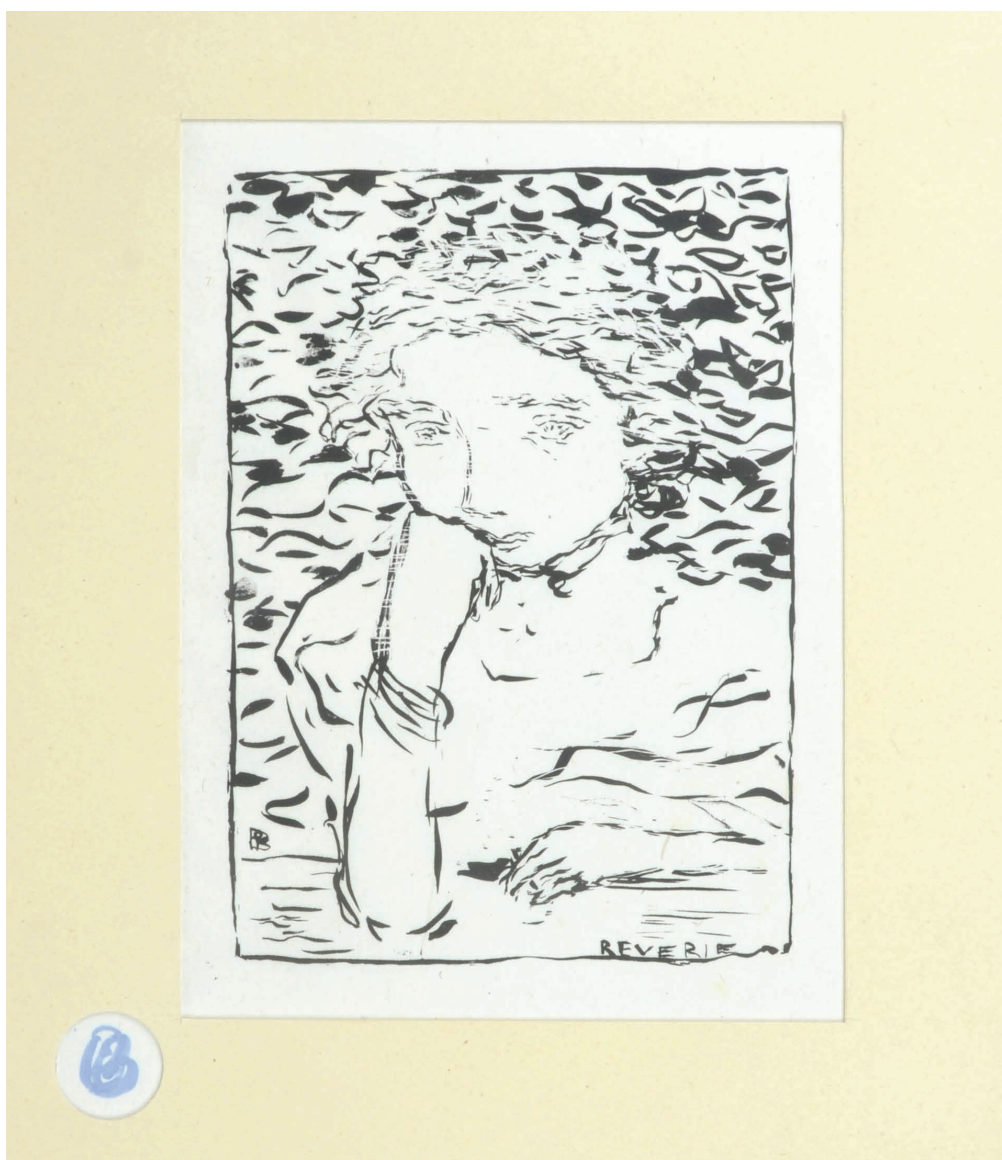


LIBRAIRIE FAUSTROLL



**65th Annual ABAA New York
International Antiquarian Book Fair**

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April 3-6, 2025



LIBRAIRIE FAUSTROLL

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FIRST EDITION OF VOYELLES, LE BATEAU IVRE, ...

1. [RIMBAUD (Arthur)] VERLAINE (Paul). LES POÈTES MAUDITS.

Paris, Léon Vanier, 1884. 18.2 x 12 cm, three-quarter brown morocco and marbled paper-covered boards, double gilt fillet, gilt decorated spine, black calf title label, top gilt, wrappers bound-in (binding signed by Dubois d'Enghien), IV pp. (avertissement), 56 pp., 3 portraits on China paper.

First edition.

Limited to 253 copies printed on white vellum.

Illustrated with three engraved portraits on China paper: Tristan Corbière in 1875, the year of his death; Arthur Rimbaud, from the photograph by Carjat (1871); Stéphane Mallarmé, after the painting by Manet (1876).



Untrimmed, in excellent condition despite pale foxing on Corbière portrait. Bound in half morocco by Dubois d'Enghien.

Unidentified bookplate, bearing the initial «B» in gold on a piece of red morocco, glued to a flyleaf at the end of the volume.

Les Poètes maudits, Verlaine's first work in prose, and his first book published by Léon Vanier - had a considerable impact. It consecrated the true appearance on the literary scene of « these precious names, one of which is obscure, the other half-unknown, the other little-known »; three poets presented by Verlaine as masters.

Six of Arthur Rimbaud's most famous poems: *Voyelles*, *Oraison du soir*, *Les Assis*, *Les Effarés*, *Les Chercheuses de poux*, *Le Bateau ivre* **are printed herein for the first time.**

\$8,000.

THE VERY FIRST PONT AVEN SCHOOL CATALOG

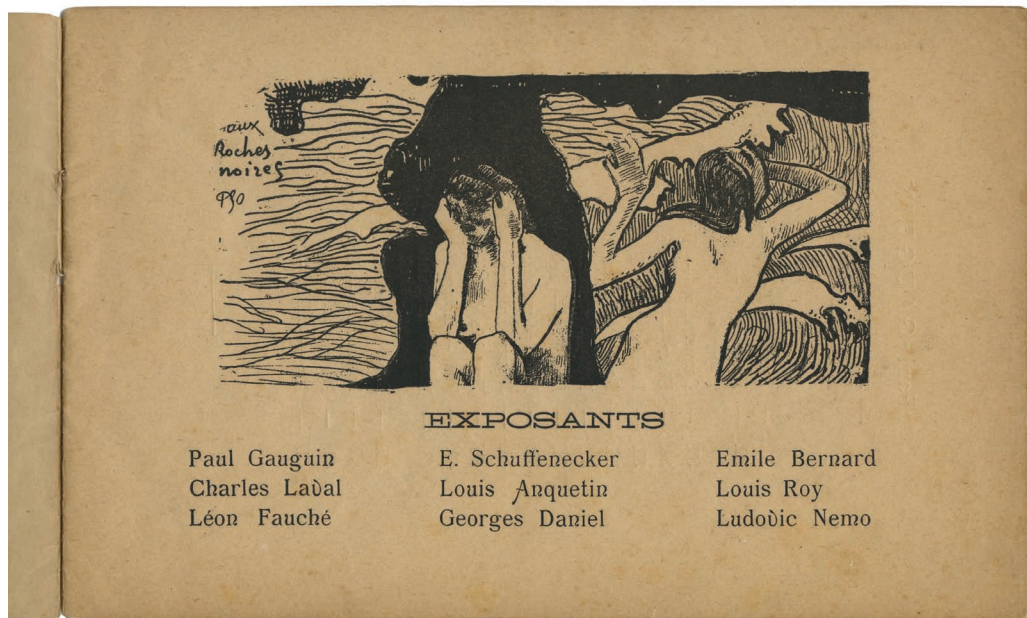
2. [GAUGUIN (Paul)]. VOLPINI CATALOG.

EXPOSITION DE PEINTURES DU GROUPE IMPRESSIONNISTE ET SYNTHÉTISTE.

Paris, E. Watelet imprimeur, 55 bd Edgar-Quinet, 1889. Leaflet (24 x 15,5 cm), in wrappers as issued, 8 leaves.

Rare and mythical catalog of the very first Pont-Aven School exhibition, listing 96 works by Paul Gauguin and his fellow painters at the Café des Arts of M. Volpini at the same time as the retrospective exhibition organized at the Palais des Beaux-Arts as part of the 1889 « Exposition universelle ».

Illustrated with 8 original zincographies after the drawings by Paul Gauguin (Aux Roches noires, Les Faneuses), Daniel de Monfreid (Femme lisant), **Emile Bernard** (Rêverie and an untitled illustration under the Ludovic Nemo pseudonym), Louis Roy (Gardeur de cochons), Léon Fauché (Paysan) and Claude-Emile Schuffenecker (Ramasseuses de varech). Drawings by Charles Laval and Louis Anquetin were also exhibited but none are reproduced herein.



The catalog also announces that an album of lithographs by Paul Gauguin and Émile Bernard was also displayable on request.

No painting was purchased during the exhibition.

In excellent condition, in wrappers as issued, very scarce thus.

\$16,000.

THE VERY FIRST ORIGINAL PRINT BY BONNARD FOR A BOOK

3. [BONNARD (Pierre)] JOZE (Victor). REINE DE JOIE.

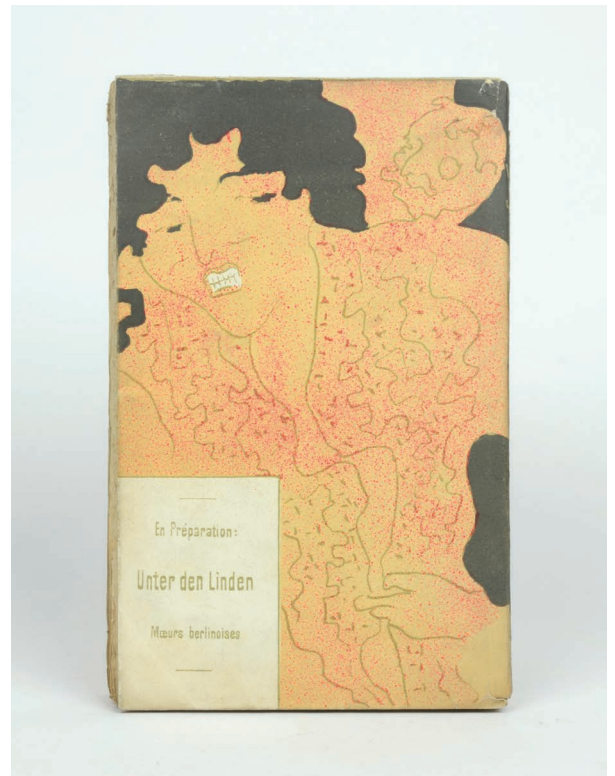
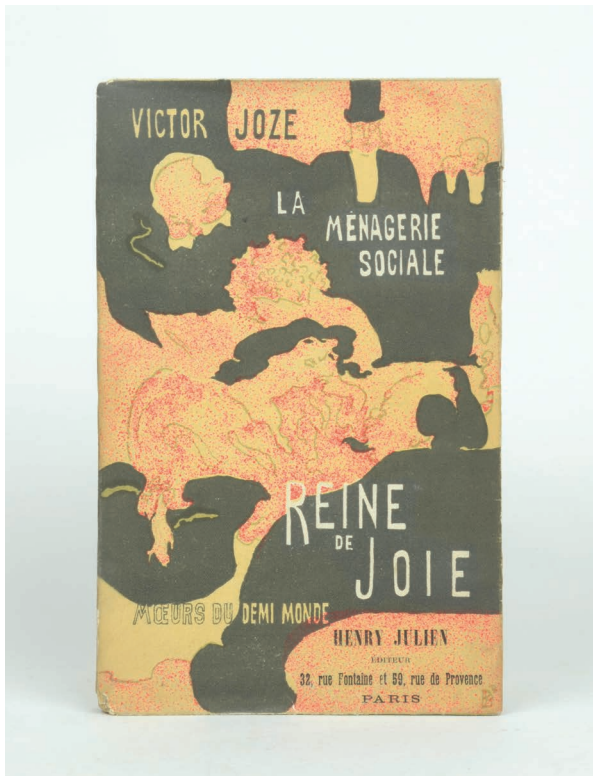
LA MÉNAGERIE SOCIALE. MŒURS DU DEMI-MONDE.

Paris, Henry Julien, 1892. 18,9 x 12 cm, in illustrated wrappers by Pierre Bonnard as issued, 2 unnumbered leaves (blank, frontispiece) 180 pp., 1 blank leaf.

First edition.

Stunning color lithographed cover by Pierre Bonnard.

One of the finest illustrated covers of this era and the very first original print made by Pierre Bonnard for a book and his second lithograph produced overall after the emblematic « France Champagne » poster.



Color reduction of Toulouse-Lautrec famous advertising poster for the book as frontispiece, showing the libidinous Victor Joze, seated at a table, a napkin around his neck, groping a « reine de joie ».

In excellent condition, slight wear to spine.

Scarce.

Francis Bouvet, Bonnard, L'Œuvre gravé, 2.

\$3,200.

COMPLETE SUITE OF 19 SIGNED LITHOGRAPHS...

4. BONNARD (Pierre).

PETITES SCÈNES FAMILIÈRES POUR PIANO.

Paris, [1893]. Suite of 19 loose lithographies printed on China paper, mounted.

Complete suite of 19 original lithographs, in a separate print on China paper, **signed in blue or red by the artist**.

Limited to approximately twenty copies.

Complete suites as this one are extremely scarce, as prints therein were often sold by dealers separately.

Mounted, in perfect condition, preserved in a slipcase.

These lithographs were made by Bonnard to illustrate *Petites scènes familiales pour piano*, his brother-in-law musical score. Bonnard and Terrasse collaborated on numerous occasions, notably with Alfred Jarry as part of the "Répertoire des Pantins".

Francis Bouvet, Bonnard, L'Œuvre gravé, 5 à 24.



...WITH THE CORRESPONDING BOOK

4bis. BONNARD (Pierre) & TERRASSE (Claude).

PETITES SCÈNES FAMILIÈRES POUR PIANO.

Paris, E. Fromont, [1893]. In-4 (35,5 x 27,5 cm), loose as issued, illustrated wrappers, 2 unnumbered leaves (title, table), 61 pp.

First edition.

Illustrated with 20 original black lithographs by Pierre Bonnard (wrapper and on the front page of each of the nineteen scores).

The fifteen scores of « Petites scènes parisiennes » are followed by four humorous scores entitled « La Fête au village ».

In wrappers, as issued, in excellent condition.

This is Pierre Bonnard second illustration for a book, after the illustrated wrapper for *La Reine de joie* by Victor Joze in 1892 (see above).

\$40,000.



INSCRIBED TO THE INVENTOR OF « MODERN STAGING »

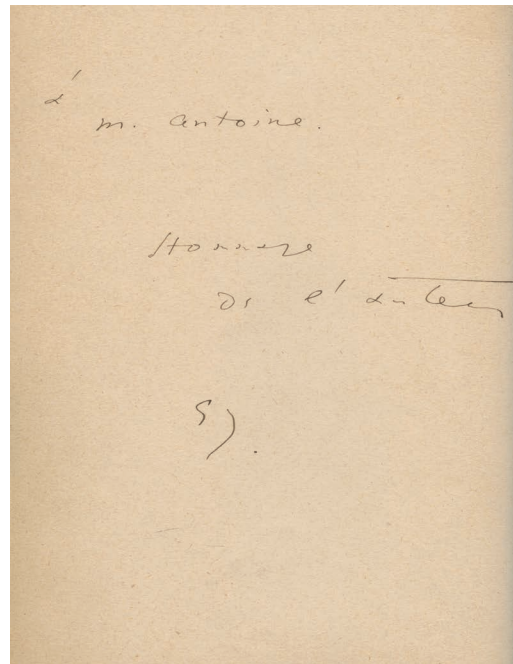
5. WILDE (Oscar). SALOMÉ.

Paris, Librairie de l'Art Indépendant, London, Elkin Mathews et John Lane, 1893. In-8 (19,8 x 14,7 cm), full purple morocco, blue silk liners, gilt edges, wrappers bound in, case (signed binding by Huser), 2 ff., 84 pp., 2 f..

First edition of one of the most famous plays by Oscar Wilde (1854-1900).

From an edition limited to 650 copies.

Inscribed by Oscar Wilde to André Antoine (1858-1943), founder and director of Théâtre Libre :
« A M. Antoine / Hommage / de l'auteur / 93 ».



Nicely bound by Huser. As in most cases, the fragile purple wrapper, bound in, is slightly discolored.

Wilde's *Salomé* was written in French by Oswar Wilde between February and May 1891. It was rehearsed during June 1892 for production at the Palace Theatre in London with Sarah Bernhardt in the title role. The Lord Chamberlain refused a license, however, owing to representation of Biblical characters on the public stage. It was therefore decided to move the premiere to Paris. The book was published in 1893. The play was created on Théâtre de l'Œuvre, founded by Aurélien Lugné-Poë on February 11, 1896.

Founder of Théâtre-Libre in 1887, André Antoine (1858-1943) is considered as the inventor of modern staging in France. He played and/or directed several plays from foreign authors among which August Strindberg, Gerhart Hauptmann, Leon Tolstoï and Henrik Ibsen.

\$20,000.

ONE OF ONLY 3 COPIES ON JAPAN PAPER

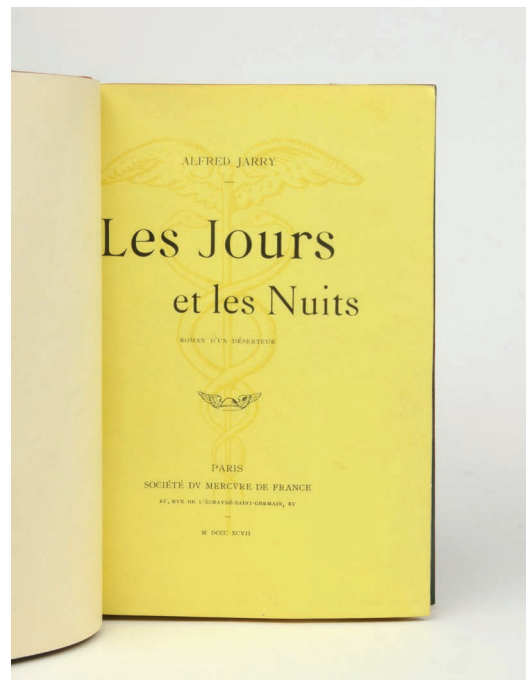
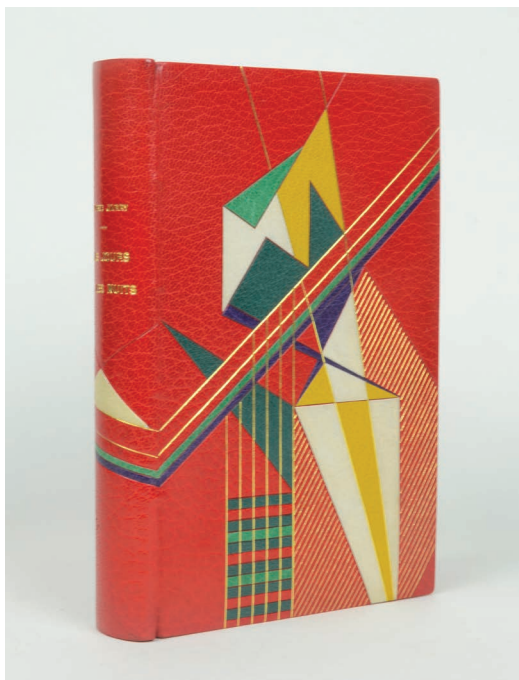
6. JARRY (Alfred). *LES JOURS ET LES NUITS*.

Paris, Mercure de France, 1897. 18,5 x 12 cm, red morocco decorated binding, mosaic of geometric pieces of purple, green, light green, mustard and cream morocco, gilt fillets, gilt edges, green calf doublures and endpapers, original wrappers bound-in, slipcase (signed binding by Semet & Plumelle), 2 unnumbered leaves, 277 pp., 3 unnumbered leaves.

First edition.

One of 3 numbered copies printed on Japon (only large paper besides 12 copies on Hollande), No. 2.

Stunning decorative binding by Semet & Plumelle, perfectly preserved.



A novel about dreams, doubling and reality alternate, *Les Jours et les nuits* was published on May 18, 1897, less than a year after *Ubu roi* and almost five months after the premiere of the first play of modern theater.

According to Maurice Saillet, "Alfred Jarry's fanatics secretly favor *Les Jours et les nuits*, which has « la valeur d'une porte entrebâillée sur le mystère de son auteur » (*Sur la route de Narcisse*).

Stéphane Mallarmé and Marcel Schwob, dedicatee of *Ubu roi*, were both immediately charmed by it as testified in a letter sent by Stéphane Mallarmé in September 1897 :

« Mon cher Jarry, Nous avons si souvent parlé, mon ami Schwob et moi, cet été, de *Les Jours et les Nuits*, que j'ai négligé longtemps mon remerciement à l'auteur. Ma surprise devant cette imagerie merveilleuse et exacte fut complète : les tons sont posés vifs et frais, puis tout se transpose infiniment dans le rêve. Une géométrie de phrases, droites ou courbes, elle toujours nette, invente une langue définitive ou littéraire stricte, qui m'a charmé ».

Undeniable novelistic, polysemous, pioneering masterpiece, which will exert a considerable influence on the avant-garde of the 20th century.

\$30,000.

FIRST EDITION PRINTED ON JAPAN PAPER

7. ROSTAND (Edmond). *CYRANO DE BERGERAC*.

Paris, Charpentier et Fasquelle, 1898. 19,4 x 13,3 cm, three-quarter brown morocco and marbled paper-covered boards, gilt decorated spine with raised bands, gilt top, original wrappers bound-in (signed binding by René Kieffer), 225 pp., 1 unnumbered leaf.

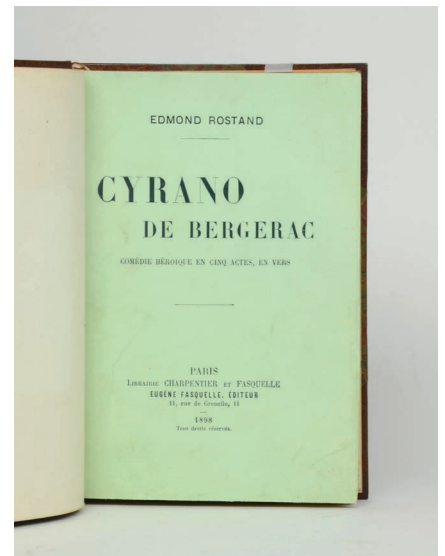
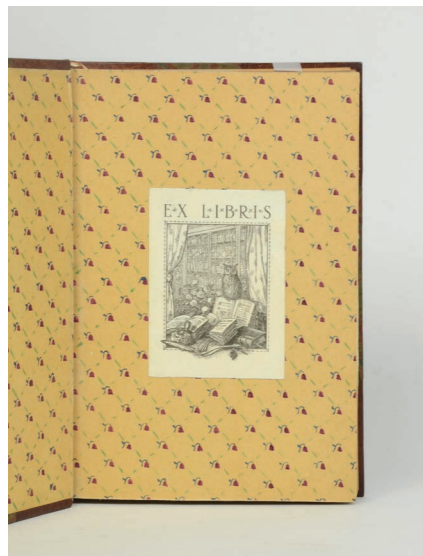
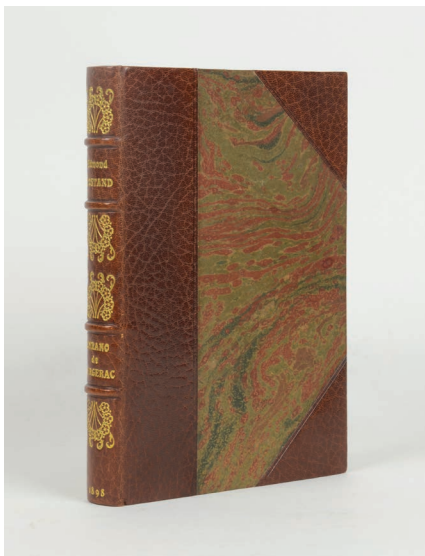
First edition.

One of 50 copies printed on Japan paper, this one unnumbered, highly sought after.

Bound with the original wrapper normally coming with regular copies printed on glossy vellum.

Nicely bound by René Kieffer at the beginning of the 20th century.

Provenance: unidentified bookplate (decorated with an owl)



On December 28, 1897, *Cyrano de Bergerac*, Rostand's heroic comedy in five acts in verse performed in Paris, at the Théâtre de la Porte Saint-Martin, became the greatest theatrical success since *Hernani*.

An unprecedented success: forty encores! The play was performed 400 times until 1900 and Coquelin, introduced to the author the previous year by Sarah Bernhardt, took over the role until his death, i.e. 950 times.

Rostand was elected to the French Academy in 1901 at the age of 33, making him the youngest academicien at the time.

\$8,000.

DELUXE COPY OF THE FIRST VALLOTTON CATALOG OF PRINTS

8. MEIER-GRAEFE (Julius). FÉLIX VALLOTTON.

Berlin, J. A. Stargardt, Paris Edmond Sagot, [1898]. Oblong 4to (26,5 x 37 cm), black cloth, gilt rules, gilt author and title on the first board, gilt top edge; wrappers bound in (Patrice Goy & Carine Vilaine), 2 unnumbered leaves (frontispiece, title), 67 pp., 43 plates.

First edition of this bilingual biography, in German and French, followed by the catalog of all wood engravings made by Félix Vallotton from 1891 to 1898.

One of 25 « deluxe » copies printed on Japan paper, signed by the artist on the colophon.

Illustrated with 5 original full page wood engravings by Félix Vallotton, made for the book, namely the portraits of Napoleon I, Adolf Menzel, Félix Faure, Queen Victoria, and William II.



The book is also illustrated with:

- **a frontispiece**, also printed on the first wrapper,
- the artist's self-portrait on the title page,
- **animal vignettes** - hen, fox, hare, rabbit, squirrel, crow, cat, duck and weasel - some used several times serving as paragraph separators,
- **vertical floral or totemic motifs**, repeated on each page, with variations, separating the German text from the French, and
- **38 plates, admirably reproduced, on full pages for 36 of them** : Self-portrait, Edgar Poe, Berlioz, Baudelaire, Verlaine, Dostoyevsky, Ibsen, Schumann, Wagner, « La Paresse », « Série de petits sujets de baigneuses (10 vignettes on 2 plates) », « Le Confiant », « Les Cygnes », « Le Poker », « Le Mont blanc II », « Le Beau soir », « Les Petites filles », « L'Averse », « Le Coup de vent », « La Modiste », « Le Bon marché », « Le Couplet patriotique », « L'Étranger », « La Scène au café », « La Sortie », « La Manifestation », « Petits anges », « L'Anarchiste », « Le Suicide », « L'Assassinat », « L'Exécution », « L'Absoute », « Le Mauvais pas », « Les Nécrophores », « Le Mur », « Le Grand enterrement » and « Les Amateurs d'estampes ».

Deluxe copies are very scarce.

Goerg 177-181

\$16,000.

ONE OF 25 COPIES ON JAPAN PAPER WITH A SUITE IN BLACK

9. BONNARD (Pierre) & JARRY (Alfred).

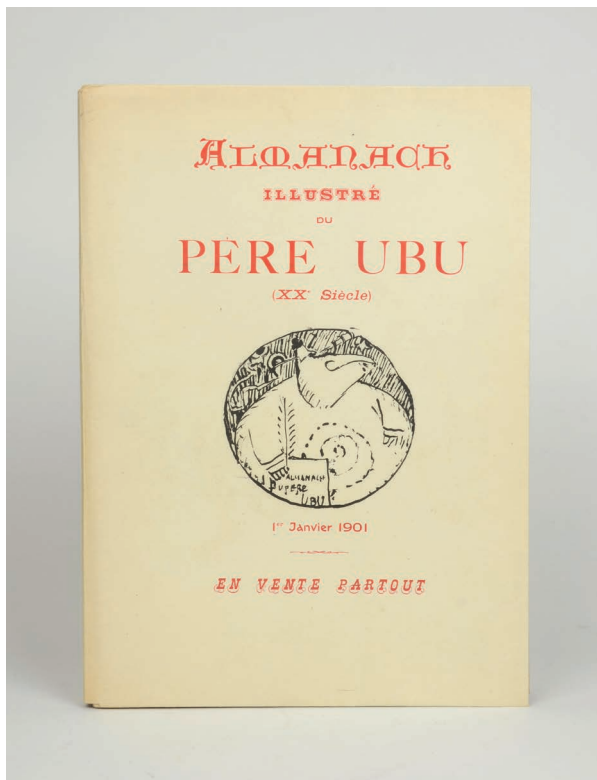
ALMANACH ILLUSTRÉ DU PÈRE UBU (XXE SIÈCLE).

Paris, 1901. 28,8 x 20,8 cm, loose as issued, illustrated wrappers printed in red and black, 56 pp., 28 unnumbered leaves (suite), slipcase by Julie Nadot.

First edition and first printing of 83 illustrations by Pierre Bonnard printed in black, red and blue.

One of 25 numbered copies printed on Japan paper, No. 3 (the only deluxe with 25 copies on Holland paper), with a suite in black also printed on Japan paper.

Mint copy, as issued, preserved in a decorative slipcase by Julie Nadot.



Composed like a real almanac, opening with a calendar for year 1901 entirely reinvented by Jarry: holidays and saints names transformed or diverted by the imagination of Père Ubu.

Ambroise Vollard retraced the history of this Almanac in his *Memoirs*. Fagus collaborated on it, as he himself said in his article in *L'Occident* (November 1907) as well as Claude Terrasse (scores for *Tatane* and *Chanson pour faire rougir les nègres et glorifier le Père Ubu*) and Pierre Bonnard for the exquisite illustration, printed in blue and red, one of the best successes of its kind.

Vollard did not dare to display his publisher's name on this publication; he was content, at the end of the Almanac, to place advertisements for his volumes before the announcements of works by Alfred Jarry already published in *Mercure de France* and *Revue Blanche* (Expojarrysition n° 289).

\$8,000.

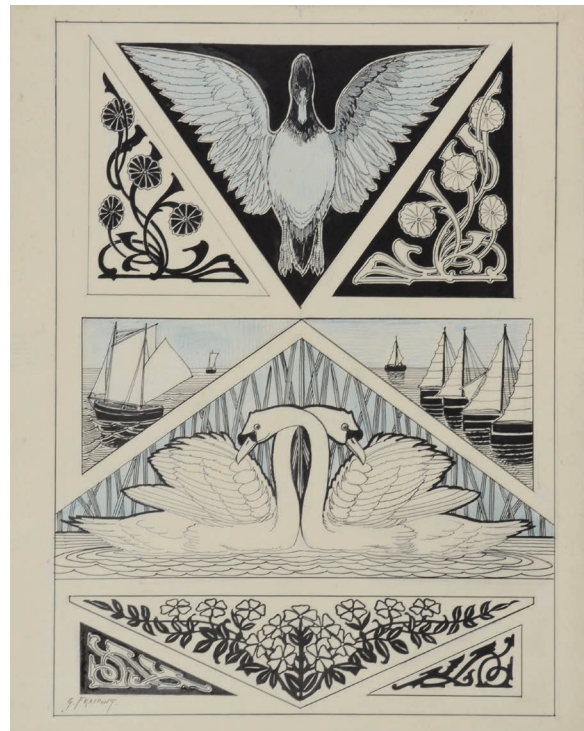
COMPLETE SET OF 200 ORIGINAL DRAWINGS

10. FRAIPONT (Gustave).

APPLICATIONS DE LA FORME À L'ESPACE À DÉCORER.

Paris, Librairie Renouard - Henri Laurens Editeur, undated [1905]. Folio (35,7 x 28 cm), 27 loose original drawings (two of a slightly smaller format), preserved in a full printed canvas portfolio illustrated with Japanese parasols with title label on spine.

27 splendid original plates, comprising 200 original ink drawings by Gustave Fraipont, consisting in a unique and lovely set of decorative compositions produced at the very beginning of the 20th century.



Each of the 27 plates, on large cardboard sheets, composed of 5 to 10 original drawings, totaling to 200 drawings, 85 of them highlighted with blue pencil, **is signed by the artist.**

The first 20 plates constitute the entire set of drawings used to publish the decorative art portfolio entitled *Applications de la forme à l'espace à décorer*.

The other 7 unpublished plates were produced when conceiving the portfolio but not retained.

They offer a variety of decorative shapes, classified by type (triangular shapes, crescents, irregular curves, stars, triangles, symmetrical forms, crosses, X shapes, spandrels, stars and rosettes, mid-spherical pediments, crescent pediments, pediments and spandrels, round, ovoid and derivatives, arched and polygonal shapes) to decorate bowls, plates, vases, pieces of furniture, etc..

They are illustrated with a variety of animal and floral motifs, of great beauty.

Ink stains and handling marks on the back of original plates, notes in blue pencil for printing.

Together with its printed version.

FOR THIS IMPORTANT ART-DECO PORTFOLIO

FRAIPONT (G.). APPLICATIONS DE LA FORME À L'ESPACE À DÉCORER.

Paris, Librairie Renouard - Henri Laurens Editeur, [1905]. Folio (38,5 x 28 cm), loose as issued, publisher's laced portfolio in green half-percaline, titled and illustrated on the first cover, a bifolio (title, table of plates), 20 loose hand-colored plates.

Stunning art deco portfolio by Gustave Fraipont composed of 20 hand-colored plates in yellow, orange, blue, green, purple, salmon, brick, etc., reduced by approximately a quarter compared to the original drawings and hand colored.

Marginal tear to two plates, stain in the lower corner of the partially discolored portfolio board.

OCCL lists three copies in the US (Hugh M. Morris Library - University of Delaware, Seattle Public Library, Los Angeles County Museum of Art).

A drawing teacher, painter, sculptor, illustrator and poster designer, Gustave Fraipont (1849-1923) is famous for having published numerous works on the technique of drawing.

\$30,000.



KAFKA'S DEBUT BOOK

11. KAFKA (Franz). BETRACHTUNG.

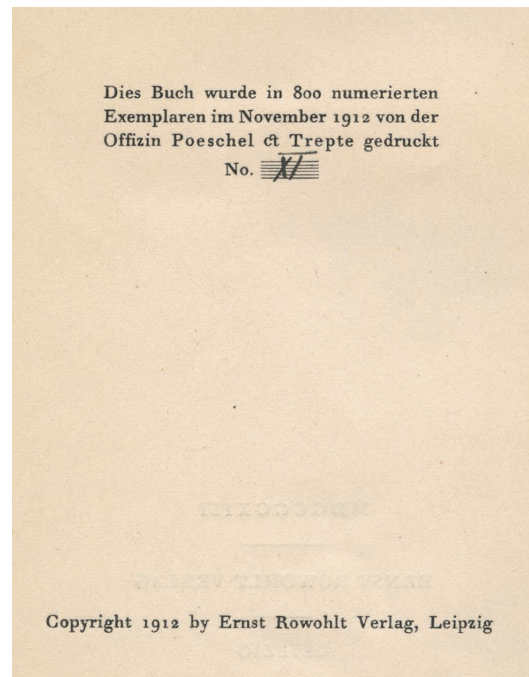
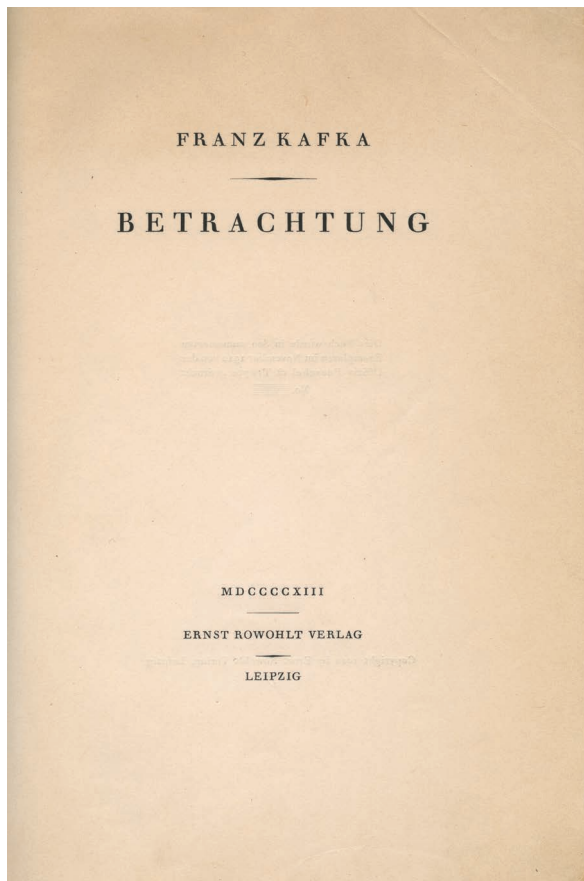
Leipzig, Ernst Rowohlt Verlag, 1913. 24,6 x 15,7 cm, three-quarter black calf and grey paper-covered boards, spine stamped in gilt «Franz Kafka ----Betrachtung », 4 unnumbered leaves (blank, title, dedication page, content), 99 pp..

First edition, first issue.

Printed by Poeschel & Trepte in Leipzig, in November 1912.

Out of 800 printed copies, **approximately 300 copies were sold with the Rowohlt title page and handwritten numbered copyright page**, as this one, before Kurt Wolff took over the remainder of the edition when he and Ernst Rowohlt parted ways in November 1913.

One of the first copies numbered in Roman numerals (all other copies being numbered in Arabic numerals), **limited to approximately thirty copies** to be sent important personalities at the request of Kafka, this one coming from the library of Dr Hennig Rasner.



Containing 18 short stories: Kinder auf der Landstraße, Entlarvung eines Buernfängers, Der plötzliche Spaziergang, Entschlüsse, Der Ausflug ins Gebirge, Das Unglück des Junggesellen, Der Kaufmann, Zerstreutes Hinausschaun, Der Nachhauseweg, Die Vorüberlaufenden, Der Fahrgast, Kleider, Die Abweisung, Zum Nachdenken für Herrenreiter, Das Gassenfenster, Wunsch, Indianer zu werden, Die Bäume, Unglücklichsein.

Bound in three-quarter black calf, first and last leaves restored.

\$5,400.

EXQUISITE ART-DECO BINDING

12. LAURENCIN (Marie). ÉVENTAIL.

DIX GRAVURES, ACCOMPAGNÉES DE POÉSIES NOUVELLES DE LOUIS CODET, JEAN PELLERIN ET DE MM. ROGER ALLARD, ANDRÉ BRETON, FRANCIS CARCO, M. CHEVRIER, F. FLEURET, G. GABOR, MAX JACOB, VALÉRY LARBAUD, A. SALMON.

Paris, Éditions de la Nouvelle Revue française, 1922. Octavo (18,7 x 11,2 cm), half red morocco decorated binding, spine with gilt title, on the upper side seven horizontal silver bands separated by gilt fillets, at the bottom a large horizontal silver band between two gilt fillets, marbled paper-covered boards, liners and end-papers, top gilt, wrappers bound in (binding by OCLB), 61 pp., 3 unnumbered leaves (content, printing information, blank).

First edition.

One of 327 numbered copies printed on Holland paper (after 8 copies on blue laid paper from the 18th century accompanied by a double suite), No. 300.

Illustrated with 10 original etchings by Marie Laurencin.



Stunning period art-deco binding, perfectly preserved, with stamped gilt piece of morocco « OCLB » in the upper corner of the first liner.

\$3,300.

13. [SIMA (Joseph)] COLLECTIF. LE LIVRE DE MARIAGE.

Paris, [Joseph Sima], 1922. Duodecimo (19 x 12,3 cm), full brown calf, red painted ornament on the upper side surrounded with silver staples, on the lower part of the front flap, the illustrator initials « JS » made of silver staples on a red disk surrounded with silver staples, gilt edges, double gilt fillets on leading edges, silk liners and free endpapers hand painted in pink, slip-case (Louise-Denise Germain), 5 unnumbered leaves, 35 pp., 3 unnumbered leaves.

First edition of this selection of poems, litanies or elegies by Remy de Gourmont, Jean Lahor, Lucienne Gaillard-Eon, Claude-André Puget and Georges Aubault of the Haute Chambre and a popular song.

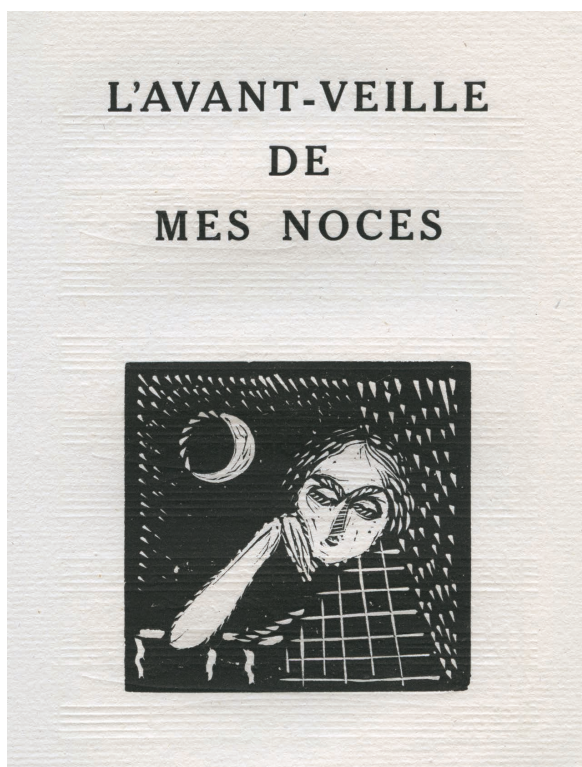
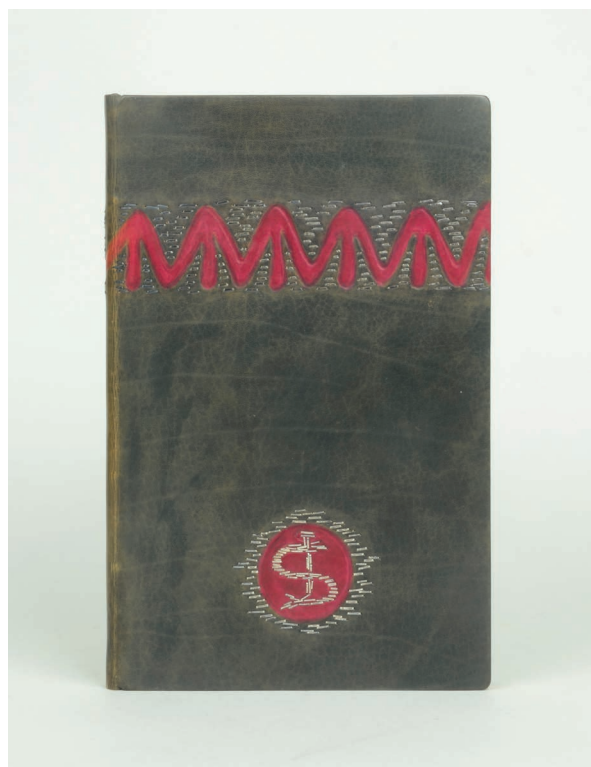
Illustrated with 31 original woodcuts by Joseph Sima.

Limited to 210 copies on Montval laid paper, one of the 10 « hors-commerce copies » (unnumbered).

Graceful decorated binding by Louise-Denise Germain, including on the first cover, the intertwined initials of the illustrator, her son-in-law, composed of her famous staples.

Silk liners and endpapers hand-painted in pink. Spine very slightly faded.

Most probably Joseph Sima's copy. Nadine Sima copy, his spouse, being bound similarly with her initials in staples on the front flap (BnF, Res 8-Z Don-603).



Seven other bindings for *Le Livre de mariage* are referenced in Louise-Denise Germain catalog (Fabienne Le Bars, Bibliothèque de l'Arsenal, 2017).

Three are full bindings (No. 49 (Nadine Sima copy), No. 50 (Jacques Polge) and Marguerite Germain copy described but not exhibited) and four are half-bindings (two exhibited, No. 51 and 52).

This decorative binding, unknown at the time of the exhibition, surpassing the others.

\$27,000

THE ONLY ISSUE OF THIS SEMINAL DADA PUBLICATION

14. [DADA]. LE CŒUR À BARBE.

Paris, Au Sans Pareil, [n° 1], April 1922. Stapled leaflet (22,8 x 14,2 cm), pink wrappers illustrated in black, uncut, 4 unnumbered leaves.

First edition.

The only issue published of this famous and seminal Dada publication edited by Tristan Tzara to respond to André Breton attacks in *Comoedia*, on March 2, 1922.

The front cover is one of the wittiest and most instantly recognizable inventions of Paris Dada.



Contributions by Paul Eluard, Théodore Fraenkel, Vincent Huidobro, Matthew Josephson, Benjamin Péret, Georges Ribemont-Dessaignes, Erik Satie, Rose Sélavy [Marcel Duchamp], Walter Serner, Philippe Soupault, Tristan Tzara.

In excellent condition, uncut.

Fonds Paul Destribats, n° 173

\$3,000.

THE AUTHOR'S COPY WITH PICASSO SIGNED ETCHING...

15. BRETON (André). *CLAIR DE TERRE*.

Paris, Collection Littérature, Presses du Montparnasse, November 15th, 1923. Octavo (28,5 x 20,5 cm), in white wrappers as issued, 7 unnumbered leaves (blank, list of André Breton books, half-title/colophon, 2 frontispieces, title, epigraph, dedication to Saint Pol Roux, [13]-78 pp., 1 blank leaf, slipcase (Atelier Devauchelle).

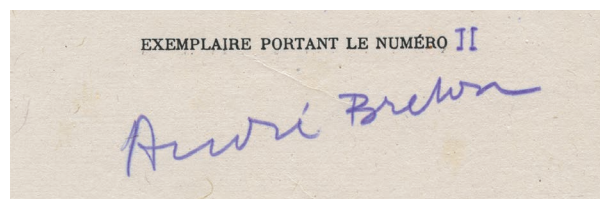
First edition of this collection of automatic poems written between 1920 and 1923, preceded by five dreamlike short stories.

One of 3 numbered copies printed on China paper, including as frontispiece:

- a portrait of the author in etching signed in pencil by Picasso and
- a crossed-out proof of the same engraving, unsigned as it should be.



It was in 1923 that Breton, then twenty-seven, first met Picasso. « Les deux hommes s'entendent immédiatement et Picasso fait le portrait de Breton. La pointe-sèche destinée au recueil *Clair de terre* représente le profil d'un beau jeune homme intransigeant dans un style qui rappelle le classicisme ingresque » (Cramer).



André Breton's copy, bearing No. II, signed in purple pencil by the author.

40 copies of *Clair de terre* comes with Picasso etching (3 copies on China paper, 10 on « Japon ancien », 25 on Holland paper and 2 on « papier géranium »), in some cases unsigned. **Only a few of them come with the crossed-out proof.**

..A PRECIOUS ADVERTISING LETTERED BY ANDRÉ BRETON...

Together with a precious and influential period advertising insert lettered in white on black « Turin Romano », with autograph corrections by André Breton. This insert, which influenced Breton in designing *Clair de terre* cover and title pages, was exhibited at Centre Pompidou in 1991 (André Breton, La Beauté convulsive).



It is pictured in the catalog (p. 113) with this title: « **Lettrage de *Clair de terre*, dessiné le 6 novembre 1923 (coll. part.)** » with this comment (p. 115): « Ce même jour, Breton *passé toute la matinée à dessiner* lui-même les lettres destinées à la couverture de *Clair de terre* » (letter to Simone, November 6, 1923).

Clair de Terre title evokes the lighting reversal to which Breton intends to subject his poetic act. Such inversion is also suggested by the innovative typography of the cover and title pages.



Provenance: André Breton & Simone Kahn, then André Breton after his divorce in 1929, Aube Breton, Galerie 1900-2000 (June 2024).

..UNTRIMMED IN WRAPPERS WITH THE CROSSED-OUT PROOF

Census of *Clair de terre* most important copies:

1. N° I, on China paper, inscribed to Jacques Doucet (Bibliothèque littéraire Jacques Doucet).
2. N° III, on China paper, Paul Eluard (ex-libris) copy **without inscription**. Bound by Jacques-Anthoine Legrain and **slightly trimmed** (28 x 18,5 cm). Bibliothèque Paul Destribats (Paris, Jul. 3, 2019, n° 139, €118.750).
3. Copy on « papier géranium », inscribed to Paul Eluard on Dec. 14, 1923, with Picasso signed etching, bound by M. Hugon and **very slightly trimmed** (28,2 x 19,2 cm). Renaud Gillet (London, Oct. 27, 1999, n° 78, £ 30.000).
4. Copy on Japan paper, inscribed to Robert Desnos on December 17, 1923, with Picasso signed etching, unbound as issued. Jean-Paul Kahn (Paris, Jul. 11, 2019, n° 102, € 26.500).
5. Copy on Japan paper, inscribed to Louis Aragon, with Picasso signed etching and the crossed-out proof, unbound as issued. London, Sims Reed, 1996, £ 24.000 (Berès files)
6. Copy on Japan paper, inscribed to Benjamin Péret on December 17, 1923, **with Picasso unsigned etching** and the crossed-out proof. Bernard Loliée (Nov. 15, 2017, n° 78, € 31.330).
7. Copy on Holland paper, inscribed to René Char on Feb. 1930, bound by Pierre-Lucien Martin, with Picasso signed etching. Edmée Maus (Paris, April 26, 2016, n° 74, € 81.000).
8. René Gaffé copy on Japan paper, bound by Paul Bonet (Paris, Apr. 26, 1956, n° 29).
9. Copy on Offset paper inscribed to Marcel Duchamp in 1923 (Beinecke, Yale).
10. Copy on Offset paper inscribed to Nusch in 1935 (BnF).
11. Copy on Offset paper inscribed to Sonia Delaunay on Dec. 14, 1923.
12. Copy on Offset paper inscribed to Daniel-Henry Kahnweiler on Dec. 14, 1923.
13. Copy on Holland paper, with Picasso signed etching, unbound as issued (MoMA).
14. Copy on Offset paper (Getty).

No copy at Harvard, Harry Ransom Center (Austin Texas), Pierpont Morgan Library.

\$100,000.

PROUST QUESTIONNAIRE FIRST EDITION

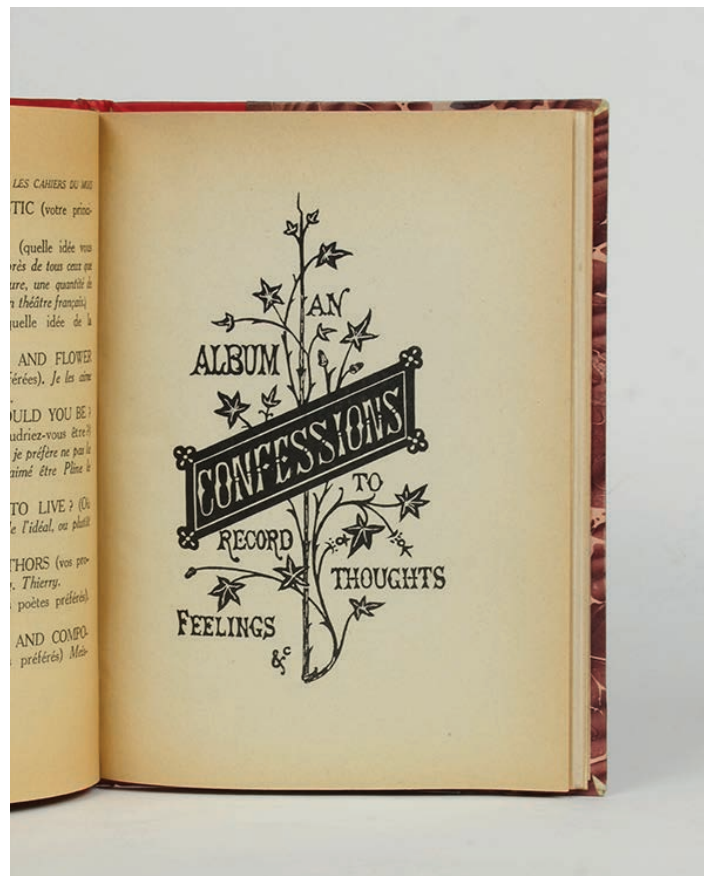
16. PROUST (Marcel). [LE QUESTIONNAIRE DE PROUST] CONFESSIONS.

AN ALBUM TO RECORD THOUGHTS, FEELINGS, &C.

Paris, Entr'Acte - Les Cahiers du Mois, 1924. 12mo (18,7 x 14 cm), half red cloth, wrappers bound in (B. Hauttecœur), 48 pp., 2 facsimile on thin paper.

First edition of the famous « Proust Questionnaire » published in issue 7 of the « Entr'Acte » supplement of the magazine *Les Cahiers du Mois*.

One of 30 copies printed on « papier à la forme des Papeteries d'Arches ».



Introduction by André Berge.

Bound in half-cloth by Bertrand Hauttecœur, a Parisian bookbinder active from 1937 to 1978.

Rare.

Proust answered the questionnaire in a confession album, a form of parlor game popular among Victorians. The album belonged to his friend Antoinette, daughter of future French President Félix Faure, titled « An Album to Record Thoughts, Feelings, etc. »

The album was found in 1924 by Faure's son and published in the French literary journal *Les Cahiers du Mois*. It was auctioned on May 27, 2003, for the sum of €120,230.

\$4,800.

WITH TWO SUITES IN COLORS AND IN BLACK

17. SCHMIED (François-Louis) & MARDRUS (Joseph-Charles).

LE PARADIS MUSULMAN.

SELON LE TEXTE ET LA TRADUCTION DE DR J. C. MARDRUS.

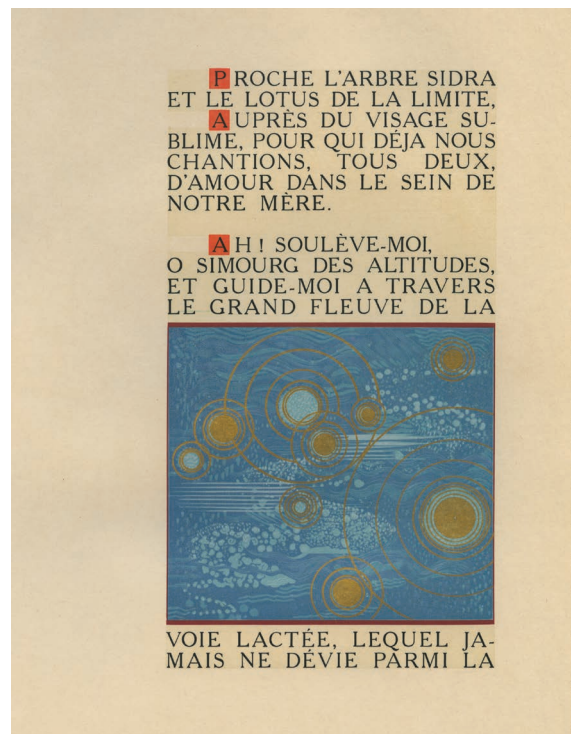
Paris, F. L. Schmied, 1930. Quarto (32,4 x 23,8cm), loose as issued, illustrated wrappers, 36 unnumbered leaves, suite of 30 plates printed in black in wrapper, suite of 30 colored plates in wrapper, editor's slipcase.

First edition designed, laid out, typographed and illustrated by François-Louis Schmied (1873-1941), marking the artist's third collaboration with Joseph-Charles Mardrus.

Illustrated with 32 colored woodcuts, most of them heightened in gold and silver: front cover, title, 6 inserts and 24 headers, initials and vignettes.

Limited edition of 177 copies on Japan paper, numbered and **signed by Schmied in colophon.**

This is one of 20 collaborators' copies, No. IX, **with two suites of illustrations, one in black and the other in colors, both printed on thin Japan paper.**



Beautiful copy, in sheets as published.

Small marks of time on the case.

One of the most beautiful works created by Schmied.

Le Paradis perdu is one of François-Louis Schmied's masterpieces, demonstrating true technical prowess, certain compositions here comprising more than forty colors and therefore each requiring a separate matrix. A month being almost necessary to print a single page, it took more than two years to complete it: if a proof was exhibited in December 1925 at the Georges Petit gallery, the printing was completed on October 31, 1930.

\$8,000.

EXCEPTIONALLY SIGNED KANDINSKY DRYPOINT

18. CHAR (René). LE MARTEAU SANS MAÎTRE.

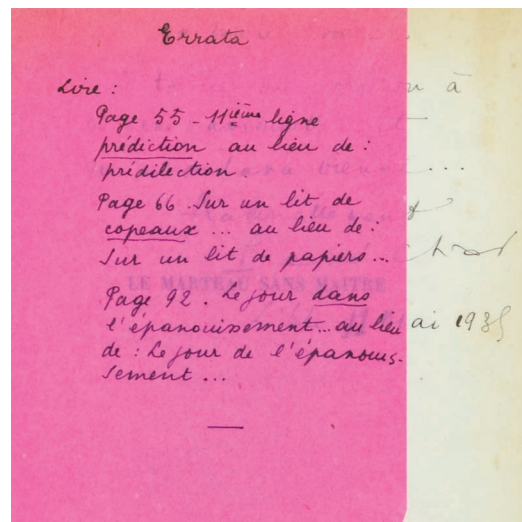
Paris, Editions Surréalistes, chez José Corti, July 20th, 1934. 12mo (19,5 x 14,5 cm), in wrappers, frontispiece by Kandinsky, 142 pp., 2 unnumbered leaves (colophon, blank), slipcase by Devauchelle.

First edition for *Poèmes militants* and first collective edition of *Arsenal*, *Artine*, *L'Action de la justice est éteinte* and *Abondance viendra*.

One of 20 copies on Hollande van Gelder, illustrated with an original drypoint by Kandinsky as a frontispiece, No. 9.

Kandinsky's engraving is here exceptionally signed by the artist.

Inscribed by the author: « à Marcel Fourrier, / Le tablier du forgeron à / des fins passionnelles. Et qu'abondance vienne... / fraternellement / René Char / L'Isle 11 mai 1935 ».



Two crossed autograph corrections on pages 55 and 92, copied on an autograph errata note, written in black ink on pink thin paper glued to half-title, providing an additional correction: on page 66 (« sur un lit de copeaux » instead of « sur un lit de papiers ») correcting the fourth verse of « Les Messagers délirants de la poésie frénétique ».

With the publication notice and the printed strip.

In wrappers, as issued, very scarce as such, most of large paper copies having been bound.

Fine, pale foxing to a few leaves.

\$32,000.

MAX ERNST MOST IMPORTANT COLLAGE NOVEL

19. ERNST (Max).

UNE SEMAINE DE BONTÉ, OU LES SEPT ÉLÉMENTS CAPITAUX.

Paris, Jeanne Bucher, 1934. 5 volumes (28,7 x 23 cm), in printed wrappers (purple, green, red, blue and yellow), editor's box, green label stuck on the front wrapper and spine, unpaginated, 22 unnumbered leaves (Premier cahier), 18 unnumbered leaves (Deuxième cahier), 26 unnumbered leaves (Troisième cahier), 18 unnumbered leaves (Quatrième cahier), 35 unnumbered leaves (Dernier cahier).

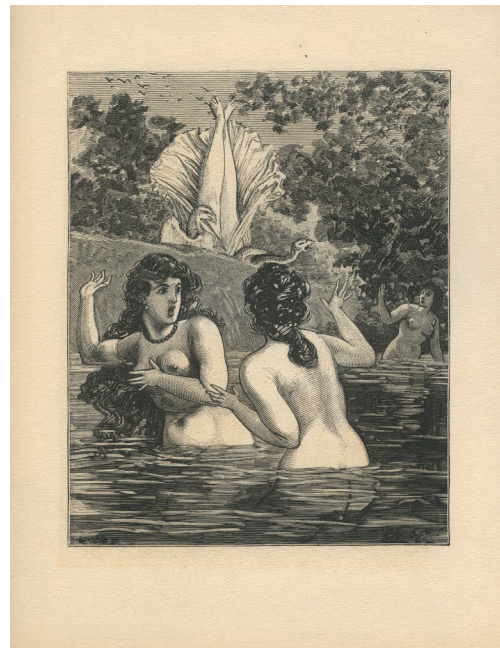
Complete set in five volumes of the first edition of this extraordinary graphic novel comprising 182 plates, including 173 collages and 9 drawings reproduced full page in collotype.

One of 800 numbered copies printed on Navarre paper, No. 48, 18, 37, 46 and 18 respectively.

The edition also includes 16 copies on Arches vellum, each containing an original etching.

Complete with publisher's slipcase, beautiful copy, with rust spots at hinges and light rubbing to the yellow cover of the last issue.

Third of Max Ernst's picture novels following *La Femme 100 têtes* (1929) and *Rêve d'une petite fille qui voulut entrer au Carmel* (1930).



Max Ernst's *Une Semaine de Bonté* is one of the great artist's books and a landmark of the Surrealist movement. Ernst created his 182 images from Victorian encyclopedias, illustrated novels, scientific and technical publications, mail-order catalogues, natural history catalogues and many other sources including wood engravings by Gustave Doré and Max Klinger. His « novel without words » was created while Ernst was on holiday in Italy from the contents of one of his suitcases. The book is splendidly strange and foreboding with images placed at destabilizing angles and places creating enigmatic visual themes of violence, sex, anti-religion, jealousy, murder and death.

The book is divided into seven sections named after the days of the week but was in fact published in five cahiers as the first four publications did not achieve the success Ernst hoped for, therefore the three last days were put together into a fifth and final cahier.

« **Le plus important et le plus beau des romans-collages de Max Ernst.** » (Coron, De Goya à Max Ernst : livres illustrés de la bibliothèque R.M., Éditions du Fourmilier, 2018, n° 47)

\$4,300.

20. [GIACOMETTI (Alberto)] BJERKE-PETERSEN (Vilhelm).

MINDERNES VIRKSOMHED.

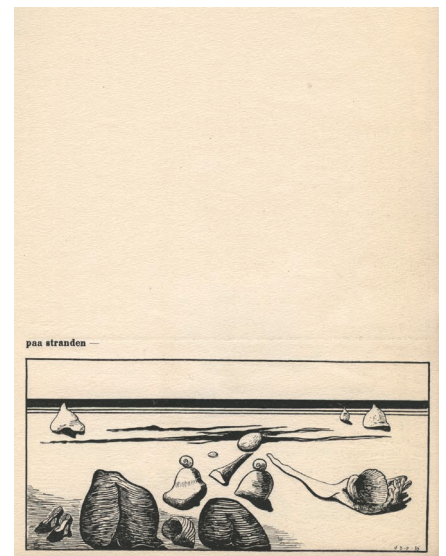
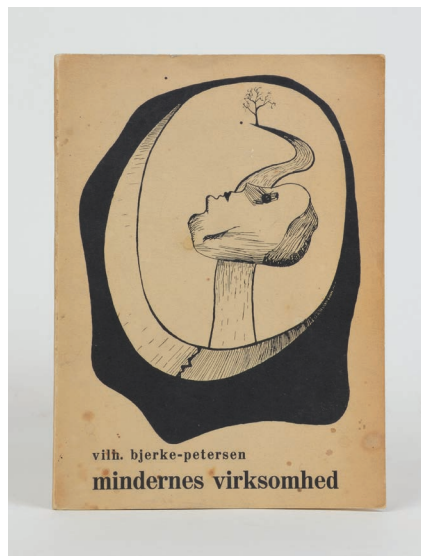
København, Nordlundes Bogtrykkeri, Illums Bog-Afdeling, 1935. In-12 (20 x 14,6 cm), in wrappers as issued, 14 leaves.

First edition of this collection of Danish-captioned surrealist drawings evoking dreams and sexuality.

Inscribed by the artist: « à Alberto Giacometti / mes salutations / Vilh. Bjerke-Petersen ».

A rectangular piece of aged, light brown paper with handwritten text in dark ink. The text is written in a cursive, slightly slanted script. It reads: "à alberto giacometti", "mes salutations", and "vilh. bjerke-petersen." on three lines.

Vilhelm Bjerke-Petersen (1909-1957) was a Danish painter and an art theorist. In 1938, the *Dictionnaire abrégé du surréalisme* greeted him as « the promoter of the surrealist movement in the Scandinavian countries ».



In January 1934, he founded the art magazine *Linien* with Eiler Bille and Richard Mortensen. Shortly thereafter, they split as Bjerke-Petersen promoted figurative art while Bille and Mortensen favored abstraction.

In January 1935, Bjerke-Petersen and Erik Olson organized an international exhibition called *Kubism-Surrealism*.

Books coming from Alberto Giacometti's bookshelves are scarce.

\$1,800.

ONE OF THE SCARCEST PICASSO PRINTS FOR A BOOK

21. PICASSO (Pablo) & ELUARD (Paul). *LES YEUX FERTILES*.

Paris, GLM, 1936. 8vo (20,5 x 15 cm), full calf, spine and boards decorated with a mosaic of pink vertical bands and of red circular pieces, all edges gilt, wrappers bound-in, slipcase (P.-L. Martin, 1979), frontispiece on « papier simili couché », 88 pp., 4 unnumbered leaves, Picasso etching (51 x 33 cm) in a separate slipcase.

First edition (except for *La Barre d'appui* and *Facile*).

One of 10 copies on Japon Impérial, with Picasso original etching, *Grand Air*, printed on vergé de Montval (plate size 51 x 33 cm), signed on the copper matrix by Paul Eluard and dated "3.06.36 / 3 hours - 3 hours 15" and by Picasso "June 4 XXXVI".

The etching bears in pencil in the hand of Paul Eluard, the same number as the book (No. 6/10), extremely rare thus, the very different formats of the book and the engraving having often led to their separation.

Of all book engravings by Picasso before World War II, *Grand air* is of the largest format and the shortest print run.



With 5 additional illustrations by Pablo Picasso: a frontispiece portrait and 4 full-page reproductions of engravings, three from *La Barre d'appui* (Éditions Cahiers d'art, 1936) and a reduction of *Grand air*.

Decorative binding, with a mosaic in relief, by Pierre-Lucien Martin.

This copy featured in two significant exhibitions: *Pierre-Lucien Martin* (Brussels, Bibliotheca Wittrockiana, 1987, n° 169) and *Picasso, les poètes et la reliure* (Paris, Maison de la poste, 1991, n° 29).

Provenance: J.P. Guillaume, with ex-libris (cat. 1995, n° 160), Geneviève & Jean-Paul Kahn Library (November 7, 2019, n° 186)

Coron, Les Éditions GLM, n° 114, Cramer n° 27.

\$52,000.

WITH AN ORIGINAL « PAPIER DÉCHIRÉ » SIGNED BY ARP

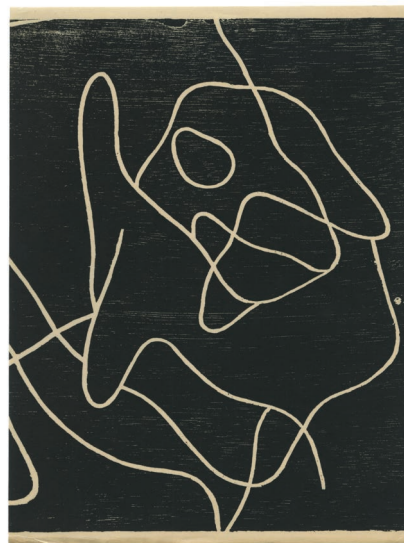
22. ARP (Jean). LE SIÈGE DE L'AIR - POÈMES 1915-1945.

Paris, Édition Pro-francia, Collection « Le Quadrangle Vrille », 1946. Octavo (22,3 x 16,7 cm), in white and blue illustrated wrappers, 139 pp., 1 leaf.

First edition.

One of the 30 copies, printed on Marais vellum, No. XXVIII, including:

- an original « papier déchiré » signed by Jean Arp,
- two proofs of an original engraving by Arp, both signed by the artist, the first in black on Japan paper and the second in yellow on China paper.



Illustrated with 8 full-page drawings by Arp and Taeuber-Arp printed in black.

Le Siège de l'air deluxe copies, all come with a unique work of art by Arp.

The one present here, of great quality, is made up of a mounted fragment of laminated torn engraving, painted with gouache by the artist in green and gray tones.

\$6,500.

DELUXE COPY WITH JOAN MIRÓ LITHOGRAPH

23. CHAR (René). FÊTE DES ARBRES ET DU CHASSEUR.

Paris, GLM, 1948. 23,2 x 17 cm, in beige wrappers as issued, unpaginated, 17 unnumbered leaves.

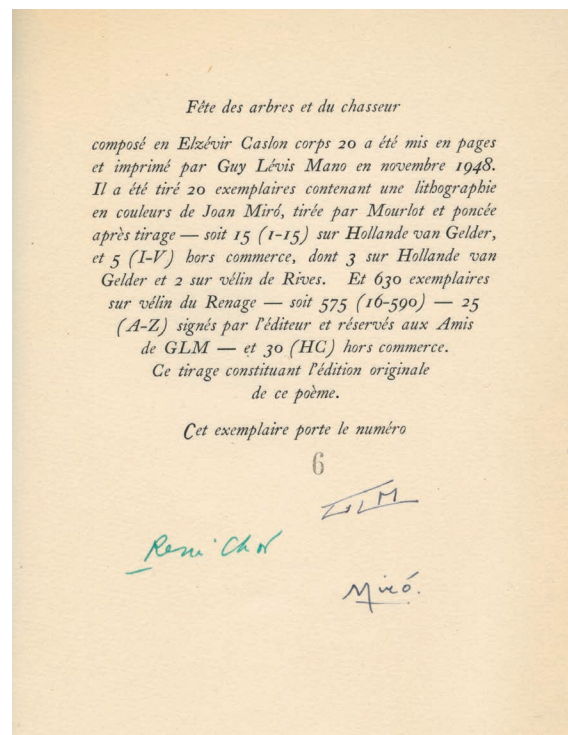
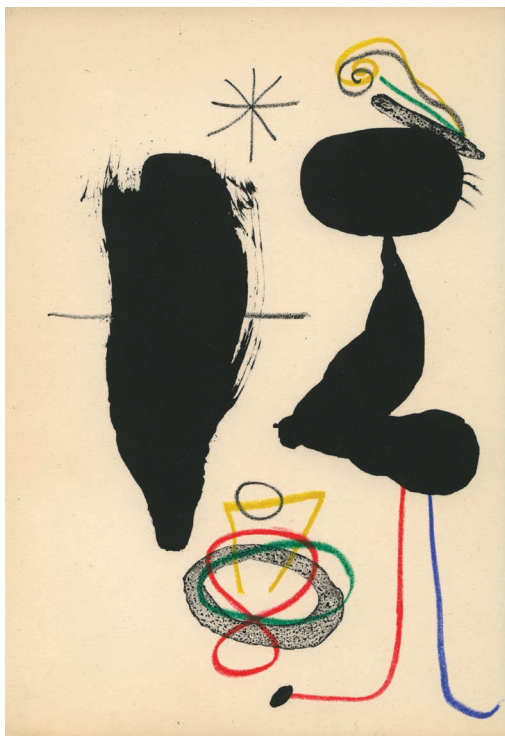
First edition.

One of 20 numbered copies, signed by René Char, Joan Miró and the publisher on the colophon, No. 6, printed on Hollande van Gelder.

Illustrated with an original color lithograph by Joan Miró printed by Mourlot, only coming with the 20 deluxe copies and a few unannounced copies printed on vellum.

In printed wrappers, as issued (small tear to top edge).

Scarce.



Although classified by René Char in his poetic work, *Fête des arbres et du chasseur*, designed to be sung and accompanied on the guitar, could be classified as a stage work.

« La question des contradictions obsède René Char autour de 1950: [...] le chasseur de la Fête, en tuant l'oiseau, met le feu à la forêt. Cet habillage «philosophique» ne doit pas faire oublier qu'il s'agit à l'origine d'une réunion de chansons - le titre en fut d'abord Coplas - commandées par des camarades espagnols compagnons de Résistance, qui se constitua peu à peu, d'août à novembre 1948. ».

Miró's lithograph for *Fête des arbres et du chasseur* is the first collaboration, in a long series, of the painter with René Char.

Patrick Cramer, Joan Miró, Les Livres illustrés, n° 15 ; Antoine Coron, Les éditions GLM, 1981, n° 285 ; René Char, Exposition BnF, Paris, 2007, p. 93

\$5,000.

DELUXE COPY WITH JOAN MIRÓ LITHOGRAPH

24. MIRÓ (Joan).

FRONTISPICE POUR L'ANTHOLOGIE DE L'HUMOUR NOIR.

5 juin 1950. Color lithograph (22,3 x 13,8 cm), signed and dated in the stone « Miró - 5-VI-1950 ».

Original lithograph in five colors (yellow, green, red, blue and black) **by Joan Miró** for the frontispiece of the revised edition of *L'Anthologie de l'humour noir* by André Breton published by Editions du Sagittaire in 1950.



Printed by Mourlot on « vélin pur fil Johannot », signed and dated on the stone « Miró - 5-VI-1950 ».

Limited to 50 copies according to Cramer: 17 copies on Hollande van Gelder and 33 copies on vélin pur fil Johannot.

Scarce.

Cramer, Joan Miró - Illustrated Books, n° 22

\$750.

FERNAND LÉGER'S COPY

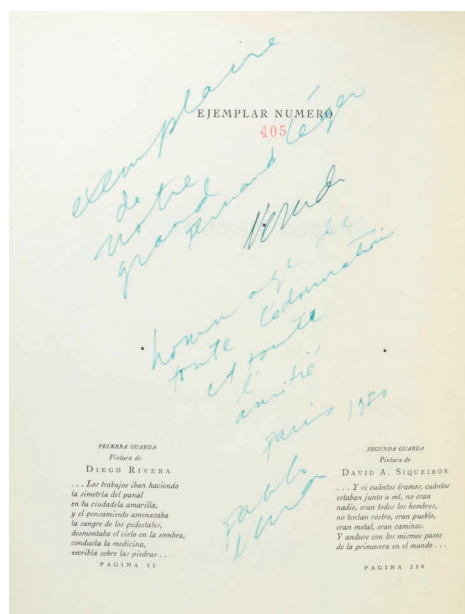
25. NERUDA (Pablo). CANTO GENERAL.

Ciudad de México, Talleres Gráficos de la Nación, 1950. Folio (35 x 24,2 cm), editor green cloth, gilt-lettered spine, gilt vignette on front cover, pictorial endpapers designed by Diego Rivera and David Alfaro Siqueiros, cloth ribbon marker.

First edition of Pablo Neruda major work.

Limited to 500 numbered copies and 100 « hors-commerce » copies, this one amongst the 342 subscribed copies (listed at book end) printed on Malinche paper, No. 405.

Inscribed by Neruda, in green ink: « Exempleaire / de / notre / grand / Fernand Léger / hommage / de toute l'admiration / et toute / l' / amitié / Paris 1950 / Pablo / Neruda ».



This copy unsigned by D. A. Siqueiros and D. Rivera, most probably since it was given to Fernand Léger, by Neruda, in Paris, shortly after its publication in March 1950.

Among the 342 subscribers, 291 are inhabitants of the Americas (mainly Central America), most of them unfamous sympathizers of the communist cause. 51 copies were subscribed across the Atlantic, 47 by Europeans, including 7 by the French, and 4 by the Soviets.

Among these, Fernand Léger is undeniably at the forefront of important personalities, not only because of his status as a major artist of the 20th century but also because of his forthcoming collaboration with Pablo Neruda in relation to *Canto General*.

Indeed, Fernand Léger illustrated the French edition in one volume of *Chant général*, published by Les Éditions Français Réunis in 1954, translated into French by Alice Ahrweiler.

Other important subscribers include Pablo Picasso, Paul Eluard, Louis Aragon, Alice Ahrweiler, Luis Buñuel, Frida Kahlo, Nancy Cunard, Rafael Alberti, Miguel Angel Asturias, Nicolas Guillen, Carlos Luis Fallas, Jorge Amado, ...

Uncommon, especially in the variant green cloth, most copies traced at auction bound in red cloth.

In excellent condition, very unusual as such, most copies that have been preserved in Latin or Central America are often damaged, bumped and/or with foxing.

\$22,000.

26. PICASSO (Pablo) & ARTAUD (Antonin).

... AUTRE CHOSE QUE DE L'ENFANT BEAU.

Paris, Louis Broder, Collection Mémoire du Poète n°III, 1957. (16,5 x 14,5 cm), loose, double wrappers, one on Japon with red title, the other on papier Montval, editor slipcase, frontispiece, 23 pp., 6 unnumbered leaves, 5 loose proofs.

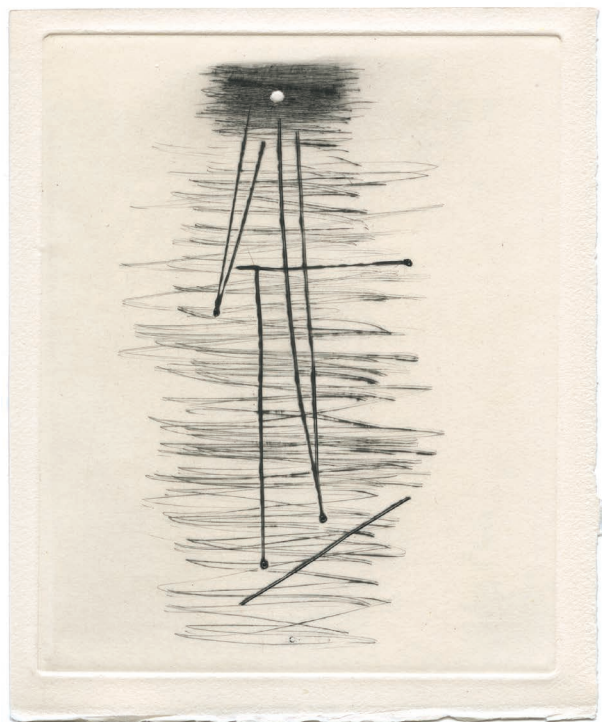
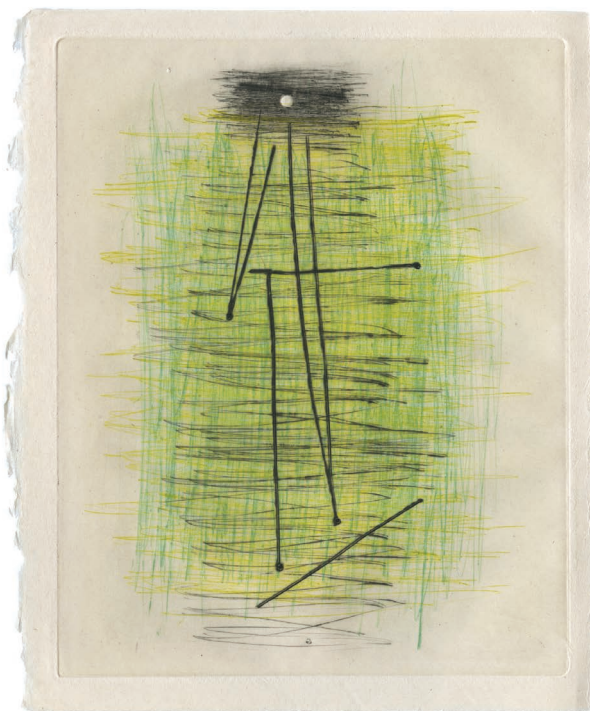
First edition.

Limited to 135 copies printed on Vieux Japon signed by Picasso on the colophon, one of 20 copies numbered in Roman (No. VIII).

Original color engraving with burin and drypoint by Pablo Picasso, printed by Georges Leblanc.

Exceptional copy comprising 5 proofs of Picasso frontispiece :

- proof of the black plate on BFK de Rives;
- proof of the green plate (vertical hatching) on BFK de Rives;
- proof of the yellow plate (horizontal hatching) on BFK de Rives;
- green proof of the black (without hatching), yellow and green plates on BFK de Rives;
- 3 color proof juxtaposing the black (without hatching), green and yellow plates on Vieux Japon.



...WITH A SET OF PROOFS UNKNOWN TO CRAMER

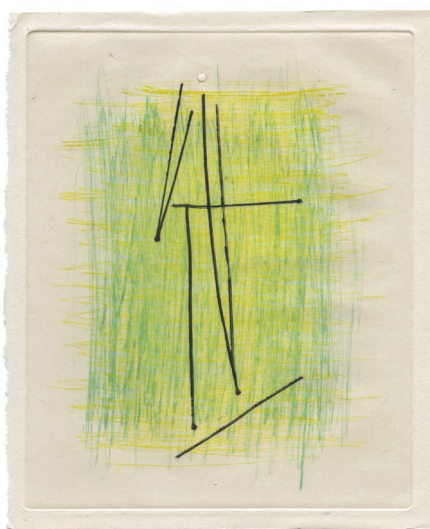
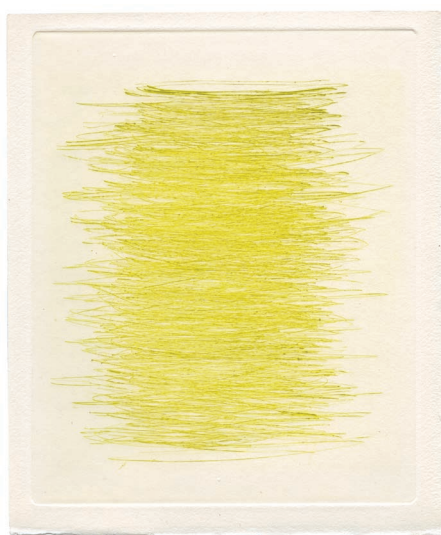
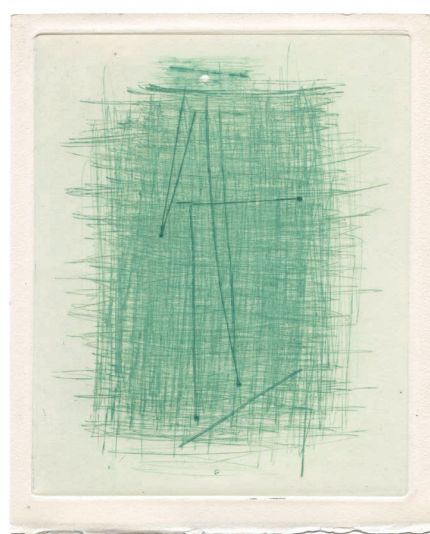
In perfect condition, loose, as issued.

Extremely scarce with the 5 additional proofs (unknown to Cramer).

The only color engraving for a book ever made by Picasso.

Goeppert-Cramer, Picasso, n° 87 ; The Artist & the Book 1860-1960, n° 239: « one of the few intaglio plates by Picasso to be printed in color »

\$20,000.



27. FOUCAULT (Michel).

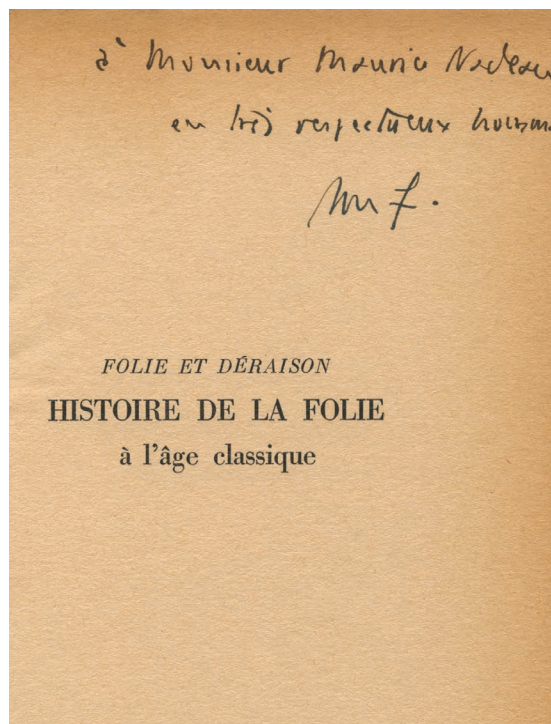
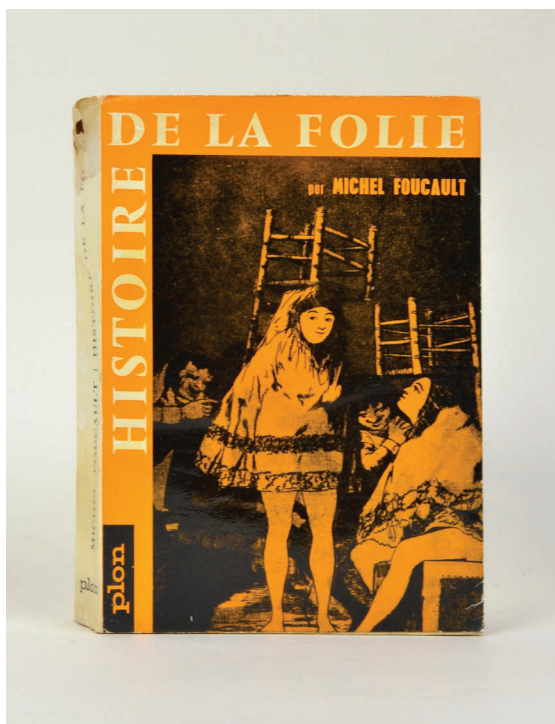
FOLIE ET DÉRAISON. HISTOIRE DE LA FOLIE À L'ÂGE CLASSIQUE.

Paris, Plon, Coll. « Civilisations d'hier et d'aujourd'hui », 1961. Octavo (20,5 x 14,4 cm), in wrappers printed in red and black as issued, illustrated dust jacket, 2 unnumbered leaves (half-title, title), XI pp. (préface), 1 f. n. ch., 672 pp., 1 unnumbered leaf (table), 4 leaves (catalog), slipcase by Elbel-Libro.

First edition.

Advance copy.

Signed inscription by the author: « A Monsieur Maurice Nadeau / en très respectueux hommage / M. Foucault ».



In wrappers as issued, in excellent condition, with the fragile illustrated dust jacket, reproducing one of Goya's *Caprices*, (water stain and small tears to top edge)

Dans *Folie et déraison. Histoire de la folie à l'âge classique*, Michel Foucault définit « la folie comme un phénomène de civilisation, insistant sur le fait que soigner le fou n'est pas la seule réaction possible au phénomène de la folie ; Il n'y a pas de culture sans folie et c'est ce problème absolument général des rapports d'une culture avec la folie que j'ai voulu étudier sur un cas précis, c'est-à-dire sur les réactions de la culture classique à ce phénomène qui paraît si opposé au rationalisme du XVII^e siècle et du XVIII^e siècle et qui est la folie » (Entretien de Michel Foucault avec Nicole Brice à propos d'Histoire la folie, radio diffusé sur France Culture le 31 mai 1961).

\$5,300.

28. [SOULAGES (Pierre)] GRENIER (Jean).

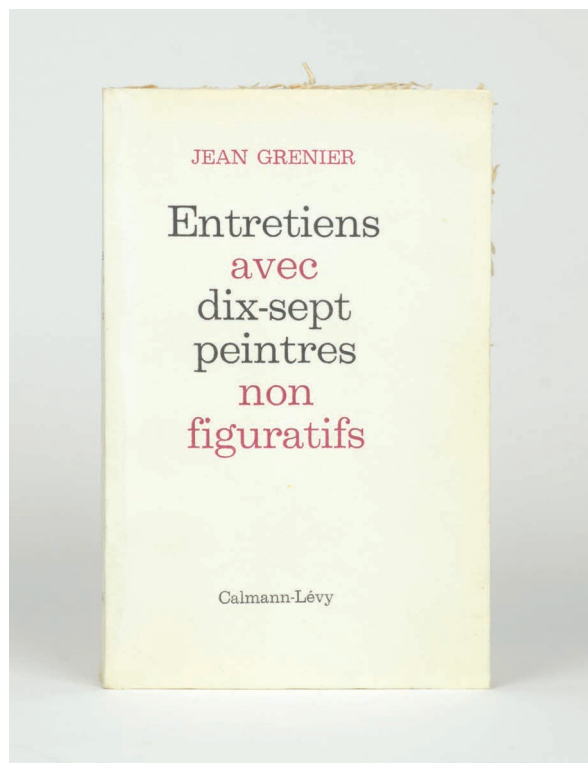
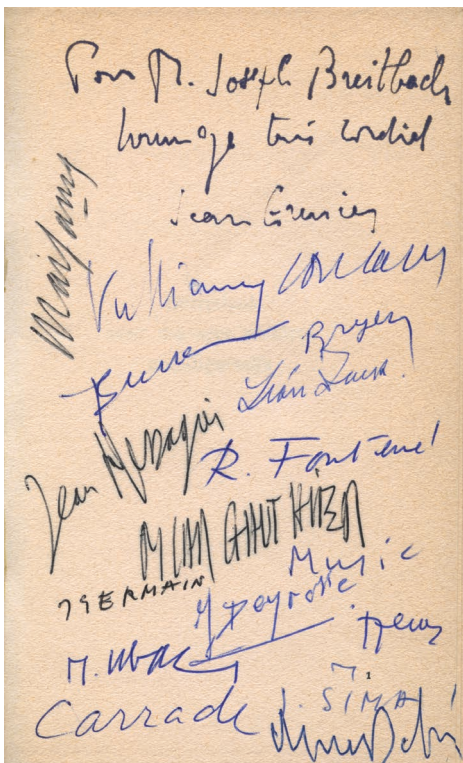
ENTRETIENS AVEC DIX-SEPT PEINTRES NON-FIGURATIFS.

Paris, Calmann-Lévy, 1963. Duodecimo (18,8 x 12 cm), in wrappers as issued, 231 pp., 2 unnumbered leaves.

First edition.

Inscribed by the author: « Pour M. Joseph Breitbach / hommage très cordial / Jean Grenier ».

Exceptionally countersigned by all the painters interviewed, namely: Camille Bryen, Jacques Busse, Michel Carrade, **Olivier Debré**, Jean Deyrolle, Robert Fontené, Oscar Gauthier, **Jacques Germain**, André Marfaing, Jean Messagier, **Zoran Mušič**, **Joseph Sima**, **Pierre Soulages**, Arpad Szenes, Raoul Ubac, Gérard Vulliamy and Léon Zack.



A reference book about post-war abstract art, containing seventeen non-figurative painters' interviews carried out from 1959 to 1961, by Jean Grenier, for L'Heure de Culture Française, broadcast on R.T.F..

Professor of philosophy in Italy, Egypt, Algeria - where Albert Camus was amongst his student - as well as in France, Jean Grenier began to take an interest in contemporary art at the end of the Second World War when Camus commissioned him to make studio visits for Combat and put him in charge of the magazine artistic section. He subsequently wrote three works on contemporary painting: *L'Esprit de la peinture contemporaine*, *Essais sur la peinture contemporaine* et *Entretiens avec dix-sept peintres non figuratifs* as well as several articles published in XXème Siècle and L'Œil, one of the best art magazines of the time.

Franco-German writer, Joseph Breitbach (1903-1980) was talkative and warm, generous and curious about everything, sparkling with irony and a little provocative. He forged unbreakable links with many writers of his time.

Painting, politics, social issues and literature were the great passions of his life.

\$2,700.

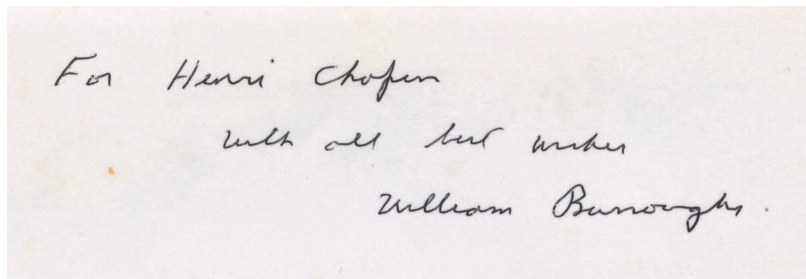
29. [BURROUGHS (William)] GRAUERHOLZ (James).

WILLIAM BURROUGHS PORTRAIT.

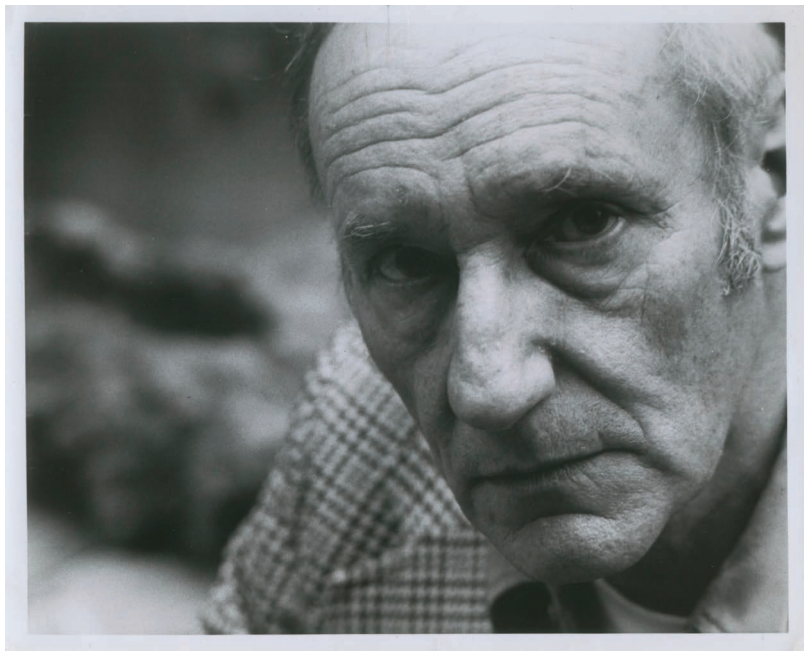
[1980]. Original silver print (23,7 x 20,4 cm) in black and white, inscribed and signed by William Burroughs on verso.

Original silver print of this photographic portrait of William Burroughs by his assistant, literary executor and biographer James Grauerholz, who was also photographer, writer and editor, with a printed sticker on the verso.

Inscribed by William S. Burroughs: « For Henri Chopin with all best wishes William Burroughs ».



For Henri Chopin
with all best wishes
William Burroughs.



Concrete artist and poet, promoter of « poésie sonore », close to the beat poets William S. Burroughs and Brion Gysin, Henri Chopin (1922-2008) ran *Cinquième Saison*, a poetic review, from 1959 onwards. In 1964, Chopin created *OU*, one of the most notable reviews of the second half of the 20th century, that included contributions by William S. Burroughs.

He participated to the « Colloque de Tanger » in September 1975.

\$1,600.

30. MOTHERWELL (Robert), BISHOP (James) & PLEYNET (M.).

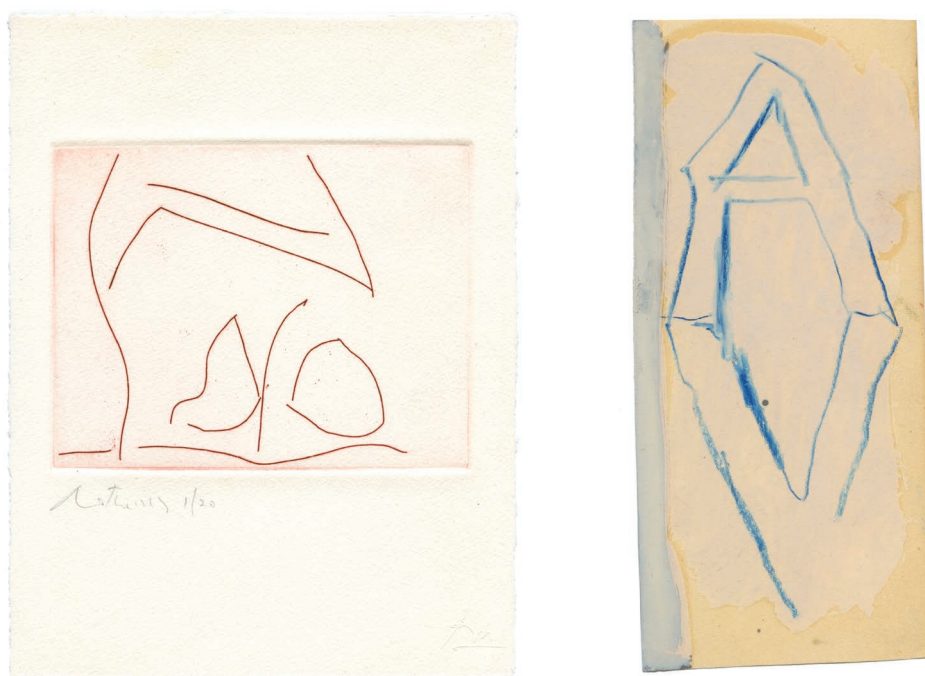
L'AMOUR VÉNITIEN.

Montmorency, Carte Blanche, 1984. 4to (25,4 x 19,5 cm), loose, in white wrappers, etching by Robert Motherwell, 28 unnumbered leaves, Plexiglas slipcase.

First edition.

One of 26 copies printed on vélin d'Arches, justified and signed by the author on the colophon, No. 1, with:

- an original drypoint by Robert Motherwell, justified and signed by the artist in pencil, and
- an original painting by James Bishop, gouache and pastel on paper, signed on the reverse by the artist.



Based on the colophon, deluxe copies would include 20 copies with Motherwell engraving and 6 copies with the James Bishop painting. Ours has both.

Scarce.

A poet, editor and art critic, Marcelin Pleynet is the author of a monograph devoted to Robert Motherwell published in 1989 by Daniel Papierski.

\$4,800.

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