



HARRISON-HIETT

RARE BOOKS

**CHELSEA BOOK FAIR
OCTOBER 2026**



HH-68



SLAM

THE SMALL PRINT DESCRIPTIONS.

All books are first editions, 8vo, published in London, complete, and in their original bindings unless otherwise noted. We try to reference WorldCat / OCLC where possible, but we only use those records which are actually recorded as books (not digital entries). counts are tentative, at best, so even though the counts herein have been recently checked, most should be taken as a measure of approximation.

ORDERING.

To order from this catalogue simply write, telephone or e-mail. All shipping is charged at cost. New customers are requested to pay an invoice before the books are dispatched.

PAYMENT.

We accept all major credit and debit cards, or PayPal. All items remain the property of Harrison-Hiett until paid for in full.

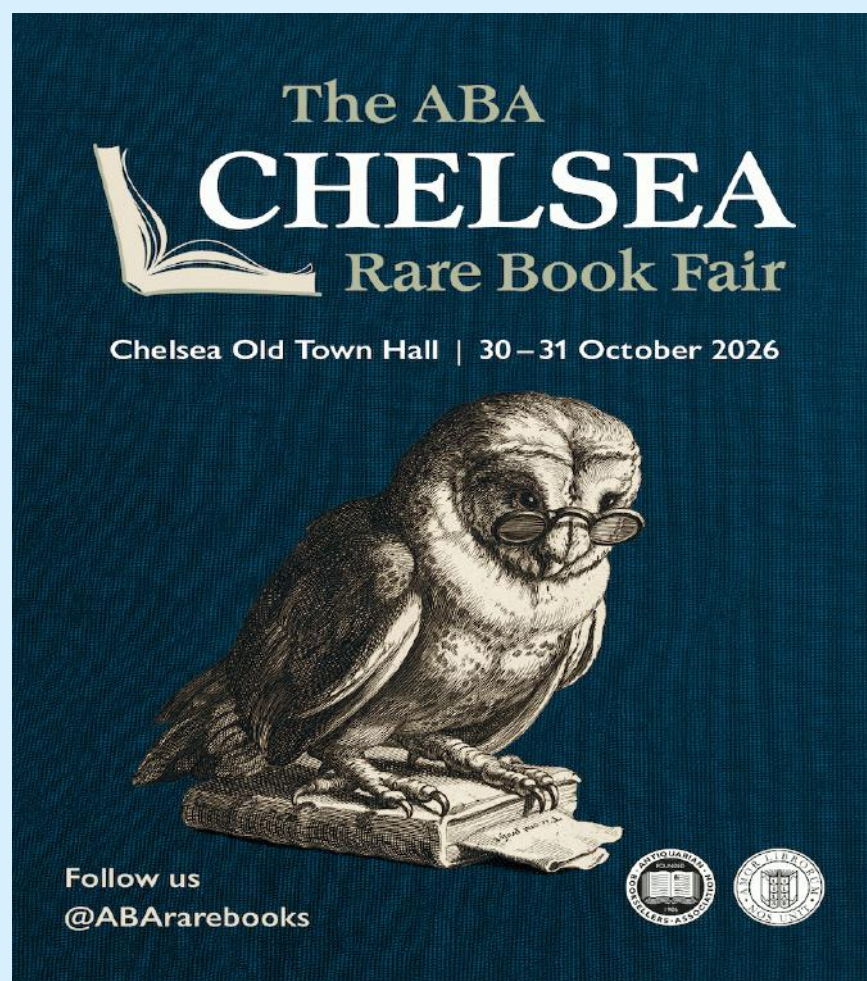
CUSTOMER GUARANTEE.

All attempts have been made to describe items accurately, however any book may be returned for any reason within 7 days of receipt for a full refund. All items are guaranteed complete unless otherwise mentioned.

We are members of the SLAM and ILAB, and associate members of the ABA, and adhere to their guarantees and codes of conduct.

Thank you
Marc and Marcia Harrison

The cover illustration is from item 20



WELCOME TO CATALOGUE HH 68

We are very pleased to be visiting Chelsea Old Town Hall again to take part in the ABA Chelsea Rare Book Fair.

You should be able to find us in our usual spot Stand 18 in the Main Hall. Into the main hall and turn left.

It is always lovely to see old colleagues and customers, as well as to meet some new ones. So do come and say hello.

Hopefully you will be able to find something that makes the ideal Christmas present to yourself (as no-one else can be trusted to find you the perfect book !)

See you there.

Marc & Marcia

[ALGERIA – PHOTOGRAPHY – MINIATURE.] Types Algériens.

Algeria: S.P. ([c.1900–1910.])

Miniature leporello of six gelatin silver photographs, each c. 20 × 17 mm, joined concertina-fashion, c. 125 mm extended. Each image is captioned in print: “Un Caïd”, “Musicienne Kabyle”, “Danse du ventre”, “Marchand d’étoffes”, “Type de Mauresque” and “Mauresque”. A charming survival of the tourist trade in colonial Algeria. Strips of this kind were sold as souvenirs, usually in a small hinged white-metal case worn on a watch chain, and reproduce in miniature the studio “types” popularised by Algerian postcard publishers. Few survive, being easily lost or discarded. [Without its case.] The leporello is in very good condition, holding together well. Blank on verso, a little darkened. Folds are sound. Cf. Malek Alloula, *Le Harem colonial* (1981).

£300 / €350

[ref: 5827]

[MORE INFORMATION](#)



2

[ALEXANDER, William]

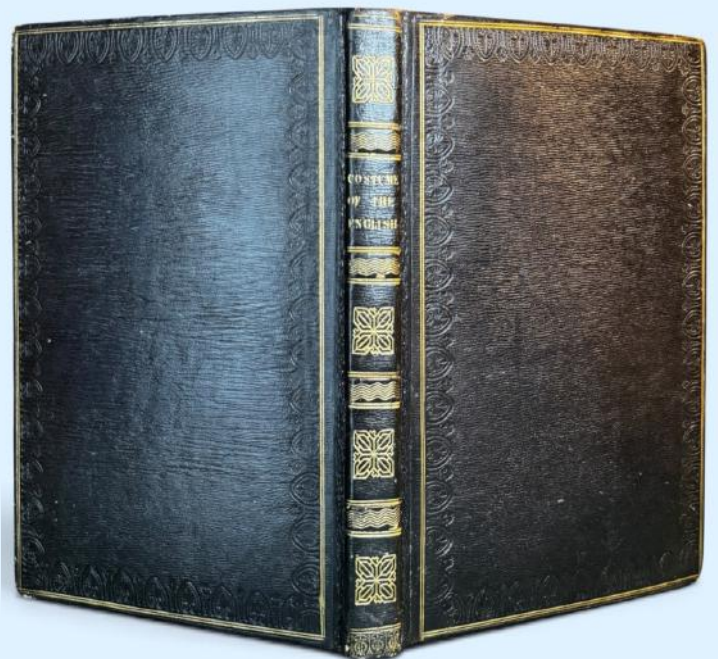
Picturesque Representations of the Dress and Manners of the English.

London: John Murray (1814)

First edition. With 50 colour aquatint costume plates, dated 1813. Hardback. Contemporary black long-grained morocco boards, gilt and embossed, corners slightly rubbed. All edges gilt, and gilt inner dentelle. Slight offsetting, and light foxing to some pages. Each plate has a page of text to describe it. All life is here; from Gipsy to Hussar, and Lord Mayor to Dairy Maid. William Alexander had already produced similar volumes on other peoples (e.g., Chinese, Russian, Austrian subjects), and this English volume completes that "armchair traveller" series by turning the lens on Britain itself. Very attractive copy. Ref: Colas 2537; Lipperheide Gca 21; Tooley 374. [52] pp, plus 50 plates. 240 x 170 mm (9½ x 6¾ inches).

£625 / €730

[ref: 3840]



[MORE INFORMATION](#)

3

[ANON]

The Beauties of the English stage:

consisting of all the celebrated passages, soliloquies, similies, descriptions, and other poetical beauties in the English plays, ancient and modern. Continued down to the present year. Digested under proper heads in alphabetical order, with the names of the plays and their several authors refer'd to.

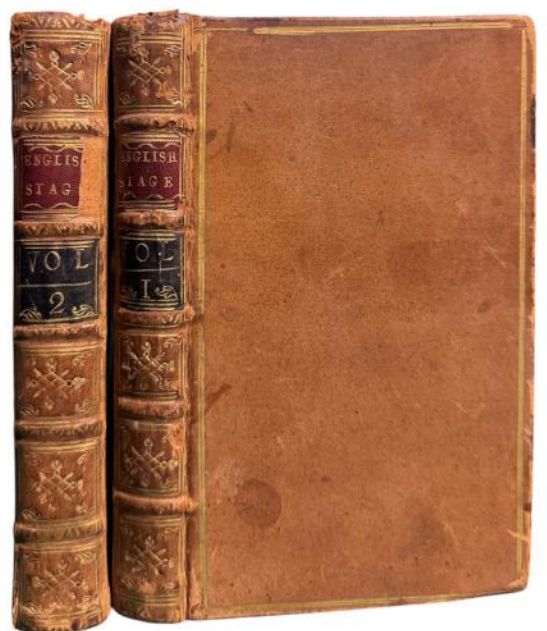
London: Ward and Chandler... C. Corbett, E. Withers. (1737)

Two volumes, 12mo, 150 × 90 mm (6 × 3½ inches). [12], 238, [2]; [2], 329, [5] pages, with an engraved frontispiece to each volume. Complete. Titles printed in red and black. The frontispieces show actors on stage and are unsigned. Historiated initials, headpieces and ornamental section breaks. Bound in full leather, the spines gilt in compartments with burgundy and black morocco labels, and gilt dentelles. ESTC T134816. Second edition, and the first under this title, of an anonymous anthology of dramatic extracts. It was first published in 1724 as *Thesaurus Dramaticus* and is here “continued down to the present year”. The extracts are arranged alphabetically by subject, from Anger and Angels onwards, each attributed to its play and author, Dryden and Shakespeare prominent among them, as a commonplace book for readers, speakers and aspiring writers. A third edition, enlarged to three volumes, followed in 1756, and the work was reworked as *The Beauties of the English Drama* in 1777. Such compilations helped fix the canon of quotable English drama in the eighteenth century, and they show which passages readers of the day most admired. Printed by William Bowyer, whose ledgers record an edition of 1,000 copies. Few appear to survive in commerce, however: we can trace no other copy for sale and no auction record. Most institutional holdings recorded on WorldCat are digital surrogates rather than physical copies. Bindings slightly bumped, with minor loss of gilt and some surface wear, but sound. Internally clean, with minimal foxing. An earlier armorial bookplate in each volume has been covered by the front pastedown, and shows through faintly. A very good set.

£350 / €410

[ref: 5825]

[MORE INFORMATION](#)



4

My dance card isn't full!

Carnet de Bal

Paris: S.P. (1890)

Undated, and with no publisher details. A late nineteenth century French dance card. In the form of a small fan, with a brass rivet. Pale blue / green card cut out and decorated to the edges. There are six pieces of card. Inside, these give space to write the names of those you have promised each type of dance to. These are Quadrille (7 dances); Valse (7); Polka (4); Mazurka (2); Lanciers (3); Redowa (3) Scottish (2); Galop (2); and Cotillon (1). The card has not been filled out. In excellent condition, with just a touch of handling. 90 by 55mm (3½ by 2¼ inches).

£30 / €35

[ref: 5830]

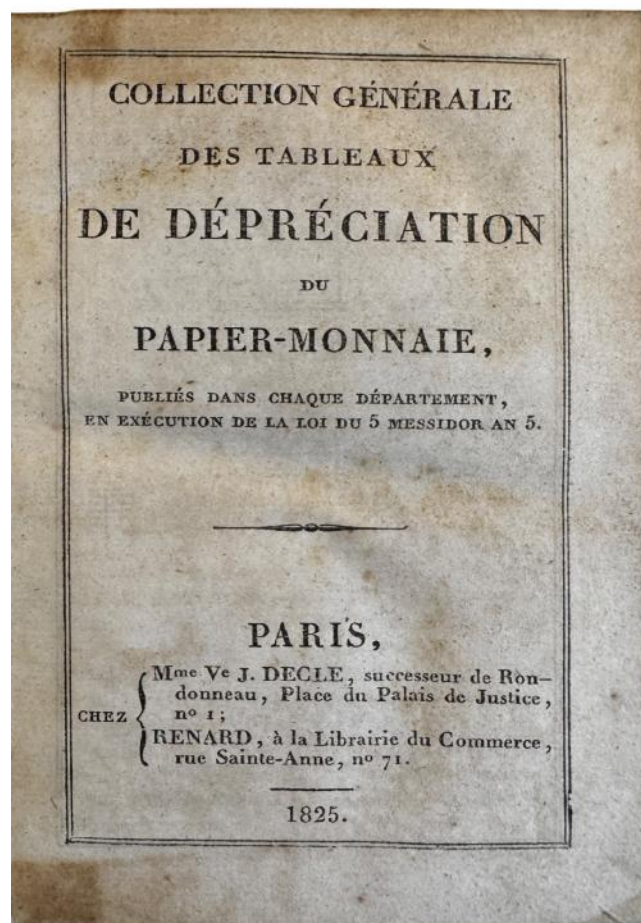
[MORE INFORMATION](#)



82 DORDOGNE.

100 liv. Assignats donnent en Numéraire.

1791.	1792.	1793.	1794.
Janv... 98	Juill... 82	Janv... 55	Janv... 55
Fév... id.	Août... id.	Fév... id.	Fév... id.
Mars... id.	Sept... id.	Mars... 50	Mars... 50
Avril... id.	Oct... id.	Avril... 45	Avril... 45
Mai... 96	Nov... 80	Mai... id.	Mai... id.
Juin... id.	Déc... 78	Juin... 40	Juin... 40
Juill... id.		Juill... id.	Juill... id.
Août... 95	1793.	Août... 38	Août... 38
Sept... id.	Janv... 76	Sept... 37	Sept... 37
Oct... id.	Fév... id.	Oct... 36	Oct... 36
Nov... 94	Mars... 73	Nov... 30	Nov... 30
Déc... 92	Avril... 68	Déc... 28	Déc... 28
1792.	Mai... 71		
Janv... 90	Juin... 60	1795.	
Fév... 88	Juill... 50	Janv... 20	
Mars... 85	Août... id.	Fév... id.	
Avril... id.	Sept... 55	Mars...	
Mai... 82	Oct... 66	20 1 ^{ers} j. 15	
Juin... id.	Nov... 70		
	Déc... 65		



5

Collection générale des tableaux de dépréciation du papier-monnaie. publiés dans chaque département en exécution de la loi du 5 messidor an 5

Paris: Mme Ve J. Decle & Renard (1825)

Reprint. Originally issued in 1796, this work shows the depreciation of the revolutionary currency in France from the execution of the king by the new regime. Leather binding with gilt titles and decoration to the spine. Marbled boards. Overall in very good condition, with a little nicking to the head of the spine. Internally clean and tidy throughout, with a touch of darkening to the pages only. 306 [i] pages with errata to the rear. 130 by 90mm (5 by 3½ inches). Conforms to WorldCat / OCLC: 716024096. The new Republic issued "Assignats" or paper money nominally backed by confiscated church and national lands. These were massively over-printed through the early 1790s and collapsed into catastrophic hyperinflation. The Directory tried various solutions, but had to abolish these and revert to metallic coin in 1797. This document was essential for the courts to establish what the currency was worth in a given department on a given date. A primary-source document for understanding the mechanics of the assignat collapse.

£80 / €93

[ref: 5799]

MORE INFORMATION

6

A beautiful limited edition work on the horrors of the First World War.

ARNOUX, Alexandre.

Le Cabaret. Illustré de 49 eaux-fortes originales de RENEFER

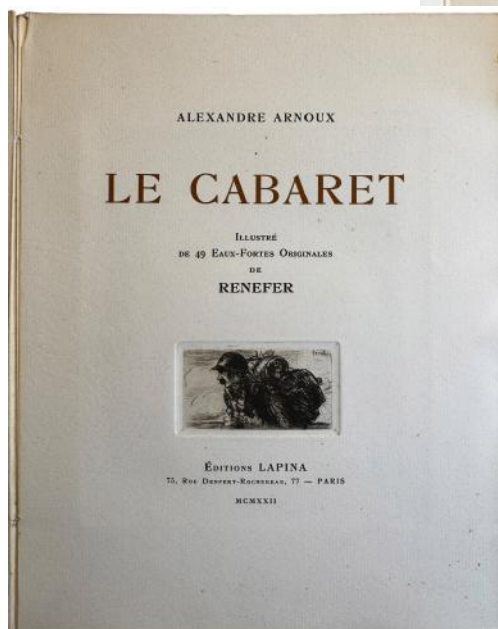
Paris: Éditions Lapina (1922)

First edition. Soft back, cream-coloured cover, embossed with a gilt title to the front cover. Gilt and black titles to the spine. In a cardboard slipcase. Paper title to the slipcase. 258 pp., [3] pages. A deluxe art edition of this fascinating account by Alexandre Arnoux of the First World War, magnificently illustrated with 49 original etchings by the painter and illustrator Raymond Fontanet, known as Renefer (1876–1957): 10 full-page plates and 39 headpieces and tailpieces. Printed in a run of 472 copies, this is one of 413 copies on handmade Holland paper, made from pure rag, of which thirteen are not for sale (Nos. 60 to 472). It bears the number 411 and is signed by the author and the illustrator on the proof sheet. The book “Le Cabaret” presents a series of scenes captured on the spot in the midst of the battles of the First World War. The depiction of the soldiers, the harsh life in the trenches, the moments of respite between engagements, and scenes from the daily lives of these men immersed in horror are faithfully rendered throughout these pages. Renefer’s etchings capture the intensity of these moments. This is the first illustrated edition following the original from 1919.

The top layer of the slipcase is lacking.

£260 / €300 [ref: 5761]

MORE INFORMATION





7

Beautiful illustrated limited edition pochoirs.

ARNOUX, Guy.

Les Caractères observés par un vieux Philosophe du haut de sa fenêtre

Paris: Devambez (1930)

First edition. A beautiful copy of this series of 12 pochoirs showing human passions / personalities. Stiff boards covered in a green and red fruit and floral cloth. Paper label with the titles pasted to the front board. Binding is in excellent condition, with barely any wear, a touch of bumping to the corners and fractional darkening only. Internally clean and tidy throughout. Copy 216 of 475 copies on Arches paper. The title and pages are all in excellent condition. A lovely work. 52 pages. Each topic has a title leaf, with a page of description to the verso, and facing a full page pochoir illustration. This is blank to verso. Conforms to WorldCat / OCLC: 1502484386. This states only one library holding, at the BnF, which is surprising for this work. 240 by 320mm (9½ by 12½ inches). Guy Paul André Arnoux. (1886-1951) was a French illustrator, particularly in his early life, of military and naval topics.

£170 / €200 [ref: 5778]

[MORE INFORMATION](#)

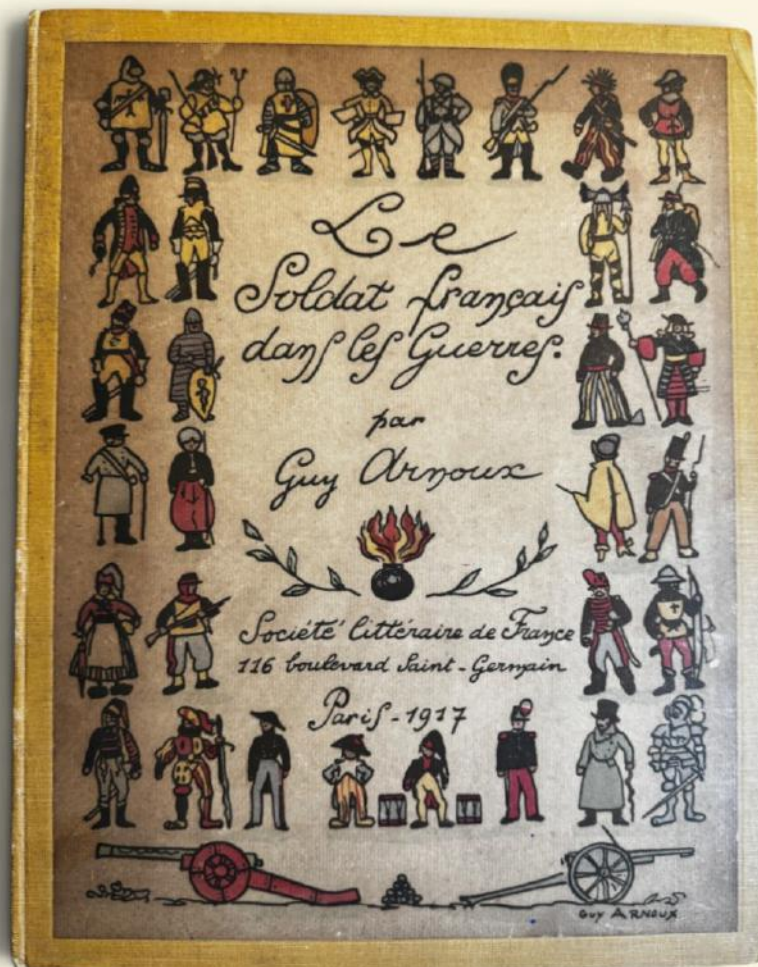
ARNOUX, Guy.

Le soldat français dans les guerres

Paris: Société littéraire de France (1917)

First edition. Full cream cloth binding, blank spine, front cover adorned with the title pasted down within a frame depicting soldiers through the ages on a pasted-on vignette. Title page, 1 folio, 17 plates. Minor signs of wear to the spine and corners of the binding. Printed on cream laid paper. A luxurious publication comprising 18 plates (including the title page), finely stencil-coloured by Charpentier, with the title page and 17 plates. Each plate has a glassine guard sheet featuring captions. Published in 1917, this album is a stirring tribute to national heroism. Guy Arnoux deploys the full power of his brushwork to place the 'Poilu' of 1914 within an unbroken lineage of military glory. From the resistance of Vercingetorix to the victories of Marshal Joffre, the work celebrates sacrifice and bravery throughout the centuries. This is a particularly interesting copy, as to the front end paper is a dedication page presented to (or by) the Association des Français Libres, signed by a group of Free French veterans. See our website for more details. 320 by 240mm (12½ by 9½ inches). OCLC: 18632046.

£175 / €200 [ref: 5802]

[MORE INFORMATION](#)



9

A beautifully illustrated limited work with complete suite on bistre.

BAUDELAIRE, Charles.

Femmes Damnées.

Gravures de E. Bracquemond

Paris: René Kieffer (1946)

First edition. A beautiful limited edition of this poem, accompanied by the evocative illustrations of Bracquemond. This work was published with 50 examples on vélin de cuve with a suite on bistre paper and an original water colour, followed by 300 copies (#51-350) on vélin without the suite. Our copy, is out of series (so not numbered) and hence does not have a water colour. But it does have the complete suite on bistre, (so presumably a publisher's additional copy of the first fifty). Original soft card covers (dark grey) with illustration in red tipped onto the front cover. In excellent condition. Original publisher's stiff card marbled slipcase is also present. (Slightly rubbed but very good condition). Nine pages of text facing nine monochrome plates (plus titles and colophon), followed by the ten plates on bistre (the nine plates plus a copy of the cover illustration). 28 pages + 10 on bistre. These have slight creasing to the corners of some of the plates, but overall in very good condition. 34cm x 26cm. Conforms to WorldCat / OCLC: 458657190 which records a number of library holdings, although it is not clear which limitation these are.

£400 / €470

[ref: 5679]

MORE INFORMATION

10

limited edition work illustrating circus life

BOFA, Gus.

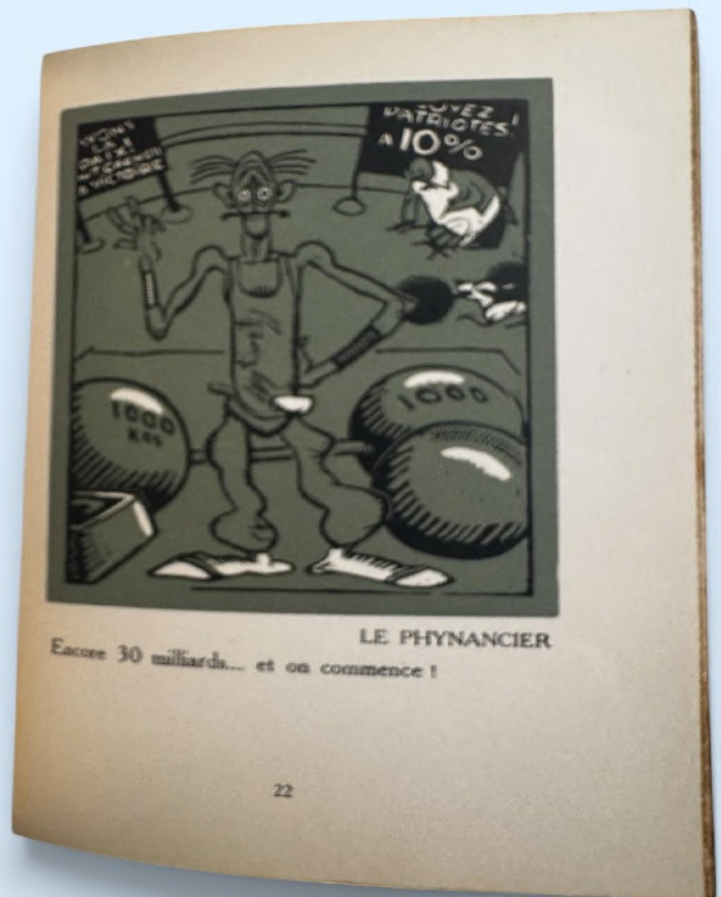
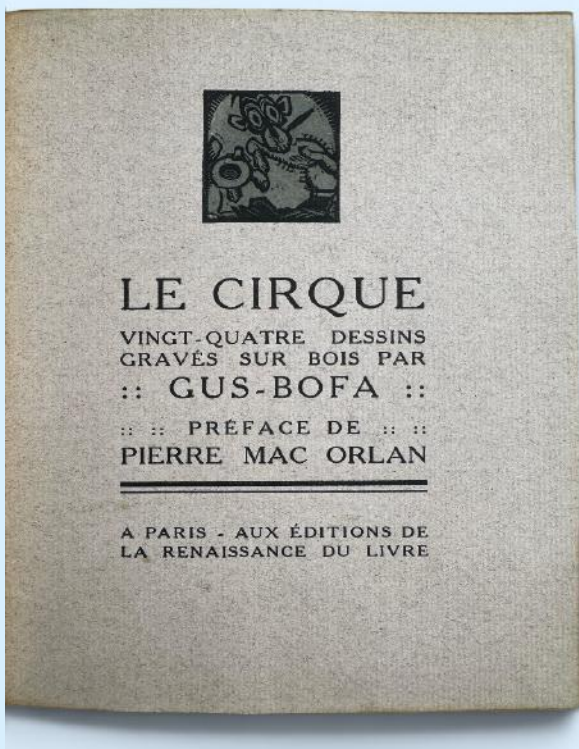
Le Cirque. Vingt-Quatre Dessins Gravés Sur Bois...

Paris: Aux Éditions de la Renaissance du Livre (1923)

First edition. Numbered edition. One of the 425 examples on vélin pur fil lafuma. Nicely rebound in a simple period three quarter leather binding with green cloth boards and gilt titles. A little rubbing to the spine edges, but the binding is sound. The original pink soft covers (with a monkey vignette to the top) are bound in. These are immaculate as protected by the leather binding. Following a fifteen page preface by Mac Orlan, are the 25 wood cut designs. Each printed on the recto only in green, black and white with a short text beneath. A lovely example of this work. [iv], xvi pp., 24 ff. The pink covers are repeated as the title page. 205 by 150mm (8 by 6 inches).

£300 / €350 [ref: 5666]

[MORE INFORMATION](#)





11

[BOOK OF HOURS.]

Leaf from a printed Book of Hours, on vellum.

Paris: probably Thielman Kerver or the Hardouyn workshop (C1510)

Single leaf (sig. G4), 200 × 130 mm, printed in textura with full metalcut borders. Text from the Office of the Dead,

Matins: the end of Psalm 7, with the versicles and Lessons i-iii from Job (Parce michi domine, Tedet animam meam, Manus tue domine fecerunt me) and their responsories.

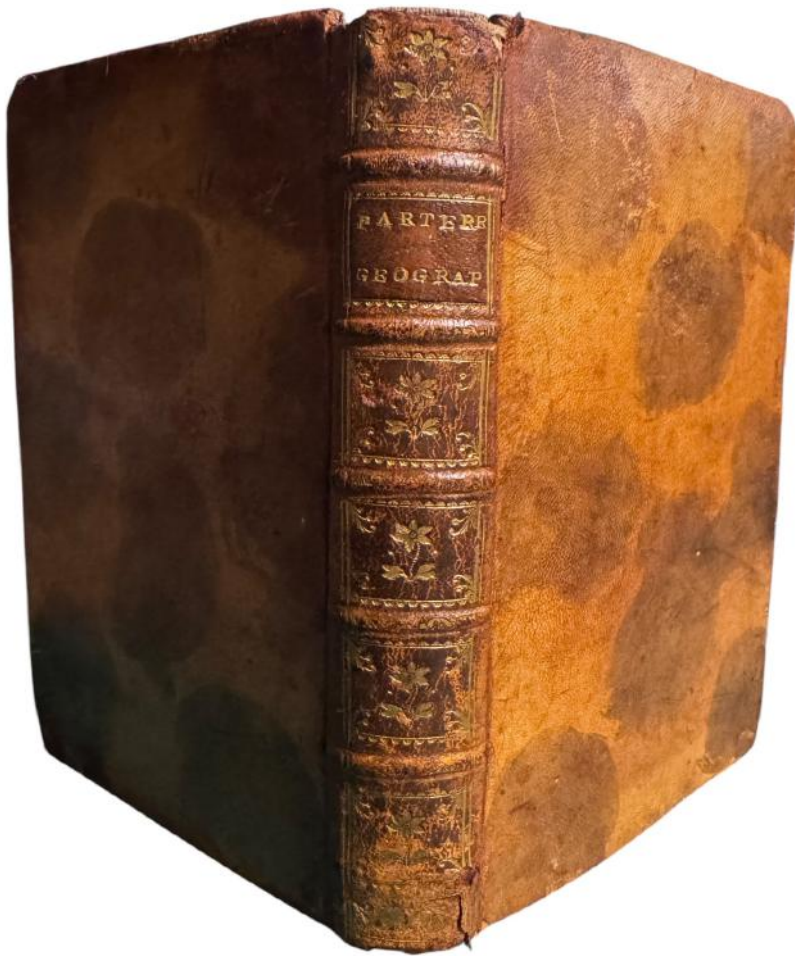
The recto has a candelabra border with putto (cherub) and a captioned sequence from the Destruction of Jerusalem: Vespasian's siege of Jotapata and the sparing of Josephus ('Jaffet'), with two French captions. See our website for more details.

£650 / €760 [ref: 5834]

MORE INFORMATION



A rare and early example of a “Memory palace” method,
based on the Tuileries of Paris



BOUIS (le Sieur de).

Le Parterre géographique et
historique, ou Géographie-pratique,

ou Nouvelle méthode d'enseigner la
géographie & l'histoire, dépouillée de
la contrainte des méthodes
ordinaires, & réduite en forme
d'amusement simple & facile. Dédiée
à Monseigneur le Dauphin.

Paris: Paris: Chez Nyon Fils, Libraire,
Quai des Augustins, à l'Occasion
(1753)





First edition. Two parts in one volume, 12mo, each part separately paginated. [22], 88; [8], 214, [2] pp., with 14 engraved plates by Guillaume Dheulland, most of them folding, printed in black, in red, or in red and black. Text and plates are printed throughout on fine laid paper bearing the “Pro Patria” (Maid of Holland) watermark. On the title page Bouis quotes Horace’s *Ars Poetica*: “Segnius irritant animos demissa per aures, / Quam quae sunt oculis subjecta fidelibus”, which he renders as “Ce que l’on voit, touche plus que ce que l’on entend” (“What one sees moves us more than what one hears”).

His method puts the principle into practice. Plate I gives the plan of the Jardin des Tuileries, printed in red. Plate III prints a map of Europe and parts of Asia and Africa in black over that red plan, “tracée sur le Plan du Jardin des Thuilleries”. The same scale serves for both: one foot of garden equals one league. This copy has plate III in two states, both with the red garden underprint and as the map alone. In other chapters, places and people are marked by coded “pyramids”, whose finials and colours identify archbishoprics, parlements, universities, seaports, généralités, towns, villages, royal châteaux and abbeys, forests and mountains. This makes the book as much a work on the art of memory as on geography. The text includes references to America (pp. 27 and 135), and to Acadia, “Nouvelle-Bretagne” and California. A rare survival.

Teaching books of this kind, with their folding plates, were well used. WorldCat (OCLC 83422659) records few copies. 190 × 120 mm (7½ × 4¾ in.). There is much more information on our website.

£1,250 / €1 460 [ref: 5828]

[MORE INFORMATION](#)

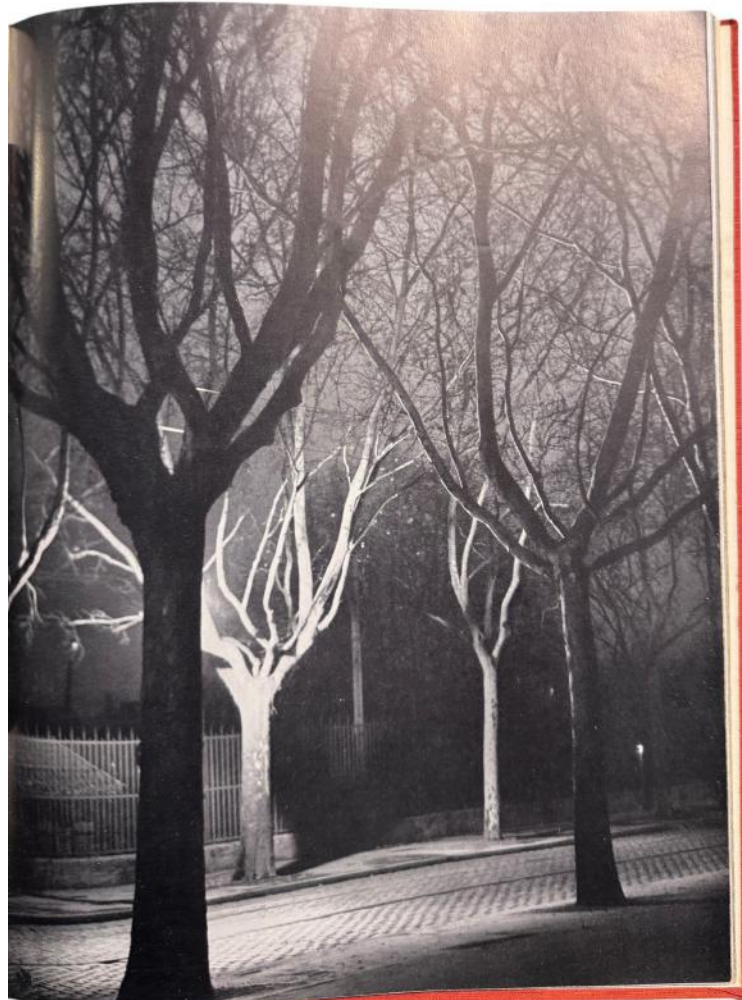
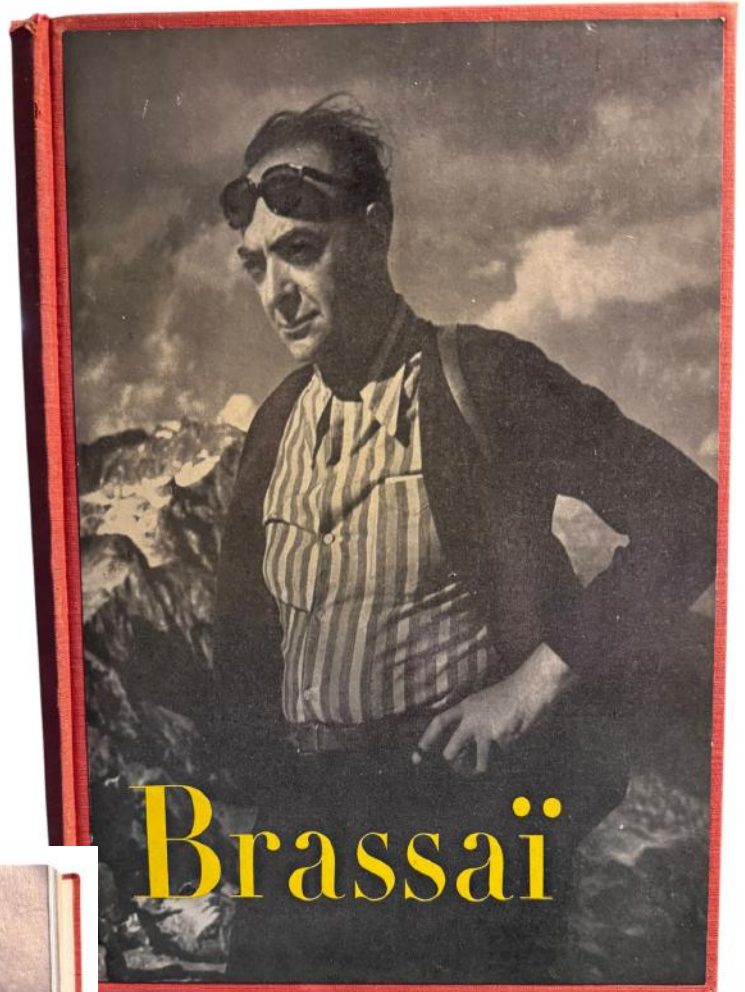
13

BRASSAÏ

Brassaï Revue « Neuf » n°5 consacrée à Brassaï

Paris: Editions Neuf (1952)

First edition. A very nice copy of this hardback work, dedicated to Brassaï. Red cloth with a tipped in titled photograph to the front board. One of the most popular books of his work, including several of his "Paris by night" photographs, as well as photographs of Picasso etc. With essays in French: "L'oeil de Paris" by Henry Miller and "Souvenirs de mon Enfance" by Brassaï.



Edited by Robert Delpire and Pierre Faucheux.

Very slight rubbing to the boards, and a little staining to the rear panel and some rubbing loss to the head of the spine.

Internally in very good condition, with slight darkening to the page edges only. Unpaginated by 42 pages with 55 black and white plates.

£240 / €280

[ref: 5820]

[MORE INFORMATION](#)

14

Scarce early pirate edition of Byron's work.

BYRON, Lord.

Lord Byron's works. In four volumes. I-IV.

Paris: Francois Louis & Baudry. (1821)

First edition. Four volumes of Lord Byron's works.

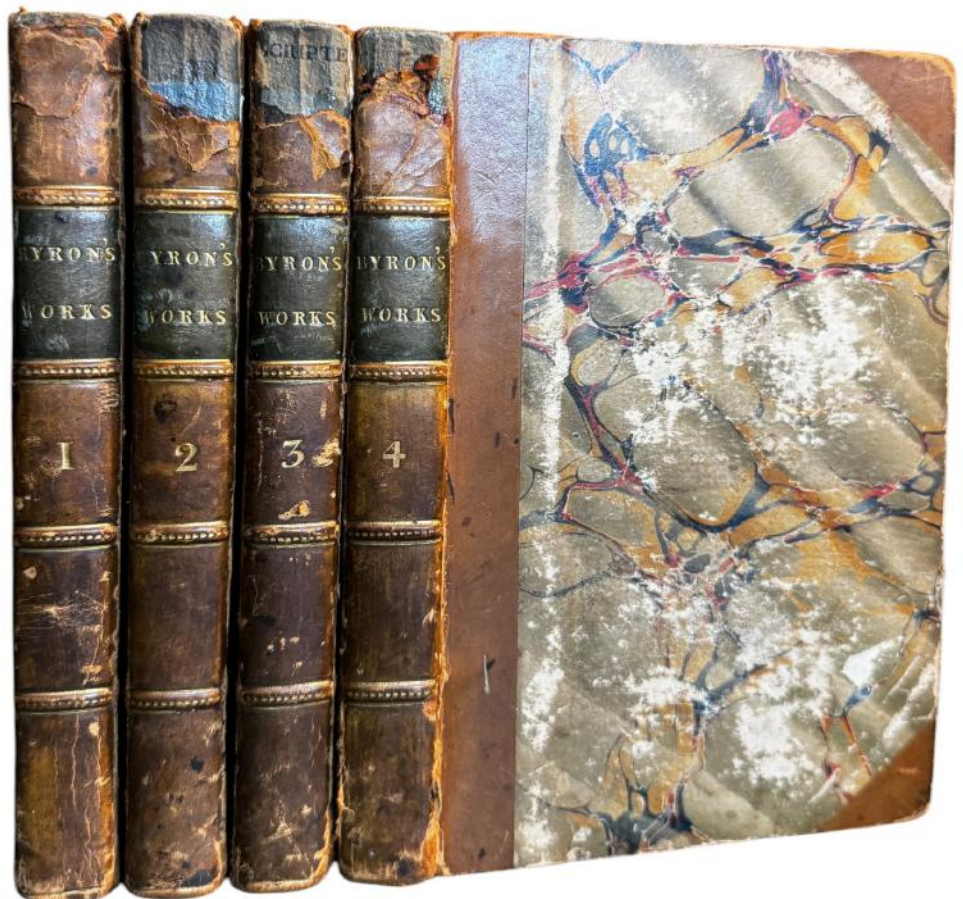
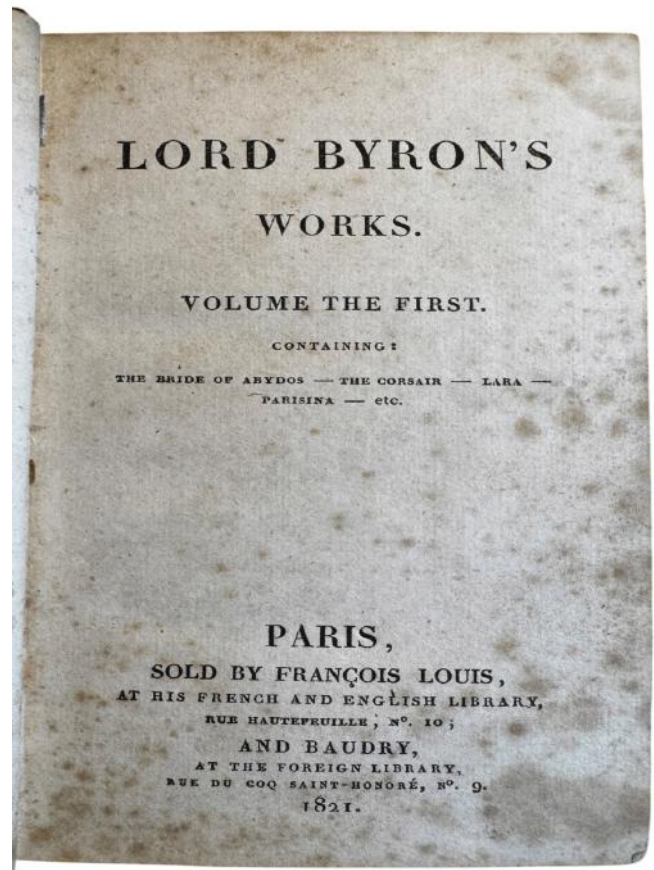
Complete in four volumes, as originally issued by Louis and Baudry in 1821. (This is the first Baudry publication of Byron's work). The publishers subsequently expanded this collected edition over the following years (eventually to twelve volumes by 1824), to include Byron's later works and, after his death, a memorial volume containing the first edition of Walter Scott's "Character of Lord Byron." This is a very early work to be associated with Baudry, one of the most significant Parisian pirate publishers of English language

literature in the early 19th century. The present set represents the edition complete as first published, prior to that later expansion.

See our website for more information.

£400 / €470 [ref: 5737]

MORE INFORMATION



L'Étranger en Irlande, ou voyage dans les parties

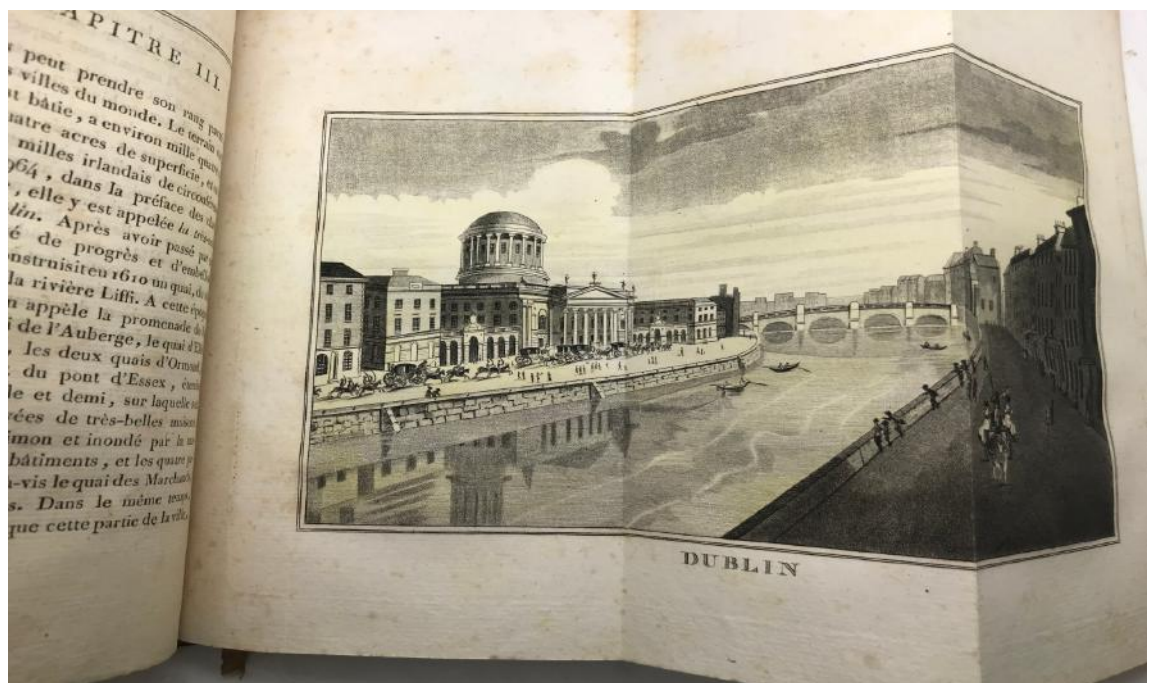
méridionales et occidentales de cette isle, dans l'année 1805.

Paris: Léopold Collin (1809)

First Edition (French) this was first published in English in 1806. Two volumes. Full leather with red labels and gilt title on labels to spine. A little bumping and rubbing to the corners only. viii pp., [1 f., translator's note], 413 pp. ; [2 ff.], 401 pp. Six folding aquatints of Irish scenes. Complete. Small neat ink owner's name to front of both. John Carr, was a British barrister and traveller, who published many accounts of his adventures in Northern Europe, and in France and the Balearic Islands. Overall a lovely example of this work. 200 x 130 mm (7¾ x 5 inches).

£750 / €870

[ref: 3304]

[MORE INFORMATION](#)




16

Attractive original photograph from French New Wave cinema.

CAUCHETIER, Raymond.

JULES ET JIM - Jeanne Moreau et François Truffaut sur le tournage

Paris: S.P. (1962)

First edition. Jeanne Moreau and François Truffaut on the set of the film "Jules et Jim" (1962). Vintage silver gelatin print by Raymond Cauchetier. Photograph under passe partout, held in place with stamp mounts. Photograph is 175 by 235mm (7 by 9¼ inches). Passe partout is 30cm x 40cm. The photograph is in good, clean condition. Tiny pin holes to the corners where it has been pinned up at some point. Blank to verso. Raymond CAUCHETIER (1920–2021), although not widely known, was an important photographer of the French New Wave ("La Nouvelle Vague"). He worked as a set photographer. His photographs are an important record of the New Wave directors at the beginning of their careers.

£400 / €470 [ref: 5766]

[MORE INFORMATION](#)

A beautiful collection of French Napoleonic military uniforms.

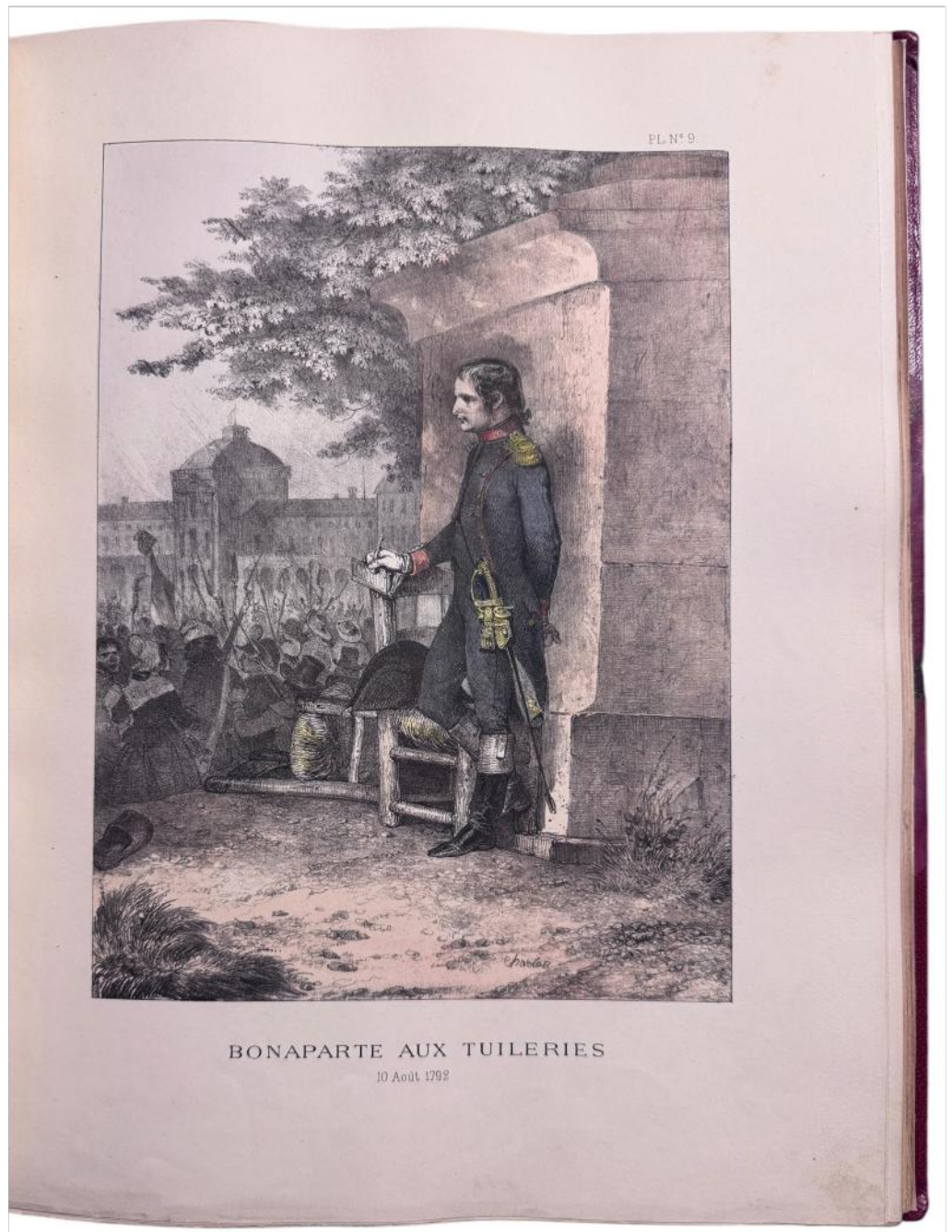
CHARLET (Nicolas-Toussaint)

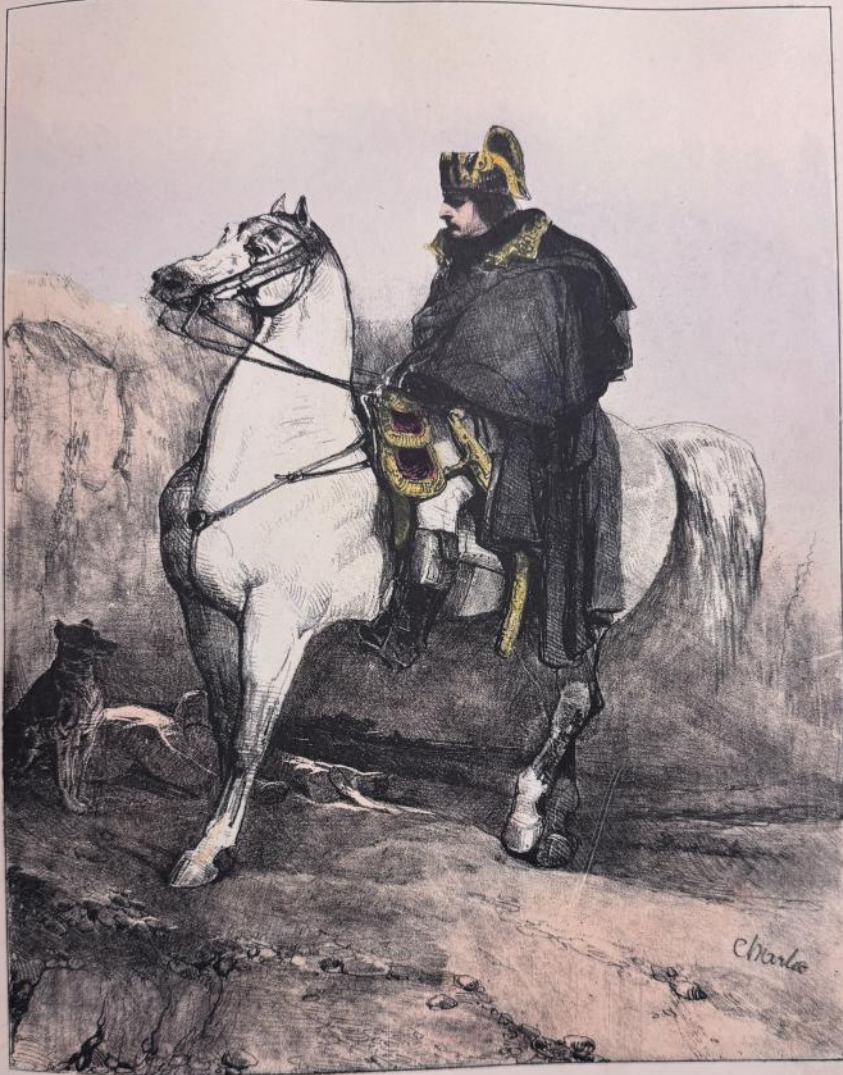
Costumes militaires (1789-1815).

Dessinés et lithographiés par Charlet. 50 planches en couleurs.

Paris: J. Cahen Éditeur (1886)

First edition of this collection. Fifty lithographed plates after Charlet, signed in the stone and coloured by hand. Close examination shows the colouring is brushwork rather than printed colour: buttons and insignia are picked out individually, the washes vary in tone, and facings and highlights are heightened with opaque white. With a notice by A. Guillaumot fils. Folio. Contemporary red half morocco with corners, spine with raised bands and gilt titles, boards in red marbled paper heightened with gold. Light rubbing and a few marks to the covers. Owner's monogram on the first blank. Half-title and title printed in red and black. The deluxe limitation statement is on the verso of the half-title; this copy is from the ordinary issue.





BONAPARTE
Général en Chef (Armée d'Italie 1796)

Dernière lithographie de Charlet, terminée la veille de sa mort, le 30 Décembre 1845.

The plates are numbered 1 to 49 plus 12 bis, as the table notes. Internally excellent and clean. Plate 10, Bonaparte, Général en chef (Armée d'Italie 1796), is captioned as Charlet's last lithograph, 'terminée la veille de sa mort, le 30 décembre 1845'. The work appears to have been issued as loose plates in a portfolio, so a copy in a period binding is uncommon. Scarce. Colas 609. OCLC 23427760. Nicolas-Toussaint Charlet (Paris, 1792-1845) was a pupil of Gros and a friend of Géricault. He fought at the Barrière de Clichy in 1814. His lithographs of the old soldiers of the Grande Armée, some two thousand in all, did more than almost any other body of work to create the Napoleonic legend. He was appointed professor of drawing at the École polytechnique in 1838.

£650 / €760

[ref: 5829]

[MORE INFORMATION](#)

18

Limited and signed

CHILDISH, Billy

Frozen Estuary and other paintings of the Divine Ordinary.

London: L-13 Press (2012)

An immaculate limited, numbered and signed First Edition of this work (limited to 113 copies). This is copy #19/113. Signed with Childish's Hangman signature to the front board. Half black cloth with pale green boards and a tipped on title illustration. Frontis photograph of Childish. Introduction by Harold Rosenbloom. Designed to accompany the exhibition at Chatham Dockyard rather than illustrate it, this beautifully produced book presents cycles of oil paintings, watercolours and studio photographs made during Childish's residency at Chatham Dockyard, 2011 - 2012. As new condition. 176 pages. 215 x 245 mm (8½ x 9¾ inches).

£275 / €320

[ref: 2823]

[MORE INFORMATION](#)



CONGREVE, William.

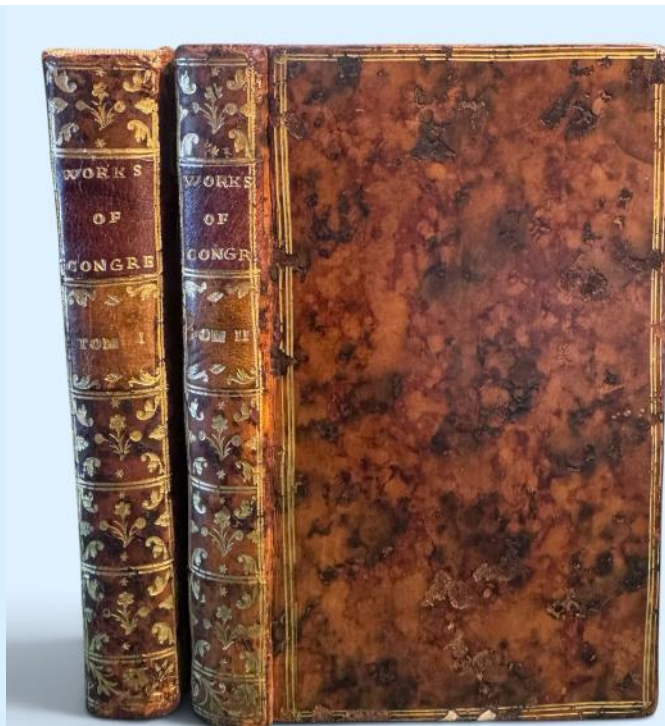
The Works of William Congreve in Two Volumes.

London: Tonson in the Strand [i.e. The Hague: T. Johnson and H. Scheurleer, c. 1720-1753]. A Paris, chez Barrois le jeune, Quai des Augustins (C1780)

2 volumes, 8vo (16 × 10 cm). Volume I: [1-14], 14-94; 113; 117, [3] pp. advertisements; 126 pp. Volume II: [1-11], 12-108; 224 pp. General title to each volume printed in black, with the Paris imprint of Barrois le jeune added in red. Each work with its own title page. Contemporary French full mottled calf, gilt dentelles, spines richly gilt with floral tools, burgundy lettering-pieces 'Works of Congre' and gilt volume numbers 'Tom I' and 'Tom II'. Handmade marbled endpapers. Some rubbing with slight loss to the binding, a little cracking to the hinge of volume I. Internally clean and tidy throughout with no significant marks. See our website for much more information about the printing history.

A Hague counterfeit of Tonson's collected Congreve, in an apparently unrecorded two volume issue with a later Paris imprint. Thomas Johnson, a Scottish bookseller at The Hague from 1712 to 1728, pirated the English stage under false London imprints, his own name and device often in plain view. After his death his remaindered sheets were reissued by Henri Scheurleer the younger. Here three of Johnson's plays, of about 1720-1725, are combined with new Scheurleer printings of 1752-1753 to complete the collection. Johnson's advertisements, left in place at the end of The Way of the World, now sit in the middle of volume I. The present general titles are a distinct setting, rearranging the same sheets into two volumes. We have traced no other copy of this issue.

£375 / €440 [ref: 5835]

[MORE INFORMATION](#)


20

photograph of Cocteau with accompanying sketch edited by Cocteau.

CLERGUE, Lucien.

Le Testament D'Orphée.

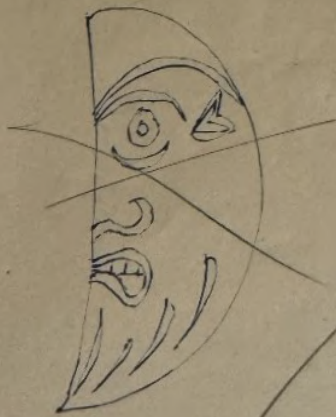
Paris: Lucien Clergue (1960)

First edition. A beautiful silver gelatin photograph of Cocteau on the set of Le Testament D'Orphée. The photograph is 20cm X 25cm. the passe partout is 30cm x 40cm. With this photograph is an ink sketch which we believe was drawn by one of Cocteau's assistants at the time of the filming. Over the sketches are some pencil amendments. The eye has been firmly crossed out. The sphinx has been altered to add a box or plinth beneath it. We believe that these pencil sketches ARE by Cocteau. This is typical of his style - to edit quickly the work of assistants during filming. We have shown this work to an authority on Cocteau who agrees with our assessment as to the attribution.

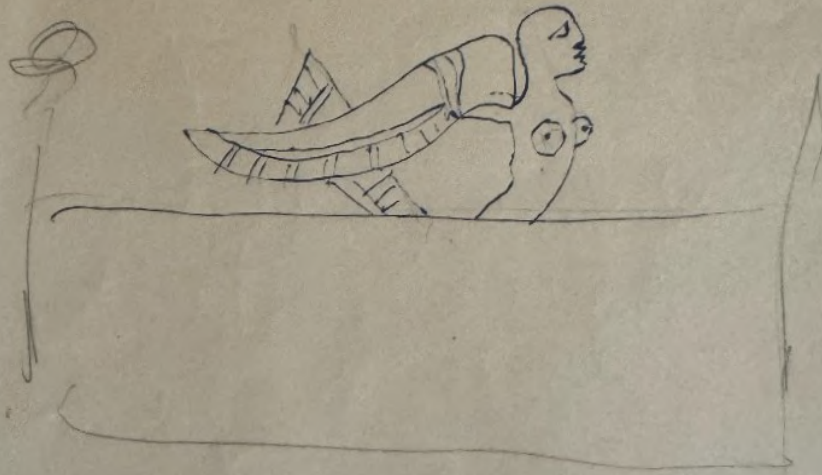
£500 / €580 [ref: 5765]

[MORE INFORMATION](#)





3 Spina



21

CONTINENTAL TOURIST

The Continental Tourist and Pictorial Companion.

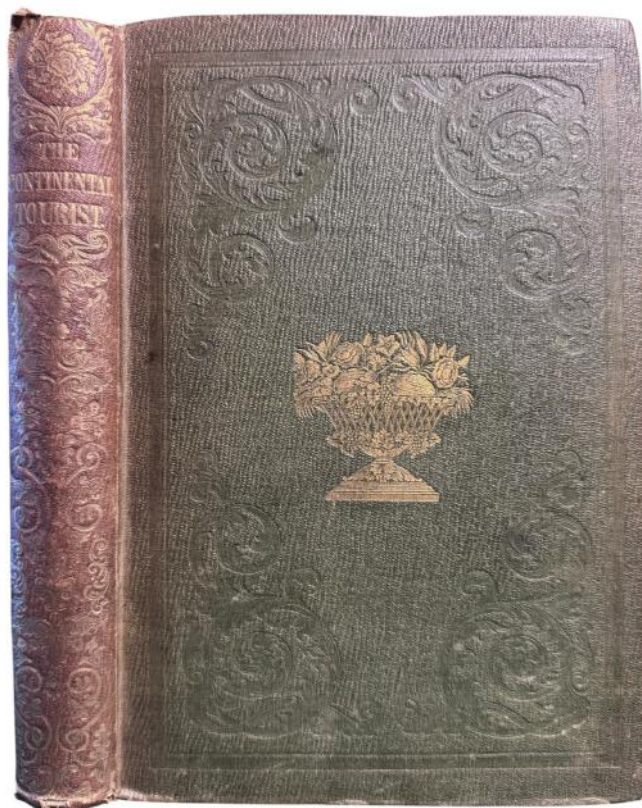
Illustrated with Sixty-Two Beautiful Engravings on Steel.

London: Black and Armstrong (1836)

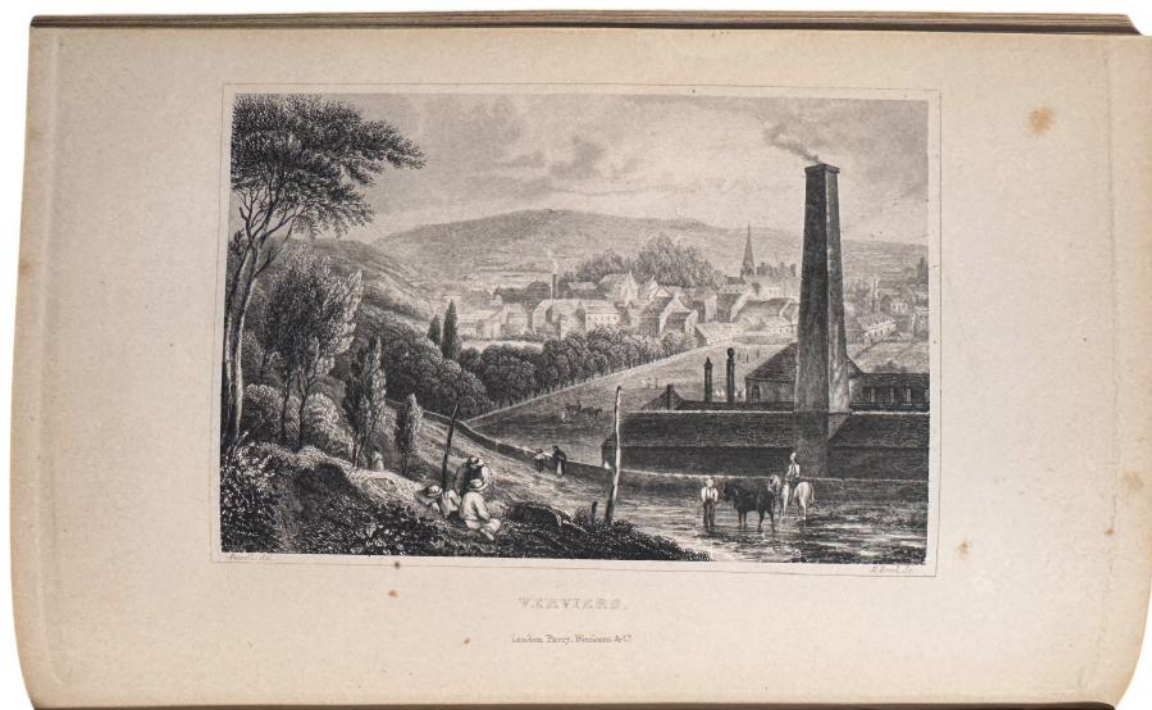
First edition. An attractive, unsophisticated copy of this handsomely illustrated guide to Belgium and the Duchy of Nassau, in the original publisher's green embossed cloth, with gilt decoration to the front board and spine. The 62 steel engravings comprise an engraved title with vignette and 61 plates, all in excellent condition. The tissues carry a faint offset of the image beneath, and some are rather beautiful in themselves: delicate sepia negatives of the engravings they protect. Binding clean, with a little bumping, a short split at the head of the spine, and slight darkening to the spine. Text lightly toned. Small closed tear to the head of the final leaf of text. Yellow endpapers with an old bookseller's penciled notes. A very nice copy, in its original state. [4], vi, 7–140 pp., plus 62 engraved plates (including the engraved title). 240 × 150 mm (9½ × 6 inches). OCLC: 558937375.

See our website for more information.

£150 / €170 [ref: 5819]



[MORE INFORMATION](#)



22

CRUIKSHANK, George.

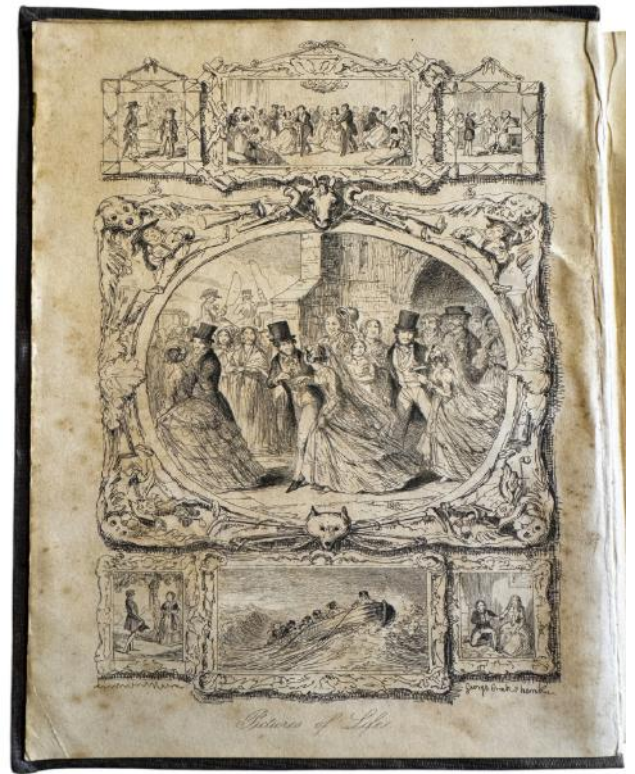
Frank Fairlegh.

Or Scenes from the Life of a Private pupil.

London: A Hall, Virtue & Co. (1850)

First edition. Contemporary dark grey publisher's buckram binding, plain spine with gilt decoration, front cover adorned with a central gilt ornament. VII-496 pages. 30 steel engravings. In English. Binding slightly rubbed but attractive. Internally mostly clean with scattered foxing. The engraved title a little more marked and some markings to the yellow end papers. Very good condition overall. A satirical and picaresque illustrated novel by George Cruikshank, *Frank Fairlegh*,

which blends moral narrative, social satire and the graphic humour typical of Victorian English literature. The book is lavishly illustrated with steel engravings by the author. George Cruikshank (1792–1878) was a British caricaturist, engraver, and



illustrator. The son of Isaac Cruikshank, he was praised as the "modern Hogarth" during his life.

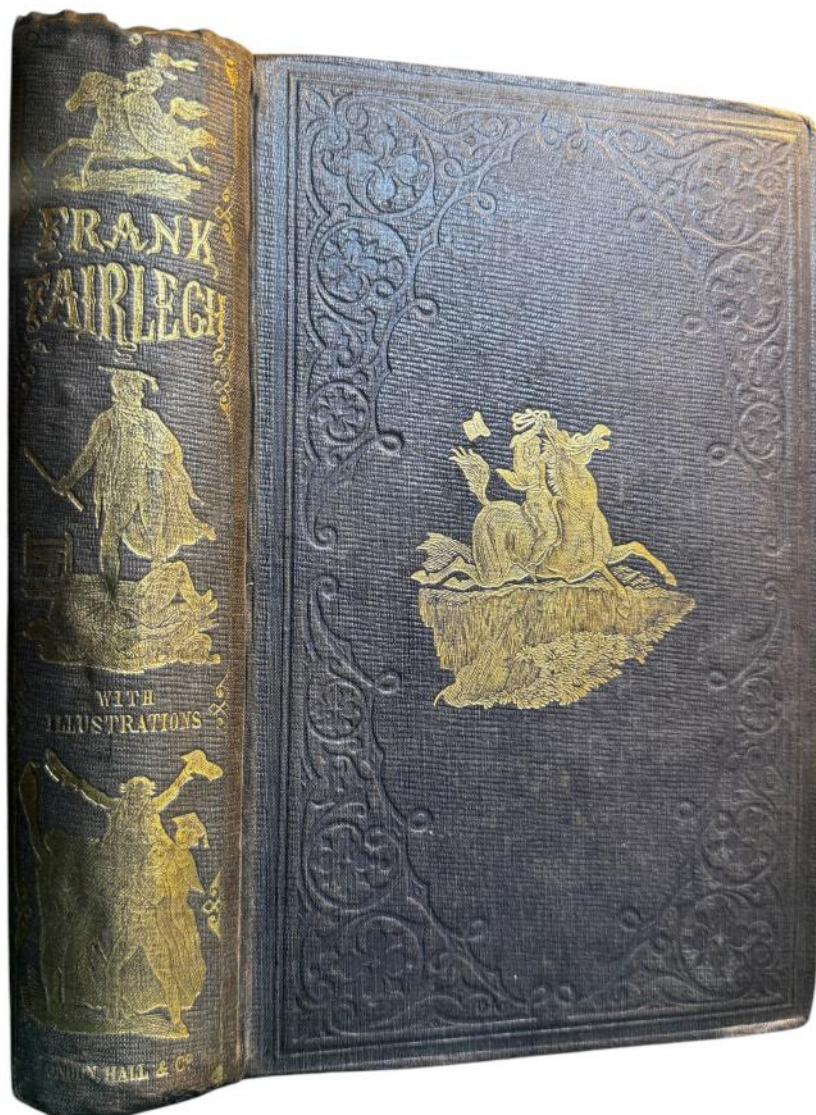
Initially a caricaturist, he had a long association with Dickens before they fell out.

230 by 140mm (9 by 5½ inches).

£75 / €87

[ref: 5776]

[MORE INFORMATION](#)



23

Rare photobook with signed print. 1/5

DEPORTA, Jasmine.

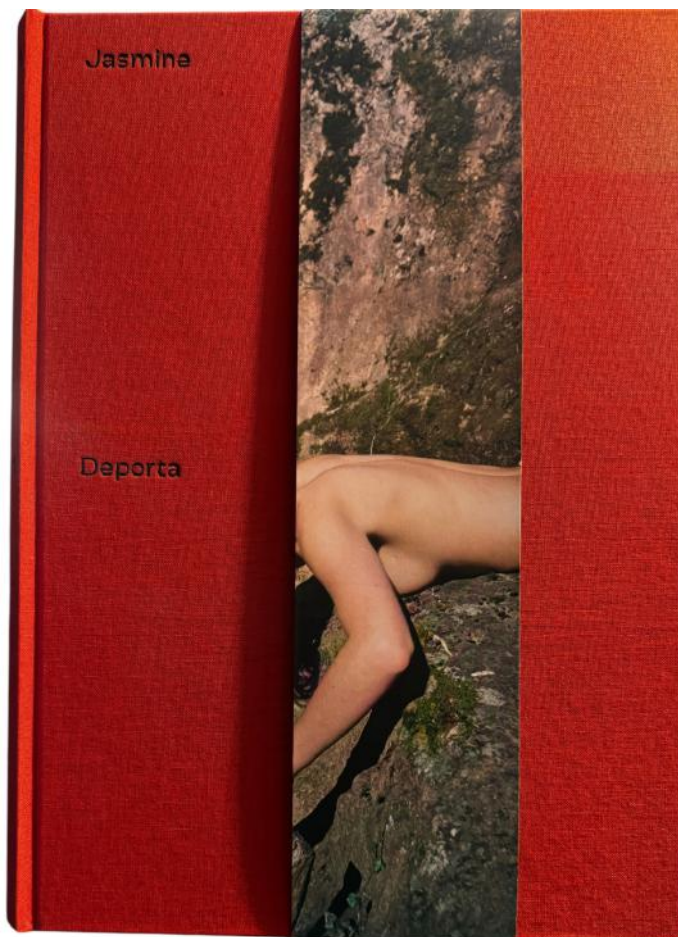
Eleven

Germany: Present Books (2018)

First edition. An edition of 500 (not numbered). Signed and dated to the front end paper. Also with a small card signed. Large double sided photographic print (34cm x 26cm). Signed by Deporta and numbered 1 of 5. The book is in excellent condition bar a little fading to the top edge of the front board. Card wrap around to the red cloth. The print has very light creasing. A rare item. We can find no copies of the book for sale at all, (with or without additional signed print). 64 unnumbered pages. Only two library holdings. (Both Germany). OCLC: 1197235389.

£175 / €200 [ref: 5810]

[MORE INFORMATION](#)



EFENDI, Dr. Mehemed Emin

Antisemitica.

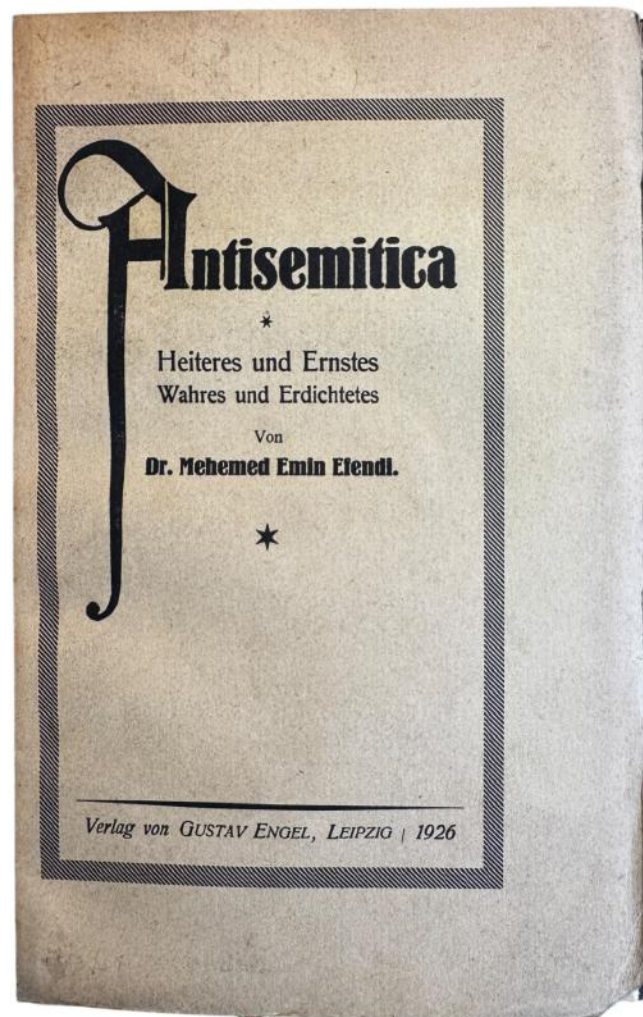
Heiteres und Ernstes, Wahres und Erdichtetes

Leipzig: Verlag von Gustav Engel (1926)

First edition. Simple half leather binding, with tan leather spine and gilt titles. Marbled boards. The spine is somewhat sun-faded. The interior is in excellent condition. The original yellow soft cover is bound in. Page edges are untrimmed. Clean and tidy throughout. A satire on antisemitism which takes the racial theories developed in the late 19th and early 20th centuries to absurd extremes, set here in the inter-war period; an important historical document of the Weimar Republic era. The first article is a direct attack on the Nazi newspaper Völkischer Beobachter, mocking its attempts to prove that "Jesus was not Jewish" through fanciful etymologies — for example, claiming that the Galileans were "Germanic Gauls," or that the word "Aramaic" derives from "Aryan." The text is organised into a series of short articles in the same satirical spirit, such as "If a Jewish ancestor of Bismarck were to be discovered." "Dr. Mehemed Emin Efendi" was a pseudonym of Siegfried Lichtenstaedter (1865–1942), a German-Jewish administrative lawyer from Baiersdorf, Bavaria, who rose to Oberregierungsrat in the Bavarian civil service before his retirement in 1932. The pseudonym did not protect him: under the Nazi regime his pseudonymous writings were identified via the "Judenkartei" (Jewish card index), and in 1938 Antisemitica appeared on the list of harmful and undesirable literature. He was deported from Munich to the Theresienstadt ghetto on 25 June 1942, where he died on 6 December of that year. His work has since been rediscovered,

126 pages, with a ten-page catalogue of Gustav Engel publications
220 by 140mm (8¾ by 5½ inches).

Although a number of library holdings exist,
no copies of the first edition were found for sale at the time of cataloguing.



£150 / €170 [ref: 5788]

MORE INFORMATION

[EGAN, Pierce].

Real Life in London; or, The Rambles and Adventures of Bob Tallyho, esq.

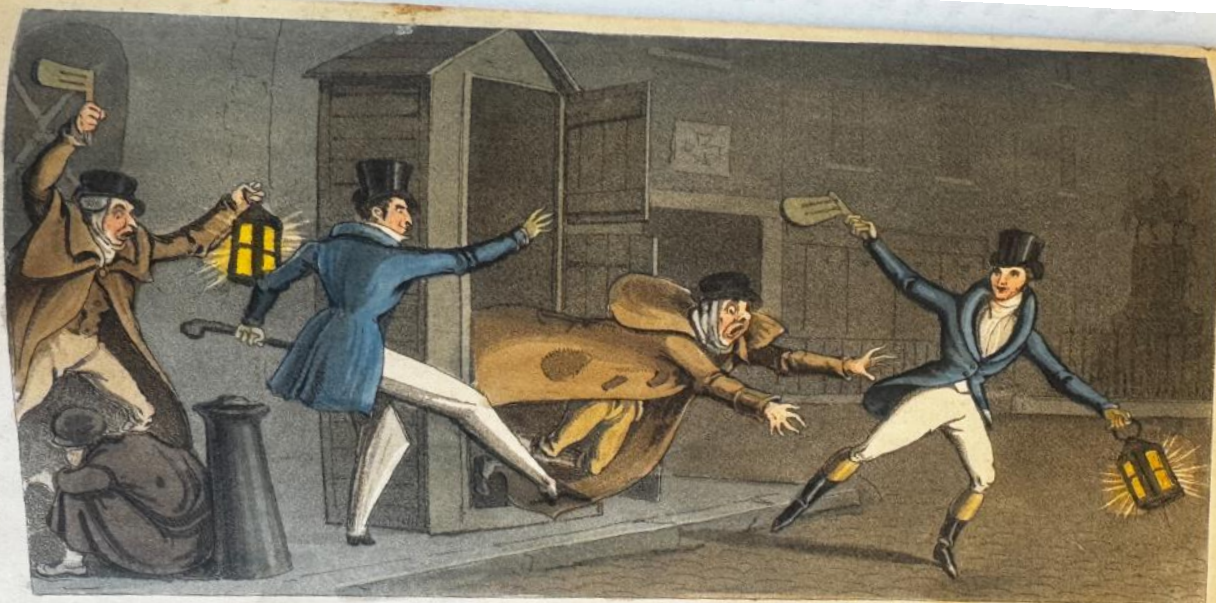
and His Cousin, The Hon. Tom. Dashall, Through the Metropolis; Exhibiting a Living Picture of Fashionable Characters, Manners, and Amusements in High and Low Life. By an Amateur.

London: Jones & Co. (1821)

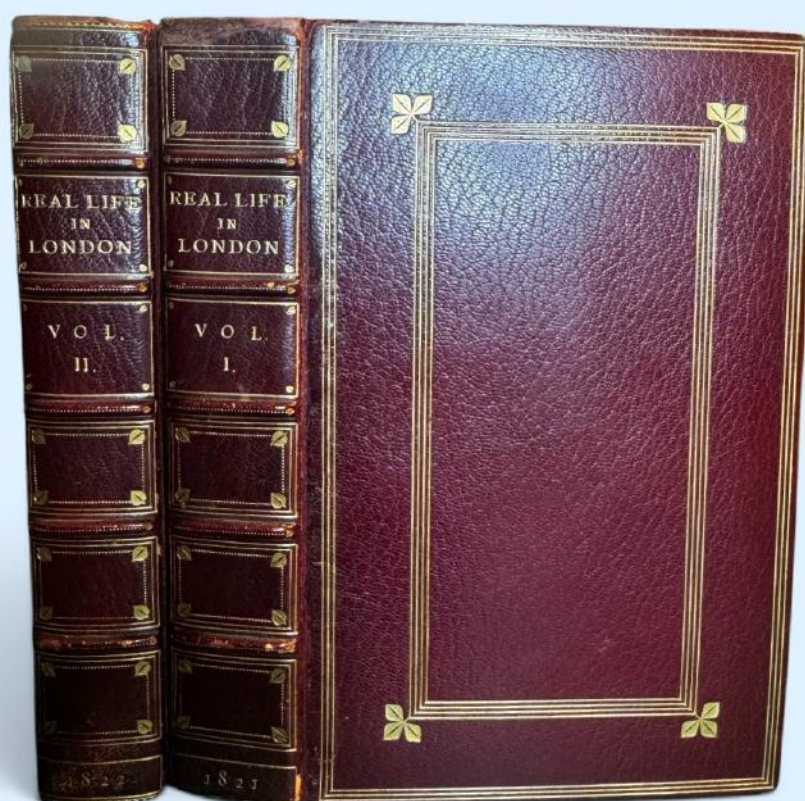
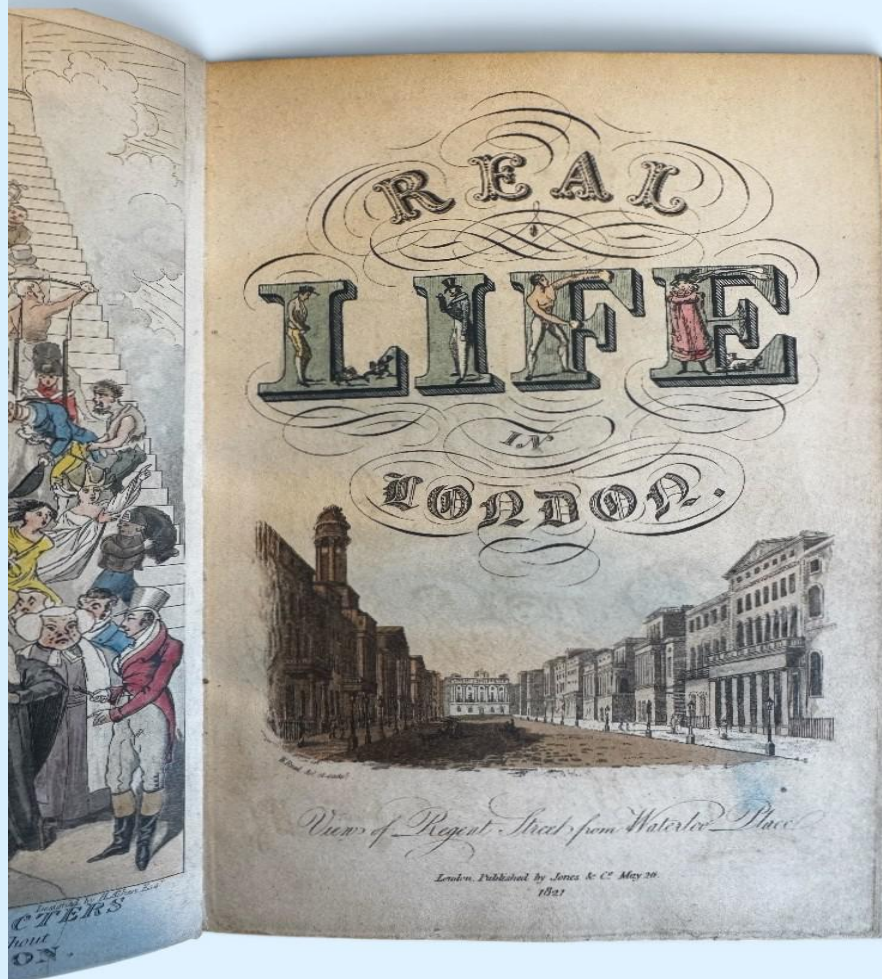
First edition. A fine copy of this work, bound from the original parts. Two volumes. Complete with 34 hand coloured plates (including two frontis plates and two illustrated coloured title pages). The titles are by George Cruikshank, engraved in aquatint by Brooke Rowlandson and hand painted (watercolour). Volume one is First issue, without the footnote on page 9, and with Bensley as the printer to the verso of the title. Volume two appears to be a second issue, with the date 1822 to the title page. Beautiful binding by Rodt and Sons, London. Full burgundy calf with gilt decoration and dentelles to the boards, and to the spine. Gilt titles. Top edges gilt. Binding is in excellent condition, with fractional bumping and rubbing only. Inside, an armorial bookplate belonging to George Albert Zabriskie (1868–1954), a prominent New York collector, bibliophile, and businessman. The pages and plates are in very good condition, with just a touch of darkening. There is some very light edge wear, nicking to some pages. X, 1-656., X, 1-668 pp plus plates. 210 by 130mm (8¼ by 5 inches).

£950 / €1 110 [ref: 5769]

[MORE INFORMATION](#)



TOM & BOB *Catching a Charley Napping.*
Engraved by George Cruikshank, 1822.

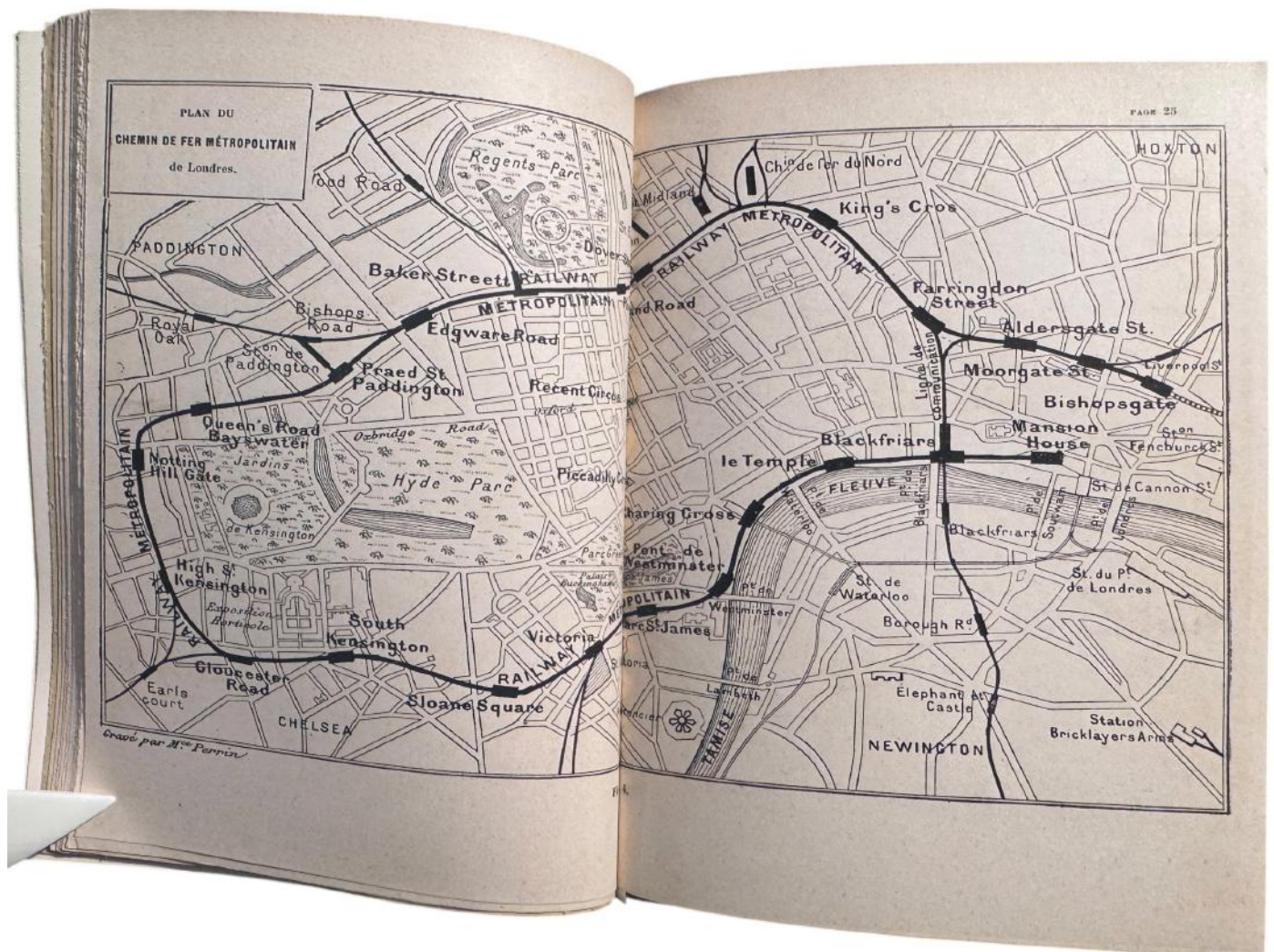


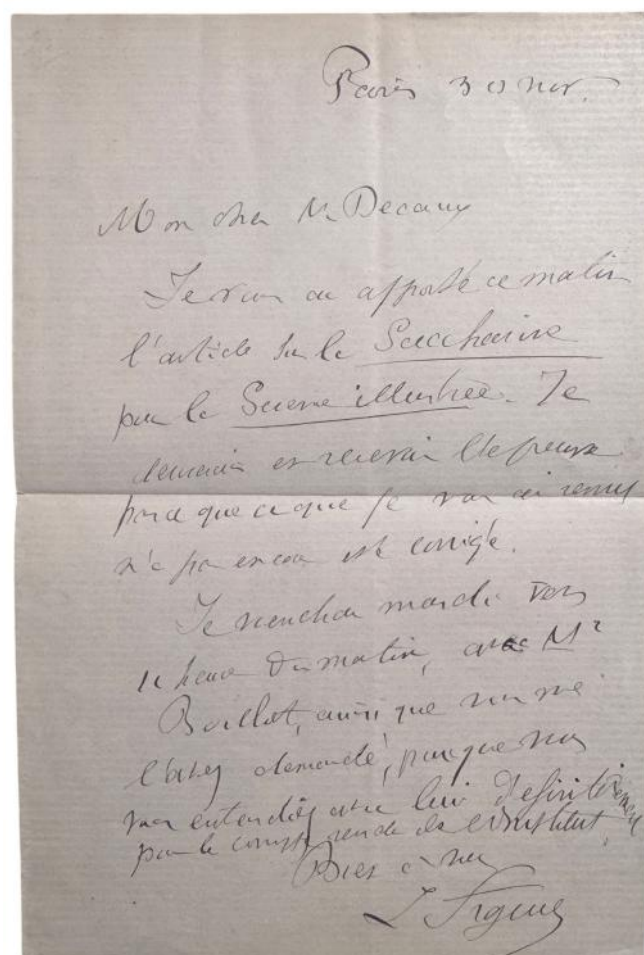
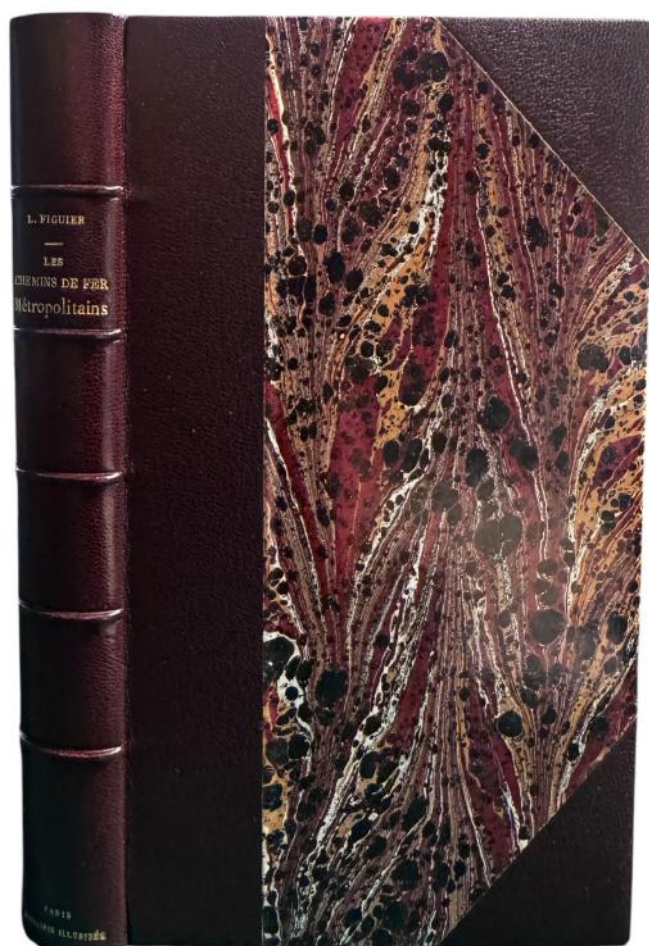
FIGUIER, Louis. Les chemins de fer métropolitains:

Londres, New York, Philadelphie, Berlin, Vienne et Paris.

Paris: A la Librairie Illustrée (1886)

First edition, inscribed by the author and accompanied by two autograph letters signed. A scarce study of urban railways, written fourteen years before the first line of the Paris Métro opened, at the moment when Paris was still debating whether and how to build one. Figuiet (1819-1894), the most prolific French populariser of science of his age, takes as his starting point London's Metropolitan Railway, which opened the world's first underground line in 1863. He then surveys the systems of Berlin and New York, with a chapter on the Brooklyn Bridge, and devotes three chapters to Paris and the rival schemes then under discussion, before closing with reflections on the future of city transport. His enthusiasm for the new underground railways is plain, but he gives equal attention to elevated lines, bridges and surface railways. The text is illustrated with fine engravings and with maps of London, Berlin, Vienna and Paris, including a map of the proposed Paris network, engraved by Perrin.





With two autograph letters signed by Figuier. The first (1 p. in-8, 'Paris 30 nov', probably 1887) is addressed to Georges Decaux, head of the Librairie Illustrée, publisher of the present work and of Figuier's weekly *La Science illustrée*. In it Figuier delivers his article on saccharin for the journal and arranges to bring a M. Baillot to settle the journal's reports on the Institut. The second (4 pp. in-8, 'Paris 18 juin', from 1 rue Newton, datable to 1866), is a fine letter to a fellow historian of science, asking for his notice on Galileo. Figuier announces the imminent publication of his *Vies des savants illustres*, whose first volume on the scientists of antiquity was to appear that October. He describes the winter he spent in Italy gathering documents and drawings on Galileo in Florence, where he came to know Eugenio Albèri, editor of Galileo's *Opere*, and takes a swipe at the 'fanciful details' ('détails de fantaisie') given by Joseph Bertrand. In-12 (180 × 120 mm; 7 × 4¾ in.), xii, 272 pp., with 35 plates in and out of text, including 5 maps. Bound by Atelier Laurechet (signed) in maroon half morocco with corners, marbled boards, spine with raised bands lettered in gilt, imprint at foot. The original illustrated front wrapper and spine bound in. Wrapper a little dust-soiled, its spine restored; occasional light foxing. The letters are in fine condition. A very good copy. Very rare. OCLC records only seven copies, all in American institutions (OCLC 11816585), and we have traced none in France or the UK, nor any on the market or at auction.

£750 / €870 [ref: 5821]

[MORE INFORMATION](#)

FRITH, Francis.

A Group of Three Large Victorian Photographic Views of North Devon: Ilfracombe, Watersmeet & Lynton/Lynmouth

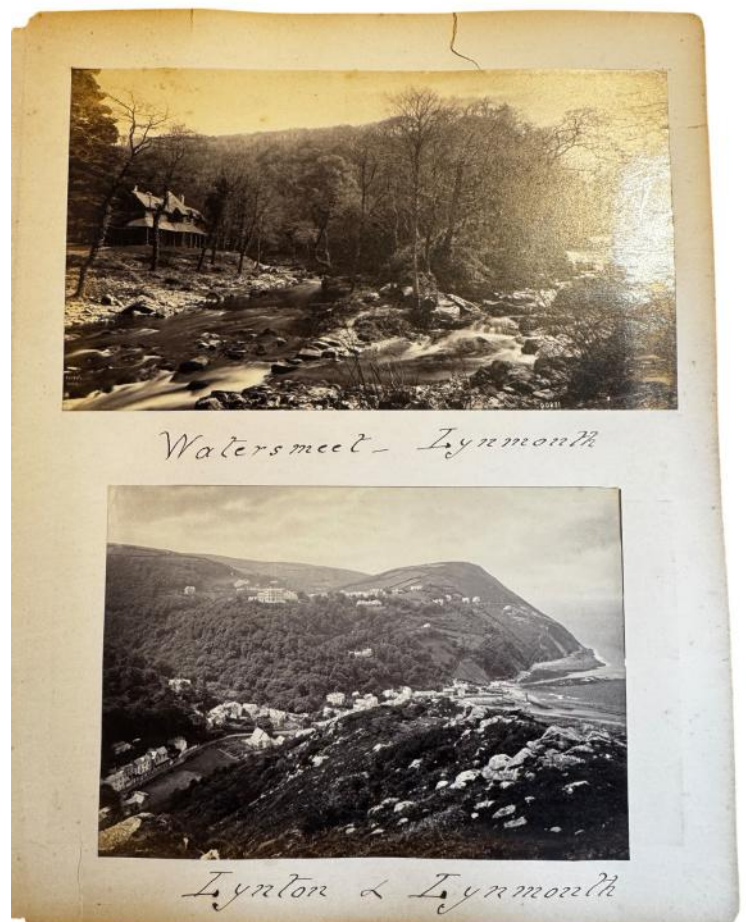
Exmouth: Francis Frith. (C1880)

Predominantly Francis Frith & Co. ("Frith's Series"), circa 1875–1890s. Formerly mounted in a souvenir photograph album, the three views tipped onto both sides of a single album leaf. Ilfracombe; view from Compass Hill/Hillsborough toward Lantern Hill (St Nicholas' Chapel lighthouse) and Capstone, with a paddle steamer in the bay. Collotype (photomechanical) print with light silvering to the shadows, titled in ink below the image in a contemporary hand, no publisher's imprint visible. 26 × 31 cm (mount). Watersmeet, Lynmouth (the confluence of the East Lyn and Hoar Oak Water, with Watersmeet).

Photographic print bearing the "Frith's Series" imprint within the negative, lower left, and a reversed reference number reading approximately 12800 (placing the negative before 1886, most probably late 1870s). Titled in ink below the image in the same hand as no. 1. 16 × 26 cm (mount). Lynton and Lynmouth, from Hollerday Hill — panoramic view over the two villages and Lynmouth harbour from the high ground above.

Photographic print with light silvering, unmarked, uncaptioned. 16 × 21 cm (mount). The photographs are in very good condition, with a touch of silvering only. The backing card has some nicks and closed tears to it. Card is 41cm x 31cm.

£60 / €70 [ref: 5797]



MORE INFORMATION

The Trade and Navigation of Great-Britain Considered:

Shewing, That the surest Way for a Nation to increase in Riches, is to prevent the Importation of such Foreign Commodities as may be raised at Home.

London: A. Bettesworth and C. Hitch; and S. Birt (1738)

Full leather contemporary binding. A little rubbed and with slight loss to the edges of the leather. Front hinge is a little weak. Internally clean and tidy copy, but with a little staining to end papers and title, and some very light worm damage. Still an attractive copy. Octavo (162 x 95 mm), pp. xxxix, [9], 239. Wood engraved headpieces. Fourth (Enlarged) edition of Gee's most influential work, first published in 1729 and reprinted in nine English editions during the eighteenth century. Written against a backdrop of declining exports, decaying agriculture and rising unemployment, the Trade and Navigation is a mercantilist tract arguing that Britain's surest path to wealth lay in restricting the import of goods that could instead be produced at home.

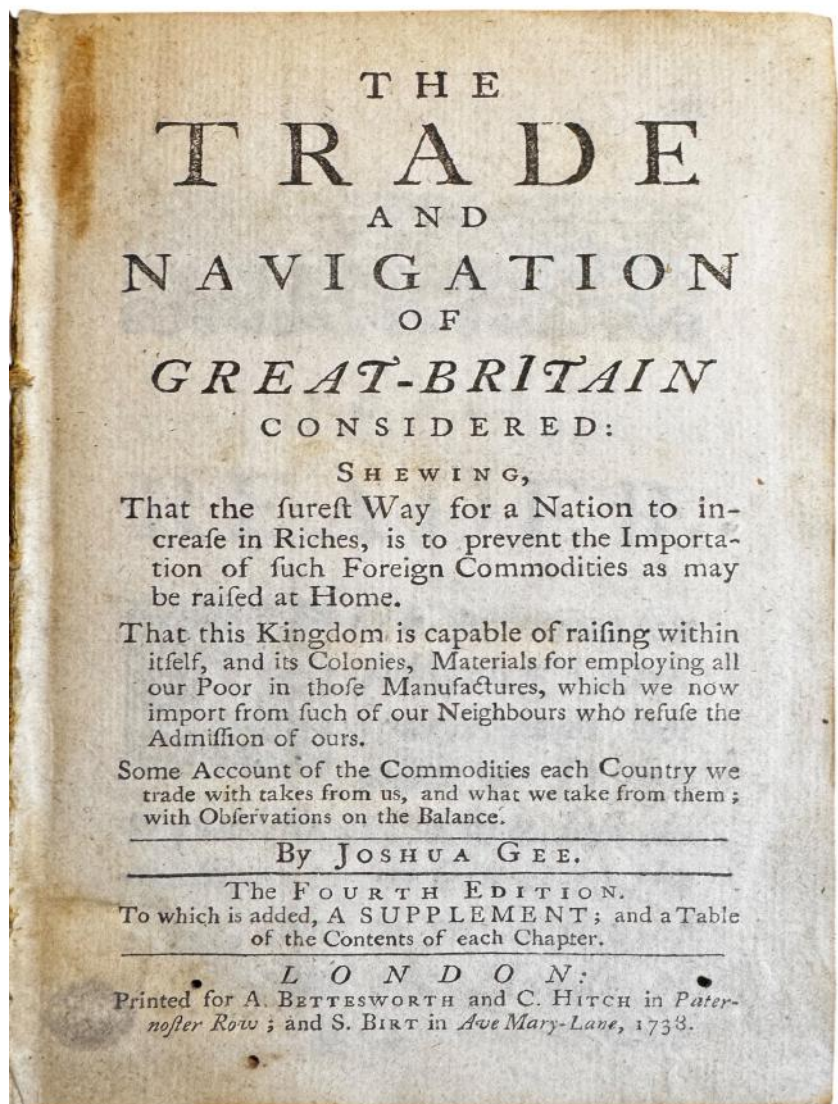
A substantial portion of the book is devoted to the North American colonies and West Indies, with individual chapters on Carolina, Pennsylvania, New Jersey, New York and New England, and on the tobacco and sugar trades of the islands. Gee also warns of the political risk of British dependence on Muscovy and Sweden.

See our website for more information

£225 / €260

[ref: 5784]

MORE INFORMATION



Paris: Challamel (1843)

First edition, first issue, with pp. 226–228 misnumbered 326–328. Goupil-Fesquet's account of his journey with Horace Vernet in 1839–40 through Egypt, Palestine, Syria, Turkey and the eastern Mediterranean describes the cities, landscapes, peoples, costume and customs they met. It is a vivid record of the Romantic fascination with the East and includes a discussion of oriental decorative arts, a subject on which Goupil-Fesquet also wrote manuals. The journey is a landmark in the history of photography. Within three months of the daguerreotype's public disclosure in Paris on 19 August 1839, Goupil-Fesquet was taking the first photographs made in Egypt and Syria, among them some of the earliest views of Jerusalem and Malta. Carteret records that the work was first issued in twenty parts in a white ornamental wrapper. Copies retaining all sixteen plates and their tissue guards are uncommon. Large 8vo (c. 270 × 180 mm). 228 pp., 16 full-page lithographed plates, hand-coloured and heightened with gum arabic, each with its tissue guard. Original publisher's pictorial boards in the Orientalist taste. A complete copy, structurally sound. Boards worn, rubbed, soiled and marked, corners much worn with loss, edges and headbands rubbed, spine dulled. Binding firm, with no leaves missing. Endpapers apparently restored or partly renewed at an early date, possibly with work to the inner hinges. Text foxed throughout, heavily in places. Plates with strong colour, a few foxed or marked, mainly in the margins. Tissue guards browned, foxed and creased, some with marginal tears or losses. Blackmer 718; Carteret III, p. 594; Weber I, 309. Not in Hilmy.

£700 / €820

[ref: 5826]





Hartley, David.

A view of the Present Evidence for and against Mrs Stephens' s Medicines, As a Solvent for the Stone. Containing A Hundred and Fifty-five Cases. With some experiments and observations.

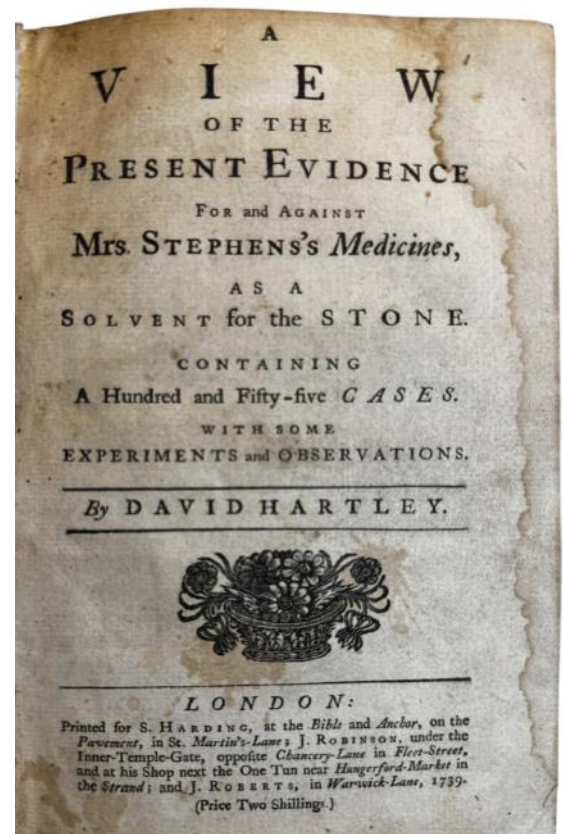
London: S. Harding, J. Robinson, and J. Roberts. (1739)

First edition. A collection of evidence concerning a medicine provided by Mrs Stephens. Hartley is a supporter of this medicine, and in this work, put forward his case that it was both safe and effective. The first part of the work was previously published as a pamphlet in 1738. This received some criticism and rebuttals, so he here produced further cases and a reaffirmed conclusion. This work is particularly interesting as it was produced to promote private subscription to pay Stephen's for her recipe “for the nation”, including a list of the early subscribers. It was only after that subscription fell short that Parliament stepped in.

Contemporary full leather, with gilt dentelles to the boards and gilt decoration to the spine. Leather label with titles. The work has suffered water staining to the front board (doesn't affect the inside of the book). The spine is quite rubbed, and with cracking to the top edge, and the label. A little chipping to the top of the spine. The leather is a little brittle following the water damage. Marbled end papers. The title page also has staining to the edges, but is substantially sound. The rest of the book is in good condition, with a little marking / darkening only. vii, 204 [iii]. pages. 19cm x 12cm. OCLC: 14328263. Despite quite a number of library holdings, there are no copies of this work available for sale at the time of cataloguing. See our website for far more information.

£1,500 / €1 750 [ref: 5800]

MORE INFORMATION





31

HYNE, Cutcliffe.

The Lost Continent.

London: Hutchinson and Co. (1900)

First edition. Publisher's binding in red cloth with gilt motifs and title on the spine. Decoration to the front board shows three black snakes, and an embossed art nouveau design. Titles in gilt. The Binding is in sound condition, but is slightly rubbed and bumped to the edges. The front hinge is slightly weak and the paper cracking, still holding though. To the front end paper are a stamp from the Lycée d'Alger and an ex-libris belonging to Alfred Holden. Internally clean and tidy, but light darkening, particularly to the end papers. 368 pages. 190 by 130mm (7½ by 5 inches). Cutcliffe Hyne (1866–1944) was an English writer known for his contributions to adventure and science fiction literature, particularly for his stories exploring the myth of Atlantis. This is his best known work. He also wrote about the Welsh sea captain “Captain Kettle.” 368 pages. 190 by 130mm (7½ by 5 inches).

£125 / €150 [ref: 5787]

[MORE INFORMATION](#)

Ten Bamboo Studio Manual of Painting and Calligraphy - 4 Volumes

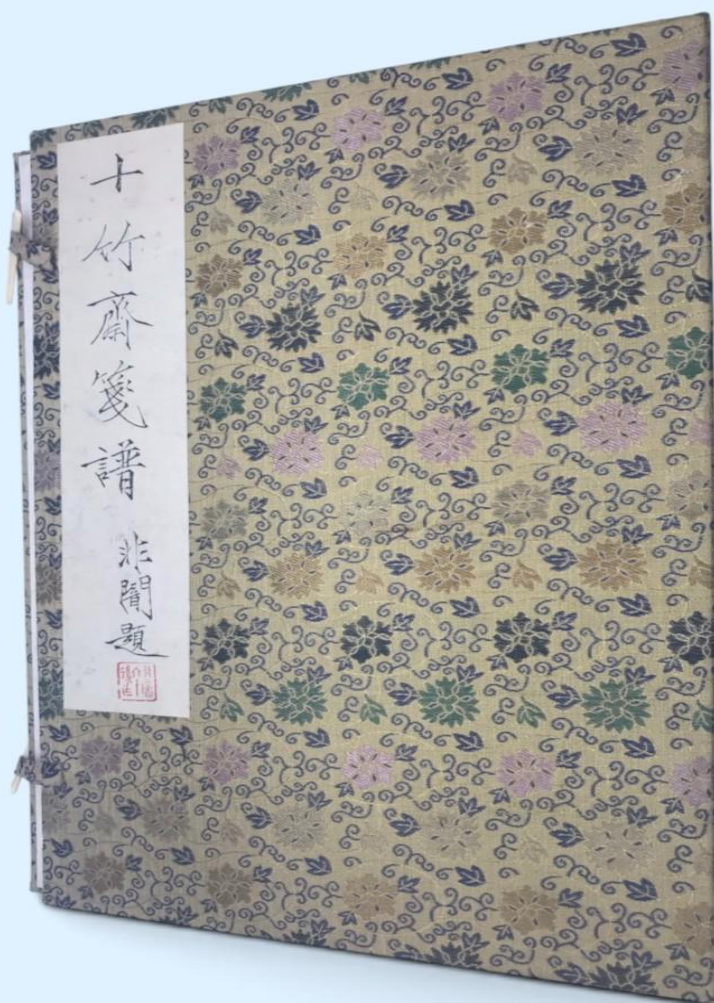
Beijing: Rong Bao Zhai (1952)

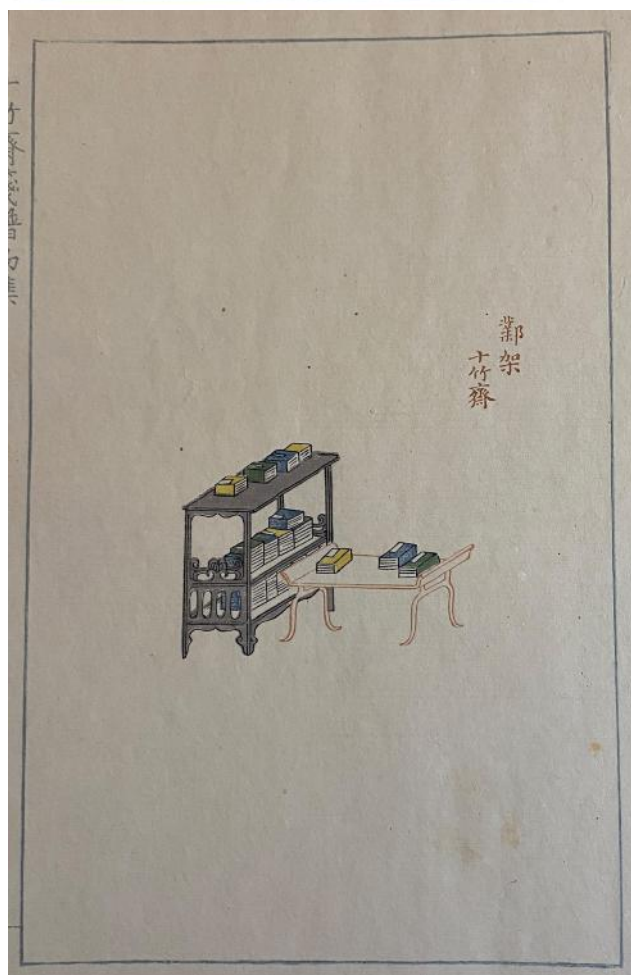
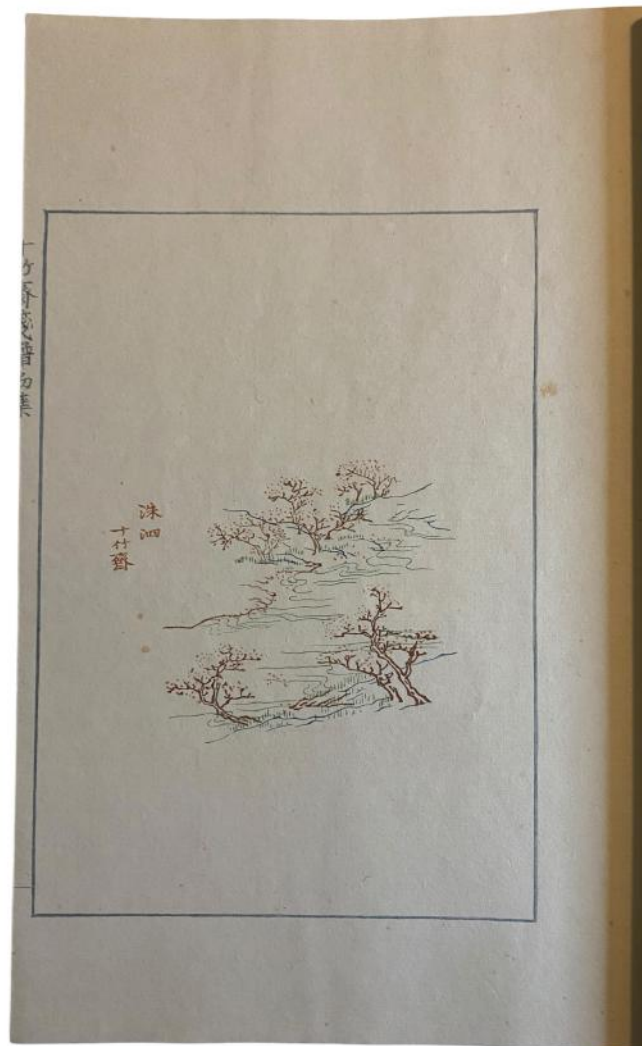
This is a faithful reproduction of the seventeenth century edition, made from re-cut blocks and even incorporating the blind-stamping technique of gauffrage (gonghua - embossed design). The original was first published in 1633. This edition was published in 1952 by the historian Zheng Zhenduo and the author Lu Xun. Complete work in 4 volumes with over 280 images. Wonderful woodblock prints and gonghua embossing on Xuan paper. Chinese text. In its original silk tapestry folding outer case, held together by bone clasps. Four soft back books in sandstone coloured paper binding with gold flecks. The books and case are all in very good condition. One label has a tiny tear, now repaired with archival tape, and there is some very minor light spotting to a few pages. The label and silk to the outer shows minimal handling. 315 x 210 mm (12½ x 8¼ inches).

£2,800 / €3 260 [ref: 2865]

[MORE INFORMATION](#)

Hu Zhengyan (胡正言) (c. 1584 – 1674) was a Chinese artist, printmaker and publisher. He worked in calligraphy, traditional Chinese painting, and seal-carving. Primarily he was publisher, producing academic texts as well as records of his own work. Hu pioneered douban (assorted block) printing, in which a single image could require 30–50 separately carved blocks and up to 70 individual inkings to build up subtle colour gradation. He also developed “gonghua” - a woodblock embossing technique.





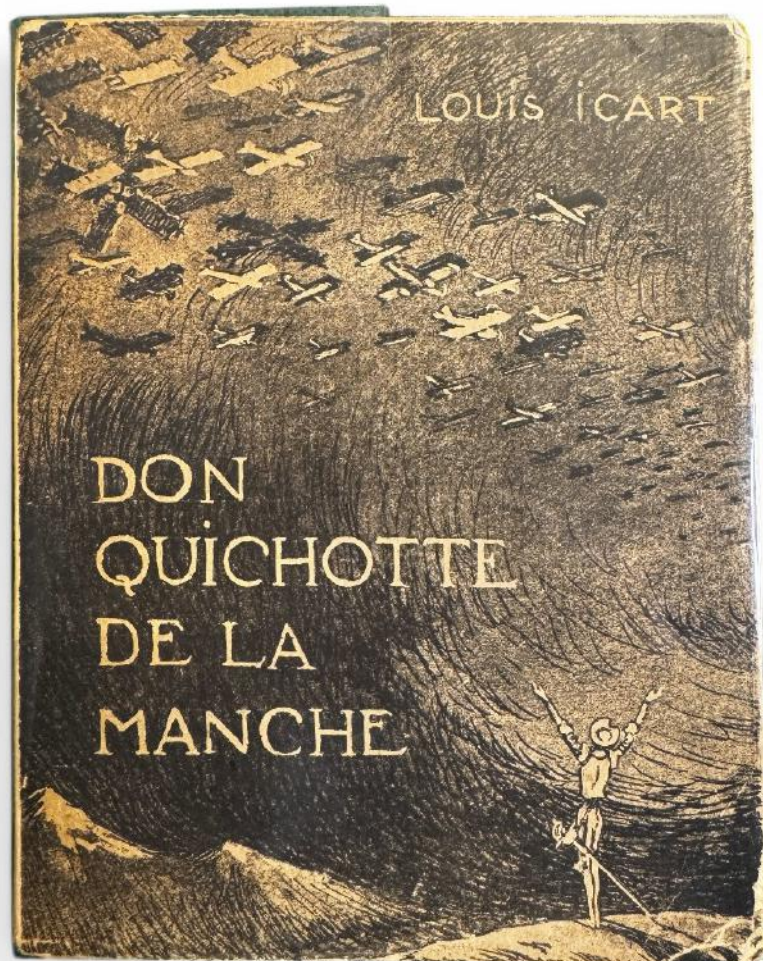
ICART Louis.

Don Quichotte de la Manche. Comédie-Héroïque En 5 Actes, En Vers

Paris: Editions Excelsior (1934)

First Edition. Original soft covers, with a dedication by Icart to the half title "To Mr Ullmann, who lived among the stars, this play is where they and wings are spoken of." The cover shows Don Quichotte waving to aeroplanes' wings, emblems of dread and aspiration alike. Although the Spanish civil war was still two years away, the image is very evocative of a squadron of bombers on their way to Guernica. Louis Icart's sole book, where the artist recasts Cervantes' s Don Quixote as a dramatic play. In the climactic fifth act, the revived knight-errant mounts a crusade across France against modernity's vices: the gaudy worship of the Golden Calf, the idolatry of Mammon, and the dominion of the mean-spirited and base. The covers are in good condition, with a touch of edge wear, and a little creasing to the spine. Rubbing to the spine edges. Internally clean and tidy, with some darkening to the pages. Some pages uncut. 252 pages. 19cm x 13.5cm. Louis Icart (1888–1950) was primarily known as a French Art Deco painter, printmaker, and illustrator renowned for his glamorous etchings of elegant women.

£275 / €320 [ref: 5593]

[MORE INFORMATION](#)



34

Beautiful allegorical map in this scarce bilingual work.

LEMIERRE-D' ARGY, Auguste - Jacques.

The hundred Thoughts [Sic] [thoughts] of a young lady.

& Cent pensées d'une jeune Anglaise

Paris: Legras et Cordier (1802)

First edition Thus. This was originally published in in 1798 with the title "The pleasures of reason....." With a hand coloured allegorical map and a copper engraved frontis plate (complete). An attractive Paris printed work in both English and French. Part of the cultural exchange of educated young ladies of the time. The title continues "To which are added moral Aplogues [Apologies] and Miscellanies; and also an allegorical Description of Young Man's Journey to the Land of Happiness." Original green cloth with gilt bands and titles to the spine. Clearly a French publication, with two spelling mistakes in the English titles alone. Boards are a little rubbed and bumped to the edges, but still clean. Inside are the English title, followed by the frontis engraving, and then the title in French. To the top of this is "No. 1911" presumably a location code for a private library. Advertisement to the reader states the author as "mistriss Gillet", usually identified as Robert Gillet. The hundred thoughts are brief aphorisms. For example, Number one. "I have found the secret of doubling thos pleasures I thought of little importance, and of lessening those vexations that appereared to me great." English to the left and French to the right of each open page. Internally, the book is clean and tidy throughout. The folding map to the end of the work is beautifully coloured and in excellent condition. Overall a lovely example of this scarce work. (xv), (171), [9]. plate. 130 by 80mm (5 by 3¼ inches). Conforms to WorldCat / OCLC: 38284742 (although this confusingly refers to two plates, one of which is folding. This is the map!).

£225 / €260 [ref: 5794]

[MORE INFORMATION](#)

Views of London

London: London Stereoscope and Photographic Company Ltd (1889)

An attractive collection of 25 published albumen photographs of London, photographed and published by the London Stereoscope company. Original red cloth with gilt titles to the front board. There is some bumping and water staining to the front board particularly. The title page and some page edges are a little foxed, but the images themselves are in very good condition. The pages are each mounted on guards. These are weak in parts, and have been reinforced, but overall are sound. Images are 13.5 x 21 cm each. The usual London landmarks are all represented, on streets which seem very empty to the modern eye, and populated by pedestrians, horses and carriages. Album is 300 by 220mm (11¾ by 8¾ inches).

[MORE INFORMATION](#)

£500 / €580 [ref: 4428]



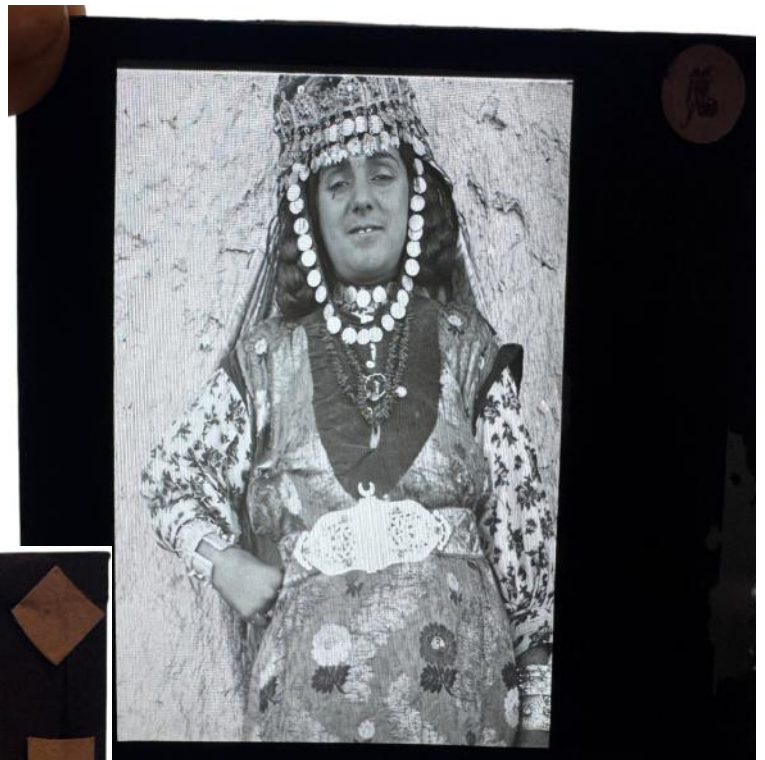
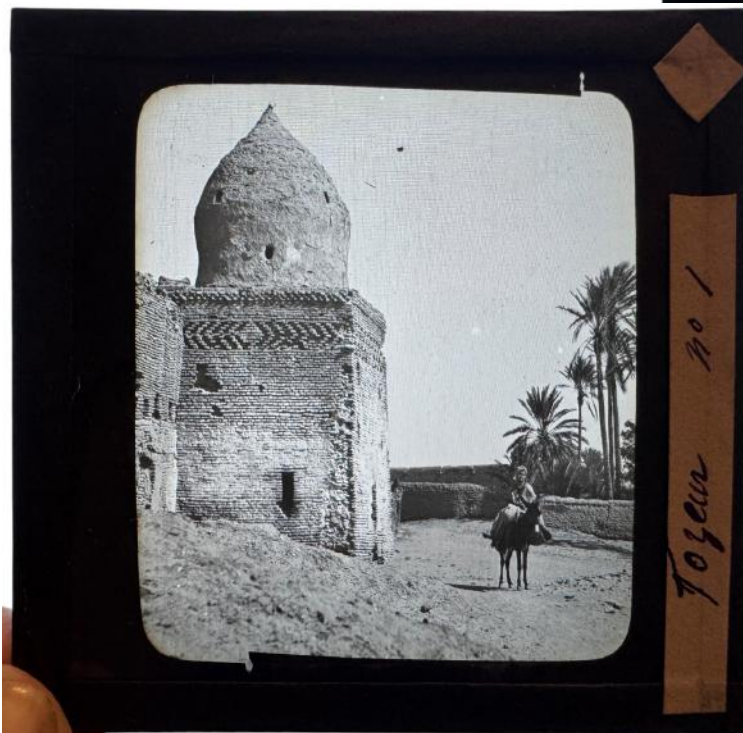
MAISON DE LA BONNE PRESSE.

[Southern Tunisia and the Algerian Sahara.] Thirty photographic lantern slides.

Paris: Maison de la Bonne Presse, 5 rue Bayard (1900)

Undated but Circa 1900. Thirty gelatin silver positive lantern slides on glass, French format (8.5 × 10 cm), with black paper masks and paper-taped edges. Most have manuscript place name strips in French and small numbered paper tabs; one has the printed label of the Maison de la Bonne Presse. They are housed in a handmade wooden box with an iron carrying handle and hook-and-eye clasp, lined with green felt. The Maison de la Bonne Presse, the Assumptionist publishing house behind La Croix and Le Pèlerin, ran one of the largest lantern-slide services in Europe from 1895 into the 1940s, supplying priests, schools and Catholic associations with slides for illustrated lectures. A previous owner's note associates this set with missionaries. Together they form an early photographic record of the oases and ksour of the Tunisian south, several of which have since been lost or transformed. For more information and locations see our website.

£280 / €330 [ref: 5831]



[MORE INFORMATION](#)

MARSHALL, William.

On the Appropriation and Inclosure of Commonable and Intermixed Lands:

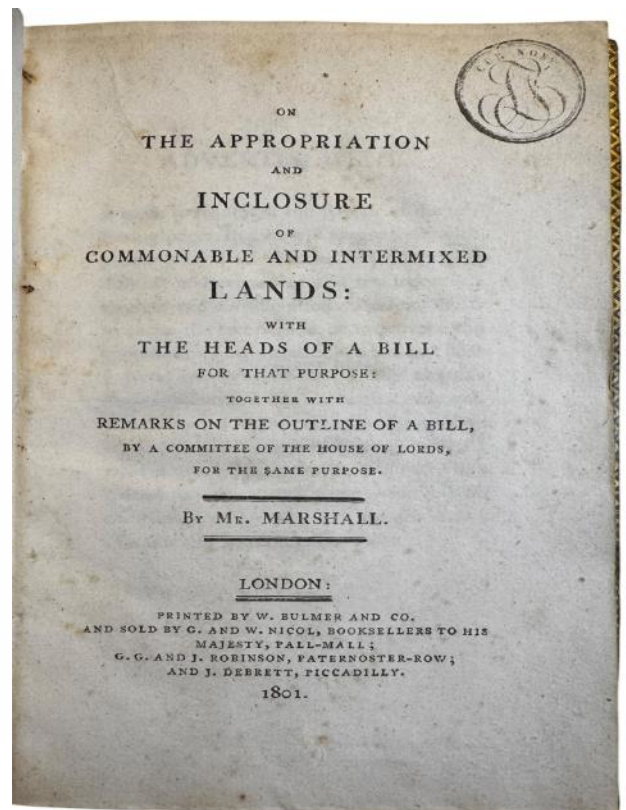
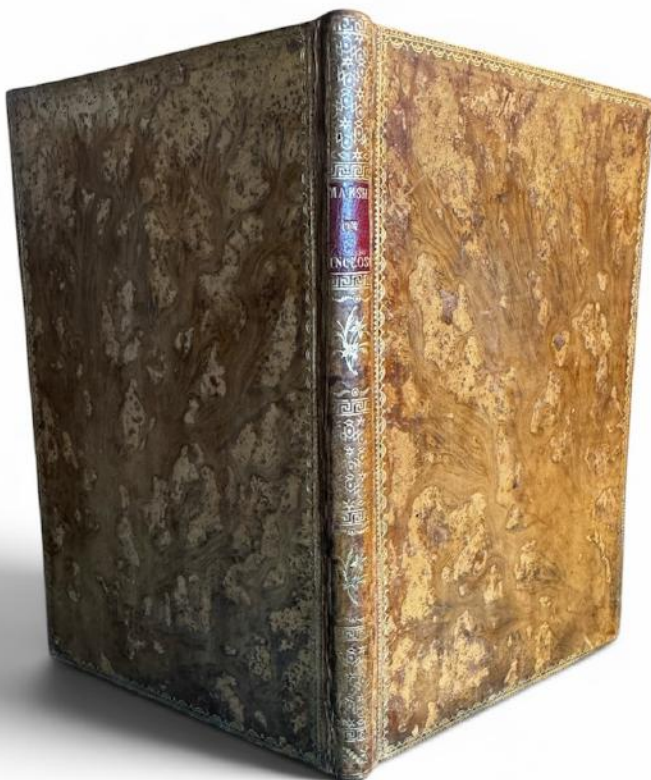
With the Heads of a Bill for that Purpose: Together with Remarks on the Outline of a Bill, by a Committee of the House of Lords, for the same purpose.

London: [N.P. but] printed by W. Bulmer and Co. and sold by G. and W. Nicol, G.G. and J. Robinson and J. Debrett. (1801)

First edition of this important piece of agricultural history. Presented in an attractive full leather binding, with gilt decoration to the boards and spine. Titles to a burgundy spine label. The binding is in excellent, very slightly rubbed condition. Inside, there are attractive gilt edges, and blue end papers. The pages are clean and tidy throughout, with just a touch of darkening. Owner's ex-libris to the top of the title page. We have been unable to identify this. A technical and legal analysis of the the "enclosure movement." began in England in the 16th century. It gained momentum in the 18th century, before accelerating decisively with the enactment of The Inclosure (Consolidation) Act of 1801 (41 Geo. 3. c. 109). This legislation allowed land owners to enclose their land without having to obtain the prior authorisation of parliament. William Marshall (1745–1818) was one of the two leading writers on eighteenth century English agriculture, the other being his great rival Arthur Young. His focus was primarily on improving productivity in agriculture, and hence he was firmly in favour of enclosure. 88 pages. 21cm x 13cm. A rare work, we can find none for sale at the time of cataloguing, and no auction records. Conforms to WorldCat / OCLC: 47841970

£580 / €680 [ref: 5703]

[MORE INFORMATION](#)





38

M.D.S.D.L. [Alphonse de Serres de La Tour].

Londres et ses environs, ou,

Guide des voyageurs, curieux et amateurs dans cette partie de l'Angleterre:

Paris: Chez Buisson (1788)

First edition. Two volumes. Full leather binding with labels to the spine. Gilt titles and decorations. The leather has a little bumping and rubbing, but is still attractive. Very slight loss to the head and tail of spine to volume one. Volume number rubbed away to volume two. Contains a folding map and nine folding plates (so ten folding plates in total). These are generally in good, clean condition with just a touch of foxing to them. The second plate (St Paul's) has some rubbing to the engraving with loss to the image. See photos. The plates are: Volume one: [1] L'Abbaye de Westminster [2] La Cathedrale de St Paul [3] L'hôtel du Lord Maire de Londres [4] La bourse Royale [5] Le couvent jardin. Volume two: [1] Carte des Rouyaumes d'Angleterre, d'Ecosse et d'Irlande [2] L'hôpital de Invalides á Chelsea [3] L'hôpital de Greenwich du côté de la riviere [4] Le Palais Royal de Hampton Court [5] Le Palais Royal de Windsor Castle. 16.5cm x 9.5cm. [iv], 372., [ii], 324, [iv]. pages. OCLC: 16813287. A detailed account of London by the journalist and refugee who had fled to England with the aristocratic wife of his employer. The author's first volume contains a series of chapters on the character of the inhabitants, the London way of life, its antiquity and extent, and successive descriptions of the principal buildings, the Thames, hospitals, societies and institutions, markets, spectacles and amusements, the postal service, taverns, and coffee-houses. An unusual feature for the period, the second volume forms an alphabetical dictionary of the smaller towns and villages within the London area (from Abbots Langley to Windsor), each briefly described, followed by concise notices of the principal English towns elsewhere, from Bath to York.

£375 / €440 [ref: 5499]

[MORE INFORMATION](#)

A lovely example of hand coloured woodblock printing.

MIYAGAWA, Shuntei. 宮川春汀画

Mirror of a Young Man's Ambition/Self-Improvement.

宮川春汀画 男子立志鑑

Tokyo: Daikokuya Matsumoto Heikichi 大黒屋 松木平吉 (1901)

First edition. A beautiful hand coloured woodblock print folding leporello (折本, orihon), 男子立志鑑 (Danshi Risshi Kagami) The term "risshi" (the ideal of self-improvement and ambition for young men) was an important Meiji era concept. With twelve double page illustrations showing the progress of a young man through life. From his childhood friends, education, courtship and rejection, meeting a western businessman, and a visit to a pawnbroker. To one end of the leporello are end papers, to the other, a catalogue of Matsumoto Heikichi's published coloured folding books. 17cm x 11.5cm. The original silk covered boards are somewhat rubbed and a little stained. The book has been protected with a new portfolio case with Japanese bone clasps and a label to the cover (although curiously, this has been left blank).





A beautiful example of Meiji era hand coloured printing. The illustrations show the transition from traditional Japanese culture to modernity. The mix of traditional and Westernised Meiji life make this a genuinely interesting social document as well as a work of art. 明治三十四年 Meiji 34 (1901). Miyagawa Shuntei (宮川春汀, 1873–1914). He signed his work Shuntei Gyoshi or Shuntei Kanjin, literally meaning "man of leisure." He was a Meiji period woodblock print artist who lived most of his life in Tokyo. Shuntei's work offered a glimpse into the daily lives of affluent families during this period. It is tempting to make comparisons between Shuntei's "Mirror" and Hogarth's "A Rake's progress." Both chart the journey of a young man through life, but whilst Tom Rakewell is an example of dissolution and held up as a cautionary tale, the young man in the "Mirror" is far more of a good example to follow.

NEILL, John R.

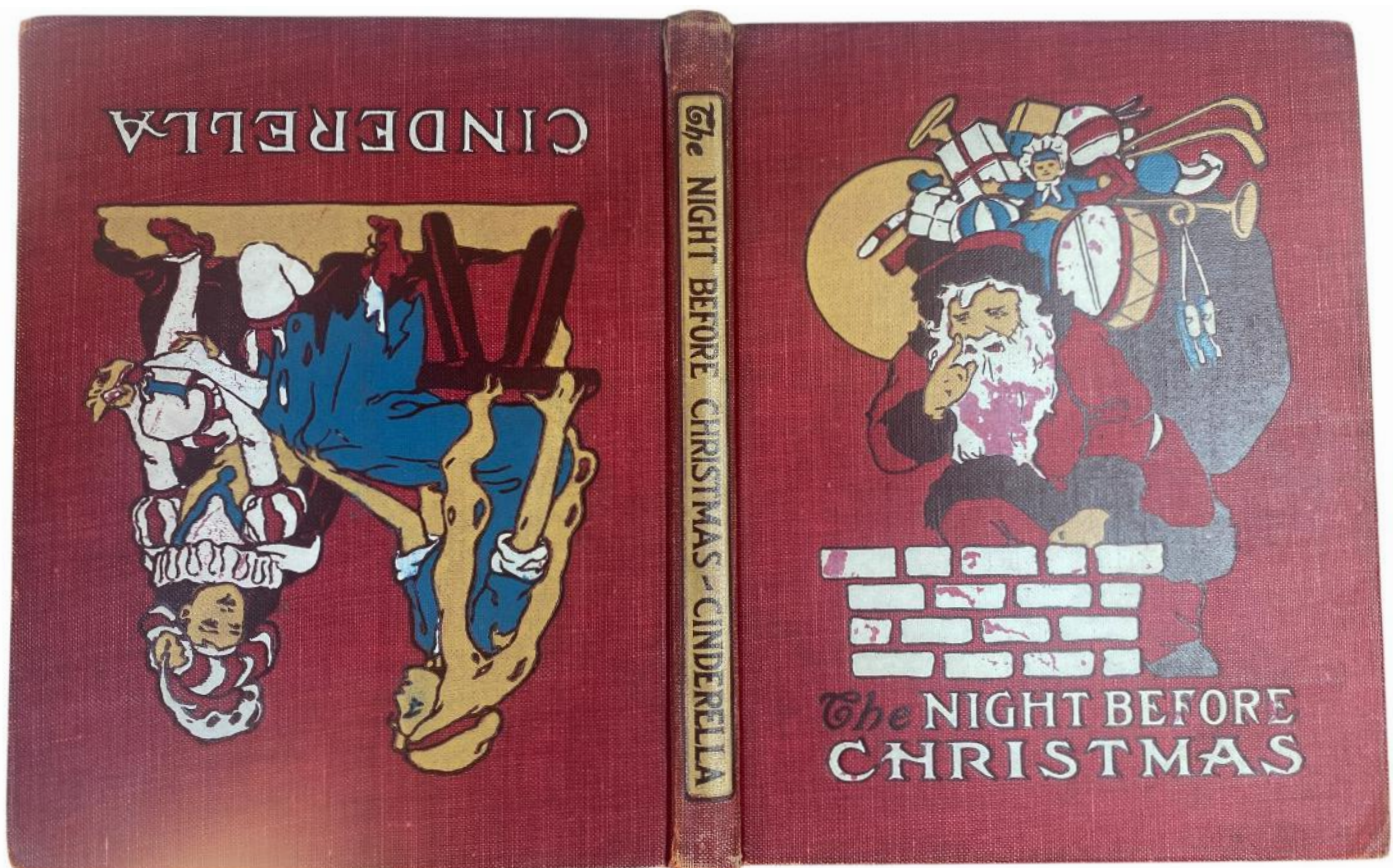
Cinderella / The Night Before Christmas (Turnover Book - Volume II).

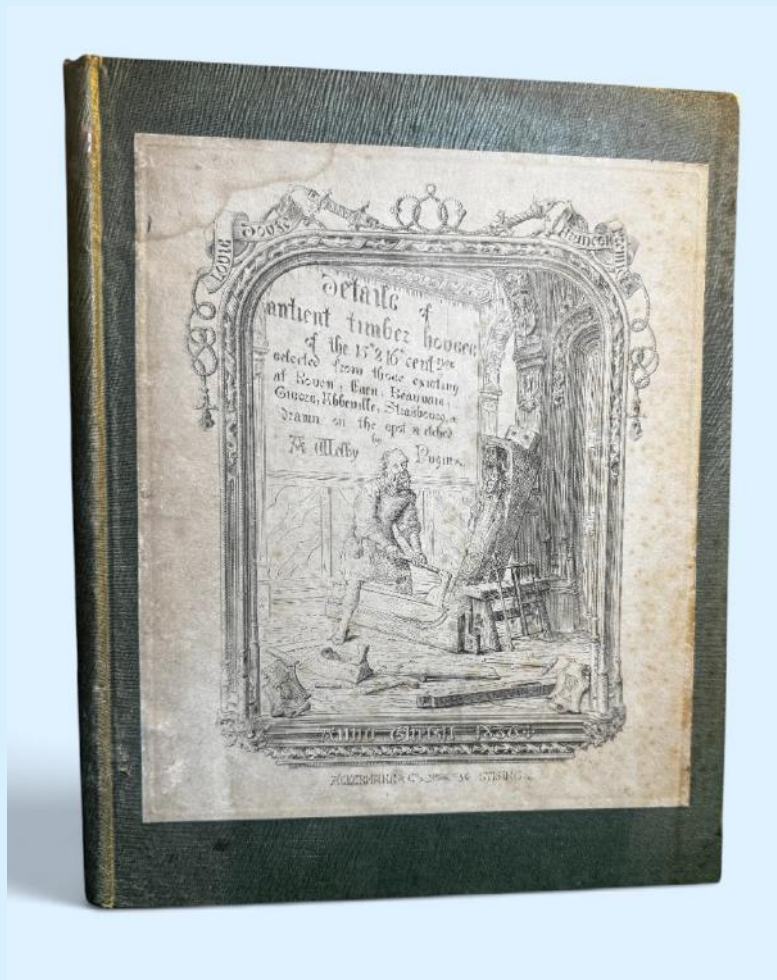
Illustrated by John R. Neill

Chicago: Reilly & Britton Co. (1910)

First edition thus. This is a 'Turnover Book' in which each volume in the series has two titles. The book must be read one way for one story, then turned upside down and read the other way for the second story. Decorated red boards. Page edges and endpapers are red. Wonderful colour illustrations. 64 pages. 190 x 140 mm (7½ x 5½ inches). Illustrated by John R. Neill, known for his illustrations of L. Frank Baum's OZ Books. No dust jacket. The boards are a little rubbed, particularly to spine head and tail. Overall a very good example of the earliest edition. The illustrations were first serialised by the Philadelphia North American Syndicate in Sunday supplements as "Children's Stories That Never Grow Old," September 1, 1907 to March 22, 1908. Reilly & Britton then issued them as single volumes, and in a collection Children's Stories That Never Grow Old (1908). 34, 34 pages. 190 x 140 mm (7½ x 5½ inches).

£250 / €290 [ref: 2590]

[MORE INFORMATION](#)




PUGIN, A.

41

Details of antient timber houses of the 15th & 16th centuries:

selected from those existing at Rouen, Caen, Beauvais, Gisors, Abbeville, Strasbourg, etc.

London: Ackermann & Co (1836)

First edition. Original publisher's green buckram hardback, with a copy of the title page pasted down to the front board. The binding is in a good state, with just a touch of handling. The title illustration is a little darkened and with light foxing / staining to it. Inside, the engraved title page is repeated under tissue guard. This has lettering coloured in red and green water colour. The colouring is sympathetically done compared to other examples we have seen. The work consists of the engraved title and 21 further plates. (Complete). The dating of this work, which is always given as 1836, after the title, is in reality 1837, as the plates are signed with Pugin's monogram and dated February 20, 1837. Without letterpress or text, the work consists entirely of plates. This is the first edition, not a later edition (Confirmed by WorkdCat / OCLC: 3467370). The plates, all under guards, are in good condition, with light to moderate foxing to the sheets. After twenty plates of detail, the final one is rather sad, showing wooden architectural details on a bonfire, and stating "The end. Shewing the fate which will shortly befall the few remains of antient carpentry that have yet escaped the hand of the destroyers!!!" Very prescient, when you think of how many of the pieces in this work are likely to have been destroyed in the two world wars. 310 by 240mm (12¼ by 9½ inches).

£125 / €150 [ref: 5770]

[MORE INFORMATION](#)

42

A Pupil of Monsieur J.P. Thenot (HAKEWELL, A. W).

A Complete, Scientific, and Popular Treatise upon Perspective, with the Theories of Reflection and Shadows. Illustrated with Twenty-Four Plates

London: Simpkin & Marshall (1836)

First English Edition. Attractive contemporary full leather green binding with profuse gilt decoration to the spine and boards. A little rubbing but still in good condition.

Marbled end papers. There is a prize inscription from Spitalfield School of Design from May 1843 to the end paper. On the second end paper is a large gift inscription giving the book to a young boy on his 12th birthday. The rest of the work is in good, clean condition, with a light darkening / foxing only. Attractive engraved frontis of a perspective view of Greenwich Hospital from across the Thames. A Further 24 folding plates showing a total of 168 different figures demonstrating aspects of Perspective.

210 by 140mm (8¼ by 5½ inches). xiv, 152, XXIV. pp.

English edition of "Essai de perspective pratique pour rectifier les compositions et dessiner d'après nature" (Paris 1828). - The French Painter JP Thénot (1803-1857) was the most famous drawing teacher in Paris at the beginning of the 19th century.

His textbook "Les regles de la perspective " was also highly valued by Paul Cezanne, as evidenced by his recently discovered copy with numerous handwritten annotations by Cezanne.

£350 / €410 [ref: 3822]



[MORE INFORMATION](#)



43

Doré's first major illustrated work.

RABELAIS, François. & DORÉ, Gustave. *Oeuvres de François Rabelais contenant la vie de Gargantua et celle de Pantagruel*

Paris: J. Bry Ainé, Libraire-Éditeur (1854)

First edition of Doré's first major illustrated work, with 15 full-page plates and 100 in-text figures engraved after Doré. Printed in double columns. 340pp., including glossary. 285 x 200mm. This first issue Bry edition is considerably scarcer than the well known later Doré edition published by Garnier in folio in 1873, which reused ninety eight of the present illustrations. Doré, then only in his early twenties, here made his debut as a book illustrator, the present work preceding by a year his celebrated illustrations to Balzac's *Contes Drolatiques* (1855), for which he is perhaps still better known. "This popular work is highly sought after today for the powerful compositions of Gustave Doré, who honed his skills with his admirable illustrations for the *Contes Drolatiques*, which appeared the following year." (Carteret, *Le trésor du bibliophile romantique et moderne*). Contemporary leather spine with gilt titles, somewhat rubbed and faded, black buckram boards, corners bumped. Brown marbled endpapers. A near contemporary bookseller's catalogue description pasted to the inside front board. The fifteen full page plates printed on higher quality paper, each bearing the printer's and publisher's information. Text complete, with a little darkening, light foxing and light staining throughout; a few small closed nicks to the edges of some pages, and a couple of small archival repairs to page edges, not affecting text. A handsome and increasingly hard-to-find edition, marking the emergence of one of the great illustrators of the nineteenth century, here in a well used and honestly presented contemporary binding.

£250 / €290 [ref: 5779]

[MORE INFORMATION](#)

44

signed copy with dedication to artist Roger Vieillard

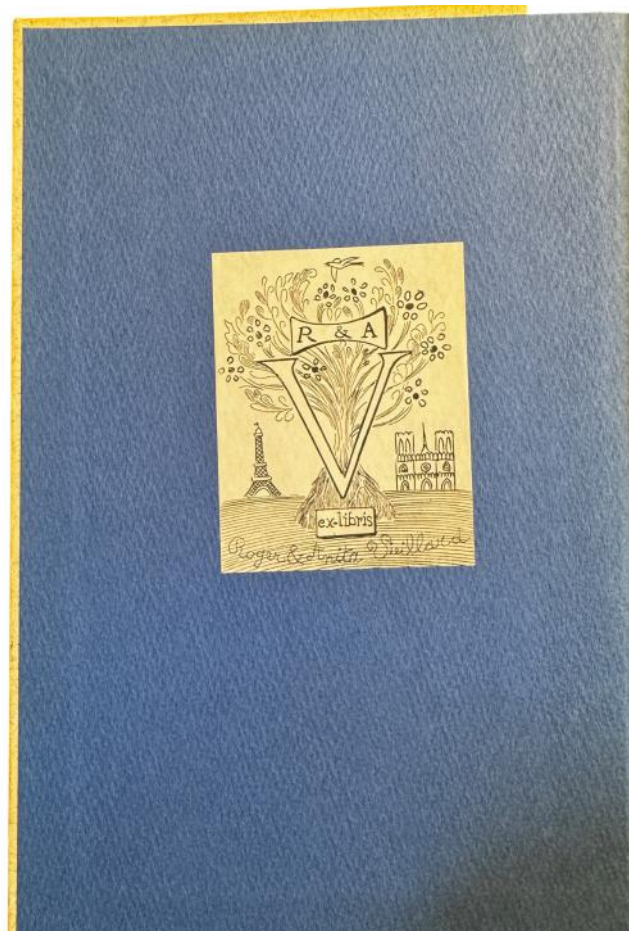
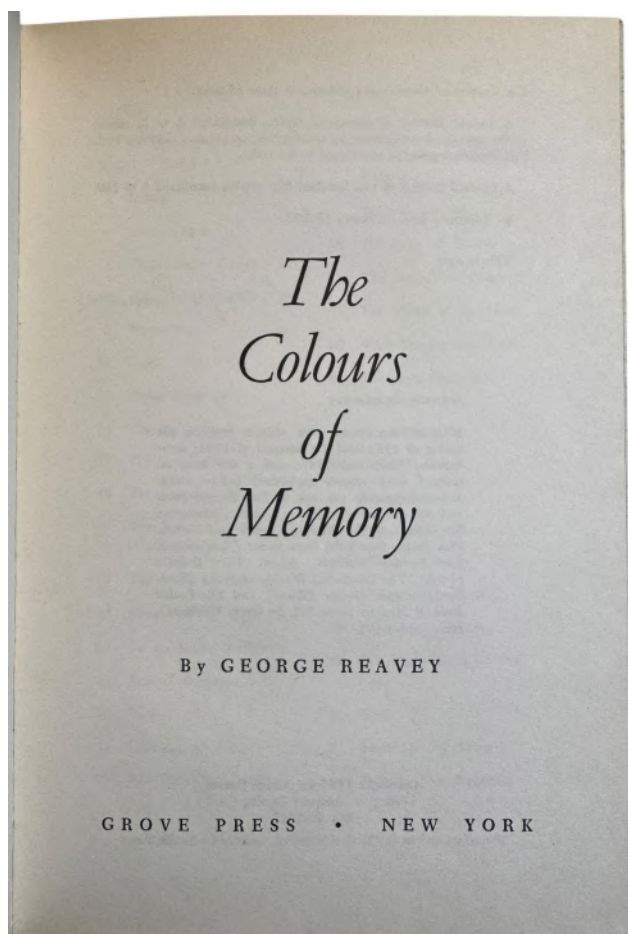
REAVEY, George.

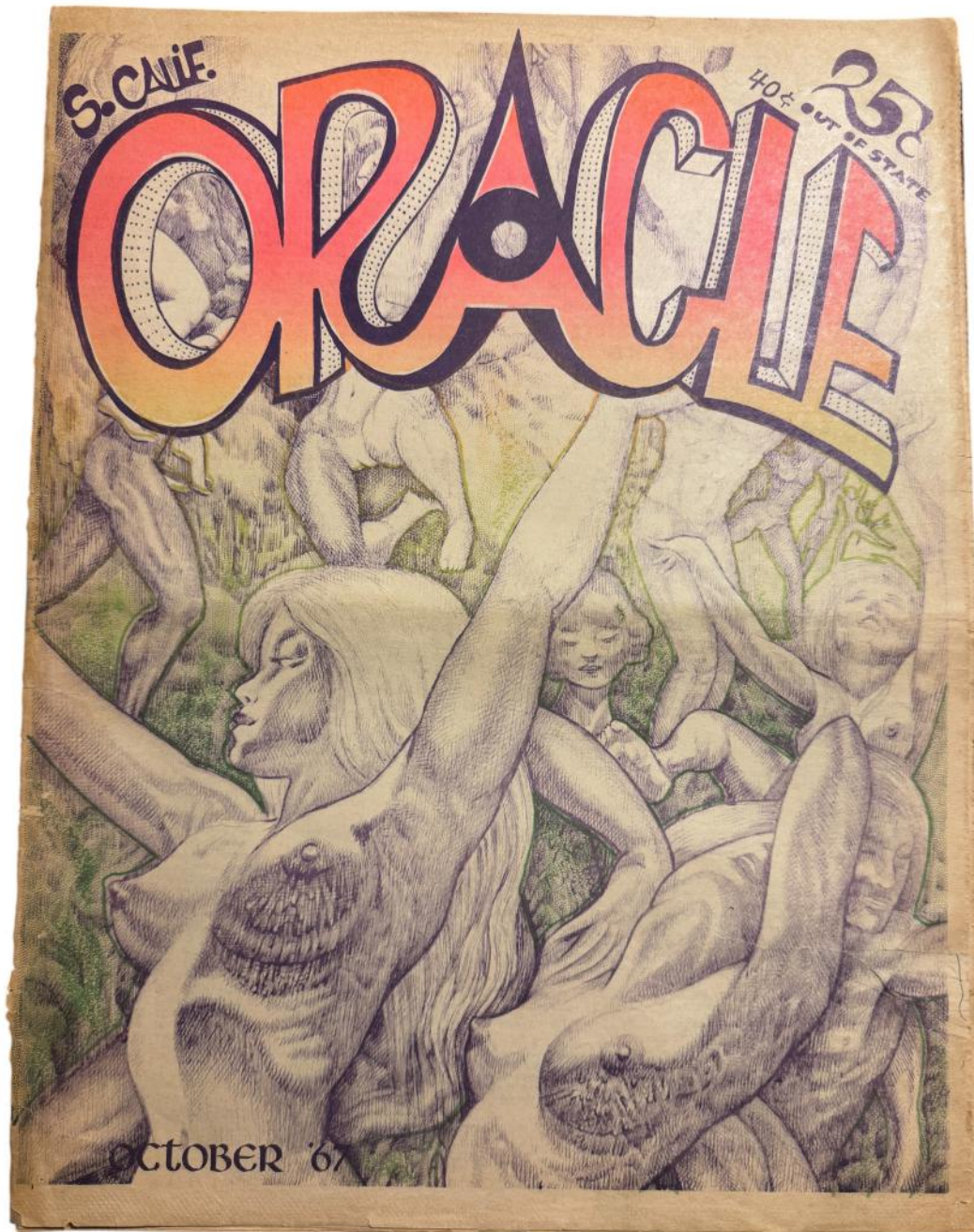
The Colours of Memory.

New York: Grove Press (1955)

First edition. Hard back. Signed and numbered by the author (part of a limited edition of 250 copies). Also a warm inscription to the artist Roger Vieillard. To the inside board is the bookplate of Roger & Anita Vieillard. Clean and tidy speckled grey cloth boards with black cloth spine. Gilt titles. In good order. No dust wrapper. Internally spotless throughout with a fractional darkening to the page edges. George Reavey (1907-1976) was an Irish-Russian surrealist poet, literary agent, publisher, and translator. His family having fled Russia in 1919, he studied at Cambridge before moving to Paris in 1929. Here he published the first English language edition of Paul Elouard's work and was Samuel Beckett's literary agent for a while. He later moved to New York. Roger Vieillard (1907-1989). He was an exceptional engraver, one of the greatest burin artists of his century, a banker, poet, Hellenist, writer, and tennis champion. His wife, Anita, was an American artist who moved to Paris in the 1930s. [vi], 60 pages. 210 by 140mm (8¼ by 5½ inches).

£100 / €120 [ref: 5772]

[MORE INFORMATION](#)



45

[A fabulous piece of hippy ephemera](#)

SOUTHERN CALIFORNIA ORACLE [S. Calif.]

Oracle October '67 - vol. 1, no. 6

Los Angeles: Southern California Oracle (1967)

First edition. A very nice copy of this Californian hippy era magazine. Printed on newspaper paper. Full colour printing throughout. Articles by Timothy Leary (prediction), artwork, David Crosby interview, letters, an article on hepatitis by Rich Strauss, posters etc. 32 pages including covers. A touch of edgewear only, slight splitting to the spine and fractional darkening, but overall in very nice condition. This was the Southern California inspired by the San Francisco Oracle. It ran until early 1968. 380 by 290mm (15 by 11½ inches).

£120 / €140 [ref: 5824]

[MORE INFORMATION](#)

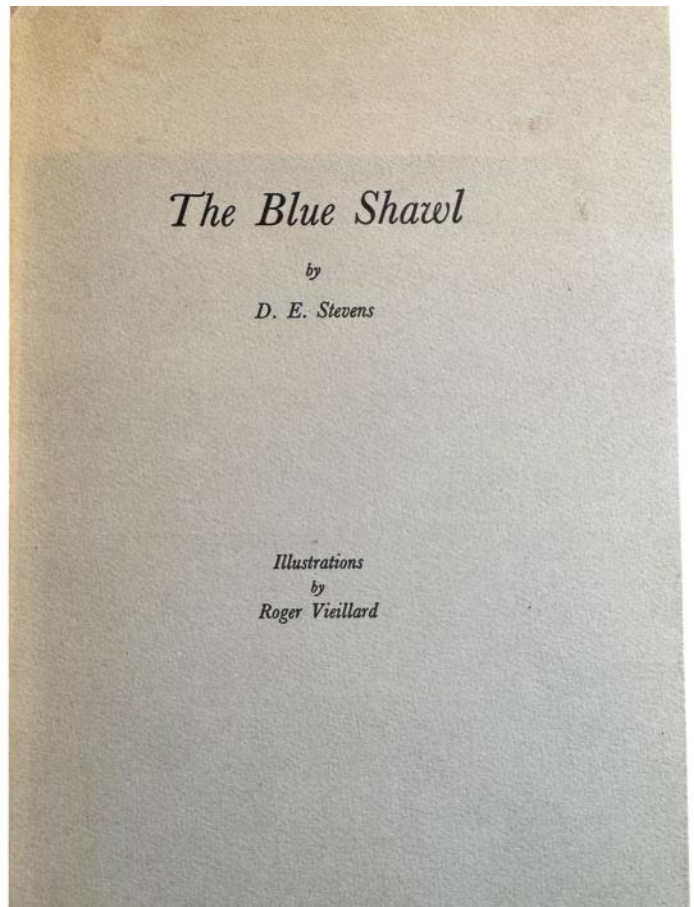
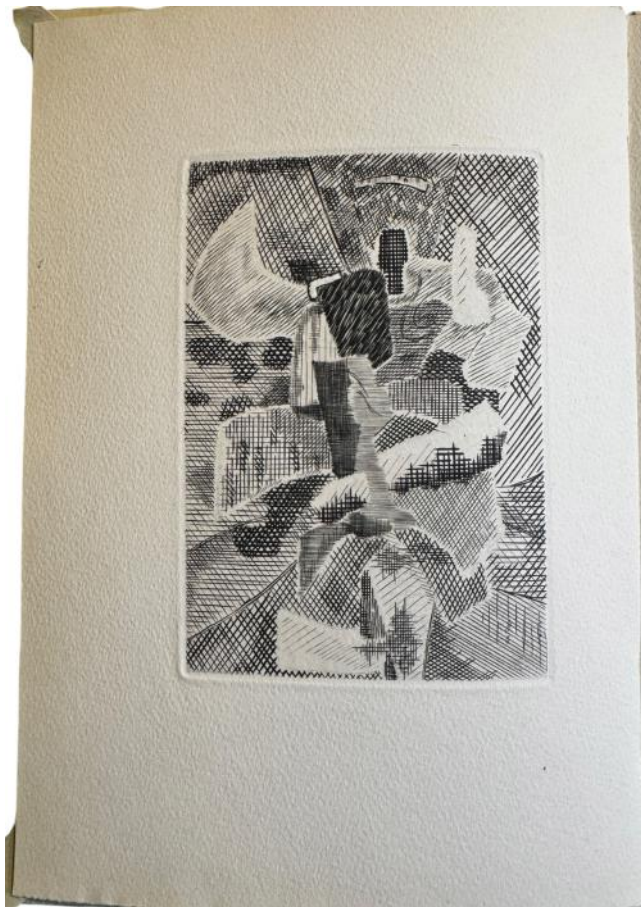
STEVENS, D. E.

The Blue Shawl. Illustrations by Roger Vieillard

Paris: Jacques Haumont (1963)

First edition. A lovely copy of this scarce work. Pale green soft cover. Cover slightly sun faded. With two engravings (including the frontis) and an engraved initial by Vieillard. Printed on fine paper by Pierre Gaudin for the text and by Georges Leblanc for the illustrations. In very good condition internally. The colophon states that the copyright for the work rests with "Sufism Reoriented" of San Francisco. This was a spiritual organisation led by Meher Baba. Vieillard's wife, Anita (also an artist) was a devotee of Meher. This short story tells of meeting an inspirational Indian guru, almost certainly Meher Baba. Roger Vieillard (1907–1989). He was an exceptional engraver, one of the greatest burin artists of his century, a banker, poet, Hellenist, writer, and tennis champion. His wife, Anita, was an American artist who moved to Paris in the 1930s. Unpaginated (14 leaves). 23cm x 16cm. Conforms to WorldCat / OCLC: 40054593, which notes only one library holding (University of Minnesota). No copies for sale at the time of cataloguing.

£125 / €150 [ref: 5773]

[MORE INFORMATION](#)



47

SULLIVAN, J. F.

The British Tradesman and Other Sketches

including The Complete Builder.

London: "Fun" Office (1883)

First edition from a collection of pencil sketches by J.F. Sullivan pulled from the weekly periodical "Fun," engraved by the Dalziel Brothers at the Camden Press. Was the companion volume to "The British Working Man." In green cloth covered hardback boards, with gilt title to spine. Neat ex libris to front pastedown. Clean and tidy throughout. 104 pages, with b/w illustrations throughout. 280 x 220 mm (11 x 8¾ inches).

£80 / €93 [ref: 5789]

[MORE INFORMATION](#)

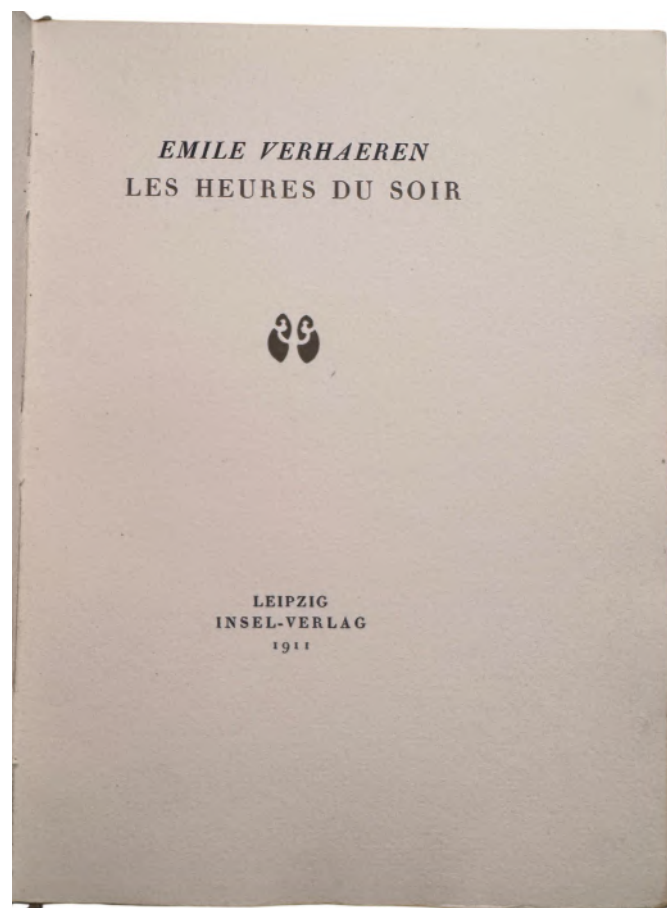
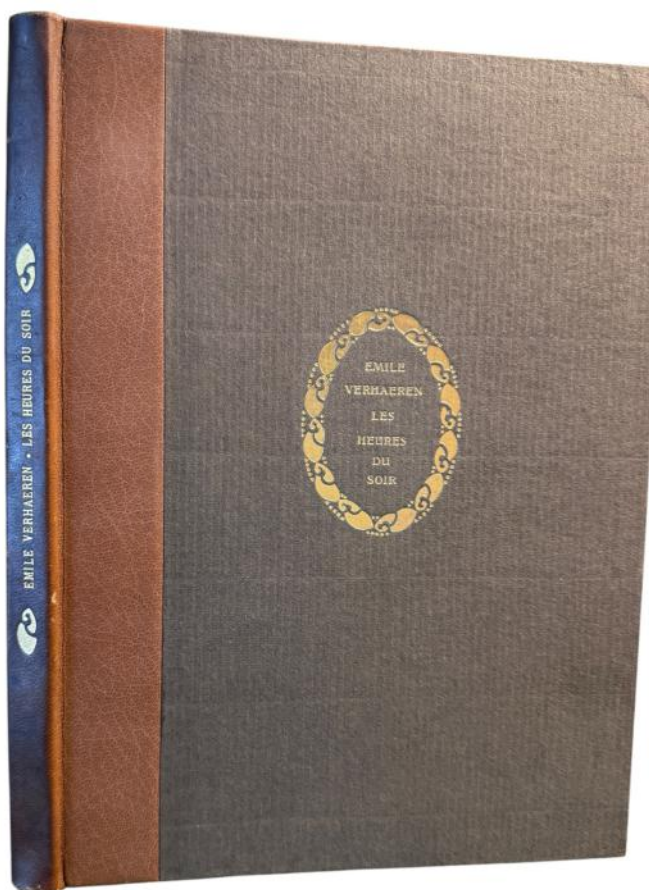
portrait of a young woman in profile

Paris: GM (C1925)

Unidentified photographer (monogram “GM”), portrait of a young woman in profile, circa 1925–35. Pigment print, probably Fresson process, blindstamped monogram lower right, signed in pencil on the original embossed mount. Photograph is 29.5cm x 23cm. The card mount is 45.5cm x 33cm. In excellent clean condition. The Fresson process is a direct carbon (“charbon”) pigment process, introduced by Théodore-Henri Fresson to the Société française de photographie in 1899. Paper coated with charcoal pigment in a colloid is sensitised with dichromate and contact-printed under the negative. It is then developed by hand with a slurry of sawdust and water, which abrades away the unhardened pigment and leaves the image on its original sheet. The result is a matte, granular, silver-free print of exceptional permanence, with a charcoal-like texture most pronounced in the shadows. The process was prized by pictorialists for its soft, painterly depth, and is still practised by the Fresson family at Savigny-sur-Orge.

£250 / €290 [ref: 5823]

[MORE INFORMATION](#)



49

VERHAEREN, Émile Les Heures du Soir

Leipzig: Insel Verlag (1911)

Deluxe limited numbered edition (537/500 from a total limitation of 550 copies). Quarter leather with brown paper covered boards. Gilt decoration and titles to the front board and Art Nouveau gilt decoration and titles to the spine. It is unusual to find books in French, by Belgian authors published in Germany at this time. It occurred because Stefan Zweig revered Verhaeren, translated him, and published a study of him with Insel in 1910. Through this, Insel published his work. The book captures the pre-war moment when Verhaeren was celebrated as a European, not merely a French or a Belgian poet, just before 1914 turned him into an anti-German war poet. The typography, vignettes and binding were all designed by Henry van de Velde, the Belgian architect and Art Nouveau designer who was then working in Weimar. He and Verhaeren were friends and fellow Belgian modernists. Van de Velde's work for Insel, notably the famous 1908 Nietzsche Zarathustra, is among the landmarks of German private press style book design. See our website for more information.

£150 / €170 [ref: 5837]

[MORE INFORMATION](#)

Entreprise Générale Escaliers en bois et Menuiserie d'art.

Spécialité de Boiserie d'intérieur d'appartement, Lambris, Plafonds, Cheminées, etc.

Paris: P.L. Morin (1890)

First edition. A nice copy of this catalogue full of engraved examples of the staircases of Volland. Original hardback, with red cloth spines and marbled boards. Fractional rubbing, but holding well. Gilt titles to the spine. Internally clean and tidy throughout, with a fractional darkening to the pages only. Title page with Volland's statement to the verso. Company stamps to the title and blank pages. There is also a separate full page advert for Volland, which is a copy of the title page. 43 full page black and white plates, including a double plate. Complete. Overall a very nice copy. 41cm x 32cm.

£525 / €610 [ref: 5312]

[MORE INFORMATION](#)





HARRISON-HIETT

RARE BOOKS

LES PETITS CARACTÈRES DESCRIPTIONS.

Tous les livres sont des éditions originales, 8vo, publiées à Londres, complètes et dans leurs reliures d'origine, sauf indication contraire.

COMMANDES.

Pour commander des ouvrages de ce catalogue, il suffit d'écrire, de téléphoner ou d'envoyer un courrier électronique. Les frais de port sont facturés au prix coûtant. Les nouveaux clients sont priés de payer une facture avant que les livres ne soient expédiés.

PAIEMENT.

Nous acceptons les principales cartes de crédit et de débit, ou PayPal. Tous les articles restent la propriété de Harrison-Hiett jusqu'à leur paiement intégral.

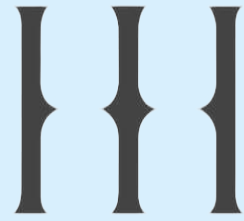
GARANTIE CLIENT.

Tous les efforts ont été faits pour décrire les articles avec précision, mais tout livre peut être retourné pour quelque raison que ce soit dans les 7 jours suivant sa réception et remboursé intégralement. Tous les articles sont garantis complets sauf mention contraire.

Nous sommes membres du SLAM et de la LILA, et membres associés de l'ABA, et nous adhérons à leurs garanties et codes de conduite. Nous adhérons à leurs garanties et codes de conduite.

Marc et Marcia Harrison





HARRISON-HIETT

RARE BOOKS

1 Place du Cardinal

37120
Richelieu
France

www.Harrison-Hiett.com

info@Harrison-Hiett.com

T: +33 (0) 7 84 03 12 53

