

**Copublished Figures for “The Guitarist Behind
La Guitaromanie: Charles De Marescot (d. 1842)”**

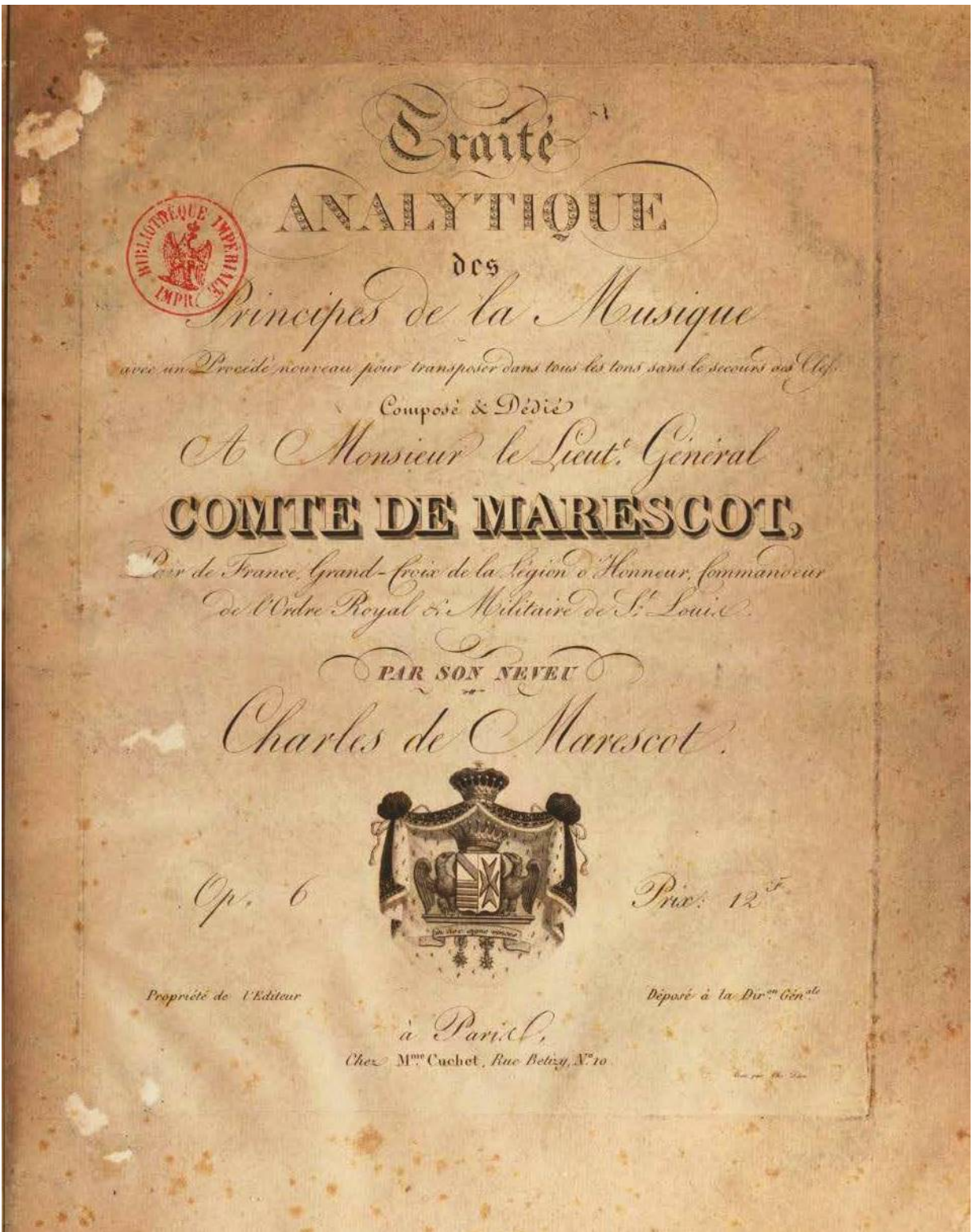
by *Damián Martín*



Figure 1 – Colored lithograph of the friendly “discussion” between the *Carulistes* and the *Molinistes*, from *LA GUITAROMANIE, Recueil de Rondeaux, Valses, Contredanses, Chasse, Fanfare, Polonaise, Marches, Bolero, Sonatine, Air varié et Préludes d’une exécution brillante, Composés par C. de MARESCOT* (Paris: chez l’auteur, Editeur de musique, Rue St, Jacques, No. 42.) The artist attribution “Lith. de Mantoux” can be found on three of the six plates. The published price on the title page was 12 F if printed on “papier ordinaire,” 15 F with *Lithographies coloriées*, 15 F for “papier vélin” (woven paper) and 18 F for the same with *Lithographies coloriées*.



Figure 2: Title page of *Traité Analytique des Principes de la Musique* (Paris: Mme. Cuchet, 1822). Its dedication reveals significant information about Marescot's family roots.



Figures 3, 4, 5, and 6, clear and legible in the printed text, are not enlarged here.