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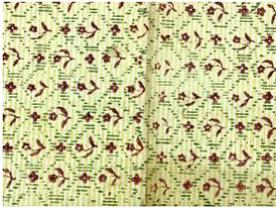
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1 18th CENTURY PAPIER DOMINOTÈ. ca. 1779.

In three colours, probably what is called a “papier Calico”, used for endpapers or covers (couvertures d’attente); also the pattern could be used for textile impressions. Possibly Italian. The example measures 7.7 x 12.5 cm and is mounted on paper; a fold runs down the center of the piece, but it is otherwise unmarked. **£350**

WITH THE ALMANACH FOR 1813

2 (Almanach - Games) (ANONYMOUS) LE DIABLE/ COULEUR DE ROSE OU LE JEU À LA MODE. Paris Chez Janet Libraire 1812-3.

Grand Carteret 1728. With title vignette and 5 engraved plates illustrating sophisticated persons playing with the juggling game of sticks and bobbins called Le Diable. “The first known mention of a diabolino in the Western world was made by a missionary, Father Amiot, in Beijing in 1792, during Lord Macartney’s ambassadorship, after which examples were brought to Europe...In 1812 the diabolino was “all the rage”; then it “enjoyed an ephemeral vogue” until it “finally fell into discredit” some time before 1861. Some consider the toy dangerous; injuries and deaths of players and bystanders have been claimed; and Préfet de Police Louis Lépine once outlawed the game in the streets of Paris.” (Wikipedia). 32mo (10 x 6 cm); 70 pp. + (ii) + (xii) pp. calendar with engraved vignette to title, tissue guard; plus 5 engraved plates, all with tissue guards.

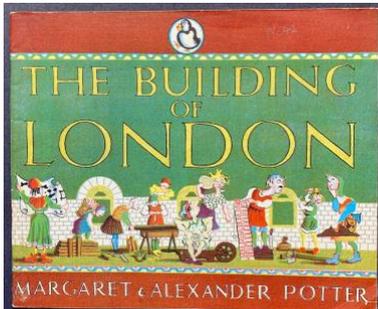
A very good copy in pink paper-covered boards, a.e.g.; tissue guards to title page and plates; light foxing here and there, more so on the almanach; matching slipcase a bit soiled and spotted with wear at bottom edges. **£400**



3 (Architecture) POTTER, Margaret & Alexander. THE BUILDING OF LONDON. West Drayton, Middlesex Penguin Books Limited (1945).

A very nice copy of one of the important Puffin Picture Books edited by Noel Carrington. with illustrations drawn direct to the plate by the Authors and Lithographed by W.S. Cowell. The progression and new planning for London is imaginatively illustrated in both colour and in black and white. With a vivid double page illustration of the Great Fire in 1666. See Joe Pearson’s DRAWN DIRECT TO THE PLATE/ Noel Carrington and the Puffin Picture Books pp. 147-150 for excellent commentary. As Pearson points out, the book suggests significant modernist buildings by such as Bernard Lubetkin, Charles Holden and William Crabtree. Stapled oblong pamphlet, 22 x 16 cm; 30 pp. with text and illustration including covers.

Original colour printed paper covers. Very good. **£60**



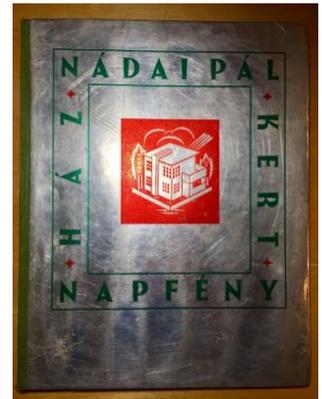
FOR HUNGARIAN HOUSES AND GARDENS.

4 (Architecture-Hungary) NADAI, Pal. HAZ KERT NAPFENY (House Garden Sun). Budapest: Kiralyi Magyar Egyetemi

Nyomda (1932).

First edition. Art Deco influences are shown abundantly in this wide-ranging domestic architecture book including everything from potted plants to exterior architecture. Featured architects and designers include: Schneider Karoly; Fritz Breuhaus; J.J. Adnet etc. Text and illustrations in photograph and drawing are very attractively framed within a green printed border. 4to (29.5 x 23 cm); 112+ (4) pp including ads, with black and white photographs and numerous drawings and sketches; text bordered in green.

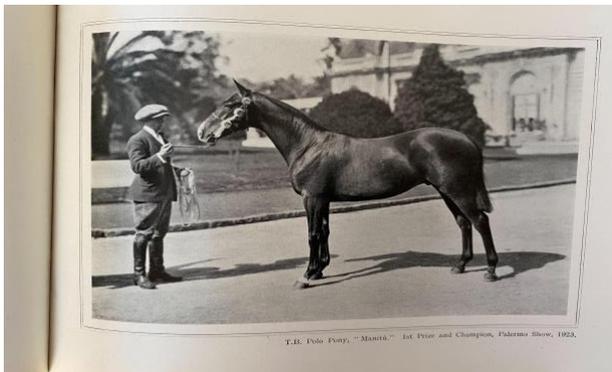
Original green cloth backed silver paper covered boards with decorative cover in red and green on upper cover, printed red seal on lower cover; covers are gently scuffed; edges, including spine ends, minimally rubbed or bumped; very faint scattered foxing to text. Overall, a nice copy. **£290**



A GRAND ESTANCIAIN ARGENTINA

5 (ARGENTINA) Martinez de Hoz, (Miguel Alfredo) CHAPADMALAL N.P. (London) N.P. (Hudson & Kearnes) n.d. (ca.1925).

A photographic portrait in album form of the magnificent “estancia” CHAPADMALAL on the Argentinian coast belonging to the noted horse-breeder and agriculturist, Miguel Alfredo Martinez de Hoz whose family ranked among the richest and largest landowners in that country in the early 20th century. The views of the grounds are generous, with pictures of the house (designed as an English castle), the rose garden, the park, the lily pond, the poplar drive, etc. Just about all of the large and substantial buildings of the working estate - from the stables and riding school to the preparation shed for “show” chickens are shown. Much of the album is taken up with full page shots of champion polo ponies, prize winning shorthorn bulls, rams. A 27 x 33 cm folding plan of the Parque Chapadmatal



shows its polo ground and golf links in addition to the rest of the estate. There was an earlier 1908 version of this album with fewer plates and at least one deluxe version of ca. 1925 with a few pages of text.. Uncommon. Oblong 8vo (18 x 23 cm); (ii-title) + 156 plates from photographs including at least 7 fold-out.

Original flexible straight-grained morocco with title and script-form author's signature printed in gilt, gentle nicks at spine ends; original decorative endpapers; a bit of soiling at margin edges; title page has a very tiny loss of paper at the top gutter edge of margin, with no loss of text; a few of the the extended folding plates are nicked and soiled at the margin edges only, one folding plate has a small tear and adhesion loss measuring 9.2 x .5 cm - this on a portion of a general view plate with no loss of a defining image. Conservation tape repair to plan where it attaches to gutter, without invasion of printed image. Nevertheless, an acceptable copy and mostly attractive copy of an important pictorial record a.e.g £225



OF PAPER, PEARL, HAIR, AND SILK

6 (Artificial Flower Making) ROUGET DE L'ISLE, Mme.(Claude Joseph). **LE LIVRE DES FLEURS EN PAPIER. Et Des Ouvrages En Perles** (cover title). Paris: Ch. Ploche n.d., ca.1852.

A very well preserved little text providing instructions for making flowers out of paper, pearls, hair, and silk (the latter two described by a M. Croizet). The written instructions refer to plates showing various flower parts to be cut out and fashioned together with examples of finished products, including decorative trimmings made of pearls. This is a volume in the series BIBLIOTHÈQUE de la MAITRESSE de MAISON. A list of approximately 50 other titles in the series is printed on the lower cover. Each title was sold separately. In OCLC we locate no copies in American libraries. There is one separate copy in BNFr and another copy bound in with a group of other titles from the series, also at BNFr. Small 8vo (17 x 12 cm); 31 + (1) pp. + 29 lithographed plates printed on rectos only; plate numbering confused, but all present.

Original printed pink paper covers in very good condition; very slight internal foxing, mostly to fore-edges; A very good copy. £100

ONE OF 150 REPRODUCING PHOEBE ANNA TRAQUAIR'S ILLUMINATED MANUSCRIPT.

7 (Arts & Crafts - Traquair) TRAQUAIR, Phoebe Anna, illustrator. **LA VITA NUOVA OF DANTE ALIGHIERI**. Edinburgh William J. Hay at John Knox's House 1902.

First edition. One of 150 copies. A limited facsimile of the splendid manuscript of La Vita Nuova, created for Sir Thomas Gibson Carmichael by Phoebe Anna Traquair, the Irish born Scottish Arts and Crafts illustrator, embroiderer, illuminator and mural artist who became the first woman to be elected to the Royal Scottish Academy. In her introductory note to this facsimile produced by photographic reproduction, Traquair notes the permission of Carmichael and thanks Harvard professor Charles Eliot Norton for permission to add his translation of LA VITA NUOVA to the edition. Traquair thought Norton's version better than others, adding that it "seems to me to have retained the simple directness of the original". The original manuscript was dated 1899 to 1902. In this facsimile, the hand written illuminated pages reproduced in black and white are presented on rectos only. The translation follows recto/verso in twenty-one pages. Although represented in major libraries, at least 7 found in OCLC, or Literary Hub, this facsimile is very scarce in the trade. 22.2 x 16.5 cm; (vi) text and blank + 44 ff. ; 1ff, 21 (1) pp.

Bound in contemporary art vellum, scuffed and moderately soiled, with title and ornaments on spine in gilt; top edges gilt; Original dark red endpapers; occasional light foxing; some initial signatures tender; with manuscript style edge overlaps to covers. A good copy. £500

A "SEQUEL" MORE THAN A SECOND EDITION.



8 BAILLIE SCOTT, M. H. and A. Edgar BERESFORD. **HOUSES AND GARDENS**. London: "Architecture Illustrated," 1933.

This is more of a sequel than a second edition of Baillie Scott's 1906 volume with the same title. Baillie Scott was among the most important and respected architects of the Arts and Crafts movement and a key participant in building of the first Garden Cities in England. Although claimed as a source of inspiration by Gropius and LeCorbusier, he rejected modernism in architecture entirely and offered with this volume, both in text and design, a contrary ideal inspired by traditional forms and materials. While the emphasis here is more on architecture than garden design, Baillie Scott held strongly to the view that design of house and garden were a single process, and all his houses include gardens fully integrated into their design. In this volume, his ideas are presented in collaboration with A. Edgar Beresford. Arthur Edgar Beresford (1880-1952) worked as a builder's assistant to Thomas Massey in Alderly Edge, Cheshire, until Baillie Scott took him on, reportedly, because of his work in old house restoration. By 1919, Beresford became partner in Baillie Scott's firm. Folio (32 x 22.5 cm); (vi) + 294 pp. including 152 pages of photographs, plans and drawings + 12 colour plates.

Original cloth, spine and upper cover lettered in gilt, with gilt design on upper cover; a bit of shelfwear on bottom edges. £400

“ THE BALLET IS ESSENTIALLY A PRODUCT OF THE FRENCH GENIUS”

9 BALLET PROGRAMME. HASKELL, Arnold. **THE BALLET'S DEBT TO FRANCE. Royal Opera House...A Gala Performance..In Honour of the Visit of The President of the French Republic and Madame de Gaulle.** (London) (Royal Opera House) 1960.

A beautifully produced silk programme for a gala Royal Ballet performance for the French President, Charles De Gaulle, and his wife given by command of Her Majesty the Queen. Arnold Haskell wrote the introductory piece praising the cultural history of French ballet. The Royal Arms displayed at the top of the fold-out silk were drawn by Rex Whistler. Ninette de Valois and Frederick Ashton directed the ballet. Scenery and Costumes for different scenes were by Osbert Lancaster, André Derain, Oliver Messel and others. Margot Fonteyn performed in the “Aurora Pas de Deux” from SLEEPING BEAUTY. In fine condition. Envelope when folded, 14.5 x 29 cm; silk tassel bordered program 53 x 28.5 when opened.



Original cream coloured silk panel printed in black, red, and blue with border of silk fringe; self-enclosing open-ended silk envelope with printed text in black and arms printed in black. Fine. £125

10 (Bois de Boulogne) (GUESNU). **SOUVENIR DU NOUVEAU BOIS DE BOULOGNE. Plan À Vol D'Oiseau Pour Servir De Guide Dans Ses Promenades Et Aux Environs.** Paris: Logerot, n.d. (ca. 1860).

A lively bird's eye view over the Bois de Boulogne stretching from the Arc de Triomphe to the Parc de St. Cloud. The scene is peopled with riders on horseback and in carriages, people walking and boating. Structures in the Jardin d'Acclimatation, the Pré Catalan and around the lakes are depicted. The scene can be dated to sometime after 1854 but before

1870. This represents the period when Napoleon III brought to Paris his new taste for the English style of park. Wide-margined lithographed map measuring 50 x 65 cm ; impression at 40 x 52 cm.

Some darkening from dust in upper left corner, mostly in margins; conservation tape evident at back reinforcing closed tears in various spots - barely, mostly, not evident in image. £350



WITH VIBRANT COLOUR WOOD BLOCK ILLUSTRATIONS

11 BONFILS, Robert. **LES JARDINS DU CHATEAU DE VERTCOEUR EN ILE-DE- FRANCE. Six Planches Gravées Sur Bois Par Robert Bonfils.** Vertcoeur (René Philipon?) 1923.



No. 5 of 30 copies, numbers 5-30 on Hollande van Gelder, signed; this copy signed by Robert Bonfils, “Exempl. No III Robert Bonfils”. This copy from an unspecified series identified by the Roman numeral III with suites of plates in different states. The stunning series of finished plates portraying the gardens are printed in colours from wood blocks by Robert Bonfils at the press of Jacques Beltrand. These full page views at Vert-Coeur, presented under passe-partout, are of the terrace, the rose garden, the marble staircase of the exterior, the “théâtre de verdure”, the view across the valley, and the view from within onto the terrace. Vert-Coeur, built in 1902, was the property of count René Philipon in the Chevreuse valley, Ile-de-France. There, Philipon, occultist, bibliophile, collector, and entomologist hosted such literary and artistic figures as Jean Cocteau, Paul Valéry and Marcel Proust. Philipon’s enlistment of Robert Bonfils to preserve the memory of Vert-Coeur came shortly before the artist helped establish recognition for Art Deco style with his colour woodblock poster for the 1925 Paris International Exposition of Modern Industrial and Decorative Arts. His broad and varied artistic career often combined a love of graphic art and book production. The chateau de Vert-Coeur itself, located 15 kilometers south-west of Versailles in the village of Milon-la-Chapelle, was purchased in 1946 by Charles de Gaulle for use as a charitable institution. We can currently locate 2 copies in

OCLC (BNF and University of Michigan).

Folio (40 x 32 cm); 4 ff. + (i) text with colour woodblock design on title page + 6 matted colour wood block plates, each measuring approximately 19 x 24 cm; + 1 blank + this copy with a suite of the plates in different states: title page illustration in black and another in green;” rosarie” plates with 2 impressions in different greens, 1 red brown and 1 black; extra “terrace plates - 2 in different greens, 1 in black, 1 in brown; the “escalier” - 2. in greens, 2 black, 1 multicolour; the “trellis” - 2 different greens, 1 red/brown, 1 black and 1 multicolour;

In original portfolio, white cloth back with small nicks at head and heel of spine; green paper over boards, title decoratively gilt on upper board; sun-faded near backing; metallic paper paste-down on inner boards. Occasional light spotting and some toning at margin edges, not affecting images; one final image from the suite of plates shows printing offsetting on verso. £100

12 BOUTET, Henri. ALMANACH POUR 1887 Avec Douze Sonnets Par Paul Bonhomme. Paris: Deuxieme Année. Boutet illustrated these little almanachs for more than 10 years.

Unnumbered copy. 10.2 x 8 cm; 26 unnumbered pp. including a list of Boutet's etchings from the collection "Menus Parisiens"; + 12 dry-point etchings, some with colour. Original decorative paper wraps over flexible card. *Slight foxing commencing, but very good. £130*



WITH 7 ORIGINAL PHOTOGRAPHS AND A CONTEMPORARY POSTCARD.



13 (BURBANK, Luther; Book Prospectus) INVITATION TO JOIN THE LUTHER BURBANK SOCIETY. (With Description and Photographs of the first issue of the Twelve Volume WORKS OF LUTHER BURBANK, HIS METHODS AND DISCOVERIES issued to members.) (Santa Rosa): (The Luther Burbank Society) n.d. ca. 1913. A booklet invitation to join The Luther Burbank Society issued for the Society by its Secretary, Robert John. This also serves as a prospectus for the twelve volume set, LUTHER BURBANK: HIS METHODS AND DISCOVERIES AND THEIR PRACTICAL APPLICATION.

Accompanying the pamphlet is a ca 1915 postcard showing the Luther Burbank display at the Gravenstein Apple Show held in Sebastopol. George Brittain, superintendent of Burbank's Experimental grounds, is pictured in the postcard. Britain is also featured in 6 of 7 original photos which accompany this pamphlet. The shots, described by penned notes on the back of each photo, are taken at the Burbank Experimental grounds. They range from Brittain's arm displaying an 18 month old everbearing chestnut, Brittain with a large "Thornless Cactus," to his working on grafting cherry trees. The final photo is of a "helper" in period dress with his grafting tools. Small pamphlet, 15 x 12 cm; 24 pp. + 6 plates from photographs + final

fold-out color photograph plate; WITH: 1 postcard and 7 original photographs measuring from 8 x 5.5 cm to 14 x 8 cm.

Original cream paper covers soiled; printed invitation title on upper cover; penned identification in margin of first photo plate; final fold out plate shows wear at fold; separate photos (the largest 14 x 8 cm; the smallest x 8.6 x 6 cm) all inscribed in ink on versos £230

14 (Capability Brown) DEAN, William. AN HISTORICAL AND DESCRIPTIVE ACCOUNT OF CROOME D'ABITOT, The Seat Of The Right Hon. The Earl Of Coventry; With Biographical Notices Of the Coventry Family To Which Are Annexed An HORTUS CROOMENSIS And Observations On The Propagation Of Exotics. Worcester: for the Author 1824.



First edition, with subscribers' list, of this scarce guide book for Croome Court, the Worcestershire country seat of the Earl of Coventry which was notably transformed by Capability Brown in the mid-eighteenth century. The first portion of the text provides detailed descriptions of the site, the family, the approaches and entrances to the domain, the house (also designed by Brown), and, most importantly, the pleasure grounds and the Park, one of the "largest undertakings of Brown's early practice" (-Stroud, CAPABILITY BROWN, pg. 57). "In the grounds created out of what had been 'as hopeless a spot as any in the island', he formed a serpentine lake, built a grotto at the head of the water, and designed a tunnel under the main road to link parts of the estate. In this demanding commission, his success established beyond doubt his ability as an architect as well as as a landscape designer" (OXFORD COMPANION TO GARDENS, pg 75). These features are all described by Dean, accompanied by illustrations which depict the temple, the mansion (with view of the bridge), a view of Brown's church and one of his rotunda. Post-Brownian features

such as the greenhouse designed by Robert Adam and the memorial to Brown are described in the text. An appendix provides extracts from historical notices of Croome and its occupiers starting with the Domesday Book and concluding with a description of the garden from the GENTLEMAN'S MAGAZINE, 1792. William Dean was the gardener at Croome and cultivated over 5000 different varieties of plants there, including a substantial collection of exotics. He has included with his guide a 147 page HORTUS CROOMENSIS, which provides a catalogue of these plants giving Latin binomial, English name, place of origin and time of flowering. In conclusion, Dean provides two short essays entitled "Observations On The Propagation of Exotics. (Part I, from Cuttings; Part II, from Seeds)" *Abbey Scenery* 416. 8vo (20 x 12.2cm); 161 + (1) pp. + 12 unnumbered pp. of subscribers' list + 4 aquatint engraved plates including frontispiece.

Original paper over boards, soiled, with newer paper spine sympathetically aged, remnant of original spine label re-laid. Original endpapers; some discoloration from aquatints on opposite text sections. £800.00

15 (CAT) (HASSALL, Joan, artist and printer; RUTH PITTEr. THE PLAIN FACTS. by a Plain but Aimable Cat. London: Garland Chapbook No 1 (1948).

A charming miniature printed by Joan Hassall and put into verse by Ruth Pitter with contributions by Joy Foster and Raymond Barnett. The cover illustration is printed by hand in colour by the noted wood-engraver and illustrator Hassall and was done on her own hand press at her birth place and longtime home, 88 Kensington Park Rd. London W.11. Set in lovely colours, such as pink, yellow and blue, Hassall portrays a sweet cat within an elaborate printed frame. Sewn chapbook 7.4 x 7.4 cm; title + 3 pp. with decorative upper and lower borders. Initials, as colophon, within printers' ornaments on rear cover.

Fine. £55



16 (Children and Plants) (SHURY, illus.) ANONYMOUS. NATURAL HISTORY

FOR CHILDREN: Being a Familiar Account of the Most Remarkable Quadrupeds, Birds, Insects, Fishes and Reptiles, Trees and Plants. With plates and numerous cuts.....Vol. V. London: Baldwin, Cradock and Joy, 1819.

First edition. One of five volumes in the series, this one devoted to TREES and PLANTS and complete in itself. Of the few library holdings we find, most do not have all five volumes. This volume devoted to trees and flowers has an attractive engraved frontispiece of a woman in a garden showing a flower to a child, surrounded by various sized pots filled with flowers and varied trees and shrubs in the background. 12mo (13 x 8 cm); engraved frontispiece signed John Shury; 165 pp. with numerous woodcut illustrations as chapter headings + 3 pp. publishers ads.

Contemporary full calf; six gilt ruled compartments to spine, one with gilt lettered leather title piece; edges faintly sprinkled red; very slight cracking to joints, but firm; a bit of gentle rubbing to corners and spine ends; original endpapers with the booksellers...., Bettison's Cheltenham, on front paste down; signed "Ellen Mary and Sarah Maria Seton Karr" on flyleaf. A very nice copy £200



"LES IMAGES PARLENT TOUT DE SUITE CLAIREMENT...ELLES BOUGENT."

17 (Children's Art - Interactive Book) CELLI, Rose et Nathalie PARAIN. ALLONS VITE. Paris Flammarion/Album Du Père Castor 1933.

First edition. Most prominent among the Russian born artists who helped create the Père Castor phenomenon was Nathalie Parain (born Natalia Tchelpanova), who acquired her early training among the Russian avant-garde constructivists and brought her talent to Paris where she was discovered by Paul Faucher, the originator of Les Albums du Père Castor. In ALLONS VITE (Album du Père Castor No.9), she illustrates boldly coloured objects of simple shape depicting transportation modes, from a transatlantic passenger ship to a camel in the desert. Young readers are instructed to cut out copies of the images they see, using coloured sheets of paper bound into the book for the purpose and being careful to cut to the shape indicated by colour: for example, the brown shape of the camel is

distinguished from the yellow background of the sand and the elements carried on his back further distinguished by colour. Once assembled, the child could glue his copies onto cardboard to hang and, then, move on to add other elements to the scene in this fashion or to create entirely new scenes. Thus, like the beaver or "le castor", the child reader was also a constructor. Speaking of ALLONS VITE, Claude- Anne Parmegiani notes that "Natalie Parain expérimente les propriétés dynamiques de la couleur, susceptibles de suggérer la vitesse et le mouvement à l'aide de larges aplats." (LES PETITS FRANÇAIS ILLUSTRÉS,

1860-1940, p. 281) See also Lemmens, A. and S. Stommels. RUSSIAN ARTISTS AND THE CHILDREN'S BOOK 1890-1992 for more on these Russian artists and their work in children's literature. The title page has a paste-down identifying Celli as author and Parain as illustrator. A work that is very difficult to find with the colour sheets of paper still bound in. Stapled pamphlet, 28 x 24 cm; 24 unnumbered pp. with 12 illustrations printed in colours +10 sheets of coloured glassinet bound in.

Original flexible card covers printed in vibrant colours, some creases in the covers and a light overall dusting and shelfwear, spine rubbed; neatly penned previous owner's name on title page, but a well preserved copy with all coloured tissue inserts present. £375

18 (CHILDREN'S ART AND EDUCATION) CHANCE, Lulu Maud. BRADLEY'S STRAIGHT-LINE PICTURE CUT-OUTS/ JAPANESE VILLAGE. Springfield, MASS. Milton Bradley Co. ca. 1920.

A very well preserved example of one of Milton Bradley's village models, this one Japanese. Commenting on a Bradley village model from its Robert Freidus Paper Model Collection, the V & A website notes: "Originally designed for children, paper models gave their owners the chance to learn about places and people in other parts of the world. The best example of this is Milton Bradley's Village series produced in the late 19th and early 20th Century, which showed the people of a particular country and the houses they lived in." (<https://www.vam.ac.uk>). Such interactive paper publications were, of course, right in line with the Froebel school of thinking of which Milton Bradley was an advocate. Printed envelope 29.5 x 38cm; Printed instruction sheet, with diagrams; 35.5 x 27.5 cm; 8 separate sheets of heavier stock with cut-out outlines on rectos, 35.5 x 28.2 cm; also a colour printed sheet of all items in the same dimensions.

Original paper envelope with colour printed design and title on one side corners and extremities nicked and worn, but whole with impression unharmed; outline sheets and colour sheet of models in fine condition, as is instruction sheet. £275

19 (Children's Art Education) BELLANGER, Camille. CARNET DU JEUNE DESSINATEUR. Paris: Librairie Ch. Delagrave 1893.

First and only edition; uncommon. A very well preserved series of drawing exercises lithographed by the artist Bellanger for the use of children. Bellanger stresses that these exercises should serve only as a guide and not as models to be followed rigidly. The plates illustrate a wide range of objects, from instruments to be used; to line studies; leaf patterns; geometrical patterns; simple perspective with utilitarian objects; shadowing with use of crayons; basic ornaments; household objects; fruits, animals; and objects of increasing complexity. Each plate bears titles in French and in Spanish; the introductory sheet is similarly in French and Spanish. Bellanger studied under Alexandre Cabanel and William Bouguereau at the École de Beaux Arts in Paris. A regular exhibitor at the Paris Salon, he also taught drawing at the École Spéciale Militaire de St. Cyr in Brittany. In Brittany, he was influenced by the numerous landscape painters and modernists coming to paint there. After the production of this work, he published a comprehensive art instruction book in 1898 entitled LE PEINTRE: TRAITÉ USUEL DE PEINDRE À L'USAGE DE TOUT LE MONDE. (see Whitmore Janet www.rehs.com/Camille_Felix_Bellanger_Bio.) Of this CARNET, we find two copies in Lyon on OCLC, one incomplete. Loose in original portfolio (20.4 x 16 cm), as issued, 1 leaf of introductory text, printed on both sides + 50 lithographed plates, each 20 x 15.4 cm.

In very good condition. Original red pochette or portfolio, in coated stock imitating red leather, with large illustrated printed paper title label on upper cover, label a bit scuffed or worn at edges, but illustration and printed title are very good. Lithographed plates in fine condition. £300



MAKE A NECKLACE IN A JASMINE DESIGN

20 Children's Art Education-Interactive. Chevy, M. **L'ECOLIER DECORATEUR**. Application Du Programme Officielle Du 27, Juillet, 1909 Paris: Monroq Frères,(1909).

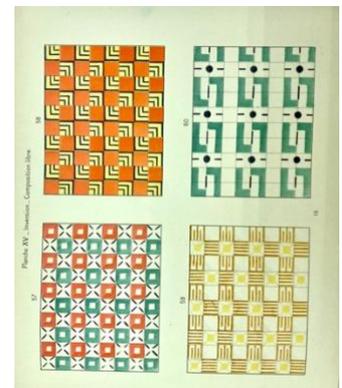
Six "cahiers" for primary school students with progressive exercises in decorative composition in colour. Each of the 6 cahiers contains 5 full page plates of colour printed decoration studies in the contemporary Art Nouveau style. Each plate offered for study shows drawings by Chevy of applications of floral and other natural forms to decorative objects, such as a lamp shade, decorative pillow cover, a vase, a rug, a piece of jewellery, a letter formed of flower and stem. The young student is encouraged to take inspiration and use natural forms in his/her own design. Surely a contribution toward the spread of the Art Nouveau spirit into myriad aspects of French decoration before the first world war. Scarce. We locate no other copy of the complete series in OCLC, COPAC or KVK. One copy of a single cahier only at Watson Library, Metropolitan Museum. 8vo (22 x 17.2 cm); 60 unnumbered pp. with 6 decorative colour titles and 5 colour plates of designs; text to final page of each cahier.

The six cahiers have been amateurishly bound together in plain flexible cloth covers with a duplicate of the paper wrappers mounted on front and rear; with short cracks in lower front rear and joints; covers gently rubbed at extremities, some minor and faded old stains to exterior paste downs; internally very good. £400

WITH 64 DECORATIVE COMPOSITIONS COLOURED IN POCHOIR

21. (CHILDREN'S ART EXERCISES) BARDOT, Mlle. et M. CLAVEAU. **COMBINATIONS DÉCORATIVES** Application aux Travaux Manuels. Pour Les Petits et Pour les Grands. Paris: Librairie Delagrave, 1929.

An excellent copy of this pochoir coloured art training manual with designs executed by very young students between the ages 4 and 8 from écoles maternelles and classes enfantines. Authors Madeleine Bardot, inspectrice des Écoles Maternelles de la Seine and advocate of "l'éducation nouvelle," a popular movement emphasizing educating the "total person" and M. Claveau, professor of drawing in the lycées and écoles normales of the period have selected 64 pieces from the best examples of student work. The initial plates, though filled by the students, were largely formed by teachers, but the last three plates were created solely by the imaginations and training of the young students. Geometric outlines were proposed for this age group as being the least distracting and, yet, the most rewarding for permitting the liberating use of colour. The designs could be applied to crafts, such as embroidery (a few black and white examples are shown) and the authors hoped that they would be displayed in homes and in schools. The models selected here demonstrate a sensibility in the children that gives their work the value of art "plus précieux que la perfection d'une technique toute matérielle." Examples are found in French libraries, of course, - the BNfr. being the only one to mention a copy dated 1928. In the US, we locate copies at Yale and at the University of Delaware. A beautiful and important work in school art education from this period, especially with its 64 illustrations in pochoir. Oblong 4to (23 x 28 cm); 8 pp. with half tone illustrations + xvi plates, each with 4 designs coloured in pochoir.



In very good condition. The printed paper upper cover displays some pochoir designs. There are some small nicks to the extremities of the printed paper covers, but the work is very well preserved. £500

"BRING PICTURES OUT OF YOUR MIND."

22 (CHILDREN'S ART INSTRUCTION) Marks, Winifred. **LIVELY DRAWING WITH PENCIL AND BRUSH. BOOK ONE; BOOK TWO; BOOK ? (Unnumbered)**. London and New York MacMillan; St. Martin's Press for vols 1 and 2; London, MacMillan for the unnumbered copy. (1941-49?).

Winifred Marks' LIVELY DRAWING WITH PENCIL AND BRUSH books are very difficult to acquire and the larger volumes 3 and 4, with larger texts, are especially so. Marks' encouragements (rather than instructions) to children serve to underscore the great splash of drawings she offers on each page. "How to Make Colours Show Well", for example, is demonstrated with large flowers in vibrant colours with different coloured centres. The effects of brush work, pattern making, mask making, picture making with colour paper and much more are demonstrated. All the while, Marks encourages practice and thought and at the same time she urges breaking bounds " Always draw what you mean to draw..... If you are drawing something and cannot think how it goes, make up the rest." "Don't see what YOU CAN DO. Find out what the TOOLS can do." "When you think of something you would like to draw, don't say, " How shall I do it? "Think about it a little more. Then draw those very things about which you have thought." Exuberance, practice, and uncluttered exercise of the imagination are her message. Most uncommon. It is unusual to be able to offer three of the four books.



25 x 19 cm; books 1 & 2 are staple bound with 28 pp. each, all filled with colour drawings and; the unnumbered volume with 48 pp. is sewn in small folio.

Volumes 1 and 2 are staple bound manila cover, printed in colours, apart from a small smudge or slight evidence of shelf wear, they are fine copies; the undated, larger volume sewn and bound in a canvas -type cloth, printed and titled in colours - this latter volume bears the penned name of "Sheila Harrington" at the top edge of the upper cover and, also, her name and address on the blank inside upper cover; there is some light soiling and marking to the canvas covers, still, very good. £500

A SET OF BERQUIN FOR LE PETIT BIBLIOTHÉCAIRE



23 (CHILDREN'S BOOKS - COLOUR PLATES) BERQUIN, (Arnaud) **OEUVRES DE BERQUIN, L'AMI DES ENFANS.** (Paris) Librairie de Gide Fils, n.d. (ca.1820).

A rare and sweet little edition of Arnaud Berquin's *L'Ami Des Enfants* issued in the series *Le Petit Bibliothécaire*- this example, with colour plates. *Le Petit Bibliothécaire* collection included sets of natural history, the history of France, antiquity for young people, etc. A publisher's list for the series is included here at the back of Vol. 6. The little narratives offered range in subject matter : horticulture, natural science, play, etiquette, virtue, punishment, obligation, and justice. There are 7 hand-coloured plates to each volume, thus 42, not including the frontispieces. "Despite the popularity of the work of Mme Le Prince de Beaumont, Mme d'Epinau and Mme de Genlis, it is Arnaud Berquin(1747-1791) who is most often credited with being the real pioneer of children's literature in France." (Brown, P.E. *A CRITICAL HISTORY OF FRENCH CHILDREN'S LITERATURE*. Vol.One: 1600-1830, P. 147). Certainly, Berquin was very prolific. While there are many versions in different formats of *L'Ami Des Enfants* recorded in libraries and sometimes for sale, this *Petit*

Bibliothécaire edition with the colour plates is rare. Cotsen notes a different version of larger format, its No. 641, and Gumuchian 606064 and 6065 also list other formats. 32mo (9.8 x 6.1 cm); 159 + (1); 160; 159 + (1);160; 159 + (1); 156 + (iv) + 6 hand -coloured engraved frontispieces +42 handcoloured plates hors-texte.

Six volumes quarter calf with gilt compartments. on spine, one with title, one with volume number, the others with gilt ornaments; marbled paper over boards, marbled endpapers, some bumping and rubbing to boards, but well preserved; internally fresh and bright with good colour to plates; in a few instances, there has been very minor adhesion of bottom lines of text to a plate placed next to the page, but all is still legible.; one plate found loose has been gently re-glued into place. A very good set. Rare. £700

COLOUR PLAY/ COLOUR POWER FOR KINDERGARTEN



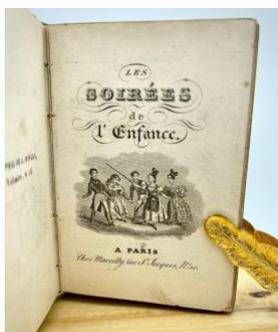
24 (Children's Colour Game) ZUSTERS ANNONCIADEN VAN HULDENBERG NORMAALSCHOOL - WIJNEGEM (Annunciation Sisters of the Huldenberg Normal School). **HOLLANDSE BOERKENS EN BOERINNEKENS (DUTCH FARMERS AND FARMERS' WIVES).** *Kleurenspel voor het 2nd jaar van de kindertuin (Colour Play For the 2nd Year of Kindergarten).* Antwerp J. Blokland n.d., first half of the twentieth century.

A stunning colour game, evidently the product of a teachers' school run by the Annunciation Sisters of Huldenberg in Belgium. The publisher, J. Blokland, specialized in educational resources for preparatory education. The games described in the instruction sheet depend upon the student's ability to quickly appreciate colour distinctions. There are twelve large cards or plates of Dutch peasant figures in costume that differ from each other only by the colour of the trousers, shoes, blouses, scarves, and hats. The impact of these varying colour arrangements on the same design is dramatic. Each one of the large cards is accompanied by ten smaller cards in the same colour arrangement. The games to be played by the children involve various ways of matching the correct colour scheme of the smaller cards with the larger ones. The way that the vibrant colour arrangements impact the impression formed of the same figure is really a striking

illustration of contemporary artistic thought about colour. A marvellous exercise for children (or anyone) to experience the power of colour to shape and change an image, an impression of space, and of emotion. So far, we have not found any holdings for this among the usual library online catalogues. Box 13 x 25 x 3.5cm; folded printed instruction sheet; 12 large colour printed cards, 22 x 11.5 cm; 120 numbered colour printed cards, 11.5 x 8 cm.

12 large and 120 smaller colour printed cards in vibrant colour in original box with printed and folded rules sheet. Paper covered box with original printed label is chipped and separated corners have some amateur tape repairs, but it is stable and otherwise clean. A very good set. £400

BOUNDARY BREAKING PLAY



25 (Children's Games) (ANONYMOUS) **LES SOIRÉES DE L'ENFANCE.** Paris Chez Marcilly n.d. (ca.1825).

First and, apparently only edition of this miniature which illustrates and explains the instructive games played by the children of two French families to balance their hard work at their studies. The text, mostly in dialogue, describes silhouettes, games of memory, "un jeu piquant" in which each child assumes a "metier", another in which the children must keep a cotton ball afloat and directed by blowing on it, etc. The illustrations reveal a certain physicality to the some of the games which suggest a refreshing breakthrough to the mores of the period. Lively. Typography by A. Pinard. Gumachian 4139. *Gumachian 4139* 32mo (6.5 x 4.5 cm or 2.7 x 1.7 inches); engraved vignette on title + 7 full page engraved plates +128 pp.

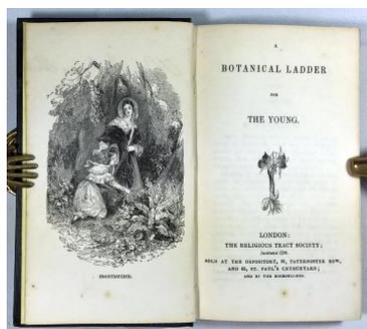
Original blind-stamped glossy paper cartonnage with title in black within an oval embossed frame on upper cover; gently rubbed and hand-soiled; a.e.g. occasional light foxing to text, usually opposite engraved plates; in original matching green slipcase, worn and beginning to separate along bottom, but still whole and firm. £450

A COLOURED COPY

26 (CHILDREN'S GAMES- Botany) GENLIS. Mme LA C.sse. (Stéphanie Félicité) de. **LES JEUX CHAMPÊTRES DES ENFANS. Et De L'Ile Des Monstres; Conte De Fées Pour Faire Suite Aux Veillées Du Chateau Dédiés A S.A.S. Monseigneur Le Duc de Chartres.** Paris Paris: Chez A. Marc, n.d. (Ca. 1821-25?).

First edition of this most charming children's botanical work, this copy with coloured plates, by the prolific French governess for the children of the duc d'Orléans. These *jeux champêtres* are designed to instruct by the experience of nature, a key element in the approach of Mme. de Genlis to education. The text takes the form of a dialogue between teacher and students. Here the children collect and play games with flowers and plants, learning their science along the way. They learn to make a herbarium, as well. Engravings of certain flowers and some of the toys or amusements one can make with them illustrate the text. Also included at the end of the work is a fairy tale, "L'Ile des Monstres" in which natural forms appear enlarged in life as though seen under a microscope. Oxford and Cambridge lists their copies as editions originales with the dates of 1821 and 1822. The Gumuchian date, also identified as edition originale is "vers 1825". Copies were printed plain, coloured, and on velum, coloured. There are a few other copies in online library sites, but the book is rare in commerce. *Gumuchian 2704 & 2705* 12mo (16 x 9.5 cm); (ii) + xii + 236 pp. with 8 hand-coloured engravings including title page vignette.

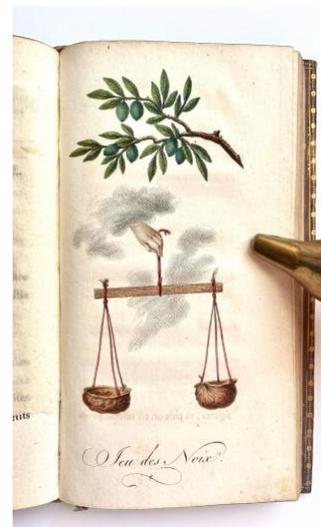
Original full leather, marbled, boards bordered in gilt tooling; with gilt decorated spine and gilt lettered red leather lettering piece; marbled endpapers; a.e.g.; very tiny chip at head of spine and some wear at spine edge; a bit of light wear here and there; and some light browning at margins of initial and rear pages.; the plates are fresh and bright. A very good copy. £1850



27 (Children's gardening) (ANONYMOUS) **A BOTANICAL LADDER FOR THE YOUNG.** London: The Religious Tract Society, n.d. (ca. 1845).

Botanical instructions for the young in the form of a dialogue between mother and child. These instructions are for a fairly well read child and progress as one advances up the steps of a ladder. With text figures or sketches. 12mo (14.2 x 9 cm); engraved frontispiece of mother and child out botanizing, (ii) + 176 pp. with engraved text figures of plants or plant parts.

Original cloth, title gilt stamped; well preserved. £45



28 (Chromolithography) MERCERIE (FRANCE) n.p. (1850-70.

A beautiful and good-sized chromolithographed label for a mercerie (or haberdashery) box printed in pinks and golds and embossed. "Mercerie" boldly printed at centre. Quite suitable for framing and an excellent example of this accomplished colour printing at mid 19th century. Sheet measures 37 x 29 cm; impression measures 28.5 x 22.5 cm) with fold/print lines beyond the design.

Original embossed and colour printed paper. Fine. £125



"A RHYTHMIC ARRANGEMENT OF TEXT AND ILLUSTRATIONS"

30 (Colour Alphabet) MAVRINA, Tatiana Alekseevna. **СКАЗОЧНАЯ АЗБУКА.**

(SKAZOCHNAIA AZBUKA). (A FAIRY TALE ALPHABET). Moskva (Moscow) Goznak 1969.

The large format edition of this brilliantly coloured Cyrillic alphabet by Mavrina. "Née à Nijni Novgorod, cette dessinatrice, illustrateur, et peintre russe est une figure emblématique du petit groupe des artistes préservés tout au long du siècle par les régimes successifs." (Lévêque et Plantureux, DICTIONNAIRE DES ILLUSTRATEURS DE LIVRES D'ENFANTS RUSSES, p. 175.) Within each letter of the alphabet, itself an explosion of colour in the folkloric style favoured by this Russian artist, there is a folk tale. The letters are printed large and free-form in gold, silver, blues, reds, greens, etc., and each letter is filled with extraordinary fairy tale characters representing a tale such as the fire-bird or the frog princess. Additional illustrations carry out the tale and accompany the letters. The designs almost burst from the page; in some cases, a dramatic double-page design is offered. The backgrounds to the pages are printed in different colours lending mood and impact to the varied scenes. No doubt Mavrina's childhood years spent witnessing the decorative stage settings and performances of fairy tales organized for children by her mother had an influence on this book (see Lemmens and Lemmens, RUSSIAN ARTISTS AND THE CHILDREN'S BOOK 1890-1992 p. 371). Tatiana Mavrina was a painter, illustrator and author who began her career in Moscow during the early years of the "vkhutemas" revolutionary state art and technical studios. She went on to take part in the art group, Trinadsat, or The

Thirteen. During WWII she travelled to the older Russian cities whose important architecture was being destroyed and began to sketch ruins and remains. " These drawings I understood as preparatory studies for my fairy tale illustrations." (as quoted in Lemmens and Lemmens p. 373). While she experimented with different styles and influences during the years, the exuberance of folkloric forms and brilliant colour came to characterize her best work. " Her art culminated here in Skazochnaia Azbuka in which there is a complete unity between verbal and pictorial elements on each of the pages." Lemmen and Lemmen p. 379) *Cotsen N. 023187 for this large format with additional white protective jacket.* Oblong 4to (23.5 x 30.5 cm); 40 unnumbered pp. profusely illustrated in colours; decorative endpapers.

Original flexible orange covers printed in gilt; dust-jacket printed in gold with multi-colour pictorial designs and lettering, some very small nicks, rub marks, and tears just to the edges only of the dust jacket. A very good copy. £375



31 (COLOUR COLLOTYPES) OGAWA, K(azumasa). SOME JAPANESE FLOWERS. Tokio (ca 1895).

Ten superb chromo-collotype plates of flowers by the Japanese photographer, Kazumasa Ogawa, bound Japanese style for the European market. English and Japanese names are provided on tissue guards for each flower portrait. These are: Lily; Lotus; Cherry; Morning Glory; Iris; Cameria (camellia); White Chrysanthemum; Peony; (colour) Chrysanthemum; Rhodendron indicum. Each is positioned full center on the plate, with flowers shown against pale light background and the composition outlined in either a rectangular or round green printed border. The images are delicately precise and the colouring both subtle and vibrant. Ogawa (1860-1929) “became one of the most enterprising and important early photographers, technician, and printers in Japan.” (GettyPublications SOME JAPANESE FLOWERS-photographs by Kazumasa Ogawa, 2013). Throughout his career Ogawa made an enormous contribution to Western appreciation of Japanese culture through his photographs. After diligently studying photography in Japan, Ogawa expanded his horizons by travelling to work in Boston, USA, for Ritz & Hastings Co. as well as the Albert Type Company where he learned more about collotype printing. Additionally, he worked with or for John Carbutt in Philadelphia. Upon returning to Japan, he opened his own studio, became a founding member of the Japan Photographic Society, and commenced his great contribution to the application of colour to photography. For an excellent account of the technical details involved in colour collotype printing, see www.getty.edu/conservation/publications/resources/pdf/publications/pdf/atlas_collotype.pdf Ogawa’s influence in the japonisme movement in the West is well known, with publications ranging from his views of architecture, gardens and villas, and flowers, to local customs and costumes. The U.K. Museum of Domestic Design & Architecture notes the Silver Studio designers use of Ogawa’s flower photos for adaptation to their fabrics for the home market in the early part of the 20th century. This title was issued with varying numbers of plates, in some cases as many as 38 (held at the Getty). We have previously owned a copy with 10 plates, but with an imprint of “Yokahama, Shanghai, Hongkong and Singapore: Kelly and Walsh. this is the first copy simply identified on the title page as “Tokio”. Interestingly, this copy bears a presentation inscription from the Captain of the “Vaisseau K. Marujama” to Madame Suzanne Chevalier, dated Paris, 10 avril, 1910. A very good copy. Folio, stabbed and tied, 40 x 30 cm; (vi) + 10 chromo-collotype plates printed on rectos with printed tissue guards + sheet printed in Japanese.



Original floral patterned Japanese paper, bound with silk (?) ties, narrow spine paper chipped, but binding firm; original printed title label; gold-flecked endpapers, flyleaf with printed notice in Japanese and with penned inscription. A very good copy. £1200

EACH BOOKLET WITH A HAND-COLOURED OBLONG FRONTISPIECE.



32 (COLOURED PLATES) (ANONYMOUS, Mme. Adelaide Manceau?) LES PETITES FILLES ET LES POUPÉES. Paris Imprimerie et fonderie de Jules Didot l’ainé ca. 1850

Six decorative booklets, each with colour title vignette and colour frontispiece, entitled: “La Poupée Merveilleuse”; “Les Poupées Du Jour de L’An”; “La Poupée Invalide”; “La Poupée Parlante”; “ La Tante de Carton”; “ La Poupée De Linge”. The stories within are charming narratives of moral lessons. This set, in what must be a special presentation with its elaborate gilt box and white and gilt covered booklets is very rare. We find one boxed set at the Bibliotheek Universiteir Van Amsterdam (8vo); one copy at BNfr. without indication of box and a few incomplete or unboxed versions for sale online. Rare. Boxed set of 6 oblong volumes, with the box measuring 12 x 14.4 cm., created open-ended at one end of lower portion of box for easy removal of booklets; box lid has gilt sides and edges with title illustration within embossed framing, there is some older restoration of gilt paper trim on box ; each booklet measuring 10.2 x 13.1 cm, each bound in glossy white paper with gilt -ruled borders, elaborate gilt embossed decoration to upper covers and hand-coloured pictorial inset on each upper cover. Each volume with colour frontis within a gilt printed frame border, tissue guard, + 32 pp. text with a few type ornaments.

In original box, with rubbing and corner bumping; darkening, alligatoring (mild) and rubbing to upper lid. pictorial inset and its embossed border, some restoration to the gilt paper trim on box; The six individual booklets within, bright and very well preserved, are covered in glossy white paper with hand-coloured pictorials tipped on and surrounded by gilt embossing with title in blue printed at the top.; some foxing to texts; volume 1 (“La Poupée Merveilleuse”) has a slightly loosening text block and tear to tissue guard, with some adherence of guard to frontispiece; all other colour frontispieces are fresh and bright. £1750

33 COUTAUD, illustrator. St. Fiacre Patron des Jardinier, de Horticulteurs et des Fleuristes. (France) Office Central de l’Imagerie 1941.

A stunning colour print from designs by Lucien Coutaud of the great patron saint of gardens, St. Fiacre. Lucien Coutaud was considered one of the finest surrealist printmakers of his time in Paris. He also designed theatre and opera sets. Uncommon. Impression measures 32 x 50 cm; sheet is 55 x 65 cm.

In very good condition. £200

**PRINTING AND TYPESETTING BY ESTHER RYANAND MAIRE GILL;
COLOURING BY EILEEN COLUM AND KATHLEEN BANFIELD.**



34 (Cuala Press - Jack B Yeats illustrations.) YEATS, W.B. and F.R. HIGGINS, editors. **A BROADSIDE. No. 3 (New Series).** Dublin: Cuala Press 1935.

No. 3 in the second series of A BROADSIDE issued by the Cuala Press in an edition of 300 copies. This is the March issue in the series of 12 monthly parts. Jack B. Yeats drew the two hand-colored illustrations in this broadside to accompany Frank O'Connor's "Song Of Repentance," and F.R. Higgins' version of "The Lowlands of Holland," both of these set to music by Arthur Duff. See Miller pp. 120-121. Folio (29.5 x 21.5 cm); (4) ff. with two handcolored line block illustrations.

Some faint foxing in margin of final page, not affecting illustrations or text. £150.00

**“ESTHER RYAN DID MOST OF THE TYPESETTING AND PRINTING ASSISTED BY MAIRE GILL....
COLOURING, WHICH WAS DONE BY EILEEN COLUM AND KATHLEEN BANFIELD,
VARIED IN TIME BETWEEN SIXTY AND NINETY HOURS PER ISSUE....”**

35 (CUALA PRESS) YEATS, W.B. and F.R. HIGGINS, editors. A BROADSIDE. No. 5 (New Series). Dublin: Cuala Press 1935.

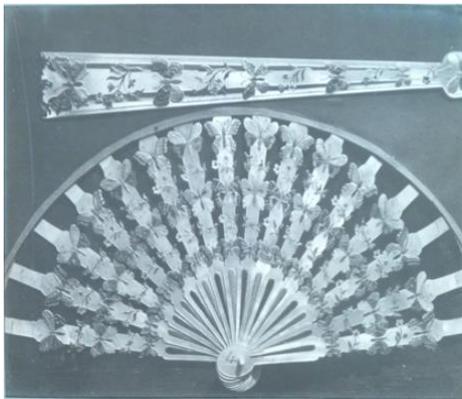
This is No. 5, May, 1935, in the second series of A BROADSIDE, which was issued in 12 monthly parts, each issued in 300 copies only. This May issue features a striking handcolored illustration of a rose tree by Harry Kernoff. The rose tree illustrates Yeats's "The Rose Tree," and Arthur Duff, the series' musical editor, has scored the poem in musical notation. Additional music and illustration accompany the poem, "The Boyne Water." See Miller, THE DUN EMER PRESS/LATER THE CUALA PRESS pp.120-121. Folio (29.4 x 21.5 cm);(4) ff. with two hand-colored line block illustrations.

With tissue guard laid in over inside illustration; the faintest foxing commencing along edges. but an excellent copy. £130

**PRINTING AND TYPSETTING BY ESTHER RYAN, ASSISTEDBY MAIRE GILL;
COLOURINGBY EILEEN COLUM AND KATHLEEN BANFIELD**

36 (Cuala Press) YEATS, W.B. and F.R. HIGGINS, editors. **A BROADSIDE. No. 4 (New Series).** Dublin: Cuala Press 1935.

This is the April issue of the second series of A BROADSIDE, issued in twelve monthly parts and i a limited edition of 300 copies for each monthly part. The two hand-coloured illustrations in the text are by Maurice McGonigal and they accompany Lynn Doyle's "The Kingdom of Down," and F.R. Higgins' version of "The Song of the Ghost." 120-121. Folio (29.5 x 21.5 cm); (4) ff. with two hand-coloured illustrations. *With tissue guard laid in over inner illustration. £130.00*



“THE WOMAN’S SCEPTER”

37 (Decorative Fan *Montures*) (ANONYMOUS). **DISPLAY ALBUM OF DECORATIVE FAN PARTS.** N.P. n.p. ca. 1890.

A French album with original photographs of beautifully decorative fan sticks and guards, the elements of the *monture*, undoubtedly intended for use by the maker or *tabletier*. Occasionally, numbers are written on the “*tête*” or head of the *monture* or elsewhere, suggesting that the album may be a “*référéncier*.” By French law, the makers of the *montures* for fans, members of the ancient *tabletiers*, were independent of the *feuille* or mount makers. In the 19th century, this trade was practiced in the department of l’Oise, with the artisans remaining largely anonymous, while the *feuille* or mount makers worked principally in Paris. With this album, we see popular early revival themes interpreted on the finished sticks: themes of cherubs, romance in the garden, flowers, music, dance, and a bit of mythology. The style is often neo-rococo; occasionally, traces of Art Nouveau style can be detected. Each illustration shows the completed and designed sticks fanned out with a plain black cloth or heavy paper setting where the mount would eventually go. In each photo, one of the decorative guards is placed horizontally above the fan shape. The rivets are in place on the *tête* or head of the *monture*. On one somewhat faded example appears the signature, “A. Cresson.” It is very rare that the *monture* makers would be identified. It is not possible to identify the materials used

with certainty, but a recurring shimmer of light on many plates suggest nacre or mother of pearl. The traditional materials for *montures* included exotic woods, nacre, tortoiseshell, ivory, bone, horn (especially, Irish) and eventually, celluloid. Ways were found to imitate some of these materials as the industry progressed. “Actually, the most lavish fans date from the second half of the nineteenth century.” (www.thefanmuseum.org.uk) A historical costume ball given by the Duchesse de Berry in 1829 “started a vogue for reprises (which) continued for most of the century. Old fans were in demand, and since the supply was inadequate, especially in France, a new industry sprang up specializing in copies.” (Bennett, Anna Gray. UNFOLDING BEAUTY. THE ART OF THE FAN, p. 17) This would coincide with the great popularity of fans as the Belle Epoque dawned. See also, HISTOIRES D’EVENTAILS. Paris: Musée de l’Eventail Herve Hogue, and Volet, Maryse. EVENTAILS EUROPEENS/ DE L’OBJET D’ART AU BREVET D’INVENTION. Genève, 1994. A rare and intriguing item.

Oblong album with leaves mounted on stubs (25 x 17.5 cm); 82 ff. with 74 mounted photographs + 5 photographs loosely inserted. Decorative endpapers. The photographs measure 12 x 16.5 cm. on average. *Original red cloth, lower cover shows old damp stain which does not affect interior, cloth flecked; cloth slit in places along spine edges; head and heel of spine chipped; 4 of the plates at rear are not or were not tipped in; plate images are fresh. £600*

38 (DOLMEN PRESS) ROBERTS, H. Neville. **THREE CAROLS TO MARY.** Dublin: The Dolmen Press November 1951.

Limited to 225 copies. Printed in the first year of operation by the Dolmen Press. 17 x 14 cm; 8 unnumbered pp. with title device in red and with small dolmen image from engraving at last page.

Original self-wrappers printed in an overall design of pink and blue on white with printed title label tipped on to upper cover; about fine. £125

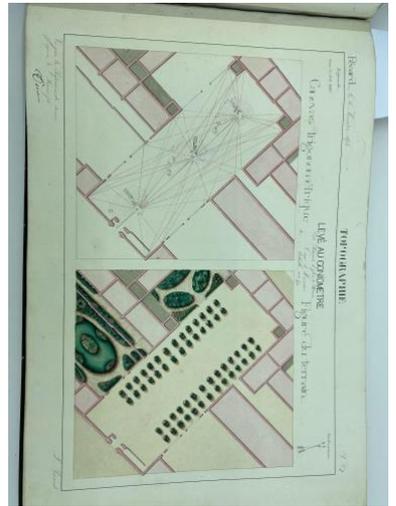
France's Finest Engineers

39 (DRAWING CAHIER - Engineering) Pécard, L. **ÉCOLE DES ARTS ET MÉTIERS D' ANGERS** (cover title) (Angers) n.p. 1873.

A carefully preserved and executed cahier d'exercices from the work of student L. Pécard at the impressive École Des Art et Métiers D'Angers. The school was first created in 1804 and in 1815 moved from its original situation in Beaupréau to Angers. In time, the school became ARTS ET MÉTIERS PARIS TECH - Centre d'Angers. The institute has produced so many of France's finest engineers. Pécard's work as a student was to complete categories of drawings beginning with "Ornaments" (7 full page plates); "Architecture" (6 plates); "Geometrie" (3); "Organes de Machine" (2); "Lavis" (3); "Levé de Bâtiments"(1); "Assemblages" (2); "Preliminaires (et "Changement de Plan")(4); "Rotations" (2); "Problèmes Divers" (5); "Intersections" (4); "Sections Coniques" (1); "Topographie (2);" Engrenages Interieurs et Extérieurs " (2), etc. All of this leads to a number of mechanical diagrammatical drawings, some with colour detail. The work becomes complex and is beautifully drawn with artistic sensibility, with hand lettered titles included. Most plates are dated and noted as "vu par le Professeur de Dessin" with date and initial. A very fine example of student talent, ambition, and accomplishment. Oblong folio, bound on stubs; 32 x 49 cm.; 1 blank + 60 hand drawn plates, some with colour and or wash created on rectos only + 1 blank. incomplete drawing laid in at rear.

Original leather backed, pebbled cloth covers with large gilt title on upper cover; " École

des Arts et Métiers D'Angers/ Cours De Dessins 1873-76"printed within two of five raised band compartments on spine; rear cover blank. some scuffing and edge wear, more so along the rear cover, especially upper left corner ;some minor older staining on front blank which does not penetrate; marbled endpapers; internally in very good condition; some leaves of toned paper. £900



40 Duché, Jacqueline, (illustrator) Mornand, Pierre. **HISTOIRE DE LA PRINCESSE ISÉE**. PARIS Jules Meynial 1918.

One of 250 copies. Printed by Maquet. Illustrations in pochoir. First edition and apparently the first book illustration by Jacqueline Duché, decorator, children's illustrator, and designer of the children's pavillon at the Exposition 1937, as well as the first class playroom on the NORMANDIE. Large 4to (37 x 26.5 cm); frontispiece in pochoir; title; 23 pp. 1 f. with pochoir illustrations, and smaller head and tail pieces in black and white.

Cream paper covers with pochoir illustration and original glassine; some very minor soiling or light foxing on upper covers, mostly at margins, rear cover shows old tide marks and somewhat heavier soiling. Internally fine. Nearly a very good copy. £350

BOTH THE VOYAGE A ERMENONVILLE AND LETTRES A JENNIE BOUND TOGETHER.

41 (Ermenonville) THIEBAUT DE BERNEAUD, Arsenne. **VOYAGE A ERMENONVILLE, Contenant des Anecdotes inédites sur J.-J. Rousseau, le plan des jardins, et la Flore d'Ermenonville, publiée pour la première fois**. Paris: Imprimerie de P. Dupont 1819.

The marquis René Louis Girardin was an important theorist on garden design as well as being a passionate admirer of Jean-Jacques Rousseau, and the gardens he created for his own estate at Ermenonville included several features inspired explicitly by LA NOUVELLE HELOISE. The fact that Rousseau lived his final two months at Ermenonville before dying and being buried there made it a popular destination for pilgrims well into the nineteenth century. Thiébaud-de-Berneaud compiled the most popular and complete early guide to the gardens written chiefly for use of those pilgrims. A much smaller version of the work appeared in 1798 entitled VOYAGE A L'ILE DES PEUPLIERS. The present volume revisits Ermenonville after twenty years maturity for both the author and the site and includes a wide variety of content of interest to visitors devoted to the memory of Rousseau. It carefully describes the scenic features of the park, which was perceived as exemplifying the naturalistic ideals inspired by Rousseau, and also recounts numerous historical and literary events and anecdotes connected with Rousseau and his circle, most of it interwoven into the narrative of eight separate promenades through the gardens. In this way Berneaud's book exemplifies the convergence of picturesque esthetic, romantic philosophy, and literary association which characterized the enormous appeal of Ermenonville in the decades after its creation. This edition contains a bibliography of works published on Ermenonville, including mention of LETTRES A JENNIE (first published as LETTRES A SOPHIE).

(BOUND WITH:) L (eNORMAN), M.F. LETTRES A JENNIE, SUR MONTMORENCY, L'HERMITAGE, ANDILLY, SAINT-LEU, CHANTILLY, ERMENONVILLE, ET LES ENVIRONS. Seconde Édition, Revue et Augmentée. Paris: Chez Nicolle et Mongie, 1819. with additional comments on the environment in which J.J. Rousseau lived and on various personalities who lived in these neighbourhoods. This second edition contains a preliminary letter expressing an interest in giving further details about Mme. d'Épinay, Mme. la Comtesse d'Houdetot et de Grétry, etc. *Ganay 188 for the first work.* 12mo (16.6 x

9.5 cm); viii + 300 pp. + folding engraved plan measuring 18.5 x 21.6 cm; in LETTRES A JENNIE: (iv) + (viii) + 176 pp. including half-title + engraved frontispiece showing L'Hermitage.

Old regional stamped ex-libris on the title page and on the bottom margin of one page of text; Contemporary sheep with six spine compartments defined in gilt; red leather gilt-tooled title, black leather gilt tooled volume numbers (1 -2) and gilt tooled compartments. 1.3 cm chip at lower spine edge; very small nicks at top of spine exposing headband; all edges marbled; original marbled endpapers; old ink inscription on p. viii which bleed back onto p. vii but does not interfere with legibility. In the Lettres A Jennie, pp. 75-84 are foxed. £475

EXPERIMENTS WITH FRUIT CULTIVATION

42 (Espalier) DOLIVOT, A.E. **LES ARBRES FRUITIERS À BRANCHES RENVERSÉES D'après La Methode Et Sur Les Notes De M. Jh MAITRE**. GRENOBLE :PRUDHOMME ET DUPONT, 1875.

Second edition (first published in 1874) this is a very comprehensive and well illustrated work on fruit tree espaliers forms. M. Dolivot has examined the method practiced by M. Joseph Maître of reinvigorating fruit by reversing branch direction. The work is indexed and includes

plans for fruit gardens. Dolivot was Vice-President of la Société Autunoise d'Horticulture. A printer's text experiment is bound in at both front and back of the text. 8vo (22.5 x 14.3 cm); 223 + (1) pp. with printer's text bound in at both ends.

Original paper covers printed upper and lower and on spine; a spot or two and some chipping and small hole on extremities, but very nice copy. £225

43 (FARRAND, Beatrix) REEF POINT GARDENS BULLETIN. Bar Harbor, MaineMax Farrand Memorial Fund, 1946 - 1959 (1963).

First collected edition. Reef Point on Mt. Desert Island, Maine, was built for Farrand's family in 1883. The gardens and library were eventually opened to the public, and when her husband died in 1945 Beatrix established the Max Farrand Memorial Fund to expand the activities of the gardens and library. For this organization she wrote and published 16 issues of the Reef Point Gardens Bulletin and included in it a variety of articles on horticulture and natural history, in general, and the gardens and grounds of Reef Point in particular. The Reef Point Garden horticulturist, Amy Magdalene Garland, also contributed articles to the bulletins. The bulletins were collected (together with the unpublished 17th bulletin in which Farrand writes her own memorial) and issued in 1963 as a tribute. 8vo (22.6 x 15 cm); 116 pp. (unpaginated) with numerous text illustrations from photographs and with plans.

Original cloth backed, paper covered boards in original glassine wrapper. £145

WITH AN ELEGANT CALLIGRAPHIC OWNERSHIP INSCRIPTION

44 (Ferns) JAFFREY, Mrs. (Phoebe). DARJEELING FERNS (cover title). (Darjeeling, India) ca. 1882.

A well preserved and beautiful collection of large mounted Indian ferns assembled and arranged by Mrs. Phoebe Jaffrey and identified with her printed pink label, "Mounted By/ Mrs. P. Jaffrey/ Darjeeling" on the front paste down. With an elegant calligraphic ownership inscription serving as bookplate of "Elizabeth E. Hawkins/ April 15, 1882" also on the front pastedown. The single large specimens in golden yellow, a bit of off white, varied greens and browns, fill the plates (45.5 x 32.5 cm). There are some examples of smaller ferns grouped together on one plate. Each is accompanied by a stamped label calling for Genus, Species and Patria filled in by hand in ink. The last specimen is dated 1881. Mrs. Jaffrey, third wife of Andrew Thomas Jeffrey, who was curator of Darjeeling 's Lloyd Botanic Gardens from 1875 to 1885, made and sold these collections in both single volumes and sets. Jaffrey positioned her ferns gracefully and managed to bring out their interesting textures and markings even when dried. Additionally, she positioned moss at the base of each specimen. Other albums from Mrs. Jaffrey are held at the Natural History Museum, London, the University of St. Andrews, Dundee, and Ireland's Glasnevin National Botanic Garden. Folio (45.5 x 32.5 cm.); 50 plates, each with mostly single captioned ferns mounted on rectos only. With a calligraphic ownership inscription serving as bookplate.

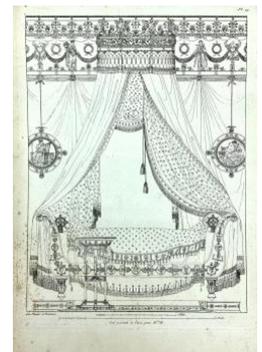


Contemporary three quarter leather, cloth over boards with gilt title on upper cover, scuffed and worn; upper cover bulging a bit; internally there are a few small dark spots and edge chips on the plate paper, occasional minor piece of foliage lacking and some residue in the gutters, but, still remarkably well preserved. £1900

SEVEN CAHIERS OF THE FIRST EDITION

45 (Furniture - Empire Style) PERCIER, C. et P.F.L. FONTAINE RECUEIL DE DÉCORATIONS INTÉRIEURES COMPRENANT TOUT CE QUI A RAPPORT A L'AMEUBLEMENT Comme Vases, Trépiéds, Candelabres, Cassolettes, Lustres, Girandoles, Lampes..... Paris: Se vend chez les Auteurs..... 1801.

A partial collection of the rare first edition with 42 of the 72 plates planned for the ultimate issue of twelve cahiers of six plates each; thus, seven cahiers. The first edition of 1801 was issued without text. It is extraordinarily rare to find all twelve cahiers together; here we have the first seven, but without the wrappers. This copy was bound up without the cahier wrappers and with two plates in smaller size that are possibly from another edition. The intended publication was printed both on papier de France and Papier de Holland (coloured!) Millard in THE MARK J. MILLARD ARCHITECTURAL COLLECTION/ VOL 1 FRENCH BOOKS states: "The influence of this publication on the development of the *style empire* and on a new relationship of the architect to the patron and the craftsman was profound...The RECUEIL records the return in furniture design to a "Greek" reform which the authors note replaced the unnecessary innovation that had corrupted and destroyed pure style." (p.390). Percier and Fontaine's mark on Paris can be seen at the Tuileries, the Louvre, and elsewhere, such as at Malmaison. Their furnishings throughout the fine homes of early 19th century France were a mark of education and good taste. We have located six copies in the U.S. so far of which two Art Institute of Chicago and Lawrence Tech have copies with 41 plates instead of 42. We were not able to see complete bibliographical descriptions of the others. *Milliard 134 for the 2nd edition; Fowler p. 60 for the 2nd edition.* Oblong folio (41 x 27 cm) ; title page + 42 engraved plates, two of which are added separately to this copy.



Handsome rebinding in quarter calf with gilt title, marbled paper -covered boards with a neo-classical illustration measuring 15.5 x 11 cm on front paste-down; internally, light to moderate scattered foxing, heaviest on title page; scuffing or printer's press soiling on margins of a number of plates; two plates with, in one case, smaller impressions and margins bound in on stubs - plates 10 and 12; occasional old faded damp stains - not on images, and a closed tear in a lower margin. £800

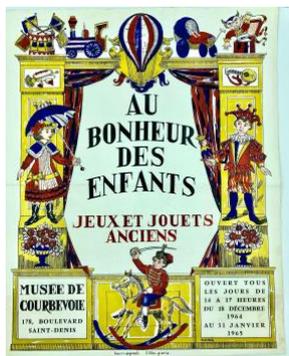
A LOVELY EXAMPLE OF THE POPULARITY OF THE LANGUAGE OF FLOWERS IN MID CENTURY FRANCE

46 (Game - Language of flowers) (BRISSE et Cie, editeurs) LA PENSÉE DES FLEURS ANIMÉES. Paris: Brisse et Cie, ca 1850.

A fine and bright copy of this 19th century French boxed game based upon the language of flowers. With a hand-coloured lithographed by H. Jannin of Paris. There are 32 cards of hand-coloured lithographed illustrations showing a person exhibiting the characteristics or effects of the sentiment attached to a flower which is also illustrated. Another 32 cards also numbered, presenting text offering comments on the virtue or sentiment and circumstances associated with the flower in question. A rare item that seldom surfaces. A note on the site jeuxanciensdecollection.com/article.. informs us that Madame Brisse operated a *tableterie* on the rue St. Denis by 1856. Our copy is very clean and fresh. This example may have been issued without the rules glued into the underside of the box lid and used very little. Lidded box (26.33.5 cm); 64 cards of which 32 are hand-coloured in five compartments in lower portion of box.

A very well preserved copy with vibrant colours;original box intact and with decorative paper trim at extremities; all cards present and both very legible and bright; instructions not present - some copies apparently had the instructions glued to the inner box lid, but there are no adhesion marks on this copy. £1750

A JOYFUL AND COLOURFUL EXPRESSION



47 (GAMES AND TOYS EXHIBITION) KING, M. illustrator **AU BONHEUR DES ENFANTS. JEUX ET JOUETS ANCIENS**. (Courbevoie) Musée de Courbevoie (1964).

An exuberant colour lithograph poster from the atelier of Henri Deprest. The design, which is signed (printed) "M.King", features a toy stage setting surrounded by toys and children in costume. The Musée de Courbevoie in Saint Denis at the parc de Bécon was originally housed in what was the Swedish and Norwegian pavillon at the Paris Exposition, 1878. Called the Musée Roybet Fould, the pavillon (which was of course portable) still exists at the back of a more recent building. Several expositions dedicated to toys and games were held here, this one of the earliest. 56 x 42 cm; printed in red, blues, yellows and black in lithography.

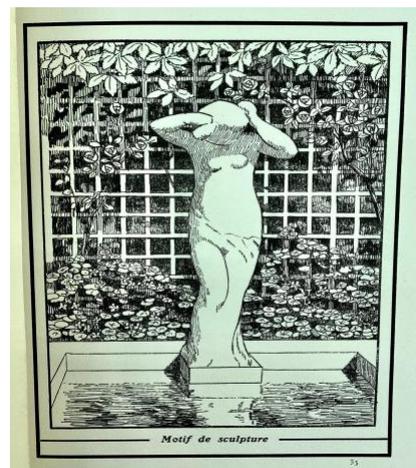
Excellent condition with all colours bright; one horizontal fold in centre. A very good copy.

£200

WITH THE DESIGNS OF PAUL VERA

48 (Gardens - Art Deco) VERA, André. **LE NOUVEAU JARDIN**. Paris: Émile-Paul (1912).

Signed presentation copy from Vera. First edition, one of a stated edition of 90 copies printed on papier d'Arches with additional text decorations and vignettes designed and engraved by Paul Vera (These were omitted from the trade edition). Vera was among the most important figures in the development of the modern garden in France. In reaction to the picturesque and naturalistic tendencies of the 19th century and the formulaic degeneration of the "jardin paysager," Vera's "nouveau jardin" was rationalistic, geometrical and indifferent to horticultural variety or display. His influence, however, was less a product of the limited number of gardens he actually designed than of his theoretical works, of which **LE NOUVEAU JARDIN** is the earliest and most influential. "André Vera should, in fact, be credited with the most extensive and focused writings on the early twentieth-century garden." (-Dorothee Imbert: **THE MODERNIST GARDEN IN FRANCE**, pg. 72) Much of Vera's work was done in collaboration with his brother Paul, whose cubist views also influenced their gardens. Paul provided the numerous bold woodcuts which illustrate and decorate this volume, which is, in terms of printing and graphic design, among the most visually striking and impressive books published on modern garden design. This copy is well preserved in its original art vellum covers with striking design by Paul Vera on upper and lower covers. Untrimmed. 4to (32 x 24 cm); (vii) + vii + 279 pp. with 39 full-pages illustrations (mostly plans and garden views) and numerous wood block vignettes and text decorations.



Original art vellum covers with title in black on spine and large designs by Paul Vera on both upper and lower covers. Art vellum covers lightly foxed and edge-soiled, some creasing, but still very well preserved; internally fine and wide-margined, untrimmed. A lovely copy as it was issued. £800

WITH HAND-COLORED PLATES OF GIARDINO DI DESIO AT VILLA CUSANI TITTONI TRAVERSI

49 (GARDENS, ITALY). (ANONYMOUS) **UN ORA NEL GIARDINO DI DESIO. Almanacco per l'anno 1829**. Milano: Bianchi (1828).

First and only edition. Rare. With five beautifully hand-colored plates illustrating early 19th century garden views of Villa Cusani Tittoni Traversi in Desio, a garden in the *giardino inglese* or English style. The English or picturesque garden arrived somewhat late in Italy and the best of its examples seem to have been mentioned in Ercole Silva's *Dell'arte de' giardini inglesi* (1801). Included among those is the Villa Traversi at Desio. "In the other exemplary sites in Lombardy which Silva features - the Villa Traversi at Desio where horticultural and agrarian interests are merged, the royal villa at Monza...the main effect was of studied composition, with parts (as Pope had urged) sliding into a whole. Yet it was equally an art that worked to conceal itself, that had learnt but not slavishly copied from paintings, and that was designed to match the outward scenes with the more important inner needs and ideas of the visitor. Silva championed the versatility of modern garden art and these sites, especially in his analysis of them, show off that quality to perfection." (Hunt, John Dixon, **THE PICTURESQUE GARDEN IN EUROPE**, p. 188). The villa itself was re-designed by Guiseppe Piermarini (who designed La Scala) in a neo-classical style, while Antonio Villorese was responsible for the gardens. Today the garden is owned by the commune and considerably reduced, with many of the features destroyed. The plates here in this little almanach show a view of the facade across an artificial pond or lake; a rustic bridge and a

boathouse over an artificial canal or lake; another view of the lake with an island planted with poplars (in the style of Rousseau's *Isle of Poplars* at Ermenonville); an intersection of three wooded walks with a temple-like structure in focus; and a different view of the lake with statue on a small island. Twentyone pages of text describe: *Il labyrintho*; the *caffee-house*; *la collina*; *il gabinetto del Tasso*; the monument to Tasso; *il tempio d'Imene*; and the parterre. The remainder of the text is an almanach/journal. The lovely hand-colored title page shows a design of trees, flowering shrubs and a *hermès*. We locate no copies in OCLC or other major catalogues. In ICCU, we find only 3 copies. Small 8vo (11.5 x 8 cm); 78 + (2) pp.+ 34 unnumbered pp. of text + hand-colored title page + 5 full page hand-colored engraved plates with impressions measuring 9.5 x 8 cm..

Original silk cloth, gilt borders, worn and gently soiled with rubbed colour flower and vase design on upper and lower covers; a.e.g.; some unobtrusive offsetting from tissue guard on one plate, but, otherwise, internally very good. £1400

50 (Gardens, Venice) EDEN, F. **A GARDEN IN VENICE**. London: "Country Life" 1903.16156_1

The original edition of a first hand account of the creation, at the hands of English expatriates, of what would become a legendary Venetian garden, *giardino eden*, on La Guidecca in the Venetian lagoon. Located behind the Redentore, this one-time vegetable patch was

transformed by Frederic (great uncle of the Prime Minister, Sir Anthony Eden) and Carolyn Eden (the sister of Gertrude Jekyll) into a little English pleasure ground of pollarded willows, roses, Madonna lilies, irises, etc. beginning in 1884. While importing their own native tastes, the Edens took care to respect the local character of their grounds, “ Building on formal lines made by the canals, an abandoned orchard had been crossed with straight walks covered by 600-700 yards of square-topped vine-clad pergola.” (Festing, S. GERTRUDE JEKYLL p. 154). Traditional structures and ornaments were used. Eden includes an interesting account of well-making on the island and in the garden. The prominence of the Edens in the expatriate community brought notable guests to the garden, as did the caché of later residents such as Princess Aspasia of Greece and her daughter and son-in-law, the King and Queen of Yugoslavia. Henry James, Anna de Noailles, Maurice Barres and Jean Cocteau are also associated with the spot. D’Annunzio set a scen there in his IL FUOCO. In LES DELICES DE L’ITALIE, Jean Louis Vaudoyer calls the garden “the most alluring place in the world to abandon oneself to melancholy.” (as quoted in Weal, M.T., POSTFACE; A GARDEN IN VENICE). The garden was locked up after the death of its last occupant, but garden historian John Hall obtained entrance and wrote a description for HORTUS, Autumn 2003. Small 4to (23 x 18 cm); (vi) +135 + (1) pp. with decorative head and tail pieces, initial letters and text figures, from older engravings, including some from the Dream of Polyphilis, + frontispiece and 16 full page illustrations from photographs, with tissue guards, hors texte.

Original publisher’s decoratively embossed leather “Venetian” style, some scuffing to extremities; pictorial endpapers; apart from light scuffing, a very good copy. £200

THOSE BEAUTIFUL GLASS SIGNS ON THE OLD PÂTISSERIE

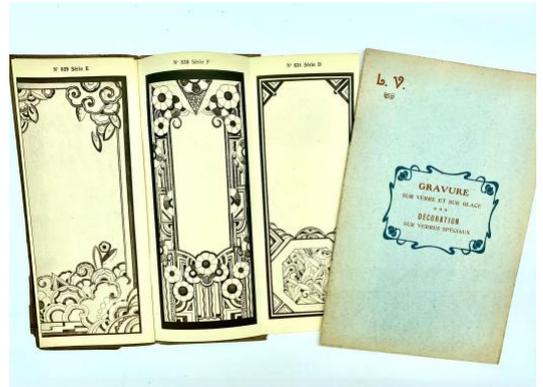
51 (GLASS - ENGRAVED) L.V. (Atelier Leleu, Van Lierde, Lille) L’ART DÉCORATIF DU VERRE GLACES ET VERRES GRAVÉS AU JET DE SABLE ET À ACIDE. DÉCORATION SUR VERRES SPÉCIAUX (cover title). N.P. (LILLE); PHOTOTYPAGE DU NORD; MARCQ-EN-BAROEUL L.V. ca. 1925.

A tall, thin stapled brochure featuring illustrations of the company’s designs for windows in clear examples of Art Deco style, figurative and abstract. The pamphlet opens to 4 folding plates opening to 6 full illustrations recto and verso each. Additionally, there is a 5th plate opening to 4 illustrations recto and verso. These are all printed in sepia with No. and series initial indicated for each engraved glass panel examples, of which there are 28.

(WITH:) L.V. GRAVURE SUR VERRE ET SUR GLACE/ DECORATION SUR VERRES

SPÉCIAUX (cover title). n.p., n.d. In this catalogue from the same company, there is a greater variety of styles represented, including Art Nouveau, as well as “Chinoiserie”. Many of the glass panels shown, sometimes, 2 or 3 to a page, are identified by No. and series initial. There are two folding out plates in this brochure showing 11 panels (or 13, if the first sectional is counted that way). There are glass signs for boutiques and shops, “Pâtisserie” or “Tabac”, transoms, stair landing windows, doors, etc. Uncommon. Two stapled pamphlets: 23.5 x 9.5 cm :28 plates in sepia in 5 fold-out sheets; 24.5 x 16 cm : 32 pp. with illustrations in black and white white + 2 fold-out sheets with 13 plates.

Two stapled pamphlets with printed paper covers; some insignificant separation along spine and edge of the first title. Both very good copies. £300



“VITRAUX DE TOUT P REMIER PLAN”

52 (GLASS, “Le Vitrail”) MALLET-STEVENS, Rob. VITRAUX MODERNES Exposition International de 1937. (Paris) Charles Moreau (1937).

A near fine, fresh copy of architect Mallet-Stevens’ introduction to decorative glass windows set as 48 examples of best work at the Paris Exposition of 1937. Noting that “le vitrail”, has always been the faithful companion to architecture, Mallet-Stevens proclaims that stained or cut window glass is undergoing a rebirth along with the new movements, materials and talents now being seen in modern architecture. There are loose plates here accompanied by a list of artists working in both ecclesiastical and secular architecture. Those artists include: J.K. Ray (Vitrail, Le Triomphe de Paix); André Rinuy, (Le Christ et la Samaritaine); Jean Barillet, Théodore Haussen (Adam et Eve, Le Christ et les Quatre Évangélistes), and Louis Barillet (Les Loisirs); Ralph Lardeur (Vitraux au Pavillon des Chemins de Fer, etc. The plates are excellent collotypes and this is an “Editions d’Art Charles Moreau”, Moreau being a foremost publisher of decorative art work in the early 20th century. 33 x 25 cm: 48 plates of collotypes, loose as issued; 8 unnumbered pp. text (2 bifolium).

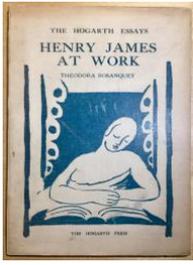
Loose, as issued, in colour printed portfolio, cloth backed-paper over boards; A near fine copy, with barely a bit of rubbing here and there; there are tissue guards in varying conditions randomly inserted into this copy. Not only are these no longer necessary, but they do not work in a loose plate volume such as this. For greater ease, we have gathered the tissue guards (not knowing if the publisher intended them) separately in an acid free folder to be reinserted as desired. £650

53 (HAIRSTYLES & Costumes) (Monségur, A. ed.?) LE JOURNAL DE LA COIFFURE. L’ILLUSTRATION DE LA COIFFURE/ Revue Mensuelle paraissant du 20 au 25 de chaque Mois. (Paris) 1904.

Bound set of monthly issues for 1904 of this very scarce periodical dedicated to hairdressing, with an emphasis on designs for costume and fancy dress balls. No. 23 Troisième Année/ January 1904-December 1904. In each month, a series of articles precedes 2 full page plates (in January it is 1 double page plate) illustrating coiffures and, often, dress. Eight of these are colour plates describing historic costume and the appropriate coiffure. These plates bear the caption “L’Illustration De La Coiffure”, as well any historical captions needed. Each plate is described in the text, as well. There are also advertisements in each issue, many from “Monségur, 255 Rue Saint-Honoré, Paris. The rubber stamp of the Ecole Professionnelle de Coiffure in Liège appears on the front flyleaf and occasionally in text or plate, but never intruding on an image. As of October 2019, we have found a copy of L’ILLUSTRATION DE LA COIFFURE FOR March 1902 and JOURNAL DE LA COIFFURE, March, 1902 in the BNfr only. It seems that the two titles have been catalogued separately. Folio (36 x 26.5 cm); 189 pp. + 1 double page + 22 plates (8 in colour) + 36 unnumbered pp. ads;



Unobtrusive scuffs; one plate shows offsetting from type without interference with image; another plate has a short tear at upper margin and another bears the rubber stamp which does not affect image. A very good and well preserved copy. **£300**



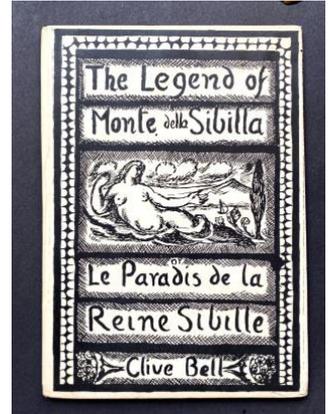
54 (Hogarth Essays -Henry James) BOSANQUET, Theodora. **HENRY JAMES AT WORK**. London: The Hogarth Press 1924.

First edition. Woolmer 42. The only book of THE HOGARTH ESSAYS series to be hand printed by Leonard and Virginia Woolf. 21.6 x 13.7 cm; 33pp. *Original limp paper covers with upper cover printed in green, with a design by Vanessa Bell; small glue repair to upper 2cm of spine; light scuffing and smudging of covers; very faint foxing to text, mostly at margins; older booksellers' ticket on inner cover; previous owner's name in pen with date on inner rear cover. Very good. £395*

55. (HOGARTH PRESS) BELL, Clive. **THE LEGEND OF MONTE DELLA SIBILLA. Or Le Paradis de la Reine Sibille**. Richmond: Printed and Published by Leonard and Virginia Woolf at the Hogarth Press 1923.

One of 400 copies. With handsome cover illustration, frontispiece and and two text illustrations by Duncan Grant and Vanessa Bell. Woolmer 27. Royal octavo (25.5 x 18 cm); 25 + (1) + ii pp. with full page frontispiece and two text illustrations.

Original cream paper-covered boards with illustration printed in black on upper cover, heel of spine torn about 1 cm from bottom; tiny nick at head of spine; gentle wear and bumping to corners; booksellers ticket on front pastedown; faint occasional foxing; final signature unopened. Lacks d.j £180



56 (Hogarth Press) Bell, Clive. **POEMS**. Richmond: The Hogarth Press 1921.

First edition. Woolmer 12. Both printed and published by Leonard and Virginia Woolf in an edition of 350 copies. 19 x 13 cm; 7.6 ; 29 + (iii) pp. including ads for the Press publications.

Original cream wrappers sewn with rose silk thread, and with clover pattern printed in red on upper cover; ownership inscription of George Williamson on free endpaper; slight darkening to extremities of cover, but a very good copy. £350.

57 (ILLUSTRATED CALENDAR WITH GRASSET COVER) (GRASSET, EUG.) **CALENDRIER OFFERT PAR LA BELLE JARDINIÈRE...NOS JARDINS**. Paris 1902.

A lovely calendar for the 1902 season with illustrations by numerous artists including Eugene Grasset for November. Grasset also illustrated the cover.

Original cover loose, as issued. with 12 colored plates tied at the top edge. £200



58 (Interactive Cartography) (PARAVIA, G.B.) **MAP PUZZLE. Italia; Africa; Asia;Europa; America Settentrionale; America Meridionale**. Torino, etc. G.B. Paravia n.d., late 19th, early 20th century..

A carefully preserved, fairly complex map puzzle in its original box. It consists of twenty wooden cubes with coloured printed paper atlas sections on all six sides of each cube. Provided as guides or correction, are six loose sheets with rectos completely filled with detailed maps: Italia; Africa; Asia; Europa; America Settentrionale; America Meridionale. The sheet for Italia is the box cover paste-down. Giovanni Battista Paravia's publishing house began in 1802 and continued throughout the 19th century under various management, as G.B. Paravia. From its early focus on religious and scholastic texts, and spurred by Italian Unification, Paravia developed interests in educational material and maps, globes, and, eventually, atlases, dictionaries, and children's books. A map puzzle such as this exemplifies the firm's dedication to a unified Italian education system.

This is not for young children, but for more mature students and adults. It was published before WWII; in 1920, the firm's name changed to Societa Anomina G.B. Paravia e C. Most uncommon. Original wooden box, 19 x 15.4 x 3.9 cm., with original brass clasp; six colour printed maps on separate sheets (one map pasted down on box cover); a block of wooden cubes, 16.5 x 13 x 2.5 cm., with each cube (2.5 x 2.5 x2.5 cm) covered with a pasted-on map section on each side.

Original paper covered wooden box with original brass closure. The sheet map for Italia is pasted down to upper cover of box, as issued and bordered in darkened gold paper or thread lacking less than 3 cm.; some minor edgewear, with just a bit of wood exposed on one bottom box corner; light to moderate foxing overall. Internally there are twenty wooden cubes with portions of paper maps printed on all six sides, mild foxing, occasional bit of bubbling, very infrequent bits of wood exposed on cubes. The plain cream paper lining of the box is moderately foxed. In all, well preserved. £550

“HAND AND EYE ARE TRAINED TO ACT IN UNISON”

59 (Interactive - Cut-Out Cards) A.M. Davis & Co. Ltd./Quality Cards (publisher). **"Model Farmyard."** (packet title) **A delightful Occupation For Children Of All Ages Who Find Much Pleasure In Colouring And Cutting Out The 12 Large Cards....** London: A.M. Davis n.d. (ca. 1935).

An interactive printed project for children offering cut-out images to be coloured,formed, folded, and arranged to produce a farmstead scene. The scene, itself, is represented on the cover of the cards packet. The images to be coloured and made three dimensional include the farmhouse, its garden and hedges, barn, cornfield, hay cart, pond, and figures of animals and people. This complete set was No. 756 in a series for painting and constructing. Other series (some listed on the packet) were also offered by the Davis firm, famous for greeting cards, kindergarten outline painting and embroidery, etc. The firm was represented at the 1947 British Industrial History fair. Scarce.Twelve cards printed in black on rectos only with illustrations to be cut out and coloured, each 15.3 x 20.1 cm.; pink paper packet printed and illustrated on front and back, 16 x 21 cm.

The twelve cards are in excellent condition; the printed and illustrated packet is in very good condition with only a few small tears at folds. **£100**

60 Ireland (maps, round towers) STANFORD (Edward), publisher. **STANFORD'S MAP OF IRELAND 1859**. London and Dublin: Edward Stanford and Mc. Glasham & Gill 1859.

An attractive coloured map of Ireland with a key to the locations of round towers throughout the country. The folding map's cloth folder bears the title "Stanford's Road and Railway Map of Ireland." 59.5 x 48.5 cm.

Linen backed, slightly age toned, mostly at margins; ownership penned notes on bottom margin of Lt. W.W. H. Benson; other penned ownership notations, most Benson, on margins of cloth folder paste downs. Very good. **£350**



61 (Ireland) KINSELLA, Thomas. **BUTCHER'S DOZEN**. (Dublin:) Peppercanister 1 (1972). Number 69 of 125 copies signed by Kinsella.

One of the principal works by a contemporary Irish poet addressing the crisis in Northern Ireland. 8vo (20.3 x 13 cm); 8 + (ii) pp. with coffin device illustration from the badge of the Civil Rights Protest March in Newry on February 6, 1972.

Original simulated leather spine, cloth covered boards. Fine. **£100.00**

62 (IRISH IMMIGRATION - A WOMAN) (LEE FAMILY) **STEERAGE PASSAGE FOR AN IRISH WOMAN IMMIGRATING TO AMERICA**. New York 1836.

Ticket No. 230. "Give the person mentioned in the Margin or Bearer a Steerage passage, unfound on board the Ship Emerald from Liverpool to this Port. " Signed by ABM. Bell & Co and James Bell of Malcolmson & Bell. The ticket is for Mary Lee, her name written in pen and ink in the margin. The date of passage is marked in blue as being on the "EMERALD" / Liverpool, 5/13/36. On the verso of the ticket is a portion of a letter to "Mother" dated New York January 19, 1886, thanking her for permission to allow the writer's sister, Mary, to come to America. The lower portion of the letter is removed, but appears to begin with the wish that having her sister Mary come to join her might assist "Mother" (in money sent back or, perhaps, having fewer children to care for). According to the Memoirs from 1798-1886 of Richard Robert Madden (London, Ward & Downery, 1891 p. 10) who was on board the Emerald for this trip, many of the Irish on board were evicted peasants from County Cavan. - this before the Famine. Madden describes the wretched conditions in steerage during the voyage. (Thanks to Kaaterskill Books for this information about Richard Robert Madden). Rare.

Trimmed ticket (8.7 x 21.5 cm); printed and marked in pen and ink; stamped in blue ink; very faint soiling; tiny tears and a few pin-pricks, but a well preserved copy. **£400**

63 (Irish Women Writers) BOLAND, Eavan. **THE JOURNEY**. Dublin/Deerfield The Gallery Press/the Deerfield Press 1983.

Designed and illustrated by Timothy Engelland. One of 300 copies signed by Eavan Boland and with an illustration hand-coloured by Engelland. Printed by Arthur Larson at Hampshire Typothetae in Hatfield, Massachusetts and hand bound by Antiquarian Bookcrafts, Ltd., Dublin, Ireland. 8vo (22 x 15 cm); with 10 unnumbered pages including one page of hand-coloured illustration.

Original black cloth, gilt titled spine; in dust jacket. Fine. **£125**

64 (J. VAN HEMENS) **LITHOGRAPHED CARD: J. HEMENS, 1874 "A Messieurs Les Président & Members de la Société Royale D' Histoire Naturelle De Gand**. Gand: 1874

A handsome "porcelaine" card dedicated to the president and members of the Societé Royale D'Histoire Naturelle De Gand, filled with images of birds, animals, and flora surrounding a kiosk surmounting a rocky cascade.

Card stock mounted on conservation stock and matted with exterior measurements of card at 14.5 x 18 cm and the image at 13.2 x 16.6cm. **£195.00**

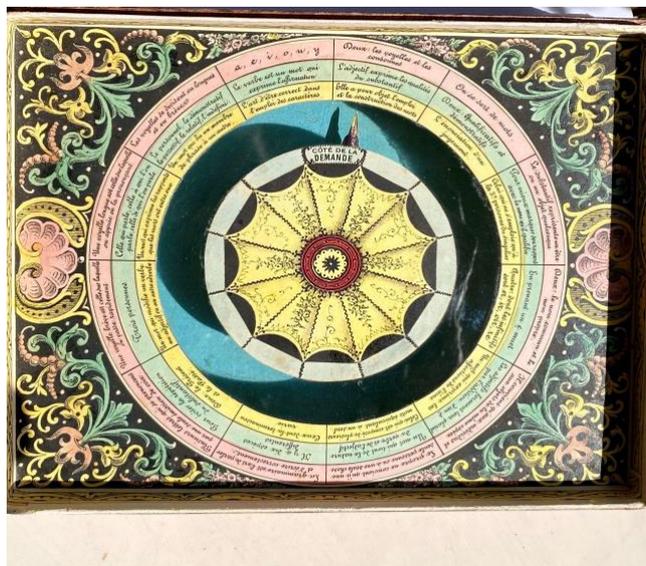
65 (JACQUES à St. Genevieve - engraver or illustrator) **VUE D'OPTIQUE NOUVELLE, REPRÉSENTANT LA PERSPECTIVE DU JARDIN DES MARCHANDS, A L'UNE DES PORTES DE PARIS**. PARIS Baisset n.d..

Old hand-colouring, probably 18th century. **£125**

“INSTRUIRE EN AMUSANT”

66 (Jeu Educatif) (SAUSSINE, publisher) **LA GRAMMAIRE,- Jeu Magnétique.** (cover title). Paris: Saussine, ca. 1870.

A beautifully preserved 19th century game, based upon “le petit génie”, a magnet, teaching grammar. In its original decorative box or “boite en carton” with a lithograph showing Charlemagne with his contemporary students in an illustration signed by B. Coudert in the plate. There are three different coloured disks to place separately on the platform. One chooses a question on a disk of one colour and places the disk down on the platform. The magnetic “génie” will find the answer in the outer circle of text within the correct colour space. The inventor of this and other magnetic games came to Paris from Uzès in the 1860s. There followed a career path in educational games that led to “l’entreprise Saussine” lasting well into the 20th century. The creation and publication of education games were, in part, a solution to the upheavals in “public” education in the second half of the 19th century in France. Leon Saussine obtained a brevet for a jeu magnetique in 1870. “Le principal qu’il développa, consiste, grâce à un habile placement d’aimants, à faire correspondre des questions et des réponses qui sont désignées par un aimant disposé sur pivot et camouflé de diverses façons.” (from jeux anciens de collections.com). These jeux magnetique were the making of Saussine who presented at the 1878 Exposition in Paris. Uncommon in such very good condition. With its lid in place, the box measures 21.4 x 26.3 x 5 cm; the circle of questions and answers is approximately 18.3 cm in diameter; the lid cover bears a coloured lithographed pastedown illustration approximately 26 x 20.5 cm; the underside of the lid bears a printed paste-down with Instruction. Internally, the text is printed in black against coloured backgrounds; the circle surrounded with colour printed “arabesque” style designs. There are three coloured disks to be used for the game.



In very good condition. With original Instruction label pasted down on the inside of the cover lid. **£1250**

In very good condition. With original Instruction label pasted down on the inside of the cover lid. £1250

“NO DECORATION SHOULD WE INTRODUCE, THAT HAS NOT FIRST BEEN NAT”RALIZ’D BY USE”



67 KNIGHT, R(ichard) P(ayne). **THE LANDSCAPE, A DIDACTIC POEM.** In *Three Books. Addressed To Uvedale Price, Esq.* London: W. Bulmer and Co. 1794.

First edition of this important manifesto marking the outbreak of the “picturesque controversy” that continued to dominate landscape gardening theory and practice at the outset of the nineteenth century. Knight attacked the Brown/Repton school in favour of the rough and irregular style also advanced by Price in his theories of the picturesque, that is, gardens which imitate the wild natural scenery in the paintings of Claude and Salvatore Rosa. His lengthy poem provides practical advice for obtaining these results and includes two folding etchings by Pouncey from drawings by Thomas Hearne which illustrate a rural estate laid out in the contrasting styles. **THE LANDSCAPE, A DIDACTIC POEM.** *Henry 900.* 4to (28.5 cm. x 22 cm.); (iv) + 77 pp. + 3 plates (2 folding).

Contemporary green calf spine, gilt ruled and ornamented spine compartments; gilt lettered red leather title piece; marbled boards; head of spine worn with slight separation along a half inch of the back edge, extremities rubbed; very little foxing; a very good copy; with the bookplate of Geo. Armytage. **£700**

68 L’AMI. (Mosse, Jean-Marie). **L’ART DE PLAIRE ET DE FIXER Ou Conseils Aux Femmes.....** Paris: n.d. (ca. 1830).

An extremely pretty little copy of this exhaustive detailing of what a woman must do to please (her man). The engraved frontispiece and title vignette suggest an adventurous topic - these show partly undressed women in bedroom scenes - but the whole of the text amounts to a guide to personal beauty and care, as well as to domestic activities and personal virtues. A “Tablette des Matieres” indexes a plethora of advice from how to behave with one’s chamber maid to what various toilet waters to use in every circumstance of personal care. In the case of this particular edition, a “Notes” section on toilet waters serves as an advertising vehicle for a M. Antoine, Directeur du Dépôt des Recettes secrètes pour Embellir et Fortifier, rue Montmartre, No. 154, who is listed as the editor of the work. There are editions published in Brussels, as well as Paris; in fact, the text seems to have been quite useful as advertising vehicle: in this copy, there is a lengthy list of French cities and departments with specific bookstores where the book could be found. Our copy seems closest in description to an 1830 copy described in the British Library, but there are also versions from the 1820s (for which see Barbier 1, p. 29). A full page of introductory notes describes the cost for various bindings “Broché”, “Cartonné”, “Relié en beau maroquin”, and with various “Étuis” available. An amusing and charming bit of social persuasion and marketing from early 19th century France. 12mo (12.5 x 8.5 cm); (vi) pp. including half title and lists of numerous vendors where one can purchase the book; 221 pp. + engraved frontispiece and title; 7 unnumbered pp. of publisher’s ads at back.

Contemporary marbled paper over boards, very slight shelfwear; gilt decorated calf spine with stamped compartments, including red lettering piece, gilt in second compartment; varied decorations in remaining three compartments; original endpapers; very infrequent brown spots, but the text is fresh and bright; engraved frontispiece with tissue guard; engraved vignette on title page fine. With previous owner’s signature and private collection number penned on verso of free endpaper. Near fine. **£400**

69 (Language of Flowers) DUBOS, E. Constant. **LES FLEURS, IDYLLES, SUIVIES DE POÉSIES DIVERSES;** Paris: Chez P.E. Janet 1817.

A lovely little work on floral symbolism, illustrated with hand-colored plates and published in the diminutive format typical of the French gift books and *almanachs des dames* of this period. A version without colour plates first appeared in 1808. It was a precursor to the popular 19th century genre of books on the language of flowers. The enormous interest in floral symbolism, however, did not begin, as a publishing phenomenon at least, until after the Napoleonic Wars. At that point pocket-size books embellished with delicate colour plates discussing the meaning and sentiment of flowers became highly fashionable. That Dubos' earlier work was highly suited to that new taste must have been apparent to the Parisian publisher Janet, who had long specialized in ladies' almanacs and decorative gift books. He reissued it, this time in a new smaller format and embellished with colour plates, to capitalize on the new vogue. The text of the volume presents fifteen poems on various flowers. Horticultural and historical information accompanies each poem, together with references to other poets. The anonymous handcoloured plates are an interesting study. Aside from being extremely pretty, they could serve as examples of period flower arrangement and of taste in vases and containers. Two plates show plants growing from the ground or landscape, but the rest show arrangements of two flowers in a decorative vase or cache-pot set upon a table or pedestal with brass or gold ornamentation. Second edition, first published in 1808 without the colored plates. *Dunthorne 97, this edition, noting a similarity to Bessa's illustrations for Malo; Gumachian 2282.* 12mo (12.5 x 8 cm); xxi + (1) 243 + (1) pp. + 9 hand-colored engraved plates with guard sheets.

Original pink paper covered boards with gilt borders, matching etui; moderate to heavy soiling on covers, especially etui which is chipped at head; text lightly to moderately foxed, but plates largely unblemished. £295



70 Laurence, John. **A NEW SYSTEM OF AGRICULTURE. Being A Complete Body of Husbandry and Gardening In all the Parts of them. Viz. Husbandry in the FIELD, And Its Several Improvements...In FIVE BOOKS...** London: for Tho. Woodward, 1726.

First edition. Laurence's "most ambitious literary project..." (Henrey p. 421). With a handsome etched frontispiece by van de Gucht showing the Prince of Wales's Richmond Lodge or Ormonde Lodge. The work is dedicated to the Princess of Wales, later Queen Caroline to George II, who would eventually improve Richmond Lodge with Charles

Bridgeman.. The lodge no longer exists. (Henrey, p. 421). Laurence (sometimes spelled Lawrence), who bears the distinction of having written the first original eighteenth century treatise on gardening, *THE CLERGYMAN'S RECREATION*, 1714, was rector at Yelverton in Northhamptonshire where he turned an unpromising patch into a thriving fruit garden over the course of 20 years. The first book in this ambitious work concerns every aspect of agriculture from dung to brickmaking. Book II describes the characteristics and uses of a great variety of forest trees, timber trees, evergreens and flowering shrubs, all suitable for growing in England without "housing". Book Three is about the subject for which the author is perhaps best known, fruit culture. Book IV : the kitchen garden. Book V is devoted to the flower garden and includes "A complete catalogue of Flowers great and small perannual (sic) or annual, usually known or propagated in England, either in the naked Ground or Hotbed." With seven engraved printer's ornaments by Francis Hoffman. *Henrey 945; Hunt 466; Johnson, A HISTORY OF ENGLISH GARDENING p. 156.*

Folio (34.4 x 21.2 cm); (xxiv) + 456 (i.e. 452) pp. + etched frontispiece + 2 copperplate engravings (with 3 impressions); with 7 engraved printer's ornaments by F. Hoffman.

Original full leather boards with double gilt ruling, very skillfully rebacked in full leather with gilt ruled raised bands and what is probably the original gilt-lettered title piece; original front pastedown preserved with two bookplates (Hare of Docking, Esq. and L.K. Elmhurst); free endpaper and following blank recent and well-matched; much faded old damp-staining (washed?) appearing in upper margins of some pages, only occasionally appearing in text, at rear pages. The name Charles Martin written in faded ink on title page. A well preserved copy. £600

71 LOTHIAN, James. **PRACTICAL HINTS ON THE CULTURE AND GENERAL MANAGEMENT OF ALPINE OR ROCK PLANTS.** To Which Is Also Appended A List Of Alpines, Ferns, Marsh, And Aquatic Plants, Etc., Etc. Edinburgh: W. H. Lizars, n.d. (ca. 1845).

Lothian was gardener to W. A. Campbell of Ormsary. This scarce volume, the first English work devoted wholly to alpine plants, appears to be his only published book. It begins with instructions for the location and construction of rockeries, ponds and bogs and the arrangement of plants in the rockery. A second section gives directions for cultivation and treatment, arranged by season, with separate discussion of "tenderer and rarer" plants, as well as advice on cultivation in Wardian cases. The appendix lists nearly 1000 varieties of recommended plants. The illustrations include two engraved plates showing rockery layouts and four hand-colored plates of plants. 12mo (16 x 10.2 cm); iii-xiv + 17-84 pp. + decorative illustrated title and 6 plates (four colored).

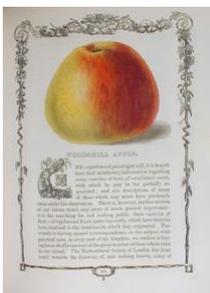
Original embossed red cloth with gilt framed gilt title in centre of upper cover, spine ends very slightly frayed; original end papers, early bookplate and small penned notation above older bookplate; a very good copy.



72 MAUND, B(enjamin). **THE FRUITIST; A Treatise On Orchard And Garden Fruits, Their Description, History, And Management.** London: Groombridge And Sons, n.d. (ca 1851).

Maund was a pharmacist, botanist and bookseller who was most noted as the publisher of several botanical periodicals with coloured plates, the most famous of which, *THE BOTANIC GARDEN*, began in 1825. The *FRUITIST* appeared as a sequel to that series, although the format of its illustrations differed from the earlier flower plates by presenting a single subject per page instead of four. These delicately hand-colored wood engravings depict a variety of fruits placed above their printed descriptions and framed within an elaborate printed border. Included are 34 apples, 24 pears, 6 plums, 3 gooseberries and 7 other fruits. In the present volume the fruits have been grouped by type, with varieties placed in alphabetical order, rather than in the random order in which they were originally received by subscribers. 4to (21 x 17.5 cm); (iv) + engraved title + 72 leaves each with a hand-colored wood engraving of a specimen of fruit.

Three-quarter green calf with cloth boards and decoratively gilt spine; spine faded, but otherwise a well preserved copy of a lovely book. £975.



A FRENCH MUSICIAN AND SOCIALITE LOST FOR A WHILE IN ENGLAND.

73 (Memoires of Julie Candeille) SIMONS-CANDEILLE, (Julie) Mme. **SOUVENIRS DE BRIGHTON, DE LONDRES ET DE PARIS; Et Quelques Fragmens De Littérature Legère**; Paris Delaunay; Mongie; Lenormand; L'Huillier. 1818.

First edition? Amélie-Julie Candeille, “composer, librettist, writer, singer, actress, comedian and instrumentalist”... was said to have played a concert alongside the teenage Mozart. Aged 14, she was initiated into the “la Candeur” masonic lodge in which she met several playwrights such as Olympe de Gouges...” (Wikipedia). Her political ideas were sympathetic with the Revolution and her social and artistic associations reflected this. Her most famous opera, CATHERINE, OU LA BELLE FERMIÈRE, was performed during the trial of Louis XVI.

When Napoleon returned from Elba, Simons-Candeille self-exiled in England and these recollections of her experiences and impressions there are dedicated to her English friend Milady L*** (Lindsey). She recounts musical events in Brighton with interesting detail.

Not infrequently, her recollections are expressed through the voice of another character. Comments are made about English beds, the obsession with horses, a dinner menu and other observations on cuisine, extravagant London furnishings, and much more. She expresses amazement at the importance of English druggists. The text is quite varied, with a section on “La Lecture et La Déclamation”; two discourses

“sur le Goût Des Voyages et L'Indépendance de la Sagesse”; a “Fragment De Florinda, Narration Espagnole”. Her interests varied and deserving of study. Apparently there were multiple editions issued in 1818, at least one without publisher. Not common in commerce and of great interest to anyone examining the role of women in music and theatre during the early

19th century. 8vo; 308 pp; with a cancel stub between pp. 66-67

Leather backed grained paper over boards; tooling and lettering in gilt on spine; spine gently nicked at head exposing endband. Occasional brown spots to text, but largely fresh and bright. A very good copy. £300

COPY PRINTED FOR ANDRE MALRAUX

74 (Menars) FRANÇAIS, Anne. **UN BEAU JOUR A MENARS**. Paris: Librairie Hachette, 1964.

One of 150 copies on Velin de Rives, “Imprimé spécialement pour/ MONSIEUR ANDRE MALRAUX/Ministere D'État / Chargé Des Affaires Culturelles” signed and inscribed by the author, “Hommage de l'auteur”. Menars, located on the Loire, began in the 17th century as a classical French garden and chateau. For a brief period (1760-1764), it served as the residence of Madame de Pompadour, who added her personal touch to the chateau with the help of architect, Jacques-Ange Gabriel. Following her death, her brother, the marquis de Marigny, engaged Jacques-Gabriel Soufflot to further develop the site. The exuberant drawings of Anne Français fill this colourful book with impressions of visits to Menars in winter and in spring. While leading the reader through the interior and exterior spaces, she often succeeds in demonstrating their interrelationship. Accompanying text offers an overview of the history of Menars. A very charming book, printed by Mourlot and entirely designed by Français, known for inventing the concept of “ionnisme” in painting. 8vo (25.5 x 18 cm); (ii) + (xiv) + 17-66 + (10) pp. with text illustrations on every page printed in colour and black and white; author's signed presentation on the limitation page.

Original colour printed illustrated wrappers; original stiff paper covers with upper cover printed in colours; extremely light shelf wear, but a near fine copy. £200



75 (MINIATURE - IRISH ALMANAC) WATSON STEWART, J. **THE CALENDAR Compiled by J. Watson Stewart For the Year of Our Lord 1806 Being Second After Leap Year....** Dublin printed by J. Watson Stewart (1805).

“...Together with The Privy Council; Lords and Commons of Parliament; Terms; a Table of f Guineas; Rate of Carriages; Post Towns; and Postages of Ireland.”

Nine-pence stamp Duty.” A rare miniature Irish almanac in a red and green leather gilt-tooled slipcase such as often found in the Stationers' Company collection. Thus far, we have found no copy of this particular year in OCLC, Library Hub, or World Cat, although there are examples of earlier and later years. 7 x 3.7 cm; 40 unnumbered pp.; slipcase measures 7.2 x 4 cm.

Contemporary paper covers; very minor spotting and nicking, but well preserved, with only slight occasional foxing. in gilt-stamped red and green leather slipcase with helmet and sword device at the centre of upper and lower covers - minor edgewear. A very well preserved copy, with required nine-pence stamp on flyleaf. £1000

76 (MINIATURE) RITCHIE, Trekkie. **IN YOUR GARDEN Midget Books. First Pictures/ No. F2** (London) Chatto & Windus (1940-1946).

One in the series of “Midget Books” by Marjorie “Trekkie” Ritchie Parsons in well executed colour lithography. There are at least 12 in the series, issued over the course of several years, perhaps more. The topics ranged from “The Story of a Loaf of Bread” to “The Frog”. Each page features one object in colour. Staple bound, 3.3.x 2.6 cm; 12 pp. including covers, illustrated in colour.

Original colour printed paper covers. Very good. £45

77 MULDOON, Paul. **THE LAST THESAURUS. Illustrated by Rodney Rigby**. London and Boston Faber and Faber 1995.

First edition, signed by the author on the title page. A children's book, most suitable, as well, for adults. “Set on a dinosaur-inhabited planet, Paul Muldoon's poem concerns Bert and Brunhilde Brontosaurus and their strange and fortuitous encounter with the Last Thesaurus. This magical creature not only looks like he's swallowed a dictionary, he behaves as if he has.” (16.9 x 12.5 cm); 46 unnumbered pages illustrated in black and white.

Original yellow cloth with black title lettering on the spine; in original colour decorated dust jacket; very faint toning on edges; about fine. £70

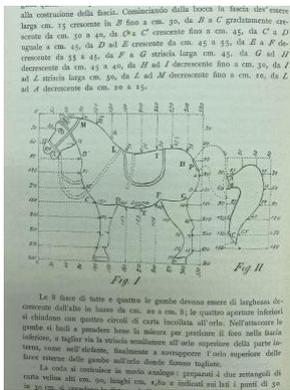
78 Muldoon, Paul. **MEETING THE BRITISH** (WINSTON-SALEM) WAKE FOREST UNIVERSITY (1987).

“Printed at the Shadowy Waters Press for distribution by Wake Forest University Press on the occasion of the Annual Meeting of the American Committee for Irish Studies, Dublin, 1987.”

Printed in the same year as the first trade edition. 22.2 x 14.2 cm; 8 pp. in bifolium; paper guard at title; sewn in black thread; with fitting envelope.

Original paper covers with title printed in red on upper cover; loose paper guard at illustrated title page; poem text printed in red and black. With envelope. Fine. £300

79 (Paper Balloons and Dirigibles) BARNABITA MARTINI, D. P. Raffaele. **L'ARTE DI COSTRUIRE I PALLONI DI CARTA.** Cenni Biografici Sull'Autore Del P.A. Ghignoni E Introduzione Storica Del P.G. Boffito E D'E. Vajna De Pava. Opera Postuma Edita A Cura Del P. Camillo Melzi D'Eril. Firenze Stabilimento G. Civelli, 1906.



First and apparently only edition of this highly detailed Italian instruction manual for making paper dirigibles and flying balloon-style objects by a member of the religious Barnabite order, P. Raffaele Martini Barnabita, instructor at the now closed Barnabite high school, the revered Collegio della Querce in Florence. Following a biographical essay on Father Martini and a history of flight in ancient times, there follow chapters on various aspects of paper balloon construction: on materials to be used in construction; on polyhedral, polyhedral radiated, and spheroidal balloons; pyrotechnics. Of particular interest are the instructions and illustrations for making these large balloons in the forms of animals such as elephants and fish. Outline illustrations and measurement figures are illustrated by P.N. Giannuzzi and "Solenni design". Delightful pictures from photographs of the students with their creations are added in 16 plates. Through OCLC we locate only one copy in the US, at Princeton and one copy in Italy, at Accademia De Georgofili. A rare item. 8vo (24.4 x 17 cm); xiii + (i) + 74 pp. with text diagrams + 16 black and white illustrations from photos printed on 9 plates bound on stubs.

Original printed green paper wraps, including a photo of students with a "polloni" and two of the school itself; a bit of minor folding at corners and slightest wear at spine ends; the faintest spots of foxing to preliminaries; still nearly a fine copy with pages unopened. £500

EUROPEAN PAPER DOLLS In VIBRANT COLORS.

80 (Paper Dolls) ARMA, Edmée et Marthe FAUCHON. **LA MALLE MERVEILLEUSE**, Paris: "Les Editions Ouvrières" 1946.

With beautifully rendered printed costumes, set against an overall decorative background, to be carefully cut out for dressing the doll whose front and back profiles could be removed from the rear or lower cover. Smaller illustrations, also on the rear cover, show the completed costumes representing folk dress from Austria, Spain, Holland, Hungary Italy, Serbia, Sweden and the Ukraine. Appeared as part of the collection "Les Farfardets" directed by Edmée Arma. The "letter" laid in is from Ziguezag, the elf in charge of dressing fairies and addressed to the young girl reader instructing her to cut out costumes for the doll and enjoy the marvels of this magical suitcase. A charmer. Oblong stapled booklet (21 x 26.8 cm.); text on inner cover ; printed "letter laid in + 8 full page color plates with text on inner rear cover and color illustration with two doll cut-outs on lower cover. *Original stiff paper covers, printed in colours; internally vibrant; a fine copy. £125*



81 (Paris Exposition, 1867 - Plan) DENTU, E. (editor) **EXPOSITION UNIVERSELLE DE 1867/ PLAN-GUIDE PALAIS ET DU PARC** (cover title) Paris La Commission Impériale/ E. Dentu 1867.

A fold-out plan, engraved by F. LeFèvre, partially hand-coloured, of the palace and gardens of the 1867 Paris exposition. The legend or key which is folded over the plan, itself is divided into sections: Palais (indication des puissances); Parc (Côté de la Seine identifying and numbering the various pavillions for France; Great Britain and Ireland; the United States; Mexico; Morocco, etc. Within the Palais, are classes of production or study indicated with their own set of numbers. In the Parc (Côté de l'Ecole militaire) are further specialities organized by country represented plus the elements of the garden from the grand glasshouse to the restaurant. The Palais itself is coloured and marked with all the major thoroughfare and principal gallery names. The surrounding Grand Boulevard and major avenues, in black and white, divide the shapes and spaces of the park with their number and printed designations. A thoroughly informative piece. Folder/wrap at 17.5 x 12.8 cm); plan when unfolded 23 x 46.5, exclusive of margins; recto folded over four times with printed text.

Original printed paper folder, soiled and a bit nicked at edges; fold out map with printed legends overlay in very good condition. £150

82 (Paris Exposition, 1900) Montesquiou, Robert (comte) de. **MUSÉE RETROSPECTIF DE LA CLASSE 90/ PARFUMERIE (MATIERES PREMIERES MATERIELS, PROCÉDÉS, ET PRODUITS.** A L'Exposition Universelle Internationale De Paris 1900, a Paris. (Paris) (1900).

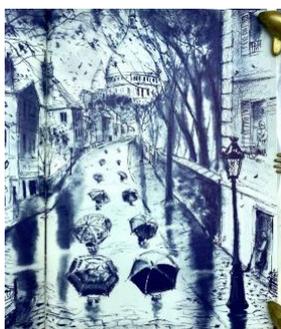
8vo (29.3 x 20 cm); 63 (+1) pp. illustrated in black and white from photographs and older engravings, including 1 full page plate + 10 plates on heavy stock "phototypie Berthaud, Paris"

Original paper covers , with creases title printed on upper cover; two small nicks at upper right of lower cover spine paper quite nicked, making for some separation in gutters; protected in clear Mylar covers; text fresh and bright. £200

83 (Pris for Children) BERGERE, Thea. **PARIS IN THE RAIN WITH JEAN & JACQUELINE.** New York, Toronto, London McGraw Hill 1963.

First edition. Illustrated by the author's husband, Richard Bergere. Each page of this very appealing children's book is filled with suitably misty scenes in Paris from steep steps in Montmartre, kiosks, exchanges at the children's local boulangerie, the Eiffel Tower viewed from "La Butte" to the Seine beside Notre Dame, the activity of the Luxembourg Gardens, and back to markets and squares in Montmartre. A big umbrella and little boots escort the children about in a Paris illustrated in a hazy blue/black with splashes of red. A simple text describes the "lashing and splashing" of the Seine and the surprise of sudden spring showers in the gardens. Small folio (25.7 x 18.5cm); 32 illustrated pages.

Original red pictorial cloth stamped and lettered in black; in unclipped pictorial dust jacket, a bit sunned on spine, gently nicked at spine ends, and with two closed tears. A very good copy. £100.00



84 (Paris guide) P(RUDHOMME), L(ouis). **VOYAGE DESCRIPTIVE ET PHILOSOPHIQUE DE L'ANCIEN ET DU NOUVEAU PARIS. Miroir Fidèle. qui indique aux Étrangers et même aux Parisiens ce qu'ils doivent connaître et éviter dan cette Capitale;....** Paris: Chez L'Auteur, rue des Marais 1815.

Nouvelle (second) edition, corrigée et augmentée With a folding plan of Paris in 1814 and with 101 small engraved plates of city structures. "Contenant de faits historiques et anecdotes curieuses sur le monuments et sur la variation des moeurs de ses habitans depuis vingt-cinq ans; Le Physionomie des maisons de jeux et des joueurs; Le pièges que tendent les matrones, les prostituuées; les filons et les voleurs, etc. SUIVI de la description des environs de Paris; dictionnaire des rues, places, quais de cette capitale, etc. Two volumes bound as one. Also with 52 page dictionary of the municipal arrondissements (boulevards, passages, etc.) dated 1814 bound in. 12mo (5.3 x 8.2 cm); xii + 251+ (1) + 50 engraved plates; 52 pp.; xii, including second title page +316 pp.+51 plates.

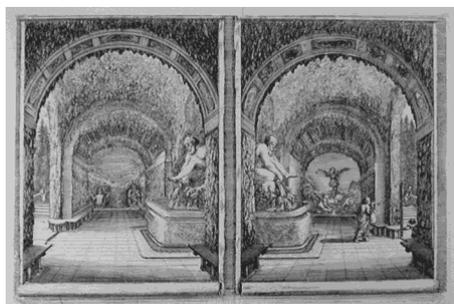
In contemporary leather binding, gentle restoration of scraping, spine gilt ruled and compartmentalized with gilt geometric design; title on red leather label and numbers 1=2 on red leather label;small hole p. 157; extremities worn but the binding is strong and the original marbled endpapers have been preserved. Scattered faded browning and foxing in text. All plates are present, though some are bound out of order. £200

POSTCARDS - SONGS FOR CHILDREN

85 (Various) LES CHANSONS DE L'ONCLE PAUL. Paris: Les Editions Ouvrières (VA, n.d. (ca. 1940).

A rare collection of ten colour printed postcards of rural French songs with their original colour printed wrapping band. The collected songs are illustrated by the illustrators Edmee Arma, Maurice Tranchant; J.-P. Razavet; Jacqueline L. Gaillard; Guy Goerget. Ten cards printed in colours on rectos, 9 x 13 cm; with printed text, musical notes and illustrations.

Each colour printed card is in fine condition; versos "address side" printed in black. £150



86 (Pratolino) DELLA BELLA, Stephano. **ETCHING. "View Of The Grotto Of Pan And Fame."** n.p. n.p. 17th century.

The first state, before the number (of two). Vesme no. 841. Chone/Grivel. STEPHANO DELLA BELLA 1610-1664, no. 42-4. A richly evocative etching of Pan and Fame's grotto in the Renaissance Italian villa garden at Pratolino. The impression is a double view, presenting opposite ends of the grotto side by side. On opposite sides of the statue representing the river Mugrone are seen Pan playing his flute and Fame sounding her trumpet, both of them animated as hydraulic automatons. This is one of six views by Della Bella which depict this stunning Medici garden, created by the Florentine architect Buontalenti. "In terms of hydraulic wonders, the fountains and grottoes of Pratolino are surely the apogee...

Buontalenti emerges as the foremost inventor of grottoes in Italy." (Miller HEAVENLY CAVES, pp. 47, 49) Impression measuring 25 x 37 cm; signed SD Bella between the two views

Excellent condition, freshly mounted and matted, overall dimensions 45 x 53. £650

87 (Pressed Flower Album) (Anonymous) **COLO. BEAUTIES (cover title).** (Colorado) n.d. (ca. 1900)

A very well preserved souvenir album of collected Colorado wild flowers bound in a hand-painted, ribbon-tied binding. Below each of the twelve preserved specimens the plant's popular name, botanical name and a reference (Torrey, Gray, etc) are hand-written in pen. We have seen similar, though not identical bindings for botanical collecting in Colorado, suggesting that these (blank) notebooks were available to tourists hiking the fields, meadows, etc. 19.2 x 10.7 cm; 12 leaves of heavy stock with mounted natural specimens and hand-written identifications on rectos only.

Original hand-painted dark boards with ribbon ties, ties gently frayed, but intact; all edges gauffered and gilt; leaves with specimens fresh and clean, with only the occasional small segment of a specimen lacking. £250

88 (ROMANTICISM) A Proto-Valentine Evocative of the Memorial to Jean Jacques Rousseau on on the Isle Des Peuplier in Ile de France ca 1795 1800. Peupliers at Ermenonville. (N.P.)

With a cut-in flap uncovering a sentiment in French printed on silk. (Loose translation:) "I seek to charm you/ Don't then be alarmed/ Give some happiness/ to one who loves tenderly. Laid paper 12.5 x 16.3 cm.

Engraved card 12x 15.5 cm, hand-coloured. Fine. £250



J.C. LOUDON'S COPY?

89 (Roses) (ANONYMOUS) **PRACTICAL INSTRUCTIONS FOR THE FORMATION AND CULTURE OF THE TREE ROSE.** London: J. Hatchard and Son, 1828.

First edition. The unidentified author of this little instruction manual acknowledges his indebtedness to a French pamphlet (see Stock reference to Tarade, Alfred de, CULTURE DES ROSIERS ECUSSONES SUR EGLANTIERES). This is a very detailed horticultural instruction manual which, in reprinting its 1830 second edition in 1844, the GARDENER'S CHRONICLE identified as "the best work on the cultivation of the tree rose..." (see Stock 2280 and 2281). d With a signature in pencil, "J.C. Loudon" on front flyleaf. *Stock 2279*. 12mo (17.5 x 10 cm); xv + (i) + (1)-91 + (3) pp. with 24 text figures, decorative vignette on title page.

Original two-toned paper over boards, soiled and edgeworn; original printed title label on spine partially preserved; some browning to text (from dampness?) and foxing commencing; boards ever so slightly warped; traces of pencil marks here and there, especially at back. Child's pencil drawing on the blank verso of one leaf. £200.00

90 (SEWING/ TAILORING COURSE MANUSCRIPT) FAVRY, Nelly. **COURS DE COUPE 1ère, 2ème Année, Lingerie.** (France) 1934-35.

An attractive French student manuscript for a course in tailoring and pattern making. This would probably have been the work of a young or adolescent girl who hand- bordered and decorated, in various inks, the pages of patterns and instructions she copied and created. The title pages of two of the notebooks are decorated with coloured pencil or crayon. Each page contains a hand-executed pattern with measurements and a "Legende" below it with hand-written instructions. Garments or objects include nightdresses, aprons, bed pillows, bras, workdresses, skirts, etc. A very carefully and stylishly crafted workbook. Three "cahiers " or stapled notebooks, 35.2 x 26 cm., in one folder; title + 21 unnumbered pp. of illustration and hand-lettering +17 unnumbered pp. blank; title + 35 unnumbered pp. with illustrations and hand-lettering ; (ii) + 36 unnumbered pp. hand lettering and illustration of which 13 are incompletely filled in + cloth measuring tape laid in. Three pages have small cut-out patterns tipped in; most all completed pages have hand-drawn decorative borders and, often, illustrations.

In standard cloth-backed, marbled paper-covered board portfolio; endpapers separating at interior gutter; scattered light to moderate foxing to graph paper pages mostly to titles. £225

91 Signed by the Author, Charles Norman. Norman, Charles. **The Case of Ezra**

Pound. With Opinions By Conrad Aiken; E.E. Cummings; F.O. Matthiessen; Willima Carlos Williams; Louis Zukofsky. New York, Bodley Head (1948). *Very good to fine. £100*

LEARN YOUR LETTUCES

92 SIMON LOUIS FRÈRES & Cie./ Grainiers. **AN ALBUM OF SEED PACKET LABEL ILLUSTRATIONS.** N.P. (Bruyères -Le-Chatel) (Simon Louis Frères & Cie.) ca. 1930.

An impressive presentation album of sample seed packet labels with all the plants shown printed in full colour against a black background. These are displayed, usually 6 to a page, on tan card stock printed decoratively in light gray with the monogram of the firm and simple frame outlines for the placement of the illustrations. Both vegetables and flowers are shown; the colours are vibrant and the detail, particularly with the vegetables, is both informative and artistic. All designs are labelled. If you want to be able to recognize all your French lettuces, you have only to study these. Unusual and very uncommon. Oblong album (26.5 x 36 cm); with colour printed seed packet label designs tipped in to each of 70 unnumbered pages, usually 6 to a page, fewer on about 4 pages; in all, there are approximately 400 colour printed labels, each measuring 9 x 5 cm.

Original stiff paper covers, upper cover printed in brown and gold with the firm's title, location and monogram; stabbed and tied with original cord; rear cover soiled, corners dog-eared and edges a bit nicked; adhesion blemishes on 4 or 5 samples, else fine. £550



93 (Stoves) **EXPORT Cooking Ranges Galley Ranges Central Ranges and Steam Cooking Apparatus Building-in Ranges Heating Stoves (cover title).** (Falkirk) n.d., ca. 1900-1920).

An export catalogue of cooking stoves, ranges and heating equipment, apparently available from multiple manufacturers located in Falkirk, Scotland. This part is identified as "List no. 270, Section III," suggesting that it may have been the stove section of a much more comprehensive wholesale export catalogue for British hardware and manufactured goods. The bulk of the equipment shown here is intended for cooking. The name of a Belgian distributor "Aerschot & Husemann - Anvers," *representants genereaux*, is ink stamped on the cover and first blank leaf. 8vo (24.5 x 18.5 cm) 108-170 pp.

Original printed heavy paper wraps, well preserved. £100

This "porcelain" trade card for the horticultural establishment of Remi Mayer is printed in blue, maroon and gold with four vignettes, each framed, surrounding the proprietor's name. Within the four vignettes are views of the nursery, itself, with its cold frames and planted beds, and views of garden settings, an approach to a house, a view across a pond to a gate and another view across a ringed pond. The lithography is by F. & F. Gyselynck at Gand. Single sheet of glossy card stock, 11 x 16 cm, printed in colours.

Card stock mounted on conservation stock and matted with exterior measurements of mat at 30.5 x 33 cm. **£163.00**

99 (Trade Card- Chromolithography) F.& E. GYSELYNCK **IMPRIMERIE LITHOGRAPHIQUE & TYPOGRAPHIQUE**. Gand: mid-19th century.

Handsome chromolithographed trade card for lithographers F. & E. GYSELYNCK of Gand (see Twyman's A HISTORY OF CHROMOLITHOGRAPHY p. 239 for the same or related firm). Gyselynck identify themselves as editors of literature, suppliers of a repertoire of music, and proprietors of an atelier of binding, among other things. The design of the card is printed in gold on a brown/black background. Within an elaborate gold printed frame appears "R & E. Gyselynck" with an address on rue des Peignes, No. 32, Gand. Within the decorative borders of the printed frame appear the specialties which also include the supply of entire libraries and of office furnishings. A note in the Rijksmuseum indicates that the firm was in business from 1830 to 1870. Quite beautiful. Lightweight cardstock (13 x 17.5 cm) with gold lithographed impression extending to nearly 16 cm at corners of the design.

Very good. Traces from paper and glue on the blank verso after removal from album. **£125**

100 (Trade Catalogue - 19th Century stoves and furnaces) RICHARDSON & BOYNTON CO. **HEATING ENGINEERS AND MANUFACTURERS OF "PERFECT"**. (Trade- Mark) **WARM-AIR HEATING AND VENTILATING FURNACES SUITABLE FOR SCHOOLS, PUBLIC OR PRIVATE DWELLINGS, CHURCHES, ETC. "PERFECT" COOKING RANGES FOR ALL FUELS,.....** Chicago: (Richardson & Boynton) ca. 1890.

A wonderfully preserved trade catalogue for this firm with offices in Chicago and a foundry in Brooklyn. Printed in blue ink. The first 31 pages are devoted to illustrations of and directions for using furnaces; 17 pages contain large scale illustrations of cooking ranges, several quite decorative; the final 8 pages show family stoves, including the laundry ranges and various ads. Dimensions are given, but no prices (Dollar signs present, meant to be filled in). Romaine p. 363 has four different listings for Richardson & Boynton, none of which seems to match this volume exactly. Large 4to (32 x 24.5 cm) 54 unnumbered pp. printed in blue with text and illustration.

Original pebbled cloth with gilt title on upper cover. A fine copy but for a 1 cm bit of wear that has exposed the bottom corner of the upper board and very faint rubbing at spine ends and edges. **£175.00**



JARDINS D'HIVERS, ORANGERIES, GREENHOUSES

101 (Trade Catalogue - Greenhouses & Conservatories) **GUILLOT - PELLETIER FILS & Cie. SERRES ET CHAUFFAGES**. Orléans Guillot-Pelletier Fils, n.d. ca. 1906.



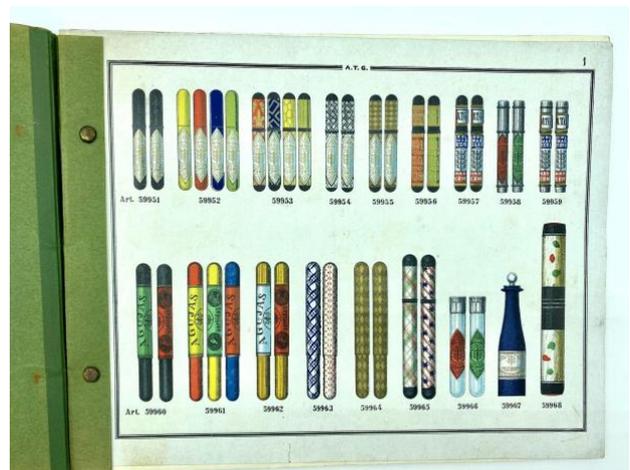
An informative Art Nouveau period trade catalogue with 20 plates of winter gardens, palm houses, orangeries, and a variety of greenhouses, with illustrations presenting the various styles in their completed settings. Of additional interest are the 84 pages of text offering the names of clients in different parts of France, the particular construction elements provided to them, and a lengthy list of the architects who had worked with them. The time period covered runs from 1880 to 1906. In OCLC we find only one similar copy, in the Netherlands, of an earlier 1903 edition with fewer pages. Oblong 8vo (21.1 x 27 cm); (iv) + 20 photomechanical plates from photographs and sketches on rectos only + 84 pp. text. with a single sheet illustrated information flyer folded in three laid in Original printed paper covers, portions of spine paper split or chipped; final page has a fold at bottom margin, without loss, rubber stamp of the firm's Paris bureau address appears intermittently without interfering with text; still very good internally. **£375.00**

102 (TRADE CATALOGUE - Needles and Pins) (A.T.G.?) **CATALOGUE OF**

NEEDLES, Pins, Fish-Hooks Etc./ CATÁLOGO DE AGUJAS, ALFILERES, HORQUILLAS, ANZEULOS ETC./CATALOGO DE AGULHAS, ALFINETES, GRAMPOS, ANZOES ETC. (cover title) (Germany (A.T.G.?) ca. 1900.

A delightful trade catalogue with illustrations of needles, pins, fish hooks, etc., including a plate full of chromolithographed examples and, also, 11 tipped in printed labels on colored paper (one with original needles within). Many of the labels bear the imprint : "Eingetragene Schutzmarke". Among the variety of implements illustrated, are cross stitch needles, sailing needles, crochet needles, hair pins, and fish hooks. 21.6 x 27.7 oblong pamphlet bound with studs; 29 plates with illustration in black and white, 1 plate with chromolithographed illustrations; additionally, 11 tipped- in printed labels on coloured paper, one with needle samples.

Original printed paper covers, 1 tiny closed tear, repaired on plate one; plate 18 had been wrinkled at the top and shows some old tears at the top margin, all without loss of text or illustration; there are 11 tipped - in colour printed labels, one with original needle samples included; on printed label has some edge tears, without loss of text or illustration. Overall a very good copy. **£400**



“EVERYDAY ITEMS INTO OBJECTS OF BEAUTY”



103 (TRADE CATALOGUE - Paper and Stationery for Pharmaceuticals, etc.) A.

WATON (printer). **IMPRIMERIE / LITHOGRAPHIE / PAPETERIE. PRIX COURANT GÉNÉRAL. Spécialité d'Étiquettes Pour Pharmaciens / Liquoristes & Confiseurs/ Conserves Alimentaires & Parfumerie....** (cover title). St. Etienne: A.

Watson 1890.

A richly illustrated trade catalogue from this French chromolithographer specializing in labels or “étiquettes” for medicines and pharmaceuticals. Each page is typographically interesting and many are full of vibrant chromolithographed examples of the labels and boxes available from the firm. Among the more striking examples are: two double page colour spreads illustrating small boxes and tins with decorative labels; 1 page of coloured sealing waxes; 1 page of folders or packets for medication; 1 page of designs for tinted decorative papers; 1 page of labels in 4 colours; another of labels in 3 colours; etc. With other designs and price charts throughout. Referring to other work printed by Waton, Michael Twyman notes that his plates “transform everyday items into objects of beauty.” (Twyman, A HISTORY OF CHROMOLITHOGRAPHY p. 260. See Twyman’s book for

further mentions of A. Waton). Very scarce. We have not located this item in OCLC. Sewn pamphlet, 26 x 19 cm; 65 ff., many printed on rectos only, including 2 double -page chromolithographed plates featuring fancy boxes, tins or small cases with decorative labels and numerous other pages printed in chromolithography.

Original cloth backed, highly decorative colour printed paper covers, both upper and lower, with heavy chipping at edges and corners, fold line at spine edges; front cover detached, but neatly re-attached with conservation tape; internally there is a small closed tear at the bottom margins not affecting printed text or illustration. Cover chipping and separation of cover title (repaired), but very good internally.

£450

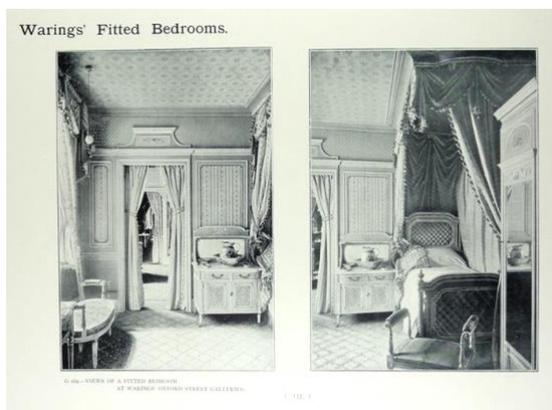
FURNISHERS TO THE EDWARDIANS

104 (Trade Catalogue) (WARINGS) **THE NEW NOTE IN FURNISHING BY WARINGS. (Advance Sheets)** (London): n.d., ca. 1900.

“Warings of Liverpool were founded by John Waring, who arrived in the city from Belfast in 1835 and established a wholesale cabinet making business. He was succeeded by his son Samuel James Waring who rapidly expanded the business during the 1880’s, furnishing hotels and public buildings throughout Europe. He also founded Waring-White Building Company which built the Liverpool Corn Exchange, Selfridge’s department store and the Ritz Hotel.” (see: <http://discovery.nationalarchives.gov.uk> Ref. 2233). Around the time of this catalogue’s publication, Waring had started partnering in business with the distinguished (and then ailing) furnishings firm, Gillows of Lancaster. In this particular catalogue a full page is devoted to a list of some Waring & Gillow contracts and another page lists the awards received by the “Amalgamated Houses of Waring & Gillow, Ltd”; Waring & Gillow was officially established in 1903. With showrooms in London, Liverpool, Manchester and Paris, the growing companies were expanding their reach. Underscoring that reach is the presentation of

this almost encyclopaedic catalogue as only an advance on a complete catalogue made for the benefit of “customers residing at a distance”. Hence the French chateau bookplate we find in the book. These “advance sheets” contain several examples of fully completed drawing rooms; clocks in various styles including Chippendale; and all variety of upholstered furniture. From the halls to libraries and bedrooms, there are illustrations of furniture appropriate for the sophisticated home. The bookplate of the bibliothèque du château de Valençay is on the front pastedown, along with two labels from the Warings firm, one identifying the catalogue as No. 520 (or 530?), the other advising of an increase in prices. OCLC locates four copies, of which only one in North America. No copies in COPAC. Oblong 40 (26 x 36 cm); 240 + 20 pp. with numerous reproductions from black and white photographs and drawings + 8 pages of colour photographs of carpets.

Original quarter art vellum with cloth covered boards lettered in gilt, moderate scuffing and discoloration to covers; “Waring” inscribed in ink on plain art vellum spine; bookplate and two printed labels on front pastedown. In very good condition. £350



TOMBSTONE IRONWORK

105 (TRADE CATALOGUE- Ironwork for Tombs) RENAUX-LÉFÈVRE. **TRAVAUX D'ART FER ET BRONZE Spécialité d'Entourages Porte-Couronnes & Portes pour Tombeaux...Grilles de Choeur/ Vases pour Fleurs...** Paris Renaux-Lefevre n.d.

A very well preserved trade catalogue showing full page illustrations, on rectos only, of 29 decorative iron surrounds, including several covered and one chapel for tombs; 12 chapel door panels, 19 corbeilles and coupes for cemetery settings - these last, more than one to a page. The whole is lithographed in blue. Most of the tomb surrounds are shown with suggestions of grassy or park-like settings. We have not yet found any copies in OCLC, COPAC, EUROPEAN LIBRARY or CCFR. “24mo”, 18.2 x 13.2 cm; title page + 29 lithographed plates printed on versos + (ii) 3 lithographed plates of 19 printed on versos + (ii) +12 lithographed plates on rectos only. The numbers on the plates refer to product numbers, not to plate numbers.

Original printed paper covers with designs on upper and lower covers; a bit of shelf wear and light soiling at bottom edges, on plate with moderate foxing, but otherwise very well preserved. £225.00



PHOEBE ANNA TRAQUAIR

106 TRAQUAIR, Phoebe Anna (Moss) (illustrator); BLACK, John Sutherland (notes); WHYTE, Dr. Alexander, essays. **DANTE: ILLUSTRATIONS AND NOTES**. Edinburgh: Privately printed, T. & A. Constable, 1890.

First edition, privately printed, of this sensitive illustrated study of the DIVINE COMEDY inspired by Scottish Arts & Crafts illustrator, embroiderer, illuminator, and mural artist Phoebe Anna Traquair's trip to Italy with theologian John Sutherland Black, who provided notes to the chronology of Dante's text, and with Free Church theologian Dr. Alexander Whyte, who wrote the accompanying bibliography of the Divine Comedy and an account of "Dante's Library/ an alphabetical catalogue of authors whom he is known to have used, or who may be presumed to be more or less familiar to him". This threesome from Edinburgh were drawn together by a love of Tuscan art and deep appreciation for the soul's personal journey as experienced through art. For this elegant book Traquair drew scenes from the poem, a frontispiece of Dante and Beatrice and a cover design. "Her text illustrations were not dissimilar to Botticelli's own published illustrations to Dante, with small figures located within a deliberately diagrammatic format. Whyte approached Walter B. Blaikie (1847-1928) of T. & A. Constable to publish the book which appeared in 1890, finely printed and with 'Blaikie red' endpapers and cover. As published, the book represented a studied, fresh response to both Dante and Whyte" (CUMMING, Elizabeth, PHOEBE ANNA TRAQUAIR 1852-1936. Edinburgh, 2011). 8vo (25 x 13 cm); (10)pp including etched frontispiece with tissue guard + xiii + xcvi (+ i) including 19 illustrations from etchings + 84 + (1) + (4) pp.



Original polished maroon boards, a bit rubbed at extremities; spine a bit sunned, with small nicks along head; decorative title bordered in gold on upper cover; original beautiful maroon endpapers with gold floral motif; very infrequent light foxing; edges uncut, top edge gilt. £250

107 Treloar, W(illiam). P(urdie). **THE PRINCE OF PALMS**. London: Sampson Low, Marston, Searle, & Rivington, (1884)..

First edition thus. A very readable text on the nature, location, and rise of Cocos Nucifera - the Prince of Palms- as the foundation of the author's family's highly successful coconut fibre works, Messrs. Treloar & Sons. A "From Tree To Factory" story. With a handsome chromolithographed frontispiece reproducing a painting of the inflorescence of the cocoa nut palm and ripe nuts by the artist, Miss Fenn. OCLC lists 5 copies in the U.K.; 2 in Australia; 4 in the U.S. Tall 8vo (24.5 x 15.5 cm); color lithograph frontispiece by W.H. & L Collingridge City Press + 50 pp. with text illustrations and some full page plates.

Original red cloth with gilt ruled frame on upper covers, gilt title and gilt stamped vignette on upper cover; cloth darkened at extremities and spine, slight wear and bumping to extremities; tissue guard to colour frontispiece is lightly foxed, gently affecting title page but leaving the colour frontispiece fresh and bright. £100



HOW TO SET UP YOUR SMALL PRINTING PRESS IN LATE 19TH CENTURY FRANCE.

108 TYPOGRAPHY FOR NEWSPAPERS (TURLOT, A. Sr.) **DE L'INSTALLATION D'UN ATELIER DE COMPOSITION POUR JOURNAUX**. PARIS: FONDERIE VIREY FRÈRES/ A. TURLOT, Sr n.d. ca.1885.

An instruction manual cum modified trade catalogue for a complete set-up of a small press dedicated to newspapers, announcements, broadsides, etc. With a cloth binding signed "Engel". We have located no copies on OCLC, but the Bibliothèque Nationale, identifies one copy each at Valenciennes and Le Puy en Velay in addition to its own copy (possibly two copies). An unusual work in which Turlot's type foundry offers advice to new, small journalists on the appropriate type elements and machinery necessary to producing reviews, journals, etc. As stated in the title, it is strictly the composition of such publications that is dealt with here and small publishers, even those operating from their homes, are addressed. This interesting text begins by discussing the set-up for the title of a journal, with examples given. Standardized phrases are offered for the lay-out of the title page. Next come recommendations for text fonts, followed by several specimen pages of various suitable characters and charts listing the various "corps" with weights, prices, and totals for journals of small and large format. Examples of "caractères Normandes et Egyptian," to be used for highlighting special names in a text are also given. Stressing the importance of caractères for the composition of the page for La Bourse, further lay-outs with Turlot's proposed set are described. Turlot offers and illustrates "bouchons de séparation for articles; filets dits Couillards; and filets dits Anglais." Also included is a full page of illustrated filets and special characters for announcements or broadsides, along with appropriate passe-partout. Not to be neglected: floor plans for the layout of both large and small presses, as well as illustrations of the larger equipment needed, from cases to "compositeurs." Shipping and billing formats, are detailed, there is a table of typographic correction signs, and, last but not least, there are over 20 pages devoted to laws and documents relative to freedom of the press. A handsome and unusual item; it is not surprising that 2 copies are listed in French provinces, supplying a potential need. Quarto (30.3 x 23 cm); 128 pp., cancel in first signature, with text ornaments, plans, and type specimens throughout.

The very slightest shelfwear at extremities; pressmark on two pages not affecting text; a few pages folded at upper right corners at printing. A fine copy in a decorated cloth binding signed "Engel". £750

"LES INSECTES MUSICIENS, LES FOURMIS MAÇONNE...."

109 (Vavin illustrations) LENEVEUX, Mme. Louise. **LES PETITS HABITANTS DES FLEURS**. Ouvrage Illustré De Douze Vignettes Rehaussées En Couleur, d'Après les Dessins de A. Varin PARIS Mme, Vve. Louis Janet n.d. (1852).

First edition. Combining the talents of French childrens' books author Louise Leneveu, born Marie-Louise Pignot (1797-18960), and the remarkable French artist, printer, and book illustrator, Amédée Varin (1818-1883), this charming publication brings the amusement and panache of anthropomorphic design to a sweet and modest book instructing children about insects. Varin is now much admired for his transformative interpretations of butterflies and vegetables in 19th century book illustration (see PAPILLONS METAMORPHOSES, 1852 and L'EMPIRE DE LÉGUMES, 1851). For our LES PETITS HABITANTS DES FLEURS, the colour illustration of the butterfly writing his memoirs using an overturned rose blossom as a desk sets the character of the book. Here, Vavin's amusing colour plates (for example ants building a shed



and silkworms busy spinning) are engraved by Lejeune. The lithography is by Godard. Leneveux brought a similar spirit of transformed nature to her *LES FLEURS PARLANTS* (1845) and *LES ANIMAUX PARLANTS* (1845). Gumuchian 373 (in a different binding); Cotsen No.27283, Cotsen Catalogue 3470. We have located 4 copies in the U.S.; 3 in France; 1 in the Netherlands; and 1 in the V&A through OCLC. A scarce little book. 12mo (x) + 252 pp. + decorative frontispiece in colour + 11 full page additional colour plates, highlighted by hand colouring. Decorative printed initials and printers' ornaments.

Contemporary brown cloth with gilt ruled and lettered spine, blind-embossed design on upper and lower covers, spine shows sewing bumps and the binding is tight possibly re-cased with original endpapers at an early date; the binding matches the description of the CBC copy at UCLA; original or contemporary endpapers; light to moderate scattered foxing; a few signatures with uniformly browned paper; colour plates unblemished, fresh, and bright; with tissue guards to all but one plate, one tissue guard with tear. An attractive and very well preserved copy. £750

110 (Women at Work) NEWSPAPER ILLUSTRATIONS LTD. **Working a Trussing Hay Machine.** England WWII.

"It's heavy work cutting up a stack of hay." Women are successfully doing the work left behind by the men who have gone off to war. Here, one woman forcefully attacks the job. Original photograph (16.5 x 21.1 cm).

A few small wrinkles; on verso, there are typed remarks and the rubber stamp of the photography group; also, an adhesion piece (from an album?). Still very nice. £60

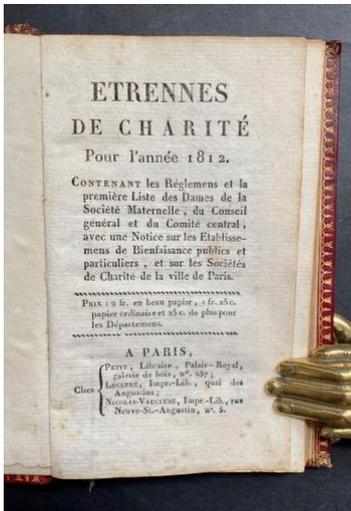


WOMEN OF CHARITY IN THE FRENCH EMPIRE.

111 (WOMEN AT WORK) (Vaucluse, Nicolas, ed.?) **ETRENNES DE CHARITÉ. Pour l'année 1812. Contenant les Règlements et la première Liste de Dames de la Société Maternelle, du Conseil général et du Comité central, avec une Notice sur les Etablissements de Bienfaisance publics et particuliers, et sur les Sociétés de Charité de la ville de Paris.** Paris: chez Petit; Le Clere; Vaucluse (1812).

An unusual and rare French almanac compiling a record of the numerous women who were active in or helped support hospitals, hospices, and other charitable institutions already established or newly sanctioned by the Emperor Napoleon. Among others, it includes a list of the names of the numerous women who supported what may have been regarded as the most important of these institutions during the Empire. There is a list of names for the *Société Maternelle*, beginning with the *princesses* of the empire, the *Dames du Palais*, *Femmes des grands-officiers* and *duchesses*, followed by an alphabetical listing of 500 "Mesdames" located throughout the empire. The regulations for this society are spelled out and followed by the names of the officers in each designated region, all of these approved by the Empress (Marie Louise). Those who are helped by the *Société* are also classified - pregnant women having lost their husbands, etc. Additionally, other charitable organizations or societies are outlined: *la Caisse Diocésaine*; *la Société Philotrope*; (with a list of deceased benefactors and their gifts); *Asile de La Providence Pour Des Veillards Des Deux Sexes Et Des Orphelines*; *Société de La Providence*; *Institution de Madame Adelaide-Raymonde pour la jeunesse délaissée*; *Association de Travail et de Charité*; and more. This little almanac offers another example of the comprehensive civic organisation and the many generous charitable activities that characterised much of Napoleonic rule even as the emperor was marching his tired army eastward into Russia. In OCLC we locate only a single copy in Lyon. *Grand-Carteret 1652*

12mo (13 x 8 cm); vi + 104 pp. + (viii) pp. calendar. Contemporary full red morocco with gilt tooled borders on upper and lower covers, gilt panelled spine compartments with fleurs de lys, title in gilt on spine; pale blue silk moiré endpapers; a. e.g.; light scattered foxing to text; closed margin tear



on final page not affecting text. £800

WHO TOOK THESE PHOTOS?

112 (WOMEN IN GARDENS) (ANONYMOUS) **A PHOTOGRAPHIC ALBUM OF LADIES AND GARDENS.** N.P. N.P. N.D. (ca.1890- 1900).

A pretty photograph album of unidentified ladies at work in what is surely an English garden. The photographer, too, is unidentified, but quite skillful, even if this is amateur work. Each picture is carefully posed with one or two women and their activities are identified below the photo in pencil. Featured are scenes "Blackberrying"; "All Among the Roses"; "Apple picking"; "Nutting"; "Good bye Summer"; "The Love letter" (reading under a tree); "Amongst the Brambles. The Bracken", etc. Oddly, two of the photographs are taken of unrelated scenes in Egypt. The detail of the foliage, vegetation and trees is good. The outfits of the women seem to be quite carefully chosen, as are the poses. Charming and mysterious. One could easily see any of these photos used as a frontispiece in a contemporary book. Oblong album 17.5 x 23 cm; 6 stiff leaves, with 12 15.2 x 10 cm photos tipped in to versos and rectos and surrounded by printed borders.

Contemporary cloth photo album with gilt decoration on upper cover, album edgework and a bit loose, with each photo on a separate plate bordered with a printed outline; pencil caption on most plates; some foxing to plates and endpapers; photos in very good condition. £350



PUBLISHED AND BOUND BY GERALD BELLEW, DUBLIN, WITH HIS BOOKBINDER'S TICKET

113 (Women translators, Irish) HACKETT, Mary. **JOSEPHINE; A TALE FOR YOUNG LADIES.** From the French. Dublin Gerard Bellew 1852.

First edition. Mary Hackett was a product of French-influenced convent school education, specifically, the Ursulines in Waterford. In her doctoral dissertation, "Franco-Irish Translation Relationships in Nineteenth-Century Ireland," (<https://studylib.net/doc/8256083/found-in-translation--franco-irish-translation---doras>) Michèle Milac describes the broad and deep importance of Irish-French relationships in the development of "Irish" cultural identity during that century. This closely involved ties to Catholicism and, in the case of Catholic women's education, the impact of French religious teaching orders set up in the country since the late 18th century. Hackett is best

known for her translation of Charles Forbes de Montalembert's French study of the 13th century saint, Elizabeth of Hungary into English for which she received considerable praise from the

1849 Dublin Review for its reflection of firm Irish Catholic faith, with women as giving and sacrificing social anchors. We don't know the author of the Josephine tale which Hackett translated, but it further contributes to the notion of women as strong forces in social life. This is not a message for total feminine emancipation, but a call to strength and charity and hope, all of which would be determinant in Irish women's roles in the Celtic Revival and eventual Irish Revolution. Uncommon and of particular interest for the Dublin bookbinder's ticket. Small 8vo (16.8 x 11 cm); lithographed frontispiece and decorative title; iv + 424 pp.

Original blind-stamped red cloth, slight bit of soiling and edgewear to upper and lower covers, gilt decorated spine with gently wear to very ends of spines, with very slight little tears at edges. Bookplate of John F. Chadwick and with his name in pencil on flyleaf; slight printer's scuffing on p. 18; infrequent light scattered foxing. A very good copy. £500

