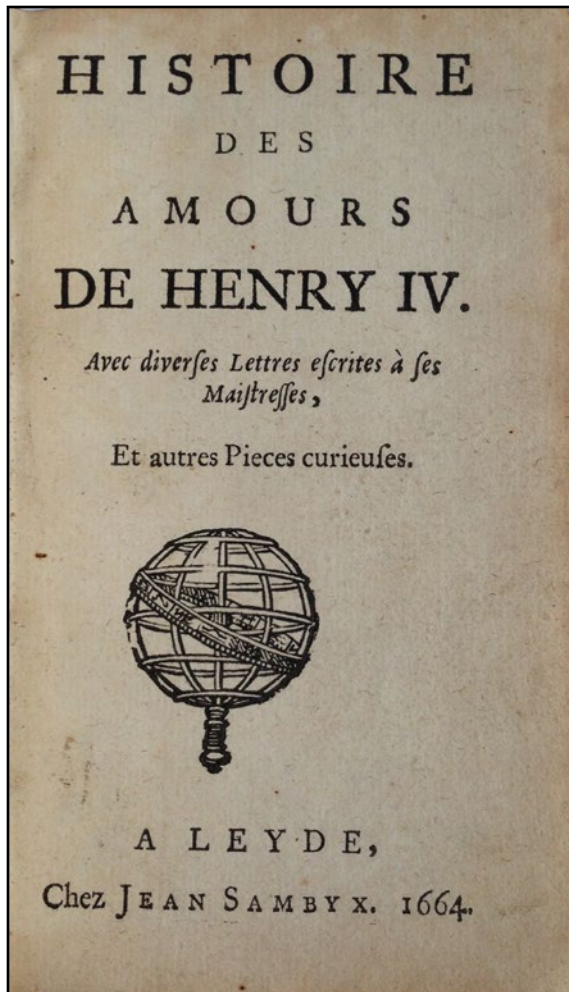


ZOE ABRAMS RARE BOOKS

list two



VALENTINE'S DAY 2016



“HISTORY” OF A ROYAL PHILANDERER

[CONTI, Louise-Marguerite de Lorraine, princesse de]. *Histoire des amours de Henry IV. Avec diverses Lettres escrites à ses Maistresses, et autres Pieces curieuses*. Leyde [Brussels]: Jean Sambyx [François Foppens], 1664.

12mo, 13 x 7.5 cm. 144; 46, [2, blank] pp. Spherical Elzevier woodcut device on title-page. Bound in contemporary speckled calf, gilt board edges and spine, red speckled edges (front joint cracked, extremities rubbed revealing boards at corners, minor loss to head of spine). Contemporary French manuscript notes in ink on front pastedown and free endpaper, attributing the work to the Princesse de Conti. **\$250**

An anonymous author bears witness to the affairs of Henry IV (r. 1589-1610) in this historical novel in the tradition of the Mazarinades (*libelles* of the same period against Cardinal Mazarin). The tale unfolds in three sections: history, letters, and a *Recueil de quelques belles actions et paroles memorables...* (separately paginated) summarizing “Good King Henry’s” more professional accomplishments and noteworthy sayings, including contextual gems like “*Que si la Foy [sic] estoit perdue au monde, elle devoit se retrouver dans la bouche des Roys*” [If Faith should be lost to the world, it should be found in the mouth of Kings]. The letters are addressed to two of the king’s many real mistresses, the Duchesse de Beaufort and the Marquise de Verneuil.

This is the second edition with the Sambyx imprint (the first appeared in 1663) of a work first published as *Les amours du grand Alcandre...* (Paris: veuve J. Guillemot, 1652). Jules Gay notes another edition from 1663 (The Hague: Adrien Vlacq). *Binding illustrated on front cover, far left.*

Barbier II, 739. Gay II, 535 (1663 edition, “*le choix entre elles* [the editions of 1663 and 1664] *est indifferant*”); see also Gay I, 171. Brunet III, 192-193 (1663 and 1664, “*également recherchés et difficiles à trouver bien conservés*”). Rahr, Elzevier, 3121 (Sambix). Paulin Pâris, “*Notes sur deux romans anecdotiques: les Amours d’Alcandre et les Aventures de la cour de Perse,*” in *Bulletin du Bibliophile*, 10th series (June 1852), pp. 811-828 (proposing an alternate author, Roger de Bellegarde). Not in Moreau, *Mazarinades*.

LOVE’S LEGAL IMPLICATIONS

MARTIAL D’AUVERGNE. *Les Arrêts d’Amours, avec l’Amant rendu Cordelier, à l’Observance d’Amours*. Amsterdam: François Changuion, 1731.

12mo, 16.2 x 9 cm. XLVIII, 624 pp. In French and Latin (footnotes and index). Title-page printed in red and black with engraved vignette of a courtroom packed with *putti*; list of contents (p. XLVIII) in red and black; woodcut head- and tailpieces throughout, and one woodcut initial (small hole from natural paper

(Continued)

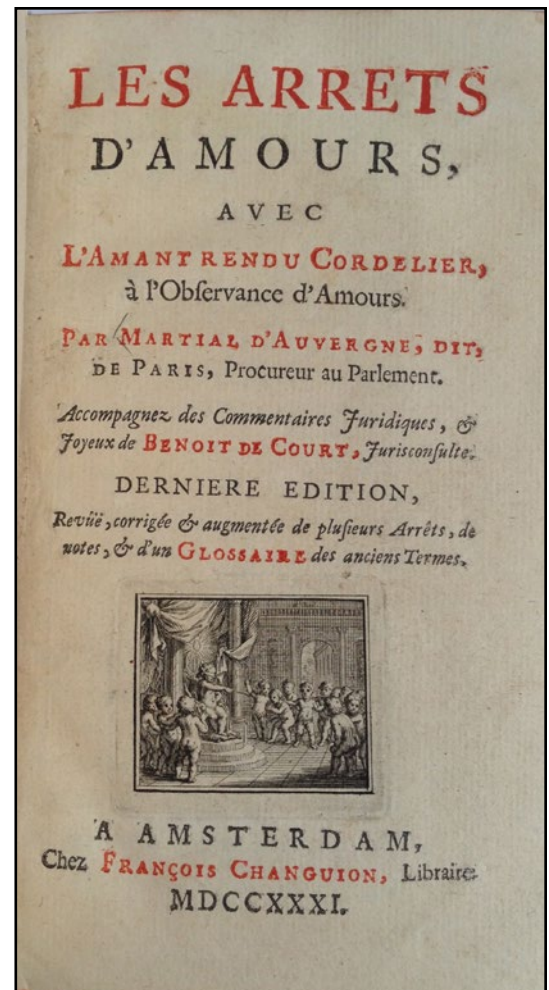
flaw in one leaf, very minor occasional stains, otherwise quite fresh). Bound in contemporary cat's paw calf with **gilt arms of Baron Pavé de Vandoeuvre (1779-1870), minister under Louis XVIII**, on both covers, board edges and spine gilt with gilt title to red morocco lettering piece, marbled endpapers, red edges, and green silk place marker (minor loss to foot of spine revealing cord, board extremities rubbed). Ex libris of Monsieur l'Abbé Loret, Chanoine de la Cathédrale, on front pastedown. \$350

Fifty-three "legal" assessments of *matiere amoureuse*. The first fifty-one "judgments" were composed by the lawyer-poet Martial of Paris (d'Auvergne, 1420-1508), whose humorous examples put fictitious cases in realistic framework. The light-hearted corpus gained weight in the 1533 edition, to which another lawyer, Benoît de Court (Curtius, d. 1559), added serious research and citations throughout, including "*tout ce que le Droit Civil & le Canonique on dit pour et contre les femmes* [everything Civil Law and Canon Law has to say for and against women]" (*Avertissement*, pp. XVII-XVIII). One bibliographer notes that sixteenth-century legislators found this erudite commentary satirical in its very contrast to the main text.

The fifty-one judgments were augmented with the fifty-second *arret* and "*Ordonnance sur le fait des Masques*" by Gilles d'Aurigny (Le Pamphile, d. 1553) in 1540 or 1546; and the fifty-third *arret* by the "Abbé des Cornards of Rouen" in 1587, on women confronting lazy husbands. It is interesting to note this copy was owned by a clergyman and difficult to say how he used it: for the examples or the commentary?

The poem *Amant rendu Cordelier* [Lover turned Monk], also attributed to D'Auvergne, appeared separately as early as 1473. Without the glossary of ancient terms by Lenglet du Fresnoy, not found in all copies (Brunet). *Binding illustrated on front cover, far right.*

Barbier I, 279. Gay I, 272-273. Quérard V, 573. Brunet III, 1485 (and 1484 note); I, 221.



PASTORAL ROMANCE

[LONGUS]. *Les Amours pastorales de Daphnis et Chloé*. [Paris: Coustelier], 1745.

8vo, 15.5 x 9.5 cm. Added engraved title-page and title-page in red and black, [8], 159, [1], xx pp. Illustrated with eight full-page engravings, of which five signed I.B. Scotin [Gérard Jean Baptiste Scotin, 1671-1716]; plus four half-page engraved tailpieces, and engraved headpieces and woodcut initials introducing each part (short tear near gutter of two conjugate leaves and in margin of another leaf, small tear to two additional leaves expertly repaired, small hole from natural paper flaw in one leaf). Bound in contemporary mottled calf, covers with gilt triple filet, a small star at each inner corner, gilt board edges and turn-ins, spine gilt

(Continued)



with red morocco lettering piece, marbled endpapers, pink silk marker, all edges gilt (front joint starting, extremities rubbed). \$400

Reimpression of the 1731 edition, with engravings after **drawings by Philippe d'Orléans (1674-1723)**. The Regent's illustrations made this book "a fixture in the collection of French bibliophiles (it came to be known as '**the Regent's book**') ..." (Ray, p. 10).

Philippe d'Orléans drew the illustrations in 1714 as a student of Antoine Coypel, and they were engraved by Benoît Audran for the original 1718 edition. The most famous plate, "*Les petits pieds*" by the Comte de Caylus in 1728, was added to some copies. According to Barbier, "*C'est pour cette édition [1745] qu'a été faite la gravure dite des petits pieds qui se joint à l'édition originale.*" It is present here, signed by Scotin. (There seems to be some confusion in OCLC about the editions of 1745; indeed, there is another edition with similar pagination calling for 28-29 figures, whereas the reprint of the 1731 edition is complete with eight. See Cohen-De Ricci, 652.)

The pastoral novel *Daphnis and Chloe* is the only known work by Longus, a second-century Greek writer who probably lived on Lesbos, where this plot unfolds: two naïve shepherds fall in love and, after many trials, consummate it. This is the best-loved French translation first published

in 1559 – and first vernacular edition – by Jacques Amyot (1513-1593). *Binding illustrated on front cover, second from left.*

Barbier I, 153. Cohen-De Ricci 651-652 (note). Gay I, 183-184. Brunet III, 1157-1158. Reynaud, *Notes Supplémentaires sur les Livres à Gravures du XVIIIe Siècle*, 314-315. Ray, *Art of the French Illustrated Book*, see pp. 10-11.

PET LOVER'S MANUAL

[BUC'HOZ, Pierre Joseph]. *Traité de l'Éducation des Animaux qui servent d'amusement à l'homme....* Paris: Lamy, 1780.

12mo, 16.3 x 9.5 cm. viii, 280 pp. Quire A printed on **blue paper**. One woodcut vignette, plus woodcut tailpieces throughout (one leaf partially detached, small hole from natural paper flaw in one leaf). Bound in contemporary mottled calf, covers ruled in blind and board edges ruled in gilt, spine gilt with gilt title to red morocco lettering piece, marbled endpapers, red edges (binding scuffed and rubbed revealing boards at corners, small wormhole to spine). \$250

FIRST EDITION of this treatise on pets, informing the reader on their upbringing, nourishment, anatomy, diseases, and joys of ownership. **Cats, dogs, squirrels, monkeys, parrots**, blackbirds, starlings, canaries,
(Continued)

nightingales, linnets, goldfinches, and bullfinches are the focus of one chapter each in this scientific and poetic manual extolling the virtues of man's best friend(s).

These four quadrupeds and eight birds were frequently found in the houses of Paris and provincial capitals, as the author notes in his Preface. Dogs and monkeys must have been especially popular judging by their five-part chapters. Doctor Pierre Joseph Buc'hoz (1731-1807) was an accomplished naturalist who wrote prolifically on plant life, minerals, and (less frequently) the animal kingdom. *Binding illustrated on front cover, second from right.*

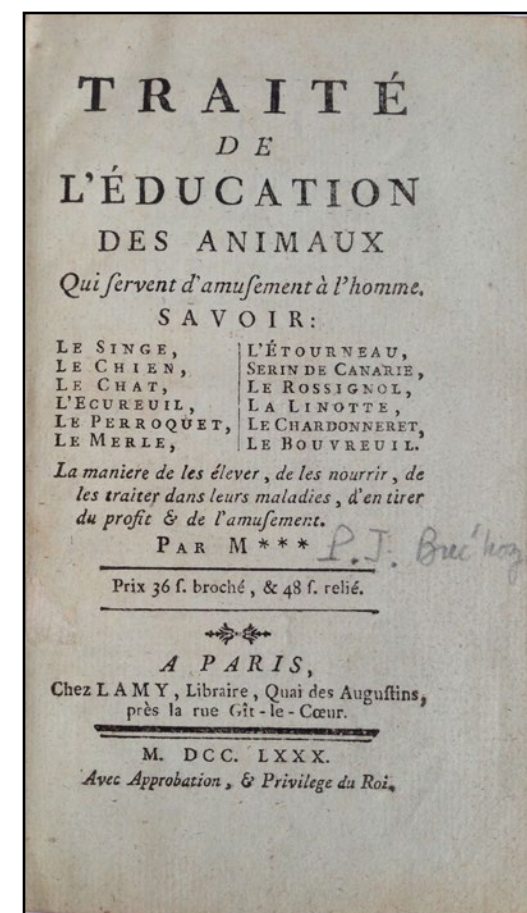
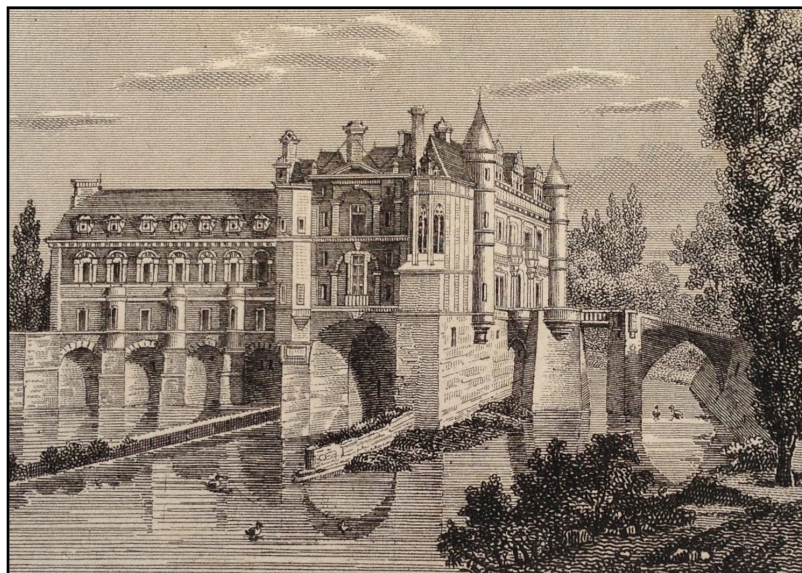
Barbier IV, 747.

COEUR OF THE COUR

[ALMANAC]. *Almanach de la Cour, de la Ville, et des Départemens pour l'Année 1830. Orné de Jolies gravures.* Paris: Louis Janet, [1830].

12mo, 11 x 6.5 cm. [32], 252, [4] pp. (very light foxing throughout, still rather fresh). Illustrated with an added engraved title-page and **four engravings of French castles** with tissue guards. Text ruled in a double frame throughout. Bound in original straight-grained red morocco in a matching slipcase, double filet and roll of flowers gilt on covers, book spine gilt-rolled in elaborate floral motif, all edges gilt (tight in the original binding, box dustsoiled with corners lightly rubbed). Date written twice in early ink on box spine. \$225

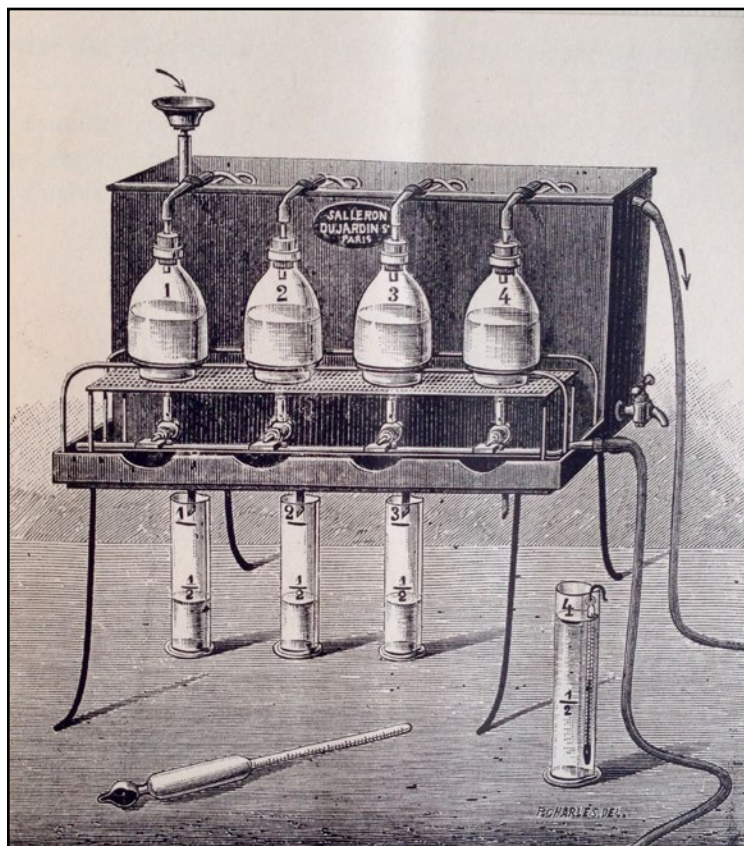
France was on the brink of the July Monarchy (1830-48) when this petite annual was published, putting King Charles X and his soon-to-be successor, Louis Philippe d'Orléans, on the same page. In addition to the



usual calendar, government and military figures, royal births, marriages, and other important notices for 1829 – including Jackson's election to the U.S. presidency – this edition lists current *bibliothécaires* including **Charles Nodier** (1780-1844), whom posterity recognizes as a particularly Romantic librarian. The illustrated *châteaux* are Chenonceau, Maintenon, du Lude, and Montmort, with accompanying historical notes.

The publisher Louis Janet (1788-1840) and, later, his widow issued 39 volumes by this same title in the period 1806-1848. In his entry for the series, John Grand-Carteret lists the **best-illustrated**,

(Continued)



of which this is one. The subject matter of the engravings turned from portraits to views in 1825. *Binding illustrated on rear cover.*

Grand-Carteret, *Almanachs français*, 1480.

WINE LOVER'S COMPANION

[SALLERON, Jules]. *Catalogue Général des Instruments de Précision appliqués à l'analyse des vins, des vinaigres, des cidres, de la bière des alcools....* Paris: Maison J. Salleron, 1891.

Large 8vo, 24 x 15 cm. 127, [1] pp. Illustrated with 107 numbered wood-engravings, many of them signed by the artists, including one inserted plate (12 x 15 cm) showing an “*Alambic à quatre ballons*.” Original printed wrappers bound in burgundy three-quarter calf over matching cloth boards, title gilt on spine (extremities rubbed, wrappers foxed, internally quite clean). **\$225**

Illustrated catalogue of instruments used in the analysis of **wine, vinegar, cider, beer**, and other alcohols, illustrated throughout with wood engravings. The contents are divided into nine sections on the analysis of wines and research on their falsifications; the adulteration of wines; the fabrication of wine vinegars and alcohols; analysis of ciders – research on falsifications – sparkling ciders – cider brandies; fabrication and analysis of beer; fabrication of alcohols, brandies and sweet alcoholic liqueurs; hydrometers and densitometers; general materials for the laboratory; reagents, chemical products, and titrated liqueurs.

Jules Salleron (1829-1897) founded the eponymous company in 1855, specializing in “precision instrumentation,” as illustrated here. He was joined circa 1880 by Jules Dujardin (1857-1947), who took over the company in 1889. This catalogue from 1891 features both names on the cover.

LOVING (?) GAZES

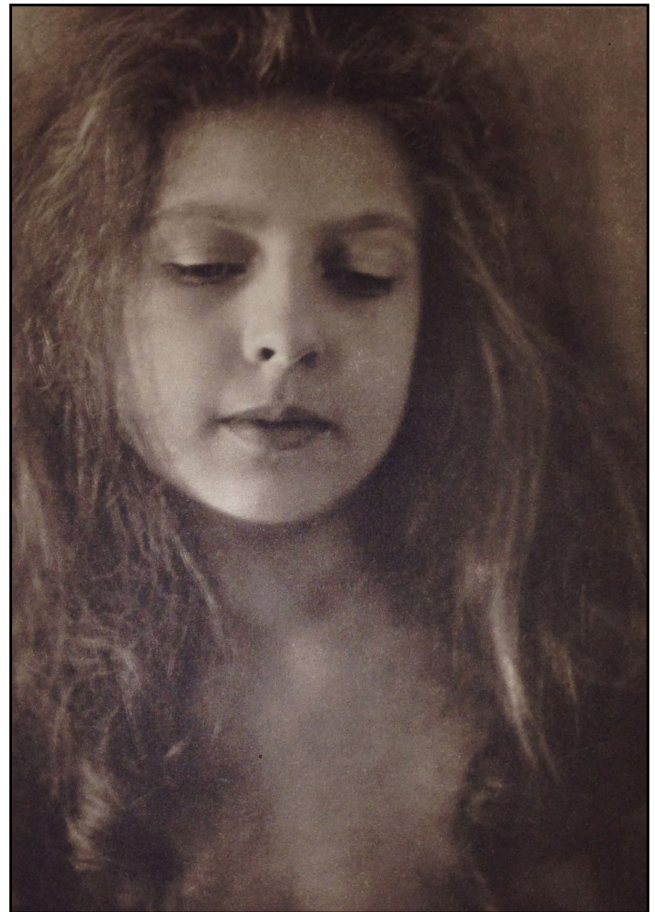
[PHOTOGRAPHY]. *Portraits de femmes*. [Germany, ca. 1905].

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 repaired with tape on another eight, and four earmarked). Bound in brown cloth boards with “Portraits de femmes” gilt on spine, brown patterned endpapers (front hinge cracking). Contemporary ink ownership signature on front free endpaper verso. **\$600**

(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 photographs by international artists, mostly German.

As customary, most of the images are signed by the photographer and studio. In the case of the heliogravures, these are, respectively: A. Albert of New York printed by Georg Büxenstein and Co., Berlin (2); Fr. Müller of Munich printed by F. Albert and Co., Munich; Wilhelm Knapp of Halle a. S. (an editor for *Das Atelier des Photographen*) for Fr. Müller, printed by Meisenbach Riffarth and Co., Berlin; Wilhelm Knapp for Loscher and Petsch, Berlin, printed by Meisenbach Riffarth and Co.; Hugo Erfurth of Dresden, printed by Dr. E. Albert and Co., Munich; H. Brandseph of Stuttgart, printed by Meisenbach Riffarth and Co.; E. Gottheil of Königsberg i. Pr. for *Das Atelier des Photographen*; and Wilhelm Knapp of Halle a. S. for R. Duhrkoop of Hamburg, printed by Georg Büxenstein and Co., Berlin.



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” (?).

SWEET MISSIVE

[POSTCARD]. *Les fiancés normands*. Vire: Lib. H. Ermice, [ca. 1916].

Colored photographic postcard (13.8 x 8.9 cm) featuring a woman and man (“les fiancés”) linking pinkies on a verdant street corner, under a romantic caption in French. Postmarked with a 5c stamp dated 1916. Inscribed on the verso “*Bien le bonjour de Normandie/Sonpetitlouis* [your little Louis]” and addressed to Mademoiselle Marie Briand at Café Godet, Rennes. \$20



STROLLING IN THE CITY OF LOVE

APOLLINAIRE, Guillaume. *Le flaneur des deux rives*. Paris: Éditions de la Sirène, 1918.

8vo in 8s and 4s, 17 x 9.7 cm. [2], 113, [5] pp. From *Collection des tracts*, no. 2. Tirage "GA" from an edition numbering 5 copies on Chine and 50 on Hollande. Original green wrappers printed in black bound in three-quarter green morocco double-ruled in gilt over green and gold paper boards, title gilt on spine, top edge gilt, marbled green endpapers and multicolored ribbon place marker (spine sunned to brown and lightly scuffed). **\$225**

FIRST EDITION of this sort of walking tour of Paris infused with Apollinaire's memories, reflections, and historical anecdotes. In chapters arranged in no apparent order, the writer (1880-1918) describes the places significant to him, among which: Auteuil, where he lived; M. Lehec's bookstore, where he bought a copy of *Virgilius Nauticus*; an entire chapter on libraries ("*Je vais le plus rarement possible dans les grandes bibliothèques. J'aime mieux me promener sur les quais, cette délicieuse bibliothèque publique*"); a description of "La Cave de M. Vollard," where everyone – Alfred Jarry, Odilon Redon, Vuillard, Bonnard, Derain – dined, etc.



This is an early publication by Éditions de la Sirène, which was founded in 1917 by Paul Laffitte. With a portrait of the author after his injury in World War I.



BREATHTAKING TRYST

[POSTCARD]. [*Mermaid, diver, shark*]. [Russia, ca. 1920].

Photographic postcard (13.8 x 8.8 cm) in black and white featuring a nude mermaid on the lap of a diver, a toothy shark menacing the oxygen line, staged in a deep-sea setting. Numbered 1 on front, with a caption in Russian. Ex libris stamp on verso of Sdor[?]kof Andrew Collection. **SOLD**

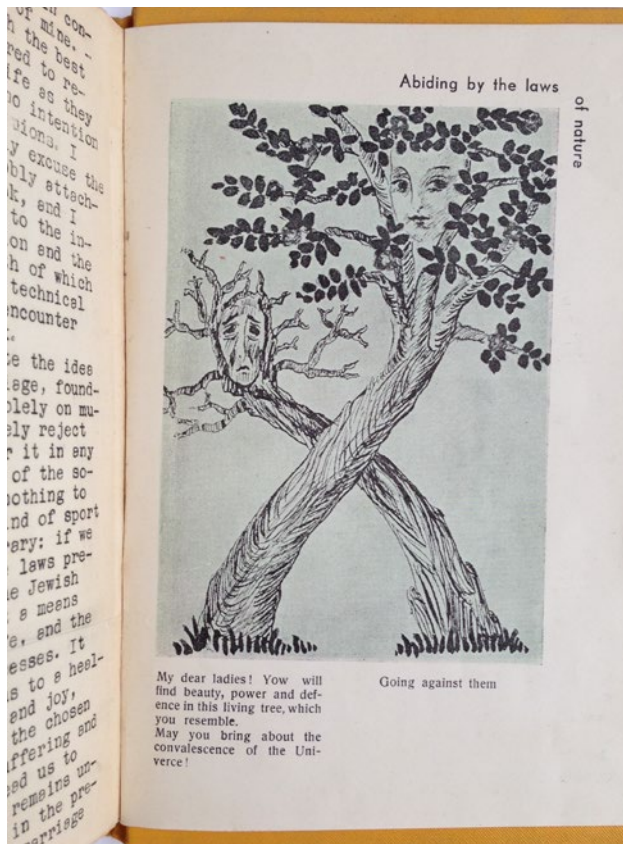
SEX PROPOSITIONS

BRACHA. *Life Problems (Revaluation)*. Tel-Aviv: Palestine Publishing Co. Ltd. Printing Works for the Author, 1935.

8vo, 17.5 x 12 cm. 106 pp., plus numerous printed and typed additions of which three folding. Photographic frontispiece portrait in black and white (of the Author?) by Helene Bieber-

kraut, Tel-Aviv, plus one photographic illustration of a young couple, and a printed drawing of a tree. Bound in yellow cloth, title stamped in black on front cover and spine (lightly dustsoiled, endpapers browned). **\$275**

(Continued)



AUTHOR'S COPY? One woman's quest to right all that is wrong with the world, including monogamy, birth control, city living, and meat-eating. The mononymous Jewish author, Bracha [Blessing], exhorts readers to "follow nature," i.e., procreate freely, get outside, and slaughter your own meat if you want to eat it.

Essentially the book boils down to a treatise on marriage and children, advocating no-holds-barred reproduction: polygamy, extramarital affairs, etc., ironically in the name of moral duty. Bracha laments that modern life has led us to "self-forgetfulness" (encouraged by "erotic dances" like the fox trot, and other metaphorical "Satans that dance about in [the city]"). The solution to life's problems is a healthy marriage measured by sex life and maximal procreation. She offers suggestions including legal polygamy – but if you can't afford having children, don't marry more than one wife! – and fines for unmarried men over 18.

Throughout the text, there are pasted-in passages and tipped-in leaves, some folding, adding remarks on the printed material with dots in pen indicating placement in the text. These additions and editorial asides suggest the book was a **mock-up by the author**, perhaps for a

second edition (or a complicated series of hand-placed cancels in each copy). OCLC locates two copies, both in Israel, however we suspect this one is **unique**. A surprising work from 1930's Palestine.

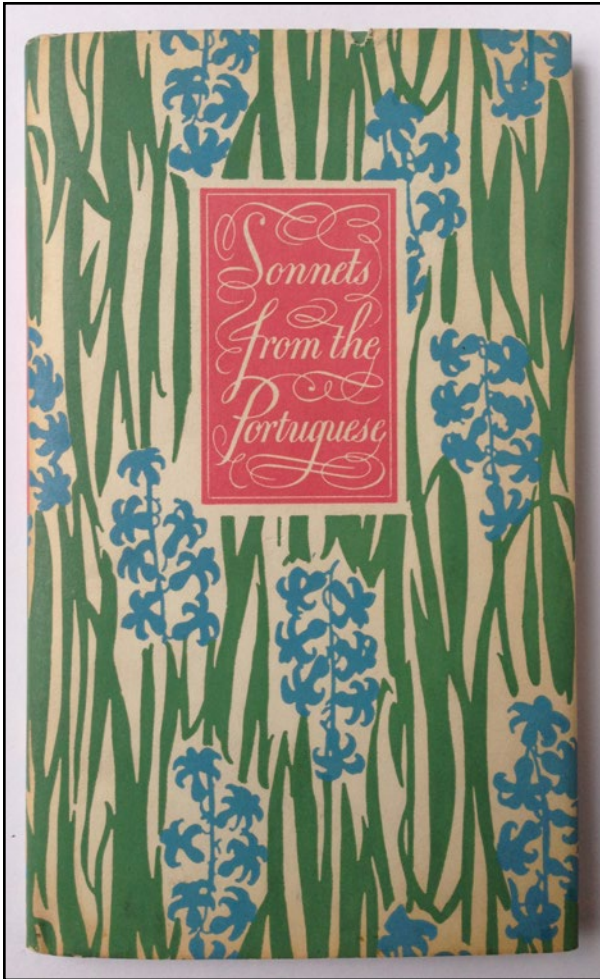
COZY WINTER GETAWAY

DRASTRUP, Elmar. *Igloo Camping (Mod Pulk og Ski Tal Lapland)*. Paris: J. Susse, 1946.

Large 8vo, 21.8 x 15.8 cm. 160, [4] pp. Uncut (except for final gathering, where map pasted in). Illustrated with 32 full-page black and white photographs (printed double-sided on 16 ff.), and one foldout map showing the route from Porjus to Abisko. Bound in colored illustrated wrappers, publisher's advertisement on rear cover (dust-soiled, rear cover lightly foxed, wrappers fraying at upper edges). **\$35**



One man's firsthand account of an arctic camping expedition with friends in build-their-own igloos. Full-page photographs document the journey and construction. Translated into French from the original Danish by Judith and Gilles Gérard-Arlber, as part of the J. Susse *Collection Voyages et Aventures*.



“HOW DO I LOVE THEE?
LET ME COUNT THE WAYS.”

BROWNING, Elizabeth Barrett. *Sonnets from the Portuguese*. Mount Vernon, NY: Peter Pauper Press, [1960?].

8vo, 18.3 x 10.5 cm. [32] ff. Blue woodcut headpieces throughout. Bound in green, blue, and cream floral boards and matching jacket with title in white on pink ground, priced \$1.00, unclipped (spine and rear cover sunned, small short tears to jacket in a few places). **\$45**

Small press edition of Browning’s famous forty-four love sonnets, plus eleven additional sonnets by her. Donnelly and Dobkin’s recent bibliography of the Peter Pauper Press lists twelve entries for this title, which was first published in 1850 and printed by the Peter Pauper Press for the first time in 1935; ours closely resembles no. 539, with a variant colophon.

The founder of the Peter Pauper Press, Peter Beilenson (1905-1962), trained in the Printing House of William Edwin Rudge, where he encountered Frederic Goudy and Bruce Rogers, among other greats. He later worked for Continental Typefounders at Melbert Cary’s Press of the Woolly Whale before founding his own press in his father’s Larchmont basement. In the 1930’s Beilenson and his wife Edna inaugurated a Collector’s Editions series of affordable press books, which grew into Gift Miniature books priced at a dollar, and then Gift Editions – larger, in matching jackets – around 1951. The Press stopped printing at Mt. Vernon in 1978.

Will Ransom, *Selective Check Lists of Press books, Part One* (1945), p. 24, no. 21 (first edition). S. Donnelly and J.B. Dobkin, *Peter Pauper Press* (2013), no. 539 (variant).

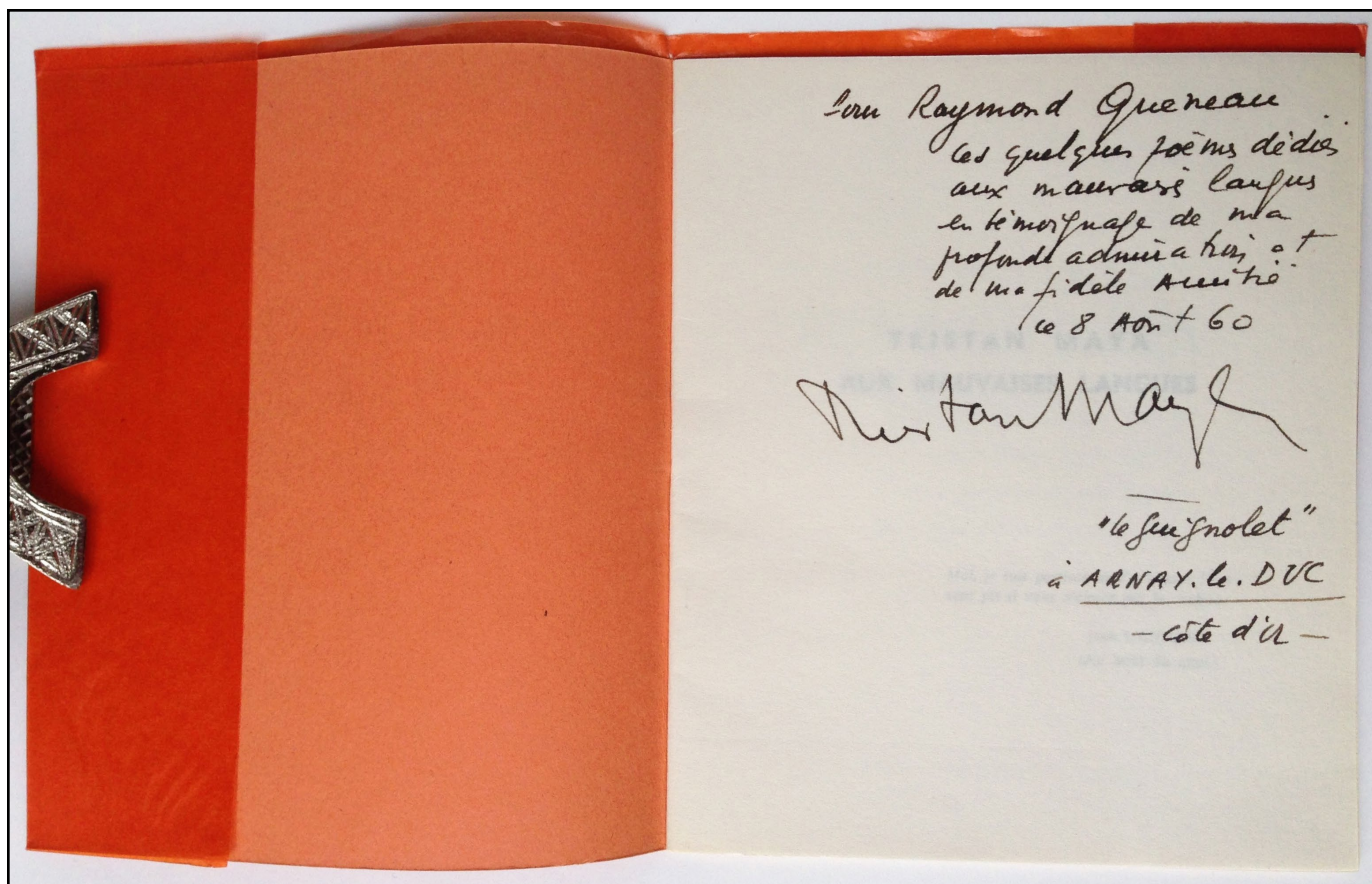
AFFECTIONATELY INSCRIBED TO QUENEAU

MAYA, Tristan [MATON, Jean]. *Aux mauvaises langues*. Dijon: Guy Chambelland, 1960.

Square (-ish) 8vo, 16.4 x 13.8 cm. [8] ff. Stapled in orange wrappers printed in black, with orange glassine cover. Publisher’s advertisement on rear. **\$200**

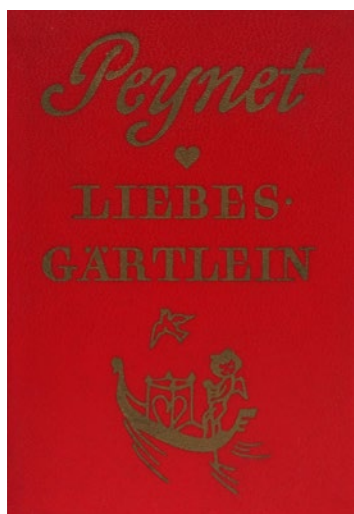
FIRST EDITION of this chapbook with five poems by Tristan Maya (Jean Maton, 1926-2000), **inscribed to the novelist Raymond Queneau**, “...*en témoignage de ma profonde admiration et de ma fidèle Amitié/ le 8 Aout 60* [witness to my profound admiration and loyal friendship, August 8, 1960],” at Arnay-le-Duc, Côte d’Or, the poet’s hometown. The poems range from five lines to four pages each concerning (amorous) relationships.

(Continued)



We have been yet unable to consult Pierre David's *Dictionnaire des personnages de Raymond Queneau* (1996), to which Maya contributed the preface; however, we assume from this association copy of poems that Maya was friendly with Queneau, the novelist and co-founder of Oulipo (*Ouvroir de littérature potentielle*). OCLC finds just two copies worldwide in Paris and Lyon.

THE LOVERS ABROAD



PEYNET, Raymond. *Liebesgärtlein*. Freiburg im Breisgau: Hyperion-Verlag, [ca. 1960].

12mo, 9 x 6 cm. [46] ff. Illustrated with 40 drawings of "Les Amoureux de Peynet," almost all of them signed (very light foxing). Bound in red cloth imitating leather, stamped in gold with drawing by Werner Bürger on front cover, gilt title to spine, yellow top edge (darkening to gilt on front cover and spine).
\$25

Miniature book with 40 vignettes of "Peynet's Lovers," accompanied by captions in German on facing pages. Dreamed up by the Parisian designer Raymond Peynet (1908-1999) in 1942, the "Lovers" made their public debut in 1945 in the journal *Ric et Rac*, for which Peynet was a war correspondent. The amorous cartoon characters became emblems of France, regularly appearing in the magazines *Elle* and *Paris Match* as well as posters advertising

(Continued)



Air France and Galeries Lafayette. Peynet's work was translated into ten languages; and he collaborated internationally with renowned designers including Raymond Loewy of Lucky Strike and Studebaker fame. With publisher's advertisements on final leaf for additional works by Peynet and two other well-known caricaturists, Jean Effel [François Lejeune] and Albert Dubout, all published by Rowohlt.

André Renaudo, *Peynet Collections* (1998), p. 101, Germany, no. 5.

WINTER WIENER

[**PERIODICAL**]. *Wiener Magazin*. [Christmas Issue]. Vienna: Azet-Verlag, December 1965.

4to, 20.8 x 14.9 cm. 66 pp. Illustrated throughout with black and white photographs of movie stills, sports shots, and women, plus line-drawn cartoons. Stapled in color photographic wrappers (rear cover shown). With classified ads at the end. (Minor wear.) **\$20**

AFTER THE BANG

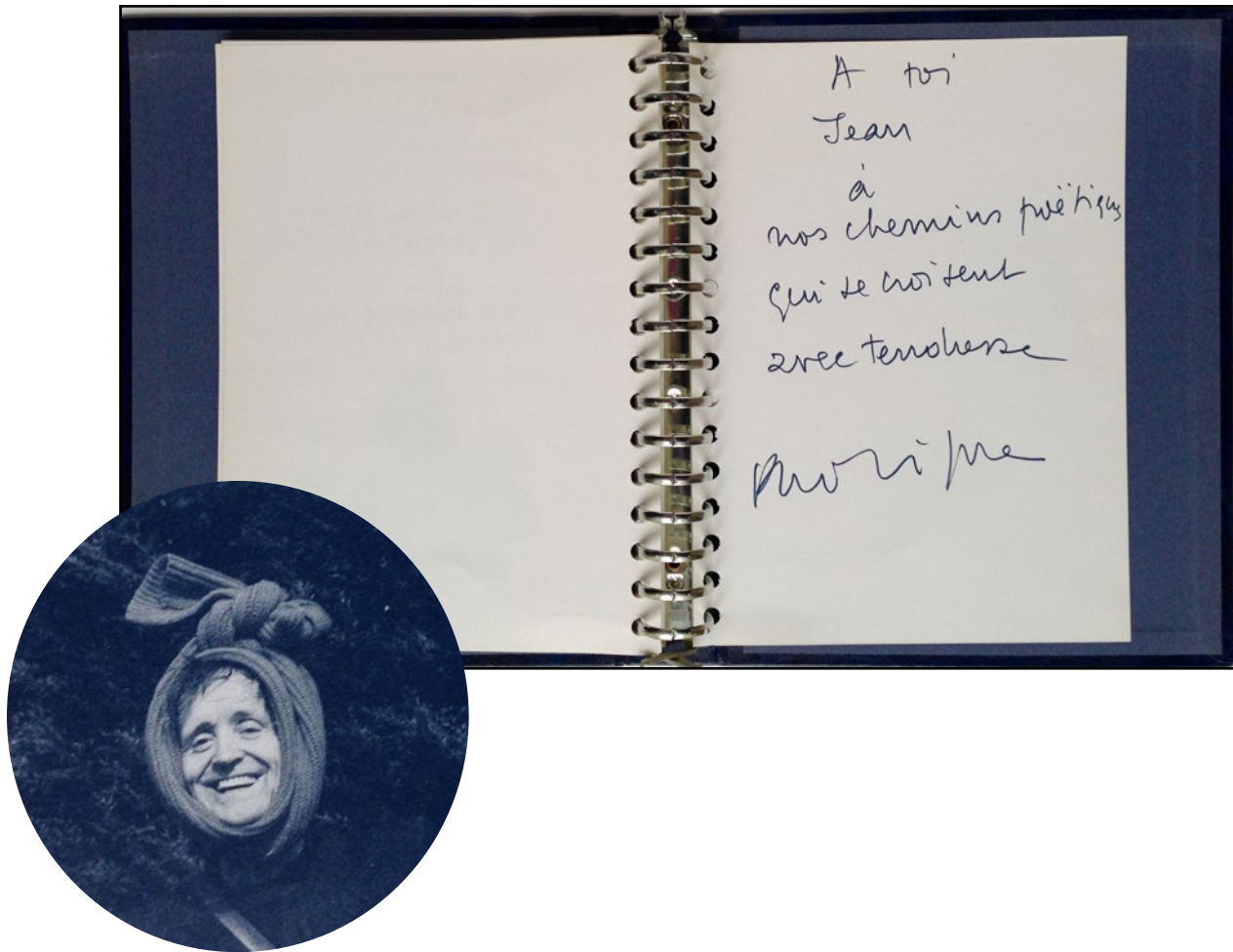
[**AVRON**, Philippe]. *Big Bang de et par Philippe Avron*. Le Vieil Baugé: printed by Michel Vincent for [Germaine] Reluva, 1983.

4to. 55, [1] ff. printed on rectos only. Reproduced from type and handwriting, with some passages printed oblong. Illustrated with three drawings by Claude Serre and numerous black and white photographs by Caroline Chastel. Loose in a midnight blue binder imprinted with a white galaxy on front cover, author and title in white on spine. **\$175**

This cosmic voyage subtitled "*Le voyage extatique d'un enthousiaste à travers le monde des esprits* [Ecstatic voyage of an enthusiast across the world of spirits]" brings into question philosophy and science via a poetic search for self. Avron (1928-2010), educated as a lawyer and psychologist, performed in numerous plays and movies. This was a one-man show that he toured from 1983 to 1987 in France, Belgium, Switzerland, New York, Washington, Houston, and East Africa.

The "Big Bang" was created (first staged?) January 13, 1983, by the Comedie de Rennes, with the participation of Erhard Stiefel (sculptor), Jack Gatteau (director), Jean-Pierre Mas (music), Catherine de Courson (administration), Claude Serre (poster, drawings), Nietzsche (dog), Kiki Goubert (lights), Dominique Micaëff (promotion), and René Peilloux (PR), some of whom appear in the photographs. The star was Avron.

(Continued)



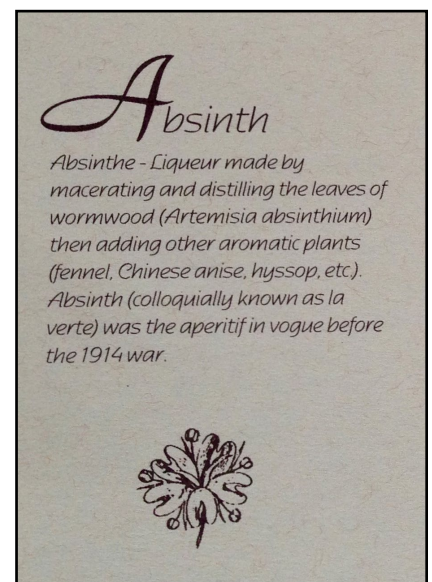
Inscribed and signed by the author on the final leaf, "*A toi/ Jean/ à/ nos chemins poétiques/ qui se croisent/ avec tendresse/ Philippe* [To you Jean, to our poetic paths that cross each other, with tenderness, Philippe]."

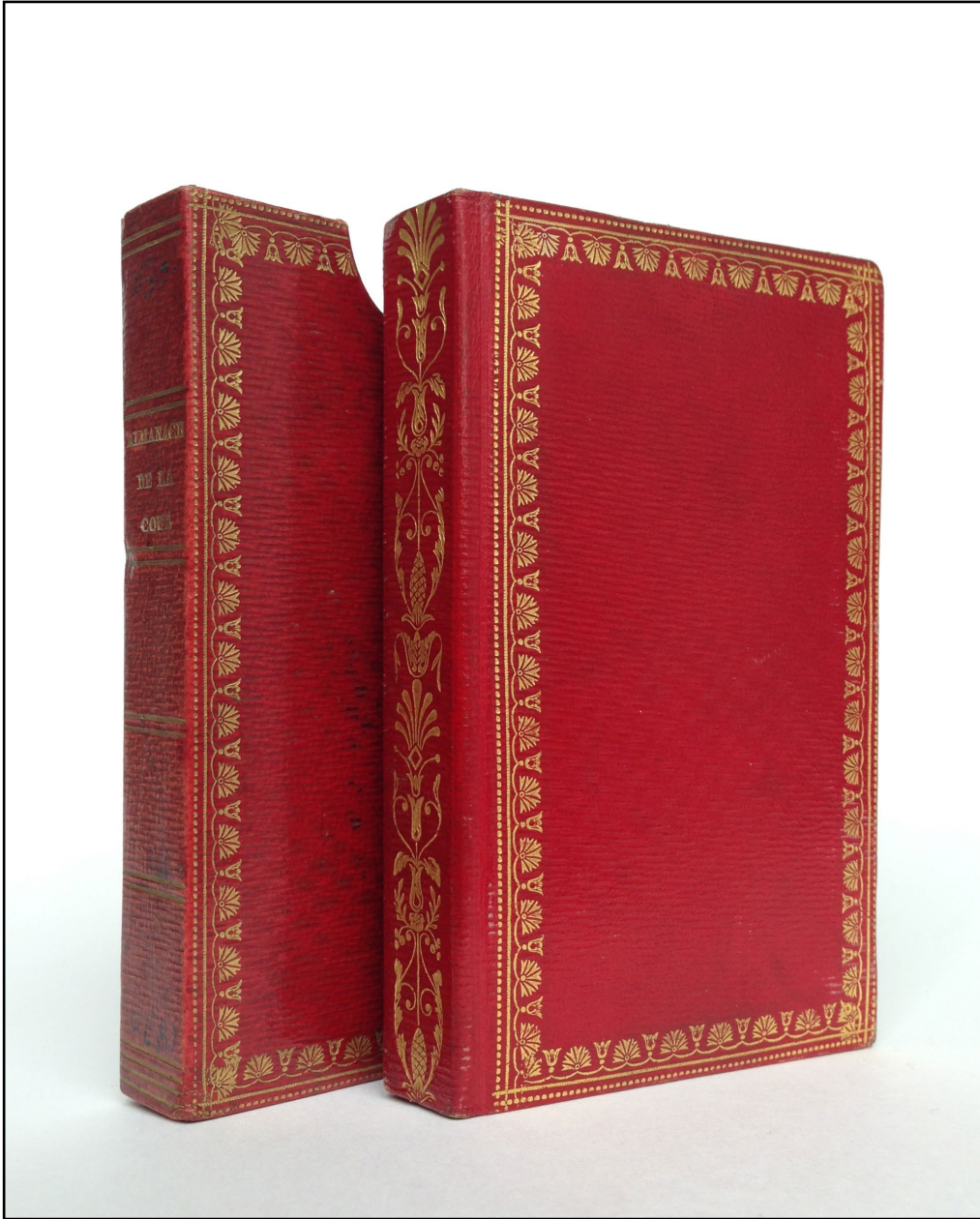
KEEPING IT SPICY

WEISBERG, Yael and Cathia Azoulay. *The Spice of Life*. Jerusalem: Printing Department of the Hadassah College of Technology, 1996.

Oblong 8vo, 24 x 14 cm. 23 ff. Illustrated throughout in brown line drawings and computer-generated images of flowers and vegetables. Spiral-bound in white wire with mylar covers, propped on a white board. **\$20**

The Hadassah College of Technology, currently known as Hadassah Academic College, was founded by the Hadassah Women's Organization in the 1930s as "Jerusalem's first vocational training and education center" (see: current college website). It received accreditation in 1996, the year this project was published.





Almanach de la Cour, de la Ville, et des Départemens pour l'Année 1830.

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