



◆  
**BOSTON**  
**International Antiquarian Book Fair**

November 16-18, 2018

**Booth 208**

◆

Isabelle BILBAO - Guy NEPLAZ  
00.33.645.26.71.60 - 00.33.673.95.62.26  
BAYONNE - FRANCE

To place your order, call, write, e-mail

# KOEGUI BOOKSELLER

21 Rue Vieille Boucherie, Bayonne City, 64100  
Telephone 00.33.559.59.78.74 - contact@librairie-koegui.fr  
www.librairie-koegui.fr



## SUMMARY

- **Unique Copies**.....p. 1
- **Literature & Illustrated Books**.....p. 13
- **Antiquarian Books**.....p. 43
- **Varia**.....p. 55
- **Index (with notice's number)**.....p. 73

Isabelle BILBAO - Guy NEPLAZ  
00.33.645.26.71.60 - 00.33.673.95.62.26  
BAYONNE - FRANCE

All postage is extra. New clients are requested to send remittance with orders.  
All New York and New Jersey residents must add the appropriate sales tax. We accept Master Card, and Visa.

Catalogue designer : Elodie Boisse / www.elodie-boisse.com  
Photography by Alexandra Vaquero-Urruty / photographe.vaquero@orange.fr



## Unique Copies

1. BARBEY D'AUREVILLY, Jules –  
LOBEL RICHE

**Les Diaboliques.** 6400 \$  
Paris: Librairie de la collection des Dix, A. Romagnol,  
1925. 1 volume, quarto, 322pp.

Full aubergine morocco binding signed George LEVITZKY. Spine with four raised bands decorated with blind fillets extending to the boards in gilt and mosaic plant motifs. Morocco havana doublure within a mosaic morocco border. Silk painted end-papers, all edges gilt. Original paper covers and spine bound in. Leather-edged slipcase and chemise with aubergine morocco spine.

LIMITED EDITION OF 300 NUMBERED COPIES, **this one of the 120 numbered copies on Japan paper containing a triple set of the illustrations.**

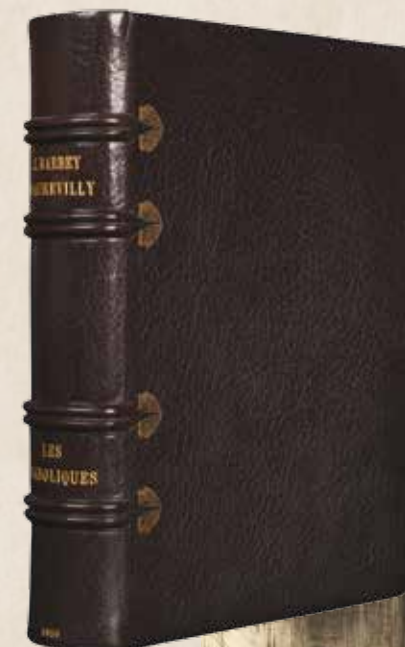
Edition illustrated with 38 original etchings by Lobel-Riche.

- 21 plates, including a portrait, not included in the pagination, 10 headpieces and 7 tailpieces.

UNIQUE COPY with the following additions:

- 3 loose plates not used and not published, each in three states and with the original, signed pencil preparatory drawing for one of them.
- 4 attractive original colour pencil drawings, one signed.
- 1 autograph letter signed by the publisher Romagnol concerning the illustrations "... we chose Mr. Lobel-Riche, young painter and engraver original and bold, fervent lover of women, subjugated by beautiful flesh, but whose eye remains lucid during the most voluptuous emotions... Bibliophiles will appreciate without the shadow of a doubt the charm of this collaboration, which, had he been alive, the author would have wished for."

**Superb copy in a very elegant and decorative binding.**



## 2. BENJAMIN, René – LEFORT, Jean

**Gaspard. Les soldats de la guerre.**

6200 \$

Paris: Imprimerie Nationale, Devambez Editeur, 1917. I volume, quarto, 244pp.

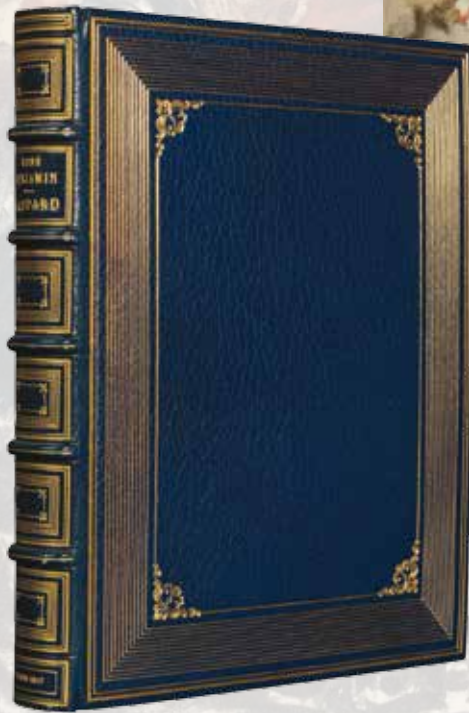
Full midnight blue morocco binding signed by CREUZEVAULT with leather-edged slipcase. Spine with raised bands and decorated with gilt fillets. Boards decorated with a large border of gilt fillets, floral ornaments at inside corners, all edges gilt. Original paper covers bound in.

16 watercolours by Jean LEFORT not included in the pagination.

**LIMITED EDITION, 1 of 300 numbered copies on handmade vellum paper from Blanchet brothers and Kleber [BFK] paper makers, following 5 copies on handmade Japan paper and 30 copies on Imperial Japan paper.**

UNIQUE COPY enriched with 16 COLOURED DRAWINGS in the text by Louis VERGETAS (signed L. Vergetas or L.V). Born in 1882, pupil of Fernand Cormon at the Beaux-Arts School in Paris, and then the Decorative Arts School, Louis Vergetas exhibited at the French Artists' Exhibition, before returning to Normandy, the land which gave him inspiration. This first great novel of the First World War was awarded the Prix Goncourt in 1915.

**Magnificent copy.**



## 3. BERGSON, Henri – SEILLIERE, Eric

**L'avenir de la philosophie bergsonienne.**

2900 \$

Paris: Librairie Félix Alcan, 1917. 1 volume, octavo, 51pp.

Full green morocco binding signed by E. CARAYON, top edge gilt, dentelle on inside of cover. Original paper covers bound in.

FIRST EDITION THUS, OFFPRINT FROM THE "REVUE POLITIQUE ET LITTÉRAIRE" KNOWN AS THE BLUE REVIEW (1917, N° 8 TO 10).

UNIQUE COPY from the philosopher and literary historian Ernest Seillière, enriched with 6 ADDITIONS:

- 3 autograph letters signed by Bergson.
- A signed autograph letter from the director of the "Revue germanique", Felix Piquet, to Ernest Seillière (1928).
- 2 press-cuttings (an article by Gabriel Hanotaux concerning Bergson's trip to America in 1917 and an article by René Gillouin entitled "Que sera la morale bergsonienne?" 1918.)

**Particularly interesting work relevant to Bergson's thought.**



## 4. CHADOURNE, Louis – FALKE, Pierre

**Le maître du navire.**

8200 \$

Paris: Les éditions G. Crès et Cie, 1925. 1 volume, square octavo, 241pp.

Full oasis black morocco binding signed by René KIEFFER. Smooth spine with large ochre coloured calf titlepiece placed in the centre with gilt ornaments on either side. Each board is decorated with a polychrome Art-Deco style ornamentation with gilt, and red, green and ochre inlays, top edge gilt. Pastedown of same morocco with gilt fillets, brocade doublure, original paper covers and spine bound in. Leather-edged slipcase. With the Art-Deco bookplate of Sévi de Benzion.



**LIMITED EDITION OF 365 NUMBERED COPIES, this one of the 5 copies on Imperial Japan paper.**

Novel illustrated with 65 original woodcuts by Pierre FALKE, of which 5 not included in the pagination are coloured by stencil.

UNIQUE COPY with the following additions:

- 2 original watercolours used for the illustrations.
- 2 coloured figures.
- 2 suites (black and white on China paper, and colour on Japan paper).
- Illustrated prospectus.

**Very attractive copy in a KIEFFER binding.**

5. DELTEIL, Joseph – SAVIN, Maurice

**Les Poilus.**

9200 \$

Paris: Bernard Grasset, 1926. 1 volume, octavo, 211pp.



Binding signed S. SAINTU in vertical bands of red, white and blue morocco covering the boards, gilt initials P.P. on the second board. Smooth spine with gilt title, date at foot. Pastedown with gilt fillet, doublure and endpapers made up of newspaper cuttings dated 1914, double gilt fillet on board edges, upper edge gilt, untrimmed. Original paper covers and spine bound in. Light rubbing to binding and spine slightly spotted.

FIRST EDITION LIMITED TO 472 COPIES REIMPOSED IN QUARTO TELLÈRE, **this one of the 96 copies on Holland paper.**

UNIQUE COPY enriched with 39 WATERCOLOURED ORIGINAL PEN AND PENCIL DRAWINGS by Maurice Savin (1894-1973) – one full page and 38 in text margins, some signed by the artist. Savin has added in pen “illustrated by Savin” on the title page. Mobilized during the war, Savin was injured twice and received the Croix de Guerre.

EXCEPTIONAL COPY FROM THE LIBRARY OF THE COUTURIER PAUL POIRET, with his initials stamped on the second board. The binder, Simone Saintu, was a childhood friend of Louis-Ferdinand Céline.

**A moving historical testimony.**



6. DIDEROT, Denis – HEMARD, Joseph

**Jacques Le Fataliste et son maître.**

1650 \$

Paris: Lapina, 1922. 1 volume, thick 8vo, leather-bound, 404pp.

Bound in half midnight blue morocco with corners, spine with raised bands, top edge gilt. Original paper covers and spine bound in.

With illustrated colour plates and text illustrations by Joseph HEMARD.

LIMITED PRINTING OF 521 NUMBERED COPIES, **this one of the 27 copies on Imperial Japan paper with a suite of coloured proofs on Japan paper.**

Presentation copy signed by Georges GRAPPE to “Madame Lapina, godmother of this booklet, with my respectful gratitude. Georges Grappe, 12.1.1923”.

**Very pleasant copy.**



7. FAURE, Gabriel – MAYO

**Les amants enchaînés.**

2350 \$

Paris: Eugène Fasquelle, 1920. 1 volume, octavo, 164pp.

Later red half shagreen binding, spine with raised bands, original paper covers bound in. With all the ORIGINAL colour drawings by MAYO placed before the reproductions.

LIMITED EDITION, **this copy on Lafuma vellum paper.**

UNIQUE COPY containing ALL THE ORIGINAL DRAWINGS which were used to illustrate the book, which relates the story of a couple in three chapters: Romance – drama – life.

**Superb.**



8. HOUSSAYE, Henry – DRANER

**La Charge. Tableau de bataille.**

6300 \$

Paris: Perrie et Cie, 1894. 1 volume, 12mo, XVI – 64pp.

Full old-red morocco bradel binding. Smooth spine, gilt title, date at foot. Original paper covers and spine bound in. Frontispice in two states by Edouard Detaille.

FIRST EDITION LIMITED TO 50 NUMBERED COPIES ON HOLLAND PAPER.



UNIQUE COPY enriched with 15 ORIGINAL WATERCOLOURS, delicately executed and signed by DRANER. The belgian draughtsman and caricaturist Draner, whose real name was Jules Jean Georges Renard, was born in Liege on 11th November 1833 and died in Paris in 1926. The military theme, of which Draner was a specialist, is treated here brilliantly.

**Great delicacy of execution in the watercolours.**

## 9. HUGO, Victor

**Les Burgraves, Trilogie.**

10 500 \$

Paris: E. Michaud, 1843. 1 volume, octavo, 187pp.

Binding by CHAMBOLLE-DURU in full red morocco. Spine with raised bands, double fillets and gilt Greek roulette, top edge gilt, untrimmed, original paper covers bound in.

From the library of the Marquis Emmanuel du Bourg de Bozas (Cat. I, 27-28 June 1990, n° 186) with his bookplate.

**FIRST EDITION. There were no printings on special papers.**

This historical drama by Victor Hugo (1802-1885) takes place on the banks of the Rhine. It was created for the Théâtre Français on 7th March 1843.

**UNIQUE COPY with the following additions:**

- An autograph letter signed by Hugo (1p. 8vo written in black ink and dated 21st March 1843 ("in a great hurry") to the actor Beauvallet who created the role of Job – the burgrave of Heppenheff [military commander] in the play – indicating a new cut (pages 149-50 of the written text) "no less stupid than the others". Hugo signs "your devoted friend and collaborator".

- An autograph note (1 page 12mo) signed by the tragic actress Rachel (1821-1858), whose interpretations of the great heroines of Corneille and Racine contributed to making the classic theatre fashionable again. The note is addressed to François Buloz (1803-1877), founder of the "Revue des deux mondes" and who was administrator of the Comédie Française in 1847-48. Rachel asks him for a box at the theatre in order to see "Les Burgraves" for a second time.

- The etched caricatural portrait of Hugo by Laurent-Jan (1808-1877) illustrating the famous verse: "Hugo, casting sidelong glances at the blue heavens/Asks quietly to our Lord/Why do the stars have tails/When the Burgaves don't?" Both refer to the apparent failure of the "Burgraves" (34 performances), which was produced in March 1843, the month which saw the passage of the Great March Comet (formally designated as C/1843D1) – which had two tails! Monogrammed and numbered in pencil (4/12).

- The original copper plate for this etching, inlaid in the doublure of the upper board.

- The advertising prospectus for one of the parodies to which the "Burgraves" gave rise: Les Buses-Graves by Mr. Tortu Goth, pseudonym of the illustrator and caricaturist Bertall (1820-1882): 4 pages, 225 x 138mm, printed on daffodil coloured paper and illustrated with vignettes by Bertall.

**A precious copy bound by Chambole-Duru.**



## 10. JACOB, Max

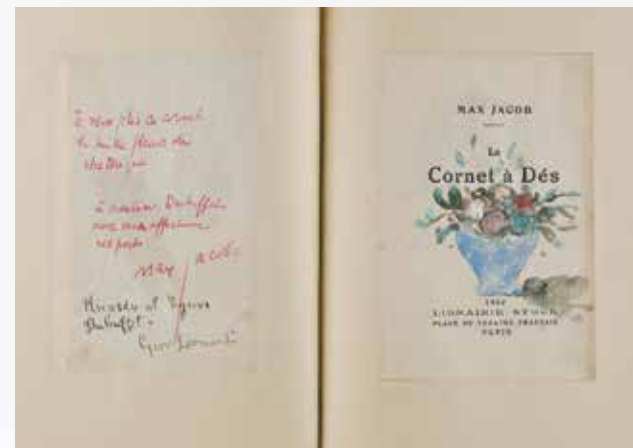
**Le Cornet à Dés.**

7 600 \$

Paris: Librairie Stock, 1922. 1 volume, octavo, 64pp.

Bradel binding, with bands in mouse grey half-morocco by DEVAUCHELLE. Smooth spine with gilt title and date. Leather edged slipcase.

Preface by Georges Gabory. One of the most important works of the time, which marked the development of Surrealist literature. Frontispiece

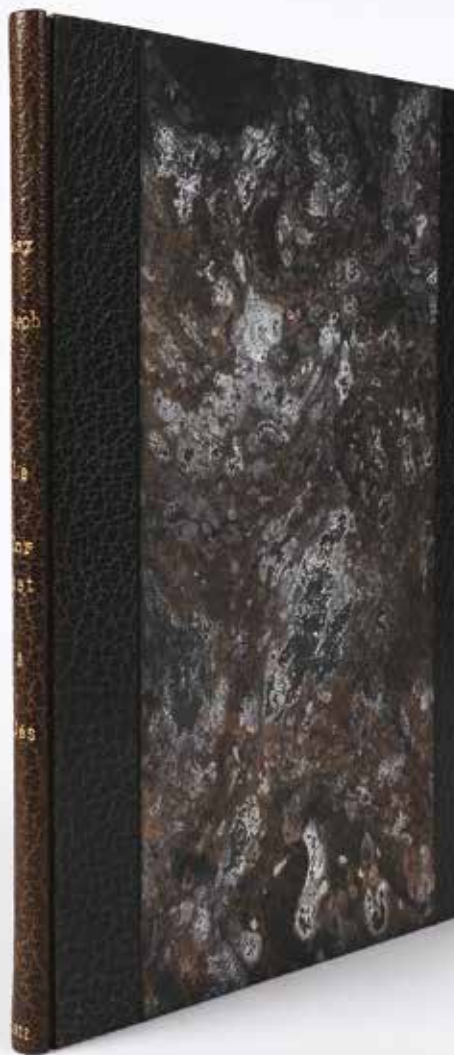


portrait of Max Jacob engraved after a drawing by Picasso.

Precious review copy, originally of 12mo size, of which each leaf has been mounted on laid paper of octavo format, including the original cover. Illustrated in all the margins and the white spaces in the text, with 51 ORIGINAL WATERCOLOURS painted directly onto the book by Giorgio LEONARDI, the first one representing the author and a dice cup with three dice.

Very nice DEDICATION by Max Jacob in pink ink on the verso of the half-title: Translation: "I fill this cup with a thousand flowers of rhetoric for Monsieur Dubuffet with affectionate respect". This is followed by a dedication signed by Giorgio Leonardi "to Signor Dubuffet". Born into a bourgeoisie family living in Le Havre, Dubuffet went to Paris after his baccalaureat and was soon presented to Max Jacob and Roger Vitrac. It was only later that the artist published his theories on naive art. Giorgio Leonardi is not mentioned in Benezit.

**Very nice presentation copy in an elegant binding.**





## 11. LOUYS, Pierre

**Les chansons de Bilitis.**

1 500 \$

Paris: Editions de Cluny, 1932. 1 volume, octavo, 327pp.

Aubergine half-shagreen binding with corners, signed by G. GAUCHE. Spine with raised bands, gilt title, date at foot, top edge gilt, original paper covers and spine bound in.

UNIQUE COPY in which the lithographs of N. Altman which illustrated the 3500 copies of the only edition on Vergé paper, have been replaced by 36 ORIGINAL DRAWINGS with the initials WA or WRUN.

**A splendid erotica.**



## 12. MAUPASSANT, Guy de.

**Clair de lune.**

7 000 \$

Paris: Monnier, 1884. 1 volume, 12mo, 117pp.

Blue half-morocco binding in bands, signed by P. RUBAN, with the bookplate of La Germonière.

FIRST ILLUSTRATED EDITION, PUBLISHED THE SAME YEAR AS THE ORIGINAL IN 12MO.

A compilation of 12 short stories, each illustrated with a wood-engraving by a different artist: Gambard, Jeannot, Merwart, Le Natur, Adrien Marie, Myrbach, J. Roy, Grasset, Arcos, Renouard, Tirado, Rochegrosse. Frontispice and illustration on cover.

EXCEPTIONAL and COPY printed on Japan paper, with a set of all the wood-engravings on China paper and the cover in three states.

- Enriched with an autograph letter to the publisher signed by Guy de Maupassant, (written at Châtel-Guyon where the author was staying), in which he informs him that "after considerable thought I think that the best title for our compilation would be that of the first story-Claire de lune. I think it's not a bad title for an illustrated work."

- Also added 11 documents (letters or notes) signed by each artist (except Tirado), concerning the illustrations proposed for the work. That of Roy is illustrated with an ink drawing and that of Arcos with a suggestion for the placement of his illustration.

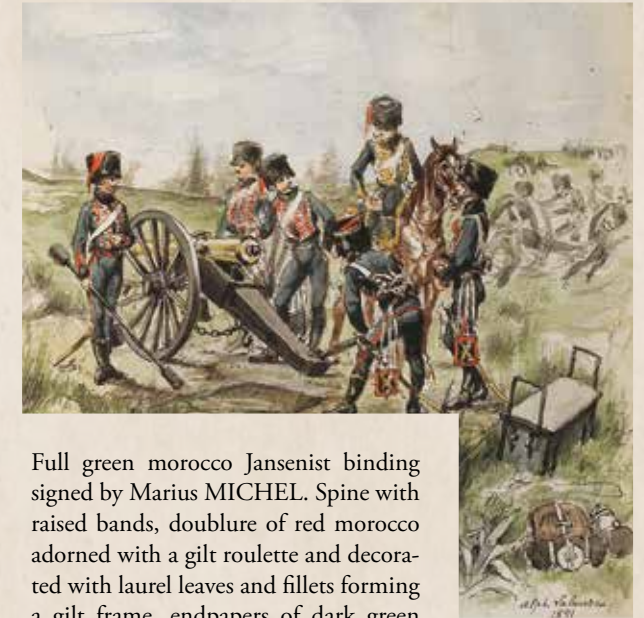
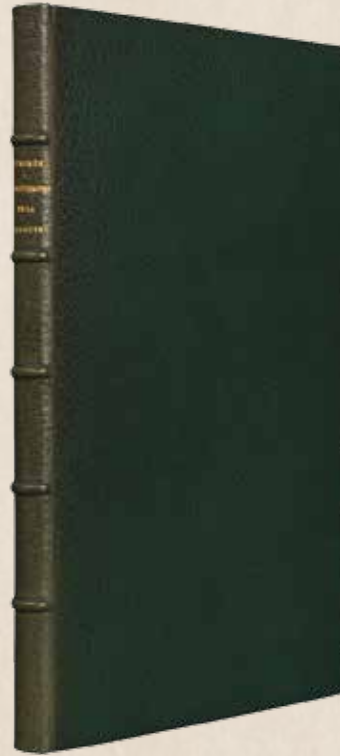
**Magnificent copy.**

## 13. MÉRIMÉE, Prosper – LALAUZE, Alphonse

**L'enlèvement de la Redoute.**

11 600 \$

N.p., [Evreux: Printed by Charles Hérissey], 1884. 1 volume, quarto, 16pp.



Full green morocco Jansenist binding signed by Marius MICHEL. Spine with raised bands, doublure of red morocco adorned with a gilt roulette and decorated with laurel leaves and fillets forming a gilt frame, endpapers of dark green silk. All edges gilt, with slipcase.

This short story in which Prosper Mérimée (1803-1870) sets the plot during the imperial wars, appeared initially in 1829 in "La Revue française", before being included in "Mosaïque", a compilation of short stories published in 1833.

UNIQUE COPY on vellum, printed specially for the bibliophile Paul Reveilhac. Enriched with 15 ORIGINAL DRAWINGS (a frontispice and 14 vignettes in the text, including a small portrait of the young Mérimée at the end of the Preface), representing military subjects specially composed in Indian ink by Alphonse Lalauze, certain highlighted with wash. Son of the engraver Adolphe Lalauze, Alphonse (1872-1936) was a pupil of Edouard Detaille, famous for his military scenes. He illustrated the Duke of Aumale's historical texts, as well as those of Balzac and the Duke of Broglie. The text is preceded by a Preface signed P[aul] R[eveilhac] addressed to the young illustrator.

Bound in at the end of the volume:

- Sketch for the frontispice and 4 ink drawings highlighted with Indian ink wash.
- An Indian ink drawing.
- 7 charcoal sketches completed with wash.
- 3 pen drawings highlighted with watercolour. All the finished drawings are signed or initialed and dated 1891 or 1892.

**Beautiful condition.**

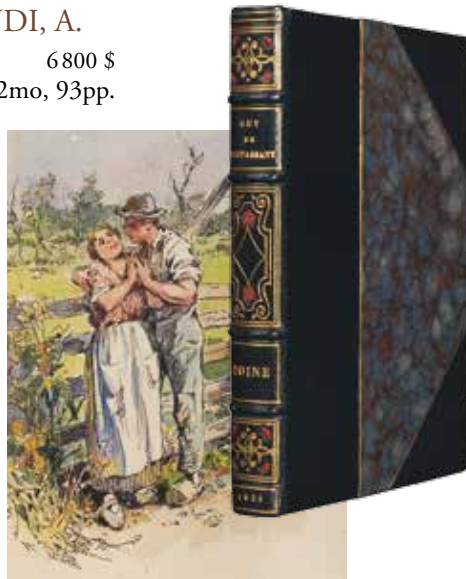
## 14. MAUPASSANT, GUY de. – ROBAUDI, A.

**Toine.** 6800 \$  
Paris: A. Ferroud – F. Ferroud, 1923. 1 volume, 12mo, 93pp.

Navy blue half-morocco binding with corners, signed by René AUSSOURD. Spine with raised bands finely decorated with gilt stamps, red leather marquetry, gilt date at foot, top edge gilt, original paper covers and spine bound in, edges untrimmed.

UNIQUE COPY on Japan paper with ALL THE ORIGINAL WATERCOLOURS by A. Robaudi and enriched with 2 suites in colour and in black and white. The book has 23 colour illustrations by ROBAUDI and a double frontispice portrait of Maupassant. The edition details are handwritten and signed by F. Ferroud.

**In perfect condition.**



## 15. PILON, Edmond – WILLAUME, Louis

**Le charme de Paris. Jardins, quais et fontaines.** 12500 \$  
Paris: Librairie d'art H. Piazza, 1933. 1 volume, octavo, 158pp.

Full midnight blue morocco binding signed by MAROT-RODDE, smooth Jansenist spine, upper board decorated with a gilt boat with an inlaid sail in red box-calf, all edges gilt, doublure and endpapers in red box-calf, double endpapers, original paper covers and spine bound in. Leather-edged slipcase and chemise in half-morocco strips with flaps.

With 16 colour illustrations by Louis WILLAUME of which 4 are not included in the pagination.

LIMITED EDITION, **this one of 50 copies on Imperial Japan paper with a double suite of the illustrations in black and white and in colour, bound in at the end, and an additional frontispice.**

UNIQUE COPY with the 18 ORIGINAL WATERCOLOURS used to illustrate the book bound in at the end, mounted on stubs after the suites.

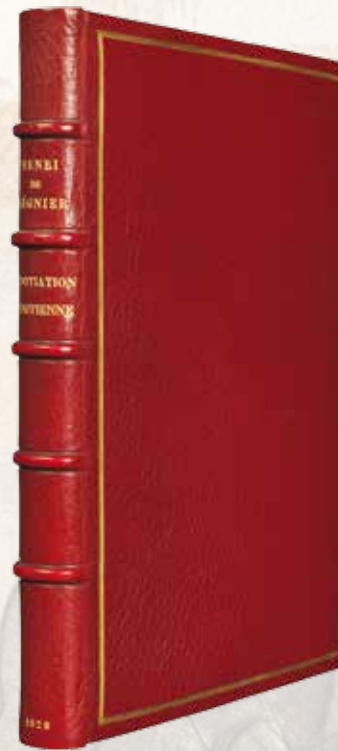
Bookplate of Henri Bonnasse (1899-1984), a Marseille banker and bibliophile, well-known member of the Société des Amis des Livres and of the bibliophilic group Le Livre Contemporain. His library was sold during his lifetime, between 20th March and 27th November 1982.

**Superb.**



## 16. REGNIER, Henri de. – LEPAPE, Georges

**L'initiation vénitienne.** 9100 \$  
No place given: Société des Amis des Livres, 1929. 1 volume, quarto, 72pp.



Full bordeaux morocco binding signed by Ad. LAVAUX. Thick gilt fillet framing the boards, pattern of gilt fillets on pastedown, doublure and endpapers of red watered silk, second endpapers of gold paper, gilt edges untrimmed, original paper covers and spine bound in, leather-edged slipcase. Attractively illustrated with a frontispice and 21 watercoloured figures by Georges LEPAPE, colour engraved on copper by Léon Bourgeois, including 7 not included in the pagination, 7 headpieces, 7 tailpieces, then 8 historiated capital letters, all highlighted with hand colouring.

LIMITED EDITION OF 120 COPIES ON VELLUM, **this one printed for the illustrator Georges Lepape.**

UNIQUE COPY enriched with:

- 2 original pencil drawings enhanced with watercolour, signed by the artist, one unpublished and full page.
- Part of the publishing mock-up composed of 19 sheets and decorated with 11 illustrated capitals in pencil, watercoloured and 19 pencil sketches by Lepape, most of them watercoloured, including 7 full-page.
- An additional composition bound in at the end to illustrate the list of the committee of the Société des Amis des Livres (3 ff).

Georges Lepape (1887-1971) exhibited for the first time at the Autumn Salon in 1910.

On this occasion he encountered Paul Poiret who was looking for a new illustrator, capable, as Paul Iribe had been with "Les Robes" in 1908, to present Poiret's principal creations in a luxurious album. Thus in 1911 Poiret published "Les Choses" ... as seen by Georges Lepape. Lepape then became a major artist, acknowledged by the Press. Between 1912 and 1925 he was a collaborator, with his stencil plates, of all the issues of the Gazette du Bon Ton. Other media such as *Femina*, *Vanity Fair*, *Harper's Bazaar*, *L'Illustration* ... solicited his collaboration. The American publisher Condé Nast invited him to New York and suggested he publish his illustrations in *Vogue*, which was a milestone in Lepape's career. Forerunner of the clear line, he was influenced by orientalism, Persian miniatures and the Russian ballet.

**Very attractive copy.**



17. UZANNE, Octave – COURBOIN, François

**Monument esthétique du XIX<sup>e</sup> siècle. Les Modes de Paris.**

**Variations du goût et de l'esthétique de la femme 1797-1897.**

15 000 \$

Paris: Société française d'Éditions d'Art, 1898. 1 volume, thick quarto, iv-238pp.

Full olive green morocco binding signed by Charles MEUNIER. Spine with four raised bands decorated with a poppy inlaid in the central compartment; three poppies and several red, green and garnet morocco mosaicked flower buds with stems in blind on the lower part and the lower corner of the first board. Gilt leaves, mosaicked flowers and gilt fillet on the pastedown, doublures and brocade silk endpapers of silver flowers, double endpapers. Gilt edges, original paper covers and spine bound in, in leather-edged slipcase.

Book illustrated by François COURBOIN (1865-1926) with 100 plates coloured with stencil by the artist, and more than 200 black and white vignettes in the text. "Each of his one hundred colour illustrations is an exact document, a view of the whole of a corner of Paris which has disappeared or at least been modified, and Fashion only appears as a logical, indispensable accessory, leaving all the interest in the background of the decor where one finds all the most fashionable aspects of our old city. As for the 230 text drawings, they have all the charm, the animation, the lightness, of the old vignettes of the School of 1840 and will surely seduce the amateur." (pages III-IV). The really beautiful cover has been illustrated in colour by George Auriol. Slight rubbing on raised bands.

FIRST EDITION OF THIS VERY BEAUTIFUL BOOK WHICH OCTAVE UZANNE WANTED TO BE "THE EXPRESSIVE AND ARTISTIC SYNTHESIS OF ALL THAT HAS BEEN WRITTEN ABOUT OUR SALONS, OUR DRESS, OUR IDEAS DURING THE NINETEENTH CENTURY" (PAGE IV). **One of the first ten copies on Japan paper.**

UNIQUE COPY WHICH PROBABLY BELONGED TO THE AUTHOR. Enriched with the following:

- Original black brush drawing by George Auriol on the boards and spine of the cover; a black and white proof of the same cover and another watercoloured by the artist.
- 2 original watercolours signed by Courboin.

- 50 ORIGINAL DRAWINGS by Courboin, 10 for the plates and 40 for the vignettes including that of the title page, the first decorative capital letter with the portrait of Uzanne, and the vignette on the imprint page.

- 2 original unpublished drawings by François Courboin in Indian ink enhanced with blue.
- Prospectus announcing the publication.
- Proofs of 33 vignettes.
- 4 autograph letters addressed to Octave Uzanne.

**Very beautiful copy.**



## Literature & Illustrated Books

18. APOLLINAIRE, Guillaume

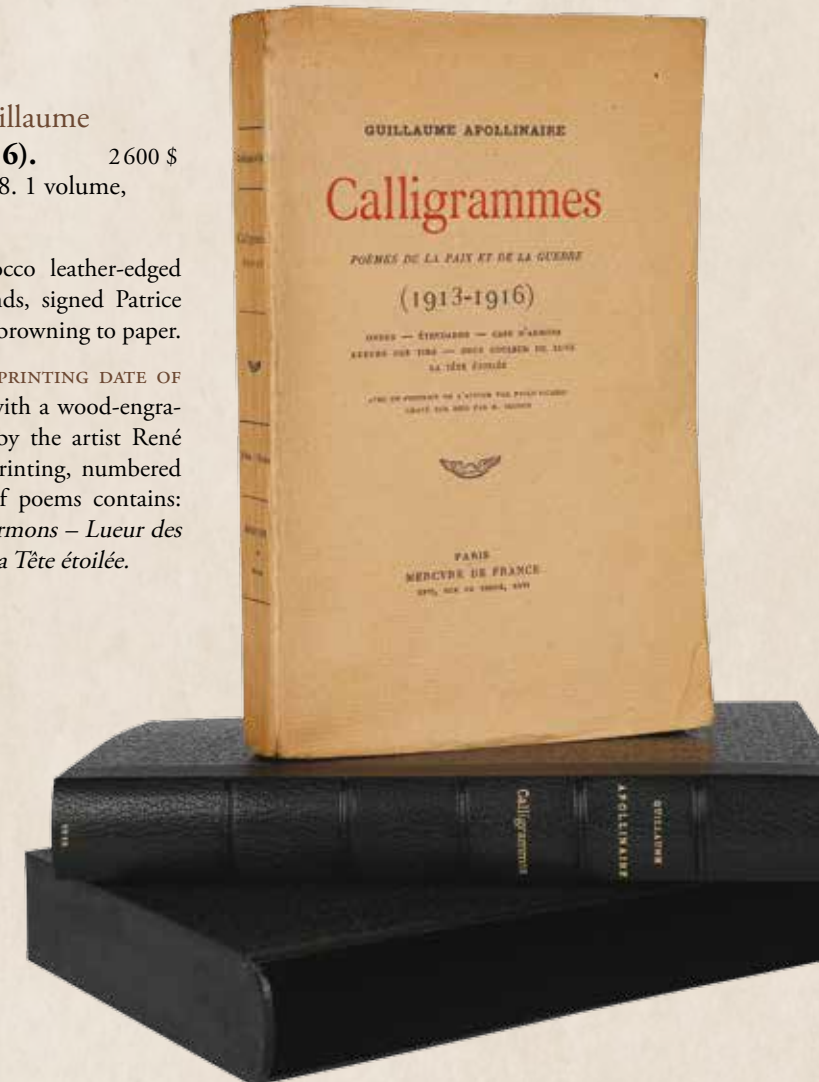
**Calligrammes (1913-1916).** 2 600 \$

Paris: Mercure de France, 1918. 1 volume, octavo, soft covers, 205pp.

Paper covers, black half-morocco leather-edged slipcase and chemise with bands, signed Patrice Goy and Carine Vilaine. Usual browning to paper.

FIRST EDITION WITH THE PRINTING DATE OF 15TH APRIL 1918. Illustrated with a wood-engraved portrait of Pablo Picasso by the artist René Jaudon. Copy of the regular printing, numbered at the Press. This collection of poems contains: *Ondes – Étendards – Case d'Armons – Lueur des tirs – Obus couleur de lune – La Tête étoilée.*

**Beautiful copy.**





## 19. BALZAC, Honoré de.

**La Peau de chagrin. Études sociales.**

3 800 \$

Paris: H. Delloye, Victor Lecou, 1838. 2 volumes, 4to, leather-bound.  
Vol. 1, 402pp., Vol. 2 contains the Suites.

Very attractive romantic pastiche binding signed by G. MERCIER in full dark brown shagreen. Boards decorated with a large central ornament and surrounded by an elaborate frame with decorated corners. Pretty spine decorated in the same style. Doublures of pink moire silk surrounded by fillets and gilt corner ornaments on the same leather, endpapers of the same silk. All edges gilt, original covers and spine bound in. G. Mercier succeeded to his father, Emile Mercier, 1926.

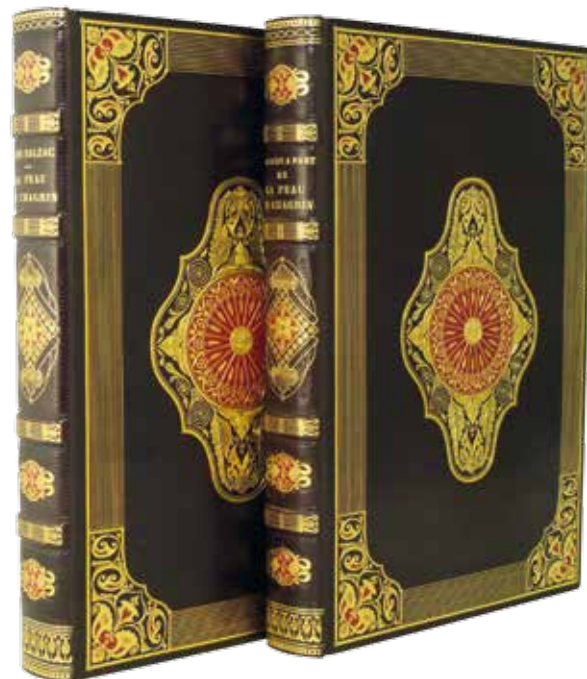
FIRST ILLUSTRATED EDITION. First printing of the one hundred text vignettes by Baron, Janet-Lange, Gavarni, Français and Marckl, plus one on the title page, steel engraved by Brunellière, Nargeot, Langlois, etc. This beautiful edition is the fifth edition of *La Peau de chagrin*, published seven years after the first and containing more than four hundred variants compared to the previous (1835) edition.

First printing with the title page illustrated with the skeleton vignette, the gardener's vignette on page 301 and the various remarks relative to the text as mentioned by Carteret and Brivois.

Complete with the portraits on China paper reinforced with vellum on pages 149 and 287, and with the subscription prospectus.

Copy enhanced with a suite of 99 (of 101) vignettes on strong paper (with the title for the first one and lacking those for pages 365 and 401).

**Very fine state in a decorative binding.**

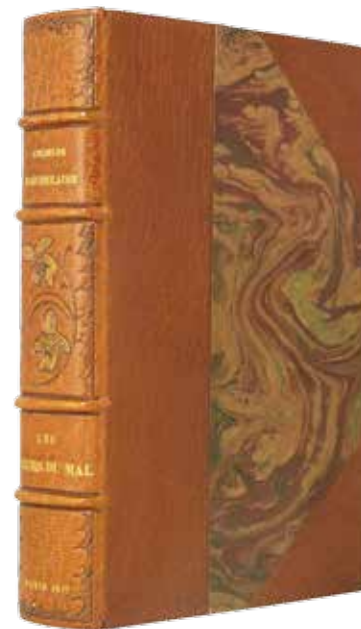


## 20. BAUDELAIRE, Charles – ROCHEGROSSE, Georges

**Les Fleurs du Mal.**

2 700 \$

Paris: A. Ferroud-F. Ferroud, 1917. 1 volume, large 8vo, leather-bound, 311pp.



In half-morocco chestnut coloured binding with corners, signed by René AUSSOURD. Inlaid spine with raised bands and gilt date at foot. Top edge gilt. Original covers and spine bound in. Illustrated with compositions by Georges ROCHEGROSSE.

LIMITED PRINTING OF 1062 NUMBERED COPIES. This is one of the 800 copies on *Vélin teinté* paper containing two states of the etchings.

**Very beautiful copy with a fine binding by René Aussourd.**

## 21. BRETON, André – ELUARD, Paul

**L'Immaculée Conception.**

4 400 \$

Paris: Éditions surréalistes, Chez José Corti, 1930. 1 volume, octavo, 124pp. Soft covers.

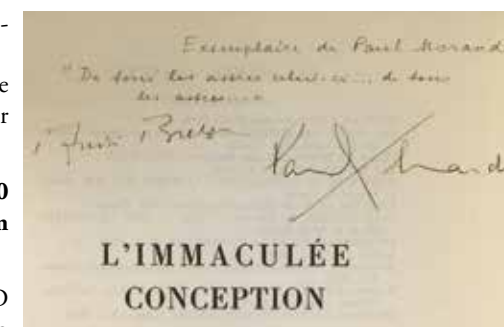
Smooth backed red morocco chemise and slipcase by Alain DEVAUCHELLE.

Bordeaux paper covers illustrated with a vignette by Salvador Dali. Little mark on the lower board, a little foxing to the edges.

FIRST LIMITED EDITION, this one of 2000 numbered copies on unidentified paper from the Sorel-Moussel paper mill.

PRECIOUS COPY WHICH BELONGED TO PAUL MORAND, with the following signed autograph dedication from André Breton, countersigned by Paul Eluard: "Paul Morand's copy." "This of all the heavenly bodies? Of all the heavenly bodies?" The quotation comes from the chapter entitled "Life" [La Vie] pages 19 – 20. We include the illustrated prospectus announcing the book's publication.

**Very good copy.**



22. BEAUVOIR, Simone de.

**Lettres à Nelson Algren. Un amour transatlantique 1947-1964.** 580 \$  
Paris: Gallimard, 1997. 1 volume, 8vo, paper covers, 624pp.

White paper covers with red title. Internally perfect. Unopened. With a few plate illustrations.

FIRST EDITION, one of 50 numbered copies on Lana vellum paper, the only special paper.

Between 1947 and 1964, Simone de Beauvoir wrote hundreds of love letters to the American writer Nelson Algren. After the confinement imposed by the Second World War, this transatlantic love affair led her into an adventure which was as risky as that of embarking on a Paris-New York flight at the time!

**As new.**

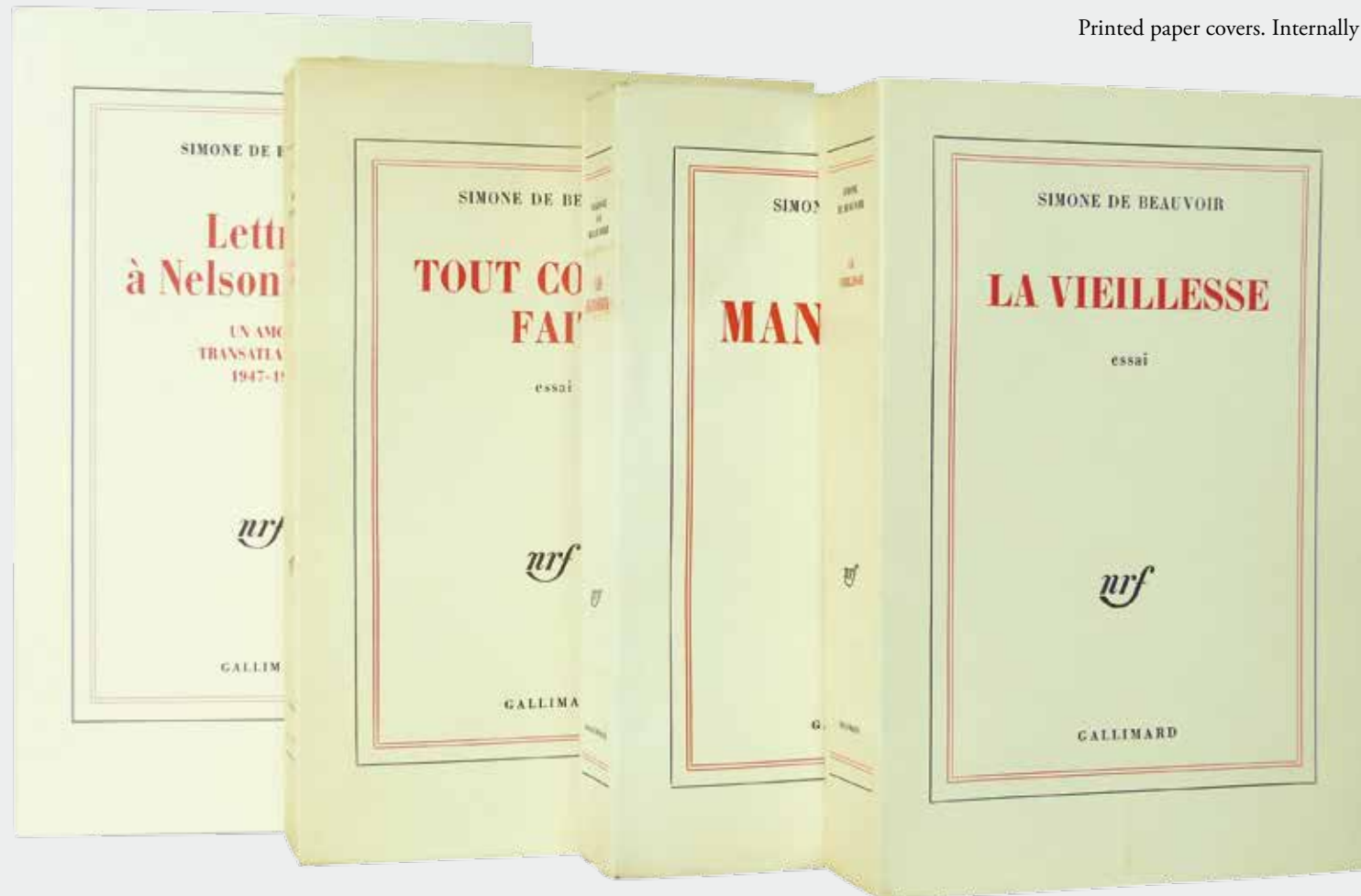
23. BEAUVOIR, Simone de.

**Tout compte fait.** 280 \$  
Paris: Gallimard, 1972. 1 volume, 8vo, paper covers, 512pp.

Printed paper covers. Internally fresh.

FIRST LIMITED EDITION, one of 125 numbered copies on Lafuma-Navarre vellum paper, only special paper after 40 copies on Holland vellum paper.

**Very fine copy.**



24. BEAUVOIR, Simone de.

**Les Mandarins.** 750 \$  
Paris: Gallimard, 1954. 1 volume, 8vo, paper covers, 579pp.

Printed paper covers. Internally fresh.

FIRST EDITION, one of the 110 copies on Lafuma-Navarre vellum paper.

**Very good copy.**

25. BEAUVOIR, Simone de.

**La Vieillesse.** 240 \$  
Paris: Gallimard, 1970. 1 volume, 8vo, paper covers, 604pp.

Printed paper covers. Internally fresh.

FIRST EDITION, one of 125 copies on Lafuma-Navarre vellum, only special paper after 35 copies on Holland vellum paper.

**Very fine copy.**



26. BURTON, Richard – GRISET, Ernest  
**Vikram and the Vampire or Tales of Hindu Devilry.**

800 \$  
London: Longmans, Green and Co., 1870. 1 volume,  
12mo, 319pp.

Full black morocco binding signed by The Chelsea Bindery. Spine with raised bands decorated with a pearly fillet, gilt compartments and date at foot. Gilt fillet frame on the boards, all edges gilt. Illustrated with 33 black and white illustrations by Ernest Griset (1843-1907), of which a frontispice, 15 full page plates and 17 text drawings.

FIRST EDITION. This book is adapted from the Hindou text, Baital Pachisi, written in Sanskrit. Engraved bookplate glued onto the first paste-down, and a handwritten ex-libris.

**Beautiful copy in a nice binding.**



27. CERVANTES, Saavedra Miguel  
**Don Quixote de La Mancha.** 2 100 \$  
London: W. Stockdale, 1819.  
4 volumes, octavo.

Full glossy calf "lie de vin" binding. Spine with raised bands decorated with gilt compartments and green morocco title pieces, double gilt fillets to boards, all edges gilt, internally very fresh. (English binding, ca 1890).

Attractive copy illustrated with 34 coloured prints by [John] CLARK.

**Most attractive copy.**



28. CENDRARS, Blaise –  
LEGER, Fernand

**J'ai tué.** 8 400 \$  
Paris: La Belle Edition, 1918. 1 volume,  
oblong octavo, 35pp.

Contemporary binding in "dead-leaf" colour half-shagreen with corners, top edge gilt, uncut. Original paper covers bound in. In a modern chemise and slipcase specially made for the book. Illustration of 5 wood-engraved drawings by Fernand LEGER, printed in blue, yellow and red, of which one is on the upper board and two are full page. The text is printed in red. Light soiling to paper covers.

Poignant testimony of Blaise Cendrars exposing his wartime experiences when he was engaged in the Foreign Legion. He was injured and his right hand amputated in 1915. "Limbs flew in the air. My face was spattered with blood. One heard the most awful cries. One jumped over abandoned trenches. One saw groups of bodies, wretched like piles of old rags; bomb holes filled to the brim just like garbage cans; vessels full of nameless things – juice, meat, clothes and dung. Then in the corners, behind the bushes, in a furrowed path, there are the ridiculous dead, statufied like mummies who do their little Pompei...".

FIRST EDITION AND FIRST BOOK ILLUSTRATED BY FERNAND LEGER. **Unique printing of 355 numbered copies, this one of the 300 copies on Vergé form paper.**

**Beautiful copy.**



## 29. CHAR, René – BRAQUE, Georges

**La Bibliothèque en feu.**

15 000 \$

Paris: Louis Broder, 1956. 1 volume, quarto, unpaginated.



Midnight blue morocco binding signed Pierre-Lucien MARTIN with decorative frame, a composition of glossy and matt paper in various tones of blue and white inlaid on the boards. Smooth spine bearing the names of the author and the artist as well as the gilt stamped title. Uncut edges gilt, doublure of matt midnight blue paper, endpapers of glossy paper. Original paper covers and spine bound in. Chemise and leather-edged slipcase.

FIRST EDITION reproducing in facsimile the author's manuscript, with an illustrated frontispice of an original coloured etching by Georges Braque.

LIMITED PRINTING OF 146 COPIES ON ARCHES VELLUM, SIGNED BY THE AUTHOR AND THE ARTIST. **Our copy is one of the 120 with the original etching. From the library of Alexandre Loewy (1996, n° 41), with his bookplate.**

**Remarkable binding by Pierre-Lucien Martin whose composition of the boards evokes Braque's birds.**

## 30. COCTEAU, Jean

**Le grand écart.**

4 700 \$

Paris: Librairie Stock, Delamain et Boutelleau, 1926. 1 volume, quarto. Soft covers.

Beige folded paper covers, illustrated slipcase signed by Julie Nadot. First impression of Jean COCTEAU's 22 full-page plates of which 11 are hand-coloured with watercolour, protected by tissue guards. They represent among others, portraits of Erik Satie, Georges Auric, Francis Poulenc, Raymond Radiguet, Pablo Picasso etc.

LIMITED PRINTING OF 500 NUMBERED COPIES OF WHICH 30 WERE NOT FOR SALE. **This is one of the 419 copies on vellum Lafuma, superbly enriched with an autograph dedication to the journalist Bernadette Wirtz-Daviau signed by the author and dated 1953, as well as an ORIGINAL DRAWING in black ink signed by Léonard-Tsuguharu FOUJITA on the half-title page.**

"The main character is not me" Cocteau wrote in a letter to his mother "but he does resemble me in certain aspects. He has a full, pure heart confronted with the low life of a town and which walks on the brink like sleep-walkers on the edge of a roof. A sensibility with uncertain desires, which one day finds a short answer and spends out as if it were a question of eternal love. To sum up, the "confessions of a child of the century" in a very simple and very vivacious form."

**Very beautiful.**



## 31. COLERIDGE, Samuel Taylor – COLE, Herbert

950 \$

**The Rime of the Ancient Mariner.**

London: Gay and Bird, 1900. 1 volume, 8vo, leather-bound, 39pp.

Bound in half-vellum with corners. Smooth spine with title printed lengthwise, top edge gilt

Illustrated with 6 plates by Herbert COLE, including a frontispice, protected by titled tissue guards. In the romantic style, this very long poem describes the supernatural adventures of the captain of a shipwrecked boat.

LIMITED PRINTING OF 200 NUMBERED COPIES.

**Lovely illustrations.**



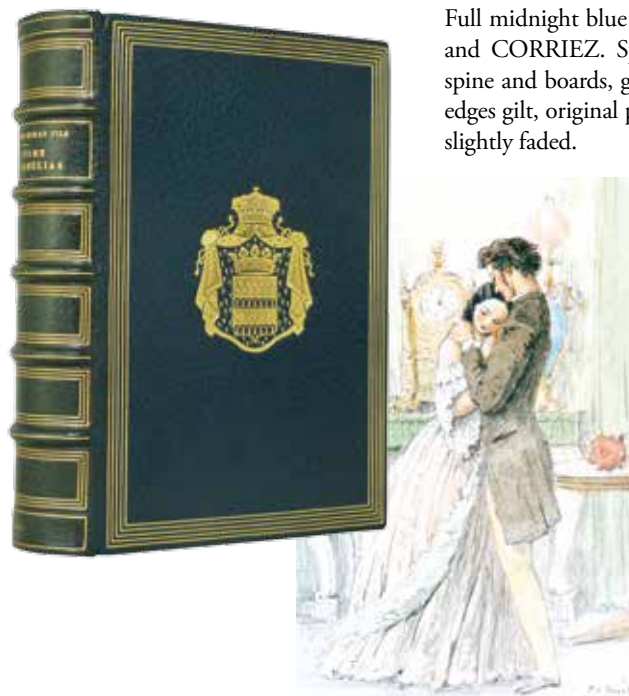
## 32. DUMAS Fils, Alexandre – BECAT, P.-E.

**La Dame aux Camélias.**

1 400 \$

Paris: H. Piazza, 1935. 1 volume, thick 8vo, leather-bound, 321pp.

Full midnight blue morocco binding signed by CANAPE and CORRIEZ. Spine with raised bands, gilt fillets on spine and boards, gilt coat of arms in centre of boards, all edges gilt, original paper covers and spine bound in. Spine slightly faded.



LIMITED PRINTING. **One of 20 copies on Imperial Japan paper containing an ORIGINAL WATERCOLOUR by Paul-Emile Bécat, a suite in colour, a suite of the illustrations in black and white, and an additional frontispice.**

**Beautiful copy.**

## 33. ALAIN-FOURNIER

**Le Grand Meaulnes.**

8 100 \$

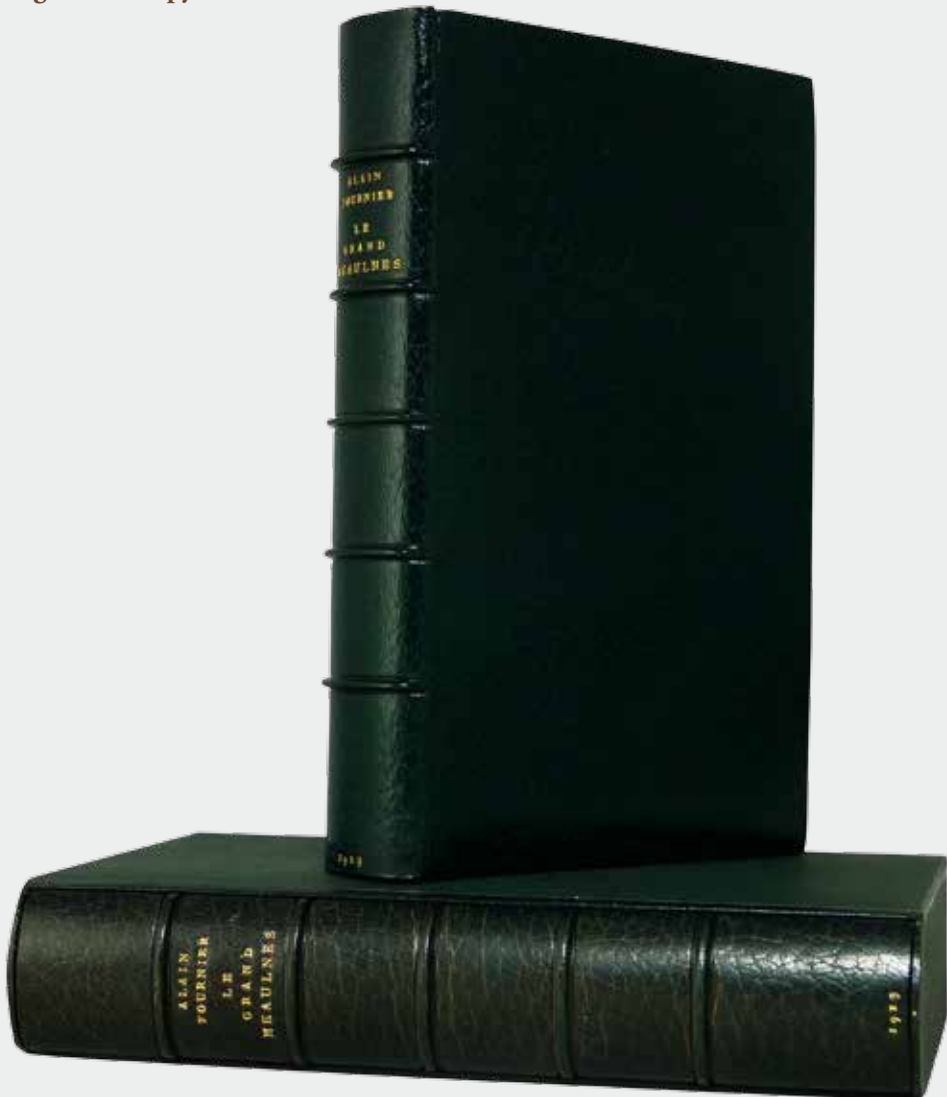
Paris: Emile-Paul Frères, 1913. 1 volume, 8vo, leather-bound, 366pp.

Bound in full green English morocco signed by P.-L. MARTIN, spine with raised bands, gilt date at foot, end-papers doubled with full grey calf, all edges gilt, original paper covers and spine bound in. With chemise and leather-edged slipcase.

FIRST EDITION OF THE ONE AND ONLY NOVEL WRITTEN BY ALAIN-FOURNIER WHO DIED IN COMBAT IN SEPTEMBER 1914 AT THE AGE OF TWENTY-SEVEN.

This copy is numbered 137. It bears all the characteristics of the first printing copies, including the numbers 9-13 (September 1913) on the Contents page, and 10-13 (October 1913), on the back cover.

**Magnificent copy.**



## 34. GOETHE, J.W. von

**Les souffrances du jeune Werther.**

4 500 \$

Paris: De l'Imprimerie de P. Didot l'Aîné, 1809. 1 volume, octavo, 234pp.



Lemon full morocco binding signed by BAUZONNET. On the boards, frame of a pattern of gilt fillets and floral ornaments, spine richly decorated, gilt dentelle, edges gilt.

Illustrated with 3 copper-plate engravings interpreted by Ghendt and Simonet after Jean-Michel Moreau, known as Moreau le Jeune [the Younger] (1741-1814), with a double state of the figures (before and after the letters), as for the copies on vellum paper. A portrait of Werther "weeping", engraved for the Demonville edition of 1904 by C. Noël after a drawing by Louis Léopold Boilly (1761-1845) – a painter whose collection of "expressive heads" made him famous – was added opposite the title page at the time of binding. Lower part of upper board slightly darker.

New translation by the Count of La Bédoyère. Originally published anonymously in 1774, this chef-d'œuvre with a perfume of scandal, harbinger of romanticism, revealed Goethe's name to all Europe.

Bookplate of René Descamps-Scrive (1853-1924).

**In an elegant binding.**

## 35. GALTIER-BOISSIERE, Jean – OBERLE, Jean

**La vie de garçon.**

9 000 \$

Paris: Mornay, 1929. 1 volume, square octavo, 319pp.

Bound in midnight blue full morocco signed by AFFOLTER, AUGOYAT and CUZIN. Boards decorated with two vertical bands inlaid with bunches of roses and Art Déco geometrical motifs, and a third band decorated with diamond shaped gilt fillets. Smooth spine inlaid with bunches of roses and narrow borders, doublures of lemon coloured morocco decorated with flowers with inlaid stems and female first names. Yellow silk endpapers. Uncut edges gilt. Original paper covers and spine bound in. Leather-edged slipcase. Collection "Les Beaux Livres", number 14.

LIMITED PRINTING OF 900 NUMBERED COPIES. **One of the 50 copies printed on Japan paper. Edition illustrated by Jean OBERLE with 8 plates of etchings, and vignettes in the text.**

Copy enriched with an ORIGINAL colour pencil DRAWING signed by Oberlé and an unsigned autograph tribute by the author.

Bookplate of the library of Colonel Daniel Sicklès.

**Beautiful Art-Déco style binding.**



## 36. HUGO, Victor

**Notre-Dame de Paris.**

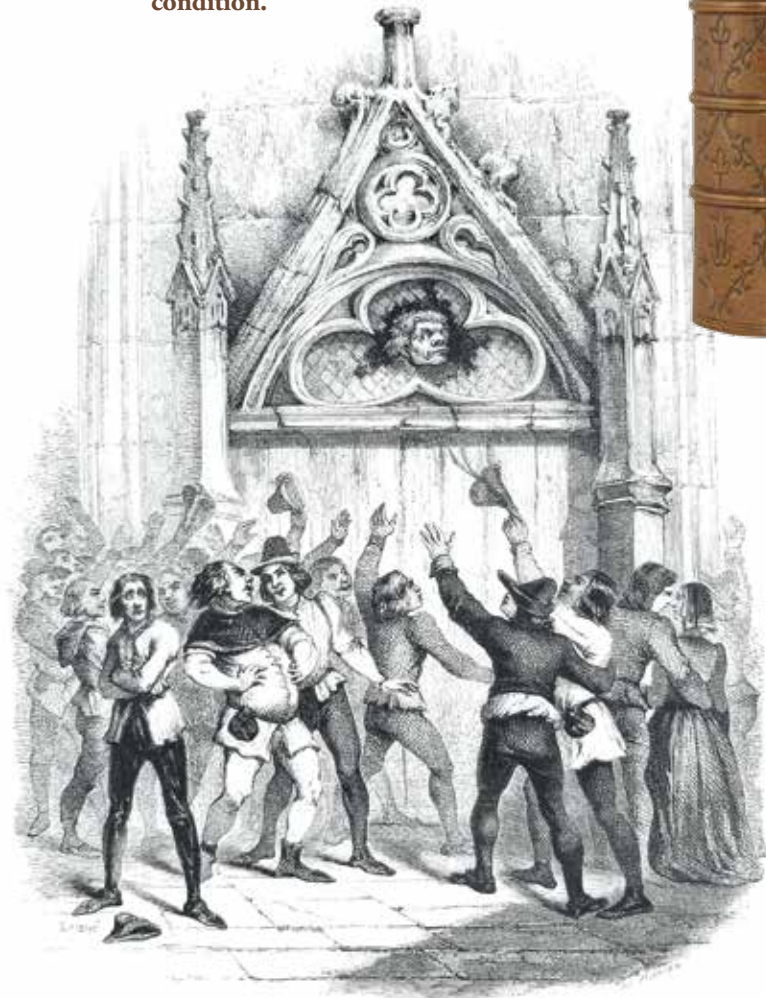
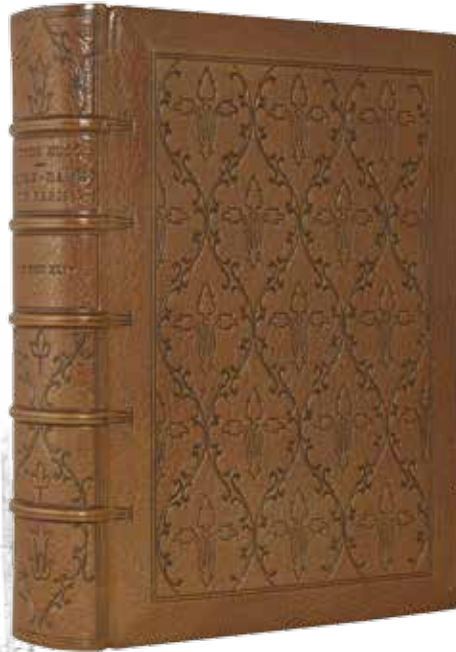
5 800 \$

Paris: Perrotin, Garnier Frères, 1844. 1 volume, large 8to, leather-bound, 485pp.

Full chestnut morocco binding signed by Marius MICHEL. Elaborate blind tooling decor repeated on boards and spine. Interior of the boards and endpapers of matching silk brocade, frame of two gilt fillets on the interior of the boards. All edges gilt. Original cover and two covers for the instalments bound in. Illustrated with 55 plates, of which 21 are steel engraved and 34 are wood engravings, after the designs by MM. Beaumont, L. Boulanger, Daubigny, T. Johannot, de Lemud, Meissonnier, Roqueplan, de Rudder, Steinheil.

FIRST PRINTING WITH THE FOLLOWING CHARACTERISTICS INDICATED BY CARTERET: on the title page, a long "English fillet" is printed under the mention "engraved by the most distinguished artists"; plate n° 21 "Audience au Grand Châtelet" page 189 has the error "Audiance", which is rare, and plate n° 15, page 113, is the engraving "Paris à vol d'oiseau".

Remarkable publication, rare and in beautiful condition.



## 37. LE CLÉZIO, J.-M.-G.

**Alma.**

470 \$

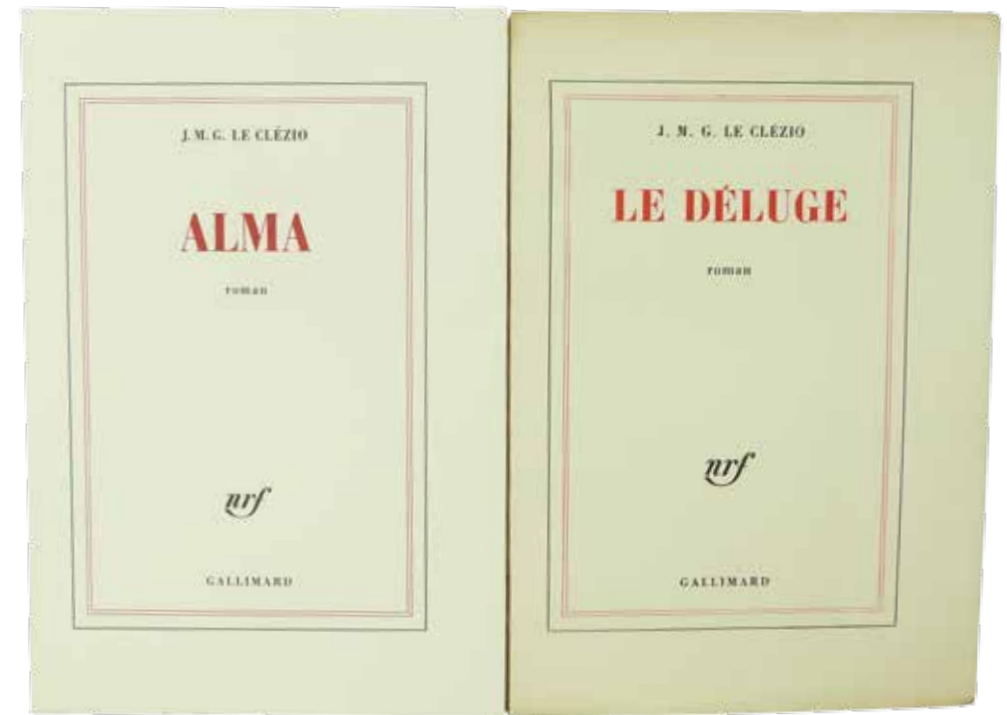
Paris: Gallimard, 2017. 1 volume, 12mo, paper covers, 342pp.

Soft paper covers, pages uncut, in chemise and slipcase signed by Elbel Libro.

FIRST EDITION. One of 140 numbered copies on Rivoli vellum from Arjowiggins, the only special paper.

Almost ten years after being awarded the Nobel Prize in literature, Le Clézio unfolds, divides in two, reincarnates, multiplies himself and refocuses, to plough the eternal furrow which leads from his Mauritian origins to celestial harmony.

Perfect condition.



## 38. LE CLÉZIO, J.-M.-G.

**Le Déluge.**

820 \$

Paris: Gallimard, 1966. 1 volume, 12mo, paper covers, 285pp.

Soft paper covers, pages unopened, in chemise and slipcase signed by Elbel Libro.

FIRST EDITION. One of 65 numbered copies on Holland van Gelder vellum paper reserved for the First Editions Club (Club de l'Édition Originale).

Perfect condition.

## 39. MALRAUX, André

**Les Conquérants.**

8 600 \$

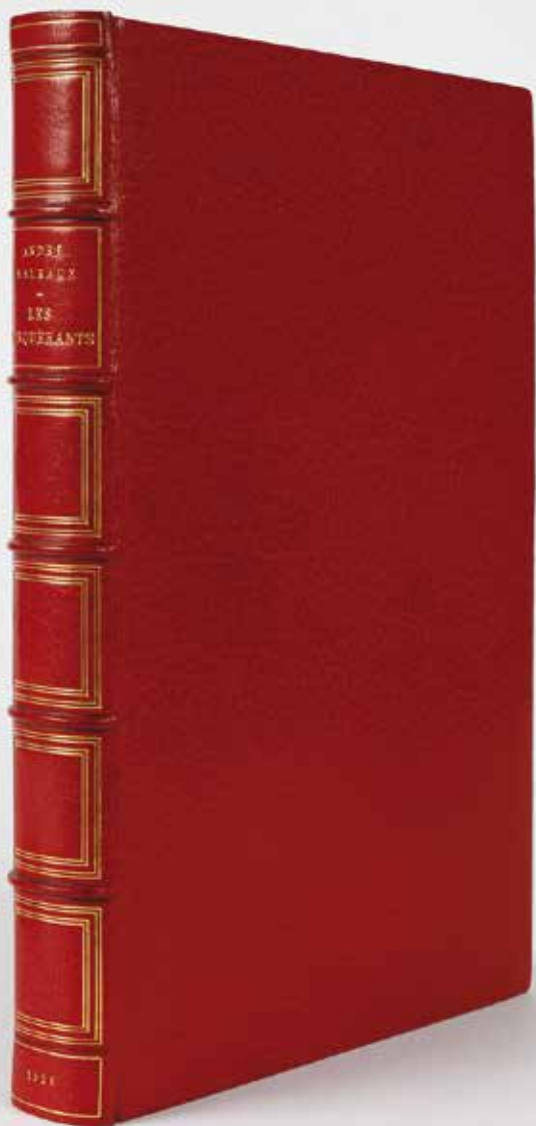
Paris: Bernard Grasset, 1928. 1 volume, 8vo, leather-bound, 269pp.

Full red morocco binding signed by ALIX, spine with raised bands decorated with gilt squares, doublures of pearl grey calf, endpapers of pink calf, gilt fillets on edges, original covers and spine bound in. Leather-edged slipcase.

FIRST EDITION OF MALRAUX' FIRST NOVEL. **One of the 20 copies specially printed on a numbered Cuve vellum paper, signed by Malraux, for the bibliophilic group known as "The Twenty" (les XX), with a double pink and beige wrapper. These twenty copies constitute the head of the limited printing, and are followed by 62 copies on Madagascar paper and 170 on vellum, all in 12mo format.**

Les Conquérants is a novel written in journal form by Malraux. The action takes place in 1925 during the Chinese Revolution. The work is difficult to classify as it is inspired by actual people and events.

**Very attractive copy.**

40. MARGUERITE, Victor –  
VAN DONGEN, Kees**La Garçonne.**

5 400 \$

Paris: Ernest Flammarion, 1929. 1 volume, quarto, 386pp.

Orange half-morocco binding signed by ALIX, with a frame of green calf on the boards. Smooth spine with gilt date at foot. Top edge gilt. Original paper covers and spine bound in. Leather-edged slipcase.

LIMITED PRINTING OF 750 COPIES. One of the 100 numbered copies on Vergé Holland Van Gelder Zonen paper, with a suite in black and white on the same paper. Illustrated with 28 illustrations by Kees VAN DONGEN highlighted in colour.

*La Garçonne*, this avant-garde novel by Victor Marguerite, was published on the 12th July 1922, the same day that the French Senate refused the right to vote for women. The illustrations by Van Dongen are in the Art Déco style. His drawings, with their slim and elegant women, their short haircuts and their almond shaped eyes, correspond perfectly to the "garçonne" [bachelor girl] described by Marguerite. The text and images both represent the feminine archetype of the twenties.

**Superb.**



## 41. POE, Edgar Allan – LATOUR, Alfred

**Eurêka.**

1 050 \$

Paris: Helleu and Sergent, 1923. 1 volume, 8vo, leather-bound, XXVIII – 270pp.



Full ebony morocco Jansenist binding signed by G. CRETTE, successor to Marius Michel. Spine with four raised bands, doublure of tawny morocco, havana endpapers, double endpapers, top edge gilt, leather-edged slipcase.

Illustrated with 22 wood engraved ornaments by Alfred LATOUR, including 16 coloured vignettes.

Translated by Charles Baudelaire with an Introduction by Paul Valéry.

LIMITED PRINTING. **One of the 25 special copies on Japan paper with a suite on China paper not mentioned in the details of the edition.**

**Very fine copy.**

42. MAUPASSANT, Guy de. – LEPERE, Auguste

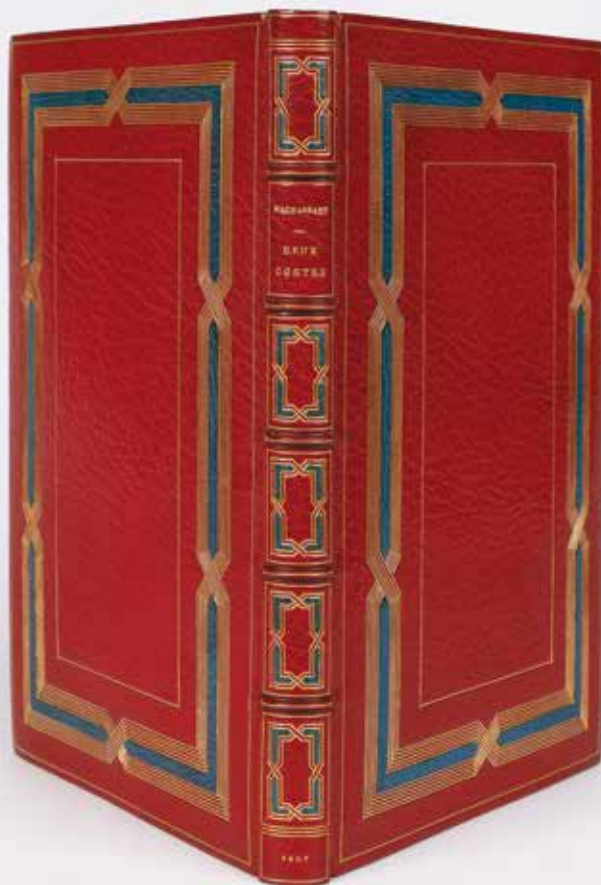
**Deux contes. Le Vieux. La Ficelle.** 4 600 \$  
Paris: Société normande du livre illustré, 1907.  
1 volume, octavo, 89pp.

Bound by HUSER in full raspberry coloured morocco. On the boards, decorative frame of two sets of six gilt fillets winding in and out with a band of blue morocco in their centre. Spine with raised bands and the same gilt and mosaicked decoration, doublures of royal blue morocco edged with a gilt fillet, endpapers of raspberry coloured silk. Gilt over untrimmed edges. Original illustrated paper covers and spine bound in. In a raspberry coloured half-morocco chemise and slipcase.

Private publication of the Société normande du livre illustré – fifty copies had previously been offered for sale by Conquet – and first separate edition of these tales. The book has 84 small compositions in black and white and in colour, drawn and engraved on wood by Auguste Lepère. The text is decorated with coloured capitals. The artist supervised the production, which was printed on his own press.

One of the 120 copies of the ONLY EDITION, on Van Gelder vellum, n° 87.

**Very beautiful copy bound in doubled raspberry morocco.**



43. POUCHKINE, Alexandre – ZWORYKINE

**Le Coq d'or.**

2 100 \$

Paris: Editions d'art H. Piazza, 1925. 1 volume, quarto, 76pp.

Burgundy coloured full morocco binding by R. JACK LEVY. Spine with gilt title on embossed leather and Art Nouveau style lettering placed between two raised bands. Boards decorated with gilt lines, some blind stamped, and mosaicked linear and radiant designs in gilt, silver or dark green. Pastedowns decorated with a large band of burgundy morocco with a double frame of gilt fillets within which are alternating gold, silver and green bands. Board edges decorated with a gilt fillet. All edges gilt. Endpapers of gouached paper on a gilt background. Original paper covers and spine bound in. Spine slightly sunned.

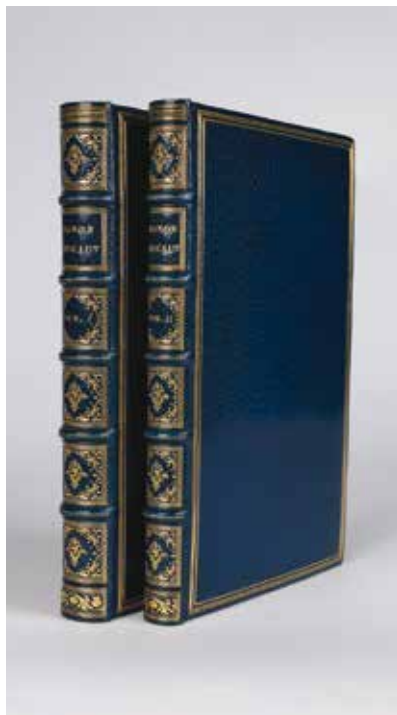
The illustrations for this book are of a Russian Renaissance style and are the work of Boris ZWORYKINE. They include 20 lithographic coloured plates, 10 title vignettes and 10 chapter heads as well as reddish brown frames surrounding the text with 13 ornate frames of different designs.

LIMITED EDITION OF 955 NUMBERED COPIES. This is one of the 775 numbered copies on vellum paper.

**With the magnificent illustrations of Boris Zworykine.**







## 44. PREVOST, Abbé – HEDOUIN

**Histoire de Manon Lescaut et du Chevalier des Grieux.**

2900 \$  
Paris: Jouaust, 1874. 2 volumes, octavo. T.I: XXXII, 171pp. T.II: 142pp.

Binding signed by MERCIER in full royal blue morocco. Decorated spine with raised bands. Triple gilt fillet frame on boards, Untrimmed gilt edges. Original paper covers and spine bound in.

A publication for bibliophiles. With an essay by Arsène Houssaye and 6 etchings by HEDOUIN in first issue. This copy, one of the 200 printed in octavo format, which is that reserved for the special papers, is one of the 15 copies on Whatman, and of exceptional purity. There were also 15 copies on Japan paper. These 30 copies usually have an added suite before letters. Our copy contains two additional suites: pure etchings and artist's proof copy on old Japan paper.

Carteret IV,324: "Beautiful publication, sought after on special paper".

**Magnificent binding by MERCIER.**

## 45. ROUYEYRE, André – MATISSE, Henri.

**Repli.** 4800 \$  
Paris: Editions du Bélier, 1947. 1 volume, quarto, 163pp.

Ochre coloured full morocco binding with borders, signed by ALIX. Boards covered with a dark paper illustrated with flows of orange yellow paint. Spine decorated in blind. Top edge gilt. Yellow and black doublures and endpapers. Original paper covers and spine bound in.

Illustrated with 12 lithographies by Henri MATISSE of which 6 are black on white paper and represent female faces and 6 are black on grey paper and represent portraits of the author.

FIRST EDITION. LIMITED PRINTING OF 370 NUMBERED COPIES SIGNED BY THE AUTHOR AND THE ARTIST. **This is one of the 315 copies on Arches vellum paper.**

**Perfect condition.**



## 46. RIMBAUD, Arthur

**Une Saison en enfer.**

SOLD

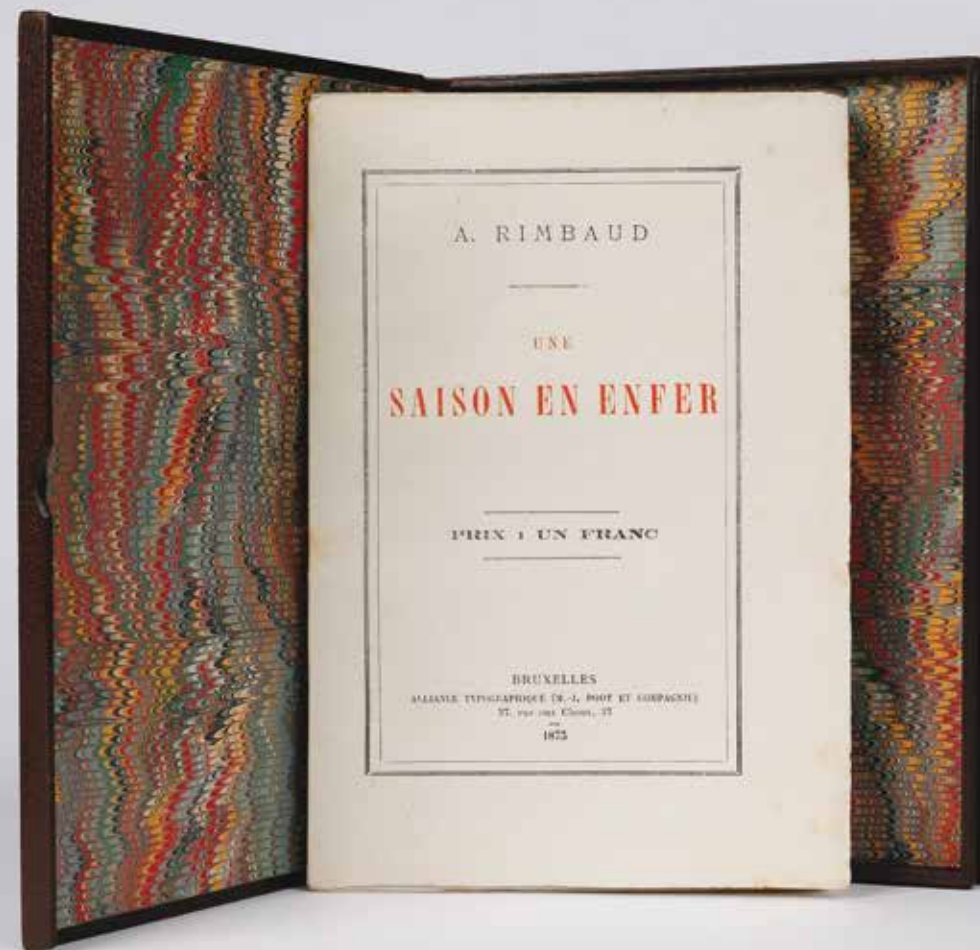
Bruxelles: Alliance typographique (M.-J. Poot and Co.), 1873. 1 volume, 12mo, 53pp.

In a special slipcase-box designed by DEVAUCHELLE with brown morocco spine decorated with gilt ornaments. Printed cover.

FIRST EDITION, RARE AND MUCH SOUGHT AFTER. The only collection of Rimbaud's poetry published at the author's expense.

Of the estimated 450 copies of the edition, 425 remained with the publisher Poot as Rimbaud didn't have the funds to pay for them. Found by chance by a Belgian bibliophile at the beginning of the xxth century, these miraculous copies didn't reduce the value of the book, as interest in it increased with the number of copies available. Some of them had suffered from dampness and were unsaleable, and the "discoverer" put the others on the market a few at a time.

**Rare, as published.**



## 47. SAND, George – RUDAUX Edmond

**La Mare au diable.** 6400 \$

Paris: Maison Quantin, 1889. 1 volume, 4to, leather-bound, 196pp.

Full midnight blue morocco binding signed by RAPARLIER. Spine with raised bands finely decorated with a red, decorative motif in the compartments. Fillet frame on the boards with a central gilded and inlaid motif and floral ornaments in the corners. Wide gilt interior dentelle, original covers bound in, untrimmed. In a protective slipcase.

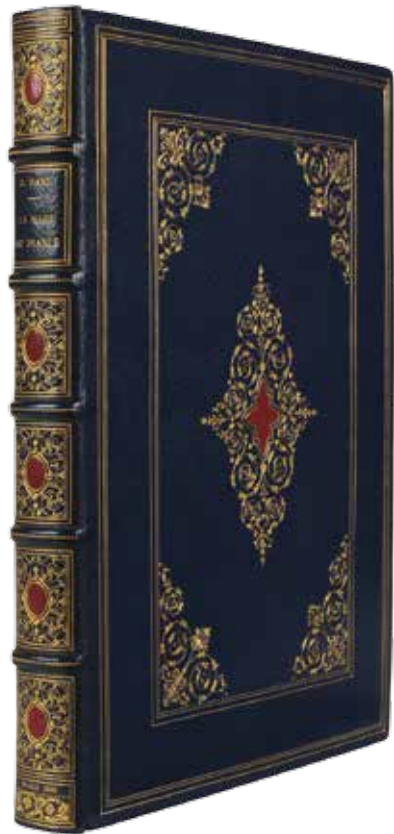
Illustrated with 17 etchings composed and engraved by Edmond RUDAUX.

In the “Masterpieces of the contemporary novel” (Les Chefs-d’œuvre du roman contemporain) collection.

LIMITED EDITION OF 50 COPIES ON JAPAN PAPER WITH TWO SUITES OF THE PLATES. **This copy is enriched with an ORIGINAL WATERCOLOUR DRAWING by FRAIPONT on the half-title.**

La Mare au diable consists of three parts preceded by a short dedication to Frédéric Chopin, George Sand’s lover at the time.

**Rare and beautiful copy in a perfect binding.**



## 48. ROSTAND, Edmond

**Chantecler. Pièce en quatre actes, en vers.** 1900 \$

Paris: G. Charpentier et E. Fasquelle, 1910. 1 volume, octavo, 244pp.

Jansenist binding in full green morocco signed by STROOBANTS. Spine with raised bands, gilt title and date at foot. Top edge gilt. Double gilt fillet on board edges. Dentelle on turn ins. Original cover of brown calf decorated with an important blind stamped composition by René Lalique, bound in. Spine a trifle faded.

FIRST EDITION. **One of the 1000 numbered copies on Imperial Japan paper.** Enriched with an autograph letter signed Coquelin aîné (2 pages 16mo in which he expresses his admiration) and a signed autograph letter written in English (1 page octavo), to the United States Consul, in which he defends his American royalties for *Chantecler*: “I, the undersigned, Edmond Rostand, having been duly sworn to declare under oath as follows: that I am the author of the piece Chantecler...”.

**Very nice copy with 2 interesting historical documents.**

## 49. SAINT-JOHN PERSE

**Chronique.** 1600 \$

Paris: Gallimard, 1960. 1 volume, folio, leather-bound, unpaginated.

Half-vellum bradel binding with corners, smooth spine with lengthwise gilt title, original cover bound in.

LIMITED FIRST EDITION OF 186 NUMBERED COPIES. **One of the 21 special copies on Imperial Japan paper.**

**Very fine copy.**

## 50. SAINT-JOHN PERSE

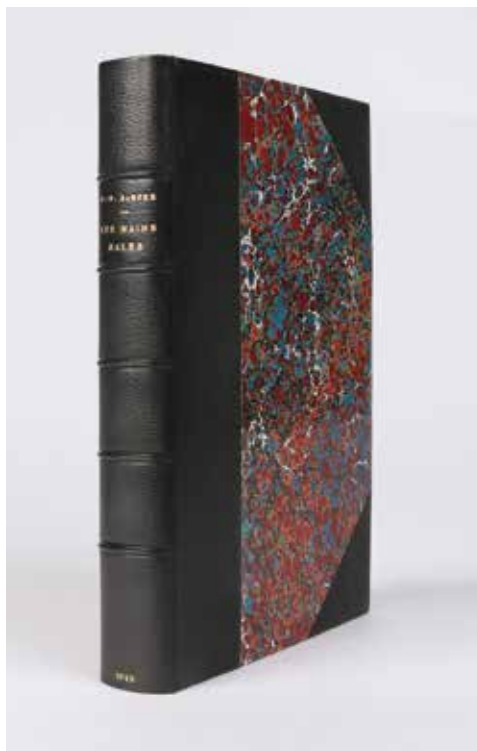
**Chant pour un équinoxe.** 600 \$

Paris: Gallimard, 1975. 1 volume, 8vo, paper covered brochure, 30pp.

Soft paper covers with flaps, pages uncut.

FIRST EDITION. **One of the 55 special copies on Holland vellum paper.**

**In perfect condition.**



## 51. SARTRE, Jean-Paul

**Les mains sales.**

**Pièce en sept tableaux.** 1 200 \$  
Paris: Gallimard, 1948. 1 volume, 12mo, leather-bound, 259pp.

Half-shagreen black binding with corners signed by P. GOY and C. VILAINE. Spine with raised bands, original covers and spine bound in, internally very clean. A little foxing on the edges.

**FIRST EDITION.** One of the 210 numbered copies on Alfa mousse, third paper after 15 on Holland paper and 60 on Lafuma Navarre vellum paper.

**In perfect condition.**

## 52. SARTRE, Jean-Paul

**L'Homme et les choses.**

650 \$  
Paris : Seghers, 1947. 1 volume, 12mo, leather-bound, 76pp.

Chocolate coloured morocco binding signed by POLACK, boards decorated with illustrated papyrus and suede endpapers. Smooth spine with lengthwise gilt title. Original covers and spine bound in, untrimmed. Internally perfect.

**FIRST EDITION.** One of the 100 copies not for sale on Johannot vellum paper.

Francis Ponge first became known by *Le Parti pris des choses*, a collection of thirty-two poems written between 1924 and 1939, and published in 1942. Two years later, Sartre wrote *L'Homme et les choses*. According to Sartre, Ponge's idea was not to describe as best he could "with the possibilities which language offers" what he encountered. Sartre blames Ponge for presenting "the precedence of the object over the subject" and thus reducing men to the rank of "automats".

**Interesting binding.**



## 53. VERLAINE, Paul

**La Bonne Chanson.**

9 100 \$  
Paris: Alphonse Lemerre, 1870. 1 volume, 12mo, 38pp.

Dark brown full morocco binding signed by Jacques ANTHOINE-LEGRAIN, pattern of fillets on the boards, smooth spine, roulette of gilt dots on turn-ins, original paper covers and spine bound in. Uncut.

**FIRST EDITION.** Published at the author's expense and written during the terrible siege which Parisians suffered during the winter of 1870-1871, the book was published by Lemerre the following year.

**Liturgies intimes.**

Paris: Léon Vanier, 1893. 1 volume, 12mo, 38pp.

Dark brown full morocco binding signed Jacques ANTHOINE-LEGRAIN, pattern of fillets on the boards, smooth spine, roulette of gilt dots on turn-ins. Original paper covers and spine bound in. Uncut.

**SECOND EDITION, PUBLISHED ONE YEAR AFTER THE FIRST, WITH 7 POEMS HERE IN FIRST EDITION: A Charles Baudelaire, Vêpres rustiques, Complies en ville, Prudence, Pénitence, Oportet haereses esse, Final.**

**Odes en son honneur.**

Paris: Léon Vanier, 1893. 1 volume, 12mo, 54pp.

Dark brown full morocco binding signed by ANTHOINE-LEGRAIN, pattern of fillets on the boards, smooth spine, roulette of gilt dots on turn-ins. Original paper covers and spine bound in. Uncut.

**FIRST EDITION.** Compilation of 19 poems which for the most part were inspired by Philomène Boudin who was one of Paul Verlaine's (1844-1896) stormy mistresses in his years of misery. Imagined in the Summer of 1891, Verlaine returned to it several times before its publication in May 1893. He continued in the tone of "*Chansons pour elle*" [Songs for her], "but, he said, higher and more noble if I dare..." borrowing, in the course of certain verses, the style of the Sixteenth century blason, a short poem which celebrated part of a woman's body.

**A remarkable trio.**



## 54. VERLAINE, Paul

**Jadis et Naguère.**

4 500 \$  
Paris: Léon Vanier, 1884. 1 volume, 12mo, 159pp.

Binding signed by FAVRE-PETIT-MERMET in full green morocco. Spine with raised bands and gilt date at foot. Pastedown doubled with green morocco. Original gauffered cover and spine bound in. In a leather-edged slipcase.

**FIRST EDITION OF 500 COPIES ON WHITE VELLUM PAPER** – there were no special papers. Contains the printing justification sheet and the imprint sheet.

**Beautiful copy.**



## 55. VERLAINE, Paul

**Dédicaces.**

4 600 \$

Paris: Bibliothèque artistique et littéraire, 1890. 1 volume, 12mo, leather-bound, 90pp.

Slightly later full midnight blue crushed morocco binding signed by WECKESSER and his sons. Septuple framing of straight fillets on boards. Spine with 5 raised bands decorated with squares and gilt date at foot. Double gilt fillet on board edges, septuple interior frame of straight fillets, upper edge gilt. Original covers and spine bound in.



The plate illustration representing Paul Verlaine in hospital with a bandage around his head, is printed on thin Japan paper.

FIRST EDITION, NOT PUT ON THE MARKET, PRINTED ON HOLLAND LAID PAPER, OF WHICH ONLY 350 COPIES WERE PUBLISHED, THE FIRST 100 INITIALED BY VERLAINE.

PRESENTATION COPY INSCRIBED BY THE AUTHOR "A M. Christian Estienne. Cordialement. P. Verlaine".

**A most beautiful copy in a very elegant binding.**

## 56. VERLAINE, Paul

**Epigrammes.**

4 600 \$

Paris: Bibliothèque artistique et littéraire, 1894. 1 volume, 12mo, 159pp.

Full brown morocco Jansenist binding signed by HUSER. Edge to edge doublures and endpapers of the same morocco. Gilt on untrimmed edges, original paper covers bound in. With chemise of brown half-morocco with bands, and leather-edged slipcase. The spine of the chemise has faded. With a portrait-frontispice by F.A. CAZALS.

FIRST EDITION LIMITED TO 1050 NUMBERED COPIES. One of 15 unnumbered copies on China paper. The frontispice is on Japan paper and the cover is cream coloured, whereas the cover of the ordinary copies is brown. This copy was present in the Verlaine catalogue published by Georges Heilbrun Bookshop, 1949, n° 102.

**Very attractive copy in Huser's triple binding.**



## 57. VERLAINE, Paul – ROPS, Félicien

**Correspondance Verlaine – Rops.**

4 700 \$

Paris: Editions de l'Ecole Estienne, 1918. 1 volume, 12mo, 8pp.

Bradel cased binding, plain spine, boards covered with paper decorated by brush with a repeated design, top edge gilt.



UNPUBLISHED LIMITED EDITION OF 33 COPIES

RESERVED FOR THE ADMIRERS AND FRIENDS OF PAUL VERLAINE.

UNIQUE COPY on Japan paper with a separate extract of the title vignette, and enriched with an ORIGINAL charcoal DRAWING signed by Frédéric-Auguste CAZALS. It represents a portrait of Verlaine asleep, dated the Procope café, 13th September 1894, with an autograph dedication to Henry de Waroquier. Cazals (1865-1941), draughtsman, writer and illustrator, was a close friend of Verlaine from 1886 until his death in 1896. He illustrated Verlaine's *Mes Hôpitaux* published by Léon Vanier in 1894. Verlaine's letters, except for the one dated 23rd December 1894 had already been published in the *Mercure de France* on 1st January 1900, whereas Rop's letters are all published here for the first time.

**Fine copy.**

## 58. VERLAINE, Paul – VAN MAELE, Martin

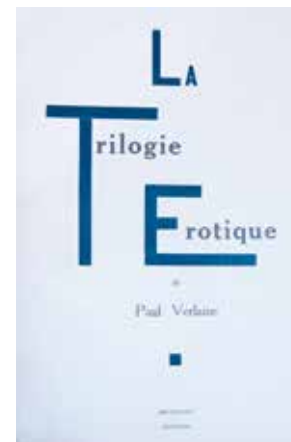
**La Trilogie érotique.**

760 \$

Brussels: No mention of publisher, 1931. 1 volume, octavo, 134pp. Soft covers.

Cream coloured covers. In blue slipcase. Illustrated with 15 original black and white compositions by Martin Van MAELE pasted on strong paper, not included in the pagination.

LIMITED PRINTING OF 350 NUMBERED COPIES RESERVED FOR SUBSCRIBERS AND NOT PUT ON SALE, **this one of the 325 copies on Holland paper.**



Rare edition of Paul Verlaine's *La Trilogie érotique* containing 39 erotic poems by the poet and illustrated with 15 very erotic engravings attributed to Maurice François Alfred Martin, known as Martin Van Maele (1863-1926). This edition, the second compilation of Verlaine's erotic poetry (the first was printed in 1907 in a smaller format with etchings also by Martin Van Maele), regroups three series of poems, with bound in at the end, the *Sonnet du trou du cul* [Sonnet to an asshole], composed jointly by Paul Verlaine and Arthur Rimbaud. The first series *Amies* [Friends] was published for the first time by Poulet-Malassis in 1866. The second *Femmes* [Women] was published for the first time in 1890, and the third *Hombres* (Hommes) [Men] was published posthumously around 1900. [Verlaine died in 1896].

**Very nice copy.**

## 59. VOLTAIRE – GARNIER – ROBAUDI – ROPS

**Zadig ou La Destinée.**

5 500 \$

Paris: Imprimé pour les Amis des livres par Chamerot et Renouard, 1893. 1 volume, 4to, leather-bound, 159pp.

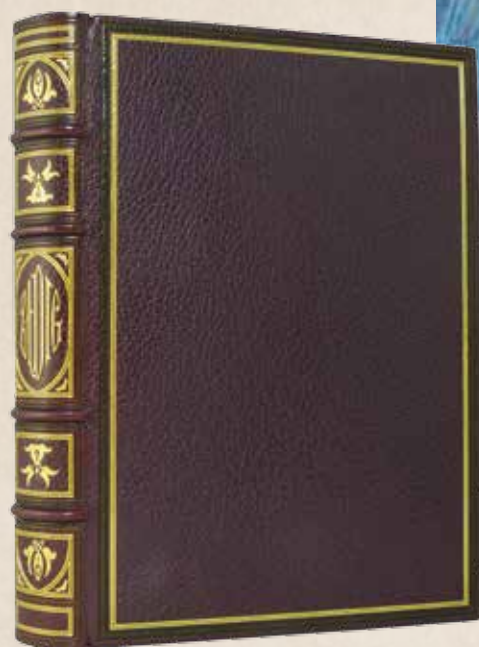
Full parma violet morocco binding signed by Marius MICHEL. Spine with four raised bands framed by Art-deco ornaments and a creative central title; double frame of gilt fillets surrounded by a blind stamp fillet, fillets on board edges; splendid doublure of inlaid morocco featuring a sprinkling of alternating mauve and violet irises on a background of green creeper within a gilt frame; endpapers lined with matching plaited almond silk. All edges untrimmed and gilt, original cover bound in. In a midnight blue half-morocco chemise with flaps and leather edged slipcase.

Illustrated with 8 coloured plates by GARNIER, ROBAUDI and ROPS, colour engraved by Gaujean, protective tissues printed in gilt.

LIMITED PRINTING OF 115 NUMBERED COPIES. **This is one of the 25 with the justification number (after 75 printed specially for the Société des Amis de livres, and 13 given as presents) and has a suite of 29 plates giving the breakdown of colours for each illustration.**

Ex-libris of Maurice Quarré designed by A. Gir.

**Magnificent copy.**



## 60. WILDE, Oscar – ORAZI, Manuel

**Salomé. Drame en un acte.**

10 700 \$

Paris : Société des amis du livre moderne, 1930. 1 volume, 4to, leather-bound, 95 pages.

Bordeaux coloured half-morocco binding with corners signed by Charles LANOE. Inlaid spine with raised bands and gilt date at foot, top edge gilt. Original covers and spine bound in. With edged slipcase.

Rare edition illustrated with 26 splendid coloured compositions by Manuel ORAZI, wood-engraved by Pierre Bouchet, with silver and gold highlighting.

LIMITED PRINTING OF 149 NUMBERED COPIES. **This is one of the 10 copies on Rives paper reserved for the collaborators. Copy enhanced with an ORIGINAL SIGNED WATERCOLOUR of one of the engravings, and 2 suites on Japan paper, one in black and white and the other in colour.**

Manuel Orazi (1860-1934) is an Art Nouveau Italian painter, poster artist and illustrator. He illustrated a great number of posters for the theatre and the cinema, as well as scenery for the opera and the cinema.

**A choice copy in perfect condition.**



## 61. ZOLA, Émile

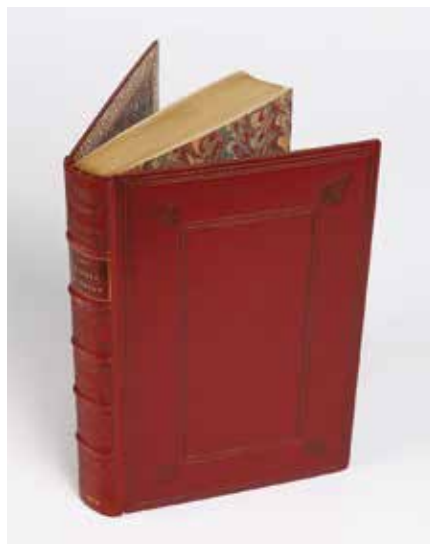
**Soirées de Médan, Les.**

9 200 \$

Paris: G. Charpentier, 1880. 1 volume, 12mo, 295pp.

Later binding by DEVAUCHELLE in bordeaux shagreen, spine with blind stamped raised bands. All edges gilt. Interior dentelle. Original paper covers and spine bound in. With leader-edged slipcase.

FIRST EDITION OF THIS COLLECTION OF SHORT STORIES BY ZOLA, HUYSMANS, MAUPASSANT, HENNIQUE, ALEXIS AND CÉARD. Presentation copy for Georges Landry, signed by Joris-Karl Huysmans and Léon Hennique on the half-title. Faithful friend of Huysmans and of Maupassant, Landry was a privileged correspondent of Léon Bloy during his youth.

**Magnificent.**

## 62. ZOLA, Émile

**Au Bonheur des Dames.**

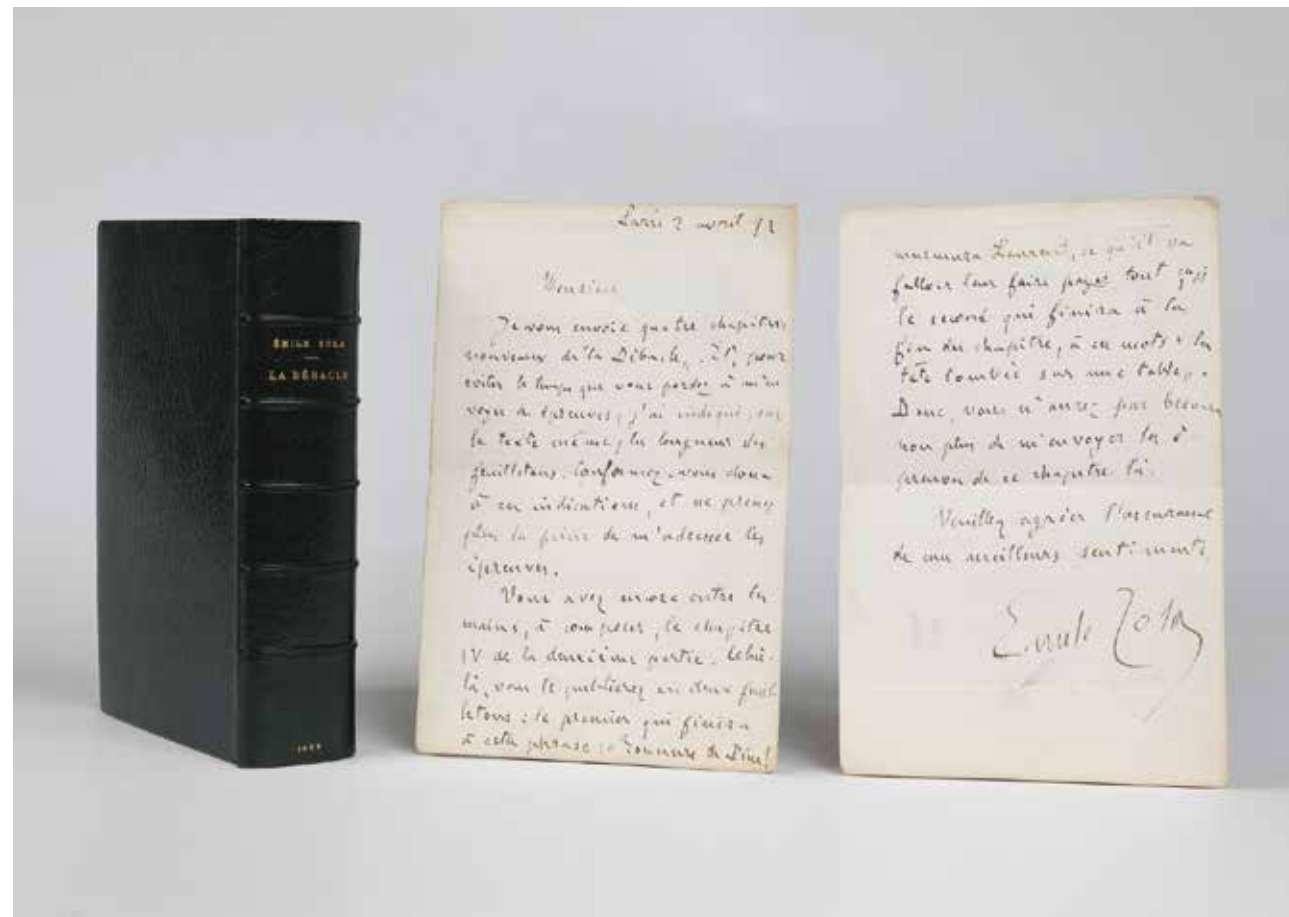
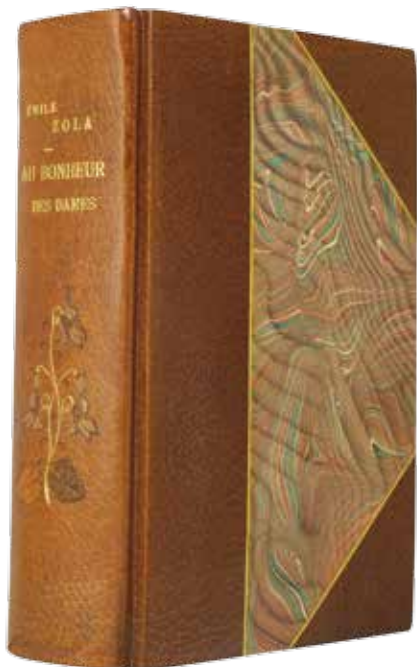
6 400 \$

Paris: G. Charpentier, 1883. 1 volume, thick 12mo, leather-bound, 521pp.

Half-morocco chesnut coloured bradel binding signed by Charles MEUNIER. Smooth spine decorated with an incised central flower. Top edge gilt. Original covers and spine bound in. Untrimmed. The lower board and spine of the original paper cover have been restored.

FIRST EDITION OF ONE OF EMILE ZOLA'S MOST FAMOUS NOVELS, CONSTITUTING THE ELEVENTH VOLUME OF THE ROUGON-MACQUART SERIES.

One of the 150 numbered copies on Holland paper, the only special paper after 10 copies on Japan paper.

**Fine state.**

## 63. ZOLA, Émile

**La Débâcle.**

12 400 \$

Paris: G. Charpentier, 1892. 1 volume, 12mo, 636pp.

Jansenist binding signed by M. GODILLOT in black full morocco. Spine with raised bands and gilt date at foot. Untrimmed gilt edges. Uncut. Original paper covers and spine bound in. In leather-edged slipcase.

FIRST EDITION. One of the 300 copies on Holland paper, second special paper after 33 copies on Japan paper.

With an added TWO PAGE AUTOGRAPH LETTER FROM ZOLA to his publisher dated 2nd April 1892, in which he informs him of the despatch of four new chapters of "La Débâcle". He also indicates the places in the text where the cuts should be made for serializing the work.

**Very nicely bound by Godillot, with a signed letter from Zola.**

## 64. ZOLA, Émile

**L'Argent.**

9 900 \$

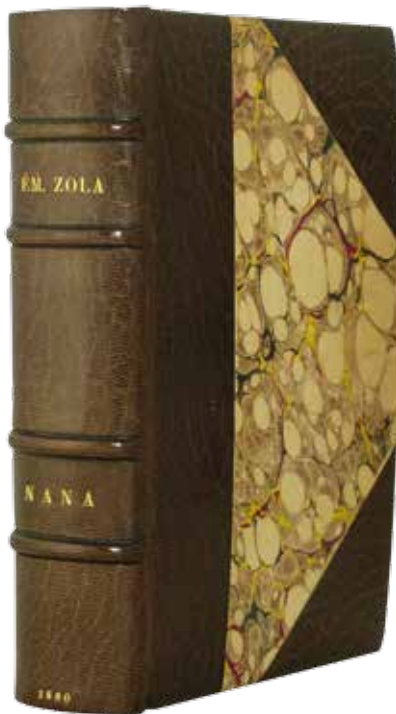
Paris: Charpentier, 1891. 1 volume, 12mo, 445pp.

Bradel binding signed by CARAYON in cherry coloured half morocco with corners. Smooth spine with gilt flowers and gilt date on spine. Uncut. Original paper covers and spine bound in. Lower end of spine a little fragile.

FIRST EDITION OF THE 18TH TITLE IN THE ROUGON-MACQUART SERIES. One of the 30 copies on Japan paper. In addition the printing consisted of 5 copies on vellum and 250 copies on Holland paper.

An original drawing by Georges de Feure, in ink and gouache, has been bound in as the frontispice. A symbolist painter, Georges de Feure (1869-1928) also designed posters and furniture and was a theatrical decorator. Among other works, in 1899 he illustrated Marcel Schwob's "La Porte des rêves".

**Very beautiful copy, rare on Japan paper.**



## 65. ZOLA, Émile

**Nana.**

2 400 \$

Paris: Charpentier, 1880. 1 volume, 12mo, 524pp.

In half-morocco brown coloured binding with corners, signed by GAUCHÉ. Smooth spine with gilt date at foot. Uncut. Original paper covers and spine bound in.

FIRST EDITION. Ninth title in the Rougon-Macquart series and one of the 325 numbered copies on Holland paper, only special paper after 5 copies on China paper.

**Very beautiful copy.**

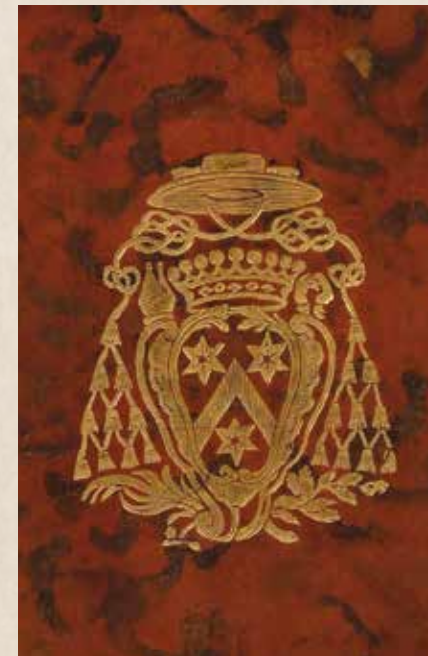
## Antiquarian Books

## 66. BOUGAINVILLE, Louis Antoine de

**Traité du calcul intégral pour servir de suite à l'analyse des Infiniment-Petits par M. le marquis de l'Hôpital. Volume I.**

2 400 \$

Paris: Chez H.L. Guérin and L.F. Delatour, 1754. T.I. only of 2, quarto. XXIII, 340pp.



Contemporary binding, chestnut coloured morocco spine with red morocco title and volume labels, blood red edges. Boards of tan marbled calf with the gilt Arms of Nicolas de Livry, Bishop of Callinique, last abbot of Sainte-Colombe in Sens, in the centre of the upper board. Nicolas de Livry was a benefactor of the old Paris library. On the lower board, in gilt lettering is the inscription "Bibliothèque de la Ville de Paris" (known as the Town Hall Library). Copy on luxury paper with wide margins. A few pale damp stains, corners slightly rubbed, but an attractive book.

FIRST EDITION OF THIS IMPORTANT WORK BY BOUGAINVILLE WHICH GAVE HIM ENTRY TO THE ROYAL SOCIETY OF LONDON. T.I. complete with the 3 folding plates.

The book we offer here can be considered as having been part of the collection of the Paris Town Hall Library before the books were transferred by the Directoire (1795-1799) to the French Institute and the loss of numerous scientific works, of which many can be found at the Hermitage... In effect, this copy

doesn't have the ex-libris of the Institute; it was part of the initial donation by Bishop Livry to the Paris Library (no internal markings of the Paris library. Source: Histoire de Paris, Imprimerie nationale, 1873, T.III, 201). The T.II. of this work was published in 1756 (Brunet VI,7896). This first volume deals with the rules of differential calculus, exponential functions and logarithms as well as the rules of integral calculus to a single variable and of first order. The 1756 volume deals with the differential calculus of superior orders and several variables.

**Beautiful copy full of history.**



67. **ATLAS minimus universalis.**

1 600 \$

Weimar: Au Bureau d'Industrie, 1804.

1 volume, 12mo oblong, unpaginated.

Contemporary brown bradel half-calf binding with small corners, smooth spine with illegible title pièce. Browning to corners of endpapers, but otherwise very fresh internally.

Pocket atlas of 43 maps engraved recto-verso with contemporary finely water-coloured contours: world map, Europe, Spain and Portugal, France (6 maps), British Isles (4 maps), Netherlands, Scandinavia (3 maps), Germany (4 maps), Hungary, Switzerland, Italy (5 maps), Turkey and Greece (2 maps), Russia (1 map), Asia (6 maps), China (1 map), Siberia (1 map), Africa (4 maps), America and West Indies (4 maps) and Polynesia (2 maps).

**Very fresh copy.**

68. DESCARTES, René

**Traité de la Méchanique, plus l'abrégé de la Musique avec les éclaircissements nécessaires...**

3 500 \$

Paris: Charles Angot, 1668. 1 volume, octavo, 127pp.

Contemporary full brown calf coloured to resemble granite. Decorated spine with raised bands. Some loss of leather at head and tail. Central medallion on upper board of the Bordeaux Royal Academy of Sciences, Belles lettres et Arts, with the motto "Crescam et Lucebo" surrounding a crescent moon, fleurs-de-lis and academic palms entwined in the motto – the medallion is posterior to publication, the Academy was only founded in 1712. Small chips on board extremities. Gilt roulette on the board edges. Red edges. Numerous illustrations and geometric drawings engraved in the text. The "Traité de la méchanique" occupies the first fifty-two pages, the "Abrégé de la musique" pages 53 to 98, and pages 101 to 127 "Éclaircissements sur la musique" (some parts are in Latin, others in French).

FIRST EDITION OF THE "TRAITÉ DE LA MÉCHANIQUE", translated by Nicolas Poisson from Descartes' latin manuscript, not published in latin until 1701. This is the first translation of the "Abrégé de la musique" (Descartes' first work written in 1618). The "Traité de la méchanique" is only part of a larger work which Descartes planned to write, but which never materialized.

**Internally very fresh.**



69. DU VAL, Pierre

**Cartes de géographie les plus nouvelles et les plus fidèles,...**

Paris: Chez l'Auteur, 1677. 1 volume, folio.

Contemporary full sheepskin binding. Spine with raised bands. Tops of spines professionally restored. Page de titre, liste des planches manuscrite, 94 feuillets dont 87 double-page engraved maps, all with original had-colour in outline (Europe, America, Asia, etc..). All pages mounted on stubs. Some cards are sometimes short of margins. Small passages of worms at the margin with the small ones at the center fold.

The maps of Pierre Du Val are of great rarity. It was initially a collection of du Val's own maps, with those of other authors, published in 1654, then 1665 and 1667. In 1677, Pierre Du Val publishes a uniform collection of his grand four-part wall, and folio maps.

Pierre du Val was the nephew of the celebrated French cartographer Nicolas Sanson d'Abbeville (1600-1667), mapmaker to Louis XIV, King of France; the center of cartographic innovation had shifted from Holland to France

The maps include, in order:

**WORLD MAPS:**

- Planisphère, ou Carte Générale de Monde double-hemisphere world map, surrounded by diagrams showing compass points, winds and planetary orbits, a small terrestrial globe and an armillary sphere
- Carte Universelle du Commerce... 1677
- Alphabet et définition des termes de géographie
- Les tables de géographie réduites en jeux de cartes
- Table générale de géographie

**THE CONTINENTS:**

- L'Amérique autrement Le Nouveau Monde et Indes Occidentales... 1676
- L'Afrique... 1676
- L'Asie... 1676
- L'Europe... 1676

**WALL MAP IN 4 SHEETS:**

- Carte universelle du Monde avec de nouvelles observations, Amérique Septentrionale... 1677
- Amérique Méridionale... 1677
- Terres Australes... 1677
- Le Nouveau Mexique et la Floride... 1656
- Le Grand Continent





- Le Canada
- Isles d'Amérique dites Caraïbes ou Cannibales et de Barlovento... 1664
- Coste de Guyanne
- Les costes des royaumes de Fez, Alger, Tunis, et Tripoli en Barbarie suivant les Routiers et Portolans de divers Pilotes... 1664
- Carte du royaume d'Alger... 1665
- Costes de Guinée avec les Royaumes qui y sont connus des Européens, au dedans des terres, selon les relations les plus nouvelles... 1671
- Carte de l'Isle de Madagascar dite autrement Madecase et de S. Laurens et aujourd'hui l'Isle Dauphine avecque les Costes de Cofala et du Mozambique en Afrique... 1666
- Les Isles de Malte, Goze, Comin, Cominot, & en la Mer Méditerranée... 1667

#### WALL MAP IN 4 SHEETS:

- La Turquie en Asie, L'Arabie et la Perse... 1677
- L'Asie où sont exactement décrites toutes les costes de la Mer, suivant les dernières navigations et le dedans du Pais, selon Abulfeda, Pietro della-Valle, Olearius Thevenot et autres qui en ont écrit jusqu'à la présente année... 1676
- La Grande Tartarie où sont le Turquestan, la Tartarie Septentrionale et la Tartarie du Kin... 1677
- La Chine avec l'Empire du Mogol, les Presqu'Isles et les Isles de L'Asie... 1677
- Cartes des Indes Orientales... 1665
- L'Océan près d'Europe, avec les Costes de France, d'Espagne, de Portugal, d'Angleterre, de Hollande, de Danemarck... 1666
- L'Europe, Océan septentrional... 1677
- La Mer Méditerranée, vers l'Occident... 1677
- La Mer Méditerranée, vers l'Orient... 1677
- La France en toute son estendue sous le Roy Louis XIV, l'an 1676

#### WALL MAP IN 4 SHEETS:

- La France avec ses anciennes et nouvelles bornes... 1677: le Royaume d'Aquitaine
- Les Royaumes de Bourgogne et d'Arles, avecque les Terres adiacètes... 1677
- Le Royaume de la France orientale, dit autrement Austrasie, avec partie de celui de Neustrie... 1677

- Le Royaume de la France Occidentale dit autrement Neustrie... 1677
- Carte du diocèse de l'Evesché d'Eureux en Normandie... 1654
- L'Isle de France, le Valois, le Vexin-François, le Hurepoix et la Brie... 1677
- Duché d'Aiguillon desseigné sur les lieux... 1677
- La carte des eaux de la Montagne Noire, du Lers, du Fresquel, de l'Aube et autres, et autres rivières destinées pour le Nouveau canal de Languedoc et pour la jonction des deux Mers Océane et Méditerranée... 1677
- L'Espagne divisée en ses Principaux Royaumes... 1677
- Royaume de Portugal... 1676
- La principauté de Catalogne et le Comté de Roussillon, avecque les Anciennes et les Nouvelles Bornes des Royaumes de France et d'Espagne
- Les XVII Provinces des Pais-Bas... 1676
- Provinces Unies des Pais-Bas connues sous le nom de Hollande... 1675
- Liste des provinces et places conquises sur les Holandois, depuis la Declaration de la Guerre par le Roy, le 7 avril 1672.
- Provinces Méridionales des Pays-Bas connues sous le nom de Flandres, autrement les Pays-Bas Catholiques
- Le Comté de Flandre... 1675
- La Flandre Gallicane conquise par le Roy, l'an 1667, c'est à dire la province ou Chastellenie de Lille... 1676
- Comtés d'Artois et de Hainaut... 1675
- Le Cambrésis... 1675
- Le Duché de Luxembourg et le Comté de Namur... 1675
- Duché de Brabant et Ses Annexes... 1676
- Le Duché de Limbourg et l'Évêché de Liège... 1675
- La Lorraine et l'Alsace... 1676
- Le Barrois
- Le Comté de Bourgogne dit autrement Franche-Comté conquise par le Roy, en moins de 15 jours de temps, dans le mois de Février de l'année 1668
- La Suisse... 1677



- La Savoye divisée en ses grandes Parties... 1677
- Carte de l'Italie et des Isles adjacentes, ou sont exactement decrits tous ses Estats et Principautés... 1677

#### WALL MAP IN 4 SHEETS: L'Italie

- La Lombardie... 1677.
- Isle de Sardaigne... 1675
- Carte du Royaume de Naples, où sont les deux Siciles deça et de là le Far
- La Dalmatie, ou l'on voit ce qui appartient aux Venitiens, à la Maison d'Autriche, à la République de Raguse, et aux Turcs... 1675
- Le Piémont et le Monferrat avecque les Passages de France en Italie par les Alpes
- Le Monferrat aux environs du Po où est le Casalasc
- Carte de l'Empire d'Alemagne... 1672
- Le Jeu des princes et de l'Empire d'Alemagne (jeu de cartes)
- Les Princes de l'Empire d'Alemagne dont l'Empereur est le Chef

#### WALL MAP IN 4 SHEETS: L'Empire d'Allemagne avec ses bornes de l'année 1674

- Le Cours du Rhin en sa haute partie, où sont les Cercles d'Alsace, de Souabe et de Franconie, le Bas Palatinat.
- Le Cours du Rhin en sa basse partie, où sont les XVII Provinces, le Cercle de Westphalie, les Electorats de Cologne et de Treves, la Hesse, les Estats des ducs de Brunswick... 1674
- Le Cours de l'Elbe et de l'Oder où sont les Electorats de Saxe et de Brandebourg, les Duchés de Mekelbourg et de Pomeranie... 1676
- Le Cours du Danube où sont la Bavière, l'Autriche et la Bohème... 1676
- Carte du Royaume de Danemarq et de la partie Méridionale de la Gotie... 1676
- Le Royaume de Suède et ses Acquisitions, tant en la Scandinavie qu'en Allemagne, dressé sur la Carte de Bureus et sur divers Memoires les plus recets... 1676
- Les Royaumes du Nort où sont principalement les Estats de la Couronne de Pologne
- Moscovie dite autrement Grande et Blanche Russie... 1677

- L'Empire des Turcs, en Europe, en Asie, et en Afrique, avecque les principales routes qu'y tiennent les Caravanes... 1677

- Le Grand Royaume de Hongrie qui est aujourd'hui la Turquie Septentrionale en Europe, où sont la Hongrie, la Transilvanie, la Valachie, la Moldavie, la Bosnie, la Serbie, la Bulgarie, la Roumanie, avecque les Routes de Vienne et de Raguse à Constantinople.

- La Grece, ou Partie Méridionale de l'Empire des Turcs en Europe, avec la Table Alphabétique, des Lieux de l'Ancienne Grece celebres en l'Histoire, les Noms qu'ils ont aujourd'hui et le Chiffre qui fait trouver sur la pte Carte... 1677

- Carte de la Hongrie a l'Autriche... 1676

- Carte des Isles Britaniques où sont les Royaumes d'Angleterre, et d'Ecosse que nous appellons Grande Bretagne et celui d'Irlande Avecque les Isles qui en sont proches, et Les Costes de France, de Flandre et de Holande... 1677

- La Sicile, avec les anciens noms de presque toutes ses Places, Rivieres, Chateaux, et diverses observations nouvelles... 1676

- Isle de Candie... 1667

- Orbis Vetus... 1663

- Carte de l'Empire Romain et en Occident et en Orient dressée pour bien entendre l'Histoire Ste et l'Histoire Prophane, et particulièrement celles d'Appian Alexandrin et de Flavius Joseph... 1677

- Terra Sancta quae et Terra Chanaan, Terra Promissionis, Terra Hebreorum, Terra Israelitarum, Iudaea et Palestina... 1677

- Terra Sancta ubi Regnum Israel

- Patriarchatus Romanus Constantinopolitanus, Alexandrinus, Antiochenus et Hierosolimitanus, Nec non veteres Ecclesiae Metropolitane sedes..

- La carte des Conciles

- Table alphabétique des Lieux où les Conciles ont esté tenus

- Les elemens de l'art militaire (carte dépliant)

- Table de blasons

**One of the greatest atlases of the 17th century.**



Chequered pattern on board edges. All edges gilt.

FIRST AND ONLY EDITION OF THIS VERY RARE OPUSCULE (only the Bibliothèque Nationale de France appears to have a copy), dedicated to Napoleon – the dedication occupies pages 3 to 13 and is printed in italics. From page 39 onwards “Jugement et autres pièces authentiques sur des imputations faites au Citoyen Fiando, ex-payeur divisionnaire à l'occasion qu'il fut fait prisonnier de guerre au château de Brescia le 2 Floréal an 7 [1799]”. These documents are in Italian with a French translation.

Copy dedicated to “Madame Joséphine Bonaparte, épouse du Premier Consul” (Madame Josephine Bonaparte, wife of the First Consul), in gilt letters on the upper board.

#### 71. GIOVANNI FRANCISCO, Saint

**Ioannis Francisci Beati in librum secundum Metaphysicæ Interpretatio: in qua, certis rationibus ostenditur, eum Librum ad Metaphysicam omnino non pertinere, sed esse proœmium Secundi Libri de auscultatione Physica.** 7 100 \$

Eiusdem Prædecamenta in locum veterem confirmata.

No mention of place or publisher, dated 1543. 1 volume, square octavo, 58pp.

Bound in contemporary red morocco. Finely decorated spine with raised bands. Large gilt frame on boards with the arms of the Venetian doge in the centre. All edges gilt.

Copy embellished with the arms of Marco FOSCARINI, Venetian doge (1696-1763). His extensive library, containing some 3490 volumes, was sold in 1800 with that of Nicolo Foscarini (1732-1800). The Austrian government purchased all the manuscripts. (Gelli, p. 197; Nicolini, 94).

On the endpaper is a long, handwritten notice by the Count Giulio Berdarnino TOMITANO (1761-1828) from Oderzo, famous Venetian bibliophile and scholar.

**Beautiful and precious copy.**



#### 70. FIANDO, Paul Joseph Louis Marie

**Comptes faits de la quantité des pièces qui revient mensuellement aux officiers de tout grade et de toute arme ainsi qu'à tout employé militaire de l'armée d'Italie** 4 200 \$

[...] dédiés au Général Bonaparte, Premier Consul de la République Française.

Turin: Imprimerie Fea, an IX (1801). 1 volume, small quarto, 53pp.

Contemporary binding of full rigid parchment. Smooth spine decorated with gilt floral ornaments, red morocco title label and black morocco publisher's label. Large gilt frieze framing the boards with dedication in gilt lettering.

72. INNES, John

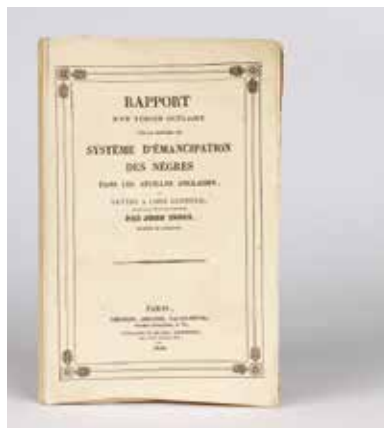
850 \$

**Rapport d'un témoin oculaire sur la marche du système d'émancipation des nègres dans les Antilles anglaises, ou lettre à Lord Glenelg, secrétaire des colonies.**

Paris: Ledoyen, Guiraudet, Jouaust, 1836. 1 volume, octavo, 151pp.

Soft printed paper covers.

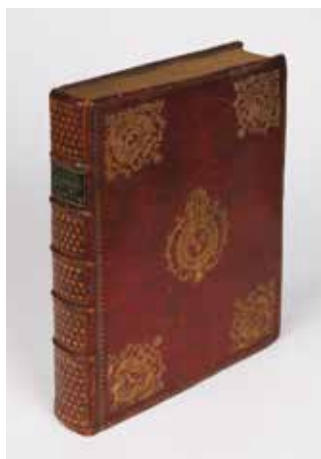
VERY RARE FIRST FRENCH EDITION OF THIS INTERESTING PUBLICATION, which offers the testimony of their first moments of freedom of slaves of the British Virgin Islands, as a result of the abolition of slavery declared on 1st August 1834. Addressing Lord Glenelg, Secretary of State for War and the Colonies, Innes describes his journey and proposes a report of the situation in the British colonies following the emancipation of the negroes. Also concerned are British Guiana, Barbados, Trinidad, Saint-Vincent, Grenada, Sainte-Lucia, Antigua, Saint-Kitts, Dominica and Jamaica.

**Perfectly conserved soft cover copy.**73. **Ordre du SAINT-ESPRIT**

4 300 \$

Les Statuts de l'ordre du St. Esprit étably par Henri III<sup>me</sup> du nom, Roy de France et de Pologne, au mois de Décembre l'an M.D.LXXVII.

Paris: Imprimerie Royale, 1788. 1 volume, quarto, 399pp.



Full bordeaux coloured contemporary binding. Spine with raised bands and a sprinkling of gilt fleurs de lys and small flames, and title label of green morocco. Richly decorated boards with central royal arms of Louis XIV surrounded by the Orders of Saint Michel and of the Saint Esprit, beautiful gilt ornamental corner pieces representing the dove of the Saint Esprit on a radiant background in a floral baroque surround. Gilt dentelle frame, interior roulette and roulette on board edges. All edges gilt. Printed on large paper, this edition has an engraved title page, 3 vignettes, 3 ornamental initial letters and 8 tailpieces by Sebastian Le Clerc.

It was with the intention to group around him the most powerful families of his realm, and the principal heads of the Catholic party in the midst of the War of Religion, that Henry III created a new order of knighthood. in December 1578. Dedicated to the Saint-Esprit – Holy Spirit – in memory of his accession to

the throne of Poland in 1573, to that of France in 1574 on the day of the feast of Pentecost – the Order became the most illustrious of the French monarchy. It was composed of one hundred members who had to prove three levels of nobility. It was a brilliant assembly during the reign of Louis XIV.

**Luxury edition of the Statuts of the Order of the Holy Spirit, published by the Royal printer in the official binding with the emblems of the Order of the Holy Spirit and Royal arms.**

74. PANHARD, Félix

1 900 \$

**L'Ordre du Saint-Esprit aux XVIII<sup>e</sup> et XIX<sup>e</sup> siècles.**

Paris: Librairie Héraldique de J.-B. Dumoulin, 1868. 1 volume, octavo, 284pp.

Midnight blue full morocco binding signed by DAVID. Spine with raised bands decorated with gilt compartments. Triple gilt fillet frame on the boards. All edges gilt. Four gilt fleur-de-lis at the corners. Wide dentelle on turn-ins.

LIMITED PRINTING OF 150 NUMBERED COPIES. This copy is enriched with an autograph dedication dated and signed by the author.

**Very good condition.**

75. PICCOLOMINI, Alessandro – ARISTOTE – POMPADOUR

**Annotationi di M. Alessandro Piccolomini, nel libro della Poetica d'Aristotele; con la traduzione del medesimo libro, in lingua volgare.**

3 500 \$

Venegia [Venetia]: Presso Giovanni Guarisco, 1575. 1 volume, octavo, 422pp.

Full marbled calf binding. Spine with raised bands divided into compartments and decorated with ornaments and red morocco title label. Triple gilt fillet frame on the boards, arms in the centre, gilt fillet on the board edges, gilt roulette on the board edges. All edges gilt. A little rubbing but not severe.

FIRST EDITION OF THE ITALIAN TRANSLATION OF ARISTOTE'S "POETICA" BY THE ARCHBISHOP AND ASTRONOMIST ALESSANDRO PICCOLOMINI (1508-1578), humanist and philosopher from Tuscany, with his added comments.

Last work of Aristote's production, and probably one of the best known, "La Poétique" focuses on different aspects of poetic art such as tragedy, epic, and to a lesser degree, music. Aristote mentions a future work concerning comedy, but this is part of those works which have not survived.

Handwritten ex-libris in brown ink on the verso of the title page: "Ex Bibliotheca D. Legat in Suprema Parisiensi Curia Presidie". Vignette ex-libris tipped-in on the upper board: "Ex-libris Florencio Gavito", and vignette ex-libris tipped-in on the first endpaper "Jean Grüneissen".

**Very nice copy bearing the arms of the Marquise of Pompadour, catalogued in her library under the reference OHR, pl.2399, fer n° 4; Catalogue of the books of the library of the late Madame la Marquise de Pompadour (1765) reference n° 524.**





76. RACINE, Jean  
**Esther, tragédie tirée de l'Es-  
criture sainte.** 3 100 \$  
Paris: Denys Thierry, 1689.  
1 volume, 12mo, 86pp.

Later Jansenist binding in full chocolate coloured morocco signed by PIGNANT. Spine with raised bands. All edges gilt. Doublures of red morocco decorated with a large dentelle of gilt dots. White vellum endpapers. In leather-edged slipcase. Privilege bound in at end.

FIRST EDITION IN THIS FORMAT,

PUBLISHED THE SAME YEAR AS THE FIRST QUARTO EDITION. With an engraved frontispiece by Sébastien Le Clerc after Charles Le Brun.

Compiled at the request of Madame de Maintenon (1635-1719) for the young ladies of Saint-Cyr, Esther was played for the first time on 26th January 1689 in the royal house of Saint-Louis at Saint-Cyr, near Versailles. To reward its excellence, Louis XIV named Jean Racine (1639-1699), who already held the title of the King's historian, a "*Gentilhomme ordinaire de sa Majesté*" (His Majesty's Gentleman in Ordinary).

**Magnificent copy in double morocco.**

77. SCHENK, Pieter

**Roma aeterna. Petri Schenkii; sive ipsius Aedificiorum romanorum, integrorum collapsorumque, conspectus duplex.** 4 400 \$

Amsterdam, 1705. 1 volume, oblong octavo, 100pp.

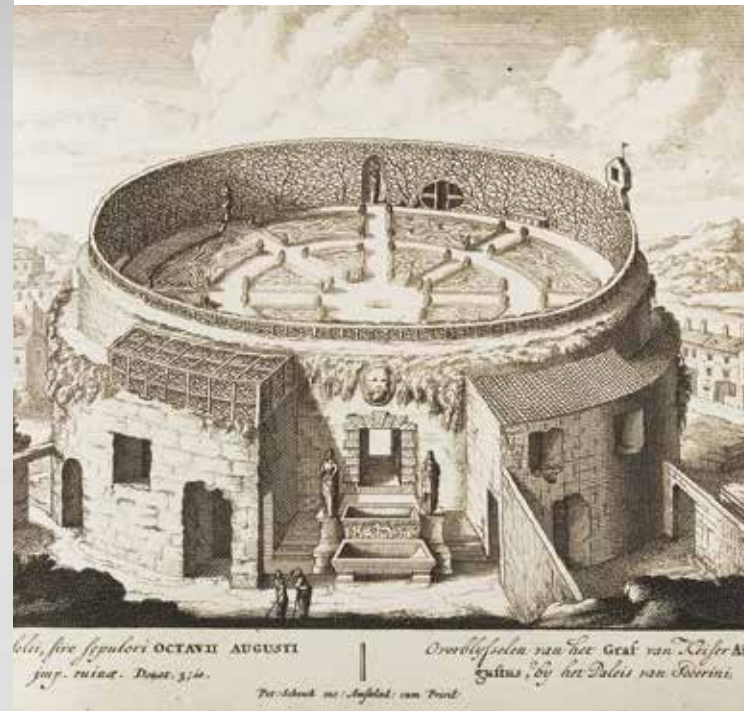
Contemporary chestnut full sheepskin binding. Spine with raised bands and gilt compartments. All edges blood red. Professional restoration to spine.

Complete with the 100 plates of views of the principal monuments and historical sites of Rome. Without the index page.

Pieter Schenk (1660-1718) was born in Germany but moved to Amsterdam where he became a pupil of Gérard VALCK, a reputed engraver.

In 1687 he married Valck's sister. Thus united the two families worked together for a long time in diverse activities: selling engravings, publishing books, maps, topographical and architectural drawings... They produced original maps but also published atlases made up by the printing of maps originally drawn by others, but revised by them. In 1700, Schenk was named engraver to the Court by Auguste II, Elector of Saxe and Bavaria.

With *Roma aeterna*, Pieter Schenk presents a compilation of engravings of ancient and modern Rome, and we can observe different uses of Veduta [highly detailed painting or print of a cityscape or other vista]. This publication can be compared to a modern picture book and was almost certainly used as a pocket book to remember a town, rather than to prepare one's travels. Compilations of Veduta such as this were sold all the time in Rome (although this particular example was published in Amsterdam),



to tourists who wanted to collect views of the city. Some engravings which present reconstituted monuments show the interest for both professionals and amateurs in the reconstruction of ancient monuments. Images of the ruins are the symbol of the long history which has passed through Rome and at the same time, looking forward, are the symbol of eternity, of what we call, with reason, the Eternal City.

**Exceptional copy of this rare work.**

78. SCHREIBER, Johann Georg

**Atlas Selectus von allen Königreichen und Ländern der Welt.** 5 900 \$  
 Leipzig, no mention of publisher or date (ca 1749). 1 volume, thick octavo, unpaginated.



Later red half calf binding with small corners. Frontispice in black and white. This attractive atlas contains 69 double-page maps of the world on laid paper, colour highlighted at the time. Titles in German in ornamented title blocks. The maps include a double-hemisphere world map, general maps of Europe, Asia, Africa, the Americas with California represented as an island, specific maps of Spain and Portugal, France, the United Kingdom, the Netherlands, Prussia, Italy, Austria...

Johann Georg Schreiber, born in Leipzig (1676-1750) was the first cartographer in Saxony. This atlas, first published in 1740 and reissued in 1749, was probably published to show the various boundary changes of the European powers following the Aix-la-Chapelle peace treaty in 1748.

**Most attractive copy.**

79. TAGLIONI, Salvatore

**Bianca di Messina, ballo-Eroico tragico in cinque atti...da rappresentarsi nel Real Teatro di S. Carlo la sera del 24 Luglio 1833.** 1 100 \$  
 Napoli: Flautina, 1833. 1 volume, 12mo, 20pp.

Contemporary bordeaux morocco binding. Smooth unlettered spine. Large gilt dentelle frame on the boards, with the gilt arms of the Royaume des Deux-Siciles [Cisalpine Republic]. Little chip on the lower board.

Salvatore Taglioni (Palermo 1789-Naples 1868) was an Italian dancer and choreographer. In 1831 he was named "Choreographer for life" of the royal Neapolitan theatres and composed more than two hundred ballets, for the Cisalpine Republic as well as for the Scala in Milan and the Teatro Regio in Turin.

**Beautiful copy with royal arms.**



Varia

80. BARBIER, George

**La guirlande des mois. Troisième année. 1919. [Third year].** 1 100 \$  
 Paris: Chez Meynial, 1919. 1 volume, 24mo, 121pp. Soft covers.



Publisher's paper binding, decorated in each corner of the boards with a person surrounded by small flowers, edges gilt, endpapers printed with stencils. Enclosed in an elegant, full grey cloth case with gilt title.

Printed by Maquet "while the super German heavy howitzer Big Bertha thundered over Paris". Delicious almanac entirely decorated by George BARBIER: cover, 6 colour plates and numerous black and white headpieces. Text by Henri de Régnier, Albert Flamant, Edmond Jaloux.

Copy enriched with an ORIGINAL DRAWING by George BARBIER placed opposite the title page.

**Very nice condition.**



81. BARBIER, George

**La guirlande des mois. Quatrième année. 1920. [Fourth year].** 750 \$  
 Paris: Chez Meynial, 1920. 1 volume, 24mo, 128pp. Soft covers,

Publisher's silver silk binding, boards decorated with a frieze of flowers and with a composition on the upper board, gilt edges, endpapers printed with stencils. Enclosed in an elegant, full grey cloth customised box, hollowed out to contain the book, gilt title, signed by Jon BULLER.

Printed by P.L. Schmied. Delicious almanac decorated by George BARBIER: cover, 6 colour plates and numerous black and turquoise headpieces. Text by the Countess of Noailles, Albert Flament, Jean-Louis Vaudoyer.

From the library of Jan Van der Marck.

**Perfect condition.**



82. CENDRARS, Blaise – LEGER, Fernand 4500 \$

**Entretien de Fernand Léger avec Blaise Cendrars et Louis Carré sur Le Paysage dans l'œuvre de Léger.**  
 Paris: Louis Carré, 1956. 1 volume, quarto, soft covers, unpaginated.

Leather-edged slipcase and chemise in half-shagreen, lengthwise title on spine. Covers printed in bright red. Illustrated with 6 coloured plates by Fernand LEGER and numerous black and white drawings.

LIMITED EDITION OF 750 COPIES ON ARCHES VELLUM. Issued for the exhibition "Le Paysage dans l'œuvre de Fernand Léger" at Louis Carré's parisian gallery from 19th November to 31st December 1954, but not published until two years later and never put on the market. With Louis Carré's gallery visiting card.

**Rare, well preserved in the cased binding signed by P. GOY and C. VILAINE.**

83. COCTEAU, Jean

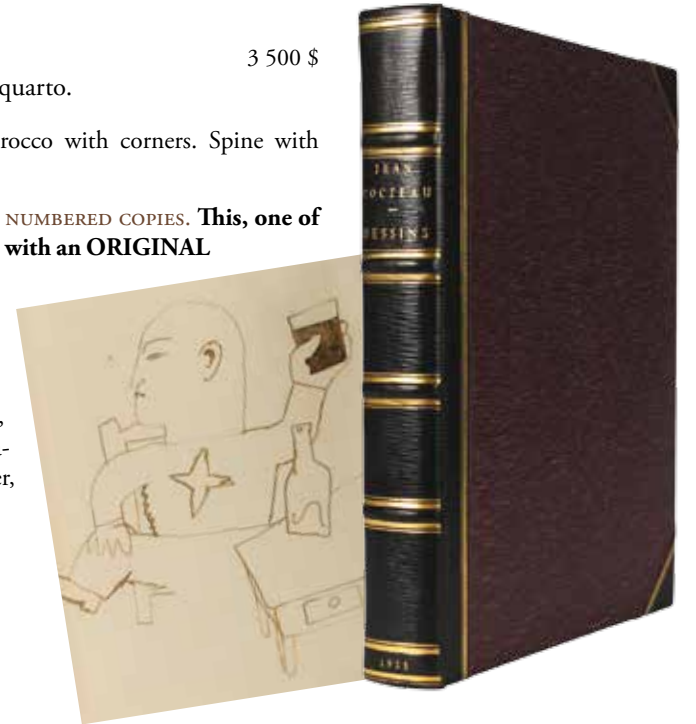
**Dessins.** 3 500 \$  
 Paris: Stock, 1923. 1 volume, quarto.

Bound in half black oasis morocco with corners. Spine with raised bands.

LIMITED PRINTING OF 600 NUMBERED COPIES. **This, one of the 100 copies on Madagascar, with an ORIGINAL DRAWING by Jean Cocteau.**

A collection of 129 outline drawings by Jean Cocteau, reproduced with captions: A. de Noailles, Fr. Poulenc, R. Radiguet, Jean Hugo, Diaghilev, Picasso, Freud, Chabrier, Stravinsky...

**In excellent condition.**



84. DALÍ, Salvador – CERVANTES 11 800 \$

**Pages choisies de Don Quichotte de la Manche.**  
 Paris: Joseph Foret, 1957. 1 volume, 4to, loose leaved, 71pp.

With 12 original coloured lithographs by Salvador DALÍ, of which 3 are double-page. In publisher's blue cloth chemise and slipcase. The slipcase is sunned, as often occurs.

For this book, the artist selected liberally the passages which inspired him. Certain plates were printed in no less than 20 colours when only 5 or 6 were originally planned.

LIMITED PRINTING OF 232 COPIES, PLUS A FEW COPIES FOR THE ARTIST AND COLLABORATORS. **This one is nominative.**

The book is accompanied by a leaflet Histoire d'un grand livre Don Quichotte illustrated by Dalí, with texts by Salvador Dalí and Michel Déon on 14 folio sheets, presenting texts by Dalí and Déon accompanied by photographs by Robert Descharmes and Paul Almasy, most of them showing Dalí in the process of drawing his works.

**Well preserved copy.**

85. DUBUFFET, Jean – SEGHERS, Pierre

**L'homme du commun ou Jean Dubuffet.** 4 100 \$  
 Paris: Seghers, Poésie 44, 5th October 1944. 1 volume, octavo, soft covers, 32pp.



Folded illustrated paper covers. One of the first books illustrated by Jean Dubuffet, an elegant and rare booklet of the author's aphorisms on painting, dedicated to Jean Paulhan.

FIRST EDITION LIMITED TO 150 NUMBERED COPIES. This is one of the 140 copies on Arches paper after 10 copies on Japan paper.

Complete with TWO ORIGINAL LITHOGRAPHS printed by Mourlot Frères, one in black and white entitled "Cyclotourisme" on the cover (dated 13 IX 44 and signed on the plate) and the other in colour as frontispice entitled "Départ à cheval" (dated IX 44 and signed on the plate).

For Pierre Seghers "L'homme de Dubuffet a des dents de tigre, des oreilles en portemanteaux, des épaules en quart Vichy. On le voit partout, avec ses yeux petits, rapprochés, qui vrillent, dirait-on,

dans les désastres. Partout dans la rue, qui marche, ou bien déjà, définitif et depuis longtemps, silhouette sur les façades. L'homme de Dubuffet est vrai. Il existe. Il est à prendre ou à tuer." (Dubuffet's man has the teeth of a tiger, ears like a coat stand, shoulders like a bottle of Vichy water. He is everywhere, with his little, closely set, gimlet eyes. Everywhere, walking in the street, or as a silhouette on the facades of buildings. Dubuffet's man is a real person. He exists. Take him or kill him).

Very good copy.

86. DUBUFFET, Jean

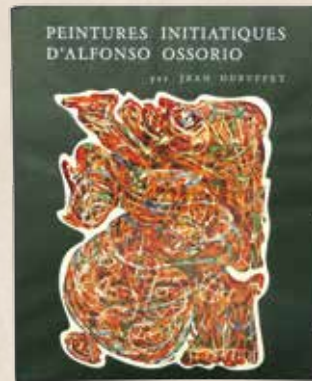
**Peintures initiatiques d'Alfonso Ossorio.** 420 \$  
 Paris: Editions de la Pierre Volante, 1951.  
 1 volume, quarto, soft covers, 64pp.

Soft covers with a coloured plate tipped-in. Illustrated with 39 reproductions in black and white and a total of 7 coloured plates on a black background tipped-in (including the cover).

FIRST EDITION LIMITED TO 1440 COPIES. This is one of the 60 copies not for sale on Johannot paper.

Alfonso Ossario and Jean Dubuffet met in Paris in 1950. In 1951, on the advice of Jackson Pollock, Ossario purchased a 60 acre property known as "The Creeks" at East Hampton (New York State) where he housed the whole collection of Dubuffet's "Art brut". Ossario is shown next de Dubuffet and almost 140 other artists in the exhibition "The Art of Assemblage" at the New York Museum of Modern Art in 1961. This exhibition furnished the opportunity for a wide public to view "Art brut".

Perfect copy.



## Enfantina

87. CHRISTOPHE, Georges Colomb (dit)

**La Famille Fenouillard.** 380 \$  
 Paris: Librairie Armand Colin, no date (1893). 1 volume, oblong octavo, 78pp.



Publisher's full red cloth binding illustrated. All edges gilt. Text and colour illustrations by Christophe. Renewed guards. A little foxing. Spine slightly faded.

ORIGINAL EDITION OF THIS BOOK ILLUSTRATED WITH COLOUR PLATES BY CHRISTOPHE WITH FICTITIOUS MENTION OF THE FOURTH EDITION ON THE TITLE PAGE. This album is considered one of the first French comic strips

A beautiful discovery.

88. CITROËN – BRULLER

**Frisemouche fait de l'auto.** 1 200 \$  
 Éditions enfantines Citroën, 1926. 1 volume, quarto, 62pp.



Publisher's full cloth binding illustrated. Charming colour illustrations by Jean BRULLER. During WWII Bruller joined the Resistance and changed his name to Vercors.

Frisemouche fait de l'auto describes the adventures of the citroënnette, a model created by André Citroën to seduce parents through their children.

RARE FIRST EDITION in very good condition.

89. HILL, Frédérick Trevor – JOB

**Washington, the man of action.** 4100 \$  
 New-York and Londres: D. Appleton and Company, 1914.  
 1 volume, quarto, 329pp.



Full green cloth with gilt titling to cover and spine. Complete with 27 full page color illustrations, some double page.

This uncommon title was never published in France, unlike the artist's other books.

Beautiful copy, in its cardboard box in great freshness.



## 90. MARS

**La vie de Londres, côtés riants.**

200 \$

Paris: Librairie Plon, no date (1900).  
1 volume, oblong octavo, 32pp.

Publisher's full green cloth binding illustrated with a polychrome horse guard, title in golden letters. With several coloured illustrations of Mars, with captions. Printing on the front of each sheet.

**Fine copy.**

## 91. RAYNAUD, Jean – BAYLE, Luc-Marie

**Chefs de Mer.**

240 \$

Paris: J. Barbe, no date. 1 volume, quarto, 48pp.

Original black cloth over blue pictorial boards with illustration by Bayle. 10 color Plates By Luc-Marie Bayle. French children's book features brief accounts of 10 French naval heroes, with colorful portraits.

FIRST EDITION. **Our copy is enriched with a dedication signed by the author and by the illustrator to Michel Robida.**

**In very good condition.**

## 92. ROBIDA, Albert – ARENE, Paul

**Le secret de Polichinelle.**

1900 \$

Paris: Librairie Henri Floury, 1897. 1 volume, quarto, 53pp.



Red half-marbled bradel binding with corners. Smooth spine with golden title. Original paper covers bound in. Binding signed CARAYON. Colour illustrations by Albert ROBIDA.

ORIGINAL EDITION LIMITED TO 500 COPIES. **This one of the 50 copies on Imperial Japan, featuring Albert ROBIDA's colour engravings and the reduction of these engravings into tinted vignettes.**

This copy has an added BEAUTIFUL ORIGINAL AQUARELLE signed by Albert ROBIDA.

Attached is an autograph note signed by Albert Robida relating to this book: "Dear friend, I have not seen you for some time and have not been able to ask you for your copy of the Secret de polichinelle. Would you be so kind as to have it returned to the pharmacy, one of my sons would take it; it must be illuminated. Best regards. A. Robida, Nov. 16."

**Superb copy.**

## 93. ROBIDA, Albert

1 200 \$

**Le Cas du Vidame, par l'Académicien d'estampes.**

Paris: Librairie illustrée, no date (1891).  
1 volume, quarto, 53pp.

Bradel binding half-marbled lemon with corners. Smooth spine with golden title. Original paper covers bound in. Binding signed CARAYON. Black and white illustrations in and out of text by ROBIDA.

Copy on Japan of this humorous tale pleasantly illustrated by Albert ROBIDA.

IT IS ENRICHED WITH AN ORIGINAL AQUARELLE IN BOOK FORMAT WITH AN AUTOGRAPHED LETTER: "TO MY FRIEND POISSON, A. ROBIDA".

**Very nice copy.**

## 94. ROBIDA, Albert

**La Guerre au Vingtième Siècle.**

1 500 \$

Paris: Georges Decaux, no date (1887). 1 volume, oblong octavo, 48pp.



Publisher's full green cloth binding. Red slices. Plate of A. Souze representing an officer operating an aircraft. Illustrated folders printed on orange strong paper. Illustrations in black and colour.

ILLUSTRATED ORIGINAL EDITION. **This album is one of the three parts of Robida's work of anticipation, along with Le Vingtième Siècle and La Vie électrique. It is one of the artist's rarest.**

**Very rare.**

## 95. ROBIDA, Albert – ROBIDA, Émilie

**Le Château de La Grippe.**

350 \$

Paris: Librairie Henri Floury, 1904. 1 volume, quarto, 40pp.

Cover illustrated in colour. Illustrated with 40 compositions by Emilie Robida, 6 of which are full-page, nicely watercoloured. Emilie Robida is the daughter of Albert Robida This pretty children's tale is an advertising album to the glory of Angelo Mariani's Coca wine.

FIRST EDITION. **One of the 275 copies on vélin.**

**Nice copy.**



96. SALGARI, Emilio

**Au Pôle Sud à bicyclette.**

240 \$

Paris: Librairie Ch. Delagrave, no date (1906). 1 volume, octavo, 240pp.

Publisher's full blue cloth binding illustrated with polychrome decoration. All edges gilt. Illustrations by Cazenove and Fontanez.

Translation from Italian by J. Fargeau. Mention of Third Edition.

**Very funny binding.**



97. SALGARI, Emilio

**Un défi au pôle Nord.**

240 \$

Paris: Librairie Ch. Delagrave, no date (1912). 1 volume, octavo, 300pp.

Publisher's full grey cloth binding illustrated with polychrome decoration.

All edges gilt. Illustrations by L. Amato. Exemplary deranged as often.

**The North Pole discovered in a French car.**

98. THÉLEM, E.

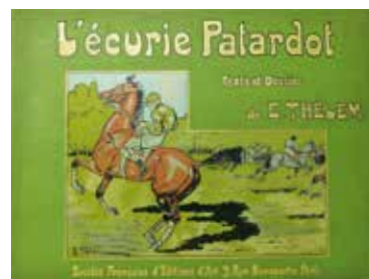
530 \$

**L'écurie Patardot. Dessins et texte de E. Thélem.**

Paris: Société Française d'Éditions, no date (1903).

1 volume, oblong octavo, 50pp.

Publisher's full green cloth binding illustrated with a polychrome horse, title in golden letters. Green slices. Full-page colour illustrations and text telling the story of the creation and collapse of a racing team, partly derelict but cardboard in good condition.



FIRST EDITION OF THIS HUMOROUS BOOK ILLUSTRATED IN COLOUR BY THÉLEM.

**Very nice copy of which the cardboard and the inside have remained fresh.**



99. ERNST, Max

**Max Ernst: 30 years of his work. At eye level. Paramyths.**

700 \$

Beverly Hills: Copley Gardens, 1949. 1 volume, octavo, 39pp.

Publisher's illustrated bradel cased binding with blue cloth spine. Printed on several different papers. The book is divided into two parts: *At eye level* – texts concerning Max Ernst contributed by André Breton, Piet Mondrian, Joe Bousquet, René Crevel, Paul Eluard, Dorothea Tanning, Benjamin Péret, Man Ray, Robert Desnos and Nicolas Calas, accompanied by a few reproductions, and *Paramyths* – composed of poems and eight collages by Max Ernst reproduced on blue paper.

LIMITED FIRST EDITION OF 513 NUMBERED COPIES OF THE CATALOGUE FOR THIS RETROSPECTIVE HELD IN 1949. Our copy is a presentation copy with dedication signed by the artist.

**Superb illustrated binding.**

100. GEORGE, Waldemar

**Boris Aronson et l'art du théâtre.**

1200 \$

Paris: Editions des chroniques du Jour, 1928. 1 volume, quarto, soft covers.

Printed folded covers. 16 pages of text and 32 plates. Illustrations by Waldemar George with several stenciled plates: Scenery, mock-ups, costumes, photographs of various scenes from *Bronx Express* (Dymov), *Ten Commandments* (Goldfaden), *The Final Balance* (Pinski), *Tragédie de Rien* (Nadir), etc.

LIMITED FIRST EDITION OF 315 NUMBERED COPIES.

PRESENTATION COPY enriched with a dedication signed by the author.

Boris Aronson was born in Kiev in 1898 and died in 1980. He was assistant to Alexandra Exter, through whom he met Meyerhold. With links to constructivism, he published a book about Marc Chagall in Berlin, before emigrating to the United States in 1923. In New York he designed scenery and costumes for the Unser Theatre, the Schildraut Theatre and in particular for Maurice Schwartz' Yiddish Art Theatre.

**Rare.**



101. HELLEU, Paul

**Catalogue des pointes sèches d'Helleu.**

2500 \$

Paris: Lemercier, 1897. 1 volume, folio, leather-bound, unpaginated.

Full midnight blue morocco binding signed by Carl SONNTAG, with a gilt fillet frame on the boards, inlaid rosettes at corners, spine with raised bands decorated with fillets and rosettes, interior fillets, silk endpapers, all edges gilt, original paper covers and spine bound in; in slipcase.

Catalogue containing 60 heliogravure plates, each with the blind stamp of the printer and of the catalogue.

LIMITED PRINTING OF 500 COPIES, this is one of the 25 special numbered copies on Imperial Japan papier (n° 7).

**Magnificent copy.**



102. **Heures du Moyen-Age.**

1900 \$

Paris: Gruel-Engelmann, n.d. 1 volume, 12mo, leather-bound, CXCII pages.

In a full-morocco bordeaux coloured Jansenist binding signed by GRUEL. Spine with raised bands, doublures of black paper featuring a gilt motif of the publishers's names. All edges gilt, with bordered slipcase. Internally very fresh.

FIRST PRINTING OF THIS DELICIOUS BOOK OF HOURS INSPIRED BY MEDIEVAL MANUSCRIPTS, with magnificent ornaments and illustrations on each page, in colour and with gilt highlighting.

The book was conceived using the completely new technique of chromolithography, resulting in a hitherto unknown rendering.

This copy belonged to the publisher Edmond Engelmann, with his attractive coloured ex-libris bound at the head of the book and a pencil handwritten note: Copy of the very first printing chosen by me in 1869, E.E.

A thank-you letter from Marie-Caroline, duchess of Berry dated 1866, has also been bound in, in which she thanks "M. Angelman (sic) for the magnificent book".

**Beautiful and interesting copy.**



103. MERCY (Chevalier de.)

**Nouvelle traduction des Aphorismes d'Hippocrate...VIIe et VIIIe sections.**

760 \$

Paris: Béchét Jeune, 1829. 1 volume, 12mo, 595pp.

Contemporary full red morocco binding. Smooth spine richly decorated, gilded fillet and cold lace framing the dishes, royal gilded arms in their centre, gilded fillet on the cups. Roulette on hunting. Blue satin guards. All edges gilt.

Copy embellished with of the golden arms of Charles X.

**Very nice copy.**

104. HUGUES, Clovis – SARCEY, Francisque

**Paris vivant.** 2 600 \$

Paris: Société artistique du livre illustré, 1890-1893. 2 volumes, quarto, 55pp. and 63pp.

Similar bindings by Ch. LANOE for both volumes, each in a leather-edged slipcase.

FIRST EDITION, each volume one of the 500 copies on Marais.

– The Journal – is bound in full dark green morocco. Spine with raised bands, gilt title and date at foot. The upper board is decorated with a splendid morocco marquetry decoration representing a drawn violet coloured curtain with newspapers and an ink-well at its foot, border of wide grey fillets with polychrome flowerets and a blue bow. All edges gilt, original paper covers bound in. Spine slightly faded and a trace of rubbing on the upper board. The book is illustrated with a frontispice title page in red and black, and 32 illustrations in black and white, including 3 etchings not included in the pagination and in addition, a suite of all the engravings by Gérardin, Lepère, Tinayre, Bellenger, etc. on China paper.

– The Theatre – is bound in full red morocco. Spine with raised bands, gilt title and date at foot. The upper board is decorated with a splendid morocco marquetry decoration representing a drawn red curtain with masks, a tambourine, a Pan's pipe and a lyre at its foot. All edges gilt, original paper covers bound in. The book is illustrated with a red and black frontispice title page and 34 black and white illustrations, including 3 etchings not included in the pagination, and in addition, a suite of all the engravings on China paper.

Both volumes have watered silk pastedowns and doublures, the pastedowns have large borders with a marquetry of foliage and flowerets.

**Magnificent Art-Déco bindings.**



105. IACOVLEFF, Alexandre – ELISSEEFF, Serge

**Théâtre japonais (Kabuki).** 4 700 \$

Paris: Jacques de Brunhoff, Chez Jules Meynial, 1933. 1 volume, 4to, paper covers, 94pp.

Illustrated covers with flaps.

With 48 black and white illustrations in the text and 32 plates in sepia brown and black by Alexandre Iacovleff. Most of the plates show several subjects of very great realism representing the actors, scenes and characteristic movements of the Kabuki theatre.

FIRST EDITION OF ONE OF THE MOST BEAUTIFUL BOOKS EVER PUBLISHED ON JAPANESE THEATRE ART.

LIMITED EDITION OF 500 COPIES ON ARCHES VELLUM PAPER.

Presentation copy signed by Marcelle Bourlier to Marc Cadenat.

**Very good condition.**

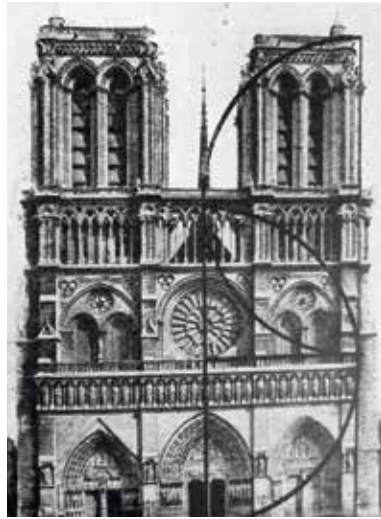


106. LE CORBUSIER, Charles-Edouard JEANNERET-GRIS (dit) – SAUGNIER

**Vers une architecture.** 1800 \$

Paris: G. Crès and Co., undated [1923]. 1 volume, large octavo, 230pp.

Later midnight blue half-shagreen binding with corners. Spine with raised bands. Top edge gilt. Original paper covers and spine bound in. The covers have been repaired. Spine slightly faded.



FIRST EDITION, ABUNDANTLY ILLUSTRATED WITH DIAGRAMS, FIGURES AND BLACK AND WHITE PHOTOGRAPHIC REPRODUCTIONS.

*Vers une architecture* is the first book by Le Corbusier published using his pseudonym and in association with Amadée Ozenfant who used the pseudonym Saugnier.



From the library of Fritz Kirchhoff, with his ex-libris. Signature dated 1924 on the half-title.

**A major architectural treatise.**

107. MOTT, Lawrence 3600 \$

**Jules of the Great Heart: « Free » Trapper and Outlaw in the Hudson Bay Region in the Early Days.**

London: William Heinemann, 1905. 1 volume, octavo, VI, 279pp.

Midnight blue full morocco binding signed by ZAEHNSDORF. Spine with raised bands, gilt title and date at foot. Boards decorated with the arms of the Spanish Bourbons. Top edge gilt. Doublures and endpapers of the same morocco with border and gilt fillets. Uncut. Internally very fresh.

FIRST LONDON EDITION ON HOLLAND VAN GELDER PAPER, illustrated with a frontispice by Frank Earle Schoonover. Enriched with an autograph dedication from the author to Princess Marie Eulalie de Bourbon (1864-1958), Spanish Infanta ad Duchess of Galliera.

**Superb copy in a full morocco binding.**



108. POIRET, Paul – IRIBE, Paul 4100 \$

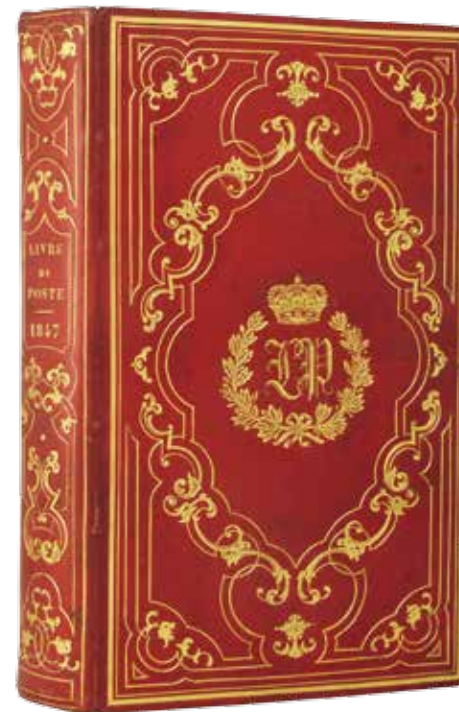
**Les Robes de Paul Poiret racontées par Paul Iribe.**

Paris: Paul Poiret, 20th October 1908. 1 volume, square quarto, cased boards.

Publisher's cream coloured cased binding illustrated with a black garland and red title in a medallion. Boards sunned. Complete with the 10 plates by Paul IRIBE of which 2 are folding, mounted on stubs and stencilled: dress models, accessories, hats created by Paul Poiret.

FIRST EDITION, LIMITED TO 250 COPIES ON HOLLAND PAPER. Our copy is enriched with the rare EXTRA PLATE in colour, by Paul Iribe, relic of the original pocket case.

**Luxury advertising album of Paul Poiret's dresses.**



109. **Livre de Poste** 3100 \$

Paris: Imprimerie Nationale, Pour l'an 1847. 1 volume, 12mo, LX+426 pp.

Full morocco binding richly decorated with scrolls, fleurons and interlacing curved nets on the plates, crowned number in the centre of the plates. Smooth spine decorated long, golden inner lace. All edges gilt. Two large folding maps enhanced in colour (map of the surroundings of Paris & general map of France).

Book containing the designations of the Kingdom's post offices and the fixing of distances in myriameters and kilometres, the indication of the relays placed on foreign roads from the borders of France & the table of the Mediterranean liners' service.

**Very beautiful copy with the arms of King Louis-Philippe (1773-1850).**

110. STUDIO D'ARTS DECORATIFS – 4<sup>e</sup> SERIE

**Dessins inédits pour tissus, papiers peints, décorations. Motifs inédits pour toutes Industries d'Art dans le goût du jour composés après de longues recherches et observations par HENNEQUIN-REVEUR.** 1 500 \$

Paris: Veuve Armand Guérinet, no date [xx<sup>e</sup>]. Folio, loose sheets.

Cardboard chemise with ties, slightly soiled. Printed title label affixed to upper board. Complete with 12 plates of which 9 have been coloured by Maison Nervet.

Rare and complete copy of this series of drawings for fabric, wallpaper and decorations designed by Hennequin-Reveur.

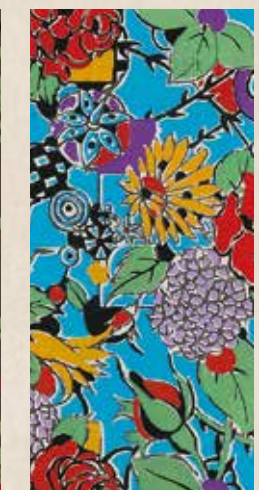
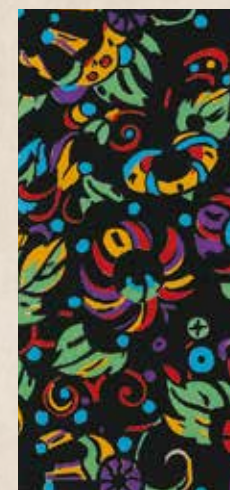
111. STUDIO D'ARTS DECORATIFS – 5<sup>e</sup> SERIE

**Décor et Compositions du jour. 125 décors et compositions du jour inédites pouvant être copiées ou interprétées** 1 800 \$

Paris: Editions Guérinet, R. Panzani, no date [xx<sup>e</sup>]. Folio, loose sheets.

Cardboard chemise with ties, slightly soiled, and cloth spine. Printed title label affixed to upper board. Complete with 20 plates of which 12 have been coloured with stencils.

Rare and complete set of this series of compositions.



112. MORAND, Paul – SCHMIED, François-Louis

**Paysages méditerranéens.** 8000 \$

Paris: [François-Louis Schmied], 1933. 1 volume, 8vo, loose leaved, 119pp.

In publisher's full blue cloth chemise and slipcase, and chemise with flaps. A little rare foxing without consequence.

FIRST EDITION OF PAUL MORAND'S TEXT ADMIRABLY RENDERED BY FRANÇOIS-LOUIS SCHMIED (1873-1941), WITH THE COLLABORATION OF LOUIS BARTHOU AND LÉON GIVAUDAN.

Illustrated with 73 wood-engraved compositions in the text with which Théo Schmied assisted his father. 58 are in colour and show the marvellous oriental landscapes which gave so much pleasure to the artist.

LIMITED PRINTING OF 110 NUMBERED COPIES SIGNED BY FRANÇOIS-LOUIS SCHMIED.

**A most beautiful book illustrated with superb engravings.**



## Index with notice's number

### A

ALAIN-FOURNIER: 33  
APOLLINAIRE Guillaume: 18

### B

BALZAC Honoré de.: 19  
BARBEY D'AUREVILLY Jules: 1  
BARBIER George: 80, 81  
BAUDELAIRE Charles: 20  
BEAUVOIR Simone de.: 22, 23, 24, 25  
BENJAMIN René: 2  
BERGSON Henry: 3  
BOUGAINVILLE Louis Antoine de: 66  
BRETON André: 21  
BURTON Richard: 26

### C

CENDRARS Blaise: 28, 82  
CERVANTES Saavedra Miguel: 27, 84  
CHADOURNE Louis: 4  
CHAR René: 29  
CHRISTOPHE Georges Colomb (dit): 87  
CITROËN: 88  
COCTEAU Jean: 30, 83  
COLERIDGE Samuel Taylor: 31

### D

DALÍ Salvador: 84  
DELTEIL Joseph: 5  
DESCARTES René: 68  
DIDEROT Denis: 6

DUBUFFET Jean: 85, 86  
DUMAS Fils, Alexandre: 32  
DU VAL Pierre: 69

### E

ERNST Max: 99

### F

FAURE Gabriel: 7  
FIANDO Paul Joseph Louis Marie: 70

### G

GALTIER-BOISSIERE Jean: 35  
GEORGE Waldemar: 100  
GIOVANNI FRANCISCO, Saint: 71  
GOETHE J.W. von: 34

### H

HELLEU Paul: 101  
HILL Frédérick Trevor: 89  
HOUSSAYE Henry: 8  
HUGO Victor: 9, 36  
HUGUES Clovis: 104

### I

IACOVLEFF Alexandre: 105  
INNES John: 72

### J

JACOB Max: 10

**L**

LE CLÉZIO J.-M.-G.: 37, 38  
LE CORBUSIER Charles-Edouard  
JEANNERET-GRIS (dit): 106  
LOUYS Pierre: 11

**M**

MALRAUX André: 39  
MARGUERITE Victor: 40  
MARS: 90  
MAUPASSANT Guy de.: 12, 14, 42  
MERCY (Chevalier de.): 103  
MÉRIMÉE Prosper: 13  
MOTT Lawrence: 107

**P**

PANHARD Félix: 74  
PICCOLOMINI Alessandro: 75  
PILON Edmond: 15  
POE Edgar Allan: 41  
POIRET Paul: 108  
POUCHKINE Alexandre: 43  
PREVOST Abbé: 44

**R**

RACINE Jean: 76  
RAYNAUD Jean: 91  
REGNIER Henri de.: 16  
RIMBAUD Arthur: 46  
ROBIDA Albert: 92, 93, 94, 95

ROBIDA Émilie: 95

ROSTAND Edmond: 48

ROUYEYRE André: 45

**S**

SAINT-JOHN PERSE: 49, 50

SALGARI Emilio: 96, 97

SAND George: 47

SARTRE Jean-Paul: 51, 52

SCHENK Pieter: 77

SCHMIED François-Louis: 112

SCHREIBER Johann Georg: 78

**T**

TAGLIONI Salvatore: 79

THÉLEM E.: 98

**U**

UZANNE Octave: 17

**V**

VERLAINE Paul: 53, 54, 55, 56, 57, 58

VOLTAIRE: 59

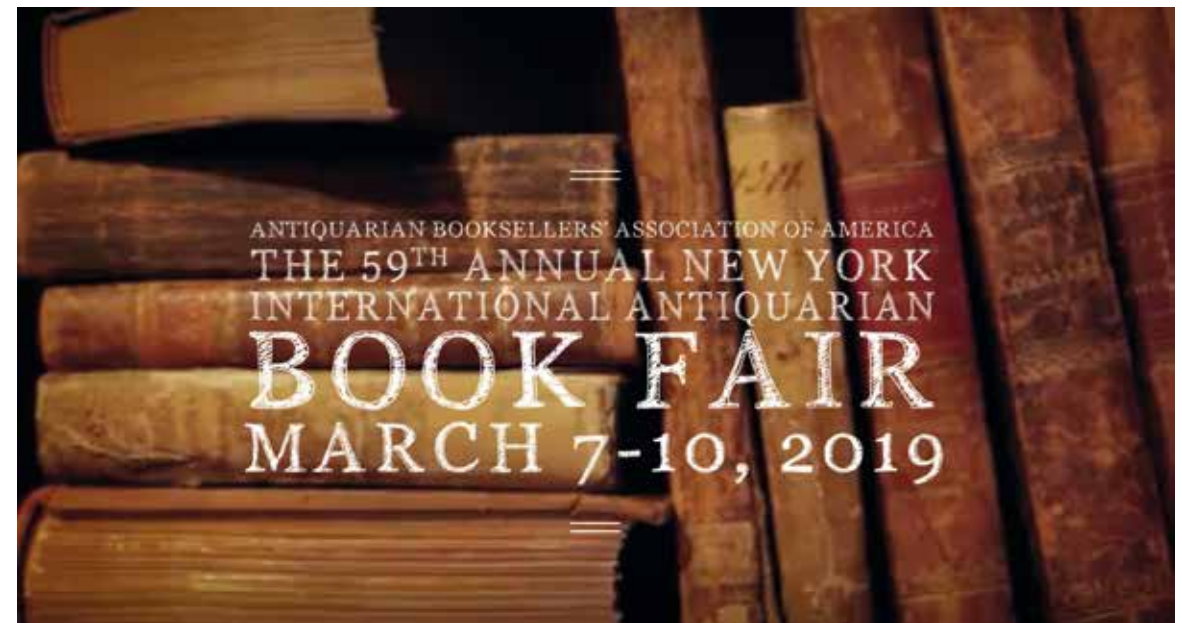
**W**

WILDE Oscar: 100

**Z**

ZOLA Émile: 61, 62, 63, 64, 65

**KOEGUI Rare Books will participate at the:**





[www.librairie-koegui.fr](http://www.librairie-koegui.fr)