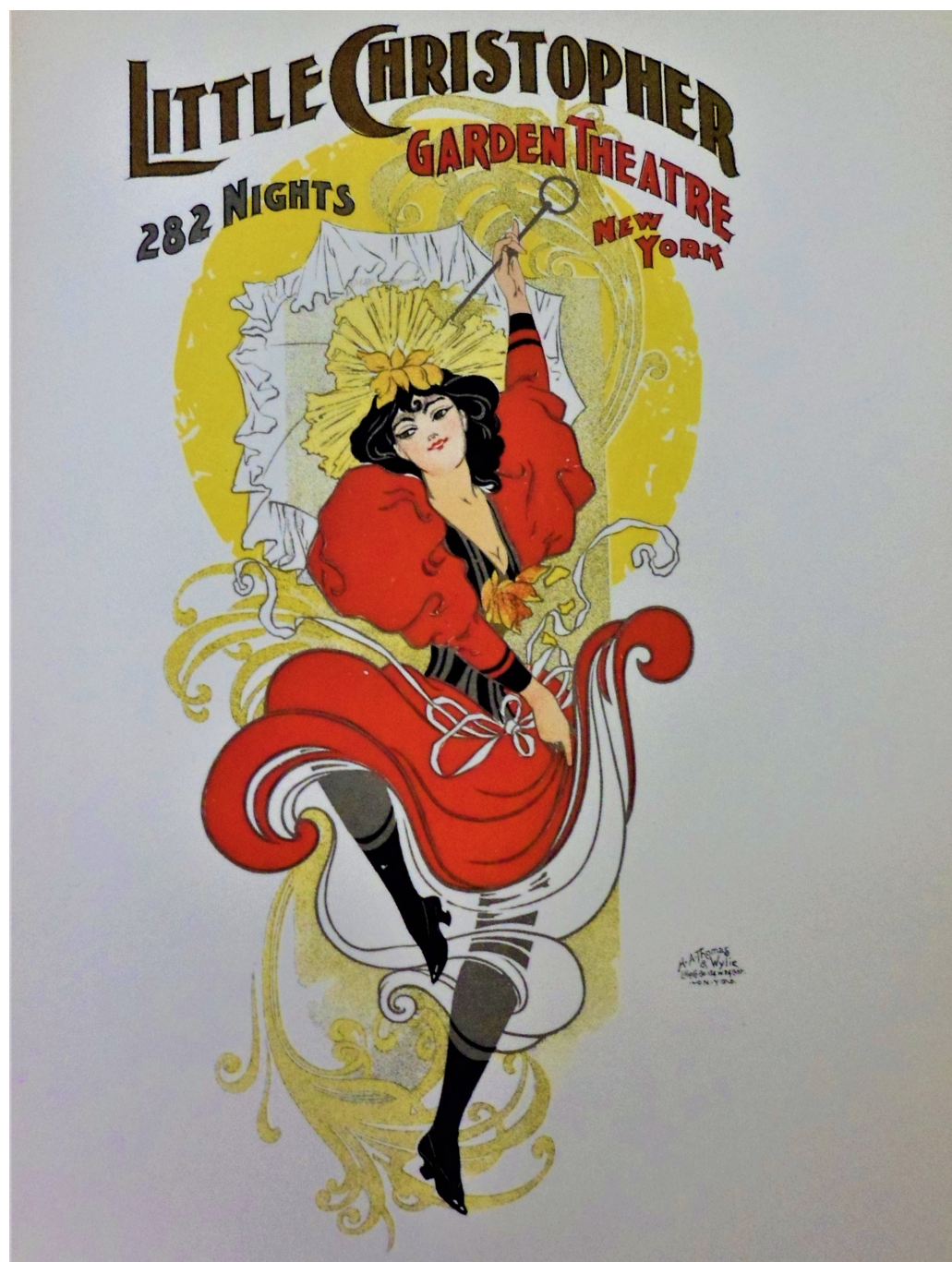


THE YOUNGEST  
ANTIQUARIAN  
BOOKSELLERS IN  
THE WORLD

**Bibliomaniacs**

Catalogue 7



LA BELLE ÉPOQUE

The Library of Jane, Lady Abdy:  
Part One

## ORDERS

Orders can be made by e-mail to **info.bibliomaniacs@gmail.com** or post to The Bibliomaniacs, c/o Richard Kim, Papplewick, Ascot, as well as in person. Orders will be prioritised strictly by time of receipt. Books remain the property of the Bibliomaniacs until the full amount is paid.

## SUPPLY AND RETURN

Books reserved will be posted the day after full payment is processed. The Papplewick Bibliomaniacs have the right to withdraw books from sale without any given reason. Sales are non-refundable, unless the book is proved to be otherwise as described. The code name for this catalogue is White Van, thus White Van 3, would mean “please reserve for me item 3 from the La Belle Époque catalogue”.

## DELIVERY OF GOODS

Books should preferably be collected in person at a time mutually agreed. Postage and packing is INCLUDED in the stated price for orders within the UK or EU. Postage further afield will be at cost, and please be aware that many of the books listed here are heavy items.

## PAYMENT

Goods should preferably be paid for by bank transfer with details provided with invoice. Personal UK cheques made out to Jonathan Cooper will also be accepted. Proceeds will benefit the Bibliomaniac Society. The Bibliomaniacs support the Woodland Trust and are trustees of three quarters of an acre of Bisham Woods, Berkshire. They also raise money for the Oxford Children’s Hospice.

The **Bibliomaniacs are the youngest antiquarian booksellers in the world.** We meet every Thursday to discuss recent book sales, and to discover more about the history of literature, books and printing. Founded in 2009 by Jonathan Cooper, Director of Studies at Papplewick (and Rare Books Consultant to Brasenose College, Oxford, where he is a member of the SCR) and Lucas Marsden-Smedley, a former pupil. We have visited the British Library, the Bodleian Library, Henry Sotheran, the oldest second hand bookshop in the world, Sotheby’s and Bloomsbury auction houses, Winchester and Eton College Libraries. We also travelled to New York City. The Bibliomaniacs feel honoured to have been elected members of the PBFA in 2016, and have exhibited at the London International Premier Book Fair in 2016 and will again in 2017. This catalogue and sale is our latest project, and we endeavour to involve all of you.



## SENIOR COMMITTEE Summer 2017

Vimal Kamath, Amren Singh, Aarit Bhattacharya, Ivan Aristov, Ishantha Radkevitch, Richard Kim, Jonathan Cooper



## INTRODUCTION: THE POSTER IN LA BELLE EPOOQUE



Hugely popular in the late 19<sup>th</sup> century, the French Poster could be described as a revolution in art and advertising. Today, one might see a poster and think it to be insignificant and argue that it could be done by any untalented person. However, this is the beauty of the poster. Before the poster emerged, advertisements could only be understood by the literate. The poster allowed everyone to visualise what was being sold and resulted in a greater attraction of customers. It is also interesting as booksellers that the origins of the poster started when people realised that they could enlarge the front cover of a book to create a display. This was to be the start of a glorious period of art.

Apart from opening the doors to new attention, the French Poster also created fantastic new opportunities for artists like Jules Chéret. While some artists did not entertain the idea of their works being reproduced, this was a chance for a new generation of artists to gain popularity over larger areas with these posters being displayed all over Paris. In particular, Chéret took advantage of this to appeal to a younger audience with his glamorous illustrations of pretty girls dancing. These sorts of images especially enticed people into the theatre to partake in events like plays, operas and balls. The streets of Paris were finally buzzing again.

While France was at the heart of the poster, this phenomenon spread East and West to countries like Japan, England

and the USA. The poster became extremely popular in Japan and the Japanese made their posters more vibrant using oriental techniques. Japanese colour prints became so common that they were noticed by Europeans on packaging. A certain etcher named Félix Bracquemond started to bring Japanese features and techniques into his own work and this resulted in more colourful French posters. The influence of lithography from England also affected the French Poster. Chéret used the capabilities of colour lithography to create stunning posters. While, it was France who spread the wonder of the poster to many countries, the French Poster was also influenced by these same countries.

The most striking thing about the poster is that it turns a few simple words into an alluring image of bright and joyous colours. Nowadays, we rarely show interest in advertisements, but the French Poster was so successful back then because of an artistic culture – France was at its golden age of art and with many works being reproduced, these stunning images were becoming more accessible. People had time to view these posters. At the time, there were no cars, so people could actually appreciate individual posters. The outdoor cafés also allowed people to view these posters while eating their breakfast. The success of the French Poster was largely due to a culture full of appreciation for innovation and ideas as well as less urgent when getting around.

Chéret was one artist who used the popularity of the performing arts to his advantage by combining visual art and performing arts. He advertised events like balls with his gripping artistic skills. By making these posters so radiant, Chéret created a lively atmosphere in the streets where people would be excited after seeing posters about these events. The French Poster depicted such joy and this created a scene of dancing, singing and laughter. For the first time in history, these events were presented in such a striking way that even the lower class wanted to take part in these glamorous events.

However, it is not only Chéret whose posters attracted and bonded different parts of society; Toulouse-Lautrec attracted many foreigners. Many of his posters depicted as a result the bars and brothels in Paris as well as a mood of romance. Many people were fascinated and wanted to visit Paris. As Chéret and Toulouse-Lautrec demonstrated, the French Poster had immense capabilities and the power to change the mood and social status of Paris.



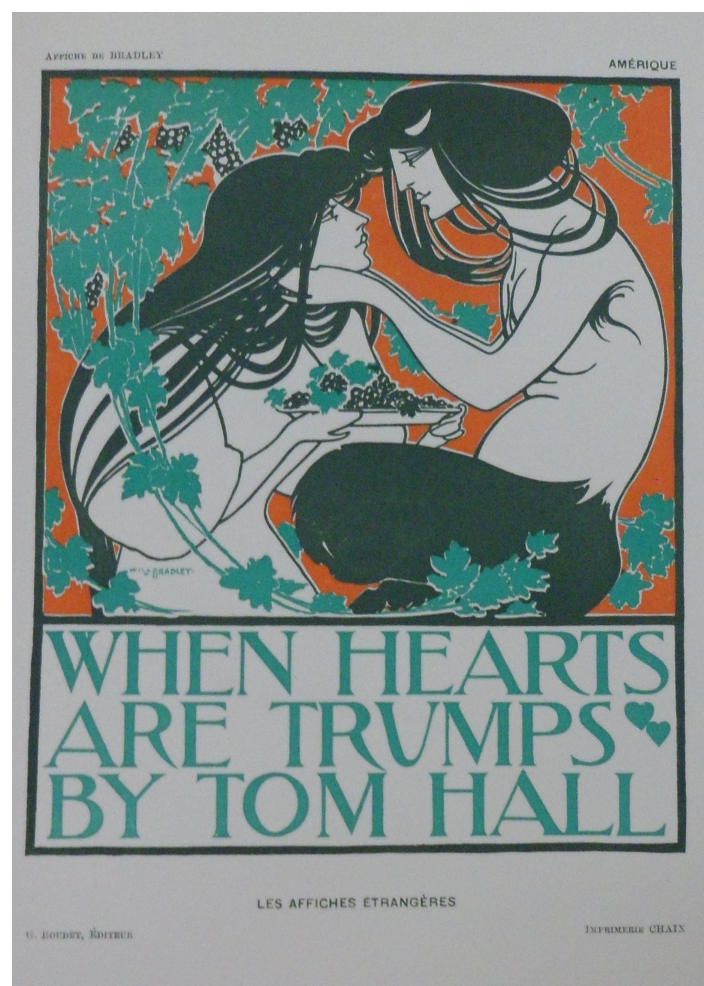
Chéret was in the spotlight with his lithographs from the 1870s, and in the 1890s, artists like Toulouse-Lautrec emerged. Such a range of quality art attracted huge crowds of people. However, just when the French Poster had reached its peak, it fell into decline. As the century was ending, Chéret delved into oil paintings, leaving lithography while Toulouse-Lautrec fell into depression. From this point, new artists like Cappiello did not inspire and attract people like the previous generation of artists.

The French Poster was indeed a wonderful creation. While it had only lasted for a few decades, it had massive influences by taking many different aspects of life to procure a stunning image. They brought a lively atmosphere to the streets of Paris bringing people together in a way unlike ever before. With its influence spreading and changing countries like Japan, there is no doubt that the French Poster was a wonderful innovation. The poster was a new way of advertising in such a way that it would be understandable and visually pleasing to all sorts of people. While something so simple as a poster seems so insignificant, when one appreciates the effects the French Poster had, it is easy to understand why it was so spectacular.

In this catalogue, we have many books about the French posters and art including *Les Affiches Illustrées* by Ernest Maindron who was a leading expert on the French Poster. This book contains some of Chéret's finest works. We hope that after reading this, you will appreciate what a wonderful creation the French Poster was, but above all, we hope you enjoy our latest catalogue - *La Belle Époque*.

Aarit Bhattacharya

*Aarit has been a Bibliomaniac since Michaelmas 2015 when he joined Papplewick. In September, he is going to Eton College as a King's Scholar.*





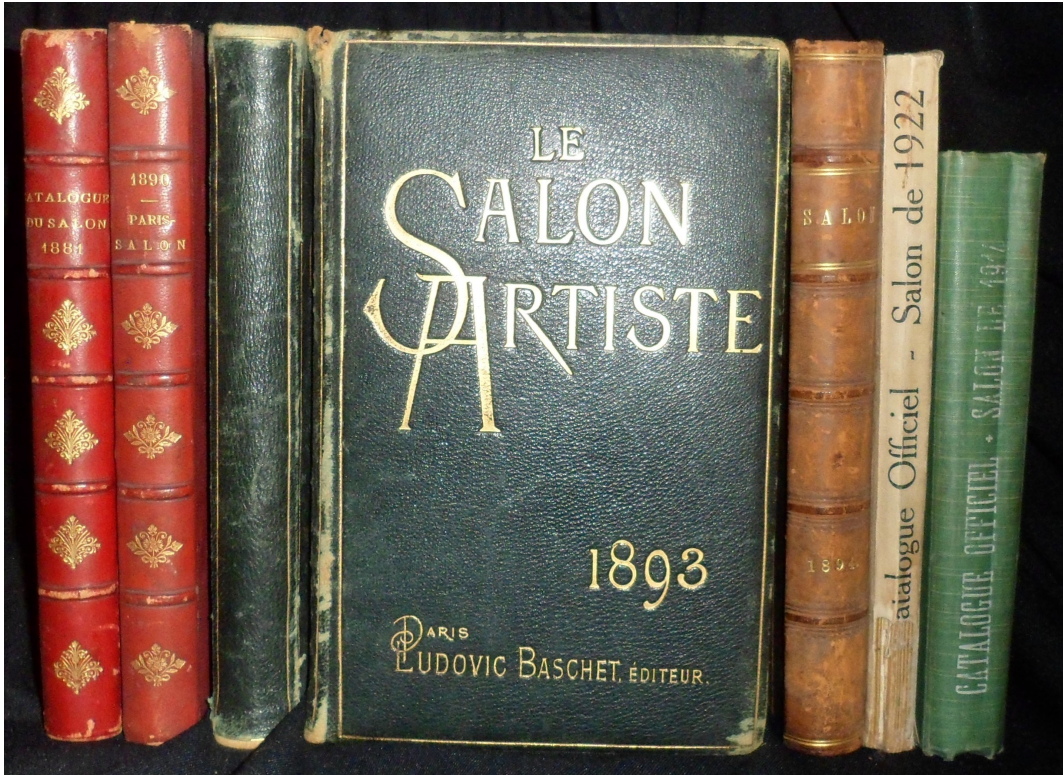
**1. Alexandre, Arsene.** Jean-Francois Raffaelli. *Paris: H. Floury, 1909*, 19 coloured and 14 plain plates with tissue guards, half olive morocco, original wrappers bound in, *binding worn at extremities, front hinge delicate*, VG

Jean-François Raffaëlli began to visit the Louvre as a teenager and spent his Sundays in the Musée du Luxembourg. His initial artistic interest was in drawing, and, although he had received no formal training, one of Raffaëlli’s landscapes was accepted by the Salon Jury in 1870, and the following year he enrolled at the Ecole des Beaux-Arts. A follower of Degas, he painted many aspects of the rapidly expanding suburbs of Paris, frequently portraying the types of people, such as rag-pickers and garlic-sellers, who were being made redundant by the onset of urbanisation, just as Dore was doing for London (see item 14). Later in his career, he concentrated on views of the capital, Parisian monuments, boulevards, and later, views of the countryside and seascapes.

£76 [SOLD]

**2. Baldry, Alfred Lys.** [Life and work of Marcus Stone], [*Art Journal Office*], 1896, *lacking title-page and adverts*, rebound in brown cloth

£12



**3. Catalogue illustré du salon.** *Paris: librairie d’art L. Baschet, 1881*, quarter red morocco gilt

£10

**4. Catalogue illustré du salon.** *Paris: librairie d’art L. Baschet, 1890*, quarter red morocco gilt

£10

**5. Catalogue illustré du salon.** *Paris: librairie d’art L. Baschet, 1891*, original green leatherette gilt

£12

**6. Catalogue illustré du salon.** *Paris: librairie d’art L. Baschet, 1893*, original green leatherette gilt

£12

**7. Catalogue illustré du salon.** *Paris: librairie d’art L. Baschet, 1894*, quarter calf gilt

Provenance: Howard Orme Fox (1865 – 1921), signature on front pastedown

£10

**8. Catalogue illustré du salon.** *Paris: Paul Dupont, 1914*, original green boards

£8

**9. Catalogue illustré du salon.** *Paris: Paul Dupont, 1922*, original paper wrappers

£8





**10. Crauzat, Ernest de.**

L'oeuvre gravé et lithographié de Steinlen. Paris: *Societe de propogation des livres d'art*, 1913, 336 of 500 copies on paper Alfa, 15 plates, including an original soft-ground etching ('Galluis'), an original etching ('Chanson du Soir'), and an original drypoint engraving ('La Grande Soeur'), all by Steinlen, numerous illustrations within text, edges uncut, modern blue boards, original wrappers bound in with an embossed portrait of the artist by Naoum Aronson on upper cover, VG+

“Catalogue descriptif et analytique suivi d'un Essai de Bibliographie et d'Iconographie de son Oeuvre Illustré”.

£407



**11. Goncourt. Edmond & Jules de.** Renée Mauperin.

Paris: G. Charperntier, 1884, 383 of 550 copies, 247 x 160mm., ten etchings by James Tissot with the artist's red stamp, original wrappers bound in, twentieth century half brown morocco, lettered in gilt to spine, upper edge gilt, VG+

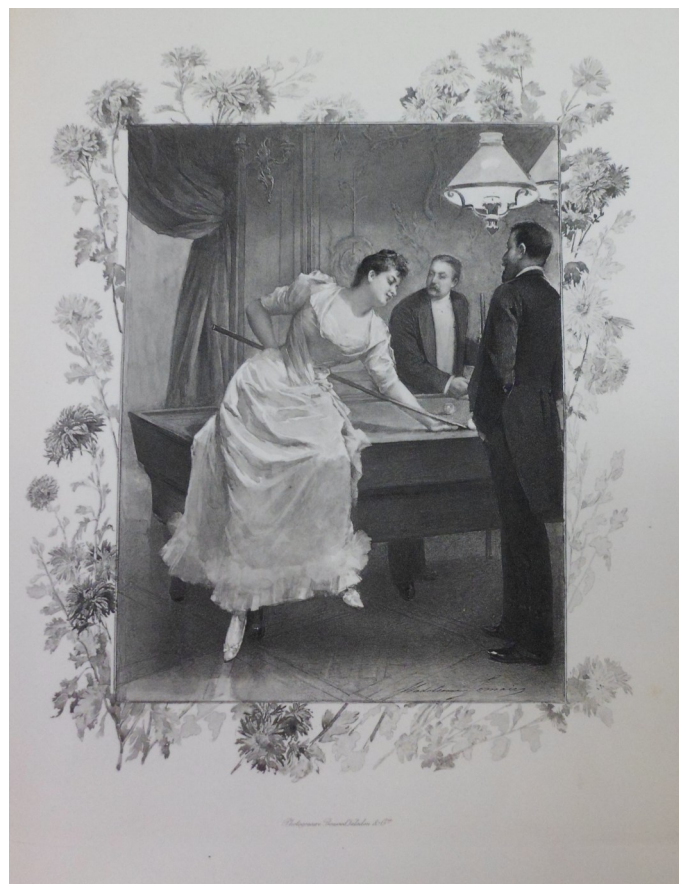
The most attractive edition of the Goncourts' morality tale of an emancipated young woman and her ne'er do well brother. It is a powerful combination of two contemporary movements: the Realist and the new aestheticism.

£256



**12. Hervieu, Paul.** Flirt. *Paris: Boussod, Valadon, 1890, 317 x 245mm., 9 plates by Madeleine Lemaire, twentieth century half brown morocco, spine elaborately gilt with floral and bird designs with red and black morocco infills, binding rubbed, small piece of red morocco missing from spine decoration, Provenance: President de Viefville, bookplate mounted to preliminary leaf.*

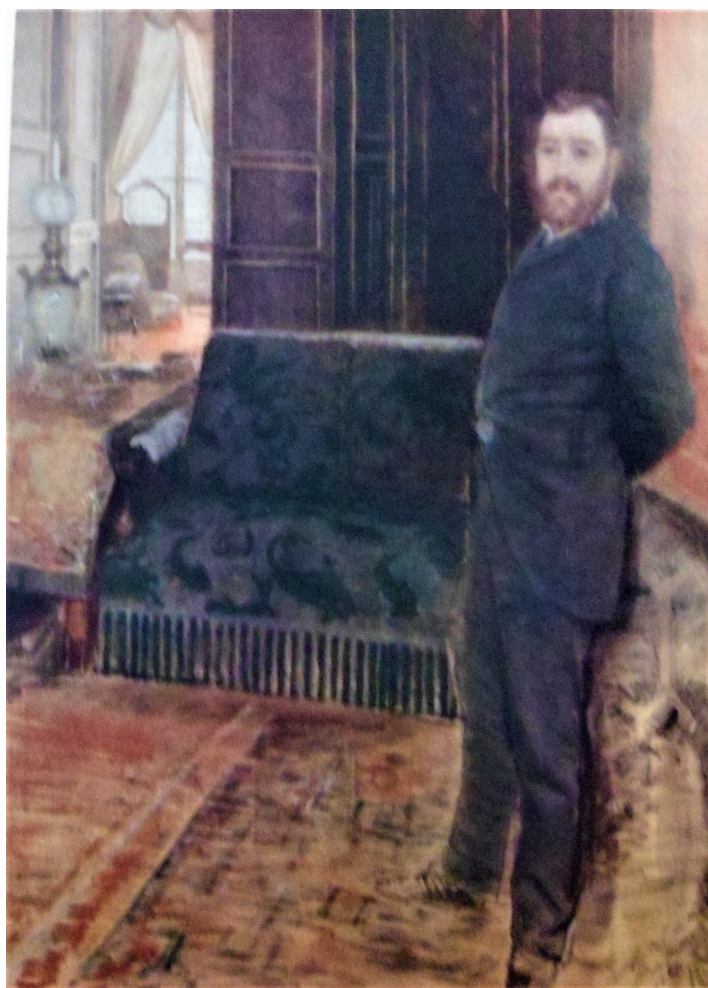
£76



**13. Pittaluga, Mary.** De Nittis. *Milan: Bramante Editrice, 1963, 71 colour and 104 plain plates, number 343 of 1000 copies, burgundy boards, slipcase, VG, small chip to base of spine, slipcase splitting*

Giuseppe de Nittis died quite young in 1884, but this Italian born but Paris based artist produced a large body of work that continues to entice.

£87







14. [Dore, Gustave] Jerrold, William Blanchard. *London: a pilgrimage*. London: Richards, 1872, 414 x 305mm., 54 full-page illustrations by Dore, numerous other illustrations in text, twentieth century half red morocco, spine gilt, VG+

Jerrold wrote that he and Dore imagined themselves as “Pilgrims” in the “Great World of London”. The result is as unique portrayal of the intermingling of every form of life as it is a physically imposing book. Dore's atmospheric engravings are possibly the most evocative depictions of London of the nineteenth century.



15. **Maindron, Ernest.** Les Affiches Illustrées.

[Paris] .Launette & Cie, 1886

4to, 314mm x 223mm

135 of 525 copies,

25 coloured lithograph plates depicting contemporary theatrical posters, 5 further plates, numerous illustrations within text, top edge gilt, contemporary half red morocco gilt, lettered gilt on spine with six raised bands, marbled endpapers, upper cover stained quite heavily, rubbed

This famous book was created by Ernest Maindron (1838-1908), a renowned collector of posters. The book is now rare. It is dedicated to Jules Chéret (1836-1932), who designed the covers of the book. Twenty of the chromolithographs are by Chéret, who has been recognised by many as ‘the father of the modern poster’.

Provenance: Edouard Majolier. His collection of books illustrated by Felicien Rops was sold at Sotheby’s on 24 April 1950.



£546





**16. Maindron, Ernest.** Les Affiches Illustrées. Paris. G. Boudet 1896

4to, 306mm x 222mm., 64 coloured lithograph plates depicting contemporary theatrical posters, 8 coloured facsimiles, 257 of 1025 copies, original wrappers bound in, near contemporary quarter morocco gilt, top edge gilt, *perhaps lacking two protective tissue guards, some protective tissue guards lightly creased, binding broken with lower cover detached*

Probably the most important, and almost certainly the most delightful, work on posters ever produced: collecting highlight.  
Despite the binding, this is a handsome copy with the plates in excellent condition.

£1,512





# FOLIES-BERGÈRE



## L'Arc en Ciel

BALLET-PANTOMIME  
en Trois Tableaux

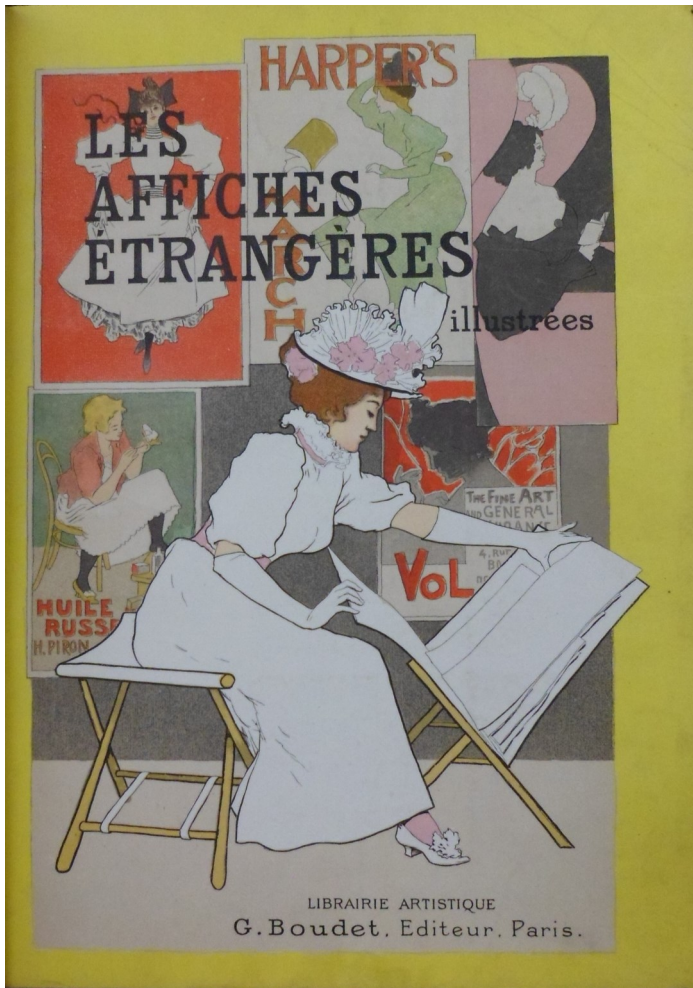
IMP. CHAIX / Ateliers J. Chérol / 100, rue Bergère PARIS (16ème arr. LEVALLOIS)

LES AFFICHES ILLUSTRÉES

IMPRIMERIE CHAIX

G. BOUDET, ÉDITEUR





**17. Bauwens, Maurice.** Les Affiches Étrangères Illustrées. Paris: G. Boudet, 1897, 67 coloured plates, original wrappers bound in, near-contemporary quarter mottled calf over brightly coloured marbled boards, spine gilt in compartments, black morocco lettering pieces, *tissue guard opposite p.70 detached, small closed tear to plate opposite p.104*

The third part of the gorgeously illustrated series of works highlighting the art form that so perfectly captures the essential spirit of La Belle Époque. Here the survey stretches beyond France to record the posters of the rest of Continental Europe, Britain, the United States and Japan.

**£1,699 [SOLD]**





ARTISTE DE DUDLEY HARDY

ANGLETERRE

# "ST PAUL'S"



THE  
READING  
ILLUSTRATED  
WEEKLY 6<sup>D</sup>

SOUTHWOOD SMITH & CO. PUBLISHERS, LONDON.

WATERLOW & SONS LTD  
LONDON WALL LONDON  
E.C.4

LES AFFICHES ETRANGÈRES

11, Boulevard, PARIS

IMPRIMERIE CHATIN



**18. Margueritte, Paul & Victor.** *L'éblouissement.* Paris: *Figaro*, 1898, 402 x 296mm., extracted from *Figaro*, coloured and plain illustrations by Georges de Feure, green boards, brown morocco spine lettering piece

A gorgeously illustrated and handsomely bound early short story from les frères Margueritte.

£21



**19. Maclair, Camille.** *Louis Legrand.* Paris: *H. Floury & G. Pellet*, [1910], 263 x 201mm., some pages uncut, 22 plates, card wrappers, remains of original tissue wrappers, *text block split and some pages becoming detached, wear and tear to spine and wrappers*

£73 [SOLD]

**20. Maclair, Camille.** *Jules Cheret.* Paris: *Maurice Le Garrec*, 1930, 319 x 230mm., 350 of 730 copies, card wrappers, original tissue wrappers, original advertising card loosely inserted, *spine extremities worn, first quire becoming detached, tissue wrappers torn*

£47

**21. Maclair, Camille.** *Thomas Couture.* Paris: *Maurice Le Garrec*, 1932, 282 x 194, 381 of 500, plain plates, some pages uncut

£28

“Maclair (1872—1945) had a large and varied output included fiction, poetry, and literary and musical criticism, but he is best known for his writings on art, in which he supported Symbolism but was a fervent opponent of various forms of avant-garde art, seeing himself as an upholder of French tradition. Maclair's *The French Impressionists* (1903) was the first book on the movement to appear in English (this translation preceded the French edition—*L'Impressionnisme, son histoire, son esthétique, ses maîtres*, 1904). His other books include *La Farce de l'art vivant* (2 vols, 1929–30) and monographs on Besnard (1914), Monet (1924, English translation 1925), and Rodin (1918, preceded by an English translation in 1905).” [A Dictionary of Contemporary Art]

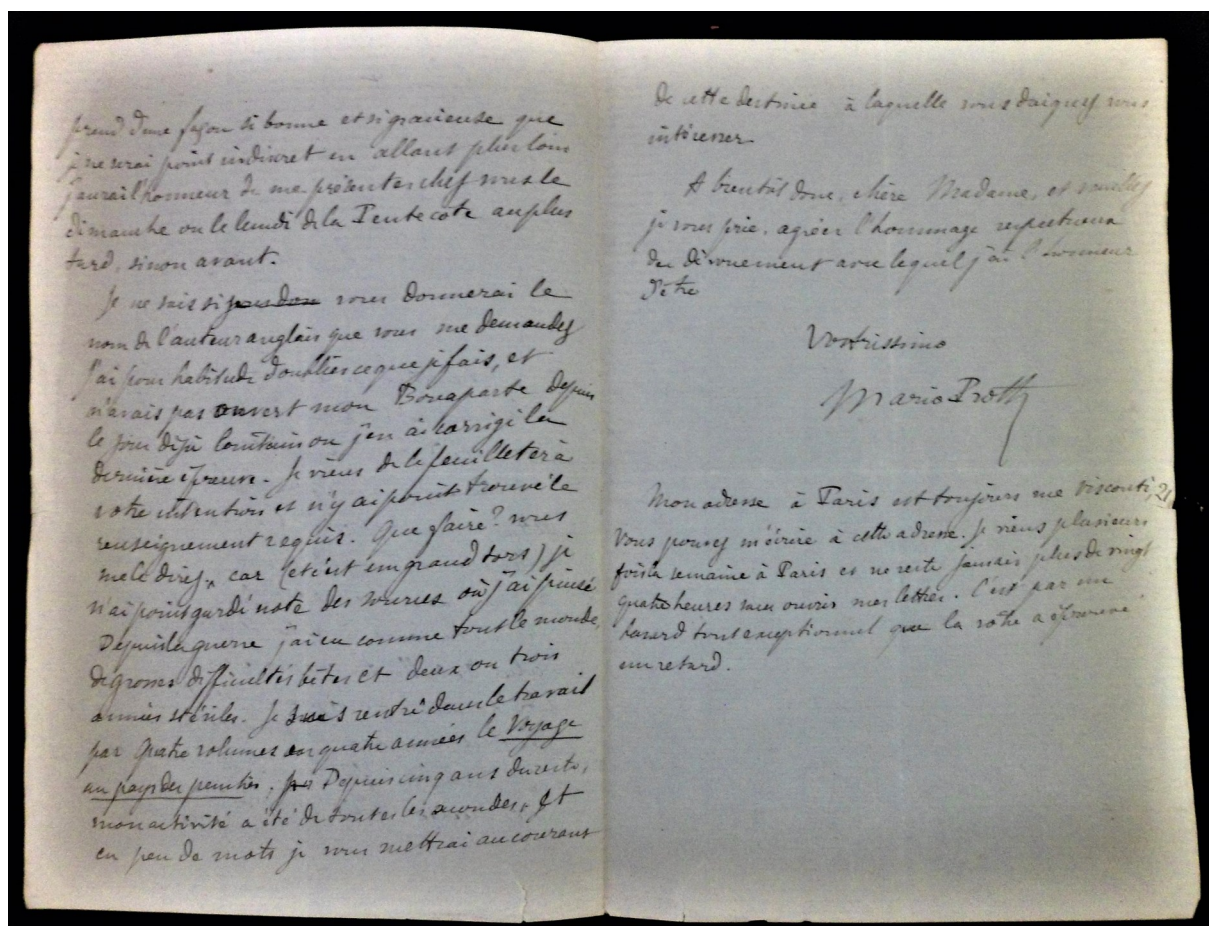
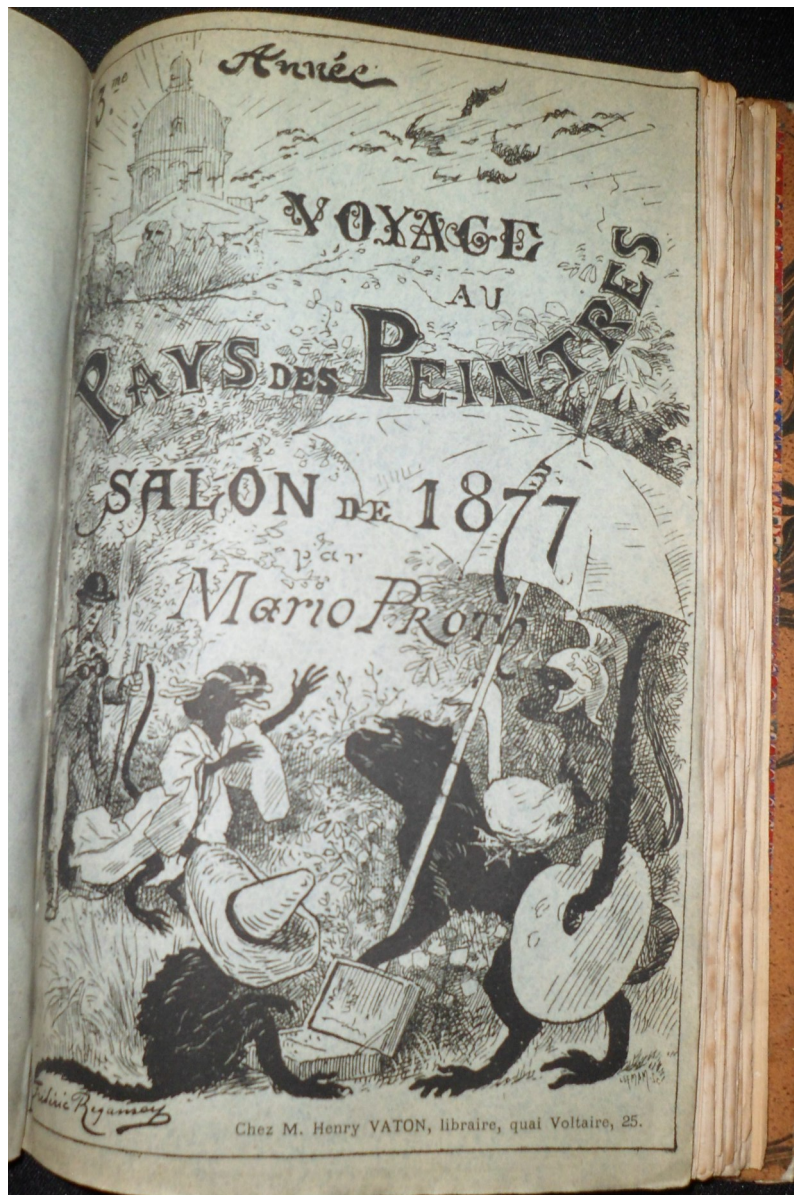




22. **Proth, Mario.** Voyage au pays des peintres. Paris: Henri Vaton... Ludovic Baschet, 1875 – 79, 4 volumes in 2, (volumes 1 – 3 224 x 143mm., early twentieth century quarter brown morocco, top edge gilt, original wrappers bound in; part 4 228 x 143mm. separate in original wrappers, partially uncut, *small tears to wrappers and endpapers with slight loss, light spotting*), loosely inserted two autograph letters from Proth, dated 1888 and 1890, VG

Provenance: Pierre Lambert (1899-1969) Parisian bookseller whose librairie Chez Durtall on rue Jacob specialised in works celebrating La Belle Époque, bookplate.

£118





**23. Salis, Rodolphe.** Contes du chat-noir. Paris: Librairie illustrée, [1888] – 1891, 2 volumes, 225 x 138mm., presentation inscription by the author in volume one dated 1888, illustrations, original full wrappers bound in, twentieth century brown morocco gilt by Henry T. Wood, top edge gilt

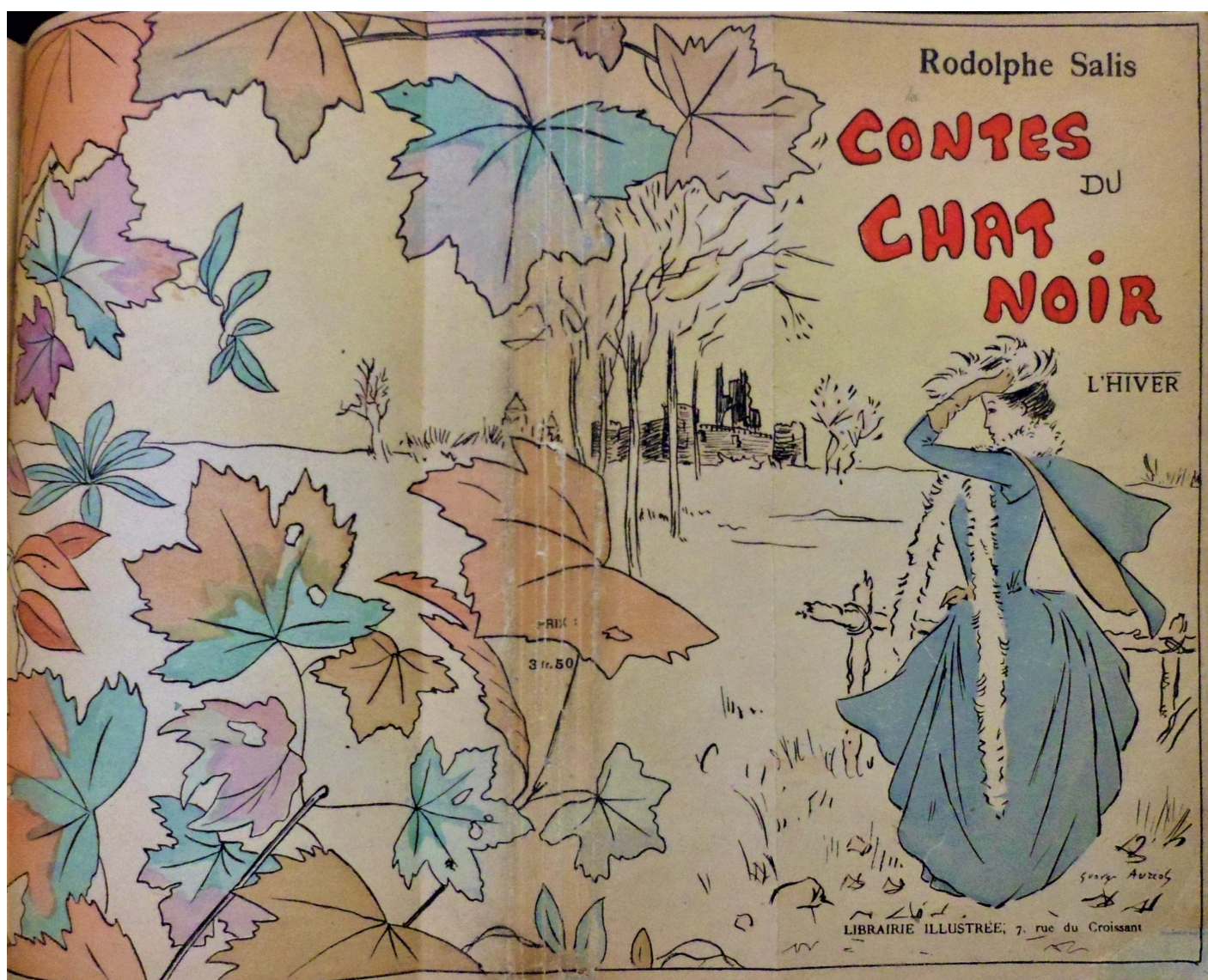
Provenance: Georges Patinot (1844—95). In 1881 Patinot married into the family that had controlled the left-leaning newspaper le Journal de Debats since 1799. He became editor in 1883 and remained an influential figure of the intellectual left until his death.

A splendid set of this quirky work by the remarkable and wonderful Rodolphe Salis: cabaret entrepreneur who did much to promote the artists, poets and musicians of La Belle Epoque. Steinlen's poster advertising Salis' nightclub, Le Chat-Noir, is now one of the most iconic images of the era. Although two further parts were advertised, these were the only two published.

*à Monsieur Patinot,  
Gouverneur Poulant de la noble  
Gazette "Le Debats", j'offre en signe  
de remerciements et de gratitude  
inextinguible à l'œuvre ou sous l'œuvre  
de l'histoire de Paris par son  
Monsieur et son Devoué l'écrivain*

*Rodolphe Salis*  
*Secrétaire de l'Épaveur*  
*- ou -* *reçu*  
*25 1888*

£198 [SOLD]



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[www.thebibliomaniacs.co.uk](http://www.thebibliomaniacs.co.uk)

[www.paplewick.org.uk](http://www.paplewick.org.uk)