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[Africa]

Work of a professional photographer on scarification
in Central Africa around 1905

1 · [Jean AUDEMA]

Six large photographic portraits on scarification

Six vintage albumin prints, 11.5 x 15.5 inch (290 x 395 mm) pasted on a 13.7 x 17.5 inches card-board (350 x 445 mm). Newspaper "le Gaulois" dated 1905 on the back, modern white passe-partout.

EXTREMELY RARE LARGE PHOTOGRAPHIC PORTRAITS TAKEN IN CENTRAL AFRICA AROUND 1905.

Impressive portrait work featuring scarified characters belonging to Congolese tribes, 5 women, all covered with a single sheet, and 1 man wearing a shirt, have scars on his face, arms, torso or stomach. Three of them wear a Christian medallion.

The photographic precision and the sharpness of the scars details are the work of a professional using a photographic chamber according to the European criteria: use of a white background and postures of the models (the fixed body, the gaze turned towards the horizon).

All of these elements suggest that these shots had a commercial purpose such as the creation of postcards. A French photographer was there at this time and used these photographic techniques for his work on scarification in order to produce postcards, Jean Audema.



JEAN AUDEMA (1864-1921)

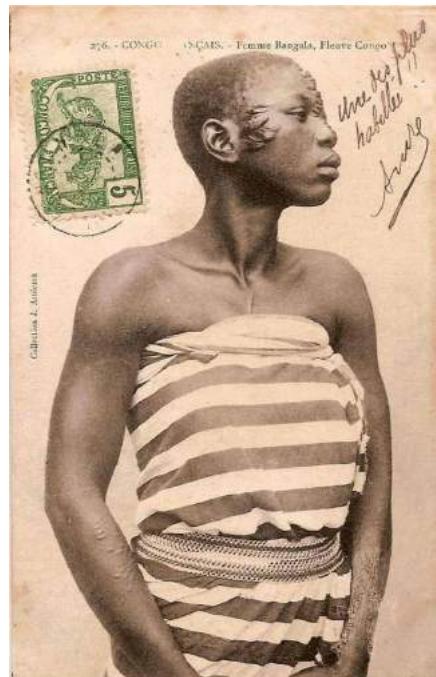
Since the late nineteenth century, France manages several colonies in Central Africa and particularly from 1882, the French Congo which includes the current Gabon and Republic of Congo. Born August 19, 1864 in Montpellier, Jean Audema was employed as an auxiliary in Congo in 1894, then postmaster in 1898, station chief in 1902, and was finally promoted to a colonial administrator in 1904. During this period he made numerous photos in Gabon, Congo and Tchad between 1894 and 1912. A large part of his photographs were used for postcards distributed in France and which were a great success and soon collected.

The National Museum of African Art's Eliot Elisofon Photographic Archives has made these precious time-documents available online.

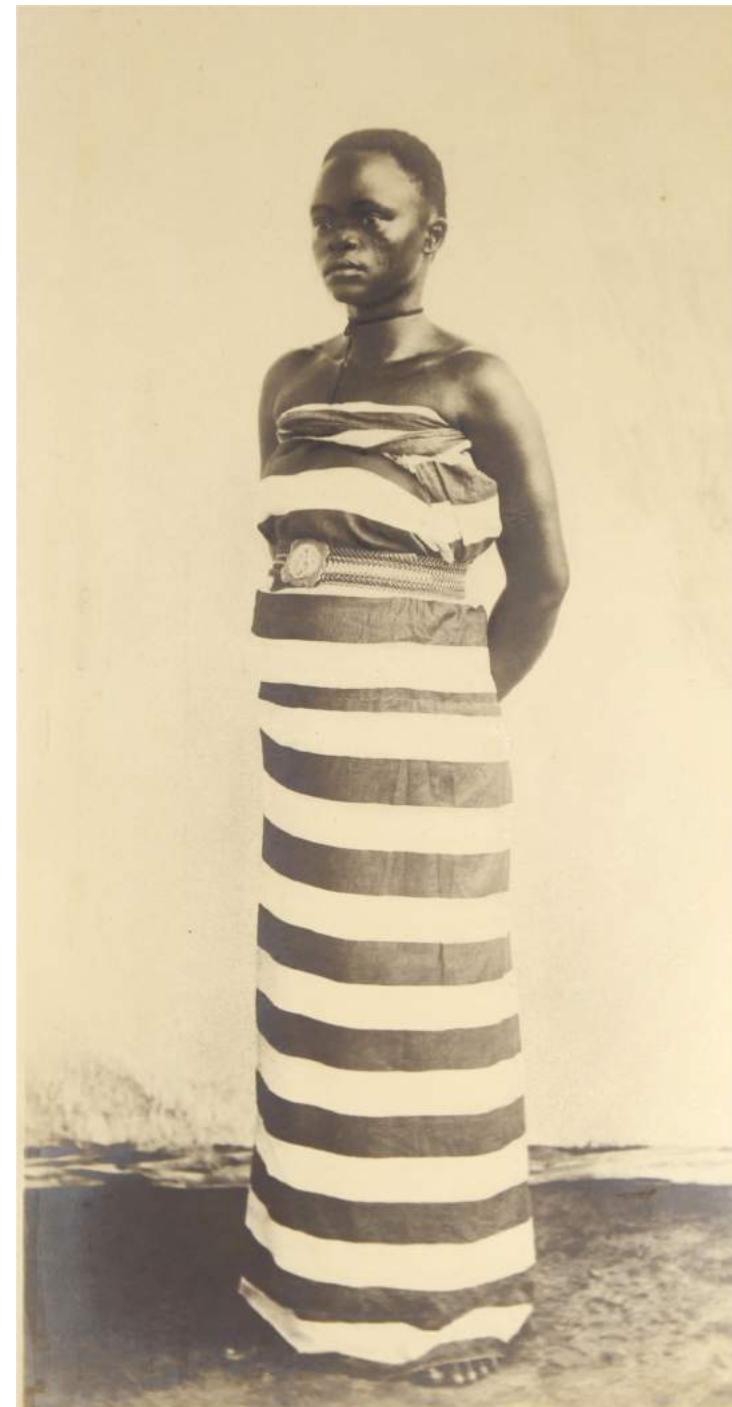
And by comparing postcards and our photographs we note on postcards that show scarification the use of the same poses and accessories.

Jean Audema is considered today as one of the pioneers of photography in central Africa, his original photographs are of all rarities, such a set never appeared on the trade.

11 000



Famous postcard noted
"Collection J. Audema" published in 1905



2 · [Africa] Alexandre IACOVLEFF

Dessins et peintures d'Afrique

Exécutés au cours de l'expédition Citroën Centre Afrique.
Deuxième mission Haardt, Audouin-Dubreuil.

In-folio, 12 x 16 inches (300 x 405 mm). Text book + 50 plates loose
as issued in original portfolio binding.

FIRST EDITION.

Limited edition of 1020 copies.

One of 250 copies out of trade (number is printed in red and dated '1er Mai 1927'), after 20 deluxe copies on Japan.

Copy printed for Monsieur René Marais a close collaborator of André Citroën.

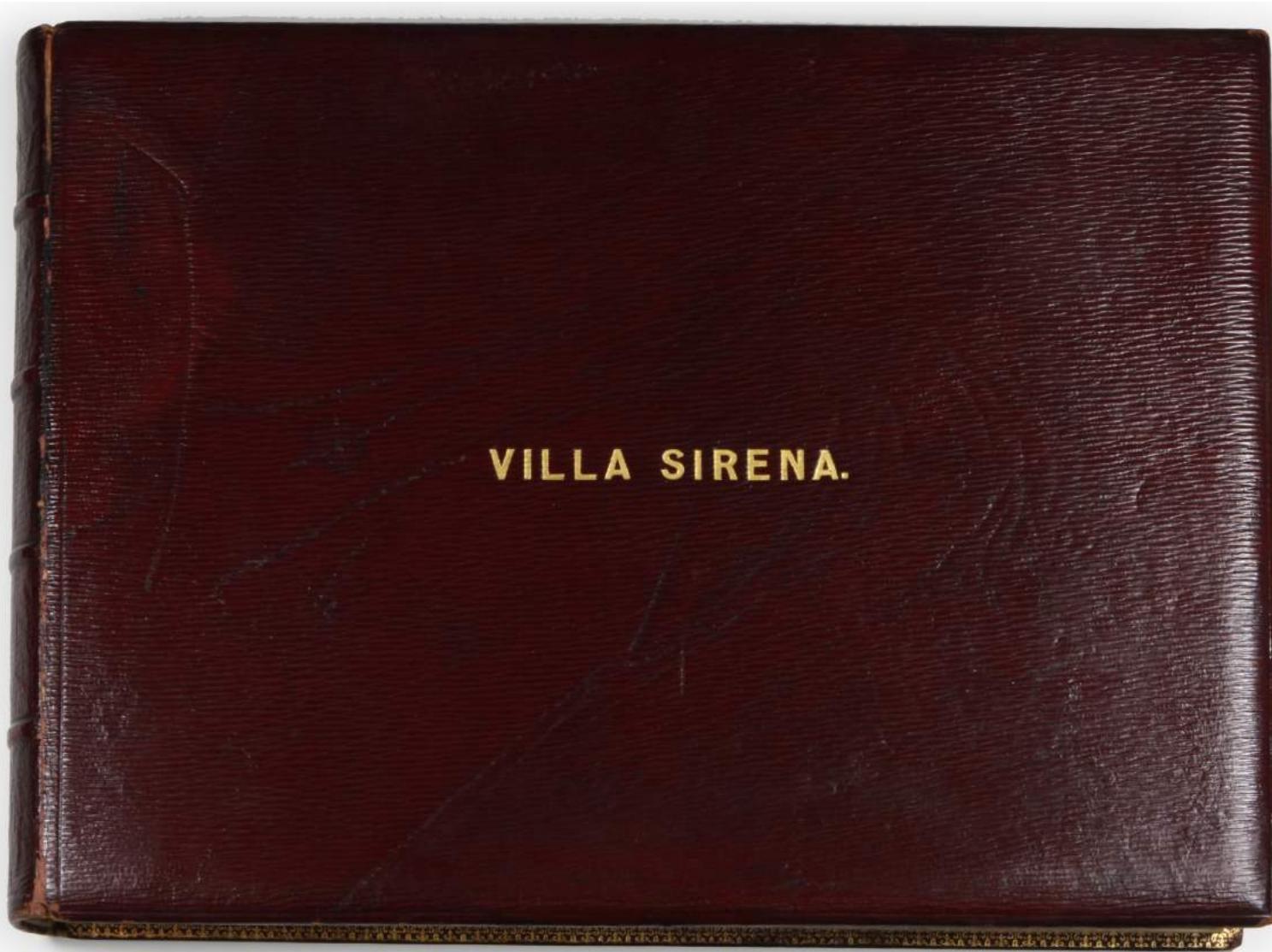
Organized by André Citroën, "La Croisière noire" (black cruise) led by the company's managing director, Georges-Marie Haardt, assisted by the officer Louis Audoin-Dubreuil, left Colomb-Béchar on October 25, 1924. For more than a year, eight Citroën cars travel 28,000 km across Africa.

The Russian artist Alexander Iacovleff (1887-1938) was chosen in 1924 to become the official painter of the expedition. It will also be one of the Asian expedition of 1932-32, the "Yellow Cruise".

5 600



The only known photographic album of the Villa Astor
built and decorated by the New Yorker William Waldorf Astor
the wealthiest man in the world at the time.



The rediscovery of the soul of the villa Astor

3 · William Waldorf ASTOR

Villa Sirena

Oblong 4to (15 x 11 in ; 28 x 38 cm), [24] ff. supporting 24 gelatin silver photographs (7 1/2 x 9 1/2 in ; 24,6 x 19,4 cm), mounted to linen, in paper mats, burgundy straight-grained morocco-like goatskin, 4 bands on the spine, gilt title on the upper board, gilt inner border, gilt edges (contemporary album bought at J. C. Vickery's shop in London with their gilt stamp to the last inner board).

The present album is an important and unique documentation about the villa acquired in 1905 by William Waldorf Astor, perched on the cliffs of the Sorrentine Peninsula, overlooking the Gulf of Naples and Mount Vesuvius. It will become "*a reflection of his personality: a sensual and harmonious feast of contrasts and a coexistence of light and shade*" and one of the most beautiful estates of Italy and Europe.

This 24 large unpublished photographs retain all their contrast and cover for 12 of them, the splendid garden decorated with antiques, for 10, the rich interior and for the last two, a view of Sorrento Coast with the villa and its gardens in the foreground as well as a view of the facade of the house of them.



WILLIAM WALDORF ASTOR (1848 - 1919)

"In himself and in the lonely life he led amid the environments he had acquired or created - surroundings partly noble and magnificent, partly fantastic and baroque - Lord Astor was an extraordinary and singular personality.' From '*A Personal Impression of William Waldorf Astor*', by a Friend, *The Times*, 1919.

Born in New York, William Waldorf Astor was the only child of financier and philanthropist John Jacob Astor III (1822-1890) and Charlotte Augusta Gibbes (1825-1887). Only two generations earlier, his great-grandfather, John Jacob Astor I, had left the village of Waldorf, near Heidelberg in South West Germany, to find a future for himself across the Atlantic. And what a future he found: after amassing great profits through fur trading and a great shipping empire, he ploughed his money into property on Manhattan Island, earning the title the *Landlord of New York*.

William Waldorf Astor achieved some success with a political career, winning a seat in the New York State Assembly and a seat in the New York State Senate then he moved his family to England and bought the *Pall Mall Gazette*, a daily newspaper, in 1892, and later bought the London weekly paper, *the Observer*.

Considered as the wealthiest and the most extravagant American of his time, he was a discerning art collector who undertook extensive renovations of his British estates and gardens at Cliveden and Hever Castle, and at his office at Two Temple Place in London.

In 1905, after being appointed ambassador of the United States in Italy, he found a refuge and inspiration in a striking Italian villa set on a promontory above the Bay of Naples, facing Mount Vesuvius. Built on the site of an imperial Roman palace and surrounded by rare botanical gardens, the estate was adorned by Astor with an exceptional collection of fine art and sculpture.

Lord Astor named this incredible house *Villa Sirena*, after the mythical siren who bewitched sailors in the nearby waters.

He also built in the huge garden a small pavilion called *Villa Florus*. Based on the design of a Pompeian villa and decorated with frescos by Mario Spinetti.

Photographer, Simonetti captured the villa Florus in a photo album made for Astor in 1922, today in the collection of the Roman antiquarian Giovanni Carbonni.

We can easily think that the album that we present was also the work of Attilio Simonetti for Lord Astor.



Some interior and exterior area photographed, such as the sports hall or presumably the owner's personal room, are also evidence that this album was made for William Waldorf Astor himself as a permanent testimony of his favourite places and his finally completed work, "a quiet and luminous paradise, high on a clifftop with his garden and sea views for company".

During the Second World War, the house was named *villa Tritone* and hosted Benedetto Croce.

Recently, it was bought for nearly 100,000,000 euros and then entirely redecorated by Jacques Garcia in order to make a luxury hotel. On this occasion, a beautiful book Villa Astor, Paradise restored on the Amalfi Coast was edited in English by Flammarion (we attach a copy).

This book, which was extensively documented by the Astor family archives, did not show any photographs of the interior of the house.

Our unpublished album is the only one to present them.

20 000

4 · Eduardo Garcia BENITO

Le cœur de l'Amérique
(The Heart of America)

Print poster, 18.5 x 14.5 inch (470 x 370 mm).

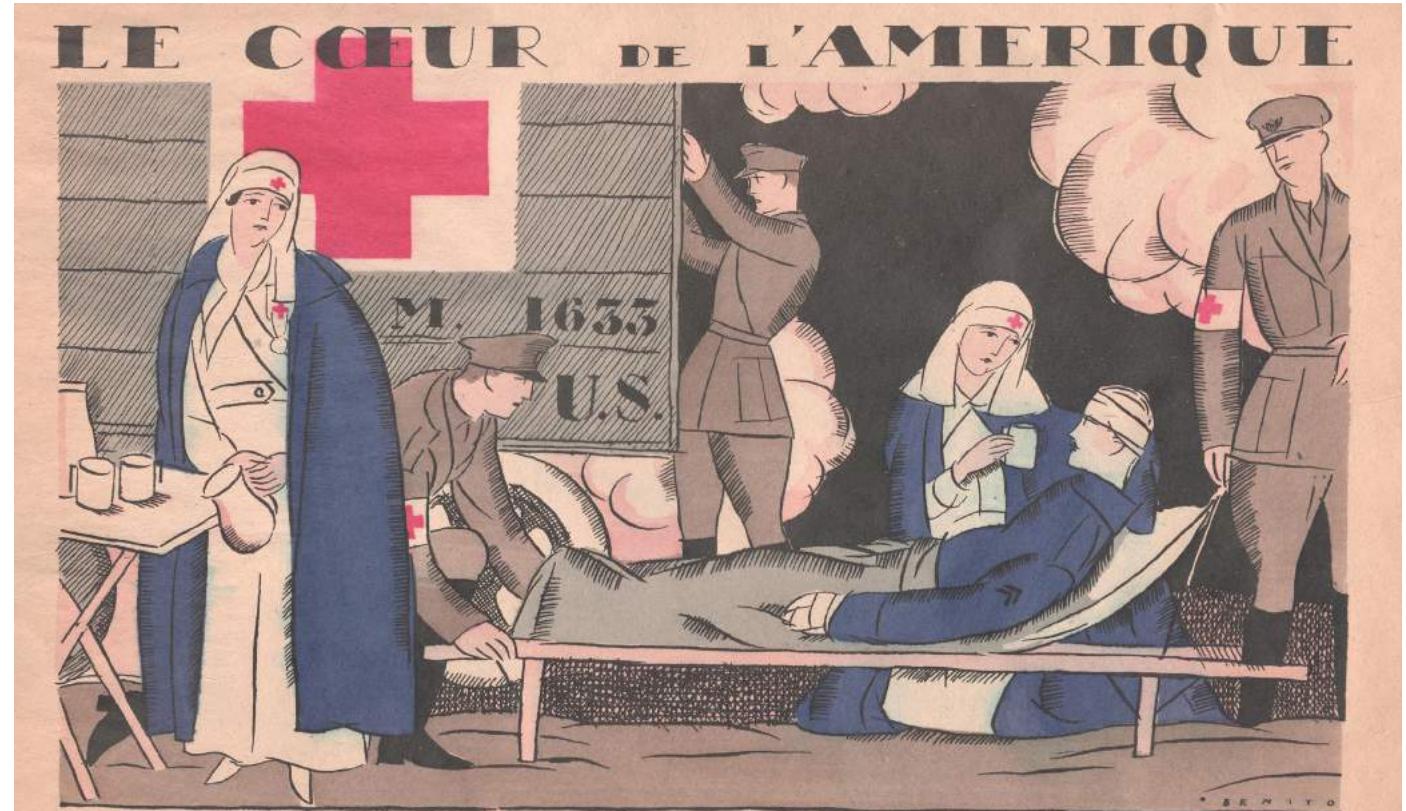
Propaganda poster during the World War 1914-1918 featuring graphic illustrating the service and character of the American Red Cross to the people of France.

English translation:

"The Heart of America... In the interior as with the soldiers, no sufferance is left unattended by the American Red Cross"

Eduardo Garcia Benito (1891-1981), alias Benito, was Spanish fashion illustrator and painter, noted for his *Vogue* covers of the 1920s and 1930s.

200



A l'intérieur comme aux armées,
aucune souffrance ne laisse indifférente la Croix-Rouge américaine.

The three erotic books of Attali inscribed to a model with unpublished photographic prints

5 · Marc ATTALI - Jacques DELFAU

Les érotiques du regard

Paris, André Balland, 1968. 356 x 273 mm , 112 pages.

Publisher binding, original illustrated wrappers.

FIRST EDITION illustrated with 64 photographs by Marc Attali dialogue with the text of Jacques Delfau and formatted by Herman with the help of the authors.

Inscribed and signed by the artist and the author :

"Pour toi

[For you

Pour Madelaine Michaut

For Madelaine Michaut

[Les érotiques du regard]

[The erotics of the look]

spécialement pour elle

especially for her

qui les a vu naître.

who saw them born.

De la part de ses amis

From his friends

J. Delfau ML. Attali"

J. Delfau ML. Attali]

Madelaine Michaut is one of the models photographed in the book.

"A thoughtful book that concentrates on looking, yet is light-hearted and serious at one and the same time, which means that it both engages and disengages with the erotic in an interesting, thoroughly ambiguous, complex and tantalizing way"

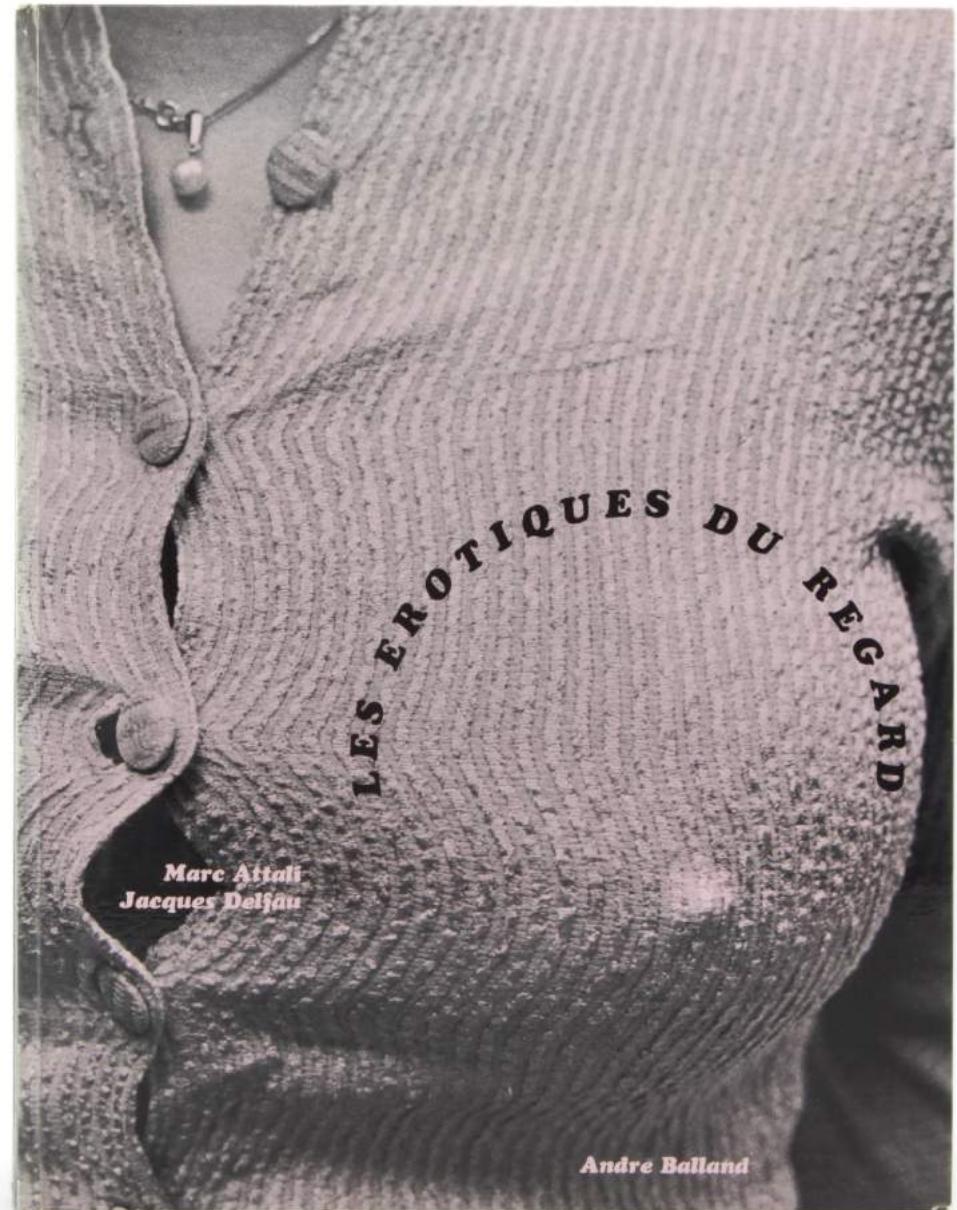
Martin Parr and Gerry Badger : *The Photobook*, vol. I, p. 226.

Bertolotti : *The Book of Nudes*, 194 ; Auer : *Photo books*, 484.

Good condition.

RARE INSCRIBED COPY.

900



6 · Marc ATTALI

Forme de toi

Paris, André Balland, 1968. In-4 , (275 x 355 mm) 45 sheets, publisher binding.

FIRST EDITION, 390 photographs of Attali and splendid layouts on a black background by Pierre Facheux.

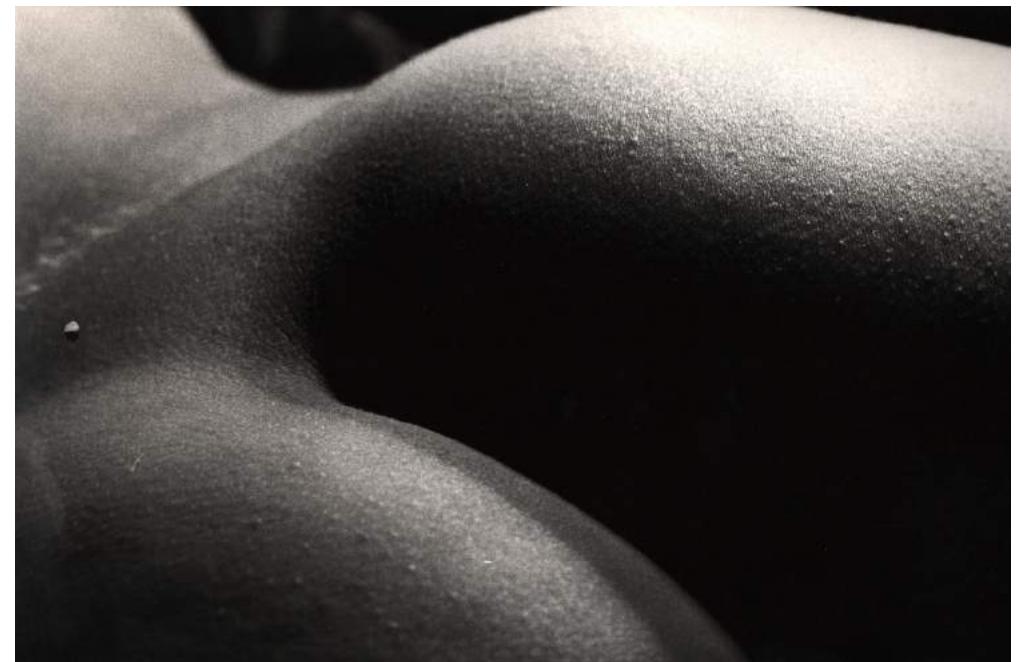
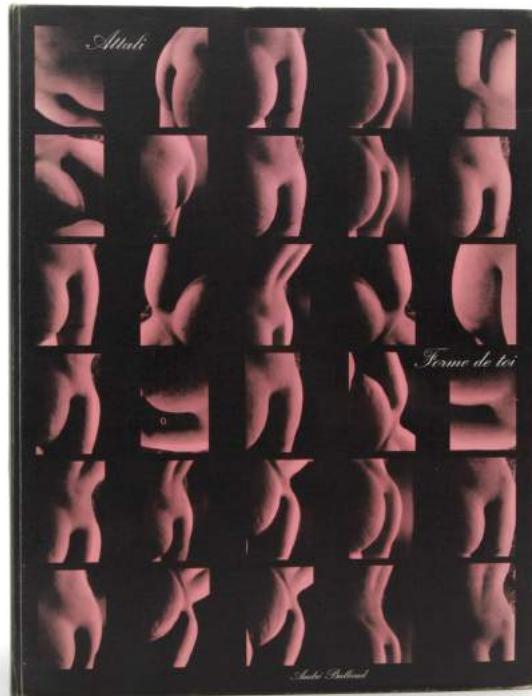
Inscribed and signed by the artist

Is attached :

**13 ORIGINAL SILVER-GELATIN PRINTS, ALTERNATIVE SHOTS
OF BOOK ILLUSTRATIONS.**

RARELY INSCRIBED. PERFECT SET.

3 000



7 · Marc ATTALI

Attali

Paris, André Balland, 1971. In-4 , (270 x 307 mm) publisher binding, slipcase.

FIRST EDITION prefaced by Françoise Mallet-Joris and illustrated with 100 pages of photographic illustrations printed in rotogravure.

Inscribed and signed by the artist :

"[à Fanny et Manuel]
et Madeleine Michaut,
la plus fidèle des amies
et le quatrième quart de la famille.

ML. Attali "

[to Fanny and Manuel]
and Madeleine Michaut,
the most faithful of friends and
the fourth quarter of the family.
ML. Attali "

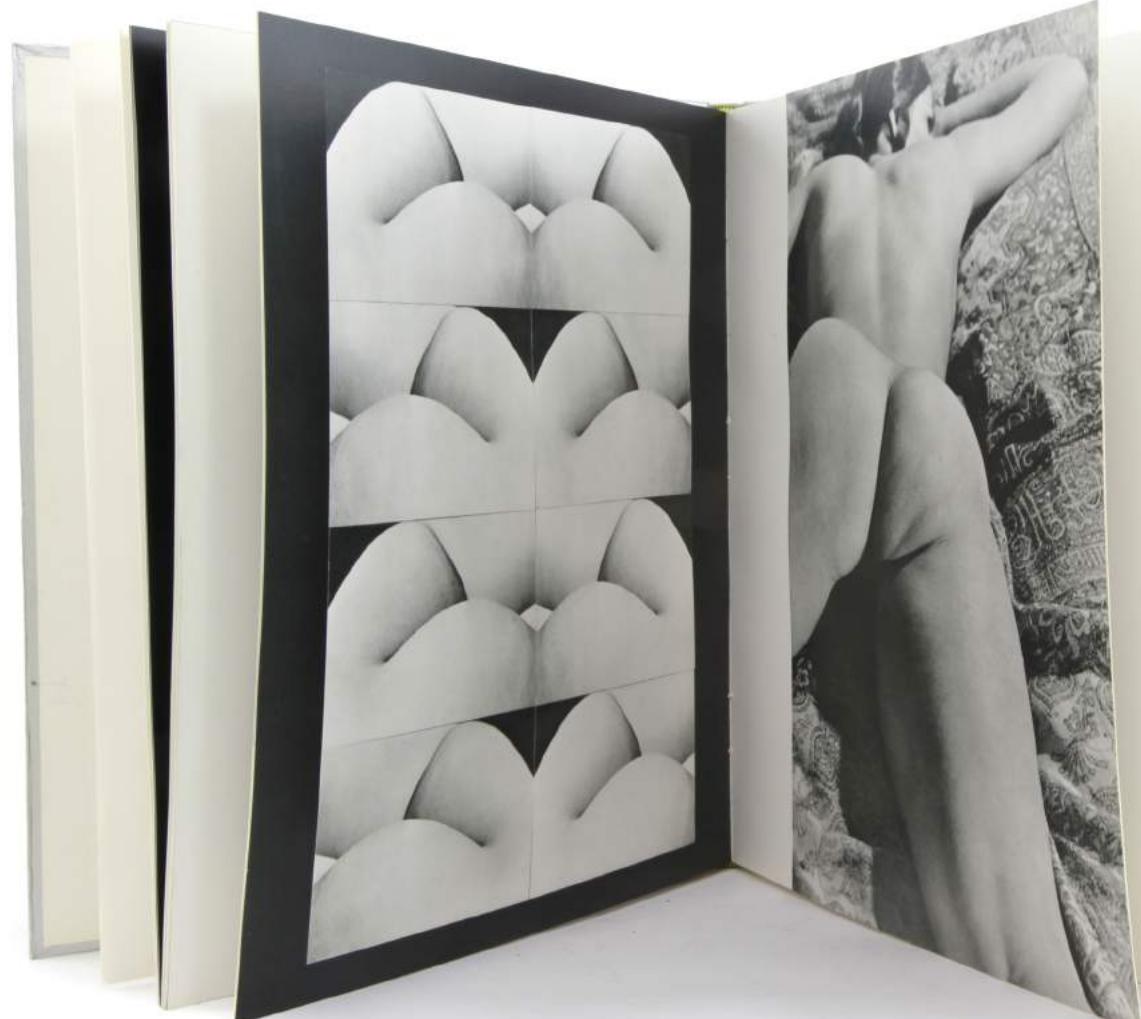
**AN ORIGINAL SILVER PRINT, AN ALTERNATIVE SHOT
OF A BOOK ILLUSTRATION, GO WITH THE BOOK.**

"Attali's eyes tears, glue restructure some photos. The matter of the writer, he also tears it. On cutting, on readjustment, one insinuates and transfigures a banal sentence. So this parallel experience fascinates me. It confirms to me in a feeling that I have sometimes timidly experienced: it is when inventing nothing, we create however" (translation of the preface).

Good condition.

RARE INSCRIBED COPY.

900



SOME PHOTOGRAPHS OFFERED TO THE BLANCHARD FAMILY

Pierre Blanchard (1892 - 1963), famous French actor, stage director, appeared in 54 films between 1922 and 1961. He won the Volpi Cup at the Venice Film Festival in 1935 and the National Board of Review Best Acting Award in 1937 for his performance in *Un carnet de bal*.

Married to actress Martha Vinot, he had two daughters Pierrette and Dominique, who became actresses too. Dominique, also called Minou, was really famous, she worked with Louis Jouvet, Albert Camus and won two Molière the equivalent of the US Tony Awards. She died recently in November 2018.



8 · Ingrid BERGMAN

Ingrid Bergman Vintage Photo Signed

Vintage silver print, 8 x 10 inches (205 x 255 mm).

Impressive vintage photo inscribed to the sisters Blanchard :

*"Best of luck to
Pierrette and Minou
Ingrid Bergman
Dec. - 44"*

According to David Thomson, for Ingrid Bergman 1944 was
"the peak of her Hollywood glory".

She won the Academy Award for Best Actress for *Gaslight*, a film in which George Cukor directed her as a *"wife driven close to madness"* by co-star Charles Boyer.

Well-preserved photo in good condition.

1 700



9 · Ronald COLMAN

Portrait inscribed, signed

Vintage silver print, 7.5 x 9 inches (190 x 230 mm).

Impressive vintage photo inscribed to Pierre Blanchard :

"To
Pierre Blanchard
with greatest admiration
Ronald Colman"

Well-preserved photo in good condition.

800



10 · Cary GRANT

Portrait inscribed, signed

Vintage silver print, 8 x 10 inches (205 x 255 mm).

Impressive vintage photo inscribed to the sisters Blanchard :

*"To Pierrette and Minou
Affectionately
Cary Grant"*

Well-preserved photo in good condition.

1700



11 · Aldophe MENJOU

Portrait inscribed, signed

Vintage silver print, 8 x 10 inches (205 x 255 mm).

Impressive vintage photo inscribed in French to Pierre Blanchard :

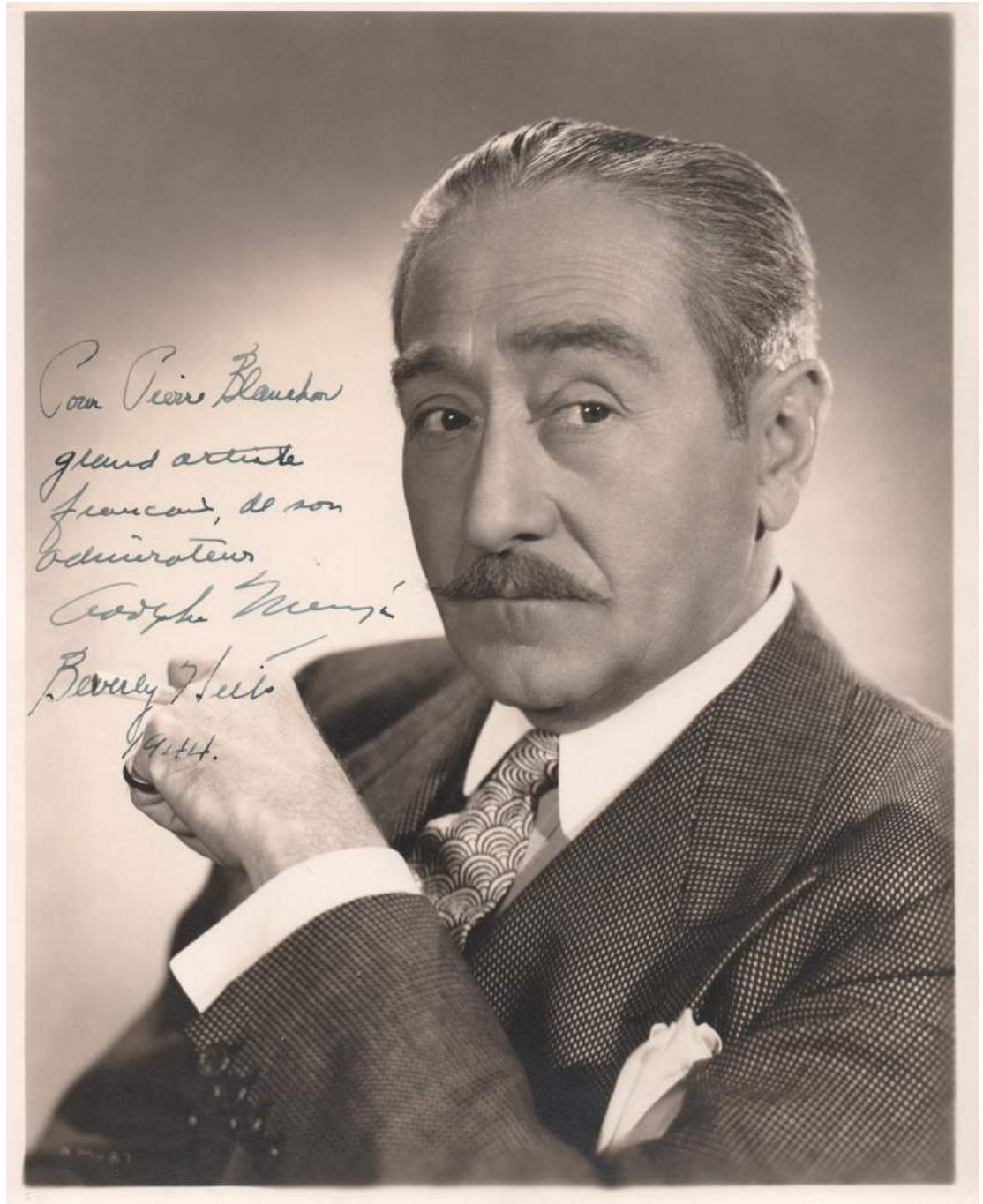
"Pour Pierre Blanchard
grand artiste
français, de son
admirateur
Adolphe Menjou
Beverly Hills
1944"

[For Pierre Blanchard
great French artist,
from his admirer
Adolphe Menjou
Beverly Hills
1944]

In 1944, Adolphe Menjou played in the musical film Step Lively directed by Tim Whelan and starring Frank Sinatra, based on the 1937 play Room Service, by Allen Boretz and John Murray.

Well-preserved photo in good condition.

400



ACCOMPANIED BY 4 ORIGINAL SILVER-GELATIN PRINTS

Some photographs offered to the Blanchard family

12 · Thérèse LE PRAT

Visages d'acteurs Autres visages d'acteurs

Paris, Art et métiers graphiques, 1950 and 1952.

2 volumes, Slim in-folio 11 x 14-1/2 inches (270 x 370 mm), 48 + 48 full-page héliogravures

FIRST EDITIONS

A complete set of the first two publications fully heliogravures about actors by Thérèse Le Prat, **each inscribed to Dominique Blanchard**:

"A Dominique Blanchard
avec toute la sympathie
de Thérèse le Prat"

["To Dominique Blanchard
with all the sympathy
of Thérèse le Prat "]

"A Dominique Blanchard
la très jeune et charmante
Camille, toute mon admiration
et mon affection
Thérèse Le Prat"

["To Dominique Blanchard
the very young and charming
Camille, all my admiration and
my affection
Thérèse Le Prat "]

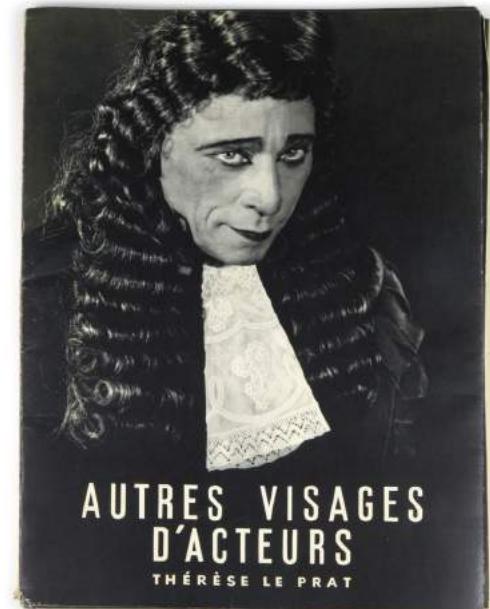
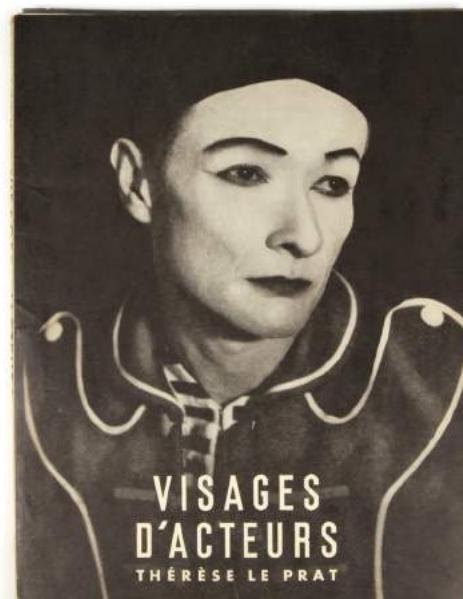
Dominique Blanchard appears in each of the books.

Four original silver-gelatin prints go with both books :

- 3 alternative portraits of Dominique Blanchard taken during the first book session
- A portrait of Louis Jouvet in the role of the Knight Hans in "Ondine", **signed in pencil by Le Prat**, alternative photography of the second book

In twenty years, Thérèse Le Prat photographed the actors in more than two hundred and fifty classical or modern plays, including Louis Jouvet, Alain Cuny, Maria Casarès, Gérard Philipe, Jean-Louis Barrault and Jean Vilar. Using photographic realism to make the most of the combinations offered by changes of costume, make-up and lighting, she created a highly personal body of work whose chief subject of inspiration is the mystery of the human face.

200



13 · COLLECTIVE ART

À la Gloire de la main [To the Glory of the hand]

Paris, At the expense of an amateur, 1949. In-4, leafs, cover with an engraving, publisher case.

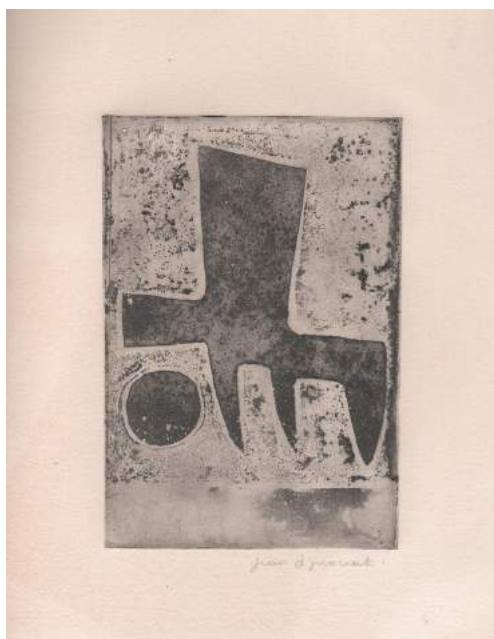
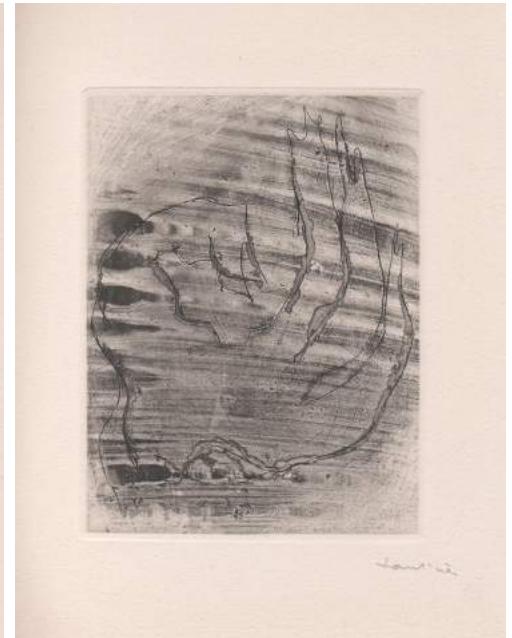
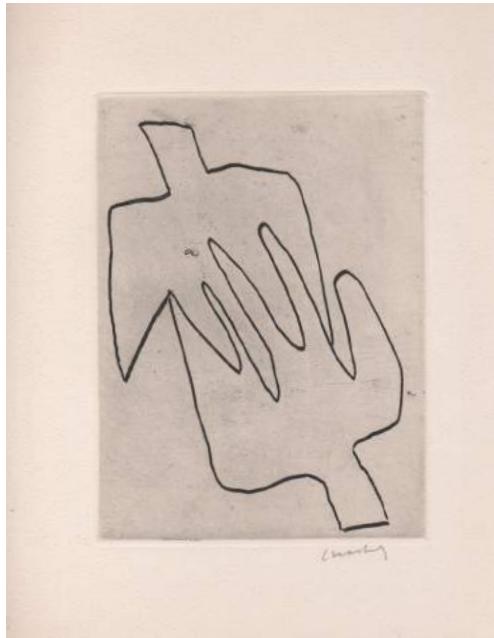
FIRST EDITION.

Collective work with texts by Gaston Bachelard, Paul Éluard, Jean Lescure, Henri Mondor, Francis Ponge, René de Solier, Tristan Tzara, Paul Valéry, and illustrated with 16 prints by Christine Boumeester, Roger Chastel, Pierre Courtin, Sylvain Durand, Jean Fautrier, M. Fiorini, A. Flocon, Henri Goetz, Léon Prébandier, Germaine Richier, Jean Signovert, Raoul Ubac, Roger Vieillard, Jacques Villon, G. Vulliamy, A.-E. Yersin.

EDITION LIMITED TO 164 COPIES.

ONE OF THE FIRST 26 COPIES ON VELLUM ARCHES, ONLY COPIES WITH ALL SIGNED PRINTS.

2 000



THE FIRST PRINTED WORK OF PIERRE CORNEILLE

14 · Pierre CORNEILLE

Clitandre ou L'innocence délivrée

Paris, François Targa, 1632.

In-12, Bound in vellum, 107 x 161 mm, 159 pp., a torn portion of the title page was remade.

Clitandre, ou l'innocence délivrée.

Tragi-comédie. Dédiée à Monseigneur le duc de Longueville.

EXTREMELY RARE FIRST EDITION.

The tragicomedy *Clitandre, ou l'innocence délivrée*, probably played by Montdory's troupe, probably in the 1630-31 season, published in March 1632 and dedicated to Longueville, was the first piece of Corneille's work to appear in print. Presumably in response to criticism of *Mélite*, Corneille drew attention in the preface of *Clitandre* to the way in which the action was limited to one day.

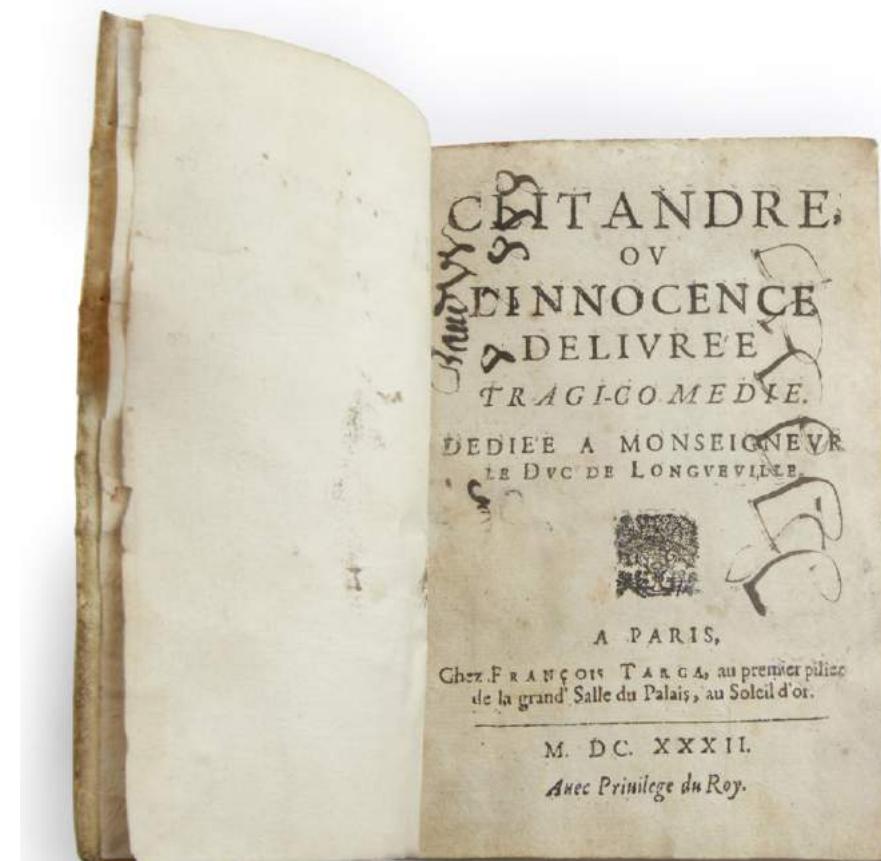
Editor François Targa had 6 years of King's permission and in order to have a thicker book, he added 40 pages of poems under the title *Les Meslanges poétiques*.

Provenance : Nordkirchen'castle, famous Duc d'Arenberg's collection, ex-libris mixing coat of arms of Plettenberg and Esterhazy-Galantha, after the wedding of Maria von Plattenbergt and Nikolaus-Maria Franz Von Esterhazy - Galantha in the 19th century. This copy had probably been placed inside vellum at this period.

Catalogue of Corneille Collection, John Pierpont Morgan, 1907 : *Extremely rare, not in the (James de) Rothschild collection, probably less than six copies in existence.*

Three copies in the United States : Houghton Library, Morgan Library and Wyoming Library

10 000



15 · Gustave DORÉ

Two woodblock boards carved for the Adventure of Baron Munchausen

Two wooden boards carved on one side format: 158 x 210 mm and 97 x 135 mm,
signature in the lower right corner.

Rare unique woodblocks carved created for the illustrated edition by Gustave Doré
of the Adventures of Baron Münchhausen, pages 73 and 115, Furne edition translated
and introduced by Théophile Gautier in 1862.

A virtuoso draftsman, Doré was dependent on the ability of engravers which interpreted his compositions, so he preferred to draw directly on the wooden blocks that he entrusted to them.

"But of all the illustrations yet invented, the general verdict has hitherto declared in favour of those supplied to Théophile Gautier's French edition of 1862 by Gustave Doré, who fully maintained by them the reputation he had gained for work of a similar genre in his drawings for Balzac's Contes Drôlatiques. When, however, the public has had an opportunity of appreciating the admirably fantastic drawings made by Mr. William Strang and Me. J.b. Clark for the present edition, they will probably admit that Baron Munchausen's indebtedness to his illustrations, already very great, has been more than doubled."

(*The Surprising Adventures of Baron Munchausen*, Rudolf Erich Raspe, 2015)

4 000



Personal photographic album of Odette Dulac
singer, actress and feminist activist
in the late nineteenth and early twentieth century





16 · Odette DULAC

Personal photographic album in Japanese binding

Late 19th century Japanese binding photo album, 15 x 10 inches (380 x 250 mm).

Beautiful photographic album in japonizing binding containing 60 photographic portraits including 58 Odette Dulac, one of a little girl and her dog taken on a balcony.

Photographs of Reutlinger, Boyer, Lacroix, Manuel, Numa White, Girard, Desgranges have various sizes (10 x 15 cm, 12 x 18.3 cm, 14.6 x 19.6 cm, 16 x 20.5 cm).

Odette Dulac (1865-1939) is the artist name of Jeanne Latrille, French singer, painter, sculptor and writer from the Southwest. After receiving a solid education, she enchants theaters and cabarets of the Belle Epoque with her soprano voice and impeccable diction. But in 1904, she abandons the stage of the *Butte Montmartre* to devote herself to painting, sculpture and writing. Her first novel, *Le Droit au plaisir* [The Right to Pleasure], exploring female desire, was published in 1908. Then, *Le Silence des Femmes* [The Silence of Women], *La houille rouge* [The Red Coal], *Les enfants de la violence* [The Children of Violence], *L'Enfer d'une étreinte* [The Inferno of an Embrace], in which the themes of love were expressed to the feminist activist, defending women's right to vote, the creation of maternity and nurseries, the development of childcare. In addition to her novels, from 1917 she published in various chronicles, stories and short stories. She became a member of the *Société des gens de lettres* in 1922 under the patronage of Aristide Bruant.

Beautiful japonizing binding with interlaced OD initials on the cover

3 000

17 · Gustave FLAUBERT

Madame Bovary

Paris, Michel Levy Frères, 1857.

FIRST EDITION.

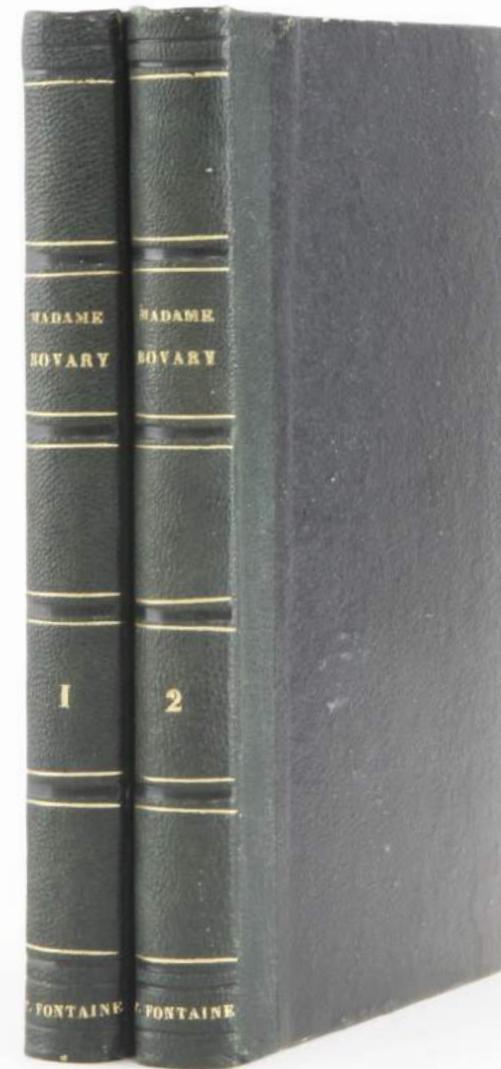
FIRST ISSUE with "Senart" on the dedication leaf.

Complete with dedication, half-titles, and ads.

"Madame Bovary has a perfection that not only stamps it, but that makes it stand almost alone: it holds itself with such a supreme unapproachable assurance as to excite and defies judgement" (Henry James).

Beautiful copy in a nice contemporary binding.

5 700



BLOOMSBURY ASSOCIATION COPY.

18 · Herbert A. GILES

Chinese Poetry in English Verse

London & Shanghai Bernard Quaritch; Kelly & Walsh, 1898.

8vo 8" - 9" tall, [iv] 212 [2] pp. Rebound in contemporary cloth.

FIRST EDITION.

Lytton Strachey's copy inscribed to the painter Henry Lamb :

"To Henry Lamb, Ecc. 3. 5.

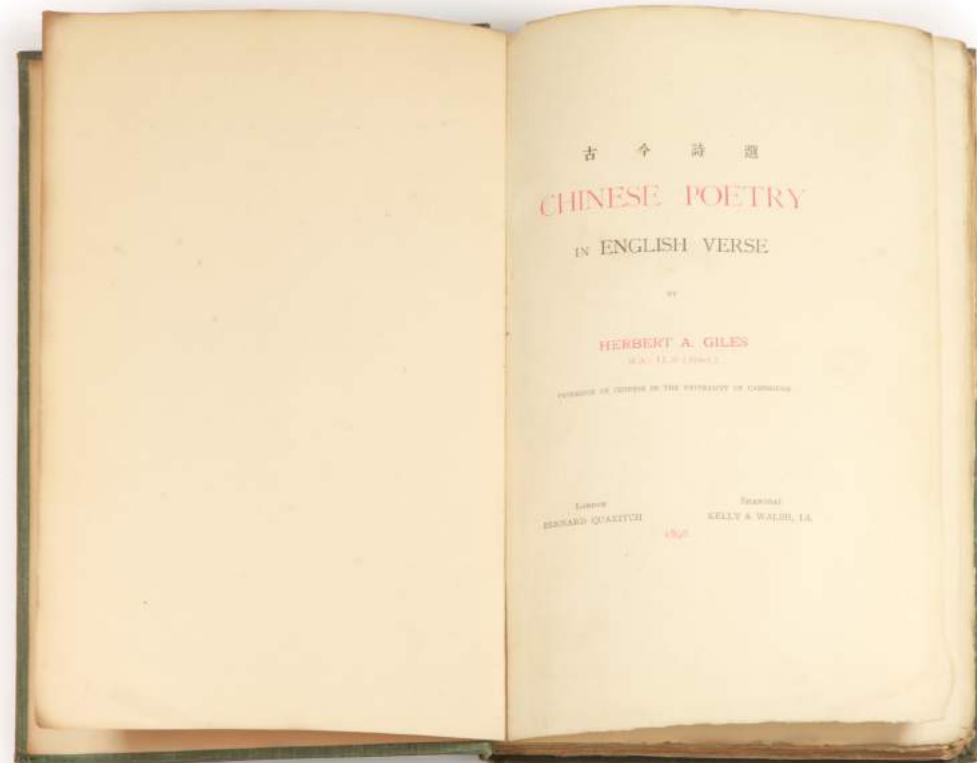
Ap. 1911"

LYTTON STRACHEY AND CHINESE POETRY

"During July [1908], when the crisis first broke, Lytton had felt up to reading except Voltaire's correspondence [...]. But it was another favourite volume he took up with him to Scotland - Professor Gile's anthology of Chinese Poems, in which he now entirely immersed himself, writing a long appreciation of them for MacCarthy New Quarterly. [...] In Professor Gile's anthology he found just the perfect dreamy and pervading melancholy to chime in that medley of old emotions moving beneath his usual carapace of frigid aloofness." (Michael Holroyd, *Lytton Strachey By Himself*).

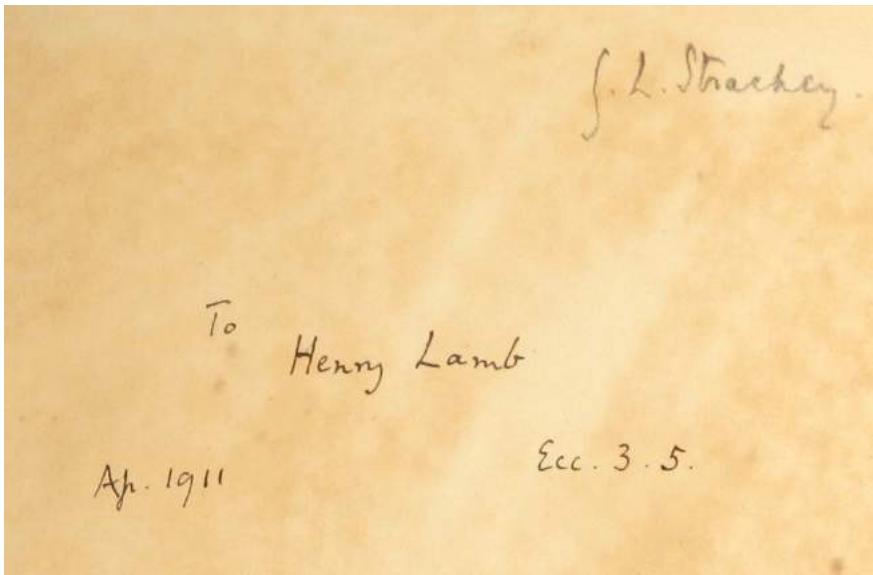
"In these Lyrics of Chine the stress and fury of desire are things unknown, and, in their topsy-turvy oriental fashion, they are concerned far more with memories of love than expectations of it. [...] Thus, while one cannot be certain that this love is not another name for sublimated friendship, one can be sure enough that best describes such a feeling; and it is through its mastery of the tones and depths of affection that our anthology holds a unique place in the literature of the world." (Lytton Strachey, *New Quarterly*)

It is this conception of love and friendship that was offered three years later by Strachey to Henry Lamb



HENRY LAMB AND LYTTON STRACHEY

The Australian-born British painter Henry Taylor Lamb (1883 - 1960) obtained a graduate scholarship in 1904 and despite this success, he abandoned medicine for painting and settled in London in the summer of 1905. He began his studies at the art school run by Augustus John and William Orpen in Chelsea in January 1906. Soon after arriving in the capital he met Lytton Strachey at a party. He told his friend, Leonard Woolf: "He's run away from Manchester, became an artist, and grown side whiskers... I didn't speak to him, but wanted to, because he really looked amazing, though, of course, very bad." Strachey made several unsuccessful attempts to seduce Lamb. Strachey was "convinced that Henry, with his angelic smile, his feminine skin and moments of incredible charm, could be converted to bisexuality". (Michael Holroyd, *Lytton Strachey: The New Biography*)



Lamb received the book at the end of probably a turbulent week, with a discreet inscribed page reference to the most explicit Ecclesiastes 3-5 :

*There is a time for everything,
and a season for every activity under the heavens:
a time to be born and a time to die,
a time to plant and a time to uproot,
a time to kill and a time to heal,
a time to tear down and a time to build,
a time to weep and a time to laugh,
a time to mourn and a time to dance,
a time to scatter stones and a time to gather them,
a time to embrace and a time to refrain from embracing,
a time to search and a time to give up,
a time to keep and a time to throw away
a time to tear and a time to mend,
a time to be silent and a time to speak,
a time to love and a time to hate,
a time for war and a time for peace.
[...]*



Henry Lamb, Lytton Strachey - 1914. © Tate

In 1914, Henry Lamb painted a large and distinctive painting, *Portrait of Lytton Strachey* generally considered to be the definitive portrait of Strachey.

VERY SEDUCTIVE ASSOCIATION COPY

2 000

RARE COMPLETE SET WITH TWO ASSOCIATION COPIES

19 · Jules et Edmond de GONCOURT

L'art du dix-huitième siècle

Paris, Dentu, 1859-1875. In-4, hardcover, 210 x 282 mm, 22, 27, 32, 28, 28, 37, 36, 23, 40, 87, and 67 pp. (the vignettistes in continuous pagination).

Modern binding signed Goy and Vilaine using Japanese leather paper of the nineteenth century.

FRIST EDITION and COMPLETE COLLECTION of 12 numbers published from 1859 to 1875 and printed only 200 copies.

Complete of 46 etchings engraved by Jules or Edmond de Goncourt and drawn by A. Delatre; all the boards were erased after the draw.

The number on Chardin is inscribed and signed by Jules de Goncourt:

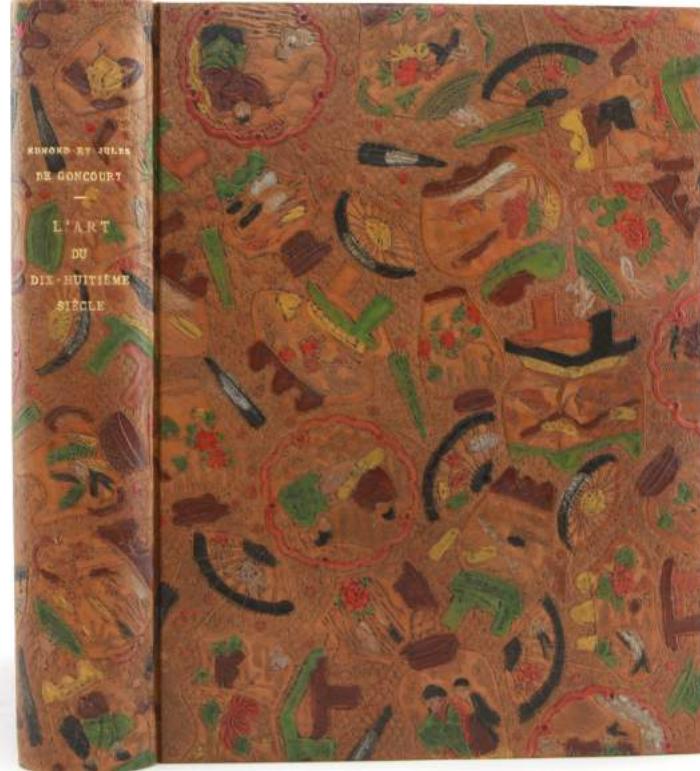
"à Mr Théophile Gautier ses très humbles amis E et J de Goncourt"

[to Mr Théophile Gautier his very humble friends E and J of Goncourt]

The last issue, *Notules & Additions*, is inscribed and signed by Edmond de Goncourt:

"à l'ami Roger Marx Edmond de Goncourt"

[to friend Roger Marx Edmond de Goncourt]



This last number is also the only one that appeared after the death of Jules, June 20, 1870. It also contains a preface announcing the end of the project:

"This book was started by two brothers in years of youth and good health, with the confidence to bring it to an end. A whole month, every year, coming out of the melancholy black studies of contemporary life, it was the work in which one recreates, as in pleasant holidays, their taste and their past, had emulation between them, to define in a sentence, to make a word say the almost inexpressible "that" is in the object of art. It was their favourite book, the book that had given them the most [...] two years could not have been given to the collaboration of the two brothers. The youngest is dead.

The old man does not feel the courage, and why would not he say it, the talent to write, alone, the two studies that are missing from the book [...]"

Charming copy in modern Japanese style binding using old paper, perfect binding "*à la Goncourt*". The two brothers are indeed considered as being at the origin of this type of binding.

Rare complete collection with inscribed by each Goncourt's brothers to two important characters of the late XIXth century.

3 000

20 · Natalia Sergueevna GONTCHAROVA

La Cité - город

Paris, [author's edition], 1920. 8 prints, 141 x 230 mm

RARE EXTRA SET ON CHINE PAPER.

A complete suite of 8 lithographs made in 1920 by Natalia GONTCHAROVA to illustrate the work of Alexandre ROUBAKINE entitled *La Cité*.

The book published by the author and limited to 300 copies, known some additional prints of the illustrations alone, on vellum and on China.

Beautiful set with nice margins.

1 000



HENRI III FRATERNITY OF PENITENT'S BINDING

21 · [16th binding] Louis de GRENADE

Prédications sur les Évangiles du temps

Paris, Guillaume Chaudiere, 1585.

Small 8vo, bound, 112 x 180 mm, a8, 399 numbered leaf, 1 nnil, 12 leaf of table, a white leaf.

Lacking leaf 2 and 8.

Prédications sur les Évangiles du temps depuis le premier jusques au douziesme dimanche apres la Pentecoste.

Composées premièrement en Latin par le Révérent Père F. Louis de Grenade de l'ordre Saint-Dominique. Et depuis mises en François par N. Colin Chanoine & Trésorier de l'Église de Reims.

FIRST EDITION BOUND FOR A MEMBER OF THE FRATERNITY OF THE ANNUNCIATION

*"Early in 1583 a new order of penitents was instituted under the express sanction of Henry III. It took the name of the Fraternity of "the Annunciation", and on the day upon which the Roman Catholic Church celebrated that event (the 25th of March) a grand procession was held, through a pouring rain, in the street of Paris, much to the disgust of the intelligent men and women of the capital. The procession was repeated on Good Friday, but, for greater respectability, by torchlight. The Parisians, who had heard of the king's affection for the Flagellants Avignon eight or nine years before, now for the first time had the opportunity of witnessing the strange rites of these devotees, and the more singular conduct of the monarch who did not hesitate to put off his ordinary garb in order to assume the rough sack worn by the penitent, and to go on foot carrying the great cross." (Henry M. Baird, *The Huguenots and Henry of Navarre*)*

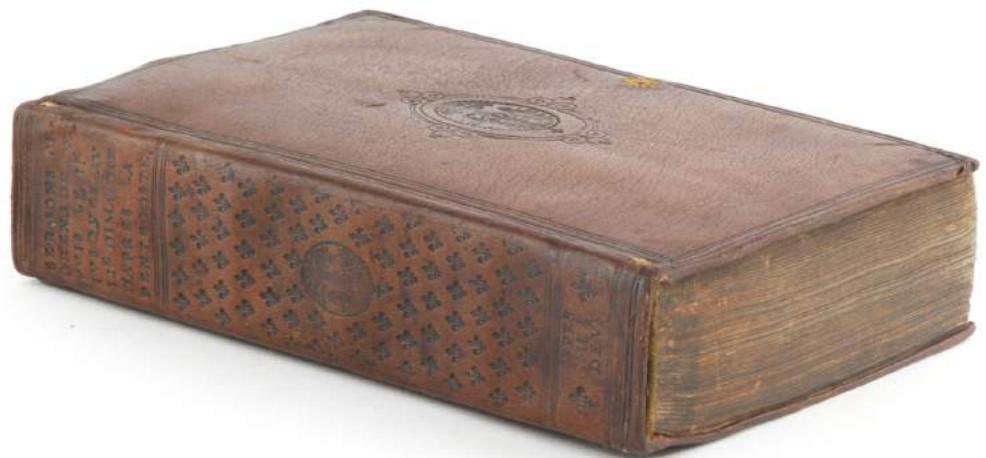
The confraternity had originally 300 members recruited from laity and clergy, but rapidly increased and three quarters of the 444 identified confreres were nobles or royal clergy.

Louis of Granada (Granada, 1504 - Lisbon, 1588) Spanish Dominican and talented preacher during the late sixteenth to the seventeenth century was one of the most represented authors in Henry III's library. The king was also one of the main commissioners of French translations : " *The King's attraction to the forms of devotion that Spanish writers used to make themselves appear in the constitution of his library: 43% (73 titles) of the books that belonged to him were religious works, among them Dominicans' works. Louis de Grenade, of which Henri had at least six translations published in the 1580s, by Gaspard de Loarte, Diego de Estellas and Antonio de Guevara, while Queen Louise held at least seventeen volumes of Louis de Granada, while his library contained only eighty-three books.* " (Nicolas Le Roux, *Le Roi, la Cour, l'État de la Renaissance à l'Absolutisme, 2013*)

Beautiful contemporary full moroco binding, flexible boards with crucifixion panel stamps in the center, spine with semi of fleurs-de-lys and Henri III's motto on the spine footer : « SPES MEA DEUS ».

This first edition is rare, there's no copy in the United States, we can trace 4 copies : Avignon, Modena, Toulouse, Paris and Vitré.

5 700



PRECIOUS SET OF SIX DRAMAS FROM HUGO'S IN-LAWS FAMILY;
THE FOUCHER FAMILY THAT THE AUTHOR CONSIDERED
AS HIS OWN FAMILY.

"To my dear Father M. V.H."

22 · Victor HUGO

Tragedies :

Le Roi s'amuse - Lucrèce Borgia - Marie Tudor - Angelo - Les Burgraves - Ruy Blas

Paris, Renduel, Michaud, Delloye, 1833, 1835, 1843, 1838. 6 titres en 4 volumes, 130 x 210 mm, 183, 192, 211, 180, 188 et 248 pp.

Reliures de l'époque, demi-basane noire, dos lisse orné de filets, titres dorés, tranches marbrées, piqûres. Tomaises fictives noircies, restaurations.

Boîte de percaline et papier bois noir, dos en maroquin noir, titres dorés.

SET OF 6 PLAYS INCLUDED 4 FIRST EDITIONS

Les Burgraves is inscribed and signed :

"A mon cher père M. Foucher V.H."

[To my dear Father M. V.H.]

Ruy Blas is inscribed and signed :

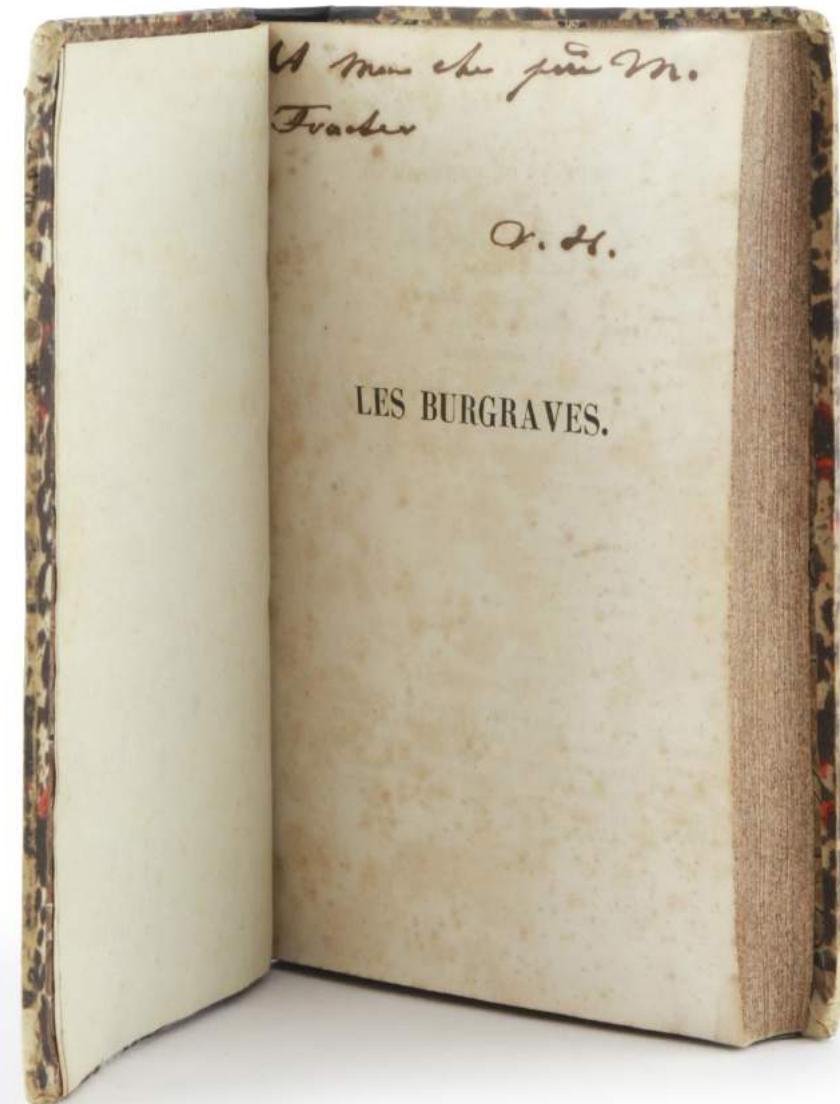
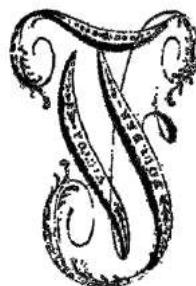
"A mon aimable et gracieuse sœur Mélanie V.H."

[To my kind and gracious sister Mélanie V.H.]

The four volumes are contemporary bound identically, three of them have the ex-libris of Victor Foucher, the brother of Adèle Hugo, who was Victor Hugo's classmate at the primary school.

Victor Hugo and Victor Foucher, aged 17, created, with Eugène Hugo, a review that counted three issues, *Le Conservateur littéraire*.

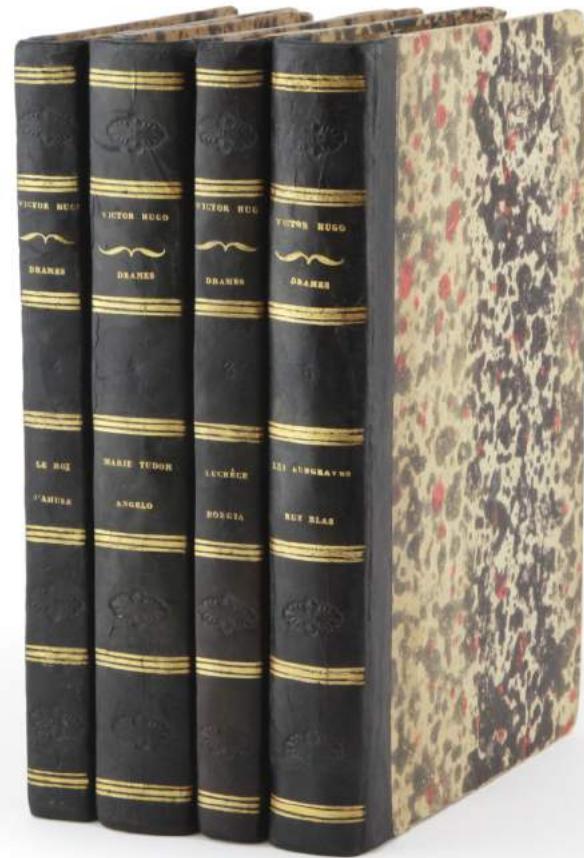
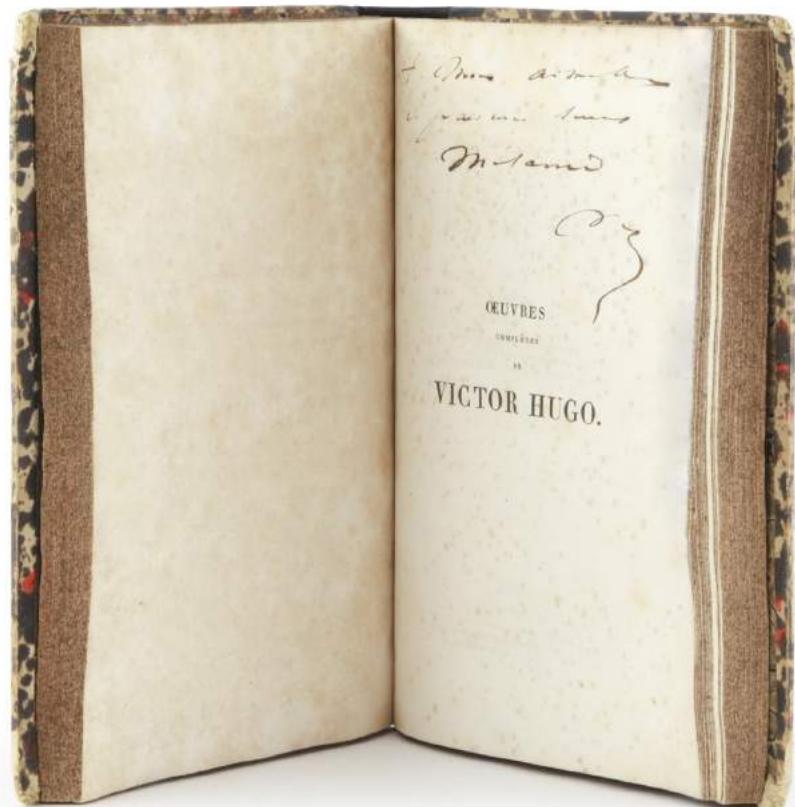
Victor Foucher's wife and Victor Hugo's sister-in-law, Mélanie Foucher, was the godmother Hugo's second son Charles.



VERY PURE COPIES, CONTEMPORARY BOUND FOR FOUCHER'S FAMILY
ONE OF THE MOST INTERESTING HUGOLIAN ASSOCIATION.

7 500

[Full description on request]



23 · Vincent HUIDOBRO

Manifestes Manifeste

Paris, Éditions de la Revue Mondiale, 1925. In-12, 122 x 190 mm, 1 10 pp.

Original white wrappers printed in black, uncut from page 17.

FIRST EDITION.

INSCRIBED TO THE RENOWNED CZECH PAINTER JOSEH SIMA :

"A Sima en souvenir de tant de batailles naïves.

Les rails dangereux comme des vers

V. Huidobro"

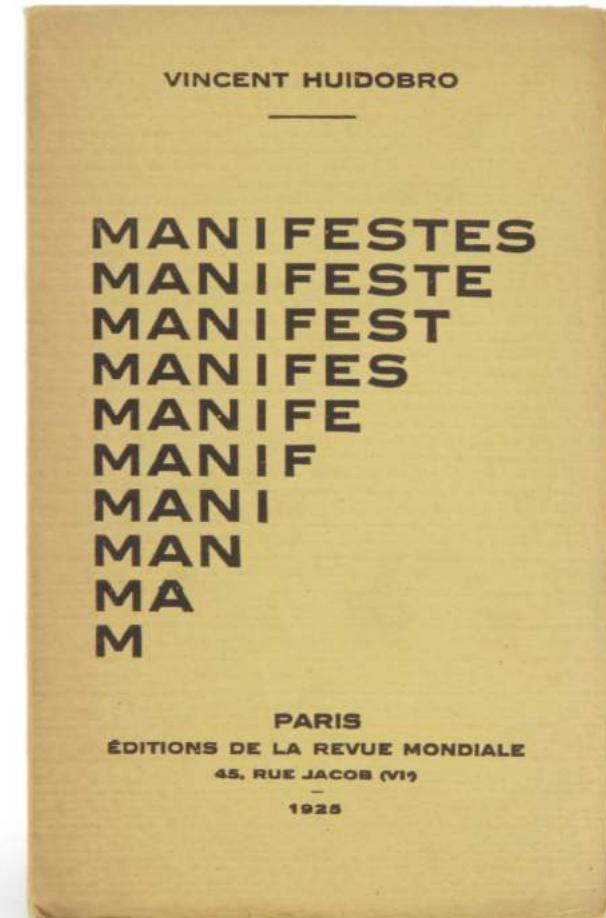
[To Sima in memory of so many naive battles.

Dangerous rails like worms

V. Huidobro]

Huidobro and Sima collaborated in 1932 for the play of the Chilean poet *Gilles de Raiz*,
for which the Czech artist gave two drawings.

2300



24 · David Herbert LAWRENCE

Lady Chatterley's lover

Florence: Privately Printed, 1928. Original pinkish-brown paper covered boards, printed spine label, Lawrence's phoenix device blocked in black on the front cover.

FIRST EDITION,

Privately printed limited edition,
number 595 of 1,000 copies **signed by the author.**

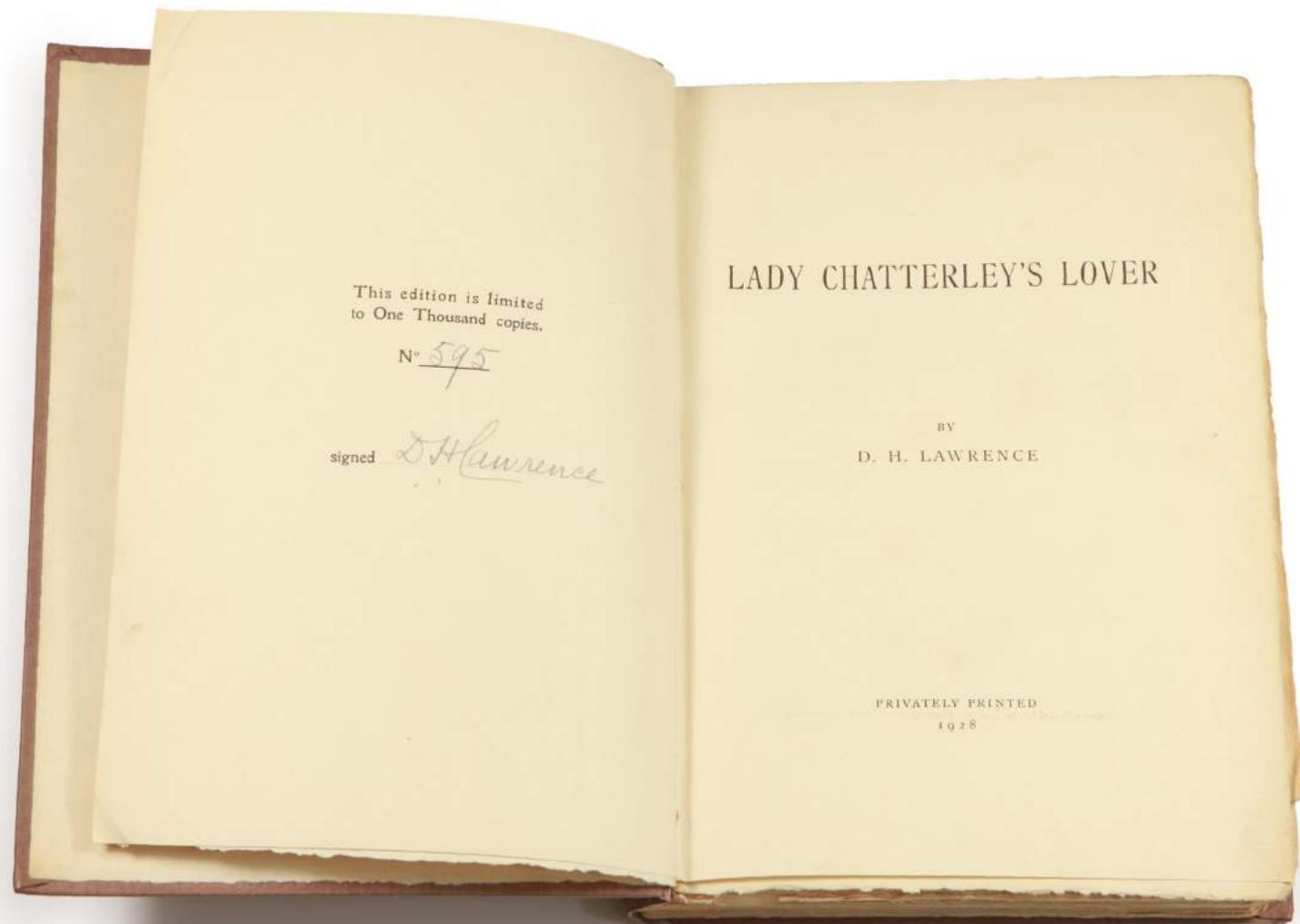
The book was banned for obscenity and an unexpurgated edition was not published openly in the United Kingdom until 1960.

"One of the most important works of fiction of the century." (Archibald MacLeish)

"So as long as you can forget your body you are happy and the moment you begin to be aware of your body, you are wretched. So if civilization is any good, it has to help us forget our bodies, and then time passes happily without our knowing it. Help us get rid of our bodies altogether."

Some light restorations, otherwise a nice copy housed in a custom red quarter morocco solander box.

3 500



UNE MAISON - UN PALAIS

" A LA RECHERCHE D'UNE UNITÉ ARCHITECTURALE "

25 · Charles-Édouard JEANNERET alias LE CORBUSIER

Une maison - Un palais [A house - A palace]

Paris, Cres & Cie, (1928). In-8, (200 x 245 mm). Modern binding without the cover.

RARE FIRST EDITION.

Inscribed to the Swiss art critic Paul Budry :

"À Paul Budry

Ce n'est pas le plus Hardi de
chez le Vaudois

C'est l'antéchrist
chez les Genevois...

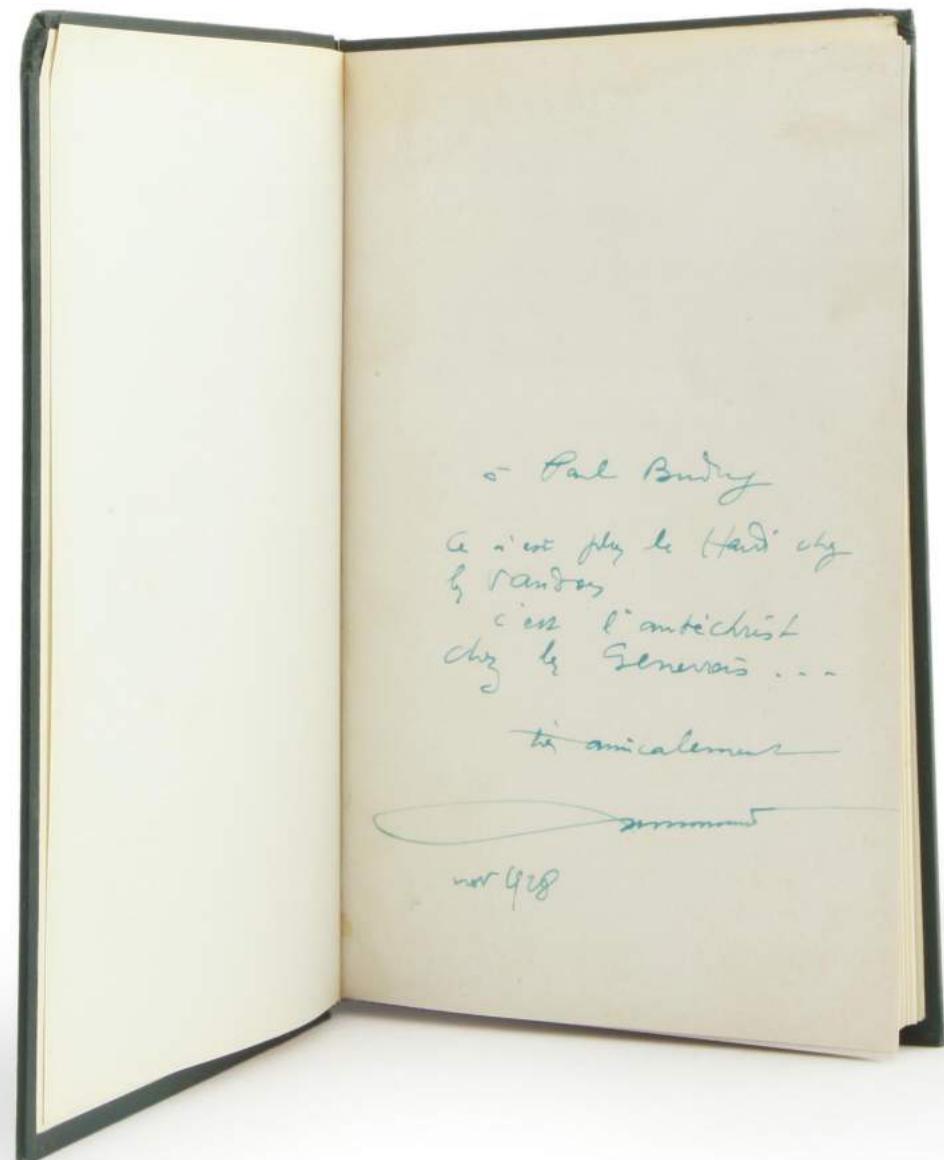
Très amicalement,
Jeanneret
Nov 1928."

["To Paul Budry

This is not the most Hardi among the
Vaudois

It is the Antichrist
among the Genevans ...

Very warmly,
Jeanneret
Nov 1928."]





26 · Jean LEBEDEFF - Иван Константинович Лебедев

Eleven woodblock boards carved

10 wooden boards carved on one side and one both sides, different sizes.

Rare unique set of woodblock carved by the Russian artist Jean Lebedeff.

Born in 1884 in Bogorodsk, Russia, Jean Lebedeff left his country at the age of 22, embarking on a long journey to France. Settled in Paris in 1909, he was received at the School of Fine Arts and frequented Russian artists living in Paris. He follows the teaching of the master engraver Paul Bornet who introduces him to xylography and chooses against the current engravers of his time, wood engraving over and over with a Japanese knife. This allows him to immediately affirm his personal style recognizable among all.

"One of the most important wood engravers of the twentieth century."
G. Dugnat et P. Sanchez, *Dictionnaire des graveurs, illustrateurs et affichistes français et étrangers*

In Montparnasse, he frequents many artists such as Picabia, Mayakovsky, Ravel, Pierre Mac Orlan, Éric Satie, Blaise Cendrars, Soutine, Modigliani and André Salmon, as well as Henri Matisse's studio in Issy-les-Moulineaux. Friends with Pierre Kropotkin, Lébedeff is close to the Russian libertarian movement during the years 1920-1930.

Lebedeff illustrated hundreds of works, including the famous *Eglogues* (Paris, 1942) and *The Centaur*. He participated in the work of his friend Paul Coban and also teaches him engraving, signing some works of their two names.

ATTACHED TO 11 SIGNED TEST PRINTS AND A PREPARATORY DRAWING

3 000

CHICAGO IN 1931

27 · Donald Shaw MACLAUGHLAN

Five carved copper plates form Chicago's serie

Five copper plates, 280 x 375 ; 320 x 260 ; 300 x 204 ; 230 x 360 and 355 x 260 mm. Engraved signature.

Very rare large copper plates carved for the famous portfolio *Ten Etched Plates of Chicago* edited in 1931 and limited to 200 copies.

One copper plate appears to be an unrealized print the others correspond to the prints called *Michigan Avenue 1 & 2* *the Cathedral* and the most impressive print *The Wacker Drive* which shows a skyscraper at night as a lighthouse.

This engraving work playing with different levels of black is particularly difficult and requires great finesse of execution.

DONALD SHAW MACLAUGHLAN (1876 - 1938)

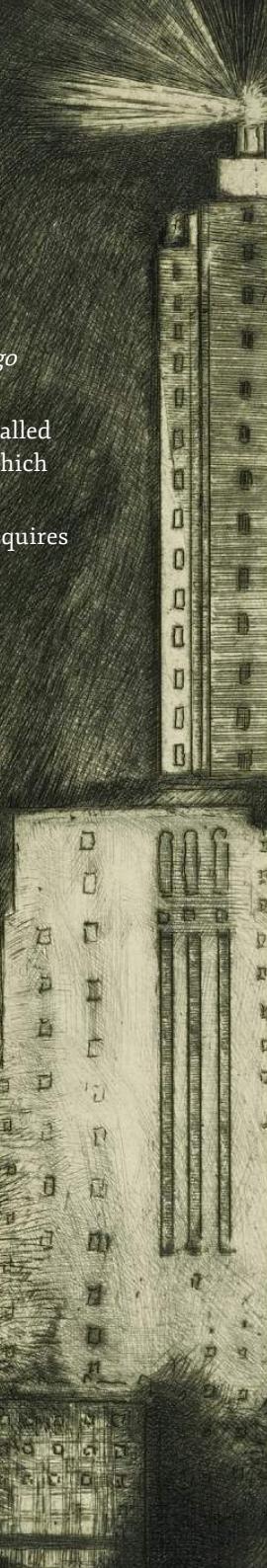
Born in Charlottetown, Prince Edward Island, Canada, Donald Shaw MacLaughlan moved with his family to Boston and acquired his early knowledge of printers and printmaking at the Boston Public Library. He travelled to Europe, enrolled in the *Ecole des Beaux Arts* in Paris, and pursued further studies with Jean Leon Gerome and Jean Paul Laurens. His first etchings date from 1899. He became acquainted with James McNeill Whistler and other artists who created etchings and spent time studying the etchings of Rembrandt van Rijn and other old masters in the collection of the Bibliothèque Nationale. Both Rembrandt and Whistler would have major influences on his art. San Francisco's Panama-Pacific International Exposition showed seven of his prints and awarded him a gold medal. MacLaughlan also won medals in expositions in Buffalo, Leipzig and Rome. He was represented by the Albert Roullier Art Galleries in Chicago, which mounted several exhibitions of his work. London's Fine Art Society organized an exhibition of some two hundred of his works in 1926.

In 1931 he created a set of twelve etched views of Chicago, and the following year won a prize at the annual exhibition of the Society of Etchers in New York City. During his career he created some three hundred prints. In 1935 he was elected an associate member of the National Academy of Design, New York City, and was elected a full member in 1938, the of his death at Marrakesh, Morocco.

Engraved brass of this size is usually erased for repeated use.

THIS TYPE SET IS VERY RARE.

6 000



28 · Henri MATISSE

Ce dessin me plait

Paris, Maeght, 1945. 378 x 300 mm.

RARE FIRST PRINTING LIMITED TO 100 COPIES.

On the back contemporary handwritten :

"Affiche tirée à 100 exemplaires - 7 déc. 1945"

[Poster printed in 100 copies - Dec. 7, 1945]

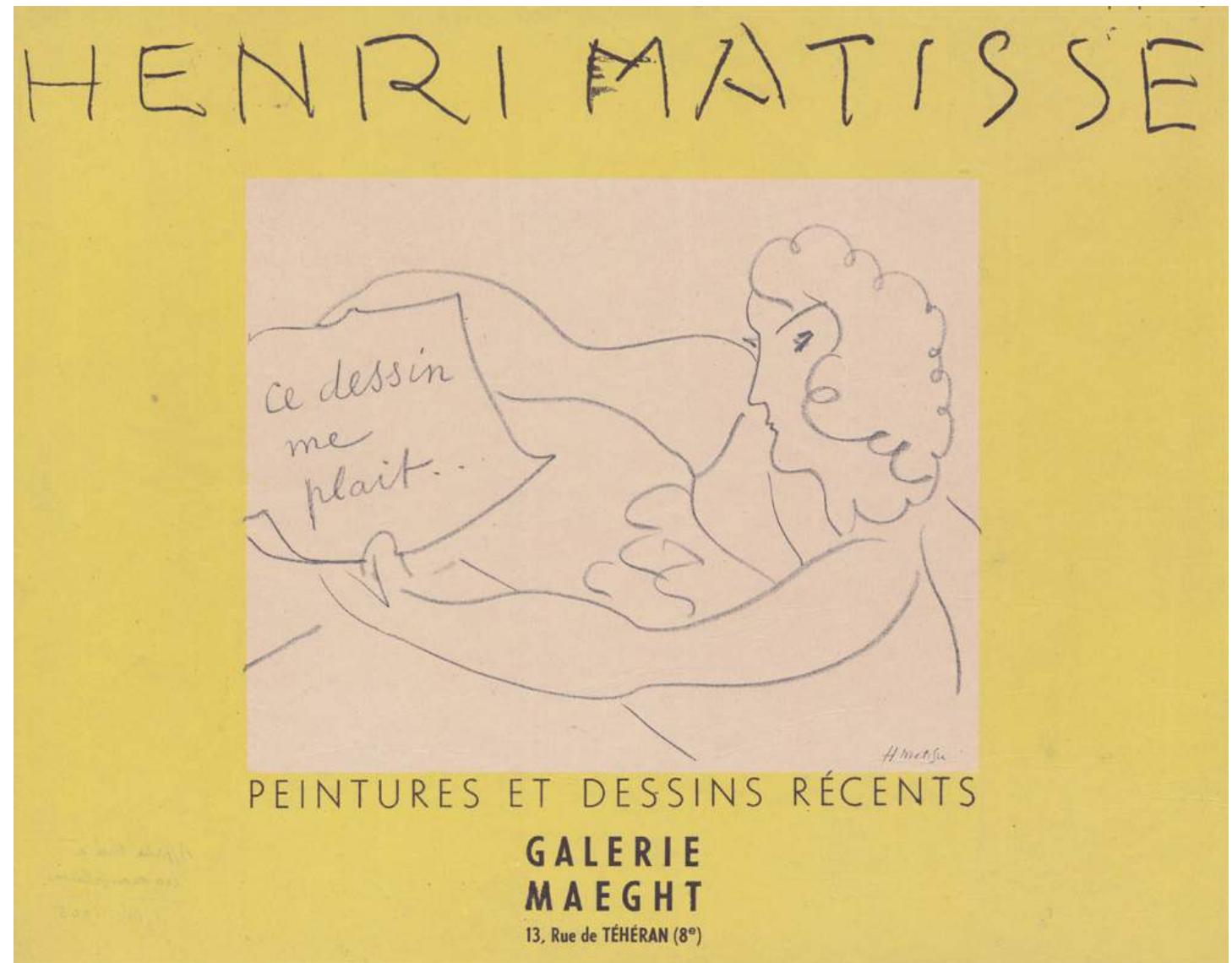
Print in 1945 by the Maeght Gallery for the inaugural exhibition from 7 to 29 December 1945:

"Henri Matisse - Paintings, drawings, sculptures".

An in-quarto booklet was published in five hundred copies and illustrated on the cover by a lithograph depicting a young woman holding a leaf on which is inscribed : "Ce dessin me plait..." [This drawing pleases me...]. Lithograph then taken again for the poster and the invitation card.

This poster will be reissued nearly 15 years later, in 1959, by Mourlot, for the exhibition *Affiches Originales Des Maîtres De L'école De Paris*, with the name Gallery Maeght on a line and without the street address of Tehran.

1 800



29 · Ivan MOSJOUKINE

Russian company Films Albatros

Vintage silver print, 8 x 10 inches (240 x 180 mm).

Extremely rare vintage gelatine-silver print representing

Ivan Mosjoukine surrounded by members of Russian company Films Albatros in 1925.

"In 1920, the film production company that would later be known as Albatros moved into the old Pathé studio in the Paris suburb of Montreuil. It consisted of a group of plucky Russians—all accomplished film professionals—who had fled their native country via Constantinople in reaction to the Bolshevik Revolution and the protracted civil war that followed. The magnificent talent gathered in Montreuil—Ivan Mosjoukine, Alexandre Volkoff, Nathalie Lissenko, Ivan Lochakoff, Yakov Protazanov, Viacheslav Tourjansky—competed successfully with the American cinema in Europe still reeling from the most ruinous war in history. Alexandre Kamenka assumed the manager's reins in 1922, and by 1924, as many of the principals were lured away, he began hiring major French directors like Jean Epstein, René Clair, Marcel L'Herbier, and Jacques Feyder. Mosjoukine, an actor with an electrifying onscreen presence who was catapulted to international stardom with *Le Braisier ardent* and *Kean*, was himself lured to Hollywood by Universal Pictures—where he made only one film, *Surrender*, in spite of a five-year contract."

(*Films Albatros*, The Museum of Modern Art, 2013)

After two fires at the Cinémathèque Française, the entire archive of the Albatros company was destroyed. This photo from the collection of Alexandre Trauner is of any rarity.



PROMOTION OF ONE OF THE MOST BEAUTIFUL ILLUSTRATED BOOKS
OF THE 19TH CENTURY

30 · Charles PERRAULT - Léon CUMER

Bookstore poster for Fairy Tales [Contes de fées]

In-folio (328 x 272 mm), lithographic printing in two colours, Paris, 1842.

Very rare promotional lithographic poster of this typical romantic edition, prepared by Léon Curmer, which except the preface, was entirely engraved. Published in 1842, under the title *Contes du temps passé* [Tales of the past tense], the book was illustrated by Louis Marvy, Hippolyte Louis Emile Pauquet, Charles Emile Jacque, Philippe-Auguste Jeanron, Vivant Beaucé, Jules Compagnon, Francois Jules Collignon and Charles-Louis Malapeau.

This publication was one of the most luxurious ever made for Perrault's Tales, unfortunately it did not meet the expected success, presumably because of a price too high fixed at fifteen francs.

The poster, lithographed by brothers Thierry established in Paris, intertwines the illustrations of *Cinderella*, *Hop-o'-My-Thumb*, *Blue Beard* and *The Fairies*.

PROVENANCE: Edouard Massonneau, secretary General of the Society of Bibliophiles of Guyenne in the 50s, with his stamp on the back.

1 800

L. CURMER

Rue Richelieu, 49, au 1^r



50 Centimes la Livraison.

L'OUVRAGE SE VEND ICI.

31 · Lionello VENTURI

Marc Chagall

Pierre Matisse Editions, New York, 1945. Hardcover with blue dustjacket

FIRST EDITION, limited to 1500 numbered copies.

English edition, 52 pages of text and 64 plates including 2 tipped-in colour plates.

INSCRIBED BY MARC CHAGALL :

"A S. London

Souvenir.

Marc Chagall

N.Y. 1946"

The Pierre Matisse Gallery was located in New York and named after its founder, the youngest son of the artist Henri Matisse.

He represented a diverse group of European and American artists : Balthus, Alexander Calder, Marc Chagall, Jean Dubuffet, Sam Francis, Alberto Giacometti, Loren MacIver, Joan Miró, and Yves Tanguy.

450

A. S. London.
souvenir.
Marc Chagall
1946.
N. 1.



Nine carved copper plates

9 copper plates, different size, original paper wrappers inscribed by this artist.

Very rare set of copper plates on the theme of natural landscapes.

Each plate is protected by its original paper wrappers with the title, the number of prints and sometimes the date inscribed by the artist.

La cabane de Sac à Puces, (220 x 155 mm) ; Two trees (235 x 290 mm), La ferme de Saint Jean du Mont, 1955, (250 x 180 mm) ; Marée Basse à Dunkerque, 1953, (260 x 182 mm) ; La route du Chateau, 1948, (260 x 205 mm) ; Le Chateau du Barail, oct 1960, (320 x 250 mm).

Three copper plates are still covered with a layer of brown varnish, an extremely rare condition : *Le marais, (260 x 133 mm) ; La Gravière, 1948 (260 x 135 mm) ; La Cabane, 1949, (255 x 135 mm).*

Born in 1878 in New York City, Herman Armour Webster went on to The Sheffield Scientific School at Yale University and upon graduation he sailed to Europe to attend the 1900 Universal Exposition in Paris.

He reached Chicago in, 1901, and revealed to his family a desire to pursue the artist's life in Paris. After spending two years unsuccessfully pursuing a business career in America, Webster enrolled at the Académie Julian, where he joined the studio of Jean-Paul Laurens, the Paris academician and professor at the *École nationale supérieure des Beaux-Arts*. He met Donald Shaw MacLaughlan and became interested in etching after viewing a portfolio of prints made by the visionary French artist Charles Méryon. Webster also took lessons from French printmaker Eugène Béjot.

His reputation grew quickly with the issuance of additional prints, and in 1907 Webster was made an *Associate of the Royal Society of Painter-Etchers* in London, as well as a member of both the *Société Nationale des Beaux-Arts* and the *National Academy of Design*. In 1915 Webster was awarded the Gold Medal at *The Panama-Pacific Exposition* in San Francisco.

Herman Armour Webster died in Paris in 1970. In 1974 his personal papers, reference articles, correspondence, and estate prints were placed in the *Archives of American Art, at the Smithsonian Institution*, as part of a commemorative exhibition of his work held by the *National Collection of Fine Arts*, and are preserved as an archive.

3 200



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