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November 15-17, 2019

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Isabelle BILBAO - Guy NEPLAZ
00.33.645.26.71.60 - 00.33.673.95.62.26
BAYONNE - FRANCE

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

Literature

1. CENDRARS, Blaise

Moravagine.

\$2,300

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

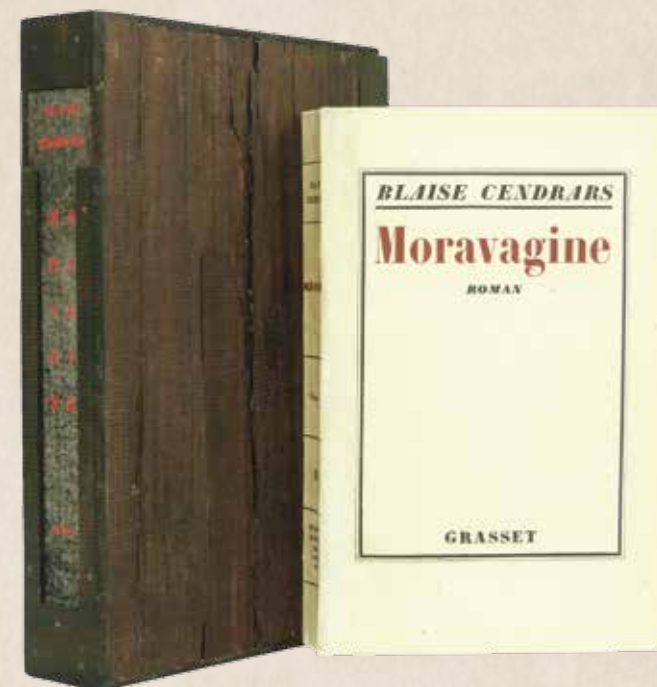
Soft paper covers. In a special wooden-box designed by Antonio PEREZ-NORIEGA former student and collaborator of Jean de Gonet.

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. DAUDET, Alphonse

Le Petit Chose. Histoire d'un enfant.

\$7,900

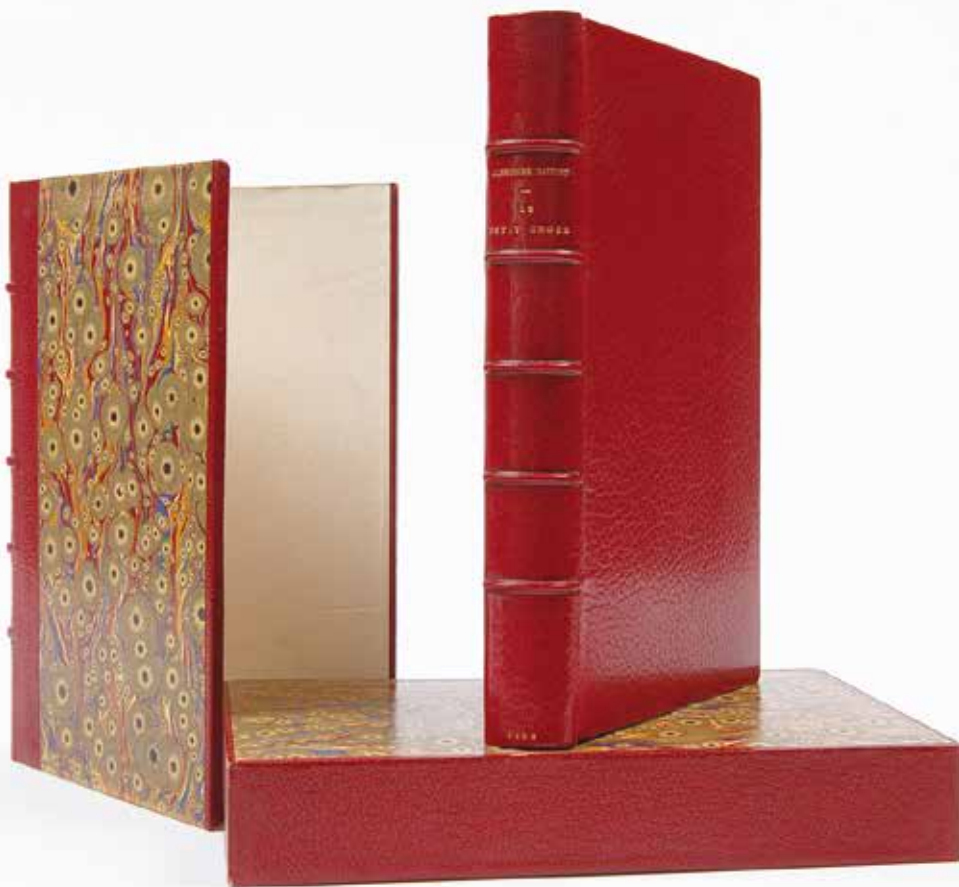
Paris: J. Hetzel, 1868. 1 volume, 12mo, leather bound, 370pp.

Full raspberry coloured Jansenist binding signed by HUSER. Spine with raised bands and gilt date at foot. Doublure and endpapers of jade coloured box calf surrounded by a gilt fillet. Gilt over untrimmed edges. Original paper covers and spine bound in, edges uncut. Leather edged slipcase and chemise in red half-morocco with flaps.

FIRST EDITION OF WHICH THERE WERE NO LARGE PAPER COPIES.

From the library of Raoul Simonson.

Perfectly bound by Huser.

3. RIMBAUD, Arthur
Une Saison en enfer.

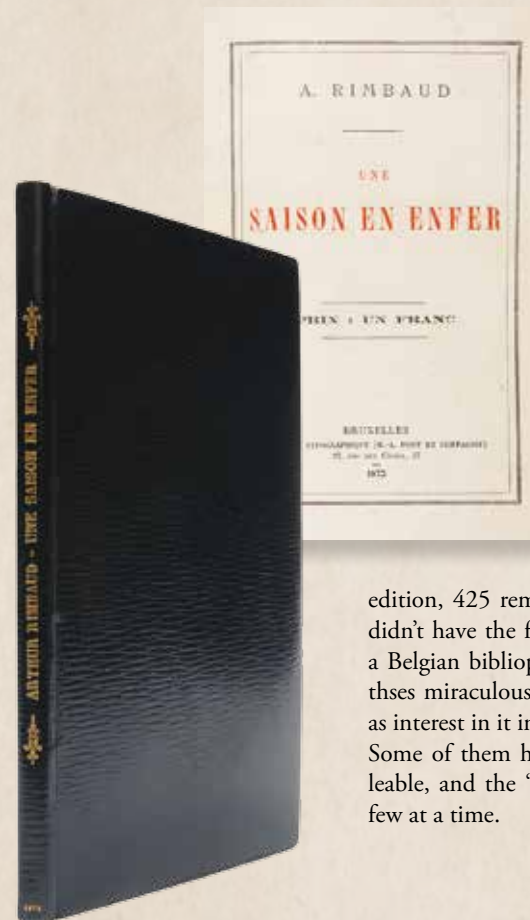
\$18,000

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 length. 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.



4. RIMBAUD, Arthur

Poésies complètes.

\$2,600

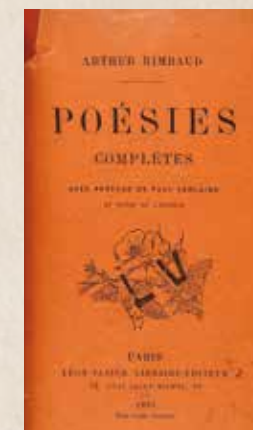
Paris: Léon Vanier, 1895. 1 volume, 12mo, leather bound, 135pp.

Raspberry half-morocco binding with corners. Spine with raised bands. Top edge gilt. Original paper covers bound in. Book illustrated on the frontispiece with two drawings after Verlaine depicting Arthur Rimbaud.

10 poems are published for the first time: *Les Étrennes des orphelins*, *Patience*, *Jeune ménage*, *Mémoire*, *Est-elle almée*, *Fairy*, *Guerre*, *Génie*, *Jeunesse*, *Pay*.

THIS IS THE FIRST AUTHENTIC EDITION OF RIMBAUD'S POEMS. It is preceded by an important unpublished preface by Verlaine (13pp.) and an interesting note from the publisher Vanier.

Beautiful well established copy.



5. VERLAINE, Paul

\$9,500

Les poètes maudits. Tristan Corbière. Arthur Rimbaud. Stéphane Mallarmé.

Paris: Léon Vanier, 1884. 1 volume, 12mo, leather bound, 56pp.

Black full box calf binding signed by SEMET and PLUMELLE. Spine with raised bands decorated with gilt blind tooled fillets and gilt title. Boards adorned with an intricate geometric decor of vertical, horizontal and criss-crossing inlaid fillets. Doublure of red calf surrounded by a gilt fillet. Endpapers of black watered silk. Gilt over untrimmed edges. Original paper cover bound in. Leather edged slipcase.

FIRST EDITION ILLUSTRATED WITH THREE ENGRAVED PORTRAITS PRINTED ON CHINA PAPER: MALLARMÉ BY EDOUARD MANET, RIMBAUD AND CORBIÈRE FROM PHOTOGRAPHS BY ETIENNE CARJAT.

Important compilation in which Verlaine paints the portrait of these three poets whom he considers insufficiently recognised, and gives extracts from their work including: FIRST EDITIONS of six poems by Arthur Rimbaud: *Voyelles*, *Oraison du soir*, *Les Assis*, *Les Effarés*, *Les Chercheuses de poux*, and *Le Bateau ivre*.

Subtle and elegant inlaid binding by Semet and Plumelle.

6. VERLAINE, Paul

Bonheur. \$10,200

Paris: Léon Vanier, 1891. 1 volume, 12mo, leather bound, 120pp.

Binding signed by SEMET & PLUMELLE in full bordeaux morocco. Spine with raised bands and gilt date at foot. Doublure of red morocco surrounded by a gilt fillet, endpapers of red coloured silk. All edges untrimmed and gilt. Original paper covers and spine bound in.

FIRST EDITION. ONE OF THE 55 NUMBERED COPIES ON HOLLANDE PAPER, THE ONLY SPECIAL PAPER.

Perfect condition.



5.

7. VERLAINE, Paul

Romances sans paroles: Ariettes oubliées**Paysages belges - Birds in the night - Aquarelles.**

\$6,400

Sens: Typographie de Maurice L'Hermitte, 1874. 1 volume, 12mo, leather bound, 48pp.

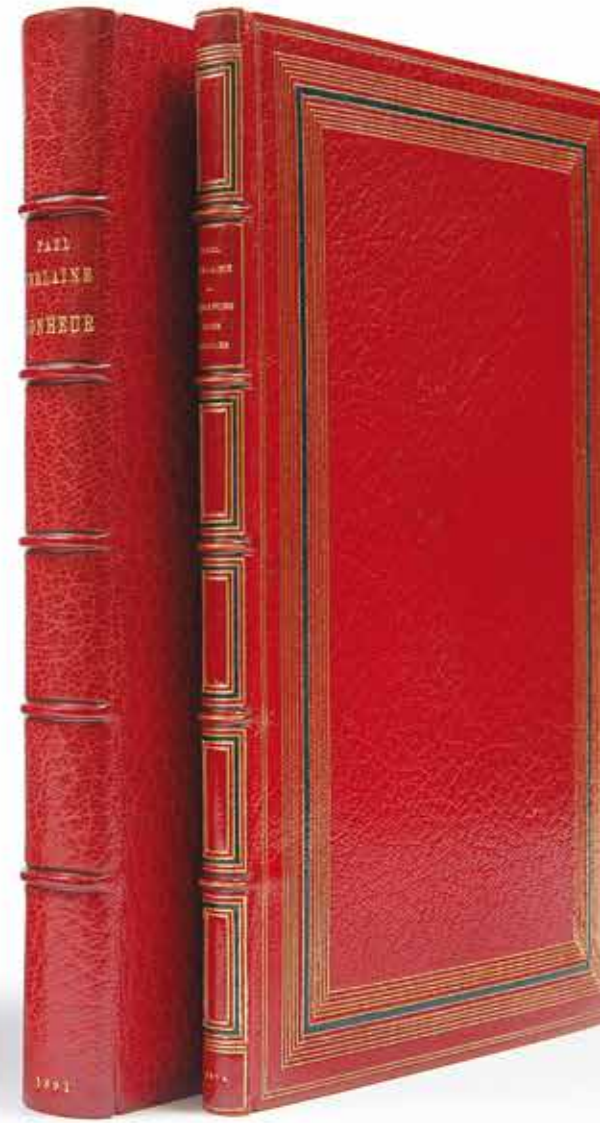
Red full-morocco binding signed by HUSER. Spine with raised bands decorated with gilt fillets and gilt date at foot. Frame of multiple gilt fillets edged with a blue scroll on boards. Doublures of blue morocco surrounded by a gilt fillet. Red silk endpapers. All edges gilt. Original paper covers and spine bound in. Leather edged slipcase and chemise of red half-morocco with flaps.

FIRST EDITION, LIMITED TO 300 COPIES ON TINTED PAPER.

A slim volume composed of poems written by Verlaine during his flight with Rimbaud to the Belgian Ardennes and to England in 1872-1873. The cost of publication was assumed by Verlaine and the volume published by Edmond Lepelletier (1846-1913), according to instructions given him by Verlaine while the latter was imprisoned in Mons for having shot at Rimbaud.

THIS IS A PRESENTATION COPY SIGNED ON THE HALF-TITLE by Edmond Lepelletier as follows: "To Gabriel Guillemot/With the author's compliments/Paul Verlaine.". Guillemot (1833-1885) was a journalist and playwright, contributor to many periodicals including *Le Figaro*, *Le Charivari*, *Le Nain jaune*, etc.

Pretty binding by Huser, perfectly executed.



6.

7.

8. ROSTAND, Edmond

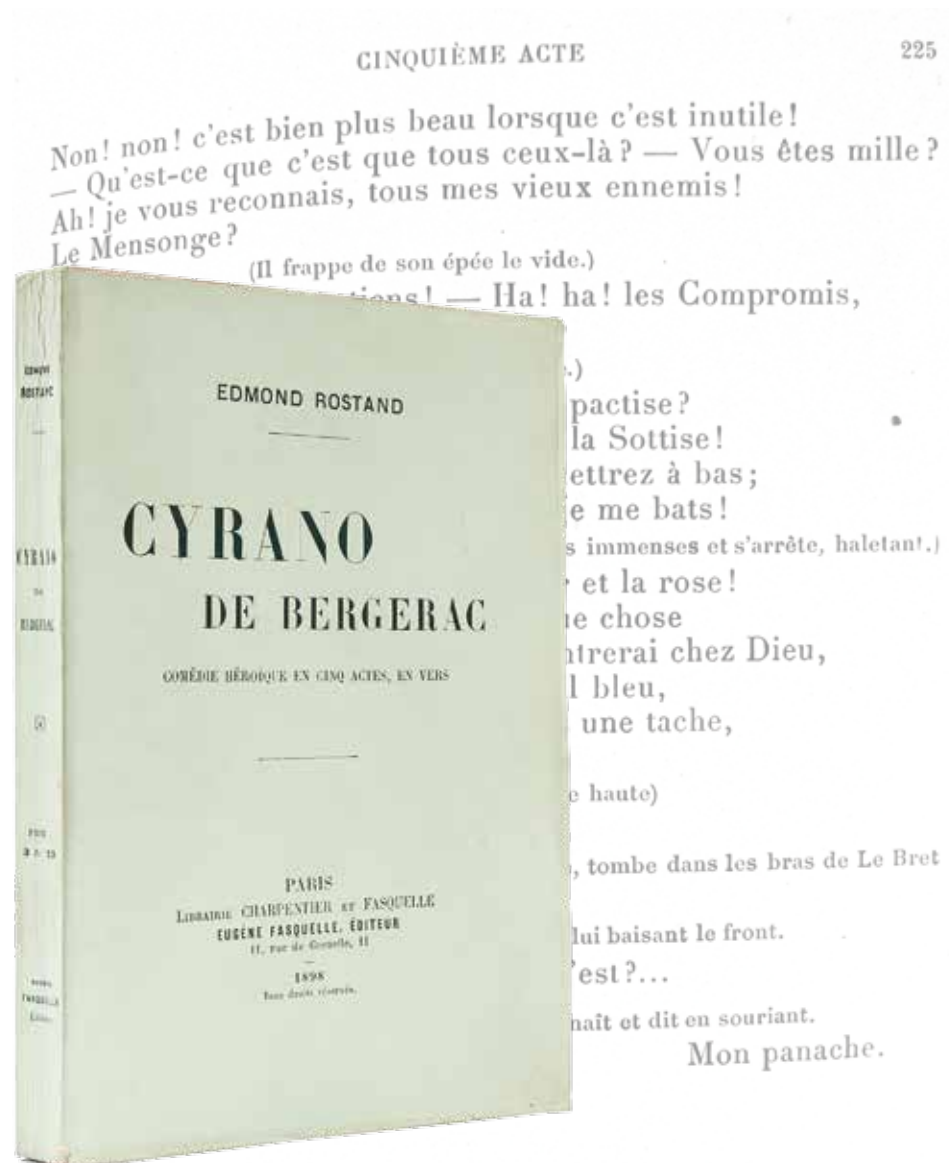
Cyrano de Bergerac. Drame en cinq actes.

\$4,000

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.

9. SAINT-EXUPÉRY, Antoine de.

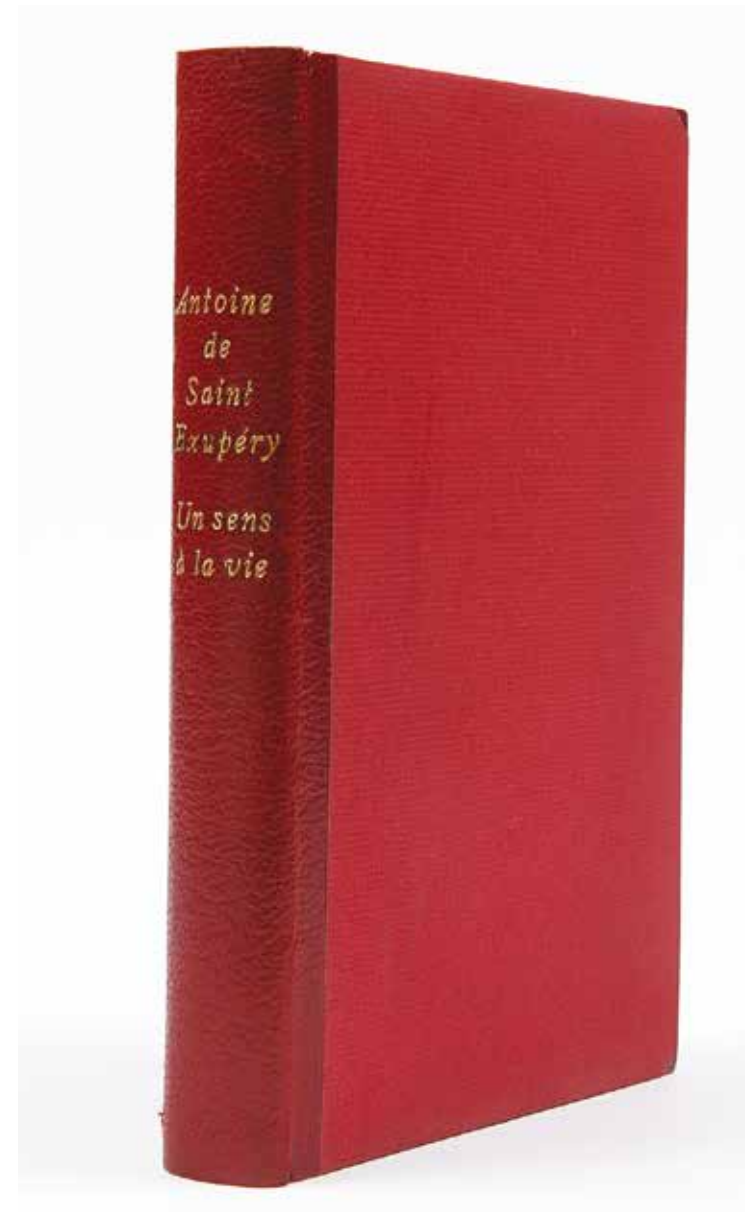
Un sens à la vie.

\$2,400

Paris: Gallimard, 1956. 1 volume, 12mo, leather bound, 259pp.

Red half-morocco binding with small corners, signed by P.-L. MARTIN. Smooth spine with gilt title. Top edge gilt. Original paper covers and spine bound in. Leather-edged slipcase.

LIMITED FIRST EDITION OF 955 NUMBERED COPIES. ONE OF THE 36 COPIES ON HOLLAND VAN GELDER, THE FIRST LUXURY PAPER. This miscellany is composed of previously unpublished texts by Saint-Exupéry, chosen by Charles Reynal.

Very attractive copy.

10. ZOLA, Émile

Soirées de Médan, Les.

\$9,200

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

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

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

Magnificent.

11. ZOLA, Émile

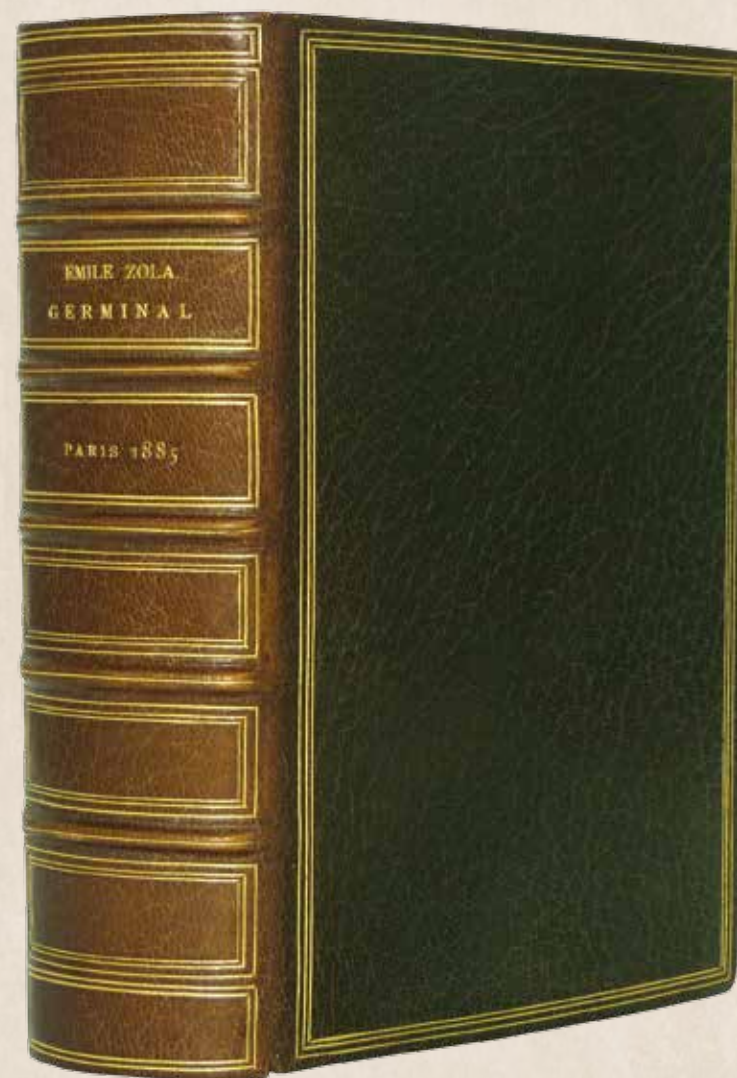
Germinal.

\$6,400

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

Jansenist binding signed by VIAUD in brown full morocco. Spine with raised bands. Board edges decorated with 2 gilt fillets. Interior large gilt dentelle. All edges gilt. Original paper covers bound in.

FIRST EDITION. ONE OF THE 150 NUMERED COPIES ON HOLLAND PAPER, ONLY SPECIAL PAPER AFTER 10 COPIES ON JAPAN PAPER.

Very good condition.

12. ZOLA, Émile

L'œuvre.

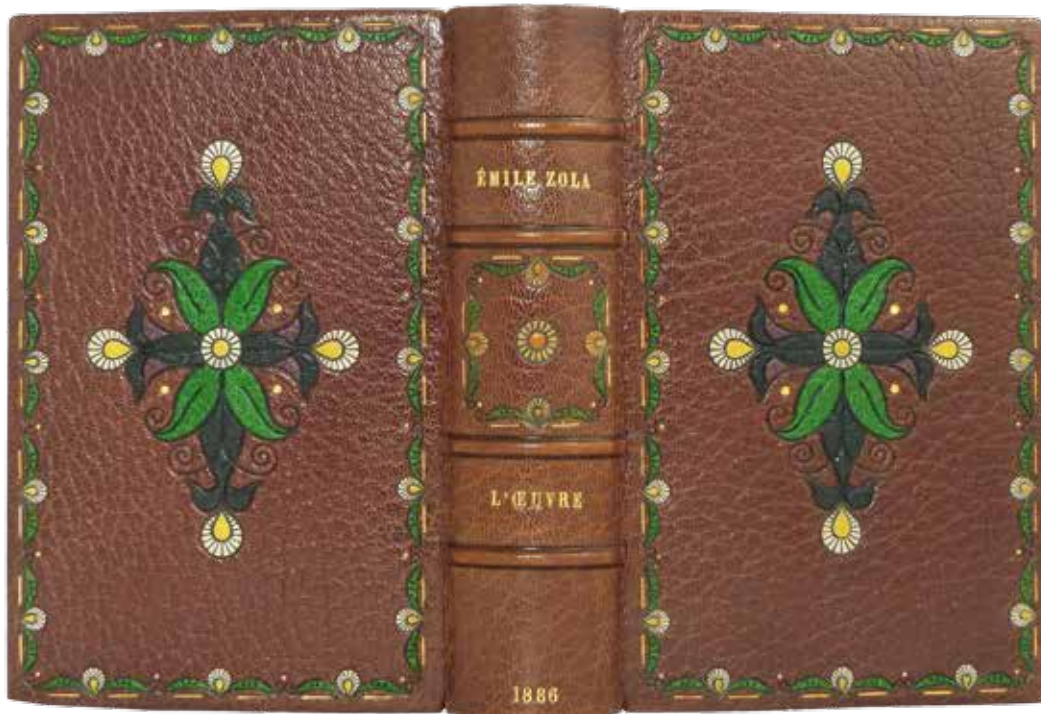
\$2,300

Paris: G. Charpentier et Cie, 1886. 1 volume, 12mo, leather bound, 491pp.

Later binding by Marcel BAILLY in brown full-morocco. Spine four with raised bands with a flower inlaid in the central compartment and gilt date at foot. Boards decorated with a large central ornament and surrounded by an elaborate frame. Top edge gilt. Doublures of pink moire silk surrounded by gilt fillets framing the boards, endpapers of the same silk. Original paper covers and spine bound in. Leather-edged slipcase.

FIRST EDITION. ONE OF THE 175 NUMERED COPIES ON HOLLAND PAPER, ONLY SPECIAL PAPER AFTER 10 COPIES ON JAPAN PAPER.

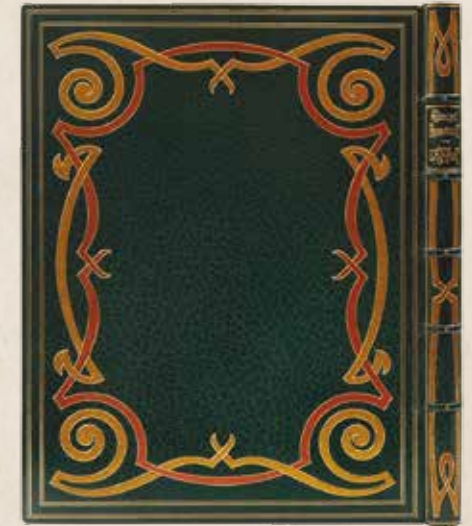
Beautiful well established copy.



13. 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 ACADÉMIE 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.

14. 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.



15. DALÍ, Salvador – GOETHE J.W. von

Faust.

\$6,900

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 VEL-LUM SIGNED BY SALVADOR DALÍ.

Bright copy.



16. BALZAC, Honoré de. – DORÉ, Gustave \$9,500
Les Contes drolatiques colligés ez abbayes de Touraine et mis en lumière par le sieur de Balzac pour l'esbattement des pantagruelistes et non aultres.
 Paris: E. Caen, 1861. 1 volume, octavo, leather bound, 614pp.

Full brown morocco binding signed by CONIL-SEPTIER. Spine with four raised bands decorated with fillets and a central blind tooled floral motif. Boards decorated with a design of repeated floral motifs disposed within a paving of diamond shapes, interior frame of two double gilt fillets. Gilt over untrimmed edges. Leather edged slipcase.

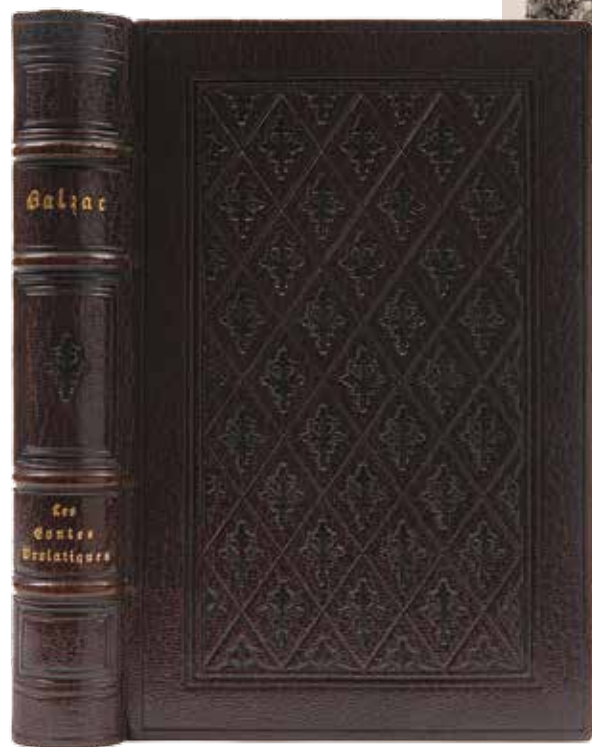
Sixth edition, the original was published in 1837, illustrated with 425 full page or text wood engraved drawings by Gustave DORÉ.

LIMITED EDITION. ONE OF 25 COPIES ON CHINA PAPER. The engravings have the advantage of being printed from the original wood engravings, which gives the illustrations an incomparable dimension and softness. Copies of the 1855 edition and subsequent re-editions were printed from preparatory drawings. The engravings gain in finesse, a finesse which is also due to the China paper which is better than any other for the impression of wood engravings.

“These 1861 copies on China paper have become rare.” (Carteret III, p. 54-55).

From George Valdelièvre’s library, with his ex-libris.

Superb full morocco bound copy.



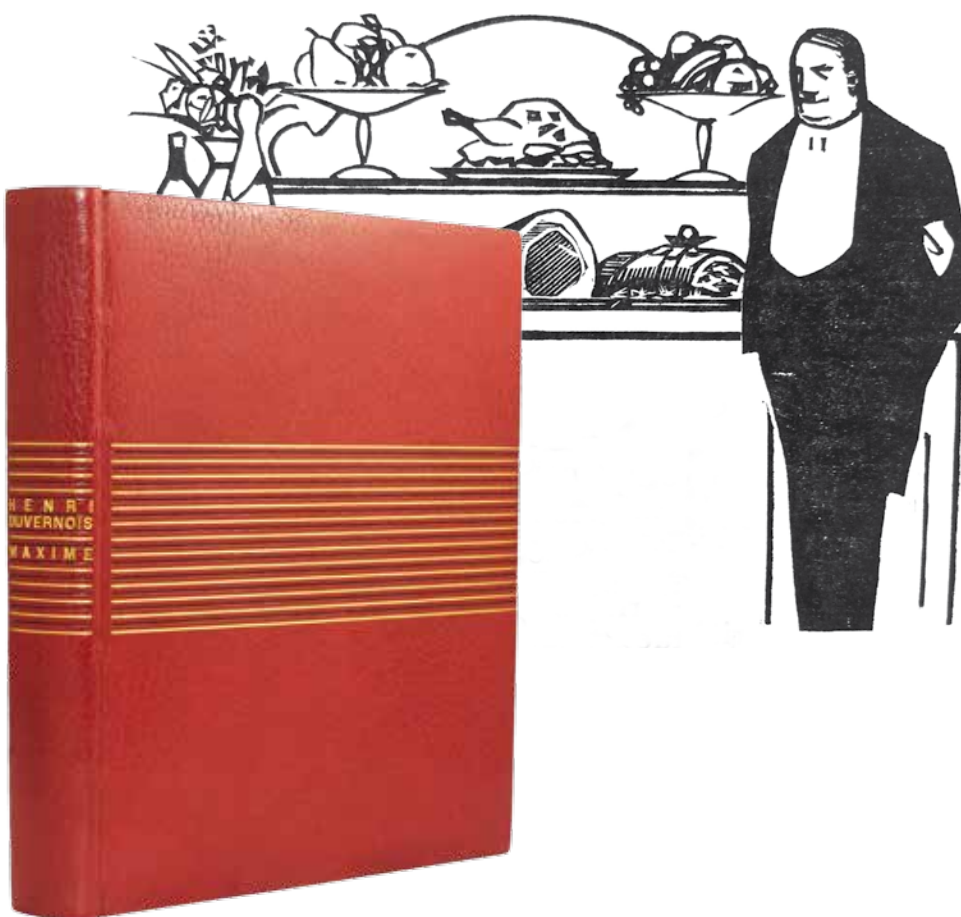
17. DUVERNOIS, Henri – CARLÈGLE \$4,800
Maxime.
 Paris: Henry Babou, 1929. 1 volume, 4to, leather-bound, 186pp.

Full red morocco binding signed by G. de Leotard, 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.



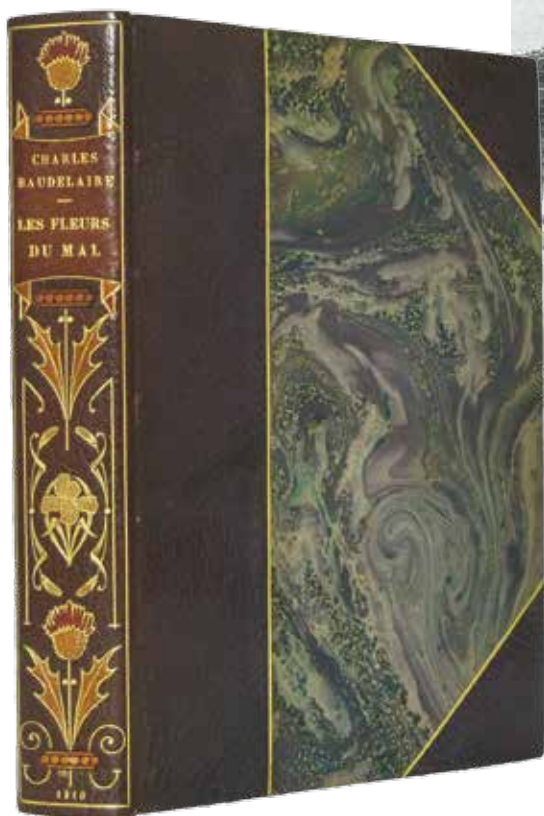
18. BAUDELAIRE, Charles –
ROCHEGROSSE, Georges

Les Fleurs du mal. \$1,100
Paris: A. Ferroud - F. Ferroud, 1910.
1 volume, large 8vo, leather bound, 292pp.

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

LIMITED PRINTING OF 1,200 NUMBERED COPIES. THIS IS ONE OF THE 1,019 COPIES ON ARCHES VELLUM.

Very beautiful copy with a fine binding by René Aussourd.



19. BAUDELAIRE, Charles – MATISSE, Henri

Les Fleurs du mal. \$3,300
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.



20. BURTON, Richard – GRISET, Ernest

Vikram and the Vampire or Tales of Hindu Devilry.

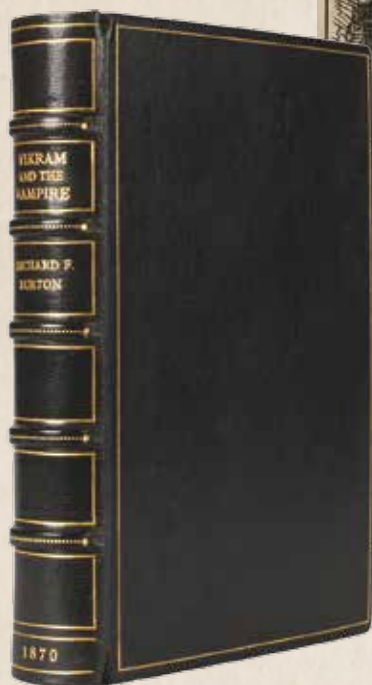
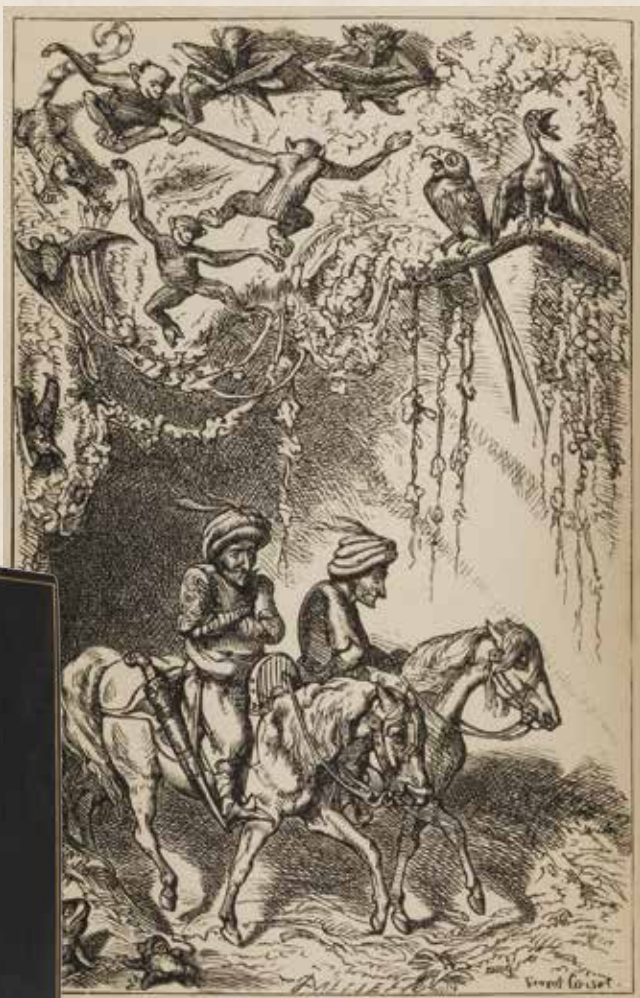
\$680

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 page plates and 17 text drawings.

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

Beautiful copy in a nice binding.



21. CENDRARS, Blaise – LÉGER, Fernand

Entretien de Fernand Léger avec Blaise Cendrars et Louis Carré sur Le Paysage dans l'œuvre de Léger.

\$4,300

Paris: Louis Carré, 1956. 1 volume, quarto, soft covers, unpaginated.

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

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

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

22. CENDRARS, Blaise –
LÉGER, Fernand

J'ai tué. \$7,800
Paris: La Belle Édition, 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 LÉGER, printed in blue, yellow and red, of which one is on the upper board and two are full page. The text is printed in red. Light soiling to paper covers.

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

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

Beautiful copy.



23. CENDRARS, Blaise –
LÉGER, Fernand

La Fin du Monde
filmée par L'Ange N.D. \$5,300
Paris: Édition de la Sirène, 1919.
1 volume, 4to, paper covers, 60pp.

Printed paper covers. Internally fresh. With 22 stencil colour compositions by Fernand LÉGER, including 2 on the cover and 20 stencils in colour in the book, including 3 on double page. Small spots on the cover.

This album retraces the apocalypse of the modern world, imagined as a film scenario and brilliantly illustrated by Fernand Léger's interplay of forms, which demonstrates a great modernity by mixing cubist illustrations and clever typographical games.

FIRST EDITION, ONE OF THE 1,200 COPIES ON LAFUMA VELLUM PAPER.

Very good copy.



24. COLERIDGE, Samuel Taylor – COLE, Herbert
The Rime of the Ancient Mariner. \$700

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

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

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

LIMITED PRINTING OF 200 NUMBERED COPIES.

Lovely illustrations.



25. DIDEROT, Denis – NAUDIN, Bernard
Le Neveu de Rameau. \$4,000

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

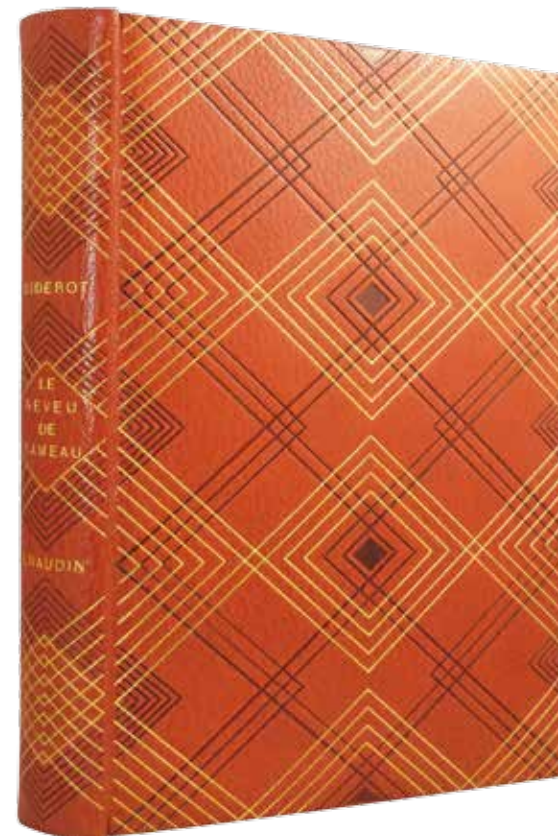
Full brick morocco binding signed by CRETTE succ. de Marius Michel. Boards decorated with a geometric decoration of intertwining gold and cold fillets. Smooth spine with the same gilt and mosaicked decoration. Doublures of brown suede, endpapers of red coloured silk. All edges gilt. Original paper covers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

Illustrated with 4 etchings in black by Bernard NAUDIN including the frontispice 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.



26. ÉLUARD, Paul –
DUHÊME, Jacqueline

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

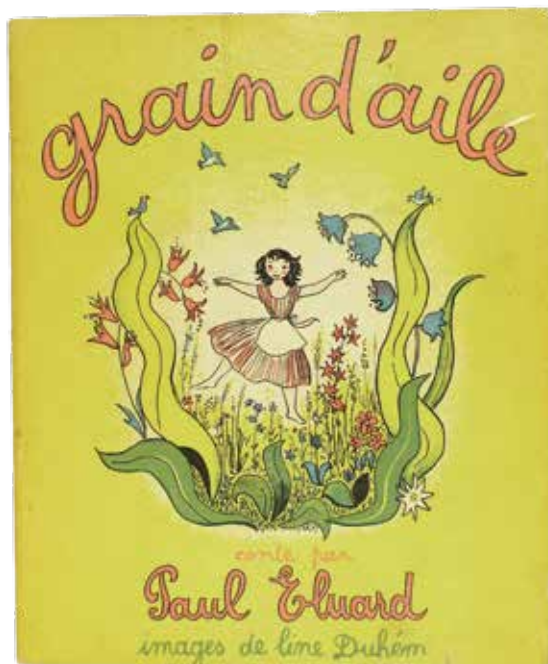
Publisher's full yellow binding illustra-
ted. In a modern cloth slipcase.

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.

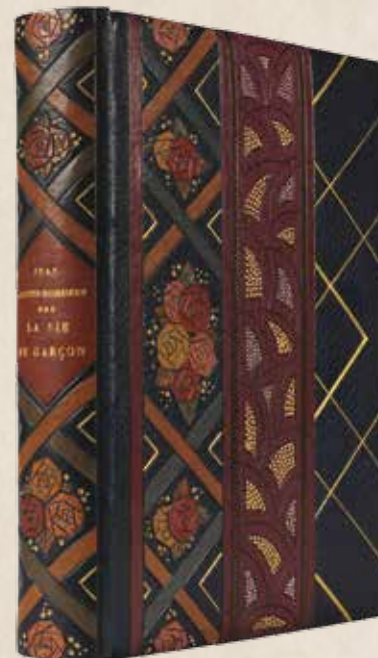


27. GALTIER-BOISSIÈRE, Jean – OBERLÉ, Jean

La vie de garçon.

\$8,000

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



Bound in midnight blue full morocco signed by
AFFOLTER, AUGOYAT and CUZIN. Boards deco-
rated 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 deco-
rated with flowers with inlaid stems and female first
names. Yellow silk endpapers. Uncut edges gilt. Ori-
ginal 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. Edi-
tion illustrated by Jean OBERLÉ with 8 plates of
etchings, and vignettes in the text.**

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

Bookplate of the library of Colonel Daniel Sicklès.

Beautiful Art-Déco style binding.



28. HUYSMANS, Joris-Karl – LEPÈRE, Auguste

La Bièvre, les Gobelins, Saint-Séverin.

\$3,000

Paris: Société de Propagation des Livres d'Art, 1901. 1 volume, 4to, leather-bound, 148pp.

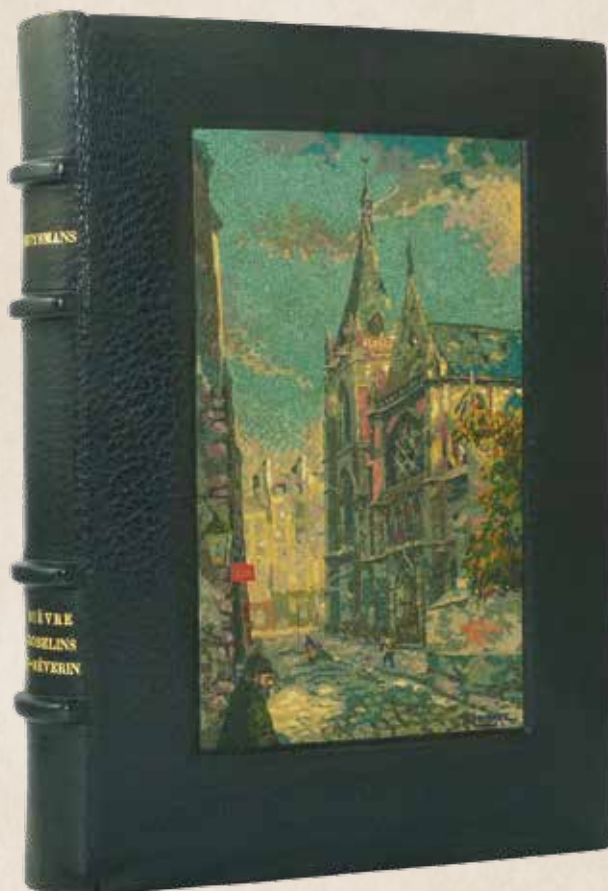
Full midnight blue crushed morocco. On the first board, large decoration representing the facade of the church of Saint Séverin seen in perspective and 3/4, entirely made of small mosaics of coloured leather. The whole gives the perfect impression of an oil painting. Doublures and endpapers painted by H. LEHAYE with small mosaics set with gold and cold nets forming inner lace. In the lower corner, portrait of H. LEHAYE entirely mosaic of coloured leathers. Spine with four raised bands. Original covers and spine bound in. Top edge gilt.

This micro-mosaic leather mosaic decoration signed by Henri Lehaye (1899-1966), justified Mos. de H. Lehaye n°6, is embedded in an elegant Jansenist binding.

LIMITED PRINTING OF 695 NUMBERED COPIES. ONE OF THE COPIES PRINTED ON ARCHES VELLUM. EDITION ILLUSTRATED BY AUGUSTE LEPÈRE WITH 4 PLATES OF ETCHINGS AND 30 BLACK WOOD ENGRAVINGS IN THE TEXT.

Copy enriched with AN ORIGINAL WATERCOLOUR signed by H. LEHAYE, reproducing the illustration featured on the first board.

Very impressive binding.



29. LACLOS, Pierre Choderlos de. – BARBIER, George

Les Liaisons dangereuses.

\$14,500

Paris: Le Vasseur et Cie., 1934. 2 volumes of text and a case for the Suite, quarto, leather bound. T.I: 218pp. T.II: 217pp.

Full red Jansenist morocco binding signed by LOUTREL. Spine with raised bands and gilt date. Top edges gilt. Original paper covers and spine bound in. Leather bound slip-case. Spines faded.

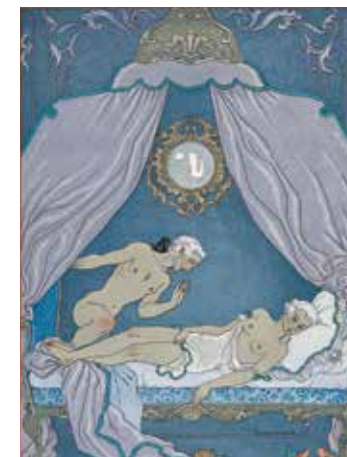
Edition illustrated with 27 original colour compositions by GEORGES BARBIER including the cover, a vignette on the justification leaf and a repeated title frame, 2 chapter headings, 2 ornamental capitals and 20 plates.

LIMITED PRINTING OF 720 NUMBERED COPIES, THIS ONE OF 650 COPIES ON RIVES VELLUM.

COPY ENRICHED WITH A SUPERB SET OF 53 ORIGINAL DRAWINGS BY GEORGE BARBIER, including 50 pencil sketches (21 x 15cm) and 3 more complete drawings, signed, of which two are watercoloured (20,5 x 15cm), as well as 26 preparatory drawings for the mockup.

We include a signed handwritten letter from François-Louis Schmied to Madame Corrad concerning *Chansons de Bilitis* illustrated by George Barbier (3 and a half pages octavo).

Superb set.



30. LA FONTAINE, Jean de. – MOREAU Le Jeune
**Œuvres complètes de J. La Fontaine, précédées
 d'une nouvelle Notice sur sa vie.** \$13,000

Paris: de l'imprimerie Crapelet, Chez Lefèvre, 1814. 6 volumes, in-octavo, leather bound. T.I: LXXV, 242pp. T.II: 319pp. T.III: 488pp. T.IV: 547pp. T.V: 334pp. T.VI: 494pp.

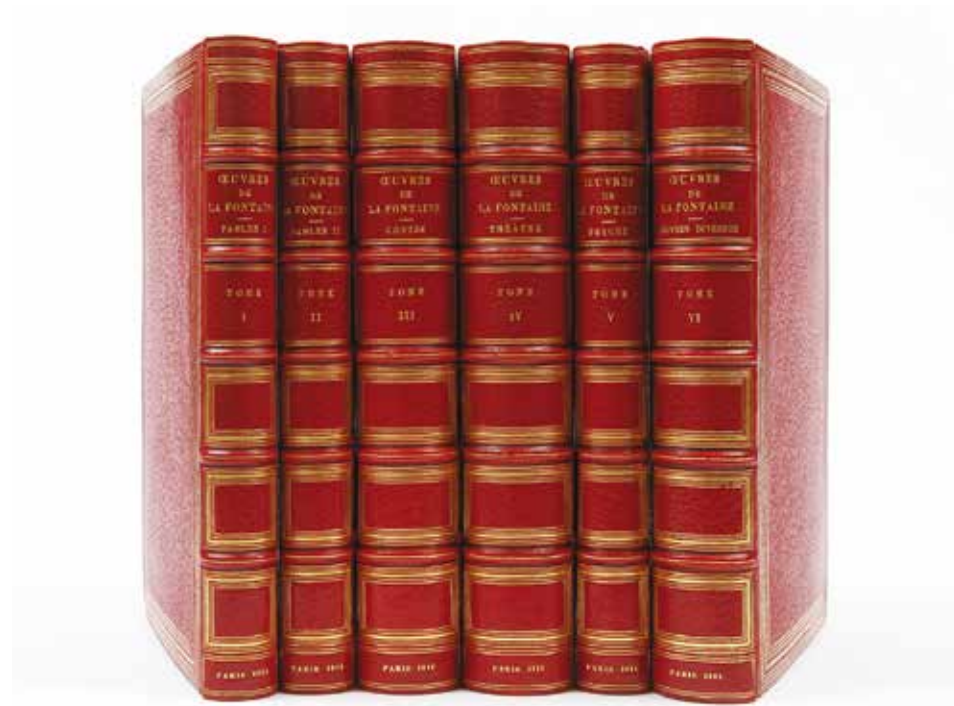
Binding by CHAMBOLLE-DURU in full red morocco. Spine with raised bands and gilt motifs. Boards decorated with a frame of seven gilt fillets.

Estimated edition, the first in-8 format, of Jean de La Fontaine's complete works. It was printed by Crapelet and begins with an unpublished Life of the author by Louis-Simon Auger (1772-1829).

It is illustrated with a portrait of Jean de La Fontaine engraved by Jean-François Ribault (1767-1829) after Edelinck's engraving of Hyacinthe Rigaud's painting (1659-1743) and 25 hors-text figures in first print, engraved by Antoine Abraham and Étienne Devilliers, Emmanuel-Jean-Népomucène De Ghendt (1738-1815), Jean-Louis Delignon (1755-1804?), Rémi Delvaux (1748?-1823), Philippe Trière (1756-1815?), Antoine-Claude-François Villerey (1754-1828), Jean Bosq (17...-18..), Pigeot, Jean Baptiste Blaise Simonet (1742-1817) and Louis François Mariage (17...-18..) based on the compositions of Jean-Michel Moreau, known as MOREAU Le Jeune (1741-1814).

VERY BEAUTIFUL COPY IN VELLUM PAPER, CONTAINING THE CONTINUATION OF A PORTRAIT AND 25 FIGURES BY MOREAU LE JEUNE IN DOUBLE CONDITION, BEFORE THE LETTER AND ETCHINGS.

Admirable bindings in perfect conservation.



31. LARBAUD, Valery – LABOUREUR, Jean-Émile
Beauté, mon beau souci... \$2,500

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

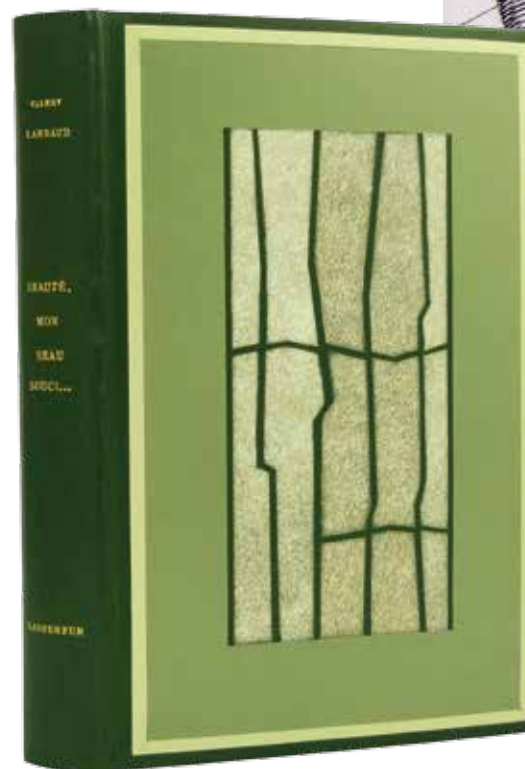
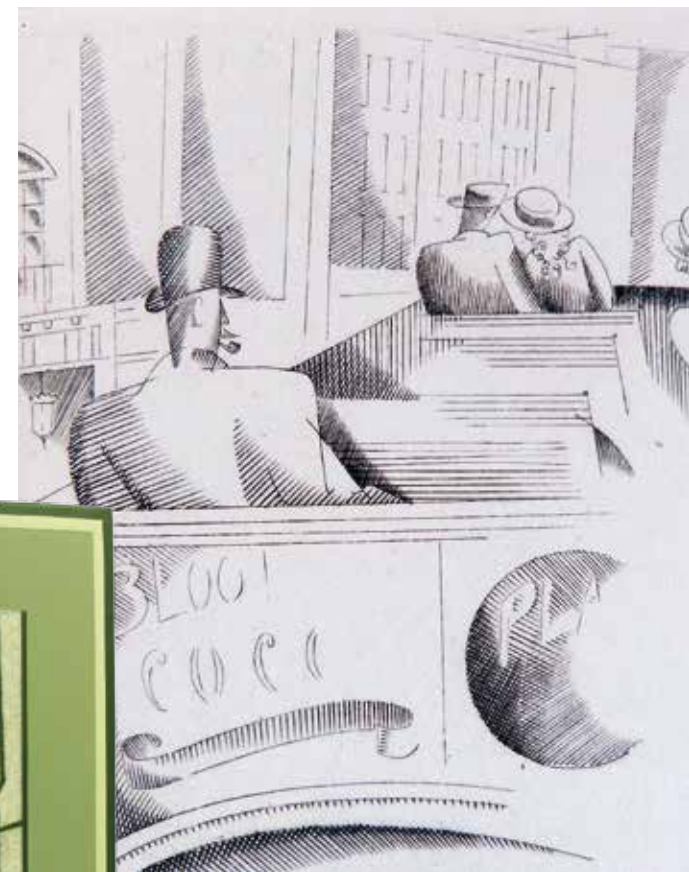
Green calf binding signed by B. BICHON. Boards decorated with a pretty central rectangle surrounded by a first green frame followed by a thick white fillet framing the boards. Smooth spine with gilt title. Top edge gilt. Original covers and spine bound in. Leather-edged slipcase.

LIMITED EDITION OF 412 NUMERED COPIES ON LAFUMA-NAVARRÉ 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.



32. LOUYS, Pierre – BARBIER, George \$16,000

Les Chansons de Bilitis. Traduit du Grec.

Paris: Pierre Corrad, 1922. 1 volume, 4to, in loose sheets, 177pp.

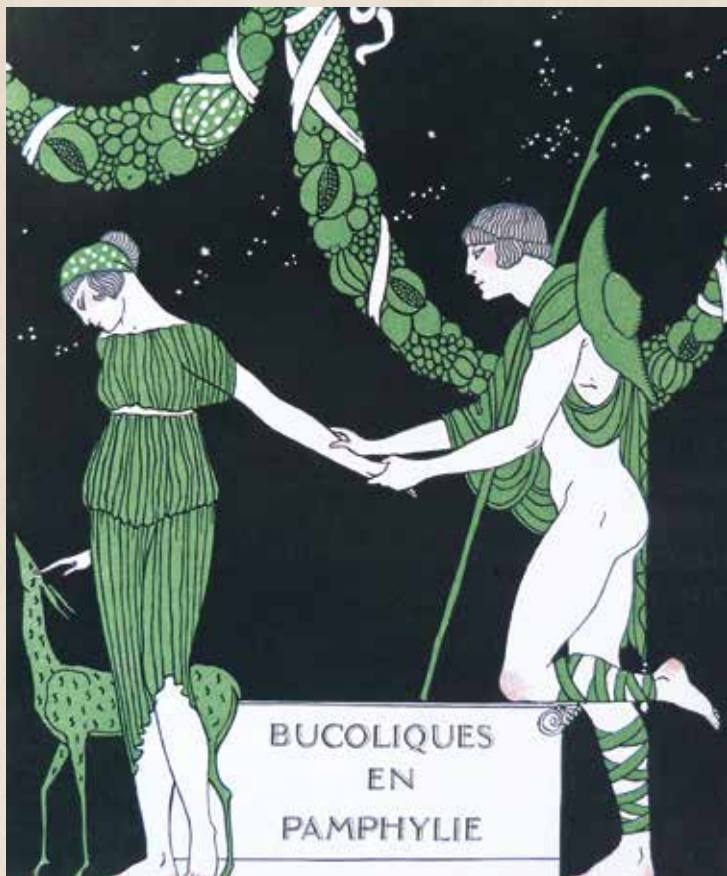
In publisher's chemise illustrated. The book is housed in a leather edged slipcase.

One of the finest and most spectacular illustrated editions of Les Chansons de Bilitis, adorned with 44 compositions by George BARBIER (1882-1932), engraved and coloured by François-Louis Schmieid, including one on the cover, the title, 8 full-page, 21 in the text and 13 plates. Added to this are many colors ornaments.

LIMITED PRINTING OF 133 NUMBERED COPIES ON VELLUM PAPER.

Copy enriched with a proof, signed by François-Louis Schmieid depicting two naked women lying on cushions. This test is not part of the illustrations in the book.

Without any doubt the most beautiful illustrated edition of Chansons de Bilitis with color compositions of George Barbier engraved by François-Louis Schmieid.



33. LOUYS, Pierre – ICART, Louis

Chrysis. Conte.

\$1,600

Paris: Charles Meunier, 1940. 1 volume, small 4to, 21pp.

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.



34. LECONTE DE LISLE, Charles – FREIDA, Raphaël

Poèmes Barbares.

\$1,400

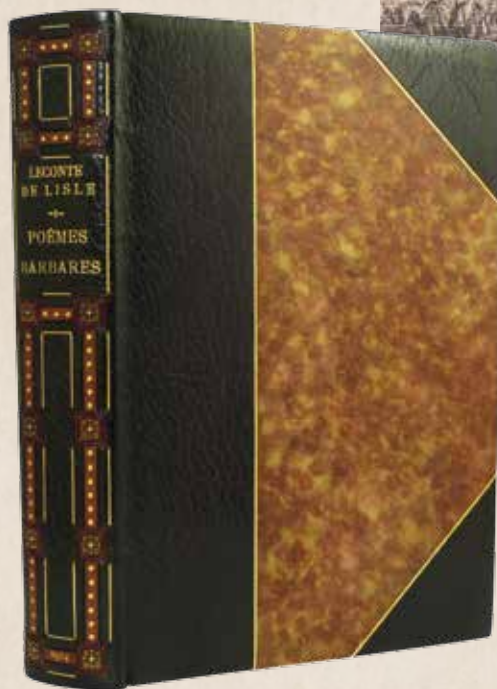
Paris: A. Romagnol, 1914. 1 volume, Large 4to, leather-bound, 426pp.

Bound in brown half-morocco with corners by Charles LANOÉ. Smooth spine, small red mosaicked squares. Top edge gilt. Original paper covers and spine bound in.

Illustrated by 100 etchings, printed in black by Raphaël FREIDA, engraved by Edmond Pennequin, with 18 full-page compositions.

LIMITED PRINTING OF 300 NUMBERED COPIES, THIS ONE OF THE 160 COPIES ON VELLUM PAPER.

Magnificent copy.



35. MAUPASSANT, Guy de. – LEPÈRE, Auguste

Deux contes. Le Vieux. La Ficelle.

\$4,400

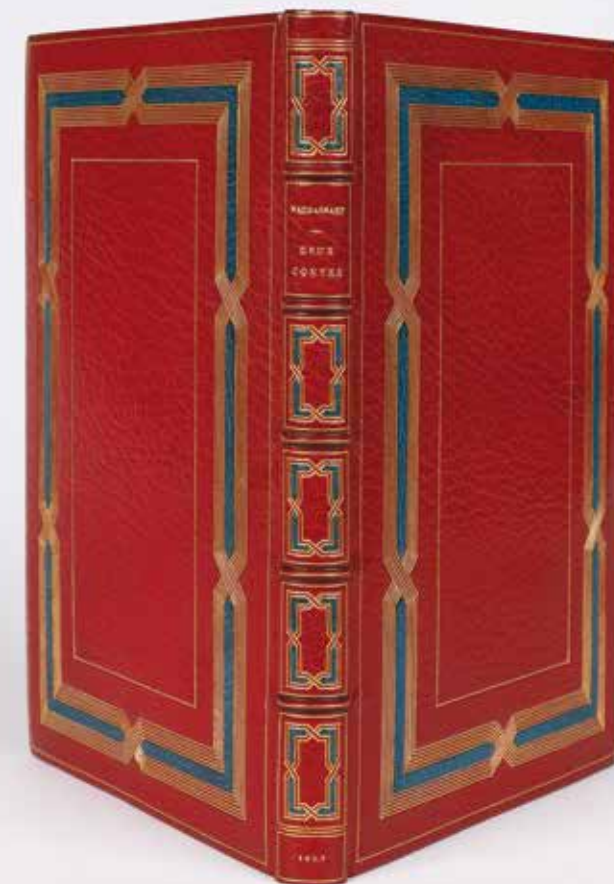
Paris: Société normande du livre illustré, 1907. 1 volume, octavo, 89pp.

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

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

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

Very beautiful copy bound in doubled raspberry morocco.



36. MORAND, Paul

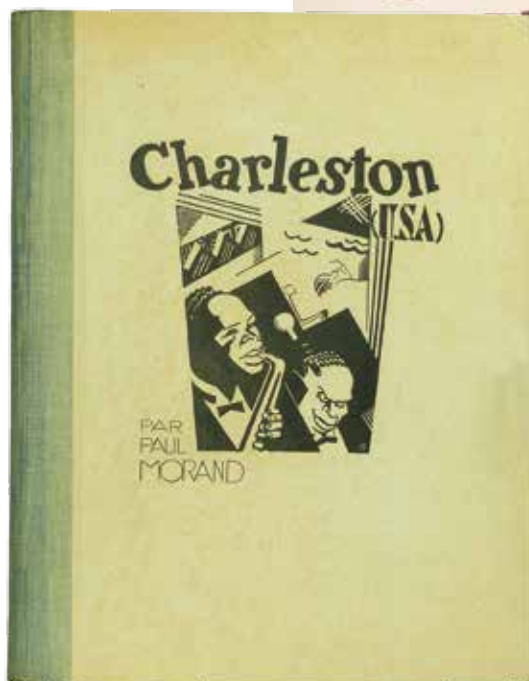
Charleston (U.S.A.). \$680
 Liège: À la Lampe d'Aladdin, 1928. 1 volume, 8vo, in loose sheets, 542pp.

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 Bécan (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.



37. MORAND, Paul – SCHMIED, François-Louis

Paysages méditerranéens. \$11,800
 Paris: [François-Louis Schmied], 1933. 1 volume, 4to, leather-bound, 119pp.

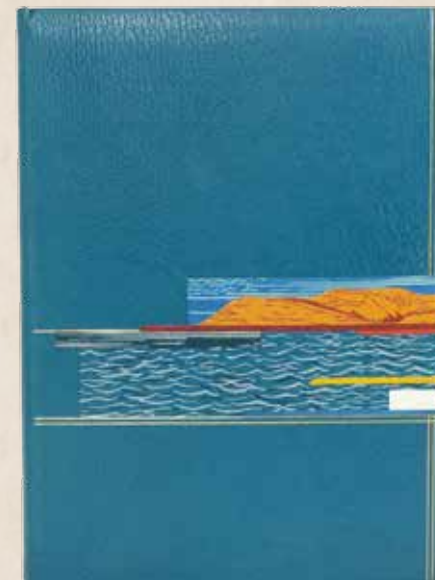
Full blue morocco with a mosaic composition, in relief and gilded on the first board suggesting waves and coastal architecture of the Mediterranean basin, signed by Luigi CASTIGLIONI. Smooth spine with golden title in length. Top edge gilt. Doublures and endpapers of ocre and blue silk. Original covers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



38. MORAND, Paul – FOUJITA

Foujita. Avec des souvenirs d'enfance de l'artiste et un commentaire par Ch.-A. Cingria. \$700

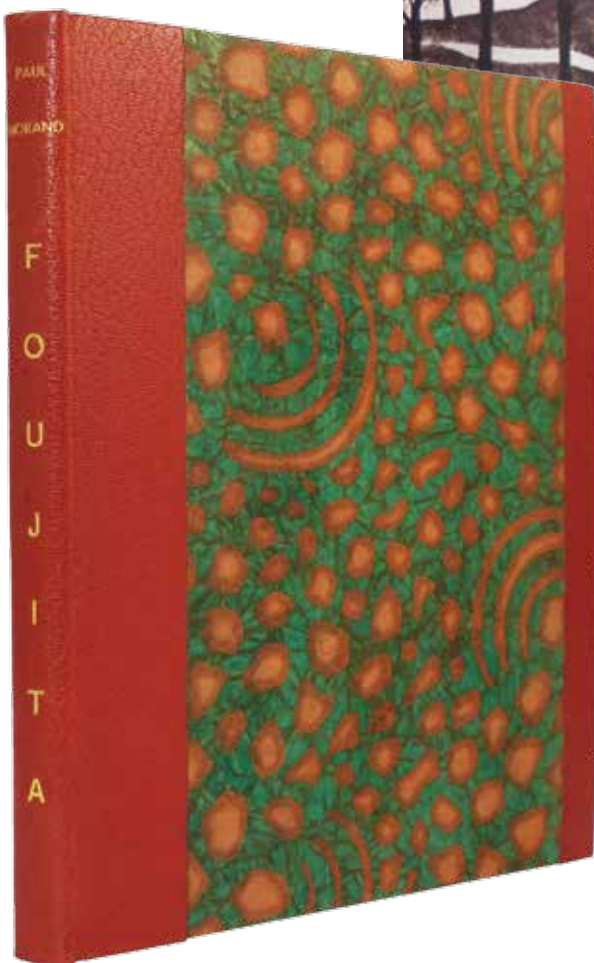
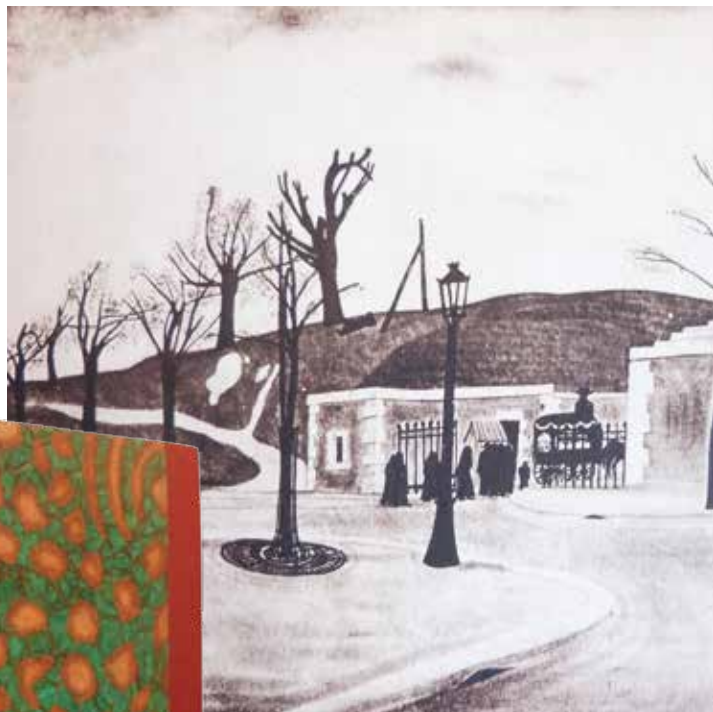
Paris: Éditions des Chroniques du Jour, 1928. 1 volume, 4to, leather-bound, XXVIIpp.

Orange half-morocco binding in bands, signed by B. BICHON. Smooth spine with golden title in length. Top edge gilt. Original covers and spine bound in.

Interesting study about Foujita illustrated with 5 compositions in black and 30 plates in full-pages reproducing works by the artist as well as 2 photographs of Foujita.

LIMITED EDITION OF 50 NUMBERED COPIES, THIS ONE OF THE 600 COPIES ON VELLUM PAPER.

Rare and beautiful copy.



39. POUCHKINE, Alexandre – CHOUKHAEFF, Vassili
La Dame de pique. \$1,100

Paris: Éditions de la Pléiade, J. Schiffrin et Cie, 1923. 1 volume, 8vo, in loose sheets, 91pp. Traduction de J. Schiffrin, B. de Schloezer et André Gide. Avant propos d'André Gide.

Publisher's original beige paper wrappers.

Edition illustrated by Vassili CHOUKHAEFF with 21 illustrations, including 7 full page in color and 14 several headpiece and vignette.

LIMITED PRINTING OF 325 COPIES, THIS IS ONE OF THE 260 COPIES ON VELLUM PAPER SPECIALLY MANUFACTURED AND WATERMARKED IN THE NAME OF THE PUBLISHER, WITH SCHIFFRIN'S AUTOGRAPHED MONOGRAM.

A lovely copy.



40. Régnier, Henri de. – SAUVAGE, Sylvain

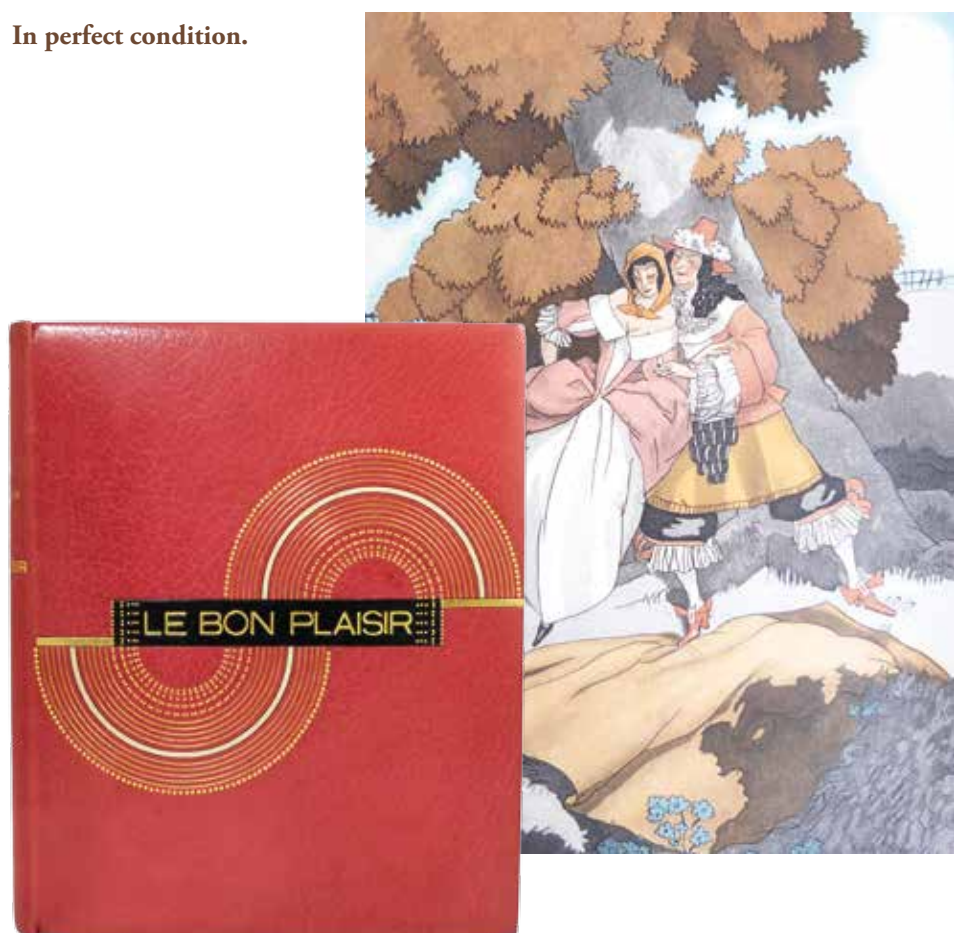
Le Bon plaisir. \$5,500
Paris: La Rosaie, 1929. 1 volume, 4to, leather-bound, 232pp.

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.



41. SACY, Isaac Lemaistre de. – JOU, Louis

Évangile selon Saint Mathieu. \$8,400
Paris: Les Livres de Louis Jou, 1928. 1 volume, quarto, leather bound, 189pp.

Bradel full ivory vellum binding by G. MERCIER, succ. to his father, 1931, entirely painted by Louis JOU. Smooth spine decorated with a floral border on a gilt background, title on plain background. Each board has a large floral border on a gilt background including the title letters and a large gouached and varnished watercolour in the centre, representing the Passion on the upper board and the Crucifixion on the lower board, where the initials L.J. are inscribed. Doublures and endpapers of white Japan paper. Untrimmed. Original paper covers and spine bound in. Modern cloth slipcase.

Illustrated with 30 full-page compositions and numerous ornaments, capitals, tail-pieces, head-pieces and vignettes, drawn, engraved on wood and printed by Louis JOU. The text has been elegantly type-set in red and black with the type designed by the artist.

LIMITED EDITION OF 310 NUMBERED COPIES. THIS IS ONE OF THE 10 LUXURY COPIES ON PEARLED JAPAN PAPER WITH THE SUBSCRIPTION PROSPECTUS BOUND IN.

A very beautiful copy in a magnificent binding by Georges MERCIER, entirely painted by Louis JOU. As the unique designer of the book, Jou has decorated it in the manner of his wood engravings, at the same time producing a tribute to handwritten books "which William Morris would not have disowned" (Yves Peyré).

Very impressive binding.



42. SAND, George – RUDAUX, Edmond

La Mare au diable.

\$5,800

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

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

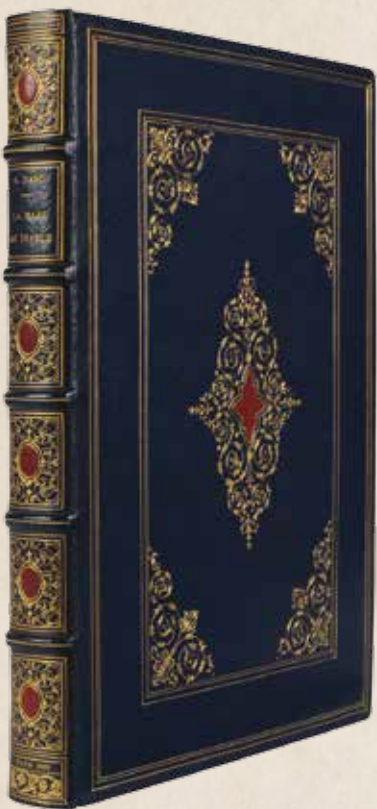
Illustrated with 17 etchings composed and engraved by Edmond RUDAUX.

In the "Masterpieces of the contemporary novel" (Les Chefs-d'œuvre du roman contemporain) collection.

LIMITED EDITION OF 50 COPIES ON JAPAN PAPER WITH TWO SUITES OF THE PLATES. THIS COPY IS ENRICHED WITH AN ORIGINAL WATERCOLOUR DRAWING BY FRAIPONT ON THE HALF-TITLE.

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

Rare and beautiful copy in a perfect binding.



43. SHAKESPEARE, William – GROMAIRE, Marcel

Macbeth.

\$5,000

Paris: Tériade, 1958. 1 volume, 4to, leather-bound, 113pp.

Black morocco binding signed by OLE OLSEN. 1962. Boards decorated with fine horizontal palladium fillets extending over both boards. Smooth spine with the palladium title. Original covers and spine bound in. Leather-edged slipcase.

This edition, based on the translation by François-Victor Hugo, is illustrated by Marcel GROMAIRE with 20 etchings in black, including a frontispiece and 19 full-pages. Marcel Gromaire (1892-1971) liked to use the technique of etching because it allowed him to regain the precision of his drawings with Indian ink. Most of Gromaire's etchings were fervently printed by Paul Haasen and his son Raymond, themselves esteemed engravers.

LIMITED EDITION OF 200 NUMERED COPIES ON RIVES VELLUM PAPER SIGNED BY GROMAIRE.

Beautiful copy.

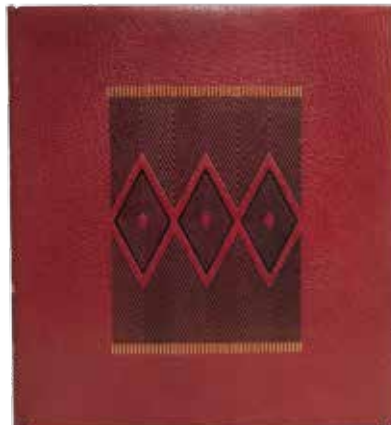


44. SCHMIED, François-Louis – GRAUX, Lucien (Docteur)

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.

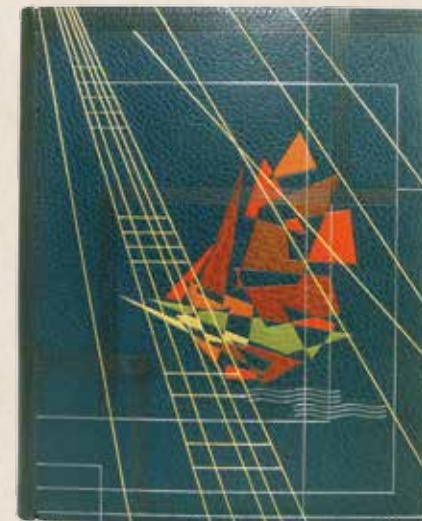


45. SCHMIED, François-Louis

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.

PEAU-BRUNE



46. VERLAINE, Paul

Œuvres libres.

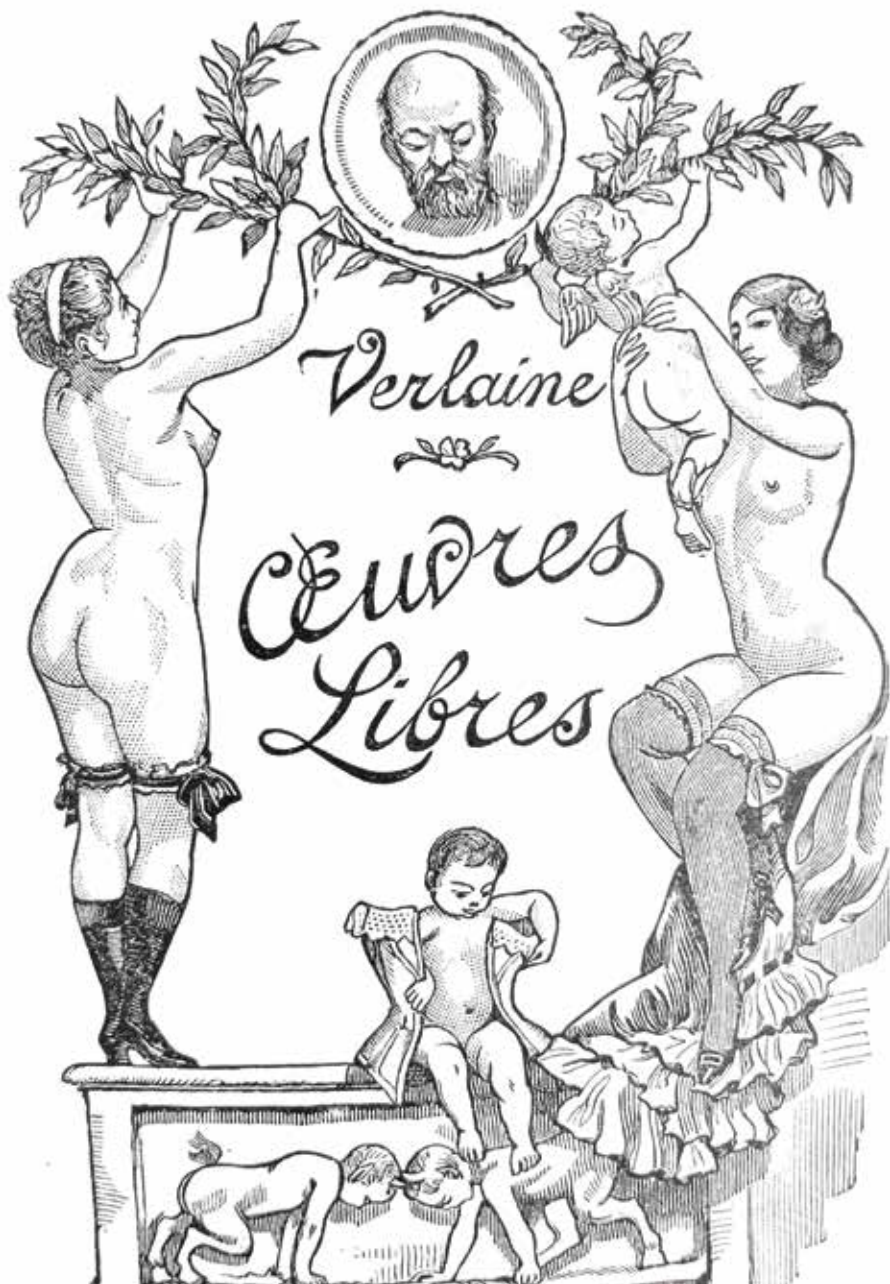
\$780

No mention of publisher, 1910. 1 volume, 12mo, leather-bound, 138pp.

Contemporary bradel binding in half-morocco chestnut coloured. Smooth spine with a red morocco title label. Original covers bound in.

Illustrated with 71 vignettes not signed, but by Martin Van Maël, engraved by Eugène Deté.

LIMITED PRINTING OF 250 NUMBERED COPIES FOR SUBSCRIBERS AND NOT PUT ON THE MARKET.

Lovely illustrations.

47. VERLAINE, Paul – VAN MAELE, Martin

La Trilogie érotique.

\$800

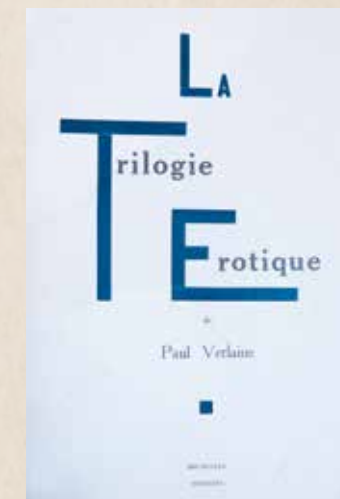
Brussels: No mention of publisher, 1931.

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.

48. VILLIERS DE L'ISLE-ADAM, Auguste de. – ROCHEGROSSE, Georges
Akëdysséiril. \$6,600
 Paris: Louis Conard, 1906. 1 volume, quarto, leather bound, 93pp.

Red full morocco binding signed by P. AFFOLTER, 1911. Large gilt interior dentelle of Indian inspiration, decorated spine. Doublures of royal blue morocco decorated with a rich mosaicked design of Indian inspiration in multi-coloured morocco, endpapers of blue watered silk, double endpapers, gilt over untrimmed edges, original paper covers and spine bound in. Leather bordered slipcase.

First printing of Georges ROCHEGROSSE's fifteen compositions in colour, engraved in the text by Louis Mortier. The border framing the text is watercoloured. The half-title, the dedication page, and each of the illustrations have been beautifully decorated in watercolours, extending the printed subject outside the border which is sometimes highlighted with gilt. The illustrator has also added 15 small vignettes in the text.



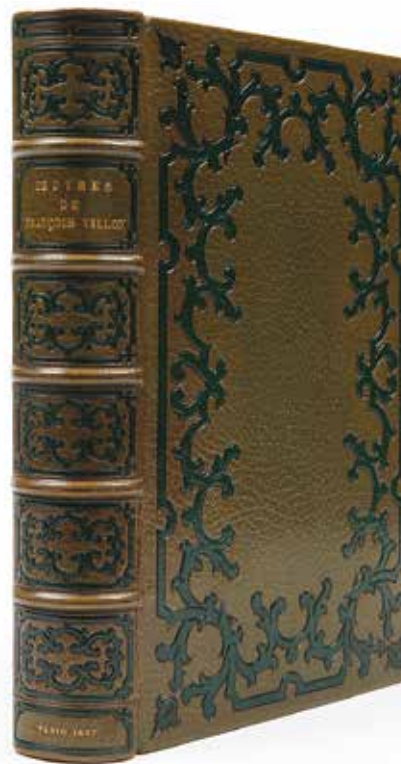
LIMITED PRINTING OF 190 NUMBERED COPIES. THIS IS N°4 OF THE 5 COPIES ON SPECIAL OLD JAPAN PAPER, ENTIRELY DECORATED BY GEORGES ROCHEGROSSE. It is enriched at the end of the volume with a break down of the colours of an illustration accompanied by pencilled remarks added by the artist.

From the library of G. Sémon with his ex-libris.

Most beautiful copy in a sumptuous binding by Paul Affolter.



49. VILLON, François – ROBIDA, Albert
Œuvres. \$29,000
 Paris: Librairie L. Conquet, 1897. 1 volume, quarto, leather bound, XXXIV, 339pp.



Full almond green morocco binding signed by MERCIER succ. of Cuzin. Boards framed by a large mosaic decoration of stylized dark green foliage. Spine with raised bands and the same mosaicked decoration. Large dentelle of gilt fillets. Doublure of brown morocco, endpapers of almond green coloured silk. Original paper covers and spine bound in. All edges gilt. In a green half-morocco chemise with flaps and leather edged slipcase. Text revised and preface by Jules de Marthold. 90 illustrations in the text, first edition of A. ROBIDA.

LIMITED PRINTING OF 350 NUMBERED COPIES.
 THIS ONE PRINTED FOR THE PUBLISHER.

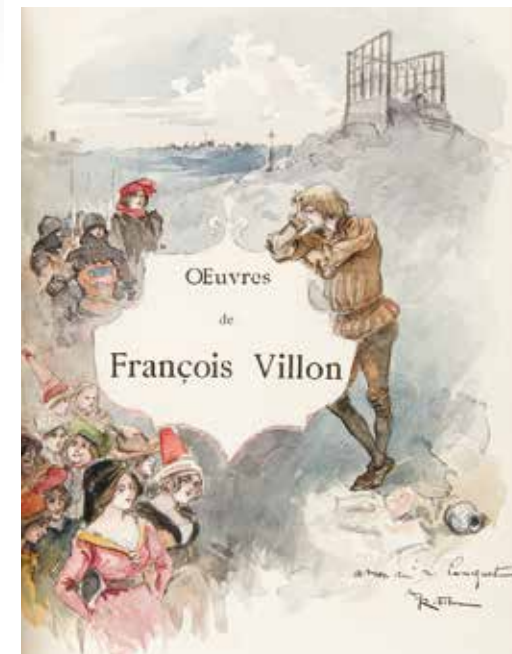
VERY LUXURIOUS COPY HAVING BELONGED TO THE CONQUERED LEON, WITH THE ILLUSTRATIONS FULLY COLORED IN WATERCOLOR BY A. ROBIDA. It is written, under justification, from the artist: "This copy has been completely enhanced with colours by the artist. A. Robida", and this letter: "To my friend L. Conquet".

Precious copy enriched with:

- a black Suite on China paper.
- a beautiful watercolour on bastard-title with an inscription to L. Conquet.
- 7 original watercolours on Japan paper.
- the part issue letterpress on China paper (4pp).

From the Antoine Vautier Library (1977, n°382, with this appreciation: "One could not imagine a more desirable copy").

PLEASANT BINDING WITH NEO-GOTHIC DECORATION, in perfect harmony with the book, executed by Émile MERCIER (1855-1910).



50. 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.

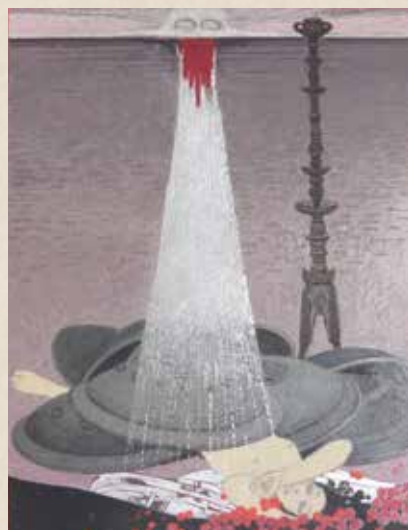
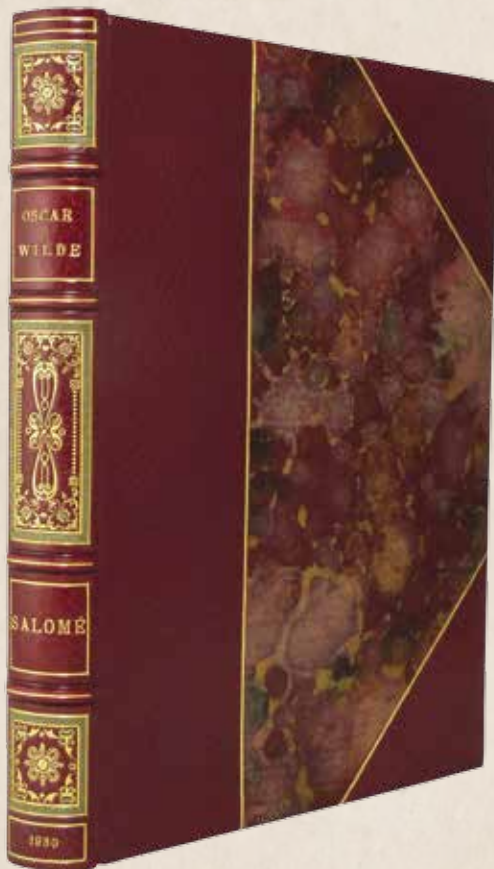
Bordeaux coloured half-morocco binding with corners signed by Charles LANOE. Inlaid spine with raised bands and gilt date at foot, top edge gilt. Original covers and spine bound in. With edged slipcase.

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

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

Manuel Orazi (1860-1934) is an Art Nouveau Italian painter, poster artist and illustra tor. 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.



51. WILDE, Oscar – SCHMIED, François-Louis

Deux contes. Le Prince heureux. Le Rossignol et la rose. \$7,600
Paris: F.-L. Schmied, 1926. 1 volume, 4to, in loose sheets.

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 NUMBERED 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.

52. WILDE, Oscar – DARAGNÈS, Jean-Gabriel
The Ballad of Reading Gaol.

\$3,300

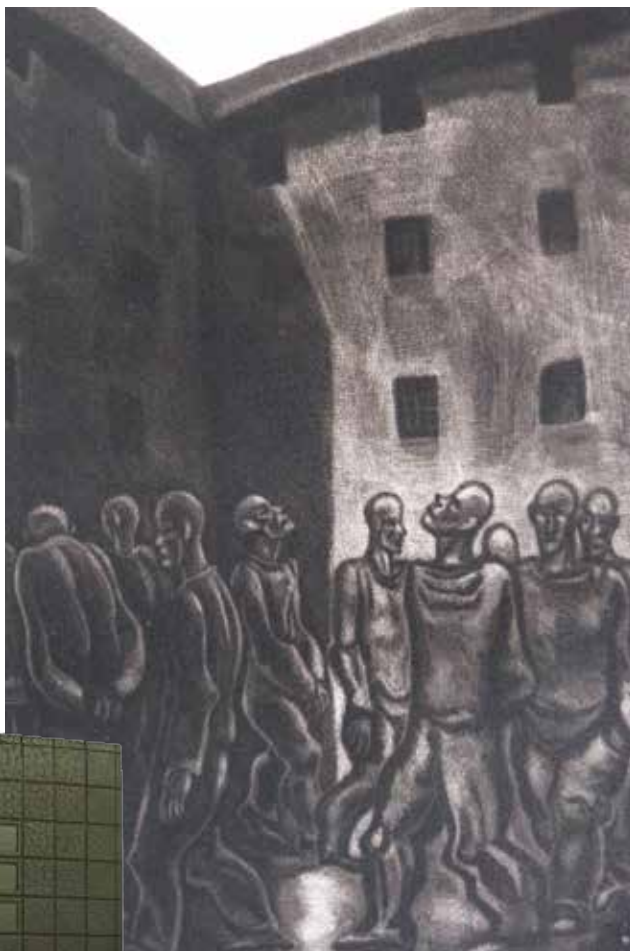
Paris: Gallimard, 1944. 1 volume, 4to, loose leaved, 64pp.

Full brown morocco binding signed by Georges CRETTE. Boards decorated with a geometric decoration. Smooth spine with palladium title in length. Doublures and endpapers of red coloured silk. Original paper covers and spine bound in. Leather bordered slipcase.

Illustrated with 12 plates printed in black engraved by DARAGNÈS.

LIMITED PRINTING OF 60 COPIES, THIS IS ONE OF THE 40 COPIES ON MONTVAL VELLUM PAPER, WITH A COMPLETE SUITE OF THE ILLUSTRATIONS.

Perfect condition.



53. BROGLIE, Albert duc de. – LALAUZE, Adolphe

La Journée de Fontenoy.

\$5,800

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.

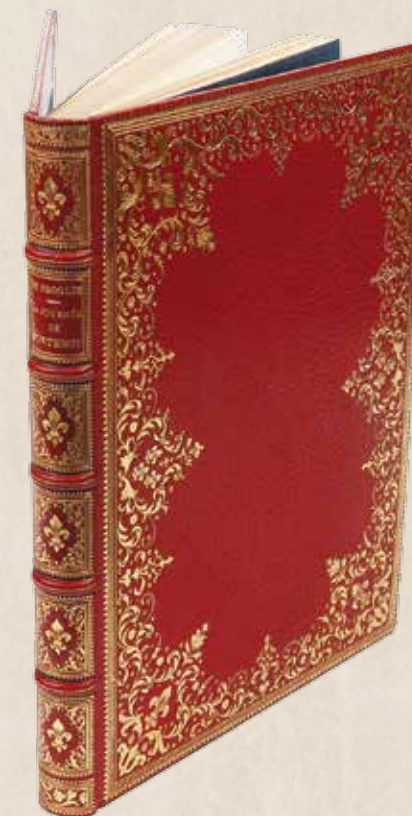
Illustrated with 13 etchings colour engraved with colour guide marks by Adolphe LALAUZE after his original watercolours and those of his son Alphonse: vignettes on cover and title page, frontispiece, head-piece and capital, 7 plates of which one is double-page, and one tail-piece.

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.



54. 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.



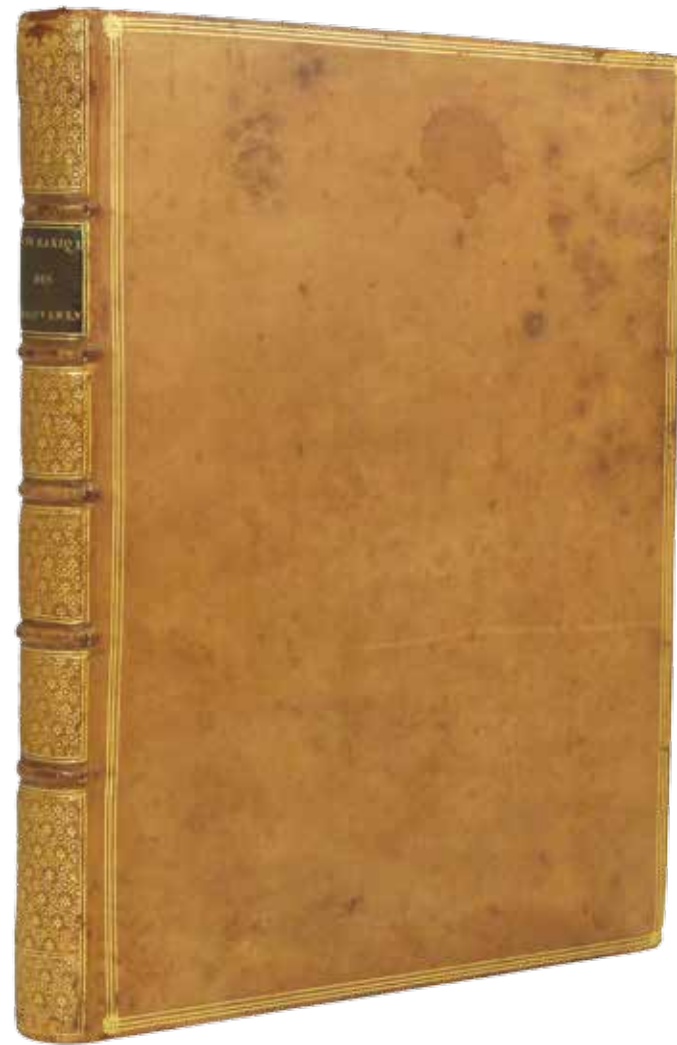
55. BARTHEZ, Paul-Joseph

Nouvelle mécanique des mouvements de l'homme et des animaux. \$580
Carcassonne: de l'imprimerie de Pierre Polère, an VI (1798). 1 volume, 4to, leather-bound, 246pp.

Contemporary full brown calf. Spine with raised bands finely decorated with motif in the compartments. Triple fillet on the boards. Wide gilt interior dentelle.

Second edition of this book, first published in 1782 under the title of "Essai d'une nouvelle Mécanique des Mouvements de l'homme et des animaux". Physician and physiologist born in Narbonne in 1734 Paul-Joseph Barthez was endowed with enormous erudition: d'Alembert called him "Science Well". His physiology works are remarkable and there Bichat drew the foundations of his thought.

Beautiful specimen in a pretty binding.



56. CITROËN, André –
BRULLER, Jean \$1,100
Frisemouche fait de l'auto.
Éditions enfantines Citroën, 1926.
1 volume, quarto, 62pp.

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

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

RARE FIRST EDITION in very good condition.



57. CHARMAISON, Raymond \$4,000
Les Jardins Précieux. Préface de Henri de Régnier.
Paris: Chez Meynial, Collection Pierre-Corrard, 1919.
1 volume, folio, 207pp., in loose sheets.

Later cardboard green chemise with three flaps. Half-leather smooth green spine with lengthwise gilt title. Cover illustrated with a coloured medallion. Without the protective portfolio.

Ten leaves of text including 6 pages for the Foreword (by Henri de Régnier) and 8 superb plates by Charmaison representing views of garden layouts, stencil coloured by Jean Saudé.

LIMITED PRINTING OF 300 NUMBERED COPIES ON SPECIAL JAPAN PAPER FROM THE SHIDZUOKA COMPANY.

One of the first Art Deco books.



58. INDIANA, Robert \$21,000

The American Dream – Portfolio.

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

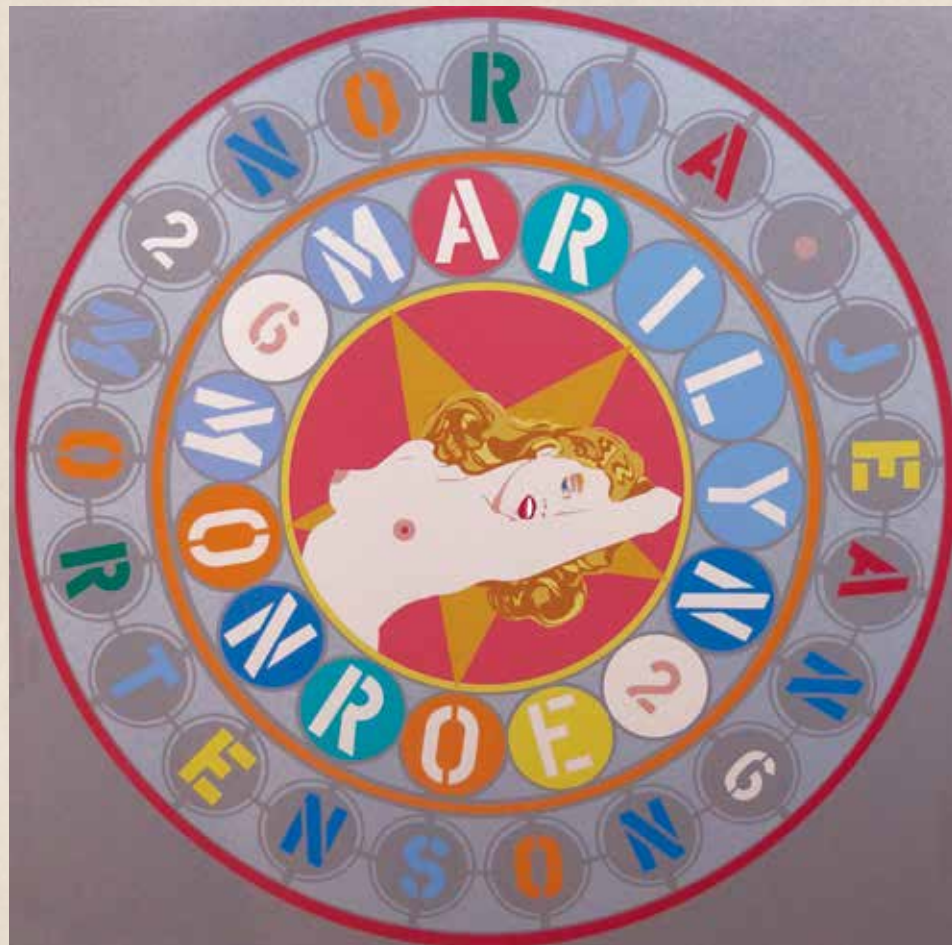
With the original black calf binding with the artist's name in red on the front and spine.

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.



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

\$6,200
 Cachan: À l'atelier de Tugdual, 1994.
 1 volume, quarto, leather bound, 16ff.

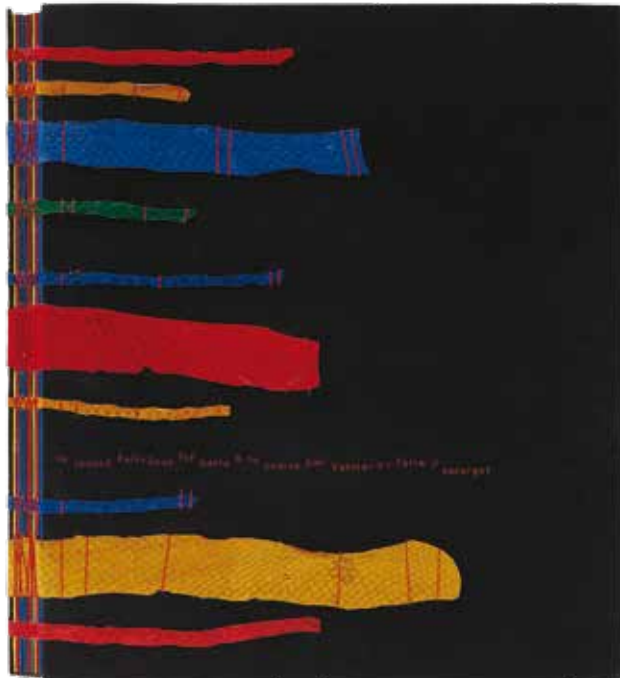
Bound in full black buffalo signed by Annie ROBINE. Open spine held together with strips of salmon skin sewn with red linen thread, centrefold of different coloured Japan paper. Endpapers of green and blue velvet and red and yellow morocco. Original paper covers and spine bound in. In a black paper box. 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.



60. 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.



61. BARBIER, George

Le Journal des Dames et des Modes.

\$8,800

Paris: Bureaux du Journal des dames, 1^{er} juin 1912-1^{er} 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.



62. **Le Goût du Jour.**

\$6,000

Paris: François Bernouard, 20th June to 20th December 1920. 13 parts, octavo, in loose sheets.

Printed covers illustrated with Paul Iribe's colour stencilled rose, with title in colour. Paper cover for each part. The collection is housed in a cardboard box covered with marbled paper. Unopened.

COMPLETE SERIES. Each issue is composed of coloured plates. The illustrations are chisel engraved, executed in dry point or etched, and all are highlighted with stencils or by hand. There are 2 to 4 illustrations in each part by Janine Aghion, Benito, Bonfils, Boussingault, Pierre Bris-saud, Chériane, Daragnès, Drésa, Georges Gorvel, Guérin, Llano Flores, Paul Follot, de La Fres-naye, Laboureur, Pierre Laprade, Marie Laurencin, Robert Linzeler, André Mare, Marty, Charles Nistch, Marcelle Pichon, Hélène Perdriat, de Segonzac, Mario Simon, Taquoy, and Paul Véra, for a total of 40 COLOUR PLATES.

Our copy contains an additional unnumbered plate entitled *Aujourd'hui regardez Le Goût du Jour.*

LIMITED PRINTING OF 1,432 NUMBERED COPIES. THIS IS ONE OF 1,400 COPIES ON ARCHES LAID-PAPER.

Very rare complete collection of this elegant male and female fashion journal.



63. MORAND, Paul –
CHAS-LABORDE

Rues et visages de New-York. \$2,100
Paris: Lacourière, 1950.
1 volume, folio, 38pp., in loose sheets.

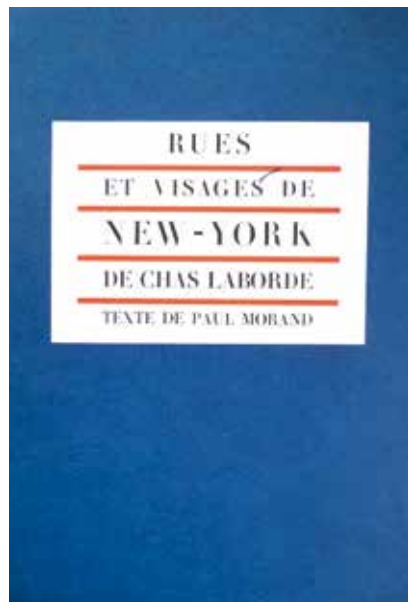
Loose in original blue card portfolio with original ties.

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.



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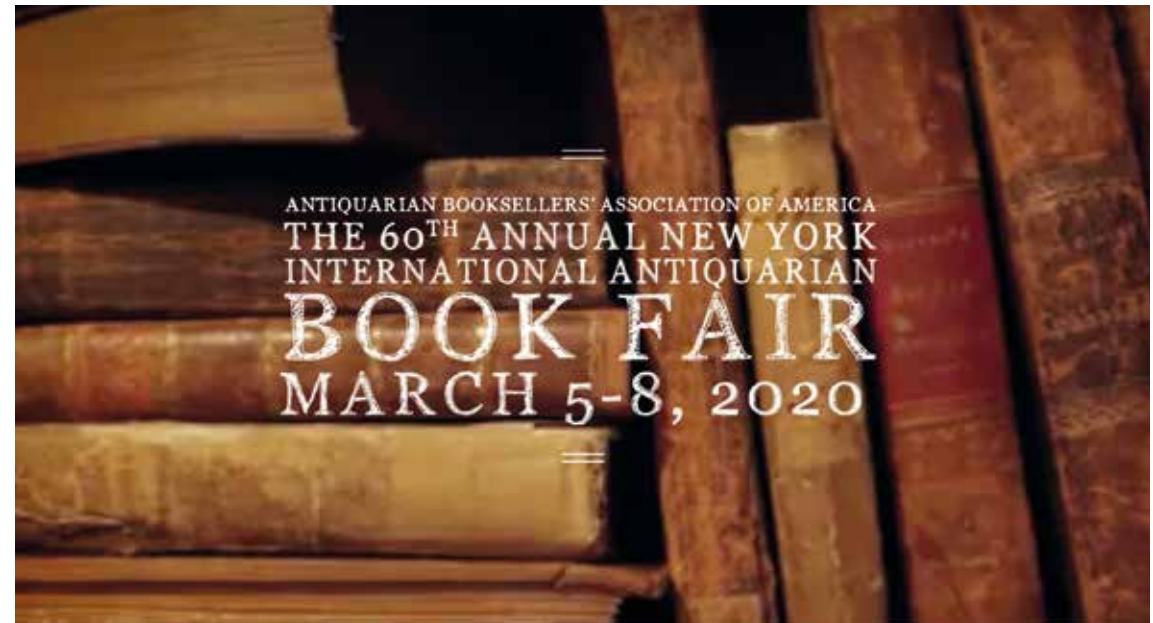
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