Electronic List 132: 19th Century French Illustration and Caricature

Including works with original drawings, sketches and watercolors by Cham, Alfred Grévin, Lhéritier, and Henry Monnier

1 BÉJOT, EUGÈNE. A Paris. “Squares et Jardins.” Croquis lithographiques [Laran 422-430]. 8 original lithographs on uncut van Gelder paper, each leaf with the artist’s monogram at the foot, each with multiple sketches of the city and its people. Folio. Publisher’s dec. boards, with designs by the artist, 1/4 cloth. New fitted cloth clamshell case. No. 2 of the limited edition of 60 hand-numbered copies, with manuscript justification in pen by the artist at the foot of the front cover, signed and dated 1896. The portfolio lacking ties, otherwise very fresh. Atelier Béjot stamp on the interior of the front cover. [Paris (Paul Lemaire), 1896]. $1,500.00
2 BELVILLE, EUGÈNE. *Suite de six menus en couleurs*. Illustrated title sheet, and 6 diminutive folding menu designs, signed, monogrammed and dated 1895, printed on card stock in colors. All contents loose, as issued. Oblong 8vo. New fitted cloth clamshell case. Edition of 500 copies. Each of the six menus presents a different theme on the cover: Le pain, Le sel, La soupe, le café, Le vin, L’eau, each with an associated motif (a wheatfield for bread, a seascape for salt). The uniform interiors are designed with an elaborate colored fin-de-siècle border, with bottles of wine, steaming roasts, cutlery and clusters of grapes, around a blank center (to be completed as the occasion demands). Paris (Maison d’Art Moderne). [1895]. $350.00
3  BUHOT, FÉLIX. Japonisme. Dix eaux-fortes. 10 original etchings and aquatints, 1874-1883 (Bourcard/Goodfriend 11-20). Bourcard/Goodfriend’s third states, except B/G 11 (first state), B/G 12 (fourth state), B/G 17 and 20 (second state), and B/G 19 (only state). Sheet size: 355 x 260 mm. (ca. 14 x 10 1/4 inches). Together with this, as issued, two chemises each reprising the first and last etchings (both with B/G 11 in third state, with letters). Inner chemise: 540 x 375 mm. (ca. 21 1/8 x 14 5/16 inches), with the etchings here printed in sanguine on brown heavy wove stock; apricot silk ties (fragmentary). Outer chemise: 580 x 404 mm. (ca. 22 7/8 x 15 7/8 inches), with the etchings printed in black, on a coarser brown heavy wove stock (triple-folding). Folio. New fitted cloth clamshell case. Édition de tête: ex. no. 6 of 50 copies on Japon, from the limited edition of 150 numbered copies, here numbered in pencil on the first plate, and on both the inner and outer chemises (within the platemark of the front cover etchings).

A landmark publication of French japonisme. “The preeminent critic of the etching movement, Philippe Burty, took an early interest in Buhot’s printmaking. In late 1874 he commissioned Buhot to make etchings of several Japanese objects in his renowned personal collection. These three-dimensional objects were to be done in the manner of Jules Jacquemart, the unchallenged master of this genre, although Buhot gave a warmth of interpretation to his prints lacking in the more clinical perfection of Jacquemart…. These Japonisme prints were Buhot’s first entries in the Salon of 1875 and were well received by Japanese art enthusiasts like Louis Gonse. The series was finally published as a portfolio in 1883” (Fisher).

The etchings tipped onto fine modern Bristol mounts, the interior of the inner chemise lined with a second paper. An historic presentation copy, inscribed in pencil on the inner chemise ‘à Monsieur Edmond Sagot/ en souvenir des bons soins qu’il a bien voulu … à cette édition/ Félix Buhot gr.,” with the artist’s personal cypher stamped in red above.

Paris, 1883. $12,500.00

CHAM [Amédée-Charles-Henry de Noé, comte]. Original sketches. 70 original sketches with manuscript text, in black inks (some with underdrawing in pencil), mounted on 44 loose leaves of commercial wove paper (4 unmounted). 5 of the sketches are signed Cham in brown ink. The first seven mounts are intermittently numbered in ink 18-28, the rest intermittently numbered in pencil, 29-77. Mounts: 215 x 166 mm. (ca. 8 1/2 x 6 1/2 inches). Sm. 4to. New fitted cloth clamshell case. An uproarious collection of cartoon drawings with comic texts, very hastily dashed off as sketches for political and social satires. Settings and topics include the Bureau des passeports, Exposition d’horticulture, Classe de langue universelle, Salle du jury de peinture, Ménagerie de M. Charles, Ministère des affaires étrangères, and Bureau de la presse, featuring a Prince L’empereur, cows in balloon ascent, Asian dignitaries in turbans, and cross-section of contemporary society. In one drawing, reference is made to the “crise de 1852.”

The series is accompanied by a leaf inscribed “A Monsieur [?], souvenir affectueux de son ami/ Cham.” This would appear to be the flyleaf of the disassembled carnet, as its verso is marbled. The courtesy signatures on the first five drawings may well have been added at the time of presentation.

[Paris, 1850s?].

$8,500.00

Paris, 1898. $250.00


Paris (Chez tous les libraires [Imp. C. Marpon et E. Flammarion]), n.d. $600.00

*Duret, Théodore: Courbet (Paris, 1918)*, p. 141
Paris (Chez tous les libraires [Imp. C. Marpon et E. Flammarion]), n.d. $600.00
Duret, Théodore: Courbet (Paris, 1918), p. 141

Paris (A. Lanier/ G. Vallet), 1887. $400.00

10  DUMONT, MAURICE.  **La suite des Polichinelles.**  1e série.  Double proof suite of 7 original relief prints (glyptographies) on chine, each here in two states (one in orange, one in grey or grey-green), each initialed by the artist at lower right, loosely inserted in the artist’s illustrated chemise reprising the first plate in orange, here signed in full by the artist and dated “94” in pencil.  Image: 140 x 88 mm.  Cover 281 x 190 mm.  Together with this: 8 original matrices for the prints (including variants).  4to.  New fitted cloth clamshell case.  “Il existe plusieurs essais ou variantes de couleurs pour chaque planche” (Bonafous-Murat, in “Maurice Dumont, 1869-1899: Peintre-graveur, illustrateur, poète et éditeur de L’Epreuve,” Paris 1991).  The Dumont collection at the Musée Municipal de la Ville d’Avranches includes two matrices from this suite.  [Paris] (The Artist), 1894.  $4,500.00
GRÉVIN, ALFRED. Articles de journaux illustrés de croquis originaux. Album of original pencil drawings, arranged with clipped proofs of texts, as layouts for humoristic illustrated journal articles. 32ff., including manuscript title-page (with tipped-in vignette), 30ff. of tipped-in sheets with multiple vignette drawings (3 full-page) in layout with clipped proofs of texts, 11. with final vignette. Sm. 4to. 184 x 248 mm. (9 3/4 x 7 1/4 inches). Pastepaper boards. Fitted clamshell case.


[Paris], n.d. $1,750.00

LEPÈRE, AUGUSTE. Dix eaux-fortes sur la Bièvre et le quartier St.-Séverin. 4to. Dec. folder, printed in brown and black on brown wove stock (expertly reinforced at interior hinge). Contents loose, as issued. New fitted clamshell case (marbled boards, 3/4 cloth). A packet of different prospectus announcements issued by the artist for his forthcoming series of etchings, intended “pour compléter mes illustrations du livre de J.-K. Huysmans.” Exquisitely designed and printed, the announcements include 3 items on Japon, in varying octavo and small quarto formats, with original woodcut illustrations, vignettes and ornaments in tones of tan, orange, olive, and black (2 folding), of which 1 signed in pencil at the end; and 1 mounted “En-tête de la feuille de présentation,” a proof of the cover woodcut illustration printed on laid paper; as well as a commercially printed flyer for the suite.

Paris (The Artist), 1900.

$800.00
13 LHERITIER [Thomas Romain]. Comiques du Palais-Royal. 16 original watercolors, each signed “Lh” in pencil within the composition, tipped onto windowed album leaves. Average dimensions: 200 x 148 mm. (ca. 7 7/8 x 5 3/4 inches). Contemporary full gilt embossed leather (partial split at one hinge, light rubbing). New fitted cloth clamshell case. This cavalcade of finished watercolor caricatures consists of a unified series of 15 compositions, each on the same buff-colored paper, mounted within captioned ruled borders. The comic artist Romain Thomas, who styled himself Lhéritier (1809-1885) had a dual career as an artist and an actor, which is encompassed in this series of caricatures of leading figures of the Palais Royal, one of the principal theatres of the Paris stage. The subjects include Lhéritier himself, Brasseur, Grassot, Hyacinthe, Gil-Perès, and Luquet--some in several different roles--as well as the artist Henry Monnier. The sixteenth water color here would appear to be a later addition to the album, being on a different paper stock of slightly larger dimension, signed in full (rather than initialled), and without caption or frame.

[Paris, circa 1870].

$5,000.00
[LONLAY, EUGÈNE DE, MARQUIS.] Histoires débraillées, par l’auteur de “Pommes d’Ève,” Illustrés par de joyeux artistes. vi, 118pp. Prof. illus. in sanguine. Lrg. 8vo. Marbled boards, 3/4 leather (lightly rubbed). Édition de tête: one of 30 copies on Japon, signed and numbered by the publisher in the justification. The author is identified on OCLC solely by the British Library, which states him to be Lonlay; other sources propose Georges de Porto-Riche. No records on OCLC suggest the identity of the illustrators, or illustrator, who would appear to be Adolphe Willette (credited for the cover design), although other sources have also proposed Joseph (i.e. José) Roy.

Paris (Ed. Monnier, Éditeur), 1884. $275.00
Vallès, Jules. *Mazas*. Publié avec l’autorisation de Séverine. Lithographies par MAXIMILAN LUCE. 12pp., 9 full-page lithographs. 1 lithographic illus. in text. Printed on double-fold sheets. Sm. folio. Orig. wraps., secured with cord, as issued. Glassine d.j. New fitted cloth clamshell case. One of 240 copies in laid papier à dessin, signed and numbered in ink by Luce in the justification, from the limited edition of 250, “en vente à L’Estampe Originale.” The images are famous in the history of French anarchism, three of them depicting Félix Fénéon during his incarceration at Mazas. Presentation inscription from André Marty. A remarkable copy, accompanied by a fine original charcoal study by Luce for his full-length self-portrait in the book, leaning meditatively against the wall of his cell. 284 x 184 mm. (ca. 11 1/4 x 7 14 inches), on buff laid paper (loosely inserted).

Paris, n.d.  

$4,500.00
MONNIER, HENRY. Les bas-fonds de la société. (4), 267, (3)pp. 4to. Publisher's full vellum over boards (hairline split at hinge expertly conserved). Fitted cloth slipcase. Edition limited to 200 numbered copies, printed on uncut Hollande. An extraordinary copy, extra-illustrated with 39 superb original drawings by Monnier, including 16 in watercolor, 16 in pen and ink, 4 in wash, 2 in pencil, and 1 in charcoal, and of which 25 full-page or mounted as full-page. All but two are signed or initialed by the artist, and virtually all of them dated. The volume carries a presentation inscription "à mon excellent ami Nène/ Henry Monnier/ 1er janvier 1878" on the verso of a preliminary leaf, and nearly every drawing, even the most incidental, is inscribed by Monnier to Nène. Most of the drawings which are executed directly on the pages of the book are dated in 1873 and 1874 (two in 1876); those that are bound in, or tipped-in, date as early as 1838, with several from the 1860s, though most are from the 1870s. Throughout, the drawings, character studies and caricatures both, display Monnier's work at its peak, full of animation and acuity, unflinching candor, and the most touching sympathy. Also added to this copy (as is often the case with this edition) is an impression of Félicien Rops' renowned etched frontispiece for "Les bas-fonds de la société, par Joseph Prud'homme," mounted on the front flyleaf of the volume; as well as a second etched decorative half-title for the work, not by Monnier, and unsigned. Secondary presentation inscription, 1881, from Georges Cain, grandson of P.J. Nène, to monsieur Secrétan, (presumably the collector Pierre-Eugène Secrétan) inside front cover. Together with this, a copy of "Le Rire" Nouvelle Série No. 70 (4 juin 1904), in which is reproduced a full-length portrait drawing by Monnier of Joseph Prud'homme (indistinctly dated 1860) very similar to one in the present volume (dated 1873, and finished in watercolor). Paris (Jules Claye, Imprimeur), 1862. $28,000.00

Vicaire, Georges: Manuel de l'amateur de livres du XIX siècle, 1801-1893, V.1017f.
17 **(RASSENFOSSE)** Kahn, Gustave, et al., *L’almanach des poètes pour l’année 1897*. 123, (3)pp. 63 illus. and vignettes by Armand Rassenfosse, in olive green. Printed on uncut fine laid paper. Sq. sm. 8vo. Dec. wraps., designed by Rassenfosse, printed in brown. Texts by Gustave Kahn, Stuart Merrill, Francis Jammes, Francis Viélé-Griffin, Albert Mockel, Henri de Régnier, Robert de Souza, A.-Ferdinand Herold, André Fontinas, Camille Mauclair, Émile Verhaeren, and André Gide. A handsome fin-de-siècle publication with Symbolist ornaments and designs throughout by Rassenfosse, a protégé of Rops who was also motivated by political sympathy for the laboring classes. “In its association of the avant-gardist styles of neo-impressionism and symbolism with the political concerns and working class subjects of ‘l’art social,’ Rassenfosse’s work illustrates a response typical of the Liège artists” (Les XX and the Belgian Avant-Garde). The Mercure de France’s *L’almanach des poètes* was published between 1896 and 1898. Noël Arnaud has suggested that Alfred Jarry’s exclusion from these may have prompted him to publish his own “Almanach du Père Ubu” in 1899 and 1901. Light wear. Blind-embossed ownership stamp. Paris (Édition du Mercure de France), 1896. $550.00


18 Verhaeren, Émile. *Almanach. Cahier de vers ornementé par THÉO VAN RYSSELBERGHE*. (44)pp. Prof. illus. (4 full-page). Sm. sq. 4to. Dec. wraps. (slightly soiled). One of 1000 copies on uncut papier Ingres (of which this is one of 250 with the cover, ornaments, and lettrines printed in orange), from the edition of 1950 in all. Bruxelles (Dietrich & Co.), 1895. $500.00