, en se promenant au bord du lac de Génésareth, et faisoit parler l'herbe des champs et le lis de la vallée'.

Although marked 'Déposé' on the first leaf, we have been unable to find any other copies or record of its publication. It was presumably printed in very small numbers.



55.

(JIGSAW). *Alphabet des Métiers*.

Paris: Becquet for Huet [and sold by] Clochez et Sevette, [c. 1860s].

£2500\*

A set of three large jigsaw puzzles (each 275 x 355 mm), hand-coloured lithographs mounted on original paper covered light wooden board. Evenly browned and with occasional soiling, one or two very slight blemishes to paper at edges of cut pieces (one with very slight loss to blank margin). Original box with a further hand-coloured lithograph to the upper cover, decorative gilt paper borders, green glazed paper sides. Complete, and an excellent survival.

A RARE FRENCH JIGSAW SET IN THREE PARTS — a wonderful and complete alphabet illustrated with trades and crafts (male and female) including an armourer, laundrywoman, gilder, *épiciier*, florist, glovemaking, herbalist, printer, gardener, 'kiosque' vendor, milkwoman, blacksmith, fancy goods seller ('nouveauautés'), goldsmith, pavier, ironmonger, restaurateur, sculptor, dyer, factoryworker, tailor, wood engraver ('xylographes') — a good solution for the letter 'X' and zincworker.



56.

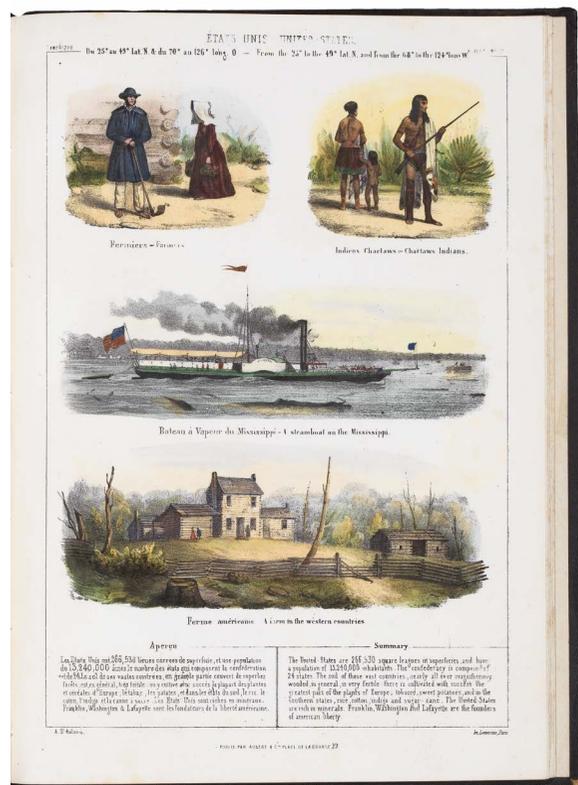
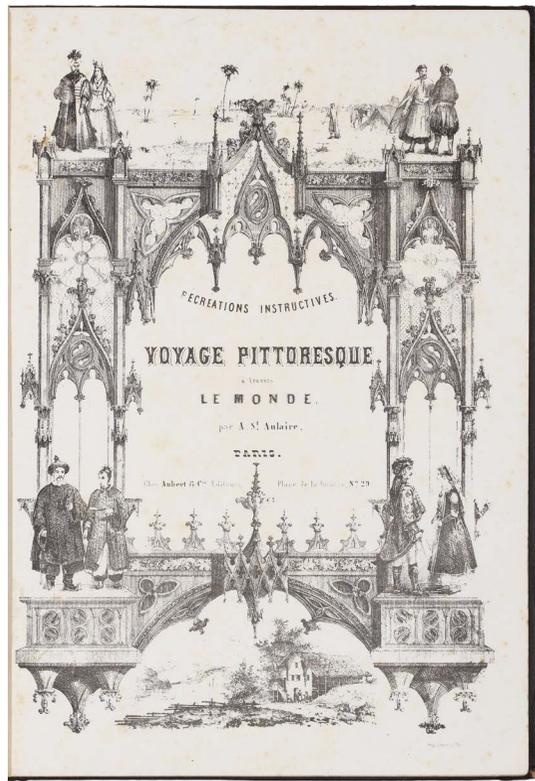
(JUVENILE). RIGAUD, Amable [publisher]. *Librairie pour la Jeunesse. En vente ici. Superbes livres d'Étrennes illustrés.*

Paris: Amable Rigaud, [c. 1860].

£800\*

Single sheet lithograph (390 x 310 mm), divided into 15 compartments. Light browning, creasing where formerly folded, but an excellent example.

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 dates 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 ses merveilles* and *Histoire des animaux célèbres*. Born in 1810 Ribelle had also founded a juvenile magazine *Journal des enfants*.



57.  
 (JUVENILE). St. AULAIRE, [Achille]. *Voyage pittoresque à travers le monde*.  
 Paris: [Lemercier for] Aubert & c[ompagn]ie, c. 1845.

£1500

*Small folio (320 x 210 mm), lithograph title and 24 plates, the latter all hand coloured. Tissue guards. Occasional light spotting, mainly to plate versos. 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.

This is 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.



58.  
 KOCK, Charles Paul de. *Le Tourlourou*.  
 Paris, 1837.

£1800

*Autograph manuscript on paper, small folio, pp. [2], 57, [3], 59, [5], 60, [4], 59, [1], in a quick, cursive but generally legible hand with frequent deletions and corrections. Contemporary cloth backed marbled boards, uncut, spine lettered in gilt, contemporary inkstamp. Rather worn, with portion of paper cover lacking on lower board, but the interior generally clean and fresh.*

A COMPLETE AUTOGRAPH MANUSCRIPT of one of de Kock's acutely observed novels of gritty Parisian life. In *Le Tourlourou* (1837) Marie, a young barmaid, is the object of a strange case of mistaken identity when a letter arrives from a countess seeking 'l'objet de mes plus chères affections'. Marie assumes the letter refers to her and is thrilled with the possibility of a secret admirer, but when she finds out the Countess is merely asking after an item of lost property, she is distraught and throws herself into the Canal Saint-Martin. She is saved by a young man who has previously tried to gain her affections, and the two are married.

The *Oxford Companion to French Literature* describes de Kock (1794-1871) as 'the prolific and immensely popular author of rollicking, risky, or more often frankly coarse, frequently sentimental and fundamentally good-natured novels.' Certainly prolific, de Kock published over 100 novels, which attained celebrity in translation, especially in American and British editions (of which it has been wryly noted that the prose was much improved by translation). This manuscript certainly gives the impression of rollicking speed in composition — this is not a fair copy, and while there are many deletions and emendations, these seem not to have detained the author for long.



59.  
*Le joli petit Jeu de la Maison que Pierre a bâtie.*  
 [France, 1820].

£1600

*Illustrated manuscript, 8vo (200 x 130 mm), pp. [20] with 10 pen-and-ink caricatures, including the title, each with manuscript text beneath. Formerly stitched (now loose) in plain wrapper.*

A MANUSCRIPT VERSION OF A ROYALIST POLITICAL ALLEGORY. In the tradition of 'The House that Jack built' the 10 brilliant anonymous caricatures depict the restored monarchy of Louis XVIII following the Revolution and the Napoleonic era. The title image shows the 'house' of the constitutional monarchy, with all its component parts: aristocracy, legitimacy and property, built on the foundation of the Christian religion and

protected by the roof of royalty, the constitutional charter and the chambers of peers and deputies. The subsequent caricatures depict all the forces which had conspired to mutate or destroy it, notably the residual Revolutionary spirit and liberalism, but culminate with a triumphal cock-crow: 'Vive le Roi!'

This had appeared in print in 1820 (Paris, Pillet *ainé*) and the printed pamphlet had an additional explanatory text and rather cruder woodcut versions. It is interesting to speculate as to whether our drawings represent originals from which the woodcuts were prepared, or neatly finished copies. The paper is a fine wove stock with Royalist watermarks.



60.  
*LES VAMPIRES. Jurons !!! pas de diminutions.....*

Paris: H. Platel. Cheyère, [n.d. 1826].

£1800\*

*Single sheet lithograph (330 x 240 mm), with contemporary hand colouring.*

Two blood-sucking landlords expelling a bewildered tenant. In the hand of one of the 'vampires' a note reads 'eviction' [*congé*], 'end of lease' [*fin de bail*] and 'increase' [*augmentation*] and all the notes scattered on the ground make reference to the real estate business. The caption reads 'We promise, no reduction'. Paris (like London) was in the throes of a vampire craze in the 1820s, following the publication of Polidori's *The Vampyre* in 1819. Charles Nodier's melodrama *Le Vampyre* was performed in Paris in June 1820, and spawned a host of spinoffs in popular culture and the press.



61.

[LÉVY, Albert].

*Les Merveilles et les originalités architecturales à l'Exposition 1900.*

[Paris, 1901].

£4000\*

*100 original cyanotype photographs on paper, each c. 288 x 237 mm on sheets 297 x 245 mm, most numbered in the negative, a few with margins just showing the extremities of an adjacent print. Complete with 4-page letterpress list of contents. Loose, as issued, without the original publisher's portfolio. A superb set.*

A RARE AND SPECTACULAR SET OF 100 ORIGINAL CYANOTYPES OF THE BUILDINGS AND PAVILIONS OF THE 1900 PARIS EXPOSITION UNIVERSELLE. The large format prints include the Porte monumentale and a series of views of the monumental Grand and Petit Palais together with the national pavilions and those devoted to the arts, industry and commerce. Besides the two Palais, the majority of the buildings were temporary — built on iron frames covered with plaster and artificial stone — and most were demolished immediately after Exposition closed. Lévy's large format prints for the *Merveilles* is a beautiful and valuable record of their architectural variety. Albert Lévy (1847-1931) was both a pioneering and prolific architectural photographer, unusual for his time in working on both sides of the Atlantic, with studios in Paris and New York. Characteristically, his collections were issued as cyanotypes printed directly from the original glass negatives. His collections included numerous sequences of French, British and American buildings of the Gilded Age, but many, including the *Merveilles et les originalités architecturales à l'Exposition* are now very rare indeed.

62.

[LÉVY, Albert, publisher]. BEDFORD LEMERE & CO. [*Intérieurs Anglais*, a catalogue of 86 cyanotypes of British house interiors, 1880s-1890s].

£7500\*

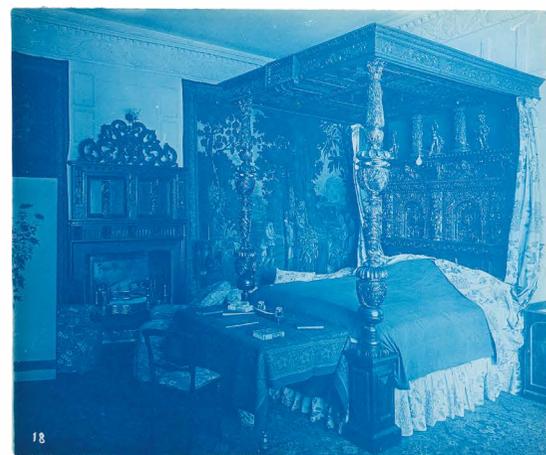
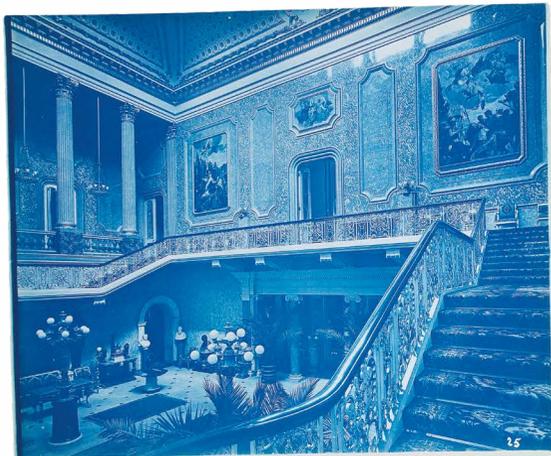
*86 cyanotypes (each approximately c. 240 x 295 mm or the reverse, on paper 247 x 302 mm), titled and numbered in the negative, 3 signed 'B.L. & Co', some others with company catalogue number. Loose, without the cloth backed portfolios in which some sets were issued.*

A SUPERB COMPLETE SET OF LÉVY'S CYANOTYPES DEPICTING ENGLISH DOMESTIC INTERIORS OF THE 1880S AND 90S PRINTED DIRECTLY FROM HENRY BEDFORD LEMERE'S NEGATIVES. The photographs primarily document the interiors of houses in England, Scotland, and Wales (as well as a small number of public buildings) and include excellent depictions of paintings and furniture. They include entrance halls, reception rooms, stairwells and fireplaces, with key details such as paintings, furniture, panelling and tiling clearly recorded, all allowing identification.



These are rare, though two sets survive in American libraries: at Yale Center for British Art and at the Getty — the latter incomplete but with a partial list of subjects, allowing identification of some 50 of the 87 prints — Parham Park (Sussex), Astley Hall and Standish Hall (Lancashire), Swan House (Chelsea, London), Monkams (Woodford, Essex), Curling Hall (Ayrshire) and The Cottage (Walton Heath, Surrey). Of special interest are the three plates (numbers 1-3) of Dawpool (Thurstaston, Cheshire), home of Thomas Henry Ismay, chairman of the White Star Line, which clearly show Rossetti's painting *The Loving Cup* purchased by Ismay in 1892. Another is of 49 Prince's Gate, London, home of Frederick Richard Leyland showing another Rossetti, *La Pia* together with Burne-Jones's *Wine of Circe*. 49 Prince's Gate was one of the most celebrated aesthetic interiors of the period with a magnificent staircase (transferred from Northumberland House) and many other works of art including French furniture, Flemish tapestries, oriental Porcelain and Italian bronzes. Leyland's collection was sold in 1892, making this image an especially valuable record.

'[Bedford Lemere & Co.] was very astute in selling large numbers of its images to architects and craftsmen who wanted to appraise themselves of what their colleagues were doing or build up a body of visual examples for use in their own work' [Culture 24, 7 May 2010]. They also clearly licensed some of their images to publisher's abroad, in this case to Albert Lévy whose celebrated cyanotypes were widely distributed in France and the United States but are now rare in complete sets.



63.

(LOUVRE or MUSÉE NAPOLEON). *Statues, bustes, bas-reliefs, bronzes, et autres antiquités, peintures, dessins, et objets curieux conquis par la Grande Armée, dans les années 1806 et 1807; dont l'exposition a eu lieu le 14 octobre 1807, premier anniversaire de la bataille d'Jéna.*

Paris: Dubray, imprimeur du Musée Napoléon, 1807.

£400

12mo (153 x 90 mm), pp, [2], ii, 109, [1]. Some light browning and spotting, loss from careless opening to blank margins of pp. 51-2 and 85-8, not affecting any text. Early quarter sheep, spine tooled in gilt and black, green vellum tips. Rubbed. A very good copy.

FIRST EDITION of this *livret*, the catalogue to the 1807 exhibition in the Louvre galleries recently renamed the Musée Napoleon celebrating the battle of Jena and exhibiting over 700 looted artworks from the emperor's recent victories in Germany and Poland. Mainly trophies from Berlin, Potsdam, Kassel, Braunschweig, Danzig and Schwerin the exhibits included superb classical statuary, European paintings, drawings and curiosities. The statues famously included the bronze figure of an athlete now known as the *Adorans* personally selected by Dominique-Vivant Denon in Berlin, while among the paintings was the Danzig *Last Judgement* now attributed to Hans Memling, but then listed as the work of Jan van Eyck. Other pictures included works by Canaletto, Caracci, Cranach, Durer, Holbein, Poussin, Rembrandt and Rubens. A single book represented the 240 manuscripts and 80 printed books deposited at the Louvre by the emperor, namely a Scandinavian manuscript of the *Edda sagas*.

Marquet de Vasselot, *Répertoire des catalogues du Musée du Louvre* (1793-1926), (1927), 128.



64.

(MINIATURE BOOKS).  
*Bibliothèque en miniature [spine title].*

Paris: [Didot frères] chez Marcilly, [c. 1835].

£1000

6 vols (70 x 46 mm), each pp. 24 with one engraved plate. Printed pink wrappers (one very lightly faded). Original olive green calf backed slipcase, decoratively gilt, with original ribbon. A lovely set.

A DELIGHTFUL MINIATURE LIBRARY in its original publisher's box, comprising: 1. Berquine, *Variétés*; 2. Démoustier, *Mythologie*; 3. Florian, *Mélanges*; 4. La Fontaine, *Fables*; 5. Millevoeye; 6. Voltaire, *Poésie*. The set was issued in various forms, sometime with wrappers of green and pink and sometimes in a variant box.

Bondy, p. 75; Gumuchian, 4062; Welsh, *Miniature books*, 1250.



65.

(MINIATURE BOOKS). *LES ENFANTS DES QUATRE SAISONS*. *Scènes variées, instructives et amusantes, ornées de jolies gravures. Le Printemps; [L'Été; L'Automne; L'Hiver].*

Paris: D. Eymery, [n.d., 1844].

£2500

4 vols, 64mo (66 x 44 mm), pp. 75, [1]; 73, [1]; 70; 64, complete with half-titles, plus 12 lithographed plates (which include 4 hand-coloured frontispieces). Some foxing to endpapers, and (more lightly) to preliminaries. Publisher's printed and embossed glazed paper covered boards, gilt with gilt edges, with hand-coloured engraved pictorial onlays to upper covers. Slightly rubbed. Original publisher's octagonal box, with 4 hand-coloured glazed lithographed scenes and a central roundel, embossed gilt paper sides, varnished, blue paper base. Rubbed and slightly soiled with some minor repairs to gilt paper, remnants of one silk pull to internal compartments. A rather remarkable survival.

FIRST EDITION of this rare miniature set, complete with the even rarer octagonal box. Each volume contains an interesting publisher's notice of the various formats in which these books were available: the four volumes in a simple *étui* (probably a slipcase) at 8 francs; with additional gilt edges at 10 francs; and in an octagonal box like ours at 15 and 17 francs (with or without gilt edges).

Worldcat: Bibliothèque nationale and Lilly Library, Indiana only (neither record describing a box).

66.

(MINIATURE BOOKS). *PETITS CONTES D'UNE POUPÉE*.

Paris: Firmin Didot Frères, [n.d. 1847].

£2000

4 vols, 32mo (82 x 56 mm), pp. 32; 32; 32; 31, [1], complete with half-titles, plus 6 tinted wood engraved plates on stiff paper. Original embossed glazed paper covered boards in pink, blue, yellow and green with engraved pictorial oval onlays to upper covers. Original paper covered box, embossed green glazed paper lid with title and hand coloured engraved only, gilt embossed paper sides, marbled base, pink lining. Boards very slightly rubbed and soiled, box rubbed and slightly soiled, corner joints of one side of the lid cracked, wanting internal silk ribbon, but a very well preserved set.

FIRST EDITION, EXCEEDINGLY RARE, of this doll-sized set of children's stories in their original publisher's box. Each little volume contains two tales: I. Histoire de Mimi 1 & 2; II. Les gros Yeux de Grand'Maman & La Gelée de groseilles; III. La Petite curieuse & L'Épingle d'or and IV: Minette & Les Boucles d'oreilles. Though the Bibliothèque nationale has a copy of the complete boxed set, we can locate no other sets in Worldcat, save a single volume (IV) in the Wightman collection at the Morgan Library, New York and another (III) at the Connecticut Historical Society.



67.

(MINIATURE BOOK). *Souvenir de l'Exposition Coloniale*.

Paris, 1931.

£250

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

A MINIATURE PHOTOGRAPHIC SOUVENIR of the pavilions of the 1931 Paris Exposition Coloniale.



68.

**MORGHEN, Filippo.** *Raccolta delle cose più notabili vedute da Giovanni Wilkins erudito Vescovo Inglese nel suo famoso viaggio della Terra alla Luna.*

Naples. 1767.

£48,000

*Oblong folio (plate size 280 x 390 mm, sheet size 380 x 523), frontispiece and 9 etched plates mounted loose in portfolio.*

THIS RARE AND SPECTACULAR COLLECTION OF ETCHINGS BY THE FLORENTINE ARTIST FILIPPO MORGHEN IS ONE OF THE STRANGEST FRUITS OF ITALIAN ROCOCO PRINTMAKING. The suite depicts a voyage to the moon by two inquisitive travellers by means of a fantastical flying machine and fuses science fiction and fantasy with a distinctly colonial outlook. The lunar voyage is made in a machine of an unknown means of propulsion, which takes the travellers to a world whose inhabitants appear distinctly native American, dwelling in gourd-shaped homes surrounded by hybrid flora and fauna. It pays homage to several earlier fictional accounts of voyages to the moon, notably Francis Godwin's *Man in the Moone* of 1638 (in which the hero is carried to moon drawn by a flock of geese) and Francesco Lana's *Prodromo* of 1670 (in which a humble wooden car or boat is elevated to the moon by means of four metal globes from which

the air has been exhausted) but is ultimately more concerned with the magical, whimsical and artistic potential of such a journey than in scientific explanations.

The suite very quickly went through at least three editions. For the first edition (printed c.1766), Morghen cast the renowned early eighteenth-century astronomer and mathematician Philippe de la Hire as one of the astronauts, not knowing that de la Hire was violently opposed to the idea that the moon could support life. In the second printing of c.1767 (ours) the wording on the frontispiece was changed to '...vedute da Giovanni Wilkins' — the more appropriate Bishop John Wilkins, one of the founders of the Royal Society and author of *The Discovery of a World in the Moone* (1638). The work is dedicated to another Englishman, Sir William Hamilton, who was plenipotentiary in Naples from 1764 to 1800. Celebrated as a precursor to more modern artistic and literary treatments of lunar travel, part of the set was included in the 1936 Museum of Modern Art exhibition, *Fantastic Art, Dada, Surrealism* and it was reprinted as a facsimile in 1990 with an introduction by Brian Aldiss.





69.

MOTZ, Johann Michael, *heirs of*; and Albrecht SCHMIDT. [A bound collection of 54 plates].  
Augsburg [n.d. but soon after 1750].

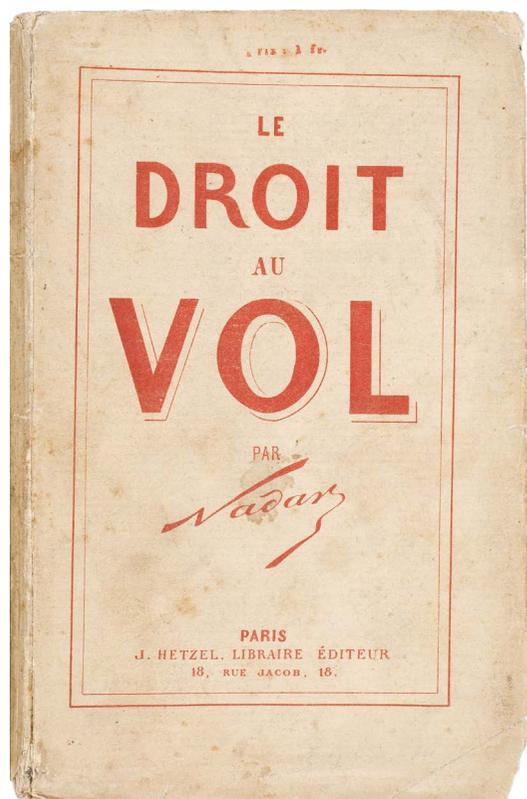
£6500

Oblong 4to (166 x 207 mm), 54 hand-coloured engraved plates with captions, some heightened with gum arabic and gold. Significant thumbing with occasional stains, though generally clean, some marginal tears, usually closed and without loss, 3 plates with long vertical tears, 2 of which have basic early repairs to the verso, one using earlier printer's waste, and 2 with early reinforcements at the gutter. Some pencil scribbles. Somewhat later blue paper covered boards, worn, wanting front free endpaper, rear endpapers with childish pencil scribbles/drawings (one a very nice drawing of a young boy) including the dates 1810 and 1816. A well-used but interesting print collection.

AN INTERESTING COLLECTION OF 54 RARE HAND COLOURED PLATES BY AUGSBURG PUBLISHERS JOHANN MICHAEL MOTZ AND ABRECHT SCHMIDT, very much in the style of the recreational and educational prints of the slightly earlier Augsburg engraver-publisher Martin Engelbrecht. Like Engelbrecht's these prints were intended for popular consumption and were often cut up for albums or other decoupage projects. All are very rare, notably the fine 4-plate suite of the continents here and a part of the biblical sequence by Schmidt. The album was evidently put together c. 1800 from two or more constituent parts, perhaps already quite well used to judge by the variation in condition across the collection and by the various patterns of previous stab holes. An early owner/user has added some amusing pencil drawings to the rear endpapers.

Comprising:

1. 'Les Amans Surpris' (after Boucher, c. 1750), Motz.
2. 'Les Plaisirs au jardin' & 'La Musique', 2 plates, Motz.
3. 'Europa', 'Asia', 'Africa', 'America', 4 plates, lower lines of verses and imprint cropped, [Motz after I. Waxmuth].
4. 'Der Frühling', 'Der Sommer', 'Der Herbst', 'Der Winter', 4 plates, Motz.
5. 'Das Feuer', 'Das Wasser', 'Die Luft', 'Die Erde', 4 plates, Motz.
6. 'Der Morgen', 'Der Mittag', 'Der Abend', 'Die Nacht', 4 plates, Motz after Stockhman[n].
7. [Hunting], 2 untitled prints, Motz after Stockhman[n].
8. [Old Testament. Genesis] 14 plates, numbered 5-12, 37, 40, 45-48 each with gold borders, Albrecht Schmidt. [of 56?]
9. [Old Testament, Genesis, the story of Joseph]. 13 plates, numbered 1-5, 7-14. Motz.
10. [The Prodigal Son]. 6 plates, numbered 1-2, 5-8, Motz after C. Vogt (stubs of plates 3 & 4, which have evidently been cut out).



*Au Docteur Desterne  
affection cordiale  
Nadar*

70.

NADAR. [Gaspard-Félix Tournachon]. *Le Droit au vol...*

Paris: [Ch. Lahure for] J. Hetzel, [c. 1865].

£1200

8vo (190 x 125 mm), pp. [4], iii, [1], 115, [1]. Some foxing. Original printed wrappers. Slightly soiled and rubbed, with slight crack to hinges. Author's autograph inscription to half-title: 'au Docteur Desterne / affection cordiale / Nadar'.

FIRST EDITION, FIRST ISSUE, PRESENTATION COPY. *Le Droit au vol* is Nadar's important polemic advocating the development of heavier-than-air flight. Two years before, Nadar had commissioned and experimented with the balloon *Géant*, whose maiden flight had carried Jules Verne (among others) but whose alarming crash landing on a subsequent flight inspired Nadar to look towards aircraft other than balloons. He founded the *Société d'encouragement de la navigation aérienne au moyen du plus lourd que l'air*.



71.

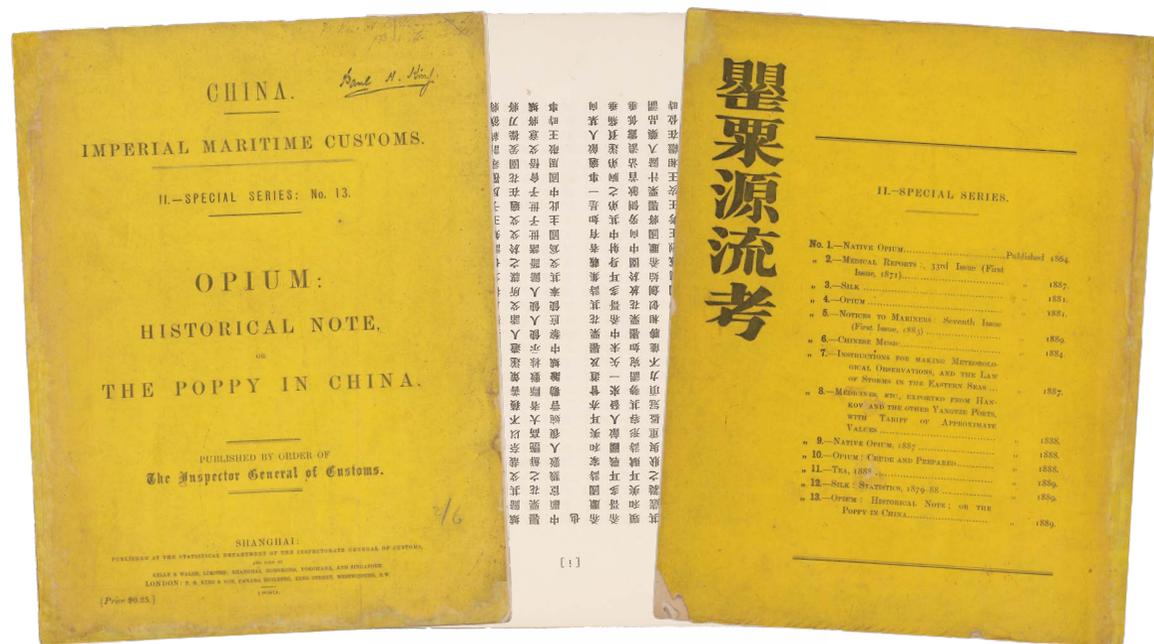
(NAPOLEON III.) *Portrait autobiographique de S.M. Invasion III.*

[Paris], sold by Dessendier, [1871].

£850\*

Lithograph (sheet size 395 x 314 mm). Browned. Modern mount.

A SATIRICAL ANTHROPOMORPHIC LITHOGRAPH, issued in the aftermath of the Paris siege, unfavourably comparing Napoleon III with his uncle Napoleon, who had been the subject of a similar satire at the beginning of the century. The original Napoleon print had depicted the victims of his successful ambitions in Europe and the territories he had conquered — in contrast, this one shows his nephew, dubbed 'Invasion III', formed from the corpses of those who died for his failed ambitions. He wears a cloak made from a map of his principal defeats (Strasbourg, Sedan, Boulogne, Mexico) and a sash bearing the names Cayenne, Lambessa and La Rocamarie (the first two being French penal colonies, the last being the site of a miner's revolt immortalised in Zola's *Germinal*). His hat is the Napoleonic eagle with a beak full of lard.



72.

(OPIUM). [EDKINS, Dr Joseph]. *Opium: historical Note, or, The poppy in China published by order of the Inspector General of Customs. (China. Imperial Maritime Customs. II, Special series: no. 13).*

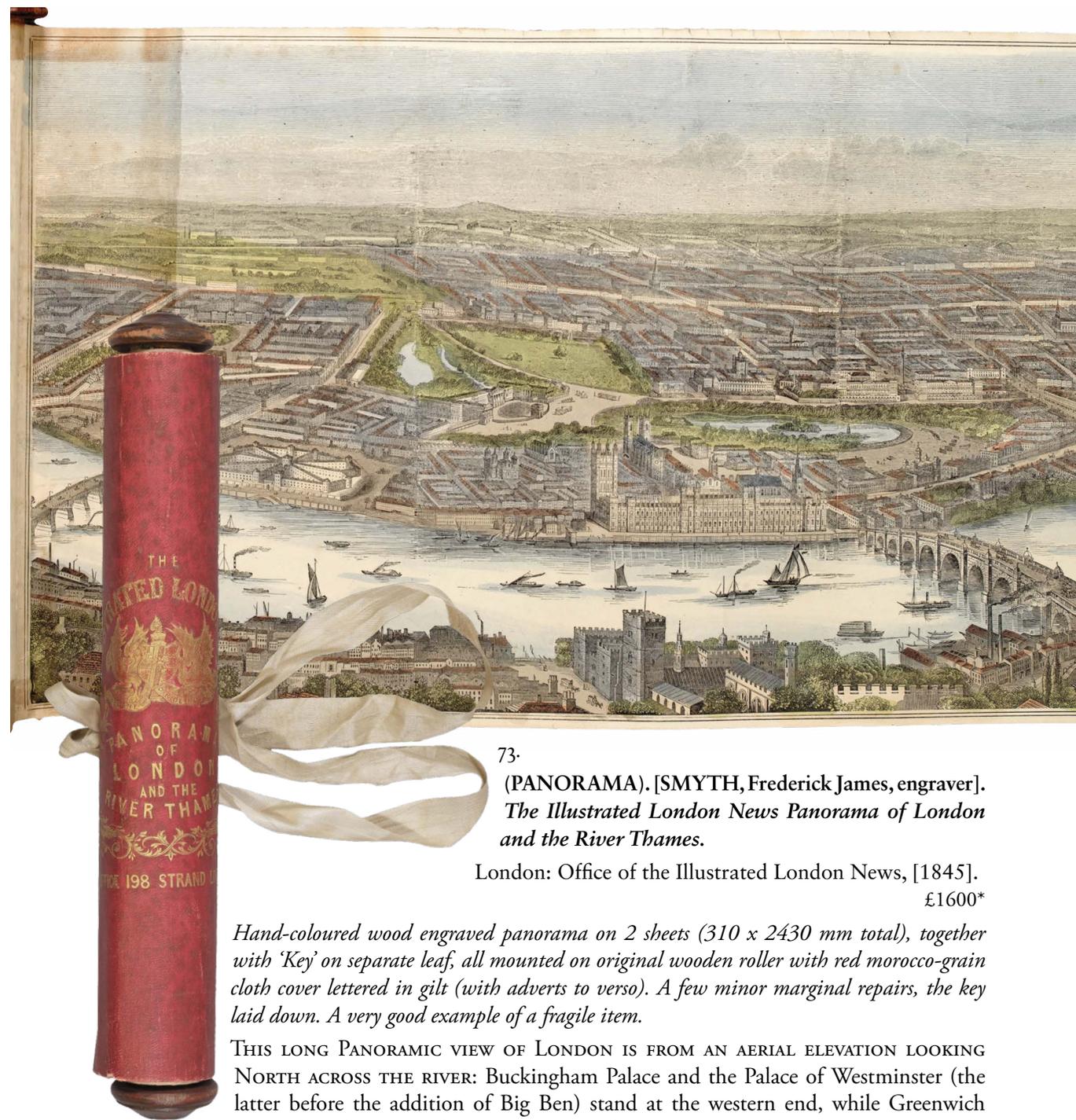
Shanghai: Statistical Department of the Inspectorate General of Customs and sold by Key & Walsh Limited in Shanghai, Hong Kong, Yokohama and Singapore and by P. S. King & Son in London, 1889.

£3750

4to (274 x 215 mm), pp. [4], 50, plus xxvii, [1] of Chinese text, with title on lower cover. One wood engraved illustration of a water pipe. Original printed yellow wrappers. Spine and edges expertly repaired. Inscription to head of upper cover: 'To Rev. A. Williamson LLD from the author' with an additional ownership stamp 'Paul H. King'.

FIRST EDITION OF THIS IMPORTANT REPORT ON THE HISTORY OF OPIUM USE AND TRADE IN CHINA, PRINTED IN CHINA BUT CONSIDERED THE FIRST ENGLISH-LANGUAGE BOOK ON OPIUM. Its author was a British missionary long established in the Far East as a translator for the Inspectorate General of Customs at Shanghai. It provides not only botanical and medicinal accounts drawn from earlier Chinese sources, but traces the introduction of opium by Arab and then European traders which had led to the nineteenth-century opium wars.

The copy is inscribed to Alexander Williamson, Scottish protestant missionary to China with the London Missionary Society. He worked as a translator and founded the Society for the Diffusion of Christian and General Knowledge among the Chinese. He had travelled for many years in China distributing bibles and published *Journeys in North China, Manchuria, and Eastern Mongolia; with some account of Corea in 1870*. He died at Yantai in 1890.



73.

(PANORAMA). [SMYTH, Frederick James, engraver]. *The Illustrated London News Panorama of London and the River Thames.*

London: Office of the Illustrated London News, [1845].

£1600\*

Hand-coloured wood engraved panorama on 2 sheets (310 x 2430 mm total), together with 'Key' on separate leaf, all mounted on original wooden roller with red morocco-grain cloth cover lettered in gilt (with adverts to verso). A few minor marginal repairs, the key laid down. A very good example of a fragile item.

THIS LONG PANORAMIC VIEW OF LONDON IS FROM AN AERIAL ELEVATION LOOKING NORTH ACROSS THE RIVER: Buckingham Palace and the Palace of Westminster (the latter before the addition of Big Ben) stand at the western end, while Greenwich Hospital marks its easterly extent. Between those two points, the river curves eastwards,

teeming with contemporary ships and rivercraft and the streets of the northern riverbank are presented in admirable detail, together with all the major landmarks of the city, as denoted by the key. Included are: Nelson's Column (erected three years before), the short-lived Hungerford Suspension Bridge (1845-1862) and the Marble Arch still forming the gateway to Buckingham Palace (it was re-erected in Hyde Park in 1851).

It was given away with the *Illustrated London News* on January 11th 1845. Apparently printed from 12 adjacent woodblocks, examples were also issued folded in oblong quarto form, or mounted on linen, and not all were coloured. For a rolled example not laid to linen, this one is in a good state of repair.



(74-)

74-

(PANORAMA). *A Morning Ride mid Country Scenes.*

London: [G. Barclay for] George Rourledge & Co, 1852.

£4000

*Folding panorama with separate letterpress text, oblong 4to (140 x 222 mm), 8 fully hand coloured lithograph sheets, joined with linen strips on verso, pp. 14, plus final advert leaf pasted as an endpaper. Some expert repair to sheet joins and title margin, occasional very minor rubbing to sheet edges at folds. Original tan morocco stamped in gilt and blind, contemporary bookseller's ticket (Izzard, Upper Brook Street). An excellent copy.*

SOLE EDITION, VERY RARE, AND A REMARKABLE SURVIVAL, OF THIS PIONEERING AND ORIGINAL CHILDREN'S PANORAMA. The eight joined plates present a single sequential narrative — cleverly seen from different vantage points — of a morning ride across several miles of rolling English countryside some thirty miles from London (as the milestone in the first image indicates). The two young riders (Edward and Walter) leave their large country house, pass through lanes with green fields on either side, an imaginary village with church, inn and shops, passing windmills, a watermill, bridges and (in the last 2 images) the newly-built railway with steam-trains. A good-natured and simple story, the panorama and accompanying text presents a telling microcosm of genteel English Victorian society, the participants all acting in their proper place in an ordered society. The gamekeeper's daughter opens a gate for the boys, a family acquaintance of rank rides by in her carriage, a wagonner supplying the village shops is given a tip for ale, the father rides to hounds, while a 'loutish' farm boy mentioned in the text is silently omitted in the panorama. The text, printed in regular letterpress was evidently intended to be read by an adult to a child.

The use and presentation of the panorama for narrative is striking, quite unlike most contemporary British panoramas or children's books of this date or earlier. The title page indicates that it was to form part of a series: 'Stories told in Pictures' of which the advert leaf mentions two further titles 'nearly ready': *A Noon-Day Ramble* and *An Evening Walk*. Neither appears to have survived, or perhaps were never published. *A Morning Ride* is exceptionally rare, with only the Opie Collection (Bodleian Library) and Rhode Island School of Design copies located.

Opie EE 190. Described in detail by Hannah Field in an essay in the 2015 collection *Space and Place in Children's Literature, 1789 to the Present* entitled 'The Story unfolds: intertwined Space and Time in the Victorian Children's Panorama.'

75-

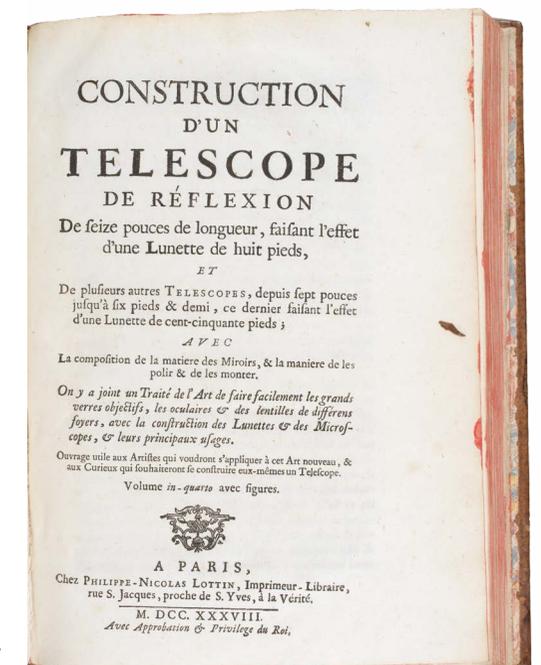
[PASSEMANT, Claude Siméon]. *Construction d'un telescope de réflexion de seize pouces de longueur, faisant l'effet d'une lunette de huit pieds, et de plusieurs autres telescopes, depuis sept pouces jusqu'à six pieds & demi, ce dernier faisant l'effet d'une lunette de cent-cinquante pieds; avec la composition de la matière des miroirs, & la manière de polir & de les monter. On y a joint un traité de l'art de faire facilement les grands verres objectifs, les oculaires & des lentilles de différens foyers, avec la construction des lunettes & des microscopes, & leurs principaux usages. Ouvrage utile aux artistes qui voudront s'appliquer à cet art nouveau, & aux curieux qui souhaiteront se construire eux-mêmes un telescope.*

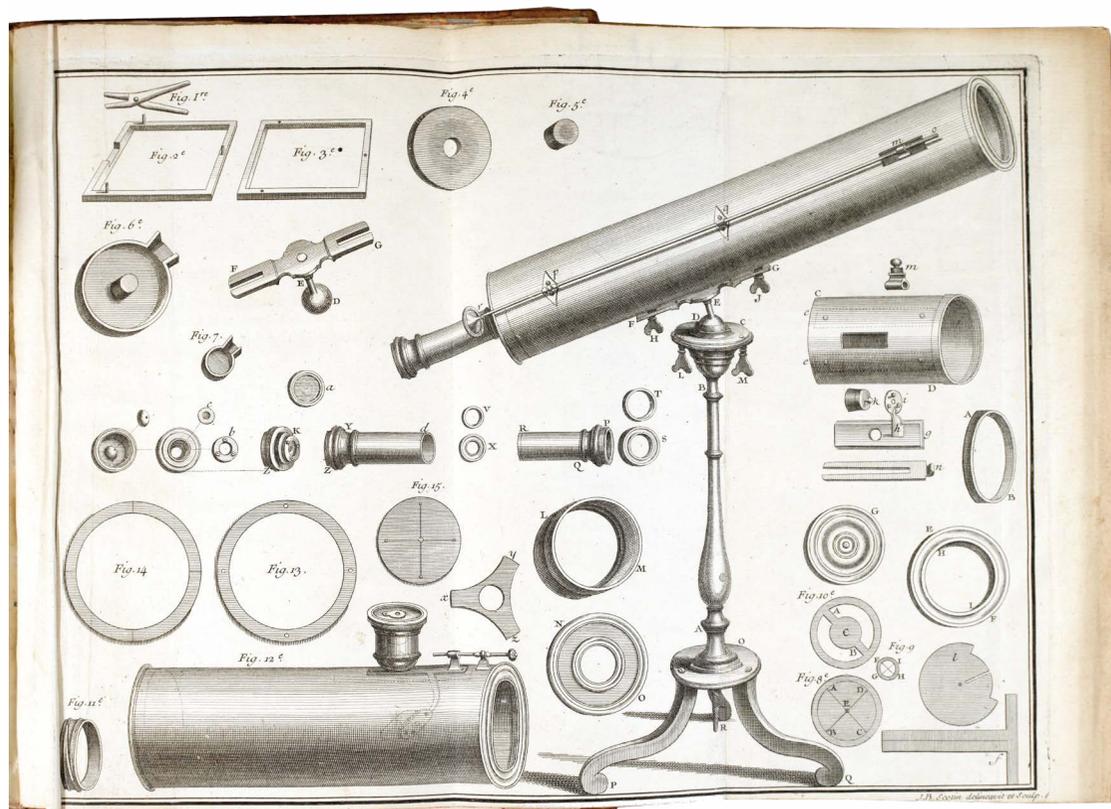
Paris: Philippe-Nicolas Lottin, 1738.

£4000

*4to (254 x 185 mm), pp. viii, 132, plus folding engraved plate. Foremargin of folding plate slightly browned. Contemporary sprinkled calf, gilt panelled spine with 5 raised bands, tan morocco label, green silk marker, red edges. An excellent, large copy.*

FIRST EDITION of this important early treatise on the practical construction of the reflecting telescope. It is precisely contemporary with Robert Smith's *System of Opticks* (also 1738) and both books share credit as the first manuals devoted to the construction of this instrument. Later editions, with the title *Construction d'un telescope par reflexion de Mr. Newton*, appeared in 1741 and 1756.





(75.)

The reflecting telescope is generally attributed to Isaac Newton who built one in 1668. However, due to the extreme difficulty of producing mirrors of sufficient quality, his telescope was not widely adopted until the 1720s and 1730s when British instrument makers began to produce finely polished metal mirrors and the reflecting telescope became a practical reality for European astronomers. Passemant, one of the most celebrated instrument makers of his age, later *Ingénieur du Roy*, built several to the design depicted in the folding plate here.

cf. Babson, *Newton Collection*, 157, (describing the 1741 edition only, now in the Huntington Library) 'Passemant was a Frenchman who lived in Geneva and constructed not only telescopes, but also astronomical clocks and other instruments. This rare book contains many trade secrets'.

76.

**PEMBROKE, Henry HERBERT, Earl of. *Military Equitation: or, a Method of breaking Horses, and teaching Soldiers to ride. Designed for the Use of the Army... the third Edition, with plates. Revised and corrected, with Additions.***

Sarum [Salisbury]: printed and sold by E. Easton: sold also by by J. Dodsley, Pall-Mall, and J. Wilkie, St. Paul's Church-Yard, London, 1778.

£1200

4to (192 x 155 mm), pp. [8], 140, plus 17 engraved plates (plate numbers occasionally cropped). Contemporary sprinkled calf, gilt panelled spine with 5 raised bands, red morocco label. Slight worming to head and foot of spine, with slight loss to former. An excellent copy. Front free endpaper: 'De la part de Mylord Pembroke'.

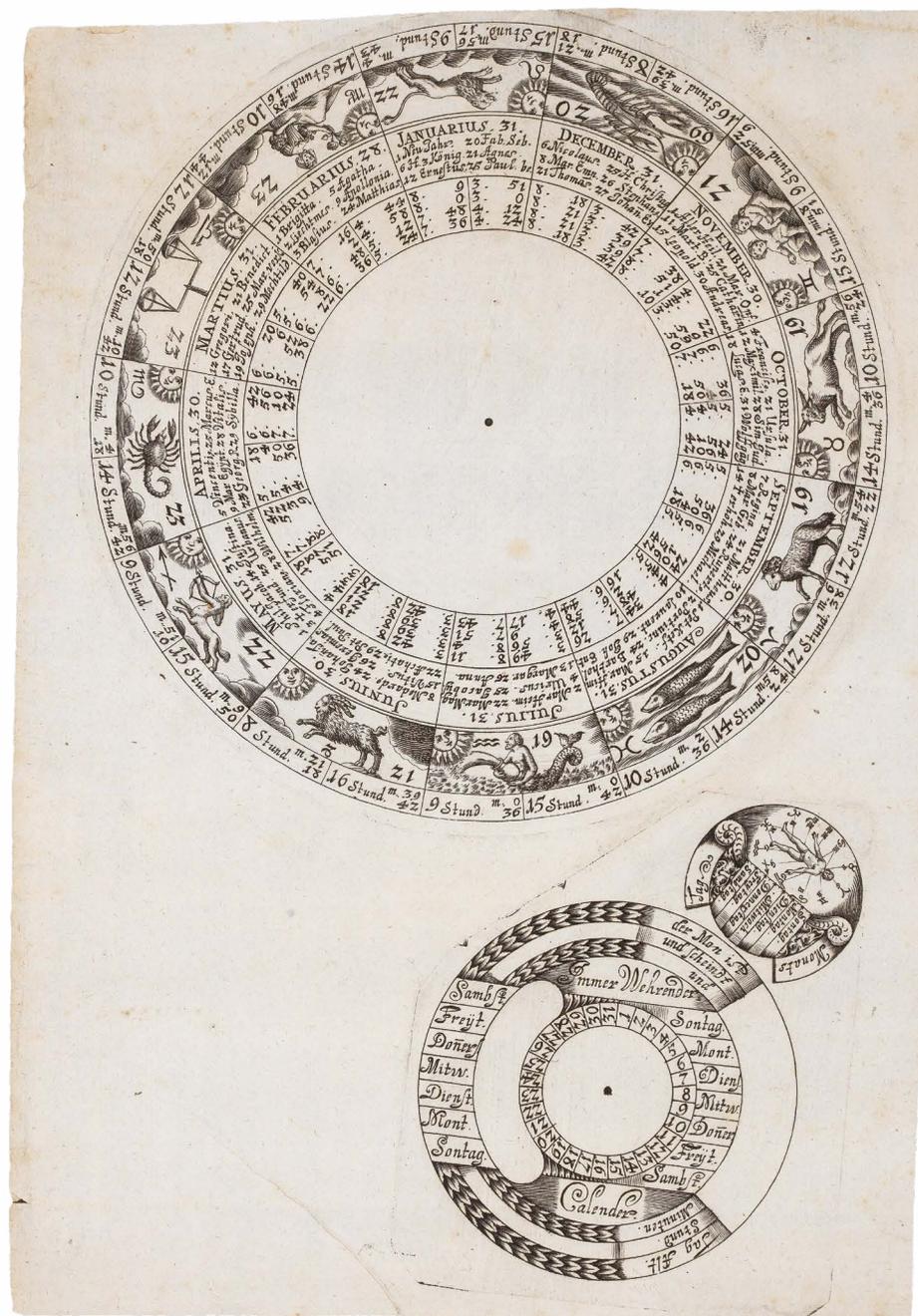


PRESENTATION COPY OF AN INFLUENTIAL CAVALRY MANUAL. Henry Herbert, tenth earl of Pembroke and seventh earl of Montgomery (1734–1794) led a colourful life — after a Grand Tour he became a cavalry officer, married Lady Elizabeth Spencer and was appointed lord lieutenant of Wiltshire and a lord of the bedchamber to the prince of Wales. He was forced to give up the latter title when he eloped abroad with Elizabeth Catherine (Kitty) Hunter, with whom he fathered a son. Lady Elizabeth took her husband back in 1763, but he continued to have barely-concealed affairs: Walpole admitting he was 'not surprised at any extravagance in his Lordship's morals'.

'Since youth Pembroke had been, in his own words, "horse mad" ... and he had attended riding academies during his grand tour... In 1761 Pembroke published *A Method of Breaking Horses, and Teaching Soldiers to Ride* (2nd edn 1762; 3rd and 4th edns 1778 and 1793 entitled *Military Equitation*). This influential book provided sensible and much-needed advice. The author emphasized the need for officers to superintend the management of horses, advocated riding with a natural seat, and opposed the docking of horses' tails' (*Oxford DNB*).

The book was first published in 1761 as *A Method of Breaking Horses* and reprinted the following year (both in London). This third edition was published at Salisbury, close to Pembroke's family seat at Wilton, and this copy contains an inscription in French apparently recording its presentation: 'De la part de Mylord Pembroke'.

*De la part de Mylord Pembroke.*



77.

(PERPETUAL CALENDAR). *Immer Wehrender Calender.*

[Southern Germany or Austria, perhaps by Johann Spiegel, shortly before or after 1700].

£2000\*

Single sheet (218 x 305 mm), laid paper, bearing 2 engraved prints, giving a total of 3 discs. Slight creasing and minor dust staining, the paper still crisp and strong.

An uncut sheet of engraved volvelle dials designed to be cut and mounted in a rectangular brass perpetual calendar. Such calendars with moveable paper parts are exceptionally rare in their complete form and presumably still more so in uncut state. The largest of the three dials, which would be partially visible below an engraved brass plate with cut windows gives the months,

the corresponding astrological houses, saints days and figures for sunrise and sunset. The two smaller dials, to be fixed on top of the brass plate, give days of the month and week, together with a small astrological man labelled with astrological correspondences with parts of the body.

The few surviving examples of these large size calendars (as opposed to pocket sized models) are usually dateable to the two decades on either side of the year 1700. This one is similar to one described by Husty (*Zeit und Mass: Sonnenuhren und wissenschaftliche Geräte*, Salzburg, 1994, 206) by Johan Spiegel ('Lindau, Graz und Wien... 1653-1723') and to another by Sauter of Salzburg.

78.

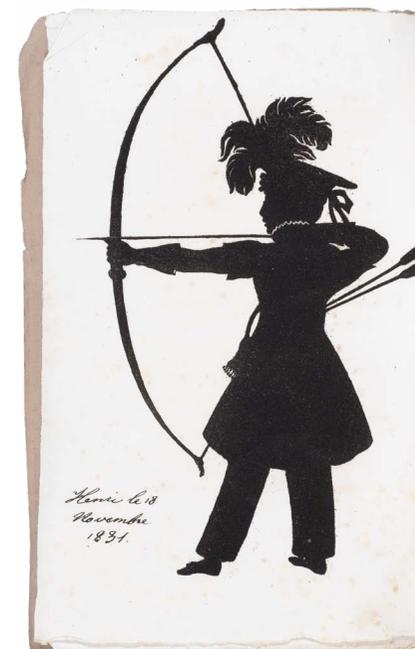
[POURRET DES GAUDS, A.] *Le Pélerinage d'Holy-Rood, ou, Le récit et le rêve...*

Paris: G.-A. Dentu, 1832.

£600

8vo (230 x 138 mm), pp. [4], 70, plus lithographed frontispiece. Uncut in original printed pink wrappers. A few small chips and creases, but a nice unsophisticated copy.

FIRST EDITION. An account of the author's 'pilgrimage' to the Palace of Holyrood in Edinburgh, where French monarch Charles X had taken refuge (for the second time) following his deposition by the July Revolution in 1830. The object of his pilgrimage was not so much Charles himself, but his young nephew Henri, son of the Duke and Duchess de Berri, named regent of the French in exile. A detailed report of this extraordinary young man is given, together with the striking silhouette portrait. The 'Récit' of the meeting is followed by various reflections on the author's return journey through London, and then by a 'rêve' in which he dreams of a return to Paris and restoration of the monarchy under a young king Henri.



79.

(PRINTING ON VELLUM). *Maximes du sage.*

[France, c. 1700].

£6000\*

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

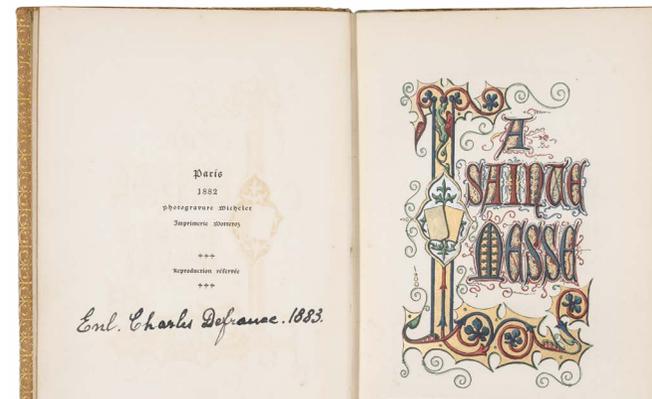
A LARGE AND STRIKING BROADSIDE PRINTED ON VELLUM BY AN UNKNOWN PRESS, presumably in France around the year 1700. The text is of 20 'Maximes du sage' — wise and stoic counsels for the government of the mind, spirit and body. The typography is competent but occasionally irregular, reflecting the difficulty of handling such a large sheet of vellum in the press, but

also suggesting the possibility of a private press. The floral borders are stylised, with decorative swags and ribbons at the head, but with recognisable lilies, roses, carnations and iris on either side, and a blue china bowl with tulips, fritillaries and other flowers at the foot.

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



(79.)



80.

RABEAU, M[ademoiselle] A. *Livre d'heures* edité et illustré par Mlle A. Rabeau.

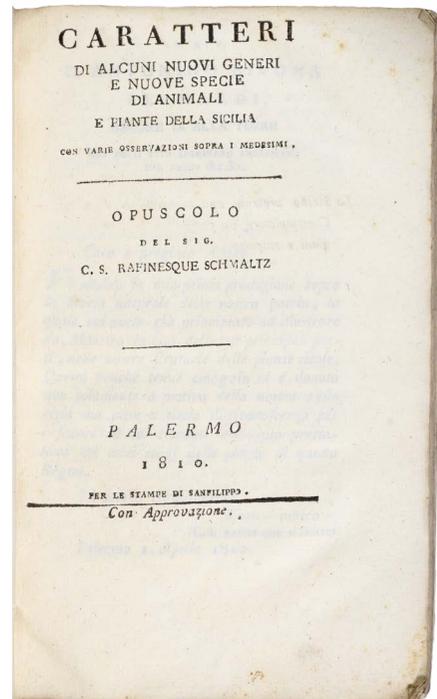
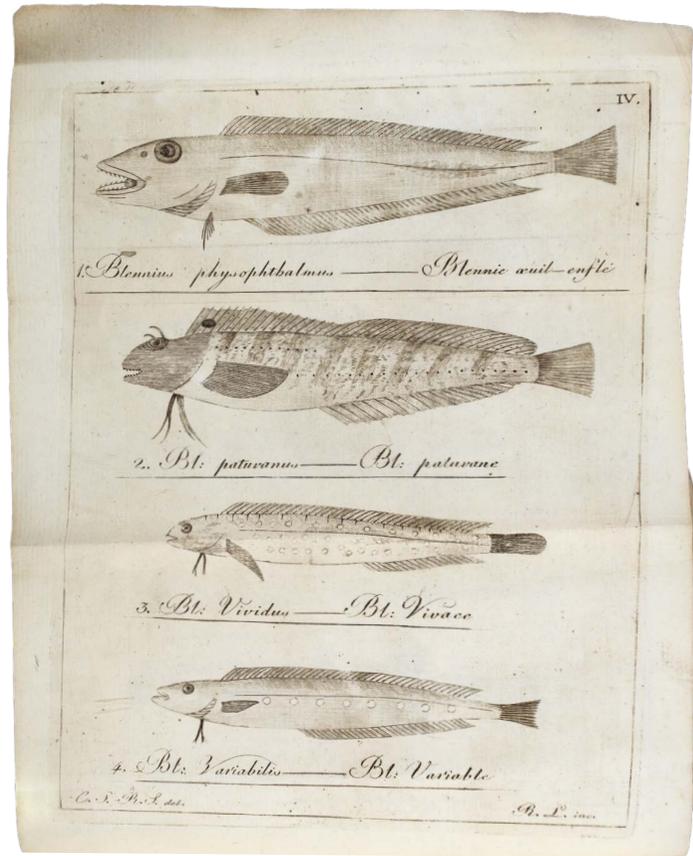
Paris: Photogravure Michelot, imprimerie Motteroz, 1882.

£1500

8vo (189 x 120 mm), pp. [8], 102, [6]. Letterpress title, the remainder of the text and borders in photogravure, coloured and illuminated by hand. Contemporary smooth calf, sides with red and blue onlaid borders, elaborately gilt, watered ivory silk endpapers. Very slightly rubbed at spine and corners. Two small votive cards (one in illuminated manuscript) loosely inserted. A handsome volume.

AN EXCELLENT EXAMPLE OF A FRENCH NEO-GOTHIC PRAYERBOOK, imitating many of the forms of medieval manuscripts, designed to be illuminated by hand by (or for) the owner. The photogravure text and borders were printed in monochrome and could then be coloured to the owner's taste. In this example, a manuscript note on the title verso, 'Enl. Charles Defrance. 1883' gives the identity of the illuminator, whose work is both accurate and sumptuous.

Mademoiselle A. Rabeau was an interesting figure in the revival of illumination in late nineteenth-century, providing instruction in this popular art (see Hindman, *Manuscript Illumination in the Modern Age*, p. 152). In fact, there were two A. Rabeau sisters: Amélie and Adrienne — both contributed illuminations to the exhibition 'Miniaturistes et Enlumineurs de France' in 1894 (*La Plume*, 1894, 303). The 1882 *Livre d'Heures* was a popular publication (examples survive with different levels of illumination) and was often given as a First Communion gift, usually but not exclusively, to girls. It contains a final leaf on which the recipient could record the date of their later marriage but in this case it has been left blank.



81.

**RAFINESQUE-SCHMALTZ, Constantine Samuel.** *Caratteri di alcuni nuovi generi e nuove specie di animali e piante della Sicilia con varie osservazioni sopra i medesimi.*

Palermo: Stampe di Sanfilippo, 1810.

£2250

8vo (200 x 123 mm), pp. [6] (including half-title and dedication), 105, [1] plus 20 large etched plates printed in sepia, folding (c. 196 x 180 mm on sheets of 240 x 195 mm). Contemporary blue wrappers. Slightly rubbed and soiled, old paper shelf label to upper cover. A very nice, unsophisticated copy.

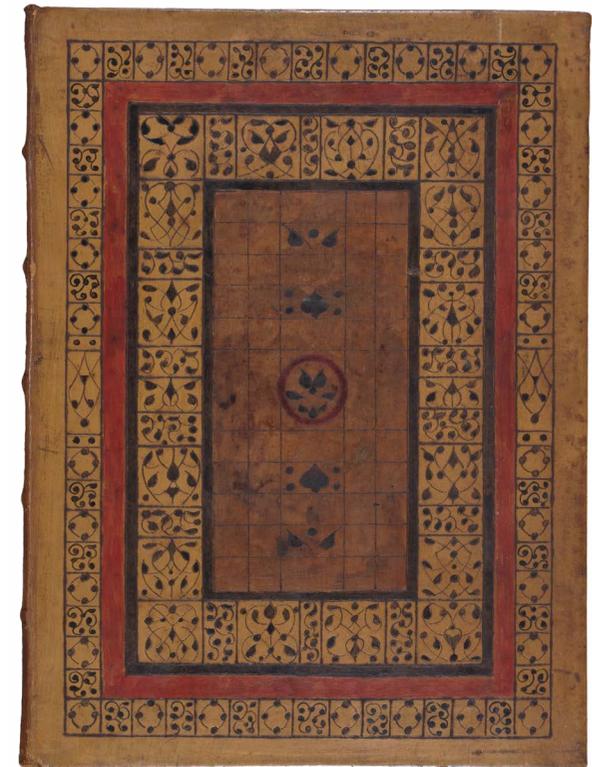
FIRST EDITION, very rare, of this wide-ranging account of plant and animal species in Sicily (many systematically recorded here for the first time) including a fine series of plates of fish from Sicilian waters.

Rafinesque-Schmaltz is one of the most intriguing figures among natural historians of his era and is best known for his anticipation of Darwin's theories of natural selection. Born in Constantinople to French and German parents he never studied formally but roamed widely in Europe and the United States, recording voraciously as he went, before settling in Ohio in 1815. He spent several years in America before settling for a time in Sicily, where he learnt Italian and occupied himself in commerce. He published three books in Italian, including the present *Caratteri di alcuni nuovi generi*, an account of the island's natural history. Later returning to America he became acquainted with the major researchers there, including Asa Gray and Audubon, who, like many others, were broadly critical of his erratic autodidactic methods. Nonetheless, he was acknowledged by Darwin (in the third edition of *Origin of the*

*Species*, 1861) as having contributed to the theory of evolution.

The book was apparently issued in two parts, with pp. 1-69 concerning animals coming first. A few copies are recorded as having an additional part title dated 1809, but it is unlikely it actually appeared in 1809 (see Stafleu (1968). 'Rafinesque's Caratteri and Florula Ludoviciana'. *Taxon*, 17(3), pp. 296-299).

Fitzpatrick, *Rafinesque* 1; Pritzel, *Thesaurus literaturae botanicae*, 7399.



82.

**RÉGNIER, Henri de. [JULLIEN, M. copyist and illuminator.** *Poems.*

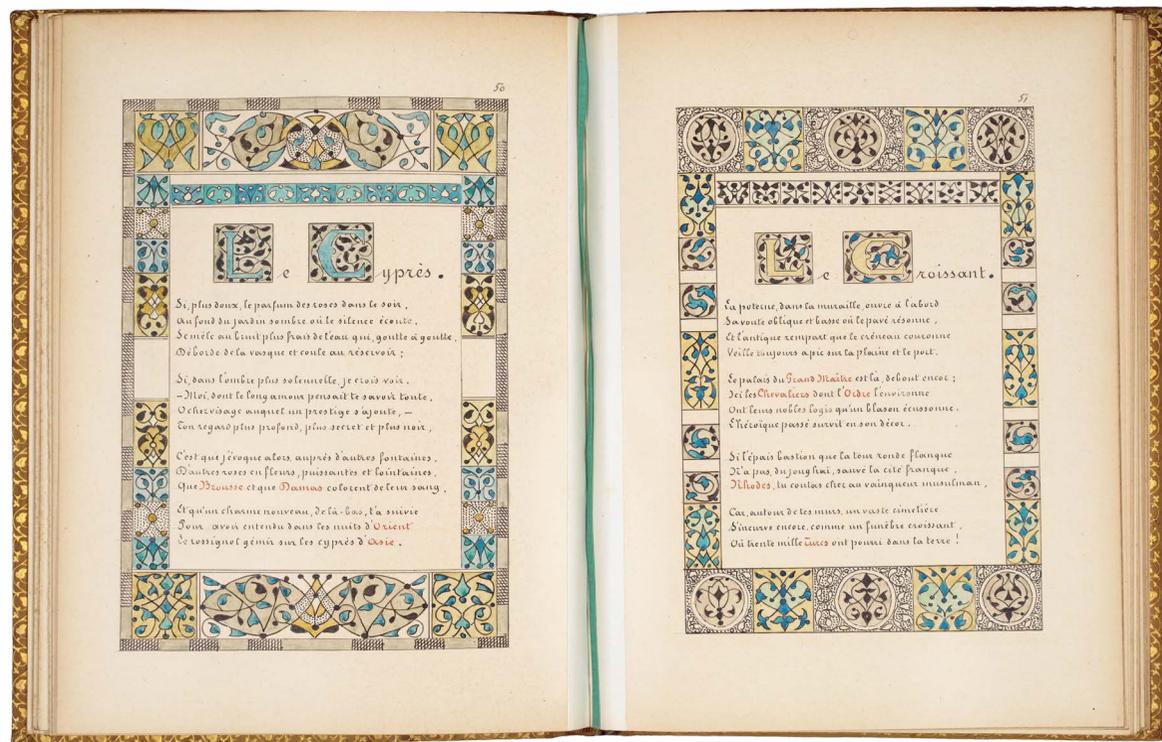
Paris, 1913].

£3200

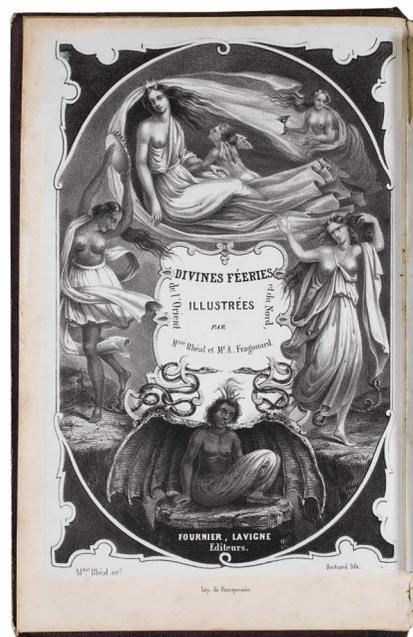
*Decorated manuscript, folio (330 x 235 mm), pp. 96, on thick wove paper, each leaf neatly mounted on paper guards. Text leaves with elaborate pen and wash borders, others filled with geometric decoration. Lightly browned throughout. Original smooth calf with elaborate pyrograph decoration in black with some red infill, panelled spine, gilt, inner gilt dentelles, decorated by Jullien.*

*A handsome volume.*

A SUPERB ART NOUVEAU DECORATED POETRY MANUSCRIPT, in large format, copied and illuminated throughout by a M. Jullien with geometric designs inspired by Renaissance and Islamic tiles, in keeping with the Orientalist symbolism of the 56 poems by Henri de Régner (1864-1936), a disciple of Mallarmé and one of the most significant French Symbolist poets. The binding is skilfully decorated by Jullien in pyrography. Although we are aware of other decorated manuscripts in his hand, almost nothing more is known of him.



(82.)



83.

RHÉAL, Sebastian, illustrated by Mme [L]. RHÉAL and M.A. FRAGONARD. *Les Divines Féeries de l'Orient et du Nord, Légendes, ballades, gazals, romances, myriologues, petits poèmes indiens, arabes, persans, turcs, serviens, moresques, celtes, scandinaves, traditions pittoresques, mythologiques et populaires des deux mondes...*

Paris: [Cosson for] Fournier, 1843.

£400

*Large 8vo (258 x 155 mm), pp. [4], viii, 280, with half-title, complete with lithograph frontispiece and 31 plates, all on india paper, mounted, text with decorative wood engraved borders. Some browning to the text, plates with some marginal browning, usually to extreme margins, but the mounted plates clean. Contemporary quarter morocco gilt. A good copy.*

FIRST EDITION of this copiously illustrated book of fairy tales, which includes tales from India, the Arabic Middle East and Scandinavia. The striking illustrations by the editor's wife are all printed on india paper, with borders to the text in the fashionable German wood engraved style by Fragonard. It appears to have run to three editions within a year but the first edition is rare.



84.

[ROWLANDSON, Thomas, after George Moutard] WOODWARD. *The Genii of Caricature bringing in fresh Supplies.*

[London, 1808-21].

£450\*

*Hand coloured etched plate (232 x 336 mm), closely cut at head and sides (plate number cropped). One tiny hole to image, minor repair to corners.*

BOTH A SATIRE AND AN ADVERTISEMENT for bookseller Thomas Tegg's caricature prints sold at his 'Apollo Library' shop. In this crowded scene, four jolly green beasts (the 'Genii of Caricature') haul in a net full of satirical subjects, consisting of scraps of current portraits, *bon mots*, fashion, manners, oddities and jokes to the Apollo Library, while its proprietor takes a pot shot at a winged personification of folly flying overhead. A group of interested men and women crowd around the bookshop window looking at the various adverts and notices. This is a typical Regency bookshop, and above the window two signboards read: 'Libraries Purchased or Exchanged' and 'The largest Assortment of Caricatures in the World'. The caption is from Pope: 'Eye Nature's walks, shoot Folly as it flies, and catch the manners living as they rise' (*Essay on Man*).

The Apollo Library was at 111 Cheapside, at the corner of Honey Lane opposite St. Mary-Le-Bow church (visible here at the right with a projecting clock and the base of its fabled bell tower). The print was first used as the final print in the third volume of Tegg's *The Caricature Magazine* (1808-09) but was reissued (as here) as a separate plate several times up to c. 1821.



85.

ROWLANDSON, Thomas. [59 original watercolour drawings of classical subjects.

c. 1820-1 and later].

£42,000

Folio album, 59 pen, ink and watercolour drawings some with traces of pencil, mostly signed either T. Rowlandson or T.R. and titled and several with notes by the artist, a few with light sketches on the verso. Simply mounted (not pasted) on 49 pages in a French album of full green morocco decorated in gilt with green and red morocco onlays (the album c. 1820 – 1825). From the collection of the Marquess of Bath, with his stamp on a couple of the images (particularly clear on the image of Diana on p. 18 of the album).

AN EXTRAORDINARY COLLECTION OF ROWLANDSON WATERCOLOURS. The watermarks on the paper date these drawings from 1820 and 1821 onwards at the earliest, in other words, towards the end of Rowlandson's life. While he was then occupied with his extraordinary comparative anatomy drawings showing 'resemblances between the countenances of men and beasts' he was also making in similar sketchbooks and individually small studies of classical subjects. One album of them in the V&A (not as highly finished as these) date from the same time according to the watermarks. There are at least six sketchbooks of classical studies, apart from these, completed at the same time as the four known physiognomic comparison sketchbooks.

The classical images in these watercolours were based on prints, statues, sculptures, frescoes, vases in the British Museum's Townley and Parthenon Collections, the collections of the Musée Napoleon, the Villa Albani in Rome, the Gallery of San Marco and in the Vatican, the private collection of James Edwards and Rowlandson's own collection. The subjects include Minerva, Bacchus, Love, Ulysses and Tiresias, Hercules, Apollo, Amour & Psyche, Jupiter and Venus, Ariadne, Diana, Grecian dancers, musicians, warriors, comedians &c Erato & Socrates, Silenus, Ajax and Cassandra amongst others.



Many of them were made in the British Museum from published prints and book illustrations as well as from the statues, sculptures and vases in their collections. Rowlandson's captions were sometimes in French which indicates the use of some French printed sources (including *Les Monumens antiques du Musée Napoleon*) but also John Potter's *Archaeologia Graeca or the Antiquities of Greece* of 1699 which Rowlandson might well have owned. He mentions his own 'Fictile Vases' as sources for studies and those in other collections.

We are not sure about his purpose in putting together these sketches — but the ones in this album are much more polished and finished than the V & A example which is just in grey wash and ink copywork. According to Payne the work may have been a project for his great friend 'Antiquity' Smith of the British Museum and apparently gave him personal amusement. They are not slavish copying and often have a real 'Rowlandson' caricature feeling about them — he typically adapts the compositions to his own fancy and he regularly adds detailed notes. The sketches form an insight into his inspirations and interests in the last years of his life.

Payne, Matthew & James, *Regarding Thomas Rowlandson 1757-1827*, pp. 333-5.



86.

[THE SACRED HEART AND THE WOUNDS OF CHRIST ON THE CROSS.

*Woodcut print.*

Bavaria: unknown printer, c. 1480-1500].

£7500\*

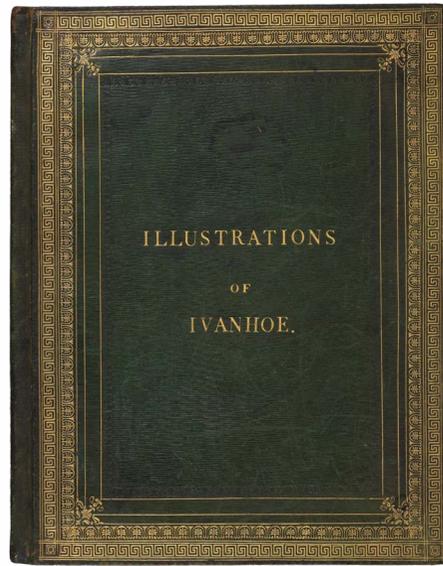
*Woodcut print (131 x 83 mm, on paper sheet 160 x 105 mm with part of a large bull's head watermark), early hand colour in green, pink, brown, blue and red. Early manuscript (unrelated) in red ink upside-down to verso. Browning to extreme margins on two sides and some minor thumbing and spotting, trace of one lateral fold at centre. An excellent example.*

AN EXCEPTIONALLY RARE LATE FIFTEENTH-CENTURY BAVARIAN DEVOTIONAL WOODCUT DEPICTING THE SACRED HEART, THE CROWN OF THORNS AND THE WOUNDS OF CHRIST ON THE CROSS. Though the printer and precise origin are unknown the imagery suggests association with the Bridgettine order introduced into Bavaria in 1426. Several fifteenth-century foundations were made there, including the monastery of Altomünster, between Munich and Augsburg, of which the Bridgettines took possession in 1497, establishing there a double convent for both monks and nuns. This print is almost certainly a Bridgettine emblem. The printed iconography of the veneration of St. Bridget of Sweden (d. 1373) is the subject of Isak Colijn's *Iconographia Birgittina typographica* (1915) which describes two woodcuts with a similar set of motifs, but not this one.

The verso bears several inscriptions (upside-down and not directly relatable to the print) in red ink in a sixteenth-century italic hand: 'Rosella Casuum / Barathrum Infirmorum / Doctrinae hominu[m] mente corruptoru[m] / Quas legere... utile est quo magis adlubescat veritas'. Given the light browning on two extreme margins and the (very small) indentations on the left hand margins perhaps the result of previous stitching, the leaf may well have been preserved in a book.

Two other copies are recorded: at Dresden, Kupferstich-Kabinett and Munich, Ludwig-Maximilians-Universität. Schreiber, *Manuel de l'amateur de la gravure sur bois et sur métal au XVe siècle* (1891-1911), II, pp. 215-6 (suggesting a date of c. 1480); Schreiber 1912, II, *Holzschmitte aus dem letzten Drittel des fünfzehnten Jahrhunderts in der Kgl. Garaphischen Sammlung zu München*, plate 131. Riether, *Einblatt holzschmitte des 15. Jahrhunderts, Bestand der Staatlichen graphischen Sammlung*, Munich, reproduction on p. 224, description on p. 472.





87.

[SCOTT, Sir Walter. Félicité LAGARENNE, artist. *Costumes d'Ivanhoe au bal donné par... le prince et princesse d'Orange à Bruxelles, mercredi le 5 février 1823*].

Brussels, 1823.

£2250

*Small folio, 10 lithographs by Marcellin Jobard after Lagarenne (signed FL in the plate), featuring 21 characters from Ivanhoe, with printed captions below (and the actors names added in pencil); contemporary-hand-colouring, tissue guards; bound without the printed paper covers but with a folding 'Programme de la Marche des Costumes' bound in at the front (old repairs to the folds). Contemporary green straight-grain morocco, covers gilt with an elaborate border, lettered direct ('Illustrations of Ivanhoe'). Edges and corners rubbed. Contemporary armorial bookplate of Joseph Ffeilden.*

SOLE EDITION of this rare suite of ten hand-coloured lithographs commemorating a ball inspired by *Ivanhoe*, held in Brussels on 5 February 1823 by the Prince and Princess of Orange in honour of the British community. The ball was an early expression of 'Scottomania', and of the revival of interest in medieval pageantry, which occupied European high society following the publication of *Ivanhoe* in 1819. There were thirty-two guests at the ball, all attending in elaborate costume and dancing a special quadrille which became the talk of the town and remained 'the principal topic of conversation at Brussels' several months later (according to the *The Repository of Arts*, May 1823). The additional printed programme (not necessarily issued with the plates) tells us that Lord Danlo was *Ivanhoe*, while the Black Knight was played by Mr de Janti, and Mrs Berkley taking the role of Rowena. Further down the list is Mrs Fielden (sic), as Alicia, wife of the Joseph Ffeilden who owned this copy – she can be seen on the left in Plate VII.

Jowers, *Theatrical Costume* 3126. LibraryHub shows copies at NLS, Edinburgh, and V&A. Worldcat adds Paris-INHA only.



88.

(SPANISH FORGER). [*The Tiburtine Sybil and the Emperor Augustus*. ?Paris: c.1890-1920].

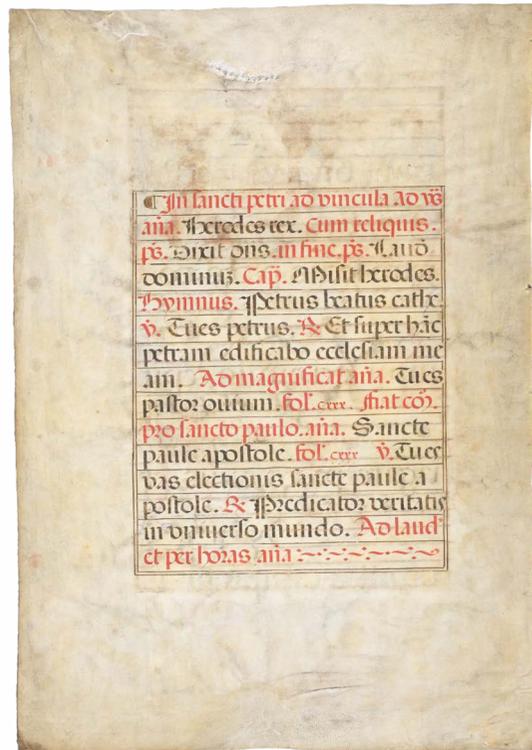
£6000\*

*Painting on parchment, in red, green, blue and yellow with burnished gold, on a large reused leaf from a genuine late medieval service book (560 x 395 mm), the central panel (380 x 236 mm), the recto on which the painting appears carefully scraped of its original text (apparently with musical staves) the verso retaining original Latin text in red and back. One repaired parchment flaw (original stitching), some craquelure to gold (as usual), some minor flaking to coloured pigment.*

A VERY LARGE 'MINIATURE' BY THE SO-CALLED SPANISH FORGER DEPICTING THE LEGEND OF THE TIBURTINE SYBIL REVEALING A VISION OF THE VIRGIN AND CHILD TO THE EMPEROR AUGUSTUS. According to the story the Roman Senate decreed the apotheosis (deification) of Augustus, who consulted the sibyl to see if he should accept, the sibyl then foretold the coming of a child

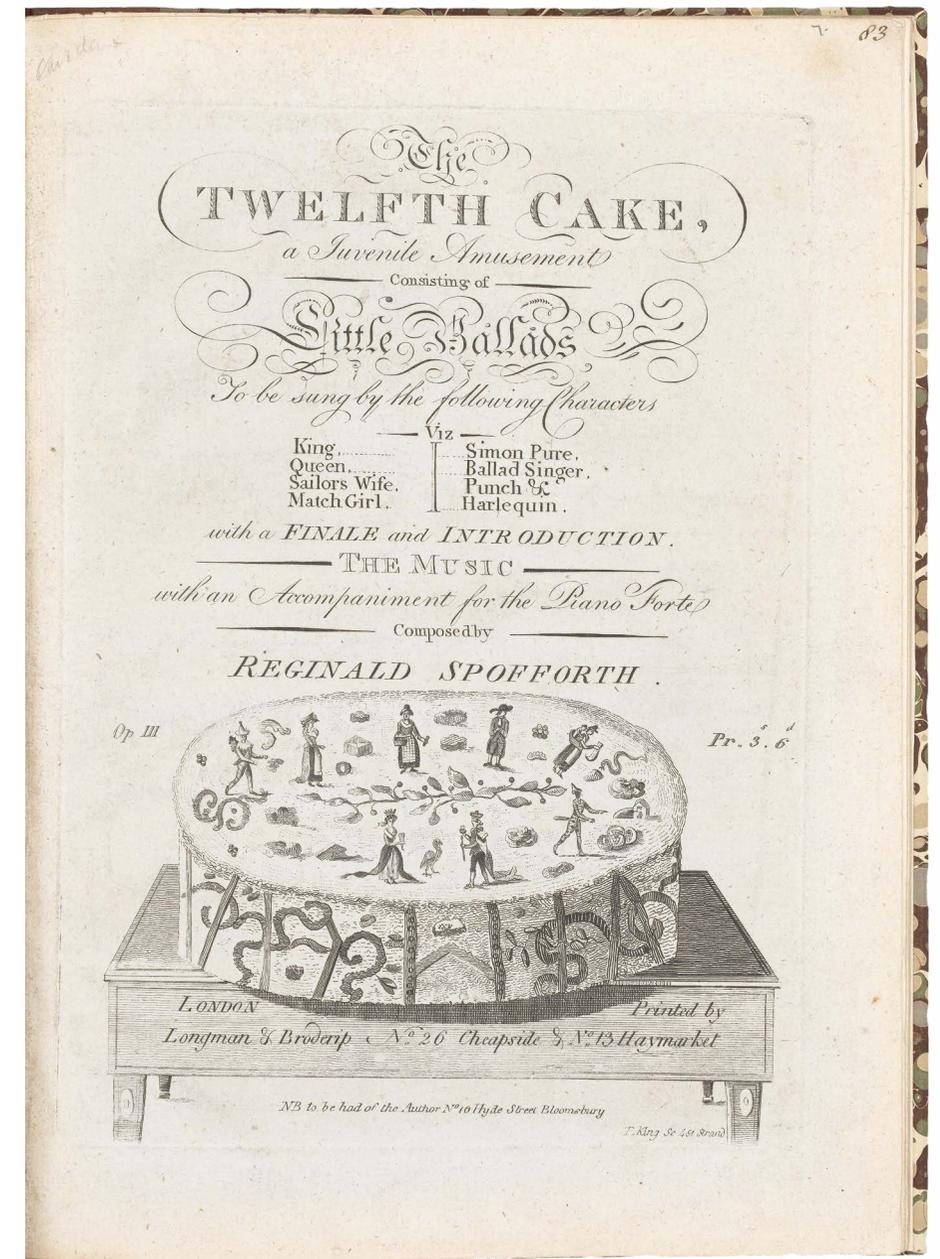
(Christ) who would be greater than all the Roman gods. The Spanish Forger made at least two other miniatures of this subject (cf. Voelkle, 1978, 144 and 292). The legend is depicted by him in fifteenth-century courtly terms: the figures standing in the foreground with coronets and ermine trimmed robes, the Sibyl pointing upwards to a rebus in the golden sky above enclosing a miniature of the Virgin and Child; she has two female attendants in classic Spanish Forger style. The Emperor Augustus heads a retinue of men, women and children, spread out before a crenellated castle with turrets and further figures on the battlements. Outside a rectangular frame of gold, blue and pink is an elaborate floral and leafy border with gold bezants, incorporating three figures: a page with a vase, a lady playing the harp and a knight in combat with a fiery dragon.

The so-called Spanish Forger was a prolific and notorious forger working in Paris at the opening of the twentieth century. The subject of a monograph, several articles and a recent exhibition, the forger was famously identified by Belle de Costa Greene of the Morgan Library in the 1930s after numerous manuscript miniatures and panels were observed in American and European collections, often recently purchased as medieval originals. The forger worked mainly on parchment, sometimes reusing or modifying existing manuscript pages, as here, where one side of a late medieval choirbook has been scraped clean and the miniature fitted neatly to the remaining faint justification. The Spanish Forger's works, now immediately recognisable and collected in their own right, found themselves inserted as medieval originals into private and institutional collections from whence they are occasionally still uncovered. The trademark features of the forger's style are well represented here: sweet faced ladies with low cut dresses, neatly turned legs with pointed shoes and plenty of burnished gold which has usually crackled in the distinctive manner seen here (the forger never perfected the authentic medieval mode of applying gold, while daring to attempt large areas of it).



Former Morgan Library curator, William Voelkle has devoted a lifetime to identifying works by the Spanish Forger and currently lists some 285 miniatures on vellum attributable to him, plus a number of panels on wood. The name of the forger remains unknown to this day. As Voelkle has demonstrated, he was well aware of the tastes and the market of his time and his subjects reflect this. Not only were his productions attractive, but also highly saleable in a European and American market which had recently rediscovered French primitive artists. Chivalric subjects were a speciality of the forger and this piece is no exception. Being on a leaf from a large later-medieval service book, this is an unusually large example.

(88.)



89.

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

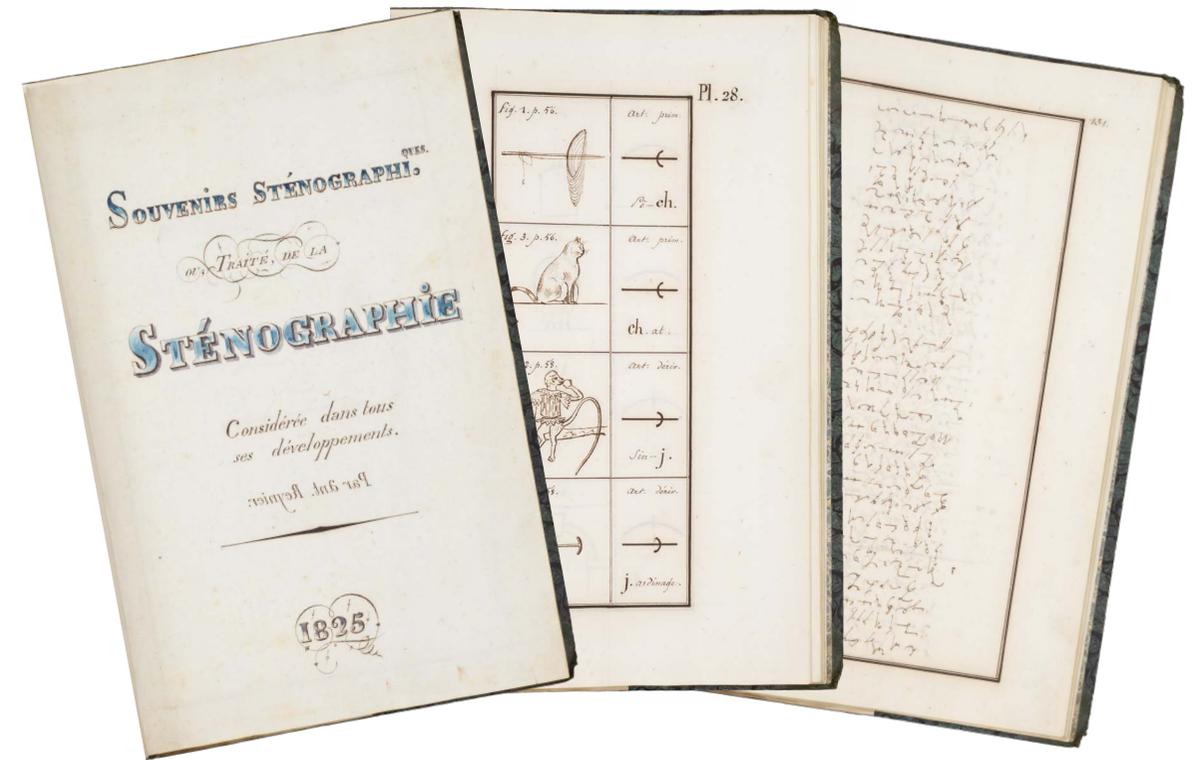
*Small folio (332 x 228 mm), pp. [1], 17, [1], engraved throughout, including title with large decorative vignette, advert (p. 1) and music, the individual pieces with a total of 7 portrait vignettes at their head. Early manuscript pagination to upper forecorners (83-102). Preserved in modern marbled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

First edition of this wonderful compendium of juvenile songs in honour of the traditional English Twelfth Night iced plum cake — with each song sung by a different character, including King, Queen, Harlequin and Punch. The cake on the title vignette is typically immense, 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 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, II, 661-2 (suggesting c. 1800 as the date of publication). Worldcat lists copies at BL (erroneously dated to 1807), Cambridge (erroneously dated to 1778-1787, which is unlikely), Yale, Alexander Turnbull Library (NZ), Toronto (the Osborne copy) and Princeton.



(89.)



90.

(STENOGRAPHY). Antoine. *Souvenirs sténographiques. Ou, Traité de la Sténographie considérée dans tous ses développemens.*

[?Paris:] 1825-[6].

£4000

*Manuscript, folio (335 x 220 mm), pp. [2], 157, [1] plus two folding leaves at end. Calligraphic title with watercolour and the author's name in reverse, calligraphic drophead titles to each of the four parts with blue wash, text and numerous thumbnail drawings within double ruled borders. Contemporary green straight-grain half morocco. Corners worn, rubbed, but still very good, internally fresh.*

A COMPLETE MANUSCRIPT COURSE OF STENOGRAPHY, OR SHORTHAND — the art of writing ‘aussi vite que la parole’, finely written with numerous thumbnail drawings. Divided into four parts (introduction, pronunciation, punctuation and an atlas) with an errata, a table of contents and two sheets of stenographic examples or exercises.

The ‘Atlas’ supplies description of the stenographic signs in 13 charts, with 51 finely drawn vignettes giving the figurative equivalent of the stenographic signs and their pronunciation. Among them we find the links of a chain representing an open ‘a’ (as in anneau), a radiating halo for an ‘o’ (as in oréole), a drunkard for the ‘i’ (ivrogne), a gallows for the ‘p’ (potence), a cat for the ‘ch’ (chat), and so on, including a funnel, lyre, clock, umbrella, falls, arrow and gondola, the morphology of the signs given an ideogrammatic cue as a mnemonic. The whole represents a complete teaching system aimed at the aspiring stenographer,



91.  
**TABELLA SECRETARUM or ALTAR CARDS.**  
 [France, presumably Paris, early eighteenth century].

£4500\*

*Folding triptych (c. 390 x 600 mm unfolded), three panels with engraved plates with text and two lines of plainchant, depicting the Passion of Christ, hand-coloured, cut and pasted to three board panels covered in pink paper, the two hinges of tawed and pink stained leather. Minor fading and rubbing to the board versos, with a couple of patches of additional wear, the prints themselves (and their colouring) exceptionally clean and well preserved.*

A RARE SURVIVAL OF A COMPLETE PORTABLE *tabella secretarum*, a set of three elaborately mounted engraved altar cards, to be placed on the altar during the celebration of a Roman Catholic Mass. They give the texts of the communion prayers and instructions to be said in a low voice (hence 'secretarum') by the priest. On the left hand panel is found the text of the *Gloria*, *Credo* and *Suscipe sancte Pater*, while in the centre and right are the prayers and instructions for the presentation of the host and chalice.

Altar cards were visual cues or memory aids to assist the celebrant at Mass and were usually propped against the back of the altar though in this excellent example the unfolded triptych is free standing. It would usually be folded away after Eucharist, as is implied by the format of this example. Single cards are known from at least the sixteenth century, but by the seventeenth century they more usually appeared as a group of three and are described in various contemporary guides to the celebration of the liturgy.



(91.)

92.  
 (TEXTILES). MANUFACTURE LYONNAISE DE MATIÈRES COLORANTES.  
*Manuel du teinturier-dégraisseur.*

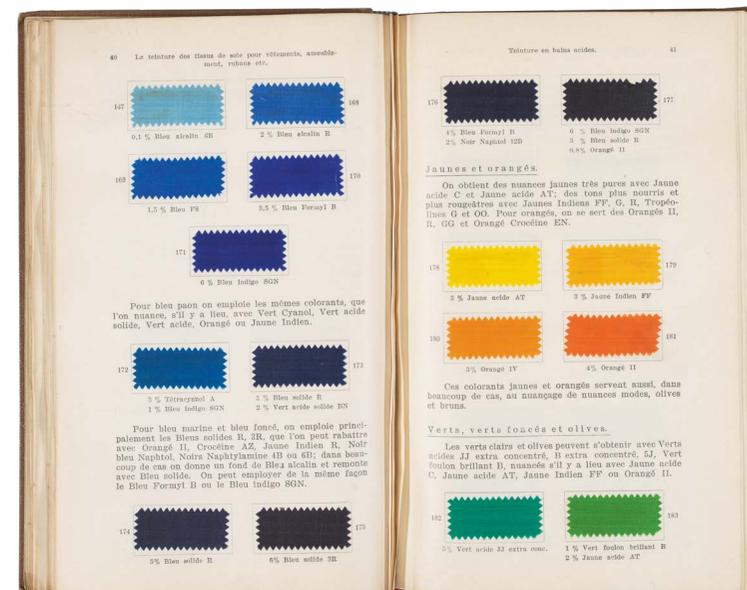
Lyon: Manufacture de Matières Colorantes, 1910.

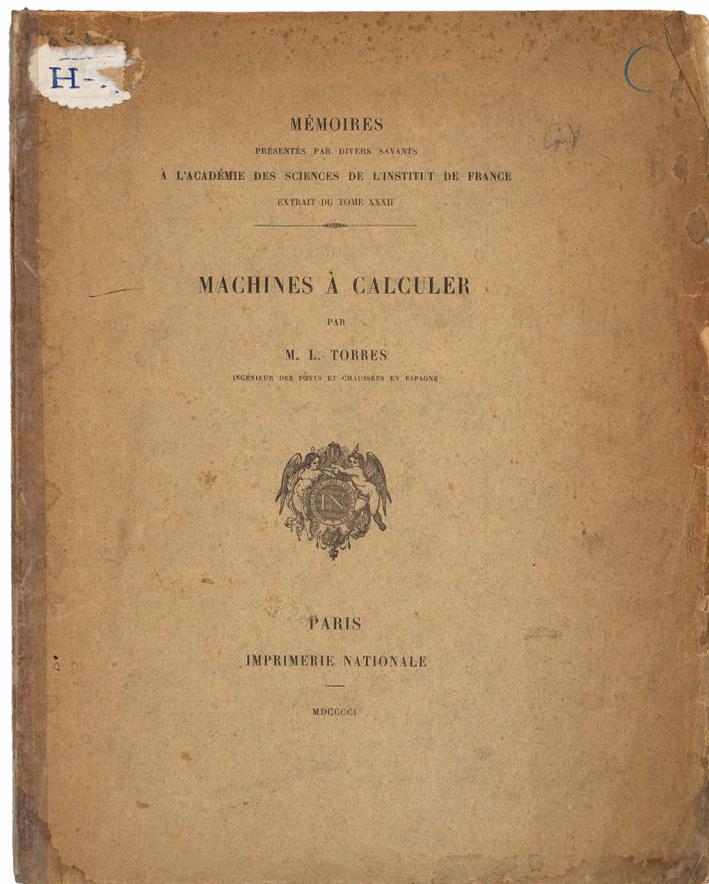
£450

*8vo (182 x 110 mm), pp. [6], 122, [8], including frontispiece (depicting the Manufacture Lyonnaise factories), plus of 360 small coloured fabric samples (2 missing). Contemporary stamps of J. Jaillet, Nancy to endpaper and some blank margins. Stapled in original cloth, lettered in black.*

A VERY ATTRACTIVE FRENCH CATALOGUE AND SAMPLE BOOK OF CHEMICAL FABRIC DYES suitable for a wide variety of textiles, with over 360 samples — cotton, wool, silk, jute and artificial fibres. Issued by one of the major French industrial dye manufacturers.

Worldcat lists a single copy (Bibliothèque municipale, Lyon).





93.

TORRES [QUEVEDO], L[eonardo]. *Machines à calculer* [cover and drophead title]. [Offprint from:] *Mémoires présentés par divers savants à l'Académie des Sciences de l'Institut de France. Extrait du Tome XXII.*

Paris: Imprimerie nationale, 1901.

£4000

4to (282 x 230 mm), pp. 20, plus 5 lithograph plates, in the original printed wrappers. The wrappers discoloured and quite fragile at edges, with occasional minor loss, spine with paper reinforcement. Old stamp of the Bibliothèque de Professeurs, Mons to first leaf and their paper labels to front free endpaper and upper cover.

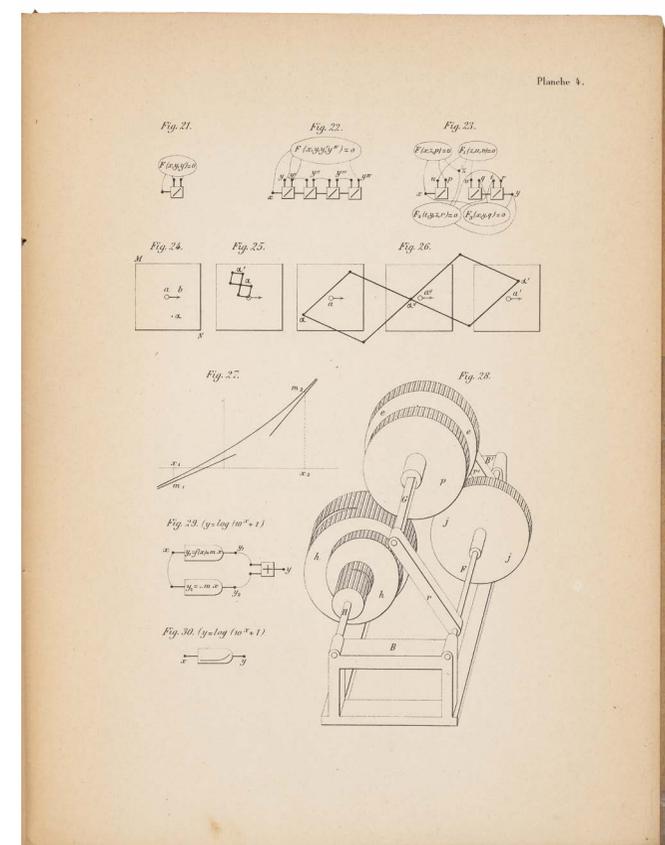
FIRST EDITION, OFFPRINT ISSUE, OF A RARE AND IMPORTANT CONTRIBUTION TO THE DEVELOPMENT OF COMPUTING — EXPLAINING THE PRINCIPLES AND CONSTRUCTION OF THE FIRST ACCURATE ALGEBRAIC CALCULATING MACHINES. At the end of the nineteenth century, several analogue machines had been proposed for solving algebraic equations but all proved inaccurate, being based not only on kinematic principles (the geometry of motion) but also on dynamic or hydrostatic balances and electric or electromagnetic devices. Leonardo Torres Quevedo was the first to meet the challenge of designing and implementing a machine able to compute the roots of algebraic equations that, in the case of polynomials of degree eight, attained a precision down to 1/1000. The key element of Torres' machine was the endless spindle, an

analog mechanical device designed to compute  $\log(a + b)$  from  $\log(a)$  and  $\log(b)$ ' (Federico Thomas, *A Short Account on Leonardo Torres' Endless Spindle*, Barcelona, 2008, [Abstract]).

Torres Quevedo (1852-1936) was a Spanish civil engineer who created a variety of pioneering inventions besides his calculating machines, notably the Telekine (the first wireless remote control), a chess automaton and various cable cars, including the Niagra Whirlpool Aero Car.

His mechanical calculating machines, as described in this 1901 presentation to the Paris Académie de Sciences, used continuous variables and physical mechanisms to solve complex mathematical problems. Numbers were represented by different kinds of physical magnitudes and mathematical equations were transformed into operative processes in which a physical problem could be solved, providing a numerical result. Torres Quevedo's theoretical ideas and inventions were based on the principles of kinematics, successfully establishing relationships between the values of particular movements, while the machines established the mathematical formulae connecting these variables.

Worldcat: Bibliothèque nationale and Universities of Valencia and Leipzig for this offprint only. No UK or US copies located.





94.

**UN BIOGRAPHE IN 32.**

[Paris]: Cheyère, for Genty, [n.d. 1826]

£800\*

*Single sheet lithograph (330 x 240 mm), with contemporary hand colouring.*

A RARE CARICATURE SATIRISING THE CONTEMPORARY FRENCH POPULAR PRESS — visually alluded to by the preferred format of its offerings: 32mo pamphlets ranged around the central figure and with the supporting figures suggesting the struggle between the ancien régime Classicists and the emerging generation of young Romantics around Hugo. The print was listed in the *Bibliographie de France* for 1826.



95.

**VAUQUER [or VAUQUIER],  
[Jacques]. Livres de Fleurs.**

Paris: chez De Poilly rue  
St. Jacques a l'image  
St. Benoist C.P.R. [c. 1680].

£10,000

*Small folio (320 x 195 mm).*

*20 engraved plates, including  
title page. Some old staining  
and soiling, title quite thumbed,*

*with some spotting and an old ink splash to the upper margin of 4 plates with waterstain to lower margin, running into the lower part of the plate, a few spots of coloured paint or wash, a few short marginal tears, all indicating early use. Limp vellum, reused from an earlier French manuscript document (a date of 1591 is just visible), three exposed vellum laces towards the spine on upper and lower covers, original tawed leather ties. Inscription to foot of title 'À Nicolas Despeche 1684'. Quite soiled and creased. A pleasingly unsophisticated copy, retaining large margins, with no signs of restoration.*

FIRST EDITION. A VERY RARE COLLECTION OF FLORAL ENGRAVINGS FOR THE USE OF GOLDSMITHS, ARTISTS OR NEEDLEWORKERS, THIS COPY EVIDENTLY USED BY AN ARTIST AT AN EARLY DATE (perhaps the Nicolas Despeche, whose 1684 inscription appears at the foot of the title). In addition to the 10 plates from the *Livres de Fleurs* (including the title) this copy contains an additional 10 plates from the selection of Vauquer plates offered in Paris by publisher De Poilly in the 1680s (4 signed in the plate by Vauquer with the imprint of N. Langlois, the remainder unsigned).

Vauquer (or Vauquier) was an etcher, draughtsman and gold-engraver (1621-86). His superb prints show a 'delicate line, after his own compositions and those of Jean-Baptiste Monnoyer, his master and kinsman. Apart from a few biblical subjects on black ground for medals, snuff-boxes or watch-cases, he mostly represented flowers in bouquets or in vases, baskets, garlands or friezes. These were published by Nicolas Langlois (1640-1703) or François de Poilly (1623-93), often grouped in series: *Livre de fleurs* (10 pls); *Vases de fleurs propre pour les peintres, brodeurs et dessinateurs* (40 pls); *Livres de fleurs propre pour les orfèvres et graveurs* (8 pls, signed v. f. with the annotation à Blois). According to Mariette, Vauquer was skilled in drawing flowers and particularly excelled in engraving flowers and other decorations on jewellery' (*Grove Art*).

The 10 numbered plates of the *Livres de Fleurs* each (save the title) show a well chosen bunch of flowers in globular glass vases, exquisitely rendered, and the additional 10 plates show stems of different flowers bound with ribbons or more detailed studies of flower forms.

Dunthorne, *Flower and Fruit Prints of the 18th and early 19th centuries* (1938), 317.



**VENTE**  
DES  
**LIVRES**  
**ANCIENS ET MODERNES,**  
*Composant la deuxième partie de la bibliothèque de M. V\*\*\*, de Chartres,*  
**Les Vendredi 15, Samedi 16, Lundi 18, Mardi 19 Juin 1855**  
et le lendemain s'il y a lieu, à 7 heures du soir,  
**21, RUE DES GRANDS-AUGUSTINS, 21,**  

---

**Par le ministère de M<sup>e</sup> CHARLES CHARPENTIER Commissaire-Preneur**  
à Paris, rue du Helder, 14;  
*Assisté de M. A. AUBRY, Libraire-Expert, à Paris, rue Dauphine, n<sup>o</sup> 16.*  

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**AU COMPTANT.**  
*Cinq pour cent en sus des enchères.*  
**NOTA.** Le Catalogue des Livres se distribue chez  
**MM. CHARPENTIER et AUBRY.**  

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Paris — Imp. de M<sup>me</sup> DE LACOMBE, rue d'Enghien, 44.

96.

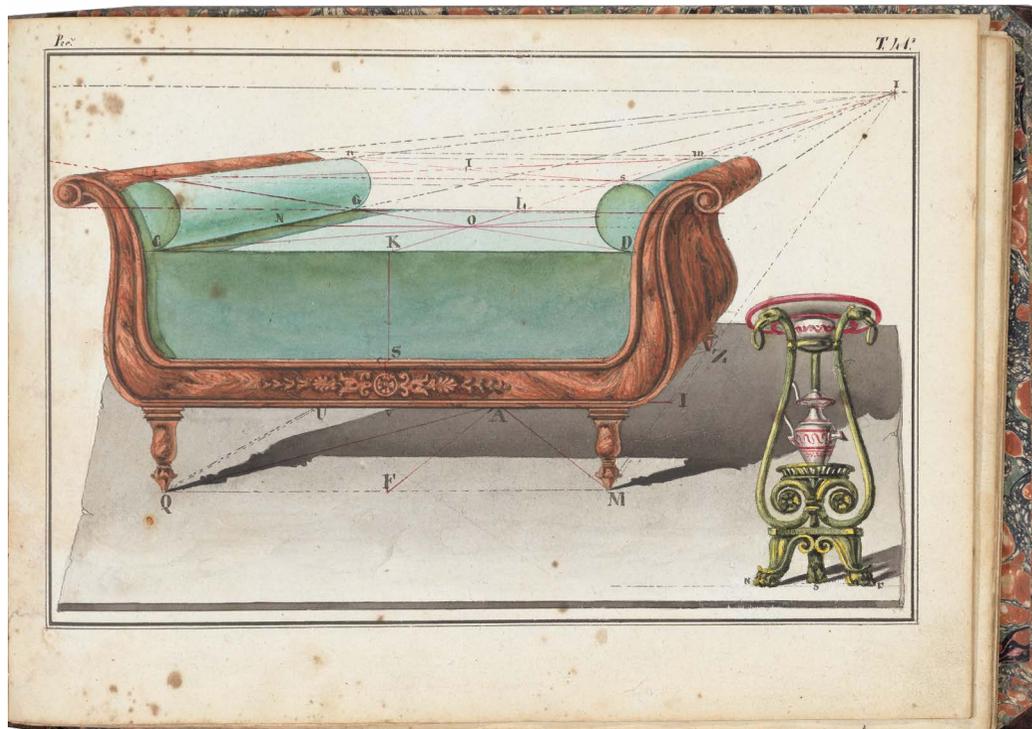
*VENTE DES LIVRES anciens et modernes, composant la deuxième partie de la bibliothèque M.V\*\*\*, de Chartres, les Vendredi 15, Samedi 16, Lundi 18, Mardi 19 Juin 1855 et le lendemain s'il y a lieu, à 7 heures du soir. 21, rue des Grands-Augustins. 21, Par le ministère de Me Charles Charpentier commissaire-preneur à Paris, rue de Helder, 14; assisté de M. A. Aubry, Libraire-Expert, à Paris, rue Dauphine, no 16.*

Paris: M[ada]me de Lacombe, 1855.

£1000\*

*Broadside poster (430 x 310 mm) on thin paper. Slightly soiled and previously folded 4 times but very well preserved.*

A BOOK AUCTION BILL, advertising the second part of the auction sale of what was evidently an immense private library belonging to the unidentified (by us) M. V\*\*\*, de Chartres. Buyers premium is advertised at 5% and the catalogue issued by auctioneer Charpentier and book expert Auguste Aubry. No copy of the catalogue (of either part) is recorded in the Bibliothèque nationale catalogue.



97.

VIGNOLA, Giacomo Barozzi da. Alesandro BOSSI, copyist, editor and artist. *Trattato di Prospettiva Pratica di M. Giacomo Barozzi da Vignola Con aggiunta di alcuni aut[ores] Disegnato et acqu[afort]o da Alesandro Bossi.*

Novara. 1824.

£8500

*Illustrated manuscript, oblong 4to (195 x 275 mm), pp. [2] (decorative title), [6], 60 (text); plus 60 full page diagrams or drawings in ink and wash, most monochrome, but including 4 (furniture designs) in colour. Some foxing, heaviest on several of the earlier illustrations, some damp-staining to gutters of last 20 or so illustrations, only minimally affecting the images, title laid down, the date on the title to illustrations (also 1824) obliterated. Contemporary half calf, sides recovered to style with marbled paper.*

A HANDSOME ROMANTIC REINTERPRETATION OF VIGNOLA'S CLASSIC RENAISSANCE MANUAL OF PERSPECTIVE, *Due regole della prospettiva pratica* (1582, with many later editions). Elements of Vignola's diagrams are adapted for the oblong format of the book and often updated with figures and buildings in contemporary style. Bossi, about whom we have been able to discover almost nothing beyond this manuscript, also adds a fine sequence of 4 coloured illustrations depicting furniture designs in the French Empire style by Percier and 17 superb monochrome views and interiors, 13 of which are in a sequence with their own decorative title-page 'Aggiunta di alcune prospettive ricavate da classici autori.'

98.

VOLTAIRE. [François-Marie Arouet de]. *Lettres du prince royal de Prusse aujourd'hui Roy, écrites de Remusberg à Mr de Voltaire à Cirey en Champagne, avec les réponses.*

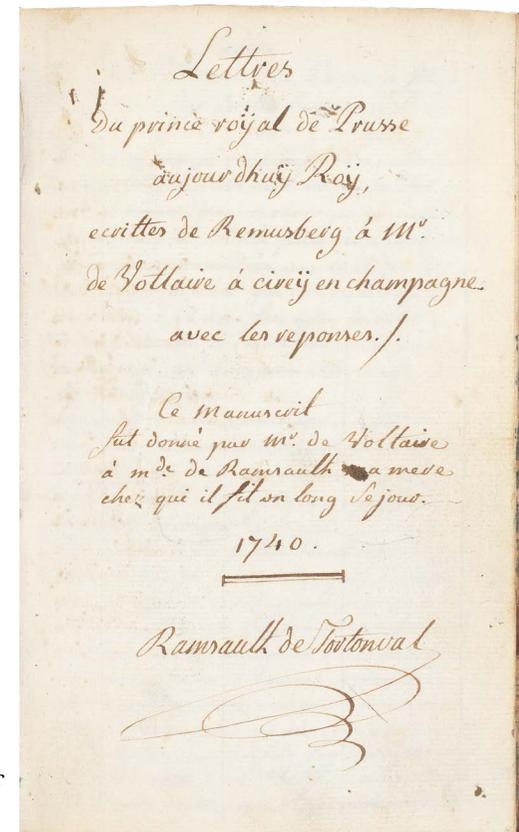
[France], 1740 [or soon after].

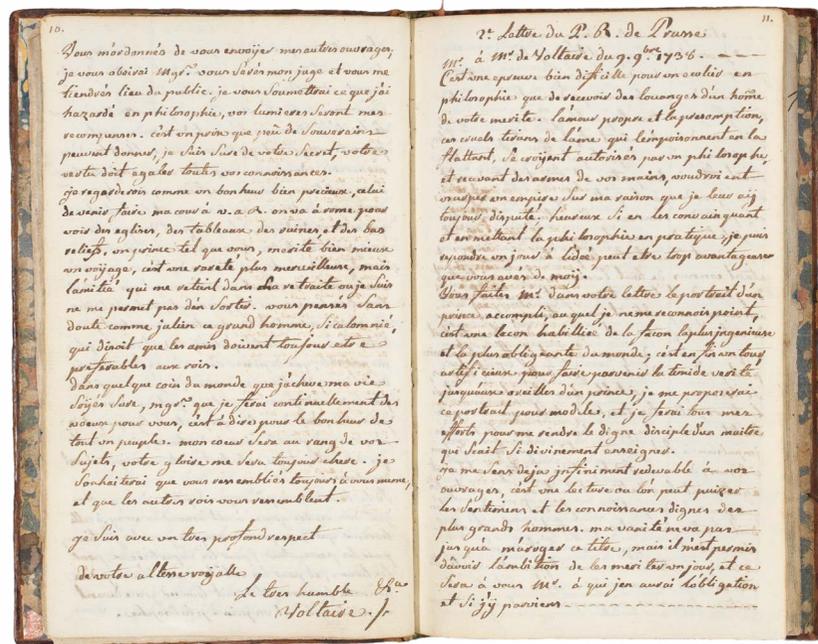
£4000

*Manuscript, 8vo (180 x 110 mm), pp. [2], 96, the last page blank, stubs of one leaf at front and two at rear removed (?blanks). In a single neat and legible French hand throughout. Some later childish scribbles to blank portions of pp. 57-9, 61 and 95. Original pagination slightly trimmed. Contemporary mottled calf, gilt, sides with triple rules enclosing central arms of Rault de Ramsault, expertly and unobtrusively rebaked preserving original panelled spine with red morocco label lettered simply 'M'.*

A CONTEMPORARY MANUSCRIPT COPY OF THIRTEEN EARLY LETTERS FROM VOLTAIRE'S FAMOUS CORRESPONDENCE WITH PRUSSIAN CROWN PRINCE FREDERICK (LATER 'THE GREAT'): a copy derived from a text circulated in manuscript by Voltaire himself, probably given to the Rault de Ramsault family, with whom he was acquainted. While the letters here are not in Voltaire's hand, despite the wording of the title-page ('donné par Mr. de Voltaire...') they were presumably copied by the family from an authorial version now lost or unidentified. They date originally from June 1736 to June 1739, so covering the beginning of Voltaire's and Frederick's exchange — opening with Frederick's first letter of 8 June 1736; Voltaire's response of 1 September and followed by 10 further letters to 8 June 1739. After this, from page 59, there are copies of two further Voltaire texts: *De l'Usage de la vie* (written in 1736 in defence of his widely-criticised philosophical poem *Le Mondain*), and *Ode sur l'ingratitude* (also 1736) and the following texts by Frederick: *Considérations du prince royal de Prusse sur le trône, aujourd'hui juin 1740* (a response to Voltaire's enquiries about Russia, and not published in print until 1791) and '... Une Lettre du roy de Prusse à Mr le Marechal Comte de Saxe du 21 aoust 1749, au retour d'une visite que luy fit ce ma[rech]al...'

The title-page bears the statement, 'Ce manuscrit fut donné par Mr de Voltaire à Mde de Ramsault ma mère chez qui il fit un long séjour. 1740' and is signed 'Ramsault de Tortonval'. Charles Antoine de Rault de Ramsault (1687 - 1774, French military engineer army officer and director of fortifications at Lille) had corresponded with Voltaire shortly before 1740 and had evidently taken one of his relations into his service. Voltaire had a copy of the *Henriade* sent to the Ramsaults in January 1738 (Letters, 20 January 1738) and also gave a personally annotated copy of the 1740 Amsterdam edition of his *Oeuvres* to Mme de Ramsault, which bore a similar





(98.)

inscription to the one found in our manuscript: 'Cette édition fut donnée à ma mère par M. de « Voltaire qui l'a enrichie de ses notes. Ramsault de Tortenval. »' (Voy. *Catalogue de livres rares, etc. dont la vente aura lieu le lundi 6 décembre 1880*. Paris: Labitte, 1880, n° 65, p. 20, cited by Bengesco 2122). A full list of the letters and other texts is available on request.

99.

(WILDE, Lord Alfred DOUGLAS and RACHILDE). HARRIS, Frank and Lord Alfred DOUGLAS. *New Preface to "The Life and Confessions of Oscar Wilde"*.

London: [Whittington Press for] The Fortune Press, [1927].

£6750

8vo (224 x 140 mm), pp. 63, [1]. Uncut in original black linen backed boards, title in gilt to upper cover. Upper cover bowed with traces of tying with string, upper joint cracked and frayed towards foot. Autograph letters by Douglas and Rachilde, plus a journal excerpt (see below) loosely inserted. The book inscribed by Douglas 'À madame Rachilde "l'édition" de mon premier volume de poèmes en 1896 et maintenant de mon ignoble calomniateur Davray! Alfred Douglas'.

A FASCINATING AND VITUPERATIVE CORRESPONDENCE BETWEEN LORD ALFRED DOUGLAS AND PARISIAN AUTHOR AND EDITOR RACHILDE, preserved by her in a copy of Douglas' revised preface to the *Life and Confessions of Oscar Wilde*, sarcastically inscribed by Douglas to Rachilde. Madame Rachilde (or Marguerite Valette-Eymery) was the key figure in fin-de-siècle circle of symbolist and decadent writers associated with the *Édition du Mercure de France*, developing a complex literary persona and ambivalent sexual identity. This small archive of letters casts an intriguing light on the fallout from Oscar Wilde's downfall and the character of his erstwhile lover Bosie, as well as on the literary character of Rachilde.

Douglas's travaux in the wake of the Wilde affair are richly documented, including his imprisonment for libelling Churchill in 1923, but this correspondence reveals another facet of his bitter personality. It opens with his polite and beseeching four-page letter in French (1)



to Rachilde from Brussels, dated 24 November 1924, enclosing (2) a copy of his Wormwood Scrubs sonnet sequence 'In Excelsis' as printed in 'Border Standards' as 'Sonnets from a Prison Cell'. He suggests to Rachilde a French prose edition by the *Édition du Mercure*, given the success of its English publication. Four years later, in the next letter, his tone is very different, after the *Édition du Mercure* had published Henry Davray's translation of Harris and Douglas's *Life and Confessions of Wilde* in its 1925 version soon disavowed by Douglas. In his two-page letter from Hove (3), dated 13 January 1928, presumably sent with the inscribed copy of his new preface to the book (above) he writes that while he has always considered Rachilde a friend he feels betrayed by the *Mercure's* publication (under her husband's direction) of the *Life and Confessions* translation by the 'ignoble' Davray. A copy of Rachilde's autograph response to him (4) consists of two-pages on *Mercure de France* headed notepaper, dated 18 January 1928 denying any influence on her part in the book's publication and affirming her friendship for Douglas — while asking 'Pourquoi diable êtes vous si fort en colère?'. Douglas' immediate response (5) dated 20 January, on four pages is notably more violent in tone, refusing to accept her denial of responsibility, ranting at his former co-author Harris and denouncing the translator Davray as 'cette petite ordure'. He writes that if either Harris or Davray set foot in England he will have them arrested and thrown into prison, 'et c'est le même cas du menteur hypocrite et pederaste André Gide'. He boasts of having obtained £200 in damages from Hatchards for them having sold a single copy of *The Life and Confessions*. He closes with 'Voilà déjà trente ans que l'on me jette des pierres et du boue pour avoir fait tant de sacrifice pour ce malheureux Wilde'.

100.

(WINE). DEVILLE, J. *Les Vins du Rhône. Crus principaux du Beaujolais et du Lyonnais.*

Lyon: A. Rey, 1914.

£1600

*Oblong folio (240 x 310 mm), pp. 16, [38], plus 30 photogravure plates with captions, tissue guards. Original printed wrappers. Very light dust soiling, short tear to foot of spine, but an excellent copy.*

FIRST EDITION of a wonderful illustrated account of the wines of the Rhône, the plates all views of the vineyards. Deville was Directeur des Services Agricoles du Rhône. The introduction describes the principal grape varieties (Sirah, Viognier and Gamay) and the major classifications — among red wines the grands crus include Côte-Rôtie, Morgon, Brouilly, Fleurie, Juliéas, Chenas and Château de la Chassagne. Each commune is then described in detail with an analysis of geology and soils.

Rare: Outside continental Europe Worldcat lists copies at Yale and the London Library only, with another copy in Brazil.





Printed in England

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