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FRENCH BOOKS & MANUSCRIPTS

PART ONE

Printed Books 1473-1970 (pages 2-25)

Manuscripts and Albums (pages 26-35)

** note: Some descriptions have been shortened in this catalogue. Please let us know if you would like more information on an item. Images are also available upon request.*

AN ENORMOUS FRENCH INCUNABLE

VINCENT DE BEAUVAIS (c. 1190-1264?). **Speculum Historiale**. Strassburg: The R-Printer (Adolf Rusch), 1473. First Edition.

First edition of the fourth part of Vincent de Beauvais' major incunable work "Speculum Maius" comprising the most popular part, the "Historiale" enhanced with original illustrations in several of the hand-colored initials. Medieval French Dominican Vincent de Beauvais is best known for his most influential encyclopedic work, a "great mirror," called the "Speculum Maius." Written in four parts dealing with nature, the doctrine of science, morality, and history, the "Speculum Maius" was considered the most comprehensive work of collected knowledge made in the Middle Ages. The work took Vincent more than fifteen years to complete. In his lifetime, Vincent prepared five manuscript versions of the "Historiale." This section, a thirty-book work, covered human history from Creation up until the year 1244. In it, he incorporated work from classical authors, church fathers, popular legends, and lives of the Saints. The "Historiale" was the most popular fourth part of the "Speculum Maius" in the late medieval period. To its popularity testify the more than 250 manuscript volumes that are known today. This mammoth volume comprises the crowning history portion to the famed early printed encyclopedic series of Vincent de Beauvais; complete editions of the "Speculum Maius" comprise the largest incunable set ever produced. At least three editions of the Historiale preceded it or were being printed contemporaneously to it in the early 1470s; the earliest in Cologne (1472), another by Mentelin in Strassburg (1473), and Augsburg (c. 1474). This copy is extra enhanced for its original late medieval illustrations adorning the initials. ISTC iv00282000 (this copy misidentified in Goff as V283 and in ISTC as iv00283000).

25,000

RARE POCKET EDITION

JUSTINIAN I, EMPEROR – L'ESCUIT, Nicolaus de, ed. (d. 1580). **Les Institutions imperialles, avec certaines glos[s]es & arbre civil, ou sont inserées les formules des dema[n]des ou libelles iudiciaux sur chascune action le tout mis de Latin en Fra[n]cois par maistre Nicolle de L'Escut, secretaire du Duc de Lorraine; fideleme[n]t reueues & corrigées par hommes scauans, selon la maniere de playder par les Francois. Avec priuilege.** Paris: Vivant Gaultherot, 1547. 16mo. Later French calf, embossed with heraldic lion passant on covers, gilt tooled cornerpieces and five gilt fleurons on spine, four raised bands, still with manuscript binder's waste.

*Rare pocket edition of the Institutes of Justinian, known as the Institutions impériales in French, and printed in Paris by Vivant Gaultherot in 1547; following two earlier editions in 1543 and 1544. There were at least five more editions of this French translation printed between 1547 and 1558. As early as the 12th century, French legal students began to refine their study and practice of law toward a "perfected" Justinian system. This interest was largely owed to the spread of the scientific study of "pure Roman law" initiated at the University in Bologna. The "Bologna revival," as it was known, made its way first to the law university at Montpellier and then spread elsewhere in France. OCLC locates one copy held in the US by the LC (no. 77227442). See also *Bibliographie des éditions parisiennes du 16e siècle*, no. BP16_112725.*

1250

A PAIR OF RARE 16TH CENTURY RELIGIOUS WORKS

CARRANZA, Bartolomé (1503–1576). **Summa Conciliorum et Pontificum à Petro usque ad Iulium tertium, succincte complectens omnia quae alibi sparsum traditasunt: per F. Bartholomaeum Carranzam Miranden, instituti sancti Dominici theologiae professorem & regentem in collegio sancti Gregorii in valle Oletana.** Paris: Apud Poncetum le Preux, in via S. Jacobi, sub intersignio Lupi, e regione Mathurinorum,, 1550. 8vo (160 x 100mm). Pagination: [36], 278 [i.e. 276], [21]. 18th century mottled calf. Front flyleaf inscribed in 18th century English hand by “Hugh (possibly Friel) of Bridgend” (Wales) and “the true owner of the this book. June 1790” and similarly inscribed on rear blank. Embossed owner’s stamp “Ex Libris J.J. Rolbiecki,” John J. Rolbiecki (1889–1983) was a cleric, scholar, and author of numerous works in philosophy and Renaissance literature.

According to the Bibliographie des éditions parisiennes du 16e siècle, at least two editions of the Summa Conciliorum et Pontificum appear in Paris in 1550; one was produced by Poncet le Preux in collaboration with Vivant Gaultierot, Jean Foucher, and Oudin Petit, as here, and the other was printed by the brothers Jérôme & Denise de Marnef. The author Bartolomé de Carranza (1503–1576), sometimes “de Miranda,” a Dominican priest and theologian from Toledo, was persecuted during the Spanish Inquisition for propagating the idea of limited papal power. He was nevertheless known for his controversial publications, among them the Quattor Controversiae (“Four Controversies”), which appeared the same year as the Summa Conciliorum et Pontificum. The latter work is prefaced by four dissertations that question the authority for the traditions of the Catholic Church, including episcopal residences and the manner of hearing the Mass. The last three books include a decree of the Council of Trent of 1546. Carranza dedicated this work to the Spanish novelist and diplomat Diego Hurtado de Mendoza (1503–1575), who would later denounce him for heretical ideas. Rare; OCLC locates this exact imprint only in Lille and Strasbourg (OCLC 494595637 and is not found in US collections. See French Books III & IV, no. 60202 (for “Paulum”) and the Bibliographie des éditions parisiennes du 16e siècle, no. BP16_113876. USTC 150702.

750

Osorio da Fonseca (Jeronymo). **Remonstrance a Madame Elizabeth Royne d' Angleterre, et d'Irlande: Touchant les affaires du monde... & restablissement de l'ancienne Catholique Religion.** Paris: Jean Poupy, 1575. Modern paper-covered boards, gilt-stamped lettering in red leather spine label; 12mo (97 x 158 mm); 55 leaves, woodcut vignette on title and at end. Contemporary ownership signature in margin of title-p., some underlining.

This letter addressed to Queen Elizabeth of England persuading her to convert to Catholicism provoked the famous controversy between Osorius, Walter Haddon, and John Foxe. It was printed several times in Latin, French, and English. The present edition from the small press of Jean Poupy seems to be especially rare. The author was a famous Portuguese historian and several of his works were translated into English. The perfection of his Latin prose style earned him the name "The Portuguese Cicero;" his well-stocked library was carried off from Faro when the Earl of Essex captured the town in 1596, and many of his books were bestowed on the Bodleian at Oxford. For the Haddon-Osorio controversy see DNB, under Walter Haddon. For other edition, Brunet IV, 249.

950

CLASSIC OF FRENCH SURGERY

DALECHAMPS, Jacques; GIRAULT, Jean. **Chirurgie françoise recueillie par M. Jacques Dalechamps,... avec plusieurs figures des instrumens nécessaires pour l'opération manuelle. Et depuis augmentée d'autres annotations sur tous les chapitres. Ensemble de quelques traitez des opérations de chirurgie, facilitées et éclaircies par M. Jean Girault,....** Paris: Olivier de Varennes, 1610. Early vellum over boards, gilt-stamped lettering in orange leather spine label; 8vo (152 x 225 mm); pp. [4] (title-page, blank, sommaire des principaux), 664, [28], with numerous woodcut illustrations (showing surgical instruments and operations, and anatomical details). Library records indicate that there are 16 missing preliminary pages, but main text is complete, with all engravings present and remarkably bright and clean. This posthumous second edition is a slightly larger format than previous editions.

875

EARLY ILLUSTRATED EDITION

DESCARTES, René (1596-1650). **Discours de la methode pour bien conduire sa raison, & chercher la verité dans les Sciences. Plus la Dioptrique, les Meteores, la Mechanique....** Paris: Chez Charles Angot, 1668. 4to. Full contemporary calf, rubbed. Over 100 fine woodcut diagrams throughout, several full-page. Early Illustrated Edition of Descartes' Discourse on the Method, one of the most influential works in the history of modern philosophy, and important to the evolution of natural sciences. This work features Descartes' famous line "I think therefore I am," which he wrote in French (Je pense donc je suis) thereby reaching a wider audience in his country than that of scholars. The Discours was originally published in Leiden in 1637. Published also in Paris, the same year as this edition, is an edition by Bobel and De Gras. Descartes started his line of reasoning by doubting everything, so as to assess the world from a fresh perspective, clear of any preconceived notions. In the Discourse, Descartes tackles the problem of skepticism, which had previously been studied by Sextus Empiricus, Al- Ghazali and Michel de Montaigne. The Discourse, divided into six parts, was intended as an introduction to three of his works Dioptrique, Météores and Géométrie.

2500

FOLIO EDITION OF MONTAIGNE'S ESSAYS

MONTAIGNE, Michel de (1533-1592). **Les Essais de Michel seigneur de Montaigne: nouvelle édition exactement purgée des défauts des precedentes, selon le vray original, et enrichie & augmentée aux marges du nom des auteurs qui y sont citez, & de la version de leurs passages...** Paris: Chez Augustin Courbé [Estienne], 1652. Large folio (390 x 265mm). 840pp. Copper plate engraved printer's device of Courbé, a single palm tree surrounded by putti, some trumpeting, in frame with motto in allusion to his name Curvata Resurgo (curved, I straighten up) signed by Daret. Title printed in red and black. Full-page copper engraved half title with author portrait of Michel de Montaigne, the same as the 1635 edition. Contemporary calf. This 1652 edition contains, beside the Essays, the long preface and dedication of de Gournay, the preface of Montaigne, a summary of his life, references to the authors in the margin, and translations of the passages quoted. These citations, often very lengthy, make the Essays not only one of the great philosophical investigations in the Western tradition, but a storehouse of the most beautiful and profound passages of classical literature.

5000

A PAIR OF FINELY BOUND EDITIONS OF BOSSUET

BOSSUET, Jacques-Bénigne (1672-1704). **Exposition de la doctrine de l'Eglise catholique sur les matières de controverse....** Paris: S. Mabre-Cramoisy, 1671. 12mo (150 x 80cm). [8], 189, [1]pp. 19th century purple morocco by Trautz-Bauzonnet, bound for Comte Roger du Nord, covers and spine gilt with his repeating crowned monogram as corner pieces; (only slight edgewear, otherwise good). Roger, Édouard Léon, comte Roger du Nord (1803-1881), was a diplomat and senator and would have been an expected sympathizer of Bossuet's conservative views.

650

Jacques-Bénigne Bossuet was a Dijonnaise bishop, tutor to the dauphin of France, and influential spokesman who made great efforts to assert the rights of the French church for and with papal authority in Rome. Bishop Bossuet published widely during his ecclesiastical career, making important refutations that would popularly grow his position against the Protestant movement. Bossuet is traditionally regarded as a "master" of French Roman Catholic thought, was an excellent preacher, and was greatly sympathized with among monarchs for his view on the absolute divine right of kings.

BOSSUET, Jacques-Bénigne (1672-1704). **Exposition de la doctrine de l'Eglise catholique sur les matières de controverse....** Paris: Cramoisy, 1679. 12mo (140 x 80 mm). 217pp. 19th century full brown armorial crushed-grained morocco by Triolat, binder of Blois (active 1880s), all edges gilt, spine plain in compartments; (only slight edgewear, otherwise very good). Bookplate of Jules Potier de la Morandière (1813-1883), French lawyer and architect remembered for his great contributions to the building and renovations of churches like Blois Cathedral and other stately monuments.

450

FIRST FRENCH EDITION IN PROSE OF OVID'S MASTERPIECE

Ovid. **Les metamorphoses d'Ovide en latin et françois, divise ées en XV. Livres....** Brussels: Chez Francois Foppens, 1677. Folio (450 x 276mm). [v], 520pp., [2], 521-574pp. [i.e. 572]. 125 engraved vignettes in the text, after drawings by Elzheimer and Diepenbeke. Title-page printed in red and black with large engraved vignette of muses. Translation of text into French by Pierre Du Ryer. Full period calf, neatly rebaced preserving original spine, stamped in gilt (large marginal on title repair affecting some imagery, some leaves slightly offset, light uniform browning; covers slightly chipped). Early ownership inscription "C. Metzdorf to his friend T. Blodgett Berlin April 24 1873". First French Edition of Ovid's masterpiece in prose, *Metamorphoses*. Brunet, IV, 285; "Edition nouvelle, enrichie de très-belles figures" - Graesse, V, p. 89. A spectacularly illustrated edition.

2000

FROM THE FAMED TRANSVESTITE ABBÉ DE CHOISY

CHOISY, M. Abbé de [François Timoleon] (1644-1724). **Histoire de la vie de David**. Paris: la Veuve Martin Durand, [c. 1720]. 4to. Engraved printer's device with motto "Viresque acquirit eundo" (She gathers strength as she goes). Large engraved dedication page with royal arms in vignette. 48 engraved half-page vignettes depicting scenes from the life of David; all captioned in Latin with biblical references. Modern half calf over marbled paper boards, spine lettered in gilt. Once belonging to Edward R. Fitzgerald of London, his ownership inscription to initial blank dated December 16, 1840. "Troisième édition enrichie de figures." Illustrated historical quarto by famed transvestite Abbé de Choisy, a deeply connected member of the court of Louis XIV. He had been made an abbé in his childhood, but by a whim of his mother, Choisy was dressed like a girl until he was eighteen. After appearing for a short time in man's costume, he resumed woman's dress on the advice- -doubtless satirical--of Madame de La Fayette. He delighted in the most extravagant toilettes until he was publicly rebuked by the Duc de Montausier. He then retired for some time to the provinces, using his disguise to assist his numerous intrigues. In 1685 he accompanied the Chevalier de Chaumont on a mission to Siam and returned some years later in scandal. Abbé de Choisy published this Life of David, and then a Life of Solomon, primarily in effort to rebuild his reputation in the court of Louis XIV. The finely rendered Renaissance style engravings remain lively and bright and pack many interesting details and expressions into the compositions. World cat locates only one copy in North America at NYPL. Far more common is the earlier Pierre Mortier printing (Amsterdam: 1692).

950

DANCE OF DEATH CHAPBOOK IN ORIGINAL WRAPPERS

'DANCE OF DEATH' CHAPBOOK – (DANSE MACABRE DE TROYES). **La grande danse macabre des Hommes et des Femmes, renouvelée de vieux Gaulois...** Troyes: Jean-Antoine Garnier, [1728]. 4to. 76pp. 60 mostly large and half-page woodcut illustrations of the 'Dance of Death,' including the large woodcut on title, repeated in the first series, a large woodcut of a dead man rising from his coffin at the cemetery on title verso, and a large woodcut of the author at the head of the second series. Original blue printed wrappers in a checkered design, a few sheets unopened; cloth folding case (remarkably solid for surviving 285 years). 19th-century armorial bookplate of collector G. Wüthrich on front pastedown. This chapbook was at once in the collection of G. Hyatt Mayor (1901-1980), art historian and curator of the Prints Department at the Metropolitan Museum of Art, New York, it was acquired from Lathrop C. Harper in 1980. Wonderful survival in its original decorative wrappers, originally sold street side by peddlers and at markets. The classic pictures and verse dialogue of the Danse Macabre was one of the most popular illustrated books in Europe since the Middle Ages. Jean-Antoine Garnier's edition at Troyes had been textually revised but is still based solidly on Marchant's original work of 1486, and makes use of its woodcut designs that were originally engraved about 1480 although later editions made differences in the opening designs. Issued as a chapbook, the "Marchant," depicts people from every level of medieval society meeting their fate, and Death itself is depicted as a cheerful cadaver. Rather than being frightening, the images are jubilant. The chapbook ends with allegorical poems on the universal themes of life, death, and the afterlife. Visual depictions of Danse Macabre date from the early 15th century and are typical of the pessimistic attitudes of those living in the late medieval period, many of which experienced recurring famine, war and disease during the preceding century. Fairfax Murray French 108.

3750

“ONE OF THE MOST BEAUTIFUL BOOKS OF THE EARLY-18TH CENTURY”

MOLIERE, Jean Baptiste Poquelin de (1622-1673); [Boucher, Francois (illus.)]. **Oeuvres de Moliere**. Paris: [printed by Pierre Prault], 1734. First Edition. Contemporary gilt-ruled polished calf, gilt-stamped lettering in second and third spine compartments (5 raised bands), gilt-stamped ornament in spine compartments, a.e.g.; complete set of 6 volumes, 4to (293x216mm); pp. [6], xvi, [2], xvii-lxx, 330; [6], 446; [6], 442; [6], 420; [6], 618; [6], 554; with half-titles, engraved title-pages, author portrait after Coypel, 33 full-page engravings by Carr after Francois Boucher, head- and tailpieces. Boards a bit rubbed; spines dry and a bit chipped; joints cracked (wht some professional repairs). Off-setting from engravings; previous owner's stamps with light off-set; intermittent spotting and toning, mostly marginal; a few leaves with short marginal tears; title-pages with professionally excised stamps. Armorial bookplate of Ross Ambler Curran.

First edition of "Boucher's masterpiece... one of the most beautiful books of the early-18th century" (Cohen de Ricci). First state with the reading "Comteese" in Volume VI, page 360, line 12. "General opinion holds that the Boucher Moliere and the Oudry La Fontaine are the two masterpieces of French Book illustration during the first half of the eighteenth century" (Ray French 6). Cohen de Ricci 712-14.

3500

FIRST FRENCH EDITION

NEUTON, Isaac. *La Methode des Fluxions, et des Suites Infinies*. Paris: Chez de Bure l'aine, 1740. xxx, [2], 148, [2] pp. With diagrams in the text. 4to. Period paneled calf, spine tooled in gilt, raised bands, morocco label. The work presents the most extensive description of the mathematical method Newton used in his "Principia", the method of infinitesimals, which was already written about 1671, but not published until 1736 with the title "Method of Fluxions and Infinite Series." Extensive notes in French on the title-page, in a contemporary hand.

2000

CELEBRATED FESTIVAL BOOK

BLONDEL, Jean-Francois (engraver). **Description des Festes, Données par la Ville de Paris, à l'Occasion du Mariage de Madame Louise-Elizabeth de France, & de Dom Philippe, Infant & Grand Amiral d'Espagne**. Paris: P. G. Le Mercier, 1740. Large Folio. Contemporary French red morocco gilt, covers with a decorative border composed from fillets and two decorative rolls, the inner roll including fleur-de-lys, large single fleur-de-lys tooled at corners, all surrounding the large centrally-placed arms of the City of Paris blocked in gilt. Title with engraved vignette of the arms of Paris by P. Soubeyran after E. Bonchardon, engraved headpiece by Rigaud, two engraved initials, 13 engraved plates (8 double-page) by Blondel after Blondel, Gabriel, Salley, Rousset, and Servandoni. Commemorates the festivities with which the city of Paris honored the wedding of the son of Philip V of Spain to Louise-Elisabeth, daughter of Louis XV. The celebration was held along the Seine between the Pont Royal and the Pont Neuf, and also on an island specially constructed on the river after plans by the architect Giovanni Nocolo Servandoni (1695-1766). There are several plans and sectional views of the Hôtel de Ville showing its decoration for the Grand Ball, but the most famous plate is the magnificent double-page engraving of the fireworks.

7500

A HODGE-PODGE OF VOLTAIRE

VOLTAIRE, FRANÇOIS-MARIE AROUET DE.] Recueil de Pièces Fugitives en Prose et en Vers. 8vo. e[4], iv, 223 pages. Contemporary calf gilt, few stains on covers; contents generally clean. Np, 1740. This book composed of various pieces already published. In her popular history, *Voltaire in Love*, Nancy Mitford recounts how Voltaire's publisher, Prault, was fined and "obliged to shut his bookshop for three months" following the objectionable publication of this collection.

250

A HANDSOME ILLUSTRATED RABELAIS

RABELAIS, Francois. **Oeuvres de Maitre Francois Rabelais, avec des Remarques Historiques et Critiques.** Amsterdam: Jean Frederic Bernard, 1741. Contemporary polished calf, rebaked, gilt-stamped lettering in red and brown leather spine labels, gilt-stamped ornament direct in spine compartments (5 raised bands), gilt-stamped lion and dove decorations at board corners; complete set of 3 volumes, 4to. Engraved titles and chapter titles by Picart, Tanjge and Bernaert, along with numerous engravings. Bindings lightly worn, with a few small professional restorations to boards; a few leaves with short marginal tears, including professionally repaired fore-edge margins of final four leaves in first volume. Overall, an attractive set.

2000

CLASSIC WORK ON INSECTS

REAUMUR, [Rene-Antoine Ferchault de, 1683-1757]. **Memoires pour servir a l'Histoire des Insectes.** Paris: Imprimerie Royale, 1734-1742, 1742. First Edition. 267 folding engraved plates. 6 volume set. 4to, contemporary sprinkled calf gilt with morocco lettering pieces. Overall, a very nice set. "Reaumur's greatest work. It describes the appearance, habits, and locality of all the known insects except the beetles"--Garrison-Morton 304. Nissen ZBI 3315; Norman 1804.

2500

EARLY FRENCH FEMINISM

GRAFFIGNY, Françoise d'Isembourg de. **Lettres d'une Péruvienne.** A Peine, 1747. 12 mo. pp. [viii] 337. Bound in full crimson morocco. This edition is rare and is considered along with another variant as the first edition. It appeared with the name "A Peine" at the foot of the printing press. (This novel became a success since its appearance in 1747 and was reissued many times.) This novel was, in the middle of the eighteenth century, a real success and knew many reissues and translations. Taking up the exotic vein and the epistolary style employed by Montesquieu (*Persian Letters*), Françoise de Graffigny denounces the faults of society under the fictional pen of Zilia, a young Peruvian exile in France, who writes to her lover, Aza. The author, a friend of Rousseau, borrows from the philosopher the dream of a natural world but which would be for her incarnated in the woman. As a feminist, she denounces the painful condition of women in her time.

600

AN ATTRACTIVE PARISIAN FESTIVAL BOOK

[PARIS 1749]. **Plans et dessins Des constructions et decorations ordonnées par la Ville de Paris pour les jouissances publiques à l'occasion de la publication de la paix le 12 Fevrier 1749.** [Paris]. Oblong folio. Engraved title-page, engraved explanation of plates with pasted overslip adding a description of plate 6, and 6 engraved plates. Contemporary marbled paper wrappers; cloth folding case. The plans and drawings illustrating the public festivities held in Paris to celebrate the treaty of aix-la-chapelle on 12 February 1749. The treaty, signed on 18 October 1748, was mainly a diplomatic agreement between Britain and France, but it also marked the end of the War of Austrian Succession. Although the celebration called for fireworks at the Place de l'Hotel de Ville with numerous orchestras playing and buffets set up around the city, the affair was rather gloomy due to French resentment over the terms of the treaty.

1800

ENGRAVINGS OF FOSSILS

DEZAILLIER D'ARGENVILLE, Antoiné-Joseph (1680-1765). **L'Histoire Naturelle Eclaircie Dans Une De Ses Parties Principales, L'Oryctologie, Qui Traite Des Terres, Des Pierres, Des Métaux, Des Minéraux, Et | [in red:] Autres Fossiles, Ouvrage Dans Lequel On Trouve une nouvelle méthode Latine & François de les diviser, & une notice critique des principaux. Ouvrages qui ont paru fur ces matières. Enrichi de Figures dessinées d'après Nature. Par M *** des Sociétés Royales des Sciences de Londres & de Montpellier.** Paris: Chez du Bure, 1755. Original 18th-century French mottled calf, spine gilt with red morocco lettering label. From the Collection of Earl of Macclesfield in South Library at Shirburn Castle, armorial bookplate and motto (shelfmark 168.A.11) to front pastedown and blind embossed coat of arms to frontis., title, and first dedication page. Scarce Second Edition. L'Histoire Naturelle was first printed in 1742, in a single volume that dealt with both mineralogy and conchology; however, in later editions, these two subjects were split into individual books, revised and expanded, and issued as independent works. An impressive compilation of 18th century mineral knowledge. These illustrations that rank among the best natural history engravings of the eighteenth century show minerals, stones, fossils, coral, birds and fish. Exceptionally fine.

1500

DRUGS

LEMERY, Nicholas. **DICTIONNAIRE UNIVERSEL DES DROGUES SIMPLES, Contenant Leurs Noms, Origine, Choix, Principes, Vertus, Etimologie & ce qu'il y a de particulier dans les Animaux, dans les Vegetaux & dans les Minéraux. Ouvrage necessaire a ceux qui Pharmacopee Universelle.** Paris: D'Houry, 1759. Engraved frontispiece portrait and 25 plates, each with 16 botanical or zoological subjects. [4], xxiv, 1015 pages. 4to, contemporary mottled calf gilt; moderate foxing of text throughout, plates (apart from frontispiece) clean. Mounted on the rear pastedown is an interesting engraved leaf of directions for a contemporary patent remedy ("Usage de la Poudre Capitale").

1000

163 ARCHITECTURAL PLATES

AVILER, Augustin-Charles d' (1653-1701) -- MARIETTE, Pierre-Jean (enr., 1694-1774). **Cours d'architecture qui comprend les Ordres de Vignole, avec des commentaries, Les Figures & les Descriptions de ses plus beaux Bâtimens & de ceux de Michel-Ange, des instructions et des préceptes, & plusieurs nouveaux Desseins concernans la distribution & la Décoration...** Paris: Charles-Antoine Jombert, 1760. 4to. 163 full-page, folding and in-text copper-engraved plates, most numbered. Text in French printed within borders, engraved tail-pieces. Contemporary French calf. Augustin-Charles d'Aviler, French architect, wrote a treatise with commentary on the Italian architects Giacomo Barozzi da Vignola (1507-1573) and Michelangelo Buonarroti (1475-1564) that was first published in 1691. Aviler's explanations were considered so satisfactory that they have been adopted in all the best French dictionaries subsequently published. As was the basis of this copy, the improved edition of Aviler's treatise was first published by Pierre-Jean Mariette in 1738, with the publisher's fine engraved plates, and to which is prefixed a biographical notice of Aviler.

1500

FIRST EDITION OF ROUSSEAU'S EPISTOLARY NOVEL

ROUSSEAU, Jean Jacques (1712-1778). **Lettres de deux amans, habitans d'une petite ville au pied des Alpes.** Amsterdam: Marc-Michel Rey, 1761. First Edition. 6 volumes in bound in 2. Title pages printed in red and black with engraved ornaments. 12 full-page engraved plates illustrating the letters. Contemporary calf, red edges. The novel's title (translated "Letters from two lovers living in a small town at the foot of the Alps") is a nod to the history of Héloïse d'Argenteuil and Pierre Abélard, a medieval story of passion and Christian renunciation. The novel was initially put on the Index Librorum Prohibitorum. Rousseau explored autonomy and authenticity as moral values and in turn created in Julie a story of temptation, sin and redemption that was easily relatable. According to Historian Robert Darnton, there were at least 70 editions in print before 1800. So immensely popular, publishers could not print copies fast enough so they rented the book out by the day and even by the hour. The work stirred a strong emotional response from readers and had raised Rousseau to prominence as an author.

2000

RARE ENGRAVED PLATES

[Parelle, Gabriel]. **Gezigten In Frankrijk door Parelle.** Paris, mid-18th century. Contemporary marbled paper over boards, leather backstrip, manuscript title in paper label on front board, printed paper spine label; oblong folio. 31 engraved plates depicting landscapes and great houses in France, some of them proofs-before-letters, with manuscript titles and privileges. Includes Pont-neuf, College des 4 Nations, Jardin de St. Germain en Laye, Chasteau et de la Caseade de St. Clou, La Maison de Sceaux, and others. Very scarce -- none located on OCLC, and auction records are scant. Gabriel Parelle (1604-1677) was a French draftsman and printmaker of topographic views and landscapes. A pupil of Simon Vouet (who introduced the Baroque style of painting to France), Parelle specialized in classical landscapes similar to those of Francisque Millet, although more obviously decorative. He founded an etching workshop, with the assistance of his sons Nicolas and Adam. Parelle was also a pupil of famed artist Daniel Rabel, producing several hundred engravings both from his own drawings and those of his contemporaries.

2750

“MASTERPIECE OF MINIATURE ILLUSTRATION”

DORAT, Claude Joseph. **Fables nouvelles**. Paris, 1773. First Edition. Two volumes. Illustrated with 2 engraved title-pages, 1 full-page plate (repeated), 1 title-page fleuron, 99 vignettes, and 99 culs-de-lampe all executed after designs by Pierre-Clément Marillier. 8vo; 19th c. calf-backed boards. Paris: Chez Delalain, 1773. Ray described this edition as an "eighteenth-century masterpiece of miniature illustration." Baron Roger Portalis described this artist as "The Master of the Infinitely Small." Of the 202 engravings herein there are indeed many masterpieces in miniature. Lewine quite simply states that, "In delicacy of execution, as well as in the beauty of the embellishments, the book rivals *Les Baisers* and must be regarded as Marillier's masterpiece." Cohen-De Ricci 313-316. Ray, French 43.

1500

MONTAIGNE ON HORSEBACK

MONTAIGNE, Michel de (1533–1592) – QUERLON, Anne-Gabriel Meusnier de (1702–1780). **Journal du Voyage de Michel de Montaigne en Italie, par la Suisse et l'Allemagne, en 1580 et 1581. Avec des Notes par M. Querlon**. Rome-Paris: Chez Le Jay, Libraire, rue Saint-Jacques, au Grand-Corneille, 1774. Three volumes, small 12mo (143 x 84mm). Volume one with full-page engraved frontispiece of Michel de Montaigne "in the hat" bust-length directed three-quarters to the right, looking to front, wearing a hat, a coat lined with fur, a doublet, a ruff and a medallion; within oval. Dedicated to the illustrious French naturalist Comte de Buffon (1707–1788). Early 19th century half morocco over marbled paper boards. In 1774, three simultaneous editions were printed by Le Jay (in Paris) of Montaigne's *Journal du Voyage*. These issues (as here) are considered first editions, they remain as advertised the three volumes in 12mo on smaller paper, or "en trois volumes, in-12, petit papier, avec le portrait, 4 livres 10 sols." The first volume retains the famous oval portrait of Montaigne "in the hat" and the dedication to Comte de Buffon by Meusnier de Querlon is bound in at the end. Montaigne's travelogue of Italy, Switzerland and Germany remained unpublished long after his death in 1592 until the abbot Prunis discovered the manuscript in about 1770. Montaigne's travelogue covers 15 months, on horseback, from June 22, 1580 to November 30, 1581; his detailed descriptions of nature, encounters with locals, and his declining health, was not intended for publication. In volume three, the part of the travels written in Italian has been translated into French, and that part copied by his secretary has been left in the third person. The printed editions are vastly important to Montaigne studies; they are the only authority on the *Journal de Voyage* as the manuscript was lost. This title issued as this set edition is rare.

950

POPE PIUS VI BINDING

De Sernin, M. **POPE PIUS VI BINDING. Le modele des pasteurs, ou Précis de la vie de M. de Sernin, curé d'un village dans le diocese de T***; On y a ...** Paris: chez Valade & chez Laporte, 1779. 8vo (165 x 100mm). Late 18th-century crimson morocco, ruled in gilt, spine gilt in six compartments, lettered VIE DE M. DE SERNIN; blue silk endpapers, both covers emblazoned with central armorial device of the papal coat of arms of Pius VI (who held papacy, 1775-1779): A Zephyr blowing on a bouquet of lily natural, a chief of three stars, surmounted by triple crowned papal tiara over the crossed keys of Rome.

1250

FINE PLATES OF PARIS

Beguillet, [Edme]; Martinet, F. N. [Francois Nicolas] (engravings). **Description Historique de Paris, et de Ses Plus Beaux Monumens (Complete Set of 3 Volumes)**. Paris et Dijon: les Auteurs, et Frantin, 1779-1781. First Edition. Contemporary mottled calf. 8vo. 3 volumes. 50 plates (39 of them with double views of Paris), and 2 full-page vignettes. A handsome set, with bookplates of John D. Rockefeller, Jr., and Abby Aldrich. Cohen-de Ricci 692.

1800

11 WORKS OF FRENCH FICTION UNIFORMLY BOUND

18TH-CENTURY FRENCH LITERATURE -- ARTOIS, Count d' (1757-1830) -- DE LA FAYETTE, Madame (1634-1693) -- DAUCORT, Claude Godard d'Aucour (1768-1826) -- RICCOBONI, Marie-Jeanne (1714-1792) -- DUCLOS, Charles Pinot (1704-1772) -- TRESSAN, Comte de (1705-1783) -- TENCIN, Claudine Guérin de (1682-1749) -- ARNAUD, François-Thomas-Marie de Baculard d' (1718-1805). **Collection of eleven titles of French fiction in sixteen miniature volumes, produced for the Count d'Artois in 1780: "Zayde" -- "Le Berceau de la France" -- "l'Histoire d'Aloïse de Livarot" -- "Les Amours de Roger et de Gertrude" -- "Ismene and Ismenias. Roman Grec" -- "Le Prince Gerard, Comte de Nevers et la Belle Euriant, sa mie" -- "Histoire du petit Jehan de Saint" -- "Histoire de Tristan de Léonois" -- "Confessions du comte de ****" -- "Le Siege de Calais" -- "Sargines"** Paris: Imprimerie de Didot l'aîné (collection d'auteurs français pour Monseigneur le Comte d'Artois), 1780. [1780-1781]. Sixteen volumes, pocket 18mo (133 x 74mm). Printed on fine laid paper. Uniformly bound in contemporary mottled French calf. These beautiful volumes were executed at the solitary expense of the Count d'Artois (1757-1830), later Charles X of France, and numbered in full 64 volumes. Friend to Marie Antoinette and lover of the arts, the Count sought to stimulate a renewal in fiction. Influential Enlightenment writers were thus compiled here, many of them French female authors, and limited to an overall printing of 100 copies by the famed printer Didot of Paris. Complete copies of the Count d'Artois's collection are of utmost rarity; these portative sixteen make up an excellent union. Brunet 19413.

875

BOUND FOR A FRENCH NOBLEWOMAN

SACCHINI, Antonio, composer (1730–1786) -- MONTESQUIOU, Madame la Baronne de (fl. 1781–1783). **Renaud Tragedie Lyrique en Trois Actes Représentée pour la première fois par l'Academie Royale de Musique le Mardi 25 Fevrier 1783 / Dédiée a la Reine Mis en Musique / Par M. Sacchini. Prix 24th / Gravée par Huguet Musicien de la Comédie Italienne.** Paris: Chez le Duc, 1783. Folio. 243pp. Engraved title in border. Full musical score engraved by Huguet and printed by Basset. Late 18th-century French full crimson crushed morocco, engraved in gilt MADAME LA BARONNE DE MONTESQUIOU to front cover, with four gilt cornerpieces of flowers in vase on both covers, flat spine gilt in five compartments with gilt-title RENAUD, inner-gilt dentelles, blue paste endpapers.

The Opera Renaud was composed by Antonio Sacchini (1730–1786) and performed at the French Royal Academy of Music by the librettists Giovanni de Gamerra (1743–1803), Simon-Joseph Pellegrin (1663–1745), and Jean Joseph la Boeuf (ca. 1730–1799), and was arranged by Nicolas Etienne Framery (1745–1810). It was printed in 1783, by Chez Le Duc, but also appeared with the various imprints from Paris for “Chez l’Auteur,” “P. de Lormel,” and “Chez Mlle Caastagnery.” A manuscript copy remains in the Bibliothèque nationale de France in Paris (shelfmark A-296a[1-3]). This was Antonio Sacchini’s first Opera for the French stage. He had the fortunate support of the French queen, Marie Antoinette, his patron and to whom he dedicated this work, but encountered expected difficulties as a foreign composer in Paris. Although Renaud did not enjoy immediate success, it went on to be performed frequently in Paris, as much as 130 times and enjoyed a brief revival as late as 1815. This libretto was bound for Madame la Baronne de Montesquiou, an important French noblewoman from Gascony. She was recipient of several honors, addresses, and dedications in her lifetime, found in poems in the Journal de Lyon printed in 1781 and also honored at a classical symphony in 1781 by Jean-François Tapray, also the subject of a portrait painted by the famed female artist Elisabeth Vigée le Brun (d. 1842). This is a rather rare work with the Chez Le Duc imprint, OCLC located copies at Brigham Young University and the University of North Texas.

2000

DIAMOND NECKLACE SAMMELBAND

(DIAMOND NECKLACE AFFAIR.) **Bound volume containing 23 pamphlets.** Paris, 1786. 4to, 249x195 mm, contemporary tree sheep, recased. Miscellaneous publications relating to the scandal at the court of Louis XVI in which the self-styled Comtesse de Valois manipulated the Cardinal de Rohan into purchasing a diamond necklace for Queen Marie Antoinette, which the Comtesse and her husband then broke up and sold. A complete list of the pamphlets is available upon request. The condition of the first 14 pamphlets is excellent, the 9 that follow have marginal dampstaining and spotting.

1500

A STRAIGHT-GRAIN RED MOROCCO BEAUTY

Fenelon, M. de; [Mothe-Fénelon, François de Salignac de la (1651-1715)]. **Les Aventures de Telemaque, Fils d'Ulysse.** Paris: de l'Imprimerie de Monsieur, 1790. Ornately gilt-stamped early 19th-century straight-grain red morocco, a.e.g., pale blue silk doublures and endleaves; complete set of 2 volumes 8vo; pp. [4] (half-title p., title-p.), viii, [4], 426; [6] (half-title p., title-p., "livre treizieme" title-p.), 408; plus frontispiece portrait of Fenelon after Vivien, and 24 plates after Marillier. Some light scuffing along joints and edges of boards; corners lightly bumped. Foxing in plate margins and on tissue-guards, but overall text blocks are bright and clean. A beautiful set of books. In this set the portrait after Vivien and plates after Marillier are substituted for the plates after Cochin and Moreau called for on the title-page. Cohen-de Ricci 386.

1600

18th CENTURY COLOR ENGRAVINGS

FLORIAN, Jean-Pierre Claris de. **Galatee, roman pastoral: imite de Cervantes par M. de Florian.** Paris: Defer de Maisonneuve, 1793. First Edition. Contemporary mottled calf, rebacked, ornate border stamped in gilt on boards, gilt-stamped lettering in red leather spine label, spine compartmented in gilt; large 4to (330 x 243 mm); pp. 125, [1], with 4 color engravings (all in proof before letters) after Monsiau. First and only edition with Monsiau's illustrations. This handsome and imposing volume was one of the earliest works to appear in France with color-printed engravings. The publisher, Defer de Maisonneuve, was an innovator in this regard, publishing a number of works with colour engravings between 1786 and 1796. The four designs by Nicolas-Andre Monsiau are reproduced in soft, delicate pastel hues by J. F. Azenare and Nicolas Colibert. According to Thieme-Becker, the former was a specialist in colour engraving. Monsiau (1754-1837), a painter of both classical and modern subjects, was praised by Baron Portalis for his "bonhomie, observation of nature, and feeling." All of these qualities are in evidence in Galatee. Cohen-De Ricci 400.

2200

HAND-COLORED COSTUMES, TALL COPY

[Garneray, Jean François]. **Collection des nouveaux costumes des autorités constituées, civils et militaires: Costumes des législateurs, et des autres fonctionnaires publics.** . No place or publisher listed. circa 1796. 4 pp. + 26 hand-colored aquatint plates. (4to) 29x23 cm (11½x9"), modern full red leather ruled in gilt, spine lettered in gilt. An unusually tall copy. Scarce and significant work recording the dress of legislators, bureaucrats, and public functionaries of France at the time of the Revolution. The text by Garneray, who also drew the costumes, describes the costumes and the materials used in their creation. The plates were engraved by Pierre-Michel Alix. Apparently a large-paper or separate quarto edition, OCLC/WorldCat lists ten copies, locating nine of them. Only one entry notes this 29 cm page height, most noting 21 cm.

1750

FOUR RAUCOUS PLATES OF PARISIAN LIFE

VADÉ, Jean-Joseph (1720–1757) – LÉCLUSE, Henry de (1711–1792). *Oeuvres Poissardes de J. J. Vadé et de L'Écluse.* Paris: De l'Imprimerie de Didot Jeune, 1796. 12mo. First Didot edition in duodecimo of the "Oeuvres Poissardes" of Jean-Joseph Vadé (1720–1757) edited by Henry Lécuse (1711–1792) and printed by André Defér de Maisonneuve (1749–1795) in Paris in 1796 on papier vélin; in this same year Didot produced a folio edition limited to 300 copies with color illustrations. The engravings were the original designs of the French history painter Nicolas-André Monsiaux (1754–1837). Jean-Joseph Vadé, French comedic author nicknamed the "Corneille des Halles," is regarded as the father of the "genre poissard," a literary type that emphasized the vulgarities and theatrics of the common people - literally as "fishwife" literature. Vadé's satire on the working class aimed to reproduce the vernacular of the "poissards" in their same coarse language and accents – this crude style enjoyed prodigious success among 18th-century elite salons in Paris. Vadé's poetry elicited atmospheres of real life in the *guinguette*, where people danced and drank; overall, his bawdy lyrics sparked interest in the former carnival days of Paris. t common, complete in a period binding.

1250

PIERRE-PAUL PRUD'HON PLATES

BERNARD, Pierre-Joseph (1710-1775). **Oeuvres de P.J. Bernard: Ornées de Gravures d'après les desseins de Prud'hon; La dernière estampe gravée par lui-même.** Paris: P. Didot l'Aîné, 1797. Folio. 300pp. Four engraved plates after Pierre-Paul Prud'hon, by Prud'hon, Beisson and Copia. Prud'hon's own erotically charged engraving for Phrosine et Mélidore, later adapted to an opera, is thought to be the only engraving indisputably made by the French master. Modern red morocco gilt. Limited edition one of 150 copies beautifully printed in large character on papier-velin fort d'Angoulême with the plates "avant la lettre." The best and only complete edition of the works of Bernard, salon poet and playwright commonly known by the nickname 'Gentil-Bernard,' given him by Voltaire. Pierre-Paul Prud'hon (1758-1823) was held in high esteem as court portraitist for Napoleon. His illustrations reflect the Italianate neo-classicized settings of Antonio Canova, da Vinci and Corregio, all of whose works introduced softer, more sensual effect into their compositions. The suite of plates is an exquisite addition to Bernard's works, which were imbued with pleasure and debauchery. His works in some ways reflected his own life, ending all too short from extravagant indulgences. Cohen-de Ricci 133.

1500

PLATES COLORED AND UNCOLORED

Tibulle [Tibullus, Albius]; Mirabeau, [Victor de Riquetti, Marquis de]. **Elegies [et Contes, Nouvelles] de Tibulle.** Paris, 1798. Contemporary tan calf, boards ornately gilt-ruled, gilt-stamped detail in spine compartments, gilt-stamped lettering in black leather spine label, a.e.g.; 3 volumes, large 8vo (148 x 234 mm); with half-titles and 15 engraved plates, each in 2 states (uncolored and color-printed). Latin text with French translation and notes by Victor de Riquetti, Marquis de Mirabeau. Lovely bindings, in excellent condition, just a few small scuff marks here and there. And equally lovely plates -- some light dampwrinkling along top edge of some leaves in Volume 2; a few leaves toned in Volume 3. A handsome set. Cohen-de Ricci 993.

1450

MINIATURE ALMANAC

[French Almanack]. **L'ALMANACH LE PLUS JOLI OU LE PETIT GRAIN DE FOLIE DE LA RAISON. Etrennes amiables.** Paris: chez Janet, libraire, rue St-Jacques, [1799-1800]. Charming pocket almanac measuring just under 4 inches high. pp. 24 Original decorative red pasteboards. Early armorial bookplate. A scarce almanac in superb condition with attractive engravings throughout. Folding calendar at front and rear.

150

ELEPHANT FOLIO

GRANDS PRIX D'ARCHITECTURE -- L'INSTITUT DE FRANCE -- DETOURNELLE, ALLAIS, and VAUDOYER. **One: Projets d'Architecture et autres productions de cet art, qui ont merites les Grands Prix Accordes par l'Academie, par l'Institut national de France, et par des Jurys du choix des Artistes ou du Gouvernement. Title-page. Two: Grands Prix d'Architecture. Projets couronnes par l'Academie d'Architecture et par l'Institut de France. Graves et publies par Allais, Detournelle et Vaudoyer.** Paris: Detournelle & J. Charles, 1806. Elephant folio (500 x 340mm). Collation complete: 120 plates of French Architecture and plans, including the Arc de Triomphe, Place de la Concorde, and other famous Academy projects. With woodcut vignette of cornucopia and muse on title-page, table "generale" listing architectural designs, and copper engraved title-page listing academy members. Three-quarter calf-backed over tree-design boards. Late 19th-century armorial bookplate of Josef Franz Maria Hoffmann on front pastedown. Hoffmann was an influential Austrian architect who won the Rome Prize in 1895. Known for his contributions to the arts and crafts movement, Hoffmann also designed rooms for the Paris Expositions Universelle in 1900.

Second series of this magnificent collection of the 1806 Projets d'Architecture, 120 fine French Academy competition plates by Allais, Detournelle and Vaudoyer, which followed a previous publication of Prieur (c. 1787-1801), originally issued in 20 cahiers. As these Grands Prix engravings show, Academy neoclassicists revived eclectic motifs from antiquity with their prominent use of obelisks, pyramids, and blank walls in their design. "Egyptianizing" forms were becoming part of the landscape of Parisian architecture and were used to achieve a solemn appearance; this style was fascinating to young Academics who still wanted to maintain regal tradition.

2000

78 ENGRAVED COLOR PLATES

Genlis, Madame [Stéphanie Félicité, Comtesse de]. **Arabesques Mythologiques, ou les attributs de toutes les Divinités de la Fable.** Paris: Charles Barrois, 1810-1811. First Edition. Contemporary marbled boards, backed in green calf, gilt-stamped lettering and ornament on spine; 2 volumes, 8vo (205x122mm); pp. [4], xxx, 266; [2], iv, 228, [1]; with half-title pages, 78 engraved color plates by Gaille (many finished by hand), leaf containing the original paper label to be cut out for the wrappers intact at the end of Volume 2. Spines somewhat sunned; scuffing and some light bumping along joints and edges of boards. A little light spotting or browning here and there, but contents are overall bright and clean. A highly unusual work. Madame de Genlis was a prolific writer and teacher, and this work was issued to educate about the history of pagan gods. Each plate incorporates the name of a god into the design in cursive and in mirror image. As a result, the names themselves are hidden within the ornament surrounded by the recognized attributes of the god or gods. Gumuchian 2699.

3000

FRENCH VAUDEVILLE THEATER

(BARRÉ, Pierre-Yves). **Les Roses de Vaudeville.** Paris: Chez Le Fuel (Firmin Didot), 1816. First Edition. 12mo. Full green calf gilt (19th century?), spine lovely in five compartments, with gilt rose design in one of the compartments. A.E.G. An early 19th-century play-book of the French vaudeville theatre, illustrated with an additional engraved hand-colored title page and 12 hand-colored aquatints. The Théâtre du Vaudeville opened in Paris in 1792 on rue de Chartres-Saint-Honoré. “Before Napoleon came to power, vaudevilles were frequently based on social issues, class questions and political concerns, causing not a few disputes with the various parties in power since the founding of the theatre. After about 1804, however, the genre turned away from political and social concerns” (Marvin Carlson, 48). Napoleon was at first “discontented with his theatre due to anti-Republican allusions which he made every evening” (de Lanzac de Laborie, 152), but later embraced it, famously commanding a performance in 1805 for officers who were assembling an invasion force against England. The book contains 18, exceptionally brief, one and two-act vaudevilles, adorned with with 12 delightful plates, each delicately hand-colored. Engraved calendar bound in at the rear. Corners bumped, but a truly lovely copy overall.

950

HANDCRAFTED MINATURE BINDING

[French chapbook]. **Fine handcrafted miniature binding on charming French chapbook of the early 1800's.** [Paris]: Imprimerie de Lebègue, Rue des Noyers, c.1820-1840. 2 parts in one volume, 24mo (93 x 58mm). [44], 24pp. 10 full-page engraved allegorical illustrations accompanying separately titled tales printed between engraved borders. Contemporary embossed and painted scenes, front cover with scene personifying friendship, a classicized figure welcoming a traveler and his dog to the door of his home, with a moralizing quotation in French “Un bon ami vaut tout” (“A good friend is all”). Rear cover depicting the crowning of virtues, one putti lowering wreath to pair of classicized figures surrounded by moralizing quotation in French “Cest a la vertu vous la merites non cest vous (“It is the virtue you merit, not you”), decorative period paper on pastedowns, (binding worn; text block; contents clean.

500

RARE COLORED COPY

LANGLÉ (or LANGLOIS), Joseph Adolphe Ferdinand (1798-1867) (ed.) – BONINGTON, Richard Parkes (1802-1828). **Les Contes du Gay-Sçavoir. Ballades, Fabliaux et Traditions du Moyen Age.** Paris: Firmin Didot pour Lami Denozan, [1828]. First Edition. 8vo. Illustrated with hand-colored engraved title with marginal vignettes of female personifications and muses by Richard Parkes Bonington. 10 half-page lithographs printed on chine-collé carefully hand-colored, heightened in gilt and mounted; six are by Richard Parkes Bonington and four are by Henry Monnier, and 15 decorative initials highlighted with colors inspired by ornaments found on the Books of Hours printed in the fifteenth and sixteenth centuries. 19th-century full red morocco decoratively tooled in gilt, five raised bands, gilt doublures, marbled endpapers, all edges gilt. Armorial bookplate of J. Austin Stevens Junior to front pastedown. First Edition of this rare and unusual book, OCLC locates only four copies, all in German libraries. Ferdinand Langlé, littérateur, dramatist, and occasional necromancer, focused his literary interests on the nostalgic and the romantic. In 1828, he edited *Les Contes du Gay-Sçavoir*, a witty collection of medieval ballads and fables. The text is printed in Gothic characters and illustrated to imitate the style of medieval manuscript illumination; it is followed by endnotes and a glossary (printed in Roman type). The major illustrator of the work, Richard Parkes Bonington, was an English Romantic landscape painter who also worked in lithography. He was a close and admired friend of painters Eugene Delacroix and Antoine-Jean Gros. Gordon Ray, speaking of Bonington, says "his importance in the development of lithography can hardly be overstated...His designs for *Vues pittoresques de l'Ecosse* and *Contes des Gay-Sçavoir* are by no means negligible. Bonington's career as a lithographer was short but splendid." - *Art of the French illus. book*, pp. 173 & 176

1000

FIRST ILLUSTRATED EDITION

HUGO, Victor. **Notre-Dame de Paris.** Paris: Eugene Renduel, 1836. First Illustrated Edition. Black blind-tooled calf with gilt-stamped border on boards, gilt-stamped lettering and detail on compartmented spine, all edges marbled, inside gilt dentelles; pp. 631, plus 11 engraved plates. Spine tips and corners scuffed; light rubbing along edges of boards.

1000

INSCRIBED BY GEORGE SAND TO HENRY HARRISSE

SAND, George. **Pauline.** Paris: Magen et Comon, 1841. First Edition. 8vo; pp. 386; t.e.g. Bound in half green morocco for Henry HARRISSE, peacock marbled covers, the foot of each spine with his monogram. Some rubbing along spine, but overall a very good or better copy. Inscribed by the author to her friend, "a mon ami/HARRISSE/G. Sand/Nohant 8 juillet/68." With HARRISSE's ownership signature in ink on the verso of the front free endpaper. HARRISSE was born in Paris, but spent most of his younger years in America, where he was a lawyer and historian (and an eminent Americanist). He returned to France in late 1866/early 1867, and began to mingle in French literary circles where he met, and formed a close friendship with, George Sand. He became a fixture in the salons frequented by Sand, Gustave Flaubert, Saint-Beuve and others. His friendship with Sand survived until her death in 1876, and (with most of literary France) he attended her funeral at her house in Nohant. Inscribed Sand material is uncommon on the market.

1000

A FINE EDITION OF LA FONTAINE

La Fontaine, [Jean de]; Grandville, J. J. (illus.). **Fables de La Fontaine, Illustrations par Grandville.** Paris: Furne et Cie, 1847. Gilt-ruled speckled calf, ornately gilt-stamped spine bands (5) and compartments, gilt-stamped lettering in black morocco spine label (2nd compartment), inside gilt dentelles, a.e.g.; 4to (167 x 260 mm); pp. xxiii, [1], 598, with beautiful engraved illustrations throughout. Some very light scuffing along joints and edges of boards, otherwise book is fine. A sumptuous binding, in custom cloth box with gilt-lettered leather spine label. (Box a little worn and scuffed.)

650

54 PHOTOLITHOGRAPH PLATES FROM 1864

ANACREON -- FIRMIN-DIDOT, Ambroise (1790–1876) -- GIRODET-TRIOSON, Anne-Louis (1767–1824). **Odaria Anakreontos = Odes d’Anacreon.** Paris: Ambroise Firmin-Didot, 1864. 24mo. Title printed with engraved border of muses and signed by engravers “H. Catenacci” - Hercules Louis Catenacci (1816–1884) and “A. F. Lemaitre” - Augustin Francois Lemaitre (1797–1870). 54 photolithograph plates of Girodet’s compositions illustrating the odes with fine classical figures and settings. Greek text with French prose translation for 64 odes by Ambrose Firmin-Didot. Text printed within red ruled borders with headings printed in red. Finely bound in a French 19th-century crimson morocco, covers gilt with central ornament, spine with five raised bands, lettered in gilt: ODES D’ANACREON / F. DIDOT 1864, inner gilt dentelles, marbled endpapers, edges gilt, custom cloth case.

250

MEDIEVAL STYLE BINDING ON SCULPTURES GROTESQUES

ADELINÉ, Jules (1845-1909) – CHAMPFLEURY (Jean Fleury) (1821-1889). **Les sculptures grotesques et symboliques: Rouen et environs / cent vignettes et texte... par Jules Adeline; préface par Champfleury.** Rouen: E. Augé, 1878. 8vo. 418pp. Pictorial printed wraps and title printed in red and black. Double etched frontispiece by Jules Adeline. Preface by Champfleury (the pseudonym of writer Jean Fleury. Édition de luxe, numbered 2 of 220 and initialed by Jules Adeline “JA”; issued as the first 20 on papier de Chine with double suite of etchings in black and white and sepia. 127 vignettes (forming the 100 pages of vignettes stated on the title) depicting monumental sculpture, capitals, vaults, reliefs, gargoyles, in-text. Bound by E. Quinet in 1883 in full medieval-style cuir-ciselé binding depicting two reliefs on the Cathedral of Rouen: a gothic grotesque hooded man holding staff (front cover) and hybrid dog-like centaur playing fiddle (back cover), spine blind-lettered SCULPTURES GROTESQUES, marbled endpapers, green, gold, and purple silk endbands, gilt edges. The binding is a treasure and was made especially for the text, nothing else is quite like it. Ex-libris and oval gilt morocco bookplate of Estelle Doheny on front pastedown. The custom presentation binding of cuir-ciselé, cut-leatherwork, is most exceptional. Not only is it unusual in treatment, but also it incorporates two relief panels from the Cathedral of Rouen in the form of characteristic medieval grotesques. Not much is known about the Parisian binder Quinet, but he can be linked to other bindings of the late-nineteenth century, many described as magnificently gilt. This artisanal binding is unparalleled in its distinctive, medieval-revival leather craftsmanship; it is period to five years of the printing and would have circulated through Jules Adeline himself, perhaps even by his commission.

1500

TWO VOLUMES INSCRIBED BY EMILE ZOLA

ZOLA, Emile. **Theatre: Therese Raquin, Les Heritiers Rabourdin, Le Bouton de Rose / Le Roman Experimental / Le Naturalisme au Theatre: Les Theories et les Exemples.** Paris: G. Charpentier, 1878, 1880, 1881. Three volumes. "Roman Experimental" and "Le Naturalisme" are inscribed by Zola. Decorative cloth, gilt-stamped lettering in leather spine labels. Spine tips and corners gently bumped and a little frayed, otherwise a lovely little set.

2400

EXTRA-ILLUSTRATED WITH 78 ORIGINAL DRAWINGS

RICHEPIN, JEAN. (illustrated by Emilien Dufour). **La Chansons des Gueux.** Paris: Maurice Dreyfous, 1885. Large 4to (275 x 221 mm). [4], 354, [1] pp. Loose as issued in original wrappers; board chemise and slipcase. Some light foxing to text, and wear to chemise and slipcase, later label to chemise. Extraordinary extra-illustrated copy enhanced with 78 large original drawings by Emilien Dufour (1896-1975), mostly in suites of 3 or 4 comprising one large gouache, a smaller color sketch and ink sketches of the same subject. Seven of the drawings are signed in full by the artist and 16 more are signed in initials.

975

FROM THE LIBRARY OF PAUL VERLAINE

QUILLARD, Pierre (1864-1912). **La fille aux mains coupées / mystère.** Paris: Alcan-Levy, 20 May 1886. Limited Edition. 28pp, [2]. Folio (245 x 152mm). Limited edition number 29 of 100 printed on papier Hollande. Original printed wrappers, edges uncut, bound for Paul Verlaine in 19th-century marbled boards, spine stamped with author, title and "Ex. De Paul Verlaine." Pierre Quillard inscribes this copy to friend Philippe Martinon (1859-1917), a French linguist, philologist and translator, "À mon ami, ce petit livre ancien, en souvenir d'ancienne et présente amitié" Martinon is best remembered for his classic text translations of Greek and Latin. It appears as though Martinon gave this presentation copy to Verlaine who in turn had it bound with his ex-libris on the spine. Quillard represents the medieval story of St. Uliva, a young virgin who agrees to amputate her hands to save her from the incestuous caresses of her brutal father. The story is imbued with vague mysticism, supernatural journeys and resurrections.

1250

INSCRIBED FROM EDOUARD DUJARDIN TO GEORGE MOORE

DUJARDIN, Edouard. **Le chevalier du passe. Tragedie modern, 2e partie de la legende d'Antonia.** Paris: Leon Vanier, 1892. Green cloth, preserving the original printed wraps; green cloth, gilt-stamped lettering in tan leather spine label; 8vo; pp. 73, [3]. Inscribed by the author on the half-title page, "a mon bon ami George Moore, Edouard Dujardin." With the bookplate of Caroli Whibley on front paste-down; and a program (1944) by the Favil Press for French Independence Day National Gallery Concerts laid-in. Boards lightly rubbed; spine tips very gently bumped. Edouard Dujardin (1861-1949) was a French writer, one of the early users of the stream of consciousness literary technique. Dujardin was a good friend and frequent correspondent with George Augustus Moore (1852-1933), an Irish novelist, short-story writer, poet, art critic, memoirist and dramatist. James Joyce acknowledged both men as important influences on his own work.

1500

71 MOUNTED PHOTOGRAPHS

[horticulture]; Robert, C. (photographs). **Societe Nationale d'Horticulture de France, Exposition Generale.** Paris, c. 1900. Half black calf and mottled green cloth, gilt-stamped lettering on upper board. Oblong folio containing 71 mounted photographs by C[onstant] Robert of a French exposition of orchids, roses, lillies, irises, bonsai trees, and fruit. 57 platinum prints and 14 silver prints, ranging in size from 89x127 to 164x229 mm, mounted to sheets (creating a thin border of beige, white, or pale grey) and heavy grey boards, arranged 1 to 4 per page, recto only. A fine album, just a bit rubbed along the edges. The Paris horticultural society originated in 1827 and, as it grew, became the Royal Horticultural Society (1835), then, in 1885 the "Societe Nationale d'Horticulture de France." The exposition portrayed here was extensive and possibly associated with one of the great international French expositions of the turn of the century. All but two images are interior photographs of plants or displays, including close-ups of specific blooms, arrangements of fruit, wide views of the room, and an array of Bonsai trees.

1800

DANCE CARDS – INSCRIBED TO J. P. MORGAN

[carnets de bal; dance card cases]; Franck, M. Bernard. **Collection de 124 Carnets de Bal du XVIIIe Siecle, Formee par M. Bernard Franck, a Paris, de l'annee 1875 au 23 avril 1902.** Paris: Gerschel, Photographie, [1902]. Contemporary full dark green morocco. 4to, contains 263 mounted carbon print photographs on 67 leaves of hinged cardstock. One of only 20 copies, this one inscribed by Franck to J. P. Morgan. Heavy text block is tender. Carnets de bal were cases used to house dance cards. Ornately jeweled, often made of precious metals and decorated with enamels, stones, and more, they were issued for royal and aristocratic balls. The photographs in this tome show a painted portrait of the collector, two full-page photographs of the entire collection, and 260 shaped carbon prints, arranged 4 per page, showing the front and back of each carnet. The verso of each leaf has printed text describing the items on the facing page. Printed in red and black, each entry describes the construction of a case, its previous owner, and the period of its use. The photographer, likely Mathias Gerschel, was active in Strassburg in 1891.

3500

DOLLS DURING WARTIME

NYSE (illus.). **Nenette et Rintintin par Nyse.** Paris: Devambez Imprimerie, 1917. Small oblong, (85 x 110mm). 18pp. Text in French, printed in characteristic youthful script in black ink on period paper, enlivened with 10 vibrant early pochoir illustrations depicting a story of the iconic doll figurines Nénette and Rintintin. Original pictorial wrappers, cloth tie; (lightly worn edges from use). Author-illustrator Nyse tells of Nénette and Rintintin having to leave their homes due to the war, their separation (Nénette in Paris and Rintintin as a soldier on the front), their being reunited and then getting married, "pour être éternellement unis" (in order to be eternally united).

450

AN AVANT-GARDE DELIGHT

Cendrars, Blaise. **Le Panama ou les Aventures de mes Sept Oncles, poème (Panama or the Adventures of My Seven Uncles)**. Paris: Éditions de la Sirène, 1918. Original, limited edition of 580 copies. Notably, this one is not numbered on the colophon. Instead, “—“ has been written in pencil in place of a number with a signature that appears to be Cendrars’. Modernist poet Cendrars begins this piece with the Panama scandal of 1892; the narrator’s mother is telling stories about her seven brothers. Booklet is folded in half to resemble a travel guide, cover printed in red and blue. The pages are designed with long lines of verse interrupted by railroad diagrams/maps, reminiscent of the Siberian map found on the significant avant-garde piece by Cendrars and Sonia Delaunay-Terk, *La Prose du Transsibérien et de la petite Jehanne de France* (The Prose of the Trans-Siberian and of Little Jean of France). Housed in a custom-made, cloth, clamshell box. This copy includes the “Ex Libris” bookplate on the back inside cover of the box; Arthur A. Cohen and Elaine Lustig Cohen’s legendary bookstore and gallery specializing in early 20th century European avant-garde books, magazines, and periodicals.

2000

INSCRIBED BY COCTEAU & WITH HELIOGRAVURE BY MAN RAY

COCTEAU, Jean; and Man Ray. **L'Ange Heurtebise: Poème**. Paris: Librairie Stock, 1925. First Edition. Folio, original printed wraps. 381x285 mm. Light wear only; glassine dust jacket. One heliogravure by Man Ray laid in at front. Number 29 on Holland van Gelder paper from a total edition of 300, pages loose as issued. Additionally inscribed and signed by Cocteau on half-title.

3000

IN A SPLENDID MODERN BINDING

BAUDERLAIRE, Charles; [Chimot, Edouard]. **Le Spleen de Paris. Petits Poems en Prose**. Paris: Editions de l'Intermediaire du Bibliophile, [1926]. Limited Edition. Specially bound by Cordonnier in navy morocco with red calf triangles and gilt-stamped patterns, doublures with similar pattern, red moire silk endleaves, gold-speckled blanks, text leaves of varying size; 4to; in custom slipcase of red and blue textured painted with morocco edges at opening. With 10 etchings by Chimot in three states (uncolored, colored, and with remarques) and typographical decorations by Paul de Pidoll. Marked "G. G." as one of only ten copies on velin de Hollande, reserved for bibliophile friends of the publisher. From a total edition of 750. Fine.

4000

CLASSIC PHOTOS OF PARIS

ATGET, [Eugene]; Mac-Orlan, Pierre (preface). *Atget: Photographe de Paris*. New York: E. Weyhe, [1930]. First Edition. Publisher's maroon over boards, gilt-stamped lettering on upper board; 4to; pp. [4], 23 (text), [1], plus frontispiece portrait of Atget by Berenice Abbott, 96 gravure plates, and letterpress booklet (list of images) at rear. Boards lightly rubbed; small chips along joints and edges of boards; spine a bit stained, with faded lettering, backstrip (perhaps) repaired and laid back down. Internally bright and clean.

750

MAN RAY x 2

MAN RAY. Paris 1934. Hartford, Connecticut: James Thrall Soby, 1934. First Edition, First Issue. Spiral bound, full-color wraps, with b/w photo-illustrations (heliogravure) throughout; pp. [4], 104, [2] (blank, colophon), complete. First edition, first issue, including the rare original title-page. Covers and final blank detached; first and last few leaves a little loose, with chip out of bottom corner of last leaf (pp. 103-104), near the gutter, not affecting the images. Certainly, a much-used copy, but the complete scarce issue, and with nice, clean images overall. Sold as is.

2000

MAN RAY; ELUARD, Paul. **Les Mains Libres**. Paris: Éditions Jeanne Bucher, 1937. Limited Edition. Rebound in solid brown crushed morocco with gilt-lettered spine; 4to; with pictorial title and 56 plates by Man Ray, illustrating poems by Eluard. Inscribed and signed by Man Ray (though recipient's name has been removed), and signed by Eluard on half-title. Original wraps laid-in. Spine evenly sunned; very light rubbing to spine tips and corners. One plate (Breton portrait) has pencil measurement indications (perhaps left by the publisher), otherwise are all nice and clean.

3500

A PAIR OF "50 ONLY" LIMITATION COPIES

BERNANOS, George. **Journal d'un Cure de Campagne**. Paris: La Palatine a la Librairie Plon, 1936. First Edition. Copy 22 of only 50 copies on La Fuma (there were 4690 copies in all). Bernanos's finest work, translated as *The Diary of a Country Priest*. Full navy morocco designer binding by Suzanne Schrag. Housed in a custom box, also by Schrag. A beautiful book. Fine.

950

DE SAINT EXUPERY, Antoine. **Pilote de Guerre**. New York: Editions de la Maison Francaise, 1942. Limited Edition. Original wraps printed in red and black, edges uncut, in decorative glassine dust jacket; 4to; pp. 253. Number 44 from a limited edition of 50 copies. With modesty and love of man and county, Saint-Exupery pays tribute to those who sacrificed their lives in the "Flight of Arras." Lightest edgewear. Glassine chipped along the edges. Excellent, unopened copy. Near Fine in Very Good dust jacket.

950

A TRIO OF WORKS INSCRIBED TO SOMERSET MAUGHAM

note: these books were held in Maugham's library in South Carolina

BOSQUET, Alain. New York: Collection Refuge, 1942. Original blue wrappers. Deux dessins de Fernand Leger. Illustrations by Andre Masson. Warmly inscribed to Somerset Maugham by the author. Copy 69 of a total edition of 300.

350

BOSQUET, Alain. **Syncothes**. New York: Editions Hemispheres, 1943. Original yellow wraps stamped in black. Two illustrations by Andre Masson. Warmly inscribed to Somerset Maugham by the author. Copy 93 of a total edition of 500.

350

BOSQUET, Alain. **La Vie est Clandestine**. Paris: Correa, 1945. Original wrappers. Warmly inscribed to Somerset Maugham by the author. The total printing numbered 950 copies, this copy labeled H.C.

350

INSCRIBED BY COLETTE

COLETTE. **Trois... Six... Neuf...** Paris: Correa, 1946. Wraps; glassine dust jacket. Inscribed by the author on the half-title page, "Pour Andre Lang, en souvenir de / Colette," and she has corrected an error on the half-title page, crossing out the "X" in "Troix" and writing an "S" beneath it. An "E" is neatly inked in red at head of spine, otherwise book and jacket are fine.

400

PARTICIPANT'S COPY

ELUARD, Paul; ENGEL-PAK (illustrator). **Objets des Mots et des Images**. Paris: Murlot Freres, 1947. First Edition. Copy 9 of 300 examples, signed by Eluard and the artist, Engel-Pak, slipcased with a second copy, an out-of-series proof, unsigned, but with an original drawing for the title drawn by Engel-Pak on thin paper and initialled (design not used), hand-lettered by Eluard, and with three additional sheets hand-lettered by Eluard for the title, the colophon, and a plate list (this last also unused). Housed in two chemises within a vellum-backed slipcase. This is likely a participant's copy, possibly Eluard's own.

1500

INSCRIBED BY ANDRE GIDE

GIDE, Andre. **Poetique**. Paris, 1948. Limited Edition. Inscribed by Gide to John Russell. Copy #18 on fine paper. 3/4 red leather and cloth, spine gilt, though rubbed along edges. Recipient's bookplate pasted to front endpaper. Gide was awarded the Nobel Prize in 1947.

450

SUMPTUOUS SIGNED BINDING BY LUCIE WEILL

VILLON, Francois; [Serres, Raoul], Schem (illus.). **Le Grant Testament**. Paris: Aux Depens de l'Artiste, 1948. Limited Edition. Signed binding by Lucie Weill. Sumptuous binding of tan morocco with dark green morocco inlay in decorative leaf pattern, gilt-stamped lettering on spine, suede endpapers, a.e.g.; in half decorative paper and green morocco chemise with gilt-stamped lettering on spine, and slipcase; 4to; pp. [139], plus a signed original drawing, and an additional suite of plates (18 leaves, printed on the recto only); with original backstrip bound in at rear. Number 31 from a limited edition of 45 copies, on Rives paper (larger limitation of 290 copies). Book is fine -- contents are bright and clean. A beautiful modern binding.

2500

LITHOGRAPHS OF PARIS

ZAO WOU-KI; HARRY ROSKOLENKO. **Paris Poems**. Paris: Éditions Euros, 1950. Limited Edition. Copy no. 32 of 77 Roman numbered copies; there was also a limitation of 15 copies accompanied by an original watercolor (not present here), as well as 7 copies H.C. A total limitation of only 99 copies. This copy is inscribed on the limitation page "to Jean Offricht, an ample sample and example of Paris June 29, 1950. Paris." The inscription is unsigned. The portfolio contains six lithographs by Zao Wou-Ki, two printed in colours, on Auvergne wove paper. Title page and text in English (poems by Roskolenko). Contents loose (as published) in printed paper wraps. Text sheets and the lovely lithographs in excellent condition. Lacking publisher's slipcase. Sold as is.

1500

INSCRIBED TO PAUL ELUARD

VERDET, Andre [Francoise Gilot]. **Pages d'Amour**. Paris: Editions "Raison D'Etre", 1951. First Edition. Number 72 of a total edition of 350. With lithographs by Francoise Gilot. This copy inscribed by the author to Paul Eluard: "Pour Paul Eluard, dont la voix parle source et soleil; fraternellement, Andre Verdet." An exceptional copy of a very scarce book. Fine.

750

INSCRIBED BY HENRI-BRESSON

CARTIER-BRESSON, Henri. **The Decisive Moment**. New York: Verve, 1952. First Edition. Folio. Original decorative boards, designed by Matisse. In matching dust jacket of the same design. 12 page pamphlet laid in. Book is inscribed and signed by the great photographer in his elderly hand. Inscription reads: "Pour Micahellah a tout moment. Enri Cartier Bresson." Small crack to head of spine. Front panel of the DJ with some uneven sunfading at the top and running down the spine, tears and creasing to rear panel. Inscribed copies of this seminal photography book have become uncommon on the market.

4500

SIGNED BY 4 ARTISTS

Parmelin, Helene. **Cinq Peintres et le Theatre: Decors et Costumes de Leger, Coutaud, Gischia, Labisse, Pignon.** Paris: Editions Cercle d' Art, 1956. Original red serigraph wrapper, printed in blue, yellow, and dark red on both sides, folded over cardboard; 4to; pp. 152 [2], illustrated in b/w and full-color. Rear wrap splitting along the fold, but still a very nice copy of the trade edition, following the limited of 150. Numerous illustrations in color by these French artists. Text in French. This is a special copy, signed by four of the five artists (Gischia, Pignon, Labisse, and Coutaud) for a friend. There is also a drawing of a rooster head that looks to be from the pen of Pignon.

450

SIGNED BY MIRO AND LEIRIS

Leiris, Michel and Miró, Joan. **Marrons sculptés pour Miró. Edwin Engelberts.** Geneva: Charles Pezzoti, 1961. First Edition. Letterpress text in Firmin Didot and Maeght, Paris (lithograph). Original lithograph in colors printed on Japan nacré wrappers on the front, back, spine and flaps. Contains text by surrealist poet and leading figure of 20th c. French Literature Michel Leiris. Printed in an edition of 138 copies on cream-laid, watermarked Auvergne Richard-de-Bas paper; 100 copies, numbered from 1 to 100; 35 author's copies, numbered from I to XXXV; 3 deposit copies. This copy "exemplaire numéro 13", signed in blue ink by the author and in black ink by Miró. 6.75x10.5", text in French. Fine copy with vibrant colors, bright paper and minimal wear.

1250

A FINE ASSOCIATION COPY

BECKETT, Samuel. **Mercier et Camier.** Paris: Les Editions de Minuit, [1970]. First Edition. Wraps, printed in blue and black; 12mo; pp. 212. A fine association copy, inscribed by the author on the title-p., "For Rick / with love / from Sam / Sept. 88." Rick Cluchey's ownership signature on FFEP. Fine. Cluchey co-founded the San Quentin Drama Workshop (notably Beckett's American theatre company of choice) in the mid-1950s, while serving a life sentence at San Quentin State Prison for robbery and kidnapping. After his sentence was commuted, he toured Europe with his play "The Cage." There, in the 1970s, he began his seven-year collaboration with Samuel Beckett, serving as the playwright's assistant director on a production of "Waiting for Godot" in Berlin. Cluchey eventually persuaded Beckett to direct him in "Krapp's Last Tape" and "Endgame" – stagings he later remounted around the world. The two men collaborated with each other until Beckett's death in 1989. Cluchey's life and work at San Quentin inspired John Hancock's 1997 prison drama *Weeds*, starring Nick Nolte. Cluchey himself wrote and acted in a play, "Rick and Sam," which chronicles his relationship with Beckett.

1500

MANUSCRIPTS

[ASTROLOGY]. Charles IX of France (1550-1574) -- Jacques de Viard (fl. 1559). 77pp. Manuscript on paper, in French, written in a uniform script in a significantly later hand (c.1800), docketed "copie d'un écrit de cet auteur" the manuscript is a complete transcription of a fair copy of an astrological treatise (which first appeared in 1555) written by prominent French astrologer and doctor Jacques de Viard; according to the dedication it was first transcribed in 1573 or 1574 when Viard would have been 56 years old. Containing three pen and ink diagrams depicting the twelve astrological houses with signs for the planetary rulership and planetary joys. Original 19th century wraps. The treatise is dedicated to Charles IX of France (1550-1574) who, at the time of the original transcription (c.1573) would have been suffering with tuberculosis and in his last year of life.

375

[CALIGRAPHY]. Cahier d'écriture. Montpellier, France, 1830. Manuscript on paper, in French; tall folio (385 x 273 mm); pp. 19. Written in black ink with red, green, brown and yellow ink between whimsically decorated borders of several doves, a lion, confronting rabbits and snails and other fantastical creatures, floreate decoration and flourishing pen marks. Original marbled paper wraps. Fine calligraphic writing manual, studying letters and copying popular adages. Title-page notes that this manuscript was created by "Cony" for the Christian Schools of Montpellier, France.

1,500

[CARBINIERS]. HISTORICAL FRENCH INFANTRY CORRESPONDENCE (1696-1736) – LOUIS XIV INFANTRY, CARABINIERS – RÉGIMENT DU MAINE. France, early 18th century. 7 volumes, in folio and quarto. Manuscripts on paper, in French. Written in several hands over four decades, all hands are closely written, filling every page, in a neat secretarial script in brown ink and under calligraphic titles giving the addressee and date of letter. Collection contains full transcriptions of letters received from the French Calvary regiments, namely the Royal Carabiniers and the Régiment du Maine, the principal French military regiments active at the turn of the 18th century. The earliest letter is dated 1696 and the latest 1740. Addressed for the most part to various commanders of the brigades, French statesmen, or members of the court mainly in Versailles, Marly and Fontainebleau; with some near-contemporary marginal annotations, summaries and corrections. The transcriptions are a comprehensive collection of historical French Infantry correspondence, spanning four decades and encompassing the reign of Louis XIV, his demise, and the controversial period of the Regency. All volumes were at once in the Royal Library of France (Bibliothèque du Roi), and maintain their old library number on pastedowns. In the 20th century, the books were in the collection of Monseigneur le Comte de Paris (d.1999), he was the Orléanist claimant to the throne of France from 1940 until his death (his sale, Sotheby's Monaco, December 15, 1996); Purchased by Lily & Edmond J. Safra, philanthropists and bibliophiles, their lily-flower ex-libris pasted in the volumes at front].

4500

COCTEAU, Jean. Autograph Letter Signed to Marlene Dietrich.

750

[COSTUME]. Marie, Gustave. Unique collection of original costume designs by Marie Gustave, "Paris Enghien" Paris, 1902. Half cloth and marbled paper portfolio, hand-calligraphed paper label "Paris Enghien, Costumes de G Marie" affixed to upper board; contains 43 gouache, ink, and watercolor costume designs, many heightened with wash, gold, or silver; loose sheets (380x254mm), with artwork on the recto only, each one signed by the artist, with handwritten text (description of the characters and costumes). Inscribed by the artist, Gustave Marie, to Madame Langlois (likely a patron), on the inside front board: "en souvenir... en bien respectueux hommage / 5 September 1902." Portfolio rubbed; frayed at spine tips, corners, and along joints; fore-edge ties lacking. Contents are VG+ or better; some leaves a little wrinkled and dusty along the edges; occasional faint foxing. Highly detailed, skilled costumes designs for men and (mostly) women, begging for display.

Papers of the day hailed the 3 act, 5 tableaux revue, by "masters of the genre" Monreal and Blondeau, as a sensation. It boasted all new costumes and sets, and a battalion of young and pretty women. The plates here show a range of amusing, sexy, chaste, or dignified characters described as Parisiana, La Cigalle, Le Moulin-Rouge, Les Enfants Terribles, Le Chic, L'Amour, Le Fetard, plus some dandies, some military men, and more. The costumes are abundant in detail, with lace, bows, fanciful hats and accessories, even some surprisingly risque cut-outs.

3750

DEGAS, Edgar. Autograph Letter Signed. 2 pages, 8vo, ink faint in spots, framed. The letter is apparently to Albert Bartholomé, 1848-1928), who had been a close friend of Degas for more than twenty years (See T. Reff, "Some Unpublished Letters of Degas", Art Bulletin, vol. 50, 1968, pp. 92-93. No date, though Vendredi is noted at the top. From the collection of David Daniels (his Degas Sale – Christie's 11 May 1995; sale 8080 – lot 308).

1800

DELAMBRE, Jean Baptiste. Autograph letter signed "Delambre" to Colonel William Mudge. 1 page, with integral address panel on verso (192 x 200mm). Written in French in black ink in a tight print (small hole of seal affecting some text, few weak folds, paper repair at right margin). Jean-Baptiste Delambre was director of the Paris Observatory from 1804. He was one of the first astronomers to derive astronomical equations from analytical formulas and was the first to create a diagram of the northern triangulation from Paris to Dunkirk in 1791. This undated, brief letter, with no formal address to Mudge, concerns distances and latitudinal measurements between Greenwich and Dunkirk and Greenwich and Paris. It is significant for marking the discussion between two very important pioneers of latitudinal and longitudinal distance.

350

[DOMESTIC ARTS]. Two French Bon Marche Scrapbooks on the Domestic Arts. 4to, [200] pp. Two original scrapbooks (1930 and 1931) bound in original art deco boards (extremities rubbed) in the form of desk calendars from the famous Parisian department store Bon Marché. The 1930 scrapbook completely filled with hundreds of pasted-in newspaper advice columns regarding household repairs, furniture, upholstery, beauty, health, cleaning, etc., with at least one article on care for books ("Entretien des Livres," by Françoise Rieux), and another on setting up your wine cave. With the label "Conseils Pratiques" added by a previous owner to the spine. The 1931 scrapbook is in the same format, also full, and contains hundreds of newspaper clippings regarding cuisine, cooking, food, storage, and other advice. With the label "La Cuisine" on the spine. The 1931 book includes a pristine folding map of Paris and an original measuring tape (for dress sizes, we assume) affixed to the rear pastedown. Charming.

350

[FASHION] manuscript; original artwork; scrapbook album of costume and fashion design]. Detrouis et Cie, Saison d'Hiver, Saison d'Ete : Scrapbook Album of Original Costume and Fashion Designs. Paris, 1913-1918. Morocco backed original cloth; oblong, 380 x 305 mm; contains over 100 drawings of dresses, hats, jackets, and more, done primarily in pen and ink, and colored in pencil or gouache; and highlighted by 5 mounted photographs of a woman modeling different gowns. From the Parisian fashion house Detrouis et Cie. Women's garments, shown from the front and back, and professionally presented -- drawings are polished, nicely detailed and colored. Scuffing along edges; binding a bit shaken, but still an exceptional album.

4500

[FURNITURE]. Charles Moreau [unknown artist, ca. 1935]. Meubles de gout moderne en bois massif. Paris: Charles Moreau [unknown artist, ca. 1935]. 11 original watercolors on paper of which seven mounted on matboard, with sparse specifications in pencil and pen. Contained in an orange portfolio, 45.5 x 32.5 cm, with art deco label pasted onto front board, orange cloth ties. Stunning set of contemporary furniture designs drawn and colored by an expert hand for a Parisian client. The models include low and high cabinets, a buffet, table and chair, clock, bed and nightstand, and armoire, all in wood with glass panels on the clock and cabinets and bronze decoration throughout. Two boards name the customer, a Jean Zeien at 67 rue de la Roquette, Paris. The orange portfolio itself is from an unrelated publication containing printed designs by the firm Charles Moreau, 1934; our original drawings probably date to the same period.

800

GAVARNI (pseudonym): CHEVALIER, Sulpice Guillaume (1804-1866). Autograph poem and letter signed "Gavarni" under the title "L'anglais" with stationery stamp of Bath (England) on upper right. [Bath], c. 1850. 1 page, (205 x 129mm). Gavarni was a French illustrator and caricaturist whose work is widely known for its polished wit and cultured observation of life of his time. This unique autograph poem and combined letter, with mention of delivering the letter by Alfred Guidant of London, refers to the English land as friend, to which he greets with a hearty "Bonjour l'anglais." The message clearly reflects Gavarni's newfound confidence and solidarity with human nature found opposite the English Channel.

150

[GEOGRAPHICAL MANUSCRIPT]. [N.p., but France: c. 19th Century]. Manuscript on paper in French. 118pp. 8vo. Written in red and brown ink in a clear script between ruled borders. 5 engraved plates. Contemporary calf, rebacked, with modern morocco label. Ex Libris of Jose M. Rodriguez. An interesting early 19th-century geographical manuscript containing analytical statistics on the four major continents of the world. Divided into four main parts, each preceded by a fine engraved portrait of a personification representing the continent. Europe, Asia, Africa and America with caption in French, a poem to epitomize their part of the world. The countries appear in sub-headings organized by region where names of important cities, exports for the area and religious demographics are highlighted. The names of several important cities and capitals are given usually with a demographic of the region, and there is an especially comprehensive section for statistics on French regions and rivers.

600

[GRAMMAR] Homonymns. Catalogue alphabétique d'un grand nombre de mot homonyme de la Langue française; c'est-à-dire, des mots qui se prononcent ou s'écrivent de la même manière ou à-peu-près, mais dont la signification est différente. Extrait de Dictionnaire de mots homonymes. France, c. 1775. Manuscript on paper in French. Written in brown ink in a neat script with a calligraphic title and headings in clear majuscules. 4to. 230pp. Descriptions of homonyms were published in books on French grammar since the 17th-century. The issue of disambiguation in the field of semantics, or the so-called "qualified ambivalences," were appointed within this body of knowledge and refined over several years of lexicology study. The first dictionary of homonyms of the French language was the Dictionnaire des mots homonymes de la langue française (1775) by Pierre Thomas Nicolas Hurtaut and published in Paris. By the title of this manuscript we can surmise that this manuscript quotes a number of key examples from his publication. This handwritten exercise and the resulting grammar book would have been destined for students in secondary education who at the time were learning the semantics of speech in their native tongue and learning how to write them correctly, as homonyms can be quite confusing.

1250

LAMARTINE, Alphonse de (1790-1869). Autograph letter signed "Lamartine" to "Michel élève de l'école de Chartres." [Paris], c. 1830. 1 page, and integral address panel on verso (189 x 121mm). Written in French in black ink in a neat script with postal stamp "183" partly visible on verso. With contemporary engraved portrait captioned "AL. de LAMARTINE" (portrait size: 191 x 131mm. Alphonse de Lamartine, often considered to be the first Romantic poet, was also a member of the provisional French government and a one-time presidential candidate. A political idealist, he led efforts that eventually led to the abolition of slavery and the death penalty, as well as the establishment of the right to work and the national workshop programs. He was one of very few French literary figures to combine his writing with a political career. This brief letter addressed to Michel, a student at the Chartres School in Paris, asks for a time confirmation for their meeting.

150

[LIGHT BULB]. MERTEN, Oscar (fl. 1875). *Éléments de Philosophie Populaire. Par O. Merten, Professor de Philosophie a L'université De Gand.* Namur: Librairie de Ad. Wesmael-Charlier, 1876. 12mo (171 x 108mm). 144pp., bound with 81 numbered pages of dense manuscript transcription of Merten's later publication *Éléments de Philosophie Morale* which was published in two volumes in 1884 and 1885. The manuscript is in the hand of one of Merten's students, Oscar Livolls, his name inscribed to printed title-page and in at least two other places. Manuscript in uniform hand throughout, sometimes changing ink color, the second manuscript part in 88 pages separated into sections titled "Logique" and "Psychologie," the text is identified on short title as originating from coursework with Merten and Professor R.F. Fillet (at Ghent University where they taught). Third manuscript part in 128 pages titled "Pharmacognosie" with final section paginated separately (15 pages) but continuing in contents and ending with "Fin. Bruxelles, le 15 juin 1885" and signed again by "OLivolls." After which are 18 manuscript pages of conclusions, formulas and tables. Mid 19th-century maroon cloth, spine lettered in gilt; (extensive underlining to text, lightly toned at edges). Of utmost rarity, one copy of the 1876 *Éléments de Philosophie Populaire* was found in the US, in Brown University, the only other in South Africa, University of Johannesburg. Merten's work proposed to demonstrate the chief results obtained from the application of the empirical method of observation to philosophy. The rarity of the printed work along with the presence of accompanying inscribed material by Merten's student is a superb survival and unique association. Of particular importance to the manuscript is a hand-colored diagram of Thomas Edison's newly invented light bulb (p. 56 in "Pharmacognosie"). It is an extraordinarily early drawing of an Edison light bulb with screw-fitting; which was the first incandescent light to be mass-produced and is captioned "Lampe Edison de New York." The drawn model includes lettered parts and short description which demonstrated the mechanics, for instance, *A* best translates to: "received the carbon prepared and bent in the horseshoe; and for the screw fitting as *B*: "who is under (the bulb) and in communication with the confines." The description very clearly ends, "La lampe est prête á fonctionner" (The lamp [bulb] is ready to work). On October 22, 1879, Edison and his team had produced their first successful incandescent lamp which used a horseshoe-shaped carbonized paper burner. Edison is noted saying his first bulb, "burnt like a star at night for 45 hours and it went out with unexpected quickness."

Already, by November 1879, the two main methods of connecting bulbs to an electrical source had been established Edison having chosen the screw fitting and Swan the bayonet. The two inventors went into business together and the commercial production of incandescent light bulbs had begun. Newspapers, however, were not hurried to deliver the news of Edison's achievements. As a result, there is no single report that marked his most famous invention. The reports were usually topical ones written by staff writers who visited Menlo Park, witnessed demonstrations of his inventions, or interviewed Edison. The earliest report with images and a description of the new model were featured in the *Scientific American* issue dated March 22, 1879. Nevertheless, the impact of Thomas Edison's incandescent light bulb was far-reaching. The very early Edison drawing was executed by a University student living in Brussels who would have undoubtedly heard the news of the new bulb by the time he finished the manuscript in 1885. The student even states that it is "ready to function." Both printed and manuscript texts combine important ideas in philosophy, psychology and chemistry, the book is an exceptional survival, dense with information and with a very early drawing of the newly-invented Thomas Edison incandescent light bulb.

MADemoiselle Marguerite Georges. Calligraphic manuscript poem by a Lucie Brocard, 13 pp. Bound in rose-colored boards with gilt decorations and inscription on the cover to Mlle. Weimer (Marguerite-Josephine Weimer George (1787-1867)). The ode celebrates the fabled actress Mademoiselle Georges. Born in Weimer, she was one of the most praised and famous French actresses of her time, and known for having had affairs with Napoleon, the Duke of Wellington and with Wellington's rival, Cassini. Light wear and rubbing to binding, rear flyleaf neatly excised. A sentimental ode from a presumed fangirl to one of the most celebrated actresses and free spirits of her day.

650

[PHILOSOPHY - DIDEROT]. Pensées Philosophiques de Mr. [Denis] D[iderot]. Manuscript in French on paper in an unknown hand, written in cursive in brown ink. [2], 34, [8] pages, including final blank. 236x189 mm, contemporary marbled wrappers; light soiling on title. France, mid-later 18th century. Transcription in another hand of the complete text of Diderot's 1746 Pensées Philosophiques, with the addition of his Épitre Philosophique à un Philosophe and Voltaire's Épitre à Uranie at the end.

750

[POETRY]. "Recueil de Poesies Diverses." A charming manuscript anthology of French poetry of all periods, consisting of 496 numbered pages, written in a small, exquisite hand. Bound in contemporary tree calf, cover with gilt ornamental border, spine richly gilt, red leather label. 8vo. A voluminous anthology of poetry of both early and recent vintage. All selections are identified by the author, many by date. A labor of love, organized and meticulously indexed by genre, including: elegies, idylles, eglogues, epitres, odes, stances, satires, fables, contes epigrammatiques, epigrammes, epitaphes, inscriptions, and more. With dated title-page, half title, and a calligraphic sectional titles. The compiler is not identified -- though the FFEP bears an early ink-stamped name, "Patte" -- nor does any of the material appear to be original.

600

ROHAN, Louis-Rene-Edouard, Cardinal de (1734-1803). Manuscript document on vellum, in French. [Paris]: [Royal Hospital for the Blind], 1783. 1 page, (410 x 540mm); signed and with Cardinal de Rohan's seal intact. Cardinal de Rohan was a French Bishop of Strasbourg, Cardinal, politician and cadet of the influential Rohan family. This manuscript document under the title "Hopital Royal 15-20," was created for the special hospice for the blind under the jurisdiction of Cardinal de Rohan, the Chaplain of the Hospital of Quinze-Vingts.

175

[ROMANTICISM]. [album]; [Deveria]; [Grenier]; [Cuassade, Charles]; et al. Album of Hand-Painted Lithographs, French Romantic Prints. France, c. 1820-1840. Ornatly blindstamped tan morocco; oblong folio (243x328mm); 60 leaves, containing 76 brilliantly hand-painted prints, of which at least 68 are lithographs, each trimmed to the plate and inlaid; ranging in size from about 66x60mm to 250x215mm. We can ascribe 29 to Deveria (many signed in the plate); 32 to Grenier (many signed in the plate); and one to Bellange (signed and dated 1827); others may be ascribed to Lami and Colin. Includes 10 of Deveria's large studies of women in the boudoirs, and many small ones of women and children; numbers 11, 49, 52, and 62 are from Grenier's "Album Lithographie" of 1828 (port scenes and dock workers, hunting scenes, peasant women and children). The difference between the uncolored and colored prints is extraordinary -- the coloration is clearly the work of a single artist, and highly accomplished, possibly the work of Charles Caussade (b. 1837), as an inscription on the flyleaf reads, "A ma charmante Fiancee, un souvenir de mon chere Pere / J. Caussade / 8 Avril 84." Some light scuffing along joints and edges of boards, else fine. A lovely, unique volume.

3500

[SATIRE]. Original Artwork from Fin de Siecle French Magazines. France, late 1800s and early 1900s. More than 200 original drawings, variously pen and ink, crayon, and other mediums; on onion skin paper, heavy cardstock, etc.; sizes vary, but average is about 13x10 inches. By various artists (some signed), with caption notes, mark-up for publication, and stamps of the various magazines. A little wear, some light chipping along the edges, and occasional soiling; but overall in VG+ or better condition, suitable for display. Artwork for French satirical journals and other fugitive publications including Frou Frou, Jean qui Rire, et al; showing ladies' fashions, Paris street scenes and cafes, cartoons (historical, social, political), ads (including some elaborate hand-lettering), humor (some of it risqué). An extraordinary trove of fin de siecle artwork, much of it of exceptional quality.

3500

[SONGS]. Cahier de Romances, Chansons, Ariettes et autres morceauz choisies. France, 1833. Manuscript on paper in French, written in brown ink in at least three hands, contemporary pagination to 126. Numbered are 119 songs in verse composed of quatrains and couplets, also known as "chansons" or "parlour songs" all titled on table at rear leaves. Some notable pieces include: L'Hirondelle [by Alphonse Lamartine]; Le point du jour à nos bosquets [by Nicolas-Marie Dalayrac]; Bonne Espérance [by Frederic Berat] (Popular 19th century French National Song); and Mon Rocher de Saint Malo [by Loisa Puget] and several more, likely original (possibly by Delcroix) or other unpublished and unknown works. Two "chansons" are with musical notation, all pieces include lyrics in themes of hope, motherhood, travel, nature, unrequited love and other popular sentiments. Laid-in are six loose manuscript notes and poems contemporary to the manuscript, one autograph note 1pp., titled "La France Industriuse" discussing industrial production in some important French cities. Lacking front cover.

150

[SONGS - ILLUSTRATED]. Chansons: Lyrics Copied Out by Gendron Alphonse with Original Drawings and Paintings. France, early 20th century. French lyrics copied into a notebook, and charmingly illustrated. Small 4to. Wraps. Handwritten on lined paper in blue or black ink, with more than 50 drawings, in-text or full-page, in pencil and/or ink, most of them colored with pencil or gouache. Includes lyrics for "La Vie a la Caserne," "Pouet Pouet," "Gitana," "Les Belles Meres," "Mimosette," "Le Jardin de Ma Cousine," "Seduction," and many others, copied out in tidy script. These standards are accompanied by adept, absolutely charming illustrations of very stylish men and (more often) woman, as well as the occasional pigeon -- so the volume offers not just a well turned-out collection of songs, but also a vibrant look at the costume of (it seems) the 1920s and 30s.

950

[SUNDIALS]. 18TH CENTURY MANUSCRIPT COMPENDIUM ON SUNDIALS]. Horlogiographie, ou Construction de Toutes Sortes de Cadrans Solaires. France, 1744. Manuscript book on paper, in French. c.1744. 8vo (166 x 106mm). [8], 355pp. written in brown ink in a clear humanist script, with some calligraphic aspects, between framed pages in a single column of approximately 28 lines, headings in Roman majuscules. With 89 full-page diagrams and technical illustrations of sundial construction and usage and other supporting images (three are on plates, and two of which are folding at rear).

Contemporary mottled calf, spine gilt in compartments labeled "Gnomonique" on gilt red morocco lettering piece, marbled endpapers & edges; (edges uniformly toned, occasional stains; expertly rebacked preserving the original spine, somewhat worn). Full contents listed on first 6 pages, for this expertly executed and comprehensive compendium on the sundial. The objective of this manual is to enable the 18th century audience to understand the operating principle of sundials by describing the construction and manipulation of different forms of sundials (including the planet-sundial, moon-clock, celestial houses-clock, polar-clock, ancient Babylonian and Jewish clocks), as well as the construction of quadrants and astronomical tables. The sun's position in the sky has always been an obvious means to keep track of time. The use of shadows of sticks cast by the sun were a natural means of indicating the time of day by the direction of the shadow and the time of year by its length. Although town squares began constructing clocks beginning somewhere in the 14th century, sundials remained in the picture well into the 18th century. Mechanical clocks were expensive and could be found only in the most noble of homes. They were also more of a curiosity at first; most people still used their sundials, or just estimated the time of day by the height of the sun in the sky. In 1777, when the French General Lafayette wanted to express his admiration for his ally and friend General George Washington during the American Revolution, he chose a silver Explorer sundial as his gift. But by the close of the 18th century, clocks and watches began to supersede sundials. They had one huge advantage- they worked all day long and were not dependent on weather. However, they were also notoriously unreliable- telling time only approximately within an hour and needing to be reset frequently, of course, with the help of a sundial. Although the work of this study is anonymous, an ownership entry at the foot of the title helps to date the work: "Hic est Thorridon Rectoris Laurentii Moussault 1744." This wide-ranging study of the sundial appears at a time when the mechanical clock was on its way into popular fashion. A unique, scholarly work that may well be one of the last close studies of such an ancient and important time-telling tool.

3000

[TEXTILES]. Textile Reference Manual: Theorie de Tissage. [France], c. late-19th century. Manuscript on paper, in French; 38ff., folio (503 x 320 mm). Written in brown ink in a clear script. Illustrated with hand-drawn graphs, some in color, throughout. 12 folios with exquisite period fabric samples laid-in above text (lacking one). Engraved title citing at upper margin "Ecole Municipale 2 annee Professeur Monsieur (effaced)" which suggests manual was made for instructional use. Original paper boards with flexible cloth backstrip, label to front cover "2e Annee / C. Maire." Fine manual book containing weaving theories for many fabrics, including silk, taffeta, and plain cloth; and also figural directions to create traditional weaves and embellishment techniques like embroidery and brocade. Manual begins with an analysis of work before the invention of the Jacquare loom and ends with a series of lessons of the techniques needed to create the samples. An interesting manuscript for the history of fabric and dressmaking.

575

[TEXTILES]. Fabric Studybook -- Early 20th Century, France -- Echantillons Theorie de Tissage, 1ere Annee. Tourcoing, 1906-1920. Manuscript on paper, in French; folio (366 x 233 mm); pp. 22 (+2 blanks), with nearly 220 neatly clipped fabric samples from a variety of period fabrics, complete. Laid-in at rear are advertisements for the school spanning several decades of its operation. Original cloth with manuscript title on paper "Echantillons Theorie de Tissage, 1ere Annee," affixed to front cover. Stamped on the final leaf by Theodore Bon, Director of the Ecole Industrielle de Tourcoing. Paper brittle.

A fine collection of period fabric samples collected for students at the Ecole Industrielle de Tourcoing; each labeled with an identifying description, and most are dated. A complete array of colors, patterns, and textures, intended for the first year students at the private school. The technical coursework provided an education for children over the age of sixteen years in four different configurations: typing, stenography, mechanical drawing, and spinning and weaving.

1350

[TEXTILES – SILK]. La Fabrication des Étoffes de Soie (Manuscript Album and Scrapbook on the Making of Silk). France, c. 1900. Original maroon cloth over boards, string ties exposed on spine; 392 x 270 mm; approx. pp. 250, with hand-drawn color illustrations and contemporary fabric samples on nearly every page. Boards a little scuffed. Internally lovely -- handwriting and illustrations are beautifully carried out. Student album on the history and manufacturing of silk.

1700

[TEXTILES – LACE]. Drawings and Designs of a Lace Business. France, c. 1900. Three volumes, folio (about 14 x 20 inches); black cloth, handwritten paper label on front board ("Dessins divers," "Gekaufte Dessins," "Dessins Loyot"). "Divers" and "Gekaufte" each contain about 100 (or more) lace designs, drawn in pencil on onion skin in a range of sizes, and tipped onto stubs. Sometimes with color or heightened in white or gold, many of them folding out to display long "panoramas" of pattern. "Loyot" contains 250+ designs, ranging in size from 1 large (nearly 14 x 20 inches) to 10 smaller drawings tipped to the recto and verso of each of its 60 leaves. Drawn in pencil, frequently colored and/or heightened in gold or white.

Showcasing a great variety of designs, from elaborate floral and swirling ivy, to geometric patterns that flirt with becoming art deco, and patterns with an Oriental or Moroccan influence. Some chipping and wrinkling to some of the designs on onion skin that were placed toward the very front and very back of "Divers" and "Gekaufte," particularly where panoramas were folded back incorrectly. "Loyot" is in fine condition. A magnificent collection.

2500

[WORLD WAR I – AIRCRAFT]. Silhouettes d'Avions. Illustrated manuscript on paper, in French [With:] French World War I Colonel's Ledger, an autograph note (c. 1899-1904) and transcribed letters of 1914 from a certain E. Henry while stationed in Lorraine. 16 leaves, pocket-sized. 15 hand-colored illustrations depicting three views of planes; two in profile and one bird's eye view, all are labeled for early French, English, and German aircraft models. Original paper wrappers titled Silhouettes d'Avions, with later tape reinforcing hinge (leaves loose but present). This skillful manuscript, perhaps created by a younger person as an admirer of the craft, represents sixteen popular models of biplane and monoplane patterns. I'm in good shape). Madame Henry seemingly transcribed the letters onto one large, folding bifolia to maintain their content. Interesting pieces of World War I era ephemera consisting of personal reflections and unofficial recordings of military operations in French regiments.