

LIBRAIRIE FAUSTROLL



**The 58th Annual New York
International Antiquarian Book Fair**

Park Avenue Armory

Booth D26

March 8-11, 2018



LIBRAIRIE FAUSTROLL

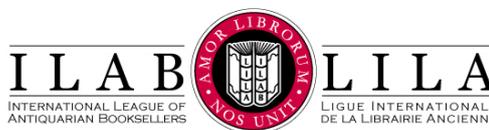
First editions - Illustrated books
Manuscripts - Etchings - Photographs

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PRESENTATION COPIES OF FIVE BECKETT'S FIRST EDITIONS

1. BECKETT (Samuel). COMMENT C'EST.

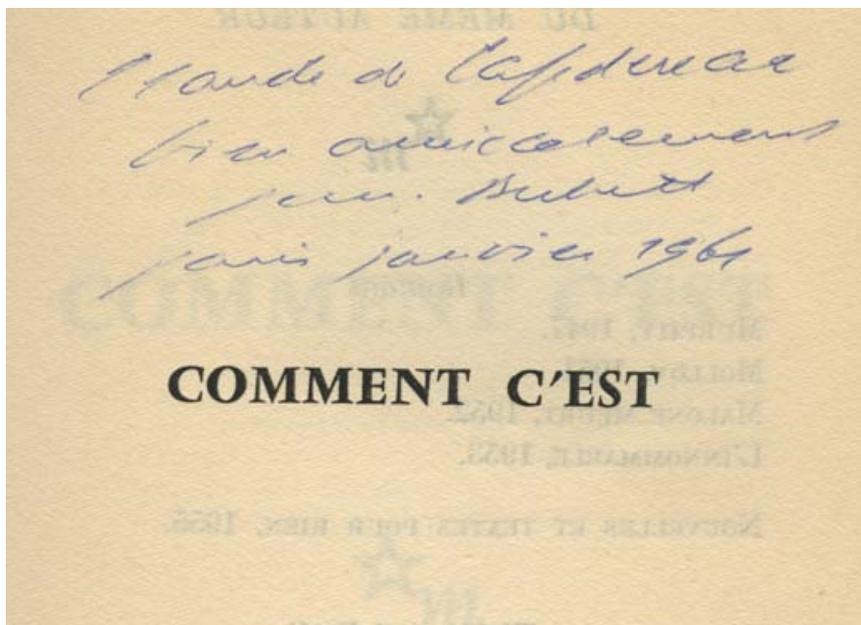
Paris, Editions de Minuit, 1961. 18,7 x 12 cm, in printed wrappers as issued, 177 pp..

First edition. One of 87 numbered copies printed on alfa mousse (110 copies were printed on the same paper for "Le Club de l'Édition Originale"), our copy being one of 7 "not for sale" copies.

Inscribed and signed by Samuel Beckett on the title page : « Pour Claude de Capdenac / bien amicalement / Sam. Beckett / paris janvier 1961 ».

Claude de Capdenac has spent his whole career working for Éditions de Minuit from the mid 50s. He was in charge of production.

\$1,500.



2. BECKETT (Samuel). IMMOBILE.

Paris, Editions de Minuit, 1976. 19,1 x 14,2 cm, in printed wrappers as issued, 14 pp..

First edition. One of 125 numbered copies printed on vélin d'Arches (our copy being one of 25 "not for sale" copies), **sole large paper edition**.

Inscribed and signed by Samuel Beckett on the title page : « Pour / Sylvie Peltier / bien amicalement / Sam. Beckett / février 1976 ».

Sylvie Peltier was secretary to Jérôme Lindon who led Editions de Minuit from 1948 to 2001.

\$1,000.

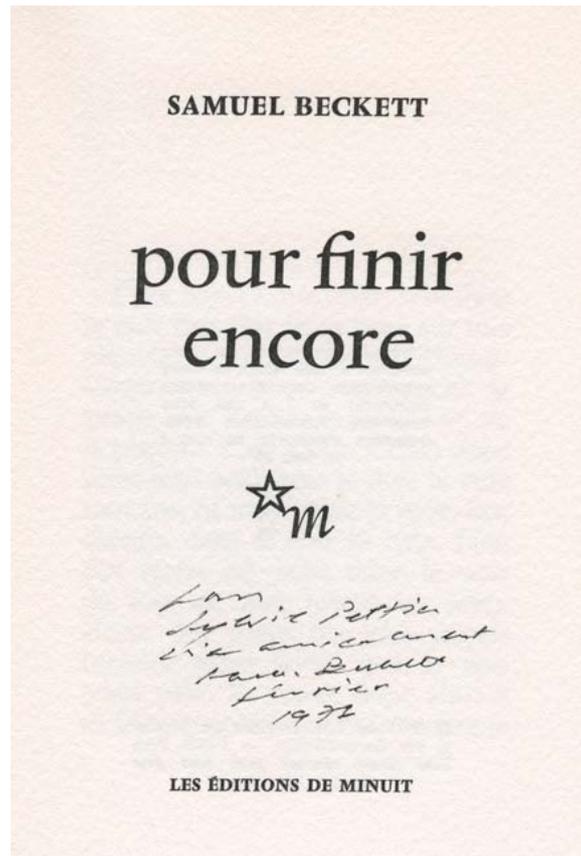
3. BECKETT (Samuel). POUR FINIR ENCORE.

Paris, Editions de Minuit, 1976. 19 x 14 cm, in printed wrappers as issued, 17 pp..

First edition. One of 125 numbered copies printed on vélin d'Arches (this one being one of 25 copies "hors commerce"), **sole large paper edition**.

Inscribed and signed by Samuel Beckett on the title page : « Pour Sylvie Peltier / bien amicalement / Sam. Beckett / février 1977 ».

\$1,000.



4. BECKETT (Samuel). SOLO SUIVI DE CATASTROPHE.

Paris, Editions de Minuit, 1982. 17,9 x 10 cm, in printed wrappers as issued, 31 pp..

First edition.

One of few unnumbered copies printed on vélin d'Arches (sole large paper edition) marked "hors commerce" alongside 99 numbered copies on the same paper.

Inscribed and signed by Samuel Beckett on the title page : « Pour Marie-Madeleine Tschann, très cordialement, Sam Beckett, septembre 1982 ».

In 1960, Marie-Madeleine Tschann took over Librairie Tschann founded by her parents in Montparnasse in 1929. She was instrumental in promoting Samuel Beckett's plays in Paris in the 60s.

\$1,500.

5. BECKETT (Samuel). WATT.

Paris, Editions de Minuit, 1968. In-12 (18,5 x 13,8 cm), in printed wrappers as issued, 268 pp..

First French edition.

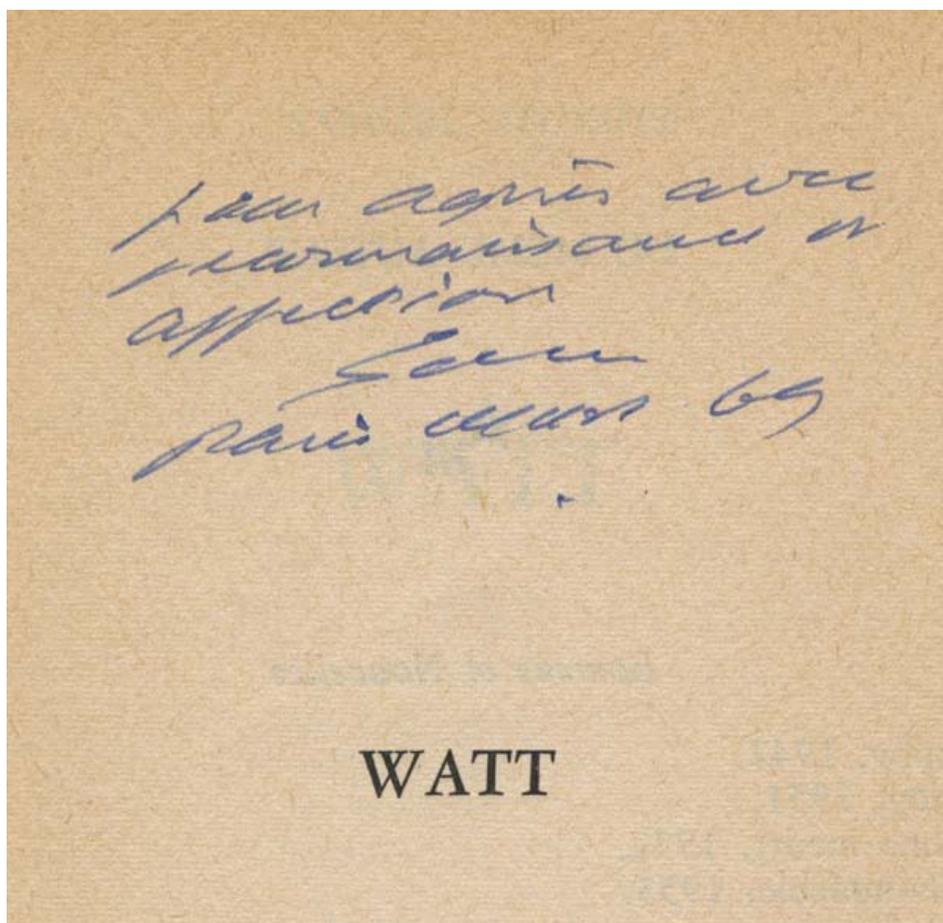
Trade edition (after 97 copies on alfa mousse and 92 on bouffant select).

Inscribed and signed by Samuel Beckett on the title page : « Pour Agnès avec / reconnaissance et / affection / Sam / Paris mars 69 ».

Watt was first published in English by Olympia Press in 1953. The novel was translated into French by Ludovic et Agnès Janvier, in collaboration with the author, and published in French in 1968 by Éditions de Minuit.

Some browning and rubbing to spine.

\$1,100.



DELUXE COPY OF THE ONLY BRANCUSI-ILLUSTRATED BOOK

6. [BRANCUSI (Constantin)] VORONCA (Ilarie).

PLANTE SI ANIMALE.

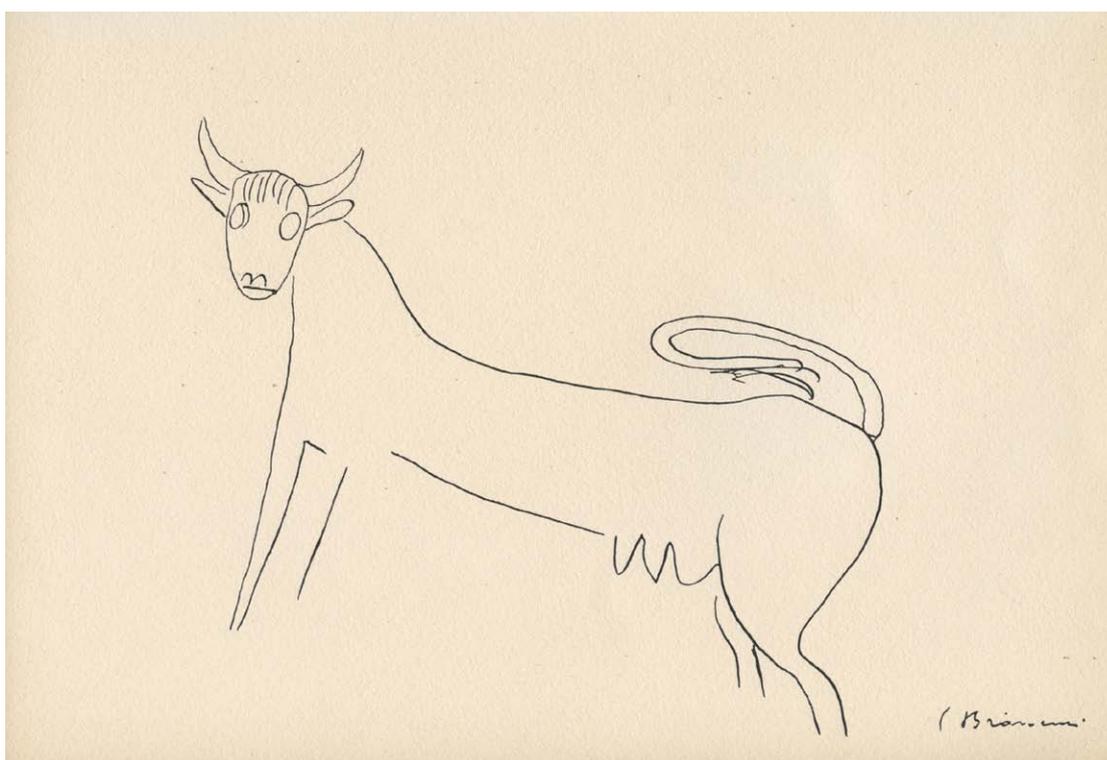
[Bucuresti], Colectia Integral, [Imprimerie Union], 1929. In-8 (22,5x 16,5 cm), in printed wrappers as issued, 60 pp., modern slip-case by Elbel-Libro.

First edition. **Illustrated with 3 drawings by Brancusi printed in black.**

One of 18 numbered copies printed on vélin fort (n°8), sole large paper edition, printed for Mr and Ms Jacques Snégaroff.

Signed inscription by Ilarie Voronca : « à Monsieur et à Madame / J. Snégaroff / chaleureux (sic) et respectueux / hommage / Ilarie Voronca ».

This is the sole book illustrated by Brancusi. Elegantly printed by Imprimerie Union.



Very scarce on vélin fort (in comparison the paper used for the trade edition is fragile and in most cases heavily browned).

In 1909, Jacques Snegaroff (1885-1959) co-founded Imprimerie Union with Volf Chalit. He printed scores of surrealist books and revues (*La Révolution Surréaliste*, *Au service de la Révolution* and *Minotaure* from issue #7) in the late 20s and early 30s as well as Ilarie Voronca's first poetry books published in romanian (*Colomba* illustrated by R. Delaunay in 1927, *Ulise* illustrated by Marc Chagall and *Plante si animale*, illustrated by Constantin Brancusi).

\$9,300.

THE FIRST SURREALIST BOOK

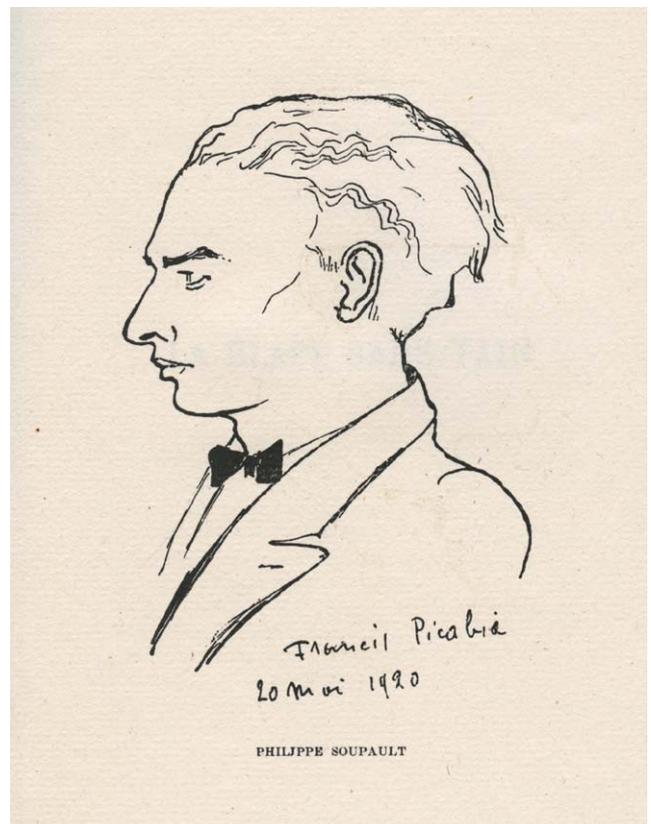
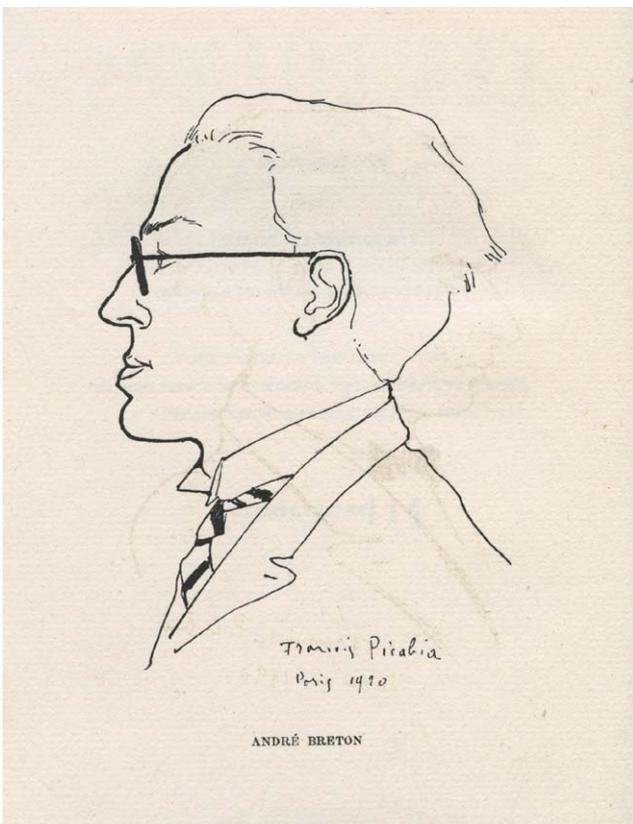
7. BRETON (André) & SOUPAULT (Philippe).

LES CHAMPS MAGNÉTIQUES.

Paris, Au Sans Pareil, 1920. In-8 (19,3 x 14,3 cm), in printed wrappers as issued, 111 pp., portrait of both authors by Francis Picabia.

First edition.

One of 150 numbered copies printed on vergé d'Arches (sole large paper edition with 5 copies on Chine and 25 on Hollande).



With the portraits of Breton and Soupault by Francis Picabia.

The trade edition does not include any such portrait.

Discreet waterstain on spine.

\$3,700.

THE FIRST BOOK PUBLISHED BY LIBRAIRIE FAUSTROLL

8. CALAN (Jean, de). ARCHÉOLOGIE PLACE DE LA CONCORDE.

Paris, Librairie Faustroll, 2016. In-folio (56,5 x 42,7 cm), illustrated boards, unpaginated, 20 leaves.

First edition illustrated with 15 full-page photographs (pigment printing).

Limited to 15 numbered copies signed by the photographer.

The book format (56,5 x 42,7 cm), large and somewhat unusual, recalls children books or archeological records. Fifteen common pebbles, usually despised and trampled on, were picked up on place de la Concorde in Paris and monumentalized by photography.

The book is textless save for the title at the end. It shows a minimal and grotesque archeology, not dug out of the ground but simply gathered on the pavement of a highly iconic square in French history. Page after page appear unforeseen faces appealing to our imagination and memory.

\$4,400.





THE FIRST BOOK TO WHICH CAMUS CONTRIBUTED

9. [CAMUS (Albert)]. RÉVOLTE DANS LES ASTURIES.

Alger, Pour les amis du Théâtre du Travail, e. c. [Edmond Charlot], s. d. [May 1936]. In-8 (20 x 14 cm), stapled booklet, in printed wrappers, unpaginated, 28 leaves, modern slip-case by Elbel Libro.

Scarce first edition.

Limited printing on vergé paper (no large paper edition).

Introduction by Albert Camus : « Le Théâtre ne s'écrit pas, ou alors c'est un pis-aller. C'est bien le cas de l'oeuvre que nous présentons aujourd'hui au public. Ne pouvant être jouée, elle sera lue du moins... ».

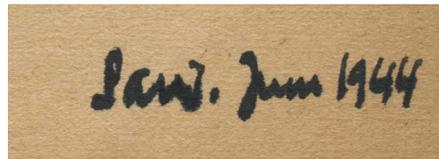
Most of this play about the 1934 Spanish workers' uprising was written by 22 year old Albert Camus, in collaboration with Jeanne-Paule Sicard and two professors from Lycée d'Alger, Yves Bourgeois and Alfred Poignant.

It was scheduled to be performed in Algiers in 1936, but **the event was cancelled at the last minute by Auguste Rozis, the then right-wing mayor of Algiers.**

Wear and a few tears to the extremities.

\$7,500.

L'ÉTRANGER INSCRIBED DURING WWII

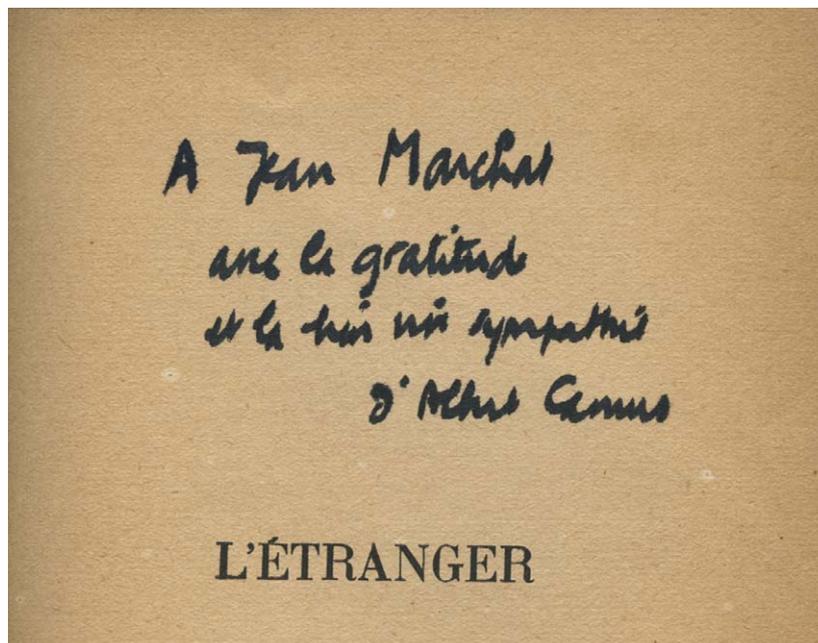


10. CAMUS (Albert). L'ÉTRANGER.

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 the stage of the Théâtre des Mathurins on June 24, 1944.

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

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.

ALBERT CAMUS' FIRST MAJOR PHILOSOPHICAL ESSAY

11. CAMUS (Albert). LE MYTHE DE SISYPHE.

Paris, Gallimard, 1942. In-12 (19 x 12 cm), in printed wrappers as issued, 168 pp..

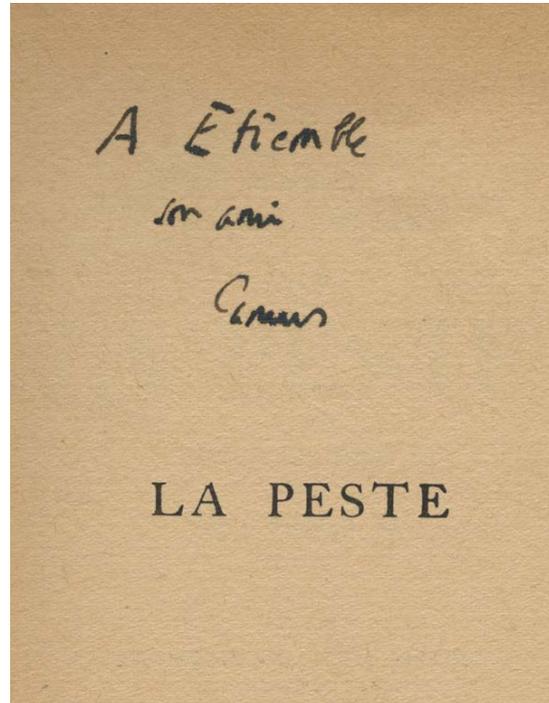
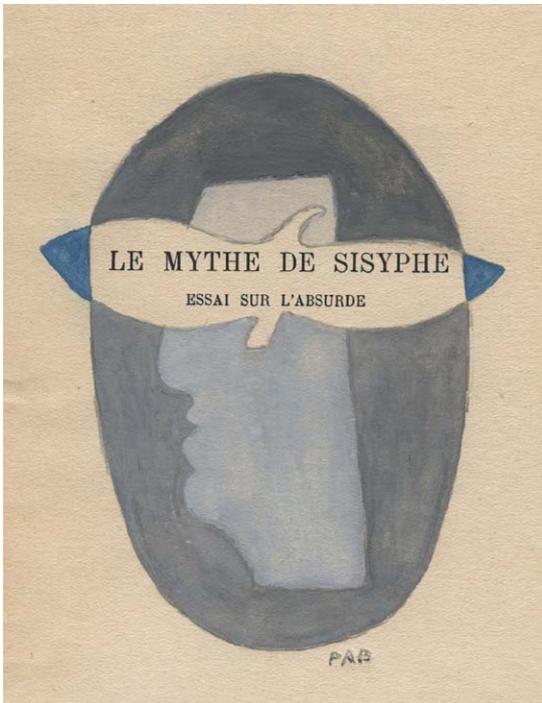
First edition, trade edition (after 15 copies printed on pur fil).

Pierre-André Benoit's copy with a gouache signed with his initials on the half-title page.

French editor and poet Pierre-André Benoit published scores of books on his private press, some of them illustrated by major artists of the XXth century. He was a close friend of René Char.

One-inch slit to front wrapper, discreet ink stains.

\$2,000.



ASSOCIATION COPY OF LA PESTE FIRST EDITION

12. CAMUS (Albert). LA PESTE.

Paris, Gallimard, 1947. In-12 (18,7 x 12,2 cm), in wrappers as issued, 337 pp., 1 f., slipcase.

First edition, advance copy.

Inscribed by the author : « A Etienne / son ami / Camus ».

René Etienne was very close to Claude and Michel Gallimard.

Etienne published one of the first review of *La Peste* in "Les Temps Modernes", Jean-Paul Sartre directed revue. In this long review, he took Camus' defense against a Pravda reviewer.

\$4,000.

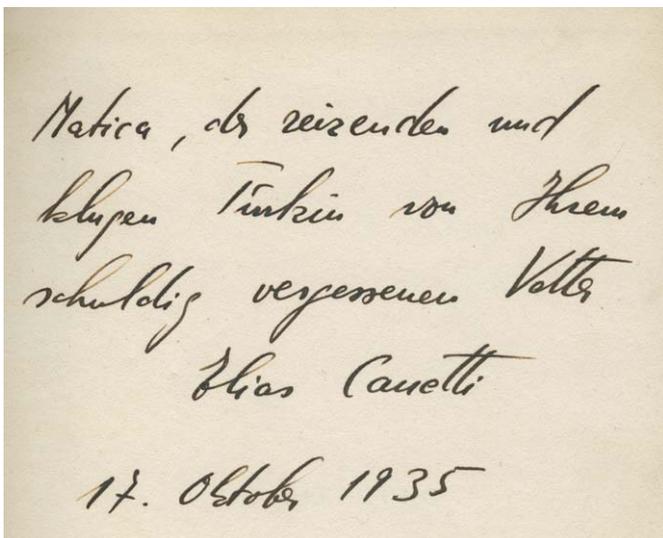
CANETTI'S UNIQUE NOVEL INSCRIBED TO HIS COUSIN IN 1935

13. CANETTI (Elias). DIE BLENDUNG.

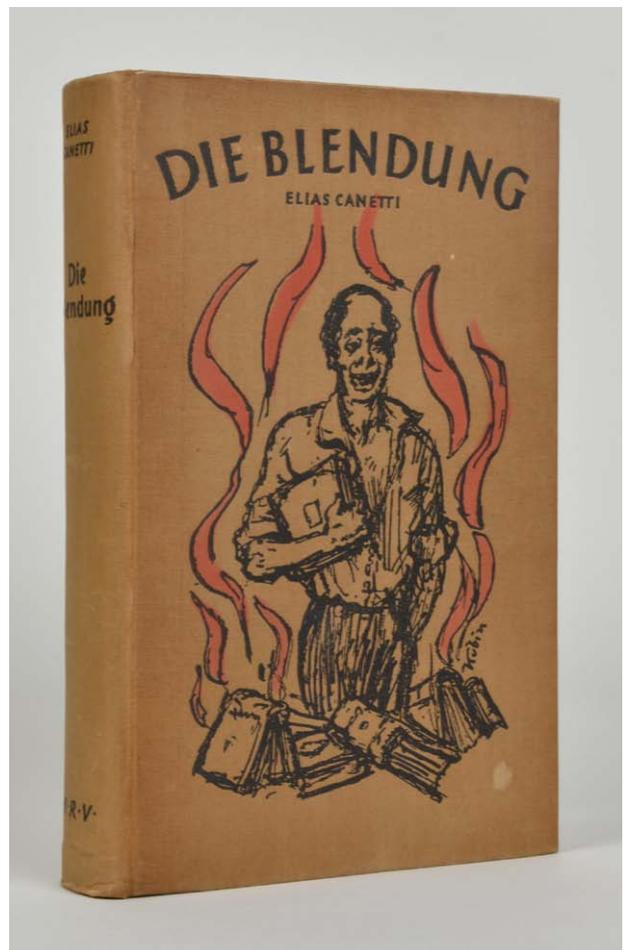
Wien, Herbert Reiner Verlag, [1935] 1936. In-8 (20,7 x 13 cm), cloth illustrated by Alfred Kubin, red top edge, 560 pp., editor's case.

First edition of the author's first publication (preceded only by three translations of novales by Upton Sinclair), one of the major books of the twentieth century.

Affectionate inscription in German, dated of October 1935, to his cousin Mathilde Camhi, who was a writer and a painter : « Matica, der reizender und klugen Türkin von Ihrem schuldig vergessenen Vetter. Elias Canetti, 17 oktober 1935 ».



Matica, der reizender und
klugen Türkin von Ihrem
schuldig vergessenen Vetter
Elias Canetti
17. Oktober 1935



In 1943 Jonathan Cape offered Canetti to publish the book in English, but they decided to delay publication until after the war. *Auto-da-fe* was eventually released in 1946. The book did not become widely known until after the worldwide success of Canetti's *Crowds and Power* (1960).

Jonathan Spence observes that « there is nothing discreet, chaste, or high minded about the finest and wildest of all fictions that centre on a student of China, Canetti's *Auto-da-fe* ».

In 1981 Canetti was honoured with the Nobel Prize in Literature.

Uniformly tanned, otherwise an uncommonly clean copy in its original case.

Copies of the first edition of *Die Blendung* inscribed upon publication are extremely scarce.

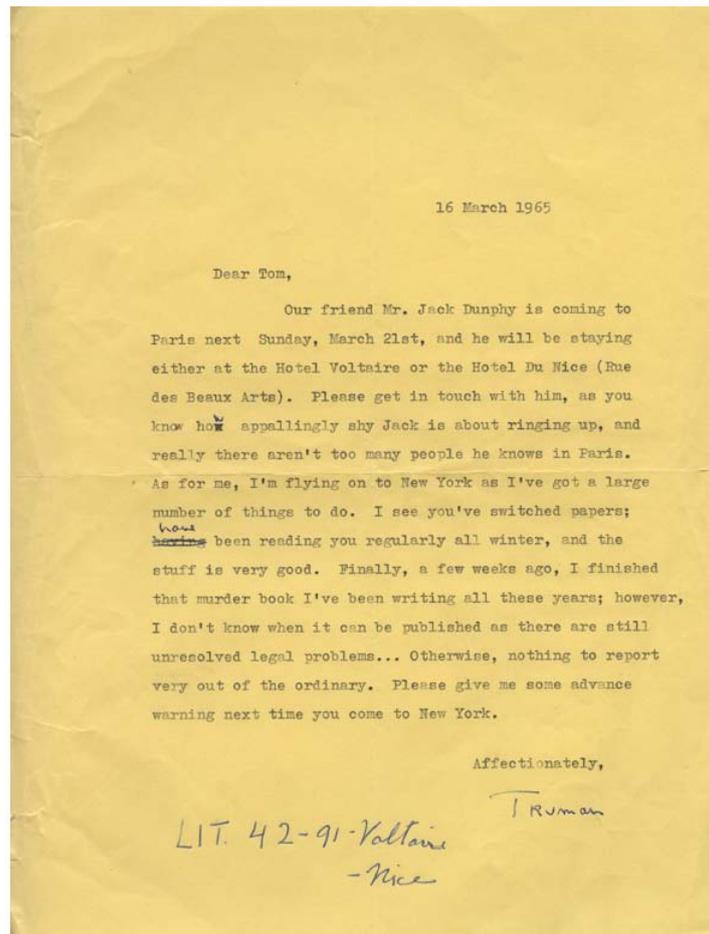
\$12,400.

ABOUT IN COLD BLOOD AND JACK DUNPHY

14. CAPOTE (Truman). LETTER SIGNED TO THOMAS [QUINN CURTISS]

16 March 1965. 1 p. typed letter on a yellow sheet (27,7 x 21,5 cm) signed.

Typed letter signed with two handwritten corrections in which Truman Capote tells about the writing of his major work, *In Cold Blood* a few months before its publication. He asks the film and theater critic Thomas Quinn Curtiss to kindly take care of his lover Jack Dunphy during his trip to Paris.



«16 March 1965 / Dear Tom, / Our friend Mr. Jack Dunphy is coming to / Paris next Sunday, March 21st, and he will be staying / either at the Hotel Voltaire or the Hotel du Nice (Rue / des Beaux Arts). Please get in touch with him, as you / know how appallingly shy Jack is about ringing up, and / really there aren't too many people he knows in Paris. / As for me, I'm flying on to New York as I've got a large / number of things to do. I see you've switched papers; / ~~have~~ ^{now} been reading you regularly all winter, and the / stuff is very good. **Finally a few weeks ago, I finished / that murder book I've been writing all these years;** howe-
ver, / I don't know when it can be published as **there are still / unresolved legal problems...** Otherwise, nothing to report / very out of the ordinary. Please give me some advance / warning next time you come to New York. / Affectionately, / Truman».

Annotated by Thomas Quinn Curtiss (telephone number of the Hotel Voltaire). Folding marks, marginal tears.

\$1,500.

PAUL CELAN'S EXTREMELY RARE FIRST BOOK

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

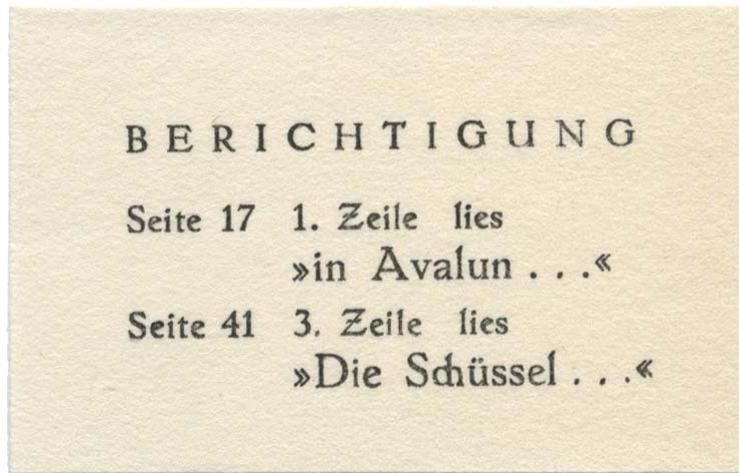
Vienne, Verlag VS, A. Sendl, 1948. In-8 (21,5 x 14,5 cm), half grey cloth, title and author's name printed in red on the front wrapper, 2 lithographs by Edgar Jené, 61 pp., 1 f., full calf slipcase by Elbel-Libro.

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.

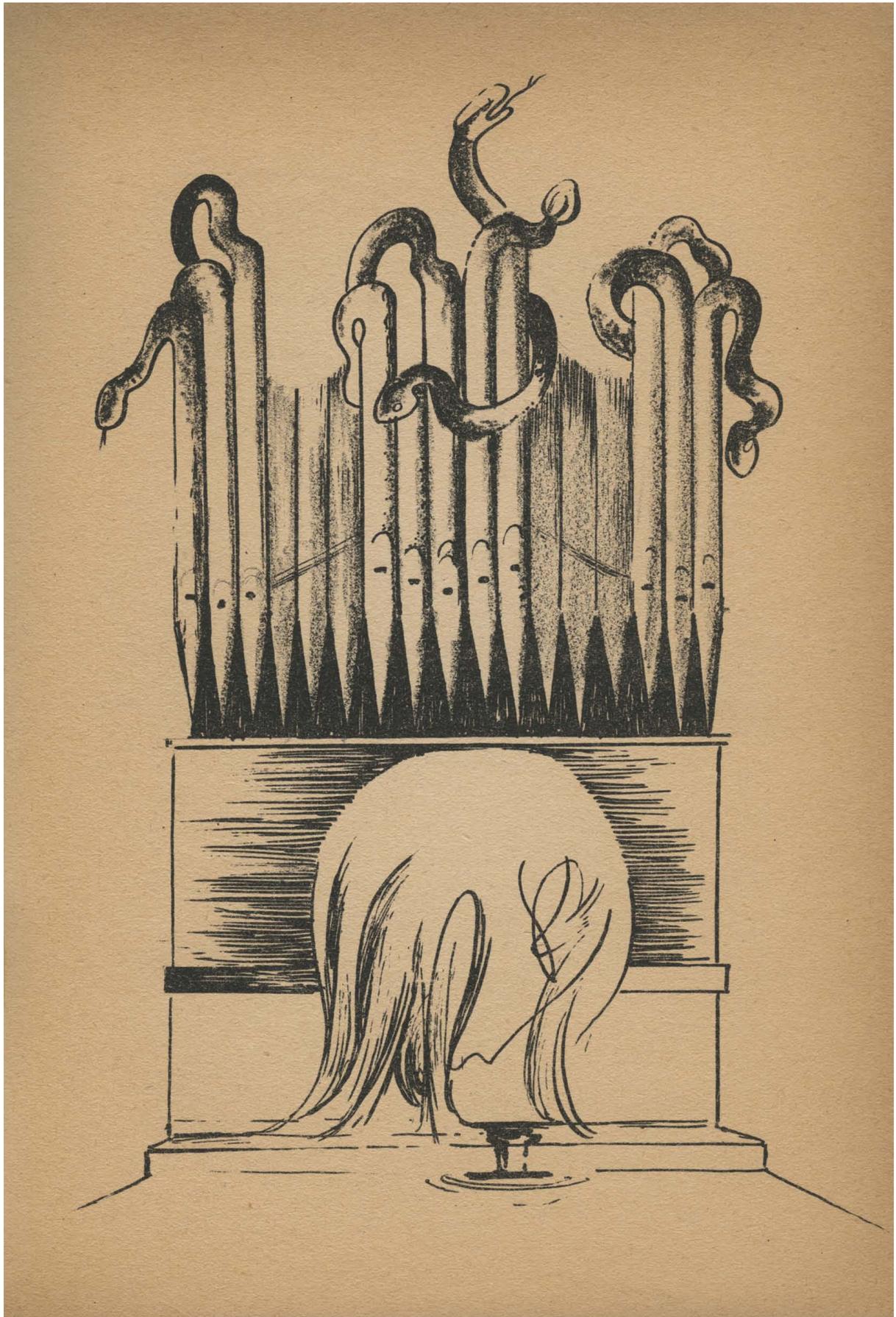
« These elements Celan handles like a fugue, the baroque musical form whose very name suggests the flight of life, love and time, but whose recurring verbal and melodic patterns simultaneously suggest their continuity. The mastery was evident and did much to restore the good name of German poetry. »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

\$30,000.



THREE BOOKS INSCRIBED BY PAUL CELAN

16. CELAN (Paul). *SPRACHGITTER*.

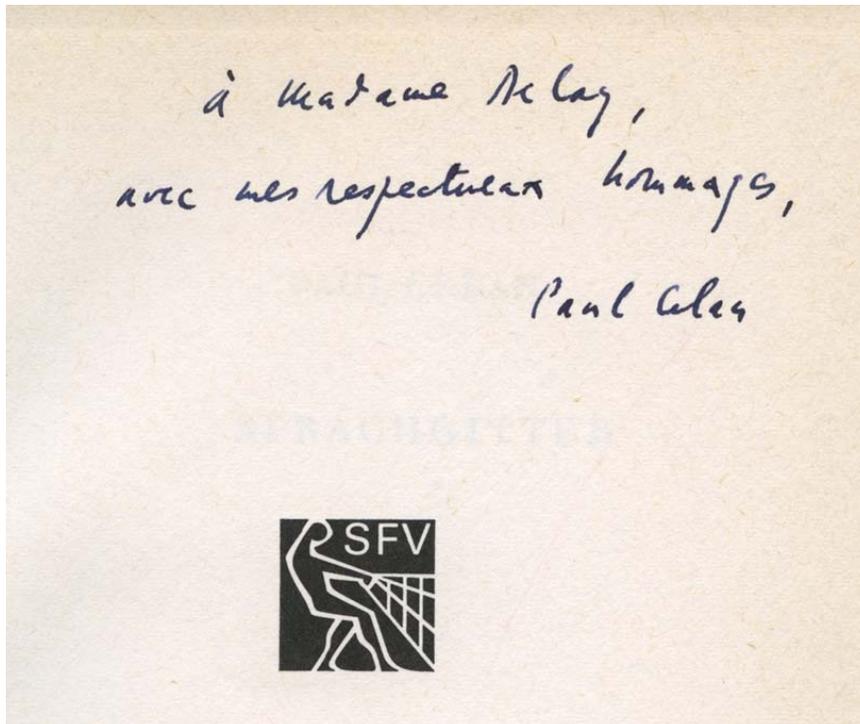
Frankfurt, S. Fischer Verlag, 1966. 21 x 16,3 cm, editor's cloth, dustjacket printed in black, 66 pp., 2 f.

Trade edition printed in 1966 (the first edition came out in 1959).

Inscribed by the author : « A Madame Delay, / avec mes respectueux hommages, / Paul Celan ».

Spouse of Jean Delay, neurologist in charge of Hôpital Sainte-Anne psychiatric department, Marie-Madeleine Delay played a key role, with her friend René Char, to enable Paul Celan to be cured by her husband from February 1966 onwards.

\$3,700.



17. CELAN (Paul). *FADENSONNEN*.

Frankfurt am Main, Suhrkamp Verlag, 1968. 20,8 x 13,3 cm, editor's cloth, dustjacket printed in black, 121 pp., 3 f.

First edition.

Inscribed by Paul Celan : «A Pierre Souvtchinsky, / sincère hommage de / Paul Celan».

Pierre Souvtchinsky was a Russian musicologist and a close friend of Stravinsky. He emigrated to France after the Russian revolution in the early 20s. He became a close friend of René Char who most probably enabled him to meet Paul Celan.

\$3,700.

18. CELAN (Paul). AUSGEWÄHLTE GEDICHTE.

Frankfurt am Main, Suhrkamp Verlag, 1969. 17,7 x 10,8 cm, in printed wrappers as issued, dustjacket, 169 pp., 7 f..

Second edition (the first edition was issued in 1968) of this collection of poems coming from *Mohn und Gedächtnis*, *Von Schwelle zu Schwelle*, *Sprachgitter*, *Die Niemandsrose* and *Atemwende*.

Inscribed by Paul Celan: «Für Pierre Souvtchinsky, / in Verehrung / Paul Celan».

\$1,900.

AMERICAN RAILWAYS AND POETRY



19. CENDRARS (Blaise).

LE PANAMA OU LES AVENTURES DE MES SEPT ONCLES.

Paris, La Sirène, 1918. In-8 (23 x 19,2 cm), broché, 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, cover 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.

RENÉ CREVEL'S COPY BOUND BY GEORGES LEROUX

20. CHAR (René). ARSENAL.

s. l., De la main à la main, 1930. In-4 (27,5 x 21,5 cm), full silvered leather binding, embossed title on the front cover, wrapper bound in, slipcase (Leroux 1979), 1 f., 35 pp., 1 f..

Scarce second edition. It contains 5 unissued poems as well as amended versions of 14 poems (out of 16) published a year earlier in the first edition.

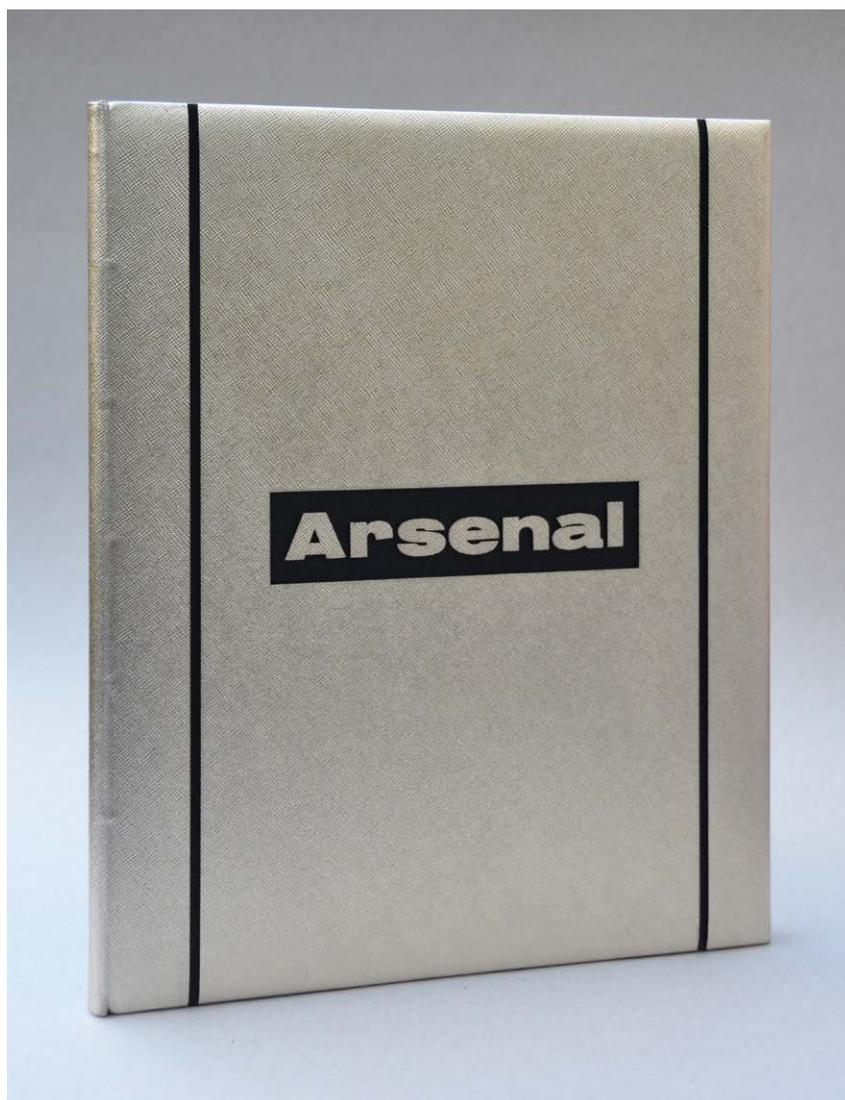
Frontispiece by Francesc Domingo.

Limited to 39 copies. **One of 27 copies printed on Couché Prioux** (after 5 copies on Vergé d'Arches and 7 on Guérinand vert d'eau).

Inscribed to René Crevel, one of the major and early member of the Surrealist group.

Stunning metallic binding by Georges Leroux.

\$18,000.



21. CHILLIDA (Eduardo) & ULLAN (José-Miguel).

ADORACIÓN.

Paris, José-Miguel Ullan, Dutrou, 1977. In-4 (33 x 26 cm), embossed title on the front wrapper, 30 f., editor's slipcase.

First edition limited to 150 copies. Text in Spanish and translation into French by Marguerite Duras.

Illustrated with two signed etchings and an unsigned drypoint by Eduardo Chillida.

One of 90 numbered copies printed on Auvergne.

\$5,000.



22. CREVEL (René) [BECKETT (Samuel)].

THE NEGRESS IN THE BROTHEL. WITH AN ESSAY TRANSLATED BY SAMUEL BECKETT.

s.l. [Paris], Michael Caine, s.d. [1989]. 25,2 x 18 cm, editor's cloth, dustjacket, 20 pp..

One of 24 copies on Arches mouldmade paper, including a signed etching by Michael Caine.

Unclipped jacket.

\$600.

IN CONTEMPORARY SIGNED BINDING

23. DENIS (Maurice) & GIDE (André). LE VOYAGE D'URIEN.

Paris, Librairie de l'Art Indépendant, 1893. In-4 (20 x 19 cm), quarter green morocco à la Bradel, paper wrapper bound in (Dupré), 4 f., 105 pp., 2 f.

First edition illustrated with **30 lithographs by Maurice Denis**, printed in four colors and a black woodcut on the front wrapper.

Limited to 300 copies printed on Dutch hand-made paper.

Contemporary binding signed by Dupré, scarce in such state since the book did not sell well upon release.

Spine faded, pages 46 and 47 browned.

\$7,500.



SIGNED DELUXE COPY PRINTED ON COLORED PAPER

24. DUBUFFET (André) & BENOIT (Pierre André). OREILLES GARDÉES.

Alès, PAB, 1962. 26 x 25 cm, 9 leaves folded in two.

First edition.

One of 50 deluxe copies printed on « papier polychrome » (colored paper), signed by Dubuffet and Pierre-André Benoit.

Stamped text by Pierre-André Benoit printed by Imprimerie Union.

The wrappers, the double endpapers and 11 pages are illustrated by Jean Dubuffet.

\$3,000.

25. 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 humorous aphorisms.

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

\$ 1 500.

ERNST & ÉLUARD SCARCE PRIVATE PRESS BOOK

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

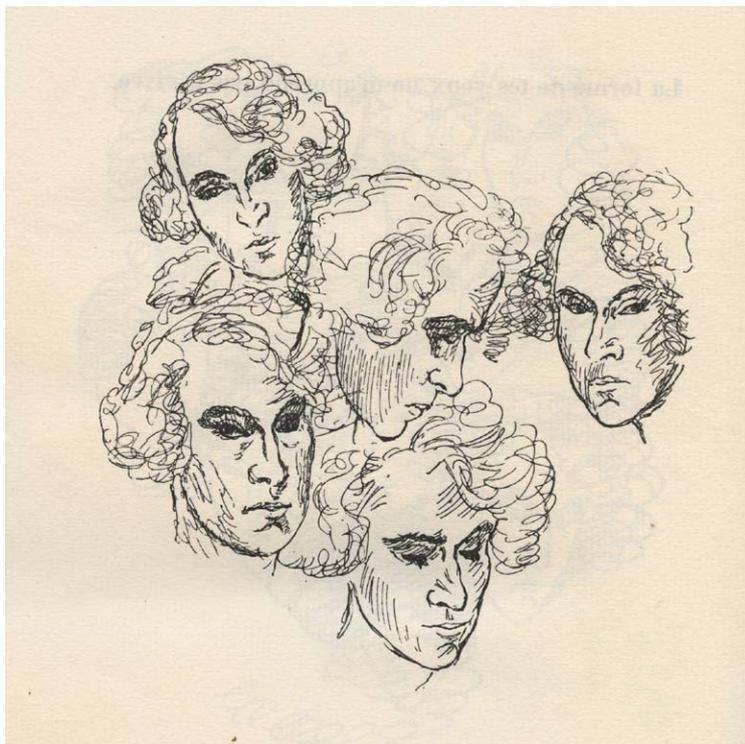
[1925]. In-4 (28,5 x 22,6 cm), in wrappers as issued, title printed in black on the front wrapper, 24 f., 20 full-page Max Ernst drawings, slip-case.

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.

TWO POETRY BOOKS PUBLISHED AFTER NUSCH'S DEATH...

27. [ÉLUARD (Paul)] DESROCHES (Didier).

LE TEMPS DÉBORDE.

Paris, Cahiers d'Art, 16 juin 1947. In-4 (24,7 x 18,4 cm), in wrappers as issued, unpaginated, 24 f., slipcase.

First edition of this collection of poems published under pseudonym a few months after Nusch Éluard's sudden death.

Illustrated with **11 photographs of Nusch by Man Ray and Dora Maar.**

Limited to 500 copies.

\$3,800.



... DEDICATED TO HIS CLOSE FRIENDS JACQUELINE & ALAIN TRUTAT

28. [ÉLUARD (Paul)] BRUN. CORPS MÉMORABLE.

Paris, Pierre Seghers, 1947. In-4 (24,5 x 19 cm), 5 f., XII f., 3 f., editor's slipcase.

Scarce first edition of this collection of 7 poems dedicated to Jacqueline Trutat.

Limited to 26 copies printed on Japanese paper. One of 5 copies printed for the author.

Original frontispiece drawing by Valentine Hugo representing an open hand and a bee.

Slipcase faded.

\$7,500.



29. 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 six 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.

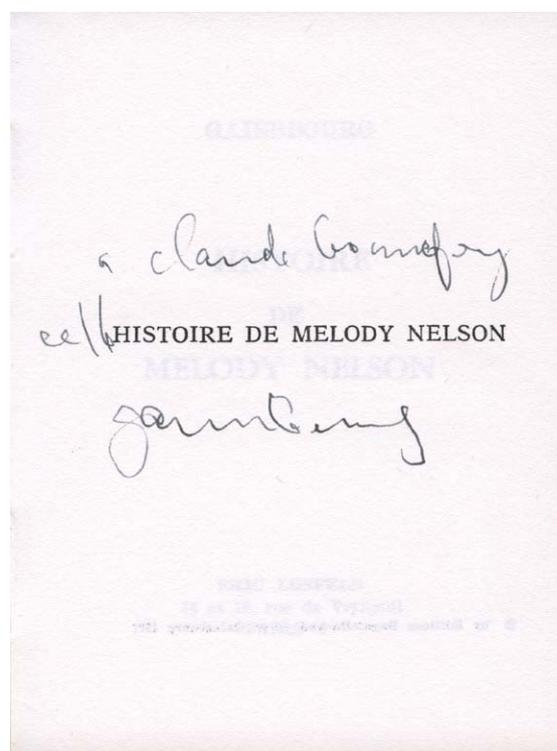
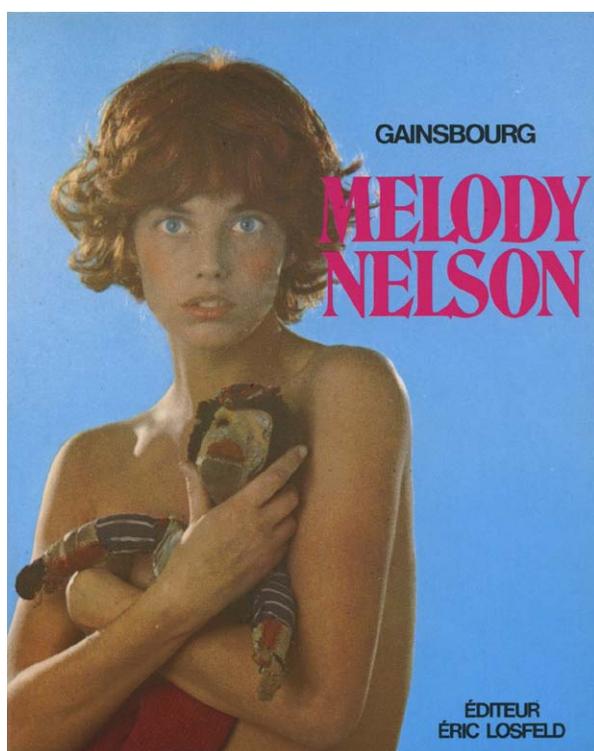
Inscribed on the half-title page: « A Claude Bonnefoy / cette [Histoire de Melody Nelson] / Gainsbourg ».

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.



30. GAUGUIN (Paul) & MORICE (Charles). NOA NOA.

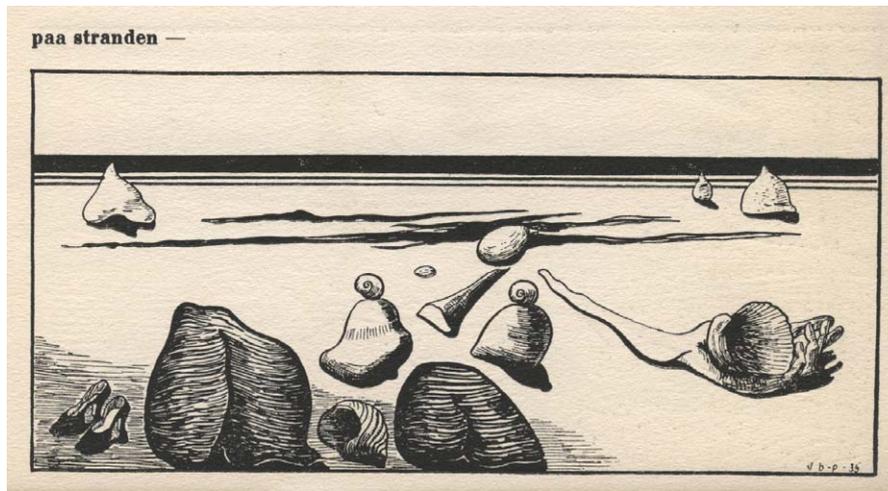
Paris, Editions de la Plume, s. d. [1901]. 20,3 x 14 cm, modern boards, wrappers bound in (P. Goy & C. Vilaine), 239 pp..

First edition.

Inscribed by Charles Morice to Saint-Georges de Bouhélier : « A Monsieur le Directeur / de la « Revue Naturiste » / hommage de / Charles Morice ».

Wrappers stained, paper browned.

\$1,200.



GIACOMETTI'S COPY

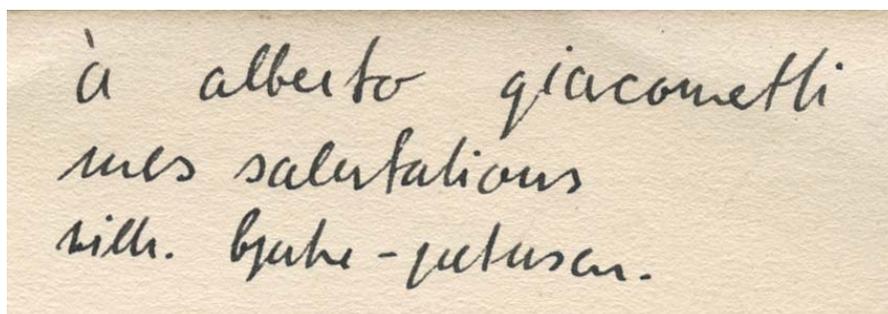
31. [GIACOMETTI (Alberto)] BJERKE-PETERSEN (Vilhelm).

MINDERNES VIRKSOMHED.

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

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

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



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

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

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

Books coming from Alberto Giacometti's are scarce.

\$1,800.

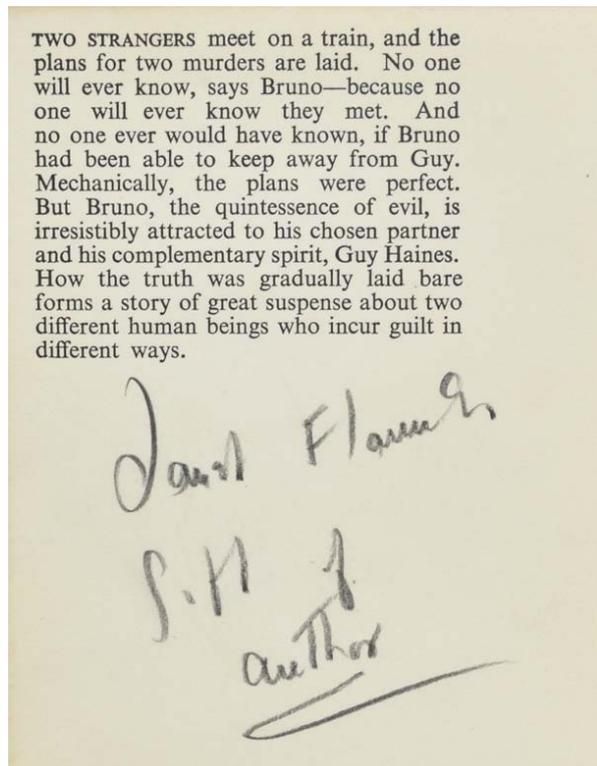
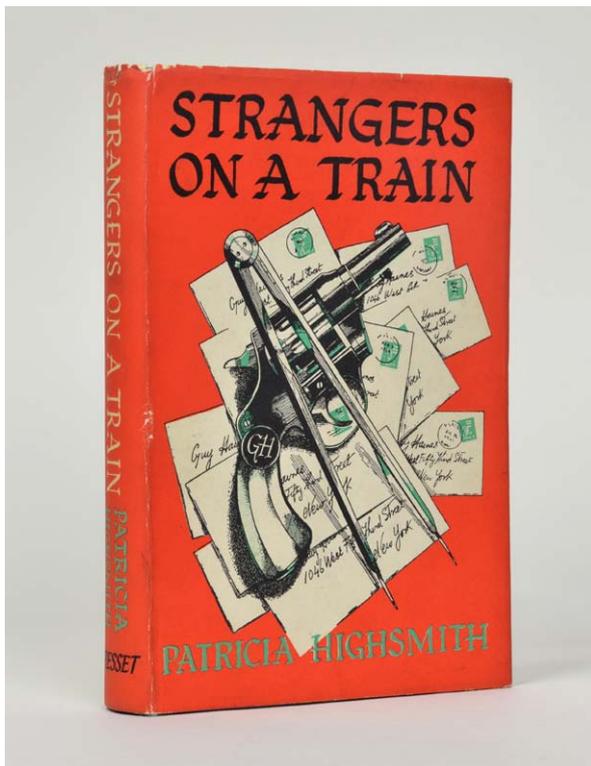
JANET FLANNER'S COPY

32. HIGHSMITH (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.

THE MOST SOUGHT-AFTER BOOK OF
FRENCH CONTEMPORARY LITERATURE

33. HOUELLEBECQ (Michel). *EXTENSION DU DOMAINE DE LA LUTTE.*

Paris, Maurice Nadeau, 1994. 21 x 13,5 cm, in illustrated wrappers as issued, 180 pp., 2 f.

First edition, first printing.

A smash hit in France, *Extension du domaine de la lutte* (*Whatever* in English) made Michel Houellebecq, poet, essayist and cultural commentator, the spokesperson for a new generation. Free from the baggage of history, Houellebecq has found a sarcastic and witty voice with which to capture the rituals of daily life; to articulate the vanishing freedom of a world over-determined by science.

« *L'Étranger* for the info generation » (Tibor Fischer).

« A glittering study of disaffection, half caustic and half uproarious » (Robert Winder).

In wrappers as issued, excellent condition.

\$5,000.



DELUXE COPY WITH HAND-COLORED PHOTOMONTAGES

34. HUGNET (Georges). 1961.

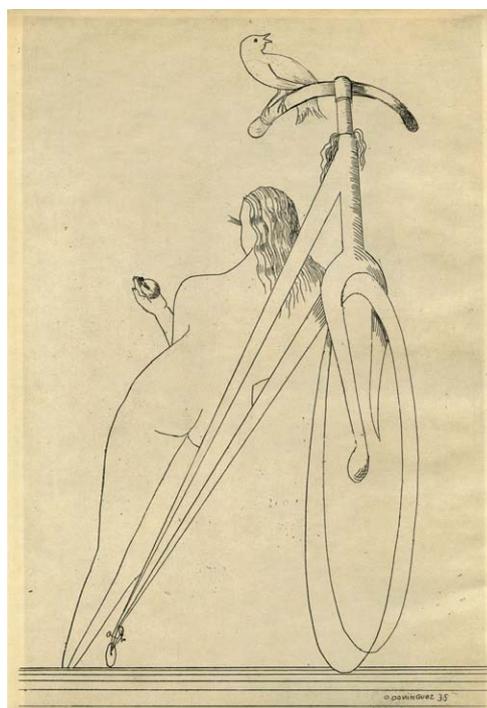
Paris, 1961. in-8 (23,1 x 14,3 cm), 1 f., 60 pp., 6 f., additional state of the 4 photomontages.

First edition illustrated with 4 photomontages.

One of 60 copies printed on vélin de Rives (n°LXV) with **4 hand-colored photomontages and an additional state in black.**

The hand-colored photomontages are only included in deluxe copies.

\$1,500.



LOUIS MARCOUSSIS' COPY

35. HUGNET (Georges) & DOMINGUEZ (Oscar).

LA HAMPE DE L'IMAGINAIRE.

Paris, GLM, Coll. Repères n°12, 1936. In-4 (25,3 x 19,7 cm), red wrappers printed in black, 12 f..

First edition. Limited to 70 copies on normandy vellum teinté signed by Guy Levis Mano.

Illustrated with a stunning full-page Oscar Dominguez etching.

Inscribed by the author : « À Louis Marcoussis / du fond de l'existence / la vie / de tout coeur / Georges Hugnet 1937 ».

\$3,800.

ILLUSTRATED BY ASGER JORN

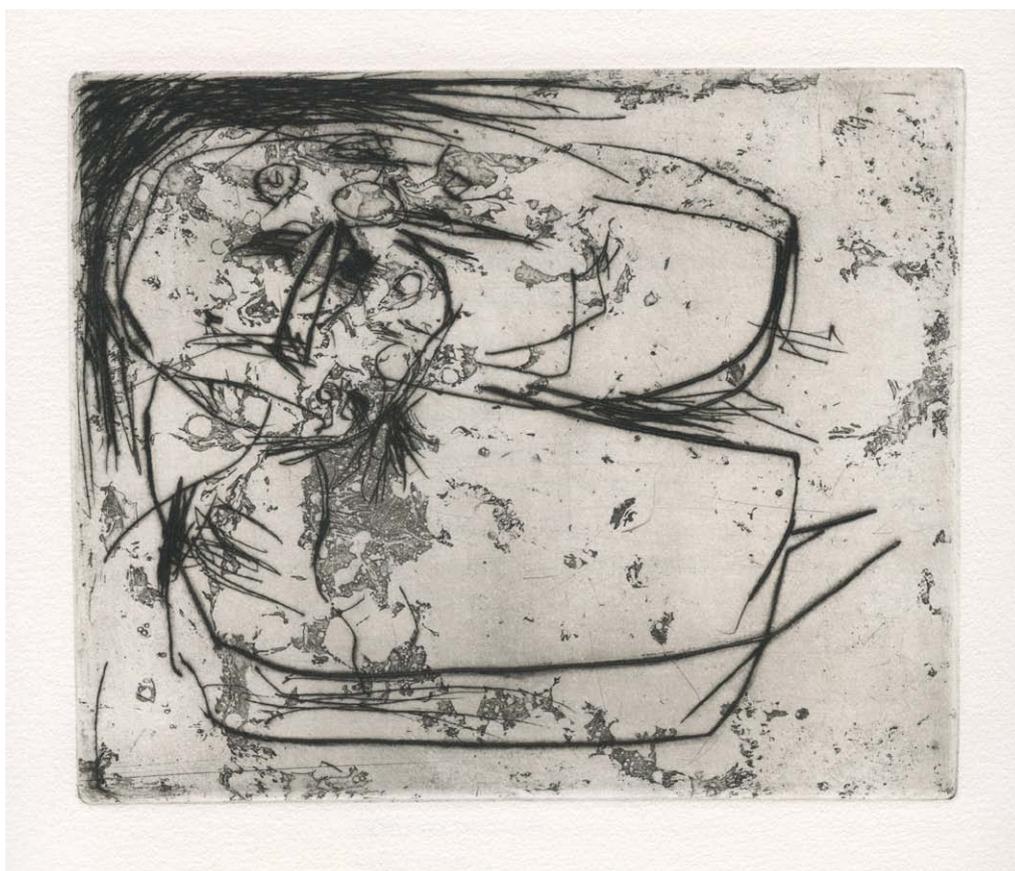
36. JORN (Asger) & CASPARI (C.).

**FRIEDHOF DER MAULWÜRFE (TALPA EUROPAEA) ODER GELÄNDEGÄNGE IN
TAGESLÄUFEN.**

München, Galerie van de Loo, 1959. In-4 (33 x 24 cm), cloth, 41 pp., 1 f.

First edition.

Illustrated with 8 etchings by Asger Jorn.



Limited to 200 copies printed on vélin, **signed by the artist and the author on the justification page.**

One tiny rust spot on one etching.

Provenance : Guillaume Cornelis Beverloo (alias Corneille) co-founder of Cobra with Asger Jorn.

\$2,500.

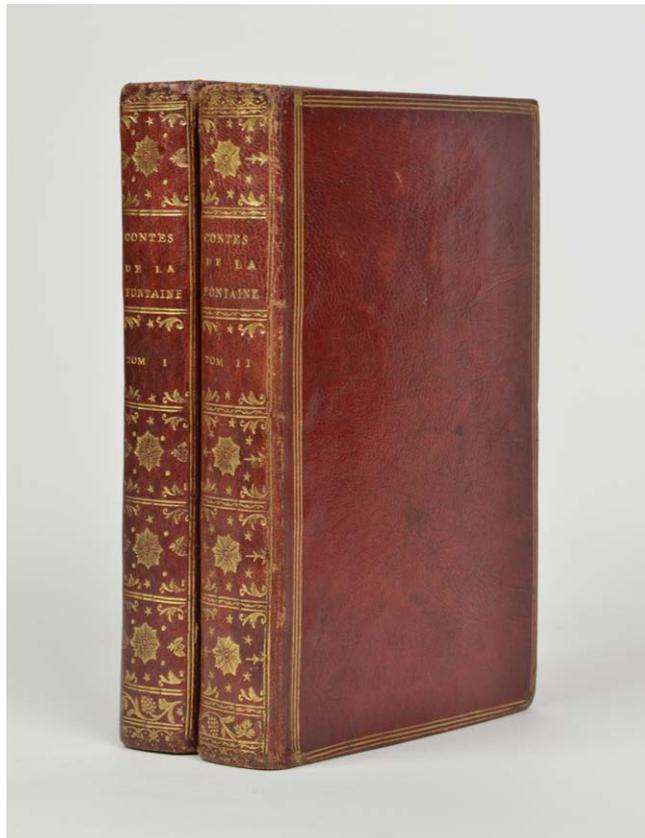
CONTEMPORARY RED MOROCCO BINDING

37. LA FONTAINE (Jean, de). CONTES ET NOUVELLES EN VERS.

Paris, 1762. 2 volumes in-8 (17,8 x 11,3 cm), full contemporary red morocco, gilt decorated spines, covers with triple gilt borders (contemporary binding), pp. xiv, [2], 268, [2], 8; [2], viii, [2], 306, [4], [9]-16.

The so-called Fermiers-Generaux edition.

Complete with the half-titles, 2 engraved frontispiece portraits and 80 plates after Eisen by Aliamet, Delafosse, Longueil, Le Mire, etc, 2 title-page vignettes, 2 headpieces, and 51 tailpieces by Choffard.



«The Fermiers Generaux, an association of the members of which had charge of gathering certain kinds of taxes, formed "the first financial company in the kingdom". Seeking to affirm their position, they commissioned this edition of La Fontaine's broad and spirited tales, a suitable choice for men of affairs who had recently risen to prominence and did not pretend to refined and delicate taste. They were determined that the book should be the best of its kind "one of the handsomest disbursements of witty and sensual money of Louis XV's reign".

Eisen's eighty designs for La Fontaine are the liveliest and most adroit that he ever drew. Thoroughly at home with the varied action of these lusty stories - their love passages, their intrigues, their practical jokes - he is also expert in choosing the moment in each that will best serve his purpose as an illustrator. Choffard's fifty-three tailpieces and four vignette fleurons form a perfect compliment to Eisen's plates.» (Ray, Art of the French Illustrated Book, 26).

Bound in contemporary full red morocco. A few spots, yellowing and light foxing.

Provenance : Jacques André (book-plate)

\$8,500.

38. LUCA (Ghérasim). LE VAMPIRE PASSIF.

Paris, Les Editions de l'Oubli, 1945. In-8 (22,8 x 17 cm), in illustrated wrappers as issued, 121 pp., 5 f.

First edition printed in Bucarest and published in French.

Illustrated with **18 photographs in black and white** by **Théodore Brauner** who was Victor Brauner' brother.

Limited to 501 copies. One of 185 num. printed on kunstdruk.

\$1,200.

DELUXE COPY ILLUSTRATED WITH 5 ETCHINGS

39. MABILLE (Pierre). LE MIROIR DU MERVEILLEUX.

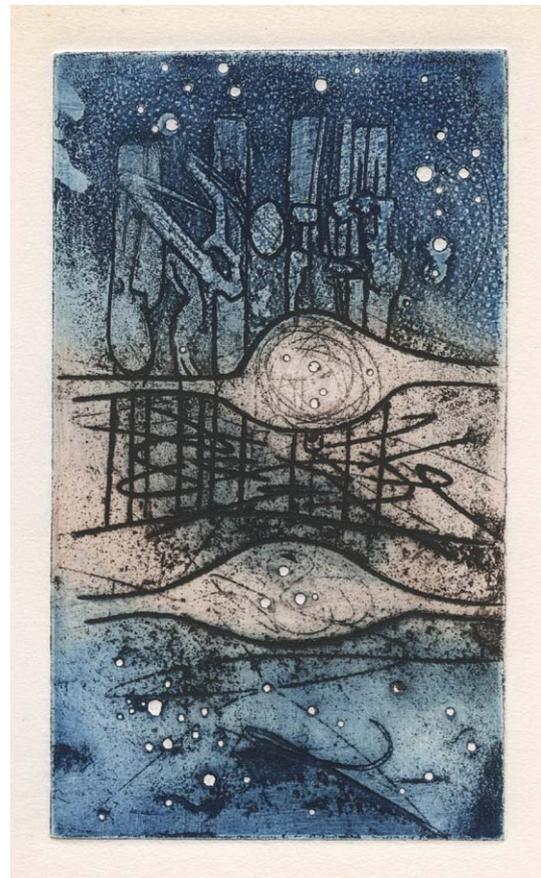
Paris, Les éditions de Minuit, 1962. In-8, in wrappers as issued, 5 etchings, 327 pp..

Second edition with an introduction by André Breton.

One of 118 numbered copies printed in a larger format on "Johannot", including **5 etchings** by **Max Ernst, Victor Brauner, Jacques Herold, Wifredo Lam and Roberto Matta.**

Signed on the justification page by each artist.

\$3,000.



ONE OF THE VERY FEW INSCRIBED COPIES OF « LES POÉSIES »

40. MALLARMÉ (Stéphane). LES POÉSIES.

Paris, La Revue Indépendante, 1887. In-folio, half dark blue straight grained morocco, flat back, 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.

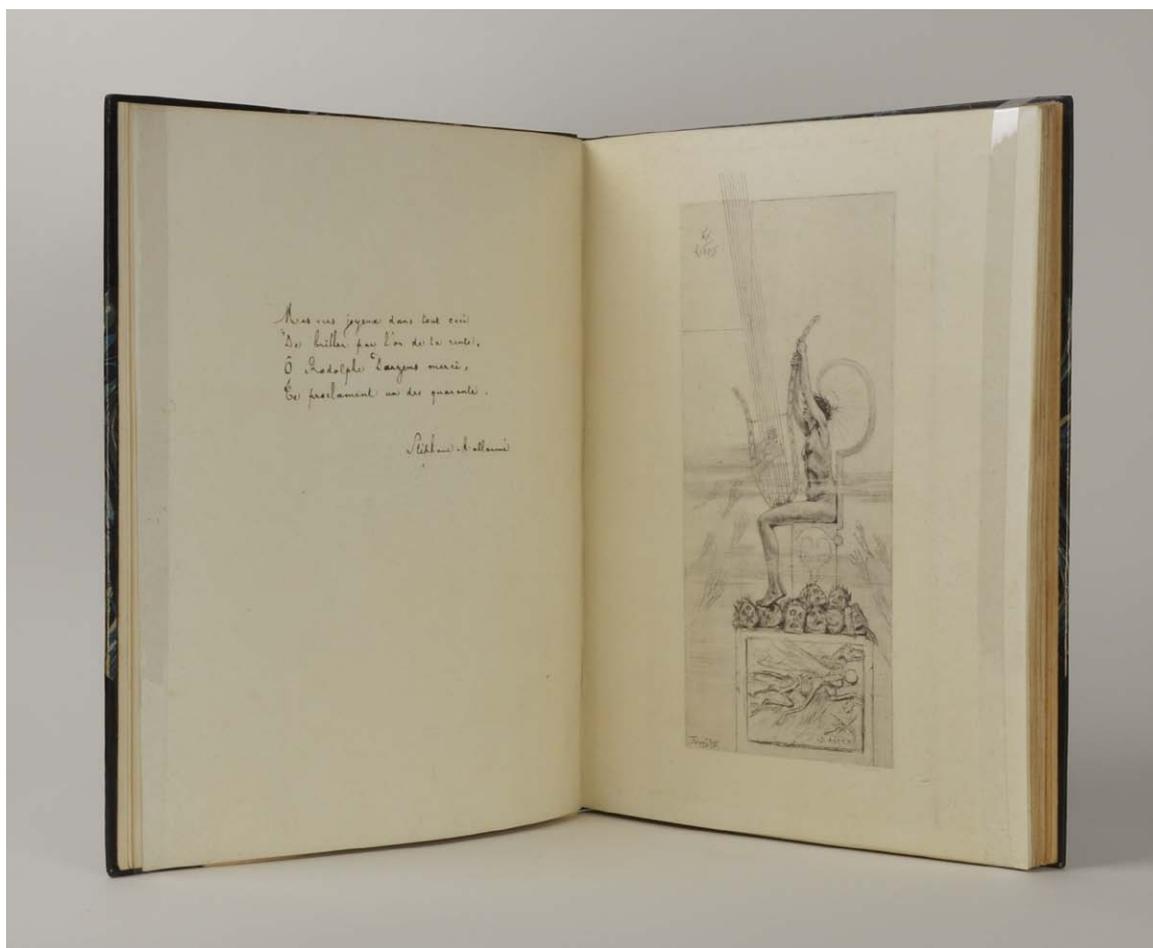
Rare and important first edition of Mallarmé's first poetic collection illustrated with a frontispiece by Félicien Rops.

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

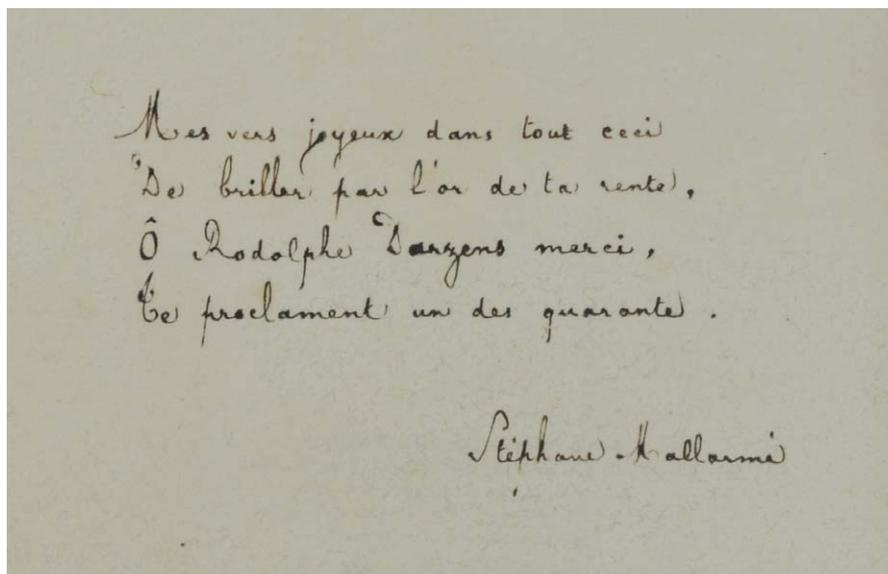
The photolithographed text reproduces 35 autograph poems, 13 of which appear here for the first time.

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 Forty 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).

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.

\$150,000.

DELUXE COPY OF THE FIRST TYPOGRAPHIC EDITION OF « POÉSIES »

41. MALLARMÉ (Stéphane). POÉSIES.

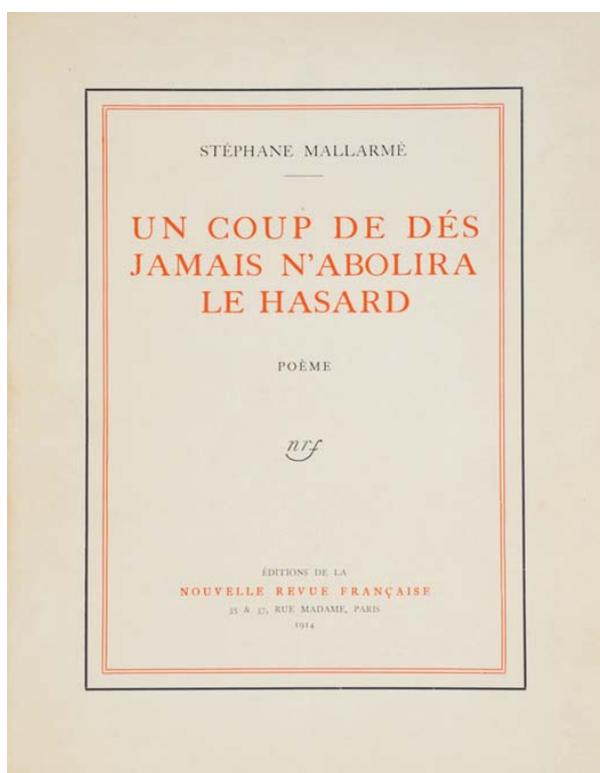
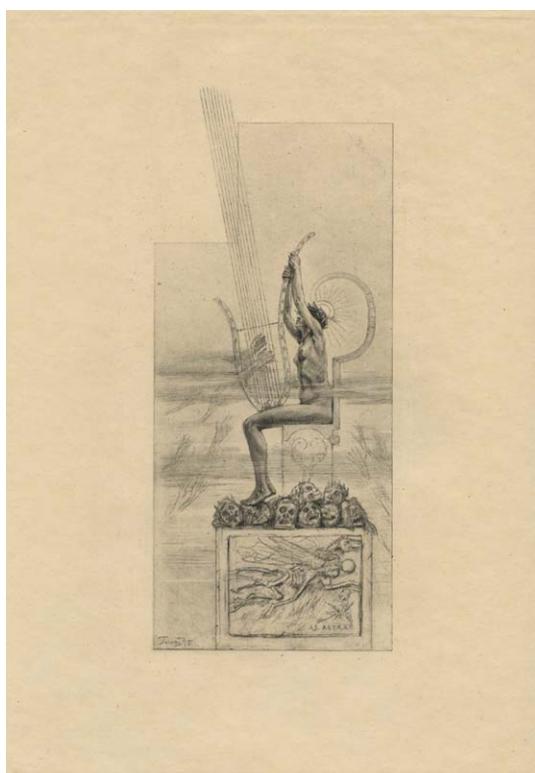
Bruxelles, Deman, 1899. 28 x 19,8 cm, in wrappers as issued, 1 f., frontispiece by Félicien Rops, 133 pp., 5 f.

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.

\$3,800.



42. MALLARMÉ (Stéphane).

UN COUP DE DÉS JAMAIS N'ABOLIRA LE HASARD.

Paris, Nouvelle Revue Française, 10 juillet 1914. In-4 (33 x 25,5 cm), in wrappers as issued, unpaginated, 16 f.

First edition. One of 90 numbered copies printed on vélin d'Arches (after 10 copies on "pur Chanvre des papeteries de Montval").

Wrappers, in mint condition, are printed on Japanese paper.

Mallarmé's last great work, *Un Coup de dés jamais n'abolira le hasard*, was published in La Revue Cosmopolis in 1897, the year before he died at the age of 56. The present edition, the first book publication of the poem, was prepared for publication by Mallarmé's son-in-law Edmond Bonniot, and includes the poet's final corrections and recommendations.

\$10,000.

ONE OF THE MOST BEAUTIFUL MASSON-ILLUSTRATED BOOKS

44. MASSON (André) & DESNOS (Robert).

C'EST LES BOTTES DE SEPT LIEUES. CETTE PHRASE « JE ME VOIS ».

Paris, Editions de la Galerie Simon, 1926. In-4, in wrappers as issued, 14 f.

First edition illustrated with **4 full-page etchings by André Masson.**

Limited to 112 copies. One of 90 copies printed on vergé d'Arches **signed by André Masson and Robert Desnos.**

One of the most beautiful D. H Kahnweiler-edited books illustrated by André Masson.

\$9,300.



DELUXE COPY WITH TWO STATES OF MASSON'S EROTIC ETCHINGS

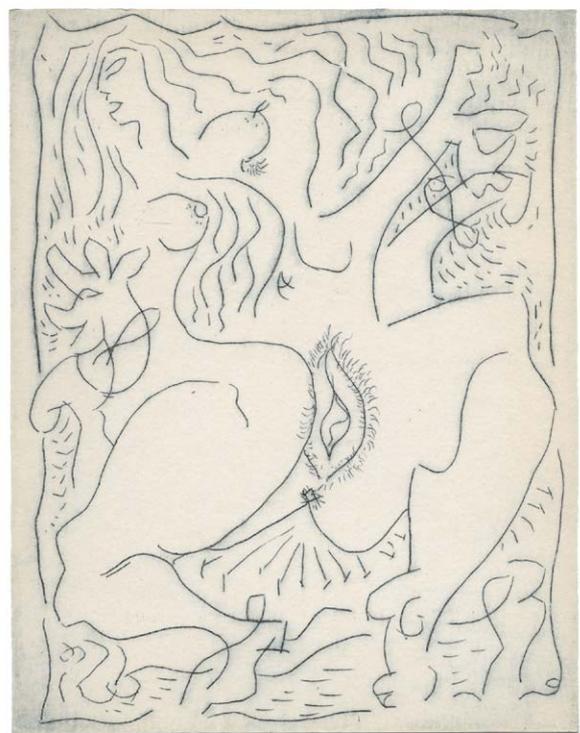
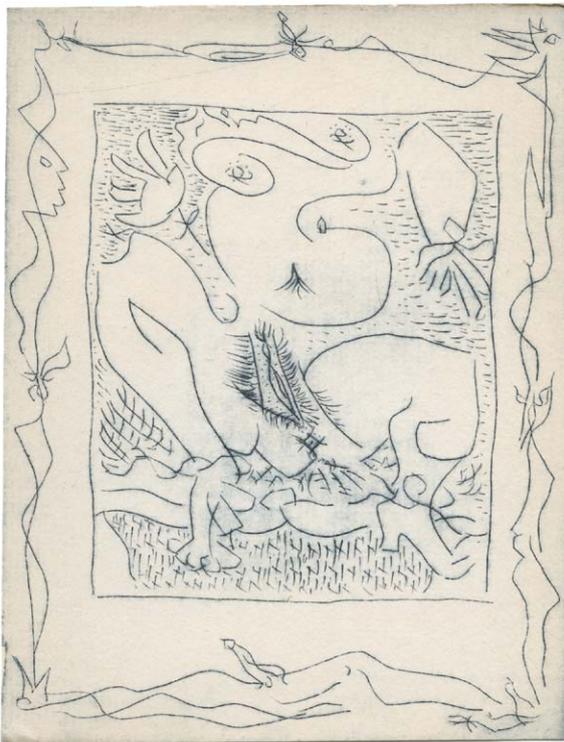
45. MASSON (André) & BENOIT (Pierre-André). AINSI DE SUITE.

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

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 20s (*Le Con d'Irene* and *Histoire de l'oeil*).

\$7,500.

A MAJOR CORRESPONDENCE TO PLEXUS FRENCH PUBLISHER

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

152 documents, most of them autograph and signed, of varied 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: 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.

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 various revues such as *Combat*.

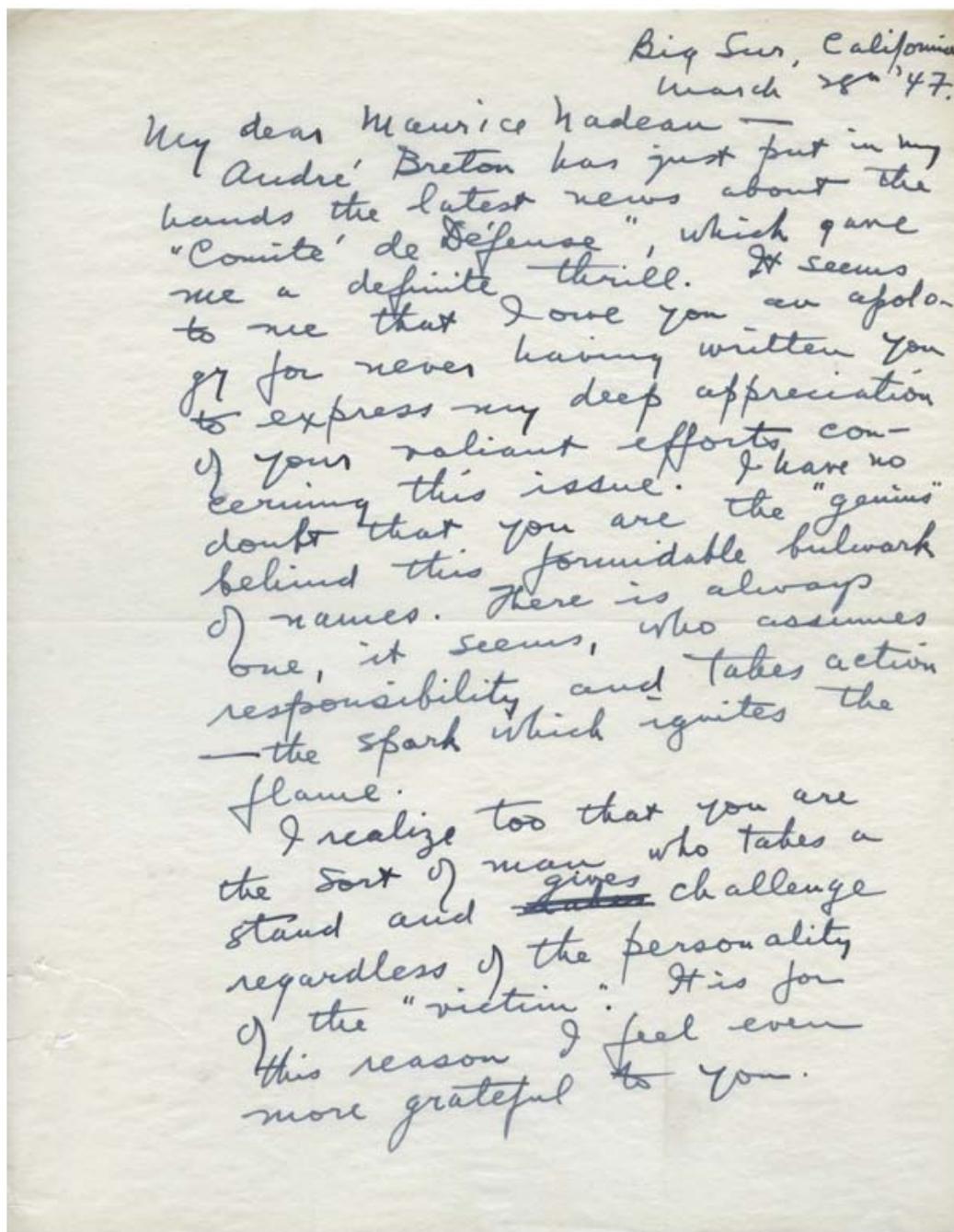
Importantly, **he founded in 1947 the Miller's "Comité de défense" against censorship and published Miller in French** (i.e. *Plexus* and *Nexus*, the two last parts of *The Rosy Crucifixion* trilogy, when banned in the United States and *Le Monde du sexe* in 1952). He wrote the postface to the reissue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

tenary 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 «édulcorée». 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).

FIFTEEN LETTERS SENT TO MAURICE NADEAU IN RELATION WITH MILLER :

- 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 ;
- LS by David Ray (1), Kathryn Winslow (1), Gérald Robitaille (1) and F.-J. Temple (1).

A SET OF 16 VINTAGE PRINT PHOTOGRAPHS IN BLACK AND WHITE :

- 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
- 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 ».

\$85,000.

UNPUBLISHED ORIGINAL DRAFT OF THE CHILDREN OF THE EARTH

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

La Ciotat, 17 février 1953. 27 and a half 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.

Title: "Children of the Earth."

Do I think not a World in Prison? (1)

after almost fourteen years' absence certain aspects of French life makes themselves manifest with the force and tenacity of recurrent dream fragments. To mention the most pleasant was to mention the children of France and the look of the earth after all these years in America, where the children rule like tyrants, how refreshing to observe the remarkable behavior, the apparent contentment (often with little) of French children! Wise beyond their years, affectionate to an extraordinary degree, they seem no less gay or joyous because they take second place. In America, as every one knows, the children ^{take the} compass. The first contact with France makes one aware that one is in a world of adults. The effect is one of immediate relief, to which, as time goes on, there is added a tone of grimace with the discovery that this adult world is ~~under their~~ dominated ^{by} the old, and the conservative ones.

In America, to be sure, it is not youth which dominates, but the atmosphere of the kindergarten. Because of our false attitude towards the child we breed men and women who never really come to maturity, citizens who are eternally dis-

far distant. ^(28.) The earth, even it be a prison, is not the same for all of us. In a sense we are all in the same pot. But our individual fate consists precisely in ~~our~~ our ability or capacity to distinguish the endless ~~transformation~~ which this "pot" can undergo. Those who view it as the one and same pot talk the language of doom. The human condition of things is not something contained by a pot of cast iron. This pot is, on the contrary, a magic vessel, a unique chalice which is ever-changing and ever over-flowing. Creator and created partake of the same properties. To be, then, is the all. Or, as Shakespeare put it: "Ripeness is all."

Henry Miller
La Ciotat
2/17/53

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

48. 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 Miró (paper-cut and stars drawn by the artist), 10 f..

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

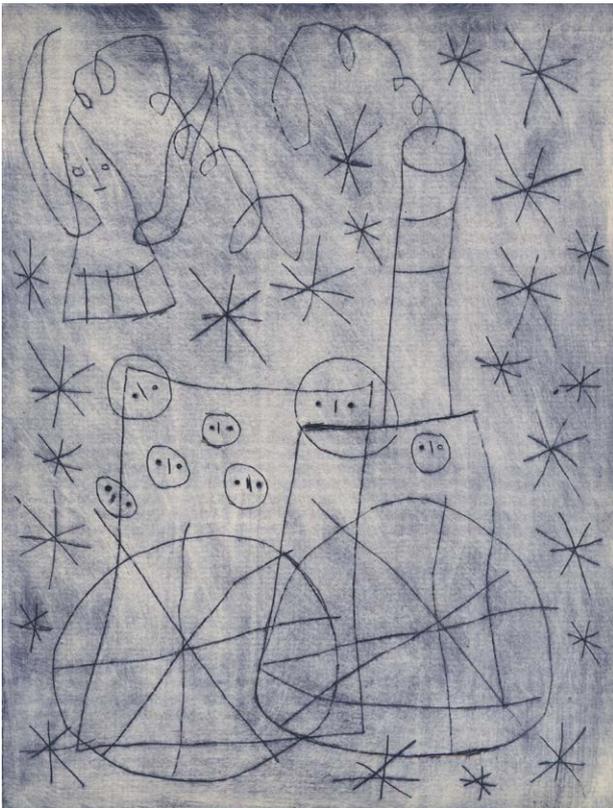
Limited to 40 copies printed on vélin d'Arches, signed in blue by Joan Miró, André Frénaud et Pierre André Benoit.

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).

\$12,500.



TWO DELUXE COPIES WITH A SIGNED MIRO LITHOGRAPH

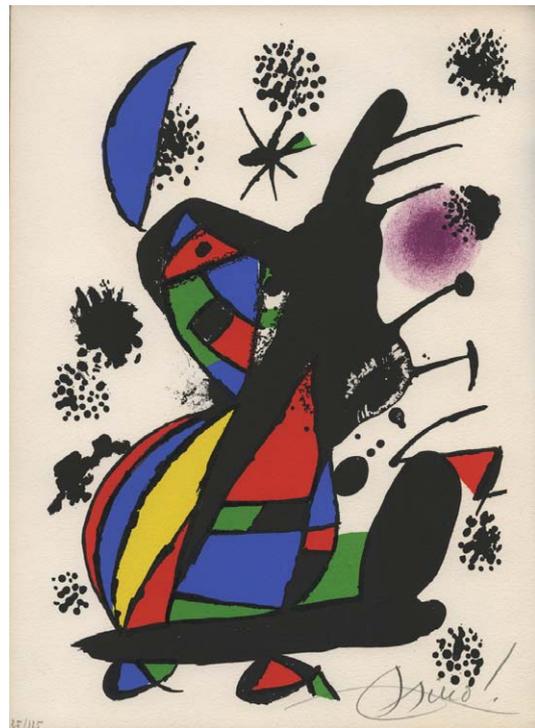
49. MIRÓ (Joan) & CHAR (René). LE CHIEN DE COEUR.

Paris, GLM, 1969. 22,5 x 16,3 cm, in printed wrappers as issued, 1 f., lithograph by Joan Miro, 25 pp., 3 f.

First edition.

One of 95 copies printed on vélin d'Arches, with a **lithograph by Joan Miró, signed by the artist.**

\$ 5 000.



50. MIRÓ (Joan), PONGE (Francis) & CHAPON (François).

FRANCIS PONGE.

Paris, B.P.I., Centre Pompidou, 1977. In-4 (28,4 x 21 cm), in wrappers as issued, 83 pp..

Catalog of the Francis Ponge exhibition organized by the Centre Georges Pompidou's Bibliothèque Publique d'Information, from February 25 to April 4, 1977 in Paris.

First edition of "Le Catalogue des manuscrits de Francis Ponge" (Catalog of Francis Ponge manuscripts) prepared by François Chapon.

One of 125 numbered copies printed on vélin d'Arches, with a **lithograph by Joan Miró, signed by the artist.**

Patrick Cramer : Joan Miró les livres illustrés, n°228.

\$3,800.

THE FIRST BOOK PUBLISHED BY COLLEGE DE `PATAPHYSIQUE

51. [PEILLET (Emmanuel)]. ORAISON FUNÈBRE DE MÉLANIE LE PLUMET.

s. l., Collège de 'Pataphysique, 26 gueules LXXVI [1949]. 14 x 11 cm, booklet in sewed wrappers, 1 f., 17 pp., 4 f.

First edition of the first book ever published by Collège de `Pataphysique.

Limited to 20 copies, this one specially printed for J. C. Bourasset.

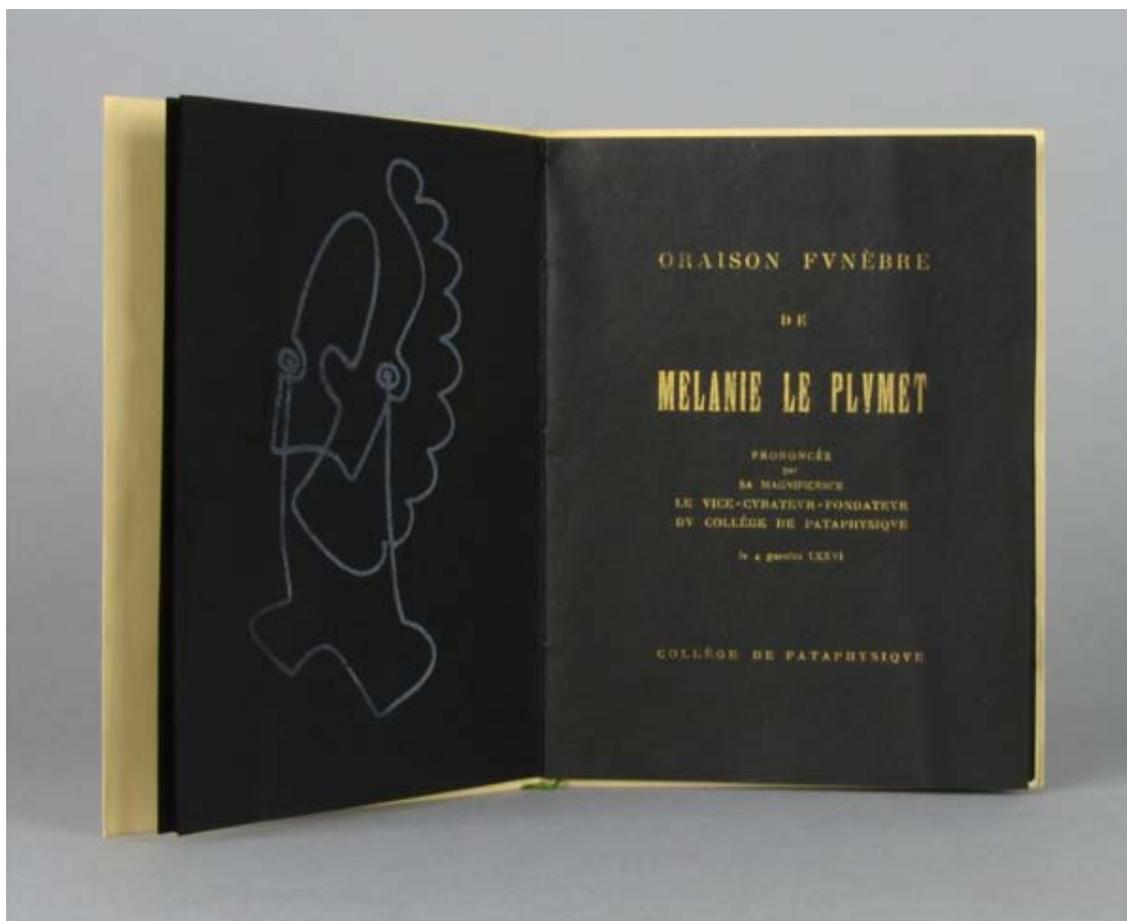
Illustrated with a monogram by Jean Smaragdís and 6 drawings by François Laloux.

Stunning typography printed in gold on black paper.

Jean-Claude Bourasset attended Emmanuel Peillet's philosophy course in Reims and was an early member of Collège de 'Pataphysique.

A picture of him is reproduced in Ruy Launoir's book about Emmanuel Peillet (*Gestes & Opinions de quelques pataphysiciens illustres - Emmanuel Peillet, Jean-Hugues Saintmont, Latis, etc.*, L'Hexaèdre, 2008, after p. 224).

\$2,500.



52. PEREC (Georges). UN HOMME QUI DORT.

Paris, Denoël, Les Lettres Nouvelles, 1967. In-12 (21,2 x 12,8 cm), in white wrappers as issued, 163 pp., 2 f.

First edition.

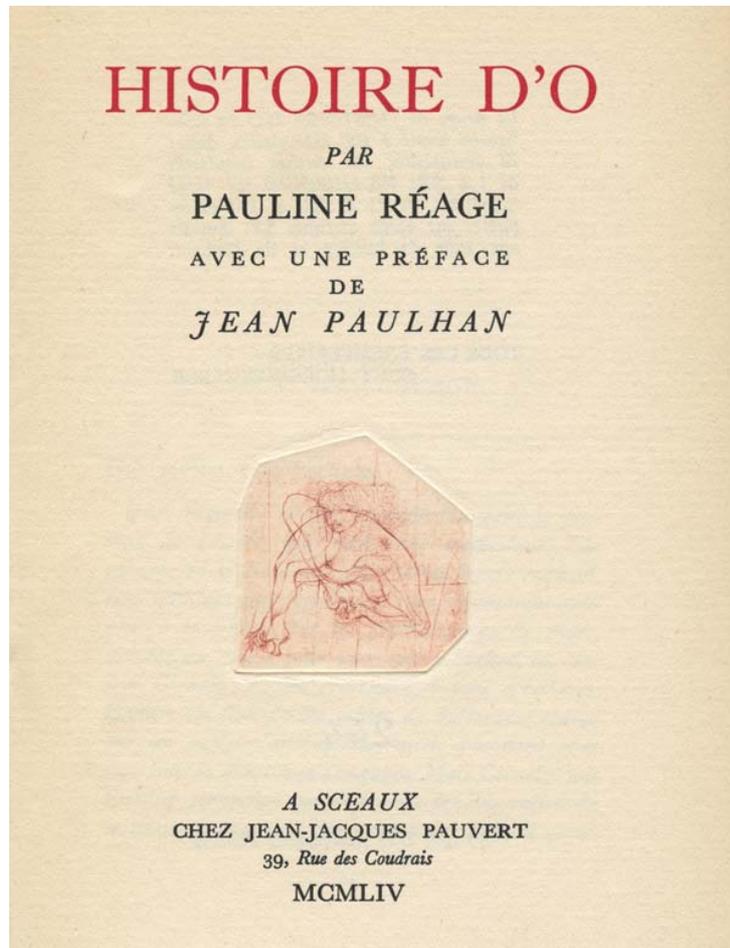
One of only 15 copies printed on vélin pur fil Lafuma Navarre.

In white wrappers, as issued.

In 1974, Georges Perec and Bernard Queysanne co-directed an adaptation of Perec's novel with Jacques Spiesser in the role of the main character. The movie was only broadcasted in one picturehouse in Paris, called La Seine. It received the Prix Jean-Vigo.

\$6,200.





WITH BELLMER'S VIGNETTE ETCHING

53. RÉAGE (Pauline) [AURY (Dominique)]. HISTOIRE D'O.

A Sceaux, Jean-Jacques Pauvert, 1954. In-12 (18,7 x 12,2 cm), in yellow wrappers as issued, 4 f., XX pp. (Du bonheur dans l'esclavage), 1 f., 245 pp., 2 f.

First edition of this famous erotic novel, published under pseudonym.

One of 480 stamp-numbered copies printed on vergé together with 100 advance copies marked "SP" (after 20 copies on Arches).

With the Hans Bellmer vignette etching, printed in bistre on the title page.

Such vignette was included only with the 20 copies from the edition de tête on Arches and about half of the copies issued on vergé.

It has also been suggested that as few as 200 copies included Bellmer's vignette.

Introduction by Jean Paulhan entitled "Du bonheur dans l'esclavage".

Front wrapper angular fold mark, in excellent condition though.

\$2,800.

ANDRÉ BRETON'S COPY

54. TZARA (Tristan). GRAINS ET ISSUES.

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

First edition of this collection of surrealist poems.

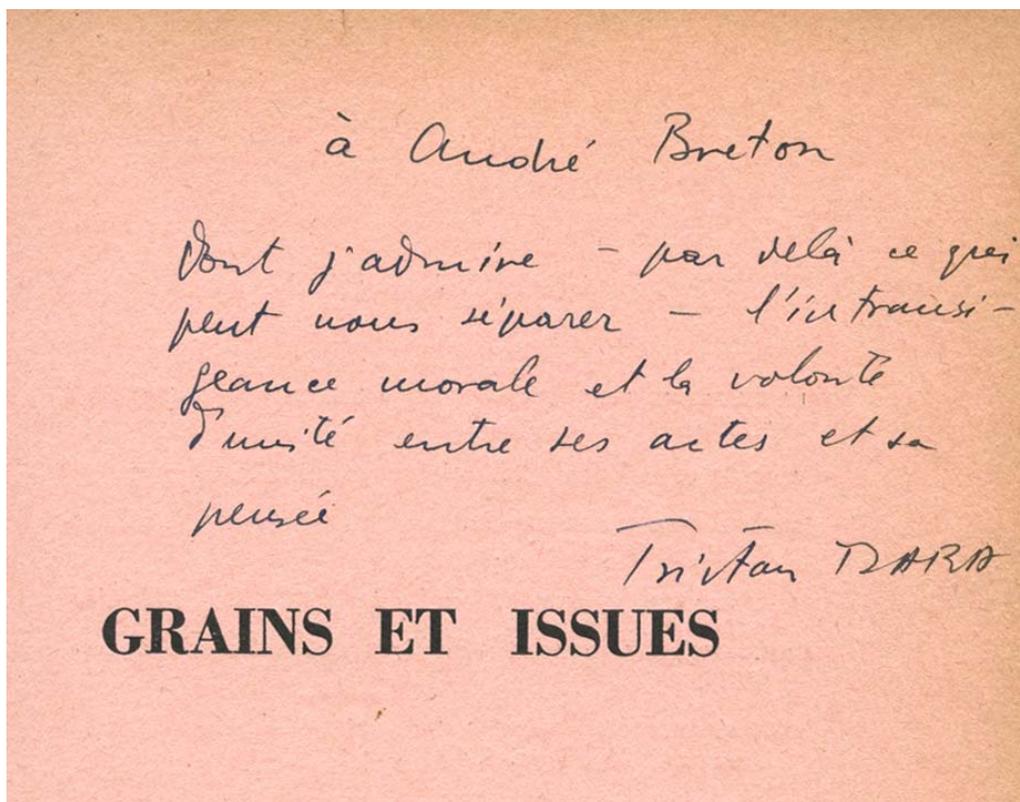
Limited to 1 215 copies (15 on vieux Japon with a Salvador Dali etching, 40 on « vergé d'Arches » signed by the author, 10 on pink paper for the author and 1 150 on vélin bouffant).

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 ».

\$10,000.



DELUXE COPY ON CHINA PAPER

55. [WOLS] SARTRE (Jean-Paul). VISAGES.

Paris, Pierre Seghers, [Imprimerie Union], 1948. In-8 (19,7 x 12,5 cm), in wrappers as issued, 41 pp., 2 f., signed slip-case by Elbel Libro.

First edition.

Illustrated with 4 Wols drypoints (p.8, 20, 29 and 37) printed by Ateliers R. Haazen.

One of the few copies printed on China paper (limited to 15 numbered copies and 10 copies not for sale, this one unnumbered).

\$7,500.



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in Montmartre.**



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