list four

Agenda format, 20.4 x 8 cm. [33] ff. plus folding chart, interleaved with nine blanks. Almanacs printed in red and black and gothic type (a few spots). Illustrated with a woodcut vignette for each month and woodcut printer’s device on each title-page. Bound in contemporary speckled calf with single gilt fillet framing a gold medallion incorporating the Ghent arms gilt on both covers, spine with raised bands and gilt ornament in each compartment, green ribbon ties (extremities rubbed exposing board corners, a few scratches; 1741 written in faded ink on front cover). With an ink inscription on rear endpaper dated 1795. $250


Agenda format, 19.5 x 8 cm. [32] ff. plus one folding plate, “Gebruyck der Zegels.” Almanac printed in red and black (light marginal dampstaining throughout). Illustrated with a woodcut vignette for each month and woodcut printer’s device on each title-page. Bound in earlier vellum manuscript music (dustsoiled and rubbed). $200


Oblong folio, 24 x 31 cm. 424 engravings of which 14 on blue paper, of various subjects and sizes (plate marks, 3.2-16.3 x 4.5-22.1 cm), pasted onto [96] ff. thick white paper. Bound in later quarter brown cloth over marbled boards, light brown endpapers (boards extremities rubbed). $850

A unique and grand collection of 18th-century engravings by more than 75 artists, neatly excised by a collector from at least 18 books in French and English, among which: The Poets of Great Britain Complete from Chaucer to Churchill (London: John Bell, 1777); Les Suppositions de l’Enjouement ou Les Episodes Mythologiques a Paris (Jubert Doreur, n.d.); [Nicolas-Germain] Léonard, Poésies Pastorales (Geneva and Paris: Lejay, 1771); Publili Terentii Afri Comoediae Sex... (Lutetiae Parisiorum: Natalem le Loup and Jacobum Merigot, 1753); [Jean-Jacques Le Franc de Pompignan], Voyage de Languedoc et de Provence (Paris, 1747); Charles Batteux, Les beaux arts reduits à un même principe

(Continued)
(1746?); Essai sur la Taille des Arbres Fruitiers par une Societe d'amateurs (1773); Lucan, Pharsale ([Paris: Merlin], 1766); and the following titles from unidentified editions: Tentation de St. Antoine and Potpouri de Loth (probably London [i.e. Paris]: [Cazin], 1781); Dorat, Tragedies; L'Histoire Universelle; Le Joujou des Demoiselles; Les Amours de Daphnis et Chloé; Oeuvres completes de Gessner; and J.J. Rousseau, Heloise.

An anonymous compiler carefully arranged and affixed the engravings according to size and subject order, keeping series together where space permitting. The subject matter is diverse, spanning religious, erotic, pastoral, and classical themes, with a number of decorative head- and tailpieces as well. On five sheets, a neat pencil caption identifies the series and whether it is complete. Among the artists we find Marillier, Eisen, Boucher, Fuseli, Simonet, St. Aubin, Isaac Taylor and Anker Smith. (Full list on request.)

4. [FRENCH REVOLUTION]. Opuscules et pamphlets 1787-1790 (contre partisans Autriche) qqsuns mss. [France/Belgium], 1787-1790.

8vo, 15.9 x 11 cm. 278 pp., comprising 19 sections paginated separately, as below. Occasional woodcut ornaments (text trimmed close at lower margin, with occasional small loss; one pamphlet with the cut sections bound in). Bound in contemporary quarter vellum over blue paper boards, speckled edges, ink manuscript title to label affixed to center of front cover (boards stained and rubbed, internally quite fresh). $350

Eighteen printed works and one manuscript from the French Revolution in French and Dutch with occasional Latin, from the perspective of Flemish prelates, professors, and government officials:

(Continued)
• Relation fidele de la journée du Jeudi 20 Septembre 1787. 8 pp.
• Relation provisionnelle de ce qui s’est passé dans les Pays-Bas…Lettre premiere. Gand le 11. Decembre 1789. 8 pp. Deckled edges.
• Marie [Christine] and Albert [Casimire]. Lettre écrite à Leurs Altesses Royales par Messieurs les États de Brabant… [Bruxelles, 1787]. 8 pp. Woodcut ornaments.
• Rémontrance des Commissaires des Nations de la Ville de Bruxelles… N.d. 12 pp.
• Requête des membres exiles de l’Université de Louvain… 4 pp. Cut short at lower margin, but with removed sections inserted between pp. 2 and 3.
• Waerachtig Verhael van de Geschillen gerezen tusschen de Volontaire der Stad Gend. 1790. 8 pp.
5. [GUICHARD, Marguerite]. [Student’s notebook with practice script]. Paris: Collombon et Brûlé; Rennes: H. Lebrun, [ca. 1820].

Small 4to, 18.5 x 15 cm. [12] ff. Sewn in original yellow wrappers with wood engraving of a whale on front and detailed description of same on rear, part of the “Cours Elementaire d’Histoire Naturelle” (faded and dustsoiled, wrappers fraying). A young female student’s writing practice notebook, filled with her repeated script lettering in ink and signed “Marguerite Guichard” at the bottom of each page.

[WITH]: [Student’s notebook]. [France], 1821.

4to, 22.5 x 17.5 cm. [26] ff., of which 17 filled with writing. Bound in original pink boards (very worn and stained). “La grammaire est l’art de parler et d’ecrire...,” with sections on parts of speech and verb tenses. Dated 1821 in two places on the final page. Together, $50

6. SERJEANT, Jane, Miss. [Manuscript keepsake album]. Appledore, Devon, [ca. 1839].

8vo, 16.1 x 10 cm. [140] pp. of white and colored paper, of which 70 pp. with writing and one colored drawing of flowers (foxing on white leaves including illustration). Bound in original maroon morocco embossed on covers and spine framed by a single gilt fillet, lime green moiré endpapers (fading to brown, extremities very rubbed with some loss to leather on spine and board corners). With 11 newspaper clippings of poetry inserted at front. $125

A young lady’s album with poetic contributions from various friends, mostly women, on subjects related to youth, beauty, and religion. At least three of the entries are dated 1839 and 1840, and some signed at Myrtle Cottage, Appledore, in Devon.

4to, 24.8 x 16.2 cm. [130] ff. (plates only), comprising: title-page, one folding map, three medallion portraits, **11 hand-colored flowers and birds**, 10 sites in and around the Jardin, 19 ethnic portraits, and 85 plates picturing one or two animals (title-page lettered in pen; a few plates repaired at margin, occasional small stain or stray pen mark). Bound in recent quarter cloth imitating leather over marbled brown boards, title gilt on spine. Ex-libris stamp of Bibliotheca Tervuriensis (?) on one plate verso. **$150**

A selection of 130 plates from the celebrated 19th-century work on Paris’ famed Jardin des Plantes, picturesque home of the Muséum national d’histoire naturelle.

8. BANCROFT, George. [Letter and two engravings]. Three items framed together, 31 x 74 cm. Lightly tacked to mount (engravings with some foxing). **$200**


Handwritten letter addressed to D.P. Thompson Esq. at Montpelier, Vermont, from American statesman George Bancroft (1800-1891), declining an invitation to visit. Bancroft ran for governor of Massachusetts in 1844 and founded the Naval Academy at Annapolis in 1845. Daniel Pierce Thompson (1795-1868) was a famous novelist and also a statesman, elected Vermont’s Secretary of State in 1853. “My dear Sir, I should be delighted with a tour through a part of your beautiful state in your company. I should derive from it the greatest benefit; but it is impossible for me to undertake it at present...”

[WITH]: Geo. Bancroft [engraved portrait].

[WITH]: Round Hill, Northampton, former residence of Geo Bancroft... Sketched from a Daguerrotype [engraving].
9. **BRYANT, William Cullen.** [Letter, draft letter, and portrait]. Three items framed together, 37 x 57 cm. Lightly tacked to mount. $325


A handwritten letter in ink on The Evening Post stationery, signed from American writer William Cullen Bryant (1794-1878) to James Cephras Derby (1818-1892), publisher of the The New York Evening Post where Bryant was editor. “Dear Mr. Derby, / I wrote sometime since the letter / which you suggest, concerning my habits / of life. It was addressed to Mr. / Joseph Richards, and published in / the Journal of Health. I would / have answered your note earlier, and / sent you a copy of my letter, if I / could have laid my hands on it—but / I have not yet found it. I do not care / to write another, lest it should seem / like thrusting myself before the public / eye...”

[WITH]: **HOLLYER, S[amuel].** *W.C. Bryant. Artist proof* [engraved portrait]. Signed in pencil.


A handwritten draft in ink concerning the efficacy of some treatment. “...If this should be a delusion, there is / no more effectual way of exposing its fallacy / than to put it to the [test?] of experiment in a public / institution like this, where its results can be / cannot be kept out of sight as when they may / be composed with those of the elder method / of treatment...”

10. **PHOTOGRAPHY.** *Portraits de femmes.* [Germany, ca. 1905].

4to. [269] ff. comprising magazine sheets from various issues of Das Atelier des Photographen [Photographer’s Studio], 1904-1905 (dated in the upper corner of some pages) plus **eight heliogravures** (occasional mild to moderate dustsoiling; five of the magazine leaves lined along margin with tape and small tears

(Continued)
A unique compilation of female portraits from mixed issues of a turn-of-the-century German periodical plus eight original heliogravures. Solitary images of socialites, mothers, adolescents, and distinguished older women take on new meaning combined in this strange format featuring work by international artists, mostly German. (List available on request.)

What (who) brought these magazine excerpts and photographs together remains a mystery. The French title on the spine of this distinctive compilation seems to indicate that it was bound in France/for a French collector, likely for the owner who signed the front free endpaper, A. Alischkiné(?).


Oblong album, 12.8 x 19 cm. [50] ff. thick green paper each with one mounted photographic postcard, of which 15 colored and 7 of those heightened with glitter or gilt, all postmarked (overall postcards in very good condition; some album leaves with minor tears to mounts). Bound in a blue cloth album stamped in white on front cover (worn and faded to greenish brown). $150

A collection of postcards picturing 37 of the best known actresses of Edwardian and American theater, all inscribed to a Miss Nellie Cable in London by her friends: Will (also signing WAS and AWS), Daise, Edie, Effie, and Laura, with one postcard from W.F. Jay. The majority are from Will (a one-time suitor?). All of the cards are postmarked, many with the date legible. Among politely penned notes about meeting times, shopping trips, and family updates, there are also frequent references to Nellie’s p.c. [postcard] collection of actresses.

(Continued)
Here we find, often in costume and character: Ada Reeve, Adrienne Augarde, Agnes Fraser, Alexandra Carlisle, Alice Lloyd, Billie Burke, Camille Clifford, Carrie Moore, Clarita Vidal, Constance Collier, Daisy Stratton, Doris Stocker, Edith Wynne-Matthisen, Elizabeth Firth, Ellaline Terriss, Ethel Oliver, Gabrielle Ray, Gaby Deslys, Hettie King, Isabel Jay, Kathleen Courtney, Lilian Braithwaite, Lily Brayton, Lily Elsie, Mabel Love, Madge Crichton, Madge Lessing, Maie Ash, Marie Lohr, Marie Studholme, Maud Allan, Maude Odell, Olive May, Olive Morell, Phyllis and Zena Dare, Simeta Marsden, and Valli Valli.

12. [VENICE]. [38 photographs of Venetian monuments and canal scenes]. [Venice, ca. 1910]. $350

Group of landscape photographs in sepia (ca. 19 x 25.2 cm each) mounted on black board (warping slightly), 23.5 x 30.5 cm, all edges gilt, showing the Piazza San Marco from various views; the loggetta underneath Campanile Sansovino; Basilica di San Marco and the Battisterio; Porta della Carta; Santa Maria della Salute; Santa Barnaba, signed O. Nayatot(?); Scala dei Giganti; the Arsenale; monuments to Titian and Canova; the tombs of Doge Vendramino and Doge Loredano; the Orologio (clock); Ponte Rialto; Ponte dei Sospiri; Palazzo Ducale (exterior and Sala dei Pregadi, Sala del Maggior Consiglio, Cortile); Canal Grande with a view of Palazzo Cavalli and Chiesa della Salute (numbered 18638 in lower left corner); the Palazzo Reale loggia; Palazzo Vendramin; Palazzo Cavalli/ Franchetti; Palazzo Contarini; Palazzo Pesaro; the Palazzo Minelli staircase; the canal between Palazzo Wanaxel and Palazzo Salviati (perhaps from a different series); a view of Isola San Lazzaro; and panoramas.


8vo, 18.8 x 12 cm. [4], 303, [1] pp., plus:

- a photograph of the author (4.3 x 4.5 cm) pasted onto half-title;
- two postcards inscribed by the author, tipped in;
- a newspaper clipping on Grépon’s writing success, inserted between pp. 54 and [55];
- another newspaper clipping congratulating Grépon on her Friday salons, pasted onto p. 121;

(Continued)
• a blue pen drawing of a man and a woman, “fait pare Mlle. Grepon et E. Trotabat,” at Hotel des Alpes – St. Martin, with a drawing of a house on the verso, tipped in;
• another drawing in blue ink of four figures, signed by Grépon and Trotabat, dated 1917 at the beach in Nice; verso with sayings and a later note in different pen dated 8 August 1919, tipped in.

Original yellow printed wrappers bound in contemporary multi-colored marbled paper over boards, paper label affixed to spine (joints cracked, spine faded to brown, board corners rubbed). Ex-libris Ludovic Froissart, his bookplate on front pastedown. $375

UNIQUE COPY of the stated second edition of Grépon’s first work, rare, inscribed by her to Monsieur Eugène Trotabas with a heart-wrenching nine-page letter following their(?) break-up, plus drawings and photographs from a happier time, as above.

In her lengthy letter replete with additions squeezed between lines and into margins, Grépon, at times despondent and loving, at times sarcastic and biting, replays a record of the couple’s ups and downs and accuses her ex of classism and religious prejudice: “You caused me pain telling me that we’d have fewer obstacles if I were Jewish! How could you say that?... Is it less of an obstacle that I’m a butcher’s daughter?” [translated from the French]. In closing, for the second time, unable to say goodbye, Grépon laments the loss of love, “J’étais dans le vraie; dans de ma vie – Ah, qu’avez vous brisé?” in language strikingly reminiscent of her novel.

(Continued)
The letter is dated January 2 and addressed to “Ami” (friend), however we assume Trotabas is the recipient based on the additional materials listed above. The Bibliothèque Nationale record for Grépon says she founded a feminist review called *Ariane*, though we find no additional references. There is still less information on Trotabas; however he appears to have been a poet with ties to Dada (auction records show Tristan Tzara inscribed some items to him).

14. **[ARTISTS’ ALBUM]**. [**Tributes to Gontran Sédille**]. [Rouen, 1922-1928].

Oblong folio, 22.3 x 28.3 cm. [37] ff. of **poems, drawings, woodcuts, and one painting**, mounted or directly made on sheets, all signed by student artists, many with their photographic portraits pasted on (two marginal pinholes in each sheet for binding with ribbon; light to moderate foxing on some leaves; photos fading). Disbound in original thick green paper wrappers with drawing of monkey spilling ink on front cover, remnants of black ribbon (wrappers bent and fraying). $450

**A RICH ALBUM PREPARED FOR THE ILLUSTRATOR GONTRAN SÉDILLE BY (MOSTLY FEMALE) ARTISTS, perhaps his students, who contributed drawings, woodcuts, poems, and one painting, as listed below.**

- Poem in purple ink called “Colin Maillard,” signed by Od. Louvrier.
- Poem in purple ink signed by Jacqueline Louvrier, dated January 1926.
- Woodcut of Eve tempting Adam with apple by G. Sedille, numbered on verso 8 bis, “reprends numérotage 10/25” (pencil note, verso).
- Profile drawing of woman in black ink, framed in silver, with poem signed by Edith O(?).
- Pen drawing of forest signed by Ivone Pellet, with salutations in pencil.
- Colored pastel drawing of black cats with A[ndré] Gide quotations, signed [illegible].
- Poem in purple ink, signed [illegible].

• Pencil sketch of two artists drawing self-portraits, by Madeleine Lenoir (pencil note, verso).
• Poem in purple ink signed by Jean S. Vigne Rerig(?) and dated 15 April 1928.
• “Acrostiche ‘Gongorique’” in black ink using the name Gontran, signed by Marion Gilbert “à une aimable illustrateur.”
• Watercolor of woods signed in black ink by H. Deunver.
• Black ink drawing on tissue by Robert C. Flavigny (pencil note, recto), with his monogram.
• Two woodcuts with labels signed by R[oland] Mascart, 1926 (and pencil note, recto).
• Woodcut of passageway with caption signed by R[ose]-M[arie] Duléry, with a small photographic portrait of her in left corner (pencil note, recto).
• Two woodcuts by Robert Hue, one signed (pencil note, recto).

(Continued)
Woodcut by Antoinette Delahaye entitled “La Cour d’Albane,” with her monogram and a small photographic portrait of her in right corner (pencil note, recto).

Woodcut signed by Simone Legembre, with a small photographic portrait of her in left corner (pencil note, recto).

Silhouette drawing in black of students at easels with question marks below, called “Ecole des Beaux Arts 1925 / Quelques élèves du cours de l’Antique,” signed by Simone Levy-Grombach; pencil notes on the verso dated 31 March 1925, identifying the students: Dominique Mounier, Edith Pitber(?), Madeléine Paynaud, Antoinette Odahaye, and Madeleine Lenoir.

Two poems in English, by David Way and M. Way, respectively, with a drawing by each in the same blue ink, dated June 23, 1925: “Une Anglaise”; “Espèce de bonne rue Rouennaise”; and a profile of “M. Way.” With a small photograph of the couple at center.

Three drawings by J. Bouchu (pencil note, recto); one print by Gibey “à G. Sedille / la bonne comraderie”; and one drawing of a man by Gibey (five total illustrations, this page).

Pencil drawing of a female nude signed by Robert le Blanc (pencil note, recto) dated 17 October 1923, with a small photo of him in lower right corner.

Pencil sketch of a man signed Abel Mantin(?), 1922.

Fine pen drawing of a mountainside chateau.

Eight drawn profiles and one woodcut profile of a woman by Suzanne Ricard, pencil note dated June 1926.

Colored pencil drawing of a female model signed S. Ricard, 1925, with caption “Un modéle comme/ j eu souhaité beaucoup pour l’école.”

Painting of a man signed by Antoinette Dubec (pencil note, recto).

Drawing of two jockeys by René Duboge, 1925, signed “A l’ami Sédille,” with a small photograph of Duboge in left corner, and another small photograph of hands beneath his signature.


Another drawing by E.L. Meyer, of an artist painting a country scene, signed and dated 1924 in blue ink.

Three short notes and signatures by Mad[eleine] Eude, Annette Coeffin, and Genevieve Boulleu, with two small photographs of women.

Drawing and poem in black ink by Madeleine Eude dated 21 November, 1924.

Poem by Claude Jean Aujame for Gontran Sedille, dated 9 October 1924 at Rouen.


Four notes and signatures dated 6 September 1924, by Andrei Jack, Daisy Hamersley, Jacq Demmer, and Huguelle(?) Deunver, with nine small photographs [of them?].

Note in black ink signed by Bernard Bérenger.

Two notes signed [illegible names] in September 1924 and October 1924, blue and black ink.
15. [DE MOT-GIRON, Marguerite, Secretary]. *Annales du Skat I-II*. [Belgium, 1901-1930].

4to, 25 x 16 cm. Two manuscript notebooks, [130]; [115], [23 blank] ff., with numerous photographs and souvenirs pasted in. Fastened together in red plaid cloth, rear board of first notebook affixed to front board of the second, label taped to spine (joints cracking, some leaves detached). *$250*

Annals of a Belgian family dining club, founded by the De Mots, Mechelyucks, and Lorthioirs in 1901. Meeting more than 250 times over 30 years, the Skat club enjoyed meals and travels documented in these notebooks neatly written later by the secretary and illustrated with menus, postcards, and other memorabilia including family portraits. The statutes include notes on meetings and rules, "Le Skat se réunit le plus souvent possible et chaque réunion est prétexte à manger. Chaque ménage, à tour de rôle, offre aux autres un dîner substantiel et abondant composé de trois plats arrosés de trois espèces de vin. La conversation toujours élevée ne portera jamais sur les questions nourriture et kul. On peut dire du mal du prochain. Les membres du Skat peuvent même médire les uns des autres, mais entre eux seulement..." Prepared for Nicole Grame-De Mot, her name on a label on the front free endpaper of each volume.


4to, 25 x 20.5 cm. [200] pp. Bound in original art deco boards (extremities rubbed, boards scratched and very dustsoiled). A desk calendar from the famous Parisian department store Bon Marché completely filled with hundreds of pasted-in newspaper advice columns regarding household repairs, furniture, upholstery, beauty, health, cleaning, etc., with at least one article on care for books ("Entretien des Livres," by Françoise Rieux), and another on setting up your wine cave. With the label "Conseils Pratiques" added by a previous owner to the spine.

(Continued)
Another from the following year in the same format (with similar flaws), containing hundreds of newspaper clippings regarding *cuisine*, *cooking*, *food*, *storage*, and other advice. With the label “La Cuisine” on the spine. **Together, $150.**


11 WATERCOLORS ON PAPER of which seven mounted on matboard, with sparse specifications in pencil and pen; two of the drawings with paper flaps covering upper elements of the furniture to show options. Contained in an orange portfolio, 45.5 x 32.5 cm, with art deco label pasted onto front board, orange cloth ties (boards with moderate foxing, dampstained label). **$450**

Stunning set of contemporary furniture designs drawn and colored by an expert hand for a Parisian client. The models include low and high cabinets, a buffet, table and chair, clock, bed and nightstand, and armoire, all in wood with glass panels on the clock and cabinets and bronze decoration throughout. Two boards name the customer, a Jean Zeien resident at 67 rue de la Roquette, Paris.

The orange portfolio itself is from an unrelated publication containing printed designs by the firm Charles Moreau, published in 1934; however our original drawings probably date to the same period (which we can also approximate from the shape of the elegant glassware lining the shelves in some illustrations).

Two volumes. 8vo, 22.5 x 14 cm. I: 128 pp., expanded to 336 pp. II: pp. [129]-239, expanded to 288 pp. Original illustrated wrappers bound in half black morocco over green and gold marbled paper boards, title and author gilt on spine. **$1250**

**Author’s copy of the first edition, with hundreds of clippings, photographs, excerpts, notes, manuscript letters, etc., bound in or pasted onto existing leaves; and Mauguin’s neatly written notes throughout**, including errata on the final page of volume two.

The original single volume consisted of 239 pages; ours has been expanded to two volumes and more than twice the size. Keeping with the theme of the original book, most of the added material relates to occultism, including business cards and advertisements for psychics; original plates and photographic reproductions of symbolic imagery, largely from the 19th and early 20th centuries; as well as original photographs by the author, who ties the material to his published book with page references.

Georges Mauguin (1881-1961) was the editor in chief of the *Revue de l’Institut Napoléon*, a biannual periodical published by *L’Institut Napoléon*, a society founded in 1932 devoted to Napoleonic studies. The content of the added material includes very personal matter, such as a funeral announcement for the author’s wife and (presumed) photographs of her above the caption “*Perdre sa femme c’est perdre sinon la gloire au moins le bonheur*,” quoting Napoleon. This is juxtaposed with a foldout facsimile letter by Napoleon to his wife Josephine on the facing page.

An advertisement on the rear pastedown gives the date 1957, suggesting **Mauguin was at work on this personal project for at least ten years after initial publication**. Among the added articles are multiple reviews for this book, pasted onto added sheets at the end of volume two.

19. [PHILLUMENY]. [209 matchbox labels]. [China and India, ca. 1955].

209 matchbox labels (ca. 3.5 x 5.5 cm each) pasted onto 12 sheets of graph paper (27 x 21 cm), “China” written in blue ink at the top of each sheet. A colorful, graphically stunning collection of labels printed in
English, Chinese, Spanish, and one in Hindi(?), the majority from Macau and Hong Kong, with some from India and at least one Belgian brand. $120

20. [PHILATELY]. *Transport*. [Russia], 1983. Large 4to, 27 x 22.5 cm. [4] ff. containing 38 stamps showing trains and one boat. Stapled in original illustrated wrappers with a plane on front cover.


[WITH]: *Anno Santo 1950. Souvenir*. The Vatican, 1950. Tan cloth case, 12.5 x 8.5 cm, lettered in gilt with medallion of the Vatican on front panel and 22 stamps mounted on inner panels covered in mylar. **Together, $85**
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