



Sims Reed Ltd.

*Art Nouveau, Symbolism*

*& Art Deco*

March 2021

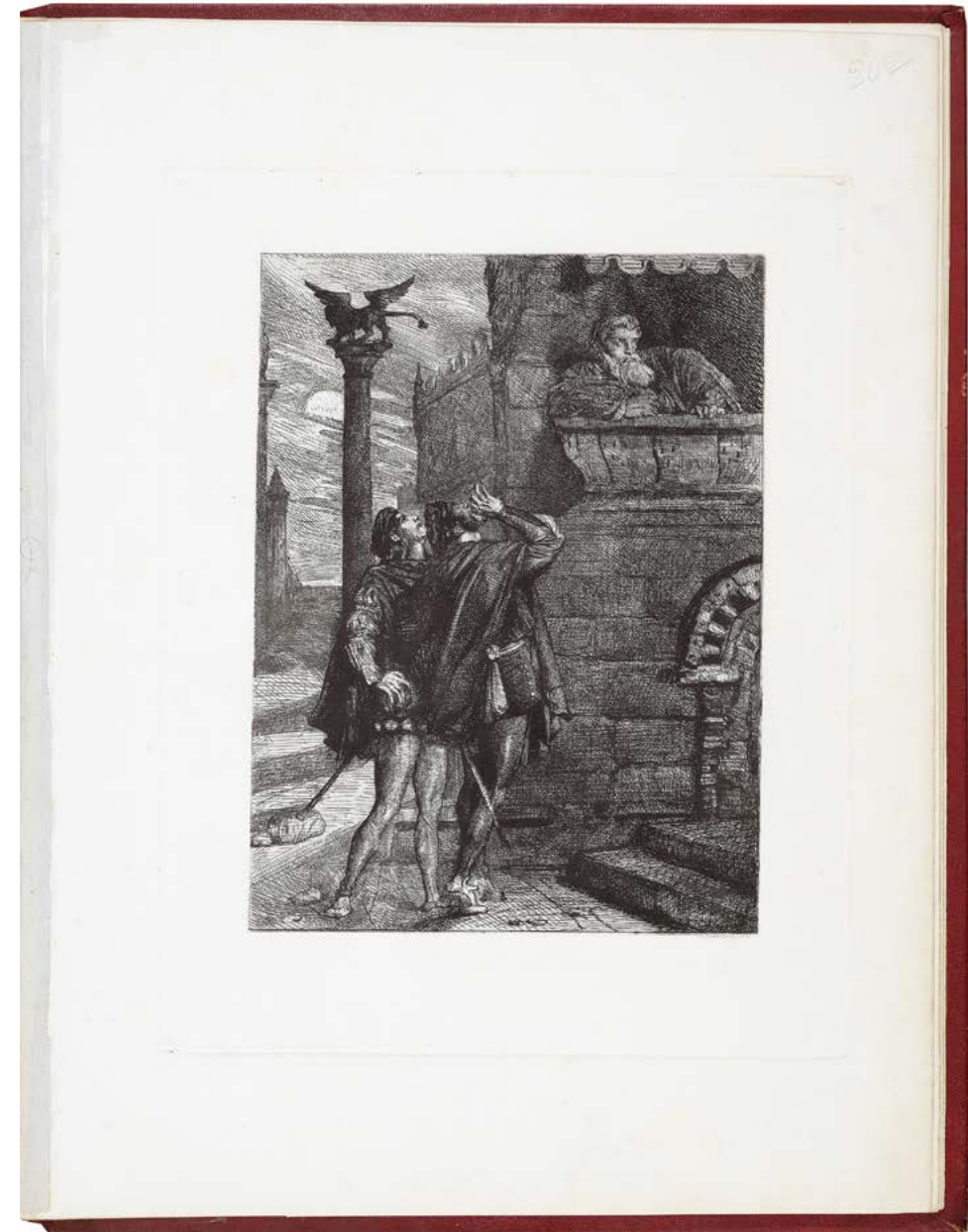
**1. GONCOURT, Jules de. Burty, Philippe. Eaux-Fortes de Jules de Goncourt. Notice et Catalogue de Philippe Burty. Paris. Librairie de l'Art / Charles Delagrave. 1876.**

Folio. (470 x 325 mm). pp. (iv), xix, 23. Half-title in red and black, printed title in red and black with large engraved vignette by de Goncourt, nine leaves with Burty's text illustrated with 11 monochrome vignettes and plates (three full-page), ten leaves with 'Catalogue de l'Oeuvre de Jules de Goncourt' with monochrome vignette tail-piece, leaf with 'Index des Eaux-Fortes' recto and 'Liste des Bois' verso, leaf with printer's monochrome vignette, final leaf with justification recto and 20 original monochrome etchings by de Goncourt, each printed recto only on uncut sheets of Hollande; sheet size: c.440 x 310 mm or the reverse. Loose as issued, later cloth-backed portfolio with flaps and cloth ties, titles to front cover in red and black.

**Philippe Burty's catalogue raisonné of Jules de Goncourt's etchings.**

From the edition limited to 300 numbered copies, with this one of 200 examples with the text on papier teinté and the plates on Hollande.

The catalogue raisonné of Jules de Goncourt's engraved work with a biography by Philippe Burty. The catalogue lists 86 examples, listing their states, dimensions and sources (where applicable). The catalogue gives printed examples of 20 of them, ranging from the vignette title engraving, *Le Pantin de Mademoiselle Marcille*, to etchings after Fragonard, de Saint-Aubin, Chardin, Monnier and Gavarni (among others) as well as those original compositions described as *d'après nature*. The plates were printed in an edition of 302 copies by François Lienard including 2 on peau de vélin. £1,250



**2. FORAIN AND RAFFAELLI. Huysmans, J. K. Croquis Parisiens. Eaux-Fortes de Forain & Raffaelli. Paris. Henri Vaton, Libraire-Editeur. 1880.**

*8vo. (225 x 165 mm). pp. 108. Printed title in red and black, Huysmans text and illustrated with 8 original etchings and two planches refusées each in three or four states, initials and head-pieces in red throughout. Contemporary purple morocco-backed marbled boards, banded spine with gilt title in six compartments, marbled endpapers, original wrappers with printed titles in red and black preserved, t.e.g.*

**A good copy of Croquis Parisiens with two signed etchings, the plates in numerous states and with a leaf of manuscript.**

From the edition limited to 545 copies, this unnumbered copy on laid paper (Arches?) with the plates in three or four states including two signed plates.

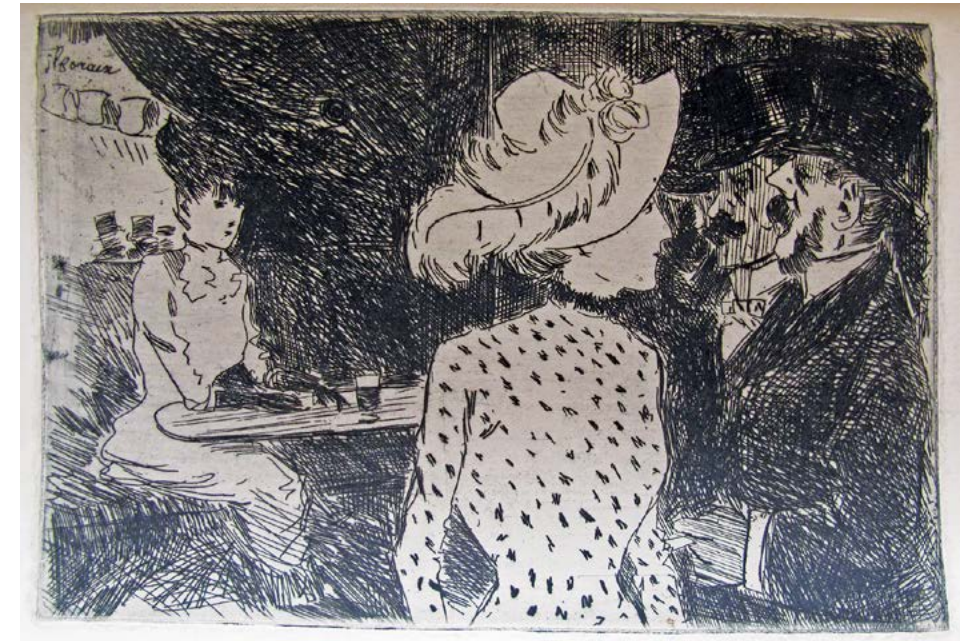
This copy with the original etchings by Forain and Raffaelli present in four states (frontispiece and one plate, each with one plate inscribed *1er épreuve* and signed by Forain in pencil) or three states (the remaining plates) including two planches refusées by Forain - a variant of the plate for *Les Folies Bergères* and one for the chapter *Un Café* - not included in normal copies.

Also included tipped-in to the front wrapper is a leaf of manuscript titled *Adrien Brassier* at the head of the leaf beneath the inscription à *M. C. C. Huysmans - peintre*, the verso with the complete text of pp. 83 / 84 *Ritournelle*.

*These early etchings of Forain, though somewhat hasty in execution, have a freshness of approach and a spontaneity unusual in illustrations of this date. (The Artist and the Book).*

[The Artist and the Book 108].

£5,000



3. TISSOT, James (Jacques) Joseph. *The Parable of the Prodigal Son According to St. Luke. London. 1881.*

Folio. (510 x 695 mm). Etched frontispiece (for the front wrapper) in sanguine and four etched plates in black: 'The Departure', 'In Foreign Climes', 'the Return' and 'the Fatted Calf', each with Tissot's etched signature at lower right or left and the date '1881'; sheet size: each c.506 x 620 mm. Loose as issued in original printed paper wrapper with pictorial title in sepia.

A very good, complete and unsophisticated set of the first state issue of Tissot's *Parable of the Prodigal Son*.

From the first pre-letter state, limited to 100 copies.

To a public who had long found Tissot's pictures objectionable because of their lack of 'distinct and intelligible meaning', 'The Prodigal Son in Modern Life' must have come as a considerable relief. With a piquant blend, for Victorian sensibilities at least, of Biblical seriousness and sophisticated modernism, they enjoyed a wide success, becoming Tissot's chief exhibition pieces in the years before the Bible illustrations were completed ... Besides the comfort of 'intelligible meaning', and the usual mass of carefully observed genre detail, this old story with a new twist had a recognizable format, for the moralizing series had been a staple of British painting since the time of Hogarth. 'The Prodigal Son' is reassuringly similar to a series like 'the Rake's Progress', which may well have inspired it ... Stylistically, technical prowess begins to give way to simple overwork as a growing horror vacui bends the medium to purely reproductive ends. (M. J. Wentworth 'James Tissot, Catalogue Raisonne of His Prints'). £4,000



4. GRASSET, Eugène. *Histoire des Quatre Fils Aymon - Très Nobles et Très Vaillans Chevaliers*. Paris. H. Launette Editeur. 1883.

4to. (280 x 228 mm). pp. (vi), 224, (xvi). Each page with decorative border and many full page plates and section headings, all in colour after Grasset. Full dark green crushed morocco by Marius Michel with his signature gilt, front board with elaborate cuir ciselé decoration to surround central armorial with title tooled in black, the decoration of floral, foliate and bestial devices in colour calf representing a coat of arms, banded spine in six compartments, turn-ins ruled in gilt, patterned decorative silk doublures and endpapers, original printed and decorative chromolithograph wrappers (two sets) preserved, a.e.g., silk place-marker, marbled board slipcase.

**Grasset's finest illustrated book and one of the icons of Art Nouveau in a cuir ciselé binding by Marius Michel.**

From the édition de luxe limited to 200 copies, with this one of 100 numbered copies on papier de Chine.

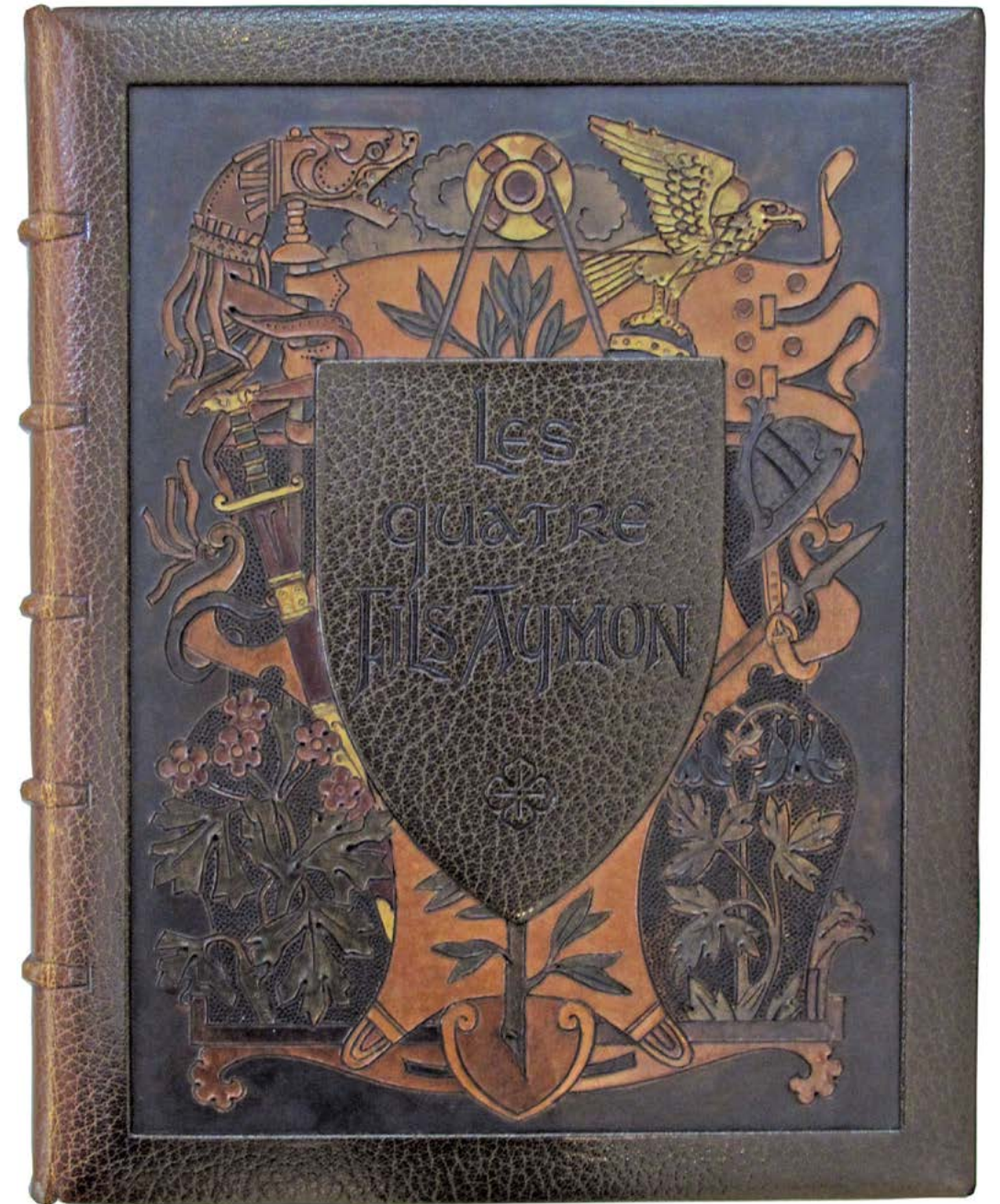
... a turning point in the history of illustration. (Ray)

The introduction and notes are by Charles Marcilly and the printing by Charles Gillot.

*For this late popular version of the chansons de geste of Charlemagne and his barons, Charles Gillot persuaded Grasset to provide designs in the 'Merovingian' style through which he could demonstrate the possibilities of chromolithography for book illustration ... In technical excellence Gillot showed himself to be the equal of any of the chromolithograph masters ... and his book has the further merit of offering compositions which are original.* (Ray, pp. 465 - 466).

[Ray 357].

£6,000

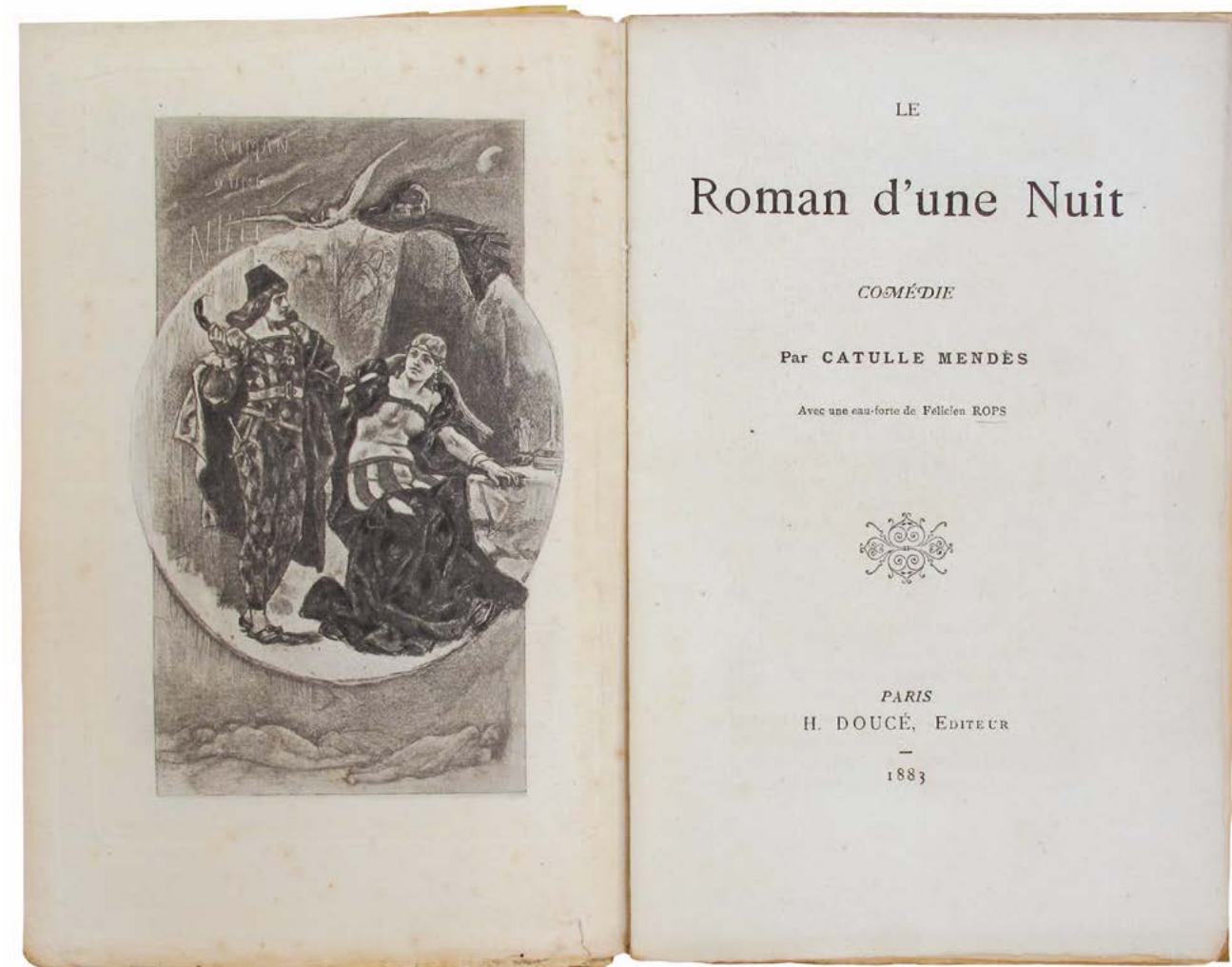
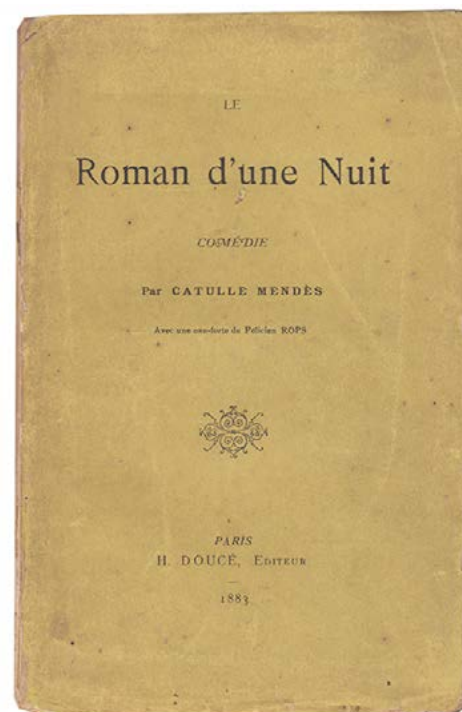


5. ROPS, Félicien. Mendès, Catulle. *Le Roman d'une Nuit. Comédie. Paris Imprimerie A. Lefèvre ... for ...H[enriette]. Doucé, Editeur. 1883.*

8vo. (186 x 120 mm). pp. 70, (i). Half-title with printer's credit verso, leaf with etched frontispiece by Félicien Rops verso as frontispiece, printed title with vignette, Mendès preface in the form of a letter to the publisher 'Mademoiselle Doucé', 'Personnages de la Comédie' and scenes I - XIII of Mendès one act drama, head-pieces throughout; etching and text printed on good laid paper. Original publisher's yellow printed wrappers with titles to front cover in black, stitched as issued, backstrip worn and with splits.

**A good copy in the original wrappers of Mendès controversial one act drama with Rops' etching as frontispiece.**

*Le Roman d'une Nuit* was published by Henriette Doucé, known for her clandestine erotic publications as part of the duo *Gay et Doucé*, after her return to Paris at the end of the duo's collaboration. Catulle Mendès first published *Le Roman d'une Nuit* in *La Revue Fantaisiste* in 1861 but the work - never produced for the stage - earned Mendès a month in prison: ... *j'ai passé un mois dans la morne prison de Sainte-Pélagie ... en compagnie de cochers maraudeurs, de marchands de vin qui avaient mis de l'eau dans leur lait, et marchands de lait qui avaient mis de l'eau dans leur vin. et de jeunes voleurs de souliers* ... . Mendès described his work in his preface addressed to Doucé as *cette épouvantable comédie* and *En somme, l'oeuvre est frivole et médiocre* but he tells the story of its original publication and trial and that he stands by it still. Doucé also considered it worth re-publication and evidently so did Félicien Rops who provided an etching as frontispiece. £150

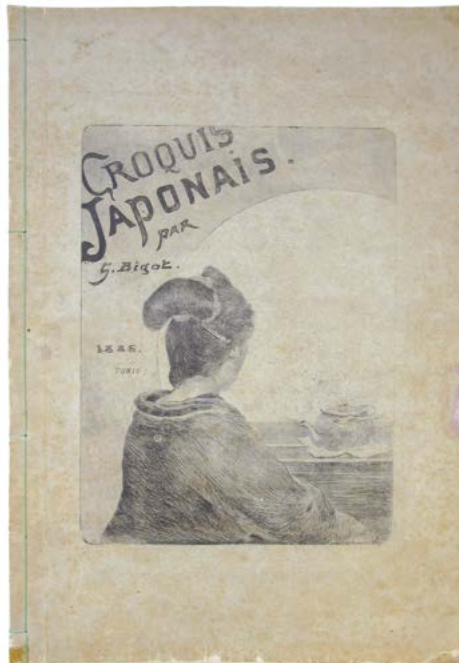


**6. BIGOT, Georges. Croquis Japonais. Tokyo. 1886.**

*Folio. (462 x 314 mm). [32 leaves]. Leaf with title 'ALBUM' and first etching and 28 original etchings illustrating Japanese figures and their costume (the final print is a small format landscape), each printed recto only, the majority with Bigot's engraved signature and many also with title. Original publisher's printed vellum wrappers stitched in the Japanese style, with etched title and illustration to front cover and etching to rear, spotting to wrappers with some small areas of repair.*

**A good copy of Georges Bigot's etchings of Japanese characters and their costume.**

In the last quarter of the XIXth century many French artist developed an interest in and were influenced by the art of Japan. This bevcame the movement known in French as *Japonisme*. Almost unknow in his own country, Georges Ferdinand Bigot, one of the first French artists to be so influenced, left France for Japan in 188 at the beginning of the Meiji era and Japan's opening to the world. In order to pay for the trip he sold illustrations for one of the first editions of *Nana* by Emile Zola. This album, representing typical characters of daily life in Japan, is characteristic of the work of Bigot, who also became a famous cartoonist in Japan; many of his drawings can still be found in childrens' books. £2,200



**7. REDON, Odilon. A Gustave Flaubert. Six Dessins pour la (Deuxième Série) de la Tentation de Saint-Antoine. Paris. Becquet ... En vente chez Dumont. (1889).**

*Folio. (c.550 x 360 mm). [7 unnumbered leaves]. 7 original monochrome lithographs by Odilon Redon (including the 'frontispice' with title), one signed 'Odilon Redon' and one initialled 'Od R.', all on chine collé on thick white support sheets as issued; various support sheet sizes (see Mellerio). Loose as issued, this copy without the original printed paper wrapper.*

**A very scarce complete set of the *Deuxième Série* of Redon's *Tentation de Saint-Antoine* issued in 1889 and dedicated by Redon A *Gustave Flaubert*.**

From the edition limited to 60 copies; the plates are printed on Chine collé sur Vélin.

Mellerio gives various sizes for the support sheets for the series (440 x 343 mm; 460 x 360 mm to 510 x 350 mm) and the sheets in the present series also vary. The largest (that for the frontispiece) is larger than Mellerio's largest size (it is 550 x 356 mm) while the smallest in the present series is smaller than his smallest size (360 x 275 mm). These data suggest that the edition was never presented in a uniform format and that variations within the edition do exist.

The plates in this set are as follows:

Frontispice.

1. *Saint-Antoine ... à travers ses longs cheveux qui lui couvraient la figure, j'ai cru reconnaître ammonaria.* (Annotated A *Gustave Flaubert* verso).

2. ... *Une longue chrysalide couleur de sang.* (Signed at lower right in pencil).

3. *La Mort: Mon ironie dépasse toutes les autres!* (Annotated A *Gustave Flaubert* verso).

4. *Saint-Antoine: il doit y avoir quelque part des figures primordiales dont les corps ne sont que les images.* (Initialled beneath at lower left).

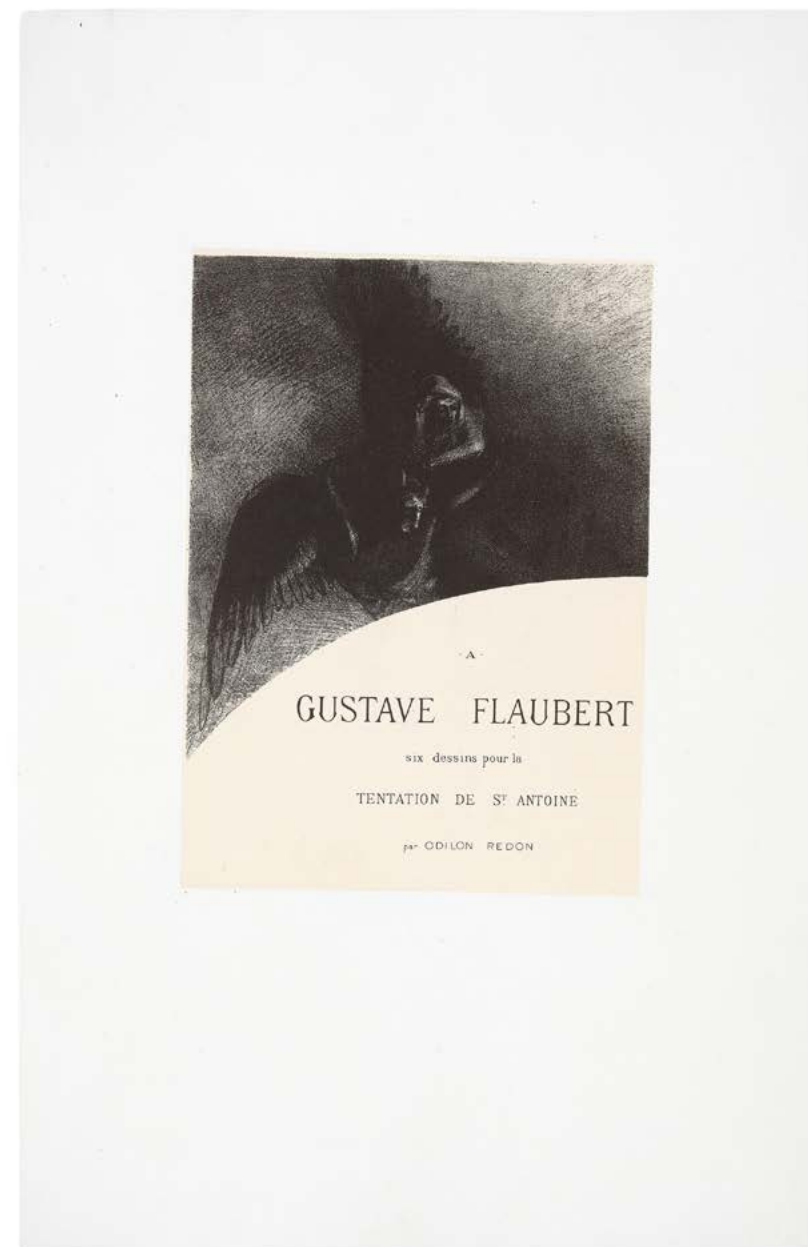
5. *Le Sphinx ... mon regard que rien ne peut dévier, demeure tendu à travers les choses sur un horizon inaccessible. La chimère: moi, je suis légère et joyeuse.* (Annotated A *Gustave Flaubert* verso).

6. *Les sciabodes: la tête le plus bas possible, c'est le secret du bonheur!*

*Flaubert's first magnum opus, retelling the temptations that afflicted Saint Anthony, was completed over twenty-five years before its publication in 1874. The mystical trials were compelling subjects for Redon, who made three sets of illustrations in which he tried to fathom their symbolic content.* (Castleman).

[Mellerio 94 - 100; Manet to Hockney 13; Castleman ].

£30,000







Le chien de la longue chryside

Le chien de la longue chryside qui se convertit en Apollon, par son amant le dieu.



Le dieu de la longue chryside

**8. LEGRAND Cours de danse. Fin de siècle. Illustrations de Louis Legrand. Paris. E. Dentu. 1892.**

*Large 8vo. (290 x 205 mm). pp. 59. With frontispiece and 10 etched plates, each in two states. Original publisher's printed wrappers.*

**The large paper issue of Legrand's *Cours de Danse* with the extra suite.**

One of 49 copies printed on large Japon paper, with an extra suite of the 10 etched plates printed with remarques, together with a suite of all the vignettes.

The illustrations show Can-Can dancers rehearsing classic high kick positions, including *Le Grand Ecart*, *Le Croisement*, *Brisement assis*, and *La jambe derrière la tête*.

£4,500



**9. BAMBOU, LE. Periodique Illustré. Nos. 1 - 12. [All Published]. Paris. E. Dentu, Editeur. 1893.**

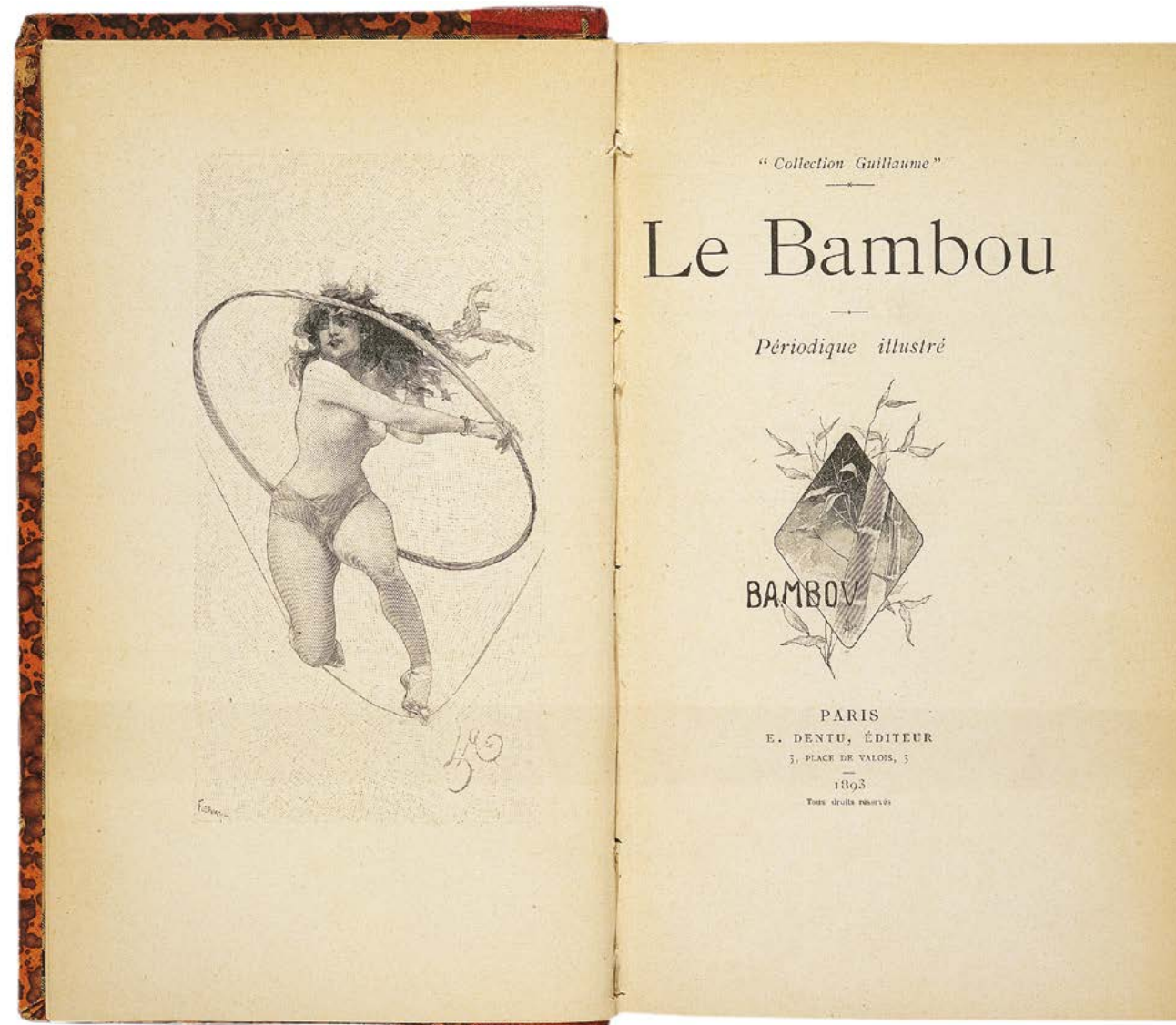
3 vols. 8vo. Illustrated throughout in monochrome; index of the 12 issues bound in at rear. Orange quarter-morocco, speckled boards, marbled endpapers.

**A complete set of *Le Bambou*.**

*Nous voulons publier des oeuvres d'imagination neuves, sur de sujets passionnants et inconnus, des sujets qui nous conduiront a travers le temps et a travers l'espace ... En un mot, dans une publication nouvelle par sa composition materielle, nous tenterons d'infuser un esprit hardi et novateur, qui s'adresse a tout le monde et qui emeuve tout le monde. Aucun sacrifice ne nous coutera, pour que l'oeuvre soit tout ensemble luxueuse, commode, parfaitement artistique, originale et documentee.*

This quotation taken from the *avertissement* for *Le Bambou*, best sums up the appeal of this theatrical, literary and artistic periodical

£1,500



10. REDON, Odilon. Herold, Ferdinand A. Chevaleries Sentimentales. Paris. Librairie de l'art independant. 1893.

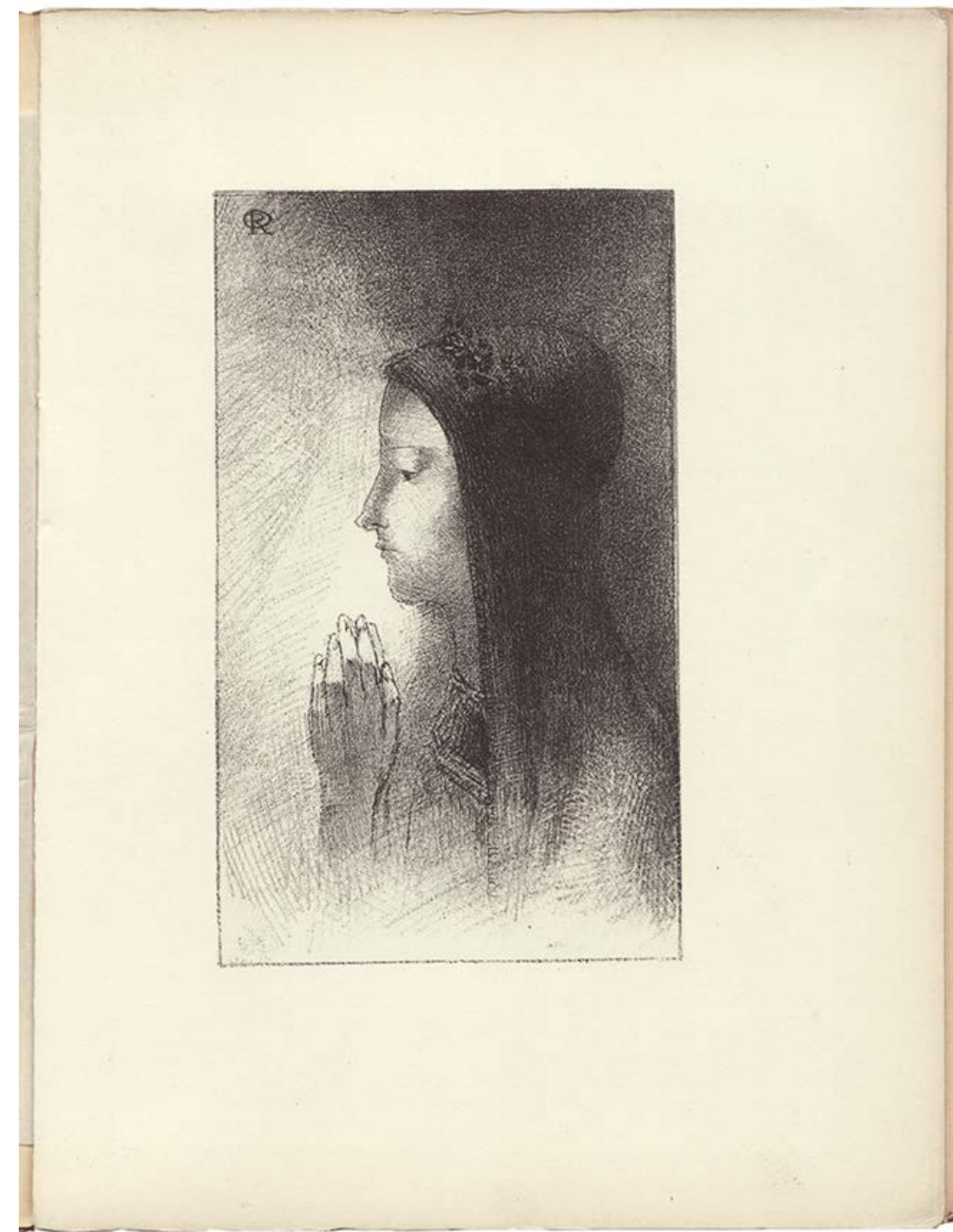
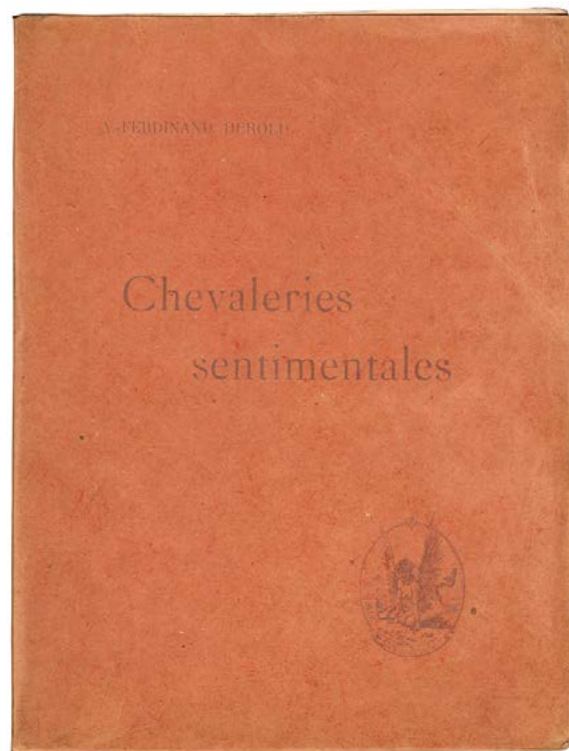
Small 4to. pp.175. Original frontispiece lithograph by Odilon Redon. Original publisher's red printed wrappers.

An excellent copy with Redon's lithograph frontispiece.

From the edition limited to 300 copies, with this one of 275 on vélin blanc.

Comme Ovid composa ses Heroides sur quelues-unes des femmes legendaires de son temps, M. Herold, dans ses Chevaleries sentimentales, nous avait presente quelques medaillons de jolies reines, a cote de pieces moins definies et de tres personelle allure. (Edmond Pilon 1895).

Un ecrivain fecond, etranger aux etranges scrupules de la sterilisation premeditee, un ecrivain qui, suivant son instinct, procee... avons-nous dit tout le bien que nous pensons de M. Herold, ame droite et sereine, amant des formes eurythmiques, et de qui la phrase souple et legere ondoie d'une harmonie personelle, adequate a son reve. (Viell-Griffin, Entretiens politiques et litteraires, 1893).  
£1,500



**11. LEGRAND, Louis. Les Petites du Ballet. Paris. Pellet Editeur. (c.1893).**

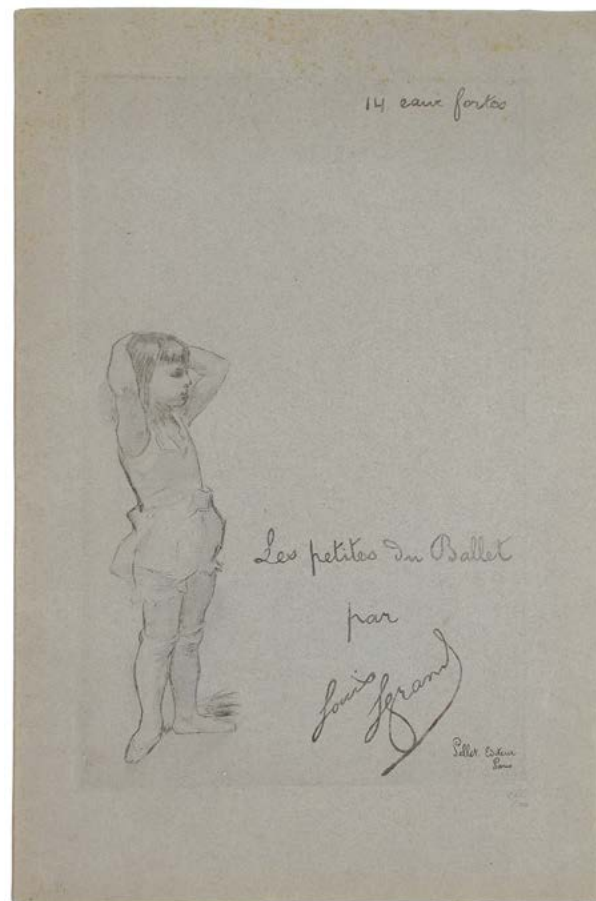
*Folio. (505 x 330 mm). 12 original etchings by Louis Legrand (as well as the wrapper), each pulled on thick Japon paper and mounted to larger sheets of card (sheet size: c.453 x 306 mm or the reverse; mount size: 502 x 234 mm), 12 etchings are signed in the plate. Loose as issued in original publisher's wrappers, front wrapper with Legrand's large etched pictorial title.*

**A very good set of Louis Legrand's rare suite of ballet studies.**

From the edition limited to 100 copies, with each plate signed in pencil by Legrand and with the red circular stamp of the publisher Pellet.

[Ramiro 46 - 57; Lugt 1193].

£8,500



**12. VERNEUIL, Maurice Pillard. La Sainte Vierge. Paris. 1894 - 1896.**

*With 27 sheets of original designs, each mounted on card, and each individually presented in passepartout. Housed in modern half-morocco drop-back box, button ties.*

**Verneuil's original designs for an unpublished book depicting the life of the Virgin Mary.**

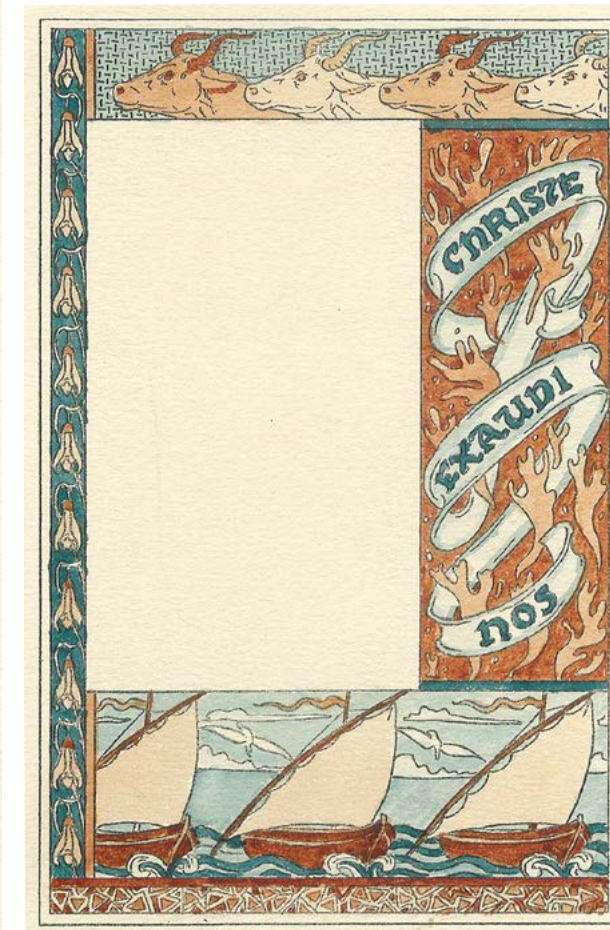
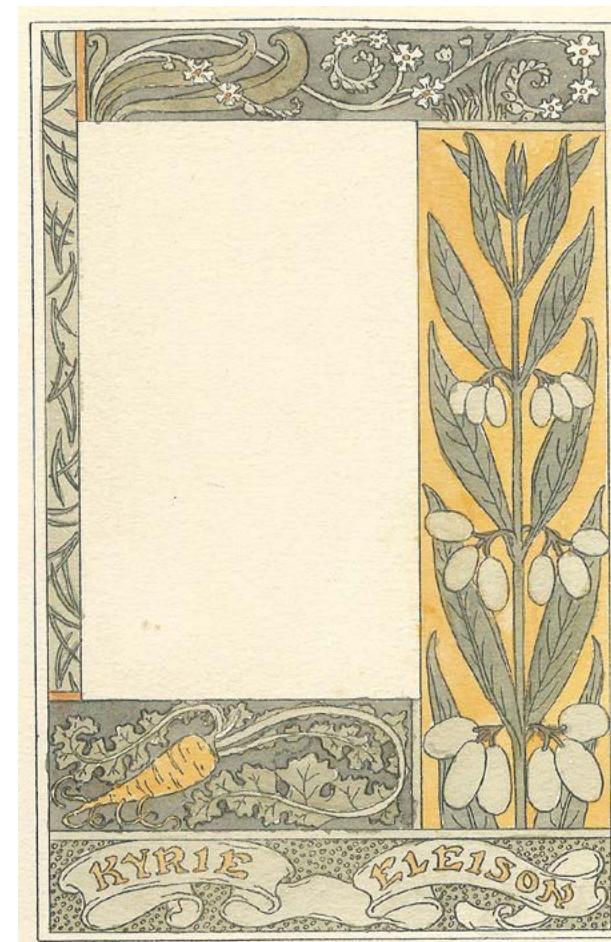
This collection consists of 1 sheet of fully coloured watercolour (four coloured page border designs), 7 full-page pen-and-ink designs (each with minor areas of white gouache and coloured pencil), 1 sheet with pen-and-ink design (two-page border designs), and 18 sheets of ink drawings (four page border designs).

Two of the drawings are fully signed by Verneuil, and the majority of the border designs carry the artist's monogram. The designs are dated from between 1894 and 1896.

Maurice Pillard-Verneuil (1869-1942) began architectural studies in Paris but a strong interest in art led him to apprentice at L'Ecole Guerin under Eugene Grasset, the master of the emerging Art Nouveau style of the late 19th century. Under the twin influences of Grasset and Japanese art, Verneuil developed into the perfect embodiment of La Belle Epoque artist-designer, drawing inspiration from nature, and working in such diverse disciplines as posters, embroidery, furniture, ceramics and batik prints. The incorporation of the natural world - plants, animals and sea creatures - into his ornamental graphic design work would remain his lasting influence, and the novel motifs were widely circulated in a series of books he published alone or in collaboration with other artists.

Although this project was never published, for reasons unknown, many of the original drawings presented here, with their fantastical floreate border designs, illustrate Verneuil's mastery of Art Nouveau naturalism.

£4,000

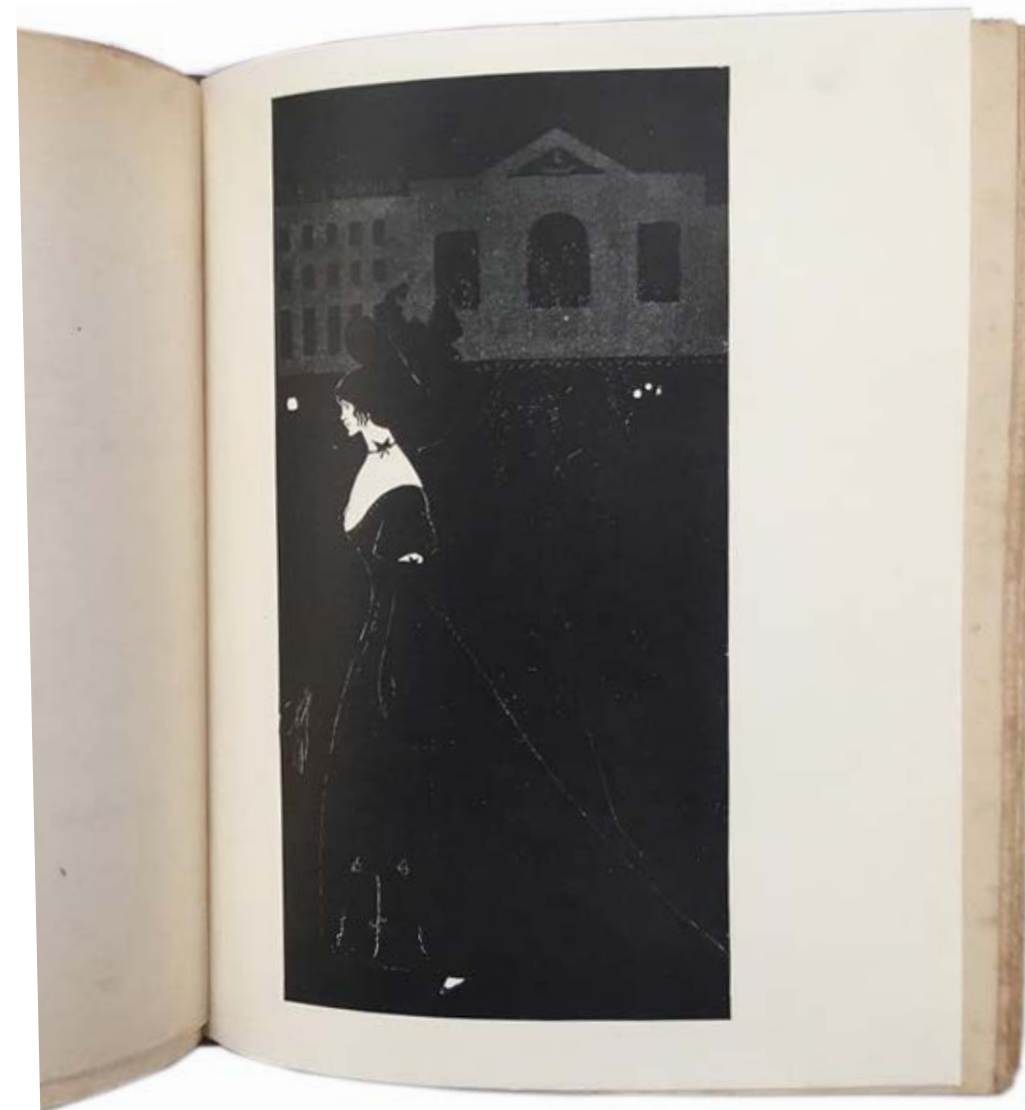
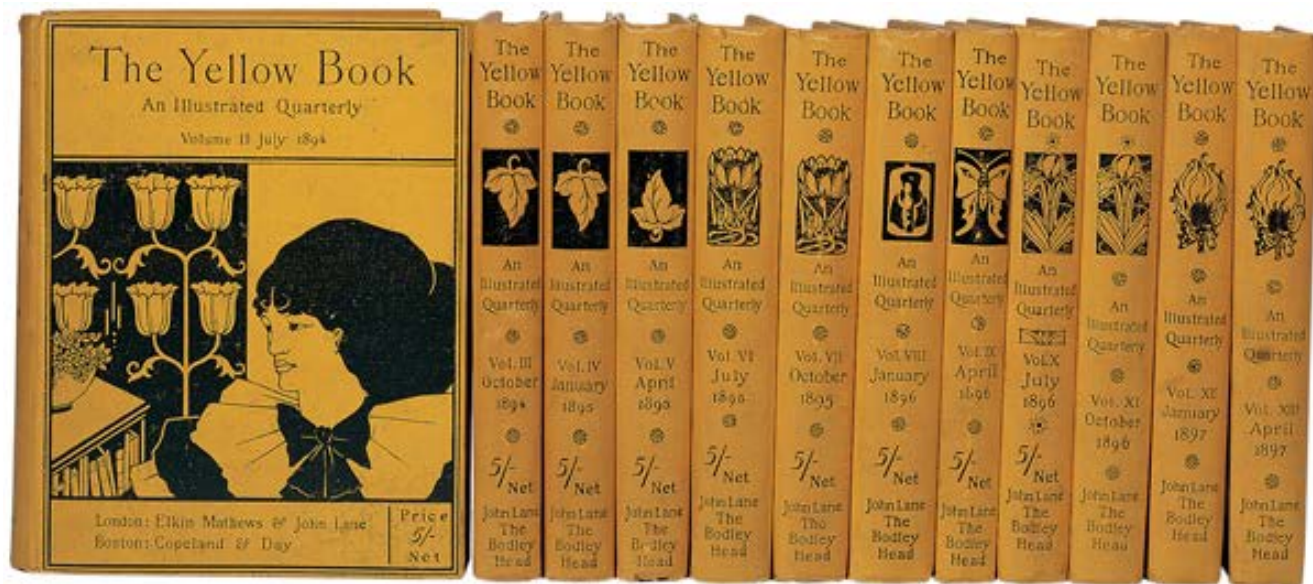


**13. BEARDSLEY. The Yellow Book. An Illustrated Quarterly. London. Elkin Mathews & John Lane. April 1894 - April 1897.**

*13 vols. 8vo. (202 x 164 mm). Titles with woodcut vignettes, profusely illustrated throughout with monochrome hors-texte plates. Contemporary tan half-calf by Brentano's (New York) with their stamp to front free endpapers verso, banded spine with gilt decorative tooling and red and tan morocco title labels, marbled endpapers, t.e.g.*

**A complete set of the most famous periodical of the fin-de-siècle.**

*The Yellow Book*, with both literary and artistic contributions, features work by Aubrey Beardsley, Walter Sickert, Laurence Housman, John Rothenstein, Henry James, Max Beerbohm, William Butler Yeats, Richard Le Gallienne, Conder, Baron Corvo, Kenneth Grahame, Alma Tadema and many others. £1,250



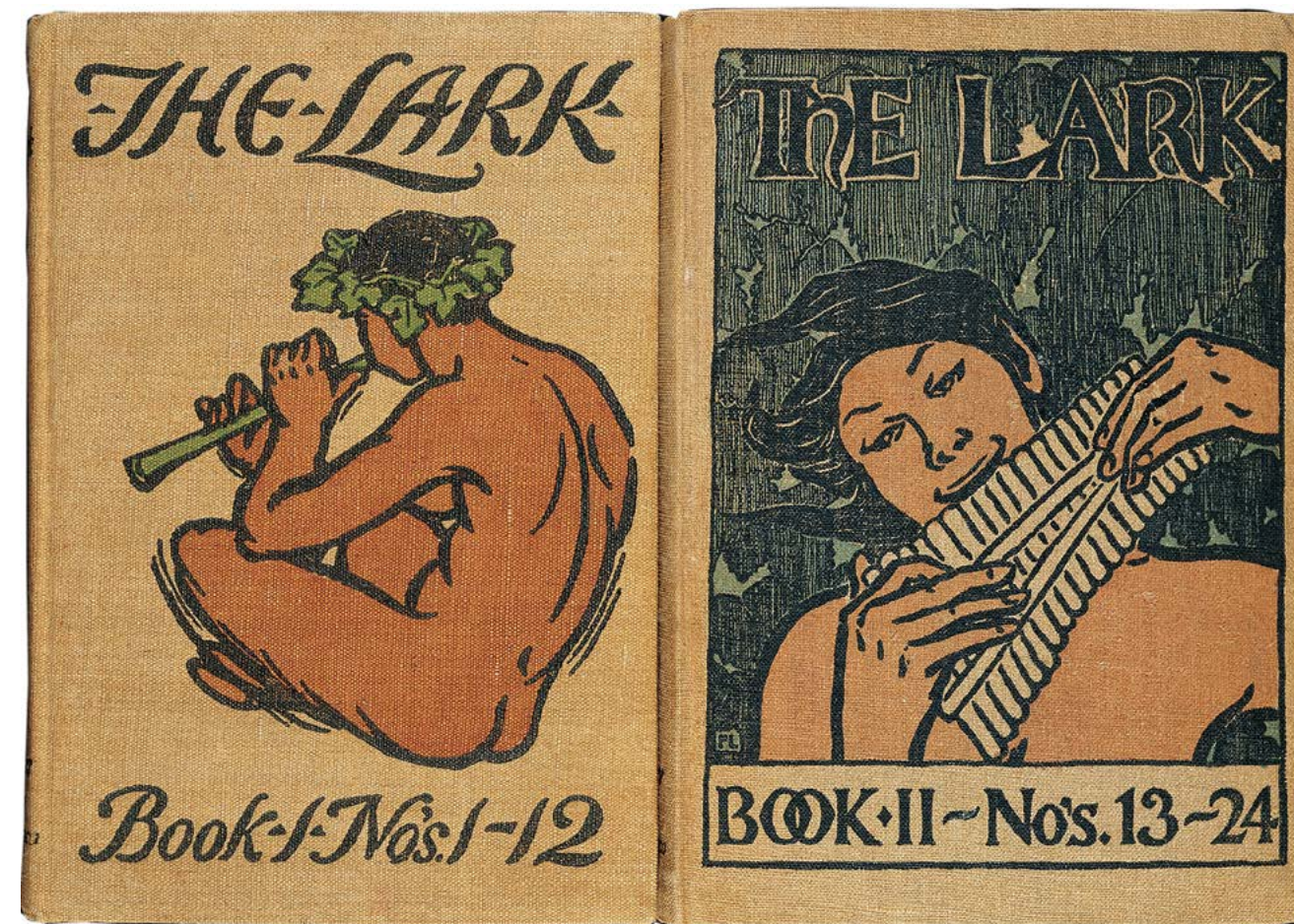
14. LARK. Burgess, Gelett (Ed.). *The Lark*. San Francisco. William Doxey. 1895 - 1897.

8vo. 2 vols. (Book I, Nos. 1 - 12; Book II, Nos. 13 - 24 + *Epilark* issue). First edition, second issue with the Doxey imprint. Complete, with collective title-page and contents pages at front. Illustrations throughout mostly by Gelett Burgess, but also some by Florence Lundberg, Ernest Peixotto, Willis Polk & Reginald Rix. Original pictorial brown cloth stamped in black, green, and brown.

**A complete series in the publisher's binding of *The Lark*.**

A complete set, only 25 issues were published, of the humorous little magazine put out by *Les Jeunes*, the fin-de-siècle band of San Francisco aesthetes which included Ernest Peixotto, Porter Garnett and Gelett Burgess. Chairman Burgess edited *The Lark* and wrote many of the issues almost single-handedly.

The first issue contains Burgess' famous nonsense poem *The Purple Cow*, and it was fitting that when *The Lark* ceased publication with issue 25 in 1897, the penultimate issue included Burgess' lines, *Yes I wrote the Purple Cow, I 'm sorry now I wrote it, but I can tell you anyhow, I'll kill you if you quote it.* £1,800





15. LE CENTAURE. Recueil trimestriel de littérature et d'art. Rédigé par Mm. Henri Albert, André Gide, A.-Ferdinand Herold, André Lebey, Pierre Louys, Henri de Regnier, Jean de Tina, P. V. (Paul Valéry). Vols. I - II. (All Published). Paris. 1896.

2 vols. Supplements to vols. bound in at rear. pp. 130, (iv), xxiv; 156, (iv), xvi. Original green cloth, preserving front wrappers.

**The complete series with the supplements.**

Vol. I: 7 plates including 3 original colour lithographs by Jacques-Emile Blanche (colour) and Charles Leandre; and 2 original etchings by Felicien Rops and Gustave Leheutre. Cover designed by Louis Anquetin. Literary contributions by Valery, de Regnier, Louys, Gide et al.

Vol. II: 6 plates, including 3 original lithographs by Armand Point, Henri Heran (colour) and Paul Ranson (colour); and 1 original etching by Albert Besnard. Literary contributions by de Regnier, Valery (the first appearance of *La Soiree avec M. Teste*), Gide, Louys, et al. Facsimile manuscript of Heredia's *Salut a l'empereur*. Advertisements (with designs by Bonnard, Vallotton, Cheret, Willette, et al.) bound in at rear of each volume. Lithographs printed by A. Clot, etchings by A. Delatre.  
£2,200



**16. REDON, Odilon. La Maison Hantée. Texte de Bulwer-Lytton. (Traduction de René Philipon). Paris. (René Philipon). 1896.**

*Folio. Leaf with title and 6 original lithographs by Odilon Redon. Loose as issued, later black cloth box.*

**Redon's rare suite *La Maison Hantée*.**

From the edition limited to 60 copies.

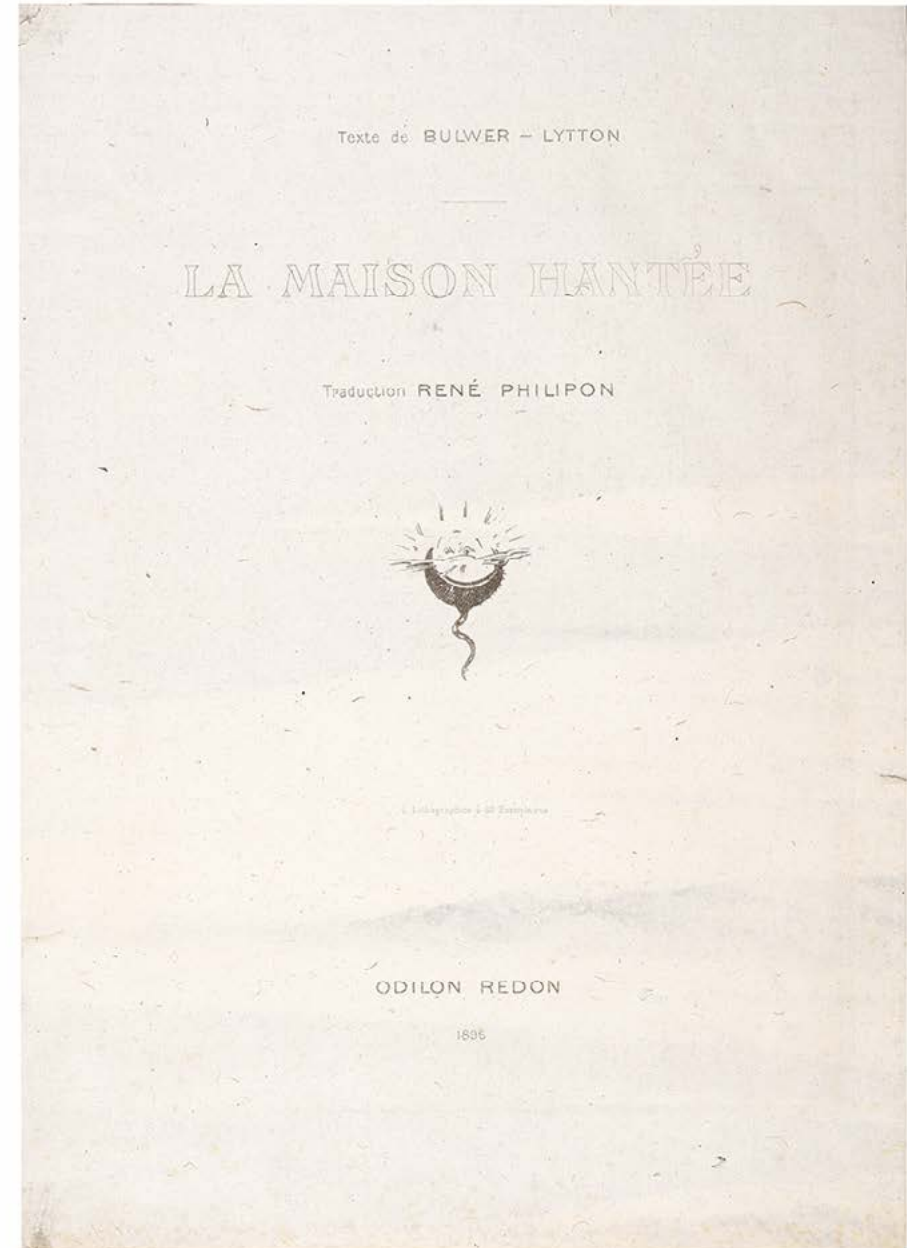
Edward Bulwer-Lytton's short story, *The Haunted and the Haunters, or, The House and the Brain*, was translated as *La Maison Hantée* by René Philipon, the occult specialist who was also the publisher of the series.

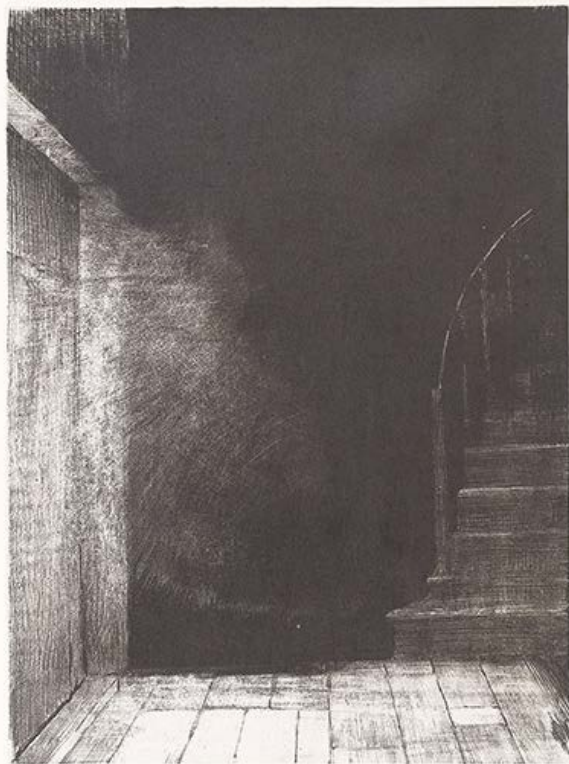
*Cet album a été éditée aux frais et par les soins de M. René Philipon, pour servir de commentaire à sa traduction de la nouvelle de Bulwer-Lytton.* (Mellerio).

This set is without the original wrapper and one plate is trimmed.

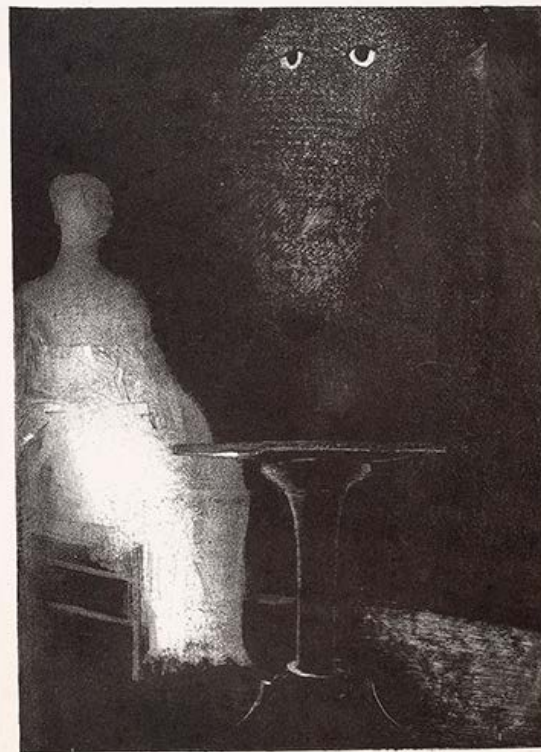
[Mellerio 160 - 166].

£14,500





je vis une heure large en ylle



je vis dans le contour vapores  
d'une forme humaine

17. SEGUIN, Armand. de Gourmont, Remy. *Le Pèlerin du Silence*. Paris. Société du Mercure de France. 1896.

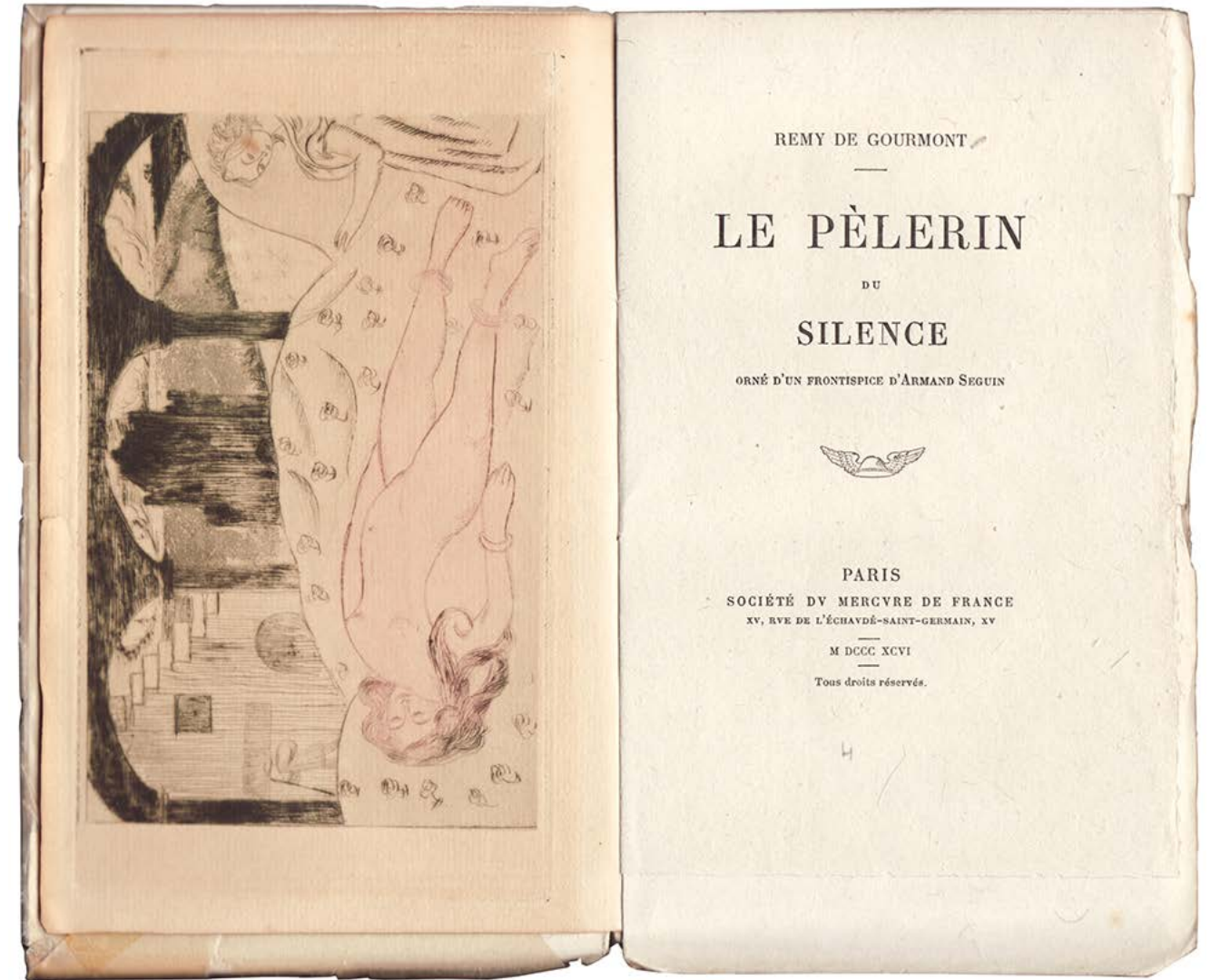
8vo. (204 x 122 mm). pp. 284, (i), (i). Half-title with justification verso, leaf with Seguin's colour dry point as frontispiece verso, printed title and de Gourmont's drama and prose, each work with section title, leaf with 'Bibliographie', leaf with 'Table des Matières' and final leaf with *achevé d'imprimer*. Original publisher's printed wrappers with titles to front cover in red and black with publisher's illustration of a caduceus, titles to spine and advertisements to rear cover in black.

**The collected edition of several of Remy de Gourmont's literary works with the original colour dry point frontispiece by Armand Seguin.**

From the edition limited to 21 copies with Seguin's dry point engraving as frontispiece, with this one of 6 copies on Chine numbered on the justification, the second paper after three copies on Japon Impérial; an ordinary edition of the book was also issued with Seguin's frontispiece as a reproduction.

This collected edition includes de Gourmont's works *Phénissa*, *Le Fantôme*, *Le Château Singulier*, *Le Livre des Litanies*, *Théâtre Muet* and *Le Pèlerin du Silence*.

... le frontispiece d'Armand Seguin a été gravé à la pointe sèche et tiré à la poupée. (From the justification). £8,500



17bis. COQ ROUGE, LE. *Revue de Litterature*. Vol. I, Nos. 1 - 12. Brussels. May 1895 - March / April 1896.

12 issues in 10, (2 double issues). Original wrappers.

**Complete set of the first volume.**

The second volume was produced with 11 issues up to march 1897.

Lacks etching by Ensor. Le Coq Rouge was a rare Belgian Symbolist periodical founded as a protest against *La Jeune Belgique*. The founders were Louis Delattre, M. Maeterlinck, Eugene Demolder, Emile Verhaeren, G. Eckhoud, H. Krains, and E. Nautet. The periodical contains prose and poetry, reviews, articles and criticism by Henri de Regnier, Mauclair, Saint-Pol-Roux, Andre Gide, R. de Gourmont, James Ensor and G. Khnopff among others.

£1,500



**18. CHANSONS. Various Artists / Various Authors. A Small Collection of Turn-of-the-Century French Song Collections. (Paris). (Various Publishers). 1889 - 1923.**

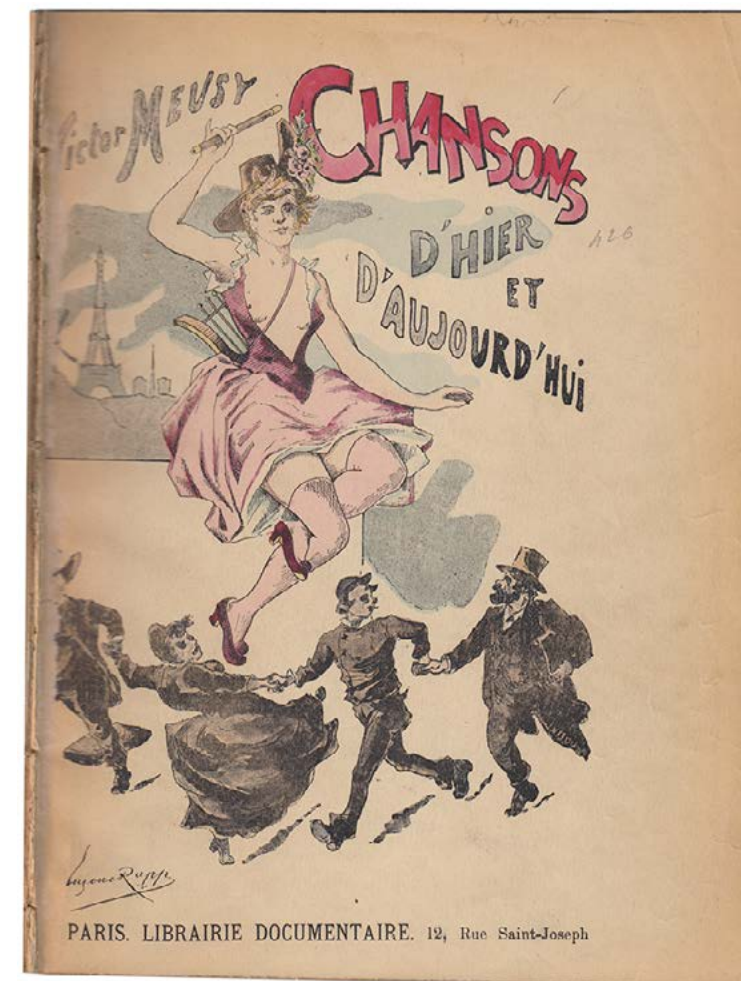
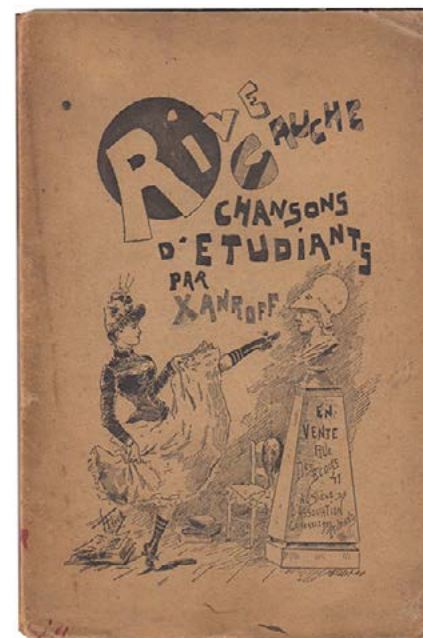
25 vols. 8vo. / 12mo. Each with songs by the listed composer, many with printed music and / or illustration by various artists. Original publisher's wrappers with pictorial titles to front covers.

A small collection of editions of French songs from the heyday of Montmartre at the turn of the nineteenth and twentieth centuries.

The majority of the books presented here are collected editions of French songs, mostly in the original publisher's pictorial wrappers with covers by artists. The majority feature songs by a poet or songwriter, printed music by various composers - the two were seldom the same although Vincent Hyspa wrote songs and composed music - and illustration, often caricature, by a variety of artists. The poet-songwriters often wrote under pseudonym (Xanrof for example was the pseudonym of Léon Alfred Fourneau and Xavier Privas was Antoine-Paul Tavel) and were in the main responsible for the lyrics only. Also featured are Maurice Boukay, Durand-Dahl (*Chansons de Zig et de Zag*), Jacques Ferny, Théodore Botrel (*Chansons en Sabots*), Henri Fursy and others. A number of the song books are presentation copies.

Please find a full illustrated list in the *Chansons* pdf, attached to the email.

£1,800



**19. REDON, Odilon. Apocalypse de Saint-Jean par Odilon Redon. Paris. Ambroise Vollard. 1899.**

*Folio. (565 x 428 mm). [12 leaves]. Printed wrapper with original lithograph illustration and text to front cover and 12 original monochrome lithographs on chine appliqué, each with printed caption to support sheet. Loose as issued in original paper portfolio with lithograph title by Redon to upper cover, loose in later blue morocco-backed blue cloth portfolio with flaps by Devauchelle, morocco label with gilt title to front cover.*

**Odilon Redon's *Apocalypse de Saint-Jean*.**

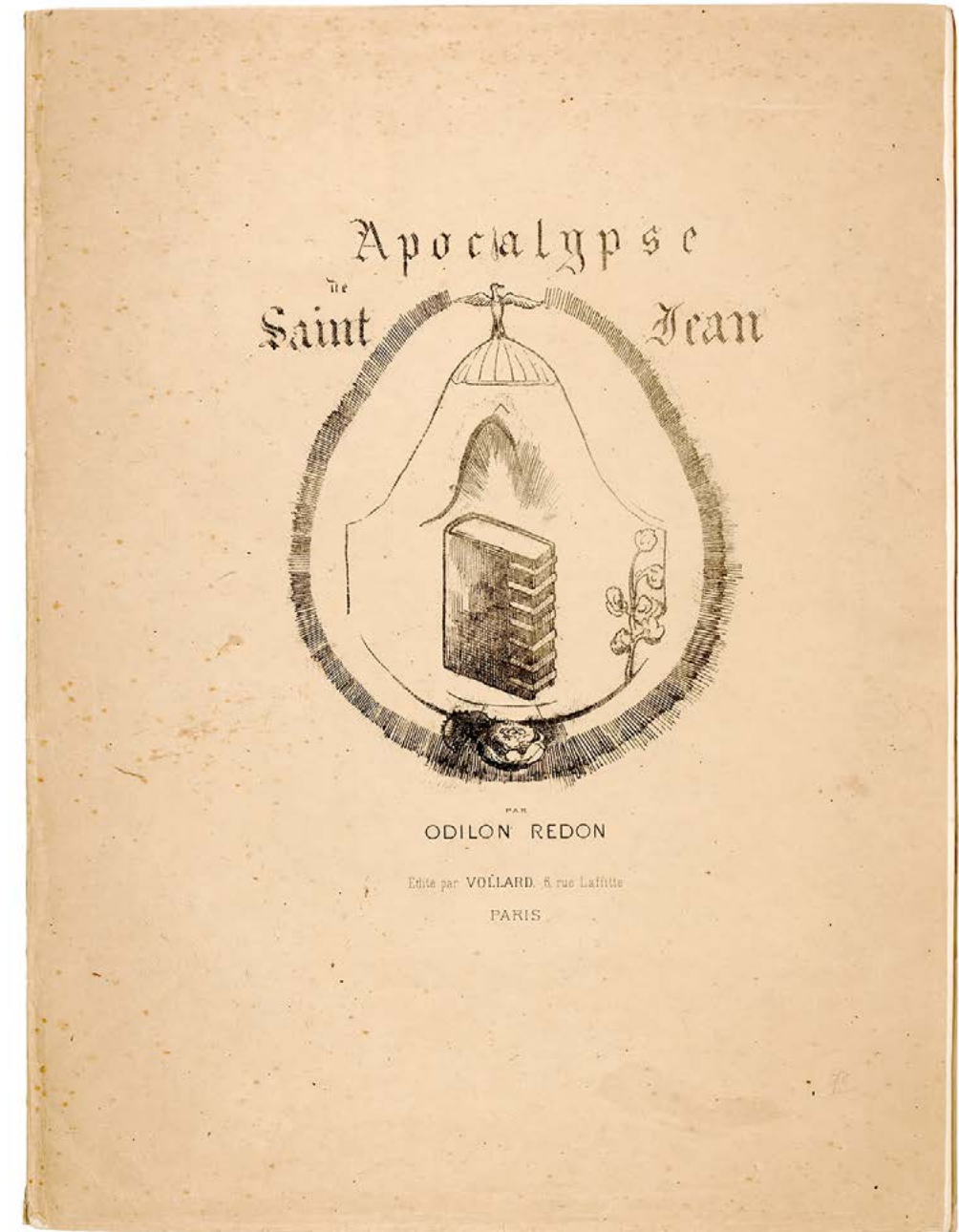
From the edition limited to 100 copies, this copy initialled by Redon O R in blue crayon at lower left of the front wrapper verso.

Vollard issued only two portfolios by Redon, the present example and *La Tentation de Saint-Antoine*. It is printed on Chine laid down on heavy wove.

*Past sixty when these lithographs were finished, Redon used blacks with superb power, to be equaled much later only by the graphic work of Rouault....(in 'Apocalypse de Saint-Jean'). Preoccupied with the unknown and with his symbolism, Redon created a broodingly somber world, one in which dreams are the ultimate reality. (Johnson: Ambroise Vollard. 1944).*

[Mellerio 173 - 185].

£32,500





... et celui qui était monté dessus se nommait la Mort.



Et un autre sage sortit du temple qui se, au ciel, après lui avoir une  
famille tranchante.

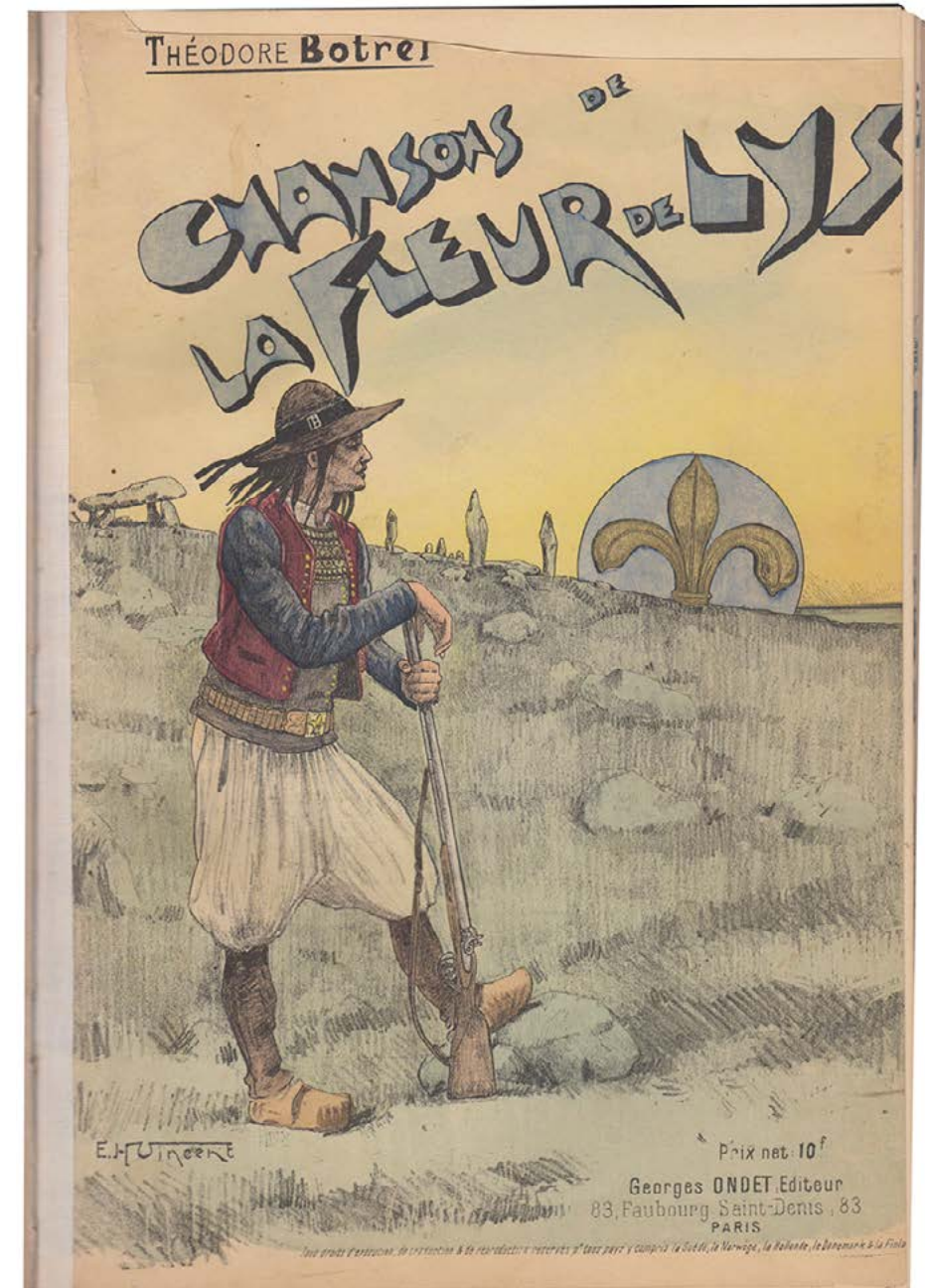


20. VINCENT, E. Hervé. Botrel, Théodore. *Chansons de la Fleur de Lys*. Paris. Georges Oudet, Editeur. 1899.

Small folio. (298 x 204 mm). Half-title with 'Collection Botrel' verso, leaf with reproduction photographic portrait of Botrel verso as frontispiece, printed title with publisher's vignette, two leaves with preface by Georges d'Esparbès and fifteen songs with printed music by Botrel, each with title and illustrated with a colour lithograph by Vincent ('Le Dernier Madrigal' and 'La Cloche d'Ys' with titles bound after the lithographs), final vignette and final leaf with 'Table' recto and advertisement for publications by Oudet verso. Contemporary morocco-backed marbled boards and endpapers, spine ruled in gilt with gilt title, original publisher's wrapper with colour lithograph to front cover by Vincent preserved.

**Théodore Botrel's *Chansons de la Fleur de Lys* illustrated with colour lithographs by Hervé Vincent.**

The fifteen songs, each with the musical accompaniment, are the following: *La Chasse aux Loups*, *Fleur de Reine*, *Jean Cottereau*, *Le Mouchoir Rouge de Cholet*, *La Messe en Mer*, *La Marie-Jeanne*, *Les Briseurs de Calvaires*, *Le Dernier Madrigal*, *A la Santé du Roi!*, *Berceuse Blanche*, *Le Petit Grégoire*, *Bretons Têtus*, *Debout, les Gâs!..*, *Dans le Jardin de France*, and *La Cloche d'Ys*. £550



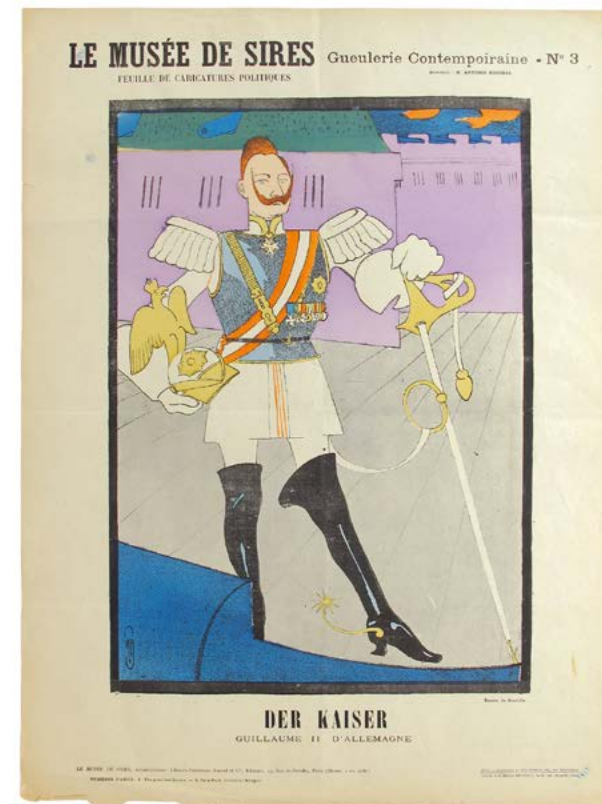
**21. ROUBILLE, Auguste Jean-Baptiste. Le Musée de Sires. Feuille de Caricatures Politiques. Gueulerie Contemporaine Nos. 1 - 13. Paris. Arnaud & Cie. c.1900.**

13 large colour lithograph posters by Roubillé. (Sheet size 500 x 650 mm). Some minor tears and fraying to sheet edges, not affecting images.

The fine collection of satirical posters produced by Auguste Roubillé at the end of the 19th century.

The artist Auguste Jean-Baptiste Roubillé (1872 - 1955) collaborated on many satirical magazines of the period, including *L'Assiette au Beurre* (a magazine which employed young and relatively unknown artists to illustrate the weekly issues of the topical, social and political), *Cocorico*, *Le Sourire* and *Le Rire*.

Roubillé's grasp of the satirical caricature - note the allusive title *Gueulerie Contemporaine* - is evident in his 13 posters for *Le Musée de Sires*, the eminent figures caricatured are Queen Victoria, Sir Paul Kruger, Kaiser William II, Czar Nicholas II, Abdul Hamid II (The Red Sultan), Emile Loubert (President of France), King Umberto of Italy, the Prince of Wales, King Clepold II of Belgium [sic], the Shah of Persia, Tze-Chi (Empress of China), King Oscar II of Sweden, and Francois-Joseph II (Emperor of the Austro-Hungarian Empire). £3,000



**LE MUSÉE DE SIRES** Gueulerie Contemporaine - N° 11  
FEUILLE DE CARICATURES POLITIQUES



**S. M. TZE-CHI**  
IMPERATRICE DOUAIRIÈRE DE CHINE

LE MUSÉE DE SIRES, Administration Librairie Parisienne Armand et Co, Éditeurs, 19, Rue de Paradis, Paris  
Abonnement pour les six semaines de parution (par an) : 1 franc  
N° 11 - 1908 - 1 franc  
N° 10 - 1907 - 1 franc  
N° 9 - 1906 - 1 franc  
N° 8 - 1905 - 1 franc  
N° 7 - 1904 - 1 franc  
N° 6 - 1903 - 1 franc  
N° 5 - 1902 - 1 franc  
N° 4 - 1901 - 1 franc  
N° 3 - 1900 - 1 franc  
N° 2 - 1899 - 1 franc  
N° 1 - 1898 - 1 franc

**LE MUSÉE DE SIRES** Gueulerie Contemporaine - N° 7  
FEUILLE DE CARICATURES POLITIQUES



**HUMBERTO IL MOUSTACHU**  
ROI D'ITALIE

LE MUSÉE DE SIRES, Administration Librairie Parisienne Armand et Co, Éditeurs, 19, Rue de Paradis, Paris (Arson, 1 an, 10 fr.)  
N° 7 - 1904 - 1 franc  
N° 6 - 1903 - 1 franc  
N° 5 - 1902 - 1 franc  
N° 4 - 1901 - 1 franc  
N° 3 - 1900 - 1 franc  
N° 2 - 1899 - 1 franc  
N° 1 - 1898 - 1 franc

**22. MORIN, Louis. Doucet, Jérôme. Notre Ami Pierrot. Une Douzaine de Pantomimes. Paris. Société d'Éditions Littéraires et Artistiques / Librairie Paul Ollendorff. c.1900.**

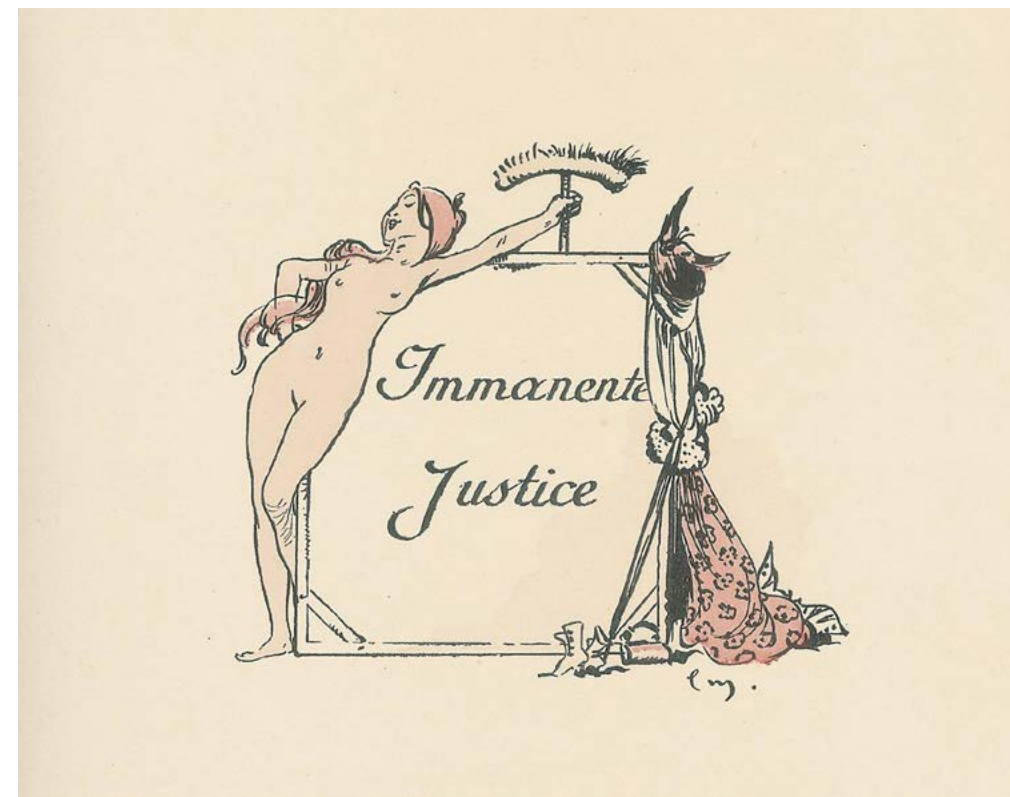
*Small folio. (328 x 248 mm). pp. 75. Half-title with printed dedication, justification verso, printed title in red and black with publisher's vignette and Doucet's text illustrated with a total of 48 colour text illustrations and 16 vignettes by Louis Morin, after his watercolour designs, leaf with 'Table' with head-piece, final leaf with achevé d'imprimer and vignette. Full blue crushed morocco by Dubois with his signature gilt, boards ruled in gilt, banded spine six compartments with gilt title, turn-ins ruled in gilt with fleuron corner tools, marbled endpapers, original publisher's pictorial wrappers by Morin preserved.*

**Louis Morin illustrating Jérôme Doucet.**

Each of Doucet's *Pantomimes* features an illustrated title and two leaves with his text and Morin's illustrations; each *Pantomime* is dedicated to a different *ami*, among whom are the dedicatees *Pierrot (Adolphe) Brisson* and *Pierrot (René or Marcel or Jules) Baschet*.

The '*Pantomimes*' are the following: *Le Philtre, Clysterium Donare, Les Violettes, At Home, La Croix de Son Père, Dalila, Le Saule, Tes Père et Mère, Immanente Justice, Meneur de Grève, Le Sermon, La Pantomime.*

£600



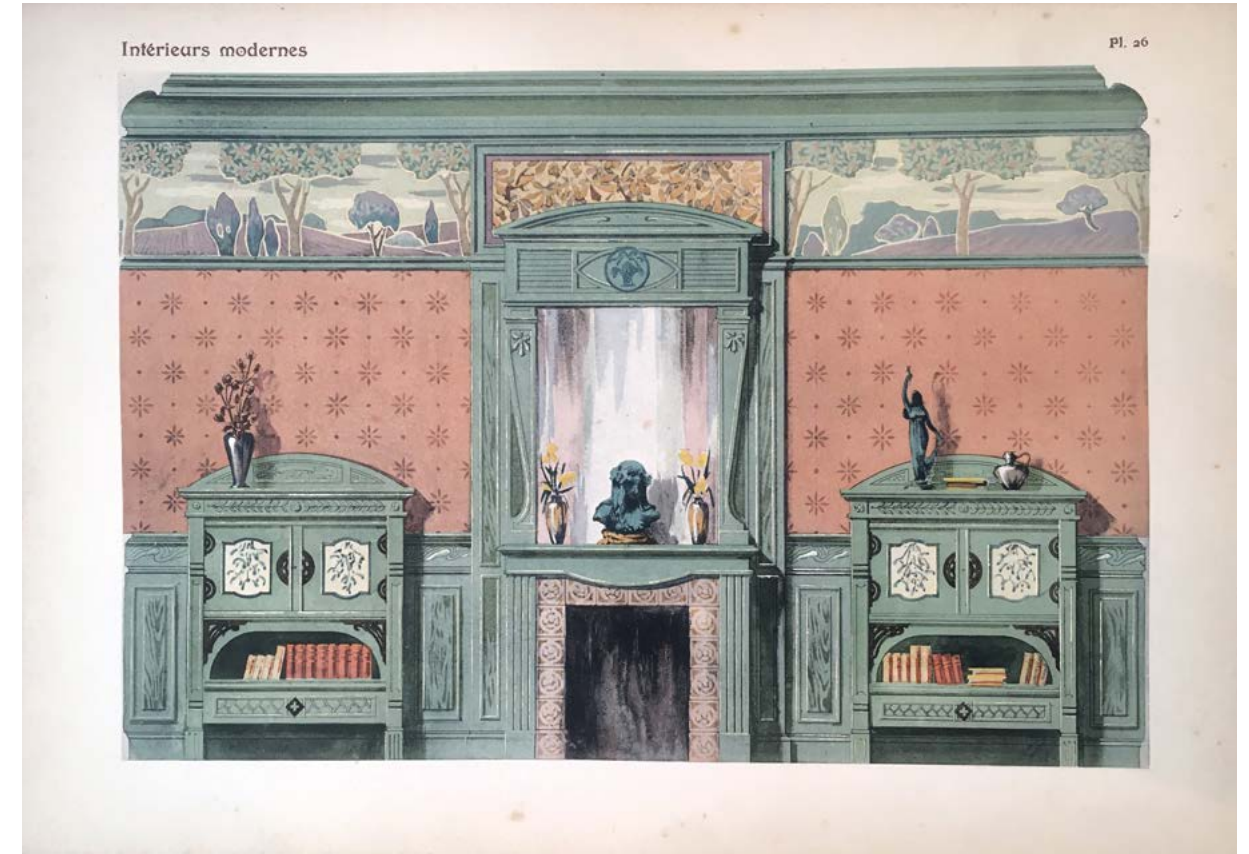
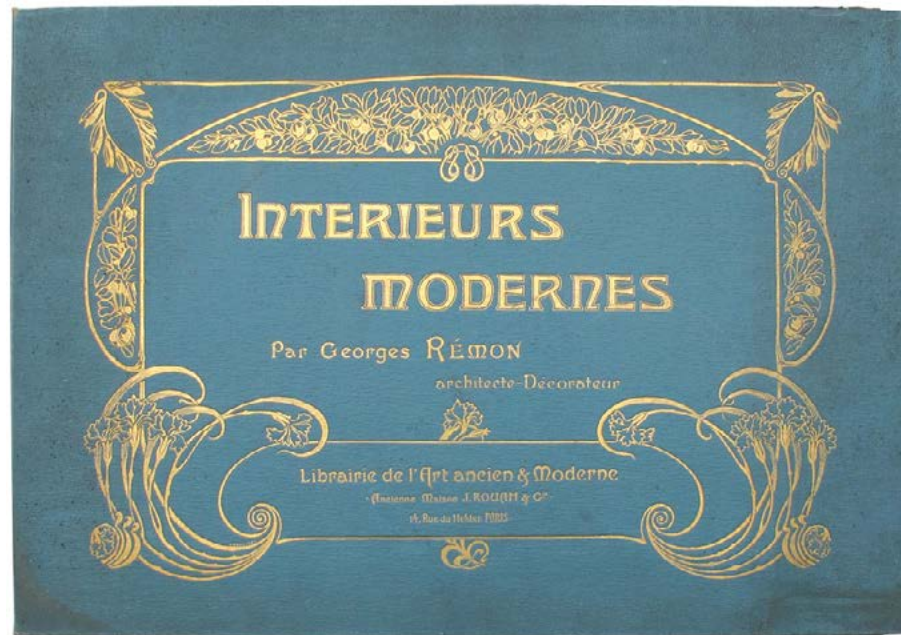
23. RÉMON, Georges. *Interieurs Modernes*. Paris. Librairie de l'Art Ancien et Moderne. (1900). *nd.*

*Folio. pp. [8]. 60 facsimiles of Rémon's watercolours. Loose as issued in publisher's portfolio.*

**Rémon's *Interieurs Modernes*.**

Georges Rémon originally worked in his father's firm as an *architecte decorateur*. Later he became the Director of L'Ecole des Arts Appliqués de la Ville de Paris. He was a fluent practitioner of French XVIII & XVIIIth century style, but this extraordinary suite of watercolours shows him moving into the Art Nouveau. These imagined interiors cover not only the principle rooms of a grand house, salon, dining room, bedrooms, studio, billiard room and bathroom. They also include a chapel and a theatre. With his brother Jerome he worked on the decoration of the great French ocean liners, *France*, *Normandie* & *Ile de France* among others.

£1,500



**24. WILLETTE. Delmet, Paul. Chansons de Paul Delmet. Paris. Henri Tellier, Editeur. c.1900.**

*Small folio. (277 x 193 mm), pp. 94. Printed title with vignette by Willette, leaf with 'Table' in blue and 15 songs with printed music, each with title and illustrated with a full page lithograph by Willette. Full pink cloth, leather title label to spine, decorative patterned paper endpapers, original publisher's printed wrappers with pictorial title heightened with gold by Willette preserved, a.e.g.*

**A good complete copy of *Chansons de Paul Delmet* preserving the original pictorial wrappers by Willette.**

The work is dedicated to Félicia Mallet and includes poems set to music by Georges Auriol, Léon Durocher, Emile Goudeau, Propser Marius, Victor Meusy, Albert Tinchant and Maurice Vaucaire.

The songs are: *Les Choux, Petit Chagrin, Les Petits Pavés, Joli Mai, Villanelle, Matin, Chanson de Rien, Désirs Perdus, Tourne Mon Moulin, Mirlitaine et Mirliton, Matin au Bois de Boulogne, Aubade, Petit Sentier, Avril and Les Grands Yeux de l'Hôtesse.*  
£350



25. GRASSET, Eugène. France, Anatole. *Le Procureur de Judée*. Paris. Edouard Pelletan, Editeur. 1902.

4to. (247 x 192 mm). [13 bifolia; pp. 44, (i)]. Half-title, colour frontispiece portrait of Pilate, printed title with decorative colour frame and publisher's vignette in sanguine, three colour vignettes, four monochrome vignettes, two full-page medallion portraits with decorative surrounds, two five-line colour initials, decorative vignettes and head- and tail-piece, all engraved on wood by Ernest Florian after Eugène Grasset, the colour illustrations printed in two, three or four colours. Loose as issued in original publisher's printed wrappers, titles in black with publisher's sanguine vignette and decorative frame to front cover, title to spine in black and additional vignette in sanguine to rear cover.

**Grasset's scarce *Le Procureur de Judée* in the original wrappers.**

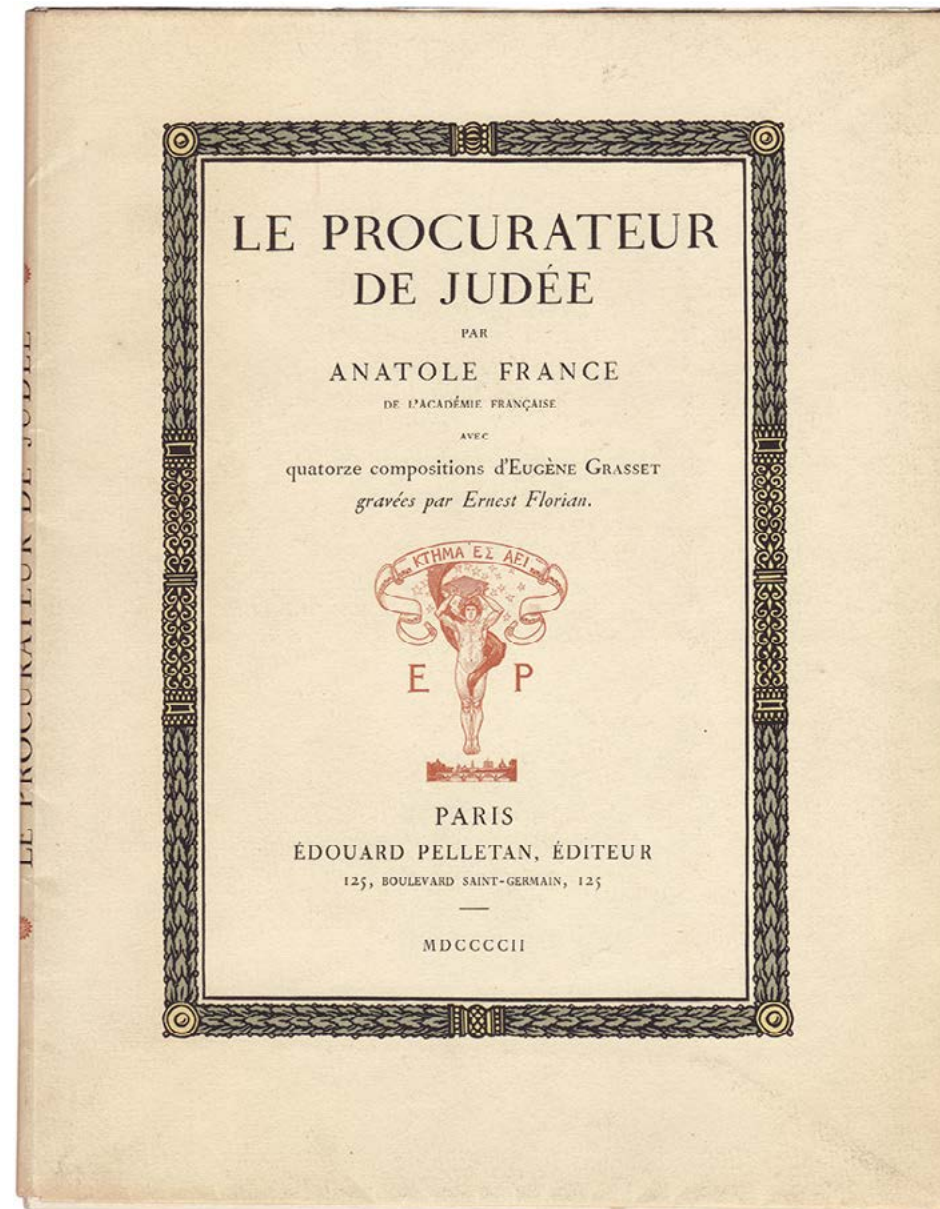
From the edition limited to 430 copies, with this copy on chine and inscribed: *Exemplaire F / H. C.*

Also included, loosely inserted, is the publisher's announcement for the publication, printed in the same format.

*The book ... is a triumph of decorative art ...* (see Ray pp. 466 - 467).

[Ray 358].

£550



26. BERTHON, Paul. *Six Estampes Originales de Paul Berthon. (Les Six Vierges). Paris. Offert par la Maison E. Gerschel - Produite pour la Lithographie / Atelier Paul Berthon.. 1902.*

Folio. (560 x 382 mm). [6 leaves]. Wrapper with titles &c. and six original lithographs each in a single colour on large sheets of Japon Imperiale with large margins, each numbered beneath and with the stamp of Maison Gerschel. Loose as issued in original publisher's grey wove printed paper wrapper, pictorial titles with decoration, list of plates &c. by Berton to front cover in red, loose in later blue card portfolio with cloth tie.

**An excellent, complete and unsophisticated copy of Paul Berthon's rare portfolio *Les Six Vierges*.**

From the edition limited to 200 copies, with this one of 100 *souscrits par la Maison Gerschel & portant sa marque*.

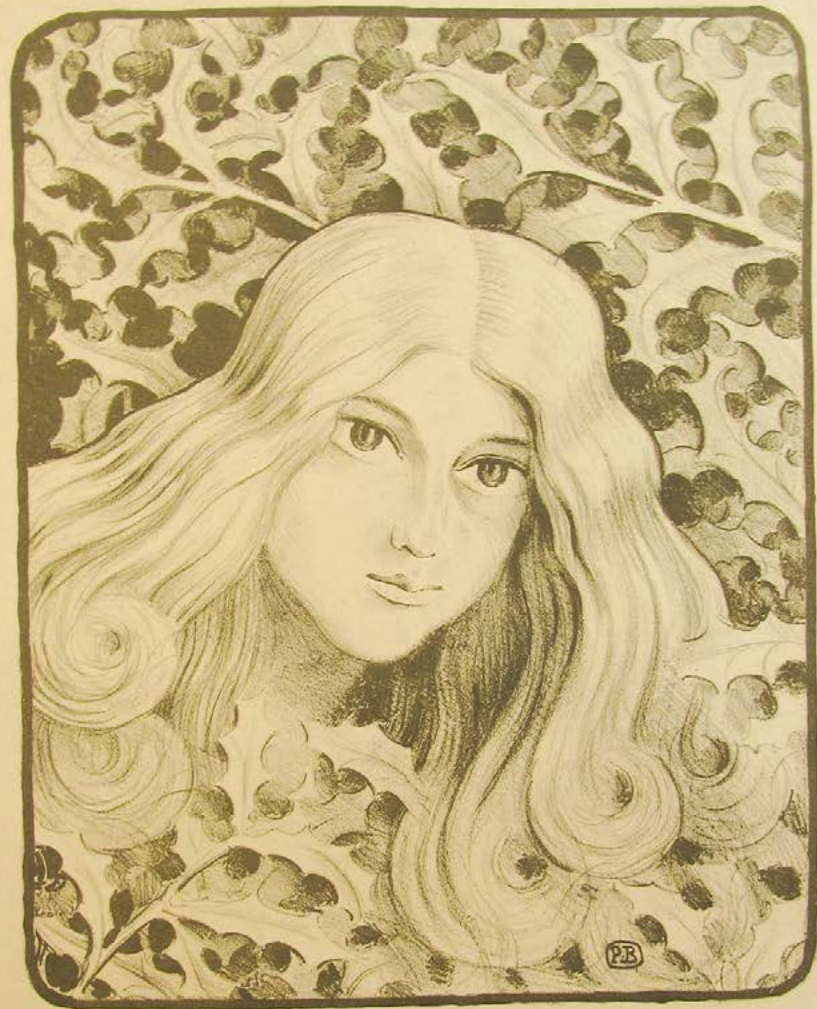
The complete set of the 6 lithographic portraits by Paul Berthon printed in different colours.

This set has an extra state of the first of the prints, *La Vierge au Houx*, without remarque and signed in pencil.

The prints are titled as follows: I. *La Fille aux Houx*; II. *La Femme aux Aiglents*; III. *La Vierge aux Lys*; IV. *La Florentine*; V. *Sainte Philomène*; VI. *Dame aux Hortensias*. £5,750







*Prunty*



VI



27. BEJOT, Eugène. Claretie, Jules (Preface). Du Ier au XXe. Les Arrondissements de Paris. Vingt Eaux-Fortes Originales de Eugène Béjot. Paris. Société de Propagation des Livres d'Art. 1903.

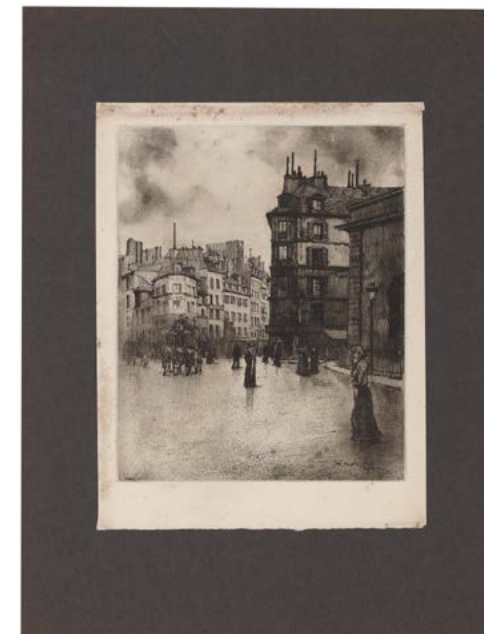
*Small folio. (340 x 265 mm). [4 bifolia (text) + 20 leaves (plates); pp. (iii), (iv), 4]. Half-title with justification verso, printed title with publisher's vignette, two leaves with list of the 'Membres du Société' recto and verso, three leaves with 'Préface', list of the etchings with printers' credits verso and 20 original etchings by Béjot, each tipped onto grey card. Loose as issued in original publisher's grey paper board portfolio, with etched title label pasted to front cover; cover etching browned and with some damp-staining, internal contents fine.*

**Eugène Béjot's homage to contemporary Paris and its different arrondissements.**

From the edition limited to 200 numbered copies, with this one of 175 on *Hollande*.

Produced in an attempt to record a fast vanishing Paris, Béjot's etchings depict an idyllic city before the rise of the motorcar. Claretie's *Préface* is also a testament to a city amidst profound change unrecognisable to a modern eye.

*L'Eau-forte et le Livre - quels victorieux ennemis des barbouilleurs et des démolisseurs!* (From Claretie's 'Préface'). £2,000



**28. ROCHE, Pierre. Marx, Roger. La Loïe Fuller. Estampes Modelées de Pierre Roche. Evreux. Charles Hérissey. 1904.**

*Large 8vo. (265 x 200 mm). [Blank bifolium, 13 doubled leaves, blank bifolium]. Leaf with half-title recto, justification verso, leaf with frontispiece verso, leaf with relief title recto and 10 leaves with text illustrated with 16 'gypsographies' (colour relief engravings) by Pierre Roche, final leaf with achevé d'imprimer verso. Loose as issued in the original engraved wrappers by Roche, original paper board portfolio with title to front cover (portfolio with flaps repaired, lacking tie), later protective portfolio with gilt title to spine.*

**Roche's masterpiece of Art Nouveau design using his own printing process.**

From the edition limited to 130 copies, with this nominatif copy, number 31, printed for *Monsieur Fernand Dehaitre; Achevé d'imprimer sous la Présidence d'Eug. Rodrigues à Evreux par Charles Herissey le 22 janvier 1904 sous la direction de Gautherin. Les figures tirées sur les Presses de Maire.*

One of the most evocative and emblematic of Art Nouveau illustrated books, this is a masterpiece of design and mise-en-page. The relief engraving (or estampilles), a process invented by Pierre Roche, beautifully evoke the movements of Loie Fuller's dances and the text fits perfectly with these gem-like engravings. The text is printed in Auriol Italique and is the first utilisation of this type face.

Pierre Roche (1855-1922) was a sculptor and from 1892 used his skills to create prints in relief. Firstly, using plaster moulds, he modelled the damp paper which he then coloured by hand. Ink was then applied directly to the mould, as with a wood-engraving: this process is known as gypsography. Later he replaced the plaster with metal to achieve more precision in the relief. It was this later technique which he used for this book in 1904, in which the prints appear to be medallions set within the typographic mise en page.

*The dancer [Loïe Fuller], who had come to Paris in 1892, figures frequently in the posters of Chéret, Toulouse-Lautrec, and other artists of the period. Fifty years later Friedrich Ahlers-Hestermann wrote of 'Loïe Fuller who, whirling on her own axis like a corkscrew or spinning top, with countless yards of veil-like materials shining in colored light like an iridescent Tiffany vase, became in her increasingly audacious serpentine, a gigantic ornament' (quoted by Schmutzler, p. 10). In other words, she was 'the very symbol of Jugendstil, the embodiment of Art Nouveau.' Marx's book is the most delicate and personal of the tributes accorded her. (Ray).*

[Carteret, IV, 345; Ray 368].

£12,500



**29. LEGRAND, Louis. *La Petite Classe*. Paris. Gustave Pellet, Editeur. 1908.**

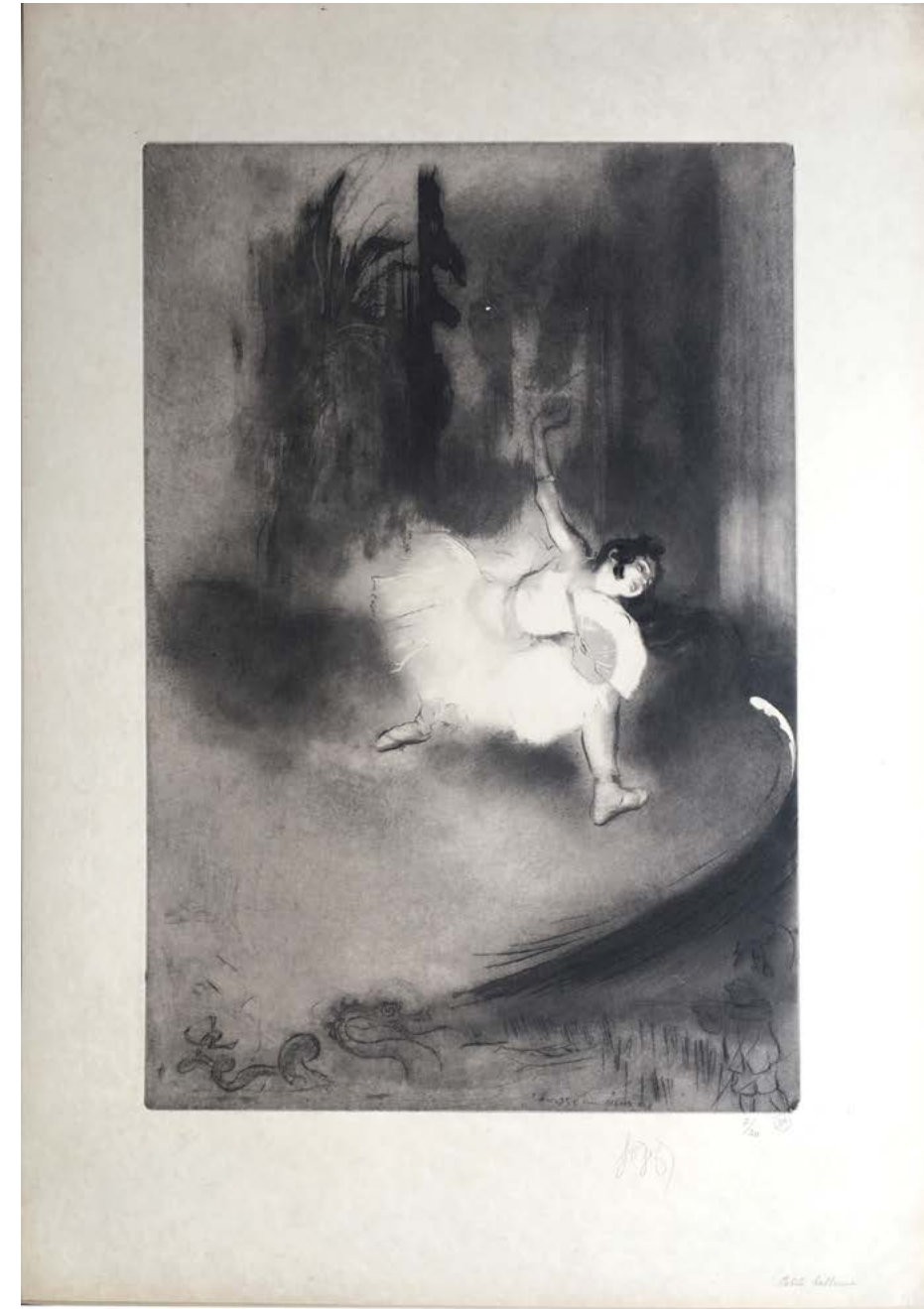
*Folio. (580 x 400 mm). 12 etchings with aquatint and drypoint by Louis Legrand, each signed and numbered in pencil by Legrand and with the publisher's stamp and initials at lower right and titled in pencil in the lower margin at the sheet edge, the plates printed with remarques on large uncut sheets of Japon. Loose as issued in original publisher's grey printed paper wrappers, front cover with title engraving with publisher's details and publisher's portfolio with central titles in gilt.*

**An excellent, complete example of the de luxe issue of Louis Legrand's beautiful *La Petite Classe*.**

Louis Legrand (1863 - 1951) was fascinated by dance, issuing early illustrations of the cancan in 1891 as a supplement for the weekly satirical magazine *Gil Blas*. Those illustrations became the basis for his book *Cours de Danse Fin de Siècle* with etchings produced by Legrand after his watercolours and with a text by Erastène Ramiro. Thereafter Legrand continued to frequent dance studios and classes, taking a specific interest in ballet. His 1893 suite *Les Petites du Ballet*, with 14 etchings and aquatints, is concerned primarily with the behind the scenes life of aspiring ballerinas from a young age, as well as their teachers, relatives and other hangers-on. This later suite of etchings with aquatint and dry-point, a beautiful and highly accomplished technical production, takes professional ballerinas as its subject but Legrand's eye is again drawn to the performers' context: back-stage, rehearsing, dressing, waiting to go on and so on.

[Arwas 358 - 370; see Lugt 1191 & 1194].

£12,500



30. BRUNELLESCHI, Umberto. Houville, Gérard d'. *Les Masques et les Personnages de la Comédie Italienne*. Paris. *Journal des Dames et des Modes*. 1914.

Oblong folio. (382 x 515 mm). [6 leaves (text) + 12 leaves (plates); pp. (viii), (iii)]. 12 colour plates with pochoir colour executed by Reidel after Brunelleschi's originals. Loose as issued in original publisher's printed wrappers, publisher's marbled board portfolio with flaps and original slipcase.

The most spectacular of the books illustrated by the painter and stage designer, Umberto Brunelleschi, and a beautiful example of Art Deco pochoir production.

From the edition limited to 415 numbered copies, with this one of 400 on grand vélin d'Arches.

Brunelleschi, in addition to his work as a painter and set designer, also worked extensively as a book illustrator and fashion designer, especially for the famous Art Deco publishers, *Gazette de Bon Ton* and *Journal des Dames et des Modes*. £7,250



**31. MARTIN, Charles. Satie, Erik. Sports et Divertissements. Musique d'Erik. Satie. Dessins de Ch[arles]. Martin. Paris. Lucien Vogel. n.d. (1914).**

*Oblong folio. (402 x 446 mm). [23 leaves]. Leaf with title by Charles Martin recto, 'Préface' and 'Choral Inappétissant' verso by Erik Satie, the colour plate 'Comédie Italienne' and 20 leaves, each with title, border and vignette recto by Martin and song with printed music by Erik Satie verso, final leaf with 'Table' recto and justification verso. Loose as issued in original publisher's pink printed card portfolio with flaps and cloth tie, paper label with printed title in purple with vignette to front cover, portfolio with some wear to edges and spine.*

**One of the finest and most charming of the Art Deco portfolios.**

From the edition limited to 900 copies on Hollande à la forme, with this one of 675 examples with one colour plate (... *contenant la musique et une seule planche en frontispice* ...).

An album of music by Erik Satie, *Sports et Divertissements* was printed by Studium and the colour plate(s) after Charles Martin were *enluminées* by the pochoir master, Jules Sauté.

The sports and pastimes of pre-war France in the present work are as follows: *Balanoire, La Chasse, Comédie Italienne* - see the frontispiece, *La Mariée, Colin-Maillard, La Pêche, Yachtin'g, Bain de Mer, Le Carnaval, Le Golf, La Pieuvre, Les Courses, Les Quatre Coins, Pique Nique, Water-Chute, Le Tango, Traineau, Flirt, Feu d'Artifice, Le Tennis.* £450



**32. BARBIER, George. La Guirlande des Mois. Première Année (1917) - Cinquième Année (1921). (All Published). Paris. Chez Jules Meynial, Libraire. 1917 - 1921.**

*5 vols. 12mo. (126 x 82 mm). pp. 88; 165; 122; 128; 137. Each vol. with half-title and decorative title, calendar, blank leaves with decorative frames for notes and advertisements, the series illustrated with 31 full-page plates each with pochoir colour and numerous vignettes, each vol. with section titles and headlines in a different colour (blue, green, red, sanguine and so on). Original publisher's silk-covered boards, front boards and spine with decoration by Barbier, titles to spines, decorative patterned endpapers, a.e.g., paper jackets with decoration by Barbier and original card slipcasses with further decoration.*

**An excellent complete set of George Barbier's Art Deco almanachs: *La Guirlande des Mois*.**

The complete set of Barbier's five charming almanachs, produced for the years 1917 to 1921. A showcase for Barbier's beautiful illustrations, these miniature books were issued in decorative silk bindings, decorative dust-jackets of quality paper and card slipcasses, and are some of the most delightful of Barbier's work. Contributors included the Comtesse de Noailles, Gérard d'Houville, Albert Flament, René Boylesve, Barbier himself, Edmond Jaloux and others.

Copies that have retained their jackets and slipcasses have tended also to remain very fresh in condition, as is the case for the present set, with the bindings bright and colourful. The spines of the dust-jackets for most of the volumes are slightly toned, while the jackets for volumes 1 and 5 show some browning and the slipcasses are largely bright with some slight rubbing; that for volume 1 has been repaired.

*Chacun de ces petits volumes est renfermé dans un étui en carton illustré et cartonné en pleine soie ornée protégée par une couverture de papier également illustré. (Colas).*

[Colas 1363].

£4,000



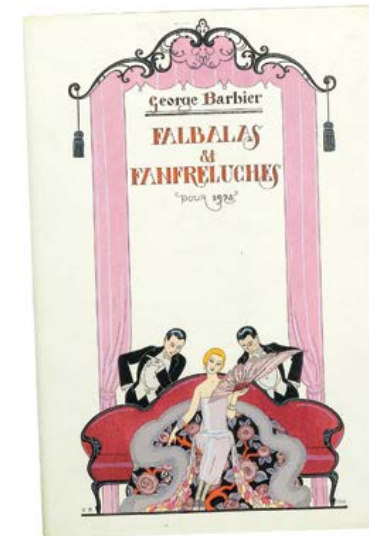
33. BARBIER, George. *Falbalas et Fanfreluches. Almanach des Modes Pr sentes, Pass es & Futures.* Paris. Meynial  diteur. 1922 - 1926.

5 vols. 8vo. (c.260 x 175 mm). Each issue with title with colour vignette and 12 colour plates by George Barbier, each with pochoir colour; monochrome head-piece to each essay and calendar for each year ruled in a different colour. Loose as issued in original publisher's printed wrappers with pochoir colour designs by Barbier.

A fine and complete set of Barbier's Art Deco gem, *Falbalas et Fanfreluches*, in the original wrappers.

The issue for 1923 features the essay *Modes* by Colette; the remaining essays are by the Comtesse de Noailles, C cile Sorel, G rard d'Houville and the Baronne de Brimont.

 8,500





**34. REDON, Odilon. A Soi-Même. Journal (1867-1915). Notes sur la vie, l'art et les artistes. Introduction de Jacques Morland. Paris. Flourey. 1922.**

*4to. pp. 179. Frontispiece (portrait of Redon), and an original etching by Redon. Rebound in half-cloth, with original front wrapper affixed to cover.*

**Redon's *Journal* with the original etched frontispiece.**

Edition de luxe of 125 copies with an original etching by Odilon Redon.

£1,100



35. CHANSONS DE LA BUTTE. Toziny, Roger, Dir. Les Chansons de la Butte. Revue Mensuelle des Cabarets Artistiques et Littéraires de Paris. No. 1 (Mai 1923) - No. 12 (Octobre - Novembre - Decembre 1924). (All Published?). Paris. 1923 - 1924.

Small folio. (274 x 194 mm). Printed text in double columns in French with songs, articles, letters, quotations, printed music, caricatures, vignettes and photographic portraits. Contemporary blue cloth-backed marbled boards, original publisher's pictorial colour printed wrappers for each issue preserved, bookplate of 'Librairie du Spectacle, Garnier Arnoul' to front pastedown.

A very scarce complete set of the revue devoted to the singers and songs of Montmartre.

Founded by Roger Toziny (*poète-chansonnier*) as a forum - an impartial one - for the discussion, appreciation and criticism of those songs from the cabarets, night-clubs and music halls of Montmartre. *Les Chansons de la Butte* looks back to the heyday of Le Chat Noir and its aftermath but also to the contemporary song. The first issue features a photograph of Henri Fursy (Président de l'Association Amicale des Chansonneurs) to the front wrapper and begins with a laudatory letter from Jacques Ferny (the author of a considerable number of fin-de-siècle songs) and continues in similar fashion.

Contributors include Xavier Privas (Antoine-Paul Tavarel), Marcel Say, René-Paul Groffe, Charles d'Avray, Pierre Mérop, Henri Guilac, Eugène Lemercier, Philéas Lebesgue, Jacques Ferny, Maurice Mauclay et al.

For reasons unknown, *Les Chansons de la Butte* seems to have ceased publication at the end of 1924. The final number truncates those for October, November and December into a single issue and it may be that Toziny was unable to assemble enough material to continue, this, despite having mentioned the conclusion of the yearly *abonnement* (subscription) and the invitation to renew printed in this final number.

Complete sets, as per the present set, are very scarce and we can locate only that example at the Bibliothèque Nationale de France in Europe, together with two in the US (Duke and Vanderbilt) as well as the copy at Melbourne in Australia. £950



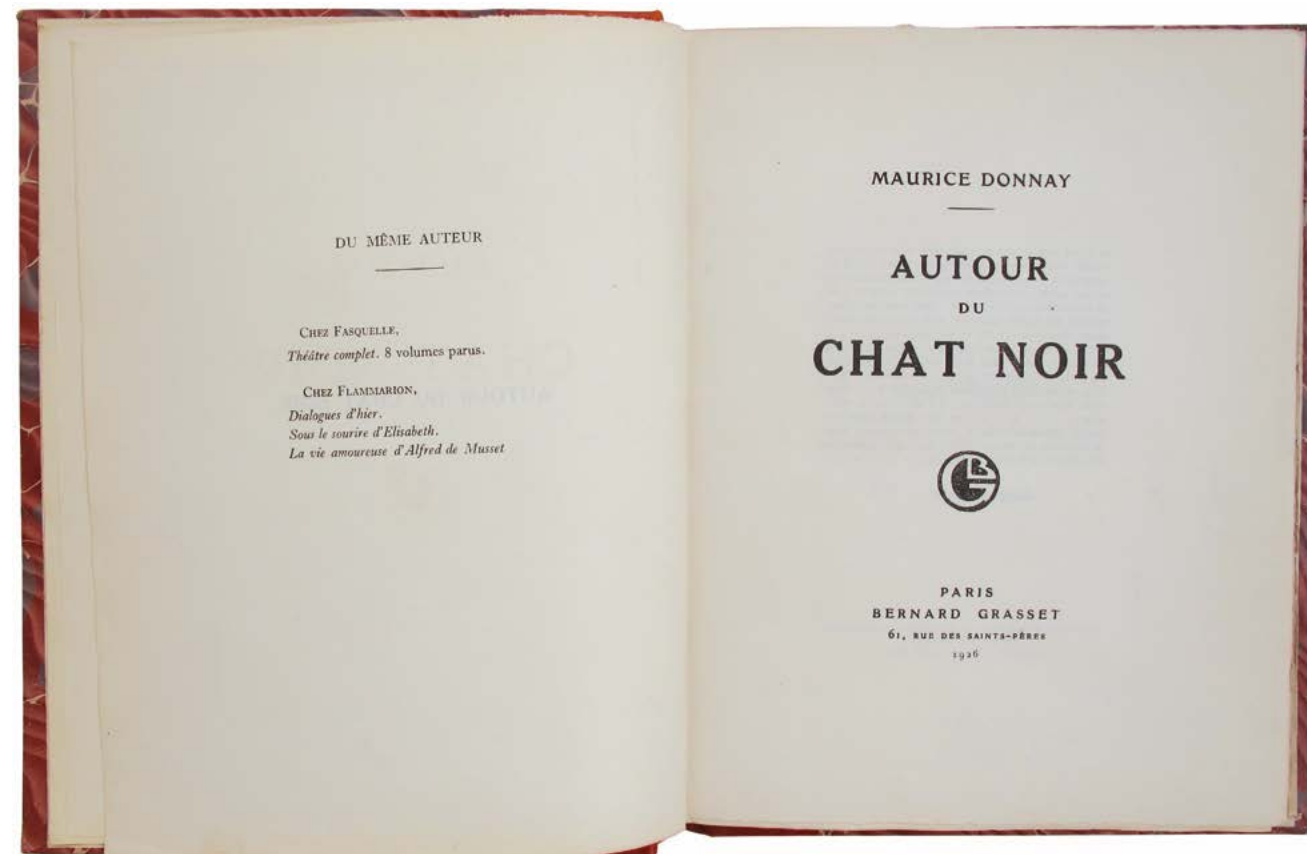
36. DONNAY, Maurice. *Autour du Chat Noir*. Paris. Bernard Grasset. 1926.

8vo. (230 x 184 mm). pp. 192, (3). Contemporary red morocco-backed marbled boards, original printed wrappers and backstrip preserved.

Maurice Donnay's *souvenirs* and reminiscences about *Le Chat Noir*.

From the edition limited to 218 copies, with this one of 110 examples on velin pur fil lafuma.

£250



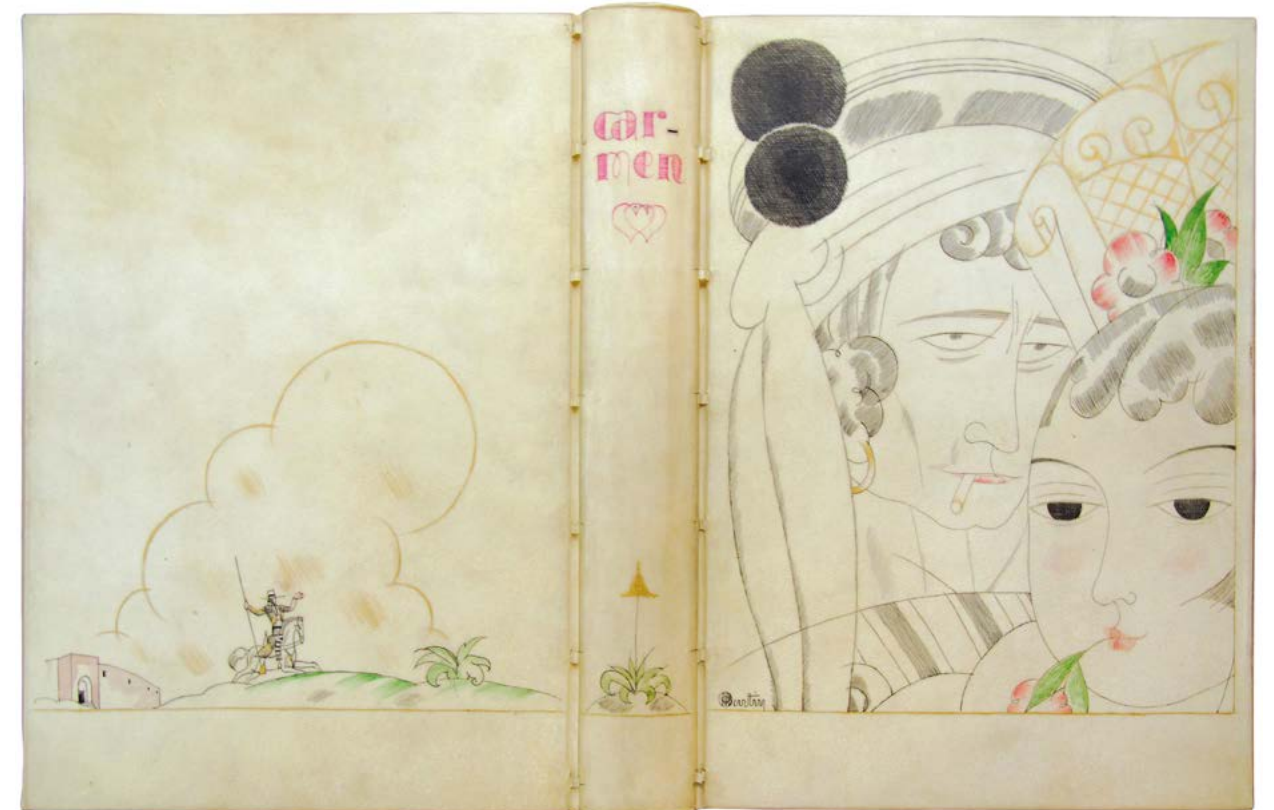
**37. MARTIN, Charles. Mérimée, Prosper. Carmen. Paris. Editions de la Roseraie. 1926.**

*4to. (255 x 205 mm). pp. 143. Engraved frontispiece, decorative printed title with colour vignette 5 engraved plates (each in two states) and 34 etched vignettes, 28 in colour by Charles Martin; a separate suite of all the vignettes with additional title is bound in at the rear of the volume, the final illustration in the suite is present in the suite alone. Full vellum with Yapp edges, the binding painted by Martin (see below) and signed in ink at lower left, original silver printed wrappers and backstrip preserved, grey silk moiré doublures, marbled endpapers, t.e.g., polished paper chemise with gilt title and matching wool-lined slipcase.*

**Charles Martin's illustrations for Mérimée's Carmen in a beautiful painted binding.**

From the edition limited to 176 numbered copies, with this one of 150 on *vélin de Rives teinté* and with an extra suite of the plates printed in black.

Martin's painted binding, signed on the front cover at lower left and executed in black ink with additional highlights in gilt and colour depicts (for the front board) a man and a woman, the man with a gold earring and a cigarette between his lips, the woman - it seems likely that this is a portrait of Carmen herself - with elaborate coiffure and a green leaf between her stylised lips, her elaborate mantilla picked out in gilt; the rear cover depicts a landscape with mounted caballero and a hacienda with a cloud in outline behind; the spine features the title in magenta ink and a small vignette at the foot. £9,500



**38. CARRE, Léon & Racim Mohammed. Mardrus, Dr. J.-C. (Trans.). Le Livre de Mille Nuits et une Nuit. Paris. L'Édition d'Art Henri Piazza. 1926.**

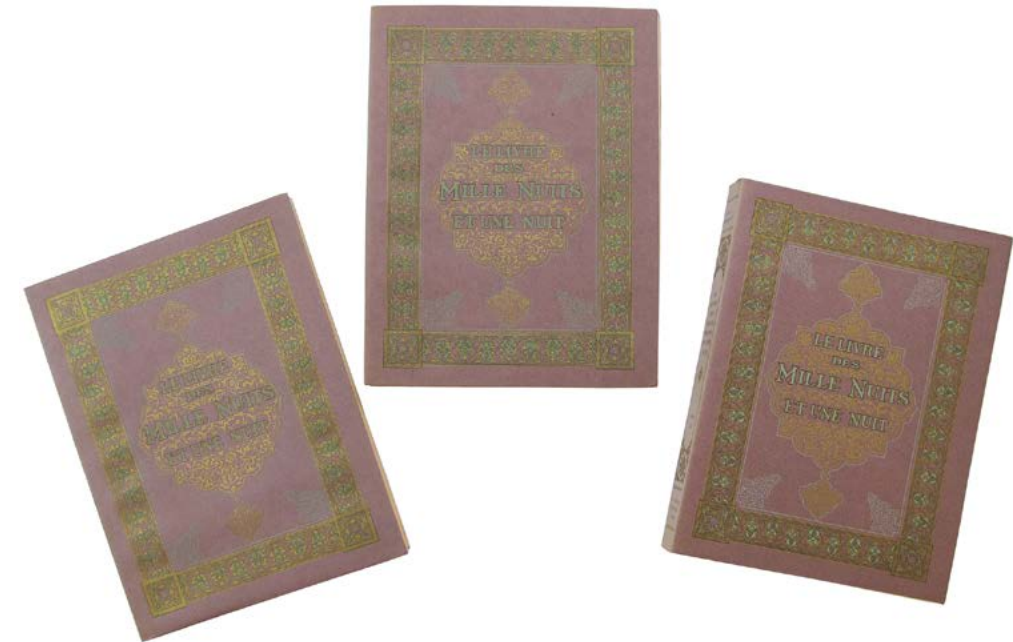
*12 vols. 4to. (312 x 240 mm). pp. 199; 181; 269; 251; 264; 269; 293; 295; 239; 227; 201; 243. Each vol. with decorative half-title and title by Racim Mohammed in Islamic illuminated style and twelve hors-texte colour plates by Léon Carré (vol. IX with ten plates, vol. XII with 14), each plate on paper with printed decorative pattern and gilt border, tales with elaborate Islamic illuminated titles, bismillah head-pieces and 12-line initials, each 'Night' with decorative head-piece in differing colours and 6-line initials, text with Islamic printed borders in differing colours, index with list of plates, justification and achevé d'imprimer to each vol. Original publisher's purple printed wrappers for each vol., title to front covers and spines with elaborate decoration in the Islamic manner in gilt and turquoise, suites loose in separate paper board portfolios, slipcase for each vol. with gilt decoration.*

**A very fine copy - in original wrappers as issued - with an additional suite of the plates in black.**

From the edition limited to 2,500 numbered copies, with this one of 250 copies on japon Impérial with an additional suite of the plates in black.

Mardrus' edition of the Arabian Nights is noted for its extensive calligraphic decoration in the Islamic manner, executed by Racim Mohammed, as well as for the fidelity of his translation.

£2,500



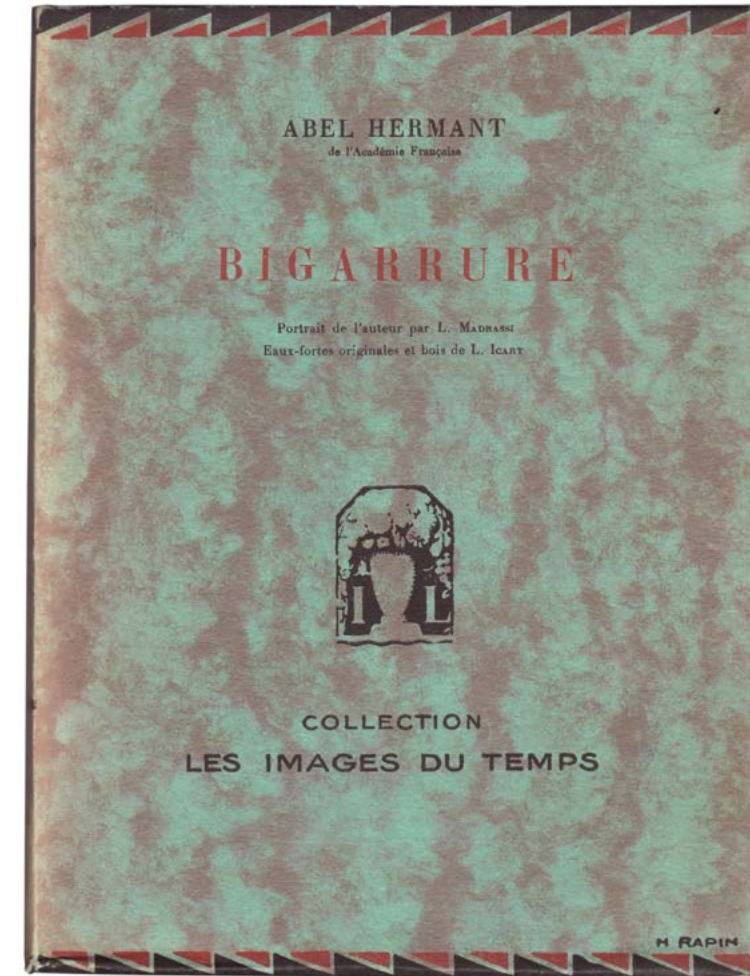
39. ICART, Louis. Hermant, Abel. *Bigarrure*. Paris. Les Editions Lapina. 1928.

8vo. pp. 132. 5 original etchings on *Verge de Rives* by Louis Icart, one additional original etching, the portrait of the author, by L. Madrassi. Original wrappers, slipcase.

Hernant's *Bigarrure* with illustrations by Icart.

From the edition limited to 1162 copies.

£300



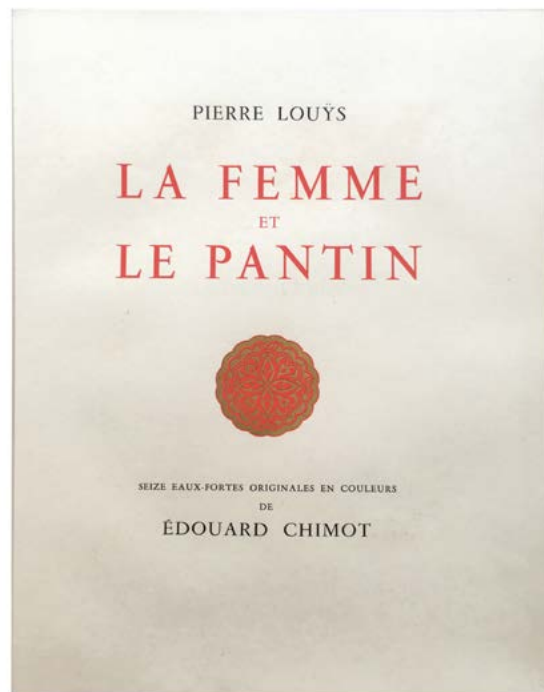
40. CHIMOT, Edouard. Louÿs, Pierre. *La Femme et le Pantin*. Paris. Les Editions d'Art Devambez. 1928.

*Small folio. (330 x 254 mm). pp. 175, (i), (i). Half-title with colophon verso, original colour etching as frontispiece, printed title in red and black with publisher's vignette (repeated on the front wrapper), leaf with dedication and Louÿs prose in fifteen chapters each with original colour etching by Chimot, 3-line initial and wood-engraved head- and tail-piece in red and black, final leaf with achevé d'imprimer and justification in red and black, this copy with the additional suite of hors text etchings in black with remarques. Original publisher's printed wrappers, publisher's colour vignette and titles in black to front cover, titles to spine, contemporary morocco-backed marbled board chemise with gilt titles to banded spine, matching slipcase.*

**An excellent copy of Pierre Louÿs *La Femme et le Pantin* illustrated by Edouard Chimot.**

From the edition limited to 211 numbered copies, with this one of 40 copies on Japon Ancien with the etchings in two states (in colour and final state in black with remarques) together with an signed original drawing by Edouard Chimot.

Also included with this copy are two additional plates - likely planches refusées - each in three states on Japon à la forme: first state, second state in black with remarques and final state in colour. £1,800



**41. BARBIER, Georges. Gautier, Théophile. Le Roman de la Momie. Paris. A. & G. Mornay, Editeurs. 1929.**

2 vols. 4to. (252 x 200 mm). pp. (v), 325, (i), (i). Printed half-title with printed copy number verso, leaf with wood-engraved frontispiece by Georges Barbier verso, decorative title printed in colour, 'Prologue' and Chapters i - XVIII of Gautier's text illustrated with 35 wood-engraved colour illustrations by Georges Barbier (2 head- and tail-pieces, 2 5-line decorative initials, vignette to justification and 27 text illustrations as well as the frontispiece), final leaf with justification and *achevé d'imprimer*, the original wrappers feature a large composition to the front cover (see below), a vignette to the rear with printed 'G[orges]. B[arbier]. / 1929' and vignette to the backstrip; in addition two suites of 36 leaves with all of the 38 illustrations, in colour as published and in monochrome (in a variety of colours: black, blue, magenta, red &c.) in outline only are included in vol. 2 together with the original watercolours.. Full blue crushed morocco by Georges Cretté with his signature gilt for the book, boards with inlaid sections of green, terracotta and tan crushed morocco with gilt highlights to form corner pieces of Egyptian floral motifs to front and rear boards, matching decoration to head and foot of spine with gilt title, blue morocco dentelles, brushed green suede doublures, original publisher's printed wrappers and backstrip with designs by Barbier preserved, a.e.g., matching blue morocco-backed marbled board chemise, matching blue morocco-backed marbled boards (drawings and suites) ruled in gilt with gilt title to spine, marbled endpapers, t.e.g., both vols. with matching slipcase.

[PROVENANCE: Both vols. with blue morocco bookplate with gilt vignette of 'Francis Kettaneh' to verso of initial blank leaf].

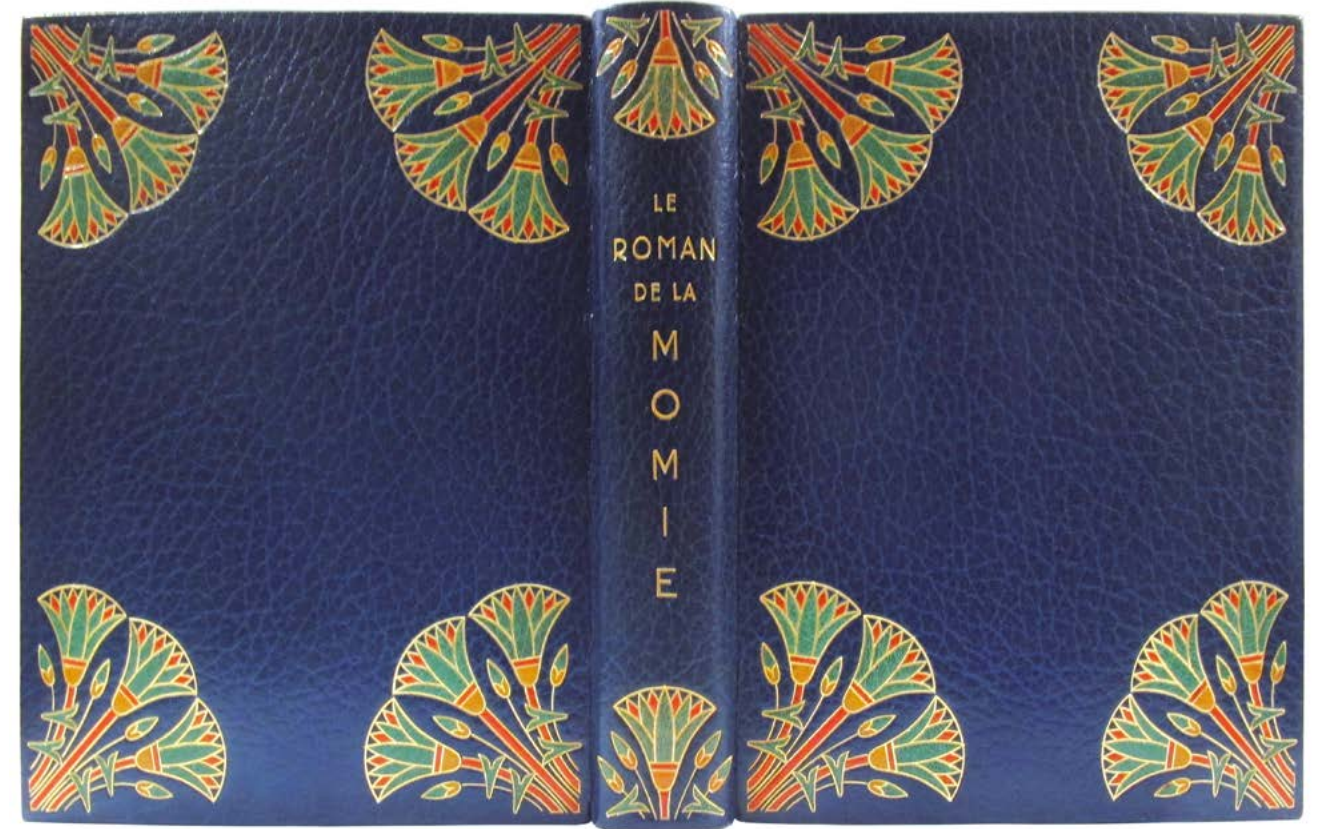
**An exceptional copy, number 1 on large paper vieux japon, with a number of original watercolours by Barbier, two additional suites and bound by Georges Cretté.**

From the edition limited to 1,091 copies, with this copy number 1 of 3 édition de tête copies, uncut on vieux japon à la forme with two suites of the plates, in colour on japon and in outline (in a variety of colours) on chine, and a number of Barbier's original watercolours (*un tiers des originaux*) for the book.

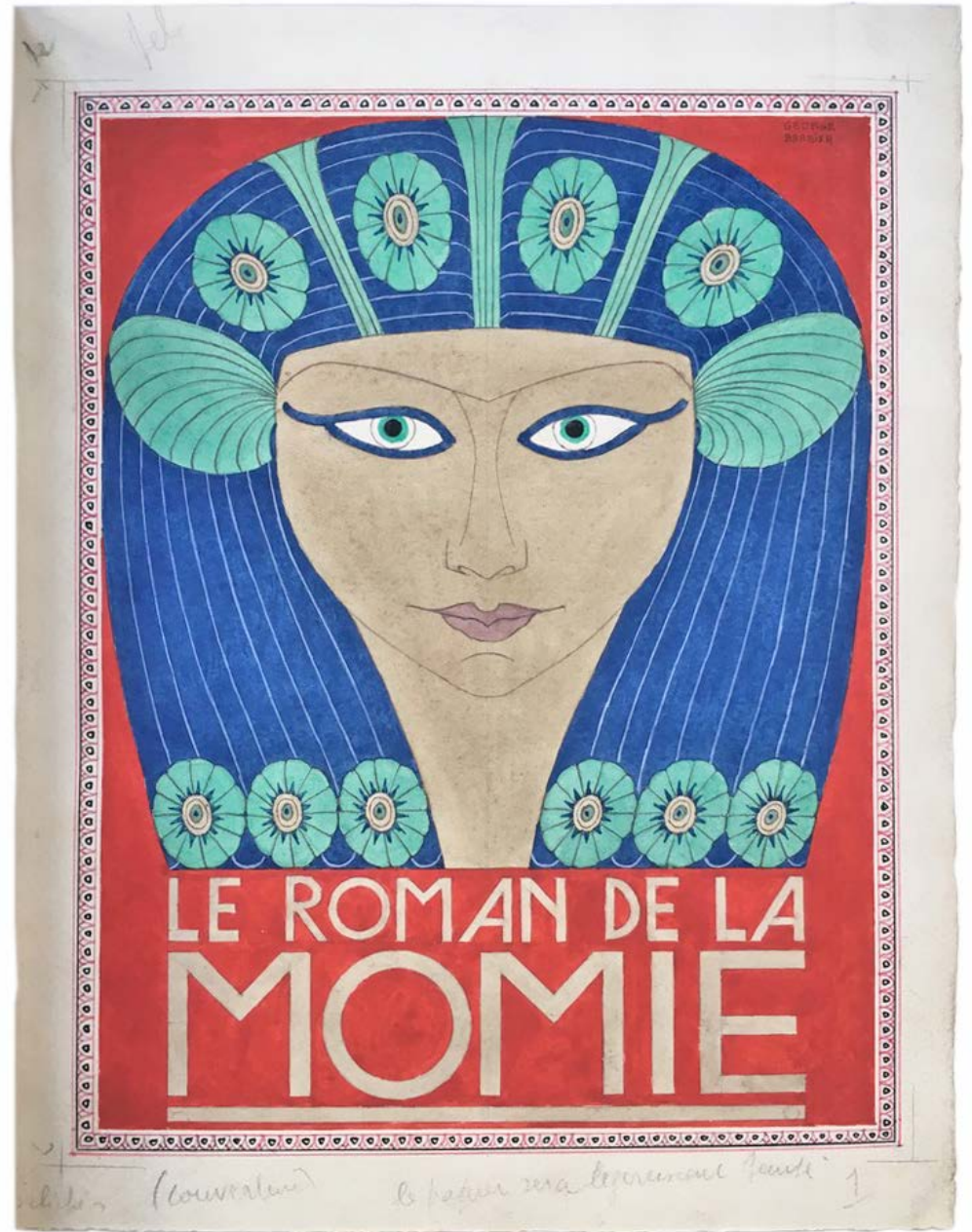
The 14 original watercolours by Barbier, bound in the second volume on 13 sheets under passepartouts, feature the designs for the original wrappers (the large design for the front wrapper with the work's title and the vignette for the rear wrapper with Barbier's initials), many of the larger vignettes, several of the smaller vignettes and one of the two decorative colour initials. Many of the watercolours feature additional annotations in pencil and are of larger size than the printed versions.

Please contact us for a full list of Barbier's original watercolours (all on thick cream paper with pencil registration).

£37,500







42. (BARBIER, George). (Louÿs, Pierre). *Les Chansons de Bilitis. Seul Texte Véritable et Complet. Imprimé à Mitylène [Paris]. Pour les Amis de Bilitis. 1929.*

*Small 4to. (246 x 192 mm). pp. (iv), 56, (i), (i). Wood-engraved colour frontispiece, printed title in various colours with colour wood-engraved vignette and Louÿs test in three sections ('Bucoliques en Pamphylie', 'Elegies à Lesbos' and 'Epigrammes dans Ile de Chypre') illustrated with 60 wood-engraved illustrations by Pierre Bouchet after George Barbier, 54 in colour, seven full-page, 24 decorating the text, the remainder culs-de-lampes or vignettes, final leaf with justification and achevé d'imprimer; three-line initials in colour against gilt background throughout as well as numerous head- and tail-pieces and initial letters, verse numbering in gilt in Roman numerals, text in capitals ruled throughout and two additional wood-engravings for the wrappers; this copy with the additional suite printed in outline in bistre on Japon. Full contemporary emerald crushed morocco by Charles Septier with his signature gilt, front and rear boards ruled in gilt to surround a decorative border of inlaid jade morocco with gilt Greek key pattern around curvilinear jade morocco surround with gilt roll tool for a central vignette with argent disc supported by lamp tools, banded spine in five compartments with gilt titles and elaborate decorative tooling, doublures of tan morocco with gilt surrounding an inner border of red and black inlaid morocco, central inlaid circular medallions illustrating vignettes from the book in colour morocco, gilt floral, foliate, phallic and vulvic tools at corners, patterned silk guards, marbled endpapers, board edges ruled in gilt, original wrappers with gilt illustration and backstrips preserved, a.e.g., matching morocco-edged wool-lined marbled board slipcase.*

[PROVENANCE: leaf with engraved ex-libris of Robert Beauvillain by Jouas bound in with the text: "Et BEAUVILLAIN? / toujours il vous aime"].

**Barbier's rarest book, *Les Chansons de Bilitis*, bound by Septier and with the very rare additional suite.**

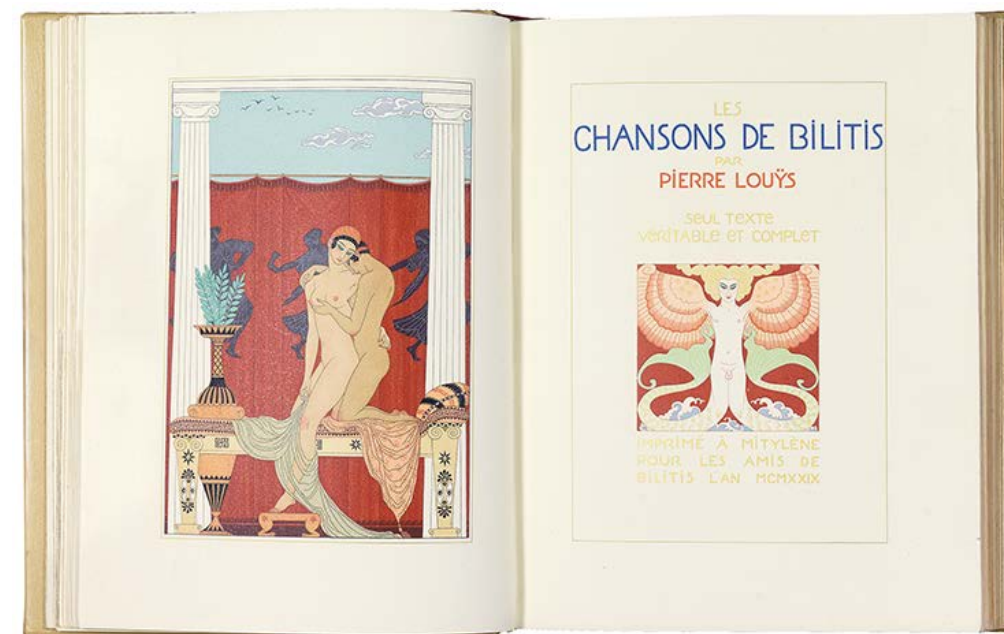
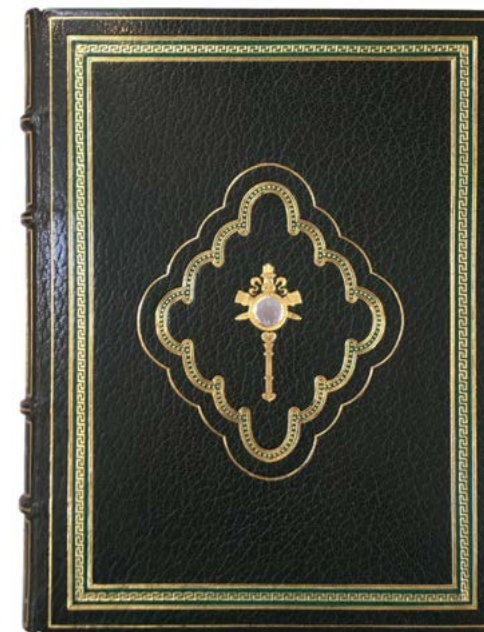
From the edition limited to 25 copies on vélin d'Arches only, this copy also with the very rare suite printed in outline in bistre on Japon (including the images for the front and back wrapper) of which very few copies were printed; Also with an extra unpublished full page print in bistre bound in the suite.

The rarest and most recherché and erotic work by George Barbier. The magnificent binding by Septier features phallic and vulvic tools to the doublures and a central circular vignette to each: that for the front doublure is after the illustration for the second poem *Je me suis dévêtue pour monter a un arbre ...* ); that for the rear is after the twenty-third (*D'abord je n'ai pas répondu ...* ).

*First published in Paris in 1894, this purports to be translations of poems by a woman named Bilitis, a contemporary and acquaintance of Sappho. This caused a sensation, not only because finding an intact cache of poems from a completely unknown Greek poet circa 600 B.C. would be a miracle, but because of its open and sensitive exploration of lesbian eroticism. Actually Bilitis never existed. The poems were a clever forgery by Pierre Louÿs -- the "translator"; to lend weight, he had even included a bibliography with bogus supporting works. Louÿs actually did have a good command of the classics, and he salted Bilitis with a number of quotations from real poets, including Sappho, to make it even more convincing. (J. B. Hare).*

[Carteret Illustrés IV, 251; Dutel 1183; not in Unno].

£30,000



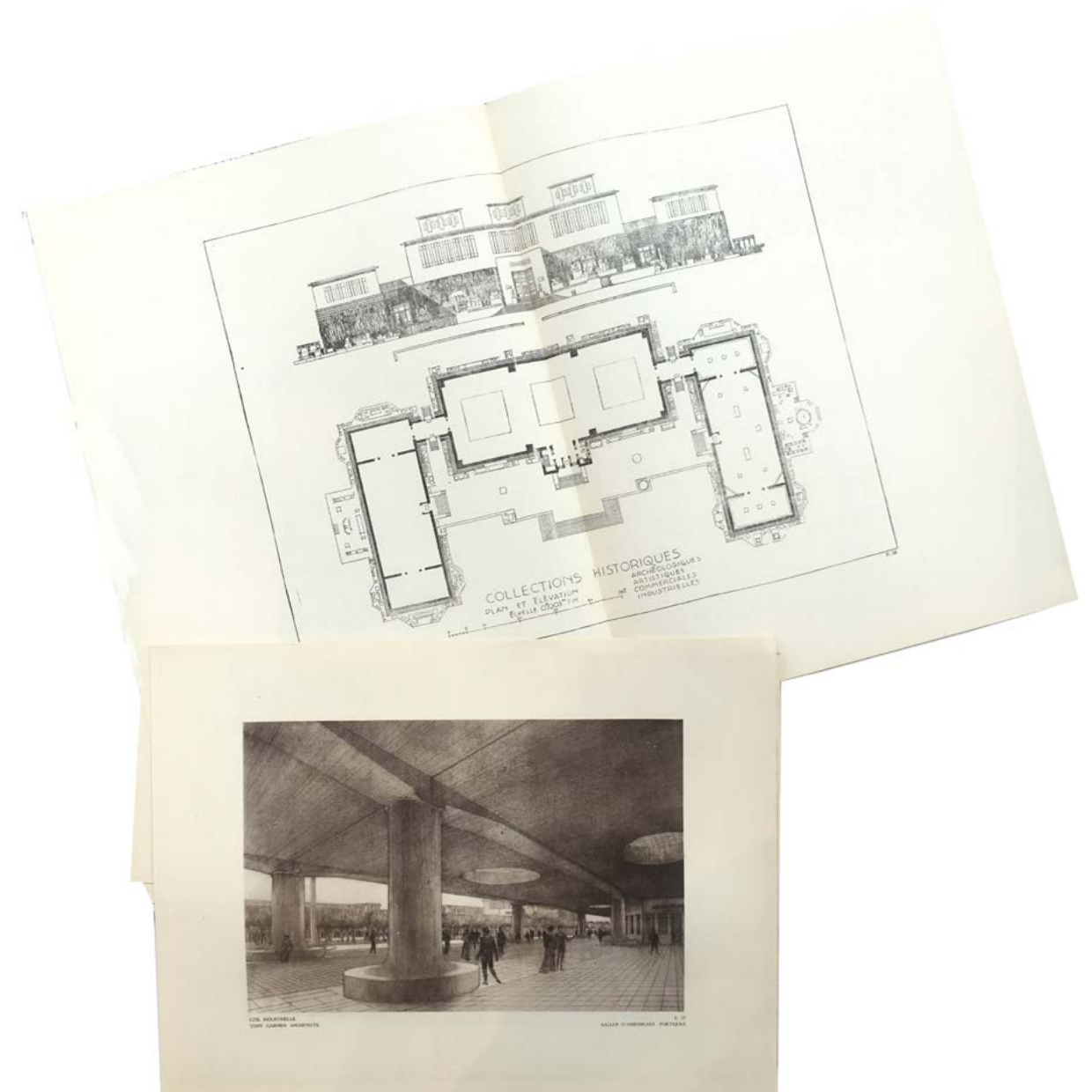
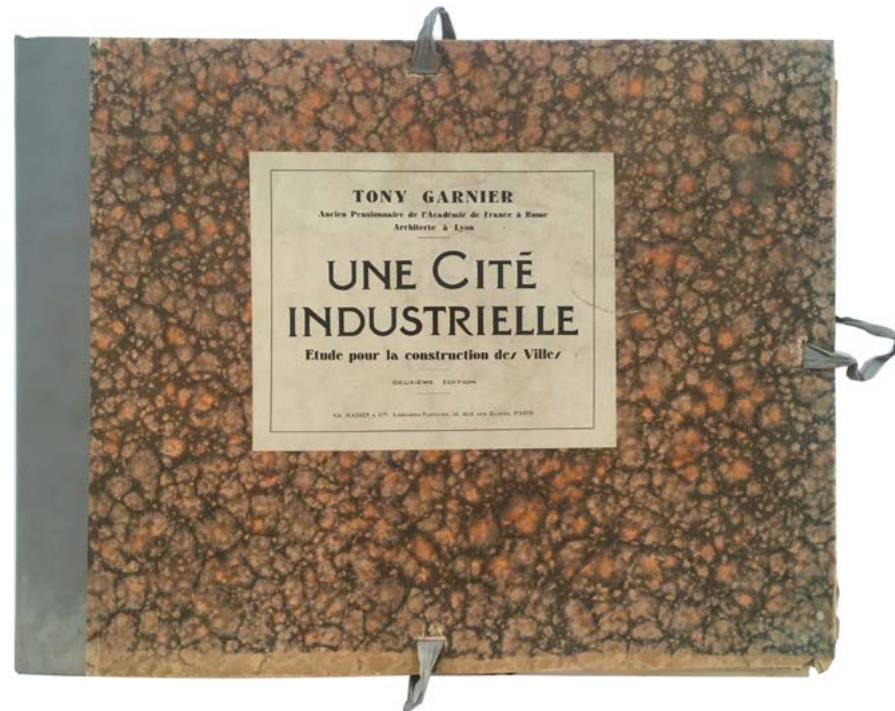
**43. GARNIER, Tony. Une Cité Industrielle: Etude pour la Construction des Villes. Paris. Massin. 1932.**

*2 vols. Oblong folio. 164 plates in monochrome and colour, including many folding plans. Loose as issued in original publisher's cloth-backed marbled board portfolios with cloth ties.*

**Second edition of Garnier's influential work of modern architecture, greatly admired by Le Corbusier.**

Garnier designed an entire city from the major concepts right through to the table ware. Garnier's design is considered to be the most influential design for a complete modern city, and one of the most comprehensive ideal plans of all time. Begun in 1898, completed and published in 1917, the Cité project included almost all the physical elements of an actual city, including hospitals, schools, public gardens, museums, and apartment complexes (but no churches or prisons). Garnier's major work was an experiment in Utopian socialism, yet many of the Cité features were to become basic to modern urban design.

£1,200





CITE INDUSTRIELLE  
TONY GARNIER ARCHITECTE

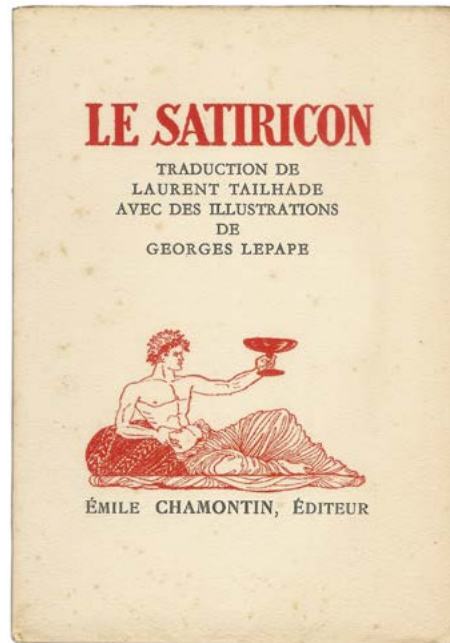
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LA BIBLIOTHEQUE

44. LEPAPE, Georges. *Le Satiricon*. Paris. Éditions Émile Chamontin. 1941.

8vo. pp. 285, (3). Illustrations by Georges Lepape, including 10 hors-text pochoir plates, and numerous bandeaux, lettrines and culs-de-lampes printed in red. Original publisher's printed wrappers with printed titles in red and black and small vignette.

Lepape's *Le Satiricon*.

From the edition limited to 3,325 numbered copies on vélin, with this one of 100 exemplaires de présent numbered in Roman numerals. £75

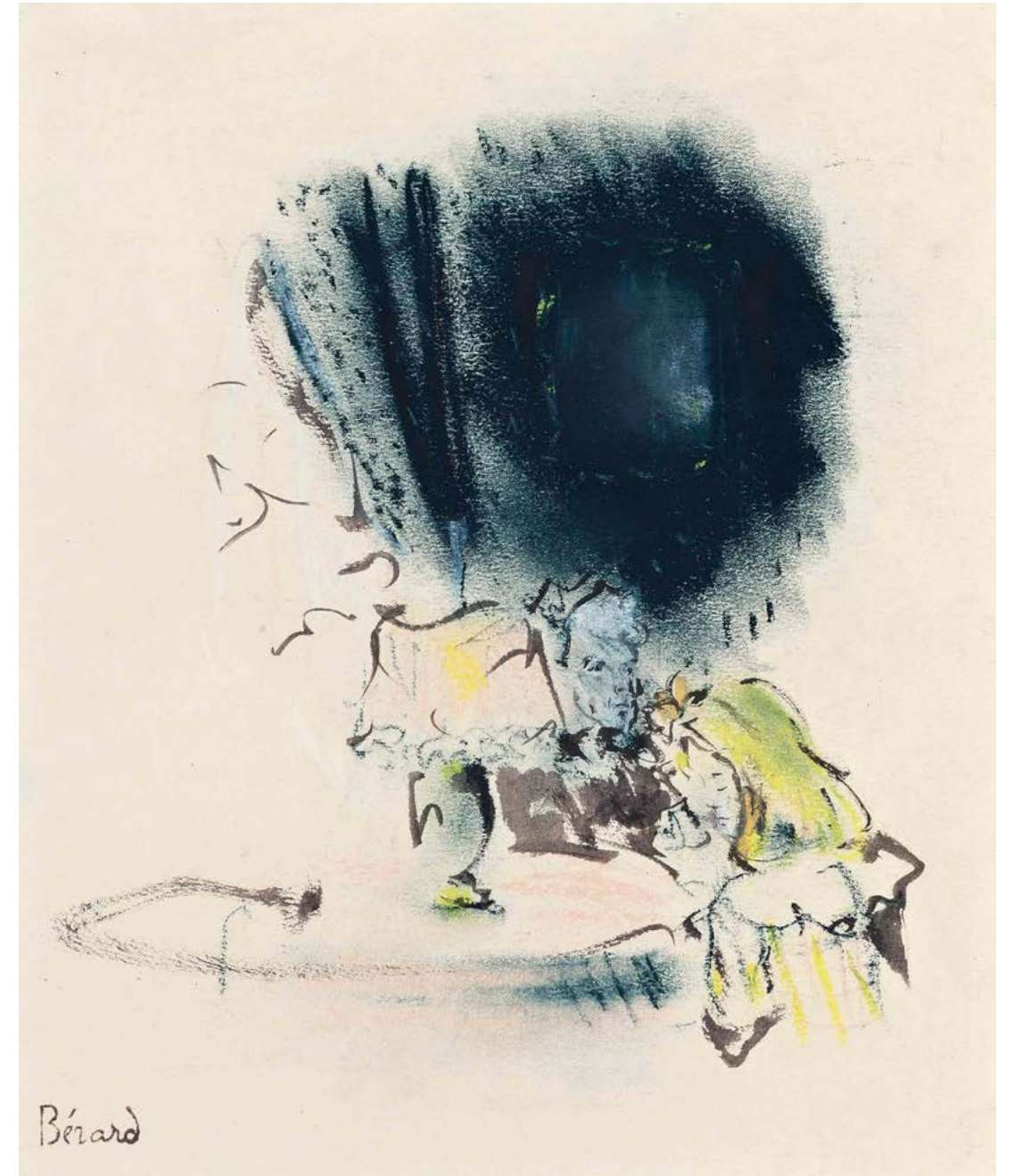


45. BERARD. Colette. *Gigi*. Illustrations de Christian Berard. Paris. 1950.

Small folio. pp. 131. Illustrated with colour lithographs by Christian Berard. Loose as issued in original wrappers, chemise and slipcase.

Berard illustrating Colette.

From the edition limited to 535 copies, with this one of 200 printed on vélin de Lana. £550



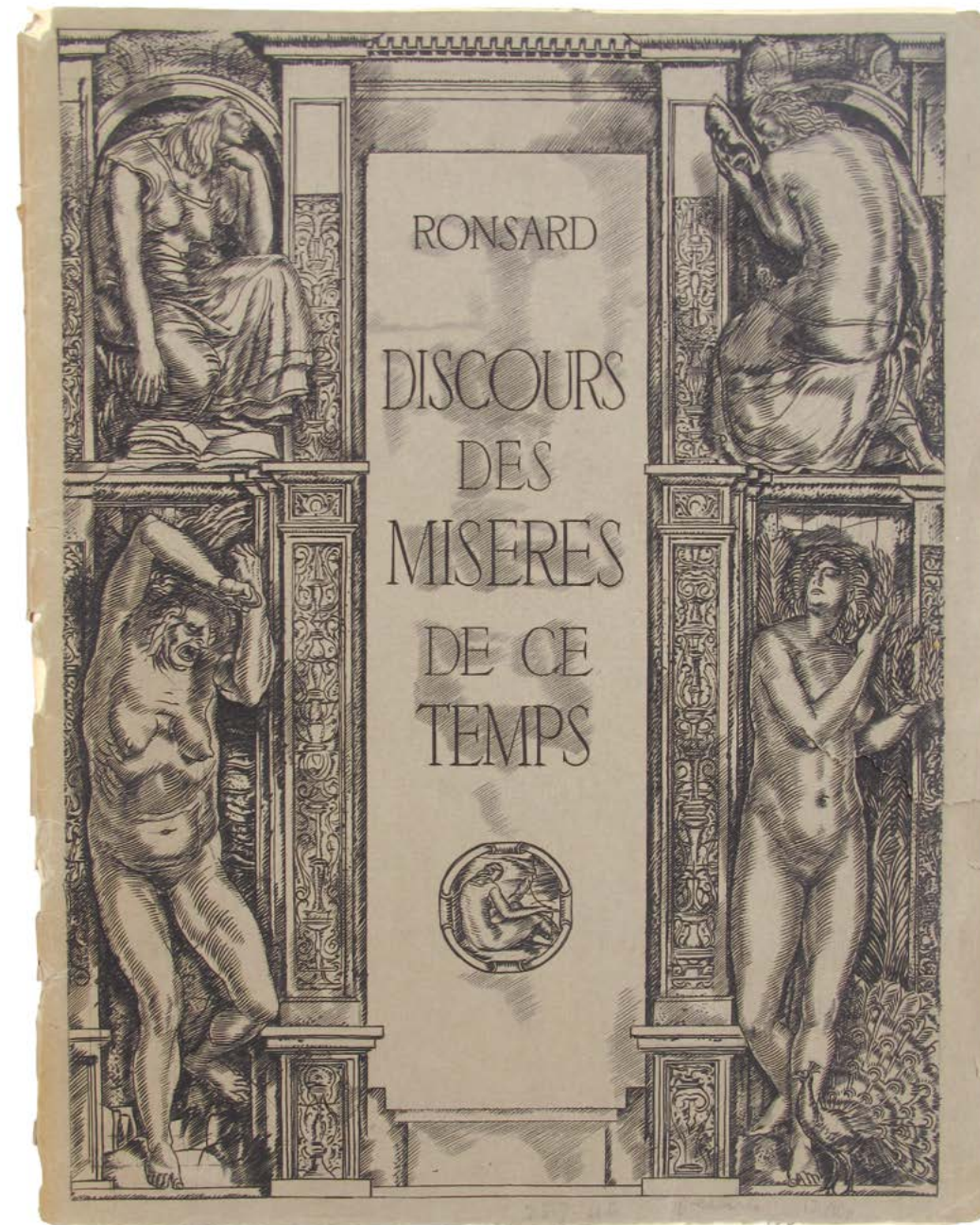
46. DECARIS, Albert. Ronsard, Pierre de. *Discours des Misères de ce Temps*. n.d.

4to. (330 x 260 mm). 17 etchings. Loose as issued within original wrappers.

Decaris illustrating Ronsard.

From the edition limited to 100 copies.

£400





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