Fin-de-Siècle to Art Déco: World War I in Its Artistic Context: French Illustrated Books and Print Portfolios, ca. 1850-1930

The Professor Eric G. Carlson Collection

390 titles, in ca. 570 physical volumes
The Library of Professor Eric G. Carlson

Rare Illustrated Books and Print Portfolios, ca. 1850-1930

The astonishing richness of the rare illustrated books and portfolios in the Carlson Library makes it an important resource for art-historical research, and an ideal candidate for a major exhibition on aspects of the graphic arts of France from the mid-nineteenth century to the advent of the second World War. In it are superb holdings of great French Romantic comic artists and caricaturists (including volumes with original drawings and watercolors by Cham, Grévin, Lhérivier, and Henry Monnier), of Post-Impressionist, Symbolist and fin de siècle artists (including important rarities by Maximilien Luce, Félix Buhot and Fernand Dumont), fine examples of the Etching Revival and woodcut artists at the turn of the century (such as Auguste Lepère and Gabriel Belot), splendid coverage of Art Déco book illustration (with outstanding examples by Jean-Émile Laboureur, among others), and of interwar Modernism (including well-chosen portfolios of original prints by Stanley William Hayter and Joseph Hecht). The history of French illustration, from the mid-nineteenth-century to the interwar era, is presented in great depth, and in all its aspects, as is commercial graphic design and decoration.

Perhaps the single most remarkable focus of the rare books in Carlson Library is in its astonishing coverage of World War I as seen by contemporary French artists and illustrators: by far the greatest collection on this subject that we have ever seen, and very possibly the most important private collection of it in the world. With hundreds of rare books and portfolios, it assembles a fascinating, museum-quality survey of dozens of significant artists and their response to this epochal event, and demonstrates the wealth of possibilities for complex historical and cultural insights that the visual arts can provide. Also of great interest is the inclusion of political cartoons and propaganda, war photography, publications and ephemera of military and civilian theatre and entertainment, and children's books relating to the war.

The art historian and art dealer Eric G. Carlson (1940-2016) was a noted specialist in French and American prints and drawings of the nineteenth and early twentieth centuries. A mediaevalist by training (Ph.D. Yale University), and professor at the State University of New York at Purchase from 1978 to 2006, Carlson brought a scholar's acumen to his exploration of lesser-known fields and figures of French art.
Paris (Monrocq Frères, Imprimeurs-Éditeurs), 1896.

3 ALLO!... LES BOCHES!!! Revue du front sur le front en 3 actes, 3 tableaux, avec couplets, orchestre & chœurs de MM. X***, Y***, Z***. Adaptation musicale à orchestration de Mr. Boué, chef d'orchestre de "La Cigale" du Boix XX***. Décors de Mr. H.P. 30pp., reproduced from the illustrated manuscript. 4to. Dec. wraps. Glassine d.j. New fitted clamshell case (boards, 3/4 cloth). "La 1re. représentation a eu lieu le 19 juillet 1915 au Bois des Échelons." Loosely inserted, the broadside poster for the production, in which one of the drawings for the book is here signed H.P., establishing the set designer as the illustrator of the publication. No copy listed in OCLC.
N.p., 1915.
4  A PROPOS DE BOTTES. Chansons d’Occupation. Illustrations de Lucien Métivet, André Devambez et G.H. 80, (2)pp. Prof. illus. (partly in color). Lrg. 8vo. Marbled boards, 1/4 leather. Orig. dec. wraps. bound in. The songs would appear to be the work of one P Couvreur. Presentation copy, inscribed at the head of the title “Cordi...allemand.” Lille (Imprimerie Nuez et Cie.), 1919.


8 BIERBAUM, OTTO JULIUS. Der bunte Vogel von achtzehnhundertundsiebenundneunzig: Ein Kalenderbuch. Mit Zeichnungen von Felix Vallotton und E.R. Weiss. 278, (2)pp. Prof. ornamented with pictorial vignettes and culs-de-lampe. Sm. 4to. Boards, 1/4 cloth, mounted with the original illus. wrappers (designed by Vallotton) and backstrip; orig. wraps. (designed by Behrens). Together with:
Together, the two volumes are all published of "Der bunte Vogel." Rubbed and a bit soiled. The first volume is present in a special copy (though from the regular edition), in which all of the illustrations and ornaments have been carefully heightened in watercolor. This set is accompanied by an uncolored copy of the first volume. Berlin (Schuster und Loeffler), 1896. 
Wilpert-Gühring 16

11 LE CENTAURE. Recueil trimestriel de littérature et d’art. Rédigé par Mm. Henri Albert, André Gide, A.-Ferdinand Herold, André Lebey, Pierre Louÿs, Henri de Régnier, Jean de Tirta, P.V. [Paul Valéry]. Vols. I-II (all published). I: 130, (6), xxiii pp., 7 plates, including 3 original lithographs by Jacques-Emile Blanche (color), Maxime Dethomas (color) and Charles Léandre; and 2 original etchings by Félicien Rops and Gustave Leheutre. Cover designed by Louis Anquetin. Literary contributions by Valéry, de Régnier, Louÿs, Gide, et al. II: 156, (4) xvi pp., 6 plates, including 3 original lithographs by Armand Point, Henri Heran (color) and Paul Ranson (color); and 1 original color etching by Albert Besnard. Literary contributions by de Régnier, Valéry (the first appearance of “La soirée avec M. Teste”), Gide, Louÿs, et al. Facsimile ms. of Heredia’s “Salut à l’empereur”. Advertisements (with designs by Bonnard, Vallotton, Chéret, Willette et al.) bound in at the end of each volume. 4to. Publisher’s green cloth gilt. Orig. dec. wraps. bound in. Lithographs printed by A. Clot, etchings by A. Delâtre. This copy lacks the Albert Besnard color etching “Ariane” in Vol. II. Paris, 1896.

The Color Revolution p. 24; Kornfeld & Klipstein Jugendstil-Katalog 692; Praise p. 156; Lebel p. 21

13 **LES CROIX DE BOIS.** 203 snapshot photographs (6 cyanotype), mounted on rectos and versos of 18 hinged heavy card leaves (paginated 1-35 in pencil); 7 further leaves unused. Extensive captioned commentary and notes, in pen and pencil. Oblong sm. folio. Cloth. A skillful amateur’s album of photographs of the War and its aftermath in Northern France. Focused emphatically on infantry casualties, it includes many images of military cemeteries and of the dead heaped in the trenches, as well as of young soldiers posing coolly with corpses and skulls. Also included are pictures of military automobile traffic in Orléans, Versailles and Nancy, barbed wire blockades, devastated fields and forests, ruined houses at Mouilly (Meuse), soldiers’ mealtimes at encampments, and several scenes of battle at Les Esparges. Opening with formally calligraphed title-page (with a photograph of a wooden cross), it includes three pages with finished captions and headings in ink; thereafter, the notes are in pencil, presumably to be completed in ink at a later date.

N.p. [France], [1915-1918?].
14 DESELYCAMPS, RENÉ. Salut aux étendards de la civilisation! Album d’estampes à colorier. (Les Héros de la Victoire. No. 6.) (2)ff., 6 stiff card plates perforated to make 12 postcards. Sm. 4to. Dec. wraps. Glassine d.j. Each plate presents two versions of the same card, one printed in colors, and one in outline, for coloring by its juvenile owner. The texts on each are rhymed patriotic tributes to War heroism. Paris (Éditions R. d. A.), n.d.

Paris (Librairie Schwarz), 1920 [1921].
L’ESTAMPE ET L’AFFICHE. Revue d’art. Directeur: Clément-Janin. Rédacteur en chef: André Mellerio. A broken run of 23 issues from Vol. I, No. 1 (15 mars 1897) to Vol. III, No. 12 (15 décembre 1899, the final issue published). In addition to being intermittent, this run also lacks all the hors-texte prints ("primes") which were included with the issues. 4to. Orig. wraps. Light browning.

Paris (Edouard Pelletan), 1897-1899.
Lebel p. 27; The Art Press p. 27

20 **LA GUERRE, 1914-1915.** 32 pp. of watercolor and ink drawings. 155 x 240 mm. (6 x 9 1/2 inches). Oblong 8vo. Flexible cloth, titled in brown and blue ink, with a comic illustration in grey wash. Acetate d.j. A sketchbook album of finished original watercolors by an unidentified artist, apparently reproducing World War I cartoons and comic subjects by recognized caricaturists and illustrators of the period. Uniform in format, all are carefully painted within ruled borders, and supplied with titles above, and captions and artist names (in most cases) beneath. These latter include Georges Scott, Poulbot, Sacha Guitry, Manfredini, Willette, Albert Guillaume, Paul Iribe, Villemot, Ricardo Florés and Abel Faivre, among others. It has not been determined whether this may be a maquette for a publication, or perhaps even a painstaking copy of one already in print.

21 **HALÉVY, LUDOVIC. Karikari.** Aquarelles d'après Henriot. 57, (3)pp. 9 vignette illustrations, finished by hand in colors. Sm. 8vo. Contemporary marbled boards, 3/4 cloth. “Édition non mise dans le commerce” of 300 copies on japon (per Carteret). Presentation copy, inscribed by the publisher opposite the title-page. Paris (Librairie L. Conquet), 1887.
22 HALÉVY, LUDOVIC. Trois coups de foudre. Dix dessins de Kauffmann, gravés par T. de Mare. 78, (1)pp., 10 engraved plates. Contemporary marbled boards, 3/4 cloth. Orig. wraps. bound in. A copy on japon, from the edition (as stated by Carteret) of 150 thus, of 1000 copies in all. Presentation copy, inscribed by the publisher on the verso of the half-title. Paris (Librairie L. Conquet), 1886.

Bruxelles (L'Art Décoratif C. Dangotte), 1918.

Paris (Le Nouvel Essor), n.d.
26 **JAHN, METODEJ.** *Písne smutku a radosti.* (Edice Amfora. 4.) 44, (4)pp. 3 woodcut illus. by Vladimir Sindler. Wraps. One of 300 numbered copies, signed in the colophon by the author and artist. Hranicich (Josef Hladky), 1928.

27 **KIAUTSCHOU POLITICAL CARTOONS** 67ff. 10 original pen and ink cartons and caricatures, in a graph-ruled notebook. 12mo. Marbled boards, 1/4 cloth. An unidentified French artist’s sketchbook of political cartoons and caricatures satirizing the Germans at the start of World War I, with particular reference to the 1914 Japanese expulsion of Germany from Kiautschou (“Kiao-Tschau”), the Chinese coastal territory which it had occupied since 1898. The Chinese are likewise ridiculed in these depictions. At the end, a sheet of comic portraits of artists--Forain, Flameng, Adolphe Brisson, and Boldini--in army uniforms, and an outline drawing of Napoléon [France, ca. 1914/1915].

30 LECLERC, MARC. La Passion de nôtre frère le poilu. [Illustré par Grand’Aigle.] (36)pp. Prof. illus. in color. All contents loose, as issued. Lrg. 4to. Publisher’s board clamshell case, chemise. One of 172 numbered copies on vélin pur fil Johannot, from the limited edition of 253, the phototype by Georges Duval and the watercolors by Ferrariello. Paris (Éditions Monceau), 1946.

31 [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.

LE NOUVEL IMAGIER. Publié sous le patronage de la Société de la Gravure sur Bois Originale. Comité de direction: Auguste Lepère, Pierre Gusman, Jacques Beltrand, P.E. Colin, J.E. Laboureur. 1914. 100, (2)pp. Prof. illus. in original woodcut (partly in color), by Auguste Lepère, J.E. Laboureur, Pierre Gusman, Paul-Émile Colin, Jacques Beltrand, Émile Bernard, and others. Signatures loose, as issued. 4to. Publisher’s chemise (marbled wraps., with supralibros title). New fitted cloth clamshell case. One of 200 hand-numbered copies on uncut vélin, from the limited edition of 321, printed by Frazier-Soye. Completion of the edition was not accomplished until after the War. Specimen prospectus laid in. This copy with an autograph letter, signed, from Pierre Gusman to the distinguished collector and dealer Henri M. Pettiet, 1918, regarding the publication.


Illustrations by Raymond Bigot, Paul-Élie Gernez, G. Le Meilleur, Pasquet, Jean-Charles Contel, André Frémond, Le Poitevin, et al. Eccentrically arranged, the table of hors-texte plates for the entire work is included in fascicle II. Rare. This copy accompanied by a dramatic original finished ink wash drawing by Raymond Bigot for a propagandistic composition similar to those in the publication, and possibly a planche réfusé for the project. Entitled “Ne passera pas...! N’a pas passé...!” it shows a triumphant French cockerel atop a tombstone inscribed “Verdun,” laughing at a broken German eagle. 235 x 305 mm. (ca. 9 1/8 x 12 inches), on uncut laid paper.

Lisieux (Les Presses d’Émile Morière), 1918.
36 PARIS. SOCIÉTÉ DE LA GRAVURE SUR BOIS ORIGINALE. Seize cartes postales. (Première série, 1924.) (4)pp., 16 woodcut plates. All contents loose, as issued. Lrg. 8vo. Publisher’s chemise. New fitted cloth clamshell case. Edition of 160 numbered copies on Chine, with all plates signed and titled in pencil by the 16 participating artists (among them, P.-E. Colin, P.-E. Vibert, Gabriel-Belot, E. Boizot, Picart-le-Doux and P. Gusman). Loosely inserted, printed correspondence from the Société to a member, and 1 postcard printed from a block in this series. Paris, 1924. $40

Paris (Félix Juven), 1894-1899.

41 SCHALLER-MOUILLOT, CHARLOTTE. *Histoire d’un brave petit soldat*. (42)pp. Prof. illus. in color. Oblong lrg. 4to.
Publisher’s dec. illus. boards, 1/4 cloth. Acetate d.j.
Paris (Berger-Levrault, Éditeurs), n.d.

42 SUARÈS, ANDRÉ. *Ceux de Verdun*. 38, (2)pp. Prof. illus. in color (largely integrated with text). Sm. 4to. Wraps. (light wear). One of 50 numbered copies on uncut grand vélin d’Arches, of an unstated edition (reportedly 1000). The lavish illustrations, which are uncredited, reproduce watercolors signed E. Serre. Paris (Émile-Paul, Frères, Libraires-Éditeurs), 1916.
32 LITHOGRAPHIES SUR JAPON. 1f., 32 reproductive lithographs. Contents loose, as issued. 4to. Portfolio (wraps., expertly reinforced at inner hinges). New fitted cloth clamshell case. Cover title. Reproductions of drawings collected from the artists by Madame Clémental for a sale intended to raise funds for War orphans. Participating artists include Bonnard, Cappiello, Denis, Flameng, Forain, Léandre, Le Sidanier, Renoir, Rodin, Sacha Guitry, Vuillard, Willette and others. No justification is included, but all plates are numbered in pencil in an edition of 250. This copy from the library of Mortimer L. Schiff, inscribed to him in lavender ink on the preface by (or on behalf of) Madame Clémentel, in thanks for his generous contribution.
Paris (H. Chachoin), n.d. [1910s].
WORLD WAR I CULTURAL EPHEMERA. A group of French and Commonwealth ephemera relating to charitable events connected with the World War I war effort, and the portrayal of allied soldiers in popular culture. 14 items. New quarto fitted cloth clamshell case. Contents include:

"Les soldats d'Alsace aux gentes parisiennes qui ont travaille au 'Tricot du Soldat,' avec l'hommage de leur profonde gratitude," Alsace, Nov. 1914 (folding sheet with calligraphic text and drawings of infantry trying on warm jackets).

"Pour la victoire, 1916" (ornamental certificate designed by Bernard Naudin).

"A l'Armée Française, aux Troupes Alliés, 8 October 1915" (folding sheet of poems by Melle-du-Puy-Sanières, with cover illustration by Miss Fraser Watson, published in Johannesburg).

"Programme de la matinée du 25 juillet 1915 organisée au profit des blessés militaires" (folding sheet, with cover illustration by Léo Tellier, inscribed by the artist in pen).

"Vente de charité dans les salons du Ministère de la Marine, 5 et 6 juin 1916" (diminutive calligraphic announcement designed by Guy Arnoux, printed on wove stock).


"Yanks et poilus" and "Tommies et Gourkas," two cheaply printed octavo adventure booklets published in the "Collection 'Patrie.'"

"Séance solonelle en l'honneur des 'Pupilles de la Nation,' 14 juillet 1918" (program of the event at the Palais du Trocadéro, with color frontispiece by Adolphe Willette, and poem by Aug. Bessou.
Paris, 1912.

47 ARNOUX, GUY. Le bon français. 5 images de Guy Arnoux. 5 color pochoir plates, printed on uncut laid paper, hinged with stubs. Lrg. 4to. Publisher's dec. boards, printed in colors with a design by Arnoux featuring patriotic military attributes. New fitted cloth clamshell case. Cover title. No justification is included.
Paris (Devambez), n.d.
ARNOUX, GUY. ["Poilu" Letterhead.] Suite of seven different letterhead stationery sheets, printed in colors with frieze designs by Guy Arnoux, dated 1916. 7ff. 182 x 135 mm. (ca. 7 1/8 x 5 5/16 inches), as folded. New fitted cloth clamshell case. The subjects, all showing French infantry soldiers at various moments of the day at war, are “La relève,” “Les grenades,” “La permission,” “La manille,” “Le concert,” “La marmite,” “Le cuistot.” Together with one duplicate sheet. N.p., [1916].
49 ARNOUX, GUY. Quatre images allégoriques de Guy Arnoux, artiste à Paris. 4 color lithographs, each signed in pen by the artist and numbered in pencil in the margins. Contents loose, as issued. Oblong lrg. 4to. Dec. chemise by the artist. Glassine d.j. Title supplied on the chemise. No text or justification is included, but the prints are from an edition of 300, on Ingres d'Arches. Paris (Devambez, Éditeur), n.d.

51 ARNOUX, GUY. *Les jeunes héros de France*. Quatre images. 4 pochoir plates, each signed in pen in the margins and numbered in pencil, all loose as issued. Sm folio. Publisher’s dec. portfolio, printed in pochoir with a design by the artist (light wear). New fitted cloth clamshell case. No justification is included, but the plates are each numbered 362/500. A deluxe tirage of 10 copies with remarques is reported.

Paris (Devambez), n.d.


Paris (Société Littéraire de France), n.d.
53 ARNOUX, GUY. *Le soldat français dans les guerres.* (6)pp., 17 color plates with textual tissue guards. Lrg. 4to. Publisher's dec. cloth, illustrated by the artist. Paris (Société Littéraire de France), 1917.


67 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].
BELLANGER, CAMILLE. Le dessin aux cours préparatoires et dans les écoles militaires. 39, (3)pp. 42 illus. (1 folding hors texte). Sm. 4to. Publisher’s boards, 1/4 cloth. This copy with a sheaf of 8 fine, small, finished original topographic drawings by the artist in ink (5 with additions in color), exactly of the character and scale of those illustrated in the book, but apparently prepared for a different publication, with occasional corrections in white, and figure numbers indicated for the illustrations. Three are signed, and two dated 1918. Also laid in are 6 color proofs for the reproduction of a patriotic illustration by Bellanger, together with an autograph letter to an unnamed recipient, signed by him, June 1919, regarding these. Though formally written (on mourning stationery), its many revisions suggest it was retained as a draft, and not sent. Finally, also inserted in the volume is an original photograph of Bellanger (as identified in pencil on the back) and a group of young soldiers seated, sketching, in a field.

Paris (Librairie Garnier Frères), n.d.
69 BELOT, GABRIEL. *Le bonheur d'aimer.* Six proses écrites & décorées de vingt-neuf bois originaux, avec une préface de Han Ryner. 59, (5)pp. 29 woodcut illus. Marbled boards, 1/4 leather. Orig. dec. wraps. bound in. One of 500 signed and numbered copies on vélin, from the limited edition of 550, apart from separate suites of the woodcuts.

Bound with:


BELOT, GABRIEL. L’île St. Louis. Texte et bois originaux. (38)pp. Prof. illus. with original woodcuts, printed in orange and black. Woodcut text by the artist. Printed on double-fold leaves. 4to. Dec. wraps., secured with cord, with woodcut decoration by the artist. Orig. portfolio (marbled boards, 1/4 cloth, with hand-painted flaps; ties). New fitted cloth clamshell case. One of 50 numbered copies on papier de chine, signed in the justification by the artist, from the limited edition of 106 (apart from suites of the cuts printed in black), “écrit, illustré, gravé et tiré par Gabriel Belot.” Presentation copy, inscribed “à Mme. Jeanne H. Chabal/ Poète exquis et artiste/ en respectueux admiration/ Gabriel Belot/ 11 mai 1917.” Loosely inserted, a signed proof on japon of a related woodcut by Belot, within a passepartout mount inscribed to Mme. Chabal, and a signed autograph letter to her from Belot on his woodcut stationery, dated June 1917. Also enclosed, a signed woodcut promotion by Belot for his forthcoming illustrated book “La forêt,” printed in grey and brown. [Paris] (The Artist), 1917.

BELOT, GABRIEL. Proses et bois originaux. (60)pp. Prof. illus. with original woodcut plates, culs-de-lampe and lettrines (lettrines in red). Printed on double-fold sheets. 4to. Wraps. (repeating the title woodcut with pochoir coloring). New fitted cloth clamshell case. One of 300 numbered copies on Rives à la forme, from the limited edition of 347. Designed entirely by the artist, with the text reproduced from his manuscript. This copy inscribed “Hommage de l’éditeur à Madame Cuzin” in the justification, with a sheaf of 14 proofs loosely inserted of selected woodcut plates, culs-de-lampe, and lettrines. Paris (E.F. d’Allignan), 1919.
73 Giesener, Edmond. Marguerite. Roman ornamenté... par GABRIEL-BELOT. 158, (4)pp. Prof. illus, in woodcut (15 plates printed en camaïeu), with woodcut culs-de-lampe and lettrines throughout. 4to. Marbled boards, 3/4 leather gilt. Orig. wraps. and spine bound in. One of 200 numbered copies on hollande teinté de Pannekoek, from the limited edition fo 250. Liège (J. Mawet, Éditeur), 1931.


75 (BELOT, GABRIEL) Richepin, Jean. Les chansons de Miarka, la fille de l’ourse. Poèmes, avec trente dessins, quatorze lettres ornées et dix-sept bois originaux du peintre-graveur Gabriel Belot. 51, (3)ff. Prof. illus. (17 original woodcuts, including frontis. in color). Ornaments and borders partly printed in colors. Signatures loose, as issued. 4to. Publisher’s dec. chemise, printed in brown and orange with a design by the artist (small spot at center); ties. New fitted cloth clamshell case. One of 100 numbered copies on vélin à la cuve, from the limited edition of 171, printed by Ch. Eyménié. Unobtrusive small stain at one corner. Paris (H. Blanchetière, Relieur d’Art), 1923.


78 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].


(BLAIZE) Ducros, A. Les aéros. Paroles de A. Ducros. (4)pp. (single sheet folding). Illustrated calligraphic manuscript on heavy wove stock, with finished watercolor drawings integrated with text, within chemise elaborately finished with a watercolor cover design (signed and dated René Blaize, 1915). 355 x 270 mm. (14 x 10 5/8 inches), as folded. Sm. folio. Dec. self-wraps. Glassine d.j. New fitted clamshell case (marbled boards, 3/4 cloth). A salute to French aviators in the form of a song with three refrains. Presumably the maquette for a printed edition, the illustrations by René Blaize, reportedly one of the illustrators affiliated with “Le Rire,” include a dramatic front cover showing a gamine young aviatrix sailing over the skyline of Paris on her own tricolor wings.

N.p., 1915.

La manièr française. 20 images ou culs-de-lampe par ROBERT BONFILS. Avec une préface de Lucien Descaves. 3, 20ff., colored by hand in pochoir (17 full-page plates). Contents loose, as issued. Lrg. 4to. Publisher’s dec. portfolio (with additional composition by the artist on the front cover); tricouleur ties. Pochoir color dec. endpapers and flaps. One of 300 hand-numbered copies on papier vergé d’Arches, from the limited edition of 320, colored by E. Charpentier under the direction of the artist. Collector’s stamp on verso of the justification leaf. Paris (Librairie “Lutetia”), n.d.


Paris (Éditions Georges Crès et Cie.), 1918.

Paris (Privately published), 1917.

90 BOUCHER, ERNEST-LUCIEN. *Images de la vie des prisonniers de guerre.* 24 estampes coloriées. Texte de Mario Meunier. Préface de Pierre Mac-Orlan. (46)ff. Prof. illus., with 24 full-page plates and illustrations and decoration throughout, all elaborately finished in colors by hand. Text calligraphically set from manuscript. All leaves hinged on stubs into the binding, as issued. 4to. Dec. boards, designed by the artist. New fitted board slipcase. Édition de tête: one of 24 copies containing the original watercolor for one of the full-page plates, from the limited edition of 175 copies on heavy wove “papier de luxe.” In this copy, the watercolor is “La fenêtre fleurie,” showing a lavish flowering plant encircling the window of a war camp shed.
Paris (Marcel Séheur, Éditeur), [1920].


Paris (Le “Croquis”), [1919?].

94  **BOUQUET, LOUIS. Le livre de ceux qui sont restés.** 11ff. Text and illustrations entirely in woodcut, including 9 plates. Sq. 8vo. Dec. wraps., printed in color, secured with cord, as issued. Glassine d.j. One of 50 copies on Chine, signed and numbered in ink by the artist in the justification, from the limited edition of 560, printed by the artist at the presses of A. Gaulherin.

Paris (The Artist), 1916.
BOUROUX, PAUL A. Au front d'Alsace. 8 eaux-fortes. 4ff., 8 original etchings, each signed and numbered in pencil in the margin. 7 illus. integrated with text. Contents loose, as issued, printed on uncut heavy wove paper. Lrg. 4to. Publisher's chemise. No justification is included, but the etchings are numbered in an edition of 70. The title is supplied on the cover of the chemise, in an additional etched composition. Paris (Au Nouvel Essor), [1916].

Franc-Nohain. De la mer aux Vosges. Eaux-fortes et dessins de P.-A. BOUROUX. 111, (5)pp., 20 original etchings, each signed in pencil by the artist (10 subjects, each in two states). Sm. folio. Wraps. Glassine d.j. One of 50 copies on japon Impériale containing a double suite of the etchings (one in first state and the other in the final state), from the limited edition of 301 in all. The differences between the two states of the suite are pronounced. Unopened. Paris (E. de Boccard, Éditeur), 1921.


BOUTET, HENRI. **Études de femmes.** 21 planches avant lettre. (2)pp., 21 plates. Sm. folio. Wraps., 1/4 cloth. Issued with no indication of publisher, place of publication or date. N.p., n.d.

Paris (Librairie A. Charles), 1900.

102 Murger, Henry. Le manchon de Francine. Édition ornée de douze compositions par HENRI BOUTET. 54, (2)pp. 11 color illus. (8 hors texte). Sm. 4to. Dec. wraps (with 1 further illus. by the artist). Glassine d.j. One of 150 copies on papier à la forme d’Arches, initialled and numbered by the artist, from the limited edition of 160, all with an extra suite of the illustrations in black, printed on chine, bound in.
Paris (Poètes de la Grisette), 1912.

104 Streeter, Edward. “Same Old Bill, eh Mable!” Illustrations by G. WILLIAM BRECK (“Bill Breck”), 27th (N.Y.) Division. vi, 120pp., 27 plates. Dec. illus. boards by the artist (chipped at head of spine). New York (Frederick A. Stokes Company), 1919.
105 **BROUET, AUGUSTE. Impressions de guerre.** Gravures originales, 1914-1915. 1f., 5 (of 6) original etchings, each signed and numbered in pencil in the margins, each within the publisher’s passepartout mats. One additional etching by the artist on the title-page. Sm. folio. One of 75 copies, apart from 10 proof sets. This copy, which includes no justification, lacks the etching “Les blessés (Parc de Saint-Cloud).” Copies reportedly vary in the number of plates included, though always six or above. N.p., [1916].

Charpentier, Octave. Nôtre France. Compositions de PIERRE BRUNET. (40)pp. Prof. illus., including 3 hors-texte plates, as well as 24 têtes de pages or culs-de-lampe, and lettrines, printed in brown. 4to. Printed wraps. New fitted cloth clamshell case. Édition de tête: one of 30 numbered copies on Japon Impérial with a double suite of the plates (the second suite printed in blue) signed by the author in the justification, from the limited edition of 180 in all. Large margins. Paris (Éditions d’Art du “Croquis”), 1913.

(BRUYER, GEORGES) Paris. Société de la Gravure sur Bois Originale. Menu, 4 juin 1924. (4)pp. (single sheet, folding), with multi-tone original woodcut cover by Georges Bruyer, printed on tan card stock. Sm. 4to. Self-wraps. New fitted cloth clamshell case. This copy of the banquet menu is signed and inscribed in pencil by the artist beneath the woodcut, and accompanied by 5 working trial proofs on chine (irregular margins). Paris, 1924.
109 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 Édmond 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.


Cognac (Le Temps Qu’Il Fait), 1992.

113 **BUSET, MAURICE. En escadrille. Bois gravés originaux.** [Nos escadrilles pendant la Grande Guerre. 20 bois originaux en couleurs, 1914-1918.] iv ff. (including front cover, title-page, table, and prefatory sonnet, all original woodcuts printed in black, 3 with freehand additions in red), 20 original woodcut plates printed in colors (many with freehand or pochoir additions in color), tipped onto mounts. Contents loose, as issued. Folio. Portfolio (marbled boards, 1/4 cloth, ties, mounted with woodcut cover composition). New fitted cloth clamshell case. Edition limited to 350 copies, signed, numbered, and dated in red paint by the artist in the justification. Title-page boldly supplied freehand in red paint with the artist’s name and date. Table, sonnet, and inner flap of the portfolio all with the artist's dec. stamp in red. Paris, [1920].


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?].


127 CORNEAU, EUGÈNE. _Paysages_. Suite de dix images inédites, dessiné et gravées sur bois. (4)pp., 9 (of 10) color woodcuts, finished by hand in color pochoir. Contents loose, as issued. 4to. An incomplete, unnumbered set, printed on Japon. The justification details a total edition of 416 numbered and lettered copies on various papers, some with additional suites in black, of which 40 on Japon constituted the édition de tête. The tenth woodcut appeared on the publisher’s decorated chemise, not present with this copy. Rare. Paris (A La Belle Edition), [1918?].

*Duret, Théodore: Courbet (Paris, 1918),* p. 141

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

Duret, Théodore: Courbet (Paris, 1918), p. 141

131 Dallas, Duncan C. Eight Illustrations to Shakespeare's "Two Gentlemen of Verona" by WALTER CRANE. Engraved and printed by Duncan C. Dallas, Dallastype Press. Dec. title, printed in red and black with a design by Crane, colophon leaf, with endorsement by Crane. 8 plates printed on tissue, each in board and paper mount with titled tissue guard. All contents loose, as issued. Sm. folio. Publisher's gilt cloth clamshell portfolio (slightly worn). Edition limited to 650 hand-numbered copies, signed and numbered by Crane and Dallas in the colophon. Title-page very lightly foxed.

London (J.M. Dent), 1894.

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

Paris (L’Art Catholique), 1919/1920.

138 DESLIGNÈRES, ANDRÉ. 16 bois gravés. Précédés d’une page de Léon Baranger. 4ff., 16 woodcut plates, each numbered in pencil. 4to. Marbled wraps. with supralibros title. One of 100 copies on fine laid paper, initialled and numbered in pencil by the artist and publisher in the justification, from the limited edition of 123. Paris (Les Éditions du Relieur), 1918.


143  **DEVAMBEZ, ANDRÉ. Douze eaux-fortes.** 12 original etchings and aquatints, each signed and inscribed “Épreuve d’artiste” in pencil by the artist, on uncut heavy wove paper, within the artist’s etched pictorial portfolio (also signed and thus inscribed in pencil). Tissue guards. Contents loose, as issued. Folio. Self-wraps, stitched as issued. New fitted cloth clamshell case. No justification is included in the portfolio. The edition was limited to 150 numbered copies, apart from artist’s proof copies, such as this.

N.p. (The Artist), [1915].

144  **Le Goffic, Charles. Le “poilu” a gagné la guerre. Illustrations de A. DEVAMBEZ.** (16)pp. Prof. illus. in black, integrated with text in red. 4to. Dec. wraps. Glassine d.j. One of 975 hand-numbered copies on papier vergé.

Paris (“France-Expansion”), [1919?].

145  **Salmon, André. Histoires de Boches. Ornées de dessins par GUY DOLLIAN.** 124, (2)pp. Prof. illus. (culs-de-lampe). Sm. 8vo. Wraps. One of 970 numbered copies from the edition of 1000.

Paris (Librairie de France), 1917.

148 DUBRAY, JEAN. *Heures noires...* *Suite de 8 bois taillés & texte*. Lettre de Jehan-Rictus. (6), 4, (6)pp., woodcut illustrated table, and 8 woodcut plates, printed on tissue. Sm. sq. folio. Publisher's portfolio (dec. self-wraps., designed by the artist). New fitted cloth portfolio, ties. Introductory text in illus. facsimile manuscript. All contents loose, as issued. No justification is included. Presentation copy, inscribed by the artist to René Helleu. Paris ("Le Livre & l'Image"), [1917].


DUMONT, MAURICE. La suite des Polichinelles. 1e série. 8 original metal matrices for the prints (including variants). Together with this: 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. 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. Provenance: Jacques Frapier, each print bearing his oval stamp (Lugt 950b). [Paris] (The Artist), 1894. Bonafous-Murat 26
152  **ENDELL, FRITZ. Tod und Trost.** Eine Holzschnittfolge. Folding woodcut table and 10 original woodcuts signed in pencil in the margins, of which 9 printed in two colors. Formats and papers vary (chine and a lightweight chine); one of the subjects on lightweight chine is designated “2. Zustand” in pencil by the artist, while another is designated “Druck A.” Dimensions range from 245 x 334 mm. (9 3/4 x 13 1/8 inches) to 383 x 386 mm. (15 1/4 x 11 1/4 inches). Folio. New fitted cloth clamshell case. Signed and inscribed “Handdruck 3” by the artist at the foot of the table (with no further edition statement). München, 1924.
153  **FAIVRE, ABEL. 1915.** 30 lithographic plates (captioned political cartoons), each signed and numbered in pencil by the artist, of an edition of 250, printed on uncut heavy wove stock. Folio. Portfolio (cloth with supralibros leather title). No title-page is included. The copy at Yale contains a label within the portfolio (not present here) with imprint information. According to this record, the edition was limited to 250 sets, of which the first 100 contained an additional print. A little light foxing and wear. [Paris (Adolphe Legoupy), 1915].


FOUQUERAY, CHARLES. *Le front de mer.* (Les Documents de l'Histoire.) (4)pp., 29 (of 30) fine color facsimile plates, tipped onto 22 heavy mounts, plus sepia-printed supplement plate. Contents loose, as issued. Folio. Publisher's portfolio (finely gilt mottled leather over boards). Slipcase. *Édition de tête:* one of 15 copies on papier impérial du Japon accompanied by an original watercolor by the artist, separately matted, from the limited edition of 300, signed and numbered in the justification by the artist. Facsimiles printed by Léon Marotte. Watercolor (sight): 185 x 128 mm. (ca. 7 1/4 x 5 inches). The publisher's ephemeral list of plates, loosely inserted, indicates a total of 30 facsimiles; we are aware of at least one other copy with only 29, as here.
Paris ("L'Édition de Luxe"), n.d.

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London (Flying Fame), 1913.
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<th>Item</th>
<th>Title</th>
<th>Authors</th>
<th>Details</th>
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<tr>
<td>172</td>
<td>Dictées de la nuit. Bois de GALANIS.</td>
<td>Mistler, Jean.</td>
<td>74, (4)pp. 4 original woodcuts, including frontis. in color and 3 vignettes and lettrine in the text. 8vo. Wraps. with one additional vignette by the artist. One of 500 numbered copies on vélin d’Arches, from the limited edition of 510. Paris (Corrèa), 1943.</td>
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176 GOURMONT, REMY DE. Phocas. Avec une couverture et trois vignettes par Remy de Gourmont. 28, (4)pp. 3 illus. by Gourmont (including 1 original linocut, on the title-page). 2 additional original linocuts by Gourmont, printed in teal green, on front and back covers. Sq. 8vo. Dec. blue wraps., printed in green with linocuts by Gourmont. Unspecified very small limited edition, printed on uncut laid paper. One of the most beautiful publications of Gourmont's and Alfred Jarry's short-lived review "L'Ymagier," "Phocas" is a fable of a youthful gardener, martyred for his faith in fourth-century Sinope. Gourmont's visual imagery is meant to evoke the early Christian mode of the text, in a primitivized style drawn from Gauguin and the Pont-Aven artists, particularly Charles Filiger and Jarry, whose "Minutes de sable mémorial," illustrated with woodcuts of his own, had just appeared. "Phocas," plaquette in-seize raisin tirée à un très petit nombre, est aujourd'hui l'un des opuscules les plus rares de la collection gourmontienne" (B. Guégan and J. Mégret, "Remy de Gourmont typographe"). A very fine copy. Paris (L'Ymagier), 1895.


179 GRAY, HENRI. *Leurs caboches, leurs uniformes: 20 types allemands*. 1ère série. (2)pp., 16 color plates, printed on a single folding strip attached within the boards, as a leporello (verso blank). Sm. sq. 8vo. Dec. boards. New fitted cloth portfolio. Paris (Ollendorff), [1916].
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, 1f. 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.

181 (GUÉRARD) Courrier, Paul-Louis. *Oeuvres choisies.* Avec notices, analyses, notes et commentaires par Jules David. Lettres et pamphlets, illustrés de dix-huit eaux-fortes par Henri Guérard. (Bibliothèque Illustrée des Chefs-d’Oeuvre de l’Esprit Humain.) xv, (1), 426pp. Etched frontis. and 6 etched vignette illus. Sm. 4to. Leather gilt (prize binding). A.e.g. One of 1000 copies on papier vergé teinté, from the edition of 1090. The subtitle notwithstanding, the work is complete with a total of 7 etchings only. Paris (Léon Bonhoure, Éditeur), 1882.

182 Gonzalès, Emmanuel. *Les caravanes de Scaramouche.* Avec une notice historique par Paul Lacroix. Eaux-fortes et vignettes par HENRY GUÉRARD. xxxvii, (3), 273, (5)pp. 3 original etchings hors texte, each in two states (in sepia and in black). Wood-engraved culs-de-lampe. Sm. 8vo. Dec. wraps. New fitted cloth clamshell case. No justification is provided, but this would seem to be a copy of the édition de tête on chine (with both states of the etchings on chine). Other deluxe copies are known with the prints on chine and hollandse together, for which the price is stated on the spine to be 15 francs, whereas the price of this tirage is stated as 25 francs. Paris (E. Dentu, Éditeur), 1881.


**ARS LIBRI**
**FRENCH ILLUSTRATED BOOKS AND PRINT PORTFOLIOS, 1850-1930**

188 A  **HAYTER, STANLEY WILLIAM. Paysages urbains.** Suite de six pointes-sèches. 6 original drypoint etchings, each signed and inscribed “Ép. d’artiste E” in pencil by the artist (Black/Moorhead 33-38ii). Lrg. 4to. Publisher’s portfolio (boards with supralibros title, 1/4 cloth, ties). New fitted cloth clamshell case. **One of 6 suites of artist’s proofs** lettered A-F, apart from the edition of 50 copies, printed by Paul Haasen on B.F.K. Rives paper. No justification or table was provided with the publication. Paris (Éditions des Quatre Chemins), [1930].

188 B  **HAYTER, STANLEY WILLIAM. Paysages urbains.** Suite de six pointes-sèches. 6 original drypoint etchings, each signed and numbered in pencil by the artist (Black/Moorhead 33-38ii). Lrg. 4to. Publisher’s portfolio (boards with supralibros title, 1/4 cloth, ties). Edition of 50 copies (apart from artist’s proofs), printed by Paul Haasen on B.F.K. Rives paper. No justification or table was provided with the publication. Paris (Éditions des Quatre Chemins), [1930].
HECHT, JOSEPH. Ile des cormorans. 10 original copperplate etchings, each signed in pencil in the margin. Sheet size: 300 x 400 mm. (ca. 11 3/4 x 15 1/2 inches). Oblong sm. folio. New fitted cloth clamshell case. This "suite libre de dix estampes" (as stated in the Tonneau-Ryckelynck/Plumart catalogue raisonné) was created for an unpublished album, and includes no justification. **This set, with all plates signed in pencil, corresponds to Tonneau-Ryckelynck/Plumart's edition A, estimated at 30 copies, from the edition of circa 152 in all, all unnumbered and all on watermarked papier de Montval. [Paris (The Artist), 1938-1939].**

*Tonneau-Ryckelynck/Plumart 311-320 (A).*
HECHT, JOSEPH. *Londres*. 12 original copperplate etchings, all signed in pencil in the margins. Sheet size: 300 x 400 mm. (ca. 11 3/4 x 15 1/2 inches). Oblong sm. folio. New fitted cloth clamshell case. This “suite libre de douze estampes” (as stated in the Tonneau-Ryckelynck/Plumart catalogue raisonné) was created for an unpublished album, and includes no justification. This set, entirely signed in pencil, corresponds to Tonneau-Ryckelynck/Plumart’s edition A, estimated at between 5 and 10 copies, from the edition of circa 70-80 in all (as well as 151 individual prints, not in sets), all on watermarked papier de Montval. The subjects are: Canterbury Station, Oldgate, Grosvenor Avenue, Cleopatra’s Needle, Chiswick, Waterloo Bridge, Downing Street, Tower Bridge, Zoo, Westminster Cathedral, Westminster Monument, and Nelson’s Column. [Paris, 1938-1939].

Tonneau-Ryckelynck/Plumart 298-309 (A).

Nancy/Paris/Strasbourg (Berger-Levrault), 1919.


HERMANN-PAUL. Calendrier de la Guerre. 1e année, août 1914-juillet 1915 [:2e année, août 1915-juillet 1916]. 2 vols. 24 full-page original woodcuts, hand-colored in pochoir, loose as issued. Sm. Folio. Orig. dec. colored woodcut portfolios, designed by the artist. New fitted cloth case. One of 1000 copies on vélin from the edition of 1050, the woodcuts executed by the artist and colored under his supervision. A remarkable copy including 17 full-scale original ink wash drawings by Hermann-Paul for the woodcuts (5 with additions in white gouache, 1 with color). Drawings ca. 320 x 242 mm. (ca. 12 5/8 x 9 ¾ inches) on buff wove paper. All are stamped on the verso "Vente Galerie de Chartres, 23-10-2000," the Hermann-Paul atelier sale. Apart from their powerful graphic vigor, the drawings are striking both for their correspondence to the finished woodcuts, and for their occasional differences from them, which show the development of the artist’s conception. One drawing is not visibly related to a specific woodcut. Some are in reverse of the prints, and others not. Paris (Lutetia), [1916-1917?].


201  **HERMANN-PAUL.** Pendant la Guerre. 12 dessins. (4)pp., 13 plates, each signed and numbered in pencil in the margins. Contents loose, as issued. Oblong sm. Folio. Publisher's chemise, with cover illustration by the artist. Glassine d.j. New fitted cloth clamshell case. Édition de tête: one of 50 hand-numbered copies on Japon, from the limited edition of 250. This copy complete with the suppressed thirteenth plate ("scène de viol"). Paris (Librairie de l'Estampe), n.d.
202  HERMANN-PAUL. Quatre frimousses. (4)pp. (single sheet, folding), 4 original color woodcuts. Contents loose, as issued. Sm. Folio. Publisher's portfolio (boards, ¾ cloth, with supralibros title). New fitted cloth clamshell case. One of 99 copies on vélin d'Arches reserved for the Société “Les Exemplaires,” signed and numbered in ink in the justification by the artist, from the limited edition of 109. Presentation copy, with a dramatic signed half-length watercolor sketch on the title-page of a helmeted skeleton, inscribed by the artist to Madame Goffin. Also laid in, the membership list of the Société, in which Hermann-Paul appears as Vice-President. Paris (Léon Pichon), 1926.
HERMANN-PAUL. Les 4 saisons de la Kultur. 5 color woodcut plates, each with the artist’s stamp at lower right. Oblong folio. Publisher’s dec. portfolio (wraps., with dec. woodcut title composition by the artist). New fitted cloth portfolio. An unnumbered copy on papier blanc, apart from the numbered tirage of 250 thus, from the limited edition of 300. This copy includes two subjects for “Printemps,” one of which may have been meant to be suppressed for its particularly brutal character. This copy without the decorative woodcut title-page (reprised here on the front cover of the portfolio). Paris (Dorbon Aîné), [1915].
204 HERMANN-PAUL, RENÉ GEORGES. Untitled suite of woodcuts. 25 woodcuts, each signed and numbered 7/25 in pencil by the artist, printed on lightweight simili-Japon (?). Sheet: 257 x 331 mm. (ca. 10 1/8 x 13 inches). Each with the Hermann-Paul estate sale stamp on the verso (“Vente Galerie de Chartres, 23-10-2000”). Oblong 4to. Later paper chemise. Subjects in this unidentified series include clients at art galleries, elderly men and their mistresses, dissolute figures in waiting rooms, confrontations with the war-wounded, and others.
[Paris, n.d.].

205 HERMANN-PAUL. La vie de Madame Quelconque en dix tableaux lithographiés. (Les Grands Spectacles de la Nature. 2ème Série.) 10 original lithographs, on thin laid Japan paper. Contents loose as issued. Folio. Orig. printed chemise, with list of the prints on the front cover (artist’s monogram at foot). New fitted cloth clamshell case. Issued without justification. This copy is designated “No. 78” in pencil at the foot of the cover, next to the artist’s monogram.
N.p., [ca. 1895].


213  (HUYGENS, LÉON) Nothomb, Pierre. La bataille de l'Yser, 16-30 octobre 1914. (Les Grandes Batailles.) 15, (1)pp. 28 plates hors texte, including 5 original etchings (one on the cover) and 4 original lithographs by Léon Huygens (as well as 12 tipped-in heliogravures after Huygens and 5 tipped-in color pochoir facsimiles after Charles Fouqueray, and frontispiece by Steinlen), 25 woodcuts after Huygens in text, cut by Louis Jou. Contents loose, as issued. Lrg. 4to. Publisher’s chemise, with original etching. Text printed by Draeger, the facsimiles by Léon Marotte, with pochoir by Saudé. Paris (Librairie Schwarz & Cie.), 1917.


Paris (Arthème Fayard & Cie., Éditeurs), n.d.

Colette [Colette Willy]. *Chéri*. 22 bois originaux de G. JEANNIOT. (Collection "Le Livre de Demain.") 126, (2)pp. 22 woodcut illus. Sm. 4to. Dec. wraps.
Paris (Arthème Fayard & Cie., Éditeurs), 1927.
219  JONAS, LUCIEN. Armée anglaise. Juin 1915. 55 hinged hand-colored plates (versos blank). Additional facsimile manuscript text and illus. on the front cover and interiors of the binding. 4to. Cloth. One of 80 copies colored by hand in watercolor under the direction of the artist, and signed by him in the justification, from the limited edition of 300 in all. “Ce carnet de croquis du peintre Lucien Jonas, attaché au Musée de l’Armée, a été reproduit en fac-similé absolu.” Paris (Librairie Dorbon-Aîné), n.d.

220  JONAS, LUCIEN. Verdun. Mars-avril 1916. 53 hinged hand-colored plates (versos blank). Additional facsimile manuscript text and illus. on the front cover and interiors of the binding. 4to. Cloth. Copy no. 100, signed in the justification by the artist, seemingly one of 50 hand-colored copies from the limited edition of 450 in all. The statement also refers to “ce carnet de croquis de guerre” as “le troisième de la série.” Inner hinges slightly cracked. Paris (Librairie Dorbon-Aîné), n.d.
JOU, LOUIS. Nos héros. 12 eaux-fortes originales. 12 original etchings on watermarked Perrigot-Masure wove paper, each signed and numbered in pencil in the margins, all within passepartout mounts, loose as issued. Titled tissue guards. Folio. Dec. chemise, with etched title and repeat of the first etching in the series. Publisher’s slipcase (boards with supralibros title and illus.). No justification is included, but the prints are numbered in an edition of 100. N.p. (The Artist), 1915.
JOU, LOUIS. Spolium. 14 eaux-fortes. [Album de quatorze eaux-fortes sur la guerre.] 15 original etchings (including dec. title), each signed and numbered in pencil in the margins. Tissue guards. Contents loose, as issued. Folio. Publisher's chemise. One of 75 hand-numbered copies on Hollande, from the limited edition of 100. Title etching slightly browned at right margin. Paris (A. Le Prince), 1915.

225 Adam, Paul. *Reims dévastée. Illustré de soixante et onze eaux-fortes originales par CH. JOUAS*, 5, (1), 236, (10)pp. 94 original etchings, including 71 illustrations (23 full-page hors texte) and 23 pictorial lettrines by the artist. Lrg. 4to. Full brown morocco gilt. Raised bands, a.e.g., moiré silk doublure and endpapers. Slipcase (marbled boards, edged in morocco). Orig. wraps. (with etched vignette) and spine bound in. One of 100 numbered copies on Rives B.F.K. pur chiffon, signed by Jouas in the justification, from the edition of 180 in all. In addition, this copy is bound with a “Suite spéciale de 77 épreuves en 1er état des eaux-fortes de l’illustration pour ‘Reims dévasté’” and a fine *signed original finished drawing by Jouas in charcoal and colored chalk*, of an angel resting on a balcony of the Cathedral façade. Also bound in is the publisher’s prospectus for the book. Paris (Éditions Lapina), 1930.
Béraldi, Henri. **Un illustrateur de Paris: CHARLES JOUAS.** (12)pp. 20 original etchings hors texte ("Suite complète des eaux-fortes en premier état"), each signed in pencil in the margins. 2 etched illus. All contents loose, as issued. 4to. New fitted cloth clamshell case. Edition limited to 50 numbered copies, the etchings printed by A. Porcabeuf et Cie. and the text by Frazier-Soye. [Paris]. 1927.

Grappe, Georges. Le sein. Eaux-fortes originales, lettrines et culs-de-lampe par CH. JOUAS. Portrait de Georges Grappe par A. Ouvré. (Collection "Les Panathénées." X.) 134, (1)pp. 5 original etchings, of which 4 by Jouas and 1 by Ouvré (frontis. portrait). Wood-engraved lettrines and culs-de-lampe. Sm. 4to. Wraps. Acetate d.j. One of 50 numbered copies on Japon Impérial, accompanied by a triple suite of the different states (including the cancelled plate) and a suite on 2 sheets with proofs of the 5 wood-engraved ornaments and lettrines (3 color), from the limited edition of 1195 in all. Later slipcase (marbled boards), accommodating the book and the loose suites. Paris (Éditions Lapina), 1927.
Huysmans, J.-K. *Trois églises. Eaux-fortes originales de CH. JOUAS.* 163, 21 full-page original etchings. Repeated dec. borders throughout, printed in green. 4to. Wraps. (small stain). One of 180 numbered copies on uncut papier de Rives, from the limited edition of 260. The three churches are Notre Dame, Saint Merry and Saint Germain l'Auxerrois. This copy is accompanied by three original drawings by Jouas, including a study for one of the etched compositions in the book: "Saint-Germain l'Auxerrois," signed and dated 20 avril 1913 beneath the title (in charcoal, colored chalks, and pencil, on uncut buff wove paper; 290 x 205 mm., ca. 11 3/8 x 8 inches). The other two, also in pencil and colored chalk, are a view of Notre Dame from the île Saint-Louis, and a study of the columns and sculpture of the Pont Alexandre III (both 265 x 200 mm., ca. 10 3/8 x 7 7/8 inches). Paris (Éditions René Kieffer), 1920.
Paris, 1913.

Paris (La Jeune Parque), 1927.
234  **KROHG, PER.** *Krigens ansigt.* (4)pp., 40 full-page plates. Oblong sm. folio. Wraps. (light wear; small expert mends). OCLC records two copies, both in Denmark. Presentation copy, inscribed "A Monsieur le Ministre de France Edmond Bapst... hommage à la France et à son représentant à Christiania/ Per Krohg."

[Kristiania] (Atelier E-O), [1918].

235  **KROL, ABRAM.** *Portraits I.* Gravés au burin, et précédés d’un texte du graveur. (8)pp., 12 original etchings. Contents loose, as issued. Lrg. 4to. Original chemise, with etched cover design by the artist. Glassine d.j. (chipped). New fitted cloth clamshell case. One of 87 copies, signed and numbered in red ink in the justification by the artist, from the limited edition of 99, on uncut handmade pur chiffon d’Auvergne. Presentation copy, inscribed by the artist in the justification to René Huyghe, 1951.

Paris (The Artist), 1951.

Album. 4 vols. (12), (12), (12), (12)pp. Prof. illus. in color. Oblong 4to. Dec. self-wraps. The last album neatly split at spine; a few small scribbles in crayon by a juvenile reader; other light wear.
Paris (Éditions de la Petite Écho de la Mode), 1919.

Paris (A La belle Edition), 1919.
LABOUREUR, JEAN-ÉMILE. Petites images de la guerre sur le front britannique. Neuf gravures au burin. Précédées d’une lettre sur les spectacles de la guerre, de Roger Allard. xi, (7)pp., 9 original copperplate etchings, each numbered in pencil, printed on titled folded sheets. All contents loose, as issued. 4to. Publisher’s portfolio (marbled boards with supralibros label, ties; light wear) and chemise. New fitted cloth clamshell case. One of 120 copies of the “état définitif,” signed and numbered in ink by Laboureur in the justification, apart from proofs of various states, the etchings printed by A. Vernant, the text by Franzier-Soye. Presentation copy, inscribed “à André Mare au bon témoignage de guerre Laboureur,” with a little sketch of two crossed flags.

Paris (Imprimerie d’A. Vernant), 1917.
LABOUREUR, J. E. Ten Etchings from Pittsburgh. A collection of ten original etchings. (4)pp., 10 original etchings, each signed and numbered in pencil in the margins. Dec. vignette on title-page, printed in red. All contents loose, as issued. Sm. folio. Publisher’s brown chemise, printed in black and red. New fitted cloth clamshell case. One of 50 hand-numbered copies on Holland paper, from the limited edition of 60.
N.p. (The Artist), 1905.
LABOUREUR, JEAN-ÉMILE. Types de l’armée américaine en France. Suite de dix images taillées sur bois par S.E.L. [sic]. Texte de A.S.C. (24)pp. 10 woodcut illus. (including front cover image), printed in black on colored backgrounds. Marbled boards, 3/4 morocco gilt. Orig. dec. wraps. bound in (somewhat rubbed). Édition de tête: one of 25 numbered copies on papier Japon, with irregular large margins, from the limited edition of 1052, printed by François Bernouard. The artist’s initials are misstated on the title-page, but corrected on the front cover. The text is by Laboureur himself, who, as author, appropriates the initials A.S.C. from his address at the Army Service Corps. An exceptionally large copy, dramatically bigger than other copies we have seen of the same large-paper édition de tête. From the library of Francis Kettaneh, with his gilt morocco ex-libris. Paris (À La Belle Édition), 1918.

244 **(LABOUREUR)** Angle, Bertie (Xavier Marcel Boulestin). **Aspects sentimentaux du front anglais.** (40)pp. 1 original etching by Jean-Émile Laboureur, signed in pencil, as frontispiece. 4to. Publisher’s dec. wraps. Acetate d.j. New fitted cloth clamshell case. An unnumbered Service de Presse copy on papier vélin fin, from the limited edition of 321 in all. “Bertie Angle” is a pseudonym, probably for Xavier Marcel Boulestin. Light browning of the text. Paris (Dorbon-Aîné), [1917?].


New fitted cloth clamshell case. Édition de tête: one of 50 numbered copies on uncut Hollande bound with an extra suite of the illustrations (without color), from the limited edition of 350. [Paris (Dorbon Aîné), 1916].


255 Descaves, Lucien. *Ronge-Maille vainqueur. Illustrations de LUCIEN LAFORGE.* (4), 32, (2)pp. Prof. illus. (integrated with text). Lrg. 4to. Dec. wraps. Glassine d.j. New fitted cloth clamshell case. Édition de tête: one of 31 numbered copies on papier de chanvre teinté, from the edition of 1000, printed by Frazier-Soye. This copy with the original ink drawing for one of the illustrations, a macabre comic composition of rats heading up the furrows of a ploughed field. (ca. 235 x 180 mm., ca. 9 1/4 x 7 1/8 inches, on stiff buff wove paper). Paris (Librairie Ollendorff), 1920.


Banville, Théodore de. *Gringoire. Comédie en un acte et en prose. Illustrations et eaux-fortes de LÉON LEBÊGUE.* 120, (2)pp. Prof. illus., including etched frontis. and 18 etched pictorial culs-de-lampe, and printed ornaments, borders and lettrines in color pochoir and gold throughout, in the manner of Gothic manuscript illumination. Marbled boards, 3/4 morocco gilt. T.e.g. Orig. dec. wraps and spine, colored in pochoir and gold, bound in. One of 800 numbered copies on vélin d’Arches, initialled by the publisher, from the limited edition of 1025 in all, printed by Frazier-Soye. Paris (Librairie des Amateurs, F. Ferroud), 1919.

Paris (Librairie des Amateurs, F. Ferroud), 1917.


Paris (Éditions du Monde Nouveau), n.d.
268  (LÉGER) Goll, Ivan. **Chansons de France.** Dessin de Fernand Léger. (Poets’ Messages.) (16)pp. Line-drawn cover design by Léger. Sm. 4to. Dec. self-wraps., stitched with red thread. A copy numbered in red, from the limited edition of 700 in all, printed on Chippendale Offset. Unspecified édition de tête, in which the blooms of the flowers on the cover—superimposed on a sketchily drawn map of France—have been hand-colored by Léger in red and blue, and initialled in ink by the artist. Published in New York, where both Léger and Ivan Goll were in exile during the war years, these very classical Gallic poems express Goll’s anguished longing for his lost country. Partly uncut. A fine copy, unopened.

New York (The Gotham Book Mart), 1940.


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271  **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.


LHÉRITIER [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].

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The Drawings of JACQUES LIPCHITZ. (4)pp., 20 collotype plates. Contents loose, as issued. Sm. folio. Publisher’s portfolio (boards, 1/4 cloth; ties). New fitted cloth clamshell case. One of 65 copies with an untitled original etching printed in sepia, signed and numbered by the artist in the margin, signed by the artist also in the colophon, from the limited edition of 765. New York (Curt Valentin), 1944.

280 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 1/4 inches), on buff laid paper (loosely inserted).
París, n.d.

Aix, 1961.

Paris (Les Oeuvres Représentatives), 1931.


287 MANFREDINI, ENZO. “Les restrictions.” Quatre lithographies en couleurs. 4 original color lithographs, each signed and numbered in pencil in the margins, within dec. lithographic portfolio by the artist, also signed and numbered at the foot. Contents loose, as issued. Folio. New fitted cloth clamshell case. Paris (L’Édition de Luxe), [1917].
288 MARECHAL, GASTON. *Nos petits coquelicots*. Cartes postales à colorier. Tome 2. Dessins de Marechals. (4)pp., 6 stiff card plates, perforated to make 12 postcards. Oblong sm. 8vo. Dec. illus. self-wraps. Glassine d.j. Each plate presents two versions of the same card, one printed in colors, and one in outline, for coloring by its juvenile owner. This copy is fully completed in crayon.

Paris (Ch. Ramel et Cie.), n.d.

289 MARTIN, CHARLES. *Sous les pots de fleurs*. Recueil de dessins à la plume accompagnés de prose rythmée, composés au Front, 1914-1917. Préface de Mac Orlan. 53, (7)pp. Prof. illus. (16 full-page). Contents loose, as issued. 4to. Publisher’s cloth folder with supralibros (a little worn). Elaborate pictorial endpapers designed by the artist, printed in red. Unstated limitation, printed on uncut laid paper.

Paris (Jules Meynial), 1917.

Maurois, André. *Les silences du Colonel Bramble. Illustrations de CH. MARTIN.* (Collection “Les Gloires Littéraires.” 8.) 216, (6)pp. Prof. illus. in color. Lrg. 8vo. Marbled boards, 1/2 morocco gilt (Franz). Mosaic inlay at spine, raised bands, t.e.g. Orig. dec. wraps. and spine bound in. One of 1000 numbered copies on vélin Allura, from the edition of 1136. Presentation
copy, inscribed “Pour M. G. Fourier/ ami de livres/ André Maurois.” Bound into this copy before the frontispiece, a fine original preparatory drawing in pencil and black ink by Charles Martin (perhaps of Lieutenant Tarkington, but not directly related to any illustration printed in the book), inscribed “dessin original de Ch. Martin” in pencil, at the base. Loosely inserted are three additional drawings: a portrait of Maurois in gouache and colored pencil by J. Bac, 1948, and two sketches in pen and in pencil for illustrations by G. Follot.

Bruxelles (Éditions du Nord), 1929.


294 MAUFRA, MAXIME. Paysages de guerre. 20 lithographies originales, 1914-1917. Préface de Charles Le Goffic. 4ff., 20 original lithographs, tipped onto mounts, as issued. Contents loose, as issued. Oblong folio. Portfolio (marbled boards, ties). One of 170 copies on Arches, signed and numbered in the justification by the artist and publisher, from the limited edition of 210 in all. Title-page somewhat browned. Paris (G. Boutitie), [1917].


296 MELEK. La journée de la petite infirmière. Cartes postales à colorier. Dessins de Melek. (4)pp., 8 stiff card plates, perforated to make 16 postcards. Oblong 8vo. Dec. illus. self-wraps. Each plate presents two versions of the same card, one printed in colors, and one in outline, for coloring by its juvenile owner. The captions are in French, English and Spanish. Paris (F.N. Éditeur), n.d.

DANS LE CACHOT.

LE CONDAMNÉ, LE GARDIEN,
LA FEMME, LA COUSINE.

LE GARDIEN.

T'as, d'ail, ta forêt qu'on vous amène
LA FORÊT.
Où ça qu'il est, mon homme, il ou plutôt
je n'vois rien.

LE GARDIEN.

Là, sale son lit. Probablement qui dort.
— Dites donc, hé! la-bar!

LE CONDAMNÉ, éveillé.

De quoi?

LE GARDIEN.

Votre épouse qui vous arrive.
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 initialled 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 Prudhomme (indistinctly dated 1860) very similar to one in the present volume (dated 1873, and finished in watercolor). Paris (Jules Claye, Imprimeur), 1862. 
Vicaire, Georges: Manuel de l'amateur de livres du XIX siècle, 1801-1893, V.1017f.
301 (MONNIER) [Loève-Veimars, François-Adolphe, et al.] *Scènes contemporaines, laissés par feue madame la Vicomtesse de Chamilly*. Seconde édition, augmenté du dix-huit Brumaire, Scènes nouvelles. [Par François-Adolphe Loève-Veimars, Louis-Émile Vanderburch et Auguste Romieu.] xvi, 442, (2)pp., 2 lithographed plates by Henry Monnier, finished by hand in colors. Lrg. 8vo. Marbled boards, 3/4 morocco gilt. T.e.g. Orig. dec. wraps. (after Monnier) and spine bound in. "Madame la Vicomtesse de Chamilly" was the collective pseudonym of these three writers. This copy with Monnier's two finished original watercolor drawings for the plates bound in. Paris (Urbain Canel, Libraire), 1828.


Paris (Éditions Kra), 1929.

Paris (Éditions Kra), 1929.

309 **NAUDIN, BERNARD.** *Six bois composés et gravés au canif.* (4)pp. (single sheet, folding), 6 original woodcuts, each within titled passepartout. 4 woodcut vignettes. Contents loose, as issued. Sm. folio. Publisher’s portfolio (boards with dec. woodcut title by the artist, ties). One of 100 copies on fine pelure du Japon, signed and numbered in ink in the justification by the artist, from the limited edition of 120, printed by Émile Fequet. Paris (The Artist), 1920.

310 **NAUDIN** France, Anatole. *Ce que disent nos morts.* (14)pp. Prof. illus. by Bernard Naudin. 4to. Marbled wraps. with supralibros title. New fitted cloth clamshell case. Edition of 4000 copies, printed at the Imprimerie Nationale. This is one of 450 numbered copies on vélin teinté de Hollande, from the special tirages of 500 (as the separate prospectus for the publication is reported to state). Paris (R. Helleu, Éditeur), 1916.
311 Géraldy, Paul. *La guerre, madame... Illustrée de trente dessins original de BERNARD NAUDIN reproduits en fac-similés typographiques*. 97, (3)pp. 20 illus. 4to. Dec. wraps. Glassine d.j. New fitted slipcase (marbled boards). One of 100 hand-numbered copies on japon, from the limited edition of 225 (apart from a “nombre illimité” on vélin teinté). Reproductions printed by Ducourtieux, the typography by Draeger Frères. Paris (René Helleu, Éditeur), 1918.

Paris (R. Helleu, Libraire-Éditeur), 1918. $75.00

Redier, Antoine. *La guerre des femmes. Édition définitive, ornée de compositions de BERNARD NAUDIN et de vignettes gravées sur bois par Maximilien Vox.* iii, (1), 269, (13)pp., 7 plates. 4 documentary illus. Wood-engraved pictorial culs-de-lampe and lettrines. 4to. Full dec. embossed morocco gilt by René Kieffer, with his label. Gilt pastepaper endpapers and flyleaves; orig. wraps. and spine bound in; t.e.g. One of 550 numbered copies on vélin pur fil Lafuma from the edition of 1125, the illustrations printed by D. Jacomet and the text by Coulouma. Signed in pen by Antoine Redier at the end of the dédicace.

Paris (La Revue Française), 1926.


Deitel, Joseph. Les poilus. Épopée. 15 dessins de JEAN OBERLÉ. 187, (3) pp. Prof. illus. in color pochoir. 4to. Fine boards, 3/4 celadon morocco gilt, by Creuzevault. Raised bands; t.e.g. Orig. wraps and spine bound in. One of 6 numbered copies on Japon impérial containing an original ink drawing by Oberlé, from the limited edition of 358, printed by A.-G. L’Hoir, with coloring by Nervet. The drawing (with corrections in white gouache and printer’s instructions in the margins) depicts poilus driving through the countryside in an open car, and appears as an illustration in the book at the start of chapter III, “La Marne.”

Paris (Aux Éditions du Loup), 1926.


325 Duhamel, Georges. *Civilisation, 1914-1917. Gravures originales de CHARLES PICART LE DOUX.* 239, (5)pp. Numerous engraved illus. Signatures loose, as issued. Lrg. 8vo. Publisher’s chemise and board slipcase. One of “quelques” exemplaires de l’artiste, here with an extra suite of the illustrations, from the edition of 1850 copies (of which 350 were accompanied by the extra suite), printed by Coulouma. Paris (Albert Guillot, Éditeur), n.d.
327 Chaine, Pierre. *Commentaires de Ferdinand (suite des “Mémoires d’un rat”)*. Eaux-fortes... par T. POLAT. 196, (6)pp. Etched frontis. and hors-texte plate, together with 6 etched vignettes on 3 plates, all loosely inserted as issued. 32 etched illus. Sm. 4to. Wraps. (somewhat worn). One of 50 copies on vergé d’Arches, with an extra suite of the frontispiece and hors-texte plate on vieux Chine, signed and numbered in ink by the author and publisher in the justification, from the limited edition of 380 Paris (Dan. Niestlé, Éditeur), 1921.

329 Machard, Alfred & POUBOT, FRANCISQUE. Le massacre des innocents. Légende du temps de la Guerre. [47 dessins inédits de Poulbot.] 78, (2)pp. 47 illus. Lrg. 8vo. Dec. wraps. Édition de tête: one of 80 numbered copies on grand japon impérial teinté à la forme, signed in the justification by the author and illustrator, with an original etching as frontispiece by PoulBot, signed in pencil, from the limited edition of 300 copies in all. Large margins of irregular format. Paris (L’Édition Française Illustrée), 1918.


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 Vielé-Griffin, Albert Mockel, Henri de Régnier, Robert de Souza, A.-Ferdinand Herold, André Fontinas, Camille Maucclair, Emile 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.

RAVEL, MAURICE. Daphnis et Chloé. Ballet en un acte. Fragments symphoniques pour orchestre et choeurs. Nocturne, interlude, danse guerrière. (2), 24pp. Folio. Heavy cream wove wraps, printed in black and green (with Ravel’s monogram), stitched with red thread, as issued. (D. & F. 8061.) First edition (Imprimerie Chaimbaud) of the piano four-hands score. Ravel began work on the score in 1909, on commission from Serge Diaghilev. The work was premiered on June 8, 1912 at the Théâtre du Châtelet by the Ballets Russes, with choreography by Michel Fokine and sets by Bakst; Pierre Monteux conducted, and Nijinsky danced the part of Daphnis. A little light wear, a few annotations in green pencil. Paris (A. Durand & Fils, Éditeurs/ Durand & Cie.), 1911.


RECKLINGHAUSEN, MAX VON. *Block Prints, Drawn and Cut on Linoleum and Wood at Fort Oglethorpe, Georgia, during 1918 and 1919.* 17 woodcut and linocut plates, loose as issued. 243 x 226 mm. (ca. 9 1/2 x 9 inches). 4to. Publisher's printed paper portfolio (hinges internally reinforced). New fitted cloth case. OCLC lists only 1 copy (Staatsbibliothek Berlin). New York (E. Weyhe), n.d.


348  Dodeman, Charles. *La bombe silencieuse. Illustrations de A. ROBIDA*. (3e Série in-4º. No. 1327.) 224pp. Prof. illus. 4to. Publisher’s dec. illus. cloth. A.e.g. Tours (Maison Alfred Mame et Fils), [1916].


ROUVEYRE, ANDRÉ. *Quelques prisonniers allemands (17 dessins).* [Préface d’Émile Verhaeren.] (8)pp., 17 plates. Marbled boards, 3/4 morocco. Orig. wraps, bound in. One of 160 copies on Arches, from the limited edition of 166. Inscribed in ink by Rouveyre on the half-title, 1917, “Laissez loin de votre bibliothèque cet opuscule, o Bibliophile, ces personnages pilleroient vos précieux ouvrages, ou jetteroient le feu à vos éditions.”

Paris (Mercure de France), 1915.

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Paris (Mercure de France), 1903.


361 Verhaeren, Emile. Almanach. Cahier de vers ornémenté 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 1050 in all. Bruxelles (Dietrich & Co.), 1895.


With:


Bonnard, Abel. La France et ses morts. Poème orné de bois gravés par FRANÇOIS-LOUIS SCHMIED. 47, (3)pp. Woodcut frontis. and culs-de-lampe. Signatures loose, as issued. 4to. Publisher’s chemise. Glassine d.j. New fitted cloth clamshell case. Édition de tête: one of 52 numbered large-paper copies on Japon Impérial with an extra proof on japon of the frontispiece and final cul-de-lampe, from the limited edition of 270. Rare. Paris (Société Littéraire de France), 1919.

Dorgelès, Roland. **La boule de Gui. Avec des dessins et des pointes sèches de ANDRÉ DUNOYER DE SEGONZAC.** 86, (4)pp. 5 drypoint etchings hors texte. Prof. illus. 4to. Wraps. Glassine d.j. One of 519 numbered copies on uncut Lafuma teinté from the limited edition of 600, the etchings printed by Xavier Havermans and the text by Coulouma. Paris (Éditions de la Banderole), 1922.

Dorgelès, Roland. **Le Cabaret de la Belle Femme. Avec des dessins et des eaux-fortes de ANDRÉ DUNOYER DE SEGONZAC.** 123, (7)pp., 8 original etchings. Prof. illus. 4to. Wraps. Glassine d.j. One of 520 numbered copies on vergé de Rives, from the limited edition of 640, the text printed by Coulouma and the etchings by the Atelier de La Roseraie. Presentation copy, inscribed by Segonzac to Édouard Loewey. Paris (Émile-Paul Frères, Éditeurs), 1935.
Dorgelès, Roland. *Les croix de bois. Avec des dessins et des pointes sèches de ANDRÉ DUNOYER DE SEGONZAC.* 278, (4)pp., 10 original drypoint etchings. Prof. illus. 4to. Full black and tan blindstamped morocco gilt (slightly rubbed at edges). Calf doublures (signed Pierre Legrain), moiré silk endpapers. Orig. wraps. and spine bound in. One of 60 numbered copies on Hollande, from the limited edition of 600, the etchings printed by Xavier Havermans and the text by Coulouma. A remarkable copy including two original ink sketches by Segonzac on buff paper (one 160 x 125 mm. tipped in, one 255 x 180 bound in), both inscribed “Pour les Croix de Bois” and signed at lower right; and in a superb master binding by Pierre Legrain in black and tan morocco, both covers depicting the shadows of three crosses cast in blind against a black ground by a cross silhouetted at the summit against a tan sky. A similar binding by Legrain for the same work, executed by René Kieffer for Vever, is cited in the Legrain Répertoire (no. 264, reproduced in color as plate C). Paris (Éditions de La Banderole), 1921.
SEM. **La Cathédrale de Reims.** Préface de S.E. le cardinal Luçon, archevêque de Reims. (50)pp. Prof. illus. in color (3 full-page plates, pictorial vignettes throughout). Sm. 4to. Dec. wraps. One of 25 copies on Hollande van Gelder with a suite of 4 hors-texte etchings, and a signed original wash drawing for one of the full-page plates, signed and numbered by Sem in the justification, from the edition of 520 in all. Loosely inserted, an autograph letter, signed, from Sem, postmarked 1914, to a Paris journalist. Paris (Librairie Plon), 1926.

373 **SEM. Quelques croquis de guerre.** 40 dessins, croquis et aquarelles. (8)pp., 40 color facsimile plates, tipped onto 33 heavy card mounts. All contents loose, as issued. Sm. folio. Publisher’s portfolio (cloth gilt, 3/4 vellum). Édition de tête: one of 10 copies hors série on Japon Impérial with a **signed original watercolor by the artist,** from the edition of 285 in all, signed by the artist in the justification. Watercolor (sight): 217 x 149 mm. (8 1/2 x 5 7/8 inches), within publisher’s passepartout.

Paris (Devambez, Éditeur), n.d.

374 **SEM. Quelques croquis de guerre. 2e album.** 25 dessins, croquis et aquarelles. (4)pp., 25 color facsimile plates. All contents loose, as issued. Sm. folio. Publisher’s paper chemise and cloth dec. gilt portfolio; ties. One of 25 copies numbered copies on vélin d’Arches with a signed original drawing by the artist, from the limited edition of 260 in all. The drawing in this copy, embellishing the page of justification, is a **finished quarter-length watercolor sketch of a grizzled soldier smoking a pipe.**

Paris (Devambez, Éditeur), n.d.

Paris (G. & A. Mornay, Libraires), 1923.

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Paris (Éditions de la Revue Française), n.d.
Paris (Barraud, Libraire-Éditeur), 1870.

STEINLEN, THÉOPHILE ALEXANDRE. Croquis de temps de guerre. No. 1. 1914-1915-1916. 18 original lithographs (4 printed in blue) on uncut cream wove paper, each signed in brown crayon at the foot. Contents loose, as issued. Sm. folio. Portfolio (publisher’s boards gilt, 1/4 cloth, ties). This copy lacks the preliminary 4pp. but is complete with all the lithographs. First lithograph browned.
Paris (Édition La Guerre), n.d.

381 Derennes, Charles. La chanson des deux jeunes filles. Poème orné d’agrément par LOUIS SÜE. (3), xiv, (2)ff. 14 vignette illus. and culs-de-lampe, printed in blue. Wraps., with publisher’s device heightened in rose, bound at the top, as issued. Glassine d.j. One of 350 numbered copies on vergé d’Arches, from the limited edition of 401, printed by François Bernouard. Paris (A La Belle Édition), 1918.


388  **VAESEN, FRÉDÉRIC & Petit, Philippe.** Particolare. (6)pp., 3ff. with 6 typographic compositions and 1 photographic plate. Signatures loose, secured with cord as issued. Folio. Publisher’s cloth chemise with wrap-around title band. Edition limited to 15 hand-numbered copies, printed in part of heavy wove stock. Loosely inserted: