

LIBRAIRIE FAUSTROLL



**60th Anniversary New York
International Antiquarian Book Fair**

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Booth C13

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LIBRAIRIE FAUSTROLL

First editions - Illustrated books
Manuscripts - Etchings - Photographs

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AN EARLY DADA COLLABORATION

1. ARP (Hans) & TZARA (Tristan). VINGT-CINQ POÈMES.

Zürich, Collection Dada (printed by Julius Heuberger), 1918. 8vo (20,5 x 14,8 cm), editor's card wrappers with pasted-down title label with titles in black and original woodcut by Arp, unpaginated, [26 unnumbered leaves], leaf with title and woodcut vignette by Arp recto, leaf with presentation recto and Tzara's verse verso, 15 leaves with Tzara's 25 verses recto and verso and eight original woodcuts by Arp, each recto only, final leaf with justification / colophon and woodcut vignette by Arp verso; printed text in French lowercase throughout.

First edition of those poems written between 1916 and 1918 printed on alfa paper without punctuation and in lowercase.

Illustrated with 10 original woodcuts by Hans Arp, amongst which 2 are printed twice and 8 are full page prints.

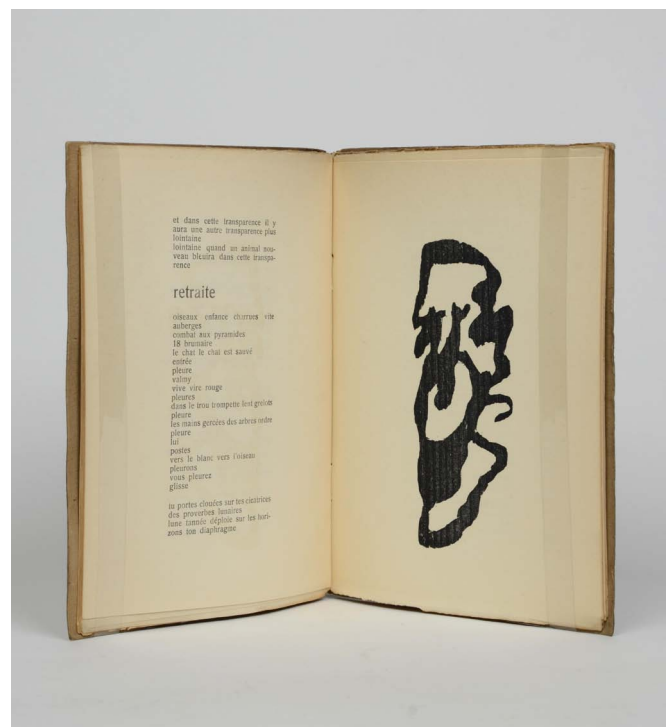
The work is Tzara's second published collection of poetic experiments.

Vingt-cinq poèmes is unquestionably one of the book highlights of the heroic period of the Dada movement, as founded in Zurich (1916).

« An important document of the Dada movement by two of its founders. The non-objective woodcuts are similar to Arp's wooden reliefs and collages at this time and their free form is expressive of the automatic quality valued by the Dadaists. » (The Artist and the Book)

A fine copy, completely unsophisticated of this superb Dada collaboration, light marginal browning to endpapers.

\$6,600.



COMPLETE SET EXQUISITELY BOUND...

2. [ART NOUVEAU]. LES MAÎTRES DE L’AFFICHE.

Paris, Imprimerie Chaix, 1896 to 1900. 5 folio volumes (39,6 x 29,2 cm), half-morocco, flat back with title label and mosaic and gilt ornaments, segments of period posters on boards, wrapper bound in in each volume (bound by Thierry suc. de Petit-Simier).

Complete set in five volumes of the most significant collection of art from the golden age of the poster, exquisitely bound at the time by Thierry.

Comprising **240 chromolithographed plates plus 16 bonus plates created exclusively for this series** by Chéret (7), Berthon (1), Willette (2), Steinlen (2), Léandre (1), Ibels (1), Crafty (1), and de Feure (1).

Preface by Roger Marx in each volume.



This ambitious project promoted by Jules Chéret, then artistic director at Chaix printing works, is illustrated with works by 97 artists, including: Jules Chéret (1836-1932), Henri de Toulouse-Lautrec (1864-1901), Alphonse Mucha (1860-1939), Pierre Bonnard (1867-1947), Paul Berthon (1872-1934), Eugène Grasset (1845-1917), Théophile Alexandre Steinlen (1859-1923), Félix Vallotton (1865-1925), Carlos Schwabe (1866-1926)...

...BY THIERRY AT THE TIME

Les Maîtres de l'affiche was published in 60 monthly issues from 1896 to 1900. Each issue was composed of four chromolithographed posters with an authentication dry stamp. At year end, Chaix provided subscribers with a general paper wrapper, a preface, a plate summary and bonus plates. Sets were delivered, at subscribers' election, either in editor cloth or in leaves.

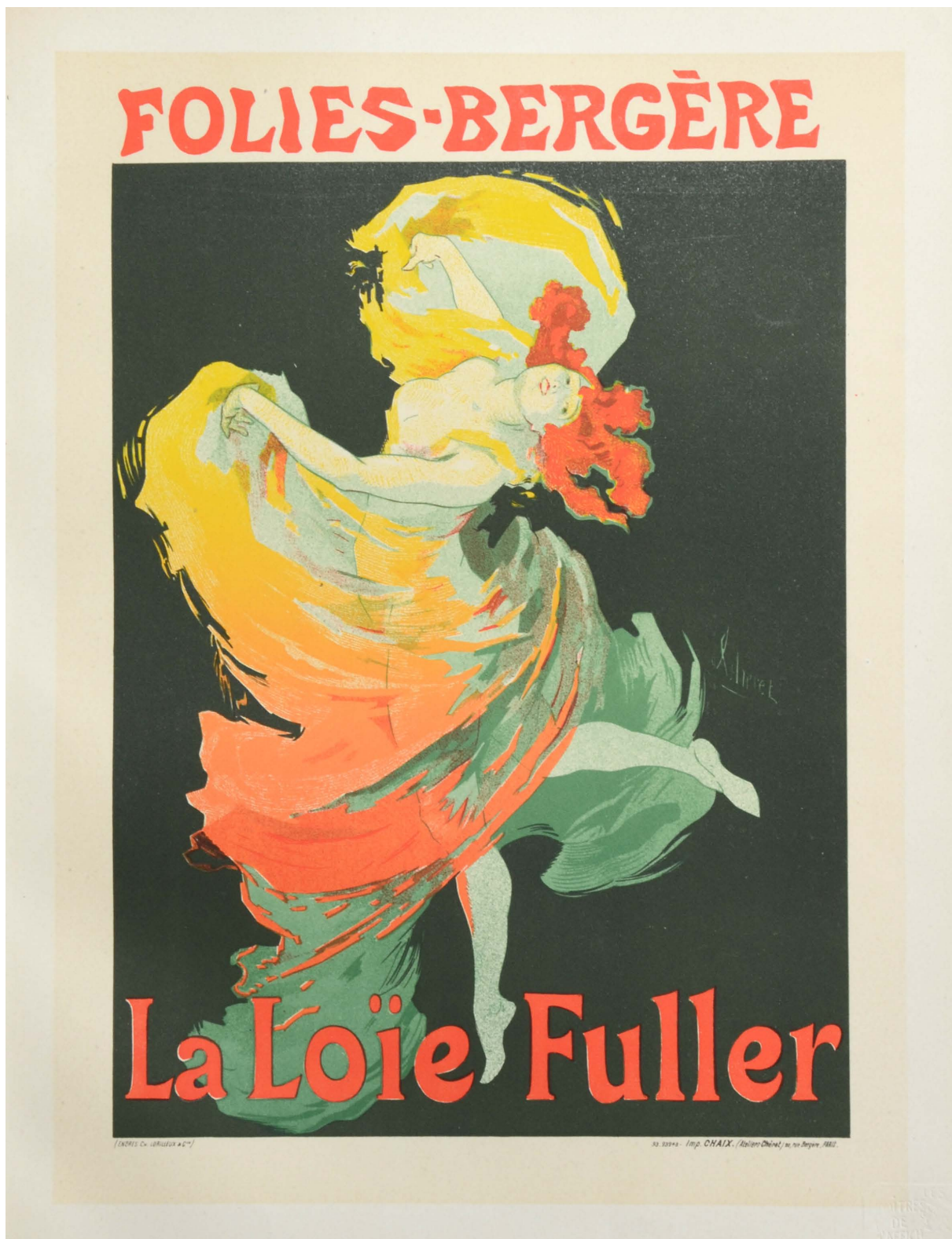
Bound at the time in stunning half-morocco bindings by Thierry in five volumes, with mosaic and gilt ornaments on spines echoing the posters' themes and with fragments of period posters on boards.

Thierry succeeded to Petit-Simier in circa 1890 and sold his workshop to Yseux in 1915.

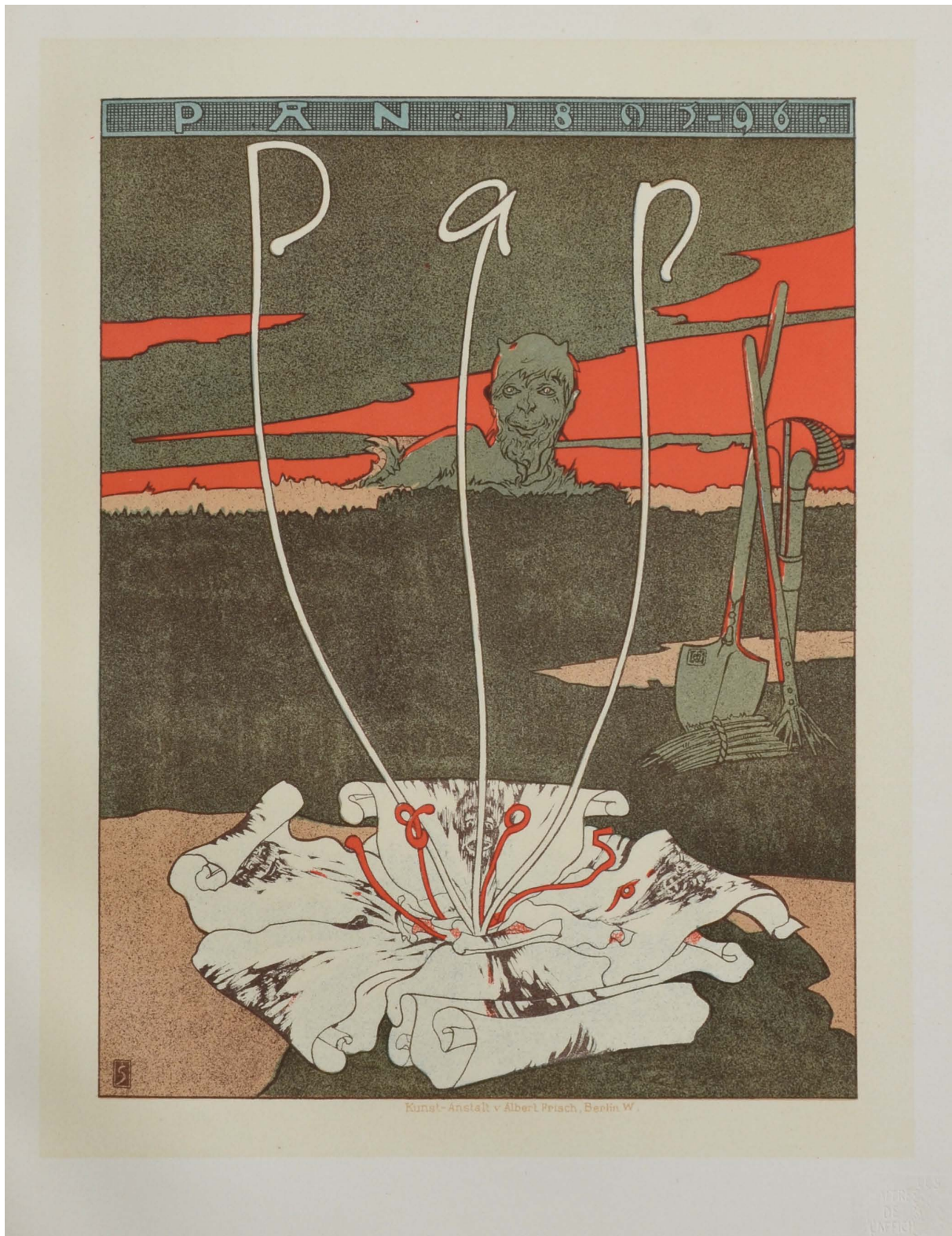
Overall, an exquisite set in contemporary bindings with all plates in excellent condition. Skillful restorations to bindings.

\$46,000.

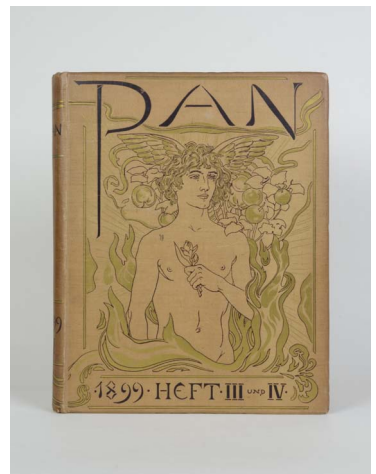
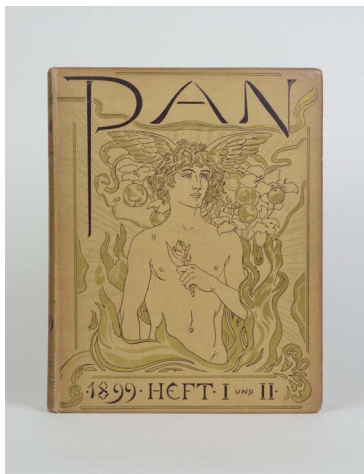
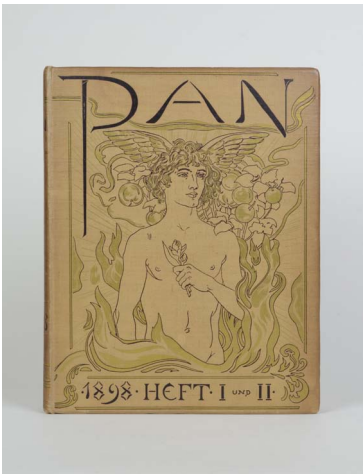
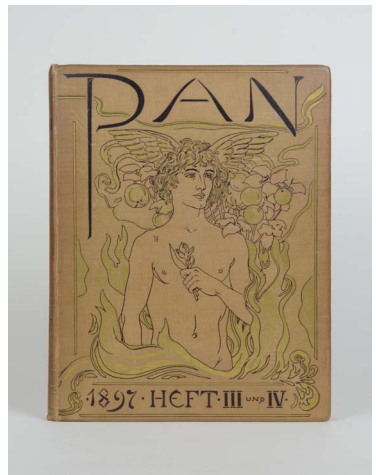
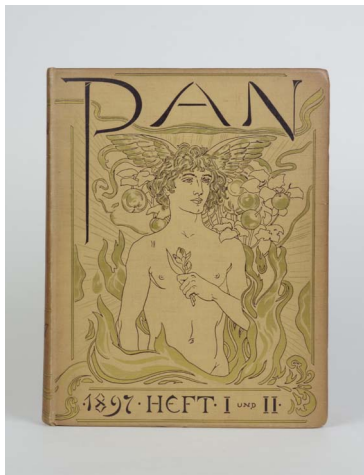
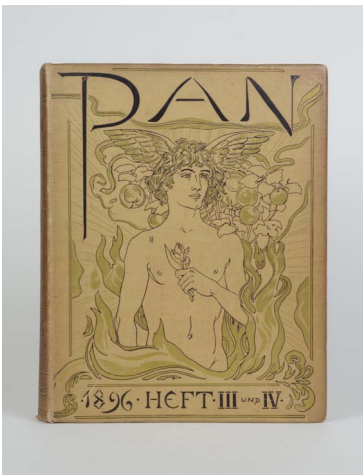
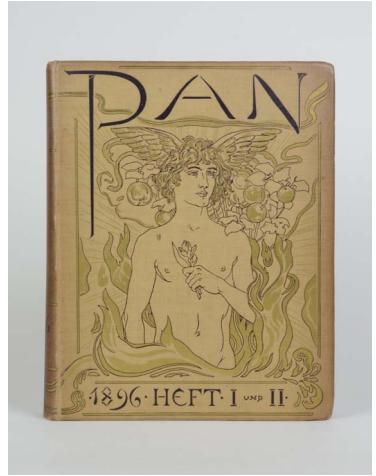
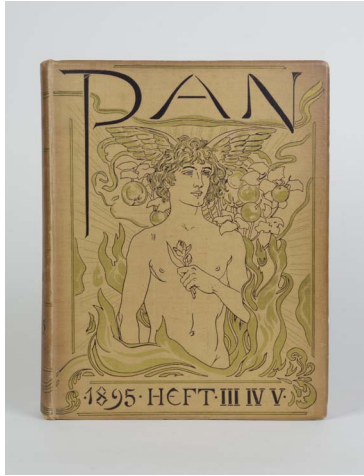
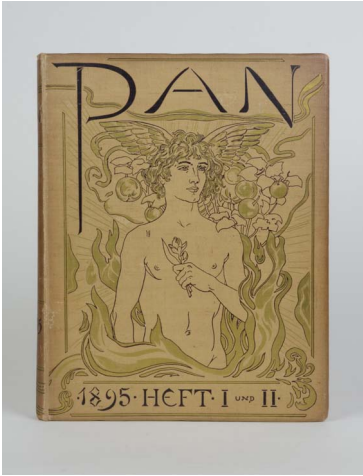




CHÉRET (Jules). La Loïe Fuller, in *Les Maîtres de l'affiche*, pl. 79



SATTLER (Joseph). Pan, in *Les Maîtres de l'affiche*, pl. 67



RARE COMPLETE SET UNIFORMLY BOUND IN EDITOR'S CLOTH

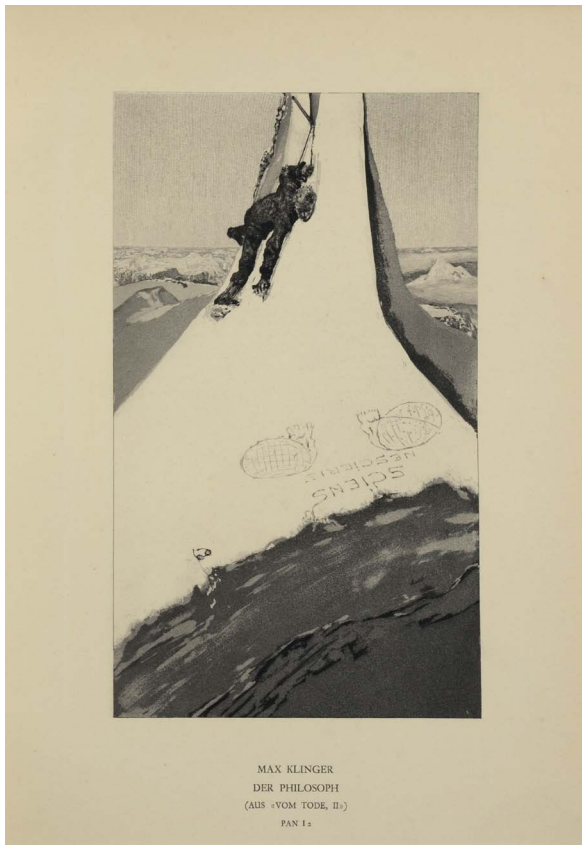
3. [ART NOUVEAU]. PAN.

Berlin, April 1895 to April 1900. 10 folio volumes (37,5 x 30 cm), editor's cloth, gilt illustration on boards.

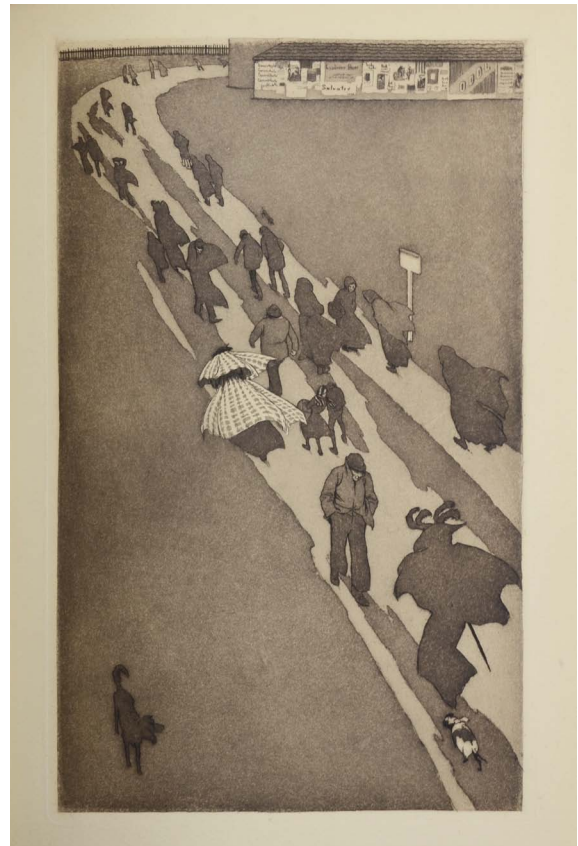
Complete set of this celebrated periodical promoting « Jugendstil », printed on high quality « papier à la cuve », using simple and aesthetic typography in two columns with harmonious proportions, illustrated with 230 insets amongst which over 110 original prints (etchings, lithographs, woodcuts, ...).

Amongst the most important prints are :

- Felix Vallotton : A. Schumann (1895, vol. I, p. 25)
- Maurice Dumont : Sappho (1895, vol. I, p. 35)
- **Max Klinger : Der Philosoph** (aus «vom Tode, II») (1895, vol. II, p. 97)
- Otto Eckmann Schwertlilien (1895, vol. III, p. 159)
- **Henri de Toulouse Lautrec : [Mademoiselle Marcelle Lender, en buste]** Lithograph in 8 colors (1895, vol. III, p. 197)
- Walter Leistikow : Baumgruppe (1896, vol. I, p. 3)
- Anders Zorn : Paul Verlaine (1896, vol. I, p. 69)
- Charles Maurin : Mutter und Kind (1896, vol. I, p. 79)
- Otto Fischer : Gewitterstimmung (1896, vol. II, p. 93)
- **Hans Unger : Weiblicher Studienkopf** (1896, vol. II, p. 113)
- Wilhelm Volz : Salome (1896, vol. III, p. 185)
- **Eugen Kirchner : November** (1896, vol. III, p. 217)
- Otto Eckmann : Nachtreiber (1896, vol. III, p. 223)
- Karl Köpping : Köpping'sche Ziergläser (1896, vol. III, p. 253)
- Artur Illies : Mondausgang (1896, vol. IV, p. 281)
- Ph. O. Runge : Pflanzstudien mit Scheere und Papier (1896, vol. IV, p. 309)



- Pannel : Küstenlandschaft (1896, vol. IV, p. 341)
- Walter Leistikow : Waldsee (1897, vol. I, p. 11)
- Ludwig von Hofmann : Adam und Eva (1897, vol. I, p. 17)
- Max Liebermann : Badende Jungen (1897, vol. II, p. 101)
- Felix Hollenberg : Bauernhäuser auf bewaldetem Hügel (1897, vol. II, p. 121)
- Otto Ubbelohde : Motiv aus Hessen (1897, vol. III, p. 141)
- William Nicholson : Old Woman (1897, vol. III, p. 153)
- Maurice Denis : (Maternité) (1897, vol. III, p. 185)
- Ludwig von Hofman : Sonnige Tage (1897, vol. IV, p. 205)
- Theodora Onasch : Buchumschlag (1897, vol. IV, p. 235)
- Henri Héran : Spielendes Meerweib (1897, vol. IV, p. 253)
- **Paul Signac : Abend (1898, vol. I, p. 9)**
- Maximilien Luce : Hochöfen (1898, vol. I, p. 21)
- Theo van Rysselberghe : Henri de Régnier (1898, vol. I, p. 25)
- Henri Edmond Cross : In dem Champs-Élysées (1898, vol. I, p. 61)
- Henri van de Velde : Plakat (1898, vol. I, p. 63)
- Walter Leistikow : Kraniche (1898, vol. II, p. 89)
- **Peter Behrens : Kuss (1898, vol. II, p. 117)**
- Peter Halm : Pappeln (1898, vol. III, p. 163)
- Hans von Volkmann : Kappelle, (Eifel) (1898, vol. III, p. 177)
- G. Kamptmann : Thamühle (1898, vol. III, p. 189)
- C. Th. Meyer-Basel : Strobbütte in Oberbayern (1898, vol. IV, p. 215)
- Albert Baertsoen : Le Vieux pont (1898, vol. IV, p. 241)
- C. Th. Meyer-Basel : Häuser in Meersburg (1899, vol. I, p. 9)
- Käthe Kollwitz : Begrüssung (1899, vol. I, p. 51)
- Richard Müller : Schneedächer mit Telephonstand (1899, vol. II, p. 85)
- Gustav Kampmann : Ballwolken (1899, vol. III, p. 149)
- Walter Leistikow : Das Haus (1899, vol. IV, p. 227)
- Hans Olde : Friedrich Nietzsche (1899, vol. IV, p. 233)



Founded in 1895 in Berlin by the poet Otto Julius Bierbaum and the art critic Julius Meier-Graefe, this art and literature review was published until 1900.

It published works by young writers and artists, and contained scores of original prints that familiarized the public with new artistic forms: Peter Behrens, Otto Eckmann, Ludwig von Hofmann, Walter Leistikow, August Endell, Joseph Sattler, Fidus, etc. were regular collaborators.

Amongst the most important literary contents are :

- excerpts from *Also sprach Zarathustra* by Friedrich Nietzsche, published in series with illustrations by Hans Thoma and Axel Gallen, two future members of Die Brücke ;
- poems in French by Stéphane Mallarmé and Paul Verlaine ; and
- *Allgemeine Bemerkungen zu einer Synthese der Kunst*, an important essay in favor of the arts synthesis by Henry Van de Velde.

Detailed list of prints available on demand.

Very fine copy with all inset illustrations, bound in editor's cloth in 10 volumes. Very scarce as such.

All plates are in excellent condition except one angular tear in the margin of the Maximilien Luce print (1898, vol. I). A few protective silk papers are creased. Browning to spines.

\$52,500.



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

LA LOÏE FULLER.

ESTAMPES MODELÉES DE PIERRE ROCHE.

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

First edition of one of the rarest and most beautiful books of the Fin de Siècle.

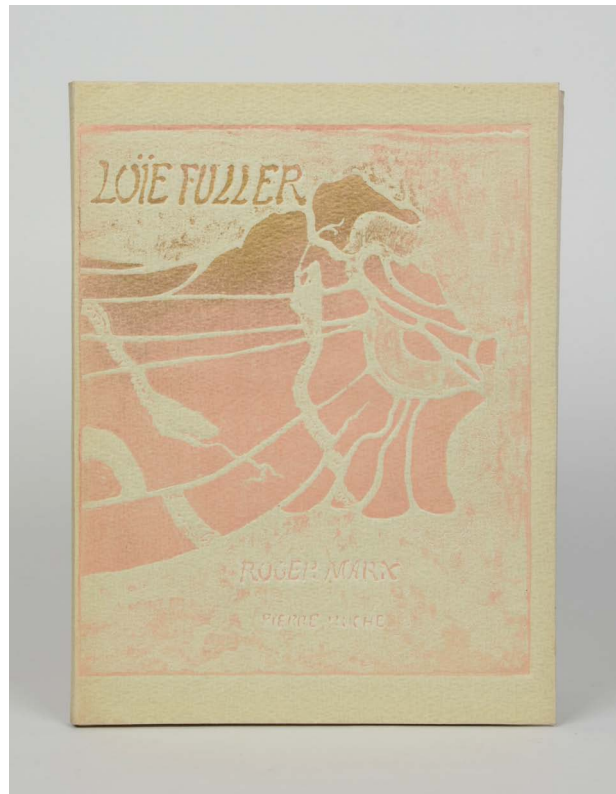
Illustrated with 17 colour relief engravings by Pierre Roche, amongst which 14 are in-text and 2 full page.

Each wrapper's board is also illustrated with a relief engraving colored in pink, gold and green. Added to the overall attractiveness of the book is Auriol's italic type, which was used here 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.**

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 tourbillonnantes], 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), a burlesque dancer whose fame rested on her renowned « skirt 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 ».

Pierre Roche (1855 -1922), French sculptor, 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 runned Revillon Frères, a company specializing in the luxury fur trade, Théodore Révillon assembled 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.

\$18,000.

IN CONTEMPORARY BINDING WITH GILT CIPHERS

5. BAUDELAIRE (Charles). LES FLEURS DU MAL.

Paris, Poulet-Malassis et de Broise, 1857. 12mo (18,4 x 11,8 cm), quarter-calf, spine with raised bands, gilt fleurons, marbled paper on boards (period binding), 2 unnumbered leaves (half-title, title), 248 pp., 2 unnumbered leaves (table).

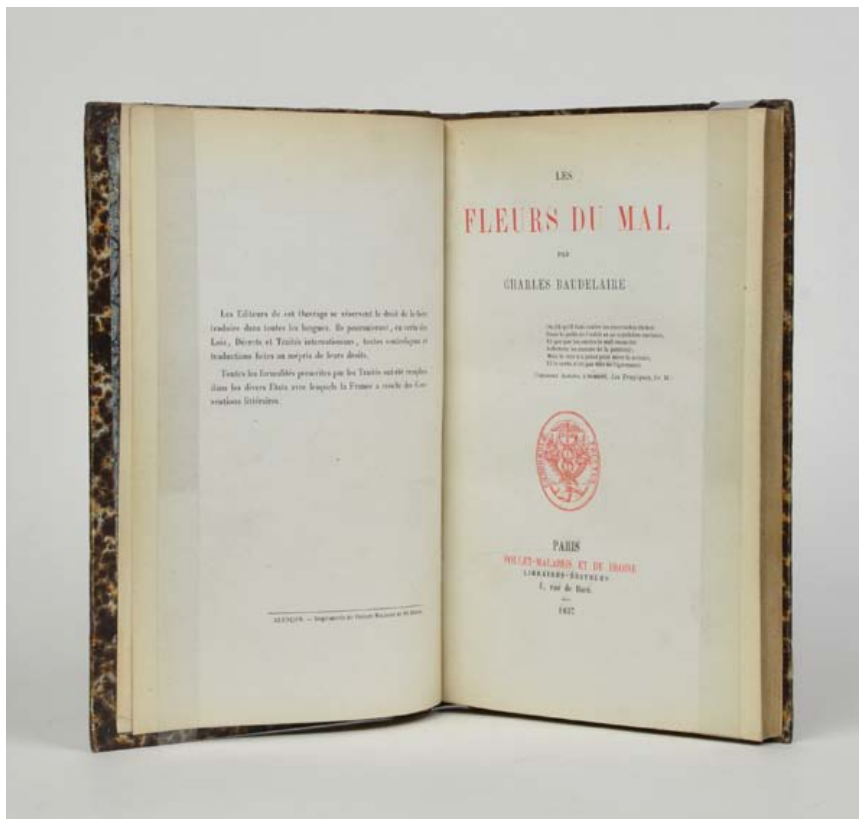
First edition printed on « vélin d'Angoulême collé » (after [20] copies printed on « Hollande »), containing the six notorious, banned poems.

Baudelaire's masterpiece that would scandalize the French authorities with their decadence, eroticism, and «insult to public decency,» would get Baudelaire and his publisher prosecuted and fined, and would result in the ban of six of the poems - « Les Bijoux », « Le Léthé », « A celle qui est trop gaie », « Lesbos », « Femmes damnées » and « Les Métamorphoses du vampire » - that would be ultimately excised from the later editions.

Skilfull restoration to spine and to joint, slight scratches to paper boards.

Scarce copy in period binding with gilt ciphers (H.S.) at bottom of spine, very clean internally, without the usual foxing.

\$13,200.



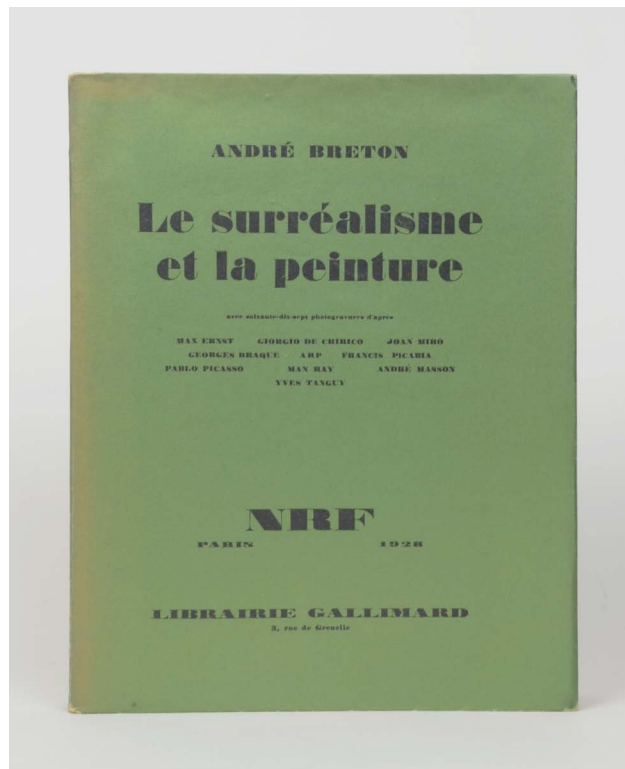
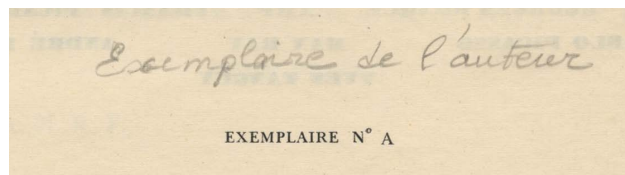
ANDRÉ BRETON'S PERSONAL COPY PRINTED ON JAPON IMPÉRIAL

6. BRETON (André). LE SURREALISME ET LA PEINTURE.

Paris, Gallimard, 1928. Quarto (24,3 x 19,5 cm), unbound in metallic green wrappers, 72 pp., 77 photogravures, 10 unnumbered leaves, each one printed of an artist's name, 3 unnumbered leaves, slipcase (Daniel Mercher).

First edition of this important theoretical essay providing the surrealist movement's opinion on plastic expression.

One of only 4 copies printed on Japon impérial (this one being the only « not for sale » copy, lettered A, printed for André Breton).



There were also 14 copies on Hollande and an unknown number of regular copies on papier couché.

Illustrated with 77 photogravures after Max Ernst (10), Giorgio De Chirico (15), Joan Miro (8), Georges Braque (2), Jean Arp (6), Francis Picabia (1), Pablo Picasso (15), Man Ray (6), André Masson (8) and Yves Tanguy (6).

Unbound in wrappers as issued. Housed in a red morocco slipcase signed by Daniel Mercher.

Le Surréalisme et la peinture is one of Breton's major works on the contemporary artists who were his friends: Picasso, Ernst, Arp, Picabia, de Chirico, Man Ray, Masson, Tanguy, Braque. His aim was to provide the reader with a set of values by which to judge painting. For him painting was not a question of technique, but the externalisation of a purely internal model: « [elle] se réfèrera donc à un modèle intérieur ou ne sera pas. » (p. 15).

This seminal work was twice reprinted, in 1945 and 1965.

\$22,000.

INSCRIBED BY WILLIAM BURROUGHS TO HENRI CHOPIN

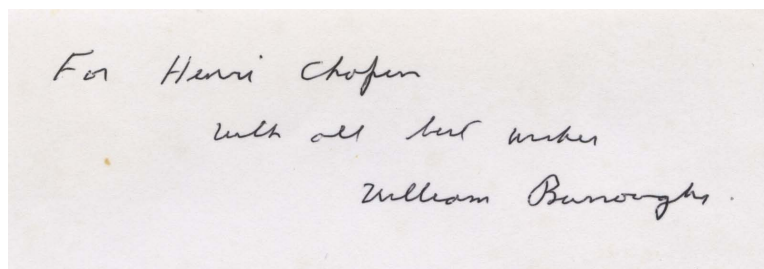
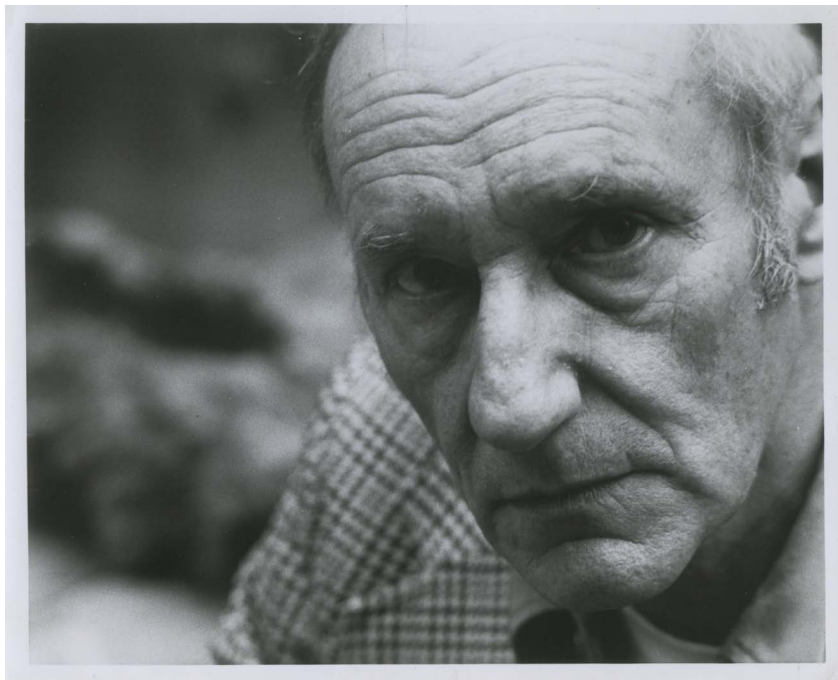
7. [BURROUGHS (William)] GRAUERHOLZ (James).

WILLIAM BURROUGHS PORTRAIT.

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

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

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



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

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

\$1,650.

PAUL CELAN SCARCE FIRST POETRY BOOK

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

GEDICHTE MIT 2 ORIGINALLITHOGRAPHIEN VON EDGAR JENÉ.

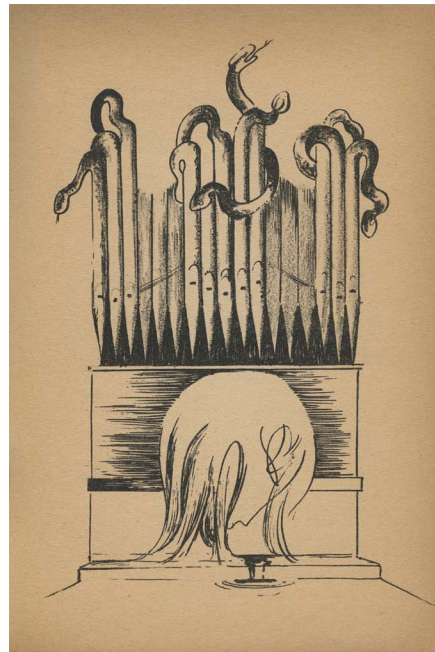
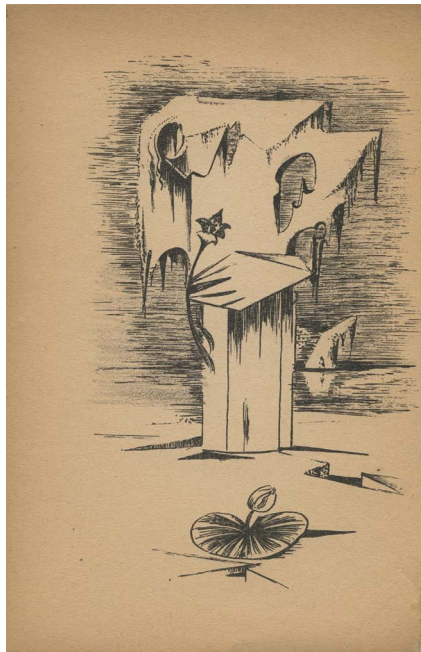
Vienne, Verlag VS, A. Sexl, 1948. In-8 (21,5 x 14,5 cm), editor's grey cloth, title and author's name printed in red on the front wrapper, 2 lithographs by Edgar Jené, 61 pp., 1 f., full calf slipcase by Elbel-Libro.

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

One of 500 numbered copies (this one unnumbered). Inlaid a small printed correction label.

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

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



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

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

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

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

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

\$19,000.

UNIQUE SET OF NOVELS BOUND BY BAUZONNET

9. COOPER (James Fenimore). COOPER'S WORKS.

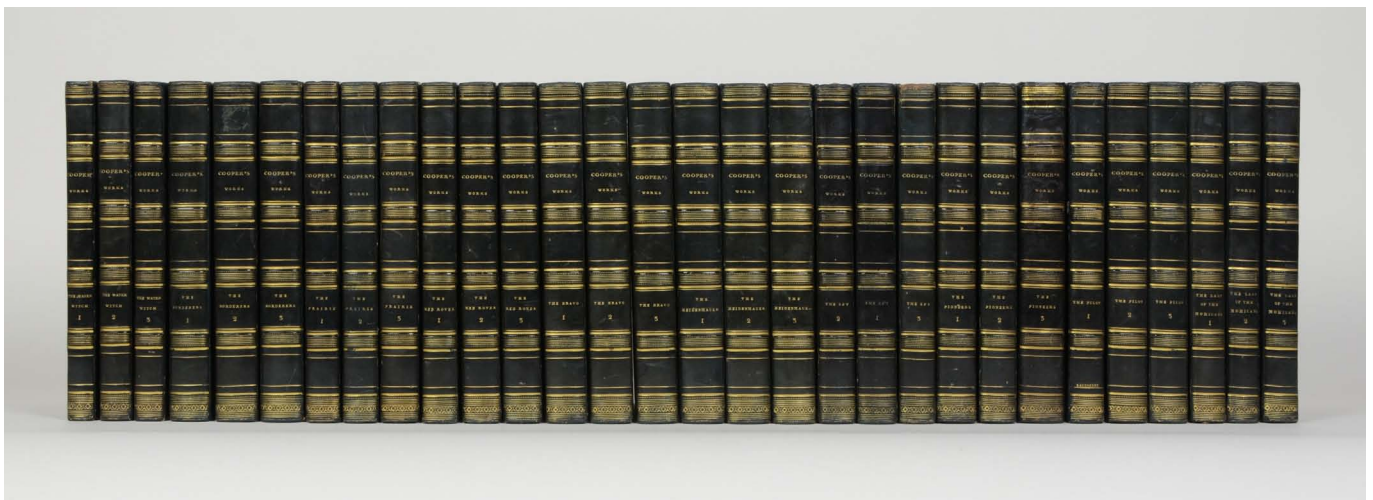
THE WATER WITCH OR THE SKIMMER OF THE SEAS. THE BORDERERS OR THE WEPT OF WISH-TON-WISH. THE PRAIRIE, A TALE. THE RED ROVER. THE BRAVO, A VENITIAN STORY. THE HEIDENMAUER OF THE BENEDICTINES. THE SPY, A TALE OF THE NEUTRAL GROUND. THE PIONNERS OR THE SOURCES OR THE SUSQUEHANNA. THE PILOT, A TALE OF THE SEA & THE LAST OF THE MOHICANS, A NARRATIVE OF 1757.

30 vol., contemporary dark blue half-calf, marbled boards, marbled edges, binding by Bauzonnet.

Unique set of 10 novels, published in English comprising two exceptional rarities of American literature : the true first editions of *The Water Witch* published in Dresden in 1830 and of *The Wept of Wish-ton-Wish*, printed in Florence, in 1829.

It also comprises the first editions of *The Red Rover*, *The Bravo* & *The Heidenmauer*, the first printed edition of *The Prairie* as well as 4 first Paris editions in English of *The Spy*, *The Pioneers*, *The Pilot* and *The Last of the Mohicans*.

Uniformly, contemporaneously and exquisitely bound by Bauzonnet, a major French binder of his time, each novel bound in 3 volumes (i.e. 30 volumes in aggregate) with the half-title of each volume present, very desirable as such.



Born in 1795, Antoine Bauzonnet worked in the binding workshops of Poligny, Purgold and Simier père. He succeeded to Purgold in 1829, marrying his widow a year later. From 1831 to 1840, his bindings had been signed of his single name (i.e. Bauzonnet, as applied to our set). From 1840 onwards, after partnering with Trautz, bindings were signed of their two names, i.e. Bauzonnet-Trautz.

After a brief carrier in the US Navy, James Fenimore Cooper turned to authorship in 1819-1820. Despite his early success, Cooper made limited financial return out of his first novels.

Ambitious plans for his children's education took Cooper to London and Paris in the summer of 1826. He did not returned to his home country again for seven years (i.e. in 1833). In view of maximizing his writing profits, Cooper took advantage of the discrepancies of copyright laws in America, England and Continental Europe, negotiating his contracts directly with various publishers and monitoring the publication of his works in each country.

He was able to « reap the advantages of an actual copyright in the United States, a virtual copyright in England and the right of prior publication in France and Germany.

The *Prairie* and *The Red Rover* were thus printed first by H. Bossange in Paris, *The Wept of Wish-ton-Wish* by Molini in Florence, and *The Water-Witch* by Walther in Dresden ».

Spiller & Blackburn, *A Descriptive Bibliography of the writings of James Fenimore Cooper*.

THE EXCEPTIONNALLY SCARCE FIRST EDITION OF THE WATER WITCH

I. THE WATER WITCH OR THE SKIMMER OF THE SEAS.

A Tale by the author of Pilot, Red Rover etc. etc. etc. . In Three Volumes

Dresden, printed for Walther, 1830. 3 vol. in-16, contemporary dark blue half-calf, marbled boards, marbled edges, binding by Bauzonnet, [i]-xii (half-title, title, preface), [1]-207, [208] (vol. 1), [i-iv] (half-title, title), [1]-292 (vol. 2), [i-iv] (half-title, title), [1]-250, [251-252] (vol. 3).

One of the exceptional rarities in American literature, the true first edition of *The Water-Witch*, published in Dresden, the rarest of Cooper's works.

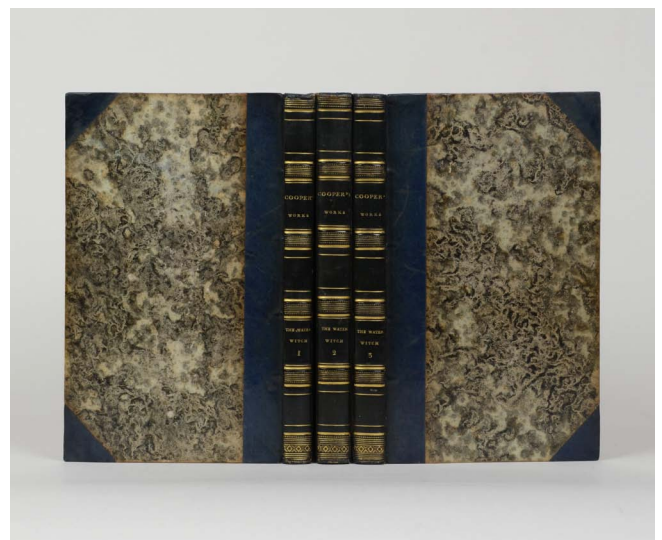
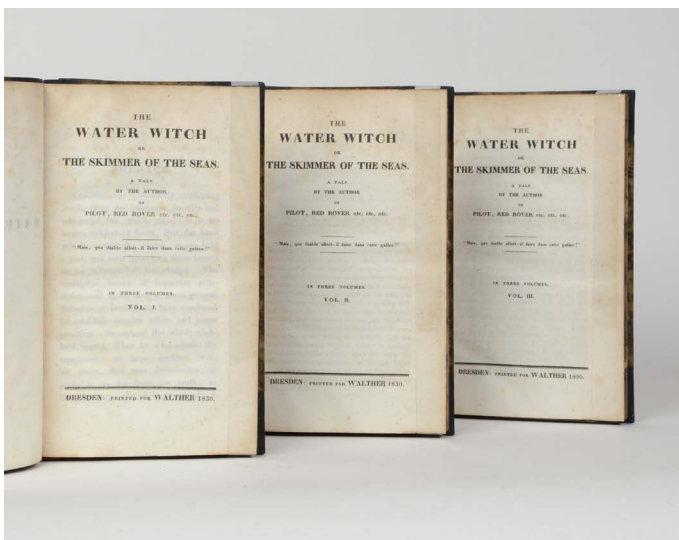
Only a handful of copies of this edition are recorded as having survived, **our copy bieng the only one part of a series uniformly and contemporaneously bound by a master binder.**

The first edition was published in Dresden prior to September 18, 1830 while the novel would be edited in London on October 14th, 1830, and in Philadelphia on December 11th. The original contract between Cooper and Walther dated of May of 1830 is in the Early American Fiction Collection at The University of Virginia Library (UVA).

Set in 17th century New York and the surrounding sea, it depicts the abduction of a woman (Alida de Barbérie) by the captain and pirate of the brigantine Water Witch, and the subsequent pursuit of that elusive ship by her suitor, Captain Ludlow.

Cooper wrote the novel while on an extended tour through Europe, during his stay in the villa Palazzu detta del Tasso near Naples. He tried to print the novel while he was in Italy in 1829 but Papal censors forbade its publication in Italy. Cooper was able to find a printer in Dresden, Germany, before also sending copies to his publishers in the US and England.

Exquisitely bound by Bauzonnet in the 1830s (Bauzonnet signed the set of his single name, i.e. prior to partnering with Trautz in 1840) in three volumes. Half-titles to each volume present.



« Mais, que diable alloit-il faire dans cette galère ? »

THE SCARCE FIRST EDITION OF THE WEPT OF WISH-TON-WISH

II. THE BORDERERS OR THE WEPT OF WISH-TON-WISH.

Paris, A. and W. Galignani [Florence, Molini], 1829. 3 vol. in-16, contemporary dark blue half-calf, marbled boards, marbled edges, binding by Bauzonnet, [i-iv] (half-title, title), [i]-xiii (dedication, preface), [1]-301, [302] (vol. 1), [i-iv] (half-title, title), [5]-317, [318] (vol. 2), [i-iv] (half-title, title), [5]-332, [333] (vol. 3).

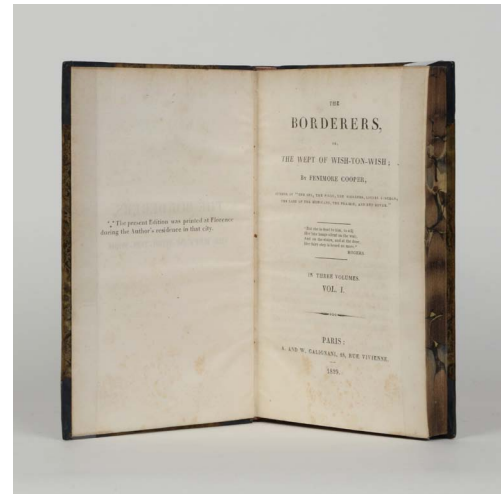
Scarce first edition, printed in Florence in 1829, with a substituted half-title and title page in the name of Galignani in Paris (unknown as such to Spiller & Blackburn). On the verso of each half-title is printed : « The present Edition was printed at Florence during the Author's residence in that city ».

According to Spiller & Blackburn, the Florentine edition by Molini was shipped from Paris on May 25, 1829 to Colburn (London), Carey (Philiadelphia) and Gosselin. Each of those editors, published the novel later during the year.

In 1974, the most important acquisition made by the American Antiquarian Society was a copy of the 1829 Paris edition of *The Borderers*, or, *The Wept of Wish-ton-Wish* (*The Report of the Council*, October 16, 1974, p. 266). A comparison of a number of miscellaneous pages of the copy of the 1829 florentine edition held by the Houghton Library, showed that sheets were identical. Thus, the Paris, Galignani edition is an issue of the Florentine sheets with substituted half-title and title page.

Exquisitely bound by Bauzonnet in the 1830s.

Spiller & Blackburn, 11.



Together with :

- The first printed edition of *The Prairie, a tale* (Paris, Bossange, 1827) ;
- The first editions of *The Red rover* (Paris, for Hector Bossange, Baudry & Galignani, 1827), *The Bravo, a Venitian story* (London, Colburn and Bentley & Paris, Galignani, 1831) and *The Heidenmauer of the Benedictines* (London, Colburn and Bentley & Paris, A. & W. Galignani, 1832) ; and
- the first Parisian editions in English, published by Galignani of *The Spy, a Tale of the neutral ground* (1825), *The Pioneers or the Sources or the Susquehanna* (1825), *The Pilot, a Tale of the Sea* (1825) and *The Last of the Mohicans, a narrative of 1757* (1826).

Each novel uniformly bound, in three volumes, by Bauzonnet in the 1830s.

Detailed description available upon request.

\$25,000.

ART BRUT POSTER

10. DUBUFFET (Jean) & PAULHAN (Jean).

LA MÉTROMANIE OU LES DESSOUS DE LA CAPITALE.

Paris, Galerie Nina Dausset, 1950. Poster (33 x 21,5 cm), printed on pink paper, calligraphic text and drawing of Jean Dubuffet illustrating the eleventh page of the eponymous book.

Photolithographic poster for the exhibition organized by Nina Dausset, from February 4 to 24, 1950.

Well preserved copy, usual folding marks.

\$550.



DELUXE COPY SIGNED BY DUCHAMP

11. 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.

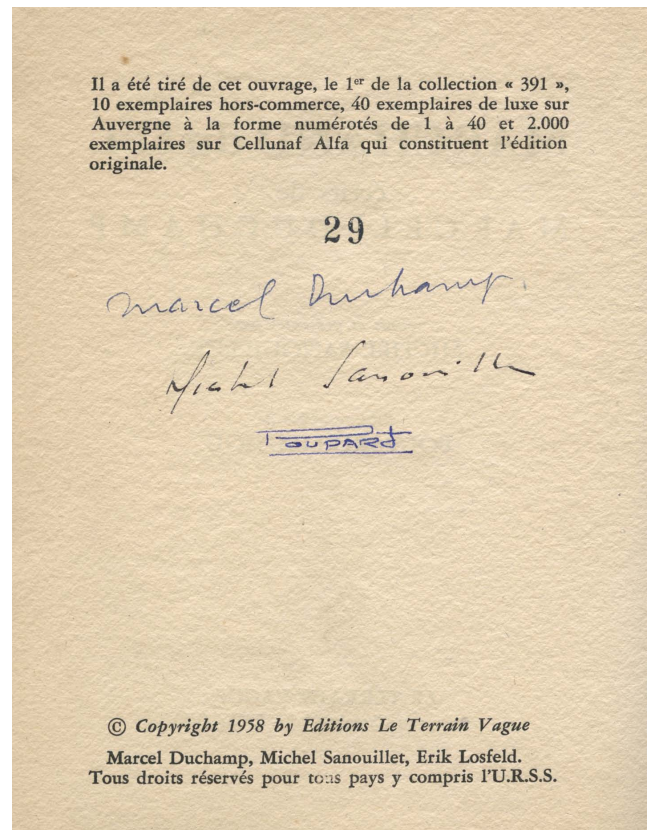
One of 40 numbered copies printed on « papier vergé fort d'Auvergne à la forme », the only copies, together with 10 copies not for sale printed on the same paper, signed by Marcel Duchamp, Michel Sanouillet and Poupard-Lieussou and with the extra plate of « La Mariée mise à nu par ses célibataires, même » 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 brochures, reviews, 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.

\$8,300.



WITH THE SCARCE LOOSE ADVERTISEMENT LEAF

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

Paris, Librairie de l'Art Indépendant, 1893. Quarto (20,4 x 19,3 cm), unbound in illustrated wrappers, 5 unpaginated leaves, 105 pp., 2 unpaginated leaves, one loose leaf.

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.

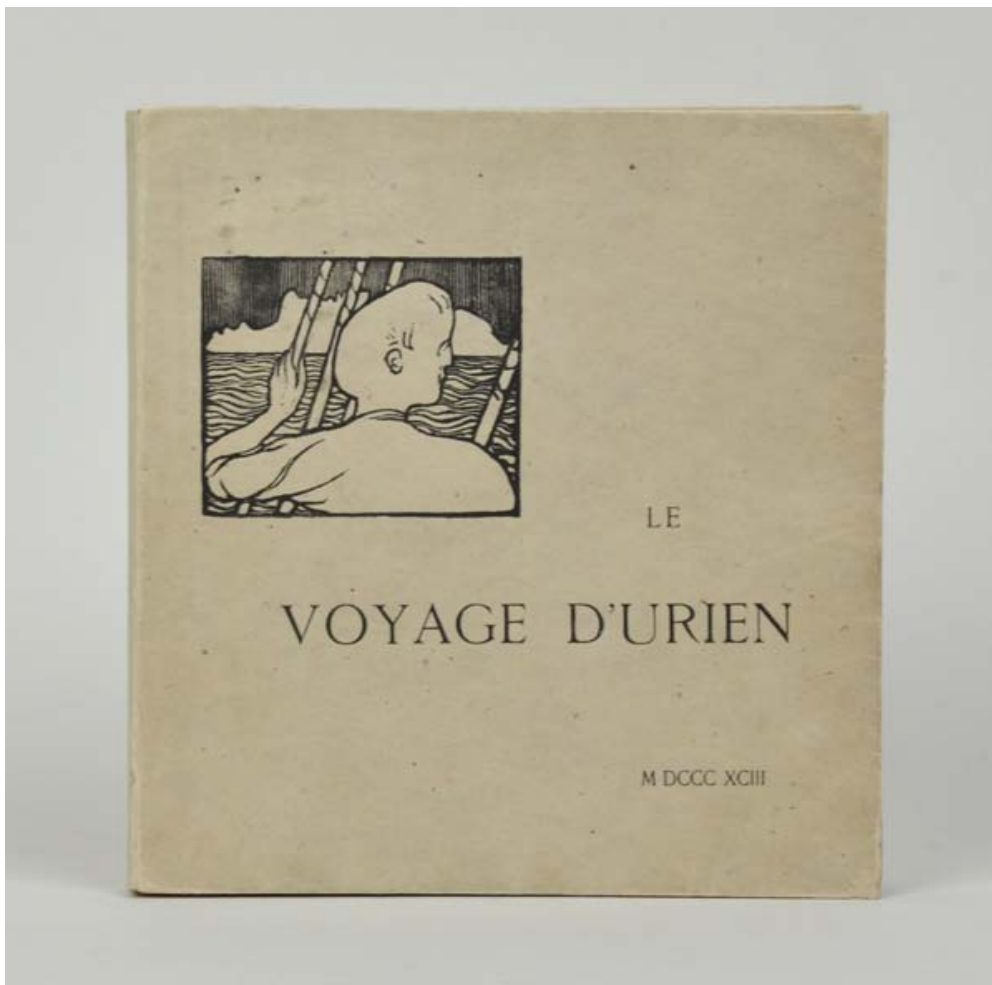
Denis' lithographs for *Le Voyage d'Urien* are the only lithographs he drew directly on the stone

With the scarce loose advertisement leaf listing André Gide books published (or to be published) by Librairie de l'Art Indépendant.

Symbolist blind stamp on the last leaf (the letters O. P. M. intertwined).

Perfect unbound copy in illustrated wrapper as issued.

\$5,000.



THE SECOND ART JOURNAL FOUNDED BY JARRY

13. JARRY (Alfred). PERHINDERION.

Paris, Imprimerie C. Renaudie, March - June 1896. Two issues (44 x 32,5 cm), publisher's illustrated parchment wrappers.

Scarce complete set in two issues of this ephemeral art magazine founded by Alfred Jarry, after his quarrel with Remy de Gourmont and his hasty departure from L'Ymagier

The second issue was printed with typographic characters specially ordered, at great cost, by Alfred Jarry, which were reused for the printing of *Ubu Roi*.

With full-size reproductions of woodcuts by Dürer, facsimiles of pages from early printed books, reprints of « Epinal » prints, and hand-colored zincograph titled *L'Annonciation* by Emile Bernard.

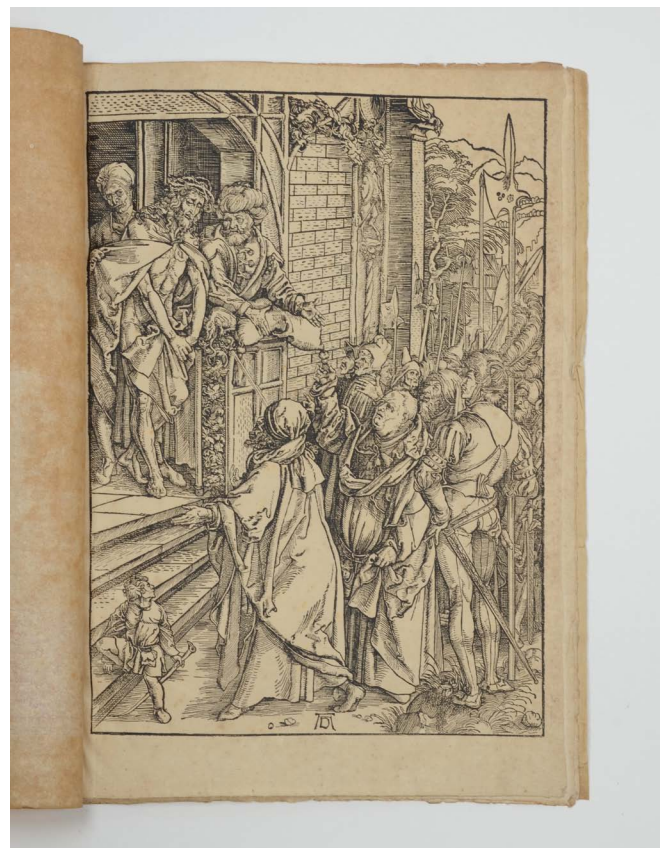
Together with a letter by Paul Léautaud, about Perhiderion, sent on November 20, 1919 to H. Van der Zee : « Monsieur, La revue Perhinderion est si lointaine que nous n'avons plus aucun souvenir à son sujet. Sa publication a été très brève. Les deux numéros que vous avez peuvent très bien être les seuls qu'elle ait donnés... ».

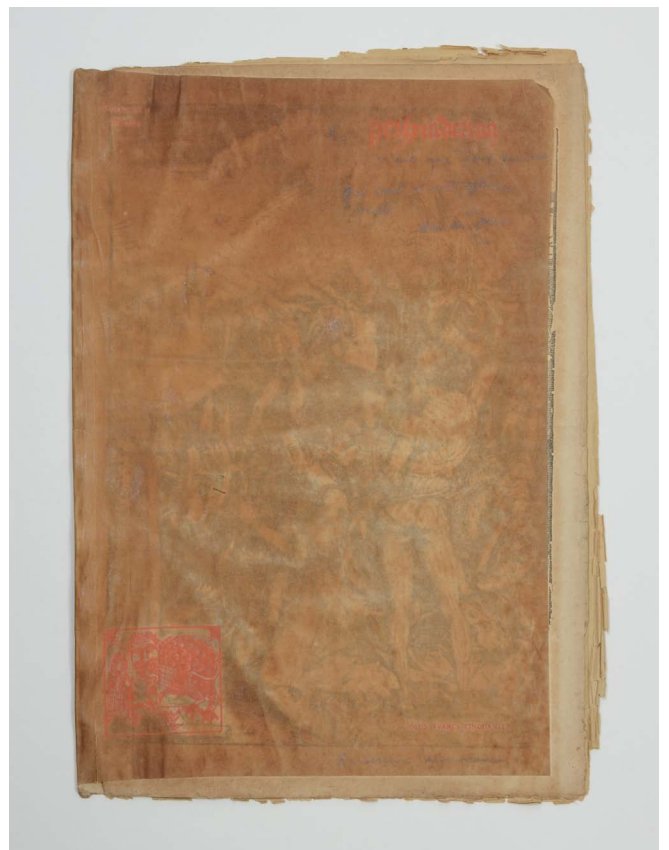
Light browning to wrappers of both issues, wrappers of issue #2 slightly cropped, two tears restored to Émile Bernard print, light soiling and creasing.

A good copy of this very fragile journal.

Provenance : M. H. Van der Zee (pencil note on front wrapper of each issues)

\$13,000.





14. LOWRY (Malcolm).

LETTERS, AUTOGRAPH NOTES, TYPESCRIPTS, PHOTOGRAPHS ADDRESSED TO CLARISSE FRANCILLON AND MAURICE NADEAU.

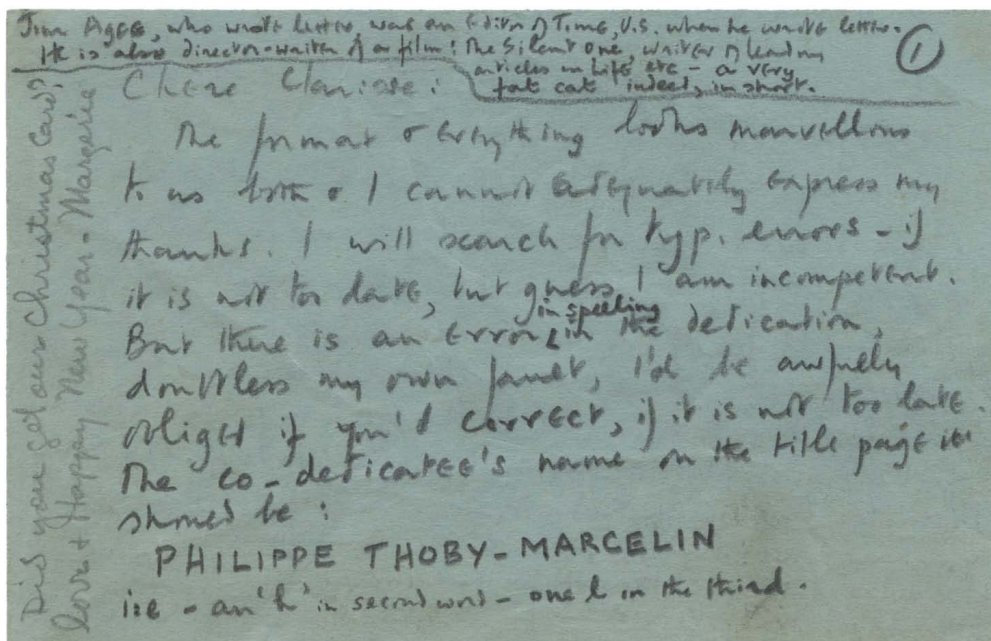
Archive composed of documents received by Clarisse Francillon and Maurice Nadeau, Lowry's French translator and editor, in connection with Malcolm Lowry's publications in France from the late 1940s to the early 1970s, relating to two of Malcolm Lowry's major works : *Under the volcano* and *Lunar Caustic*.

1. Malcolm Lowry Letters

Correspondence composed of 12 letters written in English (4 being unpublished as such and 3 partly unpublished), dating from the end of 1948 to May 27, 1956, forming a set of 18 pp. 1/4 of various formats (in-4 to in-16) :

- 4 ALS to Clarisse Francillon and
- 7 LS and one fragment of letter to Clarisse Francillon (7) or Maurice Nadeau (1), some with autograph additions.

This important literary correspondence mainly tackles the publications in France of two of the main works of Malcolm Lowry - *Under the volcano* and *Lunar Caustic* - as well as *The Bravest boat*, a short story that was first published in French in Les Lettres Nouvelles, the review run by Maurice Nadeau.



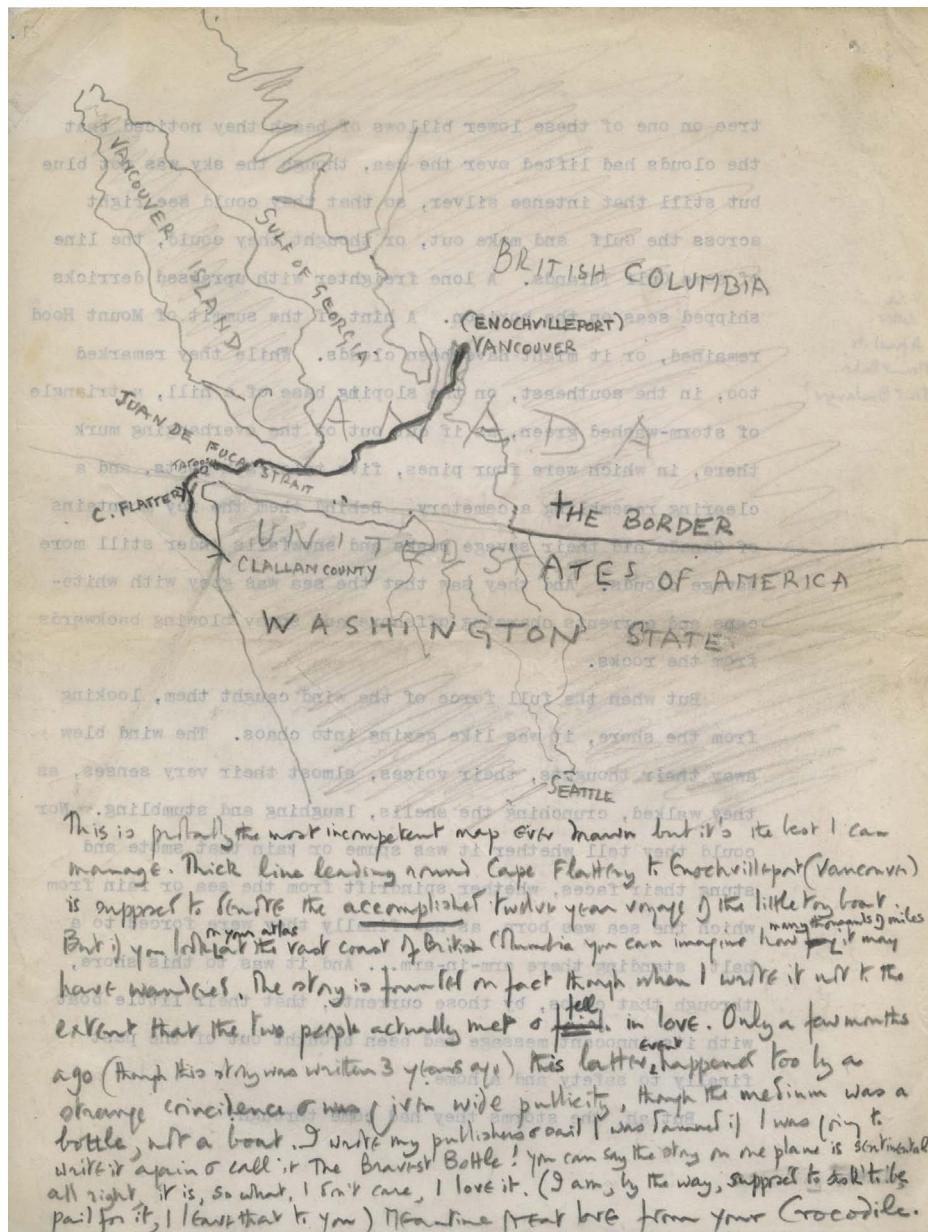
2. Malcolm Lowry Typescripts

Typescript in English of one novella (*The Last address*, early version of *Lunar Caustic*) and a short story (*The Bravest Boat*), which will be first published in French, together with documents or autograph materials relating to their translation into French.

The Last address [Lunar Caustic].

Typescript (63 pp.) of the 1942 version transmitted to Clarisse Francillon in 1948.

Together with an annotated typescript of a first draft of translation into French (81pp.), proofs of the first part, annotated by Clarisse Francillon, ahead of its publication in *Esprit*, a French revue founded in 1932 and the correspondence from Vik Doyen to Clarisse Francillon composed of 6 letters signed (set of 21 pp. 1/2, in-4) detailing the editorial history of *Lunar Caustic* and *Under the volcano*.



The Bravest boat.

Original typescript, (22 pages in-4) with extensive pencil autograph annotations comprising :

- a letter on the title page to Clarisse Francillon providing comments for the short story translation into French ;
- 19 notes throughout the document ;
- an original drawing providing a map of British Columbia and Washington State, where the story's action takes place, together with a signed explanatory note.

3. Three autograph notes by Malcolm Lowry

- Note on Lunar Caustic. 1 p. in-4.,
- About José Ortega y Gasset. 1 p. in-4.,
- About the defence of nature against human progress. 1 p. 1/2, in-4.

4. Margerie Lowry Letters

Correspondence composed of 10 unpublished letters from May 29, 1952 to July 14, 1964, sent by Malcolm's wife to Clarisse Francillon and Maurice Nadeau, forming a set of 12 pp. 1/2 of various formats (in-4, in-8 and in-12) :

- 2 ALS to Clarisse Francillon,
- 7 LS to Clarisse Francillon (4) and Maurice Nadeau (3) and
- 1 ACS to Clarisse Francillon.

THE WHITE COTTAGE,
RIPE NEAR LEWES,
SUSSEX. 24 July

Dear Clarisse -
I have some very bad news.
Malcolm is dead, & buried here
in the churchyard a month ago.
I should have let you know
long since but the shock was
terrible. He died in his sleep & I
found him in the morning dead.
I had to go to hospital for a
while, since I am alone here in
a tiny village & there was no one
to help me. Did you know Joan
Churchill died just one month
before Malcolm so I am doubly
bereaved.
He was very happy & proud about

5. Photographs

9 photographs in black and white, silver prints :

- 6 portraits of Malcolm Lowry sent by Margerie shortly after Malcolm Lowry's death,
- 3 photographs by Erica de Hinton, doctor based in Cuernavaca (Quauhnahuac in Under the volcano), showing Jacques Laruelle's house (the Consul's friend and Yvonne's lover in Under the volcano), with an explanatory note dated of 1971.



6. Ancillary Documents

Four ancillary documents in relation to Malcolm Lowry :

- An autograph letter by Harvey Burt about a proposed contribution to Malcolm Lowry special issue in *Les Lettres Nouvelles*,
- Malcolm Lowry et le Premier cercle de l'Enfer. Undated. 3 pp. in-4, typescript of a French translation of Conrad Knickerbocker's text about *Lunar Caustic*.
- ALS by Pierre Mertens dated 1974 (1 p. in-4) to Maurice Nadeau about an article in relation to Malcolm Lowry.
- ALS by Mme Jean Follain (2 pp. in-4, undated) to Maurice Nadeau about the French translation by Jean Follain of Lowry's poems.

Detailed catalog available on our website.

\$55,000.

WITH THE SCARCE SUITE

15. [MANET (Edouard)] BAZIRE (Edmond). MANET.

Paris, A. Quantin, 1884. In-8 (23,7 x 15,4 cm), red hard-grained morocco, gilt blazon, spine with raised bands, gilt fleurons, red edges (contemporary binding), 6 unnumbered leaves (half-title, portrait on Japon and vélin, titre, facsimile of a letter to Mme Guérard), 150 pp., 1 unnumbered leaf.

First edition.

Illustrated with **two original etchings by Manet** : *Odalisque couchée* (Harris 56) and *La Convalescente* (Harris 85); **three works after Manet etched by Guérard** (portrait d'Edouard Manet, portrait de Mme Edouard Manet et paysage portuaire), **6 photogravures after Manet**, many illustrations and a facsimile of a letter by Manet to Madame Guérard.

One of 50 copies printed on Japon (n°32) with a suite of the 11 plates on vélin.

Contemporary binding, with Belgian armorial bearings and « L'Union fait la force » motto on the first board.

Some foxing to protectives tissues and, as usual, in the margin of the etchings printed on vélin. Split to joint and light rubbing.

Important work, in French, published the year after Manet's death (1883).

Scarce on Japon with suite.

\$5,500.



THE FIRST BOOK INCLUDING MIRÓ ORIGINAL PRINTS

16. MIRÓ (Joan) & TZARA (Tristan). *L'ARBRE DES VOYAGEURS*.

Paris, Editions de la Montagne, 1930. Quarto (25,2 x 16,5 cm), unbound in wrappers as issued, 98 pp., 2 unnumbered leaves.

First edition.

Illustrated with four original lithographs by Joan Miró.

One of 65 copies on vélin d'Arches signed by Tzara and Miró (after a single copy on Vieux Japon, 10 on Japon and 25 on Holland).

Skilful restoration to spine.

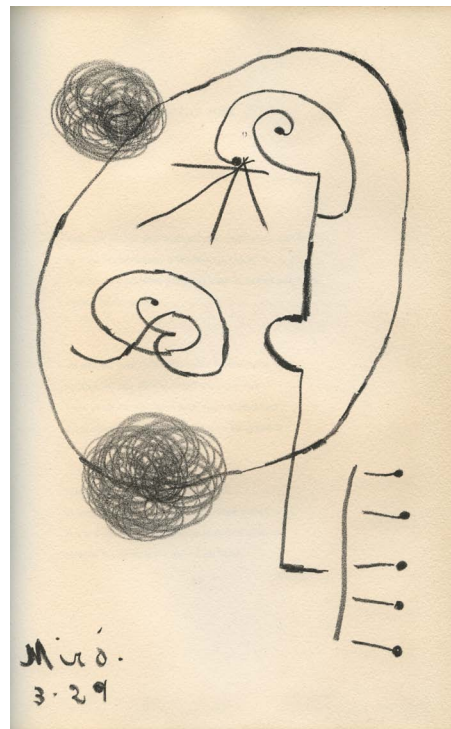
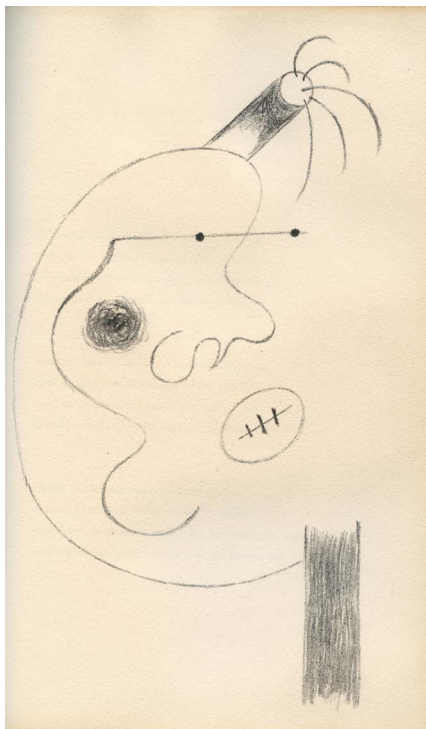
L'Arbre des Voyageurs was Joan Miró's first illustrated book to feature original prints.

Only the first 101 copies are signed and have the four lithographs.

« I should tell you that [Tzara] was one of the first to see and like my painting. On my end, I have long considered his poetry to be of great spiritual value and his 'dada' position has always been extremely appealing to me, as clairvoyance and as a method of action. If I have done the lithographs in the way I have done them, it was because his poetry - desertlike, with blinding showers of sand - suggested them to me. » (Miró writing to René Gaffé about his motivation for the lithograph illustration - see *Surrealist Prints*, p. 21)

Cramer n°1, Mourlot 2 - 5, Rauch 163, *The Artist and the Book* 205

\$3,850.



ANTONIN ARTAUD'S COPY

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

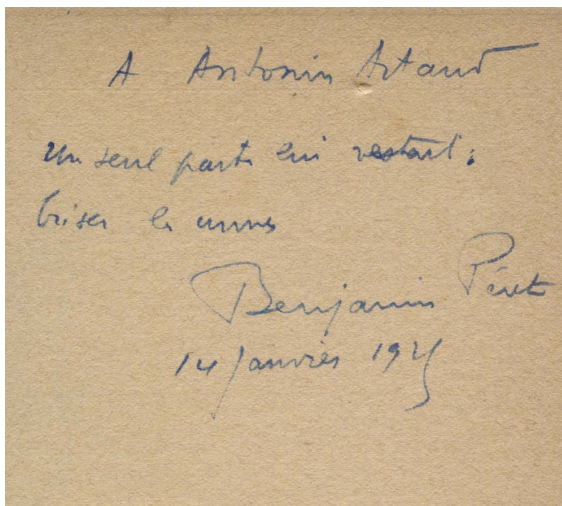
Paris, Coll. Littérature, Les Presses de Montparnasse, 1923. In-16 (16 x 11,4 cm), unbound in printed wrappers, frontispiece by Max Ernst, 30 unnumbered leaves.

First edition. Limited to 181 copies. This one being one of 150 copies printed on vergé.

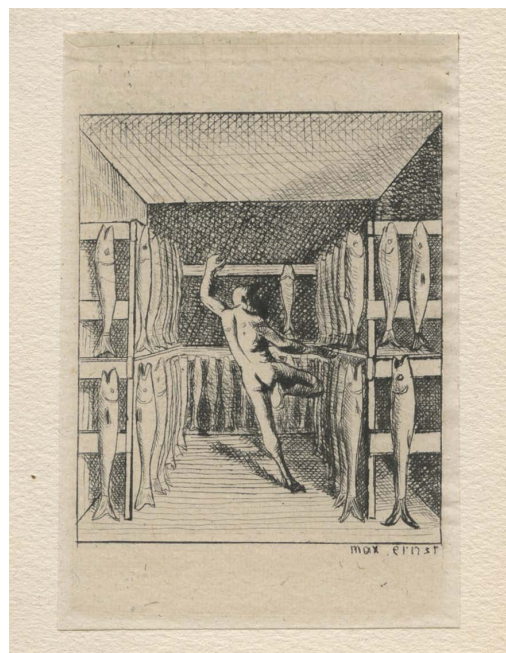
Illustrated with an **original drypoint by Max Ernst in frontispiece**, printed on « papier de Chine », signed in the plate and mounted on a blank leaf and 3 drawings by the author.

Important inscription signed by Benjamin Péret on the first end paper : « A Antonin Artaud / un seul parti lui restait : / briser les urnes / Benjamin Péret / 14 janvier 1925 ».

Books inscribed to Antonin Artaud are of the outmost scarcity.



A Antonin Artaud
un seul parti qui restait :
briser les urnes
Benjamin Péret
14 janvier 1925



Antonin Artaud joined surrealism in 1924.

In January 1925, Antonin Artaud published « Enquête sur le suicide », his first contribution to *La Révolution surréaliste*, a surrealist review whose first four issues were runned by Pierre Naville and Benjamin Péret. January 1925 is also the date on which André Breton asked Artaud to head the *Bureau central de recherches surréalistes* based at 15 rue de Grenelle and to coordinate the writing of *La Révolution surréaliste*.

Dissensions with André Breton, notably about his political enrollment with the Communist Party and his disinterest in the theater, pushed Antonin Artaud to quit the surrealist movement in November 1926.

His departure gave rise to the publication of *Au grand jour*, a virulent brochure co-signed by Aragon, Breton, Éluard, Péret and Pierre Unik. Artaud will respond without delay, in June 1927, by publishing *À la grande nuit ou le bluff surréaliste*.

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

\$15,000.

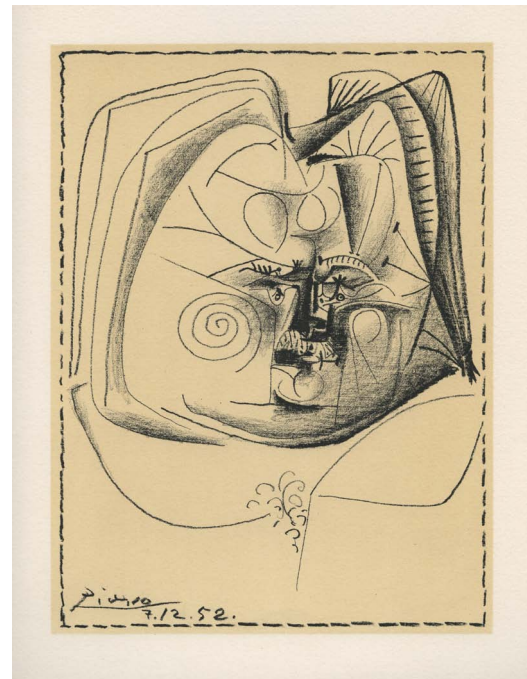
BALZAC BY PICASSO

18. PICASSO (Pablo) & LEIRIS (Michel).

BALZACS EN BAS DE CASSE & PICASSOS SANS MAJUSCULE.

Paris, Galerie Louise Leiris, 1957. Quarto (33 x 25,1 cm), unsewn in original editor's folder, 4 unnumbered bifeuillets (half-title, title, colophon, text by Michel Leiris), 8 prints, 1 unnumbered bifeuillet (index, printing information).

Portfolio, comprising **eight transfer lithographs by Pablo Picasso, signed in brown ink on the justification page by Pablo Picasso.**



Cet album a été édité à 100 exemplaires
sur vélin d'Arches, numérotés à la presse de 1 à 100,
tous signés par l'artiste.

Il a en outre été imprimé deux exemplaires
réservés à la Bibliothèque Nationale
et dix exemplaires nominatifs.

Exemplaire 16
Picasso

From the total edition of 112 printed on « vélin d'Arches », published by Galerie Louise Leiris (D.-H. Kahnweiler) in Paris in 1957 (n°16).

In excellent condition, in original cloth-covered portfolio.

Patrick Cramer: Pablo Picasso - Catalogue raisonné des livres illustrés, Genève, 1983, no. 86.

\$9,000.

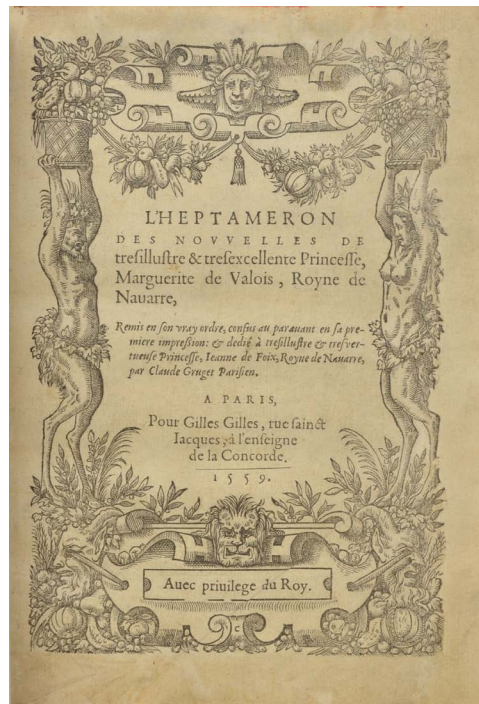
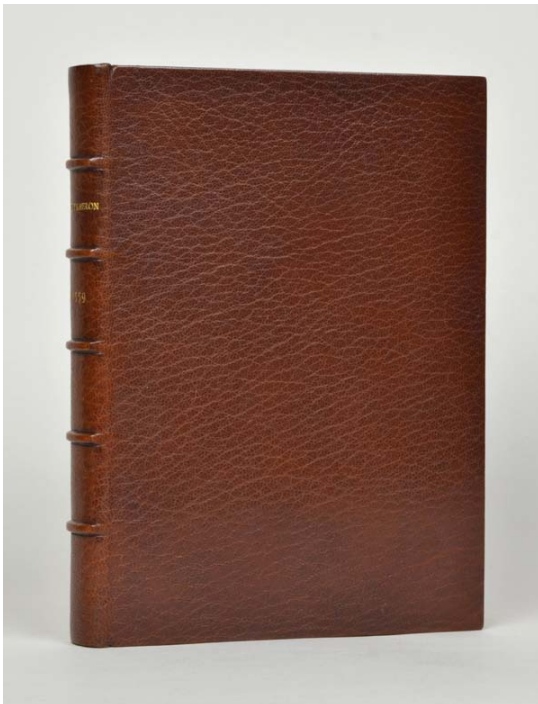
19. VALOIS (Marguerite, de), Reine de Navarre.

L'HEPTAMÉRON.

Paris, Pour Gilles Gilles, rue saint Jacques, à l'enseigne de la Concorde, 1559. Small quarto (20,4 x 14,5 cm), full brown crushed levant morocco, elaborately gilt tooled inner borders, gilt edges (bound by Rivière), à4; è2; a-z4; A-Z4; Aa-Gg4].

The rare second edition with the excessively rare imprint « Pour Gilles Gilles », recipient of the « privilège du roi » on December 27, 1558.

First complete edition with seventy-two tales, inspired by *The Decameron* of Giovanni Boccaccio.



The first edition published in 1558 by Pierre Boaistuau under the title *Histoires des amans fortunez*, contained only sixty-seven stories, omitted the introductions, and did not contain the divisions into days present in the 1559 edition.

With ornaments of large historiated letters and Renaissance florets and an engraved title framed by two profile caryatids (fauna and bacchante) in Renaissance style.

Tchemerzine records imprints for Gilles Robinot, Vincent Sertenas and Jean Caveiller. Bibliothèque Nationale de France holds three copies dated of 1559, none of them printed for Gilles Gilles.

Margin of title page repaired, a few small portions of border in facsimile, corners of second leaf repaired, last leaf in facsimile. Slight foxing and soiling. Marginal waterstain to a few leaves. Pencil marginal annotations listing the raconteurs' names.

Provenance : Harold Greenhill (ex-libris).

An engineer from Chicago, Harold Greenhill (1893-1968) was a member of the Caxton Club from 1948 as well as of the Grolier Club. Much of his books were purchased by Bradley H. Martin, the Princeton University and the Newberry Library.

Tchemerzine IV-377. Brunet III, 1416. Le Petit, p. 63. En Français dans le texte, n°56.

\$6,600.