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



Uniques Books

1. HARAUCOURT, Edmond \$7,800
**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:

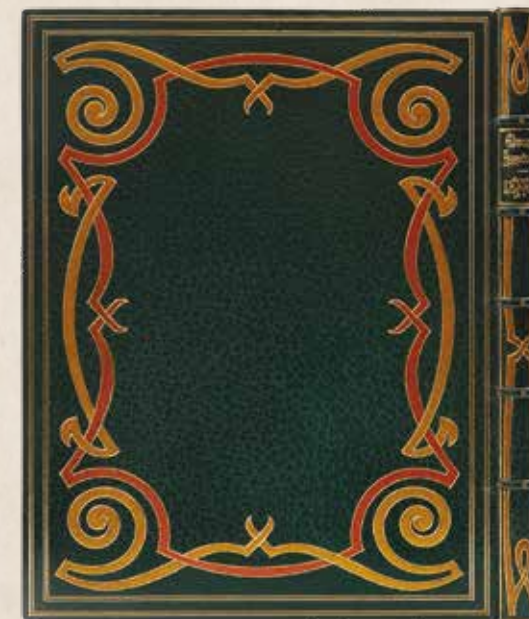
- Léon RUDNICKI: cover, frontispice, justification and title.
- Alexandre LUNOIS: *La Madone*, 18 coloured lithographies.
- Eugène COURBOIN: *L'Antéchrist*, 38 watercolour illustrations.
- Carlos SCHWABE: *L'Immortalité*, 33 illustrations of which 10 are black steel etchings and 23 large floral watercoloured 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.



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

Les Liaisons dangereuses. \$16,500
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 slipcase.
Spines faded.

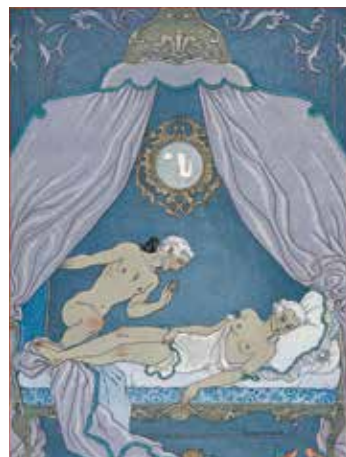
Edition illustrated with 27 original colour compositions by
GEORGES BARBIER including the cover, a vignette on the
justification leaf and a repeated title frame, 2 chapter head-
ings, 2 ornamental capitals and 20 plates.

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 Corrard concerning *Chansons de Bilitis*
illustrated by George Barbier (3 and a half pages octavo).

Superb set.



3. LAMENNAIS, François –
SCHWABE, Carlos

Paroles d'un Croyant. \$11,400
Paris: Imprimerie de Charles Meunier, 1908.
1 volume, quarto, leather bound, 191pp.

Full garnet morocco binding signed by Charles MEU-
NIER. Spine with raised bands and mosaicked deco-
ration. Boards decorated with two large compositions
of incised and dyed leather, that of the upper dish,
representing a cross around which a snake is wrapped,
with, above it, the Holy Spirit, in an ornamentation
of thistles on a sieve background. Doublure in dark
red morocco lining with large decoration with a frame
of gilt fillets and Latin crosses, alternating with drawn
brown morocco crosses cold set. Borders of cold ara-
besques and platinum Latin crosses. Endpapers of
garnet coloured silk. Original paper covers and spine
bound in. All edges gilt. In a garnet half-morocco che-
mise with flaps and leather edged slipcase.

Very beautiful illustrated edition of 1 portrait of
Lamennais and about 90 compositions by Carlos SCHWABE, including 45 original etchings, inclu-
ding 42 large half-page headings, each accompanied by an ornate letter, and 42 lamp ends. Text in a
thorny frame.

LIMITED EDITION TO 166 NUMBERED COPIES, THIS ONE BEARING THE NUMBER 3 PRINTED FOR
MR. PIERRE MEUNIER.

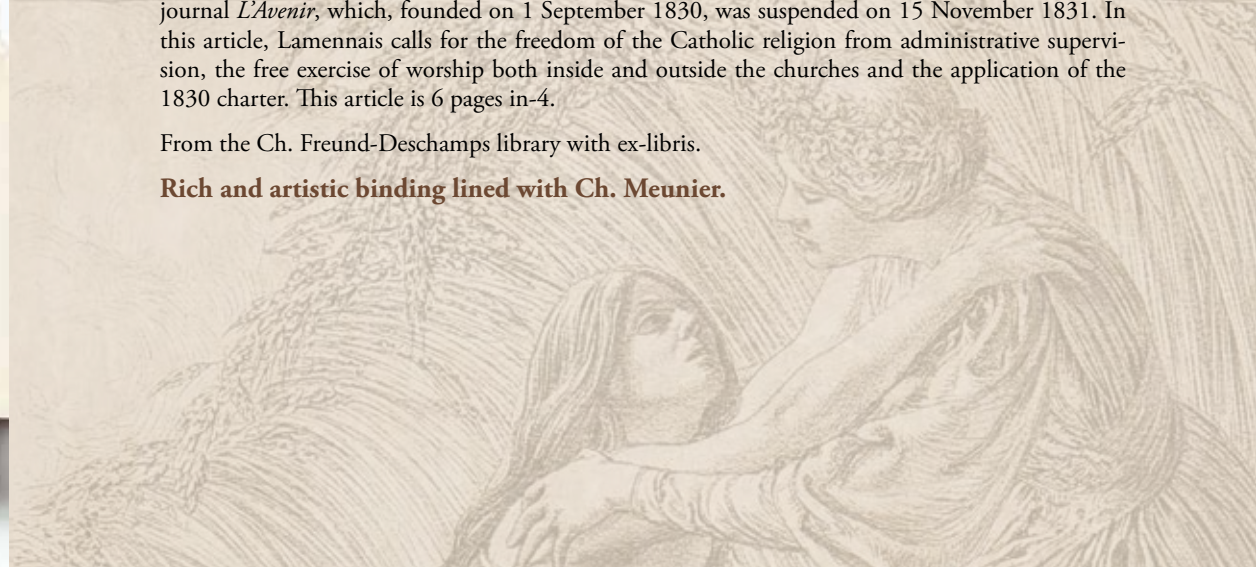
UNIQUE COPY printed on Holland paper enriched with:

- A double suite apart from etchings, on China paper (without the letter decorated for the headers)
and on white vellum paper.
- The print on vellum paper of 42 floral frames designed by Carlos SCHWABE and not used by the
publisher; on the back of these frames is the series of culs-de-lampe in separate print.

This copy is also enriched by the self-signed MANUSCRIT with an important article by F. LAMEN-
NAIS, noting in a very strong way the allegations contained in an article in *the Moniteur* and whose
official inspiration is now evident; this article seems to have been published by Lamennais in his
journal *L'Avenir*, which, founded on 1 September 1830, was suspended on 15 November 1831. In
this article, Lamennais calls for the freedom of the Catholic religion from administrative supervi-
sion, the free exercise of worship both inside and outside the churches and the application of the
1830 charter. This article is 6 pages in-4.

From the Ch. Freund-Deschamps library with ex-libris.

Rich and artistic binding lined with Ch. Meunier.



4. LOUYS, Pierre – LEBÈGUE, Léon

Les Trois Roses de Marie-Anne.

\$2,600

Paris: A. Ferroud-F. Ferroud, 1908. 1 volume, octavo, leather bound, 19pp.

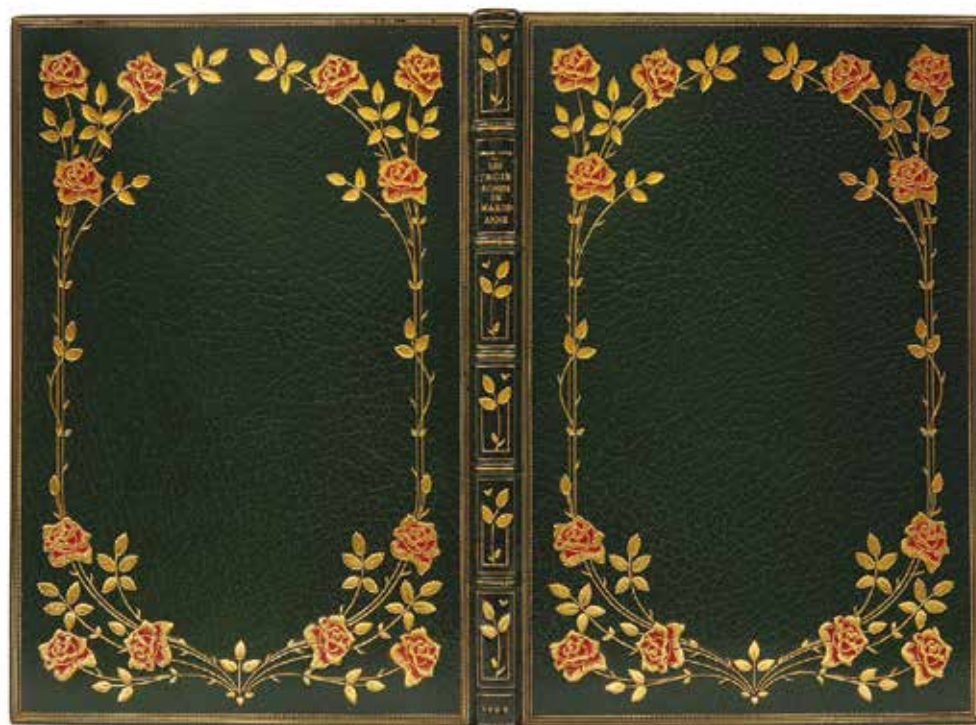
Binding by RIVIERE and SON in full green English morocco. Spine with raised bands and gilt motifs. Boards decorated with a frame of two full and one dotted gilt fillet, wide decor of gilt roses and mosaicked raspberry coloured morocco. All edges gilt. Interior border of gilt fillets and dots with mosaicked gilt roses at the corners. Original paper covers bound in.

Edition decorated with original etched plates and watercoloured compositions in the text, by Léon LEBÈGUE.

LIMITED EDITION OF 300 NUMBERED COPIES, THIS ONE PRINTED ON LUXURY JAPAN PAPER JUSTIFIED AS "UNIQUE COPY" BY THE EDITOR. It contains numerous additions:

- the original wash drawings for the etchings.
- the original watercoloured pen drawings for the text compositions.
- 1 pure etching.
- 1 etching in black and white with "remarks".
- 1 etching in sepia brown with "remarks".
- the compositions in sepia printed on China paper.

A most beautiful copy.



5. MAINDRON, Maurice – ROBIDA, Albert

Saint-Cendre.

\$10,500

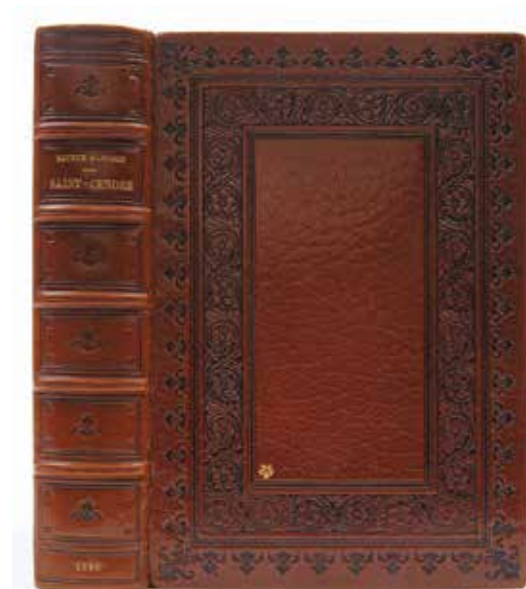
Paris: La Revue Blanche, 1898. 1 volume, octavo, leather bound, 457pp.

Full havana coloured morocco binding signed by CARAYON. Spine decorated with blind stamped motifs. Boards framed with blind stamped fillets and roulettes. Interior border of Lavallière morocco with a frame of gilt fillets and dentelle. Endpapers of floral brocade silk, double endpaper of marbled paper. Double gilt fillet on the board edges. Gilt over untrimmed edges. Original paper covers and spine bound in. The first board has the intertwined initials VG in gilt lettering to the lower left.

FIRST EDITION. ONE OF 20 NUMBERED COPIES ON ARCHES PAPER – THE ONLY LUXURY PAPER - PRINTED FOR THE ASSOCIATION "LES XX". This copy is signed by the author and dedicated to José Maria de Hérédia.

UNIQUE COPY, enriched in the margins and blanks with 29 original watercolours by Albert ROBIDA.

Exceptional copy.



6. MAUPASSANT, Guy de.

Contes choisis.

\$33,000

Paris: Société des Bibliophiles contemporains, 1891-1892. 10 volumes, octavo, leather bound.

Multicoloured Jansenist binding (blue, orange, red, green, havana etc.) in full-morocco, signed by NOULHAC. Spine with raised bands and gilt date at foot. Boards decorated with gilt and mosaicked flowers at corners, interior dentelle. Gilt over untrimmed edges. Original paper covers bound in. Leather edged slipcase. Some spines slightly faded.

Complete collection of the ten tales published by the Société des Bibliophiles contemporains made up of the following titles, each of 188 copies:

1. *Une Partie de campagne*. 1892: this tale was published without illustrations.
2. *L'Épave*. 1892: this tale was published without illustrations.
3. *Mouche, souvenir d'un canotier*. 1892: 22 copper engraved illustrations after drawings by Ferdinand Gueltry.
4. *Hautot père & fils*. 1892: 12 compositions drawn by Georges Jeannot, including 3 heliogravure plates, touched up with etching and with the burin by Henry Manesse and printed in colours.
5. *Le Loup*. 1891: 12 compositions in aquatint by Evert Van Muyden.
6. *Le Champ d'oliviers*. 1892: 3 plates and 6 drawings by Paul Gervais.
7. *La Maison Tellier*. 1892: 25 line drawings, coloured, by Pierre Vidal.
8. *Allouma*. 1892: 4 colour illustrations by Paul Avril.
9. *Mademoiselle Fifi*. 1892: 4 plates and 18 drawings by Gérardin and Charles Morel.
10. *Un Soir*. 1892: 27 wood engravings after drawings by Georges Scott.

The first two tales were not originally illustrated, each of the members of the Académie des Beaux Livres being free to have the margins decorated with original drawings by artists of their choice.



IN THIS COLLECTION, THE FIRST TALE, MOUNTED ON TABS, IS ENRICHED WITH 2 ENGRAVED PORTRAITS AND 20 DELIGHTFUL WATERCOLOURS IN THE MARGINS BY ÉMILE ADAM; THE ARTIST'S PROJECT FOR THIS ILLUSTRATION, COMPOSED OF 20 ORIGINAL WATERCOLOURS ON STRONG PAPER, IS ALSO DISTRIBUTED THROUGHOUT THE VOLUME.

THE SECOND TALE IS ENRICHED WITH 6 LITHOGRAPHS WITH REMARKS, BY ALEXANDRE LUNOIS.

The coloured frontispice by Henri Boutet which was allocated to members after publication of *Une Partie de campagne*, is bound in at the end of the volume.

Printed by Henri Thuile, perhaps unique in this condition. Each volume contains a marvellous cover decorated in Octave Uzanne's particular taste; he was then President of the Bibliophiles contemporains.

The frontispice of *Une Partie de campagne* and *Mademoiselle Fifi* have discharged.

Unique collection magnificently bound by Noulhac.





7. NORIAC, Jules – ROBIDA, Albert

La Bêtise humaine. \$12,500
Paris: A. Bourdilliat et Cie, 1860. 1 volume, octavo, leather bound, 284pp.

Binding signed by Marius MICHEL in full red morocco. Decorated spine raised bands. Fillets frame on the boards. Doublure of blue morocco with gilt motifs. Wide gilt interior dentelle. Top edge gilt. Original paper covers bound in.

FIRST EDITION. ON OF THE NUMERED COPIES ON VERGÉ HOLLAND PAPER.

UNIQUE COPY enriched in the margins and blanks with 97 original watercolours signed (or with monogram) by Albert ROBIDA.

From the H. Grandjean Library with ex-libris.

Perfect condition.

8. ROSTAND, Edmond – MALASSIS, Edmond

Cyrano de Bergerac. Drame en cinq actes. \$12,000
Paris: Armand Magnier, 1899. 1 volume, quarto, leather bound, 299pp.

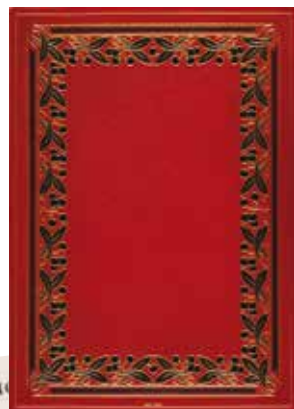
Full red morocco binding signed by MARIUS MICHEL. Spine decorated with olive branches in brown mosaicked morocco. Scroll of black morocco and a gilt fillet framing the boards. Doublure of red morocco decorated with gilt fillets, scroll of brown morocco and a frieze of brown and black mosaicked morocco olives and olive leaves. Endpapers of gilt brocade silk, double endpapers. Gilt over untrimmed edges. Original paper covers and spine bound in. Leather edged slipcase.

UNIQUE COPY illustrated with 45 original watercolours signed Edmond MALASSIS in 1911.

LIMITED EDITION OF 505 COPIES, THIS ONE ON VELLUM PAPER, ONE OF THE VERY RARE COPIES REIMPOSED IN QUARTO FORMAT.

This first illustrated edition of Edmond Rostand's masterpiece was originally illustrated with wood engravings by François Thevenot, Bernard, Flameng, Laurens, Léandre and Moreau. The work was a total success, but Carteret (Carteret illustrés, IV, p. 349) regretted the lack of unity. He only mentions 5 copies having been reimposed in quarto format on China paper.

Superb binding by Marius Michel.



9. SAMAIN, Albert – SAUVAGE, Sylvain
Contes. Xanthis. Divine Bontemps. Hyalis. Rovère et Angisèle.

\$13,000
Paris: Chez l'Artiste, 1926. 1 volume, thick quarto, leather bound, 140pp.

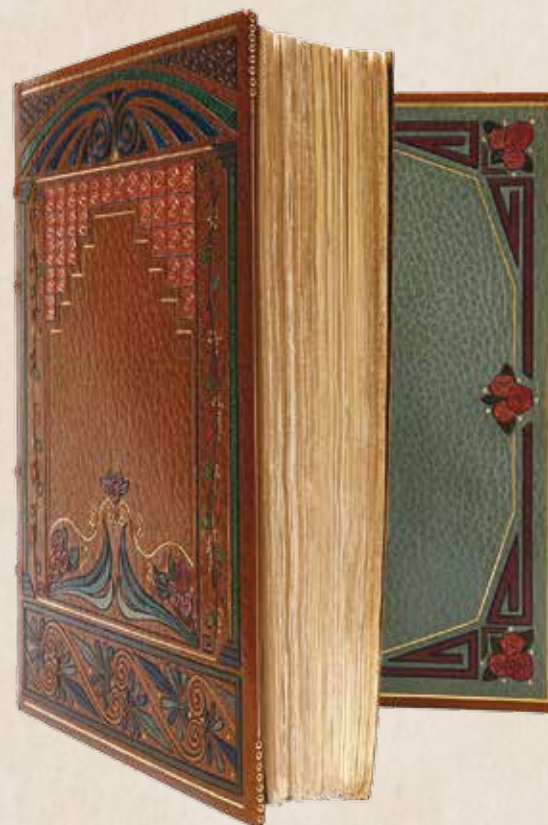
Full fawn morocco binding signed by G. LEVITZKY. Mosaicked spine with 4 raised bands. Boards with a mosaicked decoration in several colours representing a portico. Gilt over untrimmed edges. Gilt fillet on board edges. Doublure of turquoise blue morocco with a mosaicked floral frame, endpapers of painted silk reproducing, within a rich border, the subject of 2 illustrations. Original paper covers and spine bound in. Leather bound slipcase and chemise in half-morocco with overlapping bands.

LIMITED PRINTING OF 271 NUMERED COPIES. ILLUSTRATED BY SYLVAIN SAUVAGE WITH 25 ETCHINGS, OF WHICH 5 ARE FULL PAGE.

UNIQUE COPY on old Japan paper, with the number 1 written in pencil and signed by the artist. CONTAINING ALL THE ORIGINAL DRAWINGS used to illustrate the work, a rejected illustration, a Suite of the break-down of the colours used for the plates and a Suite in red chalk of the main plate of each engraving.

Ex-libris of Raphael Esmérian and André Laviolette.

Spectacular binding.

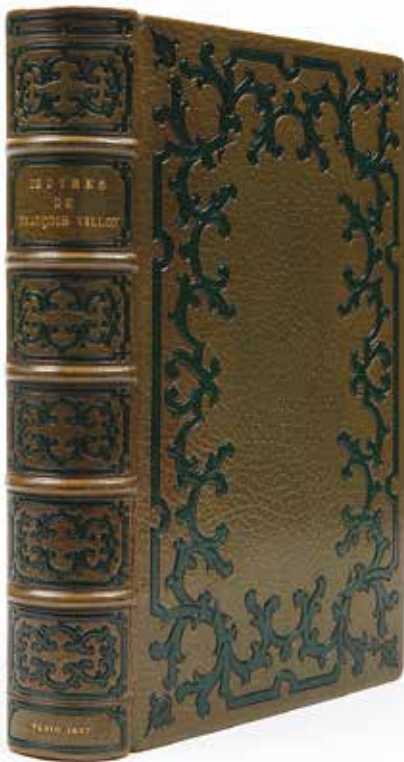


10. VILLON, François – ROBIDA, Albert

Œuvres.

\$30,000

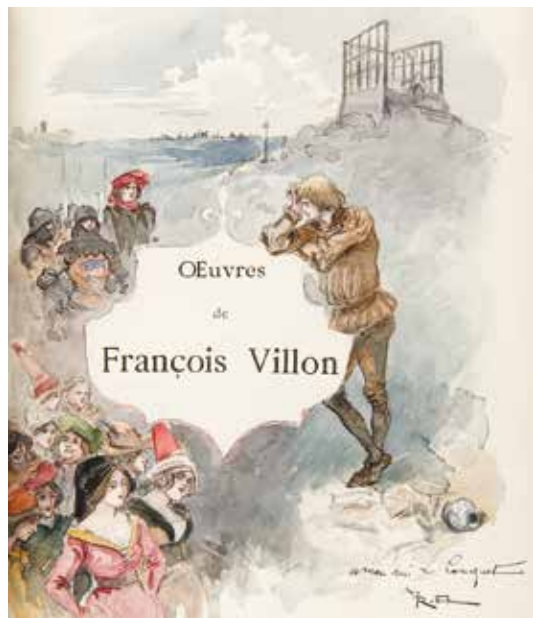
Paris: Librairie L. Conquet, 1897. 1 volume, quarto, leather bound, XXXIV, 339pp.



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 WATER-COLOR 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).



Literature Illustrated Books



11. BALZAC, Honoré de.

La Peau de chagrin. Études sociales.

\$3,800

Paris: H. Delloye, Victor Lecou, 1838. 2 volumes, 4to, leather-bound.

Vol. 1, 402pp., Vol. 2 contains the Suites.

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

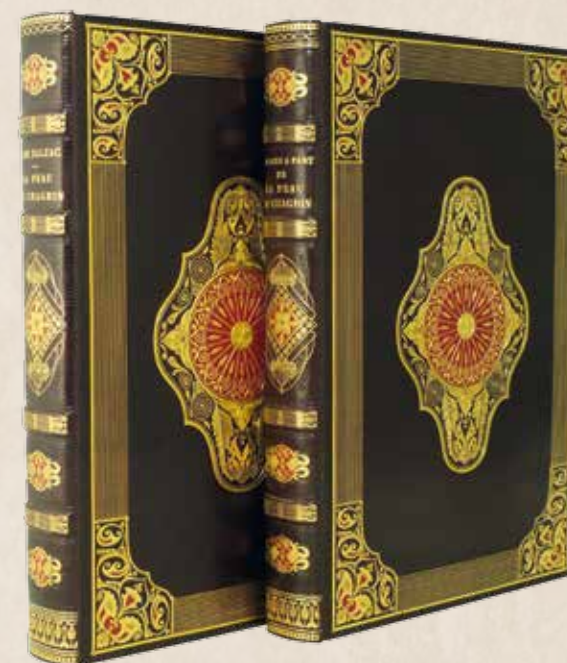
FIRST ILLUSTRATED EDITION. FIRST PRINTING OF THE ONE HUNDRED TEXT VIGNETTES BY BARON, JANET-LANGE, GAVARNI, FRANÇAIS AND MARCKL, PLUS ONE ON THE TITLE PAGE, STEEL ENGRAVED BY BRUNELLIÈRE, NARGEOT, LANGLOIS, ETC. This beautiful edition is the fifth edition of La Peau de chagrin, published seven years after the first and containing more than four hundred variants compared to the previous (1835) edition.

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

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

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

Very fine state in a decorative binding.



12. BALZAC, Honoré de. – DORÉ, Gustave

Les Contes drolatiques colligez ez abbayes de Touraine et mis en lumière par le sieur de Balzac pour l'esbattement des pantagruelistes et non aultres. \$9,600
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.

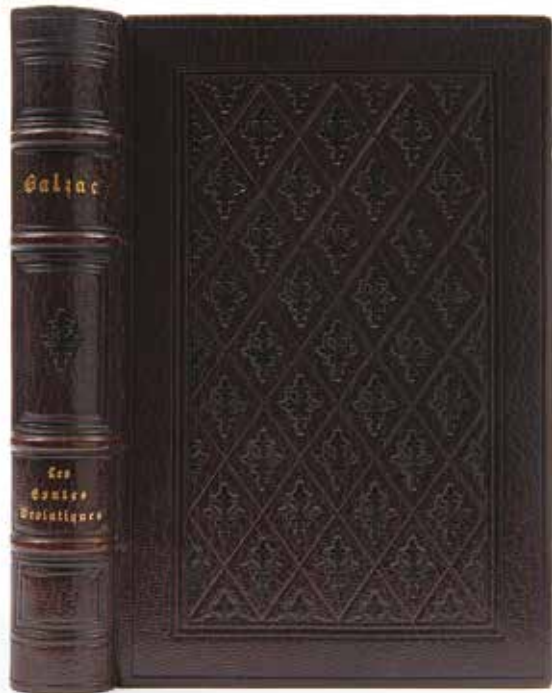
Sixth edition, the original was published in 1837, illustrated with 425 full page or text wood engraved drawings by Gustave DORÉ.

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.



13. ALAIN-FOURNIER

Le Grand Meaulnes.

\$8,100

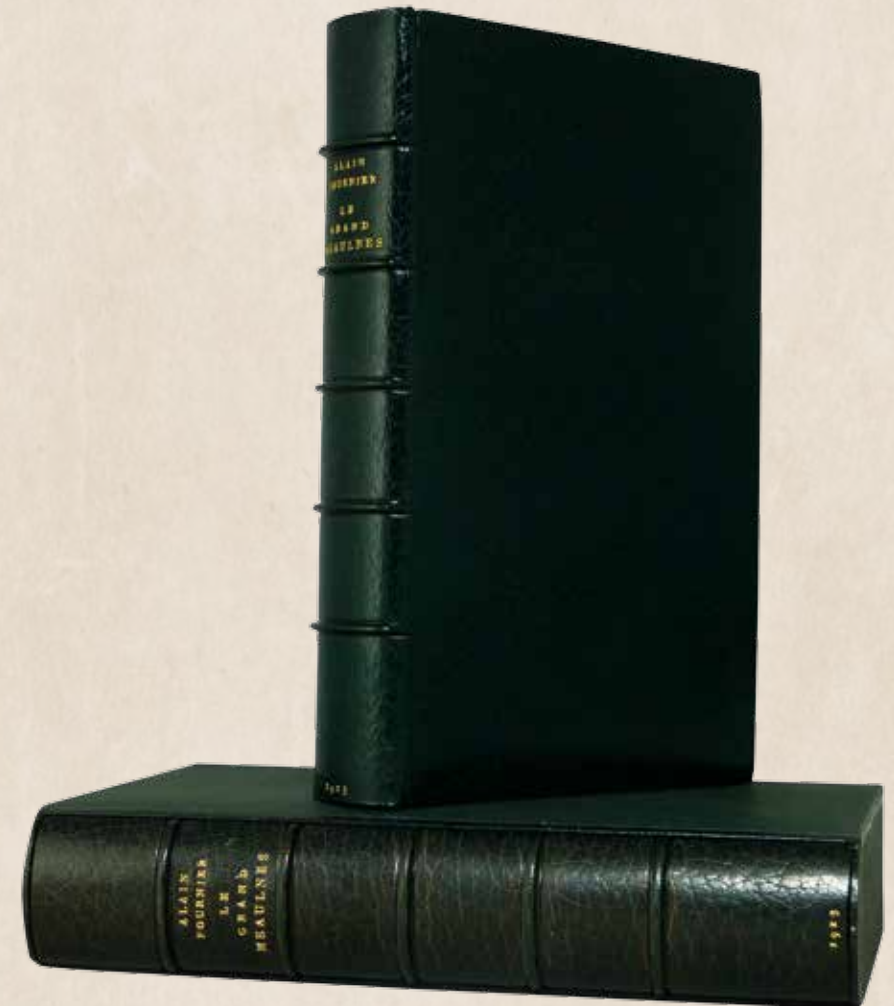
Paris: Émile-Paul Frères, 1913. 1 volume, 8vo, leather-bound, 366pp.

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

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

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

Magnificent copy.



14. BANVILLE, Théodore de.

Odes funambulesques.

\$6,500

Paris-Alençon: Poulet-Malassis et De Broise, 1857.
1 volume, 12mo, leather bound, XX, 243pp.

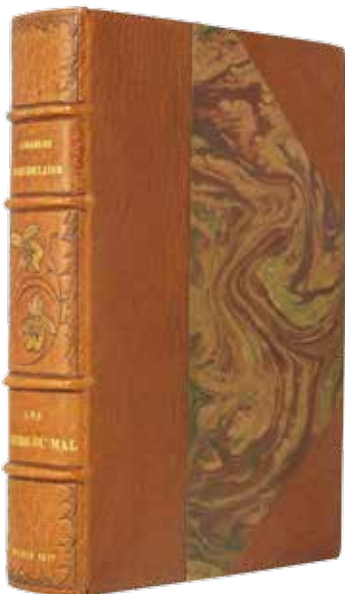
Full green morocco binding signed by MERCIER, succ. to Cuzin. Spine with raised bands decorated with gilt mosaicked squares. Frame of a double gilt fillet and a yellow morocco scroll on the boards, with irregular outlines in the corners. Gilt floral motifs in the corners. Gilt over untrimmed edges. Edge to edge doublure of dark green morocco, gilt dentelle turnins, endpapers of brocade silk, second endpapers of marbled paper. Original paper covers and spine bound in.

FIRST EDITION, WITH AN ETCHED FRONTISPICE BY FELIX BRACQUEMOND AFTER A DRAWING BY CHARLES VOILLEMOT. ONE OF THE RARE COPIES ON FINE LAID-PAPER (LIMITED TO 50 COPIES ACCORDING TO CLOUZOT).

Our copy contains the folding plate of music by Charles Delioux for the *Triolets*, placed between pages 8 and 9.

Copy ENRICHED with the famous poem by Banville addressed to Catulle Mendès, reproduced from a copy of *Odes funambulesques*, then printed in *Sonnailles et clochettes* in 1860 (6 quatrains copied onto 2 sheets of paper and bound at the head of the book): *Très souvent, las des Philistins, / Et les yeux troublés, cher Catulle / Par les cheveux de Philis teints, / J'irais volontiers jusqu'à Tulle...*

From the libraries of Louis Barthou and Pierre Guérin.

15. BAUDELAIRE, Charles –
ROCHEGROSSE, Georges**Les Fleurs du mal.**

\$2,700

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

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

LIMITED PRINTING OF 1,062 NUMERED COPIES. THIS IS ONE OF THE 800 COPIES ON VÉLIN TEINTÉ PAPER CONTAINING TWO STATES OF THE ETCHINGS.

Very beautiful copy with a fine binding by René Aussourd.

16. BÉRANGER, P.-J. de.

Chansons de P.-J. de Béranger.

\$3,300

Paris, Bruxelles: Chez les marchands de nouveautés, Tarlier, 1821-1833. 6 tomes, 18mo, leather bound. T.I: 246pp. T.II: 252pp. T.III: 215pp. T.IV: 93pp. T.V: VII, 132pp. T.VI: XLVIII, 249pp.

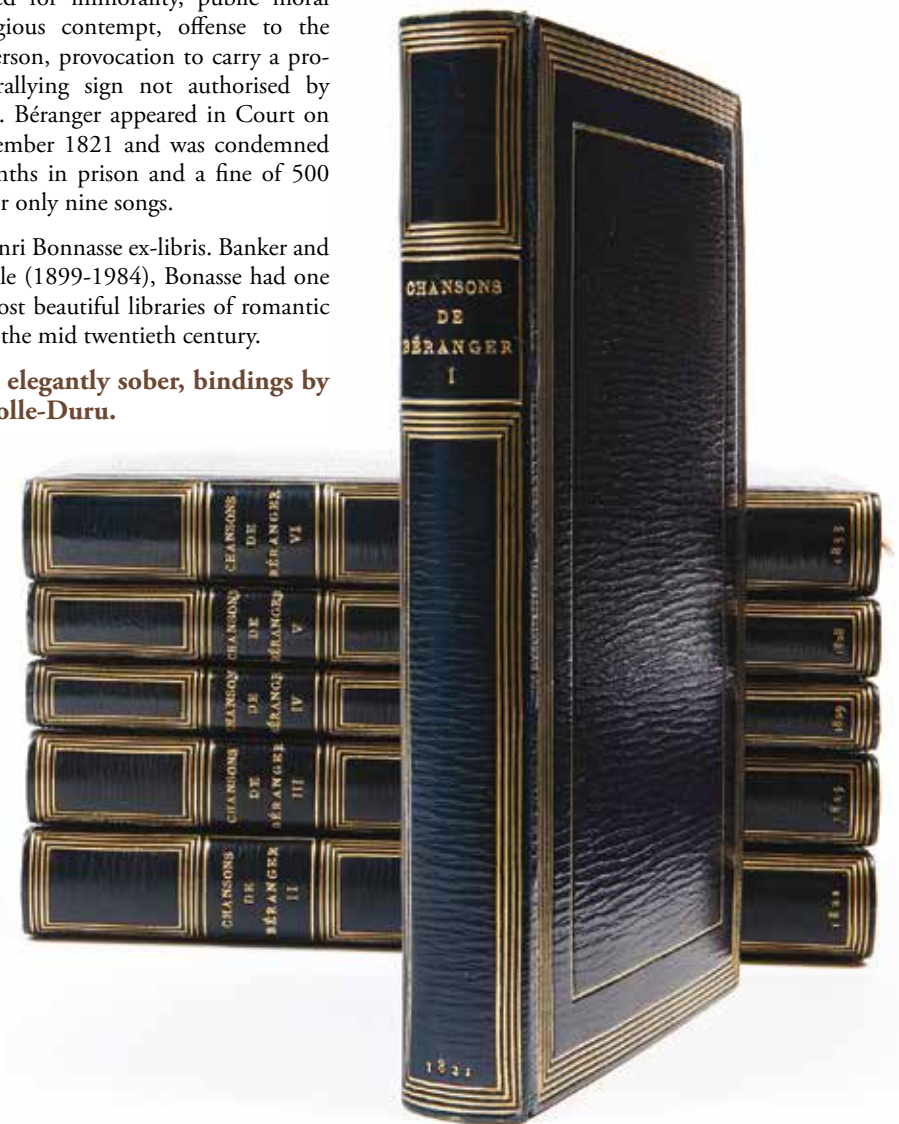
Full midnight blue morocco binding signed by CHAMBOLLE-DURU. Smooth spine with two borders of 4 straight gilt fillets. Sextuple frame of straight fillets on boards. Double fillet on board edges. Interior border of five straight fillets. Gilt over untrimmed edges. Contained in two perfectly adjusted cases which house the 6 volumes in order.

FIRST EDITION ILLUSTRATED WITH 103 PLATES ON CHINA PAPER BY JOHANNOT, RAFFET, MONNIER AND GRANDVILLE, AND 8 RATHER EROTIC STEEL-ENGRAVINGS (7 ON CHINA PAPER AND 1 ON VELLUM). The plates bear the addresses of Jules Boquet and Perrotin, or Perrotin, rue Neuve des Mathurins, or Perrotin alone, except the erotica which have no addresses.

Béranger's "Chansons" (1780-1857) were prosecuted for immorality, public moral and religious contempt, offense to the King's person, provocation to carry a prohibited rallying sign not authorised by the King. Béranger appeared in Court on 8th December 1821 and was condemned to 3 months in prison and a fine of 500 francs, for only nine songs.

With Henri Bonnasse ex-libris. Banker and bibliophile (1899-1984), Bonnasse had one of the most beautiful libraries of romantic works of the mid twentieth century.

Superb, elegantly sober, bindings by Chambolle-Duru.

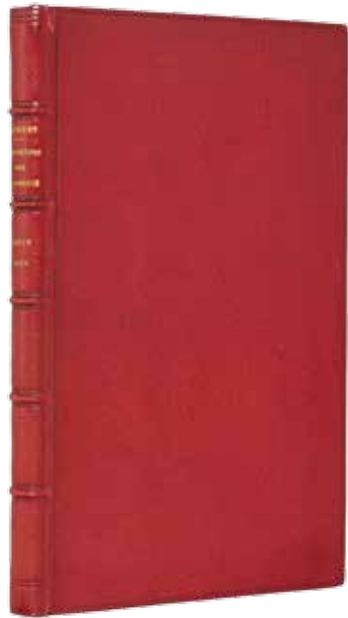


17. BOSSUET, Jacques-Benigne

Maximes et réflexions sur la comédie.

\$1,300

Paris: Jean Anisson, 1694. 1 volume, 12mo, leather bound, 152pp.



Later red full morocco binding signed CAPÉ. Spine with raised bands encased with blind tooled fillets. Blind tooled fillet frame on boards. Double gilt fillet on board edges. Wide interior gilt frieze. All edges gilt.

FIRST EDITION OF THIS FAMOUS TREATISE IN WHICH BOSSUET EMPHATICALLY CONDEMNS THE THEATRE. During the XVIIIth century, a lengthy controversy developed concerning the morality of the theatre, which can be resumed by the question posed by the Theatin brother, Caffaro, in his foreward to Edme Boursault's comedies (1638-1701): "can we permit comedy, or must it be absolutely forbidden?". Jacques-Bénigne Bossuet (1627-1704) was the Bishop of Meaux, advisor to Louis XIV, and had been tutor to the Dauphin until 1680. He took a vigorous part in the quarrel and published this treaty, in which he condemns outright comedy and actors alike, including Racine and Corneille's tragedies and *Le Cid*.

Perfectly executed copy by CAPÉ.

18. COLERIDGE, Samuel Taylor –
COLE, Herbert

\$950

The Rime of the Ancient Mariner.

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

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

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

LIMITED PRINTING OF 200 NUMBERED COPIES.

Lovely illustrations.

19. CENDRARS, Blaise –
LÉGER, Fernand**J'ai tué.**

\$8,400

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.



20. DALÍ, Salvador – CERVANTES

Pages choisies de Don Quichotte de la Manche.

\$10,500

Paris: Joseph Foret, 1957. 1 volume, 4to, loose leaved, 71pp.

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

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

LIMITED PRINTING OF 232 COPIES, PLUS A FEW COPIES FOR THE ARTIST AND COLLABORATORS. THIS ONE IS NOMINATIVE.

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

Well preserved copy.



21. DALÍ, Salvador – GOETHE

Faust. \$7,200

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 VELUM SIGNED BY SALVADOR DALÍ.

Bright copy.

22. DAUDET, Alphonse

Le Petit Chose. Histoire d'un enfant.

\$8,000

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.



23. DORAT, Claude-Joseph

\$2,800

Les Baisers précédé du Mois de Mai, Poème.

La Haye et se vend à Paris: Chez Lambert et Delain, 1769. 1 volume, octavo, leather bound, 119pp.

Contemporary red full morocco binding signed DURU 1853. Spine with raised bands decorated with small gilt motifs. Boards richly decorated with gilt arabesques. Double fillet on board edges. Interior dentelle. All edges gilt.

Illustrated with a copper engraved half-title by Nicolas Ponce after Charles Eisen, a frontispiece engraving by Mr. Fessard not mentioned by Cohen, a second frontispiece by DeLongueil after Charles Eisen, engraved by Eisen and Fessard respectively and 45 text engravings: 1 vignette on title, 22 head-pieces and 22 tail-pieces, all by Eisen (except for 2 tail-pieces drawn by Marillier), and engraved by Aliamet, Baquoy, Binet, Delaunay, Lingée, De Longueil, Masquelier, Massard, Née and Ponce.

FIRST PRINTING IDENTIFIABLE BY THE BLACK AND RED TITLES AND THE NUMBERING ERRORS OF THE FIRST PAGES OF THE MONTH OF MAY. COPY ON HOLLAND PAPER.

"This work, illustrated with perfect taste and accomplished grace, deserves the success it received from the amateurs of the time" (Cohen, 308-311).

24. FOUJITA, Léonard – GRAUX, Lucien

La Fleur aux mille pétales d'Or.

\$5,400

Paris: Éditions d'Art Apollo, 1930. 1 volume, quarto, soft covers, 59pp.

Paper covers, leather edged slipcase and chemise with pink leather spine. Illustrated and folded second chemise.

RARE FIRST EDITION with 5 plates of steel-engraved illustrations by Léonard FOUJITA, coloured in aquatint by Maccard.

LIMITED EDITION OF 106 COPIES ONLY. THIS IS ONE OF THE 74 COPIES ON IMPERIAL JAPAN PAPER.

Exceptional copy of this rare and delicate work.

25. GAUTIER, Théophile – LAURENS, A.-P.

La Morte amoureuse.

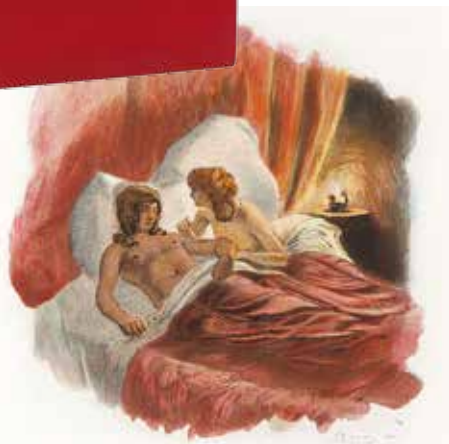
\$720

No place: Librairie de la Collection des dix, A. Romagnol, 1904. 1 volume, quarto, leather bound, 78pp.

Full red morocco Jansenist binding signed by CHAMBOLLE-DURU. Spine with raised bands and gilt date at foot. Interior gilt frieze. Untrimmed gilt edges. Original paper covers and spine bound in. Leather edged slipcase. Complete with subscription prospectus bound in at end. Some scattered foxing.

First separate edition of this short story which was originally published in "*Une Larme du diable*" in 1839. Illustrated with 25 coloured etchings by Eugène Decisy after the watercolours by Paul-Albert LAURENS. The illustrations include a vignette on the cover, a vignette on the title page, 8 plates and 15 text compositions.

LIMITED PRINTING OF 300 NUMBERED COPIES. THIS IS ONE OF THE 200 COPIES ON ARCHES VELLUM.

Beautiful binding by Chambolle-Duru.

26. GRACQ, Julien

Le Roi pêcheur.

\$4,800

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 golden title and author's name 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 NUMBERED 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.

27. GRASSET, Eugène – GILLOT, Charles

Histoire des Quatre Fils Aymon**Très Nobles et Très Vaillans Chevaliers.**

\$4,900

Paris: H. Launette, 1883. 1 volume, quarto, leather bound, 224pp.

Full red morocco binding signed by CANAPE. Spine with raised bands richly ornamented with gilt title, place, publisher and date at foot. Du Seuil style frame on boards [two frames of gilt fillets with motifs at the corners of the inner frame]. Double fillet on board edges. Interior dentelle. Top edge gilt. Double case, one with edges and the other with a red half-shagreen spine with raised bands.

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. Unnumbered copy.

This is the first book printed in several colours by Charles GILLOT using the photogravure process known as "gillotage" [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.

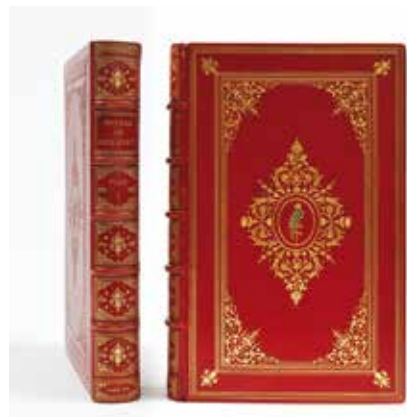
One of the jewels of Art Nouveau illustrated books in a superb binding.

28. GRESSET, Jean-Baptiste – MOREAU Le Jeune

Œuvres de Gresset.

\$1,600

Paris: Auguste Renouard, 1811. 2 volumes, octavo, leather bound. T.I: LXXII, 383pp. T.II: 120pp.



Contemporary red full morocco binding signed by DAVID with a rich rocaille decor framing each board, small green parrot in the centre surrounded by a large gilt rocaille diamond. Spine with raised bands richly ornamented with date at foot. Gilt fillets on top and tail of spine and board edges. Top edges gilt. Wide interior gilt dentelle. Very minor rubbing to joints. Internally perfect. Frontispiece portrait of the author in T.I. and 8 plates, all in two states including one “before letters” by Moreau le Jeune.

Jean-Baptiste GRESSET (1709-1777) was a French poet and playwright. David’s binding with the green parrot on the boards is a reference to Gresset’s best known poem, *Vert-Vert*, which tells the story of a parrot which lived at Nevers Convent and was taught the

Christian language by the Visitandine Sisters. Other Sisters living in Nantes asked for the parrot, who was entrusted to a Loire mariner to make the journey from Nevers to Nantes. On the boat, the parrot naturally picked up the boatsman’s language and that of loose women. When the parrot arrived at his destination, he swore like a boatsman! The Nantes Sisters were of course appalled and sent him straight back to Nevers, where it was most difficult to teach him latin again.

Magnificent copy.

29. IONESCO, Eugène

La photo du colonel.

\$1,400

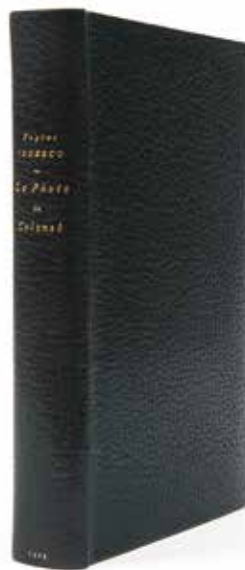
Paris: Gallimard, 1962. 1 volume, 12mo, leather bound, 238pp.

Binding signed by ALIX in full blue morocco. Smooth spine with gilt date at foot. All edges gilt. Original paper covers and spine bound in. In leather-edged slipcase.

FIRST EDITION. THIS IS ONE OF THE 13 NUMBERED COPIES ON HOLLANDE PAPER, FIRST PAPER FOLLOWED BY 45 COPIES ON LAFUMA VELLUM.

From Jean Paoli’s library.

Beautiful copy bound very finely by Alix.



30. HUGO, Victor

Notre-Dame de Paris.

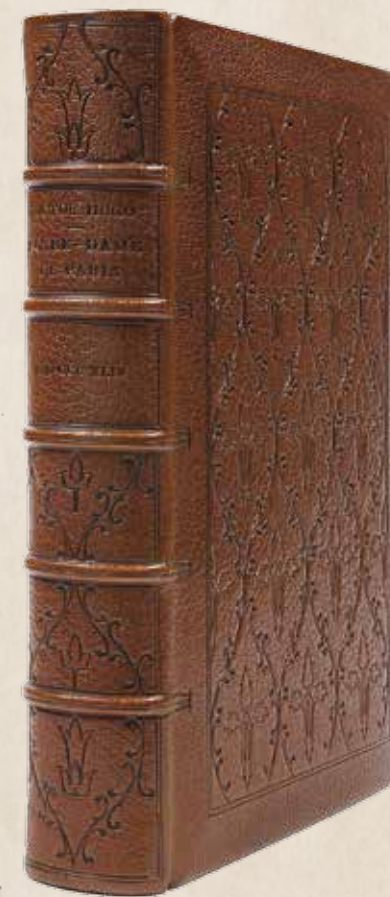
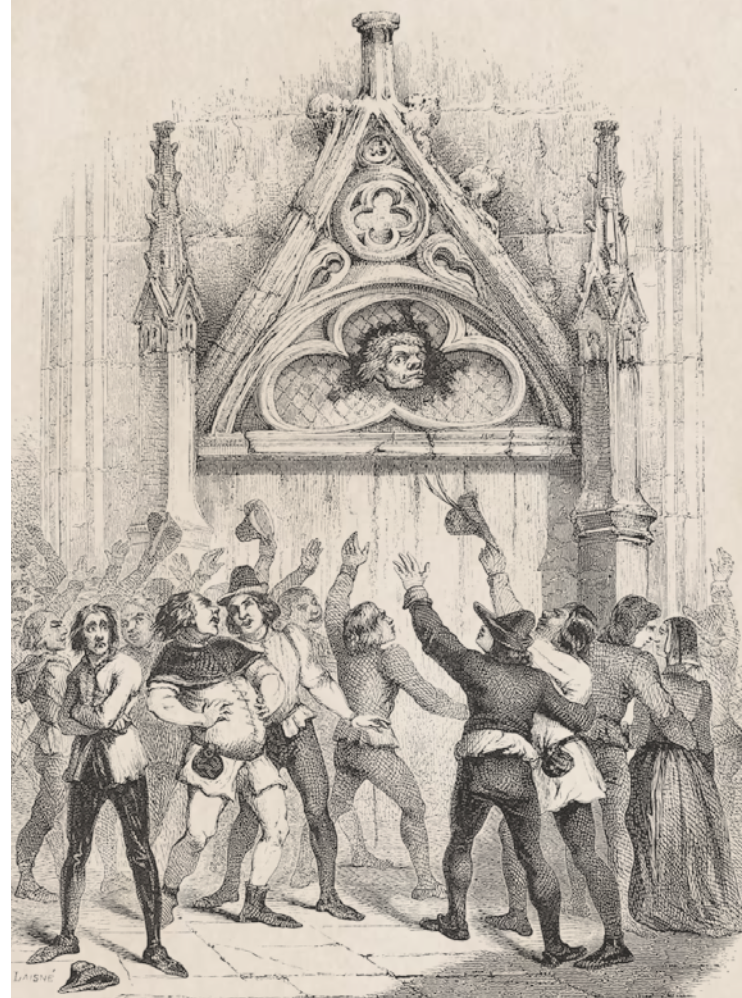
\$5,800

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

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

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

Remarkable publication, rare and in beautiful condition.



31. LA FONTAINE, Jean de. – MOREAU Le Jeune
Œuvres complètes de J. La Fontaine,

précédées d'une nouvelle Notice sur sa vie. \$14,000
 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.

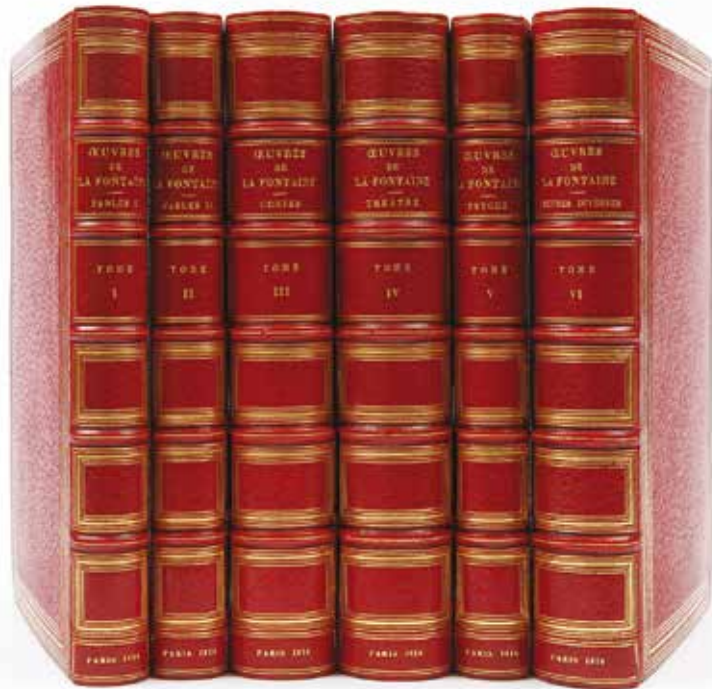
Binding by CHAMBOLLE-DURU in full red morocco. Spine with raised bands and gilt motifs. Boards decorated with a frame of seven gilt fillets.

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.



32. LARBAUD, Valéry
 LABOUREUR, J.-E.

\$580

200 chambres, 200 salles de bains.

La Haye: Jean Gondrexon (Le Bon Plaisir), no date [1927]. 1 volume, 12mo, 42pp.

Self-wraps.

FIRST EDITION dedicated to Jean Paulhan, illustrated with 10 engravings by Jean-Émile LABOUREUR (including a frontispiece and 9 in text).

LIMITED EDITING TO 366 NUMBERED COPIES. THIS ONE IS ONE OF THE 250 COPIES ON VERGÉ HOLLAND PAPER.

Beautiful edition, printed with the authentic characters of Pierre Didot L'Aîné.



33. MAUPASSANT, Guy de.

Mont-Oriol.

\$6,000

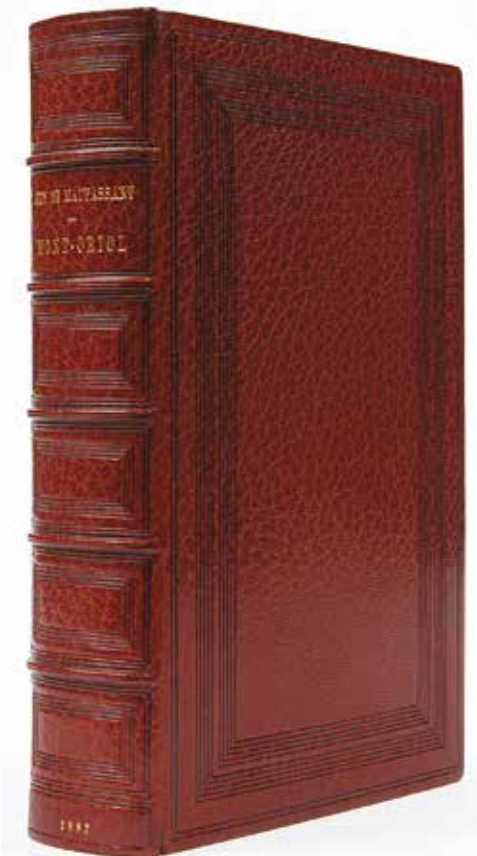
Paris: Victor Havard, 1887. 1 volume, 12mo, leather bound, 367pp.

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.



34. MAUPASSANT, Guy de. – LEPÈRE, Auguste

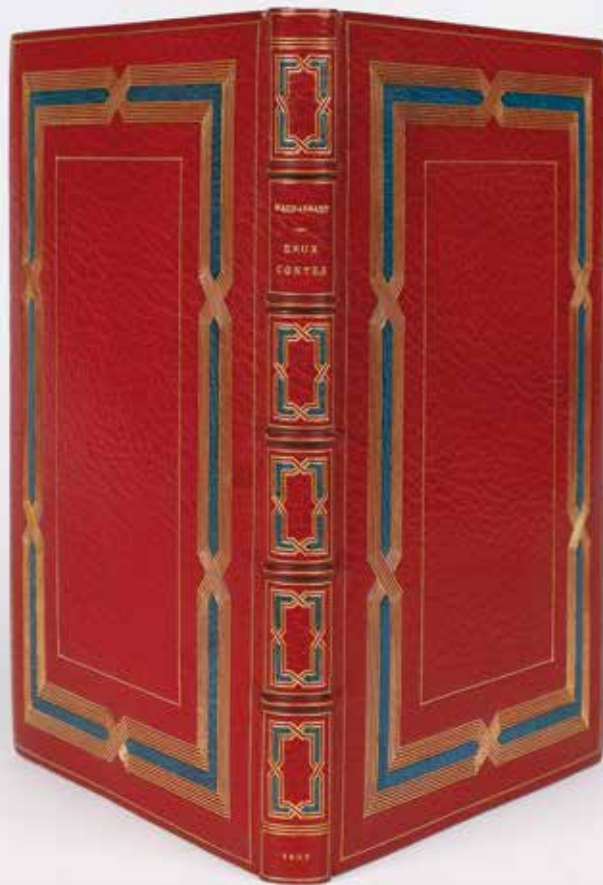
Deux contes. Le Vieux. La Ficelle. \$4,600
Paris: Société normande du livre illustré, 1907.
1 volume, octavo, 89pp.

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

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

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

Very beautiful copy bound in doubled raspberry morocco.



35. MÉRY, Joseph – GRANDVILLE, J.J.

Les Étoiles. Dernière féerie. Texte de Méry. Astronomie des Dames par le comte Foelix. \$4,800
Paris: G. de Gonet, Martinon, no date [1849]. 2 parts in 1 volume, quarto, leather bound, T.I: XVI 252pp. T.II: 186pp.

Bound in full duck blue morocco signed Ch. MEUNIER 1905. Spine with four raised bands, small blue-green mosaicked daisies between the bands. Boards decorated with a quadruple frame of thick and thin fillets with small mosaicked floral motifs of dark havana morocco at the four corners within a large frame of gilt and coloured mosaicked floral motifs. Gilt fillet on board edges. Chequered spine ends. Interior frames of thick and thin gilt fillets. Doublure of brown morocco with a floral mosaicked frame. Blue silk endpapers. Violet coloured paper covers and spine bound in. Leather edged slipcase.

FIRST PRINTING, VERY FRESH. Illustrated with a frontispiece, a portrait of the artist engraved by Geoffroy and 13 coloured, steel engraved plates by Grandville, protected by silky papers. The first 16 pages contain information about Grandville.

Charming mosaicked binding by Charles Meunier.



36. MURGER, Henry – ROBAUDI, Alcide

Scènes de la vie de bohème. \$1,700
Paris: L. Carteret, 1913. 1 volume, quarto, leather bound, XIV, 417pp.

Full midnight blue morocco binding signed NOULHAC 1918. Spine with raised bands and gilt fillets. Gilt fillets and ocre coloured scrolls framing the boards. All edges gilt. Double gilt fillet on board edges. Doublure of brown morocco with a mosaicked floral frame. Blue silk endpapers. Original paper covers and spine bound in. Leather edged slipcase. Colour illustrations after watercolours by A. ROBAUDI.

LIMITED EDITION OF 100 NUMBERED COPIES ON MARAIS VELLUM.

Henry Murger describes the life of poor artists in Parisian cafés, safe from the adversities of the world. The characters of Mimi, Musette, Rodolphe, Marcel and Schaunard came to life and live on forever in "La Bohème" Puccini's opera inspired by Murger's book.

Most attractive binding by Noulhac.



37. MUSSET, Alfred de.

Contes d'Espagne et d'Italie. \$1,550
Paris: A. Levassasseur, Urbain Canel, 1830.
1 volume, 12mo, leather bound, 238pp.

Binding signed by MERCHER in full red morocco. Decorated spine raised bands. Boards decorated with a golden plaque at the cathedral on boards. All edges gilt. Double gilded fillet in board edges. Original paper covers and spine bound in. Beautiful whiteness of the paper with large margins. In leather-edged slipcase.

FIRST EDITION OF THE AUTHOR'S FIRST COLLECTION.

Carteret: "Very rare work. This is the first book that Musset published under his name, only 500 copies were printed".

Beautiful copy on fine laid paper in a remarkable MERCHER pastiche binding.



38. RÉGNIER, Henri de. – RAY, Maurice

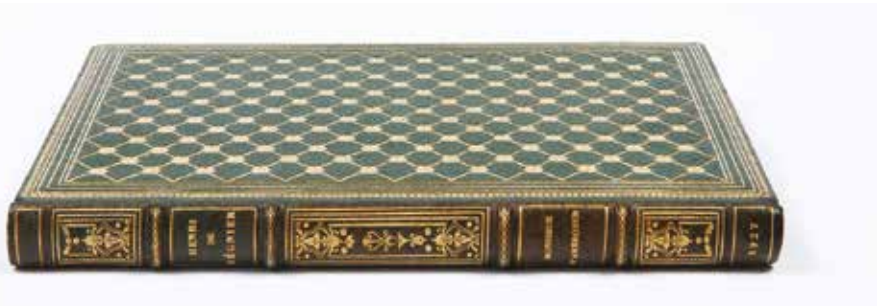
Monsieur d'Amercœur. \$1,450
Paris: L. Carteret, 1927. 1 volume, quarto, leather bound, 113pp.

Full green morocco binding signed by A. LAUCOURNET. Spine with 4 raised bands decorated with gilt squares. Boards decorated with an attractive plaque featuring a lattice of small gilt flowers and fillets surrounded by gilt fillets and a garland. Top edge gilt. Double fillet on board edges. Gilt frame on pastedown, plum coloured watered silk endpapers. Original paper covers and spine bound in. Leather edged slipcase.

Compositions in text by Maurice Ray engraved and etched by Léon Boisson, frames and typographic capitals printed in various colours.

LIMITED EDITION OF 350 NUMBERED COPIES ON HOLLAND PAPER, THE ONLY LUXURY PAPER.

Very attractive richly bound copy.



39. RÉGNIER, Henri de. – SAUVAGE, Sylvain

Les Rencontres de M. de Bréot. \$4,200
Paris: Chez Sylvain Sauvage, 1927. 1 volume, quarto, leather bound, 248pp.

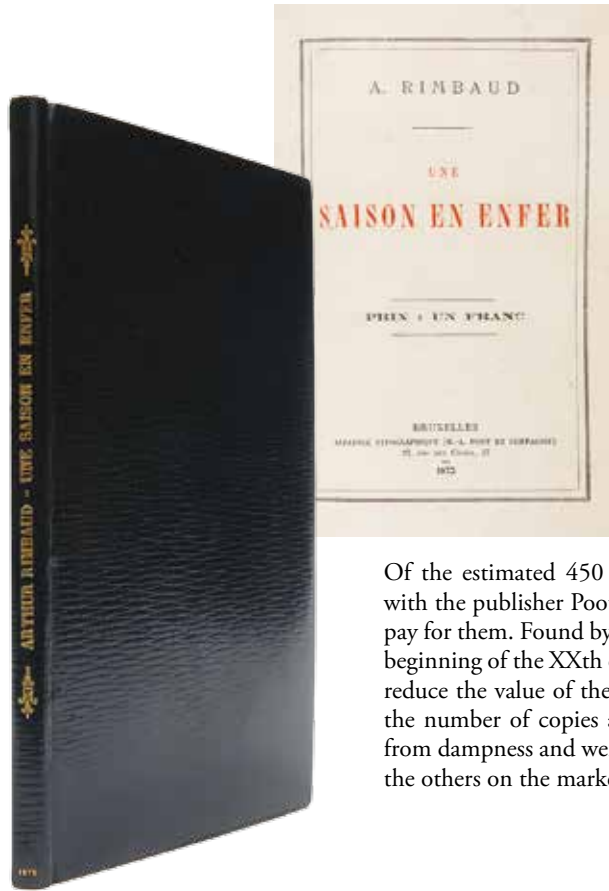
Bound in full black morocco signed by MAROT-RODDE. Smooth spine decorated with gilt lettered title and 3 square pieces of pink morocco (slightly faded). On upper board, a most beautiful mosaicked composition of a multi-coloured bouquet. Endpapers doubled with raspberry coloured box calf. Top edge gilt. Illustrated paper cover and spine bound in. Leather edged slipcase.

LIMITED EDITION OF 177 NUMBERED COPIES ILLUSTRATED WITH MORE THAN SIXTY ORNAMENTS AND COLOURED WOOD ENGRAVED FIGURES BY SYLVAIN SAUVAGE, PSEUDONYM OF FÉLIX ROY (1888-1948). THIS IS ONE OF THE 25 LUXURY COPIES ON IMPERIAL JAPAN PAPER.

Our copy enriched with AN ORIGINAL SIGNED WATERCOLOUR, reproducing the illustration featured on page 117, and a SIGNED AUTOGRAPH LETTER from Sylvain Sauvage on headed paper "...I would be delighted to accept your invitation and to discover your collections...".

Impressive binding by Marot-Rodde.





40. RIMBAUD, Arthur
Une Saison en enfer. \$18,500
 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.

41. RIMBAUD, Arthur

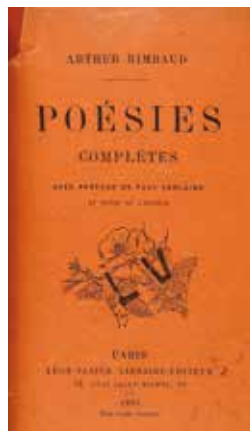
Poésies complètes. \$2,600
 Paris: Léon Vanier, 1895. 1 volume, 12mo, leather bound, 135pp.

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.



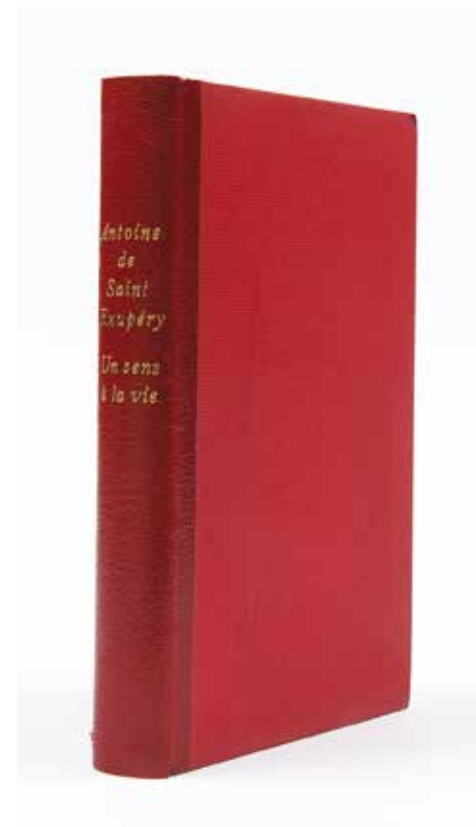
42. ROSTAND, Edmond \$4,600

Cyrano de Bergerac. Drame en cinq actes.
 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.



43. 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.

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

Évangile selon Saint Mathieu.

\$8,200

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.



45. SACY, Isaac Lemaistre de. – CHADEL, Jules

Évangile selon Saint Luc.

\$3,600

Paris: Pro Amicis, Maurice Darantière, 1932. 1 volume, quarto, leather bound, 195pp.

Full midnight blue morocco binding signed by CREUZEVAULT. Smooth spine with gilt title. Upper board decorated with a navy blue mosaicked cross whose shadow is represented in crushed midnight blue morocco with gilt and blind tooled radiating circles. Gilt over untrimmed edges. Doublures and endpapers of navy cloth. Original paper covers and spine bound in. Leather edged slipcase.

Text translated by Le Maistre de Sacy with a foreword by Henri Bremond.

Edition illustrated with 84 black wood engravings, engraved by Germaine de Coster and Savinienne Tourrette after the drawings by Jules CHADEL, hand printed by Yoshijito Urushibara.

LIMITED PRINTING OF 120 NUMBERED COPIES ON JAPAN PAPER, THIS ONE OF THE 10 LUXURY COPIES ON PEARLED JAPAN PAPER WITH THE SUBSCRIPTION PROSPECTUS BOUND IN.

Copy enriched with 2 ORIGINAL WASH DRAWINGS reproducing one of the double-page drawings and the frontispiece. Our copy also contains a SIGNED AUTOGRAPH LETTER from Abbé Henri Bremond with an envelope addressed to Mr. Henri Prost concerning a rendez-vous: "You would give me great pleasure in coming this far to see/ Not, good heavens! the master/ of the giant Thibaudet, but/ his friend and admirer." [Albert Thibaudet was a literary critic].

Superb binding by Creuzevault.



46. SAND, George

Jeanne.

\$5,300

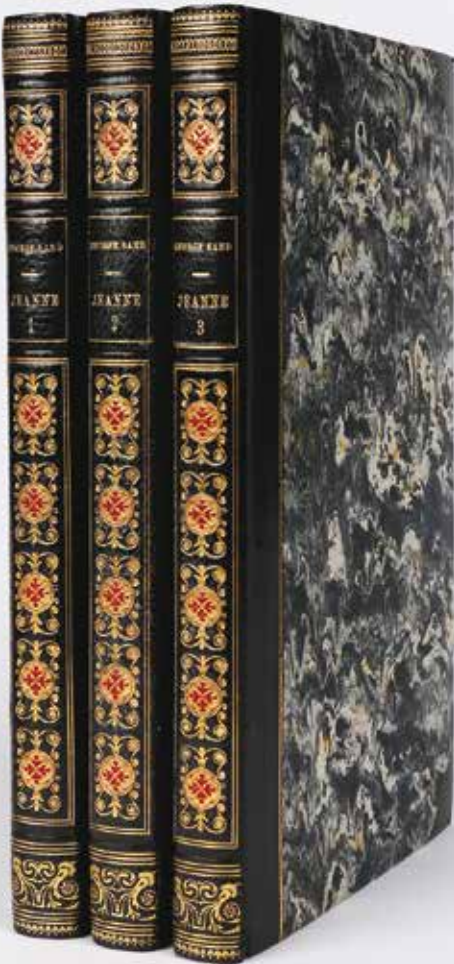
Paris: L. de Potter, 1845. 3 volumes, octavo. T.I: 338pp. T.II: 332pp. T.III: 337pp.

Bound in long-grained midnight blue half-morocco with small corners, by SEMET and PLUMELLE. Smooth spine decorated with gilt and mosaicked ornaments. Top edges gilt. Original paper covers and spine bound in. Uncut.

FIRST EDITION, RARE, ON VELLUM PAPER. The novel is followed by *Essai sur le drame fantastique*. A single copy on Holland paper was printed, for the author. A two page octavo format autograph LETTER from George Sand to Madame Desages is bound in at the beginning of the book. It invites the Desages family to Nohant to see a little play.

The critic Sainte-Beuve remarked that this was George Sand's first novel focussed on the farming world, several years before her "country novels" such as *La Mare au diable* or *La Petite fadette*.

Very nice copy in pretty early twentieth century mosaicked half-binding.



47. SAND, George – RUDAUX Edmond

La Mare au diable.

\$5,900

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

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

Illustrated with 17 etchings composed and engraved by Edmond RUDAUX.

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

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

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

Rare and beautiful copy in a perfect binding.



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

Le Paradis Musulman. \$12,500
Paris: [François-Louis Schmied], 1930. 1 volume,
quarto, in loose sheets, 32pp.

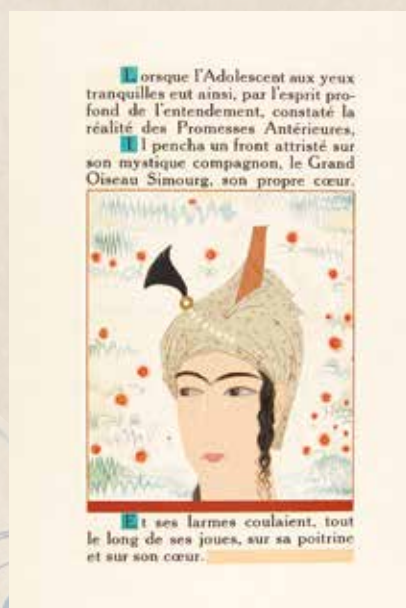
Publisher's slipcase and blue cloth chemise. Second chemise with flaps. Very rare slight foxing in text and on covers. Text and translation by Joseph-Charles Mardrus.

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.



49. SCHMIED, François-Louis – MORAND, Paul

Paysages méditerranéens. \$8,000
Paris: [François-Louis Schmied], 1933. 1 volume, 8vo, loose leaved, 119pp.

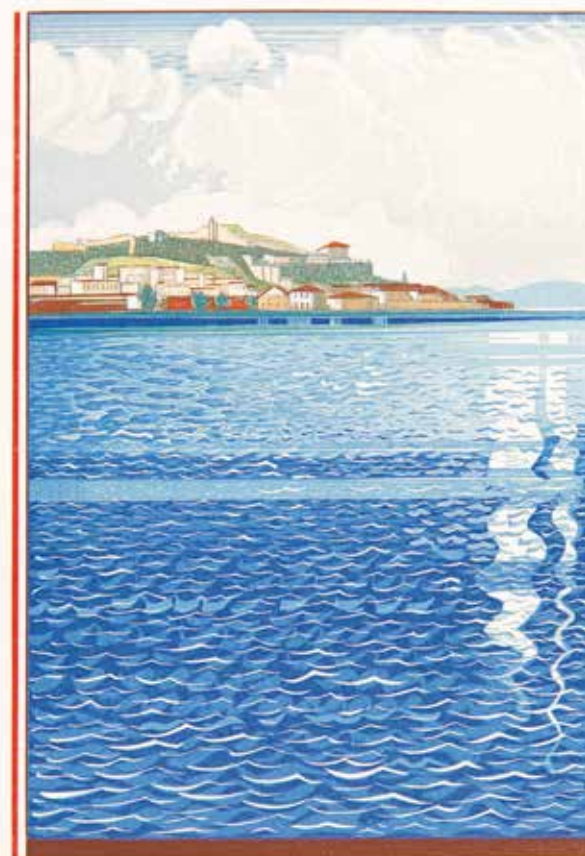
In publisher's full blue cloth chemise and slipcase, and chemise with flaps. A little rare foxing without consequence.

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

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

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

A most beautiful book illustrated with superb engravings.



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

NAUPLIE



50. THARAUD, Jérôme et Jean

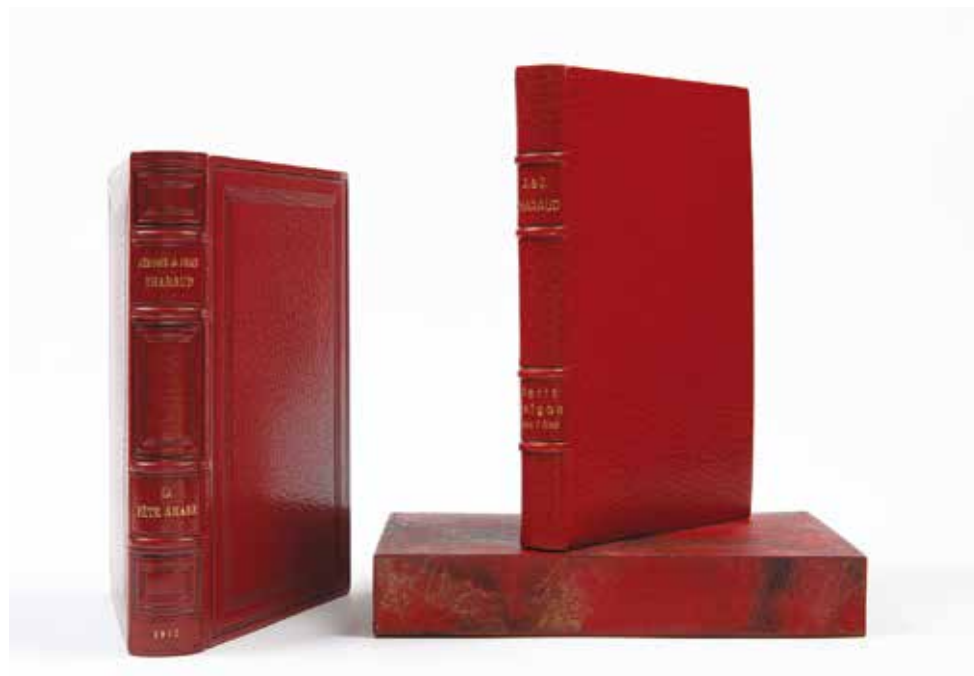
La Fête arabe.

\$2,600

Paris: Émile-Paul, 1912. 1 volume, 12mo, leather bound, 300pp.

Binding signed by SEMET & PLUMELLE in full bordeaux morocco. Spine with blind stamped raised bands. All edges gilt. Doublures of green morocco with gilt fillets framing the boards. Interior dentelle. Original paper covers and spine bound in. In leather-edged slipcase.

FIRST EDITION. COPY PRINTED ESPECIALLY FOR THE AUTHOR ON JAPAN PAPER. THIS ONE IS NUMBER TWO.

Magnificent.

51. THARAUD, Jérôme et Jean

Paris-Saigon dans l'azur.

\$2,000

Paris: Plon, 1932. 1 volume, 12mo, leather bound, 246pp.

Binding signed by G. CRETTE succ. of Marius Michel in full red morocco. Spine with raised bands. All edges gilt. Original paper covers and spine bound in.

FIRST EDITION. ONE OF THE 20 NUMBERED COPIES ON CHINA PAPER.

An account of the journey of the new Paris-Saigon airline in ten days via Marignane, Naples, Athens, Damascus, Baghdad, Agra, Calcutta, Rangoon and Bangkok.

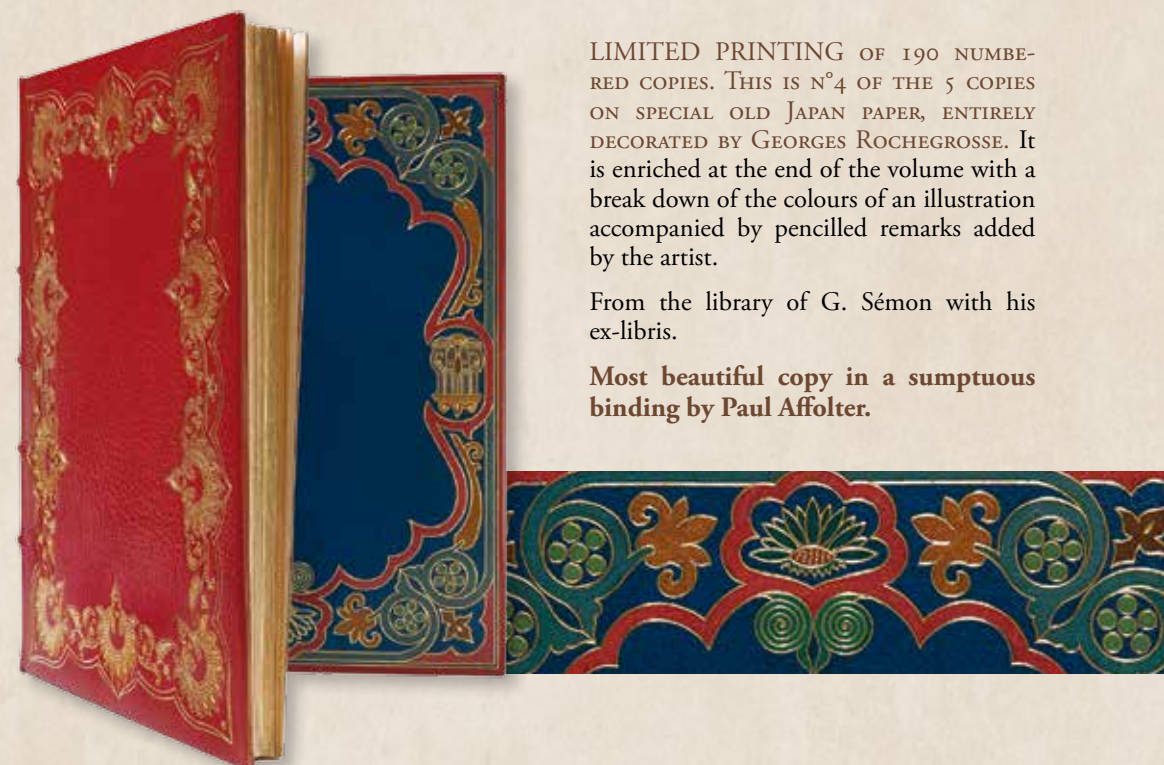
Very good condition.52. VILLIERS DE L'ISLE-ADAM, Auguste de. – ROCHEGROSSE, Georges
Akëdysséiril.

\$7,100

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.

53. VERLAINE, Paul

\$9,900

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.

54. VERLAINE, Paul

\$10,800

Bonheur.
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.



53.

55. VERLAINE, Paul

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

\$6,600

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

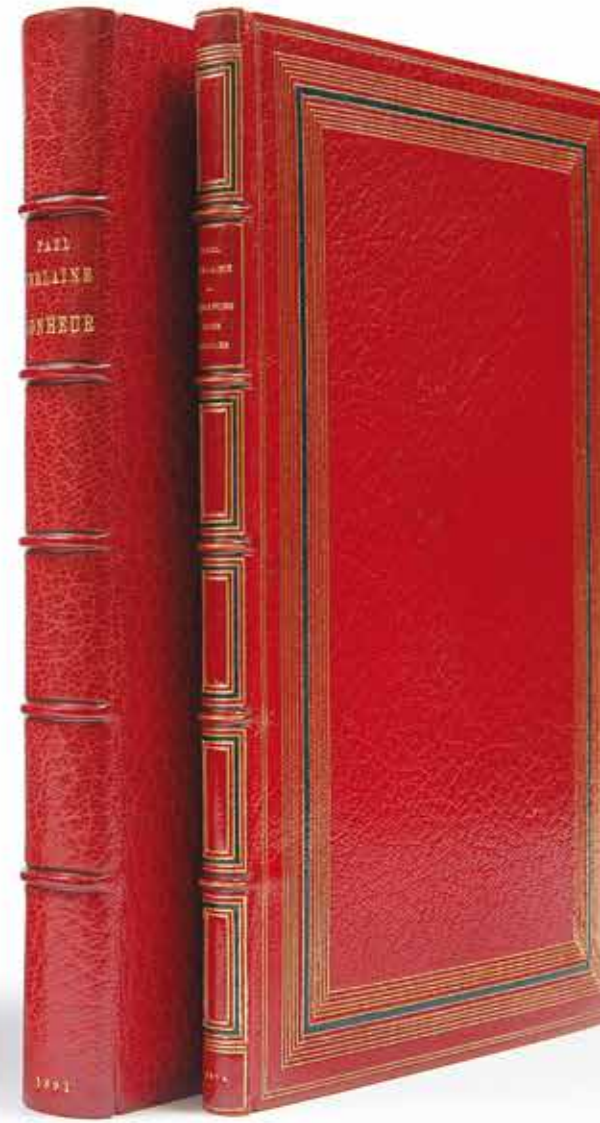
Red full-morocco binding signed by HUSER. Spine with raised bands decorated with gilt fillets and gilt date at foot. Frame of multiple gilt fillets edged with a blue scroll on boards. Doublures of blue morocco surrounded by a gilt fillet. Red silk endpapers. All edges gilt. Original paper covers and 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 HALFTITLE 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.



54.

55.

56. VOLTAIRE

La Henriade. Poème, suivi de quelques autres poèmes de Voltaire. \$6,500
S.l. [KEHL], De l'Imprimerie de la société littéraire-typographique, 1789. 1 volume, quarto, leather bound, 624pp.

Contemporary binding in full red morocco signed by BRADEL le Jeune. Spine with raised bands and mosaicked decoration. Boards composed of three mosaic frames of green morocco and tan lobed in the corners and middle, decorated with small irons. Mosaic frame in red, green and golden tan morocco. Doublure and endpapers of blue coloured silk edged with a gilt border. All edges untrimmed and gilt. Skilled restorations on headcaps and corners.

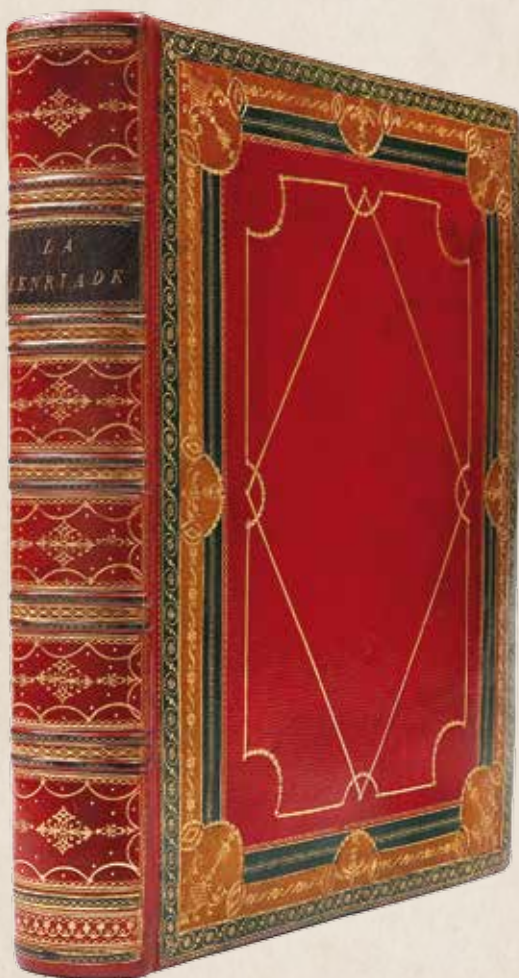
RARE VOLUME OF THE 40-VOLUME EDITION OF THE LARGE IN-4 VOLUME THAT BEAUMARCHAIS WANTED FULLY ILLUSTRATED BY MOREAU LE JEUNE. Only *La Henriade* was finished. It includes a portrait by Pourbus engraved by Tardieu and 10 figures engraved by Dambrun, de Launay, Duclos, Lingée... in two states, either a counter-proof or a state before the letter. Cohen (p. 1045): "There is a

beautiful series of beautiful proofs before the letter and even etchings. These are extremely rare."

At the beginning of the book, the title of Moreau's suite is bound: *Estampes destinées à orner les éditions de M. de Voltaire. Gravées d'après les dessins de M. Moreau, dessinateur et graveur du cabinet du Roi [...] elles se vendent séparément des Éditions.* In Paris, Chez l'Auteur, n.d.

Book-plate with crowned CD number, from the 19th century.

Very beautiful copy in a mosaic binding signed by Bradel Le Jeune.



57. VOLTAIRE – NAUDIN, Bernard

\$5,200

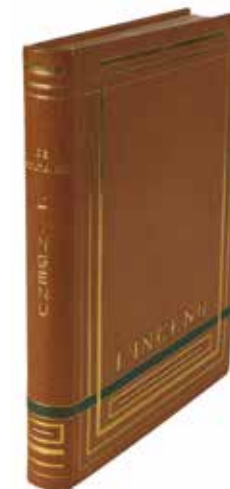
L'Ingénu. Histoire véritable tirée des manuscrits du père Quesnel.
Paris: Auguste Blaizot, 1927. 1 volume, quarto, 177pp.

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

LIMITED EDITION OF 351 COPIES, THIS (N° 8) IS ONE OF THE 50 COPIES ON JAPAN PAPER (FOLLOWING N° 1 WHICH IS A UNIQUE COPY) AND CONTAINING AN ADDITIONAL STATE OF THE ILLUSTRATIONS. WITH ETCHINGS AND BURINS BY BERNARD NAUDIN.

Copy enriched with an ORIGINAL SIGNED DRAWING.

Finely bound by Marot-Rodde.



58. WILDE, Oscar – ORAZI, Manuel

Salomé. Drame en un acte. \$10,700
Paris: Société des amis du livre moderne, 1930. 1 volume, 4to, leather-bound, 95pp.

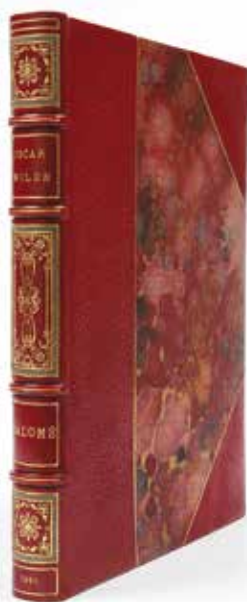
Bordeaux coloured half-morocco binding with corners signed by Charles LANOE. Inlaid spine with raised bands and gilt date at foot, top edge gilt. Original covers and spine bound in. With edged slipcase.

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 WATER-COLOUR 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.



59. ZOLA, Émile

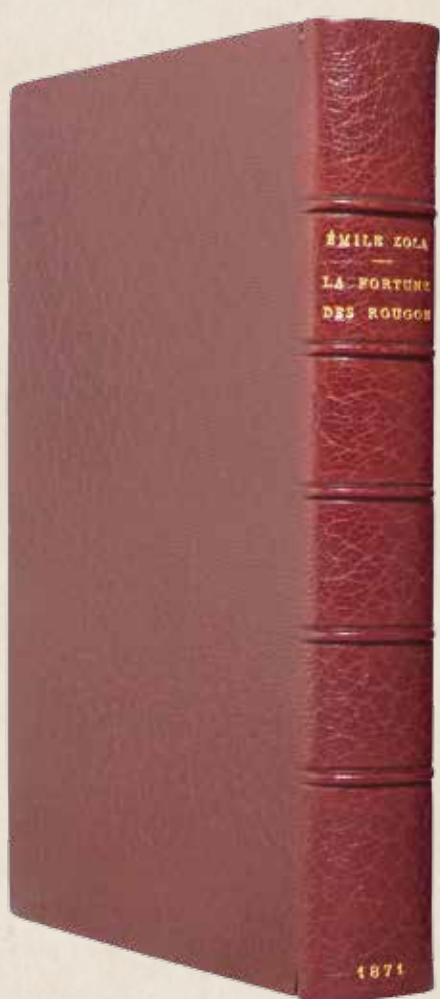
La Fortune des Rougon.

\$4,500

Paris: Lacroix, Verboeckhoven et Cie, 1871. 1 volume, 12mo, leather bound, 400pp.

Binding signed by DEVAUCHELLE in full bordeaux morocco. Spine with raised bands and gilt date at foot. All edges gilt. Original paper covers bound in. Leather bordered slipcase.

FIRST EDITION OF THE FIRST TITLE IN THE ROUGON-MACQUART SERIES WITH COVER DATE 1871. NO SPECIAL PAPER.

Very nice copy.

59.



60.

60. ZOLA, Émile

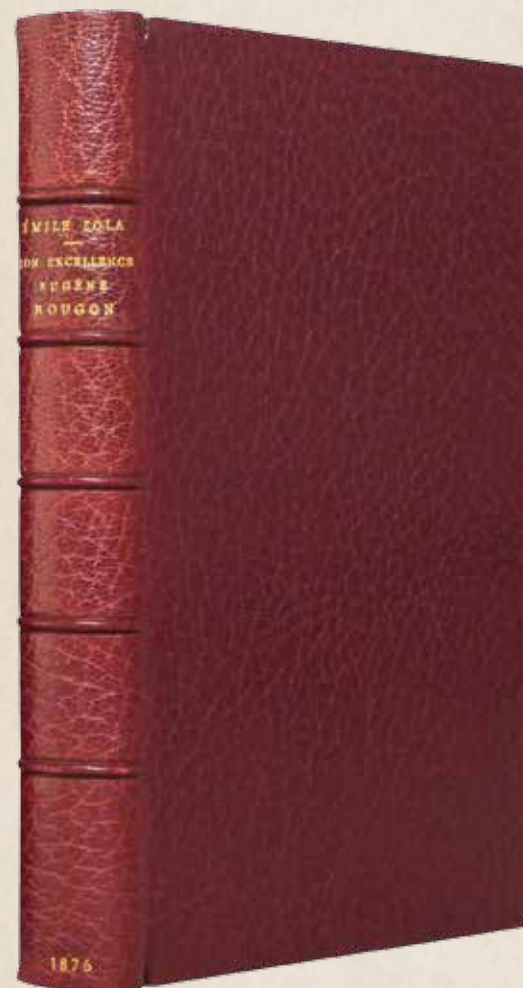
La Curée.

\$2,900

Paris: Lacroix, Verboeckhoven et Cie, 1871. 1 volume, 12mo, leather bound, 360pp.

Binding signed by SEMET & PLUMELLE in half bordeaux morocco with corners. Spine with raised bands and gilt date at foot. Top edge gilt. Original paper covers and spine bound in. As is often the case, the cover is dated 1872.

FIRST EDITION OF THE SIXTH TITLE IN THE ROUGON-MACQUART. NO SPECIAL PAPER.

Perfect condition.

61.

61. ZOLA, Émile

\$3,800

Son Excellence Eugène Rougon.

Paris: G. Charpentier et Cie, 1876. 1 volume, 12mo, leather bound, 462pp.

Binding signed DEVAUCHELLE in full bordeaux morocco. Spine with raised bands and gilt date at foot. All edges untrimmed and gilt. Original paper covers bound in. Leather bordered slipcase.

FIRST EDITION OF THE SIXTH TITLE IN THE ROUGON-MACQUART. NO SPECIAL PAPER.

PRESENTATION COPY INSCRIBED BY THE AUTHOR to Angel de Miranda who was Zola's colleague at the *L'Évènement illustré*.**Beautiful copy.**

62. ZOLA, Émile

Au Bonheur des Dames.

\$6,400

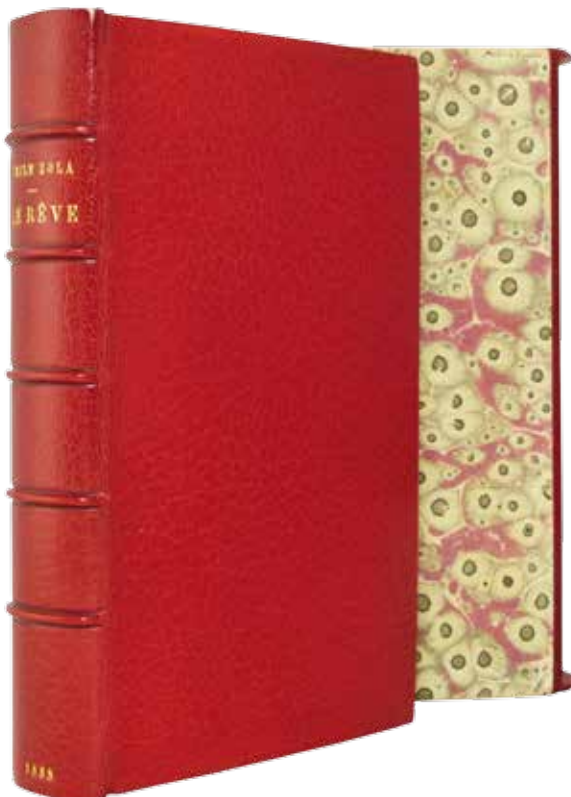
Paris: G. Charpentier, 1883. 1 volume, thick 12mo, leather-bound, 521pp.

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

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

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

Fine state.



63. ZOLA, Émile

Le Rêve.

\$13,200

Paris: G. Charpentier et Cie, 1888. 1 volume, 12mo, leather bound, 310pp.

Binding signed by SEMET & PLUMELLE in full red morocco with corners. 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 brown morocco. Leather bordered slipcase.

FIRST EDITION OF THE 16TH TITLE IN THE ROUGON-MACQUART. ONE OF THE 25 COPIES ON JAPAN PAPER, FIRST PAPER.

Very beautiful copy, rare on Japan paper.

Perfect condition.



64. BARBIER, George

Journal des Dames et des Modes.

\$16,500

Paris: Bureaux du Journal des Dames, 1^{er} juin 1912 au 1^{er} août 1914, 79 parts in 4 volumes, octavo, in loose sheets.

Beige covers, that of the first issue is slightly soiled. Each part is illustrated with one, two or three coloured stencil plates and engraved on strong paper. Unopened.

Illustrated with a total of 186 copper engraved plates, finely hand coloured by, among others, George Barbier, Léon Bakst, Bernard Boutet de Monvel, Umberto Brunelleschi, Etienne Drian, Marie-Madeleine Franc-Nohain, Paul Iribe, Pierre Legrain, Charles Martin, Fernand Simeon, Armand Vallée and 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 Noailles and Lucie Delarue-Mardrus.

LIMITED PRINTING. THIS IS ONE OF 12 NUMBERED COPIES ON JAPAN PAPER (N°24), THE THIRD SPECIAL PAPER AFTER ONLY 17. HOWEVER, TWO PARTS, N°S 77 AND 79, ARE PRINTED ON HOLLAND PAPER (FROM COPY N°889).

Complete with the advertisements for haute couture houses in each part, and with the blue covers for the 4 volumes.

One of the first fashion periodicals, published some time before the famous "Gazette du Bon Ton" and featuring some of the greatest French artists of the Art Déco movement. The last issue was published on 1st August 1914, on the eve of the First World War.

Exceptional and rare complete collection of the 79 issues of this charming publication.



65. BECKER ET FILS

Original fashion drawings from the Roaring Twenties.

\$7,800

No place: no name, 1919-1921, 6 volumes octavo, in loose sheets.

In half-leather slipcase and chemise. Some of the sheets are a little yellowed, a few creases, otherwise in very good condition.

COLLECTION OF ABOUT 85 ORIGINAL FASHION DRAWINGS OF THE ROARING TWENTIES (APPROXIMATELY 30 X 18CM), IN LEAD PENCIL AND INDIAN INK, THE MAJORITY BEING HIGHLIGHTED WITH WATERCOLOUR, ALL VERY NEATLY FINISHED. These drawings, most of which bear the monogram F.H. (or A.H.), are models for the Becker and Son fashion house situated rue des Jeûneurs (watermark on verso of some of the drawings), active in Paris from the early 1900's.

Most of the models are accompanied by an additional lead pencil sketch showing the back of the garment or an important detail, and an accurate hand-written description. Two of the drawings are also complete with samples of fabric. The Season, and the name of the workshop head, probably responsible for the styles, are mentioned on each part.

Remarkable collection of afternoon dresses, blouses, evening coats and peignoirs, with high or dropped waists, oriental motifs and shorter skirts, typical of the Roaring Twenties.



66. BESNARD-FORTIN, Jeanne

\$21,000

Histoire de la coiffure féminine française et de tout ce qui concerne la tête en général (chapeau, cheveux, maquillage, parfum).

No place: no name, 1947, 2 tomes, in-8, in loose sheets.

A UNIQUE COPY KEPT IN THE SAME FAMILY SINCE ITS CREATION.

Book illustrated in 2 volumes:

- Volume I: *Des Gauloises à la Révolution*: 83 plates including 15 watercolours, 438 drawings, 15 full-page watercolours.

- Volume II: *De la Révolution à 1900*: 140 plates including 38 watercolours, 695 drawings, 24 full-page watercolours.

A total of 223 plates, 39 watercolours and an impressive total of 1,133 drawings.

This book is presented in two specially made filing binders; each sheet of drawing or text is protected by a plastic film.

A UNIQUE AND REMARKABLE work whose conception required several years of work from Jeanne Besnard-Fortin, who is a historian as well as a figurative painter.

Jeanne Besnard-Fortin explains her objective to us: "For me, it is only a question of guiding the reader through the images, of placing him through anecdotes in the atmosphere of fashion worn at different times, in a word, with its 'climate'.

Given the abundance of illustrations, I didn't think I should get lost in long and tedious descriptions.

I limited myself to giving some details about the shapes of the hats, the fabrics used and the particular colours of each period. However, in order to broaden the scope of this study, I have described some hairstyles that will be easy to reconstruct, but which, in most cases, do not appear on the plates, the typical hairstyle, the one that avoids confusion being generally represented on them.

Moreover, the head being the support of the hat, I also gave some models of these hair styles which were always designed to adapt to the fashion of the headgear, and finally, provide in the text, details on make-up, perfumes, and give, at the same time, beauty recipes used by some of our most famous predecessors."

An unpublished history of the French Coiffure, from the Gauls to the Third Republic with more than 1,000 original drawings.



67. BRETON DE LA MARTINIÈRE, Jean-Baptiste-Joseph

China: its costume, arts, manufactures, &c.

\$3,100

Edited principally from the originals in the Cabinet of the late Mr. Bertin, with observations, explanatory, historical and literary by Mr. Breton. London: Howlett and Brimmer, 1824. 4 volumes, 12mo, leather bound. T.I: 128pp. T.II: 124pp. T.III: 135pp. T.IV: 160pp.

Contemporary long grained full red morocco binding. Spine with raised bands and gilt and blind tooled decoration. Wide gilt dentelle and blind tooled fillets framing the boards. All edges gilt. Internally very fresh. Board edges and joints rubbed, spine slightly faded.

Illustrated with 80 engraved and coloured plates, mainly representing costumes and scenes of daily life in China at the beginning of the 19th Century.

English translation of "La Chine en miniature".

Very nice set with charming colour engravings.



68. COLAS, Louis

\$480

La Mode. Le Costume, le Vêtement, le Chapeau, la Coiffure et les Accessoires de Toilette pendant quarante ans de 1830 à 1870.

Paris: Grands magasins du Louvre, undated, octavo, in loose sheets.

In publisher's chemise. Complete collection of 100 colour plates showing over 250 outfits after authentic period documents.

Colours very fresh.



69. DEVÉRIA, Achille

Album of original drawings.

\$3,500

No date [ca 1850]. 1 volume, folio, leather bound.

Contemporary brown half-morocco binding with corners. Spine with raised bands decorated with a gilt floral motif and the name of the author in gilt. Top edge gilt, unopened.

COMPILATION OF 40 ORIGINAL DRAWINGS PAINTED IN VIVID COLOURS, MOSTLY REPRESENTING HISTORICAL COSTUMES FOR THE THEATRE.

Although the drawings are by several hands, the majority are by Achille Déveria (1800-1857). We note in particular the drawing of Saint-Ferdinand which Déveria used for the stained-glass window of the chapel at Eu castle.

These gouaches measure approximately 24 x 31cm and are mounted in an album of bluish vellum paper.

From the collection of William A. Frazer, Baronet of Ledecune and Morcar, with his ex-libris on the pastedown and an embossed stamp on each plate.

Beautiful copy.



70. GAZETTE DU BON TON. Art, modes et frivolités.

\$26,000

Paris: Émile Lévy, Librairie Centrale des Beaux-Arts, 1912-1915 then 1920-1925. 67 (of 69) issues in 15 octavo volumes.

Contemporary ivory coloured half-vellum Bradel binding (except for the first volume which is bound in full vellum). Spine covered with a wide band of green sheepskin with red morocco title and date labels. Untrimmed. Original paper covers bound in. A few short tears on spines. The second part of the year 1923 is mistakenly numbered 1924-2.

Almost complete run of this "very rare collection, the most important and the most interesting for contemporary fashions" (Carteret).

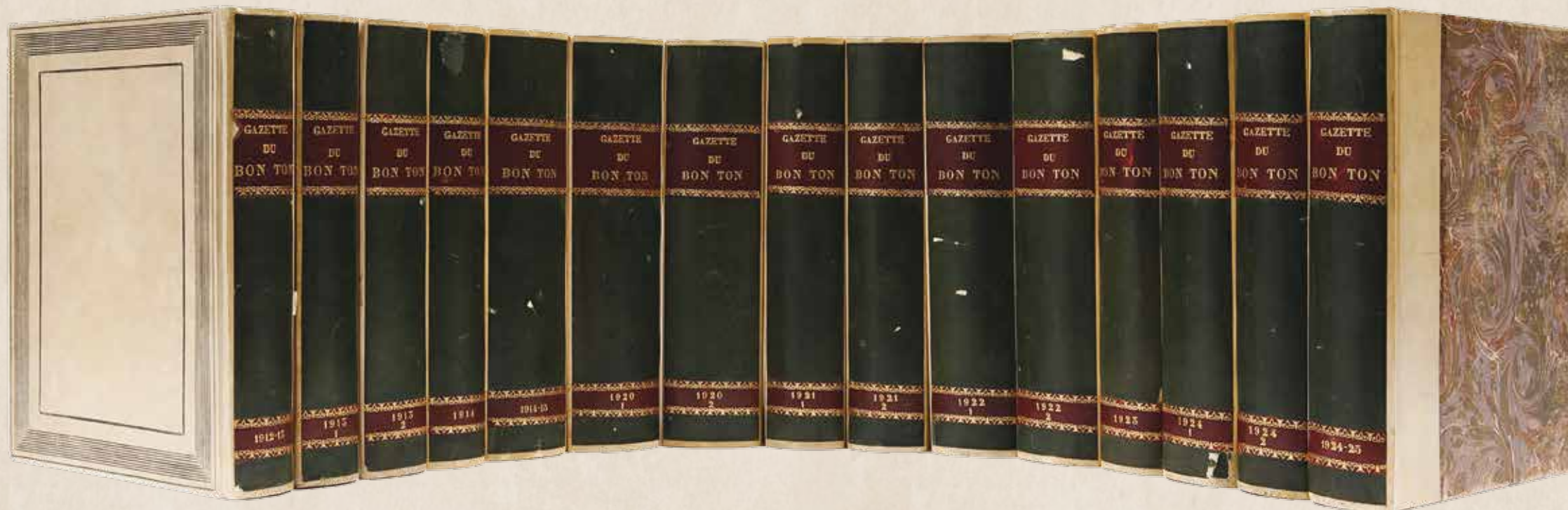
The Gazette du Bon Ton was launched in 1912 under the direction of Lucien Vogel, and was published until December 1925 with an interruption during the First World War. In 1920, Vogel sold it to an American distributor who was also the publisher of "Vogue", and on which the Gazette had considerable influence.

The Gazette continued to be published until 1925 and remains the main witness to the "Art de vivre" and the French taste during the Roaring Twenties. The collection contains 533 stencilled watercolour engravings as well as 290 sketches, 7 unnumbered plates, and numerous coloured wood engravings in the text. The most renowned illustrators contributed to the publication: George Barbier, Raoul Dufy, Pierre Brissaud, Marty, Guy Arnoux, Benito, Robert Bonfils, Brunelleschi, Laboureur, etc. The articles on fashion or various fashionable subjects, are signed by: G. Mourey, E. Henriot, J.-L. Vaudoyer, Fr. de Miomandre, Cl. Roger-Marx, J. Giraudoux, H. de Régnier, P. MacOrlan, G. Baër, etc.

Lacking issues number 7 and 10 for the year 1924-25.

From the library of J. Laloy, with his ex-libris.

Brilliant Art Déco illustrations.



71. Le Goût du Jour.

\$6,400

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 Brissaud, Chériane, Daragnès, Dréa, Georges Gorvel, Guérin, Llano Flores, Paul Follot, de La Fresnaye, 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.**72. IACOVLEFF, Alexandre – ELISSEEFF, Serge**

\$4,800

Théâtre japonais (Kabuki).

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

Illustrated covers with flaps.

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

FIRST EDITION of one of the most beautiful books ever published on Japanese theatre art.

LIMITED EDITION OF 500 COPIES ON ARCHES VELLUM PAPER.

Presentation copy signed by Marcelle Bourlier to Marc Cadenat.

Very good condition.

73. KUBOTA, Beisen

Hina Hyakushu.

\$2,400

Kyoto: Kubota Beisen Geisôdô (or Yamada Unsodo), (Naosaburô Yamada press), 1915. 3 oblong octavo volumes with soft-covers, contained in a case.

Japanese binding. Paper covers decorated with coloured wood-engraved figures. A chemise with flaps and ties contains the 3 volumes, with title label printed on the upper board. Case slightly rubbed.

Catalogue of an exhibition of dolls (hina) for Japanese Girls' Day (Hina matsuri), a festival which originally had its origine in the high mortality of children in Japan and is celebrated on 3rd March each year.

117 pages (including 1 folding), showing coloured wood engravings, some highlighted with gold or silver, illustrating more or less richly produced dolls from various regions. The introduction is by the collector, painter and engraver Nishizawa Tekiho (1889-1965).

Complete in 3 parts, apparently a fourth part containing an explanatory text was published later, the chemise only being able to hold the three parts of illustrations.

Very fresh and attractive copy.



74. MOREAU Le Jeune

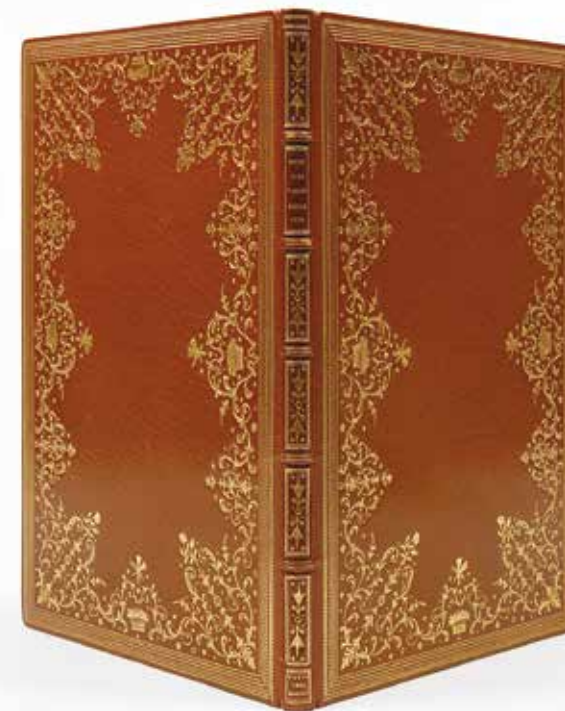
Second suite of engravings for the History of Fashion and Costume in France in the 18th Century, year 1776.

\$5,200

Paris: Mr. Moreau, A.P.D.R., 1 volume, octavo, leather bound.

Full havana coloured morocco binding signed by JOLY, R.D. Spine with raised bands decorated with gilt squares, gilt fillets on boards framing a flourish style decoration. Boards doubled in azur coloured morocco with a decor of small tools. Gilt over untrimmed edges. Silk endpapers. Ex-libris Edouard Rahir.

Twelve engravings mounted on tabs numbered 13 to 24. This series follows a first suite published in 1775, also of twelve engravings, after Freudeberg's drawings. It was followed in 1783 by a third suite for which Moreau le Jeune was again the artist. This second suite describes a fashionable lady during her maternity, her first outing, and her occupations with her child.



According to an announcement published in the "Mercure" in January 1775 (pages 194-195), the idea for this celebrated collection emanated from "an enthusiastic amateur", actually the Swiss banker Jean-Henri Eberts.

The complete list of engravings is given by Cohen ("Livres à gravures du XVIII^e siècle", 6th edition, cols. 352-356), and a detailed description of the second and third suites by Bocher ("Catalogue de Moreau le Jeune", n°1348-1371).

Magnificent copy in a richly gilt binding.

75. POIRET, Paul – IRIBE, Paul

Les Robes de Paul Poiret racontées par Paul Iribe.

\$4,100

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

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

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

Luxury advertising album of Paul Poiret's dresses.



76. VOGEL, Lucien

Soieries marocaines.

Les ceintures de Fès.

\$1,900

Paris: Albert Lévy, Librairie centrale des Beaux-Arts, n.d. [ca 1920]. 1 volume, folio, in loose sheets.

In a portfolio with flaps attached by three ties. Untitled spine in violet buckram. New endpapers.

Complete with 50 coloured plates mounted on strong paper with printed captions. Remarkable work showing numerous examples of decorative moroccan fabric. Most of the vividly coloured plates represent geometric and floral motifs.

Excellent condition.



Varia

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

La Journée de Fontenoy.

\$6,000

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.

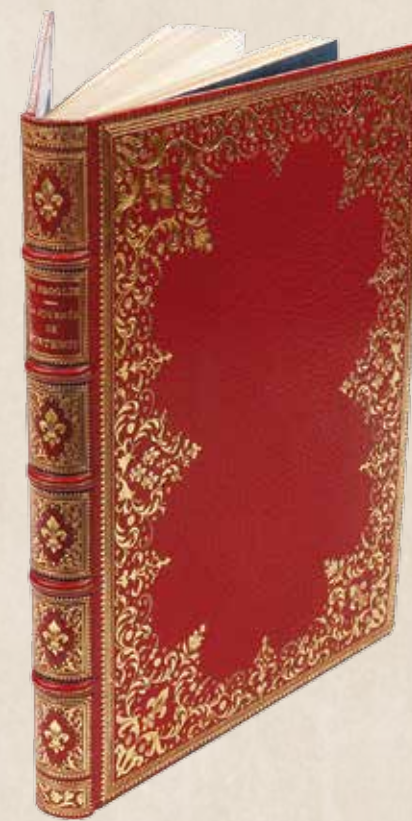
Illustrated with 13 etchings colour engraved with colour guide marks by Adolphe LALAUZE after his original watercolours and those of his son Alphonse: vignettes on cover and title page, frontispiece, head-piece and capital, 7 plates of which one is double-page, and one tail-piece.

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.



78. BAILLARD, Le Sieur
[pseudonym of Jean Le Royer de PRADE]

Discours du Tabac, où il traite particulièrement du tabac en poudre. \$2,600
Paris: Martin Le Prest, 1668. 1 volume, 12mo, leather bound, 125pp.

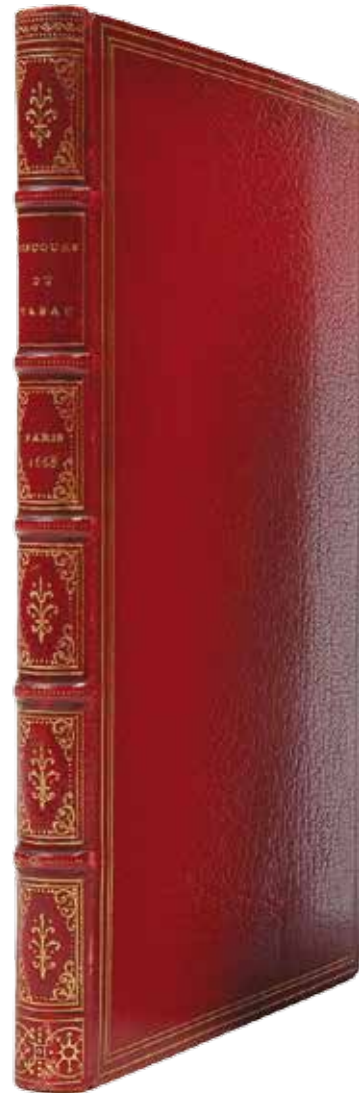
Bound in full red morocco signed HARDY-MESNIL. Finely decorated spine with raised bands. Triple gilt fillet frame on boards. Double fillet on board edges. Interior gilt dentelle. All edges gilt. Privilege at end of book.

FIRST EDITION ILLUSTRATED WITH 3 HALF-PAGE WOOD ENGRAVINGS SHOWING THREE TYPES OF TOBACCO PLANTS.

The work describes the culture and preparation of tobacco, the various manners in which it is consumed, its use for medical purposes, the means of flavouring it (with angelica, grey amber, ginger...), medical and various anecdotes regarding its use.

Ex-libris of Philippe de Vilmorin and Henri Chasles.

Excellent condition.



79. **The Book-Lover's Almanac for the Year 1893.**

\$3,000

New York: Duprat & Co., 1893. 1 volume, 12mo, leather bound, no pagination.

Full brown morocco binding signed DE SAMBLANCX-WECKESSER. Spine with raised bands decorated in each square with small gilt tools as used by a book-lover. Upper board ornamented with an impressive decor of a scattering of book-lovers' tools in the centre, a frame of black leather interlacings and three small red morocco books. All edges gilt. Wide gilt interior dentelle. Original coloured paper cover bound in. Joints weak.

Illustrated with 12 charming scenes on the subject of the book by HENRIOT, one for each calendar month. The work is dedicated to members of the Grolier Club of New York.

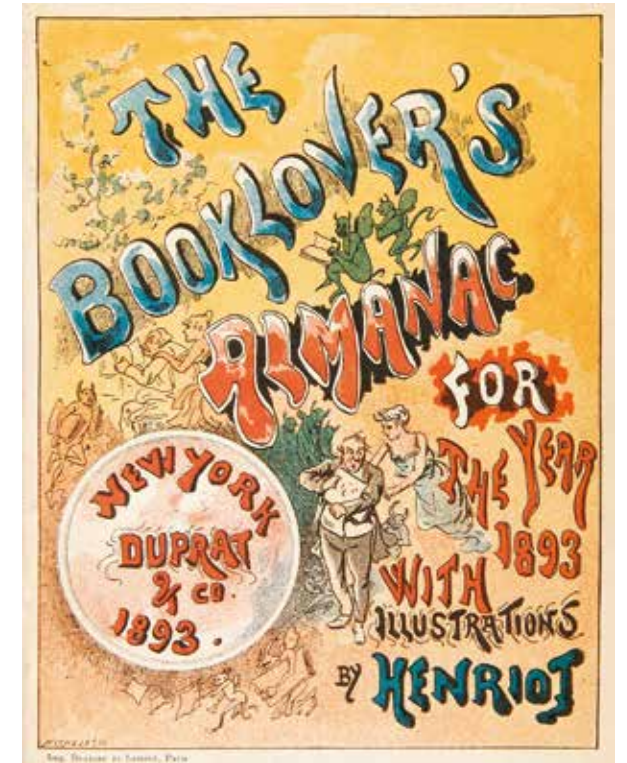
LIMITED PRINTING. THIS IS ONE OF THE 200 NUMBERED COPIES ON JAPAN PAPER, ALTHOUGH OURS IS NOT JUSTIFIED. First special paper followed by 400 copies on Holland paper.

Copy enriched with an ORIGINAL WATERCOLOUR by HENRIOT on vellum paper with the following amusing text:

"My last lover? A distinguished bibliophile. I cost him the equivalent of a hundred thousand dollars worth of books..."

She scares me!... I'm a bibliophile too!"

Ex-libris of Francis Kettaneh.



80. CHARMAISON, Raymond \$4,400

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.

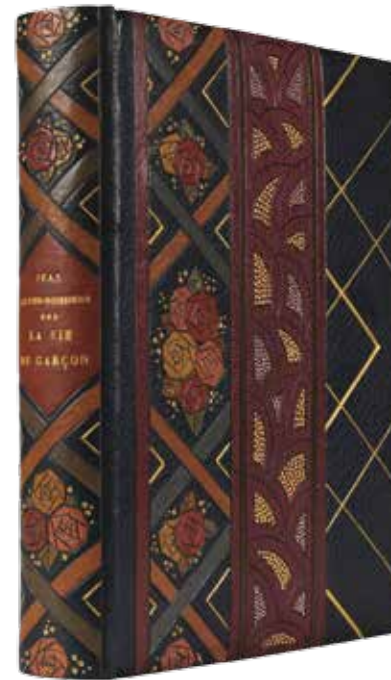


81. GALTIER-BOISSIÈRE, Jean – OBERLÉ, Jean

La vie de garçon.

\$8,800

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



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

LIMITED PRINTING OF 900 NUMBERED COPIES. **One of the 50 copies printed on Japan paper. Edition illustrated by Jean 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 autograph tribute by the author.

Bookplate of the library of Colonel Daniel Sicklès.

Beautiful Art-Déco style binding.



82. CITROËN – BRULLER

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



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

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

RARE FIRST EDITION in very good condition.

83. GUILLIER, Henry

Les vins de la Gironde illustrés. \$2,900
Libourne-Bordeaux: Chez l'Auteur. 1 volume, quarto, 160pp., in loose in publisher's wrappers.

Loose in publisher's wrappers in full red brick percaline. Smooth spine. Gilt title surmounted by the arms of the city of Bordeaux on the upper plate.

FIRST EDITION OF THIS IMPORTANT ALBUM COMPOSED OF A TITLE, 169 PLATES AND 2 TABLE LEAFLETS. Each plate shows, on average, about ten photographs of the greatest castles in the Bordeaux region: Château d'Yquem, Château Lafite-Rothschild, Château Latour, Château Mouton-Rothschild, Château Margaux, Château Ausone, Château Haut-Brion, etc.

This book is offered by the Owners of the great vineyards of the Gironde and the main Houses of our department at the trade and at the great Hotels of Belgium, Holland, Sweden and Norway.

The book is one of the most important photographic reports on wines.

Photographer and famous postcard publisher, Henry Guillier (1847-1912) presents here a superb testimony of the economic and rural life in the most important castles of Bordeaux. On the boards there is a view of the castle, most often with views of cellars, cellars, etc.

Complete and in very good condition.



84. HÉLIAS, Per-Jakez – DODIK JÉGOU

Comment le renard Poil-Roux fut battu à la course par Ventre-à-Terre l'escargot. \$6,800
Cachan: A 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.



85. HELLEU, Paul

Catalogue des pointes sèches d'Helleu.

\$4,200

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

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

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

LIMITED PRINTING OF 500 COPIES, THIS IS ONE OF THE 25 SPECIAL NUMBERED COPIES ON IMPERIAL JAPAN PAPIER (N°7).

The "Helleu style", which characterizes elegance or refinement and feminine grace, achieved immense success in Paris, London and New York, where he began to travel in 1902. In 1912, he was commissioned to decorate the ceiling of the hall of the Grand Central Terminal in New York, on the theme of the signs of the Zodiac: a starry vault, crossed by a zodiac with golden signs and a silvery milky path.

Magnificent copy.



86. MONTESQUIOU, Robert de.

Paul Helleu. Peintre et graveur.

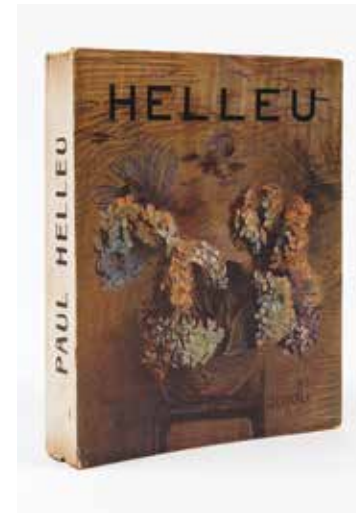
\$840

Paris: H. Floury, 1913. 1 volume, octavo, 116pp.

Self-wraps in full color. With 100 plates hors-texte in black and colour of Paul Helleu's works, including a portrait of the artist of Boldini, each protected by a tissue paper guard. In cardboard box.

LIMITED EDITION. ONE OF THE 100 NUMBERED COPIES ON JAPAN PAPER, ONLY SPECIAL PAPER.

In good condition.



87. JOYANT, Maurice

Henri de Toulouse-Lautrec.

\$3,600

Paris: H. Floury, 1926-1927. 2 volumes, octavo, T.I: 308pp, T.II: 282pp.

Self-wraps in full color. In cardboard box.

Volume I: *Peintre*. LIMITED EDITION to 175 numbered copies on Japan paper. This one is enriched with 3 ORIGINAL DRY-POINT in 2 states (bistre and black, pp. 46, 118, 170, affected by foxing). COMPLETE with frontispiece portrait in 2 states (black), 9 colour hors-texte plates (including cover), 31 hors-texte plates in 2 states (Japan and monochrome vellum), 16 hors-texte plates in 1 state (Japan). A total of 60 hors-texte plates and 138 plates in the texte, sometimes on a full page.

Volume II: *Dessins-Estampes-Affiches*. LIMITED EDITION to 200 numbered copies on Japan paper. This one is enriched with 3 ORIGINAL DRY-POINT in 2 states (bistre and black, pp. 36, 130, 144, affected by foxing). COMPLETE with 13 plates (including the cover), 32 hors-texte plates in 2 states (Japan and vellum), one of which is printed in green, 2 sanguine hors-texte. A total of 50 hors-texte plates and 124 plates in the text, sometimes on a full page, but without the 4 original lithographs announced, which are mostly absent because of their larger format and not linked to the rest of the book.



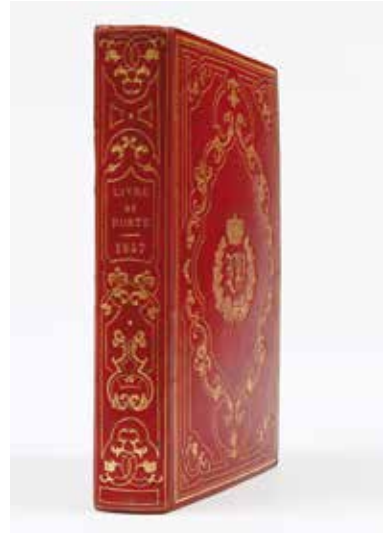
Beautiful set.

88. Livre de Poste \$3,100
 Paris: Imprimerie Nationale, Pour l'an 1847.
 1 volume, 12mo, LX+426 pp.

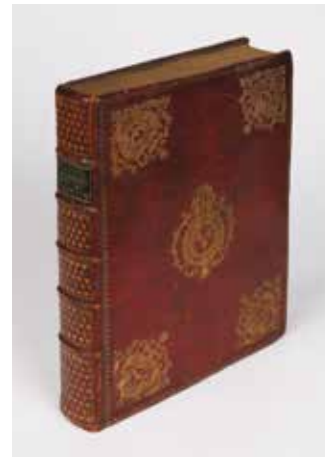
Full morocco binding richly decorated with scrolls, fleurons and interlacing curved nets on the plates, crowned number in the centre of the plates. Smooth spine decorated long, golden inner lace. All edges gilt. Two large folding maps enhanced in colour (map of the surroundings of Paris & general map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

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

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



89. Ordre du SAINT-ESPRIT \$4,300
 Les Statuts de l'ordre du St. Esprit étably par Henri III^{me} du nom, Roy de France et de Pologne, au mois de Décembre l'an M.D.LXXVII.
 Paris: Imprimerie Royale, 1788. 1 volume, quarto, leather bound, 399pp.



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

It was with the intention to group around him the most powerful families of his realm, and the principal heads of the Catholic party in the midst of the War of Religion, that Henry III created a new order of knighthood. in December 1578. Dedicated to the Saint-Esprit – Holy Spirit – in memory of his accession to the throne of Poland in 1573, to that of France in 1574 on the

day of the feast of Pentecost – the Order became the most illustrious of the French monarchy. It was composed of one hundred members who had to prove three levels of nobility. It was a brilliant assembly during the reign of Louis XIV.

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

90. MEERBURGH, Nicolaas
Afbeeldingen ban Zeldzaame Gewassen. \$9,200
 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.



91. HILL, Frederick Trevor – JOB

Washington, the man of action.

\$4,100

New-York and Londres: D. Appleton and Company, 1914.

1 volume, quarto, 329pp.

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

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

Beautiful copy, in its cardboard box in great freshness.



92. PUGIN, A.

Paris and its environs, displayed in a series of picturesque views.

\$840

London: Robert Jennings, 1829-1831. 2 volumes, quarto, T.I: IV, 100pp. T.II: 101-202pp.

Half green chagrin with corners. Spine with raised bands decorated with small gilt motifs. All edges marbled. Bilingual French-English text. Pages lightly foxed throughout, not badly effecting plates.

FIRST EDITION.

Album with topographical and historical descriptions of Paris. Illustrated with 2 vignettes on title:

- Tome 1: "Equestrian statue of Henry IV"

- Tome 2: "A general view of Paris"

Featuring 200 illustrations on 100 steel-engraved plates (2 images per plate), done under the direction of A. Pugin, the supervision of C. Heath, and with descriptions by L. T. Ventouillac.

Some plates have discharged.

In fair condition.



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