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firsts  
LONDON'S RARE BOOK FAIR

COHI



# firsts

## LONDON'S RARE BOOK FAIR

"Firsts Winter Online"  
18th | 23rd Feb 2021

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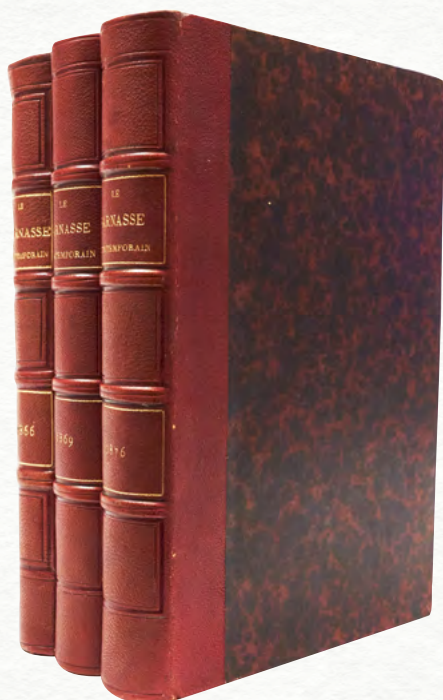
IBAN FR76 3006 6105 5100 0200 3250 118

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## 1. Charles BAUDELAIRE & Paul VERLAINE & Stéphane MALLARMÉ & Théodore de BANVILLE & Charles CROS & Auguste Comte de VILLIERS DE L'ISLE-ADAM & Théophile GAUTIER

*Le Parnasse contemporain, recueil de vers nouveaux, full set of the first, second and third series*

LEMERRE | PARIS 1866-1876 | 17 x 24 CM | 3 BOUND VOLUMES

First edition of the *Parnasse contemporain*, a rare complete set of the three series, published in 1866, 1869-1871 and 1876, in which the work of more than a hundred poets appeared, mostly previously unpublished. Some of the poems of the *Nouvelles fleurs du mal* by Charles Baudelaire were effectively published for the first time in the first series, in the fifth issue, devoted entirely to him, including the following: *Epigraphe pour un livre condamné* – *Madrigal triste* – *L'avertisseur* – *Le rebelle* – *Bien loin d'ici* – *Recueillement* – *Le gouffre* – *Les plaintes d'un Icare*, as well as some poems published in *Épaves*.

One can also find some of the first work by Stéphane Mallarmé: “*Les fenêtres* – *Le sonneur* – *A celle qui est tranquille* – *Vere novo* – *L'azur* – *Les Fleurs* – *Soupir* – *A un pauvre*” and Paul Verlaine who had yet to publish a collection of his own: *Vers dorés* – *Dans les bois* – *Il bacio* – *Cauchemar* – *Sub urbe* – *Marine* – *Mon rêve familier*.

These volumes also contain contributions from Théodore de Banville, Théophile Gautier, José-Maria de Heredia, Leconte de Lisle, Anatole France, Louise Colet, Louis Ménard, Catulle Mendès, Auguste

Villiers de l'Isle Adam, Charles Cros, Louisa Siefert, Léon Dièrx, and others. Half red shagreen, spine in five compartments, title and date framed in a gold fillet, double fillet frame to compartments, green bookmark.

Ex-libris to recto of ffep: “Collection Armand Weil” and of Michel and Jeannine Parisot laid down on verso of half-title.

**A very rare complete set in a uniform binding.**

5 000 €

+ SEE MORE





## 2. Pierre BONNARD

Original color lithograph:

*La Revue blanche*

– Les Maîtres de l’Affiche – plate 38

LES MAÎTRES DE L’AFFICHE

– IMPRIMERIE CHAIX | PARIS 1896

| PLATE: 29 x 39.9 CM / FRAME: 38 x 43.5 CM

| FRAMED LITHOGRAPH POSTER ON VÉLIN FIN PAPER

Original color lithograph on *vélin fin* paper. Printer’s embossed stamp to lower right of plate. A superb French monthly publication, the *Maîtres de l’Affiche* appeared from 1895 to 1900 under the aegis of Jules Chéret.

Each number of the review included four reproductions of posters in cloche format (30 x 40 cm), chromolithographed with an embossed stamp for authentication.

A fine copy.

1 200 €  
+ SEE MORE



### 3. André BRETON

*Manifeste du surréalisme. Poisson soluble*

ÉDITIONS DU SAGITTAIRE | PARIS 1924 | 12 x 19 CM | ORIGINAL WRAPPERS

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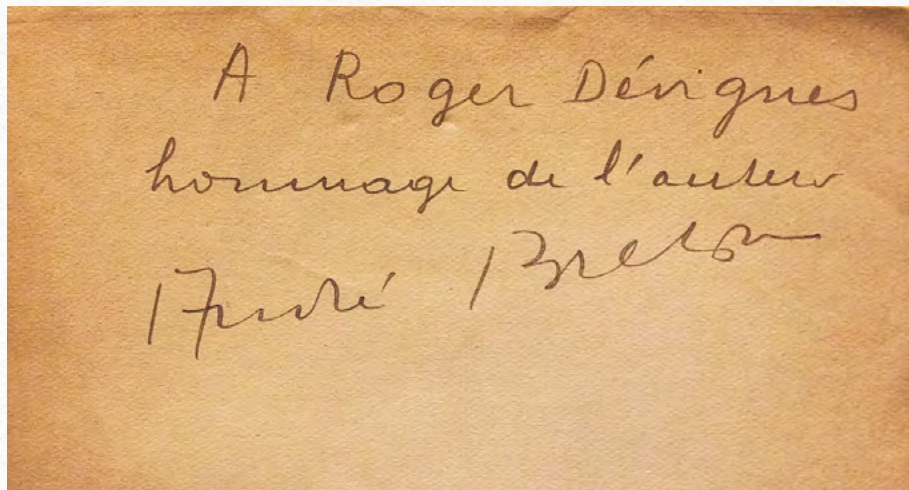
The first edition, an advance (*service de presse*) copy.

The spine very slightly sunned as usual, complete with *prière d'insérer* slip.

**Signed autograph inscription from André Breton to Roger Dévignes.**

1 800 €

[+ SEE MORE](#)







#### 4. Marc CHAGALL

*Original lithograph from The Story of Exodus. – Then the Lorde sayde unto Aaron "Goe meets Moses in the wilderness". And he went and met him in the mount of God and kissed him –*

AMIEL LÉON | PARIS | NEW YORK 1966 | 36 x49.5 CM | ONE LITHOGRAPH



Original lithograph in color, one of the 15 prints printed on Imperial Japan paper and reserved for the artist and his collaborators, only draw with 20 other Japan and 250 Arches paper. Unsigned proof, like all the events of this series, except the frontispiece.

Superb test on Japan paper made especially for *The Story of Exodus* published in 1966, Chagall realized the 24 inset lithographs printed by Mourlot.

Fernand Mourlot, undoubtedly the best artisan lithographer of the 20th century, was naturally the printer and the friend of the greatest artists of his time. "Picasso, Matisse, Chagall, Miró, Braque, Dubuffet, Léger, Giacometti ... have enriched their own expressions and contemporary art with a new area of research. With Mourlot, and thanks to him, lithography

has acquired both a personality and a future." (Pierre Cabanne, in *Fifty Years of Lithography*).

Already a printer of the two volumes of the Bible illustrated by Chagall, Mourlot contributed to the artist's training in the art of lithography in the 1950s. It was at this time that Chagall began to attend the studio of Mourlot to learn lithographic processes and befriends the artisans of the printing industry, including Charles Sorlier.

Thus it is at the peak of his art that Chagall realizes this story of the Exodus which coincides with the completion of his immense lithographic and pictorial work on the Bible begun in 1930 at the initiative of Ambroise Vollard. This decorative cycle, entitled *The Biblical Message*, is the origin of the creation of the Marc Chagall Museum, originally the National Museum of the Marc – Chagall Biblical Message. **Rare, original proof printed on Japan, the most beautiful paper and the best for color engravings.**

2 300 €  
+ SEE MORE





## 5. William CHAMBERS LEFROY & Alfred-Louis BRUNET-DEBAINES

### *The Ruined Abbeys of Yorkshire*

SEELAY, JACKSON AND HALLIDAY | LONDON 1883

| 25 x 35.5 CM | CONTEMPORARY MOROCCO

First edition illustrated with 11 wonderful etchings and one in a wash drawing style by Brunet-Debaines and H. Toussaint drawn on arches paper. 33 in-text figures (plans, details, views...). Text in double columns. Alfred-Louis Brunet-Debaines (1845-1939) is a French painter, draughtsman and engraver who made his career in England. His achievements for the book are truly striking creations and were hailed as such.

Sent by the Queen of the Belgians, Marie-Henriette of Austria, Archduchess, to Louis D'Orléans: "Pour le Duc de Nemours de la part de la reine. Noel 1883" "For the Duke of Nemours on behalf of the Queen.

Christmas 1883". Ironically, Louis D'Orléans, Duke of Nemours and youngest son of King Louis-Philippe, was elected King of the Belgians by the Belgian congress in 1831, but the English didn't want a French King on the Belgian throne and Louis-Philippe had to renounce the name of his son. It is a Prince of the House of Saxe-Cobourg who will be designated to be the first King of the Belgians and he will marry the daughter of Louis-Philippe and the sister of the Duke of Nemours: Louise D'Orléans, in 1833, but she will die in 1850 and Leopold I will remarry Marie-Henriette of Austria. The Duke of Nemours was thus a close friend of the Belgian royal family, since he was Leopold's brother in law.

Royal provenance: ex-libris with coat of arms "Library of S. A. R. Madame the Duchess of Vendôme, Princess of Belgium". Second ex-libris: Antonio Barette.

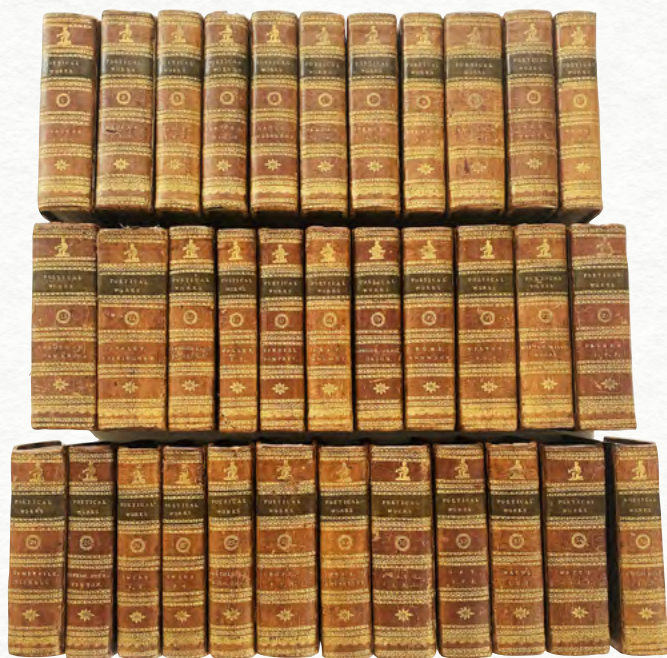
Bound in contemporary marine morocco. Spine in compartments decorated with shells and other finishing tools. Gilt title. Large frames on the splats with ornamental panel stamps and shell finishing tools. Rich inner dentelle. Edges gilt. Flattened corners. Some signs of rubbing. Some foxing in the margins of the text.

**A very beautiful copy.**

2 500 €

[+ SEE MORE](#)





## 6. Geoffrey CHAUCER & John DONNE & John MILTON & John DRYDEN

*Bell's Edition. The Poets of Great Britain  
Complete from Chaucer to Churchill*

At the APOLLO PRESS, BY THE MARTINS | EDINBURGH 1779-1804  
| 18vo (8.5 x 13.5 cm) | 99 PARTS 34 VOLUMES IN CONTEMPORARY SHEEPSKIN

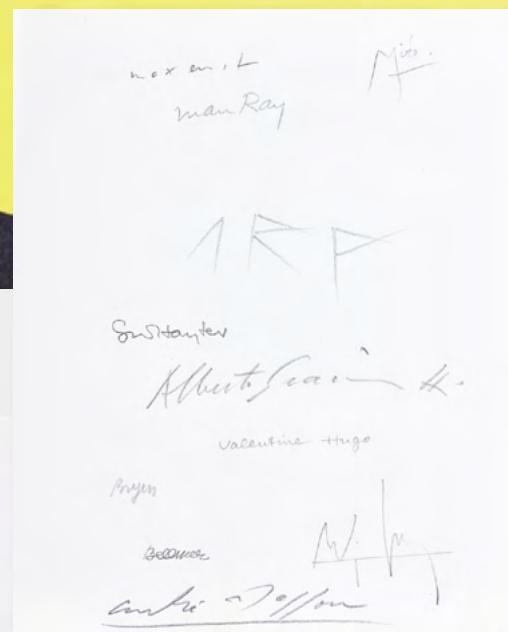
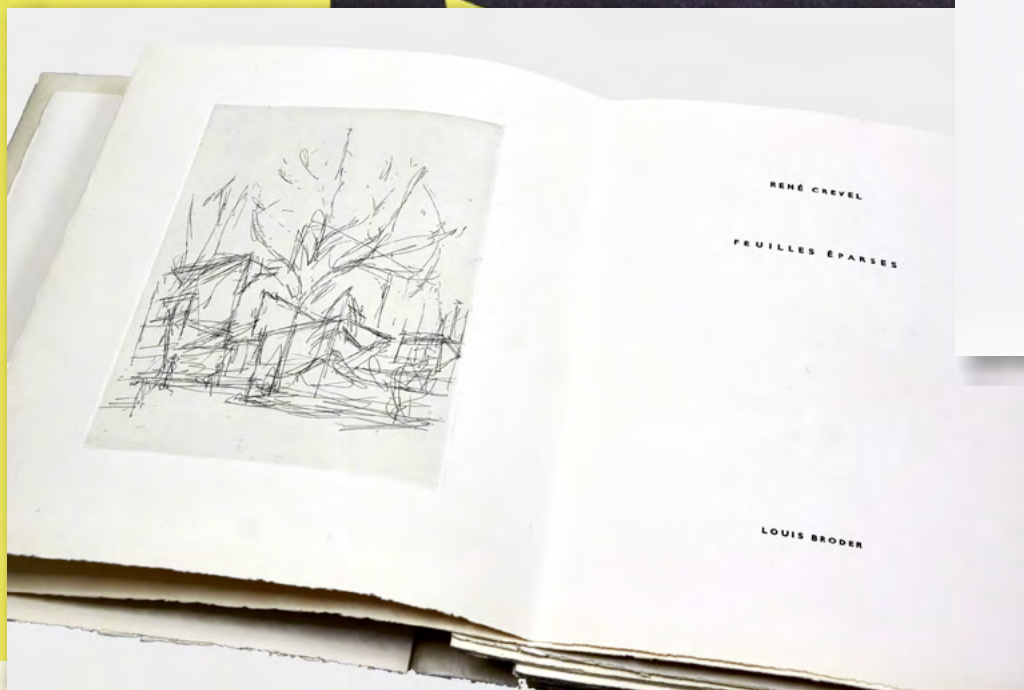
**Very rare collation of volumes from the famous Bell edition of British poets in uniform binding**, which adds up to 101 volumes here and whose printing was widely spread over time, the volumes being sold by author. Volume 8, which brought together parts 5 and 6 of Edmund Spencer's poetic works is unfortunately missing. Some volumes appear for the first time, others are second editions. This particularly important edition for British poetry brings together 39 poets from Chaucer to Charles Churchill and 99 figures (portraits and frontispieces). It is precious because many poets saw their first complete edition this way, notably John Donne.

English binding in contemporary blond sheepskin. Spine decorated with various finishing tools, including a kneeling King, with multiple filets. Title piece in green morocco. Overall, clean paper, but some browned leaves with foxing, notably some engravings.

2 000 €  
+ SEE MORE







## 7. René CREVEL & Joan MIRÓ & Hans BELLMER & Max ERNST & Wifredo LAM & Alberto GIACOMETTI & André MASSON & Camille Jean BRYEN & ARP & WOLS & MAN RAY

### *Feuilles éparses*

LOUIS BRODER & C<sup>e</sup> | PARIS 1965 | 21 x 25.5 CM | LOOSE IN CHEMISE AND SLIPCASE

First collective edition, one of the 150 numbered copies on vélin cuve de Rives paper, the only printing with a few hors commerce copies reserved for the contributors.

A fine copy published to commemorate the 30th anniversary of the death of René Crevel.

With 14 original illustrations: 1 woodcut by Jean Arp, 2 drypoints by Hans Bellmer and one by Valentine Hugo, a lithograph by Wols, and 9 etchings by Max Ernst, Camille Bryen, Man Ray, Wifredo Lam, Alberto Giacometti, Oscar Dominguez, André Masson, Joan Miro, and Stanley William Hayter.

Manuscript signatures in pencil of all the illustrators to front of volume, except Wols and Oscar Dominguez, who had died prior to publication.

3 800 €

[+ SEE MORE](#)





## 8. Alexandre DUMAS

### *Impressions de voyage*

CHARPENTIER ET DUMONT | PARIS 1835-1837

| 13 x 21.5 CM | 5 VOLUMES IN CONTEMPORARY HALF CALF

The first edition for the last three volumes. "The first two volumes were reprinted by Charpentier in 1835 without their frontispieces" (Clouzot).

Contemporary half light brown calf over marbled paper boards, spine with large typographic fleurons both gilt and in blind, gilt dentelles to head and foot,

gilt initials and title and volume labels of black sheep, marbled endpapers and guards, all edges marbled. Title and volume labels sunned, a few small scuffs to head and foot of spines. Scattered foxing.

Provenance: Library of the Château de Bois-Boudran with its ex-libris laid down to front pastedown of

each volume. Initials "CG" for Charles Greffulhe in gold to spine.

**A rare copy in a contemporary uniform binding.**

1 000 €

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## 9. LE PERE (delineavit) & ALLAIS (sculpsit)

DESCRIPTION DE L'ÉGYPTE. THEBES. Memnomium.  
Vue perspective intérieure coloriée du temple de  
l'ouest (ANTIQUITES, volume II, plate 37)

IMPRIMERIE IMPÉRIALE | PARIS 1809-1829 | 53,5 x 71 CM | ONE PLATE

**Original etching in plan, colored, unshaved, extracted from the so-called "Imperial" edition of the Description of Egypt** or Recueil des observations et recherches faites en Égypte pendant l'expédition française [Collection of observations and research made in Egypt during the French expedition], published by order of His Majesty the Emperor Napoleon on the Great.

Produced between February 1802 and 1829 on the behest of Napoleon Bonaparte and published from 1809 [actually 1810], 1000 copies were printed on Vergé paper watermarked "Égypte ancienne et moderne" and offered to prominent French institutions such as the National Library of France.

Produced between February 1802 and 1830 on the orders of Napoleon Bonaparte and published between 1809 and 1828, 1,000 copies were printed and distributed to institutions, on vergé paper with an 'Égypte ancienne et moderne' watermark, visible when held up to the light.

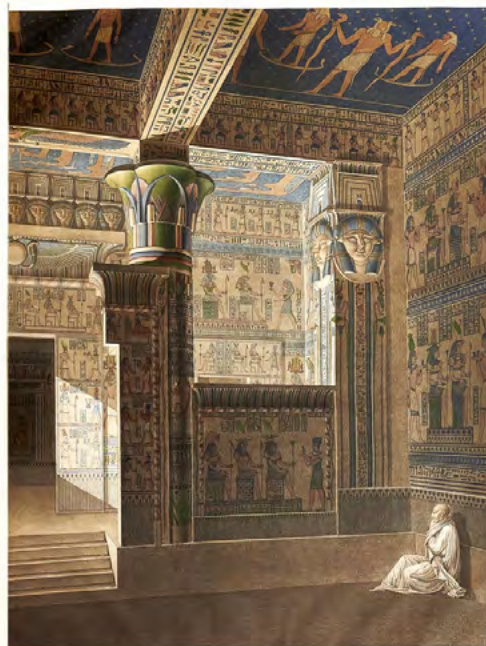
An engraving from the Description de l'Égypte, one of the masterpieces of French printing and the birth of a new field: Egyptology. A gigantic survey of Egypt at the time of Bonaparte's conquests in 1798 and 1799, the work is divided into 13 volumes of engravings making up 892 plates, of which 72 colored, as well as presenting the splendors of the Egypt of the Pharaohs in 9 volumes. The other volumes discuss natural history and present a fascinating portrait of Coptic and Islamic Egypt as it was seen by Bonaparte's Eastern Armies.

The 'Egyptian campaign', militarily a disaster, demonstrates, through the engravings of the Description d'Égypte, the scientific success it nonetheless became thanks to the 167 expert members of the Commission of the Sciences and Arts of the Institut d'Égypte [Egyptian Institute] who followed Napoleon's army. The Institut gathered together in Egypt the mathematician Monge, the chemist Berthollet, the naturalist Geoffroy Saint-Hilaire as well as numerous artists, engineers, architects and doctors. They were tasked with re-discovering modern and ancient Egypt and displaying its natural treasures as well as the know-how of its inhabitants. This edition, the so-called "Imperial" edition of the plates for the Description de l'Égypte was printed in four large formats, two of which were specially created for it and christened "Moyen-Egypte" and

"Grand-Egypte". A special press was built to print it, the process extending over 20 years, from 1809 to 1829. The "Imperial" edition proved so popular that a second edition, this time in black and white and without the "Égypte ancienne et moderne" watermark – known as the "Royal Edition" – was published during the Restoration by the printing house of C.-L.-F. Panckoucke (Paris).

The engravings of the Description d'Égypte owe a great deal to Baron Dominique-Vivant Denon, illustrator, diplomat, collector and later Director of the Musée Napoléon (the Louvre). His exploration of the South of Egypt gave Bonaparte the idea of sending the experts of the Institut there, thus creating a faithful and complete portrait of the area. This was the research gathered together from 1802 in the mammoth *Description d'Égypte*.

Denon embarked on this story of archeological exploration at the age of 51, reaching first Alexandria and then Cairo before exploring Upper Egypt. Along with the members of the Institut d'Égypte, the Natural History Museum's painter H.J. Redouté (brother of Pierre-Joseph Redouté, author of *Roses*), the mineralogist Dolomiue, and the draughtsman Joly, Denon then explored the Nile Delta and Lower Egypt. When, however, he joined the 21st Light Infantry Regiment as it marched across Upper Egypt in pursuit of the retreating Mameluks in November 1798, he found himself the only civilian. In the very midst of the battle itself, he reeled off sketches of the works of art that peppered his path right up to the threshold of the Sudan. He said that he had crossed "a country that is, apart from its name, entirely unknown to Europeans, and therefore everything was



worth describing" (*Voyages dans la Basse et la Haute Égypte pendant les campagnes de Bonaparte en 1798 et 1799, 1817*).

On his return to Cairo, the great general, spellbound by Denon's accounts and drawings ordered two commissions to be set up, led by the engineers Fourier and Costaz. They were tasked with the scientific study of the ancient remains in Upper Egypt; research that proved a significant contribution to the monumental *Description d'Égypte*, from which this plate is taken.

**Beautiful and rare architectural testimony.**

2 300 €

[+ SEE MORE](#)





## 10. Max ERNST

*Masque – Original aquatint signed by Max Ernst*

1950 | 31.5 x 50 CM | ONE AQUATINT

**Original aquatint by Max Ernst signed in pencil on bottom right by the artist. Handwritten pencil note to bottom left: "BAT (avec fond)".**

A handsome proof on vergé d'Arches paper of this original aquatint engraved by Max Ernst in 1950 and only printed 20 years later in the workshop of Georges Visat in 100 numbered copies and signed [Spies/Leppien, 38]. This copy is the contract proof of the engraving.

Two small pinholes to top left and bottom right of subject, as on all the plates in the printing.

1 200 €

+ SEE MORE



## 11. [Victor HUGO]

*Photographic portrait of Victor Hugo  
at Hauteville House*

A. MAURICE | PARIS 1878 | 10.6 x 16.4 CM | PHOTOGRAPH

Large original photograph on albumin paper, cabinet portrait size, laid down on thick card.  
Photographer's advert to verso.

Rare photograph of Victor Hugo in his house, Hauteville, in the bosom of his library. The photograph shows the writer seated, hands crossed, looking at the photographer. The curtain can be seen at Hauteville House following restoration. In early summer 1878, Hugo had an attack of apoplexy in Paris and went back to Hauteville to convalesce. The photographer, André, took several shots of him at Hauteville. The interesting thing about these pictures is that they are not studio portraits. The glass plates were later recovered by Alexandre Maurice, who printed from them in 1891.

A copy of this photograph is in the museum at Hauteville House.

Rare.

2 000 €  
+ SEE MORE







## 12. Victor HUGO

### *Les Misérables*

A. LACROIX & VERBOECKHOVEN & C<sup>ie</sup> | BRUXELLES 1862  
| 15 x 21 CM | 10 VOLUMES IN CONTEMPORARY SHEEPSKIN



First Belgian edition published simultaneously with the Paris edition.

Bound in half aubergine sheepskin, spine decorated with gold stamped fillets, marbled boards, discrete restorations mainly on the spine-ends, colour recovery on all volumes, contemporary binding.

Some light foxing in the margins, a small corner water stain that does not affect the text on the last two books of the fourth volume, another light water stain on the table of the same volume. Small, light water stain on the inner corner of pages 29 to 38 of the sixth volume. On the table of volume eight, some small foxing continues for a few pages, as well as a clear water stain on the upper corner of the very last pages.

As an ex-libris, a white sheet has been bound to the top of each volume bearing the name of the first owner: Alfred Jeanneret, very beautifully calligraphed in black ink.

**Rare and beautiful copy of the first edition without mention in a contemporary, uniform binding.**

9 000 €  
+ SEE MORE





### 13. Henry JAMES (to Paul BOURGET)

Two fundamental signed autograph letters on the art of the novel by Henry James, written to Paul Bourget

LONDON (DE VERE GARDENS – KENSINGTON) | 1 JANUARY AND 23 FEBRUARY 1888 | 11.5 x 18 CM | 16 PAGES ON 4 DOUBLE LEAVES FOR EACH LETTER

Two long and handsome autograph letters signed by Henry James to his friend the writer Paul Bourget, written in black ink in a bold hand.

**Fundamental letters by Henry James on the art of the novel.** The writer takes a stand on a very Parisian debate about the latest literary trends, Symbolism, Decadence and Naturalism. *Mensonges*, the novel by Paul Bourget published in late 1887 is here strongly criticized but through the examination of this book, representative of a style and an age, a whole new conception of the novel emerges, and indeed of writing itself.

Three years after the publication of *Poètes maudits* by Paul Verlaine, the theme of the conflict between the artist and the external world had become fashionable; James treated it two years later in *The Tragic Muse*. It was in this context that Bourget, who boasted about dissecting psychology, in his own phrase, tried writing the story of a young poet taking his first steps into adultery. But his friend Henry James found nothing in it to his liking: "...to tell you the brutal truth, I absolutely do not like this work." He found "the point of view vain and erroneous, as well as the tone, the basis and the form," and takes umbrage above all at the futility with which his correspondent uses an "excessive eroticism... All in all, all this is so far from life the way I know it, or think I know it, see it or experience it, and so

far from the people I know, recognize, come from, and who make up for me the stuff of life and contact with human beings, that the action of your novel was for me like being locked in some awful cage in a zoo..." As James' biographer notes, citing extracts from these letters, "such frankness was only possible between friends!"

But the outstanding interest of these letters lies in the literary arguments brought up against the book. In focusing on the negative examples of Bourget's book and knocking it down, James' own view emerge. The refusal of the private detail, that small field he considers poor and without interest, is insinuated by the desire for tact and good taste, as well as a deeper one, that of an open-ended, unbounded analysis. The desire to separate action from reflection, to distance oneself from that bad joke of fake subjectivity dressed up as psychological insight goes hand in hand with the desire for subtle exposition. The finesse in James' writing is to be found just as much in the goals he sets himself as the means he uses to achieve them. There is no hypocritical prudery there, as James assures us; and beyond Bourget's excessiveness, it is his moralizing goal that is here refuted. This almost utilitarian conception of the novel is the very opposite of that attempt to understand things for which James uses it. Proof, if proof were required, is to be found in his introductory essay to Maupassant, published in

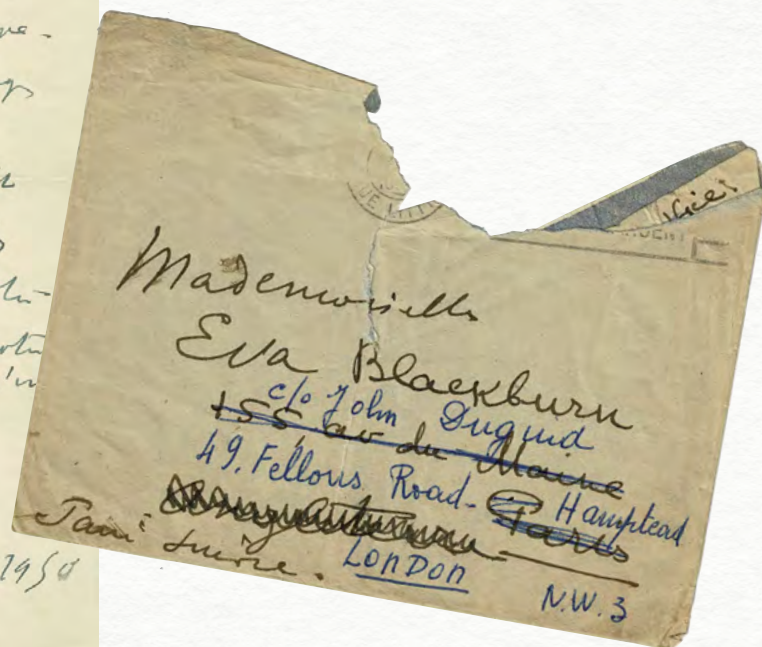
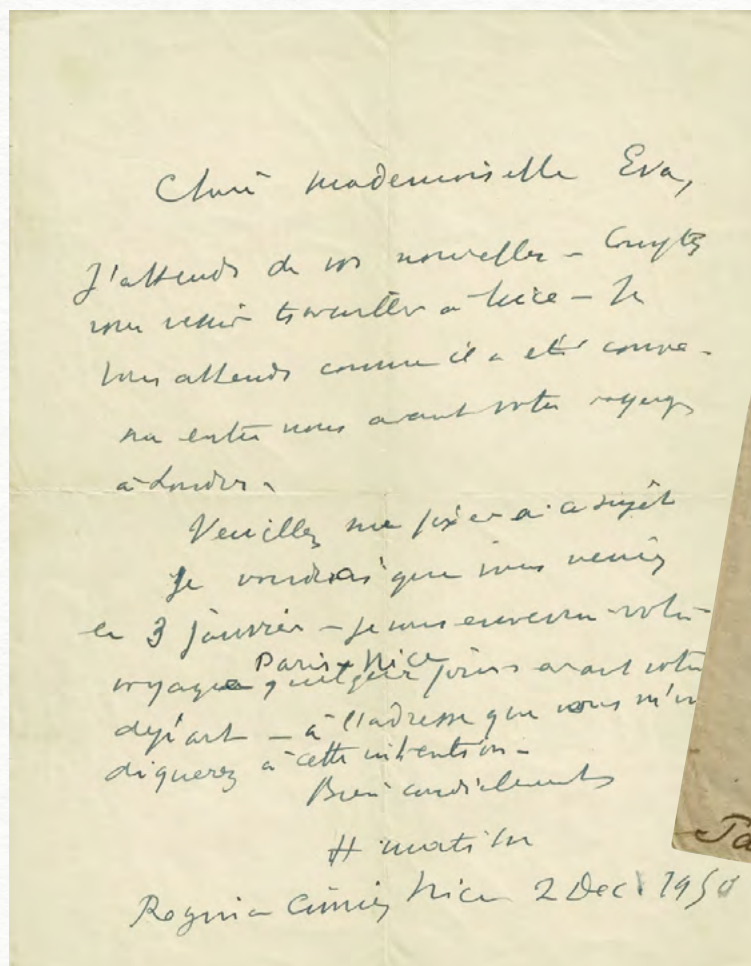
the same year in which he continues this thought, finding with the latter, though in a different form, the same subtle ambition of understanding the world. In 2007, at a conference on "Paris Life", an American student from Yale, Peter Brooks, spent some considerable time dealing with this incident as part of the broader theme of the French Novel According to Henry James, deeming it crucial and typical of the latter's exchanges with Bourget. Commenting on the second of these letters (the only one to which he actually had access), Brooks concluded notably: "I am far from certain of the manner in which this letter should be interpreted, a private letter of course, but which seems to contain a fragment of literary criticism at its core. **It is perhaps the only text where James refers to the sexual act per se, claiming, it seems, personal experience thereof.** What he seems to reproach Bourget with is above all the idea that one can talk about it openly, that it is legitimate to "wade about in it" intellectually. Is this simply Anglo-Saxon prudery? Partly yes, no doubt, but I believe that his whole conception of the novel comes into play here..." That says it all on the fundamental importance of these two classic letters.

We thank Monsieur Pierre E. Richard for his kind assistance in cataloguing these items.

20 000 €

[+ SEE MORE](#)





## 14. Henri MATISSE

Handwritten, signed letter by Henri Matisse to Eva Blackburn

2 DECEMBER 1950 | 20.8 x 26.7 CM | ONE LEAF

**Signed letter by Henri Matisse**, handwritten in black ink. Envelope attached.

Attached is a transcription of the letter in English on small paper butterfly removed from a spiralbound notebook.

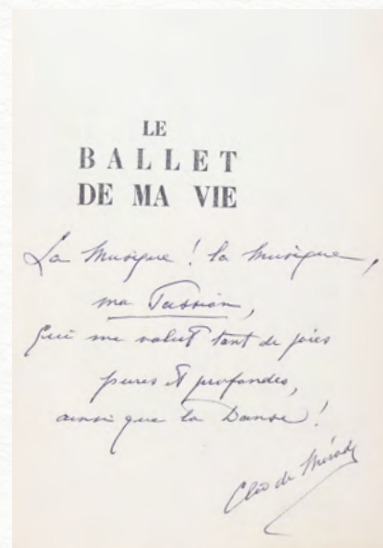
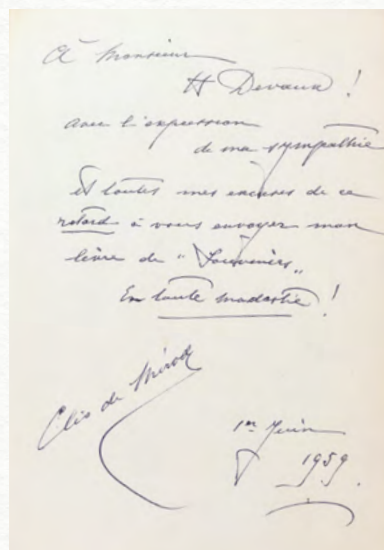
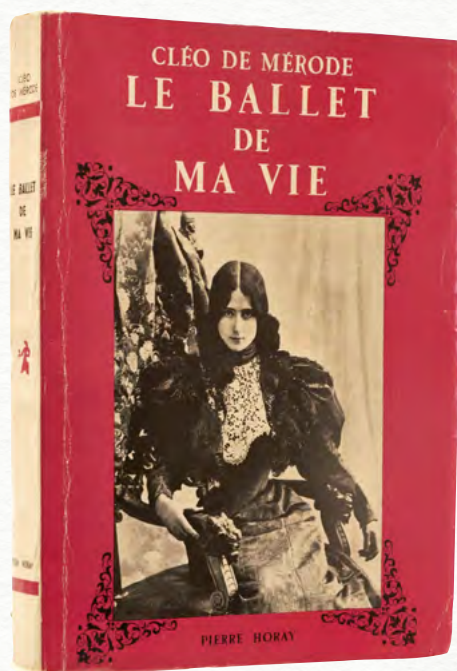
While the Chapelle du Rosaire is under construction, Henri Matisse writes this letter to a young unknown English woman from his studio room at the Hotel Régina in Nice. The recipient named Eva Blackburn was to join him at the beginning of the following year. Matisse, immersed in his work as a church builder for the Dominican Sisters of Vence, painted the

exterior ceramic tondo crowning the stained glass windows of the choir, representing two entwined figures. At the same time, he saw the fabrication of the chapel's first stained glass window, one of his most emblematic creations.

1 700 €

[+ SEE MORE](#)





## 15. Cléo de MÉRODE

*Le Ballet de ma vie*

PIERRE HORAY | PARIS 1955 | 15.5 x 20.5 CM | ORIGINAL WRAPPERS

The first edition on ordinary paper.  
A good, illustrated, copy.

A very handsome autograph inscription signed by Cléo de Mérode on fep and continued on half title to Henri Devaux: "To monsieur H. Devaux! with best wishes and a thousand apologies for being so tardy in sending you my humble book of "memories". Cléo de Mérode. 1 June 1959. Music! Music, my passion that gave me so much pure and profound joy, besides dance! Cléo de Mérode."

600 €  
+ SEE MORE



## 16. John Everett MILLAIS

*Photographic portrait of the  
English painter John Everett Millais*

JOHN & CHARLES WATKINS  
| LONDON N. D. [CA 1865]  
| 6.5 x 9.6 CM | ONE PHOTOGRAPH

Original photograph on albumin paper showing the painter John Everett Millais in visiting card format, laid down on card from the studio of John & Charles Watkins, marked on reverse. Pencil annotation to verso.

A standing portrait with top hat.  
**Rare.**

800 €  
+ SEE MORE







## 17. Benjamin PÉRET & Rufino TAMAYO

*Air mexicain*

LIBRAIRIE ARCANES | PARIS 1952 | 19.5 x 25 CM  
| LOOSE LEAVES WITH CUSTOM SLIPCASE

First edition, one of 249 numbered copies on B.F.K. de Rives paper, the only printing with 1 on Hollande paper and 24 on vélin crème de Renage paper.

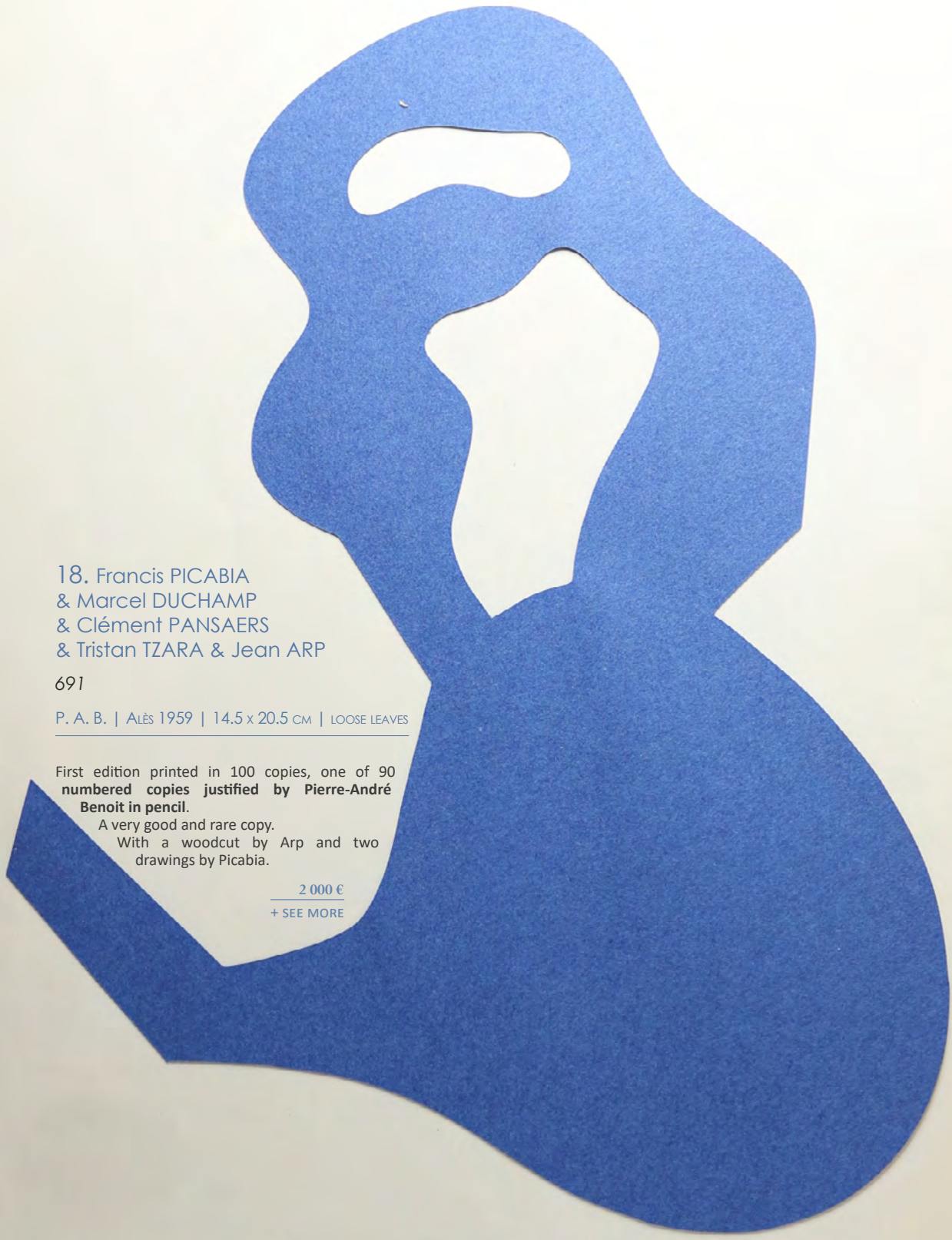
With 4 color lithographs by Rufino Tamayo.

**This copy is enriched with a suite of 4 lithographs by Rufino Tamayo at end, normally reserved for copies from the leading copies.**

A good and rare copy in a pale pink slipcase.

2500 €  
+ SEE MORE





18. Francis PICABIA  
& Marcel DUCHAMP  
& Clément PANSAERS  
& Tristan TZARA & Jean ARP

691

P. A. B. | ALÈS 1959 | 14.5 x 20.5 CM | LOOSE LEAVES

First edition printed in 100 copies, one of 90  
**numbered copies justified by Pierre-André  
Benoit in pencil.**

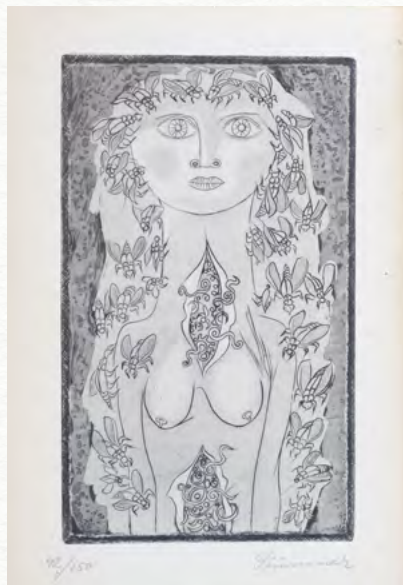
A very good and rare copy.

With a woodcut by Arp and two  
drawings by Picabia.

2 000 €

+ SEE MORE





## 19. Anton PRINNER

### *La Femme tondu*

APR | PARIS 1946 | 13 x 20 CM | ORIGINAL WRAPPERS

First edition, one of 100 numbered copies on vélin du Marais paper, the *tirage de tête*. Covers and spine lightly sunned at margins as usual, one very small tear to head of spine. A good copy of Anton Prinner's only book, printed

privately thanks to François Bernouard. This copy, as called for in *tirage de tête* copies, with the **suite of 8 burin engravings and etchings justified and signed in pencil by Anton Prinner**. Born Anna Prinner in Budapest, Prinner began

using the first name Anton when he moved to France in 1928.

**Beautiful signed copy by the constructivist transgender artist**

1 500 €

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20. Arthur RIMBAUD & Paul VERLAINE & Victor HUGO & Guy de MAUPASSANT & Émile ZOLA & Paul GAUGUIN & Vincent VAN GOGH & Henri de TOULOUSE-LAUTREC & André GILL & COLL-TOC & Félix REGAMEY & Émile COHL & Georges AURIOL & Théophile Alexandre STEINLEN & Jean CAILLOU & GIL BAER & Maximilien LUCE & Lucien PISSARRO & Georges SEURAT & Paul SIGNAC & Louis ANQUETIN & Émile BERNARD & Charles LÉANDRE & CARAN D'ACHE & Frédéric-Auguste CAZALS & Oswald HEIDBRINCK & Adolphe WILLETTE & JOB & Émile LAFORGUE & Jules CHÉRET & COLLECTIVE

*Les Hommes d'aujourd'hui* – An almost complete collection from n° 1 to n° 416

LÉON VANIER | PARIS N. D. (1878-1898) | 19.5 x 28.5 CM | 8 VOLUMES IN CONTEMPORARY SHAGREEN

The first edition of this rare collection, almost complete and comprising 416 issues of four pages, each illustrated with a color caricature and sometimes illustrations to text. A ninth volume appeared in 1899.

Contemporary half red shagreen over marbled paper boards, spine in six compartments, titles and volume numbers in gold, marbled endpapers and pastedowns, title page preserved in each volume.

Spines uniformly faded, a little spotting and occasional browning. No. 136 slightly shaved by binder and first page of No. 74 restored with adhesive. One internal tear not touching text to volume 2.

Manuscript ex-libris and embossed stamp to half-titles.

With the color title pages preserved and bound in. An impressive gallery of the figures of the age caricatured and described by the foremost avant-

garde artists and writers of the era.

Established by the writer Félicien Champsaur and the illustrator André Gill in 1878, this exceptional literary and satirical review was taken over by Léon Vanier – the publisher of the *Parnassiens* – from 1885 before closing down in 1899. Each issue was dedicated to a figure of the time in the world of arts and letters, or more rarely, of politics, science, or technology.

The full set thus comprises 469 monographs from some of the most alternative voices of the era: Jules Laforgue, Gustave Kahn, Joris-Karl Huysmans, Jean Moréas, Félix Fénéon and even Paul Verlaine, the only one Vanier paid, in order to help him out. Each issue included on the front page a large and fine lithographed caricature in color by artists such as Manuel Luque, André Gill and Félix Régamey, but also painters who went on to attain legendary status: Toulouse-Lautrec, Steinlen, Pissarro, Seurat, Signac, and others.

The issues devoted to literature cover all the literary schools of the second half of the 19th century, including the *Buveurs d'eau*, the *Vilains bonshommes*, the *Hydropathes*, the *Parnassiens*, the Naturalists, the Decadents, the Symbolists and the *Incohérents*. An important place is also accorded to painters with broader horizons: the Pont Aven school (Schuffenecker, Pissarro, Emile Bernard, Maximilien Luce), the *Affichistes* (Chéret, Willette, Caran d'Ache, Georges Auriol, Job, Steinlen), the Post-Impressionists (Cézanne, Toulouse-Lautrec, Anquetin), the Pointillists (Signac, Seurat), and Symbolists (Redon). Musicians are also not lacking, with drawings of Gounot, Massenet, Verdi, Camille Saint Saëns, Rubinstein and Reyer.

An exceptional gallery of portraits bearing witness to the free spirit and cheekiness of the French intellectual underground.

8 000 €

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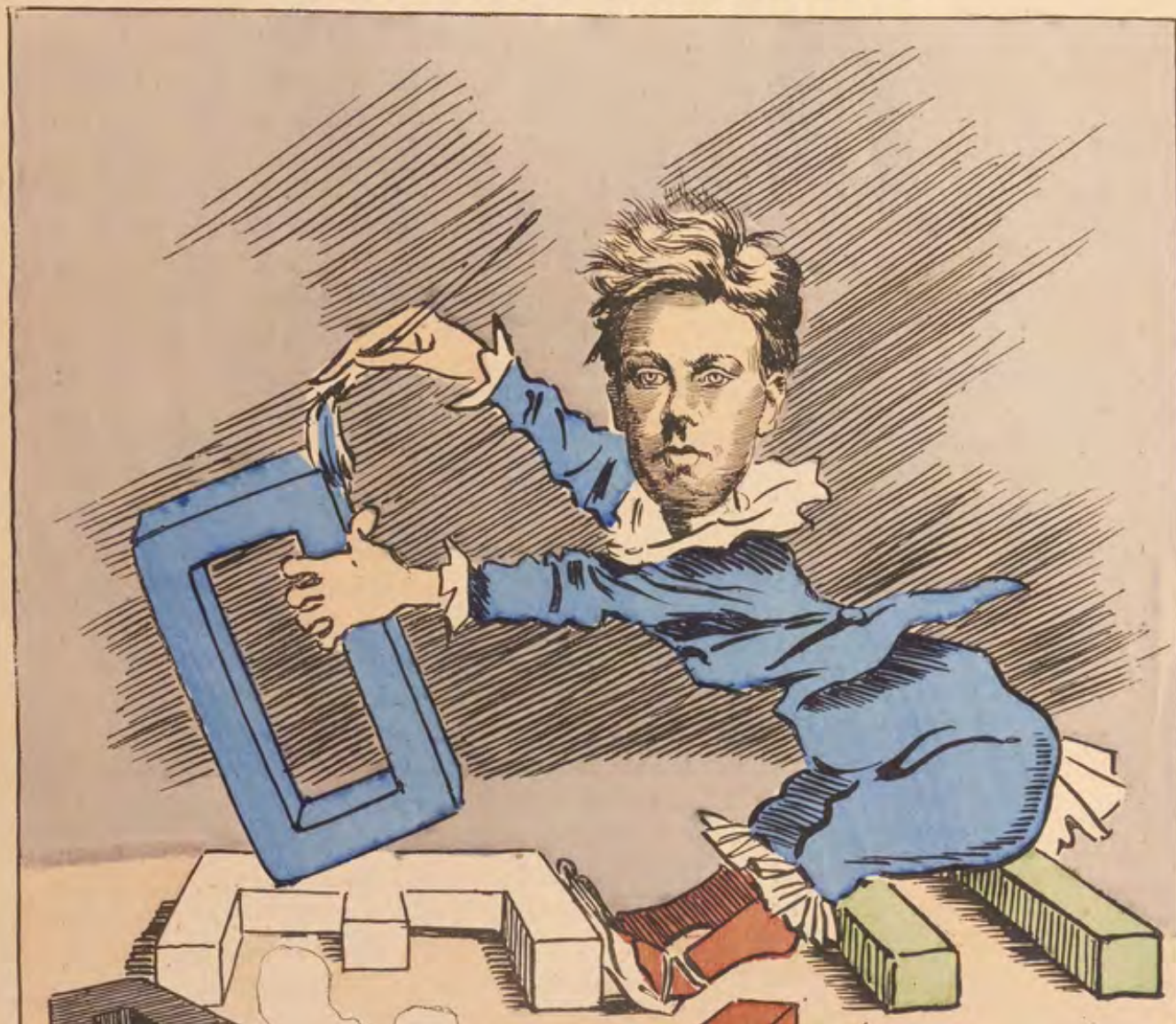
# LES HOMMES D'AUJOURD'HUI

DESSIN DE LUQUE

TEXTE DE PAUL VERLAINE

*Bureaux :* Librairie Vanier, 19, quai Saint-Michel, à Paris.

## ARTHUR RIMBAUD







21. Léon ROGER-MILES & Benjamin RABIER & CARAN D'ACHE  
& Ferdinand BAC & Albert ROBIDA & Lucien METIVET  
& Théophile Alexandre STEINLEN & JOB & Charles LÉANDRE

*L'Album. Les Maîtres de la caricature*

JULES TALLANDIER | PARIS 1902 | 25.5 x 32 CM | PUBLISHER'S BINDING

First edition illustrated with several unpublished drawings in black and in colour by Albert Guillaume, Ferdinand Bac, Albert Robida, Lucien Métivet, Jean-Louis Forain, Théophile Alexandre Steinlen, Job, Charles Léandre, Hermann Paul, Benjamin Rabier, Charles Huard, Henry Gerbault, Abel Faivre, Paul Balluriau...

Publisher's historiated binding with full boards, spine decorated with a green floral motif, bevelled boards, first board illustrated by Lucien Métivet representing the face masks of the majority of this volume's illustrators and, above them, a socialite waving and operating these caricatures with the help of a set of wires, such as those of puppets, marginally faded

blue endpapers, top edge gilt, preserved illustrated wrappers, board signed Engel. Preface by Léon Roger-Milès.

**A incredibly rare copy presented in its magnificent historiated binding.**

2 300 €

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## 22. [Sissi, Empress of Austria (Elisabeth von Wittelsbach)]

*Photographic Portrait of Sissi, Elisabeth von Wittelsbach,  
Empress of Austria and Queen of Hungary*

1867 | 6.2 x 9.7 CM | ONE PHOTOGRAPH



**Original photograph on albumin paper showing Sissi, in visiting card format, laid down on card.**  
No publication markings.

A rare medallion photograph showing Sissi at the age of 30. She is shown in a studied pose, bust in profile and face turned three-quarters towards the viewer. We know that Sissi was particularly fond of diamonds arranged in star shapes, and is here shown with a star-shaped diadem in her hair and a star-shaped ruby creation around her neck, presenting

her the way she wished to be seen. With her auburn hair and brown eyes, her mother told her she was not beautiful, in the sense that she did not conform to the strictures of beauty of the age, being neither blonde nor brunette. Her beauty was later universally acclaimed, however. Her flowery dress allows us to suppose that she is posing here in the dress she would wear during the celebration of her marriage to the Emperor Franz Josef, the theme that she had given the wedding being flowers and diamonds. This photograph, certainly retouched, shows the control

in which her image was held and presents a perfect Empress recorded for posterity.

This photographic portrait was posed for at the same time as the painting in the Sissi Museum in Vienna, which is exactly the same, though the visiting-card photo was certainly destined for a different use than the painting itself. It was later made into postcards from the negative.

850 €

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23. [THACKERAY William Makepeace]  
CALDESI Leonida

*Photographic portrait of William Makepeace Thackeray*

L. CALDESI & C° | LONDON 1870 | 6.5 x 10.5 CM | ONE PHOTOGRAPH

**Original photograph on albumin paper, in visiting card format.**

Manuscript annotation to verso. Photographer's reference to reverse and under the image.

A handsome photograph of the writer standing, towards the end of his life. Thackeray died in 1863 at the age of 52.

Leonida Caldesi was a Florentine photographer who co-founded several photographic studio in London. She had one of the most important photographic laboratory of the Victorian era.

One copy in the National Gallery, London.

**Very rare.**

700 €

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