

A close-up, artistic photograph of a person's face, focusing on the eye and hair. The image is in black and white, with a soft, ethereal quality. The eye is looking down, and the hair is dark and voluminous. The lighting is dramatic, highlighting the contours of the face and the texture of the hair.

*Librairie
Le feu follet*

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HIGHLIGHTS

Je ne suis guère
sans doute, je ne serai pas
nous installer ici.
un pays, très beau même
— je n' imagine guère
un appartement. La ma-
heureusement un inconvé-
un mur bas sur lequel
te il pourrait tomber de
de la domine la ca-
n est joli, l'indépen-
ement n'est pas mal
ne sur la campagne.
tu s'en tire, en rempla-
une barrière de lattes.
cet après-midi.
ment, c'est certainement
se sorti d'affaires
stel ici est mieux
raire comme table.
face central et par la
la fenêtre ouverte.
on s'contraint pour la
l'appartement 300
rait sûrement d'aff-
ens qu'on a de la
difficile à trouver.



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1. [ALASKA] ROUQUETTE Louis-Frédéric & GAGNON Clarence. *Le Grand Silence blanc (Roman vécu d'Alaska)*

MORNAY, PARIS 1928, 20 x 25 CM, PAPER BOARDS

First edition, illustrated by Clarence Gagnon, produced in 725 copies, this one of 650 on B.F.K. de Rives paper.

Decorative paper boards by P. Goy & C. Vilaine, light brown box spine, gilt date to foot, covers and spine preserved, top edge gilt.

First printing of the frontispiece, the 32 color illustrations in the text and numerous culs-de-lampe, initials, borders, vignettes and ornaments by Clarence Gagnon.

A very good copy in a nice binding.

[> SEE MORE](#)

2. ARP Hans & PUEL Gaston. *Arp*

GASTON PUEL, VEILHES 1966, 14 x 17 CM, LOOSE LEAVES

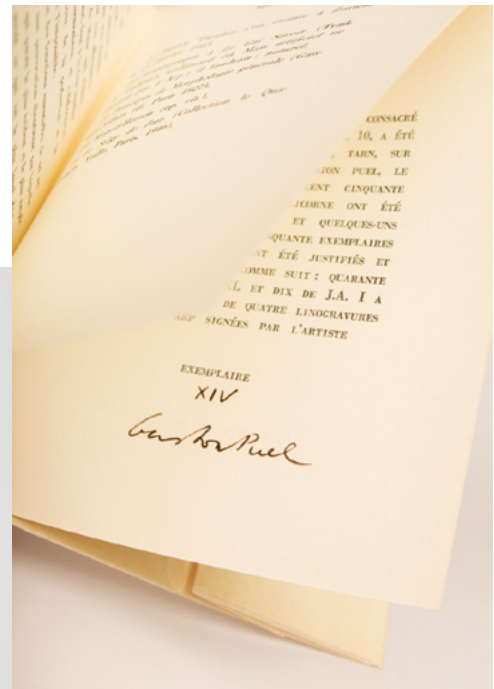
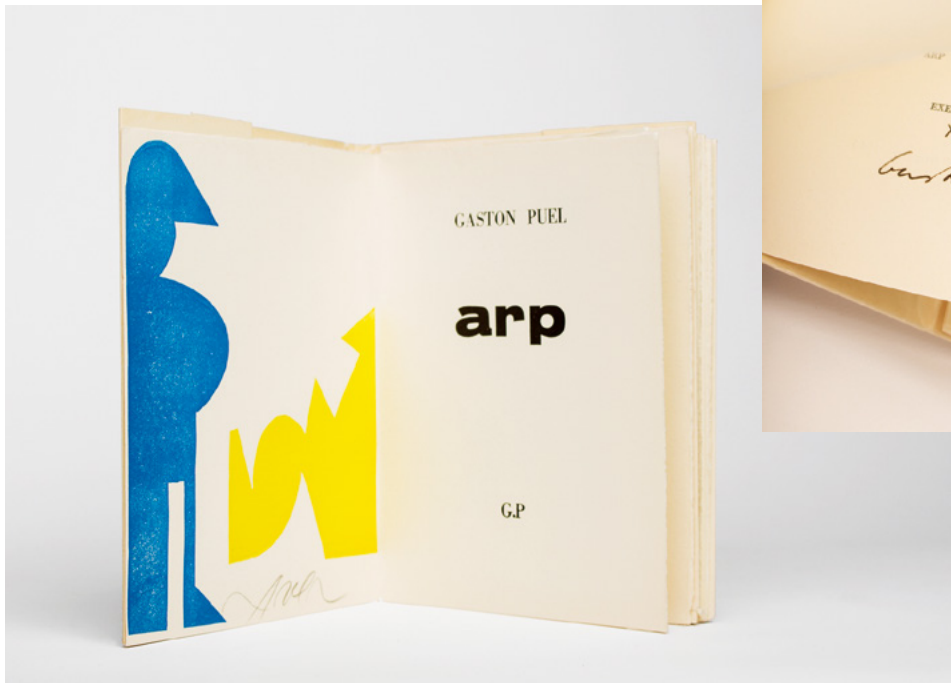
First edition, one of 50 numbered hors commerce copies on vélin de Rives paper, numbered and justified by the author, leading copies.

This copy, like all the copies of the leading copies, has 4 original linocuts printed in colors by Hans Arp.

Signatures of Hans Arp to each of the 4 linocuts and signature of Gaston Puel to justification page.

A fine and rare copy.

[> SEE MORE](#)



3. (ARP Hans) TZARA Tristan. *De nos oiseaux* [OF OUR BIRDS]

KRA, PARIS 1929, 13 x 19 CM, ORIGINAL WRAPPERS

First edition on ordinary paper.

Handsome autograph inscription from Tristan Tzara to, firstly, Paul Éluard: “à Paul Éluard. Tristan Tzara. Juillet 1929” which Tristan Tzara deleted and wrote, secondly, an autograph inscription, signed and dated, to René Char: “À René Char avec toute l’amitié grande de Tristan Tzara” with a little drawing of a hand indicating his name.

Illustrated with 10 drawings by Hans Arp.

A fine copy with a moving provenance.

[> SEE MORE](#)

4. (ARP Hans) TZARA Tristan. *Vingt-cinq-et-un poèmes*

EDITIONS DE LA REVUE FONTAINE, PARIS 1946, 14 x 19,5 CM, ORIGINAL WRAPPERS

First edition in parts on ordinary paper.

Handsome autograph inscription from Tristan Tzara to Raymond Queneau.

With 12 full-page drawings by Hans Arp.

[> SEE MORE](#)

5. BARTHES Roland. *Critique et Vérité* [CRITICISM AND TRUTH]

SEUIL, PARIS 1966, 13 x 18 CM, ORIGINAL WRAPPERS

First edition, of which there were no *grand papier* (deluxe) copies, an advance [*service de presse*] copy.

Autograph inscription signed by Roland Barthes to his close friend, the academic Robert (Mauzi): “Pour vous, cher Robert, ami et compagnon fidèle, avec l’amitié de Roland [For you, dear Robert, friend and faithful companion, with best wishes from Roland].” Testimony of the great complicity between the two men, who formed an inseparable group with Michel Foucault and Louis Lepage. Mauzi, an eminent specialist on the 18th century, deeply inspired Barthes in his Structuralist research. The inscription is of a deeply personal nature, a sign of renewed attachment to a close friend who was passionate about his writings and followed their creation and publication from up close.

Spine sunned.

[> SEE MORE](#)

N° 6 & 7 : Autograph letters, signed, from Georges Bataille to Denise Rollin

6. BATAILLE Georges. *Autograph letter, signed, to Denise Rollin: “Cela me déchire toujours de me séparer de vous.” “It always tears me up to part from you.”*

N. D. (1943), 13,5 x 20,8 CM, 2 PAGES ON A SINGLE LEAF

Autograph letter signed from Georges Bataille to Denise Rollin, 46 lines in black ink to one leaf, dampstain to upper right, not touching text.

The majority of the letter is given over to the search for a house in Vézelay: **“I’ve already seen a house and an apartment.”** In 1943, Georges Bataille had the idea of renting a house in Vézelay where the couple could move in with Laurence, the daughter of Georges and Sylvia, and Jean (alias

un terrible massacre. Je ne suis en mis guère sur le
compte que, sans doute, je ne serai pas venue pour ne
nous devrions pouvoir nous installer ici.
C'est vraiment un beau pays, très beau même et pour moi
meu qui étais en haut je n'imaginais guère mieux. J'ai
une maison et un appartement. La maison est
bien avec malheureusement un inconvénient sérieux :
se termine par un mur bas sur lequel je pourrais
et de l'autre côté il pourrait tomber de l'autre côté
plus bas. ~~Sur cette~~ On domine la campagne de très
très loin. Le jardin est joli, l'intérieur un peu triste
et le labré. L'appartement n'est pas mal mais sans
et sans aucune vue sur la campagne. Pour l'autre
il pourrait peut-être s'en tirer en coupant en deux
très étroit, par une barrière de lattes. J'espère
voir autre chose cet après-midi.
Pour le ravitaillement, c'est certainement dur mais,
rendre, on devrait se sortir d'affaires de façon on
En tout cas l'hôtel ici est mieux que ~~aucun de~~
Leonard ou que Maine comme table. Il est pour
chauffé au chauffage central et par le temps qu'il
a mis bien que la fenêtre ouverte.
Les prix, la maison & coûterait pour les cinq mois
environ 4000 fr., l'appartement 2000.
dis qu'on se tirerait sûrement d'affaires pour
llement en ce sens qu'on a de la viande à
Les légumes sont difficiles à trouver. On peut

Bepsy), Denise Rollin's son. The lovers had just parted: **"It always tears me up to part from you. Yesterday I felt a terrible malaise. I'd hardly managed to come out of it when I realized that I had surely not come for nothing and that we would be able to settle here."**

To help Denise in his choice, he describes to her the various advantages and inconveniences of the two places: **"The house is really good, but sadly has one serious downside: the garden ends in a low wall onto which Jean could climb and fall down the other side, which is lower. We look out over the countryside from high up and far off into the distance. The garden is pretty, the interior a little sad and dilapidated. The apartment isn't bad but it doesn't have a garden and no view of the countryside either."** The couple took great pains in choosing the ideal place to bring together their patched-up family. There was even a suggestion of bringing Sylvia Bataille and Jacques Lacan to live in Vézelay as well.

Bataille is unsure about the apartment: **"[...] there's nothing else to rent other than what I've already seen"**; this was perhaps intended for Jacques Lacan and Sylvia Bataille. Bataille and his ex-wife Sylvia separated in 1934 and she had found love with the psychoanalyst Jacques Lacan, whom she went on to marry in 1953.

After these questions of real estate, Bataille goes on worrying about another problem, food: "As for provisions, it's certainly hard, but all in all, one has to get by one way or another." The Second World War was, in essence, at its turning point, and the Nazis – feeling their gains threatened, became even harsher. This, coupled with a rise in agricultural taxes, resulted in a shortage of food: "I say that we would surely find a way around the provisions problem in the sense that there is as much meat as you want. It's vegetables that are hard to find. You can get milk, but not butter. People say that here, if the Zervoses wanted to, they could help us get along nicely" Christian and Yvonne Zervos were important figures in the town of Vézelay, where they had bought a second home in 1937. He was the publisher of Cahiers d'art, in which Bataille had published, and she was the director of the gallery of the same name. At the start of the war, they decided to move there permanently and used the isolation of the property to hide their friends Paul Éluard and Nusch. The Zervoses were thus well established by the time of this letter and Bataille had been told by people in the area: "[...] they think that knowing the Zervoses will be a great advantage over people who come to settle here knowing no one." But he doesn't seem to have taken advantage of this advice, no doubt dominated by his feelings and the editing of his work *Le Coupable* [Guilty]. Diane Kotchoubey's – Bataille's future lover – settling in Vézelay shortly after this letter sealed the fate of the Bataille-Rollin relationship. By the end of 1943, Bataille had left Denise Rollin for his new flame. [> SEE MORE](#)

7. BATAILLE Georges. Autograph letter, signed, to Denise Rollin: *"je vous écris comme un aveugle, parce qu'en me parlant comme vous le faites [...] vous me faites tomber dans une obscurité presque insupportable."* *"I write to you like a blind man, because that is what you make me when you talk to me the way you do...you make me fall into a darkness that is almost unbearable."*

N. D. [CIRCA 1940], 20,9 x 26,9 CM, 2 PAGES ON A SINGLE LEAF

Autograph letter signed from Georges Bataille to Denise Rollin, 40 lines in black ink, two pages on one leaf.

George Bataille and Denise Rollin's relationship lasted from the autumn of 1939 to the autumn of 1943 and left behind it a short but passionate correspondence. This letter dates from the early days of their connection, but already reveals Bataille's agonies: **"Perhaps I was too happy with you for some months, even though suffering did not wait long to interrupt, at least for a time, a happiness that was almost a challenge."**

A passionate lover, Bataille moved from exultation to the deepest doubt and even offered his lover a potential way out of their relationship: **"If you can't take it, me, any more, I beg you, don't deceive yourself any longer: tell me it's me, and not some foible I could have avoided and which is easily repairable."** He would rather be sacrificed on the altar of their love than have a

relationship that was bland and flavorless: **“Understand me when I tell you that I don’t want everything to get bogged down, that I would really rather suffer than see a sort of shaky mediocrity as a future for you and me.”**

Earlier in the letter, he turns to humor to tear him away from his worries: “I hardly dare make you laugh by telling you that I’ve lost weight, so that my trousers occasionally fall down, because I’ve not yet gotten into the habit of tightening my belt to the new notch.” Then, he goes back to pleading: “I write to you like a blind man, because that is what you make me when you talk to me the way you do when you leave or when you phone, you make me fall into a darkness that is almost unbearable.” He then tries to get a grip on himself: “there are moments I’m ashamed of doubting you and being afraid, or of stupidly losing my head.” Finally, hemmed in by all his doubts as a lover, Bataille tried to find some respite in talking about the family that he had made up with Denise and her son Jean (alias Betsy): “If you write me, tell me how Betsy’s doing, which is perhaps the only thing that you can tell me that doesn’t touch something painful in me.”

[> SEE MORE](#)

8. BECKETT Samuel. *Berceuse suivi de l'Impromptu d'Ohio* [ROCKABY AND OHIO IMPROMPTU]

LES ÉDITIONS DE MINUIT, PARIS 1982, 10 x 18 CM, ORIGINAL WRAPPERS

First edition, one of 99 numbered copies on vélin d'Arches, this one of some hors commerce copies, justified H.C., the only *grand papier* (deluxe) copies.

Autograph inscription from Samuel Beckett to a close friend.

A good copy.

[> SEE MORE](#)

9. BECKETT Samuel. *Bing*

LES ÉDITIONS DE MINUIT, PARIS 1966, 14,5 x 19,5 CM, ORIGINAL WRAPPERS

First edition, one of 100 hors commerce numbered copies on BFK de Rives paper, the only *grand papier* (deluxe) copies with 662 other copies on BFK de Rives paper.

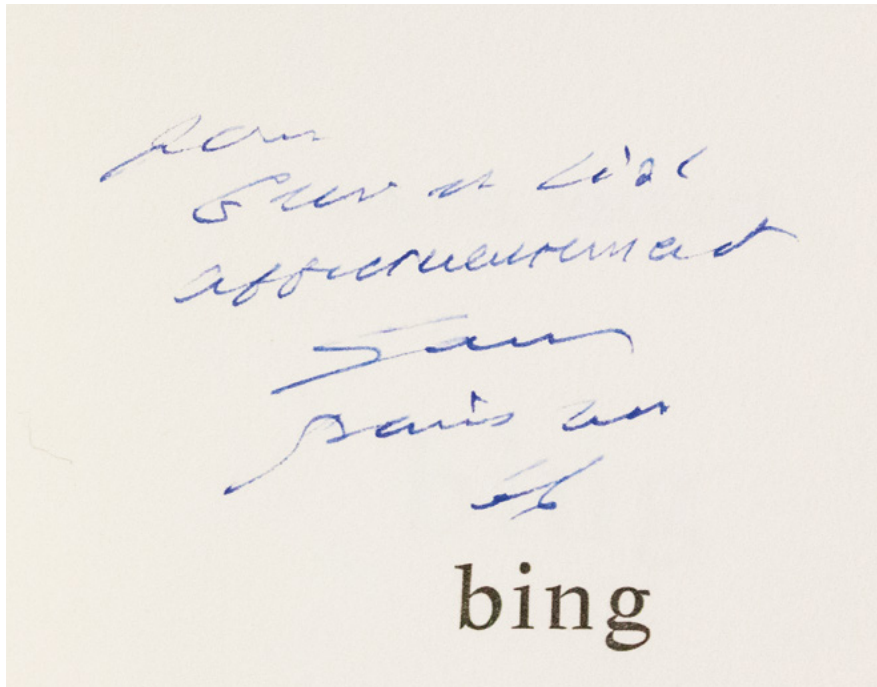
Precious copy inscribed and dated October 1966 by Beckett to his friend the painter Geer (Van Velde) and his wife Lise.

Nice copy.

“What to say of the sliding planes, the shimmering contours, the cut-out figures in the fog, the balance that any little thing can break, breaking and re-forming themselves under our very eyes? How to talk about the colors that breathe and pant? Of the swarming stasis? Of this world without weight, without force, without shadow? Here everything moves, swims, fells, comes back, falls apart, re-forms. Everything stops, non-stop. One would say it’s the revolt of the internal molecules of a stone a split second before its disintegration. *That is literature*” (“The Van Veldes’ Art, or the World and the Trousers”, in *Cahiers d’Art* n°11-12, Paris 1945).

Beckett here is not talking – despite how it may appear – about his literary oeuvre, but about the paintings of Geer Van Velde, going on to add a few lines later “[Bram] Van Velde paints distance. G[eer] Van Velde paints succession.” This elegy, published on the occasion of the double exhibition of the Van Veldes (Geer at Maeght’s and Bram at the Galerie Mai) is the first important text on these painters, more or less unknown to the public at the time: “We’ve only just started spouting nonsense about the Van Velde brothers, and I’m the first. It’s an honor.” This is also the first critical text written directly in French by a young Irish writer who had not, as yet, published anything in France.

Thus, the first and most important of Beckett’s writings on art, composed at the dawn of his literary career, establishes – right from the start – a fundamental relationship between his developing work and his friends’ art: “Thus this text has often been read in a hollow or in the mirror, as one of the rare designations of Beckett’s poetry (to come) by the man himself, a sort of anamorphic program of writing,” (*Un pantalon cousu de fil blanc : Beckett et l’épreuve critique* by Pierre Vilar).



A real statement of dramaturgical intent, this fundamental text whose introspective value Beckett lays out from the introduction on (“one does nothing but tell stories with words”) ushers in the writer’s most fruitful creative period. In essence, like Apollinaire and Cendrars, Beckett draws from the artistic problems of his contemporaries the catalyst of his own future writing through “the deepest questioning of narrative, figurative or poetical presuppositions” (Pascale Casanova in

Beckett l'abstracteur).

The major influence of modern painting on the narrative structure – or deconstructing – of Beckett’s drama and novels would be pointed out and examined by a number of thinkers, among them Gilles Deleuze, Julia Kristeva and Maurice Blanchot. **It was, in fact, with the art of the Van Veldes (first Geer then Bram) that Beckett began to formalize this desire to translate the pictorial question into dramaturgical terms.** Thus it was that he rejected Nicolas de Staël’s set design for *Godot*, since: “the set must come out of the text without adding anything to it. As for the visual comfort of the audience, you can imagine how much I care. Do you really think you can listen with the backdrop of Bram’s set, or see anything other than him?” (Letter to Georges Duthuit, 1952).

When he met Geer in 1937, “Beckett was going through a major existential crisis and had just been reworking his first novel, *Murphy*, which had been rejected by a great many publishers. He was lost in alcohol, leaving Ireland and moving once and for all to Paris” (*Le Pictural dans l’œuvre de Beckett*, Lassaad Jamoussi). He returned from a long artistic journey in Germany, where he was marked by classical works as well as contemporary art – it was during this journey that he discovered Caspar David Friedrich’s *Two Men Contemplating the Moon*, his source for *Waiting for Godot*.

Art was thus at the heart of his creative thinking and **the friendship that would tie him to Geer and later his brother Bram and their sister Jacoba (with whom his relationship may have been more than merely friendly), and which would profoundly influence his life and writing.** His first writing on art is a short piece on Geer Van Velde, whose works he pressed on his new lover Peggy Guggenheim when she set up her new London gallery. Despite the relative failure of the exhibition (which followed Kandinsky’s), he got his friend a one-year scholarship from Peggy. James Knowlson even thinks that “if Beckett maintained close links with Peggy for a long time, it was first and foremost because she could be convinced to give his artist friends a serious helping hand, starting with Geer Van Velde” (in *Beckett*, p. 474). Enigmatic, the little piece that Beckett wrote at the time at Peggy’s request already contained a dramaturgical kernel of thought: “Believes painting should mind its own business, i.e. colors. i.e. no more say Picasso than Fabritius, Vermeer. Or inversely.”

Slower to develop, his friendship with Bram and interest in the latter’s painting slowly changed Beckett’s outlook on Geer’s art and when, ten years after his first meeting the brothers, he wrote *The World and the Trousers*, Beckett brought up to date a duality symbolized by the title, taken from an anecdote given as a legend to the article. The world is the “imperfect” work of God, made in six days, to which the tailor compares the perfection of his trousers, made over six months.

The link between this anecdote and the Van Velde brothers is perhaps to be found in the second essay Beckett devoted to them, in 1948, "Peintres de l'empêchement" [*Painters of the Problem*] (*Derrière le miroir* n° 11/12): "One of them said: I cannot see the object in order to represent it because I am who I am. There are always two sorts of problems – the object-problem and the 'eye-problem'...Geer Van Velde is an artist of the former sort...Bram Van Velde of the latter."

Resistance of the object or impotence of the artist, this tale, the "true primary narrative core in *kôan zen* form," (P. Vilar) would later find itself scattered throughout Beckett's work and would more specifically take center stage in *Endgame*, whose similarity, by the by, with the art of Geer Van Velde was noted by Roger Blin. "At the time, he was friends with the Dutch brothers Geer and Bram Van Velde, both painters. Geer was a painter in the style of Mondrian. I have the feeling that Beckett saw *Endgame* as a painting by Mondrian with very tidy partitions, geometric separations and musical geometry," (R. Blin, "Conversations avec Lynda Peskine" in *Revue d'Esthétique*).

Beckett's growing affinity for Bram Van Velde's work and the energy he put into promoting his work, especially to the galerie Maeght or his friend the art historian Georges Duthuit, was no doubt to the detriment of his relationship with Geer. Nonetheless, despite some misunderstandings, their friendship remained unbroken; as did the silent but anxious dialogue that the writer maintained with the art of the younger Van Velde brother, two of whose large canvases he owned. "The big painting by Geer finally gave me a sign. Shame that it should have turned out so badly. But perhaps that's not true after all" (letter to Georges Duthuit, March 1950). **"Geer shows great courage. Ideas that are a little cutting, but maybe only in appearance. I have always had a great respect for them. But not enough, I think"** (letter to Mania Péron, August 1951)

The death of Geer Van Velde in 1977 affected Beckett deeply and coincided with a period of intense nostalgia during which the writer decided to give himself over to "a great clear-out" of his house so as to live between "walls as grey as their owner." Confiding his state of mind to his friend, the stage designer Jocelyn Herbert, Beckett bore witness to the indefatigable affection he had nurtured for the painter over forty years: "more canvases on display, including the big Geer Van Velde behind the piano."

A precious witness to the friendship of these fellow travelers who had, ever since checking the veracity of the game of chess played by Murphy and Mr. Endon for Beckett's first novel, tackled together the great challenges of modernity: "It's that, deep down, they don't care about painting. What they're interested in is the human condition. We'll come back to that" (Beckett on the Van Velde brothers in *The World and the Trousers*). [> SEE MORE](#)

10. BECKETT Samuel. *En attendant Godot* [WAITING FOR GODOT]

LES ÉDITIONS DE MINUIT, PARIS 1952,
12 X 19 CM, ORIGINAL WRAPPERS

First edition on ordinary paper.

Spine very lightly sunned, as often. [> SEE MORE](#)



11. **BELLMER Hans.** *Anatomie de l'image* [THE ANATOMY OF THE IMAGE]

LE TERRAIN VAGUE, PARIS 1957, 18,5 x 23 CM, ORIGINAL WRAPPERS

First edition, one of 950 numbered copies on neige du Marais paper, this one not justified.

With drawings by Hans Bellmer.

Handsome autograph inscription signed and dated in pencil from Hans Bellmer to the art publisher Alex Grall.

Latter's printed collector's stamp above inscription.

Small tear to head of spine, joints rubbed, otherwise a good copy.

[> SEE MORE](#)

12. **(BLANCHOT Maurice)** *Original photograph of Maurice Blanchot playing with chiaroscuro light*

ELBEUF N. D. [CIRCA 1900], 6,5 x 9 CM, ONE PHOTOGRAPH

Vintage silver print.

"Blanchot eluded the photographers and caricaturists of the literary press for a long time. Attempts at producing an image were both rare and minimalist throughout the years. In 1962, in *Express*, a hand holds up a book at the bottom of the page; in 1979, in *Libération*, a blank square in the middle of the page captioned only with Blanchot's name and a quotation from *l'Entretien infini* ('a vacuum of a universe: nothing that is visible, nothing that is invisible')" (C. Bident, *Maurice Blanchot*).

In 1986, at an exhibition of writers' portraits, he asked that his photo be replaced with a text noting his desire to "appear as little as possible, not for the exaltation of [his] books, but to avoid the presence of an author who pretends to a separate existence."

A photo taken without his knowledge in the parking lot of a supermarket was the only portrait of the writer until his friend Emmanuel Lévinas made public a few rare photos from their youth.

That Blanchot did not oppose this act, and the fact that it was done by his closest friend, can be explained by what Bident calls "l'espacement de l'inquiétude [the distancing of worry]", the outdated nature of the portraits made public carry an echo of the delayed publication of *L'Idylle*, *Le Dernier Mot*, *L'Arrêt de mort...*.

Only a few photographs gathered in the center pages of the issue of les Cahiers de l'Herne dedicated Maurice Blanchot complement these unique shots of the most secretive writer of the 20th century.

In his chapter on "L'indisposition du secret [The indisposition of the secret]", Christophe Bident devotes several pages to the



almost complete absence of images of this *invisible partner*, wondering about the intellectual and psychological motivations of the writer, who was nonetheless aware of the inevitable revelation to come.

“Everything must become public. The secret must be broken. The obscure must enter into the day and make itself clear. That which cannot be said must nonetheless make itself heard. *Quidquid latet apparebit*, everything that is hidden must appear...” (Maurice Blanchot, *L'Espace littéraire*).

[> SEE MORE](#)

13. BRETON André. *La Lampe dans l'horloge* [THE LAMP IN THE CLOCK]

ROBERT MARIN, PARIS 1948, 11 x 17 CM, ORIGINAL WRAPPERS WITH CUSTOM SLIPCASE

First edition, one of the numbered copies on alfa mousse paper, this one not justified.

Wrappers in chemise and case.

With an exceptional and important presentation inscription from André Breton to Jean-Paul Sartre.

Case with almond-colored paper boards and chemise, red morocco title-piece and label with “exemplaire de J. P. Sartre [J.P. Sartre’s copy]”.

This inscription from the Pope of Surrealism to the master of Existentialism – of whose rare meetings, most notably in New York, there remain barely any

traces in their biographies – is all the more surprising since Sartre had just published a vitriolic article on Breton in *Qu'est-ce que la littérature?* [*What is literature?*]:

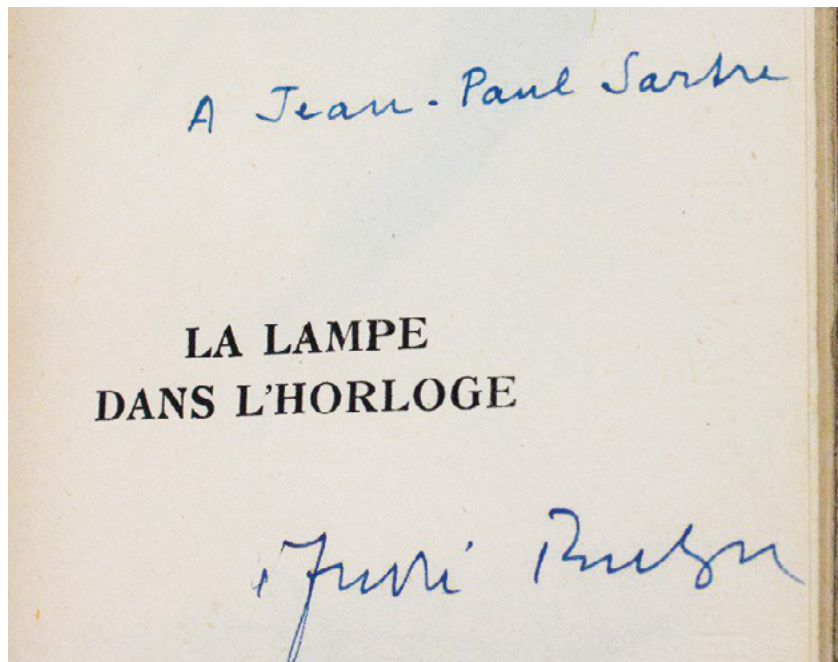
“The theoretical accord between Surrealism and the Communist Party against the bourgeoisie does not in fact go beyond the formal; it is the formal idea of negativity that unites them...Negativity subsists, no matter what anyone says, outside of history: it is, at the same time, of the instant and everlasting – it is the ultimate end of both literature and art. Somewhere, Breton approves of the... ‘sacred mission’ of the proletariat. But in the end, this class – imagined as a legion of exterminating angels – is in reality nothing more for authors than a religious myth that plays a role (for the salving of their consciences) analogous to that played by the myth of ‘the People’ in 1848 for well-intentioned writers.”

André Breton did not reply to Sartre’s criticisms, nor even the ones formulated a year later by Simone de Beauvoir in *The Second Sex*.

This little work, as much political as it is poetical, is nonetheless a part of the common cause of these two intellectuals within the extremely ephemeral *Rassemblement Démocratique Révolutionnaire*. Founded in 1947 by Sartre, it very quickly floundered despite the active engagement of Breton.

1948 was therefore the only intellectual meeting of these two great “Masters of Thought” of the second half of the 20th century, whose personalities – intransigent and exclusionary – did not allow for a lasting philosophical union.

[> SEE MORE](#)



14. BRETON André. *L'Amour fou* [MAD LOVE]

GALLIMARD, PARIS 1937, 14 x 19 CM, ORIGINAL WRAPPERS

First edition, an advance [*service de presse*] copy.

Handsome autograph inscription signed by André Breton to Benjamin Crémieux.

Spine repaired, small tears and repaired marginal lacks to covers.

Illustrated.

A stunning “homage of deep affection” for the author of *Inquiétude et reconstruction* [Anxiety and Reconstruction], an unflinching portrait of Surrealism between the wars that remains to this day a key reference work. This moving inscription from André Breton on one of his major works is testimony of the respect of the Pope of Surrealism for Crémieux’s realistic views in his polemics.

[> SEE MORE](#)

15. BRETON André. *Nadja*

NRF, PARIS 1928, 12 x 19 CM, ORIGINAL WRAPPERS

First edition, an advance [*service de presse*] copy.

Autograph inscription from André Breton to his friend Jean Carrive: “À Jean Carrive, son vieil ami”.

Spine slightly wrinkled and occasional foxing mostly to upper cover.

André Breton compares Jean Carrive to Rimbaud when in 1923 he brought this “Gascon terrorist” to Paris and mentions him in the Manifesto of Surrealism as one of the 19 who “acted with absolute surrealism”.

[> SEE MORE](#)

16. BRETON André & ÉLUARD Paul & DALI Salvador. *Notes sur la poésie* [NOTES ON POETRY]

GLM, PARIS 1936, 12,5 x 17 CM, ORIGINAL WRAPPERS

First edition, one of 100 numbered copies on vélin paper, this one not justified, the only *grand papier* (deluxe) copies after 15 on Japon paper.

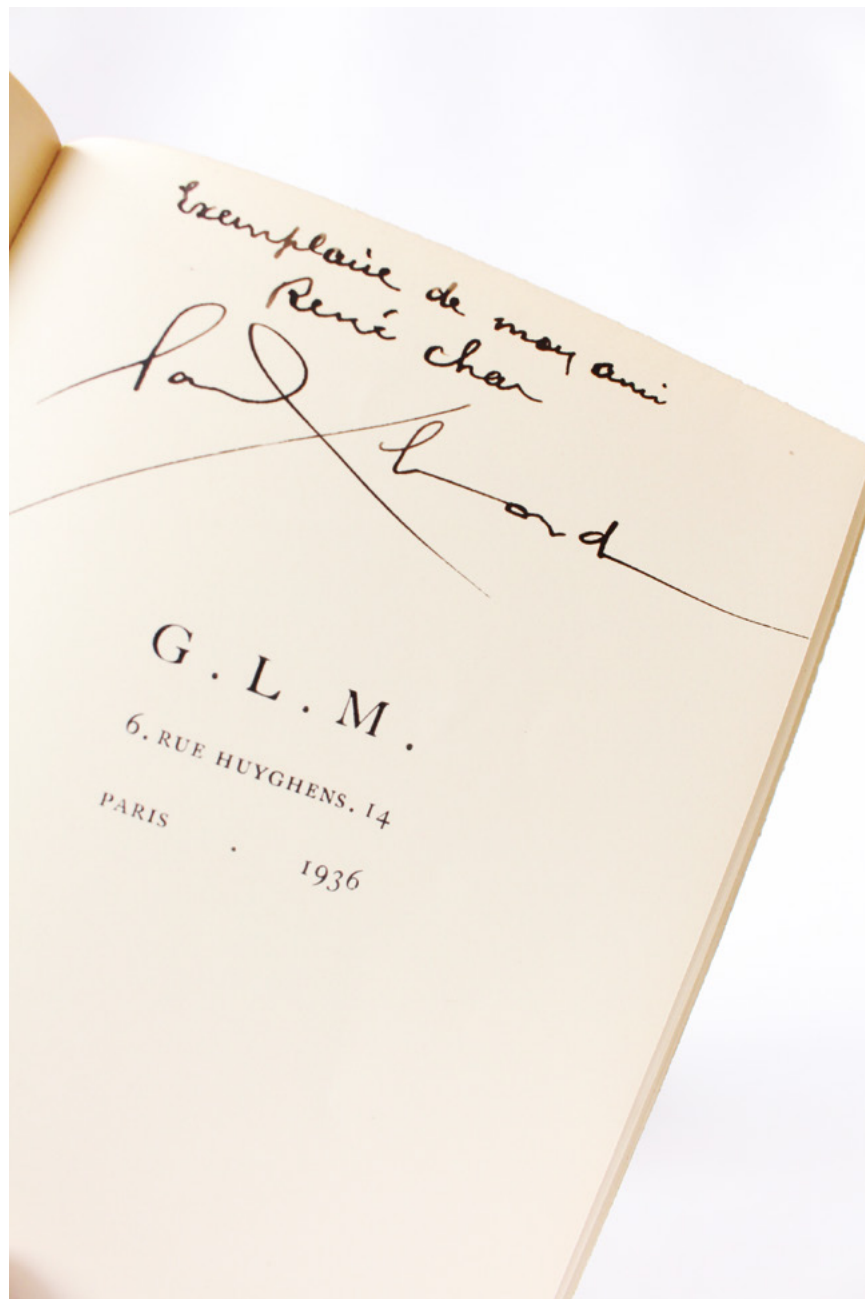
With a frontispiece drawing by Salvador Dali.

Handsome autograph inscription signed by Paul Éluard to René Char: “Exemplaire de mon ami René Char. Paul Éluard. [My friend René Char’s copy. Paul Éluard].”

It was in 1929 that René Char discovered Éluard’s poems. Blown away, the young poet from L’Isle-sur-la-Sorgue, then just 23, decided to send Éluard a copy of his collection of poems, *Arsenal*, with the following inscription: “à Paul Éluard enfin. L’Isle, 17 septembre 1929 [For Paul Éluard, at last. L’Isle, 17 September 1929]”. The elder poet sent him a good-natured reply a few weeks later: “Dear sir, couldn’t we get to know each other better? Do you have any plans to come to Paris? I would be glad of an opportunity to tell you how much I like your poems – and this book overall, so fine”. The young Char was overjoyed and went to meet his “surrogate brother” for the first time (Laurent Greilsamer, René Char, Perrin, 2012), before very quickly deciding to move to Paris to be nearer his new companions Aragon, Breton and Éluard, and enlisting in the Surrealist movement. Éluard, abandoned by Gala – who left him for Dali – suggested to Char that he come live in the apartment on the rue Becquerel. The two bachelors soon took on Odette, a young and very pleasant maid. “Char liked this stylish service and was at the same time struck by the marked kindness of this pretty brunette. One day, he took her in his arms. The beautiful young woman smiled, allowed herself to be seduced, and proved to be quite experienced. In the evening, René told Éluard of his adventure. The next day, Éluard had his breakfast served in bed, where he invited Odette to join him. A provisional ménage à trois was formed.” (op.cit.). Char and Éluard, who became inseparable, shared a taste for partying and frenetic seductions, roaming the Parisian boulevards in search of adven-

ture. Thus, on the evening of 21 May 1930, they met a penniless actress and trapeze artist, Nusch. "Éluard decided to take her back, like a delicate parcel, to the rue Becquerel. But it took all of Char's friendliness and his powers of persuasion to convince the young lady to stay, to give Éluard the time, all the time he needed to become absorbed" (op. cit.). Char thus played a mediating role and allowed Éluard to conquer the love of his life, who died prematurely in 1946 of a brain hemorrhage. Despite a few passing spats – never over women, but rather over ideas – the two poets remained close both intellectually and as friends right to the end of Éluard's life. "I am old, René, in moments – to the point where I no longer love life. I live out of a sense of duty. But I love you deeply, like I've always loved you: don't be shocked by anything, coming from me, everything is affection and admiration... What more proof could you want than that I tell you that you are the only man to whom I can confess this great emptiness that I carry within me and before whom I could cry as much as I have always wanted."

[> SEE MORE](#)



17. BRETON André & MASSON André. *Martinique charmeuse de serpents* [MARTINIQUE: SNAKE CHARMER]

EDITIONS DU SAGITTAIRE, PARIS 1948, 14,5 x 19 CM, ORIGINAL WRAPPERS

First edition, one of 15 numbered copies on Hollande paper, the leading copies.

This copy with the original frontispiece lithograph by André Masson.

Hors-texte illustrations by André Masson.

A very good and rare copy.

[> SEE MORE](#)

18. BRUANT Aristide & STEINLEN Théophile Alexandre. *Dans la rue. Chansons et monologues. Volume 1* [THE STREET]

PARIS N. D. (CIRCA 1895),
12,5 x 19 CM, HALF MOROCCO

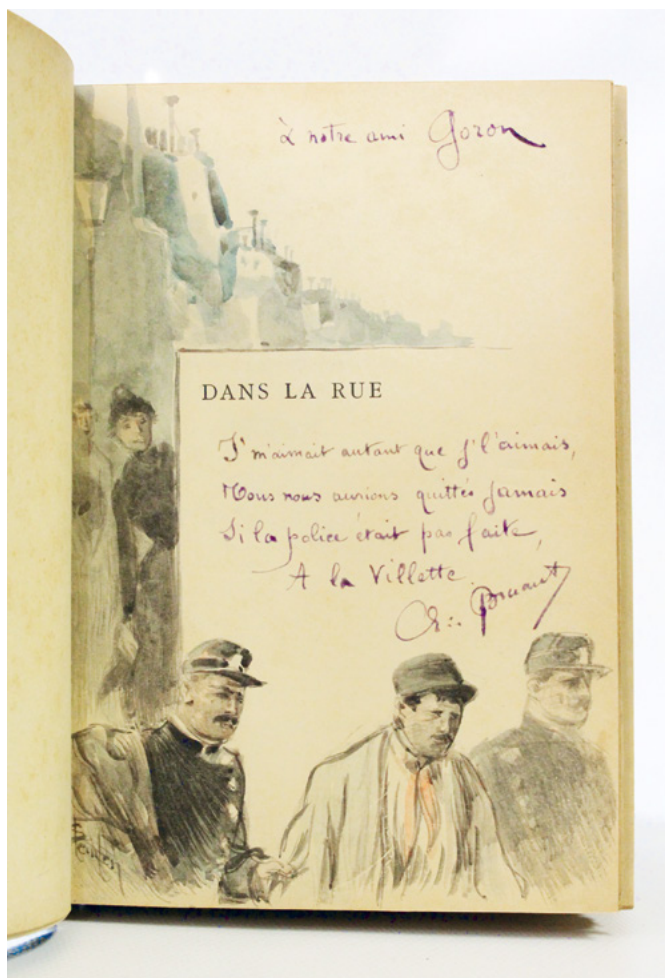
The definitive edition, one of 150 copies on Japon paper numbered and justified by Aristide Bruant, the only *grand papier* (deluxe) copies.

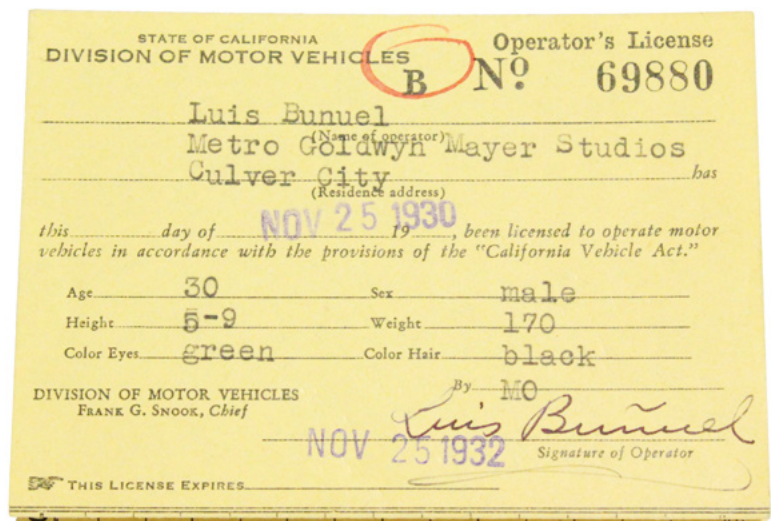
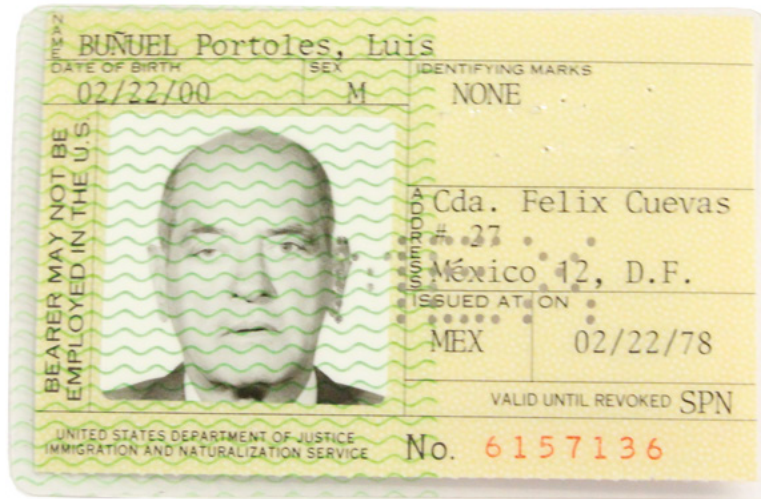
Half black morocco over moiré-effect paper by P. Goy & C. Vilaine, spine in six compartments, black endpapers and pastedowns, illustrated covers by T.A. Steinlen preserved, top edge gilt.

Autograph inscription signed by Aristide Bruant: "À notre ami Goron [To our friend Goron]", supplemented by an autograph quatrain: "Il m'aimait autant que j'l'aimais / Nous nous aurions quittés jamais / Si la police était pas faite / À la Villette."

This copy is further enriched, above the autograph inscription by Aristide Bruant, with an original watercolor signed by Théophile Alexandre Steinlen, showing a hoodlum being led away between two policemen under the gaze of two young ladies.

With drawings by Théophile Alexandre Steinlen, including the cover. [> SEE MORE](#)





19. BUÑUEL Luis. American laissez-passers

22 FEBRUARY 1978, 9,2 x 6 CM, ONE PLASTICIZED CARD

American laissez-passers of Luis Buñuel's, presenting on the front side an original black and white photograph.

This card allowed Mexican residents to travel to the United States within a limit of 25 miles for a period of 72 hours or less. [> SEE MORE](#)

20. BUÑUEL Luis. Driving license

CALIFORNIE 25 NOVEMBRE 1930, 7 x 10 CM – UNFOLD: 28,6 x 10 CM, ONE FOLDED CARD

Luis Buñuel's Californian driving license, with the film maker's handwritten signature. [> SEE MORE](#)

N° 21 & 22 : firearms licenses of Luis Buñuel

"I like weapons and shooting. I owned up to sixty-five revolvers and rifles, but I sold most of my collection in 1964, believing I was going to die that year. I practiced shooting everywhere, and even in my office, thanks to a special metal box that I place in front of me on the shelves of the library. You should never shoot in a closed room. I lost an ear in Zaragoza. My specialty has always been reflex shooting. We walk, we turn around, we shoot a silhouette – a bit like in westerns." (Luis Buñuel, *My last sigh*, 1982).

Although in his autobiography Luis Buñuel devotes only a brief paragraph to his passion for firearms, this one nevertheless occupied an important place in his life. This passion came from his father, Leonardo García Buñuel, who was the agent of Remington and Smith brands in Havana in the late nineteenth century. A weapons dealer in addition to his hardware business, he quickly amassed a large fortune thanks to this thriving market: "His father [...] owned a weapons business. When the young Buñuel is ill, he gives him a revolver to entertain him. He also brings him to the shooting range, which Don Luis will do later in Mexico with his sons Juan-Luis and Rafael. He has a real passion for these objects and at the age of fourteen, he takes the habit of walking with a Browning hidden in his clothes, gun that will be confiscated to him at school. The sequences where firearms are portrayed in his films are endless, especially during his Mexican contemporary." (Manuel Rodríguez Blanco, *Luis Buñuel*, 2000).



21. BUÑUEL Luis. *Firearms license issued by the National Defense Secretariat of Mexico, for a Colt revolver of caliber 38 special*

SECRETARIA DE LA DEFENSA NACIONAL – REGISTRO FEDERAL DE ARMAS, MEXICO 23 FEBRUARY 1974, 11,9 x 7,9 CM, ONE PLASTICIZED CARD

Plasticized firearms license issued by the National Defense Secretariat of Mexico, bearing the Mexican Government logo and with the number A458156. Signature and fingerprint of Luis Buñuel on the front. On verso, technical specificities of the weapon concerned: Colt revolver of caliber 38 special, with its serial number.

[> SEE MORE](#)

22. BUÑUEL Luis. *Firearms license issued by the National Defense Secretariat of Mexico, for a Smith & Wesson revolver of 38 caliber special*

SECRETARIA DE LA DEFENSA NACIONAL – REGISTRO FEDERAL DE ARMAS, MEXICO 23 FEBRUARY 1974, 11,9 x 7,9 CM, ONE PLASTICIZED CARD

Plasticized firearms license issued by the National Defense Secretariat of Mexico, bearing the Mexican Government logo and bearing the number A458155. Signature and fingerprint of Luis Buñuel on the front. On the reverse side, technical specificities of the weapon concerned: Smith & Wesson revolver of 38 caliber special, with its serial number.

[> SEE MORE](#)

23. CALDER Alexander. *Two original sketches: la Fontaine de Mercure [Mercury fountain]*

1975, 21 x 29,7 cm, 2 LOOSE LEAVES

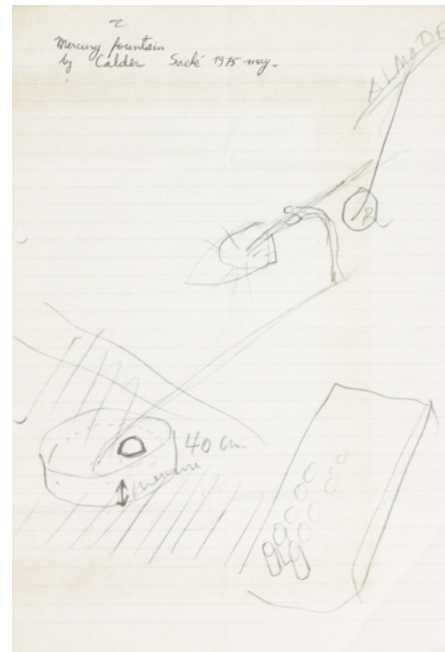
Two original pencil sketches by Alexander Calder. Two handwritten mentions at the head of each leaflet, one in the ballpoint pen of an unidentified editor ("Mercury fountain by Calder Saché 1975 may") and the other **in pencil in the hand of Calder: "Therese Herdek Switzerland"**.

In 1937, Calder was commissioned by the Spanish government, in struggle against the Francoist insurrection, to make a modern sculpture to present at the Paris World Fair. He is thus the only non-Hispanic artist to exhibit in the Pavilion of Spain. He then imagines his Fountain of Mercury, a tribute to the miners of Almadén who resist the siege held by Franco's troops. The mines then supplied 60 of the global mercury and this sculpture is a strong political act of opposition to fascism. The construction of this monumental sculpture required 5,000 kilos of liquid mercury, which were transported from the mines to Paris. The work consists of a perpetual fountain of mercury surmounted by a mobile with two pendants: one is a red circle and the other is made of the name of "Almadén"; at the foot of the basin is inscribed "Spanish Mercury Almadén".

During the exhibition, the fountain was exhibited alongside Picasso's *Guernica* and Miró's *Reaper*.

Calder offered the sculpture to the Joan Miró Foundation in 1975, moved by the close friendship that united him to the painter. These two precious sketches were made during the movement of the work and its installation to the foundation.

[> SEE MORE](#)



24. CENDRARS Blaise. *Le Panama ou les Aventures de mes sept oncles [PANAMA, OR, THE ADVENTURES OF MY SEVEN UNCLES]*

ÉDITIONS DE LA SIRÈNE, PARIS 1918, 19 x 23,5 cm, ORIGINAL WRAPPERS

First edition, one of 500 numbered copies on vélin d'Arches paper.

Illustrated with 25 outlines of American railways.

The poem is presented folded like a pocket railway timetable.

[> SEE MORE](#)

N° 25 to 27 ORIGINAL LITHOGRAPHS FOR *THE STORY OF EXODUS* BY CHAGALL

Fernand Mourlot was undoubtedly the finest lithographic printer of the 20th century and was thus the friend and printer to the leading artists of his day. "Picasso, Matisse, Chagall, Miró, Braque, Dubuffet, Léger, Giacometti...added to their own expression and contemporary art a new field of research. With Mourlot, and thanks to him, lithography acquired both a personality and a future" (Pierre Cabanne, in *Cinquante années de lithographie*).

Having already printed two volumes of the Bible illustrated by Chagall, Mourlot contributed to the artist's lithographic training in the 1950s. It was during this period that Chagall began to visit Mourlot's workshop regularly in order to learn lithographic techniques and that he developed bonds of friendship with the staff of the workshop, most notably Charles Sorlier.

It was thus at the peak of his powers that Chagall made this story of Exodus, which coincided with the termination of his immense lithographic and pictorial work on the Bible, undertaken in 1930 at the urging of Ambroise Vollard. This decorative cycle, entitled *Le Message Biblique [The Biblical Message]* was in fact the basis for the creation of the Chagall Museum, originally called the Musée national du message biblique Marc-Chagall.

25. CHAGALL Marc. *And Moses beheld all the worke, and beholde, they had done it as the Lorde had commanded; and Moses blessed them – The Story of Exodus*

AMIEL LÉON, PARIS, NEW-YORK 1966, 36 x 49,5 CM, ONE SINGLE LEAF

Original color lithograph, one of 15 proofs on Japon impérial paper reserved for the artist and his collaborators, the only printing with 20 more on Japon and 250 on Arches paper. Unsigned proof, as all proofs in this series, other than the frontispiece.

A superb proof on Japon paper specially made for *The Story of Exodus*, published in 1966, for which Chagall made 24 hors-text lithographs printed by Mourlot.

An exceedingly rare original proof on Japon paper, the most attractive and best for color lithographs. [> SEE MORE](#)

26. CHAGALL Marc. *Moreover they made garments of ministration to minister in the Sanctuarie; they made also the holy garments for Aaron, as the Lorde had commanded Moses – The Story of Exodus*

AMIEL LÉON, PARIS, NEW-YORK 1966, 36 x 49.5 CM, ONE SINGLE LEAF

Original color lithograph, one of 15 proofs on Japon impérial paper reserved for the artist and his collaborators, the only printing with 20 more on Japon and 250 on Arches paper. Unsigned proof, as all proofs in this series, other than the frontispiece.

A superb proof on Japon paper specially made for *The Story of Exodus*, published in 1966, for which Chagall made 24 hors-text lithographs printed by Mourlot.

An exceedingly rare original proof on Japon paper, the most attractive and best for color lithographs. [> SEE MORE](#)

27. CHAGALL Marc. *For the cloude of the Lorde was upon the Tabernacle by day, and fire was in it by night, in the sight of all the house of Israel thorowout all their journeys – The Story of Exodus*

AMIEL LÉON, PARIS, NEW-YORK 1966, 36 x 49.5 CM, ONE SINGLE LEAF

Original color lithograph, one of 15 proofs on Japon impérial paper reserved for the artist and his collaborators, the only printing with 20 more on Japon and 250 on Arches paper. Unsigned proof, as all proofs in this series, other than the frontispiece.

A superb proof on Japon paper specially made for *The Story of Exodus*, published in 1966, for which Chagall made 24 hors-text lithographs printed by Mourlot.

An exceedingly rare original proof on Japon paper, the most attractive and best for color lithographs. [> SEE MORE](#)



28. CHAGALL Marc. *Vitraux pour Jérusalem* [THE JERUSALEM WINDOWS]

MUSÉE DES ARTS DÉCORATIFS, PARIS 1961, 18 x 24,5 CM, ORIGINAL WRAPPERS

First edition, **one of 300 numbered copies and justified by Marc Chagall including an original lithograph in black.**

Illustrated book reproductions of works by Marc Chagall.

Pleasant copy.

[> SEE MORE](#)

29. COCTEAU Jean. *La Belle et la Bête – Journal d'un film* [BEAUTY AND THE BEAST: DIARY OF A FILM]

ÉDITIONS DU ROCHER, MONACO 1958, 14,5 x 19,5 CM, ORIGINAL WRAPPERS

First edition, one of 40 numbered copies on vélin pur fil, the only *grand papier* (deluxe) copies.

With black and white photographs.

A fine copy, as issued.

[> SEE MORE](#)

30. COCTEAU Jean. *La Difficulté d'être* [THE DIFFICULTY OF BEING]

PAUL MORIHEN, PARIS 1947, 11,5 x 17 CM, ORIGINAL WRAPPERS WITH CUSTOM SLIPCASE

The first edition, an advance [*service de presse*] copy.

A fine inscription from Jean Cocteau to Jean-Paul Sartre: “son ami de tout cœur [your true friend].”

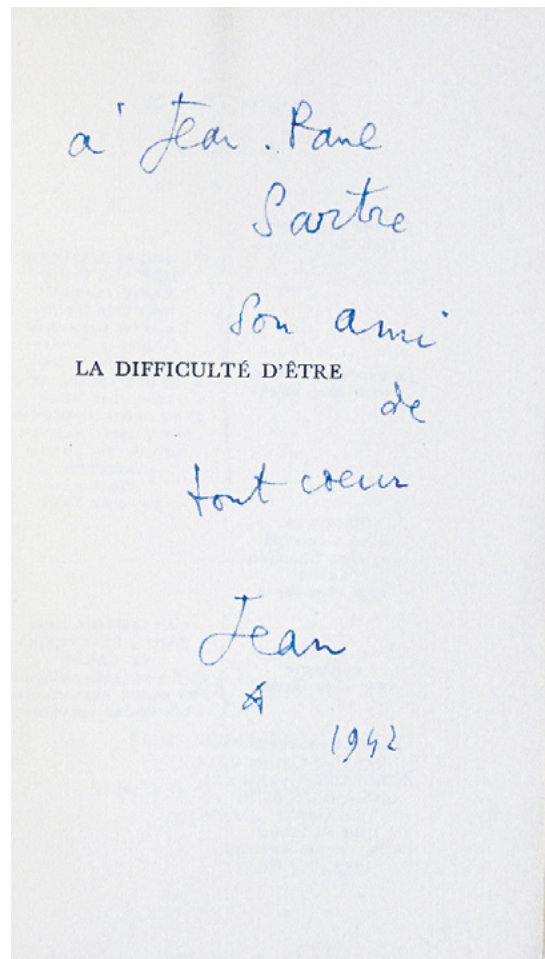
Despite not being of the same generation, and despite everything that could have separated them, Jean Cocteau and Jean-Paul Sartre were friendly in the late 40s and early 50s. When Sartre died, Jean Marais evoked their regular telephone calls and dinners with endless, wonderful discussions.

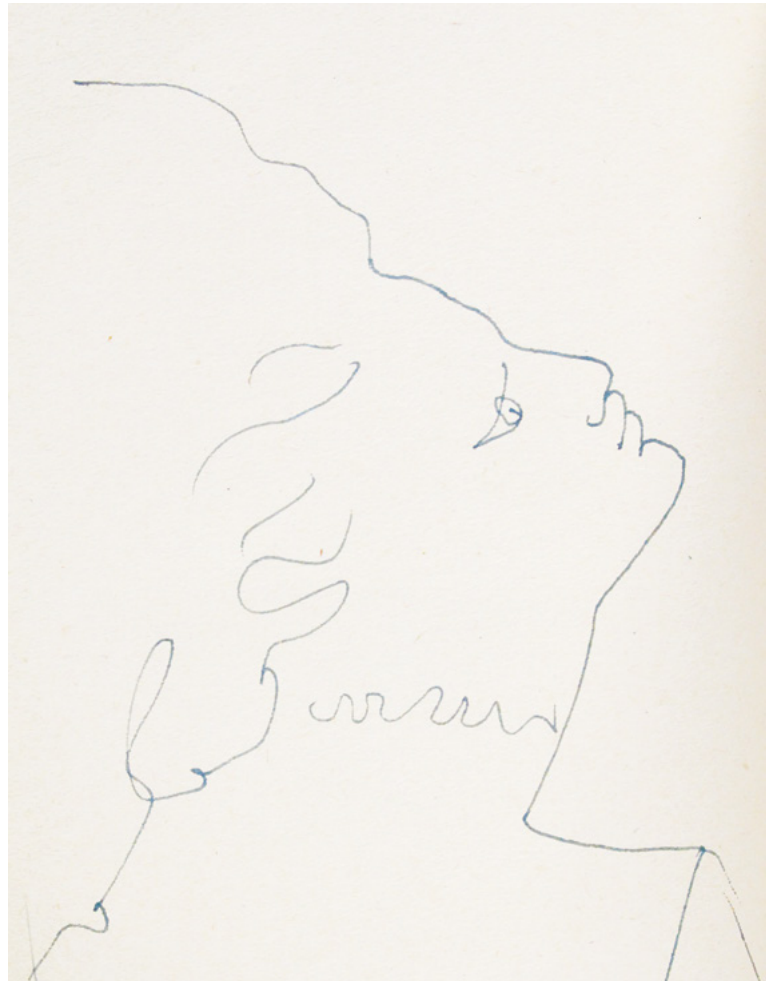
The two also worked together for recognition for Jean Genet and in July 1948 published an open letter together in *Combat*, addressed to the President of France, Vincent Auriol, urging the release from prison of the poet-thug. A few years later, Cocteau would help Sartre set up a committee of support for Henri Martin, a Communist protesting against the war in Indochina, sentenced to five years in prison for distributing pamphlets. Cocteau also took part in the staging of Sartre's *Dirty Hands* at the Théâtre Antoine in 1948.

In giving the high priest of Existentialism an inscribed copy of *The Difficulty of Being*, the indefatigable dandy was giving him one of his most intimate pieces. In this work, Sartre's political engagement is evoked in poetic terms: “but why does he insist on visible engagement? The invisible engages so much more...Poets engage themselves without any goal other than to lose themselves.”

Rare testimony of the links between two major figures of the 20th century intellectual and literary world.

[> SEE MORE](#)





31. COCTEAU Jean. *L'Aigle à deux têtes* [THE EAGLE WITH TWO HEADS]

GALLIMARD, PARIS 1946, 12 x 18,5 CM, CONTEMPORARY HALF SHAGREEN WITH CUSTOM SLIPCASE

First edition, an advance [*service de presse*] copy.

Contemporary half purple shagreen over marbled paper boards, spine in five compartments very slightly faded, red shagreen title-piece with name of author, marbled endpapers and pastedowns, covers and spine preserved, top edge gilt.

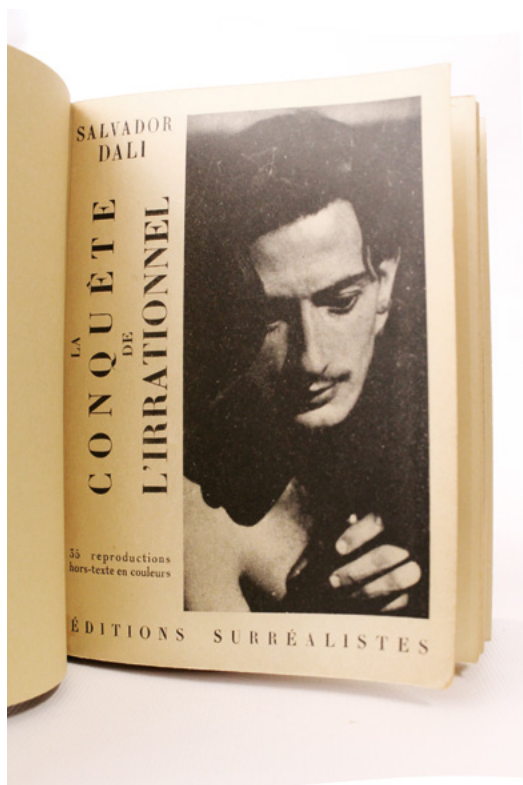
This copy has its half purple morocco over marbled boards slipcase and a slipcase in marbled paper boards edged with purple morocco.

An exceptional autograph inscription signed by Jean Cocteau to Jean Voilier, the pseudonym of Jeanne Loviton, with a drawing in blue ink showing the face of a young man in profile with a two-headed eagle facing.

A muse endlessly celebrated and adored by her lovers Henriot, Giraudoux, Saint John Perse and many others, a lawyer and writer with libertine tastes, Jean Voilier – Jeanne Loviton by her true name – left the enduring stamp of her devilish charm on the literary Paris of the 20th century. She was also Paul Valéry's great love until the poet's death. Cocteau was a visitor to the latter's apartment at 5, rue Champigny from the 1930s on, and made this lovely ink inscription in January 1947 for this literary muse, of whom Mauriac even said that "she was the last larger-than-life figure of the age."

An exceptional copy with an important autograph inscription signed and an original drawing by Jean Cocteau to Jean Voilier.

[> SEE MORE](#)



32. DALI Salvador. *La Conquête de l'Irrationnel* [THE CONQUEST OF THE IRRATIONAL]

ÉDITIONS SURREALISTES, PARIS 1935,
12 x 15,5 CM, BRADEL BINDING

First edition on ordinary paper.

Elegant Bradel half grey cloth over decorated paper boards with abstract motifs by P. Goy & C. Vilaine, spine with title and author's name in palladium, top edge palladium, covers preserved.

Autograph inscription dated 1935 and signed by Salvador Dali to his friend the gallerist Georges Wildenstein.

Illustrated with 35 reproductions.

A very good copy nicely bound. [> SEE MORE](#)

33. DALI Salvador & DÉON Michel. *La Vie secrète de Salvador Dali* [THE SECRET LIFE OF SALVADOR DALI]

LA TABLE RONDE, PARIS 1935, 12 x 19 CM, ORIGINAL WRAPPERS

First edition of the French adaptation by Michel Déon, one of 120 numbered copies on pur fil paper, the only *grand papier* (deluxe) copies.

Illustrations.

A very good copy.

[> SEE MORE](#)



34. DE GAULLE Charles. *Mémoires de guerre* [THE COMPLET WAR MEMOIRS]

PLON, PARIS 1954-1959, 14,5 x 23 CM, 3 VOLUMES, ORIGINAL WRAPPERS

First edition, a numbered copy on alfa paper numbered for each copy, these copies reserved for former Free French and members of veterans' and Resistance associations from the War.

Autograph inscription signed and dated by Charles De Gaulle to Claude Bénédict, former Secretary general of the Comédie Française, to first volume, manuscript signature of De Gaulle to subsequent volumes.

A few light fold-marks to margins of some covers, spine slightly discolored.

A good copy with a moving autograph inscription signed to a figure in the French theatre, proof of a lasting interest of the General's, who created the first Ministry of Cultural Affairs, which he put under the care of André Malraux.

[> SEE MORE](#)

35. (DE KOONING Willem) TRIVIER Marc. *Willem de Kooning. Original Photograph*

BY THE ARTIST, 1981-1984, 22 x 22 CM ON ILFORD PAPER 30 x 40 CM, ONE PHOTOGRAPH

Large original photograph portrait in black and white, made and printed by Marc Trivier. Unsigned silver print, as most of Trivier's works. Unique print from the artist.

"Thirty-five years of photographic practice, obsessions, this is maybe what remains; a singular recording mode of light burning, from one picture to the other, in a series of proposals looking alike, though each one as singular as the fraction of time it refers to" (Marc Trivier).

Marc Trivier takes facial photographs of figures from the eighties. The subject looks right into the lens. These are not portrait star photographs, but they are the result of a will of desacralization:

"Instead of being a writers' or artists' portraitist among many others, he marginalizes himself with his device: under the pretext of settings, he keeps his models waiting, he makes them pose several minutes, which gives them a worn look. Maybe he expects a more natural attitude. Here is Francis Bacon in a delicate balance, Samuel Beckett, Jean Dubuffet or even Michel Foucault, more or less sagged back in their chairs. Intimate pictures." ("Picture of tiredness at Marc Trivier's", S. Rousselle-Tellier, in *Marges*, 2004).

Most of the time photographed in their personal space, the subjects loosen up, no longer mastering their image. The resulting unbalance reveals these figures' frailties and allows Trivier to render the unity of the intimate body and the public artworks.

"I was reading Genet; to me, Genet was letters in a book. And then one day I saw his portrait, and there was like a rupture. How could it be possible that these signs were also somebody? Making a portrait is reuniting the name and the face" (Marc Trivier).

An exceedingly rare portrait by one of the great contemporary photographers.

[> SEE MORE](#)



36. DERRIDA Jacques & MIHULEAC Wanda. *Qu'est-ce que la poésie ?* [WHAT IS POETRY?]

EDITIONS SIGNUM 1996, LOOSE LEAVES WITH CUSTOM BOX

First edition, one of 72 numbered copies on Arches paper, this one of 30 in French and without the brass plaque on the box, the only *grand papier* (deluxe) copies.

Autograph inscription signed and dated by Jacques Derrida to two friends: "Pour Roland et Jacqueline, en mémoire de tant de chemins risqués (les vicinaux, les routes 'nationales', les autoroutes, etc...) en commun, de tout Coeur [For Roland and Jacqueline, in memory of so many roads travelled together (local roads, dual carriageways, highways, etc...), with all my heart]."

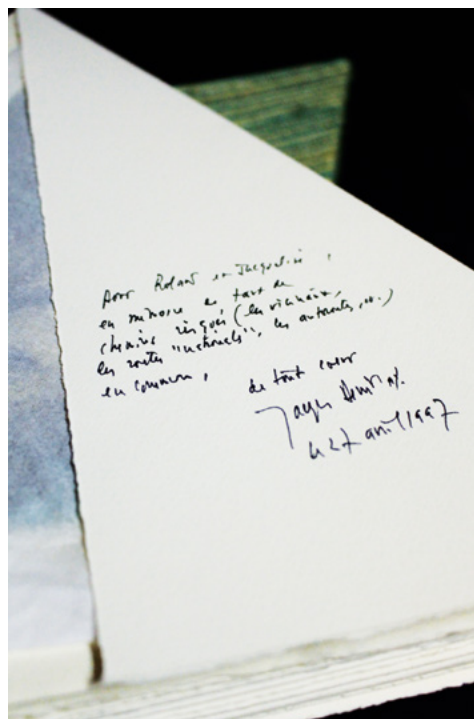
With 10 original etchings by Wanda Mihuleac, all signed.

Autograph signatures of Jacques Derrida and Wanda Mihuleac to the justification page.

A little light insignificant rubbing to slipcase.

A good and rare copy.

[> SEE MORE](#)



37. DOMINGUEZ Oscar & GANZO Robert. *Domaine*

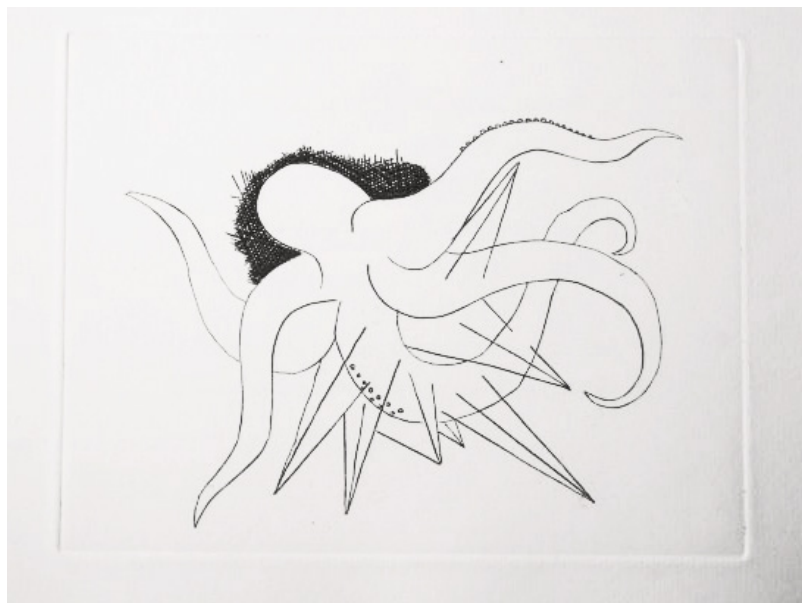
N. N., N. P. 1942, 19,5 x 25,5 CM, LOOSE LEAVES WITH CUSTOM SLIPCASE

With 8 original etchings to text and hors-texte by Oscar Dominguez, one of 70 numbered copies on B.F.K. de Rives paper, the only printing with 4 on old Japon paper, variously enriched.

Autograph inscription from Robert Ganzo to a couple of his acquaintance on half title.

This copy is additionally enhanced with a manuscript quatrain signed by the author on the page opposite half-title.

Autograph signatures of the author and illustrator on the justification page.



Some slight foxing mostly affecting the first leaves, a joint of the chemise cracked, with a tear almost all over it.

A rare copy in a chemise and flexible slipcase with wood-effect paper boards. [> SEE MORE](#)

38. DORÉ Gustave & RABELAIS François. *Œuvres de Rabelais* [RABELAIS' WORKS]

GARNIER FRÈRES, PARIS 1873, 31 x 43 CM, 2
VOLUMES, CONTEMPORARY MOROCCO

The second edition (the first published by Bry in 1853), with a portrait of the author and 60 plates hors-texte with rice-paper guards, this copy one of 200 on vergé de Hollande van Gelder paper, the only copies to bear a frontispiece of the author and plates on Chine paper pasted in.

The first issue with 60 plates hors-texte and 614 head- and tail- pieces and vignettes. 98 of the illustrations are taken from Bry's edition and 7 others from the *Contes drolatiques*.

Contemporary red morocco by J. B. Pingot, Jansenist spines in five compartments, double gilt fillet on the edges of the covers and headpieces, large gilt dentelle frame to inside covers, double marbled endpapers, all edges gilt.

A superb copy of one of the most beautiful books illustrated by Gustave Doré on *grand papier* (deluxe copies), luxuriously bound in red morocco.

[> SEE MORE](#)



39. DUBUFFET Jean. *La Botte à nique*

ALBERT SKIRA, PARIS 1973, 16,5 x 21,5 CM, LOOSE LEAVES WITH CUSTOM SLIPCASE

First edition, one of 165 numbered copies on vélin d'Arches paper.

Manuscript signature of Jean Dubuffet below the justification.

This copy with its screen print in a separate chemise.

A very good copy.

[> SEE MORE](#)

40. DUCHAMP Marcel & BRETON André. *First Papers of Surrealism*

COORDINATING COUNCIL OF FRENCH RELIEF SOCIETIES, NEW-YORK 1942, 18,5 x 26,5 CM, STAPLED

First edition of this poster for an exhibition held in New York from 14 October to 7 November 1942. A famous cover with five bullet holes, designed by Marcel Duchamp.

Illustrated. Ex-libris inkstamp to head of one blank endpaper.

Small insignificant scratch to head of spine, a good and rare copy.

[> SEE MORE](#)

41. ELIOT Thomas Stearns. *The Family Reunion*

FABER & FABER, LONDON 1939, 14,5 x 22,5 CM, PUBLISHER'S BINDING

First edition.

Grey cloth Bradell binding, dj (three tiny holes and an insignificant tear to upper cover).

With an autograph inscription from Eliot to Raymond Queneau.

A good copy.

[> SEE MORE](#)

42. ERNST Max & ÉLUARD Paul. *Les Malheurs des immortels révélés par Max Ernst et Paul Éluard* [MISFORTUNES OF THE IMMORTALS REVEALED BY ERNST & ÉLUARD]

LIBRAIRIE SIX, PARIS 1922, 19 x 25,5 CM, BRADEL BINDING

The first edition on simili-Japon paper.

Bradel grey cloth binding, navy blue cloth band with authors and title blindstamped to edge of upper cover, upper cover preserved at end.

With 21 collages by Max Ernst.

A very good and rare copy.

[> SEE MORE](#)

43. ÉLUARD Paul & ERNST Max. *Les Malheurs des immortels* [MISFORTUNES OF THE IMMORTALS]

ÉDITIONS DE LA REVUE FONTAINE, PARIS 1945, 16,5 x 22,5 CM, ORIGINAL WRAPPERS

Second edition, one of ten numbered copies on Madagascar paper, this one unnumbered but justified "Madagascar", leading copies.

With 22 reproductions of original collages by Max Ernst.

A very good copy.

[> SEE MORE](#)

44. ERNST Max. *Journal d'un astronaute millénaire* [FROM THE DIARY OF A 1,000 YEAR OLD ASTRONAUT]

ALEXANDRE IOLAS, PARIS 1969, 25 x 22 CM, ORIGINAL WRAPPERS

First edition, printed in 1,215 copies on vélin d'Arches paper, one of the 55 first copies numbered and justified by the publisher.

This copy, as stipulated in the justification, retains its 2 frontispiece original lithographs by Max Ernst, signed by the artist.

With 50 reproductions of works by Max Ernst.

Printed *ex-libris* to head of one endpaper.

A fine copy.

[> SEE MORE](#)

45. ERNST Max & SCHWITTERS Kurt. *Auguste Bolte*

J. HUGUES, PARIS 1967, 11,5 x 22 CM, ORIGINAL WRAPPERS

First edition in French, one of 60 numbered copies justified by the publishers with a frontispiece **lithograph by Max Ernst printed in bistre on Chine paper and signed by the artist; the only *grand papier* (deluxe) copies. One of 20 copies with a supplementary state of the lithograph printed in blue on Chine paper and also signed by Max Ernst.**

Collector's stamp of Alex Grall.

A very good and rare copy.

[> SEE MORE](#)



RENCONTRE

Dans le royaume de
tout leur temps à être
gardiens, les pattes de
dames blanches. Dans
cristes grillons. Dans
le pâtre pour se faire
la sainteur de vos mirr
ces petits serpents can
lancet du sperme ave
troué leurs ambitions
antiques qui passent
coffees en papillon.



N° 46 & 47 : Original color lithographs of *La Gazette du Bon ton*

A celebrated fashion magazine established in 1912 by Lucien Vogel, *la Gazette du Bon ton* appeared until 1925, with a hiatus from 1915 to 1920 due to the war (the editor-in-chief having been called up for service). It consisted of 69 issues printed in only 2,000 copies each and notably illustrated with 573 color plates and 148 sketches of the models of the great designers. Right from the start, this sumptuous publication “was aimed at bibliophiles and fashionable society,” (Françoise Tétart-Vittu, “*La Gazette du Bon ton*”, in *Dictionnaire de la mode*, 2016) and was printed on fine vergé paper using a type cut specially for the magazine by Georges Peignot, known as Cochin, later used (in 1946) by Christian Dior. The prints were made using stencils, heightened in colors, some highlighted in gold or palladium.

The story began in 1912, when Lucien Vogel, a man of the world involved in fashion (he had already been part of the fashion magazine *Femina*) decided, with his wife Cosette de

Brunhoff – the sister of Jean, creator of *Babar* – to set up the *Gazette du Bon ton*, subtitled at the time: “Art, fashion, frivolities.” Georges Charensol noted the reasoning of the editor-in-chief: “‘In 1910,’ he observed, ‘there was no really artistic fashion magazine, nothing representative of the spirit of the time. My dream was therefore to make a luxury magazine with truly modern artists...I was assured of success, because when it comes to fashion, no country on earth can compete with France.’” (“Un grand éditeur d’art. Lucien Vogel” in *Les Nouvelles littéraires*, n° 133, May 1925). The magazine was immediately successful, not only in France but also in the United States and Latin America.

At first, Vogel put together a team of seven artists: André-Édouard Marty and Pierre Brisaud, followed by Georges Lepape and Dammicourt, as well as eventually his friends from school and the School of Fine Arts, like George Barbier, Bernard Boutet de Monvel and Charles Martin. Other talented people soon came flocking to join the team: Guy Arnoux, Léon Bakst, Benito, Boutet de Monvel, Umberto Brunelleschi, Chas Laborde, Jean-Gabriel Domergue, Raoul Dufy, Édouard Halouze, Alexandre Jacovleff, Jean Émile Laboureur, Charles Loupot, Chares Martin, Maggie Salcedo. These artist, mostly unknown when Lucien Vogel sought them out, later became emblematic and sought-after artistic figures. It was also they who worked on the advertising drawings for the *Gazette*.

The plates put the spotlight on, and celebrate, dresses by seven designers of the age: Lanvin, Doeillet, Paquin, Poiret, Worth, Vionnet and Doucet. The designers provided exclusive models for each issue. Nonetheless, some of the illustrations are not based on real models, but simply on the illustrator’s conception of the fashion of the day.

The Gazette du Bon ton was an important step in the history of fashion. Combining aesthetic demands with the physical whole, it brought together – for the first time – the great talents of the artistic, literary, and fashion worlds; and imposed, through this alchemy, a completely new image of women: slender, independent and daring, which was shared by the new generation of designers, including Coco Chanel, Jean Patou, Marcel Rochas, and so on...

Taken over in 1920 by Condé Montrose Nast, the *Gazette du Bon ton* was an important influence on the new layout and aesthetics of that “little dying paper” that Nast had bought a few years earlier: *Vogue*.



46. [FASHION] DUFY Raoul & BIANCHINI-FÉRIER. *Croquis de mode par Raoul Dufy*

LUCIEN VOGEL ÉDITEUR, PARIS 1920, 18 x 24 CM, BOUND

Set of 12 original lithographs in color, on vergé paper, signed in plate by Dufy.

Eight original color prints and one large folded leaf presenting 4 plates, signed in plate on lower right hand side by Raoul Dufy. Covers preserved, description of the plates on the back.

Soieries de Bianchini-Férier ("Croquis", *La Gazette du Bon ton*, 1920 n° 1) [suivi de] **Robes pour l'été 1920. Panorama de Raoul Dufy** et soieries de Bianchini-Férier ("Croquis", *La Gazette du Bon ton*, 1920 n° 4)

Original prints used to illustrate the *Gazette du Bon ton*, one of the most attractive and influential 20th century fashion magazines, featuring the talents of French artists and other contributors from the burgeoning Art Deco movement.

[> SEE MORE](#)

47. [FASHION] POIRET Paul & WORTH Charles Frederick & BEER & DOEUILLET Georges & LANVIN Jeanne & SIMON Mario & WOODRUFF André-Edouard. *Croquis de mode*

LUCIEN VOGEL ÉDITEUR, PARIS 1920-1922, 18 x 24 CM, BOUND

Set of 24 original lithographs in color, on vergé paper:

- **Croquis de mode d'été par Mario Simon** ("Croquis", *La Gazette du Bon ton*, 1920 n° 3).
- **Les modes en l'an de grâce Mil neuf cent vingt un** ("Croquis", *La Gazette du Bon ton*, 1921 n° 3)
- **Pour la Riviera. Robes garnies de fleurs naturelles, dans la mesure où l'on en a et où l'on ne préfère pas d'employer, moins coûteuses, les fleurs artificielles** ("Croquis", *La Gazette du Bon ton*, 1921 n° 10).
- **Costumes tailleur de fantaisie ornés de colifichets** ("Croquis", *La Gazette du Bon ton*, 1922 n° 4).

Original prints used to illustrate the *Gazette du Bon ton*, one of the most attractive and influential 20th century fashion magazines, featuring the talents of French artists and other contributors from the burgeoning Art Deco movement.

[> SEE MORE](#)

48. FAUTRIER Jean & GANZO Robert. *Lespugue*

CHEZ LES AUTEURS, N. P. [PARIS] 1942, 35,5 x 29,5 CM, LOOSE LEAVES WITH WRAPPERS

First edition, one of 110 numbered copies on China paper, the only printing along with 12 copies on Japon nacré paper and 1 on Chine, variously enriched.

Illustrated with 11 original color lithographs by Jean Fautrier.

Autograph inscription from Robert Ganzo to a couple of his acquaintance.

Manuscript signatures of the author and illustrator on the justification page.

This copy retains its original glassine wrapper showing spiders wandering in the webs they've woven

Occasional very light spotting, a good copy.

[> SEE MORE](#)

49. FOUCAULT Michel. *Surveiller et punir. Naissance de la prison* [DISCIPLINE AND PUNISH: THE BIRTH OF THE PRISON]

GALLIMARD, PARIS 1975, 14 x 22,5 CM, ORIGINAL WRAPPERS

First edition, of which there were no *grand papier* (deluxe) copies, an advance [*service de presse*] copy.

Autograph inscription signed by Michel Foucault to his close friend, the academic Robert Mauzi. Their long friendship began at the Thiers Foundation, where they both had residencies, and continued throughout their careers in Paris universities. With Roland Barthes, they formed a trio of intellectuals animated by a deep friendship that evolved in academic circles and revolutionized modern thinking. This inscription evokes Mauzi's great role in the life of the author, having been with him throughout the publication of his brilliant writings.

Spine slightly sunned.

[> SEE MORE](#)

50. (FOUCAULT Michel) MONÈS Bruno de. *Michel Foucault. Portrait 11. Original photograph*

N. N., N. P. [PARIS] AVRIL 1984, 24 x 30,5 CM, ONE PHOTOGRAPHIC PLATE

Original photograph. Vintage black and white silver gelatin print.

Artist's proof, signed on verso.

A portrait of the philosopher Michel Foucault.

One small tear without lack to top, not touching image.

1983 saw the beginning of a regular collaboration between Bruno de Monès and the Magazine littéraire which was to last until the middle of the 1990s.

[> SEE MORE](#)

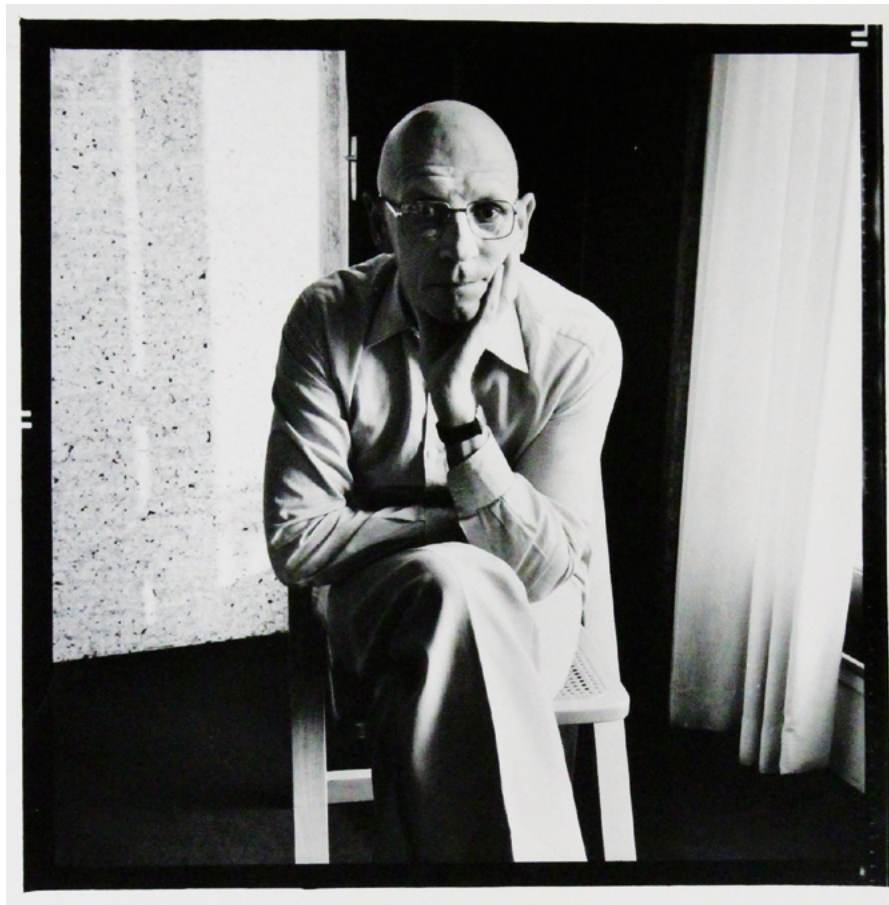
51. (FOUCAULT Michel) TRIVIER Marc. *Michel Foucault. Original photograph*

BY THE ARTIST, S.L. 1982-1984, 22 x 22 CM ON ILFORD PAPER 30 x 40 CM, ONE PHOTOGRAPHIC PLATE

Large original photograph portrait in black and white, made and printed by Marc Trivier. Unsigned silver print, as most of Trivier's works. Unique print from the artist.

"Thirty-five years of photographic practice, obsessions, this is maybe what remains; a singular recording mode of light burning, from one picture to the other, in a series of proposals looking alike, though each one as singular as the fraction of time it refers to" (Marc Trivier).

Marc Trivier takes facial photographs of figures from the eighties. The subject looks right into the lens. These are not portrait star photographs, but they are the result of a will of desacralization:



“Instead of being a writers’ or artists’ portraitist among many others, he marginalizes himself with his device: under the pretext of settings, he keeps his models waiting, he makes them pose several minutes, which gives them a worn look. Maybe he expects a more natural attitude. Here is Francis Bacon in a delicate balance, Samuel Beckett, Jean Dubuffet or even Michel Foucault, more or less sagged back in their chairs. Intimate pictures.” (“Picture of tiredness at Marc Trivier’s”, S. Rous-selle-Tellier, in *Marges*, 2004).

Most of the time photographed in their personal space, the subjects loosen up, no longer mastering their image. The resulting unbalance reveals these figures’ frailties and allows Trivier to render the unity of the intimate body and the public artworks.

“I was reading Genet; to me, Genet was letters in a book. And then one day I saw his portrait, and there was like a rupture. How could it be possible that these signs were also somebody? Making a portrait is reuniting the name and the face” (Marc Trivier).

[> SEE MORE](#)



52. FOUJITA Tsugouharu, Léonard & CLAUDEL Paul. *L'Oiseau noir dans le soleil levant*

EDITIONS EXCELSIOR, PARIS 1927, 20 x 26 CM, ORIGINAL WRAPPERS

First edition in parts, one of 425 numbered copies on vergé d'Arches paper.

With a cover and 12 original etchings by Foujita.

Two very slight tears to spine.

A good copy with its folding plate at end. [> SEE MORE](#)

53. [FUTURISME] *Théâtre de la pantomime futuriste* [FUTURIST PANTOMIME THEATER]

M & JDE BRUNOFF, PARIS N. D. (CIRCA 1930), 22 x 27,5 CM, STAPLED

First edition.

Biographies of the most celebrated futurists, richly illustrated.

A very good copy despite a light foxing to upper cover. [> SEE MORE](#)

54. GAUTIER Judith (translated from the Japanese after the literal version of) SAIONJI Kinmochi & illustrated by YAMAMOTO Hosui. *Poèmes de la libellule* [POEMS OF THE DRAGONFLY]

IMPRIMERIE GILLOT, N. P. (PARIS) N. D.
[1885], 24,5 x 32 CM, BINDING

First edition of the French translation by Judith Gautier, for which no *grand papier* (deluxe) copies were printed.

Volume fully illustrated with full-page color wood engravings of Yamamoto.

Binding in almond-green half box, paper boards with geometrical and floral patterns of Japanese inspiration, almond-green box spine, preserved covers with small stains, elegant binding by Boichot.

Rare.

[> SEE MORE](#)



55. GAVARNI Paul. *Œuvres choisies. Études de mœurs contemporaines. Notices par P. J. Stahl.*

J. HETZEL & CIE, PARIS 1846, 19 x 27 CM, 4 VOLUMES, PUBLISHER'S BINDING

The first edition and first printing of the engravings.

Contributions from Théophile Gautier, Laurent-Jan, Léon Gozlan, Auguste Lireux and Jules Hetzel under the pseudonym of P.-J. Stahl, as well as others.

Contemporary Romantic publisher's navy blue paper boards, spine with gilt decorative motifs, a few repairs to head and foot of some joints, illustrated covers, yellow paper pastedowns and endpapers, a few endpapers soiled, all edges gilt.

With a general frontispiece, 14 vignettes (one repeated) and 320 plates, all woodcut.

References: Vicaire, III, 953-955; Brivois pp.168-171; Carteret, III-260-264.

Scattered foxing, the occasional tear to margins of some leaves.

A rare copy in Romantic paper boards.

[> SEE MORE](#)

56. GOURMONT Remy de & DOMIN André. *Litanies de la rose* [LITANIES OF THE ROSE]

RENÉ KIEFFER, PARIS 1919, 12,5 x 16,5 CM, HALF MOROCCO

Illustrated with 59 original compositions colored in stencil by André Domin, one of 500 numbered copies on vélin paper, the only printing along with 60 on Japon paper.

Half black morocco over marbled paper boards with geometric motifs and moiré effect by Goy & Vilaine, spine in six compartments, gilt date at foot, pastedowns and endpapers of deep orange paper, top edge gilt, covers preserved.

A fine Art Deco piece by René Kieffer

A very good copy in an elegant binding.

[> SEE MORE](#)

57. HARTUNG Hans. *Dix peintures* with an exceptional drawing in color

LA GALERIE DE FRANCE, PARIS 1962, 32,5 x 32,5 CM, LOOSE LEAVES

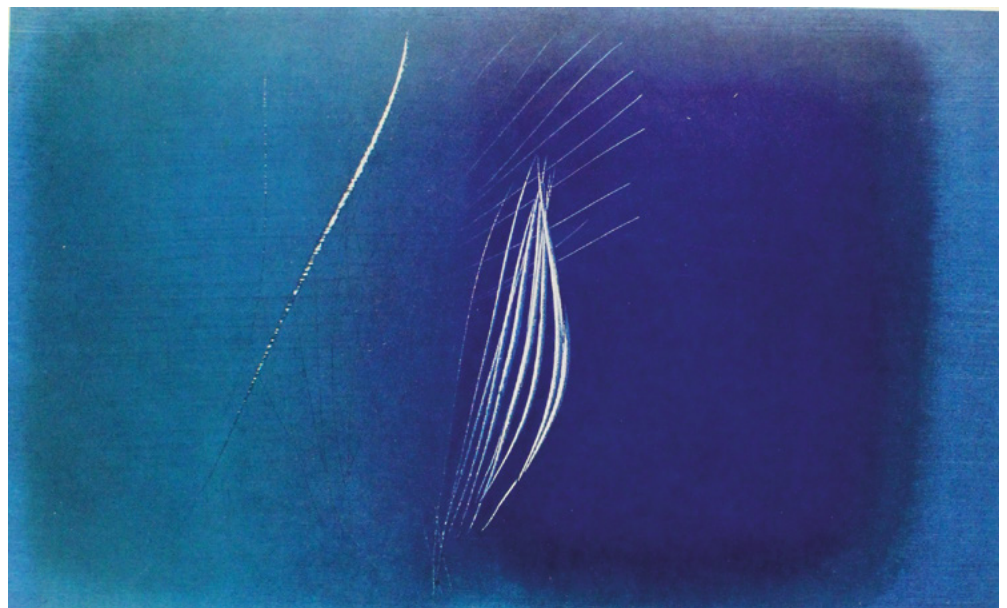
First edition of this pamphlet presenting the 50 new works by Hans Hartung and held at the Galerie de France from 26 October to 24 December, 1962.

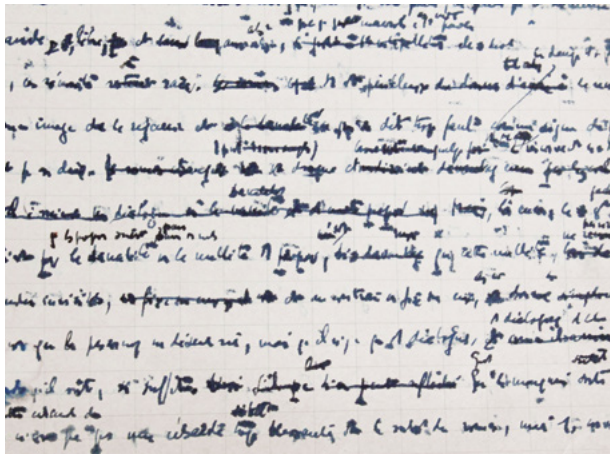
Illustrated book of 10 reproductions of works by Hans Hartung.

Discreet and skillful restorations on the back, nice copy.

Signed autograph of Hans Hartung to Dr. Méry enriched with an original drawing in color.

[> SEE MORE](#)





58. (HEMINGWAY) BLANCHOT Maurice.

Autograph manuscript on Hemingway

1946, 16 PAGES 1/2 IN-8 (13,5 x 21 CM), LOOSE LEAVES

Author's autograph manuscript, 16 and a half 8vo pages, published in number 17 of *L'Arche* (July 1946) and reprinted, with slight modifications, in *La Part du Feu* (1949).

Complete manuscript, written recto-verso, very densely spaced, with numerous deletions, corrections, and additions.

In order to examine the problems related to the trans-

lation of a literary text into another language, Maurice Blanchot looks at the contemporary American novel and its perception in Europe.

"Many good critics complain about American literature: they find it less than original and of middling interest for a culture that moved, over fifty years ago, beyond naturalism. They make fun of young writers who think they're being modern by imitating Faulkner, Dos Passos or Steinbeck, while for Americans themselves these writers are more of yesterday than tomorrow."

Thus the critic, for whom the oddities of language particular to any literary work survive translation, takes the example of a novel by Ernest Hemingway. **"In *For Whom the Bell Tolls*, Robert Jordan, discovering the importance of the moment he is living, repeats the word 'now' in several languages. *Maintenant, ahora, now, heute*. But he is somewhat disappointed by the mediocrity of this vocabulary, and looks for other words. [...] He tries to find in language links between these words and what they mean for him, his meeting with Maria, who is also his meeting with his final hour, his meeting with death. [...] The word *Todt* seems to him the most dead of all, the word *Krieg* the one that resembles war most closely."** Or is it just that he knew German less well than the other languages? This reflection fascinates Blanchot: **"This impression of Robert Jordan's can give us food for thought. If it's true that a language seems more expressive and more real to us when we know it less, if words need a certain ignorance to keep their virtue from being revealed, this paradox should hardly surprise us, since translators come across it all the time and it represents both one of the principal challenges and one of the foremost riches of all translation."**

An inspired look at the work of Ernest Hemingway and the problem of translation.

[> SEE MORE](#)

59. HUGO Victor. *Notre-Dame de Paris* [THE HUNCHBACK OF NOTRE-DAME]

CHARLES GOSSELIN, PARIS 1831, 13 x 21 CM, 2 VOLUMES, CONTEMPORARY HALF CALF

First edition of 1,100 copies divided into four tranches, the final three bearing, on the titles, the name of the author and a false edition statement (cf Clouzot), this copy with a mention of the "fourth edition".

Strictly contemporary half red calf (unsigned, but closely resembling the work of Thouvenin), spine in five compartments heightened with gilt roulettes and framed by double gilt fillets, with Romantic blind-tools between raised bands and large gilt roulettes to head and foot, marbled endpapers and pastedowns, all edges jaspé.

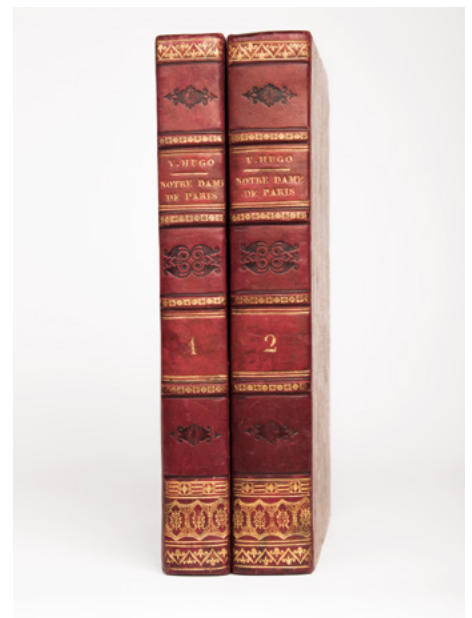
Title pages with two woodcut vignettes by Tony Johannot.

Foxed, as is often the case.

A handsome copy in a quality contemporary binding, which is rare.

"This first edition, in good condition, is the rarest of all the author's works; it has had a global impact and is one of the most difficult to find from the Romantic period" (Carteret).

[> SEE MORE](#)



60. INGRES Jean-Auguste-Dominique & LAPAUZE Henry. *Les Portraits dessinés de J.-A.-D. Ingres* [INGRES'S PORTRAITS]

CHEZ J.-EBULLOZ, À PARIS 1903, 37 x 48 CM, LOOSE LEAVES WITH CUSTOM SLIPCASE

The very rare first edition, consisting of only 100 numbered copies, the text on Arches paper with 100 charcoal portraits laid down on thick grey-blue paper, margins slightly soiled, gilt listel frame to each portrait, Bulloz stamp to lower right.

This copy has a half red morocco chemise with flaps, spine soiled, double gilt fillet to covers, title giltstamped on upper cover, cloth and paper flaps heavily damaged (lower flap lacking), headpieces rubbed with lacks to head and foot of joints, corners rubbed, ties lacking.

Portraits of political and intellectual figures from the 19th century. The majority of the illustrations are signed and dated in the plate.

These reproductions were mostly done after works in private collections. A noted specialist on Ingres, Henry Lapauze (1867-1925) notes in his introduction, "Thus these fantastic portraits, most of which are jealously guarded as family heirlooms or are the pride of private collections, become a national treasure that all may look upon." Lapauze's main goal was to allow a broader public to become better acquainted with Ingres' work at a time when culture was elevated into the ranks of the French national heritage by the Third Republic.

It was thus that Jean-Auguste-Dominique Ingres' (1780-1867) work once more awoke the interest of art historians and the general public at the turn of the 20th century. These one hundred portraits make up a visual gallery of Ingres' circle. Lapauze thinks it is of little importance whether or not readers are familiar with the people portrayed, since the painter's genius is enough to get across the "master's glorious talent" and to ensure "the delight of people of good taste". Ingres is thus elevated into a genius of 19th century French painting.

A very rare copy of the first edition of one hundred portrait drawings by Ingres.

[> SEE MORE](#)



61. JOSSELIN DE JONG Jan Petrus Benjamin. *Blackfoot texts from the southern peigans blackfoot reservation teton county Montana with the help of Black-Horse-Rider*

JOHANNES MÜLLER, AMSTERDAM 1914, 18,5 x 27,5 CM, BRADEL BINDING

First edition in English.

Elegant pastiche marbled paper Bradel binding by Thomas Boichot, black morocco title-piece, covers preserved (small marginal repairs to upper cover).

Autograph inscription signed by Josselin de Jong to head of upper cover.

[> SEE MORE](#)

62. (JOYCE James) BLANCHOT Maurice. *Le premier roman de Joyce*. Complete autograph manuscript and complete typescript

N. N. [JOURNAL DES DÉBATS], N. P. [PARIS] N. D. [1944], 1 LEAVE IN-8 (21 x 13,4 CM)
AND ½ LEAVE IN-8 (10,4 x 13,4 CM) AND 2 LEAVES IN-4 (26,8 x 20,9 CM) NUMBERED

Author's autograph manuscript, two and a half pages, 8vo, published in the *Journal des Débats* on 18 May 1944.

Full manuscript, written both sides, densely spaced, with a number of erasures, corrections and additions.

With the complete typescript.

A review on the occasion of the republication of Joyce's *Portrait of the Artist as a Young Man*.

For Maurice Blanchot, James Joyce was one of the writers, along with the Marquis de Sade, Herman Melville, Fyodor Dostoyevsky and William Faulkner, who "had given non-sense the hallmark of an art reasonably coupled to the absurd" (*Faux Pas*, p. 68). He was also one of the writers for whom literature was the experience of the creation of a cosmic order.

The re-publication of Joyce's first novel, *Portrait*, was in Blanchot's eyes a way of illuminating the later masterpieces, *Ulysses* and *Finnegan's Wake*. It was also the "magical portrait" of Joyce. **"A magical portrait creates the being it unveils. It gives communal experiences an individual and extraordinary meaning. It describes real circumstances not for their historical truth but for the myths they engender. Through everyday events, we see emerge a figure that takes shape thanks to its radiant meaning. We are not watching the construction of someone's personality, technically speaking: character traits are only the momentary expressions of events in the universal order, timeless motifs that coincide with a life. They bring together those figures that sketch the constellations in the sky; but which – before taking form – are shimmers, streaks of light, fiery bodies".**

A unique monograph by Maurice Blanchot on James Joyce, one of the contemporary writers he admired most deeply.

[> SEE MORE](#)

63. LABOUREUR Jean-Emile & ALLARD Roger. *L'Appartement des jeunes filles*

CAMILLE BLOCH, PARIS 1919, 13,5 x 21 CM, LEATHER BINDING

First edition, one of 36 numbered large format re-imposed copies on vieux Japon à la forme paper, the leading copies.

Spectacular light brown grained leather imitating snake's scales by Lobstein, dark brown cloth title label, light brown imitation Japon-paper endpapers and pastedowns, covers preserved, top edge gilt.

With six original burin prints by Jean-Emile Laboureur.

A very good copy, finely bound, of the first work illustrated by Jean-Emile Laboureur. [> SEE MORE](#)

64. LACAN Jacques. *Hommage fait à Marguerite Duras du Ravissement de Lol V. Stein*

IN CAHIERS RENAUD-BARRAULT, PARIS DÉCEMBRE 1965, 14 x 19 CM, STAPLED

First edition.

Autograph inscription signed and dated by Jacques Lacan to Monsieur and Madame Claude Lefort, to whom he gives his best wishes for 1966.

Covers slightly and marginally sunned but not seriously, one small tear to edge of lower cover, one other to foot of spine. [> SEE MORE](#)

65. LACAN Jacques. *La Chose freudienne ou Sens du retour à Freud en psychanalyse* [THE FREUDIAN THING OR THE MEANING OF THE RETURN TO FREUD IN PSYCHOANALYSIS]

IN L'ÉVOLUTION PSYCHIATRIQUE N° 1, PARIS 1956, 18,5 x 23,5 CM, STAPLED

The first edition of this offprint from *L'Évolution psychiatrique* printed in a small number of copies, based on a conference held in the Vienna clinic on 7 November 1955.

Signed and dated autograph inscription from Jacques Lacan to the philosopher (Louis) Marin.

Covers lightly sunned at edges, two small lacks to head of spine and upper cover. [> SEE MORE](#)

66. LACAN Jacques. *Le Séminaire. Livre XI : Les quatre concepts fondamentaux de la psychanalyse* [THE SEMINAR OF JACQUES LACAN: THE FOUR FUNDAMENTAL CONCEPTS OF PSYCHOANALYSIS]

SEUIL, PARIS 1973, 15,5 x 24 CM, ORIGINAL WRAPPERS

First edition of which there were no *grand papier* (deluxe) copies.

Rare autograph inscription from Jacques Lacan to a close friend.

Spine and lower cover very slightly and insignificantly sunned. [> SEE MORE](#)

67. LAFORGE Lucien. *Le Film 1914*

CLARTÉ, PARIS 1922, 27,5 x 25 CM, STAPLED

First edition and first printing of Lucien Laforge's pacifist illustrations.

Foxing, principally to first and final leaves, small angular lacks to foot of all leaves, a repair to foot of final leaf.

Rare. [> SEE MORE](#)

68. LE CORBUSIER. *Une petite maison 1923*

EDITIONS GIRSBERGER, ZÜRICH 1954, 12 x 17 CM, ORIGINAL WRAPPERS

First edition of which there were no *grand papier* (deluxe) copies.

Inscribed and signed by Le Corbusier to Monsieur Duchemin.

Photographs.

A small tear and a slight lack at the head of the jacket, a pleasant copy. [> SEE MORE](#)

69. MAN RAY & L'HERBIER Marcel & FEGUIDE Marcel. *L'Enfantement du mort. Miracle en pourpre, noir et or*

GEORGES CRÈS & CIE, PARIS 1917, 22 x 27 CM, BRADEL BINDING

First edition, one of 23 numbered copies on Japon impérial, the leading copies.

Elegant Bradel binding in half khaki embossed leather over paper boards with moiré effect gilt spirals by Goy & Vilaine, illustrated covers preserved, gilt moiré effect spirals to edges of covers, top edge gilt.

Autograph inscription from Marcel l'Herbier.

With two original illustrations by Marcel Féguide.

This copy is complete with its photographic portrait of the author by Man Ray. A very rare work printed in three colors and finished on the 18 April 1917, the 990th day of the war. [> SEE MORE](#)

70. MAN RAY & PICASSO Pablo. *Photographies 1920-1934 Paris*

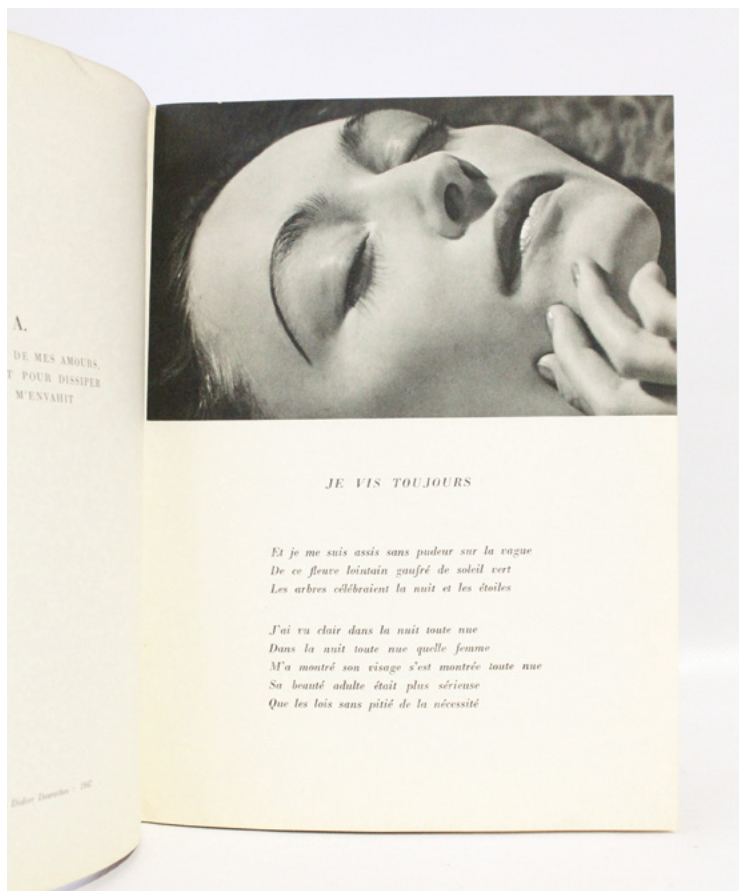
JAMES THRALL SOBY & CAHIERS D'ART, HARTFORD & PARIS 1934, 25 x 31 CM, SPIRAL BINDING

First edition, stated second on title.

With 104 photographs, portraits and rayographs by Man Ray, as well as a frontispiece portrait of Pablo Picasso.

Texts by André Breton, Paul Éluard, Rose Sélavy, and Tristan Tzara.

[> SEE MORE](#)



71. MAN RAY & ÉLUARD Paul (under the nom de plume of) DESROCHES Didier & MAAR Dora. *Le Temps déborde*

ÉDITIONS CAHIER D'ART, PARIS 1947,
18,5 x 24,5 CM, ORIGINAL WRAPPERS

First edition printed in 500 numbered copies.

Illustrated book of 11 photographs of Nush Éluard, tragically disappeared a few months earlier, by Man Ray and Dora Maar.

Rare and beautiful copy. [> SEE MORE](#)

72. MANET Edouard & MALLARMÉ Stéphane. *L'Après-midi d'un faune* [AFTERNOON OF A FAUN]

LÉON VANIER, PARIS 1887, 15,5 x 23,5 CM, BRADEL BINDING

Third edition, with first printing of frontispiece, *ex-libris*, fleurons, and endpiece by Edouard Manet. Contemporary green Bradel cloth binding with moiré highlights, black shagreen title-piece (a little rubbed), covers preserved.

A good copy of this sought-after work, on account of its reproductions of Manet's drawings (cf Clouzot). [> SEE MORE](#)

73. MAUPASSANT Guy de & THEVENOT François. *Boule de suif* [BALL OF FAT]

ARMAND MAGNIER, PARIS 1897, 16,5 x 26 CM, CONTEMPORARY MOROCCO WITH CUSTOM SLIPCASE

First separate edition of this short story, illustrated with 58 original compositions by François Thévenot, wood-engraved by Romagnol, one of 50 numbered copies on vélin de cuve paper.

Superb contemporary Art Nouveau dark blue morocco by Bretault, spine in six compartments, with red morocco listels forming compartments decorated with tracery, gilt roulettes to head- and tail-pieces, covers with large central red morocco listel and tracery matching spine, silk endpapers, triple gilt fillet and garland frame to pastedowns of light brown morocco with olive morocco listels and beige morocco inlays making up a vegetal border, marbled additional endpapers, double gilt fillets to edges of covers, covers preserved, top edge gilt, marbled paper slipcase edged in red morocco.

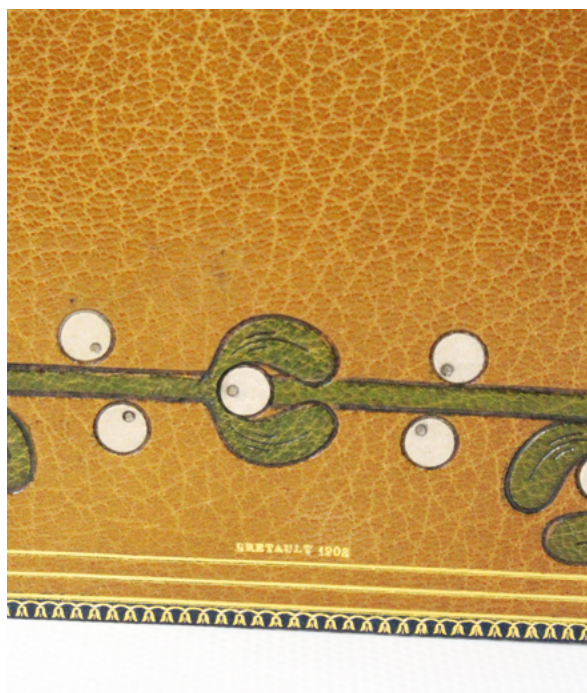
Ex-libris to one pastedown.

This copy retains, as called for in the justification, its double suite of illustrations: one in the text and the second a separate suite on Chine paper.

This copy is additionally enriched with:

- a quadruple suite of all the hors-text illustrations and the portrait, the first a part of the series on vélin paper, the second an artist's proof, the third noted an artist's proof on Chine paper and the fourth smoke-printed on Japon silk paper (hand-printed proofs made by the engraver and reserved for the 400 Francs copies).
- a separate artist's proof of the color image of the cover, which is very rare,
- an original watercolored drawing of the engraving on page 3 (engraved reversed). The drawing has left an ink stain on the facing page.
- the same engraving smoke-printed on Japon tracing paper, as well as two others from the text and the title vignette
- an additional frontispiece
- the illustrated catalog of the volume
- **an autograph letter signed by François Thévenot and mounted on guards**
- **an autograph letter signed by Gustave de Maupassant, brother of Guy de Maupassant, relating to the edition and mounted on guards.**

A magnificent and unique copy in a spectacular, stunning Art Nouveau binding by Bretault. [> SEE MORE](#)



74. MICHAUX Henri. *Plume précédé de Lointain intérieur*

NRF, PARIS 1938, 11,5 x 18,5 CM, BRADEL BINDING

First edition in parts, of which there were no *grand papier* (deluxe) copies, an advance [*service de presse*] copy.

Marbled paper Bradel binding, maroon morocco title piece, covers and spine (repaired) preserved, top edge gilt.

Handsome autograph inscription signed by Henri Michaux “à Georges Bataille, amical hommage [to Georges Bataille, friendly wishes]”.

Jean-Pierre Martin in his biography of Michaux states that the two writers only met during the Second World War. This copy, however, allows us to suppose that they had maintained friendly relations since 1938.

After the war, the two would participate in the magazine *Mesures* and drifted away from the Surrealist orbit. Their work shows a violent independence and the same tension vis-a-vis spirituality, or a form of mysticism.

Rare early testimony of a literary friendship between Henri Michaux and Georges Bataille. > [SEE MORE](#)



75. MIRÓ Joan. *Joan Miró, dibujos y litografías. Colección Juan de Juanes I. Papeles de son armadans.*

SEIX BARRAL & NEW YORK GRAPHIC SOCIETY, NEW-YORK 1959,
25 x 35,5 CM, LOOSE LEAVES WITH CUSTOM SLIPCASE

The first edition, one of 700 numbered copies, complete **with the original lithograph** at end.

With 19 watercolors and 3 lithographs.

Spine of case slightly sunned, repaired tear to foot.

A very good copy.

> [SEE MORE](#)

76. MODIGLIANI Amedeo & FRÈNE Roger. *Les Nymphes*

RONALD DAVIS & CIE, PARIS 1921, 13,5 x 21,5 CM, CONTEMPORARY HALF SHEEP

First edition, one of 120 numbered copies on Japon ancien à la forme paper, the only *grand papier* (deluxe) copies after 10 on Japon impérial.

Contemporary half sheep over marbled paper boards, gilt fillet frame to covers, author and title in gilt to head of upper cover, marbled pastedowns and endpapers, covers preserved, two scratches to upper edge.

Autograph inscription signed by Roger Frène: “À mon vieil ami Albert Vidal, à l’admirable romancier qu’il ne veut pas être, cette carte de visite en souvenir affectueux. Roger Frène [To my old friend Albert Vidal, the admirable storyteller who never sought to be one, this visiting card in fond memory]”.

With five drawings by Amedeo Modigliani.

A little light spotting.

> [SEE MORE](#)

77. PICABIA Francis. *Jésus-Christ rastaquouère*

COLLECTION DADA, PARIS 1921, 19,5 x 25 CM, ORIGINAL WRAPPERS

First edition, one of 50 numbered copies on pur fil paper, the leading copies after on 10 Chine paper. Illustrated with drawings by Georges Ribemont-Dessaignes.

Spine slightly faded, a few pale spots, not serious, to upper cover, internally good.

A rare copy.

[> SEE MORE](#)

78. PICASSO Pablo *et. al.* *Bal olympique, vrai bal sportif costumé le vendredi 11 Juillet 1924 de minuit à 6 h du matin à la taverne de l'Olympia, 28 Bd des Capucines, organisé par l'Union des artistes russes à Paris*

UNION DES ARTISTES RUSSES & FRANÇOIS BERNOUARD, PARIS 1924, 24,5 x 29 CM, ORIGINAL WRAPPERS

First edition, printed in a very small number of copies on Vélin Normandy paper.

The programme is illustrated by V. Barthe (cover) and includes contributions from Chatzman, Manet (a reproduction of his *Olympia*), Picasso, Vassilieff, Fotinsky and Ganovsky (a spatial composition).

Appearing at this event were: Olga Koklova and the *Ballets Suédois* of Juger Friis and Jean Borlin, the “dance of the lobster, crab and crocodile” with costumes by Marie Vassilieff and Fernand Léger, the Petrograd Puppet Theatre with costumes and puppets by Goncharova and music by Bohoslav Martinou and Vernon Duke, three-dimensional poems by Iliazd and Katabadze as well as futurist poems from Vazry, a dance by Tamara Svirskya to Satie’s *Gymnopédies*, “Japanese Sports” by Foujita, a “Spectacle on a Star” from Tzara, a “new system of fantastical projections” from Larionov, and “universal Foot Ball” with multicolored balloons by Fotinsky and Bogoutsy.

The rooms were decorated by Barthe, Pougny, Tchelitcheff, Chazman, Lansky, Weinberg, Geo Charles, Chana-Orloff, Alexeieff, Maner-Katz, and Frenkel.

A rare and attractive copy.

[> SEE MORE](#)

79. PIERRE & GILLES. *Autobiographie en photomatons 1968-1988*

BAZAR ÉDITION, PARIS 2012, 20,5 x 25,5 CM, PUBLISHER'S BINDING

First edition.

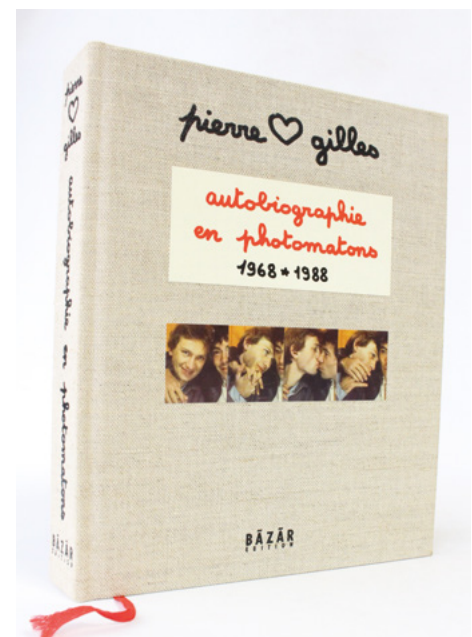
Publisher's beige cloth, title label and four photo booth images pasted to upper cover.

Autograph inscription signed, in gilt felt, by Pierre who has also signed for Gilles, with a drawing showing a smiling heart and a bird with a banner in its beak, bearing the first name of the subject of the inscription.

Richly illustrated.

A very good copy.

[> SEE MORE](#)





N° 82 & 83 PUSHKIN Alexander & BILIBINE Ivan

Ivan Yakovlevitch Bilibine (Иван Яковлевич Билибин 1876-1942) was a painter and illustrator from St Petersburg. Student of the painter Repine, he studied art and worked for two years with him before travelling to Europe. Back to Russia, he founded with Leon Bakst the group Mir Iskousstva (Мир Искусства "The World of Art"), an artistic movement enhancing encounters between artists and writers. From then on, he threw himself into the artistic adventure of his life, the illustration of traditional Russian tales thus creating "the Bilibine style" featuring all his works during his career.

Concerned about implementing the appropriate graphic process, he carried out documented and extensive research, collected loubok (Лубок popular Russian pictures) and became enthusiastic for ornamental miniatures and for the resplendence of icons colors, typical of the seventeenth century. He drew his inspiration from em-

broideries and printed fabric. However, Bilibine did not confine himself into Russian folkloric culture; after gaining valuable experience from his expeditions in Europe but also in the East (he lived particularly several years in Egypt), he enjoyed mixing Russian and Oriental patterns, wishing to create a new language: the graphic language. The modernity of his style allowed him to meet great success and respond to illustration requests, tales and bylines (Былины oral tradition epical tales) but also theater (sets and costumes).

Bilibine gives as careful attention to "decoration" of his work (vignettes, block titles, frames) as to watercolors, subtly highlighted with a black line, outlined in gold.

80. POUCHKINE Alexandre & BILIBINE Ivan. Сказка об Иване-царевиче, жар-птице и о сером волке [Le Tzarewitch Ivan – L'Oiseau de feu et le loup gris]

EXPÉDITION DE L'APPROVISIONNEMENT DES PAPIERS D'ÉTAT, SAINT-PÉTERSBOURG 1901, 26 x 33 CM, STAPLED

First edition and first print of 8 drawings, 3 of them full page from Ivan Bilibine.

Pleasant and rare copy in this condition.

[> SEE MORE](#)

81. POUCHKINE Alexandre & BILIBINE Ivan. Василиса прекрасная [Vassilissa la Belle]

EXPÉDITION DE L'APPROVISIONNEMENT DES PAPIERS D'ÉTAT, SAINT-PÉTERSBOURG 1902, 26 x 33 CM, ORIGINAL WRAPPERS

First edition and first print of 9 drawings, 4 of them full page from Ivan Bilibine.

Pleasant and rare copy in this condition.

[> SEE MORE](#)

82. POULBOT. *Des gosses et des bonhommes*

H. CHACHOIN, PARIS 1916, 14 x 20,5 CM, ORIGINAL WRAPPERS

First edition on ordinary paper.

Double autograph inscription signed by Poulbot to Valérie Baysse and her friend Taupin, with two drawings representing the head of a little girl and the head of a little boy in a peaked cap.

With 100 of the author's drawings.

Small repairs to spine, a tiny lack to head of upper cover.

[> SEE MORE](#)

83. PROUST Marcel & RUSKIN John.

La Bible d'Amiens [THE BIBLE OF AMIENS]

MERCURE DE FRANCE, PARIS 1904, 12 x 19
CM, CONTEMPORARY SHAGREEN

First edition in French, translated by Marcel Proust, a first issue copy numbered in the press, of which there were only 7 *grand papier* (deluxe) copies on Hollande paper.

Contemporary half brown shagreen over marbled paper boards, spine in six compartments, marbled endpapers and pastedowns, covers preserved.

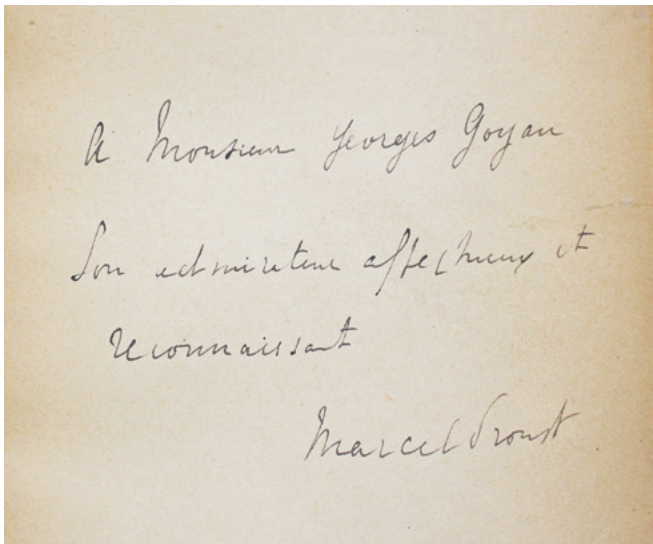
Rare autograph inscription signed by Marcel Proust to Georges Goyau:

"À Monsieur Georges Goyau. Son admirateur affectueux et reconnaissant Marcel Proust [For Monsieur Georges Goyeau. His grateful and affectionate admirer]."

Goyeau was a French historian and essayist who worked for, notably, the *Revue des deux mondes*. He was also the husband of Lucie Faure-Goyau, one of Proust's childhood friends. On 18 December 1904, having been approached by Proust himself (probably at the same time he received this book), Goyeau published a highly laudatory article on the *The Bible of Amiens* in *le Gaulois*. In his thank you letter after the article appeared, Proust confided to Goyeau his philosophical conception of a translator's task: "You know what admiration I have for Ruskin. And as I feel we are all responsible for the souls we love, responsible for making them known and loved; helping them avoid the unpleasantness of being misunderstood and the night, or obscurity as it is called, of being forgotten, you know how scrupulously – but delicately and as gently as possible – I undertook this task..."

A handsome copy with an affectionate autograph inscription from Marcel Proust on his first translation of Ruskin.

[> SEE MORE](#)



A Monsieur Georges Goyau
Son admirateur affectueux et
reconnaissant
Marcel Proust

84. PROUST Marcel & RUSKIN John. *Sésame et les lys* [SESAME AND LILIES]

MERCURE DE FRANCE, PARIS 1906, 12 x 19 CM, ORIGINAL WRAPPERS WITH CUSTOM SLIPCASE

First edition in French on ordinary paper, notes and preface by Marcel Proust.

Rare autograph inscription from Marcel Proust to Pierre du Breuil de Saint-Germain.

Tiny angular lacks (not serious) to spine and foot of covers as well as title and half-title, the paper fragile as usual.

This copy has a chemise and slipcase of black morocco, gilt date at foot of spine, lined with khaki suede, by P. Goy & C. Vilaine.

[> SEE MORE](#)

85. RIMBAUD Arthur. *Les Mains de Jeanne-Marie* [JEANNE-MARIE'S HANDS]

AU SANS PAREIL, PARIS 1919, 13,5 x 20 CM, BRADEL BINDING

First edition, one of 42 numbered copies on Japon paper, the leading copies after 8 hors commerce on Chine paper.

Elegant Bradel binding in half black calf over floral paper boards by P. Goy & C. Vilaine, covers preserved (lightly soiled at edges), top edge gilt.

With a frontispiece portrait of the author on Chine paper by Jean-Louis Forain.

One tiny foxing as well as a small, clear marginal dampstain touching frontispiece.

A very good copy nicely bound.

[> SEE MORE](#)



86. (RODIN Auguste). *L'Art et le Beau* n° 12 de la 1^{ère} année

LIBRAIRIE ARTISTIQUE ET LITTÉRAIRE, PARIS DÉCEMBER 1906,
27,5 x 35,5 CM, ORIGINAL WRAPPERS

First edition of this issue, entirely dedicated to Auguste Rodin.

Text by Gustave Kahn.

Illustrated with reproductions of Rodin's works.

Rare autograph inscription from Rodin to his friend Bigaud-Kaire.

Slight rubbing to spine, small marginal tears to covers, internally good.

[> SEE MORE](#)

87. ROOSEVELT Theodore. *L'Idéal américain* [AMERICAN IDEAL]

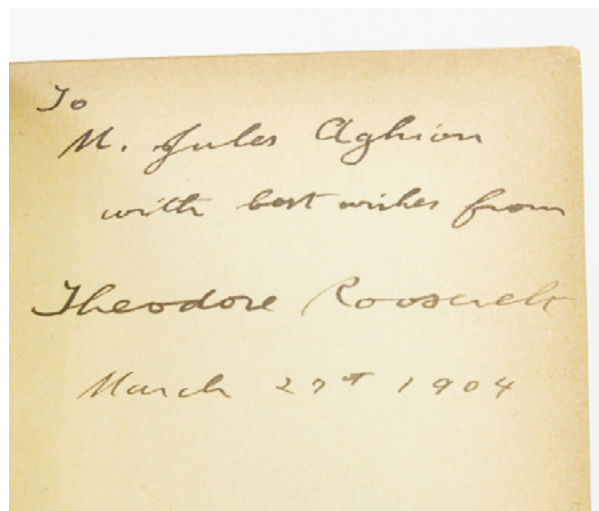
ARMAND COLIN, PARIS 1904, 12 x 18,5 CM, BRADEL BINDING

First edition in French, of which there were no *grand papier* (deluxe) copies.

Contemporary navy blue morocco Bradel binding, the upper cover with gilt floral decorative motif and morocco inlay of the flag of the United States, frame of navy blue morocco decorated with gilt fillets to pastedowns, pastedowns and endpapers of pink moiré silk decorated with gilt motifs, marbled paper endpapers thereafter, covers and spine preserved, all edges gilt.

Rare autograph inscription signed by Theodore Roosevelt to Jules Aghion.

Two small marginal repairs to one endpaper, which also has a tiny angular lack. [> SEE MORE](#)



88. STEINBECK John. *La Flamme* [BURNING BRIGHT]

DEL DUCA, PARIS 1951, 13,5 x 21 CM, PUBLISHER'S BINDING

First edition in French of which there were no *grand papier* (deluxe) copies.

Publisher's cream-colored paper boards, retaining its illustrated dust jacket (small tears and insignificant lacks to edges).

Rare autograph inscription signed by John Steinbeck to Mademoiselle de La Fouchardière.

[> SEE MORE](#)



89. TAMAYO Rufino & PERET Benjamin. *Air mexicain*

LIBRAIRIE ARCANES, PARIS 1952, 19,5 x 25 CM,
LOOSE LEAVES WITH CUSTOM SLIPCASE

First edition, one of 249 numbered copies on B.F.K. de Rives paper, the only printing with 1 on Hollande paper and 24 on vélin crème de Renage paper.

With 4 color lithographs by Rufino Tamayo.

This copy is enriched with a suite of 4 lithographs by Rufino Tamayo at end, normally reserved for copies from the leading copies.

A good and rare copy in a pale pink slipcase. [> SEE MORE](#)

90. TISSOT James. *La Sainte Bible. Ancien testament* [THE HOLY BIBLE. THE OLD TESTAMENT]

M. DE BRUNOFF & CIE, PARIS 1904, IN FOLIO (34 x 42,5 CM), 2 VOLUMES, PUBLISHER'S BINDING

The first edition, published in 560 copies, this one of 40 copies of the "portrait" printing on marbled paper, the leading copies after 20 on Japon paper.

This copy has the intaglio portrait of Tissot, a set of heliogravure proofs of all the hors-text illustrations, a second state of proofs heightened with colors by hand of all the hors-text illustrations, and a third, not proofs, of all the finished hors-texte illustrations in colors, all on marbled paper.

Publisher's half-vellum over green cloth, spine with arabesques and ink title, a tiny tear without lack to foot of spine of one volume, occasional rubbing and spots to one volume. The work has 360 illustrations to text and 40 color hors-texte illustrations. A rare and handsome edition of the "Tissot Bible", an emblematic book of British Orientalism, whose drawings were made after a revelation that the painter had in 1885 after a visit to the Saint-Sulpice church in Paris. This vision led him to abandon his full life as a painter and go on pilgrimage instead (in 1886-87 and 1889) to the holy sights of Egypt, Syria and Palestine.

A superb copy of this masterful work.

[> SEE MORE](#)



N° 91 & 92: Toulouse-Lautrec original prints

A veritable ode to the Café-concert, this series by Toulouse-Lautrec and Henri-Gabriel Ibels captures the essence of the Parisian lifestyle and the vitality of its nights. The plates are accompanied by a pamphlet by the writer Georges Montorgueil singing the praises of these establishments so wrongly looked down on, which he calls “a tonic for modern life.” Far removed from the heavy atmosphere of theatres and concert halls, these “carefree” places saw a real boom during the Belle époque and launched the careers of some remarkably modern artists.

The two painters here produced portraits of the most famous cabaret stars at the time, caught in the movements of their “epileptic choreographies” or the grace of their poses. The big names in cafés-concerts, including Jane Avril, Yvette Guilbert – Toulouse-Lautrec’s muse – or Aristide Bruant are shown in direct and confident aspects, inspired by Japanese woodcuts. The influence of Impressionism is also discernible in the finer details – the style being in vogue at the fin du siècle. Toulouse-Lautrec had been a regular fixture at the Salon des Indépendants since 1889 and had shown there his view of Parisian high society, traversing so-

ciety salons and the city’s brothels as well, not to mention cabarets like the Moulin Rouge, for which he designed a poster that has remained famous to this day. Another master of posters and draughtsmanship, Ibels would work with the Éditions de l’Estampe Originale several times, including on a series of drawings of the circus. He was also the creator of numerous illustrations for popular newspapers, known for his dynamic and incisive style.

91. TOULOUSE-LAUTREC Henri de. *Chanteur américain – Le Café Concert*

L’ESTAMPE ORIGINALE, PARIS 1893, 31,5 x 43 CM, ONE SINGLE LEAF

An original print by Henri de Toulouse-Lautrec from *Le Café-Concert* series, published by Publications de l’Estampe Originale. A very rare and handsome lithograph, one of 500 original proofs printed on vélin paper by Edouard Ancourt printers.

A rare print perfectly preserved, a reminder of the splendors of the “Fin de siècle Paris by night”. [> SEE MORE](#)

92. TOULOUSE-LAUTREC Henri de. *Jeanne Avril – Le Café Concert*

L’ESTAMPE ORIGINALE, PARIS 1893, 31,5 x 43 CM, ONE SINGLE LEAF

An original print by Henri de Toulouse-Lautrec from *Le Café-Concert* series, published by Publications de l’Estampe Originale. A very rare and handsome lithograph, one of 500 original proofs printed on vélin paper by Edouard Ancourt printers.

A portrait of Jeanne Avril, a cabaret singer and close friend of Toulouse-Lautrec’s. Georges Montorgueil, in his preface to this series of lithographs, describes her thus: “Jeanne Avril, with her slight knowing smile, spring-like as her pseudonym, lissom and serpentine, describing arabesques with the point of her little shoes playing in the surf of her skirts.”

A rare print perfectly preserved, a reminder of the splendors of “Fin de siècle Paris by night”. [> SEE MORE](#)

93. TURGENEV Ivan. *Nouvelles moscovites: Le Juif. – Pétouchkof. – Le Chien. – Apparitions. – Annouchka. – Le Brigadier. – Histoire du lieutenant Yergounof*

JULES HETZEL & C^{ie}, PARIS N. D. (1869), 11 x 17 CM, CONTEMPORARY SHEEP

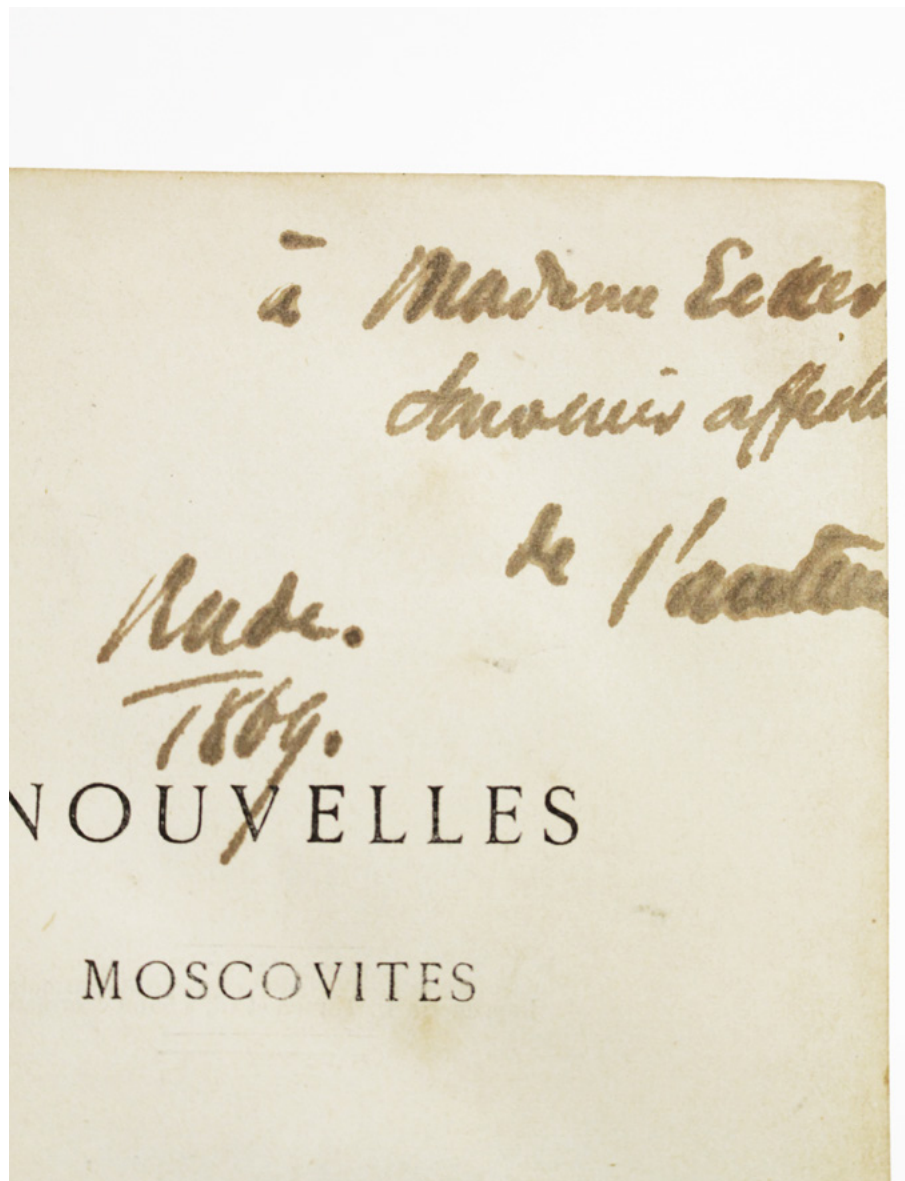
First edition in French, translated by Prosper Mérimée (for the first four short stories) and Ivan Turgenev (for the other three).

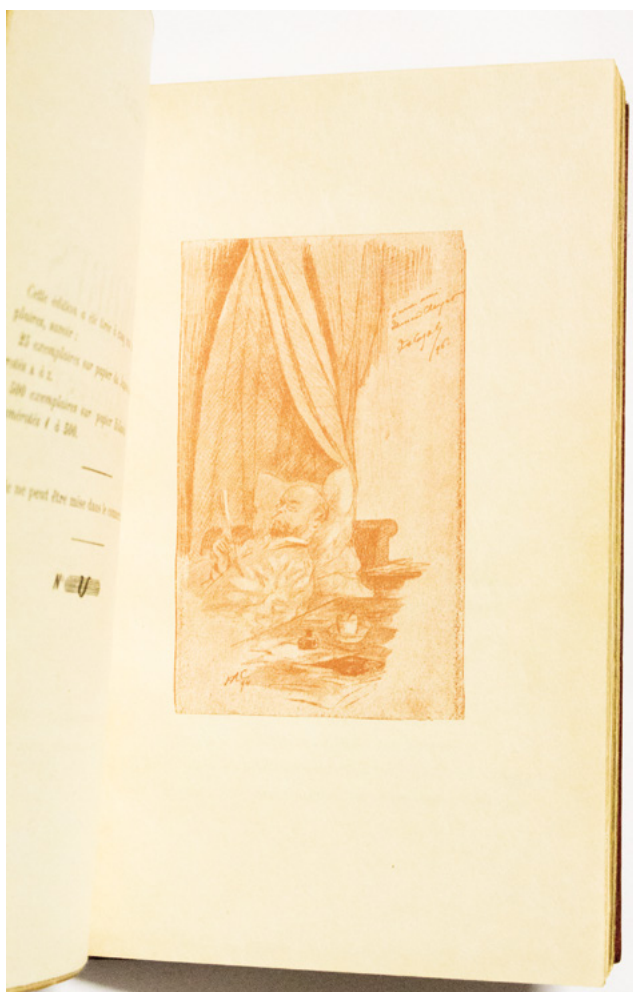
Contemporary half light brown sheep over marbled paper boards, spine in five compartments with gilt garlands and gilt fillets, gilt friezes to head and foot.

Very rare autograph inscription signed by Turgenev.

Library stamp to one endpaper, a shaved copy with a little loss to the letters of the inscription as often, very occasional spotting.

[> SEE MORE](#)





94. VERLAINE Paul. *Hombres* (Hommes)

IMPRIMÉ SOUS LE MANTEAU, NE SE VEND NULLE PART [PARIS]
1903, 11,5 x 19 CM, FULL MOROCCO WITH CUSTOM SLIPCASE

The first edition, one of 525 copies "imprimée sous le manteau" ("printed under the table"), this one of 25 on Japon paper, of the leading copies.

A first impression copy, with pages 44, 45 and 46 mis-numbered 46, 47, 48 and corrected in ink.

Elegant full red morocco by Noulhac dated 1917, spine in five compartments, gilt roulettes on head- and tail-pieces, edges of boards ruled in gilt, gilt file frame inside covers, pastedowns lined with dark green morocco, matching silk endpapers, further endpapers marbled, all edges gilt, covers and spine preserved, slipcase edged in red morocco and lined in dark green felt.

Very light traces of a little rubbing to slipcase.

Frontispiece portrait in red of Verlaine by Frédéric-Auguste Cazals.

A rare and attractive copy in a perfectly matched binding by Noulhac. [> SEE MORE](#)

95. VERLAINE Paul. *La Décoration & l'Art industriel à l'Exposition de 1889*

TYPOGRAPHIE MONNOYER, LE MANS 1889, 22,5 x 33 CM, BRADEL BINDING

First edition of 30 copies printed on Japon paper of this offprint of *L'Artiste* for November 1890.

Contemporary Bradel binding of beige paper boards, ex-libris to pastedown.

Autograph inscription signed from Paul Verlaine to Edmond Bonnaffé on the justification of printing at end: "Exemplaire de Monsieur E. Bonnaffé. P. Verlaine [Monsieur E. Bonnaffé's copy. P. Verlaine]". Edmond Bonnaffé (1825-1903) was a wealthy collector and noted historian of art, very close to the artistic movements of the age.

These pages by Verlaine are a critical review of the book by Roger Marx of the same name (Paris, 1890). In it, the poet discusses the great names in Art Nouveau, such as Bapst, Chaplet and Gallé. But above all, **he writes his famous condemnation of the Eiffel Tower: "This skeletal belfry, that will never outlive, to the contrary indeed! the archi-centenarians of France and Belgium..."**. Indeed, on 14 February 1887, Paul Verlaine signed a manifesto of protest published by *Le Temps*, along with other personalities in the arts and literature, including Charles-Marie-René Leconte de Lisle, Guy de Maupassant, Alexandre Dumas fils, Sully Prudhomme, and so on.

Illustrated with figures in text.

A good and rare copy.

Provenance: collections of Edmond Bonnaffé (ex dono), André Lefèvre (his sale, Paris 16 November 1966), Colonel Daniel Sickles (his sale, Paris 28 & 29 October 1992), Edouard-Henri Fischer. [> SEE MORE](#)

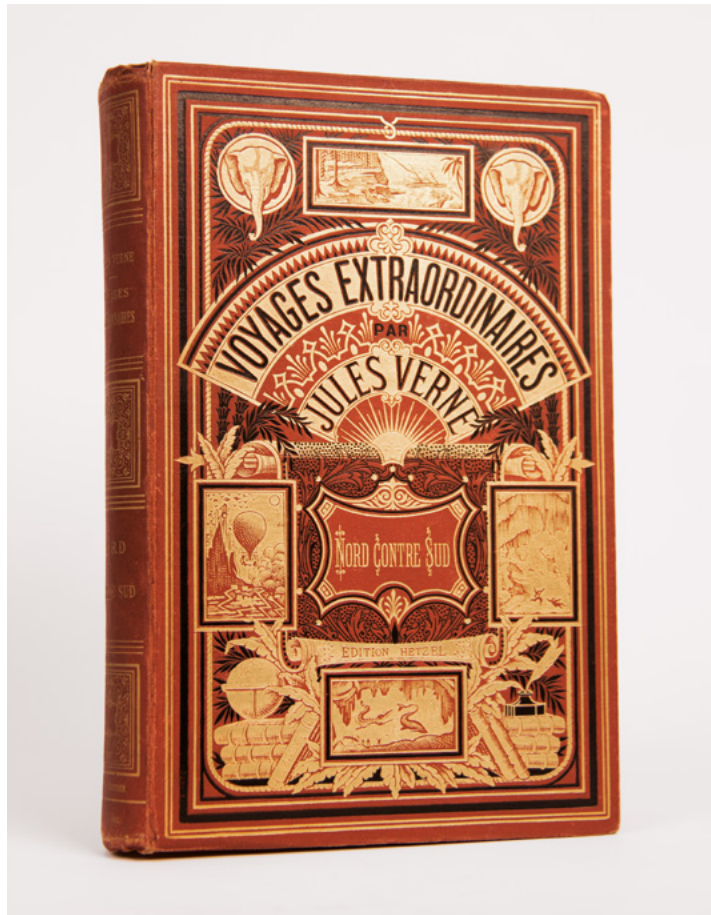
96. VERNE Jules. *Le Testament d'un excentrique* [THE WILL OF AN ECCENTRIC]

ÉDITIONS HETZEL, PARIS 1899, 18,5 x 28 CM, PUBLISHER'S BINDING

The illustrated first edition. Sixty-one illustrations by Georges Roux, of which 20 large color plates and chromotypographic plates, 35 photographic views of the United States (cities and landscapes), a folding map of the USA and one of the Game of the Goose. This work had only one second edition in 1905 (with an *à un éléphant* binding).

Publisher's (Hetzel) binding with a gilt globe, the design signed by Blancheland and bound by Souze. *Dos au phare* (with a lighthouse) spine.

Spine uniformly sunned, head- and tail-pieces a little rubbed, one small lack to head of joint of upper cover, joint of lower cover discolored. Spotting. [> SEE MORE](#)



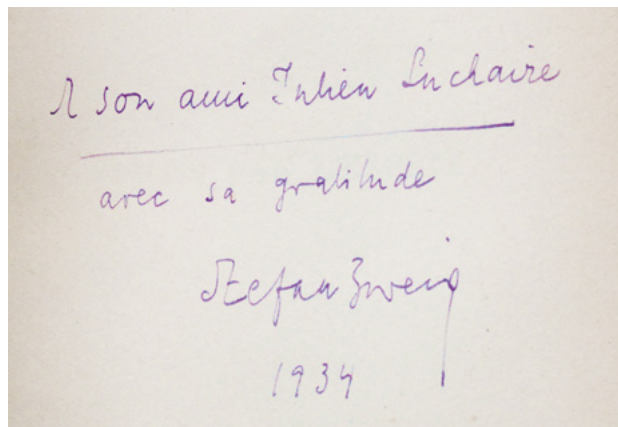
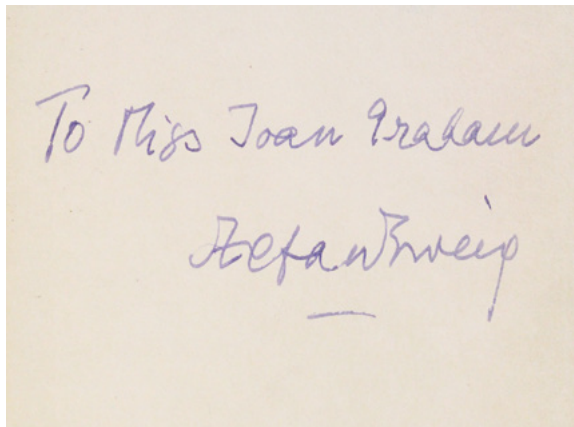
97. VERNE Jules. *Nord contre Sud* [TEXAR'S REVENGE, OR, NORTH AGAINST SOUTH]

ÉDITIONS HETZEL, PARIS 1887, 17 x 28 CM, PUBLISHER'S BINDING

First edition with 85 drawings by Benett and a map of the world at end. Publisher's catalogue at end. Publisher's light brown paper boards with a pair of fanned elephants, signed Souze and bound by Lenègre. Spine type D (cf Jauzac), lower cover type n. Headpieces and edges slightly rubbed. A few thin lines of discoloration to lower cover. Four centimeters crack to endpapers. Occasional faint spotting.

A very good copy, rare in this color.

An adventure story set during the American Civil War, this world marked a return to adventure stories for the author after several books of science fiction. [> SEE MORE](#)



98. ZWEIG Stefan. *Amok*

INSEL-VERLAG, LEIPZIG 1931, 12,5 x 20 CM, PUBLISHER'S BINDING

New edition.

Publisher's light blue cloth, top edge yellow, complete with dj (very discreetly repaired).

Rare autograph inscription signed by Stefan Zweig to Joan Graham.

[> SEE MORE](#)

99. ZWEIG Stefan. *La Guérison par l'esprit* [HEALING THE SPIRIT]

STOCK, PARIS 1934, 12,5 x 19 CM, HALF MOROCCO

First edition of the French translation, for which there were only 65 *grand papier* (deluxe) copies on alfa paper, an advance [*service de presse*] copy.

Half navy blue morocco over marbled paper boards by T. Boichot, spine in six compartments, date gilt at foot of spine, pastedowns and endpapers of grey-blue paper, covers and spine (sunned) preserved, top edge gilt.

Rare autograph inscription dated and signed by Stefan Zweig to Julien Luchaire.

In a good binding.

[> SEE MORE](#)

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*« J'aime les hommes,
non pour ce qui les unit
mais pour ce qui les divise,
et des cœurs, je veux surtout
connaître ce qui les ronge. »*
Guillaume Apollinaire

