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New York Antiquarian Book Fair

March 9-12, 2017

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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.

7 200 \$

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.

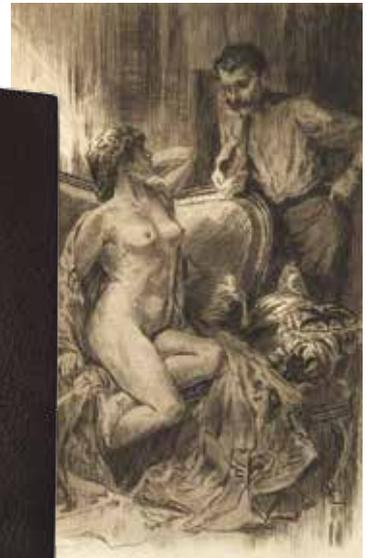
LIMITED EDITION OF 300 NUMBERED COPIES, this one of the 120 numbered copies on Japan paper containing a triple set of the illustrations.

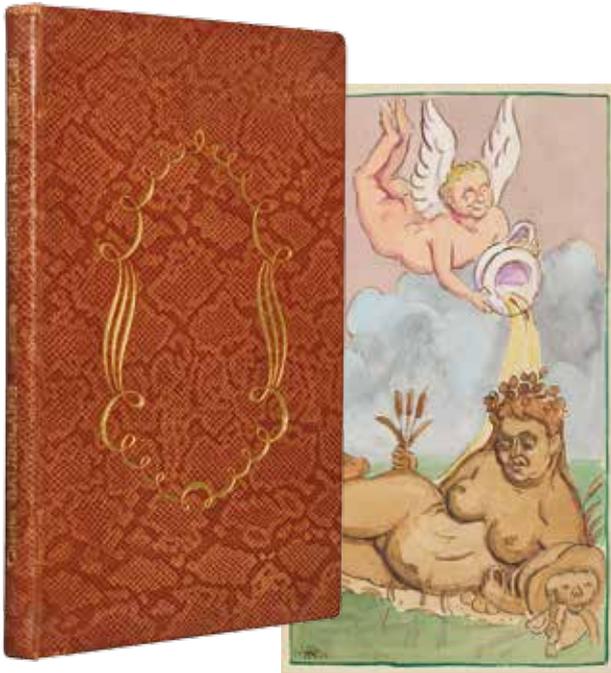
Edition illustrated with 38 original etchings by Lobel-Riche - 21 plates, including a portrait, not included in the pagination, 10 headpieces and 7 tailpieces.

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. BAUDELAIRE, Charles – WEST, Robert *Amœnitates Belgicæ.*

1700 \$

Paris: J. Fort, 1925. 1 volume, octavo, 28pp.

Full brown morocco binding signed by KIEFFER. Smooth spine with gilt title printed lengthwise, gilt arabesques on boards, top edge gilt, original paper covers and spine bound in.

LIMITED EDITION OF 510 NUMBERED COPIES, this one of 400 printed on Vergé paper.

UNIQUE COPY illustrated with 10 watercolours and 10 sketches by Robert WEST.

In 1864 the poet travelled to Belgium to give a series of conferences. At the same time he hoped to improve his very precarious financial situation by selling his books to Belgian publishers. Unfortunately, the conferences had little success and his manuscripts were refused! He derived a ferocious hatred for the country, and decided to let it be known publicly. The result was this short compilation of poems, *Amœnitates belgicæ*.

Very fine condition.

3. BAUDU, René – LOBEL RICHE

Agora.

13 500 \$

Paris: For the authors, 1925. 1 volume, quarto, 63pp. plus additions.

Full salmon coloured morocco binding signed by MAGNIER. Spine with raised bands, gilt date at foot, half-morocco leather-edged slipcase and chemise. Two original signed copper plates inlaid. Wide gilt dentelle turn-in, fabric endpapers, upper edge gilt, original paper covers and spine bound in. Uncut.

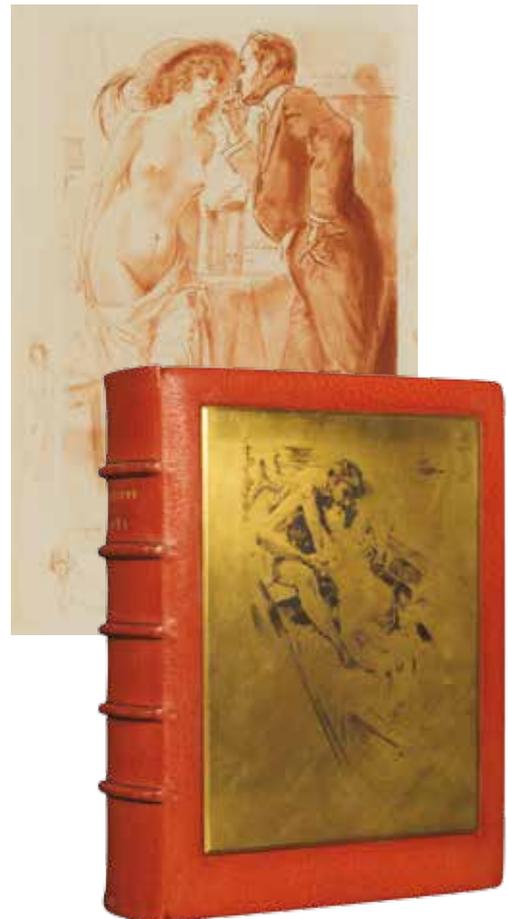
LIMITED EDITION OF 300 NUMBERED COPIES.

Illustrated by 23 original compositions drawn and drypoint engraved by Lobel-Riche. All mounted on stubs.

UNIQUE COPY of a collection of exceptional erotic drawings, composed by the artist himself and printed specially for the Lyon lawyer, Maurice Dugueyt. In addition to the 23 drypoint engravings, the illustrations, all mounted on stubs are:

- 1 rejected drawing for the cover.
- All the etchings in 4, 5, 6 ou 7 states, 24 drawings, watercolours, pastels, ink, the originals of the etchings.
- 51 original and erotic pencil or ink drawings in colour placed at the end of the book, on various mounts and all signed, composing a unique suite.
- At the end 8 subscription bulletins each containing a different etching.

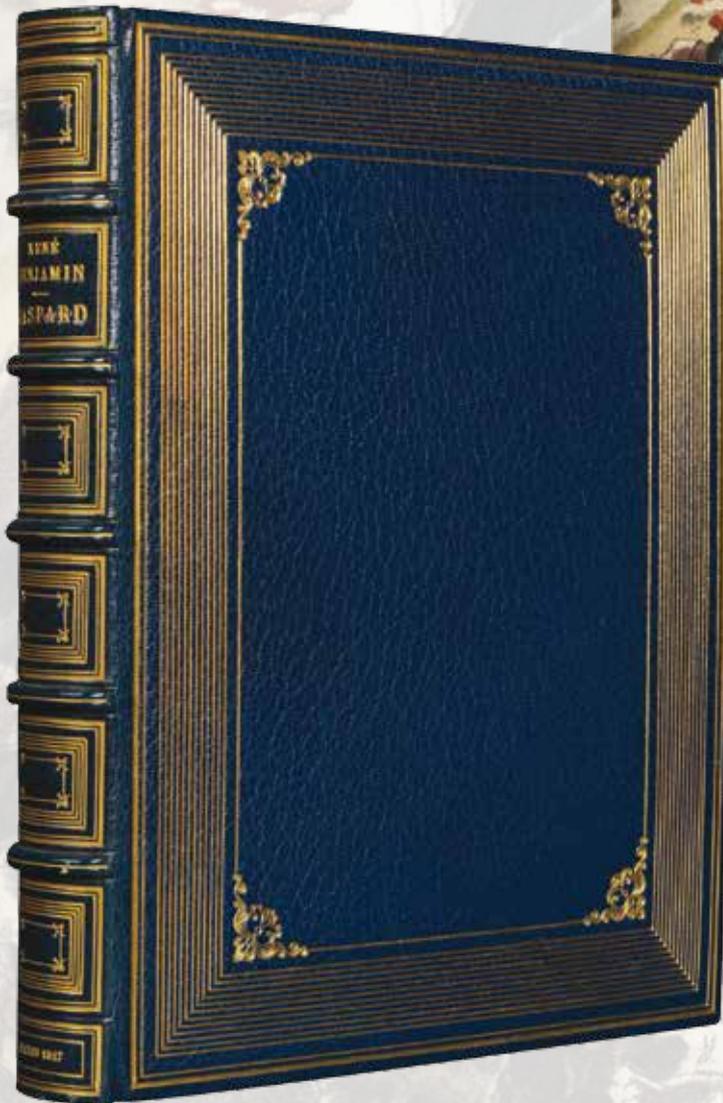
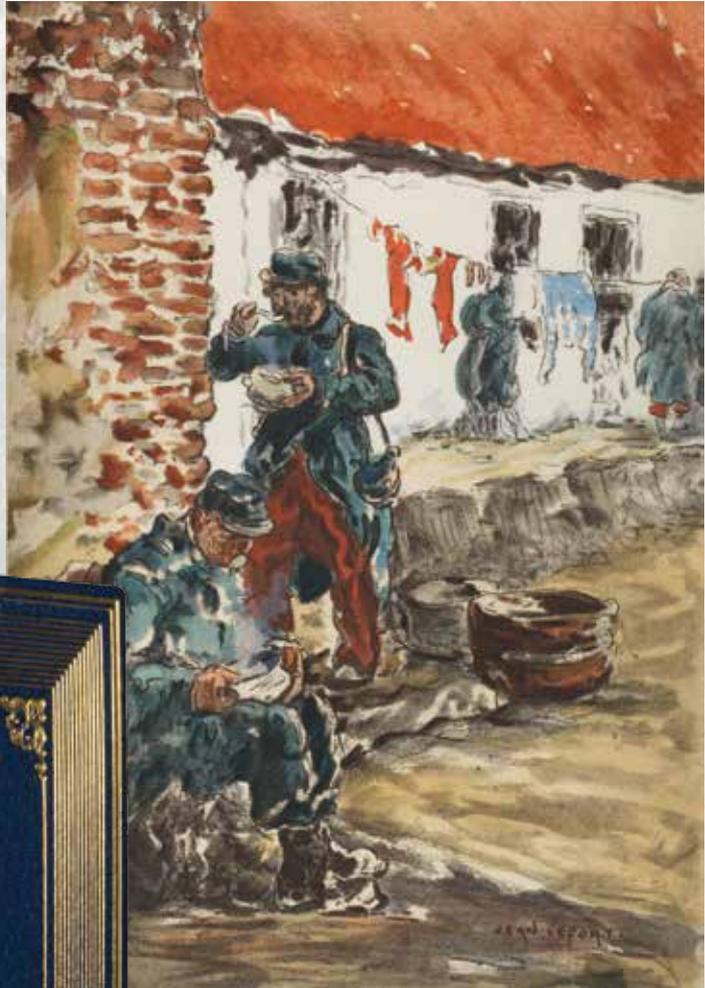
A choice copy, printed on Arches paper and superbly bound by Magnier.



4. **BENJAMIN, René – LEFORT, Jean Gaspard. Les soldats de la guerre.** 6000 \$
Paris: Imprimerie Nationale, Devambe 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.

5. BERGSON, Henri – SEILLIERE, Eric

L'avenir de la philosophie bergsonienne.

2850 \$

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 "I wish you to know immediately the great pleasure I have had in reading your so kind and so penetrating studies, you have gone deeply into my various works, you have compared them, and you have drawn from this comparison conclusions which I had not always formulated, but which seem to me quite in harmony with the spirit of the doctrine..." (Paris, 30th May 1917). "...In my last book, [*La Pensée et le mouvant*], you have selected a certain number of essential passages; you have commented on them with your usual sound judgement; and from all that comes out a very lively and suggestive article like all that you write..." (Vevey, 20th June 1934). "You are certainly the one I must thank first, you thought of me for this Nobel Prize a long time ago [Bergson was laureate in 1927, and received the Prize in 1928], whereas the idea would never have come to me that I could even have a claim to it..."

(Paris, 25th December 1928).

- 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.

6. BOURGET, Paul – ROBAUDI

Pastels. Dix portraits de femmes.

2850 \$

Paris: L. Conquet, 1895. 1 volume, octavo, 330pp.

Full midnight blue morocco binding, in leather-edged slipcase. Spine with raised bands and gilt title, all edges gilt, original paper covers and spine bound in.

Illustrated with 11 watercolour portraits by ROBAUDI – (one on the general half-title and ten on the chapter half-titles), 35 watercolours in the text by GIRALDON (one on the original paper cover, floral ornament on title page, ten headpieces, ten tailpieces, ten ornamental initials, a head and tailpiece for the index, and one floral ornament on verso of paper cover).

LIMITED EDITION OF 200 NUMBERED COPIES ON JAPAN PAPER.

UNIQUE COPY extra illustrated with 2 additional watercolour portraits by ROBAUDI et 49 additional portrait proofs (before the letters, colour trials, single tint printings).

Very beautiful.



7. CAIN, Georges – JOUAS, Charles

La Seine du Point-Du-Jour à Bercy. 25 000 \$
Paris: Imprimé aux dépens de deux amateurs,
1927. 2 volumes, quarto.

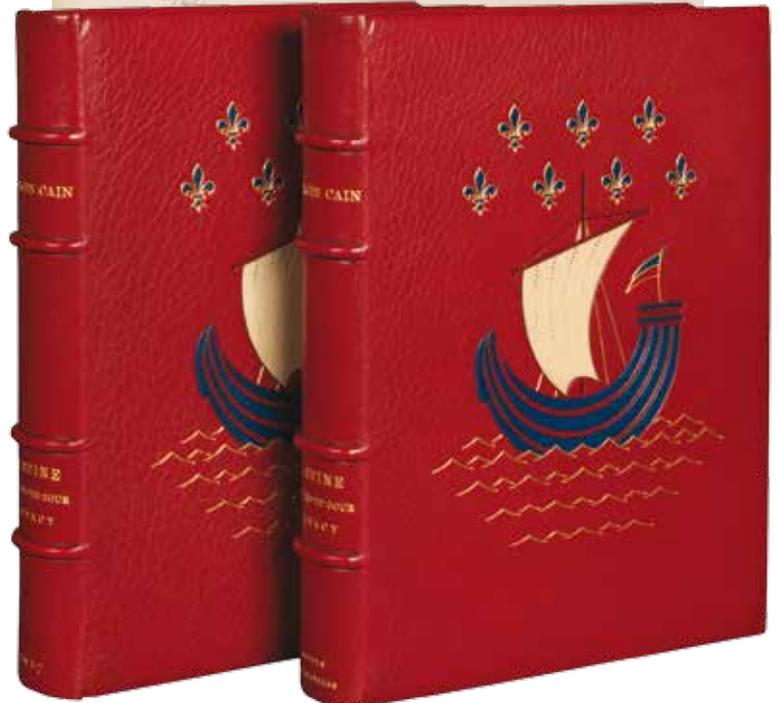
Full red morocco binding signed by CRETTE, successor to Marius Michel, gilt and inlaid decoration in blue morocco and white calf with Paris coat of arms, pastedown decorated with a blue morocco listel and gilt fillets, blue silk moire doublure and endpapers, double endpapers, gilt edges, original paper covers and spine bound in. Leather-edged slipcase and chemise with overlaps. From the library of Suzanne Courtois with her bookplate.

Copy printed for Henri Viver on Rives vellum paper, containing a double set of the etchings in first and second states before their important downsizing for printing. Limited edition of 130 copies illustrated with 44 original etchings by Charles JOUAS.

UNIQUE COPY with the following additions:

- 52 ORIGINAL DRAWINGS by Charles JOUAS mounted on stubs: drafts, sketches in pencil, in Indian ink, most of them colour highlighted; detailed studies used for the preliminary research on the illustration of the book.
- 3 signed autograph letters on octavo paper including 2 from Jouas to Vever, one with the envelope, dated 2nd April 1927, a second of one and a half pages dated 26th May 1927, and the third of three pages from Vever to the publisher dated 12th May 1927, plus the visiting cards of Jean Borderel and Charles Miguet.
- An original drypoint frontispice portrait of Charles Jouas after Albert Varadi of which 30 copies were printed, this the n° 19 with signed dedication: To my dear friend Mr. Henri Vever.
- An in-quarto pamphlet by Henri Beraldi dated 1927 printed in 50 copies entitled "Charles Jouas, an illustrator of Paris", illustrated with 2 original etchings by Jouas.
- An engraving by Jouas "Montebello Quay"; 2 menus for dinners of the Société des Amis des Livres, one with an original etching by Jouas, bound in, the second, loose, signed by Jouas and dated 1924.
- A "Just published" prospectus.

Most desirable assemblage.



8. CHADOURNE, Louis – FALKE, Pierre

Le maître du navire.

8000 \$

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.

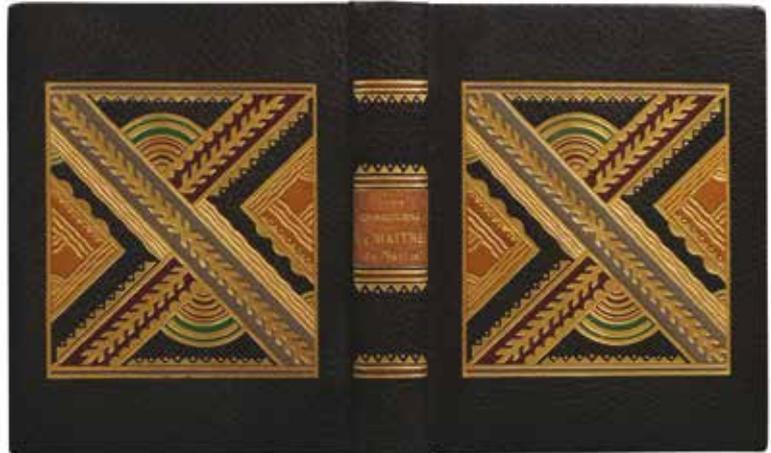
LIMITED EDITION OF 365 NUMBERED COPIES, this one of the 5 copies on Imperial Japan paper.

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.



9. CHOPPIN – M. DE FONREMIS

Les Hussards. Les vieux régiments, 1692-1792.

6300 \$

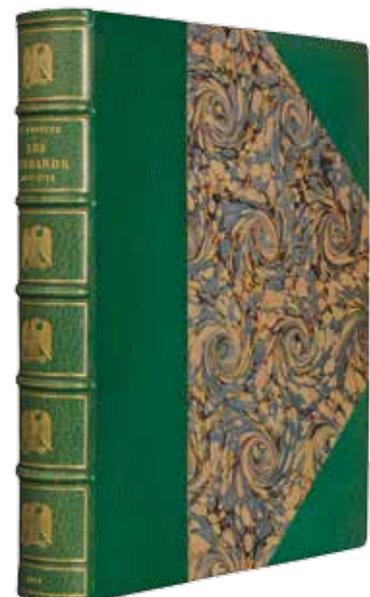
Paris: Berger-Levrault, 1898. 1 volume, thick quarto, 424pp.

Emerald green half-morocco binding with corners, signed by Charles SEPTIER. Spine with raised bands decorated with the Imperial Eagle and gilt fillets, top edge gilt, original paper covers bound in.

UNIQUE COPY with the addition of numerous text illustrations of which 37 are highlighted with water colour by hand, of 41 ORIGINAL PEN DRAWINGS on separate leaves, and of 18 FULL PAGE ORIGINAL WATERCOLOURS BY M [MARCEL] FONREMIS.

Copy which belonged to the Prince de la Moscowa (Léon Napoléon Louis Michel Ney, 1870-1928, 4th Prince of the Moskowa) with his bookplate on the inside cover.

Superb copy.



10. CLARETIE, Jules – DRANER

Récits de guerre. Paris assiégé 1870-1871. 8 550 \$
Paris: Goupil et Cie, Jean Boussod, Manzi, Joyant et Cie, undated [1888]. 1 volume, folio, 155pp.

Binding signed by CHAMPS-STROOBANTS in red half-morocco with corners. spine with raised bands, top edge gilt.

Numerous illustrations, including 10 double page colour illustrations after Meissonier, De Neuville, Detaille, Puvis de Chavannes, Gustave Doré... and after the collection assembled by Alfred Binant. The siege of Paris became a pictorial subject. "Paris and its inhabitants showed themselves as heroic and stoïc by their patience, their devotion and their capacity to resist [...] This heroism reinstated Paris with respectability and a political dignity which had been tarnished by the Commune's revolutionary ways." (La Commune de Paris, révolution sans images? Politique et représentations dans la France républicaine 1871-1914 by Bertrand Tillier, Champ Vallon publishers, 2004).

UNIQUE COPY illustrated with 43 ORIGINAL DRAWINGS in the margins, signed by DRANER and representing soldiers of various army corps.

Very beautiful copy.



11. CLAUDEL, Paul – VAULPRE DEBEAUVAIS, Yvonne

L'annonce faite à Marie.

920 \$

Paris: N.R.F., 1929. 1 volume 12mo, 174pp.

Bound in full white rigid vellum, smooth spine decorated with a painted representation of the Virgin with child, untrimmed. Original paper covers and spine bound in, internally very clean. Spine painting slightly faded. New edition of this play first published in 1912.

UNIQUE COPY enriched with 6 beautiful original watercolour miniatures enhanced with gold by Yvonne VAULPRE DEBEAUVAIS. She has also added an original composition on the half-title and on the spine.

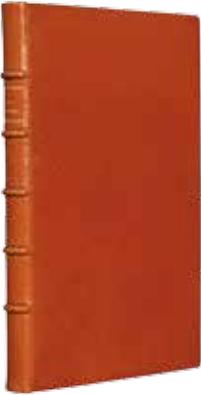
Beautiful copy.

12. DAUDET, Alphonse – DRANER

La défense de Tarascon.

Paris: L. Conquet, 1886. 1 volume, 12mo, 50pp.

6300 \$

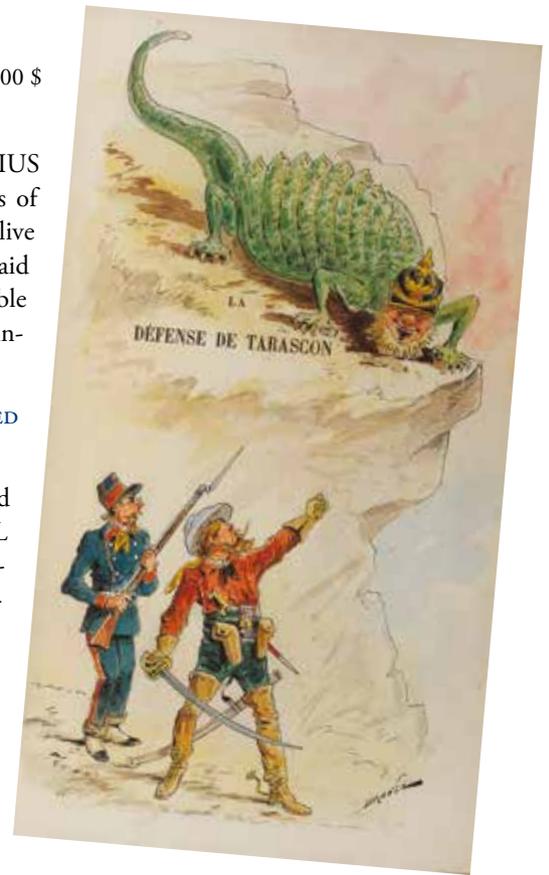


Binding in full caramel coloured morocco signed by MARIUS MICHEL. Spine with raised bands, all edges gilt, doublures of midnight blue morocco, the front one decorated with a small olive branch bearing fruits in sea-green, straw and buttercup inlaid morocco. Endpapers of straw coloured vermiculated silk, double endpapers. With 16 watercolours after DRANER in first printing, coloured freehand.

EDITION LIMITED TO 300 COPIES ON JAPAN PAPER, NOT ISSUED FOR SALE.

UNIQUE COPY on strong vellum paper, prettily enriched with 10 full-page additional and unique beautiful ORIGINAL WATERCOLOURS signed by DRANER. On the first endpaper is the manuscript inscription: "I bound this copy of Tartarin in 1899 for my old client van der Vrecken de Bormans for one hundred francs. Marius Michel." Printed on the justification page: "Copy given to Monsieur de Bormans", and handwritten, "L. Conquet". De Bormans has added "Conquet gave me this copy and I paid 250 francs for these ten rapidly executed watercolour sketches by Draner."

Very good condition.



13. DELTEIL, Joseph – SAVIN, Maurice

Les Poilus.

9100 \$

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 TELLIERE, 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.



14. DEVAL, Jacques – ELDELMANN

Marie Galante.

3400 \$

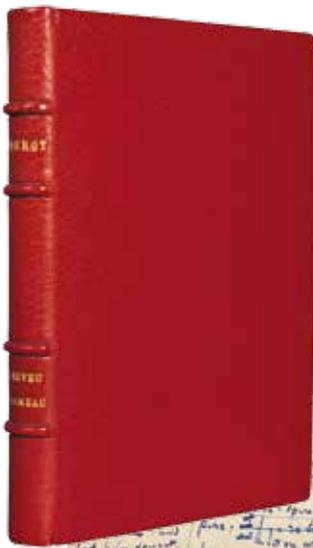
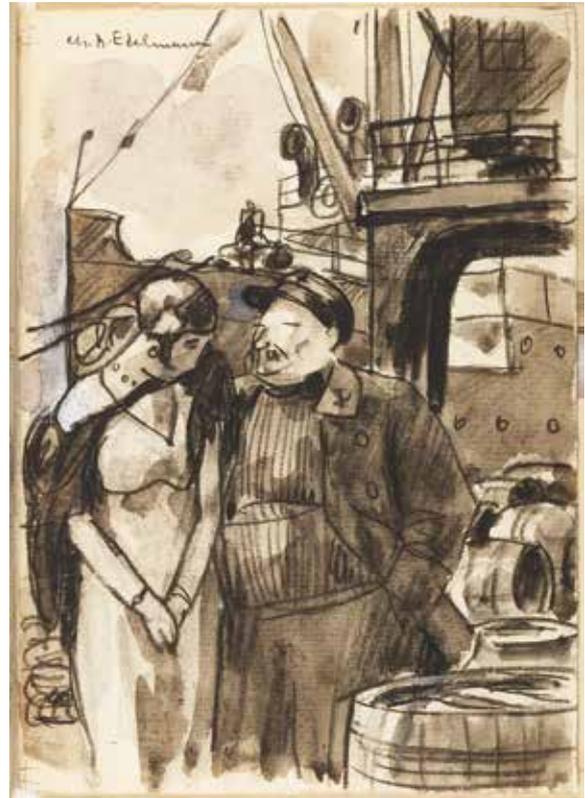
Paris: Mornay, 1935. 1 volume, octavo, 249pp.

Modern binding by Hélène LIMOUSIN in full flesh coloured sheepskin with blue metallized marbling. Smooth spine with gilt title, indented composition on covers, top edge gilt, original colour printed covers bound in. Chemise housing the sets of plates closed by a silk tie, customised box.

LIMITED EDITION. One of the 6 copies not for sale printed on imperial Japan paper, this one for Valère Bachmann. Illustrated with 45 compositions by C.-A. EDELMANN engraved on wood by G. Beltrand.

UNIQUE COPY enriched with 4 ORIGINAL Indian ink DRAWINGS signed by the artist, of which one is dedicated "For the old seafarer Valère Bachmann". An associate of the Mornays, Valère Bachmann took over from them but died prematurely in combat in 1940. The customised box houses a chemise laced with silk ties containing about one hundred trial engravings and breakdowns on China paper and vellum.

Perfect condition.



15. DIDEROT, Denis – NAUDIN, Bernard

Le neveu de Rameau.

3650 \$

Paris: Edouard Pelletan, Sergent et Helleu, 1922. 1 volume, octavo, 172pp.

Full morocco old red Jansenist binding by MARIUS MICHEL. Spine with raised bands, doublures lined with green morocco edged with a gilt fillet, brocade endpapers, second endpapers, gilt edges on untrimmed edges, original paper covers bound in.

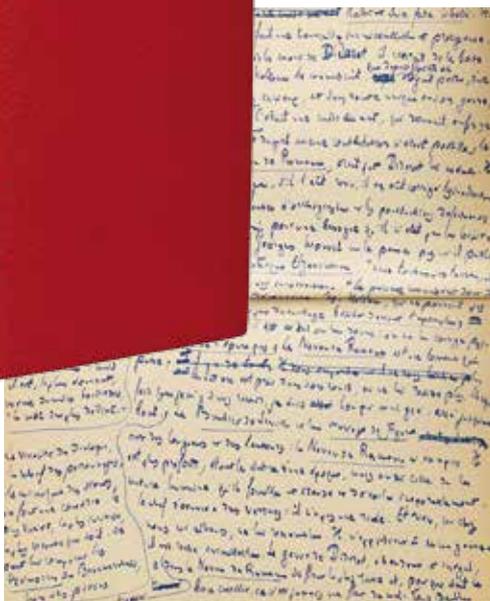
LIMITED EDITION OF 750 NUMBERED COPIES, this one of the 20 copies on Japan paper, printed for Louis Barthou, who wrote the Preface.

Very fresh interior illustrated with a portrait of Diderot drawn and copper-engraved by Bernard NAUDIN, and 7 wood engravings by J.-L. Perrichon after Naudin.

UNIQUE COPY enriched with a most attractive portrait of Diderot dating from about 1780 after Greuze, a portrait of Diderot engraved by Naudin in five states including one on calf hide and a suite of engravings on China paper.

Louis Barthou also had bound at the beginning of the book the autograph manuscript of the Preface which he composed for this edition.

One of the exceptional books from Louis Barthou's library.



16. FAURE, Gabriel – MAYO

Les amants enchaînés.

2600 \$

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 velum 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.



17. FRANCE, Anatole – LALAU, Maurice

Le chanteur de Kymé.

1020 \$

Paris: A. Ferroud – F. Ferroud, 1923. 1 volume, 12mo, soft covers, 56pp.

Beige folded paper covers illustrated in colour. Numerous colour illustrations by Maurice LALAU.

UNIQUE COPY on Japan paper with the illustrations in three states and 16 ORIGINAL TRACING SKETCHES by Maurice LALAU. Presentation copy signed by the publisher.

Very fine condition.

18. HERMANT, Abel – LUBIN de BEAUVAIS

Confession d'un enfant du siècle.

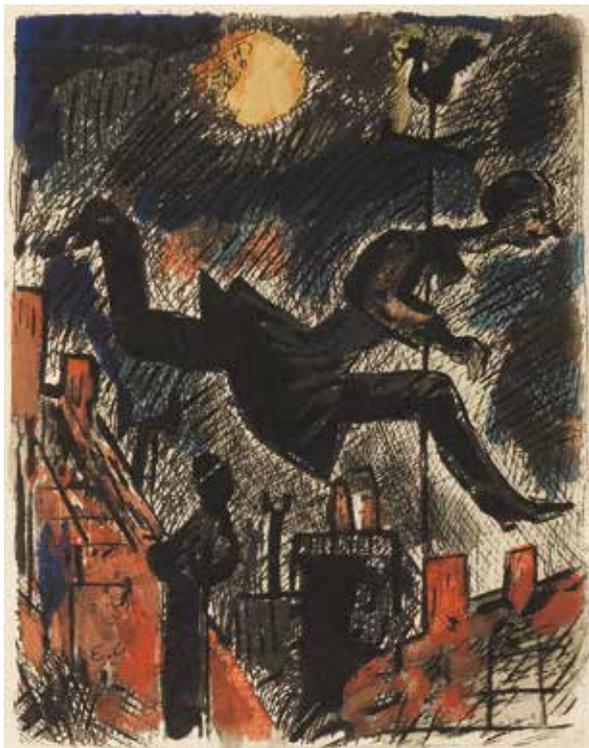
Confession d'un homme d'aujourd'hui. 5700 \$
Paris: Paul Ollendorff, 1903-1904. 2 volumes, 12mo., 335pp.
and 315pp.

Bound in full red morocco signed by NOULHAC. Spine with raised bands, gilt date at foot, all edges gilt, doublure and endpapers of figured grey silk, second endpapers. Original paper covers and spine bound in.

FIRST EDITION OF ONLY 15 NUMBERED COPIES ON SPECIAL PAPERS, this one of the 5 numbered copies on Japan paper (n° 3) before 10 on Holland paper.

UNIQUE COPIES decorated with 28 ORIGINAL WATERCOLOURS by Lubin de Beauvais. The first volume contains 12 and the second, 16, most of them signed. Lubin de Beauvais (1873-1917) worked for a number of newspapers including "*La Baïonnette*", "*Le Courrier français*", "*Le Rire*", "*Fillette*", "*L'Épatant*"... He illustrated curiosa books and used several pseudonyms, one of which was Gabriel de Laumont.

Very attractive copies.



19. HOFFMANN, E.T.A. – GOERG, Edouard

Aventures de la nuit de Saint-Sylvestre.

570 \$
Paris: Editions du Trianon, 1928. 1 volume, 12mo, soft covers, 69pp.

Yellow folded paper covers. With 4 watercolours by Edouard GOERG.

Collection "Complete works of E.T.A. Hoffmann – Fantasy pieces in the manner of Callot. Second part III". Compilation of short stories written by the German writer Ernst Theodor Amadeus Hoffmann comprising the following texts: *La bien-aimée* [The well-loved], *La société dans le cabaret* [Society at the cabaret], *Apparitions*, *Histoire du reflet perdu* [Story of the lost reflection]. Translation by Gérard de Nerval.

LIMITED EDITION. One of 25 numbered special paper copies on Imperial Japan paper.

UNIQUE COPY whose 4 illustrations have been hand painted in watercolour. Enriched with an autograph letter from Edouard Goerg signed with his initials.

Beautiful copy.

20. HOUSSAYE, Henry – DRANER

La Charge. Tableau de bataille.

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

6300 \$



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 WATER-COLOURS, 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.



21. HUGO, Victor

Les Burgraves, Trilogie.

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

10300 \$

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.

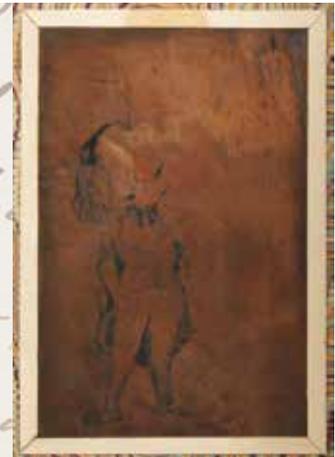
FIRST EDITION. There were no printings on special papers.

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 Chambolle-Duru.



22. HUYSMANS, Joris-Karl – JOUAS, Charles

Trois églises.

9100 \$

Paris: René Kieffer, 1920. 1 volume, quarto, 163pp.

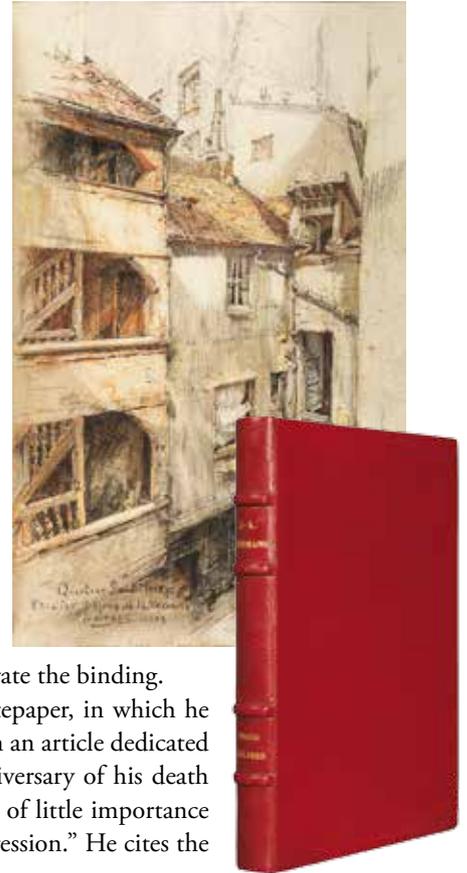
Full later red morocco Jansenist binding, unsigned but probably due to Kieffer. Interior border of gilt fillets, purple moire lining and endpapers, top edge gilt, original paper covers and spine bound in.

LIMITED EDITION OF 260 NUMBERED COPIES, this one of the 180 copies on vellum, untrimmed.

Superbly illustrated by Charles JOUAS with 21 full-page original etched compositions.

UNIQUE COPY enriched with an ORIGINAL colour pencil DRAWING by Jouas bound in at the beginning of the book and entitled “Quartier Saint Merry, Escalier 83, rue de la Verrerie”, dated 1913 and signed by the artist. We include separately:

- 4 autograph letters signed by Charles Jouas dated between 1st December 1939 and 16th March 1940, all addressed to a a Normandy doctor living in the Orne area searching for sets of the artist’s illustrations to add to his own copy of “Trois églises”. We learn that the correspondance from this doctor had been forwarded to Jouas at Cayeux-sur-Mer “where he had sought refuge for the winter, having young children to look after” by Mr. Giraud-Badin. He also evokes a copy of “Méandres” by Focillon which he illustrated and for which he is awaiting a bound copy in order to decorate the binding.
- An autograph note signed by Joris-Karl Huysmans on Ministry of the Interior notepaper, in which he thanks a dear friend. It is actually one of the notes which Octave Uzanne mentions in an article dedicated to Huysmans “Un suprême dégoûté, réaliste mystique” published for the 17th anniversary of his death (Figaro, Literary Supplement, 12th May 1924). “Ah! His intimate epistles, his notes of little importance which I re-read often! Most finish with brief closing phrases which describe his depression.” He cites the end of our note: “So! What dull, muggy weather and even so doesn’t Paris stink!”
- A manuscript graphological study of some fifteen lines signed by Edouard de Rougemont to determine Huysmans’ character through his handwriting. Rougemont wrote a certain number of books on graphology, in particular one concerning Charles Baudelaire in 1922.



PRECIOUS COLLECTION INCLUDING AN ORIGINAL DRAWING BY CHARLES JOUAS AND AUTOGRAPH LETTERS FROM HIM AND FROM HUYSMANS.

Slight rubbing to spine.

One of Jouas’ best books (Carteret IV, 213).

23. KAHN, Gustave

Polichinelle (De Guignol).

410 \$

Paris: E. Sansot et Cie., 1906. 1 volume in two parts, 12mo, 96pp.

Red half-morocco binding with corners, smooth spine with gilt title printed lengthwise, date at foot, top edge gilt, original paper covers and spine bound in.

FIRST EDITION LIMITED TO 25 NUMBERED COPIES ON HOLLAND PAPER.

UNIQUE COPY enriched with 2 ORIGINAL watercoloured DRAWINGS signed by Louis MORIN (on the half-title and on page 41, which is the title page of the second part).

Very good condition.



24. KOENIG, Théodore – BERTINI, Gianni

États d'Imagination ou la littérature en pan de chemise.

750 \$

Bruxelles: Bibliothèque Phantomas, n.d. (1965). 1 volume 12mo, soft covers, 112pp.

Beige paper covers, blue title, spine with title printed lengthwise, internally very clean. With 6 original illustrations by Gianni BERTINI.

FIRST EDITION LIMITED TO 30 NUMBERED COPIES ON THE ONLY SPECIAL PAPER – JAPAN BANZAY.

UNIQUE COPY enriched with an ORIGINAL FRONTISPICE engraved and signed by the artist G. BERTINI. The 6 illustrations have been highlighted in colour by hand and signed by Bertini, who has also decorated a page with an ORIGINAL WATERCOLOUR.

Bertini's own copy – which he gave to Chantal Petithory – with a signed autograph letter addressed to her. Jean and Chantal Petithory founded the bookshop-gallery "Les Mains Libres".

Beautiful copy.



25. LE JUGE DE SEGRAIS, René

Nobiliaire de l'ancienne isle de France.

1 500 \$

Paris: The Author, Vaquois, Mauritius, 1918. 1 volume, quarto, soft covers, 61pp.

Grey paper covers, a little paper missing from spine ends.

VERY RARE FIRST EDITION PRINTED IN ONLY 61 COPIES. **This is the number 1 printed on parchment-like paper.**

UNIQUE COPY given to H.R.H. the Duke of Orleans, head of the French royal family, enriched with:

- A large original gouache signed and dated 1918, showing the author kneeling while presenting his book to the Duke of Orleans who is seated on a dais decorated with fleurs-de-lis.
- A page with the coat of arms of B.-F. Mahé de Labourdonnais [Governor of Mauritius] painted in gouache.
- A page with a view of the coastline of Mauritius, with the royal coat of arms and French flag.
- 5 pages with 3 to 20 coats of arms painted in gouache, protected by tissue guards.

René Le Juge de Segrais was Member of the Academy of Science, of the Heraldry Commission of the Seine, and creator of the coat of arms for the 16th arrondissement of Paris.

Beautiful condition.

26. Livre de Prières. [Manuscript]. 2000 \$
No mention of place or publisher, 1895. 1 volume, 12mo, XCIXpp.

Full brown morocco binding signed by GRUEL. Finely decorated spine with raised bands. Gilt fillet border to covers, floral motifs at angles and gilt monogram in centre of upper board, all edges gilt, gilt dentelle, bordeaux silk paste downs and endpapers, all pages mounted on stubs. Spine very slightly faded.

UNIQUE COPY of this book of Prayers written entirely by hand and very richly illuminated in the margins, with three full-page miniatures. The text comprises: The Morning Prayer, the Evening Prayer, Wedding mass, Prayers for after mass" and some miscellaneous prayers.

A quite remarkable copy.



27. LOUYS, Pierre
Les chansons de Bilitis.

1500 \$
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.



28. MAUPASSANT, Guy de **Clair de lune.**

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

7400 \$

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. Frontispiece 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.

29. MAUPASSANT, Guy de – MAISONNEUVE, Louis **Mont-Oriol.**

Paris: Victor Havard, 1887. 1 volume, 12mo, 367pp.

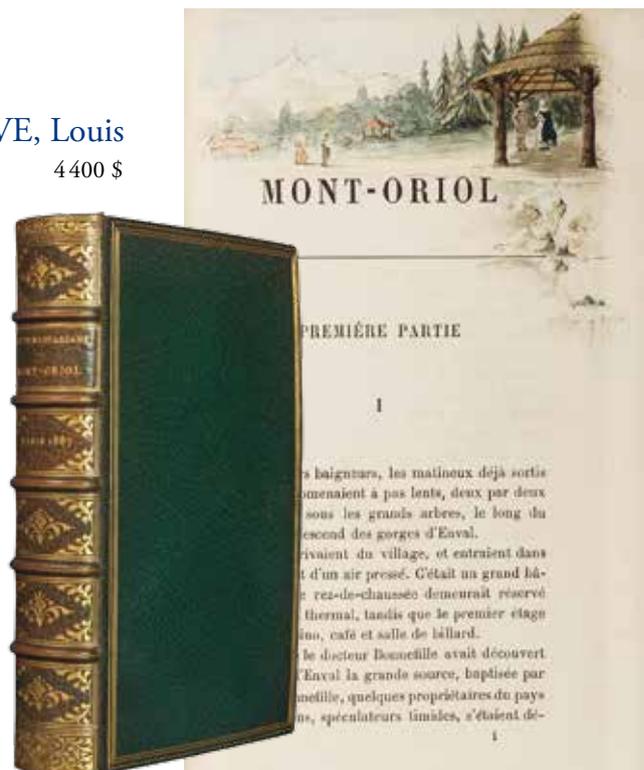
4400 \$

Full green morocco binding signed CHAMBOLLE-DURU. Spine with raised bands decorated with gilt squares, triple gilt fillet frame on boards, all edges gilt, wide gilt dentelle, original paper covers bound in. Spine slightly faded.

FIRST EDITION OF THIS NOVEL "FULL OF TENDERNESS AND SWEETNESS" (Interview with Maupassant published in "Le Temps", 12th February 1887), which tells of a love relationship which is initially happy but turns to deception against a background of financial speculation in a spa town.

UNIQUE COPY enriched on the fringe of the text with 30 **WATERCOLOURS** by Louis MAISONNEUVE (ca 1850-1926), placed at the beginning of each chapter and as tailpieces. Louis Maisonneuve was a pupil of Léon Bonnat.

Most attractive copy.



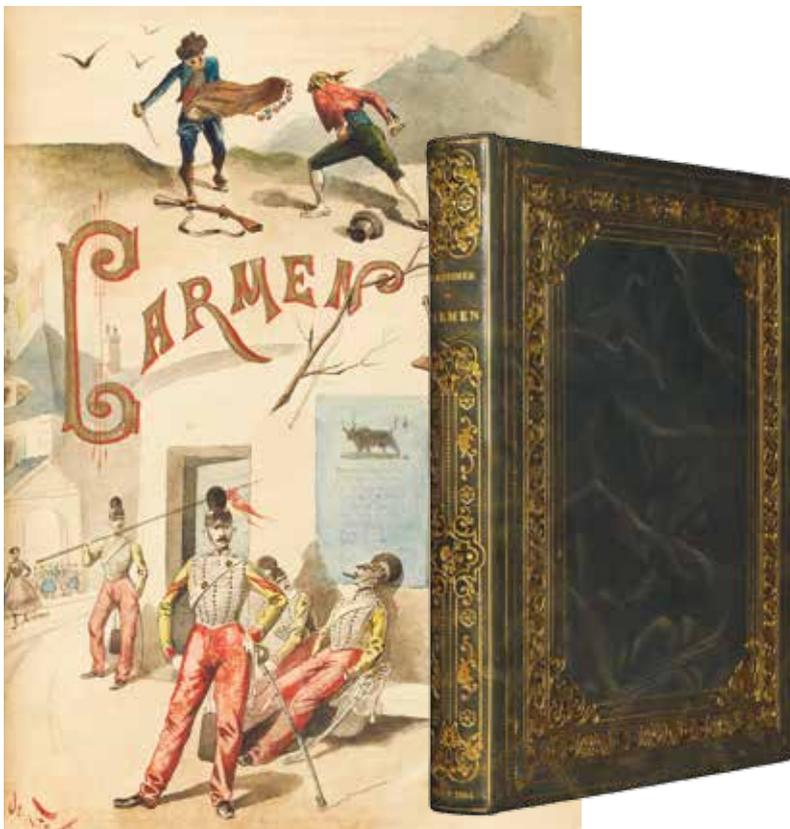
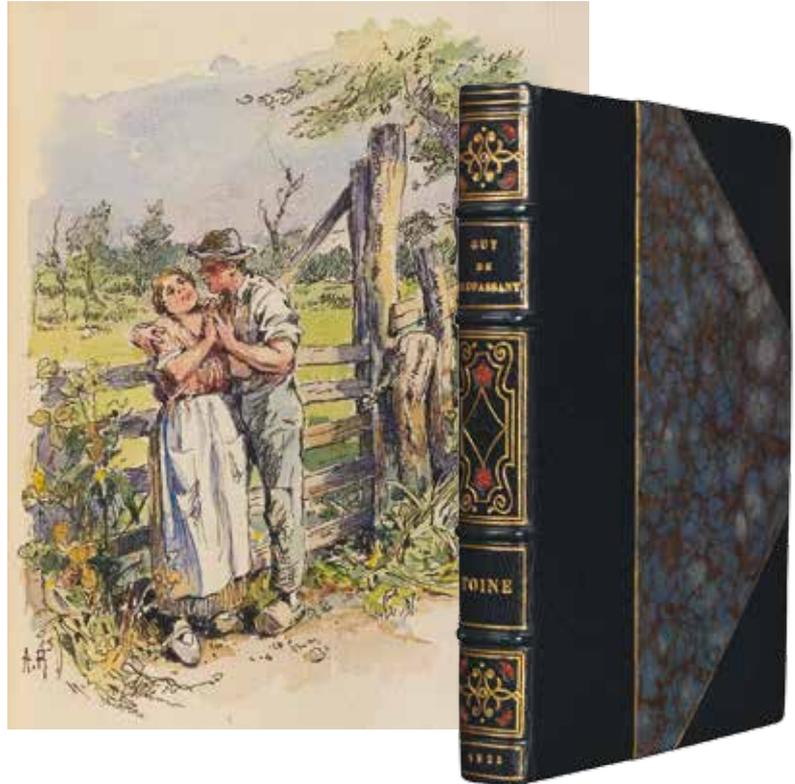
30. MAUPASSANT, GUY de – ROBAUDI, A.

Toine. 6850 \$
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.



31. MERIMEE, Prosper – STA, Henri de.

Carmen. 2050 \$
Paris: Calmann-Lévy, 1884. 1 volume,
12mo, 147pp.

Full blue-grey marbled calf binding signed Ch. de Samblanx 1911. Smooth spine finely decorated with gilt mosaics, large and rich gilt frame on the covers, top edge gilt, original printed paper covers bound in.

UNIQUE COPY on strong vergé paper ENRICHED with 4 ORIGINAL WATERCOLOURS ON SEPARATE PAGES by the DRAUGHTSMAN AND ILLUSTRATOR HENRI DE STA (1846-1920), pseudonym of Arsène-Henry de Saint-Alary.

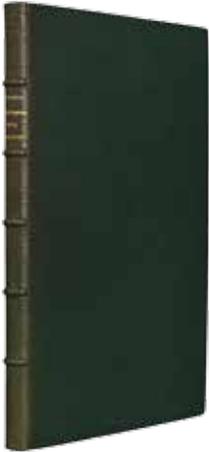
Most attractive copy bound by Samblanx.

32. MERIMEE, Prosper – LALAUZE, Alphonse

L'enlèvement de la Redoute.

11 400 \$

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.

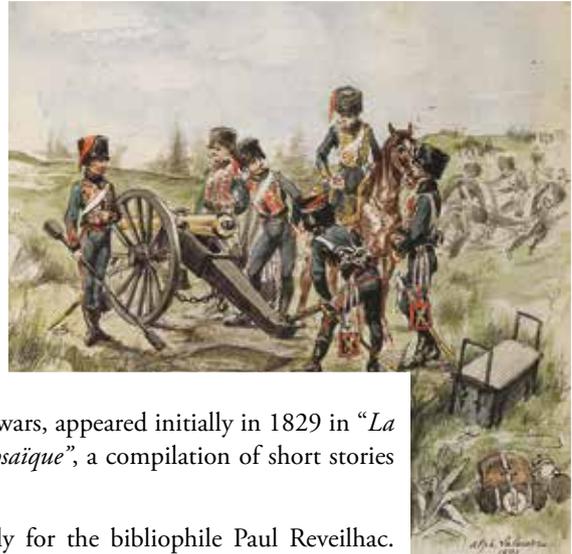
UNIQUE COPY on vellum, printed specially for the bibliophile Paul Reveilhac. Enriched with 15 ORIGINAL DRAWINGS (a frontispice and 14 vignettes in the text, including a small portrait of the young Mérimée at the end of the Preface), representing military subjects specially composed in Indian ink by Alphonse 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 initialled and dated 1891 or 1892.

Beautiful condition.



33. MERIMEE, Prosper – TOUCHAGUES

Le carrosse du Saint-Sacrement.

1 900 \$

Paris: René Kieffer, 1928. 1 volume, octavo, unpaginated.

Full aubergine morocco binding signed by KIEFFER. Inked copper plate set in the upper board. Spine with raised bands, top edge gilt, original paper covers and spine bound in, leather-edged slipcase. Illustrated with coloured etchings by TOUCHAGUES, not included in the pagination, and marginal decoration around the text of each page.

LIMITED EDITION OF 550 COPIES, this is n° 1 of 50 copies on Japan paper with 3 states of the etchings.

UNIQUE COPY enriched with a copper plate set into the upper board and 7 states of the same plate: 1 signed drawing on tracing paper, 3 signed ink drawings, 1 ink sketch, 1 sepia plate with the artist's original colouring, 1 coloured proof with the artist's handwritten corrections.

Excellent condition.





34. MORIN, Louis – LEPERE, Auguste

Les Dimanches parisiens.

9 100 \$

Paris: L. Conquet, 1898. 1 volume, quarto, 213pp.

Midnight blue full morocco Jansenist binding signed by Ch. LANOE, successor to P. Ruban. Spine with raised bands, date at foot, all edges gilt, lemon morocco doublures decorated with a border of fillets, arabesques and bouquets of flowers inlaid in blue, sky blue and green morocco, multi-colour silk endpapers with a dominance of green and yellow, original paper covers and spine bound in, untrimmed, with leather-edged slipcase.

Exceptional UNIQUE PRESENTATION COPY on Marais vellum paper given by the publisher L. Conquet to Mr. Philippe Gille. Illustrated with 41 beautiful original etchings by Auguste LEPERE, and enriched with 4 ORIGINAL SIGNED DRAWINGS (3 charcoal bound in and 1 added Indian ink).

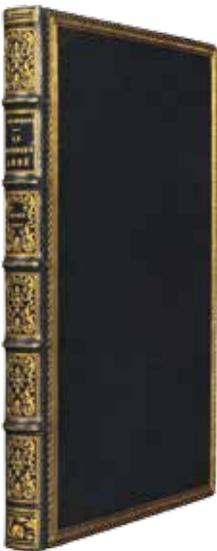
Magnificently bound in a superb blue morocco binding by Lanoe.

35. MUSSET, Alfred de – LALAUZE, Alphonse

Le dernier Abbé.

3 400 \$

Paris: A. Ferroud, 1891. 1 volume, octavo, xvi – 64pp.



Navy blue full morocco binding signed by RUBAN. Spine with raised bands finely decorated with gilt compartments, all edges gilt untrimmed, fillets and roulettes framing the boards, pastedowns lined with grey-blue morocco decorated with a large design of small stamps surrounding an inlaid strip of navy morocco, original paper covers and spine bound in. Bookplate with the arms of Anatole Lebas de Girangy, baron of Claye (1851-1903) and engraved bookplate of Charles Perond Deschamps.

LIMITED EDITION OF 525 NUMBERED COPIES, this one of the 62 copies on Japan paper with a print off of the illustrations illustrated with a "remarque" (that of the first vignette headpiece is also on Vergé paper).

First separate edition of this short story which was published in the "*Revue des Deux Mondes*" in 1840. Illustrated with 19 drawings by Alphonse LALAUZE.



UNIQUE COPY enriched with the subscription prospectus, with a lead-pencil and Indian ink drawing, and two original watercolours signed by the artist, of which the first is accompanied by a pencil dedication signed by Lalauze to M. de Claye.

Magnificent copy in a full morocco binding.

36. MUSSET, Alfred de – GUERIN, Charles

On ne badine pas avec l'amour.

5900 \$

Paris: Editions du bois sacré, 1937. 1 volume, quarto, 154pp.

Contemporary full coral coloured morocco binding signed by R. LAURENT.

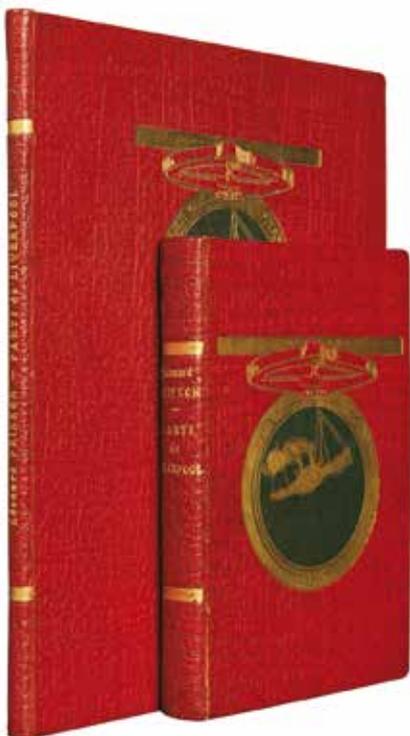
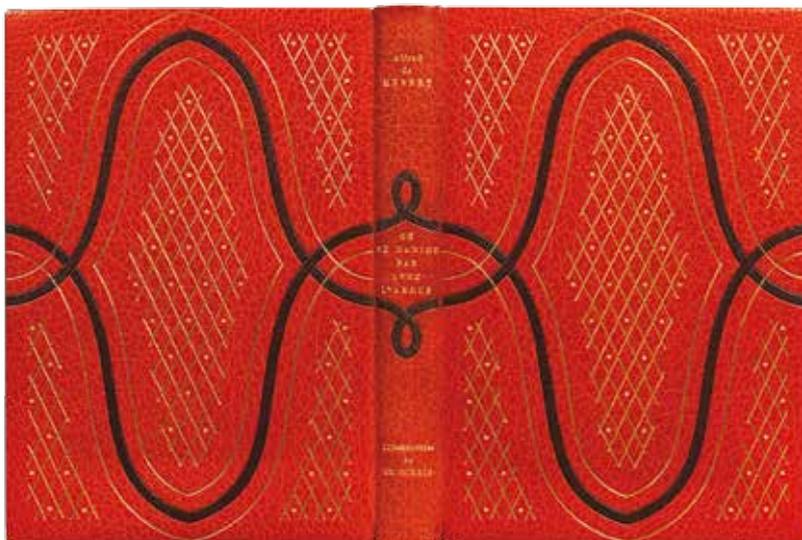
Boards decorated with geometrical designs of fillets, gilt lattice pattern and black brackets extending to the smooth spine. Untrimmed gilt edges, black fillet, on paste-down, willow green suede doublures and endpapers, original paper covers and spine bound in. With leather-edged slipcase.

LIMITED EDITION OF 273 NUMBERED COPIES, this the n° 1 on old Japan paper.

Very neatly prepared and rare edition illustrated with 22 two tone lithographs by Charles GUERIN, of which two are not included in the pagination.

UNIQUE COPY containing 22 ORIGINAL DRAWINGS by Charles Guérin in black and sepia pencil highlighted with white gouache, all signed by the artist. The volume also contains 3 states of the illustrations (in black and white, and in colour, on China paper and in colour on old Japan paper). Pupil of Gustave Moreau, the artist's painting is a mixture of realism and romanticism.

Luxurious binding in perfect condition.



37. PEISSON, Edouard – DUFOUR, Emilien

Parti de Liverpool.

2700 \$

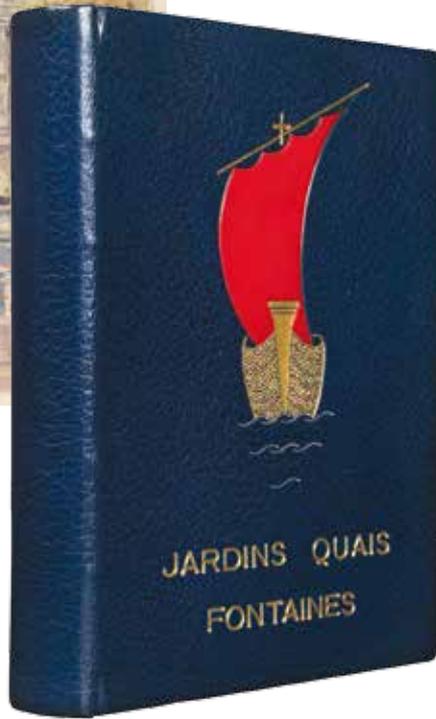
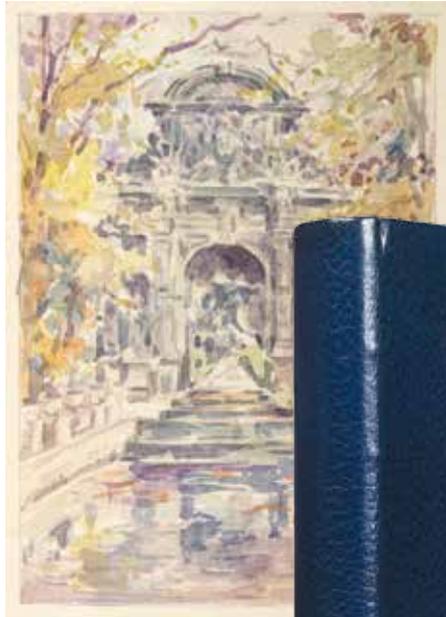
Paris: Librairie Hachette, 1935. 2 volumes, 12mo for the text (250pp.) and octavo for the original drawings.

Red full morocco binding signed by René KIEFFER. Smooth spine, gilt design on the boards of both volumes representing an open porthole through which one can perceive a ship on a stormy sea on a green shagreen background, top edge gilt, original paper covers and spine bound in, leather-edged slipcase.

FIRST EDITION ILLUSTRATED IN BLACK AND WHITE BY E. DUFOUR WITH TEXT ILLUSTRATIONS AND UNPAGINATED ILLUSTRATIONS.

UNIQUE COPY enriched with 23 ORIGINAL DRAWINGS by DUFOUR drawn specifically for this book.

Charming.



38 . 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.

39. POULBOT

Les Gosses et les Bonhommes. Cent dessins et deux lettres anonymes en guise de préface. 2300 \$

Paris: Published by the Author, on sale at the Messageries de Journaux, n.d. [1907].

1 volume, octavo, soft covers.

In a special case designed by Julie Nadot, paper covers illustrated in colour. Book illustrated with drawings by Poulbot, large untrimmed edges.

FIRST EDITION. One of the 100 numbered copies on Old Japan paper with an original etching and autographed presentation signed by the author to Dr. Marc Laffont "his patient", to whom the book is dedicated.

UNIQUE COPY with:

- An ORIGINAL WATERCOLOUR signed by Adolphe WILLETTE with an autographed text, representing in an amusing way: Poulbot, Willette and Poulbot's caretaker.
- An ORIGINAL blue pencil DRAWING signed by Poulbot "Sacred union or a pretty couple. 1917".
- An AUTOGRAPH LETTER signed by A. Willette to Charles Humbert with an original signed watercolour.
- An ORIGINAL WASH DRAWING signed by Poulbot stuck onto the previous letter "The Policemen greet me in Epinettes [district of Paris]". Francisque Poulbot (1879-1946) was a draughtsman and painter, friend of Willette and Steinlen. Very attached to the district of Montmartre where he lived from 1901, the expression "poulbot" was coined in reference to his numerous illustrations of Parisian street urchins.

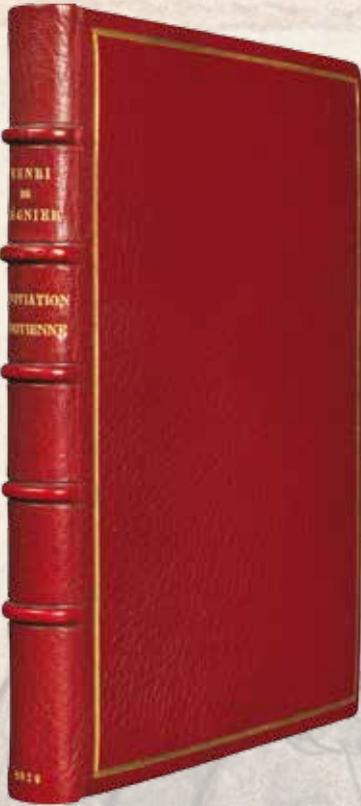
Beautiful copy.

40. REGNIER, Henri de – LEPAPE, Georges

L'initiation vénitienne.

10 200 \$

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.

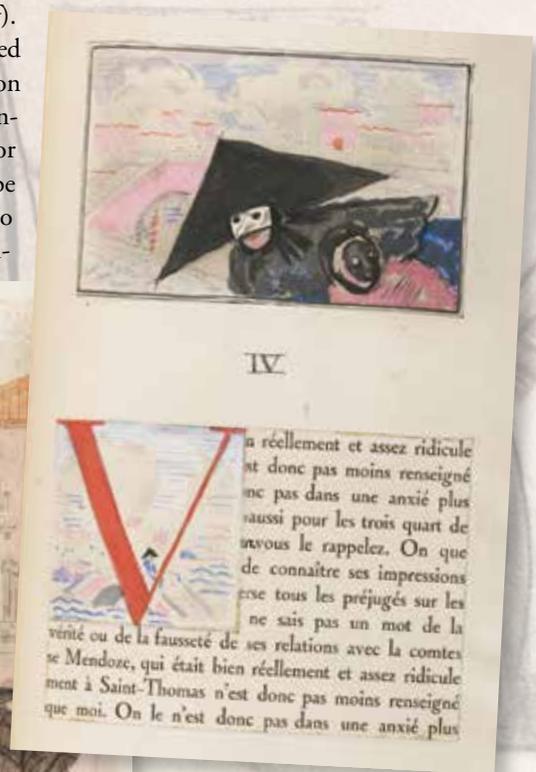
UNIQUE COPY enriched with:

- 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 Poirer who was looking for a new illustrator, capable, as Paul Iribe had been with "*Les Robes*" in 1908, to

present Poirer's principal creations in a luxurious album. Thus in 1911 Poirer 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.



41. ROSTAND, Edmond – VAN DRIESTEN, J.

La Brouette. (Manuscript)

9 100 \$

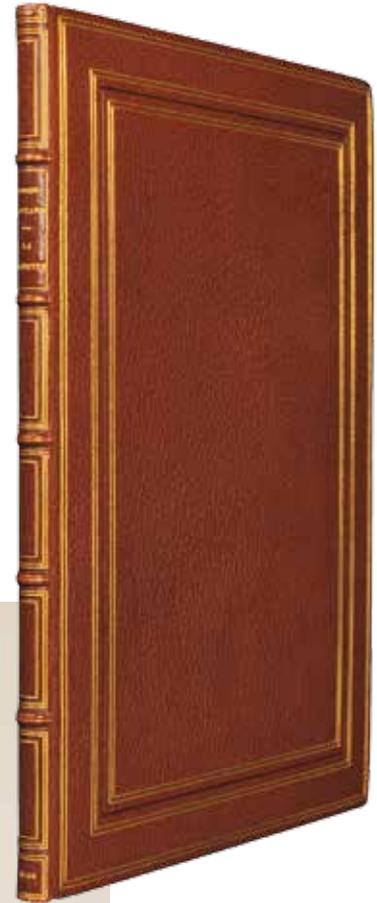
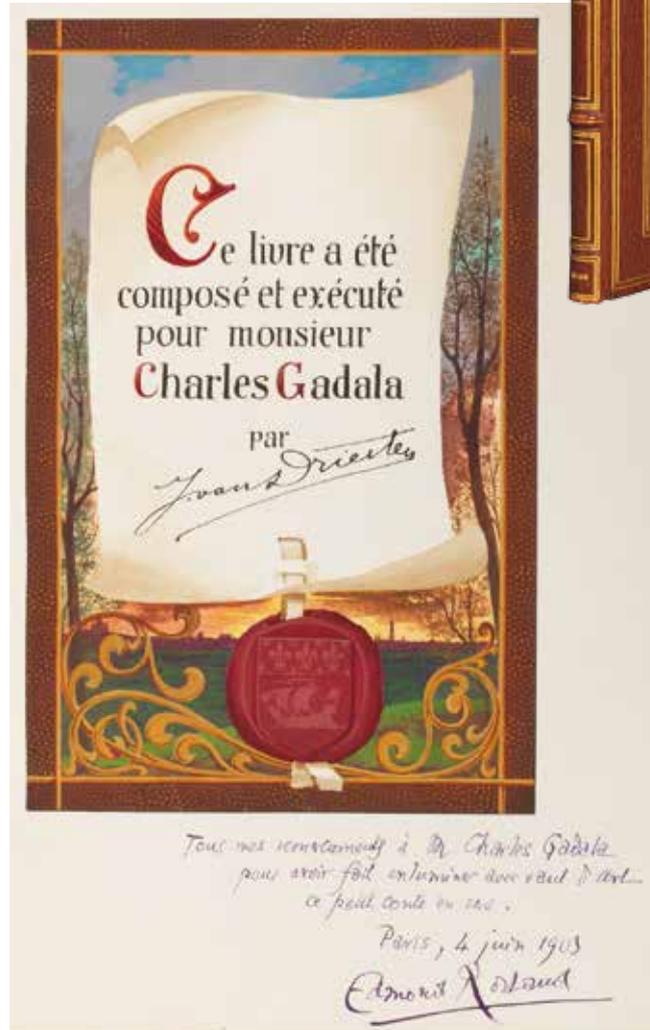
Paris: No publisher's name, 1903. 1 volume, quarto, unpaginated.

Full brown morocco binding signed by MERCIER, successor to Cuzin. Frame of seven gilt and blind-stamped fillets on the boards, spine with raised bands, date at foot, large floral Art Nouveau style inner border of green and orange morocco, all edges gilt, chemise and slipcase.

UNIQUE COPY entirely handwritten and illuminated by J. VAN DRIESTEN (1878-1969), heraldist painter. This tale written in verse by Edmond Rostand for young people narrates in particular the return to earth of Jesus and Saint-Peter. It is composed of 20 folio sheets. The first is decorated with a painting of a landscape in the sunset, partly hidden by a parchment accompanying the coat of arms of Paris; on the parchment is written: "This book has been composed and produced for Mr. Charles Gadala by J. van Driesten". The title page follows with a large painted capital letter, a portrait bust of the author in an autumnal landscape, a half-title with the caption "Pièce à dire" with a floral border, 10 sheets of text with superb floral borders in the manner of ancient manuscripts, the last one additionally illustrated with a wheelbarrow and a radiant sun in the background, five full page original compositions illustrating the text with floral borders, and on the last sheet a radiant crown of thorns with three nails in the centre. Van Driesten's compositions are of a remarkable quality and each of the full page illuminations is a genuine small painting, making this book a real masterpiece.

The manuscript was presented to Edmond Rostand who added this note to the bottom of the first sheet: "All my thanks to Mr. Charles Gadala to have had illuminated with such art this little tale in verse. Paris, 4th June 1903. Edmond Rostand."

Most beautiful copy bound by Mercier. The decor of the doublure repeats the illustration from one of the illuminated borders.



42. SILVESTRE, Armand –
MORAND, Eugène

**Grisélidis. Mystère en trois actes, un prologue
et un épilogue en vers libres.** 1 500 \$

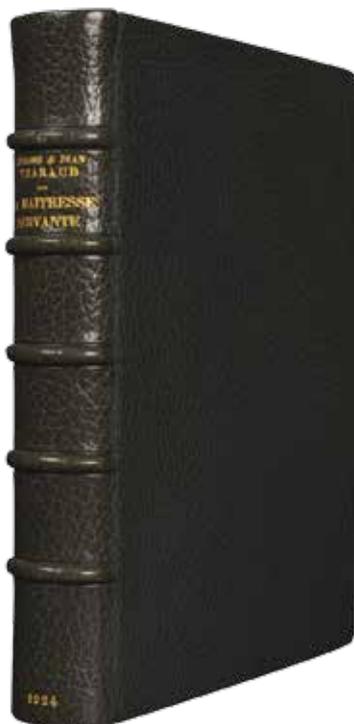
Paris: Ernest Kolb, 1891. 1 volume, quarto, 99pp.

Full midnight blue shagreen binding, spine with raised bands, gilt title and the initials C.C. at foot, top edge gilt, original paper covers bound in, wide edges untrimmed.

**FIRST EDITION, one of the 20 numbered copies on
Holland paper, only special paper after 10 copies on
Imperial Japan.**

UNIQUE COPY enriched with an autograph dedication signed by both authors, and 3 pretty ORIGINAL WATERCOLOURS signed E.M. [Eugène Morand?]. Jules Massenet wrote the music for a three act opera of the same name. Precious copy which belonged to the actor Constant Coquelin (1841-1909) who created the character of Cyrano.

Beautiful copy.



43. THARAUD, Jérôme et Jean – BALANDE, Gaston
La Maîtresse servante.

2 600 \$

Paris: Lapina, 1924. 1 volume, quarto, 200pp.

Full petrol blue morocco binding signed by Charles LANOE. Spine with five raised bands, date at foot, all edges gilt, spine head and tail and coupes filleted, pastedown surrounded with a thin fillet of ochre coloured morocco, alternating green lozenges and gilt dots, gilt tool at corners, double border of gilt fillets. Silver silk endpapers decorated with grey and white designs, double marbled endpapers, original paper covers and spine bound in, leather-edged slipcase.

**LIMITED EDITION OF 425 COPIES, ON WHICH 25 WERE NOT FOR SALE. This is one of
the 35 copies printed on China paper.**

UNIQUE COPY with each illustration in several states, as many as 6 for some (and not only 2 as announced on the limitation leaf), as well as an ORIGINAL watercolour signed by G. Balande, a lead pencil drawing on tracing paper representing "La Danse" and an autograph letter signed by the illustrator: "I am very happy to know that you possess a copy on China paper of "La Maîtresse servante" which I illustrated, and which will be the only one of its kind..."

Magnificent copy.

44. UZANNE, Octave – COURBOIN, François
**Monument esthématique du XIX^e siècle. Les Modes de Paris.
 Variations du goût et de l'esthétique de la femme
 1797-1897.**

14800 \$

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, doubleures and brocade silk endpapers of silver flowers, double endpapers. Gilt edges, original paper covers and spine bound in, in leather-edged slipcase.

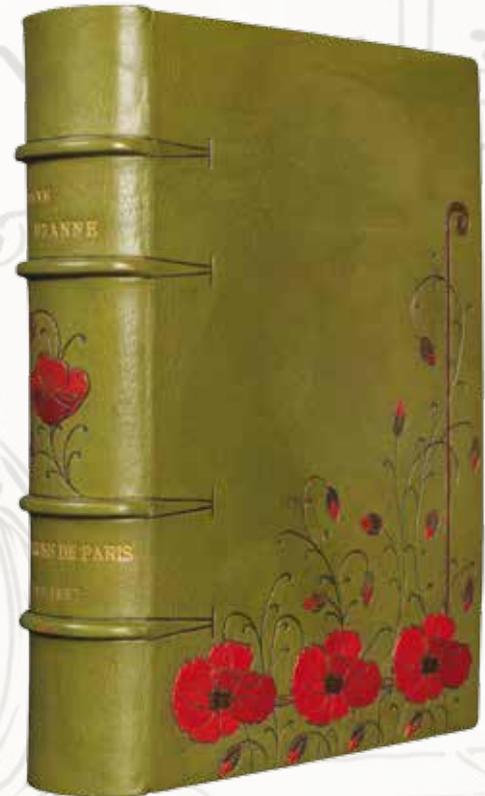
Book illustrated by François COURBOIN (1865-1926) with 100 plates coloured with stencil by the artist, and more than 200 black and white vignettes in the text. "Each of his one hundred colour illustrations is an exact document, a view of the whole of a corner of Paris which has disappeared or at least 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, including one from François Courboin referring to the illustrations (two and a quarter pages 12mo) and 3 from George Auriol concerning in particular the cover of the book (four octavo pages and two 12mo pages).

Very beautiful copy.



45. VAN DER MEERSCH, [Maxence] –
DUFOUR, Emilien

L'empreinte de Dieu.

1700 \$

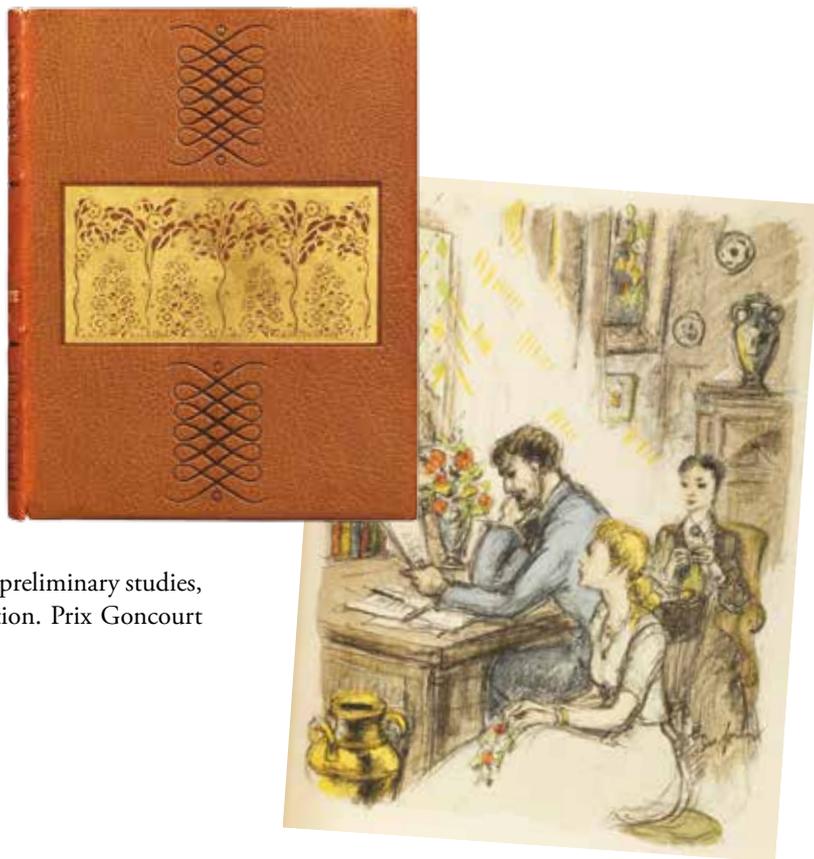
Paris: Editions Terres Latines, n.d. 1 volume, octavo, 185pp.

Full brown morocco binding signed by René KIEFFER, smooth spine with blind fillets, a gold plate on each board decorated with stylized flowers, top edge gilt, original covers and spine bound in, with leather-edged slipcase. Spine slightly faded.

LIMITED EDITION, this one of the 12 numbered copies on Madagascar paper with a suite in black and white.

UNIQUE COPY enriched with 69 ORIGINAL DRAWINGS by Emilien DUFOUR: 35 watercolours of which 21 are signed, 33 wash and 1 charcoal, preliminary studies, project and finished drawings for the book's illustration. Prix Goncourt 1936.

Fine condition.

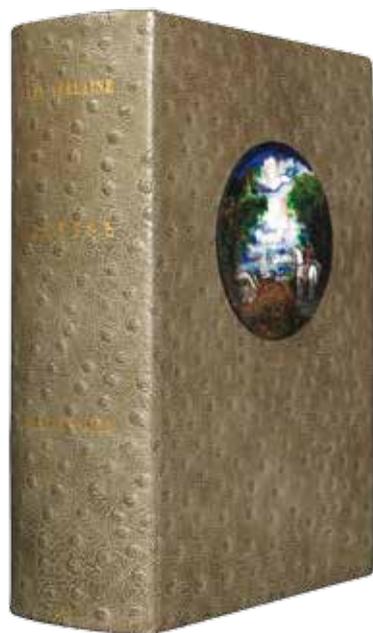


46. VERLAINE, Paul – DAVID, Hermine

Sagesse.

5700 \$

Paris: Creuzevault, 1943. 3 volumes, octavo, in sheets.



Housed in a slipcase by A. DEVAUCHELLE decorated on the upper board with an enamel plate by Hermine DAVID.

UNIQUE set of the two editions published by Creuzevault in July and November 1943. The July edition has 60 compositions of which 21 are in colour – watercoloured by hand in our copy. One of the 50 copies on old Japan paper with a suite on China paper and an ORIGINAL SKETCH, of the illustration page 72.

The November edition has 53 black and white drypoint engravings.

LIMITED EDITION OF 450 COPIES ON ARCHES PAPER, THIS THE N° 252. Our copy is enriched with 11 ORIGINAL DRAWINGS, of which 6 are in colour and some not present in the book, as well as a suite on fine vellum watercoloured by hand.

Unique set of Hermine David's works, including the Limoges enamel placed on the upper board of the slipcase, and 12 ORIGINAL DRAWINGS.

Perfect condition.

47. VERLAINE, Paul – ROPS, Félicien

Correspondance Verlaine – Rops.

4550 \$

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

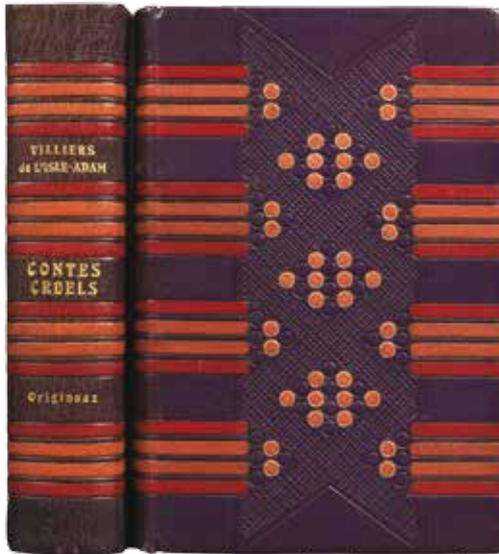
Bradel cased binding, plain spine, boards covered with paper decorated by brush with a repeated design, top edge gilt.

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.



48. VILLIERS DE L'ISLE ADAM, Auguste – VIGOUREUX

Contes cruels.

6900 \$

Paris: René Kieffer, 1925. 2 volumes, thick octavo, 333p. for the first volume, unpaginated for the second volume containing the additions.

Full dark purple morocco binding signed by René KIEFFER, entirely embellished with a decor of gilt lozenges, mosaicked and blind stamped on a central band. Narrow polychrome inlaid borders framing the boards and running onto the smooth spine, top edge gilt, original illustrated paper cover bound in, in a leather-edged slipcase.

LIMITED EDITION OF 500 NUMBERED COPIES, this one of the 25 copies on special paper, with three states of the etchings.



UNIQUE COPY with:

- 60 ORIGINAL DRAWINGS, WASH OR ORIGINAL SKETCHES.
- The suites of the 20 etchings on thick vellum, silk and parchment in first and second states.

The tales collected by Villiers are very diverse. According to the author, their common denominator is cruelty. Indeed Villiers plainly shows, and sometimes cynically, the failings of his contemporaries.

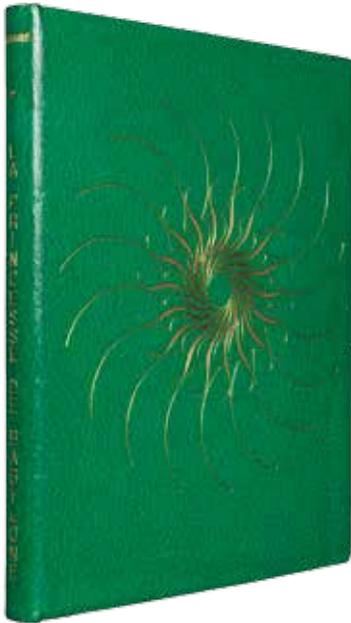
Very fine state.

49. VOLTAIRE – JANRO, T.

La Princesse de Babylone.

Paris: Javal et Bourdeaux, 1928. 1 volume, quarto, 88pp.

14250 \$

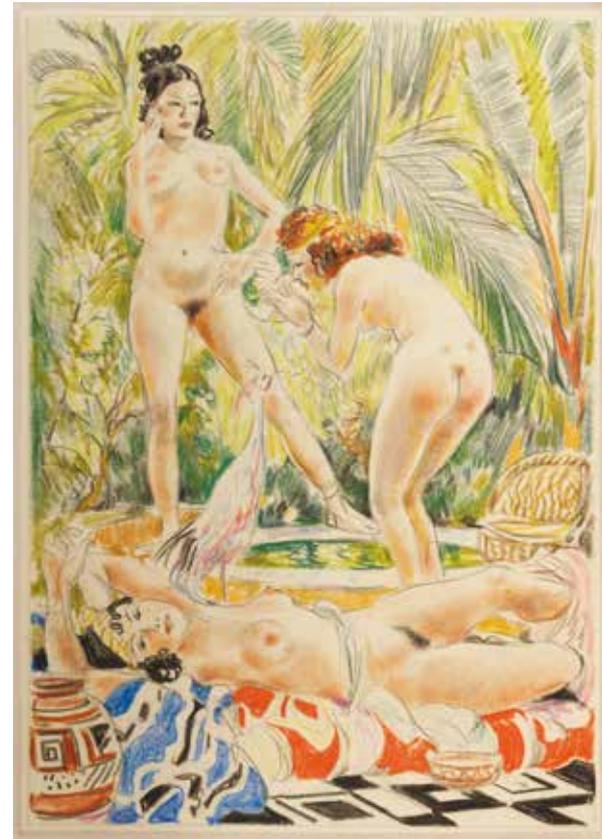


Full emerald green morocco binding signed by G.G. LEVITZKY, smooth spine with lengthwise gilt title, boards with a decor of radiating fine pieces of inlaid old rose and garnet morocco, and gilt fillets. Doublure of old rose morocco and suede endpapers of the same colour, second endpapers, all edges gilt. Original paper spine and covers bound in and decorated with an original drawing. Leather-edged slipcase with morocco back and flaps, and chemise (slightly faded).

UNIQUE COPY made up from one of the 40 copies of this book on Imperial Japan paper, usually illustrated by Cappiello, whose 15 engravings have been replaced by 83 ORIGINAL DRAWINGS by T. JANRO. Drawn with colour pencil in the margins of each page, as head pieces and at the end of each chapter, as well as 7

full-page, they represent erotic scenes. They are signed and dated 1938 – [193]9 by the artist on the limitation page.

Charming erotic illustrations in Levitzky's very attractive binding.

50. ZOLA, Emile – GUILLAUMONT, Auguste-Etienne
Au bonheur des Dames.

9700 \$

Paris: G. Charpentier, 1883. 1 volume, octavo, 521pp.

Red half-morocco binding with corners signed by CANAPE-BELZ. Richly decorated spine with raised bands, top edge gilt, original covers and spine bound in, untrimmed.

FIRST EDITION OF ONE OF ZOLA'S MOST FAMOUS NOVELS, FORMING THE ELEVENTH VOLUME OF THE ROUGON-MACQUART SAGA. **One of the 150 numbered copies on Holland paper.**

UNIQUE COPY enriched with a portrait of the author engraved by Auguste-Etienne Guillaumont (1844?-1890), and 40 VERY ATTRACTIVE WATERCOLOUR ORIGINALS apparently also by Guillaumont – only the first is signed A. Guillaumont. This copy also has an octavo page autograph letter signed by Zola – dated Médan, 26th September 1894 – concerning the proofs of a brochure.

Provenance: Hubert Person, with his bookplate designed by Martin-Sabon.

Very beautiful copy in an elegant binding.

Parisian life



51. ALEXANDRE, Arsène –
COURBOIN, François

Les Reines de l'aiguille.

Modistes et Couturières.

1 400 \$

Paris: Théophile Belin, 1902. 1 volume, quarto, 176pp.

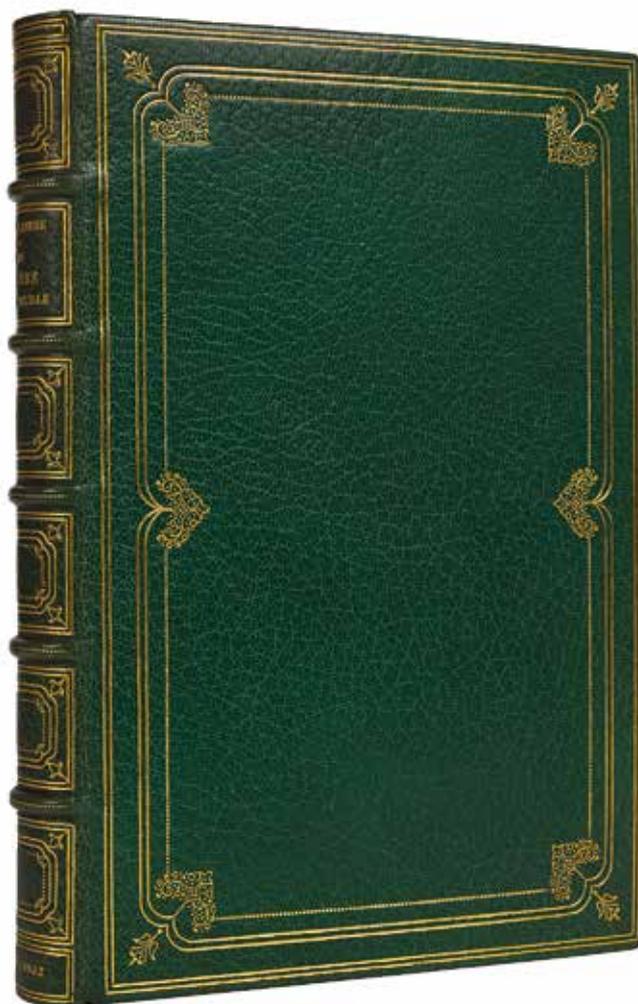
Bound in full green morocco signed CHAMBOLLE-DURU, decorated spine with raised bands, boards decorated with a pattern of 5 gilt and one dotted fillet as well as 6 gilt floral ornaments in the corners, all edges gilt, large interior border decorated with gilt fillets and dots, original paper covers bound in, leather-edged slip-case. Spine very slightly faded.

FIRST EDITION DECORATED WITH 40 ETCHINGS BY FRANÇOIS COURBOIN.

LIMITED EDITION of 300 numbered copies, this one of the 100 copies on Imperial Japan paper containing 2 additional states of the etchings: one pure etching and one with remarques in black and white.

The very fresh, delicate, watercolours testify to the life of the milliners and dress-makers in the Paris of 1900: the workshop, the choice of materials, the trying on, delivering hats, balls, the «Madinettes» [term used to describe working girls, in particular young milliners or dress-makers, who go to lunch at mid-day] meals in the public park, walking along the main boulevards, etc.

A beautiful copy on Japan paper.





52. COQUIOT, Gustave – FORAIN, Jean-Louis

Les Pantins de Paris.

1 600 \$

Paris: Auguste Blaizot, 1920. 1 volume, quarto, 160pp.

Jansenist full green morocco binding signed by Charles LANOE. Spine with 5 raised bands, date at foot, all edges gilt, filleted board edges and top and bottom turn ins, interior morocco border decorated with gilt fillets, frame of fine ochre morocco borders interspersed with gilt tools and tools at corners, endpapers of fir green moire, double marbled endpapers, original paper covers bound in, leather-edged slipcase.

LIMITED EDITION OF 250 NUMBERED COPIES, this one of the copies on Arches vellum numbered in roman numerals, containing a suite of the illustrations on China paper. Illustrated with 134 illustrations in black and white and in colour by J.-L. FORAIN, engraved in dry point by Maurice Potin.

Jean-Louis Forain (1852-1931) was a friend of Verlaine and Rimbaud, he associated with Manet and Degas (with whom he shared a love of dancers), but his sense of irony led him towards satire. He enlisted voluntarily during the First World War and in the Winter of 1920 participated with other artists in founding the Republic of Montmartre [to preserve the special spirit of this artistic district of Paris]. He was President of the group from 1923 until his death.

Very fine copy bound by Lanoe.

53. HUGUES, Clovis – SARCEY, Francisque

Paris vivant.

2 850 \$

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.



54. LAVEDAN, Henri – MINARTZ, Tony

De Paris au bois de Boulogne.

1 150 \$

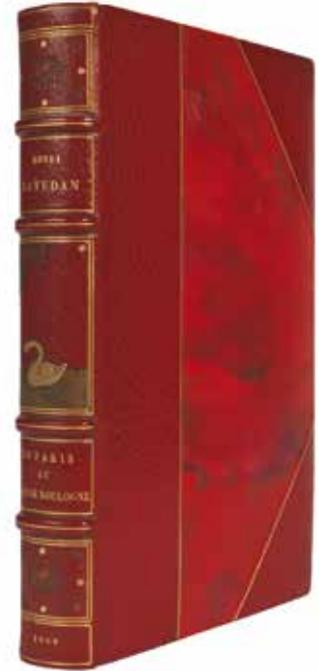
Paris: Imprimé pour Jean Borderel, 1908. 1 volume, quarto, 121pp.

Red half-morocco binding with corners signed by P. AFFOLTER. Spine with 4 raised bands decorated with a white mosaicked swan, top edge gilt, original paper covers and spine bound in. Illustrated with title vignette and 22 colour etchings by Tony MINARTZ.

LIMITED EDITION OF 75 NUMBERED COPIES. With an additional suite of the pure etchings in black and white.

Jean Borderel had assembled a rich library of French literature, made up of first editions as well as editions illustrated by the best artists of his time, such as Lunois, Chahine, etc.

Very fine copy.



55. MAC ORLAN, Pierre – SAMSON, Charles

Images de Paris.

1 600 \$

Paris: Les Heures Claires, n.d. [1951]. 1 volume, octavo, unpaginated.

Full almond green morocco binding signed by Anick BUTRE. Spine with raised bands. Upper board decorated with an abstract composition of long, round and hollow transparent plastic tubes disposed in a spray on dabs of blue, green, yellow, red and golden paint. Top edge gilt, original paper covers bound in.

FIRST EDITION PRINTED ON THE OCCASION OF PARIS' BIMILLENARY. Illustrated with 12 dry points by Charles SAMSON, offering a stroll through the emblematic sites of the capital: Moulin de la Galette, the Law courts, the Pont-Neuf, etc.

An exceptional modern binding.

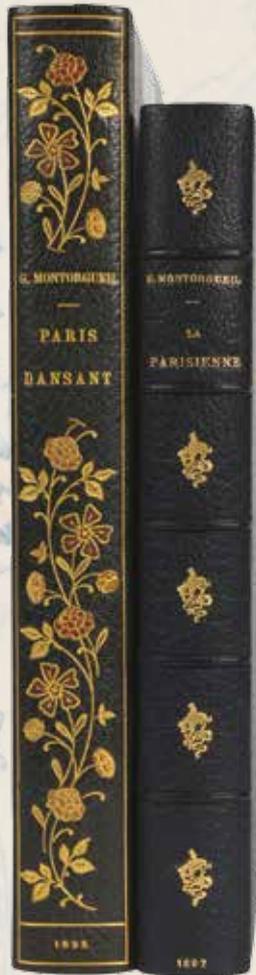
56. MONTORGUEIL, Georges – SOMM, Henry

La Parisienne peint par elle-même.

920 \$

Paris: Librairie L. Conquet, 1897. 1 volume, large octavo, 199pp.

Midnight blue half-morocco binding with corners signed by CHAMPS. Spine with special gilt decorations representing a helmeted female head. Top edge gilt, original paper covers and spine bound in.



Illustrated with 21 dry points not included in the pagination, and 41 compositions, by Henry SOMM. The illustrations are in two states, each dry point printed in black and white with text, then without the text and with remarques in brownish-yellow or green; the text vignettes are also printed separately on China paper.

LIMITED FIRST EDITION OF 150 NUMBERED COPIES ON HOLLAND PAPER. Our copy enriched with an ORIGINAL pencil and watercolour drawing on the half-title, signed by Henry SOMM.

A beautiful copy.

57. MONTORGUEIL, Georges – WILLETTE, Adolphe

Paris dansant.

3 000 \$

Paris: Théophile Belin, 1898. 1 volume quarto, 199pp.

Green half-morocco binding with corners signed by NOULHAC. Spine decorated with a mosaic of flowers. Top edge gilt. Original pink paper covers and spine bound in.

Edition illustrated with a frontispice in three states – pure etching, dry point and final state in colour – 12 colour illustrations not included in the pagination, a title vignette in colour

and 26 head and tail pieces by A. WILLETTE engraved in copper and in colour by VIGNA-VIGNERON. Bound at the end of the volume is a break-down of the frontispice in four colours.

FIRST EDITION LIMITED TO 200 NUMBERED COPIES ON VELLUM PAPER WITH A DEDICATION BY THE PUBLISHER. One of the most attractive books on Parisian life through dance, popular dance halls, masked balls, Moulin de la Galette [a famous dance hall and now the only working mill in Montmartre]. “Dancing is both, in official society and the world, a politeness. It is a pleasure in the street. It is a means in public balls, sometimes a state. In art, it is an objective. Let us look at Paris dancing, in 1898...”

With typical Parisian chic!



Litterature



58. APOLLINAIRE, Guillaume

Calligrammes (1913-1916).

2 500 \$

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

Paper covers, in a black half-morocco leather-edged slipcase and chemise signed Patrice Goy and Carine Vilaine. Paper browned as usual.

FIRST EDITION with the imprint dated 15th April 1918. Illustrated with a portrait of Pablo Picasso, wood-engraved by the artist René Jaudon. One of the copies of the regular edition, numbered at the press. This compilation of poems contains: Ondes – Etendards – Case d'Armons – Lueur des tirs – Obus couleur de lune – La Tête étoilée.

Very nice copy.

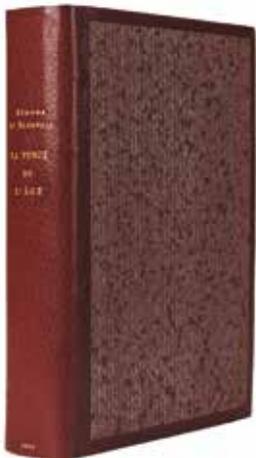


59. BEAUVOIR, Simone de

La Force de l'âge.

920 \$

Paris: Gallimard, 1960. 1 volume, thick octavo, 622pp.



Bound in raspberry coloured half-morocco signed by Jean-Bernard ALIX, with frames on boards, smooth spine with date at foot. Top edge gilt, original paper covers and spine bound in, uncut.

FIRST EDITION DEDICATED TO JEAN-PAUL SARTRE. This is one of the 115 copies on Lafuma-Navarre vellum, second special paper. *La Force de l'âge* is the second volume of the autobiographical work written by Simone de Beauvoir.

Preceded by *Mémoires d'une jeune fille rangée* (1958) and followed by *La Force des choses* (1963) et de *Tout compte fait* (1972). *Une mort très douce*, published in 1964, can also be included in the autobiographical work.

This second volume deals with the period of Beauvoir's life from 1929 when she passed the examination for the position of high-school teacher, prepared with the help of Jean-Paul Sartre, until the Liberation of Paris in August 1944. Simone de Beauvoir is a witness to history through her own personal experience.

60. BRETON, André – ELUARD, Paul

L'Immaculée Conception.

7 400 \$

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

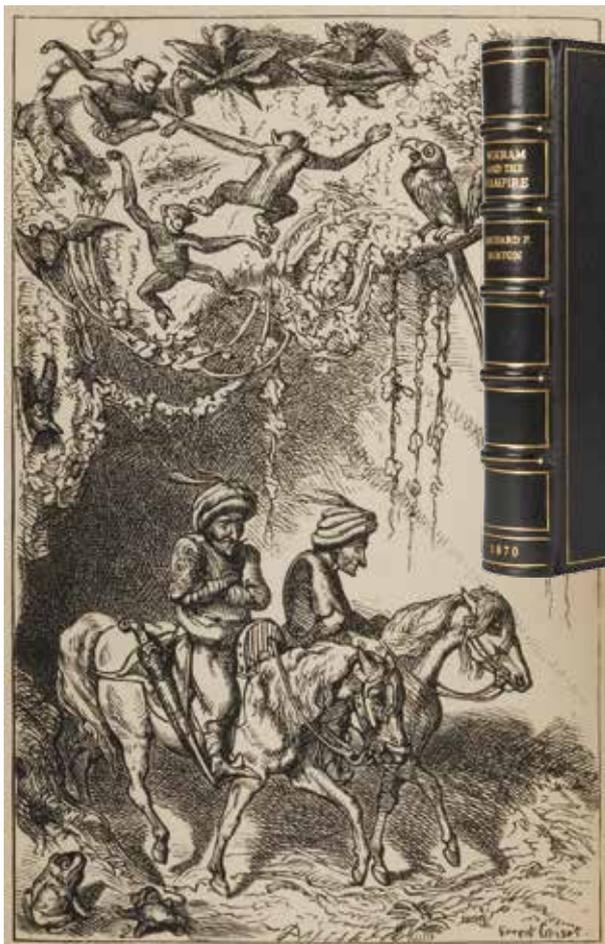
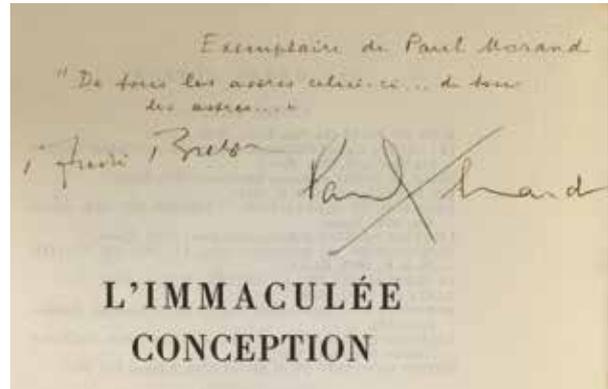
Smooth backed red morocco chemise and slipcase by Alain DEVAUCHELLE.

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.



61. BURTON, Richard – GRISSET, Ernest

Vikram and the Vampire or Tales of Hindu Devilry.

1 370 \$

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 pearled 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 plates and 17 text drawings.

FIRST EDITION. This book is adapted from the Hindou text, Baital Pachisi, written in Sanskirt.

Engraved bookplate glued onto the first pastedown, and a handwritten ex-libris.

Beautiful copy.



62. CERVANTES, Saavedra Miguel

Don Quixote de La Mancha.

2 850 \$

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.

63. COCTEAU, Jean

Le grand écart.

4 550 \$

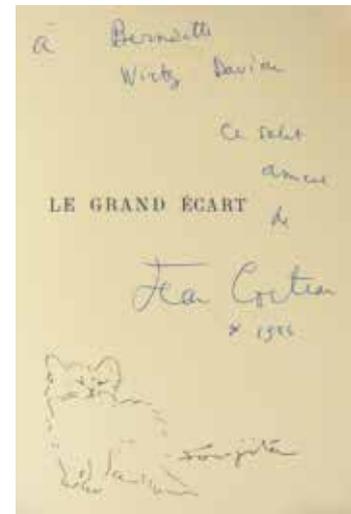
Paris: Librairie Stock, Delamain et Boutelleau, 1926. 1 volume, quarto.

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.

64. DUMAS, Alexandre

Une Mère, 1857.

3 400 \$

(Manuscript). Oblong 30cm x 23cm.

Five page manuscript written on blue paper. Bound in maroon full shagreen, gilt title and date in gold lettering on the upper board, with a pen inserted in the side. Tear of several cm in the last page repaired with sticky paper.

Exceptional manuscript of Alexandre DUMAS, Father, author of the *Three Musketeers*. This story is part of the compilation *Bric-à-Brac*: a mother would do anything to save her child from the hands of Death. In pity, Death shows the mother what the child's life will be if he lives: he will commit suicide...Resigned, the mother sees him die.

Short story given to Mr. Castel "with the pen with which it was written".

65. CHARRON, Pierre

Traité de la sagesse.

8 000 \$

Leide: Chez les Elzeviers, 1646. 1 volume, 16mo, 361pp.

Monogrammed red full morocco binding decorated with a scattering of the gilt initials FDC. Spine with raised bands, all edges gilt. Beautiful contemporary binding, unsigned. In view of the very fine quality, it could be attributed to LE GASCON (15...-1653) who was unanimously admired during his lifetime for the quality of his binding and gilding work. The initials FDC are those of Paul Fréart de Chantelou, military engineer, patron of the artists of his time, and of Nicolas Poussin in particular. The book is presented in a most remarkable "false-book" coffer made by the English binding workshop of Rivière and Son, which was founded by Robert Rivière in association with his grand-son Percival Calkin, in 1881 and which would close in 1939. This bindery created magnificent original bindings. The book-case is a perfect example of the quality of leather used and the care brought to the adjustment of the two parts, which necessitated the opening of air holes to ensure that the box closed perfectly.

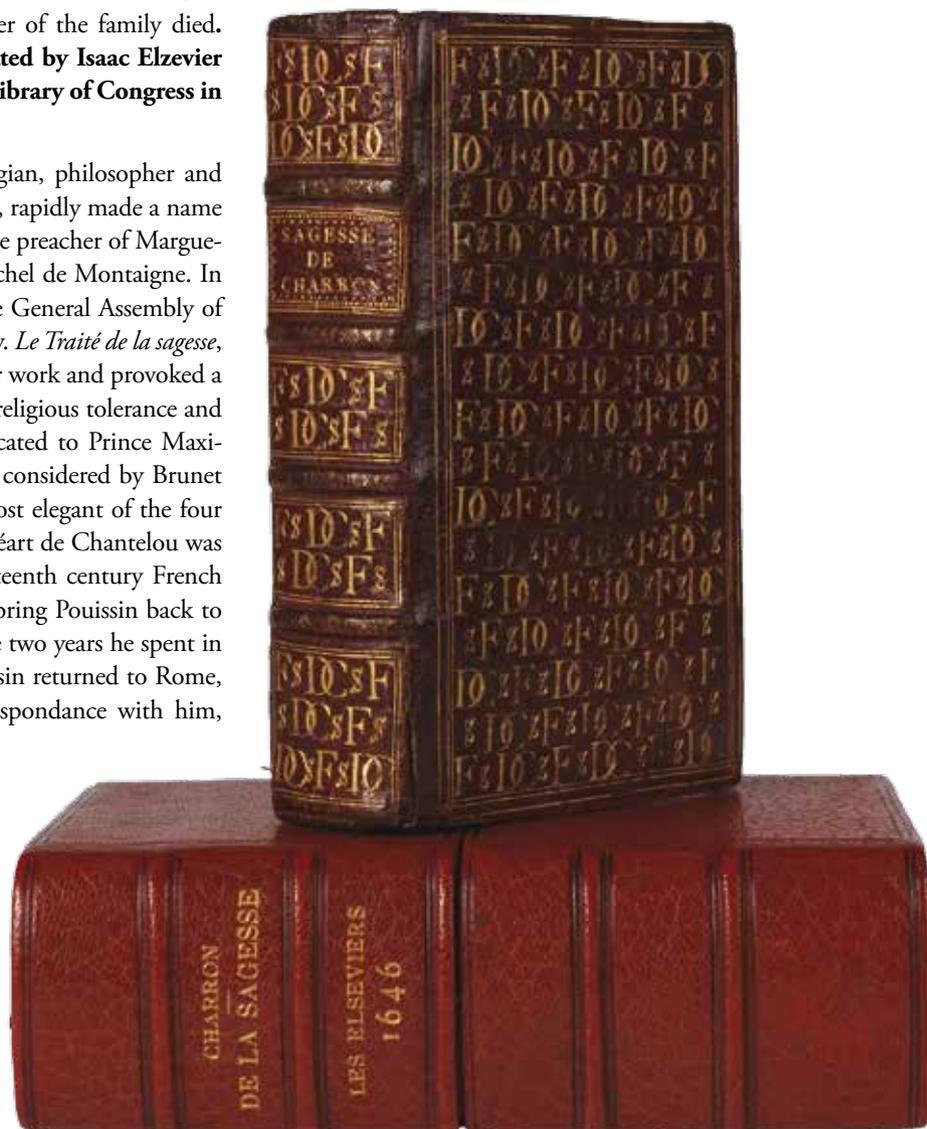
This book was published in 1646 by Bonaventure and Abraham Elzevier, brothers and associates, active in Leyden between 1626 and 1652. This illustrious family of Dutch typographers and printers invented the typographical type which bears their name.

The Elzevier family printed almost 2000 volumes between 1583 and 1712, when the last surviving member of the family died.

One of the Elzevier's printer marks, created by Isaac Elzevier in 1620, decorates the Great Hall of the Library of Congress in Washington, D.C.

Pierre Charron (1541-1603) was a theologian, philosopher and moralist. After studying law, he took orders, rapidly made a name for himself with his sermons and became the preacher of Marguerite of France. He became friends with Michel de Montaigne. In 1595 he was sent to Paris as deputy for the General Assembly of the Clergy, of which he was named Secretary. *Le Traité de la sagesse*, published in Bordeaux in 1601, is his major work and provoked a scandal when it appeared. In it he defends religious tolerance and was accused of atheism. The book is dedicated to Prince Maximilian of Bourgogne. This 1646 edition is considered by Brunet (*Manuel du Libraire*, Tome I) to be the most elegant of the four editions published by the Elzeviers. Paul Fréart de Chantelou was the first Frenchman to discover the Seventeenth century French painter Nicolas Poussin. Sent to Rome to bring Poussin back to France, he looked after the artist during the two years he spent in Paris between 1640 and 1642. When Poussin returned to Rome, Fréart de Chantelou kept up a rich correspondance with him, which is an important source of information concerning the last twenty years of the painter's life.

Spectacular work.



66. GIDE, André

Les nourritures terrestres.

6 850 \$

Paris: Mercure de France, 1897. 1 volume, 12mo, 210pp.

Navy blue full morocco binding signed by J.P. MIGUET. Spine with raised bands. All edges gilt. Sky blue morocco doublure with a gilt fillet frame. Endpapers of sand coloured moire. Original paper covers and spine bound in. With leather-edged slipcase. Internally perfect.

FIRST EDITION. Unnumbered copy on Holland van Gelder, the second special paper of which 12 copies were printed according to the limitations statement. Signed autograph dedication from the author to Mademoiselle Moreno, whose name as well as the word “gracious” in the phrase “in gracious homage” has been crossed out, by Gide himself it would seem. From the library of Jean and Jérémie Lebrun, with their bookplate.



67. GOETHE, J.W. von

Les souffrances du jeune Werther.

4 550 \$

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.

68. HENNIQUE, Nicolette

Du vent sur la plaine.

1 600 \$

Paris: Charpentier, 1909. 1 volume, 12mo, 215pp.

Black morocco binding signed by KIEFFER, decorated with a pencil and red chalk portrait of the author, initialled J.M., drawn on linen and set into the upper board. Spine with raised bands with gilt title and date at foot. Pastedowns decorated with a triple gilt fillet with flowers at the corners. Doublure and endpapers of flowery silk. All edges gilt. Original paper covers and spine bound in. With leather-edged slipcase.

FIRST EDITION. One of the copies on Japan paper. Nicolette Hennique is the daughter of the novelist Léon Hennique. “She put all her heart into the verses of *Vent sur la plaine*. She is neither insensitive to any suffering, nor deaf to any sob. Her verses strike us by their harmony, their strength but also by their sincere tone and their profound humanity.” (Cf. *La Petite Illustration*, 3rd September 1932).

Very fine copy.



69. MALRAUX, André

L'Espoir.

2 850 \$

Paris: Gallimard, 1937. 1 volume, 12mo, 365pp.

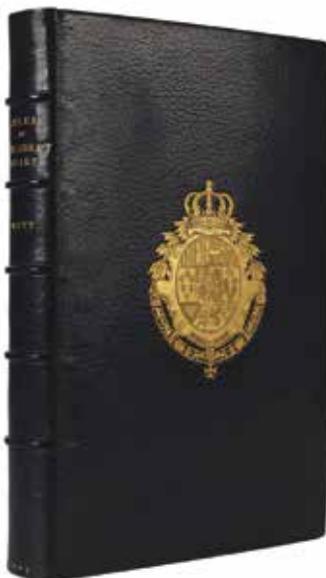
Binding signed Sün EVRARD In a cardboard case with gilt title. Full grey, anthracite and red sheepskin. Smooth unlettered spine. Top edge gilt. Original paper covers and spine bound in. Edge of lower board slightly soiled.

FIRST EDITION. COPY NOT FOR SALE, MARKED Q.

Malraux left for Spain in July 1936 as special envoy for the newspaper *L'Humanité*. On his return to Paris a few days later, he took on the role of spokesman for the Spanish republican cause in soliciting help from the French government.

The book relates the events of the beginning of the Spanish War on the republican side. André Malraux related the events without giving judgement.

Fine decorative binding.



70. MOTT, Lawrence

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

4 550 \$

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 and Duchess of Galliera.

Superb copy in a full morocco binding.

71. ROSTAND, Edmond

Chantecler. Pièce en quatre actes, en vers.

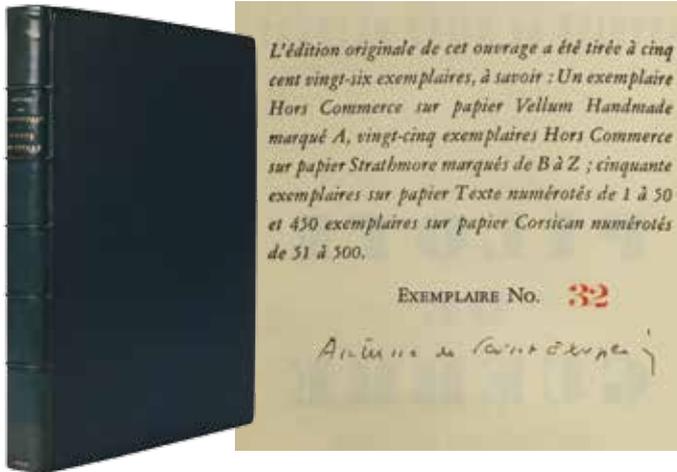
1 600 \$

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.



72. SAINT-EXUPÉRY, Antoine de

Pilote de guerre.

5 700 \$

New York; Maison Française, 1942. 1 volume, octavo, 253pp.

Turquoise blue full morocco binding from the workshop of Atelier Laurenchet.

Spine with raised bands, gilt title and date at foot. Top edge gilt. Original paper covers and spine bound in.

FIRST FRENCH EDITION. This one of 50 numbered copies on "Texte" paper, with the author's signature.

Very nice condition.

73. 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. The inspiration for these 21 poems came from Verlaine's (1844-1896) love for Mathilda Mauté whom he married on 11th August 1870. The poet always had a fondness for this "poor little book containing all of an appeased heart" as he wrote in his confessions "Works in prose, p. 510). Probably because of the context in which the book appeared, Victor Hugo said: "This is a flower within a bomb".

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.



74. ZOLA, Emile

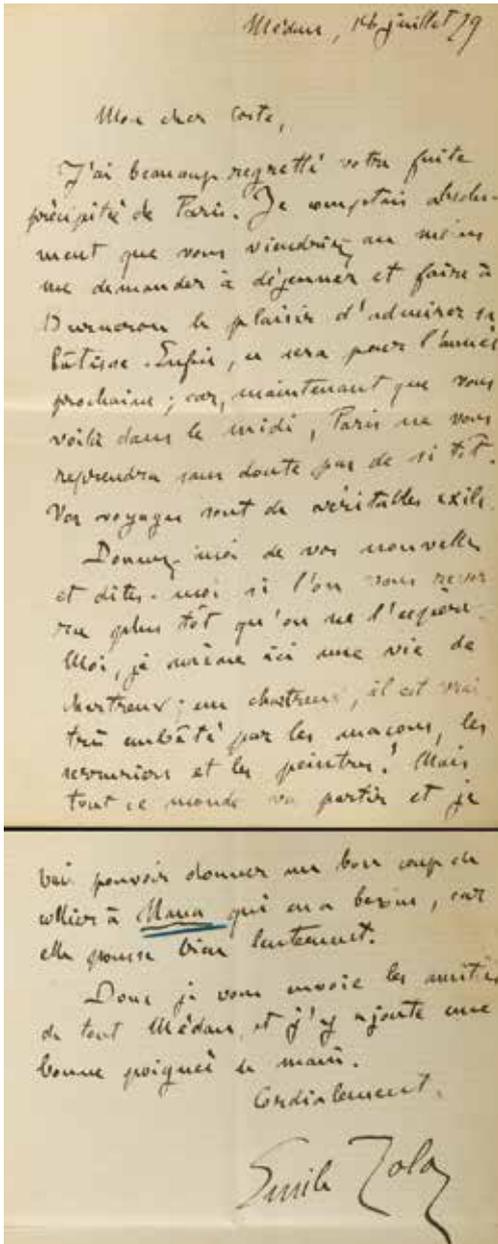
Nana.

8 000 \$

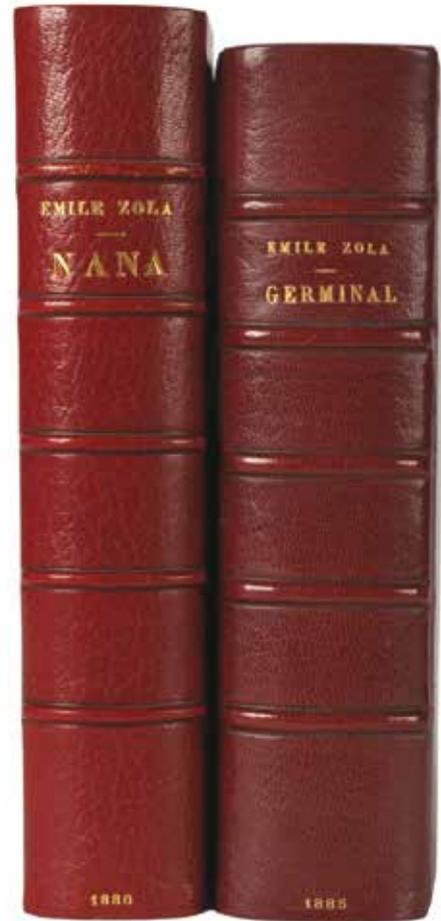
Paris: Charpentier, 1880. 1 volume 12mo, 445pp.

Red half morocco binding with corners, signed by NOULHAC. Spine with raised bands. Original paper covers and spine bound in. Uncut.

FIRST EDITION. One of the 325 numbered copies on Holland paper, only special paper after 5 copies on China paper. Enriched with an autograph letter signed by Emile Zola (1 octavo page): Médan, 18th July 1879. The novelist regrets that he didn't see his correspondant when the latter was last in Paris. After enquiring about his health, he mentions his own situation: "Me, here I



live the life of a Carthusian monk; a Carthusian, it is true, who is bothered by masons, locksmiths and painters! But all these people are going to leave soon and I shall be able to give a good tug on Nana's collar; she definitely needs it, as she grows very slowly." [Nana was a novel which Zola was in the process of writing].



75. ZOLA, Emile

Germinal.

8 000 \$

Paris: Charpentier, 1885. 1 volume, 12mo, 591pp.

Garnet red half morocco binding with corners signed by CANAPE. Spine with raised bands and date at foot. Top edge gilt. Original paper covers and spine bound in. Uncut.

FIRST EDITION. One of the 150 numbered copies on Holland paper, only special paper after 10 copies on Japan paper. Enriched with Zola's unsigned autograph visiting card on which he presents his thanks.

Magnificent and rare.

Illustrated books

XXth century



76. BARBEY d'AUREVILLY, Jules – RASSENFOSSE, Armand

Le rideau cramoisi.

2 400 \$

Bruxelles: Edmond Deman, 1907. 1 volume, quarto, 66pp.

Green full morocco binding signed by CANAPE. Spine with raised bands decorated with gilt compartments and marquetry of purple leather, date at foot. Boards decorated with a double frame of gilt fillets and a double frame of purple leather. All edges gilt. Gilt fillets on the board edges, quadruple gilt fillets on the turn-ins. Original paper covers bound in. Leather-edged slipcase.

Illustrated with 12 coloured etchings by Armand RASSENFOSSE, including the frontispice and 3 other compositions (cover, title page and tailpiece), sample bound at end.

ONLY PRINTING, LIMITED TO 125 NUMBERED COPIES ON RIVES WATERMARKED PAPER. *Le rideau cramoisi* is the first of the six short stories which make up *Les Diaboliques*.

Perfect copy.



77. BELLO, Danielle – RAMALLO, Jean – PESSIN, Marc

Lumière en cage.

2 850 \$

Saint-Laurent-du-Pont: Le Verbe et l'Empreinte, 1982. 1 volume, octavo, IXpp.



Cream coloured full box calf binding signed Claude HONNELAITRE. Embossed horizontal band of the same leather across the boards and the spine, white title with a yellow furrow. Original paper covers and spine bound in. Mounted on stubs. Leather-edged slipcase. Pasting of second cover reinforced on stub with short pieces of tape.

With 8 engraved dry-print reliefs by Marc Pessin.

LIMITED EDITION OF 100 COPIES ON ARCHES VELLUM, SIGNED BY MARC PESSIN. A lover of poetry, Pessin has illustrated the writers of his time: Eluard, De Borges, Senghor, Marguerite Yourcenar, Michel Butor... In 1965 he founded the publishing company "Le Verbe et l'Empreinte."

Perfect copy.

78. BOHBOT, Michel

Des mots contre le vent.

5 500 \$

Braine-le-Comte, Lettera Amorosa, 1974. 1 volume, octavo, unpaginated.

Bradel deep purple box calf binding signed by Renaud VERNIER with a decor by Philippe FIE. On the boards, black box calf speckled with white geometric dots extending across the lower part of the boards and the spine, and separated by coloured strips of green, red and orange box calf. Doublures and endpapers of sky blue leather. Top edge gilt. With a chemise and a leather-edged slipcase with a copper plate engraved by Max Papart laid in.

Illustrated with 3 original engravings by James Coignard, Max Papart and Shoichi Hasegawa.

LIMITED PRINTING OF 80 NUMBERED COPIES ON ARCHES PAPER. This is one of the 10 large paper copies with an additional suite of signed engravings on Auvergne paper from the workshop of Richard de Bas.

Renaud Vernier was a binder's jobber for P.-L. Martin, Georges Leroux, Monique Mathieu, Germaine de Coster, Michel Richard... His first personal works date from 1978. Since then he has created and signed several hundred decorated bindings which can be found in the best collections and libraries.

In a superb binding.



79. BUTOR, Michel – PEVERELLI, Cesare

Le rêve de l'ombre.

5 130 \$

Paris: Nouveau Cercle Parisien du Livre, 1976. 1 volume, quarto, 74pp.



Glossy black box calf with frames on boards signed by Colette and Jean-Paul MIGUET. Very thin sheets of wood tinted black covering the boards. Top edge black. Original paper covers and spine bound in. Chemise, and leather-edged slipcase.

Illustrated with 10 original etchings and 40 vignettes by Cesare PEVERELLI.

LIMITED PRINTING OF 150 NUMBERED COPIES ON RIVES VELLUM SIGNED BY THE AUTHOR AND THE ARTIST. This copy printed for Wilfrid Baumgartner, Minister of Finance in 1930, Director of the Treasury from 1935 to 1936 and who became Governor of the Bank of France in 1949. On 13th January 1960 he replaced Antoine Pinay as Minister of Finance and Economical Affairs in the Michel Debré government.

Michel Butor is a French poet, novelist, teacher, essayist, art critic and translator born in 1926, he died on 24th August 2016. He is well-known for his novel *La Modification* (1957), a major work of the literary movement "Nouveau roman" and for his university works on French literature.

Perfect copy in a magnificent binding.

80. CENDRARS, Blaise – LEGER, Fernand

J'ai tué.

10 250 \$

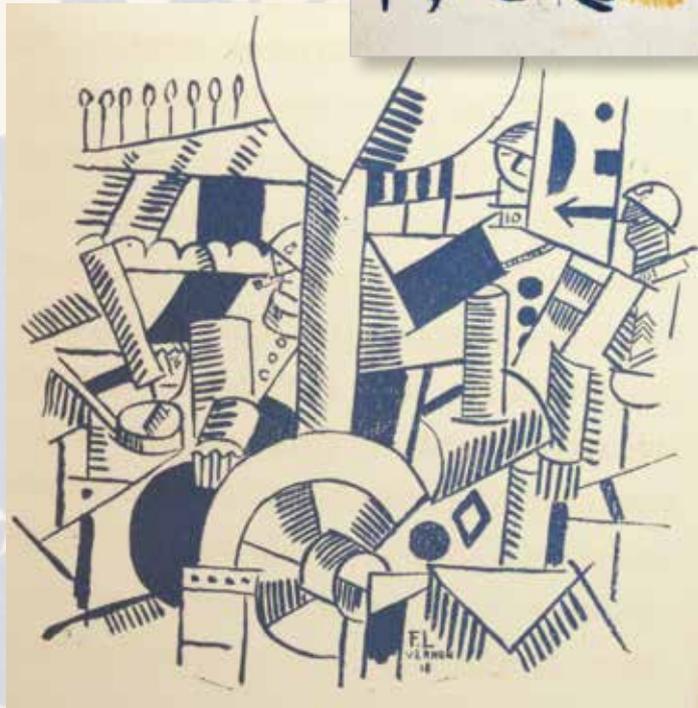
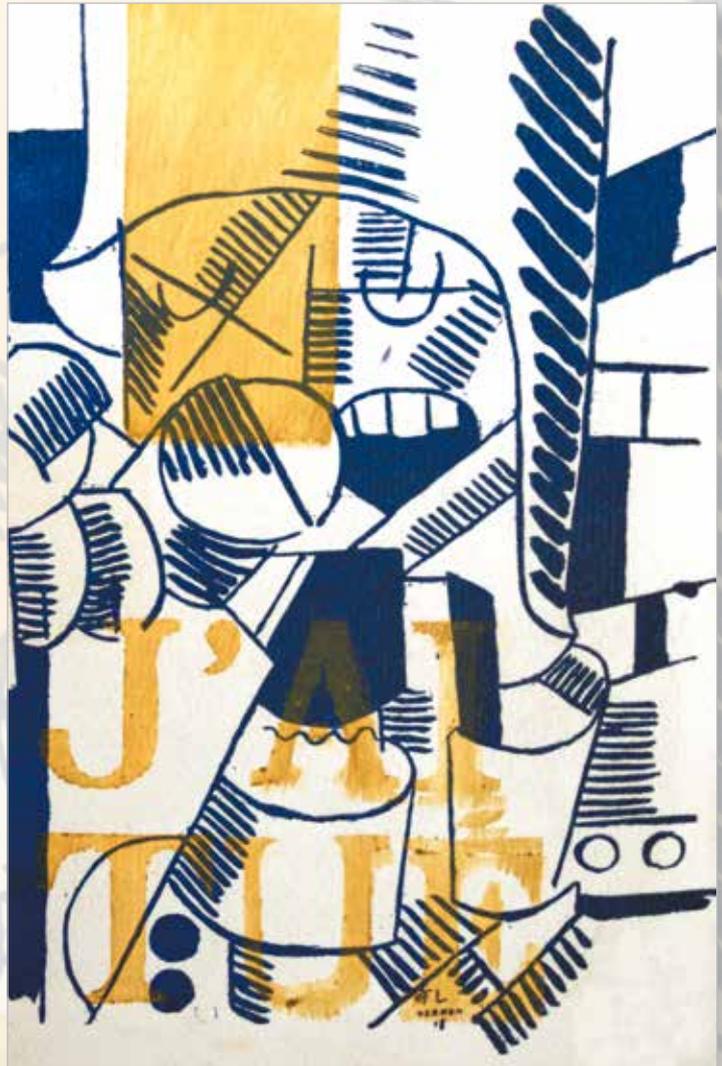
Paris: La Belle Edition, 1918. 1 volume, oblong octavo, 35pp.

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, stuffed 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.





81. CHAR, René – BRAQUE, Georges

La Bibliothèque en feu.

17 100 \$

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 frontispiece 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.



82. COCTEAU, Jean

Dessins.

3 650 \$

Paris: Stock, 1923. 1 volume, quarto.

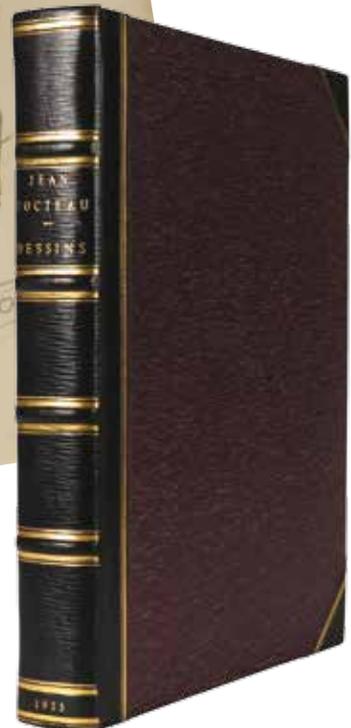
Bound in half black oasis morocco with corners. Spine with raised bands.

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.



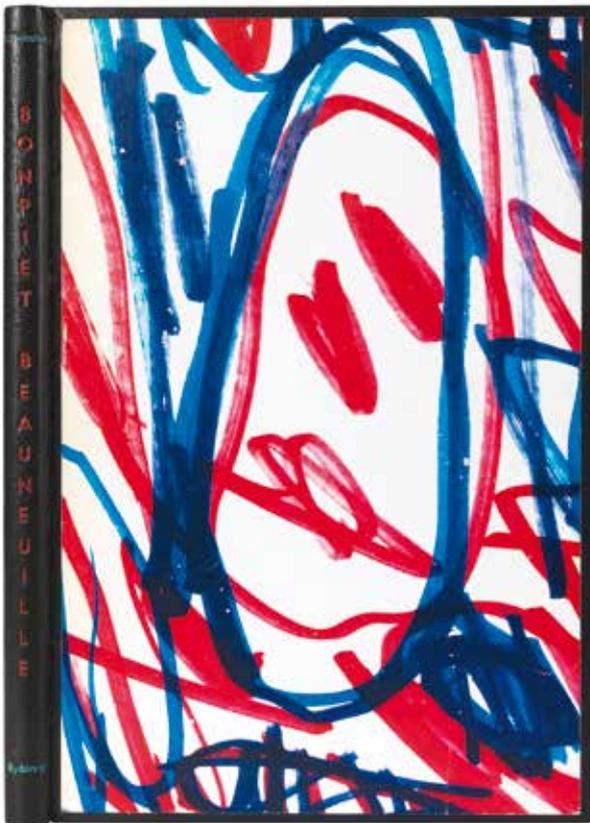
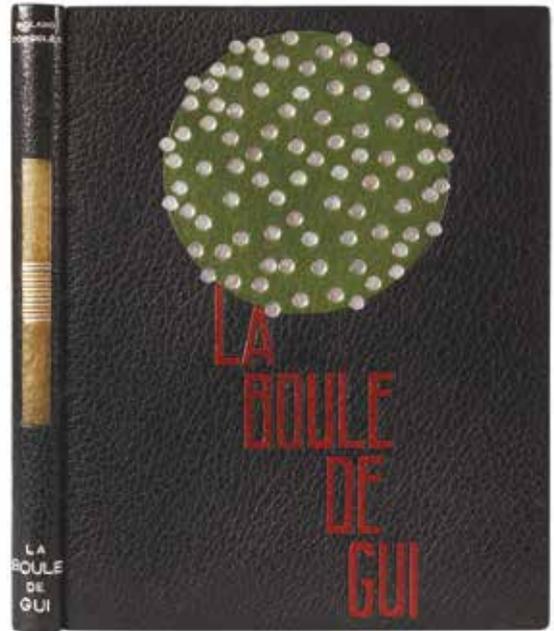
83. DORGELES, Roland – FOUQUERAY, Charles
La Boule de gui. 4 200 \$
 Paris: Cercle Grolier, 1925. 1 volume, quarto, 97pp.

Binding signed by MAROT-RODDE in full black morocco with an inlay on the upper board of a large bunch of mistletoe (green box calf with silver berries) and red morocco title inlay. Smooth spine decorated with a short piece of wood coloured morocco, finely stitched overruns at interior joint. Doublure of green box calf, second endpapers of marbled paper in harmony with the doublures, followed by three blank sheets. Top edge gilt. Original paper covers and spine bound in. Leather-edged slipcase.

With 60 illustrations including 10 full page by Charles FOUQUERAY. Apart from the wood engraved tailpieces, the illustrations are entirely etched.

LIMITED PRINTING OF 300 NUMBERED COPIES. **This is one of 25 copies reserved for the contributors to the book.**

Copy perfectly set up in a Marot-Rodde binding.



84. DUBUFFET, Jean
Bon piet beau neulle. 2 280 \$
 Marseille: Ryoan-ji, 1984. 1 volume, octavo, 56pp.

Black morocco binding signed by Florent ROUSSEAU, framed on boards and doublures. Boards illustrated with a drawing in red and blue by Dubuffet. Spine titled in red and blue in the Chinese style. Original illustrated paper covers with flaps, bound in.

Printed manuscript text and numerous illustrations in black and white by Jean DUBUFFET.

LIMITED PRINTING OF 2000 NUMBERED COPIES ON IVORY CENTAURE ARJOMARI PAPER. **An amusing work with texts written by Dubuffet in phonetics alternating with black and white illustrations.**

Unusual binding.

85. FREMON, Jean – BRYEN, Camille

Discours de la fatigue.

3 420 \$

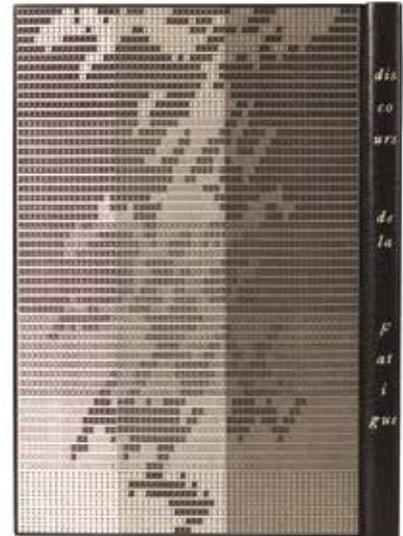
Paris: Fata Morgana, 1972. 1 volume, quarto, unpaginated.

Dark grey morocco binding signed by Claude HONNELAITRE, with framed boards. Three vertical bands of off-white, light grey and dark grey paper on the boards, with a typewritten decoration in different tones of grey reproducing disjointed and diagonal silhouettes. Top edge gilt. Original paper covers and spine bound in. With 5 illustrations by Camille BRYEN.

LIMITED PRINTING OF 560 NUMBERED COPIES. This copy one of 55 on Arches vellum containing a suite of 4 original etchings signed by Camille BRYEN.

N° 67 in the exhibition “Bindings of Claude Honnelaitre” which took place at the Bibliothèque Historique in Paris, in 1996.

Magnificently bound copy.



86. FLAUBERT, Gustave – BOILVIN

Madame Bovary.**Mœurs de province.**

4 550 \$

Paris: Alphonse Lemerre, 1874. 2 volumes, 12 mo.
T.I:252pp. T.II: 278pp.

Sea green full morocco binding signed by GRUEL. Spine with raised bands. Unidentified coat of arms in the centre of the boards. All edges gilt. Wide dentelle to turn-ins and leather-edged slipcase.

LIMITED PRINTING. Our copy is one of 26 numbered copies on China paper authenticated with the editor's signature. Illustrated with 7 etchings drawn and engraved by BOILVIN including the frontispice, all before letters. Fully complete with the famous illustration at the Hôtel de Boulogne before letters in first printing: Emma Bovary has her breast uncovered and her lover is lying on the bed. In the final printing, “the lace of her nightgown covers more, and the figure of the man has been obliterated” (Vicaire III,723).

These illustrations were published separately for this edition and are rarely found bound into the book.

Elegant copy.

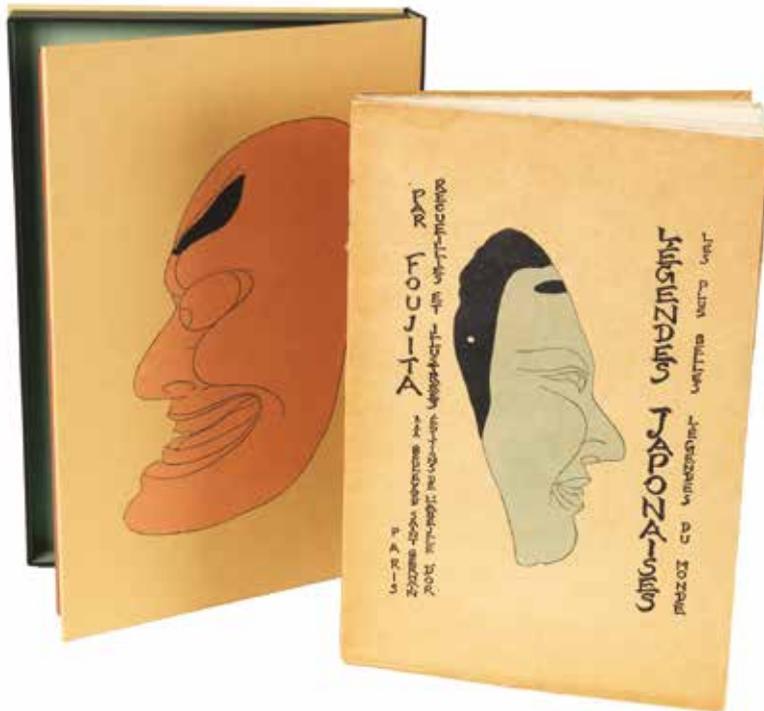
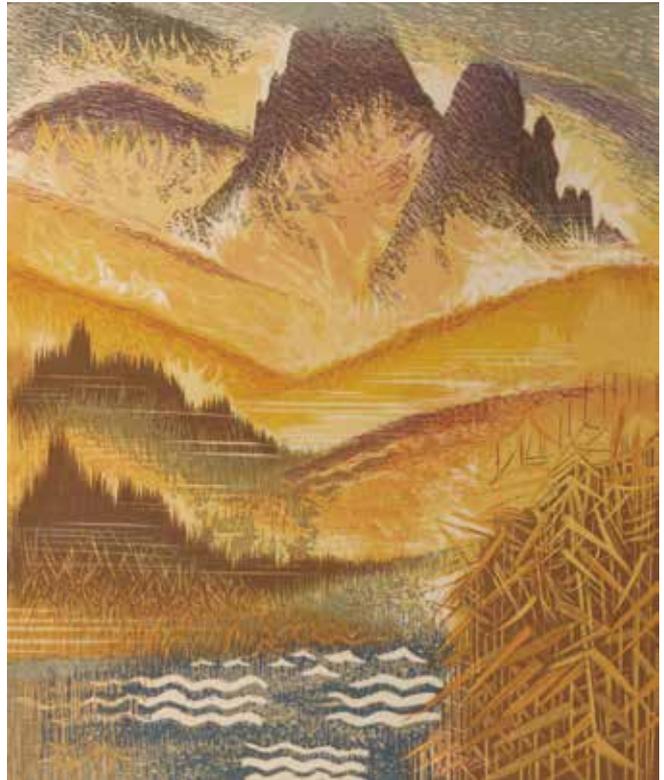
87. FORT, Paul – SCHMIED, François-Louis
Les Ballades françaises.

Montagne, forêt, plaine, mer. 6 850 \$
 Paris: Cercle lyonnais du livre, 1927. 1 volume, quarto,
 unpaginated. Soft covers.

Covers with flaps, illustrated in colour. Chemise and leather-edged slipcase. Book produced entirely by F.-L. SCHMIED who undertook the arrangement, the typography and the wood engraved illustrations. The book was printed in his workshop in collaboration with P. Bouchet. The illustration is composed of 56 original compositions, of which 24 are full page, 28 headpieces and 4 line endings by François-Louis SCHMIED. The text is surrounded by fillets printed in colour.

LIMITED PRINTING OF 165 COPIES ON ARCHES VELLUM. This is one of 45 copies reserved for associates. Copy enriched with an ORIGINAL GOUACHE IN COLOUR signed by Schmied.

In perfect condition.



88. FOUJITA, Tsuguharu
Légendes Japonaises.

L'Eau-La Terre-Le Ciel-Le Feu. 1 370 \$
 Paris: Editions de l'Abeille d'or, 1923.
 1 volume, oblong octavo, 85pp. Soft covers.

Covers with flaps illustrated with Japanese masks drawn in profile. In a card case signed by Julie Nadot modelled on the book's cover illustration. Title in Japanese on spine. Illustrated with a frontispice, with 16 full-page colour plates, headpieces, tailpieces and ornamental capitals, by FOUJITA.

Preface by Claude Farrère. In the "Collection des plus belles légendes".

LIMITED PRINTING OF 2,104 NUMBERED COPIES. This one of the 2000 copies on Alfa vellum.

Very nice copy of one of the most attractive of Foujita's undertakings.

89. GALTIER-BOISSIERE, Jean – OBERLE, Jean

La vie de garçon.

9 150 \$

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.

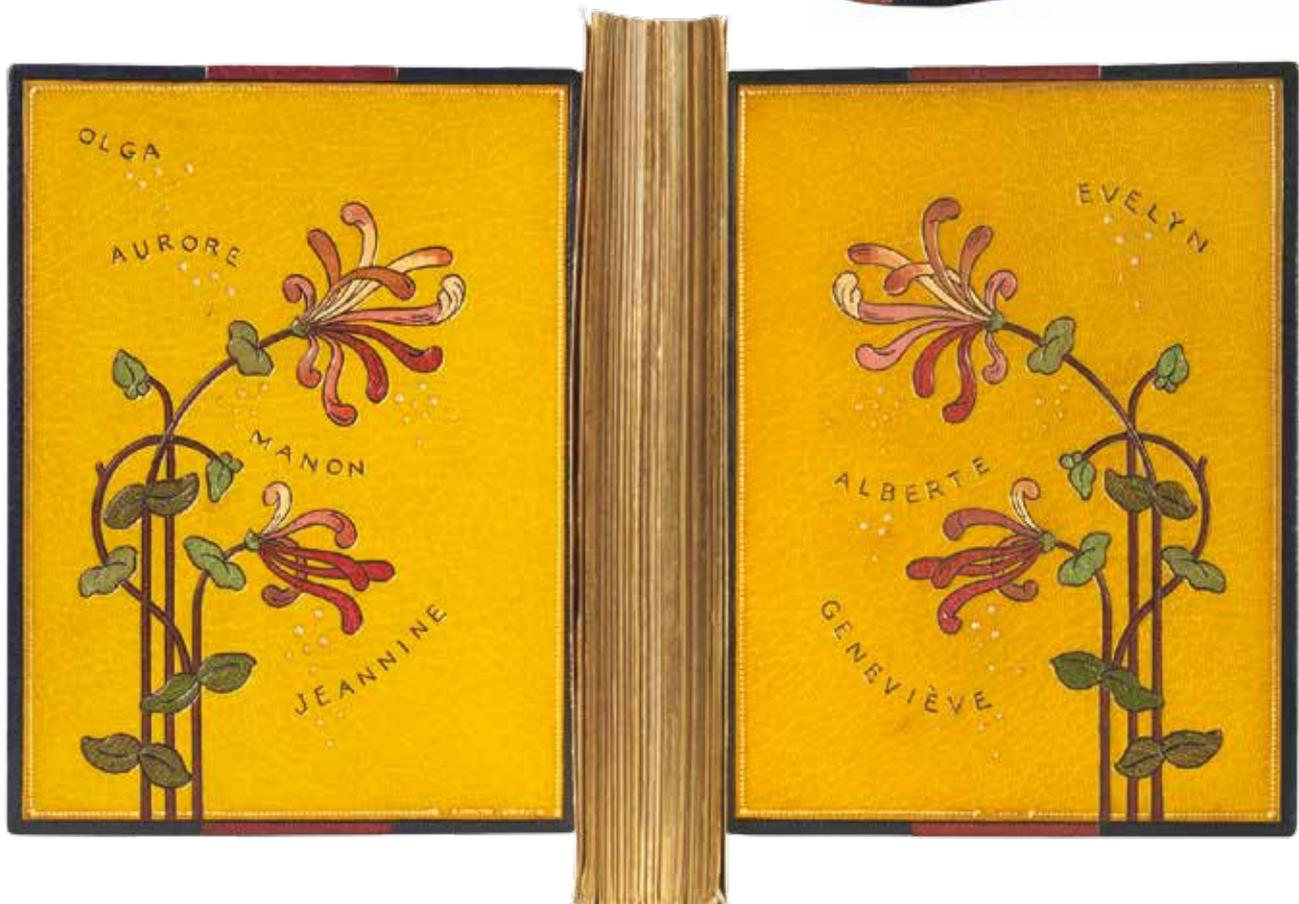
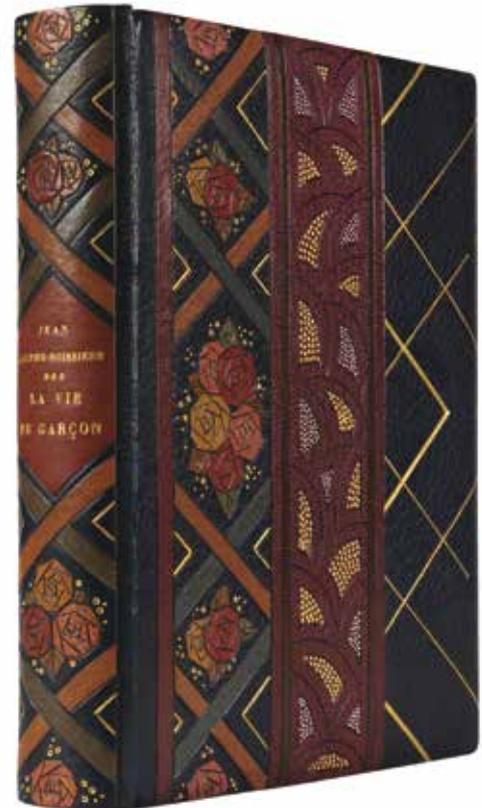
Collection "Les Beaux Livres", number 14.

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.



90. GARCIA CALDERON, Ventura – TILLAC, Jean

La vengeance du Condor.

1 550 \$

Paris: Les Bibliophiles de l'Amérique latine, 1929. 1 volume, quarto, 151pp.

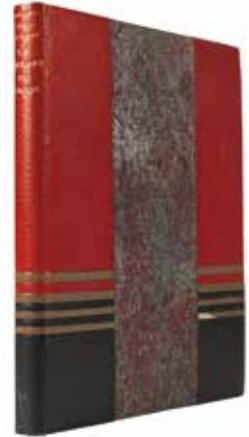
Bound in bordeaux and black half-morocco with horizontal bands of dark brown morocco. Smooth spine, gilt title. Original paper covers and spine bound in. Interior very fresh.

This edition translated from the Spanish by Francis de Miomandre.

LIMITED PRINTING OF 135 COPIES ON VELLUM PAPER, this one printed for the Baron Robert de Rothschild. With 46 illustrations by J. TILLAC, of which 3 are full page.

Ventura Garcia Calderon was born in Paris in 1886 as his father, a Peruvian statesman, was in exile there. Six months after his birth, the family returned to Peru. His literary works are abundant, written in Spanish but also with a small percentage written in French. Rigorous, attracted by the modernist tendencies, fascinated by French culture, Calderon tried to show off the exalted soul of Latin America and the magical traditions of the Incas, by giving them a universal dimension. Peru remained in the background of all his inspiration: poetry, tales, plays, essays.

Lovely three coloured binding.

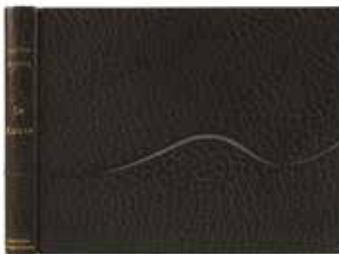


91. GRACQ, Julien – MATHIEUX-MARIE, J.M.

La Route.

5 150 \$

Paris: Les Bibliophiles de France, 1984. 1 volume, oblong octavo, XIXpp.



Bound in a bradel binding of anthracite full morocco signed by Renaud VERNIER. Boards and spine decorated with a wave formed by three black, grey and white fillets. Top edge gilt. Original grey crimped paper covers bound in. Leather-edged slipcase. Illustrated with 9 splendid dry points by Jean-Michel MATHIEUX-MARIE, of which 8 are double-page, and in which short extracts of the text are included. Complete with the 22nd January 1985 menu for the dinner of the Bibliophiles of France at the "Les Fontaines Saint-Honoré" restaurant.

LIMITED PRINTING OF 180 NUMBERED COPIES ON PURE RAG PAPER MANUFACTURED BY THE FLEURAC MILL. Copy entirely mounted on stubs, with the original margins retained.

Fine and elegant binding by Renaud Vernier.

92. GRAFFIGNY, Françoise de – LE BARBIER

Lettres d'une Péruvienne. Traduit du français en italien par Déodat.

2 050 \$

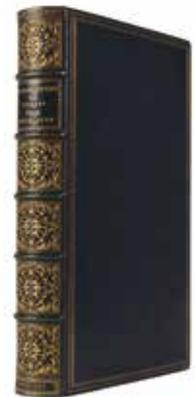
Paris: Chez l'éditeur, de l'Imprimerie de Migneret, 1797. 1 volume, large octavo, 85pp.

Later midnight blue full morocco binding signed by CHAMPS. Spine with raised bands richly decorated with gilt inlays and date at foot. Triple gilt fillet border on boards. In a protective slipcase.

Copy on special vellum paper with large margins. A copper engraved frontispice portrait of the author by Gaucher and 6 engraved plates by Choffard, Halbou, Ingouf, Patas, Gaucher and Lingée after the drawings by Le BARBIER the elder.

Taking inspiration from Montesquieu's *Persian Letters*, Françoise de Graffigny (1695 – 1758) criticizes the habits and social inequalities of her time. Bilingual French and Italian edition.

Fine copy.



93. HOUSSAYE, Henry – GIRALDON, Adolphe *Aspasie. Cléopâtre. Théodora.*

1 400 \$

Paris: Les Amis des Livres, 1899. 1 volume, quarto, IV – 294pp.

Binding signed by JOLY FILS in full dark brown morocco. Spine with raised bands, slightly faded. Large inlaid ornamentation on boards. Top edge gilt. Dentelle on turn-ins. Blue moire endpapers. Original paper covers and spine bound in. Interior perfectly fresh with colour illustrations in the Art Nouveau style by Adolphe Giraldon, engraved on wood by Désiré Quesnel and tinted in colour and gold by Durcouthoux and Hullard.

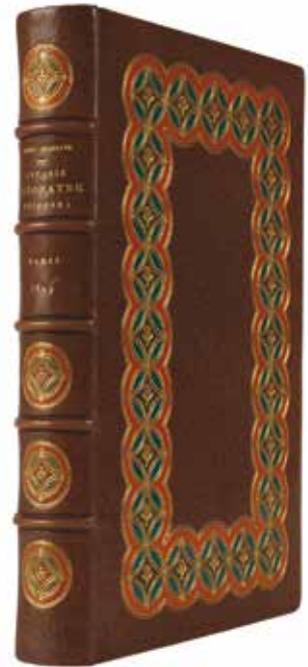
LIMITED NUMBERED PRINTING OF 120 COPIES. This is one of the 50 on special paper, printed for the members of the Société des Amis des Livres.

Copy printed in the name of Mr. Albert Six-Deniers and enriched with a suite of all the illustrations in black and white on China paper.

Enriched with a signed autograph dedication from the author to Mr. Emmanuel Rodocanachi (1859-1934), French man of letters and historian, who was a specialist of the history of Rome and the Papacy.

Bookplate of Adrien Lachenal, engraved by Decaris.

Splendidly bound in a superb morocco.



94. HUYSMANS, Joris-Karl – LEPERE, Auguste.

A rebours.

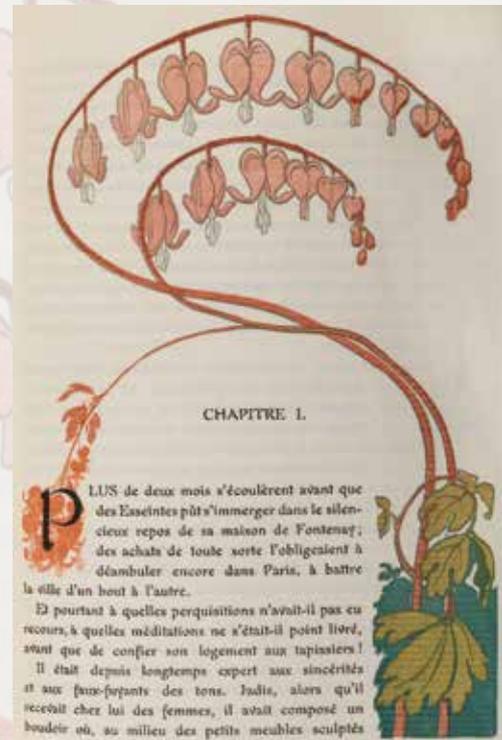
12 000 \$

Paris: Pour les Cent bibliophiles, 1903. 1 volume, quarto, 219pp.

Bound in midnight blue full morocco. Spine with raised bands and gilt compartments. Inlaid and gilt ornamentation on the boards. Top edge gilt. Original paper covers and spine bound in. Doublure and endpapers of green silk. With chemise and leather-edged slipcase. Edition illustrated with 220 original woodcuts in the text (friezes, borders, headpieces, tailpieces and vignettes) drawn, engraved and printed in colour by Auguste LEPERE. Text printed in several colours by the artist himself. The type used was specially cut by Georges Auriol and engraved by Georges Peignot.

FIRST ILLUSTRATED EDITION. LIMITED PRINTING OF 130 COPIES ON RIVES LAID WATERMARKED PAPER. Previously unpublished Preface, in which Huysmans explains the genesis of *A Rebours*. The work, representative of symbolism and the decadent movement which accompanies it, is steeped in the classics. A magnificent book which marked the history of the twentieth century illustrated book. Carteret [Trésor du bibliophile, T.IV] considers it “like a feat of strength of typographical printing, for the perfect achievement of the coloured wood engravings”.

A superb book. The most sought after of the works illustrated by Lepère (1849-1918).



95. IONESCO, Eugène – ROBERT, Yves

La photo du colonel.

2 300 \$

Paris: Les Impénitents, 1964. 1 volume, oblong octavo, 71pp.

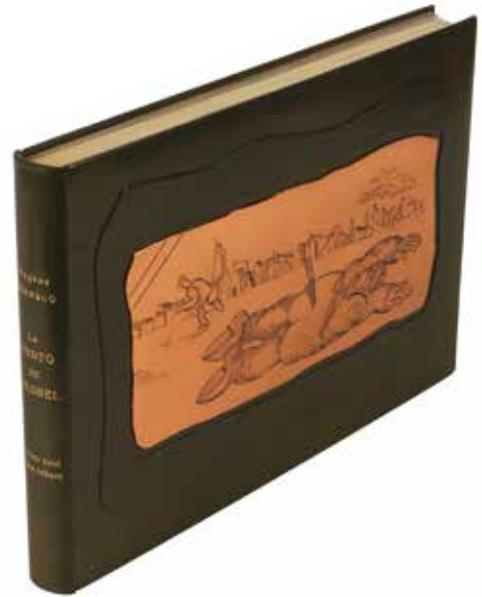
Binding in green aniline full box calf, signed C. and J.P. MIGUET. A copper plate is incrustated in the upper board and surrounded by an added border of box calf in the same shade of green, velvet endpapers. Top edge gilt. Original paper covers and spine bound in. With a chemise and slipcase of half box calf lined with velvet.

Famous collection of short stories of which this is the first illustrated edition. The 16 burin engraved illustrations by Yves ROBERT match perfectly the satirical and humoristic tone adopted by the author. Frontispiece by Abram Krol.

Tenth work published by Les Impénitents, a company founded by the artist master- engraver Jacques Rigal. Composed by hand in Plantin type body 18.

LIMITED PRINTING OF 120 COPIES ON RIVES VELLUM PAPER, this with a suite of the illustrations in their first state, printed on white Japan paper, before the outlines were cut out on the copper plates, with a print numbered and signed by the artist and an original copper plate of one of the illustrations.

Perfect copy.



96. MARGUERITE, Victor – VAN DONGEN, Kees

La Garçonne.

5 700 \$

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.



97. NERVAL, Gérard de – PISSARRO, Lucien
**Histoire de la Reine du Matin et de Soliman
 Prince des Genies.**

6 270 \$

London: The Eragny Press, Hammersmith, les Cent Bibliophiles, 1909.

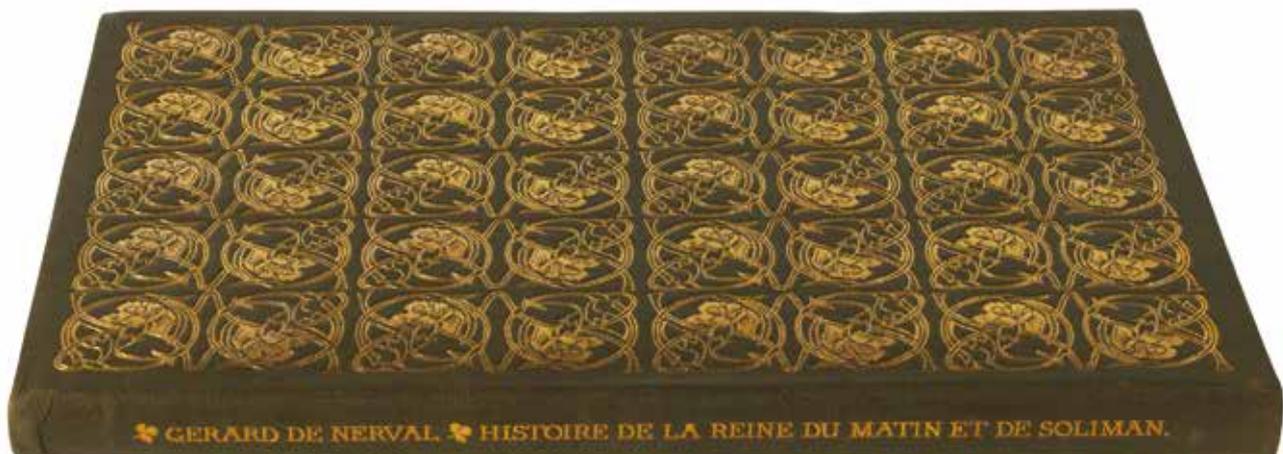
1 volume, 12mo, 159pp.

Green limp full box calf binding. Smooth spine with title written lengthwise. Boards decorated with soft green chamois leather covered with gilt stamped Art Nouveau floral motifs, repeated all over the boards. Edition illustrated with compositions by Lucien Pissarro, engraved by Lucien Pissarro and his wife Esther. The first page of the book is entirely decorated with an elaborate floral frame surrounding a centre piece of three young women wearing turbans with flowers in their hands. Pretty illuminated capitals at the beginning of each chapter.

LIMITED PRINTING OF 130 NUMBERED COPIES ON ARCHES PURE RAG PAPER, **this copy printed for Mr. Albert Hornung.**

The book was produced entirely by Lucien Pissarro [son of Camille Pissarro] at his private press in Hammersmith. He has decorated it with 18 coloured cameo compositions engraved by himself and Esther. Lucien Pissarro also created the type character known as Brook type, designed after Jenson's venetian characters. In a letter to the critic Bormans, dated 4th August 1925, he says: I drew the "Brook type" and the points were engraved by Mr. E.P. Prince of London. This typography doesn't exist in the trade and is reserved exclusively for my own use. Pissarro took care to harmonise the typography with the illustrations. In this same letter, he indicates that the very beginning of an art book, is the typography... The Eragny Press published some 32 books between 1895 and 1914.

An exceptional publisher's binding.



98. ROUYEYRE, André – MATISSE, Henri.

Repli.

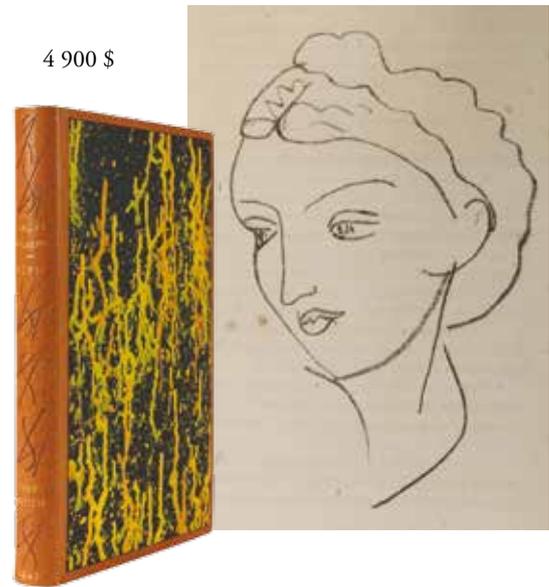
Paris: Editions du Bélier, 1947. 1 volume, quarto, 163pp.

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.

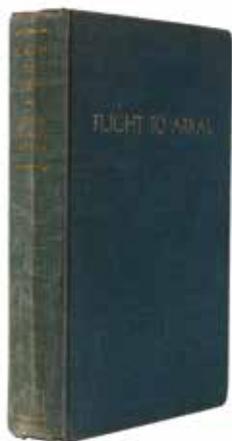
Illustrated with 12 lithographies by Henri MATISSE of which 6 are black on white paper and represent female faces and 6 are black on grey paper and represent portraits of the author.

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.



4 900 \$



99. SAINT-EXUPERY, Antoine de – LAMOTTE, Bernard

Flight to Arras.

New York: Reynal and Hitchcock, n.d. (1942). 1 volume, octavo, 255pp.

570 \$

Publisher's full blue cloth binding. Gilt title on upper board. Prettily illustrated endpapers. Uncut. Without the jacket.

FIRST AMERICAN EDITION OF *PILOTE DE GUERRE*, TRANSLATED BY LEWIS GALANTIÈRE AND ILLUSTRATED BY BERNARD LAMOTTE. When the book was first published, the large size drawings were exhibited in the windows of New York booksellers. To thank Lamotte for his illustrations, Saint-Exupéry wrote two pages in which he pays tribute to him. The author did actually consider him as a possible illustrator for *Le Petit Prince*, before deciding to do it himself.

Good condition.

100. TOUSSAINT, Franz – THOMAS, A.H.

La Sultane Daoulah.

Paris: Mornay, 1923. 1 volume, square octavo, 223pp.

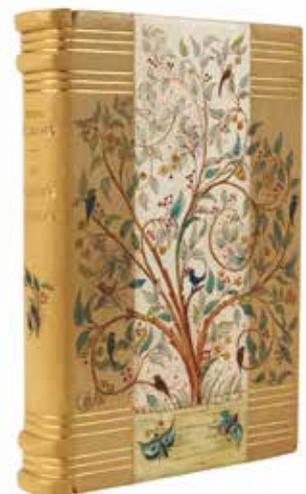
1 370 \$

Ivory half-morocco binding with strips signed by J. BEHON, BRUX [Brussels]. Spine with raised bands ornamented with gilt fillets and a painted decoration. The morocco strips and the central vellum strip on the boards are covered with a painted composition of foliage, birds and butterflies. Top edge gilt. Original paper covers illustrated in colour bound in. In a presentation box.

La Collection Originale, n° 7.

LIMITED PRINTING. This one of 100 numbered copies on Holland paper. Very careful typography with illuminations in gilt friezes, two colour frames and decorations in black highlighted with gold in the Persian style for the titles, headpieces, tailpieces, capitals at the head of each chapter, and 5 delicate full page oriental colour compositions by A.H. THOMAS.

Very pleasant binding decorated with watercolour. A sumptuous oriental work.



101. VERLAINE, Paul – VAN MAELE, Martin

La Trilogie érotique.

800 \$

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.

102. VOLTAIRE – NAUDIN, Bernard

L'Ingénu.**Histoire véritable tirée des manuscrits du père Quesnel.**

4 900 \$

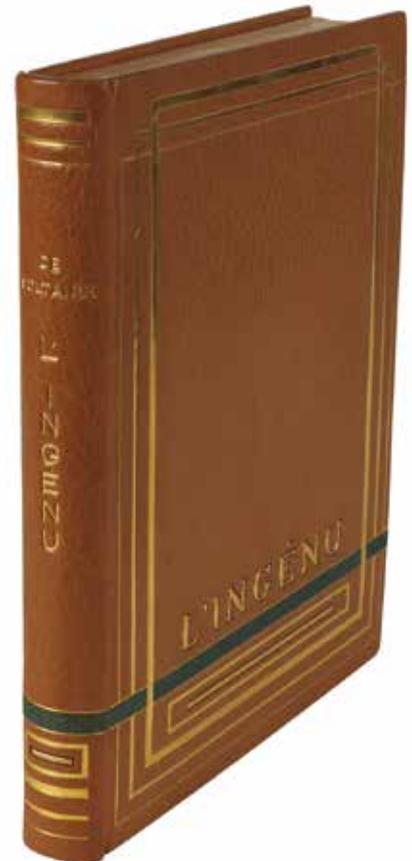
Paris: Auguste Blaizot, 1927. 1 volume, quarto, 177pp.

Sand coloured full morocco binding signed by MAROT-RODDE. Smooth spine with gilt title stamped lengthwise. Upper board framed with three rectangles of various gilt fillets with inlaid gilt title. Thin strip of green morocco running across the boards and spine in the lower first quarter of the binding. Inner boards also framed with pastedown and endpapers of blue moire silk, second endpapers of marbled paper in the same tones, three blank sheets. All edges gilt. Original paper covers and spine bound in. In a leather-edged slipcase.

LIMITED EDITION OF 351 COPIES, this (n° 8) is one of the 50 copies on Japan paper (following n° 1 which is a unique copy) and containing an additional state of the illustrations. With etchings and burins by Bernard NAUDIN.

Copy enriched with an ORIGINAL SIGNED DRAWING.

Finely bound by Marot-Rodde.



Varia



103. Album PETIOT (Commercial traveller's sample book)

1 600 \$

No mention of publisher [Petiot], n.d., circa 1925. 1 volume, small folio, unpaginated.

Navy blue publisher's binding, cloth spine, entitled Album Petiot, Collection E., Paris on upper board.

Sample portfolio for the publisher/printer Petiot with menus, dance programmes, and greetings cards with numerous pochoir illustrations in the Art-Déco style similar to that of George Barbier.

A rare sample book from the printer Petiot, who specialised in the printing of menus and other items on card - 45 different examples of splendid menus on stamped paper, printed in gold, silver or colour, with a twenties style typography and ornamentation. The stock reference appears on the corner of the cards.

Very rare sample book for this period.





104. BARBIER, George

La guirlande des mois. Troisième année.

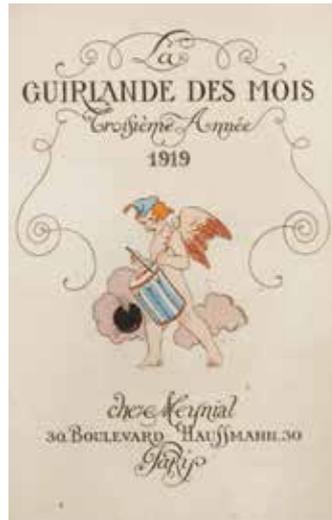
1919. [Third year].

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 Régner, Albert Flamant, Edmond Jaloux.



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

Very nice condition.

105. BARBIER, George

La guirlande des mois. Quatrième année.

1920. [Fourth year].

750 \$

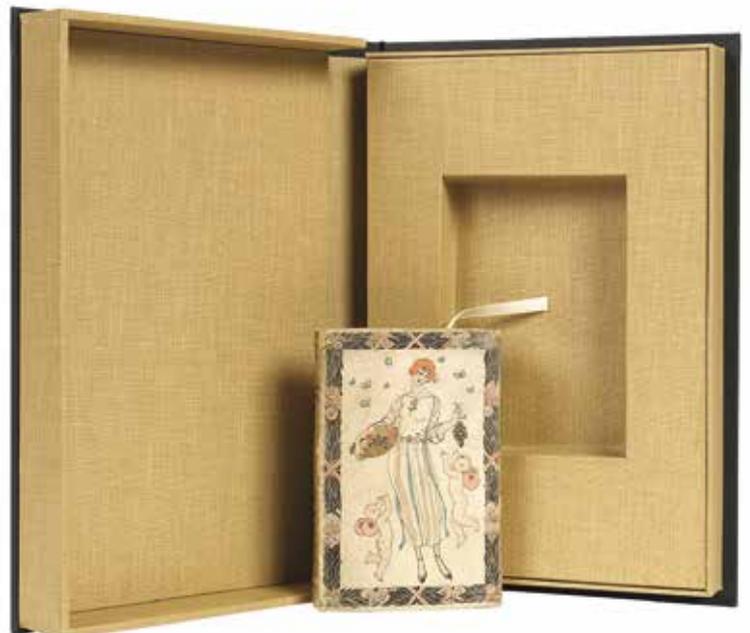
Paris: Chez Meynial, 1920. 1 volume, 24mo, 128pp. Soft covers,

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.



106. BAUDRY des LOZIERES, Louis Narcisse

Voyage à la Louisiane, et sur le continent de l'Amérique septentrionale, fait dans les années 1794-1798.

1 820 \$

Paris: Dentu, An XI – 1802. 1 volume, 12mo, 385pp.

Later blue half-shagreen binding. Spine with raised bands, gilt date at foot. Internally fresh. Without the original paper covers.

FIRST EDITION ILLUSTRATED WITH A FOLDING MAP OF LOUISIANA BY COLLIN. Sort of manual devoted to colonists or future colonists of Louisiana. With a few phrases and a song translated, and a glossary of two languages of “the savages”: the Naoudououessis and the Chipouais indians. A French traveller, Baudry des Lozières (1761-1841) was initially a lawyer before taking up a military career, becoming colonel inspector of Dragoons in the Dominican republic, and finally counsellor at Port au Prince in 1789. He published a sequel to this book under the title “*Second voyage to Louisiana*” in 1803, containing a new glossary and examining colonial botanical medicine.

Copy in excellent condition.

107. BERNARD, Tristan – DUNOYER DE SEGONZAC, André

Tableau de la boxe.

750 \$

Paris: Editions de la Nouvelle Revue Française, 1922. 1 volume, quarto, 212pp.

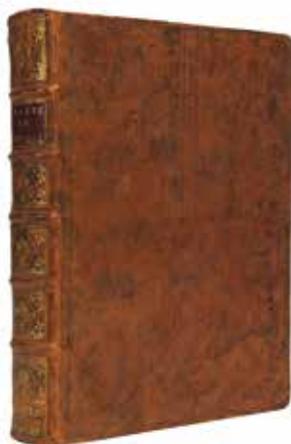
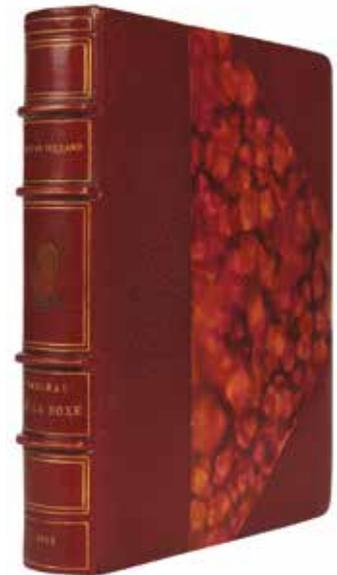
Red half-morocco binding with corners. Spine with raised bands decorated with a boxing glove inlay and gilt fillets. Top edge gilt. Original paper covers and spine bound in.

LIMITED EDITION. This one of 318 copies printed on vellum “pur fil”.

Illustrated with 29 original etchings by Andre Dunoyer de SEGONZAC, of which 8 are full page.

Second volume of the collection “Tableaux Contemporains” which is comprised of 9 works by various authors who endeavoured to describe the places and customs of a sociological sphere of the period. Each volume is illustrated with etchings and original lithographies by different artists.

Excellent condition.



108. BOUGUER, Pierre

Nouveau traité de navigation contenant la théorie et la pratique du pilotage.

3 400 \$

Paris: Guérin et Delatour, 1753. 1 volume, quarto, XXIV-442pp.

Contemporary fawn coloured full marbled calf binding. Decorated spine with raised bands and red morocco title piece. All edges blood red.

FIRST EDITION. Complete with the 13 engraved maps and plates.

Didactic manual for naval cadets, it is the most complete work by Bouguer who invented the heliometer - used for finding the angular distance between two stars - and photometry.

Excellent copy.

109. BLOCH, Marc Eliéser

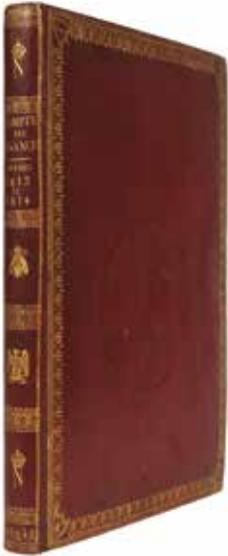
Ichthyologie, ou histoire naturelle générale et particulière des poissons.

12500 \$

Berlin, Leipzig: Chez l'auteur dans le musée de M. Beygand et chez tous
Les Libraires d'Allemagne, 1797. 1 volume, folio, unpaginated.

Contemporary full calf binding with some restoration to spine ends, joints and corners. Spine with raised bands and gilt friezes. Triple gilt border on the boards. Marbled edges. Internally perfectly fresh. The 7th, 8th and 9th parts complete, with 36 plates in each part, for a total of 108 engraved and magnificently watercoloured plates. The 7th part has 107 pages, the 8th part has 124 pages and the 9th part has 112 pages. When complete, the work has 432 plates with captions in four languages (latin, german, english and french). Bloch (1723-1799) was a doctor from Berlin and one of the best ichthyologists of the XVIII century.

THE MOST REMARKABLE OF ALL WORKS ON ICHTHYOLOGY



110. Compte de l'administration des finances années 1813 et 1814.

800 \$

Paris: Imprimerie impériale, 1815. 1 volume, quarto, 196pp.

Contemporary red full morocco binding. Smooth spine decorated with gilt friezes and a bee, an eagle and a crowned capital N. Boards with a gilt frieze frame. All edges gilt. Important circular mark on the upper board. From the Library of Mr. P. Clouet.

Presenting the accounts of the Financial Administration for the years 1813 and 1814.

A page of First Empire history.

111. COOK, James

Bibliothèque portative des voyages.

Premier voyage autour du Monde, fait en 1768, 1769, 1770 et 1771...

Second voyage autour du Monde, et dans les régions du pôle austral fait en 1772, 1773, 1774 et 1775...

Troisième voyage autour du Monde, sur le côté nord-ouest d'Amérique, la côte nord-est d'Asie, et dans les régions du pôle boréal; fait en 1776, 1777, 1778 et 1780...

2 050 \$

Paris: Chez la Veuve Lepetit, An XII-1804.

15 volumes (12 text volumes and 3 atlases), 12mo.

[Cook's three voyages in a portable edition].

Contemporary full tree sheepskin binding. Smooth spine with red morocco title and volume pieces, gilt tools. Gilt frieze around boards. All edges gilt. A little leather missing on the joints of 6 volumes, spine turn ins and corners rubbed.

Complete collection in a new translation by J.B.J. Breton. Each voyage is accompanied by an atlas containing, for the First voyage: 1 map of the South sea, 1 portrait of Cook, 23 engraved plates; for the Second voyage: 1 map of the new discoveries made in the South sea and 26 engraved plates; and for the Third voyage: 1 general map for the three voyages, and 23 engraved plates; for a total of: 1 portrait, 3 maps and 72 engraved plates.

Nice copy in a uniform contemporary binding.



112. CONDILLAC, Abbé de

Traité des sensations, à Madame la Comtesse de Vassé.

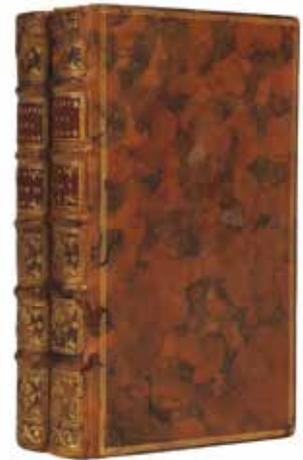
1 500 \$

Londres, se vend à Paris: De Bure l'ainé, 1754. 2 volumes, 12mo,
Vol. I: 345pp and Vol.II: 335pp.

Contemporary binding in full tree calf. Spine with raised bands decorated with gilt compartments, red title and volume labels. Frame of gilt fillets on the boards. Speckled edges. Internally very fresh and white. Short tear in the upper board of Vol. I. Bookplate of M. DUPLEIX de Bacquencourt, Bailiff of Amiens, on the endpaper.

FIRST EDITION. In this, his major work, Condillac, friend of Rousseau and Diderot, imagines a statue animated by a soul, and the statue's awakening to the senses. He exposes thus his views on the role of experience in the development of our cognitive capacities.

Fine copy.



113. DALI, Salvador

Journal d'un génie.

1 100 \$

Paris: La Table Ronde, 1964. 1 volume, 12mo, 309pp. Soft covers.

Paper covers with a transparent jacket illustrated by François SALVAT after a mock up by Dali. Previously unpublished preface by Michel Déon who also wrote a large part of the text. Black and white illustrations. No foxing.

FIRST EDITION. Unique copy with Dali's handwritten signature on the endpaper.

This book gives an insight into Dali's day to day life. Dali has no doubt of his own personal genius. He doesn't repeat it to convince himself, but to convince his contemporaries.

Excellent copy.



114. Spanish manuscript: "CE SEEL SERT A LA COPIE GENEALOGIQUE DE LA NOBLE FAMILLE DE AYASSASA CŸ JOINTE"

2 850 \$

Contemporary red full morocco binding. Spine with raised bands. All edges gilt. Manuscript from the first half of the Eighteenth century, written in calligraphic style and illuminated.

87 page manuscrit composed of a title page with a rubber stamp dated 1738 at its head, 21 preliminary sheets decorated with 6 heraldic figures, five of which are watercoloured and illuminated, and 65 other sheets which make up the first part: "Genealogy, noblesse and Biscay connections of Don Antonio de Ayasasa, Ansotegui, Yrusta y Lezcano, native of the town of Markina and of Bilbao [...]" A signed and sealed attestation, dated the month of July 1738, and present on the last page, confirms that the present document was translated from Spanish to French by Paul Félix, public notary attached to the imperial consul of Brabant. We include two separate genealogical tables for the same family.

Most attractive illuminated original genealogical manuscript.



115. FILSON, John

Histoire de Kentucke, nouvelle colonie à l'Ouest de la Virginie.

2750 \$

Amsterdam: Chez Buisson, 1785. 1 volume, 12mo, XVI-232pp.

Bound in a speckled half-roan binding. Smooth spine decorated with gilt fillets. Internally very fresh.

FIRST FRENCH EDITION, TRANSLATED FROM THE ENGLISH BY J.P. PARRAUD AND ILLUSTRATED WITH AN ENGRAVED, FOLDING MAP OF KENTUCKY. The book contains one of the first historical accounts of the colonisation of Kentucky, and notably the relations between the Piankashaws Indians and the first white colonists.

Excellent condition.



116. HOLBACH, Paul-Henri, Baron d'.

Systeme de la nature.

2600 \$

Londres, 1770. 2 volumes, 12mo. T.I. 370pp. T.II. 412pp.

Bound in full brown marbled sheepskin. Spine with raised bands decorated with gilt compartments, red title label, green volume label. Triple gilt fillet frame on boards. All edges blood red, blue endpapers. Internally perfectly fresh and white. Bookplate of M. Duplex de Bacquencourt, State Counsellor.

RARE AND AUTHENTIC FIRST EDITION. This famous work, one of the most radical of the philosophy of the Enlightenment, deserves its name of "bible of materialism". It provoked a great scandal when published, and was not favourably received, as one could have imagined, by all the philosophers, who were still attached to the defence of a *sui generis* religion [in a class by itself/of its own kind]. Resolutely atheist, hostile to the half measures of deism, materialist, mecanist and an unrepentant determinist, Holbach (1723-1789), who had borrowed a part of his theories from Hobbes, Locke and De La Mettrie, managed to shock almost everyone, including Voltaire and Frederick II. The book was published under the false name of Jean-Baptiste Mirabaud.

Splendid copy.

117. HOLBEIN, Jean

Le triomphe de la mort gravé d'après les dessins originaux de Jean Holbein.

The dances of Death through the various stages of human life.

1150 \$

Edinburgh, 1786. 1 volume, 12mo, 47pp.

Contemporary full brown sheepskin binding. Smooth spine with black title label. Double gilt fillet frame on boards. Professional restoration to spine.

With title pages in French and in English.

Album composed of engraved frontispice, an illustrated title page and 45 copper plates

engraved from Jean Holbein's original drawings by David Deuchar, with a description in French and in English placed opposite.

Engravings in fine condition.



118. LE CHARRON, Jacques

Histoire généalogique des roys de France depuis la création du monde jusques à présent.

1700 \$

Paris: Thomas Blaise, 1629. 1 volume, 12mo, 319pp.

Binding of full glazed calf signed PETIT, successor to Simier. Richly decorated spine with false raised bands. Triple gilt fillet frame on boards. All edges gilt. Double gilt fillet on board edges, dentelle on turn-ins. Interior very fresh. An oval engraving representing the Creation of the world, and 152 copper plate engravings in the text.

FIRST EDITION OF THIS VERY FREE ADAPTATION, IN WHICH THE AUTHOR SHOWS THE DIRECT DESCENDANCE OF THE FRENCH KINGS FROM GOD AND ADAM TO LOUIS XIII. The portrait n° 49 Anthénor, is in duplicate, replacing that of Hélène, n° 51 which is not present.

From the library of the Lille bibliophile Van der Helle, with his very nice heraldic bookplate.

Charming portraits of the French kings.

119. MACINTOSH, William

Voyages en Europe, en Asie et en Afrique.

700 \$

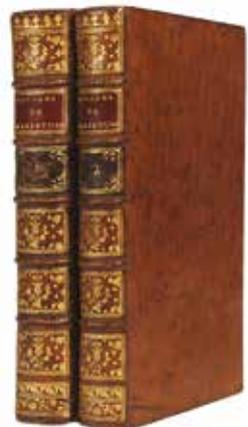
Londres, Paris: Regnault, 1786. 2 volumes, 12mo. T.I:xxiv-486pp. T.II: 414pp.

Full marbled calf contemporary binding. Spine with raised bands decorated with gilt compartments with red title labels and brown volume labels. Red edges. Illustrated with 2 folding maps, 1 engraved by Croisey, the other by Pierre-François Tardieu.

FIRST FRENCH EDITION, TRANSLATED BY BRISSOT, WITH 2 FOLDING MAPS. In the form of letters, the explorer William Macintosh relates his travels through Europe, Africa and India. At the end of the second volume, is an extract of the travels of Sparrmann to the Cape of Good Hope, with a description of the Hottentots and the Kaffres. [Note that the term "Hottentot" is now considered offensive, and is replaced by "Khoikhoi"].

From the library of Desplaces de Charmasse.

Very good copy complete with the errata page at the end of each volume.



120. MANDRILLON, Joseph

Le spectateur américain.

2300 \$

Amsterdam: Chez les héritiers de E. Van Harrevelt, 1784. 1 volume, 12mo, xvi – 307pp., 90pp.

Bound in at the end is another text by Mandrillon published by Van Harrevelt: *Philosophical Researches On the Discovery of America*. Speckled full sheepskin binding. Smooth spine decorated with black title label. Very fresh interior. Superb map of the thirteen independant North American states.

After a long residence in America, Joseph Mandrillon was one of the first to study the political system of the United States. He gives here a precise and critical analysis of the resources of the thirteen American states, one year after their independance. In the second part, the author develops the idea that the discovery of the New World has been paid for by a shameful massacre, and prosperity, by slavery... Mandrillon then settled in Holland where he published political works. When he returned to France, he was imprisoned as being a royalist correspondant of the Duke of Brunswick, and was guillotined by the Revolutionaires in 1794.

Excellent condition.



121. NOGUES, J.

Manuel du jeune marin.

1350 \$

Paris: Chez l'Auteur, Bachelier et de La Tynna, 1814. 1 volume, 12mo, xvi-210pp.

Green full oasis morocco binding. With the arms of the Duke of Angoulême in the centre of the boards, surrounded by a wide gilt frieze. Richly decorated gilt spine with raised bands. Doublure of white silk. All edges gilt. Interior very fresh. With 8 folding copper engraved plates by Adam after the drawings by J. Nogués, and a folding table for calculating tidal movement. Spine slightly faded.

FIRST EDITION. It would appear that the author belonged to the Laborde-Nogues family, a dynasty of merchants established in Bayonne. The arms can be attributed to the Count of Artois, or to Charles-Ferdinand of Artois, Duke of Berry.

Beautiful armorial binding.

122. SCHENK, Pieter

Roma aeterna. Petri Schenkii; sive ipsius Aedificiorum romanorum, integrorum collapsorumque, conspectus duplex.

6150 \$

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.

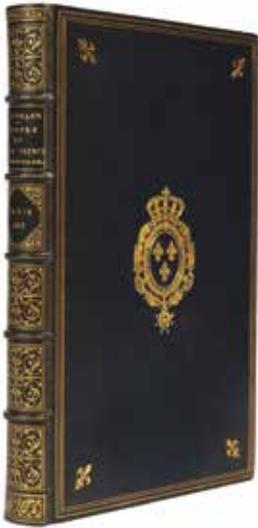
Complete with the 100 plates of views of the principal monuments and historical sites of Rome. Without the index page.

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 but 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.



123. PANHARD, Félix

L'Ordre du Saint-Esprit aux XVIII^e et XIX^e siècles.

2300 \$

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.

124. SAXE, Maurice de

Mes Rêveries.

5100 \$

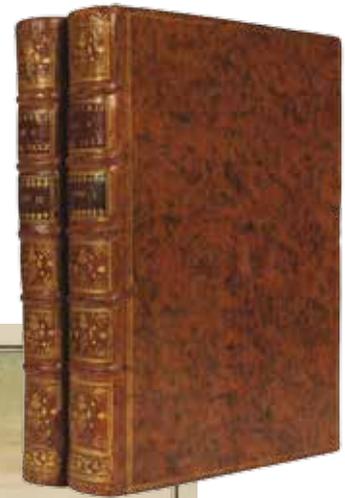
Amsterdam: Chez Arkstée et Merkus, Desaint et Saillant, 1757. 2 volumes, quarto. T.I: 159pp. T.II: 259pp.

Contemporary full glazed calf marbled binding. Spine with raised bands decorated with gilt compartments and red and brown morocco title and volume labels. Triple gilt fillet frame on the boards. Double gilt fillet on the board edges. All edges red. Little chip at foot of spine T.II. Numerous head and tailpieces and ornamental capitals, drawn by Sève and engraved by Papillon. 84 attractive plates, many of which are folding, engraved on copper, drawn by Patte and engraved by Moitte, Tardieu, Radigues and de Fehrt, of which 82 are in colour and 2 in black and white. These plates represent battle plans, fortifications and military uniforms.

In this book, one of the most illustrious warriors of the Eighteenth century exposes his military genius while developing his reflections on the most varied subjects: legal recruitment, French customs, military equipment and the maintenance of a soldier's health.

The most attractive edition of the *Rêveries* of the Marshal, Count of Saxe (1696-1750), celebrated victor of the Battle of Fontenoy [Austrian succession, 1745]. Brunet V,174.

Very attractive copy.



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