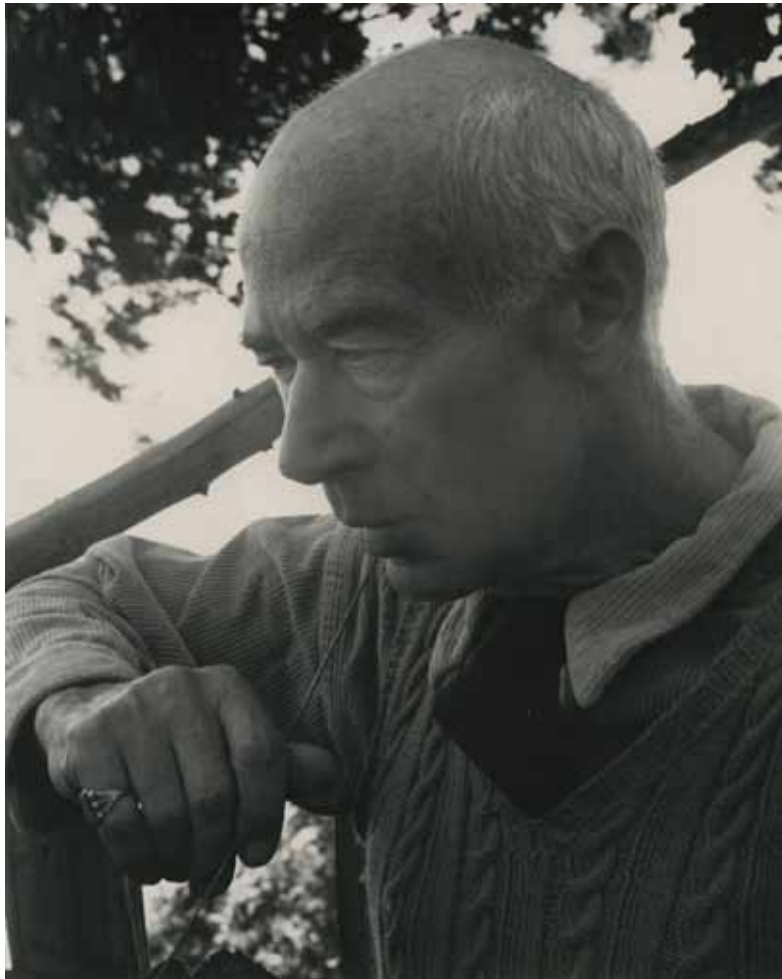


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ANTONIN ARTAUD SCARCE THIRD BOOK

1. ARTAUD (Antonin). LE PÈSE-NERFS.

s.l. [Paris], Coll. Pour vos beaux yeux, presses de l'Imprimerie Leibovitz, 1925. In-4 (29,2 x 22,5 cm), unbound, illustrated wrapper by André Masson, unpaginated.

Scarce first edition.

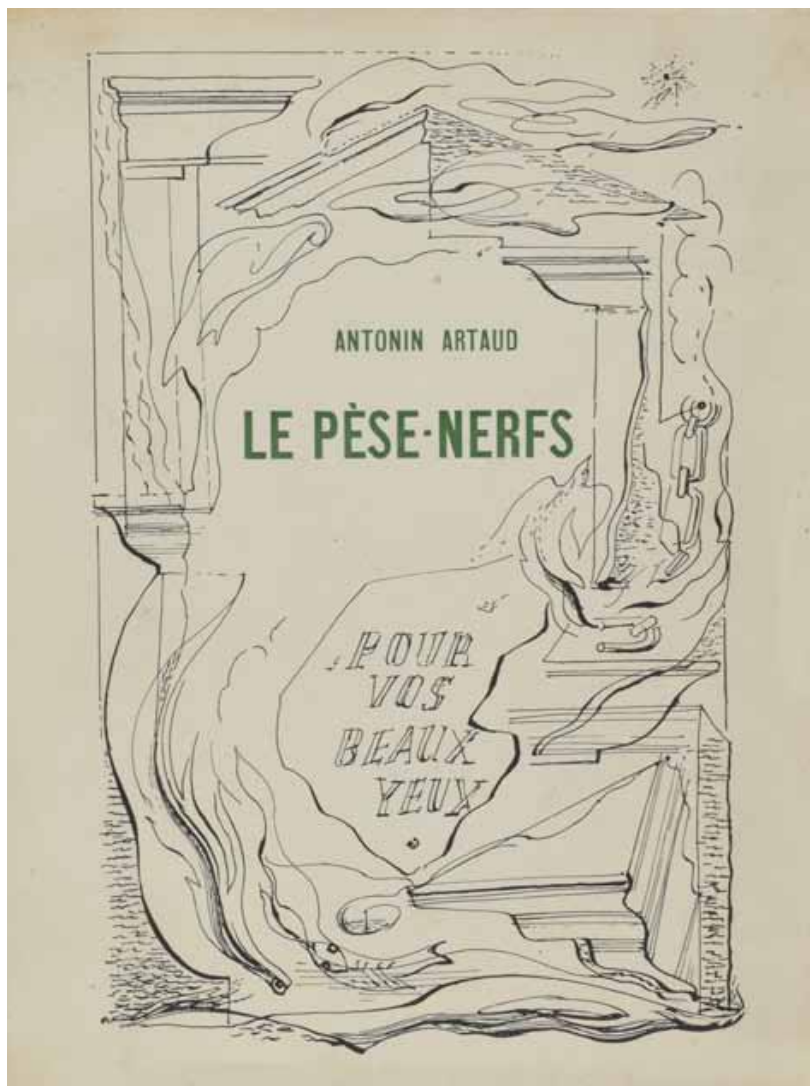
Limited to 65 copies.

One of 50 copies printed on Hollande (after 15 Japon), signed on the colophon page by Antonin Artaud.

First wrapper illustrated by André Masson.

Nice copy, unbound as issued, light spotting to endpapers, tiny mark of glue on the half-title.

\$7,000.



2. ARTAUD (Antonin). CORRESPONDANCE AVEC JACQUES RIVIÈRE.

Paris, Editions de la nrf, Coll. «Une oeuvre, un portrait», 1927. 18,5 x 13,2 cm, unbound as issued, 65 pp., 1 f. n. ch..

First edition.

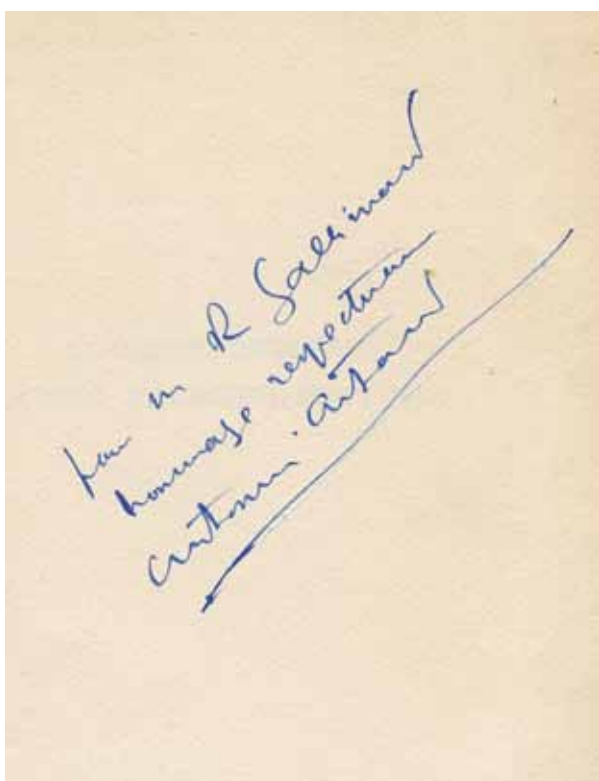
One of 620 copies printed on vélin simili cuve des papeteries Navarre (after 16 copies on vieux Japon teinté).

Inscribed by the author : « Pour M. R. Gallimard, / hommage respectueux / Antonin Artaud ».

Nice unbound copy as issued, tiny tear on the title page neatly restored.

A brother of Gaston, Raymond Gallimard (1883-1966) joined Nouvelle Revue Française in 1918 where he was in charge of administration.

\$2,200.



3. ARTAUD (Antonin). POUR EN FINIR AVEC LE JUGEMENT DE DIEU.

Paris, K Editeur, 1948. 16,2 x 12,6 cm, unbound, 108 pp., 2 ff. n. ch..

First edition of the transcript of the 28 November 1947 radio program commissioned by Radiodiffusion française, followed by variants, reviews and 8 letters to various correspondents.

One of 30 copies printed on vergé pur fil d'Arches (first paper in the trade, 5 copies on Japan were printed for contributors).

Unbound as issued.

\$2,300.

SCARCE UNBOUND LARGE PAPER COPY

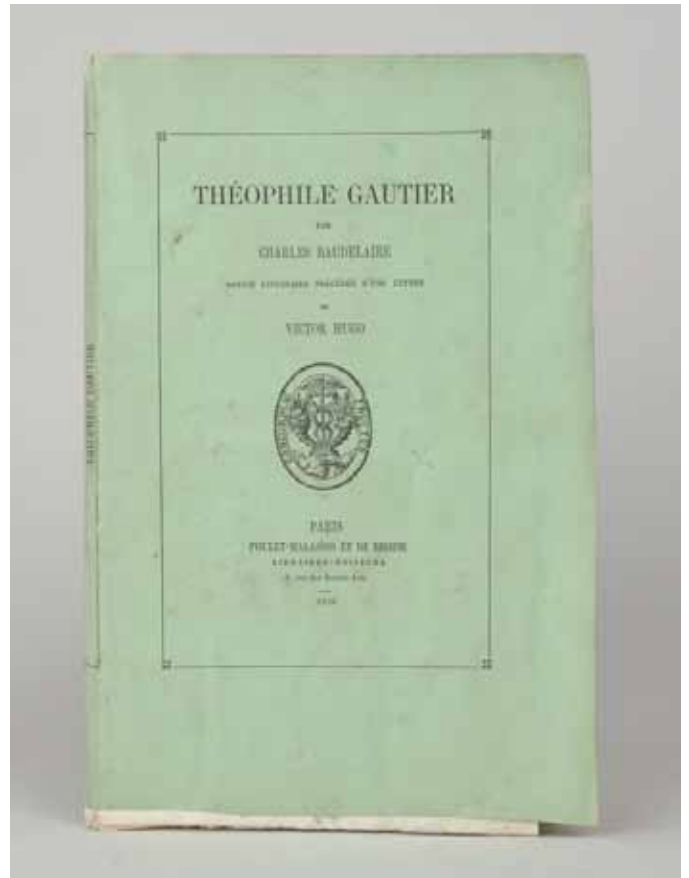
4. BAUDELAIRE (Charles). THÉOPHILE GAUTIER.

Paris, Poulet-Malassis et de Broise, 1859. In-12 (18,7x 12 cm), unbound, blue wrappers.

First edition of this essay about Théophile Gautier, the *Fleurs du mal* dedicatee.

One of very few copies printed on vergé de Hollande (limited to about 15 copies).

Gautier portrait engraved by Therond, in a large frame of arabesques.



Important introductory letter of Victor Hugo addressed from Hauteville House to Baudelaire on October 6, 1859 from which is extracted this famous quote : « Vous dotez le ciel de l'art d'on ne sait quel rayon macabre. Vous créez un frisson nouveau »

Unbound as issued. Very scarce in this condition.

\$ 10,000.

5. BAUDELAIRE (Charles).

ALS TO WILLIAM BÜRGER [THÉOPHILE THORÉ].

Bruxelles, Taverne du Globe, [about June 20, 1864]. ALS, 3 pp., in-8 (202 x 132 mm), autograph envelope, modern portfolio.

Important and famous autograph letter signed by Charles Baudelaire, about his two great admirations, Edouard Manet and Edgar Poe, addressed to William Bürger, pen name of Théophile Thoré, famous art critic, the «inventor» of Vermeer.

Baudelaire has been in contact with Thoré (1807-1869) for a long time. He protests against an article that his correspondent has just published in « L'Indépendance belge » of 15 June. Thoré had written eulogistically on Manet (who exhibited two paintings at the Salon de Paris), but accused him of imitating Vélazquez, Goya and Greco.

Baudelaire rises against this criticism and draws a parallel with the correspondence between Edgar Poe's work and his own.

He thanks Thoré for defending his friend Manet, giving him a little justice. But he adds immediately : « Seulement, il y a quelques petites choses à rectifier dans les opinions que vous avez émises. En effet, le mot pastiche n'est pas juste. **M. Manet n'a jamais vu de Goya, M. Manet n'a jamais vu de Gréco.** [...] Cela vous paraît incroyable, mais cela est vrai. [...] Il ne s'agit donc que de mystérieuses coïncidences ».

He argues that Manet could not know the Spanish museum of Louis-Philippe, because at that time, « il était un enfant et servait à bord d'un navire. **D'ailleurs, on lui a tant parlé de ses pastiches de Goya que maintenant il cherche à voir des Goya** ».

Baudelaire then addresses his own situation : «**Eh bien ! on m'accuse, moi, d'imiter Edgar Poe**».

Follow these extraordinary sentences, often quoted, emphasizing admirably the enthusiasm of Baudelaire for Poe: « **Savez-vous pourquoi j'ai si patiemment traduit Poe ? Parce qu'il me ressemblait. La première fois que j'ai ouvert un livre de lui, j'ai vu, avec épouvante et ravissement, non seulement des sujets rêvés par moi, mais des phrases pensées par moi, et écrites par lui vingt ans auparavant** ».

He adds : « Et nunc, erudimini, vos qui judicatis... ! [Et maintenant, attention, vous êtes juge...] Ne vous fâchez pas ; mais conservez pour moi dans un coin de votre cerveau un bon souvenir ».

His last sentence is symptomatic of Baudelaire's character : « **Toutes les fois que vous chercherez à rendre service à Manet, je vous remercierai** », as the post-scriptum : « J'aurai le courage ou plutôt le cynisme absolu de mon désir. Citez ma lettre, ou du moins quelques lignes. Je vous ai dit la pure vérité ».

On June 25, 1864, Thoré published an addition to his article in L'Indépendance belge quoting the astonishing passage of Baudelaire's letter about Edgar Poe.

As indicated by Baudelaire on the envelope [« Aux bons soins de Mr. Bérardi, pour transmettre à Monsieur V. Burger [sic] (de la part de M. Ch. Baudelaire) »], this letter was brought to Léon Berardi, director of L'Indépendance belge, to be transmitted to Thoré.

Provenance : Jean Davray (december 6-7, 1961, n°131), R. & B. L. (October 9, 2018, n°40).

Correspondance, éd. Cl. Pichois, Pléiade, 1973, t. II, p. 386-387.

\$40,000.

Bruxelles. l'oeuvre du
globe. 20 mai 1864

Cher Monsieur,

J'ignore si vous avez souvenir de moi
et de nos anciennes discussions. Tant
d'années s'écoulent si vite! Je suis très
étonné de ce que vous faites, et je
veux vous remercier en pour le plaisir
que vous m'avez fait en prenant la
défense de mon ami Edouard
Maquet, et en lui rendant un peu
justice. Surtout, il y a quelques
parties choses à rectifier dans les opinions
que vous avez émises.

M. Maquet que l'on croit fou
et enragé est simplement un homme
très loyal, très simple, faisant tout ce
qu'il peut pour être raisonnable, mais
malheureusement marqué de romantisme
depuis sa naissance.

Le mot passé n'est pas juste.

M. Maquet n'a jamais vu de Joya.

M. Maquet n'a jamais vu de Grèce.

M. Maquet n'a jamais vu de
galerie Pontalis. Cela vous paraît
incroyable, mais cela est vrai.

Moi-même, j'ai admiré, et tel Stéphane.

6. [BONNEFOY (Yves)]. DIEU EST-IL FRANÇAIS ?

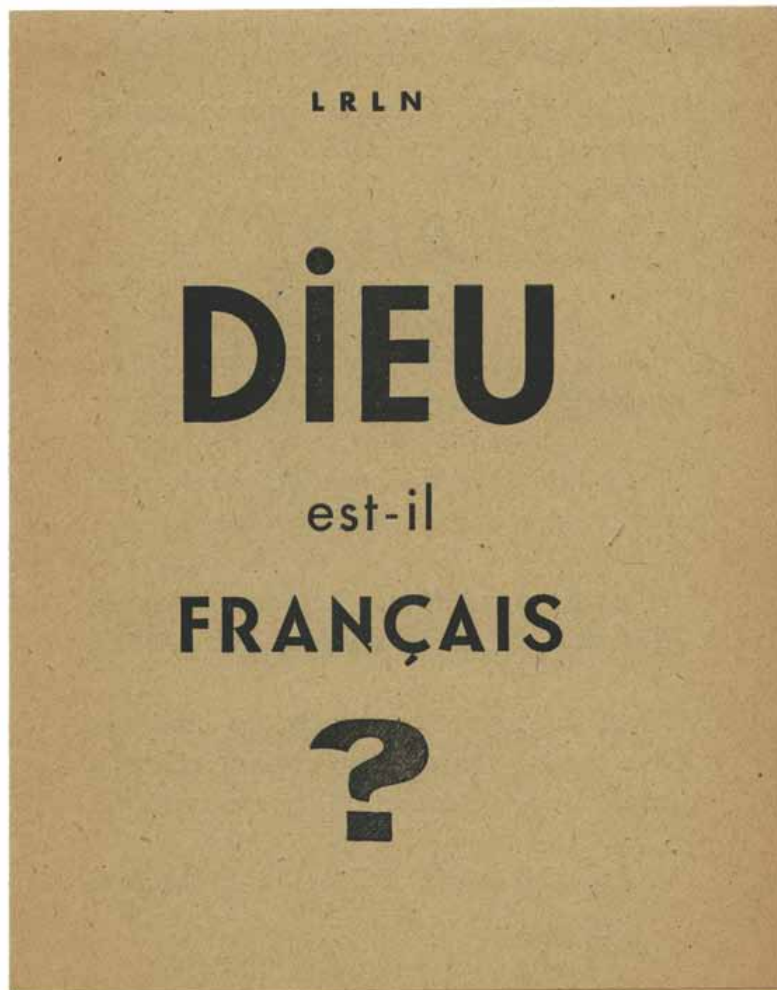
[Paris, La Révolution la Nuit, 1946]. Folded leaflet, 4 pp., unpaginated.

Scarce first edition of this virulent surrealist tract issued concomitantly with *Le Traité du pianiste*, Bonnefoy's first book.

« Le temps est à la revendication d'un nouveau rapport au monde, au-delà des cloisonnements intellectuels que le langage instaure ; et plus encore : la poésie doit, selon le mot d'ordre de Rimbaud, « changer la vie ». Cela pour dire que le surréalisme de Bonnefoy fut authentique et même virulent ; et non pas un simple rapprochement d'ordre esthétique et/ou, de manière d'écrire. » (Christophe Dauphin, *Portrait du poète*, à l'écharpe rouge : Pour Yves Bonnefoy).

The « LRLN » initials appearing on this tract refer to « La Révolution la Nuit », the « revue » launched by Yves Bonnefoy in 1946.

\$300.



INSCRIBED TO ALFONSO REYES

7. [BORGES (Jorge Luis) & BIOY CASARES (Adolfo)] SUAREZ LYNCH (Benito).

UN MODELO PARA LA MUERTE.

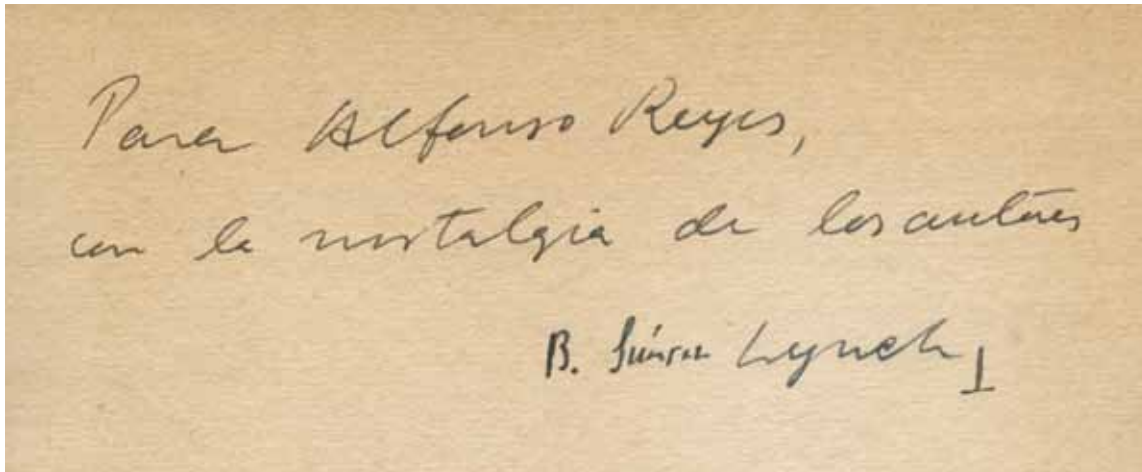
Buenos Aires, Oportet & Haereses, 1946. In-8 (23 x 14 cm), half blue cloth, 83 pp..

First edition of this satirical crime tale, published under pseudonym.

Written by Jorge Luis Borges and Adolfo Bioy Casares, it features characters appearing in « Seis problemas para don Isidro Parodi » published under the name of Bustos Domecq in 1942.

Limited to 300 copies (n°10).

Inscribed by Bioy Casares and signed by both Borges and Bioy Casares : «Para Alfonso Reyes, / con la nostalgia de los autores / B. Suarez Lynch».



Alfonso Reyes (1889-1959) was a major Mexican poet, essayist, translator and diplomat.

Appointed ambassador from 1927 to 1930 in Buenos Aires, he met the younger generation of Argentine writers through Victoria Ocampo. Among them was Jorge Luis Borges (1899 - 1986), one of the main contributors to the magazine «Sur» launched by Victoria in 1931

Jorge Luis Borges considered Alfonso Reyes as « the best Spanish prose writer of the century » (Borges, *Essai d'autobiographie*) while Alfonso Reyes saw in Jorge Luis Borges, « one of the most original and profound writers of Latin America ».

A significant association copy.

\$14,000.

AN IMPORTANT ASSOCIATION COPY

8. BRETON (André), CHAR (René) & ÉLUARD (Paul).

RALENTIR TRAVAUX.

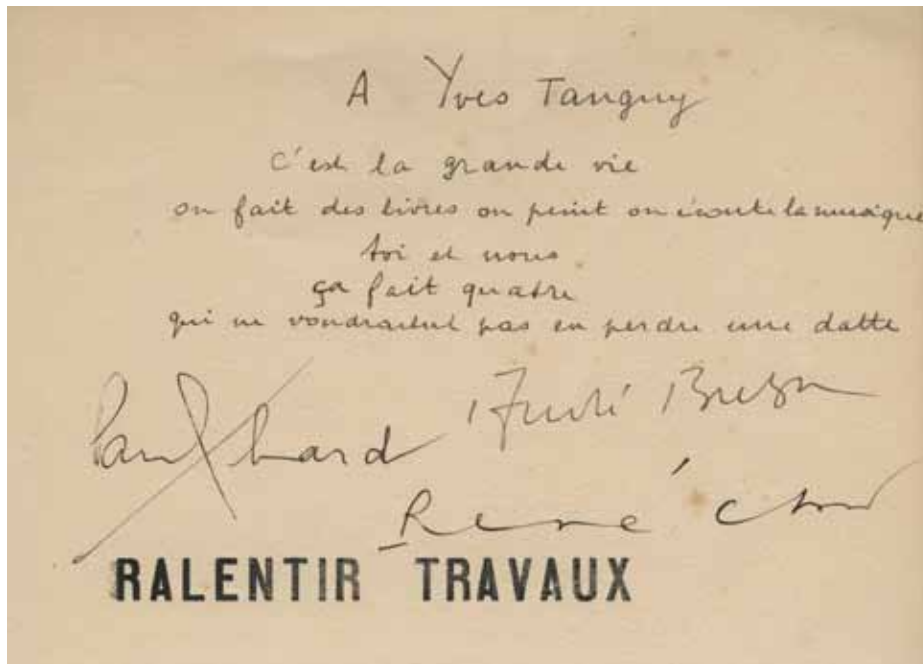
S.l., Editions Surréalistes, 1930. In-4 (28,4 x 19,5 cm), in wrappers, unpaginated, 28 leaves.

First edition.

One of 250 numbered copies printed on Lafuma-Navarre (after 8 Japon ancien (as opposed to 8 Chine as mentioned on the colophon), 22 Hollande and 20 copies on colored paper).

Inscribed by André Breton and countersigned by René Char and Paul Éluard : « A Yves Tanguy. / C'est la grande vie / on fait des livres on peint on écoute la musique, / toi et nous / ça fait quatre / qui ne voudraient pas en perdre une datte. / Paul Eluard André Breton / René Char. »

In wrappers as issued, light foxing.



« Pour Breton, Tanguy est le «géomètre du rêve», l'exécuteur de paysages oniriques qui évoquent des espaces sous-marins ou minéraux peuplés de formes biomorphiques humaines et animales. Le peintre et le poète continuent à se fréquenter après la parution du *Second manifeste* (1930) qui divisa le groupe surréaliste. En 1940, ils se retrouvent en exil, à New York, avec Marcel Duchamp. Ils participent à des expositions communes. André rassemble alors en un volume éponyme, *Yves Tanguy* (1946, Pierre Matisse éditions), les textes qu'il publia, pendant près de vingt ans, à propos de l'oeuvre de son ami. » (Jean-Baptiste de Proyart & Jean-Michel Goutier, *Trésor de la bibliothèque d'André Breton*, p. 62).

Yves Tanguy illustrated several books by Benjamin Péret, the dedicatee of *Ralentir travaux* : *Dormir, dormir dans les pierres* (1927), *Trois cerises et une sardine* (1936) and *Feu central* (1947).

\$8,000.

INSCRIBED BY CAMUS IN JUNE 1944

9. CAMUS (Albert). L'ÉTRANGER.

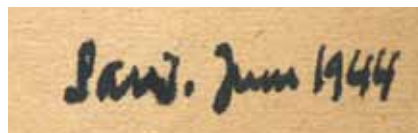
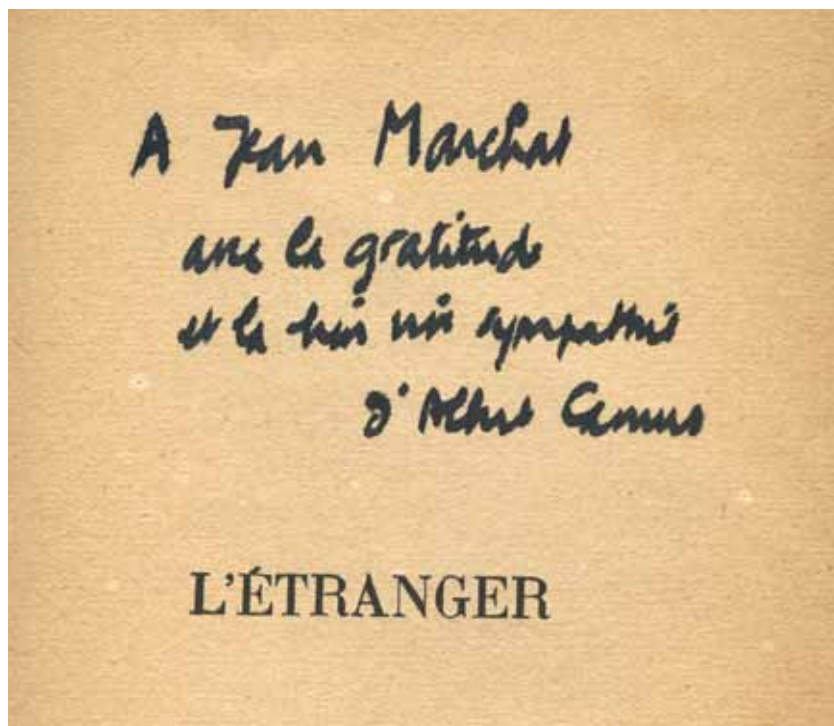
Paris, Gallimard, 1942. In-12 (18,4 x 12 cm), modern Bradel board signed by Goy & Vilaine, 159 pp....

First edition, second issue, published in December 1942, i.e. 8 months after the first issue.

Signed inscription by Albert Camus : « A Jean Marchat, / avec la gratitude / et la très vive sympathie / d'Albert Camus / Paris, juin 1944 ».

Copies of *L'Étranger* inscribed during World War II are extremely scarce.

This copy was most likely offered by Camus to Jean Marchat during the last rehearsals of *Le Malentendu*, days before the Allied Normandy landings. *Le Malentendu* is the third part of the absurd trilogy initiated by *L'Étranger*.



It was created by « La compagnie du Rideau de Paris », co-founded by Jean Marchat and his partner and lover Marcel Herrand, on Théâtre des Mathurins stage on June 24, 1944.

In April 1944, Camus sent the *Malentendu* typescript to Herrand and Marchat. Three months later the play was performed for the first time under Herrand direction.

In the 50s, Camus adapted several plays and codirected them with either Marcel Herrand or Jean Marchat : *La Dévotion de la croix* by Pedro Calderón de la Barca et *Les Esprits* by Pierre de Larivey in 1953 and *Le Chevalier d'Olmedo* by Lope de Vega in 1957.

\$10,000.

SCARCE FIRST POETRY BOOK BY PAUL CELAN

10. CELAN (Paul). DER SAND AUS DEN URNEN.

Vienne, Verlag VS, A. Sendl, 1948. In-8 (21,5 x 14,5 cm), editor's grey cloth, title and author's name printed in red on the front wrapper, 2 lithographs by Edgar Jené, 61 pp., 1 f., full calf slipcase by Elbel-Libro.

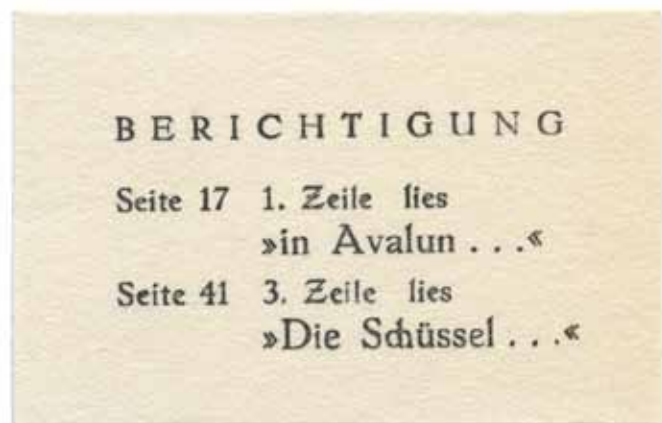
Extremely rare first edition of the *Sand from the urns*.

One of 500 numbered copies (this one unnumbered).

Inlaid a small printed correction label.

Handwritten corrections on page 17, 18, 19, 41, 43, 52 and 55, most probably by Paul Celan.

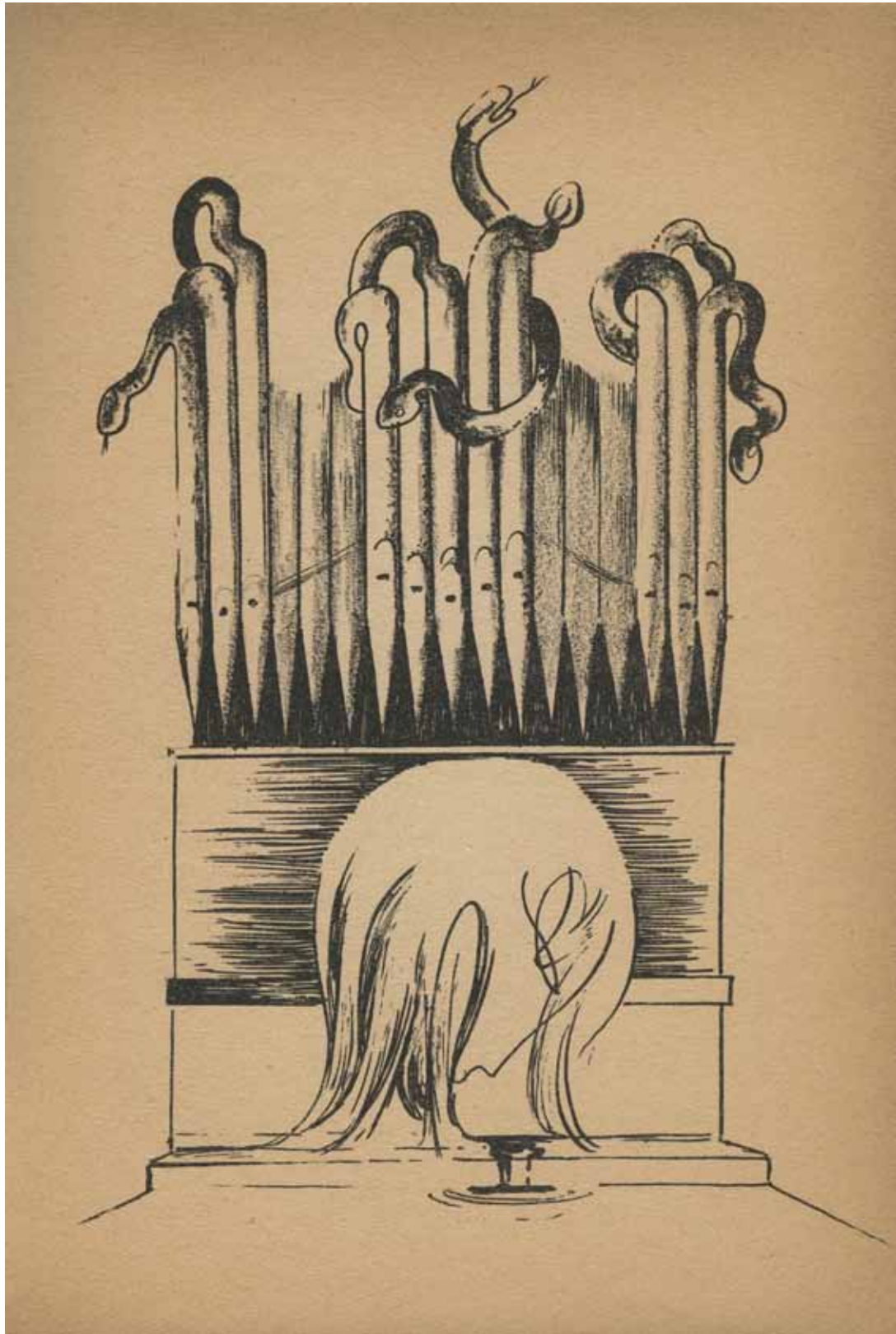
Editor's half cloth in pristine condition, with the 2 Edgar Jené lithographs, thus of the greatest rarity.



It contains the most celebrated poem, *Die Todesfuge*, in which Celan attempts to express his inexpressible grief over the concentration camp. It is also a lament on the passing of time and the transience of life, intermingled with echoes of the Old Testament, also permeated by the cadences of classical poetry, in particular by Hölderlin.

« These elements Celan handles like a fugue, the baroque musical form whose very name suggests the flight of life, love and time, but whose recurring verbal and melodic patterns simultaneously suggest their continuity. The mastery was evident and did much to restore the good name of German poetry. » (Sagarra & Skrine).

This is Celan's first book of poetry. It was preceded only by some translations and a monograph on the artist Edgar Jené, who made the book's two illustrations.



The author decided to withdraw the small edition of 500 copies due to numerous typographical errors. Nearly all of the printed copies were destroyed. Paul Celan tore off the two Edgar Jené lithographs, inserted by the editor against his will, of the few remaining copies.

It is therefore one of the rarest literary works of the last century in Germany.

\$20,000.

11. CENDRARS (Blaise).

LE PANAMA OU LES AVENTURES DE MES SEPT ONCLES.

Paris, La Sirène, 1918. In-8 (23 x 19,2 cm), in illustrated wrappers as issued, unpaginated, 20 f..

First edition, limited to 580 copies.

One of 500 copies printed on vélin Lafuma (after 4 copies on Chine, 50 on vélin d'Arches à la forme and 26 de chapelle).

This booklet is folded in half to look like a travel guide, its cover is printed in red and blue. The pages are designed with long lines of verse interrupted by railroad diagrams/maps, reminiscent of the Siberian map displayed on the significant avant-garde work by Cendrars and Sonia Delaunay-Terk, *La Prose du Transsibérien et de la Petite Jehanne de France*.

Marginal tear to the back wrapper, tiny slit at spine bottom.

\$2,000.



12. CHAR (René). FUREUR ET MYSTÈRE.

Paris, Gallimard, 1948. In-12 (18,7 x 12 cm), in wrappers as issued, 264 pp., 2 ff. n. ch..

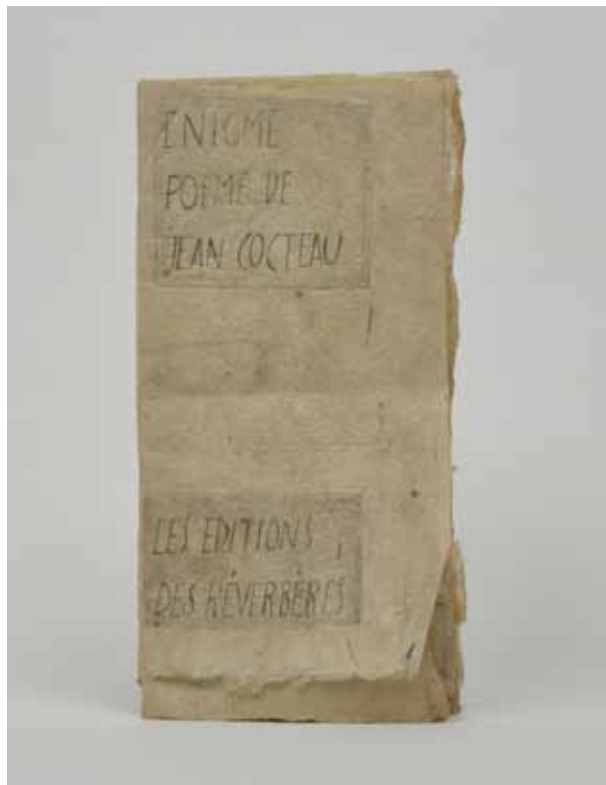
First edition of one of the most important of René Char's poetry book.

One of 30 copies printed on vélin pur fil Navarre (after 14 copies on Hollande).

Camus thus celebrated the publication of *Fureur et Mystère* in October 1948 : « Je tiens René Char pour notre plus grand poète vivant et *Fureur et mystère* pour ce que la poésie française nous a donné de plus surprenant depuis *Les Illuminations* et *Alcools* ».

In wrappers as issued.

\$1,000.



13. COCTEAU (Jean). ÉNIGME, POÈME DE JEAN COCTEAU.

Paris, Les Éditions des Réverbères, 8 mars 1939. In-8 (20 x 10 cm), in wrappers, 16 ff..

Scarce first edition.

This poem is engraved (dry point on copper) in capital letters.

Illustrated with a frontispiece by Jean Cocteau.

One of 130 copies « hors commerce » printed on mûrier du Japon.

\$1,700.

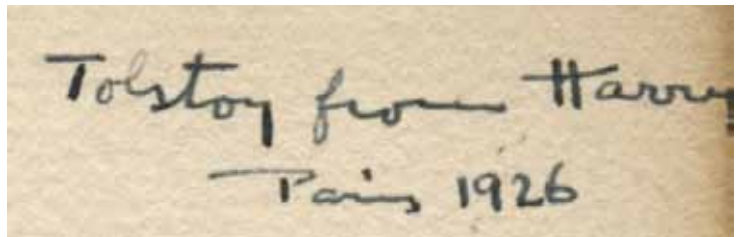
14. CROSBY (Harry). SONNETS FOR CARESSE.

Paris, Herbert Clark, 1926. In-12 (21 x 15,5 cm), full contemporary stained roan, red leather spine label printed in gilt, marbled endpapers (binding signed by Lafon), unpaginated, 28 f..

Second edition of Harry Crosby's first poetry book, dedicated to his spouse, Caresse Crosby, and published in Paris one year prior to the launching of Black Sun Press.

Limited to 27 copies.

Inscribed by the author to Mary Koutouzov Tolstoy : « Tolstoy from Harry Paris 1926 ».



Thirty seven poems in this printing, intended for a select group of friends for commentary and review, most were evidently inscribed by Crosby, as this one and bound by Lafon.

Paper browning to two leaves between which a flower used to be placed.

A fashion designer born in New York, Mary Koutouzov Tolstoy (1884-1976) came to Paris to study art in 1904. She married in 1910 with Count Alexander Koutouzov Tolstoy, nephew of Leo Tolstoy, who died in 1914.

As Harry Crosby, she joined the Allies during the First World War (as a nurse) and in 1917 she was awarded the Croix de Guerre, the Verdun Medal and the Golden Wings of the Health Service in 1918. After the war, she worked for several Haute Couture workshops in Paris, including Marcelle Dormoy, Germaine Lecomte, Manguin and Jacques Griffe.

Caresse Crosby was one of her customers (D. de Saint Pern, *Les Amants du soleil noir, Harry et Caresse Crosby*, Paris, 2005, p. 217). The Crosby attended several fashion shows organized in her parisian flat.

Mary Koutouzov Tolstoy reported of the evenings spent at the Crosby's in the 1920s as follows : « There was a group of intellectuals and joyous new realists around the Crosbys, **Harry and Caresse, who were the instigators of many a wild party at their large flat on Rue de Lille**, or at the « Mill », their country place near Senlis. [...] They took up publishing seriously and brought out « Black Sun » editions of well known writers such as Hemingway and Kay Boyle, both friends of theirs. My book of experiences in the First World War was one of their first publication ». (Mary Koutouzov Tolstoy, *Charlemagne to Dior, the story of French fashion*, Michael Slains Publications, 1967, p. 134).

As the Old Order Was Changing, her memoirs as a nurse during the First World War, was published by Harry Crosby (with an introduction by Harry) in 1927 by éditions Cardinale.

\$3,500.

ONE OF THE MOST IMPORTANT WORKS ON CUBISM

15. [CUBISM] GLEIZES (Albert) & METZINGER (Jean).

DU CUBISME.

Paris, Compagnie Française des Arts Graphiques, 1947. 25,5 x 21 cm, loose, in wrappers, editor's slipcase, 1 f., 79 pp., 5 f..

First illustrated and second revised edition of the first theoretical work on Cubism originally published in 1912.

With an introduction by Albert Gleizes dated July 1945 and a postface titled 1912-1946 by Metzinger.

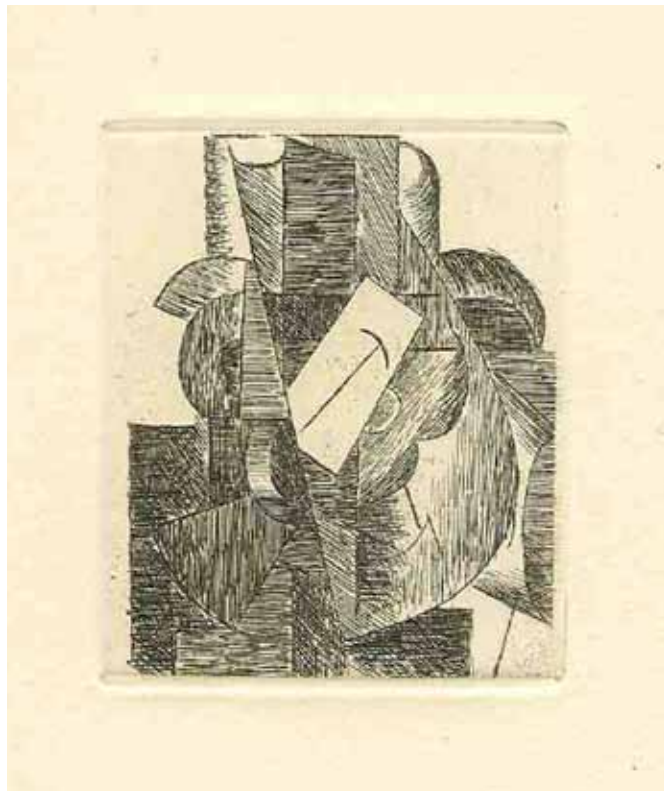
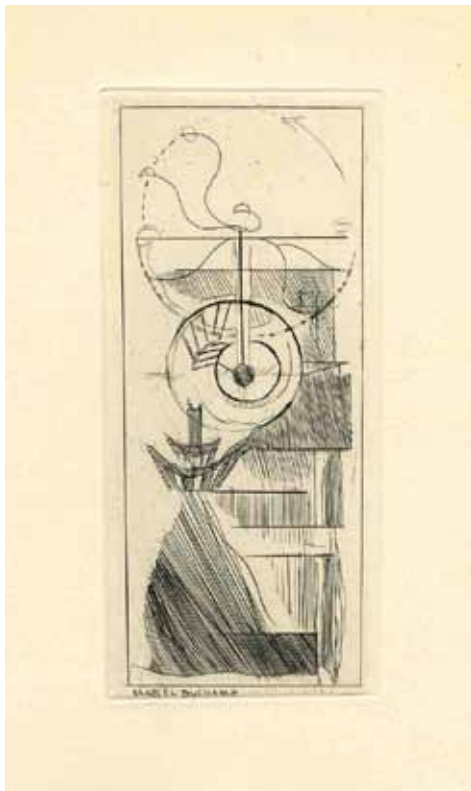
Illustrated with original engravings by Marcel Duchamp (etching), Albert Gleizes (dry point), Marie Laurencin (etching), Jean Metzinger (dry-point), **Francis Picabia** (dry-point, 1907), **Pablo Picasso** (L'homme au chapeau, 1914, original etching, Bloch 29, Geiser 42) and Jacques Villon (etching, 1921, Ginestat and Pouillon E295) and after Georges Braque, André Derain, Juan Gris and Fernand Léger.

One of 400 copies printed on pur fil de Lana (after 35 copies on vélin d'Arches).

It remains one of the most important works on Cubism.

The Artist & the Book 89; Johnson & Stein, Artists' Books in the Modern Era, 122.

\$5,700.



INSCRIBED TO HIS FRENCH TRANSLATOR

16. CURWOOD (James-Oliver).

LES CHASSEURS DE LOUPS [THE WOLF HUNTERS].

Paris, G. Crès et Cie, 1923. In-12 (19,7 x 12,5 cm), purple half-cloth « à la Bradel », gilt titled label, gilt «L. P.» initials (contemporary binding), 252 pp., 2 f..

First French edition of one Curwood most famous novel.

Translated into French by Paul Gruyer and Louis Postif.

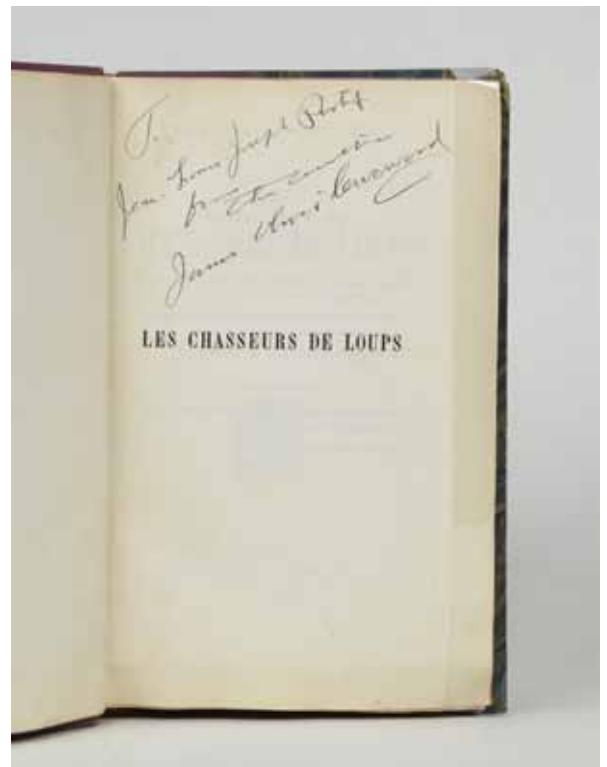
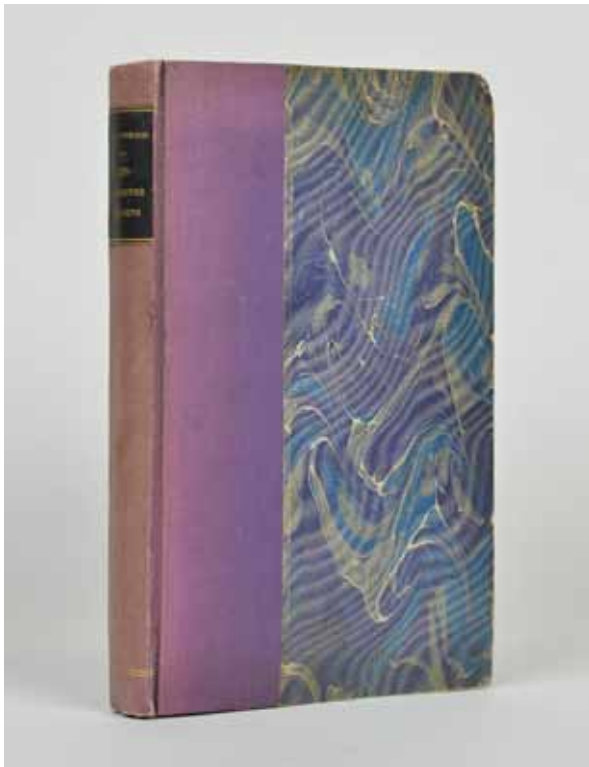
One of 50 copies printed on vélin pur fil Lafuma, this one being one of 10 « hors commerce » copies.

Inscribed by James-Oliver Curwood to one of his translators : « to / Jean Louis Joseph Postif / from the author / James-Oliver Curwood ».

Contemporary binding made for Louis Postif with his initials in gilt, faded spine.

Nice association copy.

\$2,000.



DELUXE COPY WITH DEBUSSY PORTRAIT BY RASSENFOSSE

17. DEBUSSY (Claude). MONSIEUR CROCHE ANTIDILETTANTE.

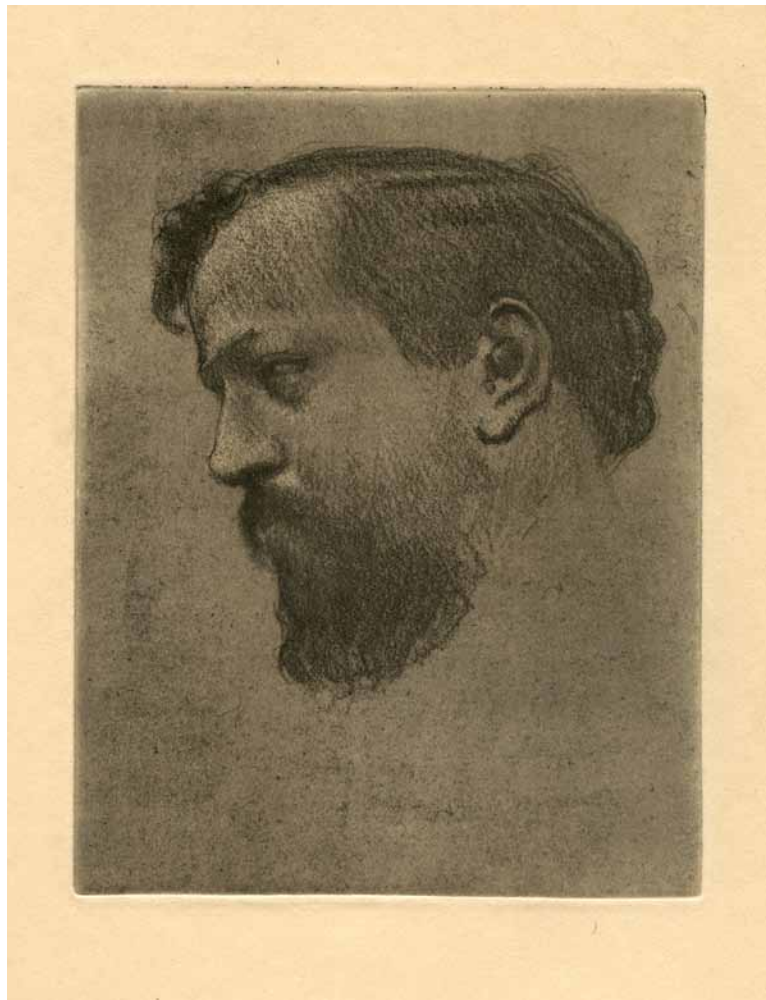
Paris, Dorbon Ainé, Nouvelle Revue Française, Les Bibliophiles Fantaisistes, 1921. In-4 (26 x 19,5 cm), in printed wrappers as issued, 144 pp., 4 f..

First edition.

One of 50 first copies printed on « papier Edogawa du Japon », illustrated by an original etching portrait of Debussy by [Armand Rassenfosse].

In wrappers as issued. Scarce with the etching.

\$1,200.

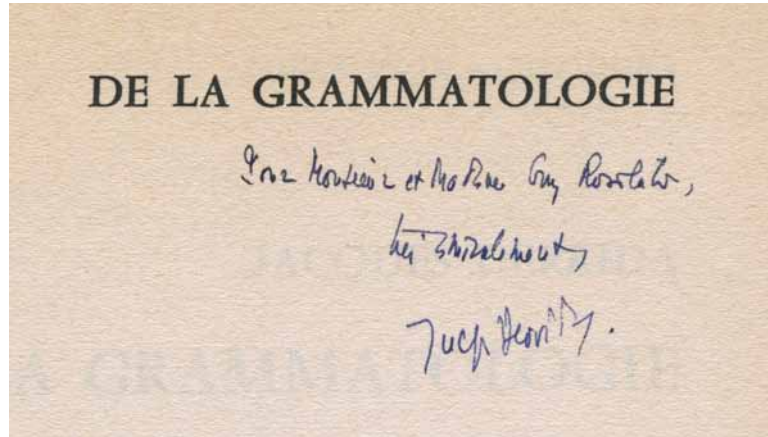


18. DERRIDA (Jacques). DE LA GRAMMATOLOGIE.

Paris, Editions de Minuit, Coll. «Critique», 1967. In-8 (22 x 13,2 cm), in wrappers as issued, 445 pp., 1 f..

First edition (no large paper issue) printed on September 20, 1967.

Inscribed by the author : « Pour Monsieur et Madame Guy Rosolato, / très amicalement / Jacques Derrida ».



Published in 1967, *De la grammatologie* is Jacques Derrida masterpiece.

Together with his two next essays, *L'Écriture et la différence* and *La Voix et le phénomène*, it marked, through a critique of linguistics and the dominant place it occupies in the field human sciences, a turning point in the history of modern philosophy, constituting the birth of «Deconstruction».

A French psychiatrist and psychoanalyst, Guy Rosolato (1924-2012) made his analysis with Jacques Lacan from 1954 to 1964. He is the author of several books published by Gallimard in the collection «*Connaissance de l'inconscient* ». In 1956, he was awarded for his lecture «*Sémantique et altérations du langage* ». **In his first book, *Essais sur le symbolique*, published in 1969 by Gallimard, he studied the relations between language and unconsciousness.**

\$2,500.

20. DUCHAMP (Marcel). *RROSE SELAVY.*

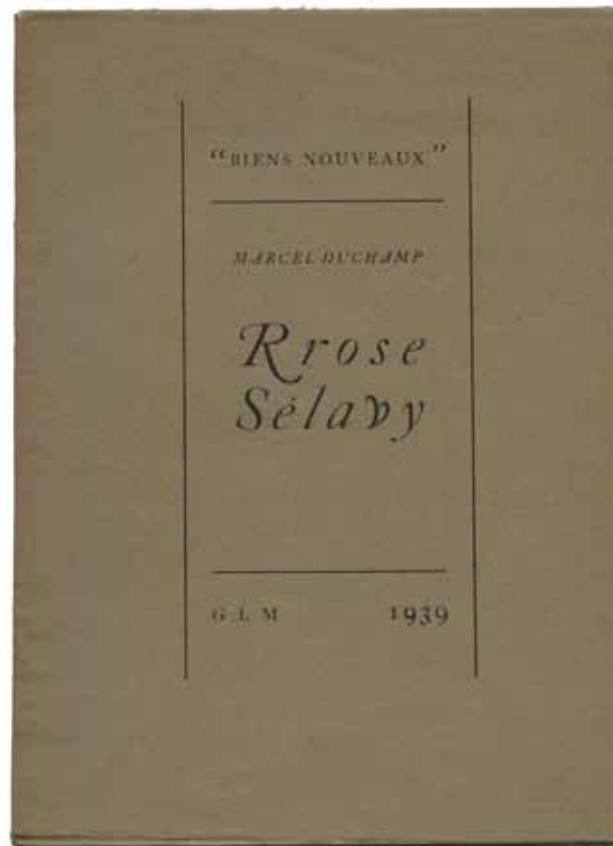
Paris, GLM, Coll. «Biens nouveaux», 1939. In-16 (16,2 x 11,6 cm), in printed wrappers as issued, 10 f.

First edition of this famous collection of humoristic aphorisms.

Limited to 515 copies. One of 500 copies printed on vélin blanc..

« Du dos de la cuiller au cul de la douairière ».

\$1,500.



21. [ÉLUARD (Paul)] & [ERNST (Max)]. AU DÉFAUT DU SILENCE.

[1925]. In-4 (28,5 x 22,6 cm), in wrappers as issued, title printed in black on the front wrapper, 24 f., 20 full-page Max Ernst drawings, slip-case.

First edition illustrated with 20 studies of Gala's face by Max Ernst.

Limited to 51 copies. One of 50 copies printed on Dutch hand-made paper.

Inscribed by Gala Éluard : « A Pierre Morhange / Hommage de Madame ... / Gala Éluard », « Hommage de l'auteur » being stamped in pink ink.



Light foxing to the first endpaper.

Early member of the Surrealist movement, Pierre Morhange quit on October 27, 1925, for ideological divergence. Paul Éluard and Pierre Morhange remained close friends.

Paul Eluard said of him: « Pierre Morhange dont la poésie est une des clés de l'avenir...».

\$25,000.



22. ÉLUARD (Paul). SOLIDARITÉ.

s.l., GLM, 1938. 23,3 x 16,7 cm, loose, greypaper covered portfolio, unpaginated, 13 f..

Illustrated with 7 original etchings signed in pencil by Pablo Picasso, Joan Miro, Yves Tanguy, André Masson, John Buckland Wright, Dalla Husband and Stanley William Hayter, printed by L'Atelier 17 on loose sheets.

Limited to 165 copies on Montval laid paper (n°134/150).

Paul Éluard's poem, entitled « November 1936 », was first published in 1938 in *Cours naturel* to support spanish Republicans. **It is signed in pencil by Paul Éluard.**

With an additional double sheet with the English version of the poem by Brian Coffey, **signed in pencil by the translator, lacking to many copies.**

Inserted is a paper note mentioning that it would be Rose Adler's copy.

At the end of the 1930s, Rose Adler practiced engraving in L'Atelier 17, animated by Stanley William Hayter.

\$35,000.



DELUXE COPY OF THE ERNST FIRST COLLAGE NOVEL

23. ERNST (Max). *LA FEMME 100 TÊTES.*

Paris, Editions du Carrefour, 1929. In-4 (25 x 19 cm), full green hard-grained morocco, first cover in altuglas illustrated with a reproduction of the first wrapper, gilt top edge, wrappers bound in (Patrice Goy & Carine Vilaine), unpaginated, 162 f..

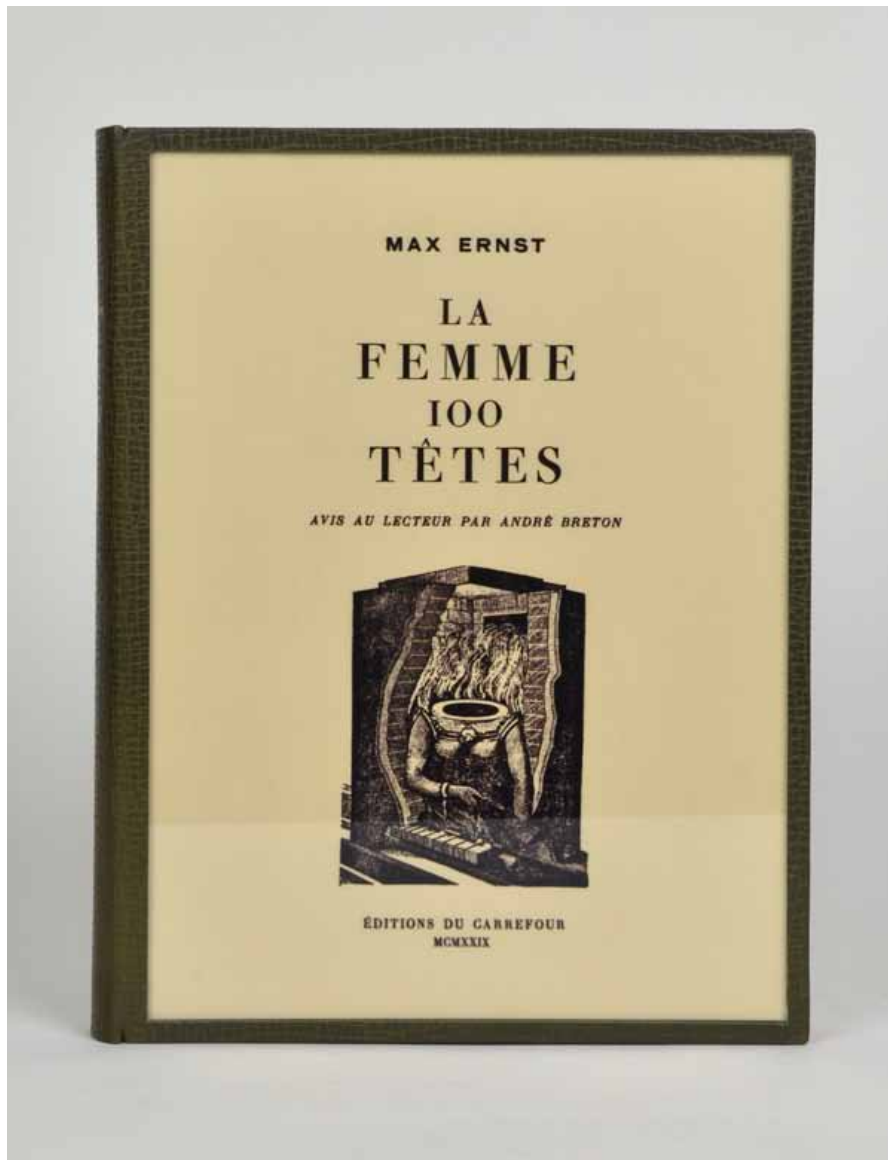
First edition composed of 147 titled collages by Max Ernst.

One of 88 ex. copies printed on Hollande Pannekoek (after 12 Japon and before 900 vélin teinté).

Introduction by André Breton.

Nicely bound by Goy & Vilaine with a reproduction of the first wrapper illustrating the upper altuglass cover. As often, wrappers are marginally discolored.

\$7,000.



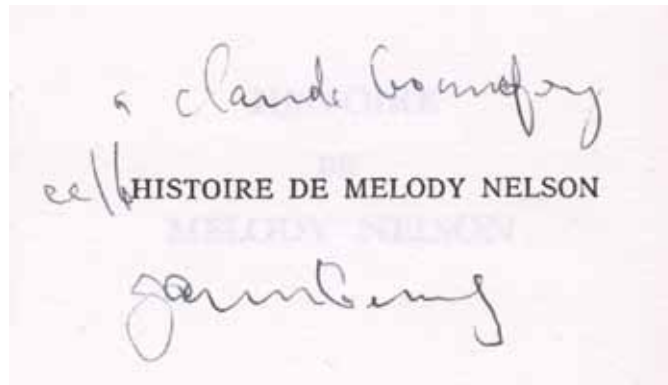
INSCRIBED UPON ISSUANCE TO A LITERARY CRITIC

24. GAINSBOURG (Serge). HISTOIRE DE MELODY NELSON.

Paris, Éric Losfeld, 14 et 16 rue de Verneuil, 1971. 14 x 11 cm, in illustrated wrappers as issued, unpaginated, 20 f..

Scarce first edition of the lyrics of songs from *Histoire de Melody Nelson LP*, released on March 24, 1971 by Philips : Melody, La Ballade de Melody Nelson, La Valse de Melody, Ah! Melody, L'Hôtel particulier and Cargo culte.

Inscribed on the half-title page: « A Claude Bonnefoy / cette [Histoire de Melody Nelson] / Gainsbourg ».

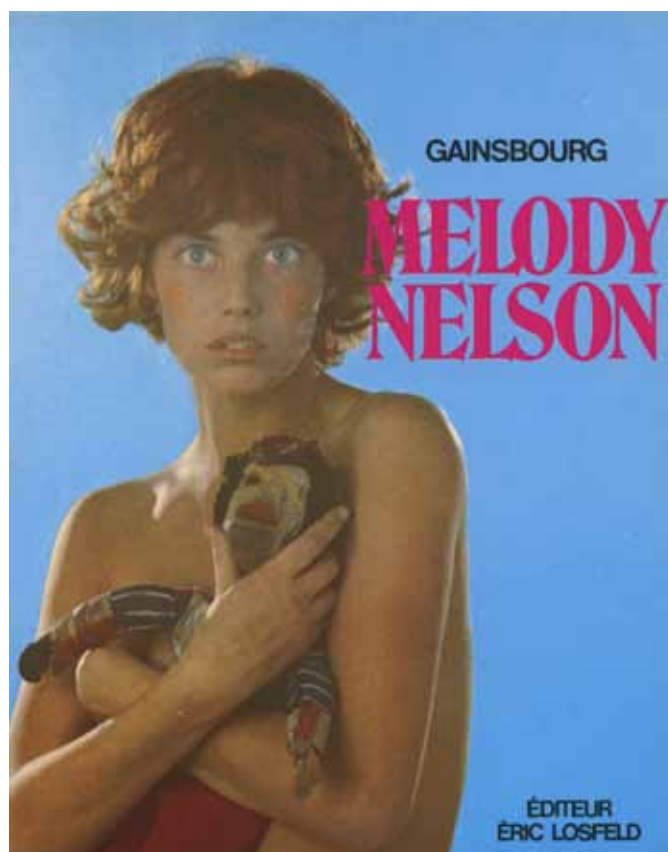


This booklet did not sell well upon release. Most unsold copies are said to have been pounded.

Literature and art critic, Claude Bonnefoy (1929-1979) was a talent discoverer and a defender of a fully fledged modernity.

Very scarce with a contemporary inscription.

\$3,800.



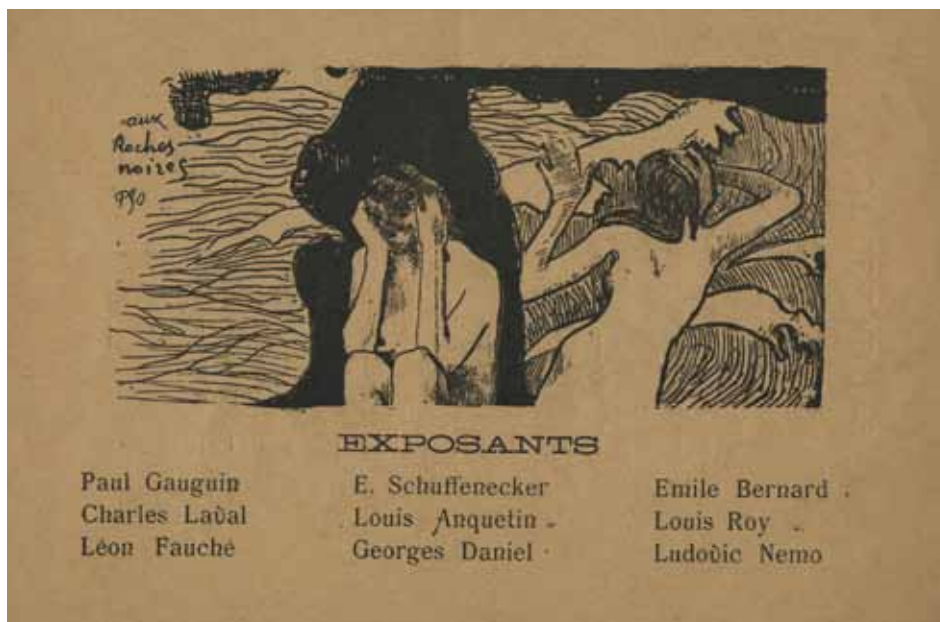
25. [GAUGUIN (Paul)]. VOLPINI CATALOG.

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 f..

Scarce and mythical first edition of the catalog of the very first exhibition of the Pont-Aven School, listing the 96 works exhibited 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 World Fair.

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 Némó 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.

The name of six painters - Pierre Bonnard, Louis Anquetin, Albert Trachsel, Armand Point, Alexandre Perrier and an unreadable one - annotated in pencil on the lower wrapper verso.

Yellow pencil brackets around Gauguin, Schuffenecker and Anquetin names.

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

\$17,000.

ONE OF GIACOMETTI BEST PORTRAITS

26. GIACOMETTI (Alberto) & BOUCHET (André, du).

DANS LA CHALEUR VACANTE.

Paris, Mercure de France, 1961. In-8 (20,8 x 14,3 cm), in wrappers as issued, etching by Giacometti, 102 pp, slipcase.

Collective edition which was awarded « Le Prix de la Critique » in 1961.

One of 70 copies printed on vergé d'Auvergne illustrated with an original etching by Giacometti (du Bouchet's portrait) signed by the artist (marked H.C. for « hors commerce »).

After illustrating *Le Moteur blanc* with a first portrait of André du Bouchet in 1956, Alberto Giacometti designed, for *Dans la chaleur vacante*, a more ethereal and soothing portrait of the poet, appearing among his best engraved portraits.

Inscribed by the author : «à Pauline / et Gaston Louis Roux / ces paroles d'avant le / début de l'été / leur ami / A. d. B.».



French painter Gaston-Louis Roux (1904-1988) provided the illustration for *L'Avril*, a poetry book by André du Bouchet published in 1963 by Janine Hao.

Gaston-Louis Roux started his career as a book illustrator in 1926. He was then introduced by fellow painters, Elie Lascaux and André Masson, to Daniel-Henry Kahnweiler who became his gallerist.

Gaston-Louis Roux became a close friend of several surrealist artists and writers among which Alberto Giacometti who painted a portrait of him in 1956.

\$13,700.

WITH ORIGINAL WOODCUTS BY REMY DE GOURMONT

27. GOURMONT (Remy, de). PHOCAS.

Paris, Collection de l'Ymagier, se vend au Mercure de France, 1895. In-12 (15,4 x 14,2 cm), in illustrated wrappers as issued, 1 f., 28 pp., 2 f.

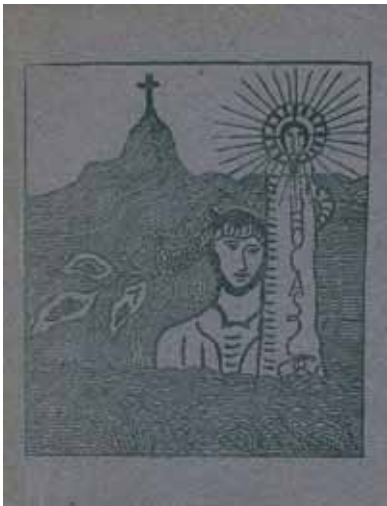
First edition printed by l'Ymagier - the fin-de-siècle revue founded by Alfred Jarry and Remy de Gourmont.

Un des exemplaires, tirés à petit nombre sur vergé de Hollande (après 15 ex. sur vélin d'Arches et 7 ex. sur papier de couleurs).

Illustrated with 2 woodcuts printed in green on the front and back covers and 3 vignettes by Remy de Gourmont.

Unbound as issued.

\$500.



WITH THE « PRIX GONCOURT » BAND

28. GRACQ (Julien). LE RIVAGE DES SYRTES.

Paris, José Corti, 1951. In-12 (18,3 x 11,7 cm), green half morocco, title gilt, gilt edge, green endpaper, wrapper bound in (Lobstein-Laurenchet), green half morocco case (Ateliers Laurenchet), 353 pp., 1 f..

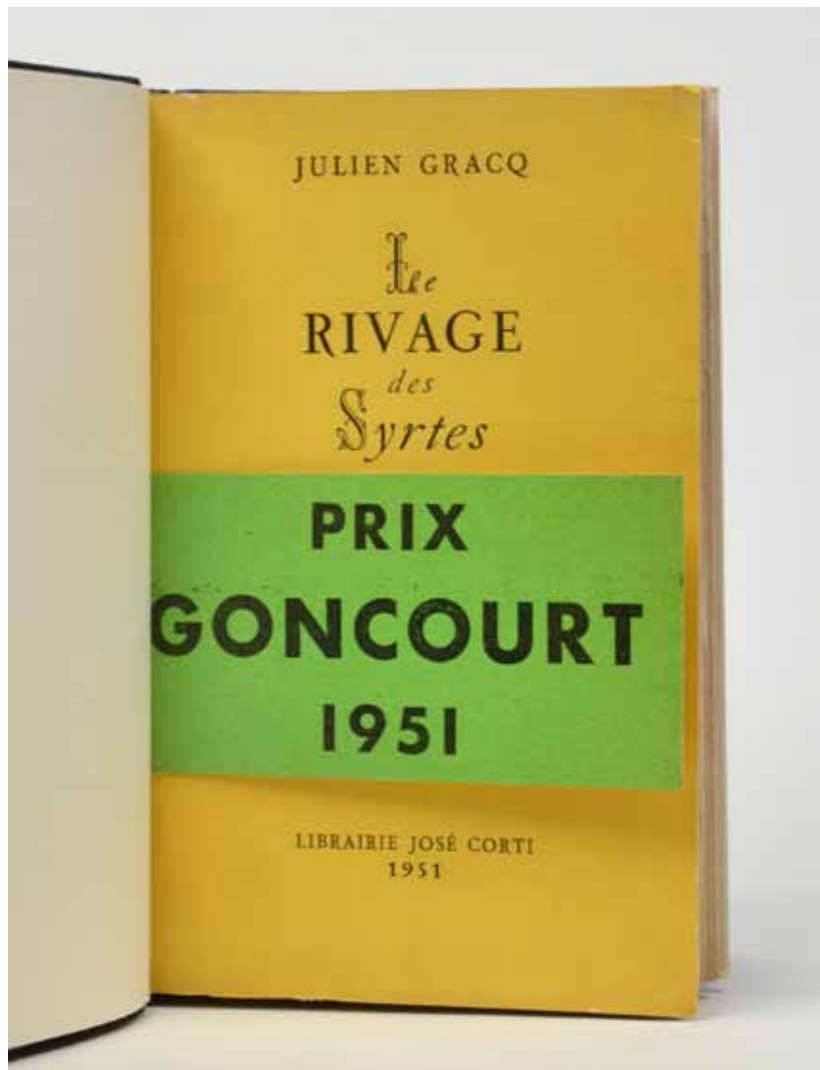
First edition.

One of 60 copies printed on vélin pur fil Lafuma (after 40 vélin de Rives).

With the scarce green glazed paper band announcing the award of the Prix Goncourt bound in. Two tiny restored tears to the first wrapper.

Nicely bound by Lobstein-Laurenchet.

\$10 ,000.



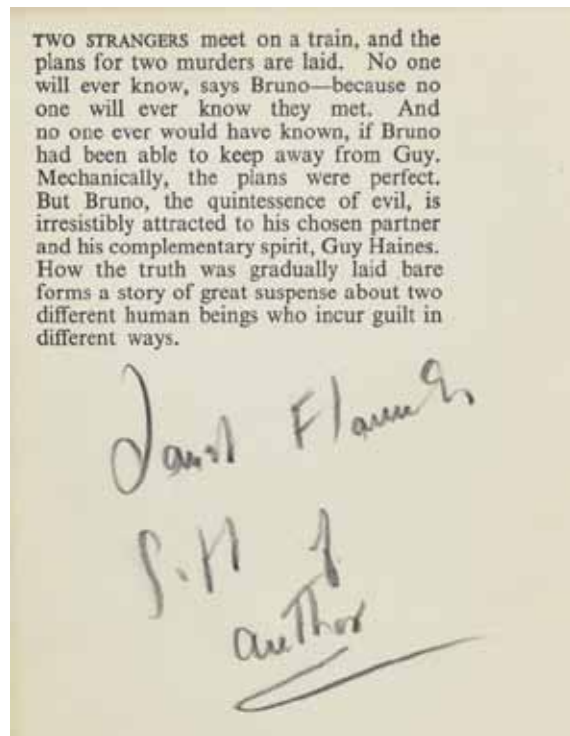
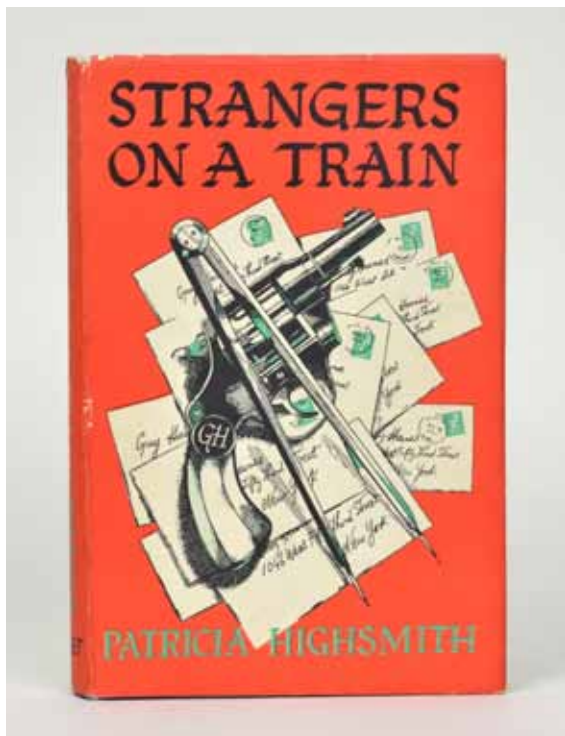
JANET FLANNER'S COPY

29. HIGSMITH (Patricia). STRANGERS ON A TRAIN.

London, The Cresset Press, 1950. In-12 (18,5 x 12 cm), blue cloth, illustrated jacket, 306 pp., 1 f

First U.K. edition of her first and best known novel that Alfred Hitchcock would later brilliantly adapt based on a screenplay written in large part by Raymond Chandler.

Janet Flanner's copy with a handwritten pencil note on the jacket's first flap : « Janet Flanner / gift of / author ».



Janet Flanner (1892-1978) was an American journalist, correspondent of the New Yorker in Paris.

Patricia Highsmith met Janet Flanner and her companion Natalia Danesi Murray on her trip to Europe in early 1951. Flanner and Murray were then very supportive of the young and penniless writer.

« Janet Flanner said to everyone about Pat: « She has talent ». [...] A few days before Janet's departure to the United States in May 1951, Patricia Highsmith wrote in her diary : «How like a schmuck I feel in comparison to her - and in accordance with my perverse nature, I am immediately better (more open in every way) as soon as she is gone, while all I should have liked to do was please her». ». (Joan Shenkar, *The*

Talented Miss Highsmith: The Secret Life and Serious Art of Patricia, p. 307 & 308)

Strangers on a train was translated into Italian by Ester Danesi, Natalia's mother and published by Bompiani in 1954.

Near fine in an unclipped dust jacket, in excellent condition (without the usual spine fading) despite tiny tears to spine top end and minor spotting to the blue cloth.

\$2,500.

INSCRIBED TO ROBERT KANTERS

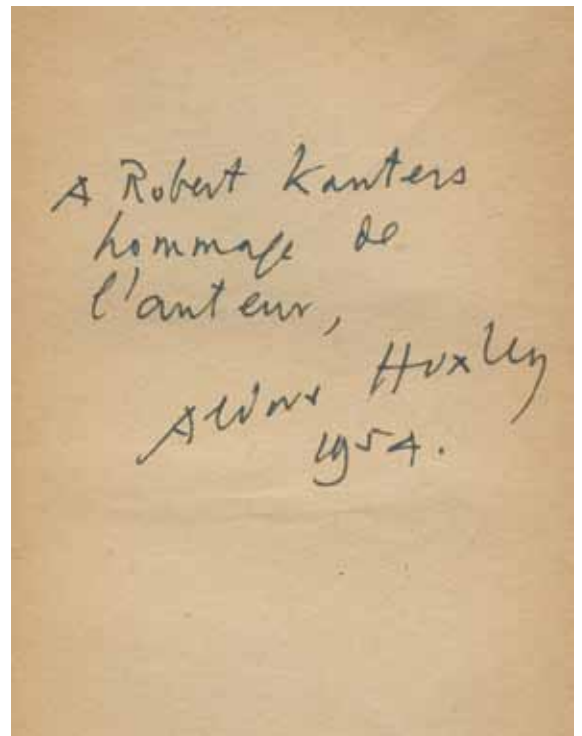
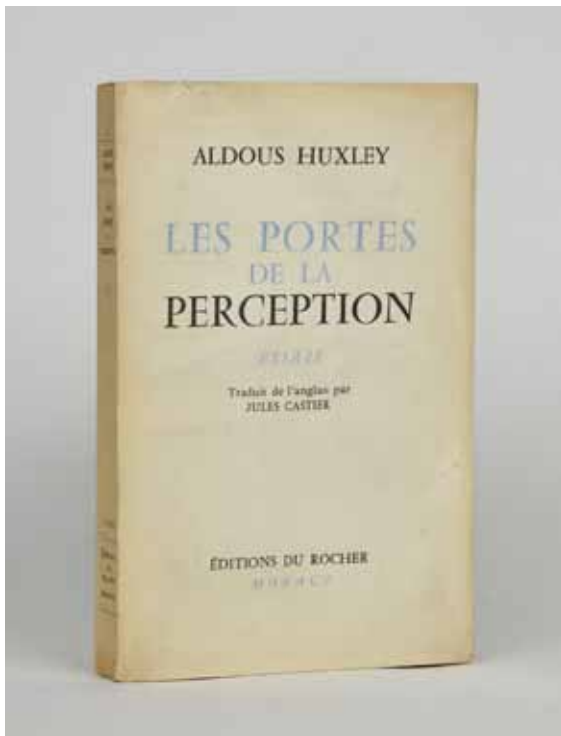
30. HUXLEY (Aldous).

LES PORTES DE LA PERCEPTION [THE DOORS OF PERCEPTION].

Monaco, Editions du Rocher, 1954. In-12 (18,8 x 12,2 cm), in printed wrappers as issued, 262 pp., 1 f..

First French edition.

Advance copy (« service de presse ») inscribed by the author : «A Robert Kanters / hommage / de l'auteur / Aldous Huxley / 1954».



Translated from the English by Jules Castier.

Belgian literary critic and writer, Robert Kanters (1910-1985) wrote an article about the author of *Brave new world* entitled *Aldous Huxley, jugé par Blaise Pascal* published in *Cahiers du Sud* in November 1938 (pp. 797-807).

In *La littérature contemporaine et le pouvoir des clefs*, an essay about occultism and mysticism published in 1950 by La Table ronde, Robert Kanters refers to Aldous Huxley : « Ce qu'il faut surtout retenir de la tentative d'Huxley [...] c'est qu'il se dessine dans la culture contemporaine, et en particulier dans les lettres, un mouvement très important pour récupérer toutes les richesses spirituelles de l'humanité et pour les remettre à la disposition de tout homme ».

Light spotting to spine.

\$1,800.

FULL OSTRICH BINDING

31. LEIRIS (Michel). AURORA.

Paris, Gallimard, 1946. In-12 (18,3 x 11,5 cm), full red ostrich binding, title gilt, wrappers bound in, slipcase (Alain Devauchelle, 2000), 193 pp., 1 f..

First edition.

Advance copy inscribed by the author : «A Monsieur Filipacchi, / hommage de / Michel Leiris».

Nicely bound by Alain Devauchelle in 2000 for Daniel Filipacchi, photographer, publisher and famous art collector.

Provenance : Daniel Filipacchi.

\$1,800.



32. MALLARMÉ (Stéphane). LES POÉSIES.

Paris, La Revue Indépendante, 1887. In-folio, half dark blue straight grained morocco, title gilt, published in 9 parts with the 9 wrappers bound in, titled as follows : Premiers poèmes, Le Parnasse satirique, Le Premier parnasse contemporain, Autres poèmes, Hérodiade, L'Après midi d'un faune, Toast funèbre, Prose [pour des Esseintes] et Derniers sonnets, photolithographed text, frontispiece by Félicien Rops (contemporary binding), modern slip-case.

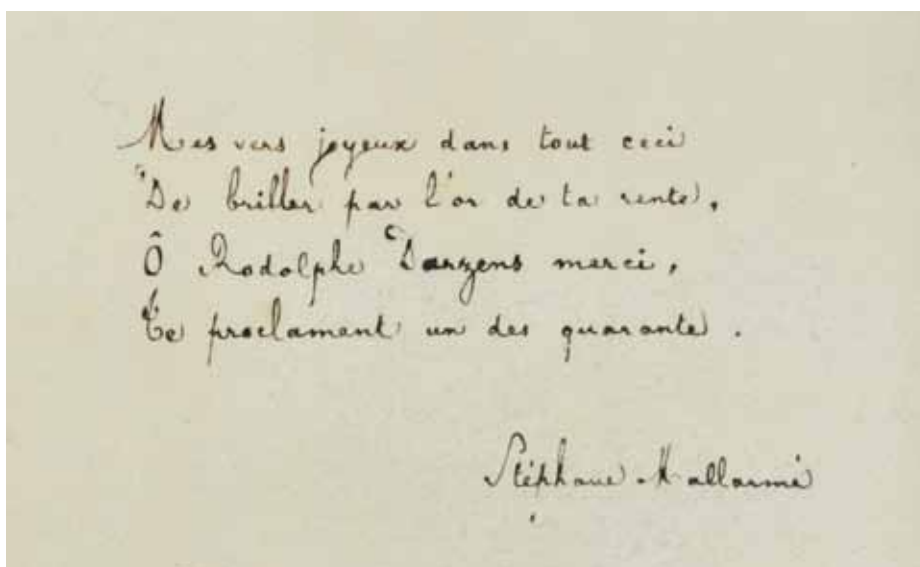
Rare and important first edition of Mallarmé's first poetic collection illustrated with a frontispiece by Félicien Rops.

Limited to 47 copies printed on Japon impérial, 7 of which being not for sale, this one bearing n°10.

The photolithographed text reproduces 35 autograph poems, 13 of which appear here for the first time.

L'Après-midi d'un faune had been edited separately in 1876 by Derenne and seven poems had been published by Verlaine in *Les Poètes maudits* (1884), other poems had been published in various "revues" such as *L'Artiste* (1862), *Le Parnasse contemporain* (1866 et 1869), *Le Parnasse satirique* (1878), *Lutèce* (1883), *La Revue critique* (1884), *La Revue indépendante* (1885), *La Vogue* (1886), etc..

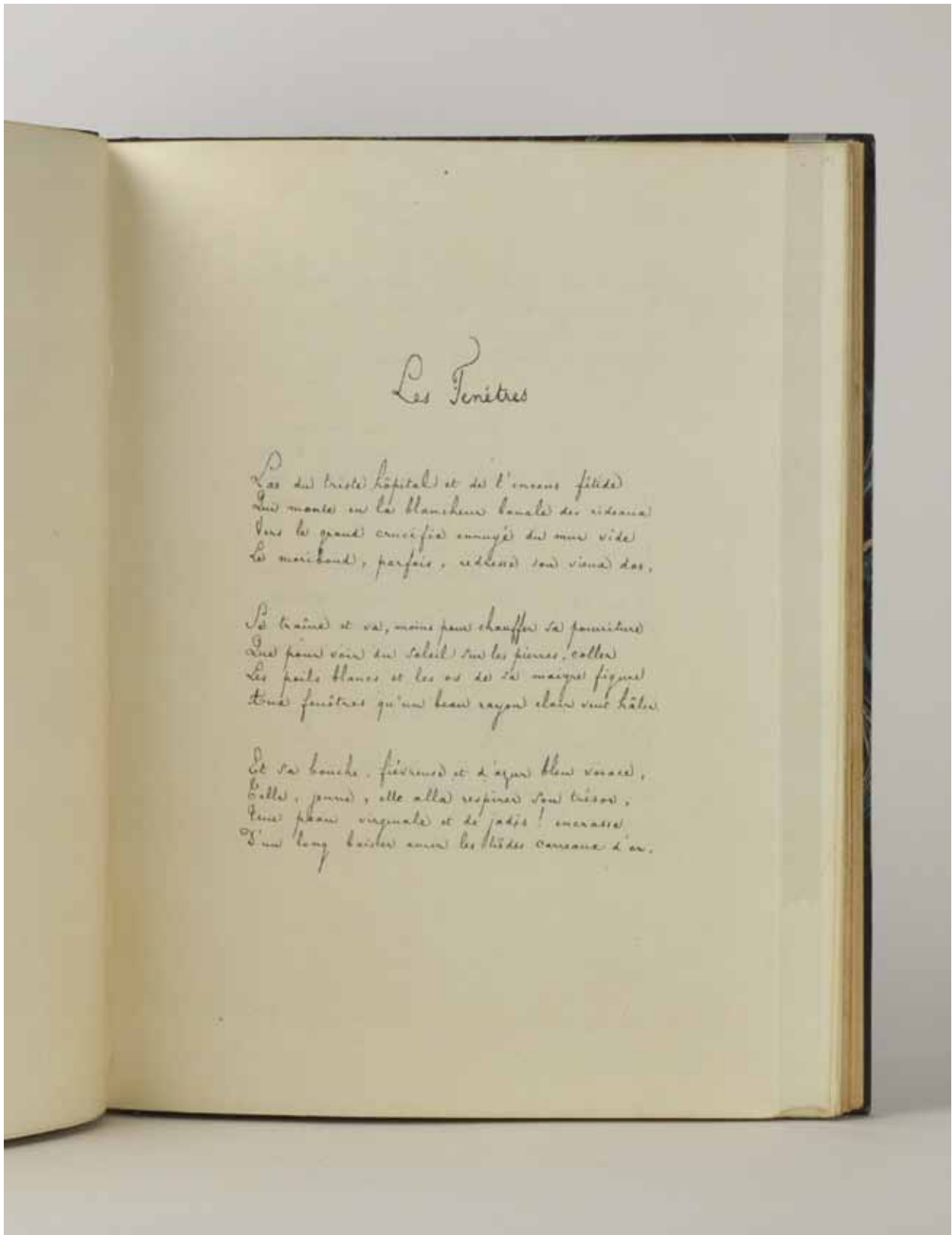
Octosyllabic quatrain inscription signed by Mallarmé : « Mes vers joyeux dans tout ceci / De briller par l'or de ta rente, / Ô Rodolphe Darzens merci, / Te proclament un des Quarante. / Stéphane Mallarmé ».



These verses have been published in *Vers de circonstance* (Nouvelle Revue Française, 1920). However, the note relating to this quatrain in *La Pleïade* (Volume I, p. 1291) indicates that the manuscript of such poem was then unknown and that the academic wink at the « Quarante » could make one think that it might come from an inscription on the first edition of *Poésies*, printed in 40 copies. The doubt is now removed.

Very few inscribed copies of the 1887 edition of *Poésies* are known to exist; the last two sold at auction were :

- the unsigned copy offered to his wife Marie and his daughter Geneviève inscribed as follows « de ces dames » (Sotheby's, De la bibliothèque de Stéphane Mallarmé, 15 October 2015, n°123) and
- Méry Laurent's unsigned copy, with a different inscription on the front wrappers of each of the nine issues, forming a long and beautiful poem to his lover (Bibliothèque de Pierre Bergé, December 11, 2015, n°102).



Les Fenêtres

Las des triste hôpital et de l'encre fétide
Lui monte en la blancheur banale des rideaux
Vers le grand crucifix enroulé sur mur vide
Le maribaud, parfois, redressé sous regard des.

Se traîne et va, moins peut chauffer sa poitrine
Lui pousse vers son soleil sur les pierres, collées
Les paules blanches et les os des ses maigres figures
Toutes fenêtres qu'un beau rayon éblouit hâler

Et sa bouche, fiévreuse et d'yeux bleu vaporeux,
Belle, jeune, elle alla respirer son baiser,
Lui-même virginate et de jadis ! enroulé
D'un long baiser avec les lèvres couronnées d'or.

Rodolphe Darzens was a protean character. He was simultaneously a symbolist poet, a magazine founder, a secretary to Théâtre Libre director André Antoine, a second-hand bicycle dealer, a car racer, a duelist, Ibsen's and Strinberg's translator and a boxing instructor.

However, he is mainly remembered as one of the first amateur of Arthur Rimbaud's poetry. He collected his scattered poems and sourced first-hand information that helped understand the damned poet's path.

Genonceaux first published Rimbaud's verse poetry in 1891, in *Reliquaire* with an unfinished preface by Rodolphe Darzens. Unhappy with such introduction that he had no opportunity to correct, Darzens ordered the seizure of the edition and had the preface removed from unsold copies.

Darzens then wrote an essay about Rimbaud which remained unpublished due to Rimbaud's relatives pressure. This essay was finally edited by Jean-Jacques Lefrère in 1998 as a part of *Les Saisons littéraires de Rodolphe Darzens*.

He was a regular attendee of the weekly literary event organized by Mallarmé, each Tuesday in his rue de Rome flat. He purchased on subscription Mallarmé's first major book, *Le Corbeau*, a translation of Poe's *Raven*, published by Richard Lesclide in 1875 and admirably illustrated with Manet zincographies that Mallarmé inscribed as follows : « Aux encans où l'or aime braire, / Le prodigue Darzens a beau / S'exténuer comme un libraire / Je lui signe, moi, ce Corbeau ».

In May 1890, Rodolphe Darzens published, in *Revue d'aujourd'hui*, the Mallarmé's conference in honor of Villiers de l'Isle-Adam who had died a year earlier.

Contemporary binding.

\$140,000.



DELUXE COPY OF THE FIRST TYPOGRAPHIC EDITION OF « POÉSIES »

33. MALLARMÉ (Stéphane). POÉSIES.

Bruxelles, Deman, 1899. 28 x 19,8 cm, in wrappers as issued, 1 f., frontispiece by Félicien Rops, 133 pp., 5 f..

First typographic edition (published 12 years after the autographic edition) including 15 unpublished poems.

Félicien Rops frontispiece printed in reduced format.



One of 50 numbered copies printed on Japanese paper, signed by the editor.

Unbound, in wrappers as issued.

\$3,800.



THE SMALLEST « MINUSCULE » WITH MASSON ETCHINGS

34. MASSON (André) & BOISSONNAS (Édith). LIMBE.

Alès, PAB, 1959. Plaque in-16 carrée (13,6 x 13,6 cm), loose, in printed wrappers, unpaginated, 12 f..

First edition.

Illustrated with 2 original etchings by André Masson.

Limited to 59 copies printed on vélin d'Arches, signed in pencil by PAB and André Masson.

Limbe is the first of the André Masson six books published by Pierre André Benoit who specialized in editing books of small format, « les minuscules » as he liked to call them.

This is the smaller book that André Masson ever issued.

Sapphire, 44

\$1,800.



MASSON EROTICA WITH THE SCARCE BLUE SUITE

35. MASSON (André) & BENOIT (Pierre-André). AINSI DE SUITE.

[Alès, P.A.B., 1960] In-12 (16,3 x 12,5 cm), loose, illustrated wrappers, protective portfolio.

First edition.

Limited to 36 copies printed on vélin d'Arches.

Illustrated with **6 drypoints on celluloid by André Masson**, two of them printed on the front and back covers.

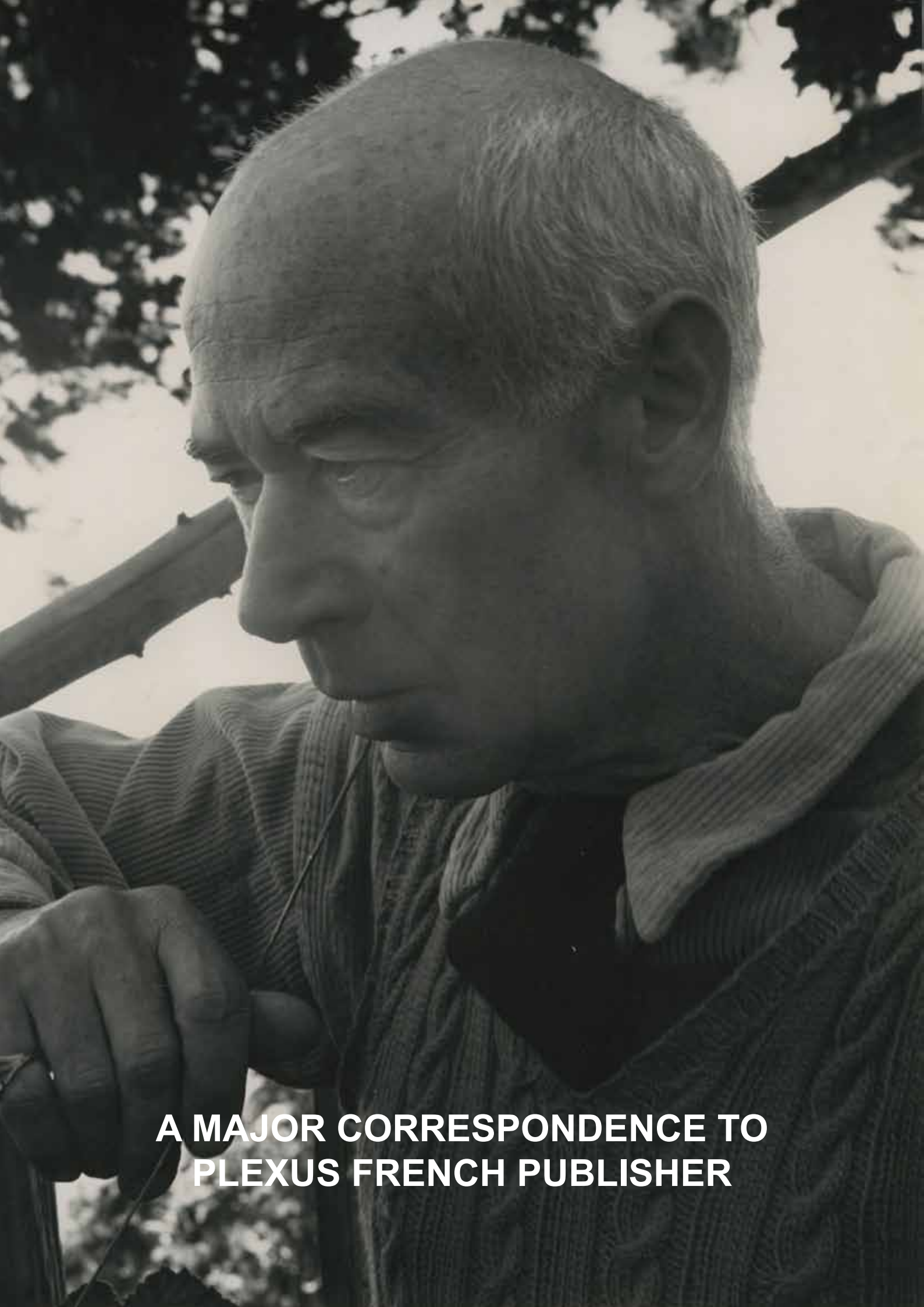
One of 6 first copies including an additional state of the 6 etchings printed in blue.

Masson's striking etchings recall his illustrations for two of the most famous erotic books of the 1920s (*Le Con d'Irène* and *Histoire de l'oeil*).

Saphire, 45

\$ 6,800.





**A MAJOR CORRESPONDENCE TO
PLEXUS FRENCH PUBLISHER**

36. MILLER (Henry). CORRESPONDENCE TO MAURICE NADEAU.

152 documents, most of them autograph and signed, of various format, dated from March 28, 1947 to September 9, 1978.

Exceptional correspondence consisting of 152 documents written in English, French and sometimes in both languages addressed to Maurice Nadeau, his wife Marthe and / or their children Claire and Gilles.

This set is composed of:

- **103 autograph letters signed (ALS),**
- **17 letters signed (LS),**
- **3 typescripts** (*What India means to me* (with corrections), *Preface to Rimbaud*, *About obscenity and from a letter to Dante Zaccagnini by John Cowper Powys*),
- **24 autograph postcards signed,**
- 1 telegram, 1 annotated musical program, 1 annotated card and 2 annotated clippings.

Much of this set of 244 pages was published in French (Henry Miller, *Lettres à Maurice Nadeau 1947-1978*, Buchet Chastel, 2012).

However our set contains **19 unpublished documents** (16 ALS, 2 signed cards and 1 annotated program). In addition, **40 documents out of 152 are entirely written in English and unpublished as such** (22 ALS, 12 LS, 2 postcards, 2 typescripts, 2 annotated notes). The same applies to the English written sections of 9 other documents written in both languages.

Over three quarters of the documents date from the late 1940s to the early 1960s, a period of great literary activity and collaboration with Maurice Nadeau.

An eminent literary critic, editorial director and publisher, Maurice Nadeau (1911-2013) discovered Henry Miller's work shortly after *Tropic of cancer's* publication. He then wrote several reviews of Miller's books in revues such as *Combat*.

Importantly, **he founded in 1947 the Miller's «Comité de défense» against censorship and published Miller in French** (i.e. *Plexus* and *Nexus*, the two last parts of *The Rosy Crucifixion* trilogy, when banned in the United States and *Le Monde du sexe* in 1952). He wrote the postface to the reissue of *Sexus* edited by Le Cercle du Livre précieux in 1963.

Miller and Nadeau had become close and faithful friends. Henry Miller stayed at the Nadeaus flat for several weeks during his trip to Europe in 1953.

We can only give a glimpse of this correspondence addressing many topics:

- **Literature** (Sade, Hemingway, Nerval, Rimbaud, Hamsun and especially Flaubert - the study that Maurice Nadeau devoted to the latter greatly pleased Miller) ;
- **his literary work and its publication in French** (in addition to publishing some of Miller's books in French, Maurice Nadeau published Miller's short stories and essays in his revue, *Les Lettres nouvelles*, and was always consulted in relation to the publication of Miller's books by other French publishers) ;
- **censorship in the United States** ;
- his opinion on societal issues ;
- his graphic work (watercolors) ; and
- **his sexual and personal life** (meeting with Eve McLure, his children, separation and death of Eve, ...).

First letter about the « Comité de Défense Henry Miller », ALS (5 pp. in-4), written in English :

« Big Sur, California March 28th 47 My dear Maurice Nadeau - André Breton has just put in my hands the latest news about the «Comité de Défense», which gave me a definitive thrill. It seems to me that I owe you an apology for never having written you to express my deepest appreciation of your valiant efforts concerning this issue. **I have no doubt that you are the «genius» behind this formidable bulwark of names.** There is always one, it seems, who assumes responsibility and takes action - the spark which ignites the flame. I realize too that you are the sort of man who takes a stand and gives challenge regardless of the personality of the «victim». It is for this reason I feel even more grateful to you... »

Big Sur, California
March 28th '47.

My dear Maurice Nadeau —
André Breton has just put in my hands the latest news about the "Comité de Défense", which gave me a definite thrill. It seems to me that I owe you an apology for never having written you to express my deep appreciation of your valiant efforts concerning this issue. I have no doubt that you are the "genius" behind this formidable bulwark of names. There is always one, it seems, who assumes responsibility and takes action — the spark which ignites the flame.

I realize too that you are the sort of man who takes a stand and ~~gives~~ ^{gives} challenge regardless of the personality of the "victim". It is for this reason I feel even more grateful to you.

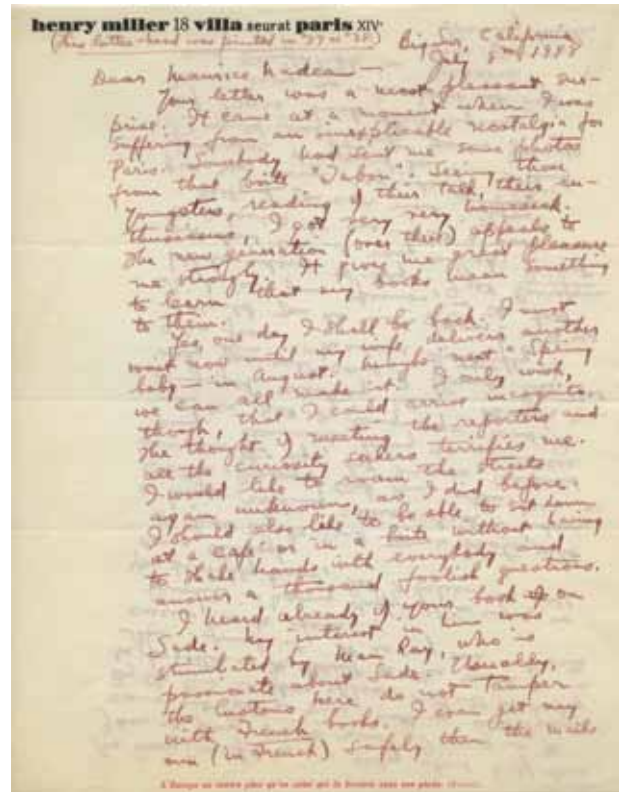
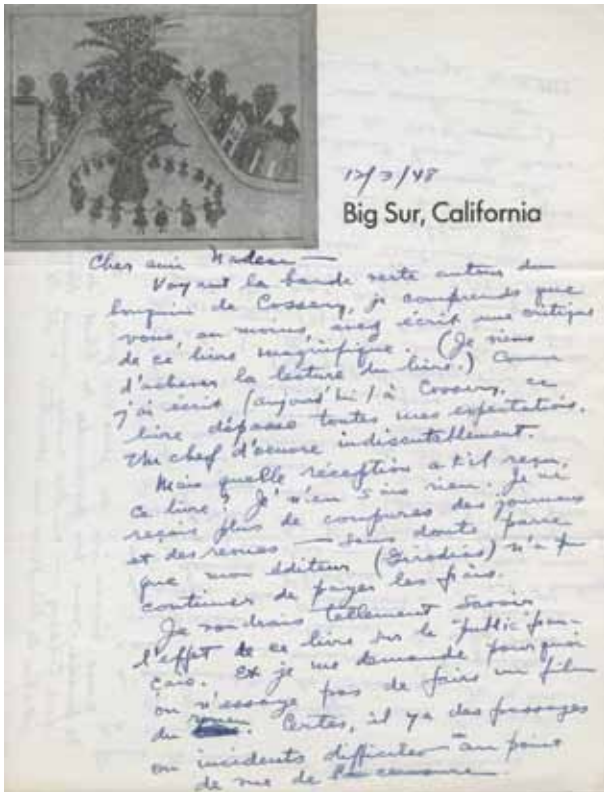


What India means to me (corrected typescript, 5 pp. in-4, Septembre 23, 1948) : « From childhood there have been two countries I have always longed to visit - India and China... »

About Books in my Life, LS (4 pp. in-4) : « For Maurice Nadeau / Big Sur, California February 24th 1950 / Dear friends, The enclosed list, representing both books I have read in the past and wish to reread as well as books I have never read but wish to get acquainted with, comprises those books I would like to add to my library. I say «need» them, because I am in the midst of writing a book about books [The Books in my life] : just to thumb some of these titles would stimulate me no end... ».

About Sexus, LS (3 pp. in-4) : « Big Sur, California March 7th, 1950 ... About Sexus... Sometimes I have to laugh when I read people's reactions to my «excessive» use of sexual experience. Your question as to my purpose in this connection demands a fair and frank answer. In the autobiographical narratives I have no purpose! I am simply relating my life story - the truth about myself, as best I can - leaving it entirely to the reader to draw his own conclusions. If there seem to be superabundant sex episodes, it is because the period I write of was replete with them. When I come to other aspects of my daily life, I give them fully too. (Right now I am writing a book about my experience with books - no sex in it. I have read hardly a dozen «pornographic» or «obscene» books in my life). But do not overlook, when reading this volume, or of the Tropics, that the periods covered embrace a number of years. If you add up these sexual bouts you will find that they are not proportionately big. And another thing - when I talk about sex I am talking about sex, not about love necessarily though the two are not always divorced. We have plenty of classic antecedents for this frank treatment of the subject... ».

About the influence of John Cowper Powys, LS (2 pp. in-4) : « Big Sur - March 9th, 1950 / My dear Maurice Nadeau : A letter from Girodias received the other day, in which he speaks of the reactions or lack of reaction ! of the critics to Sexus, impels me to quote certain passages from the Preface to a book I read long ago (Visions and Revisions) - it was published in 1915. The book is by a man who influenced me greatly, and whom I have paid tribute in this new book I am working on. His name is John Cowper Powys (Welsh, now living again in Wales. Here, then, are some excerpts from the Preface. They may appeal to you - and possibly to some of your readers... ».



About censorship, ALS (6 pp. in-4) : « 5/12/51 my dear Nadeau - Congratulations on your renewed effort to combat the censor ! I read the letter to the judges of Nancy in «Combat». A bookseller - or rather a large import and export firm - in Holland informed me recently that all the «banned» books can be read easily and openly in Holland - exportation from France is permitted. Holland will publish «Tropic of Cancer» in Dutch very soon ; Germany like-wise. Sweden is contemplating publishing Black Spring (Printemps noir). France will look ridiculous if these puritanical countries bring out translations of the suppressed books. I hear that Céline has been «amnistié» and will return to France soon. Good news ! Very sorry indeed to hear that Seghers has abandoned the idea of publishing «The World of Sex». You must read it soon. I think it might (?) be strategic to publish it before «Plexus» comes out. You will see what I mean when you read it ».

About Eve McLure, ALS (1 p. in-4) : « Big Sur 4/20/52 Mon cher Nadeau - Bonnes nouvelles ! Tout a changé pour le mieux, sur tous les plans. Primo, j'ai trouvé une femme adorable, belle et douce qui m'adore - c'est la soeur de Louise Schatz, la femme de Lillik Schatz. Pur hasard. Je suis comme un être nouveau... ».

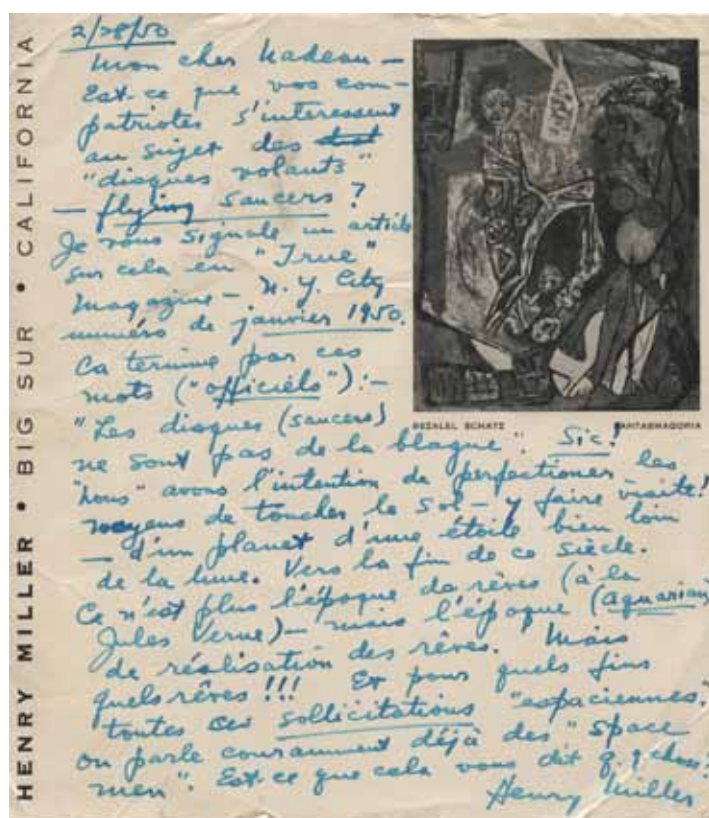
About Plexus, ALS (1 p. in-4) : « 5/15/52 My dear Nadeau - Six copies of «Plexus» have just come. Delighted with the format and presentation. Am reading it slowly and savouring it. So far, no serious mistakes. The translation may not be «géniale», as you put it, but seems very sound, thorough and considerate of the original. I am enjoying the reading of it. More of all this when I terminate the reading. You spoke of the photos I sent you. Unless I specifically requested certain ones to be returned to me, why not keep them. I like the one you chose for the jacket. (The book as it now looks, reminds me of the first Paris edition of «Ulysses»). What I would like of you is a few clipping (reviews) of «Plexus», «Le Monde du sexe» and the «Rimbaud» (Mermod), if you can think to send me any from time to time... ».

Back to the U.S., ALS (6 pp. in-4) : « De Berkeley, California 1er août 1953 cher Maurice - Le voyage de Paris à N.Y. a duré 28 heures exactement, et de N.Y. à San Francisco 16 heures. [...] Je suis dépaysé. Rien ne me plaît ici. Tout me semble hideux et ennuyant. Ce n'est pas le «Cimetière marin» mais un cimetière d'âmes. C'est fou la différence entre les deux continents. La misère ici vient du vide, chez vous des raisons matérielles, ou réelles. Rien n'est réel ici. Et les gens les mieux situés - mieux payés - sont les plus misérables. [...] Je suis tellement plein de dégoût pour mon pays que je ne peux guère attendre d'écrire. Depuis le «Cauchemar climatisé», écrit en 1942, les américains ont avancés (sic) vers un néant inimaginable. C'est hallucinant ce rythme accéléré ! Et très mauvais signe. [...] La propagande (américaine) a inoculé tout. C'est une chute universelle. J'appartiens, moi, plus que jamais, à une autre époque - celle de Emerson, Thoreau et Whitman... ».

About Arthur Rimbaud, ALS (1 p. in-4 + 6 page typescript) : «Big Sur 5/24/55 Mon cher Nadeau. Je vous envoie ci-inclus une préface que je viens d'écrire pour une nouvelle édition américaine (New Directions) de mon «Rimbaud» [...] J'aurai un petit livre (150-200 pages) achevé à très bientôt, sur ma vie à Big Sur. Il me passionne. Titre : «Big Sur et les oranges de Hieronymus Bosch» (Les oranges de son «millenium», bien sûr!)... » & « It was just a hundred years ago last October that Rimbaud was born; In France the centenary was celebrated in spectacular fashion. Celebrated writers the world over were invited to make the pilgrimage to Charleville, his birthplace. [...] Aside from A Season in hell and the Illuminations, only a small number of his poems have found their way into our language. Even these few translations reveal a wide and inevitable variety of interpretation. Yet however difficult and unseizable his style and thought may be, Rimbaud is not untranslatable. To do his work justice is another matter. In English we have yet to produce a poet who is able to do for Rimbaud what Baudelaire did for Poe's verse, or Nerval for Faust, or Larbaud and his collaborators for Ulysses. I should like to make it clear that this little study, written ten years ago, is the outcome of a failure to translate, in the fashion intended, A Season in Hell. I still nourish the hope of rendering this text in a language more proximate to Rimbaud's own «nigger» tongue... ».

About Books in my life, ALS (1 p. In-4) : « 7/2/57 Cher Maurice - Gallimard m'a expédié premier ex. de «Livres de ma vie» et j'étais jubilant de voir dans l'appendice la liste des «Livres lus». Je l'ai écrit (Gaston G.) immédiatement exprimant ma reconnaissance. D'ailleurs je ne vois pas d'erreurs (!) dans cette liste tandis que dans le texte y'en a bien assez. Quand nous étions chez vous je vous ai fait cadeau d'un petit carnet où j'avais commencé, à la main la transcription des titres et noms d'auteurs qui figurent dans cette liste. Si vous n'avez pas peur que ce carnet soit volé ou perdu, je voudrais bien voir - dans un hebdomadaire littéraire où l'on ferait une critique du livre - un photostat ou deux des pages bien «scribouillées» de ce carnet Est-ce possible ? Ou est-ce que vous êtes l'ennemi de Gallimard ? [...] On m'a nommé, élu, un membre honoraire de «The Institute of Arts and Letters» à New York City. Organisation unique en son genre aux E. U.. C'est la fin de Henry Miller, renegade et vaurien, quoi ! ... ».

About the publication of his Complete works in French, LS (2 pp. in-4) : « To Maurice Nadeau, Paris (regarding plan of definitive edition) June 23, 1964 Dear Maurice, This is in English, as my head is swimming with details. I have been studying the bibliographies of my work which list my books in chronological order - the English language titles, that is; as for the French and other translations these are very incomplete, but I assume I know the order in which the French versions of my books appeared. [...] As best as I can say now here are the items which never were translated into French : 1. What are you going to do about Alf (a plaquette) 2. Scenario (plaquette) This was broadcast over the Radio Paris late 1952, if I remember right. 3. Money and how it gets that way (plaquette) 4. Max and the White Phagocytes differs



in contents from the French versions. 5. Hamlet in French is somewhat abridged, by content of Fraenkel and myself. 6. The Cosmological Eye was an American adaptation of Max and the White Phagocytes, but does not correspond with the Max book entirely. 7. the World of Sex : I have photostat pages of the original printed version (in English) which is heavily corrected. Looks like a Balzac ms. May be useful as illustrative material. 8. Aller Retour New York : there were two French versions, I believe; the first one was «éduco-rée». Be sure to use the integral, corrected version. 9. Wisdom of the heart : French contents differ from the English. 10. Sunday after the war : same thing. ... ».

About Maurice Nadeau's preface for Sexus, LS (2 pp. in-4) : « Dec. 14, 1965 Cher Maurice [...] It was about five or six weeks ago that I finally received a copy (through Dr. Hoffman) of that de luxe illustrated edition of Sexus published by the Cercle du Livre Précieux. And for the first time I saw your Preface to it. What a pity that I did not know of your Preface before this, so that I could thank you. It was most excellent and gave me a thrill to read it. (I had to smuggle the book in through a friend working for Air France - what a joke!). [...] However, I do get a few things done, though no books (I have still to finish vol. 2 of Nexus.) When I can I paint water colors. [...] Recently I wrote a long introduction for a new edition of George Grosz' Ecce Homo - remember that shocking album of drawings ? ... ».

Concerning Nadeau's essay about Gustave Flaubert, LS 2 pp. in-4 : « April 6, 1972 Cher Maurice - [...] Writing you at length about Flaubert book. Am still intoxicated by the music of it. I think I ought to send you the copy I read so that you may see, from my markings, underlinings and exclamations and so on just how much I was excited in the reading of it. I don't think I shall ever be able to express my amazement and admiration adequately. [...] I may have chance to review it for the Los Angeles Times, which is not the greatest newspaper in the world, but does command some attention. If not I shall try the N.Y. Times where the door always seems open to me (latterly, at least). [...] The book is really overwhelming, perhaps because it is exactly the kind of work I wanted to do with D. H. Lawrence and failed so miserably. [...] Before I go on with my eulogies I think I should relate an incident connected with Flaubert when I was working in my father's tailor shop... A man called Bowder [...] owed my father a petty sum [...] wanted to offer [a book] in payment of the debt. What was the book ? Bouvard et Pecuchet. He asked me if I had ever read anything of Flaubert's; I told him I had read Un coeur simple, Madame Bovary and Salammbô. He then began to explain the importance of Bouvard et Pecuchet warning that I might find it dull, stupid, nonsensical and so on, but that I was not to be deceived, that there was a great significance to this seeming nonsense. [...] Now, after the wonderful things you write about this great work, I must read it. ... ».

About death, his friendship to Maurice Nadeau, his new Chinese lover and Knut Hamsun, ALS, 5 pp. in-4 : « Oct. 8th 1972, Cher Maurice - I am finally going to the hospital on the 14th of this month and will be there two weeks. [...] I think that as I get older I am getting more simple minded. The imminence of death is a very salutary thing. [...] I think I told you that I am deeply in love with another oriental woman, a mature one, lovely to look at, and possessing all those qualities I love in the oriental woman [...] I don't know why I tell you all this but I feel like pouring my heart out to you. I feel I neglected you very much. I can never get over the feeling of gratitude for all you and Marthe did for me. You especially, at a time when you did not know me in the flesh. It's rare to have a friend like you - even once in a life time. [...] For the 6th or 7th time I have just reread Hamsun's «Mysteries» and again, 50 years after first reading him (his «Hunger») I confess I would still love to be able to write like him. There are many greater writers than he, but he is my man, my writer. Curious, n'est-ce pas ? ...»



Together with :

NADEAU (Maurice). THE GREATNESS OF FLAUBERT.

New York, The Library Press, 1972.

First american edition, annotated by Henry Miller and inscribed to Maurice Nadeau (referred to in the letter listed above dated of April 6, 1972).

[MILLER (Henry)]. 15 ALS OR LS SENT TO MAURICE NADEAU :

Fifteen letters sent to Maurice Nadeau in relation to Henry Miller by :

- **Eve McClure**, Henry Miller's wife from 1951 to 1962 : 2 ALS (1 unpublished), 5 LS (1 unpublished) and 1 autograph postcard signed ;
- **Anaïs Nin** : 1 unpublished ALS ;
- **Ridgeley Cummings** : 1 LS , 1 carbon letter and 1 press clipping ; and
- LS by David Ray (1), Kathryn Winslow (1), Gérald Robitaille (1) and F.-J. Temple (1).



[MILLER (Henry)]. 17 VINTAGE PRINT PHOTOGRAPHS.

A set of 17 vintage print photographs in black and white :

- Henry Miller portrait by Larry Colwell (18 x 13 cm), photographer stamp, signed by Miller;
- 7 photographs shot during Miller's trip to France in 1953 : 1. Marthe, Maurice, Eve and Henry, 18 x 13 cm, Astra Press Service Photo, 2. Man Ray, Milton Mezzrow and Henry Miller, 18 x 13 cm, Astra Press Service Photo, 3. Eve and Henry, 18 x 13 cm, Astra Press Service Photo, 4. Marthe, Maurice, Eve and Henry, 28 x 18 cm, Astra Press Service Photo, 5. Eve and Henry sat at a table, 22,2 x 18 cm, Interpress, 6. Eve and Henry dining in Nadeau's flat, 24 x 18,3 cm, 7. Eve, Valentine, Tony and Henry « en bateau mouche » on river Seine, 24 x 18,3 cm ;
- 6 photographs of Valentine and Tony, Henry Miller's children (3 are annotated by Miller) ;
- 2 photographs of Eve McLure, 10,3 x 10,3 cm ; and
- 1 greeting card/photograph of Emil White, annotated and signed by Henry Miller : « Photo de Emil White devant sa cabane à Anderson Creek (Big Sur) où il a son «galerie d'art» à lui. Il paraît bien sérieux ici. HM ».

\$80,000

37. MILLER (Henry). THE CHILDREN OF THE EARTH.

La Ciotat, 17 février 1953. 27 ½ pages, handwritten in blue on 28 leaves (1,5 x 17,2 cm) extracted from a school notebook.

Signed autograph manuscript, with corrections, unpublished in its original English version, written by Henry Miller during his trip to France in 1953 and more precisely during his stay at Michel Simon in La Ciotat.

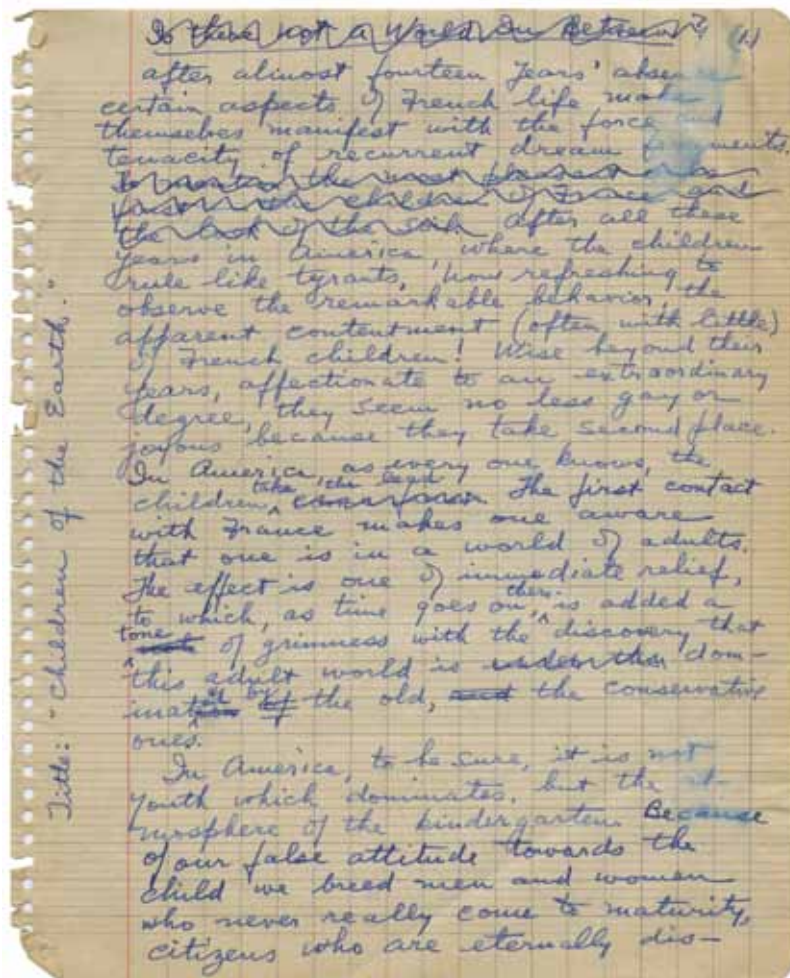
This essay comparing the American and French societies was published in French by Maurice Nadeau in April 1953 in «Les Lettres Nouvelles» issue #2 and titled «Les Enfants de la Terre».

The text was preceded by a foreword by Maurice Nadeau: « Henry Miller, qui n'a rien écrit depuis près de 2 ans, nous a fait parvenir, de la Ciotat, où il se trouvait le mois dernier, Les Enfants de la terre. Il a écrit le texte spécialement pour Les Lettres Nouvelles. Nous le remercions pour cette preuve d'amitié ».

This essay was published in English in 1958, in a different version, resulting from a retranslation in English of the French text published in Les Lettres Nouvelles («Prairie Schooner», University of Nebraska Press, Vol 32, No. 3 (Fall 1958), pp. 161-169).

Provenance : Maurice Nadeau

\$15,000.



WITH TWO STUNNING MIRO ETCHINGS

38. MIRÓ (Joan) & FRÉNAUD (André). NOËL AU CHEMIN DE FER.

Alès, PAB, 1959. In-8 (23,8 x 18 cm), in wrappers as issued, each cover illustrated with an original artwork by Joan Miro (paper-cut and stars drawn by the artist), 10 f..

First edition of this poem about Marie and Joseph's rail trip to Bethléem.

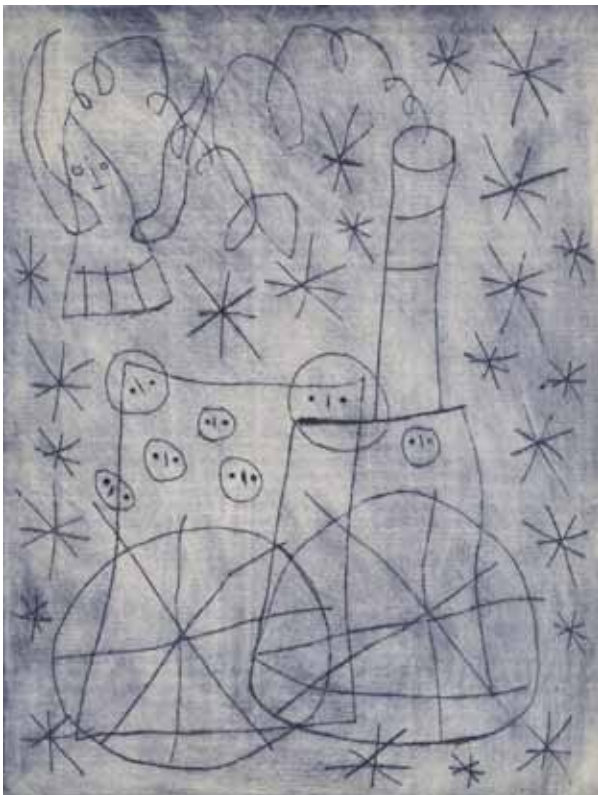
Limited to 40 copies printed on vélin d'Arches, signed in blue by Joan Miró, André Frénaud et Pierre André Benoit.

Illustrated with **two drypoints on celluloid by Joan Miró, printed in blue.**

Original papercut, different for each copy, stuck on each cover with black ink original Joan Miró drawings.

First collaboration between Joan Miró (1893-1983) and the French poet André Frénaud (1907-1993).

\$12,000.



AN EARLY CANTO GENERAL EXCERPT INSCRIBED TO PIERRE SEGHERS

39. NERUDA (Pablo). DULCE PATRIA.

Santiago del Chile, Editorial del Pacifico, 1949. In-4 (31 x 23,3 cm), editor's cloth, 44 pp., 2 f..

First edition (in Spanish).

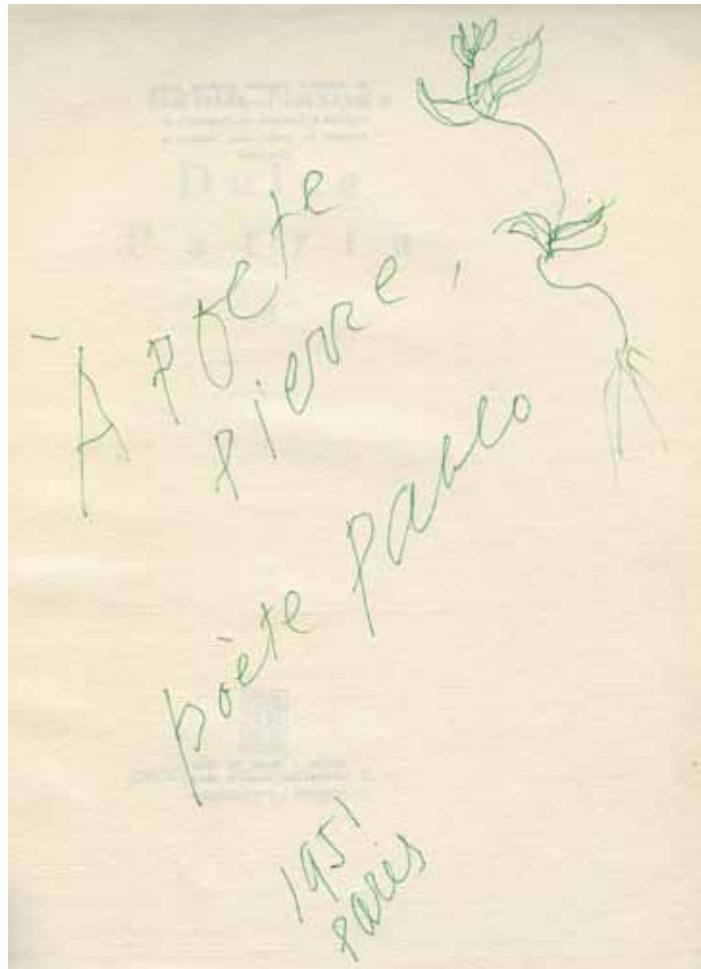
One of 240 copies printed on papier Ingres (n°29).

Inscribed by Neruda in green ink to a fellow poet, Pierre [Seghers], and decorated with an original drawing : «À poète Pierre / poète Pablo / Paris / 1951».

One knocked corner.

Dulce Patria was a then unpublished excerpt from «Los Libertadores» which is in turn a fragment of *Canto General*, one of Pablo Neruda's masterpieces, to be published a year later in 1950 in Mexico by Talleres Gráficos de la Nación de Ciudad de México.

\$1,800.



INSCRIBED DELUXE COPY

40. PENROSE (Valentine). HERBE À LA LUNE.

Paris, G.L.M., 1935. In-12 (19 x 14,4 cm), in wrappers as issued, 73 pp., 1 f.

First edition.

Introduction by Paul Éluard.

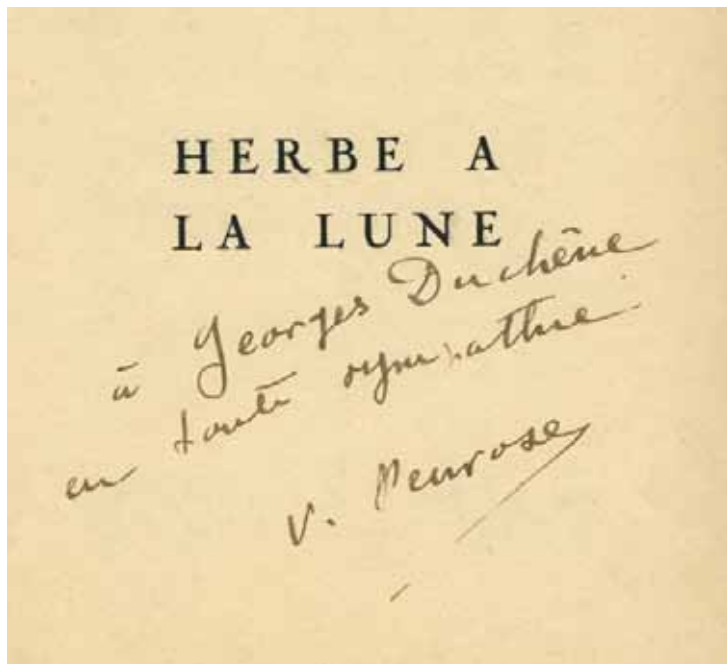
One of 20 copies printed on « Normandy Vellum teinté ».

Inscribed by the author : «à Georges Duchêne / en toute sympathie / V. Penrose».

Georges Duchêne was the owner of « Librairie 79 » located at Avenue de Ségur, Paris XV, whose Guy Lévis Mano took the management in 1934 in collaboration with Roger Bonon. Georges Duchêne quickly sold his shares to Madeleine Pissarro, close friend of GLM, who then opened a bookstore next to the studio where GLM had settled in 1936, in the courtyard of 6 rue Huygens in Paris XIV.

In wrappers as issued, light spot on the lower wrapper.

\$500.



THE FIRST BOOK ILLUSTRATED WITH A MAX ERNST ETCHING

41. PÉRET (Benjamin). AU 125 DU BOULEVARD SAINT-GERMAIN.

Paris, s.e., Coll. Littérature, Les Presses de Montparnasse, 1923. In-16 (16 x 11,4 cm), in wrappers as issued, unpaginated, frontispiece by Max Ernst, 30 f..

First edition illustrated with an **original dry-point by Max Ernst**, printed on China paper, signed in the plate by the artist and with 3 in-text drawings by the author.

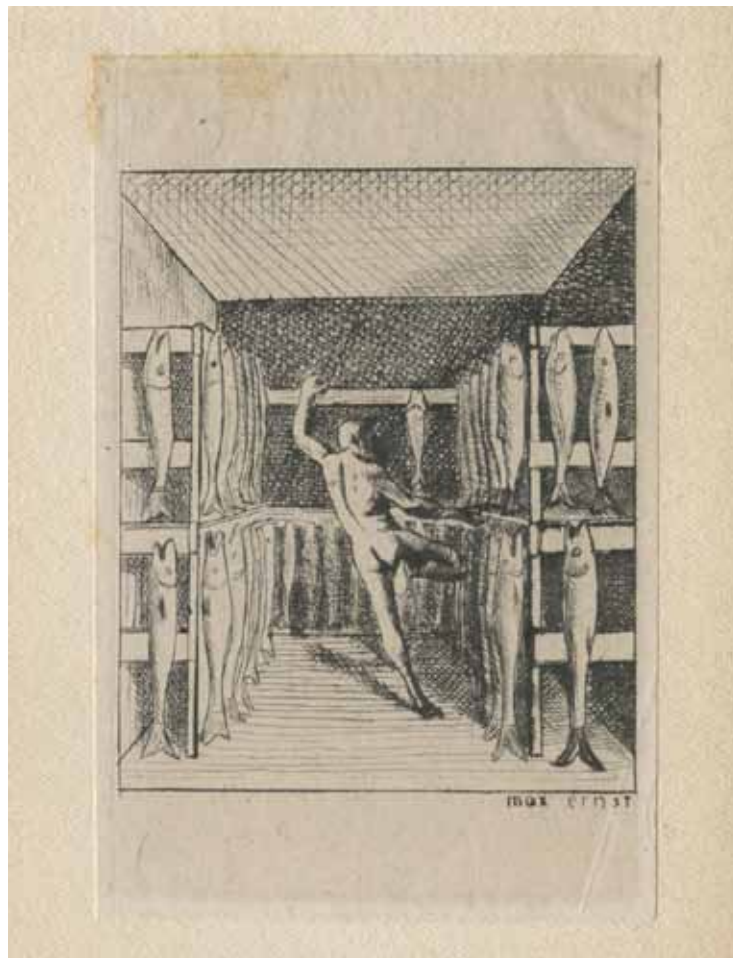
From an edition of 181 copies (1 Chine, 10 Japon, 20 Hollande and 150 copies on vergé among which 50 advance copies).

One of 150 ex. on vergé, this one unnumbered, **signed by the author on the colophon page** (most vergé copies are unsigned).

Marginal tiny hole through all pages.

Au 125 du boulevard Saint-Germain is the first book illustrated with an original etching by Max Ernst.

\$3,000.



AN IMPORTANT ILLUSTRATED EDITION OF PERRAULT'S TALES

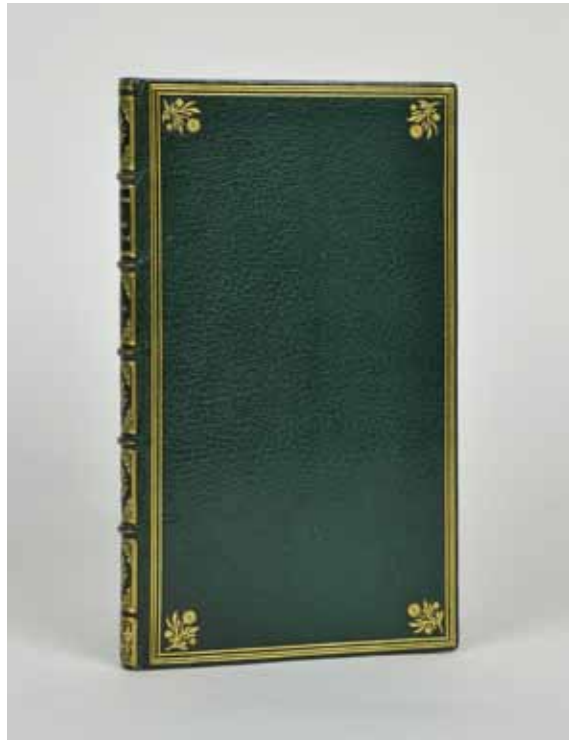
42. PERRAULT (Charles).

HISTOIRES OU CONTES DU TEMS PASSÉ, AVEC DES MORALITÉS.

La Haye [Paris], [Coustellier], 1742. In-12 (16,5 x 9,7 cm), full green morocco, gilt fillets and fleurons, gilt edges, gilt borders (Trautz-Bauzonnet), 4 f., 137 pp..

Important edition of « Perrault's fairy tales » containing : Le Petit chaperon rouge, Les Fées, La Barbe bleue, La Belle au bois dormant, Le Maître chat ou le Chat botté, Cendrillon ou la petite pantoufle de verre, Riquet à la houe, Le Petit Poucet and L'Adroicte princesse (this last tale by Mle L'Héritier).

Illustrated with a frontispiece, « ma mère l'Oye » telling stories to her grandchildren and 9 vignettes by de Sève, engraved by Simon Fokke as headers of each tale (and not 8 as wrongly mentioned by Cohen and Tchmerzine).



Bound in is a rare signed autograph note by Perrault dated July 24, 1672 relating to hydraulic works in the Versailles gardens.

Nice and tall copy (16,5 x 9,7 cm) bound by Trautz-Bauzonnet for Léon Rattier.

Provenance : Aubin-Louis Millin de Grandmaison (1759-1818) ex-libris stamped on the title page and the last page, Léon Rattier (1824-1902), red morocco ex-libris.

Tchemerzine, V, 179 ; Brunet, IV, 508 ; Cohen, 788.

\$12,000.

UNIQUE BINDING BY GISELE PRASSINOS FOR GEORGES HUGNET

43. PRASSINOS (Gisèle). **SONDUE.**

Paris, GLM, Coll. «Biens nouveaux», 1939. 16,5 x 11,5 cm, paper binding by Gisèle Prassinos with a sewn decor on the first wrapper : ear of dried wheat held by green cotton threads and two thin strips of rhodoïd, original collage of the head and legs of a character in Ottoman costume, «his father» sewn in yellow thread, pink threads sewn rhodoïd clasp, unpaginated [20 f.], slipcase.

First edition.

One of 15 copies printed on vieux Japon, n° 7.

Inscribed by the author on the half-title : «à Georges Hugnet qui m'a donné envie de fabriquer des petites couvertures drôles».

Unique exquisite binding by Gisèle Prassinos, echoing the creative bindings that Georges Hugnet made in his « Livre-Objet » workshop opened in 1934, 13 rue de Buci.



Clasp end severed.

Provenance : Georges Hugnet.

\$2,500.

44. QUENEAU (Raymond).

ONE HUNDRED MILLION MILLION POEMS.

[CENT MILLE MILLIARDS DE POÈMES].

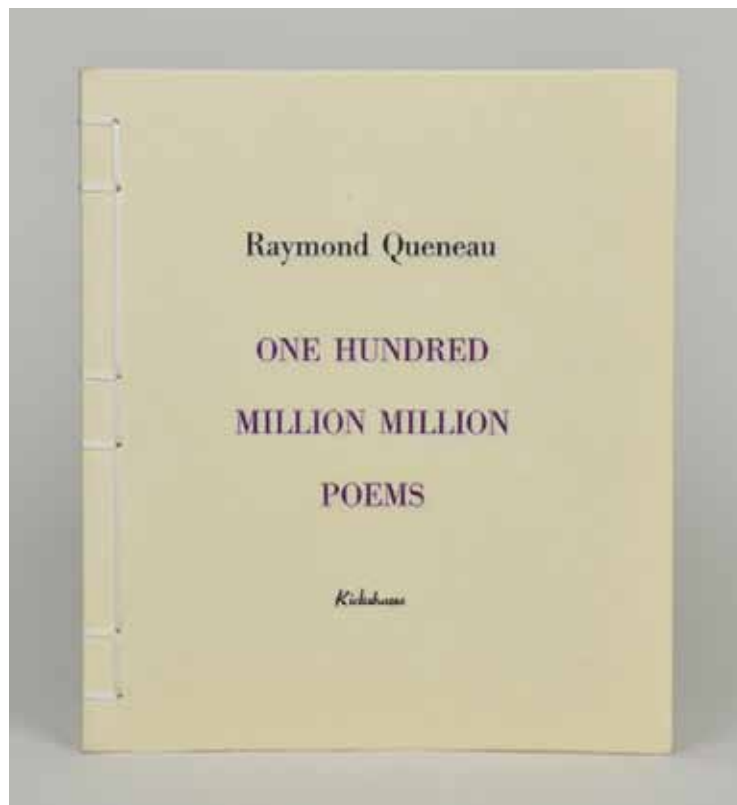
Paris, Kickshaws, 1983. In-4 (25,3 x 22 cm), printed wrappers, sewn, unpaginated, 6 f., 10 f. cut in slivers, 2 f..

First English edition translated into English by John Crombie.

Instructions for use by Queneau, introduction by the translator.

From an edition of 500 numbered copies, hand set and printed in Bodoni on Arches rag paper.

The author's self-proclaimed 'DIY kit for making poems: a limited number of poems, it is true, but sufficient nevertheless to keep the reader reading for almost two hundred million years.



Ten sonnets to the power of 14, able to be read here with each page cut into 14 slivers, one for each line, pages bound together, and where any combination of lines from the ten sonnets can be read at will to a total of one hundred million million poems.

\$500.

FIRST EDITION INSCRIBED TO LOUIS DE ROBERT

45. RADIGUET (Raymond). LE DIABLE AU CORPS.

Paris, Bernard Grasset, 1923. In-12 (19,5 x 12,3 cm), in printed wrappers, 238 pp., 1 f., slipcase (Alain Devauchelle).

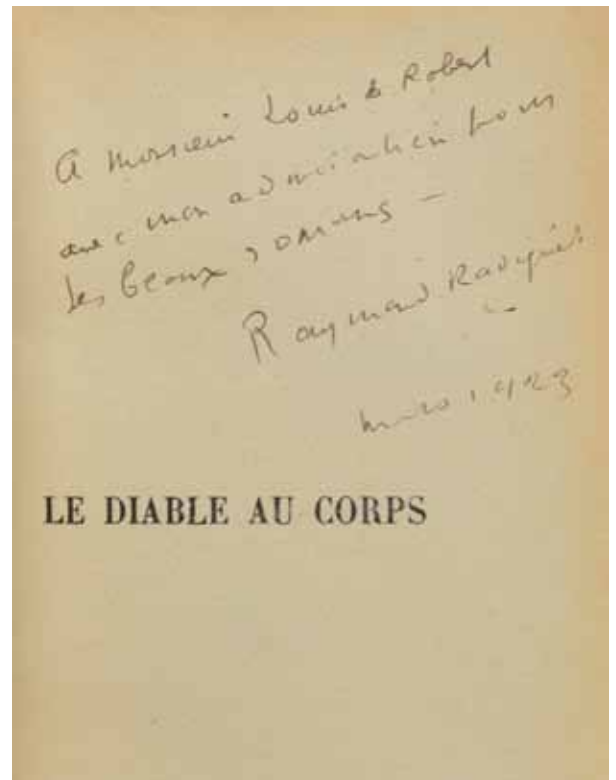
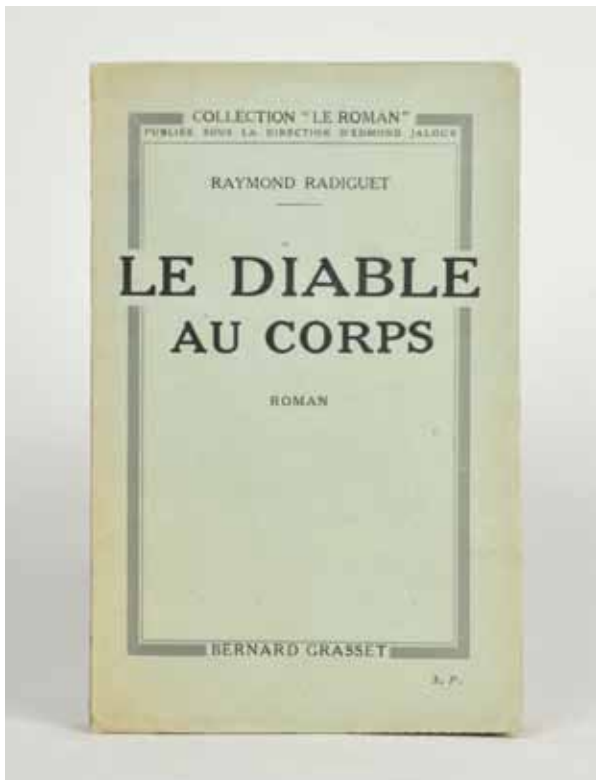
First edition of the author's masterpiece.

Advance copy inscribed by the author: « à Monsieur Louis de Robert / avec mon admiration pour / les beaux romans. / Raymond Radiguet / Mars 1923 ».

A young friend of Marcel Proust and first reader of the proofs of *Du côté de chez Swann*, Louis de Robert (1871-1937) is the author of many novels including *Le Roman du Malade* (Prix Femina 1911).

In wrappers as issued, restoration to half-title.

\$2,500.



N°1 OF 15 COPIES PRINTED ON PAPIER HOLLANDE

46. RENARD (Jules). POIL DE CAROTTE.

Paris, Ernest Flammarion, s.d. [1894]. In-18 (18,4 x 13 cm), black morocco, gilt edge, wrappers bound in, case (Goy), 4 f., 276 pp., 1 f..

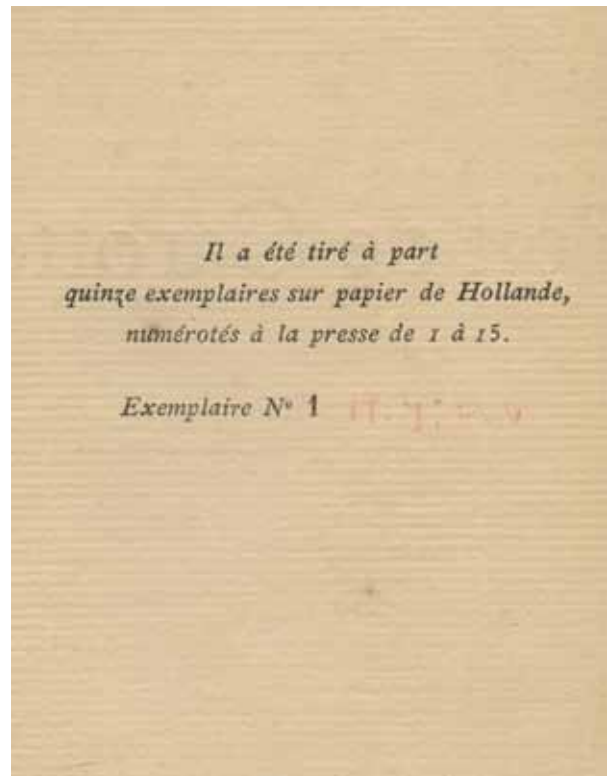
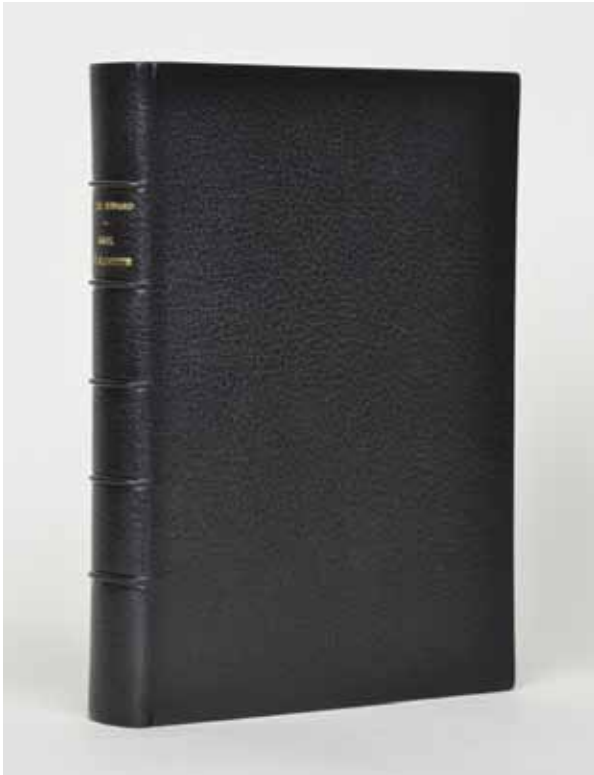
First edition of the author's masterpiece.

One of 15 copies printed on *papier Hollande* (sole large paper), this one bearing n°1.

Nicely bound by Patrice Goy. Browning to endpapers, restoration to wrappers.

Scarce.

\$10,500.



SCARCE COMPLETE SET OF THE TWO FIRST SERIES OF LA VOGUE...

47. [RIMBAUD (Arthur)]. LA VOGUE.

Paris, La Vogue, 1886. 3 volumes in-12 (18,5 x 12 cm), green cloth, gilt titled labels, fleurons, purple top edges, orange and yellow wrappers bound in, 36 pp. (#1 dated April 4, 1886), continuous pagination from Issue #1 bis (April 11, 1886) to issue #12 : 432 pp., 2 f. (Volume I), 428 pp. (Volume II) & 359 pp. (Volume III), together with an unbound copy of Issue #1 (36 pp.) and the 3 issues of Volume IV (dated of July, August and September 1889), 307 pp..

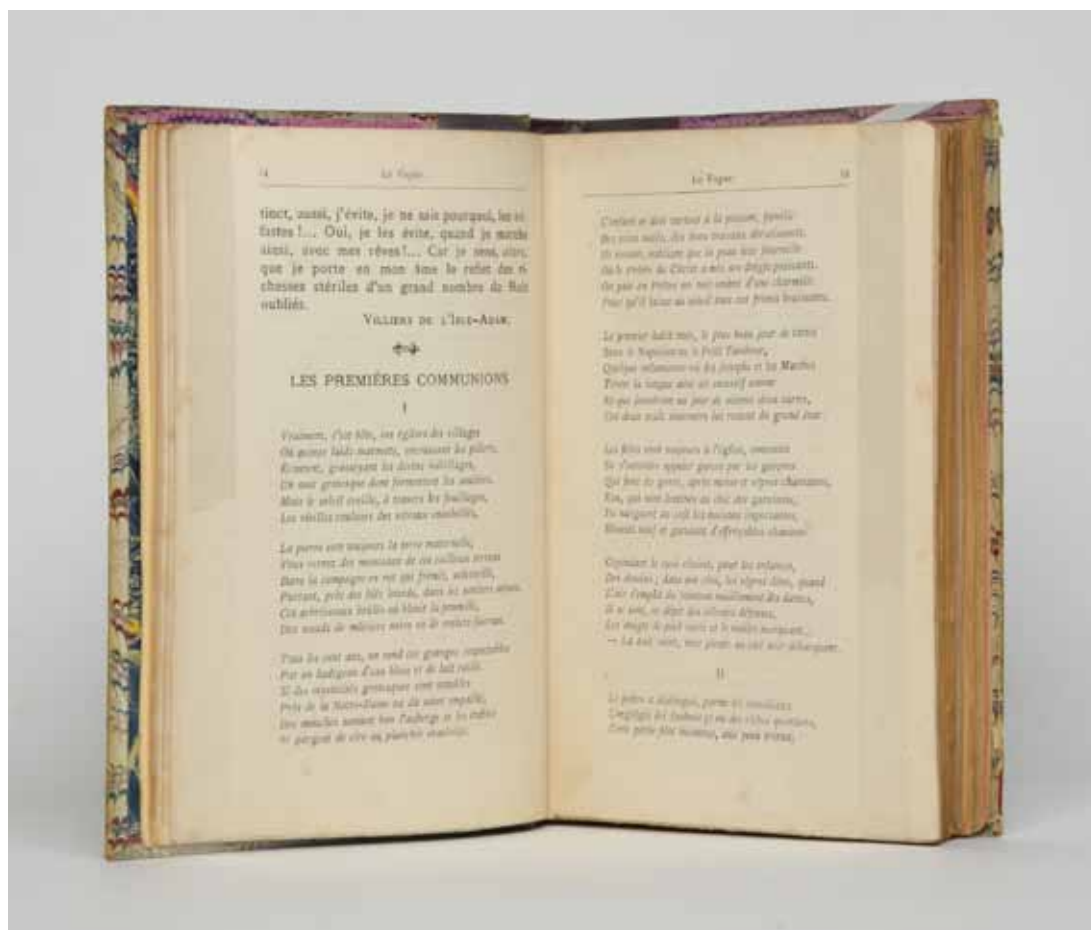
Scarce complete set of the two first series of this important « revue » directed by Gustave Kahn, joined shortly thereafter by Felix Fénéon.

It includes the first 34 issues of La Vogue, published from April 4, 1886 to January 3, 1887 and the 3 issues published in 1889 (Volume IV - from July to September 1889).

Publication of La Vogue ceased in January 1887 and resumed in July 1889 for three monthly issues only. A third series of La Vogue was published in 1899.

Our set comprises three different states of issue #1 :

- Issue #1, dated of April 4, 1886 including the first two chapters of « La Meule » by [Jules Renard] published anonymously and **a first state of *Premières communions* by Arthur Rimbaud** ;
- Issue #1 [bis] dated of April 11, 1886 **with a second state of *Premières communions* by Arthur Rimbaud** and in which « La Meule » has been replaced by « Médailles de Léo d'Orfer (à propos de Paul Bourget) » and « Nocturne », a poem by Gustave Kahn ; and
- Issue #1 dated of 1886 (corresponding to Destribats copy, now at kept by Bibliothèque Kandinsky) with « La Meule » by Jules Renard in its entirety (unbound, without wrapper) and without *Premières communions* by Rimbaud.

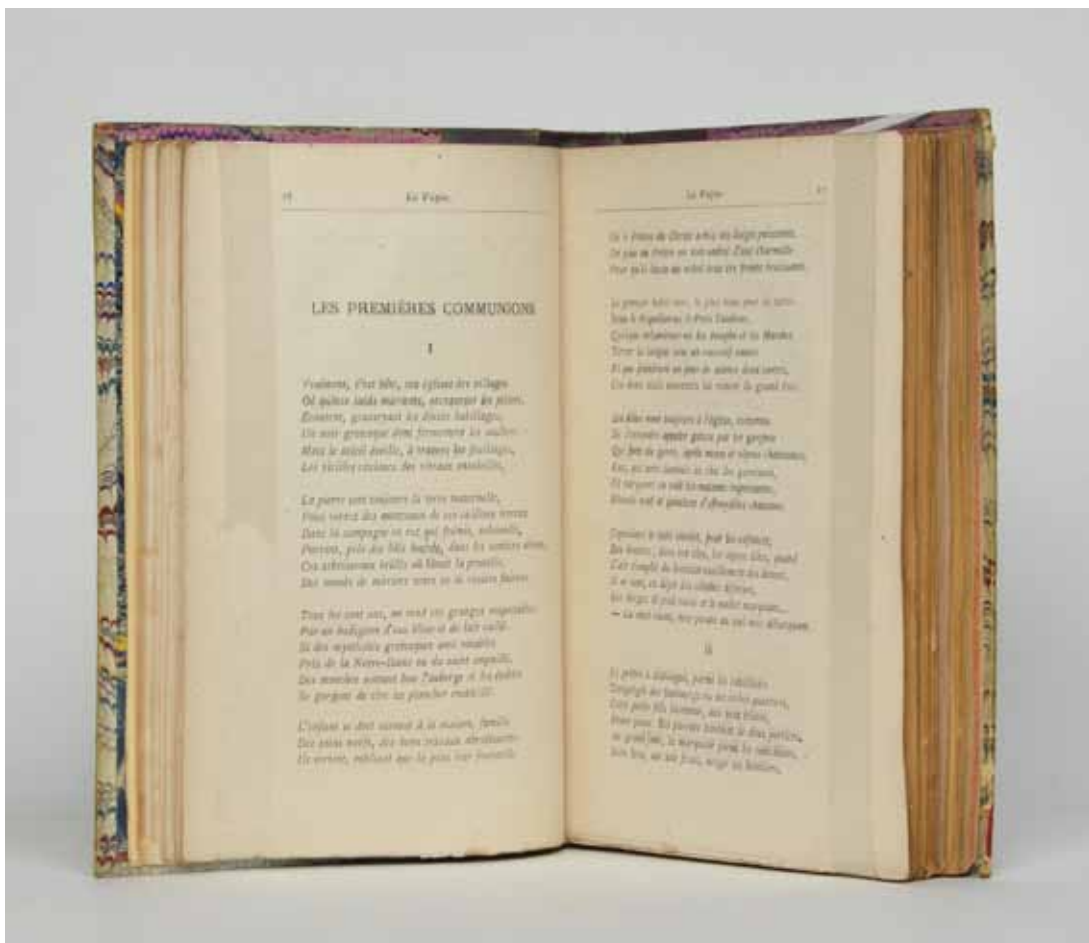


...WITH THREE STATES OF ISSUE #1...



Many important poems (among which poems by Rimbaud, Laforgue, etc.) and art reviews (incl. by Félix Fénéon) were first published in La Vogue :

- *Premières communions* (Volume I, #1) by Arthur Rimbaud (**firstly issued in the extremely scarce issue dated of April 4, 1886** and reissued, in a different printed form, a week later in issue #1bis) ;
- *Les Illuminations* by Arthur Rimbaud (Volume I, #5, 6, 7, 8 and 9) ;
- *Les Impressionnistes en 1886* by Félix Fénéon (Volume I, #8) ;
- *Le Concile féérique* by Jules Laforgue and excerpts from *Derniers vers* and *Moralités légendaires*;
- A portion of the second serie of *Poètes maudits* (relating to Marceline Desborde-Valmore and Pauvre Lélian [Paul Verlaine]) ;
- the translation into French by Jules Laforgue of excerpts of *Leaves of grass* by Walt Whitman ; and
- poems by Mallarmé, Verlaine, ...



...AND TWO STATES OF LES PREMIÈRES COMMUNIONS

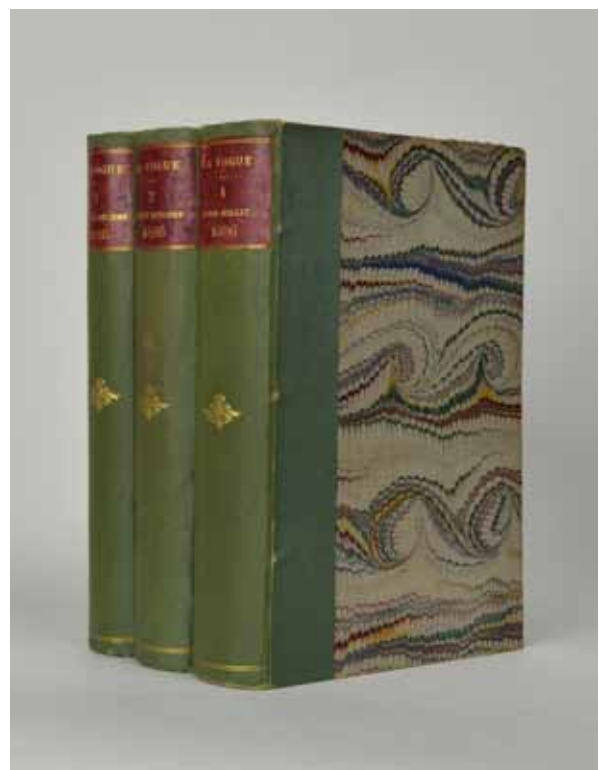
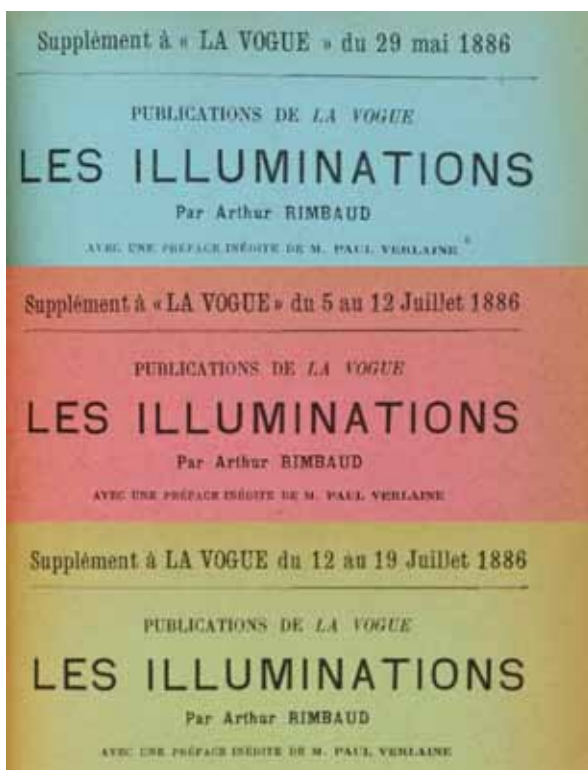
In 1888, *La Saison en enfer* by Rimbaud can be read for the first time by a larger audience (Volume II (issues #8, 9 and 10)), as only very few copies of the 1873 first edition had been circulated earlier by the author.

Uniform contemporary cloth (Volumes I to III) with the wrappers of each issue and adds bound in. Volume IV and the undated copy of issue #1 (without wrapper) are unbound.

Inserted at the beginning of Volume I is a leaf with La Vogue title calligraphied in black ink, probably by Léo d'Orfer. Foxing mainly to the first pages of Volume I and II.

Extremely scarce, especially with issue #1 in three states.

\$18,000.



WITH HANS BELLMER ETCHING

48. [ROBBE-GRILLET (Catherine)] BERG (Jean de).

L'IMAGE.

Paris, Editions de Minuit, 1956. In-12 (20,4 x 14 cm), in wrappers, 182 pp., 5 f..

First edition of this erotica by Catherine Robbe-Grillet published under pseudonym.

One of 90 copies printed on vélin pur fil, the only copies (with a few « hors-commerce » copies) illustrated with an original etching by Hans Bellmer.

Although signed with Pauline Réage's initials, the preface is by Alain Robbe-Grillet. The book was banned and part of the printing was destroyed.

In wrappers as issued, a bookseller papernote dated 1961 stuck on the first endpaper.

\$2,000.



DELUXE COPY OF SARTRE AUTOBIOGRAPHICAL ESSAY

49. SARTRE (Jean-Paul). LES MOTS.

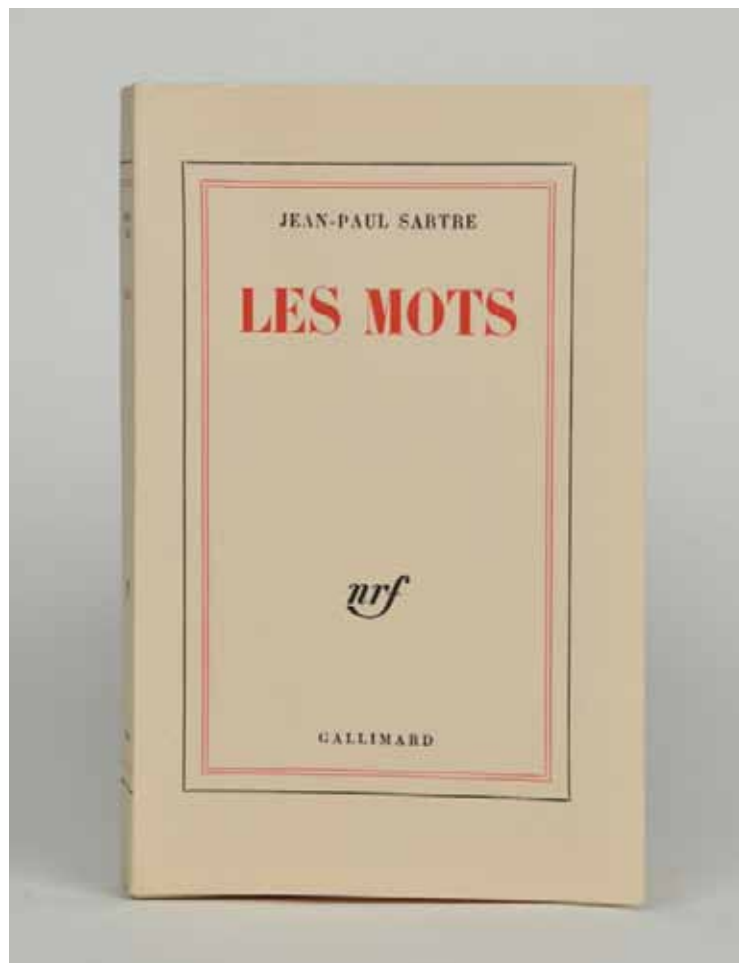
Paris, Gallimard, 1964. 19,3 x 12,7 cm, in wrappers as issued, 213 pp., 1 f.

First edition of this autobiographical essay about the author's childhood.

One of 45 copies printed on Hollande (after 15 copies on Japon impérial and ahead of 125 copies on vélin pur fil).

Unbound as issued.

\$5,000.



THREE IMPORTANT SCHWOB BOOKS OFFERED TO MALLARMÉ

50. SCHWOB (Marcel). LE LIVRE DE MONELLE.

Paris, Léon Chailley, 1894. In-16 (14,3 x 11,5 cm), in wrappers, 1 f., V pp., 286 pp., 1 f..

First edition, with the errata leaf and the first state wrapper dated of 1894 (Mercure de France purchased unsold copies and sold them with new wrappers in 1897).

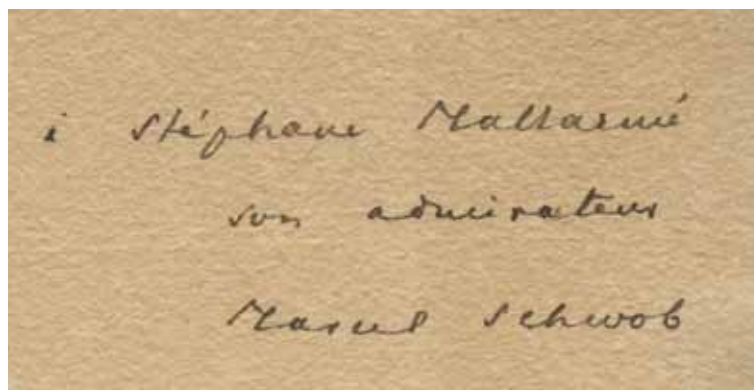
Inscribed by the author : «A Stéphane Mallarmé / son admirateur / Marcel Schwob».

Despite the age difference, Marcel Schwob and Stéphane Mallarmé were close friends. Schwob regularly frequented « Les mardis de la rue de Rome » and was warmly received by Mallarmé at Valvins during the summer of 1897.

Le Livre de Monelle was well received by literary critics including Jules Renard, Georges Rodenbach, Henri de Regnier and Francois Coppee. Stéphane Mallarmé wrote to Schwob that his book, written by a « genuine poet », « had fascinated him » .

Spine split.

\$8,500.



51. SCHWOB (Marcel). MIMES.

Paris, Mercure de France, 1894. 14,4 x 11,6 cm, in wrappers illustrated by Jean Veber, 5 f., 83 pp., 1 f..

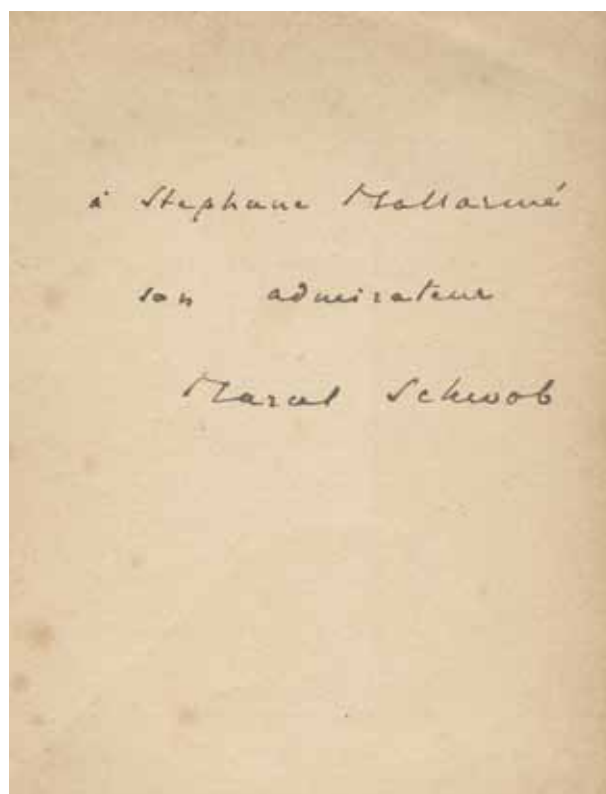
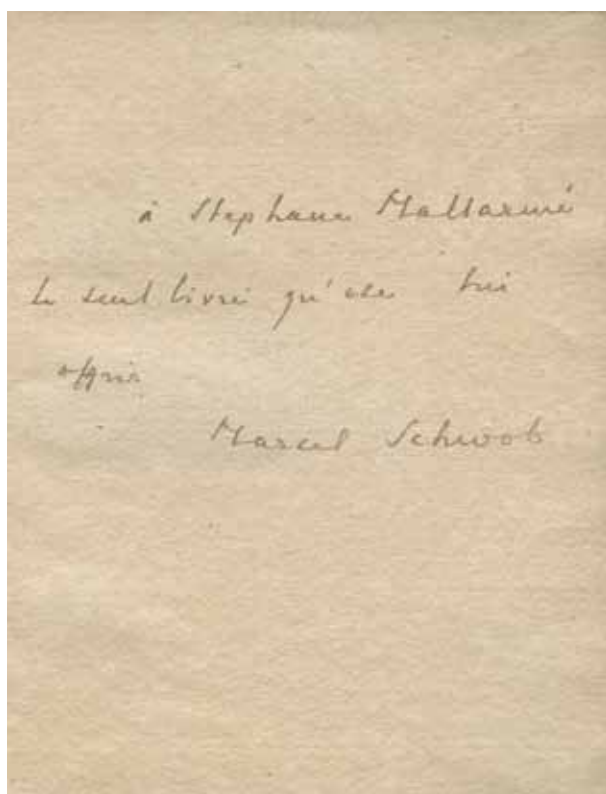
Second edition (a confidential edition limited to 25 copies was issued by Mercure de France in 1893).

Wrapper illustrated by a lithograph by Jean Veber, representing a golden cicada and Marcel Schwob monogram on blue background.

One of 250 copies printed on vergé à la forme (after 20 Japon).

Inscribed by the author : «A Stéphane Mallarmé / le seul livre qu'ose lui / offrir/ Marcel Schwob».

\$8,500.



52. SCHWOB (Marcel). LA CROISADE DES ENFANTS.

Paris, Mercure de France, 1896. 15 x 11,5 cm, in wrappers illustrated by Delcourt, 1 f., 81 pp., 4 f..

First edition.

The wrapper is illustrated with an original lithograph by Delcourt.

One of 460 copies on vergé à la forme (after 5 Chine, 10 Japon impérial and 25 Hollande).

Inscribed by the author : «A Stéphane Mallarmé / son admirateur / Marcel Schwob».

\$8,500.

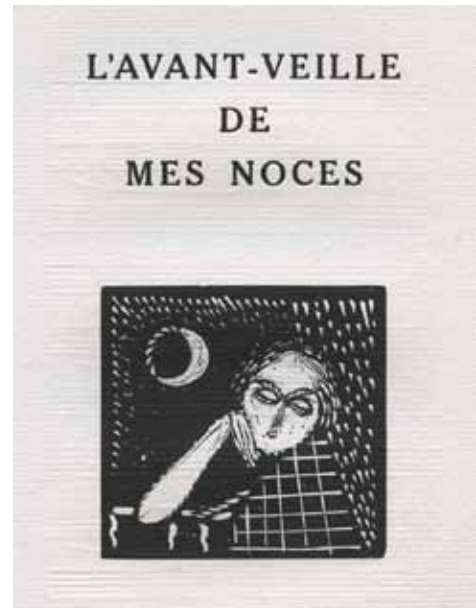
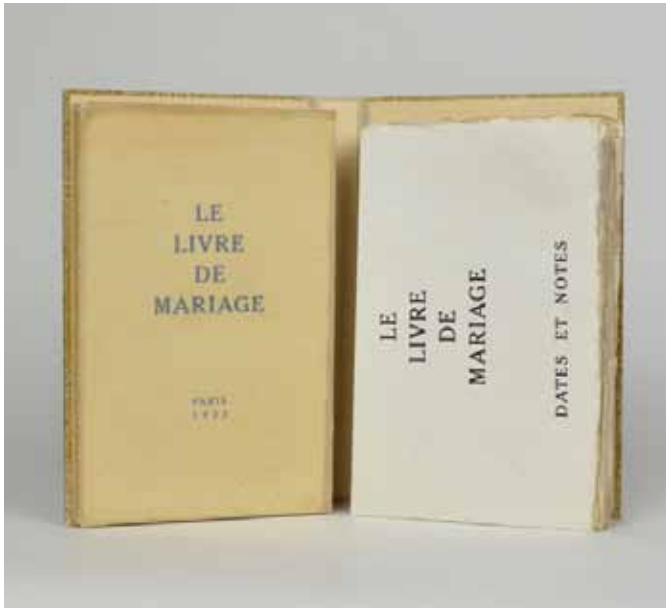
FIRST SIMA ILLUSTRATED BOOK WITH ITS SCARCE SUPPLEMENT

53. [SIMA (Joseph)]. LE LIVRE DE MARIAGE - DATES ET NOTES.

Paris, [Joseph Sima], 1922. In-12 (19,5 x 12,5 cm), loose, in wrappers, Le Livre de mariage : 4 f., 35 pp., 3 f., Dates et notes : 9 leaves folded in 4, 36 ff., slipcase.

Collection of poems by Remy de Gourmont, Claude-André Puget, Jean Lahor, etc.

Illustrated with 31 woodcuts by Joseph Sima.



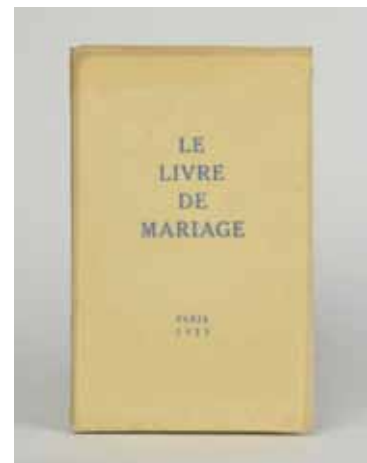
From an edition of 210 copies printed on vergé de Montval, n°192.

With the scarce supplement, titled « Le Livre de mariage - Dates et notes », illustrated with 34 woodcuts by Joseph Sima.

In wrappers and loose as issued.

This is the very first book illustrated by Josef Sima, printed under his control on Kauffmann press.

\$2,300.



ANDRÉ BRETON'S COPY ON PINK PAPER

54. TZARA (Tristan). GRAINS ET ISSUES.

Paris, Denoël et Steele, 1935. 19,5 x 14,2 cm, in brown wrappers, title sticker on the front cover, 317 pp., 1 f..

First edition of this collection of surrealist poems.

Limited to 1 215 copies (15 on vieux Japon with a Salvador Dali etching, 40 on « vergé d'Arches » signed by the author, 10 on pink paper for the author and 1 150 on vélin bouffant).

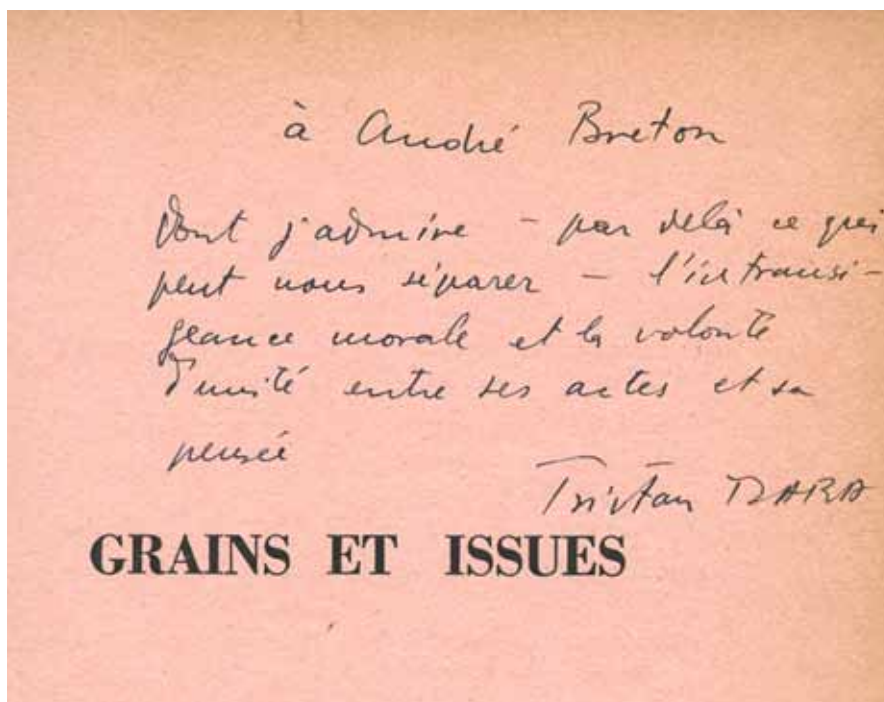
One of 10 copies printed on pink paper.

Inscribed by the author to André Breton : « à André Breton / dont j'admire - par delà ce qui / peut nous séparer l'intransi- / geance morale et la volonté / d'unité entre ses actes et sa / pensée / Tristan Tzara ».

Includes the famous verse : « Pain de minuit aux lèvres de soufre »

Pierre Boudrot - Bibliographie des éditions de Denoël et Steele n°138.

\$10,000.



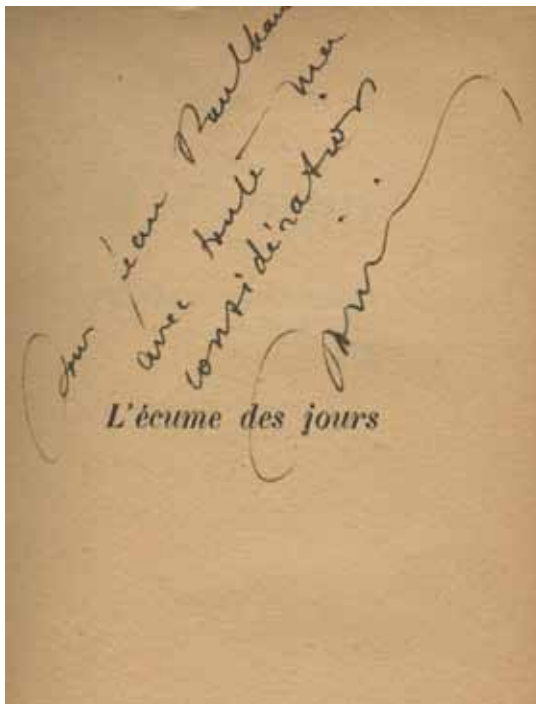
55. VIAN (Boris). L'ÉCUME DES JOURS.

Paris, Gallimard, nrf, 1947. in-12 (18,6 x 12 cm), in wrappers, 218 pp., 1 f., slipcase.

First edition.

Advance copy (no large paper issue).

Inscribed by the author to Jean Paulhan : «Pour Jean Paulhan / avec toute ma / considération / Boris Vian».



Prior to its publication by Gallimard, *L'Écume des jours* was running for the Prix de la Pléiade, awarding the author of an unpublished manuscript.

Its jury, composed of members of Gallimard reading committee and « in-house » authors, was initially in favor of *L'Écume des jours* and Boris Vian was expecting it to help promote the sale of his new novel.

Among Vian initial supports were Raymond Queneau, Jean-Paul Sartre (who appears in the novel under the name of Jean-Sol Partre) and Jean Paulhan.

Unexpectedly, Jean Paulhan changed his mind at the very last minute and voted for *Terre du temps*, a poetry collection by Jean Grosjean, alongside Albert Camus, André Malraux and Marcel Arland.

L'Écume des jours was published in March 1947 and sold badly. Subsequent book by Vian were to be published by smaller editors.

Boris Vian took revenge on Paulhan and Arland, in naming two characters of his next novel, *L'Automne à Peking*, Ursus Janpolent and Arland and describing the latter as a « beau salaud ».

In wrappers as issued.

Very scarce and important association copy.

\$8,500.

THE SCARCEST 1759 EDITION WITH 299 PAGES

56. [VOLTAIRE]. CANDIDE, OU L'OPTIMISTE.

s.l., s.n. [London, John Nourse], 1759. In-12 (16,9 x 9,5 cm), full red morocco, gilt title, gilt edges, inner dentelle, 299 pp..

One of four editions of Voltaire masterpiece, published in 1759 with 299 pages.

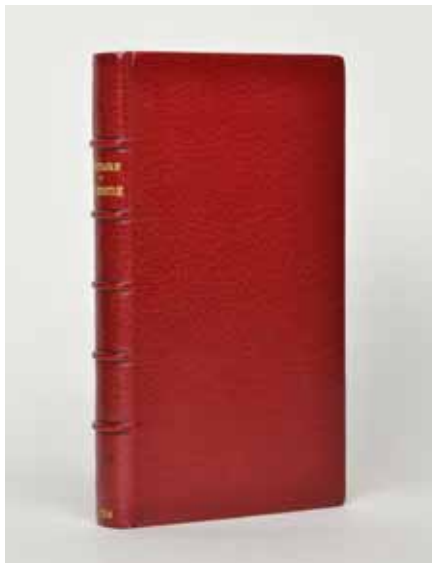
It is the only one with the the paragraph critical of contemporary German poets, which Voltaire decided to drop starting with : «Candide était affligé de ces discours, il respectait Homere, il aimait Milton. Hélas, dit-il, tout bas à Martin; j'ai bien peur que cet homme-ci, n'ait un souverain mépris pour nos poètes Allemands,» on page 242.

Unknown to Bengesco, it corresponds to Wade 2, Morize 59x, Bestermann 241.

It is scarcer that the Cramer edition published in Geneva (Morize 59a).

The bibliographical history of this book has been exasperatingly complex and confused, and, until recently, virtually insoluble.

In 1959, Ira Wade argued that the 299 page edition very similar to the Cramer Geneva printing but with an extra paragraph on p.242 and several other minor textual differences was the first edition and attributed it to Marc-Michel Rey, a Swiss publisher established in Holland.



Subsequent research by Giles Barber established that this edition was published in London by John Nourse several months after the first edition published by Cramer in Geneva (Morize 59a).

Restoration to the top corner of the title page, light foxing. A notably tall copy (16,9 x 9,5 cm), modern binding.

Wade, The First edition of Candide, a problem of identification, The Princeton University Library Chronicle, Volume XX, Winter 1959, pp. 63-88.

G. Barber, Bibliography of the 1759 editions in the Voltaire Foundation edition of Candide [Oeuvres Completes, vol. 48], 1980, p.86-110

G. Barber, «Modèle genevois et modèle européen. Le cas de Candide et de ses contrefaçons», Cinq siècles d'imprimerie genevoise, Genève, 1981, pp. 49-67.

G. Barber ,»Voltaire and the maudites éditions de Jean Nourse», in Voltaire and his world edited by R. J. Howell et alia., Voltaire Foundation, 1985.

\$15,000.

INSCRIBED TO THE INVENTOR OF MODERN STAGING

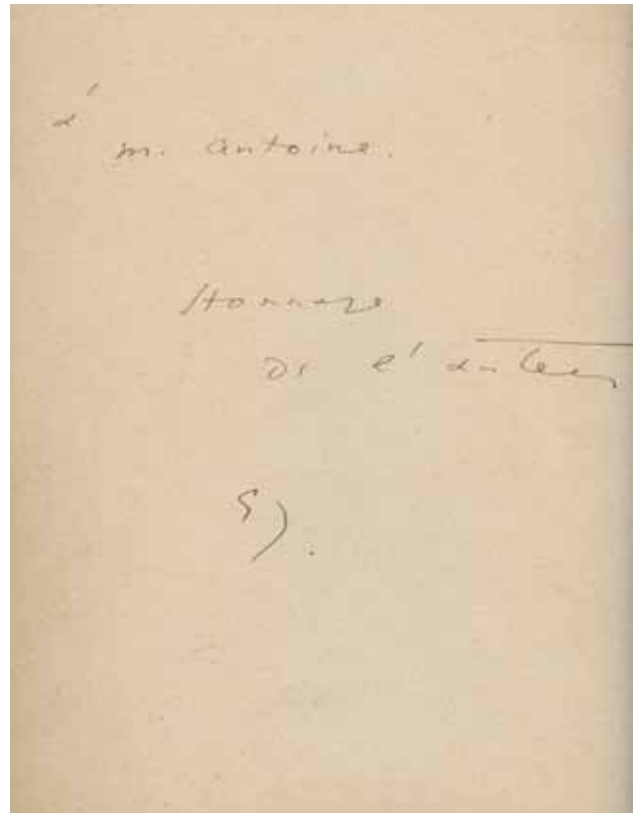
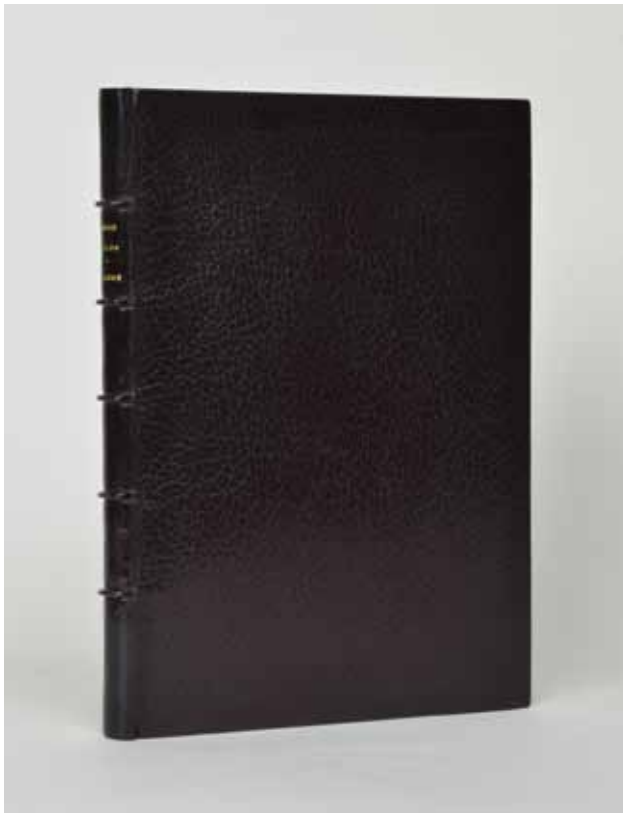
57. WILDE (Oscar). SALOMÉ.

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

First edition of one of the most famous play 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 Oscar 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 licence, 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 and 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.

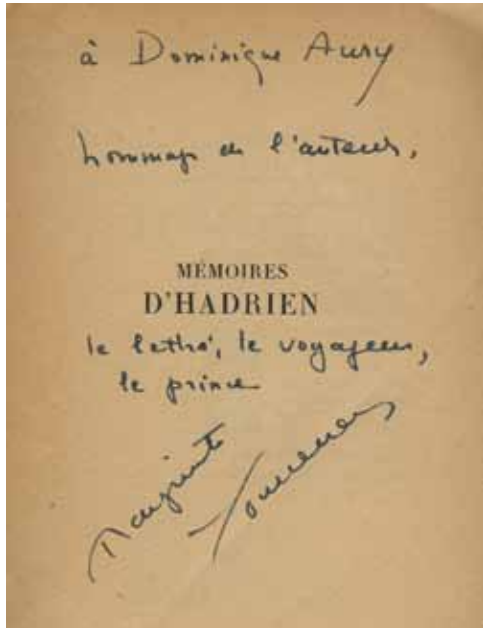
\$20,000.

58. YOURCENAR (Marguerite). MÉMOIRES D'HADRIEN.

Paris, Plon, 1951. 20,1 x 14,2 cm, in wrappers, 4 f., 319 pp., 2 f., modern slipcase (Devauchelle).

First edition (after 35 copies printed on pur fil and 115 copies on alfa).

Inscribed by Marguerite Yourcenar : «à Dominique Aury / hommage de l'auteur, / [Mémoires d'Hadrien] / le lettré, le voyageur, / le prince / Marguerite Yourcenar».



An important association copy linking two major modern French literature authors who devoted a reciprocal admiration to one another.

A secret companion of Jean Paulhan, Dominique Aury was the assistant manager of the Nouvelle NRF at the time Gaston Gallimard succeeded in convincing Marguerite Yourcenar to let him publish *L'Oeuvre au noir*.

In a letter addressed to Gaston and Claude Gallimard on May 3, 1968, Yourcenar had relayed her enthusiasm about the presentation insert to *L'Oeuvre au noir* written by Dominique Aury : « J'ai lu avec émerveillement (le mot n'est pas trop fort) le texte de présentation de Dominique Aury que vous m'avez communiqué hier. On n'est pas plus clair, plus direct, plus simple dans l'énoncé de ce qu'il y a à dire sur un livre, de cette grande simplicité qui sait que les choses sont complexes et n'ont pas besoin qu'on les entortille ».

Dominique Aury reviewed *Souvenirs pieux*, the first volume of Yourcenar memoirs, in the NNRF (issue #259) in July 1974.

Marguerite Yourcenar would then mention, to her close friend Jeanne Carayon, corrector at Gallimard, that such review was « belle comme un poème » (Letter to Jeanne Carayon , August 14, 1974).

Dominique Aury wrote the preface to the collective edition of Yourcenar's memoirs, *Le Labyrinthe du Monde* (Gallimard, coll. «Biblos», 1990) gathering *Souvenirs pieux*, *Archives du Nord* and *Quoi ? l'éternité*.

Her introduction ends as such : « Marguerite Yourcenar est un moraliste qui ne fait la morale à personne, que la beauté, le courage et la modestie bouleversent, et qui pour le reste, si atroce que soit le spectacle, refuse de fermer les yeux. Songez-y bien, la lucidité est contagieuse, le courage aussi. Si vous lisez vous voudrez relire, on ne s'en lasse jamais. Et vous aussi vous verrez clair ».

\$5,000.

WITH THE SUITE OF 7 AQUATINTS SIGNED BY ZAO WOU-KI

59. ZAO (Wou-ki) & MICHAUX (Henri). ANNONCIATION - MOMENTS.

[Paris], Les bibliophiles de l'Automobile Club de France, 1996. In-folio, 40 f., loose, in wrappers, publisher red slipcase, separate red portfolio containing a suite of 7 aquatints.

From an edition limited to 130 copies printed on vélin BFK de Rives, n°50.

Illustrated with **7 original aquatints by Zao Wou-Ki**, including the frontispiece in colours «After Henri Michaux», one full-page plate printed in colours and 5 full-page plates in black.

With one of the 40 numbered suites, this one being one of 20 printed on vélin Zerkall, **each of the 7 aquatints being numbered 20/20 and signed in pencil by the artist.**

«Annonciation» is published herein for the first time while «Moments» had previously appeared, under the name «Lieux, moments, traversées du temps» in *Moments - Traversées du temps*, a collection of poems in 1973.

\$18,000.

