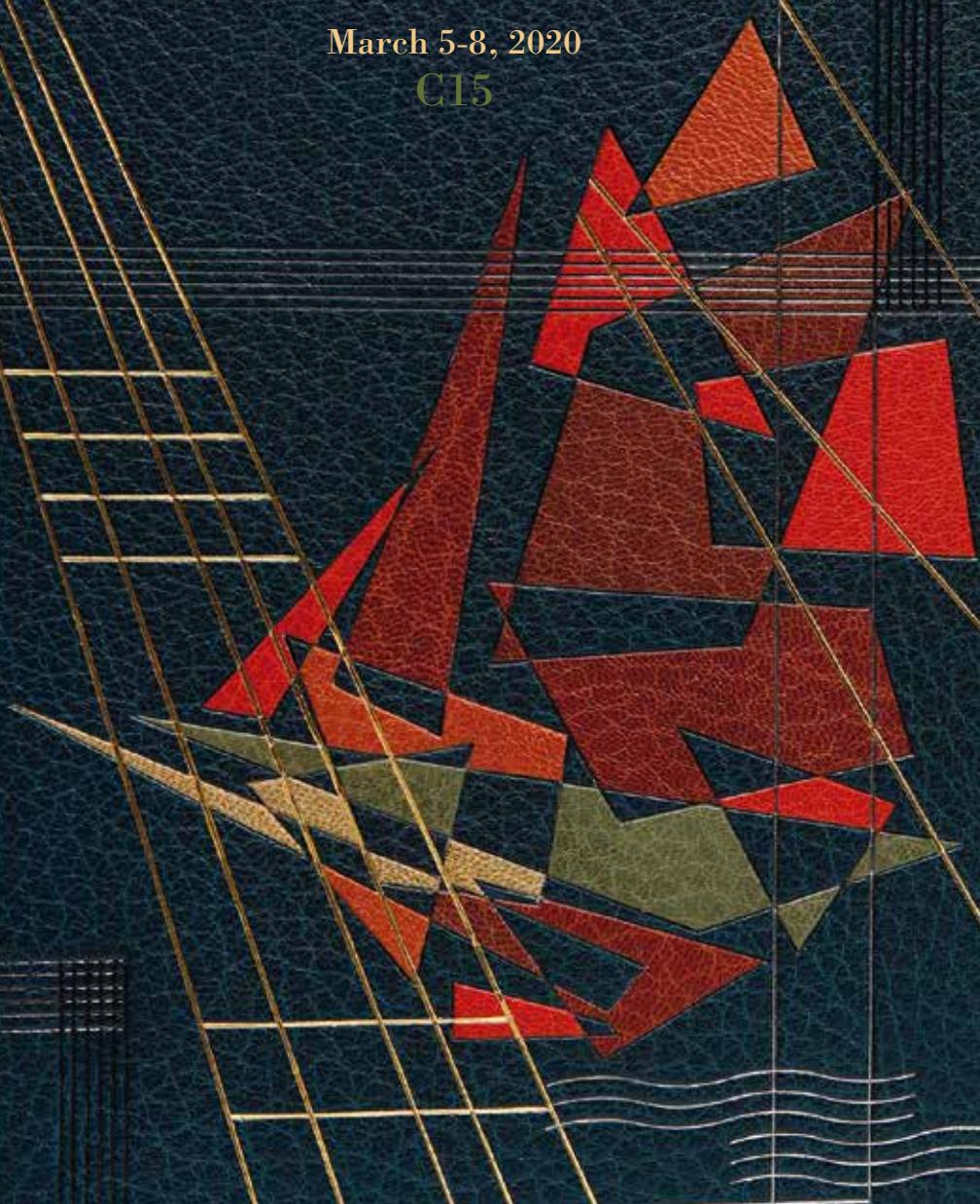


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**Antiquarian Book Fair**

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Isabelle BILBAO - Guy NEPLAZ  
00.33.645.26.71.60 - 00.33.673.95.62.26  
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## Literature

### 1. CENDRARS, Blaise

#### **Moravagine.**

\$2,300

Paris: Bernard Grasset, 1926. 1 volume, 12mo, paper covers, 362pp.

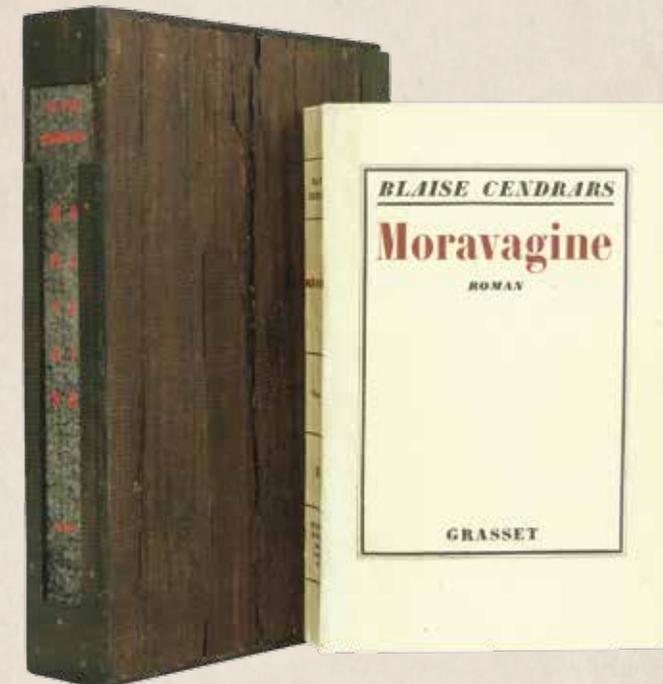
Soft paper covers. In a special wooden-box designed by Antonio PEREZ-NORIEGA former student and collaborator of Jean de Gonet.

FIRST EDITION, ONE OF THE 110 COPIES ON LAFUMA-NAVARRÉ VELLUM PAPER.

Moravagine is the name of the central character; a madman escaped from the asylum by his psychiatrist. Together, they will then experience extraordinary adventures throughout Europe, Russia, the United States and South America.

Published in 1926, but worked on since 1919 and imagined since 1912, Moravagine is undoubtedly one of Blaise Cendrars' most curious novels.

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



2. ÉLUARD, Paul –  
DUHÊME, Jacqueline

**Grain d'Aile.** \$3,400  
Paris: Éditions Raison d'être, Collec-  
tion "Raisins d'enfance", 1951.  
1 volume, octavo, 21pp.

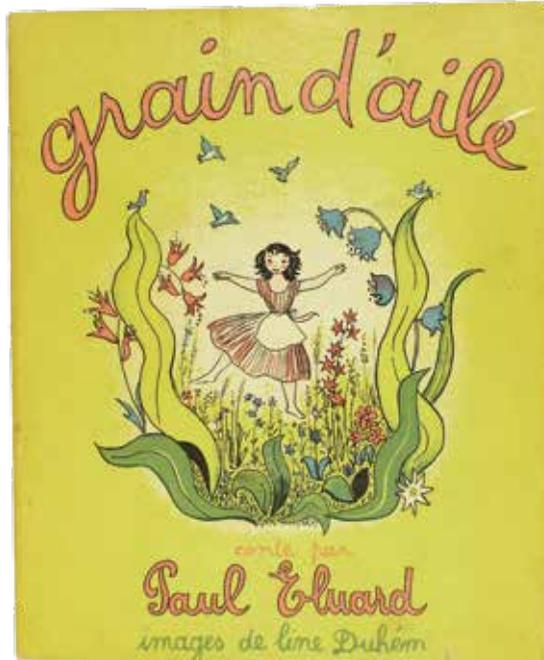
Publisher's full yellow binding illustra-  
ted. In a modern cloth slipcase.

FIRST EDITION ILLUSTRATED IN  
COLOR AND IN BLACK BY JACQUELINE  
DUHÊME.

Grain d'aile is a reference to the real  
name of Paul Éluard: Eugène Grindel.

With the signature of Éluard's friend,  
Pablo Picasso in blue and red pencil on  
the first endpaper.

**Very nice copy.**



3. GRACQ, Julien

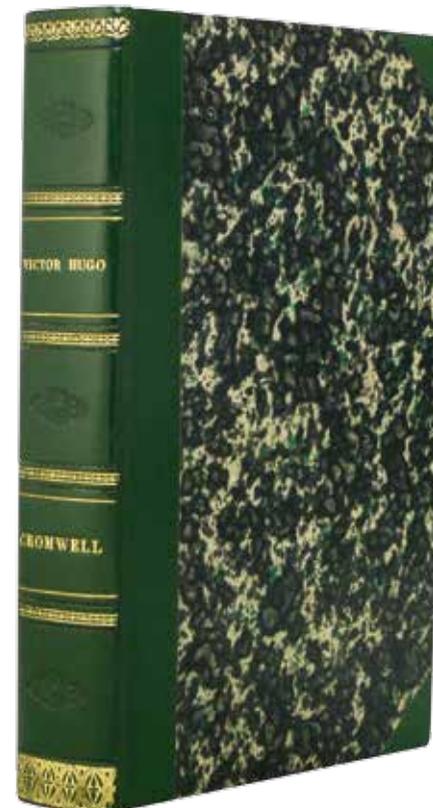
**Le Roi pêcheur.** \$4,000  
Paris: José Corti, 1948.  
1 volume, 12mo, leather bound, 149pp.

Binding signed by ALIX in full royal blue morocco.  
Smooth spine with the long golden title and author's  
name in palladium. Boards decorated with the gol-  
den title in the centre of a set of golden fillets and  
palladium. All edges gilt. Original paper covers and  
spine bound in. In leather-edged slipcase.

FIRST EDITION. THIS IS ONE OF THE 45 NUMBE-  
RED COPIES ON MARAIS, FIRST PAPER FOLLOWED BY 60  
COPIES ON LAFUMA VELLUM.

Ex-libris by Jean Paoli.

**Beautiful copy with a sober and elegant Alix  
binding.**



4. HUGO, Victor

**Cromwell. Drame.** \$ 2,400  
Paris: Ambroise Dupont and Co., 1828.  
1 volume, octavo, LXIV-476pp.

Later binding signed P. GOY and C. VILAINÉ  
in green half-calf with small corners. Smooth  
spine decorated with blind stamped friezes and  
ornaments.

FIRST EDITION OF THIS DRAMA IN VERSE  
DEDICATED BY VICTOR HUGO TO HIS FATHER.

The long preface of 64 pages, in which the  
young poet of 25 questions the rules of classi-  
cal theatre, is considered to be the manifesto of  
Romanticism.

**This copy enriched with a signed auto-  
graph letter written by Juliette Drouet.**

## 5. GARY, Romain

**Les Mangeurs d'étoiles.**

\$580

Paris: Gallimard, 1966.

1 volume, 8vo, paper covers, 369pp.

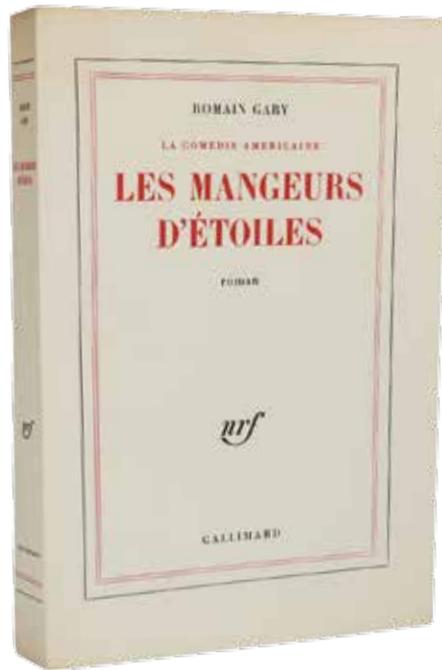
Printed paper covers. Internally fresh.

FIRST EDITION, ONE OF 80 NUMBERED COPIES ON LAFUMA-NAVARRÉ VELLUM PAPER, SECOND PAPER AFTER 22 COPIES ON HOLLAND PAPER.

Written in English under the title "The Talent Scout", the novel was published in 1961, in New-York, by Harper &amp; Brothers.

Throughout Central America, and also in the Andes, men keep themselves alive by feeding on hallucinogenic substances. They are called "star eaters".

Romain Gary, in his capacity as consul, drew much inspiration from his experience to write this novel.

**Precious edition, in perfect condition.**

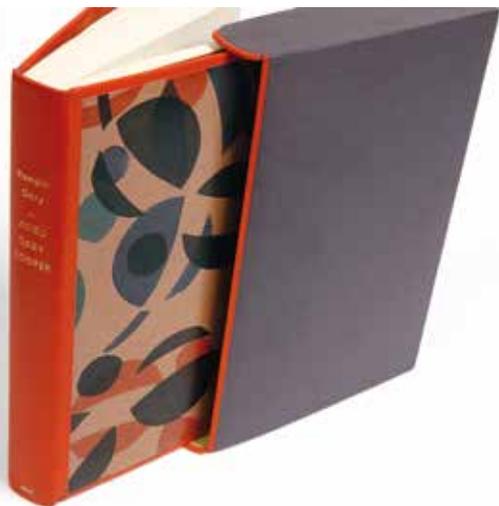
## 6. GARY, Romain

**Adieu Gary Cooper.**

\$1,200

Paris: Gallimard, 1969. 1 volume, 8vo, leather-bound, 279pp.

Half-shagreen orange binding signed by B. BICHON. Smooth spine with gilt date at foot. Original covers and spine bound in. In a leather-edged slipcase.



FIRST EDITION, ONE OF 80 NUMBERED COPIES ON LAFUMA-NAVARRÉ VELLUM PAPER, SECOND PAPER AFTER 25 COPIES ON HOLLAND PAPER.

*Adieu Gary Cooper* is a novel published for the first time in 1965 in English under the title "The Ski Bum".

Lenny, the rascal in question is a young American who flees his country because he refuses to go to war in Vietnam. He bonds with a community of young people who are only interested in skiing. But, when the need for money arises, he has to go down to join civilization and finds himself involved in a gold bullion trafficking business.

**Pristine copy.**

## 7. GARY, Romain

**Chien blanc.**

\$4,500

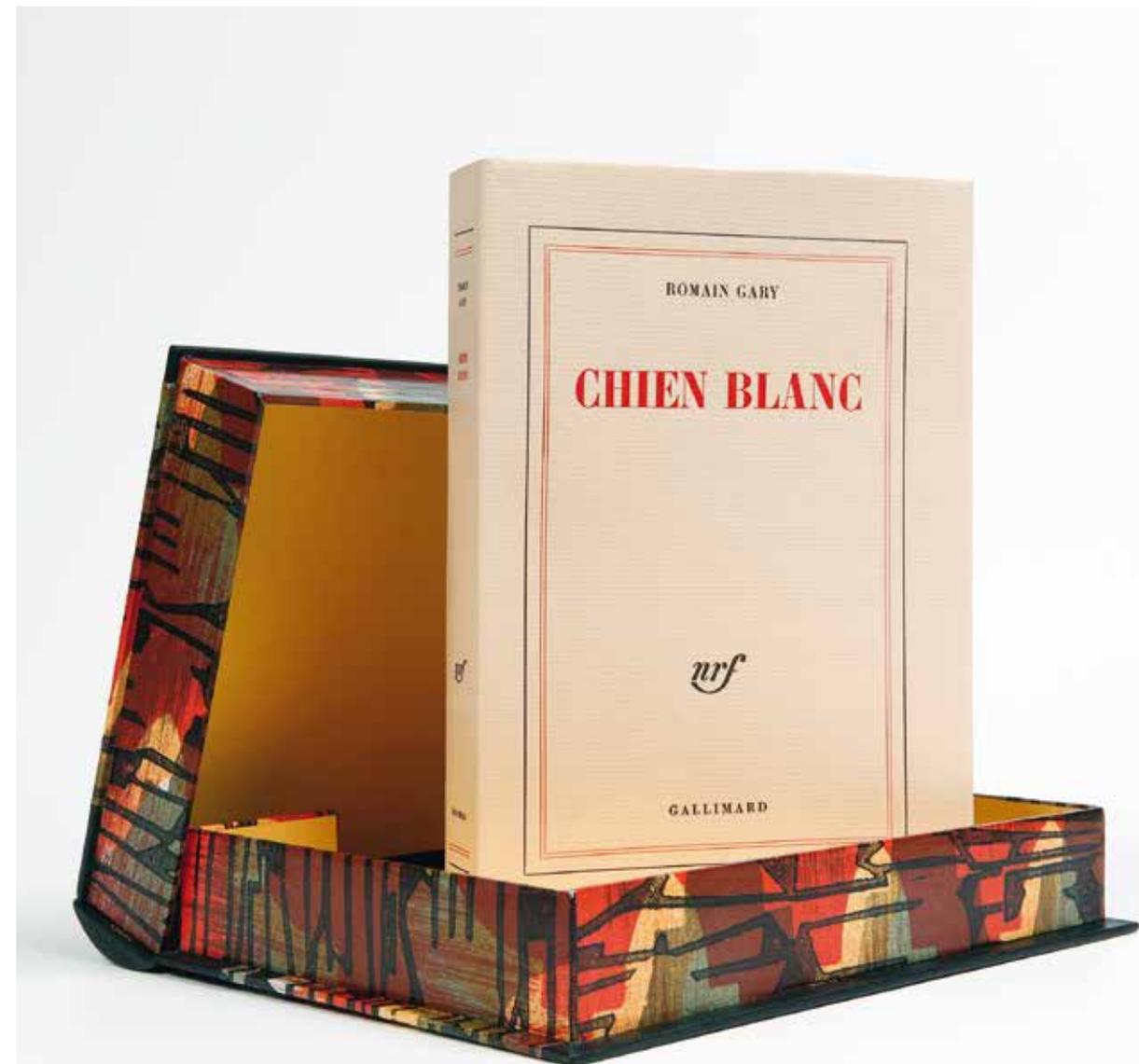
Paris: Gallimard, 1970. 1 volume, 8vo, paper covers, 256pp.

Leather edged slipcase signed by B. BICHON. Printed soft covers. Unopened.

FIRST EDITION, ONE OF 23 NUMBERED COPIES ON HOLLAND VELLUM PAPER, FIRST PAPER.

This book, like *Promise at Dawn*, is a true story. Romain Gary directs himself, Jean Seberg, and other well-known characters such as Marlon Brando.

In Los Angeles, the author takes in a lost wolfhound. He soon realizes that the dog, which is usually very gentle, attacks every black person he sees. In the South, this is called a "white dog", a dog trained to hunt blacks.



## 8. LARBAUD, Valéry – LABOUREUR, Jean-Émile

**Beauté, mon beau souci...**

\$2,500

Paris: Éditions de la Nouvelle Revue française, 1920. 1 volume, 12mo, leather-bound, 145pp.

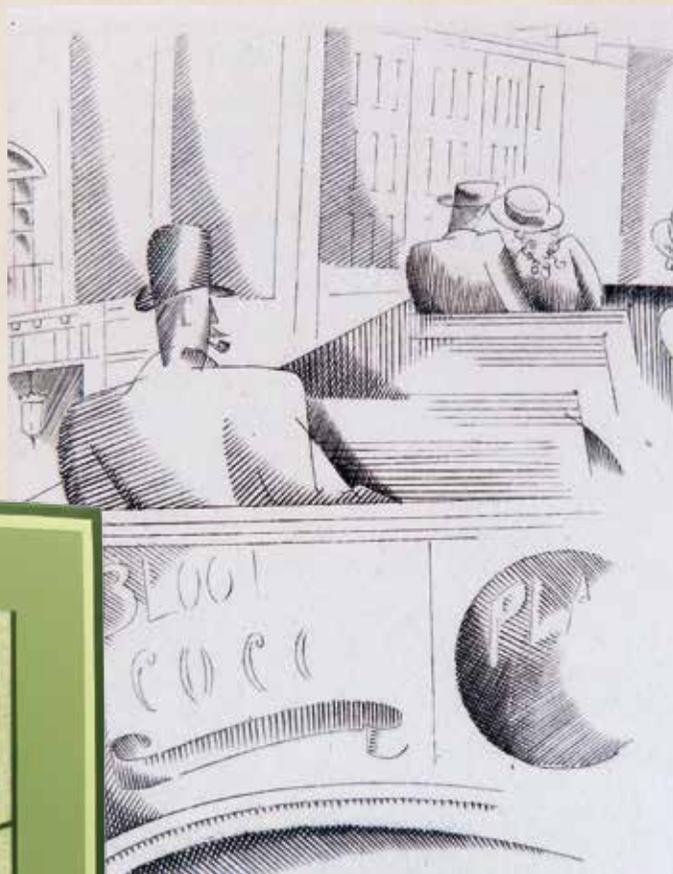
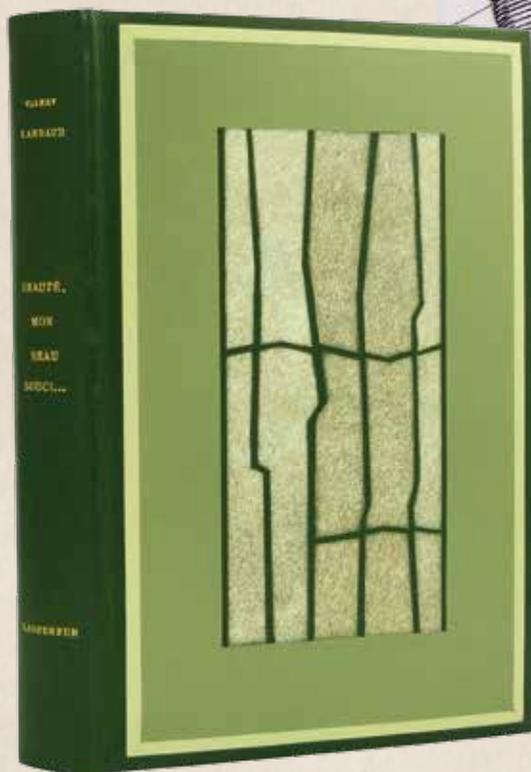
Green calf binding signed by B. BICHON. Boards decorated with a pretty central rectangle surrounded by a first green frame followed by a thick white fillet framing the boards. Smooth spine with gilt title. Top edge gilt. Original covers and spine bound in. Leather-edged slipcase.

LIMITED EDITION OF 412 NUMERED COPIES ON LAFUMA-NAVARRE VELLUM PAPER. THE FRAGILE COVER IS VERY WELL PRESERVED.

Illustrated with 39 etchings composed and engraved by Jean-Émile LABOUREUR.

"This is the first major book illustrated by Laboureur and one of his major successes" (A. Coron, J.-E. Laboureur illustrateur, 1996, 89pp.).

**Magnificent copy.**



## 9. MAUPASSANT, Guy de.

**Mont-Oriol.**

\$5,500

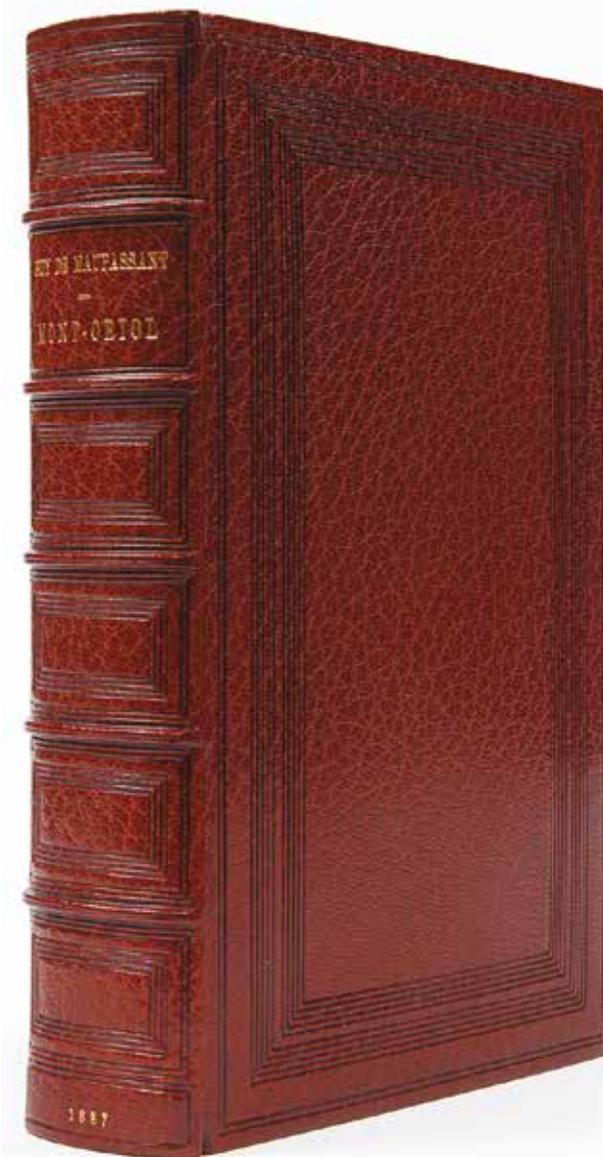
Paris: Victor Havard, 1887. 1 volume, 12mo, leather bound, 367pp.

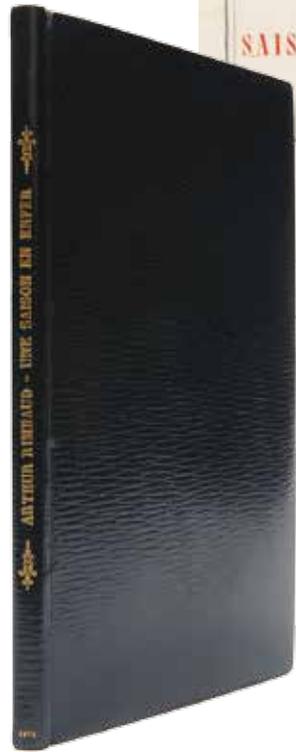
Reddish brown full morocco binding signed by SEMET and PLUMELLE. Spine with raised bands finely decorated with blind tooled squares. Composition of blind tooled fillets framing the boards. Gilt over untrimmed edges. Interior gilt dentelle. Original paper covers and spine bound in.

FIRST EDITION. ONE OF THE 100 COPIES ON HOLLAND PAPER, THE ONLY LUXURY PAPER.

A novel "*tout de tendresse et de douceur/all tenderness and softness*" (Maupassant in an interview published by *Le Temps*, 12th February 1887), which relates a passionate love affair which begins happily and then becomes disappointing, on a background of financial speculation in a spa town.

**Magnificent copy.**





10. RIMBAUD, Arthur  
**Une Saison en enfer.**

\$16,500

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

Full midnight blue morocco binding  
signed by SEMET & PLUMELLE.  
Smooth spine with golden title in lenth.  
Doublures of red morocco. All edges gilt.  
Original paper covers and spine bound  
in. Leather edged slipcase.

FIRST EDITION, RARE AND  
MUCH SOUGHT AFTER. THE ONLY  
COLLECTION OF RIMBAUD'S POETRY  
PUBLISHED AT THE AUTHOR'S EXPENSE.

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

**Very nice copy.**

11. RIMBAUD, Arthur \$900

**Les mains de Jeanne-Marie.**

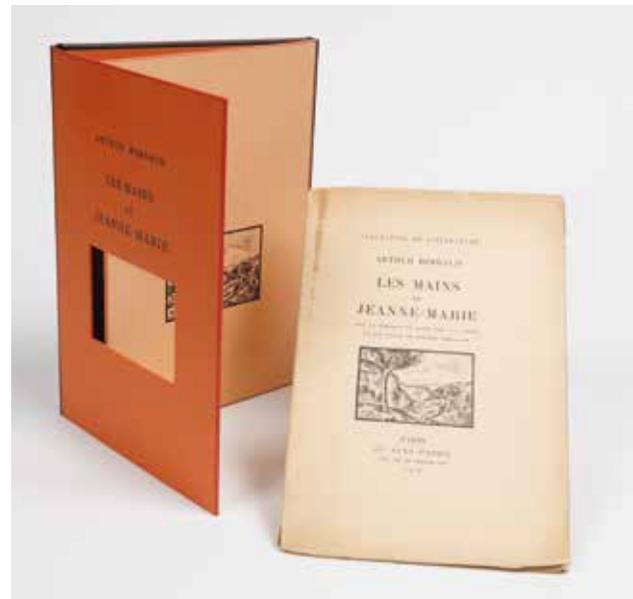
Paris: Au Sans Pareil, 1919.  
1 volume, 12mo.

In a perfectly executed case. Printed cover.  
With a portrait of Rimbaud by J.-L. Forain  
and a notice by Paterne Bérichon.

FIRST EDITION. ONE OF THE 450 NUMBERED COPIES ON VERGÉ ARCHES PAPER.

Poem written in 1871 by Rimbaud at the age of 16 and published posthumously.

**Very nice copy.**



12. ROSTAND, Edmond

**Cyrano de Bergerac. Drame en cinq actes.**

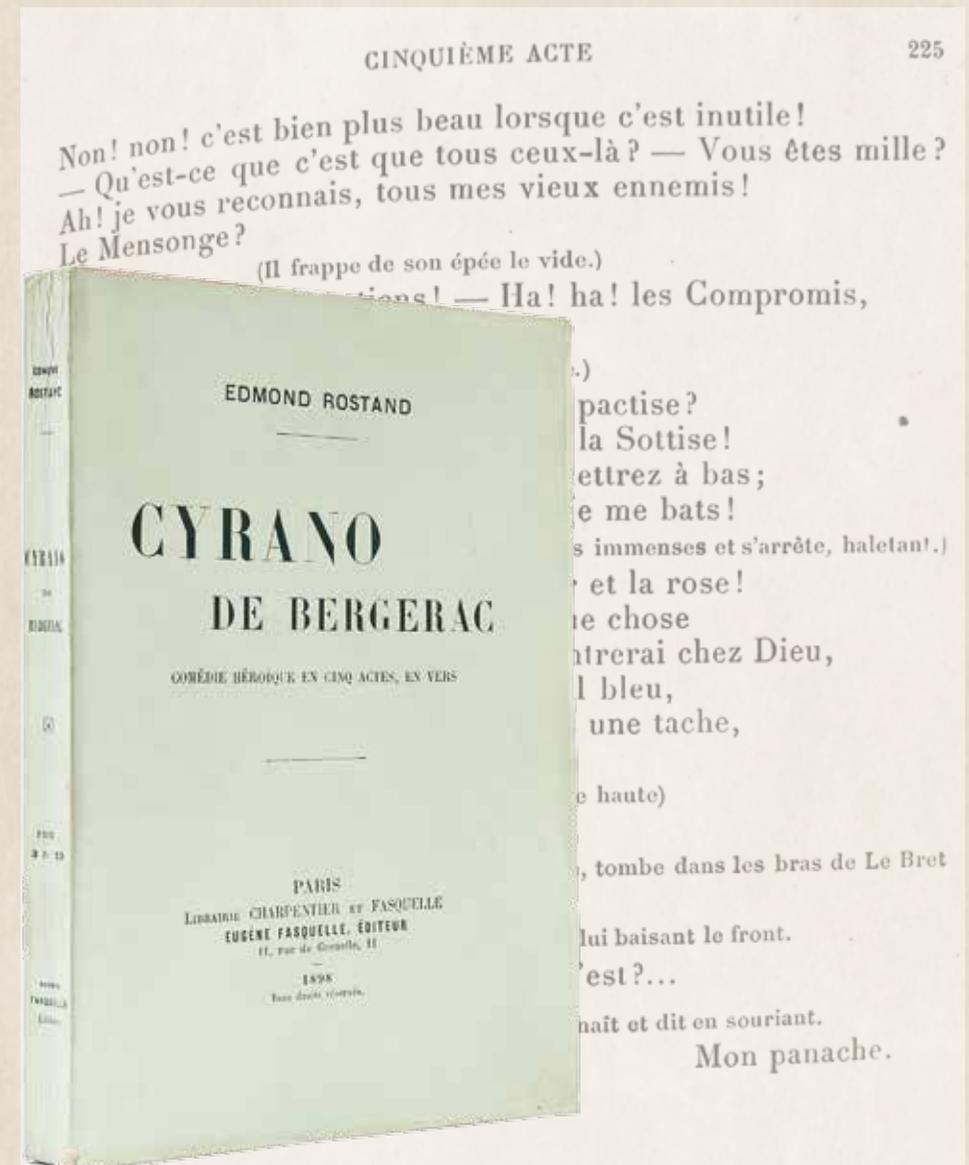
\$3,800

Paris: Librairie Charpentier et Fasquelle, 1898. 1 volume, 12mo, 225pp.

Publisher's original light green paper wrappers.

FIRST EDITION OF EDMOND ROSTAND'S MASTERPIECE. The play was performed in Paris, at the Théâtre de la Porte Saint-Martin, on December 28, 1897.

**A lovely copy.**



## 13. VERLAINE, Paul

**Poèmes saturniens.**

\$7,100

Paris: Alphonse Lemerre, 1866. 1 volume, 12mo, leather bound, 163pp.

Full tan coloured morocco signed by René AUSSOURD. The boards are decorated with a large lozenge framed by blind stamped fillets, frame of blind stamped fillets. Spine with blind stamped raised bands. All edges gilt. Original paper covers and spine bound in. Leather bordered slipcase.

The fragile cover of the book has been preserved in its entirety. It still bears the date 1867. Washed copy, the dedication by Verlaine is slightly faded.

FIRST EDITION FROM THE AUTHOR'S FIRST COLLECTION. IT WAS PRINTED AT 491 COPIES ON VELLUM PAPER, IN ADDITION TO 5 COPIES ON CHINA AND 9 ON HOLLAND.

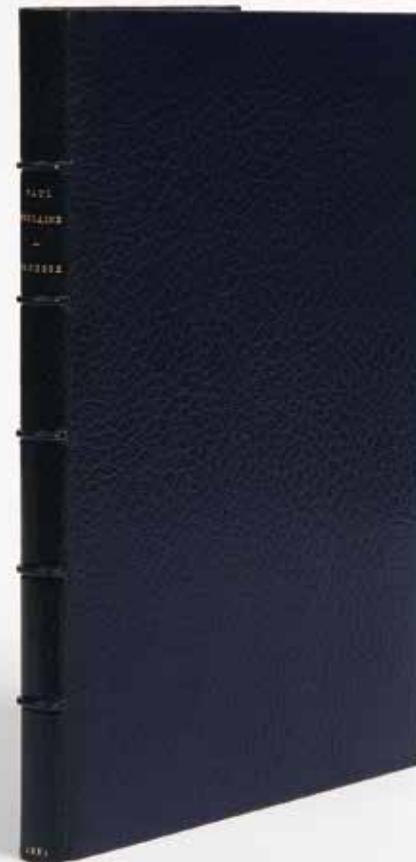
*"Verlaine was twenty-two years old when he published this first volume, composed, if we are to believe him, a long time ago. He was then – he confesses – under the influence of Baudelaire and Banville and also of Mendès and the Vignes folles de Glatigny"* (Montel).

PRECIOUS COPY INSCRIBED BY THE AUTHOR:

*"A Charles Morice, bien cordialement, Paul Verlaine."*

A copy of the poet Charles Morice, friend of Paul Gauguin, a fervent admirer of Verlaine, who was responsible for the edition in 5 volumes of the Complete Works at Vanier in 1911-1912.

**A lovely copy, splendidly bound by René Aussourd.**



## 14. VERLAINE, Paul

**Sagesse.**

\$5,300

Paris: Léon Vanier, 1881. 1 volume, octavo, 106pp.

Binding signed by P.-L. MARTIN in full dark blue morocco. Untrimmed gilt edges. Doublures of the same morocco. Endpapers of blue silk. Original covers and spine bound in. Leather-edged slipcase.

FIRST EDITION OF THIS COLLECTION, SOME OF WHOSE POEMS WERE COMPOSED BY VERLAINE DURING HIS DETENTION IN MONS, AFTER HE WAS ARRESTED FOR SHOOTING RIMBAUD.

Copy with Léon Vanier's relay label on the cover and not of the Société Générale de Librairie Catholique.

LIMITED EDITION OF 500 COPIES ON VELLUM PAPER.

The poet spent nearly 600 francs on this publication, which was not a success. The conversion in prison dictated to Verlaine the admirable mystical poems of *Sagesse*, who inaugurated religious poetry in more traditional forms.

**In an elegant P. L. Martin lined binding.**

## 15. ZOLA, Émile

**Au bonheur des Dames.**

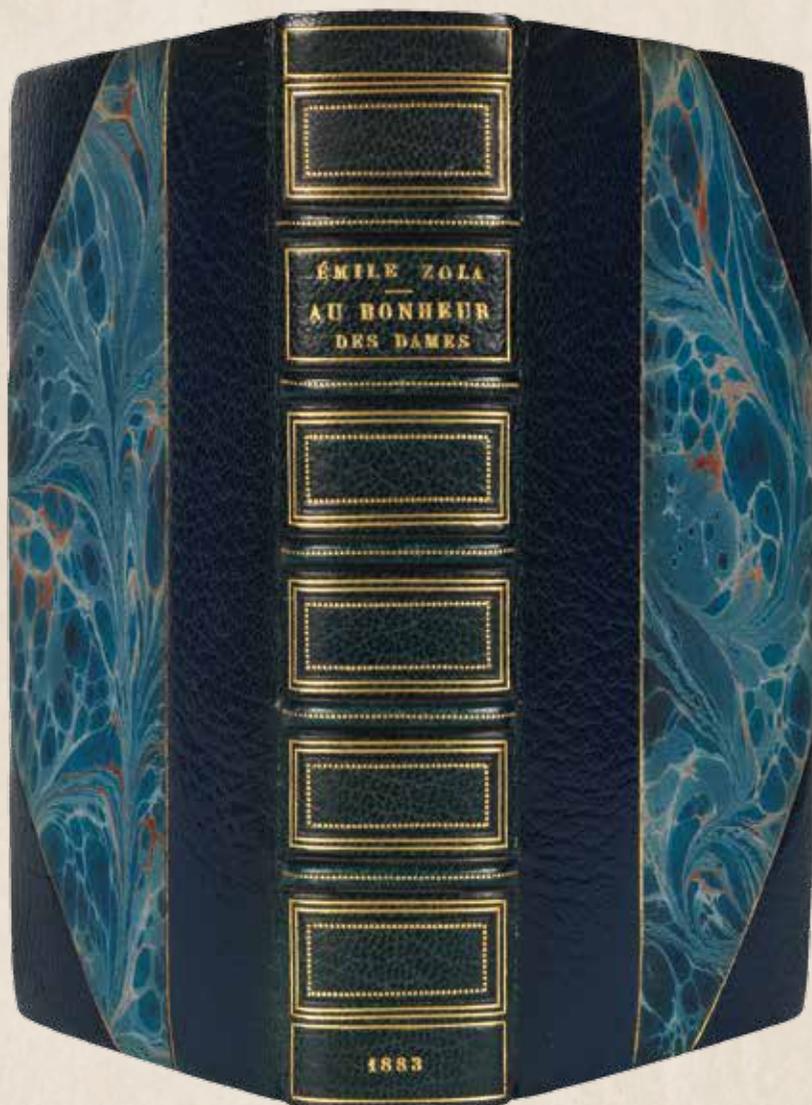
\$5,200

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

Blue coloured half-morocco binding with corners signed by Jean DUVAL. Spine with raised bands and gilt date at foot. Top edge gilt. Original paper covers and spine bound in. Back very slightly faded.

FIRST EDITION OF ONE OF ÉMILE ZOLA'S MOST FAMOUS NOVELS, CONSTITUTING THE ELEVENTH VOLUME OF THE ROUGON-MACQUART. ONE OF THE 150 NUMERED COPIES ON HOLLAND PAPER, THE ONLY SPECIAL PAPER AFTER 10 COPIES ON JAPAN PAPER.

**Very beautiful copy.**



## 16. ZOLA, Émile

**La Débâcle.**

\$11,000

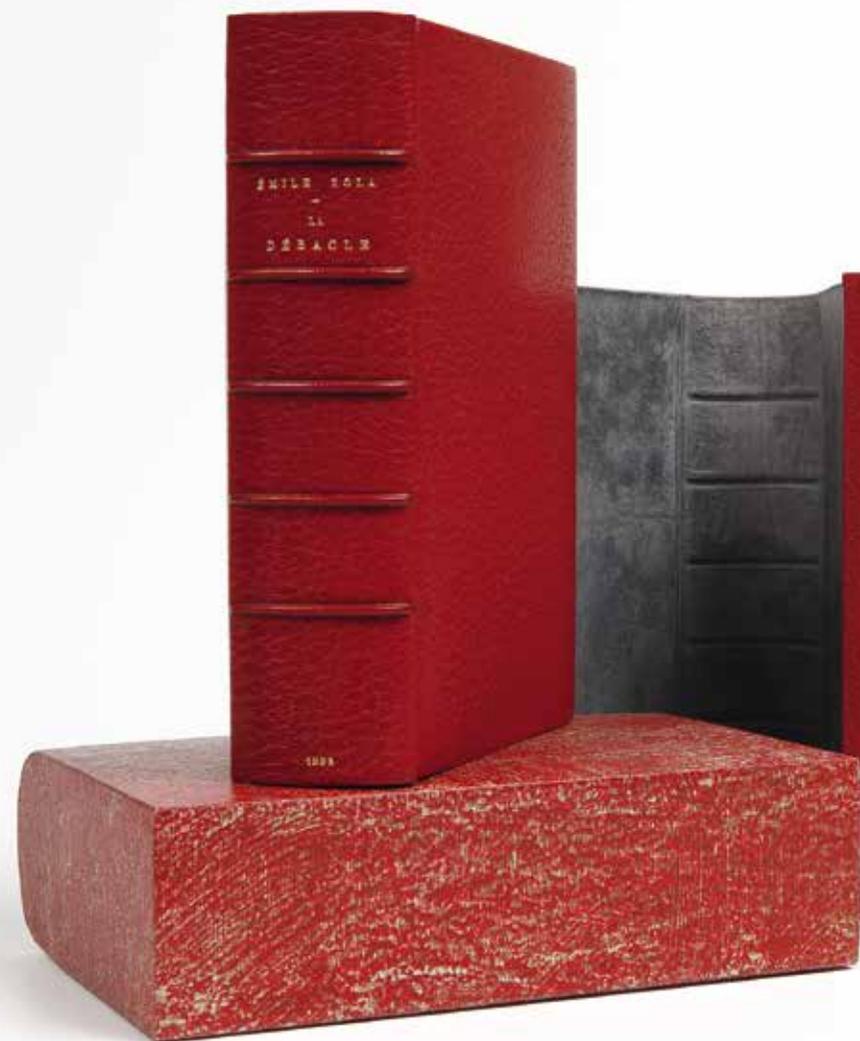
Paris: G. Charpentier, 1892. 1 volume, 12mo, leather bound, 636pp.

Jansenist binding signed by LOUTREL in full red morocco. Spine with raised bands and gilt date at foot. Top edge gilt. Original paper covers and spine bound in. All edges untrimmed and gilt. Doublures of grey box. Leather bordered slipcase.

FIRST EDITION OF THE 19TH TITLE IN THE ROUGON-MACQUART. ONE OF THE 33 COPIES ON JAPAN PAPER, SECOND PAPER AFTER 5 COPIES ON VELLUN PAPER.

Very beautiful copy, rare on Japan paper.

**Perfect condition.**



## 17. SAINT-EXUPÉRY, Antoine de.

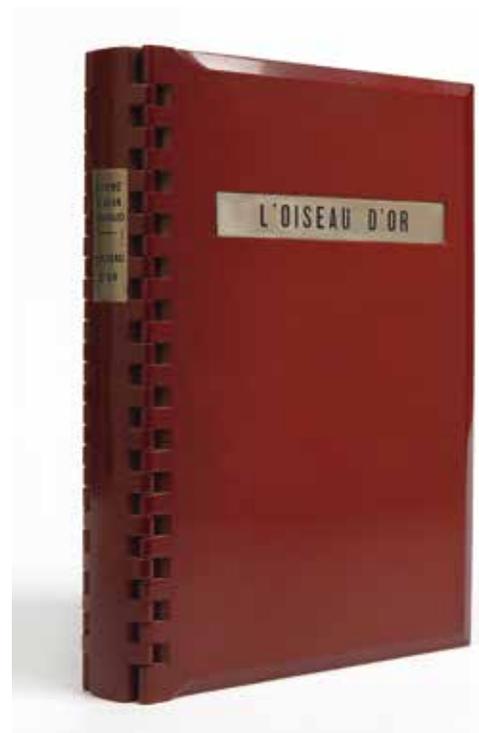
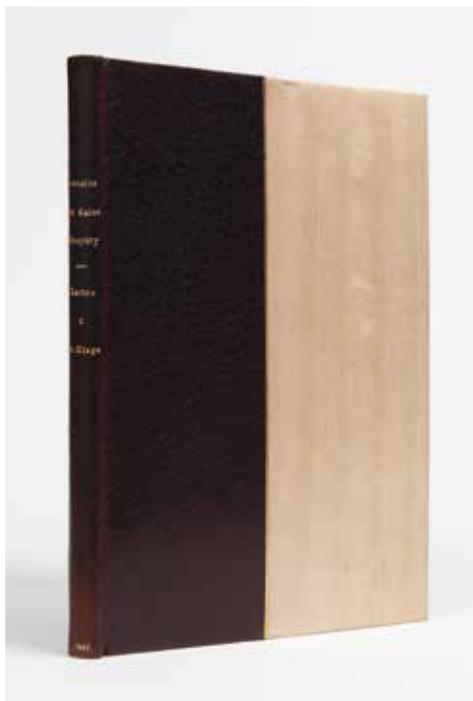
**Lettre à un otage.** \$900  
New-York: Brentano's, 1943.  
1 volume, 12mo, 72pp.

Half brown morocco. Smooth spine with gilt date at foot. Top edge gilt. Original covers and spine bound in. In a leather-edged slipcase.

FIRST EDITION, ONE OF 120 NUMBERED COPIES ON CORSICAN PAPER, THE ONLY SPECIAL PAPER.

The anonymous hostage was Leon Werth, to whom *The Little Prince* was dedicated, and who lived in hiding because of his Jewish origin; an interesting exposition of the author's views on tolerance, national identity and humanity.

**Very nice copy.**



## 18. THARAUD, Jérôme et Jean

**L'oiseau d'or.** \$800  
Paris: Librairie Plon, 1931.  
1 volume, 12mo, 278pp.

Old red bakelite binding. Smooth spine, with metal plate for name and title. On the first board, metal plate for the title. Beveled covers. Top edge gilt. Hinged hinges. Wallpaper guards. Original cover bound in. PATENTED JOTAU BINDING S.G.D.

FIRST EDITION. THIS COPY IS UNJUSTIFIED.

**Pleasant example of Jotau's bindings.**



## 19. ALARCON, Pedro Antonio – DALÍ, Salvador

**Le Tricorne. Traduit de l'espagnol par Michel Déon.** \$5,100  
Monaco: Éditions du Rocher, 1958. 1 volume, 4to, loose leaved, 177pp.

In publisher's red cloth chemise and slipcase. Very beautiful illustrated edition of 20 full-page compositions by Salvador DALÍ (1904-1989), executed on Charles Orengo's initiative and coloured wood engraved.

LIMITED PRINTING OF 290 NUMBERED COPIES, THIS ONE OF THE 260 COPIES ON AUVERGNE PAPER, SPECIALLY HAND-MADE BY THE MOULINS À PAPIER DU VAL DE LAGA, RICHARD-DE-BAS, IN AMBERT.

**Well preserved copy.**



## 20. BAUDELAIRE, Charles – MATISSE, Henri

**Les Fleurs du mal.**

SOLD

Paris: La Bibliothèque française, 1947. 1 volume, Large 4to, loose leaved, 169pp.

With chemise and slipcase. Illustrated by 33 full-page photolithographs, printed in black on gray back ground, numerous line-drawn decorations (10 full-page), of which 2 on the covers, and wood-engraved lettrines; all by Henri MATISSE. Scattered foxing in the cover.

LIMITED PRINTING OF 320 NUMBERED COPIES, THIS ONE OF THE 300 COPIES ON RIVES PAPER SIGNED BY MATISSE IN THE COLOPHON.

**Magnificent copy.**



## 21. CHADOURNE, Louis – FALKÉ, Pierre

**Terre de Chanaan.**

\$350

Paris: Émile-Paul Frères, 1925. 1 volume, 4to, 292pp.

Paper covers. Some spines slightly faded. Unopened.

Illustrated with 20 coloured wood engraved compositions by Pierre FALKÉ.

LIMITED EDITION OF 369 COPIES. ONE OF THE 50 NUMBERED COPIES HOLLAND PAPER, SECOND PAPER AFTER 19 ON IMPERIAL JAPAN PAPER. THIS COPY IS ENRICHED BY THE SUITE OF THE ILLUSTRATIONS.

**Nice copy, despite some minor flaws.**



## 22. CHODERLOS de LACLOS, Pierre de. – SAUVAGE, Sylvain

**Les Liaisons dangereuses.**

\$8,300

Chez l'Artiste: Imprimé par Pierre Bouchet, 1930. 2 tomes, 4to, 211pp et 218pp.



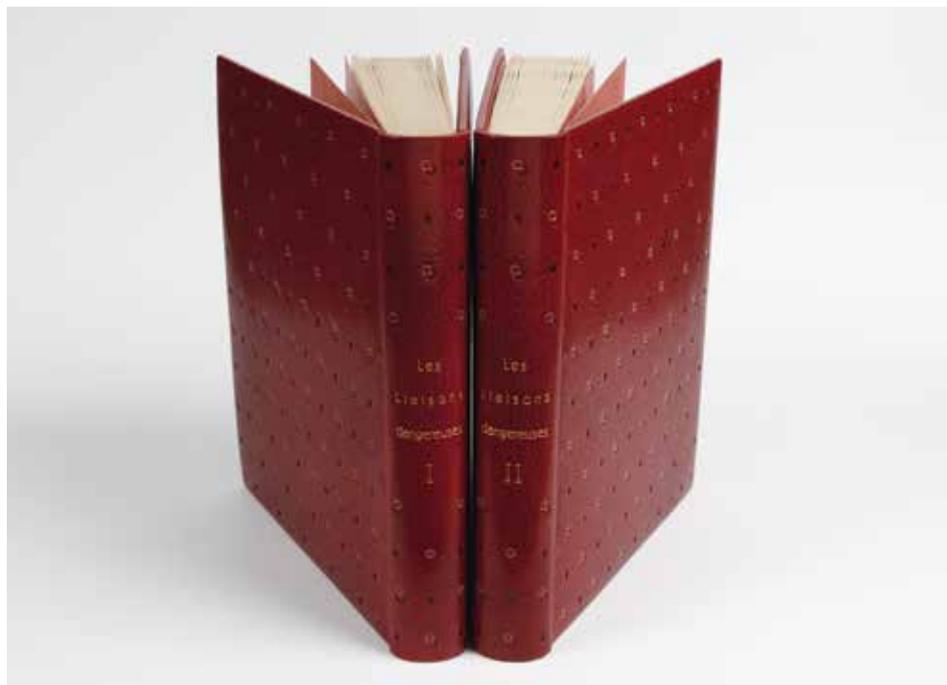
Full red brick morocco binding signed by Georges CRETTE decorated with interlaced gold, silver and black rings as links and checks, like a game. Smooth spine with gold title. Doublure of skin guards framed in morocco. All edges gilt. Original paper covers and spine bound in. Leather edged slipcase.

Superb edition illustrated with 50 compositions in colors by Sylvain SAUVAGE, engraved on copper with the collaboration of D. A. MAILLART and coming from the workshop of Paul HAASEN. They are all large compositions divided into 2 frontispieces, 2 title vignettes, 5 chapter heads, 39 in the text and 2 tailpieces.

LIMITED PRINTING OF 175 NUMBERED COPIES ON MONTVAL PAPER.

This one is one of the 40 copies including a suite of black plates with remarks and AN ORIGINAL DRAWING on page 128 with regard to the letter from Cécile Volanges to Sophie Carnet: "I was undressing when mummy came in... The first drawer she opened was precisely the one where the letters of Chevalier Danceny are spread out... I was so disturbed...". Pencil drawing and watercolour overpainting, on fine bistre-coloured paper, signed above left, 20 x 16 cm representing the young Cécile Volanges in undressed clothes receiving, as she jumped out of bed, her mother brandishing this forbidden love letter.

The refinement of Crette's binding expressing in this set of interlaced rings these *Liaisons dangereuses* marks the summit reached by this undisputed master of Art-deco binding.

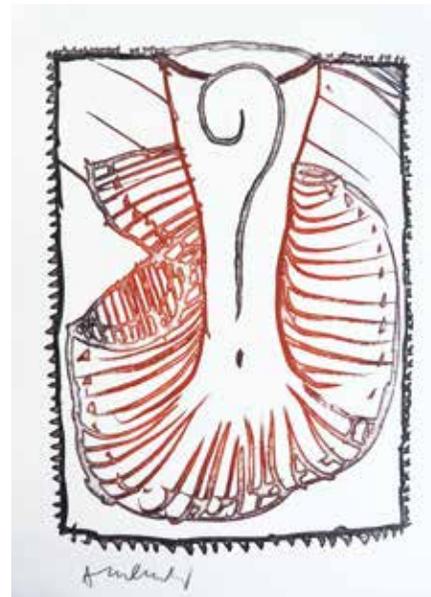


## 23. ALECHINSKY, Pierre – PROUST, Marcel

**Ces robes qui m'évoquaient Venise.**

\$3,600

[Montpellier]: Fata Morgana, [1988]. 1 volume, 4to, 31pp.



In publisher's slipcase. Paper covers.

Illustrated with 5 original full-page colour etchings by Pierre ALECHINSKY, signed in pencil by the artist.

FIRST SEPARATE EDITION of this text by Marcel Proust, borrowed from "The Prisoner", first part of "Sodom and Gomorrah III".

LIMITED EDITION OF 120 COPIES ON ARCHES PAPER. ONE OF THE 80 NUMBERED COPIES INCLUDING ONLY ONE STATE OF THE ETCHINGS.

This copy is enriched by a SIGNED AUTOGRAPH LETTER from Pierre ALECHINSKI.

**Perfect condition.**

## 24. CHATEAUBRIANT, Alphonse de. – MÉHEUT, Mathurin

**La Brière.**

\$4,000

Paris: Mornay, 1924. 1 volume, octavo, 401pp.

In half-morocco blue coloured binding with corners, signed by LAVAUX. Top edge gilt. Original covers and spine bound in. Illustrated with compositions by Mathurin MÉHEUT engraved on wood by Soulas and Méheut : frontispiece, numerous vignettes and full-page compositions in monochrome.

LIMITED EDITION. ONE OF THE 912 NUMBERED COPIES ON RIVES PAPER.

This copy is enriched by AN ORIGINAL WATERCOLOUR signed MÉHEUT.

**Copy in excellent condition nicely bound by Lavaux.**



25. DUVERNOIS, Henri –  
CARLÈGLE

**Maxime.**

\$4,800

Paris: Henry Babou, 1929.

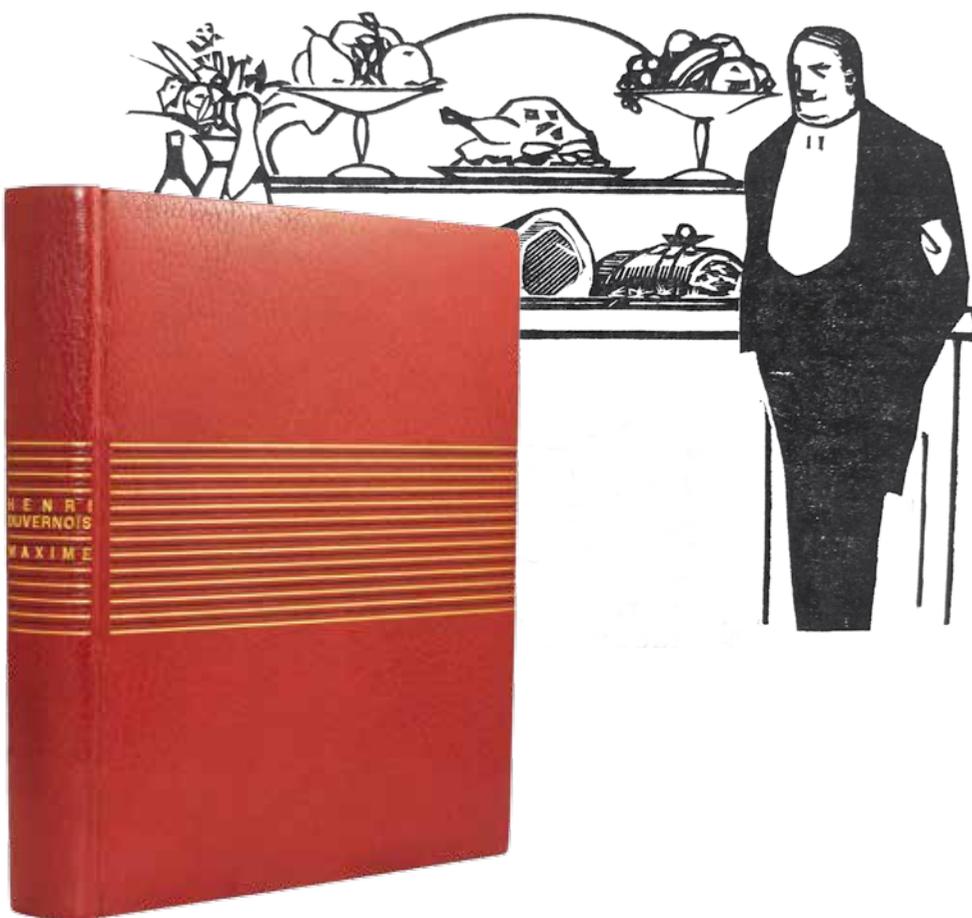
1 volume, 4to, leather-bound, 186pp.

Full red morocco binding signed by G. de Leonard, 1933. Symmetrical decoration on the two boards of parallel gilded and cold fillets, which continues on the spine and on the second boards. Doublures and endpapers of pearl grey silk. Gilt fillets on edges. Original covers and spine bound in. Leather-edged slipcase.

Edition illustrated with 65 full-pages compositions on wood engraving by CARLÈGLE.

LIMITED PRINTING OF 450 COPIES, THIS IS ONE OF THE 50 COPIES ON JAPAN PAPER, FIRST PAPER WITH A COMPLETE SUITE OF THE ILLUSTRATIONS.

**Very attractive copy.**



26. DIDEROT, Denis – NAUDIN, Bernard

**Le Neveu de Rameau.**

\$3,900

Paris: Auguste Blaizot, 1924. 1 volume, 4to, leather-bound, 197pp.

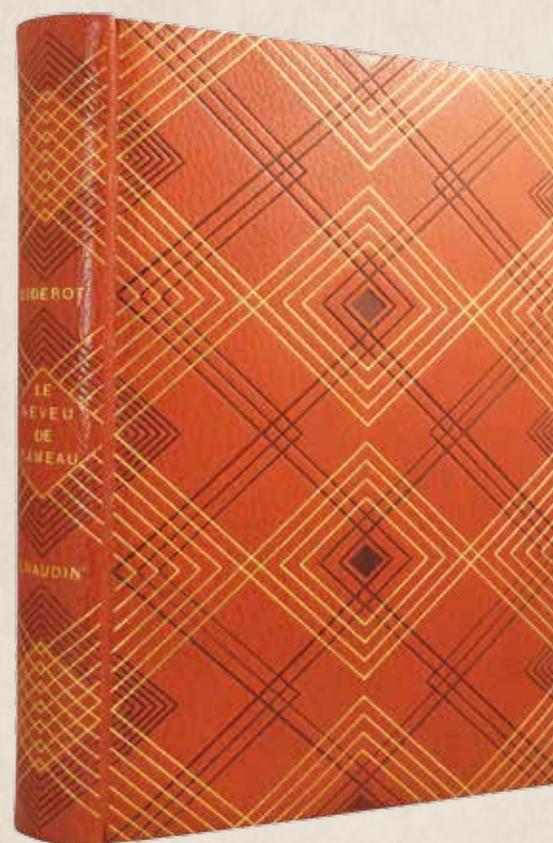
Full brick morocco binding signed by CRETTE succ. de Marius Michel. Boards decorated with a geometric decoration of intertwining gold and cold fillets. Smooth spine with the same gilt and mosaicked decoration. Doublures of brown suede, endpapers of red coloured silk. All edges gilt. Original paper covers and spine bound in. Leather bordered slipcase.

Illustrated with 4 etchings in black by Bernard NAUDIN including the frontispiece and 36 grey drawings highlighted with sanguine, (34 out of text and 1 on double page).

LIMITED PRINTING TO 355 NUMBERED COPIES. ONE OF THE 300 COPIES ON RIVES VELLUM.

From the Albert Natural library with ex-libris.

**Impressive binding by Cretté.**



## 27. GALTIER-BOISSIÈRE, Jean – FALKÉ, Pierre

**La fleur au fusil.**

\$4,200

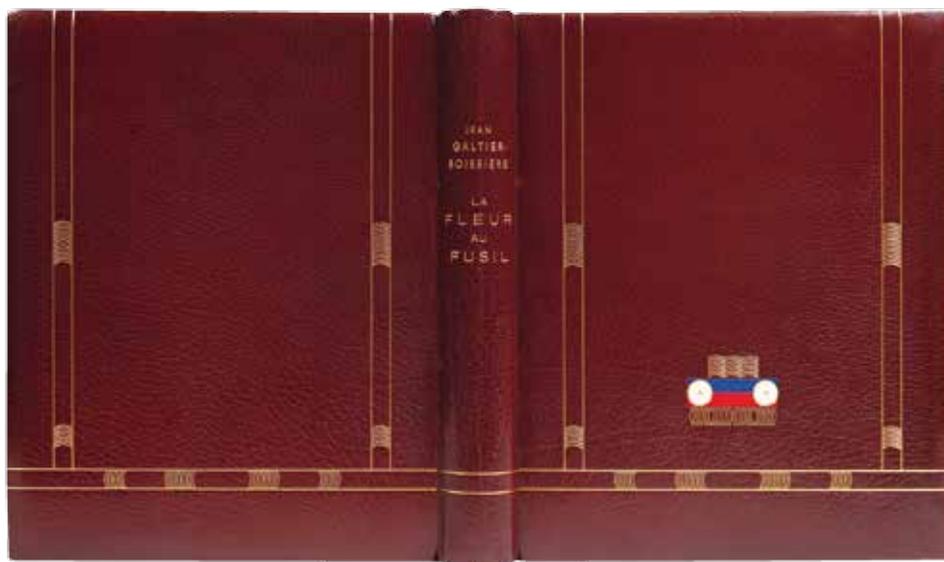
Paris: Les Bibliophiles du Crapouillot, Pierre Trémois, 1946. 1 volume, 4to, 170pp.

Full garnet morocco binding signed by MAROT-RODDE. Boards decorated with gilt fillets and a blue and red box rectangle decorated with two white discs. Smooth spine titled. Doublure and endpapers of blue velvet. Gilt over untrimmed edges. Original paper covers and spine bound in. Leather edged slipcase.

Illustrated edition of 35 original compositions in colours by Pierre FALKÉ, 16 of them full-page.

LIMITED PRINTING OF 736 NUMBERED COPIES. ONE OF THE 12 COPIES NOMINATIVE COPIES ON IMPERIAL JAPAN RESERVED TO THE 12 BIBLIOPHILES OF THE CRAPOUILLOT WHO FINANCED THE EDITION OF THE BOOK, PRINTED FOR MAURICE SAUZEY. It contains a suite of off-texts on imperial Japan and an ORIGINAL WATERCOLOUR, with an autograph signed by the author and the illustrator. This copy is enriched with a LETTER signed by the author, two articles about the book from Le Monde, 10 loose leaflets with the Crapouillot letterhead, 9 typescripts and an autograph, most of them signed by Galtier-Boissière, concerning the financing and the establishment of the book.

**A perfect copy.**



## 28. DALÍ, Salvador – GOETHE, J.W. von.

**Faust.**

\$6,500

Grafit Europa Unstalt, 1969. 1 volume, 4to, loose leaved, not paginated.

In publisher's bordeaux cloth chemise and slipcase. With 21 original engraving by Salvador DALÍ: 11 hors-texte plates and 10 full page.

LIMITED PRINTING OF 293 COPIES. ONE OF 190 NUMBERED COPIES ON WHITE ARCHES VELLUM SIGNED BY SALVADOR DALÍ.

**Bright copy.**



29. GRACQ, Julien – MATHIEUX-MARIE, Jean-Michel

**La Route.** \$4,900  
 Paris: Les Bibliophiles de France, 1984. 1 volume, oblong octavo, leather bound, XIXpp.

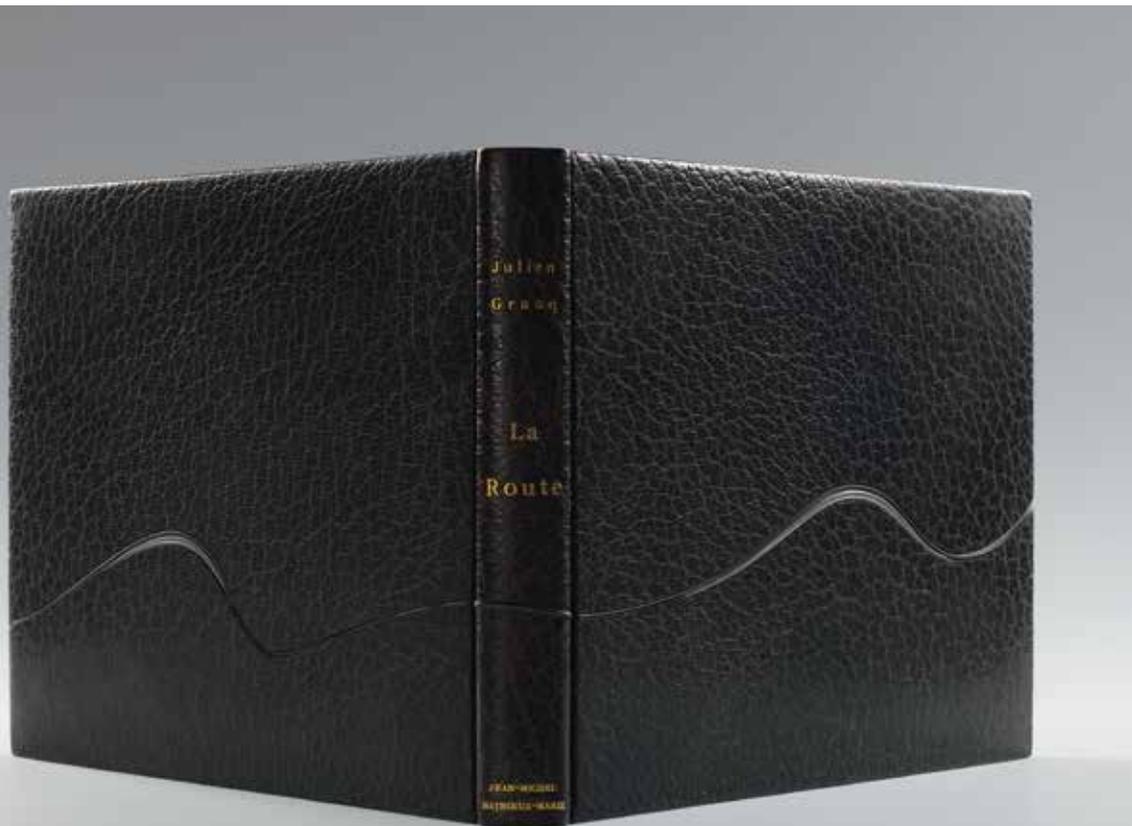
Bound in full grey morocco signed by Renaud VERNIER. Smooth spine with gilt date at foot. Boards decorated with a wave made up of 3 black, grey and white fillets. Top edge gilt. Original covers and spine bound in. Illustrated with 9 compositions by Jean-Michel MATHIEUX-MARIE. All pages mounted on stubs. Leather bordered slipcase.



Complete menu of January 22, 1985 for the Bibliophiles de France at the Restaurant “Les Fontaines Saint-Honoré”.

LIMITED EDITION OF 180 NUMBERED COPIES ON SPECIAL PAPER HANDMADE BY THE MOULIN DE FLEURAC.

**Wonderful binding by Renaud Vernier.**



30. GRASSET, Eugène – GILLOT, Charles \$12,000  
**Histoire des Quatre Fils Aymon – Très Nobles et Très Vaillans Chevaliers.**  
 Paris: H. Launette, 1883. 1 volume, quarto, leather bound, 224pp.

Full garnet morocco binding signed by Marius MICHEL. Spine with raised bands with gilt titl. First board decorated with a large composition of incised and dyed leather inspired by Grasset’s illustrations, painted in shades of brown, red and green, depicting a winged horse above a cartouche surrounded by compositions combining floral decoration and trophies of arms. Endpapers of red coloured silk. Original covers and spine bound in. All edges gilt. In a leather edged slipcase.



The text on each page is inset in a coloured illustration with a decorative border, several full page coloured illustrations including chapter-headings. Introduction and notes by Charles Marcilly, printed by Charles Gillot.

LIMITED EDITION. ONE OF THE 100 NUMBERED COPIES ON CHINA PAPER.

This is the first book printed in several colours by Charles GILLOT using the photogravure process known as “gillogage” [zincography reproduction]. The lay-out is innovative, the borders overflow, the planes overlap. The book’s illustration is spectacularly rich with finely drawn architectural motifs, costumes, weapons...



When this book was first published, Octave Uzanne judged it to be “the most beautiful book of this century”. It is a reference for the type of new luxury book associating technical prowess and a new bibliophilic style. Eugène Grasset, who was a disciple of Viollet le Duc, took more than two years to draw the plates for the Quatre Fils Aymon.

**The decorated binding of Marius Michel is in perfect harmony with the book.**



31. GUÉRIN, Maurice de. – CHADEL, Jules

**Le Centaure et la Bacchante.**

\$7,500

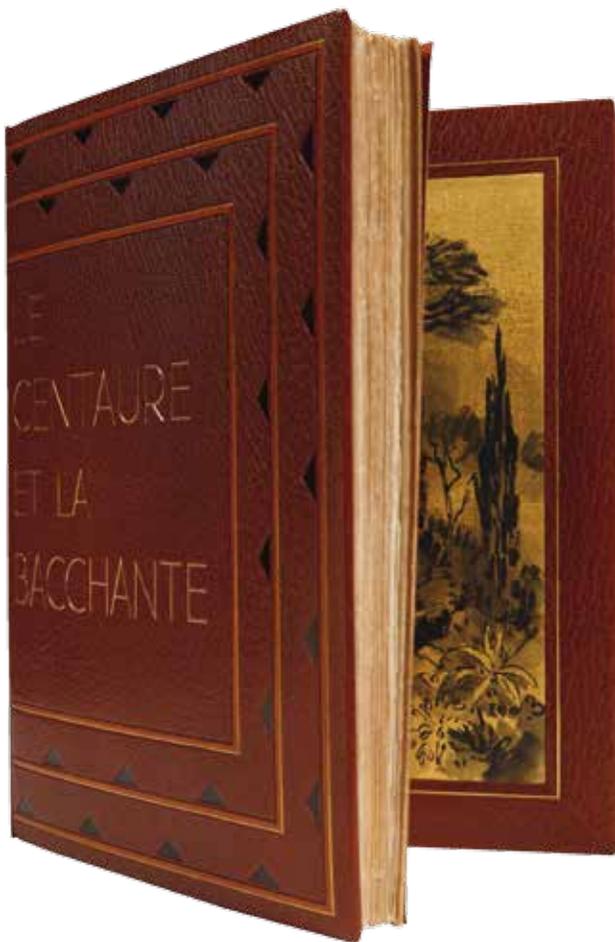
Paris: Le Livre contemporain, 1931. 1 volume, 4to, 120pp.

Full brown morocco binding signed by Georges CRETTE. Boards decorated with fawn mosaic scrolls accompanied by small brown morocco triangles, smooth spine decorated in the same way. Each doublure presents a wood on gold silk framed with cauldron morocco. Endpapers of copper silk, double endpapers. All slices gilded, untrimmed. Original paper covers and spine bound in. Leather edged slipcase.

Illustrated with 53 coloured woods by Jules CHADEL, with the help of Germaine de Coster and Savinienne Tourrette, hand printed by Yoshijito Urushibara. Preface by Louis Barthou.

LIMITED PRINTING OF 121 NUMBERED COPIES ON JAPAN, THIS ONE NOMINATIVE FOR PIERRE BELLANGER. COPY ENRICHED WITH:

- 3 original washes drawings including 2 signed,
- 2 autograph letters signed with original drawings of Chadel,
- 3 prints,
- 2 menus.



From the library Cornelius Verheyden in Lanay, with ex-libris.

**Superb copy in a beautiful binding by Georges Cretté.**

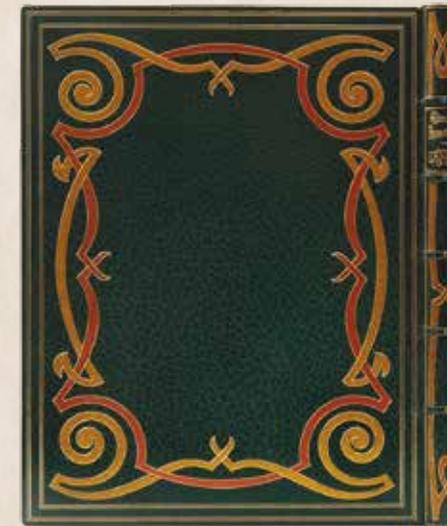
32. HARAUCOURT, Edmond \$5,500

**L'Effort. La Madone. L'Antéchrist. L'Immortalité. La fin du monde.**

Paris: Les Bibliophiles contemporains, 1894.

1 volume, quarto, leather bound, 144pp.

Full bottle green morocco binding signed by Lucien MAGNIN. Spine with raised bands decorated with a lemon coloured scroll. Two gilt double fillets and intricate scrolls with mosaicked lemon and rust Art Nouveau designs surrounded by a gilt fillet framing the boards. All edges gilt. Roulettes and small gilt ornaments on inside of boards, silk doublure and endpapers embroidered in black, green and gilt, second endpapers decorated with small floral motifs. Edges uncut. Original paper covers and spine bound in. Leather edged slipcase and chemise of chestnut brown half-morocco with flaps.



FIRST EDITION PUBLISHED FOR THE ACADEMIE DES BEAUX LIVRES UNDER THE DIRECTION OF OCTAVE UZANNE.

Collection of four tales, each illustrated by a different artist. A total of 140 compositions by the greatest contemporary artists decorate each page of text:

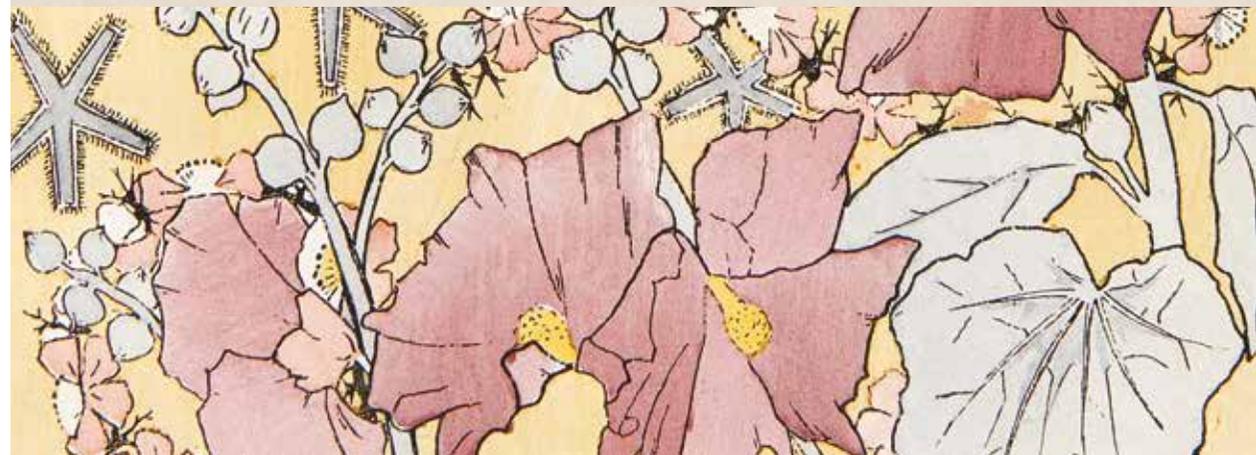
- Léon RUDNICKI: cover, frontispice, justification and title.
- Alexandre LUNOIS: *La Madone*, 18 coloured lithographies.
- Eugène COURBOIN: *L'Antéchrist*, 38 watercolour illustrations.
- Carlos SCHWABE: *L'Immortalité*, 33 illustrations of which 10 are black steel etchings and 23 large floral watercoloured motifs.
- Alexandre SÉON: *La fin du monde*, 47 monochrome "frescoes", which here have been watercoloured.

LIMITED PRINTING of 180 copies on vellum (Carteret). Our copy has no justification number. Pale foxing on the first and last leaves caused by the ink of the cover illustrations and their colouring.

Octave Uzanne who directed the publication of this work, assembled five of the greatest illustrators of the time, as well as the best engravers, resulting in one of the most characteristic works of the Symbolist period.

UNIQUE COPY WITH ALEXANDRE SÉON'S DRAWINGS WATERCOLOURED BY HAND.

**One of the great works of symbolist illustration in a perfect binding by Lucien Magnin.**





33. KIPLING, Rudyard – JOUVE, Paul

\$9,400

**La Chasse de Kaa. Traduction de Louis Fabulet et Robert d'Humières.**

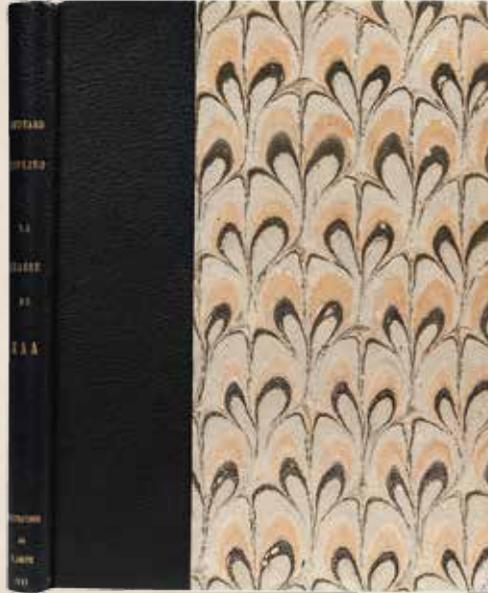
Paris: Javal & Bourdeaux, 1930. 1 volume, 4to, XVI + 115pp.

Bradel black half-morocco. Smooth spine with gilt title. Top edge gilt. Without the original covers.

Illustrated with 115 colour compositions by Paul JOUVE, including 21 full-page, woodcut by Camille Beltrand in collaboration with Pierre Bouchet. The typography and printing of this edition were carried out in the workshops of Pierre Bouchet.

LIMITED EDITION OF 185 COPIES, ALL PRINTED ON JAPAN PAPER, 60 OF WHICH ARE NOT COMMERCIALY AVAILABLE AND RESERVED FOR THE ARTIST.

**Very nice edition.**



34. LONDON, Jack – BECQUE, Maurice de.  
**L'appel de la forêt.** \$7,800

**Préface de Paul Bourget.**

**Traduction de Madame la comtesse de Galard.**

Paris: Maurice de Becque, 1931.

1 volume, 4to, IV + 168pp.

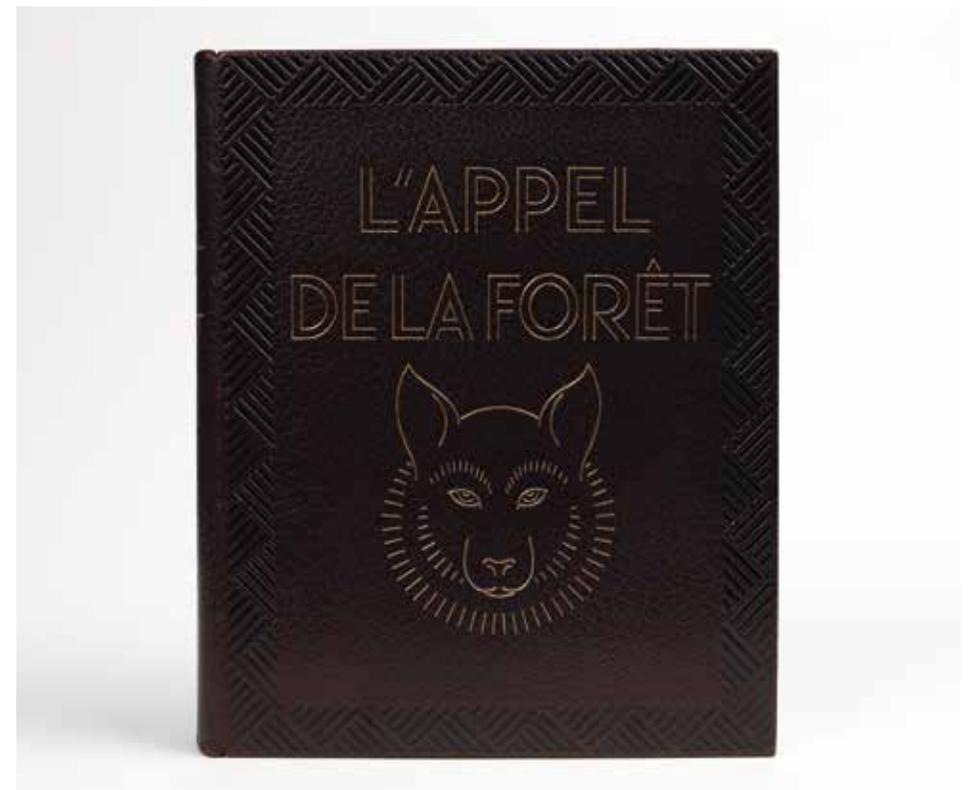
Full brown morocco binding signed by G. Cretté succ. de Marius Michel. First board decorated by a beautiful golden wolf's head surmounted by the title in capital letters and wide blind stamped dentelle frame. Smooth spine with title and gilt date at foot. Inner frame and hinges of morocco with gilded fillet in frame, Doublures of green suede. All edges gilt. Original paper covers and spine bound in. Leather bordered slipcase.

Beautiful illustrated edition of 32 coloured etchings by Maurice de BECQUE.

LIMITED EDITION OF 180 NUMBERED COPIES. THIS ONE OF THE COLLABORATORS' COPIES (NOT MENTIONED IN THE JUSTIFICATION) ON HOLLAND PAPER (UNNUMBERED) ENRICHED WITH TWO BLACK SUITES WITH REMARKS IN TWO STATES, ON JAPAN AND ON HOLLAND PAPER.

Presentation copy signed by the illustrator under the justification.

**Perfect copy, in pristine condition, perfectly bound by Cretté.**



35. LOUYS, Pierre – ICART, Louis

**Chrysis. Conte.**

\$1,600

Paris: Charles Meunier, 1940.

1 volume, small 4to, 21pp., in loose sheets.

In sheets under double jacket and gold marbled cardboard box.

Illustrated with fifteen etchings in color by Louis ICART, of which five out of text.

LIMITED PRINTING OF 147 NUMBERED COPIES, THIS ONE OF THE 125 COPIES ON VELLUM PAPER.

*Chrysis* illustrations are among the most beautiful representations of female beauty that Louis Icart has left us.

**Very nice copy.**



36. MAUPASSANT, Guy de. –  
THÉVENOT, François

**Boule de Suif.**

\$1,700

Paris: Armand Magnier, Collection des Dix, 1897. 1 volume, 4to, 110pp.

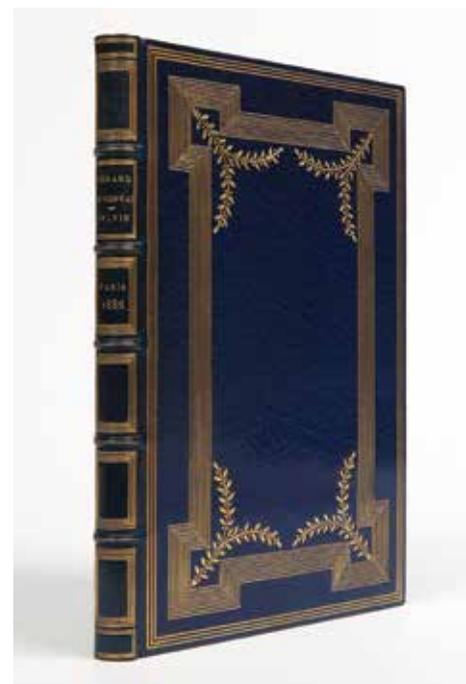
Full havana coloured morocco binding signed by CARAYON. Spine with raised bands and gilt motifs. Gilt fillets on boards framing a flourish style decoration. Interior border of nine straight fillets. All edges gilt. Original paper covers bound in. In a leather-edged slipcase.

SEPARATE FIRST EDITION (this tale was published in the collection "Les soirées de Médan") and FIRST ILLUSTRATED EDITION with 58 compositions by François THÉVENOT engraved on wood by A. Romagnol, including one in colour on the cover, and 2 portraits by Maupassant.

LIMITED PRINTED OF 300 NUMBERED COPIES. THIS ONE IS ONE OF THE 160 COPIES ON VELLUM PAPER.

Very complete with the suite of the black and white illustrations and an additional draft cover printed on beautiful black and white paper.

**Magnificent copy.**



37. NERVAL, Gérard de. –

RUDAUX, Edmond

\$1,400

**Sylvie. Souvenirs d'un Valois.**

Paris: Librairie L. Conquet, 1886.

1 volume, 12mo, XXIV, 134pp.

Contemporary full blue morocco binding signed by LORTIC Frères. Wide gilt floral frame on boards. Spine with raised bands decorated with the same floral frame. All edges gilt. Doublures and endpapers of royal blue silk. Double endpapers of marbled paper. Original paper covers bound in. In a leather-edged slipcase.

Charming publication for bibliophiles, with 42 delicate etchings by Edouard RUDAUX. Preface by Ludovic Halévy.

LIMITED EDITION OF 1000 NUMBERED COPIES. THIS IS ONE OF THE 150 COPIES ON JAPAN PAPER.

**Luxury binding signed by LORTIC Frères.**

38. POE, Edgar Allan –  
FALKÉ, Pierre \$500

**Manuscrit trouvé dans une bouteille. Traduit par Charles Baudelaire.**

Paris: René Kieffer, 1921.  
1 volume, 4to, 34pp.

Bound in a full black morocco binding signed by N. Allainmat, 2012. Smooth spine with lengthwise title. Stylized decoration on the first board in blue and dark grey representing a sea view. Original paper covers bound in. In a slipcase.

Illustrated with 31 coloured wood engraved compositions by Pierre FALKÉ, including 2 for the cover, a title vignette and 28 in the text.

LIMITED EDITION OF 550 COPIES.  
ONE OF THE 500 NUMBERED COPIES ON  
VELLUM PAPER.

**Nice copy.**



39. SUPERVIELLE, Jules – FALKÉ, Pierre

**Trois mythes. Madrid – Paris – Buenos-Aires.** \$380  
Paris: A expensas de la Agrupacion de Amigos del libro de arte, 1929. 1 volume, 4to, 43pp.



Bound in a half-blue-morocco with corners binding signed by N. Allainmat, 2012. Smooth spine with lengthwise title. Original paper covers bound in. In a slipcase.

Illustrated with a frontispiece by Pierre FALKÉ.

FIRST EDITION LIMITED TO 300 NUMBERED COPIES ON WHITE VILADON PAPER  
THIS ONE IS PRINTED FOR MME PIERRE DE HARTING, WITH A VERY NICE DEDICATION BY THE AUTHOR.

This collection includes three stories: *The Child of the High Seas*, *The Mermaid* 825 and *The Limping People in the Sky*.

**Very nice copy.**

40. RENARD, Jules – COLIN, Paul-Émile

**Les Philippe, précédés de Patrie!** \$4,300

Paris: Edouard Pelletan, 1907. 1 volume, quarto, 136pp.

Full havana coloured morocco binding signed by E. CARAYON. Spine with raised bands and gilt date at foot. On the first board, a large composition of incised leather of Paul-Émile COLIN. All edges gilt. Doublure and endpapers of havana silk. Original paper covers bound in. In a leather-edged slipcase.

Illustrated of 101 wood-engraved by Paul-Émile COLIN (1854-1912).

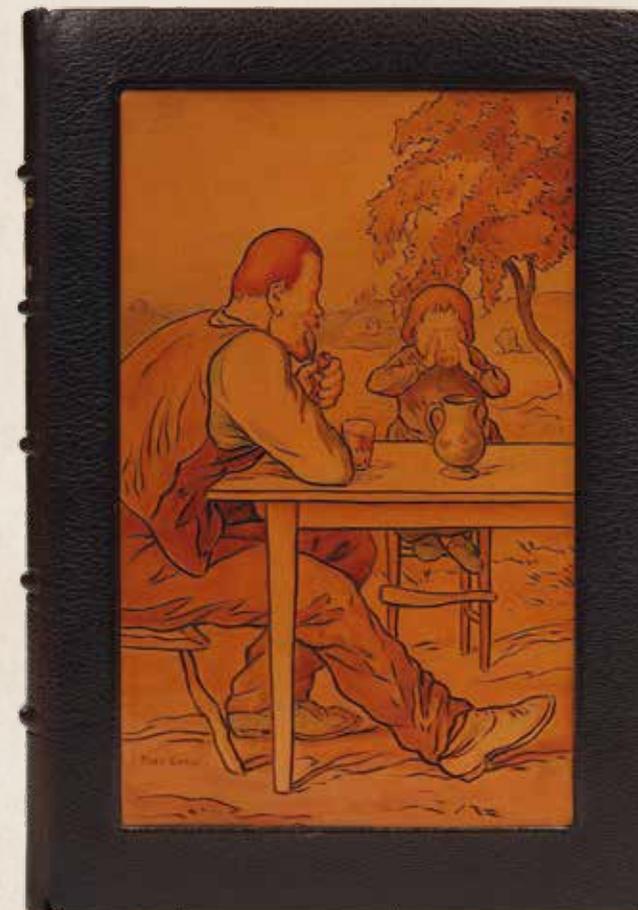
LIMITED EDITION. ONE OF THE 25 FIRST COPIES ON JAPAN PAPER, CONTENANT UN TIRAGE À PART DE TOUS LES BOIS SUR PAPIER DE CHINE, SOIT 80 PLANCHES SIGNÉES.

This copy is enriched of:

- AN ORIGINAL DRAWING in pen and ink, "M. Philippe in front of his farm", signed Paul Colin and dated January 1, 1906. 245 x 162 mm.
- AN ORIGINAL DRAWING in pen and wash, "M. Philippe et Joseph faisant des fagots", signed Paul Colin and dated January 11, 1906. 258 x 175 mm.
- the model of the incised leather
- the illustrated specimen of the book

Ex-libris of Léon Comar.  
Ex-libris of Suzanne Courtois.

**One of Edouard Pelletan's finest publications.**



41. RÉGNIER, Henri de. – JOUAS, Charles

**La Cité des eaux.**

\$6,800

Paris: Blaizot, 1912. 1 volume, octavo, 207pp.

Full olive coloured morocco binding by René KIEFFER. Spine with raised bands. Boards decorated with a polychrome incised leather set. Top edge gilt. Doublure decorated with an etching on silk.. Endpapers of green silk. Original covers and spine bound in. Leather-edged slipcase.

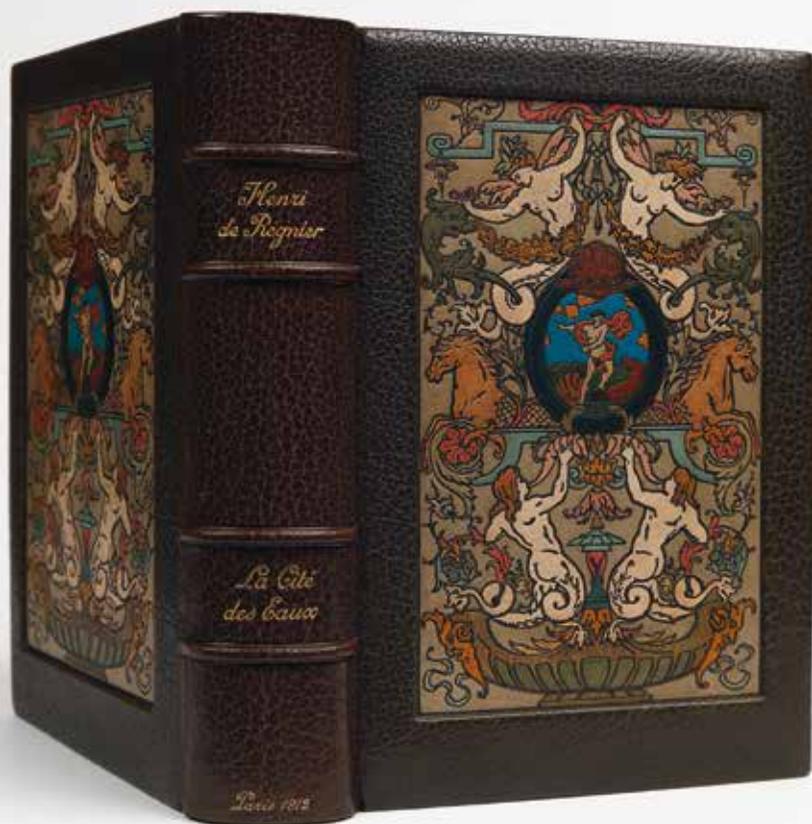
Illustrated with 37 coloured etchings by Charles JOUAS, printed by Alfred Porcabeuf, on the theme of the waters of Versailles.

LIMITED EDITION OF 250 NUMBERED COPIES. THIS ONE OF THE 10 COPIES ON OLD JAPAN PAPER, CONTAINING:

- AN ORIGINAL WATERCOLOUR by Chouas
- All the engraver's states for each board, i.e. 158 plates
- A colourful suite, under the direction of Charles Jouas, based on his originals.

This copy has been enriched with 13 COLOUR PENCIL DRAWINGS, most of them preparatory to the engravings. Are bound after the table, 2 states on paper of the etchings printed on silk.

**Perfect copy, in pristine condition, perfectly bound by René Kieffer.**



42. Régnier, Henri de. – SAUVAGE, Sylvain

**Le Bon plaisir.**

\$5,500

Paris: La Rosaie, 1929. 1 volume, 4to, leather-bound, 232pp.

Full raspberry morocco with a mosaic composition, signed by MAROT-RODDE. On the first board, sets of fillets (solid and dotted golden fillets enclosing a listel of mosaic white morocco) drawing a wide curve and counter-curve leading to a gilded listel, gold title on a median strip of black morocco. Smooth spine with golden title. Gilt fillets on edges. Doublures and endpapers of pink silk. Double endpapers of gold paper-mirror. Original covers and spine bound in. Leather-edged slipcase.

Illustrated with twenty coloured etchings and twenty wood engraved by Sylvain SAUVAGE.

LIMITED PRINTING OF 226 NUMBERED COPIES, THIS ONE OF THE 130 COPIES ON RIVES VELLUM WITH A SUITE OF THE ILLUSTRATIONS IN COLOR.

**In perfect condition.**



## 43. RICHEPIN, Jean – ROCHEGROSSE, Georges

**Les débuts de César Borgia.**

\$7,200

Paris: Les Bibliophiles Contemporains, 1890. 1 volume, octavo, 83pp.

Red full-morocco binding by Ch. MEUNIER. Spine with raised bands finely decorated. Boards richly decorated with a golden plaque at the cathedral on boards. Interior dentelle. All edges gilt. Red silk endpapers. Original paper covers and spine bound in. In leather-edged slipcase.

Illustrated edition of 13 compositions by Georges ROCHEGROSSE engraved with etching by Paul Avril, F. Courboin, Fornet and Manesse, coloured and enhanced with gold.

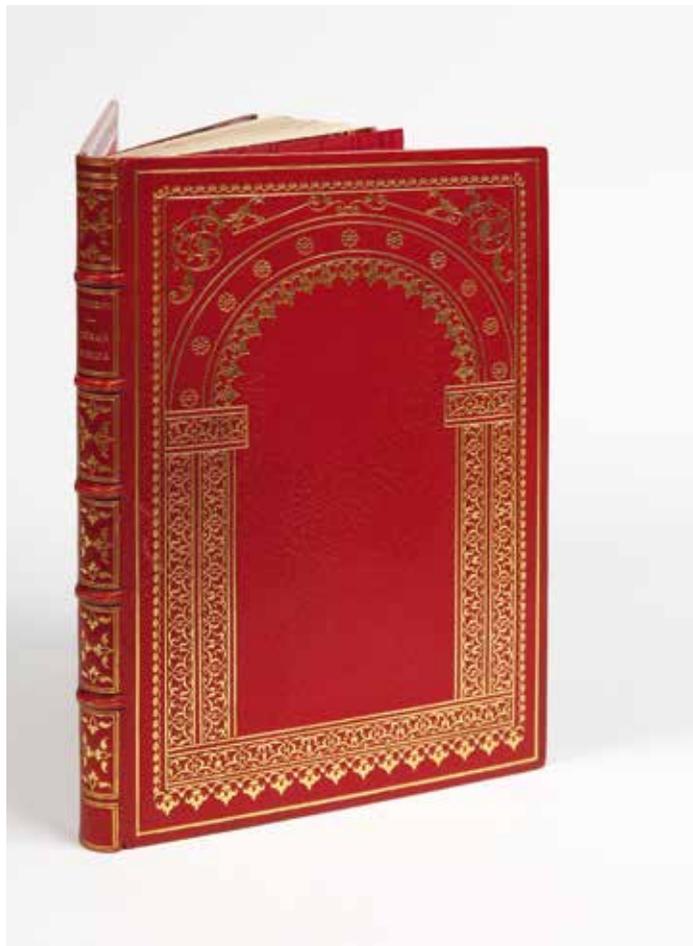
LIMITED EDITION OF 186 NUMBERED COPIES ON VERGÉ PAPER, THIS ONE WITH THE SUITE IN BLACK OF THE ILLUSTRATIONS.

This copy is enriched with AN ORIGINAL WATERCOLOUR (10 x 10 cm) DRAWING SIGNED by Georges ROCHEGROSSE corresponding to the illustration on p.3. It represents Caesar Borgia, dressed in a long coat with an ermine collar, kneeling and kissing the hand of the Duke of Gandia, his brother.

You can reach:

- A portrait of Jean Richepin on china is attached to the etching by Noël Masson.
- An autograph letter by Jean Richepin [to a lady] dated Sunday, February 3 [18]78, 1 p. in-8. It is "sorry" and "offended" that she was "so strangely mistaken" about the cause of her "hilarity the other night" and that she saw "an impertinent laugh" for her in a "very natural cheerfulness"....
- An amusing note signed G. Rochegrosse, s.l.n.d. [circa 1880], 2pp. ½ octavo. Speaking of found objects: "1° My ladder... does not belong to me, alas, it is sublet to me by my colour dealer. 2° my brushes belong to Mr. Cormon, as well as the vials, a mirror, a broken pencil and a small cloth (...)".

**Sumptuous book, splendidly bound by Charles Meunier.**



## 44. ROUAULT, Georges

**Souvenirs intimes. Préface d'André Suarès.**

\$6,000

Paris: E. Frapier, 1927. 1 volume, 4to, leather-bound, 98pp.

Full black morocco binding signed by Georges CRETTE. Smooth spine with the title in cold capitals along the spine. On the boards, four bands decorated with large irregular cold-case striations, each of them separated by a gilt fillet, inside gilt fillet. Doublure and endpapers of blue moire. All slices gilded, untrimmed. Original paper covers and spine bound in. Leather-edged slipcase.

Illustrated with 6 lithographs captioned and signed by Georges ROUAULT, representing the portraits of Rouault, Suarès (small rare foxing on the upper part), Moreau (2), Bloy and Huysmans.

LIMITED FIRST EDITION OF 385 NUMBERED COPIES ON VELLUM PAPER. ONE OF 350 COPIES, SIGNED IN BLUE PENCIL BY THE AUTHOR AND BY THE PUBLISHER. THE OTHER 35 COPIES, NUMBERED IN ROMAN NUMERALS, HAVE NOT BEEN PUT ON THE MARKET.

Copy enriched with 2 AUTOGRAPH TEXTS by Georges Rouault, entitled "Poèmes populistes" (7 pages on 5 folios) and "Parade" (3 pages written on the front of 3 folios) and addressed to a certain Mr. Lambert, perhaps the painter and master glassmaker Pierre Lambert, who was a friend of the author and Georges Braque. In "Parade", dated Christmas 1943, Rouault says: "this long and insipid plea is not a dedication but an indictment. Not having been satisfied with the last one [...] and desiring a quick revenge – it is the war in lace.... this white paper tempts me – in times of distress and various deprivations, while not being a "people of letters", I still have this old faded background of Indian ink and this pen – enough to make a critical masterpiece if I were a quality memorialist like Saint Simon, or even a critic like Saint Beuve – but being neither of these, I must apologize for daring to... palubriate here unceasingly nor respite".

An illustrated catalogue of the Frapier Gallery's publications (8 sheets) was bound after the book.

**Nice and interesting binding with geometrical decoration by Crette.**



45. SCHULZE, Ernst – BUSSIÈRE, Gaston

**La Rose Enchantée. Traduction de E. La Forge.**

\$1,700

Paris: Éditions Boudet, Librairie Lahure, sd (1901).

1 volume, quarto, 16 cahiers de 4f.

In half-morocco blue coloured binding with corners, signed H. BLANCHETIÈRE. Smooth spine decorated with a mosaic branch with small silver stars around it. Top edge gilt. Original covers and spine bound in.

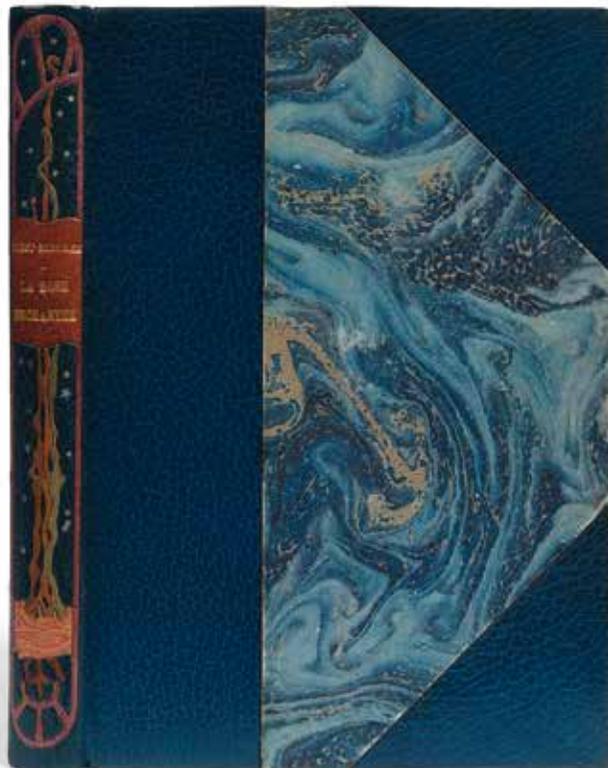
Each page is decorated with a different beautiful Art Nouveau frame and often with an illustration by G. BUSSIÈRE. The cover features a colourful etching.

LIMITED EDITION OF 325 NUMBERED COPIES. THIS IS ONE OF THE 300 COPIES ON VELLUM PAPER.

This copy is enriched with:

- AN ORIGINAL WATERCOLOUR DRAWING book entry
- 3 ORIGINAL PREPARATORY PENCIL DRAWINGS
- A SIGNED AUTOGRAPH LETTER from Gaston Bussière to H. Blanchetière telling him that the watercolor for *The Enchanted Rose* is finished.

**Very nice edition.**



46. UZANNE, Octave – AVRIL, Paul

**Le Miroir du monde. Notes et sensations de la vie pittoresque.**

\$2,500

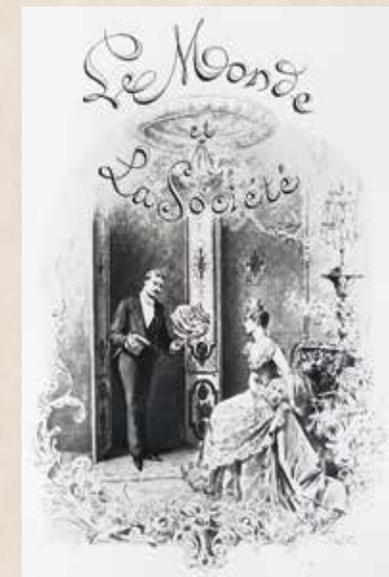
Paris: Maison Quantin, 1888.

1 volume, quarto, 163pp.

Printed paper covers. The book is housed in a soft leather slippcase in japanese style, smooth spine with lengthwise gilt title. Doublure of brown silk.

FIRST EDITION ILLUSTRATED WITH COMPOSITIONS IN BLACK, IN BISTRE, IN BLUE AND IN COLOURS BY PAUL AVRIL. THIS COPY IS ON HOLLAND PAPER.

**Superb copy preserved in its leather slippcase decorated with a vegetal and floral decoration populated with insects.**



47. WILDE, Oscar – ORAZI, Manuel

**Salomé. Drame en un acte.**

\$10,500

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

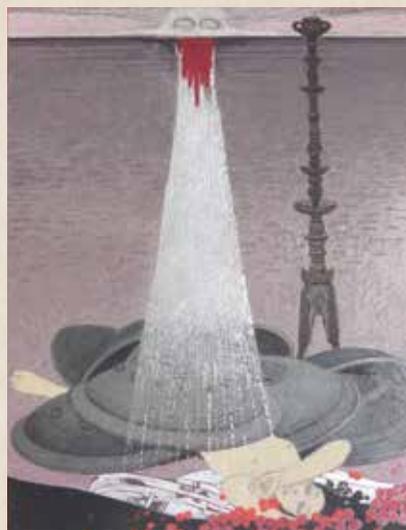
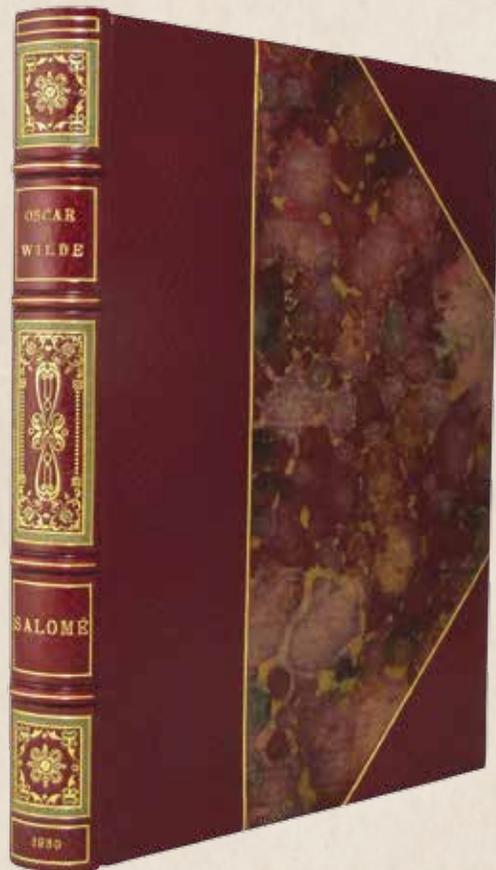
Bordeaux coloured half-morocco binding with corners signed by Charles LANOË. Inlaid spine with raised bands and gilt date at foot, top edge gilt. Original covers and spine bound in. With edged slipcase.

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

LIMITED PRINTING OF 149 NUMBERED COPIES. THIS IS ONE OF THE 10 COPIES ON RIVES PAPER RESERVED FOR THE COLLABORATORS. Copy enhanced with an ORIGINAL SIGNED WATERCOLOUR of one of the engravings, and 2 suites on Japan paper, one in black and white and the other in colour.

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

A choice copy in perfect condition.



48. VERLAINE, Paul – BARBIER, George

**Fêtes galantes.**

\$6,500

Paris: H. Piazza, 1928. 1 volume, 4to, 100pp.

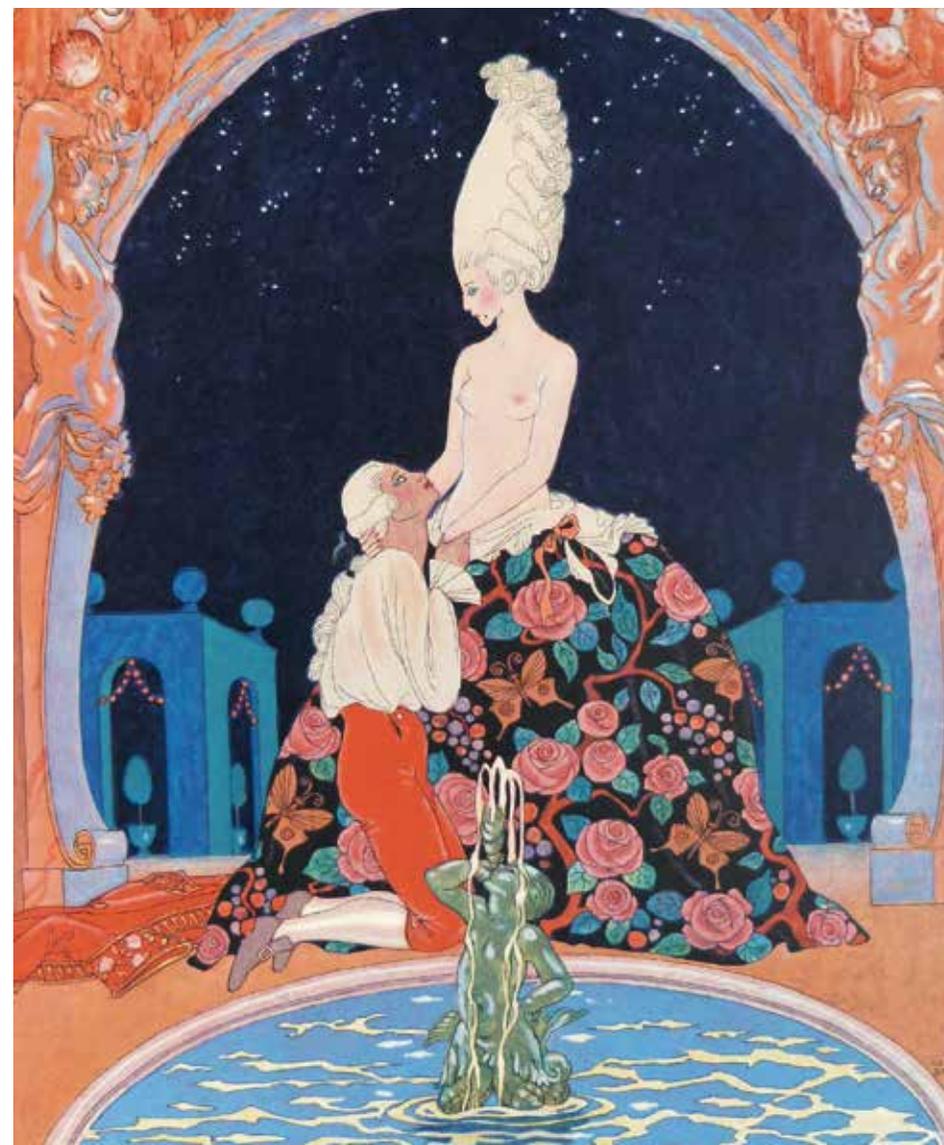
In half-morocco blue coloured binding with corners, signed P. GOY and C. VILAINÉ. Smooth spine with gilt date at foot. Top edge gilt. Original covers and spine bound in. Leather-edged slipcase.

Superb edition illustrated with 23 compositions in colors by Georges BARBIER, including two for the cover, a large title frame and 20 full-pages.

LIMITED PRINTING OF 1 200 NUMBERED COPIES. THIS ONE OF THE 200 COPIES ON IMPERIAL JAPAN PAPER WITH A STATE IN BLACK OF THE ILLUSTRATIONS.



One of the most beautiful books illustrated by Barbier, a real delight.



## 49. VOLTAIRE

**La pucelle d'Orléans, poème en vingt-un chants.**

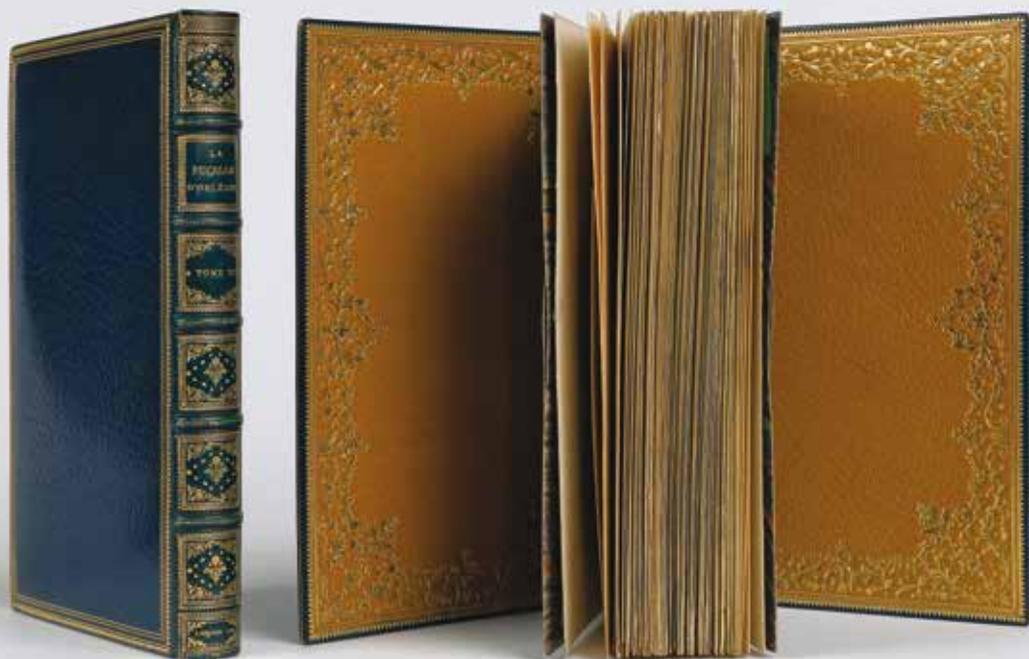
\$6,800

Londres: 1780. 2 volumes, 12mo. T.I: 218pp. T.II: 180pp.

Late nineteenth century full royal blue morocco binding signed CHAMBOLLE-DURU. Decorated spine with raised bands. Fillets and roulette of little triangles framing the boards. Doublures of lemon yellow morocco with wide gilt dentelle, endpapers of blue silk, double endpapers. All edges gilt.

First printing of this exquisite publication which has a frontispice and 21 headpieces by DUPLESSIS-BERTAUX. One of the rare copies printed on special paper in an octavo format. The regular edition is of 18mo format. We have added the very rare complete suite of the 21 Duplessis-Bertaux vignettes in a separate printing on thick paper with large margins. Cohen only mentions three other copies which have this suite.

Beautiful copy on double morocco, bound for Sir David Salomons, one time Lord Mayor of London and a famous English bibliophile of the Victorian era, with his ex-libris. He was the first Jew to be elected to Parliament, but was not allowed to sit as he refused to swear the oath using the Christian phrases. Cohen, Guide de l'amateur de livres à gravures du XVIII<sup>e</sup> siècle, 1033: "The octavo copies are much sought after. Duplessis-Bertaux' pretty vignettes exist as a separate printing, and are very valuable as such."

**Exceptional.**50. SCHMIED, François-Louis – WILDE, Oscar  
**Deux contes. Le Prince heureux.**

\$7,600

**Le Rossignol et la rose.**

Paris: F.-L. Schmied, 1926. 1 volume, 4to, in loose sheets, XXIXpp. and XXIVpp.

In publisher's chemise illustrated.

The book is housed in a leather edged slipcase in full morocco signed by G. CRETTE succ. de Marius Michel.

Edition of two tales of Oscar Wilde in translation Albert Savine.

Illustrated with 63 wood colored: 1 frontispice, 4 full-plate and 50 compositions – capitals, vertical and horizontal headpieces, – in the text by François-Louis SCHMIED. These headpieces were considered by the artist as works in their own right and not as ornaments; each has a legend given in a table at the end of the book.

LIMITED PRINTING OF 163 NUMERED COPIES ON VELLUM PAPER, SIGNED BY F.-L. SCHMIED AT THE COLOPHON.

Copy enriched with a suite of illustrations in black in Japan and the following documents:

- A letter by François-Louis Schmied, 2 pages in-12, 07/14/26, addressed to his "Dear great friend". The recipient, certainly Louis Dupont, was suffering Schmied and hope he recovers quickly.
- invitation of Dunand, Goulden-Jouve-Schmied group addressed Maurice Keller for 5th Group's exposure to Georges Petit galleries.
- subscription form for the book, dated May 7, 1925, in the name of Louis Dupont.
- 2 received 200 francs and 2,400 francs for the purchase of the book in the name of Louis Dupont and Maurice Keller, all signed by François-Louis Schmied.
- printed sheet informing the completion of the work.

Cover browned otherwise perfectly preserved copy. Spine of the case slightly faded.

**Very Beautiful.**

## 51. SCHMIED, François-Louis – NOAILLES, Comtesse de.

**Les Climats.**

Paris: Société du Livre Contemporain, 1924. 1 volume, 4to, 151pp.

\$12,000



Full green morocco binding signed by Georges MERCIER succ. de son père-1930. Spine with raised bands. Large gilt interior dentelle with a mosaicked floral frame in pink morocco. Endpapers of green silk, double endpapers. Original paper covers and spine bound in. Leather edged slipcase.

Illustrated with 82 compositions in colors, gold and silver, woodcut: 1 cover, 1 frontispiece, 6 off-text, 40 in the text and 34 culs-de-lampe. The typography and the printing of the plates were carried out on his hand presses: Pierre Bouchet, engraver and pressman.

LIMITED PRINTING OF 125 NUMBERED COPIES ON JAPAN PAPER. THIS ONE NOMINATIVE FOR FRANÇOIS-LOUIS SCHMIED.

Our copy is enriched with AN ORIGINAL WATERCOLOUR SIGNED by F.-L. SCHMIED, the Suite of the engraving "Henri Heine" in 12 states, all signed and justified in pencil by F.-L. S. and a signed proof of the dinner menu of the Company decorated with a Schmied colour engraving.

*Climats* is taken from the collection of poems entitled "Les Vivants et les morts" written in 1913.

**One of the most subtle illustrations by François-Louis Schmied.**



## 52. SCHMIED, François-Louis – MARDRUS, Joseph-Charles

**Le Livre de la Vérité de Parole.**

\$3,400

**Transcription des textes égyptiens antiques par le Dr J.-C. Mardrus.**

Paris: F.L Schmied, Peintre. Graveur. Imprimeur, 74 bis rue Hallé 1929. 1 volume, quarto.

Full havana shagreen binding signed by Paul BLOCTEUR. Set of vertical and horizontal gilt fillets on the boards and passing through the spine, forming a succession of rectangles of different sizes, blue box squares at the upper and inner corners of the rectangles, horizontal white and black fillets on the edges of the boards, prolonging the golden fillets. Spine with a wide raised band decorated with vertical blue and black stripes and golden squares. Havana shagreen framed on the interior, decorated with a black morocco band and a gilded roundel at the corners. White and beige brocaded silk linings and endpapers. Top edge speckled in different colors and gilded. Original covers and spine bound in. In leather edge slipcase.

This edition, composed of texts taken from the "Book of the Dead", is due to the initiative of E. Charbonneaux. It was drawn up by F.-L. Schmied who designed its layout and ornamentation: it is illustrated with 66 colour compositions engraved on wood, 12 of which are full-page.

LIMITED EDITION OF 150 NUMBERED COPIES ON VÉLIN ARCHES PAPER SIGNED BY THE ARTIST.

**Amateur bookbinding copy, well executed on the whole in spite of small defects.**



## 53. SCHMIED, François-Louis

**Peau Brune. De Saint-Nazaire à la Ciotat. Journal de bord.**

\$14,800

Lyon: Société des XXX de Lyon, 1931. 1 volume, 4to, leather-bound, [84pp.]

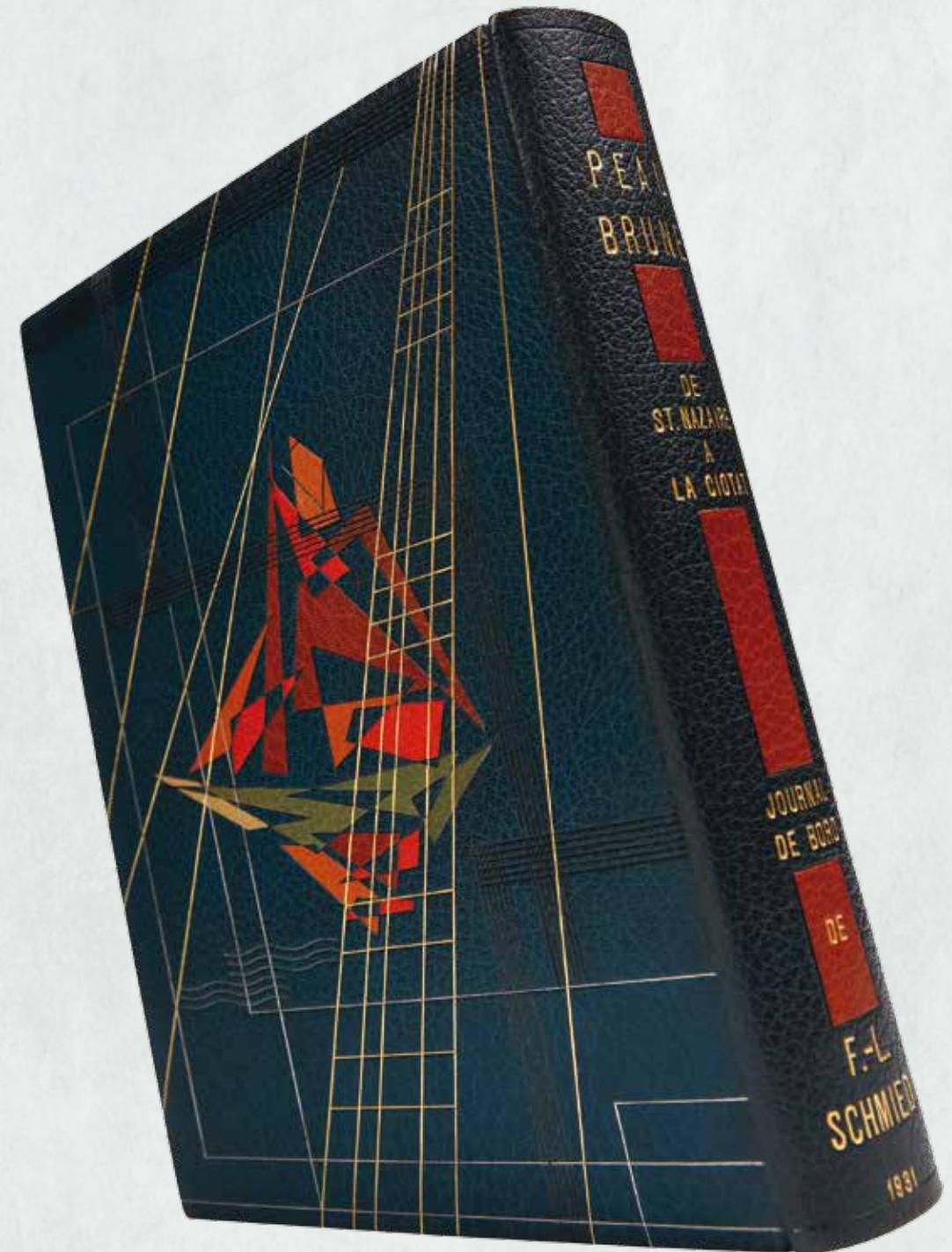
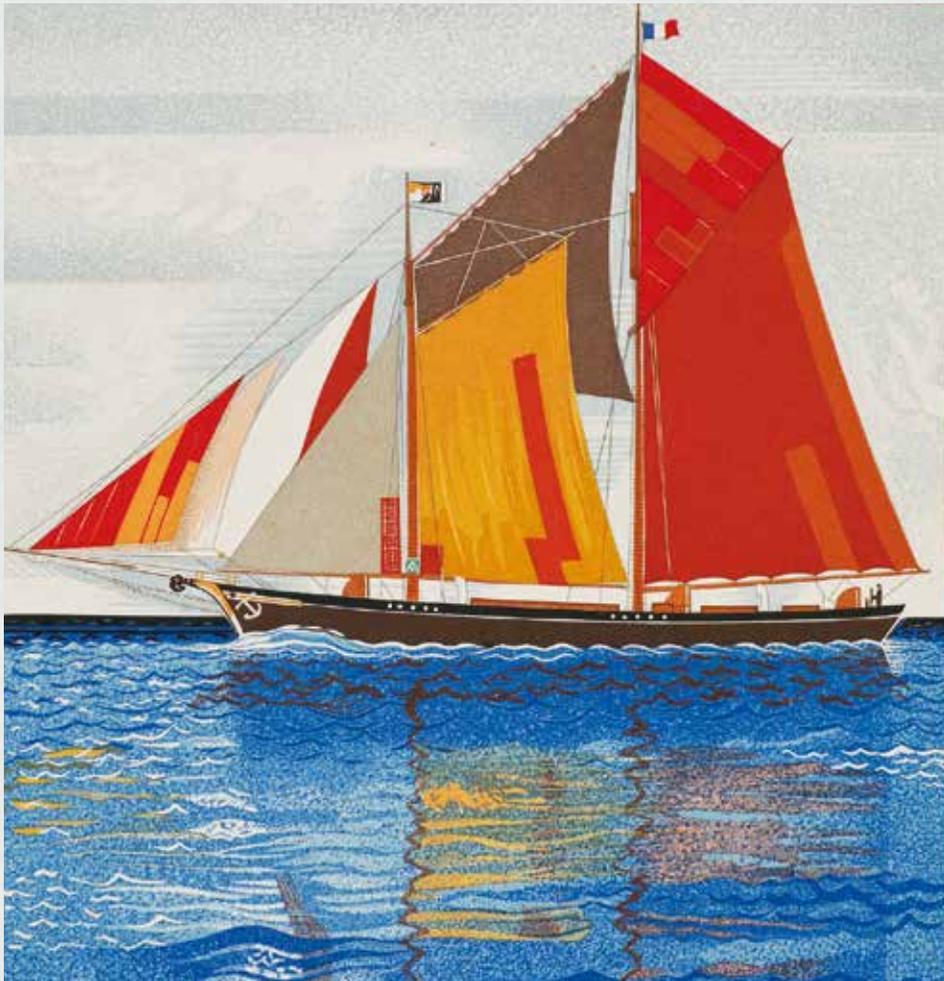
Full blue morocco binding signed by DEVAUCHELLE. Boards decorated with a mosaic sailboat brown morocco, red, brick, green, beige with gilt fillets and blind tooled radiating. Doublures and endpapers of blue silk surrounded by ocher morocco. All edges gilt. Original paper covers and spine bound in. Leather-edged slipcase.

Illustrated with 101 wood engraved and coloured compositions, including 2 full-page by F.-L. Schmied.

The ornamentation, composition and order of this book are the work of F.-L. Schmied who also executed wood engraving and printing on its arm presses.

LIMITED PRINTING OF 135 NUMBERED COPIES SIGNED BY FRANÇOIS-LOUIS SCHMIED. Collaborating copy with a double suite of etchings and decomposition of the colors of the last full page engraving, preceded by a sheet bearing the autograph statement signed F.-L. Schmied, "*États n°XXXVIII de la planche L'oiseau replie ses ailes*" (states No. XXXVIII of the board The bird folds its wings).

**One of the major books of the Art Deco period, the masterpiece of F.-L. Schmied. A most beautiful book illustrated with superb engravings.**



54. SCHMIED, François-Louis –  
MARDRUS, Joseph-Charles

**Le Paradis Musulman.** \$11,000  
Paris: [François-Louis Schmied], 1930. 1 volume,  
quarto, in loose sheets, 32pp.

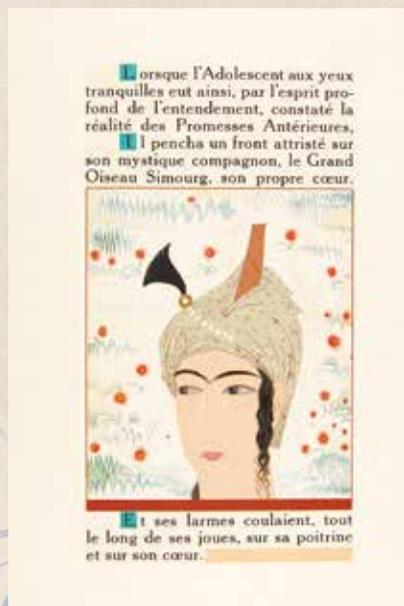
Publisher's slipcase and blue cloth chemise. Second chemise with flaps. Very rare slight foxing in text and on covers. Text and translation by Joseph-Charles Mardrus.

FIRST EDITION and only printing of this very beautiful book, designed and printed by François-Louis Schmied and illustrated and decorated by him with 32 wood engraved and coloured compositions, most of them highlighted with gold and silver: front cover, title page, 6 full-page, 24 head-pieces, capitals and vignettes. This work, the mock-up of which was exhibited at the Petit Gallery in December 1925, was not published until 31st October 1930.

LIMITED PRINTING OF 177 NUMBERED COPIES ON JAPAN PAPER, SIGNED BY THE AUTHOR. THIS IS ONE OF 20 COPIES FOR ASSOCIATES.

*Le Paradis Musulman*, is the third collaboration between Schmied and Dr. Mardrus, a scholar famous for his translation of the *Mille et une nuits*, and may be considered as one of the most attractive works carried out by Schmied, who also benefitted from the collaboration of the lacquerer Jean Dunand.

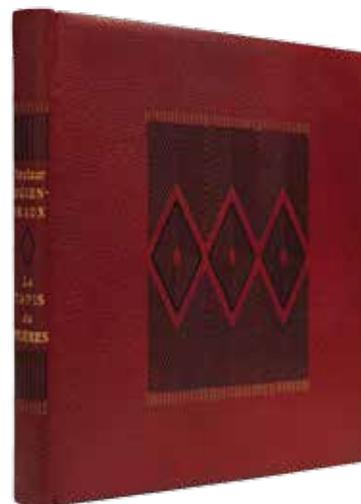
**One of the most beautiful of Schmied's works.**



55. SCHMIED, François-Louis – GRAUX, Lucien (Docteur)

**Le tapis de prières.** \$7,500  
Paris: Pour les amis du Docteur Lucien-Graux, 1938.  
1 volume, 4to, leather-bound, 75pp.

Full red morocco binding signed by René KIEFFER. Boards decorated with a geometric decoration representing a prayer carpet. Smooth spine. Top edge gilt. Original paper covers and spine bound in. All pages mounted on stubs. Leather bordered slipcase.



Illustrated by François-Louis SCHMIED with 10 wood colored and engraved by Théo Schmied, including 7 full-page and 3 capitals, and a large colour engraved cover vignette. Each page of text ruled and numbered in red.

LIMITED PRINTING OF 125 NUMBERED COPIES.

This is one of the fine series of works produced by French doctor, entrepreneur, collector, bibliophile, writer, publisher Dr. Lucien Désiré Prosper Graux. He had created one of the largest and most beautiful private collections of manuscripts and books of his time.

**Beautiful copy in an impressive binding.**



56. SCHMIED, François-Louis – MORAND, Paul

**Paysages méditerranéens.** \$11,800

Paris: [François-Louis Schmied], 1933. 1 volume, 4to, leather-bound, 119pp.

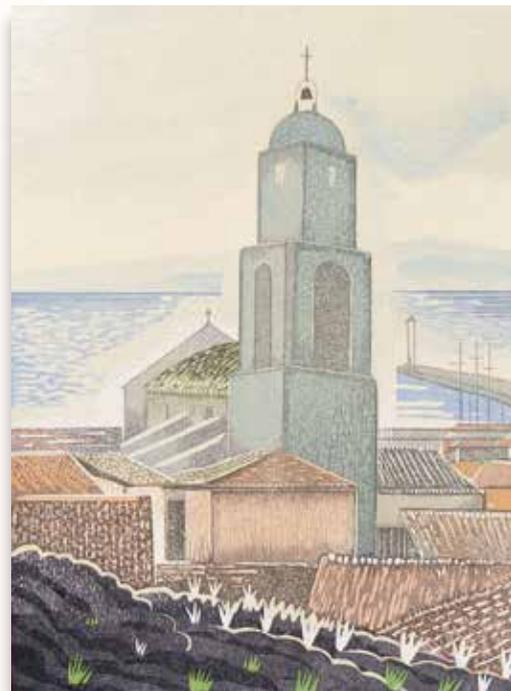
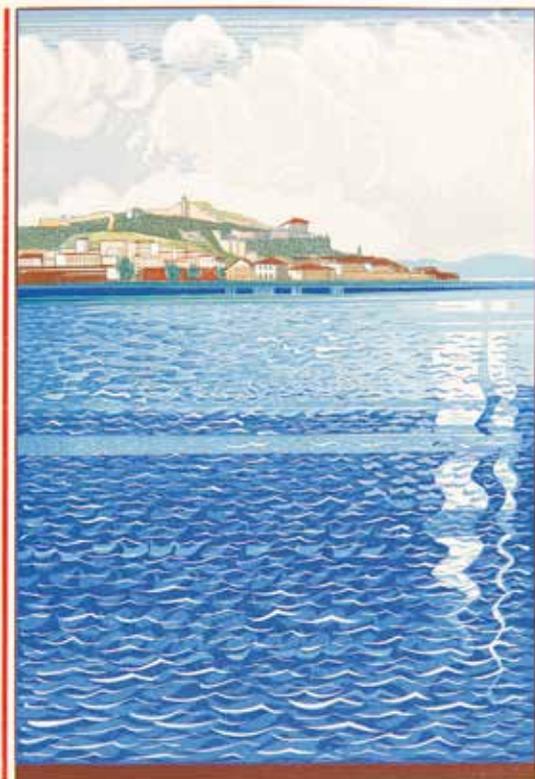
Full blue morocco with a mosaic composition, in relief and gilded on the first board suggesting waves and coastal architecture of the Mediterranean basin, signed by Luigi CASTIGLIONI. Smooth spine with golden title in length. Top edge gilt. Doublures and endpapers of ocre and blue silk. Original covers bound in. Leather-edged slipcase.

FIRST EDITION of Paul Morand's text admirably rendered by François-Louis Schmied (1873-1941), with the collaboration of Louis Barthou and Léon Givaudan.

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

LIMITED PRINTING OF 110 NUMBERED COPIES SIGNED BY FRANÇOIS-LOUIS SCHMIED. THIS COPY IS ENRICHED WITH THE SUITE OF ALL THE ILLUSTRATIONS IN BLACK ON JAPAN PAPER.

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



quai. Il se fait une consommation orgiaque de limonade, d'ouso et surtout de verres d'eau, pendant que les gens sobres passent et repassent, cent et cent fois, sur les dalles qui bordent la mer, entre ces terrasses improvisées et les barques l'une contre l'autre serrées. Des familles entières hiérarchiquement groupées, ne cessent de se



57. BARBIER, George

**Le Journal des Dames et des Modes.**

\$8,000

Paris: Bureaux du Journal des dames, 1<sup>er</sup> juin 1912-1<sup>er</sup> août 1914. 79 parts in 4 volumes, 8vo, leather-bound.

Contemporary binding full basil for 3 volumes and one in full vellum.

Each part is illustrated with one, two or three coloured stencil plates and engraved on strong paper.

Illustrated with a total of 186 copper engraved plates, finely hand coloured by, among others, George Barbier, Léon Bakst, Bernard Boutet de Monvel, Brunelleschi, Etienne Drian, Paul Iribe, Pierre Legrain, Charles Martin, Gerda Wegner.

The articles are signed by Robert de Montesquiou, Robert de Flers, Marcelle Tinayre and René Boylesve. There are also poems by Jean Cocteau, Anna de Nouailles and Lucie Delarue-Mardrus.

LIMITED PRINTING. THIS IS ONE OF THE 1,250 NUMBERED COPIES ON HOLLAND PAPER.

One of the first fashion periodicals, published some time before the famous "Gazette du Bon Ton".

**Well preserved copy.**



**58. Cabinet des modes ou les Modes nouvelles, décrites d'une manière claire & précise, et représentées par des planches en taille-douce enluminées...**

\$4,200

Paris: Buisson, 15 novembre 1785-1<sup>er</sup> novembre 1786. 1 volume, 8vo, leather-bound, 192pp.

FIRST SERIES OF THIS REVIEW, EACH OF THE 24 ISSUES INCLUDES 3 PLATES, FOR A TOTAL OF 72 PLATES, ALMOST ALL COLORED AT THE TIME, REPRESENTING CLOTHING, JEWELRY BUT ALSO FURNITURE, CARS OR GOLDSMITHING. All the plates were engraved by Duhamel, based on drawings by Leclerc, Desrais, Pugin, Duhamel and two artists identified by their initials: B. and L.

*"Of great interest for the fashions of the time"* (Colas).

Le Cabinet des Modes is the first French fashion magazine with regular periodicity. It is launched by Le Brun-Tossa and appears every two weeks.

Ex-libris manuscript on a cover page ("Mr E. Timmermans").

**Used binding but good condition inside.**



**59. DEBUCOURT, Philippe-Louis**

\$4,200

**Modes et Manières du jour à Paris, à la fin du 18<sup>e</sup> siècle et au commencement du 19<sup>e</sup>. Collection de 52 gravures coloriées.**

Paris: Bureau du Journal des Dames, [1798-1808]. 1 volume, 8vo.

Tawny coloured half-calf binding. Smooth spine with black morocco title. Marbled edges. Some loss of leather at head and tail.

Rare collection of modes, including 52 beautiful copper engraved and finely watercolored figures by hand. "The most interesting and also the rarest of the collections of fashions so characteristic of the beginning of the 19th century" (Colas). This collection gives not only models of clothing, but even more "the spirit of the time", with amusing, sometimes laconic and yet very expressive legends.

**Internally very fresh.**



60. FOUQUIÈRES, André de. – La Maison Rigaud  
**L'Art des parfums. Lettres d'un Parisien et d'une Américaine.** \$1,000  
 Paris: édité par Rigaud, Parfumeur, sd (1915). 1 volume, quarto, soft covers, 36pp.

In an original cream card wrappers printed with floral design in orange and grey with printed title label on front cover.

Includes a text about perfume written in the form of an exchange of letters between a Frenchman and a young American lady written by the French author André de Fouquières (1875–1959) illustrated by 35 charming compositions by André-Édouard MARTY.

The 9 coloured plates by Bernard de Monvel, Carlègle, Paul Méras, André Marty, Georges Barbier and Georges Lepape illustrate nine different Rigaud fragrances: Prince Igor, Près de Vous, Muses de Bois, Lilas de Rigaud, L'Heure Charmante, Oeillet d'Andalousie, Mary Garden, Des Roses, Un Air Embaumé.

**Charming edition.**



61. **Same brochure written in English:** \$1,000  
**The Art of Perfumes. Letters of a Parisian and an American Girl**

62. **Same brochure written in Spanish:** \$1,000  
**El Arte de los Perfumes. Cartas de un Parisiense y de una Americana**  
**The rarest of brochures.**

63. LENS, André

**Le Costume ou Essai sur les habillements et les usages de plusieurs peuples de l'Antiquité prouvé par les monuments.** \$2,000

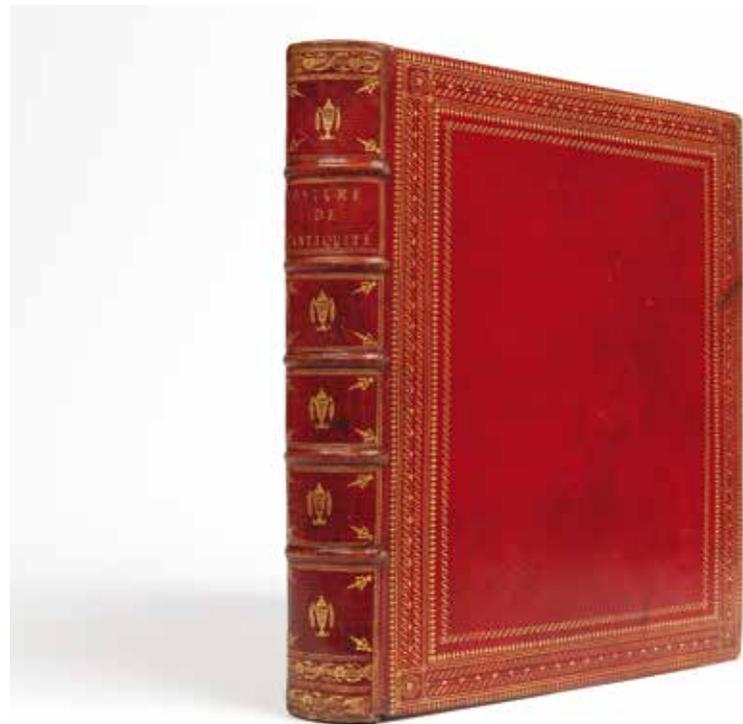
Liège: J.F. Bassompierre, 1776.  
1 volume, quarto, leather-bound, XXXI-411pp., 51pl.

Contemporary full red morocco binding with long grain. Spine with gilt ornaments. Wide gilt fillet frame on boards. All edges gilt. Beautiful margins. Binding signed Bisiaux, with its label. Recent professional restorations. Slight rubbing to some corner, but an attractive set.

ORIGINAL EDITION ILLUSTRATED WITH 160 FIGURES (COSTUMES AND ARMOURS, FURNITURE, ETC.), ON 51 PLATES WITHOUT TEXT, ENGRAVED BY PITRE MARTENASIE.

The knowledge of ancient costume being essential to the training of good historical painters, André Lens, Belgian painter (Antwerp, 1739-Brussels, 1822) contributes here. He is best known for his treatises on good taste, or beauty in painting. During his stay in Italy, he studied Raphael and the masters of the Renaissance and was particularly interested in the discoveries of Pompeii. (Colas, Bibliography of Costume, 1828).

**Ex-libris of Sir David Lionel Goldsmid-Stern-Salomons.**



64. **Recueil général de coiffures de différents goûts...**

\$5,500

Paris: Desnos, [1778]. 1 volume, 8vo, leather-bound, 96pl.

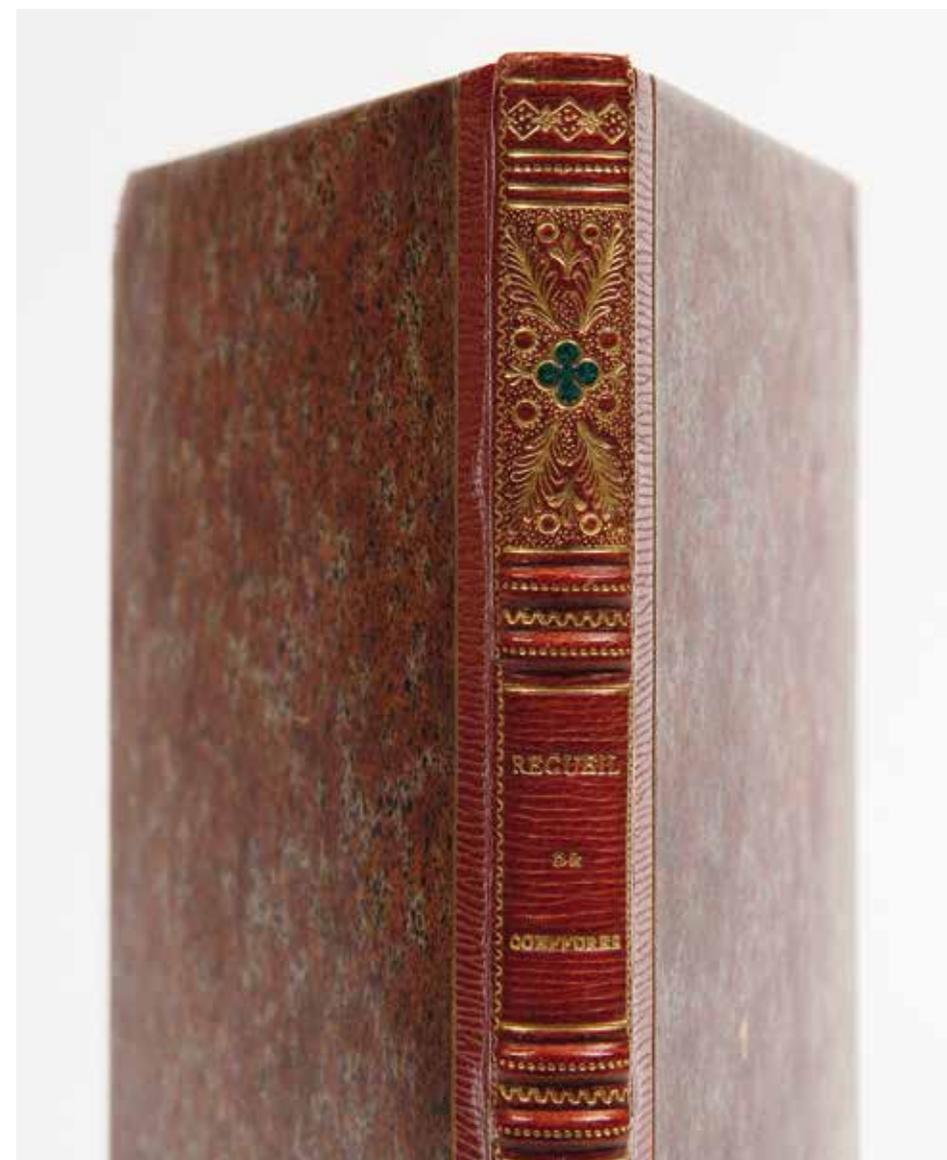
Orange coloured half long-grained morocco binding with small corners signed by BERNASCONI. Spine richly decorated with gilt and green morocco mosaicked ornaments. All edges gilt.

Colored copy at the time.

It includes 48 engraved headdresses and 48 costumes:

- The headdresses are in a neoclassical frame, with a description for each one in a frame facing it (an octosyllabic eight). 2 hairstyles per page; printing on one side only of the sheets;
- The costumes are printed at a rate of four per page, with a caption under the image. Unsigned, the plates are engraved after Claude Desrais "*and sometimes meet in period colours*" (Colas), as is the case in this copy.

**Charming vignettes which, according to Colas, could be used to form a small almanac in-32.**



### 65. **Recueil général de costumes et modes.**

\$1,700

Paris: Desnos, [1779/1880].

1 volume, 32mo, leather-bound, 53pl.

Full red morocco binding. Smooth spine with gilt ornaments. Triple gilt fillet frame on the boards. All edges gilt. Clasp with space for pencil. A little rubbing but not severe.

Fashion almanac containing 51 black engravings, one per page. Two additional cut-out engravings have been added and colored.

Bound thereafter, *Le Secrétaire des Dames et des Messieurs* (Desnos, n.d.), pages for the Secretary's Use, consisting of 6 blank leaves and a columnar table with Loss and Gain on 2 leaves for each month.

**Beautiful and precious copy.**



### 66. BROGLIE, Albert duc de. – LALAUZE, Adolphe

#### **La Journée de Fontenoy.**

\$5,600

Navarre: Sous la direction d'un Amateur H. Launette [Paul Reveilhac], 1897. 1 volume, quarto, leather bound, 74pp.

Red full morocco binding signed by MERCIER succ. to Cuzin. Spine with raised bands ornamented with gilt fleur-de-lis in the squares. Boards richly decorated with gilt arabesques. Double fillet on board edges. Gilt interior dentelle. All edges gilt. Blue silk endpapers. Original paper covers and spine bound in. Leather edged slipcase and red half-morocco chemise with raised bands on spine.

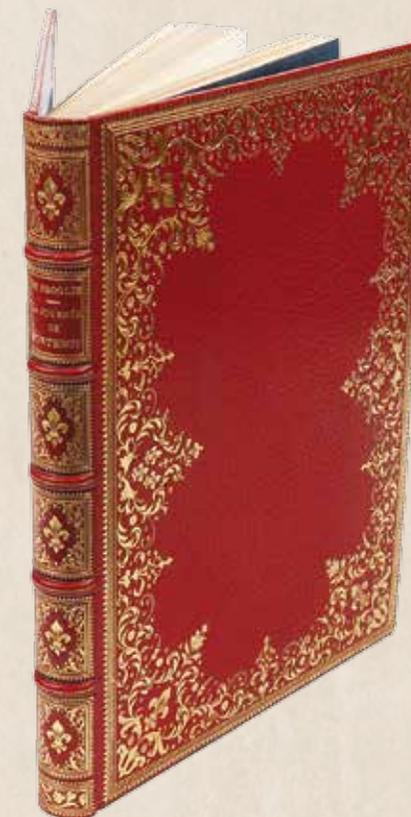
Illustrated with 13 etchings colour engraved with colour guide marks by Adolphe LALAUZE after his original watercolours and those of his son Alphonse: vignettes on cover and title page, frontispiece, head-piece and capital, 7 plates of which one is double-page, and one tail-piece.

FIRST EDITION of this account of the battle of Fontenoy (Antoing, Belgium) which took place on 11th May 1745 during the War of the Austrian Succession, opposing British and French troops. The French led by Maurice, Marshal of Saxe, were victorious.

Paul Reveilhac (1847-1896) was an art lover and cofounder of "La Société normande du Livre illustré" with Albert de Broglie (1821-1901).

LIMITED PRINTING OF 100 COPIES ON MARAIS VELLUM, INCLUDING 25 NOT FOR SALE. THIS IS COPY N°1 SIGNED BY ADOLPHE AND ALPHONSE LALAUZE AND CONTAINING A DOUBLE SET OF THE ENGRAVINGS: COLOURED WITH REMARKS, AND BLACK. It also has an ORIGINAL WATERCOLOUR by Adolphe LALAUZE.

**Magnificent copy beautifully "dressed" by Mercier.**



67. ANDRÉ-MICHAUX, François

**Histoire des noyers de l'Amérique septentrionale, considérés principalement sous les rapports de leur usage dans les arts et de leur introduction dans le commerce.** \$2,200

Paris: de l'imprimerie de L. Haussmann et d'Hautel, 1811. 1 volume, 8vo, leather-bound, 151 to 222pp. Half-green shagreen. Smooth spine decorated with blind stamped friezes.

Illustrated with 10 plates: 4 by REDOUTÉ and 6 by BESSA, engraved by Bessins and Gabriel and finely hand-coloured. These plates are remarkable.

This is not really a dummy sample because there is a particular title and a table dedicated to this study. Part of the *History of Forest Trees of North America* published between 1810 and 1813.

François André Michaux (1770-1855), botanist, was the son of the eminent naturalist André Michaux. He obtained a medical degree in his native France and ventured as far north as Canada, as far south as Florida, and as far west as Kentucky and Tennessee during visits to America, 1785-90, 1801-03, and 1806-08. Michaux met the most prominent American botanists during his travels and published several works on botany and forestry. Having become acquainted with TJ, John Vaughan, Caspar Wistar, and other officers, Michaux secured election to the American Philosophical Society in 1809 and eventually left it a significant bequest. He spent much of his later life administering the Harcourt estate in Normandy, where he established France's first public arboretum in 1851.

**Beautiful botanical illustration engraved in color and decorated by hand.**



68. DUKE, J.

**The compleat florist.** \$4,500  
London: J. Robinson, 1747. 1 volume, octavo, leather bound, 70pp.

Contemporary binding. Spine redone. Without the frontispiece.

There are one hundred hand-colored copper engravings, very much in the 18th century style. The compositions are charming, and the original period hand colouring very intense and bold.



**High Admiral Anemo**  
propagated by Offsets, which you must break from the Roots when you take them from the Ground; wash them well, and dry them in the Sun. Take y<sup>e</sup> R...

Each plate is inscribed in a wonderful copper plate writing with the season in which it blooms, description and growing habits. Each of the first six plates bears an engraved caption stating whose garden supplied the specimen for illustration.

SECOND EDITION OF DUKE'S TREATISE: THE FIRST WAS PUBLISHED IN TWO VOLUMES IN 1740.

**Beautiful colors.**

69. INDIANA, Robert \$20,000

**The American Dream – Portfolio.**

Paris: Marco Fine Arts Contemporary Atelier, El Segundo, 1997. 1 volume, folio.

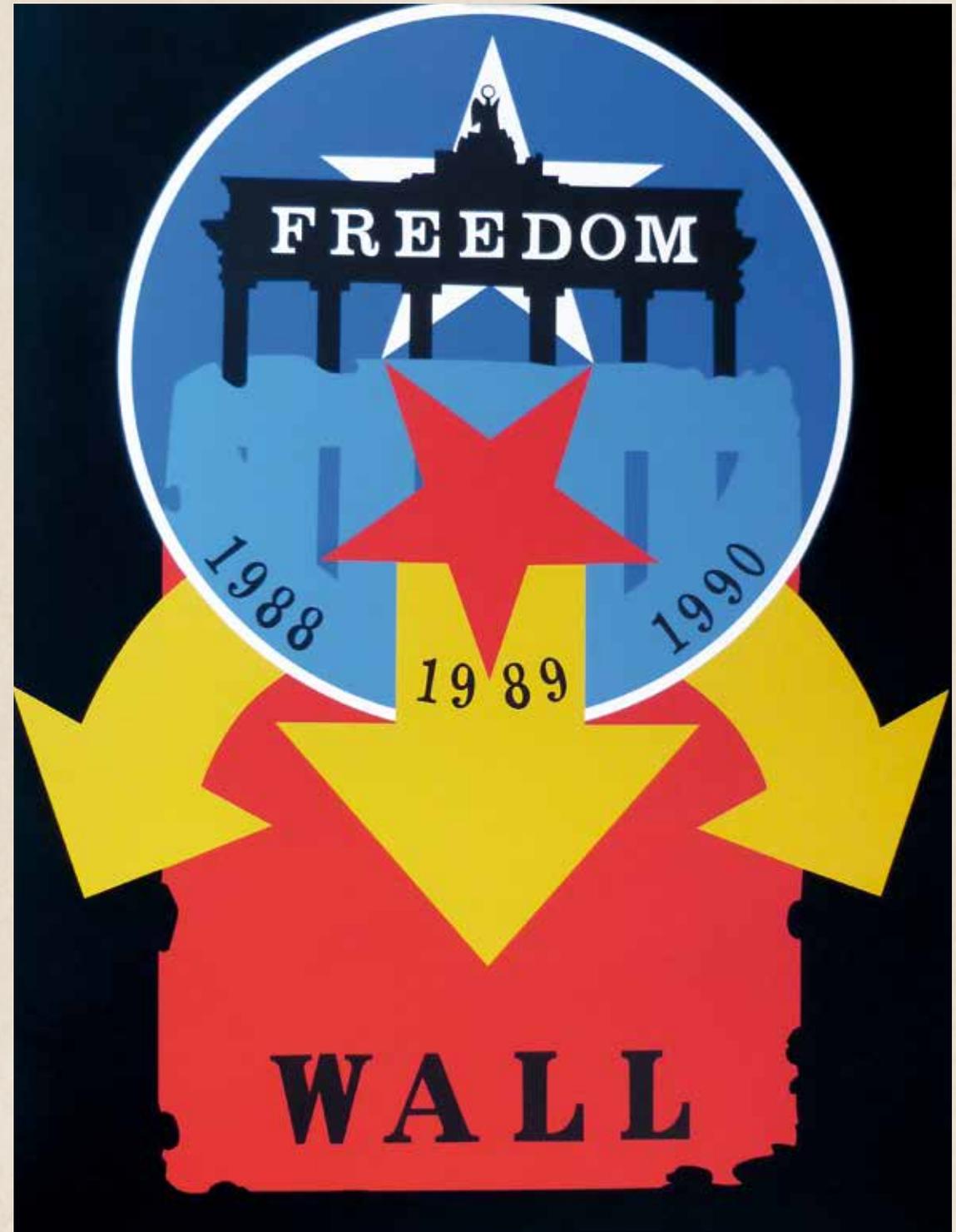
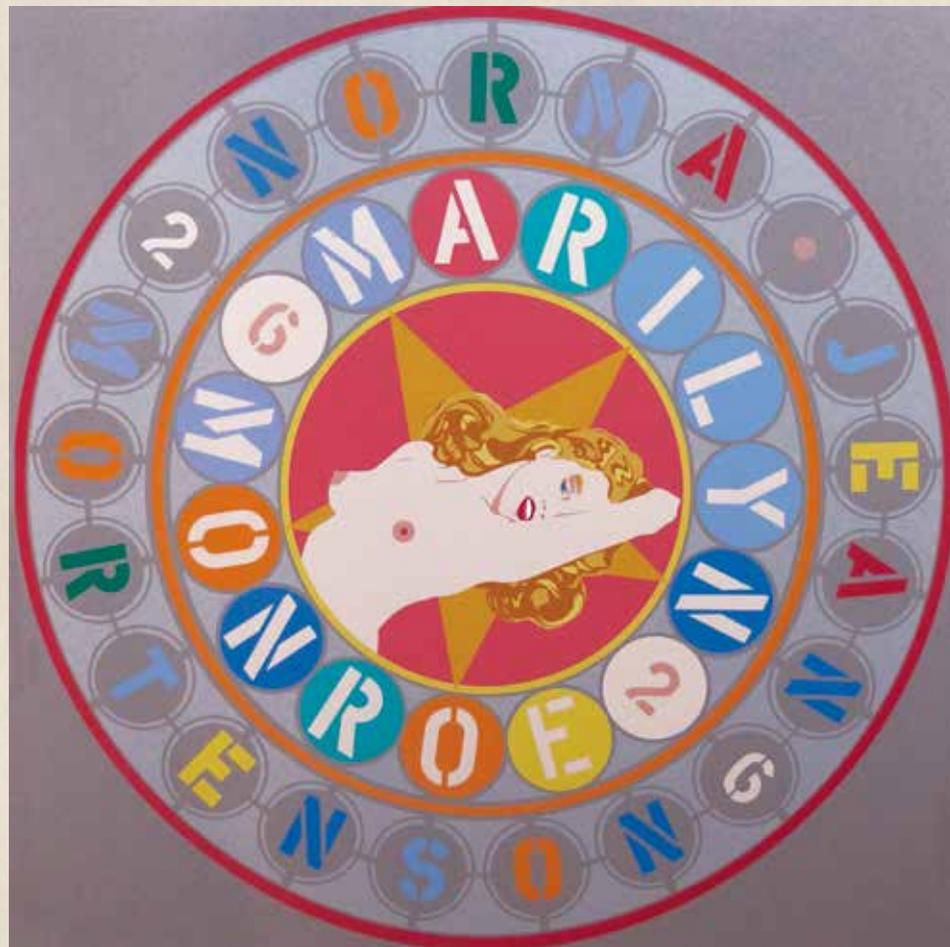
With the original black calf binding with the artist's name in red on the front and spine.

Indiana's "American Dream" is a limited edition book (and portfolio) of collected works by artist Robert Indiana. Poetry by Robert Creeley, text by Susan Ryan and Michael McKenzie. The entire portfolio is assembled in 100 pages and contains six signed, and removable serigraphs.

LIMITED EDITION OF 395 NUMBERED COPIES, THIS ONE OF THE 30 COPIES TP.

The complete set of thirty screenprints in colors.

As new.



70. HÉLIAS, Per-Jakez – DODIK JÉGOU  
**Comment le renard Poil-Roux fut battu à la  
 course par Ventre-à-Terre l'escargot.**

\$5,000  
 Cachan: À l'atelier de Tugdual, 1994.  
 1 volume, quarto, leather bound, 16ff.

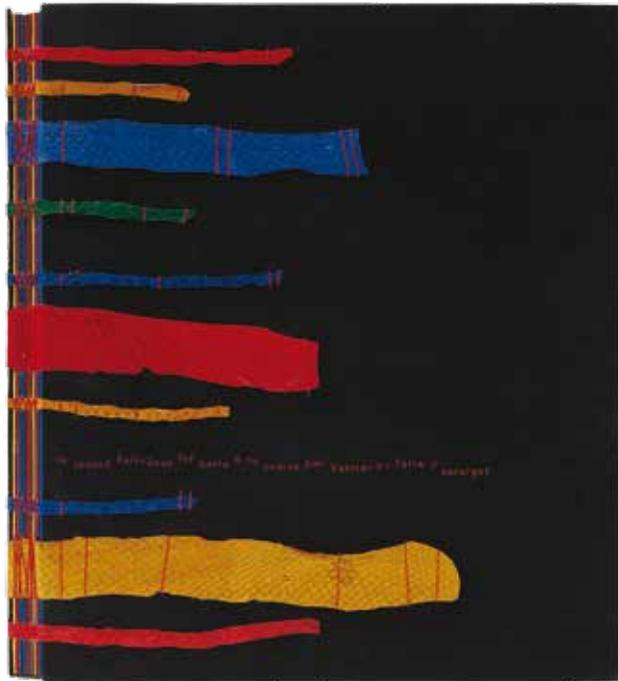
Bound in full black buffalo signed by Annie ROBINE. Open spine held together with strips of salmon skin sewn with red linen thread, centrefold of different coloured Japan paper. Endpapers of green and blue velvet and red and yellow morocco. Original paper covers and spine bound in. In a black paper box. Text autographed and illustrated with very expressive compositions in primary colours by the Breton artist Dodik-Jégou.



Per-Jakez Hélias [Breton name of Pierre-Jacques Hélias], author of the famous *Cheval d'orgueil*, gives a new interpretation of the tale *The Hare and the Tortoise*.

Astonishing binding by Annie ROBINE, "who plays with the primary colours of the illustrations to decorate the open spine separating the black buffalo covers, held together by strips of tinted salmon sewn with red linen thread. The visible centrefold of the quires is covered in Japan paper of the same hues, resulting in a remarkable harmony of colours evoking the illustrations." The binding was reproduced in the monography that Yves Peyré wrote about Annie Robine in 2002 (*Le Livre sublimé*, Annie Robine, p.32). Peyré was director of the Sainte-Geneviève Library in Paris from 2006-2015.

**Extremely rare FIRST EDITION of this delicious tale for children by the Breton author, printed in only 100 copies on Royal Lana vellum.**



71. MEERBURGH, Nicolaas  
**Afbeeldingen ban Zeldzaame  
 Gewassen.**

\$8,700  
 Leyde: Johannes Le Mair, 1775. 1 volume,  
 quarto, leather bound, unpaginated.

Red half-shagreen 18th century style binding. Spine with raised bands. Tear in last plate but not touching the illustration of the plant. This work was published by the Dutch botanist, Nicolaas Meerburgh, curator at the Botanical Gardens in Leiden.

FIRST EDITION OF THIS RARE WORK, ILLUSTRATED WITH 50 CONTEMPORARY COLOURED, COPPER ENGRAVED PLATES. Each plate represents a rare plant with a butterfly. The preliminary pages contain a short description of each plant in latin.

**Very nice copy of this rare work.**



72. LA BÊCHE, Henry T. de. \$1,000  
**Coupes et vues pour servir à l'explication des phénomènes géologiques.**

Paris: Pitois-Levrault et Cie, 1839. 1 volume, 4to, 77pp. + 40 plates

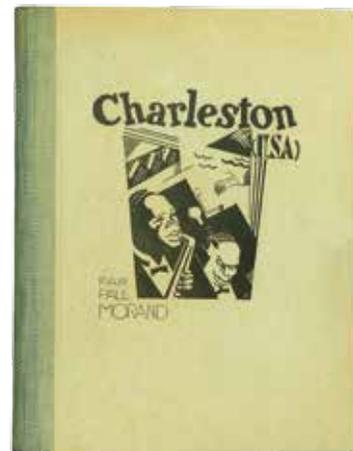
Contemporary brown half-sheepskin binding. Smooth spine with gilt ornaments. Complete with 40 off-text plates (including 7 folders), 22 of which were enhanced in colour at the time, including the magnificent panoramic view of Mont Blanc seen from Le Bréven. Numerous maps, sections, sketches and views. Some scattered light foxing in the text.



First edition of the French translation of this rare geological work.

The author was a famous British geologist, founder of the Geological Survey.

**Nice interior condition.**



73. MORAND, Paul

**Charleston (U.S.A.).**

\$680

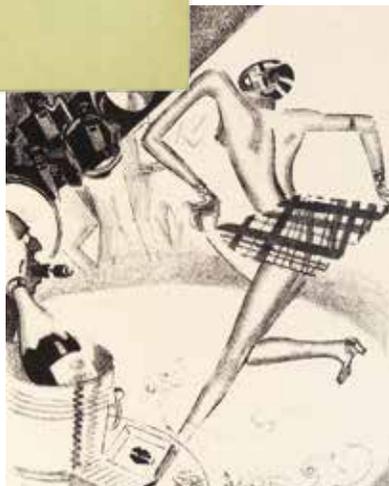
Liège: À la Lampe d'Aladdin, 1928. 1 volume, 8vo, in loose sheets, 542pp.

In publisher's chemise illustrated attached by two ties. Paperback binding with lithographed front cover in color showing American patriotic design. Illustrated by 5 full-page lithographs in black-and-white by Bernhard Kahn (Bernard Kahn) dit Bécane (1890-1942).

The book is housed in a leather edged slipcase.

FIRST LIMITED EDITION, ONE OF THE 100 NUMBERED COPIES ON VELLUM PAPER, WITH A SUITE OF THE 5 LITHOGRAPHS.

**Very fine copy.**



74. MORAND, Paul –  
 CHAS-LABORDE

**Rues et visages de New-York.**

\$2,100

Paris: Lacourière, 1950.

1 volume, folio, 38pp., in loose sheets.

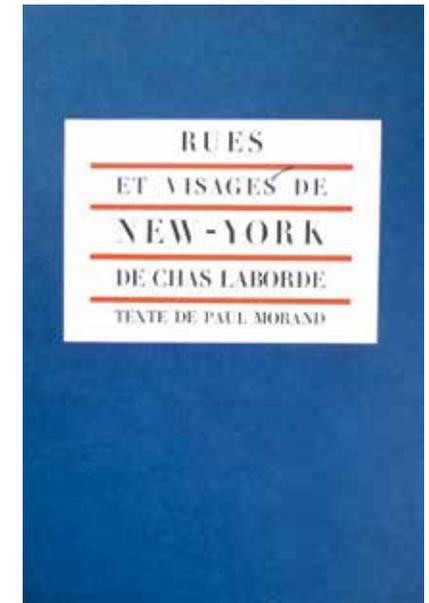
Loose in original blue card portfolio with original ties.

LIMITED EDITION OF 230 NUMBERED COPIES, THIS ONE OF THE 200 COPIES ON ARCHES VELLUM PAPER.

Edition illustrated with 15 full-page hand-coloured etchings by CHAS-LABORDE, with titled tissue guards and 24 black and white illustrations in the text.

The origin of this book was the commissioning of a report on New York by Chas Laborde, which was published in Vanity Fair in 1932. Its late publication could only be done after the Second World War.

**In perfect condition.**



75. SYMES, Michael

**An Account of an Embassy to the Kingdom of Ava,  
sent by the Governor-General of India in the year 1795.** \$2,800

London: par W. Bulmer and Co. et pour G. and W. Nicol, J. Wright, 1800.  
1 volume, quarto, leather-bound, XXIII-503pp.

Later binding signed by LOBSTEIN-LAURENCHET in tan coloured half-sheepskin. Trace of discoloration on the spine. Clear water halo on the upper part of the plates.

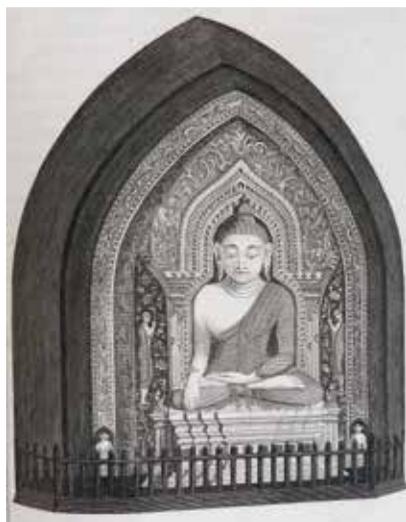
FIRST EDITION, ILLUSTRATED WITH 26 PLATES OUT OF TEXT: COSTUMES, MONUMENTS, BURMESE ALPHABET, ELEPHANT HUNTING, BOTANY, ETC.

(8 plates) and 2 folding maps of Burma.

Most of the plates were engraved after the compositions of a Bengali artist, Singey Bey, who served Michael Symes during his mission to Ava.

A Dublin-born soldier and diplomat, Michael Symes (1762-1809) had been stationed in Madras since 1791 when, in 1795, Sir John Shore, Governor General of Bengal, sent him on a mission to the Court of Ava: his task was to settle a border incident caused by Arakanese rebels and to conclude a trade agreement. He was also charged with gathering as much information as possible about the Burmese kingdom.

**Fine copy.**



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