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Ofrican modern art

1 [Kalifala SIDIBÉ] LE CORBUSIER& Roland DORGELÈS & Georges HUISMAN

Kalifala Sidibé peintre soudanais [Soudanese painter]

♦[Galerie Georges Bernheim] | Paris [1929] | 11.5 x 15 cm | original wrappers

First edition of an extraordinarily rare Georges Bernheim Gallery catalogue for the Kalifala Sidibé exhibition, Malian painter, considered the first African painter on canvas, the precursor of modern African Art.

Texts by Roland Dorgelès, Le Corbusier and Georges Huisman, cover illustrated with a photograph of the painter in his village.

This catalogue of the first Kalifala Sidibé exhibition, who went on to tour Europe, was thought to have been lost until now, and of the fifty or so paintings produced, only two are currently listed at the Fondation Le Corbusier and in the collection of Michael Graham-Stewart.

The exhibition of this young African painter at the Galerie Georges Bernheim from 15 September to 3 October 1929 had considerable impact in the art world and beyond in Parisian society. Kalifala Sidibé's works were then exhibited in several well-known galleries including Alfred Flechtheim in Berlin, the Neue Galerie in Vienna and the Gummesons Konsthall in Stockholm.

Around ten years earlier, Apollinaire and Paul Guillaume had already shaken things up with regard to how «negro art» was viewed, until then restricted to a more or less aesthetic ethnographic expression. The rise of African statuary to the rank of work of art overturned the European ethnocentric conception. However, these tribal sculptures retained a specific status in the eyes of the spectator: they were not derived from artistic will. If in 1929 Europe recognised the existence of African art, it remained art without an artist, as did Roman art before Giotto.

From the very first lines, Roland Dorgelès describes Kalifala Sidibé as an «authentic» African painter, contradicting these «blacks in jackets,» whose artistic talent, according to the mentality of the time, came from their westernization. Amongst them, the African-Americans Henry O. Tanner and Palmer Hayden, or the Nigerian Aina Onabolu are respected painters, «those evolved with ebony skin» who «if [Dorgelès] treated them as negros would be offended.»

Kalifala Sidibé «on the contrary is pure Sudanese, the unmixed negro who eats yams, reveres crocodiles and dries meat on the roof of his hut.» His work does not result from a loan from the West but from his own apprehension of the world and his instinctive desire to «copy nature.» Implic-

itly comparing the tribal arts from Africa with European medieval art, **Dorgelès** raises Kalifala to the status of an African Giotto, the first artist of an art that is no longer primitive.

This announced African Renaissance is, in France, based only on this artist who stayed in his village on the banks of the Niger. Visitors to the exhibition will only see photographs of the painter sitting cross-legged in front of his canvas, surrounded by almost naked children and a woman carrying her baby on her back while an earlier canvas is drying on the straw roof of the hut. This exoticism worthy of the stereotypes of the ethnographic Trocadéro museum will incidentally cause more ink to flow than the paintings themselves.

Since, as in 1916 during the exhibition of black sculptures next to works by Picasso, Matisse and Modigliani, what is at stake with the Sidibé exhibition is less the discovery of an exceptional painter, but rather the deliberately inflammatory assertion of the universality of Art and, furthermore, of its immanence: «six centuries apart and under different skies, it is the wonderful story of Giotto that is renewed.» The political and ethical consequence of this observation calls into question the racial hierarchy and the paternalist colonial system.

A similar artistic adventure took place the same year in Belgium with the Congolese artist Albert Lubaki, discovered

KALIFALA SIDIBÉ



par Roland DORGELES: LE CORBUSIER; G. HUISMAN

by Georges Thiry and exhibited at the Palais des Beaux-arts in Brussels in September-October 1929. However, the European remains at the origin of artistic production since it is Georges Thiry, the young Belgian colonial manager and curator of the exhibition who, having discovered in 1926 the frescos on Lubaki's huts, encouraged him to work on paper and guided him in his new creations (as their long correspondence before the exhibition testifies). Paradoxically, this white intervention, although heavily criticised, ensures black work is well-received in colonist Europe: Lubaki's work serves to demonstrate the «emancipatory benefits» of Belgian colonisation. With the help of Gaston-Denys Périer, Thiry will repeat his experience in 1931 with the works of two other hut painters, Djilatendo et Antoinette Lubaki. The skilful Périer and Thiry then promote an «living negro art» under colonial rule by praising: «the potential of the natives evolving under our administration.» «The authenticity» put forward by Lubaki then becomes a simple commercial argument, assuming its share of exotic construction: «With your approval, Lubaki will be a negro from Africa, one hundred per cent negro, as we say today» (Carlo Rim, «Lubaki, peintre nègre», in Jazz n° 11).

The Kalifala Sidibé exhibition that takes place concurrently in Paris does not lend itself to this distortion. Here, the «purity» of the artist's Africanness is an



essential element of his presentation, as evidenced in the countless press articles. «This Senegalese painter is a true Senegalese» (*Paris-Midi*, Tuesday 15 Oct. 1929), «He is a negro, an authentic negro» (*Comœdia*, Thursday 24 October 1929), «authentic negro, who lives on the banks of the Niger» (*Le Quotidien*, 16 Oct. 1929), «an authentic and primitive negro» (*Vu*, n° 84, 23 Oct. 1929).

In this respect, the history (or perhaps the legend) of Kalifala Sidibé's «instinctive» discovery of his art in a cotton factory, thanks to the pieces of cotton and the paints used for numbering the bags - discrete concession to the collateral «benefits» of the colonisation contributes to the building of a founding myth of an «autonomous» Renaissance of African art. What is more, this artistic independence is part of the avant-gardist movement of western art as noted, cuttingly, by a journalist from the weekly La Revue: «If we press Kalifala Sidibé to make him say where his talent comes from, he answers it seems: 'It is the Devil who makes it like that...' Less realist than surrealist, this negro believes in the magic of art. He is in agreement with many 'advanced' critics.» A barely disguised reference to the subversive clique led by André Breton.

Not only does Kalifala Sidibé open Africa to art – in its modern sense – but to its most contemporary expression. In the midst of the developing Naïve Art, Surrealism and soon Art Brut, this Giotto of the Banks of the Niger innocently affirms independence of the black man toward the highest expression of the human spirit. Exciting the imaginations, this «natural» birth of an artistic vocation within the African bush explains in part the media unrest around this unknown artist.

From the Annales Coloniales to Paris-Soir, the exhibition is relayed by nearly all of the daily newspapers and many iournalists turn themselves into art critics to unleash their dislike with regard to modern art on this ideal scapegoat, Le Douanier-Rousseau at the head, and the so-called «negrophilia» of the artistic elite. «Kalifala is a kind of black Rousseau, with the difference that the customs officer dreamed of imitating the Louvres' paintings, whereas he only thinks of imitating nature. This, it seems to me, is a quality. Alas! I am afraid that we are going to make him lose it soon! We have already, in a way, spoiled a merchant of fried potatoes, a workhand and a cleaning lady whose works make the fortune of the sellers.»

The article by René-Jean in the magazine *Comœdia* from 24 October 1929 is, without doubt, the most emblematic of the terrible challenge of this extra-western modern painting:

«If we glorify this negro, it is because it is difficult to bring his painting to the pinnacle. Painting...the word maybe excessive in the sense that we give it in general. Kalifala Sidibé's paintings are large colored images [...] without flexibility or nuances. Some Abyssinian manuscripts show us quite similar friezes with their characters which follow those of Kalifala Sidibé.»

Despite this analysis that he wanted to be definitive, René-Jean, an esteemed

art critic, devotes no less than seven columns to this exhibition of an artist whom he judges so severely. And it is with a lot of classic and modern French artists that he attempts to reject the idea of African art. Delacroix, Puvis de Chavannes, Poussin, Watteau, Corot, Daumier, Baudelaire, Rabelais, La fontaine, Voltaire, Racine, Mozart, Renoir, Courbet, Cézanne, Vlaminck, Matisse, Houdon, were all called on in this one article to nip the inconceivable claim of the African continent in the bud. And René-Jean to refuse Africa until the representation of itself: «[The eighteenth century] has not ignored the Black Race. If it did not seek masters to glorify from its own, it borrowed certain examples that it took as models. At its two extremes, Watteau as well as Houdon [...] created more spiritual examples just like those of Mr Kalifala. Dare we say that they are less true? This would not be flattering for black-skinned men.»

The violence of the words is only equalled by the earthquake this exhibition caused, calling into question the self-proclaimed supremacy of the white race.

If several critics, with Le Corbusier, vouch for Sidibé's unbelievable talent, it is with the temptation of depriving him of this so problematic «authenticity»: «Well! That one there even knows too much! It is not the ingenuity of his mixture of colors that charms us. His striped cloths are reminiscent of Matisse collections. And then, he has what Western painters have worked for centuries before to acquire: the feeling of what Berenson calls tactile values. Kalifala Sidibé [...] draws without holding back, with the indifference of a «genius.» (In *La Revue hebdomadaire*) This undeniable talent is then attributed to the Persians, of whom «we can even wonder if Kalifala Sidibé does not save [a few] images in some corner of his hut.» But it is once again the philosophical and ethical implications more than the painter that are violently denied here: «Is it really 'the need to copy nature' that torments him? And this need, incidentally, is it at the origin of humanity's first artistic expressions?» (In the weekly *La Revue*, 9 November 1929).

Whether they are complacent or virulent, the many articles aroused by this exhibition almost all revolve around the artist's black culture, and from there to the so-called «en vogue» negrophilia. In this way, they do not avoid the artistic question, they unconsciously highlight that the real challenge of this exhibition is more political than aesthetic.

«The vogue is for Black» makes fun of Gabriel Joseph Gros on the opening of his *Paris-Midi* article. The very preface that Dorgelès devotes to this exhibition opens with a «I like negros» and revolves only around this theme, ostensibly avoiding the question of artistic quality: «Will the name of this stranger become famous? My love of the negros makes me hope so.»

Only Le Corbusier and Michel Leiris grasp the measure of the intrinsic power of Kalifala Sidibé's painting and reveal under political implications, the metaphysical question posed by this reborn art.

Le Corbusier in first place, offers a frame of reference in the exhibition catalogue that will not be repeated anywhere in the press of the time and for good reason: he compares Kalifala's painting to a piece of writing, «clearly drawn signs that can be read and, by their positioning, can bring about relations full of interest and meaning. [...] Creating signs represents a power of synthesis and clear views. [...] What about this uncultivated black interests us? He writes pictorially [...] and he reaches something fixed, definitive: these are paintings and they are neither modern nor old.» By this refusal to include Sidibé's work in the continuity of tribal art, Le Corbusier does not measure the artist by his black culture, but by the universal concept of Art.

This concept is shared by the young Michel Leiris who, in *Documents* n° 6, stigmatises «the scale of arbitrary value» established by «the white race» and the



LE CORBUSIER IN HIS STUDY WITH, IN THE BACKGROUND, ONE OF THE ONLY TWO KNOWN OILS PAINTINGS BY KALIFALA SIDIBÉ

«purity of style that obsesses so many minds.» One year before his journey to Africa, the Kalifala Sidibé exhibition gives the future author of *L'Afrique fantôme* a thought that «would influence his ethnological research that refused the old interpretation or the schematic and simple stylisation of African arts» (Yanagisawa Fumiaki, *La Naissance du tableau en Afrique noire : Kalifala Sidibé et l'« art nègre »*)

Despite criticism, this first exhibition is a success and will be followed by several others in Germany, then in Stockholm, without us knowing exactly how many works were presented and sold.

A year later, when a new exhibition of his canvases was opening at the Galerie Gerbo in Paris. Kalifala Sidibé, barely thirty years old, dies, allegedly «seized by the debauchery» resulting from his European success (Comædia, 23 November 1930). His talent was then recognised by all and his works were acquired by collectors across Europe. But his untimely demise brings an end to this very first African modern art adventure. The Galerie Bernheim exhibition catalogue, a fragile brochure bringing together three great writers, was, until now, considered lost like the great majority of his works produced and mentioned in the European exhibition catalogues. Today only two known paintings remain: in the Michael Graham-Stewart gallery in London and at the Le Corbusier foundation. There are other paintings, all signed in Arabic, only a few black and white testimonies from the period.

We can reasonably question the surprising concealment of the history of this artist's art, who was granted the honour of the most prestigious modern art galleries of the early twentieth century, centres of artistic avant-garde: The Georges Bernheim gallery in Paris where Bonnard, Vuillard, Cézanne, Seurat, van Dongen, Matisse, Le Douanier Rousseau, Dufy, Vlaminck, Modigliani and Utrillo in particular where exhibited; the Alfred Flechtheim gallery in Berlin, which featured Picasso, Braque and Derain; the Gummesons Konsthall in Stockholm which exhibited Kandinsky, Klee and Munch very early on and later Andy Warhol; and the Neue Galerie in Vienne. Immortalised by a photograph by Brassaï, a hunting scene acquired by Le Corbusier took centre stage on his desk for a long-time. This canvas is now on display at the Foundation Le Corbusier.

The long study that Yanagisawa Fumiaki, Doctor of Arts at the University of Tokyo, a specialist in African arts in Europe and in modernism in sub-Saharan African culture, devoted to him, highlights «the inextricable internal position towards the reception of black cultures in France at the end of the 1920s,» which, with Kalifala Sidibé's cut-short career and the disappearance of his paintings, partly explains the gradual erasure of the first modern painter in the history of African art!

\$ 3,500

Ofrican motorized expedition

2 Georges-Marie HAARDT & Louis AUDOUIN-DUBREUIL



La Croisière noire. Expédition Citröen Centre-Afrique [The Black Cruise]

◆Plon | Paris 1900 | 25 x 28.5 cm | Contemporary sheep

First edition, one of 2 000 copies on alfa, the only printing after 500 Madagascar.

Bound in strips of fawn-colored sheep, spine bearing slight minor scratches, wood style black cloth boards and decorated with black Africanizing friezes as a border, marbled endpapers, covers preserved, black head, blunted corners.

Work illustrated with 80 inset engravings, 4 maps and 57 decorative compositions.

\$ 750

3 Alexandre IACOVLEFF

Dessins et peintures d'Afrique exécutés au cours de l'Expédition Citroën Centre Afrique [Drawings and paintings of the Expedition Africa Citroën Centre]

♦LUCIEN VOGEL CHEZ JULES MEYNIAL | PARIS 1927 | 20 x 26.5 cm | UNBOUND IN CHEMISE WITH LACES

First edition, one of 1020 numbered and dated copies (1st May 1927) on Madagascar Lafuma, the only printing, along with 20 more copies, enriched on Madagascar.

Chemise and slipcase in light brown «filali de Marrakech» morocco by Felix, inside flaps of beige cloth, ties present, one with small lack.

One fascicule of the text, comprising the notes of the artist during the expedition, illustrated in the margins and with lacovleff's sketches superimposed, black silk covers with ethnic motifs.

Unbound, 50 plates – one double – hors-texte in colors, engraved by Godde and Chevassus and printed on «croisière noire» watermarked Lafuma.

Small black spots to spine and upper cover, four scratches (from a wildcal trapped in the slipcase?) to foot of lower cover, a little rubbing to head and foot of slipcase.

It was in 1923 that André Citroën, seduced by lacovleff's «ethnographic» paintings, invited the artist to become the official painter of what would be come one of the most famous trans-Africa expeditions, a mixture of mechanical feats, political assertiveness and scientific and cultural project.





Inspired by Napoleon's expedition to Egypt, Citroën recruited for his expedition ethnographers, geologists, meteorologists, zoologists, anthropologists, geographers and cartographers. The

of Fine Arts charged lakovleff with «recording, through the brush, indigenous manners and costumes that are in the process of disappearing.»

He made more than 300 drawings and portraits in charcoal, sepia and red chalk. They are very realistic in tone, far from the usual exoticism of the age and contributed, by the very intensity of his art, to the international prestige of the expedition.

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In order to spread word as far as possible of the success of his expedition, Citroën organised numerous exhibitions throughout the world as well as showing the film of the expedition made by Léon Poirrier, and having the results of the scientific studies published (including geographical, medical, wildlife management studies, etc), also entrusting Lucien Vogel, the noted publisher of the Gazette du bon ton and Feuillets d'art, with the publication of this luxury edition celebrating the extraordinary drawings of lacovleff. These were done along the 28,000 km of route traversed between the 28th October 1924 and 26 June 1925 in the depths of sublime Africa

A very good copy of one of the finest accomplishments of Lucien Vogel and Alexander lacovleff.

\$ 6.000

4 Michel LEIRIS

L'Afrique fantôme [Phantom Africa]

♦GALLIMARD | PARIS 1934 | 14 x 23 CM | ORIGINAL WRAPPERS

The first edition, of which there were no large paper copies, an advance (service de presse) copy.

Covers and spine lightly sunned as usual, small lacks to upper edge of leaves in first gathering due to work being cut down.

32 photographic plates.

Rare autograph inscription signed by Michel Leiris to Roland (Tual).

An artist without works (except two films in 1941 and 1943 with Robert Desnos and Henri Jeanson), Roland Tual nonetheless exercised a major influence on a number of writers and artists of the avant-garde, serving as a sort of guardian angel for them.

He met Leiris at Kahnweiler's house when he was 18 and introduced him to André Masson, and later Juan Miro

and Antonin Artaud; he took part with them in the Surrealist adventure from 1924 to 1929. The "Pope" himself was floored by the outstanding intelligence of this man who "trepaned the works of his contemporaries." "Of all the Surrealist lot [as we were] after the War of 1914-18, [Roland Tual] was the most promising, on account of his intelligence, his irresistible charm and his extraordinary social ease and casualness - and also the only one who, inexplicably, left no writings behind him" (Michel Leiris).

\$ 2,400



American poetry



5 Samuel KETTEL

Specimens of American Poetry, with Critical and Biographical Notices

◆S. G. Goodrich and C° | Boston 1829 | 12mo (11.5 x 18.7 cm) | XLVIII | 353 PP AND x | 408 PP AND x | 406 PP | HALF SHAGREEN

First edition.

Bound in half red shagreen coated on the corners. Spine in beautifully decorated compartments. Gilt title and volume labels. Gilt edges. Fillets on the boards. Two slight signs of wearing on the upper board of volume 1. Very beautiful copy.

Very important anthology of American poets from the beginning to the contemporary era with Longfellow and others.

The catalogue of American poetry lists all of the published editions (the first American poetic bibliography), including Tamerlane by Edgar Poe (By a Bostonian) published in 1827; it was obviously too early for the latter to be recorded.

\$ 950

Americana

6 Johann Baptist HOMANN

Regni mexicani seu Novae Hispaniae, Floridae, Novae Angliae, Carolinae, Virginiae et Pensylvaniae

♦NUREMBERG [CA 1720] | 62 x 53.2 cm | ONE MAP

First edition with full margins, copper engraved, colored in a contemporary hand.

Some tiny foxing very slightly affecting the margins of the map.

Very beautiful title cartouche featuring a Native American surrounded by the natural resources of the Americas: beaver skins, tobacco rolls, fish... A large illustration, near the Atlantic Ocean, shows the natives working in a gold mine and helping the colonists to amass treasure. Finally, a last engraving, located off the coast of the Mexican Pacific, depicts a naval battle, likely Spanish galleons attacked by cruising British and French privateers.



Americana

This map stretches from the Great Lakes towards the South to Florida, The West Indies, and Central America, up to Venezuela and from New Mexico to the East Coast. It reproduces Delisle's 1703 map of Mexico and Florida and includes information on the explorations of La Salle, Bienville, Sueur, Iberville, Lederer and other explorers. Beautiful copy of this map conceived by Johann Baptist Homann (1664-1724) – one of the most well-known cartographers and founder of one of the most important German publishing houses – to illustrate the gold-bearing routes of the Spanish during the lootings of the Inca Empire. It also describes the maritime routes connecting Vera Cruz and Cartagena to Havana and Spain.

It is the first map to so accurately represent the mouth of the Mississippi and the Great Lakes region.

\$ 1,450



7 Matthäus SEUTTER

Accurata delineatio celeberrimae Regionis Ludovicianae vel Gallice Louisiane ol. Canadae et Floridae adpellatione in septemtrionali America descriptae quae hodie nomine fluminis Mississippi vel St. Louis

♦AUGSBURG [CA 1730] | 62.6 x 53.3 CM | ONE MAP

First edition, full margins, copper engraved, colored in a contemporary hand. One restored tear to foot of verso slightly touching the right hand side of the title cartouche. This map, very detailed and with a key in French, shows a good part of North America and in particular the Mississippi river and Great Lakes. At bottom left, there is a scale showing «hours by horse» between different points as well as latitudes and longitudes.

A fine copy of this map calling to mind John Law and the Mississippi Bubble.

«The cartouche of this map by Matthaeus Seutter (1678-1757) is particularly well crafted. It depicts, in an allegorical way, the sadly famous speculative bub-

Americana

ble of the Mississippi Company in 1719. The resources within easy reach that could be exploited in Louisiana had been vastly overvalued and the shareholders swindled and eventually ruined by the campaign of lies orchestrated by the Scottish economist John Law. In the cartouche, Fortuna, the goddess of chance, pours out jewels and other treasures, but she is perched on a bubble, a symbol of precariousness. Beneath, cherubs produce shares in the company with the aid of a printing press while others blow soap bubbles, surrounded by worthless share certificates. Around the pedestal, investors despair, some throwing themselves from a tree, another falling onto his sword, and yet another tearing his hair. Over their heads, an angel holds an empty money-bag. Seutter uses the decoration as a caricature or satire. This allows him to express his sarcastic view on a current topic in one part of the territory he is mapping. The job of mapmakers is often influenced by geopolitics, especially when it comes to tracing borders or the attribution of newly discovered land to one nation rather than another. Political commentary via ornaments remains relatively rare before the fashion for pictorial maps in the first half of the 20th Century» (Alban Berson, «À quoi servent les ornements sur les cartes anciennes?» *Carnet de la Bibliothèque Nationale*, Bibliothèque et Archives nationales du Québec)

\$ 2,400



8 Auguste DUHAUT-CILLY, Capitaine

Voyage autour du monde principalement à la Californie et aux îles Sandwich, pendant les années 1826, 1827, 1828 et 1829 [A Voyage to California, the Sandwich Islands & Around the World]

♦ Chez Arthus Bertrand & Chez D. Lemarchand | Paris & Saint-Servan 1834-1835 | 13,5 x 20,5 cm | contemporary sheep

Rare first edition illustrated with 4 lithographed views from the author's drawings, of which two are frontispieces, representing Monterey in California, the San Luis Rey de Francia mission, the Russian establishment, the Bodega, on the New Albion coast and the Anaroura valley port on the island of Waho [Oahu], which today is the port of Honolulu. This edition also contains 5 tables, one of which is folded.

Americana



Bound in half black sheep, covers preserved for the second volume, co.ntemporary binding.

First edition, extremely rare and sought after, of this important trip to California and Hawaii.

Auguste Duhaut-Cilly (1790-1849), initially in the navy under the command of Robert Surcouf, moved to the merchant navy in 1815. As ship captain, he was charged by the group of Parisian bankers, the «Javal Frères» on a commercial expedition to the coasts of Latin America. A second part of this same mission was to repatriate the former King of Hawaii's body, who died of small pox in London, to the Sandwich Islands. At the command of the Héros, a huge 370-ton sailing ship, Duhaut-Cilly left Le Havre in April 1826. After several stops in the Canary Islands, the Cape Verde Islands and Cabo Frio (Brazil), he left for Valparaiso via Cape Horn. At the end of December, he reached Alta California and the latitude of San Francisco where he made a profitable trade. He then went to Monterey where he settled for a while before returning to Peru in 1827 and finally deciding to return to California. From there, he sold all of this merchandise before spending several months in Honolulu. On his return to Le Havre, Duhaut-Cilly published this trip, most of which was written on board the Héros.

«A rare and important work by the captain of a French trading vessel, particularly important for its detailed ex-

amination of California during the last phase of its Spanish period» (Forbes, Hawaiian National Bibliography, t. II, n° 882).

«No other traveler had visited so many of the Californian establishments, and his is the best contemporary account of the region. He also describes at some length his 1828 visit to the Hawaiian Islands and includes a vocabulary of the Hawaiian language. The book is a primary source on Mexican California» (Parsons).

\$ 21,000

Orts décoratifs

9 COLLECTIVE

Documents sur l'art industriel au XX^{ème} siècle [Documents on industrial art in the 20th Century]

Édition de la Maison moderne | Paris 1901 | 21 x 30 cm | publisher's binding

First edition illustrated with photographic reproductions of the main works of the *Maison Moderne* collaborators in fields as diverse as furniture and decoration, metal objects and light fixtures, enamels, sculpture, watchmaking, marquetry, leather goods, ceramics, jewellery and goldsmithing, lace and dyed silks. Publisher's binding, blank green cloth spine, flexible mauve boards, first board illustrated with an Art Nouveau decoration by Paul Follot, pastedowns and endpapers designed by Georges Lemmen.

Catalogue illustrated with ornaments by Paul Vogler and 9 inserts by Félix Vallotton.

The typography was produced by Eugène Grasset.

Texts by Gustave Kahn, Gabriel Mourey, Gustave Soulier, Yvanhoé Rambosson, Georges Bans...

A loose leaf at the beginning of the volume in the chapter dedicated to furniture, a lower corner slightly blunted.

Rare publication combining Art Nouveau and industrial artistic productions.

\$ 950





La Tempile Bronze n' 3422-1, hauteur 0'34

10 Léon DESHAIRS

Intérieurs en couleurs. Exposition des Arts Décoratifs Paris 1925 [Interiors in color. Arts Décoratifs exhibition]

Albert Lévy | Paris 1925 | 26 x 44 cm | One volume in leaves in a laced board chemise

First edition.

Publisher's binding, red cloth spine fraying at the top and the bottom, red and silver boards, the boards are complete with their laces. Rare copy complete with its 50 color insert plates reproducing works by Chauchet-Guilleré, J. Ruhlmann, P.P. Montagnac, P. CHareau, R. Gabriel, M. Dufrène, E. Quibel, Ecole Boulle, F. Jourdain, L. Sognot, T. Berst, P. Follot, C. Delmas, R. Lalique, M. Sougez...







Orts décoratifs



First edition.

Publisher's binding, black cloth spine bearing a tear at the foot, green boards and without their two laces, a vertical scratch on the top edge of the first board.

12 LE CORBUSIER

L'Art décoratif d'aujourd'hui [The Decorative Art of Today]

♦Georges Crès & C^{ie} | Paris 1925 | 15,5 x 24,5 cm | contemporary shagreen

Second edition, with numerous illustrations.

Contemporary binding in half burgundy shagreen, green shagreen, boards in marble paper.

Rare autograph inscription dated 1925 and signed by Le Corbusier to the film director [Jean] Grémillon. Our copy is

13 René PROU

11 René HERBST

Devantures, vitrines, installations de magasins à l'Exposition internationale des Arts Décoratifs Paris 1925[Store windows, vitrines, shop installations for the Exposition Internationale des Arts Décoratifs]

♦Charles Moreau | Paris 1925 | 33.5 x 25.5 cm | in leaves in a chemise

The cover was composed by René Herbst.

Rare copy complete with its 60 illustrat-

ed insert plates reproducing

the works of R. Prou, E. Bagge,

Sézille, Dulong Crémier, P. Pe-

tit, F. Jourdain, G. Wegener, R.

Herbst, J. Fressinet, J. Delabassé,

Charles-Raymond, Nicolle, G. Wybo, Mallet-Stévens, C. Siclis, Wydevela, R. Dufy, Dim...

It should be noted, a probable mistake by the publisher, that our copy contains plate 36 twice.

\$ 950

M Simillar, to Sympathiquemon Manunat jailurgers

> A precious copy, in a strictly contemporary binding and enhanced by two successive autographs by Le Corbusier.

> > \$ 4,800

Intérieurs au salon des artistes décorateurs, Paris 1928 [Interiors at the Salon des artistes décorateurs]

♦Charles Moreau | Paris 1928 | 25 x 32.5 cm | in leaves in a chemise

enhanced, on the

first free page, with a second au-

tograph dated 1928 by Le Cor-

busier: «To Mr E. Mercier. It is

not a question here, in fact, of

the decorative art, but of the

spirit that animates this magnif-

icent epoch and is so poignant.»

First edition printed on Japan for the text. Introduction by René Prou.

Beautiful and rare copy.

Illustrated with 48 plates, including 6 colored by stencil reproducing the interiors presented to the eighteenth Salon des Artistes Décorateurs at the Grand Palais by the following artists and workshops: P. Montagnac, J.E. Leleu, l'Atelier moderne, H. Rapin, E. Printz, L. Bouchet, L. Jallot, M. Jallot, Holt Le Son, Studio Abran, Compagnie des glaces de Boussois, A. Fréchet, J. Rulh mann, Pomone, R. Cogneville, A. Lavezzari, E. Bagge, E. Champion, M. Dufrène, Djo-Bourgeois, C. Perriand, S. Guichard, F. G. Saddier, Compagnie des Arts Français, L. Renaudot, G. de Bardyère.

\$ 550

Orts décoratifs

14 François de PIERREFEU

Le Corbusier et P. Jeanneret

♦GEORGES CRÈS & C^{III} | PARIS 1932 | 14.5 x 19.5 cm | ORIGINAL WRAPPERS

First edition.

Illustrated edition of the works of Pierre Jeanneret and Le Corbusier.

A very good copy.

Autograph inscriptions signed by François de Pierrefeu and Le Corbusier to Hubert Lagardelle one above the other.

Le Corbusier, François de Pierrefeu and Hubert Lagardelle were editors of the avant-garde revue of urban planning *Plans* (1930-1932), and later *Prélude* (1932-1936).

\$ 3,600





Collection * LES ARTISTES NOUVEAUX * Les ÉDITIONS G. CRÊS et CIE, PARIS VI*



15 COLLECTIVE

Origines et développement de l'art international indépendant [Origins and Developments of Independent International Art]

♦ Musée du Jeu de Paume | Paris 1937 | 16 x 25 cm | stapled

Rare first edition of the catalogue for this exhibition that took place at the Jeu de Paume from 30 July to 31 October 1937 at the initiative of a committee composed of Georges Braque, Jean Cassou, Mme Cuttoli, André Dezarrois, Paul Eluard, Henri Laugier, Fernand Léger, Louis Marcoussis, Henri Matisse, Pablo Picasso, Maurice Raynal, Georges-Henri Rivière and Christian Zervos.

Small sections of sun-exposure and marks on the margins of the boards.

This exhibition intends to embrace and show all of the pictorial trends from Cézanne to non-figurative art: Fauvism, Cubism, Purism, Neoplasticism, Dadaism,

Surrealism, Constructivism and, therefore, non-figurative art.

Amongst the many artists exhibited: Pablo Picasso, Juan Gris, Roger de La Fresnaye, Jean Metzinger, Alexander Calder, Francis Picabia, Léopold Survage, Albert Gleizes, Paul Gauguin, Paul Cézanne, Georges Seurat, Edgar Degas, Vincent Van Gogh, Henri Rousseau, Odilon Redon, Auguste Renoir, Pierre Bonnard, André Derain, Henri Matisse, Marc Chagall, Georges Braque, Fernand Léger, Constantin Brancusi, Salvador Dalí, Giorgio de Chirico, Max Ernst, Joan Miro, Paul Klee, Man Ray, Piet Mondrian, Robert Delaunay, Wassily Kandinsky, Hans Arp, René Magritte, Hans Hartung

and also sculptures and objects from Oceania and black Africa.

\$ 700

16 George BARBIER & Paul VERLAINE

Fêtes galantes

◆L'Édition d'art H. Piazza | Paris 1928 | 23.5 x 31 cm | paper covers

With 23 original watercolor and stencil illustrations by George Barbier heightened in gold and silver, one of 975 numbered copies on pur fil paper. Endpapers lightly sunned in part, otherwise a good copy.

The 23 illustrations comprise: two on the covers, a frame to title and 20 hors texte.



a have plus an Secret, puis que la le Vaij . mon cadeau dura en po in indifection of Boyer - dourque un latil dit In Vai quala vous Caup & l'inquited any le Congrands. My an fin prins a lupocher de remarques que d'outra a an tow I Syrih the original disquelle N'entet f. perment for any sapagrain la freg Couris l'abricen ant This tout gre l'hournage ? I've affrin stown Nour à vou; fr papia day Doch a foir a. Cape, mai ani han de Ther. 7 Charles BAUDELAIRE

Handwritten letter dated and signed by Charles Baudelaire to Philoxène Boyer concerning the intriguing Léontine B.

♦ Paris 25 Juin 1854 | 11.5 x 18.5 cm | ONE PAGE RECTO-VERSO

Handwritten two-page letter, dated 25 June 1854, and signed by Charles Baudelaire to Philoxène Boyer, whom he calls «my dear Lyrique,» in which he apologises for having missed a meeting with him, he confesses his impecuniosity to him and reports to him on the efforts made by Léontine B., an intriguing person who will end up compromising Philoxène Boyer because of his debts, to attend a party to which she is not invited and which holds a certain jealousy: **«You surely assume my dear Lyrique, that yester-** day something serious happened for me to have missed this meeting. Here is what I would have told you: 1 – my money has not come; but it will come. / 2 – Léontine is obstinate. I am convinced that I have fulfilled my confidence mission very well. I came back three times. When I finally could explain to her carefully that this party was for family, secret, that Boyer himself was supposed to ignore it, – she replied: Well it's no longer a secret since I know.» Finally, while recognising Léontine as **«a very original turn of mind»** and although the attitude of this troublesome scheme: **«causes you worry and I understand...,»** Charles Baudelaire pleads for indulgence and leniency: **«since she persists so proudly, I would urge you to let the event run. It is after all only the homage of a dizzy mind.»**

\$ 7,000

18 Maurice BÉJART

Handwritten personal diary for the year 1969

♦1969 | 16.8 x 21.6 cm | SPIRAL-BOUND NOTEBOOK



Personal diary handwritten by Maurice Béjart, written in a 1969 diary celebrating the centenary of the birth of Mahatma Gandhi.

52 handwritten leaves, written in red and blue pen in a spiral-bound notebook. This diary features amongst Béjart's very rare, privately owned manuscripts, the choreographer's archives being shared between his house in Brussels, the Béjart foundation in Lausanne and the Théâtre Royal de la Monnaie.

The choreographer Maurice Béjart's diary written during the year 1969. An extremely rare collection of thoughts, questions and introspections from the point of view of Hinduism and Buddhist wisdom, which Béjart adopts following his first trip to India in 1967.

The diary is an emblematic testimony of the indo-hippie era of the 1960s, spiritual and artistic renaissance that inspired numerous ballets of the choreographer (*Messe pour le temps présent, Bhakti, Les Vainqueurs*).

A selection from this diary was published by Maurice Béjart in the second volume of his memoirs (*La Vie de Qui* ? Flammarion, 1996).

During the year 1969, Béjart wrote daily notes in a diary published in memory of Mahatma Gandhi. Fascinated by Hindu mysticism since his trip to India in 1967, he filled in this spiritual journal with numerous mantras and prayers («Krishna guide my chariot, the light is at the end of the path. OM»: «Buddha is everywhere»; «Let God enter, but how to open the door?») and he calls upon the Hindu deities as well as the Bodhisattvas Mañjuśrī et Tārā – soothing figures of the Buddhist pantheon. Béjart's «Indian period» was particularly rich in choreographic masterpieces, the progress of which can be followed in his diary (Baudelaire at the beginning of the year, the first performance of the Vainaueurs in Brussels and the Quatre fils Aymon in Avignon, as well as the filming and screening of his Indian ballet Bhakti). At the crossroads of New Age and the hippie movement, Béjart's «conversion» is symptomatic of an era that refuses progress and has a thirst for spirituality: «Calcutta is not India, but our western face. It is not religion or traditional thinking that is to blame, but capitalism. India, a rich country before colonisation.» The Beatle's visit to the guru Maharishi's āshram and Ravi Shankar's concert at Woodstock in 1969 marks the beginning of a real western passion for Indian music and culture, which was decisive in Béjart's ballets at the time.

In Béjart's eyes, India presents itself as a place where art and ancestral traditions have not suffered the perversions of positivity. In his creations he seeks to express the spirit of a culture that intimately links the body and the spirit, and in which dance plays a major cosmic and spiritual role. Included in his ballets were Indian dance systems and Vedic songs that were discovered thanks to Alain Daniélou – in 1968 he opened the Messe pour temps présent with a long vînâ solo that lasted fifteen minutes: «Béjart is in his Hindu guarter-hour. And over there, Hindu quarter-hours, can last for hours...» commented Jean Vilar, director of the Avignon festival. A wave of Indian fashion also passes through the costumes of the Ballet du XXe siècle company: large silk trousers, tunics, jewellery and oriental eyes. In the diary, Béjart states that there is «no truth without yoga,» an art discovered from an Indian master that can be found in many of his ballets in the form of dance exercises on the barre. He also decides to make Bhakti «an act of Faith» by filming himself the ballet choreographer, and during the summer he prepares the *Vainqueurs*, an unusual meeting between Wagner and traditional Indian ragas.

Beyond the prolific artist, we also discover the choreographer's troubled personality in the diary, in the grips of doubt and melancholy: «vague state of physical weightlessness and moral emptiness. Lethargy or laziness. Weakness. Dizziness. Drowsiness. Unconsciousness.» Despite successes, Béjart will try to calm his fragile state by meditation and the teachings of Indian prophets and brahmins, which can be found throughout the pages of this diary (Ramana Maharshi, Swami Ramdas, the Dalai-Lama, Apollonius of Tyana).

His sometimes thwarted romances with his favourite dancer Jorge Donn monopolise him and plunge him into anxiety on the eve of the Vainaueurs premiere. he writes, «Before dress rehearsal. Chaos. [Jorge] Donn disappeared. Tara absent. Me lost.» Torn between enjoyment and self-control, he tours at a frantic pace with his company Ballet du XXe siècle, first to the Netherlands, then to Milan, Turin and Venice in Italy: «I leave Venice completely enslaved to laziness, to sex and to ease, and yet a strange well-being of the brute who drank and fucked.» However, these happy moments did not go so far as to satisfy Béjart, for whom «Joy has a dead aftertaste» despite the «life of work and discipline» that he establishes during this richly creative year. At the end of his life, Béjart will look back with humour on his Indian escapades and the resolutely sombre tone of his diary: «I can't stop myself laughing at this idiot who cries and who moans, even though he created a great number of ballets [...] When I think that at the end of this diary in 1969 I was firmly considering retirement!»

An extremely rare document retracing the meeting of the East and the West in Maurice Béjart's personal life and choreographic work. This diary embodies an era of counter-culture and cultural syncretism that had long-lasting effects on avant-garde European ballet.

\$ 15,000

Spinning the thread of Freedom-Gopol Ghosh चरखे द्वारा स्वराज्य-गोपाल घोष



JULY 1969 JUNE 1969 T W Th F S s M MTWTh 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 hun - On 17 30 gine. Presence de Mis quitte plus - a core de bien aime - OM 30 Mm mai -MONDAY OM-Travuil - Drie - 201 - Travail -Le Solel - OM Esclare et non maitresse. 1 TUESDAY Wagner - Knishma - eV le fassi sondain s'ednine - OM NAMO 2 WEDNESDAY DHAGAVATE VAJUDEVA YA Donje - Sceptre - Defent moureux de 4 F.b. Pomqui criind 18 est près de mi : à ma Droite 3 - craindre THURSDAY SHAKTI. La desirer soie in elle Migan En avoir desoin et fene-JSNAKTI - Delirann -4 FRIDAY (Maniage) Doie de retrouver la Famille Los 4 Filo avenuent - Amour -Amon - Amour - Mon Dien je vors anne -OM 5 SATURDAY m A.B Angonisse des 4F.G. - Douleur, Fitigue 6 SUNDAY is is my conviction that nothing enduring can be built on violence. मेरा विस्तान है कि हिला की बुजियाद पर कोई पीज टिक नहीं सकती ।

California



19 Gelett BURGESS & Bruce PORTER & Robert-Louis STEVENSON & Morgan SHEPARD & Carolyn WELLS & Yone NOGUCHI & Juliet WILBOR TOMPKINS & Florence LUNDBORG & Ernest PEIXOTTO & Herbert VAN VLACK & Willis POLK & Reginald RIX & Newton THARP & Arthur ATKINS & Garnett PORTER

The Lark, complete series, issues 1 to 24

•William Doxey | San Francisco May 1895 – April 1897 | 14 x 20.5 cm | publisher's cloth & various leaflets

First edition and complete series of the humorous end-of-century magazine, *The Lark*. Issue 1 contains Gelett Burgess' famous, absurd poem entitled «The Purple Cow».

Bound in publisher's beige cloth, illustrated boards.

Rubbed cloth has some minor cuts and parts missing.

There are 5 leaflets, one of which is signed by Gelett Burgess, as well as the folding leaflet entitled *The Purple Cow*, signed and monogrammed by the same.

The Lark magazine greatly contributed to the literary renaissance of the 1890s in the San Francisco Bay Area. Founded by Gelett Burgess and Bruce Porter, the journal quickly attracted eclectic literary contributors who were nicknamed «les Jeunes»: Porter Garnett, Carolyn Wells, Willis Polk, Yone Noguchi amongst others. Local artists, in particularly Ernest Peixotto, Florence Lundborg and Maynard Dixon contributed to the illustrations of the texts and covers.

\$ 950

20 Francis LIMÉRAT

Pacific Palisades. Cahier Nº1. 6 stations

♦N. N. | LOS ANGELES 1996 | 14.5 x 19.5 CM | IN LEAVES

First edition, printed in a small number of copies, of this fascicule No. 1, the only one that appeared, showcasing the artist's graphic work.

A good and rare copy consisting of a collection of 6 hors-texte engravings.

"My desire is that the reading of this journey of lines, their crossings, their very suspense, should be of the very slowest possible and free of all leading thoughts, so that the mind can relish the figures of the voids thus defined.

It is this place, this out-of-place that summons, I think, these paradoxical gestures of construction carefully destroyed, subject to subtraction, elimination, to size, these gestures of effacement, of flight, of absence." (Francis Limérat)

\$ 350

21 Albert CAMUS

L'Étranger [The Outsider]

Gallimard, Paris 1942, 11.5 x 19 cm, half brown morocco

First edition first issue for which no *grand papier* (deluxe) copies were printed, one of the rare first printed copies, no false statement of edition.

Half brown morocco, spine in five compartments, lettered in gilt and dated at foot, marbled covers and endpapers, wrappers and spine well preserved, top edge gilt, case edged with brown morocco, binding signed by Alix.

This first edition of *L'Étranger* was printed on April 12, 1942, with a print run of 4 400 copies,

divided into eight notional "editions" of 550 copies. Thus, most of the copies have a false statement of the second to eighth edition on their lower cover.

As paper was rare in 1942 and Albert Camus was then an unknown writer, Gallimard did not print any luxury paper copies. Copies without false statement of edition are particularly sought-after.



Very fine copy of the first issue with elegant, signed binding.

\$ 30,000

A Roland Tual her annichement Mehr Comers

First edition, an advance, *service de presse* copy.

A very good copy.

Autograph inscription signed by Albert Camus to the Surrealist Roland Tual.

Copies of this text with inscriptions are rare and sought-after. Gallery-owner, journalist, producer and literary critic, Roland Tual met Camus in 1943 at Gallimard, both of them going on to be members of the jury for the presti-

22 Albert CAMUS

La Peste [The Plague]

Gallimard, Paris 1947, 12 x19 cm, original wrappers

gious but short-lived prix de la Pléiade prize. It was at the final occasion that the prize was awarded that Camus gave him this handsome copy of his second novel.

A friend of Michel Leiris and Henri Kahnweiler, to whom he introduced André Masson, and later Juan Miro and Antonin Artaud, he took part with them in the Surrealist adventure from 1924 to 1929. André Breton himself was floored by the outstanding intelligence of this man who "trepaned the works of his contemporaries," and to whom the Pope of Surrealism apologized for not "understanding certain extraordinary things [that he said]". An artist without works (except two films in 1941 and 1943 with Robert Desnos and Henri Jeanson), Roland Tual nonetheless exercised a major influence on a number of writers and artists of the avant-garde, serving as a sort of guardian angel for them. In Le Temps dévoré, Denise Tual records Aragon's opinion about this absence -- and none could be more Surrealist - of a body of work by her husband: "Roland had such an elevated idea of literature (the sort he would have wished to leave behind) that he never had the courage to actually write, for fear of finding himself disappointing."

\$ 7,000

23 Lewis CARROLL & Harry FURNISS

Sylvie and Bruno

 \bullet Macmillan and C° | Londres 1889 | 12.5 x 19 cm | publisher's binding

First edition with 46 illustrations by Harry Furniss.

Publisher's binding over flexible paper boards, discreet and light repairs on the joints, all edges gilt. Autograph inscription dated and signed by Lewis Carroll to Mrs Cole.

\$ 4,800



24 Paul PELLIOT

Les Grottes de Touen-Houang. Peintures et sculptures bouddhiques des époques Wei, des T'ang et des Song [The Cave-temples of Tun-Huang Buddhist Paintings and Sculptures Dating from Wei Period to T'ang and Song Dynasties]

♦LIBRAIRIE PAUL GEUTHNER | PARIS 1920-1924 | 25.5 x 33 cm | 6 VOLUMES, LOOSE LEAVES WITH CHEMISES AND LACES

First edition, wich printing began in 1914, but was interrupted by the Great War. The work was only issued from 1920.

Each of the six parts is presented in its original cream cloth chemise with flaps, title and volume labels to spine, all with their laces. A few tiny lacks to some title labels.

The set is comprised of:

- Volume I : caves 1 to 30 with 64 phototype plates hors-texte and 1 general map of the caves.

- Volume II : caves 31 to 72 with 64 phototype plates hors-texte.

- Volume III : caves 72 to 111 with 64 phototype plates hors-texte.

- Volume IV : caves 111 to 120N with 64 phototype plates hors-texte.

- Volume V : caves 120N to 146 with 64 phototype plates hors-texte.

- Volume VI : caves 146 to 182 and various subjects with 55 plates (actually 54, since plate 337 was scrapped, as noted in the index of plates in volume VI).

This copy is complete with all 375 hors texte plates, continuously numbered and under silk paper guards (except volume six).

This set, of great documentary importance, was put together from photographs and notes gathered during Pelliot's expedition to Central Asia from 1906 to 1909. A China expert and philologist, Paul Pelliot (1878-1945), accompanied by the doctor Louis Vaillant covering the natural sciences and the photographer Charles Nouette, conducted a journey of archaeological exploration. His discoveries led to an important step forward in understanding the spread of the Nestorian Church in China. The Caves of the Thousand Buddhas in Dunhuang, on the ancient Silk Road, are renowned for their frescoes executed in the 4th century CE by pious travellers, intended to help the completion of the perilous journeys they had undertaken.

The plates of the original photographs reproduced in this work are today kept in the Musée National des Arts Asiatiques-Guimet (Paris). Pelliot also brought back several thousand manuscripts from the caves, which today make up one of the museum's most important collections; another part of these exceptional manuscripts are now kept in the Louvre.

A very rare and very good copy complete in 6 portfolio volumes.







25 ANONYMOUS

Map of Shanghai – Folding color map

North China Daily News & Herald Limited | Shanghaï 1933 | 100 x 74 cm | one map

Rare original folding colored map of the city of Shanghai printed on heavy paper and including the street names in English, as well as an extensive grid to find locations. It was published under the authority of the Shanghai city council in 1933.

A skillfully repaired tear touching the index.

There is a variation of this map in existence – without the grid or the key – of which an example is preserved in the University of Chicago library. We have not otherwise been able to find any other example of this map.

This very detailed map still shows the old town under the name «Chinese City.» Each district or foreign concession

(particularly the French one) is marked out and named in a miniaturization on the bottom right of the map, these concessions will finally be returned in 1943. Significant places and places of interest are shown, as well as the railway lines.

Maps of Shanghai before the Battle of Shanghai are rare and sought after.

\$ 7,000

26 Victor HUGO & Tony JOHANNOT

Notre-Dame de Paris [The Hunchback of Notre-Dame]

♦Charles Gosselin | Paris 1831 | 14 x 22,5 cm | contemporary calf

First edition of 1 100 copies printed divided in four parts, the last three having on the title page, the name of the author and a false statement of the publisher (cf. Clouzot) ours with the statement «quatrième edition.»

Binding in half red calf; spine with gilt fillets and blind tooled romantic fleuron, boards in marbled paper, the endpapers and pastedown page in marbled paper, bookplates engraved and pasted on the inside board, strictly contemporary binding. Foxing, as usual. The title pages illustrated with two wood-cut vignettes by Tony Johannot.

A precious copy, contemporary binding of very good quality, that is not commonly seen.

Provenance: from the collection of Madame Gabriel Delessert born Valentine de Laborde who held a Salon with a good reputation and which attracted many Romantic artists, such as Alfred de Musset, Eugène Delacroix, Marie D'Agoult. She was also the love and the muse of Prosper Mérimée. She was abandoned by Maxime Du Camp, and, in the end, was the inspiration for the character of Madame Dambreuse in *L'Éducation sentimentale* of Gustave Flaubert.

«This first edition, in very good state, is the rarest of all the works of the author: it had a worldwide impact, and is one of his most difficult work to procure from the romantic period.» (Carteret)

\$ 12,000

27 Pierre BOULLE

La Planète des singes [Planet of the Apes]

♦ CERCLE NOUVEAU DU LIVRE | PARIS 1963 | 14 x 20 CM | PUBLISHER'S BINDING

First edition printed at the «Cercle nouveau du livre» before the luxury print at Julliard several months later, one of the numbered copies, the only printing. Pleasant copy.

Publisher's full green cloth binding, title and name of the author gold-stamped

on the first board.

Rare autograph inscription signed by Pierre Boulle to Monsieur Julien.

\$ 2,200

à Marrien Julien amire anicel de LA PLANÈTE DES SINGES 3.9



Collage



28 Claude TARNAUD

Original collage

◆[CA 1950] | COLLAGE: 15 x 22.5 CM / FRAME: 27.7 x 34.7 CM

Original collage by Claude Tarnaud, enhanced with white painting and monogrammed in ink on the bottom right.

«With Yves Bonnefoy and Jaroslav Serpan, Claude Tarnaud founded the magazine, *La Révolution la nuit*. Contacted by André Breton, he then joined the surrealist group and participated actively in the 1947 International Exhibition of Surrealism, and the magazine, *Néon*, (5 issues from January 1948 to April 1949). In November 1948, after dis-

agreeing with the exclusion of painter Roberto Matta, he broke with the surrealist group, like his friends Victor Brauner, Stanislas Rodanski and others. Next, he was associated with François Di Dio and the management of the magazine, Positions, published by Le Soleil noir, a publishing house to which he gave three books. From 1953 to 1966, he participated in the activities of the Phases movement and collaborated with the magazine of the same name. In 1966. he met Pénélope and Franklin Rosemont who founded the first surrealist group of the United States of America in Chicago.» (Bibliothèque Kandinsky)

\$ 1,800

29 [Brigitte BARDOT] Georges HUGNET

Original collage on a signed, handwritten postcard addressed to his friend Charles Ratton

♦L'HERBIÈRE 2 JANUARY 1962 | COLLAGE: 10 x 14.5 cm / FRAME: 28.5 x 34.5 cm

Original collage by Georges Hugnet produced on the back of a postcard representing the wreck of the Champlain at the Île de Ré. The artist has distorted the first meaning by overloading the postcard with cut-outs: a portrait of Brigitte Bardot whom he makes hold a strawberry, as well as another female character on the telephone in a swimming costume with her feet in the water. The postcard is framed in a Marie-Louise frame allowing the back to be read.

18 lines in black ink in which Hugnet informs the addressee of his move and comments on the postcard sent: «Happy New Year, Charles. I am sending you a small original montage to enhance your beautiful 1961 copy since you love BB.»

Amusing postcard with an original collage addressed to Charles Ratton, one of the greatest ethnographic arts specialists and close friend of Georges Hugnet.

André Thirion in *Révolutionnaires sans* révolution (1972) becomes aware of this

relationship between Charles Ratton and the surrealists, and more specifically Georges Hugnet: «The "Premier Catalan" was a bistro on the Rue des Grands-Augustins [...]. Picasso discovered it. Alongside Georges Hugnet, they met here every Wednesday: Eluard, Domínguez, Picasso, Desnos, Leiris, Baudin, Auric, Charles Ratton, Jean Bouret, an old friend of Apollinaire whom they called the Baron Mollet, and several others.»

The two men probably met each other in the 1930s. There is mention of Georges Hugnet's works in the catalogue for the Exposition surréaliste d'objets, which took place in May 1936 at the Galerie Charles Ratton. The gallerist and the artist remain very close friends as shown by this greetings card from the year 1962.

«Close to surrealist and avant-garde artists, whose work he exhibits in his gallery, he acquired a reputation as a dealer of revolutionary art, and particularly for

the so-called 'black' arts. At this time, this included African, Oceanian and Native American art. He then became the leader and one of the internationally renowned art dealers. His contribution to their popularization was unrivaled. Through all of these activities, he succeeded in changing the way in which these works were viewed. Very early on he understood the importance of international trade, working between Europe and the United States where he actively participated in setting up exhibitions in museums and art galleries. Until the end of his life, Charles Ratton remained a great dealer and expert of ethnographic arts.» (Aristide Courtois et Charles Ratton au cœur de la succession Madeleine Meunier, 2016)

By happy coincidence, Madeleine Meunier, Charles Ratton's wife, requested that the profits from the sale of his art works go to the Brigitte Bardot Foundation.

\$4,500



LES GROTESQUES

DE LA MUSIQUE

30 Hector BERLIOZ

Les Grotesques de la musique [The Musical Madhouse]

♦A. BOURDILLIAT & C^{IE} | PARIS 1859 | 11.5 x 18 cm | PUBLISHER'S ORIGINAL BINDING

First edition.

Publisher's green cloth, blindruled frame to boards, yellow endpapers and pastedowns, pastedowns soiled, edges spotted.

A little light foxing.

A rare and handsome autograph inscription signed by Hector Berlioz in pencil to title: «à mon ami Théodore Ritter, souvenirs affectueux.» Théodore Ritter, son of the composer Eugène Prévost, was Berlioz's student, producing a piano arrangement of *L'En*fance du Christ.

Inscriptions by Berlioz are rare and highly sought-after.

\$ 8,500

31 Franz LISZT & Anatole de SÉGUR

Le Poëme de Saint-François [Poem of St. Francis]

♦LIBRAIRIE POUSSIELGUE ET FILS | PARIS 1866 | 12 x 19 cm | HALF MOROCCO

First edition.

Half red morocco (unsigned, but attributed to Canape), date at foot, original wrap pers preserved with a few very minor repairs, top edge gilt.

Inscribed by Liszt to «Madame la Comtesse de Fleury – respectueux hommage d'un pauvre franciscain de tiers ordre [To the Countess de Fleury – in humble homage from a Poor Franciscan tertiary].»

A very good copy, nicely bound.

Mandame la louder Mary - respectivent Mary - respectivent J'un parent LE POËME DE SAINT FRANCOIS

Provenance: from the library of the poet Armand Godoy.

This pious inscription on the work of another man combines, despite its apparent Franciscan humility, the three essential components of Liszt's Romantic spirit: mysticism, art, and above all, love.

A founding figure of the idea of the osmosis between man and nature, St Francis of Assisi very quickly won over the Romantics, in search of medieval heroes. Chateaubriand devoted some very fine passages to him in the second volume of Memoirs from Bevond the Grave, and he was an inspiration to Hugo, Lamartine, Vigny as well as Liszt, who joined the Franciscan order in 1865 and composed several works dedicated to him, among them the Cantico del sol di Francesco d'Assisi and Saint Francis Preaching to the Birds (both executed at the same time as the work by Anatole de Ségur that Liszt presented to the Countess de Fleury).

The *Poem of St Francis* is, in fact, one of the first works dedicated to the «Poverello», who experienced several centuries of neglect before this Romantic renaissance. Liszt, a keen observer of studies of, and artistic representations of, St Francis, had in his library several important works on the Franciscans, including a copy of this life of the Saint inscribed by Ségur to «the abbé Liszt», in «an homage of respectful admiration» (the work was catalogued as part of his library after Liszt's death).

Uniting spirituality and poetry, this verse hagiography could hardly fail to win over the composer of the *Poetic and Religious Harmonies*, freshly ordained a Franciscan tertiary.

Nonetheless this pious ex-dono from a «poor Franciscan» to a devout Countess herself withdrawn from the world, relit a more ancient and more sulphurous fire which had consumed the youth of the author of the *Reminiscences of Robert the Devil* and the *Mephisto Waltzes*.

The «Countess of Fleury» was in reality the «Duchess» de Fleury but Liszt had known her above all with the former title since, when he met her in 1831 in a Parisian salon, Adèle-Joséphine Quarré de Chelers was the Countess Adèle de La Prunarède. After a significant mystical crisis, Liszt – then aged 19 – felt his first romantic stirrings. If «we know little about these various sentimental adventures...one name always stands out from this succession of crushes: that of the Countess Adèle de la Prunarède» (cf. Serge Gut, in *Correspondance Franz Liszt et Marie d'Agoult*).

The young composer's first real affair was to be with this «intoxicating woman», fifteen years his senior. «Barely six months after coming out of his contemplative lethargy, Liszt plunged himself into the delights and torments of a sensual and feverish passion» (op. cit.) which was to be interrupted only in 1832, when he met Marie d'Agoult.

Though Liszt had spent several months with Adèle in the Château de Marlioz in Haute-Savoie, this affair remains not very well known to biographers and historians.

Nonetheless, the importance of this lover is proved by the lively jealousy she inspired in Marie d'Agoult throughout her relationship with Liszt, as her correspondence and diaries show.

From the first years on, the letters of Liszt and Marie d'Agoult are pervaded by this menacing ghost.

The fears of Marie d'Agoult, who was tormented by Liszt's adventurous past, were particularly focused on Adèle (the only one to be referred to exclusively by her Christian name). Despite the care she took not to let her emotions show, Liszt's replies are explicit: «Miss Boscary is marrying Miramon, and I am pleased. Adèle in Geneva is devastated. That, too, is good.»

Marie d'Agoult's reply is entirely mutilated at the passage concerning Adèle: «Talk to me of Adèle. What more can she suffer still? You know that I love her» (the rest has been cut out, as is common with very sensitive passages).

In the couple's letters between 1833 and 1834, references to this Adèle are as frequent as they are enigmatic: «You have it in your power to do me a great service; my poor and miserable fate is in your hands...it is neither you nor me I refer to, but Adèle» (Liszt to Marie, August 1833).

In May 1834, responding to an explicit request: «tell me what you wrote to Adèle,» Liszt confirms to Marie d'Agoult her fears of the affection he bears for Adèle:

«I thought it better not to reply to her for the moment...The need to see her, to speak to her from the depths of my soul torments me sometimes...but rarely.»

Not much later, following a new outbreak of jealousy on the part of Marie, Liszt was forced to go back over his painful break with Adèle:

«It was a time of struggle, anguish, and lonely torment – a time where I broke, destroyed, violently annihilated the love of Adèle. It was then that I wrote: I am and I would rather not be – I must suffer, and suffer alone...»

In letter after letter, he confides in Marie his guilty remorse: «I was nothing but a coward and a miserable poltroon [Liszt underlined these two words] for Adèle.» Then he once more turns cruel: «What have I to say to her?...and what I have to say to her, would she understand?», or sarcastic: «Wolf told me a scandalous little story about Mr Ginestous and Adèle. The punchline was a few strokes with a riding crop, humbly borne by Adèle... That made me smile.» Some of his let-



ters even seem cynical, like in the following passage about another conquest thrown aside: «I heard her cry from her very innards: 'Love me, save me!', like Adèle, before.»

Adèle seems to disappear for a time from the lives of Liszt and d'Agoult, but when they settled in Italy in 1837, her presence in that country immediately began to worry Marie (she had already noted in her diary «Adèle's pilgrimage to Rome» the year before).

«Would Mme Pictet happen to know in which Italian town...Mme de la Prunarède is currently to be found...?» (letter to A. Pictet, October 1837).

From then on and until their separation in 1839, the proximity of this rival remained a constant threat to the couple:

«Mme de la Prunarède is here with the Cadores. She is separated from her husband and divides herself between her lovers and her confessors» (letter to Louis de Ronchaux, Rome, 18 March 1839).

During their mutual stay in Italy, Marie avoided meeting Adèle, but her correspondence bears witness to the fact that Liszt, much to her annoyance, saw her all the more assiduously. Hence this bitter missive to Adèle from July 1839:

«Like you said yesterday to Franz, you are held in very high regard in the world. The same world that holds you in high regard holds me in no regard at all, and the worst of it is that I care not a whit... The regard you have acquired is the fruit of a certain prudence that must never be compromised by meeting my insolent sincerity head on. Truthfully! They say also that you convert fishermen, that you walk victorious on the paths of salvation, dragging with you your subju-

gated souls. Will I, too, give in like the others, to the irresistible eloquence of your pretty blue eyes? But I fear not.»

Not much later, her diary tells us clearly of the fear that this first love of Liszt's still provokes in Marie:

«Adèle came...I received her in my room. My heart beat dreadfully. I recover when i see her. She has changed terribly. She is all out of shape, her eyes are shady, her lines grown dumpy, her color muddy. She has an air of excessive falseness...Franz thinks she's fat» (Diary, July 1839, in *Marie D'Agoult, Correspondance générale, Volume II*).

3042)

Copyright M. Richard Stor B phot Weirich Festspielhaus Austrice

But what frightened Marie even more than the beauty of Adèle was her mysticism. In fact, Liszt's former mistress was on the same path as the lover of her youth; and having known, like him, «rather a tumultuous emotional life, she spent her final years in profound piety» (op. cit., p. 562)

Does Liszt's inscription therefore reveal a profound complicity with this woman whose sensuality bore her away from religion and with whom he reconnected once more after thirty-five years in their shared faith?

In 1877, Liszt summed up his life thus: «Having denied myself painfully for

Bayreuther Bühnenfestspiele

thirty years, from 1830 to 1860, of the sacrament of penitence, it was with absolute conviction that, coming back to it again, I could tell my confessor...'My life was nothing but a long distraction from the feeling of love.' I should add: above all by music – the art both divine and satanic at the same time which, more than any other, induces in us temptation.»

A superb and very rare inscription combining the three great passions that consumed the heart of the Romantic composer – music, spirituality, and love.

\$ 12,000

32 Richard STRAUSS & Werner WEIRICH

Signed photograph of Richard Strauss

♦N. N. | N. P. [CA 1925] | 10.5 x 15 cm | ONE PHOTOGRAPH

Photograph printed by, and marked, Weirich Festspielhaus in a postcard format, after an albumen print. **Rare autograph signature in ink by Richard Strauss**.

\$ 700

denis Maurice

33 Maurice DENIS & André GIDE

Le Voyage d'Urien [Urien's Voyage]

LIBRAIRIE DE L'ART INDÉPENDANT PARIS 1893 | 20 x 20 cm FULL MOROCCO | CUSTOM SLIPCASE

First edition, printed on 25 May 1893, by Paul Schmidt, typographer, and Edw. Ancourt lithographer in 300 numbered copies on vergé crème paper plus a few copies on China and Japon paper.

Brown morocco by Gruel, spine in six compartments, date at foot, pastedowns lined with red morocco with gilt fillet frame, brown silk endpapers, double fillet to edges of boards, gilt roulettes to head- and tail-pieces, covers and spine preserved, all edges gilt, brown morocco-edged slipcase.

Occasional light spotting.

This work was conceived and executed in collaboration with Maurice Denis, who illustrated it with 31 original lithographs printed in two tones, the background being now ochre, now light green. That member of the Nabi group managed to free himself of all descriptive servitude in order better to join the text as co-creator.



OEuvres de Bonnard, Maurice Denis, Ibels, Aristide Maillol, Hermann Paul, Ranson, Roussel, Sérusier, Vallotton, Vuillard, exposées chez MM. Bernheim Jeune et fils, 8, rue Laffitte, du 2 au 22 avril 1900). CATALOGUE



Handsome autograph inscription signed by André Gide to Edouard Picard in ink to half-title.

Le Voyage d'Urien is one of the great illustrated books in the tradition of painter's books begun by Édouard Manet, Charles Cros and Stéphane Mallarmé in 1874-1875. The collaboration between the painter and the author proved very close. «This book is the most heightened mark of Symbolism, the ratification by

> the Nabis of the principle of dialogue inherent to the book» (Yves Peyré). This journey *du rien* is an ironic Odyssey written «as a reac

tion to the naturalist school,» where a few young people in search of «glorious destinies» set off on allegorical wanderings, culminating in the frozen wastes of sterility.

A fine copy handsomely bound by Gruel.

Naville, Bibliographie des écrits d'André Gide, nº VI.- Chapon, Le Peintre et le livre, 1870-1970, pp. 38-41.- Peyré, Peinture et poésie, le dialogue par le livre, 1874-2000, n° 4 et pp. 105-106.- The Artist and the Book, 1860-1960, Boston, n° 76.

\$ 18,000

34 COLLECTIVE

Exhibition catalogue, Galerie Bernheim: Œuvres de Pierre Bonnard, Maurice Denis, Henri-Gabriel Ibels, Aristide Maillol, Hermann Paul, Paul-Élie Ranson, Ker-Xavier Roussel, Paul Sérusier, Félix Vallotton, Édouard Vuillard

♦ GALERIE BERNHEIM JEUNE FILS | PARIS 1909 | 10.5 x 14 cm | STAPLED

Rare first edition of the exhibition catalogue of works presented at the Galerie Bernheim Jeune et Fils from 2 to 22 April 1900.

Beautiful copy.

Rare catalogue illustrated with 10 reproductions of works by the artists exhibited.

\$ 1,200

35 Maurice DENIS & Paul VERLAINE

Sagesse

Ambroise Vollard | Paris 1911 | 22.5 x 29 cm | morocco with slipcase

Illustrated edition with 95 original compositions (borders, title headers and tail-pieces) of which 72 are in color by Maurice Denis, one of 210 numbered copies on Holland.

Bound in strips of half caramel morocco, spine decorated with wavy arabesques bordered with grey fillets and mosaics of pieces of Havana brown, autumn leaf color, brown and cream morocco, gilt name of the illustrator at the foot, grey fillets framing the marbled paper boards, pastedowns in brown paper, covers and spine preserved, top edge gilt, slipcase edged in caramel morocco, marbled paper boards, beige felt interior, binding signed Miguet.

Very handsome copy of this important artist's book particularly representative of Maurice Denis' Nabi period, «that where the freshness of invention unites with a symbolist workmanship to give a pure note of its own» (cf François Chapon, *Le Peintre et le Livre, 1870-1970*, pp. 68-72.)

Maurice Denis's signature on the print details page with this note «Copy of M. J. Guiffrey.»

Art historian, Jules Guiffrey was the manager of Gobelins and the founder of the Société de l'histoire de l'art français (French art history society).

Endpapers very lightly and partially shaded.

Beautiful copy of this important artist's book set in an elegant mosaic binding by Miguet.

\$ 5,500



AMBROISE VOLLARD, ÉDITEUR — 6, RUE LAFFITTE. PARIS — MCMXI.

denis Maurice



36 Jules VERNE

Vingt Mille Lieues sous les mers [Twenty Thousand Leagues Under the Sea]

♦НЕТZEL | PARIS 1898 | 8∨0 (18 x 27.5 см) | 434 PP | PUBLISHER'S CLOTH

New edition, illustrated with 111 drawings by Neuville and Riou. Catalogue AJ for 1898-1899.

Publisher's illustrated cloth with the gilt Globe. Upper plate signed Blancheland, Engel bookbinder. Beautiful upper plate with bright golds. Corners and joints showing signs of rubbing. Good spine, with clean golds, but 2 small cuts in the spine-ends and one tiny cut at the bottom. Small brown mark on the lighthouse vignette. Beautiful second board, despite a mark on the upper right corner. Some leaves slightly protruding. Some pale foxing but very fresh overall. The polychrome plate after p. 244 partly detached. This copy corresponds well to the second print of 1898, with 6 insert plates, but curiously and despite Jauzac's indications, there are only 2 color inserts, the others are in black, as the 2 elephants cloth copies.

Beautiful copy.

Undoubtedly the most famous of Jules Verne's novels, with the mythical figure of Captain Nemo and his legendary submarine, Nautilus.







37 [Jacques-Yves COUSTEAU] Raoul WALLEMME

Photographic report of the Établissements Arbel carried out for the manufacture of Captain Cousteau's diving saucer

February 1964 | 26 x 30 cm
DOCUMENTS AND PHOTOGRAPHS PRESERVED IN A BINDER

Collection of documents formed of 33 original contemporary silver halide print photographs, a reproduction of a press clipping from La Voix du Nord and three mimeographed technical plans, united in a black binder with a label with the inscription «Production Report «press» - press-forming of the 1/2 spheres of Ct Cousteau's diving saucer – February 1964.» Handwritten title page.

Signed, handwritten presentation: «Avec les amitiés du reporter pho-

tographe Wallemme Raoul» «With love from the photojournalist Wallemme Raoul.»

Very beautiful and unique collection, testifying to the genius of the making of the Deep Star 4000, a diving saucer invented by Commander Cousteau.

The reproduction of the press clipping glued at the beginning of our collection explains: «The French Office for Underwater Research in Marseille will build, on behalf of an American firm, a diving saucer, the 'S.P. 4000,' which can descend to a depth of 4000 metres. This machine, whose full-scale model has just been produced, must be completed in May 1964. It will be able to carry out its first trials the following month, before leaving for the United States where



it take the name 'Deep Star.'»

In 1964, the French Office for Underwater Research, led by Commander Cousteau, entrusted the company Arbel de Douai with the work of forming the hemispheres in Vasco Jet 90 steel intended for the manufacture of the diving saucer «S.P. 4000.» The 33 photographs collected in this album of internal archives recount all the stages of this conception. We see the metalworkers at work, dressed in suits worthy of science-fiction; the last shot immortalised the team posing proudly in front of photojournalist Raoul Wallemme's camera.

It is the American company Westinghouse Corp who, under Cousteau's leadership and the French Office for Underwater Research, will manufacture the submersible. For certification purposes, the Vasco sphere manufactured by the Douai workshops will not be used by the American firm, who will prefer another model used by the US Navy. It will finally be used on another machine, the S.P. 3000 or Cyana. «In September 1971, a trial dive, luckily without crew, went wrong. Cyana, hanging on a cable and weighted with a heavy weight, is submersed off Sicily to a depth of 3 200m. A shackle opens, releasing the cable. The saucer remains unable to move, a few metres from the bottom. The sinking point is immediately marked by an ultrasonic beacon that can only beep for one month. A race against the clock begins: it is necessary to rearm the Archimède and urgently equip it with shears inspired by a charcutier's ham slicer! Fourteen days after the sinking, while the beacon still emits weakly, the Archimède finds the Cyana and cuts the cable that holds it prisoner. It was the deepest ever successful rescue!» (Ifremer website).

The Cyana carried out more than 1 300 dives from Ifremer's different oceanographic vessels (Jean Charcot, Le Suroît, Le Noroît, Nadir, L'Atalante) and opportunity vessels (Castor, Ravello).

Superb and unique testimony of French metalworking know-how at the service of Commander Cousteau and the pioneers of oceanography.

\$ 2,800
economics

38 James STEUART

An Inquiry into the Principles of Political Oeconomy; Being an Essay on the Science of Domestic Policy in Free Nations

A. MILLAR AND T. CADELL | LONDON 1767 | 4TO (23.5 x 29 CM) (1) V-XV (12) 639 PP AND (16) 646 PP (13) | CONTEMPORARY FULL CALF

First edition complete with its two folding plates at the end of each volume.

Contemporary English bindings in glazed blonde full calf, richly decorated spines with gilt geometric motifs, flowers, fillets and roll-tooling, as well as morocco red and green title pieces and volume numbering, gilt roll-tooling on the leading edges, marbled pastedowns. Binding skillfully repaired.

Very beautiful copy of one of the precursors of the political economy.

From a well-to-do family of Scottish jurists, Steuart, in turn, embraced the career. In 1735, he was admitted to the Edinburgh bar and immediately began his Grand Tour. This journey, at the time taken by young people of the upper classes in European society, brought him to Germany, France, Spain and Rome. For him, this was undoubtedly an opportunity to observe different political systems across continental Europe. After five years, he returned to Scotland and supported the Jacobite risings aimed at reinstating the Stuart reign after their destitution following the Glorious Revolution of 1688. Following Culloden's defeat and the failure of the pretender to the throne, he was forced to flee in exile to France, Flanders and then Frankfurt, before settling in Tübingen for several years.

His numerous travels, as well as his friendship with Hume, aroused his interest in political economy and in 1767 he published his *Inquiry into the Principles of Political Economy*, a work that would contribute to ending his twenty year exile, and would allow him to return to Scotland in 1771. Furthermore, it is the first time the term «political economy» has been used since the Frenchman Antoine de Monchrestien in 1615.

For the first time, economic science is seen as a system that is both theoretical and practical, as shown by Steuart's definition: «The principal object of this science is to secure a certain fund on subsistence for all the inhabitants, to obviate every circumstance which may render it precarious; to provide every thing necessary for supplying the wants of the society, and to employ the inhabitants [...] in such a manner as naturally to create reciprocal relations and dependencies between them.»

Methodical and orderly, Steuart deploys all of his economic nomenclature, dividing his work into five large books. The first concerns the influence agricultural development has on the growth of the population; the economist also deals with work and its distribution, particularly the introduction of machines in manufacturing. Subsequently, he wonders if their presence is detrimental, by way of employment, to the interest of the population. The second book is concerned with trade and industry, and specifically trade between nations. The third part focuses on the «artificial or material» currencies used in trade and their taxation. The fourth section is dedicated to credit and debt. but also banks and foreign exchange. The final and fifth book deals with tax. Each part sees its detailed plan developed at the beginning of the volume in which it features.

This vast work should have been considered as the founding text of economic liberalism if it had not been overshadowed nine years later by Adam Smith's The Wealth of Nations, for whom Steuart's intentions could have undermined utopia. In the preface to his French translation, entitled Recherche des principes de l'économie politique (1789), Etienne François de Sennevert pays justice to Steuart: «The Knight Steuart had this honor that mediocrity does not: he has been little quoted, it is true; but we have often copied him. M. Smith himself, in his rightly famous work, The Wealth of Nations, has, in the



first three books, merged all that our author has said on the same subjects, but without adding to their depth, because they are but accessories to his plan, and he supposes, in some way, that the developments are known to his reader.» It must be emphasized that Adam Smith did not once reference the work of his fellow; other scholars, however, understood the founding role of Steuart's principles, especially Marx who quoted him several times in his famous *Capital*.

Superb copy of this founding work on modern economic thought.

\$ 12,000

entomology

39 Jules MICHELET & Hector GIACOMELLI

The Insect

◆T. Nelson and Sons | London 1875 | 17 x 26 cm | morocco

First English edition decorated with 140 illustrations by Hector Giacomelli.

Bound in half red morocco, spine with gilt stippling and adorned with double gilt compartments richly decorated with gilt typographic motifs and with a central incision of sand mosaic morocco, gilt date at the foot, minor scratches on a joint, border of gilt fillets on the marbled paper boards, marbled pastedowns and endpapers, binding signed Champs et Stroobants.

We join the advertising prospectus for the edition illustrated by Hector Giacomelli of *The Bird* by Jules Michelet published by the same publisher. Beautiful copy superbly set.

\$ 550

indi copy superbly se

40 ERASMUS

L'Éloge de la folie [In Praise of Folly]

♦N. N. | [Paris] 1751 | 4to (18 x 23.5 cm) | (8) xxiv ; 222 pp (2) | CONTEMPORARY MOROCCO

First print of this revised and corrected edition based on the text of the Basel edition, **one of the** grand papier (deluxe) copies reimposed in 4to format. The work is illustrated with a frontispiece and 13 woodcuts by Eisen and engraved by Aliamet, De La Fosse, Flipart, Le Mire, Martinasie, Pinssio and Tardieu. The 7th plate is not signed, the first is unnumbered.

Contemporary red morocco binding, spine in five compartments underlined with gilt fillets and adorned with panels, gilt fleurons and dentelles, plates deco-





rated with multiple frames of gilt fillets and stippling, as well as a beautiful gilt dragonfly dentelle, plates stamped in the centre with Emmanuel Dieudonné de Hautefort's arms, in gilt, with three sand shearer's shears[RE1], double gilt fillets highlighting the leading edges, gilt ridges on the spine ends, gilt roulette framing the marbled endpapers and pastedowns, all edges gilt.

Emmanuel Dieudonné de Hautefort's coat of arms (1700-1777), Marquis of Hautefort and of Sarcelles, Knight of the Royal Orders and Ambassador in Vienna. He was part of one of the most powerful families in the Périgord, who, for a long time, been a member of the first circles of the Court, from the House of Valois to the House of Bourbon. This unsigned binding has been attributed to Louis-François Lemonnier's workshop. One corner and joints skillfully restored.

Label from the Librairie Albert Franck, 67 rue de Richelieu, glued to the first pastedown, as well as two ex-libris and one library label on the second pastedown. Ink library classification, as well as the faint remains of a stamp on the half-title page.

Deluxe copies presented in morocco binding with the coat of arms are an extraordinary rarity.

\$ 12,000

erasmus



erotica



41 ANONYME

Disguised erotic playing cards – Four aces

♦[FRANCE CA 1860] | 5.5 x 8.6 CM | 4 PLAYING CARDS

Disguised erotic playing cards, maker unknown, produced in France circa 1860. Lithographs colored with stencil, versos blank.

In the light, the transparent cards reveal humorous erotic scenes:

- Ace of Spades: an intellectual, with a beard and glasses, sharpens the tip of his virile member on a grindstone driven by a young, naked woman while another, at the same stone, brandishes a pair of scissors.

- Ace of Hearts: a clothed man flees, straddling his monstrous member, before two laughing, exhibitionist and flatulist young ladies.

- Ace of Diamonds: a good nun, dressed only in a rosary around her hips, tows a monk's excessive member, who is also undressed, with the help of a cart.

- Ace of Clubs: a Chinese scene, a Chinese man is flattered by two ladies: one uses bellows on his behind while the other spoils him by tickling his attributes with the help of a long feather.

A real curio!

A real curio!

\$ 1,000

42 ANONYME

"69, année érotique". Two disguised erotic playing cards – The 6 and the 9 of Diamonds

♦[FRANCE CA 1860] | 5.5 x 8.6 CM | 2 PLAYING CARDS

Disguised erotic playing cards, maker unknown, produced in France circa 1860. Lithographs colored with stencil, versos blank.

The cards, when held against the light, reveal erotic scenes:

- 6 of diamonds: a man, his trousers undone and his manhood erect sitting on a swing hanging from a branch, swinging to penetrate the proffered sex of his lady companion, leaning against the tree.

- 9 of diamonds: a seated man prepares to receive on his member an almost entirely naked, Rubinesque lady.

\$ 500

43 MAN RAY & Louis ARAGON & Benjamin PÉRET

1929

♦ [Éditions de la revue Variété | Brussels 1929] | 21.5 x 20 cm | original wrappers

First edition, one of 160 numbered copies on Montval, only print after 7 Japan and 48 Holland.

Famous erotic book illustrated with 4 photolithographs of a pornographic nature by Man Ray putting on a performance with Kiki, the inescapable Montparnasse muse of the Roaring Twenties.

Each of these photographs is accompanied with erotic poems by Benjamin Péret for the first semester and Louis Aragon for the second.

Very rare copy of this scandalous pornographic-poetic booklet produced by the Belgian magazine *Variété* by Paul-Gustave Van Hecke and almost the entire print of which was seized and destroyed by French customs. Indeed, this libertine «almanac» divided into two semesters and four seasons, **remains today one of the most licentious surrealist productions**. Even more than the Bourgeois society, it is the surrealist aesthetic itself that is mangled here. The four photographs taken by Man Ray at the request of Aragon and Péret to illustrate their crude poems are indeed very «far from the veiled eroticism dear to Breton» (cf. *L'Enfer de la Bibliothèque. Eros au secret*, Bibliothèque Nationale de France). On one of the photographs, «the woman is clearly identifiable: it is Kiki from Montparnasse, Man Ray's occasional lover and muse. Her lips, with makeup to form the shape of Cupid's bow, tightly grip a penis that, judging by the angle of the shot, is probably that of the photographer. [...] Many books by surrealist artists are the product of a pornographic imagination, but never in such a scandalous and crude manner as in this publication. (Parr and Badger, *The Photobook : A History* Volume II, p. 138).

Light, minor foxing on the boards.

Very rare copy.





fencing



44 ANONYMOUS

Master's Certificate (or Brevet) of sieur Léger, a student of M. Radulphe Pierre

♦ JANUARY 1834 | 32 x 50 cm | ONE LEAF

A very nice illustrated certificate in coated watercolors, gum and manuscript, of a master fencer, signed by all the masters of the garrison at Ancona (66th Infantry Regiment) on the occasion of Jean François Victor Léger (a student of Pierre Radulphe) receiving the rank of Master of «Counterpoint» (sabre). «We, the masters of counterpoint in the garrison of Ancona, having examined the abilities of sieur Léger Jean François Victor hereby record our having received him as Master, as a token of which we have issued him with the present Bre vet for his benefit and to witness what is true and therefore invite our brothers in arms to lend him aid and assistance wherever he shall have earned their esteem and friendship.»

A nice fencing scene in the foreground of the document.

Marginal spotting as well as a few repairs using paper strips to verso.

The town of Ancona, where this certificate was issued, was occupied by French troops from 1832 to 1838, which is to say during the Italian crisis pitting France against Austria in a battle for influence in the peninsula.

Fencing was widespread during in Empire period when each regiment had its Master of Arms. Optional in the army from 1815 on, it was made obligatory once more in 1824 before becoming optional again in 1834, the year this document was produced. A highly regulated discipline, fencing inspired a number of writers (including Stendhal, Dumas, and others) before becoming an Olympic sport in 1896.

\$ 950

45 Louis ANQUETIN

Battle of the Chevalier d'Éon. Original ink drawing [with] Cercle de l'Escrime – Assaut du 12 janvier 1895

♦1895 | 27 x 21 cm | ONE DRAWING

Original ink drawing showing the duel between the Chevalier d'Éon – dressed as a woman – and Monsieur

de Saint-Georges, which took place on the 9 April 1787 at the instigation of the Prince of Wales, George August of Ha nover, future George IV. Artist's signature stamp to lower righthand corner of the work and artist's

fencing

CERCLE DE L'ESCRIME

Hssaut du 12 Janvieg 185

An and the second

monogram. Atelier stamp to verso. Manuscript note of title and date in pencil to verso: 1895.

Fine condition.

Provenance: the artist's workshop, as referred to in the Atelier Louis Anquetin catalogue (Thierry de Maigret, 28/11/08).

Also included is a program published by the Cercle de l'Escrime, announcing the "reenactment of the Contest of the Chevalière d'Éon and the Chevalier de Saint-Georges" on the 12 January 1895; the drawing offered for sale is reproduced on the verso of the first leaf.

According to some sources, Charles

Geneviève Louis d'Éon de Beaumont, known as le Chevalier d'Éon, was born a hermaphrodite. Making use of his androgyny, he became a spy for the King's secret service and brought France dressing as a woman and adopting the identity of Lia de Beaumont - significant diplomatic successes. After the death of Louis XV. the Royal secret service was dissolved, and the Chevalier found himself without employment and crippled by debt. A forerunner of the transgender movement, he was the first to choose his gender,

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sionism brought to French painting. From 1893, following a long confrontation with the "maîtres d'autrefois" "masters of the past," he adopted a pictorial bias which would put him on the fringes of the general art movement and distance him from his friends. Dazzled by Baroque art and its creative vigour, he then thought that his childhood friends were taking a path that would lead to the death of painting. He believes in a "peinture parfaite" "perfect painting," which is embodied in the

at the request of Louis XVI. Renouncing his military rights, he made a career in fencing, undertaking many public bouts right to the end of his life. After his body was laid out following his death, they declared that the "Chevalière" had male attributes.

Louis Anquetin, born in Étrépagny in 1861 and died in Paris in 1932, is an important French painter. He began his career alongside avant-garde painters such as Vincent Van Gogh and Henri de Toulouse-Lautrec. He is the inventor, with Émile Bernard, of Cloisonnism. From 1884 to 1893, Louis Anquetin never stopped exploring the new possibilities that the freedom of Impressionism brought to French re-remembering of Michelangelo and Rubens' lessons in particular. His work, therefore, becomes more classic: he advocates the return to the profession, by proposing to reflect on the a priori conditions of any possible form of art in accordance with the rules of perspective and anatomy, as practised by the masters of the 16th and 17th century. Leaving only a few works that can be described as monumental, Anguetin proves to be prolific as a result of his many studies and sketches; he who considered that drawing was "un moyen d'expression tout puissant" "an all powerful means of expression," the obligatory foundation of all fine art. By working voluntarily in reverse of his time, Louis Anguetin made the existance of an original modern portrayal possible. Through his persistance and his passion for painting, he indeed prevented the path of the great western tradition from being completely sealed. His works can be admired in many prestigious museums, such as the Musée d'Orsay or the Louvre in Paris, in San Francisco or in Detroit, in the State Hermitage Museum in St Petersburg, in the National Gallery and the Tate in London, etc.

A handsome representation of the Chevalière d'Éon, a Romantic figure today considered the "patron saint" of the LGBTQI community.

\$ 1,800



fin-de-siècle art & literature



46 Louis ANQUETIN

A male nude from the back

♦PENCIL ON PAPER | LATE 19TH – EARLY 20TH CENTURY | 21 x 27 CM (31 x 47 CM WITH MOUNT) | ONE DRAWING

Original pencil drawing, mounted on guards.

Artist's signature stamp and monogram stamp in the lower right corner of the work; artist studio's stamp on the back. Handwritten note on the back, in pencil, of the paper, the title and the date: 1895.

Light signs of foxing on the left border without affecting the drawing, otherwise in very good condition.

Provenance: artist's workshop, referenced in the Atelier Louis Anquetin catalogue (Thierry de Maigret, 28/11/08).

\$ 500

Eentaure

47 André GIDE & Pierre LOUŸS & Paul VALÉRY Henri de REGNIER & Jean de TINAN André LEBEY & André-Ferdinand HEROLD Henri FANTIN-LATOUR & Louis ANQUETIN Charles LÉANDRE & Armand POINT Félicien ROPS & Maxime DETHOMAS Paul RANSON & Jacques-Émile BLANCHE Charles CONDER

Le Centaure, complete collection

♦LE CENTAURE | PARIS 1896 | 19 x 24.5 CM | 2 BOUND VOLUMES

First edition of the complete collection of this luxurious magazine founded by André Gide, Pierre Louys and Paul Valéry, copy numbered by hand offered to the publisher Henri Floury.

Publisher's binding in full green cloth, gilt titles and volume numbering on the first boards of the bindings, first cover boards and publisher's catalogues preserved.

\$ 1,800

▶ SEE MORE

freaks

48 Sebastian MUNSTER

Tabula Asiae VIII

◆[Basel ca 1550] | 42.1 x 33 cm | ONE MAP

Original map, titled and heightened in colors by a contemporary hand. Published for the first time in 1540 in Munster's *Geographia*.

Central fold. Two repairs with paper strips to verso and two little wormholes without consequence.

A very good copy of one of the most important maps of monsters from the 16th century, done by one of the most famous mapmakers of the Renaissance.

The map covers the territories of Central Asia as well as Tibet and Nepal.

One finds, at the edges of the topography, three kinds of congenital deformations (monopods, headless men, and



people with the heads of dogs) as well as a legendary bird.

All these creatures emerged from the superstitions of the Middle Ages, based on accounts by travelers who had pre-

ceded Marco Polo into Central Asia. Also worth noting is a scene showing cannibalism in the North part of the map.

\$ 1,200

İndia & Pakistan



RamaKalee Kristen Behadur CMRAS & Ko Kaleekishen بالاجکال کن میاد Calenta, 124.

49 [BYTAL-PUCHISI]

Bytal-Puchisi Or The Twenty Five Tales of Bytal

PRINTED AT THE SOBHA-BAZAR PRESS CALCUTTA 1834 | 13 x 20 cm | CONTEMPORARY CALF

First edition of the English translation. Portrait of Rajah Kalee-Krishen Behadur, translator, mounted on guards on the frontispiece.

Contemporary binding half red calf, spine decorated with gilt fleurons and fillets, glued paper boards highlighted with a gilt roll-stamp, marbled endpapers.

Some skillfully filled wormholes, sometimes damaging a few letters without hindering reading.

The twenty-five stories in this collection are linked to a Hindu legend, originally written in Sanskrit in the 11th century by Somadeva under the title Vetâlapanchavimshatika, but probably based on older spoken accounts.

In order to honour a promise made to a sorcerer concealed in the disguise of a beggar, the King Vikrama must go to a cemetery, by night, to look for a body hanging from a tree. The corpse turns out to be possessed by a «vetâla» (or *bytàl*), a sort of living dead taking possession of deceased bodies. He tells Vikrama a story, ending in a conundrum of moral significance. Each time Vikrama finds the solution, the body disappears and returns to its tree, forcing the sovereign – who is becoming more and more wise – to come and look for it.

\$ 2,400

İndia & Pakistan

50 Edmond de PONCINS

Photograph album – Kandjoutes, Gilgit and Astor

♦1893 | 26 x 19 cm | ONE ALBUM | CONTEMPORARY SHAGREEN

Album bringing together a total of 63 contemporary albumen print photographs (15.5 x 10.5 cm), laminated on thick card and mounted on guards. All of the shots are captioned by hand in the lower margin. These photographs were taken in 1893 during an expedition to the princely State of Kanjut (today the Hunza Valley), Gilgit and Astore, that is the extreme north-east of the current Pakistan. There are 25 landscape shots (Hindu Kush range, Misgar, several dizzyingly high glaciers, Kanjut valley, Mount Rakaposhi, Passu, Nilt, Chalt, Bardoutja valley, Shiltar valley, Dashkite valley, etc.), 19 caravan treks, 13 local characters (the King of Yassin, his family and his entourage) and 6 tombs, forts or monuments.

Contemporary binding in half green shagreen, spine in four compartments decorated with blind tooled fillets and bands, gilt title in the second band, paper boards with several blind tooled frames, the first stamped in the centre with a gilt title. Some rubbing, slightly worn corners.

This album was put together by Viscount Edmond de Poncins, naturalist and adventurer descendant of Montaigne, during his trip to Pakistan.

51 Edmond de PONCINS

Photograph album – Ulwar

♦1894 | 26 x 19 CM | ONE ALBUM

Album bringing together a total of 49 contemporary albumen print photographs (15.5 x 10.5 cm), laminated on thick card and mounted on guards. All of the shots are captioned by hand in the lower margin. Three other albums, containing 196 photographs, were sold at auction when the Viscount's collection was put up for sale by his heirs in 2003.

The album contains 49 photos, of which 29 are village scenes with people and animals (elephants, nilgai, camels, etc.),

This important expedition, which began in March 1893 and was facilitated by Russian officers, earned him the Société de Géographie's silver medal. A session report from 1 February 1895 from the afore mentioned society pays tribute to this extraordinary adventurer: «For weeks, living at an altitude similar to that of the summit of Mont-Blanc, he explored the most remote valleys of these mountains whose peaks stand at 6000 and 7000 metres. [...] he continued his journey through valleys that perhaps no man, and certainly no French man, had vet visited.» This report testifies to the accuracy of the photographs presented in the album: «[He] arrived in the State of Kanjut. There, the route's difficulties forced him to abandon his caravan

and continue alone, on foot, sleeping under the stars, carrying his food, crossing forded rivusing ers or bridges made from creeping plants, until the first English station, after seven

days of walking. The natives, a wild and pillaging breed, let him pass and he was able to explore one of the first valleys, remote and almost unknown.»

Three other albums, containing 196 photographs (our first album starts at shot 197), were sold at auction when the Viscount's collection was put up for sale by his heirs in 2003.

Several of the shots in this album were used to illustrate the book that Edmond de Poncins dedicated to his expedition, *Chasses et explorations dans la région des Pamirs* (1897).

Rare and beautiful album made by one of the first explorers of the region.

\$ 3,600



8 views of the camp, 5 of people, including a surprising Fakir with high dreadlocks, 4 of the caravan and 3 landscapes. Contemporary binding in half green shagreen, spine decorated with blind tooled fillets and bands, gilt title in the second band, paper boards with several blind tooled frames, the first stamped in the centre with a gilt title.

Some rubbing, slightly worn corners, one of which is more significant, some small white spots. Some loose boards.

This album was put together by Viscount Edmond de Poncins, naturalist and adventurer descendant of Montaigne, during his trip to Rajasthan.

These photographs were taken in Ulwar (the Alwar district in Rajasthan), where the photographer visited in 1894, following his expedition to the State of Kanjut (today the Hunza Valley), the previous year.

\$ 1,800



Un fathir uns d'alevar





[MICHAEL JACKSON] ORIGINAL PHOTOGRAPHS OF MICHAEL JACKSON BY ARNO BANI

It is in 1999 during a stay in London that Michael Jackson noticed Arno Bani's work in an issue of the Sunday Times magazine. Fascinated by his fashion shots, he brought the young 23 year old photographer to New York and asked him not only to photograph him, but also to define his look for the next ten years. This meeting will be followed by several working meetings and finally a three-day photoshoot at the Malakoff studios in the southern suburbs of Paris. These photographs, supposed to serve as an illustration for the Invincible album cover, were claimed by Michael Jackson's record company and were not revealed to the public until 2010, the year after the King of Pop's death.

«This collaboration will finish Arno Bani's installation as one of the most talented photographers of his generation. Subsequently, he was contacted by fashion and luxury institutions such as Lacroix, Givenchy and Cartier and by musicians such as the duo Air, David Guetta and Bob Sinclar. At 25 years old, Arno Bani is a photographer recognised beyond the borders of fashion. Made of oppositions, mixing classicism and modernity, his monochrome approach to image is now inescapable and is seen on the pages of Citizen K, Spoon, Visionaire and Jalouse. He also photographed Monica Bellucci, Mélanie Thierry and Noémie Lenoir.» (Pierre Bergé et Associés sales catalogue, December 2010)

52 Ten original photographic portraits of Michael Jackson with the embroidered golden cape

♦1999 | Photograph: 29.7 x 25 cm / Frame: 62 x 52 cm | ONE CONTACT-SHEET FRAMED UNDER A MOUNT

Original print of this color photograph, presented like a contact sheet, signed by the artist, numbered 1/1 and dated 2010 – date of sale of these unpublished shots by Pierre Bergé et Associés.

\$ 3,000

53 Diptych of twenty original photographic portraits front and back of Michael Jackson with the golden cape embroidered

♦1999 | Photograph: 29.7 x 25 cm / Frames: 62 x 52 cm | two contact-sheets framed under a mount

Unique original prints of these color photographs, presented like contact sheets, signed by the artist, numbered 1/1 and dated 2010 – date of sale of these unpublished shots by Pierre Bergé et Associés.

\$ 5,500







54 Jean de LA FONTAINE & GRANDVILLE

Fables

♦ FOURNIER | PARIS 1838 | 14.5 x 22.5 CM CONTEMPORARY FULL GLAZED CALF

First print of this edition illustrated with 14 half-titles included in the page numbering and **120 plates by Grandville**.

Contemporary full glazed red calf binding, spine set with gilt garlands adorned with richly decorated double gilt compartments, gilt friezes at the top and the bottom, gilt roll-tooling on the spine ends, some rubbing and restoration on the joints, boards adorned with a large decoration of blind-stamped arabesques framed with a pattern of gilt fillets and gilt arabesques in the corner pieces, marbled endpapers, gilt dentelle framing on the paste-down endpaper, double gilt fillets on the leading edges, all edges gilt, corners very lightly flattened, contemporary binding signed Boersch at the foot of the spine of the first volume.

Small restorations to the binding on the joints, some slight foxing. Beautiful copy.

\$ 1,000

SOURCES FANTASTION

cinq cents fo

Magic

55 Jean-Eugène ROBERT-HOUDIN

Banknote from the «Banque des soirées fantastiques» [«Bank of fantastic evenings»]

♦PARIS [1845-1852] 23.8 x 14.6 cm | ONE LEAF

Extremely rare invitation to the «fantastic evenings,» of the famous illusionist and magician Robert-Houdin, which were held in his theatre on Rue de Valois between 1845 and 1852. The document entitled «Bank of fantastic evenings: come and see us five hundred times» is lithographed on silk paper and has adhesive remains on the back of the four corners.

The invitation is magnificently framed by a decorative frieze of dancing playing cards and imps; two humorous notes are written on the drums: «the law punishes forced labor, any individual will be sentenced to the galleys,» «any counterfeit of this note will only be accepted as long as it is not the same thing.»

\$ 1,500

56 MAN RAY

Promenade - Original lithograph signed

◆1965 | Lithograph: 37 x 50 см / Frame: 44.7 x 54.7 см

Original lithograph after his own painting *Promenade* from 1916, issued in 70 copies plus a few artist's proofs, including this one, **signed and justified by Man Ray in pencil**. A very handsome signed lithograph in a wooden frame.

\$ 3,600



57 Henri MATISSE

Exposition Henri Matisse [Matisse Exhibition]

♦ GALERIE DRUET | PARIS 1906 | 13.5 x 18.5 CM | STAPLED

Rare first edition of the catalogue of Henri Matisse's second personal exhibition, assembling 58 of the artist's paintings, held at the Galerie Duret between 19 March and 7 April 1906.

Following the famous Salon d'Automne in October 1905, Matisse individually presents his scandalous canvases painted during his stay in Collioure, accompanied by André Derain, at the Galerie Druet. These brightly colored pieces, largely inspired by Gauguin, set the principles of Fauvism and give rise to criticism. The Galerie Druet catalogue includes 4 of the 10 paintings by Matisse exhibited in the «Fauves» salon VII of the Salon d'Automne some months previously, along with works by Derain, Vlaminck, Manguin, Camoin and Marquet.

This consecutive exhibition at the Salon, held at the Galerie Druet, was also an opportunity for the artist to present his views of Collioure for the first time, which were absent from the Salon d'Automne which had favored Derain's landscapes – thus, included in this catalogue is the famous «Plage rouge», which marks the artist's definitive break from the imitation of color.

A light sign of a vertical fold on the first wrapper, otherwise a beautiful copy.

Rare illustrated catalogue comprising reproductions of 3 of Henri Matisse's works.

\$ 1,800





58 Henry MILLER

Henry Miller's complete manuscript correspondence with Béatrice Commengé

♦ PACIFIC PALISADES (CA) 1976-1978 | 23 PAGES 21 X 29.7 CM

A superb complete set of 17 autograph letters signed by Henry Miller and addressed to the writer Béatrice Commengé, the author most notably of *Henry Miller, ange, clown, voyou [Henry Miller: angel, clown, thug]* and translator of a number of works by Anaïs Nin. With an autograph envelope addressed by Henry Miller to Béatrice Commengé and an autograph letter signed by Anaïs Nin to Béatrice Commengé.

In 1976, Béatrice Commengé, then a young literature student, began writing a thesis on Anaïs Nin and Henry Miller. From her home village in the Périgord region, she wrote to both. Nin, who was very unwell, apologized for not being able to help her. Miller, though, let himself be seduced at the outset by the idea of exchanging letters with an inhabitant of Domme, the village whose beauty he had lauded in *The Colossus of Maroussi*. Very quickly, impressed with the student's style and determination,

he entered into a correspondence with her that would last until – two years before his death – Miller's eyesight broke down completely, preventing him from reading and writing.

At this time, Miller, then 85, was living almost as a recluse in Pacific Palisades in California, rejecting the American way of life and its illusions, and dreading all-too frequent offers and invitations. But the old writer was very quickly charmed by Commengé's outlook on his work: «You are a gem! One of the very few "fanas" to understand me. Merci! Merci mille fois!» he writes in his second letter. A true epistolary friendship then develops between the ageing writer and his young muse: «I think of you as some sort of terrestrial angel», and «what a delight to get a letter from you»; «Keep writing me, please!»

In passionate letters that are written and re-written, with their English mixed with French, words underlined, copious brackets and exclamation points, and post-scriptums squeezed into the margins, Miller examines his work and his memories. He refuses a purely academic correspondence, «To be honest with you, I don't think either A.N. or I, who are naturally very truthful persons, really succeeded with truth as it is conventionally thought of. We are both confirmed 'fabulators'.» Miller recommends the young woman the books he's been reading recently and his old friends: «[Lawrence] Durrel is the friend to talk to about me, [...] he knows me inside out»; «[he] is wonderful when you get to know him. éblouissant même»; «that great master of the French language - Joseph Delteil»; «Delteil is almost a saint. But a lively one,»; «Alf[red Perlès] is the clown, the buffoon, who made me laugh every day».

He goes on to congratulate her on abandoning her didactic project in favor of an «imaginary book about [him]» and launches on a much more intimate correspondence. He confesses his shock, as well: «Did you read about the French prostitutes protesting and demonstrating in Paris against my receiving [the legion of honor]? They say I did not treat them well in my books. And I thought I had!!». He also shares his literary tastes: «I prefer the Welsh. They are the last of the poets».

He also warns the future translator of Anaïs Nin against his former mistress' duality: **«She is or was a complete enigma**, absolutely dual. [...] Actually, I suppose there is always this dichotomy between the person and the writer», and confides to her her secrets: «she is slowly dying (of cancer) she refuses to admit it. (This is entre nous!)». He also discusses his latest loves: «I am in love with a very beautiful Chinese actress [...]. I seem to go from one to another, never totally defeated, never wholly satisfied. **But this is near 'eternal' love as I've never been.**» Indeed, despite his advanced old age, the author of Sexus has lost nothing of his passion for the fairer sex and his correspondent's being a woman is not lost on this Don Juan: «On est curieux êtes-vous belle etc., je crois que oui. En tout cas je vous prie de m'envoyer une photo. S.V.P. [One is curious - are vou pretty, etc? I think so. In any case, please send me a photo]». From the first year of their correspondence on, it is in the language of Molière - and Sade - that Miller presses his «chère Béatrice»: «Did vou see the movie 'In the Realm of the Senses' that they're showing in France, but not in Japan or here in America? The French pretend that it's an erotic movie, but in my opinion it's just pure pornography! I must stop there - I'm expecting someone for dinner. A real beauty!». Then, in the following letter, he writes, «if you have another photo do please send it to me».

But in the final letters, the tone is more downbeat, given the declining health of the author, and the letter dated the 25 January 1978 is superb but terrible testimony of an artist become too weak to practice his art taking an acerbic look at his own condition, as well as that of humanity itself: «Some days, I bang out a few memorable lines or have great ideas (never realized) for future books»; «c'est la grande foutaise, if that's the right word [It's not worth a damn]»; **«we are about to relive the last days of Rome. There is no hope – only to rejoice in the end. It needs another order of mankind to replace Homo Sapiens. I prefer the life and culture of the Pygmies...»**

But Miller nonetheless keeps his sense of humor throughout, right up to the final letter, which he cuts off abruptly, as was his wont, with a sarcastic, phonetic exclamation of: **«Enof!»**

A superb complete set of one of Henry Miller's last epistolary correspondences, showing the affinity that the old writer at the dusk of his days and a young novelist in the making choose to develop through exchanges that are still seductive for Miller's ardent passions: literature, friends, and women.

\$ 9,000

59 Joan MIRÓ & Ivan GOLL

Bouquet de rêves pour Neila [Bouquet of Dreams for Neila]

Fernand Mourlot | Paris 1967
25.5 x 33 cm
IN LEAVES IN A CHEMISE AND SLIPCASE

Illustrated edition with 18 original insert lithographs in color by Joan Miró, one of 150 numbered copies on Rives vellum, only print after 25 vellum and 25 nontrade.

Very beautiful copy.

Handwritten signature of Joan Miró on the print details page.

Our copy is enriched with a handwritten inscription dated and signed by Joan Miró to Armand Blanc accompanied with an original drawing in pencil.





Music-hall



Photographic post card signed

♦Ross Verlag | N. P. 1935 | 9.5 x 13.5 cm

Photographic postcard showing the music-hall artist Joséphine Baker seated and glancing at Chiquita, her cheetah lying next to her.

Beautiful copy.

Joséphine Baker's handwritten signature at the foot of her portrait.

\$ 500

61 Joséphine BAKER

Les Mémoires de Joséphine Baker recueillis et adaptés par Marcel Sauvage

♦Corrêa | Paris 1949 | 12 x 19 cm | Original wrappers

First edition, one of 50 numbered copies on vélin Johannot, the only *grand papier* (deluxe) copies. Illustrated cover.

Illustrations, some press clippings tipped in, which caused a clear fading, on half-title page. A rare and good copy.



62 Joséphine BAKER

Les Mémoires de Joséphine Baker recueillis et adaptés par Marcel Sauvage

♦Corrêa | Paris 1949 | 12x19 cm | Original Wrappers

Mine Baker M

First edition on ordinary paper.

Autograph inscription dated and signed by Marcel Sauvage to René Rigaudeau with the rare handwritten signature of Joséphine Baker.

Cover illustrated.

Illustrations.

A small angular repair to foot of the cover, spine slightly cracked as often.

\$ 1,000



63 André BRETON & Paul COLIN

Programme of the American dancer Katherine Dunham's show at the Théâtre de Paris

◆Théâtre de Paris | Paris October 1949 | 21 x 27 cm | stapled

First edition of Katherine Dunham and her company's dance show programme at the Théâtre de Paris in October 1949.



Music-hall

Beautiful copy.

Photography by Raymond Voinquel, Chadel.

Introduction by André Breton, text by Georges Huisman, president of the Association française des Amis de la danse (French Friends of Dance Association). Program illustrated with a drawing by Paul Colin representing Katherine Dunham on the cover.



Neruda

64 Pablo NERUDA

Arte de Pájaros

Sociedad de amigos del arte contemporaneo | Santiago de Chile 1966 | 34 x 39.5 cm | original wrappers, custom slipcase

First edition printed on ordinary paper. Pleasant copy despite a small restored snag on the head of the spine.

Illustrations by Nemesio Antunez, Mario Carreno, Hector Herrera and Mario Toral.

Precious signed autograph inscription from Pablo Neruda « à Georges Pompidou, Président de la poésie, hommage. Pablo Neruda. Isla Negra, Chile, 1971.» «to Georges Pompidou, President of poetry, respect. Pablo Neruda. Isla Negra, Chile, 1971.»

Our copy is presented in a half green morocco slipcase, date on the bottom

of the spine, slipcase signed by Thomas Boichot.

Neruda, Ambassador of Chile at the time, met Pompidou in 1971, during a meeting aimed at renegotiating Chilean debt. According to the Mexican poet Carlos Fuentes, they talked for more than three hours, sharing their passion for French poetry, and in particular for Baudelaire. For the occasion the poet offered this copy of *Arte de Pájaros* to the French President, author of the well-known *Anthologie de la poésie française* published in 1961.

\$ 5,000



Photography





65 Felice BEATO

Photograph album – «Native types»: 99 original hand colored photographs of Japanese people

♦[1868] | 40 x 29.5 cm | CONTEMPORARY HALF MOROCCO

Superb album containing 99 large format original photographs (21,5 x 27,5 cm) printed on albumen paper, all superbly watercolored by hand. All of the photographs are full-length portraits that have been taken in the studio and outside. Almost all of the pictures have an English caption glued to the opposite left-hand page; these short texts are the work of James William Murray, Assistant Commissioner General in Yokohama.

Contemporary binding in half dark brown morocco, spine in five compartments decorated with blind tooling, triple compartments and blind tooled typographical motifs, triple blind tooling on the embossed paper boards with Japanese-inspired typographical motifs on wooden boards, marbled endpapers, all edges red. A small snag on the bottom margin of the upper cover, joints and corners slightly rubbed.

Exceptional photograph album, the very first published in Japan at the start of the Meiji period by one of the most significant photographers of the 19th century; ultimate and moving testimony to the end of a world that was, until then, largely unknown to the majority of Westerners.

Felice Beato (1833-1908) arrived in Japan in 1863, at the invitation of his friend Charles Wirgman (1832-1891), illustrator and journalist for the Illustrated London News, whom he met in China some years previously when, as a military reporter, he covered the Sec-

ond Opium War. This Chinese period, during which he also put together photograph albums, influenced his work in Japan. Based in Yokohama, Beato was a pioneering photographer who quickly understood that the Europeans were interested in the habits, customs and culture of the people from the Land of the Rising Sun. His albums, the very first to represent Japan, were intended for both the rare Western visitors wanting to take souvenirs back to Europe, and also for direct exportation to the West. For decades they were the only images known to Westerners: through these images people could dream of an idealised Japan. Japan's gradual opening to international trade led to the influx of many objects in Europe, amongst which were the rare photograph albums that





fascinated Western artists, writers and art lovers such as Bing, Burty and Guimet: the Japonism revolution was under way. Some pictures from Felice Beato's luxurious albums were meticulously enhanced by hand by painters, making unique works of art, bringing together European photographic techniques and the know-how of Japanese watercolor painters. The meticulousness with which these enhancements were carried out unquestionably summons up the print: several photographs were enriched with real miniatures (fans, flowers, fabrics...). The Japanese colorists worked directly in Beato's studio and also served as

photograph models, as one of the photographs in our album shows.

1868 is the year that marks the Meiji Restoration, synonymous with a voluntary transition towards industrialisation and the abandonment of a long feudal tradition. In wanting to assert itself as a world power, Japan follows the Western example of not suffering from their domination. The enthusiasm for photography becomes a strong symbol of this modernity. Felice Beato's photographs are exceptional: they show the last moments of a Japan that is beginning its transformation towards modernisation. The album that we have to offer contains several rare photographs of the Samurai in armor or sometimes almost naked and covered in tattoos. One impressive and surprising picture, taken on the spot in 1864, shows officers from the Satsuma fief gathered around a map. Three Samurais appear in Western military dress. its members being the most virulent opponents of the Shogunate and actively participated in the overthrow of feudal power during the Meiji Restoration. The centre figure seems to challenge the objective of the scene and thus prefigure the Satsuma Rebellion (1877) that will bring its caste to an end. Authentic Samurai photographs will disappear over the coming years, to be replaced by actors in costumes. In addition to this image of the Samurai warrior class, Beato chooses to gather all of the social classes in this album: serious aristocrats and iconic courtesans rub shoulders with small traders, beggars and priests. All trades are also listed: barbers, hairdressers, mobile dentist, actors, porters, firefighters, grooms, masseurs, postmen, fishmonger, chef, artist, carpenter, street ven dors (sake), binmen, contractors, mobile traders, newspaper sellers. We highlight the photographer's attention to detail; he wants to introduce the audience to everyday Japanese life and immortalize the native's customs: fashion, gastronomy and culinary art, means of transport, military and family life, art and music. James William Murray explains all of these functions in his captions and sometimes draws parallels between Eastern and Western traditions.

An extremely rare and superb quality album entirely watercolored, of which, except in the Getty, we have not been able to find another such complete copy in European or American public collections.

\$ 90,000

Physiology

BATICNOLLES

66 Paul GAVARNI & BERTALL & COLLECTIVE

Le Diable à Paris [Devil in Paris]

• J. Hetzel | Paris 1845 & 1846 | 18.5 x 27 cm | Contemporary Romantic Shagreen

First edition and first printing of the 207 plates by Gavarni and 4 plates by Bertall. Many vignette illustrations.

Contemporary Romantic binding of half red shagreen over red paper boards, spines with gilt Romantic arabesques, gilt name of a previous owner to foot, marbled paper endpapers and pastedowns.

Contributions from George Sand, Charles Nodier, Honoré de Balzac, Gérard de Nerval, Théophile Gautier, Alfred de Musset, Léon Gozlan and others.

This copy without any trace of foxing. A few pale and tiny dampstains to margins of some leaves.

Complete with the extremely rare and famous «Plan de Paris fortifié, 1845, publié dans Le Diable à Paris, dressé par J. Andriveau-Goujon, J. Hetzel» (map of fortified Paris), which was distributed separately and which is missing from most copies.

The atlas bound in half red shagreen over marbled paper boards, spine with gilt typographic motifs, marbled endpapers and pastedowns.

Jules Hetzel, to compete with his rival Curmer's *Les Français peints par euxmêmes* (1840-1842) called upon the same contributors as the *Scènes de la vie privée et publique des animaux* (1840-1842) that had brought him such signal publishing success.

This artistic and literary pantheon glorifying the capital concentrated on sketches. The conceit is of a minor demon

called Flammèche. Satan's private secretary. The Devil entrusts him with a mission: he has to write a weekly report to keep him updated on the life of the capital. The indolent secretary, however, relies on the talents of the writers and illustrators of the day to chronicle Parisian life in his place.

At first appearance simplistic, this great mosaic of portraits

should be considered in the context of the social statistics in Paris in the 1840s. At the end of the work, there is a 17 page chapter edited by Alfred Legoyt a statistician and Director of the Bureau d'Administration Générale - devoted to this question. Far from being superficial, his study enlightens the reader on the various lives of Parisians at the dawn of the industrial age. Hetzel's overall tends to denounce the immense poverty of the capital, as witnessed by the literary texts, but also the touching realism of the illustrations. Gavarni, as usual producing humorous caricatures, here shows himself deeply pessimistic, illustrating the mortal nature of the condition of the city's inhabitants and testing the dominant deterministic social theory of the age.



«Look at this world of layabouts marching about in gold, silk, furs, and embroidered clothes; while just beside them, the bundles of living rags dragging themselves along, called 'the dregs' of the people!...The greater part of the population condemned to excessive labour, abasement, and suffering so that certain privileged castes can have a smooth, gracious, poetic existence full of whims fulfilled!» (George Sand, «Coup d'œil général sur Paris», *Le Diable à Paris*).

A very good copy superbly bound of one of the most famous illustrated books of the Romantic period, complete with the exceedingly rare map of fortified Paris.

\$ 5,500



3 3 3 3 3

MONTWERTRE



9





68 Pablo PICASSO

Picasso – Dessins [Drawings]

•Éditions des deux mondes | Paris 1950 | 13.5 x 19.5 cm | publisher's binding

First edition.

Preface by Jean Bouret.

Publisher's full cream binding, copy complete with its illustrated dust jacket which has some small angular missing pieces that have been skillfully and discretely filled.

Light foxing on the endpapers.

Work illustrated with 96 reproductions of works by Pablo Picasso.

Autograph inscription signed by Pablo Picasso to Madame Denizot on an endpaper.

\$ 3,600

67 Georges HUGNET & Pablo PICASSO

La Chèvre-Feuille

♦ROBERT J. GODET 1943 | 23 x 28 CM | ORIGINAL WRAPPERS

First edition, with 6 original lithographs by Pablo Picasso, one of 500 numbered copies on Lafuma paper.

A good copy retaining its advertising band, as well as its advertising slip, written by Paul Eluard.

\$ 1,500



pour marane Denizot Diss

Picasso



69 Pablo PICASSO & Claude ROY

La Guerre et la Paix [War and Peace]

•Éditions du Cercle d'art | Paris 1954 | 29.5 x 37.5 cm | publisher's binding

First edition.

Publisher's sand cloth, copy complete with its rhodoïd plastic jacket.

Text by Claude Roy, attached press cuttings.

Pleasant copy illustrated with reproductions of works, as well as 6 original color lithographs, by Pablo Picasso.

Autograph inscription, dated and signed by Pablo Picasso to Miss M. Schuir using four color pencils.

\$ 4,000

70 Pablo PICASSO

Linogravures

•Éditions du Cercle d'art & Albert Skira | Paris 1962 | 39 x 32.5 cm | publisher's original binding | slipcase

First edition. Publisher's cream cloth Bradel binding, complete with slipcase. 45 linocuts by Pablo Picasso. A very good copy.

\$ 2,000





71 Marcel PROUST

À la recherche du temps perdu [In Search of Lost Time]

♦ GRASSET & NRF | PARIS 1913-1927 | 12 x 19 cm for the first volume & 13 x 19.5 cm for the second & 14.5 x 19.5 cm for the following ones | 13 volumes in original wrappers

First edition for all the volumes. Du côté de chez Swan, first printing on ordinary paper with all the characteristics (fault to Grasset, upper cover dated 1913, no contents table, publisher's catalogue at end); λ l'ombre des jeunes filles en

fleurs, first printing on ordinary paper without false statement; the other volumes, numbered on pur fil paper, the only *grand papier* (deluxe) copies, after the reimposed one. The volume IV enriched with a handsome autograph inscription from Marcel Proust on endpaper: «à Monsieur Jacques Boulenger, hommage de son admirateur qui a la joie de le connaître très très bien et de son ami qui

A honsiene Jocques Boulagon Honnege It son admirata buch it de son ani qui a le chagrin Thile Connai tre-even mor col Proust

pas le connaître encore.» «To Monsieur Jacques Boulenger, best wishes from an admirer who has the joy of knowing him very, very well and a friend who is sad not to know him yet.» Some small repairs to

a le chagrin de ne

spine and wrappers of first volume, some spines slightly faded or sunned, slight foxing, to some leaves and edges.

This complete collection of *In Search* of Lost Time comprises the following titles in French : *Swann's Way, In the Shadow of Young Girls in Flower, The Guermantes Way* (2 vols), *Sodom and Gomorrah* (3 vols), *The Prisoner* (2 vols), *The Fugitive* (2 vols), and *Time Regained* (2 vols).

A very good and rare set of \hat{A} la recherche du temps perdu, an unsophisticated copy enriched with a handsome autograph inscription from Marcel Proust.

\$ 50,000



72 varro & cato the elder & columella & palladius & cicero & macrobius & censorinus

Libri de re rustica M. Catonis, M. Terentii Varronis, M. Iunii Moderati Columelle, Palladii Rutilii : quorum summam pagina sequens indicabit [with] Macrobii Aurelii Theodosii Viri consularis, in Somnium Scipionis M. Tulii Ciceronis Libri duo, Et Saturnaliorum Lib. VII. Cum scholiis & indicibus Ascensianis [with] De die Natali. Censorini opusculum, de die natali, ad Q. Cerellium

 $\begin{array}{l} \label{eq:constraint} \bullet Venundantur Iodoco Badio Ascensio [Josse Bade] \\ | [Paris] 1529 et 1524 pour les deux textes suivants \\ | in-folio (20.5 x 31.5 cm) | A_6 A_8 A-T_8 v_6 x_8 et \\ A_6 \dagger_4 A-O_8 et AA_{10} | Contemporary stiff vellum \end{array}$

First Parisian edition of the Libri de re rustica with a frontispiece-title showing a scene in a printing house, bordered with various mythological scenes. Contemporary manuscript note to title. Handsome initials. This edition has the glossary by Giorgio Merula, the commentary by Filippo Beroaldo the Elder on the thirteen books of Columella, as well as the table by Aldus Manutius showing the length of the day and the size of shadows cast, based on Palladius. The third edition by Josse Bade for Macrobii Aurelii Theodosii Viri consularis, after those of 1515 and 1519. It is followed, with an odd pagination, by a short work by Censorinus, De die natali. Frontispiece-title repeated. Same initials as before, a large headpiece representing astronomers as well as several other vignettes and astronomical figures to text. With a very important map by Macrobius showing the climate zones .

Contemporary stiff vellum. Spine in seven compartments. Spine titled in ink in contemporary hand in first compartment and later label in second. Traces of clasps. All edges speckled red. A few contemporary underlinings and marginal annotations. A few faint dampstains and marginal tears without lack. Tear to corner without loss of text to leaf MIII of second work. A very fresh copy.

The *Libri de re rustica* is a collection of didactic prose texts on agriculture and rural life by the four great Classical agronomists: Cato the Elder, Varro, Col-

umella and Palladius. The works treat the cultivation of fields and gardens, beekeeping, fishing, rural housekeeping (recipes for food and medicines), as well as sowing. These texts have traditionally been published

collectively and are more scientific than literary in tone, unlike Virgil and his *Georgics*. These texts were regularly collectively published by the most distinguished European printing houses from 1472 until the middle of the 18th century, first in Italy – the cradle of Humanism – and later in France and Germany. In the second half of the century, separate editions came into fashion, and it was not until the second half of the 18th century that a renewed interest in agricultural affairs led to an up-tick in interest that saw these works published once more.

The second part is made up of Macrobius' famous *Commentary on the Dream of Scipio*, as well as the seven books of his *Saturnalia*, a philosophical banquet set during the eponymous period, during which twelve interlocutors hold forth on Roman history and philosophy before giving an explanation of Virgil's



writings. These *Saturnalia* also give rise to a debate on foods and their various properties.

De die natali («On birthdays») is concerned with birth and human life, days, month and years, religious rites, and represents a wealth of important information on Classical customs. This includes how a baby's birth date was calculated, the Zodiac, Pythagoras' theory on music and the planets and their influence on the length of the gestation period. Here, life is divided into climacteric periods or years, with its upper limit being at most 80 to 100 years. Censorinus also provides a number of historical chronologies.

A fine collection of texts nicely symbolizing the renewed interest of Renaissance authors in both major and minor Classical texts, which reinforce a vision of an ideal and harmonious Rome.

\$ 4,200

renaissance books

$73\ \text{Caelius}\ \text{Aurelianus}\ \text{\&}\ \text{Rhazes}$

Caelii Aureliani methodici siccensis liber celerum vel acutarum passionum [with] Rhasis philosophi tractatus nonus ad regem almansorem, de curatione morborum particularium

Apud Simonem Colinaeum [Simon Coline] Lutetiae Parisiorum 1533 & 1534 | 8vo (10 x 16.8 cm) 131 ff.; 56 ff. | contemporary calf binding

Very rare first edition established by Johann Winther, based on the epistle. Another edition in 1529 by Henricus Petrus Basile concerned the adaptation of Oribase's work by Caelius Aurelianus, *Tardarum Passionum*. Only one copy can

be found in the online catalogs: one is held in France at the Mazarine Library, and two copies are held in the United Kingdom, one in Oxford and one at the Royal College of Surgeons. Numerous dropped capitals in stipple style.

The second work is the work of Abū Bakr Muhammad ibn Zakariyyā al-Rāzī (Rhazes), a famous Iranian physician of the late 9th and early 10th centuries: *Curatione morborum particularium*. Very rare edition. No copy found in the French catalogs; one found in Oxford and another one in Durham.

Both works use a round, very readable Roman script.

Full brown calf, contemporary binding. Spine with Jansenist compartments. Blind tooled Renaissance frieze ornaments and foliated scrolls; central fleuron. Slighlty and skilfully restored binding, a particularly fresh ensemble.

Latin adaptation in three books of a lost work by Soranos of Ephesus, *Celeres passiones*. Soranos was a second-century Greek physician of the Methodist school, to which Caelius Aurelianus belonged and which is un-

doubtedly the most famous schools of Roman medicine. This school was based on therapeutics and use of drugs, medicines, and hygiene; the school traced back all pathogenesis to two actions, the release and the constriction of the tissues, and recommended suitable therapy. Caelius Aurelianus was the last of the physician writers of the Roman Empire; he was considered the successor to Galen, although he severely criticized the methodical school. He was originally from Sicca Veneria



in Roman Africa, in modern-day Algeria, and lived in Rome. His reading traces the etymological origin of diseases, and Caelius Aurelianus evokes the opinions of various Greek physicians on certain diseases in this medical textbook. His translation of Soranos of Ephesus is in-



deed a free adaptation, but it is precious, not only because it evokes a medicine that would be lost without his testimony, but also because it is the affirmation of a certain kind of therapy, of which Caelius Aurelianus is an illustrious representative.

The heir to Greek medicine, al-Rāzī or Rhazes revolutionized medicine with a practice of great scientific rigor; he developed both a clinical method in the identification of symptoms and an empirical approach close to the patient, attentive to his psychological state, and insisting on the importance of diet for healing. He can be considered as the founder of chemical therapeutics, using chemistry for its curative effects. His book is a classic on the causes of diseases and adapted therapy (headaches, ailments of the eyes, teeth, tongue, lungs, stomach, intestine...).

This is a remarkable meeting of two flagship works of ancient medicine, foundation stones of modern medicine. The first is a testament to the greatest school of Roman medicine; the second, to one of the greatest Arab physicians.

\$ 6,000

74 George SAND

Seaside landscape with two little girls and their dog. Wash drawing with grey ink, watercolor and gouache in dendrite

•[Nohant] 1874-1876 | 16 x 12 cm

Gilt rod frame with several shards. Beautiful example of dendrite by George Sand.

It is at the end of her life, around 1874, that George Sand became passionate about a different visual creation technique to those of the pure watercolor or traditional drawings that she had practised since childhood: dendrite. She first mixes shards of crushed crystalline stone with gouache or watercolor, then her son «Maurice crushes watercolor colors between two bristol boards. This crushing produces sometimes bizarre veins. My imagination helping, I see woods, forests, or lakes, and I accentuate these vague forms produced by chance.» Bernard-Griffiths et Levet, *Fleurs et jardins dans l'œuvre de George Sand*. As a signature, Georges Sand would often add to her landscapes her twin grand daughters, said "Lolo" and "Titite" and the dog Fadet, like here in the left foreground of the painting.

\$ 12,000



Science

75 Pierre BELON

L'Histoire de la nature des oyseaux, avec leurs descriptions, & naïfs portraicts retirez du naturel : escrite en sept livres [History of Birds]

 $\begin{array}{l} \bullet \text{Benoît Prévost se vend chez Gilles Corrozet | Paris}\\ 1555 | in-folio (21.5 x 32 cm) | (28) 381 pp Sig.:\\ \tilde{\text{A}}_6 \sim \text{E}_4 \sim \text{I}_4 \text{ A-F}_6 \text{ G}_4 \text{ H-M}_6 \text{ N}_4 \text{ O-T}_6 \text{ V}_4 \text{ X-Z}_6 \text{ A}_6 (\text{A}_6 \text{ BLANK})\\ \text{B-E}_6 \text{ F}_4 \text{ G-I}_6 \text{ K}_4 \text{ L}_3 | 18\text{TH-CENTURY HALF BINDING} \end{array}$

First edition, rare and attractive. Six separate title pages: Anatomie et De la physiologie des oiseaux [Of the Anatomy and Physiology of Birds], Oiseaux de proie [Birds of Prey], Oiseaux nageurs [Aquatic Birds], Oiseaux de rivages [Birds of the Shore], Gallinacés [Galliforms], Corbeaux (et espèces semblables) [Ravens and similar species], Petits oiseaux chanteurs [Small Songbirds].

This edition is illustrated with a magnificent printer's device to title, a portrait of the author at the age of 36 to verso, two plates of human and bird skeletons and 158 large cuts within the text (of various formats). The cuts were executed after drawings by the Parisian painter Pierre Goudet (but really Gourdelle) and other, anonymous, artists. The portrait and seven figures of birds were attributed to Geoffroy Tory by Auguste Bernard (in Geoffroy Tory Peintre et graveur, premier imprimeur royal, Paris, 1865). Numerous historiated initials and attractive borders. An enormous table of all the birds.

Later, 18th-century, binding in half brown sheep over paper boards, the spine in seven compartments with gilt dentelle to head and filets and tools in gilt, as well as a red morocco title label.

Very skilful, discreet restorations to spine. Lacking the last blank (L4). One very skilful restoration to upper margin of title. Light dampstain, growing fainter, to the lower margins of the first two quires. Two other, heavier, dampstains to inside margin and upper left corner affecting final pages.

Contemporary manuscript ex-dono to title.

The first description and classification of birds in French, which laid the foundations of the comparative methodology two hundred years before Geoffroy-Saint-Hilaire and Cuvier. Pierre Belon (1517-1564) was one of the first

ornithologists of the Renaissance. He had evidently carried out a great number of dissections, comparing beaks and claws and trying to find common anatomical forms. For the first time, he places the human skeleton in parallel with that of birds, but without however making the most of his observations and drawing practical conclusions as the naturalists of the 19th century did.

Taking the same rigorous approach as for his description of fish in 1551, which he systematizes

here, his descriptions of birds are based on Aristotelean principles. He classifies them, on the basis of his own observations, by their behavior and anatomy: birds of prey, aquatic birds (birds that swim, or birds with webbed feet), omnivores (principally hunting birds) and smaller birds (subdivided in turn into insectivores and granivores).

There are a few entries that may at first seem surprising, but should be highlighted among Belon's descriptions, for instance his putting bats among the birds of prey, all the while acknowledging that he's perfectly well aware that they aren't birds:

«For a long time there has been uncertainty over whether bats should be included with the birds or put in the ranks of terrestrial animals...Seeing them fly, and seeing that they have wings, people judged them birds...both Pliny and Aristotle pointed out that they were aware that bats feed their young from two teats on their chests, the same as for man. The Latins called the bat Vespertil-



io; but because of the similarity we can see to mice, we call them 'bald-mice'...» (L'Histoire de la nature des oyseaux, livre II).

As well as bats, he mentions several fantastical creatures in the last chapter of the first book, dedicated to «divers incongruous birds»:

«Many things have been written about various birds that strike us as fantastical: therefore we have separated out those we esteem to be true: adding that others were also formerly known, only the names of which have come down to us.»

In this chapter, Belon names imaginary breeds, of which he gives very precise descriptions, both in terms of physical appearance and behavior. He also mentions several mythological figures described by Classical authors or brought down to us through legend: Pegasus, a «bird having the body of a horse,» the Sirens, who had «human faces and voices» and «the feathers and feet of birds.» The *Cercio*, according to him, is «even more chatty than the Parrot & is



more talented in learning to speak like men.» Certain specimens, no less anthropomorphic but described as being hostile to man, are depicted in a frightening way: Mennonudes feed on human flesh and Stymphalides are «less cruel to men than Lions & Panthers & [only] attack if they want to hunt them & strike them with their beaks, harrying them to death.» Belon also describes cases of fantastical birds whose physiological properties are useful to man, notably the Hercynia, «whose feathers give light like a flame...which has often served country folk travelling by night,» or the Scylla which, according to magicians contains within its breast a jewel called Chloriten which, when united with iron bears magical properties.

At the end of the sixth book, he devotes an entire chapter to the Phoenix, of which he gives an even more detailed description:

«They say it is the size of an Eagle. The feathers around its neck are of a resplendent golden color. The rest of its body is purple in hue. Its tail is bluish & has occasional pink feathers. The rear part of its body is embellished with a crescent shape of raised feathers.»

Despite the fact that he includes these imaginary creatures in his classification, he does not provide illustrations of them, the illustrations in the work having been done after life.

Philippe Glardon, author of the preface of a new edition of *L'Histoire de la nature des oyseaux*, (Droz, Geneva, 1997) believes that these surprising examples, apparently relegated to the ends of chapters, are in fact designed to tie together Belon's classification and balance out the work. He also notes, on the subject of Jean Céard, that:

«The monstrous is omnipresent on the horizon of the 16th century... Apart from the fairly large role of the fantastical in the creation of effects of wonder and in satisfying the need for a culture of the mythological without which one could hardly call oneself educated at the time, the monstrous... was a demonstration of the creative force of nature... and its inclusion is justified in Belon's work due to its organizational function within the discourse of classification.»

Nonetheless, Belon distinguishes between the plainly fantastical descriptions of «unknown birds taken from divers authors,» and his rigorous study of observable specimens «of which we have better knowledge,» which give the real originality of his work, «as we shall see through the discourse of the following books.»

This work, followed by another in 1557 entitled *Pourtraicts d'oyseaux* [*Portraits* of *Birds*] became a seminal work in ornithological literature from the 17th century on. It was, however, given less attention when it appeared because of Conrad Gessner's *Historia animalium*, which was published at the same time, Gessner being a more popular naturalist at the time than Belon.

An exceptional copy, superbly illustrated, of this first French book of ornithological descriptions, among the great scientific works of the Renaissance.

\$ 15,000



250 ELÉME

76 Leonhard EULER

Elémens d'algebre [Elements of Algebra]

Chez Jean-Marie Bruyset & La Veuve Desaint | à Lyon & à Paris 1774 |
8vo (13 x 20 cm) | xvj 704 pp and (4)
664 pp (3) | CONTEMPORARY CALF

First French edition, rare. The work published in 1765 in German under the title *Vollständige Anleitung zur Algebra*, will be followed by a Russian translation published in 1770 by the Saint Petersburg Academy of Sciences, and then transposed into French by Louis Bernoulli.

Contemporary binding in full marble-patterned calf, spine in decorated compartments, title pieces in red morocco and volume numbering in decorated brown calf.

Upper spine end of volume 1 worn. A section of the bottom lower joint missing from volume 1. Lower joint split



at the top of volume 1, upper joint split along 2 panels of the spine. Scratches on the lower boards.

Euler (1707-1783) was considered by his peers as the greatest mathematician of his time. He remains a key figure in the history of mathematics due to his many, rich contributions. The *Éléments d'algèbre* are composed of two parts, *L'Analyse déterminée* and *L'Analyse indéterminée*. Lagrange's additions of fractions are included at the end of the book. The two volumes contain many mathematical operations and all calculation methods across all areas of algebra, particularly formulas for solving equations.

\$ 1,900

77 Antoine Laurent LAVOISIER

103 h Lachh

Recueil de Mémoires et d'Observations sur la formation & sur la fabrication du salpêtre [Observations on the Formation and Fabrication of Saltpeter]



♦Chez Lacombe | Paris 1776 | 8vo (12.5 x 20 cm) | 622 pp (2) | contemporary sheep

First edition of this memoir, Duveen ascribing it to Lavoisier. With three folding plates.

Contemporary light brown marbled sheep, spine in five compartments with gilt compartments and fleurons, black morocco title label, gilt arms to foot, joints skilfully repaired, all edges speckled blue. A few small wormholes to first compartments of spine.

The upper quarter of the half-title cut away, presumably to remove traces of a former owner. One faint dampstain to inside margin of final gatherings, not serious.

A very good and rare copy.

\$ 1,800



le LOCTAEDRE et du PARALLELIPIPEDE, soit Rectangul



NEXA C



Surrealism

79 [André BRETON]

Original black and white photograph of André Breton seated over a drink

♦[CA 1940] | 5,8 x 8,3 CM | ONE PHOTOGRAPH

Original black and white photograph of André Breton seated, smoking a cigarette and drinking wine. Contemporary print probably unique.

Provenance : Destribats collection.

\$ 500

SEE MORE

80 [André BRETON & Max MORISE]

Original black and white photograph of André Breton in profile with other people including Max Morise

♦[CA 1920] | 5 x 8 CM | ONE PHOTOGRAPH

Original black and white photograph of André Breton in profile with other people including Max Morise. Contemporary print probably unique.

Provenance: Destribats collection.

\$ 1,400



81 Salvador DALÍ & André BRETON

André Breton's famous ex-libris, known as «The Anteater», drawn and engraved by Salvador Dalí

♦N. N. | PARIS [CA 1930] | 6.5 x 4 CM | ONE LEAF

An ex-libris with an engraving by Dalí, with his signature, and titled «André Breton the Anteater», done for Breton. **Rare.**

\$ 1,200



82 André BRETON

De l'humour noir [Black Humor]

♦G. L. M. | Paris 1937 | 15x19 cm | Original Wrappers

First edition, one of 15 copies on Hollande, the tirage de tête, with blue covers illustrated by Yves Tanguy.

This copy includes the text by Sade and the reproduction of Breton's collage on the masters of black humor with the names of the figures illustrated on the back.

An outstandingly rare and exceptionally fresh copy.

\$ 2,000



83 Wolfgang PAALEN

Original photograph taken at the International Surrealist Exhibition in Paris in 1938, contemporary silver halide print

♦AGIP – Reportages photographiques 17 January 1938 | 13 x 17.5 cm | ONE PHOTOGRAPH

Original photograph, contemporary silver halide print, taken at the International Surrealist Exhibition in Paris in 1938. «AGIP – Reportages photographiques» «AGIP – Photographic Reports» stamp on the verso.

The image depicts a mannequin dressed by the artist Wolfgang Paalen, presented in the «surrealist street» of the exhibition, amongst the 15 other «being-objects» decorated by Marcel Duchamp, Seligmann, Max Ernst, Joan Miró, Augustín Espinoza, Sonia Mossé, Yves Tanguy, Salvador Dalí, Maurice Henry, Man Ray, Oscar Domínguez, Léo Malet and Marcel Jean.

Stencilled inset glued on the back of the picture: «The private viewing of the exhibition of the «surrealists» takes place tonight, rue du Faubourg Saint-Honoré. The artists present the mannequins that they have dressed as they see fit. The art of fashion, for them, does not seem as well developed as the imagination

and fantasy; this is how a surrealist conceives someone elegant: a hat comprising a veil with a bat on top; a dress made of gathered mushrooms. Photo AGIP 17 January 1938.»

Some small water stains, not touching the recto, on the verso of the picture.

The photographic agency the Rue des Archives, owner of AGIP agency collection, has not taken any other prints of this photograph.





84 André BRETON

«Cadavre exquis» by André Breton, original photograph taken at the surrealist exhibition in Paris in 1938, contemporary silver halide print

Services photographiques The New York Times 18 January 1938 | 17.2 x 13 cm | One photograph

Original photograph, contemporary silver halide print on crumière paper, taken at the surrealist exhibition in Paris in 1938. «Wide World Photos – Services photographiques The New York Times» imprinted on the verso.

This picture depicts the object «Cadavre exquis» by André Breton, which was exhibited in the room adjacent to the main room at the exhibition and surrounded by paintings by René Magritte and sculptures by Hans Arp. Stencilled inset glued on the back of the picture: «International Surrealism Exhibition 1938 opens at the Beaux-arts gallery. Paris. What to think of this curious «chest of drawers» on a woman's legs? Photo NYT Paris Fre. 18.1.38 DB.»

^{\$ 2,300}

Surrealism



86 André BRETON

Pérou-Mexique. Antiquités précolombiennes. – Auction sales catalogue annotated by André Breton

♦N. N. | PARIS 1959 | 21 x 27 CM | 2 STAPLED VOLUMES

First edition of this catalogue for the sale which was taking place at the Drouot hotel on 7 December 1959 and concerning pre-Columbian antiques that belonged to André Breton and on which he noted all the auction prices, as well as the names of certain buyers, in the margin of each description entry.

We attach a second catalogue on which André Breton has copied the auctions themselves.

\$ 950

00000000

85 André BRETON & Yves TANGUY

Yves Tanguy

♦PIERRE MATISSE EDITIONS | NEW YORK 1946 | 23 x 30.5 cm | PUBLISHER'S BINDING

First edition of this work conceived by Marcel Duchamp, one of 1150 numbered copies.

Bound in publisher's boards, black spine and grey boards, small signes of wear on the joints and spine-ends.

Work illustrated with 55 reproductions of works by Yves Tanguy, 2 of which are in color.

Our copy is enriched with an exceptional handwritten presentation dated and signed by Yves Tanguy to Georges Gallowhur enhanced with an original drawing produced in black ink.

\$ 6,000



30. VASE è unac en étrier reprisentant une herque de resses e Abalette Del Mar utilisé pour la pôche côcitre : elle est montée par deux personages tenant shawe ne mang double, fun estilé d'un benait pin. Curier d'un benait entre. Curier d'un benait entre.



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