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& Illustrated  
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BADA  
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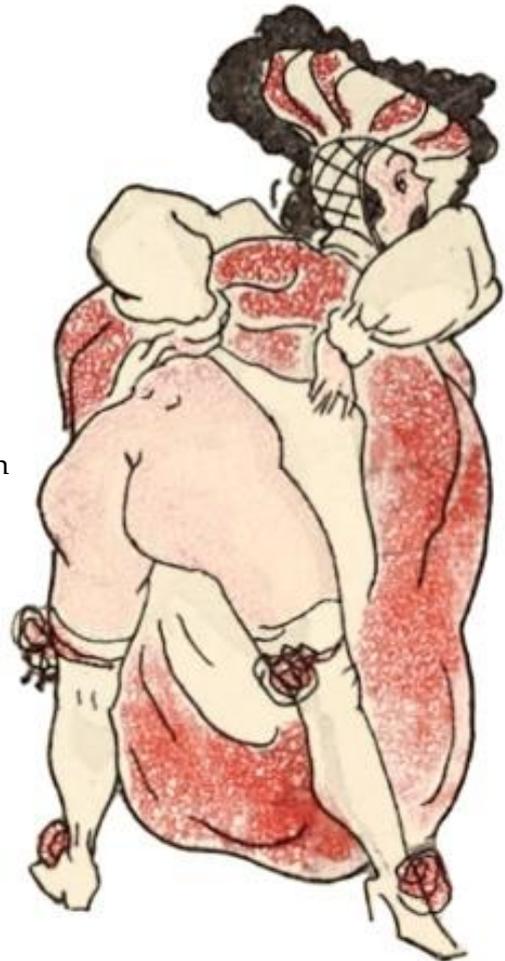
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- 2018/10 Medicine and Quackery
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## **List 2018/11**

*Front cover image from no. 8; back cover image from no. 12; inner cover detail from no. 21*



EXTRA-ILLUSTRATED BY ROPS

1. **AUREVILLY, J. Barbey d'.** *Les diaboliques: portrait de l'auteur gravé sur bois par P.-Eug. Vibert.* Paris, Georges Crès et Cie, les Maitres du Livre, 1912.

8vo, pp. [6 (blank)], [6], 470, [6], [4 (blank)], with 2 portraits of the artist, of which one a woodcut by Vibert, 9 etchings by and after Rops, large folding facsimile of the author's manuscript preface, and numerous woodcut ornaments by Vibert; short tear to facsimile; contemporary black morocco by Vermorel (front turn-in signed in gilt), spine lettered directly in gilt, morocco onlay of a devil with gilt eyes, board-edges and end-caps double filleted in gilt, top-edge gilt, broad turn-ins with elaborate morocco onlays of leaves and flowers tooled in blind, marbled endpapers within a single gilt fillet, sewn on four raised cords and one sunken, publisher's printed wrappers bound in; a little rubbed at extremities, nonetheless a very good copy; *provenance*: -Jacques Odry (paper book-label printed in gilt).

£950

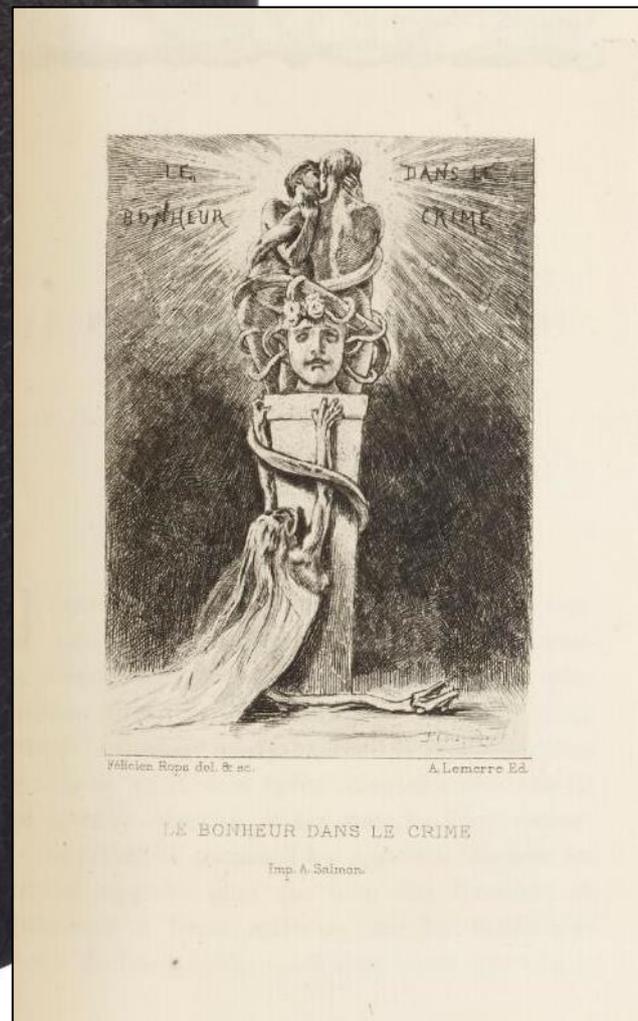
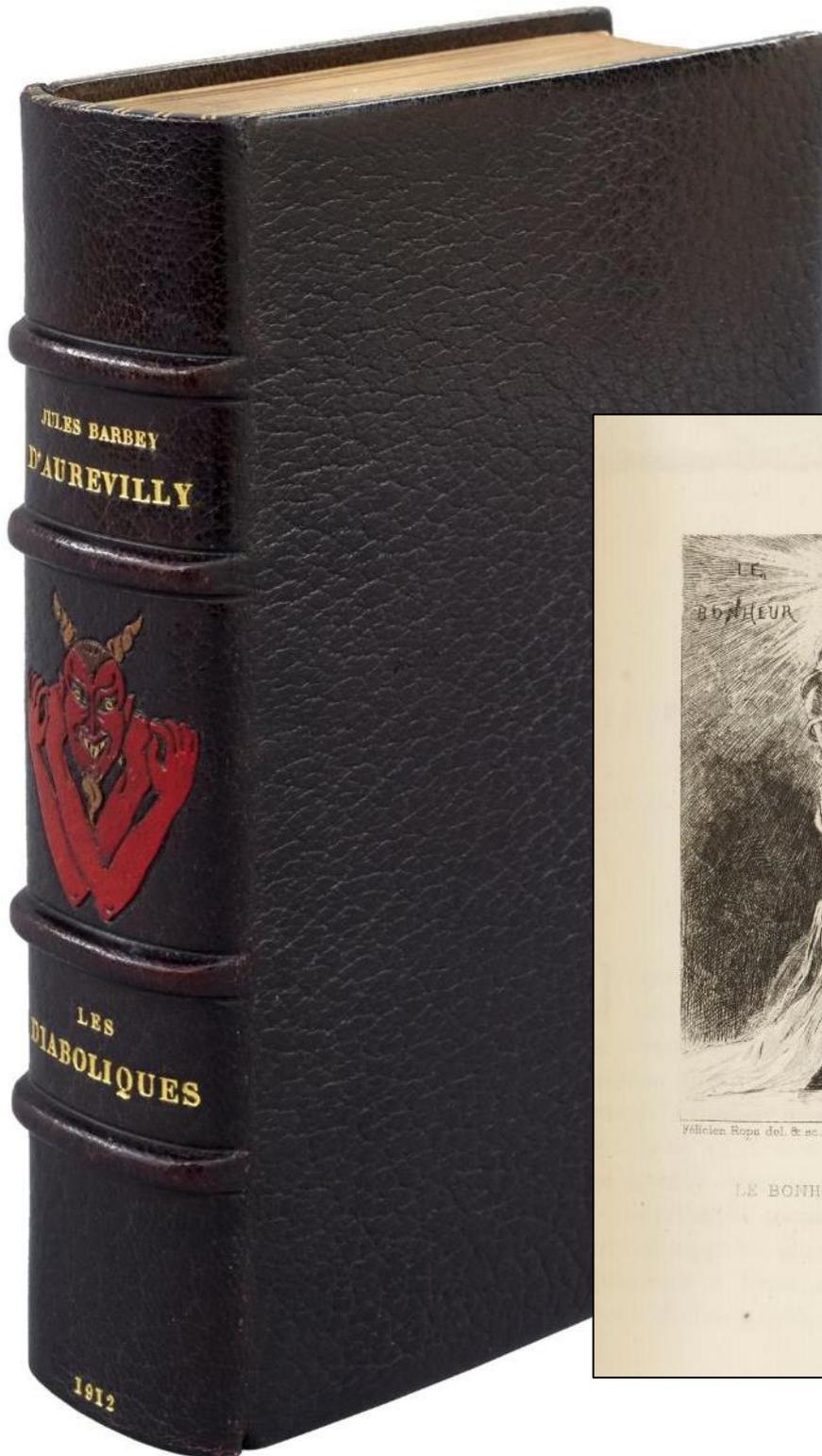
**Unique copy, extra-illustrated with a suite of etchings by Rops.** The most famous work of Jules Barbey d'Aurevilly (1808-1889), *Les diaboliques*, first published in 1874, recounts six tales of women who commit acts of violent revenge. Having been an atheist in his youth, Barbey d'Aurevilly converted to Catholicism in 1846 and developed increasingly extreme views, of which the *Diaboliques* are considered the clearest expression. The preface, of which the manuscript version is reproduced in facsimile, explains (as many authors, including Baudelaire, did when prosecuted for immoral publications) that the *Diaboliques* are intended not as examples of virtue, but are nonetheless of importance in moral instruction: "Quand on aura lu ces *Diaboliques*, je ne crois pas qu'il y ait personne en disposition de les recommencer en fait, et toute la moralité d'un livre est là".

Félicien Rops (1833-1898) began his career working in oil and lithography, but was soon drawn to the resurgent art of etching, which he employed in the illustrations for which he is best known. A close friend of Baudelaire, Rops was commissioned to design a frontispiece for *Les épaves*, the 1866 volume including the forbidden poems from *Les fleurs du mal*, and adopted the poet's interest in women as the incarnation of evil, a theme extensively explored in this work. The present copy bears the book-label of Jacques Odry (1903-1982), a collector of nineteenth-century Belgian prints, specialising in those of Rops.



The exterior of the binding by Vermorel (fl. 1887-1925) is, while skilfully executed, sinister in its simplicity. On opening the book, however, light and dynamic onlays are revealed, with the repeated use of two tools emulating traditional rolls and the light yet sharp nature of the holly-leaves referencing the treacherous femininity of Barbey d'Aureville's tales.

Cf. Gay-Lemonnyer I, col. 891.



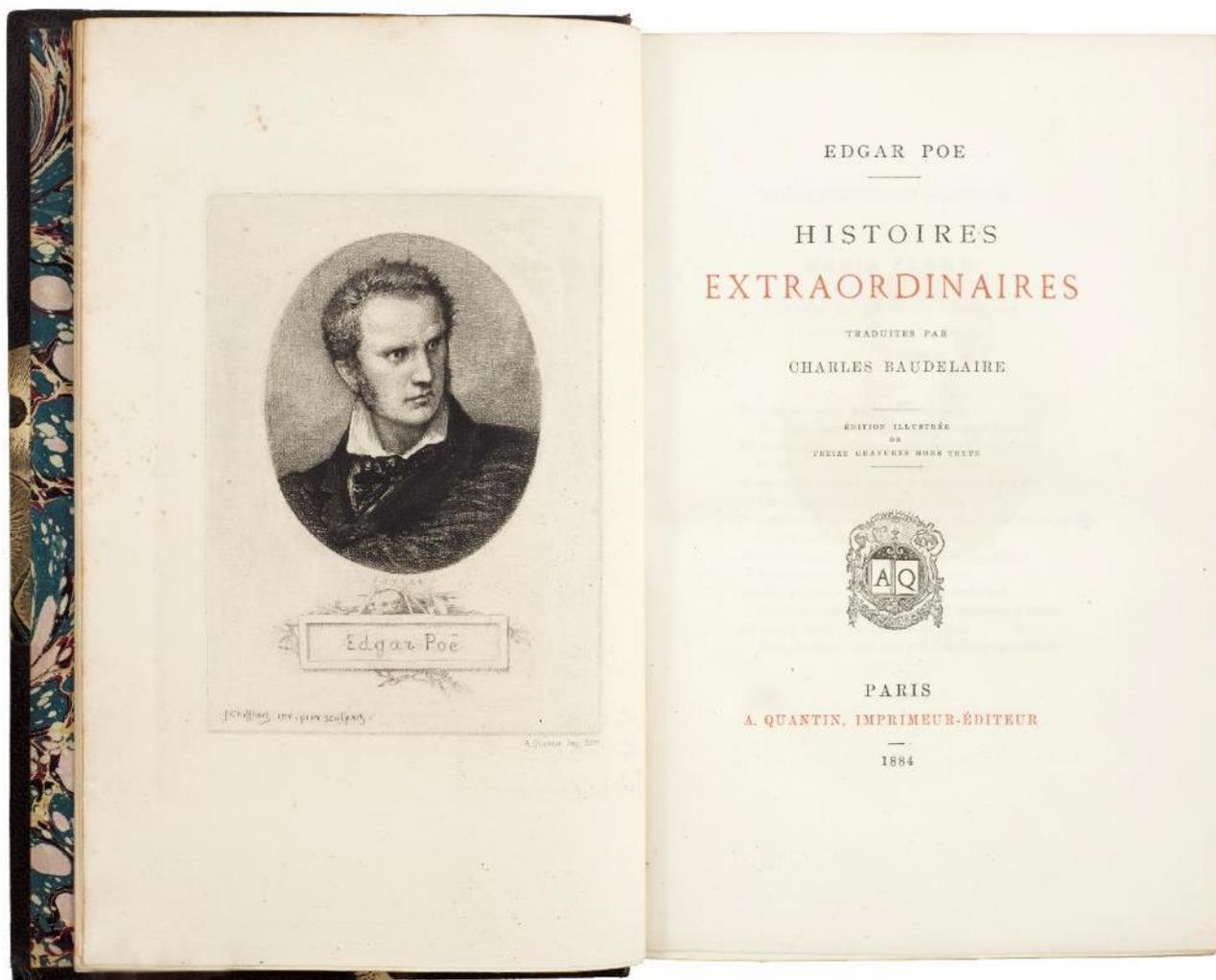
## IN A MACABRE BINDING

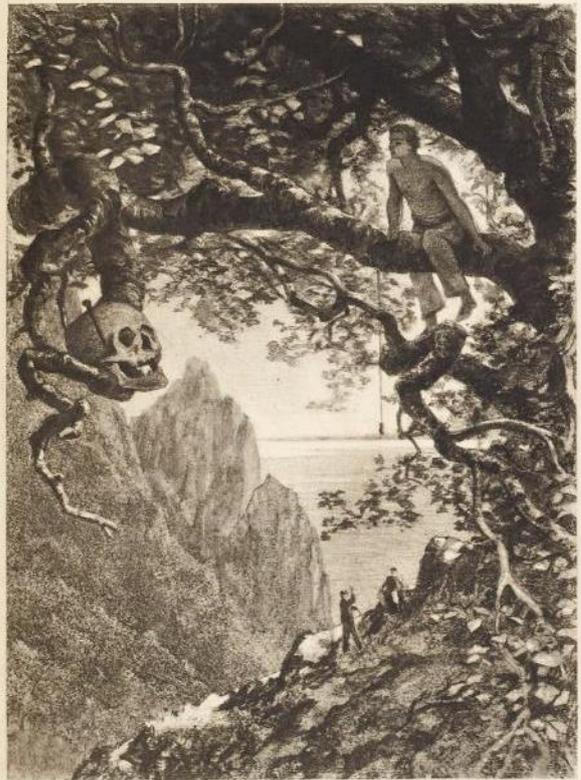
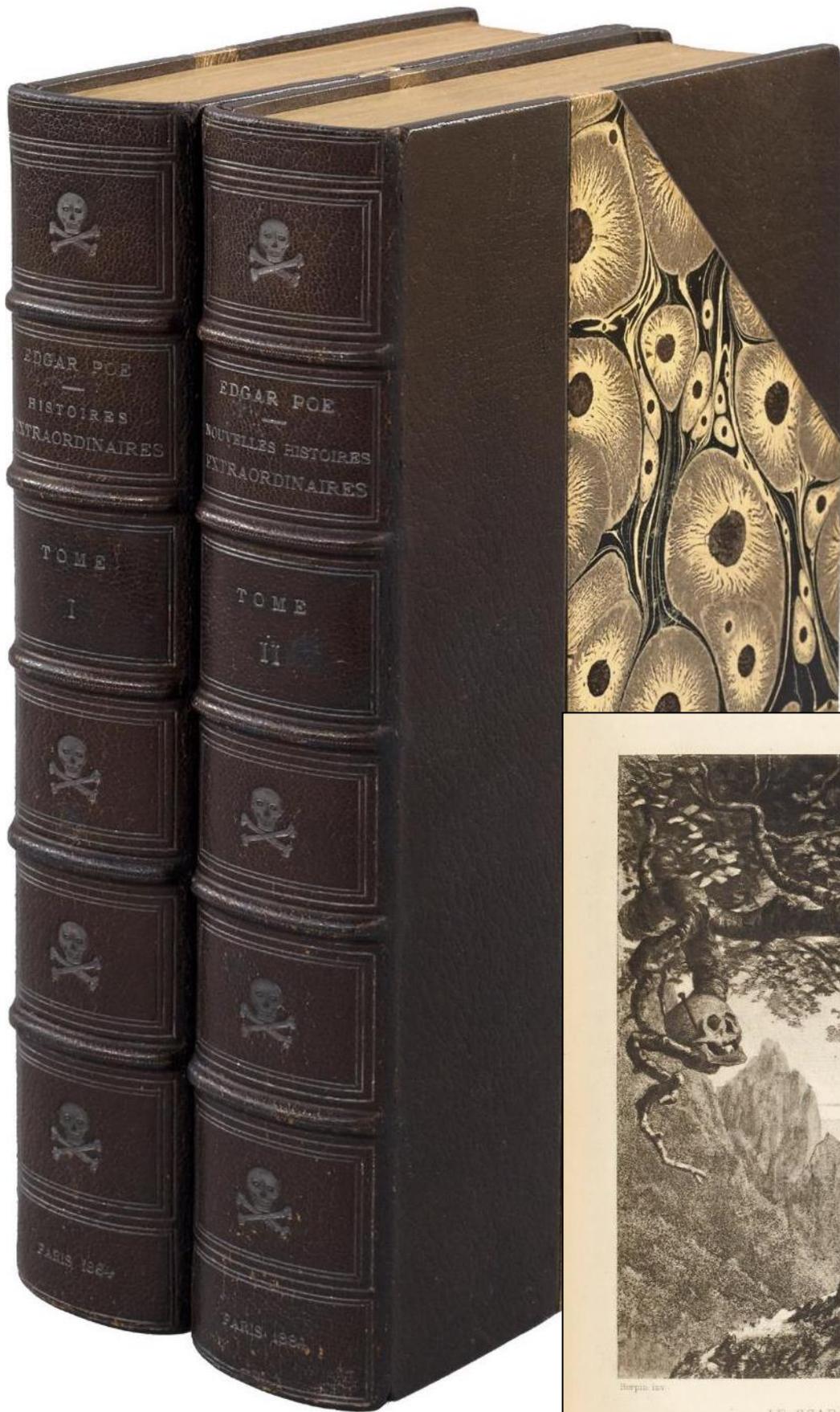
2. [BAUDELAIRE, Charles.] POE, Edgar. [ – Nouvelles] *Histoires extraordinaires*, traduites par Charles Baudelaire, édition illustrée de treize gravures hors texte. Paris, A. Quantin, 1884.

2 vols, 8vo, pp. I: [9], x-xxxii, 382, [2]; II: [4], xix, [1 (blank)], 410, [2], with 26 plates in all (including 6 photogravures); occasional slight offsetting to plates; contemporary French black half morocco macabre binding with sunspot-marbled sides, spines silver-gilt in compartments, lettered directly in one, others with skull and crossbones motif, top-edges gilt, marbled endpapers, ribbon page-marker, publisher's engraved wrappers bound in; lightly rubbed at edges, silver slightly oxidized, otherwise a very good copy. £1350

**First illustrated edition (second overall).** Charles Baudelaire (1821-1867) was enormously taken with the works of Edgar Allan Poe (1809-1849), publishing five volumes of translations and modelling himself on the American author. The *Histoires extraordinaires* and *Nouvelles histoires extraordinaires* were first published in 1856 and 1857 respectively as small, unillustrated octodecimo volumes. This edition is the first to be illustrated, with twenty-six gothic plates, including six striking photogravures – these proved so popular that Quantin issued sets separately to cope with demand.

Vicaire VI, cols 735 & 736; Carteret I, p. 118.





Hogrin. inv.

A. Quantin. Imp. Edst.

LE SCARABÉE D'OR

FIRST COMPLETE EDITION, PRINTED ON JAPON

3. **BAUDELAIRE, Charles.** *Les fleurs du mal: vingt-sept compositions par Georges Rochegrosse, gravées à l'eau-forte par Eugène Decisy. Paris, A. Ferroud – F. Ferroud, 1910.*

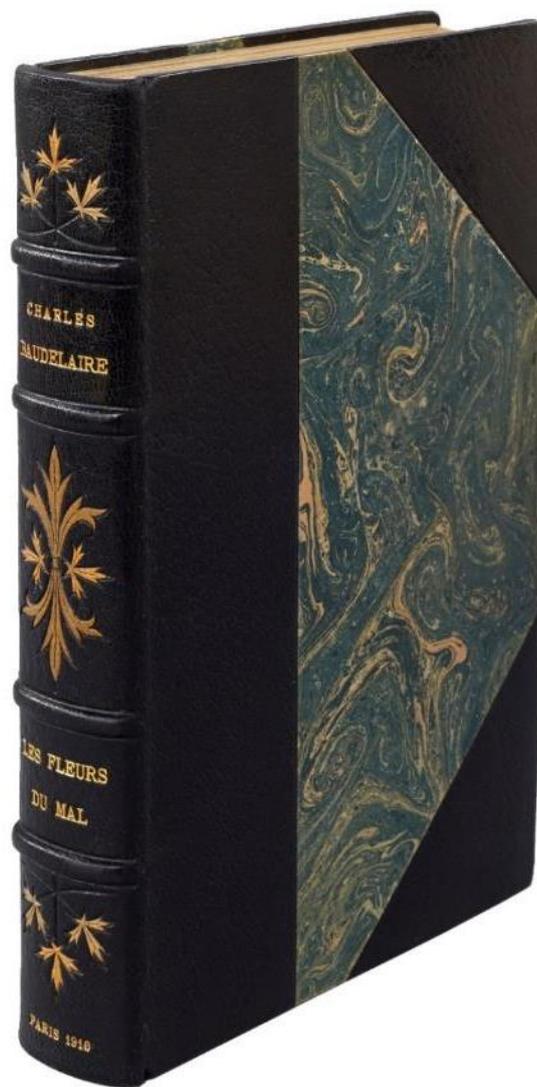
8vo in 4s, pp. [4], 292, [6], with 26 etchings by Decisy after Rochegrosse (of which 6 printed in text), each provided in two states; hand-coloured woodcut after Rochegrosse to title and wrapper, titles printed in red and black, woodcut ornaments throughout; contemporary blue half morocco by Lanoé (front free endpaper stamped) with marbled sides, spine lettered directly in gilt between four raised bands, foliate morocco onlays tooled in blind, top-edge gilt, marbled endpapers, publisher's printed wrappers bound in; extremities a little worn, otherwise a very good copy. £850

**First complete edition.** Limited edition, numbered 127 of 180 copies on *Japon imperial*, one of 100 with two states of each etching.

Published in 1857, Baudelaire's first collection of poems led to his prosecution for offending public decency and for blasphemy. Unexpectedly convicted of indecency (though not of religious immorality), Baudelaire received a fine of 300 francs and six of the thirteen poems charged were banned. This is the first edition since 1857 to include the six banned poems (although they were printed separately in Amsterdam and Brussels in 1866 and 1869 respectively), and in addition includes poems first published in the second edition of 1861. Most notable among these are the *Tableaux parisiens*, a series of twenty melancholy poems reflecting on contemporary Paris in the midst of Haussmann's renovations, and *Épigramme pour un livre condamné*, a direct response to the censoring of the original collection. Including both the full text of 1857 and the substantial augmentations of 1861, this edition can be considered the first complete edition of Baudelaire's *Fleurs du mal*.

Baudelaire's sensuous and erotic poetry is complemented by twenty-six compelling etchings after Georges Rochegrosse (1859-1938), one of the most fashionable artists of the day. Having had great success with narrative paintings early in his career and won medals at Paris Salons throughout the 1880s, including the 1883 *Prix du Salon*, Rochegrosse devoted the first decade of the twentieth century to the production of images for literary publications, illustrating many well-known works of the period.

The handsome contemporary binding with a highly decorative spine is the work of Charles Lanoé (1881-1959), one of the most prominent Parisian binders of the early twentieth century. Known for his restrained yet technically accomplished bindings, Lanoé trained under Meunier and Quesnel before moving to the workshop of Petrus Ruban in 1903 where, thanks to his exceptional ability, he quickly rose through the ranks, eventually taking over the business in 1910. He was made a knight of the *Legion d'honneur* in 1936.



## CLI

## LES LITANIES DE SATAN

O toi, le plus savant et le plus beau des Anges,  
Dieu trahi par le sort et privé de louanges,

O Satan, prends pitié de ma longue misère !

O Prince de l'exil, à qui l'on a fait tort,  
Et qui, vaincu, toujours te redresses plus fort,

O Satan, prends pitié de ma longue misère !

Toi qui sais tout, grand roi des choses souterraines,  
Guérisseur familier des angoisses humaines,

O Satan, prends pitié de ma longue misère !

Toi qui, même aux lépreux, aux parias maudits,  
Enseignes par l'amour le goût du Paradis,

O Satan, prends pitié de ma longue misère !



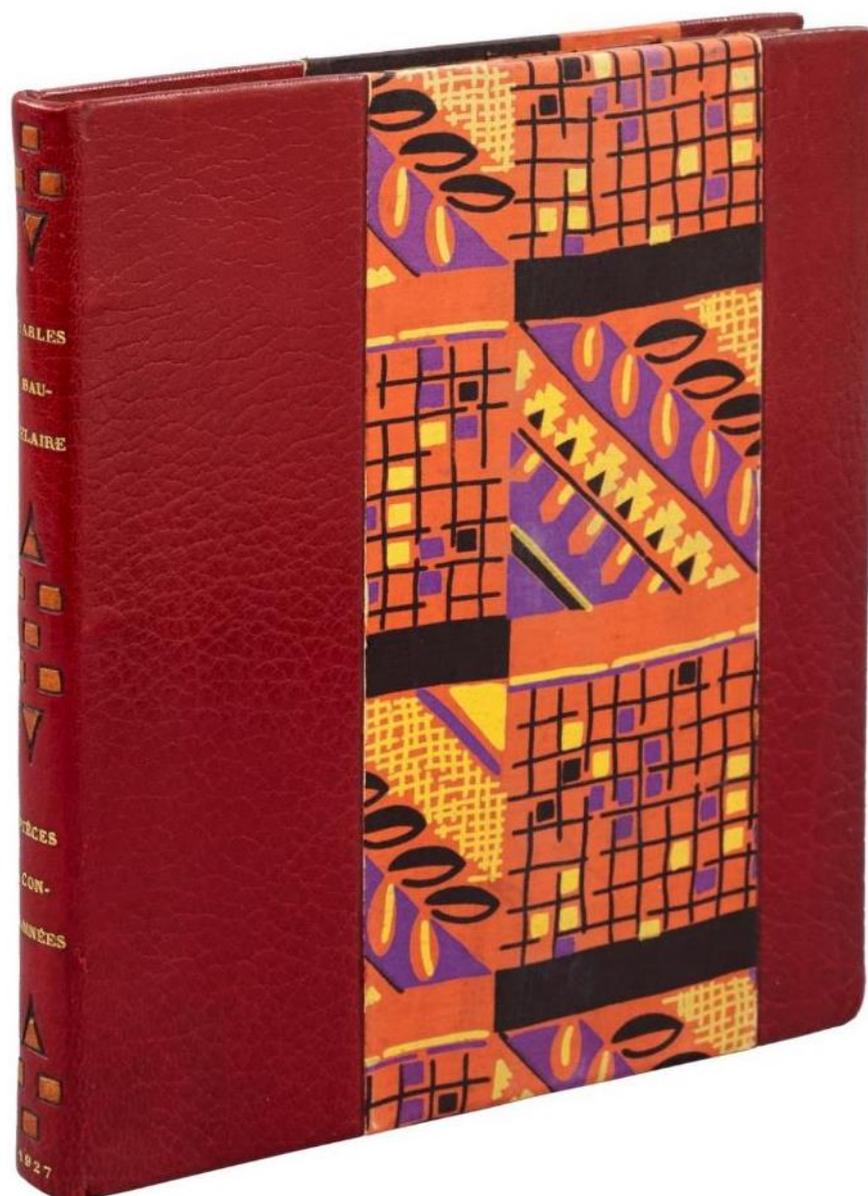
EROTIC ETCHINGS BY A FEMALE ARTIST  
IN A STRIKING FONSEQUE BINDING

4. **BAUDELAIRE, Charles.** *Pieces condamnées, illustrées d'un frontispice et de six eaux-fortes par May den Engelsen.* Paris, H. Blanchetière, 1927.

4to, pp. [40], with 7 etchings each with tissue guard; mid 20<sup>th</sup>-century red three-quarter morocco by Fonsèque (front free endpaper stamped) with Batik-style cloth sides to match endleaves, spine lettered directly in gilt, geometric morocco onlays tooled in blind, top-edge gilt, sewn on three sunken cords, publisher's printed wrappers bound in; lower corners a little bumped, lightly dust-stained in places, otherwise a very good copy. £2800

**Limited edition**, numbered 20 of 100 copies on *verge de Montval* and signed by Engelsen, of an edition of 120.

In a vibrant binding by Maxime Fonsèque (1891-c. 1965), this edition includes only the six poems ruled to have offended public morality in 1857, exaggerating the scandalous texts with seven explicit etchings by May den Engelsen (1897-1968), a bohemian Belgian artist living in Paris and known for her erotic illustrations of poetry, including editions of Verlaine's *Les Amies* (1925) and Mousset's *Gamiani, ou deux nuits d'excès* (1927), all with small print-runs and now very rare.





CHARLES BAUDELAIRE

# PIECES CONDAMNÉES

*Illustrées d'un frontispice et de six eaux-fortes*

PAR MAY DEN ENGELSEN

H. BLANCHETIÈRE  
ÉDITEUR-RELIEUR D'ART  
8, RUE BONAPARTE  
PARIS M.CM.XXVII





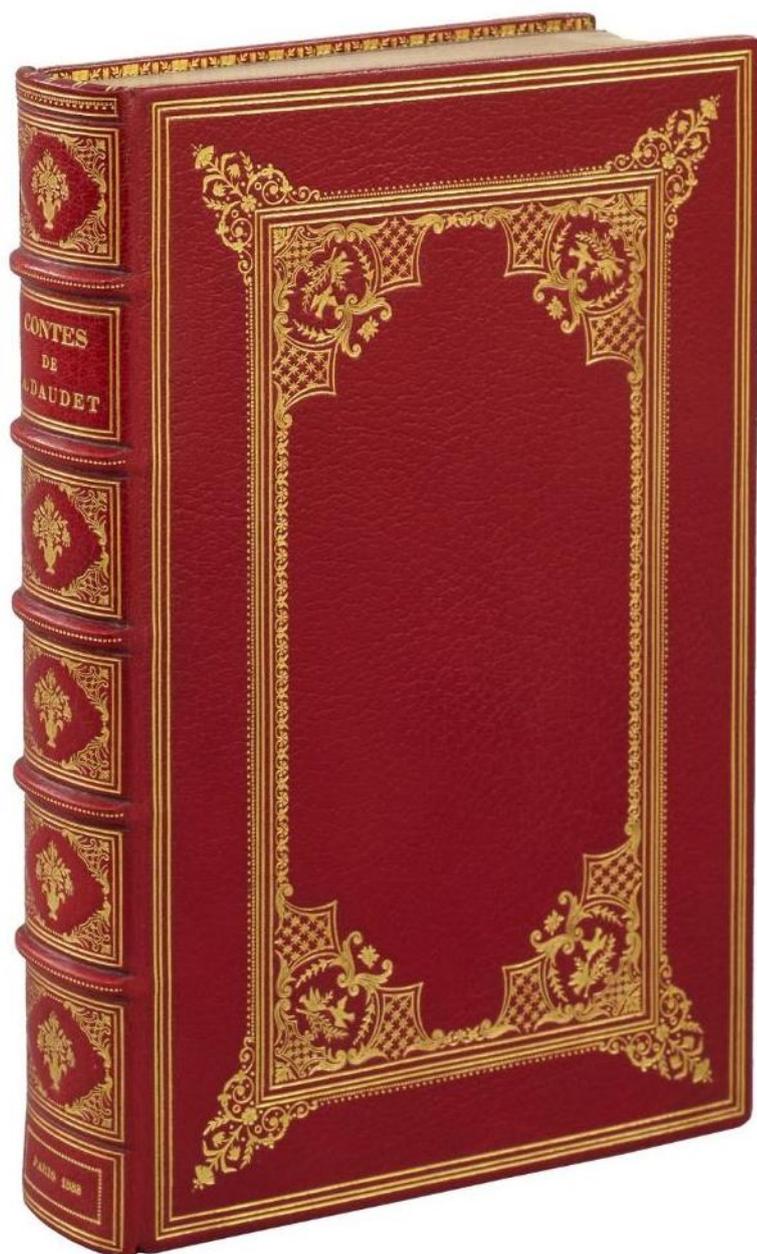
*Ce livre, achevé d'imprimer le 26 janvier 1927, sur les presses de G. Coquette, à Paris, 69, rue de la Glacière, a été tiré à 120 exemplaires numérotés : 1 exemplaire sur japon impérial, numéroté 00, contenant les croquis et les dessins originaux, les états des gravures, 7 contre-épreuves coloriées par l'artiste, une suite sur vergé de Montval, et un des cuivres; 7 exemplaires sur vergé de Montval, numérotés de 1 à 7, contenant une suite sur japon impérial, une contre-épreuve coloriée par l'artiste, et un des cuivres; 100 exemplaires sur vergé de Montval, numérotés de 8 à 107; et 12 exemplaires hors commerce, sur vergé de Montval, numérotés de I à XII.*

EXEMPLAIRE N° 20

*May denbyelsen*

5. **DAUDET, Alphonse.** *Contes choisis ... avec sept eaux-fortes par E. Burnand.* Paris, *Librairie des Bibliophiles*, 1883.

Large 8vo, pp. [4], [I]-III, [1 (blank)], 314, [2], with seven etchings by and after Burnand, each present in 4 states, 2 additional engraved portraits (of which one after Adrien Vorguet, the other after H. Toussaint and present in 3 states), woodcut ornaments by Giacomelli throughout; occasional toning and light offsetting from plates; early 20<sup>th</sup>-century red morocco richly gilt by Canape-Domont (turn-ins signed in gilt), board gilt with central panels within a triple-filleted border, in each corner a pair of doves with an olive branch, spine gilt in six compartments, lettered directly in gilt in one, others with corner- and centre-pieces, end-caps and board-edges double-filleted in gilt, all edges gilt, patterned silk doublures within a morocco border with gilt rolls, patterned silk endleaves on morocco joints, non-pareil fly-leaves, ribbon page-marker, publisher's printed wrappers bound in; small ink mark to fore-edge of upper board, otherwise a fine copy; *provenance*: – Одесская Государств. Публичн. Библиотека (Odessa state public library, ink library-stamp to title verso, dated 1<sup>st</sup> June 1928, with shelfmarks to front free endleaf and flyleaf). £2500

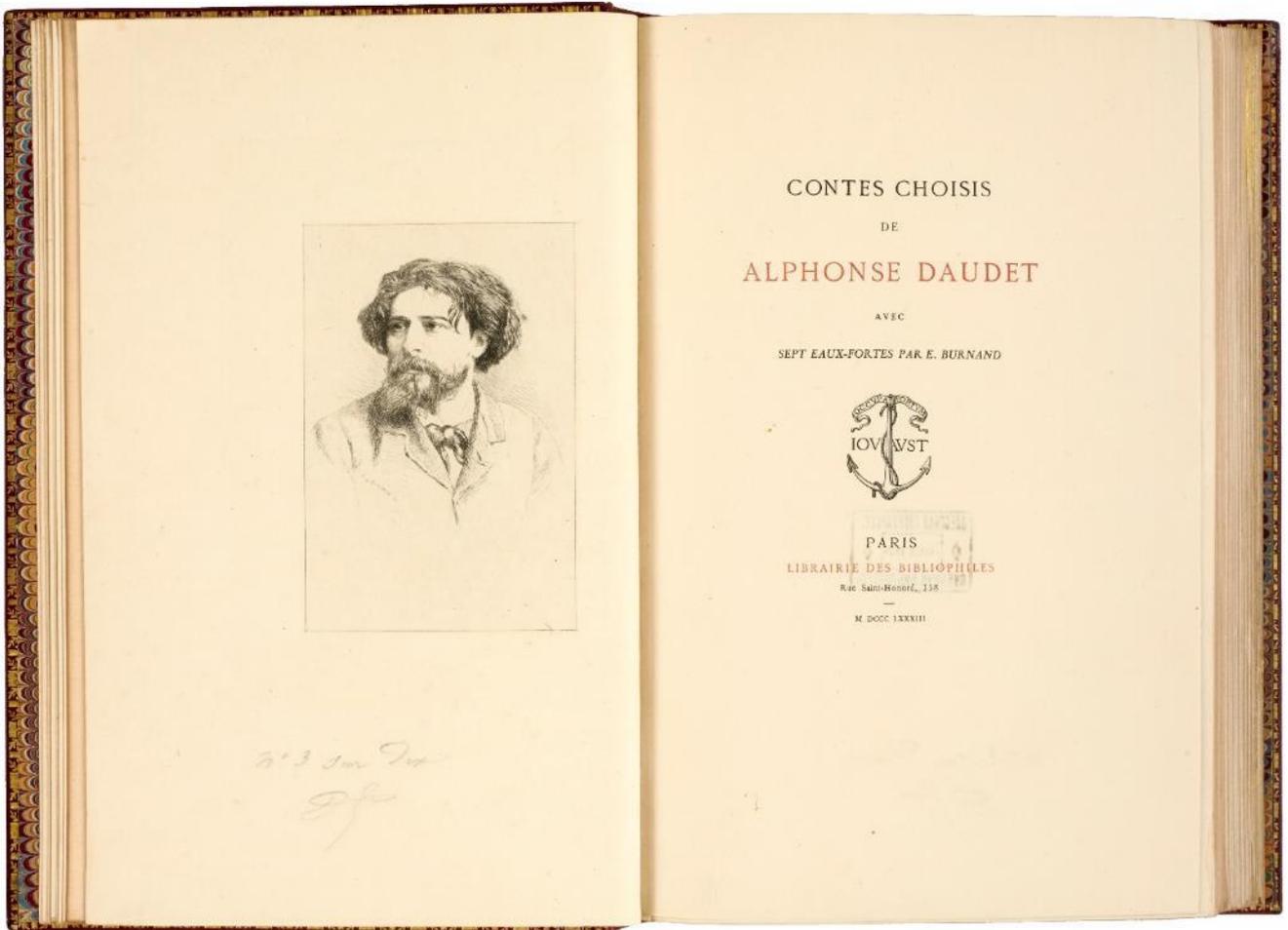
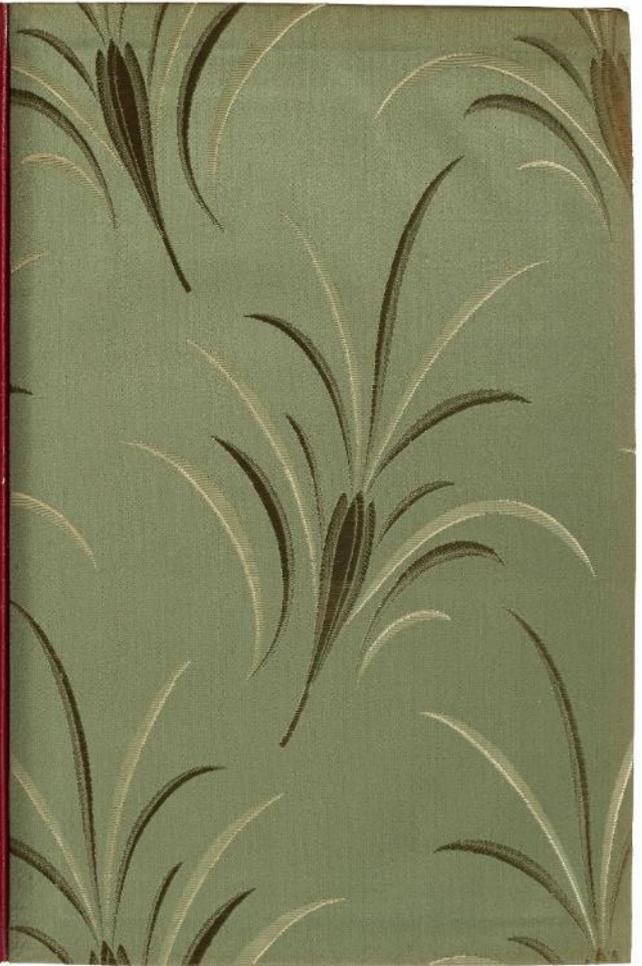


**Limited edition, numbered 5 of 250, one of 10 copies on Japon with triple proofs.**

In an opulent binding to match the luxurious printing, this collection of short stories was gathered for Jouaust's *Bibliothèque artistique modern*. Although his reputation rests largely on his novels, short stories form a significant part of Daudet's work and have earned high praise from critics and contemporaries alike, with Zola describing them as "little jewels".

The book is signed in gilt both by Canape and by Jules Domont (1847-1931), who collaborated as a finisher for two generations of the Canape bindery. The binding, like the book it contains, is designed for bibliophiles, with traditional techniques and a conservative style finely executed, and explicit references to the book as an object in the tooled turn-ins.

Vicarie III, col. 50.



COPY NO. 1, DEDICATED BY MULLER

6. **DAUDET, Alphonse.** *Sapho*: compositions de Auguste-François Gorguet, gravures a l'eau-forte de Louis Muller. Paris, Armand Magnier, 1897.

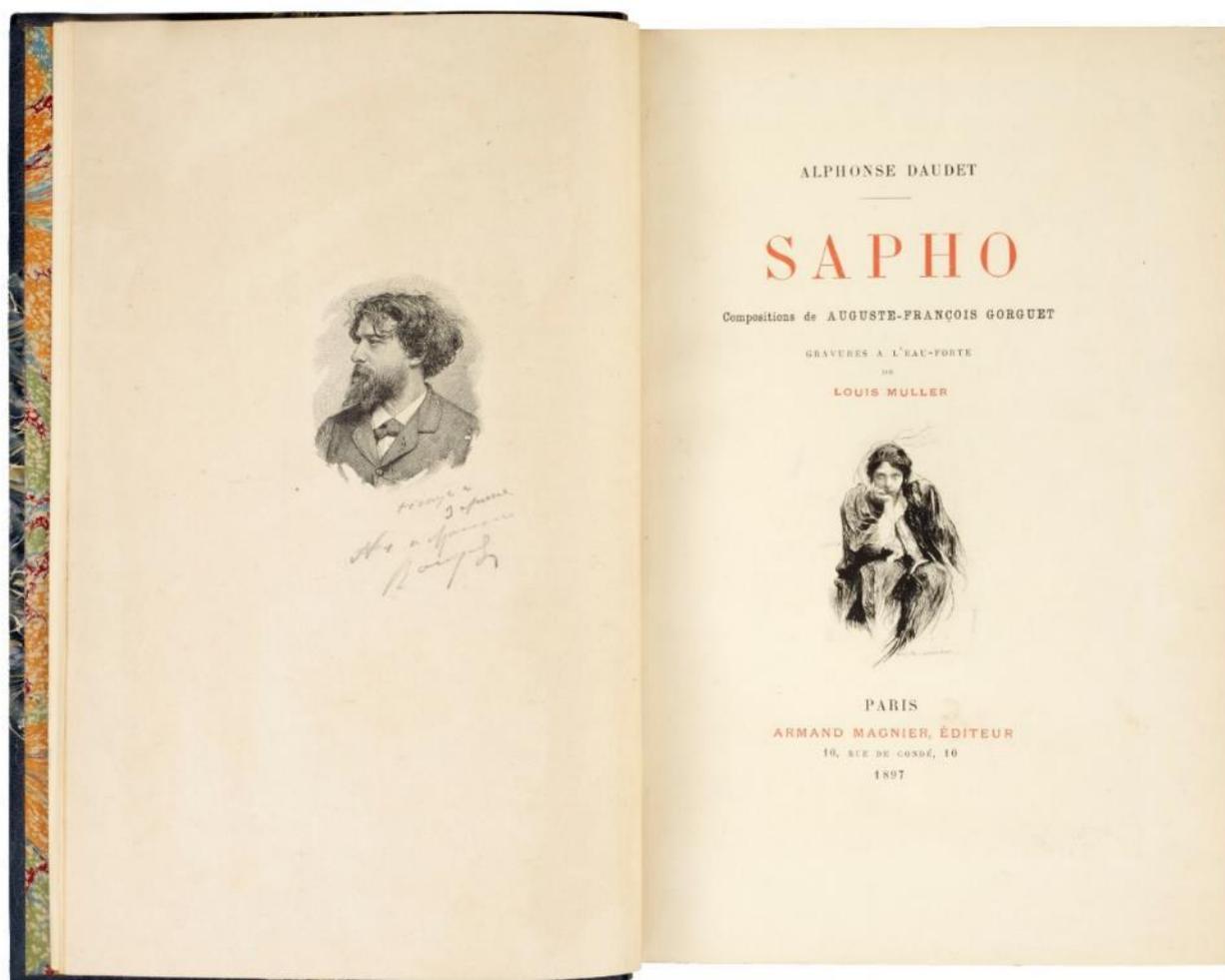
8vo, pp. [4 (half-title, limitation, title)], with engraved frontispiece portrait and 50 etchings, each provided in 3 states and signed and numbered in pencil by Muller; some light offsetting; contemporary sea-green half morocco with marbled sides, spine lettered directly in gilt between raised bands ruled in blind, flower onlaid in morocco, top-edge gilt, ribbon page-marker, marbled endpapers, sewn on four raised and one sunken cord; extremities lightly rubbed, one band a little scuffed, spine sunned, otherwise a very good copy; *provenance*: - pencil inscription to frontispiece, "tirage a 3 epreuves, #1 a Monsieur [...]".

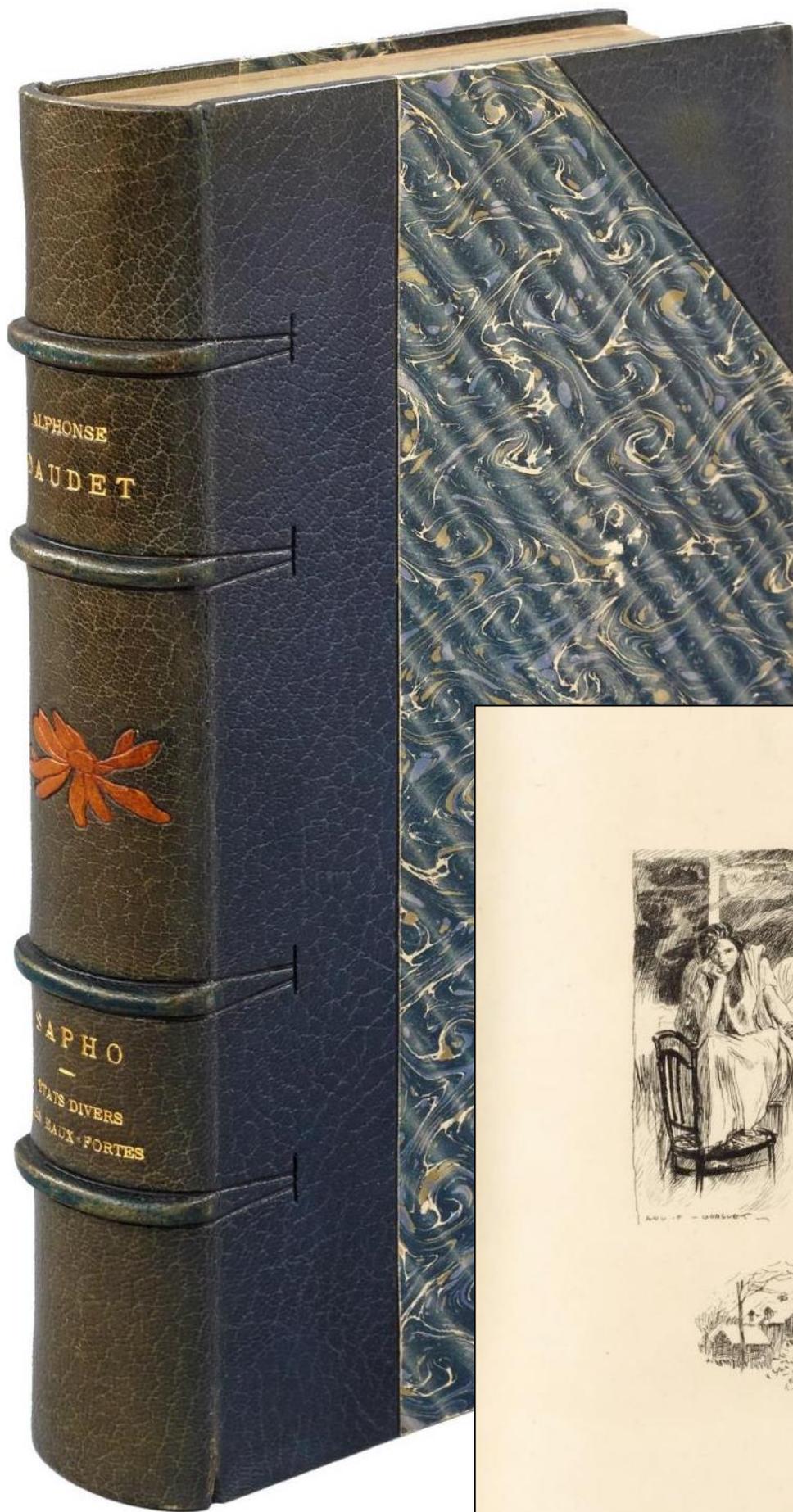
£1800

**Limited edition, numbered 1 of twelve copies on *papier des Manufactures imperiales du Japon* with three proofs, with all plates signed in pencil by Muller.**

*Sapho*, a novel first published in 1884, was noted for its realistic depiction of contemporary Parisian life and its close resemblance to the life of its author, Alphonse Daudet (1840-1897). This set of accompanying etchings, however, after designs by Auguste-François Gorguet (1862-1927), depicts Daudet's domestic and quotidian scenes in a romantic, at times even exotic, manner, merging the artist's style with that of the author. The sombre exterior of the binding with its onlay of a wilting flower matches the tone of Daudet's work.

Cf. Gay-Lemonnyer III, col. 1067.





WITH ORIGINAL HUMOROUS PENCIL DRAWINGS BY DRATZ

7. [DRATZ, Jean, and] VIRGIL. *La prise de Troie*. Brussels, *Éditions de la Belle Plume*, 1931.

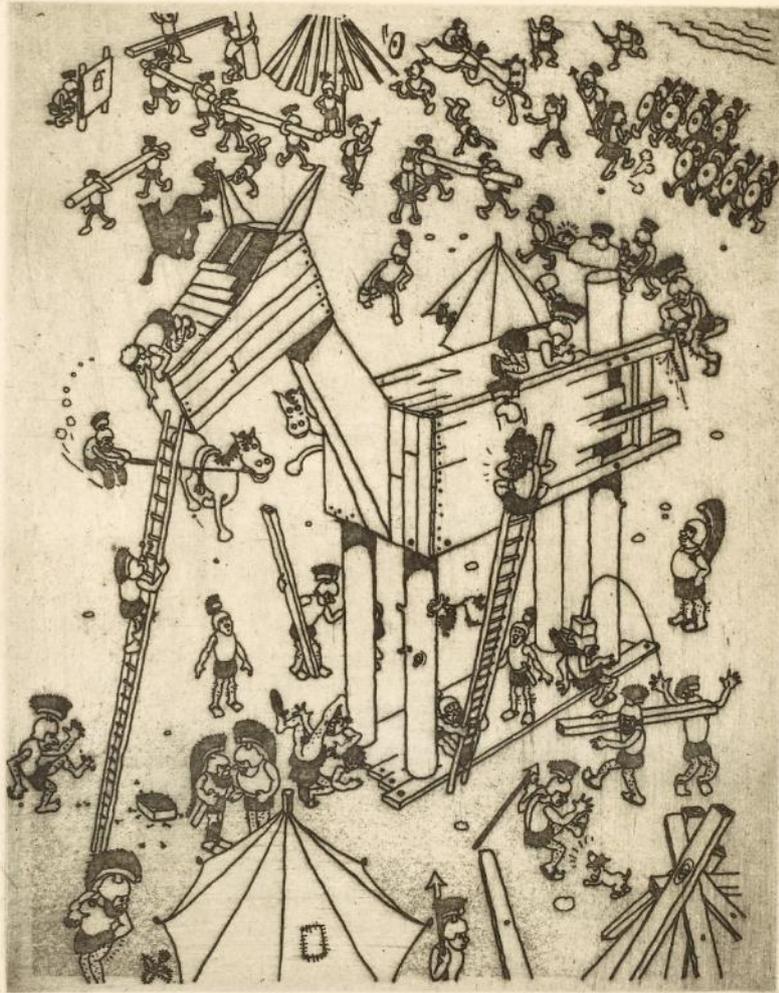
4to in 8s, pp. [6], 7-41, [5], with 15 aquatints, each signed in pencil, and 15 proofs, **each with pencil signature and marginal sketch by Dratz**, all with captions printed on tissue guards; some plates a little toned at top-edge, a few guards creased or torn (one with minor loss to caption); publisher's printed wrappers, within a quarter cloth chemise with marbled sides and spinepiece, spine lettered directly in gilt; tailcap a little bumped, chemise rubbed at extremities, loss to marbled spinepiece, nonetheless a very good copy. £950

**Limited edition, numbered 7 of 20 copies on *Hollande Pannekoek* with one suite of proofs, with each plate enriched by an original unpublished drawing by Dratz.** A French text of the fall of Troy, as narrated by Aeneas to Dido in the second book of Virgil's *Aeneid*, accompanied by a series of fifteen humorous aquatints by the Belgian artist Jean Dratz (1903-1967).



Jean Dratz





Jan 21 21



## BEAUTIFULLY BOUND BY GRUEL

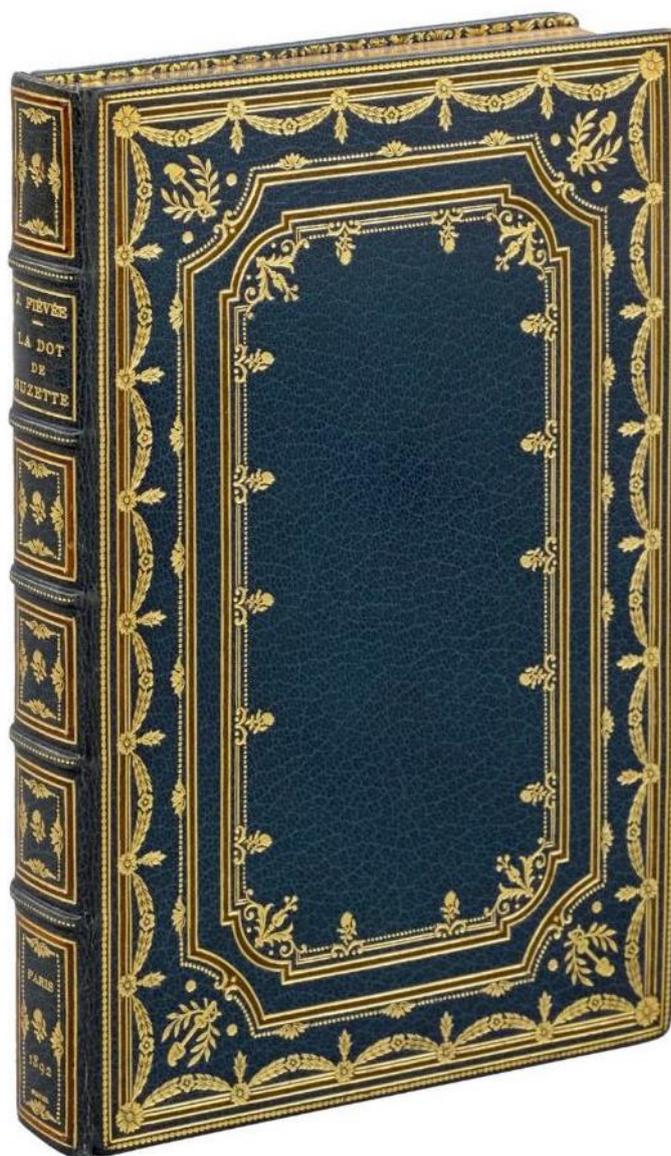
8. **FIÉVÉE, Joseph.** *La dot de Suzette, avec notice biographique inédite, illustrations par V. Foulquier.* Paris, Chamerot et Renouard 'pour les amis des livres', 1892.

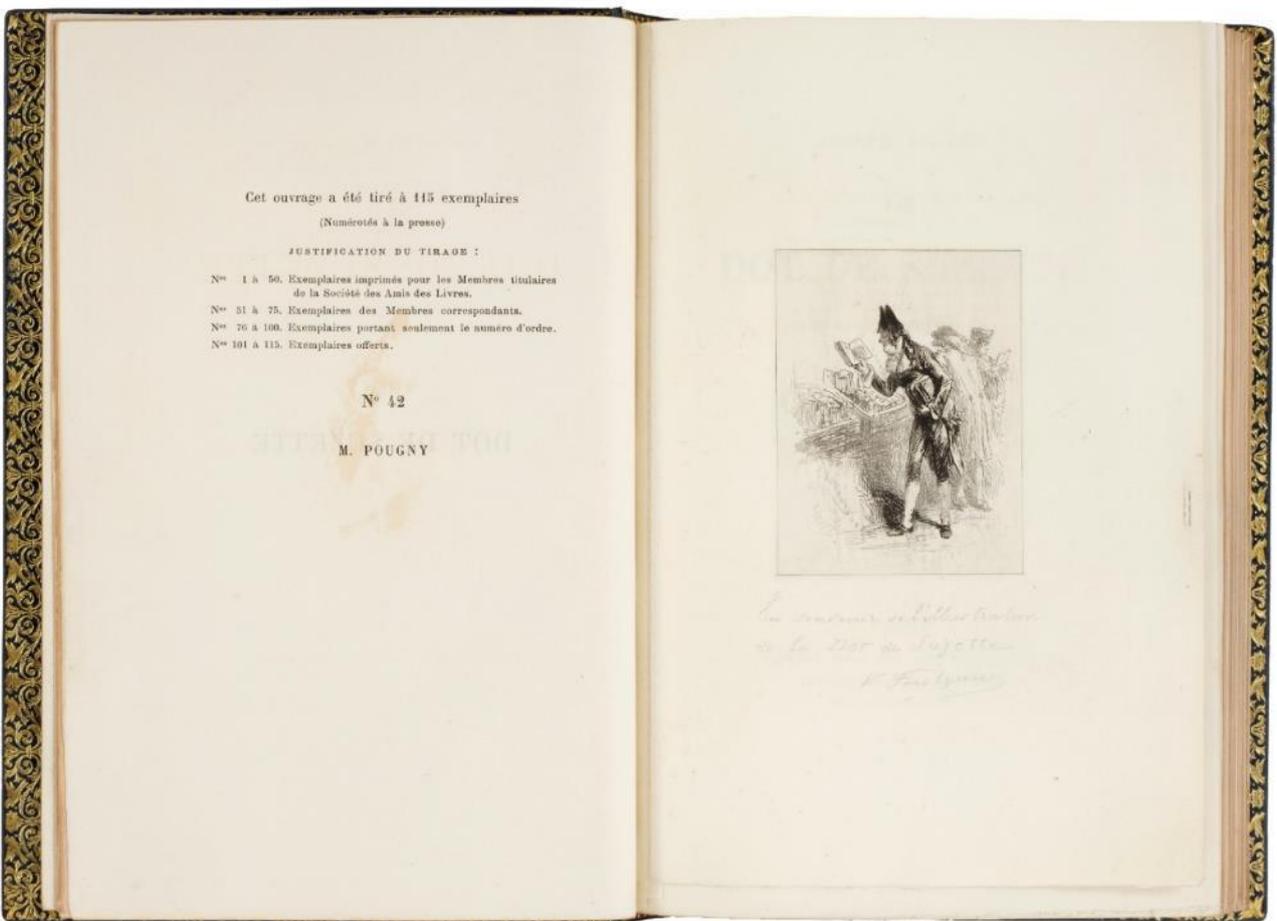
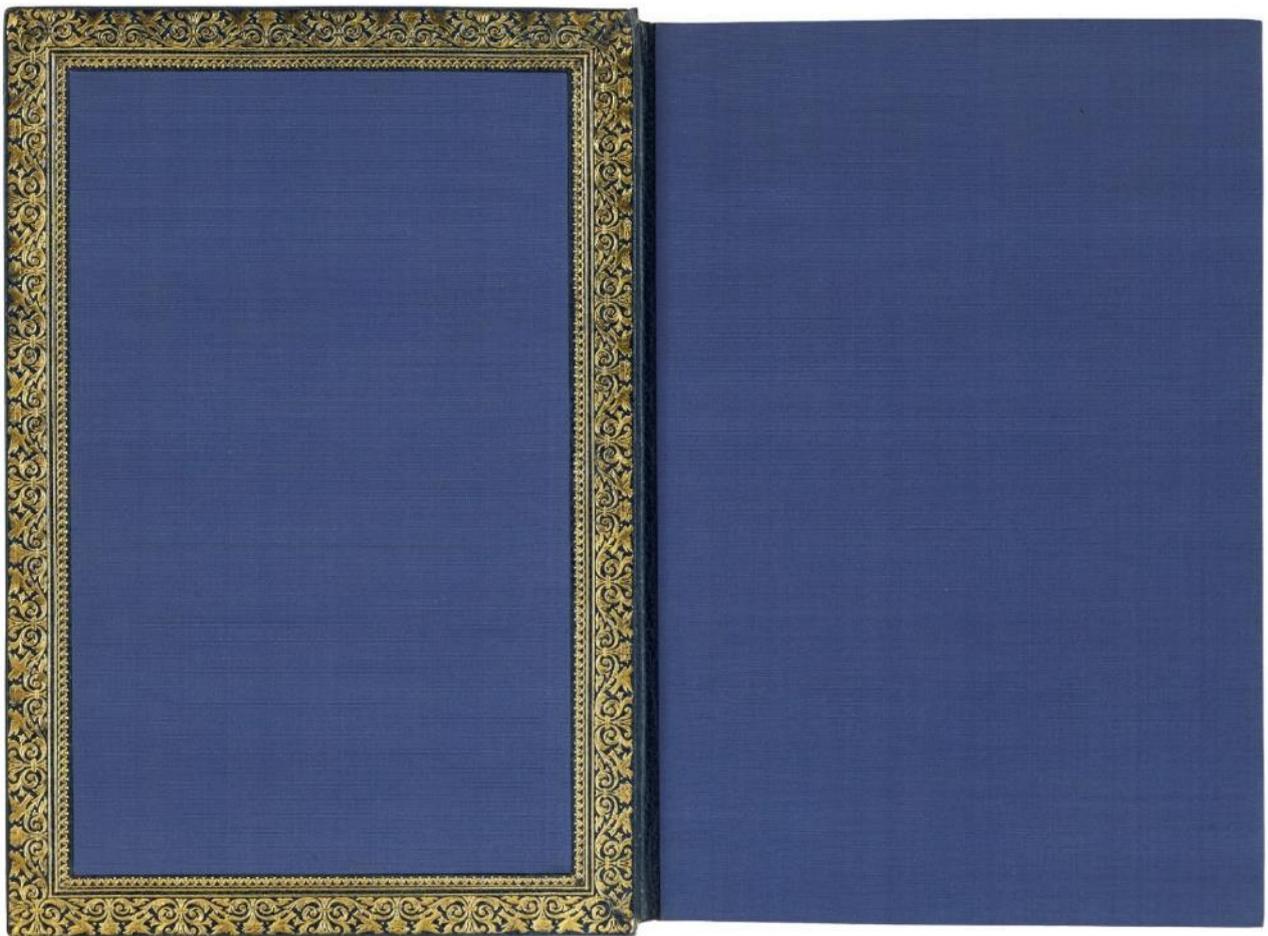
8vo in 4s, pp. [4], [vii]-xv, [1 (blank)], 188, [2 (imprint, blank)], with etched frontispiece and seven etched head- and tail-vignettes, each present in three states; minor offsetting from some plates; contemporary teal morocco by Gruel (spine signed in gilt), richly gilt borders with three bands of onlaid morocco, spine gilt in compartments, lettered directly in gilt in one, others gilt within onlaid morocco borders, board-edges and endcaps gilt, all edges gilt, silk doublures within morocco borders, roll-tooled in gilt, silk endleaves on morocco joints, publisher's pink imitation-silk printed paper wrappers bound in, flyleaves watermarked 'Amis des Livres', in a felt-lined leather-entry cloth slipcase with marbled sides; slipcase worn, otherwise a fine copy; *provenance*: – Ernest Pougny (name printed on limitation) – Paul Auguste Cyrille, baron de Launoit (mid twentieth-century woodcut armorial bookplate by M. Mollard to flyleaf). £1750

**Limited edition, numbered 42 of 50 copies 'imprimés pour les Membres titulaires de la Société des Amis des Livres'.** Founded in 1874 primarily for the publication of finely illustrated literature, the *Société des Amis des Livres* counted among its members prominent bibliophiles from France and beyond, including the duc d'Aumale, Henri Beraldi, and Robert Hoe. The binding by Léon Gruel (1840-1923) with an emblematic tool (comprising a sabre, a *bonnet rouge*, and *palmes académiques*) was most likely commissioned by the book's first owner, Ernest Pougny (n. 1828), a member of the *Amis des Livres*. The present copy eventually passed into the hands of another bibliophile, Paul Auguste Cyrille de Launoit (1891-1981), a Belgian industrialist who served as an advisor to Kings Albert I and Leopold III, for which he was rewarded with titles, being made baron in 1929 and count in 1951. A patron of the arts, de Launoit amassed a significant library, with his large collection of works relating to Voltaire now held in the Royal Library in Brussels.

Written while hiding from the Directory and published anonymously in 1798, *La dot de Suzette* is the best known work of the journalist and civil servant Joseph Fiévée (1767-1839). Presented in the form of the memoirs of the fictional Madame Senneterre, *La dot de Suzette* reflects on recent changes in society, and its straightforward prose proved a great success with several editions published within the author's lifetime. Nonetheless the work is now scarce, especially in handsome copies such as this.

Vicaire I, col. 47; cf. Gay-Lemonnyer II, col. 35.





COPY PRINTED FOR FLAUBERT'S NEICE

9. **FLAUBERT, Gustave.** *Salammô*. Compositions de Georges Rochegrosse, gravées à l'eau forte par Champollion. Préface par Léon Hennique. Paris: A. Ferroud, 1900.

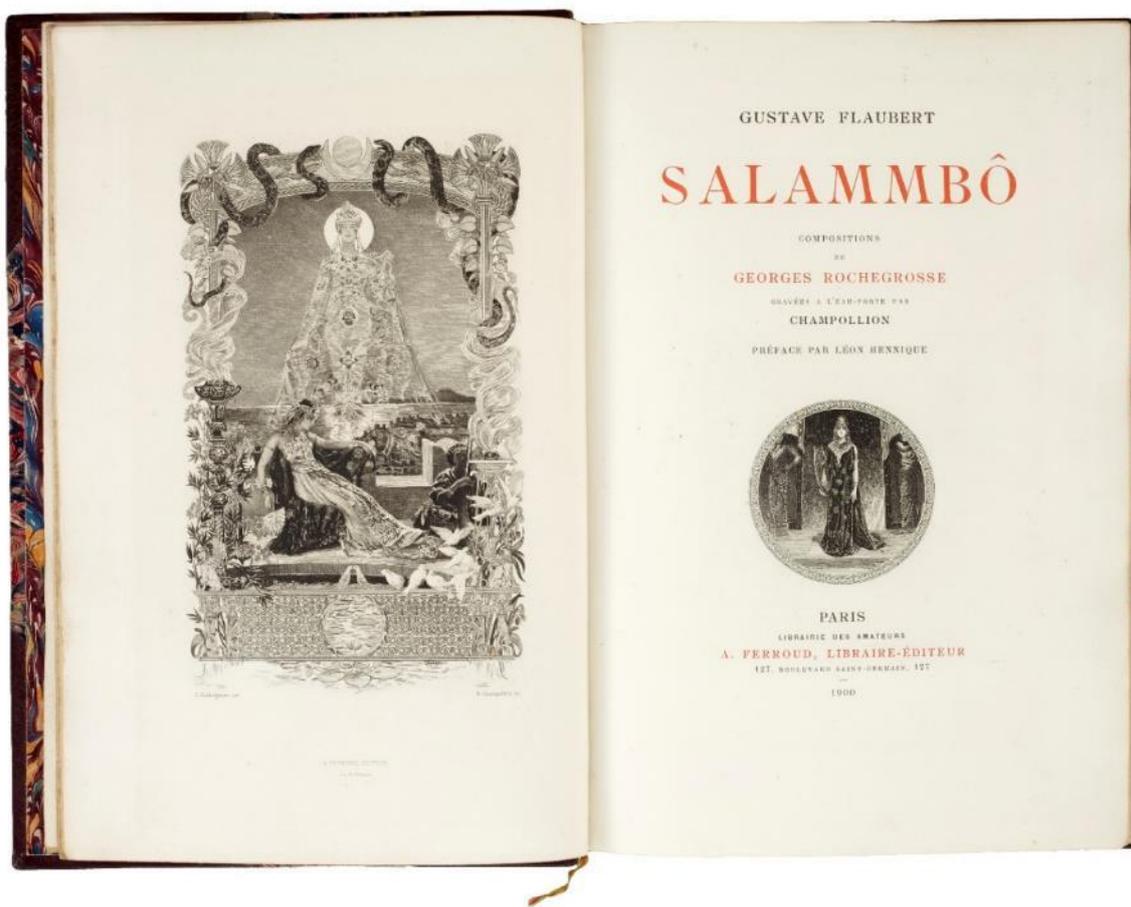
Two vols, folio in 4s, pp. I: [4], xxiv, 186, [2]; II: [4], 232, [4]; with 2 etched frontispieces, 2 etched title vignettes, 18 etched plates (included in pagination), 15 head- and 15 tailpiece vignettes; contemporary brown half morocco with marbled sides, spines in compartments, two lettered directly in gilt, others with morocco onlays, tooled in gilt and blind, top-edges gilt, marbled endpapers, ribbon page-markers, publisher's printer wrappers bound in; spines a little sunned, lightly rubbed at extremities, nonetheless a very good set; *provenance*: – Madame Commanville (ink inscription to limitation of vol. 1).     **£1600**

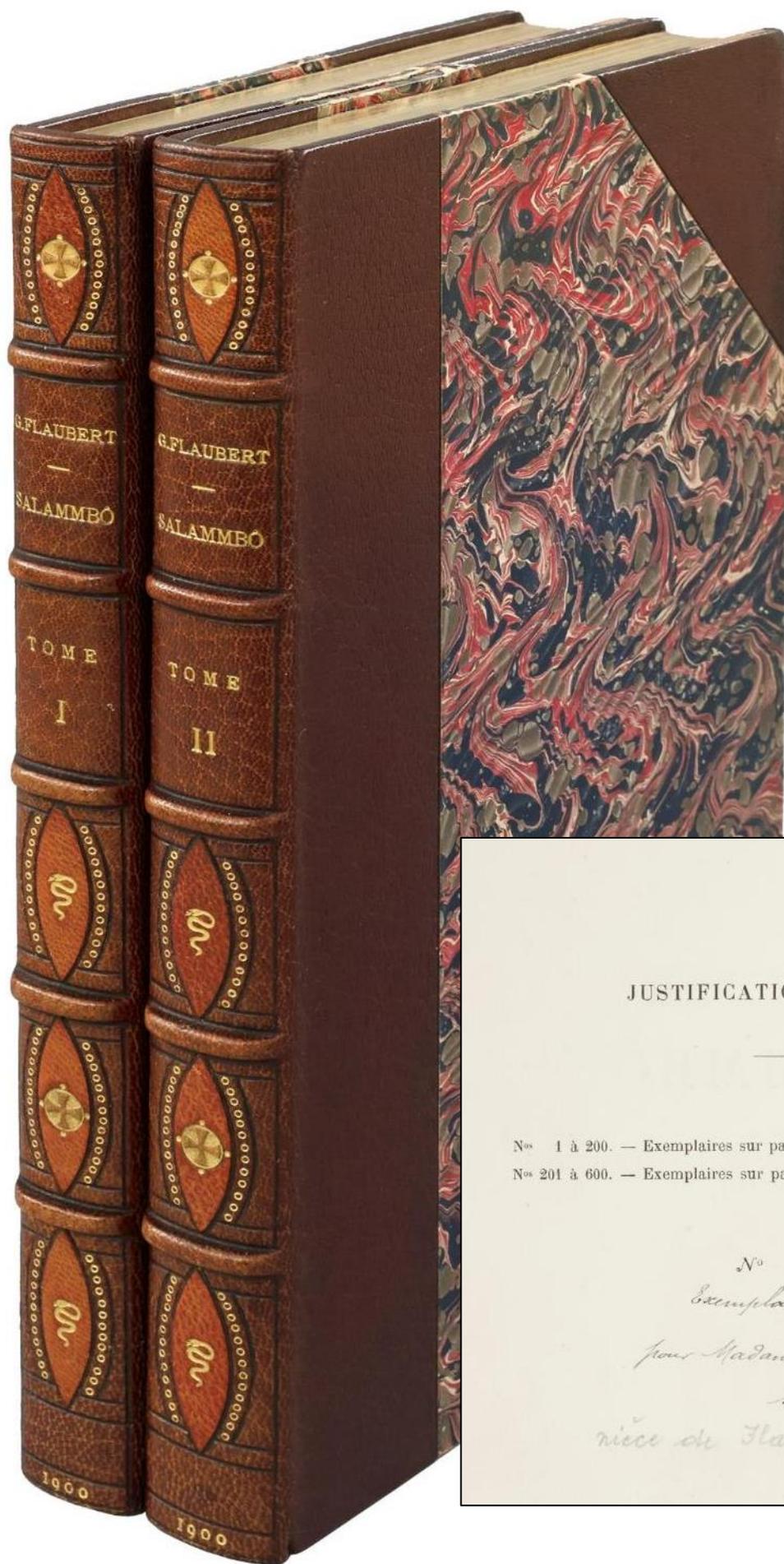
**Unnumbered set hors commerce for Madame Commanville, from a limited edition of 600.** First published in 1863, *Salammbo* is the controversial second novel of Gustave Flaubert (1821-1880). In comparison to the realism of his first work, *Madame Bovary* (1857), *Salammbo* indulges in the exotic violence and sensuality of third-century BC Carthage, drawn from Flaubert's trips to North Africa and centring on the fictional sacerdotal daughter of Hamilcar Barca. The dramatic change in style caused a stir in literary circles, but was nonetheless a great commercial success.

The theatricality and orientalism of the work are matched by fifty-two images by Georges Rochegrosse (1859-1938), who was known for his dramatic scenes and heavily influenced by North African surroundings, to which he retreated in 1900, living in El-Biar (Algeria) until his death.

The present set was set aside by the publisher and inscribed to Madame Commanville, Flaubert's niece. Caroline Commanville (1846-1931, née Hamard) was very close to her uncle, moving in with him after his mother's death in 1872 to let him continue his writings. After Flaubert's death, she inherited his papers and established herself as a scholar on his writings, editing his correspondence and publishing a biography.

Cf. Gay-Lemonnyer III, col. 1064.





## JUSTIFICATION DU TIRAGE

N<sup>os</sup> 1 à 200. — Exemplaires sur papier du Japon ou grand vélin d'Arches.  
N<sup>os</sup> 201 à 600. — Exemplaires sur papier vélin d'Arches.

N<sup>o</sup>  
*Exemplaire réservé*  
*pour Madame Commanville*  
*A. J.*  
*nièce de Flaubert*

A BEAUTIFUL SET, BOUND BY DEZÉ

10. **FRANCE, Anatole.** Pierre Nozière. *Paris, Alphonse Lemerre, 1899.* [with:]  
--- *Les sept femmes de la Barbe-Bleue et autres contes merveilleux.* *Paris, Calmann-Lévy, 1909.*  
[and:]  
--- *Sur la pierre blanche.* *Paris, Calmann-Lévy, [s.a., 20<sup>th</sup> edition].* [and:]  
--- *Crainquebille, putois, riquet, et plusieurs autres récits profitables.* *Paris, Calmann-Lévy, [s.a., 21<sup>st</sup> edition].*

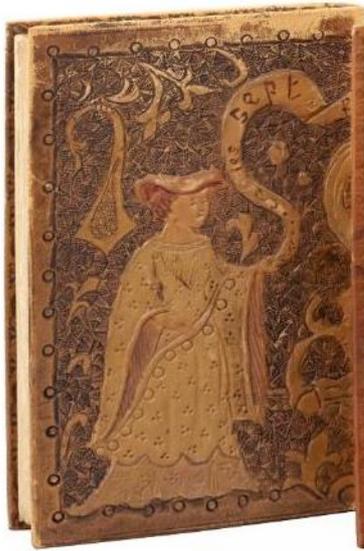
Four vols, 8vo; early 20<sup>th</sup>-century *cuir repoussé* (3 calf, one roan), stained and extensively tooled in blind, spines ruled and lettered directly in gilt, top-edges gilt, 2 vols with marbled endpapers, one with patterned, one with coloured, ribbon page-markers, 2 vols with publisher's printed wrappers bound in; a little rubbed (*Les sept femmes* more so), backfolds cracked in a few places, nonetheless a good set.

£2250

**First editions of Pierre Nozière and *Les sept femmes*.** A set of four works by the esteemed man of letters Anatole France (1844-1924), known for his political and literary works alike. Having been awarded the Nobel Prize in Literature in 1921, he considered it another great honour when the entirety of his writings was banned by the Catholic Church the following year.

Although unsigned, the highly unusual bindings can be attributed with some confidence to Louis Dezé (1857-1930), the foremost practitioner of *cuir repoussé*. The relief designs, patterns of repeated simple geometric tools in blind over stained colour, and the rustic aesthetic are all entirely typical of his bindings, and the present set is a fine example of his work. The four bindings, while varying in their designs, were clearly conceived together, a very rare occurrence indeed – there are, to our knowledge, no other sets bound by Deze.





FIRST EDITION, ON GRAND PAPIER  
BOUND BY CHAMPS

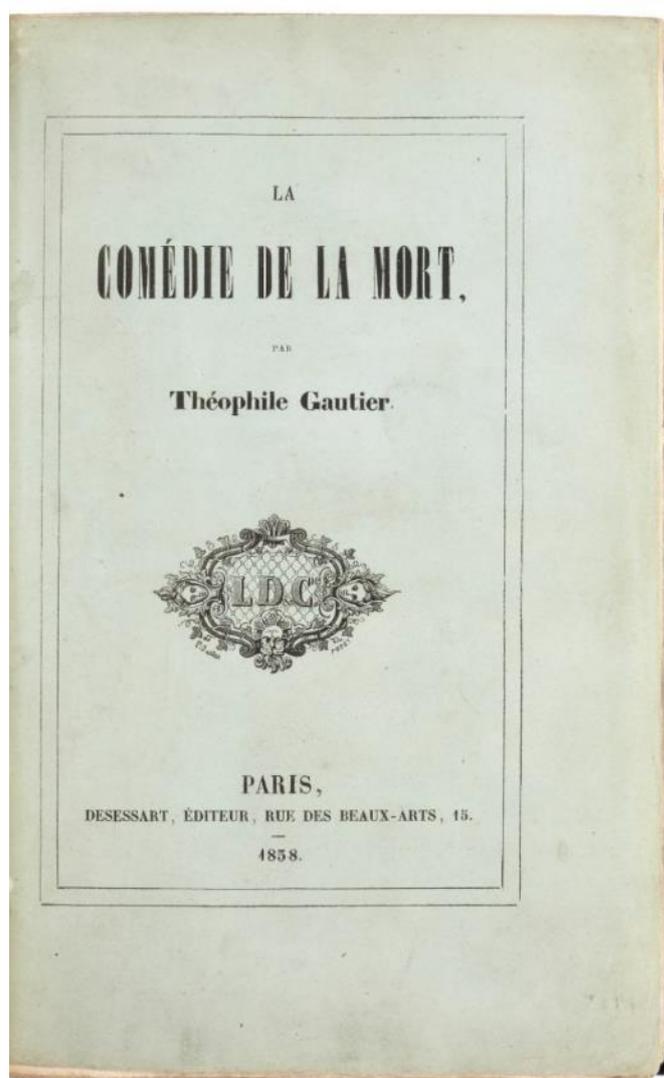
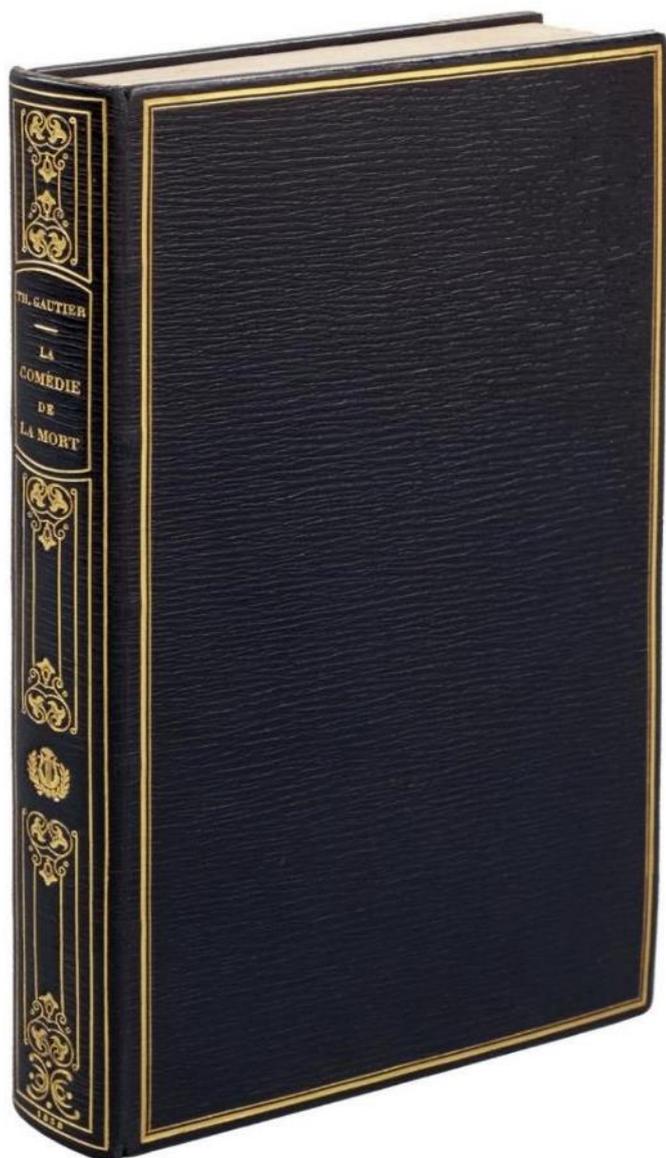
11. GAUTIER, Théophile. *La comédie de la mort*. Paris, Desessart, 1838.

8vo, pp. [4], 375, [5], with engraved frontispiece; occasionally foxed; late 19<sup>th</sup>-century black straight-grained morocco gilt by Victor Champs (front free endpaper stamped), marbled endpapers, ribbon page-marker, publisher's printed wrappers bound in; very lightly rubbed, nonetheless a good copy. £1000

**First edition, one of a few copies on *grand papier vélin*.** *La comédie de la mort*, a poem on the finality of death, was the first foray by Théophile Gautier (1811-1872) into serious poetry, having begun his career as a quick-witted journalist, critic, and satirist. Despite initial surprise at the change in style, the poem was lauded by critics.

In an attractive binding by Victor Champs (1844-1912), sought after by collectors for his relatively simple but flawlessly executed work.

Vicaire III, col. 894; Carteret I, p. 324.



IN AN EARLY BINDING BY AUSSOURD

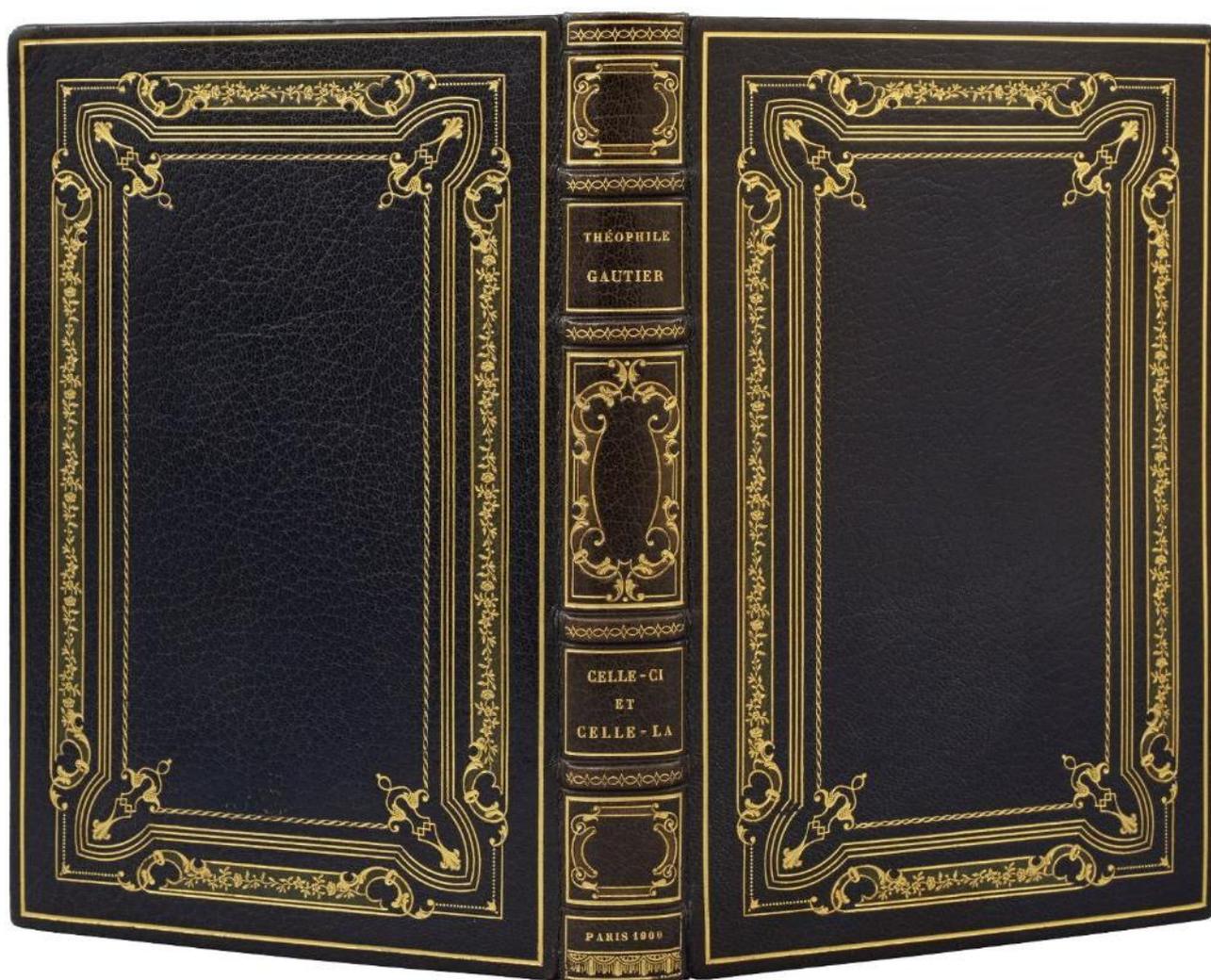
12. **GAUTIER, Théophile.** *Celle-ci et celle-la, ou la jeune France passionnée. Avant-propos de Maurice Tourneux. Illustrations de François Courboin. Paris, A. Roquette, 1900.*

8vo, pp. [5], vi-x, 161, [3], with title portrait and 31 etched vignettes, all present in 3 states (hand-coloured, monochromatic, uncoloured); very occasional spotting; dark green morocco by Aussourd (front turn-in signed in gilt, dated 1919), borders elaborately tooled in gilt over morocco onlays, spine gilt in compartments, lettered directly in two, others gilt over morocco onlays, endcaps and board-edges double-filleted in gilt, all edges gilt, gilt silk doublures within gilt morocco borders, silk endleaves on morocco joints, marbled flyleaves, publisher's printed wrappers bound in, sewn on four raised cords and one sunken; a few light marks, short split to lower end of front joint with small loss to endcap, nonetheless a very good copy. £850

**Limited edition, numbered 105 of 125 copies.** First published in 1833 in Gautier's collection *Les jeunes France: romans goguenards*, the novel tells the humorous tale of a young man undecided between two women, parodying contemporary romanticism.

With a prestigious background as nephew of Charles Meunier and *premier doreur* for Chambolle-Duru, René Aussourd (fl. 1914-1960) was among the foremost binders and finishers in Paris and taught several well-respected figures of the next generation. The present binding is an exquisite example of his work.

Cf. Gay-Lemmonyer I, col. 516.



WITH AN ORIGINAL WATERCOLOUR AND AN AUTOGRAPH LETTER BY LÉANDRE

13. HALÉVY, Ludovic. *La famille Cardinal ... illustrations de Charles Léandre. Brussels, Edmond Deman, 1893.*

8vo, pp. [8], 197, [3 (blank, table, blank)], 7, [5 (blank, imprint, blanks)], with title vignette, 10 plates, and 8 head- and 8 tailpieces, all with 3 proofs, and 29 wood-engraved illustrations in text, each with one proof, **original watercolour signed 'C. Léandre 1906'** bound in, **autograph letter signed by Léandre** (dated March 1901) loosely inserted; contemporary blue morocco by Chambolle-Duru (front turn-in signed in gilt), borders triple-filletted in gilt, spine gilt in compartments, lettered directly in gilt, end-caps and board-edges double-filletted in gilt, turn-ins roll-tooled in gilt, all edges gilt, marbled endpapers, ribbon page-marker, publisher's printed wrappers bound in; a few small scuffs, spine lightly sunned, nonetheless a very good copy. £1200

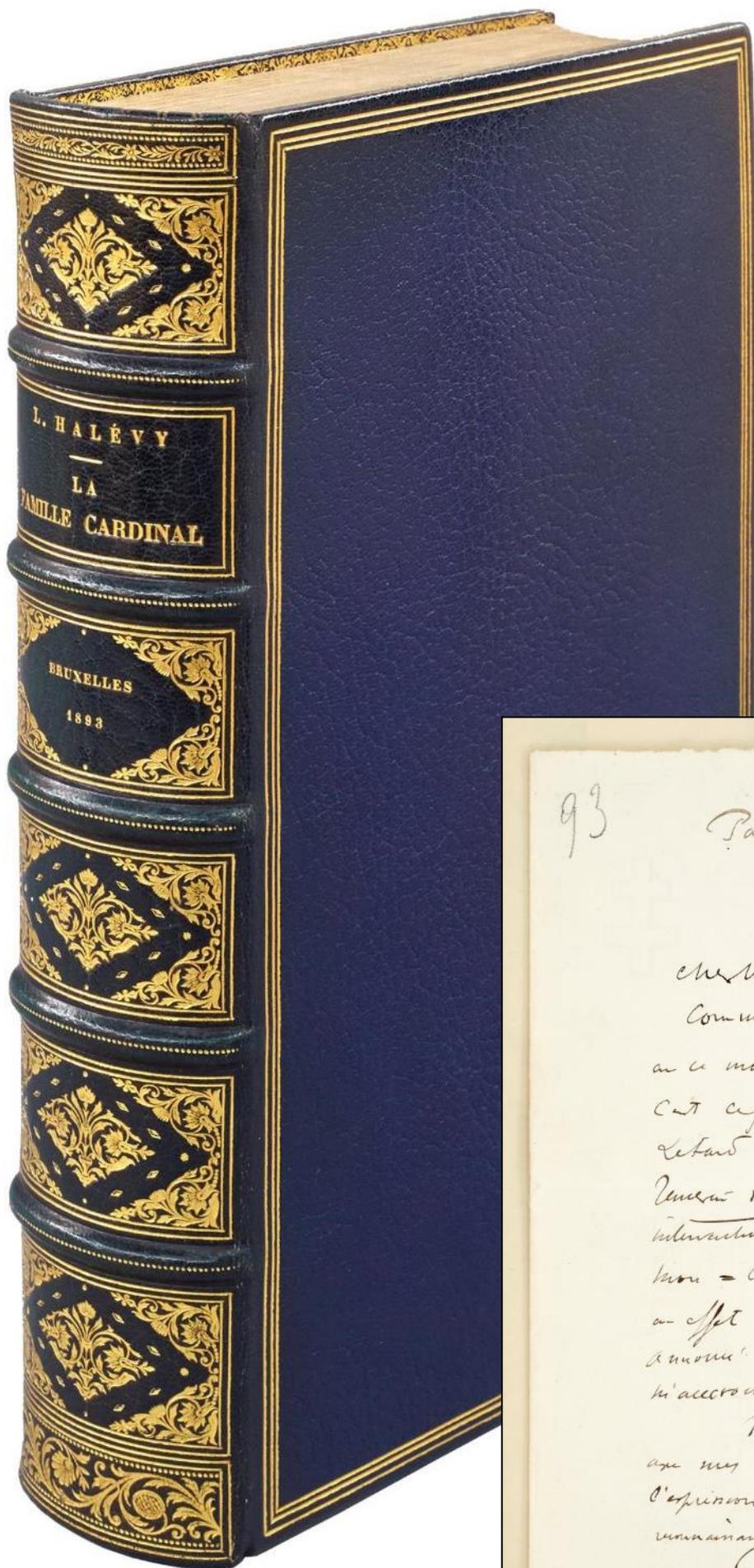
**Limited edition, numbered 20 of 75 copies on *papier des Manufactures imperiales du Japon*, with an original watercolour by Léandre.**

The best known work of Ludovic Halévy (1834-1908), *La famille Cardinal* (first published together in 1883) is a series of novels depicting life in lower-class Paris in the late nineteenth century. He is better remembered, however, for his collaboration with Offenbach on *Orphée aux enfers* in 1858 and for his part in penning the libretto for Bizet's *Carmen* in 1875. His work exploits ironies in society with farce and gentle mockery.

A perfect complement for Halévy's words is found in the forty-six illustrations by Charles Léandre (1862-1930/1934), an artist whose career began with political cartoons and society caricatures. Although most of the edition was published by Emile Testard at Paris, **this is one of only thirty-five copies (numbered 11 to 45) printed for Deman with additional proofs** of the illustrations, issued in separate wrappers. The present copy retains the printed wrappers, half-title, and limitation of the proofs, as well as those of the text.

Vicaire IV, col. 10.





93

Paris le 14 Mars 1901

Cher Monsieur

Comme beaucoup de fois  
au ce moment j'ai été un peu  
C'est ce qui vous explique le  
Retard de cette réponse. Je vous  
Veuillez m'excuser de vous avoir  
intervenir au sujet de  
vous - courtoisie - j'ai vu  
au sujet de M. Bénédictin qui m'a  
à propos aussi son intention de  
m'accrocher prochainement.

Reuz, cher Monsieur,  
avec mes meilleurs souvenirs  
l'expression de mes sentiments  
sincères et dévoués.

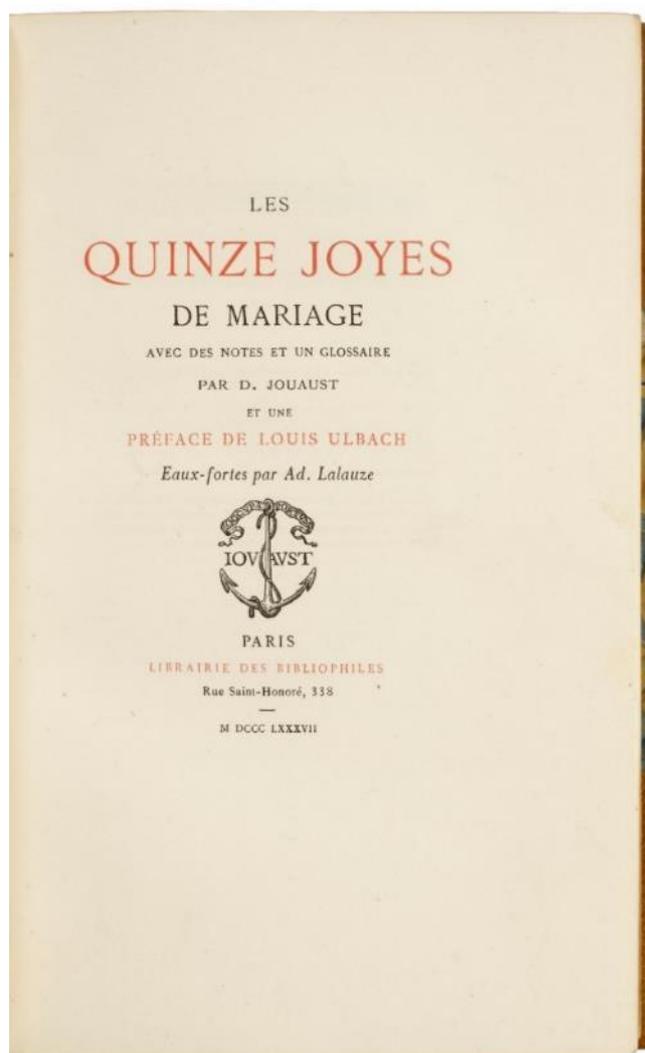
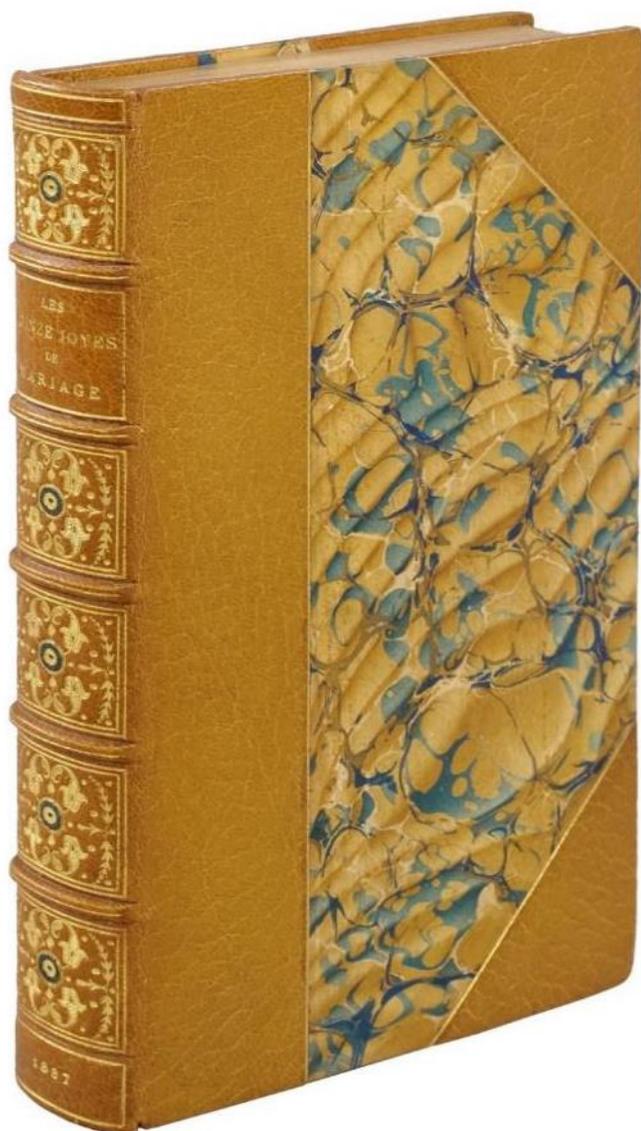
Cherand

14. [LALAUZE, Adolphe.] *Les quinze joyes de mariage*, avec des notes et un glossaire par D. Jouaust et une préface de Louis Ulbach, eaux-fortes par Ad. Lalauze. Paris, Jouaust et Sigaux for Libraire des Bibliophiles, 1887.

8vo in 4s, pp. [4], xlv, 226, [4], [2 (blank)], with 15 etched head-pieces and 6 etched tail-pieces after Lalauze, each with one proof, numerous woodcut ornament throughout, publisher's printed paper wrappers bound in; light offsetting from etchings; contemporary half citron morocco by Victor Champs (stamp to front free endpaper) with marbled sides, borders ruled in gilt, spine gilt in compartments, lettered directly in gilt in one, others gilt with central green morocco onlays, top-edge gilt, marbled endpapers, ribbon page-marker; a very good copy. £300

**Limited edition**, numbered 75 of 215, one of 170 copies on *Hollande* paper.

Attributed to various authors, the *Quinze joyes de mariage* is a late fourteenth- or early fifteenth-century satire, its form and name parodying a popular contemporary litany, the *Quinze joyes de la Vierge*. Each of the fifteen tales recounts spousal difficulties, presenting a sharply critical view of marriage and of wives, with men trapped in the 'nasse' of matrimony and bedevilled by feminine guiles. The author takes no moral stance, rather delights in the characterisation of cunning women and their witless husbands.

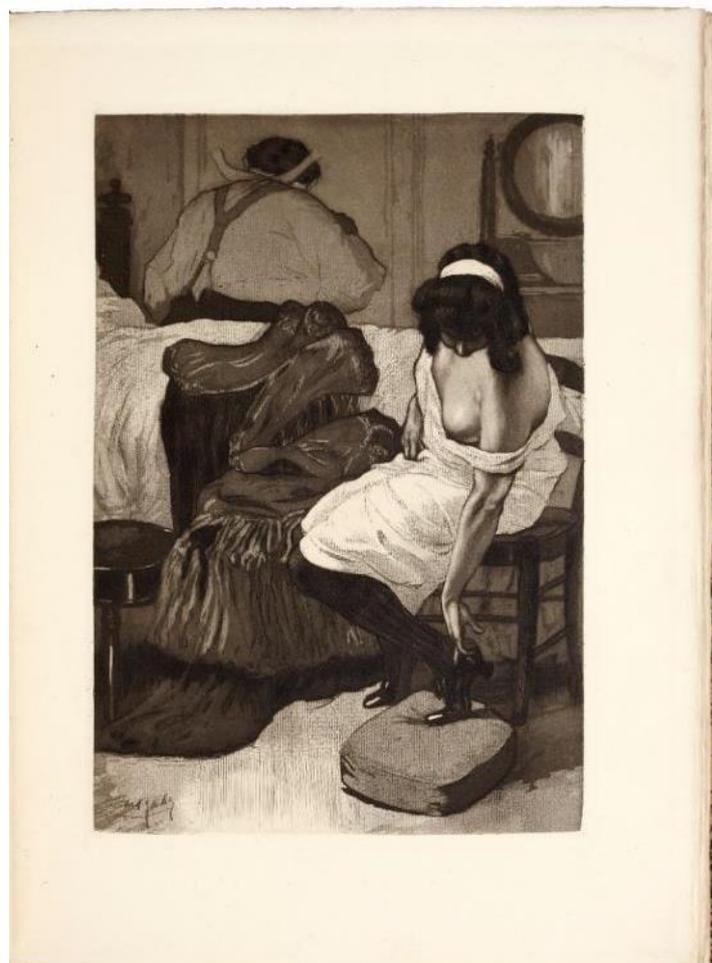


LASCIVIOUS WOMEN BY LOBEL-RICHE

15. **LOBEL-RICHE and Camille MAUCLAIR.** *Études de filles: 40 eaux-fortes originales et une couverture du peintre-graveur Lobel-Riche, texte de Camille Mauclair. Paris, Louis-Michaud, 1910.*

Folio in 2s and 4s, pp. [4], 121, [3], with 20 aquatint plates, each with caption printed on tissue guard; near contemporary French brown quarter morocco with patterned sides, spine gilt in compartments, lettered directly in gilt, marbled endpapers, publisher's printed wrappers bound in, in a felt-lined slipcase with marbled sides; a few marks to spine, wrappers somewhat dust-stained, slipcase heavily worn, nonetheless a very good copy; *provenance*: – Georges de Hemptinne (engraved bookplate to upper pastedown). £1400

**Limited edition, numbered 209 of 250.** A suite of forty lascivious but brilliantly executed aquatints of women by Almeric Riche (1880-1950, publishing under the name Almerly Lobel-Riche), accompanied by a text by Camille Mauclair (1872-1945) defending depictions of contemporary women – not only those of Lobel-Riche but also those by contemporary figures from Théophile Gautier through Félicien Rops to Louis Legrand.



WITH THE CONTROVERSIAL PLATE 'AUX PETITS PIEDS'

16. **LONGUS.** *Les amours pastorales de Daphnis et de Chloé*, par Longus: double traduction du Grec en François, de Mr. Amiot et d'un anonyme, mises en parallèle, et ornées des estampes originales du fameux B. Audran, gravées aux dépens du feu Duc d'Orleans... Paris, 'imprimées pour les curieux,' 1757.

4to, pp. viii, 269, [1], with a copper-engraved frontispiece after Coypel by Audran, 29 copper-engraved plates (28 after Philippe duc d'Orléans by Audran, one anonymous), each within a separately printed frame, 4 copper-engraved headpieces by Fokke after Eisen (each printed twice), 4 copper-engraved tailpieces by Fokke after Coypel (each printed twice), copper-engraved title vignette, wood-engraved initials, each page within border of typographic ornaments; contemporary French citron morocco, borders triple-filleted in gilt, spine gilt in compartments, gilt morocco lettering-piece in one, board-edges double-filleted in gilt, dentelles roll-tooled in gilt, all edges gilt, marbled endpapers, ribbon page-marker; a few light scuffs and marks, corners reinforced in modern calf, nonetheless a very good copy.

£1400

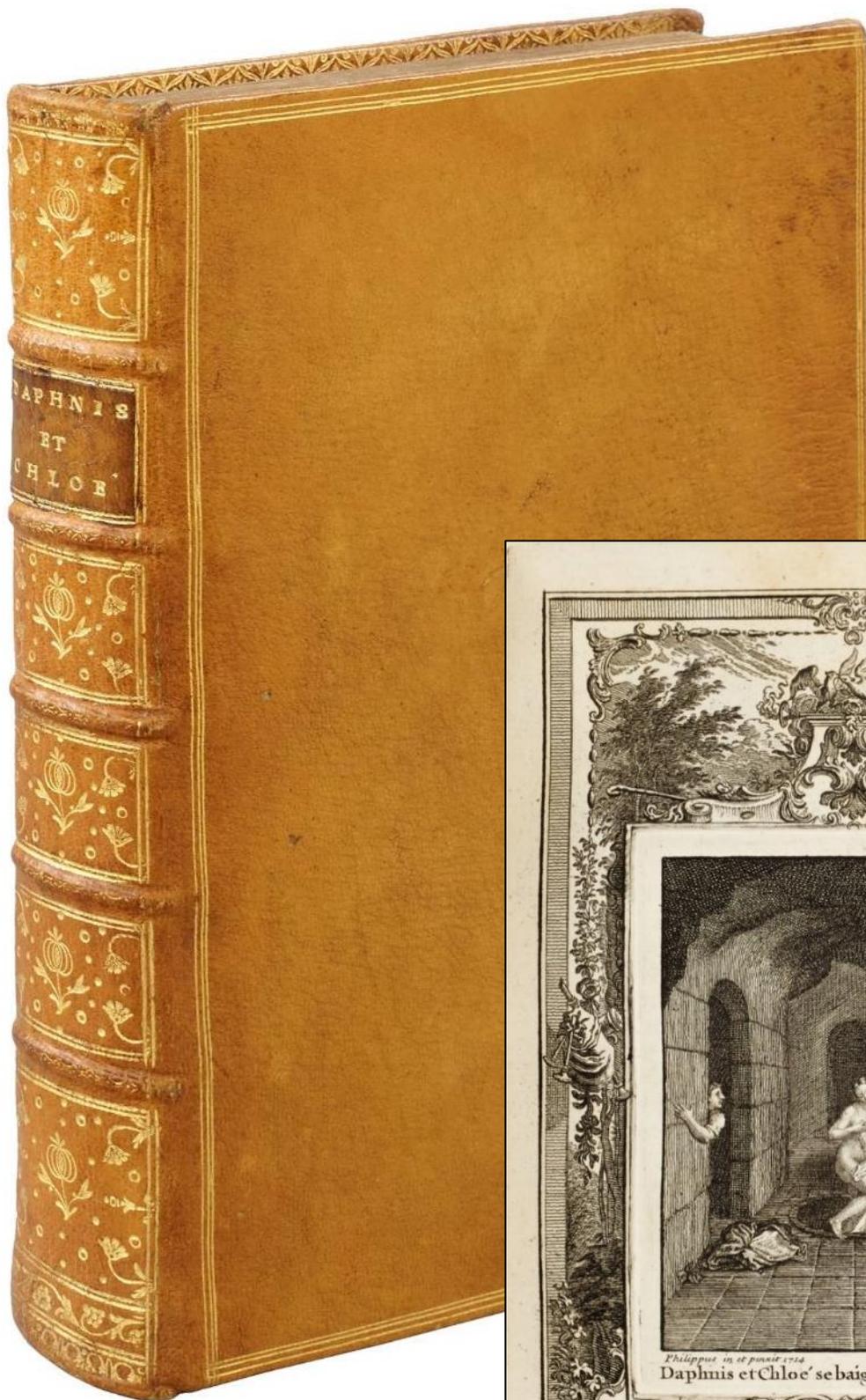
**First edition of Le Camus's translation.** The only known work of the otherwise unrecorded Longus, the erotic pastoral tale of Daphnis and Chloe was first published in French in 1559, translated by the Renaissance scholar and clergyman Jacques Amyot (1513-1593). The work was promoted further by the publication of the *du Régent* edition of 1718, accompanied by plates after paintings by Philippe, Duke of Orléans (1674-1723), then Regent of France.

The present edition, with an alternative translation by Antoine le Camus (1722-1772), is intentionally subversive. In his preface le Camus explains that he aims to rewrite the *Amours pastorales* in more modern language, making the text accessible to a broader audience, especially to women, who are "rebutées d'un Style suranné & hors d'usage". Moreover, the notoriously risqué plate known as 'aux petits pieds' (pl. XXII, facing p. 162) is included alongside the Regent's illustrations. The printing of both translations in parallel encourages the reader closely to compare the two and to question Amyot's version, while the reuse of many copper-engravings, particularly those after Philippe, link this translation directly to earlier editions and to royal patronage. Due to the provocative nature of the work, le Camus chose to remain anonymous and the publisher's identity is disguised by a false imprint.

Rare: COPAC records only two copies in UK institutions (Cambridge University Library and National Trust), and CCfr finds only four in France (all in BnF).



Brunet III, col. 1158; Quérard V, p. 351; Cohen-de Ricci, col. 653; Gay-Lemonnyer I, col. 184.



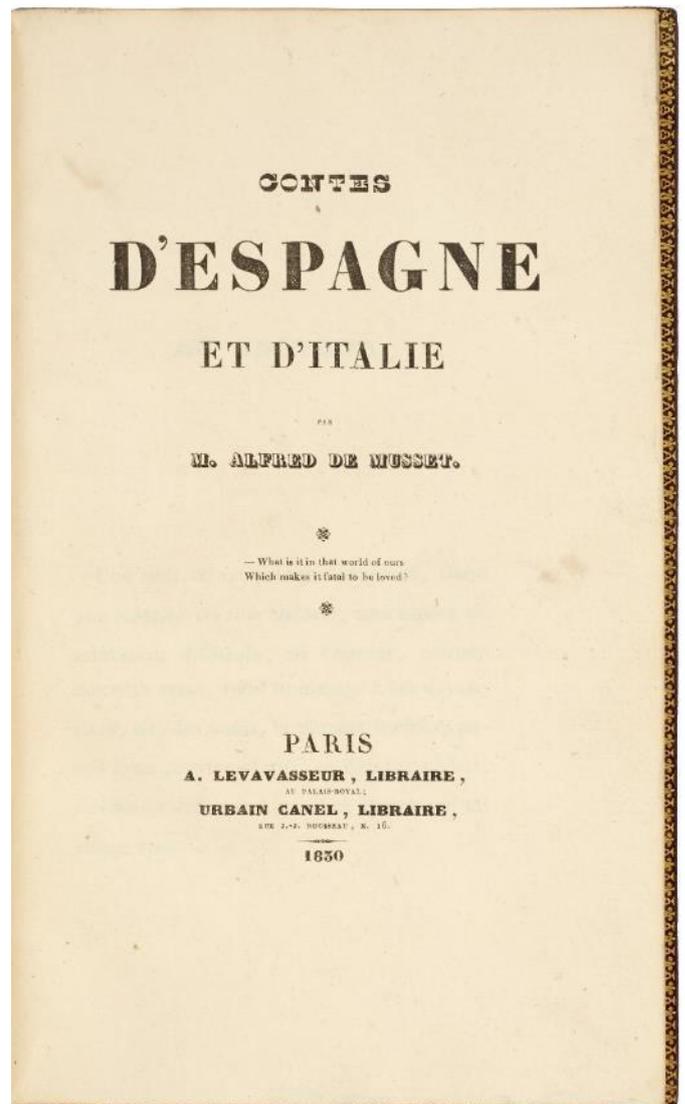
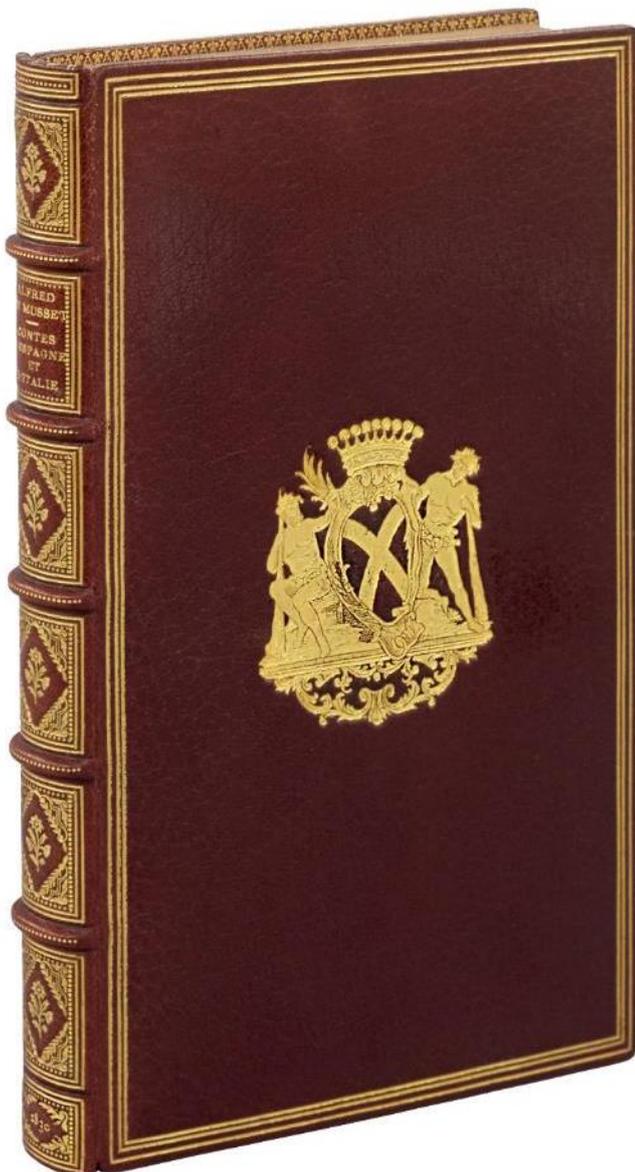
DE MUSSET'S FIRST POETRY BOOK

17. **MUSSET, Alfred de.** *Contes d'Espagne et d'Italie.* Paris, David for A. Lavoisier and Urbain Canel, 1830.

8vo in 4s, pp. viii, 232, [4]; a few slight marks, pp. 100-101 a little stained from ribbon; late 19<sup>th</sup>-century brown morocco by Canape (front turn-in signed 'Canape-Belz' in gilt, no earlier than 1880), armorial gilt block to both boards, borders triple-filleted in gilt, spine richly gilt in compartments, lettered directly in one, others with floral centre- and corner-pieces gilt, board-edges and endcaps double filleted in gilt, all edges marbled and gilt, turn-ins roll-tooled in gilt, marbled endpapers and flyleaves, ribbon page-marker; minimal rubbing at extremities, spine slightly sunned, otherwise a fine copy; *provenance*: – armorial block of an unidentified count; – engraved bookplate neatly removed from flyleaf (offsetting visible but illegible on opposite leaf). £500

**First edition.** The first published poetry by Alfred de Musset (1810-1857), and the first book published under his own name, the *Contes d'Espagne et d'Italie* made de Musset's name and are considered a key work in French romanticism.

Vicaire V, col. 1238; Quérard VI, p. 371; Carteret II, p. 188; Gay-Lemmonyer I, col. 680.



ZÉLIS AND ZELMIS – TWO ANONYMOUS EROTIC POEMS

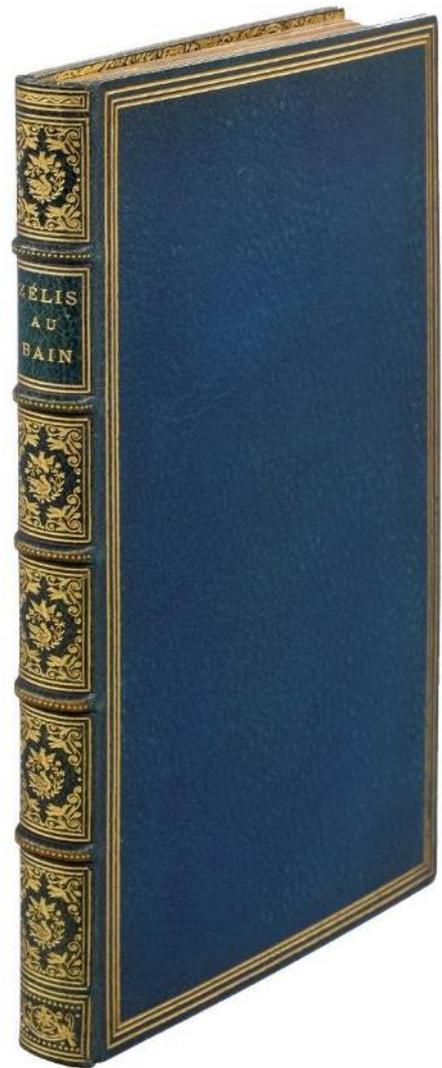
18. [PEZAY, Alexandre-Frédéric-Jacques Masson, marquis de.] *Zélis au bain*: poème en quatre chants. *Geneva*, [1766]. [bound with:]  
[DORAT, Claude-Joseph.] *Les tourterelles de Zelmis*, poème en trois chants, par l'auteur de Barnevelt. [Paris, 1766].

8vo in 4s, pp. 36 with engraved title, 4 plates, 4 head- and 4 tailpieces, all engraved by Longueil after Eisen; pp. 56, with engraved title, plate, head- and tailpieces, engraved by Longueil after Eisen; very occasional spotting, some slight offsetting; turquoise morocco by Chambolle-Duru (front turn-in signed in gilt, no earlier than 1861), boards triple-filleted in gilt, spine gilt in compartments, lettered directly in one, others with centre- and corner-pieces depicting doves, board-edges double-filleted in gilt, turn-ins roll-tooled in gilt with doves and cornucopia, all edges marbled and gilt, marbled endpapers, ribbon page-marker; leather a little discoloured with a few small marks to lower board, bookplate removed from front pastedown (with slight loss to marbling), nonetheless a very good copy; *provenance*: – Lt. Veydt a Bruxelles (blind stamp to two flyleaves). £450

**First edition of *Les tourterelles de Zelmis*, bound with the second edition of *Zélis au bain*.** A pair of erotic poems published anonymously by Masson de Pezay (1741-1777) and Dorat (1734-1780), each accompanied by engravings of the renowned eighteenth-century collaborators, Charles Eisen (1720-1778) and Joseph de Longueil (1730-1792). The plates of *Zélis au bain* are a fine example of their work and add a touch of self-conscious humour, with each scene mimicked by *putti* in the facing headpiece. First published in 1763, *Zélis au bain* met with considerable success, reaching its fifth edition (including one London edition) by the end of the century and spawning several sequels. *Les tourterelles de Zelmis* belongs very much to the same genre of classically inspired romantic poetry, and is illustrated by the same artists.

René-Victor Chambolle (1834-1898) and Hippolyte Duru (fl. 1843-1863, † 1884), both already well respected in bibliophilic society, established a bindery together in 1861 producing traditional bindings of the highest quality. Employed by several great collectors, their bindings featured in the collection of the duc d'Aumale, who considered Duru to be one of the three greatest living binders. Although Duru retired in 1863, Chambolle continued to sign bindings with both names. The present book's tooling references the *tourterelles* which feature frequently both in the poetry and in the engravings.

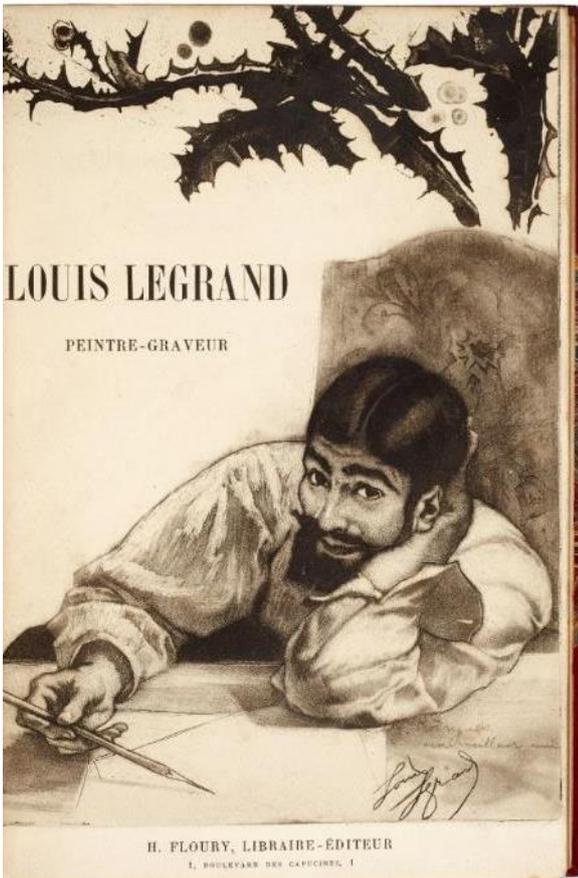
For *Zélis au bain*: Quérard V, p. 612; Gay-Lemonnyer III, col. 1400; Cohen-de Ricci, col. 796; Portalis-Beraldi, Longueil 28; for *Les tourterelles de Zelmis*: Quérard II, p. 578; Gay-Lemonnyer III, col. 1223; Cohen-de Ricci, col. 323; Portalis-Beraldi, Longueil 39.





[above: item 18]

[below: item 19]



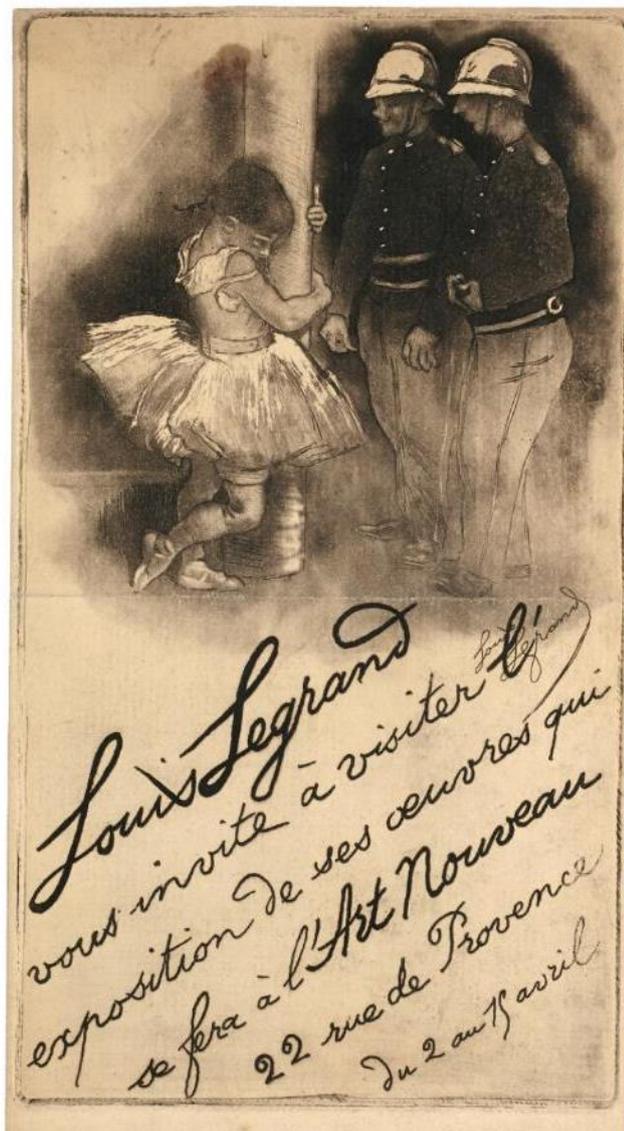
WITH UNRECORDED LITHOGRAPH BY LEGRAND

19. RAMIRO, E. Louis Legrand, peintre-graveur: catalogue de son oeuvre grave et lithographié. Paris, H. Floury, 1896.

4to, pp. [4], vii, [1], 109, [5], with 3 unnumbered blank leaves, with numerous illustrations in text, **with a lithographic invitation to an exhibition by Legrand loosely inserted**; some spotting, offsetting from page-marker; contemporary red half morocco by Meunier (front free endpaper stamped) with marbled sides, borders gilt, spine lettered directly in gilt, morocco onlay tooled in gilt and blind, top-edge gilt, marbled endpapers, ribbon page-marker, 8 pairs of publisher's lithographic wrappers bound in; a little rubbed and slightly scratched, spine and top-edge somewhat dust-stained, minor losses to onlay, nonetheless a good copy. £650

**Limited edition, numbered 106 of 250**, one of 200 copies on *papier vélin*. After studying under the printmaker Félicien Rops, Louis Legrand (1863-1951) turned his attention to the decadence of Paris's night-life. This catalogue of his work, issued in seven fascicules each with masterfully printed covers, was penned by his friend and collaborator Eugene Rodrigues (writing under the pseudonym Erastene Ramiro), who had been the defence lawyer in Legrand's 1890 trial for the obscenity of his work.

Loosely inserted is an invitation to Legrand's exhibition at Siegfried Bing's *Maison de l'Art Nouveau* in April 1896. No other copies of this original lithograph by Legrand could be traced.



IN A STRIKING BINDING BY FRANZ

20. [TOUCHET, Jacques.] Les quinze joies du mariage, illustrations de J. Touchet. Paris, Ducros & Colas for René Kieffer, 1930.

4to, pp. [6], 7-194, [3], [3 (blank)], with 52 woodcut illustrations printed in text (of which 15 full-page) with block-printed colour and finished by hand, and an additional suite of 15 unpublished illustrations; paper watermarked 'Editions René Kieffer (P.F.B.)'; contemporary citron morocco by Franz (turn-in signed in gilt) with coloured morocco and calf onlays and tooling in black, spine titled in gilt with letters comprising short fillets, 4 small morocco onlays, top-edge gilt, marbled endpapers, ribbon-page marker, publisher's printed wrappers bound in, sewn on 4 sunken cords with a hollow back, in a matching felt-lined leather-entry slipcase; spine very slightly discoloured at head, slipcase somewhat worn, otherwise a fine copy. £950

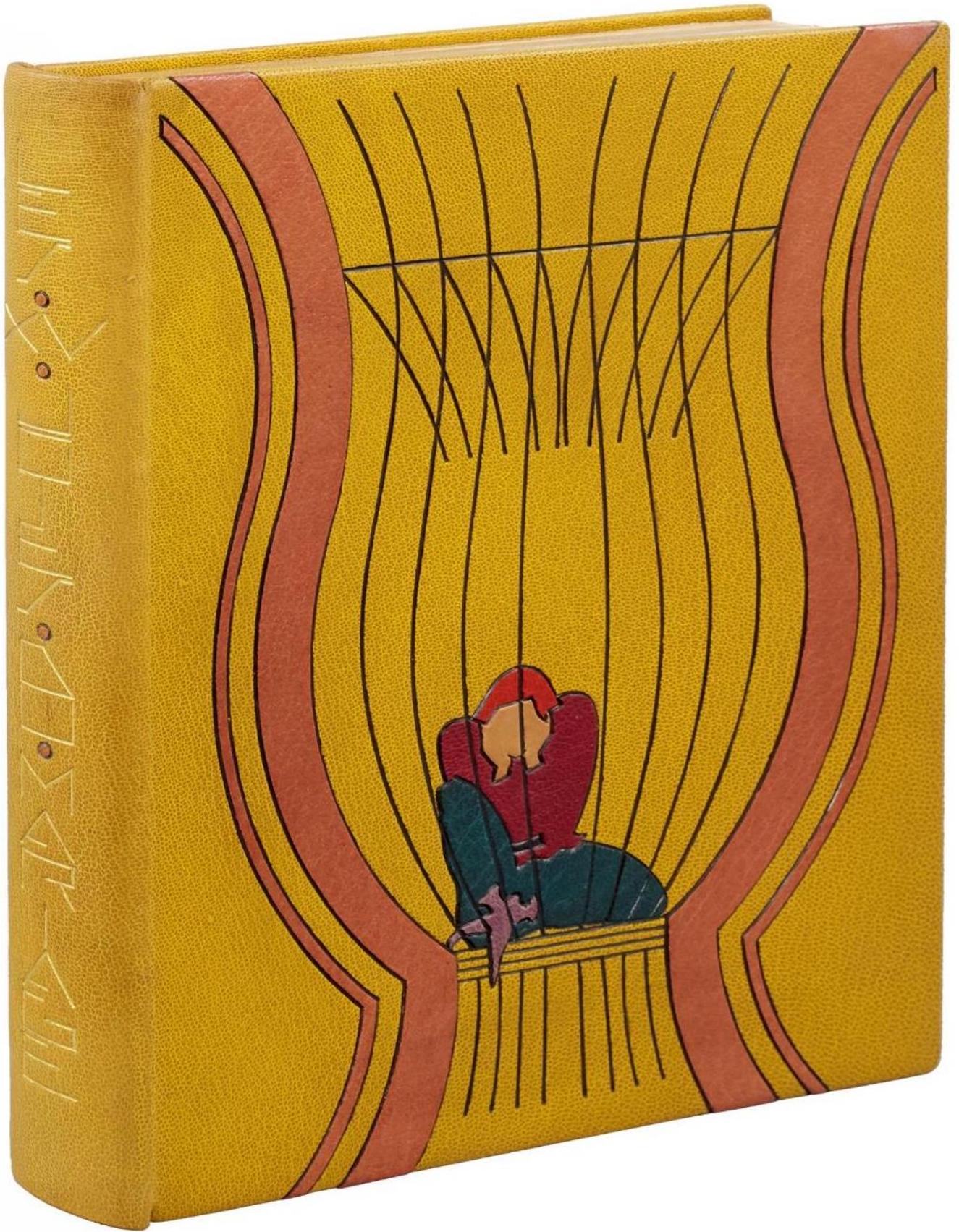
**Limited edition**, numbered 249 of 550, one of 500 copies on *vélin à la forme*, with **one of 50 separately issued suites of unpublished illustrations**.

One of the great illustrators of the first half of the twentieth century and a frequent collaborator of Kieffer, Jacques Touchet (1887-1949), alongside narrative scenes, draws on the text's repeated imagery of the 'nasse' as a metaphor for marriage with a series of twenty-one varied figures in fish-traps. The same motif features on the bold binding, a late work by Franz Ostermann (fl. 1870-1938, better known simply as 'Franz'), who led a successful bindery in Paris from 1872 until his death in 1938, producing simple, striking, and decidedly modern books, a perfect complement for Touchet's illustrations.



LA ONZIÈME JOIE

LA ONZIÈME JOIE du mariage, c'est quand un gentil galant, jeune et joli, s'en va gaiement par les pays, et est en liberté, et peut aller de lieu en lieu à son plaisir, sans nul empêchement; et il va au cours de l'année en plusieurs endroits où il connaît des dames, da-



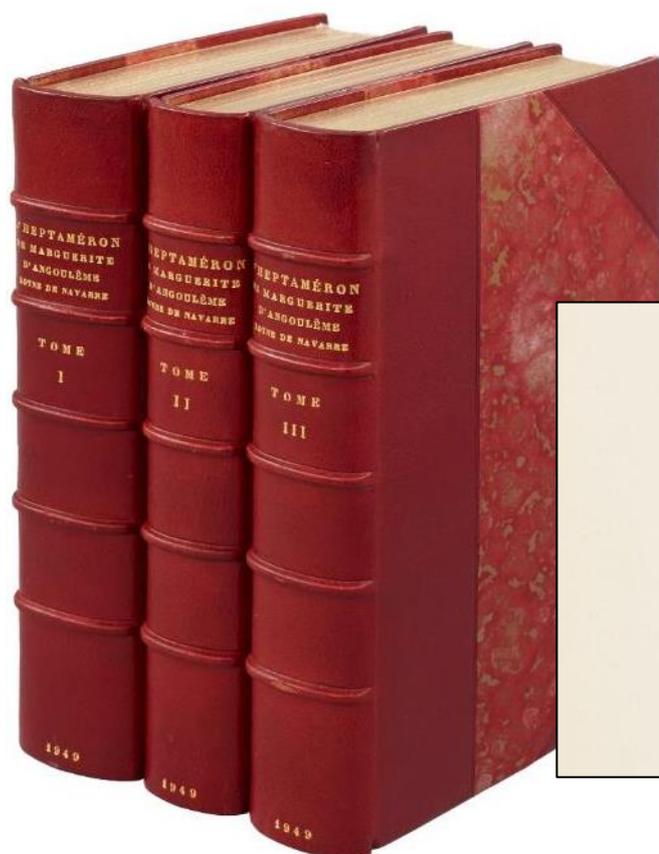
SET PRINTED FOR THE ILLUSTRATOR  
WITH FOUR ORIGINAL WATERCOLOURS

21. [TOUCHET, Jacques.] *L'heptaméron des nouvelles de Marguerite d'Angoulême, royne de Navarre ... eaux-fortes originales de Jacques Touchet. Paris, André Vial, [1949].*

Three vols, 8vo, with 44 engraved aquatints with printed colour (of which 14 full-page), 44 uncoloured proofs, 26 printed-colour proofs and 17 hand-coloured proofs, **many with signatures, additions and annotations by Touchet**, and **4 original watercolours signed in ink** (vol. II, pp. 125, 132, 157, and 164, 8 pp. advertisement with 2 aquatints, printed advertisement slip and subscription form bound in, 2 letters loosely inserted; very few spots; contemporary red half morocco by René Aussourd (front free endpapers stamped) with marbled sides, spines blind-ruled in compartments, lettered directly in gilt, top-edges gilt, marbled endpapers, publisher's printed wrappers bound in, together in a matching morocco-entry slipcase; a little light scuffing at extremities, slipcase a little worn, nonetheless a very good set. £2000

**Limited edition, 'exemplaire sur lana imprimé spécialement pour Jacques Touchet'.** Closely modelled on Bocaccio's *Decameron*, the sixteenth-century text by Marguerite of Navarre (1492-1549) recounts lusty tales shared by guests stranded in an abbey for ten days. Cut short by the author's death, only seventy-two stories, covering a little over seven days, were completed.

This heavily illustrated edition is accompanied by forty-four bawdy aquatints by Jacques Touchet (1887-1949), which delight in outrageous acts and subversive imagery. **The present set, printed specially for the artist, contains many of his materials from the preparation of the book, including four original watercolours and proofs, seventeen of them hand-coloured, with pencil notes by Touchet, marking up the designs for the final production and giving instructions to the printer.** Loosely inserted are two letters from the printers of the plates: the first, addressed to Touchet and dated July 1949, discusses as yet unfinished sketches; the second, dated October, is addressed to Madame Touchet due to the artist's declining health and asks for the outstanding sketches. The colophon records that the work was complete in November 1949, the month of Touchet's death, and the advertisement slip refers to 'le dernier ouvrage illustré par le regretté Jacques Touchet'.



IL A ÉTÉ TIRÉ EN PLUS, 30 EXEMPLAIRES SUR LANA  
ET MARAIS, NUMÉROTÉS EN CHIFFRES ROMAINS DE  
I A XXX ET QUELQUES EXEMPLAIRES NOMINATIFS  
DESTINÉS A L'ILLUSTRATEUR ET AUX  
COLLABORATEURS DE L'ÉDITION.

EXEMPLAIRE SUR LANA  
IMPRIMÉ SPÉCIALEMENT POUR  
JACQUES TOUCHET



J. Zankel

sur le pont de bois -  
prépare le ponton de la femme  
à tout les pontons d'un côté.



J. Zankel



le pont

le pont

le pont  
le pont  
le pont

20



J. Zankel



“MOI, JE NE SUIS PAS UN BIBLIOPHILE...”

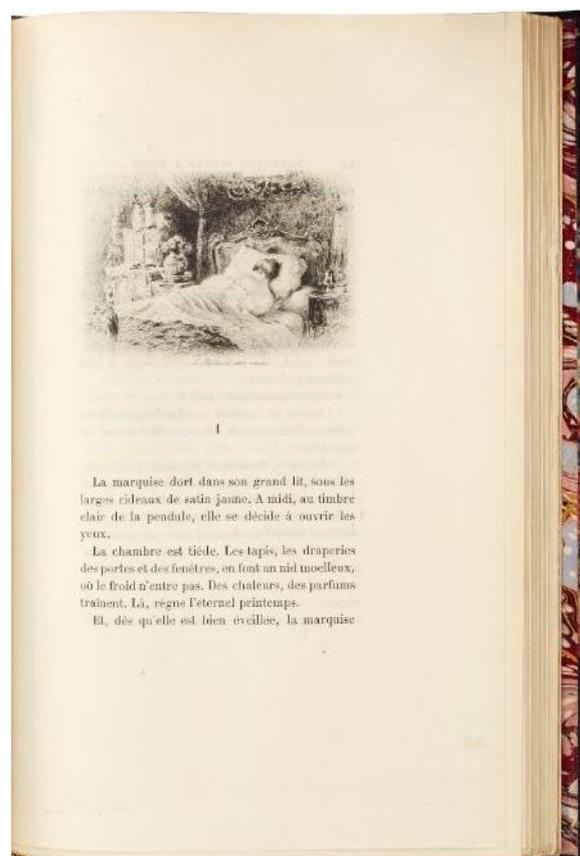
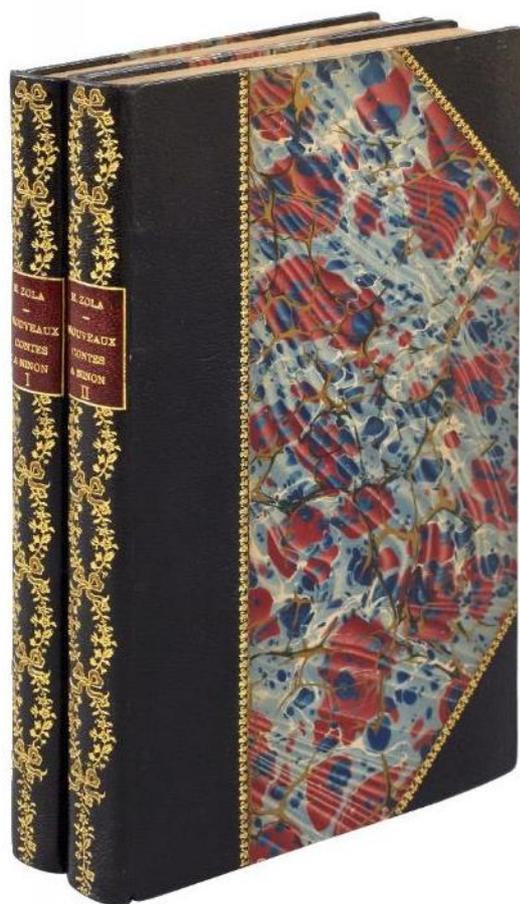
22. ZOLA, *Émile*. Nouveaux contes à Ninon ... 1 frontispice et 30 compositions dessinés et gravés à l'eau-forte par Ed. Rudaux. Paris, L. Conquet, 1886.

Two volumes, 8vo in 4s, pp. I: [4], iv, 184, [1, blank]; II: [4], 195, [1 (blank)], [1, blank]; with etched frontispiece and 30 etched head-pieces by and after Rudaux, each with one proof; vol. II, p. 64 marked as '46'; near contemporary black half morocco by Meunier (front free endpapers stamped) with marbled sides, borders roll-tooled in gilt, spines elaborately gilt with morocco onlays, gilt morocco lettering-pieces, top-edges gilt, marbled endpapers, ribbon page-markers, publisher's printed wrappers bound in, each sewn on four sunken cords; corners lightly rubbed, nonetheless a very good set; *provenance*: – unidentified bookplate in two colours by and after Appelmans, dated 1916. £850

**Limited edition**, numbered 68 of 150 copies on *papier du Japon imperial*, with an original preface by Zola. First published in 1874 as a continuation of *Contes à Ninon* of 1864, the *Nouveaux contes à Ninon* are here reprinted in a handsome edition for collectors with a new preface by Zola (1840-1902), accompanied by thirty-one pastoral compositions by Edmond Adolphe Rudaux (1840-1908). Beginning “Cher Monsieur, / Alors, vraiment, il vous faut une préface?”, **the preface is an amusing example of Zola's cynical humour, undermining the bibliophiles for whom this edition was printed**: “Moi, je ne suis pas un bibliophile, j'ai le goût vulgaire des livres d'étude, fatigués par l'usage, las d'être lus [...] et j'aime pouvoir les emporter dans ma poche, sans craindre de les abîmer”.

Charles Meunier (1866-1948) was perhaps the most prolific binder of his age, publishing seven hundred plates showing his recent fine bindings between 1894 and 1905. Apprenticed to Gustave Bénard at the age of eleven, by twenty he was established on his own, having already worked for four Parisian binderies. The present example of his work, although a conservative choice of half morocco with marbled sides, shows exquisite skill in the tooling and onlay of the spines, while the sewing structure reveals a binder more familiar with design bindings.

Vicaire VII, col. 1217.



FIN



[item 7]



RENÉ AUSSOURD