

# JUSTIN CROFT

*Martin Stone: the French books*



Publié par les  
Bibliophiles Contemporains

1914



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# JUSTIN CROFT

*Martin Stone: the French books*  
*I. Illustrated books, 1873-1925*



EX-LIBRIS



Photo: Ina Weber

### MARTIN STONE (1946-2016)

Since Martin left us late last year so much has been written about him as a guitarist, bookseller, book scout and legend of the rare book trade. His obituaries in *The Times*, *The Telegraph* and *The Book Collector* are easily accessible. In life, he was the subject of various articles and memoirs, notably in Rebecca Rego Barry's *Rare Books Uncovered* (2015) and a photo-memoir edited by the late Peter Howard (2000). One of Martin's many passions was the art of the French illustrated book, the subject of this catalogue.

*A note on pricing:* Martin's books were never widely exposed—indeed, it was sometimes hard to buy a book from him. None of his books appeared on the internet or in catalogues, and he preferred to make individual offers to his customers and friends. Almost all the books here contain his prices, neatly pencilled at different times over the last couple of decades, usually with a short explanatory note and his initials. We have left all these intact, so the current catalogue prices will often be different (usually somewhat higher, it must be admitted).

With sincere thanks to: Lynn Hoggatt, Saara Marchadour, Jonathan Kearns, Nigel Stone, Rachel Thapa-Chhetri, Imogen Croft, Dean Pavitt and Ina Weber.

### [1]

**MONNIER, Antoine.** Eaux-fortes et Rêves creux. Sonnets excentriques et poèmes étranges. Paris: Léon Willem, 1873. £300

*8vo (240 × 160 mm), pp. [4], 84, [4] and 20 etched plates. Original wrappers. Rather loose and wrapper slightly creased and soiled.*

FIRST EDITION, one of 72 copies on papier hollande (of a total edition of 350). 'Etchings and hollow Dreams': written and illustrated in idiosyncratic style by Monnier in the spirit of Poe and Baudelaire.



### [2]

**BLÉMOND, Émile. Frédéric RÉGAMEY, illustrator.** Les Filles sainte Marie. Ronde. Paris: [Lemercier for] A. Quantin, 1879. £75

*Small folio (310 × 220 mm), limitation leaf and 8 lithographed plates (including title and a musical excerpt). Original cloth.*

FIRST EDITION, one of 300 copies, numbered (16) and signed by the illustrator. A comic quasi-medieval 'ronde', complete with skinny-dipping nuns, illustrated by the young Régamey (1849-1925) who later became a prolific newspaper illustrator.



[3]

**RAMEAU, Jean. A. GAMBARD, *illustrator*.** Poèmes fantasques. Paris: [Evreux: Charles Hérissey for] Monnier et compagnie, 1883. £500

*4to (270 × 170 mm), pp. [4], 114, [2]. Lithographed title, with red and gold, 27 text illustrations in sepia, green, blue, pink and black. Early red half morocco. Rubbed.*

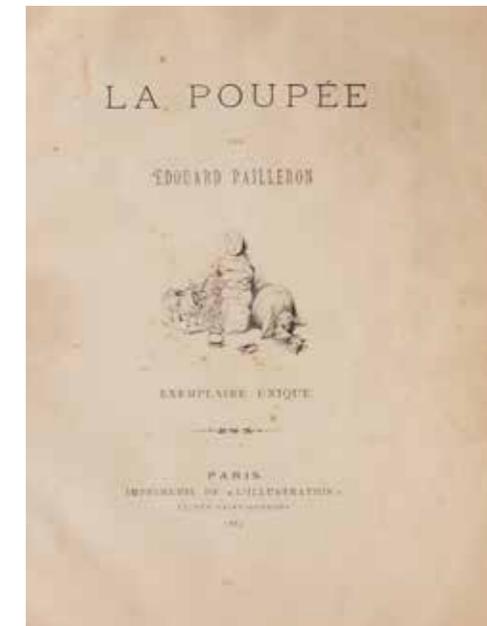
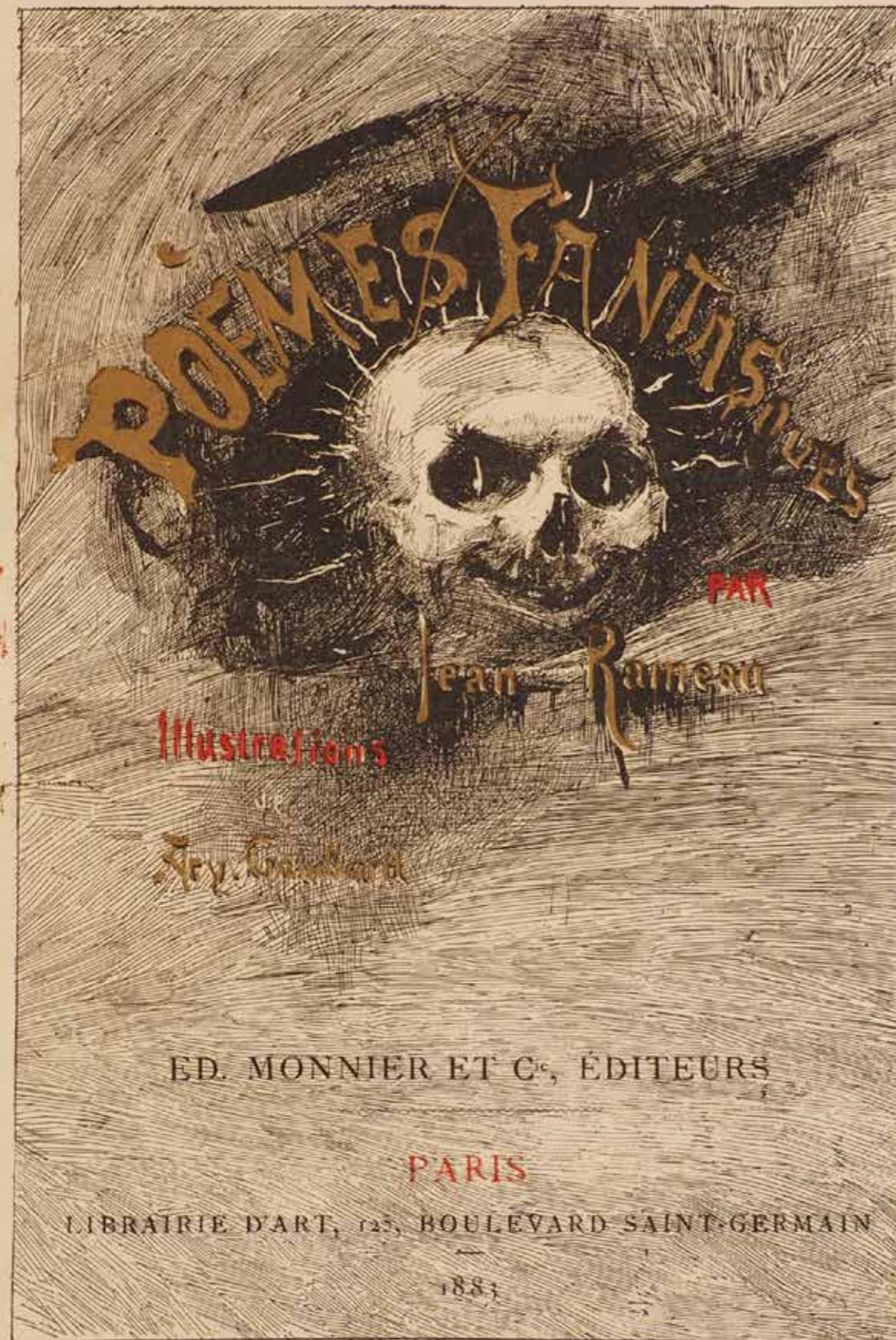
FIRST EDITION, one of 100 copies on japon, signed (of a total edition 500 copies). By a member of the French literary club, the Hydropathes. This was Rameau's first collection, consisting of poems first recited in the salons. A contemporary witness to these performances commented: 'Chevelu, crépu, avec sa tête de jeune empereur romain il évoqua devant nous l'ombre d'Edgar Poe' (Émile Goudeau, *Dix ans de bohème*, 1888).

[4]

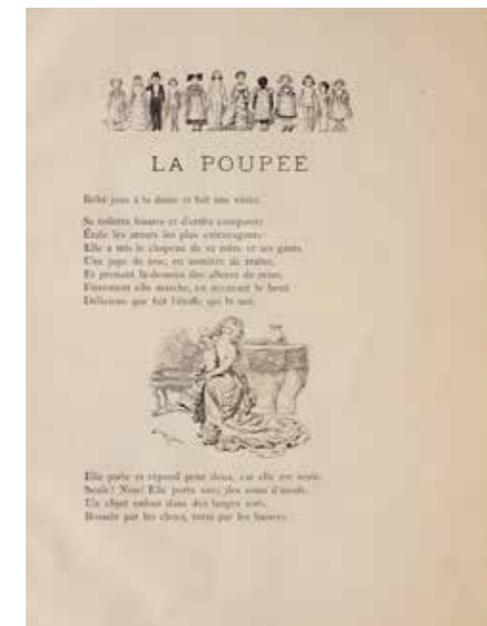
**PAILLERON, Édouard.** La Poupée ... exemplaire unique. Paris: Imprimerie de "l'Illustration", 1883. £400

*Large quarto (520 × 242 mm), pp. 11, [5], engraved title vignette and illustrations. Paper slightly cockled throughout, title lightly duststained. Slightly later limp calf, gilt. Rubbed.*

FIRST EDITION: A children's story written for the author's daughter and her doll: 'Exemplaire unique', but actually one of two recorded copies (the other in the Bibliothèque nationale). Pailleron was a prolific and successful literary figure in Paris, as co-director of the *Revue des deux mondes* and author of many plays. The Bibliothèque nationale copy contains an inscription permitting the recipient (presumably the printer or editor) to print one more copy only (presumably this one). Several later editions followed, but we can find no more examples of the first. Young Marie-Louise Pailleron appears (with her brother) as the co-subject in John Singer Sargent's first dual portrait, painted in 1880 (she later recorded that she made no less than 83 sittings for it).



[4]



[4]

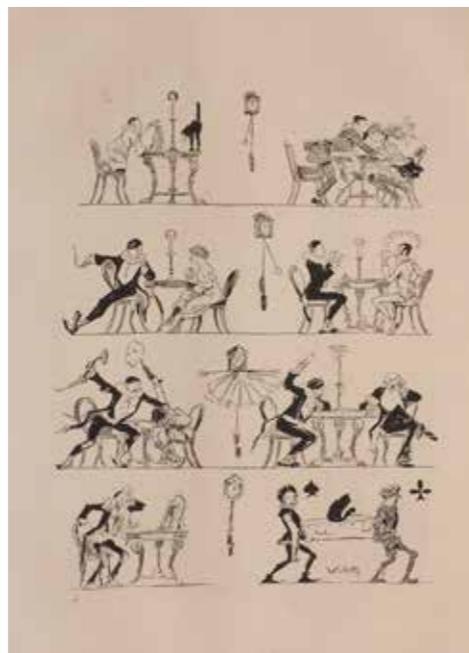
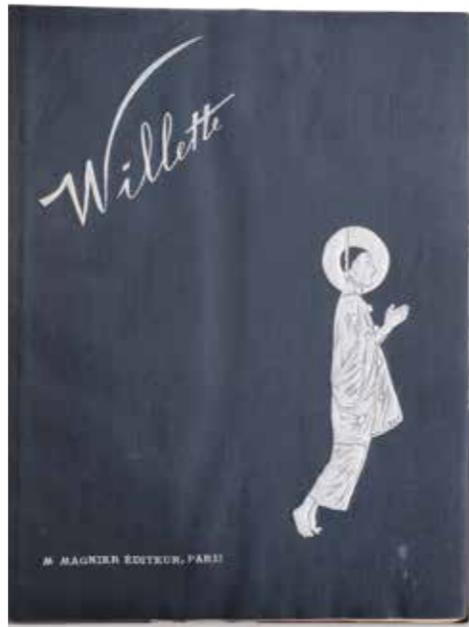
[5]

**WILLETTE, [Adolphe], *illustrator*.** *Pauvre Pierrot*. [Paris: Magnier, 1884]. £1250

*Large 4to (350 × 240 mm), etched title and 40 plates, each signed in pencil by artist and editor. Early half morocco preserving black cloth covered wrappers printed in silver. A very good copy.*

FIRST EDITION, one of 250 copies, this being one of 50 on vergé de Hollande with plates signed by artist and publisher. A rare collection, entirely printed in heliogravure, comprising text, image and graphic narrative. Willette's *Pauvre Pierrot* is the archetypal tragic clown figure, dogged by sadness and misfortune and by the spectre of death itself. In retrospect Willette is a highly problematical figure: celebrated decorator of the Moulin Rouge and Le Chat Noir (as well as of the favourite Left Bank booksellers' café Le Palette d'or), popular illustrator in the Parisian Press, but also running as an anti-semitic candidate in the Paris legislative elections of 1889 under the slogan: 'Les Juifs ne sont grands, que parce que nous sommes à genoux!'

Vicaire 1167 T7.



[6]

**[CAMUSET, Georges]. Felicien ROPS, *illustrator*.** *Les Sonnets du docteur*. Paris: [Dijon: Darantière] chez la plupart des libraires, 1884. £400

*8vo (206 × 145 mm), pp. 47, [1] plus engraved frontispiece by Clairin, lithographed letter facsimile and an etched plate (unsigned) by Rops. Original paper wrappers preserved in later half morocco. An excellent copy.*

FIRST EDITION, rare, one of 350 copies on Hollande (of a total edition of 500). A series of witty sonnets by a physician and bon viveur on medical subjects: constipation, condoms, bandages, worms, venereal disease and death. OCLC UK copies, and Harvard only in the US, of the first edition. Not in Wellcome or NLM.



[7]

**MALLARMÉ, Stéphane. Edouard MANET, *illustrator*.** *L'Après-midi d'un faune* ... nouvelle édition avec frontispiece, ex-libris, fleurons & cul-de-lampe par Manet. Paris: [Angers: Burdein et compagnie for] Léon Vanier 'Bibliopole', 1887. £1200

*8vo (255 × 157 mm), pp. 16, with ex-libris, frontispiece and ornaments by Manet. Original wrappers. The wrappers slightly browned, but a fine, unbound copy, as issued.*

The quintessential Symbolist poem, inspiration for Debussy's defining *Prélude* (1894). Complete with the famous ornaments by Manet, this is the third edition (after those of 1876 and another of 1887). Rare in entirely unsophisticated condition, as here.



[8]

**PÉLADAN, Joséphin. Fernand KHNOFF and José ROY, illustrators.** Femmes honnêtes avec un frontispice à l'eau-forte de Fernand Knopff [sic]; et douze compositions de José Roy. Paris: C. Dalou, 1888. £100

8vo (254 × 156 mm), pp. [2], 110, [2]. Frontispiece foxed. Slightly later quarter cloth, preserving original pictorial wrappers.

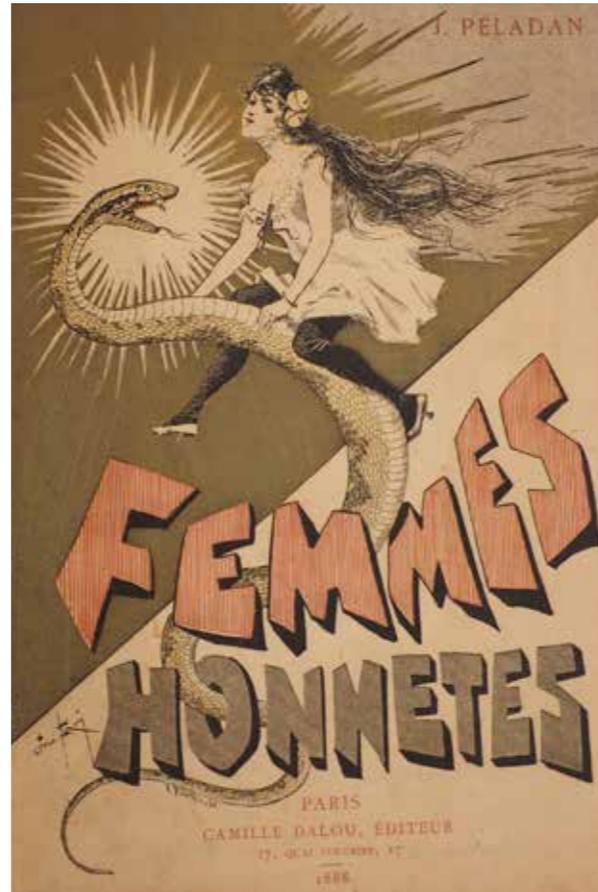
A decadent allegory by an eccentric mystic and Rosicrucian (and associate of Stanislas de Guaita), first published in 1885 (with different illustrations and frontispiece by Rops). In this edition the frontispiece is a characteristic subject by Belgian symbolist Fernand Khnopff.

[9]

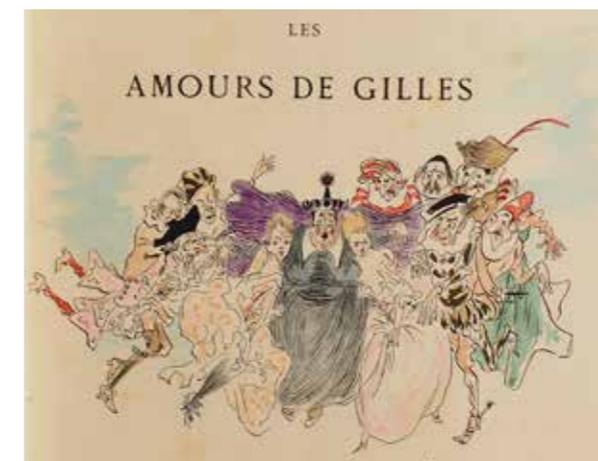
**MORIN, Louis.** Histoires d'autrefois. Amours de Gilles. Paris: [Évreux: Charles Hérissé for] Ernest Kolb, [1889]. £600

8vo (210 × 150 mm), pp. [8], 286. Numerous wood engraved illustrations, hand coloured frontispiece and title vignette. Original wrappers preserved in contemporary half morocco, gilt, top edge gilt. Author/artist's ink and watercolour drawing to half-title.

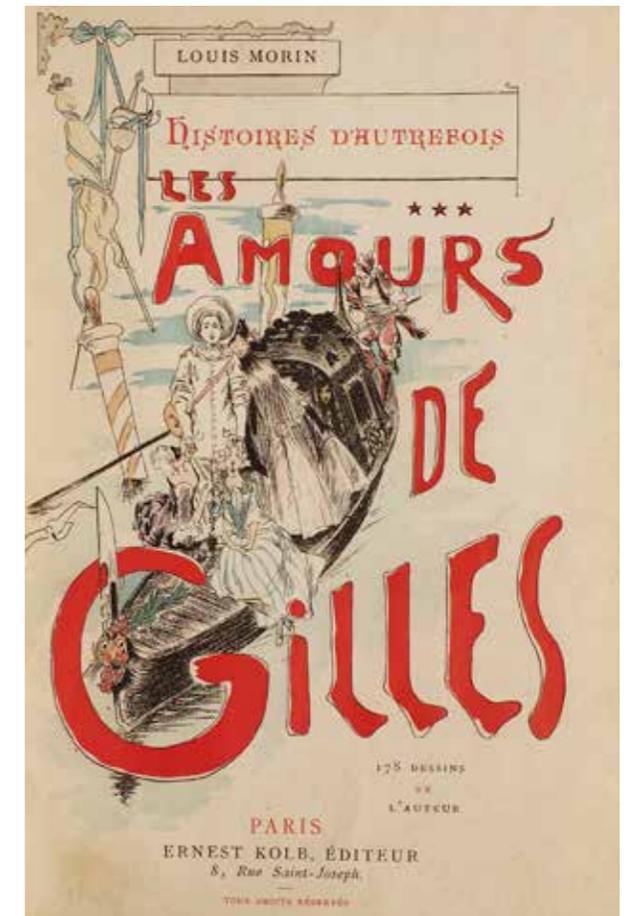
FIRST EDITION, one of 15 copies on chine, this one with an additional signed watercolour by the author and artist. This is the third of Morin's *Histoires d'autrefois* series. 'Morin contributed to most humorous journals and illustrated many works for children and booklovers, as well as his own works: *Le Cabaret de Puit-sans-Vin*, *Les Amours de Gilles*, and *L'Enfant Prodigue*. He produced caricatures, silhouettes for the Chat Noir shadow theatre, and numerous mural decorations. He was among the artists who decorated the cupolas of the Printemps stores, subsequently destroyed in a fire. He also executed views of Venice and Montmartre. His works are characterised by their meticulous style, busy and brisk composition, and richness of detail. Morin exhibited at the Salon des Humoristes, which he founded' (*Grove Art*).



[8]



[9]



[9]

[10]  
**'SOMM, Henry'. [François-Clément SOMMIER].** Mon Carnet lère Série. [Paris, 1889]. £850

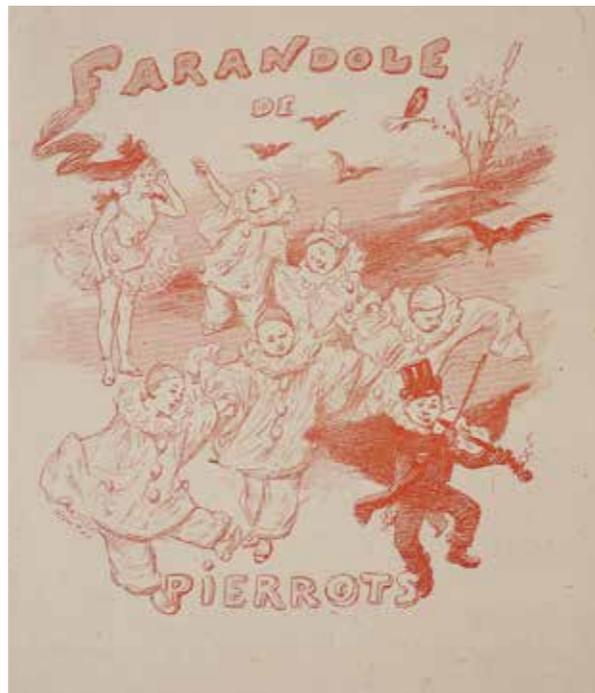
4to (242 × 190 mm), 11 loose sheets (title and 10 plates), japon paper, etched throughout, the title with additional ink drawings by the artist (and small purple stamp). Original pale blue wrapper with etched vignette, band coloured in gold, also with three additional drawings and artist's signature. Wrapper with slight creasing and a few very minor tears.

Superb etched vignettes, each with multiple figures of Parisian characters and street life, this copy with additional drawings. Though designated 'first series' it is unlikely that others followed. Somm was a prolific and successful illustrator, working for *Le Monde parisien*, *Le Rire* and *L'illustration nouvelle* and supplying illustrations for theatre programmes, menus and bookplates. He exhibited with the Impressionists and was part of the Chat Noir circle, producing designs for shadow-plays, and was a member, with Toulouse-Lautrec, of Les Incohérents.

[11]  
**VITTA, Émile. Adolphe WILLETTE, illustrator.** Farandolle de pierrots. Paris: [Paul Schmidt for] Léon Vanier, 1890. £150

8vo (255 × 160 mm), pp. 51, [1]. Engraved plates and illustrations, each present also in the additional suite printed in sanguine on chine. Original wrappers. A very good copy.

A scarce Willette-illustrated collection, one of a very few copies with the additional suite in sanguine.

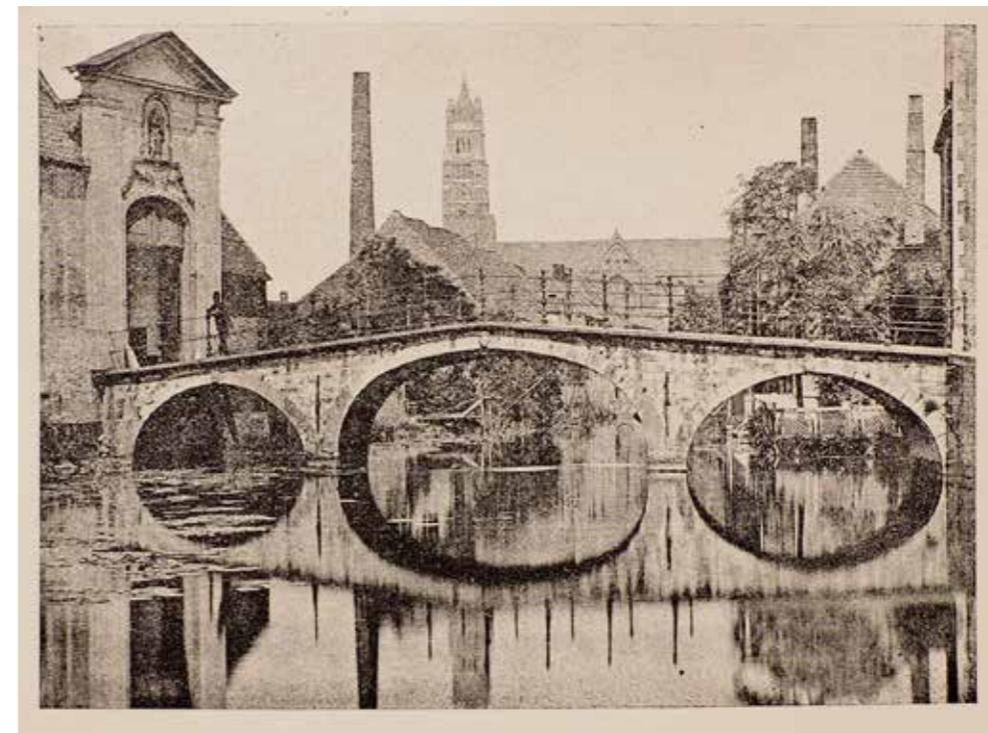


[12]  
**RODENBACH, Georges.** Bruges-la-morte. Roman. Paris: Marpon & Flammarion. E. Flammarion succ., 1892. £950

16mo (185 × 115 mm), pp. [8], 225, [1] including 55 reproductions ('similigravures') from photographs. Slightly later plum morocco, gilt, preserving original wrappers with design by Fernand Khnopff (rather thumbed). Author's inscription to half-title (which is rather spotted): 'A mon cher confrère Donmartin. Souvenir cordial. Georges Rodenbach'.

FIRST EDITION, inscribed by the author, probably to *Figaro's* Brussels correspondent, Léon Donmartin. One of the canonical symbolist novels, *Bruges-la-morte* is habitually described as the first photographically-illustrated novel. While it's possible to name earlier examples, Rodenbach is

certainly one of the first novelists to incorporate consciously the effects of photographic images. The photographs in question are reproductions of images by the firm of Lévy et Neurdein, and are stock images of the canals and belfries of the city, conjuring up a unique sense of place central to the mood of the novel, in which the almost-deserted city acts almost as a character in its own right. In Rodenbach's words the photographs are intended to help readers to 'come under the influence of the Town, feel the pervasive presence of the waters from close to, experience for themselves the shadow cast over the text by the tall towers' (Preface). Later editions usually dispensed with the photographs, replacing them with a variety of symbolist interpretations.



## [13]

**VITTA, Émile. Adolphe WILLETTE and BOUTET DE MONVILLE, illustrators.** À travers un Vitrail. Poésies. Paris: [Schmidt for] Léon Vanier, 1892. **£200**

*Folio (520 × 250 mm), pp. 54, [8], 6 monochrome illustrations. Rather browned, a few chips to edges, paper cover browned with some loss. Author's inscription (to Mme Prud'bon) on title, dated 1944, further inscription concerning one Willette illustration.*

FIRST EDITION, inscribed, with an additional note from the author on a pasted slip opposite one of the Willette illustrations: 'Cette composition passe pour une des plus belles de Willette. Dans le 3e compartiment du triptyche l'Ange cache des plis de sa robe l'oeuvre de l'artiste morte aux regards des critiques qui l'ont ignoré de son vivant'.

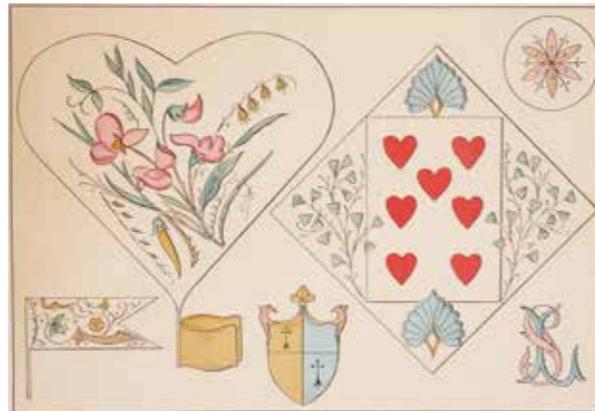


## [14]

**ROUSSEAU, Madame L.** Modèles de décoration moderne. L'Enluminure appliquée aux objets usuels. Paris: H. Laurens, 1892. **£100**

*Oblong 8vo (145 × 220 mm), 15 leaves, each with hand-coloured lithograph designs. Original cloth backed stiff paper wrappers, the upper cover also hand coloured. Slightly soiled but a very good copy.*

Decorative schemes for menus, place cards, fans, firescreens, playing cards, dance cards, illuminated borders, notebooks and letterheads. The rear cover advertises the full series of such model books, each with 16 plates. The cover represents the sixteenth plate.



## [15]

**'SELK, P'. [pseudonym of Madame SIMON]. Jean VEBER, illustrator.** Djéta et Maknem. Esquisse philosophique. Paris: [Charles Hérissey in Evreux for] Émile Testard, [12 July], 1893. **£1200**

*8vo (240 × 180 mm), pp. [8], 76, [4], the last blank. Illustrations and ornaments by Veber, including 10 with additional illumination by hand. Original white parchment covered wrappers, upper cover with illuminated design in gold. Signed inscription to half-title to 'À M. Testard ... Jean Veber'. A fine copy.*

FIRST EDITION, THE PUBLISHER'S COPY, inscribed, one of six copies with 10 initials and cover hand illuminated in gold and colours by the illustrator, and including autograph note from the illustrator regarding its illumination. A strange orientalist philosophical tale, with exquisite illumination by one of the lesser-known masters of 1890s book illustration.



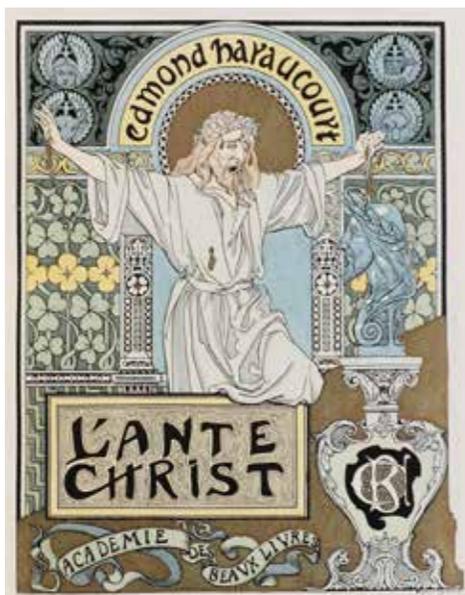
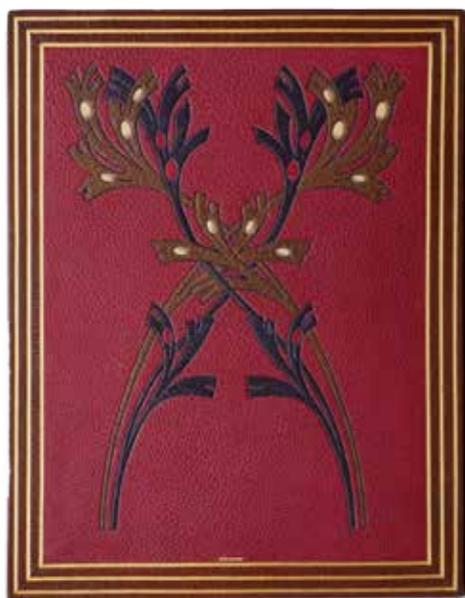
[16]

HARAUCOURT, Edmond. [A. LUNOIS, E. COURBOIN, E. SCHWABE and A. SÉON, *illustrators*]. *L'Effort*. La Madone. L'Antéchrist. L'Immortalité. La Fin du monde. Paris: publié pour les sociétaires de l'Académie des beaux livres, Bibliophiles contemporains, 1894. £2200

*Large 8vo (276 × 200 mm), pp. [4], 144. Elaborate decorative borders throughout, many pochoir coloured, some printed in colours, some uncoloured. Later tan morocco by Kieffer, elaborate doublures with onlaid plant stem motifs, red decorative silk endpapers, the original wrappers (including spine) preserved. Slipcase. Full page engraved ex libris leaf of J. Soehnlin.*

FIRST EDITION, one of 180 copies on papier velin. This is copy 118 for Baron de Pommereul. An elaborate bibliophilic project direct by Octave Uzanne in iconic symbolist style: a collection of four stories, each with a different illustrative scheme. *La Madone* with 18 lithographs by Alexander Lunois; *L'Antichrist* with 38 hand-coloured compositions by Eugène Courboin; *L'Immortalité* with 32 compositions by Carlos Schwabe (of which 10 were etched by Massé and including 23 large floral motifs) and *la Fin du monde* with 46 symbolist borders and ornaments by Alexandre Séon. The superb cover, preserved in this copy, is by Léon Rudnicki.

Carteret, *Le Trésor du bibliophile. Livres illustrés modernes 1875 à 1945*, IV, p. 198: 'Publication très intéressante et cotée, conçue pour l'époque dans une note moderne avec un gros effort artistique.'



[17]

**DES GACHONS, Jacques and André, editors and publishers.** *L'Album des légendes*. [Le Livre des légendes]. Paris: [Girard for] the editors, 1894-5. £950

*24 parts bound in two volumes, 8vo (205 × 140 mm), the monthly parts continuously paginated, pp. 279, [1]; 324, plus 25 hand-coloured plates, two advert leaves to each part, all original wrappers preserved in early quarter morocco. Text leaves slightly browned due to paper quality, plates all clean and fresh. An excellent set.*

FIRST EDITIONS, 24 parts complete, of the short-lived *L'Album des légendes* (1894) and *Le Livre des légendes* (1895), an illustrated literary medievalist monthly edited initially by the brothers Des Gachons, and then (from part V of *Le Livre*) by Jacques Des Gachons alone. It includes very good and characteristic Art nouveau illustrations by André des Gachons (who became an important meteorological illustrator) and by several other prominent illustrators, including Grasset, Vibert and Monod. Complete sets are rare: there were limited edition copies, but this copy is on regular paper.

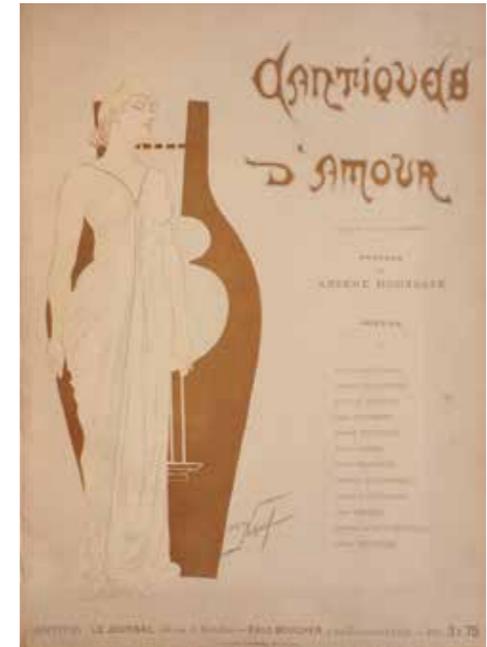


[18]

**HOUSSAYE, Arsène, editor. Maurice NEUMONT, illustrator.** *Cantiques d'amour ... Poésies*. Paris: G. Richard for Le Journal, Émile Bouchard, [1894]. £200

*Folio (450 × 550 mm), pp. [2], [2], between which are 12 plates on thicker paper, letterpress with photogravure borders, original gold-printed wrappers preserved in early green half morocco. Tissue guards a little creased with a few tears, binding slightly discoloured and rubbed. A very good copy.*

FIRST EDITION of this illustrated collection of 12 lightly erotic poems by Alexandre Dumas, Armand Silvestre, Catulle Mendès, Jean Richepin, André Theuriet and Robert de Montesquiou, among others. Each poem with large pictorial photogravure borders on two sides with a facsimile of each author's signature.



[19]

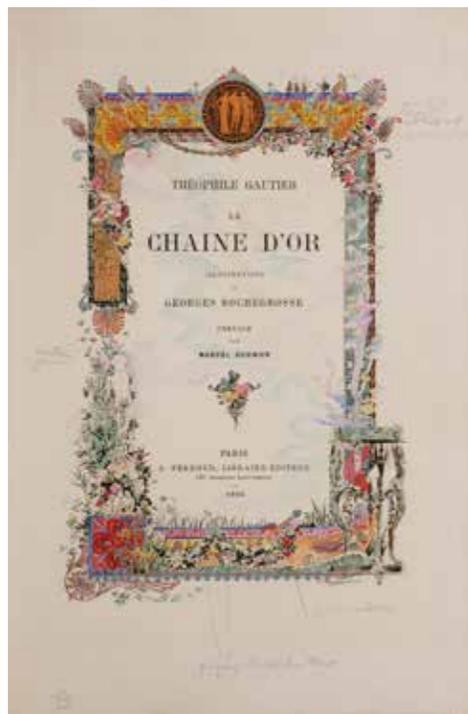
**(MARIANI). CLARÉTIE, Jules. Albert, ROBIDA, illustrator.** *Explication*. Paris: Librairie illustré, 1894.

[and:] **SILVESTRE, Armand.** *La Plante enchantée*. Paris: Librairie illustré, 1895. £500

*Folio (325 × 240 mm), pp. 39, [5]; [1], 28, [2], illustrated throughout. Original pictorial wrappers. Bound together in early green cloth. Excellent copies.*

FIRST EDITIONS of two very scare annuals printed for Angelo Mariani, novelettes with a partially graphic narrative extolling the virtues of his wildly popular coca wine (Vin Mariani). Each copy here is number 38 of 50 copies on japon (of total editions of 500 copies). Mariani commissioned numerous bibliophilic productions from leading publishers and illustrators to promote his product. He had created his coca wine in 1863 and with an active content of around 6 milligrams per ounce it found enthusiastic drinkers all over the world, including Queen Victoria and Pope Leo XIII.





[20]

**GAUTIER, Théophile. Georges Antoine ROCHEGROSSE, *illustrator*.** La Chaîne d'or ... Préface de Marcel Schwob. Paris: [Évreux: Charles Hérissey for] A. Ferroud, 1896. **£950**

*Large 8vo (280 × 190 mm), pp. 56, [1]. Handcoloured wrapper, title-page, plates and colour illustrations in four states (one coloured and three monochrome on 5 different papers). Unbound gatherings. Plus 12 proof sheets, including several coloured illustrations, annotated by the illustrator in pencil. Signed by Rochegrosse (see below). Contemporary folding case.*

FIRST EDITION with Rochegrosse's illustrations of Gautier's Greek historical fantasy: one of 200 copies, but this a unique copy, inscribed by the illustrator to his nephew, with plates in four states plus a series of proof sheets extensively annotated. The artist was well known as a historical painter and commercial artist and his subjects were often exotic, fantastical and occasionally brutalistic.

Carteret IV, p. 176: 'Une des bonnes illustrations de l'artiste'.

[21]

**MOREAU-NÉLATON, Étienne, *illustrator*.** Les grands Saints des petits enfants: légendes en images. Paris: [Charles Verneau for] Léon Chailley, 1896. **£300**

*Oblong folio (295 × 540 mm), pp. [42], plus lithograph title and 19 plates. Lightly browned. Original linen backed boards, title to upper cover. Some water splashes to foot of upper cover. Author's inscription to title.*

FIRST EDITION, inscribed by the artist to a young girl: 'à ma chère amie Marguerite bien affectueusement. E. Moreau-Nélaton'. An unusual illustrated book of saints dedicated to his children, with plates in a distinctive gauzy style by painter, prodigious art collector and art historian, Moreau-Nélaton. His style was influenced by Édouard Manet and Berthe Morisot.

OCLC lists the Bibliothèque nationale copy only.

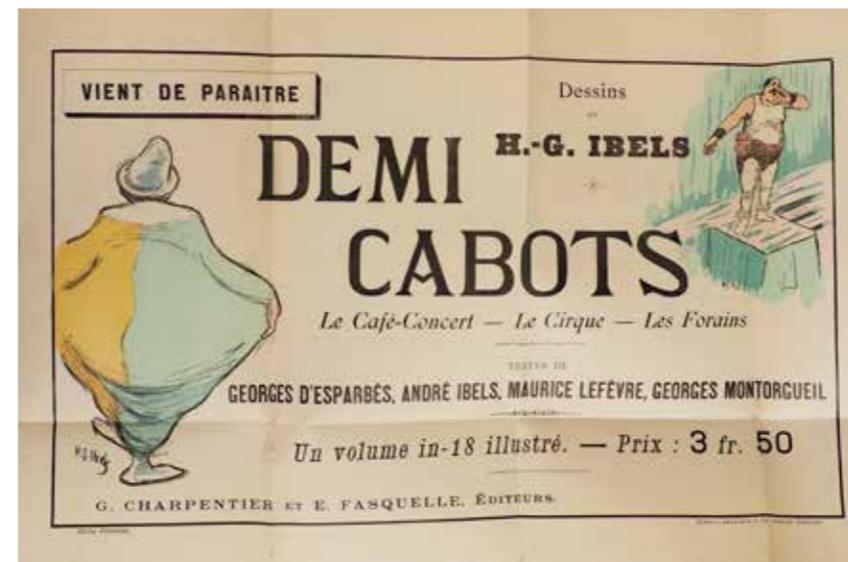


[22]

**IBELS, Henry-Gabriel.** Les Demi-cabots, le café-concert, le cirque, les forains. Textes de Georges d'Esparbès, André Ibels, Maurice Lefèvre, Georges Montorgueil. Paris: [Evreux: Charles Hérissey for] G. Charpentier et E. Fasquelle, 1896. **£1250**

*18mo (206 × 155 mm), pp. [4], 246, illustrations. Original pictorial wrappers preserved in original boards with printed spine, with original dust jacket also with printed spine. Spine of jacket rather soiled.*

FIRST EDITION of this classic belle époque survey of the culture of the café-concert and the circus. This copy is number 52 of 100 on chine, with additional folding poster and plate at end, this copy also with an original signed ink and pastel drawing tipped to the front free endpaper inscribed: 'Pour le bibliophile Edmond Fargeau. Hommage cordiale H.G. Ibels. Xbre 1910'. Ibels was one of the major commercial graphic artists of the period and a collaborator of Toulouse-Lautrec's.



[23]

**PROUST, Marcel. Madeleine LEMAIRE, *illustrator*.** *Les Plaisirs et les jours ...* préface d'Antole France et quatre pièces pour piano de Reynaldo Hahn. Paris: [Chamerot et Renouard for] Calmann Lévy, 1896. £1500

*Large 8vo (500 × 204 mm), pp. [6], 272, [4]. Plates and illustrations. Original decorative pale blue wrappers. Slightly loose towards opening, small tears and splits to spine, minor surface loss to a very small piece of lower cover. A very nice, fresh copy in wrappers.*

FIRST EDITION of Proust's first book. It was illustrator Madeleine Lemaire, herself a society hostess, who introduced Proust to the literary salons of Paris and it was at her house that Proust met Robert de Montesquiou. *Pleasures and Days* is dedicated to Willie Heath, a young English dandy Proust met in the Bois de Boulogne in 1893 and who died that year.

'Marcel Proust had completed the stories, poems and fragments in this volume before he was twenty-two years old. He wrote them in the intervals of being a bored and unwilling law student who would rather read Ruskin than jurisprudence, and who, rather than revise for exams, would prefer to cultivate artists and grandes dames. Indifferent to his legal studies, he pursued his social life with the dedication of an academic anthropologist or natural historian. Just as the youthful Darwin had painstakingly observed the minute gradations of finches' beaks in the Galápagos Islands – an observation which would eventually turn into the most earth-changing scientific theory ever propounded – so the young Proust, noting how a certain social species might turn up now in a great salon, now in an artist's studio, and again in a low dive – had begun the process of accumulating knowledge which would produce the greatest masterpiece of French fiction: *In Search of Lost Time*' (A.N. Wilson).

Rare in unsophisticated condition: this is one of the regular trade copies, after 20 on japon and 30 on chine. Carteret IV, p. 325.



[24]

[24]

**LOÛYS, Pierre. Albert LAURENS, *illustrator*.** *Aphrodite. Moeurs antiques.* Paris: Société du Mercure de France, 1896.

£650

*8vo (222 × 150 mm), pp. [4], xii, 327, [7], plus 2 additional suites of 6 plates (1897). Early half red morocco, preserving wrappers of the two additional suites of plates. Joints cracking but secure.*

FIRST EDITION of Loüys archetypally decadent 'novel of courtesan life in ancient Alexandria, a graceful mixture of licentiousness and erudition (*Oxford Companion*). This copy bound with 2 sets of the plates by Albert Laurens issued the following year (1897), one on japon (one of 8 copies only) the other on chine (one of 40 copies only). Though *Aphrodite* was to become one of the classic illustrated French books and was later reprinted many times with illustrations by significant artists, the first edition of 1896 was unillustrated.



[24]



[23]



[23]

[25]

**UZANNE, Octave. Henri, CARUCHET, illustrator.** Voyage autour de sa chambre ... Illustrations de Henri Caruchet, gravées à l'eau-forte par Frédéric Massé. Paris: H. Floury, pour les Bibliophiles indépendants, 1896 [though wrapper dated 1897]. £3500

4to (270 × 190 mm), pp. [4], 54, [2]; [4], 54, [2]. Etched and engraved throughout, etched civilité text, the first suite (with letters) with elaborate pochoir coloured borders, the second suite (without letters) being cancelled plates with added images to the blank central portions. Subscriber's name 'L. Volot' added in manuscript. Uncut in original double wrappers of pale blue and decorative cream papers. Preserved in later half morocco, gilt panelled spine with red and green floral motifs. A fine copy.

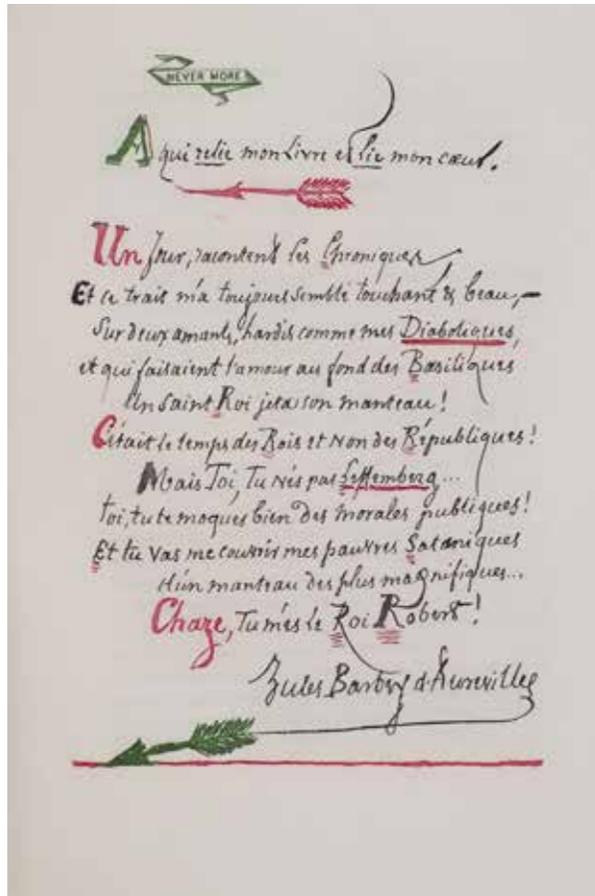
FIRST EDITION, SUBSCRIBER'S COPY, number 70 of 210 copies, complete with a suite of cancelled plates in monochrome. A delicious bibliophilic production and one of Octave Uzanne's rarest books: the limitation noting: 'Après tirage les cuivres ont été lacérés.' The additional suite consists of the cancelled plates, in which central portions left blank for the overprinting of the text from other plates have been filled in with etched croquis, often humorous, of: fashionable women, a devil, a bat, a rat and so on. Uzanne's productions are the zenith of a certain strand of 1890s Parisian bibliophilia: with precision and exactitude of the latest printing techniques harnessed to produce a series of works of rare beauty.

Caruchet's illuminated borders are perfect examples of Art nouveau's decadent themes, though lightened throughout with delicate and elegant botanical forms.

Uzanne's text had first appeared in *Le Calendrier de Vénus* (page 127 à 150).

Not in Carteret. Uzanne is extensively discussed in Silverman's excellent *The New Bibliopolis: French Book Collectors and the Culture of Print, 1880-1914* (2013).





[26]

**BARBEY D'AUREVILLY, Jules.** *Le Bonheur dans le crime.* Préface par Paul Festugière. [Evreux, Charles Hériseey], 1897. £300

4to (265 × 175 mm), pp. [8], lxvi, 97, [1] including engraved frontispiece, 8 plates, plus one colour facsimile. Uncut in original grey wrappers (upper forecorner chipped).

FIRST EDITION with these plates, number 77 of 85 copies ('planches détruite'), subscriber's name 'Ed. de la Germanière' added in manuscript. *Le Bonheur dans le crime* was the third of Barbey d'Aurevilly six novelettes (1871) gathered under the collective title *Les Diaboliques* (1874) in which Madameiselle Hauteclair Stassin, a ravishing beauty, expert in fencing falls in love with a count; the two hatch a plan to murder the count's wife, whereafter they live happily ever after, without guilt. The edition includes a curious facsimile of an autograph letter by the author on his 'Never More' headed paper beginning: 'A qui relié mon livre et lié mon cœur.'

This edition not in Carteret.

[27]

**OLLIVIER, Marie-Joseph. Maurice Pillard VERNEUIL, *illustrator.*** *Petites Méditations sur les litanies de la Vierge.* Paris: H. Laurens, [n.d., c. 1897-1900]. £1500

8vo (176 × 110 mm), pp. [74], all but 5 with a different engraved border or ornament by Verneuil. Contemporary modelled and coloured smooth calf with dove and flower design to upper cover. Slipcase.

An exquisite example of Verneuil's early Art nouveau style. Almost every page bears a full engraved border with flowers, birds, figures and texts. In this copy all have been beautifully hand-coloured, and an inscription at the opening tells us: 'Travail exécuté par Madame Léon Leys du 25 Octobre 1906 au 23 Avril 1907'. Verneuil (1869-1942) became a prolific graphic designer in both nouveau and deco styles, collaborating with Toulouse-Lautrec and Mucha among many others. This is an early example of his work and is rare.



[28]

**MORICE, Charles. August LEPÈRE, illustrator.** 1897 Paris-Almanach. Paris: Ed. Sagot 1897. £150

8vo (166 × 145 mm), pp. 55, [5], [16], 4 wood engraved plates, printed in colour, ornaments, each in 2 states. Very light foxing. Uncut and unopened in original colour printed wrappers. An excellent copy in original state.

FIRST EDITION, one of 40 copies on chine with ornaments and borders in 2 states. A lovely unsophisticated example of one of the large paper states of this popular (though now scarce) almanac, with illustrations by Lepère (1849-1918), pioneer of the wood engraving revival.

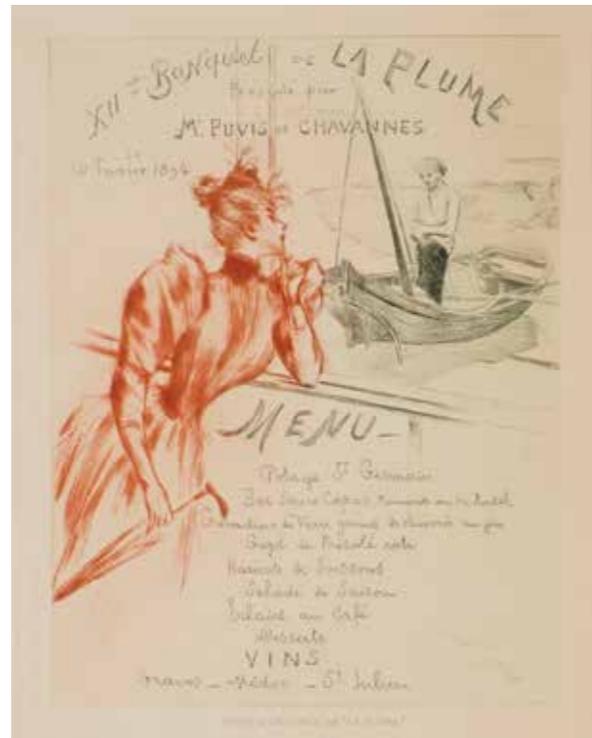


[29]

**BOUTET, Henri.** Pointes sèches. 100 fac-simile. Paris: Portier-Marotte, 1898. £400

4to (272 × 220 mm), 100 plates on various papers. Original decorative wrappers. Modern slipcase.

FIRST EDITION, number 7 of 50 copies (total edition of 550), with additional suite on chine and with one etching signed and numbered by the artist. An important belle époque artist, whose subject was almost invariably the Parisian woman.



[30]

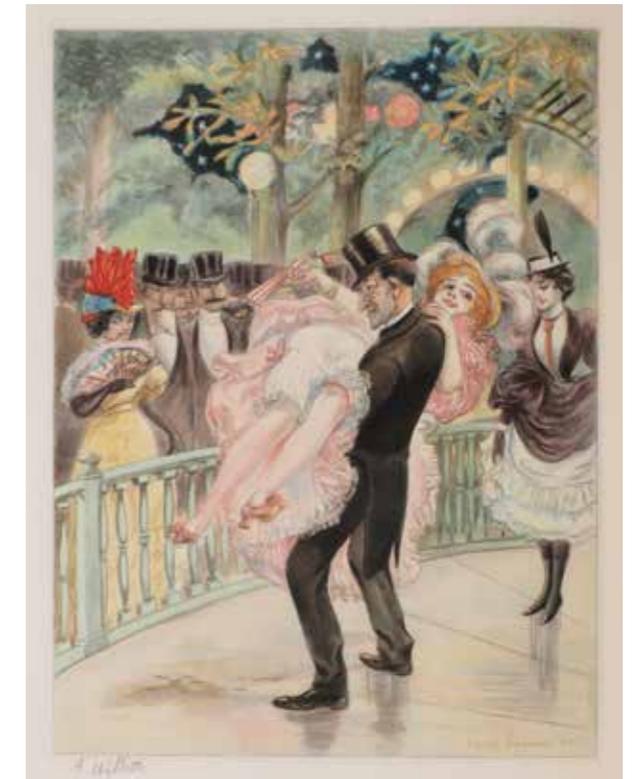
**MONTORGEUIL, Georges. Adolphe WILLETTE, illustrator.** Paris dansant. Paris: [Chamerot et Renouard for] Théophile Belin, 1898. £950

4to (290 × 190 mm), pp. vii, [1], 220, [4], plus colour printed frontispiece in three states, 12 colour plates in two states and a final illustration in 4 single-colour states, sepia vignettes and headpieces. Uncut in original iridescent pink wrappers. Small tear to head of upper joint, otherwise a fine copy.



FIRST EDITION, one of 200 copies. A sumptuously-illustrated survey of dance in Paris: from the debauched artists' balls and the Montmartre café scene, to the ballet and opera. The etched and engraved plates are wonderful specimens of the cutting-edge techniques of Vigna-Vignéron, with successive states printed by Geny-Gros demonstrating a rare precision in registration.

Carteret IV, p. 291: 'Belle publication très cotée, une des meilleures de l'artiste qui mérite plus d'attention'. Rare.

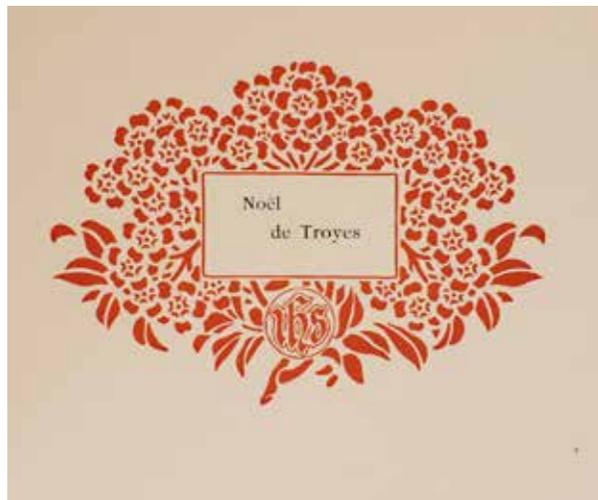


[31]

**FRAGEROLLE, Georges. Georges AURIOL, *illustrator*.** *L'Enfant-Dieu*. Recueil de vieux noëls des pays de Champagne & de Lorraine. Restitués et mis en musique. Paris: Enoch & C[ompagn]ie and Ernest Flammarion, [1898]. **£250**

*Oblong 4to (240 × 520 mm), pp. 51, [1], music and letterpress, plus 7 large ornaments and numerous other smaller decorations by Auriol all printed in red. Pictorial boards with blue decorative wrapper (the latter faded at edges with slight nicks at edges and one closed tear.*

FIRST EDITION. Fragerolle had been Erik Satie's co-pianist at the Chat Noir, composing most of the music for its revues. This is his delightful collection of old French Christmas carols, with ornaments to the wrapper, endpapers and text by Georges Auriol, also a member of the Chat Noir circle and friend of Satie. The wrapper, printed separately by Eugène Verneau and with trademark Auriol typography, is particularly scarce.



[32]

**LEMONNIER, Camille. André Stanislas Albert, DES GACHONS, *illustrator*.** *Le petite Femme et la mer*. Paris: Mercure de France, 1898 [watercolours perhaps slightly later]. **£950**

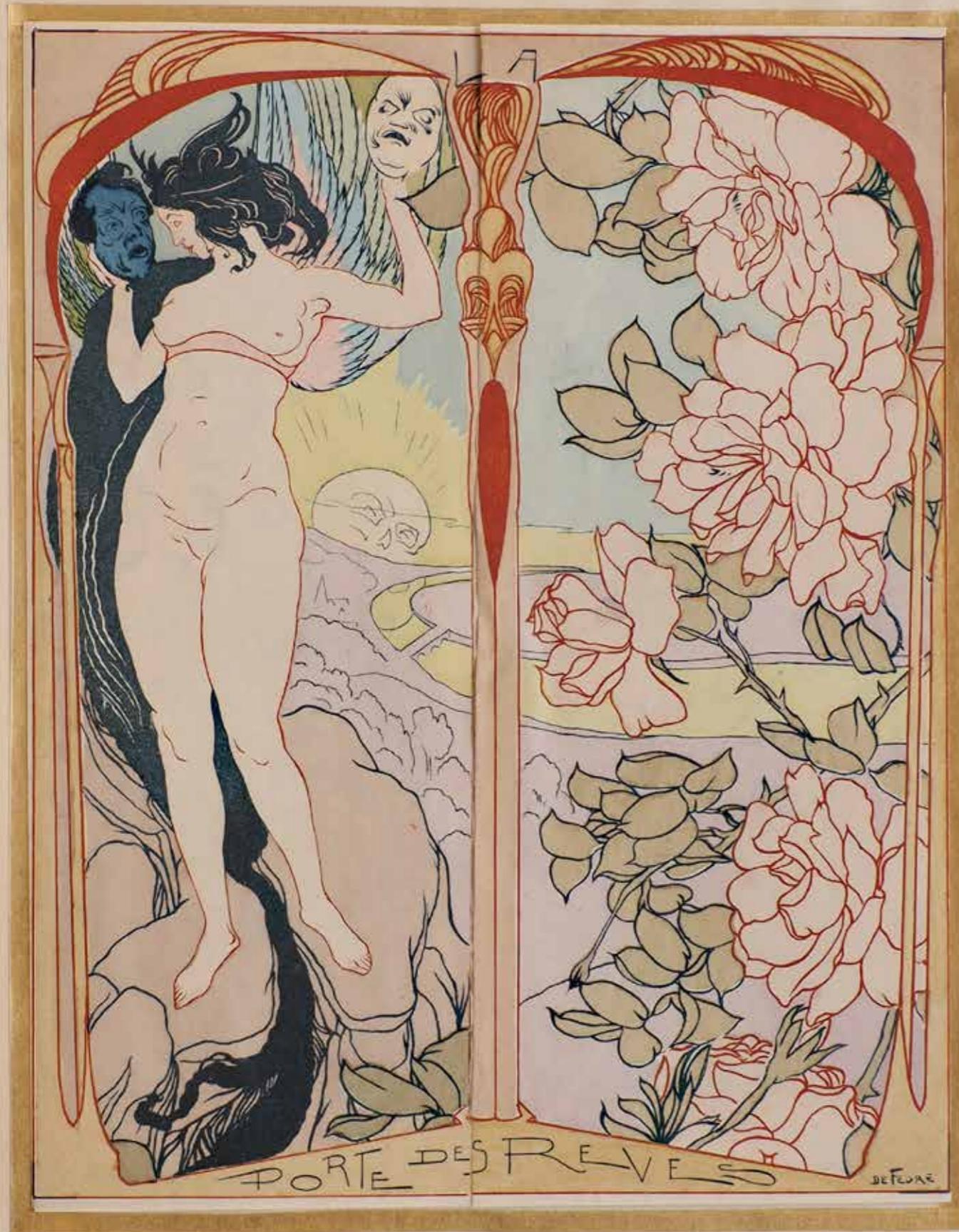
*8vo (180 × 110 mm), pp. 278. 28 watercolour miniatures added as headpieces. Original wrappers preserved in later green half morocco, gilt. A delightful, extra-illustrated copy in a fine later binding.*

FIRST EDITION of this collection of short stories and songs by Belgian symbolist, Lemonnier, this copy with 28 added watercolour miniatures by Des Gachons. With his brother, the artist had edited an artistic journal, *l'Album des légendes* in 1894. He had studied under William Bouguereau and Tony Robert-Fleury; exhibited at the Salon de la Société Nationale des Beaux-Arts in Paris from 1892; He also exhibited at the Salon des Cent in 1895 and 1898 and in 1895 a special edition of *La Plume*, the avant-garde literary journal, was dedicated to him. He later painted a large number of small watercolours representing the changes in the daily weather for the meteorological office in Paris, often submitting two or three images per day. The miniatures added to this volume combine a symbolist sensibility in keeping with the text with a remarkable facility for scientific exactitude in depicting clouds and other atmospheric phenomena.



[32]





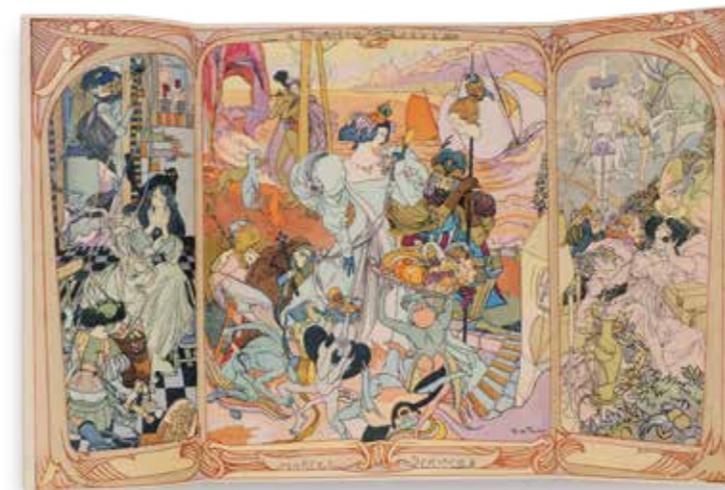
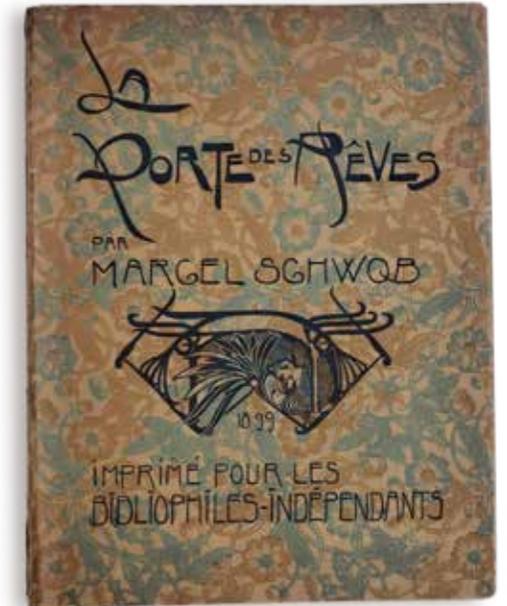
[33]

**SCHWOB, Marcel. Georges de FEURE, *illustrator*.** La Porte des rêves. Paris: H. Floury pour Les Bibliophiles indépendants, 1899. £2500

*4to (290 × 210 mm), pp. [8], 154, [4] (including final advert leaf), plus folding pochoir coloured frontispiece and 16 monochrome plates. Original decorative wrappers. A fine copy preserved in a modern morocco-backed slipcase.*

FIRST EDITION. Number 160 of 220 copies on japon for subscribers, this one for Doctor René Mignot. Printed for the Bibliophiles indépendants under the direction of Octave Uzanne, it is one of their most elegant productions, with a superb folding tryptich frontispiece by De Feure who also supplied the plates. De Feure, born Georges Joseph van Sluijters was a painter and designer who pioneered both symbolist and Art nouveau styles. He showed work in the Exposition Universelle de Paris of 1900, and designed furniture and posters, worked for newspapers and created theatre designs for Le Chat Noir.

Carteret, IV, p. 361: 'Édition recherchée'.





[34]  
**MIRBEAU, Octave. Auguste RODIN, illustrator.** *Le Jardin des supplices*, avec un dessin en couleur de Auguste Rodin, imprimé par A. Clot. Paris: [L. Mertheux for] Charpentier et Fasquelle, 1899. £1800

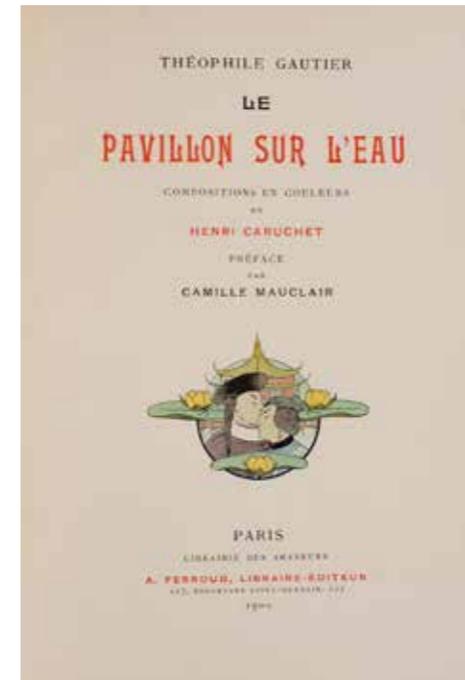
*Large 8vo (245 × 155 mm), pp. [6], xxviii, 527. Coloured lithograph frontispiece. Slightly later tan morocco, preserving upper cover of original cream wrapper. Slight staining to morocco spine. A very good copy.*

FIRST EDITION, number 148 of 150 numbered copies on vélin de cuve, with the superb colour frontispiece by Rodin printed by lithographer Auguste Clot, who later also printed the deluxe edition of 1902 with its sequence of 20 Rodin plates. Mirbeau's novel, *The Torture Garden* was guaranteed to shock, with its violent and pornographic satire on the state of European politics in the Dreyfus era, and sardonic dedication, 'Aux Prêtres, aux Soldats, aux Juges, aux Hommes, qui éduquent, dirigent, gouvernent les hommes, ces pages de Meurtre et de Sang'. Rodin was a loyal champion of Mirbeau, even after the scandal provoked by this novel, and he went on to extend the modest single illustration of this first edition into a complete sequence of 20 plates for the 1902 edition.

[35]  
**GRAND-JOUAN, Jules, illustrator.** *Nantes la grise*. [Nantes:] R. Guist'hau, 1899. £150

*Folio (525 × 250 mm), [2], 47, [2], loose sheets with plates, some on blue laid paper and printed in colours. Early gift inscription to title. Grey paper-covered portfolio with ties (slightly dusty and with a few tears).*

FIRST EDITION. A gritty celebration of Nantes by a native artist (1875-1968) who became a prolific newspaper artist and a radical communist.



[36]

[36]  
**GAUTIER, Théophile. Henri CARUCHET, illustrator.** *Le Pavillon sur l'eau ...* préface par Camille Mauclair. Paris: [Chamerot et Renouard for] Librairie des Amateurs, A. Ferroud, 1900. £1000

*8vo (245 × 150 mm), pp. viii, 46, [2], almost every page with pochoir coloured borders, additional uncoloured copy (before letters) of every page, on chine, interleaved. Original printed wrappers, also coloured. Wrappers slightly discoloured, but internally a lovely copy.*

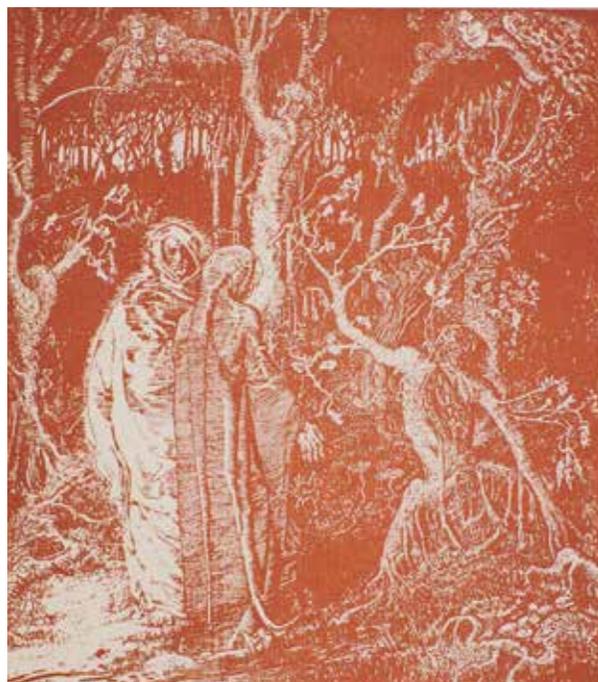
GEORGE VICAIRES COPY. One of 80 copies on japon (of 350 copies), this being an 'exemplaire réservé à Monsieur Georges Vicaire. A.F.' (manuscript on limitation leaf). Caruchet's illustrations are exquisite Art nouveau miniatures in an orientalist mode.



[35]



[36]



[37]



[39]



[38]

[37]  
**VAN OFFEL, Edmond, *illustrator*. Frédéric de FRANCE.** Edmond van Offel. Paris: [Antwerp: J.-E. Buschmann for] L. Borel, 1902. **£200**

*Square 4to (295 × 290 mm), pp. 65, [1], final advert lead. Wood engraved illustrations (some full-page) and ornaments throughout, some printed in red/sepia. Light foxing throughout. Original wrappers. A very good copy.*

FIRST EDITION, inscribed by the author to Edouard Detaille, one of 775 copies on wove paper, of a total edition of 800. An important early survey, with a large number of engravings, of the work of one of Martin Stone's beloved Belgian symbolists. Van Offel's dark imagination is occasionally redolent of Ricketts at his best.

[38]  
**(PETRONIUS). DOUCET, Jérôme. Louis-Édouard FOURNIER, *illustrator*.** Pétrone (Introduction & fragments). Paris: [Lahure for] A. Ferroud, 1902. **£200**

*4to (255 × 170 mm), pp. 46, [2], loose prospectus sheet for another work at end. 8 finely engraved vignette illustrations by Xavier Lesueur after Fournier. Original wrappers, with further vignette. An excellent copy.*

FIRST EDITION, dedicated to Jean Lorrain. One of 225 copies, this one number 116 on papier du Marais.

[39]  
**LACHIZE, Henri. Charles THÉVENIN, *illustrator*.** Une Amazone sous le Premier Empire. Vie d'Ida St-Elme. Paris: [Macon: Protat frères for] Charles Carrington, 1902. **£200**

*Large 8vo (240 × 150 mm), pp. xx, [2], 259, [5], plates in three states (2 of which are bound at rear). Original wrappers preserved in contemporary half morocco, spine gilt with onlays. A fine copy.*

FIRST EDITION, one of 100 copies on vergé d'Arches with plates in three states (of a total edition of 500). A biographical study of the famous military transvestite, Ida St-Elme who served as a man in the French Imperial armies. It is based on her autobiography *Mémoires d'une contemporaine* (1829). This is rather atypical of Carrington's productions—the quality of typography and illustration rather higher than that of his more surreptitious erotic publications.

[40]  
**MAUCLAIR, Camille. Georges ROCHEGROSSE, *illustrator*.** *Le Poison des pierreries.* Compositions de Georges Rochegrosse, gravées à l'eau-forte en couleurs par E. Decisy. Lettre-préface de l'auteur. Paris: [Philippe Renouard for] F. Ferroud, 1903. **£1200**

*Large 8vo (260 × 190 mm), [2], III-82, [2], engraved title, plates and illustrations, many coloured. Original wrappers preserved in contemporary quarter morocco. Bookplate of Léon Hennique.*

FIRST EDITION, unnumbered hors commerce copy, with all plates and illustrations in 2 additional states, inscribed and with an autograph letter to novelist Léon Hennique, with his bookplate. Martin Stone's succinct pencil note tells us what we need to know: 'Supernatural short story collection, a.l.s from Mauclair laid in. Lesbian overtones.'

Carteret, IV, p. 268: 'Une des bonnes illustrations de Rochegrosse, très estimée. Tirage: 6 japon, aquarelle, double suite; 19 japon, ou grand vélin d'Arches, 2 états; 35 japon, 2 états; 12 hollandaise; 240 vélin.'



[41]  
**RICTUS, Jéhan. Théophile Alexandre Steinlen, *illustrator*.** *Les Soliloques du pauvre*, édition revue, corrigée et augmentée de poèmes inédits. Illustrations par A. Steinlen. Paris: [Philippe Renouard for] P. Sevin et E. Rey, 1903. **£1200**

*8vo (190 × 150 mm), pp. 256, [2]. Uncut, original wrapper (including spine) preserved in slightly later marbled pale calf with slipcase.*

FIRST EDITION with the Steinlen illustrations: a superb association copy belonging to Yvan Lamberty, Belgian bibliophile and friend of both author and illustrator. It contains: ink portraits of Lamberty and Rictus by Steinlen, two original photographs taken in Steinlen's studio, a letter from Rictus to Lamberty, a letter from Steinlen to Lamberty and a manuscript note by Rictus with two ink drawings. Beloved by the decadents, Rictus was the poet laureate of Parisian lowlife. *Soliloques du pauvre* first appeared in 1897.

Carteret IV, p. 342: 'Édition à rechercher; elle contient de très belles illustrations de l'artiste.'



[42]

**NODIER, Charles. Henri CARUCHET, *illustrator*.** La Légende de soeur Béatrix. Paris: [Chateaudun: Société typographique for] Librairie A. Rouquette, 1903. £300

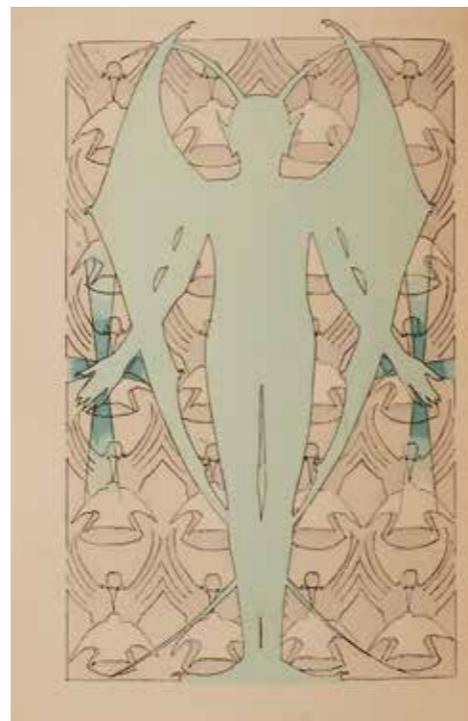
*8vo (252 × 165 mm), pp. [4], 67, [5], pochoir coloured plates, illustrations, borders and ornaments, plus additional suite of 65 plates, with each of the illustrations, borders and ornaments in monochrome. Very light browning. Original coloured wrappers. An excellent copy.*

One of 160 copies, this one of 150 on japon, pochoir coloured, this copy also with publisher's inscription 'Hommage de bonne amitié à M. Decises'. This is Nodier's short story based on the legend of the medieval Sister Beatrice of the convent of Notre-Dame des Épines-Fleurie (Jura), a passionate young woman who left the community to marry a knight, only returning after bearing him several children. The Caruchet illustrations and ornaments consist of numerous elegant floral borders with marginal figures.

Not in Carteret.



[43]



[43]

[43]

**'VILLIOT, Jean de'. Henri Caruchet, *illustrator*.** La Flagellation à travers le monde. Parisienne et Peaux-Rouges. 20 compositions symboliques de Henri Caruchet. Paris: [Alençon: veuve Félix Guy for], Charles Carrington, 'Librairie des bibliophile parisiennes', 1904. £800

*8vo (252 × 154 mm), pp. [4], 602, [2], plus 20 pochoir coloured plates. Text within red decorative borders. Modern limp parchment preserving original pale green upper wrapper.*

FIRST EDITION, very rare. A quasi-anthropological account of flagellation around the world, typical of Charles Carrington's surreptitious curiosa, save for the uncommonly delicate symbolist plates by Caruchet. The author 'Jean de Villiot' is almost certainly spurious and perhaps masks Carrington himself as the author.

Carrington published some 300 titles (some using his own name and others using false imprints) mainly in Paris where he lived from about 1894 until 1907, selling books from a shop in the Faubourg Montmartre. He notably printed a number of works by Oscar Wilde when few other publishers would risk implication in Wilde's downfall and, besides outright pornography, he printed a number of editions of classical and oriental authors and important works on the psychology of sex. In 1907 he was deported from France for consistently publishing and selling literature 'of a very obscene and vulgar character'. He continued his publishing business in Brussels before returning to Paris in 1912. By 1920 Carrington was blind from the effects of advanced syphilis, being admitted to the mental hospital at Ivry, south of Paris, where he died in 1921.

OCLC: no UK or US copies. The Bibliothèque nationale copy lacks the plates, according to the online catalogue.

[44]

**'MIKHAËL, Ephraïm', *pseudonym of Ephraïm-Georges MICHEL*. Paul GERVAIS, *illustrator*.** Halyartès, poème en prose. Paris: [Philippe Renouard for the], Société du livre d'art, 1904. £450

*Large 8vo (280 × 200 mm), pp. [6], 50, [4]. 15 etched illustrations, coloured by hand 'à la poupée', additional monochrome suite bound at the end. Original wrappers (slightly dusty and creased, but a very good copy).*

One of 100 copies on vélin d'Arches, with the additional suite in monochrome, very scarce. The jewel-like illustrations are finely inked 'à la poupée': that is, with several coloured inks applied by hand to portions of the same copper plate before overprinting on the monochrome impressions. Mickhaël (1866-1890) was a symbolist poet from a Jewish family in Toulouse, a frequenter in Paris of the 'mardis de Mallarmé'. He died of tuberculosis at the age of 23.

Carteret IV, p. 281: 'Belle édition recherchée et cotée'.





[45]

[45]  
**(MARIANI). 'BERTHEROY, Jean'**  
*[pseudonym of] Berthe-Corinne LE BARILLIER. Augustin POUPART, illustrator.* Cypsélos l'invincible. Conte grec. Paris: [Mesnil-sur-l'Estrée: Firmin-Didot for] Henri Floury, 1904. £750

*Folio (325 × 245 mm), pp. [4], 32, [10], including adverts at end, plus engraved portrait frontispiece, numerous pochoir coloured illustrations and ornaments. Original decorative wrappers (slightly torn at spine).*

FIRST EDITION, number 2 of 25 copies on japon (of a total edition of 300) this copy for Prince Rolande Bonaparte, with an additional watercolour inserted. Part of the Mariani collection extolling the virtues of his coca wine. Rolande Bonaparte was a grandson of Lucien Bonaparte, Emperor Napoleon I's brother.

Author 'Jean Bertheroy' was in fact female writer Berthe-Corinne Le Barillier (1868-1927). She had become the first secretary to the jury of the Femina literary prize established also in 1904. This album contains a fine and striking engraved portrait of her.

[46]  
**(MARIANI). ROBIDA, Albert and Émilie ROBIDA, illustrator.** Le Château de la Grippe ... illustré de quarante compositions en noir et en couleurs. Paris: [Mesnil-sur-l'Estrée: Firmin-Didot for] Henri Floury, 1904. £450

*Folio (325 × 250 mm), pp. [4], 40, [8]. Plates and illustrations, the former hand-coloured. Original coloured pictorial wraps. Slight stain to lower cover, but an excellent copy.*

FIRST EDITION, number 20 of 25 copies on japon of a total edition of 300. One of Mariani's annuals extolling the virtues of his coca wine. This one is interesting for being lavishly illustrated by Albert Robida's daughter, Émilie (born 1882). The final pages give a bibliographically-useful account of Mariani's other publications.



*De toutes les cornues, de la gueule de l'olligator, sortaient une foule de petits êtres étranges.*

[47]

**BONNEFON, Jean de, translator. František, KUPKA, *illustrator*.** Cantique des cantiques qui est sur Salomon traduit littéralement et remis à la scène par Jean de Bonnefon. Paris: [Lecoq & Mathorel for] Librairie universelle, 1905. £400

*Folio (555 × 285 mm), pp. [86] (including printed wrappers on grey paper). Decorative titles, six woodcut illustrations, coloured borders throughout, numerous decorative initials. Lightly browned throughout. Contemporary marbled half calf. Joints cracked but secure.*

FIRST EDITION, with strikingly eroticised illustrations for the *Song of Songs*. 'Kupka is now well known for the abstract paintings of his later career. Before the First World War, however, he was primarily a representational artist. (Ray, *Art of the French Illustrated Book*, p. 511). The text, a translation by Catholic author and journalist Bonnefon, had been produced for a dramatised performance in May 1905. This is one of the unsigned copies on papier vergé (after 517 numbered and signed copies).



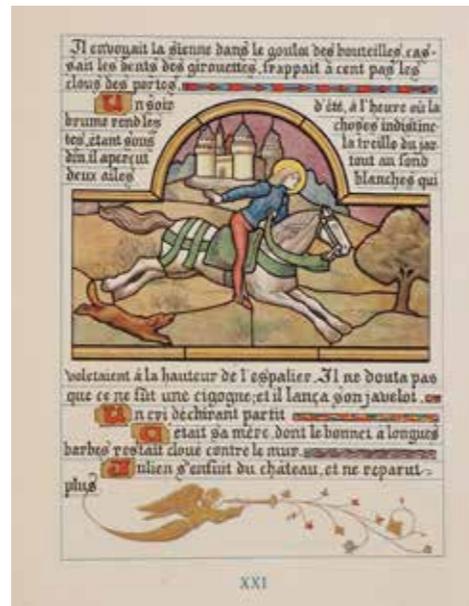
[48]

**FLAUBERT, Gustave.** La Légende de S. Julien l'Hospitalier. Préface d'Octave Join-Lambert. Fac-simile d'un manuscrit calligraphié, enluminé et historié par Malatesta. Paris: aux dépens de la Société normande du livre illustré, 1906. £400

*4to (265 × 200 mm), pp. [8], lii, [4]. Illuminated manuscript facsimile printed in colour photogravure. Original grey wrappers. Spine torn with minor loss.*

One of 170 copies on japon, after which the plates were destroyed. Reproducing the text of Flaubert's gothic novella (1877) inspired by stained glass in Rouen cathedral, this is a brilliant example of imaginative manuscript reproduction. Illuminated in rich medievalist style by Malatesta, the manuscript was then reproduced photographically and printed using six plates per page.

Rare.

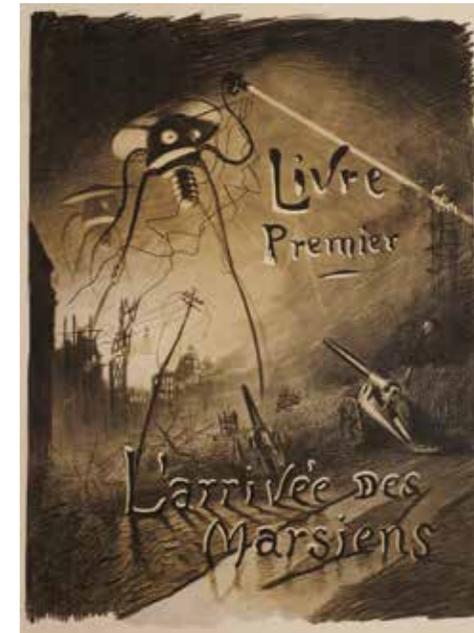


[49]

**WELLS, H. G. Henrique ALVIM-CORRÊA, *illustrator*.** La Guerre des mondes. Brussels: L. Vandamme & Co., 1906. £1500

*Folio (550 × 250 mm) pp. 255, [8] plus 52 lithographed plates, numerous illustrations. Slightly foxed, early leaves also slightly browned (the half-title with offsetting from wrapper). Original decorative wrappers, slightly frayed, but actually a very good copy of a fragile book.*

FIRST EDITION IN FRENCH in book form of *The War of the Worlds* (1898), translated by Henry Davray, very scarce. The edition was limited to 500 copies, but this (not unusually) is unnumbered and unsigned. The novel had appeared in French in the Parisian journal *Je sais Tout*, but not previously in book form. Brazilian artist Alvim-Correa died of tuberculosis in 1910.



[50]

**'FREDH' [pseudonym of Ernest Émile Marie LAHALLE].** Le Triomphe du grotesque ... décoré par l'auteur de cent treize compositions originales. Paris: [Chateaudun: Société typographique for] Édouard Pelletan, 1907. £150

*8vo (200 × 150 mm), pp. 166, [4], engraved illustrations throughout. Original grey wrappers. Slightly toned, spine extremities slightly chipped, but an excellent copy.*

FIRST EDITION, an illustrated *bizarrie*, clearly inspired by Bosch and poised between decadence and surrealism. This is one of 310 copies, numbered and initialled by the publisher.



[51]

**LORRAIN, Jean. Octave Denis Victor GUILLONET, *illustrator*.** Narkiss. Paris: [La Semeuse' Lix], Éditions du monument, 1908. **£500**

*8vo (250 × 165 mm), pp. 60, plus frontispiece (printed in gold and green), 5 plates and several illustrations, the plates and illustrations mounted (as issued) and the plates present in double state. Original decorative green and gold wrappers. An excellent copy.*

FIRST SEPARATE EDITION, one of 300 copies, this being one of 225 unnumbered copies on Arches but with plates in 2 states. First published in Le Journal of 1898, the 1908 bibliophile edition was edited by Jérôme Doucet with striking decadent plates in green by Guillonet engraved for reproduction by X. Lesueur (designer of glassware and interiors).

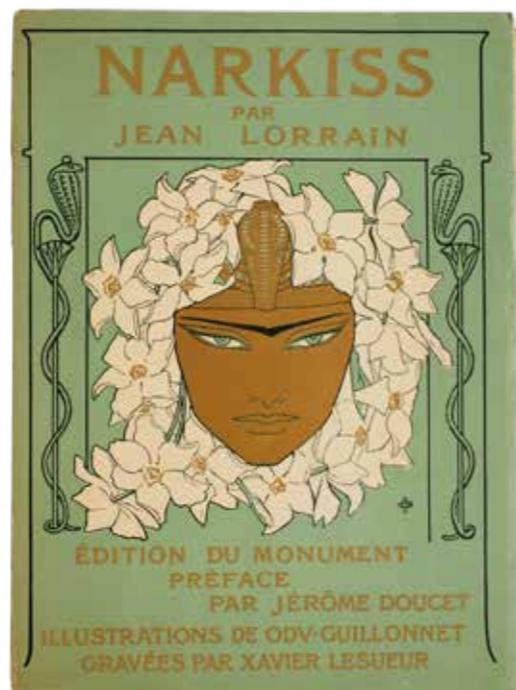
[52]

**SAMAIN, Albert. Louis Edouard FOURNIER, *illustrator*.** Contes. Hyalis. Rovère et Angisèle—Xanthis. Divine bontemps. Paris: [Imprimerie nationale] 'aux frais du Dr. Émile Goubert', 1908. **£400**

*4to (350 × 250 mm), pp. [10], 159, [5], etched portrait and 35 plates/illustrations, each one present in second state, without letters on fine paper. Loose as issue in the original wrappers with slipcase. Bookplate of print collector Léon Comar. A fine copy.*

One of 150 copies, number one of the 'tirage spécial' of 20 copies on vélin d'arches for the Société les XX, with recipient's name entered in manuscript. With the suite of 35 additional impressions of the illustrations. Samain's symbolist poetry, heavily influenced by Baudelaire, had found favour with the Char Noir circle. Though he died of tuberculosis in 1900, his works were republished several times in the following years. Illustrator Fournier, is best known for his large frescoes for the decoration of the Grand Palais in Paris and for his mosaic friezes.

Carteret IV, 356: 'Édition estimée'.



[53]

**MERCIER, Louis. Marcel ROUX, *illustrator*.** Lazare le Ressucité. Lyon: H. Lardanchet, 1908. **£300**

*Folio (555 × 250 mm), pp. [6], 118, [2], 15 etched plates, text within various decorative borders. Original wrappers.*

One of 250 copies on hollande (after 50 on japon), this copy for Mademoiselle Ernestine Jetot. A troubled artist and illustrator, fervent and ascetic Catholic, Marcel Roux's dark vision frequently dwells upon themes of temptation and sin.



[54]

**KEATS, John and Anatole FRANCE. Paul-Hyacinthe LOYSON, *translator*. Henri BELLERY-DESFONTAINES, *illustrator*.** Sur une Urne grecque. Paris: Édouard Pelletan, 1908. **£600**

*4to (295 × 240 mm), pp. [17], xxiii, [4], bilingual text on facing pages, and including prospectus, limitation, introduction etc, decorative wrappers, plus two signed suites of plates (one on chine), all in original decorative portfolio (slightly soiled, ties wanting).*

FIRST EDITION of this translation, copy number 15, one of 20 on japon with additional suites, signed by the publisher, of a total edition of 175 (ordinary copies were in smaller format). Published for the 1908 Franco-British Exhibition in London. 'Cette édition d'une ode de Keats est un hommage aux Lettres anglaises. Nous l'offrons au pays de Shakespeare à l'occasion de l'Exposition Franco-Britannique'.

Carteret IV, p. 218: 'Jolie plaquette artistique'. Given the context, it is surprising that neither COPAC nor the British Library catalogue lists a copy.





[55]

**HUYSMANS, Joris-Karl. Jean-François RAFFAËLLI, *illustrator*.** *Les Soeurs Vatarde*. Illustrées de 28 compositions dont 5 hors-texte en couleurs par J.-F. Raffaëlli. Préface de Lucien Descaves. Paris: [Renouard for] F. Ferroud, 1909. £900

*4to (265 x 190), pp. [6], vi, [2], 262, [2]. 5 coloured, etched plates and numerous illustrations, all in 2 states. Original wrappers preserved in early quarter morocco gilt. A fine copy.*

FIRST EDITION with the Raffaëlli plates, one of 60 copies on japon, with plates in 2 states (a total edition of 250 copies). Huysmans's second novel, first published in 1879, the story of two sisters who work in a Parisian book-bindingery. The illustrator Raffaëlli responds sensitively to the naturalism of Hysmans's early style. He is better known as a painter, having exhibited with the Impressionists in the 1880s, and he was especially interested in depictions of the Parisian working class.

Carteret, IV, p. 213 [incorrectly dating this edition 1911]: 'Belle publication cotée, d'un peintre de talent qui a peu illustré. Tirage en grand papier: 20 japon ou vélin, 3 états, aquarelle; 30 japon ou vélin, 3 états; 60 japon ou vélin, 2 états - Petit papier: 140 vélin d'Arches, un état.'

[56]

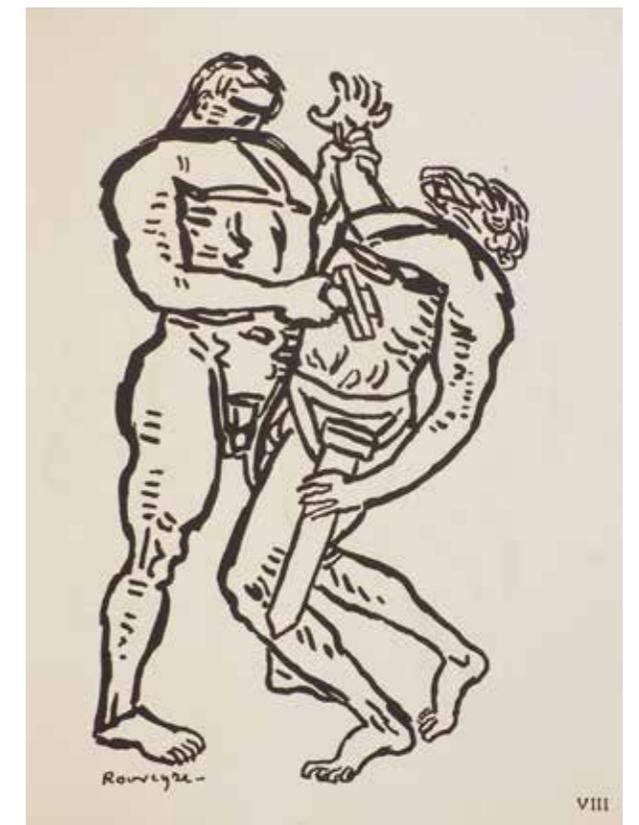
**ROUYEYRE, André.** *Dessins inédits 1907 à 1909. Le Gynécée*. Recueil précédé d'une glose par Remy de Gourmont. [cover title]. Paris: [Kauffmann for] Société du Mercure de France, 1909. £1000

*Large 4to (275 x 250 mm), pp. [6], [8], plus 76 woodcut plates. Uncut in the original wrappers (slightly dusty). Two additional woodcuts loosely inserted. Author's inscription to initial blank.*

FIRST EDITION, inscribed by the illustrator to Natalie Clifford Barney: 'Aux pieds de Natalie Clifford Barney ces corps

dévorés et dévorantes. Andr. Rouveyre'. This is one of 500 copies on Arches signed (total edition of 1510). Rouveyre was a prolific newspaper caricaturist, moving in some of the most interesting circles of Paris society and developing his distinct and pioneering style, poised between minimalism and expressionism.

A pioneer of feminist literature, then already a lesbian icon, Barney moved from Neuilly in 1909 to the house in rue Jacob which would become the site of her legendary salons almost to the end of her life. Here, writers, artists and refugees from conventional society gathered, making her salon one of the cradles of European modernism in the arts. Two other books inscribed to her are 65 and 69 (below).



[57]

**BOSSCHÈRE, Jean de.** Béâle-Gryne. Dorianède. Mirages en été. Arabesques. Paris [Antwerp: J.E. Buschmann for], Bibliothèque de "L'Occident", 1909. **£250**

*4to (256 × 195 mm), pp. 151, [5], plates, illustrations and ornaments in colours. Original wrappers. Lightly browned, but an excellent copy.*

FIRST EDITION of the author's first fictional work, this copy number 159 of 260 copies. After fleeing to London on the eve of war, de Bosschère was to become one of the important illustrators of the early century, and became associated with Huxley, Lawrence, Pound and Eliot, among other literary figures. Here, in his first major publication, he demonstrates his roots in Belgian symbolism and his debt to Beardsley, with his sharply-defined silhouettes and sexual ambiguities.

[58]

**(WILLETTE). BEUVE, Paul. Adolphe WILLETTE, *illustrator*.** Iconographie de A. Willette (de 1861 à 1909) ... préface illustré et vingt et une compositions et croquis inédits. Pais: [Évreux: Hérissey for] Charles Bosse, 1909. **£200**

*4to (255 × 200 mm), pp. vii, [1], 81, [5], plus 5 leaves with facsimile letter and 7 etched plates, each in two states (one hand coloured), text illustrations. Original wrappers. Small tear at foot of spine, but a very good copy.*

FIRST EDITION, one of 25 copies (but unnumbered) with plates in 2 states (the were also 175 ordinary copies). A valuable catalogue of Willette's graphic works, with previously unpublished caricatures.

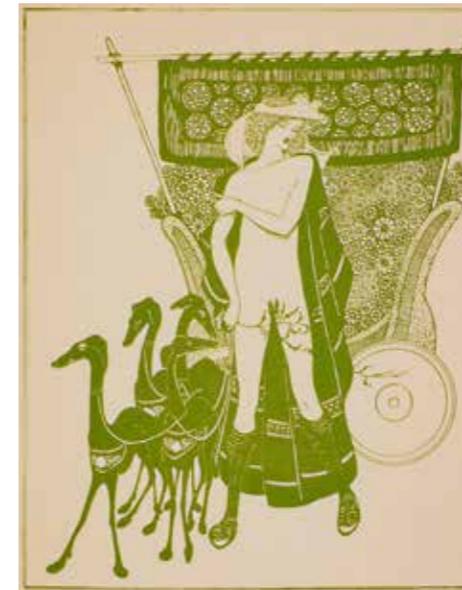
[59]

**LOUÏS, Pierre. Léon LEBÈGUE, *illustrator*.** Les trois Roses de Marie-Anne. Illustrations et gravures à l'eau-forte... Paris: ['La Semeuse'], Librairie des amateurs, A. Ferroud – A. Ferroud, successeur, 1909. **£300**

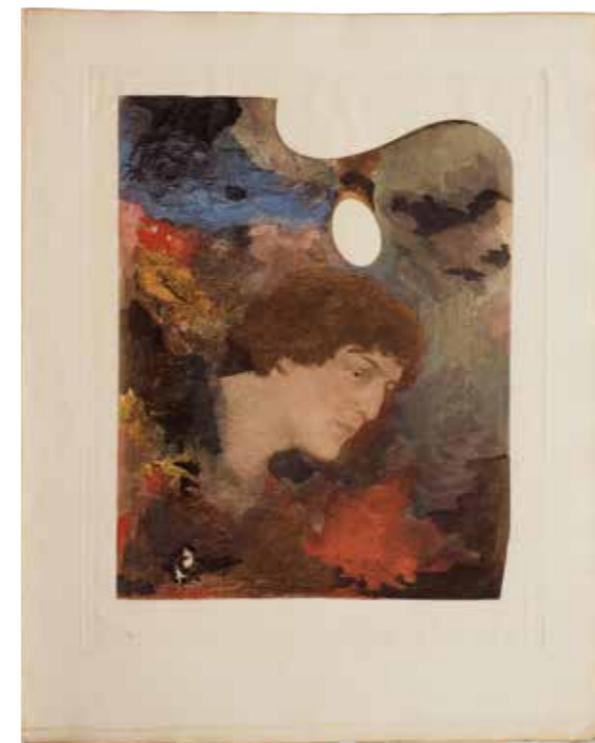
*Large 8vo (250 × 158 mm), pp. [4], 18, [6], plus etched frontispiece in 5 states, head and tailpieces in 5 states, pochoir coloured initials. Original wrappers. Limitation in manuscript. Wrappers slightly creased, b very good copy.*

FIRST EDITION, TIRAGE DE TÊTE, on grand japon with plates and illustrations in 3 states, this unnumbered copy reserved by the publisher for the author. There were 300 copies in all, including 60 on japon (30 with 3 states, 30 with 2 states). Illustrator Lebègue was already a prolific commercial artists, producing posters, menus and other book illustrations; he specialised in certain strand of medievalist fantasy.

Not in Carteret.



[57]



[58]



[59]

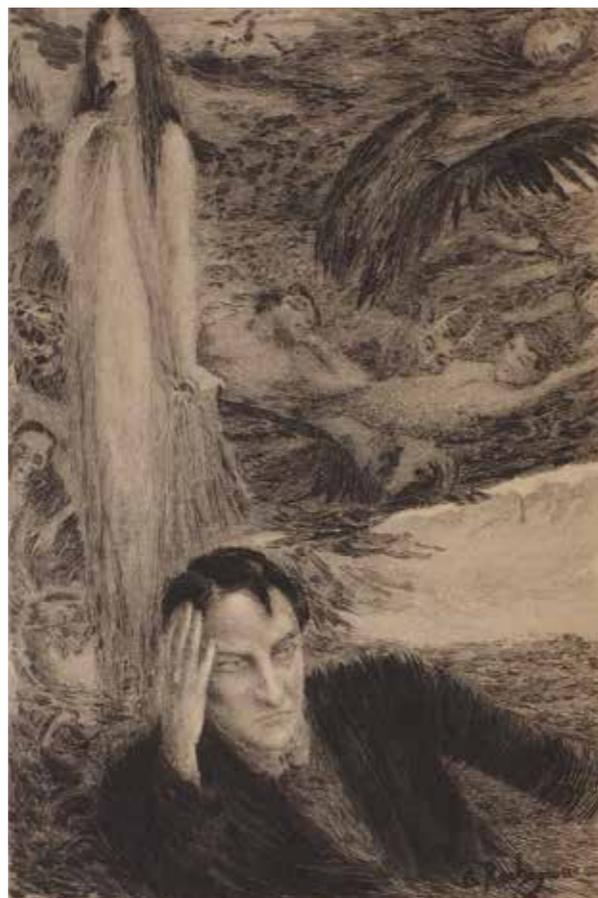
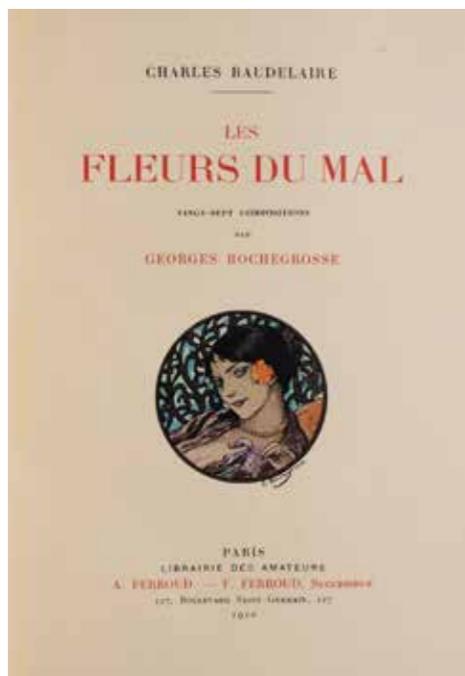
[60]

**BAUDELAIRE, Charles. Georges ROCHEGROSSE, *illustrator*.** Les Fleurs du mal. 27 compositions par Georges Rochegrosse, gravées à l'eau-forte par Eugène Decisy. Paris: [La Semeuse' for] F. Ferroud, 1910. **£950**

*4to (245 × 155 mm), pp. [6], 292, [6]. Etched plates and headpieces, all (except the frontispiece) in 2 states, coloured vignettes to title and wrapper (preserved). Contemporary purple half morocco, panelled spine with orchid flower onlays. Spine and corners slightly faded.*

FIRST EDITION with Rochegrosse's illustrations, this copy one of 100 copies on japon with plates in 2 states, inscribed by the publisher to novelist Léon Hennique.

Carteret, IV, p.62: 'Édition recherchée et cotée. Une des meilleures illustrations de l'artiste. Tirage: 80 japon, 3 états; 100, 2 états; 1020 vélin'.



[61]

**D'AUDROUIN, Andre, *illustrator*.** "L'Âme éternelle." 25 gravures. Paris: Picart, [n.d., c. 1910]. **£800**

*Folio (458 × 280 mm), 25 mounted engraved plates, loose in contemporary (?original) cloth backed portfolio, printed title pasted to upper cover, plate list pasted to inside front cover, with author's inscription. Plates slightly cockled and discoloured where pasted to mounts, which are themselves slightly browned, ties partly defective.*

SOLE EDITION, number 7 of 500 copies inscribed by the author, of this collection on the themes of youth, age, love and death by an otherwise almost unknown symbolist illustrator with a distinctive dark and angular style. The only text is a brief introduction by Fred Witmann: 'Âme impatiente où brûle le désir créateur, André d'Audrouin peintre des allégories symboliques et somptueuses, plâne au dessus des préjugés. Son œuvre "L'Âme Eternelle" chante dans une note passionnée ce qu'est "l'éternelle comédie humaine". Personne, avant lui n'avait osé saisir ce flambeau, lui seul a su en saisir la flamme!'

Rare: no copy listed in OCLC or the CCFr.



[62]

**ROSTAND, Edmond.** La Princesse lointaine. Pièce en quatre actes, en vers représentée pour la première fois à Paris, le 5 Avril 1895, sur le théâtre de la Renaissance. Illustrations ... de MM. A.-F. Gorguet, Georges Rochegrosse, Lévy-Dhurmer. Paris: Pierre Lafitte & Compagnie, [1910]. **£200**

*Large 4to (355 × 250 mm), pp. [6], 125, [1], plus 6 mounted coloured plates, numerous monochrome illustrations. Uncut in original wrappers. An excellent copy.*

FIRST EDITION with these illustrations, number 57 of 60 copies on japon. Dedicated to Sarah Bernhardt, who had played Mélisande in the 1895 Paris premiere. This is one of the seven rare volumes of the complete illustrated works of Rostand, issued by Lafitte in 1910-11, each issued as a limited edition of 60 copies.

Carteret IV, p. 350.



**[63]**  
**MONTENEGRO, Roberto.** Vingt dessins.  
 [Paris: Société générale d'impression, 31  
 January 1910]. **£400**

*Folio (317 × 240 mm), 20 lithographs, one introduction leaf, decorative wrapper, original decorative portfolio (the latter rather soiled and wanting ties).*

FIRST EDITION, unnumbered and unsigned copy (there were 50 on japon, signed), but very scarce. Mexican artist Montenegro was born at Guadalajara in 1885. He studied in Paris, where he came into contact with the Cubists but did not develop a Cubist style. In fact, this 1910 collection is steeped in European symbolism and shows the obvious influence of Beardsley. On his return to Mexico he became an important and influential muralist. The introduction here is by Henri de Régnier.

For Montenegro, see *The Queer Encyclopedia of the visual Arts*, p. 202.

**[64]**  
**'SEM' [pseudonym of Georges GOURSAT],**  
*illustrator.* Célébrités contemporaines et la  
 Bénédictine. [Paris: Devambez, c. 1910].

**£300**

*Small 4to (245 × 165 mm). 10 colour printed plates, tissue guards (browned) loose with printed wrapper in original cream portfolio with ties. Wrapper and portfolio slightly browned*

FIRST EDITION. An advertising album for Bénédictine, with superb celebrity caricatures with endorsements, including composer Massenet and aviator Santos-Dumont, by one of the most recognisable Belle époque caricaturists.

**[65]**  
**ROUYEYRE, André.** Phèdre. Paris:  
 [Kauffmann for] Editions du Mercure de  
 France, 1910. **£600**

*4to (275 × 225 mm), pp. [8], 10 woodcut plates. Uncut in the original wrappers (slightly dusty). Author's inscription to half-title.*

FIRST EDITION, inscribed by Rouveyre: 'Hommage à la clairvoyante Natalie Clifford Barney. Cette [Phèdre] - ce française et originale, fille de Gynécée. Andr. Rouveyre. 11 Juin 1925.' This is copy number 20 of 990 on arches (of a total edition of 1000).





[66]

**HUYSMANS, Joris-Karl. Paul GUIGNEBAULT, *illustrator*.** *En Rade* ... eaux-fortes en couleurs et bois originaux de Paul Guigneault. Paris: Collection Éclectique, A. Blaizot, René Kieffer, 1911. **£1500**

*Large 8vo (295 × 200 mm), pp. [4], 206, [2], plus 19 plates, all in three states (one state coloured), numerous ornaments printed in gold, plus a complete suite of ornaments printed on separate sheets at end. With full-page watercolour by Guigneault at opening. Original wrapper preserved, in early black morocco by Franz with elaborate silk endpapers, gilt edges. Joints just cracking, but secure.*

A SUPERB COPY, ONE OF 250 COPIES, THIS THE TIRAGE DE TÊTE, one of 20 on japon with a full-page watercolour, the plates in three states and a tiré a part at end containing all the ornaments on separate sheets. *En Rade* ('Stranded' or 'Becalmed') first appeared serially in 1886-7 and as a book in 1887. It met with critical bafflement, with its mixture of realism and fantasy and did not sell well. It was later revered by the surrealists, among others.

Carteret, IV, p. 212: 'Édition recherchée avec les états' [as here].

[67]

**ALLARD, Roger. Albert GLEIZES, *illustrator*.** *Le Bocage amoureux ou le divertissement des amants citadins et champêtres*. Paris: [Bruges: St Catherine Press for] Eug. Figuière & Cie, 1911. **£800**

*8vo (256 × 190 mm), pp. 82, [6] (including initial and final blanks), woodcut illustrations, headings in red. Original brown wrappers, upper cover lettered in red. Spine a little creased with small tears, but a very good copy. Presentation inscription written over a previously erased inscription (probably a subscriber's name)*

FIRST EDITION of Gleizes' first illustrated book, this copy being number 28 of 35 copies (edition of 190) and inscribed by both author and illustrator to artist J.E. Laboureur (1877-1943). Evolving from Impressionism, through Post-Impressionism and Fauvism, by 1910-11, Gleizes had become a self-proclaimed founder of Cubism and the monochrome woodcuts here demonstrate the remarkable extent to which Gleizes had already distilled his art to the expression of pure form.





[68]  
**EGOROFF, Marie.** Neuf Dessins mystiques ... Paris: Librairie des Sciences psychiques, 1911. **£300**

*Folio (320 × 245 mm), title page and 10 lithographs. Original printed wrapper (which is quite frayed, browned and with printed price erased).*

Madame Egoroff was reputed to make 'automatic' drawings under the direction of spirits. Little is known of her work, but she contributed illustrations to an edition of Pushkin in 1898.

[69]  
**ROUVEYRE, André.** Mort de l'amour avec, en appendice, une prose de Jean Moréas. Paris: [Kauffmann for] Edition du Mercure de France, 1911. **£600**

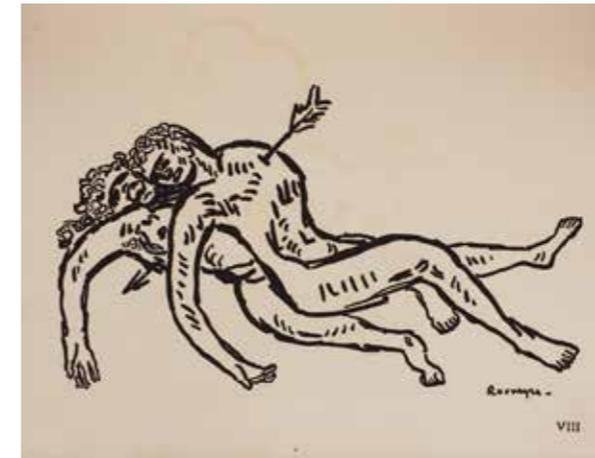
*4to (275 × 225 mm), pp. [20], plus 8 woodcut plates. Uncut in the original wrappers (slightly dusty). Author's inscription to initial blank.*

FIRST EDITION, sapphically-inscribed: 'À Miss Natalie Clifford Barney, Minerve & Sappho, hommage de Rouveyre, 1911. One of 1000 copies.

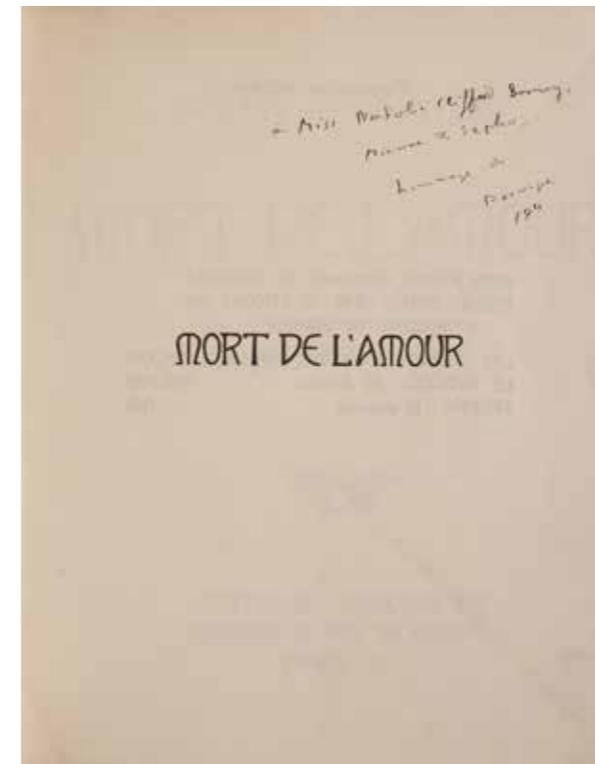
[70]  
**TROUHANOWA, Natalia.** [Concerts de danse donné par] N. Trouhanowa. [Paris: Maquet, 1912]. **£200**

*4to (296 × 205 mm), pp. [18] plus 2 folding coloured plates, one single-page coloured plate, one leaf of printed musical excerpts, a mounted photographic portrait of Trouhanowa and a double-page concert programme. Stitched in original decorative wrappers. Glassine wrapper a little torn, otherwise fine.*

An elaborate programme for Natalia Trouhanowa's appearances in Paris, with costume and scenery designs. The programme lists four ballet pieces: Vincent D'Indy's *Istar*; Dukas's *La Péri*; Schmitt's *Tragédie de Salomé* and Ravel's *Adélaïde ou le Langage des fleurs*.



[69]



[69]



[70]



[70]



[71]  
**HAUTECOEUR, Louis, *illustrator*.** Dans la Rue et dans la cour. [Title in Russian]. [St Petersburg or Paris, before 1913]. £1250

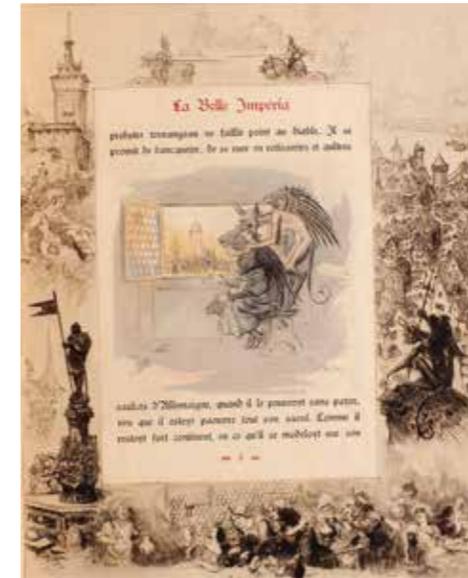
22 woodcuts on sheets c. 275 × 250 mm. 15 hand-coloured, plus 7 uncoloured (duplicates of 7 of the coloured scenes. Each with small artist's stamp. Mounted in folding passepartouts. Modern wrapper and folding case, preserving an earlier manuscript label and an exhibition catalogue/invitation.

Twenty-two Russian figures in woodcut. Louis Hautecoeur (1884-1973) became an important curator, art historian and educationalist but had taught at the Institut français in St Petersburg between 1911 and 1913. These woodcuts, whether made in Russia or France, were exhibited on his return at the exhibition of the Deuxième groupe de Graveurs sur Bois in the spring of 1914. A printed catalogue for it is included.

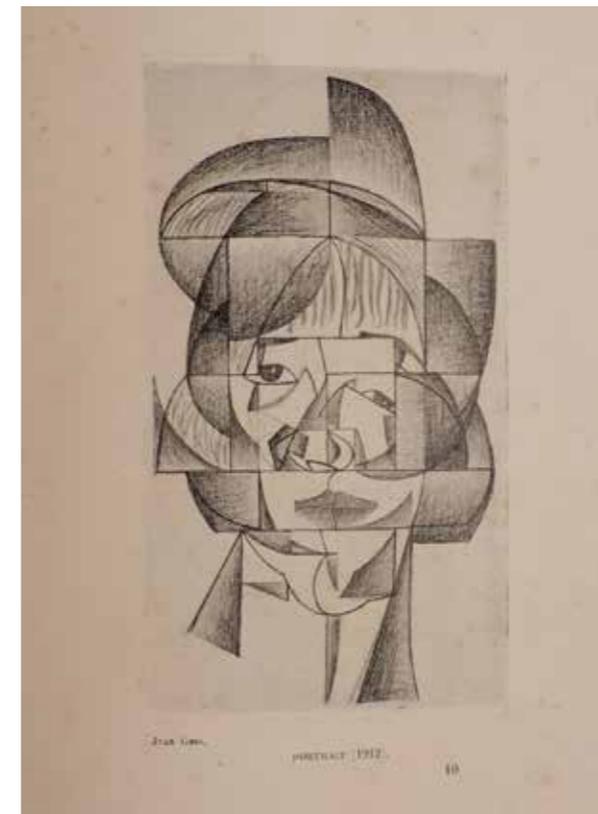
[72]  
**BALZAC, Honoré de. Albert ROBIDA, *illustrator*.** La Belle Impéria. Conte imagé, gravé et enluminé par Albert Robida. Paris: [Société typographique de Châteaudun for] Charles Meunier, [1 January], 1913. £500

Large 4to (345 × 280 mm), pp. [6], 57, [5], each page with gothic text surrounded by elaborately etched and engraved borders printed in sepia, plus an engraved portrait and 15 illustrations, all hand coloured. Early green half morocco, preserving original stiff paper printed wrappers, gilt panelled spine. A very good copy.

FIRST EDITION. The text is Balzac's racy satire on the morality of the catholic clergy (1832). This is a rare and spectacular product of Robida's crowded medievalist vision, coupled with his mastery of the technique of etching. This is one of



[72]



[73]

the large quarto copies (though not one of those with extra suites mentioned in the limitation of 40 copies) and is not be confused with the small quarto issue of the same year with much reduced borders and uncoloured illustrations.

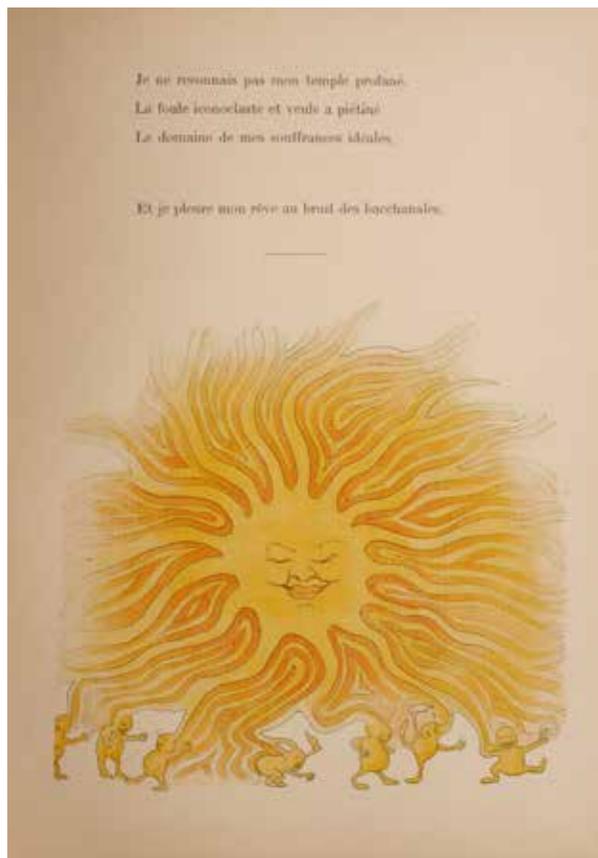
Carteret IV, p. 51: 'Intéressante publication'. cf. Ray, *Art of the French illustrated Book*, 305 (copy with original drawings). OCLC: 2 copies only of any issue: the Ray copy (Morgan Library) and one at the National Library of the Netherlands (date 1914 perhaps an error).

[73]  
**APOLLINAIRE, Guillaume.** (Méditations esthétiques) Les Peintres cubistes ... : Première série. Paris: Eugène Figuière et Cie, 1913.

£400

4to (256 × 175 mm), pp. 84, plus 46 halftone plates. Uncut in original yellow wrappers. Inscription of Alice Thevin to upper cover, a few pencil markings and small notes to text. Wrapper slightly soiled and creased.

FIRST EDITION, one of the first major texts on Cubism, this being contemporary artist Alice Thevin's copy. It includes 46 halftone illustrations of the work of Pablo Picasso, Georges Braque, Jean Metzinger, Albert Gleizes, Juan Gris, Marie Laurencin, Fernand Léger, Francis Picabia, Marcel Duchamp and Raymond Duchamp-Villon. There are also portraits of Metzinger, Gleizes, Gris, Picabia and Duchamp.



[74]

[74]

**TOMBELLE, Henry de la.** *Le Cycle des joies et des larmes.* Paris: [Clichy: Presses de la Rotolithé et les arts graphiques for Maurice Bauche], Chiberre, 1913. **£250**

*8vo (252 × 185 mm), pp. [54]. Colour-printed illustrations. Original wrappers. A very crisp copy.*

SOLE EDITION of a delightful symbolist-illustrated calendar of months.

Rare: OCLC lists a single copy worldwide (Laval, Canada).

[75]

**BEISSIER, Fernand and Mario COSTA.** *Histoire d'un Pierrot.* Reproduction cinématographique de la pantomime musicale. Rome: [G. Pacca & Co, 1914]. **£100**

*8vo (250 × 160 mm), pp. 18, [2]. Illustrations. Uncut in original pictorial grey wrappers. Small tears, no loss, some creasing.*

The illustrated libretto accompanying the Italian silent film, made by Costa after Beisser's pantomime play of the 1890s.

Rare.

[76]

**JAMMES, Francis. Henri GEORGET, illustrator.** *Pomme d'anis.* Paris: [Nancy: Berger-Levrault for] Mercure de France [25 March], 1914. **£300**

*4to (252 × 190 mm), pp. 79, [1], numerous pochoir coloured illustrations, some full page. Original pictorial wrappers preserved in contemporary decorative and stamped marbled calf. Slightly rubbed, but a very nice copy.*

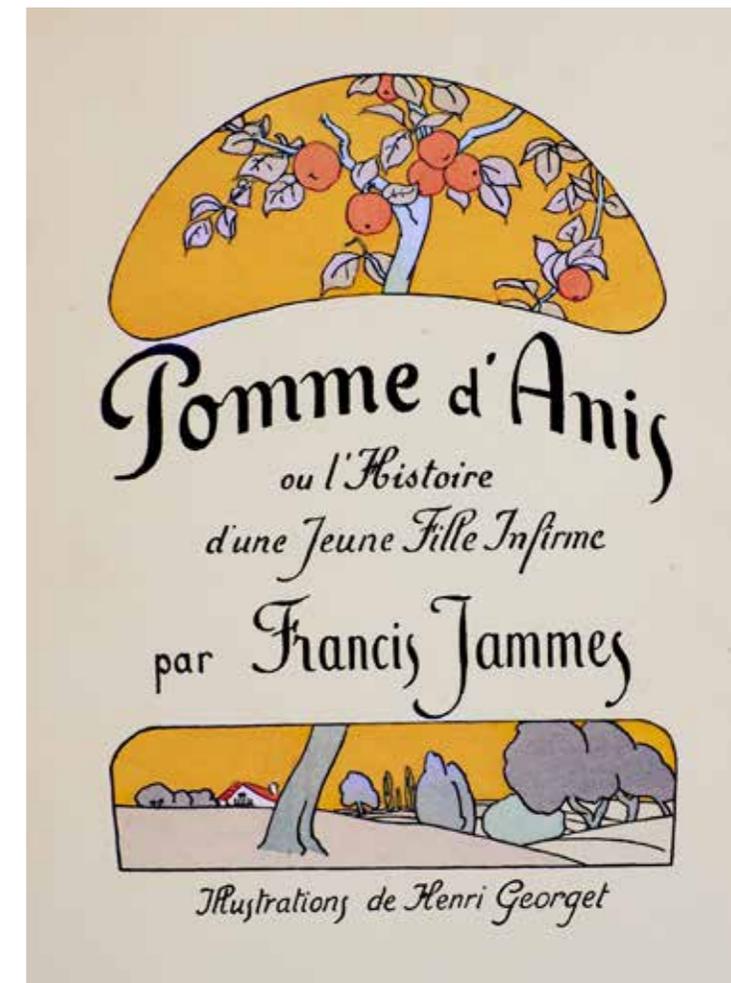
FIRST EDITION with Georget's charming coloured illustrations. One of 300 copies, this one a regular copy.



[75]



[76]



[76]

[77]

**MORET, Louis.** Honfleur. Bois originale ... prèface d'Arsène Alexandre. Paris: [E. Schott] Galerie E. Druet, [31 August 1916].

£200

*Folio (410 × 525 mm), pp. [22], 20 wood engraved plates, some printed in colour, signed in pencil, each loose in a paper bifolium with printed caption and tissue guards, [4]. Browning to the guard sheets, the plates less so. Loose as issued in original grey paper wrapper (spine split).*

FIRST EDITION, number 92 on Van Gelder of a total edition of 175, signed by the artist. An evocative series of views and vignettes of the port of Honfleur by a recognised master of the wood engraving revival. The blocks were engraved by Moret in 1913 and 1914. The introduction is given in both French and English.



[78]

**WHITMAN, Walt.** Pierre COMBET-DESCOMBES, *illustrator*. Ode à la France ... traduit par Léon Bazalgette. Paris: [François Bernouard] à la belle édition, [20 September 1917].

£400

*Oblong 4to (210 × 215 mm), pp. [16], 11 woodcut illustrations (2 coloured), including title ornament. Bound with black silk ribbon in original wrapper with additional coloured woodcut. Wrapper slightly browned with a few marginal tears, but a very good copy.*

FIRST EDITION, one of 556 copies (this number 129 on vergé). A translation of 'O Star of France', from *Leaves of Grass* with rather ascetic woodcuts evoking the landscapes of war. The illustrator's name is given incorrectly as 'Paul' (rather than Pierre) in the justification du tirage.



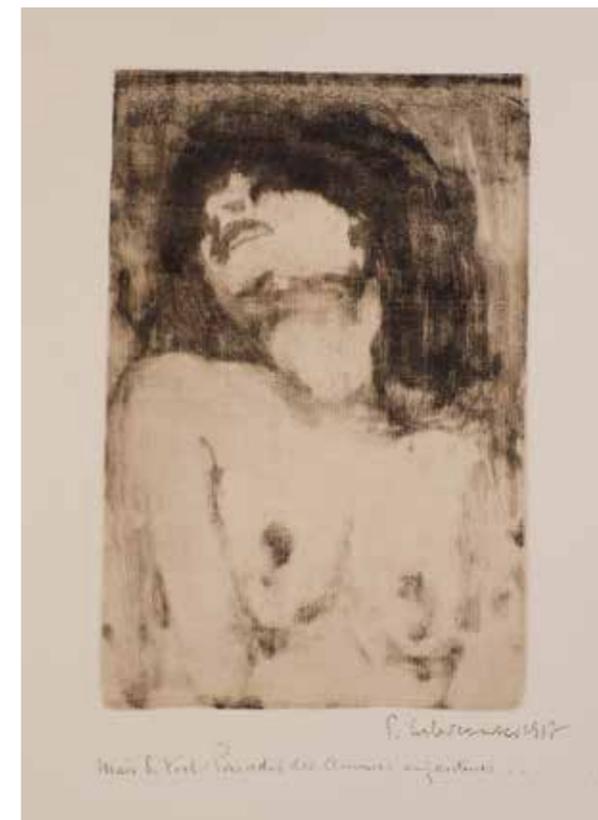
[79]

**(BAUDELAIRE).** Pierre COMBET-DESCOMBES, *illustrator*. Images pour un Baudelaire. Vingt monotypes reproduits et imprimés en phototypie. Paris: [Geneva: Sadag], à la Sirène, 1917.

£400

*Folio (525 × 250 mm), 20 plates, plus title (with vignette) and limitation leaf, loose, with printed wrapper in grey card portfolio (wants ties) with cover woodcut.*

FIRST EDITION. Twenty strikingly-modern plates, sepia-coloured 'phototype' (colloptype) reproductions from monotypes of Combet-Decombes' female nudes illustrating *Les Femmes damnées* from *Fleurs du Mal*. 115 of 150 copies.



[80]

**BERNOUARD, François.** Paul IRIBE, *illustrator*. Le Co[n]valescent et la Berlue rayonnante orné de plusieurs dessins inédits de Monsieur Paul Iribe. Paris: [François Bernouard] à la belle Édition, 1917.

£150

*Oblong 8vo (158 × 255 mm), pp. [56], pochoir coloured illustrations, text in pale blue ink throughout. Uncut in original wrappers (slightly soiled with a few short marginal tears).*

FIRST EDITION, one of 365 copies. Verses written at the Front and from a military hospital.





[81]  
**BONFILS, Robert, *illustrator*.** *La Manière Française. 20 images ou culs-de-lampe ... avec une préface de Lucien Descaves.* Paris: Libraire "Lutetia", [1917]. **£1500**

*Folio (520 x 240 mm), 20 leaves (17 being full-page illustrations), all pochoir coloured. Loose (as issued) in decorative cloth backed portfolio. Spine expertly repaired. Pencil inscription to head of title: 'À M. Lucien Descaves, hommage reconnaissant de Robert Bonfils 9.7.17'.*

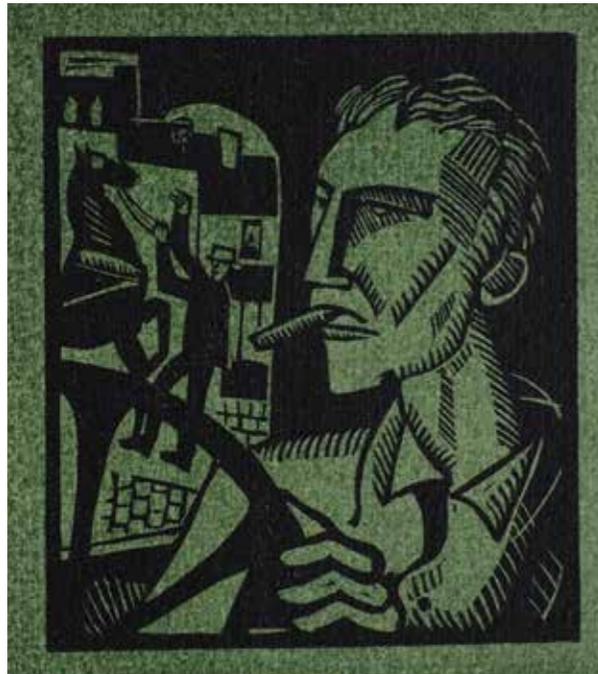
FIRST EDITION, inscribed by the artist to novelist (and Huysmans disciple) Lucien Descaves, who had supplied the preface, with a short autograph note to him ('Voici l'infant! Je vous le fais déposer en même temps que le mot...'). The edition was limited to 320 copies, but this one is 'hors commerce' marked 'Ex. d'artiste' in manuscript. The superb plates are fully pochoir-coloured by Charpentier under the artist's direction.



[82]  
**FONTENAY, Charles de.** *Hymne à Pan onze compositions.* Paris: Société littéraire de France, 1916 [?but 1918]. **£300**

*Large 4to (525 x 250 mm), pp, [8], 10 plates, plus colophon leaf. Loose in original decorative portfolio (ties defective), bearing label of the Société littéraire de France, 1918.*

One of 210 copies, this one with 3 extra signed coloured woodcuts. Young artist, Charles de Fontenay wrote, illustrated and began publishing this work on the eve of war, only to be killed in 1916. The book was brought to publication 'on the 133d day of the Battle of Verdun', and sold in aid of the injured of the 130th Infantry Regiment.



**[83]**  
**LABOUREUR, Jean Émile.** Types de l'armée américaine en France. Suite de dix images taillées sur bois. Paris: [François Bernouard] À la belle édition, 1918. £350

*12mo (152 × 120 mm), pp. [24], 10 woodcut illustrations printed on coloured grounds. Uncut in original wrappers with a further woodcut. The paste with which the wrapper is attached slightly cracked and darkened, but the whole secure. Spine slightly bumped at head and tail. A very good copy.*

FIRST EDITION of this little pamphlet issued on the occasion of the arrival of President Woodrow Wilson in Paris in December 1918. The title-page states that the text is by 'A.S.C', actually denoting the artist's English pseudonym, Algernon Saint-John Crabbe. The subjects of the woodcuts are: L'Arrivée du transport; le Général; l'Officier d'infanterie; le Soldat; le Marin; l'Officier du génie; le Docker noir; le Pilote d'hydravion; le Conducteur d'auto; le Secrétaire. This is one of the 1000 copies on velin d'Arches.



**[84]**  
**WATELIN, Louis Charles. Claude MARC, illustrator.** Les Images meurtries 1914 1918. Paris: Marcel Pagé, 1918. £200

*16mo (150 × 90 mm), pp. 154, [10], plates and illustrations, all coloured by hand or pochoir. Browned throughout, due to paper quality. Original wrappers. Slightly creased at edges, with some expert repair.*

FIRST EDITION. A very scarce colour-illustrated war memoir.



**[85]**  
**BOURGET, Paul. Benito GARCIA, illustrator.** Le Testament. Nouvelle en prose par monsieur Paul Bourget de l'Académie Française. Illustrations de monsieur Garcia Benito. Paris: François Bernouard for Édition de La Guirlande, 1919. £700

*Small folio (515 × 225 mm), pp. [50], including 5 full-page plates and 18 illustrations all pochoir coloured. Slight offsetting from illustrations, and browning to extreme margins. Original wrappers (with a further coloured illustration) preserved in early quarter straight grained morocco.*

FIRST EDITION of an early and immensely stylish Art Deco illustrated book. Number 20 of 154 copies (being one of the 150 on velin d'Arches after 4 copies on japon). Garcia is perhaps best known for his work for Vogue in the 1920s.

Not in Carteret. Rare: OCLC lists copies at V&A and Cambridge outside continental Europe; no US copies.



**[86]**  
**VERLAINE, Paul. DARAGNÈS, illustrator.** Les Amies, sonnets agrémentés de 6 vignettes en camaïeu et de 6 culs-de-lampe gravés sur bois. Bayonne: 'à l'enseigne de la Guirlande', 1919. £750

*4to (276 × 180 mm), 22 leaves, including 6 plates, plus 4 additional states of each plate and separately printed state of each of the ornaments. Original marbled wrappers, printed label, preserved in early half morocco, by René Kieffer, with label.*

FIRST EDITION with these plates of Verlaine's lesbian sonnets, first published pseudonymously in 1867. This is one of four copies on vieux japon with the plates by Daragnès in 5 states (of a total edition of 280), but unique, with additional erotic watercolour by 'Jean de Guéthary' (a pseudonym of illustrator Aubert).

Carteret, IV, p. 391. 'Édition recherchée et cotée. Tirage: un vieux japon unique, 12 originaux et suite; 4 vieux japon avec suite; 25 japon impérial avec suite en couleurs; 250 velin d'Arches. Il existe divers états des gravures'.

[87]

**OVID. Manuel ORAZI, *illustrator*.** Lettres d'amoureuses. Les Héroïdes. Traduction de G. Miroux. Illustrations de Manuel Orazi, gravées sur bois par Perrichon. Paris: ['L'Épreuve' for] R. Kieffer, [15 February], 1919. **£750**

*Large 8vo (278 × 215 mm), pp. 159, [5]. 21 illustrations in sepia, with a separate suite printed on chine bound at end. Original pictorial wrappers, contemporary black morocco, stamped in gilt and blind, by Kieffer. Very slight rubbing at head of spine and covers, but a fine copy.*

FIRST EDITION with the Orazi plates, this copy one of 20 on vélin Blanchet-Kléber with a suite on chine (of a total edition of 250).

Carteret, IV, p. 309: 'Édition recherchée et cotée. Tirage: 20 japon, suite chine, 2 suites japon, dessin original; 50 japon, double suite chine et japon; 20 vélin Blanchet-Kléber, suite chine; 180 vélin Blanchet-Kléber.'

[88]

**HEROLD, André-Ferdinand. 'Paul REGNARD' pseudonym of Frantisek Kupka, *illustrator*.** La Guirlande d'Aphrodite. Paris: [Jacoub, Aulard & compagnie], l'Édition d'art, 1919. **£800**

*8vo (240 × 170), pp. 190, [4], including engraved frontispiece, title and chapter openings, numerous illustrations, all printed in red and black, additional suite at rear. Preserved with original upper cover and spine in fine brick red morocco, green silk doublures. Joints rubbed, but an excellent copy.*

FIRST EDITION, one of 50 copies on japon with an additional suite (total edition of 600). The illustrations, in Kupka's typically eroticised early style, far from his incipient Cubism, are finely engraved on wood by Gasperini.

Carteret, IV, p. 201: 'Édition recherchée'.

[89]

**PUSHKIN, Aleksandr Sergeevich. Jean LÉBÉDEFF, *illustrator*.** Contes populaires russes de Pouchkine traduits en français par Alexandra de Holstein et René Ghil. Paris: [G. De Malherbe & Compagnie for] Société littéraire de France, 1919. **£1200**

*Folio (520 × 240 mm), pp. [8] (including blanks), lxxviii, [4]. Pochoir coloured illustrations and ornaments throughout, including a full-page frontispiece. Loose gatherings (as issued) in original decorative wrappers. An excellent copy.*

FIRST EDITION, this copy one of 236 on vélin des Papeteries de Rives (total edition 270). Rare and striking, this is an early production by this Russian exile, anarchist-sympathiser and wood engraver. The colouring on every page is the work of pochoir-master Jean Sauté. Having arrived in Paris 1909, Lébédéff soon settled in Montparnasse and began learning the art and craft of wood engraving. He mixed in heady circles, coming to know Picabia, Maïakovski, Ravel, Pierre Mac Orlan, Satie, Cendrars, Modigliani and Matisse, while also providing a safe haven for other Russian exiles in Paris.

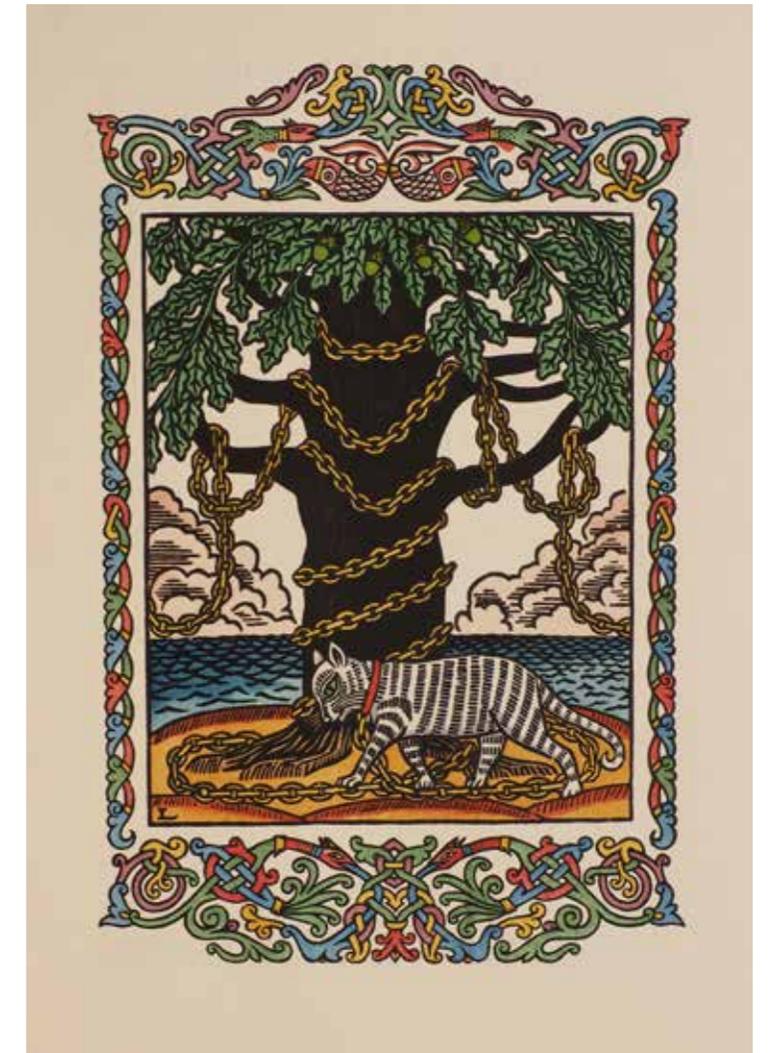
The tales he illustrates are: Conte du tzar Saltane; Conte du pope et de son ouvrier Balda; Conte de la princesse et des sept preux chevaliers; Conte du pêcheur et du petit poisson d'or and the Conte du coq d'or.



[87]



[88]



[89]



[90]  
**CHÉNIER, André Marie.** *La jeune Tarentine.* [France, March 1919]. £1200

*Small 4to (205 × 145 mm). 9 leaves, manuscript in pencil and watercolour on paper, with 11 miniatures painted on vellum, mounted. Original silk and vellum covered boards. Expert repair to spine and edges.*

A beguiling anonymous illustrated manuscript with painted miniatures on vellum. The text is a poem by French poet of Greek and Franco-Levantine origin, Chénier (1762-94) who perished under the guillotine during the Terror. Praised as a precursor of the Romantics, his work was rediscovered and published during the nineteenth century. His exotic subjects, coupled with his tragic end made him a favourite among devotees of the decadent.

[91]  
**BROCAS, Maurice.** *Six Bois originaux.* Brussels and Paris: Vanoest, 1919. £300

*4to (315 × 250, pp. [4] text and 5 mounted woodcuts, each signed in pencil. Original wrappers*

FIRST EDITION, number 50 of 50 copies. Fine examples of master Belgian wood engraver Brocas' sparse and dramatic work. The first two cuts here 'L'intruse' et 'Soeur Béatrice' are inspired by Maeterlinck. "Tendre et rude la matière impose au xylographe sa loi. Qu'il sache la reconnaître, s'y soumettre et l'aimer. Sur la flûte champêtre qu'il n'ait pas l'ambition d'imiter la modulation de l'orgue, mais l'instrument vibre sous ses doigts selon les quelques notes pleine et sûres de sa gamme. Ce n'est pas ici la virtuosité qui compte, mais l'égalité du souffle où l'âme s'exprime..." (Preface).



[92]  
**WHITMAN, Walt. Jean LURÇAT, illustrator.** *Six Poèmes ...* version nouvelle de Léon Bazalgette. Compositions ornamentales par Jean Lurçat. Paris: [Studium for] A.J. Gonon, [1919]. £250

*Folio (570 × 290 mm), pp. [16], ornamental lithograph headpieces and title portrait vignette. Loose, as issued, in original marbled wrappers lettered in gold. Wrappers slightly faded, spine split, endpapers browned, but internally very good.*

FIRST EDITION, the artist's first illustrated book. This copy number 70 of 100 copies on Van Gelder (of a total edition of 115), initialed by artist and publisher. An illustrated translation of 6 Whitman poems: *Une femme m'attend.* - *Le corps d'un homme aux enchères.* - *J'ai traversé naguère une ville populeuse.* - *Combien de temps fûmes-nous entravés, nous deux.* - *Vingt-huit jeunes hommes se baignent près du rivage.* - *Chant pour toutes les mers, tous les navires.* Lurçat later became known for his revival of tapestry in contemporary art, but in Paris before the Great War he had met Matisse, Cézanne, Matisse and Renoir and befriended Rilke. He later exhibited with Matisse, Picasso, Braque, Derain and Dufy.

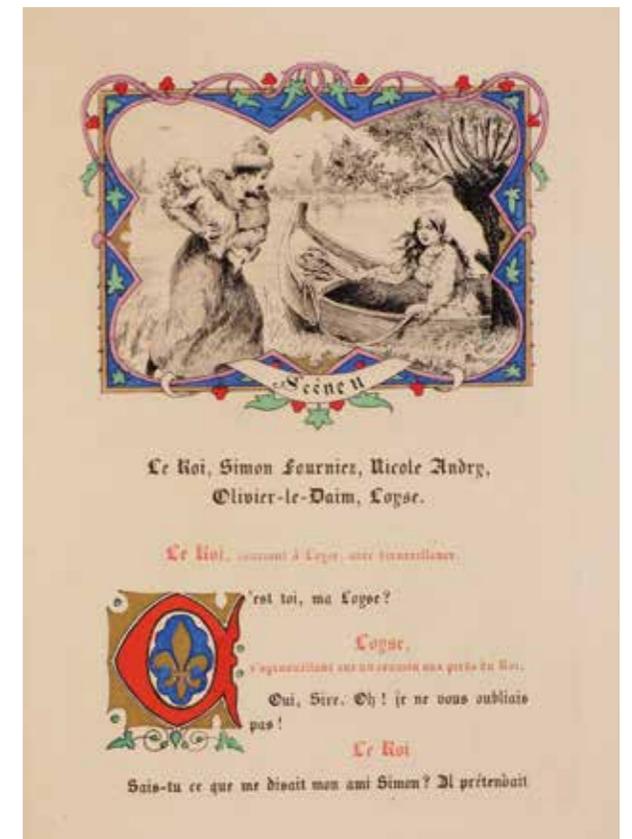
Not in Carteret.

[93]  
**BANVILLE, Théodore de. Léon LEBÈGUE, illustrator.** *Gringoire.* Comédie en un acte et en prose. Paris: [Frazier-Soye], A. Ferroud, F. Ferroud, Successeur 1919. £600

*12mo (190 × 125 mm), pp. [2], 120, [2]. 19 etched plates and ornaments by Lebègue, hand-coloured and present in three state, hand coloured initials. Original pictorial wrappers. A fine copy, as issued.*

FIRST EDITION with illustrations by Lebègue, a delicious medievalist fantasy, complete with coloured illuminated borders and initials. This is one of 70 copies on japon with the illustrations in three states, two of which are coloured (total edition of 1025).

Carteret IV, p. 56: 'Édition estimée et cotée'.



[94]  
**POE, Edgar Allan. Pierre COMBET-DESCOMBES, *illustrator*.** La Chute de la maison Usher. Paris [Lyon: Amstein et Richard] for La Sirène, 1919. £150

8vo (227 × 140 mm), pp. [52], numerous lithographed illustrations. Original grey wrappers. A good copy.

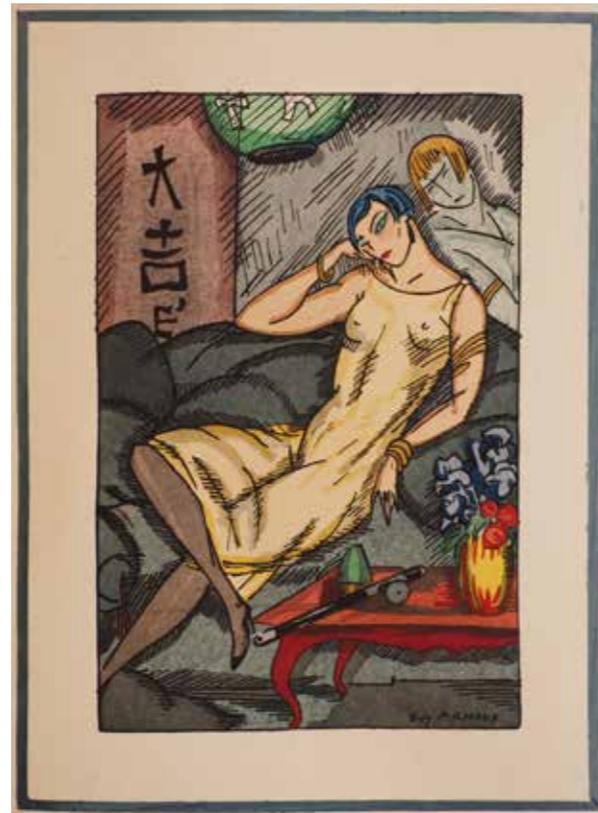
FIRST EDITION with these illustrations. One of 600 copies on Lafuma (of a total edition of 635).



[95]  
**KERDYK, René. Guy ARNOUX, *illustrator*.** Les Femmes de ce temps. Paris: Devambez, [1920]. £450

Folio (520 × 240 mm), 10 pochoir and handcoloured plates, each with accompanying caption leaf and another with Kerdyk's text. Original pictorial boards. An excellent copy.

FIRST EDITION. A brilliant pictorial satire on the women of the Parisian Jazz Age, one of Arnoux's most stylish productions. This copy is on japon paper (one of 30), numbered 21, but this has been added after an erasure of a previous number. The total edition is of 500 copies. Ordinary copies were on vergé.



[95]



[96]

[96]  
**KERDYK, René. Guy ARNOUX, *illustrator*.** Mon Ami Pax ... orné de six desseins inédits. Paris: François Bernouard, 1920. £100

Square 4to (240 × 255 mm), pp. [48]. 10 monochrome illustrations. Original pictorial wrappers. Slightly browned and creased at margins. A very good copy.

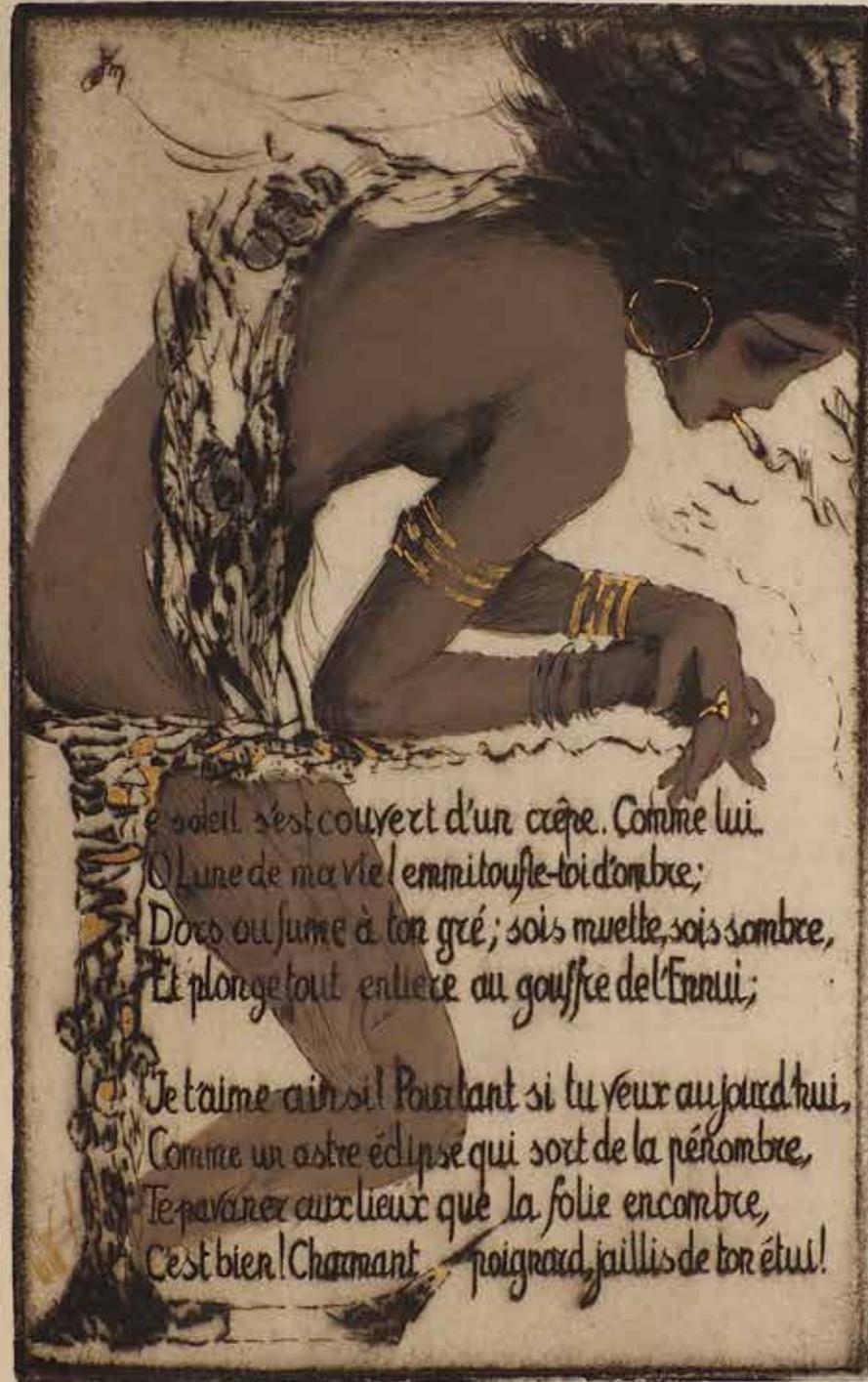
FIRST EDITION, number 306 of 312 copies. The Great War casts a long shadow over this short tale, one of the rarer titles characteristically illustrated by Arnoux and printed by Bernouard. The title bears Bernouard's rose device designed by Iribe.



[95]



[95]



Le soleil s'est couvert d'un crêpe. Comme lui,  
 O Lune de ma vie! emmitoufle-toi d'ombre;  
 Dors ou fume à ton gré; sois muette, sois sombre,  
 Et plonge tout entière au gouffre de l'Ennui;  
 Je t'aime ainsi! Pourtant si tu veux au jour d'hui,  
 Comme un astre éclipsé qui sort de la pénombre,  
 Te pavanes aux lieux que la folie encombre,  
 C'est bien! Charmant poignard, jaillis de ton étui!



Comme les anges à l'œil fauve,  
 Je reviendrais dans ton alcôve  
 Et vers toi glisserai sans bruit  
 Avec les ombres de la nuit.

[97]

**BAUDELAIRE, Charles. Dominique JOUVET-MAGRON, *illustrator*.** IX poèmes des *Fleurs du mal* ... pointes sèches en couleurs de Dominique Juvet-Magrón. [n.p., n.d., 1920s]. **£1500**

*4to (280 × 220 mm), 40 leaves with 59 drypoint etchings heightened with gold and colours on japon paper. Uncut in contemporary black morocco by Simier.*

FIRST EDITION THUS, number 17 of 30 copies only, signed and numbered by the artist in pencil. A superb and unsettling suite for the *Fleurs du mal* by a highly idiosyncratic female artist about which very little is known. Dominique Juvet-Magrón worked in Paris and became a member of the Salon des Artistes Français in Paris in 1908.



**[98]**  
**BAUDELAIRE, Charles. 'Maurice D'ATTYS' [pseudonym of Maurice Jaubert BECQUE], *illustrator*.** Les Pièces condamnées, six compositions dessinées et gravées, a l'aqua tinta. [Paris, c. 1920]. **£2000**

*Folio (255 × 260 mm), Letterpress title leaf, 6 plates, each in three states, tissue guards with printed captions, double wrapper of grey paper and gold and black paper. Later matching portfolio (with printed label). Bookplate of Henry Barthélemy, artist's inscription to title 'À mon ami Barthélemy en toute amitié Maurice d'Attys'.*

An extraordinary suite of illustrations to the six censored poems from the *Fleurs du mal*, darkly erotic and masterfully harnessing the combined effect of etching and aquatint processes. The six plates appear in three states each: an etching (here in proof in two cases), an aquatint/etching and a coloured aquatint/etching. The suite was issued in only some 60 copies and this one is a presentation from the artist, under the pseudonym he adopted for this project, to illustrator and publisher Barthélemy.

The four subjects are: 'Les Bijoux', 'Le Léthé', 'À celle qui est trop gaie', 'Lesbos', 'Delphine et Hippolyte' and 'L'outre de la volupté'. The V&A catalogue description of the last plate gives a sense of what we are dealing with: 'A parody of "The Nightmare" by Henri Fuseli, showing a nude woman with a ghoulish skeletal face leaning over and holding the erect penis of a nude man who is lying sprawled backwards over the bed in the pose of the Fuseli painting. In the background a winged demon flies overhead.'

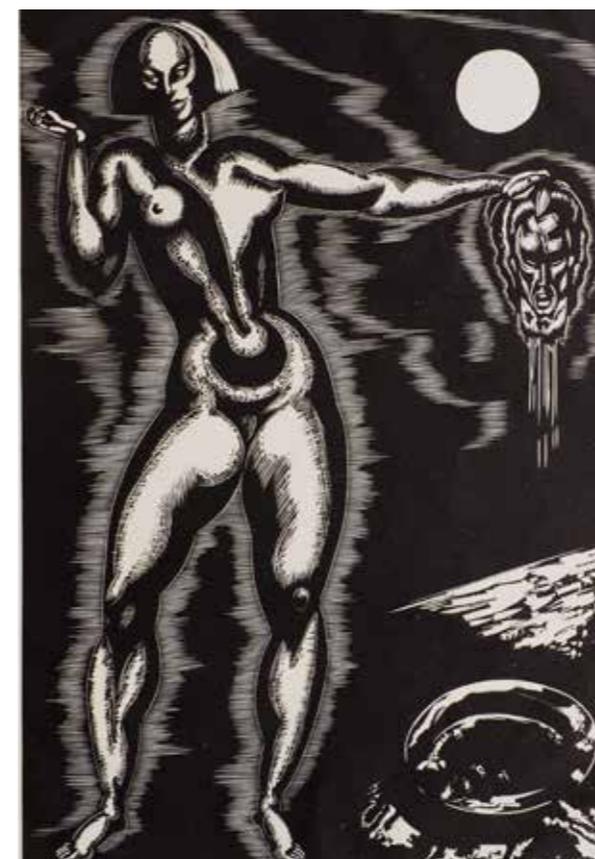
Rare.

**[99]**  
**WILDE, Oscar. René BEN-SUSSAN, *illustrator*.** [Salomé]. 14 Bois ... pour illustrer Salomé... [Paris: Morieu], 1920. **£700**

*Folio (585 × 295 mm), 16 plates (including title) plus limitation leaf (loose at end). Stitched. Loose in original wrapper (the latter slightly browned and frayed, contents fine).*

FIRST EDITION. Number 46, signed by the artist, of 124 copies on chine. Ben-Sussan (1895-1988) was to become a prolific book illustrator. This is his first book.

Not in Carteret. OCLC: MoMA and UCLA (Clark) only in US.



**[100]**  
**MEUNIER, Mario. E. L. BOUCHER, *illustrator*.** Images de la vie des prisonniers De guerre. Paris: Marcel Seheur, [1920]. **£850**

*4to (280 × 190 mm), pp. [8], 22 hand-coloured plates and 21 decorated text leaves, also coloured, all mounted on linen guards. Original boards. Covers slightly stained, but a very good copy.*

FIRST EDITION, number 54 of 175 copies. A rare and striking pictorial record of life in a German prison camp (Merseburg, Saxony) during the Great War. Mario Meunier, who had been private secretary to both Auguste Rodin and dancer Isadora Duncan before the war, was incarcerated from September 1914. The introduction is by Pierre Mac Orlan.

OCLC: NLA, Yale and Dartmouth only outside France. COPAC adds no UK copies.





[101]



[103]



[102]



[104]

[101]

**FRANCE, Anatole. SIMÉON, *illustrator*.** Marguerite. Trente-cinq bois originaux. Paris: [Loches: Daigremont for] André Coq, 1920. **£150**

*4to (295 × 210 mm), pp. [10], 65, [5] (one blank). Woodcuts. Suite in separate wrapper. Original drawing loosely inserted. Slipcase. Bookplate of Sir Robert Abdy, Albyns, Essex (which has offset slightly onto the wrapper).*

FIRST EDITION IN BOOK FORM, one of 21 copies on japon impérial with the suite on chine, this copy with an additional drawing, printed for the publisher.

Carteret IV, p. 169: 'Édition originale et premier tirage recherché en grand papier' [as here].

[102]

**RADIGUET, Raymond. Jean HUGO, *illustrator*.** Les Joues en feu. Poèmes ... orné de quatre images dessinées et gravées au burin. Paris: François Bernouard, [1920]. **£1200**

*4to (265 × 175 mm), pp. [26], 4 etched plates. Light offset from silk marker to inner margin of one page and plate. Original wrappers, with Bernouard's rose emblem (by Iribe) preserved in contemporary quarter cloth.*

FIRST EDITION, number 5 of 101 copies on vergé d'Arches. 'Checks on fire': Radiguet's first book, written as a teenager. 'Radiguet's career was cut short when in 1923 he caught typhoid fever from eating infected oysters and died prematurely on December 12, 1923 ... Cocteau was inconsolable by the loss of Radiguet and soon thereafter began smoking opium to deal with his depression' (Rittner & Haine, *The Thinking Space: The Café as a Cultural Institution*, 2013). The delightful plates by another member of the Cocteau circle, Jean Hugo, are perfect reflections of the faux-naïveté of the poems.

Very scarce.

[103]

**PERRAULT, Charles. Lucien LAFORGE, *illustrator*.** Contes des fées. Paris: [Henri Diéval] aux Éditions de la Sirène, 1920.

**£300**

*Square 4to (245 × 245 mm), pp. [92], 8 full-page pochoir coloured illustrations, numerous monochrome illustrations in text. Lightly browned throughout. Original pink wrappers, spine expertly replaced to style. Bookplate (Adrien Lachenal). A very good copy.*

FIRST EDITION, with striking illustrations by anarchist-pacifist artist Lucien Laforge, pochoir coloured under the supervision of master engraver and colourist André Marty.

[104]

**ALLARD, Roger. Luc-Albert MOREAU, *illustrator*.** Les Feux de la Saint-Jean. Poème orné de cinq dessins. Paris: Camille Bloch, 1920. **£100**

*4to (265 × 205 mm), pp. [28]. Lithographed illustrations in sepia. Uncut in original printed wrappers (slightly creased at edges). Author's inscription to free endpaper.*

FIRST EDITION, inscribed by Allard, illustrated throughout with Moreau's Cubist-inspired female nudes.

[105]

**SAMAIN, Albert. Gustave Adolphe MOSSA, *illustrator*.** Xanthis ou la Vitrine sentimentale. Paris: [Philippe Renouard for] A. Ferroud–F. Ferroud, successeur, 1920.

£600

*Large 8vo (250 × 168 mm), pp. [8], 44, [4] (including final blank), pagination including 6 full-page plates, numerous ornamental bead- and tailpieces, initials, all finely hand-coloured by Eugène Charpentier. Two additional suites of plates and ornaments at end. Original decorative wrappers. Stitching loose in one gathering but otherwise a fine copy.*

FIRST EDITION, one of 79 copies on japon with plates in three states (after 30 copies with four states and a watercolour, a total edition of 1000).



[105]

[106]

**[ARETINO, Pietro]. Les Sonnets luxurieux.** [?Paris, 1920s].

£600

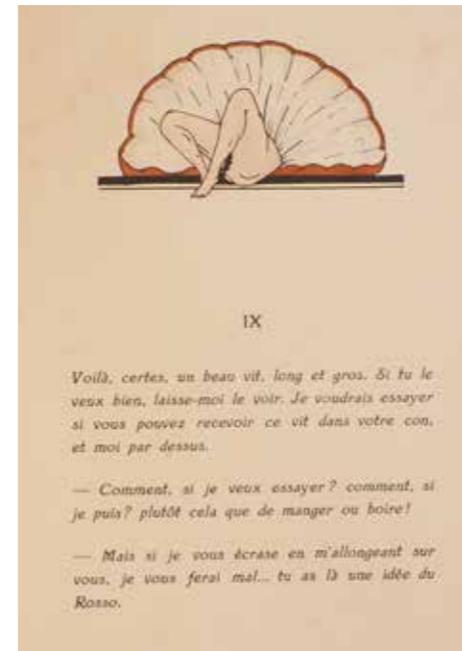
*4to (225 × 160 mm), pp. [58]. Hand coloured erotic frontispiece, title and 8 plates, plus a series of decorative beadpieces, some heightened in gold. Original wrappers, lettered in gold. Covers spotted, but otherwise very fresh.*

SOLE EDITION with these erotic plates, strikingly hand coloured, with a series of explicit headpieces. Besides the limitation notice (250 copies) there are no other clues to artist or publisher. Very rare.

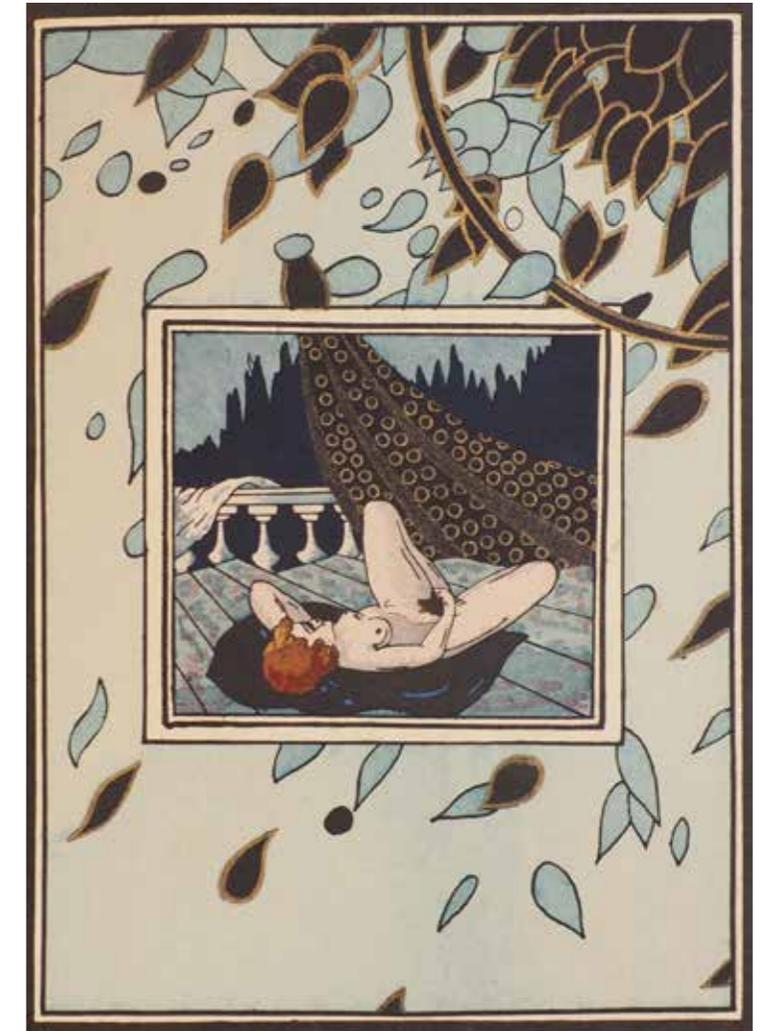
Not in Dutel. Worldcat provides no clear match for this edition.



[105]



[106]



[106]

[107]

**TAILHADE, Laurent. Albert GLEIZES, *illustrator*.** Au Pays du mufle. Édition définitive avec onze bois ... Paris: [Imprimerie nouvelle for] Edouard-Joseph, 1920. £200

*8vo (170 × 152 mm), pp. 161, [1]. Woodcuts, including frontispiece.*

FIRST EDITION with Albert Gleizes' Cubist woodcuts. Tailhade's ascerbic and anarchic verse collection was first published in 1891.

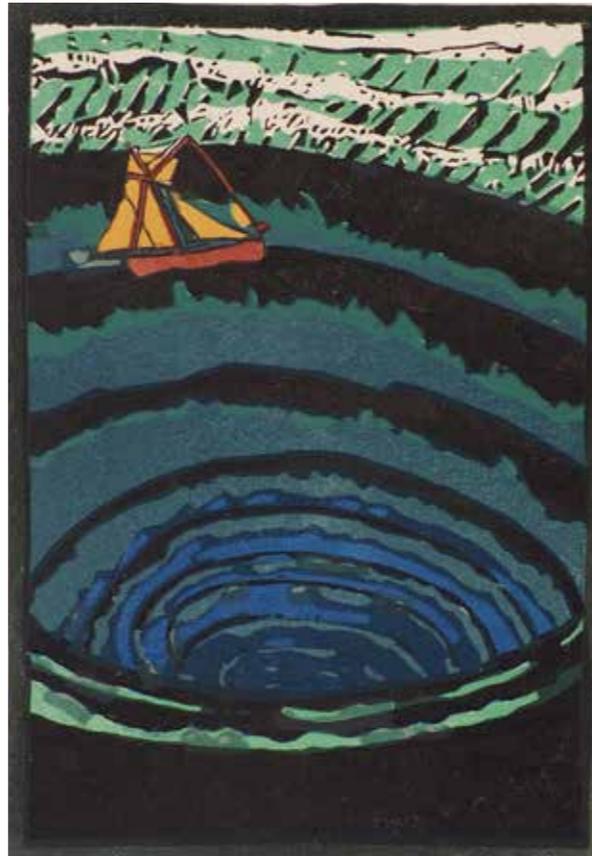


[108]

**POE, Edgar Allan. Marc ROUX, *illustrator*.** Une Descente dans le maelstrom, conte ... traduit en français par Charles Baudelaire. Paris: Devambe, [1920]. £200

*8vo (255 × 178 mm), pp. [6], 55, [1]. Woodcuts, printed in colours or tints. Original pictorial wrappers. Spine expertly repaired. Pencil inscription to front free endpaper: 'A ma petite amie Marthe Fequet je dédie ce livre et ces images. Paris 4 octobre, 1920. Marc Roux'.*

FIRST EDITION with Roux's illustrations of Baudelaire's translation of Poe's short story, *A Descent into the Maelström* (1841). This is an unnumbered copy, one of 450 copies, and bears an inscription apparently by the artist dedicating the book to Marthe Fequet. We have been unable to verify the hand.



[109]

**VERLAINE, Paul. Gustave BUCHET, *illustrator*.** Les Amies. Filles. Treize pointes sèches rehaussées de couleur et culs-de-lampe par Gustave Buchet. Paris: 'Le Livre', 1921.

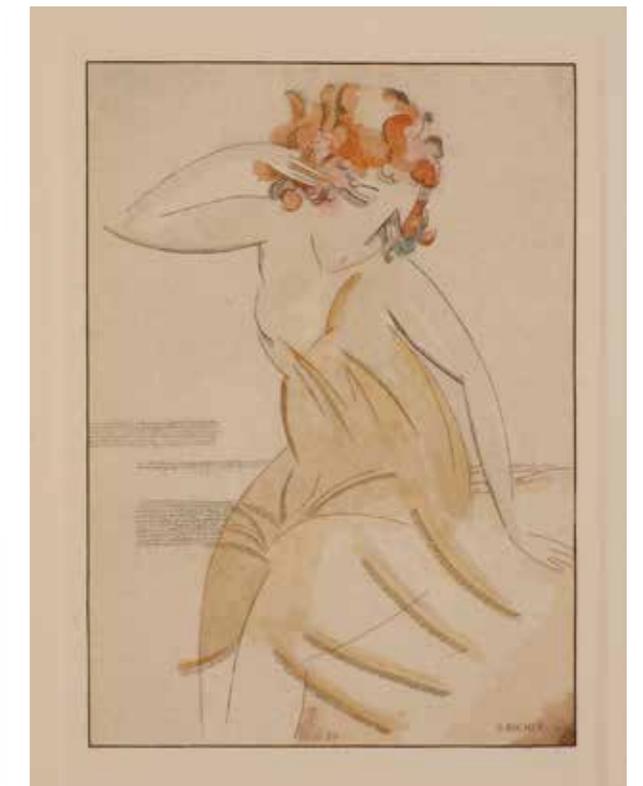
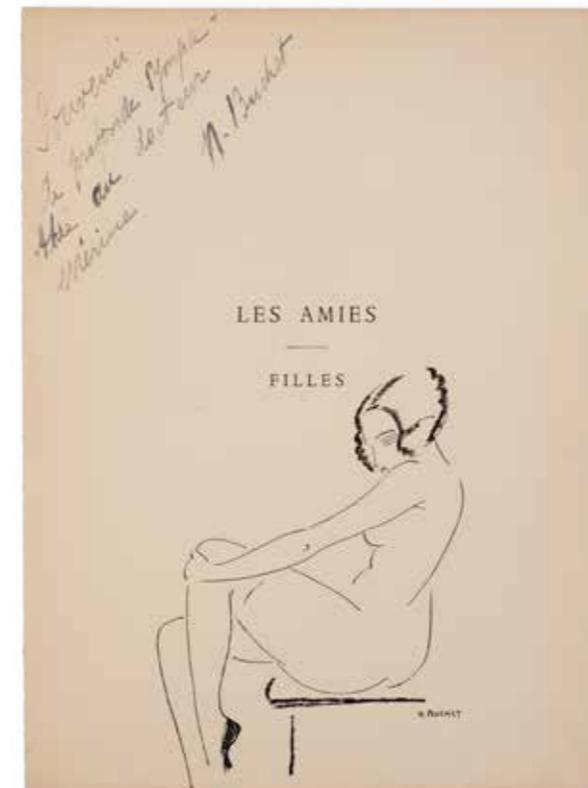
£950

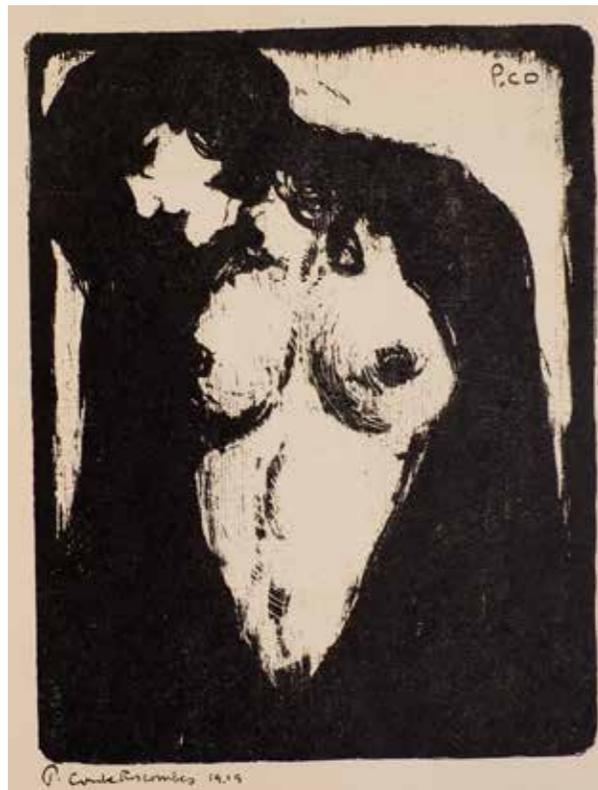
*4to (255 × 190 mm), pp. 78, [2], plus 15 hand-coloured etched plates. Loose (as issued) in original wrappers. Spine a little creased, and wrapper lightly browned. A very good copy.*

FIRST EDITION, one of 475 copies (this is one of the 455 on vélin Hollande), this copy inscribed by the illustrator with an additional drawing. '...In 1917 following his first trip to Paris,

Buchet began painting dynamic, large-format compositions which betrayed the influence of the Italian Futurists and reflected his own preoccupation with "rendering the simultaneity of movement in space". Archipenko took an interest in Buchet's work and encouraged him to return to Paris in 1920. This second visit was to last some twenty years, during which time Buchet aligned himself with the Section d'Or group of artists, self-styled 'synthetic Cubists' whose number included Jacques Villon, Georges Braque, Fernand Léger, Gleizes, Marcoussis and Survage' (Benezit).

Carteret IV, p. 392: 'Intéressante publication'.





[110]



[111]



[112]

[110]  
**FALGAIROLLE, Adolphe. Pierre COMBET-DESCOMBES, *illustrator*.** *Le Graduel passionné.* 11 poèmes, 34 dessins. Lyon: Édition de la Maison des deux-collines, 1921. £200

*4to (255 × 180 mm), pp. [28] plus 11 plates reproduced from monotypes, loose as issued in original printed wrappers. Small inkblot to upper cover but an excellent copy.*

FIRST EDITION. A quasi-liturgical sequence of erotic poems, accompanied by Combet-Descombes' characteristic monotype nudes.

[111]  
**CHRISTIAN-LE-THÉLÉMITE. Chéri HÉROUARD, *illustrator*.** *Angelicus et Pudica.* Paris: Renaissance Universelle, [1921]. £75

*4to (280 × 220 mm), pp. 77, [3], plates. Original wrappers.*

FIRST EDITION, one of 540 copies.

[112]  
**TIELEMANS, Émile Henry.** *Les Ex-libris d'Em. H. Tielemans.* Brussels: Biblion, [1921]. £150

*8vo (252 × 160 mm), pp. [4] plus 9 etched plates, printed in tints, each signed in pencil. Original wrapper.*

FIRST EDITION, the second of 5 collections of Tielemans's iconic avant-gard bookplates, containing plates for himself, Marcel Wyseur, Étienne Rousseau, 'H.E.T.', Jeanne Coosemans, Anna Fondeville, F. Vanderspigel de Smet, Fernand Scouflare and Ania Letty.

[113]  
**VERLAINE, Paul. Henri FARGE, *illustrator*.** *Les Amies, scène d'amour sapphique, sonnets.* Sept planches ... dessinées par Henri Farge et reproduites par Léon Marotte. Paris: Albert Messein, 1921. £400

*Folio (585 × 285 mm), pp. [16], plus 7 phototype plates, mounted. Original wrappers with printed label.*

TIRAGE DE TÊTE, one of 25 copies on japon, signed by the artist (total edition of 225).



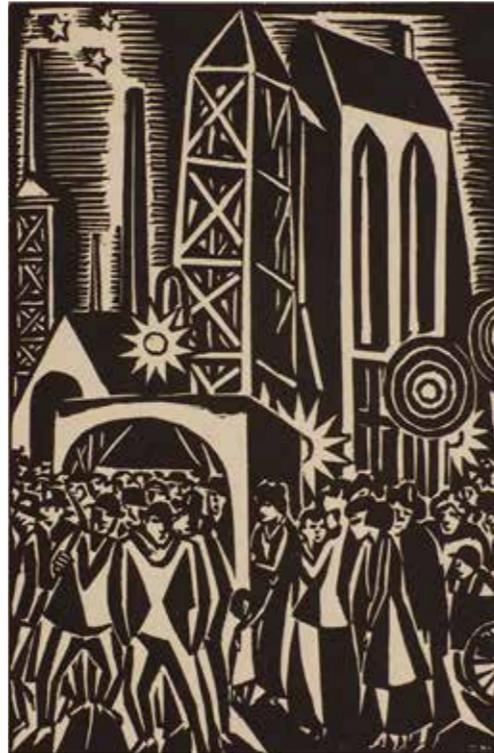
[113]



[114]  
**NAUDIN, Bernard, *illustrator*.** Musiciens des rues & des cours. Paris: [Émile Fequet for] Helleu & Sergent, 1921. £150

*Folio (325 × 250 mm), pp.[12], plus 11 wood engraved plates in passepartout mounts. Original illustrated wrappers. An excellent copy.*

FIRST EDITION, number 30 of 65 copies, with publishers' initials. A fine sequence of wood engravings, all designs by Naudin. Two are engraved by him, the remaining nine are by Georges Aubert. The preface explains the necessity of retaining the skills of reproductive engravers such as Aubert, who interpret the artists' raw designs to create something altogether more sophisticated than an artist's original wood engraving.



[115]  
**BARBUSSE, Henri. Frans MASEREEL, *illustrator*.** Quelques Coins du coeur. Proses avec 24 bois. [Geneva]: Du Sablier, 1921. £300

*8vo (250 × 165 mm), pp. 92, [8], woodcuts throughout. Original wrappers. A fine copy.*

FIRST EDITION, one of 35 copies on chine (of a total edition of 686). Barbusse, novelist, communist and lifelong friend of Albert Einstein, had travelled to Russia in 1918 and married a Russian before returning to Paris and becoming a leading figure in the French Communist Party. Masereel's bold avant-garde woodcuts are the graphic equivalent of Barbusse's self-consciously proletarian prose.



[116]  
**VARILLON, Marc. L. RIOU and Mad VAURY, *illustrators*.** Noir & Blanc. Fantaisie en 2 actes. [Saint-Étienne: Henri Kastner, 1921]. £150

*4to (245 × 190 mm), pp. [8], 49, [9]. Woodcut plates and illustrations, with an additional suite at rear. Loose, as issued, in original stiff wrappers. A very good copy.*

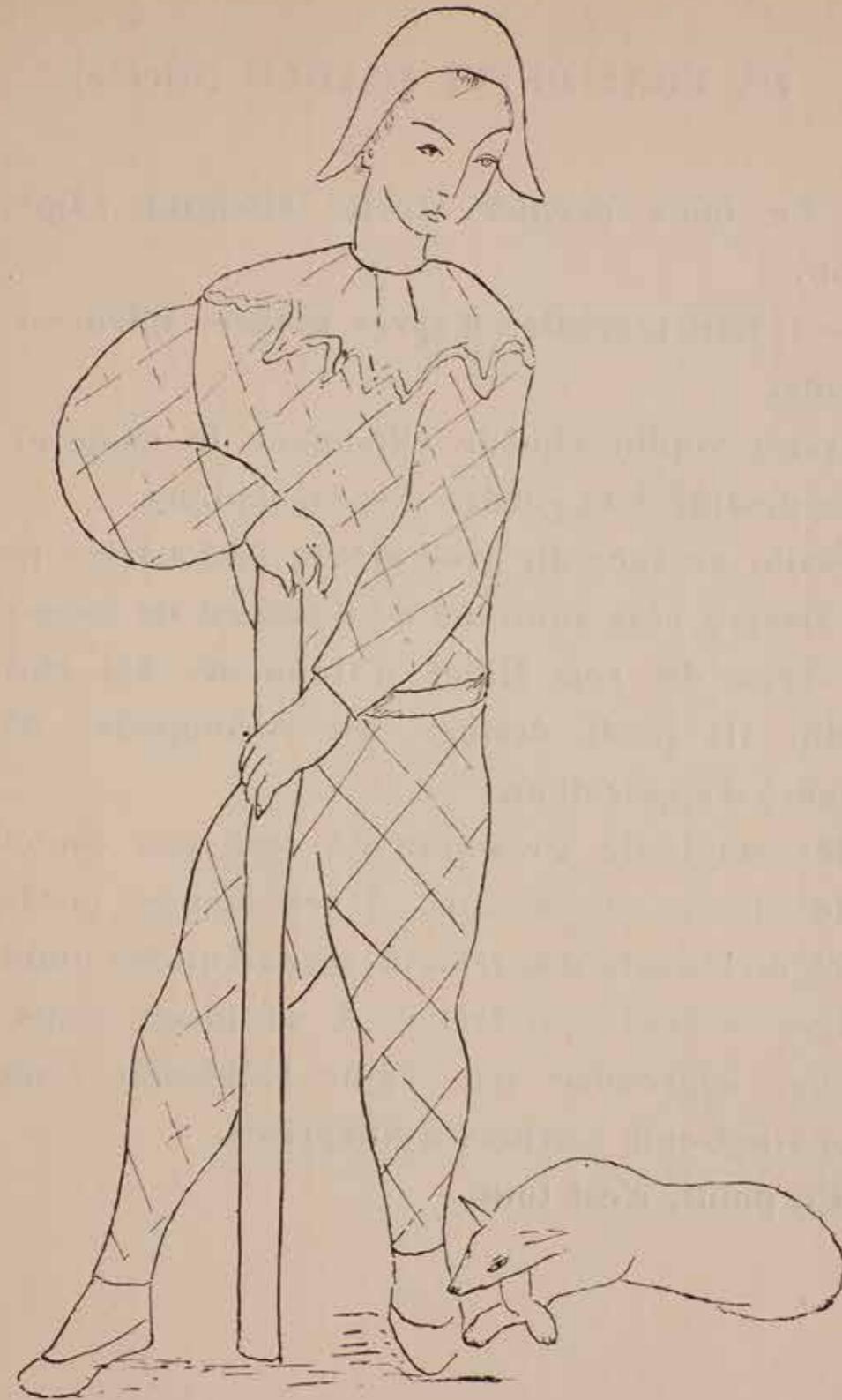
FIRST EDITION, TIRAGE DE TÊTE, one of 13 copies (lettered K) on vergé pur fil Lafuma (total edition of 148). A modernist pierrot drama, boldly illustrated in woodcut.



[117]  
**SAY, Horace. MORIN-JEAN [*pseudonym of Jean Alexis MORIN*], *illustrator*.** Chapelles ardentes. Poèmes ... décorés de 43 bois taillés ... Paris: [François Bernouard] À la Belle Édition, [1921]. £150

*4to (225 × 175 mm), pp. [110]. Woodcut illustrations throughout. Original wrappers.*

FIRST EDITION, one of 55 copies on vergé d'Arches (of a total edition of 522).



[118]

**RADIGUET, Raymond. Irène LAGUT, *illustrator*.** Devoirs de vacances. Paris: [Henri Diéval], À la Sirène, 1921. £400

*4to (255 × 185 mm), pp. 59, [5] (including final blank). 5 full-page illustrations by Lagut. Lightly browned. Original printed green wrappers, covers faded. Expert and unobtrusive repair to spine. Small early bookplate to verso of final leaf. A very good copy.*

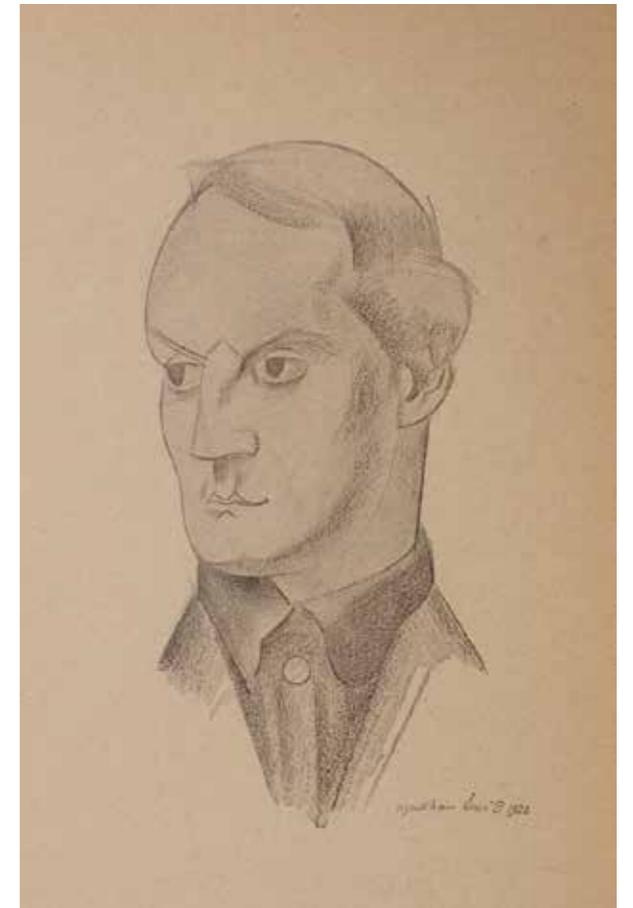
FIRST EDITION, number 148 of 198 copies. Illustrator Irène Lagut is a fascinating figure: romantically associated with several members in Picasso's circle (female and male), she was abducted by him in 1916. She escaped, but became Picasso's lover, pupil and muse for several years — his painting *The Lovers* of 1923 is apparently a self portrait of the couple. Her own drawings (like Picasso's of the same period) depict harlequins, children and horses. This collection, by another lover, Radiguet, is dedicated to Cocteau.

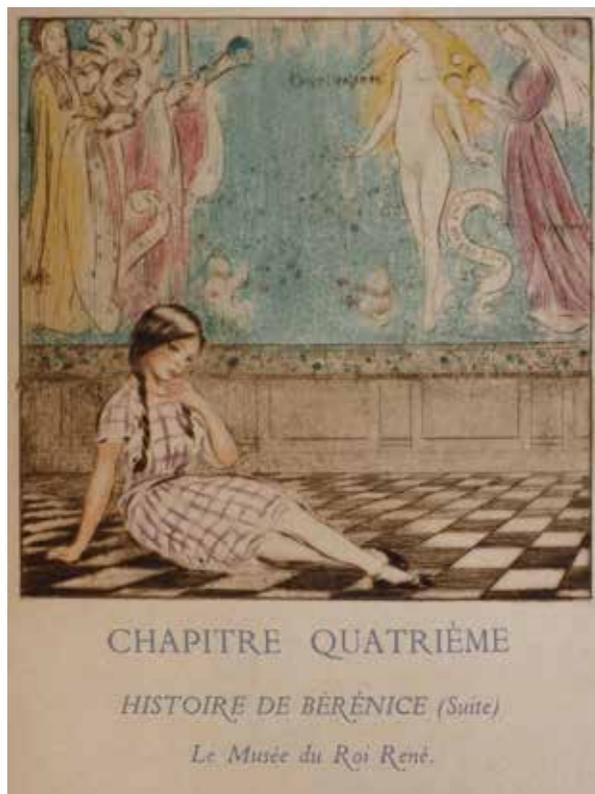
[119]

**BOSSCHÈRE, Jean de, *author and illustrator*.** Job le pauvre with English translation. Avec un portrait par Wyndham Lewis. Traduction des poèmes en anglais [by Aldous Huxley, Helen Rootham, Edward O'Brien, May Sinclair, Edith Sitwell, Rebecca West and others] et quatorze gravures noires [by Jean de Bosschère]. Paris: J. Povolozky et Cie, cop. 1922. £400

*8vo (204 × 150 mm), pp. 124, [2], plus 14 engraved plates by the author printed on coloured paper and a frontispiece by Lewis. Original black boards, printed spine label. Slightly rubbed, but a good copy. Author's inscription: 'Pour Mariette Lydis affectueusement. Jean de Bosschère ... Le Diable et Dieu "Ils me maudissent tous deux".'*

FIRST EDITION, poetry inscribed by its occult-modernist author to Montparnasse poet, artist and illustrator, Mariette Lydis, one of 500 copies. An English edition was published by the Bodley Head in the same year.





- [120]  
**BARRÈS, Maurice. Jean MALO-RENAULT, *illustrator*.** Le Jardin de Bérénice. Paris: [Frazier-Soye for] les Cent Bibliophiles 1922. £800

*4to (278 × 190 mm), pp. [4], xiii, 171, [5]. Etched plates printed in colour by 'Porcabeuf'. Original decorative wrappers preserved in fine blue morocco, gilt, with pink silk doublures by Dreneau, with original slipcase. Spine very slightly discoloured, but a fine and handsome copy.*

FIRST EDITION, one of 130 copies, of this stylish production for Les Cent Bibliophiles. The illustrations are by Breton-born artist Malo-Renault: 'All his work, characteristic of the Art nouveau style, shows a Japanese influence, notably in its decorative composition and the richness of its colours. He exhibited from 1903 to 1928 at the Salon de la Société Nationale des Beaux-Arts in Paris, and was a member from 1910' (Benezit).

Les Cent Bibliophiles had been founded by Eugène Rodriques on the dissolution of Octave Uzanne's Bibliophile contemporaines.

Carteret IV, p. 60: 'Un des bons livres de l'artiste; il est coté'.



- [121]  
**MERCEREAU, Alexandre. Albert GLEIZES, *illustrator*.** La Conque miraculeuse. Paris: [Dijon: Darantière J, Povolozky, 1922]. £600

*Folio (525 × 250), pp. [80] including 22 full-page woodcut plates. Final few gatherings loose. Original pictorial wrappers.*

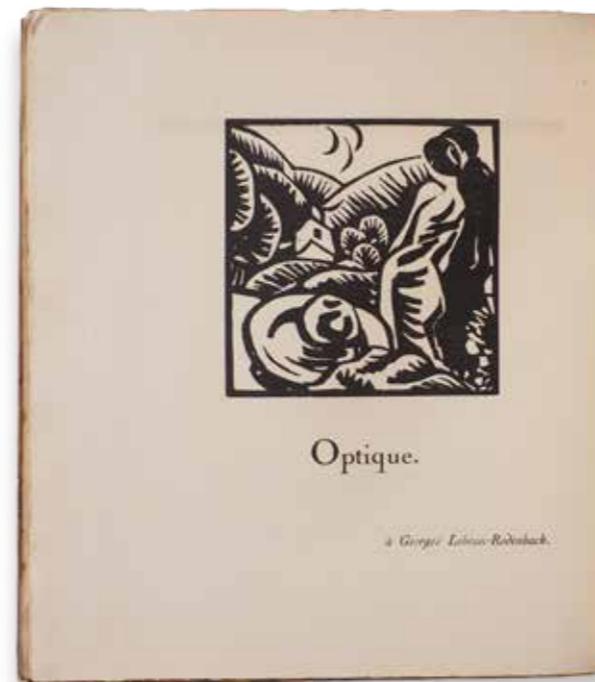
FIRST EDITION (one of 500 copies), illustrated by the self-professed founder of Cubism. 'Écrit en 1907 par Alexandre Mercereau à l'abbaye de Créteil, sous l'inspiration d'un vieux coquillage ramassé dans l'herbe du parc, l'édition de « la Conque miraculeuse » par Povolozky prolonge symboliquement l'éphémère aventure éditoriale de l'Abbaye de Créteil fondée en 1906, phalanstère littéraire et artistique.' The woodblocks were prepared by Antoine-Pierre Gallien from Gleizes' designs.



- [122]  
**BAUDELAIRE, Charles. Henry CHAPRONT, *illustrator*.** Le Voyage. Poème accompagné de 16 bois gravés et de 7 eaux-fortes tirées en couleurs par Henry Chapront. Paris: [Argenteuil: Coulouma for] la Connaissance, 1922. £300

*4to (290 × 222 mm), pp. 51, [1], etched portrait and six plates, all signed in pencil, woodcut ornaments printed in two tints, plus 8 leaves woodcuts on chine. Original marbled wrappers, lettered in gilt. Slightly rubbed, small tear to spine.*

One of 122 copies, this one with all plates signed plus a suite of woodcut ornaments on chine. A dark and characteristic symbolist interpretation of Baudelaire's longest and most enigmatic poem, from an artist steeped in the decadent milieu of Huysmans and Rops.



- [123]  
**BONGNIE, Emile de.** Préceptes et paysages. Poèmes ornés de dix-huit bois originaux dessinés et gravés par l'auteur. Ghent: Louis van Melle & Fils, [1922]. £50

*Square 8vo (220 × 190 mm), pp. 85, [5]. Woodcut illustrations. Original marbled wrappers with printed label. Slightly rubbed and shaken but a good copy. Author's inscription: 'Hommage de l'auteur. Avril 1922. Emile Bongnie' to front free endpaper.*

FIRST EDITION, PRESENTATION COPY, one of 500 numbered copies. Poems with woodcuts by the author.

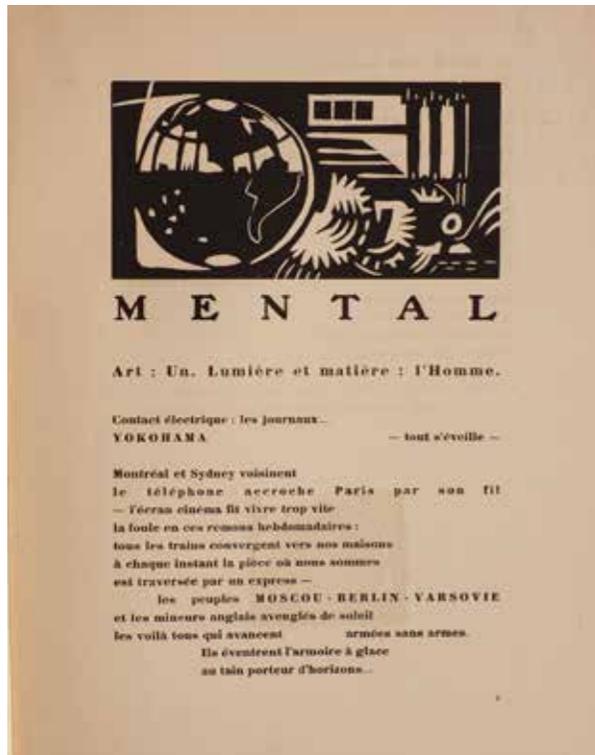
[124]

**MARCELLO-FABRI.** **Pierre-Louis MENON,** *illustrator.* Six Poèmes synchroniques suivis de La Messe d'art. Oratorio par Marcello-Fabri; et illustrée de 32 bois gravés de P.-L. Menon. Paris: [Mersch, Seitz & Compagnie for] J. Povolosky, 1923.

£200

4to (260 × 200 mm), pp. [62]. Woodcuts throughout. Original wrapper printed in red and black. A few small tears to spine, but a very good copy.

FIRST EDITION, copy 32 of 50 copies on pur fil Lafuma (total edition of 275). Algerian-born poet, critic and painter devoted his life to establishing a meaningful creative dialogue between France and Algeria. In this collection of 'synchronic' poems, the colophon emphasises the publisher's concern for the interrelationship of text, typography and images.



[125]

**GHIKA, Vladimir.** Les Intermèdes de Talloires: fantaisies décoratives très puériles présentées sous forme d'album pour l'amusement de quelques grandes personnes non dépourvues de loisirs et pour la satisfaction de quelques amateurs d'images par V.-I. Ghika ... ; avec préface du maître Albert Besnard. [Paris: Victor Jacquemin, 1923].

£700

4to (245 × 190 mm), pp. [12] (letterpress with some engraved vignettes), plus 42 engraved plates, many with text (in French). Uncut and loose as issued, preserved in a folding cloth case.

SOLE EDITION. One of 255 copies, inscribed by Ghika, philosopher, priest and saint (1873-1954). This is an extraordinary and beautiful production, finely engraved by Jacquemin apparently after the mystical and allegorical drawings made by Ghika during a sojourn at the Alpine lakeside village of Talloires. The subjects combine saints and angels with mythical beasts and mystical landscapes with Jacquemin's engravings clearly drawing on the examples of Blake and Palmer. After a lifetime of charitable work spanning both World Wars, Ghika died in Romania at the hands of the Communist regime. He was beatified in 2013.



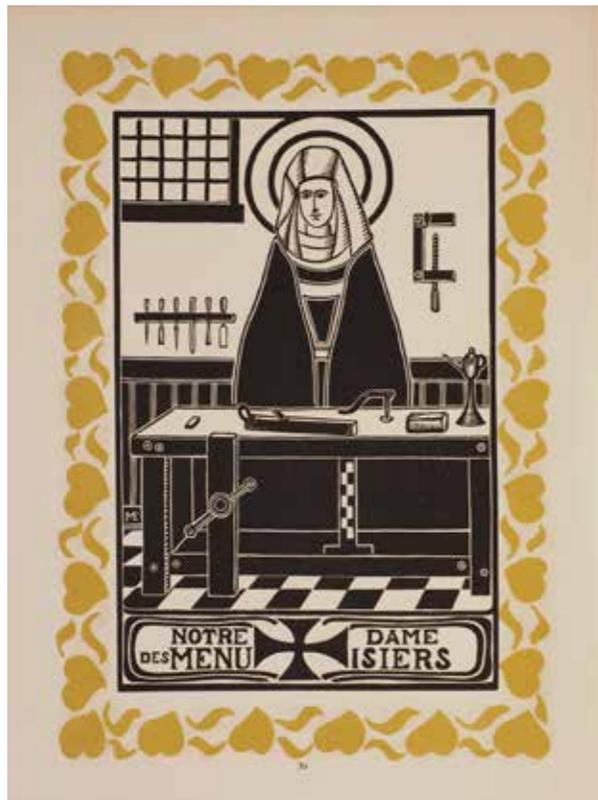
AUGUSTIN DE L'EAU NOIRE DES BULLES... DES BRUTS FORTIFS DE FLAGOLETS... SOUS LES CYCLAMENS, LES BOLETS... \*\*\*\*  
 LES LISERONS, LES RENOUVELES... VOCI VENIR LES NOCTAMBULES... SYPHES, LUTINS ET FEUX FOLLETS... \*\*\*\*  
 DES QUE MINUIT TINTINNABULE... AVEC CLOCHETTES, DES CANITANULES... DES MESSIEURS DANSENT LEUR BALLET... \*\*\*\*  
 OH DIRAIT QUE LA MARE BRULE... ET LE TAILLIS OÙ SANS RELAIS... TOUT UN PETIT MOULIN DE CIRCULE... \*\*\*\*  
 BOUGE COMME UNE SOUPE DE LAIT... C'EST UN VRAI SABBAT MINUCULE... EN DES JOURNÉS L'ON SE BOUCOLE... \*\*\*\*  
 ET L'ON S'ÉLOIE SANS SCrupULE... MAIS CES ÉGOÏSTES ÉRATS... RÉVEILLENT LES POISSONS D'EN-BAS... \*\*\*\*  
 EN AGITANT LEURS OPÉRCULES... ILS LES DÉCLARENT RIDICULES... LE POISSON MANQUE D'IDÉAL... \*\*\*\*  
 C'EST UN FROID ET MORNE ANIMAL... ILS PROTESTENT ET FONT LEUR TUTE... MAIS C'EST BIEN EN VAIN QU'ILS RENIÈNT... \*\*\*\*  
 LES AUTRES S'EN FICHENT PAS MAL... NUL SERGENT DE VILLE... POUR SUR NE VIGNORA TROUBLER LEUR VAPOR... \*\*\*\*  
 NI ORRESSER DE PROSES VERBALES... POUR CE BEAU TAPAGE NOCTURNE... ET MALGRÉ LA MALVAISE MÉMOR... \*\*\*\*  
 DE LES VILLOX GROSSEMENT FACILITÉS... QUE LEUR CAVIAR FIT CONSERVÉS... SUR LE DOS DES PETITS PARCEURS... \*\*\*\*  
 DANS LA MAISON "NÉPHÉRE-SÈURS"... EN HAUT DES ARBRES SCHISSEURS... NUL BOURGEOIS NE VERSERA D'URINE... \*\*\*\*

[126]

**ELSKAMP, Max.** Les sept Notre Dame des plus beaux métiers. Antwerp: [Buschmann for] Albert de Tavernier, 1923. £450

*Folio (325 × 255 mm), pp. 48, with 52 woodcuts by Elskamp, each page within yellow borders of hearts. Uncut in original wrappers. An excellent copy.*

FIRST EDITION, one of 150 copies on hollande van Gelder (total edition 156), illustrated by the author. The Virgin Mary appears as patron saint of the crafts of the printmaker, masons, boatbuilders, gardeners, carpenters, millers, bellfounders and clockmakers, all exemplifying Elskamp's devout Roman Catholicism and deep interest in folklore.



[127]

**PONSOT, Georges. Georges DELAW, illustrator.** Le Roman de la Rivière. Paris: G. Grès, 1923. £200

*4to (255 × 160 mm), pp. [4], 227, [5]. Coloured plates. Original decorative cloth. Slightly soiled but a very good copy.*

FIRST EDITION, a classic French children's novel of life on the river. The witty illustrations are by Delaw (actually a pseudonym of Henri Georges Deleau), who had been an active member of the Chat Noir circle in Montmartre in 1890s and 1900s.



[128]

**CRÉBILLON, Claude-Prosper-Jolyot de. 'Sylvain SAUVAGE' [pseudonym of Félix ROY], illustrator.** La Nuit et le moment ou les Matinées de Cythere. Paris: 'aux dépens d'un amateur', 1924. £600

*4to (350 × 250 mm), pp. [4], 102, [2], plus ten etched plates printed in colour. Original pictorial wrapper preserved in contemporary marbled calf. An excellent copy.*

One of 241 copies. The witty erotic plates attributed to 'Sylvain Sauvage' are by Félix Roy. *La Nuit et le moment* (1755), a libertine dialogue of seduction and resistance between two young women, Cidalise and Clitandre, was the work Crebillon fils considered his masterpiece.

Rare (no US copies in OCLC, and not to be confused by another edition of the same work of 1924 illustrated by Malassis, 89 pages). Carteret IV, p. 127: 'Une des meilleures illustrations de l'artiste'. Kearney 500

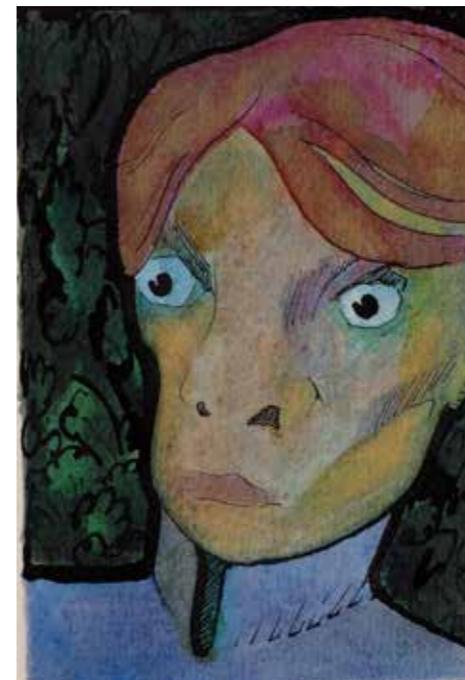


[129]

**WELLS, H.G.** L'Île du docteur Moreau, roman traduit de l'anglais par Henry-D. Davray. Dix-huitième édition. Paris: Mercure de France, 1924. £500

*8vo (182 × 110 mm), pp. 245, [1]. Original wrappers preserved in slightly later quarter morocco. 15 original watercolour plates bound in (one or two now loose)*

An intriguing copy of a late edition of this French translation of *The Island of Doctor Moreau* (1896), with 15 very striking watercolours, perhaps slightly later than the date of publication, bound in. They are unsigned, but the frontispiece bears the initials 'ENSO'. They are highly coloured, exotic and idiosyncratic.



[130]

**PELLETIER D'OISY, Georges. Jacques BOULLAIRE, *illustrator*.** Paris Tokio. Mon Raid. [Paris: Lapina for Société Anonyme des Avions Louis Bréguet, 1924]. **£150**

*Oblong 4to (220 × 255 mm), pp. 127, [5]. Woodcut frontispiece and numerous illustrations and initials, printed in colours or on coloured grounds. Original wrappers (slightly browned). A very good copy.*

FIRST ILLUSTRATED EDITION (one of 2000 copies) of the aviator's account of his daring Paris-Tokyo flight, intended as the first leg of a round-the-world attempt. In the event, Pelletier-D'Oisy crashed his plane in China, completing the journey to Tokyo in a plane borrowed from the Chinese.

[131]

**AURIOL, George.** Le troisième Livre des monogrammes, cachets, marques et ex-libris. Paris: Henry Floury, 1924. **£50**

*8vo (192 × 142 mm), ff. [5], 88, [2], partially unopened. Devices in black and sepia throughout. Original wrappers. Slightly soiled, but a very good copy.*

FIRST EDITION of the third collection of marks and labels by pioneering illustrator, typographical designer, writer and printmaker. The first and second books had appeared in 1901 and 1908 respectively. AurioI had designed marks for Théophile-Alexandre Steinlen, Toulouse-Lautrec, Paul Verlaine and Anatole France, among others). This last part includes some interesting additions, such as Aristide Briand, Georges Clémenceau and Woodrow Wilson.

[132]

**RÉGNIER, Henri de. André-Édouard MARTY, *illustrator*.** Scènes mythologiques. Avec 40 eaux-fortes originales. Paris: [Argenteuil: Coulouma for] 'Le Livre', 1924. **£500**

*16mo (256 × 125 mm), pp. [118] Etched ornaments and illustrations, all present in an additional state on chine. Uncut in original smooth calf, spine with red labels, slipcase. Upper hinge just cracking toward head, but still a fine copy.*

FIRST EDITION of this modern-day fable sequence with superb, finely-etched symbolist illustrations by Marty. This copy is number 10, one of 10 on japon with an extra suite on chine (of a total edition of 350). 'André Marty studied philosophy and then travelled to Italy. He studied in Cormon's studio at the École des Beaux-Arts, Paris. He exhibited regularly in Paris, at the Salon des Arts Décoratifs, of which he became a member of the jury in 1925, and at the Salon des Humoristes. He was influenced by the illustrator Boutet de Monvel. He was very popular and produced posters for the Russian ballet, stage sets and sketches for fashion magazines ... The illustrations in his stylised manner were appealing and achieved great popularity for the grace of the figures and their surroundings' (Benezit). He is best known in Britain as a successful poster designer for the London Underground in the 1930s.

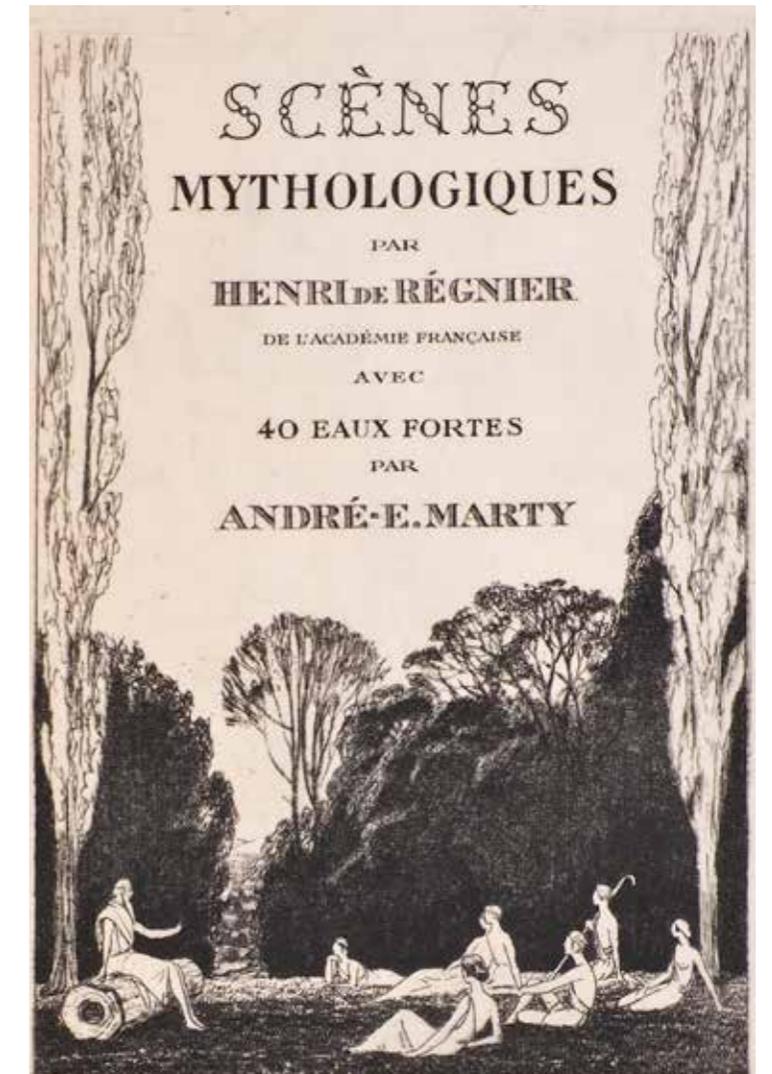
Carteret IV, p. 336: 'Édition originale et premier tirage de cette belle publication, très recherchée et cotée; elle est illustré par un artiste de talent'.



[130]



[131]



[132]

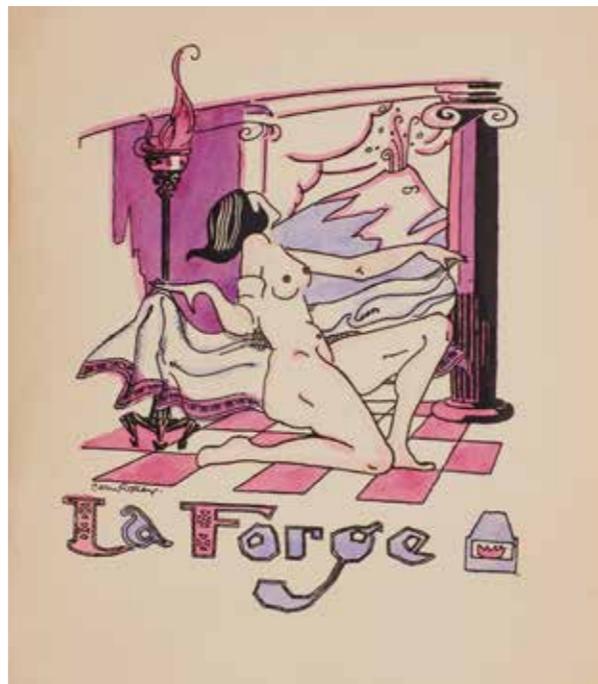
[133]

**(BERTON, Germaine). DORNANO, Lucio. Pierre FOSSEY, *illustrator*.** Messes païennes. Sonnets ... préfaces de Noël Villard et Zyg Brunner. Paris [Montmartre]: Editions des "Chansons de la Butte", [10 June, 1924].

£700

*8vo (190 × 155 mm), pp. [64], illustrations, vignettes and ornaments throughout, all hand coloured. One leaf slightly frayed at fore-edge. Original grey wrappers. Slightly browned and creased. Inscribed in purple and pink ink: 'A Germaine Berton souvenir du "Grenier de Gringoire" Pierre Fossey. L. Dornano. Montmartre. Juillet. 24.'*

FIRST EDITION of this strikingly-illustrated erotic collection, inscribed by author and illustrator to celebrated anarchist, Germaine Berton (1902-42). In January 1923 Berton had shot and killed Marius Plateau, secretary of the far-right Ligue d'Action française and had the attempted suicide rather than be captured. She was acquitted the following year and her cause was taken up by the surrealists, among others, who came to regard her as a protoypical surrealist anti-hero. The dedication here recalls the anarchist cabaret, le Grenier de Gringoire, which Berton frequented in the 1920s. This is copy 101 of 500 copies, initialled by author and illustrator.



[134]

**HOFFMANN, E.T.A. André LAMBERT, *illustrator*.** Contes fantastiques. Paris: [Argenteuil, Coulouma for] G. & R. Briffault [1925].

£400

*4to (255 × 185 mm), pp. [8], 162, [6], etched title plus 21 coloured etched plates. Original wrappers. Illustrated prospectus loosely inserted. Wrappers slightly browned at spine, just a little bumped at corners, but a lovely copy.*

FIRST EDITION with the Lambert plates. One of 80 copies on vélin d'Arches (total edition 500).



[135]

**BARBEY D'AUREVILLY, Jules. Serge IVANOFF, *illustrator*.** Les Diaboliques. Les six premières ... dix-neuf eaux-fortes de Serge Ivanoff; et d'ornements typographiques de André Hofer. Paris: [Argenteuil: Coulouma, for] S. Kra, 1925.

£1200

*Large 8vo (246 × 185 mm), pp. [8], 270, [6], plus etched plates by Ivanoff, each present in 5 states. Original wrappers preserved in contemporary half morocco.*

FIRST EDITION with Russian emigré Ivanoff's superb plates. One of 25 copies on hollande with 2 suites, of a total edition of 350. The typographical ornaments are by André Hofer. This is one of the earlier books illustrated by Ivanoff, who later found celebrity as a portrait painter in France and the United States.

Carteret, IV, p. 57: 'Édition recherchée en grand papier' [as here].



[136]

**MAUPASSANT, Guy de. Gio COLUCCI, *illustrator*.** La Maison Tellier ... préface de G. de Pawłowski. Paris: [A. Lahure for] F. Grégoire, [31 August] 1925.

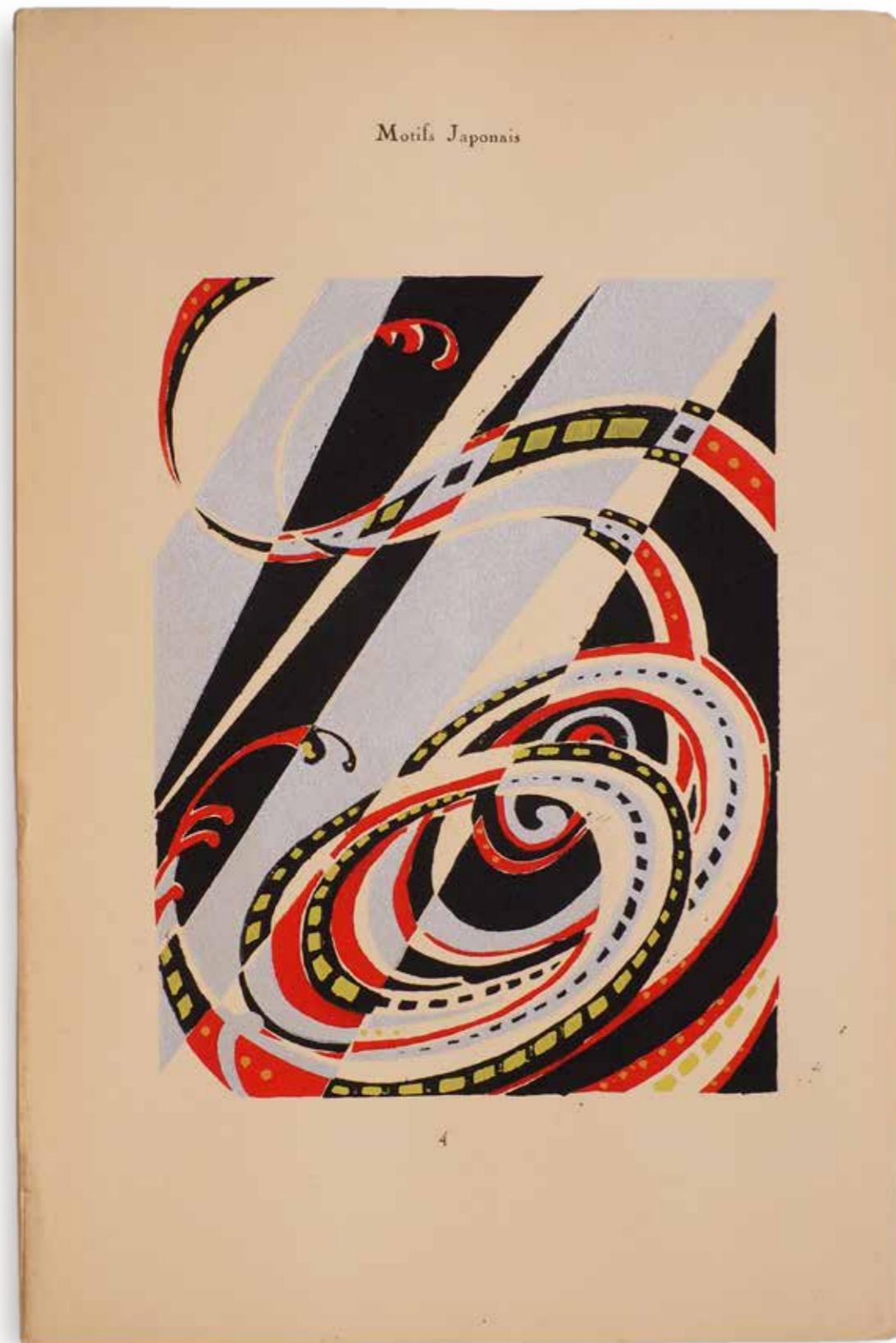
£400

*4to (285 × 215 mm), pp. xxx, 105, [5]. 50 etched plates, text printed on tinted panels, illustrations. 2 additional suites of the plates and illustrations bound at end. Later red half morocco, preserving upper wrapper.*

FIRST EDITION of Maupassant's short story with Colucci's extraordinary illustrations, this copy 19 of 100, with 2 additional suites, one with pornographic additions to the margins. Colucci exhibited alongside Gleizes and Delaunay in the 1920s, but was especially successful as a book illustrator.

Carteret, IV, p. 271: 'Édition recherchée et cotée'.





[137]

**FERRARIELLO.** Motifs japonais 40 planches, enluminure exécutée par l'Atelier Ferrariello. Paris: H. Guillaume, [n.d., c. 1925]. **£350**

*8vo (250 × 165 mm), 40 pochoir coloured plates. Margins slightly browned, one or two small inkblotches. Loose as issued in pictorial portfolio with ties. Slightly rubbed, but a good copy.*

Japanese design adapted to the tastes of Art deco Paris. The portfolio advertises 12 other collections of Chinese and Japanese designs.



[138]

**HENRY-JACQUES. VAN HOUTEN,** *illustrator.* Moulin rouge. Paris: Marcel Seheur, [1925]. **£300**

*4to (290 × 240 mm), pp. [8], 28, [4], 40 lithographed plates, some tinted, 29, [1]. Original decorative wrappers with red windmill design. Spine slightly worn, with loss to foot (c. 15 mm).*

FIRST EDITION, one of 500 copies. A copiously-illustrated homage to the Parisian landmark. An English translation appears at the end, concluding: 'O Moulin Rouge! Thou dost dominate Paris, France, the world. Thy sails turn forever, for the breeze that moves them is the breath of the men who come to admire thee and to adore thee, Mill of Voluptuousness, Tower of Delight, Ark of Alliance, Vessel of Caresses, Star of the Evening, House of Pleasant Weariness, Palace of Languidness, Mystic Rose also, of which each petal is a moving sail capped by a bonnet, O Carnal Vase held towards all men who approach unto love....' You get the idea.

