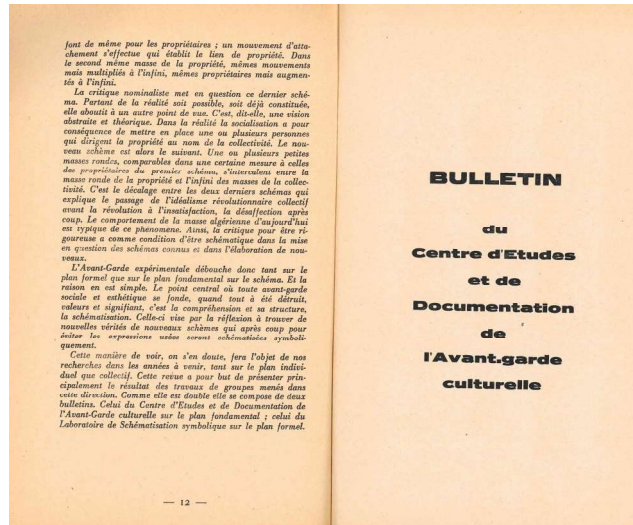
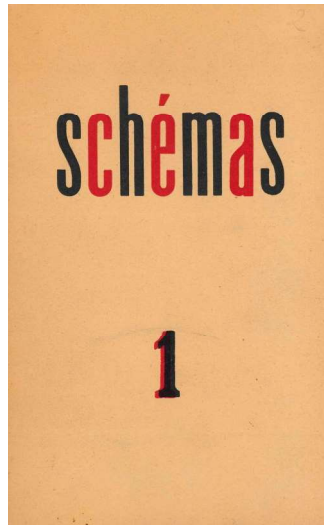


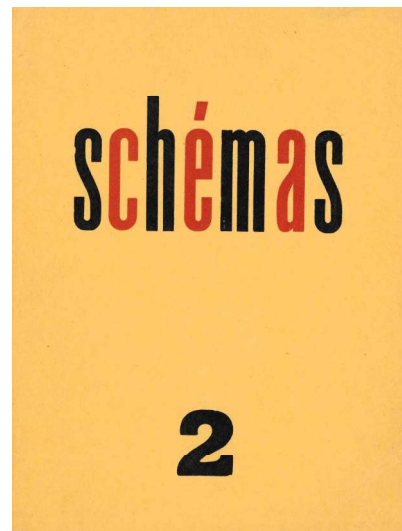
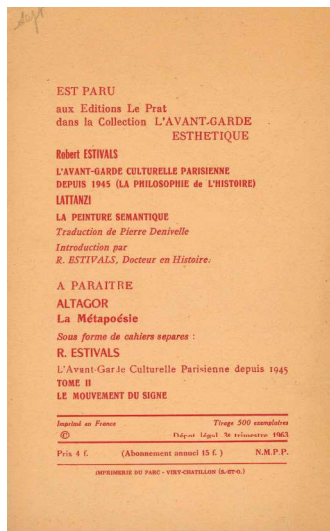
Paris Imprints



BERNETT RARE BOOKS
ARTS AND VISUAL CULTURE



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(1960's Avant-Garde Review) - Schémas. La Revue de l'Avant-Garde esthétique socialiste. No. 1 (3e Trimestre 1963) & No. 2 (1er Trimestre 1965) (all published). A complete collection in two issues of the irregularly published avant-garde review, volume 1 40, [16] pages, volume 2 63, [5] pages, each with two full-page plates, one a tipped-in full-color plate. Octavo (8 1/4 x 5 1/4 inches and 7 1/8 x 5 3/8 inches). Original printed wrappers with text in red and black. Some separation at spine in first volume, very light toning, extremely light soiling to wrappers, overall very good. Paris: N.M.P.P., 1963-1965. (53499) \$950

Schémas was published on the heels of the Lettrist journal *Grâmmes*, which was founded in 1958 by François Dufrêne and Robert Estivals. The first page of the first volume provides some brief background information on the connection between the two publications, and what *Schémas* is hoping to achieve.

Schémas was edited by artist Gabrielle Vergez, and contains contributions by Elisabeth Girard, Robert Estivals, Jean-Charles Gaudy, and others. Volume 1 contains a "Bulletin du Centre d'Etudes et de Documentation de l'Avant-Garde culturelle", while Volume 2 contains a lengthy essay by Estivals titled "L'Hypergraphie Idéographique Synthétique", among other writings.

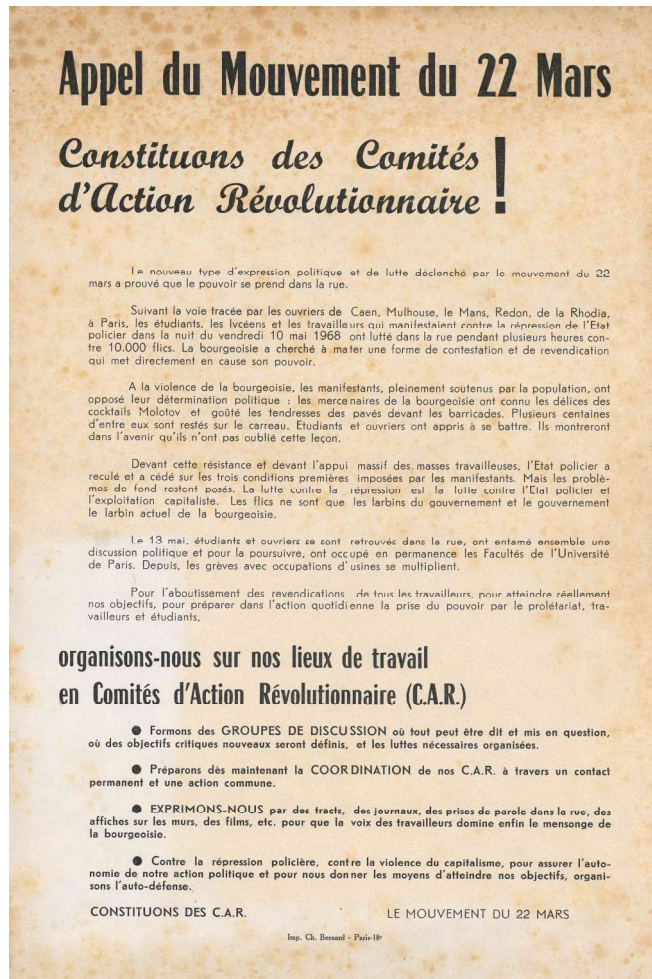
Scarce; as of May 2025, OCLC locates only two copies of this review in North American institutional libraries.



Bibliothèque Portative du Voyageur, Selected Titles. A collection of sixteen early 19th century French traveling books, the publisher, J.B. Fournier Père et Fils, produced a number of uniformly bound titles in miniature format under the heading of Bibliothèque Portative du Voyageur, and the customer would make their selections which would then be housed in purpose built boxes, portable books have a long and distinguished history, traveling libraries date back to at least the early 17th century, and miniature bibles were carried by medieval itinerant preachers. 12mo. Leather, covers and spines ornamented in gilt, slightly rubbed, one stained, minor worm holes in one spine. Paris (J.B. Fournier Père et Fils) 1802-1807. (44309) \$3,250

The titles are as follows:

Les Amours Pastorales de Daphnis et de Chloé. 232 pp. 1802.; Boileau-Despréaux, Nicolas. *Oeuvres Choiesies.* 262 pp. 1803.; *Considérations sur les Causes de la Grandeur des Romains, et de leur Décadence.* 234 pp. 1802.; Corneille, Pierre. *Chefs-d'Oeuvre.* 5 vols., 197, 256, 194, 273, 210 pp. 1807.; Gresset, Jean-Baptiste-Louis. *Oeuvres Choiesies.* 276 pp. 1806.; Hamilton, Anthony. *Mémoires du Comte de Grammont.* 2 vols., 162, 174 pp. 1802.; Piron, Alexis. *Oeuvres Choiesies.* 2 vols., 216, 231 pp. 1802.; Saint-Réal, César Vichard de. *Conjuration des Espagnols contre Venise et Conjuration des Gracques.* 165 pp. 1802.; Tressan, comte de. *Histoires du Petit Jehan de Saintré et de Gérard de Nevers.* 216 pp. 1802.; Vergier, Jancques & Jean-Baptiste Joseph Willart Grécourt. *Oeuvres Choiesies.* 200 pp. 1802.



(Catalyst for May 1968) - Appel du Mouvement du 22 Mars - Constituons des Comités d'Action Révolutionnaire! Single sheet tract from the Mouvement du 22 Mars French student movement. Quarto (12 1/8 x 8 3/16 inches). Loose as issued. Foxing and toning throughout, overall very good. Paris: Imprimerie Ch. Bernard, [1968]. (53356) \$2,750

This single sheet constitutes the first tract from the Mouvement du 22 Mars. It calls for the formation of revolutionary action committees (C.A.R. - comités d'action révolutionnaire) in all workplaces. The Mouvement du 22 Mars was a French student movement centered at the University of Nanterre which carried out a prolonged occupation of the university's administration building, and is considered one of the triggers of May 1968. The tract reads, in part: "Pour l'aboutissement des revendications.... - Formons des GROUPES DE DISCUSSION où tout peut être dit et mis en question, où des objectifs critiques nouveaux seront définis, et les luttes nécessaires organisées. - Préparons dès maintenant la COORDINATION de nos C.A.R. à travers un contact permanent et une action commune. - EXPRIMONS-NOUS par des tracts, des journaux, des prises de parole dans la rue, des affiches sur les murs, des films, etc. pour que la voix des travailleurs domine enfin le mensonge de la bourgeoisie. -Contre la répression policière, contre la violence du capitalisme, pour assurer l'autonomie de notre action politique et pour nous donner les moyens d'atteindre nos objectifs, organisons l'auto-défense."

Led in part by Daniel Cohn-Bendit, the movement was described by activist Jean-Jacques Lebel as "a coalition of Guevarists, Anarchists, and Trotskyites...The most active, determined, and spontaneously revolutionary force in the movement." An article from a 2018 series from Medium which examined the events of 1968 worldwide read, "Before May, Mouvement du 22 Mars, or the March 22nd movement, initiated the rise of Student's dissent toward their authoritarian government became most apparent in France. On the Friday evening of March 22, 1968, Daniel Cohn-Bendit, a student of the university that was later banned from France by the government, led 142 students in the occupation of the Administrative building at the University of Nanterre. To take a 'liberal' stance...the government and authorities allocated a 400-seat lecture hall to the students, but the move was to constrict the movement occurring. Soon the 142 students became an assembly of thousands. (Veronica Arce, "The French Insurrection: May Movement of 1968", Medium.com, April 18, 2018)

An important document from a turning-point event in the history of 1968.



(Contemporary French Visual Poetry) - Revue Parade-Interrationale. Trimestriel. Volume 1, Années 1983-1985. No. 1 (Mars 83) through No. 10 (Juin [sic] 85). A consecutive run of the first ten issues of this rare French avant-garde visual poetry magazine, profusely illustrated, issues approximately 28-32 pp. each. Quarto (11 1/2 x 8 1/8 inches). Original black-and-white printed side-stapled wrappers, housed in original pictorial slipcase-style folder. Some light wear to folder especially along fold lines and edges, first couple of issues with some light wear and toning, overall excellent. Paris: Viuw/Iprimerie Primavera, 1983-1985. (53559) \$2,500

A complete first volume of this 1980's French visual poetry magazine; the Bibliothèque d'Art et d'Archéologie in Switzerland, however, shows a holding of issues 1-14. The magazine was edited by contemporary artist and visual poet Al Pavl (b. 1946), and contains visual and concrete poetry, photography, illustrations, and other works.

Each issue has its own title and theme: 1. Le Plus Ancien Outil: Age de la Pierre Taillée; 2. L'Homo Erectus; 3. Homo Erectus ou Habilis? Appropriation du Feu ou Contrôle du Feu?; 4. Chasse à l'éléphant sur une grande échelle; 5. Premiers abris: Branchages; 6. Europe: Le Néan(der)T(hall); 7. Rites et funéraires SUR/VIE; 8. OURS objet d'1 culte!; 9. "A Peine croyable! Le Cro-Magnon" - Poésie en action s'endette, Action en poésie sans dette. Pourquoi un seul objectif?; and 10. Un Des Trois Pas Sage: Bering - New World.

Contributors to these issues included Bruno Montels, Graziella Borghesi, Charles Dreyfus, Claude Maillard, Arnaud Labelle Rojoux, Robert Filliou, Julien Blaine, Maxime Godard, Jacques Massa, Helios, Jean Luc Andre, Baby Rock, Olivier Lerch, Agnes Leloup, K'Roll, Yves Maraux, Marie-Helene Dhenin, Al Pavl, Y Pudu, Mars, John B. Cornaway, Philippe Bille, Denis Malanga, Sue Arrowsmith, Annie Esnol, Monty Cantsin, Robert Morillo, Jean-Marc Baillieu, and many others.

An exceedingly scarce magazine; as of March 2026, OCLC does not locate a single holding in a North American library.



REVIUW PARADE-INTERNATIONALE
trimestriel MARS 83

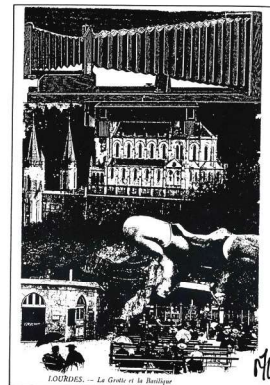
par ordre d'envois

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BRUNO MONTELS	P.14
GRAZIELLA BORGES	P.7
MAXIME GODFREY	P.9
CHARLES GREYFUS	P.12&13
JULIEN BLAINE	P.15
ALAIN SNYERS	P.8
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CLAUDE BONVANCE	P.6
JEAN LUC ANDRE	P.22
JACQUES MASSA	P.16
CLAUDE MAILLARD	P.5
JEAN-PAUL ALBINET	P.3
JOEL HUBAUT	P.10
AL PAVL	P.17 à 21

FASCICULE 1

LE PLUS ANCIEN
AGE de la PIERRE TAILLÉE OUTIL

UN PARADE-INTERNATIONALE REVIUW PARADE-INTERNATIONALE REV

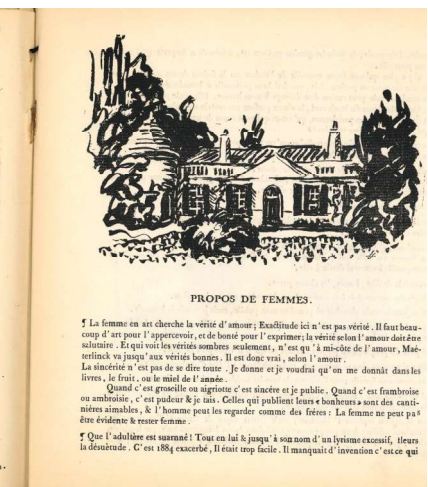
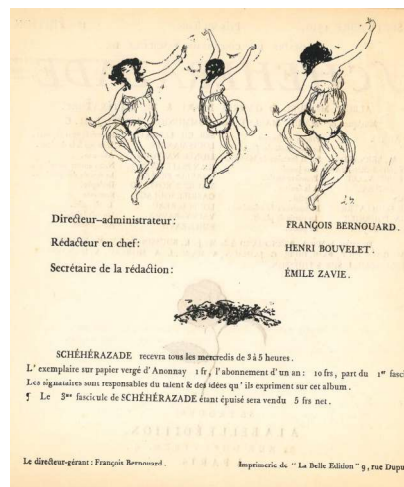
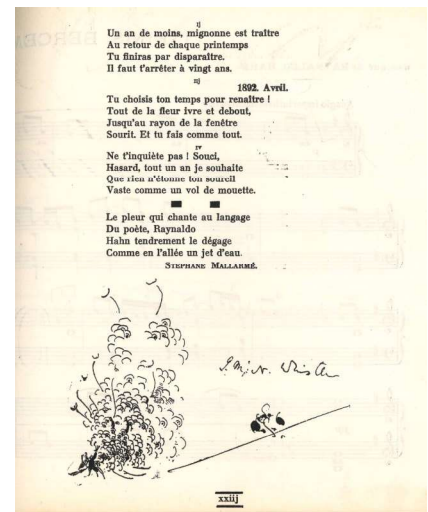
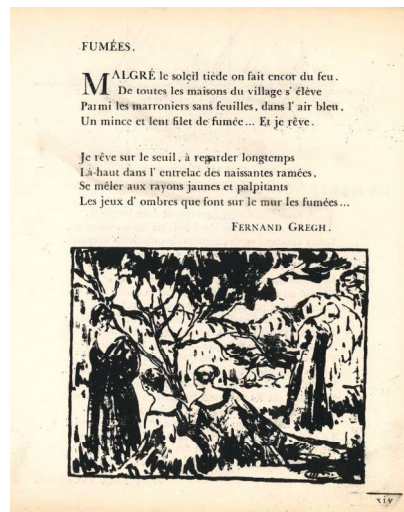


SURVIE TITES
FUNERAIRES
ENTRE REVOLUTION
ET RESIGNATION

VIVE LES TÊTES NOIRES BABY ROCK

NAME	Claude Pélissier
TITLE	Icon Nomon Hubaut
DATE	SK 1984 N.Y.





(Early Cocteau-Edited Music and Poetry Journal) - Cocteau, Jean & Françoise Bernouard (editors). Schéhérazade. Album Mensuel d'Oeuvres Inédites d'Art et de Littérature. Nos. 1 (10 Novembre 1909) through No. 6 (15 Mars 1911) (all published). A complete run in six issues of the French music and poetry journal. Square octavo (8 5/8 x 8 1/2 inches). Original illustrated wrappers with vellum overlays, housed in custom archival case with clear window. Light toning and soiling to wrappers, minor chipping and edgewear, light rusting around staples, overall very good condition. Paris: À la Belle Édition, 1909-1911. Five of the six issues marked first edition, one marked second edition. (53248) \$6,500

A complete collection in six issues of the music and poetry journal edited by Jean Cocteau and Françoise Bernouard. Cocteau was only 20 years old when the first issue was published, and Bernouard would go on to become a celebrated publisher and typographer who published nearly 300 works over about 40 years.

Among the earliest deluxe periodicals in the French tradition of fashionable magazines, Schéhérazade contained literary and poetical contributions from such luminaries as Apollinaire, Stéphane Mallarmé, Natalie Barney, Alain Fournier, Jane Catulle Mendès, Michel de Gramont, Guy-Robert du Costal, Maurice Magre, Charles Perrot, Abel Bonnard, Henri Vouvelet, and Edmond Rostand, among many others, along with musical scores by Massent and Raynaldo Hahn, and articles on Turkish literature, Kees Van Dongen, Renée Vivien, and Paul Poiret. The journal also contains Cocteau's earliest published story, "Comment Mourut Monsieur de Trèves." The issues are illustrated throughout with drawings by Pierre Bonnard, Charles Guérin, Paul Iribe, Marcel Chotin, Louis Sue, Luc-Albert Moreau, Marie Laurencin, and others.

An important and scarce French periodical; as of July 2024, OCLC locates scattered holdings in North America but very few complete runs.

LE SAXE

Je voudrais que tu sois un frère bibelot
De saxe qui sourit au bord d'une étagère
Marquise pomponnée, ou simplement bergère
Avec une houlette et des rubans en flot.

Le soir, je te prendrais dans ma main avec crainte
Car tu serais de porcelaine ou de biscuit
Et je te contera ma joie ou mon ennui
Comme si me pouvait parler la lévre Peinte,

Tu sourirais à tout parcequ'un autre aurait
Fait ton visage gai par hasard ou caprice,
Mais je supposerais que le rayon qui glisse
Est un clin d'œil ou que tu gardes un secret!

Et puis un jour de spleen de, colère, de haine
Ou simplement un jour où tu me déplairais,
Saus le moindre souci et sans même regret,
Je briserais, d'un coup, ton corps de porcelaine

PIERRE LESTRINGUEZ

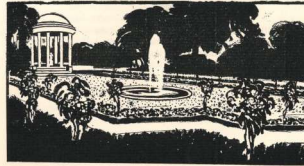


Et que tout disparaît de l'âme en l'écoulant !
Raconte, toi qui s'effacent
Le châtiment et la disgrâce !
Raconte les divins moments
Et les mystérieux amants
Dont s'éternise une terrasse !

Raconte le cheval qui vole, et le palais !
Charme ! Câline ! Active ! Enthousiasme ! Adule !
Rends-nous le Beau plus beau encore qu'il ne l'est !
Mets du soleil jusqu'au milieu du crépuscule !
Distrains le despote ébloui
Du temps qui passe autour de lui !
Titile plus haut que la pendule !
O toi par qui la mort recule
Et n'est jamais pour aujourd'hui !

MAURICE ROSTAND.

Arnaque (Pygmalion),
Mars 1909.



LA FORET.

La jeunesse est en moi comme un buisson qui flambe,
Je cours, je vis, je crie et j'ai des désirs fous
D'écraser sur mes seins, sur mes reins, sur mes jambes,
Des bouquets de chardons et des gerbes de houx.

J'irai dans la forêt offrir mes douces hanches,
Mon ventre sans ceinture et mon cou sans collier
Aux aiguilles des pins, aux ronces des halliers,
Fouettant ma course ardente aux cinglades des branches.

Et, lorsqu'ayant dansé de mes petits pieds blancs
Sur la mousse perfide où s'embusque la faine,
Dure, je roulerais dans l'herbe à bout d'haleine,

Le maître de mon cœur viendra boire à mes flancs
Les résines, les sucres, les sèves, les fontaines,
Et toute la forêt entrera dans ses veines.

MAURICE BEDEL.



LA NUIT QUITTE UN PARC

POUR MADAME GILDA DARTHY

AU revoir ! Il le faut, pour dénouer les couples,
A Que je longe en glissant sur mes pieds bleus et souples
L'espallier placide où dorment les fruits mûrs ;
J'ai voulu résister, debout contre les murs...
Mais devant le vainqueur mon orgueil se dérobo.
Regarde : un cri du coq a déchiré ma robe !
La lune incognito va rôder au soleil ;
Tous les géraniums ont leur petit réveil
Parce qu'en chuchotant les découvre ma traîne.
Je marche avec lenteur comme une veuve-reine
Qu'un joyeux conquérant chasse de son palais.
Je suis la fée encor des méchants et des laids,

xxx

Tout m'obéit. Je suis le principe et la fin.
Victorieusement je combats les chimères,
Seule, je fais durer les heures éphémères,
Ne m'inclinant jamais, devant l'hydre Destin!

Sans daigner retourner sa belle tête altière,
Avec ses yeux d'orgueil, elle va son chemin...
Comme un jeu, l'univers est enclos dans sa main.
Elle est la force pure étant toute lumière.

MARTHE DE FAUCAMBERGE



Sur de hautes maisons, les greniers sont bâtis,
Tout petits.

Et dans ces mignonnes mansardes
Où nul ne laisserait pourrir ses vieilles hardes,
Où l'on cuit, où l'on gèle au gré de la saison,
Les habitants cossus, maîtres de la maison,
Rangent et la nourrice et la bonne-à-tout faire.

En voici, je crois, la raison :
Qui foule le pavé-cressus jadis la terre
Et, comme on peut changer tout... sauf le caractère
Le Parisien-bon fils-digne de ses aïeux
Loge aussi-près du toit-ce qu'il aime le mieux.

CHARLES PERRÈS.



POUR J.-M.

CE jour-là restera parmi nos préférés. —
En hermine rustique, au fond des bois sacrés,
Nous trompions pour un soir la misère importune ;
Car, lorsqu'ils sont unis, les amants sans fortune
Egayent leurs soucis de frivoles desseins.
Je te disais des vers de Malherbe, et tes seins
Echappés de ta robe un peu trop dégraffée,
Changeaient l'humble voiture en carrosse de fée.
Indifférents tous deux au monde indifférent,
Nous allions ; le cheval s'ébrouait en courant
Par la forêt nocturne et sous la lune pleine ;
Et l'heure encourageait la bête, dont l'haleine
Accrochait sa huée aux branches des taillis.

Nos paroles troublaient les arbres recueillis.
Et quand tu prétextais l'apreté de la côte
Pour descendre et rôder à travers l'herbe haute
Dans le creux d'un menhir tu fus te reposer.
La Terre des aïeux entendit mon baiser ;
Et sur la couche antique aux voûtes sépulcrales,
Notre amour rejoignit les amours ancestrales.

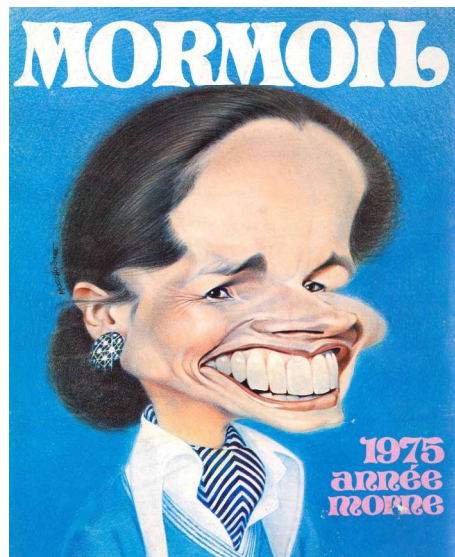
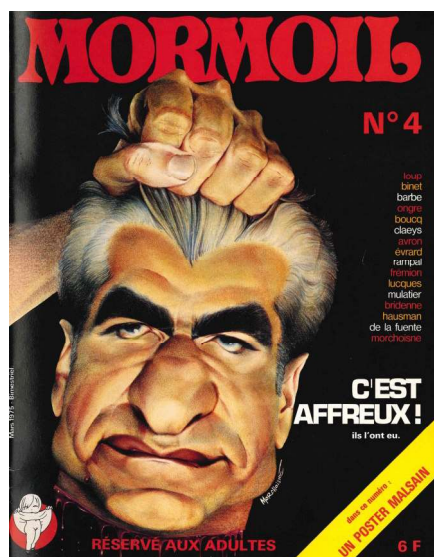
GEORGES DE PORTO-RICHE.



ix



A PARIS.

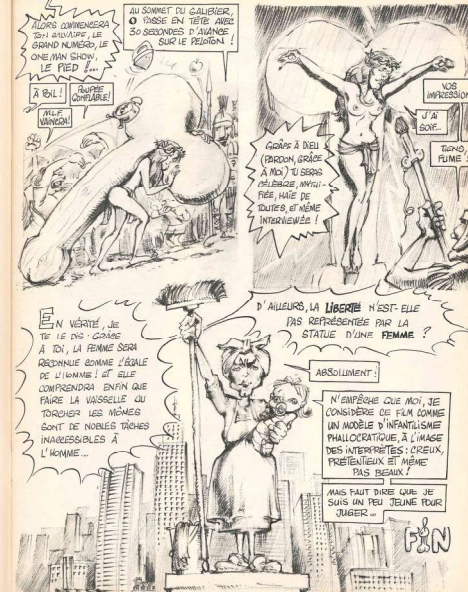
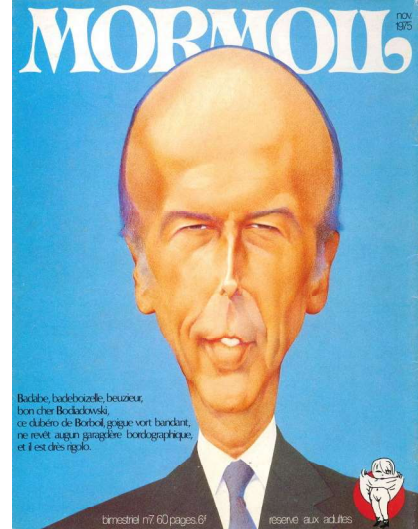
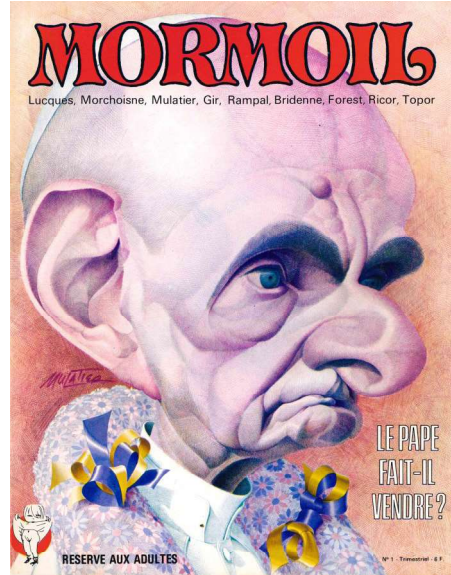
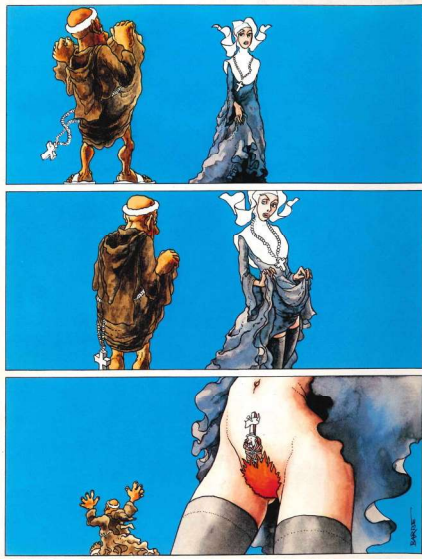


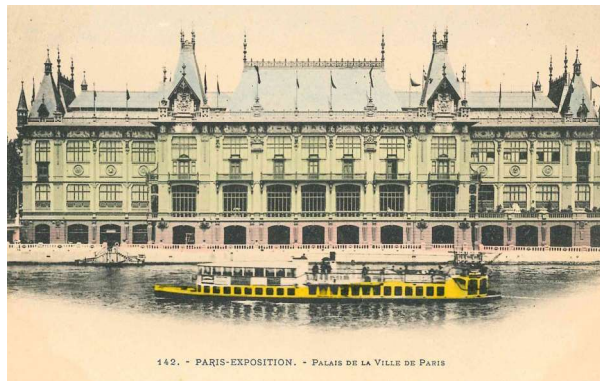
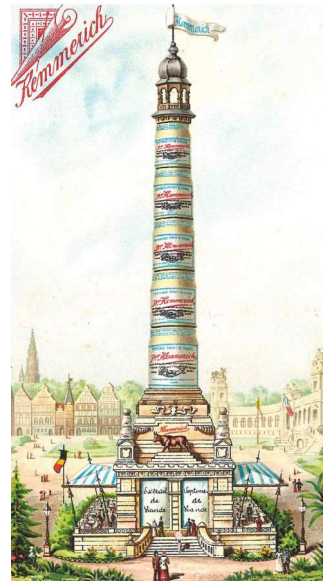
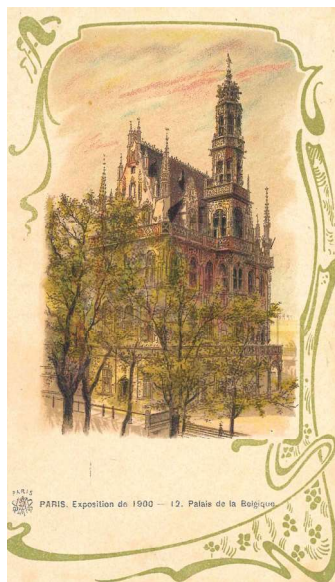
(Erotic "Bande Dessinée") - Mormoil. Réservé aux Adultes. No. 1 (Mars 1974) through No. 7 (Nov. 1975) (all published). A complete run in 7 issues of the French erotic comics magazine, issues 50-60 pp. each. Quarto (10 5/8 x 8 1/4 inches). Original side-stapled wrappers with eye-catching and sometimes pornographic cover illustrations by Morchoisne and Mulatier. Overall excellent. Paris: Éditions Nialley, 1974-1975. (53309) \$1,850

A complete collection of the relatively unknown French underground comics magazine, published at the height of underground comics/comix exploration in France and around the world. Mormoil was one of the first magazines to publish the adult comics of artists such as Christian Binet, Régis Loisel, Yves Le Loup, François Boucq, and Jean-Claude Claeys.

Other contributors include André-François Barbe, Lucques, Jean Mulatier, Jean-Claude Morchoisne, Batiste, Gir (Jean Giraud), Jacques Rampal, Michel Bridenne, Jean-Claude Forest, Roland Topor, Daniel Billon, Avron-Evrard, Frémion, Pierre Leconte, Ongre, De la Fuente, René Hausman, and others.

A noteworthy and yet unrecognized landmark publication of 1970s French underground and erotic comics. Very scarce; as of September 2024, OCLC locates only four institutional libraries in North America with any holdings of Mormoil, not all of which are complete.





Extensive Collection of Souvenir Postcards from the Exposition Universelle de 1900 in Paris. A fantastic archive of approximately 650 total postcards (including some duplicates), showcasing the various pavilions, architectural landmarks, and events from the 1900 world's fair. Most approximately 3 1/2 x 5 1/2 inches. Loose as issued, currently housed in modern albums. Many unused, possibly a third written on and/or mailed. Scattered soiling and handling wear, light dust-staining or toning, overall excellent. [Paris, circa 1900.] Includes an album "Souvenir de l'Exposition 1900", a miniature booklet "Exposition 1900 Guide offert aux Visiteurs du Pavillon du Champagne Mercier", and a ticket for the concert held at the inauguration of the fair, on April 14, 1900. (53633) \$3,000

The Exposition Universelle of 1900 was held in Paris from April 14 to November 12, at the esplanade of Les Invalides, the Champ de Mars, the Trocadéro, and along the banks of the Seine, with an additional section in the Bois de Vincennes. It is estimated that more than 50 million people attended the fair during those 7 months. The fair celebrated the achievements of the 19th century and new developments moving into the 20th century. This exposition was key in propagating the newly fashionable Art Nouveau style, and introduced many important architectural works and now-universal inventions, including the Grand Roue de Paris Ferris wheel, Russian nesting dolls, diesel engines, talking films, the first regular passenger trolleybus line, the Rue de l'Avenir moving sidewalk, and escalators.

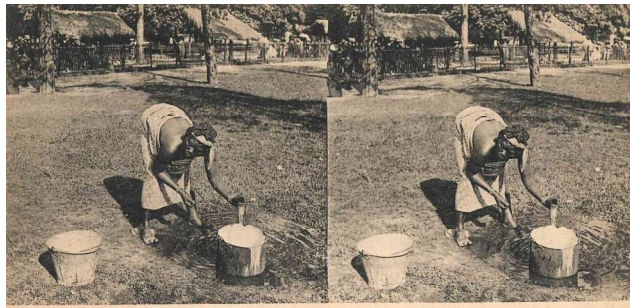
The fair showcased France as a major colonial power through numerous pavilions built on the hill of the Trocadéro Palace. These included pavilions for the French colonies in Africa of Tunisia, Algeria, Sudan, and Guinea, as well as the colonies of Indochina, Tonkin, Laos, and Cambodia. The Netherlands also had a pavilion showcasing the culture of the Dutch East Indies. Other countries from around the world were invited to France to showcase their achievements and cultures, and forty accepted the invitation, coming from Europe, Asia, North America, Central America, South America, and Africa.

Although many of the exposition buildings were not meant to last and were demolished shortly after the conclusion of the fair, some of the major structures built for the exposition which still survive today include the Grand Palais, the Petit Palais, the Pont Alexandre III, the Gare d'Orsay train station, and the Paris Métro Line 1, including the entrances designed by Hector Guimard.

This remarkable collection of postcards showcases all that the exposition had to offer. Many of the views are architectural, depicting the numerous buildings which were constructed especially for the fair. There is a mix of photo-postcards and drawings, many black-and-white and some colorful. There are color-printed examples, some hand-colored postcards, and a few with hand-applied embellishments. There is a whole colorful series from Au Bon Marché with views of "Le Vieux Paris", and many postcards showcase the numerous visitors to the exposition. There are also postcards from many of the colonial pavilions which showcase the interesting international architectural styles which were brought to the people of Paris, as well as the colonized populations "on display". Many of the postcards are unused, but a sizeable percentage have been written on, most but not all written in French.

A remarkable collection of postcards from a monumental world's fair at the turn of the century.





4 PARIS — Jardin d'Acclimatation
Achanti à la Corvée d'eau

Héliotype E. La Doley, Paris

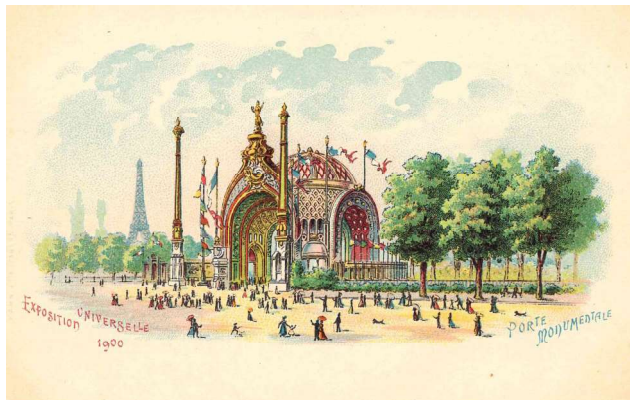
Série N° 6
Vues Stéréoscopiques Julien Damoy



Perspective des Palais Strangers.
Paris. Exposition Universelle de 1900.

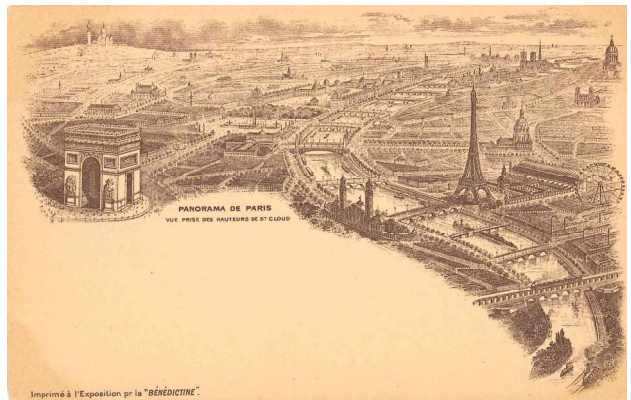
groupe à Paris

17. Jénel.



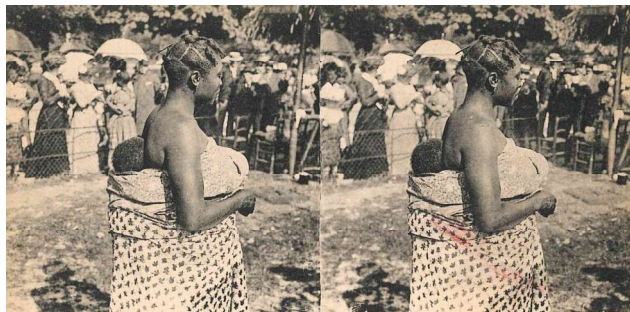
EXPOSITION
UNIVERSELLE
1900

PORTE
MONUMENTALE



PANORAMA DE PARIS
VUE PRISE DES HAUTEURS DE ST CLOUD

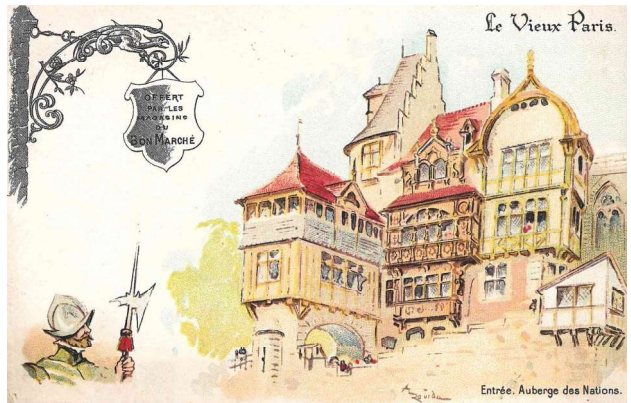
Imprimé à l'Exposition par la "BÉNÉDICTINE".



11 PARIS — Jardin d'Acclimatation
Femme Achanti et son enfant

Héliotype E. La Doley, Paris

Série N° 6
Vues Stéréoscopiques Julien Damoy



Le Vieux Paris.

Entrée. Auberge des Nations.



Exposition Paris 1900.

La Tour du Monde.

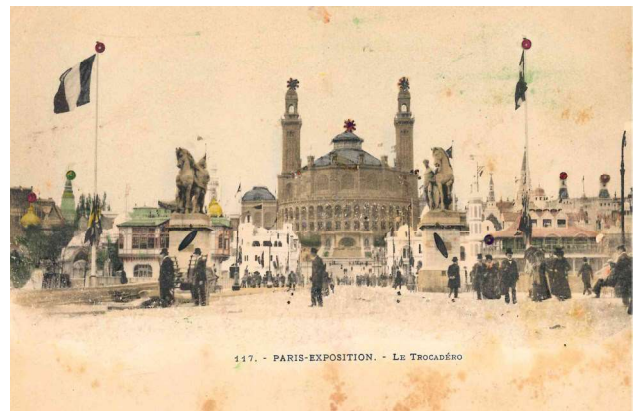
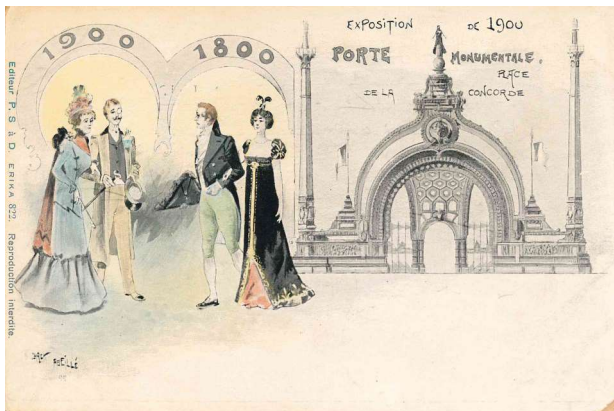
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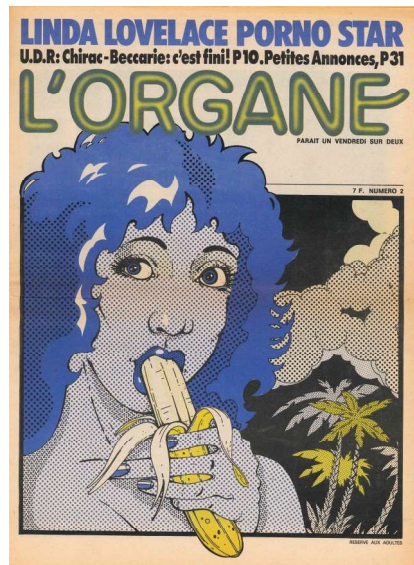
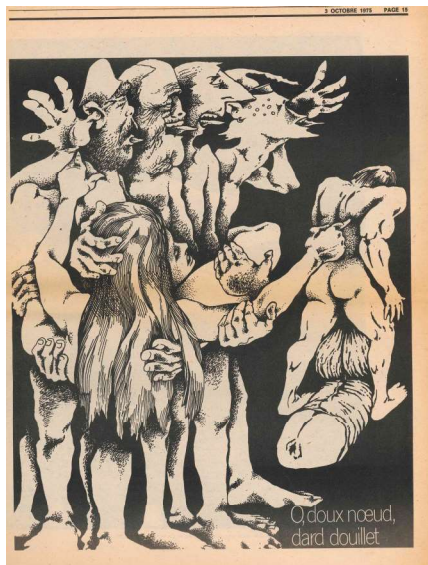
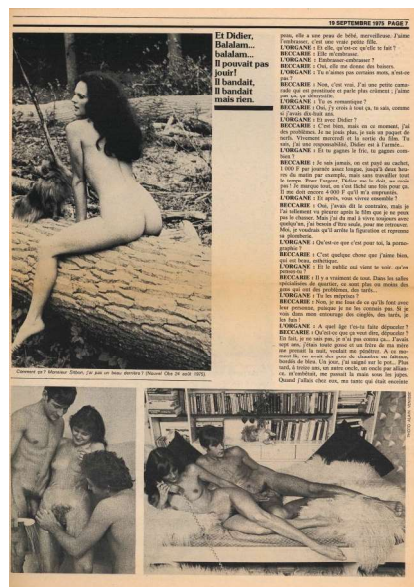
Marcel Brampor



Lip. Phot. NEMOUS FRÈRES - Paris

*Gracys van Borne
Bel en tante Nieme
die op 't oogenblik op
de boerende ship van
de Eiffeltoren zitten*



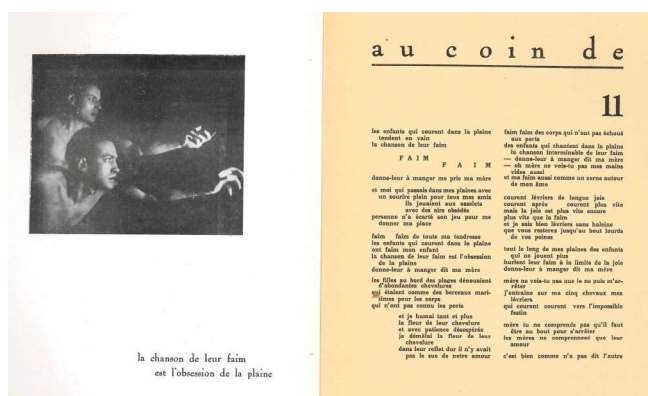
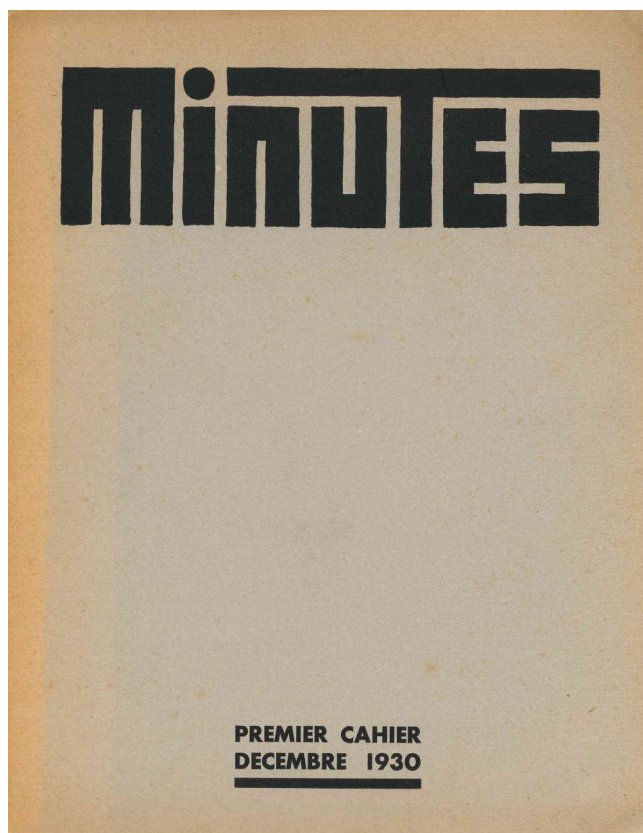


(French 1970s Pornography Review) - L'Organe. Nos. 1 (September 19, 1975) and 2 (October 2, 1975) (all published). Paris: L'Organe, 1975. Quarto (38 x 28 cm). Original illustrated self-wrappers, with cover illustrations by Thierry Dalby and Mick Haggerty; 32 pp. each, profusely illustrated throughout with drawings, comics, and photographs. Some browning, some light chipping, some tears along crease lines, professionally repaired. (52947) \$750

A complete run in two issues of the short-lived French pornographic film review, under the editorial direction of Michel Caen and Michel Perrot. The issues contained information on sex, eroticism, and pornography, with interviews, guides to shows and films, festival reviews, reviews of sexual products and gadgets, and personal ads.

The longer interviews featured Claudine Beccarie, Gerard Damiano, and Linda Lovelace. Additional contributors included Isaure, Jean-Pierre Bouyxou, Abel Beeroot, Noël Simsolo, Jean-Louis Vilier, Lydie Brown, Joël Dumont, Remo Forlani, Jo Ellen Seager, and Marie Salasse.

Very scarce; as of June 2023, OCLC locates only a single holding of this serial, in the Bibliothèque National in Paris.



(Interwar Parisian Arts and Literature Journal with Interesting Typography) - **Minutes**. First issue subtitled: **Cahiers de Littérature et d'Art**. First Series: **No. 1 (December 1930) through No. 6 (Janvier 1932)**, followed by **Second Series, No. 1 (Fevrier 1934)**. A complete run in 7 issues (issues range from 16 to 34 pp. each) of the interwar Parisian arts and literary journal, illustrated throughout. First six issues quarto (10 7/8 x 8 3/4 inches), final issue small square quarto (9 3/8 x 9 inches). Original printed wrappers, first six issues in cardboard portfolio-style covers, final issue with stapled wrappers. Some scattered sunning and toning to outer covers, some light toning throughout, final issue with toning to covers and some wear around staples, overall very good. The fifth issue contains a supplemental index. Paris: Éditions G.L.M., 1930-1934. Issues from first series limited editions of less than 300 copies. (53607) \$3,500

A complete collection of the Parisian poetic and artistic review, under the editorial direction of Guy Lévis-Mano (1904-1980), a noted poet, translator, innovative typographer, and publisher. His imprint, Éditions GLM, published important illustrated editions, books of poetry, and monographs by Georges Bataille, René Char, Paul Eluard, and André Breton, among others.

The journal contains free verse and surrealist prose by various contributors including Lévis-Mano, Blaise Allan, Blaise Cendrars, Robert Desnos, Yvonne Vineuil, Madeline Israel, Hilda Bertrand, Edouard Caen, Pierre Brasseur, Vladimir Mayakovsky, and others. The issues also feature illustrations including reproductions of drawings, collages, and photographs by Gill Pax, Jeanne Bergson, Buscar, Raymond Gid, Nicolas de Molas, Jean Janin, Georges Lebrun, Félix Klein, and others, including several tipped-in plates.

This rare journal perfectly exemplifies Lévis-Mano's distinctive attention to the relationship between word and image, and the strength of his personal "interprétation typographique" as represented here in one of his early publications. Scarce institutionally.



NEGRESSES
PAR
JEAN JANIN

chants nègres

le jourdain

Je descendrai le cours du Jourdain
Un jour prochain
A la table hospitalière je mangerai mon pain
Un jour prochain
Alléluiah
Et je serai aussi près de Jésus
Un jour prochain.

je veux aller au ciel

Je veux aller au ciel, quand je mourrai.
O mon Dieu, quand je m'en irai.
Je veux revoir mon frère, quand je mourrai
Et traverser le Jourdain, quand je m'en irai
O mon Dieu, quand je mourrai.

un jour prochain

Un jour prochain, je pourrai à terre
Le lourd fardeau qui pèse à mes épaules
Oh ! un de ces matins en pleine lumière,
J'ouvrirai mes ailes et je fendrai les airs
Un jour prochain, un jour prochain
Je pourrai à terre
Le lourd fardeau qui pèse à mes épaules !

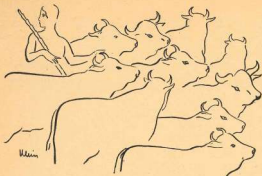
vis humblement

Vis humblement, le cloche a sonné !
Vois, le soleil dans sa course rapide,
Mais ne te lasser pas surprendre par lui
Avec ton travail inutile,
Vis humblement, vis humblement,
Le cloche a sonné !

TRADUCTION PARAPHRASÉE PAR JULES CASADESUS



personne ne sait ce que veut personne



eustache (pastorale)

LE MESSAGEUR

L'apporte une nouvelle nouvelle :
une feuille sèche, une feuille morte,
une feuille est tombée...
L'automne arrive :
après avoir. L.

LA JEUNE PAYSANNE

La vigne fleurit,
les bruyères fleurissent
sous leurs cimes d'été,
le verger fleurit !

L'ENFANT

Je mange une pomme,
une pomme en feu,
des fruits en feu,
l'automne. L.

LES MESSAGERS

L'automne d'été,
de feu,
l'automne d'été,
travaillant sous le jour soleil



soldat vert-pâle

LA SOUFFRANCE DU JEUNE
HOMME DE VINGT ANS ET A
SON CORPS. LE SOLDAT DE
VINGT ANS. LE SOLDAT DE
VINGT ANS. LE SOLDAT DE
VINGT ANS.

LE DOCTEUR HOLLANDAIS

Calme-toi... Calme-toi...

LE JEUNE HOMME DE VINGT ANS

Oh ! chante docteur ! dis à tes frères
de chanter le chant national de leur
pays... Qu'ils aillent faire leurs
vies, et qu'ils aiment l'amour... C'est
aussi la joie docteur... Docteur qu'arrive-
t-il, lorsque deux êtres qui s'aiment ont
reçu la joie d'aimer ?

LE DOCTEUR HOLLANDAIS

Ils ne peuvent plus se la donner.

LE JEUNE HOMME DE VINGT ANS

C'est ça ; deux êtres qui ont reçu la joie
d'aimer ! Ils ne peuvent plus se la
donner !

LE JEUNE HOMME DE VINGT ANS

Elle a une couronne de fleurs d'orange,
Une robe blanche et des cheveux noirs.
Aujourd'hui les parents sont venus sous
l'édifice, mais, parce que je vois pleurer
le corps d'une vierge ; elle, parce que
pour la première fois, elle connaît le
plaisir.

LE JEUNE HOMME DE VINGT ANS

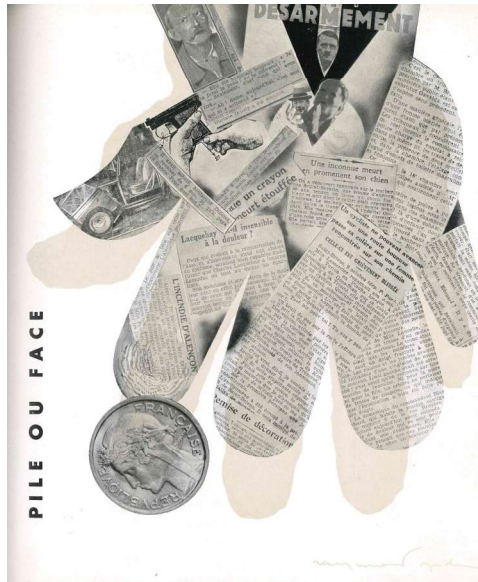
Qu'il fasse ? que faire ? Tu connais la
joie maternelle.

LA FIANCÉE

Demain, moi.

LE JEUNE HOMME DE VINGT ANS

Je ne peux pas. Ses gestes étaient in-
déchiffrables.

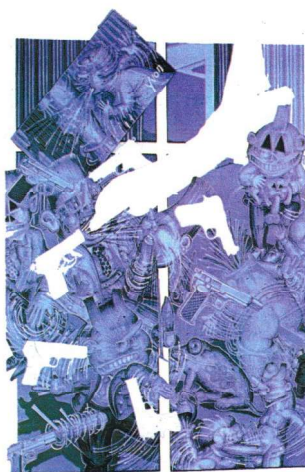
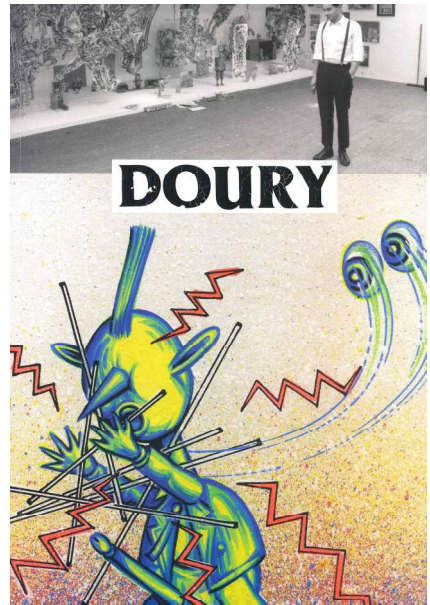
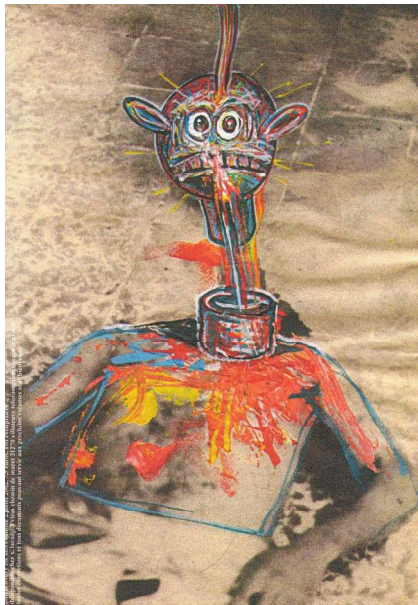




(Lettrisme) - La Lettre. Bulletin Personnel d'Opinion et d'Information de Maurice Lemaître. No. 1 (Oct. 1962) through 18 (May 1964) (complete first series). A complete run in 18 issues, ca. 5-18 mimeographed leaves each, of the serial edited by Lemaître, containing Lemaître's experimental alphabets, concrete poetry, opinions, correspondence with other members of the Letterist movement, including Gabriel Pommerand, Jacques Spacagna, Alain Satie, Isidore Isou, and others, commentaries concerning Lettrist manifestos, bulletins, artistic contributions, information regarding Lemaître's Théâtre Neuf, a chronicle of the controversy between Lemaître and Isou and of the Lettrist movement, and manifestos and leaflets of Lemaître. Illustrated throughout with drawings by Lemaître. 4to. Original corner stapled illustrated wrpps., each issue with a different color heading. Some slight soiling, browning, cover of issue no. 1 with an area of loss and repair across fold line. Paris (Maurice Lemaître) 1962-1964. (51740) \$6,000

A fascinating document of the Letterist movement in transition during the early 1960s, idiosyncratically portrayed from the publisher's point of view, exposing the group's inner workings and airing grievances and enthusiasms in public. Lemaître launched a second series of La Lettre in Sept. 1966, which continued sporadically through August 1968.

As of June 2024, OCLC locates seven complete runs of the first series in a North American library.



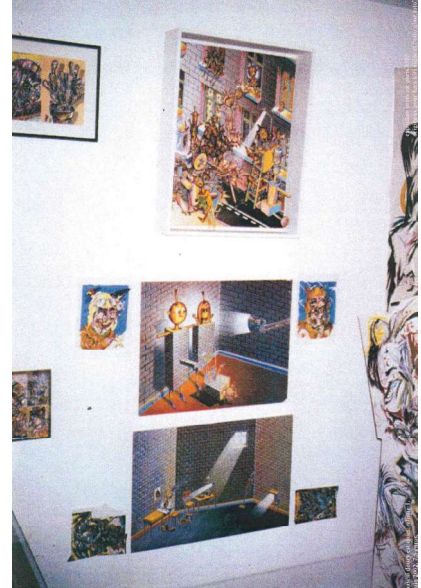
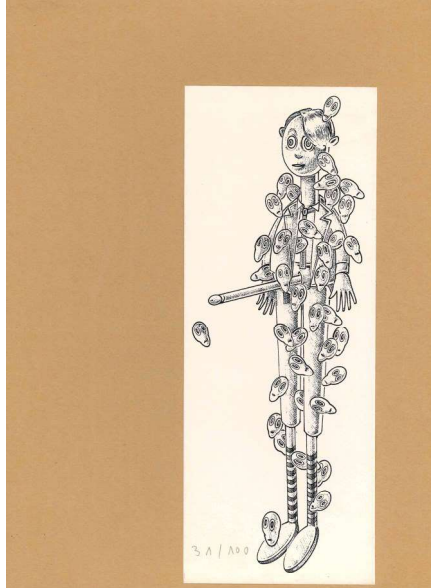
(Little-known French Counterculture Comics Artist) - Pascal Doury est Mort. Volume 1 (Juin 2002) through Volume 8 (2009) (all published). A complete run in eight volumes of the mixed-media publication put out in the wake of Doury's death. Various sizes and formats, most octavo and quarto with original illustrated wrappers, also includes one boxed set and one DVD. Some light scattered handling wear, overall excellent condition. Villeneuve Tolosane, France & Berlin, Germany: Timeless and Bongout, 2002-2009. Most limited editions of 100 or 120 copies. (53105) \$2,250

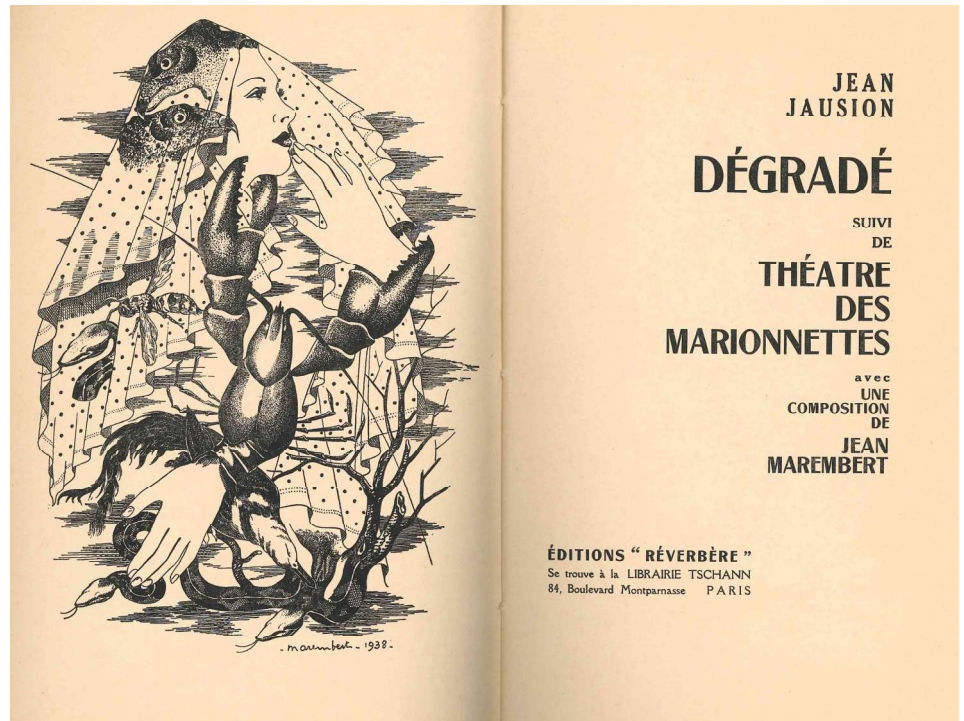
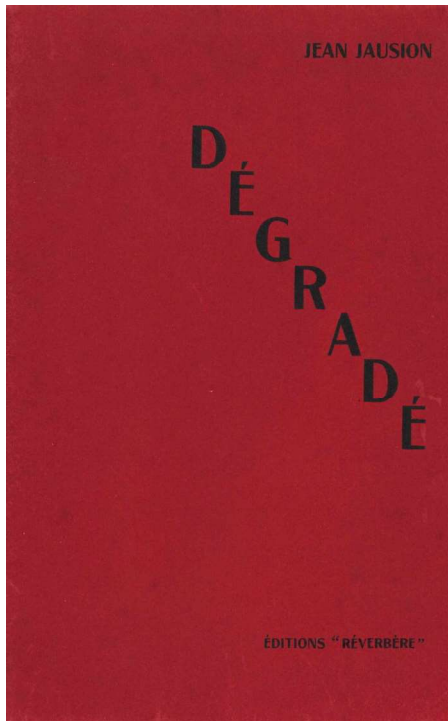
Pascal Doury (1956-2001) was an innovative but under-recognized French counterculture artist and illustrator who was best known for his comic art. He collaborated many times during his lifetime with illustrator and graphic designer Bruno Richard, including on the magazine "Elles sont de sortie". He also worked adjacent to the French punk aesthetic, working with artist Olivia Clavel from the Bazooka group, filmmaker and comics artist Marc Caro, and poet Christophe Tarkos.

Some of Doury's best-known work came from his "dense and intense portrayal of boarding school life in 'Pornographie Catholique'" (Lambiek Comiclopedia). He also published many small print-run comics, many in silk-screen form, and many again a result of a collaboration with Bruno Richard. Doury passed away from lung cancer in 2001.

This non-traditional publication comprises: five small 16-pp. booklets with colorful photo-illustrated wrappers and illustrated throughout (Volumes 1, 2, 3, 5, and 6); a large tabloid-size 8-pp. booklet with photograph of Doury on front cover and reproductions of his illustrations to the other pages (Volume 7); a spiral-bound sketchbook-form volume with rubber stamp decoration to covers and brightly colorful illustrations throughout (Volume 8); a DVD titled "Elles Sont de Sortie: 30 Ans de Pourriture Noble"; and a box set corresponding to Volume 4, containing a monograph titled "Mollusk", a bound offset-printed reproduction of selections from his sketchbooks, and two screenprints of his work.

This unusual and scarce publication provides great insight into a little-known artist and contains numerous eye-catching and fascinating examples of his work. As of November 2024, we could only find via OCLC one holding of Volume 4 in a library in North America.



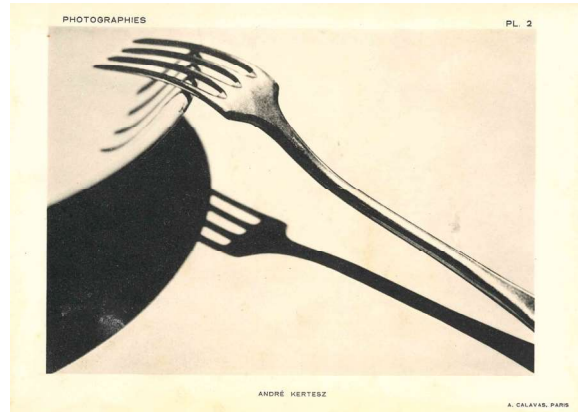
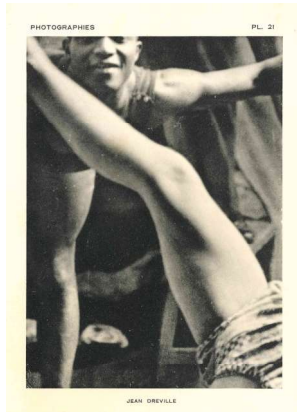
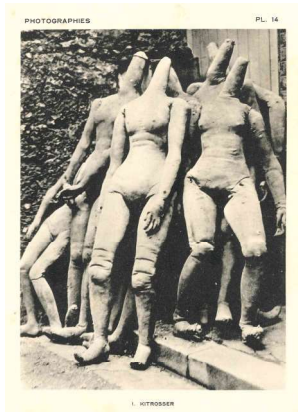
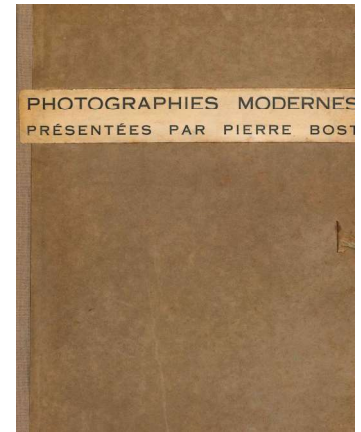
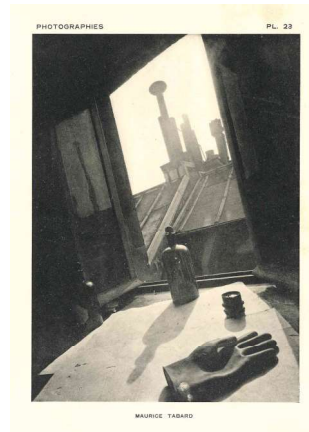
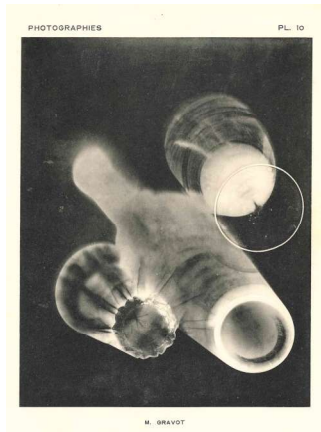


(Neo-Dadaism – Surrealism – Réverberes) - Jausion, Jean. **Dégradé. Suivi de Théâtre des marionnettes, avec une composition de Jean Marembert.** Paris: Éditions Réverberes, 1938. Octavo (21 ×13.5 cm). Original printed wrappers; unpaginated (33 pp.) including a frontispiece after a drawing by Jean Marembert. Overall very good condition. Limited edition of 300 copies. (53092) \$750

Rare volume of poems published by the neo-Dadaist group Les Réverbères, which was founded in December 1937 by Michel Tapié, Jean Marembert, Jacques Office, Pierre Minne, and Henri Bernard, and which promoted Dadaist exhibitions, jazz concerts, stage performances, and published literary works. Among the exhibitors were: Louis Cattiaux, Marembert, Pierre Minne, Tapié, as well as members of the "La Main à plume" surrealist group: Noël Arnaud, Marc Patin, Jean-François Chabrun, and others. Among other events, the group also organized "Tribute to Dada" soirées, which featured readings of texts by Tristan Tzara, Ribemont-Dessaignes, and others. In "Art of the Defeat: France 1940–1944," Laurence Bertrand Dorléac asserts that the group still met for several gatherings retaining the spirit of the 1930s even after the German occupation of France in June 1940.

The Neo-Dadaist activities around Michel Tapié have not been explored to any significant degree and are rarely mentioned in passing in the literature on Dada and Surrealism. One exception is Michel Fauré's book "Histoire du surréalisme sous l'Occupation", published in 1982. The reason for the sparse state of research is probably that the experimental, elaborate avant-garde prints, most of which were produced in very small editions, are hardly accessible due to their rarity.

Very scarce; as of December 2023, OCLC lists only 2 copies in North America.



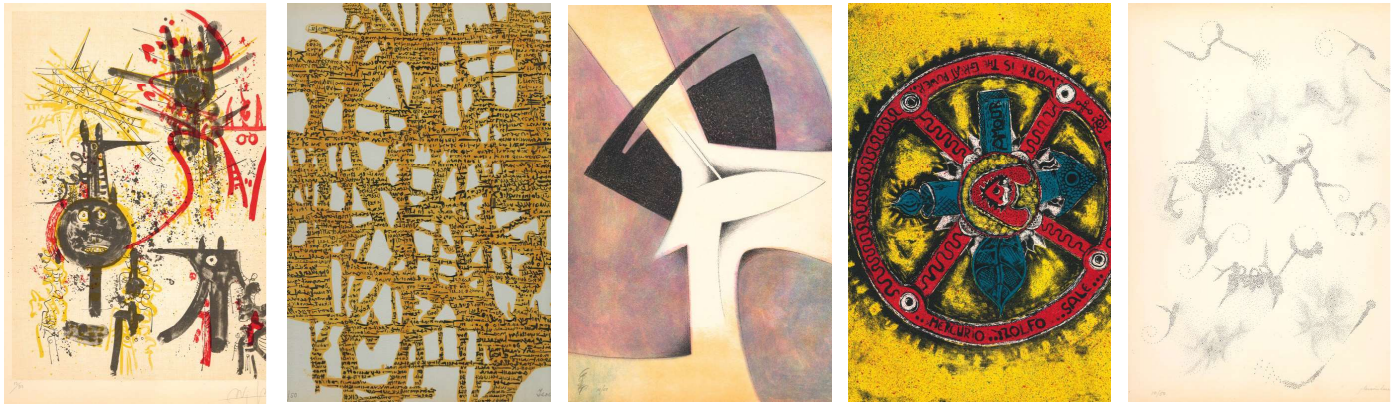
(New Vision Modernist Photography) - Bost, Pierre. **Photographies Modernes.** Portfolio containing seven pages of introductory text by Bost and 24 photographic reproduction plates by Modernist photographers. Octavo (9 1/4 x 6 5/8 inches). Original publisher's cloth-backed tie-bound boards portfolio with original paper title label pasted to front cover, contents loose as issued. Light bumping and foxing to boards, minor toning to text leaves, very light soiling or staining to plates, mostly marginal, overall very good. Paris: Librairie des Arts Décoratifs/A. Calavas, n.d. (1928?) (53290) \$1,950

Pierre Bost (1901-1975) was a French screenwriter, novelist, and journalist who was a great proponent of modernism in photography. Bost also authored the introductory text to Man Ray's landmark portfolio "Électricité". This volume represents the first edition of Bost's presentation of Modernist photographers, comprising 24 phototypies, printed recto only on thick paper stock, with photographer's name printed underneath each image.

The photographers included are: André Kertész, François Rainier, Roger Parry, Eli Lotar, Joris Ivens, M. Gravot, Germaine Krull, Chevojon, Isaac Kitrosser, Johnny Fernhout, Sougez, Jean Dreville, Maurice Tabard, and André Vigneau. The majority of the photographers are represented by 2 images each.

As Bost wrote in his preface to the portfolio, "Si la photographie est un art, c'est parce qu'elle a renoncé bravement à l'exactitude photographique." This work served as somewhat of a manifesto for the New Vision Photography movement, a term first coined by László Moholy-Nagy to describe the new photography techniques and unconventional formats which flourished in the 1920s and 1930s, due in part to new technology. This period saw the advancement of abstract photograms, photomontages, and combinations of photography with typography in posters and magazines.

An important work of Modernist photography; scarce institutionally.



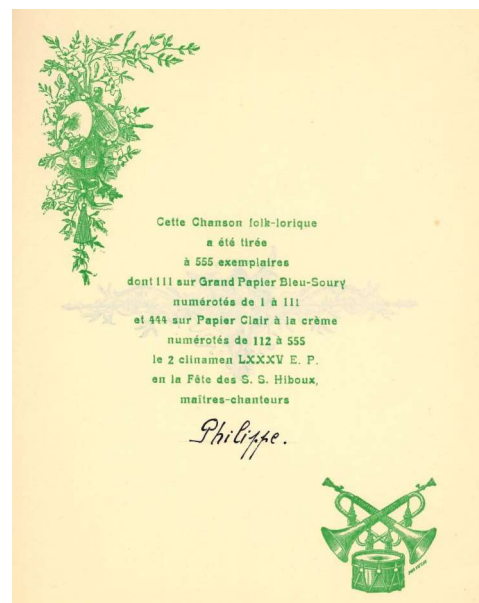
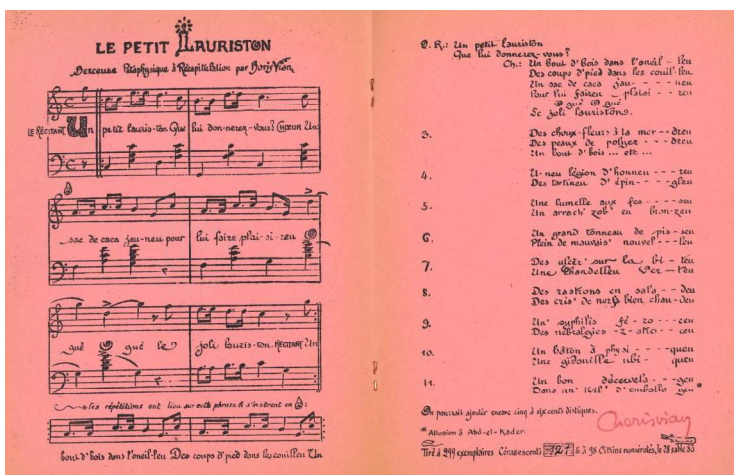
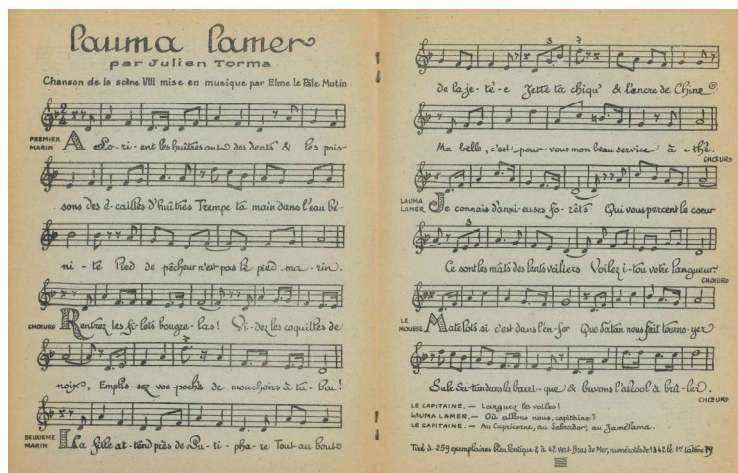
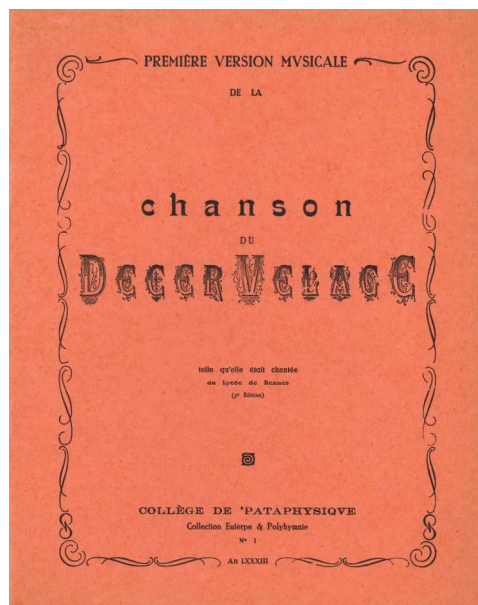
(Original Modern Art Lithographs) - Brunidor. **Portfolio Numéro 3.** Paper portfolio printed with title and list of artists, housing five original lithographs printed in colors. Folio (16 5/8 x 13 1/4 inches). Beige canvas tie-bound portfolio with publisher's flaps, paper portfolio housed inside. Considerable wear to canvas portfolio, canvas loss to back cover, light toning to paper portfolio, lithographs themselves in excellent condition, two with tiny pinholes to center top and bottom. Paris: Robert Altmann, 1961-1962. Limited edition of 50 examples. (53250) \$4,500

The art publishing house Brunidor, founded in New York 1947 by art critic and collector Robert Altmann, was known for producing portfolios of prints that were often accompanied by poetry or brief works of prose. Fleeing anti-Semitism during World War II, Altmann moved to several different countries, including the United States and Cuba, and maintained close relationships with many of the artists whose works he published.

This portfolio contains five striking color lithographs by Guy Harloff, Isidore Isou, Gherasim Luca, Joaquin Ferrer, and Wifredo Lam, printed by René Guillard in Paris and Emil Matthieu in Zurich. Each lithograph is signed by the artist and numbered 10/50 in pencil.

Guy Harloff's work is a bright and colorful mandala-style piece featuring the text "Work is the Great Power." Isou's contribution is an untitled Lettrist composition dated 1961. Wifredo Lam's lithograph has clear influences from indigenous African art and sculpture.

A beautiful and scarce portfolio of colorful lithographs from important post-war modern and contemporary artists; as of July 2024, OCLC could not locate a holding of this portfolio in a North American library.



(Pataphysics - Music) - Collection Euterpe & Polyhymnie, Collège de 'Pataphysique. No. 1 (LXXXIII - 1956 vulg.) through No. 10 (CII - 1975 vulg.). Collection of 10 slim volumes (plus one duplicate), 8-16 pp. each, printed 'for educational purposes for Members of the Collège de Pataphysique', each containing lyrics and sheet music for choral songs. Octavo (approximately 8 x 6 1/4 inches each, slight variations in height). Original side-stapled printed wrappers in colored cardstock, currently loosely housed in a modern cloth-backed boards portfolio. Some light scattered soiling and handling wear, overall excellent. [Paris]: Le Collège de 'Pataphysique, 1956-1975. (53589) \$2,250

The College de 'Pataphysique was founded in 1948 in Paris, based on the ideologies of the ludicrous and absurd of French writer Alfred Jarry (1873-1907). Jarry's works parodied scientific methods and claimed Pataphysics to be the study of what lies beyond metaphysics. In his posthumously published novel "The Exploits and Opinions of Dr. Faustroll, Pataphysician", Jarry coined the term pataphysics to refer to a "science of imaginary solutions" that would "examine the laws governing exceptions." It currently refers to works that utilize the language or imagery of science, but make them absurd.

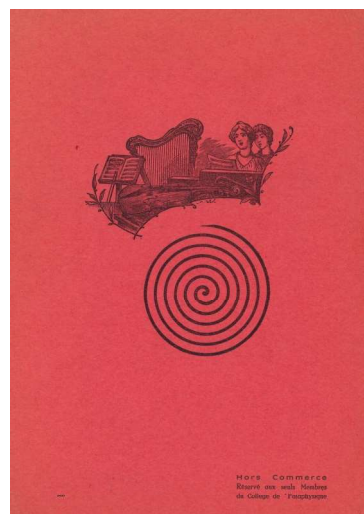
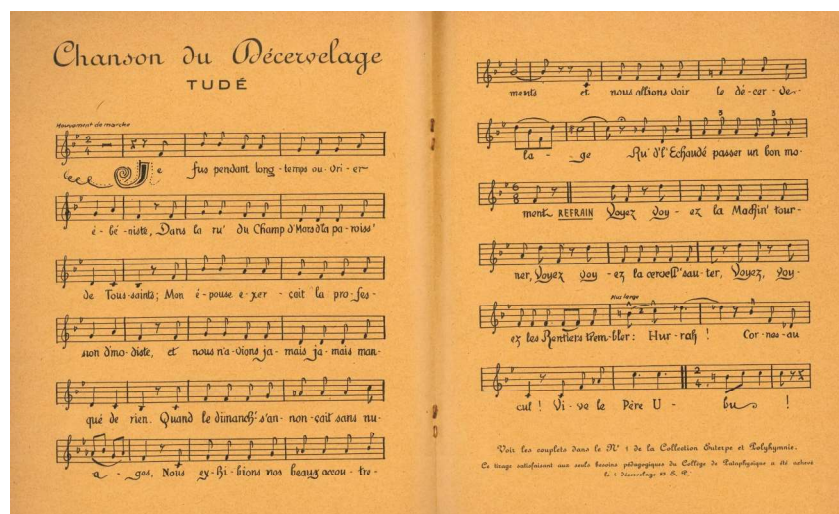
The movement attracted many important writers and its network was composed of figures such as Eugene Ionesco, Jacques Prévert, Jean Dubuffet, René Clair, Remy de Gourmont, René Daumal, Félix Fénéon, Boris Vian, and Raymond Queneau. The group was dedicated to ambiguous opposition to the current state of the arts. By the 1960s, there were 'Pataphysics institutes in the Americas and throughout Europe and it had begun to act as an influence in the fine arts, most notably on the Pop-Art movement. The Collège's own website quotes, "The Collège de 'Pataphysique was founded...to study these most important and serious of all problems: the only ones that are important and serious. Let there be no mistake: it is not a question, as some simple minds who take Jarry for a satirist seem to think, of denouncing human activities and cosmic reality; nor is it a question of promoting a mocking pessimism or a corrosive nihilism. On the contrary, it is a question of discovering the perfect harmony in all things, and through this harmony the profound concordance between people's minds (or, equally, the ersatz which takes the place of mind). It is a question of a few people doing consciously what all others do unconsciously...Its activities have an ambiguous character. The superficial observer is amused, even delighted. He imagines he has come across a group of cruel practical jokers...A closer look and a more prolonged acquaintance with these activities will enable the observer to perceive that they correspond to a general viewpoint and an entirely new psychology, beyond laughter and even, perhaps, beyond smiling."

The Collège also instituted its own calendar in 1949. The pataphysical era (E.P.) started on Jarry's birthday, September 8, 1873, with the first day of every month starting on a Sunday. The year has 13 months each with 29 days, with all but 2 of the 29th days being "imaginary". The months also have different names, including "Absolu", "Haha", "Décervelage", "Mordre", and "Phalle". The current collection of volumes have publication dates printed to the front covers using the Pataphysical calendar.

The ten titles included here are:

1. *Première Version Musicale de la Chanson du Décervelage.*
2. *Seconde Version Musicale de la Chanson du Décervelage, by Claude Terrasse (2 copies).*
3. *Hyme des Palotins.*
4. *Lauma Lamer Shanson de la Scène VIII, by Julien Torma.*
5. *Le Petit Lauriston by Boris Vian.*
6. *Polka des Gidouilles by Luc Etienne.*
7. *Une Supposition Chanson Folk-Lorique by René Clair.*
8. *Acclamation en l'Honneur de Sa Magnificence le Vice-Curateur-Baron, by Jean Racine and Jacques Prévert, with m music by Félix Mendelssohn.*
9. *La Royauté du Père Ubu by Pape Marcel.*
10. *Les Membres du Collège de 'Pataphysique sont des Helianthes.*

A scarce run of this absurd publication.





(Post-Commune Illustrated French Satirical Newspaper) - Le Polichinelle. Journal Littéraire, Satirique & Illustré. Année I, No. 1 (15 Février 1874) through Année II, No. 48 (24 Janvier 1875). An almost complete run (lacking only the final issue, No. 49, published after a year-long pause in January 1876) in 48 issues of the French newspaper with large caricatures and illustrations to the covers, most in full color, 4 pp. each. Folio (20 x 13 1/2 inches). Cloth-backed floral-decorated boards with title label affixed to spine. Some minor abrasions and edgewear to boards; interior with some scattered foxing, light chipping, a few issues with some minor creasing, spine splitting; overall good. Paris: Bureau du Journal, 1874-1875. (53575) \$4,500

A near-complete collection of 48 out of 49 total issues published of the rare French newspaper edited by Louis de Semein. Published weekly, the issues of Le Polichinelle feature large, usually colorful caricatures and illustrations to the front page. These illustrations feature the work of artists including A. Schill, Bull, G. LaFosse, E. Cottin, H. Giraudon, and Ladreyt. Some of the images are illustrations or cartoons, while others are caricatures of political and noteworthy figures such as Hippolyte de Villemessant, Edmond Tarbé, Sophie Croizette, Marie Desclauzas, Louis-Joseph Buffet, Casimir Périer, Hélène Petit, and Joseph Vautrain.

In a letter from the editor in the premiere issue, de Semein writes, "[Polichinelle] donne son nom à un journal qui flagellera les ridicules de notre époque, mais sans jamais se hasarder sur ce terrain brûlant que l'on nomme: la politique. Polichinelle désire surtout que sa feuille devienne une sorte de Courrier du dimanche non politique...Le Polichinelle tâchera de distraire ses lecteurs en leur parlant de la littérature, des théâtres, des nombreux et divers incidents de la vie parisienne et, en un mot, de tout ce qui aura eu lieu dans l'espace de huit jours....nous nous servirons d'un excellent moyen: amuser le lecteur!"

The initial goal of the newspaper may have been to not be political, but the cover of issue number 14, from April 10, 1874, states that their cover image was removed due to censorship. A second time, with issue number 19 from June 21, 1874, the cover image was again censored, this one specified by the publication as being a portrait of Mlle. Barthollette, a dancer at the Porte-Saint-Martin Theater. At the end of its publication, the subtitle was changed to "Satirique & Financier". The newspaper was sold along rue de Croissant, a noteworthy center of left republican and socialist publications in the 19th century. Along this same street was where Honoré Daumier worked, and where publications such as *Le Siècle*, *La Marseillaise*, *La Mère Duchêne*, *L'ami du Peuple*, *La Patrie en Danger*, *Le Cri du Peuple*, *La Fédération*, *La Social*, *Le Père Duchêne*, *Le Grelot*, and *Le Mot d'Ordre* were all printed and/or distributed.

A rare French historical newspaper from the period in Paris directly following the Paris Commune; as of November 2025, OCLC locates only three holdings of this journal worldwide, with only one copy in a North American institutional library.





(Scarce Early Play by French Avant-Garde Filmmaker) - L'Herbier, Marcel & Man Ray. *L'Enfantement du Mort. Miracle in Pourpre, Noir et Or.* 84 pp. theatrical work by L'Herbier, divided into three sections - "Poupre", "Noir", and "Or", with an original illustration by Marcel Feguide and a tipped-in photographic portrait of L'Herbier by Man Ray. Quarto (11 x 8 3/4 inches). Original illustrated cardstock covers by Feguide. Some rubbing and abrasions to wrappers, light wear to spine, some separation of signature block from wrappers, light scattered staining to interior, overall very good. Paris: Georges Crès & Cie., 1917. Limited edition of 295 copies. (53474) \$600

Marcel L'Herbier (1888-1979) was a French avant-garde filmmaker and founder of the French film school Institut des hautes études cinématographiques. In 1912 he met Georgette Leblanc, an opera singer, actress, and author, and under her influence began to write plays. When the war broke out in 1914, L'Herbier went to work in a factory making military uniforms, unable to join the military due to a hand injury several years prior. He served in several auxiliary units of the armed forces and towards the end of the war, by chance, was transferred to the Section Cinématographique de l'Armée, where he received his first training in filmmaking. He went on to have an illustrious career in filmmaking, and although his work was critically acclaimed in France, it has been much forgotten in the English-speaking world.

This work dates to the period towards the end of the war, before L'Herbier began his career in film. The rear flyleaf states that this volume was printed April 18, 1917, on the 990th day of the war. The play has been called "an aestheticized revolt against the war". It had its premiere in 1919 at the Théâtre Edouard VII by Art et Action. The state design is dominated in the three sections by the three noted colors.

As of May 2025, OCLC locates only two copies of this work in North American libraries.



Significant Collection of Souvenir Postcards from the Exposition Coloniale Internationale (Paris Colonial Exposition) of 1931. An expansive archive of approximately 850 loose postcards (including some cut from postcard albums) and three bound albums of 12, 12, and 24 postcards each, respectively, for a total of approximately 900 postcards (including duplicates), showcasing the various pavilions, architectural landmarks, and cultural displays and events from the 1931 fair in Paris, including a number of nighttime views. Most approximately 3 1/2 x 5 1/2 inches. Loose as issued, currently housed in modern albums. Many used, a small percentage written on and/or mailed. Scattered soiling and handling wear, light dust-staining or toning, some trimmed or removed from souvenir albums overall very good. [Paris, circa 1931.] (53684) \$4,000

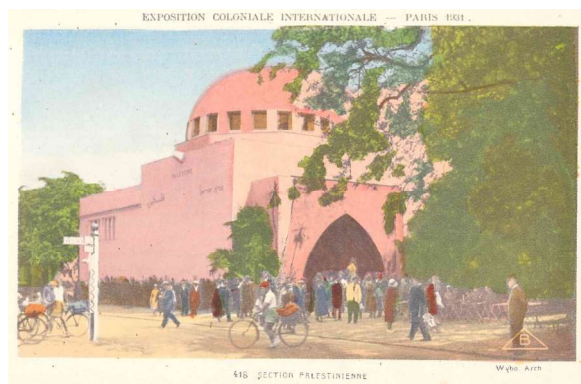
The Paris Colonial Exposition opened in the Bois de Vincennes on the outskirts of Paris on May 6, 1931. Over the next six months, it is estimated that 7 to 9 million visitors from around the world attended the fair. The government of France brought people from the French colonies to Paris and had them create arts and crafts and perform, against a setting of reproductions of native huts, temples, and other buildings. The French government hoped that the exposition would show the benefits of the French colonial empire and downplayed its own efforts to spread French language and culture abroad, instead focusing on the cultures of the colonies themselves.

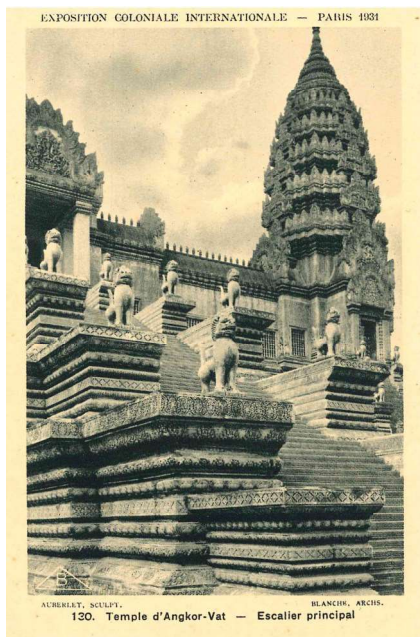
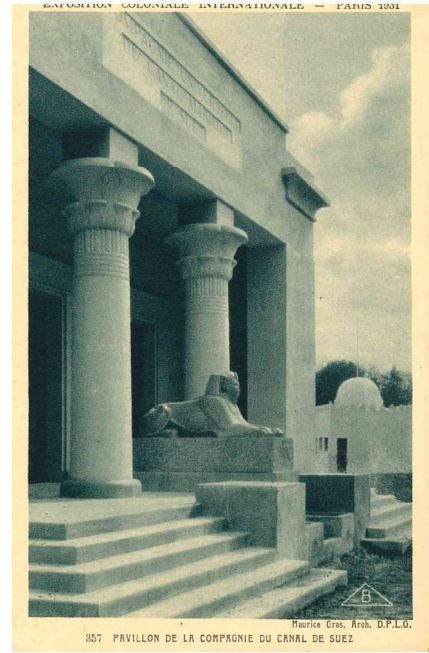
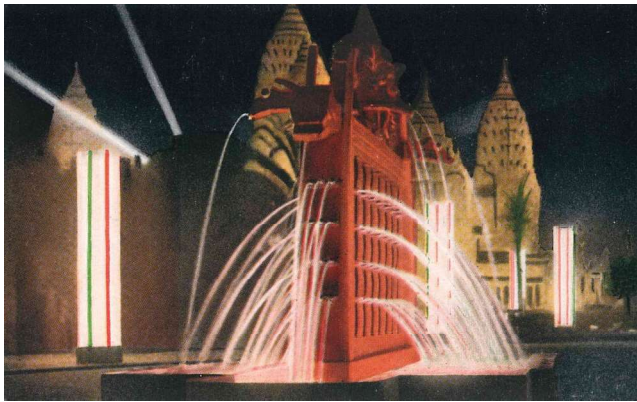
Some of the other nations who participated in the fair included the United States, Japan, Italy, Belgium, and other nations showcasing their own colonies. The British Empire had a Palestine pavilion inspired by Rachel's Tomb in the West Bank, which showcased among other things a model of the Hebrew University of Jerusalem, the Ruthenberg power plant, the city of Tel Aviv, industrial and agricultural goods, decorative arts, and fine arts. The Dutch empire also had a Dutch East Indies (Indonesia) pavilion, which notably burned to the ground on June 28, 1931, along with virtually all of the cultural objects displayed inside.

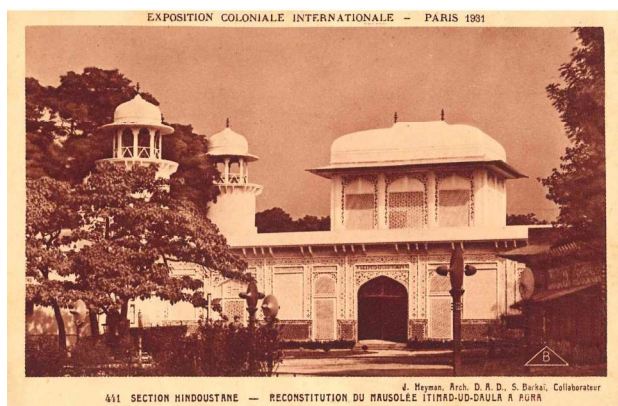
Other noteworthy sites at the 1931 fair included a large-scale replica of the Angkor-Wat temple in Cambodia; a full-scale zoological park full of exotic animals; a roller coaster; a reproduction of George Washington's home at Mount Vernon; a pavilion from the Menier Chocolat company, selling cups of chocolate; the Theatre d'Eau, a monumental fountain and water feature designed by Granet & Expert; a Sudanese mosque; and pavilions with thatched roofs to emulate a native village style.

The fair aided in getting publication for the works of colonial writers, and also created a market in Paris for various ethnic cuisines, particularly from the French colonies of North Africa and Vietnam. Architecturally, some buildings and structures from the fair were preserved or relocated, including the current Cité nationale de l'histoire de l'immigration (formerly the Palais de la Porte Dorée), the Pagode de Vincennes, the reproduction of Mount Vernon which was moved to Vincennes, and the Scenic Railway wooden roller coaster which since 1932 has resided at Great Yarmouth Pleasure Beach in the UK.

This remarkable collection of postcards showcases all that the exposition had to offer. Most of the views are architectural, depicting the numerous buildings which were constructed for or used by the exposition. There are a number of nighttime views, and some colorized views as well. The pavilions showcase the work of some noted international architects as well as the various indigenous styles of those countries. A fantastic grouping from a fair meant to show off the French colonial empire of the early 20th century.





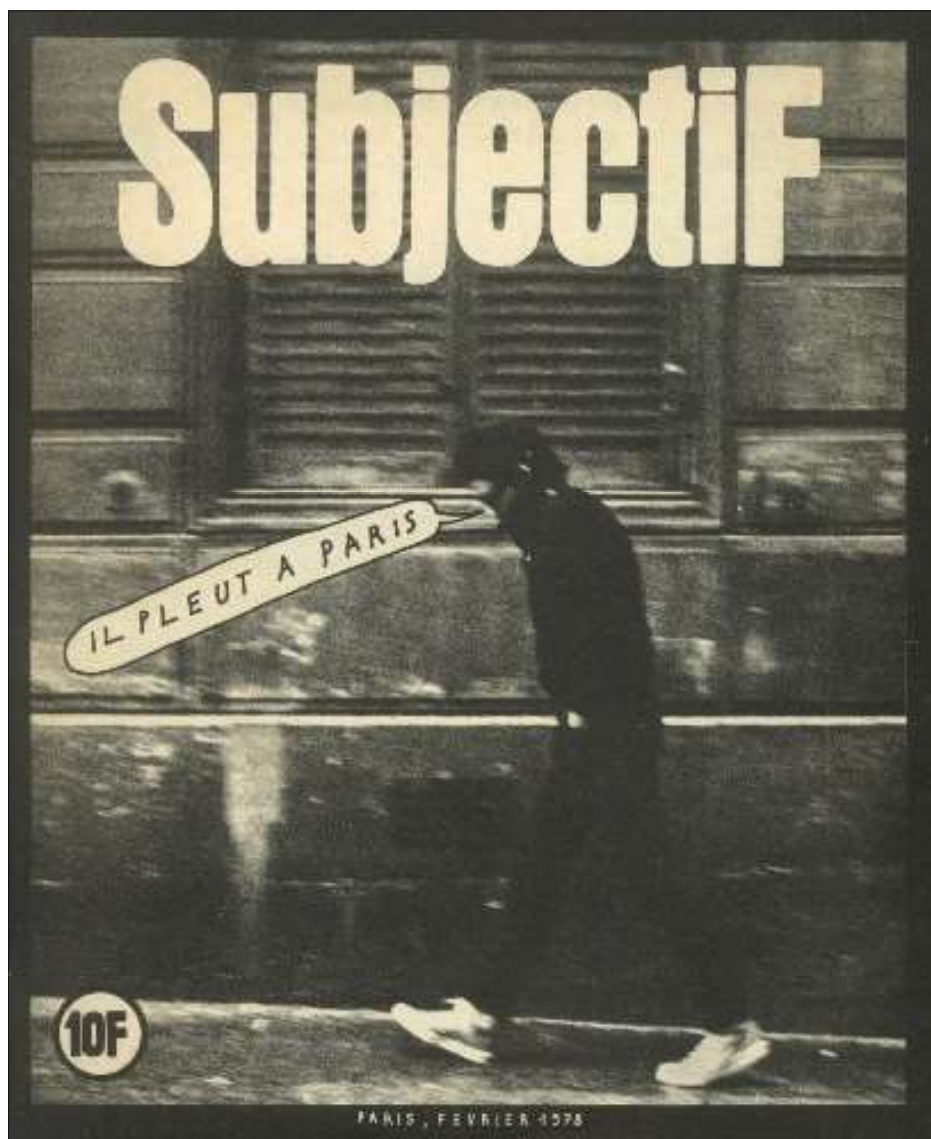


4 BERNETT RARE BOOKS
RTB ARTS AND VISUAL CULTURE



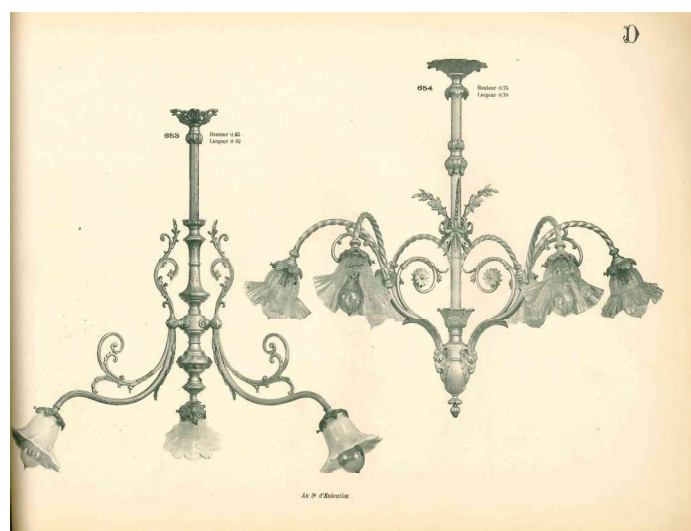
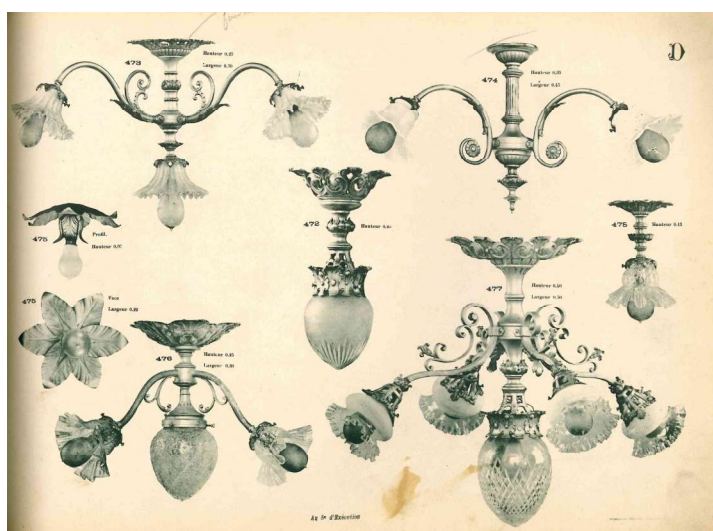
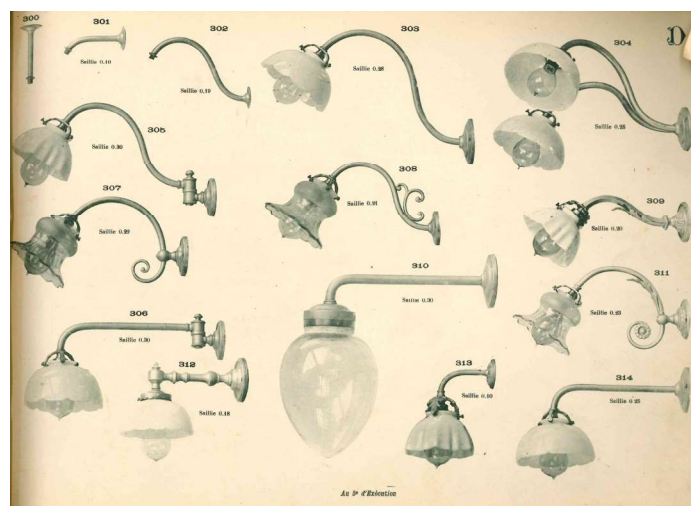
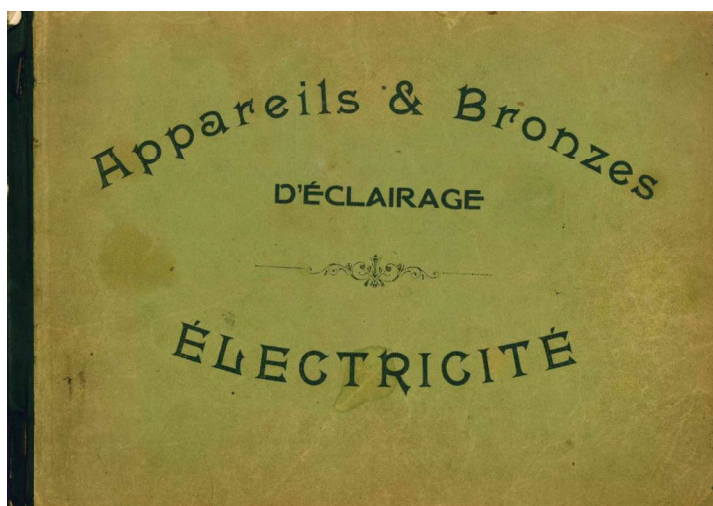
Sonorama. Le Magazine Sonore de l'Actualité. No. 1 (October 1958) through No. 42 (July/August 1962) (all published). A complete run in 42 issues of the scarce French news and sound journal published with the assistance of the radio station Europe No 1 and edited by Cl. Claude-Maxe, Ithier de Roquemaurel, and Jean-Pierre Castel, each issue comprised of six record-style sound sheets related to the news, culture, and happenings in contemporary France and abroad, the records playable without removing them from the binding, each accompanied by a brief printed description. Illustrated profusely throughout from photographs. Some slight handling wear, some of the sound sheets loose from bindings but present. Square 8vo. Original colorful photographic wrpps. with plastic and metal spiral bindings, some slight warping to a couple of covers, minor soiling and handling wear, small area of loss to front cover of issue no. 1, overall very fine. Paris (Sonopresse) 1958-1962. (50403) \$6,000

In the introduction to the first issue, the editors refer to Sonorama as "ce magazine qui se lit avec l'oreille". Philosopher Jean Rostand wrote of the magazine, "Chacun va pouvoir se composer à son usage personnel une collection sonore qui sera comme une sorte d'herbier des voix précieuses de son époque...Il y a là, précise le grand savant, une très remarquable innovation et comme une véritable 'mutation' qui fera, à coup sûr, date dans l'histoire de la presse." Very rare; as of December 2019, WorldCat locates only two holdings of this magazine in North American libraries.



Subjectif. Nos. 1 (Feb. 1978) through 7 (1979) (all published). Seven issues, 50-64 pp. each, comprising a complete run of Raphaël Sorin's legendary but short-lived literary review including contributions by and new translations of Bukowski, Kerouac, Olivier Cohen, Jurij Moskvitin, Gérard Guégan, Philippe Delaroche, Alain le Saux, Richard Brautigan, Charles Olson, Raymond Chandler, and others, illustrated throughout with wildly erotic and bizarre illustrations, as well as photographs of television screens. 8vo. Illustrated wrpps. Paris (Groupe pour l'Organisation Unifiée de la Lecture Appliquée et Généralisée) 1978-1979. (47394) \$1,250

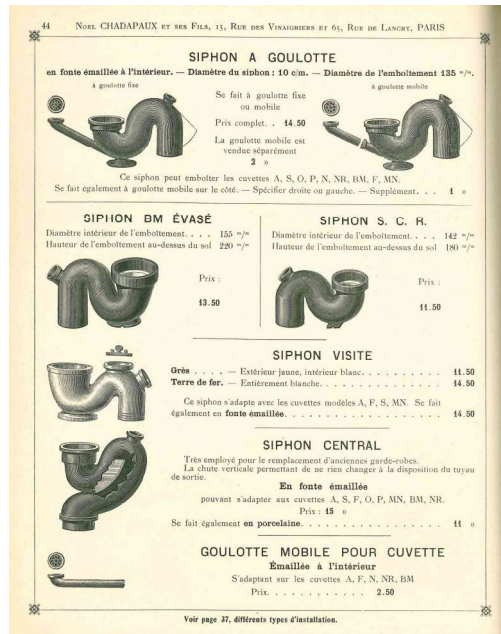
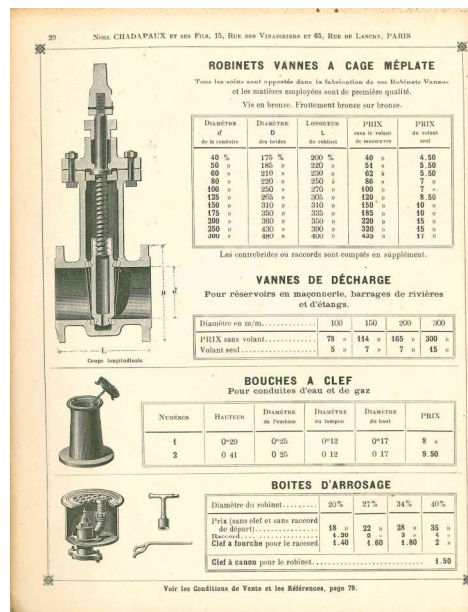
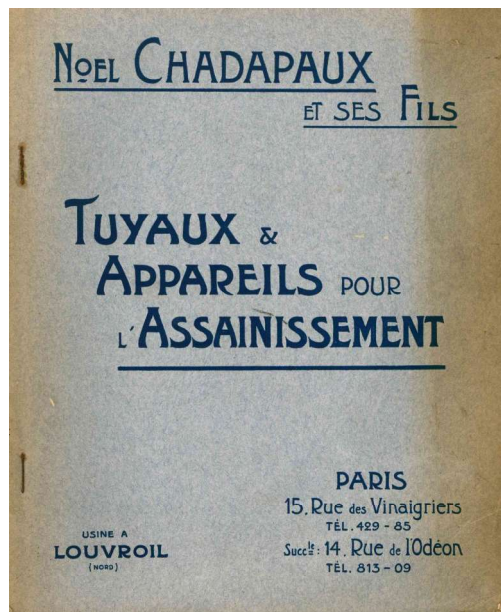
As of March 2025, OCLC locates five holdings of this scarce serial in North America. Sorin remains a legendary figure in the editorial landscape of modern French fiction, having introduced readers to the work of Michel Houellebecq in the 1990s, among others.



(Trade Catalog) - L'Universel. **Appareils & Bronzes D'Éclairage. Électricité.** n.p. [Paris?]: n.p. [L'Universel?], n.d. [early 1900s]. Oblong octavo (21.5 x 31 cm). Original cloth-backed staple-stitched printed green cardstock wrappers; unpaginated (40 plates). Fading, soiling, and minor abrasions to cover, wear and some minor losses along spine, tear along bottom third of spine, front cover warped, scattered minor soiling and toning to interior, overall good. (52513) \$150

French trade catalog from the Universel metalwork company, containing 40 illustrated plates showcasing a variety of lighting fixtures at 1/5 scale, including chandeliers, sconces, pendant lights, and table lamps, many with intricate foliate and scrollwork motifs.

As of November 2022, we could not locate any listings of this catalogue through OCLC.

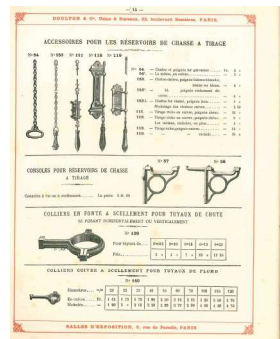
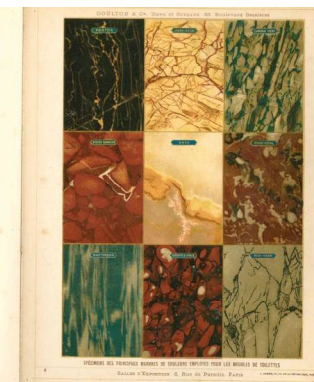
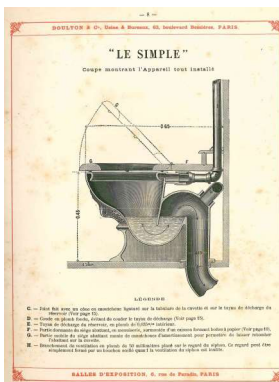
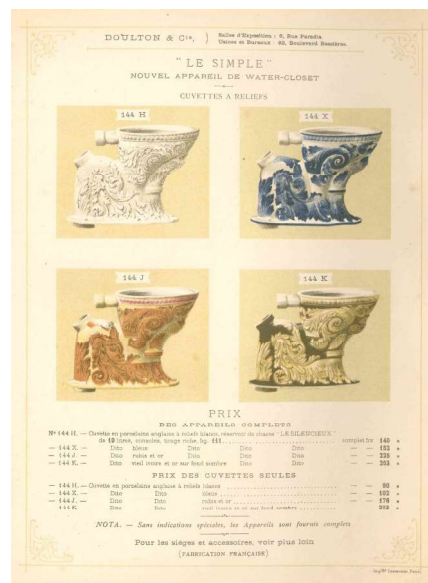
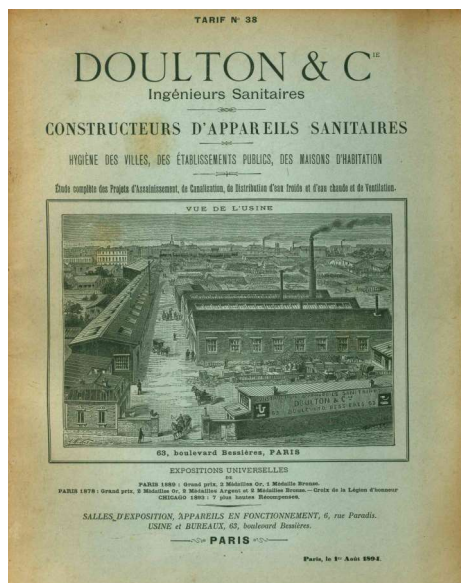


(Trade Catalog) - Noel Chadapaux et Ses Fils. Tuyaux & Appareils pour l'Assainissement. Catalogue Général. Paris: Paul Beillet, 1906. Quarto (26.5 x 21.7 cm). Original staple-stitched printed wrappers on light blue stock; 80 pp. Some browning to covers; light toning to margins; overall about very good. (52480) \$250

Noel Chadapaux et Ses Fils is a sanitation products production company, founded in 1876. Currently headquartered in Bobigny, in the northeast suburbs of Paris, at the time of the printing of this catalogue the company's headquarters were in downtown Paris with their factory located in Louvroil, close to the Belgian border.

This catalogue contains detailed descriptions of various sanitation-related products, including dimensions, prices, weights, and other salient details, profusely illustrated throughout. Some of the products include pipes, drains, siphons, urinals, water closets, hydrants, sinks, bathtubs, toilet seats, and other items.

As of November 2022, OCLC does not show any listings of this catalogue.



(Trade Catalogs) - Paris.- Doulton & Cie., Ingénieurs Sanitaires. **Constructeurs d'Appareils Sanitaires. Hygiène des Villes, des Établissements Publics, des Maisons d'Habitation. Étude complète des Projets d'Assainissement, de Canalisation, de Distribution d'eau froide et d'eau chaude et de Ventilation. Catalogues 38 and 38bis.** Paris: Doulton & Cie., 1894-1895. Quartos (27 x 22 cm). Original illustrated light blue paper wrappers; 48, 62 pp., profusely illustrated, many in color. Some soiling and browning to covers, slight scattered foxing throughout, bindings slightly loose, overall about very good. (52512) \$500

These two catalogues were produced by Doulton, the well-known English pottery manufacturer, to highlight the sanitation products produced in their factory in Paris and sold in their salesroom there. The catalogs feature descriptions, measurements, prices, and illustrations of a variety of products including pitchers and wash basins, sinks, faucets and taps, bathtubs, water heaters, toilets, water closets, urinals, and other items. A handful of color illustrations in each catalogue showcase the different tile, enamel, or marble finishes available.

As of November 2022, OCLC shows only one listing of these catalogues at the V&A, although we are aware of two other institutional holdings, including one in North America.



(World War I Caricature) - La Griffe. No. 1 (22 Décembre 1916) through No. 40 (26 Octobre 1917) (all published). Bound together with *Le Fouet: Journal Satirique Illustré* paraissant le Dimanche, No. 1 (2 Avril 1911) through No. 5 (30 Avril 1911). A full run in 40 issues of the short-lived French newspaper with large colorful caricatures to each cover, 4 pp. each. Folio (19 1/2 x 12 1/2 inches), issues of *Le Fouet* approximately 17 x 10 1/2 inches. Cloth-backed boards. Some old damp-staining and buckling to boards, scattered abrasions, light scattered toning and foxing to interior, some discoloration along old crease lines, overall very good. Paris: Meunier, Vve Bério/Imprimerie des Arts et des Sports, 1916-1917. (53383) \$9,500

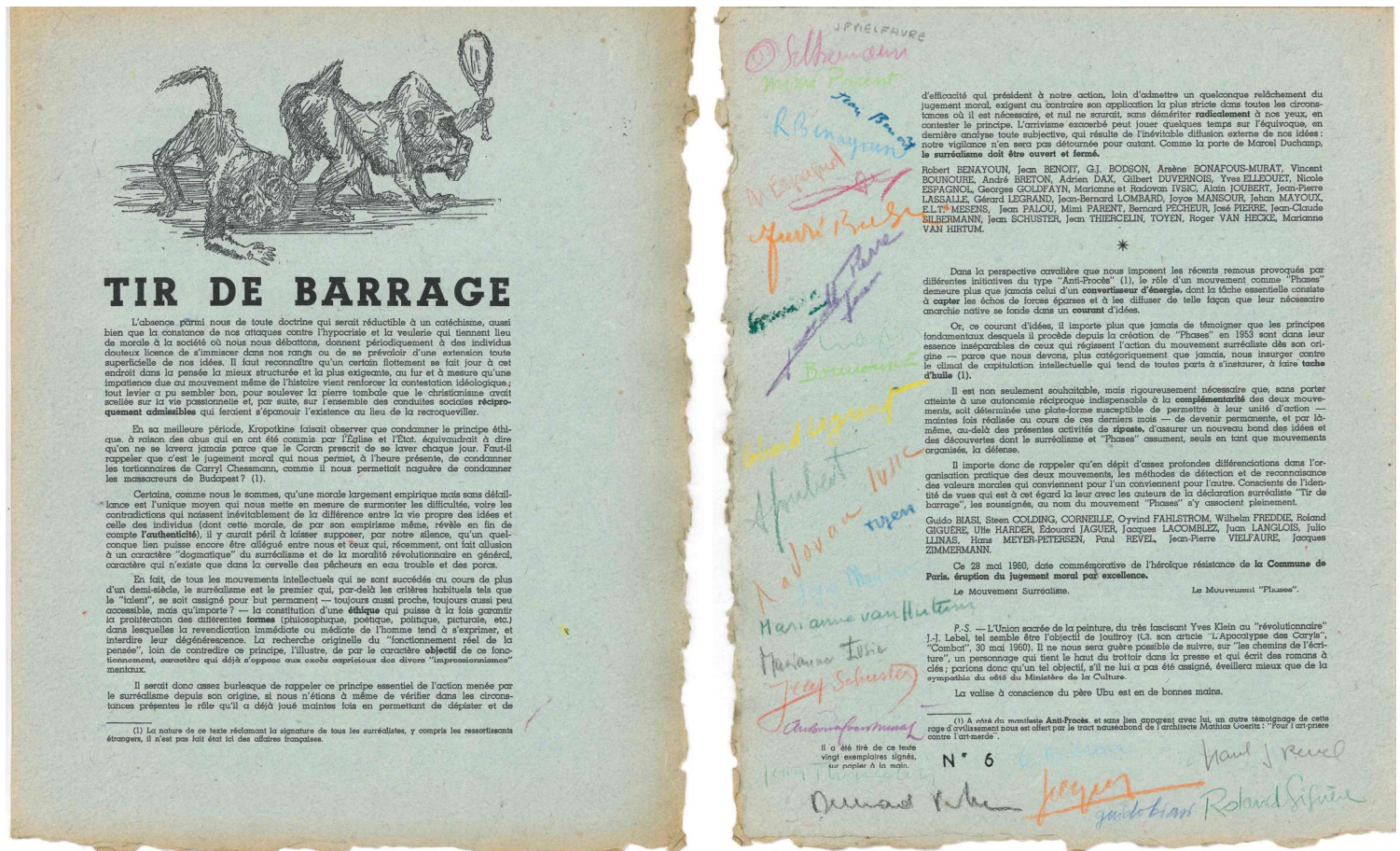
A complete collection in 40 issues of the rare French newspaper founded by caricaturist Joseph Sirat (1869-1937) and art critic, journalist, and friend of the Impressionists Adolphe Tabarant (1863-1950). Each issue features a large colorful illustration with a caricature by Sirat, featuring depictions of contemporary politicians and leaders from France and abroad, including Gustave Hervé, Pope Benedict XV, Henry Chéron, Charles Humbert, Georges Clemeneau, Édouard Herriot, Marcel Sembat, Alexandre Millerand, Aristide Briand, Paul Painlevé, Albert Thomas, Eleftherios Venizelos, Paul von Hindenburg, Georg Michaelis, Alexander Kerensky, and Kaiser Wilhelm II. Most of the caricatures are done in bold and bright colors, but several are not colored (issues 25 to 28). They are satirical, vitriolic, comedic, and exaggerated.

Sirat's career brought him at times to serve as director of the École des Beaux Arts in Oran and the Grelot Algérien. Tabarant worked closely with the Impressionists and authored numerous works on painting, particularly on Maximilien Luce and Camille Pissarro, for whom he also wrote introductory essays for exhibition catalogues, most notably the exhibition held in February and March 1930 on the occasion of Pissarro's centenary, held at the Musée de l'Orangerie.

The first issue of *La Griffe* announces its intentions clearly in the first brief article: "Un journal nouveau, et précisément à l'heure où le alors que le papier se fait plus rare! Un journal agressif par surcroît, alors que jamais l'instinct de conservation nationale ne fit plus impératif le pacte d'union sacrée!...Et déjà les pleutres ou les sots, qui si souvent sont à la fois des sots et des pleutres, s'apprêtent à vitupérer cette nouvelle feuille, à dauber sur les écrivains...Le tumultueux domaine de la patrie en guerre nous offre tant de choses à défendre, tant de principes, d'idées et de faits! Or, soyez-en sûrs, nous les défendrons avec une vigueur inlassable...Nous entendons n'épargner personne, et nous aurons des égratignures pour nos meilleurs amis, s'ils nous agacent les ongles. Mais, surtout, nous grifferons avec sérénité nos ennemis, c'est-à-dire ceux de cet idéal républicain, laïque et social, qui anime en ce moment même la France en armes, debout dans des flots de sang pour abattre le militarisme allemand, et avec lui tous les militarismes. Nous serons sans pitié, après cela, pour les abominables profiteurs de la guerre, mercantis, trafiquants, accapareurs, pour tous ceux qui vivent de la détresse publique, supputent leurs gains sur des charniers et vaquent tranquillement à leurs affaires à travers la pire épouvante. On peut être sûr que *la Griffe*, alors, emportera plus d'une fois le morceau. Telle est la déclaration liminaire que nous devons à nos lecteurs. Nous l'avons voulue brève, nette, sans équivoque. Les coups de *Griffe* lâches, sournois, par en-dessous, ne seront jamais notre fait."

A very scarce example of World War I-era satire and caricature; as of January 2025, OCLC locates only two holdings of this journal in French libraries and none elsewhere.





(Important Surrealist Tract Hand-Signed by Dozens of Artists) - Tir de barrage. First edition of the important tract published jointly by the Surrealist and "Phases" Movements, 4 unnumbered pages. Quarto (12 1/4 x 9 7/8 inches). Printed self-wrappers with illustration to first page. Some very minor toning or sunning to margins, a few extremely minor foxing spots, overall excellent. Paris: Le Mouvement Surréaliste & Le Mouvement "Phases", 1960. Limited to 20 copies. (53689) \$3,000

This important leaflet, co-authored by Gérard Legrand and Édouard Jaguer, is one of the very last Surrealist tracts, coming on the heels of almost four decades of Surrealist publications of this type. It was issued on May 28, 1960, and targets an exhibition titled "Anti-procès" organized by Alain Jouffroy and Jean-Jacques Lebel at the Galerie des Quatre-Saisons. Jouffroy and Breton, previously closely affiliated figures in the Surrealist movement, had had a falling-out, and this tract primarily targets Jouffroy by accusing him of attempting to tarnish the image of the Surrealist movement and to alienate Breton from his colleagues. The image at the top of the page is a drawing by Alfred Kubin and depicts two monkeys, one holding a mirror. These are meant to represent Jouffroy and Lebel.

This particular copy of the tract is one of only 20 copies printed on blue handmade paper and, most notably, bearing the signatures in colored pencil of the signatories: André Breton, Marianne Van Hartum, Gérard Legrand, Marianne Ivisic, Jean Schuster, Jean Thiercelin, Robert Benayoun, Jean-Claude Silbermann, Jean Benoit, Mimi Parent, Radovan Ivisic, Nicole Espagnol, Arsène Bonafous-Murat, Toyen, Joyce Mansour, Guido Biasi, Roland Giguere, Alain Joubert, G.-J. Bodson, and others.

An important tract from the Surrealist movement; as of May 2026, OCLC only locates five holdings of this tract in the United States. It is not clear whether they are the signed or unsigned version.