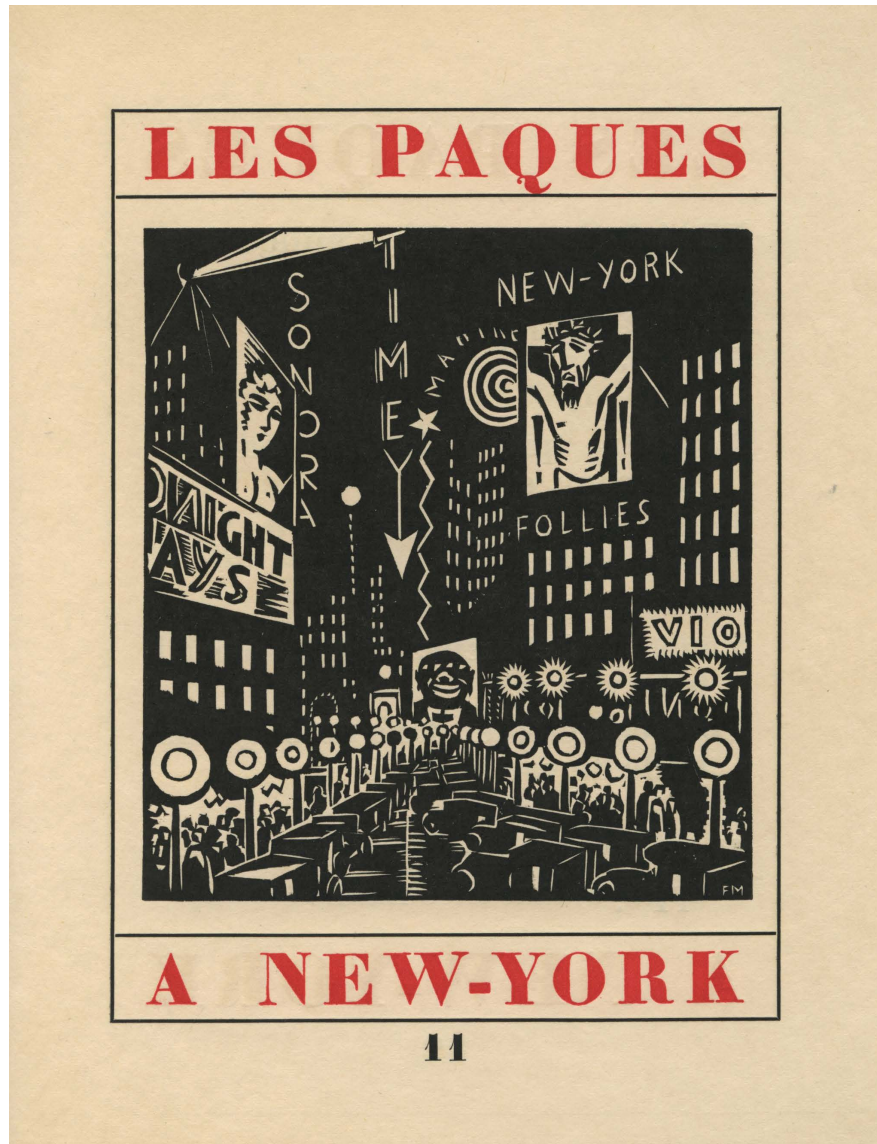


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DEPICTING THE VERY FIRST SLAVE REVOLT SUCCESS

1. HUGO (Victor). *BUG-JARGAL, PAR L'AUTEUR DE HAN D'ISLANDE.*

Paris, Urbain Canel, 1826. 16,5 x 10,3 cm, half red morocco, decorative rules on spine, gilt top, (bound by M. Lortic), 3 non-paginated leaves (half-title, frontispiece, title), IV pp. (préface), 386 pp., 1 non-paginated leaf.

First edition.

One of few copies printed on “papier fort” (only large paper).

Etched frontispiece « Habibrah cherchant à entraîner Leopold d’Auverney avec lui dans l’abîme » by Pierre Adam after Achille Devéria, printed on China paper.

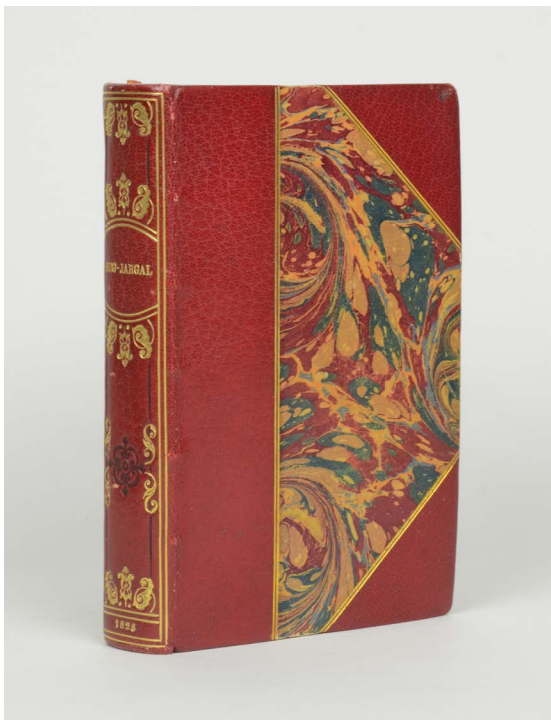
Very scarce on “papier fort”.

Provenance : Pierre Duché (1972, n° 22).

The author’s first novel, written in 1818, when he was only 16 years old, *Bug-Jargal* was first published in serial in *Le Conservateur littéraire*, in 1820.

Victor Hugo depicts the tragic fate of Bug-Jargal, a black slave, in Saint Domingue in 1791, during the beginnings of the Haitian revolt which would prove, after thirteen years of conflict, to constitute the very first slave revolt success of the modern world.

Vicaire, IV, 239-240, Bertin, *Chronologie des livres de Victor Hugo*, 2013, 62-63



CUSTINE'S FIRST NOVEL, OF UTMOST SCARCITY

2. CUSTINE (Astolphe).

ALOYS, OU LE RELIGIEUX DU MONT SAINT-BERNARD.

Paris, Vezard, 1829. 12mo (17,2 x 10 cm), half Russia leather binding, spine with title gilt, decorative gilt rules and fleurons, all edges yellowed (contemporary binding), viij pp. (half-title, title, « avant-propos de l'éditeur »), 243 pp

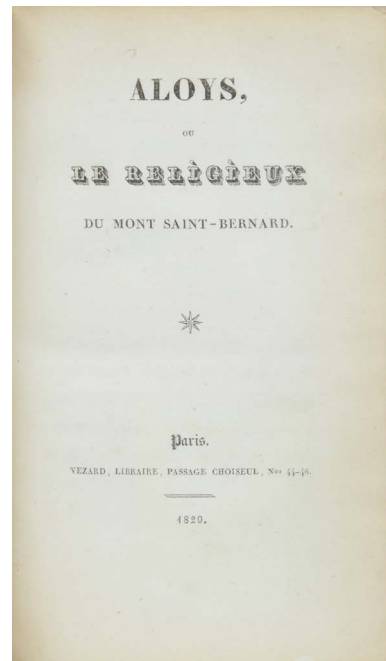
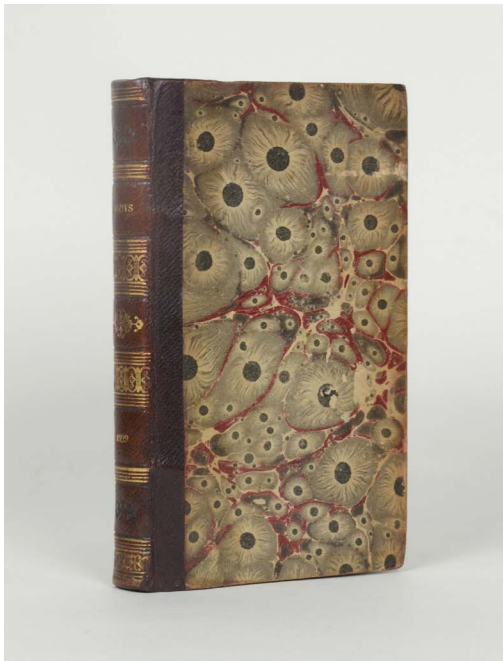
Extremely scarce first edition of Custine's first novel, published anonymously, in limited numbers.

Publisher foreword referring to *Ourika*, the most famous Duchesse de Duras novel.

Half Russia leather binding, almost contemporary, small stains to a few leaves.

Aloys cannot be traced in American University or Special Collections libraries. Among European libraries, only BnF keeps a copy, in a modest modern binding, with plenty of foxing.

A "Baliban" novel "à clefs", partly autobiographical, Aloys constitutes a milestone in the Romantic movement literary history.



Custine tells, in his own way, the breakdown of his engagement, which occurred in 1818, with Clara, the daughter of Duchesse Claire de Duras (1777-1828). Readers will recognize Claire de Duras as « Mrs. de M. », her daughter Clara as « Mlle de M. » and the influential Chateaubriand as « Count de T** ».

« Chez les Duras où [Custine] est allé constamment [...] subir avec délices le charme impérieux de la duchesse, [...] s'est laissé convaincre de son goût pour la fille, Clara, a demandé sa main puis brusquement, s'est désisté. Naturellement, les beaux-parents, dépités, ont revendiqué la rupture et insinué que Custine était impuissant » (Julien-Frédéric Tarn, *Le marquis de Custine*)

In July 1822, the Duchesse de Duras composed her third novel, *Olivier, ou le secret*, subtly dealing with sexual impotence. Claire de Duras relatives had no trouble recognizing Astolphe under the impotent Olivier. A real challenge to the morality of the time, the novel remained unpublished until 1971.

Custine married Léontine de Saint-Simon Courtomer in May 1821, who died two years later. During a trip to England in 1822, Custine met Edward Sainte Barbe who would be his lifelong companion.

Carteret I, 462, unknown to Quérard, Vicaire, Escoffier.

INSCRIBED TO VICTOR HUGO

3. SIEFERT (Louisa). RAYONS PERDUS.

DEUXIÈME ÉDITION AUGMENTÉE ET PRÉCÉDÉE D'UNE PRÉFACE DE CHARLES ASSELINEAU

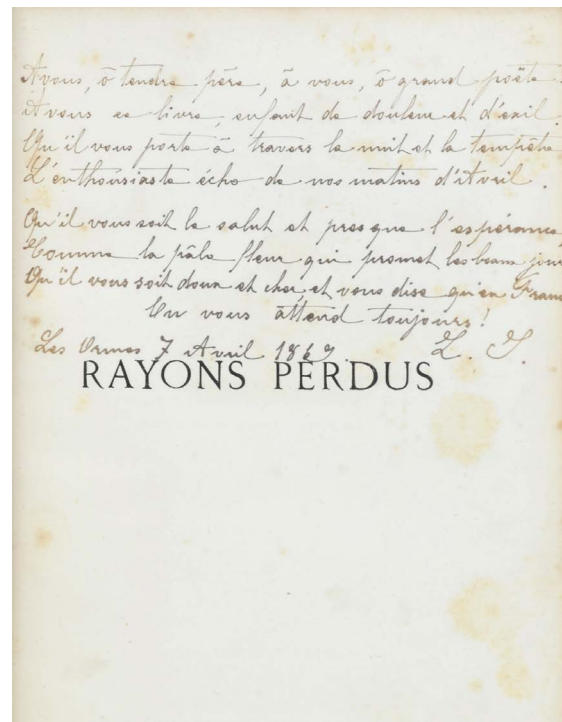
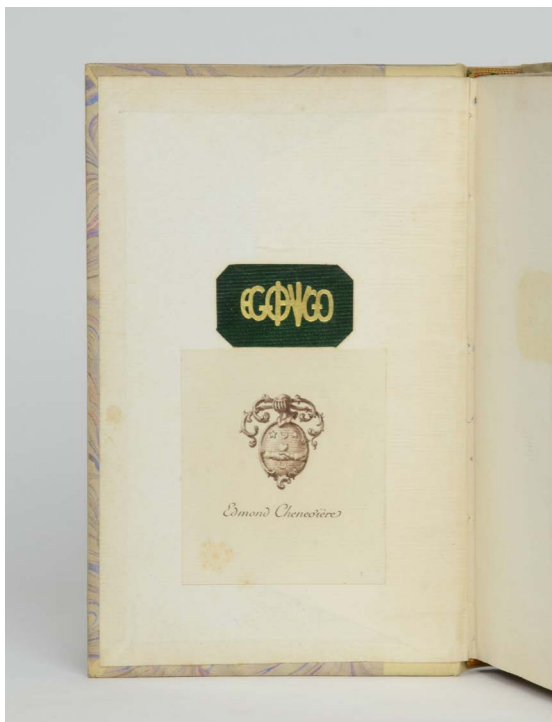
Paris, Alphonse Lemerre, 1869. 12mo (18,6 x 12 cm), cream half-cloth, gilt fleuron, wrappers bound in (bound by Ém. Babouot), 2 non-paginated leaves (half-title, title), VIII pp. (préface à la seconde édition), 179 pp.

Second edition, with four unpublished poems (Le Banc, Page blanche, Voyage, Solitude, pp. 141-146) and the important preface by Asselineau edited here for the first time.

Signed autograph poem to [Victor Hugo] on the half-title, composed of a quatrain, three alexandrines and a hexameter verse, expressing Siefert hope for Hugo's return from exile:

« **A vous, ô tendre père, à vous, ô grand poète !** / A vous ce livre, enfant de douleur et d'exil / Qu'il vous porte à travers la nuit et la tempête / L'enthousiaste écho de nos matins d'Avril. / Qu'il vous soit le salut et presque l'espérance, / Comme la pâle fleur qui promet les beaux jours / Qu'il vous soit doux et cher, **et vous dise qu'en France / On vous attend toujours !**

Les Ormes 7 Avril 1869 / L. S. ».



Three poems from *Rayons perdus* - « Berceuse », « Enfantine » et « Prière » - the fourth, fifth and sixth pieces in the section entitled « Rêves » (pp. 160 to 167 of the present edition) - start with epigraphs borrowed from Victor Hugo (extracts from *Contemplations* and *Chant du crépuscule* - for the latter, the famous « Aimer, c'est la moitié de croire »).

Some light foxing.

Half-percaline binding signed by Émile Babouot, **most probably made at the turn of the century for Georges Victor-Hugo, Victor's grandson.**

Provenance: Victor Hugo (inscribed), Georges Victor-Hugo (ex-libris "EGOHUGO"), Edmond Chênevière (ex-libris);

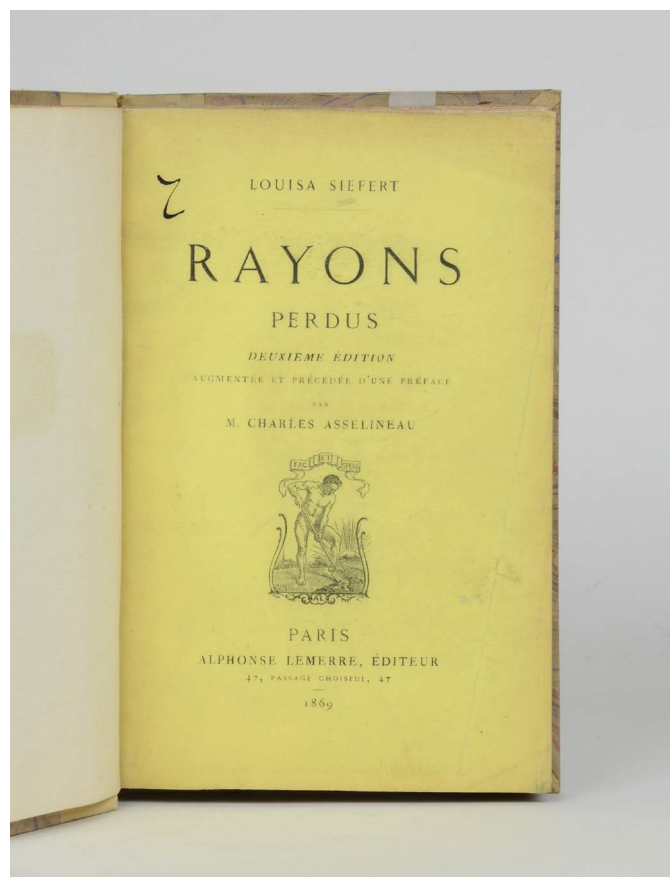
...ANNOTATED BY HUGO WITH « R » FOR « RÉPONDU »

Rayons perdus, Louisa Siefert first poetry book, was first published in 1868 in 500 copies. It sold in less than a month and Alphonse Lemerre had to reissue it three times to meet demand.

« Les *Rayons perdus* sont l'œuvre d'un tout jeune poète, et ce poète est une jeune fille dont la vie n'a point dépassé jusqu'ici l'enclos de la maison paternelle. Les journaux ne la connaissent pas, & nulle coterie n'a intérêt à surfaire son mérite » reports Charles Asselineau in his preface.

Charles Asselineau, who was madly in love with Louisa Siefert to the point of considering marrying her, introduced Louisa to his friends Banville and Leconte de Lisle, who will include 6 poems by Siefert in the second *Parnasse Contemporain* in 1871. Shortly after its publication, Asselineau had sent the first edition of *Rayons perdus* to Victor Hugo. The latter, in gratitude, and not without ulterior motives, sent to the poetess an autographed portrait (see n° 4 of this catalog) - dating back a few years and rather flattering.

Hugo certainly responded to her after receiving this second edition, the first wrapper bearing his famous autograph « R » in ink for « Répondu ».



Arthur Rimbaud, one of the most fervent admirers of Louisa Siefert, was enthusiastic about « Marguerite », one of the most beautiful poems of *Rayons perdus*, « aussi beau que les plaintes d'Antigone dans Sophocle » as specified in a letter dated August 25, 1870 to his teacher Georges Izambard.

UNIQUE FAMILY PHOTO ALBUM...

4. [SIEFERT (Louisa)]. FAMILY PHOTO ALBUM.

Circa 1870. Quarto (30 x 23 cm), brown binding, gilt edges, 15 cardboard leaves with 4 slots on each side enabling to collect a total of 120 business card size photographs (about 9 x 6 cm)

Unique family album, composed of 120 vintage photographs in « carte-de-visite » format, most of them being workshop prints, illustrating Louisa Siefert family, social, romantic and artistic life.

Containing portraits of family members, friends, writers and artists to whom Louisa was linked or whom she admired.

The album made up of photographs which, for the most part, belonged to the young poetess, would have been put together by her mother in memory of her daughter who died prematurely of phthisis in 1877, at the age of 32.

Eighty-five photographs are annotated or captioned, in pencil, by two different hands.

Description of the photographs:

1. Six portraits of Louisa Siefert

Four portraits in a small white dots black dress taken during the same posing session (including two identical proofs, one signed in ink by the poetess), a portrait pictured presumably in Pau and the last one in an evening dress.



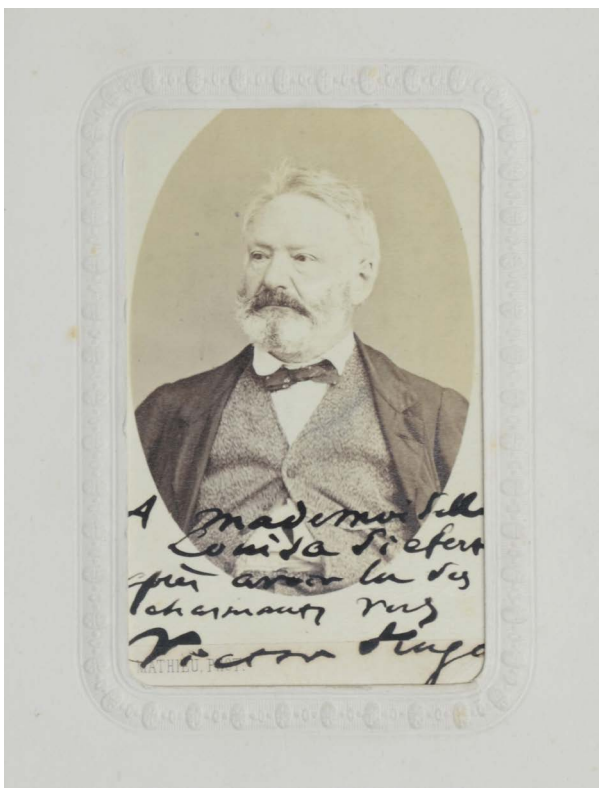
..INCLUDING AN INSCRIBED VICTOR HUGO PORTRAIT..

2. Writers

Two portraits of Victor Hugo, including one **by Mathieu inscribed by Victor Hugo** : « A mademoiselle Louisa Siefert après avoir lu ses charmants vers Victor Hugo ».

As reported by Lucien Scheler in his article on Louisa Siefert published in the *Bulletin du Bibliophile*, this photograph was sent in gratitude for the sending of *Rayons perdus*, Louisa Siefert's first poetic collection published by Alphonse Lemerre in 1868.

Sixteen portraits : Théodore de Banville (3), Victor de Laprade (2), Ernest Renan, des Essarts (2), Émile Deschamps, Théophile Gautier, Charles Asselineau (3), Joséphin Soulyard, Alphonse Lemerre, publisher of Louisa and E. Castelar (author of *L'Art, la religion, la nature en Italie* translated into French by Louisa Siefert and her husband Jocelyn Pène).



3. Relatives and friends

Olympe Belz, her maternal grandfather, Julie Devillas, or grandmother Belz (3), Jocelyn Pène, her husband, Mr. Pène, père, Louisa's father-in-law, Henri Siefert, Louisa's father (2), Adrien Siefert, her brother (3), Adrien Siefert next to an unidentified person, Clémentine Bost, Louisa's sister, Amanda Belz (2), Olympe's sister, Émilien Belz, Ms. Émilien Belz, Georges Belz (2), Marguerite Belz, Mr. Ferrand (2), Mrs. Ferrand Holstein, aunt Math, Renée Dietz-Ferrand, Pauline Waddington-Ferrand, Hélène Waddington-Ferrand, Lucien and Alice Ferrand, Prosper Holstein, brother of aunt Math, Mme Montgolfier (2), friend of Julie Devillas, who was a student of Liszt, Mr. Lantelme, Doctor... from Aix, with whom Louisa was in love in 1861-1864, Mme de la Rochefoucault (3), friend met in Pau in 1872, Mr. de la Rochefoucault, Duc de La Rocheguyon, the 4 sons of Rochefoucault, Pasteur Aeschiman, as a child, Louisa's teacher in Lyon, Pasteur Buisson, who officiated at Louisa's communion in 1862 and married her in 1876, Mrs. Lantelme, Mr. Chabrière, Ms. Chabrière, Mr. de la Mothe, Mr. Bizot from Geneva, who welcomed Louisa into his home in 1870, in Geneva and Savoie, her doctor in Pau, Mr. Vaneechout, whose family was closely linked to Louisa's grandmother, the Vaneechout children, Lucie Veyrin (proof annotated in ink by Louisa), Mrs. P. de Maguin de Crest, Mrs. Oberkampf, Mrs. Ch. Hulter, Mr. and Mrs. Auberjonois, Ms. Pauline Auberjonois, Brölemann père.

...AND NUMEROUS PORTRAITS OF RELATIVES

4. Other famous people (politicians, poets, musicians)

Oscar, King of Sweden (signed photo), admirer of Louisa who translated some poems from *Rayons perdus* into Swedish (notably « Solitude » for a Stockholm magazine), Cavour, Lincoln, Garibaldi, Thiers, Gambetta, Lamartine, Musset, Beethoven and Mozart.



5. Locations

Rocheport en Yvelines, Rochefoucault castle where Louise stayed, Beau-Cèdre, Lausanne, Pompeii (2), Pau, where Louisa underwent treatment in 1872 and 1873 and 2 lakeside views, most probably of Lake Geneva.

About twenty portraits remain unidentified.

A STUNNING STAMPED LEATHER PERIOD LEPORELLO

5. [BARBIZON SCHOOL].

12 PHOTOGRAPHIC PORTRAITS OF 19TH CENTURY FRENCH PAINTERS.

Circa 1870-1880. 12 photographs in «carte de visite» format, black cardboard folding support with compartments, double-sided (62 x 14.3 cm unfolded), black leather boards stamped with Japanese floral motif.

Twelve « carte-de-visite » period photographs, representing French painters of the 19th century, some of them from the Barbizon school.

On one side : Alfred Stevens, Jean-Baptiste Camille Corot, Gustave Courbet, Edouard Manet, Eugène Delacroix and Narcisse Díaz de la Peña.



On the other : Pierre Puvis de Chavannes, André Gill, Charles-François Daubigny, Gustave Doré, Eugène Isabey and possibly [Théodore Rousseau?].



Stunning stamped leather period Leporello album with a Japanese floral motif.

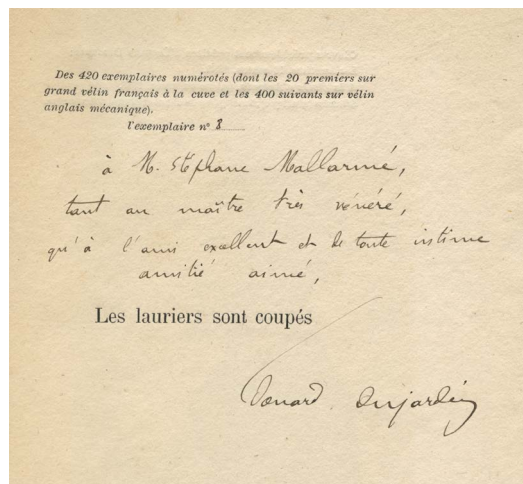
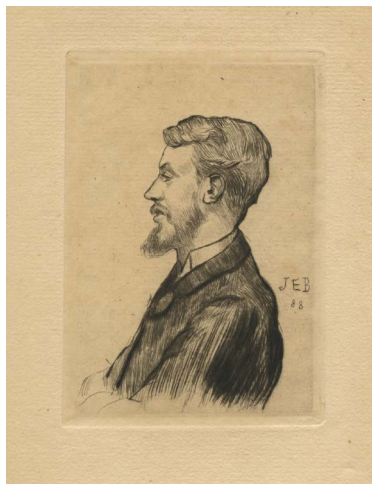
MALLARMÉ'S COPY OF THE VERY FIRST « INNER MONOLOGUE » NOVEL

6. DUJARDIN (Edouard). *LES LAURIERS SONT COUPÉS*.

Paris, Librairie de la Revue Indépendante, 1888. 8vo (21,3 x 17,3 cm), in printed wrappers, two portraits (in black and sanguine), 139 pp., 2 ff. n. ch. (bibliographie, table), slipcase.

First edition.

One of the 20 numbered copies printed on « vélin français à la cuve », with two states of Dujardin etched portrait, in black and sanguine, by Jacques-Émile Blanche.



Inscribed by the author: « À M. Stéphane Mallarmé / tant au maître vénéré, / qu'à l'ami excellent et de toute intime / amitié aimé, / Édouard Dujardin ».

Author's handwritten correction on page 62.

In wrappers, as issued, in perfect condition.

The « inner monologue » literary method was invented by Edouard Dujardin in 1888 and profusely used by him in *Les Lauriers sont coupés*.

Dujardin regarded James Joyce as the most thorough and perfect practitioner of the method initiated by him, for the writing of numerous « inner monologues », in particular that of Molly Bloom in *Ulysses* final chapter.

THE VERY FIRST PONT-AVEN SCHOOL CATALOG

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

EXPOSITION DE PEINTURES DU GROUPE IMPRESSIONNISTE ET SYNTHÉTISTE.

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

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



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

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

No painting was purchased during the exhibition.

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

SCARCE FIRST SALE CATALOG OF GAUGUIN PAINTINGS...

8. [GAUGUIN (Paul)].

CATALOGUE D'UNE VENTE DE 30 TABLEAUX DE PAUL GAUGUIN.

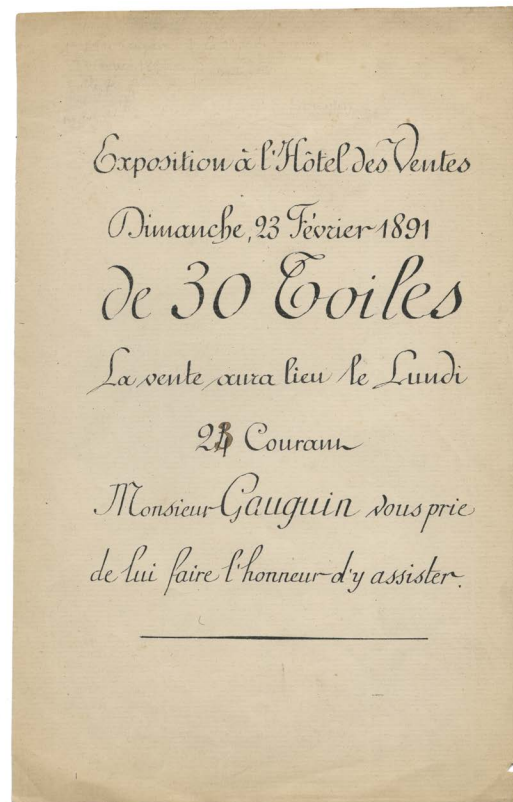
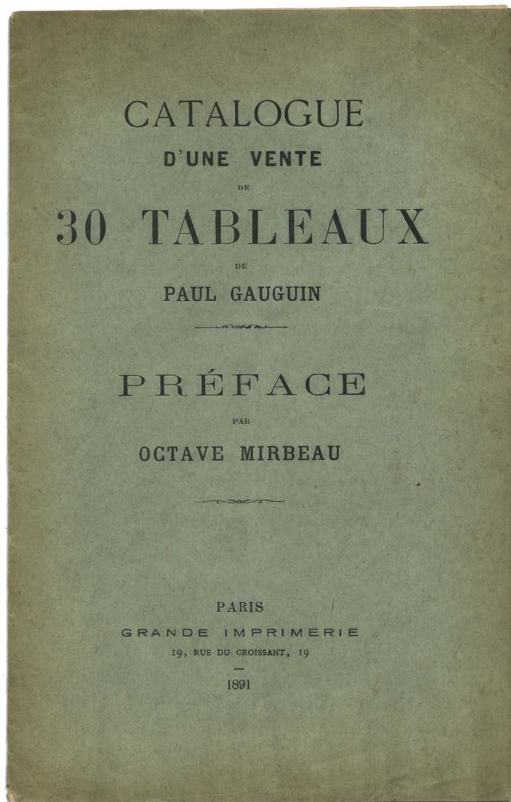
Paris, Grande imprimerie, 1891. Leaflet (21,3 x 13,4 cm), in wrappers as issued, 14 pp., 1 blank leaf, loose invitation leaf.

Rare first sale catalog of Paul Gauguin paintings.

Introduction by Octave Mirbeau (published simultaneously in L'Écho de Paris on February 15, 1891).

With the extremely rare mimeographed invitation card : « Exposition à l'Hôtel des Ventes - Dimanche, 23 février 1891 de 30 Toiles / La vente aura lieu le lundi 24 (hand corrected « 23 ») courant / Monsieur Gauguin vous prie de lui faire l'honneur d'y assister. ».

Extremely rare brochure, in excellent condition.



In 1889, Gauguin decided to move overseas. After hesitating to return to Martinique and considering Madagascar or Tonkin, he opted for Tahiti. In the fall of 1890, he returned from Pouldu to Paris to finance his trip through the sale of paintings.

Charles Morice urged Mallarmé to intercede with Mirbeau to promote the sale in the newspapers.

...WITH THE EVEN SCARCER EXHIBITION INVITATION CARD

Mallarmé wrote to Mirbeau on January 5, 1891 : « Un de mes jeunes confrères de grand talent et de cœur, lié avec le peintre, sculpteur et céramiste Gauguin, vous savez qui c'est ! m'a supplié de vous adresser une requête, comme au seul homme qui puisse ici faire quelque chose. [...] **Cet artiste rare**, à qui, je crois, peu de tortures sont épargnées à Paris, **éprouve le besoin de se concentrer dans l'isolement et presque la sauvagerie. Il va partir pour Taïti** (sic), y construire sa hutte et y vivre parmi ce qu'il a laissé de lui là-bas, y retravailler à neuf, se sentir. **Six mille francs lui sont nécessaires [...]** **seulement il faudrait un article**, pas sur la vente, rien de commercial ; mais **attirant simplement l'attention sur le cas étrange de ce transfuge de la civilisation ; et comme vous pourriez faire cela !** au Figaro, quelque matin [...] ».

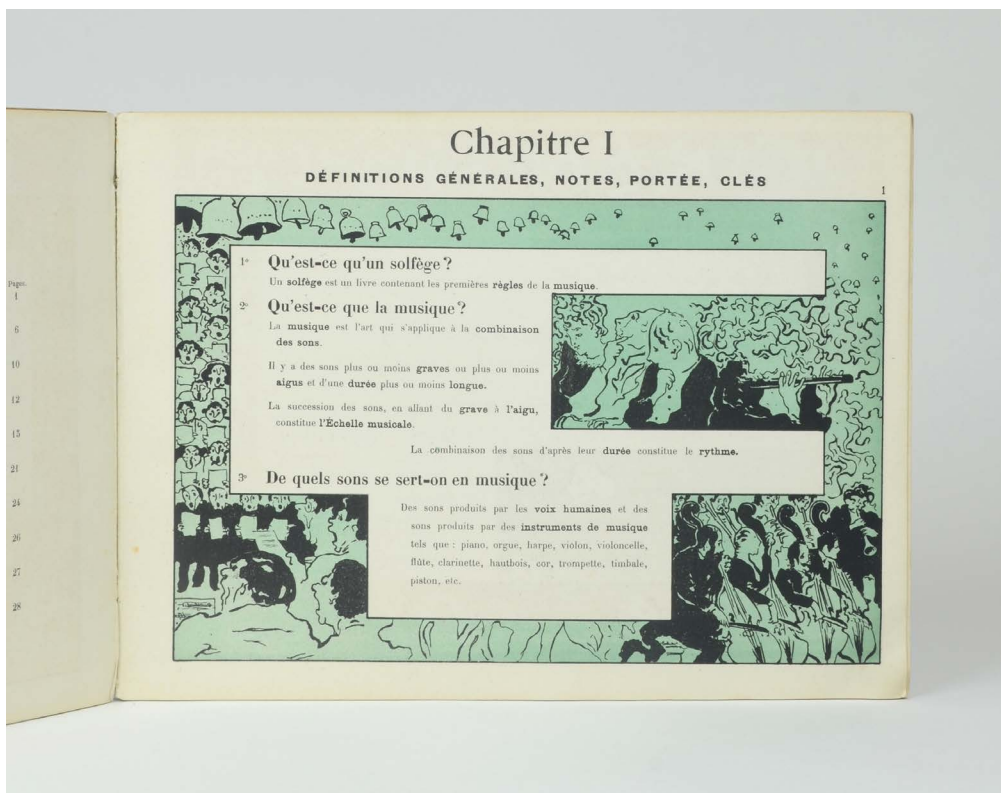
Without knowing Gauguin, Mirbeau, who was a fervent admirer of *L'Après Midi d'un Faune*, accepted Mallarmé's request.

Morice and Gauguin went to see Mirbeau who took from their interview what he needed to make an attractive portrait, evoking Peru, Flora Tristan, Fourier, Jesus or the painter's adventures in the South Seas or at the Paris Stock Exchange...

« Je suis tout à fait désolé, avec Gauguin » wrote Mirbeau to Mallarmé on February 1. I would have liked to write a very good article, and the one I sent was bad. Mirbeau thought so because Magnard had rejected it – more simply, the latter was completely ignorant of Gauguin – and only gave him an article in *Le Figaro* to announce the sale. Mirbeau, who was so afraid of falling short in Mallarmé's eyes, got *L'Écho de Paris* to publish his decisive article.

This appeared, without cuts, on February 15 and was reproduced in full as a preface to the auction catalog.

The sale took place on February 23 at Hôtel Drouot and brought in 9,860 francs, a sum which constituted most of the viaticum that Gauguin took to Tahiti. *L'Écho de Paris* welcomed this honorable result, adding: « on n'oublie pas que dans vingt ans tous ces tableaux vaudront au moins 20 000 francs, et au prix du jour c'est un fort joli placement ».



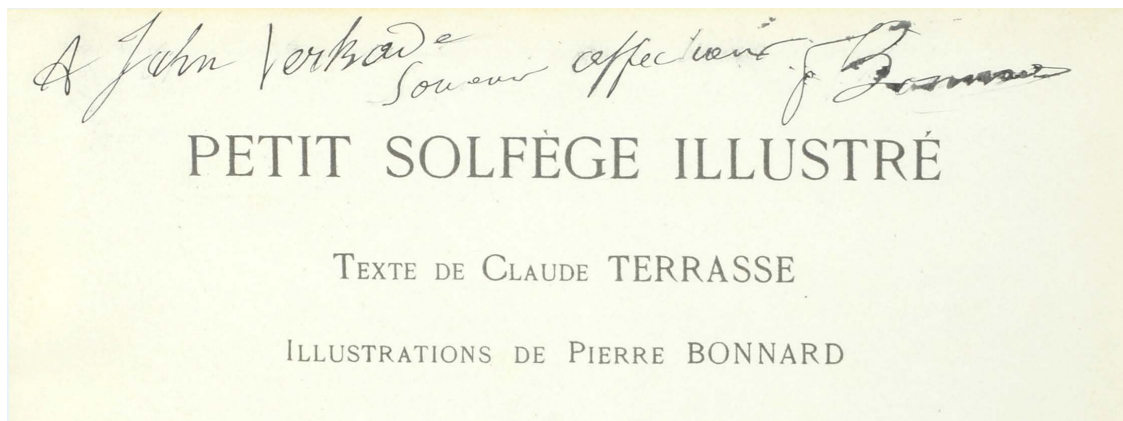
9. BONNARD (Pierre) & TERRASSE (Claude).

PETIT SOLFÈGE ILLUSTRÉ.

Paris, Ancienne maison Quantin, Librairies-imprimeries réunies, 1893. Oblong 4to (28,7 x 21,3 cm), original pictorial boards, 2 blank leaves, title, 30 pp., 2 blank leaves.

First edition, first issue.

Inscribed by Pierre Bonnard to his fellow painter Jan Verkade : « A John Verkade. Souvenir affectueux. P. Bonnard ».



Illustrated with 30 pictorial borders and decorations by Bonnard, all but 5 in colour.

Small restoration to the lower corners, tiny rubbing to edges, minor defects to endpapers.

Very scarce with a significant inscription.

« La collaboration de l'artiste et du musicien, favorisée par de grandes parentés dans la fantaisie et le lyrisme, s'affirmait par la publication du *Petit Solfège* conçu dans un format à l'italienne sous couverture brun-rosé. Avec une cocasserie exquise, l'illustrateur a varié la mise en page et les encadrements dont le ton diffère. La Gamme, la Portée, les Intervalles, le Mouvement, etc., sont symbolisés par de petits personnages, dont l'animation comique concourt, avec l'écriture musicale à faire de ce Solfège un chef-d'oeuvre de verve ... » (Claude Roger-Marx).

In 1890, Jan Verkade (1868-1946) became fascinated by the radical innovations in French painting, especially those of Paul Gauguin. Leaving for good the Netherlands for Paris in the early spring of 1891, he met Gauguin and Paul Sérusier through his friend Meier de Haan who introduced him to the theories of the Nabis which he embraced. Verkade attended the Gauguin farewell party on March 23 (see n° 8 of this catalog).

Nicknamed the "obeliscal nabi" because of his stature, Jan Verkade left for Pont Aven during the 1891 summer with the Danish painter Mogens Ballin, then for Huelgoat where they were joined by Sérusier. There he painted charcoal portraits, landscapes and talked a lot about religion with both his friends. However, quickly tired of Huelgoat he moved away to settle in Pouldu. There he became friends with Maxime Maufra and Charles Filiger, a mystical painter who exerted a significant influence on the painting of Verkade (religious figures simplified to the extreme, both very naive and inspired by the Italian Trecento).

DELUXE COPY OF THE FIRST VALLOTTON CATALOG OF PRINTS

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

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

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

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

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



The book is also illustrated with :

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

Deluxe copies are very scarce.

Goerg 177-181

11. [ART NOUVEAU]. ROCHE (Pierre) & MARX (Roger).

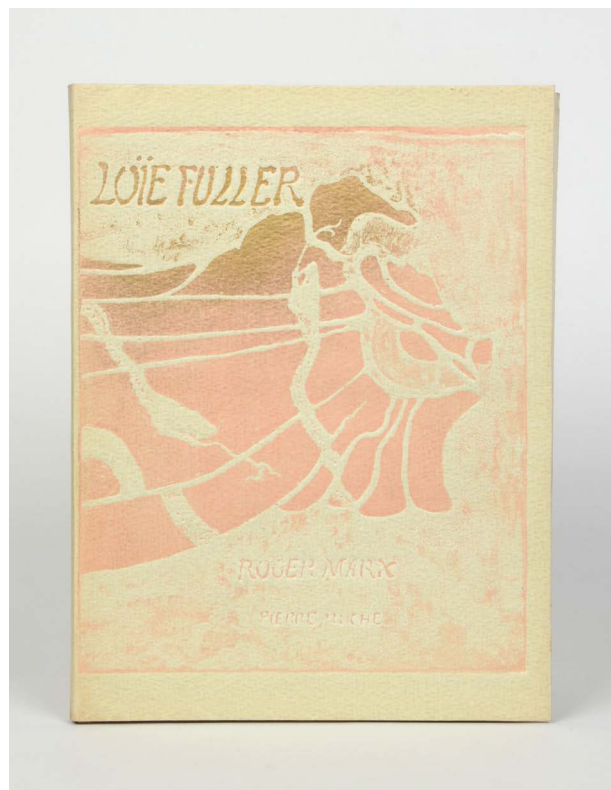
LA LOÏE FULLER.

Evreux, Charles Hérissey, January 22, 1904. Small folio (26,5 x 20 cm), in the original illustrated embossed wrappers and cardboard portfolio, frontispiece, 24 pp., 5 unnumbered leaves.

One of the rarest and most beautiful « Fin de Siècle » books.

Illustrated with 17 colour relief engravings by Pierre Roche, amongst which 14 are in-text and 2 full page.

Wrappers are illustrated with a relief engraving colored in pink, gold and green.



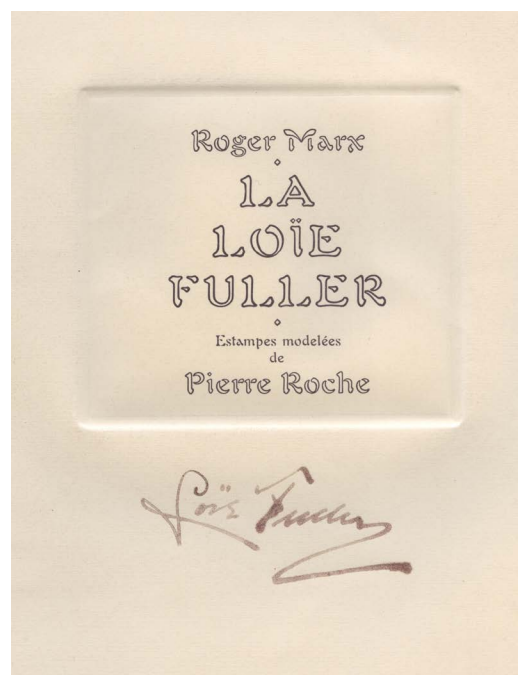
Text composed with George Auriol's italic type, which was used herein for the first time.

Marx's *La Loïe Fuller* is also one of the most curious books from the Art Nouveau period. Using a reproductive process unseen in book production, the illustrator Pierre Roche (1855-1922) captured the fluid movement of Loïe Fuller's robes swishing through the air via his new process of « coloured relief engravings ».

Limited to 130 copies printed on vélin, this one a **nominative copy printed for Théodore Révillon.**

...SIGNED BY LOÏE FULLER

Exceptionnally signed in ink by Loïe Fuller on the title page.



With a two page excerpt from the preparatory manuscript (2 pp.) of Roger Marx's text providing two earlier versions of a section of the last paragraph (pp. 24-25) : « [...] L'expression d'air tissu - ventus textilis - si joliment imaginée par Pétrone rend en perfection le soulèvement des étoffes ballonnées [la légèreté des étoffes tourbillonantes], et Pline le naturaliste ne définit-il pas, par avance, [semble définir] la diversité des éclairages lorsqu'il signale, à propos des verres murrhins « que leur aspect est celui d'une lueur et que les tonalités présentent [offrent] des reflets comparables à ceux de l'arc céleste » [...] ».

Loïe Fuller (1862-1928), an early free dance practitioner whose fame rested on her renowned « serpentine dance » developed a unique form of choreography which emphasized the human body as transformed by artful manipulation of her silk dress, especially under coloured gas lighting. By 1892 Fuller was in Paris and performing with the Folies Bergères. She was an immediate sensation with audiences and critics. Stéphane Mallarmé, the leading poet of the Symbolist movement, dubbed her « La Loïe ». One reviewer described the effect as « unique, ethereal, delicious. She emerges from darkness, her airy evolutions now tinted blue and purple and crimson, and again the audience insists upon seeing her pretty piquant face before they can believe that the lovely apparition is really a woman ».

A French sculptor, Pierre Roche (1855 -1922) made his first relief prints using a plaster mold, then adding colours to each print with a brush. He called these new forms of monotypes « printed watercolours ». His first subjects ranged from natural history images to portraits. Subsequently, Roche developed what he called « gypsography » a graphic process that used a metallic mold in place of his original plaster molds, which proved too fragile for repeated printings.

Member of Société des Amis des Lettres and brother of Victor Révillon who run Revillon Frères, a company specializing in the luxury fur trade, Théodore Révillon put together a major collection of modern books which was sold at auction in Paris in 1924 by Motel & Lair-Dubreuil with Léopold Carteret as expert.

In excellent condition.

We have not been able to locate any other copy of *La Loïe Fuller* signed by Mary Louise Fuller.

12. ADELSWÄRD-FERSEN (Jacques, d').

MESSES NOIRES : LORD LYLLIAN.

4to (24,6 x 18,2 cm), in illustrated wrappers, as issued, 2 unnumbered thin paper leaves, 2 unnumbered leaves (half-title, title), 206 pp., unnumbered leaf (colophon), 2 unnumbered thin paper leaves.

First edition.

One of 7 copies printed on Hollande van Gelder (only large paper).

Illustration in green and black by Claude Simpson on the front wrapper depicting Lord Lyllian, smoking, languidly in an armchair.

Opening with a striking epigraph by Oscar Wilde : « L'amour a pour moi deux ennemis : les préjugés et ma concierge ».

Very scarce.

Provenance: H. Lefèvre bookshop (Paris) sticker



A French poet and novelist, Jacques d'Adelswärd-Fersen (1880-1923), « petit Oscar Wilde parisien » as depicted in the press at the time, was sentenced, in December 1903, to six months' imprisonment for inciting minors to debauchery.

Five months earlier, Jacques Fersen had been placed in police custody. With his sidekick, Albert Hamelin de Warren, he had been suspected of organizing orgies or « tableaux vivants », in his bachelor pad, involving pupils from the best Parisian schools and homosexual prostitutes.

During his scandalous trial, Fersen, who was defended by Edgar Demange, Captain Dreyfus's lawyer, admitted « his acts of debauchery [mutual masturbation, fellatio, exhibitionism], arguing that they took place with consenting partners. ».

...ONE OF 7 COPIES PRINTED ON HOLLANDE

Charles-Louis Philippe and Alfred Jarry were of his very few supporters in *Le Canard sauvage*.

In 1904, Jacques Fersen, went into exile in Capri where he built Villa Lysis, a “sanctuary of love and pain” overlooking the Mediterranean Sea.

During a trip to Ceylon, undertaken a few months later and during which he started smoking opium, he began writing *Messes noires - Lord Lyllian*, his first novel « à clef », partly autobiographical, satirizing the scandal that he had just experienced and evoking the forbidden loves of Oscar Wilde and Alfred Douglas.

The hero, Lord Lyllian, departing on a wild odyssey of sexual debauchery, is seduced by a character who seems awfully similar to Oscar Wilde, falls in love with girls and boys, and is finally killed by a boy. The public outcry about the supposed Black Masses is also caricatured.

There we come across a collection of notorious or so-called “fags” (Fersen is using the term of “tapettes” in his preface), invited, under evocative pseudonyms, to this twirling masked ball: Supp (Friedrich Alfred Krupp), Sar Baladin (Joséphin Peladan), Montautrou (Robert de Montesquiou), Achille Patrac (Achille Essebac), Chignon (Édouard Chimot), Claude Skrimpton (Claude Simpson), Guy de Payen (Albert de Warren), Jean d’Alsace (Jean Lorrain), ...

Rachilde, a “man” of letters, who experienced scandal with the publication of her first audacious novel *Monsieur Vénus*, maintained that Fersen writing “almost deserved a Goncourt Prize”.

Jacques Fersen died in 1923 allegedly by suicide achieved through drinking a cocktail of Champagne and cocaine, in Villa Lysis “Chinese room”.

COMPLETE SET OF 200 ORIGINAL DRAWINGS

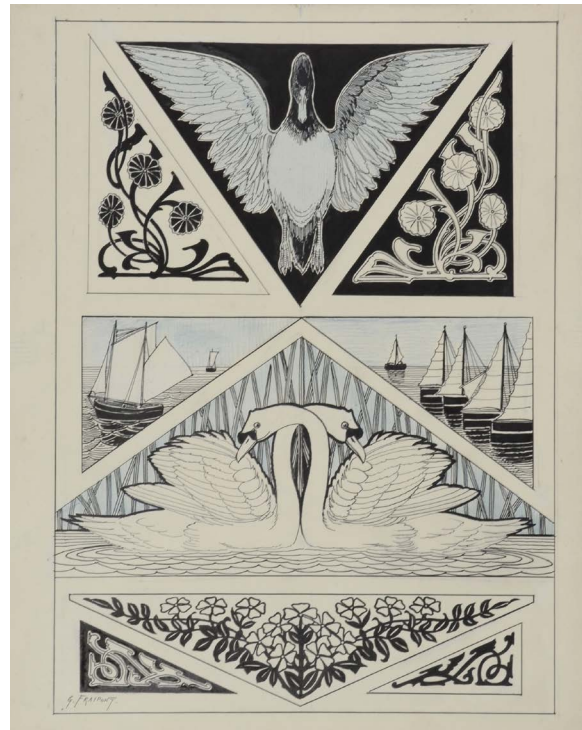
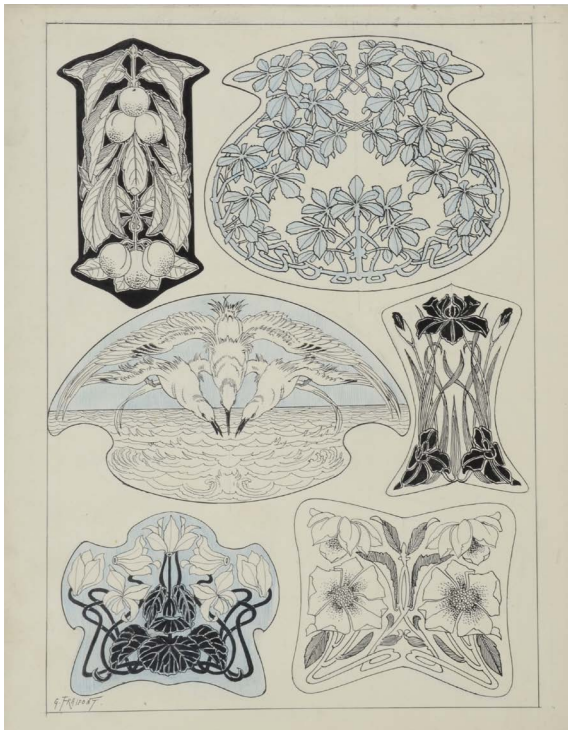
13. FRAIPONT (Gustave).

APPLICATIONS DE LA FORME À L'ESPACE À DÉCORER.

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

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

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



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

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

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

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

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

Together with its printed version.

FOR THIS IMPORTANT ART-DECO PORTFOLIO

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

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

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

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

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

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



DADA DEMONSTRATION IN 1921

14. [DADA]. EXCURSIONS ET VISITES DADA.

1ÈRE VISITE : EGLISE SAINT JULIEN LE PAUVRE. JEUDI 14 AVRIL À 3H.

[Paris], April 14th, 1921. 27,5 x 21,8 cm, leaflet printed in blue and black.

First edition of this leaflet announcing a Dadaist gatherings at Eglise Saint Julien le Pauvre in 1921, co-signed by Buffet, Aragon, Arp, Breton, Eluard, Fraenkel, Hussar, Péret, Picabia, Ribemont-Dessaignes, Rigaut, Soupault and Tzara.



Remarkable document both for its incisive and provocative texts and aphorisms, (« La propreté est le luxe du pauvre Soyez sale »), and for its disruptive layout with 2-color typography.

Beautiful copy, without fold marks, very fresh, the typography in very lively blue.

Adam Biro, Dictionnaire général du surréalisme, 1982, p. 112.,

THE AUTHOR'S COPY, ON VELLUM, OF THE FIRST BOOK ABOUT DADA

15. MASSOT (Pierre, de). DE MALLARMÉ À 391.

PRÉFACE DE CHRISTIAN.

Saint-Raphaël, Au Bel Exemplaïre, 1922. 12mo (19 x 14 cm), half light green glazed calf, gilt author, title and date on spine, gilt top, wrappers bound-in (J.-P. Miguet, 1963), 4 unnumbered leaves (blank, half-title, title, dedication), 132 p., 3 unnumbered leaves (« Liste des noms cités », blank)

First edition.

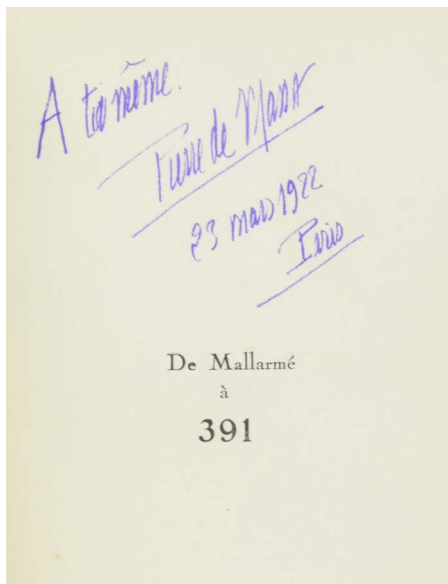
One of the extremely rare copies printed on « vélin » (the only large paper).

The author's copy with a signed inscription to himself: « A toi-même / Pierre de Massot / 23 mars 1922 ».

Twelve autograph corrections on pages 27, 31, 68 (2), 79, 81, 86, 99, 103 (2), 109 and 129.

An illustration pasted on page 70: Picasso and Stravinsky by Jean Cocteau.

The deceased authors in the « Liste des noms cités» have been hand-marked with a cross by the author.



Together with :

- **a very rare photographic portrait of the author, period print**, which he annotated on the back: « Souvenir de Chaponost / August 1921 » ; and
- **an autograph letter signed by Christian**, to Pierre de Massot, in relation to his preface.

Light rubbing to spine.

The first book devoted to the avant-gardes and to Dada dedicated to Francis Picabia (who partly financed the edition) and to Marcel Duchamp, *De Mallarmé à 391* was published in 1922 by the Dadaist Christian, friend of Picabia, based in Saint-Raphaël. It went unnoticed and its print run was confidential.

Large paper copies have the words « Exemplaïre Velin » printed at the bottom of the second wrapper and a price of 15 Fr., while regular copies were sold for 6 Fr..

PROUST QUESTIONNAIRE FIRST EDITION

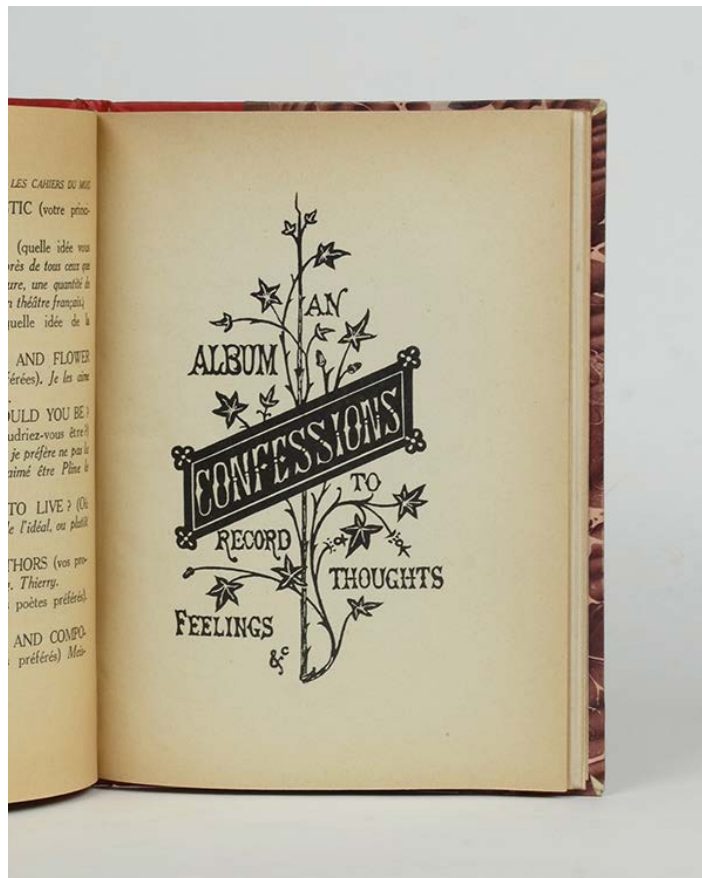
16. PROUST (Marcel). [LE QUESTIONNAIRE DE PROUST] CONFESSIONS.

AN ALBUM TO RECORD THOUGHTS, FEELINGS, &C.

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

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

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



Introduction by André Berge.

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

Rare.

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

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

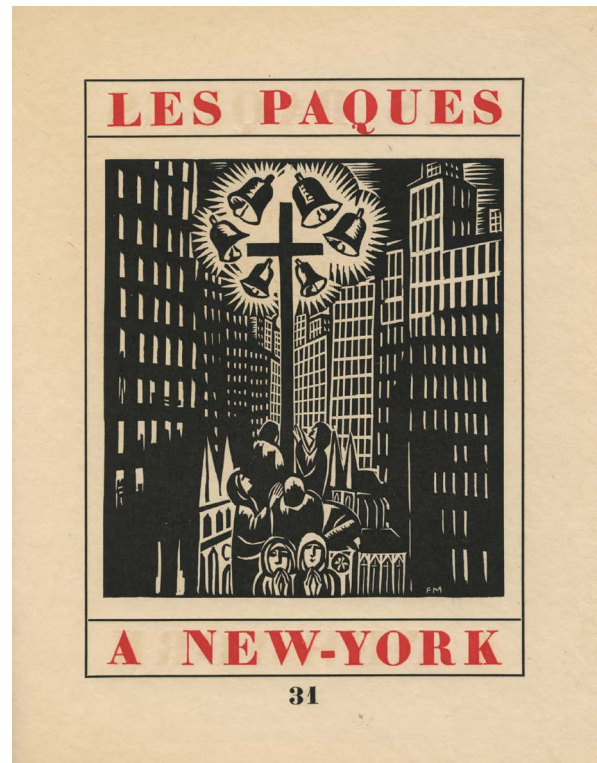
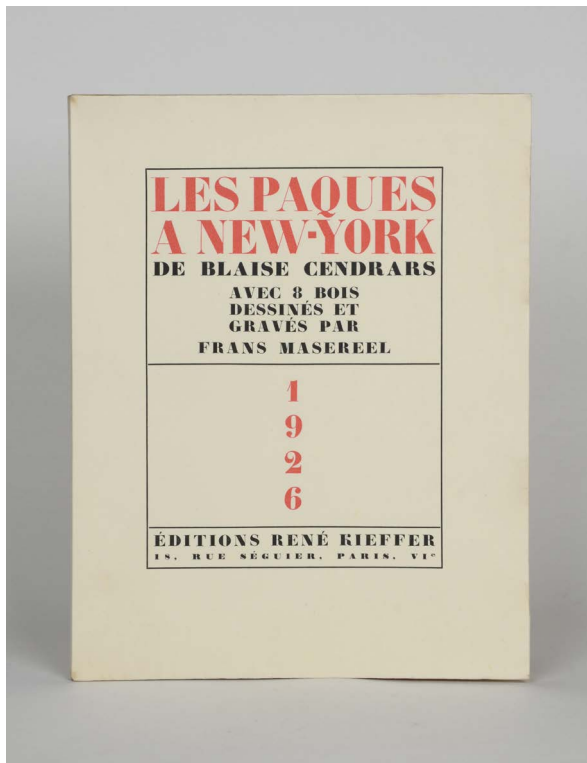
17. MASEREEL (Frans) & CENDRARS (Blaise).

LES PÂQUES À NEW-YORK.

Paris, Editions René Kieffer, 1926. 8vo (26,4 x 20 cm), in wrappers as issued, 3 unnumbered leaves (blank, half-title, title), 38 pp., 3 unnumbered leaves.

Illustrated with 8 original woodcuts, drawn and engraved by Frans Masereel.

One of 10 copies printed on Japon impérial (before 165 copies on Madagascar).



Printed by Coulouma on June 28, 1926, under the direction of H. Barthélemy.

In wrappers, as published, in excellent condition.

A Belgian engraver, painter and illustrator, Frans Masereel (1889-1972) is **considered the graphic novel inventor.**

His work aroused the admiration of many writers and artists including Stefan Zweig, Romain Rolland, George Grosz, Pierre Jean Jouve, Thomas Mann and Hermann Hesse who wrote: "« Masereel était réellement le seul homme qui, jour après jour, fit quelque chose de sensible, quelque chose de bien, quelque chose dont nous pouvons être reconnaissants. »".

A remarkable and stunning illustration in black admirably capturing the atmosphere of New York City in the early 1910s.

ONE OF ANDRÉ BRETON MASTERPIECES

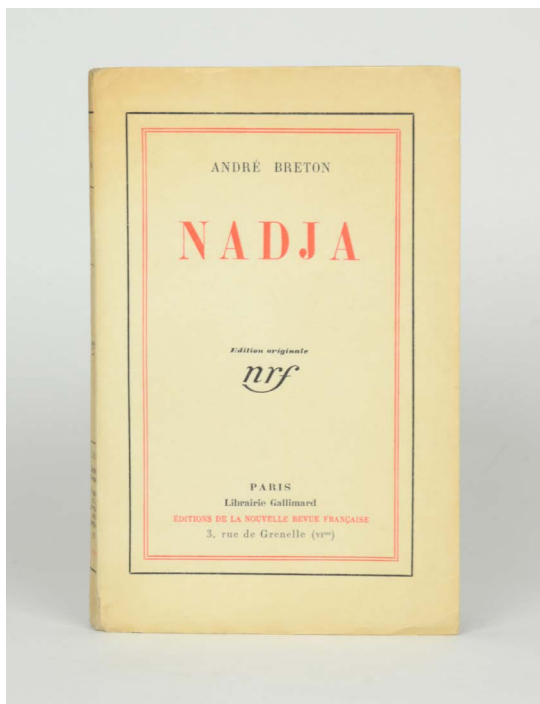
18. BRETON (André). *NADJA*.

Paris, Nouvelle Revue Française, 1928. 8vo (18,8 x 12 cm), in printed wrappers, 218 pp., 1 unnumbered leaf, 44 photographic plates, slipcase.

First edition.

One of 796 copies printed on « vélin pur fil ».

Illustrated with 44 photographs reproduced on glossy paper, including a portrait of André Breton.



The views of Paris were taken by Jacques-André Boiffard, the portraits of friends and meetings are by Man Ray, the portrait of Breton and a few other photos are by Henri Manuel, while the photography on p. 67 was taken by Lise Deharme.

Very nice copy, in wrappers, as published.

AN ICONIC EROTIC CLANDESTINE BOOK

19. [MASSON (André) & ARAGON (Louis)]. *LE CON D'IRÈNE.*

s. l. [Paris], s. e. [René Bonnel], 1928. 4to (24,5 x 19,2 cm), in red wrappers, 1 fblank leaf, 85 pp., 2 unnumbered leaves, 5 original erotic etchings by André Masson, editor's slipcase.

First edition.

Illustrated with 5 original etchings by André Masson.



Limited edition of 150 numbered copies.

One of 125 numbered copies printed on « vergé d'Arches à la forme ».

Nice copy, in wrappers as issued, with its unfaded and fresh red cover, scarce as such. Wear to slipcase.

Very explicit text, published in the spring of 1928 by René Bonnel with the collaboration of Pascal Pia. The typography and cover design are by Aragon.

One of the most important clandestine books of the 20th century.

Dutel II, 1270; Saphire-Cramer 5.

SUBVERSIVE ANTI-MEMOIR BY TRANS-GENDER ARTIST CLAUDE CAHUN

20. CAHUN (Claude) & MOORE (Marcel). *AVEUX NON AVENUS*.

Paris, Éditions du Carrefour, 1930. 4to (22 x 17,8 cm), in wrappers, 3 unnumbered leaves (blank, half-title, title), III pp. (Pre-face), 1 unnumbered leaf, 237 pp., 3 unnumbered leaves (table, colophon), 10 full-page photoengravings.

First edition.

Illustrated with 10 photomontages composed by Marcel Moore based on photographs by Claude Cahun.

One of 40 numbered copies printed on Madagascar, No. 46.



The typographic composition which adorns the first cover is here printed in blood red, orange and brown and not in red, gray and black for the more common copies on vellum.

The second flap is decorated with a typographic composition in the shape of a clock.

Photogravures are here enhanced by the mattness and cream color of Madagascar paper, incomparably to that obtained on regular copies printed on vellum.

Paperback, as published, in its original glassine paper, in excellent condition despite tiny foxing to edges.

Hasselblad Center, 2004, pp. 92 to 93s

WITH A UNIQUE COLLAGE BY ELUARD & BRETON

21. CHAR (René). LE TOMBEAU DES SECRETS.

[Nîmes, imprimerie A. Larguier pour l'auteur], 5 avril 1930. 4to (27,5 × 21,7 cm), in red wrappers, 18 leaves, slipcase by atelier Devauchelle.

First edition.

One of 90 copies printed on « couché blanc des papeteries Rioux » (after 10 copies on « vieux Japon » and 3 on « couché teinté »).

Inscribed by the author : « à Marcel Fourrier / très sympathiquement / René Char ».

Illustrated with 12 full-page photographic reproductions, the last one with an original collage by Paul Eluard and André Breton.



This collage is different for each copy, covering the face of Louise Roze, the poet's godmother, who was unhappy that her portrait was used.

The collage present on this copy, particularly elaborated, is made up of:

- seven glued pieces transforming the face of Louise Roze,
- three pieces hiding her hands,
- three others hiding her feet, and
- a last large piece placed on the left depicting a young girl playing the violin.

Tiny tears to the wrapper edges, pale foxing to endpapers.

A journalist and lawyer, Marcel Fourrier met with the surrealists in 1924. He was André Breton's legal adviser at the time of his divorce with Simone Kahn.

THE SECOND COLLAGE NOVEL BY MAX ERNST

22. ERNST (Max).

RÊVE D'UNE PETITE FILLE QUI VOULUT ENTRER AU CARMEL.

Paris, Editions du Carrefour, 1930. 4to (23,8 x 18,5 cm), in illustrated wrappers.

First edition.

One of 1,000 copies. printed on « vélin teinté » (after 20 copies on « Japon impérial », 40 on « papier de Hollande » and 40 advance copies).



As issued, wrappers partly discolored as in most cases.

Provenance : Maurice Nadeau

This is the second collage novel by Max Ernst, after *La Femme 100 têtes* (1929) and before *Une semaine de bonté* (1934).

EXCEPTIONALLY SIGNED KANDINSKY DRYPOINT

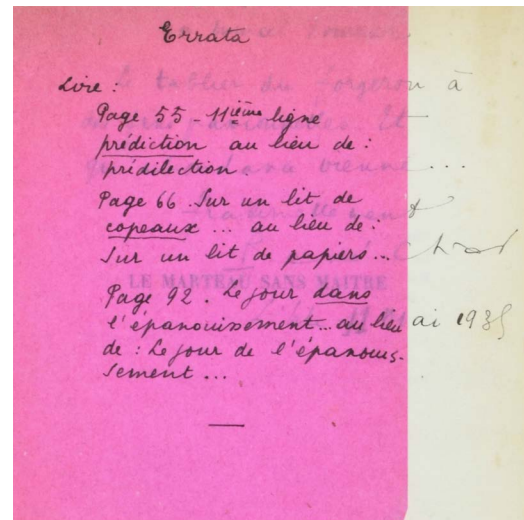
23. CHAR (René). LE MARTEAU SANS MAÎTRE.

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

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

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

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



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

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

With the publication notice and the printed strip.

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

Fine, pale foxing to a few leaves.

DALI SIGNED ETCHING

24. DALI (Salvador) & HUGNET (Georges). **ONAN.**

Paris, Editions Surréalistes, 1934. 4to (29 x 23,2 cm), in wrappers, unpaginated, 16 unnumbered leaves.

First edition.

One of 40 numbered copies printed on « vélin d'Arches » with an **etching with aquatint and drypoint by Salvador Dali, numbered and signed in pencil by the artist, No. 38/77.**



Inscribed by Georges Hugnet in red ink : « A Noël Arnaud / par ces temps où le tragique / s'est assis sur sa figure / Son ami / Georges Hugnet / Paris - Avril 1942 ».

The etching was printed by Roger Lacourière.

It is annotated in the stone: « "Espasmo-graphisme" obtenu avec la main gauche pendant qu'avec la main droite je me masturbe jusqu'au sang jusqu'au l'os jusqu'aux délices du calice. S. Dali ».

Limited to 77 copies with Dali etching and 200 copies on papier alfa bouffant, without etching.

In wrappers, as issued, browning to endpapers.

Provenance: Bibliothèque Noël Arnaud (inscribed, ex-libris designed by Jacques Hérold).

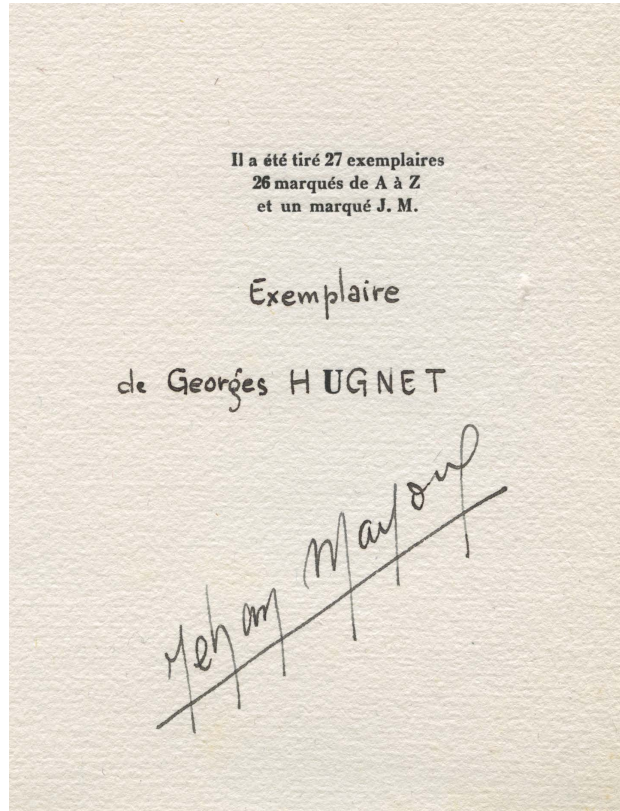
GEORGES HUGNET'S COPY

25. MAYOUX (Jehan). TRAINOIR.

Dunkerque, s.e., 1935. 4to leaflet (25,5 x 19,5 cm), in wrappers, 2 unnumbered leaves.

First edition of the author's self published first work.

Limited to 27 copies, lettered « A » to « Z » and one marked « J.M. », this one lettered « U », justified in ink « Exempleire de Georges Hugnet » and **signed by the author**.



Minor foxing to front wrapper.

A libertarian poet, Jehan Mayoux (1904-1975) became closer to the surrealists in 1933, publishing his "Jeu surréaliste" in *Le Surréalisme au service de la révolution*.

In 1935, the year *Trainoir* was published, he participated in the first event of the Rupture group, of which he remained a member until 1967.

YVES TANGUY'S COPY

26. DUCHAMP (Marcel) & BRETON (André). *AU LAVOIR NOIR.*

Paris, GLM, 1936. 8vo (25 x 18,8 cm), full calf, mosaic of pink, red and black calf and blue tinted paper covered by plexiglass, gilt top, wrappers bound-in, slip case (Leroux, 1962), unpaginated, 13 unnumbered leaves.

First edition illustrated with a « window » by Marcel Duchamp as frontispiece, in black and color with rhodoid, entitled « La Bagarre d'Austerlitz ».

Each copy differs from the others, **the rhodoid being hand painted.**



Limited to 70 copies on « Normandy vellum teinté », numbered by hand and a few « out of commerce » copies on the same paper, including this one, signed by the publisher.

Inscribed by Breton in green ink: « À Yves Tanguy, / le Grand Nacré / (brisants, globes électriques ensevelis, / - unique - vole seul sur l'orgue de mer, / dans les clairières de sel. Issu des / violettes rouges de mon cœur) / André. ».

Fine decorative binding by Georges Leroux, toning and rubbing to slipcase.

ONE OF THE SCARCEST PICASSO PRINTS FOR A BOOK

27. PICASSO (Pablo) & ELUARD (Paul). LES YEUX FERTILES.

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

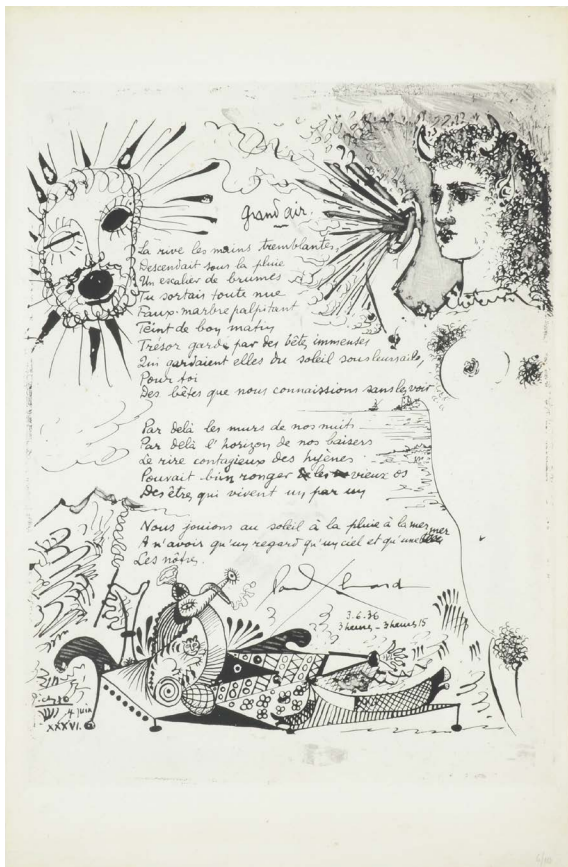
First edition (except for *La Barre d'appui* and *Facile*).

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

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

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

With 5 additional illustrations by Pablo Picasso : a frontispiece portrait and 4 full-page reproductions of



engravings, three from *La Barre d'appui* (Éditions Cahiers d'art, 1936) and a reduction of *Grand air*.

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

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

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

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

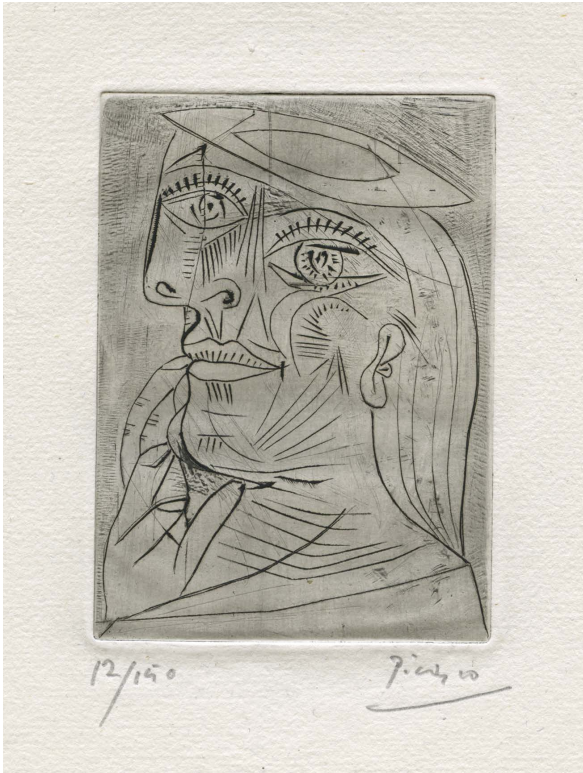
A MAJOR HISTORICAL ILLUSTRATED BOOK

28. ELUARD (Paul). SOLIDARITÉ.

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

Illustrated with 7 original etchings, each justified and signed in pencil by :

Pablo Picasso, Joan Miró, 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 (No.12).

Paul Eluard's poem, entitled « November 1936 », was first published in 1938 in *Cours naturel* to support spanish Republicans.

Signed in pencil by Paul Eluard.

29. DUCHAMP (Marcel). RROSE SELAVY.

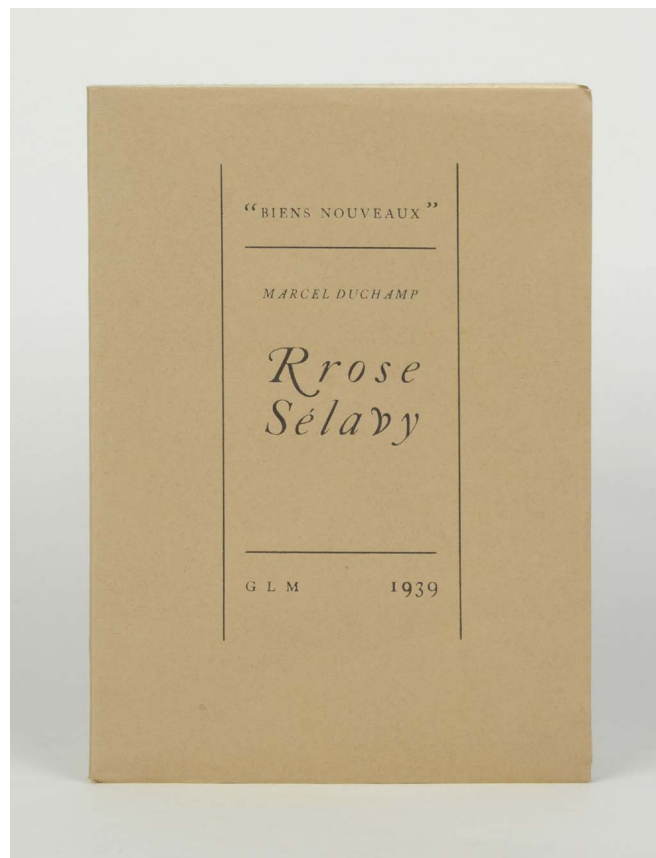
OCULISME DE PRÉCISION, POILS ET COUPS DE PIEDS EN TOUS GENRES.

Paris, GLM, « Biens nouveaux », 1939. 16,5 x 11,7 cm, in wrappers, unpaginated, 10 unnumbered leaves, slipcase.

First edition of this famous collection of humorous aphorisms.

One of 15 copies printed on Vieux Japon, this one not numbered.

In wrappers, as issued, preserved in a modern slipcase.



Rare and highly sought after on Vieux Japon.

Extracts :

« Le meilleur des savons est le savon aux amendes honorables. »

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

« Prendre 1 centimètre cube de fumée de tabac et en peindre les surfaces extérieure et intérieure d'une couleur hydrofuge. »

30. DUCHAMP (Marcel). *ROSE SELAVY*.

OCULISME DE PRÉCISION, POILS ET COUPS DE PIEDS EN TOUS GENRES.

Paris, GLM, « Biens nouveaux », 1939. 16,5 x 11,7 cm, in wrappers, unpaginated, 10 unnumbered leaves, slipcase.

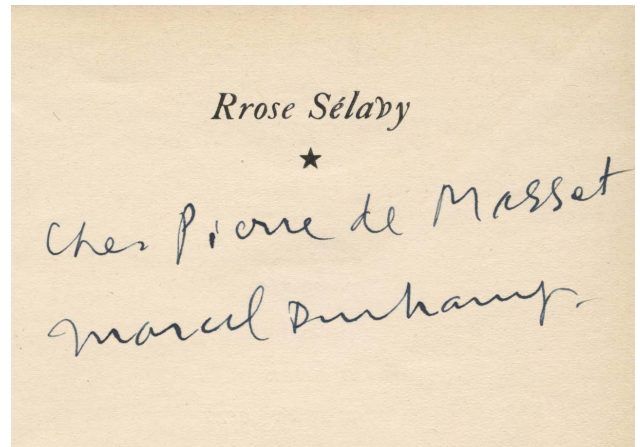
First edition. One of 500 copies printed on « vélin blanc » , n° 58.

Inscribed by the author upon publication : « Cher Pierre de Massot / Marcel Duchamp ».

In wrappers, as issued, preserved in a modern slipcase.

A French writer close to the Dada and Surrealist movements, Pierre de Massot (1900 - 1969) was a close friend of Marcel Duchamp, Francis Picabia, Tristan Tzara and many others including Jean Cocteau, Max Jacob, Erik Satie and André Gide, whose assistant he was for a while.

Pierre de Massot was introduced by Picabia to the Parisian avant-garde in the early 1920s and from then on participated to all Dada activities.



In 1921, he published *De Mallarmé à 391*, the first book overviewing the 20th century avant-gardes (see n° 15 of this catalog).

In 1924, Pierre de Massot took over the management of the Dada magazine 391. **The same year, he published *The Wonderful Book - Reflections on Rose Selavy*.** This scarce booklet, as a tribute to Rose Sélavy, Marcel Duchamp's feminine double, consists of an Introduction by « a woman of no importance » followed by a dozen pages having only the name of each month of the year printed on top, forming a sort of agenda.

On the second wrapper, there are several puns, aphorisms and witticisms which will be taken up in 1939 in *Rose Sélavy* : « Orchidée fixe ». « Un mot de reine; des maux de reins ». « Nous livrons des moustiques domestiques (demi-stock) ». « Nous estimons les ecchymoses des Esquimaux aux mots exquis ». « Cuisse enregistreuse ». « Fossettes d'aisances ». « A coups trop tirés », etc.

Despite being penniless, Pierre de Massot acquired several works by Duchamp.

In 1948, Pierre de Massot published in *Le Journal des Poètes* « Esquisse pour un portrait à venir de Marcel Duchamp », an article praising the *Grand verre* creator: « Tout de suite, j'admirais ce visage, cet admirable profil d'une pureté sans égale, cette élégance souveraine dans la vêtue, les gestes, le parler, cette espèce de dandysme hautain que tempérerait la gentillesse la plus exquise. Et ce rire silencieux aussi qui coupait le souffle aux pédants. ».

In 1964, he wrote « Propos et souvenirs », an essay dedicated to Marcel Duchamp published by Arturo Schwarz in 38 copies accompanied by a ready-made by Marcel Duchamp (reproducing Mona Lisa painting, « rectified », numbered, signed and titled in pencil « L.H.O.O.Q. »).

A volume bringing together the texts of Pierre de Massot dedicated to Rose Selavy or Marcel Duchamp was published by L'Échoppe in 2015 under the title « Marcel Duchamp, magicien du ready-made : souvenirs, poèmes, critiques ».

« **De Ma Pissotierre j'aperçois Pierre de Massot** » is among Duchamp's best-known aphorisms.

PICASSO ETCHING

31. PICASSO (Pablo) & DESNOS (Robert). CONTRÉE.

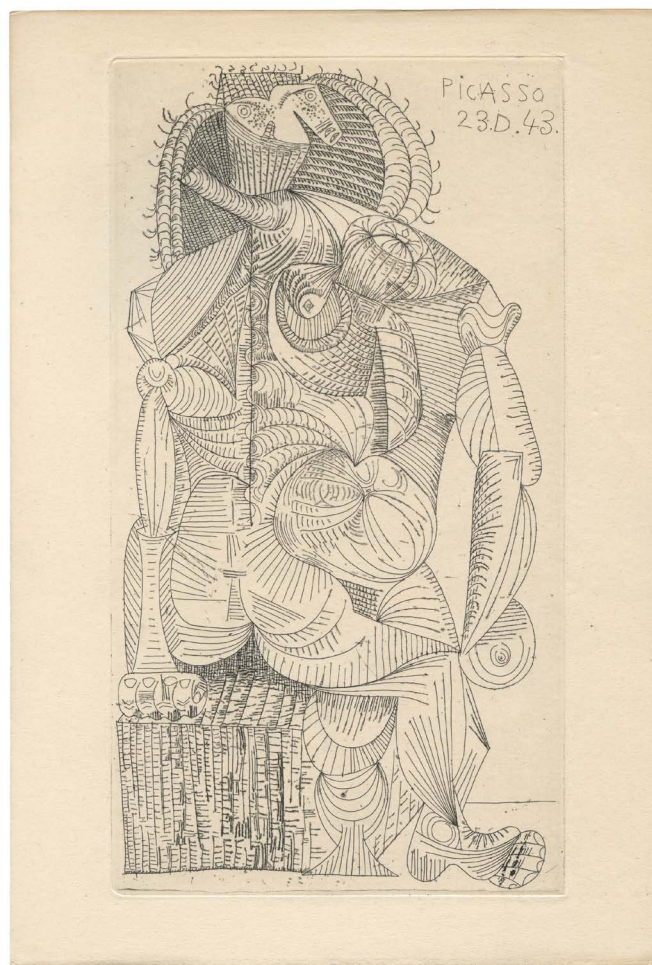
EAU-FORTE DE PICASSO.

Paris, Robert J. Godet, 1944. 8vo (28,4 x 19,3 cm), in wrappers, editor's spiderweb glassine, frontispiece, 57 pp., 3 unnumbered leaves.

First edition.

Illustrated with an original etching by Picasso, signed and dated inversely on the copper matrix: « Picasso 23.D.43 », printed by Atelier Lacourière on a loose leaf (28.3 x 19 cm), etching (24.6 x 13.2 cm).

One of 200 copies printed on vélin pur fil Lafuma (No. 1).



The text is illustrated with 23 reproductions of different parts of the etching, so that the reader finds different aspects of the frontispiece from page to page.

Very nice copy, yellowing to top cover, **etching in perfect condition.**

Goeppert & Cramer, Pablo Picasso, catalogue raisonné des livres illustrés, n° 39

32. [BORGES (J.-L.) & BIOY CASARES (A.)] SUAREZ LYNCH (B.).

UN MODELO PARA LA MUERTE.

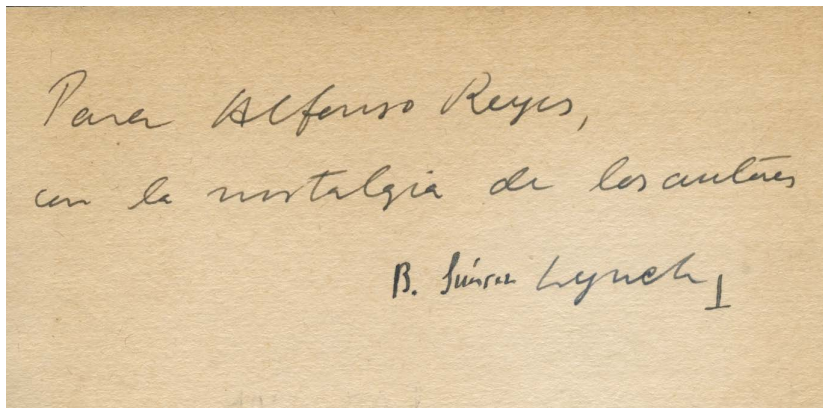
Buenos Aires, Oportet & Haereses, 1946. 8vo (23 x 14 cm), half blue cloth, 83 pp..

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 in 1942 under the name of Bustos Domecq (another pseudonym used by Borges and Bioy Casares).

Limited to 300 copies (No. 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 ».

Great association copy.

33. [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 leaf, 79 pp., 5 leaves.

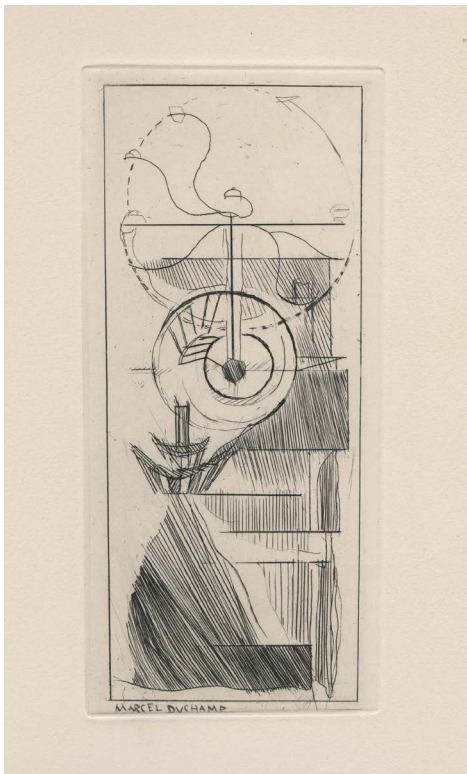
Illustrated edition of the first theoretical work on Cubism, first published in 1912.

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

Illustrated with 7 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 4 engravings 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 »).

One of the most important works on Cubism.

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

INSCRIBED BY PAUL ELUARD

34. ERNST (Max) & ELUARD (Paul).

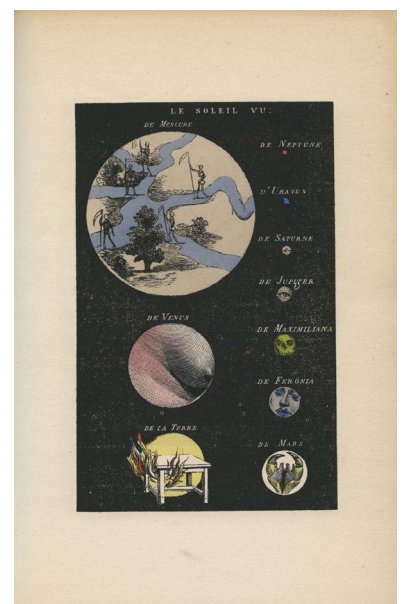
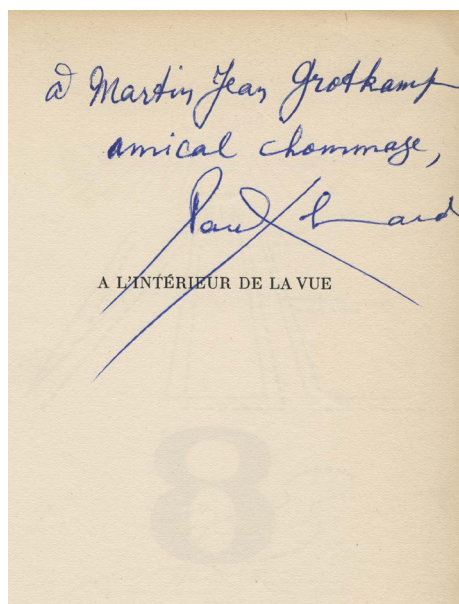
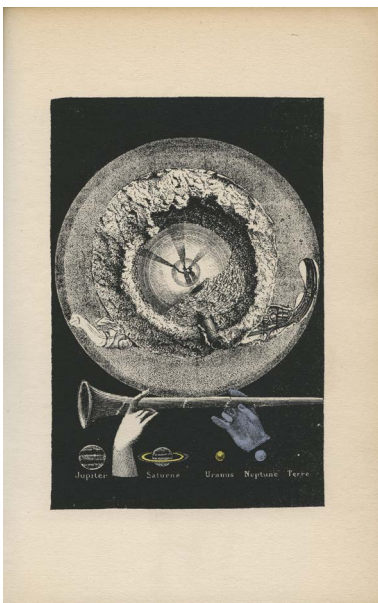
A L'INTÉRIEUR DE LA VUE, 8 POÈMES VISIBLES.

Paris, Pierre Seghers, 1948 [printed in December 1947]. 8vo (21 x 14,2 cm), in wrappers, 113 pp., 5 unnumbered leaves.

First edition.

One of 600 numbered copies printed on Alma Marais (after 10 copies on Marais).

Inscribed by the author : « à Martin Jean Grotkamp, / amical hommage, / Paul Eluard ».



Illustrated with 7 plates by Paul Eluard and 32 plates of reproductions of collages by Max Ernst, all full page illustration, seven of them in color.

Illustrations were printed by Mourlot Frères, the text by Imprimerie Union.

SUITE OF 4 DRY POINTS

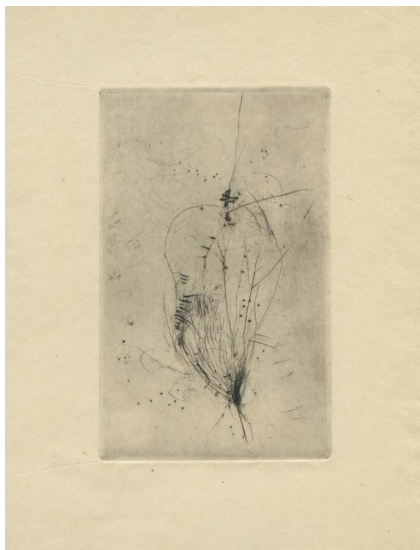
35. WOLS (Otto) & KAFKA (Franz). L'INVITÉ DES MORTS.

Paris, Presses du Livre Français, 1948. 8vo (26,5 x 17,2 cm), in wrappers, 4 full-page etchings by Wols, 28 pp., 2 unnumbered leaves, loose suite of 4 etchings.

First illustrated edition.

One of the first 20 copies, this one unnumbered, **printed on « Vidalon haut » illustrated with :**

- 4 original dry points by **Otto Wols**, printed on Japan paper, and
- a loose suite of the same 4 dry points also printed on Japan paper.

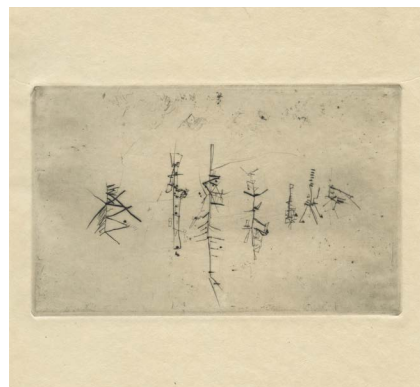


Includes four short stories, translated into French by Marthe Robert : « L'Invité des Morts », « Dans notre synagogue », « L'Épée » et « Lampes Neuves ».

Typography by François di Dio.

Limited to 270 copies, including 100 copies on Montval with 4 original drypoints (without suite) and 150 copies on Montval with one engraving only.

In wrappers, as issued.



COLOR LITHOGRAPH BY JOAN MIRÓ

36. MIRÓ (Joan).

FRONTISPICE POUR L'ANTHOLOGIE DE L'HUMOUR NOIR.

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

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



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

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

Scarce.

Cramer, Joan Miró - Illustrated Books, n° 22

FERNAND LÉGER'S COPY

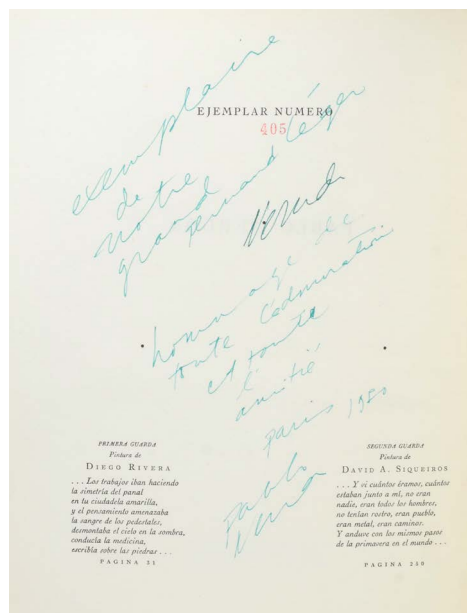
37. NERUDA (Pablo). CANTO GENERAL.

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

First edition of Pablo Neruda major work.

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

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



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

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

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

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

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

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

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

STRIKING DECORATIVE BINDING BY MADELEINE GRAS

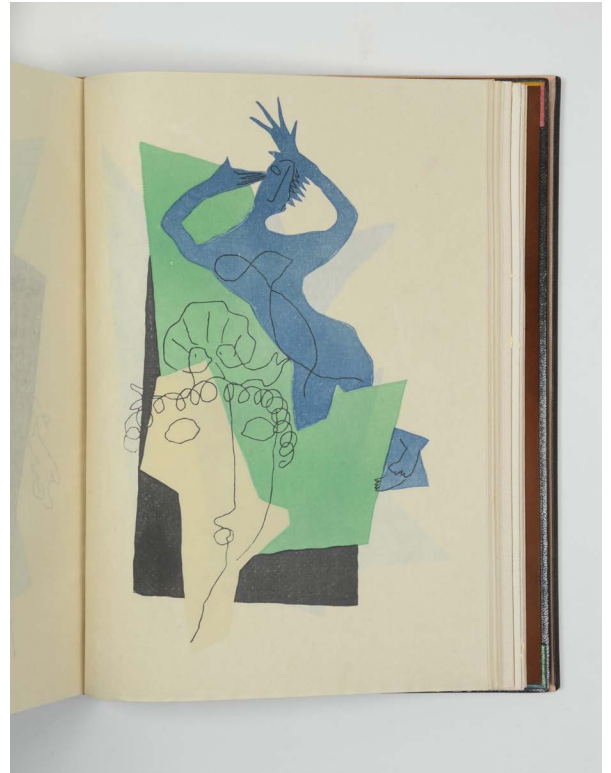
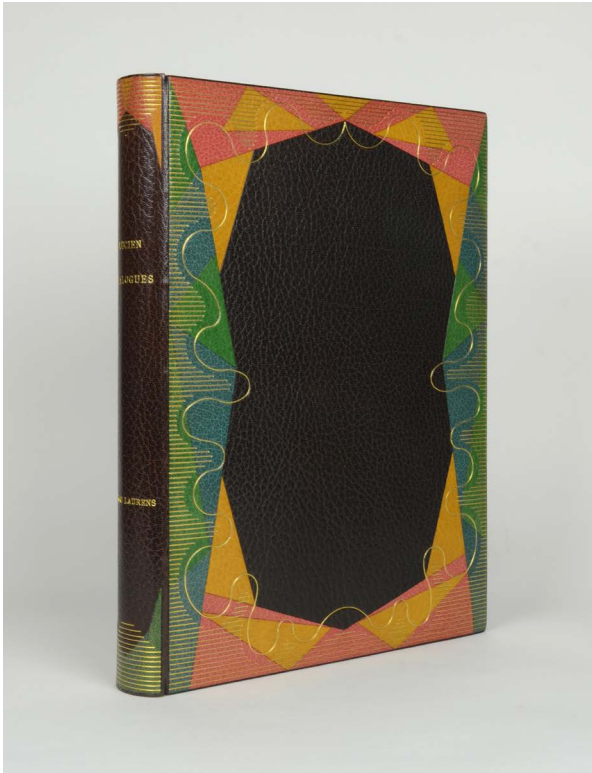
38. LAURENS (Henri) & LUCIEN DE SAMOSATE. DIALOGUES.

Paris, Tériade, 1951. Folio (38 x 28 cm), full brown morocco, geometrical blue, green, ocher, and pink mosaic on each board, gilt rules, gilt lettered spine, all edges gilt, wrappers bound in, slipcase (Madeleine Gras), 152 pp., 4 unnumbered leaves., 24 full page illustrations, suite wrappers, suite of 35 plates.

Illustrated with 33 original color compositions by Henri Laurens, engraved on wood by Théo Schmied.

Limited to 250 copies printed on vergé d'Arches and 25 « hors commerce », copies printed on Théo Schmied's private press, signed by the artist.

One of 40 numbered copies, with a suite of all woodcuts printed on China paper, 35 plates in total, No. 25.



One of the most complete and important illustrations by the artist.

Comprising four « dialogues » by Lucien de Samosate, in French : « «Dialogues des Dieux », « Dialogues marins », « Dialogues des morts » et « Dialogues des courtisanes ».

Exquisite decorative binding by Madeleine Gras, perfectly preserved, inspired by the engravings of Henri Laurens.

SCARCE FIRST ISSUE CUT-OUT COVER

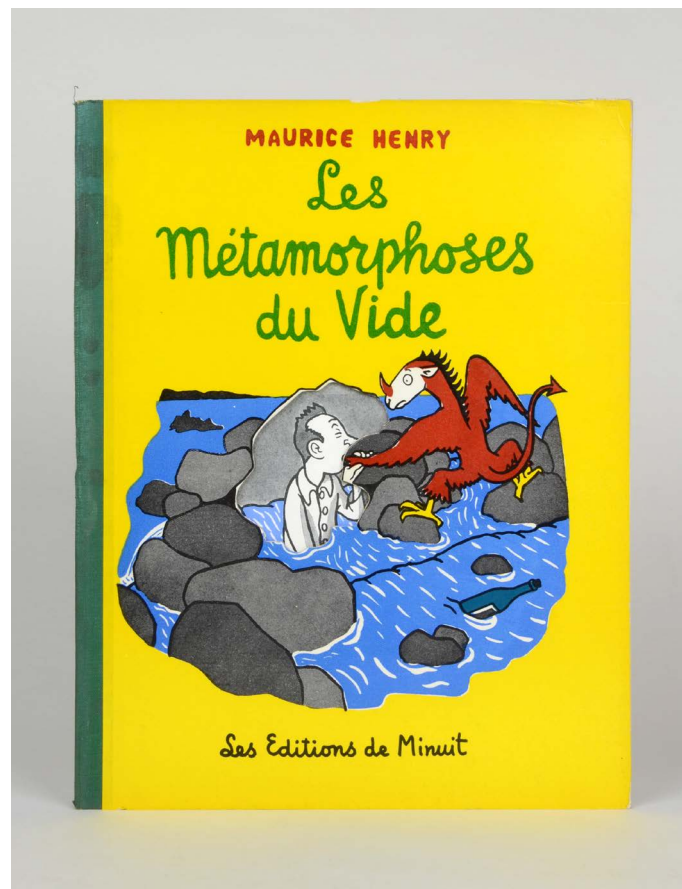
39. HENRY (Maurice). *LES MÉTAMORPHOSES DU VIDE.*

Paris, Les éditions de Minuit, s.d. [1955]. 4to (27 x 21,3 cm), half green cloth, illustrated cardboard, 32 unnumbered leaves.

First edition, first issue, with the scarce cut-out illustrated cover.

Print run limited to about 500 copies, a good portion of which presumably destroyed.

32 full-page color illustrations with calligraphic text, 16 of which with cut-outs allowing to glimpse some of the adjacent illustrations as the reading progresses, transforming the protagonists and the elements of the decor punctuating Adrien's dreamlike wanderings.



The cover had two versions: the first with a yellow background and an aperture, rarer and sought after, was abandoned in favor of the second (black background without aperture) due to technical perforation difficulties.

Nice copy of this fragile and beautiful book, with the first issue cover.

INSCRIBED COPY OF KUNDERA SECOND POETRY BOOK IN CZECH

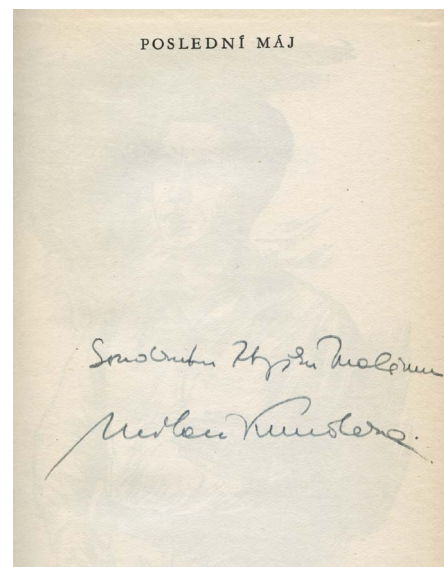
40. KUNDERA (Milan). POSLEDNÍ MÁJ.

Prague, Československý Spisovatel, 1955. 8vo (20,5 x 13 cm), editor's cardboard, gilt fleuron on front cover, 39 pp., 1 unnumbered leaf., slipcase (elbel libro)

Scarce first edition.

Deluxe copy, in publisher's cardboard.

Inscribed by the author upon publication : « Soudruhu Zbyšku Malému / Milan Kundera » [To my comrade Zbyšek Malý].



Wood engraved portrait by Bohdan Lacina as frontispiece. Typography designed by Zdenek Seydl.

Zbyšku and Malému are the dative forms of the Zbyšek (first name) and Malý (surname).

Zbyšek Malý (1938-2000) was a Czech lyricist and organist, born in Vsetín, a small town in Moravia, located east of Brno, where Milan Kundera was from.

Second poetry book by Milan Kundera in Czech, after *Člověk zahrada širá* [Man, a wide garden] in 1953, *Poslední Máj* [The Last May] was published in 1955, in homage to Julius Fucík, hero of the communist resistance against Nazi Germany's occupation of Czechoslovakia during World War II.

A second edition of *Poslední Máj*, considerably revised, was published six years later, in 1961.

Inscribed copies of Kundera's first books published in Czech in the 1950s are of the utmost scarcity.

GIACOMETTI SIGNED ETCHING

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

LE MOTEUR BLANC.

Paris, GLM, 1956. 8vo (20 x 14,5 cm), in wrappers, unpaginated, 26 unnumbered leaves including Giacometti etching.

First edition.

One of 50 numbered copies on vélin d'Arches, **with an original etching signed by Alberto Giacometti** in frontispiece, printed by Georges Visat (No. 45).



In perfect condition, in wrappers as issued.

Important poetic collection by André du Bouchet including: « Le Moteur blanc », « En pleine terre », « Ce que la lampe a brûlé », « Le Vin du jour » et « Autre ressort ».

Antoine Coron, Les Éditions GLM, n°407, Lust 97.

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

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

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

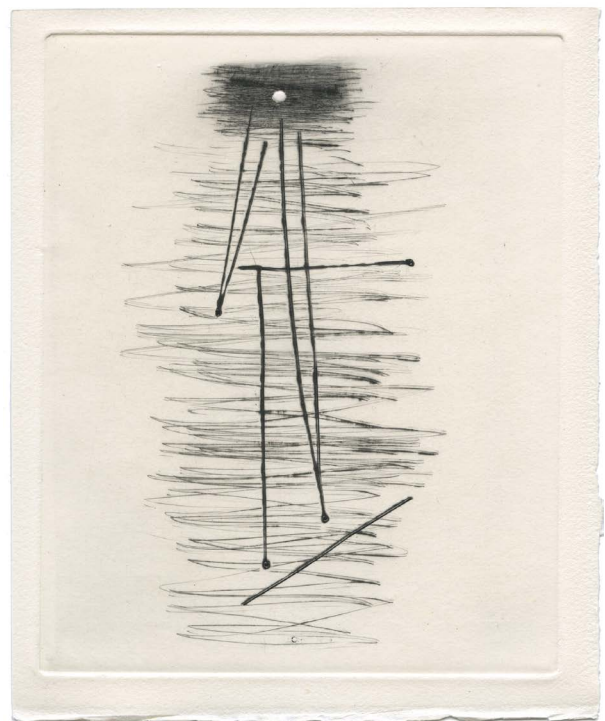
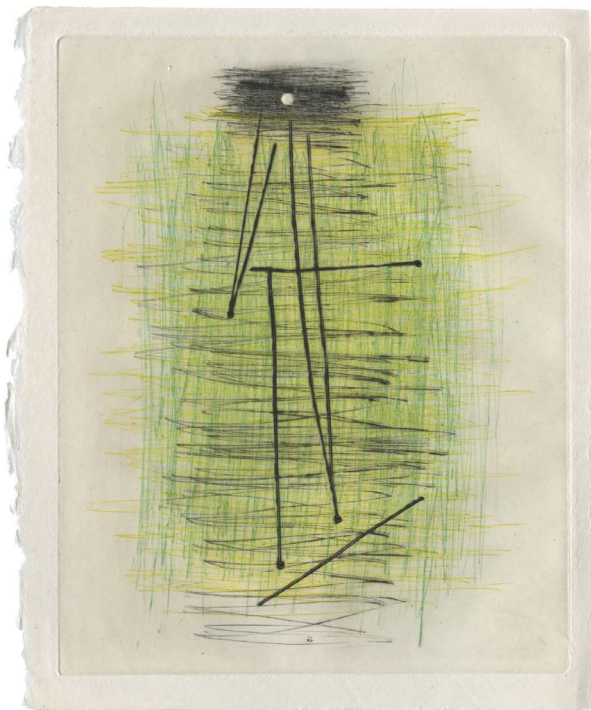
First edition.

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

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

Exceptional copy comprising 5 proofs of Picasso frontispiece :

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



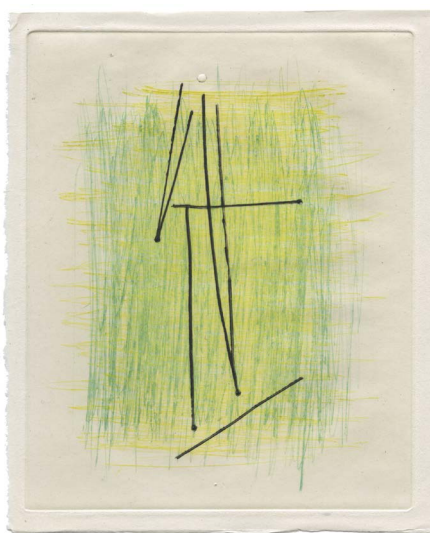
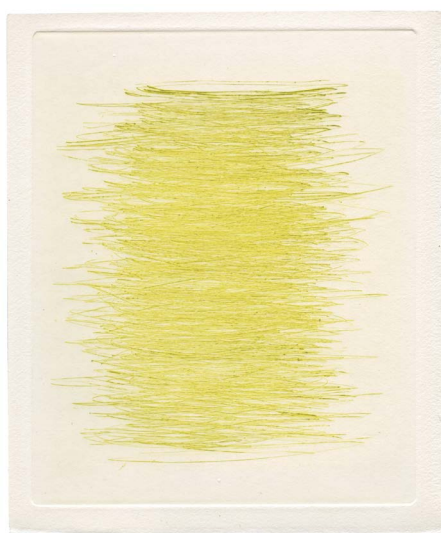
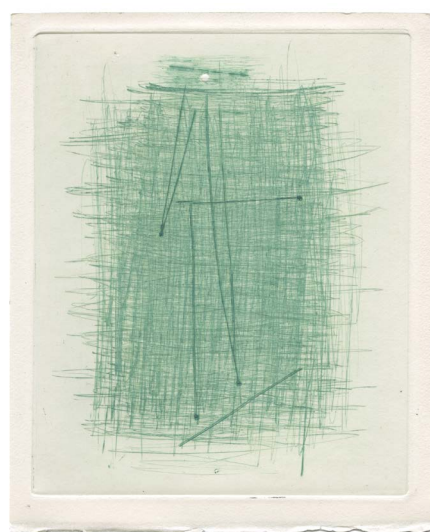
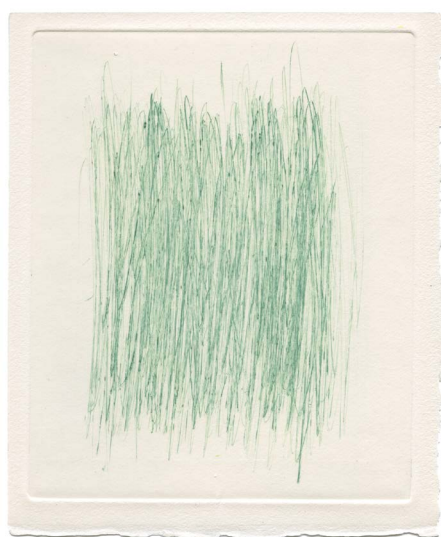
...WITH A SET OF PROOFS UNKNOWN TO CRAMER

In perfect condition, loose, as issued.

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

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

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



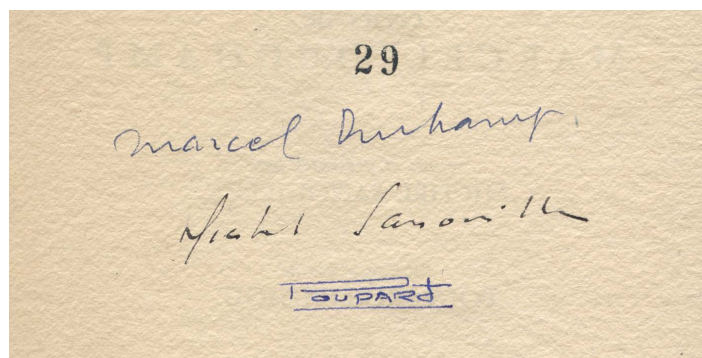
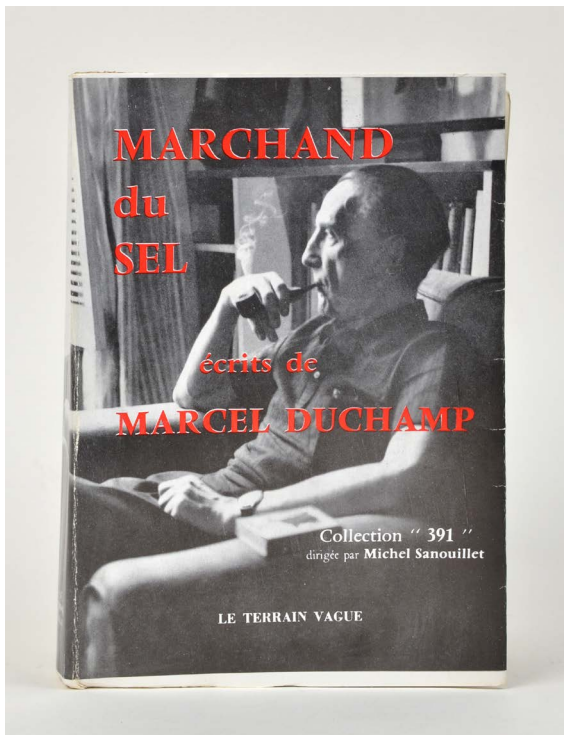
DELUXE COPY SIGNED BY DUCHAMP

43. DUCHAMP (Marcel). MARCHAND DU SEL

Paris, Le Terrain Vague, Collection « 391 », 1959. 8vo, unbound in illustrated wrappers, 231 pp., 25 full page plates.

First edition.

One of 40 numbered copies printed on « papier vergé fort d'Auvergne à la forme », the only copies, together with 10 copies « hors commerce » printed on the same paper, signed by Marcel Duchamp, Michel Sanouillet and Poupard-Lieussou with the extra plate of « La Mariée mise à nu par ses célibataires, même » printed on celluloid.



Illustrated with 26 full page plates (including the wrapper).

Marchand du sel is a collection of all of Marcel Duchamp's writings published in magazines, catalogs, limited edition publications and on artworks as well as unpublished materials.

Nice copy, tiny marginal tear to a few leaves, without the editor's slipcase.

COLOR LITHOGRAPH BY MIRÓ

44. MIRÓ (Joan) & LEIRIS (Michel). MARRONS SCULPTÉS POUR MIRÓ

s. l. [Genève], Edwin Engelberts, s. d. [1961]. Oblong (26,5 x 17 cm), in lithographic wrappers, unpaginated [32 pp.]

First edition.

Limited to 138 copies printed on Auvergne, numbered and signed by Michel Leiris and Joan Miró on the colophon, this one No. 53.



Wrappers illustrated with an original color lithograph by Joan Miró printed on « Japon nacré » by Maeght in Paris.

Mourlot, 263 ; Cramer, 72.

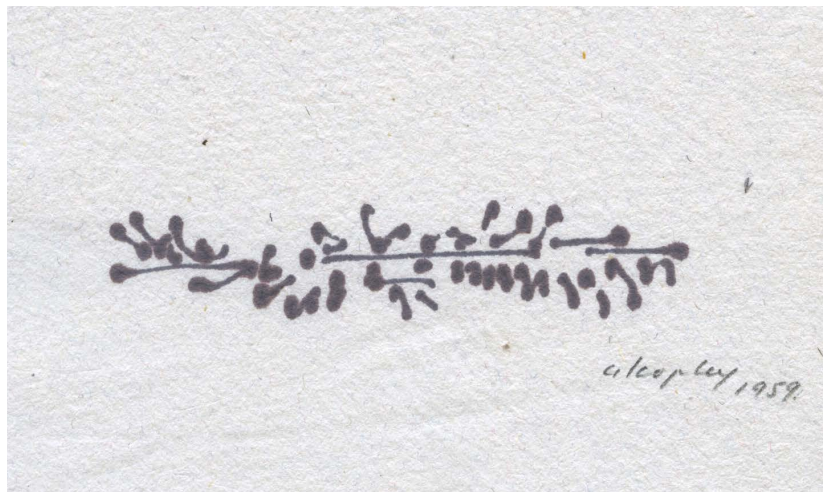
SIGNED ORIGINAL ALCOPELY DRAWING

45. GROHMANN (Will). *ALCOPELY - VOIES ET TRACES.*

Wuppertal, Galerie Parnass, R. Jährling, 1961. 12mo (21 x 15 cm), loose, illustrated wrappers, unpaginated, 4 double leaves (blank, half-title, title, introduction in German, French and English), 32 plates, 1 double leaf (colophon, blank), loose signed original drawing, rhodoïd, slipcase.

First edition.

One of 75 numbered copies with an original drawing signed by Alcopley (this one dated 1959), signed by Alcopley and by Grohmann on the colophon, No. 35.



Illustrated with reproductions of 32 drawings in black.

Introduction in German by Will Grohmann, translated into French by François Mathey and English by Joseph Freeman.

A New York School artist and medical scientist **Alfred Lewin Copley (1910–1992)**, also known as **Alcopley**, co-founded the **Eighth Street Club in 1949**, alongside twenty artists, including Franz Kline, Willem de Kooning and the composer Edgard Varèse.

He participated in the Ninth Street Show in 1951 and had a solo exhibition at the Stedelijk Museum in Amsterdam in 1962.

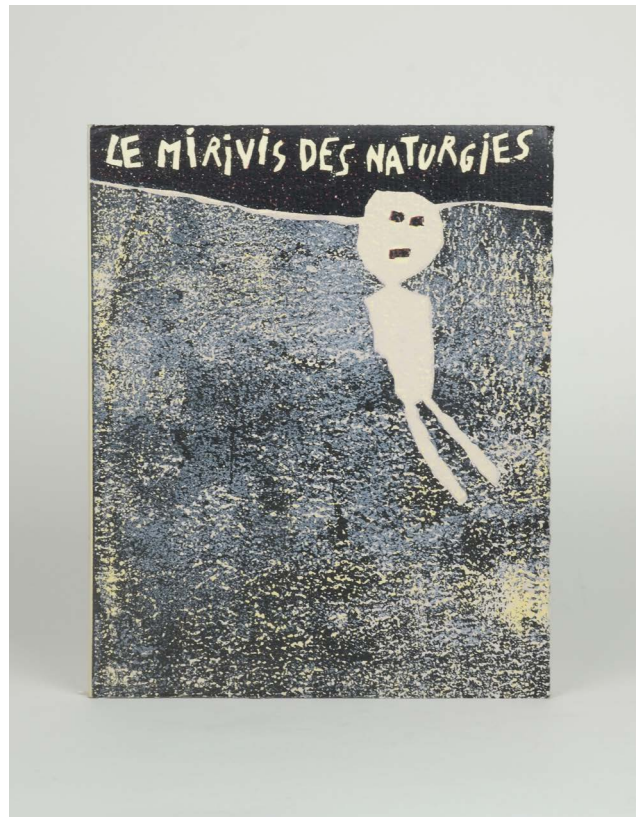
46. DUBUFFET (Jean) & MARTEL (André).

LE MIRIVIS DES NATURGIES.

Paris, Alexandre Loewy, 1963. 4to (29,5 x 23,5 cm), illustrated wrappers, slipcase with an original lithograph, unpaginated.

First edition.

Illustrated with 16 full-page original color lithographs (one to 7 colors depending on prints) **by Jean Dubuffet** on the slipcase, the frontcover, as frontispiece and disseminated in the book (13).



The lithographs were printed by Serge Lozingot on J. Dubuffet's hand press at his workshop located rue de Rennes in the winter of 1962-1963.

Martel's text is also lithographed.

Limited edition of 116 copies, printed on papier d'Auvergne. One of 6 hors-commerce copies, justified, No. I/VI, and **signed in pencil by Jean Dubuffet, André Martel and Serge Lozingot.**

« Avis au Relieur » sheet mounted to rear interior board.

In pristine condition.

ISRAEL STORIES INSCRIBED TO HERBERT AGAR IN 1965

47. **KESSEL (Joseph).** TERRE D'AMOUR ET DE FEU.

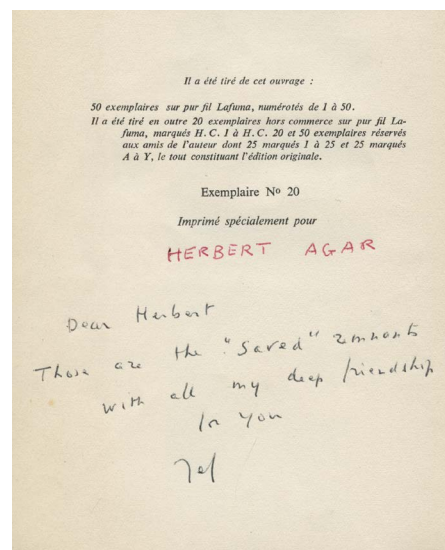
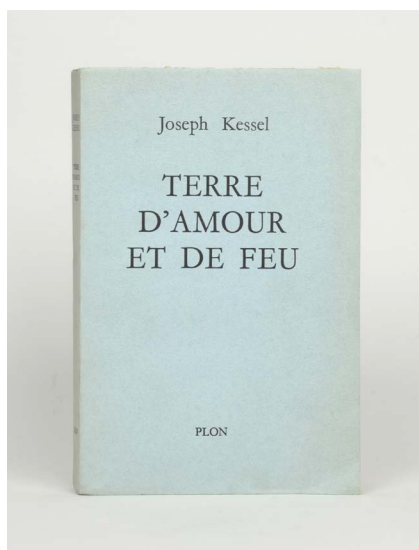
Paris, Plon, 1965. 8vo (21,5 x 14 cm), in blue wrappers, as issued, 282 pp., 3 unnumbered leaves.

First edition.

One of 120 numbered copies printed on “pur fil” (composed of 50 copies for the trade and 70 copies hors-commerce), this one being amongst the 25 hors-commerce copies reserved for friends of the author, n° 20, printed especially for « Herbert Agar » (handwritten in red ink).

Inscribed by the author, in English: « Dear Herbert / Those are the « saved » remnants / with all my deep friendship / for you / Jef ».

Large paper copies of *Terre d'amour et de feu*, inscribed to significant dedicatees are scarce.



Terre d'amour et de feu brings together three stories carried out by reporter Joseph Kessel in Palestine - « Les Pionniers 1924 » - and in Israel - « Les Guerriers 1948 » and « Les Juges 1961 » - testifying to the creation and the rise of the State of Israel, from the first settlements in the desert and the creation of Kibbutz, to the age of its sovereignty, including the war leading to its official birth.

American journalist and historian, Herbert Agar (1897-1980) received the Pulitzer Prize for History in 1934 for his 1933 book *The People's Choice*, a critical look at the American presidency.

In 1960, Herbert Agar published *The Saving Remnant: An account of Jewish Survival since 1914*. **Four years later, in 1964, the essay is edited in French, under the title *Les Rescapés* with a preface by Joseph Kessel.**

It traces, through the activities of a philanthropic organization, the American Joint Distribution Committee, the destiny of Jews since the First World War. It is a grandiose, dramatic fresco, « une chronique inspirée dont les annales se déroulent sur une durée de cinquante ans... dont l'action court à travers pogromes, révolutions et génocides sans merci de New York à la Russie, au Maroc, au Yemen », writes **Joseph Kessel, a long-time friend of the author, in his preface.**

Joseph Kessel, born of Jewish parents, who was one of the most lucid witnesses to the tragedies of our time, argues that this American from the Southern States, who has not a drop of blood, nor the slightest Hebrew connection, was able to feel and make felt the pathetic adventure of an entire people. This is undoubtedly the privilege of talent, but also the fact of Herbert Agar's deep sympathy for the oppressed.

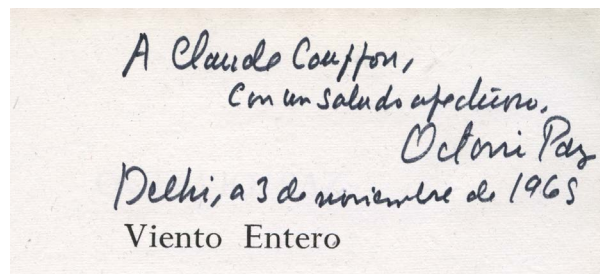
48. PAZ (Octavio). VIENTO ENTERO.

Delhi, s.e., 1965. 8vo (26,3 x 17,5 cm), in blue wrappers, unpaginated, 14 unnumbered leaves.

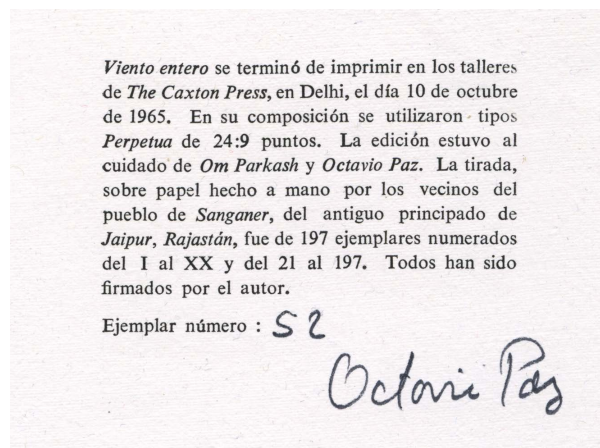
First edition (in Spanish) of this important poem by Octavio Paz.

Limited to 197 numbered copies, signed by the author on the colophon (No. 52).

Inscribed by the author: « A Claude Couffon / con un saludo afectuoso / Octavio Paz / Dehli, a 3 de noviembre de 1965 ».



A Claude Couffon,
Con un saludo afectuoso.
Octavio Paz
Delhi, a 3 de noviembre de 1965
Viento Entero



Viento entero se terminó de imprimir en los talleres de *The Caxton Press*, en Delhi, el día 10 de octubre de 1965. En su composición se utilizaron tipos *Perpetua* de 24:9 puntos. La edición estuvo al cuidado de *Om Parkash* y *Octavio Paz*. La tirada, sobre papel hecho a mano por los vecinos del pueblo de *Sanganer*, del antiguo principado de *Jaipur, Rajastán*, fue de 197 ejemplares numerados del I al XX y del 21 al 197. Todos han sido firmados por el autor.

Ejemplar número : 52
Octavio Paz

An important poem in Paz's work, written while the poet was serving as Mexican ambassador to India, *Viento Entero* is a succession of landscapes, situations and moments - such as a Japanese « renga » (hai-kus).

Space moves, changes; in counterpoint, time is always identical to itself (as recalled in the famous first line « El presente es perpetuo »).

The landscapes and situations that pass through the poem evoke a real journey through northern India and Afghanistan. Each stanza is a landscape, a situation or a moment of this journey.

Octavio Paz received the Nobel Prize for Literature in 1990.

Literary critic and translator, Claude Couffon (1926-2013) was a great specialist in Hispanic literature. He contributed to the recognition in France of numerous Spanish and Latin American writers, including Julio Cortázar, Ernesto Sábato, Carlos Fuentes, Juan Rulfo, Mario Vargas Llosa, Gabriel García Márquez, etc.

INSCRIBED TO JEAN LEMAYRIE

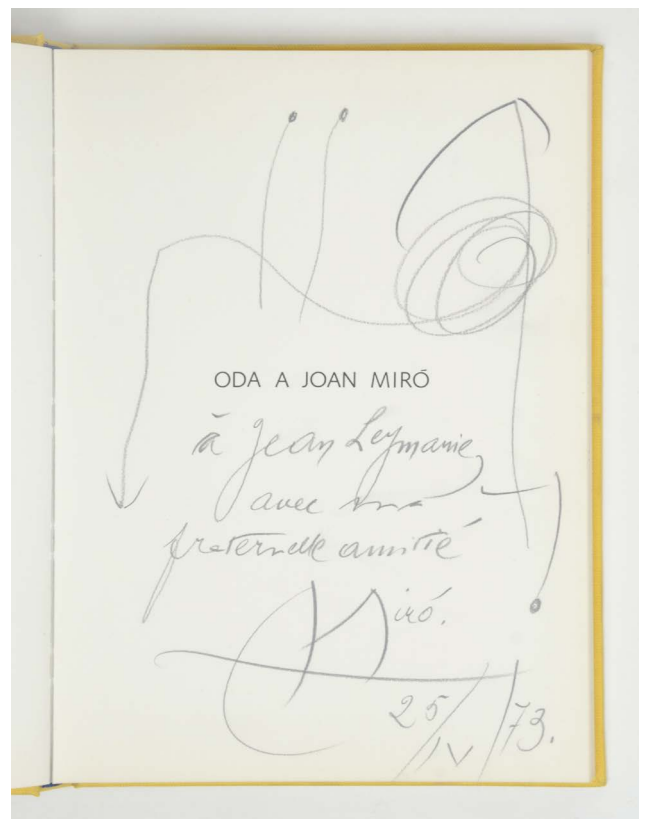
49. MIRÓ (Joan) & BROSSA (Joan). ODA A JOAN MIRÓ.

Barcelona, Edicions Polígrafa, 1973. 4to (33,5 x 24,3 cm), editor's yellow cloth, unpaginated, 46 unnumbered leaves, loose color lithograph by Miró.

First edition. Hors-commerce copy reserved for the author and collaborators, justified in pencil, **signed by the author and the artist** on the colophon.

Illustrated with an original lithograph in colors signed in pencil by Joan Miró and justified HC.

Inscribed by the artist, with a large abstract pencil drawing : « A Jean Leymarie / avec ma / fraternelle amitié / Miró / 25 IV 73 ».



Limited to 535 numbered copies, of which only 185 include at least one signed lithographs.

Tribute to Joan Miró, decorated with numerous serigraphies, cuttings and collages, published on his 80th birthday.

A famous historian and art critic, Jean Leymarie (1919-2006) is the author of several books about Picasso, Balthus, Geneviève Asse, Tal Coat, etc.

In 1974, Jean Leymarie organized, in collaboration with Jacques Dupin, the retrospective exhibition dedicated to Joan Miró, by the Réunion des musées nationaux, at the Grand Palais from May 17 to October 13, authoring the catalog preface.

Cramer, 175

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

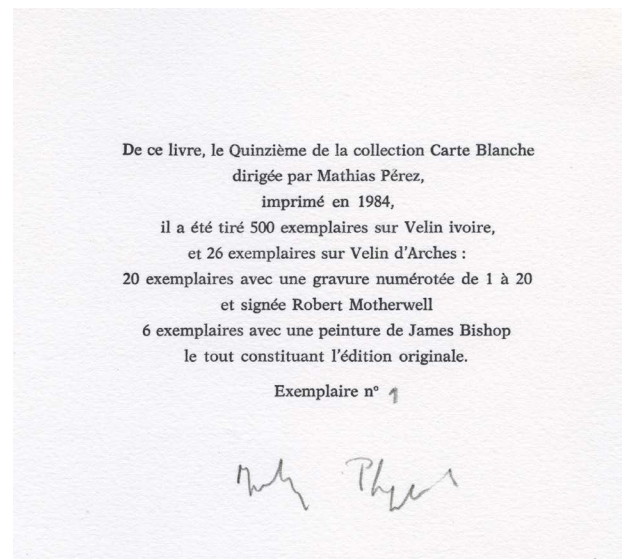
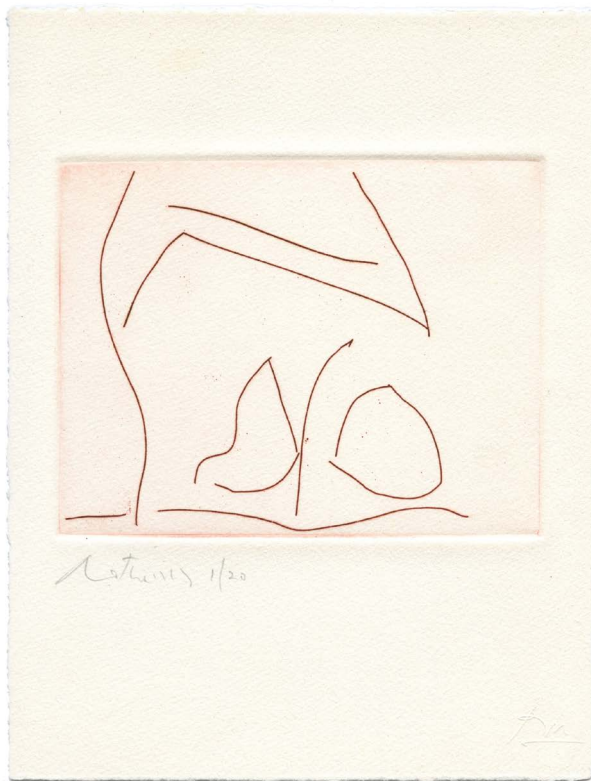
L'AMOUR VÉNITIEN.

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

First edition.

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

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



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

Scarce.

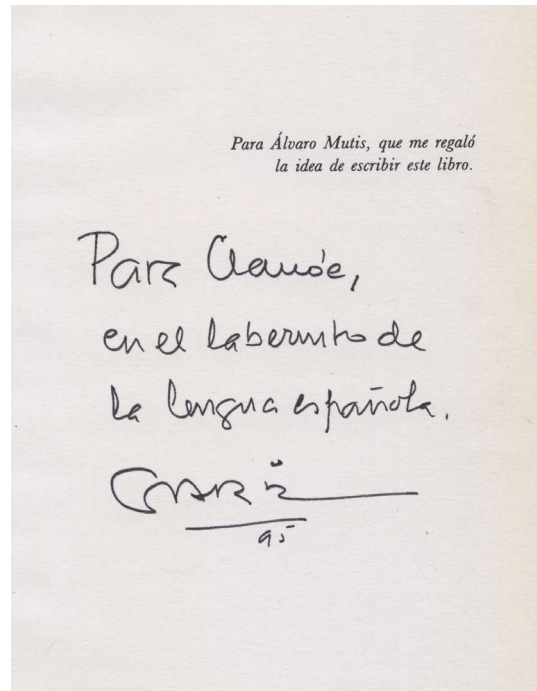
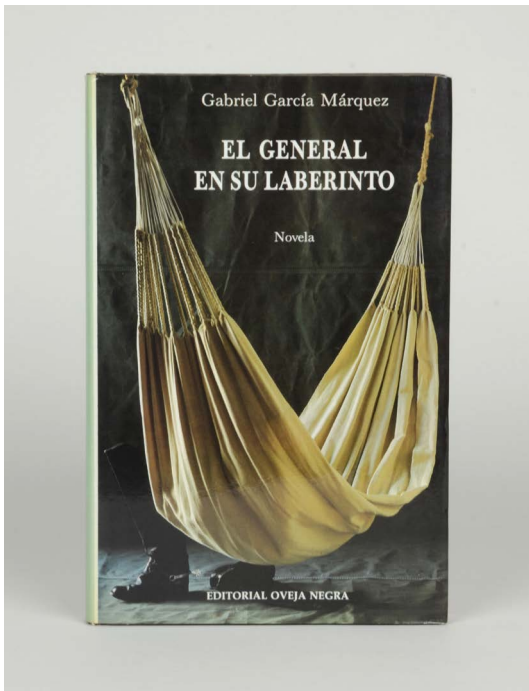
A poet, editor and art critic, Marcelin Pleyne is the author of a monograph devoted to Robert Motherwell published in 1989 by Daniel Papierski.

51. GARCIA MARQUEZ (Gabriel). EL GENERAL EN SU LABERINTO.

Bogota, Editorial Oveja Negra, 1989. 8vo (22,4 x 14,2 cm), editor's cardboard, illustrated dust jacket, 284 pp., 1 unnumbered leaf.

First edition.

Inscribed by the author : « Para Claude [Couffon], / en el laberinto de / la lengua española / Gabriel / 95 ».



Upper corners slightly bumped, dust jacket in perfect condition

A literary critic and translator, Claude Couffon (1926-2013) was a great specialist in Hispanic literature. He contributed to the recognition in France of numerous Spanish and Latin American writers, including Julio Cortázar, Ernesto Sábato, Carlos Fuentes, Juan Rulfo, Mario Vargas Llosa, Gabriel García Márquez, etc.

Claude Couffon met Gabriel García Márquez in 1956, during the Colombian writer's years in Paris.

After refusing to translate *Cien años de soledad*, being very busy translating two short stories by Miguel Angel Asturias, **Claude Couffon became Garcia Marquez designated translator into French.**

He translated into French : *El otoño del patriarca*, *Los funerales de la Mamá Grande*, *La increíble y triste historia de la cándida Eréndira y de su abuela desalmada*, *Relato de un naufrago*, *Crónica de una muerte anunciada*, *La Hojarasca* and *La Mala Hora*.

From 1987, Annie Morvan succeeded him, translating into French *El amor en los tiempos del cólera* and *El general en su laberinto*.

BY A MAJOR AFRICAN PHOTOGRAPHER

52. SIDIBÉ (Malick). THE STUDIO.

s.l., Chez Higgins, Collection « De L'œil », s.d. [November 2011]. Portfolio of 15 photographs (19 x 12,7 cm), glassine, slipcase.

Portfolio of 15 photographs by Malian portrait photographer Malick Sidibé (1936-2016), printed on « papier perlé » (19 x 12.7 cm), with « chez Higgins » stamp.

Limited to 50 copies, signed by the photographer, the publisher and the prefacier, on the colophon, No. 1.



Each photograph is protected by a spider's web glassine paper folder.

Text by Freddy Denaës titled: « Chronique privée - Le studio » printed on « papier crème ».

Editor's slipcase, with an additional photograph pasted on the front cover.

