



THE YOUNGEST  
ANTIQUARIAN  
BOOKSELLERS IN  
THE WORLD

**Bibliomaniacs**

Catalogue 11



STYLE & BEAUTY

The Library of Jane, Lady Abdy:  
Part Two

#### ORDERS

Orders can be made by e-mail to **info.bibliomaniacs@gmail.com** or post to The Bibliomaniacs, c/o George Baldwin, 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 Cecil, thus Cecil 3, would mean "please reserve for me item 3 from the Style and Beauty catalogue".

#### DELIVERY OF GOODS

Books should preferably be collected in person at a time mutually agreed. Postage and packing 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 auction house, 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, 2017 and 2018. This catalogue and sale is our latest project, and we endeavour to involve all of you.



#### SENIOR COMMITTEE Summer 2018

Henry Boulton, David Derby, Roger Holwerda, Caspian Howard-Sneyd, Richard Kim, David Liu, Tham Luanghvisut, Jonathan Cooper

**1. [Hamilton Palace]** Hamilton Palace Collection. Illustrated Priced Catalogue. *Paris: Libraire de l'art; London: Remington, 1882, 290 x 215mm.*, provenance: Jeremiah Sullivan Black (1810 - 1883), US Attorney General and Secretary of State, ownership inscription on upper cover from 4, Upper Brook Street, Grosvenor Square, dated 28 September 1882; Balgown, book label on recto of frontis, *hinges tender, corners bumped and rubbed*

**£40 [SOLD]**

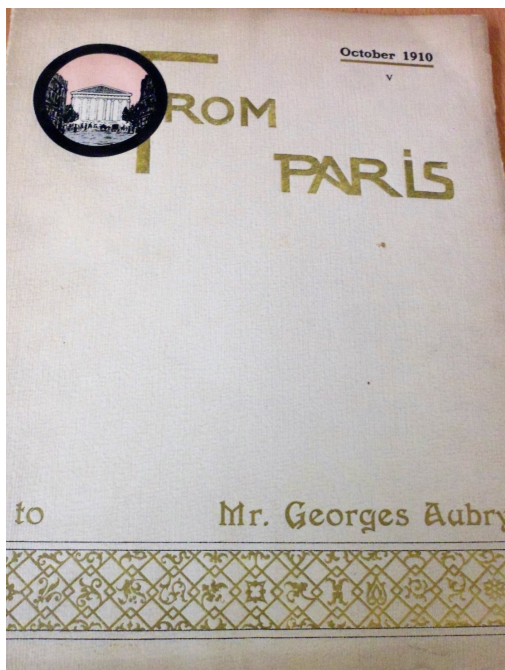
**2. Art et Decoration.** Revue mensuelle d'art moderne. Paris: Emile Levy, 1897—1909, 26 parts bound in 15 volumes, 286 x 201mm., c. 160 plates, most coloured, some plain [1897: 14; 1898: 10; 1899: 8; 1900: 12; 1901: 15; 1902: 12; 1903: 15; 1904: 19; 1905: none; 1906: 12; 1907: 15; 1908: 2 + 3; 1909: 10 + 3], numerous coloured and plain illustrations, supplements bound in, binding: calf-backed boards (1905 not uniform, 1908 & 1909 not uniform and bound in two volumes each), *1897: two pages torn with loss, lower cover detached; 1898: lower cover detached; 1900: one closed tear; 1901: some light staining, rear hinge broken exposing sewing; 1902: spine becoming detached; 1904: spine becoming detached, 1905: first two leaves of damaged; 1906: some dampstaining; 1908 (2): some pages loose, all bindings rubbed*

provenance: "J. R." gilt initials at foot of spine of 1908 and 1909

A review of architecture, decorative arts, painting, graphic design, sculpture, furniture, textiles, typography, gardens, book binding, stained glass with numerous richly illustrated articles on contemporary artists including Helleu (1903), Munthe (1904), Boldini (1905) and exhibitions. An interesting article on posters is on pp.116—122 of 1898

The condition of the bindings and the presence of various pieces of paper marked in her distinctive tiny handwriting suggest that this fascinating and richly illustrated journal was a frequent source of reference for Lady Abdy.

**£300**



**3. From Paris.** *Paris: Vaugirard, 1910, 3 issues* (June, September, October)

**£100.00**

**4. La Mode Illustrée.** *Paris: Firmin Didot, 1900, twelve issues in one volume, copiously illustrated, red cloth binding gilt lettered to upper cover*

A complete, and culturally important, year's issues of this handsome monthly magazine.

**£50**







**5. Les Modes.** Paris: Manzi, Joyant & Cie, 1901—1919, 345 x 278mm, coloured covers and plates, 178 issues bound in sixteen volumes, uniform calf-backed boards, *all have been slightly cropped when bound, bindings worn.*

Details of individual volumes: Les Modes 1901: 12 issues bound in one volume, 26 plates, *Avril issue cover detached, various pages missing, various small tears on pages, black stain on plate.* Les Modes 1902: 12 issues bound in one volume, 26 plates, *one large tear on an issue cover.* Les Modes 1903: 12 issues bound in one volume, 38 plates, *various pages detached from spine, Janvier page one has large tear.* Les Modes 1904: 12 issues bound in one volume, 28 plates, *a big tear in the middle of the book affecting other pages.* Les Modes 1905: 12 issues bound in one volume, 28 plates. Les Modes 1906: 12 issues bound in one volume, 29 plates. Les Modes 1907: 12 issues bound in one volume, 30 plates. Les Modes 1908: 12 issues bound in one volume, 26 plates, *Avril page 23 cut out, small tear on bottom of page, chunk of Juin page 33 torn out, top right of Octobre cover torn.* Les Modes 1909: 12 issues bound in one volume, 26 plates, *various pages stuck together resulting in tears.* Les Modes 1910: 12 issues bound in one volume, 24 plates, *markings on Mai page 21 with pieces of it lost as well.* Les Modes 1911: 12 issues bound in one volume, 26 plates, *4 pages detached, small tears in corners of the first page, very worn spine.* Les Modes 1912: 12 issues bound in one volume, 26 plates, *Août page 33-34 torn out, Août page 29 torn in corner, Septembre page 13 torn at its bottom, Novembre page 25 torn at bottom right, Decembre pages 2 and 4 has blue marking across their mid-section, Decembre page 7 cut out.* Les Modes 1913: 12 issues bound in one volume, 27 plates, *a yellow stain around all the pages.* Les Modes 1914-1916: 11 issues in one volume, 20 plates, *Avril page 29 has a black mark from the top right to the middle, Juillet cover is torn out, Mars page 39 on the bottom has a message written signed by Louise Grandjean, page 20-21 of 1916 has a camera script of a television interview with Cecil Beaton and on the back is a hand draw sketch of a dress.* Les Modes 1917-1918: 12 issues bound in one volume, 10 plates. Les Modes 1919: 11 issues bound in one volume, 21 plates, *many pages have yellow stains around their perimeter.*

In the first decades of the twentieth century, French fashion magazines celebrated fashion designers as artists who created beautiful, elegant clothing that deserved the same kind of recognition and fame as other forms of art. At a time where fashionable clothes were impacted in many ways by social, cultural and technological developments that made it less rare. Fashion designers enjoyed the respect of artistic status and magazines enjoyed the prestige of featuring and promoting the work of these “artists”. Les Modes was one of the leading fashion magazines, between 1901 (the year it was founded) and 1920. Under the direction of Michel Manzi (1849-1915), an amateur artist and well known art collector, Les Modes praised fashion as an art in its long articles and full-page black-and-white and colour plates and photographic illustrations.



Provenance: Cecil Beaton, photographer and designer. Lady Abdy moved into 8 Pelham Place after it was sold and although she did not inherit the volumes with the house (they were part lot 15 in the sale of Beaton's Library, Hodgson's 9 October, 1980) it was fitting they should return and be a valuable reference tool for her as they had been for him. Beaton had extended the Drawing Room at the house with an elegantly curved bay overlooking the garden, and these volumes held pride of place on the shelves in this bay.

Included with the volumes is a page of camera script for a documentary in which Beaton refers to the volumes as inspiration for his designs for My Fair Lady and an original pencil sketch by Beaton (see front of catalogue).

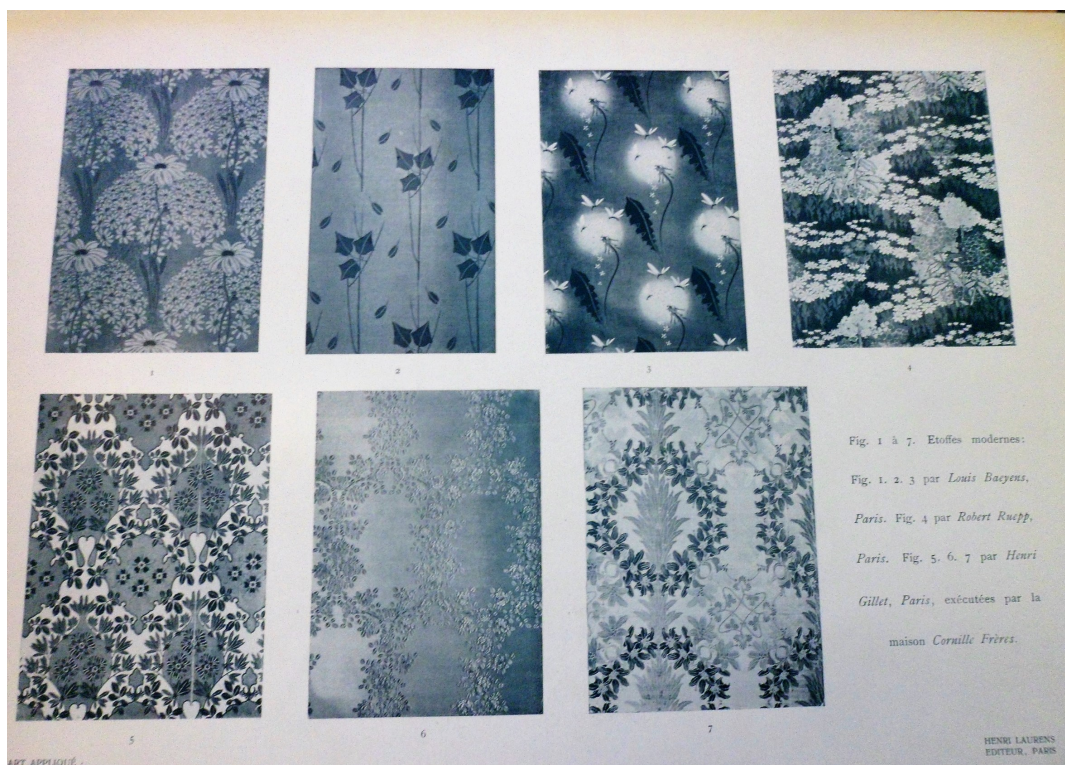
£1,800

**6. Le style moderne. L'art applique.** Paris: H. Laurens, 1905, 351 x 251mm., title-page, 96 plates, loose in original cloth portfolio, gilt title on spine. lace ties, *some yellowing to plates at edges, portfolio slightly worn and frayed*

Literal snapshots of the latest styles in jewellery, furniture, pottery, book binding, metalwork, wallpaper, embroidery, lacework et al.

Provenance: Library of the Royal Academy of Art, The Hague, "Bibliotheek Academie van Beeldende Kunsten, 'S-Gravenhage" purple ink stamps to verso of each plate, sticker with shelf mark to spine

£79



**7. Thomson, D. Croal.** Paris Exhibition 1900. *Art Journal Office*, 1901, 319 x 246mm., original brown cloth gilt lettered to spine and upper cover, *all edges gilt, lower hinge cracking, tissue guard of frontis slightly creased*

A lavishly illustrated souvenir of 'a collection of works such as has rarely, if ever, been brought together in the history of the human race'.

£40.00

**8. Vever, Henri.** *Bijouterie française au XIX<sup>e</sup> siècle.* Florence: Studio per Edizioni Scelte, [1976], 3 volumes, card covers with original glassine wrappers, reproduction of the 1906-08 Parisian original, over 1,200 illustrations. This monumental work is considered to be the standard text about nineteenth century French jewellery. An established jeweler in Metz since 1821, Ernst Vever took over Baugrand's establishment in Paris in 1871 and approximately ten years later gave it to his sons Paul (1851-1915) and Henri (1854-1942). The firm worked in the revivalist styles which had spanned the century, so successfully that Henri Vever could record their development in this three volume history.

£86.00



**9. Atelier Jean Boldini.** *Paris: Galerie Jean Charpentier, 1936*

An original invitation to the exhibition is loosely inserted.

£15.00 [SOLD]



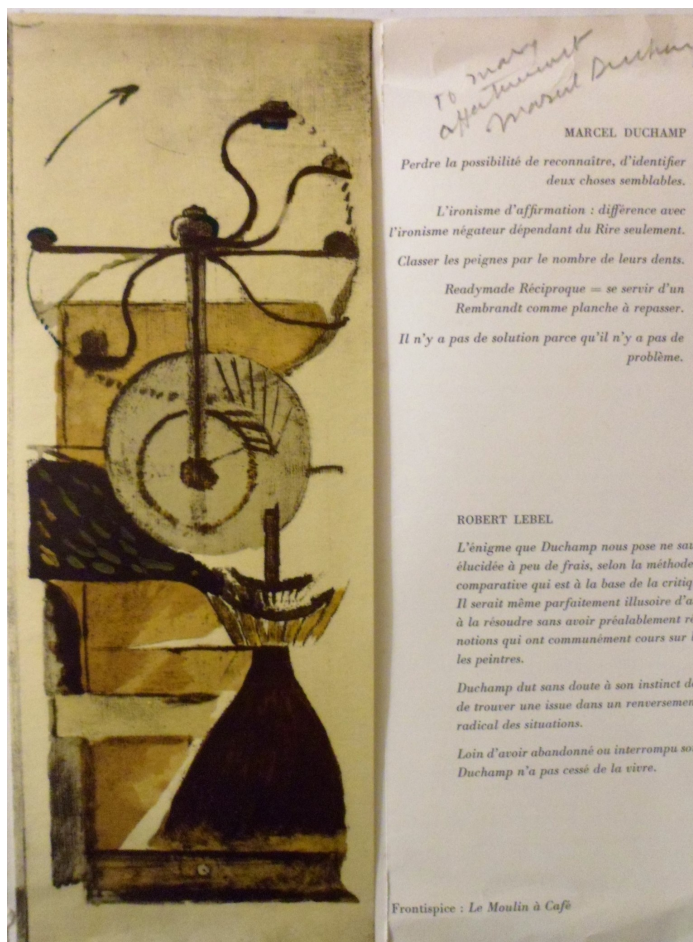
**10. Beaumont, Germaine.** *Mes Jardins.* Paris: La Galerie Charpentier, 1945, number 177 of 280 copies, 18 lithographed plates by Étienne Adrien Drian, unbound in publisher's green portfolio, *portfolio lacking spine, lacking slipcase*

Provenance: Christie's 17 October 1974, lot 497

£67

**11. Duportal, Jeanne.** *La gravure de portraits et de paysages.* Paris & Brussels: J. van Oest, 1926, 329 x 254mm., 134 plates, original grey paper wrappers with letterpress lettering plate to upper cover, partially uncut, *light spotting*

£20



**12. [Duchamp, Marcel]**

Tranon Press. Robert Lebel. Sur Marcel Duchamp. Paris: Trianon Press, [1959], 316 x 131 mm, folio folded to make a six page booklet, containing the frontispiece (collotype and stencil) of the full work, signed by Marcel Duchamp and inscribed 'to Mary affectueusement' on the leaf facing the reproduced frontispiece, *light spotting to upper cover, closed tears along folds*

The rare brochure for the book of the same name: Lebel's catalogue raisonné of 207 works by Duchamp created between 1902 and 1958.

£400 [SOLD]



**13. Phillips, Henry.** Floral emblems. *London: for Saunders & Otley, 1825, 218 x 136mm., twenty hand-coloured engraved plates, nineteenth century quarter brown morocco gilt, a few pages torn (possibly through rough handling when originally cut), front endpaper becoming detached, binding rubbed and marked*

Provenance: V. & H. Trant, bookplate on verso of front endpaper; Richard and Mary Talfourd Jones, inscription on preliminary leaf

This work established for the first time a 'language of flowers' that allowed a coded communication between persons permitting elusion to feelings that could not be openly stated at an early stage of acquaintance. It is therefore interesting as a pioneering social document as well as an handsome botanical book.

£87



**14. Moses, Henry.** Series of twenty-nine designs of modern costume. *London: E. & C. McLean, 1823, some heavy foxing, the spine has been lettered in gilt at a later date, but does not appear to be rebacked*

£89.00 [SOLD]



15. **Beaton, Cecil.** Portrait of Mitzah Bricard. c. 1950, gelatin silver print, dry-mounted to card, photograph 290 x 232mm, mount 412 x 333mm., signed by Beaton in red on the mount below the photograph.

£500.00 [SOLD]





**16. Dahl–Wolfe, Louise.** Portrait of Mitzah Bricard. c. 1950, gelatin silver print, dry-mounted to card, photograph 193 x 193mm., x mm, mount 292 x 244mm., signed by Dahl-Wolfe on the mount below the photograph.

£300.00



Described as “Dior’s own personal Maleficent, an orchidaceous beauty of uncertain background whom Fraser-Cavassoni dubs the Dark Queen and who rarely arrived at the fashion house—where she designed millinery and also served as a startlingly confident arbiter of style—before noon and usually then in eyepoppingly deep décolletage freighted with ropes of pearls.”

**17. Den frie udstilling gennem 50 aar.** *Copenhagen: Rasmus Naver, 1942*, rebound in boards, original wrappers bound in

A celebration of the first fifty years of the 'Free Exhibition' in Copenhagen, which had been established as a reaction to admission charges elsewhere. The centre still exists today.

Provenance: ?'JLS', gilt stamp on front pastedown; New Year's gift to Lady Abdey for 1988 from the Parisian art dealer Isabelle Maurel, loosely inserted gift card

£15.00

**18. Swane, Leo.** Katalog over kunstvaerkerne pa ordrupgard. *Copenhagen: F. Hendriksens, 1954*, inscribed business card of Leo Swane bound in

£12.00

**19. Sthyr, Jorgen.** Dansk Grafik. *Copenhagen: Ejnar Munksgaards, 1943 - 49*, 2 volumes, volume I 1500 - 1800; volume II 1800 - 1910

£25.00

**20. Michaelis, Sophus & Alfred Bramsen.** Vilhelm Hammershoi. *Copenhagen: Gyldendalske Boghandel, 1918*, 537 of 850 copies

£50.00

**21. Monrad, Kasper.** Hammershoi and Europe. Munich: Prestel, 2012

£15.00 [SOLD]

**22. Rozenburg 1882 - 1917.** *The Hague: Haggs Geementemuseum, 1983*

£6.00

**23. Hertz, Peter.** Maleren L.A. Ring. *Copenhagen: Gyldendalske Boghandel, 1934*

£25.00

**24. Wilmann, Preben.** Dansk kunst. *Copenhagen: E. Gronholt Pedersen, 1941*

£12.00

**25. Bobe, Louis & Axel Jensen.**

Liselund. *Copenhagen: Kunstakademiets Arkitektursk*, 1918, 362 x 232mm., 330 of 620 copies, 66 plates of photographic reproductions, 56 plates of architectural metrics (three with colours), twentieth century vellum-backed boards gilt lettered, original wrappers bound in

A handsome Danish production depicting the late nineteenth century developments, including the construction of a new house, to the eighteenth century estate that had bewitched Hans Christian Andersen.

£97.00





26. **Conté à Paris.** *Paris: Aulard, [n.d.],* glassine endpapers, original embossed cream card covers, twelve designs, from originals artists as diverse as Constable and Toulouse-Lautrec, that used sanguine or black Conté pencils.

£6.00



27. **Theuriet, André.** Jules Bastien-Lepage and his art. T. Fisher Unwin, 1892, original publisher's blue boards, *spine faded and frayed*

£8.00

28. **Frantz, Henri.** Gaston La Touche. *Paris: Studio, 1914,* 40 coloured and monochrome plates, original cream boards lettered in gilt to upper cover, *some tissue paper guards creased, light spotting, spine worn*

£8.00

29. **Vaillat, Leandre.** Oeuvres de Bracquemond. *Paris: André Marty, 1907,* partially uncut, original wrappers, number 114 of 220 on verge d'Arches

£34.00

30. **Catalogue des Tableaux et etudes par Gaston La Touche.** *Paris: Georges Petit, 1919,* original wrappers, pencil notes on upper cover, faded partial manuscript title to spine, *spine sunned*

An original invitation dated 31 May 1919 to the exhibition and a photocopy of an 1899 London exhibition catalogue are in an envelope loosely inserted into the book.



£34.00

31. [Ardizzzone, Edward] Bunyan, John. The Land of Beulah. Being an extract from The Pilgrim's Progress. London: The Bodley Head, [1974], one of 350 copies, original card wrappers, gift inscription on the half-title, "For Jane, With love, John"

£20.00 [SOLD]

32. James, Henry. The American. Boston: James R. Osgood, 1877, first edition, rebound in modern brown boards

£20.00 [SOLD]

33. Stuart, Jacobo Fitz-James, 17th Duke of Alba. Empress Eugenie. Lecture delivered... at "The Ark" Oxford on the 5th June 1941. Loughborough: Echo Press, [1941], inscription, possibly authorial, on upper cover "To Bertie Adby from J. 1944"

This would seem to be a pamphlet of extreme rarity by the colourful Old Etonian, Olympic polo playing diplomat and connoisseur. There appear to be three copies scattered in Continental libraries but we have not located a single copy in British libraries.

£30.00 [SOLD]

34. Armani, Giorgio. Georgio Armani. New York: Rizzoli, 2015, slipcase, slipcase marked

£25.00 [SOLD]

35. Brooke, David S. James Jacques Joseph Tissot 1836 - 1902 A retrospective exhibition. Providence: Rhode Island School of Design, 1968

signed note to Lady Abdy from Brooke on title-page

£10.00

36. Barten, Sigrid. Rene Lalique Schmuck und objets d'art 1890 - 1910. Munich: Prestel-Verlag, 1977, dust jacket slightly torn

£15.00

37. Roland Michel, Marianne. Anne Vallayer Coster. Paris: Comp-toir international du Livre, 1970, in original slipcase, a letter to Lady Abdy from the author is loosely inserted

£40.00 [SOLD]

