

# JUSTIN CROFT

*Martin Stone: the French books*

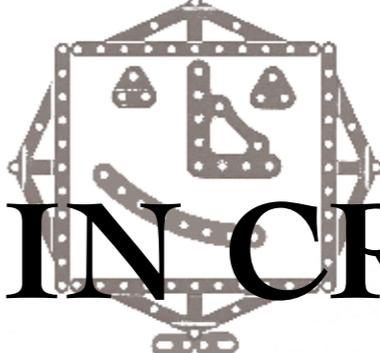




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# JUSTIN CROFT

*Martin Stone: the French books*

*2. Illustrated books, 1926-1970*



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### MARTIN STONE (1946-2016)

Volume I of this catalogue contained Martin's French illustrated books, 1873-1925. Volume II continues the story from 1926-1970.

As before, we have left all Martin's neat pencil markings and prices in these books, so the prices in the catalogue may sometimes be different.

Catalogue by Imogen Croft with the assistance of Justin Croft. Photography by Rachel Thapa-Chhetri, except portraits of Martin Stone by Simon Tyszko. Design by Dean Pavitt. With renewed thanks to Lynn Hoggatt, Saara Marchadour, Jonathan Kearns, Nigel Stone and Antonia Phinnemore.

Review of Volume I, *Revue Histories Littéraires*, 2018:

*'Une vraie merveille, avec quantité d'illustrations toutes en couleurs, et qui est un hommage au regretté libraire Martin Stone, disparu en 2016 ... les fort belles reproductions émaillant tout le catalogue lui donnent un aspect particulièrement séduisant, à commencer par sa couverture ... Ce catalogue de Justin Croft est bien plus qu'un catalogue: un admirable panorama, qui prend figure de véritable livre, en même temps que de précieuse bibliographie. Lorsqu'on le referme, on sait qu'on viendra tôt ou tard le rouvrir. Félicitations au libraire pour une telle réalisation!'*



[1]  
**BAUDELAIRE, Charles. Édouard CHIMOT, *illustrator*. Paul de PIDOLL, *ornaments*.** Le Spleen de Paris, petits poèmes en prose. Paris: [Jacoub et Aulard for] Éditions de l'intermédiaire du Bibliophile, 1926. **£250**

*8vo (220 × 166 mm), pp. 220, [4], plus frontispiece in 2 states and 10 etched plates. Uncut in original wrappers. Grey marbled slipcase. Slight tear to glassine cover near spine. Interior fine.*

FIRST EDITION. Number 151 of 625 copies on papier vergé d'Arches (total edition 750).

Carteret IV: p. 66, 'Intéressante publication.'



[2]  
**BLOCH, Jean-Richard. Marie LAURENCIN, *illustrator*.** Dix Filles dans un pré. Paris: [Argenteuil: R. Couloma] au Sans pareil, 1926. **£1000**

*8vo (190 × 140 mm), pp. 111, [5], plus 4 etched plates and an additional suite. Uncut in original printed wrappers, marbled chemise. Slight tearing to spine of chemise, original wrappers also slightly faded.*

FIRST EDITION. Marie Laurencin (1883-1956) had studied at the Académie Humbert, was a member of the Picasso circle, and associated with the *Section d'Or* collective of artists and poets identified with cubism and orphism. As one of the few female cubist painters, she had a unique approach to abstraction and often focussed on the representation of women, her use of curved forms and pastel colours creating a distinctive feminine aesthetic. This is one of 35 copies on japon impérial with a suite, (there were a further 20 on vélin de cuve with a double suite, 60 on hollandaise Van Gelder with a suite, 80 on hollandaise Van Gelder and 800 on vélin d'Annonay. Total edition 995).



[3]  
**HESSE, Raymond. Marcel VERTÈS, illustrator.** *L'Age d'or*. Paris: La Roseraie, 1926. **£2000**

*4to (282 × 206 mm), pp. [iv], 82, [6], plus 11 lithograph plates, all in two states, one coloured (and one in 4 states). Original wrappers. Glassine rather torn, but a very good copy.*

ONE OF 38 COPIES ON HOLLANDE (total edition 250), all plates in two states, signed by Hesse and Vertès, with a drawing, three pages of the original manuscript *and* the suppressed plate, plus a long inscription by Hesse to celebrated binder Paul Bonet ('un de nos meilleurs et très grand relieurs d'art...').

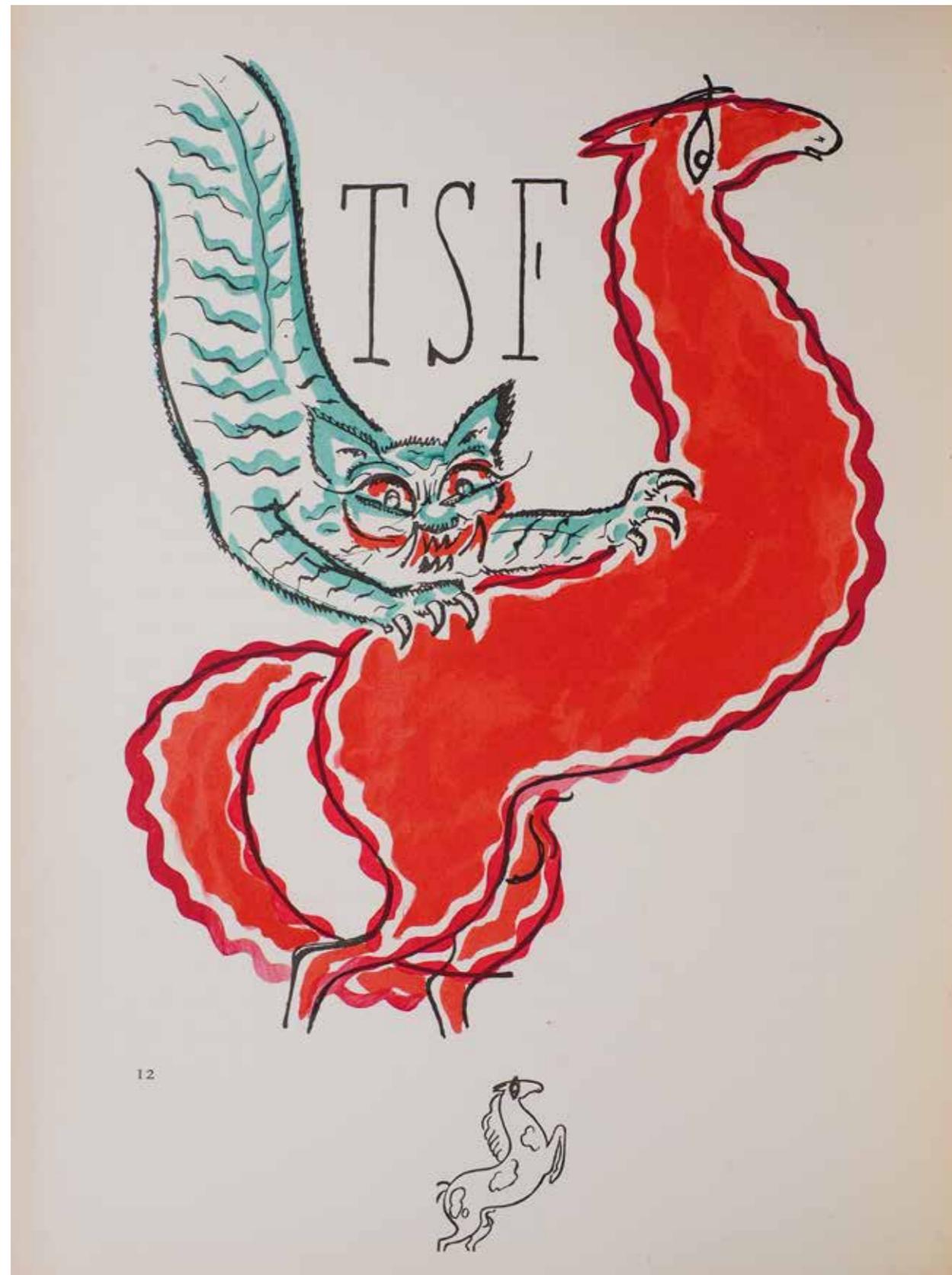
Carteret IV, p. 202: 'Édition recherchée, surtout en grand papier'.

[4]  
**KIPLING, [Rudyard]. Kees VAN DONGEN, illustrator.** *Les plus beaux Contes de Kipling*. Paris: [impr. Louis Kaldor; images coloriées par l'atelier Henri Marty] Jonquières & compagnie, 1926. **£2000**

*Large 4to (299 × 220mm), pp. 115, [9], including initial and final blanks. Including 18 full page pochoir colour illustrations and several smaller illustrations (also coloured). Light foxing to a handful of pages. Recent half vellum preserving original upper and lower wrapper.*

VERY SCARCE. A reissue of the 1920 first edition, with the superb pochoir illustrations, with new title and wrapper. A French rendition of favorite *Jungle Book* stories highly suited to the playful style of leading Dutch/French Fauvist, Kees Van Dongen (1877-1926). One of 300 copies (the 1920 edition had also been of 300 copies, and it is likely that the 1926 reissue was of unsold copies, resulting in a total of just 300 copies across the two issues).

Carteret IV, p. 221 (both issues).





[5]

**LAURENCIN, Marie.** *Petit Bestiaire*, poèmes inédits par Marie Laurencin avec deux lithographies inédits de l'auteur. Paris: François Bernouard, [1926]. **£1250**

*Folio (514 × 249 mm), pp. [24], plus 2 original lithographs signed in pencil. Uncut in original wrappers (very slightly soiled, one short tear to upper cover, no loss).*

FIRST EDITION, WITH TWO ORIGINAL SIGNED LITHOGRAPHS, presentation copy to the Parisian gallerists, Juliette and Paul Guillaume. A selection of unpublished poems paired with two lithographs by cubist, Laurencin (see item 2, above). This is a typical Bernouard production, complete with Paul Iribe's rose motif to the upper cover. Number 46 of 100 copies on vergé d'Arches (total edition 151).



[6]

**LOUÏS, Pierre.** *Édouard DEGAINE, illustrateur.* Poétique avec quatre lithographies hors-texte. Paris: [Émile Lemaux for] Éditions Briant-Robert, 1926. **£150**

*4to (279 × 224mm), pp. I-X, [4], plus 4 lithograph plates. Original wrappers, slight fraying to original glassine wrapper.*

FIRST EDITION with lithographs by Degaine. A series of ten poems describing the art of constructing a poem, which first appeared in the *Mercur de France* in 1916. This copy is one of 200 copies on japon, total edition 235.

[7]

**MAUPASSANT, Guy de.** *Alméry LOBEL-RICHE, illustrateur.* *La Maison Tellier*. Paris: Javal et Bourdeaux, 1926. **£950**

*4to (278 × 185mm), pp. 88, [4]. 15 etched plates in 5 states (1 of which is coloured). Contemporary green morocco by Flammarion, preserving original wrappers, watered silk endpapers, marbled green slipcase. Spine slightly faded, but an excellent copy.*

FIRST EDITION with Lobel-Riche's licentious illustrations. *La Maison Tellier* (1881) about the infamous Madame Julia Tellier, who ran a brothel in Normandy is considered one of Maupassant's most successful realist short stories. Lobel-Riche's illustrations, in his characteristically decadent style, include erotic marginalia in some of the states. This is one of 12 copies on japon impérial with plates in three states (marked A-L for the Médecins Bibliophiles; total edition 417).

Carteret, IV, p. 271: 'Belle édition recherchée et très cotée en grand papier'.





[8]  
**MAURIAC, François. Othone COUBINE, illustrator.** Orages. [Paris]: [les Artisans imprimeurs] À la Sphère, [1926]. **£400**

*4to (255 × 186 mm), pp. 57, [5]. Plus 5 etched plates, each in 5 states, ornaments. Original wrappers, with white portfolio lettered in gilt, silk ties. Portfolio slightly rubbed, but a very good copy.*



FIRST EDITION with Coubine's superb silverpoint plates, tirage de tête. Though Mauriac's prose is better known than his verse, he remarked that his poetical works, *Orages* (1925) and *Le Sand d'Atys* (1941) formed the glacier from which all his novels had flowed (Cooke, *Mauriac: The Poetry of a Novelist*, 2003, p. 246). Czech-born Othone Coubine (or Otakar Kubín) gained French citizenship in the year of publication: his elegant silverpoint engravings are present here in black, bistre and cancelled (*rayé*). This is number 1 of 50 copies on japon impérial with plates in 3 states (total edition 516).

[9]  
**VIGNY, A[lfred] de. Guy ARNOUX, illustrator.** Cinq-Mars ou une Conjuraison sous Louis XIII. Paris: [Argenteuil: Coulouma for] Javal et Bourdeaux, 1926. **£400**

*Folio (324 × 252mm), pp. 541, [5]. 15 colour printed engraved plates (plus a suite in monochrome at rear). Uncut with original wrappers, in the original maroon slipcase. Endpapers foxed, light creasing to front cover, but a very good copy.*

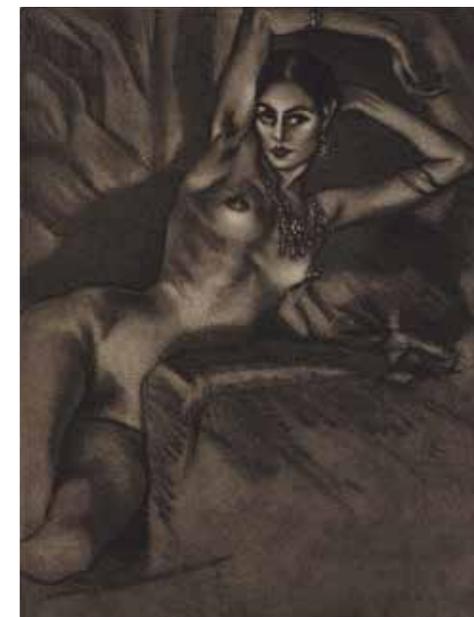
FIRST EDITION with illustrations by Guy Arnoux. A large and boldly-illustrated edition of De Vigny's 1826 novel about the attempted assassination of Richelieu (Louis XIII's chief minister). Arnoux had been a prolific wartime artist particularly known for his pochoir coloured *art populaire* style, but here his rich colouring is reproduced via Javal et Bourdeaux's innovative colour printing techniques. One of 175 copies only.



[10]  
**BAUDELAIRE, Charles. Arthur GREUILL, illustrator.** Les Poèmes condamnés. Brussels: [Goosens for] Édition du Cygne Noir, 1927. **£300**

*4to (387 × 275 mm), pp. 45, [7]. Plus 7 soft ground etched plates with tissue guards. Loose in original wrappers, embellished with a silver title and decoration by Greuell. Original grey box (spine partly defective).*

FIRST EDITION with Greuell's plates. A rare Baudelaire, with an especially dark illustrative scheme. Each plate signed in this copy, one of 6 reserved for collaborators (there were a further 100 copies). Greuell had spent a formative period in Paris before the war, and in the twenties and thirties he exhibited extensively, participating in the Salon des Indépendants, Salon d'Automne and Salon des Tuileries.



[11]

**CAYLA, Robert. Julien PAVIL, *illustrator*.**  
Ces Messieurs les auteurs. Par le trou du souffleur. Paris: [Le Croquis], Henry Goulet, [1927]. **£350**

*4to (255 × 172 mm), pp. [156]. Including 55 full-page illustrations of authors and an original drawing. Uncut, loose in original wrappers, rather frayed.*

FIRST EDITION. One of 15 copies printed in red with an original drawing, signed by artist, this copy printed for Monsieur Marty (total edition 444). A collection of literary caricatures including playwrights Henry Bernstein, Jacques Deval, actor/director Sacha Guitry, Henry Kistemaeckers, Henry Marx, Paul Raynal (illustrated here), Jacques Richepin and Louis Verneuil. Pavil illustrated several books between 1929 and 1945 and worked on illustrated newspapers such as *Paris-soir*, *Cinèmonde* and *Fantasio*.



[12]

**HOWET, Marie. Les Chansons d'Évangélica. Impressions et Souvenirs de Grèce et de Turquie.** Paris: [Jean Saudé], 1927. **£900**

*Folio (440 × 325 mm), pp. I-III, [1], 56, including pochoir text and 25 pochoir coloured plates. Uncut and loose in original wrappers. A fine copy in original chemise and decorated slipcase (the latter stained and slightly frayed).*

FIRST EDITION, SIGNED BY THE ARTIST, pochoir coloured throughout by Jean Saudé. Howet had originally planned to study music, but eventually chose art, enrolling at the Brussels Académie Royale des Beaux-Arts, where she won several prizes in her first year, before the outbreak of World War I when her family were sent into exile in France. She then studied at the École Nationale Supérieure des Beaux-Arts in Paris. After the war she moved back to Belgium, setting up a small studio in Rochehaut and at the age of 25 she won the Belgian Prix de Rome. She was a critically acclaimed illustrator who worked in an attractive expressionist style. She travelled frequently and exhibited abroad, *Chansons d'Évangélica* being a typical expression of her cosmopolitan perspective. This copy is number 87 of 100 on Arches (total edition 155).

Not in Carteret.



[13]

**JAMMES, Francis. Jean MARCHAND, *illustrator*.** Ouverture du printemps. Paris: [Filipacchi and E. Desjobert for] La Centaine, 1927. **£300**

*4to (251 × 192 mm), pp. 48, [4], plus 7 lithograph plates, plus 2 suites with variants at rear. Uncut in original wrappers, preserved in a slipcase. An excellent copy.*

FIRST EDITION, ONE OF THREE COPIES ON JAPON with a suite in sepia and several variants (total edition, 100). A lyrical prose poem, typical of Jammes' pastoralism, with lithographs by painter, Jean Marchand.

Carteret IV, p. 216: 'Édition recherchée en grand papier'.



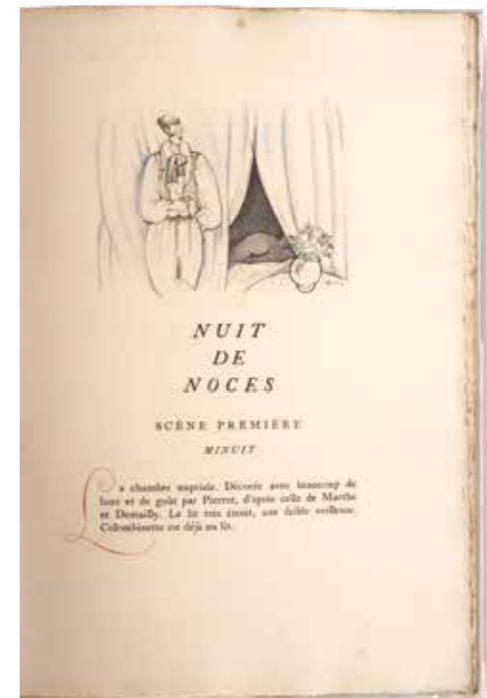
[14]

**LAFORGUE, Jules. Charles MARTIN, *illustrator*.** Pierrot fumiste. Paris: Émile-Paul frères, [1927]. **£150**

*4to (280 × 187 mm), pp. [50], plus pochoir coloured frontispiece, illustrations (some coloured in pochoir). Uncut, original wrappers. An excellent copy.*

FIRST EDITION THUS, a comedy by the symbolist Laforgue (1860-87) with lightly erotic pochoir illustrations by noted art deco illustrator Charles Martin. Number 87 of 200 copies on Arches (total edition 207).

Not in Carteret.





[15]  
**LOUÏS, Pierre. Antoine CALBET,**  
*illustrator.* Aphrodite. Paris: Albin Michel,  
 [1927]. **£600**

*4to (524 × 252mm), pp. [iv], 217, [5], plus 20 lithographed plates each in two states (1 coloured). Original wrappers preserved in early full purple morocco with silk brocade floral end papers, gilt edges, by Lanoé. Spine slightly faded with a couple of small scratches. A handsome copy.*

ONE OF 70 COPIES, this one unnumbered, but with plates in two states. A large-format illustrated edition of the quintessential and much-published decadent novel of courtesan life in Alexandria, the illustrations typical of the work of Calbet (they had first appeared in the edition of 1923).

[16]  
**MAGRE, Maurice. Édouard CHIMOT,**  
*illustrator.* Les Belles de nuit illustré de dix-huit eaux-fortes originales... Paris [Coulouma for]: Les Éditions d'art Devambez, 1927.  
**£1850**

*4to (289 × 190mm), pp. [iv], 141, [5], plus 18 etched plates each in two states (some coloured) and 1 drawing. Loose as issued in the original wrappers, fine in original folding box (broken).*

FIRST ILLUSTRATED EDITION, one of 17 on japon impérial (total edition 426) with an original signed drawing. Magre (1877-1941) had lived a colourful and bohemian life, *Le Figaro* remarking in 1924: 'Magre est un anarchiste, un individualiste, un sadique, un opiomane. Il a tous les défauts, c'est un très grand écrivain. Il faut lire son œuvre'. After 1919 he became a devotee of the theosophist teachings of Madame Blavatsky. Chimot was perhaps the natural illustrator for the decadent poems of *Les Belles de nuit* (first published 1913).

Carteret IV, p. 259: 'Publication estimée et cotée'.



[17]

**MIRBEAU, Octave. Raphaël FREIDA, illustrator.** *Le Jardin des supplices*. Paris: [H. Barthélemy and Poracbeuf for] Javal et Bourdeaux, 1927. £250

*Large 4to (524 × 252 mm), pp. [xvii], [i], 204, [4], ornaments printed in green, plus 11 etched plates. Uncut, loose in original green wrappers, floral chemise (no slipcase).*

FIRST EDITION with these illustrations. Mirbeau's novel, *The Torture Garden* (1899) 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'. Freida's disturbing illustrations for this edition are entirely appropriate to the text. Number 179 of 360 on vélin d'Arches (total edition 538).

Carteret IV, p. 283: 'Édition recherchée et cotée; l'illustrator a du talent'.



[18]

**PAUL-MARGUERITTE, Lucie, translator.** *Ts'ing Ngai, ou les plaisirs contrairiés. Conte Chinois ancien, adapté des Kin-kou-kikouan illustré de 16 peintures sur soie.* [Paris: A. Lahure]: 'aux dépens de l'auteur', 1927. £1500

*Folio (520 × 282 mm), pp. 76, [4], plus 16 plates on silk, partly hand painted, mounted, tissue guards with printed captions. Loose in original wrappers, purple silk brocade chemise. A fine copy.*

FIRST EDITION, SIGNED, with a dedication to Pauline Rumeau, member of the avant garde circle around Raymond and Isadora Duncan. Number 28 of 100 copies on japon impérial (total edition 126). An old Chinese tale adapted from the Kin-Kou-Kikouan by female author Lucie Paul-Margueritte, beautifully illustrated with Chinese scenes on silk, delicately printed and extensively hand painted and coloured. Lucie Paul-Margueritte (1886-1955), daughter of novelist Paul Margueritte, was a prolific novelist herself — several of her works adapted non-French texts, from China, Tunisia and Kurdistan.

Carteret IV, p. 266: 'Belle publication'.

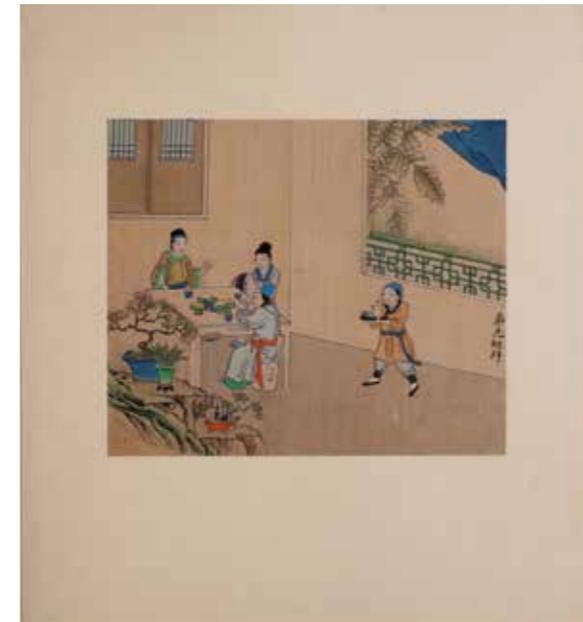
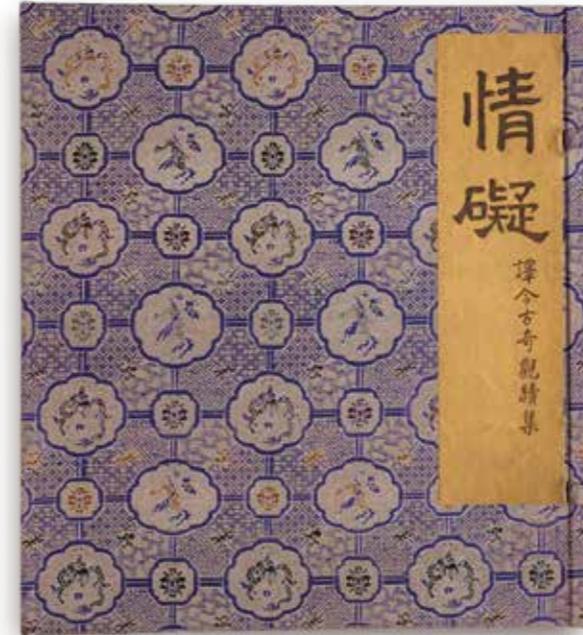
[19]

**REBOUX, Paul and C[harles] MÜLLER. Georges GAUDION, illustrator.** *À la Manière de... Toulouse: Richard, 1927. £800*

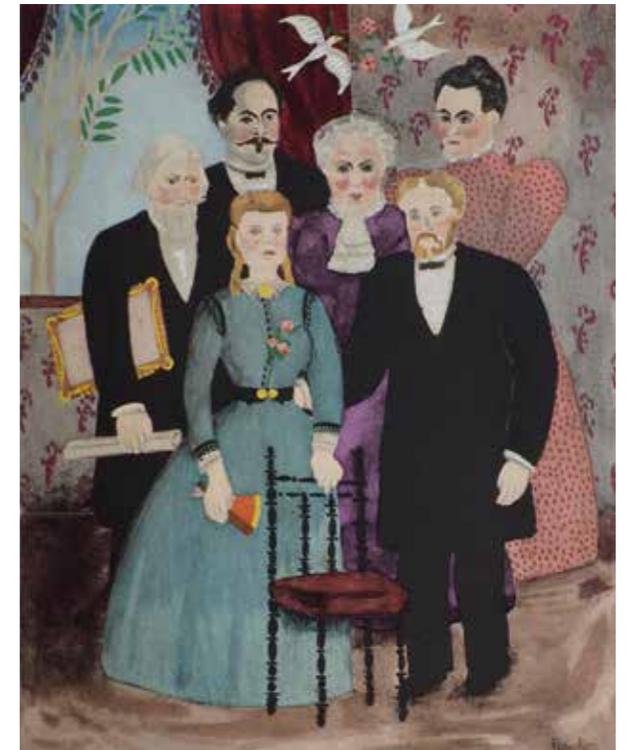
*4to (255 × 197mm), pp. [iv], 177, [5], plus 22 lithographed plates (most coloured). Uncut in original wrappers, preserved in a slipcase.*

FIRST ILLUSTRATED EDITION (previous unillustrated editions 1914 and 1925). A delightful book—witty literary pastiches (of Maeterlinck, Shakespeare, Racine, Hugo, d'Annunzio, Tolstoy and others) in this edition coupled with superb visual pastiches in the style of *douanier* Rousseau, Rouault, Picasso, Modigliani, Matisse and others. Most are wonderfully hand coloured by Jean Saudé: a master of the pochoir technique who had trained with Marty in the 1890s. Illustrator Gaudion was an interesting and versatile character whose career began in chemistry; he later composed music for jazz reviews and published six collections of poems. He was also an accomplished art deco illustrator. Number 284 of 349 copies on vélin d'Arches (total edition 390).

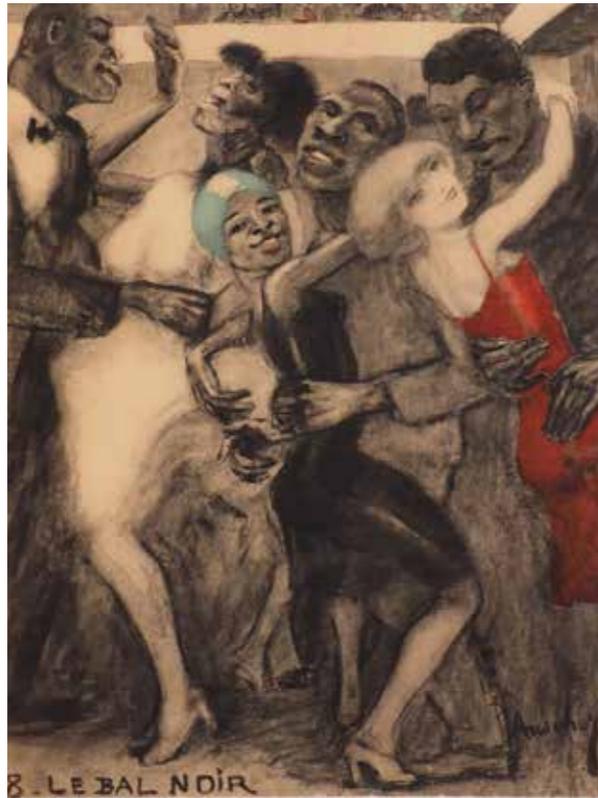
Carteret IV, p. 333, 'Édition recherchée et cotée... Curieuse et intéressante illustration'.



[18]



[19]



[20]

**AUSCHER, Jean, *illustrator*.** La Faune des dancings. Paris: Chez l'Artiste, [1928]. £500

*4to (399 × 515 mm), 10 hand coloured lithographs, plus title and list of pates (bound without the 5-page preface), mounted in a modern half morocco album.*

FIRST EDITION. A collection of ten sardonic lithographs in expressionist style, depicting decadent scenes of contemporary Paris nightlife. Number 125 on hollandé Van Gelder (total edition 1178).

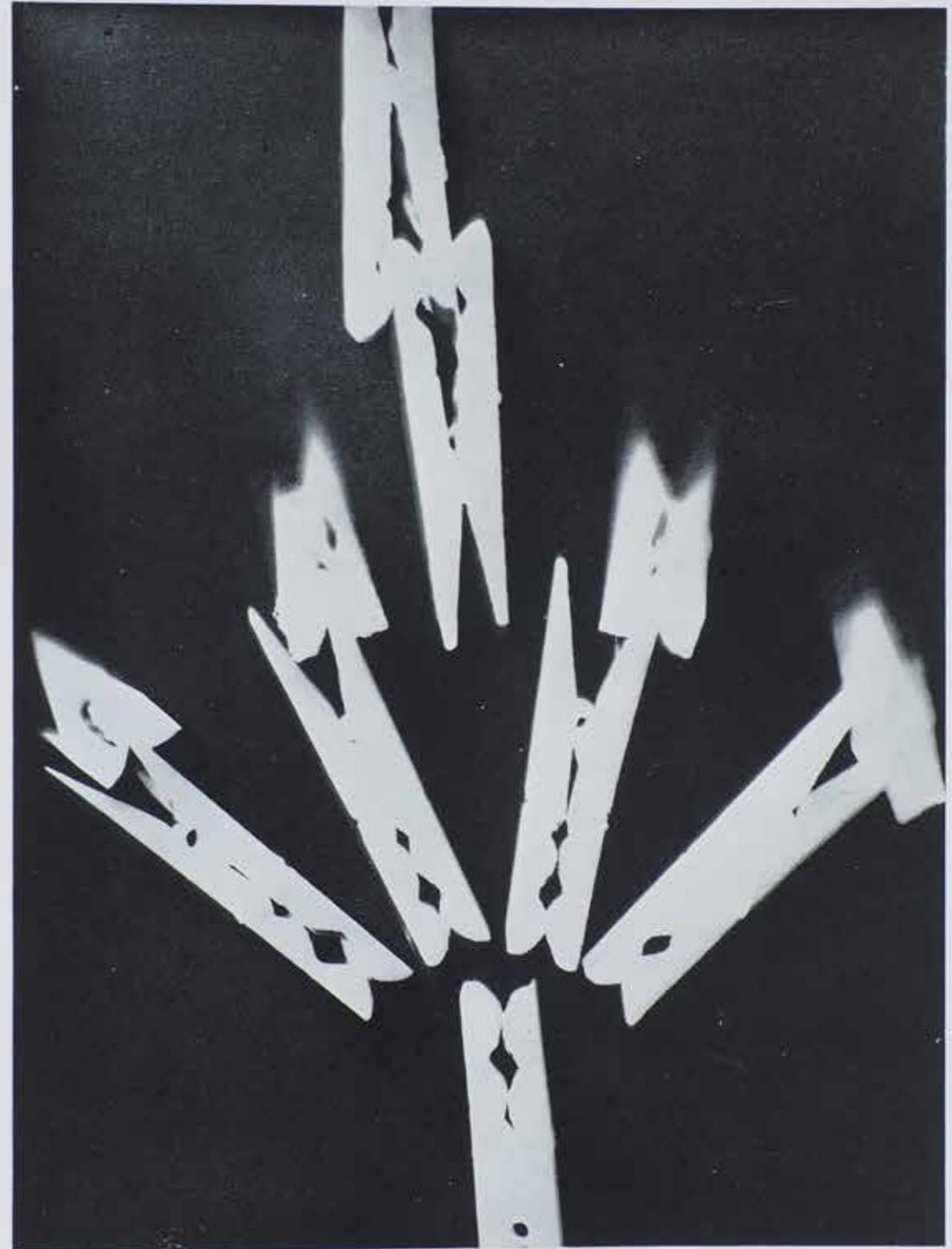
[21]

**BRETON, André.** Le Surréalisme et la peinture avec soixante-dix-sept photogravures... Paris: Gallimard, 1928.

£1250

*4to (242 × 190 mm), pp. 72, [10], plus 77 monochrome plates. Original metallic green wrappers. Slightly faded, edges very slightly frayed, spine creased with a few consequent small tears (very minimal loss).*

FIRST EDITION, uncommon in the original wrappers. Breton's survey is no less important than the surrealists' first manifesto of 1924 and is illustrated with key works by Ernst, De Chirico, Miró, Braque, Arp, Picabia, Picasso, Man Ray, Masson and Tanguy. This copy (on regular paper) is numbered 675 (after 15 *hors commerce* copies).



VERS LE SOLEIL

1927

[22]

**DEKOBRA, Maurice. Claude REMUSAT, *illustrator*.** *Luxures*. Paris: [Girard et Bunino for] Éditions du Loup, [1928]. **£600**

*Large 8vo (214 × 165mm), pp. 91, [5], 8 plates and 4 decorative headpieces, all handcoloured. Original wrappers, preserved in modern slipcase. An excellent copy.*

FIRST EDITION with the illustrations by Claude Remusat, an unnumbered copy, signed by the author and with all plates handcoloured (probably by the artist). Total edition, 600. Decadent poems on the subject of drugs (cocaine and morphine) and contemporary Parisian street life, the first edition of which, with different illustrations, had appeared in 1924.

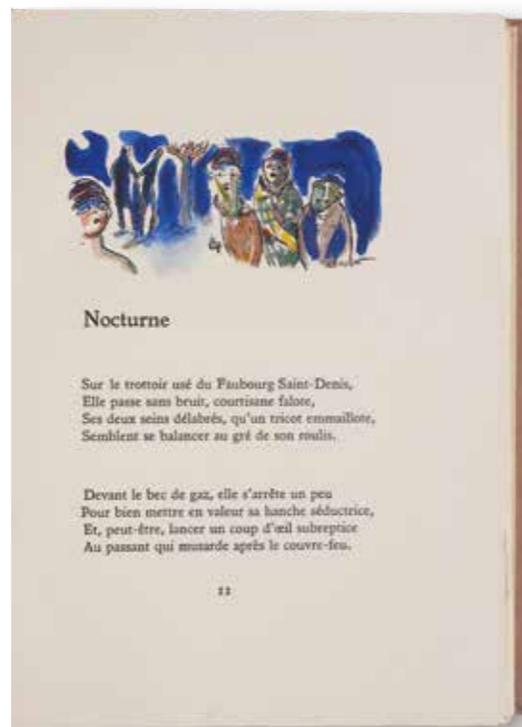
[23]

**FLAUBERT, Gustave. William WALCOT, *illustrator*.** *Hérodias*. Paris: Les Éditions d'art Devambez, 1928. **£400**

*4to (509 × 250mm), pp. [viii], 54, [8], including 2 final blanks, 7 etched plates and 5 etched illustrations. Uncut, original wrappers, slight tears to glassine cover.*

FIRST EDITION THUS. One of Flaubert's *Trois Contes* (1877), a version of the story of John the Baptist. Under the artistic direction of Édouard Chimot, the illustrations are by William Walcot, a British architect who had already left a rich legacy of art nouveau buildings in Russia (notably the Moscow Hotel Metropol) before becoming a sought-after architectural draftsmen (working for Lutyens, among others). Number 103 of 125 copies on vélin d'Arches (total edition 191).

Carteret IV, p. 158: 'Édition recherchée'.



[24]

**LAMBERT, André, *illustrator*.** *Petite Mythologie galante à l'usage des dames*. Paris: Devambez, 1928. **£600**

*Oblong quarto (219 × 266 mm), pp. [65], plus 15 colour printed etched plates. Uncut in original wrappers, with original slipcase. An excellent copy.*

FIRST EDITION. This is a beautifully illuminated edition, with brightly coloured borders and ornaments; thirteen chapters paired with thirteen suggestive plates representing a different god of Greek or Latin mythology. André Lambert (1884-1967) trained as a costume designer and had worked in Germany as an illustrator for *Simplicissimus*, developing a Beardsleyesque style, and later specialising in erotic art. Number 120 of 350 copies on vélin d'Arches (total edition 401).

Carteret IV, p. 230: 'Intéressante publication recherchée'. ('... artiste de grand talent').



[25]

**LORRAIN, Jean. COUBOLEIX, *illustrator*.** *La Maison Philibert*. Paris: [Argenteuil: Coulouma for] Javal et Bordeaux, 1928. **£1000**

*2 vols, large 4to (525 × 250 mm), pp. 280, [6], 50 coloured plates, with additional suites in four states, one original watercolour. Loose as issued in original wrappers, morocco boxes.*

A typical Javal et Bourdeaux production, in large format with the plates printed in colour 'à la poupée.' One of 50 copies only, with an original drawing. Lorrain's scandalous novel was first published in 1904.

Carteret IV, p. 244: 'Belle édition recherchée et cotée'.



[26]

**MAC-ORLAN, Pierre. [Gustave] ASSIRE, *illustrator*.** *Images secrètes de Paris*. Paris: [Ducros et Colas for] René Kieffer, [1928].

£400

*Oblong 8vo (225 × 270mm), pp. 84, [4], plus 20 etched plates in bistre and blue. Original wrappers, very lightly soiled, small tear to foot of spine, but an excellent copy.*

FIRST EDITION. Mac-Orlan was a French songwriter and novelist, he travelled widely in Europe in his early twenties and then returned to Paris becoming a noted figure within bohemian circles; his song performances were regularly featured at the Lapin Agile, the cabaret favoured by struggling artists and writers such as Picasso, Modigliani and Apollinaire. Illustrated by Assire, *Images secrètes* describes the Moulin Rouge and the Bal de l'Olympia, among other favorite haunts, and celebrates the promiscuous culture of early twentieth-century Paris. Number 499 of 500 copies on vélin teinté (total edition 550).

Not in Carteret

[27]

**PUSHKIN, Aleksandr Sergeevič.** Boris Godounov, drame de A. S. Pouchkine. Traduction de E. Vivier-Kousnetzoff. Décoration de G. Braun. Paris: [Ducros & Colas for] René Kieffer, [1928].

£200

*8vo (205 × 140 mm), pp. 115, [5]. Text on decorative backgrounds, 10 etched plates in two suites (one hand-coloured), loose in tissue sleeve. Original silver-printed purple wrappers. Contemporary slipcase.*

A HANDSOME LITTLE EDITION, one of 50 copies on japon with plates in two states (total edition 1050). Part of Kieffer's *Collection de l'Amour des Livres* (the seventeenth title).

Not in Carteret.

[28]

**RACHILDE [pseudonym of Marguerite VALLET-EYMERY]. Henry de RENAUCOURT, *illustrator*.** *Le Meneur de Louves*. Paris: [Lainé et Tantet] La Centaine, 1928.

£1250

*4to (255 × 185mm), pp. 552, [2], plus frontispiece and 51 woodcuts. Original wrappers, small tears to the glassine cover around the spine.*

FIRST EDITION with these illustrations. Sole copy (marked AA) on japon impérial (total edition 210). Rachilde was the pseudonym of the French novelist and playwright Marguerite Vallet-Eymery whose work was known for being decadent and erotic, often with a hint of autobiography. It is now much-studied as an example of a female voice in the decadent movement, dealing, as it does, with questions of gender, sexuality and identity. *Le Meneur de Louves* ('The Leader of the She-Wolves'), first published in 1905, is a historical novel with a female hero set in the sixth-century.

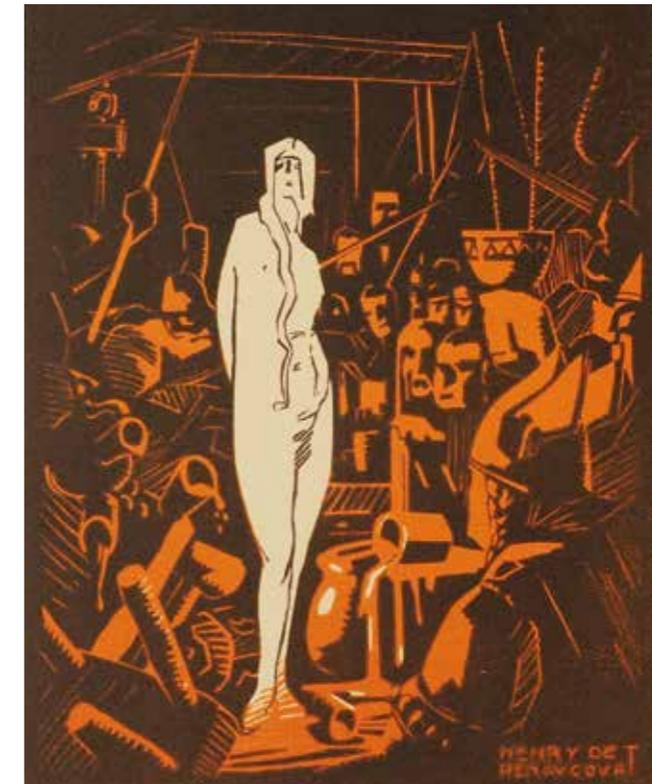
Not in Carteret.



[26]



[27]



[28]



[29]

**REGNY, Jane. Mariette LYDIS, *illustrator*.**  
 Le Zodiaque. Paris: [A. & F. Debeauve for]  
 G. Govone, 1928. £300

*4to (241 × 185 mm), pp. [18], plus a hand coloured folding frontispiece embellished with gold and 1 etched plate, both in colour. Uncut in original wrappers. Foxing and dust staining to wrappers.*

FIRST EDITION, unnumbered copy, with hand-coloured frontispiece. An astrological jeu d'esprit published by Régný (pseudonym of Madame Balouzet Tillard de Tigny) the renowned tennis player-turned-designer who specialised in fashionable sportswear in the 1920's. One of 1100 copies, only a few copies had handcoloured frontispieces.

[30]

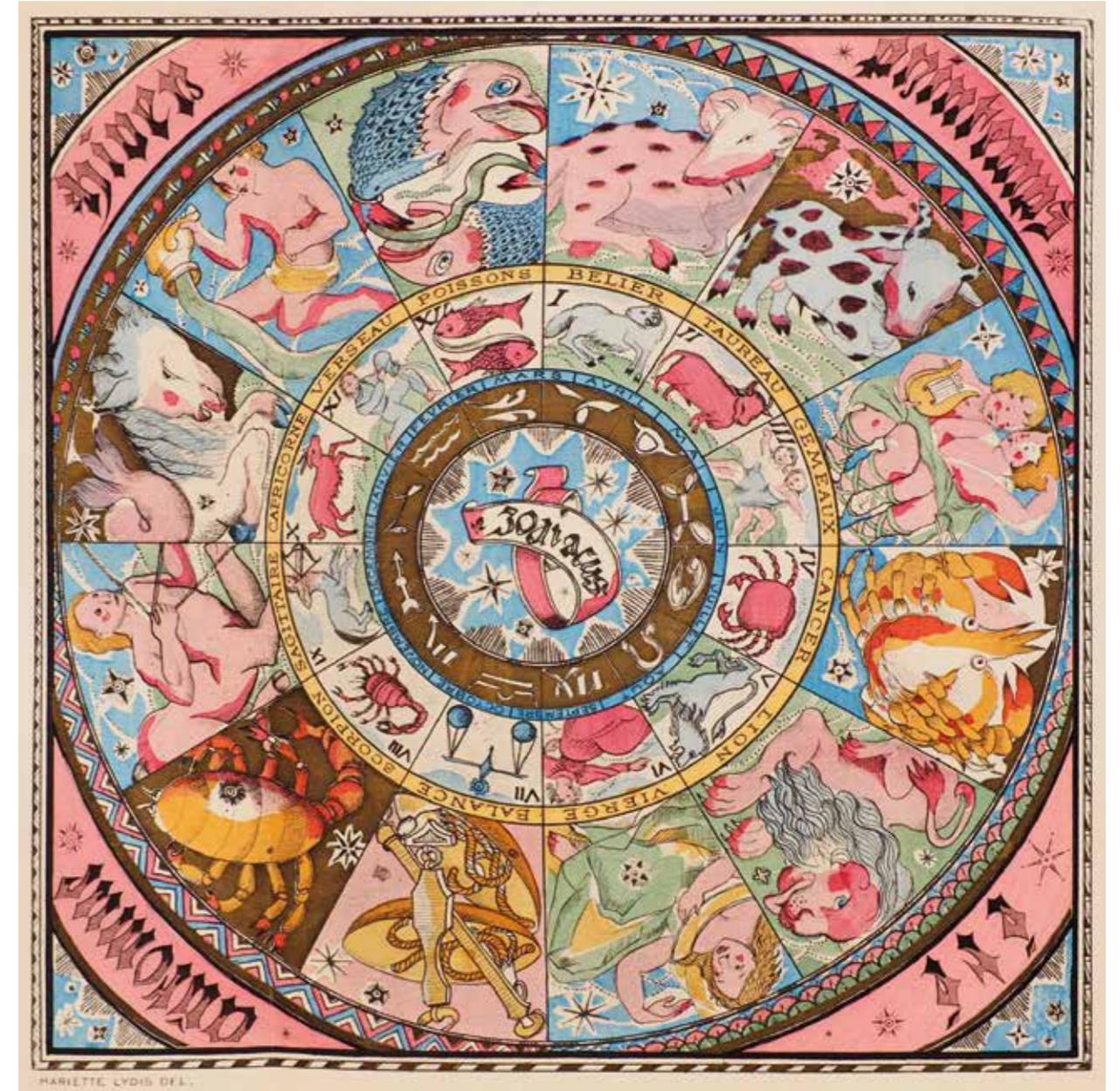
**VOLTAIRE, [François-Marie Arouet de]. Leonetto CAPPIELLO, *illustrator*.**  
 La Princesse de Babylone. Paris: [Argentueil:  
 Coulouma for] Javal et Bordeaux, 1928. £1800

*2 volumes, text and plates. 4to (325 × 248mm), text volume, pp. 88, [6], plus 14 coloured etched plates. Plus a separate suite of the 14 plates each in three further states (partially coloured, blue and monochrome). (42 plates overall). Original wrappers, fine, in publisher's pink silk covered case.*

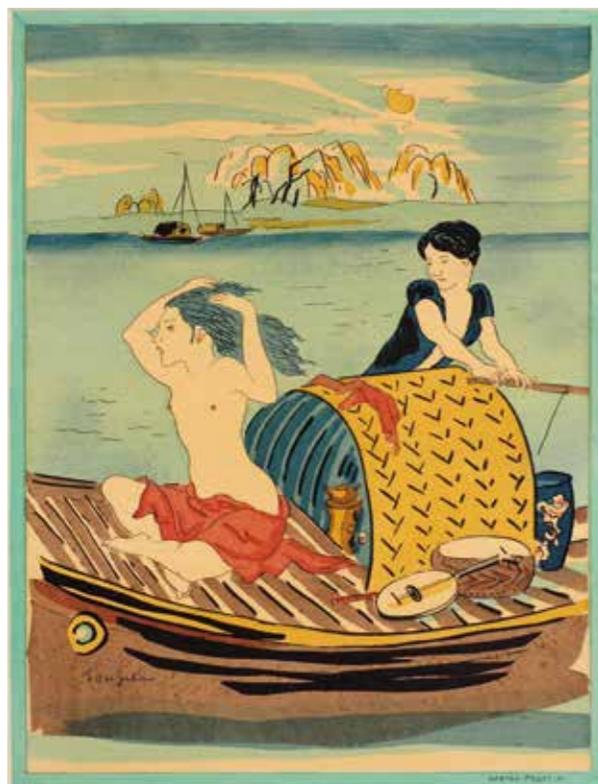
FIRST EDITION, WITH CAPPIELLO'S BRILLIANT COLOUR-PRINTED ILLUSTRATIONS. SIGNED, one of 40 copies only, all on japon, with plates in four states. Italian-born Cappelletto became a prolific and iconic commercial artist in Paris of the early twentieth century, best known as a poster artist. The books he illustrated are relatively few in number and exhibit an unusual delicacy of style.

Voltaire's oriental *conte philosophique*, *La Princesse de Babylone* first appeared in 1768, followed by numerous eighteenth-century editions, which were frequently suppressed. The princess Formosante, born in ancient Babylon, wanders the world accompanied by a wise phoenix, in pursuit of her lover, Amazan, from the utopian kingdom of Gangarides. She visits countries from China to England giving Voltaire the opportunity to compare and criticise their customs and beliefs.

Carteret, IV, p. 406: 'Édition recherchée et cotée'.



[29]

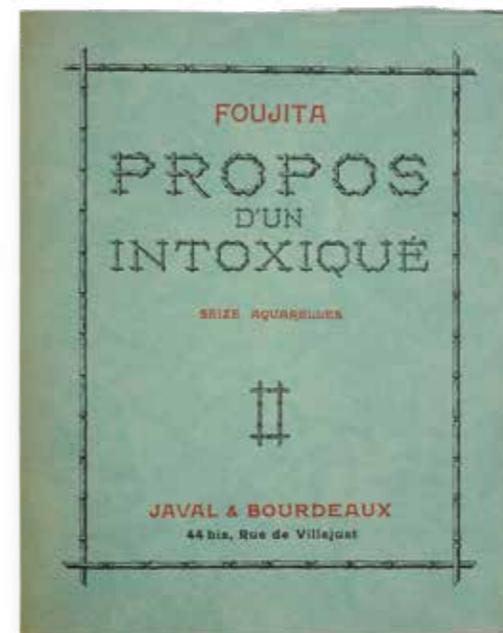
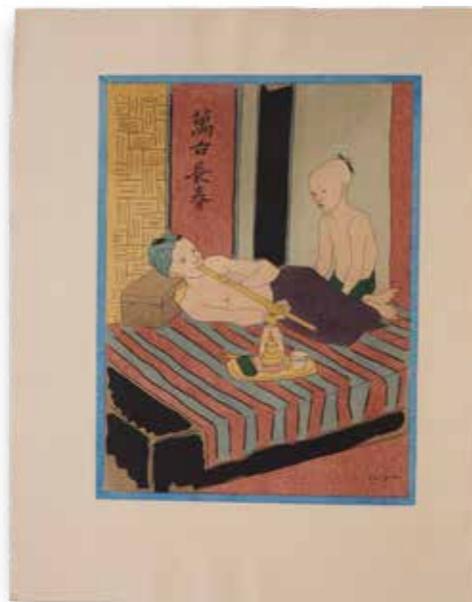


[31]  
**BOISSIÈRE, Jules. Tsuguharu FOUJITA, *illustrator*.** *Propos d'un Intoxiqué.* Aquarelles de Foujita. Paris: [R. Couloma, Argenteuil, Seine] for Javal et Bourdeaux, 1929. £1800

2 vols, 4to (290 × 250 mm), pp. 245 plus 16 pochoir coloured lithographed plates, this copy with suites with plates in 5 additional states. Loose as issued in original green wrappers, suites in a separate wrapper, all in the original orange slipcase with label. Slight fading and rubbing to the slipcase, the wrappers of the suites very slightly creased at extremities with a few tiny tears, but otherwise a fine copy.

FIRST EDITION with the Foujita plates, *hors commerce* copy corresponding with the 50 copies on japon impérial with five additional suites (of a total edition of 97 copies, including 25 copies of the plates only). First published pseudonymously in 1890, this is a semi-autobiographical chronicle of opium use, addiction and dissipation in Cambodia, Laos, and Vietnam. Tokyo-born Foujita had arrived in Paris before the Great War and quickly established himself as one of the major Montparnasse artists, associating with Modigliani, Picasso and Matisse, among others.

Carteret, IV, p. 77: 'Édition recherchée et cotée'.



[32]  
**BOISSIÈRE, Jules. Tsuguharu FOUJITA, *illustrator*.** *Propos d'un intoxiqué.* Aquarelles de Foujita. Paris: [R. Couloma, Argenteuil, Seine] for Javal et Bourdeaux, 1929. £800

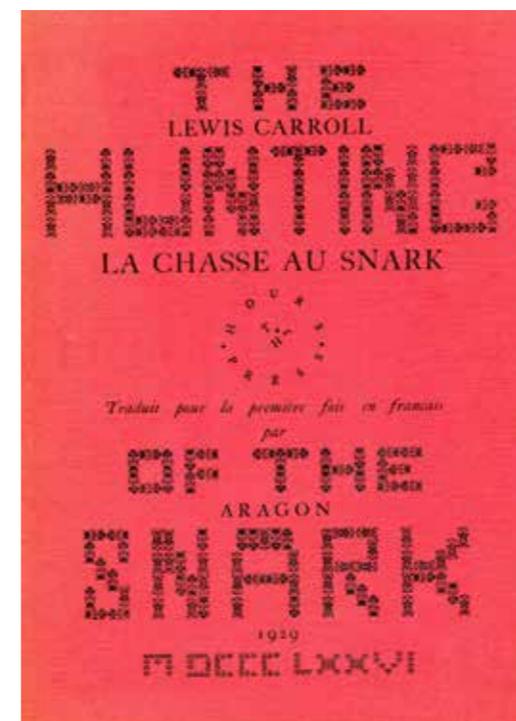
4to (290 × 250 mm), 16 pochoir coloured lithographed plates in 4 states. Loose as issued in original green wrappers, all in the original slipcase with label. Chémise slightly cracked at one joint, otherwise fine.

ONE OF 25 COPIES OF THE SEPARATELY-ISSUED PLATES (numbered XXVI to L, this one is suite XLVII). See item 31, above.

[33]  
**CARROLL, Lewis [Charles Lutwidge DODGSON]. Louis ARAGON, *translator*.** *La Chasse au Snark une agonie en huit crises...* traduit pour la première fois en français par Aragon. Chapelle-Réanville (Eure): The Hours Press, 1929. £1500

4to (500 × 215 mm), pp. [6], 29, [5]. Preface printed in red. Light marginal toning. Original red boards, typographical ornaments to upper cover. Slightly faded, minor waterstaining to spine, upper joint slightly cracked. A good copy.

FIRST EDITION IN FRENCH, translated by surrealist poet Aragon and printed by him and Nancy Cunard at the Hours Press. Later inscribed by Aragon to singer and composer Guy Béart: 'À Guy Béart, qui est un merveilleux chasseur de Snarks...' The third book from the Hours Press, it is also one of the most successful, with its playful typography very much in keeping with Carroll's text. This is one of 300 copies on Alpha (total edition 355), signed by Aragon.



[34]

**MAETERLINCK, Maurice. Charles DOUDELET, *illustrator*.** Douze Chansons. Brussels: Édition Aryenne, [J.-E. Goossens, under the direction of Mr. Edmond Gregoir] for M. De Behogne & A. Nile, 1929. £850

*Folio* (428 × 518 mm), pp. [54], with woodcut illustrations throughout. Uncut and loose in original wrappers. Slight creasing to front wrappers.

ONE OF 75 COPIES on Arches. This is the second edition, the first having been printed in oblong format in 1896 without the 12 additional woodcut scenes here. (Example number 91, one 75 copies on Arches, numbered 26 to 100 (there are a further 25 copies on japon nacré blanc à la cuve. Total edition 100).

The *Douze Chansons* are superbly interpreted in great detail here by Doudelet, an artist who began his professional career after a chance encounter with the prolific photographer Edmond Sacré, who managed to get him a job at the university of Ghent. He worked under the bacteriologist Emile Van Ermengem, producing the immensely detailed microscopic scientific drawings. Doudelet met Maeterlinck through Louis de Busscher, son of a well-known editor, who invited him to attend a meeting with a group of young writers who wanted to create a new literary magazine. Their first artistic interactions began when Maeterlinck asked the artist to paint six mural paintings for his family chateau in 1895, then, when artist George Minne failed to deliver illustrations for *Douze Chansons* he asked for Doudelet to illustrate the work. Maeterlinck described the work as 'un chef-d'oeuvre tout court; synchronisation, harmonie parfaite entre le poète et les images créées par son intreprète'.

[35]

**NAMUR, Paul-Franz.** A mon Ami Kokolando [sauvage des îles de la Sagesse]. Paris: [Argenteuil: Coulouma for] l'Éléphant vert, 1929. £200

*4to* (280 × 220 mm), pp. [xiv], 51, [5], including 6 woodcuts. Several printed prospectuses loosely inserted, Original wrappers.

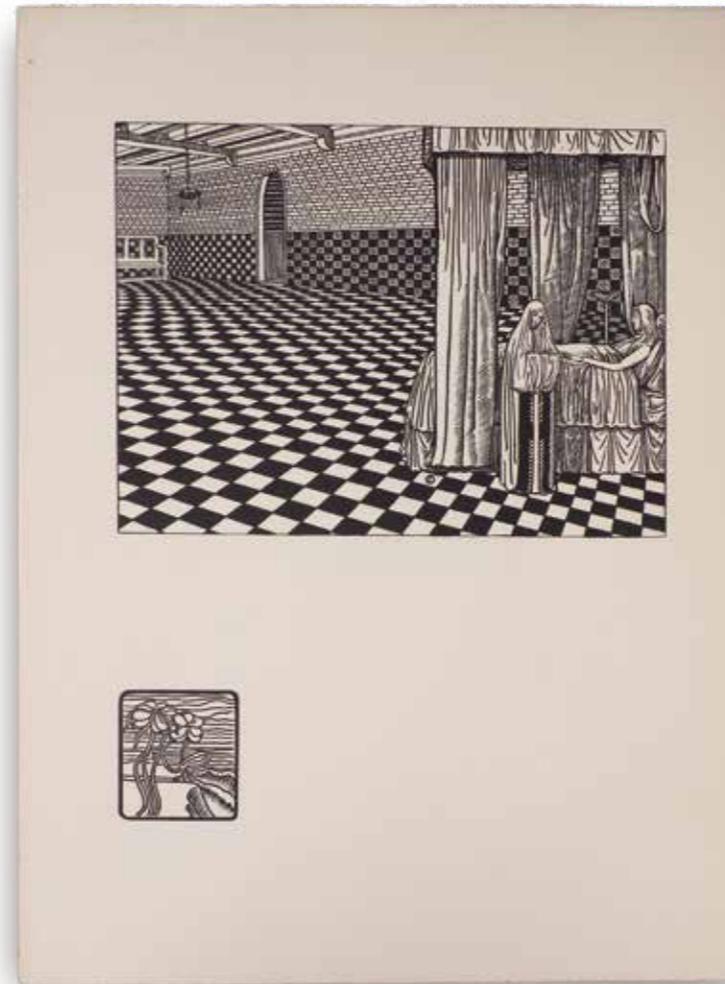
FIRST EDITION, SIGNED, a rare illustrated anti-Communist pamphlet, one of 10 copies on japon impérial (there were also 20 signed copies on annam and 270 regular copies on annam). Namur was variously an artist, pamphleteer and journalist. His Great War memoir, *Les Li maces sur le lauriers* is advertised in one of the prospectuses here (another, in the form of a suicide note advertises *Kokolando*). He was imprisoned after the Second World War as a Pétain supporter.

[36]

**PARENT, Paul. Omer BOUCHERY, *illustrator*.** La Bourse de Lille. Lille: E. M. Raoust, 1929. £450

*4to* (262 × 204 mm), pp. 55, [7], plus 4 etched plates and 21 marginal illustrations, 20 woodcut ornaments printed in two colours. Loose and uncut in original wrappers. Slight foxing to front page, tiny tear to glassine wrapper near spine. Original marbled slipcase and chemise (rubbed).

FIRST EDITION, the four plates signed and numbered in pencil by the artist, one of 100 copies on vélin de Rives (after 55 copies on japon impérial, total edition 155). Illustrating the history, architecture and life around the old Lille stock exchange, built in the early seventeenth century. It had remained the centre of commercial life in the city until 1921 when a new *Bourse* was constructed. The etchings and ornaments here were created by Lille artist Bouchery, a painter and engraver of genre and landscape scenes, who studied at Palais de Beaux-Arts de Lille and was renowned for his unrivalled handling of chiaroscuro.



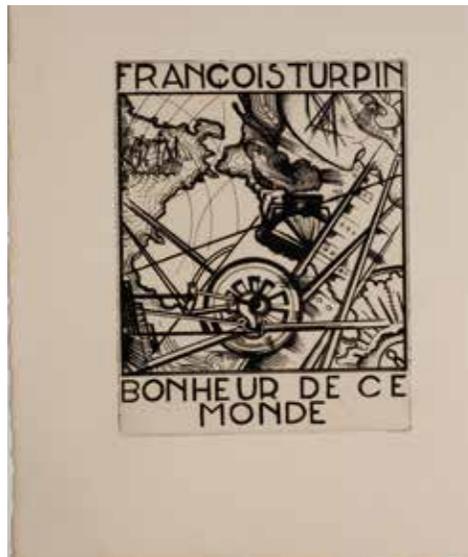
[34]



[35]



[36]



[37]



[39]



[38]

[37]

**TURPIN, François. Guido COLUCCI, *illustrator*.** Bonheur de ce monde. Paris: Éditions du Scarabée, 1929. **£250**

*4to (500 × 247 mm), pp. 44, [6]. Plus 4 etched plates. Uncut and loose in original wrappers. A fine copy.*

FIRST EDITION. Inscribed by Colucci in pencil. The colophon reads: 'Cette pièce de François Turpin fut créée sur la scène de l'Atelier à Paris par le théâtre Athéna, le 1er février 1928'. Number 50 of 100 copies on vélin blanc des papeteries d'Arches (there were an additional 4 examples on papier teinté du japon, 10 reserved examples and one on japon nacré blanc, total edition 114).

Not in Carteret.

[38]

**VERHAEREN, Émile. J[ulien] Van SANTEN, *illustrator*.** Les Villages illusoires. [Paris: Éditions d'art Devambez, 1929].

**£400**

*Folio (509 × 251 mm), pp. 157, [7], including 17 colour printed etched plates and 6 large illustrations, with 2 additional proof plates at the end. Uncut and loose in original wrappers.*

FIRST EDITION with etchings by Van Santen. *Les Villages illusoires* (1895), by Belgian symbolist Verhaeren, is one of two works (the other being *Les Villes tentaculaires*) expressing the writer's growing concern for social problems based on the 'illusory character' of human perception. The colourful etchings accompanying the text are the most significant works by Van Santen, a painter and etcher of fragile constitution, who studied under Brussels engraver Jeff Codron. Number 155 on vélin d'Arches, (after 40 copies on japon impérial, 30 on japon and 20 on différents papiers réservés. Total edition 220). This copy contains two additional proofs.

Carteret IV, p. 389: 'Édition très recherchée et cotée.'

[39]

**BAUDELAIRE, Charles. Armand RASSENFOSSE, *illustrator*.** Les Fleurs du mal. [Trente croquis en couleurs pour les Fleurs du Mal]. Paris: [Liège: Bénard for] Dorbon aîné, [1930]. **£450**

*4to (270 × 205 mm), pp. [vi], 511, [5]. Etched portrait, the Trente croquis with 50 etched plates printed in colours. Original wrappers. Slipcase. Covers slightly thumbed, but a very good copy.*

ONE OF 1000 COPIES on vélin Montgolfier (total edition of 1050). The Rassenfosse plates had previously been issued separately in 1927 and have their own title-page and limitation leaf (the suite here is number 62 of 270 coloured copies, total edition 320). They were inspired by the groundbreaking suite for the *Fleurs du Mal* created by Rassenfosse and Félicien Rops in 1899-1900, for which the artist's developed a unique system for printing soft ground etchings in colour.

Carteret IV, p. 64: 'Belle édition typographique.'

[40]

**BELLANGER, Pierre. André E. MARTY, *illustrator*.** Apsis, fantaisie néo-olympienne sur le bridge-plafond. Paris: [Marthe Fequet and Xavier Havermans], 1930. £1800

4to (249 × 176mm), pp. [vi], 15, [5], illustrations, plus 5 full page proofs and 2 original drawings. Partially uncut, original wrappers, preserved in a later grey slipcase and chemise. A fine copy.

FIRST EDITION, this copy with two original Marty drawings and five proofs, printed for Marthe Fequet herself. The entire edition of 100 printed for private circulation for *Les Bibliophiles de l'Automobile-Club de France*. This is an early example of the presswork of Marthe Fequet, who had been taught to print at the age of nine by her printer father, and who became one of the key figures in the production of the artist's book in France (for other examples, see items 53, 57, 58, 93, 103, 104, 118-121, 123, 129, 130 and 131, below). '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.

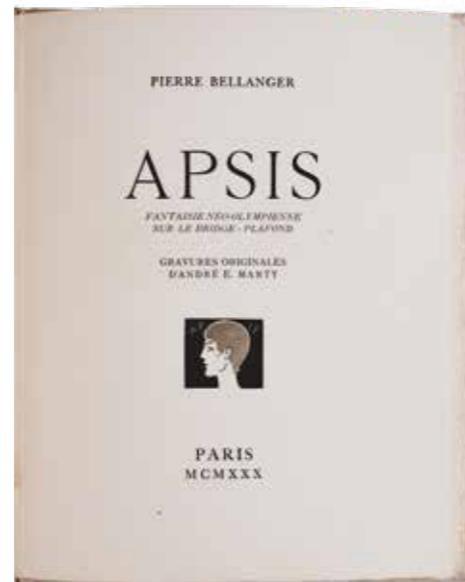
Not in Carteret

[41]

**COCQ Suzanne, *illustrator*.** Le Rosaire, quinze mystères. [?Brussels], 1930. £600

Square 8vo (167 × 164 mm), 15 copper engravings in sepia, each signed in pencil. Uncut in original printed stiff wrappers.

SOLE EDITION, number 11 of 16 copies only. A set of 15 finely-executed copper engravings by Suzanne Cocq (1894-1979),



a Belgian symbolist important in the revival of printmaking in that country and who was married to Maurice Brocas. The plates illustrate the 15 mysteries of the rosary, grouped in three sequences: *Mystères joyeux*, *Mystères douloureux* and *Mystères glorieux*.

[42]

**FARGUE, Léon Paul. Marie MONNIER, *illustrator*.** Les Ludions. Paris: J. O. Fourcade, 1930. £600

Small folio (520 × 200 mm), pp. [52], including title page in green and black, etched illustrations and coloured decorated initials throughout. Some offsetting from the darkest impressions, title rather browned. Uncut and loose, as issued in original green silk lined portfolio with ties and gilt seahorse emblem to upper cover. Slightly faded but a good copy.

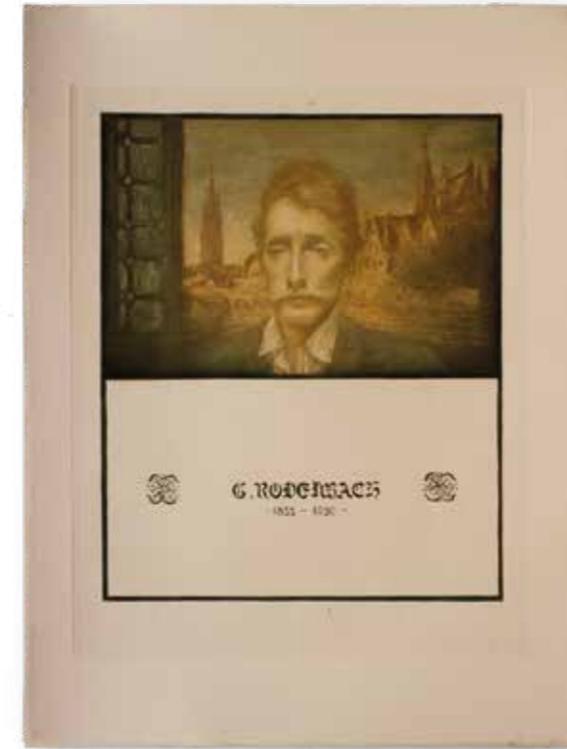
FIRST EDITION with Marie Monnier's illustrations. A celebrated verse collection by the Symbolist Léon-Paul Fargue (1876-1947), first published in the March 1923 edition of Adrienne Monnier's journal *Intentions* and set to music by Erik Satie.

Fargue was the quintessential *flâneur*-poet of the early century. By the age of nineteen he had published works in *L'Art littéraire* and was a member of the 'Apaches', whereby he made lifelong friends with Ravel, who set his poem 'Rêves' to music in 1927. He was considered by contemporaries (including Walter Benjamin, Joyce and Rilke) as one of the foremost French poets of his day. Marie Monnier, illustrator of this edition, was the younger sister to female bookseller, writer and publisher Adrienne Monnier. Born into a progressive and open-minded family, she and her sister were often taken to the theatre and were encouraged to read widely from an early age. Marie's illustrations for *Les Ludions* include many strange metamorphic beasts crowding margins and initials, like surrealist grotesques from an illuminated manuscript, or from the backgrounds of a Hieronymous Bosch. Witty and subversive, they are worth a very careful look.

This copy is number 113 of 190 copies on hollande van Gelder (total edition 237).

Not in Carteret





[43]

**RODENBACH, Georges. LÉVY-DHURMER, [Lucien], *illustrator*.** *Bruges la Morte*. Paris: [Coulouma at Argenteuil for] Javal & Bourdeaux, [1930]. **£1200**

*Large 4to (325 × 245 mm), pp. [4], xii, [2], 143, [5], text set in capitals within green borders, plus eighteen colour printed plates after pastels, suites loose in tissue wrapper at rear. Loose as issued in original wrapper. Green watered silk slipcase. Glassine cover torn, but a fine copy.*

FIRST EDITION with these extraordinary symbolist illustrations, engraved on copper after pastels by Lévy-Dhurmer, one of 155 copies with plates in 4 states (total edition 170). Algerian-born to Jewish parents, Lévy-Dhurmer became deeply influence by the Symbolist movement and his works retained an extraordinary melancholy throughout his career: perhaps best exemplified by his illustrations here, especially in his portrait of Georges Rodenbach.

Carteret IV, p. 344: 'Édition recherchée'.

[44]

**SALAZAR, Toño, *illustrator*. VAN DONGEN, Kees, *editor*.** Caricatures. Paris: Agence Technique de la presse, 1930. £1250

*4to (527 × 248 mm), pp. [6], plus 50 lithographed caricature plates, [4]. Lightly browned throughout. Loose, as issued in original green wrappers printed in red and silver. Slight fading to spine and some small stains to wrappers, otherwise fine.*

FIRST EDITION, unnumbered copy of 200 *hors commerce* copie (an edition of 500 is stated, but perhaps spurious, to judge by the exceptional scarcity of this title). The caricatures include Igor Stravinsky, Jean Cocteau, Pablo Picasso, Henri Matisse, James Joyce, Kiki de Montparnasse and Marie Laurencin. Born in El Savador in 1897, Salazar studied in Mexico before moving to Paris and becoming part of the left wing Montparnasse scene. A vociferous and influential anti-Fascist, in the 1930s he worked as a propagandist for the Republican cause in Spain. Preface by Kees Van Dongen.



[45]

**SANYU, *illustrator*. TS' IEN, T'ao [Tao YUAN MING].** Les Poèmes de T'ao Ts'ien traduits du chinois par Liang Tsong Tai; préface de Paul Valéry; avec 3 eaux-fortes originales de Sanyu et un portrait du poète d'après Hwang Shen. Paris: [Argenteuil: R. Couloma for] Lemarget, 1930. £4500

*4to (525 × 250 mm), pp. 79, [7]. Including 5 etched plates and a portrait of the poet after Hwang Shen. Uncut in original wrappers. A fine copy.*

FIRST EDITION. A collection of ancient poems by Taoi Yuan Ming, considered one of the greatest poets of the Six Dynasties period. His style is simple, direct and finds inspiration in the beauty of the natural world. They are paired here with exquisite and delicate etchings by Chinese twentieth-century artist Sanyu, who had moved to France in 1921, amongst the surge of young people (many of them artists) who decided to leave their troubled nation. After living in Berlin for two years, Sanyu returned to Paris in 1923 and enrolled at the Académie de la Grande Chaumière where he became interested in nude drawing and experimented with Western sketching techniques. As a young artist Sanyu had been trained in Chinese calligraphy and therefore it is unsurprising that most of his nude drawings were made using ink and brush. He began experimenting with printmaking only in 1929 following his meeting with the Parisian collector-dealer Henri-Pierre Roché, and these are some of the very earliest examples. This copy is number 207 of 290 copies on vélin d'Arches (after 10 on hollande van Gelder, 5 on japon impérial and one on japon nacré, total edition 306).



[46]  
**SCHWOB, Marcel. Jean-Gabriel DARAGNÈS, *illustrator*.** La Croisade des enfants and suite complete des bois ayant servi a l'illustration de la croisade des enfants. [Paris: Manuel Bruker, 1930]. **£450**

2 volumes (including suite of plates), folio (525 × 250 mm), pp. 55, [10], including 8 wood engraved plates and 9 illustrations, the suite containing 8 wood engraved plates and 9 illustrations in different states, (the number of states of each vary from 5-6), plus 4 pages of illuminated initials. Uncut and loose in original wrappers. In the original red folding chemise which is torn and cracked at spine.

FIRST EDITION illustrated by Jean-Gabriel Daragnès, of Schwob's 1896 quasi-medieval short story Daragnès had begun his career as a painter but found he was more successful in the realm of printing. Eventually he created his own painting and printmaking studio and was known for his wood engravings and for publishing some of the most beautiful books of the twentieth-century. He additionally worked as a master printer for other artists' work and introduced Paul Valéry to the techniques of etching. An edition of 110 copies only, this is an unnumbered copy on Arches with the woodcuts and ornaments in numerous states (of varying numbers).

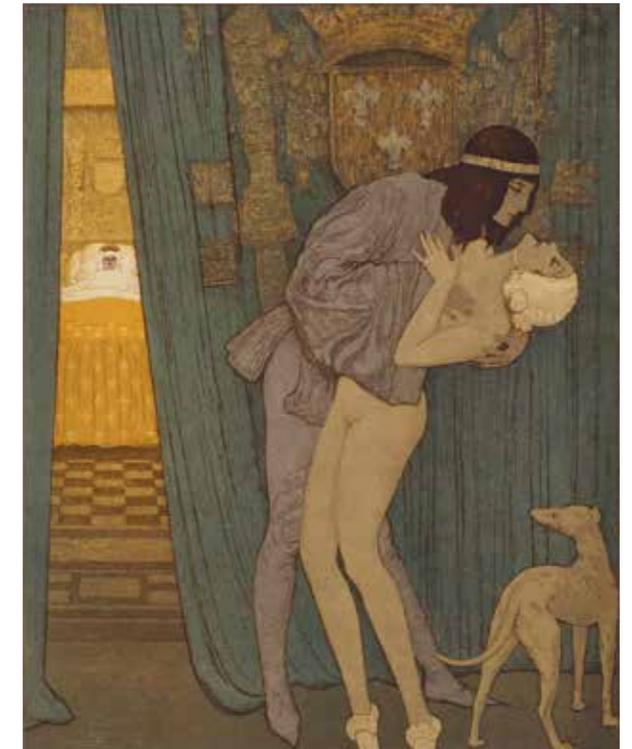
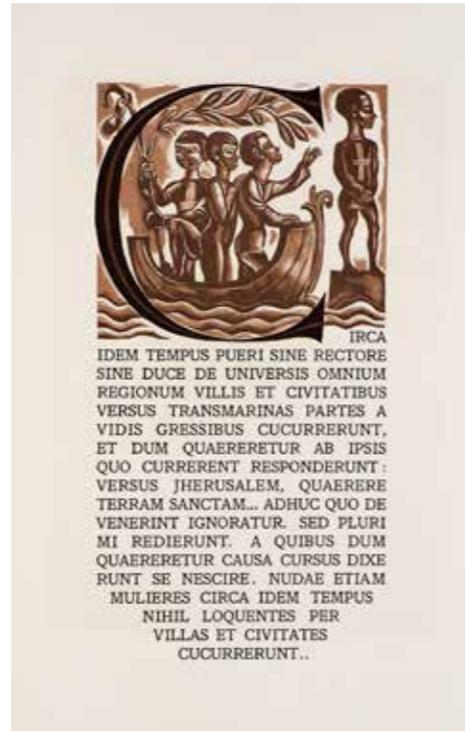
Carteret IV, p. 361: 'Édition estimée et cotée.'

[47]  
**VOLLARD, Ambroise. Pierre BONNARD, *illustrator*.** Sainte Monique. Paris: Ambroise Vollard, 1930. **£1250**

4to (550 × 255 mm), pp. [6], I-IX, [1], 222, [2], with illustrations throughout, plus 50 lithograph plates and 2 additional etched plates all by Bonnard. Uncut and loose in original wrappers, which are faded, split at spine and slightly frayed at the head.

FIRST EDITION, copiously illustrated by post-impressionist Bonnard, being his last illustrated book. Number 174 of 257 copies on vélin d'Arches (total edition of 340 copies). An artist's book both written and published by Vollard, the art dealer who provided exposure for artists such as Cezanne and Renoir.

Carteret IV, p. 404, 'Belle publication, très cotée.'



[48]  
**(CENT NOUVELLES NOUVELLES). MALASSIS. Manuel ORAZI and C. FERNETI, *illustrators*.** Les cent Nouvelles nouvelles. Paris: [Argenteuil: Couloma for] Javal et Bourdeaux, 1931. **£1800**

2 vols, large 4to (500 × 240 mm), pp. [8], 254, [2], plus 16 colour printed plates by Malassis, all present in 5 states. Plus 16 colour plates by Orazi and 16 by Ferneti, all in 5 states. Original printed wrappers. Slightly creased, but an excellent copy.

The famous medieval collection of bawdy stories told at the court of Louis XI in the fifteenth century. One of 75 copies on japon (total edition 590), but this example with the rare additional suites by Manuel Orazi and Ferneti usually issued with the 40 copies on japon ancien only. Malassis had been a pupil of Gustave Moreau; the Orazi plates, while distinctly unsettling, are much sought after. Carteret IV, p. 94: 'Édition recherchée et cotée.'

[49]

**HERMANS, Jacques. René de PAUW, *illustrator*.** *Silhouettes de Boursiers. Dessins originaux de René De Pauw.* [?Brussels, c. 1931]. **£650**

*8vo (259 × 206mm). A collection of 71 lithographed plates (plus 1 original coloured drawing) with tissue guards. Loose as issued, original wrappers.*

A suite of seventy caricature portraits of prominent Belgian bankers by René de Pauw, a post-expressionist artist who studied at the Académie Royale des Beaux-Arts. He painted landscapes, seascapes, genre-scenes and a fresco for the railway station of Bruges. Each plate has tissue guards with letterpress captions describing the characters in verse.



[50]

**[LABOUREUR, Jean-Émile].** *Graphismes.* [Paris: M. Vernant for the artist, 1931]. **£700**

*Folio (290 × 226 mm), pp. [54] including 11 engraved plates. Loose as issued and uncut in original wrappers, black slipcase.*

NUMBER 36 OF 99 COPIES on hollande van Gelder (total edition 108). A series of plates illustrating pithy quotations from Wilde, Chateaubriand, La Bruyère, La Fontaine, Rabelais and Huysmans. Each plate (except the first) has the quote in letterpress on a separate sheet. The eleventh plate (an unnumbered proof) apparently appears only in a very few copies. Laboureur was a well-known painter, draftsman and engraver who illustrated over seventy books, often in cubist style.

Carteret IV, p. 222: 'Suite recherchée et cotée' (noting 10 plates only).

[51]

**LONGUS. Jean DULAC, *illustrator*.** *Les Amours pastorales de Daphnis et Chloé...* traduction de Jacques Amyot; gravures au burin de Jean Dulac. Paris: [Argenteuil: Coulouma for] Dulac, [1931]. **£500**

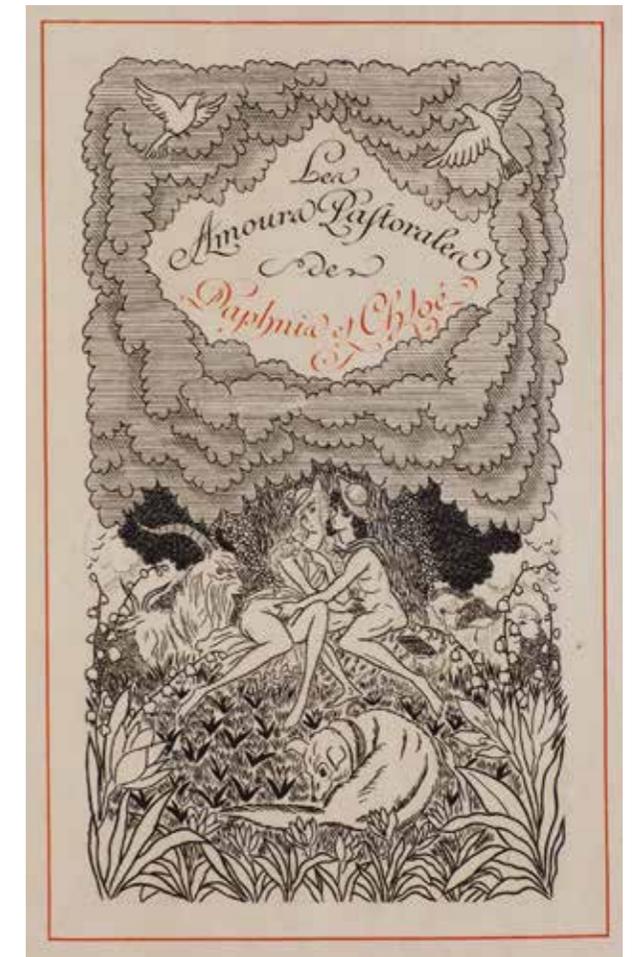
*8vo (225 × 155 mm), pp. [4], 192, [4], including numerous engraved illustrations and ornaments by Dulac, all within red borders, plus three alternative illustrations and two suites at rear, uncut and loose as issued in original wrappers. Contemporary box, slightly worn, contents fine.*

FIRST EDITION with Dulac's superb illustrations, unnumbered copy on japon, with three alternative erotic illustrations and all the illustrations in two additional suites (there were 35 japon copies advertised, total edition 340). The text based on that published by Léon Pichon in 1919.

Carteret IV, p. 243: 'Belle publication'.



[50]

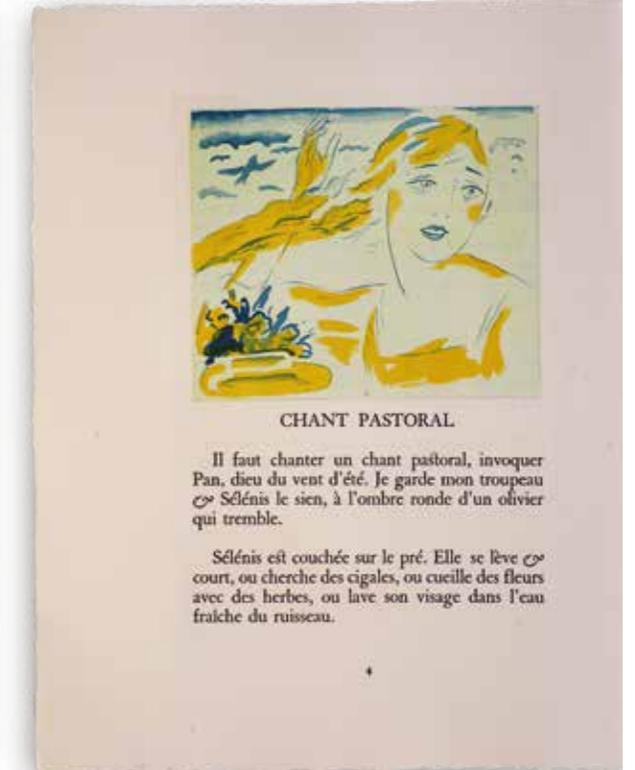


[51]



1/2 D'été - sous le ciel d'été

A. Greuell



#### CHANT PASTORAL

Il faut chanter un chant pastoral, invoquer Pan, dieu du vent d'été. Je garde mon troupeau  
 Sélénis le sien, à l'ombre ronde d'un olivier qui tremble.

Sélénis est couchée sur le pré. Elle se lève court, ou cherche des cigales, ou cueille des fleurs avec des herbes, ou lave son visage dans l'eau fraîche du ruisseau.

[52]

**LOUÏS, Pierre. Arthur GREUELL, *illustrator*.** Les Chansons de Bilitis. Brussels: Le Cygne Noir, 1931. **£1250**

*Folio (529 × 252 mm), pp. XVI, 222, [2], including 25 etched illustrations and 15 etched plates in colour. Plus an original watercolour and 4 extra plates at the front. Loose and uncut in original wrappers. In the original grey box, (which is very cracked), the copy itself fine.*

FIRST GREUELL-ILLUSTRATED EDITION of Louÿs' signature collection of sapphic verse, this copy with an original signed watercolour and four additional plates (one of which is a signed proof), several other plates also signed. 'Arthur Greuell studied at the Académie des Beaux-Arts in Brussels from 1905 to 1909. He studied with Anquetin in Paris in 1913. He was especially influenced by Van Dongen and his friend Edouard Goerg. He went to Belgium, concentrating his activity on book illustration. He later returned to Paris and would remain there for the rest of his life' (Benezit). Number 43 of 195 copies on Hollande de Pannekoek (total edition 247).

[53]

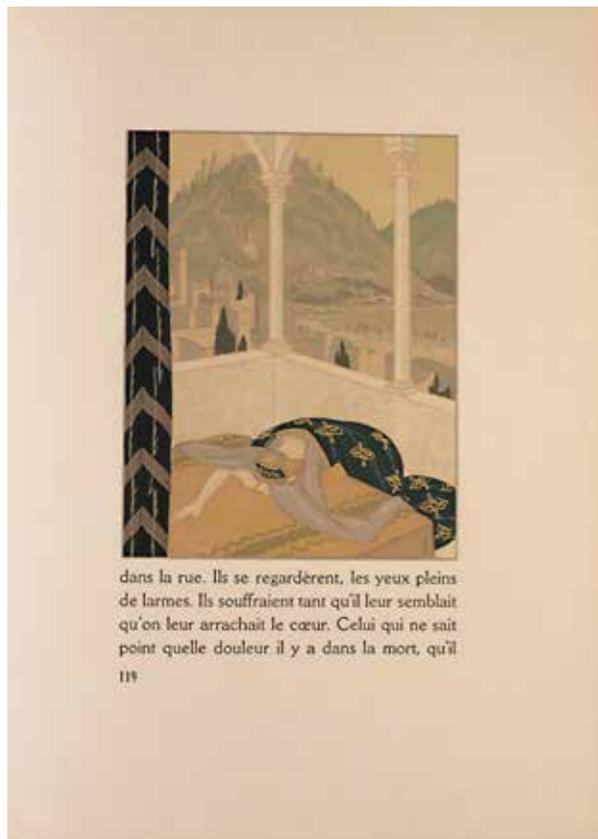
**PICCOLOMINI, Silvio. [Pope PIUS II]. Maurice LALAU, *illustrator*.** *Histoires de deux Amants*. Paris: Jules Meynial, [1931].

£2000

*Folio (315 × 226 mm), pp. I-XI, 121, [5] including 18 illustrations plus numerous decorative initials, all printed in colours and gold, plus an original watercolour drawing. Loose as issued in original wrappers. Chemise split at joints, box slightly torn. The book itself fine.*

FIRST EDITION of this illustrated French translation of the fifteenth-century *De duobus amantibus historia*. One of 100 copies on Madagascar, this one with an additional signed watercolour drawing, (after 13 copies *hors commerce*, total edition 113). A translation of Piccolomini's 1444 story about two lovers Euryalus and Lucretia: an apology for carnal love, though with the author remarking in the last chapter that love gives more bitterness and worry than pleasure. Maurice Lalau specialised in elaborate colour-printing processes for illustrated books in a quasi-medievalist style, with rich colours and very delicate, decorative detail often embellished with gold. The typography is by Marthe Fequet.

Carteret IV, p. 317: 'Très belle publication cotée... tirage réservé aux frais d'un groupe de bibliophiles.'



[54]

**THARAUD, Jérôme and Jean. Frank BRANGWYN, *illustrator*.** *L'Ombre de la croix*. Paris: Éditions Lapina, 1931. £650

*2 vols, 4to (300 × 208 mm), pp. 165, [5]; [4], 169-356, [4], including 75 etched illustrations, plus title page (with etched illustration). Uncut and loose as issued in original wrappers. The box slightly split, otherwise a fine copy, preserved in original slipcase and chemise with silk ties. An excellent copy.*

FIRST EDITION with illustrations by Brangwyn of this novel of the hardships of Jewish life in Europe (first published in 1917). Number 117 of 150 copies on Hollande (total edition 200).

Carteret IV, p. 376, 'Belle publication très cotée surtout en grand papier.'



[55]

**ZOLA, Émile. DIGNIMONT and COURBOULEIX, *illustrators*.** *L'Assommoir*. Paris [Argenteuil: Coulouma for] Javal et Bourdeaux, 1931. £1500

*5 volumes, large 4to (328 × 250 mm), pp. [4], 461, [5] plus 50 colour printed plates by Dignimont, with a suite in monochrome separately bound and a further volume of 60 plates by Courbouleix (50 coloured, 50 monochrome), plus an original drawing by Dignimont and a copper plate for one of the Courbouleix plates. Contained in two original and very elaborate purple silk lined morocco boxes. Fine.*

ONE OF SIXTY COPIES ONLY (all on japon), this copy with an original drawing and copper plate. Part of Javal et Bourdeaux's lavish *Rougon-Macquart* series (which also included *Nana*, *Germinal* and *La Terre*), the plates by Dignimont and Courbouleix providing an appropriately gritty counterpart to the novel.

Carteret IV, p. 411: 'Édition recherchée et cotée.'





[56]  
**D'ANNUNZIO, Gabriele. [Federico] BELTRÀN MASSES, *illustrator*.** *Triomphe de la Mort*. Paris: Javal et Bourdeaux, [1932]. **£1200**

*4to (351 × 250 mm), pp. 378, [6], plus a suite of 12 engraved plates in 2 states, colour and monochrome and a title page. Uncut and loose as issued in original black wrappers. Glassine cover slightly wrinkled.*

FIRST EDITION with the celebrated illustrations by Beltràn Masses. *Il Trionfo della morte* (1894), together with *À Rebours* and *The Picture of Dorian Gray*, is one of the cornerstones of European decadence. Beltràn Masses' crepuscular illustrations are the perfect counterpart to this French translation. One of 60 copies on vélin d'Arches (after 13 *hors commerce* copies).

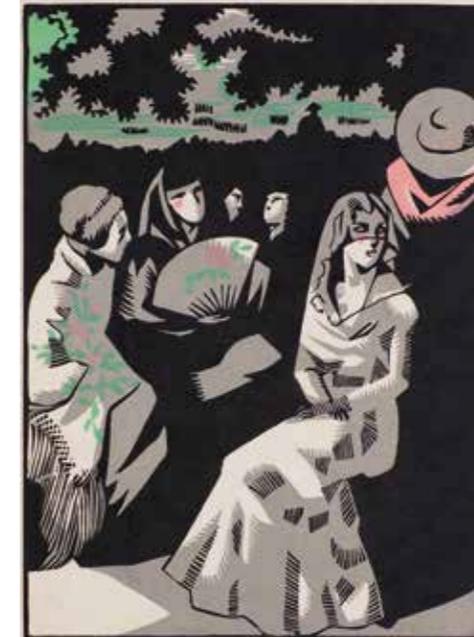
Carteret IV, p. 44: 'Édition recherchée'.



[57]  
**(GOYA). René Georges HERMANN-PAUL.** *Douze dessins pour l'amour de Goya*. [Liège]: [Paris: Fequet et Baudier for] Les Éditions du Balancier, 1932. **£950**

*Folio (555 × 252 mm), pp. [4], plus 12 coloured woodcuts, each with a title page numbered in roman numerals. Uncut in original wrappers, in original black folding case. A excellent copy.*

FIRST EDITION, SIGNED, this copy reserved for the publisher, Marthe Fequet; one of 8 *hors commerce* copies of a total edition of 48 on japon nacré. A collection of twelve beautifully coloured woodcuts, a graphic biography representing the twelve stages of Goya's life. The illustrator Hermann-Paul was a prolific artist whose work appeared in numerous periodicals, and he exhibited alongside Toulouse-Lautrec, Matisse and Vuillard. He found particular success as a war artist and woodcut became his primary medium.





[58] **TOUCHAGUES, [Louis], *illustrator***. Nus. [Paris: Marthe Fequet and Pierre Baudier, 1932]. **£400**

*Folio (520 × 241 mm), 10 etched plates. Loose, as issued, 8 in window mounts, in original wrappers.*

FIRST EDITION of this fine series of wood engraved nudes. Number 134 (total edition 210), with two of the plates printed in tints. This is an early example of the enduring presswork partnership of Marthe Fequet and Pierre Baudier.



[59] **VERLAINE, Paul. Jean BERQUE, *illustrator***. Les Amies—Filles. [Paris:] P. Gonin, 1932. **£800**

*4to (509 × 252mm), pp. 54, [6] with sepia illustrations, plus additional suite of 8 sepia lithograph plates at rear Uncut, original wrappers and slipcase. An excellent copy.*

FIRST EDITION, SIGNED BY ARTIST AND PUBLISHER, complete with the rare additional erotic suite. Berque studied under Félix Vallotton, an important figure in the development of modern woodcut, and had also been associated with avant-garde group *Les Nabis*.

Carteret IV, p. 392: 'Édition recherchée et cotée. Tirage: 99 vélin. Il a été tiré quelques suites des 8 lithographies originales inédites et libres.'

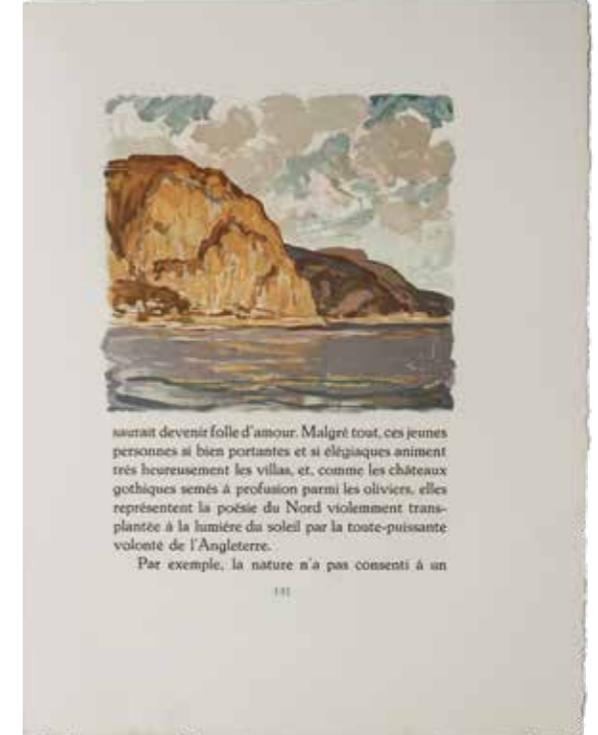


[60] **VERTÈS, Marcel**. Dames seules. [Paris: Duchatel, 1932]. **£950**

*Folio (585 × 285 mm), pp. [14], plus 15 lithographed plates, each with tissue guard bearing a printed caption. Loose, as issued in original white wrappers. Very slightly creased, but an excellent copy.*

FIRST EDITION, INSCRIBED BY VERTÈS to the critic Roger-Marx (1933). Vertès' humorous and warm-hearted caricatures on the theme of modern love between women had first appeared in issues of *Le Rire* in the same year. This is number 36 of 45 copies on Rives (total edition 52).

Carteret IV, p. 396: 'Édition recherchée et cotée, surtout en grand papier.'



[61] **BANVILLE, Théodore de. Georges GOBÔ, *illustrator***. La Mer de Nice, lettres à un ami. Introduction et notes de Marcel Provence. Paris: Les Bibliophiles de l'Automobile Club de France, 1933. **£400**

*4to (281 × 217 mm) pp. XVII, [1], 204, [14], including 5 colour lithograph plates and 26 large illustrations. Loose and uncut in original wrappers. Turquoise and gold marbled chemise and box. Very good.*

FIRST EDITION with Gobô's lush illustrations of De Banville's poetic prose celebration of the Mediterranean coast at Nice (first published 1861). One of 130 copies (this copy number 19 for Émile Brisson). The text is paired with brightly-coloured lithographs by Gobô, a California-born artist who worked in France for most of his life.

Carteret IV: 'Belle publication, ayant obtenu le *grand prix* de la Société nationale des Beaux-Arts en 1933.'

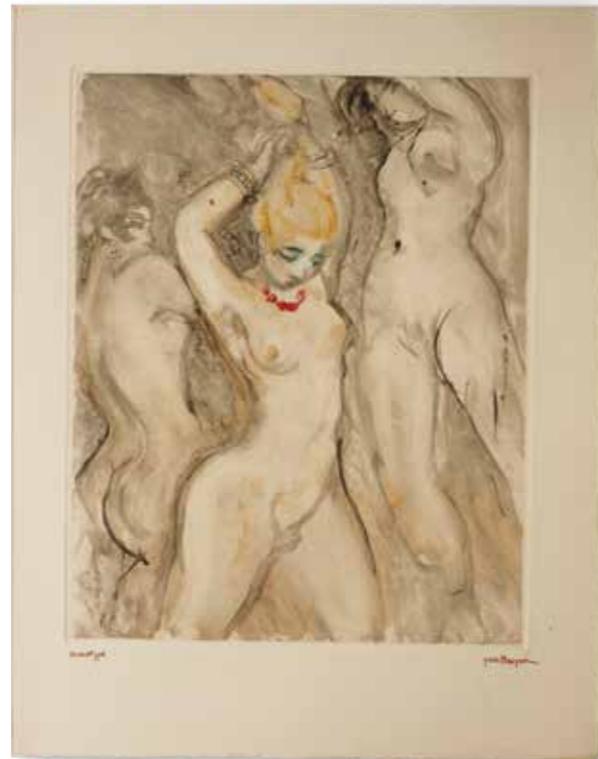
[62]

**BAUDELAIRE, Charles. Yves BRAYER, *illustrator*.** Pièces condamnées. Monotypes de Yves Brayer. [Paris: P. Gonin] Éditions Gonin, Lausanne, 1933. **£3000**

*Folio (358 × 281 mm), pp. [66], including 5 original watercolour illustrations and 12 monotype plates, all signed. Some of the heaviest-inked monotypes with offsetting to opposing text or blanks. Loose as issued in original wrappers. Morocco slipcase and chemise. Lightly bumped at foot of spine and minor creasing, otherwise fine.*

FIRST EDITION with these exceptional monotypes and watercolours, signed by the artist. One of 20 copies only lettered A to T (this one K). By nature, the monotype print (printed from a flat copper plate inked by hand by the artist) can usually only have one impression before it is re-inked and reprinted, meaning that each copy is unique. Brayer studied at the École des Beaux-Arts and was most prominent in the interwar period; he did not attach himself to any particular artistic group, but instead chose to travel the world and capture the essence and colour of everyday life in each country he visited. As a result, his work has a distinctive, dynamic quality, strikingly evident in the Baudelaire monotypes. He was a versatile artist who, in addition to his interest in printing techniques, also designed murals, sets and costumes for the Théâtre Français.

Not in Carteret.



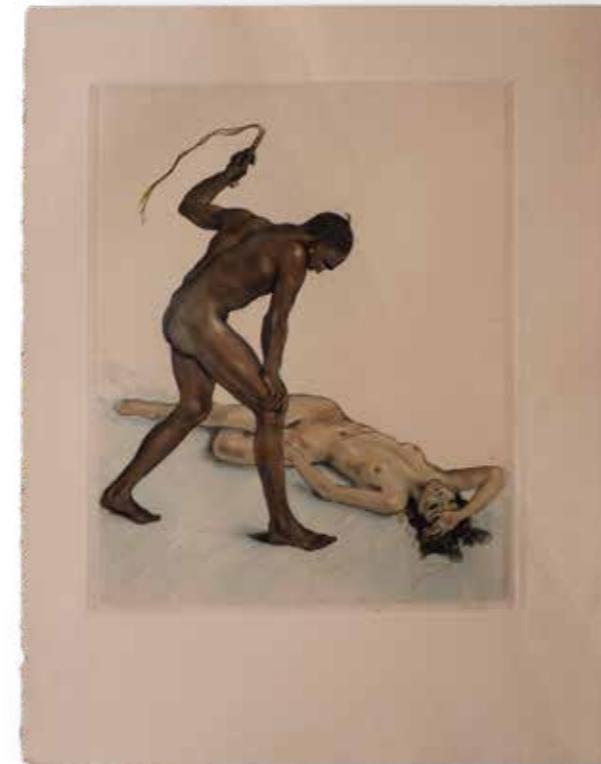
[63]

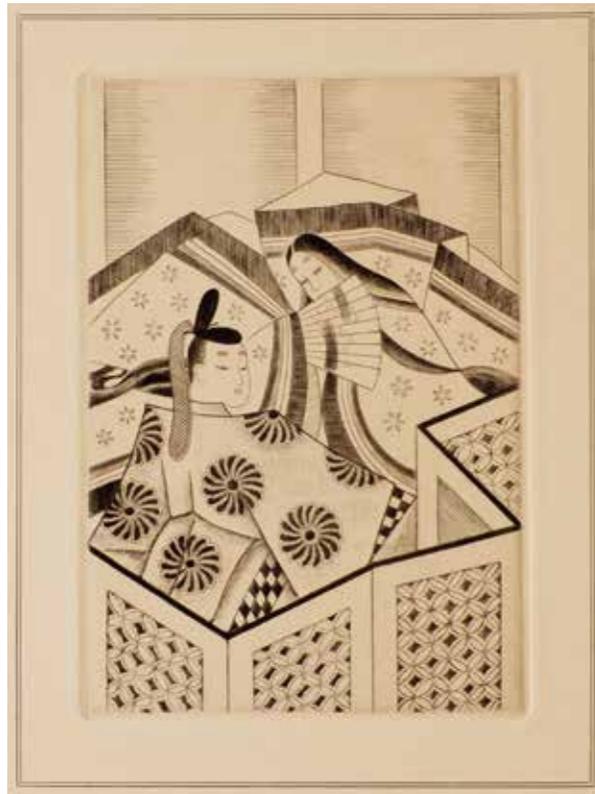
**MONTESQUIOU FEZENSAC, Jean de. Édouard CHIMOT, *illustrator*.** Siroco ou le récit Nocturne. [Argenteuil: Coulouma for the artist, 1933]. **£1800**

*4to (280 × 221 mm), pp. 90, [12], including 2 etched illustrations. Plus title, frontispiece, 5 etched plates and an extra suite of plates at rear. Letter from the artist inserted. Loose and uncut in original wrappers. Original slipcase. Small closed tear to rear cover and slipcase broken, otherwise fine.*

FIRST EDITION. Coupled with Chimot's voluptuous plates, this novella, based on a genuine Moroccan legend (*The Rose of the Souk*) is a prime example of French colonial North African exoticism. One of six copies reserved for the artist, this one inscribed to Madame George Haviland with two original drawings and a signed letter from the artist, plus an additional suite of proofs (total edition, 225). The two additional drawings are a male nude in pencil and a preliminary sketch on tracing paper.

Carteret IV, p. 289: 'Édition recherchée, cotée surtout en grand papier.'





[64]  
**MOTONO, Seiichi. Kiyoshi HASEGAWA, *illustrator*.** *La Légende de la demoiselle de lumière.* Paris: [A. Lahure] Société du livre d'art, [3 April], 1933. **£600**

*Large 4to (505 × 229mm), pp. [iv], 150, [vi], including 14 etched plates and some decorative vignettes. Light dampstain to the forecorners, mainly marginal, but sometimes affecting text. Original printed wrappers.*

FIRST EDITION of this tale adapted from the tenth-century legend, *Takètori Monogatari*. Born in Yokohama, engraver Hasegawa moved to Paris in 1919 and remained there until his death in 1980. One of 150 copies only.

Carteret IV, p. 295: 'Édition recherchée et très cotée.'

[65]  
**ZOLA, Émile. Marcel VERTÈS, *illustrator*.** *Nana.* Paris [Argenteuil: Coulouma for] Javal et Bourdeaux, 1933. **£1200**

*Large 4to (525 × 255 mm), pp. [6], 456, [4], plus 50 etched plates by Vertès, all crayon-coloured by hand, plus a complete suite in monochrome and one preliminary drawing, plus an additional suite of etched plates by William Ablett. Original wrappers in elaborate silk lined morocco box. Spine slightly creased, one clasp to the box broken, but otherwise fine.*

ONE OF SIXTY COPIES ONLY (all on japon) with all the Vertès plates coloured (by crayon), presumably by the artist, a preliminary drawing and two additional suites (one by William Ablett). Part of Javal et Bourdeaux's lavish *Rougon-Macquart* series (which also included *L'Assommoir*, *Germinal* and *La Terre*).

Carteret IV, p. 412 [giving a date of 1928, presumably an error, since the Bn catalogue gives 1933]: 'Édition très recherchée et fort cotée.'

[66]  
**BARALLE, Jean de. Pierre LEPRINCE-RINGUET, *illustrator*.** *Fresques du refectoire de l'École Centrale des Arts et Manufactures.* [Paris: Kauffmann], 1933 [1934]. **£200**

*Folio (521 × 241mm), pp. [54], plus 12 colour reproductions. Loose in original wrappers.*

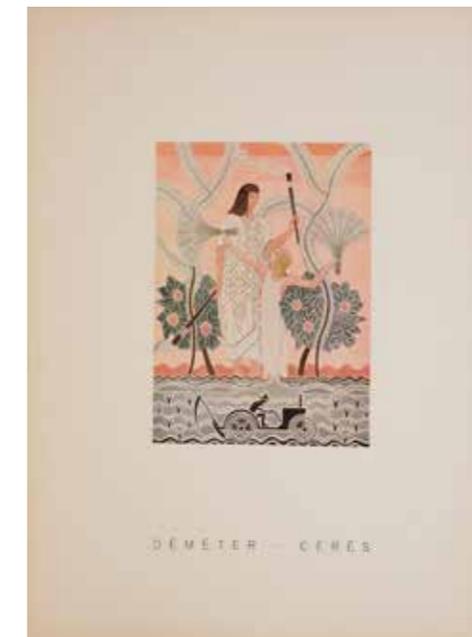
FIRST EDITION. An album depicting the fresco cycle by Leprince-Ringuet for the Paris École Centrale des Arts et Manufactures, striking juxtapositions of classical and modern industrial themes, coupled with a collection of descriptive poems by Baralle. Ringuet was a prolific architect who graduated from the École Centrale and the Beaux-Arts de Paris between 1899 and 1902. He was responsible for the total reconstruction of Cambrai in 1919, destroyed in the Great War.



[65]



[65]



[66]



[67]

**MAGALLON, Xavier de. Pierre PASCAL, *illustrator*.** *L'Ombre*. Paris: Éditions du Trident, 1934. £200

*Folio (400 × 290 mm). pp. 28, [4], plus large etched frontispiece, signed and numbered in pencil. Original wrappers. A very good copy.*

Magallon's poetic tribute to an airman killed in action in 1918 had first appeared in 1921, this folio edition contains an exceptional Blake-inspired etching of an angel descending in the face of cannon-fire. This copy number 18 of the tirage de tête of 26 copies (total edition 110).

[68]

**VILLA, Georges.** *Montmartre a Chanté*. [1]. *Au temps du Chat Noir*; [2]. *Des Quat'z'Arts a la lune Rousse*. [3]. *De 1918 à 1944*. Paris: Les Bibliophiles de Montmartre, 1934-1946. £1000

*5 vols, 4to (286 × 225 mm), pp. [158] including 17 engraved plates; pp. [176] including 19 engraved plates (some coloured); pp. [112], including 14 etched plates (most coloured), plus an additional signed etching, each volume with further pochoir coloured illustrations and ornaments, several musical examples. All loose as issued in original wrappers, floral slipcases and chemises (which are slightly worn). Contents fine.*

FIRST EDITIONS, issued respectively in 176, 150 and 125 copies. This set all on vélin blanc de Rives. A brilliantly-illustrated celebration of Montmartre in song, verse and illustrations, with numerous plates (often lightly erotic) by popular Montmartre artist, Georges Villa. He had been a student at the École des Beaux-Arts, was a fighter pilot during the Great War and was known for his caricatures in the popular newspapers of his time, including *Artes et Sports* and *Comedia illustré*. He also illustrated books by Gautier, Poe and Louÿs and his work perfectly captures the lively and decadent atmosphere of early twentieth-century Paris.



[68]



[68]



[68]



[69]  
**COCTEAU, Jean.** Soixante Dessins pour "Les Enfants terribles." [Seine: L'imprimerie moderne for] Éditions Grasset, [1935]. **£350**

8vo (220 × 170 mm), pp. [8], plus 61 lithograph plates in monochrome. Original wrappers, partially unopened. Slight tears to glassine wrapper at the edges (minor loss).

FIRST EDITION. Number XIV of 20 *bors commerce* copies (there were a further 10 copies on japon impérial, 50 on Hollande Van Gelder, 100 on vélin d'Arches). A brilliant collection of drawings by Cocteau for *Les Enfants terribles*, created five years after the novel was first published and made quickly, resembling a form of a kind of graphic note taking.

[70]  
**FELLOWES, Daisy.** [Marcel] VERTÈS, *illustrator.* Les Dimanches de la Comtesse de Narbonne. Paris: Éditions de France, [1935]. **£200**

4to (259 × 200 mm) pp. 191, [5], plus 66 lithograph plates (some double page). Uncut in contemporary red half morocco, preserving original pink upper wrapper.

FIRST VERTÈS-ILLUSTRATED EDITION. The best-known novel by Fellowes, French-born author, poet, socialite, Paris editor of *Harper's Bazaar* and heiress to the Singer sewing machine fortune. Number 82 on Japon à la forme, numbered 21 to 100, (there are a further 20 copies containing two original drawings on Japon blanc super-nacré and 900 on vélin blanc. Total edition 1000).

Carteret IV, 156: 'Une des bonnes illustrations de l'artiste, très cotée en grand papier.'



[71]  
**FLAUBERT, Gustave.** Adrien GODIEN, *illustrator.* Saint Julien l'Hospitalier. Lyon: [Imprimeries réunies], 1935. **£600**

Large 4to (526 × 250mm), pp. 110, [8], including engraved illustrations and initials. Plus 15 engraved plates and 15 mounted plates (some coloured). Original decorative grey wrappers with slight foxing.

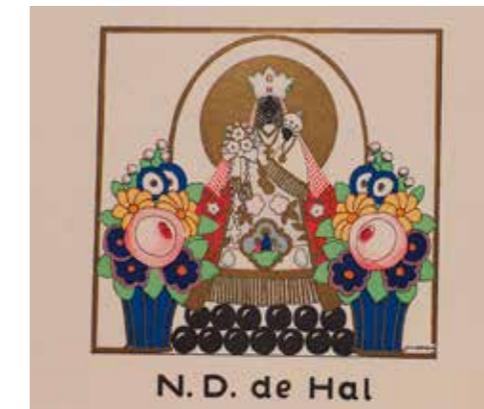
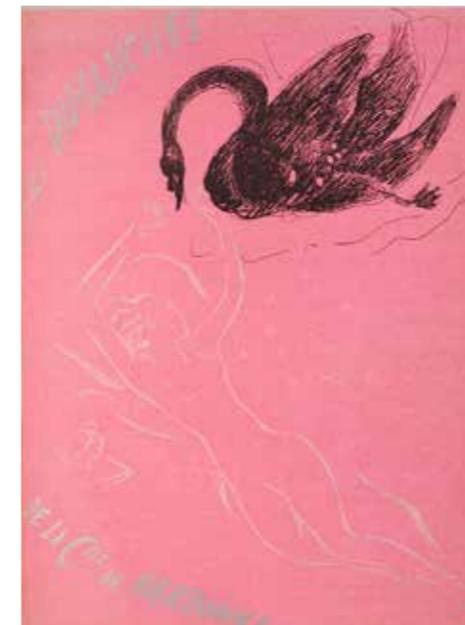
FIRST EDITION with illustrations by Adrien Godien, rare. One of Flaubert's *Trois Contes* (1877), this gothic novella retelling the *Golden Legend* account of the tragic saint is painstakingly illustrated throughout by Godien with engraving and initials and a unique typeface in imitation of manuscript. Copy number 465 of 700

Not in Carteret.

[72]  
**HEBBELYNCK, Jeanne,** *illustrator.* Madones au pays de Flandre. [Bruges]: Desclée de Brouwer et C[ompagn]ie, 1935. **£200**

Oblong 4to (180 × 191mm), pp. [viii], 9-55, [5], including 2 final blanks and 8 plates printed in colours including gold. Original cloth backed pictorial boards. Slightly soiled.

FIRST EDITION, a charming collection of Flemish madonnas printed in gold and colours. Jeanne Hebbelynck illustrated several children's books, often with a devotional aspect.



[73]  
**BEAUCLAIR, Germain. Manfredo BORSI, *illustrator*.** Ombre lumière. Paris: [Lecram-Servant and Helpé] Les Editions Denoël et Steele, [1936]. £150

4to (527 × 250 mm), pp. [108], including 27 monochrome phototype plates. Uncut in original wrappers. Small tear to the middle of the glassine wrapper and another at the edge. An excellent copy.

FIRST EDITION. Illustrated with rather surreal representations of nature, paired with poems by Beauclair. Borsi was an Italian painter and ceramicist associated with the Futurists. After some years in Scandinavia he settled in Paris in 1925 where he contributed works to numerous Salons and met Beauclair, with whom he also collaborated on another book: *Petit Pomme sur la terre et dans les airs* (also 1936). Number 42 of 50 *bors commerce* copies (there were a further 25 copies on Arches and 500 on Hollande Van Gelder. Total edition 575).

[74]  
**BRIMONT, Renée de. [Henri DELUERMOZ, *illustrator*].** Ariane. Paris: Les Cent-une, 1936. £200

4to (296 × 250mm), pp. [52]. Wood engraved ornaments and illustrations. Uncut, loose, as issued, in original wrappers. Fine.

FIRST EDITION. Number 75 of 154 copies. An illustrated book, published on their tenth anniversary by *Les Cent-une*; an exclusive society of 101 female bibliophiles founded by Princess Schakhowskoy and led by Brimont herself. The society earned its name after Schakhowskoy was questioned by a gentleman at dinner who doubted she would find many women interested in beautiful books, to which she replied, 'I'll find one hundred'. This she achieved, adding the '-une' to emphasise their gender.

Carteret IV, p. 83: 'Édition recherchée', [incorrectly giving the limitation as 111 copies].

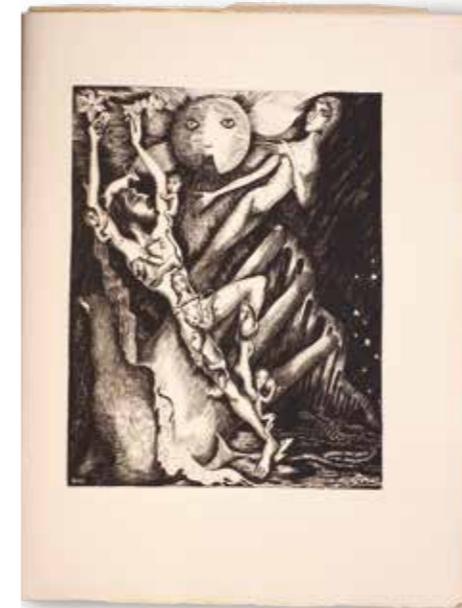
[75]  
**COCTEAU, Jean. Anthony GROSS, *illustrator*.** Les Enfants terribles. [Paris: Maurice Darantière for] Les Cent-une, 1936. £1100

4to (295 × 250 mm), pp. 159, [4], including illustrations and 5 etched plates, plus an additional gathering marked up by the artist with 1 engraved plate and an original drawing. Uncut, loose in original wrappers. Printed yellow slipcase. Slipcase slightly faded and frayed, but otherwise a fine copy.

FIRST EDITION with illustrations by Antony Gross, published for the female bibliophile society *Les Cent-une*. With an original drawing, this is an unnumbered copy, printed for Madame Gaston Gradis (1-111 were printed for members of the society and 112-130 were for the publishers, total edition 130). Cocteau's best-known novel about two siblings whose relationship is formed by a childhood game in which they both try to irritate each other, the objective being to have the last word, a game which extends into their adult life with tragic consequences.

Born in Dulwich 1905, illustrator Gross went on to study at the Slade and then the École des Beaux-Arts in Paris. Just as Cocteau was involved in collaborations with the Ballet russes and musicians such as Erik Satie, Gross also designed costumes and settings for ballet and worked with the composer Tibor Harsányi.

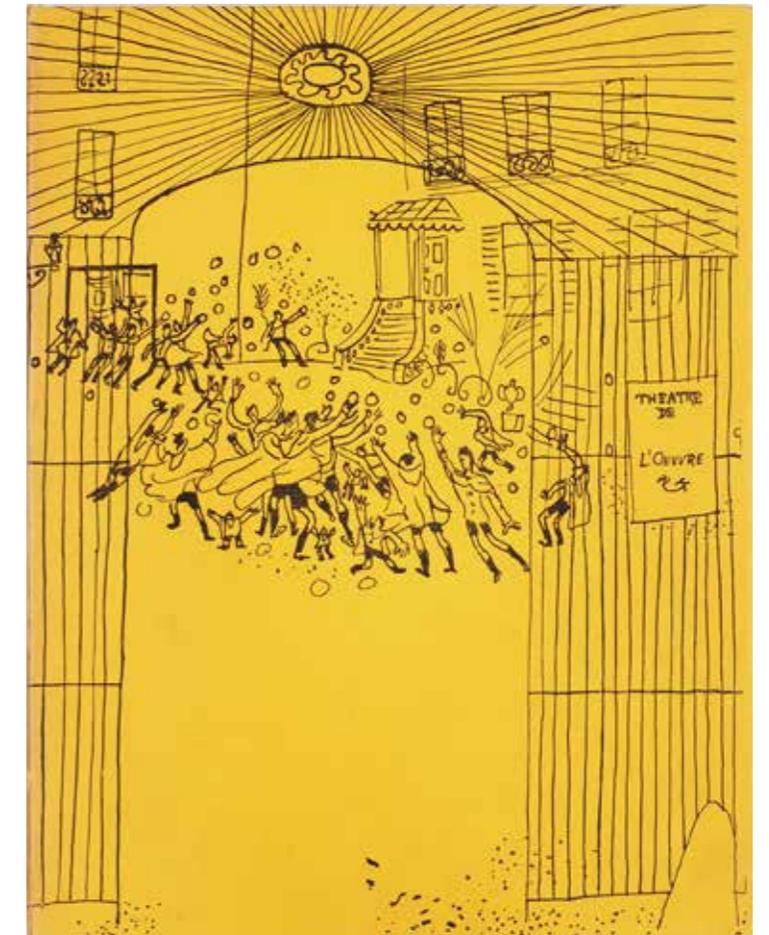
Carteret IV, p. 107: 'Édition recherchée et cotée'.



[73]



[74]



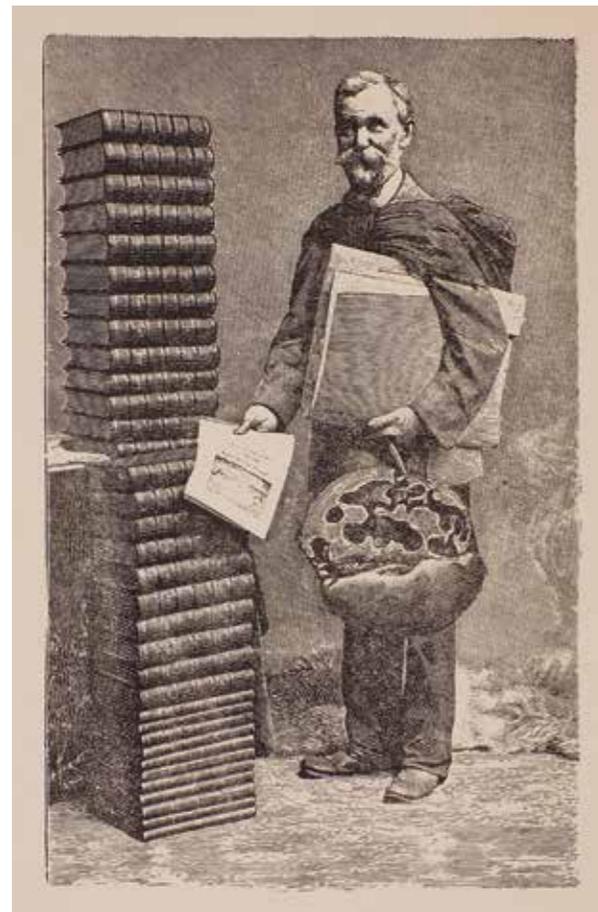
[75]



[76]



[78]



[77]

[76]  
**VALÉRY, Paul. Gaspard MAILLOL, illustrator.** *Quatre Inscriptions.* [du Palais de Chaillot]. [Paris: Raphael Maillol, 1938]. £600

*Folio (585 × 287mm), ff. [12], including 1 lithograph and 1 woodcut plate, 5 special watermarks for the 1957 exhibition. Loose as issued in original wrappers.*

FIRST EDITION, copy 8 of 80, containing Paul Valéry's four allegorical inscriptions for the modernist facades of the Palais de Chaillot, built for the 1937 Exposition Internationale. Printed on paper made by Gaspard Maillol at the exhibition itself, with an account of its manufacture and a self portrait of him at work.

[77]  
**CARRINGTON, Leonora. Max ERNST, illustrator.** *La Dame ovale avec sept collages* par Max Ernst. Paris: G.L.M., 1939. £1200

*Small 4to (191 × 159mm), pp. [56] including 8 wood engraved plates. Very lightly browned. Original printed wrappers. Very slightly faded and browned, but an excellent copy.*

FIRST EDITION, INSCRIBED BY CARRINGTON IN 1947 TO MEXICAN SURREALIST AUGUSTIN LAZO. One of 500 copies on velin blanc (of a total edition of 535). A collection of six surrealist stories by Leonora Carrington including illustrations by Max Ernst. Carrington and Ernst had a strong artistic influence on one another throughout their relationship and this book represents the merging of their two artistic minds.

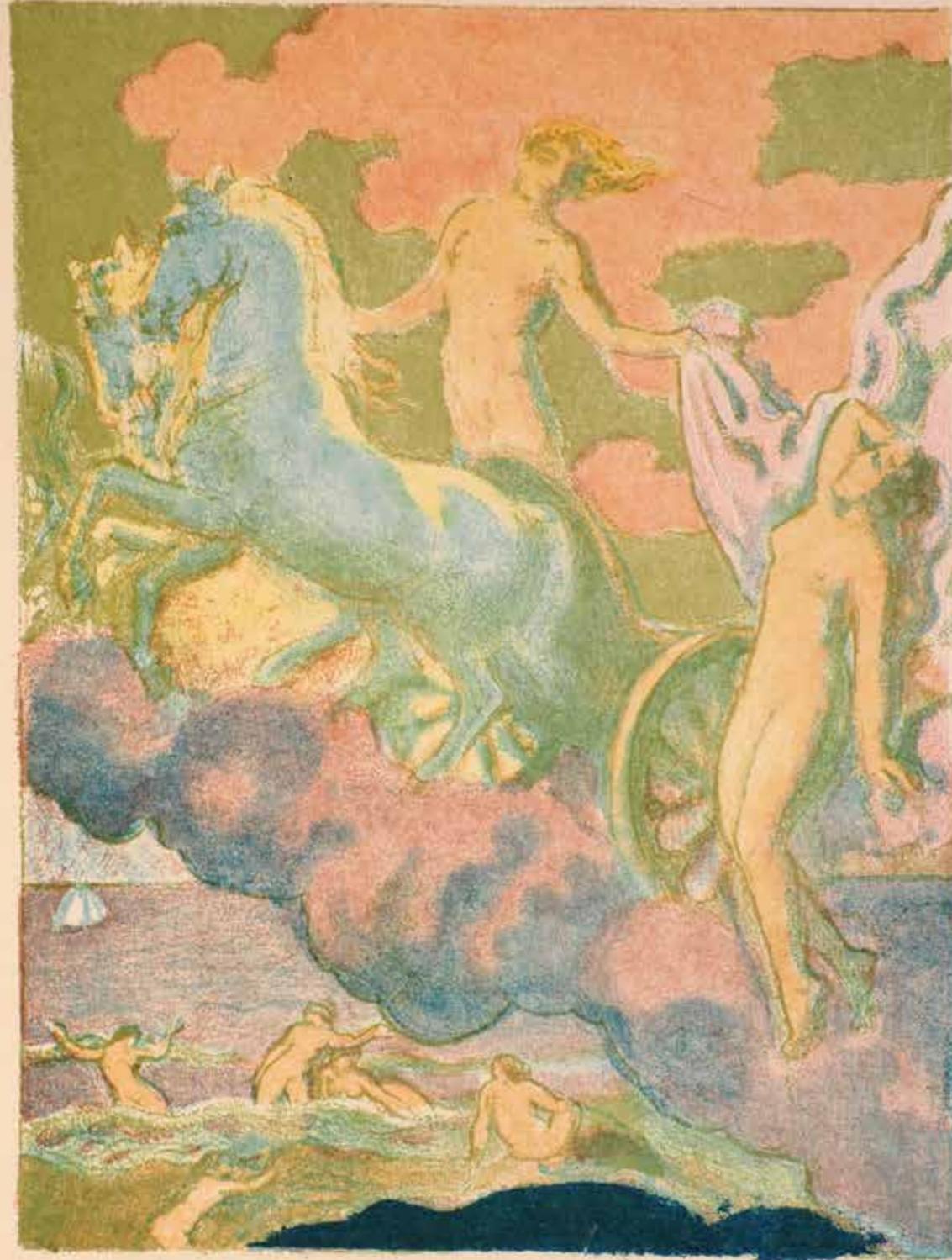
'[Carrington's] mother gave her a copy of the catalogue of the International Surrealist Exhibition held in London... invited to a dinner party by her fellow student Ursula Goldfinger in 1937, she found herself enthralled by one of the exhibition's most important participants, Max Ernst (1891–1976), twenty-six years her senior, and already

married for a second time. Defying her parents' wishes they eloped to France, where for two years they mixed, initially in Paris, with the surrealist artists, making their mark on café society. The couple eloped to St Martin in Provence, a move precipitated by the anger of Ernst's wife. Their happy creativity was abruptly ended when Ernst was arrested by the French government in 1939 as an enemy alien and taken to an internment camp. Freed after a few weeks, he was rearrested by the Vichy regime; contact was lost after he was moved, and Carrington suffered a breakdown' (*Oxford DNB*). She was to spend much of her long life in Mexico, where she died in 2011.

[78]  
**GIRAUDOUX, Jean. Maurice TAQUOY, illustrator.** *À propos de la Rentrée des classes.* Paris: François Bernouard, [20th October, 1939]. £300

*4to (285 × 257mm), pp. [50], including coloured illustrations (with a monochrome suite at the rear). Uncut, original wrappers. An excellent copy, entirely unsophisticated.*

FIRST EDITION. As war against Germany was declared, Bernouard issued this back-to-school lesson by Giraudoux—a passionate expression of the value of education in defence against tyranny. One of 190 large paper copies on pur chiffon (additionally there were 1350 copies on vergé du Marais. Total edition 1540).



[79]

**THOMPSON, Francis. Maurice DENIS, illustrator. Elisabeth M. DENIS-GRATEROLLE, translator.** Poèmes. Paris: [Lucien Volland and Martin Fabiani and André Clot for] Ambroise Volland, 1936 [cover title 1939, printed in 1942]. **£1500**

*4to (580 × 277 mm), pp. [129, [11], including numerous head and tailpieces, some in colour. Plus 18 colour lithograph plates, plus a full suite in monochrome at the end. Loose as issued in original wrappers.*

FIRST EDITION, the issue of 1942 (first impressions are dated 1936). Number 32 of 35 copies on japon impérial, plus an additional suite of lithographs (there were a further 204 copies on papier de Hollande and 20 *bors commerce*). A beautifully-illustrated book of poems by esteemed poet and mystic Thompson, including his best-known poem, 'The Hound of Heaven'. The illustrator, Maurice Denis had been a prominent figure in the period between impressionism and abstraction, forming *Les Nabis* in the 1890s with Vuillard, Bonnard, Ranson and Roussel, a group who saw themselves as prophets of the new art and who defined their work as a metaphorical creation of their 'spirit.' Though *Les Nabis* had largely disbanded by the 1920s, their credo aptly expresses the decorative and brightly coloured aspect of Denis's illustrations for Thompson's poems.

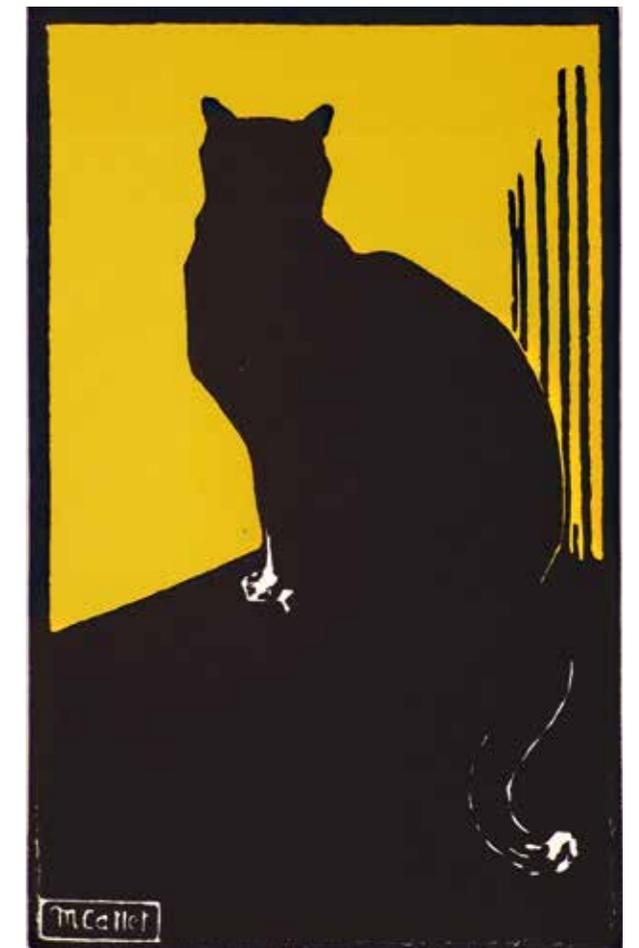
Carteret IV, p. 379: 'Belle édition recherchée et très cotée en grand papier.'

[80]

**LEFEBVRE, Maurice J. Marguerite CALLET-CARCANO, illustrator.** Minette la noire. [Brussels: Charles De Bruycker, 1941]. **£300**

*4to (502 × 204mm), pp. 24, [4], coloured woodcut illustrations. Original wrappers. A very good copy.*

FIRST EDITION. A beautifully illustrated book following the life of a lively black cat, the illustrations reminiscent of the iconic Chat Noir designs by Steinlen. One of 1000 unnumbered copies (total edition 1053).





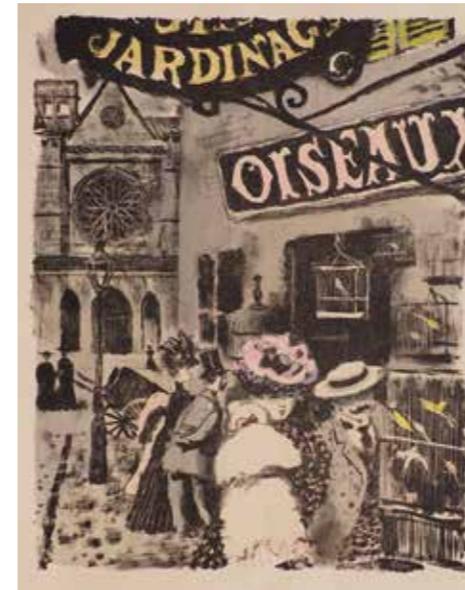
[81]

**HUGNET, Georges. Pablo PICASSO, *illustrator*.** La Chèvre-Feuille avec six gravures de Pablo Picasso. Paris: Robert - J. Godet, 1943. **£950**

*4to (280 × 225 mm), pp. [64], plus 6 plates. Including 1-leaf insert by Éluard. Original wrappers. Slight tearing to the glassine cover at the top of the spine. Original red-printed advertisement band preserved.*

FIRST EDITION, INSCRIBED BY THE AUTHOR and containing a short inserted preface by surrealist poet Paul Éluard. Number 185 of 500 on Lafuma (after 25 copies with an original etching by Picasso and 6 on vélin d'Arches. Total edition, 531). A collection of poems by surrealist poet and critic Hugnet, who worked within a circle of artists including Miró, Duchamp and Cocteau. The book includes interesting plates by Picasso depicting the human form in a primitive style.

Carteret IV: p. 207, 'Édition recherchée'.



[82]

**JEAN-AUBREY, G[eorges] and Paulette RAULT, *éditeurs*.** [André] DIGNIMONT, [Louis] TOUCHAGUES, [Emilio] GRAU SALA, [Antoni] CLAVÉ, *illustrateurs*. Paris. Ages et visages. Paris: [Croutzet et Depost and Edmond Desjobert for Odé, 1943]. **£550**

*4to (582 × 282 mm), pp. [154], including 25 hand coloured lithograph plates, plus an extra suite in monochrome. Uncut in original coarse grey wrappers. Original chemise and slipcase, the latter partially defective.*

FIRST EDITION. Example A of these copies on hollandé Pannekoek with an additional suite in monochrome (after 6 copies on japon: there were a further circa 360 copies on other papers). A lavish, profusely-illustrated Occupation-era anthology of poems (including De Banville, Baudelaire, Carco, Coppée, Cros, Gautier, Hugo and Verlaine, among others) in celebration of the places and people of Paris.

[83]

**MÉRIMÉE, Prosper. José de ZAMORA, *illustrator*.** Carmen. Paris: [Aurrault for] Office Française du Livre, 1943. **£300**

*Large 8vo (258 × 180 mm), pp. 146, [6], plus an original watercolour, including 15 colour plates, the last plate in 6 states. Original red half morocco, gilt, with elaborate black spine label, red and gold endpapers, slipcase. Fine.*

FIRST EDITION THUS, including an original signed watercolour. Number 7 of 20 on Shanghai spécial (total edition 1070). Spanish-born artist Zamora worked in Paris during the twenties, supplying designs for both the Moulin Rouge and Folies Bergères. His style was clearly inspired by Georges Barbier and his aptitude for fashion drawing is much in evidence in the illustrations here, which render the fluttering eyelashes of Carmen rather convincingly.



[84]

**BALZAC, Honoré de. Joseph HÉMARD, illustrator.** 'Scènes éparses.' Code des gens Honnêtes ou l'Art de ne pas être dupe des fripons. Paris: [E. Desfossés], chez l'éditeur, [1944]. **£175**

4to (245 × 191 mm), pp. v, [1], 162, [2], including pochoir coloured illustrations. Uncut in original wrappers. Patterned chemise and slipcase. Fine.

FIRST EDITION illustrated by Hémard. A pochoir-illustrated edition of Balzac's amusing early work on the art of the swindle, *L'Art de ne pas être dupe des fripons* (1826). Hemard designed posters, cartoons and comics (often erotic), known for their distinctly French character, but he was most prolific in the world of book illustration, working on numerous French classics such as *Gargantua et Pantagruel* (1922), *Jacques le Fatalist* (1923) and *Le Malade Imaginaire* (1920). The artwork for this Balzac is wonderfully coloured, comical and full of character. One of 750 on papier de chiffon (after 25 on papier d'Arches with an original drawing, 25 on Arches containing coloured drawings in all states. Total edition 800). One of the series of six *Scènes éparses*.

[85]

**LORRAIN, Jean. 'TIMAR', illustrator.** Monsieur de Bougreton... Epilogue inédit de l'auteur. Paris: [Chaix for] Éditions Arc-en-ciel, [1944]. **£250**

4to (275 × 222 mm), pp. 195, [5], including pochoir coloured plates and illustrations. Uncut in original wrappers. An excellent copy.

Lorrain wrote this work, creating the memorable character of Monsieur de Bougreton, a most unpleasant decadent dandy, after an unsuccessful sojourn in the city of Amsterdam with Octave Uzanne. It was first published in 1897. One of 1000 copies.

Not in Carteret.

[86]

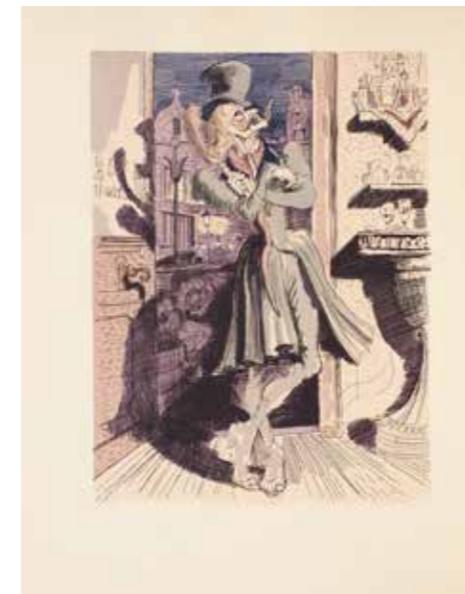
**BALZAC, Honoré de. Guido COLUCCI, illustrator.** La belle Fille de Portillon. Paris: [B. Mersch, L. Seitz and Cie] A l'Enseigne de la Trirème, 1944, [28 June, 1945]. **£800**

Large 4to (522 × 250 mm), pp. [52], plus frontispiece, 8 large woodcut illustrations, coloured and rubricated by hand throughout, monochrome suite at end. Loose and uncut in original decorative wrappers. Box broken, the book fine.

FIRST EDITION. The fourth of Colucci's series 'Monumentale': A vibrantly illustrated version in woodcut and with specially-made type, coloured and rubricated by hand by Ferrariello, 'maître enlumineur'. Italian-born artist Colucci had studied architecture at the École des Beaux-Arts and worked on numerous books, including editions of Dante's *Inferno* and Barbey d'Aurevilly's *Le plus bel Amour de Don Juan* and later decorated the Armenian cathedral of Cairo (Benezit). With its jovial tarot-card like graphics and quasi-medieval type the book is a delightful fusion of modernity and antiquity. Number 10 of 25 copies on papier auvergne pur chiffon with an additional suite in monochrome (total edition 125).



[84]



[85]

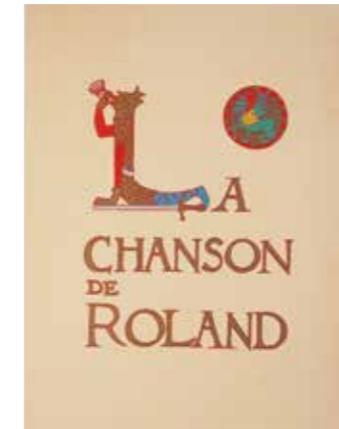


[86]

Par non d'ocire i enveierai le men.  
 Asez est mekz qu'il i perdent le chefs  
 Que nus perduns l'onur ne la deinet,  
 Ne nus seiuns cunduiz a mendeier! AOL



ist Blancandrins: «Pa ceste meie destre  
 E par la barbe hi al piz me ventelet,  
 L'ost des Franceis verrez seompres desferre.  
 Franceis s'en irunt en France, la lur tere.  
 Quant cascuns est a sun meilleur repaire,  
 Charles seat ad Ais, a sa capele,  
 A saint Michel tendrat mult halte feste.  
 Vendrat li jurz, si passerat li teroies,  
 N'orrat de nos paroles ne nuveles.  
 Li reis est fiers e sis curages pesmes:  
 De hoz ostages ferat trecher les testes.



[87]

**KLEIN, Paul Georges, *illustrator*.** *La Chanson de Roland*. Texte manuscrit d'Oxford. [Vence, Alpes-Maritimes] (20, rue Baou-des-Noirs): l'artiste, 1945. £900

4to (525 × 251 mm), pp. 195, [4] with numerous pochoir-coloured illuminations (some heightened with gold) on each page. Uncut and loose as issued in the original wrappers. Vellum-backed chemise, in light brown box (both split at folds). A very good copy.

FIRST EDITION, SIGNED BY KLEIN, and with an original ink drawing of a knight blowing a horn and pencil inscription. Number 47 of 200 copies. A spectacular and beautifully illuminated version *La Chanson de Roland* printed in the artist's own medievalist type and including a preface by the art historian Louis Réau. This book demonstrates an interesting mid-century fusion of medieval epic poetry and the modern, almost impressionist style of Klein. He had studied at the École des Arts Décoratifs and his career spanned the twentieth century. He also illustrated books by Balzac and Villon and his favourite subjects included music and musicians. He was friendly with both Georges Brassens and Jacques Brel.

The 'manuscript d'Oxford' from which the text is drawn in Bodley Digby MS 23, of which a photographic reproduction had been published in 1933.

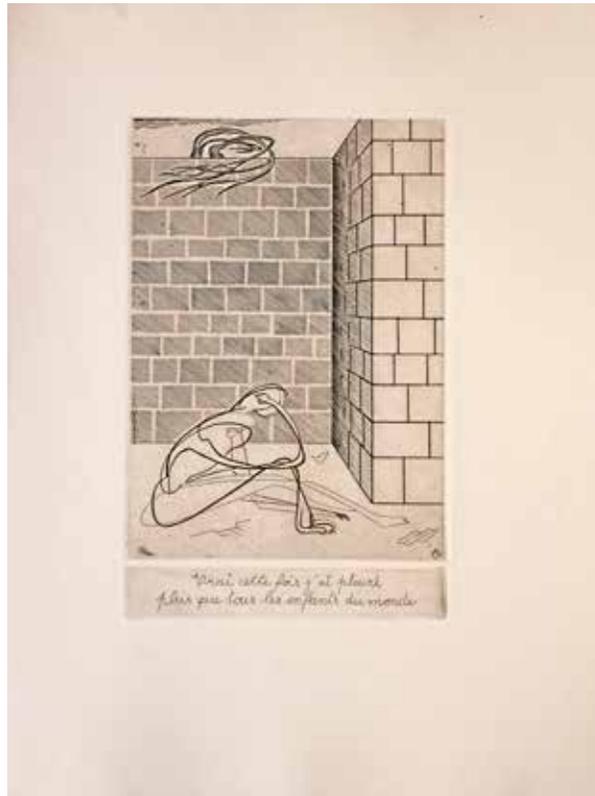


[88]

**LORRAIN, Jean. Zygmunt BRUNNER, *illustrator*.** *Monsieur de Bougreton*. Paris: [G. Girard for] Éditions littéraires de France, [1945]. £300

4to (285 × 187 mm), pp. 140, [8], including an etched portrait of the author with some hand colour and etched and letterpress text with illustrations. Uncut and loose as issued in original wrappers. Grey chemise and slipcase.

FIRST EDITION, with illustrations by Polish-born caricaturist Brunner. This illustrated publication with its seedy depictions of early twentieth-century Amsterdam nightlife, successfully documents the indulgent and unsettling nature of the symbolist writer Lorrain's comic decadent novella of 1897. One of 500 copies on papier de Lana (after 30 on rives, with a suite, 5 on japon and 15 reserved for the collaborators marked I to XV. Total edition 551).

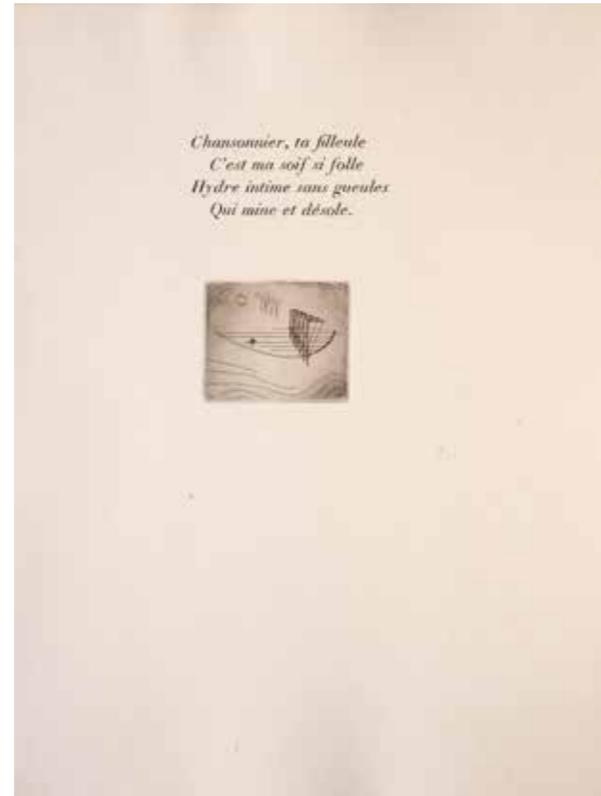


[89]

**RIMBAUD, Arthur. [Roger] VIEILLARD, *illustrator*.** *Hommage à Rimbaud*. Paris: R. Jacquet for] Éditions du Seuil, [1945].

£1250

*4to (525 × 248 mm), pp. 71, [9], including 12 engraved plates and 4 small engraved illustrations. Loose and uncut in original wrappers. Chemise and slipcase. A fine copy.*



FIRST EDITION, SIGNED BY THE ARTIST. Number 5 of 9 *bors commerce exemplaires de collaborateurs* on vélin d'Arches (total edition 186). A Rimbaud collection with a set of exquisite engravings by Vieillard, an artist who adopted an unusual method for his engraved work, adding stucco to the plate to create a relief effect in the paper, visible in these highly original interpretations, often consisting of dynamic dancing figures surrounded by an array of dots and lines in black and white.

Not in Carteret.



[90]

**VALÉRY, Paul. Guido COLUCCI, *illustrator*.** *Cimetière marin*. Paris: [P. Mersch, L. Seitz & compagnie], A l'Enseigne de la Trirème, 1945.

£1500

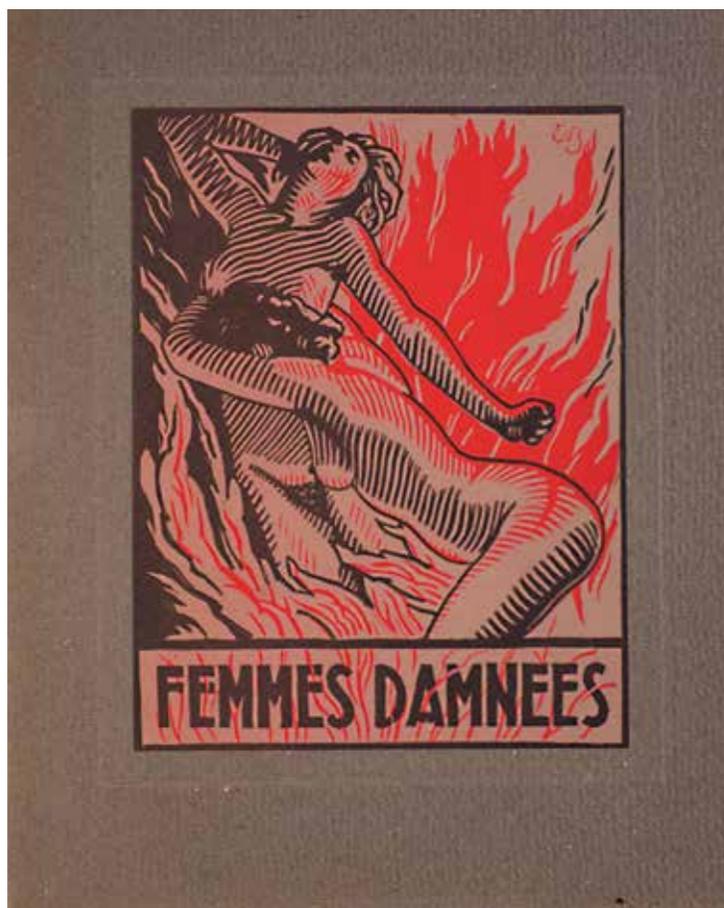
*4to (524 × 257 mm), pp. [64], including 15 handcoloured lithograph plates. Loose and uncut in original wrappers. Blue chemise and slipcase. A fine copy.*

FIRST EDITION with typography and illustrations by Colucci, the third book in his series 'Monumentale', number 150 of 150 copies on papier pur chiffon, (there were a further 10 examples on papier Arches with a suite, total edition 160). An illustrated version of perhaps Valéry's most famous poem, a metaphysical meditation on consciousness and



the body. It is here beautifully illustrated by Colucci, each illustration coloured by the artist himself. 'The text has been set in capitals of a lean, extended sans-serif. Every strophe begins with a large initial, a serif printed in blue. All verses begin with a small initial, another serif also printed in blue, and many lines end with a blue exclamation mark. The blue at the beginnings and end of the lines stresses the rectangular form of the text block. This apparent regularity is interrupted by hyphenated words and by the use of small decorations in every other line. The use of these decorations seems random and its goal is not, in any case, to better fill out a line or break off a word in a logical way' (National Library of the Netherlands, catalogue description).

Carteret IV, p. 385: 'Belle édition très estimée.'



[91]

- [91]  
**BAUDELAIRE, Charles. E. BRACQUEMOND, *illustrator*.** Femmes damnées. Paris: [A. Steff for] R. Kieffer, [1946]. **£1500**

*Folio (540 × 260 mm), pp. [28] including 9 full-page linocut illustrations in two tints, plus an extra suite of 10 plates and an original watercolour. Original wrappers, the 10th illustration in red and black on upper cover. Dark grey slipcase.*

FIRST EDITION. Number 4 of 50 copies on vélin de cuve with an original watercolour (there were a further 300 examples on vélin portant, total edition 350). A darkly erotic interpretation with linocuts printed in two colours.



[91]



[92]



[92]

- [92]  
**FARGUE, Léon-Paul. [Elisabeth-Mary] BURGIN, *illustrator*.** Poisons. Paris: [Daragnès], 1946. **£300**

*Folio (520 × 250 mm), pp. 109, [5], with monochrome engravings. Loose and uncut in original wrappers. Red chemise and slipcase. Slipcase slightly scuffed.*

FIRST EDITION. A collection of vignettes describing Parisian café society, this is one of Fargue's last books before his death in 1947. Illustrated by Swiss-born artist Elisabeth-Mary Burgin, who made a name for herself with her drawings of Parisian beggars and the regulars in the cafés and bars around Montparnasse (Benezit). This is her only illustrated book. One of 200 copies on papier pur fil du Marais, (after 10 with a suite of engravings and an original drawing, another 10 with just a suite and 15 *hors commerce*. Total edition 235).

- [93]  
**LOUÏS, Pierre. Pierre BONNARD, *illustrator*.** Le Crépuscule des nymphes. Paris: [Fequet et Baudier] for Pierre Tisné, 1946. **£1000**

*Folio (521 × 252 mm), pp. 98, [12], pp. 53-54 missed in pagination, but complete, 6 lithograph plates plus smaller illustrations within the text (24 illustrations in all). Uncut in original wrappers. Original folding case (joints split). Short closed tear to foot of cover, otherwise fine.*

FIRST EDITION of Bonnard's last artist's book, displaying his characteristic dreamlike style with its elusive depiction of the naked human form. Number 58 of 100 on vélin du Marais (after 20 copies marked I to XX, total edition 120). Carteret IV, p. 252: 'Belle publication, bien accueillie par les fervents de l'artiste; elle est recherchée et cotée'.

[94]

**CLAIRIN, Pierre-Eugène, *illustrator*.**  
**John BROWN, *editor*.** Paysages des États-  
 unis. [Paris: A. & P. Jarach]: Aux dépens de  
 l'artiste, [1947]. **£250**

*Folio (582 × 285 mm), pp. [12], plus a collection of 15 original  
 lithograph plates in colour, each signed in pencil. Loose and uncut.  
 Spine of slipcase cracked and split, book very good.*

FIRST EDITION, one of 115 copies. A collection of colour  
 lithographs, each signed in pencil, illustrating North  
 American scenes (New York, the Rockefeller Center,  
 Westport, East River, Charlottesville, the University of  
 Virginia, and Baltimore) with an introduction by landscape  
 painter John Brown. Clairin was well known for his  
 landscapes, depicting here rather languid scenes, rich in  
 colour, with a childlike simplicity. He had worked also in  
 Pont-Aven and, as a young man, had been heavily influenced  
 by the work of *Les Nabis*.

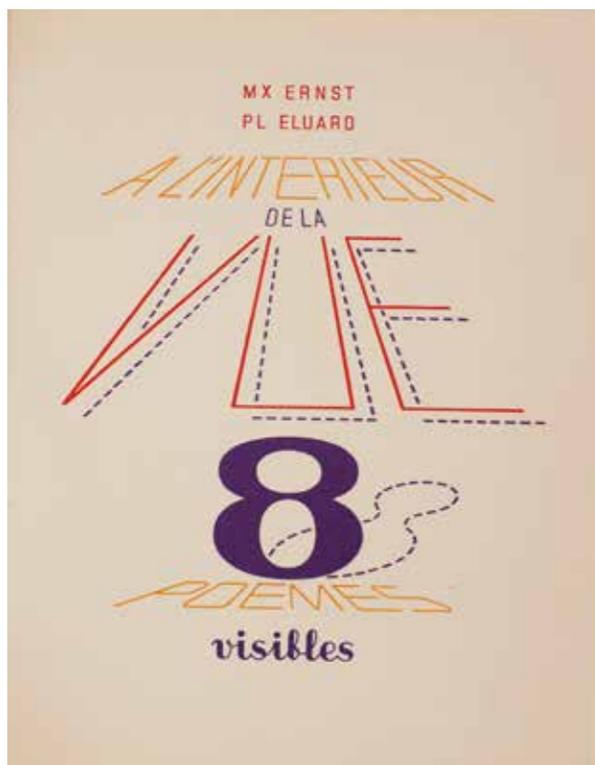
[95]

**CLASSENS, Henri. Jean COUY, *illustrator*.**  
 Aux Portes de l'imaginaire.  
 Paris: [Maurice Sauteron (text) and Georges  
 Leblanc (plates) for] Société des Éditions la  
 Caravelle, 1947. **£400**

*4to (525 × 248 mm), pp. 215, [5], plus 17 etched plates. Loose and  
 uncut in original wrappers. Some uncut edges and tissue guards  
 a little creased, title slightly stained. Closed tear at head of upper  
 wrapper, without loss.*

FIRST EDITION. The plates by Couy are typical of his lyrical  
 abstraction. At the age of eight he had been struck by an  
 illness which left him bed-bound for several months, during  
 which he fed on his books and dreams, an event which left  
 its mark on the spirit of his future works. One of 285 copies  
 (number 110 on papier murier du japon).





[96]  
**ÉLUARD, Paul. Max ERNST, *illustrator*.** À l'interieur de la vue. 8 poèmes visibles. [Paris: Pierre Seghers, 1947]. **£975**

8to (208 × 140 mm), pp. 115, [15], including 59 illustrations after collages by Ernst, of which 7 are hand coloured. Original wrappers. Slight crease to spine. Otherwise very good.



FIRST EDITION. Number 148 of 600 copies on Alma Marais, (there were a further 10 copies on Marais reserved for the publisher). An artistic and literary collaboration between the great friends and prominent artists Ernst and Éluard, who in the 1920s lived together for two years with Éluard's wife, Gala in a celebrated and creative *ménage à trois*. The poems were composed in 1931, but only illustrated by Ernst, with his characteristic surrealist collages, in 1946 for this edition of the following year. By this time Ernst had settled in the United States.

[97]  
**LEPAPE, Claude, *illustrator*. Jean COCTEAU, *preface*.** Les Ombres heureuses de Monte-Carlo. Paris: [Deberny et Peignot and Lafayette], 1947. **£300**

Folio (582 × 285 mm), pp. [6], plus 12 coloured etched plates, each with their own title page. Loose and uncut in original wrappers. Pale blue chemise and slipcase. Small stains to paper cover.

FIRST EDITION. A series of neatly-coloured etchings by Lepape (prefaced by Cocteau)—stylish and leisurely scenes around Monte-Carlo, with people walking the streets, dining, playing tennis, gambling and roaming the beaches. The artist studied in France at the École Nationale des Beaux-Arts and the Art Students League, New York; he showed work in collective exhibitions such as at the Salon Comparaisons and Salon du Dessin et de la Peinture à l'Eau in Paris. Number 95 of 100 copies (there were a further 10 *hors commerce* copies, total edition 110).



[98]  
**LEROY, Maurice, *illustrator*.** La Belle sans chemise ou Ève ressuscitée. Paris: [Paul Durupt] Aux dépens d'un amateur, 1947. **£200**

4to (250 × 165 mm), pp. 106, [8], including 16 etched plates coloured à la poupée. Uncut and loose in original wrappers. Some light foxing. Slight worming to spine of wrapper, resulting in two small holes. Plain chemise and slipcase. The chemise and slipcase slightly browned.

A SPECIAL EDITION printed for brewer-bibliophile Henry-Pierre Heineken. An anonymous libertine tale, first published in 1683, *Ève ressuscitée* or *La Belle sans chemise* is stylishly-illustrated here with colour plates inked à la poupée by Leroy, an artist well known for his racy depictions of women. He was also a poster artist and designer contributing to popular journals in the first half of the twentieth century. Number 236, one of 100 copies on vélin de Rives, numbered 201 to 300, (total edition 300).

cf. Gay II, 197 (earlier editions): 'recueil d'anecdotes fort indécentes'.





- [99]  
**MAC-ORLAN, Pierre Ch[arles]. Jean PICART LE DOUX, *illustrator*.** *L'Écharpe de suie*. Paris: Éditions de la Couronne, [1947]. **£600**

*Folio (325 × 246 mm), pp. 66, plus 16 pochoir coloured lithograph plates, illuminated lettering and an extra suite, also coloured. Uncut and loose as issued in original wrappers. Mustard chemise and slipcase. A fine copy.*

FIRST EDITION with these illustrations. Number 56 of 100 examples on pur fil du Marais, with an additional suite (total edition 176). An erotic book by the bohemian novelist and songwriter Mac-Orlan; illustrated in pochoir by Picart Le Doux, an impressionist artist who created washy and seductive night-scenes, most of which are depictions of prostitutes. He was well-known for his female nudes, was friends with Renoir, and also illustrated works by Verlaine and Baudelaire. He was best known as a tapestry designer.

- [100]  
**MARKIEWICZ, A[ndré]. F[abrizio]. ADRIANI, *illustrator*.** *Festins mystérieux*. Paris: [Du Val for] Librairie José Corti, 1947. **£200**

*4to (329 × 250 mm), pp. [40], including 16 monochrome phototypes. Loose in original wrappers. Torn at head of spine with slight loss but a good copy.*

FIRST EDITION. A collection of poems by Markiewicz complete with the superb and nightmarish collages by the relatively unknown artist Adriani, in the surrealist style of Max Ernst. Number 286 of 289 copies on papier Aussedat (there were a further 6 *hors commerce* copies, total edition 295).



- [101]  
**RABELAIS, François. Maurice L'HOIR, *illustrator*.** *Pantagruéline Prognostication certaine, véritable et infaillible pour l'An perpetuel, nouvellement composée au proffict et advisement de gens estourdis et musars de nature par Maistre Alcofribas*. Paris: [the artist] 'Pour un groupe de bibliophiles', 1947. **£750**

*4to (251 × 200 mm), pp. 95, [5], including 11 full page coloured woodcuts and numerous woodcut ornaments. Plus an original watercolour and a suite of 50 plates in different mono colours, of both the illumination and plates. Uncut and loose as issued in original wrappers. Black morocco chemise with gilt design to upper cover (joints split and with offset to margins of wrapper within), slipcase.*

FIRST EDITION, WITH AN ORIGINAL SIGNED GOUACHE, *exemplaire d'artiste*, signed, 1 of 50 copies. A most unusual book: a comically-illustrated edition of Rabelais' parody of Renaissance almanacs and astrological predictions. L'Hoir's charmingly idiosyncratic woodcuts are carefully inked (some with gold) and sometimes finished by hand.

- [102]  
**VIALAR, Paul. Claude LEPAPE, *illustrator*.** *Saint-Tropez Sur-Amour*. Paris: Lafarge, 1947. **£200**

*(257 × 170 mm), pp. 121, [7], including 19 coloured engraved illustrations. Plus 2 suites in colour and monochrome. Original wrappers preserved in contemporary blue half morocco (Bellevallée) with slipcase. Spine slightly rubbed otherwise fine.*

FIRST EDITION. An urbane wartime short story, stylishly-illustrated by Lepape (son of Georges Lepape, who had worked for *Vogue* and the Ballet Russes). Number 22 of 46 copies on vélin ivoire with two suites of engravings (total edition 426).



## [103]

**FARGUE, Léon-Paul. Luc-Albert Moreau, *illustrator*.** Music-hall. Paris: [Fequet et Baudier for] les Bibliophiles du Palais, 1948.

£400

*4to (520 × 242 mm), pp. 156, [12]. Plus a suite of 58 lithographs. Loose and uncut in original wrappers. In mustard chemise and box. Slight peeling to the spine of the box and book.*

FIRST EDITION with these illustrations, this copy printed for M. Maurice de Ridder with a suite of 58 additional lithographs. Number 161 of 200 examples on vélin pur chiffon des Papeteries d'Arches. A book celebrating the Parisian music hall from its origins to the present with excellent lithographs, including The Hanley Brothers, Mistinguett, Maurice Chevalier, Edith Piaf, Josephine Baker and various circus performers and jugglers.



## [104]

**JARRY, Alfred. Pierre GUASTALLA, *illustrator*.** Guignol. L'Autoclète... Gouaches de Pierre Guastalla, gravées par L.-J. Soulas. [Paris: M. Fequet et P. Baudier for] l'artiste (27, rue Vital), 1948.

£250

*Folio (529 × 251 mm), pp. [50], including 2 colour printed wood engraved plates and illustrations. Loose and uncut in original wrappers.*

ONE OF 206 COPIES. *Guignol. L'Autoclète*, with the absurd Ubu as its principal character, formed part of Jarry's early play *Les Polyèdres*, written before *Ubu roi* and first published as part of *Les Minutes de sable mémorial* (1894). It is here wonderfully illustrated in bright gouache by the prominent graphic artist Guastalla.



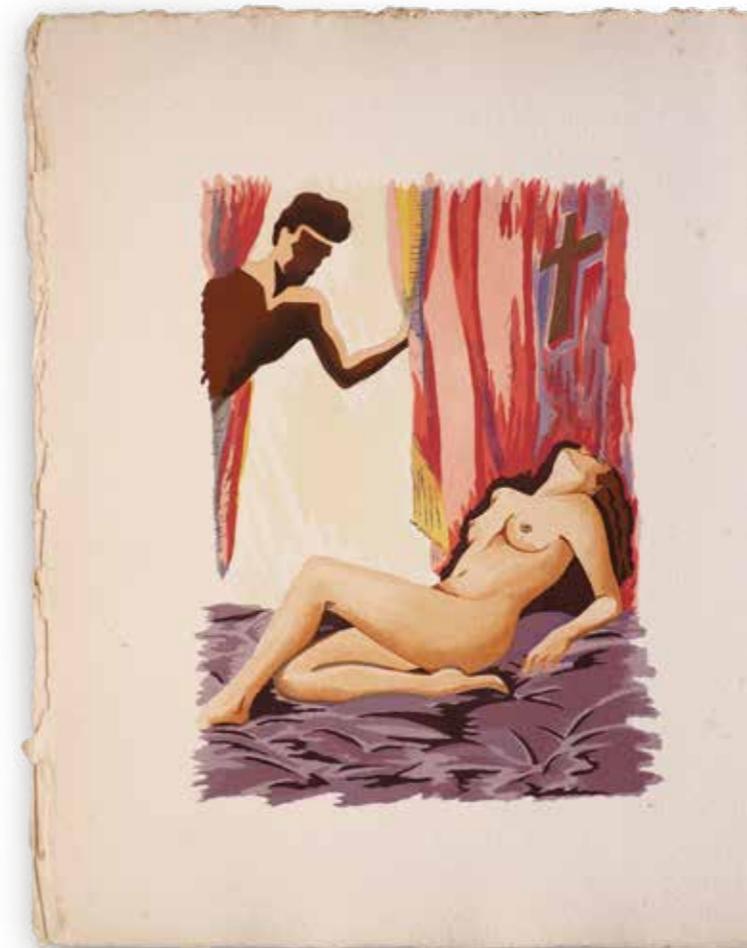
## [105]

**POITEVIN, Jean. P. J EMERY and Daniel SIGROS, *illustrators*.** La Rhapsodie en bleu, poèmes. Angoulême: Éditions d'Art, 1948.

£700

*Folio (502 × 256 mm), pp. 89, [7], including 17 pochoir illustrations, illuminated initials. Printed tissue guards throughout. Uncut in original wrappers. Covers foxed. Tears to glassine cover on the front and back with some loss.*

FIRST EDITION, RARE, INSCRIBED BY THE AUTHOR. Example A of six *hors commerce* copies marked A-F. A collection of previously-unpublished decadent poems by Poitevin, complete with illuminated lettering, Emery's striking expressionist, illustrations heightened in gold and lavishly coloured, apparently with a combination of pochoir and hand colouring. An introductory quote from Edgar Allen Poe's *The Poetic Principle* sets the tone: '...but above all, ah, far above all, he kneels to it'. (There were a further two examples on japan impérial nacré, 14 hors-commerce and 475 copies all numbered, total edition 550).



[106]

**PRINNER, Anton, *illustrator*.** *Le Livre des mortes*. [Paris: G. Leblanc, 1948]. £8000

*Folio (379 × 281 mm), pp. [144], both text and plates etched and engraved throughout. Loose and uncut in original wrappers. Black chemise and slipcase.*

FIRST EDITION, SIGNED BY PRINNER. A SUPERB *BOOK OF THE DEAD* BY AN IMPORTANT TRANSGENDER ARTIST, habitually addressed by his friend Picasso as 'Monsieur Madame'. A spectacular large-format engraved book—the text being burin engraved throughout by Anton Prinner. The text is drawn from the translation by Pierret after the Turin papyrus. It was published with the assistance of Robert J. Godet, who died shortly afterwards: Prinner signs on his behalf 'pour J. Godet +'.

'Anton Prinner, who was probably born Anna Prinner but lived as a man throughout his life, studied painting at the Budapest school of fine arts in 1920 and went to Paris in 1928. He then gave up painting for a while and studied occult sciences, esoteric doctrines and mystical philosophies... During the wartime German occupation of France, Prinner went into hiding, living in a squalid garret... He was an intriguing and enigmatic character, who lived a solitary and reclusive life, and the chronology of some stages of his work and life remains obscure.

When Prinner resumed painting in 1932 after his occult studies, he was much influenced by Mondrian's Neo-Plasticism and by Russian Constructivism. At that time, he also learned print-making, working in Atelier 17 in Paris with Stanley William Hayter. After his Constructivist period, which lasted from 1932 to 1937, he worked on low relief and then high relief sculpture, a medium always favoured by Constructivist artists. At some time, perhaps around 1939, he took up sculpture in the round, producing *Woman with Braid*. The technique of sculpture, or rather its internal logic, brought Prinner back to Figurative art.

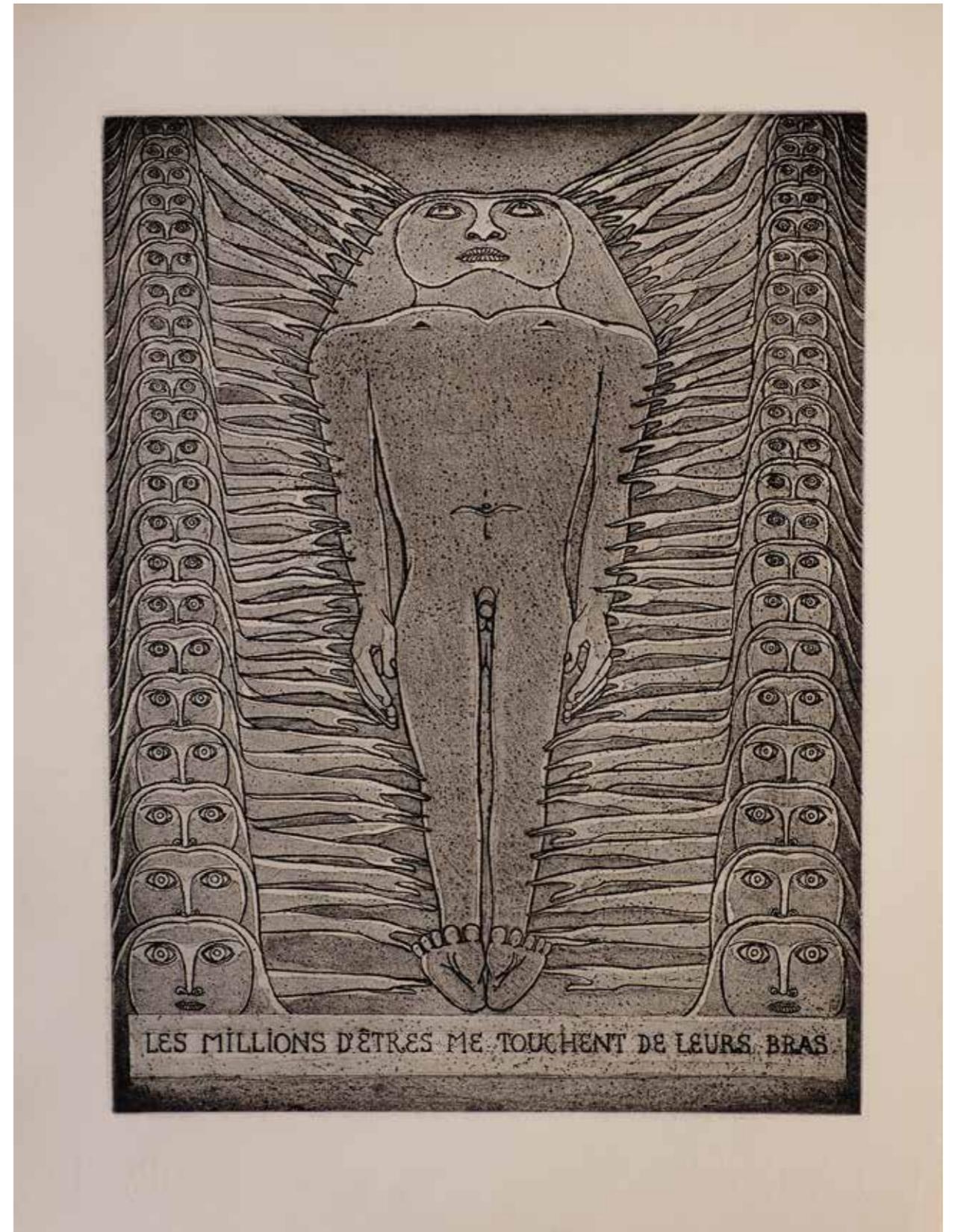
During the German occupation, hidden away in his garret, Prinner devoted himself to drawing meticulous still-lives of everyday objects in pen and ink. When he returned to sculpture, it was with the intention of creating works that

would mediate with the occult forces which had preoccupied him... The composite creatures that emerge from his personal or esoteric obsessions, with their suggestions of aberrant nature, can also recall the work of Jean Arp.

From 1947 to 1949, Prinner worked on 66 etchings and dry-point illustrations for the Egyptian Book of the Dead, as well as a series of low reliefs on the same theme, which he exhibited in 1948...

Prinner took part in the exhibition *The Avant-garde in Hungary, 1910-1930 (L'Avant-garde en Hongrie 1910-1930)*, which was held in the Galerie Franka Berndt, Paris, in 1984. He had two other exhibitions on returning to Paris from Vallauris, in 1965 and 1969' (Benezit).

Number 133 of 200 copies on Rives royal, (there were a further 10 examples on japon séculaire, with an original drawing, 7 for collaborators on papiers divers. Total edition 217).



[107]  
**(LYDIS, Mariette). Henri de  
 MONTHERLANT.** Mariette Lydis. [Paris]:  
 Nouvelles éditions Françaises, 1949. £250

*Folio (585 × 281 mm), pp. 16, [4], plus 16 plates, some in colour and all in separate gatherings with titles. Loose and uncut in original wrappers. Blue cloth box lettered in white and slipcase. Fine.*

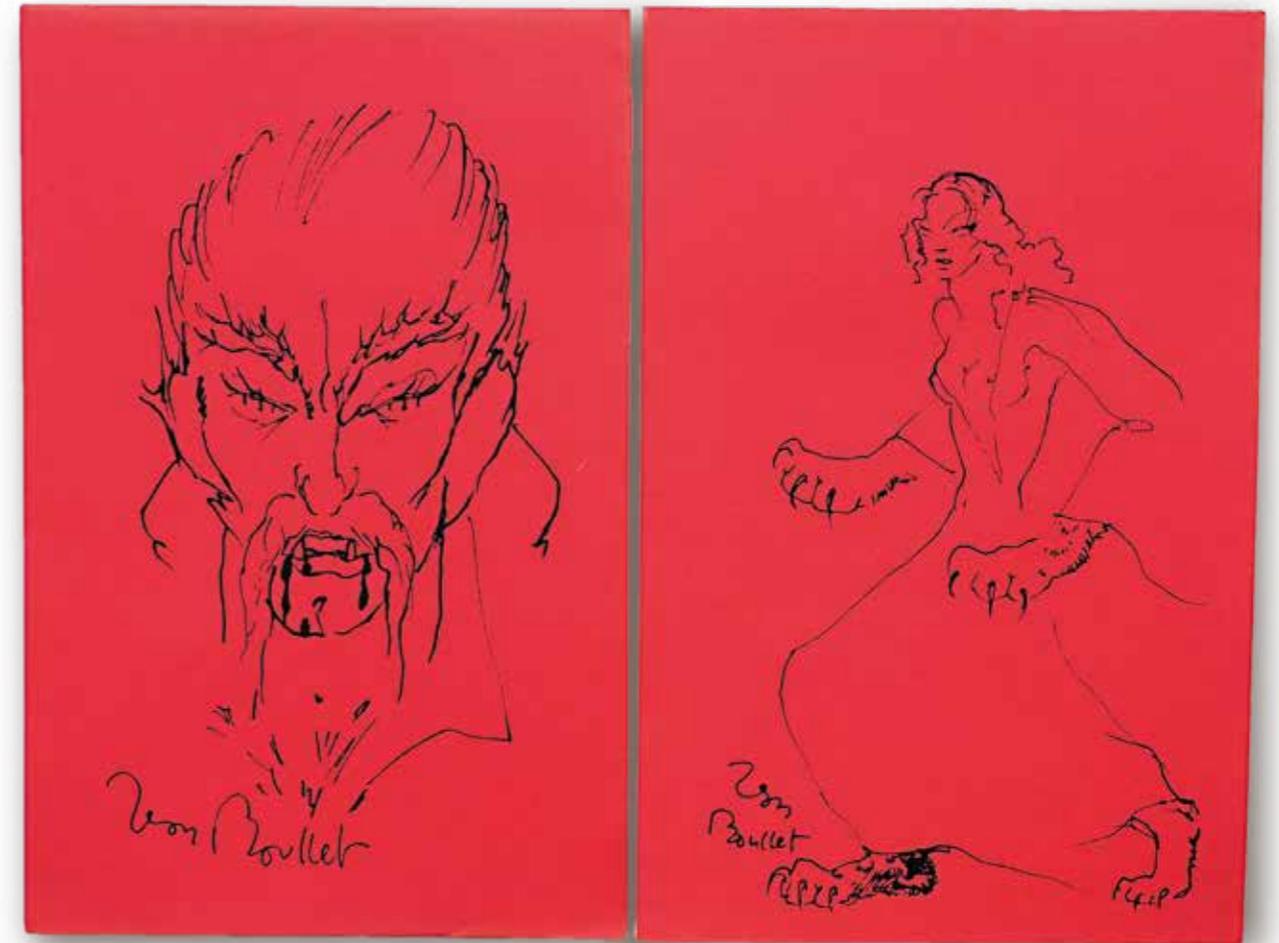
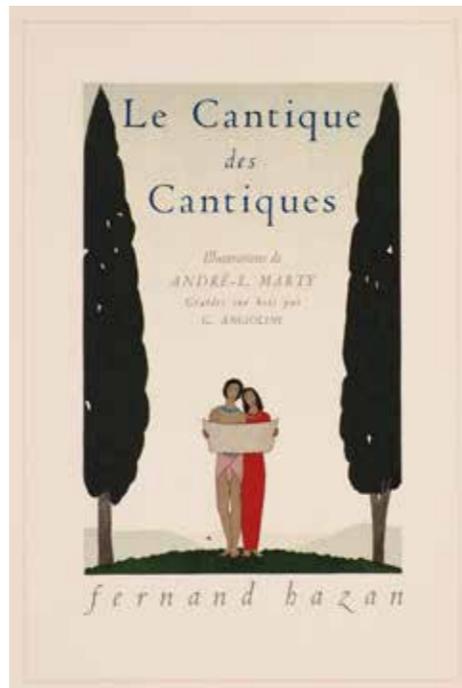
FIRST EDITION, one of 100 numbered copies on papier Rives. A retrospective portfolio of the work of Austrian-born artist Mariette Lydis (1887-1970), with an introduction by Montherlant, who in 1925 had introduced Lydis to the vibrant artistic scene of Paris, where she permanently settled a year later. She was known for her daring prints (notably her 1926 portfolio, *Lesbiennes*) and illustrated deluxe editions of Boccaccio, Louÿs, Baudelaire, Mirbeau and Valéry. Lydis had no formal artistic training, but her work was no doubt inspired by the freedom of twentieth-century Paris. She escaped the Nazis during the occupation, living briefly with her partner Erica Marx in England, before the couple emigrated to Buenos Aires.



[108]  
**MARTY, André [Édouard], illustrator.**  
 G. ANGLIONI, engraver. *Le Cantique de  
 Cantiques*. [Paris: Coulouma for Fernand  
 Hazan, 1949]. £400

*4to (580 × 220 mm), pp. 85, [15], with 56 colour printed wood engravings throughout. Loose and uncut in original wrappers, fine in contemporary morocco-backed slipcase (slightly rubbed, lacking upper strip).*

FIRST EDITION. A delightful and gently-erotic art deco infused *Song of Songs* with typical Marty illustrations rendered in colour. One of 612 copies (this one being one of the 25 *bors commerce* copies).



[109]  
**BOULLET, Jean, illustrator.** *Dracula*.  
 12 Dessins. [Paris: Aux deux menteurs, c.  
 1950]. £450

*8vo (210 × 157 mm), 12 lithographed plates on red paper. Loose as issued in original red wrappers. Very slightly faded, but otherwise fine.*

FIRST EDITION. A rare and wonderful collection of *Dracula* lithographs, by iconic gay artist Boulet (see item 115, below).

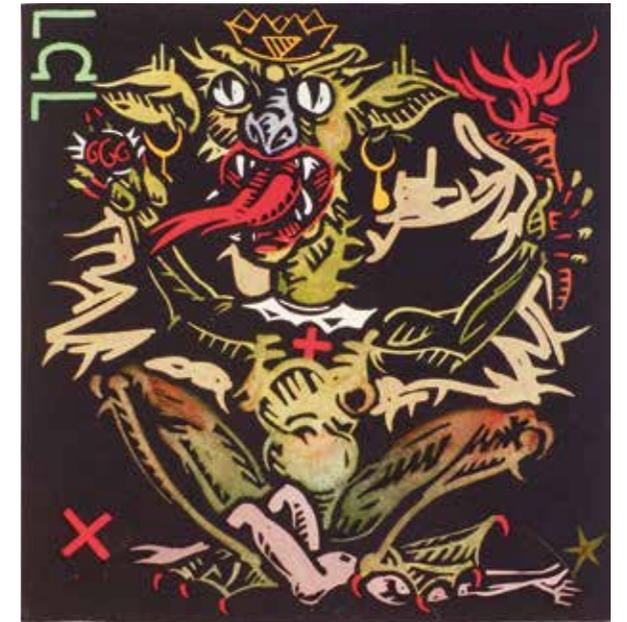


[110]

**FIEULLIEN, Bonaventure, Père, *illustrator*.**  
Apocalypse. [Priory of Regniowez  
(Ardennes), 1951]. £1800

*Folio (575 × 525 mm), 5 parts, each of 12 handcoloured linocut plates (56 in total), each loose and uncut as issued in original wrappers, typed list of contents. Covers slightly creased. Original box (split at joints). Contemporary bookplate (E.T.H.R. Vitmeur).*

FIRST EDITION, EACH OF THE THREE PARTS SIGNED AND HAND NUMBERED BY THE ARTIST, number 25 of 30 copies, each handcoloured by Madeleine Smets-Lefrancq. An extraordinarily dramatic graphic interpretation of *Revelation*, with linocuts by the Franciscan monk and sceptic Fieullien (1903-1976), who had studied at l'Académie de Bruxelles under the Belgian painter Oswald Poreau. He worked in sculpture, stained glass and paint, but his best work was in his remarkable illustrated books, with their idiosyncratic lettering and unsettling (occasionally lurid) religious imagery.



[111]

**LECONTE DE LISLE, [Charles Marie René]. Hugues de JOUVANCOURT, *illustrator*.** Poèmes barbares. Saint-Denis, La Réunion: Édition de la tortue, 1951. £400

*4to (522 × 248 mm), pp. 70, plus 15 wood engraved plates. Loose and uncut, brown chemise and speckled slipcase. Light foxing to first pages, chemise slightly scuffed and box slightly torn.*

FIRST EDITION illustrated by Jouvancourt, printed on the Indian Ocean island of Réunion. A collection of poems first published in 1862 Leconte de Lisle, leader of the Parnassian movement. In this Réunion edition, the poems are hand set in Deberny and Peignot types; with wood engravings by Jouvancourt (an artist of whom we know relatively little) with their strong black lines and simple forms, with a striking graphic quality. Number 27 of 400 copies on Johannot pur fil (total edition 420).



[112]

**CHARAIRE, Georges. Robert NALY, *illustrator*.** Genèse. [Paris: Imprimerie Daragnès, 1952]. £300

*Oblong 8vo (170 × 210 mm), pp. [24], including an engraved plate, both text and plate present in three states, limitation slip. Loose and uncut in original wrappers. Slight offset from plate in one state, wrapper very slightly toned. Very good.*

FIRST EDITION, SIGNED BY THE AUTHOR, number 16 of 50 copies on Arches. The text is a poem by the philosopher, painter, engraver, poet and *animateur*, Charaire, with a fine engraved plate showing Adam and Eve naked in the Garden surrounded by dancing silhouettes—a tapestry design by the decorative artist Naly, who produced designs for the Gobelins and Aubusson. Both text and plate are present in three states: one on a single sheet of Arches paper, uncut and unopened, with plate signed and numbered; one on a single sheet of pale blue paper also uncut and unopened, and one on Arches, opened.

[113]

**HEMPTINNE, Chantal de.** Les Tortues morales. [Brussels]: Le Lion assis, 1952. £200

*4to (345 × 250 mm), pp. [58], illustrated throughout. Original wrappers. Slightly faded, joints neatly repaired.*

FIRST EDITION. A very quaint, well-illustrated book by the little-known female artist Chantal de Hemptinne (pupil of the Belgian engraver Joris Minne) which tells an anthropomorphic story. The plot begins with two characterful tortoises, Charles-Eugène and Denise who fall in love, they get married and spend their time going on many adventures. However, the lure of the human world attracts Charles who leaves Denise to *subit l'amertume de la separation*. Denise then drinks a magic potion from a sorceress and

becomes human, whereby she joins a dance troupe. Charles meanwhile becomes tired of travelling and dreams of going home. The two are eventually reunited and Denise becomes a tortoise again. A lovely book.

Number 82 of 950 examples sur vélin pur fil, (after 50 copies on Hollande Van Gelder, 30 numbered I to XXX and 20 hors commerce. Total edition 1050).

[114]

**[BOUTON, André].** Sainte Barbe, patronne des mineurs. [Tourcoing: Georges Frère, 1953]. £250

*4to (320 × 245 mm), pp. 80, [6], including colour printed illustrations and initials. Loose as issued in original wrappers. Original chemise lettered in gold. Edges slightly rubbed.*

FIRST EDITION. One of 300 copies. A very scarce book written and illustrated by the French-born missionary monk, Bouton, who worked in the Middle-East and Asia. He was also a keen calligrapher and ceramicist whose cartoon-like drawing style has something in common with medieval illumination. The effect is completed here with illuminated initials and text reproducing manuscript.

[115]

**BOULLET, Jean.** Antinoüs. Nice: [Société d'Imprimerie Méditerranéenne], 1954. £300

*4to (325 × 245 mm), pp. [12], plus 33 loose lithograph plates. One or two slightly foxed. Loose in original wrappers. Original box with slipcase.*

FIRST EDITION. A collection of homoerotic lithographs by Jean Boulet, an iconic gay artist who proclaimed himself simply as a 'painter of masculine beauty,' which is precisely what he does here in these illustrations. One of 467 copies on vélin de Lana, (there are a further 33 examples on vélin d'Arches, with drawing, total edition 500).



[112]



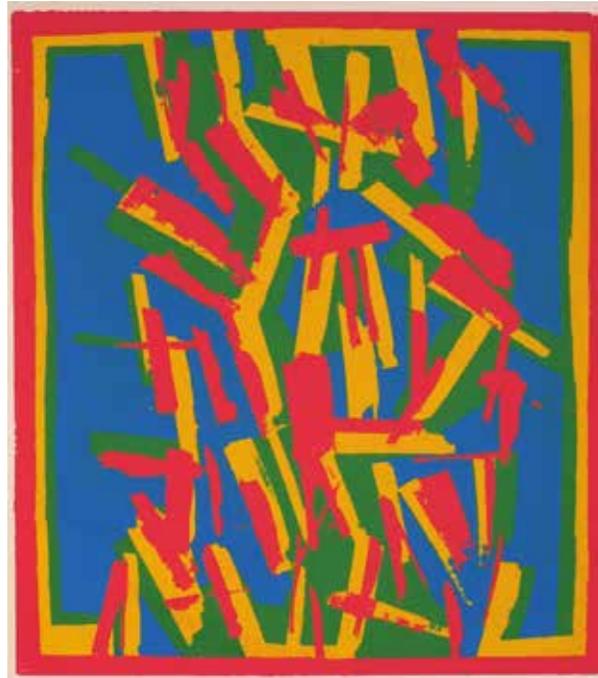
[113]



[114]



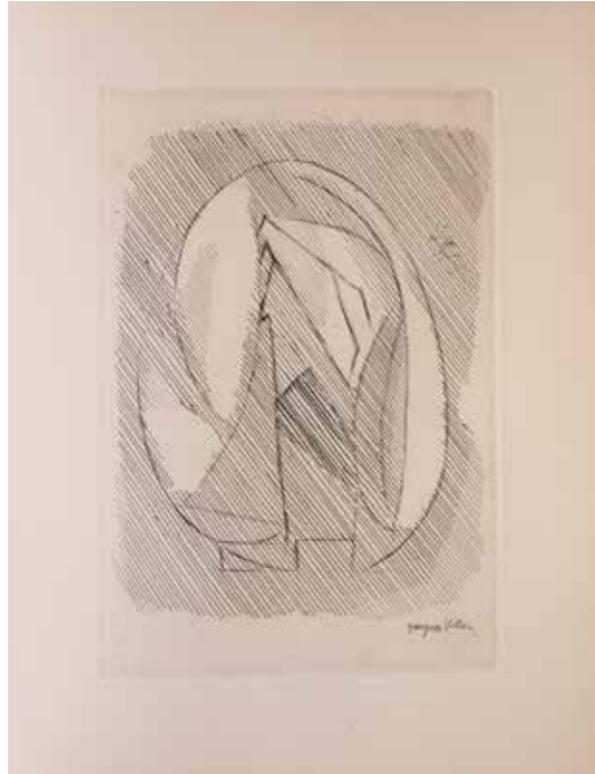
[115]



[116]  
**BOGGS, Charles, *illustrator*. [Edgard] PILLET, *preface*.** *Thèmes sérigraphiques*. [Paris: the artist and H. Hofer, 1955]. **£600**

(518 × 245 mm. 10 colour silk screen plates. One slightly smudged at foot. Loose, as issued in original wrappers. Black portfolio with ties (paper split at hinge).)

FIRST EDITION, SIGNED BY THE ARTIST. Number 17 of 50 examples. A wonderful collection of abstract silk screens in colour by the American ex-patriot artist Boggs, made at his Montparnasse studio, with a preface by the recognised painter of geometric abstraction, Pillet. This is a great example of Boggs' prowess in colour and line; his designs dynamic and decorative.



[117]  
**GHIKA, Tiggie. Jacques VILLON, *illustrator*.** *La Soif du junc*. Paris: [Tournon for] Editions 'Cahiers d'Art', [1955]. **£500**

4to (350 × 250 mm), pp. [26], plus 5 drypoint etched plates. Uncut and loose in original wrappers. Some small creases to upper cover. Internally fine.

FIRST EDITION, SIGNED BY JACQUES VILLON. A poem by Ghika, translated by Jacques Dupin (poet, critic and Miró specialist) paired with three brilliant abstract drypoint etchings, with a lovely quality of line, each signed in the plate by Villon (pseudonym for Gaston Duchamp), elder brother of Marcel Duchamp and arguably the only cubist who managed to create a purely graphic language for cubism. Number 159 of 200 examples on vélin de Rives, (there are a further 7 on vélin d'Arches with a double suite. Total edition 207).

[118]  
**SAPPHO. André-Édouard MARTY, *translator and illustrator*.** *Poésies de Sappho*. Paris: [Fequet et Baudier for A. E. Marty], 1955. **£1100**

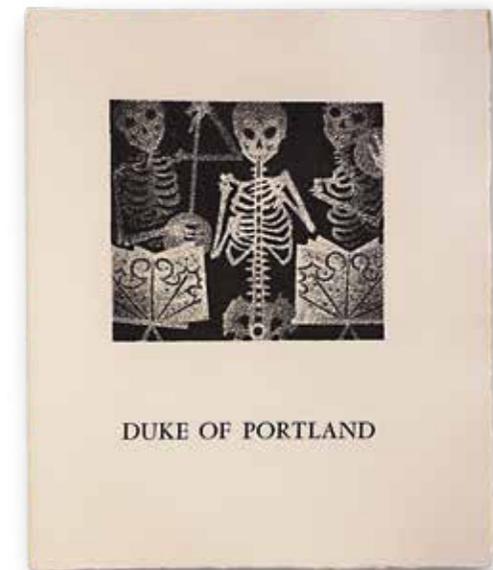
4to (325 × 250 mm), pp. 120, [20], including 57 lithograph plates plus an original drawing. Uncut in original wrappers. Green chemise and slipcase. A very nice copy.

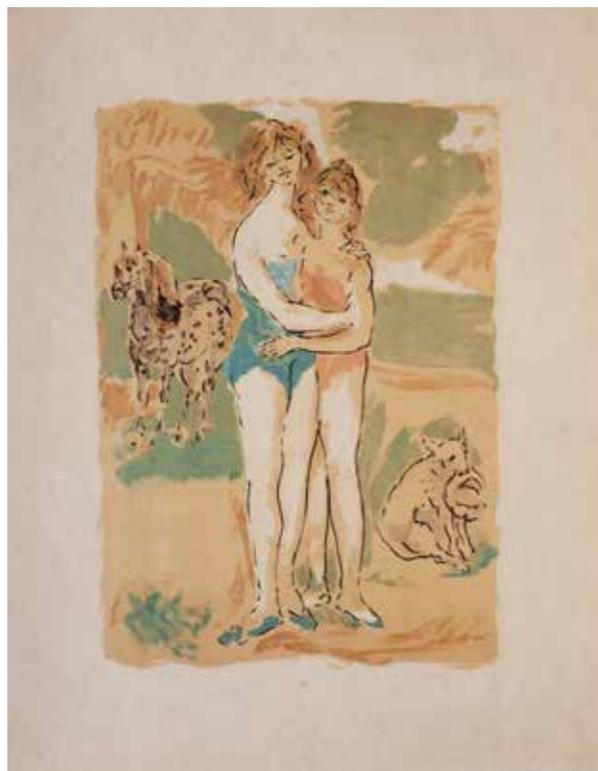
FIRST EDITION, WITH AN ORIGINAL SIGNED DRAWING. A beautifully-illustrated Sappho, in both French and Greek (the Greek text is lithographed). One of 20 examples on Grand vélin d'Arches (there were a further 5 examples on japon nacré, 10 reserved for collaborators, 20 on grand vélin d'Arches with a suite on Malacca and 105 on grand vélin d'Arches. Total edition, 160).

[119]  
**VILLIERS DE L'ISLE-ADAM, [Auguste de]. Mario AVATI, *illustrator*.** *Contes cruels*. [Paris, Fequet et Baudier for]: Cercle Grolhier, [1956]. **£300**

4to (274 × 225 mm), pp. 117, [7], including 10 etched plates and illustrations. Loose and uncut in original wrappers (these slightly foxed). Original grey chemise and slipcase. An excellent copy.

FIRST EDITION with Avati's illustrations. *Contes Cruels* (1883) is one of the aristocratic symbolist writer, Villiers' most successful works, a short story collection expressing his disdain for the bourgeoisie and outlining the wrongs of society (the first English edition of 1927 had been entitled *Sardonic Tales*). 'The Duke of Portland' tells the tale of the eccentric and troglodytic William Cavendish-Scott-Bentinck (1800-1879). This edition is illustrated by Avati, known for his prowess in mezzotint. The etchings are characterful and semi-abstract, the artist using a series of rough lines to create chiaroscuro, lending his illustrations a unique (and appropriate) dappled effect. One of 220 copies on grand vélin de Rives, this copy for M. Bernard de Peyerimhoff de Fontenelle.

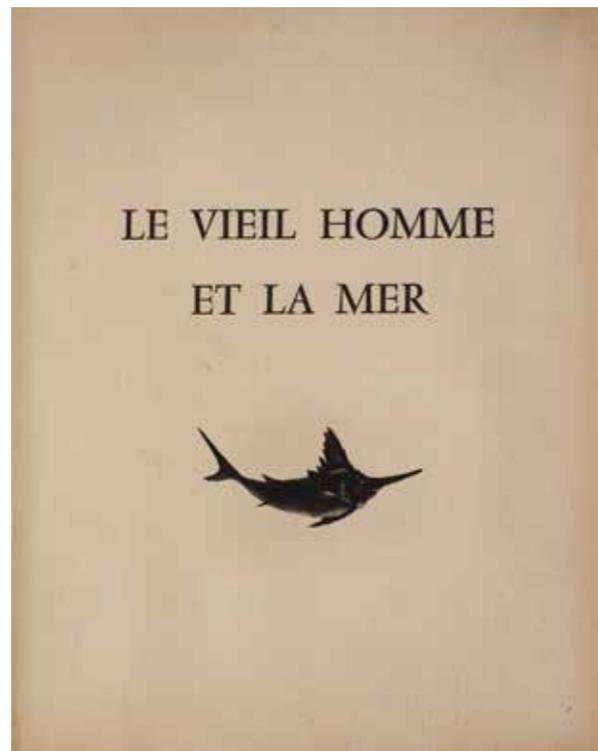




[120]  
**AYMÉ, Marcel. Marcel VERTÈS, illustrator.** Images de l'amour. Lithographies originales de Vertès. Paris: [Fequet et Baudier for] Georges Guillot, 1957. **£850**

*Large 4to (525 × 251 mm), pp. 119, [9], including 9 lithograph plates in colour, and lithograph illustrations with an additional suite in colour, illustrations. Loose and uncut in original wrappers. Front cover very slightly creased at the edges and slightly torn at head of spine (no loss). Without the publisher's box, but very good.*

FIRST EDITION, *hors commerce* copy on japon (total edition 215). An illustrated erotic book by the novelist and playwright Aymé, noted for his political incorrectness. The coloured plates are typical of Vertès' popular style.



[121]  
**HEMINGWAY, Ernest. Robert NALY, illustrator.** Le vieil Homme et la mer. [Paris: Jacques et Robert Fléraud and Fequet et Baudier] for the artist, 1958. **£250**

*Large 4to (550 × 252 mm), pp. 140, [5], mezzotint plates and illustrations. Uncut, in original wrappers.*

FIRST EDITION of *The Old Man and the Sea* with Naly's fine mezzotint illustrations. Unnumbered copy on papier d'Auvergne (total edition 115 numbered copies).

[122]  
**MICHAEL, Roger. Albert SOREL. Gérard BAUËR, authors. René DEMEURISSE, illustrator.** Télécommunications. Paris: [Arts Graphiques, Clamart for the Société anonyme de Télécommunications, 1958]. **£200**

*4to (550 × 250 mm), pp. 65, [7], including 8 drypoint plates. Loose and uncut in original wrappers. Slight tear to glassine cover.*

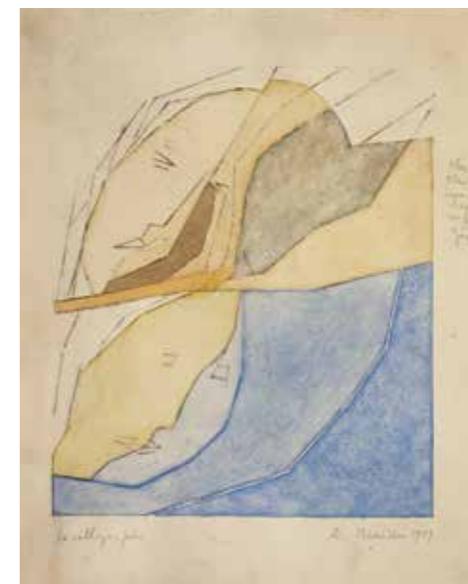
FIRST EDITION. One of 500 copies, a typically-French literary celebration of progress, technology and telecommunications, commissioned by the Société anonyme de Télécommunications (established 1924). Sorel's contribution is entitled, 'La diplomatie et le progrès'. Demeurisse's fine plates are twentieth-century emblems of technology and progress.



[123]  
**LIMBOUR, Georges. André BEAUDIN, illustrator.** Le Calligraphe. Paris: [Fequet et Baudier for] Galerie Louise Leiris, [1959]. **£1500**

*4to (276 × 250 mm), pp. 48, [8], plus an original watercolour and including 7 lithograph plates in colour. Loose and uncut in original wrappers. Blue chemise and slipcase. A fine copy.*

FIRST EDITION, SIGNED BY THE AUTHOR AND ILLUSTRATOR, with an original watercolour for the frontispiece signed by Beaudin. The text is by the surrealist prose writer Limbour and is illustrated by Beaudin—a significant, if lesser-known, Parisian artist whose graphic abstraction evolved from cubism through contact with Paul Éluard and collaborations with Robert Delaunay. He took inspiration from elements of daily life and reduced them to a symbolic essence, still recognisable as an object or figure. The etchings and watercolour here are fine examples of his sensitive use of colour and imaginative depiction of the human form. The book was issued by the Galerie Louise Leiris, an influential gallery founded in 1920 by Daniel Kahnweiler, who was forced to flee Paris under the occupation after turning the gallery over to his Catholic sister-in-law, Louise Leiris. Number 27 of 100 on Rives (total edition 110).





[124]



[126]



[125]



[127]

[124]  
**COCTEAU, Jean. Jean-Pierre RÉMON, illustrator and copyist.** *Pleine Mer*, poèmes de Jean Cocteau. [c. 1950-1960]. £700

*Folio (550 × 282 mm), pp. [28], including 15 original brushed ink illustrations, original manuscript and an inscription. Loose and uncut in original wrappers. Slight creasing to spine, paper slightly faded.*

ILLUSTRATED MANUSCRIPT. A collection of poems by Cocteau handwritten by Rémon, who has also decorated the book with a series of black ink drawings by brush. The artist illustrated many published books, such as *La Symphonie Pastorale* by Gide, *Marie du Port* by Simenon and *Les Paysages ensorcelés* by Barbey d'Aureville. His favourite subject was the sea and he spent much of his time working in unusual places (including the Paris RER, and aboard ocean liners).

[125]  
**POUGNY, [Jean], illustrator. Jacques PRÉVERT, preface.** *Dix Linogravures originales 1914-1920*. Paris: [Au Vent d'Arles, 1964]. £2500

*(450 × 320 mm), pp. [10], plus 10 linocut plates, some pochoir coloured. Loose and uncut as issued in original wrappers. Brown cloth box lettered in white. Fine.*

FIRST EDITION. Number 39 of 140 copies on vergé ancien (total edition 195). A collection of 10 prints made from the original lino blocks from the studio of the Russian artist Pougny (1892-1956). They were made in St Petersburg and Paris from 1914-1920, and are presented here with a poem by Prévert ('L'Atelier de Pougny') printed partly in facsimile of his handwriting. In 1915 Pougny had organised the Tramway 5 and 0.10 exhibitions, which paved the way for the constructivist movement. These prints were made when Pougny was working in a predominantly cubist style, seen in their abstract and dynamic depictions of interiors, street-life and musicians playing. He often uses sharp jagged lines and dark planes of colour to create a dizzying perspective of the world around him.

[126]  
**GIONO, Jean. Pierre AMBROGIANI, illustrator.** *Le haut Pays*. Paris: Éditions d'Art les Heures Claires, [1965]. £1500

*Large 4to (578 × 285 mm), pp. 197, [9], including 18 colour lithograph plates, 2 original drawings and 2 original gouaches. Loose and uncut in original wrappers. Red box (partly faded). A fine copy.*

FIRST EDITION, WITH TWO ORIGINAL DRAWINGS AND TWO GOUACHES, SIGNED. (Total edition 300, this copy printed for the gallerist Paul Ambroise Plaquevent). A vibrantly-illustrated celebration of Provence.

[127]  
**[MATHIEU, Pierre], illustrator.** *La Miette d'amour. Essai Poétique*. [Paris: l'auteur, 1966]. £400

*4to (290 × 220 mm), pp. [92], lithographed text and illustration throughout. Original decorative cloth lettered in gilt. Extreme upper margin of upper cover lightly toned. A very good copy.*

FIRST EDITION, this copy with a long presentation inscription by the author and artist dated 1970: 'Bernard, À force / d'aimer la récréation, / j'organise mon coeur, / pour que la cloche / du commencement, / sonne au delà / de l'espace confine ...' A poetic essay with lithographed handwritten text and intriguingly ambiguous illustrations depicting wispy elemental figures. The artist, Mathieu exhibited at the Salon des Indépendants and Salon de la Jeune Sculpture. One of 1000 copies (there were also 15 *bors commerce* copies).

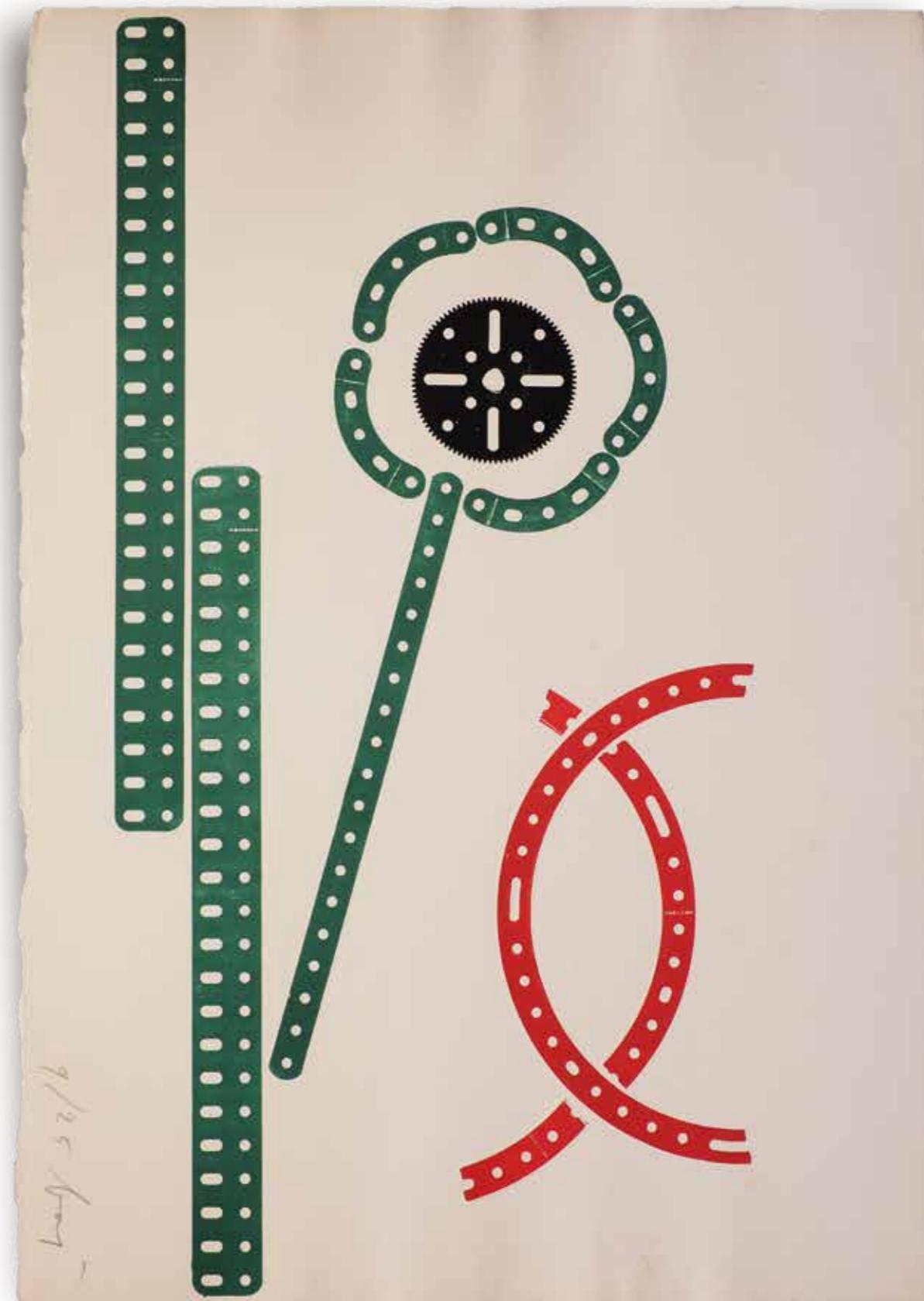
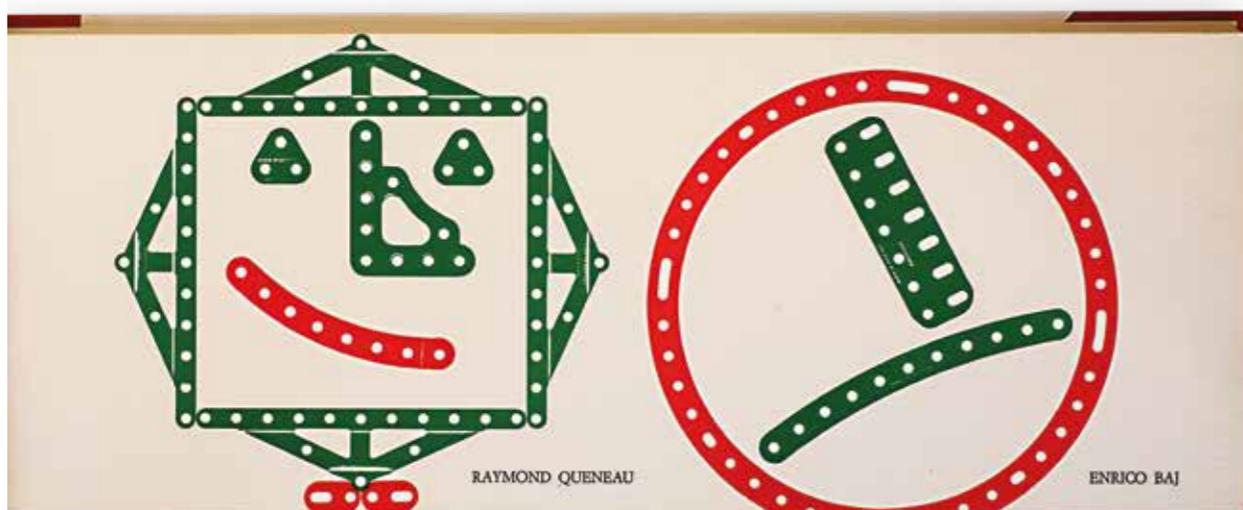
[128]

**QUENEAU, Raymond. Enrico BAJ, illustrator.** Meccano ou l'Analyse matricielle du langage. [Milan]: Sergio Tosi and Paolo Bellasich, 1966. £6500

*Narrow oblong folio (200 × 525 mm), ff, [22], most with colour impressions from Meccano parts in red and green, letterpress text, including one serigraph plate 'Le Bateau ivre'. Red and green cellulose endpapers. Serigraph signed by Baj, limitation leaf signed by Queneau and Baj. Original black card case with ties. Additional suite of 5 large plates in separate portfolio (original), all signed. Small collector's label to front pastedown.*

COPY 9, SIGNED BY AUTHOR AND ILLUSTRATOR, WITH ADDITIONAL SERIGRAPH, AND SUITE OF 5 LARGE SIGNED PLATES (total edition of 194 copies). Queneau's playful mathematical analysis of languages, coupled with Baj's illustrations printed from Meccano parts. 'Baj's art has always included a strong element of farce, so the use of sprockets, bolts, and other fabricated metal objects to enhance Queneau's analysis of language parodies the author's own mechanic's approach.' (Castleman, *A Century of Artist's Books*, MoMA).

Jean Petit, *Baj: Catalogue de l'œuvre graphique*. Geneva, 1973.



[129]

**VERDET, André. Max PAPART, *illustrator*.** Lubéron, [Douze poèmes inédits]. [Paris: Fequet et Baudier, 1967]. **£450**

*4to (577 × 282 mm), pp. [52], plus an original signed collage/drawing and including 7 etchings (one on title). Loose and uncut in original wrappers. Upper cover rather stained and offset (from a former wrapper now not present), text with occasional dispersed foxing, the plates fine.*

FIRST EDITION, SIGNED BY THE ARTIST AND AUTHOR. A collection of twelve poems by the artist Verdet, an interesting figure from the circle of Braque, Picasso and Matisse, who expressed himself in numerous media, including poetry, painting and glass sculpture. There are seven etched plates of a Rothkoesque quality by the artist Papart who initially worked in a post-cubist style before evolving towards the abstraction present in these wonderful prints. The collage inscribed 'pour Claude Jobin', dated 1968 and signed by both Verdet and Papart is a clear homage to Braque. Martin Stone's pencil note in French indicates it was offered by him at the annual Luberon (Provence) book fair, of which he was a devoted supporter. Number 62 of 100 copies on grande vélin de Rives, (total edition 128).

[130]

**VERHAEREN, Émile. [Philippe]. Cara COSTEA, *illustrator*.** Belle Chair. [Paris: Fequet et Baudier for] Les Francs Bibliophiles, 1967. **£200**

*4to (525 × 255 mm), pp. 82, [6], including 12 colour lithograph plates, some double page. Loose, as issued and uncut in original wrappers. Illustrated pink chemise and slipcase. A fine copy.*

FIRST EDITION, this copy for Docteur Maurice Roulland, one of 170 copies on vélin de Rives. A compilation of poems by Verhaeren, wonderfully illustrated by Costea, who uses loose blotches and splatters of colour to form soft, ambiguous figures. He studied at the École des Beaux Arts and exhibited his work in France, San Francisco, Cologne and Brussels.

[131]

**SEGAL, Simon, *illustrator*.** L'Apocalypse selon Saint Jean. Paris: [Fequet et Baudier for] Les Bibliophiles de France, 1969. **£400**

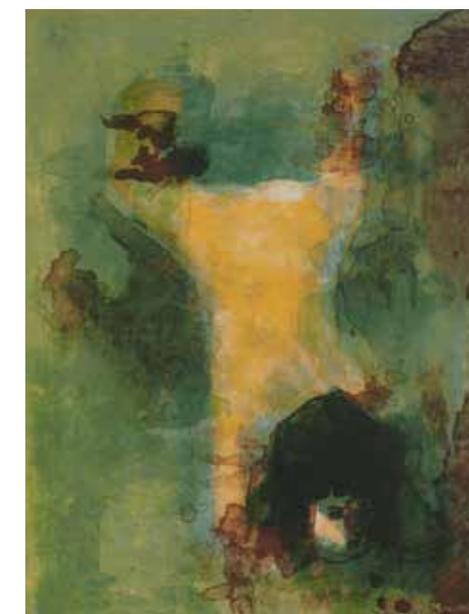
*Folio (521 × 252 mm), pp. 126, [14], including 16 colour lithograph plates, (some double page) and ornaments. Loose and uncut in original wrappers. Red cloth chemise and blue slipcase. A fine copy.*

FIRST EDITION. An illustrated *Revelation*, a particularly delightful interpretation by a Russian-Jewish artist with Polish heritage, Simon Segal (1898-1969), who created vibrant and imaginative lithographs with a childlike, expressionist quality. Segal first exhibited his work in Paris in 1935 and from then on he had numerous exhibitions in London, Paris, Milan and Brazil, both during his lifetime and after. Number 14 of 30 examples on vélin pur chiffon de Rives for the artist (total edition 150).



[129]

[130]



[131]

[132]

**BROGLIE, Louis de. LONGOBARDI, Xavier, *illustrator*.** Certitudes et incertitudes de la science [Structurations et linogravures]. [Fontenay-aux roses: Ateliers Rigal for Société Normande du Livre Illustré, 1970]. £800

*Guitar shaped oblong folio (c. 450 × 550 mm), pp. 99, [5], coloured serigraph illustrations (some light offsetting to opposing text). Clear plastic wrapper. Original sliding box with design to upper cover.*

FIRST EDITION of Longobardi's ingenious abstract interpretation of Broglie's work in wave theory. One of 140 copies.



[132]

[133]

**(DELAUNAY, Robert).** Les Tours Éiffel de Robert Delaunay ... Poèmes inédits [par] Apollinaire, Aragon, André Breton, Cendrars, René Crevel, Delteil, Soupault and Tzara. Paris and Brussels: [Robert de Velder for] Jacques Damase Gallery, 1970. £600

*Narrow folio (350 × 200 mm), pp. 68. Loose in original wrappers. Original black box slightly broken at joints, otherwise a fine copy.*

FIRST EDITION, ONE OF 150 COPIES ON ARCHES WITH AN ORIGINAL DELAUNAY ENGRAVING SIGNED IN PENCIL BY SONIA DELAUNAY. A celebration of Delaunay's iconic Eiffel Tower project of the early twentieth-century, with numerous reproductions, accompanied by poems and other texts by contemporaries and collaborators, many previously unpublished. There were also 1000 ordinary 'offset' copies.

[134]

**MILOSZ, [Oskar Wladislaw de Lubicz]. PRANAS, Gailius. *illustrator*.** Les Elements: La Mer. Saint-Cloud: Antarès, 1970. £650

*Narrow oblong folio (220 × 550 mm), 18 leaves with linocut text and illustration, uncut and loose as issued in the original wrapper with linocut cover illustration, original cloth box with further linocut. Two original drawings.*

COPY NUMBER 1 OF 120 COPIES, WITH 2 ORIGINAL DRAWINGS, SIGNED AND NUMBERED BY THE ARTIST. Oscar Milosz was a French-Lithuanian poet, playwright, essayist and representative of Lithuania at the League of Nations. His collection of poems *Les Éléments* appeared in 1911. Lithuanian-born Paris artist Pranas (1928–2015) apparently only illustrated/issued *La Mer* of the *Éléments* sequence. His abstract expressionist linocuts are deeply impressed in thick paper.



[134]



[133]



