

1 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 colored 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. [14741]

£975.00

2 (Cut Paper Flower Collages) EXQUISITE PRESENTATION ALBUM WITH TEN DELICATE CUT PAPER FLOWER DESIGNS. (France), Juin 1848.

A lovely album preserving ten delicate and meticulously prepared cut paper flower arrangements. The album is inscribed on the front fly leaf "Souvenir à Mlle. Heloise Bigaud / Hector de D. Juin 1848" and was almost certainly specially prepared as a gift of friendship (or courtship). The front cover displays the gilt initials "H. B." in gothic letters framed within a decorative gilt border. The flowers themselves are cut from various multi-colored papers. The minute detail and perfect composition of several of these flower "collages" make these exceptional examples of this largely domestic artistic genre requiring much skill and keen observation of nature.

Folio (40 x 28.5 cm); 10 cut paper flowers pasted inside folded sheets of paper and mounted on larger album leaves + two additional chromolithographed illustrations of flower bouquets. Each recto of the album has a gold printed square as a suggested frame and the 2 chromolithographed flower designs fill those, but the paper cutting on tissues paper spread beyond those or are loose on the page. Contemporary and original gilt-embossed cloth with decorative leather spine; occasional very minor and inevitable damage to the fragile cut paper designs (one quite small loss of stem to one design), but still very well preserved. [15671]

£1950.00

3 PETIT, Victor. HABITATIONS CHAMPÊTRES Recueil De Maisons, Villas, Châteaux, Pavillons, Kiosques, Parcs et Jardins, Dessinées Par Victor Petit. Paris: Monroq frères, n.d. (ca. 1855).

Victor Petit was an artist, lithographer and chromolithographer who documented the picturesque architecture and gardens built in and around Paris during the Second Empire. He was also a member of numerous archaeological associations. Habitations Champêtres was one of four complementary works directed at the newly wealthy and culturally ambitious bourgeoisie of the time: the others were MAISONS DE COMPAGNE DES ENVIRONS DE PARIS, PARCS ET JARDINS DES ENVIRONS DE PARIS, AND PETITES CONSTRUCTIONS PITTORESQUES. In the present work the focus is on the variety of country house styles found in different regions of France and, to a small extent, in England and Italy. The parks, grounds arrangements, garden structures and outbuildings are also depicted. Belvederes, garden pavilions, rustic cabanas and the like are shown along with views of parks such as the Parc de Pinon in Picardie or the Parc du Marchais in Burgundy. Distinctions are made among *maisons champêtres*, *maisons de plaisance*, and *maisons bourgeoises*; all are shown in grounds settings. The work was available from the publishers in simple black and white lithography or in coloured lithography; individual plates could also be ordered separately, either coloured or in black and white. The present copy offers 30 plates in black and white and the remaining 70 hand finished to varying degrees in light color. They offer an interesting contrast to the forceful colors available as shown in sample plates from *Petites Constructions* and *Parcs Et Jardins Des Environs De Paris* which are laid in here. *Ganay 254, but the Ganay copy does not have the title page.*

4to (36.5 x 27 cm) Loose in portfolio, as issued. Partially colored title page + 100 lithographed plates, 70 of which are coloured to varying degrees, 30 are in black and white plus 8 coloured lithographed plates, from PETITES CONSTRUCTIONS PITTORESQUES and one from PARCS ET JARDINS laid in.

Original cloth backed portfolio with paper pastedowns; upper cover printed with title and author; paste-down on inner portfolio board announces the forthcoming work by Petit, and the rear board inner pastedown provides bibliographic detail of 7 different work by Petit alone, detailing the title of each plate and how individual plates or complete sets could be ordered; portfolio scuffed and rubbed, lacking front tie, but with all letterpress intact; plates are fresh and bright with just some minor foxing at margin edges. An uncommon survival. [15943]

£1950.00

American (Juvenile) Illustrated Manuscript of Garden Scenes

4 (PARSONS, Florence I.) **UNTITLED ILLUSTRATED MANUSCRIPT BOOKLET OF GARDEN SCENES.** N.P. (Canton, Bradford Co., Pennsylvania), n.d. (ca. 1860).

An utterly charming manuscript booklet each page of which is illustrated in color in a lovely folk-art style. The cover or first page shows a young girl in floral dress with pantaloons standing in the arch of a flowering arbor. The second page displays the name Florence Isabelle Parsons written in ink and accented in red watercolor, surrounded by a primitive wreath suggesting flowers and leaves. The third page shows the young girl again, this time holding a flower, beneath the arbor and standing by a table with a bird cage on top. A bouquet with ribbon tie takes up page four. The fifth page portrays a large rose coloured house with two trees in the background surrounded by a picket fence; what would seem to be rose bushes grow all around the fence. The sixth and final page contains the following within a hand drawn cartouche: "Be a good girl and strive to learn all you can/ Florence I. Parsons / (Rebecca Kilmer?)" This entire inscription needs to be viewed with a magnifying glass; the last name is almost entirely faded away. The colors used throughout the booklet are pale green, yellow-orange, rose, yellow, brown and black. Water color and, perhaps, charcoal, and ink seem to be the media. The technique is child-like; the composition very good. It would seem that the booklet may have been a gift to Florence I. Parsons of Canton, Bradford Co., PA., born in 1853; deceased in 1873. The sweetness of the life seen in the garden scenes coupled with the sadness of what may have been a very short young life make this booklet a special comment on the significance of the garden. Handsewn booklet of 6 pages illustrated in water-colors. 6.7 x 6.5 cm.

Well preserved; fading to inscription on "cartouche" of final page - must be read with magnifying glass. [16019]

£500

Geography for Children

5 (Juvenile, Civic Art - Paris) N(ougaret)., P(ierre).J(ean).B(aptiste). **GALERIE GÉOGRAPHIQUE HISTORIQUE ET INTÉRESSANTE DES QUATRE PARTIES DU MONDE.. Contenant Tout ce qu'il y a de plus remarquable Sur les Moeurs et les usages des peuples...** Paris: Le Fuel/Delaunay, n.d., ca. 1813.

This carefully preserved juvenile geography book centers, in particular, on the city of Paris and the world that emanates from there. Thus, its four maps show, successively: the world; Europe; the French Empire and Kingdom of Italy; and metropolitan Paris. Within the text, special attention and detail is given to the descriptions of Parisian streets, bridges, street names, historic buildings and churches, and the private residences of its famous inhabitants. For the young reader, the history and texture of Paris is placed at the center of the world. There are, of course, small sections on Spain; Portugal; Italy; Venice; Switzerland; Germany; Bavaria; Prussia; Bohemia and Moravia; Denmark; Norway; Sweden; Russian; Asia; Persia; China; Egypt; Africa; and the Arctic and Antarctic regions, along with many others. The engraved frontispiece shows a young boy receiving gifts and honors from the figure of *L'Étude* (Study). This appears to be the first and only edition; in OCLC we find only one copy at the New York Public Library. 32mo (10.5 x 7 cm); (vi) + engraved frontispiece + 204 pp. + 3 double-page + 1 triple page maps with outline coloring + 1 double page alphabetical table.

Original pink paper-covered boards, a.e.g.; the faintest occasional foxing; in original matching pink paper covered slip-case, very faintly hand-soiled. A lovely copy. [16139]

£400

J.C. Loudon's copy?

6 (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 EGLANTIERS*). 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). With a signature in pencil, "J.C. Loudon" on front flyleaf. *Stock 2279 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. [16151]

£200.00

7 (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. Album, 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. [16154]

£250

8 (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 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; gently wear and bumping to corners; booksellers ticket on front pastedown; faint occasional foxing; final signature unopened. Lacks d.j. [16266]

£180

IS " L " A WOMAN?"

9 (Paris - Empire Fashion and Style) L.... **PARIS ET SES MODES, Ou Les Soirées Parisiennes.** Paris: chez Michelet; Ponthieu, An XI.- 1803.

First and evidently only edition. Dedicated to "Monsieur LEROI", the Count de Provence, brother of Louis XVI and later to be Louis XVIII in 1814. The anonymous author tells us that he/she won the manuscript of this work (based on communications to relatives in the provinces) in a game of piquet. Rather immodestly, the author hopes that by dedicating this book to the exiled future king, his/her name will become known throughout Europe. Yet, at the time, it had to be anonymous. The text opens with praise for "La plus Belle" who is pictured in the frontispiece and whose virtues are described in elevated language - perhaps a real person, perhaps the ideal woman of the period. In any case, the reader sees from the frontispiece that she not only carries on the taste for neo-classical influence in dress, but also, with her partially exposed breast, the mode of "Undress". Clothing fashion is hardly the only subject here (but we do find the title in Colas 2280). Everything that is currently popular in Paris at the time comes into view, reflecting the sense of rapid and unpredictable change in the period just before Napoleon becomes emperor. Mention is made of contemporary musical performances (at la rue de Cléry, at the Conservatoire); the state of gardens such as "Idalie" and "Elisée" (sic) just off the Champs Elysées; Tivoli; and Frascati. The author advises the reader on the current and correct usage of the words "artiste", "cordonnier and bottier", "perruquier et coëffeur". Fashionable merchants for fabrics, jewelry, glass and perfumes, etc. are mentioned, and tea salons, confiseries, and cafés noted. We learn that the term "marchands de meubles" has replaced "tapissier" among those in the know. Balls, the entertainments of Longchamps, and the theatre scene (with critical comment) are referenced. Nine theatres are listed with mention of their performers and their status. The point is made that the sentimental genre is now favoured in novels. With a bookplate bearing the devise of the family Kergorlay, famous as royalist Ultras, "Ayde Toy Kergorlay, Dieu T'Aydera". OCLC locates no copies in North America. There are 2 copies at the British Library in addition to copies in French collections, with no indications in the usual references as to the author. Rare and curious. 12mo (16.4 x 10 cm); (ii, blank) + half title + engraved frontispiece bound on stubs, tissue guard to frontispiece + (10 -) 214+ (ii) pp.

Bound in contemporary 19th century quarter leather, spine gilt ruled with gilt devices and gilt title, spine edges rubbed, very tiny chip at head of spine; marbled boards scuffed in places, very mild shelf wear at extremities; marbled endpapers with bookplate on front paste-down; half-title and engraved frontispiece bound on stubs, text block bound tightly; faint and infrequent spotting or foxing. A well preserved and attractive copy with a few pages showing faint dampening trace at margin edges only and some irregularity of edges, not affecting text. [16299]

£1000

10 (Architectural Drawing) CARR, Terence. **40 AGRICULTURAL COTTAGES IN CORNWALL.** (Woking): n.d. (ca. 1935).

An eye-catching pen and ink wash drawing for worker/agricultural stone cottages in Cornwall designed by Carr, who worked for the well known architectural firm of W.D. Caroe. In this large drawing, Carr outlines the layout for 40 houses situated within a village green. It shows the first floor plans of the houses as they are arranged in a half circle, along with detailed elevations for West side and North side groupings. One pair of cottages is shown in front and back elevation. Room measurements are given for parlour, living room, kitchen, three bedrooms and bathrooms. Carr worked from Garthowen, Woking. Notice of his work on church architecture with W.D. Caroe can be found on the Lambeth Palace Library's Church Plans online website. We also find mention of his winning a prize in the Industrial Design Competition of 1930 (see REPORT ON THE COMPETITION OF INDUSTRIAL DESIGNS, 1930, in "Journal of the Royal Society of Arts" Volume 78, No. 4063 pp. 1150-1172), but this must have been in his student days. The drawing offered here is an accomplished presentation for an entire project.

Single sheet (68 x 47 cm); in pen, ink wash, black, green, red and tans, illustrating layout and elevations.

With three tears, closed, in the sheet, and some rubbing at ink title on the bottom of the drawing. Recently matted. Very good. [16318]

£275.00

“Rien n’est petit aux regards de l’observateur attentif”

11 (Romanticism) BRÈS, Jean-Pierre. **VOYAGE PITTORESQUE ET ROMANTIQUE SUR LA CHIMINÉE**. Paris Louis Janet n.d. (ca. 1828).

First edition. A completely engaging little narrative of varied imaginative meditations provoked by the narrator’s perusal of the objects on his chimney piece, very much in what we might, today, be tempted to call a “confinement” genre. Jean Pierre Brès (born in Limoges in 1782) is perhaps best known for his children’s books (he is credited with having written the first interactive children’s book, *LE LIVRE JOUJOU AVEC FIGURES MOBILES*, 1831), but he also served as editor of the *REVUE ENCYCLOPÉDIE* and was an active member of a group of prominent French artists and writers of the Romantic period. The very title of this book suggests an affectionate poke at le baron Isadore Justin Taylor’s massive and popular *VOYAGES PITTORESQUES ET ROMANTIQUES DAN L’ANCIENNE FRANCE*, itself inspired by the romantic ideals of the literary and artistic salon led by of Charles Nodier at the Arsenal. As the narrator of Brès’s work sits in the boudoir of a Madame de Clémire, he reads Cook’s voyages and becomes so infused with a sense of adventure, and the desire to describe what he encounters, that he embarks on a tour of the objects on the room’s chimney piece, each object observed under the microscope of his imagination. Lacking a vessel to cross the seas, he imagines himself mounted on a chariot of clouds pulled on ribbons by butterflies (as illustrated in the hand-coloured title page). In imitation of great narrative voyages, he locates the territory he explores “à quarante-neuf degrés et demi de latitude Nord; et sa longitude est à zéro du méridien de l’Observatoire de Paris.” One object after another evokes questions and historical, sometimes scientific, observations. The narrator reflects upon the capricious nature of love while meditating upon the configuration and design of the mantle clock. Continuing his voyage, he comes across a copy of the “*Journal des Dames et des Modes*” and, exclaiming himself delighted to pick up current news on his journey, comments in detail on the importance of *La Mode* in all walks of life, noting that all the objects he has examined in his account owe their form to it. Of particular interest is his focus on an album where he encounters further images in the current Romantic taste: a landscape of the lake of Geneva; images of flowers by Redouté and von Spaendonck; and references to Grétry, Rousseau, and the hermitage at Montmorency. The album’s illustration of a butterfly, whose wings he compares to a parterre, is created as one of the book’s illustrations. The reader quotes and ponders various autograph inscriptions made within the album. In all, a fascinating meditation revealing much about the philosophical and sentimental interests of the period. The 7 hand-coloured hors-texte plates illustrate the principle objects examined in “the journey”. *Vicaire I p. 923; Hoefer p. 327*. 18mo (11.4 x 7.8 cm); viii, including hand-coloured lithographed frontispiece title + (9-)166 + (ii blank) pp, + 7 hand-coloured lithographed plates, some high-lighted in gold, with tissue guards; some pages with head and tail pieces.

In original pink printed paper covered boards with slight fading and rubbing; a.e.g.; remnant of ribbon marker; in printed pink paper covered boards, a bit scuffed; bottom corners bumped; internally light to moderate foxing, mostly to margins; plates clean. [16415]

£550

Learn your Lettuces

12 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 color 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 colors are vibrant and the detail, particularly with the vegetables, is both informative and artistic. All designs are labeled. 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 color 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 color 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.

[16451]

£550

13 (Flower Painting and FlowerLore) DESBORDES-VALMORE (Marcelline), Amable TASTU, LA COMTESSE DE BRADI et Jules BAGET. **COURONNE DE FLORE Mélanges De Poésie Et De Prose**. Paris: Louis Janet n.d. (ca. 1837).

A beautifully hand-colored edition of a very scarce book - this version rare, indeed. This "gift book" was offered by its publisher to accompany a rare series of coloured lithographs entitled LA NAISSANCE DES FLEURS. It comprises brief essays and poetry on individual flowers by early nineteenth century French women writers - and Jules Baget and Mrs. Hemans - and is embellished with four exquisitely hand watercoloured lithographed plates from drawings by Pierre Joseph Redouté, Lucy de Beaurepaire, Olympe Arson and Jules Dumas. A. Roulliet was the lithographer. The selection opens with Jules Baget's poem entitled "La Naissance Des Fleurs" in which he praises artists, Redouté in particular, for their ability to preserve the fleeting beauty of flowers by their art. Madame La Comtesse de Brade writes on the history and lore of the tulip, the violet, the apple and the lily, while other contributors offer poems to individual flowers. Each water-coloured lithographed plate marks a season represented by a flower or Floral bouquet surrounded by a decoratively printed hand-coloured border. The lettering of the title page is also hand-coloured. In 1837, Fleury Chavant published LA COURRONE DE FLORE (Vicaire p. 1044) which resembles this title in every respect but for the publisher and the title page. Fleury Chavant's ads for lithographic work, noting this title, are included at the end of the text. In the Fleury Chavant imprint, the title page informs the reader that the book is designed to accompany LA NAISSANCE DES FLEURS, a series of 50 sheets imprinted with designs of flower drawings and poetry, but this is an elusive piece noted only as "original art" in Bnf. As Louis Janet was famous for his production of gift books, we surmise this was an initial effort to produce one from the Fleury Chavant plates lithographed in blue. The plain silk-paper over boards binding here could possibly have been prepared for a decorative slipcover or box. We have located no copies with the Janet imprint in OCLC, COPAC, the European Catalogue or CCFR. 18 mo (16.4 x 10.5 cm); 143 pp with hand-coloring on half title and title page; 7 pp. ads included, all text printed in blue ink, with blue printed borders + 4 hand-colored full page lithographed illustrations with tissue guards.

Original cream silk-covered paper over boards, without impression, with very small tear at spine head mended, light hand-soiling a.e.g; moire patterned endpapers; light to moderate foxing throughout, but plates unblemished.

[16510]

£400

14 (Flower Lore and Flower Painting) DESBORDES-VALMORE, (Marcelline), Amable TASTU, LA COMTESSE DE BRADI et Jules BAGET. **LA COURRONE DE FLORE, Ou Mélange de Poésie et de Prose**, Paris: Fleury Chavant, 1837.

First edition. "Ce recueil est destiné à accompagner La Naissance des Fleurs, ouvrage lithographique composé de 300 groupes de fleurs, par MM. Redouté, Baget, Dumas, etc.". Chavant's NAISSANCE DES FLEURS was a series of 50 individual "feuilles" issued by the editor Chavant with plates available separately for 1.5 francs. (Chavant's ads appear at the back of this text). This small book gathers together some of the themes of the poets and prose writers who contributed to the NAISSANCE, with, in addition, 4 drawings lithographed by A. Roulliet from the work of J. P. Redouté, Olympe Arson, Jules Dumas and Lucy de Beaurepaire. Essays on the history and lore of individual flowers accompany poems on different flowers by contemporary authors. This is the "broché" issue, again, as described in the ads at the back. VICAIRE Vol II, p. 1044. Scarce; we find three copies in OCLC, only one of which in the U.S. at Harvard/Houghton. 12mo (18 x 11.5 cm); 143 pp. with ads + 4 lithographed plates.

Original paper covers, delicate slit to paper about 5 cm. along spine, very light wear to heel of spine, previous owner's penned signature at upper left cover; heavy foxing to text printed in blue with blue printed border; plates relatively clean. [16515]

£90

Cemetery Ironwork

15 (TRADE CATALOGUE- Ironwork for Tombs) RENAUX-LEFEVRE. **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. (ca.1890).

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. [16521]

£225.00

Copy printed for Andre Malraux

16 (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 colorful 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 color and black and white; author's signed presentation on the limitation page.

Original color printed illustrated wrappers; original stiff paper covers with upper cover printed in black with coat of arms and title; extremely light shelf-wear, but a near fine copy. [16546]

£200

17 (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 name in pen with date on inner rear cover; occasional faint browning, but a very good copy of a fragile item. [16555]

£395

18 (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. [16557]

£350

19 (Greenhouses) French Watercolour. **AN UNUSUAL VIEW OF "CLAIES" COVERING A GLASSHOUSE**. (France) ca. 1900.

An accomplished watercolour showing a greenhouse completely covered in the pale green wooden slate screen once used regularly in glass house cultivation. The structure is set within an area laid out with trees, bedding plants, and paths. A decorative doorway and a flexible ladder over the top of the house distinguish the drawing. Probably from an album or a series of sketches. Very attractive. 15 x 24.5 cm.

Watercolour sketch on paper; edges unfinished. In very good condition. Simple, temporary paper mat provided.

[16580]

£125

20 (Bon à tirer) COURBOIN, François. **BIBLIOTHÈQUE NATIONALE, CABINET DES ESTAMPES**. (Paris) 1906.

François Courboin (1856-1926): French engraver, historian of French engraving; book illustrator; historian of French engraving.

In pencil: "gravure d'essai pour le bon à tirer" at bottom right. COLOUR ETCHING AND AQUATINT WITH ROULETTE. image:28.3 x 40.5 cm; plate 41.9 29.4 cm).

In 19th century frame; very good. [16585]

£400

A Garden Watercolour

21 (Art Deco Garden Fantasy) Bonfils, Robert. **ORIGINAL DRAWING**. n.p. n.d. (ca. 1925).

An original drawing in colour showing a garden fantasy by the art deco illustrator and designer Robert Bonfils presented by him to Roger Grillon. A sudden shower (with a rainbow) sends two couples dashing in front of a large arched hedge at the garden entrance to a palace. With its large topiary, pergola, fountains, etc., the scene combines the classical elements of

French garden architecture with the streamlined vision of nature associated with Art Deco and with illustration styles of the early 20th century. Bonfils' own colour woodblock poster for the 1925 Paris International Exposition did much for establishing the Art Deco style. Single sheet 35.2 x 36 cm.; drawing is 32.5 x 33.3 cm.

Watercolor, gouache and ink on paper; some foxing visible in small areas; signed presentation inscription on lower right corner beneath drawing. [16606]

£500

“A Rhythmic Arrangement of Text and Illustrations”

22 (Colour Alphabet) MAVRINA, Tatiana Alekseevna. **СКАЗОЧНАЯ АЗБУКА. (SKAZOCHNAIA AZBUKA). (A FAIRY TALE ALPHABET).**

Moskva (Moscow) Goznak 1969.

The large format edition of this vibrantly 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 a 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 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 colors; 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. [16649]

£375

“ In Keeping”

23 (Planned Residential Properties - Auction)

(Anonymous) **ILLUSTRATED PARTICULARS, PLANS AND CONDITIONS OF SALE OF IMPORTANT FREEHOLD PROPERTIES SITUATED IN THE UNIQUE WELL-PLANNED ESTATE OF ANGMERING-ON SEA Including: The Sports and Residential Club Premises Known As “Angmering Court”...To Be Sold By Auction As A Whole Or In Lots At The Old Ship Hotel, Brighton On Tuesday, 20th September,1932.** (London) George Trollope & Sons; Farebrother Ellis & Co.; Patching & Co. 1932.

A well illustrated and large pamphlet for the community of Angmering-On-Sea. Located approximately 65 miles from London, just below the South Downs, on a stretch of seacoast between Littlehampton and Worthing, Angmering-on-Sea “... is the outcome of the cleverly conceived idea of founding a practically self-contained community with its own Water Supply, Drainage System and Roads and its own Sport Club, Tennis Club, Shoppes, etc....The Estate is planned on novel lines, every road being bordered with flower beds, trees and shrubberies...The houses are well-built and picturesque, standing back from the shady roads in beautifully kept gardens.” (from the introductory remarks) The 41 lots at the estate are well described and indicated in groups on 12 plans (segments of the whole with more detail).These include freehold cottages; court stables; distinctive residences; flats; business premises; building sites; more residences, etc. The photographs illustrate Palm Court (attached residences) a block of shops and flats, Angmering Court (a handsome court and residential complex), a view of the Lido, tea room and promenade. As this estate was being auctioned as a whole or in parts, it seems that the original developers were not involved in the completion of the plan. Yet, the plan itself is well detailed and the overall key plan gives a sense of what might have been a truly elegant development. Large sewn pamphlet, 36.5 x 24.5cm.; 26 pp. + fold-out key plan as frontispiece + 12 full page plans with color of which 2 are fold-out + 4 black and white photographs on 2 plates + sales particulars insert.

Original paper covers, sewn, with some wrinkling, insignificant chipping, and damp staining at edges; a pen notation “T” on upper cover; internally very good with only the occasional patch of very light foxing. [16659]

£100.00

“Olympe fermière, dame de château, maîtresse d'école et médecin”

24 (Women and The Land) SAVIGNAC, Alida de. **LA JEUNE PROPRIÉTAIRE Ou L'Art de Vivre à La Campagne.**

Paris:

Désirée Eymery 1838..

First edition. “8vo (17 x 10 cm); (vi) + 322 pp. with text illustration + engraved frontispiece + 2 engraved plates... Alida de Savignac's *LA JEUNE PROPRIÉTAIRE OU L'ART DE VIVRE* (1837) is a novel-cum-handbook advising on the multiple aspects of running a country house...” (Finch, Alison. *WOMEN'S WRITING IN NINETEENTH-CENTURY FRANCE*, p. 79). This is the story of how the fictional Olympe de Saint-Julien, a young woman accustomed to delicate activities such as dance and music, but, also, a child of the revolution, regains her nearly ruined family estate through the efforts of a guardian relative, and then learns how to run the rural property on her own. She agrees to study the popular manual *LA MAISON RUSTIQUE* and then proceeds to tackle the reclamation of the house, garden, and farm, transforming decaying structures into stables, granges, poultry houses, etc. Her new plans and those advised by her guardian include making water courses to help in the creation of a fish pond, the planting of fruit and ornamental trees, and designing appropriate arrangements of the house and its rooms (the kitchen being most important). Providing supplies of medicines for the care of her workers was essential. Olympe's guardian also offers instruction on the milk house, the poultry yard, the pigeon house, and the sheep hold. All of this is discussed in great detail and with an eye to profitability. There must be a vegetable greenhouse, a *fruitier*, and a grand shed for gardening and agricultural tools, as well as carpentry shop equipment. Eventually, Olympe rises at six each morning to survey the operations of the farm. She teaches local children and dispenses medicine. Nor is the ornamental garden neglected, with green lawns and roses planted in front of the chateau. Politics and romance play their part in the story and two tales, *LES JUMELLES* and *LA FÊTE de SAINTE-CATHERINE*, are added as lessons. Written by a woman and published by another - Désirée Eymery - who published the series *Bibliothèque de l'éducation* - this is a strong example of literature produced in early 19th century France encouraging women to seek self-empowerment. In the U.S. we locate only one copy of a later 1853 edition, and five other various editions located in France. 8vo (17 x10cm); (vi) + 322 pp. with text illustration + engraved frontispiece + 2 engraved plates.

Contemporary decoratively embossed leather covers with gilt tooled borders; gilt ornamented spine, titled in gilt; corners bumped and frayed, head and heel of spine very gently worn; small gutter tear on page 1 not affecting text; marbled endpapers with book label of F.M. Caye on front pastedown; occasional browning, mostly to margins. The final pages with the two stories added are more foxed. An attractive and well-preserved copy in a decorative Romantic binding.

[16679]

£600

With a photo of Gina Pellon at Albisolla.

25 (COBRA Artist's Garden) (PELLON, Gina), “Jorn”/ “Le jardin D'Albisola” (penned title). **Amateur Photo Album.**

n.p., 2002.

A dated album containing amateur colour photographs of COBRA artist Asger Jorn's house exterior and garden at Albisolla in Italy. One of the photos shows the smiling COBRA-inspired Cuban artist Gina Pellon on the site. Jorn was a Danish artist who co-founded the avant-garde COBRA movement and was fundamental in the Situationist International Movement. Among many other things, Jorn was a ceramicist, as is evident in the photos shown here around his Italian residence. Jorn evidently used ceramic fragments from local factories in his murals and sculptural objects. His house and garden in Albisolla on the Italian Riviera was both a refuge and the site of creativity for him in the post-War years. At his death, the villa went to the local municipality, which has slowly brought it back to life. At the time of this photo album the work was still in progress. Unique. Each colour photograph measures approximately 10 x 25 cm and is enclosed in a standard black paper-backed plastic pocket.

15 colour photographs in a narrow cloth bound photo-album; with ‘“Jorn” “Le Jardin D'Albisola” - 8/6/02’ inscribed in white ink on black photo album endpapers. Very good. [16688]

£275

26 (Anonymous) **HAND-COLOURED ART NOUVEAU MENU..**

Blank menu with hand-coloured and cut-out irises. Art Nouveau period.

[16704]

£40

“everyday items into objects of beauty”

27 (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. Waton 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. [16713]

£450

"The ballet is essentially a product of the French genius"

28 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; enclosing open-ended silk envelope with printed text in black and arms printed in black. Fine. [16715]

£125

29 (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 of graph paper pages mostly on titles. [16717]

£225

30 (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).The Gyselynck firm identifies 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. [16747]

£125

In Nice

31 (Architectural Drawing) **PROPRIÉTÉ de MR. BACCI. à Victoria Park à Nice.** (Nice) 1936.

With the office stamp of Bonifassi and D. Arnaud, architects, Nice, on the back of the drawing. Also signed "dressé par J. Bonifassi et D. Arnaud, architectes, in pen at the bottom of the illustration. Façade Ouest and La Façade Est are drawn in atmospheric representation with plantings. Oblong brown paper, 40 x 65 cm, with drawing in pen and body colour.

Tears in margins, two of which lightly affect the drawing. [16751]

£140

Women of Charity in the French Empire.

32 (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 Philotropique*; (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. [16760]

£800

A Young Teacher makes a Book By Hand.

It was a very "Doing" sort of morning

33 (Book Design) BRISLEY, Joyce L. **THE JOYFULS. DESIGNED AND LETTERED BY ELLA G. STIVERS/ AT MILWAUKEE TEACHERS COLLEGE/ SUMMER SESSION JUNE-AUGUST 1928 (from colophon)** (Milwaukee:) 1928.

A highly accomplished and very charming student teacher book design project completed at a Milwaukee Teachers College session in 1928. Taking her text and design inspiration from the work of British children's book writer and illustrator Joyce L. Brisley, Ella Stivers turned Brisley's little story, "The Joyfuls", into a beautifully hand-lettered and illustrated booklet, simply bound in stiff paper covers stabbed and tied. Stivers's project begins with an exuberant endpaper design executed in pen and watercolour showing repeated squares announcing "The Joyfuls", alternating with squares featuring a blooming flower and stem in the grass. The opening page of text begins with a hand-coloured initial letter followed by penned text with "spacers" of hand-coloured and plain ornaments, mostly little flowers. There are three full page illustrations of the characters in the story. Each character is drawn in pen and filled in with water-colour. There are partial text borders, again in pen and water-colour, above and below the characters. Throughout the text, the start of a new "paragraph" is indicated by a hand-coloured initial letter. Stivers may have first encountered the work of Brisley in the *Christian Science Monitor* where her series, MILLY -MOLLY-MANDY first appeared in 1925. Brisley's papers are archived at the Victoria & Albert Museum. Stivers own work here for her summer session at the teacher's college is imaginatively and artistically rendered. Pamphlet, 20.2 x 13.5 cm; 14 unnumbered pp. lettered and illustrated by hand, with some hand-colouring.

Original stiff card covers stabbed and tied with silk-like braid, some chips and minor tears to extremities; original endpapers coloured and penned by hand. A very good and unique volume.

[16761]

£400

“Les insectes musiciens, les fourmis maconne....”

34 (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 Leneveux, 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. [16779]

£750

35 (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. There are six loose sheets provided as guides or corrections 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 x 2.5 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 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 with 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. [16783]

£550

36 (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. [16787]

£500

37 (Parisian Pochoir) (TOLMER) POCHOIR DECORATED TOY PAPER HATBOX WITH DOLL’S HAT INSIDE.

(Paris) ca. 1925.

This is a production of the wonderful Maison Tolmer: “ a prestigious printing house in Paris, renowned for its superb graphics and luxurious publications and packaging.” (British Museum.org>term >BIOG 200508). A surprising and very delightful toy paper hatbox decorated on its round sides and lid top with delicate pochoir floral decoration. The lid top shows a scene of a young couple under a tree, the young man, hat in hand, and the young girl seated with a flower in hand. The feeling of the piece is very much in that joyous and elegant spirit found in early 20th century Parisian fashion works so often illustrated by pochoir. With the original ribbon closure system. Inside, in contemporary tissue paper, sits a small straw and netted hat with ribbon surround and tiny artificial flowers. Fine. Decorated paper covered light board circular box, 6 cm. diameter; 4 cm. tall; including removable lid and original ribbon closure.

In fine condition. [16797]

£275

A beautifully crafted Cahier d’études by a young 19th century French woman from Marseilles.

38 (CALLIGRAPHIC CIPHERING BOOK) TASSY, ELIZABETH. ARITHMETHEQUE: (Theorie et Pratique). (Marseille) 1867-1869.

Unique. This is the stunning cahier of arithmetic and business studies made by a young Elizabeth Tassy, a student of the “Religieuses De Pensionnat des S.S. Noms de Jesus et de Marie a Marseilles” prepared there during the years 1867-1869. The boarding school, itself, was run by a religious order devoted to educating young girls of the working class. The order was founded in 1823 and succeeded in its educational goals until the work was outlawed by La Loi Combes in 1903 -4 (French Prime Minister Émile Combes firmly separated church and state in France, closing and confiscating the property of many religious schools) But, mid-nineteenth century, we find young Elizabeth Tassy beautifully and diligently filling her cahier with lessons designed to prepare her for work in what was then the business world. Her pride in her work expresses itself in beautiful handwriting and calligraphic ornamentation, linking her to a long tradition of student’s creating cahiers d’éducation.

Each page is bordered in a greek key geometric pattern. Tassy begins her cahier with a bold title page on which she has drawn a bird holding a banner proclaiming “Arithmétique”, the whole expression surrounded with a decorative border. The half titles for each division or “série” of the work are bordered with elaborate geometric designs and in the 10th and 11th series or division, the simpler borders for each page become slightly more elaborate as well. Each subsequent page of text is bordered with a double rule and portions of the text are divided by decorative line ornaments. Tassy’s lessons in arithmetic and linear design from 1867-1869 are divided into 11 sections or Séries of approximately 21 leaves each and on rectos and versos she has bordered each page in ink. Some of the lessons are developed in the creation of receipts with merchant name, items purchased and, of course, prices. In some cases, questions and responses regarding the issue studied are recorded. Problems and solutions are laid out and solutions noted with written text and arithmetic formulas. Toward the end of the series where linear design and geometry are studied, there are carefully drawn text figures ranging from simple solids to *carrelage* patterns and star patterns.

In her study of the “Bourgeois at the Boarding School” Rebecca Rogers notes that in France “À partir des années 1850, la bourgeoisie dispose d’un large éventail d’institutions proposant des options éducatives diverses parmi lesquelles exercer son choix. Au sein des pensionnats féminins, les enseignantes mettent de plus en plus l’accent sur des aptitudes et des valeurs qui ne sont pas orientées vers la vie familiale en dépit de l’importance que revêt l’idéologie domestique pour la bourgeoisie. Les élèves reçoivent de ce fait des messages éducatifs variés, auxquels elles doivent se confronter au cours de leurs années d’adolescence. L’ensemble de ces expériences de pensionnat constitue une culture scolaire, perceptible dans les écrits privés des demoiselles du xixe siècle, dont il s’agira de saisir les effets sur la construction des identités de genre.” (Chapter VI). Whatever the social expectations were for Elizabeth Tassy at that time, her studies recorded here leave no doubt that she was prepared to handle any mathematical operations required for running a merchant’s business. And that she took pride in this. With the education she received, she acquired skills rarely taught to women in the early years of the 19th century. The text ends with a personal touch: Elizabeth is asked to calculate exactly how old (years, months, hours, and minutes) both she and

her sister Cécile will be based upon the exact information recording each one's separate birth. In conclusion, Elizabeth writes that she began the cahier the 10th of October, 1867 and finished it the 16th of August 1869. Large inked initials, "X. M. D. G.", most likely her director of studies, ends the final page. A very special item. (4to) 29 x 19 cm.; 271 ff.manuscript in ink, all pages, but for those preceding series breaks, and bordered in ink and some decorated with flourishes.

Original dyed red calf with gilt ruled borders to upper and lower covers, title lettering in centre of upper cover panel; gilt ruled spine with title in gilt in one compartment; very light shelf wear and scuffing to extremities; small scrape (1 & 2 cm) to lower cover at upper outer corner. Original endpapers. Internally fresh and bright. A lovely copy. [16802]

£1200

39 (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 label, Bettison's Cheltenham, on front paste down ; signed "Ellen Mary and Sarah Maria Seton Karr " on flyleaf. A very nice copy. [16805]

£200

The Struggle in Colour

40 (CHILDREN'S ART, ORIGINAL) BABINGTON, Edward. **FIGHTING PLANES WORLD WAR II** N.P. (U.S.A.?) n.d. (ca. 1944-45).

A remarkable art album of a young child enthusiastically painting the activities and varieties of airplanes engaged in World War II. Young Edward Babington (his style would place him under ten years old) presents here his 62 watercolours in varying sizes, from 5.4 x 8 cm to 1.7 x 3 cm, of military plane models in flight executed in vibrant colours set against only slightly less colourful backgrounds. In greens, reds, purples, blues and yellows, the planes, identified as to allegiance, shoot at different angles across varied backgrounds of water, land and sky at different times of day, occasionally surrounded by explosions from a firefight. In one example captioned " The Day's Over" a U.S. plane is shown flying low in the evening with a navy ship in the waters below. In some cases, the planes seem to be coloured in camouflage. Babington's expression in colours tells its own story of wonder and admiration while his attention to detail is devoted, if youthfully rendered. There are instances where his form and colour become abstract. The last six images Babington offers us are small, rendered in black, and identified by a name and, in four cases, a maker (Grumman or Douglas); two unidentified as to maker are from the Japanese air corps. The album was acquired in the U.S., most of the planes are U.S., although there are Nazi and Japanese planes, as well. His sources? Children's wartime books, magazines, etc., but his interpretation of the time he is living through is beautifully personal. Simple sewn scrapbook paper album, 33 x 28 cm.;47 leaves with 62 watercolour illustrations mounted on 39 leaves, rectos only; many back-mounted with black paper; a couple of illustrations are captioned; many are signed in black ink; in one or two cases, rubber-stamped.

Original plain sewn paper covers to scrapbook, chipped at edges and spine; album pages and illustrations as created, in very good condition. [16806]

£550

An original 19th century manuscript poem illustrated in watercolours and brown ink.

A woman's approach to death.

41 (ILLUSTRATED MANUSCRIPT POEM) EMRA, Frances. **TO A RUSH LIGHT.** (Bristol) ca. 1857.

A moving, original, and illustrated manuscript poem of light, darkness, death, and re-birth drawn (and composed?) by Frances Emra around the symbolism of the rush light., the ancient plant whose pith was used for centuries in Great Britain and elsewhere as a natural short-lived light source. Frances Emra is identified as the artist of this book in the provenance note on the verso of the flyleaf ; her tiny signature appears at the bottom of an illustration in the work.

The poem opens with a finely executed watercolour illustration of rushes bending over waterlilies in a pond with the calligraphic title written underneath the circular border of the drawing. Next, one of three such page designs, is a three part rendering: a. small band at the top contains the calligraphed message "Where the green grass was growing/By the deep river side"; below this, a 9.5 x 10 cm watercolour of wildflowers, including a white violet, and foliage done in soft greens and blues;

at the very bottom, a delicate brown ink drawing 2 x 10 cm of a stream flowing through a soft riverbed. The composition and its separations are defined in blue ink borders. The delicate calligraphy employs blue and green inks, as well as brown. The next two illustrations are composed in the same manner and, then, in the fourth illustration there is a shift with a casual wreath of watercoloured ivy and flowers informally surrounded that announces illness "...in a low room /where fever has power.... Where the longing heart thirsts /For the light of the day..." Continuing on with a gentle border of rush and wild flower, further verse addresses the Rush, itself, for its lessons of wisdom. On the 5th illustration there is only brown ink used in the design, with the word "God" in red ink. The verse of page six is gently surrounded with rush and autumn foliage, the verse again in brown ink with only the word "Angels" in colour - blue. The verse of the final page is surrounded only by a brown ink drawing of a setting sun, castle and church and Celtic cross facing the setting sun, this latter signed "Done by a poor pilgrim 1857", A farewell to the world's dim light (as fragile as the rush light) is balanced against the beauty lit up by the "Saviour" calligraphed with light rays in red and "Thee" (in red).

The intimacy of illustration and text strongly suggests that Emra herself is the author of the verse, with influences in vocabulary and expression from a range of English Romantic literature. The penned provenance unequivocally states that Frances Emra at Eastfield, Westbury -on -Trym, Bristol drew the book. We believe that this Frances Emra is Frances Anne Atkinson, born in 1810, who married John Emra in Alderbury, Wiltshire and had a daughter, Charlotte Elizabeth (1842-1926). This same Frances Emra died in 1857, the year this manuscript was completed. It came into the possession of Charlotte E. Wilkinson (ne' Emra) who "kept it highly treasured" and then passed it to Mary Frances Farbrother for her birthday in 1923. A very touching mid-nineteenth century English artistic work created by a sensitive and highly talented amateur artist and woman, preserved by subsequent generations of women. 23.2 x 19 cm; 10 ff., 9 ff. with watercoloured and ink illustrations and calligraphed text executed on rectos only, 1 leaf blank.; 7 tissue guards (2 over 1 illustration).

Original flexible green morocco patterned cloth with gentle wear to extremities and some faded ink splatterings; covers gilt ruled with additional gilt border punctuated at corners with ornamental gilt flourishes, front and back; title stamped in gilt on upper cover; original endpapers; provenance inscription on verso of free flyleaf; very infrequent light foxing, mostly to the occasional tissue guard. [16807]

£1250

AN "ADORNED" OR "DRESSED" PRINT IS NOT JUST A FASHION PLATE (Certainly not one whose subject is a Saint)

42 ("Adorned", "Dressed" Print or a Collage?) (ANONYMOUS) **Ste. PETRONILLE VIÈRGE. A FRAMED AND "ADORNED" IMAGE of SAINT PETRONILLE** (France) late 18th to the 19th century.

In this complex image of Saint Petronille, we have what was once an 18th century or early 19th century print (now, possibly, various remnants of one) cut out and adorned with fabric from the back of the impression. Such images are called "adorned" or "dressed" prints; in this case, given the amount of alteration involved, it could be called a collage. The saint's image is touched with paint or pigment of some sort at the figure's hair ribbon and, in gilt, at her neck and wrists. Petronille's long draped robe is white cloth with an additional metallic thread pattern and with a black shot pattern running through giving it a slightly iridescent effect. In contrast, a "lining" of the robe is composed of old and dusty rose silk-like fabric. The outline and folds of the drapery are accented on the edges of the fabric in a dark brown/black threading. The figure is posed against an engraved, classically formed low wall with panels hand-coloured in yellow and green. Plain cream coloured paper has been put behind the figure above the low wall level enabling placement of two cut-out, large, engraved flower ornaments on either side of the saint and a bower or festoon over her head of similarly cut-out engraved flowers. All the flowers are painted in the same tones of green and yellow as the engraved wall below, suggesting that they may come from the same source.

Petronille is holding a long coloured palm (just a small portion missing near the top). Her right hand is raised up and open. The placement of the engraved head, hand, and feet of the figure suggests that they were super imposed or much adjusted. Green and yellow painted, engraved flowers that appear below her sandalled feet seem to be part of the primary background engraving. Trimming ribbon surrounds the entire image and below are the words in faded ink: Ste. Petronille Vièrge.

"Prints adorned with fabrics have largely been treated as extensions of the 'fashion plate' by historians, but this terminology fails to do justice to their complexity." (Dolan, Alice. "An adorned print: Print culture, female leisure and the dissemination of fashion in France and England, around 1660-1779 in V&A Online Journal. Issue No. 3 Spring 2011/ ISSN 2043-6671) Looking at another such print, Dolan sees "an ideal platform for the discussion of cultural life" during its making and adaptation. Particularly in our "adorned" depiction of a saint, rather than in a lace and velvet filled print of an opera singer, dancer or aristocrat, we can see cultural implications broader than fashion being evoked. This is a work of religious devotion, probably made by a woman, and an example of domestic skills, home adornment (it is framed), and the domestic economy displayed in re-using saved fabric and thread. (See also, "CUT AND PASTE/ 400 YEARS OF COLLAGE", pp.51-55, exhibition catalogue from National Galleries of Scotland, Edinburgh, 2019)

There is, perhaps, a nationalistic element at work here, too, because Sainte Petronille became a patron saint of France. In religious literature, she is a virgin martyr identified as the daughter or "spiritual" daughter of St. Peter. It has also been suggested that she was related to Saint Domitilla (see Wikipedia for further discussion); in any case, she was regarded as a martyr by the 4th century and, by virtue of her association with St. Peter, whose supposed adopted sons were Charlemagne

and Carloman, she became a patroness of the dauphins of France. She was also patroness of mountain travellers and of treaties between Popes and Frankish emperors.

The actual print impression with its decorative fabric trim measures 28.7 x 20.2 cm; with its additional plain paper border, the whole is 32 x 22 cm. The work has been placed on later cardboard backing for framing. The frame is in three part decorative wood, gilt, probably mid 19th century, and the backing is later. Small sections of the frame have been re-attached, visibly, but without loss. The actual print impression with its decorative fabric trim measures 28.7 x 20.2 cm; with its additional plain paper border the whole is (32 x 22cm); the work has been placed on a later cardboard backing for framing. The frame is three parts decorative giltwork and pieces of the outer portion have been re-glued with slight space, but no loss. Under glass.

[16808]

£700

Precursor to the Autograph Album, a beautifully created and preserved mid nineteenth century “Album Amicorum”

43 (Needlework, Handwork and More) (VARIOUS) **AN ALBUM AMORICUM**. (Gronigen?) ca.1842-1848..

A remarkably well preserved album of beautifully composed contributions to this mid-19th century Dutch album amoricum, including 6 examples of needlework; 2 of pinprick art; 2 watercolours and 1 pen sketch; 1 beadwork token; 1 example of decorative hair work; and 1 hand-coloured print. All, with the exception of the print, accompanied by original inked inscriptions, signatures and or poetry.

The “album amoricum” was traditionally a German and Dutch outgrowth of the “Stammbücher”, come into notice in the 17th century, an album fashionable among graduating university students which eventually included everything from personal inscriptions to messages of moral encouragement and good wishes for the future. By the 19th century, under the influence of Biedermeier values of domesticity, they had become important to women, as well, reflecting friendship, creativity, talent, and cultural awareness. The format changed at this time, partly thanks to attentive publishers and stationers, to small “memory boxes”, many, such as this example, bound and gilt to look like books. The advantage of this format is that it allowed entries to be created and collected on single sheets of paper which could be exchanged or kept as desired by the owner. This also allowed greater opportunity for the contributor to carefully compose a design and to pen an inscription.

It is difficult to identify the owner of the album. The surname Van Praag appears more than once as a contributor; so does the surname Kuyper; many of the inscriptions are dated as made in “ Groningen”. Winsohoten is also mentioned. One signature is that of Willemina who made her double-sided embroidery contribution in Gronigen in 1842. Maria Helena Broese contributed the hair embroidery in 1848.

The poetic inscriptions which accompany the art work are in similar faded black/brown ink and, though stylistically related, in different hands. As for the content of the pieces, all in the Dutch language, their originality requires some academic study; many contain the word “Vriendschap” (friendship). In early to mid 19th century, the tendency was to contribute original thought. By late century and into the 20th, poetry and expressions were more commonly taken from well known works. The art work is quite accomplished across the album with a beautifully executed rose and bud, possibly a theorem; a trophy-like design consisting of a sheaf of hay composed with surrounding flowers, staff and straw hat with a lovely ribbon; a turquoise beadwork design worked on a lace-like paper sheet. Of the six needlework designs, two are done directly on the bifolium paper sheets (one of them shows floral design perfectly executed on both sides of the sheet), the others are smaller and done on perforated embroidery paper (or card). The pin-prick designs are floral; the hand-coloured etching is of a garden scene; one of the original illustrations, that of a column in a setting of ruins, is in graphite and ink.

For a very good discussion of the stammbücher and album amoricum, see “Dies schrieb Dir zur Erinnerung...” FROM ALBUM AMICORUM TO AUTOGRAPH BOOKS by Antje Petty, Assistant Director of the Max Kade Institute for German American Studies at the University of Wisconsin-Madison. Unique. Filled with 16 loose bifolium sheets measuring 3.4 x 6 inches, each with inked inscriptions and most with handmade designs + 1 hand coloured etched print, 3.4 x 6 inches, mounted on heavier stock (this with ribbon lift remnant). In worn and repaired chemise and matching worn case.

Original leather bound box, with the shape of an album, slightly cocked, embossed and gilt in fine condition, with interior envelope casing in excellent condition as well; traces of ribbon lifts only. All paper entries with their decorations in fine condition, with the exception of the hair embroidery which is loosened at the top. The paper covered slipcase and chemise is worn and possibly not original to the piece, but it has successfully preserved the album in fine condition and fits the album very well. [16810]

£700

A French musician and socialite lost for a while in England.

44 (Memoires of Julie Candeille) SIMONS-CANDEILLE, (Julie) Mme. **SOUVENIRS DE BRIGHTON, DE LONDRES ET DE PARIS; Et Quelques Fragmens De Littérature Légère**; 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 studying 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. [16813]

£300

45 Album of Watercolour Sketches - Summer Boating and River Adventures. ANONYMOUS "SOMMER" **An Album of pen and ink and watercolour sketches of a summer boating expedition in Germany.** “Berlin” 1935.

One pipe-smoking man seems to be the main voyager in this accomplished and skillfully executed sketchbook diary of summer vacation life on the water, presumably near Berlin, during the early years of the Nazi regime. The work is inscribed on the first leaf of illustration “Für meine liebe Heidi am Aug, 49 München” suggesting that it was presented after the war. This same leaf bears the pen, ink, and watercolour drawing of the pipe-smoking man with kayak paddle, leaves of blank pages, paint brushes in his pocket, an anchor and a lantern. In the various well finished drawings we see preparations for departure (with crowds in a park looking on); a scene at a lock; campsite with dog; cans of benzine or gasoline and pitched tents. There is a populated overview of the camping site which includes bathers in both sun and water; our pipe-smoker’s kayak being pulled by a barge; sail-boating and swimming. One very charming scene is a close-up of a young man sleeping in a boat moored in the reeds with two swans asleep beside. In one scene open to interpretation is an encounter between two larger vessels, one with a Nazi flag - this view is slightly surrealist, with the sailors flagging signals being very much larger than the boats themselves. This scene is also viewed from the prow of the ship bearing a rampant bear pennant, probably associated with Berlin. Intriguing, with a few notes (as the Nazi flag) troubling the waters. 15 x 24,5 cm, cord tied album; 18 pp. of pen, ink, and watercolour illustrations, rectos only, within a black panned border measuring 13 x 18.5 cm. Minimal faint foxing at mounting edges, but images fresh, colourful and bright.

The album containing the artwork mounted on stubs has covers showing a man paddling a kayak or paddle boat; the inside cover shows the man with his paddles leaning up against a pitched tent. Rear cover blank. Cord bound, with stiff boards and leather-patterned cloth backing. Very good. [16823]

£350

Boundary Breaking in Play

46 (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 “métier”, 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 some of the games which suggest a refreshing breakthrough to the mores of the period. Lively. Typography by A. Pinard. *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. [16824]

£450

47 (JAPANESE DESIGN) ANONYMOUS. **KATAGAMI STENCILS. Six Original Examples of KATAGAMI WORK.**

(Japan) N.P. n.d., ca. 1900.

Katagami stencils were hand cut (with knife, awl or small punch tool) on washi paper to produce patterns for dyeing innumerable items of Japanese cultural life from brilliant Kimono features for persons in all walks of life to obi belts and

simple tea towels. The use of Katagami designs from nature or from geometric abstraction stretches far back into the country's history. From the 16th century, at least, they have played a part in kimono designs and theatre costume and, by the Meiji period, many were exported to Europe, partly in response to the fashion for japonisme, for decorative purposes, not necessarily for fabric design. The examples offered here were found in France and, we believe, represent such Meiji period creations for export.

The University of Middlesex Museum of Domestic Design & Architecture maintains a collection of katagami designs in its Silver Studio Collection (<https://moda.mdx.ac.uk/collections/collections-history/silver-studio-collection/>) and contributions from Mamiko Markham on her research findings into Katagami. The Silver Studio collection is from the decorative arts studio of Arthur Silver who, in the late 19th century, collected katagami stencils for design inspiration, as did many other wallpaper and fabric houses of the time. Silver actually framed some katagami stencils for mounting on the walls of his private home.

The washi paper used was probably produced from thin layers of mulberry bark treated with persimmon juice, forming a perfect dark and surprisingly strong backdrop for the carved designs. One of the designs offered here shows the spider-web thin silk threads sometimes used to stabilize the cut design. There are many different techniques used in Edo and Meiji period to create large figurative designs and, also, as here, small and intricate abstract designs from nature.

See also: Tuer, Andre. THE BOOK OF DELIGHTFUL AND STRANGE DESIGNS...ILLUSTRATIONS OF THE ART OF THE JAPANESE STENCIL-CUTTER. Six examples mounted on cream coloured card stock measuring 34.5 x 45 cm; washi paper ranging from approximately 24.8 x 40 cm to 26 cm x 44 cm; hand-cut images, themselves, approximately 11.4 x 34 cm to 15 x 36 cm.

In excellent condition, with small faults here and there, either outer brown washi paper edges chipped and wrinkled or pin-holed from working, as is usual, or a very minor error in the working of the design itself (one design has a small reinforcement in one of the small squares (approximately 1.3 x 1.3 cm). The minor errors in the design may be from previous dyeing and stencilling work, but these examples do not exhibit extensive use at all. A very handsome grouping. Mounted with transparent corners on cream coloured stock. One example shows the maker's mark, barely visible (Marmiko Markam uses a microscope to view them). [16828]

£700

With over 270 original artworks by children.

48 (Original School Childrens' Art) **ECOLE MATERNELLES DE LA LOIRE-INFERIEURE ET DE MAINE-ET-LOIRE. Etudes d'après nature.** Nantes, Angers et environs, 1931 -33.

Collected in this massive volume are the variously executed designs and drawings of very young schoolchildren (five to seven years old) throughout the French school regions of Nantes and Angers, including Chateaubriant, Cholet, Segré and Trémentines. Additionally, work from the école maternelle Angers, rue Bardoul, run by Mme. Salmon and at the école maternelle annexé à l'école normale d'Institutrices run by Mmd. Serizieer is included.

The drawings, usually several to a page, in colour crayon or gouache, are mounted on rectos only of a heavy blue/grey card stock, and bordered in pen and ink. In most cases, beneath the drawing examples, a student artist's name, often a date (the student's date of birth?), and, usually, an age, is carefully inscribed in pen and ink, sometimes pencil.

A most interesting addition to this "presentation" collection is the appearance of two full page illustrations with accomplished coloured drawings, one serving as a sort of frontispiece opposite the title and the other posed in the middle of the work announcing the section "Combinaisons décoratives" after models by Mlle. Bardot and M. Claveau. The first, measuring 36 x 30 cm is signed Simone Prévité - Ecole Nationale, Angers. and is a skillful portrait of a child at work at her desk with paper and writing instruments. Large folio (60 x 47 cm); 67 unnumbered leaves of heavy stock mounted on stubs, with 278 designs and drawings in colour crayon or gouache mounted (individual mountings range from 5 x 9 to 17.5 x 11.5 cm, some larger) on rectos only. The final leaves are blank.

Bound in contemporary three quarter leather with marbled paper over boards; upper cover leather joints split at top and bottom (up to 25 cm), head of spine torn and partly detached, some paper stubs with short sections torn, but unbroken; inner hinges partly cracked; some conservation work or replacement needed for the binding, but all of the internal artwork and leaves are fine. With the bookseller's label of Librairie Beaufreton, Nantes, possibly also the binder.

[16833]

£1750

With Vibrant Color Wood Block Illustrations

49 BONFILS, Robert. **LES JARDINS DU CHATEAU DE VERTCOEUR EN ILE-DE-FRANCE. Six Planches Gravées Sur Bois Par Robert Bonfils.**

Vertcoeur (René Philippon?) 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 issue 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 color wood block plates, each measuring approximately 23 x 18 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 backstrip with small nicks at head and heel of spine; green paper over boards, title decorative 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. [16835]

£1000

Each Booklet with a Hand-coloured Oblong frontispiece.

50 (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 Universiteit 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 frontispiece 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, alligating (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. [16852]

£1750

“Instruire En Amusant”

51 (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 educational 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 www. jeuxanciens decollections.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. [16858]

£1250

Experiments with Fruit Cultivation

52 (Espalier) DOLIVOT, A.E. **LES ARBRES FRUITIERS À BRANCHES RENVERSEES 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 tiny holes on extremities, but a very nice copy. [16861]

£225

Those beautiful glass signs on the old pâtisserie.

53 (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); PHOTOTYPIE 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 number 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 number and series initial. There are two fold-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 + 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. [16869]

£300

FROM DUBLIN 1884-9

54 (BOTANICAL ART) DAY, A. **AN ALBUM OF ORIGINAL FLOWER PAINTINGS.** Dublin 1884-9.

Presumably a young A. Day of Dublin created these flower studies bound in an album which also includes one separate study done by A.C. Marshot of regimental insignia and indication of service to the King in Egypt. Undoubtedly a tie existed between the two families in Ireland in the 1880s. A. Day's work is amateur, of course - possibly childish - but quite vibrant, bold, and lovingly done with good detail. Day seems to have begun (dated 1884) with hand-coloured cut-outs of engraved birds perched on the artist's own branches and foliage. The flower grouping, are done with more confidence (starting in 1885), each flower an original painting in what appears to be body colour over pencil. Many are signed, one is presented in a gold-painted vase, and the introductory piece is an accomplished painting of "The Lily Group" signed in April of 1885. There are a few unfinished designs at the end of the album, also begun with pencil. With the label of "Cornish & Co., Booksellers, PUBLishers & Stationers, 18 Grafton St. Dublin" on the rear paste-down. Oblong album 21.8 x 26 cm; 18 medium weight boards bound on stubs and painted in colours on rectos only; 8 boards unfilled or only partially filled.

Album, three-quarter leather over pebbled cloth, scraped and bumped at all extremities; small closed leather tear at top of spine; moderate foxing throughout the album in which all plates are bound on stubs. Good. [16874]

£550

With the Cubist Designs of Paul Vera

55 (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. [16875]

£800

A Set of Berquin for Le Petit Biliothécaire

56 (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 Biliothécaire- this example embellished with colour plates. Le Petit Biliothécaire 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'Epinay 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). Berquin was certainly very prolific. While there are many versions in different formats of L'Ami Des Enfants recorded in libraries and sometimes for sale, this Petit Biliothécaire 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 hand-coloured 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. [16876]

£700

57 (MANUSCRIPT - CAHIER D'ETUDES) GIRAND, EUGERINE. **ALBUM DE GÉOGRAPHIE...** Chouzé-sur-Loire (1876).

A most attractively executed cahier d'études for geography created by Mlle. Girand for her class as a student of the Religieuses de St. Charles. With 36 full page colour detailed maps showing 3 dozen departments in the country of France. This is preceded by a general hand-drawn map of the country displaying all the regions. For each segment, in her delicate script, Girand has provided information about the borders, water sources, industry and commerce, notable cities, churches, etc. of each department. A wonderful educational exercise; there can be little doubt that Mlle. Girand knew her country well after completion of this cahier. Manuscript title leaf + 37 maps and their titles hand-drawn with colour on rectos; 39 ff. text both recto and verso.

Original quarter red morocco over stamped red cloth. The initials E.G. in gilt center on the upper cover. Original endpapers. Some wear to exterior with nicking at spine ends, but a very good copy. [16879]

£300

58 (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. [16880]

£275

A Lovely Example of the Popularity of the Language of Flowers. in mid-century France

59 (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 cover 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 lie 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. [16887]

£1750

And it is 18 feet long.

60 (DECORATIVE ART - Original Needlework and Embroidery) M., E. **A Personal Album of Embroidery Samples. With an Alphabet**. (South of France) ca. 1890.

An embroidered alphabet followed by multiple sections, which alter in size from 12.5 to 5.5 cm, of a great variety of handwork with thread and needle. Embroidered designs on linen, on lace, plain and coloured; fancy stitchwork, some in colour, complete embroidered floral sprays including one that is embroidered with the name, S. Bernard; another done on silk, crochet work; monograms, etc. Also shown are sewing techniques such as button hole making, gathering, pleating, all surrounded with lacework. This is beautifully mounted on a stretch of pink silk 27 cm wide and approximately 18 feet long. The whole gently folds up with silk covered backing boards. All is bordered with lace (handmade?). This is most definitely a work of love and designed to show the accomplishment of the person (young woman?) who created it. Could it have been a special presentation project specifically designed to demonstrate E.M.'s skills and, possibly, her suitability for employment in such fine hand work? The upper cover of the enclosing portfolio, itself handsomely bound in cotton velour and edge trimmed with dark rope ribbon, is embroidered in a swirling pattern with a floral spray entwined. the letter "E" is worked on the upper cover, also. The letters " E.M." appears below the stitched alphabet within. Must be seen. Unique. Enclosing book-shaped portfolio (32 x 22.5 cm); separate pink silk-covered support boards (27.5 x 17 cm); A 27 cm by approximately 18 foot length of silk on which multiple panels of embroidery and needlework samples are attached.

In cotton velour covered book shaped portfolio, trimmed with ribbon and embroidered in colours. Fine. Internally the portfolio is lined with a delicate pink silk from which a long train (approximately 18 feet) of worked samples folds out; a pink silk covered board is used to fold the long sheet back into the book shaped portfolio. There is some very light browning to some pieces of linen or other cloth; one panels shows a narrow streak of black soiling, but the whole is in remarkably fine condition. [16888]

£950

With the Almanach for 1813

61 (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 diabolo 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 diabolio 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. [16889]

£400

Irish Women

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 Malcolmsen & 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 & Downey, 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. [16891]

£400

A Coloured Copy

63 (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 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 Mme. de Genlis's approach 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 *éditions originales* with the dates of 1821 and 1822. The Gumuchian date, also identified as *édition originale* is "vers 1825". Copies were printed plain, coloured, and on velum, coloured. There are a few other copies in online library catalogues, 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. [16894]

£1850

64 (HAND ILLUMINATION) DESCHAMPS, Ernestine. A HAND ILLUMINATED SHEET ANNOUNCING FRANCIS 1, Roi de France. Northern France 1855.

This exquisitely hand-illuminated sheet was executed by Ernestine Deschamps in 1855, most likely as a design for one of the many large and beautiful chromolithographed volumes published in mid-century France. The sheet came out of a disbanding convent in Northern France which suggests strongly that Ernestine was a nun or in the novitiate. She has signed in ink and dated the work at the bottom of the design. Under a full page capital "F" embellished with birds, a dragon, a gold crown, and garlands of flowers come the intertwined letters completing the name Francis 1. These are in multiple colours. Below, near a gold embossed "R" comes a brief account of the king's battles. More decoration with flowers, insects and intertwining vine is also present. A little gem. 38.5 x 27.5 cm. single sheet of medium weight card stock.

In very good to fine condition, on heavy card stock. [16898]

£400

65 (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'exercice 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); "Problemes Divers" (5); "Intersections" (4); "Sections Coniques" (1); "Topographie (2);" Engrenages Interieurs et Exteriteurs " (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. [16900]

£900

"Vitraux de Tout Premier Plan"

66 (GLASS, "Le Vitrail") MALLET-STEVENSON, 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 a folder to be reinserted as desired. [16911]

£650

" Bring pictures out of your mind."

67 (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; the unnumbered volume with 48 pp. is sewn in small folio.

Volumes 1 and 2 are staple bound manilla 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 her name and address are also on the blank inside upper cover; there is some light soiling and marking to the canvas covers, still, very good. [16912]

£500

Published and Bound by Gerald Bellew, Dublin, with his bookbinder's ticket.

68 (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 plea for total feminine emancipation, but a call to strength and charity and hope, all of which would be determinate 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 gentle wear to very ends of spines, with very slight ; 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. [16913]

£500

69 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. [16915]

£300

70 (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 coloured 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- n colour printed labels, one with original needle samples included; one printed label has some edge tears, without loss of text or illustration. Overall a very good copy. [16916]

£400

The Gardener's Patron Saint

71 (GARDENS) 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 depicting 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. [16919]

£200

A joyful and colourful expression

72 (GAMES AND TOYS EXHIBITION) KING, M. illustrator **AU BONHEUR DES ENFANTS. JEUX ET JOUETS ANCIENS.** (Courbevoie) Musée de Courbevoie (1964-65).

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; lithographed in reds, blues, yellows and black.

Excellent condition with all colours bright; one horizontal fold in centre. A very good copy. [16921]

£275

73 (Chromolithography) **MERCERIE** (FRANCE) n.p. (1850-700).

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 37.29 cm; impression measures 28.5 x 22.5 cm) with fold/print lines beyond the design.

Original embossed and colour printed paper. Fine. [16922]

£125

74 (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 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. [16924]

£1000



“ What is said of the Feathery Pilota”?

75 (JUVENILE- Natural History, Children’s education) ADAMS, H(enry). G(ardiner). **THE SEA-SIDE LESSON BOOK: Designed To Convey To The Youthful Mind A Knowledge Of The Nature And Uses Of The Common Things Of The Sea Coast. In a Series of Familiar Descriptive Chapters; With Questions for Examination, And Explanation of the Meanings Of The Scientific Terms.** London Groombridge & Sons 1856.

First (and only?) edition. Not just a stroll along the beach, but a serious lesson printed up with a multitude of questions following each of six sections. “The Mighty Deep”; “Ships and Boats”; “Sailors and Fishermen”; “Fish and Fishing”; “Crustaceous and Testaceous Animals, Etc.”; Sea Weeds, Sea Birds, Etc.”. Each section features a chapter heading, a wood-engraving relevant to the chapter’s topic. Adams wrote natural history books for children, sometimes under the pseudonym, Nemo. He is noted for his statement that enslavement of black people was immoral in his editorial introduction to GOD’S IMAGE IN EBONY by F. Chesson and W. N. Armistead. Uncommon. 16mo (13.5 x 9 cm); (iv) + 236 pp. with illustrations from wood-engravings.

Original embossed cloth a bit faded with extremities very gently worn and small old ink(?) spots scattered on covers; original endpapers with printed owner’s name pasted down on front paste down; embossed bookseller’s mark on flyleaf; title in gilt on spine; text in excellent condition. A very good and well preserved copy. [16925]

£200

76 (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. [16926]

£130

77 TRADE CATALOGUE - BASKETRY J. TAVERNIERS **FABRIQUE DE CORBEILLES POUR FLEURISTES, FRUITIERS ET CONFISEURS.** (Bornhem) J Taverniers n.d. (ca. 1830).

A beautifully preserved Belgian trade catalogue of basketry for flowers, fruit and sweet treats illustrated with 95 original photographs of the firm's offerings. Classic basket forms are plentiful, but there are many entertaining forms, as well, such as a cignogne standing guard over a raised pot; several boats in the Nordic spirit; an automobile, and a number of abstract geometric designs with a modern aesthetic. Album 20 x 12.5 cm; 31 including printed title +(i) unnumbered leaves of black mounting paper, with 76 original amateur photos in various sizes, from 7 x 10 cm to 8.5 x 14 cm, mounted glue or careful taping ; photos are numbered, as are items.

String tied scrapbook with canvas over simulated leather boards, some light to moderate soiling and edgewear; pictures are all in very good condition and most are protected by guards. Items no longer available are crossed out lightly. [16927]

£350

78 (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. [16928]

£350

79 NEW YORK WORLD'S FAIR - PEEPSHOW (HARE, Elizabeth Sage and Warren CHAPPELL) **THE WORLD OF TOMORROW/ NEW YORK WORLD'S FAIR**. (New York) n.p. 1939.

A nicely created peepshow for the 1939 New York World's Fair from designs by Elizabeth Sage Hare and illustrator, Warren Chappell. The colour lithographed upper board shows

George Washington preparing to look into the World of Tomorrow (theme of the fair) at the urging of a well dressed clown. Within are four panels with cut-outs producing a lengthy, populated view of an esplanade ending in a dome and tower as central figure. 13 x 16.5 cm when closed.

A few little scratches on the upper cover, else fine. [16929]

£235

80 BROADSIDE - Caricature GREVIN, A., illustrator **LE DOUBLE ALMANACH/ MATHIEU (De La DRÔME). Indicateur du temps pour 1865. orné de vignettes par les premiers artistes. 1 vol. - IN-16** "Mathieu (de la Drôme 1865.

A handsome advertising broadside illustrated by the caricaturist and artist Alfred Grévin for the highly successful almanach begun in 1863 by the agriculturist and controversial politician A.P. Mathieu (de la Drôme). Lithographed by Ch. Fernique in reds, blues and black, the image displays not only the rural interests of the editor, but the amusement of the illustrator at exaggerated feminine fashion. 31.5 x 49 cm.

Very lightly soiled with a few small tears at margins; old vertical fold barely visible. Very good. [16930]

£600

81 **18th Century Papier' Dominoté**. ca. 1779.

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.

[16937]

£350

82 (COLLAGE-POSTAGE STAMP) Denis, B. **POSTAGE STAMP COLLAGE WITH PEACOCKS**. N.P. (France) n.p. n.d. first half 20th century).

A large and colourful postage stamp composition featuring a peacock in a tree and another on the ground showing his full feathers. The brightly composed elements of the tree and birds are set against a black painted background. The majority of the stamp pieces used in the composition are French. Elements of individual objects are highlighted in gilt, as is the exterior outline of the piece. Quite stunning. paper sheet:19.4 x 27 cm; painted and collaged impression: 17.5 x 14.8 cm;

Original textured cream paper, very insignificant little spots on lower margin; within the composition, nothing appears to be chipped or missing. Very fine. [16940]

£250

83 (COLLAGE - POSTAGE STAMP) DENIS, B. **POSTAGE STAMP COLLAGE WITH BASKET OF FLOWERS AND BUTTERFLYS.** n.p. (France) N.P. n.d. (first half 20th century).

A charming, good-sized postage stamp collage of a ribbon-topped basket filled with flowers and with a couple of butterflies surrounding the composition. The collage is set against a black painted background. Most of the stamp pieces used are French. The elements of individual objects are highlighted, as is the exterior outline of the piece. Paper sheet: 27.2cm x 19.6 cm; painted and collaged impression: 24.6 x 19.7cm.

Original textured cream paper, within the composition, nothing seems to be chipped or missing. Fine. [16941]

£225

All with original drawn examples

84 (CERAMICS) (ANONYMOUS - "Carola"?) "**CAROLA" FAYENCEN. (cover title)** n.p. (Germany or Austria) N.P. early to mid 20th century.

A priced catalogue of original drawings for a variety of household vessels in fayence identified by the brand name, "Carola". There are 105 small drawings of items from cigarette holders to tea caddies, candle holders, numerous vases, and many other different containers. Each item is drawn in graphite and watercolour and given a number; opposite, on a verso, is the item number identified by name, measurement and price. The style of the objects is quite mid-century, with finishing in colour block, abstract line, and very functional shapes. In some cases, not all, the vessels feature a figurative lid top, such as a fish or a horse - in one case, a dog or lion forms the base of a candlestick. On the other hand, there is a schreibzeug or desk and writing set that is plainly geometric in shapes with colour and line accents. There are from 3 to 11 tipped in illustrations mounted on rectos, one larger example mounted on a verso. The versos contain printed information. Very appealing. Oblong Album, 20 x 28 cm; mounted text (prices) on inside cover + 18 leaves with mounted text. on versos and mounted illustrations in various small sizes to the rectos; one larger illustration appears on a verso + 3 blank leaves.

Heavy paper stock binding and leaves, ribbon bound; Title hand written on cover in white ink; mounted original drawings in watercolour and graphite are mounted on the heavy stock leaves, there is some gentle smudging, but nothing that impairs the illustration. Externally, there are minor nicks and rubbing to extremities, with fold at one corner and small bump at another. A very good copy. [16942]

£500

85 (Fashion Industry) WORTH, M. Gaston. **LA COUTURE ET LA CONFECTION DES VÊTEMENTS DE FEMME.** Paris: Imprimerie Chaix 1895.

With a signed presentation inscription from Gaston Worth a son of the "father of haute couture", Charles Worth to Alphonse Striber who inspected and wrote about child labour, trade, and manufactures for various committees of the government. Striber's bookplate is on the front pastedown. Gaston Worth (1853-1924) joined his famous father the fashion designer Charles F. Worth at his Parisian enterprise at Maison Worth in the 1870s. Gaston's talent was in management, finance and marketing. He initiated the opening of the London branch of the house after his father's death. In his position as President of the Parisian Chambre Syndicale de la Confection et de la Couture, he possessed a unique viewpoint on the trade at the end of the century (Wikipedia) The present work, written in the year of his father's death, resulted from his work as a member of La Commission Permanente Des Valeurs de Douane where he and his colleagues were asked to fill in the gap of official knowledge on the subject. The study undertaken was to evaluate all aspects relating to materials and employment of what had become a great industry with international aspects. The chapters are organized thus: "Origine de la mode avant 1848 / Qu' Est-ce que la Mode"; "Transformation et Création de L'Industries de La Confection" (this report examining in some detail the effect of Charles Worth on the industry); "Comment Se Fait La Mode"; " Influence Exercée par L'Industrie de la Confection Sur les Fabriques et Reciproquement"; "Organisation et Production". A useful listing of articles and materials used in the production of fabriques and the making of the fashions, as well as a listing of the principal articles employed in the industry and their places of production. Tall 8vo with large margins; xvi + 113 + (3) pp. with table of imports and exports on one page + 4 blank.; ribbon margin; bookplate on front paste-down; inscription to bookplate owner signed by Worth on binder's blank before title page.

Original printed paper wraps bound in to contemporary marbled boards with quarter leather spine; gilt title on one spine compartment and lowest compartment stamped " Paris 1895"; scuffing and wear to spine, wear to extremities; marbled endpapers; ribbon marker nearly detached; very infrequent light foxing. many pages uncut, some deckled, some more tightly trimmed, but all display large margins. with all faults, still a respectable copy. [16943]

£400

VICTORIAN ILLUMINATION ALBUM

86 (ILLUMINATION AND CALLIGRAPHY) (ANONYMOUS) **Album of original illuminations presented to HRJ from MAJ.** N.P. n.p. (Great Britain) 1863, "xmas".

A handsome album of hand-illuminated calligraphy with interesting associations. The album once belonged to Phillis Cunningham, well known collector of costumes and author, with her husband, of many books on the subject; later the illuminations belonged to Barbara Kaye (Muir), wife of Percy Muir from Elkin Mathews. Percy Muir was, of course very well known in the book trade for his writing, his work as President of ABA, and his part in founding the International League of Antiquarian Booksellers. These associations are indicated in pencil on the free endpaper.

Two dramatic pages open this work: the first presents the large illuminated initials "M A J" with "xmas" and "MDCCCLXIII" drawn below; the next page presents TO "H R J", also handsomely illuminated. We have not yet established the names behind the initials, although we assume that they are in the same family. The artist is very likely to be a woman (wife, mother, sister or daughter?) given the clue offered by the presence of at least one illuminated manuscript page created and signed by (David) Laurent de Lara, well known at the time for encouraging women to take up the practice of illumination. Laurent de Lara wrote ELEMENTARY INSTRUCTION ON THE ART OF ILLUMINATION AND MISSAL PAINTING ON VELLUM/ A GUIDE TO MODERN ILLUMINATORS WITH ILLUSTRATIONS IN OUTLINE AS COPIES FOR THE STUDENT, 1848. He recommended his work for beginners, noting that Henry Noel Humphreys's work was for more advanced practitioners. Laurent de Lara also established the "Illuminating Art Society", again promoting illumination as an occupation for women. He was attacked as a less than fully principled self-promoter and criticised for failing to stress the idea of unity between text and ornament. (See Beckwith, Alice H.R.H. VICTORIAN BIBLIOMANIA: The Illuminated Book in Nineteenth-Century Britain.) One illustration here bears his signature. This album, if a product of Laurent de Lara instruction, stands quite on its own with 34 lovely and imaginative illuminations - clearly Victorian in spirit - of bible phrases and passages from poetry. The colour application is of high quality and the use of gold accomplished. The artist's borrows from Celtic design at times, but demonstrates a 19th century Victorian sensibility. Another 28 loosely inserted illuminated and calligraphed pages are skilled and beautiful, some clearly belonging to the album's originator, some unfinished, and others, likely in a different hand. Must be seen.

The illumination is more sure-handed than the calligraphy, which is lovely, but extremely delicate - in some cases there are careful corrections. Album, 41 x 31 cm; 34 artwork inserts on art vellum measuring 37.5 x 26.9 cm laid into first 34 leaves; 28 additional illuminated drawings of various sizes loosely inserted; one, a least, of a later date, and another, an earlier segment on vellum showing an angel holding psalm surrounded by springs of fruit and flowers.

Three quarter morocco with gilt ruling at spine edges and corners; slightly raised spine bands with gilt decoration; original endpapers - paper slit along gutter, but binding firm; pencilled notes of previous ownership on front flyleaf; the hand-painted illustrations and calligraphy (mostly in black?) are on art vellum, The inserted full length examples are in excellent condition (a couple are not inserted), and show only a correction on the calligraphy here and there; the added loose insertions vary in style. A very good and appealing survival of a Victorian revival. [16944]

£2500

87 (CHILDREN'S GARDENING/ CHILDREN'S ART) ÉCOLE MAURICE-ALICE-CANNES/COURS MOYEN 2ème A. LE JARDINIER DE NOTRE ÉCOLE. (cover title) Cannes École Maurice-Cannes/ Cours Moyen 2ème A. (ca. 1936).

Unique. The young female students of the École Maurice-Alice in Cannes inform us in their hand-written introduction that they have chosen the profession of gardener as their theme (even though it is a male job they say!) for exposition because, in their privileged school setting surrounded by a park, it is the Gardener who occupies their world in so many ways each day. " Toute l'année Il travaille près de nous: ses gestes, ses occupations, ses outils nous sont familiers, et nous avons appris à aimer son métier, ce métier qui nous fait mieux comprendre la nature qui nous entoure..." With their stated "Equipe de dessin" (Anne-Marie Frémont and Josette Prévost) and "Equipe de rédaction" (12 young women), this class has produced hand-written text and full page illustrations that describe the beautiful grounds and trees and plants surrounding their school, as well as the work of the gardener within. The students have taken interest in his work in autumn, in the task of trimming the palm trees, in tending to the olives trees during the mistral, and, of course, in bringing in spring to the garden. Of interest here, although the school property was acquired by the city of Cannes in the early 30s, the villa, designed by Charle Baron, and grounds once belonged to the noted botanist and dendrologist Alfonse Lavallée who was no doubt a great contributor to the beauty of the grounds.

A particularly intelligent and colourful school class exhibition piece in very good condition. Handmade booklet, 18 x 22.1 cm; cover illustration in watercolour or gouache, with full page crayon or chalk illustration on verso; 9 pp. text, these pages usually attached to verso of a full page illustration, some continuation of hand-written text onto overslip only of following illustration. Beautifully preserved.

Original drawing paper throughout, fine; some crinkling to the rather too heavy overslips on the drawings; drawings fine. [16945]

£700

An unique hand-made children's story combining different media.

88 (PHOTOGRAPHIC STORY-TELLING) (EISLER, Mrs. Paul E.?) **JENNIFER AND HER CAMERA** (from the first page of text) (New York) n.p. mid 20th century.

An unusual depiction of a New York City children's adventure undertaken while their parents are away on a trip. Probably unique. The entire story is told in 14 large black and white photographs accompanied by glued-on minimal typed text. At the first page we have a large original photograph (attached by corner mounts, as are all the photos) of a cheerful, dressed pipe-cleaner doll holding a large box camera (felt?). Snippets of glued-on typed text tell us that this is "JENNIFER AND HER CAMERA" Subsequently, we meet up with Jennifer (sans camera), her brother Peter, and their dog Hannibal (both also in pipe-cleaner) standing on the roof of their apartment house with other friends playing in the background. Only Jennifer, Peter, and Hannibal are in the foreground in their pipe-cleaner incarnations; all else is drawn in black wash as background - the roof, the New York skyline, the other children, etc. In one photo, Aunt Josephine, also in pipe-cleaner, comes out to let Jennifer take her photo. Aunt Josephine is taking care of the kids in the absence of their parents. Josephine, Peter, and Hannibal go ice skating in what is clearly Central Park. Scarves and ice skates are added to the pipe-cleaner figures (no skates for Hannibal) and the three are depicted against a black ink drawing of trees and other skating children figures. They both fall and this is separately depicted in a photograph of each one. As it starts to get late, the skating Jennifer and Peter declare themselves hungry and ready to depart, with the pond, bridge over the pond and skyscrapers of New York black-washed into the background. At home, Aunt "Jennifer" (Josephine?) has prepared a hot supper and the figures are seen on toy furniture with a wallpaper-like kitchen scene behind, this latter, probably a cut-out, not a drawing. Young Jennifer again has her camera with her as she sits to eat. Aunt Josephine joins the others in the kitchen to say "good night" to the readers. The story appears to be complete, although the sheets of art paper have long ago separated from their glued binding.

Who made the dolls, sketched the backgrounds and took the nearly professional photographs? The once mentioned "Aunt Jennifer"? Was this a gift for returning parents? A recollection of a childhood experience? The upper cover bears the mailing label of a Mrs. Paul Eisler at Bronxville Manor, but we have not found a connection.

Many questions, no obvious answers to this striking and joyful work. Art paper pad, 28 x 36 cm; 1ff, blank + 7 ff with 14 original photographs on portrait studio stock tipped in with corner mounts on both rectos and versos; in all, there are 14 photographs, each page with glued-in typed text.

The work is created in an art paper pad; the stiff art paper has come loose from the temporary pad cover; all photographs are in excellent condition; we have replaced an album corner. The spine binding backstrip on the notebook cover has been replaced with material similar to the original. Apart from the drying up of glue which kept the sheets in the pad, this is in very good condition. [16946]

£600

89 (RELIGIOUS ART WORK) (ANONYMOUS) **HAND DAWN AND COLOURED RELIGIOUS TOKEN.** (Northern Europe) n.p. late 18th century.

From Northern Europe and most likely from a religious convent, this token of prayer is cut paper in the shape of two (gloved) hands whose raised fingers each bear hand-written script. The left hand is a plea to Jesus (Oh, Jesus, stand by me, and free my heart from sin) and the right a plea to Mary (O Mary, raise me to heaven after this life) in German. Beneath the inscriptions in red pigment are two drawings of a blooming rose bush in a basket, these done in pink, green and yellow watercolour or body colour; blue bands of body colour divide this area from the cuffs, also finished in blue lines, featuring on the left, a red heart with three arrows (Trinity) and on the right, another red heart but with a piercing sword and a flame. Together the hands measure approximately 14 cm high x 13.4 cm wide at the gloved cuff.

In very good condition with colours fresh and extremities of the cutting free of chipping. Some minor old brown spotting near the fingers of each hand. The gloved hands are connected at at least three points at joining points along the cuff. It is perhaps for this reason that the piece has been gently attached in the middle to a paper backing. [16947]

£400

Appropriate Good Wishes...as in a Bouquet.

90 (Children's Books) (ANONYMOUS) **LE JARDIN DES ENFANS, OU BOUQUETS DE FAMILLE ET COMPLIMENS** Propre a Exprimer L'Amour Et Le Respect Des Enfants Envers leurs Parens en Différentes Circonstances, Telles Que Fêtes, Anniversaires, Jours de L'An, etc... Paris Emery, Fruger & Compagnie 1831.

Rather analogous to the language of flowers so popular at the time, this text aims to assemble appropriate sentiments in language into "bouquets" for use on special occasions. Charming little etiquette and social history book in its "Quinzième Edition", with letter models for children suitable for their ages, and little comedies and scenes to be performed within the family or in pensionnats for young ladies. It is reasonably well represented in libraries, though we have not yet found this edition, nor an edition that specified a hand-coloured frontispiece such as we have here. *GUMUCHIAN 3174*. Possibly first issued in 1801. 12mo (13 x 8 cm); viii + (9-) 214 pp., including hand-coloured frontispiece.

Bound in mid- 19th century leather over marbled paper covered boards, gilt-ruled spine with title in spine compartment; covers scuffed; small portion of marbled paper scraped from boards on lower cover; contemporary endpapers; scattered light to moderate foxing; coloured frontispiece illustration fresh. [16949]
£200

Behind the scenes. At Mainbocher.

91 (FASHION INDUSTRY) GABY, Henriette. **THE NOTEBOOK OF A SEAMSTRESS EMPLOYED BY THE PARISIAN HOUSE OF MAINBOCHER.** (PARIS) n.p. 1939.

For Miss Gaby Henriette, this was to be her last year working for the fashion designer Mainbocher, the “first” American couturier, who left his Avenue George V premises in Paris at the onset of the war and moved to New York. Her partially filled notebook captures one of the great successes of the Mainbocher house - the custom of Wallis Warfield (Simpson), the Duchess of Windsor. Gaby’s plain and simple notebook records a session with the “Duchesse” in which she is re-fitted for a mauve taffeta - a sample of the fabric is pasted in - and her measurements recorded. One more session with the “Duchesse” is noted as cancelled, with the instructions passed to a Suzanne d’Herblay. Another note records a meeting with the secretary of the “Duchesse” for a repair. In a poll of Parisian dressmakers recorded by the New York Times in January, 1940, the Duchesses of Windsor and Kent, Mme. Antenor Patino (of Brazilian fame) and Countess Barbara Haugwitz Reventlow are listed among the ten “Best Dressed” women of the year. Except for the Duchess of Kent, each of these women have a fitting recorded in Henriette Gaby’s notebook. Among other notables was Mme. Vincent Astor. Gaby’s interest in her contacts is evidenced by enclosed clippings of the 1937 marriage of the Duke and Duchess of Windsor (wedding dress by Mainbocher) and two clippings of seamstresses in their atelier working on the wedding dress and “les nombreuses toilettes commandées” for the occasion. Tucked in, also, are three original photographs of a large party of women, surely seamstresses, possibly with Mainbocher, himself, in one. Another interest of the owner or subsequent owner of this notebook was cycling and sport, with 3 related clippings, a photo of cycliste and one “Brevet Cyclo-Touriste” card. Bound notebook, 22 x 16.5 cm; 19 ff. with pencil notes in black and occasionally red; 36 small fabric samples glued in. Accompanying the notebooks are 4 clippings from the Windsor wedding; two clippings of seamstresses; three photos of a party; three clippings related to cycling in France, 1 photo of Cyclistes and a brevet card.

Original cloth-backed stiff card notebook, backing worn, and spotted, a few spots to covers; the interior is about a third filled with pencilled notes and there are a number of rusted staples holding random notes of orders and measurements with various identification marks. Additionally, there are small fabric samples pasted down. [16950]
£600

92 (PAPER- Architectural Model Making) DE BÉCOURT, A. **ART DE CONSTRUIRE EN CARTONNAGE Toutes Sortes D'Ouvrages D' Utilité Et D'Agrément.** Paris Audot 1828.

First edition of this French instruction manual for *cartonnage* or making and designing objects with cardboard and paper. Tools, techniques for making basic shapes such as cones, cylinders, globes, etc., and methods of colouring, varnishing and gilding are discussed first. Next come instructions for making particular decorative objects such as baskets, work boxes and ornaments. After that the projects become quite complex and architectural, such as the Ionic temple presented in the frontispiece. With plates engraved by Nicholas Louis Rousseau.

BOUND WITH:

(Children’s education - Geometry)DE BECOURT, A. **ART DE FABRIQUER TOUTES SORTES D’OUVRAGES EN PAPIER, Pour L’Instruction Et L’Amusement Des Jeunes Gens Des Deux Sexes.** Paris: Audot, 1828. First edition of an ingenious work for children designed to teach them applications of geometry. “ L’art de représenter en papier sur une petite échelle un objet donné, consiste principalement à savoir dessiner, couper, ployer et joindre ensemble des morceaux de papier de dimensions diverses, et à colorer l’objet.” Thus the text proceeds, with plates of explications, to instruct in each of these steps.. With a hand-coloured frontispiece. These two volumes in first edition are bound together and in remarkably very good condition. Small 8vo (14.8 x 9 cm); 107 + (1)pp. + 8 fold-out engraved plates including frontispiece + 8 pp. publisher's ads.; 2nd work: Small 8vo (14.8 x 9 cm); 106 pp. including hand-coloured frontispiece + 21 engraved plates.

Both volumes bound together in contemporary quarter calf with gilt compartments and title in one compartment; decorative paper covered boards; original endpapers; there is one older faded, marginal stain that gradually disappears from the margin into the fore-edge - it is not obtrusive. The text is otherwise remarkably fresh and bright. Very good, near fine. [16951]

£550

“The park - instrument of a new culture”

93 (PARKS - PARIS) ETABLISSEMENT PUBLIC DU PARC DE LA VILLETTE (publisher) **PARC DE LA VILLETTE/ CONCOURS INTERNATIONAL.** (PARIS) ETABLISSEMENT PUBLIC DU PARC DE LA VILLETTE, 1982.

The scarce design competition dossier or specification statement of aims and inspirations for the competition to design Le Parc De La Vilette, today the 3rd largest park in Paris. Text in French and in English. The jury for the competition was headed by Roberto Burler-Marx. The winner of the competition and creator of the park as it now exists was Bernard Tschumi who based his work heavily upon the deconstructivist philosophy of Jacques Derrida for this project. Four separate booklets (in French and English) and two folders in this presentation document for the competition outline the desired objectives and challenges in forming this new park and describe the assets of the site and its history. These are: First compartment: 1. RAPPORT D'OBJECTS; 2. PROGRAMME; 3.) DONNÉES SUR L'EXISTANT; 4.) RÈGLEMENT DU CONCOURS; Second compartment: 1.) DOCUMENT GRAPHIQUES; 2.) PHOTOS.

The objective was to "enrich the major green spaces of the capital, but to renew the idea of an urban park and its role in the city." To this end, the park was to be a place of encounter, rather than isolation (as in older parks of repose) and it should make this possible "through its major facilities - a museum, music city - and because of its special nature, the Parc de La Vilette will belong to all Parisians." (from the PROGRAMME). Today, "the park houses one of the largest concentrations of cultural venues in Paris, including the Cité des Sciences et de l'Industrie, the three major concert venues, and the prestigious Conservatoire de Paris." (Wikipedia) See RODGERS, Elizabeth Barlow. LANDSCAPE DESIGN/ A CULTURAL AND ARCHITECTURAL HISTORY. PP. 495-6.

This competition dossier is found in French, Swiss, and Dutch libraries, but so far we have found only three copies in the US via OCLC: University of Southern California; University of Virginia and Virginia Tech. Uncommon and highly informative. In a fold-out box with two compartments. Four large pamphlets, spiral bound, reproduced from typed manuscript, some with illustrations, 30 x 21.5 cm; 2 folders, also 30 x 21.5 cm, with 12 photographs and with folding plans. "Documents graphiques" folder with 14 large folding plans, 2 on reproducible "Film polyester". The largest of the plans is 125 x 89 cm. An additional 17 pp. stapled document has been added after the original distribution of the dossier.

Four spiral-bound pamphlets and 2 folders in very good condition contained within a cloth covered folding board case that fashions shut with push tabs. The case has been nicked and torn at extremities, but is solid and its title and graphics are clear. The documents and plans within are in very good condition - one volume has some underlining and notes, as would be expected with a competition dossier. [16952]

£1000

Contre le fascisme "plus jamais ça"

94 (WOMEN'S STUDIES) UNION DES FEMMES FRANÇAISES. **UNION DES FEMMES FRANÇAISES...TOMBOLA Organisée Au Profit des Ses Oeuvres..** (MELUN) Union Des Femmes Françaises 1945.

The original, striking artwork for an end-of-war French poster announcing the fund-raising efforts of the Union des Femmes Françaises, a feminist organisation associated with the French Communist Party, founded in 1944 with the objective to assert equality with men in politics and the economy. Although their work was not confined to the goals of the party, this organisation had its origins in communist affiliated feminist Resistance groups and, post war, actively opposed the war in Indochina with acts of sabotage. The group's focus on women extended to securing food and education for children and proper housing and employment for women. The poster shown here in its original art work was designed for a fund-raiser, a tombola or raffle, and states specifically that the funds will be used for UFF's work. First prize was to be a bicycle and each ticket was advertised at 10 francs. The UFF evolved into the FEMMES SOLIDAIRES in 1998. (see Femmes solidaires on Wikipedia; see also LOISEAU Dominique, « L'Union des femmes françaises pendant les Trente Glorieuses : entre « maternalisme », droit des femmes et communisme.)

The modern and colourful calligraphy is partially drawn over the shape of the hexagon. No. 49568 is written twice outside the margins and stamped on the protective backing sheet. 48 x 31 cm; hand-coloured and designed lettering and illustration in blues, whites, red, black and orange. Body colour or gouache on heavy art paper; gently glued at back to a protective outer sheet.

In very good condition. Folded in half horizontally and gently glued at fold to slightly larger back sheet - it is slowly and naturally becoming detached from the back sheet without harm to design or lettering. [16953]

£800

From the mind of a fore-edge painter.

95 (ORIGINAL ILLUSTRATORS ART) HAYWOOD, Helen (illustrator) **ART WORK AND PRELIMINARY SKETCHES FOR A GAME TO BE CALLED " COLOUR CUTS/ A NEW ACTIVITY GAME"**. N.P. n.p. n.d. ca.1944.

So far we have found no evidence that this strategic game was ever published. Its concept is slightly complex, which may account for it never coming to fruition. Fortunately, some of the drawings and initial pencilled instructions have been saved, witnessing the brilliant imagination of Helen Haywood. Haywood, born in 1907, was a prolific illustrator (publishers included Thomas Nelson, Hutchinson & Co.) with a special gift for rendering plants and animals. Also, she executed fore-edge paintings and binding art work for Bayntun Riviere Bindery in Bath. In fact, she was the granddaughter of binder Robert Riviere. (For photographs of her work on bindings see Stephen J. Gertz's article, "The Binding Paintings of Helen R.

Haywood" in his blog, BOOKTRYST, Oct. 3, 2012). The list of her illustrated books is long and includes the "Peter Tiggwig" series, "Animal Playtime" and "Animal Worktime". She was keenly sensitive to all aspects of animal life and, in fact, the Royal Academy of Sciences cited her for her skin colour choices in her 1964 book, "The Days of the Dinosaurs" (see "Helen Haywood", Wikipedia).

In the proposal for this game, Haywood notes that "All you need is a box of paints - or coloured crayons + a pair of nail scissors." She then describes a strip of folded paper labelled with 4 letters of which only "A" is already coloured. "B,C,and D are separate sections of shapes waiting to be painted. The child/reader was to look for the number on the shapes to be coloured and find the colour on the key. Once the painting process was finished, the child was to refold the paper strip and cut along the dark line on picture A. "Now pull the pictures out and the puzzle pictures are solved! " If we correctly interpret the 2 groups of colour strips provided in Haywood's sketches, the three uncoloured pictures are an abstraction and the coloured one presents the character or characters in colour. Once the instructions are followed and the four piece panel is folded, the cutting begins along the black lines and 4 separate and realistic colour co-ordinated figures emerge to be used in making up any story. It would be quite a magic moment for any child to finish cutting and end up with understandable figures that were a blur at the beginning of the process.

Two of the finished colour strips made by Haywood bear some pencilled text at the bottom margin, including one set with French translation. Perhaps a French version

had been planned. The closest we have come to finding any published work similar to this is THE HELEN HAYWOOD COLOUR BOOK with stories by Isobel St Vincent (1944). We have not been able to examine this title (COTSEN 37349), but there is no suggestion that it is a game.

A unique and challenging item. Four cardboard strips, 10 x 25.3 cm, each with 4 panels of original colour designs ;"text" in pencil beneath each panel; 3 cardboard strips 10 x 25.3 cm, and one measuring is 9x25.3 cm; with four panels each of hand-coloured designs cut out and pasted onto coloured background; one sheet of tracing paper with pencilled text explaining how the game works; five sheets of tracing paper with pencilled drawings; preliminary for title page in pencil showing "Designed by Helen Haywood" and, beneath, two indecipheral words (names of collaborators, publishers?) in pencil.

Penciled drawings and original colour illustrations well preserved. [16954]

£750

Which Clémentine Brabant?

96 (Original Needlework Pattern Designs) BRABANT, Clémentine (cover) **ALBUM FOR NEEDLEWORK PATTERNS**. (Northern Europe) n.p. early 19th century.

A large 19th album filled with original hand-drawn designs in ink on each large grid sheet, of which there are 83 in total. These are designs or patterns for needlework, probably "Tent Stitch". Among the carefully drawn designs are an alphabet beneath a floral motif; another large and simple alphabet; an image of St. George and the Dragon; one of a figure of Prudence, with the word spelled out; another for Temperance; and, an image of the Holy Family en route. The album also contains designs in another hand and,perhaps, designs calling for another stitch - heavier lines and broader stitches. The name "Clémentine Brabant" appears often in the history of Northern Europe. The only clue the album offers us about her identity is a letter to Clémentine signed " G.H." and dated 12 (JL- juillet?) 39. The seal or address on this letter has been deliberately torn off at the right corners. The text of the letter, itself, contains only general news and good wishes for health. A laid-in baptismal announcement from 1926 may offer some very distant connection. A lovely work of spirit, talent, and patience. Oblong album, 34 x 25.6 cm;d 86 leaves with grid printed on one side only, inked designs hand-drawn on these grid patterned sides. 1 leaf has been torn out; 3 leaves blank.Laid in are 1 signed an dated letter; a dated baptismal announcement; a scratch design sheet; a small folded sheet used to clean the pen; a decorative envelope containing 8 copies of designs on tissue paper.

Original leatherbound album quite scuffed, with slight separation at heel of spine edge; binding still firm; the name "Clémentine Brabant" is printed in gold at the centre of the upper cover with ruled and decorative borders in gilt expanding out all around; a.e.g.; original watered silk endpapers darkened by large inserts no longer present, also, endpaper chipped at margins; random small ink marks in margins of text, not affecting designs. Frequent small notations in ink or pencil suggest thread counts. Occasional comments. [16955]

£900