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French Literature, Arts and Ideas

I am pleased to offer a list of French literature, art and ideas, predominantly works of the 20th century. Many of the works presented here are distinguished copies, bearing the signatures or inscriptions of their authors.

All books are offered subject to prior sale. Books may be returned within 30 days; please notify us in advance if you would like to return an item. Postage: \$6.00 priority mail within the continental US, but destination and/or weight may incur more. We accept Visa, MasterCard and American Express via phone or fax; checks drawn in U.S. dollars; international money orders in U.S. dollars. Institutions can be billed to meet their needs. New York residents pay an additional 8.25% sales tax.

1. Albert-Birot, Pierre.
Le Premier Livre de Grabinoulor, Compose entre 1918 et 1920.
Paris: Editions "Sic", 1921. \$225

Large, squarish octavo, 89 pages. First ordinary edition, after a limited issue of 4 copies. Contains a number of Albert-Birot's typographical experiments. Some wear to wrapper at foot of spine, otherwise a near fine copy, substantially uncut.
2. Albert-Birot, Pierre.
Les Femmes Pliantes. Drame Comique en Trois Actes, Compose en 1921.
Paris: Editions "Sic", 1923. \$175

Octavo, 114 pages. First ordinary edition, after a limited issue of 5 copies. Chip to rear panel of publisher's printed wrappers, otherwise a near fine copy, sewn, but with the wrappers unattached, as issued.
3. Albert-Levin, Marc.
Un Printemps a New York.
Paris: Jean-Jacques Pauvert, 1969. \$60

Tall octavo, 91 pages. First edition, illustrated throughout with photos by Larry Fink, Daniel Berger and others. A very good or better copy in publisher's illustrated wrappers.
4. Albin-Guillot, Laure.
Plate XVIII from Microphotographie Decorative.
Paris: Draeger Freres, 1931. \$950

Single vintage photogravure from Albin-Guillot's masterpiece, *Microphotographie Decorative*. Albin-Guillot was the portrait photographer of literary and artistic Paris in the thirties and her work reflects a particular finesse and delicatessen, not only in the subjects she photographed, but also, as is the case in the photographs of her male and female portraits and nudes, in the expression of her models. Of the work this photo is from, Christian Bouqueret writes: 'If *Metal* is the most important work on the organization of space, *Paris* the first modern collection of photographs of the city, then is *Microphotographie Decorative* the first artist book that brings art and science together'. (Laure Albin-Guillot: La Volonte d'Art). In very good condition.

5. Alechinsky, Pierre.
Le Tout Venant.
Paris: Galerie de France, 1967. \$85

Oblong octavo, unpaginated. First edition, one of 3000 copies, of this book issued in tandem with an exhibition of the COBRA artist's work at the Galerie de France. Illustrations printed throughout in black and pale green on French-fold pages. Alechinsky's text in French. Some light sun fading to spine, otherwise a very good copy in publisher's printed cloth boards.
6. Antoine.
"Mes Souvenirs" sur le Theatre-Libre.
Paris: Artheme Fayard & Cie, 1921. \$250

Octavo, 324 pages. First edition, one of 125 numbered copies on papier Lafuma, from a total edition of 175. A very good, substantially uncut copy in publisher's original paper wrappers. Some wear to the extremities of wrappers.
7. Apollinaire, Guillaume.
Lettres a sa Marraine. 1915-1918. Avant-propos & notes de Marcel Adema.
Paris: Pour le Fils de Roi, 1948. \$150

Tall octavo, 73 pages. First edition, one of 400 copies on Verge Chamois d'Arche, from a total of 685 privately printed copies. A near fine copy, uncut, in publisher's printer wrappers.
8. Apollinaire, Guillaume.
Couleur du Temps. Drame en trois actes et en Vers.
Paris: Editions du Belier, 1949. \$125

Octavo, 105 pages. First separate edition, ordinary issue. A near fine copy in publisher's printed wrappers.
9. Apollinaire, Guillaume.
Casanova. Comédie Parodique. Préface de Robert Mallet.
Paris: Gallimard, 1952. \$100

Octavo, 122 pages. First edition, one of 1600 numbered copies on vélin labeur des papeteries navarre de voiron, from a total edition of 1736. A very good, uncut copy in publisher's printed wrappers. Original glassine edgeworn but present. With the publisher's original advertising belly band laid-in.
10. Apollinaire, Guillaume.
Alcools et Calligrammes.

Paris: Imprimerie Nationale Editions, 1991. \$500

Octavo, 447 pages, frontispiece plus ten full page colored illustrations by Antonio Segui. One of 120 copies on "papier d'édition de Rives pur chiffon" of a total edition of 3000. Text for this edition based on the 1956 edition of the Oeuvres poétiques, Bibliothèque de la Pléiade. Decorated endpapers, all edges gilt. Red morocco binding with goldstamped signet of the Imprimerie Nationale, four raised bands with title in gilt and red decorated paper over boards slip case. Added: one signed and numbered (one of 120) lithograph (16 1/8" x 12 1/2") by Antonio Segui.

Aragon to Roman Jakobson

11. Aragon, Louis.
Les Poetes.
Paris: Gallimard, 1960. \$750

Square tall octavo, 213pp. First edition, ordinary issue. A long antiphonal poem. A few tiny chips, else near fine in publisher's printed wrappers. *Inscribed by Aragon to his close friend, the incomparable linguist Roman Jakobson, "a qui j'ai trop souvent pris l'oreille."* In addition to his close relationship to Aragon, Jakobson was close to Aragon's wife, Elsa Triolet, having been her lover at some time prior to her marriage.

12. Aragon (Louis).
La Peinture au Defi. Exposition de Collages.
Paris: Librairie Jose Corti, 1950. \$400

Octavo, 32 pages. First ordinary edition of this catalogue of an exhibition of collage, featuring work by Arp, Braque, Dali, Duchamp, Gris, Ernst, Miro, Magritte, Man Ray, Picabia, Picasso and Tanguy. With an introductory text by Aragon. Illustrated with 26 black and white plates. Spine worn, otherwise a good copy in publisher's printed wrappers.

Aragon's first book

13. Aragon, Louis (Picasso, Pablo).
Feu de joie. Avec un dessin de Pablo Picasso.
Paris: Au Sans Pareil, 1920. \$850

Octavo, unpaginated. First edition of the first book by this towering figure, poems in a dadaist vein. Of a total edition of 1070, one of 1000 numbered copies on vergé bouffant. Illustrated with a drawing by Picasso. Some wear to extremities, overall very good or better in publisher's spine-tanned printed wrappers. A most presentable copy of this scarce and fragile title.

14. Artaud, Antonin.
CI-GIT précédé de la Culture Indienne.
Paris: K, 1947. \$300

Quarto, unpaginated. First edition limited to 450 copies printed by Pierre Faucheux on vélin pur fil du Marais. Mise en page by Pierre Faucheux. The Marseille-born poet, best known as one of the leading figures in the 20th century theater, travelled to Mexico in the mid 1940's, in pursuit of hallucinatory revelations brought about by peyote and of ancient Mexican knowledge. A fine copy in publisher's printed wrappers.

15. Artaud, Antonin. (Andre Masson & G. Aubert, illus.).
L'Ombilic des Limbes.
Paris: Nouvelle Revue Francaise, 1925. \$650

Small octavo, 68 pages. First edition, one of 750 copies on Navarre. Illustrated with a portrait of the author by Andre Masson. Some foxing to page edges, otherwise a very good copy in publisher's grey printed wrappers.

16. Baltazar, Julius (Ubac, Raoul).
A L'infini le Sable.
 Paris: Maeght Editeur, 1985. \$1400

Octavo, 13 roman-numeralled pages. First edition, one of 85 copies only on Japon Sekishu, signed by the author and with the cachet of Ubac. Illustrated with two wood engravings by Raoul Ubac. A very good copy, in publisher's printed paper wrappers. A delicate and beautiful book.

author's first book, inscribed

17. Barbusse, Henri.
Pleureuses.
 Paris: Charpentier, 1895. \$750

Octavo, 258 pages. First edition of author's first book. In quarter blue morroco. *Inscribed by Barbusse on the half-title.*

inscribed by Bataille

18. Bataille, Georges.
Le haine de la poésie.
 Paris: Minuit, 1947. \$850

Octavo, 180 pages. First edition, the issue on ordinary paper. Composed of hesitating narrations, philosophical and confessional fragments, and versified invocations to chance, this work continues Bataille's effort to examine and to open himself to extreme states of being through all the means available. Translated as *The Impossible* (City Lights). Fine in salmon printed wrappers. *This copy inscribed by Bataille at half-title, "a Robert S[G]niette/ en [d'un accueil/ que je ne pour oublier/ Georges Bataille."*

19. Bataille, Georges.
L'Abbe C.
 Paris: Les Editions de Minuit, 1950. \$950

Octavo, 228 pages. First edition, the issue on ordinary paper, of this novel by the impressario of intellectualized perversion. Text a bit toned, but a very good or better copy in publisher's printed wrappers. With the publisher's original printed wrap-around advertising band: "L'excès de joie." *This copy inscribed by Bataille (to Georges-Albert Astre) on the half-title.*

20. Beckett, Samuel.
En attendant Godot.
 Paris: Les Editions De Minuit, 1952. \$4000

Small octavo, 166 pages. First edition, the issue on ordinary paper of the greatest play of the 20th Century. A very good plus copy in publisher's printed wrappers.

a review copy

21. Beckett, Samuel.
En attendant Godot.
 Paris: Les Editions De Minuit, 1952. \$4500

Small octavo, 166 pages. First edition, the issue on ordinary paper. The greatest play of the 20th Century. A near fine copy in publisher's printed wraps. This copy bears the publisher's "punch through cross" to the last 20 pages, which indicates that this was for review.

22. Beckett, Samuel.
Fin de Partie, suivi de Acte sans Paroles.
 Paris: Editions de Minuit, 1957. \$500

 Octavo, 122 pages. First edition. Only Beckett could make tragedy out of a chess problem. Suffering from increasingly familiar symptoms of creative impasse and depression Beckett had feared that *Fin de Partie*, or any other new work, would never be completed. Beckett apparently found his way out by writing the short mime "Acte sans paroles" and within a few months was developing the mimic elements of the play in what would become "Fin de Partie." What emerged was described by Beckett as a "rather difficult and elliptic" drama centering on the lives of two men, Hamm and Clov. It has been suggested that the work was influenced by the artist Marcel Duchamp, who "wrote little and spoke less." Beckett knew Duchamp, a formidable chess player, throughout the thirties in Paris often frequenting the cafes where Duchamp and other chess devotees could be found. Small stain to top edge, pages age browned. Better than very good in slightly darkened publisher's printed wrappers.

23. Beckett, Samuel.
La dernière bande suivie de Cendres.
 Paris: Editions de Minuit, 1959. \$375

 Small octavo, 72 pages. First French edition, ordinary issue, translated by Beckett himself, of the important radio play, known in English as *Krapp's Last Tape*. The last, and perhaps the greatest of Elizabethan monologues. Very near fine in publisher's printed wrappers.

24. Beckett, Samuel.
Comment c'est.
 Paris: Minuit, 1961. \$1500

 Octavo. 177 pages. First edition, one of 100 numbered copies on Alfa Mouse Navarre reserved for the Club. In this, Beckett's last full-length novel, published later in English as *How It Is*, the protagonist crawls across the mud dragging a sack of canned food behind him. He overtakes another crawler whom he tortures into speech and is left alone waiting to be overtaken himself by another crawler who will torture him in turn. Spine slightly darkened, else near fine in publisher's printed wrappers.

25. Beckett, Samuel.
Oh les beaux jours.
 Paris: Editions de Minuit, 1963. \$1500

 Small octavo, 89 pages. First edition, originally published in English as "Happy Days." One of 80 numbered copies on pur fil. A fine copy.

26. Beckett, Samuel.
Mercier et Camier.
 Paris: Editions de Minuit, 1970. \$1000

 Small octavo, 212 pages. First edition, ordinary paper issue, of this important novel. Written in 1946 the work was suppressed by Beckett for over twenty years until published here. Spine

a bit toned, else a near fine copy in publisher's printed self-wrappers. *Signed by Beckett on the title page.*

27. Beckett, Samuel.
Mercier et Camier.
 Paris: Editions de Minuit, 1970. \$85

 Duodecimo, 212 pages. First edition, ordinary paper issue, of this important novel. Written in 1946 the work was suppressed by Beckett for over twenty years until published here. Very slight browning to front of publisher's printed wrappers, otherwise fine.

28. Beckett, Samuel.
Premier Amour.
 Paris: Editions de Minuit, 1970. \$45

 Slim duodecimo, 56 pages. First edition of this post war short story. Staining to rear of publisher's wrappers and, as such, only good.

29. Beckett, Samuel.
Pas suivi de quatre esquisses.
 Paris: Editions de Minuit, 1978. \$45

 Duodecimo, 97 pages. First edition. Fine in publisher's wrappers.

30. Benda, Julien.
Le Bouquet de Glycere.
 Paris: Chez Emile-Paul Freres, 1918. \$150

 Duodecimo, 62 pages. First edition, one of 1500 copies on Saint Mary Cray, of this work by the author of *Traison de Clercs*, Benda's classical attack on the intellectual climate of time, a theme which had consumed his entire career. *Traison des Clercs* elaborated on the condemnation of intellectual had begun in the essay Belphegor. His targets included Romain Rolland, Paul Claudel, Georges Sorrel, Charles Peguy and most of all, Henri Bergson, who he accused of surrendering the intellectual to the erratic, the emotional and the effeminate. A near fine, uncut copy in publisher's green wrappers, with pastedown label.

31. Blanchot, Maurice.
L'attente l'oubli.
 Paris: Gallimard, 1962. \$350

 Octavo, 162 pages. First edition, the issue on ordinary paper (there were 30 numbered copies). A review copy with publisher's "SP" perforation to rear cover. Dialogue between an anonymous man and woman, punctuated by aphorism. Fine in wrappers and glassine. *Inscribed by Blanchot ("M.")*.

32. Blanchot, Maurice.
inscribed to the author of "The Story of O"
L'attente l'oubli.
 Paris: Gallimard, 1962. \$1750

 Small octavo, 162 pages. First edition, ordinary issue, of this late narrative composed of a strange narrative between "il" and "elle," and which marks the transcendence of even

Blanchot's already deeply arcane narrative experimentalism, by one of the most difficult and incisive of modern French writers - one of the deep inspirations of the entire post-structuralist movement. A very good or better copy in publisher's printed wrappers. A review copy, marked with the publisher's blind-stamped "S.P." *An excellent association copy, inscribed by Blanchot to Dominique Aury, "ma plus fidele ami."* Aury finally acknowledged only a few years ago that she was the author of L'Histoire d'O. For many years she was the secretary and lover of Jean Paulhan, himself an important author and a powerful editor at Gallimard.

33. Blanchot, Maurice (Ipousteguey, Jean).
Michel Foucault tel que je l'imagine.
n.p.: Fata Morgana, 1986. \$650

Tall octavo, 64 pages. First edition, one of 1750 copies on Teinte Verge, from a total of 1800. Illustrated by Jean Ipousteguey. A fine copy in publisher's printed wrappers. *Inscribed by Blanchot on the half-title.*
34. Bohbot, Michel (Van Velde, Bram).
Hommage au Tres Sombre.
Paris: Editions du Labyrinthe, 1983. \$1200

Tall octavo, unpaginated. Number 37 of 60 copies, signed by the author and printed on Moulin de Creysse. Illustrated with an aquatint by Bram Van Velde, who had passed away two years prior to this book's publication. The aquatint frontispiece is numbered and signed au pinceau. Van Velde has been called "the most abstract painter in Europe". A fine copy in publisher's printed wrappers.
35. Bonnefoy, Yves (Chagall, Marc).
La Religion de Chagall. Derriere le Miroir #132.
Paris: Editions Maeght, 1962. \$500

Folio, 20 pages + 4 page 'Chronique' insert, illustrated in black and white. First edition, with double page color lithograph and color lithograph front wrapper illustration. Text by Yves Bonnefoy. Some very light wear to the edges of the volume, otherwise a very good or better copy. (Mourlot 355-356; Cramer no. 50).
36. Bouchet, Andre du.
Air.
Paris: Jean Aubier, 1946. \$550

Quarto, 99 pages. First edition, one of 100 hors commerce copies, of this early work by one of the major French poets of his age. Some damp-staining to wrappers along spine, else a very good copy in publisher's printed wrappers. *This copy inscribed by Bouchet to American poet and publisher James Laughlin.*
37. Bove, Emmanuel.
La Coalition.
Paris: Emile-Paul Freres, 1928. \$350

Octavo, 327 pages. First edition. One of 50 copies on Holland from a total edition of 165. A fine copy in original publisher's black and red printed wrappers.

38. Bove, Emmanuel.
La Mort de Dinah.
Paris: Des Portiques, 1928. \$350
- Octavo, 155 pages. First edition, one of 70 numbered large paper copies on velin pur fil lafuma, from an edition of 380. A fine copy in original publisher's wrappers.
39. Bove, Emmanuel.
L'Amour de Pierre Neuhart
Paris: Emile-Paul Freres, 1929. \$350
- Octavo, 214 pages. First edition. One of 65 copies on Lafuma from a total edition of 590. A fine copy in original publisher's printed wrappers.
40. Bove, Emmanuel.
Journal Ecrit en Hiver.
Paris: Emile-Paul Freres, 1931. \$350
- Octavo, 190 pages. First edition, one of 50 copies on Holland from a total edition of 75. A fine copy in original publisher's printed wrappers.
41. Bove, Emmanuel.
Le Beau-Fils.
Paris: Editions Bernard Grasset, (1934). \$250
- Octavo, 373 pages. First edition, one of 92 numbered copies on Alfa from a total of 118 printed. Some light wear to the publisher's printed wrappers, otherwise a fine copy.
42. (Brassai). Morand, Paul.
Paris de Nuit.
Paris: Edition Arts et Metiers Graphiques, [1933]. \$1350
- Small quarto, 14 pages of text and 62 pages of photogravures by Brassai, depicting an atmospheric night time Paris. Some wear to edges of publisher's printed wrapper, one quarter inch piece lacking from front wrapper panel where it meets the spiral of the binding, otherwise a very good copy, with all plates intact and all pages and the wrappers attached to the spiral. Increasingly scarce in such condition. (Roth 101).
43. Breton, Andre.
Manifeste du surrealisme.
Paris: Simon Kra, 1924. \$1200
- Small octavo (12cm x 18cm), 190 pages. A review copy of the first edition, the issue on ordinary paper (there were 10 copies on papier pur fil Lafuma and 9 hors commerce). Breton's enthusiastic codification of the techniques of automatic writing, the charter of the surrealist movement, published together with Poisson Soluble, an example of the technique and one of the significant prose documents of the movement. Lacking the front blank, some wear and light chipping to the head of the publisher's printed orange wrappers, otherwise a very good copy. Quite scarce.
44. Breton, Andre.
La Situation du Surréalisme entre les Deux Guerres.
[New York]: (1943). sold

Quarto, 17 pages. First edition of this lecture delivered on December 10, 1942 by Breton to French students at Yale University. Breton concluded the lecture with a reading of four poems by Guillaume Apollinaire, Tristan Tzara, Paul Éluard and Benjamin Péret. A fine copy of this delicate mimeographed stapled typescript, in publisher's printed wrappers with original glassine; bound with two staples.

45. Breton, Andre & Paul Eluard.
L'Immaculee Conception.
 Paris: Editions Surrealistes, Chez José Corti, Libraire, 1930. \$250

Small quarto, 125 pages. First edition, one of 2000 copies on Papier Imponderable from a total edition of 2111. Some foxing throughout, with original publisher's printed and illustrated wrappers worn at edges and worn faded and chipped at the spine. Still a better than good copy.

46. Breton, Andre & Paul Eluard.
Dictionnaire Abrege du Surrealisme.
 Paris: Galerie Beaux-Arts, 1938. \$800

Octavo, 76 pages. First edition of this somewhat satirical dictionary of surrealism, compiled by Breton and Eluard, and penned by others including Marcel Duchamp, Georges Hugnet, Max Ernst, Rene Crevel, Salvador Dali, Hans Bellmer and many others. Profusely illustrated throughout with black and white illustrations. Laid in is the eight page original printed announcement and checklist for the "Exposition Internationale du Surrealisme, Janvier-Fevrier 1938." A very good copy in publisher's printed wrappers with an illustration by Yves Tanguy.

47. Breton, Andre. (Tanguy, Yves).
Voliere.
 New York: Pierre Matisse, 1963. \$950

Small quarto, 22 loose sheets on differently colored stock, with a colored cut-out frontispiece illustration by Tanguy. Illustrated throughout with drawings and gouaches by Tanguy. in a black paper portfolio, all together in blue chemise and slipcase. A near fine copy. First edition, one of 250 numbered copies, a facsimile of poems by Andre Breton, written between 1912 and 1941. Texts are written in differently colored ink, each poem with a collage like number (the year of writing) pasted above each poem.

inscribed by the teenaged Brunschvicg

48. Brunschvicg, Leon.
Condorcet et Fontanes.
Vers lus au banquet de la Saint-Charlemagne le 30 Janvier 1886.
 Paris: A. Quantin, 1886. \$1250

Octavo, 15 pages. First and, we believe, the only edition of this dialogue in verse by the 17-year old future idealist philosopher, delivered in public at the school banquet at the Lycee Condorcet, where Brunschvicg was a student. A fine copy in publisher's printed sewn wrappers. *Inscribed by Brunschvicg to his young cousin in August of the year of publication. Extremely rare.*

inscribed by Bryen

49. Bryen, Camille.
Experiences.
 Paris: L'Equerre, 1932. \$250

Small quarto, 30 pages. First edition, one of 500 copies on Alfa Teinte, with two designs by Manon Thiebaut, from a total edition of 551. With line drawings by the author illustrating the text, and additional illustrations printed separately on Japon. A very good copy in publisher's printed wrappers, with chipped advertising banner for Bryen's following work, *Perturbationge*, pasted onto the glassine wrapper. *Inscribed by Bryen on the half-title.*

50. Bucaille, Max.
Le scaphandrier des rêves. Douze collages par Max Bucaille. Preface de J. Laude.
 Paris: GLM, 1950. \$300

Octavo, 12 loose full-page collages. First edition, one of 465 numbered copies *sur velin* of a total edition of 500. Blue illustrated wrappers. Minor tears to head and foot of spine, otherwise very good or better.

51. Butor, Michel.
Explorations.
 Laussane: Editions de l'Aire, 1981. \$35

Octavo, 96 pages. First edition, one of 1000 numbered copies on velin bouffant from a total edition of 1026. Slight bump to one edge of spine, otherwise a very good copy.

52. Butor, Michel, and Camille Bryen.
Bryen en Temps Conjugués.
 Paris: Galerie de Seine, 1975. \$300

Large octavo, 50 pages, with 20 color illustrations. First edition, number 45 of 100 copies signed by Bryen and Butor, with an etching by Bryen. Catalogue for the exhibition held February 4-28, 1975. Includes twenty color reproductions. Essay and poetry by Michel Butor. A fine copy in publisher's printed wrappers.

53. Butor, Michel (Dorny, Bertrand). *signed by Butor and Dorny*
Caracteres. Preference. Collection dirigée par Nadine Kohn-Fiszel.
 Paris: Imprimerie Nationale Editions, 1993. \$2000

Large quarto, 30 pages. First edition; one of 50 numbered copies of a total edition of 80, printed on "vélin BFK Rives avec le Salamandre de l'Imprimerie nationale". Signed by both Dorny and Butor. Illustrated with colored bands that undulate vertically across the pages. Dorny employs typographical and lithographical printing techniques, as well as collage and blindstamping. Butor's texts is printed various types, including Garamond, Jaugeon, Grandjean, Luce, Didot and Marcellin Legrand. A fine copy, in original lithographed wrappers in publisher's printed clam shell box.

54. Butor, Michel. (Monory, Jacques).
U.S.A. '76.
 Paris: Editions Philippe Lebaud - Le Club du Livre, 1975. \$8500

Livres d'objet. First, limited edition, one of 225 copies (although the publisher originally called for 300, and the colophon indicates this). Large blue plexiglass box, (16 5/16 x 12 5/16 x 5"), with three drawers, one drawer containing a 104 page text by Butor, evoking each state in the Union. Also included in this drawer are 20 signed silkscreens by Monory. The other two drawers contain 30 found objects relating to the U.S. in 1976: a Coca-Cola can, a subway

token, a sheriff's badge, etc. In fine condition, in the original wooden shipping case. A powerful evocation of the United States in its bicentennial year as seen through the eyes of a Frenchman, in the tradition of Tocqueville, Chateaubriand, or Duchamp.

55. Butor, Michel. Roger Pfund.
Voix d'Outre-Cuivre / 81 Aquatintes 1/1.
 Geneve: Galerie Louis Callejo, 1979. \$600
- Quarto, unpaginated. First edition, one of 30 numbered copies, signed by the author and artist and containing an original aquatint by the artist, signed and number 22/30 and an additional dust jacket illustrated with an original aquatint. An full color, illustrated catalogue of 81 aquatints created by the Swiss artist, with a text by Butor. A very good or better copy in publisher's printed wrappers, with a printed dust jacket and the above mentioned additional aquatint printed dust jacket.
56. Caillois, Roger.
Esthetique Generalisee.
 Paris: Gallimard, 1962. \$85
- Quarto, 38 pages. First ordinary edition. Text printed throughout in red and black. Some light dusting to publisher's printed wrappers, otherwise a very good copy.
- inscribed to St.-John Perse*
57. Caillois, Roger.
Pierres.
 Paris: Gallimard, 1966. \$1000
- Quarto, 125 pages. First edition, ordinary issue. Meditations on the mythological, physical, metaphysical, moral and testamentary (as in inscriptions therein) aspects of various kinds of rock, by this founder (with Bataille) of the College de Sociologie, one of the fundamental presences on the French intellectual scene over several decades. *This copy inscribed by Caillois to French Nobel laureate St.-John Perse, "ces (uses printed word "Pierres") pleines (clairement ou lointainement) de son exemple. Avec la fidelite de R. Caillois."* An exceptional association copy, as the inscription indicates. Both Caillois and St.-John Perse were intimately involved in the cultural world of Latin America, the latter as a diplomat, the former as a scholar and translator, founding the Institut Francais de Buenos Aires during his exile there during the war and later heading the Latin American Dept. at Gallimard, where he was responsible for seeing into translation for the first time in any language many of the greatest works of that continent's literature. Caillois wrote a book about St.-John Perse, by whose poetry he was deeply influenced. Spine a bit discolored, foxing to both covers, else near fine.
58. Camus, Albert (1913-1960).
Le Minotaure ou la Halte d'Oran
 Paris: Charlot, 1950. \$450
- Octavo, 79 pages. First edition of this collection of short stories. With rubrication, printed in Garamond type by J. Dumoulin and H. Barthelemy on , number 486 of 800 copies on *velin pur fil des papeteries de rives* from a total of 1343. After having moved away from Algiers, Nobel Prize Laureate Albert Camus was inspired by the peace and poetry of Oran, his home town. To this end, the same city serves as a setting for his two other books, *The Plague* and *The Stranger*. Publisher's printed wrappers split a bit at the spine and with some light edgewear, otherwise a very good copy.

59. Carco, F.
De Montmartre au Quartier Latin.
 Bruxelles: Aux Editions du Nord, 1928. \$250
- Large octavo, 247 pages. First edition, one of 1000 numbered copies on *velin allura*, from a total edition of 1076. Illustrated throughout in color pochoir by Dignimont. A very good or better copy in publisher's wrappers.
60. Caroutch, Yvonne.
Soifs.
 Paris: Nouvelles Editions Debresse, 1954. \$125
- Small octavo, 35 pages. First edition, ordinary issue. A very good copy in publisher's wrappers. *Inscribed by the author to experimental author Raymond Federman.*
61. Carroll, Lewis.
La Canne du Destine.
 Paris: GLM, 1939. \$250
- Traduit de l'anglais par Andre Bay. Duodecimo, unpaginated. First edition of this translation, one of 500 numbered examples on Velin Blanc, from a total of 515. A fine copy in publisher's original printed wrappers.
62. Cendrars, Blaise.
Les Confessions de Dan Yack.
 Paris: Au Sans Pariel, 1929. \$650
- Octavo, 240 pages. First edition, a review copy with "S.P." printed on the spine of the wrapper. The second novel with Cendrar's alter ego Dan Yack as the central character. The novel's nine chapters reportedly were divided as a result of Cendrars' use of a dictaphone in its composition, constrained by the length of time allowed by each recording cylinder. Text darkening, inevitably and spine darkened. Very good in blue and red publisher's wrappers. *Inscribed by Cendrars to Raoul Andre.*
63. Char, Rene. (Miro, Joan).
Nous Avons.
 Paris: Louis Broder, 1959. \$8500
- Oblong duodecimo, 26 pages. First edition, number 95 of 110, from a total edition of 150, signed by both Char and Miro on one of the final leaves. Illustrated with four color etchings printed by Crommelynck and Dutrou, and an additional color etching on the wrapper. Also with a woodcut on the silk-covered clamshell box. (The Artist and the Book, #210). A fine copy.
- signed by de Chirico*
64. Chirico, Giorgio de.
Hebdomeros.
 Paris: Carrefour (Collection Bifur), 1929. \$2250
- Small octavo, 252 pages First edition, one of 2500 numbered copies, on Alfa Mousse Navarre from a total printing of 3000. Probably the major novel of the Surrealist movement, a magnificent Rousselian anti-procession, written by the Italian metaphysical painter after he had given up painting. Publisher's printed wrappers partly separated at the front hinge, but bright and clean, otherwise a very good or better copy, in illustrated dust jacket, somewhat

chipped at extremities. *Signed by de Chirico on the free front fly in a contemporary hand, and very scarce thus.*

65. Clair, Jean. (Alechinsky, Pierre).

Onze chansons pueriles.

Caen: L'Echoppe, 1990.

\$125

Octavo, 56 pages, illustrated by Pierre Alechinsky. First edition, one of 800 copies on paper from a total of 850 copies. Collection of children poems printed by Jean-Paul Louise in Tussan, Charente. Alechinsky's illustrations are reproductions of school multiplication tables, with his drawings and manipulations. Fine condition, uncut pages, in publisher's printed wrappers, with light blue glassine.

66. Cocteau, Jean.

Plain-Chant. Poeme.

Paris: Librairie Stock, 1923.

\$125

Octavo, 48 pages. First ordinary edition, of this poetry collection by the great French poet, playwright and film director as well as actor, director, novelist, critic and romantic. Cocteau's work was influenced by surrealism, psychoanalysis, cubism, Catholic Religion, as well as by the use of opium and by his homosexuality. In his time Cocteau was a promoter of avant-garde styles and fashions, and his friends included such prominent figures as Pablo Picasso, the composer Erik Satie, the writer Marcel Proust, and the Russian director Serge Diaghilev. Fine copy, in publisher's rappers, sun bleached spine, uneven pages.

67. Cocteau, Jean.

Orphee. Tragedie en un Acte et une Intervalle.

Paris: Librairie Stock, 1927.

\$175

Octavo, 131 pages. First edition, one of 525 copies on papier pur fil du Marais. Bound in later floral theme decorated cloth with a gilt stamped spine label. Original front wrapper bound in. A very good copy.

inscribed with a 14 line poem in manuscript

68. Cocteau, Jean.

Le Prince Frivole, with a fourteen-line poem, "L'oublie", in the hand of the author.

Paris: Mercure de France, 1910.

\$4500

Octavo, 170 pages. First edition, ordinary issue (there were 12 tete copies) of Cocteau's second published work. In his youth, Cocteau was frequently called Le Prince Frivole. Possibly for this reason, Cocteau would disavow this volume by about 1918, and it was his habit to destroy whatever copies he could lay his hands upon. A very good plus copy in a recent art binding by James Tapley, with original printed wrappers bound in. This copy inscribed by Cocteau, with the fourteen-line poem, "L'oublie". An exceptionally rare title.

inscribed, and with a poem in manuscript

69. Coppee, Francois.

Les recits et les elegies.

Paris: Lemerre, 1878.

\$1000

Octavo. First edition. One of Coppee's, the "poete des humbles" better collections of verse. A near fine copy in a late 19th century blue morocco and marbled paper binding, bound without wrappers. Inscribed by Coppee to the leader of the Parnassian poets, Leconte de Lisle. Coppee's own first volume of poetry, *Le reliquaire*, was Parnassian in manner. *With a manuscript poem bound in following its appearance in the text. An excellent association.*

70. Crevel, Rene.
La Mort difficile.
 Paris: Simon Kra, 1926. \$950
- Octavo, 202 pages. First edition, a review copy with publisher's printed S.P. on front panel of wrappers. From a total edition of 550 copies. The second of three novels by the great prose writer of the Surrealist movement: in the words of Ezra Pound, "We will be reading the novels of Rene Crevel when the work of his illustrious contemporaries has been consigned to the dust." Some darkening and creasing to spine of publisher's printed wrappers, otherwise a very good copy.
71. Crevel, Rene.
Etes-Vous Fous?
 Paris: Editions de la Nouvelle Revue Francaise, 1929. \$400
- Octavo, 216 pages. First edition, one of 650 numbered copies on Lafuma Navarre, from a total edition of 680. Andre Breton considered this work of Crevel to be an example of the vitality of Surrealism (by Breton's definition) between the wars. Some very light rubbing to edges, wrappers worn at extremities, otherwise a very good copy in publisher's printed wrappers.
72. Crevel, Rene.
Dali ou l'Anti-obscurantisme.
 Paris: Editions Surrealistes, 1931. sold
- Squarish octavo, 32 pages, with 10 black & white plates by Dali. Number 430 of 600 on velin blanc, of a total edition of 616. First edition of the great surrealist prose master's appreciation of the art of Salvador Dali. In the words of Ezra Pound, "the works of Rene Crevel will continue to be read when those of most of his contemporaries have been consigned to dust." Printed wrappers chipped and creased, some foxing throughout, otherwise a very good copy of this scarce title.
- inscribed by Crevel*
73. Crevel, Rene.
Les pieds dans le plat.
 Paris: Sagittaire, 1933. \$950
- Thick octavo, 358 pages. First edition, issue on ordinary paper of this late politically and sexually charged novel. Some creasing to spine, otherwise very good or better in mildly spine-tanned wrappers. *Inscribed by Crevel to Barbara Harrison, "in a smokey, naughty, and very nice Davosian room, from a Davosian to a Davosian, Sincerely, René Crevel 1933."*
- signed by Derrida*
74. Derrida, Jacques & Fathy, Safaa.
Tourner les Mots: au Bord d'un Film.
 Paris: Galilee, 2000. \$250
- Octavo, 169 pages. First edition, one of seventy examples printed on "verge ivoire," of this work produced as a companion of sorts to the film, *D'ailleurs, Derrida*. Only seventy copies were produced, and most were distributed among the film's collaborators. We acquired the final fifteen copies left at the publisher's. Fine in publisher's printed wrappers. *This copy signed by Derrida on half title, though not called for.*

75. Derrida, Jacques.(Hantai, Simon).
Le Toucher, Jean-Luc Nancy.
 Paris: Galilee, 2000. \$275
- Square quarto, 349 pages. First edition of this superb text engaging the work of French philosopher Jean-Luc Nancy. Illustrated with "travaux de lecture" by surrealist artist Simon Hantai. The present is one of 30 copies printed specifically for Lane Duck Books in a large-paper issue of 129 copies. Each of the large paper copies contains a signed etching by Hantai, who is among the most acclaimed of the younger artists of France. *This copy is also signed by Derrida, though not called for.* A fine copy in publisher's printed wrappers, housed in a chemise and slipcase made especially for the commissioned copies.
- inscribed by Desnos*
76. Desnos, Robert.
Le vin est tiré...
 Paris: Gallimard, 1943. \$850
- Small octavo, 224 pages. A review copy, with publisher's printed "S.P." First edition of this novel by the one-time surrealist poet of whom Breton said, "he has gone further than any of us into the unknown." Desnos is among the great lyricists of the French language, though the present work, written toward the end of his short life is more characterized by its moralistic tone, as perhaps befit the time during which it was written. Some darkening to pages, and a bit of foxing to the publisher's printed wrappers, otherwise a very good or better copy. *This copy inscribed by Desnos, and scarce thus.*
77. Desnos, Robert.
La place de l'étoile.
 Paris: Collection Humour, 1945. \$200
- Octavo, 92 pages. First edition of this posthumous published theater piece with the bizarre wraparound band saying: "Du THÉÂTRE INÉDIT plein de poésie et d'humour de ROBERT DESNOS assassiné par les nazis". A very good copy in publisher's printed wrappers. Original wraparound band loosely laid in.
78. Doisneau, Robert (Verses By Arthur Gregor).
1,2,3,4,5.
 Philadelphia: J.B. Lippincott, n.d.(1955). \$500
- Quarto, unpaginated. First U.S. edition, with 12 photogravure plates (first published in Lausanne, in the same year). The wonderful photographic counting book of the French photojournalist, whose pictures of everyday life frequently captured the marvelous juxtapositions of public/private, modern/ancient, etc. A near fine copy in publisher's pink cloth with photo illustrated dust jacket.
79. Dotremont, Christian (ed.).
Les Deux Soeurs. nos. 2 + 3.
 (Paris): Les Editions du Serpent de Mer, 1946,7. \$400
- Two issues, no. 2 + 3. (of 3 published), 64 pages & 128 pages. First editions, both volumes illustrated throughout. One of 100 numbered copies, and one of 450 numbered copies on papier satin, of a total edition of 500, respectively. Illustrations by Armand, Simon, Magritte, Victor Brauner and with texts by Breton, Char, Chavée, Desnos, Scutenaire, Tanguy, etc. The third volume is of particular historical importance, since it opens with Dotremont's article LE SURREALISME REVOLUTIONNAIRE, that would produce a crisis between the friends of

Breton and other surrealists who did not give up their membership of the communist party. Number three lightly soiled, otherwise very good mostly unopened copies.

80. Dubuffet, Jean.
I'Art Brut Prefere aux Arts Culturels.
 Paris: Galerie Rene Drouin, 1949. \$750
- Squarish octavo, unpaginated (approximately 54 pages). First edition, ordinary issue, of this first publication of le Compagnie de l'Art Brut. Illustrated throughout in black and white. This catalogue, with an introduction by Dubuffet, is of the first formal exhibition of Art Brut, occurring just two years after Dubuffet began his informal showings in the Foyer de l'Art Brut at Galerie Rene Drouin, which led to the founding of le Compagnie de l'Art Brut in 1948. The majority of works exhibited were part of the collection of le Compagnie, and the artists included Jean Mar, Sylvie Lec, Clotilde Patard, Miguel Hernandez, Auguste For, Scottie Wilson, Gaston Chaissac, Raymond Oui and others. The deluxe issue of this catalogue included an original linoleum engraving by Miguel Hernandez, limited to 30 copies. Some light browning to paper and a bit of pulling to staples of printed wrappers, otherwise a fine copy.
81. (Dubuffet, Jean) Galerie Daniel Cordier.
Jean Dubuffet. Lob der Erde.
 Frankfurt: Galerie Daniel Cordier, 1958. \$600
- Tall octavo, unpaginated (18 pages). First edition, one of 1000 numbered copies. Illustrated with black and white tipped-in photographic illustrations of Dubuffet's work. Printed on various stocks. Some very light wear to edges of publisher's printed wrappers, otherwise a fine copy.
82. *signed by Duchamp and Hamilton*
 Duchamp, Marcel.
From the Green Box.
 New Haven: Readymade Press, 1957. \$2750
- Octavo, unpaginated. First edition, one of 400 copies. Signed, though not called for, by both Duchamp and George Heard Hamilton, who translated the text and gives an introduction. The first publication in English of a selection of 25 of Duchamp's notes from the Green Box, relating to the conception of his large glass, La Maree mise a nu, familiarly known as the Bride. The sections were carefully chosen, but arranged in no particular order, reflecting their random appearance in the original green boxes. A very fine copy of the first book of the Readymade Press, which is *scarce in itself, doubly so in that it is signed by both the author and translator.*
83. (Duchamp, Marcel) Breton, André.
Le Surrealisme en 1947.
 Paris: "Pierre à Feu"/Maeght Editeur, 1947. \$6500
- Quarto (25cm x 21cm), 140 pages. First edition of this famous catalogue, one of 999 numbered copies. The catalogue is known chiefly for Duchamp's foam rubber breast multiple (which is lacking here), but contains in addition not only many original works of art, but also texts by Breton, Bataille, Cesaire, Brun, Bellmer, Kiesler and others. With twenty-four full-page original prints, including five original colored lithographs (Brauner, Ernst, Herold, Lam, Miró); two original etchings by Marcel Jean, Maria, Tanguy, Tanning and Bellmer (in color); two original woodcuts by Arp; and twelve original lithographs in black-and-white (Brignoni, Calder, Capacci, Damme, de Diego, Donati, Hare, Lamba, Matta, Sage, Tanguy and Toyen); and with still a further forty-four hors-texte plates and twenty reproduced drawings. As

mentioned lacking the foam rubber breast, bound in later decorated paper over boards, otherwise a very good copy.

84. Duhamel, Georges.
Traité du départ. Suivi de: Fables de ma vie.
Paris: Mercure de France, (1961). \$50

Octavo, unpaginated. First edition, one of 890 numbered copies. A near fine copy, in publisher's blue printed wrappers.
85. Eluard, Paul.
Les Necessites de la Vie et les Consequences dea Reves. Precede d'exemples. Note de Jean Paulhan.
Paris: Au Sans Pareil, 1921. \$1500

Octavo, 74 pages. First edition, one of 600 numbered copies on velin bouffant, from a total edition of 635. A very good or better, substantially uncut copy, in publisher's original wrappers.
86. Eluard, Paul.
Certificat.
Paris: by the author, 1932. \$145

Folio. One (pale green) leaf printed on one side. First edition of this "tract" in which Eluard distances himself from Aragon. A tract that ends with a quote from Lautreamont: "Toute l'eau de la mer ne suffirait pas a laver une tache de sang intellectuelle".
87. Eluard, Paul.
L'evidence poetique. habitude de la poesie chez G.L.M.
Paris: G.L.M., 1937. \$250

Duodecimo, (14 pages). First edition of this lecture given by Eluard at the Exposition Surrealiste in London, June of 1936, organized by Roland Penrose. Some fading to wrappers and a bit of light wear to edges, otherwise a very good copy of this fragile pamphlet, printed on bi-color paper.
88. Eluard, Paul. (Picasso, Pablo).
an Eluard presentation to Victoria Ocampo
Les Yeux Fertiles. avec un portrait et quatre illustrations par Pablo Picasso.
Paris: G.L.M., 1936. \$3500

Octavo, 88 pages. First edition, one of 1240 copies on Alfa Teinte, from a total edition of 1500. Some light soiling to pages at foreedge, otherwise a very good copy in modestly worn red half morroco binding, with original wrappers and spine label bound in. *Inscribed by the author to Argentine publisher and author Victoria Ocampo on the half-title, "a Madame Victoria Ocampo, avec mes sentiments les plus amicalements respectueuses, Paul Eluard."*
89. Epstein, Jean.
Poesie d'aujourd'hui un nouvel état d'intelligence. Lettre de Blaise Cendrars.
Paris: Éditions de la Sirène, 1921. \$300

Octavo, 215 pages. First edition, number 33 of 50 numbered copies. This copy bound in one quarter black morocco, with clear plexiglass boards, making full use of the original illustrated and printed publisher's wrappers.

90. Epstein, Jean.
Le Cinematographie vu de l'etna.
 Paris: Les Ecrivains Reunis, 1926. \$225

Octavo, 75 pages. First edition, ordinary issue. Illustrated throughout with black and white photographs. A very good copy in publisher's printed wrappers.

1/40 copies only

91. Ernst, Max.
Reve d'une petite fille qui voulut entrer au Carmel. (A Little Girl Dreams of Taking the Veil).
 Paris: Editions du Carrefour, 1930. \$4000

Small quarto, unapaginated (approximately 192 pages). First edition, one of 40 copies on Hollande Pankoeck from a total edition of 1020. One of three collage novels executed by Ernst between 1929 and 1934, the other two being *La Femme 100 Têtes* and *Une Semaine de Bonte*. Published in English in 1982 as *A Little Girl Dreams of Taking the Veil*, this book, which Ernst considered a novel, contains little text and what little there is plays a subsidiary role to the images. This copy has been professionally cleaned, with original blue printed wrappers looking a bit sunned as a result. Otherwise a very good or better copy, with the interior bright and crisp on the untrimmed Hollande Pankoeck. Original wrappers bound in a modern gilt-stamped half morroco binding, with decorated papers pasted down.

with a monochrome etching signed by Max Ernst

92. Ernst, Max.
Le Musee de l'homme, suite de La Peche au soleil levant.
 N.p.: Galerie Iolas and Max Ernst, (1965). \$1200

Quarto (26x18.5cm), 54 pages. First edition, one of 200 numbered copies on *marais pur fil* with an original monochrome etching signed by the artist with two photographic plates and fifteen tipped-in color illustrations. Separate white linen covered boards that fit into matching slipcase. In publisher's original printed wrappers with an illustration by Dorothea Tanning.

93. (Ernst, Max) Eluard, Paul.
A l'Interieur de la vue. 8 poemes visibles.
 Paris: Pierre Seghers, (1948). \$2500

Octavo, 114 pages. First edition of this collaboration, illustrated by Max Ernst. One of 600 numbered copies on Alma Marais in a total edition of 610; the reproductions printed by Mourlot Freres. The eight *poemes visibles* by Max Ernst were composed in 1931 and, to translate the colophon, have been illustrated as faithfully as possible by eight *poemes visibles* de Paul Eluard in 1946. Superbly illustrated front wrapper faintly spine faded, otherwise a fine copy in publisher's self-wrappers.

94. (Ernst, Max) Eluard, Paul.
Repetitions.
 Cologne: Galerie Der Spiegel, 1962. \$200

Octavo, 50 pages, with 10 reproductions of Ernst's collages. First German edition: 1 of 350 copies. 32 poems by Ernst with a French translation by Eluard at the end of the volume. A

very good copy in later blue cloth with gilt black leather spine, with the original blue paper wrappers bound in.

inscribed by author and artist to each other

95. (Ernst, Max) Hebey, Pierre.
Festin. 12 lithographs de Max Ernst accompagnées de 12 poemes de Pierre Hebey.
 Vence: Pierre Chave, 1974. \$5000

Large folio, 18 3/8" x 14"; 34 pages, with 12 original lithographs (+1) in multiple colors. First edition, one of 69 copies (sans suite), numbered and signed by Max Ernst and Perre Hebey. A very good copy, loose as issued in lithographed wrappers, all together in blue-grey clam shell box. *This copy additionally inscribed on the title page from each author to the other, "A Pierre ce 'Festin' sans fin, son ami Max" and "A Max ce 'Festin' sans faim, son ami Pierre."*

with a holograph poem by Ernst

96. (Ernst, Max) Tardieu, Jean.
28 Frottagen. Mit einem Text von Jean Tardieu Dessert Plisses.
 Zurich: Hans Bolliger, 1973. \$2600

Quarto, 62 pages. First edition, one of 30 numbered copies on Japan of a total edition of 607 with two original lithographs ("Rosier millénaire" and "Nain en courte chemise"), printed in blue, signed and numbered by Max Ernst. With twenty four full-page illustrations. Fine in publisher's printed wrappers and white cloth slipcase. *Laid in is a one hundred-word manuscript poem by Ernst, entitled "Portrait de Max Ernst cavalier double."*

97. Filliou, Robert.
A Most Curious Invention of the Gaga Yogi.
 Cologne: Editions Hundertmark, 1976. \$800

Small wooden box, filled with tacks, with a small plastic box fixed to the lid, containing just one tack. First edition, one of 100 copies. Karton 47 of the publications of Armin Hundertmark's inventive publishing house. Small title label, in Filliou's hand and signed, pasted onto inside of the lid. Dated and numbered, VIII/XX, in pencil on the bottom of the box. As new. A "most curious" fluxus object.

a presentation copy

98. Fondane, Benjamin.
Ulysse.
 Brussels: Les cahiers du "journal des poètes", 1933. \$3000

Octavo, 75 pages. First edition, number 89 of 500 copies on papier Featherweight. Some chipping wear to publisher's wrapper at head of spine and top edge, otherwise a substantially uncut, very good copy. *A presentation copy, inscribed by Fondane to the printmaker and experimental filmmaker Alexandre Alexeieff in the year of publication, "A Monsieur Alexeieff, a Temoinsages d'animation, hommage de, B Fondane". Scarce.*

99. Fort, Paul. (Legrand, E.).
Pontoise, ou La Folle Journée.
 Paris: Rene Kieffer, 1920. \$200

Octavo, 55 pages. First edition, one of 500 numbered copies, from a total of 550. Illustrated throughout with pochoir illustrations by Edy Legrand. Internally bright and clean. Publisher's printed wrappers worn at spine, and with some sun fading, otherwise a very good copy.

100. Genet, Jean.
Miracle de la Rose.
Lyon: d'Arbalette, 1946. \$1100
- Thick quarto, 537 pages. First edition, one of 475 numbered copies from a total edition of 500. All copies for subscribers only. Printed throughout in black and maroon. A beautiful production, in cream color cloth covered boards. A near fine copy.
101. Genet, Jean.
Pompes Funebres.
n.p.: privately printed, (1948). \$200
- Octavo, 374 pages. Second edition, one of 1500 numbered copies printed for subscribers only, following the 1947 private issue of 450 copies. Some starting to hinges of wrappers, otherwise a very good copy.
102. Genet, Jean.
Les Bonnes. (The Maids).
n.p.: A Sceaux / Chez Jean-Jacques Pauvert, 1954. \$100
- Octavo, 149 pages. First edition, one of 1941 numbered copies on Verge, from a total edition of 2000. Publisher's yellow printed wrappers worn at the spine, otherwise a very good copy.
103. Genet, Jean.
The Thief's Journal.
Paris: "Collection Merlin" Olympia Press, (1954). \$100
- With a foreward by Jean Paul Sartre. Translated from the French by Bernard Frechtman. Small octavo, 291 pages. First English language edition. A near very good copy in publisher's edgeworn wrappers with a primitive tape repair to one hinge.
104. Genet, Jean.
L'Atelier D'Alberto Giacometti, Les Bonnes, Suivi D'une Lettre, L'Enfant Criminel, Le Funambule.
(Paris): D'Arbalette, (1958). \$125
- Octavo, 203 pages. First edition, one of 3000 numbered copies from a total of 3288 printed. Previous owner's name inked out on half-title, otherwise a near fine copy in publisher's original printed wrappers.
105. Genet, Jean.
Les Negres. (Clownerie).
(Paris): L'Arbalette, (1958). \$125
- Squarish octavo, 154 pages. First edition, limited to 3200 copies printed. Glassine slightly chipped & spine darkened & cocked, otherwise a fine copy in publisher's printed wrappers.
106. Genet, Jean.
Les Paravents.
(Paris): D'Arbalette, (1961). \$90

Octavo, 259 pages. First edition, ordinary issue. A fine copy in publisher's printed wrappers.

107. Genet, Jean.
Les Paravents.
 (Paris): D'Arbalette, (1961). \$100

Octavo, 259 pages. First edition, ordinary issue. A very good copy in somewhat worn publisher's printed wrappers.

108. Genet, Jean.
Les Bonnes. Comment Jouer les Bonnes.
 (Paris): L'Arbalette, (1967). \$40

Octavo, 92 pages. First edition, with the short commentary by the author. A near fine copy in publisher's printed wrappers.

109. Genet, Jean.
"Elle". Presentation d'Albert Dichy.
 Lyon: Marc Barbezat / L'Arbalette, 1989. \$60

Octavo, 83 pages. First edition, one of 400 numbered copies on *Arches Filigrane* from a total of 500. A fine copy in publisher's printed wrappers.

110. Genet, Jean (Cocteau, Jean). *in a wonderful art binding*
Querelle de Brest.
 Milan: Morihien, 1947. \$6500

Quarto, 308 pages. First edition of this classic of homoerotic literature, with the twenty-nine famously scandalous illustrations by Jean Cocteau. This present example is a fine copy, recently bound in a marvellous art binding by James Tapley of full blood-red goatskin, tooled in gilt with abstracted adaptations of the Cocteau illustrations, publisher's wrappers included. Head gilt and colored, two-tier silk endbands; suede doublures tooled in gilt to a semis of crossed anchors and stars; suede flyleaves, Japanese marbled half-flys. Housed in a felt-lined full drop-back box. An extraordinary copy of this key work of twentieth-century homoerotica.

111. Giraudoux, Jean.
La Folle de Challot. Pieces en deux actes.
 Neuchatel & Paris: Ides et Calendes, 1945. \$50

Small quarto, 145 pages. First edition, one of 5000 numbered copies on velin. Some light darkening to edges of text block, otherwise a very good copy in very good publisher's wrappers.

112. Goll, Claire & Ivan (Chagall, Marc).
Poemes d'Amour.
 Paris: Collection Surrealiste, 1925. \$400

Octavo, 62 pages. First edition, an numbered copy from an edition of 600 copies on Verge. Illustrated with four lithographs after drawings by Chagall. A fine, uncut copy in publisher's grey "clouded" wrappers with printed red pasted down label.

113. Gorin, Jean.
Ecrits. Ecrits et 3 serigraphies.
 Bale: Editions Fanal, 1978. \$850
- Square octavo, 48 pages. First edition, one of 50 numbered and signed copies from a total edition of 63, with three original silk screens (printed in white, grey, blue, yellow, black and red, each signed and numbered). A fine copy, loose as issued in white cloth portfolio with a white cloth slipcase.
114. Grandville, Jean-Jacques [pseud. Of Jean-Ignace-Isidore Grandville] (1803-1847).
Un Autre Monde. Tranformations, visions, incarnations, ascensions, locomotions, explorations, peregrinations...
 Paris: H. Fournier, 1844. \$3200
- Thick quarto, 295 pages. First edition, with 36 hand-colored wood engraved plates and numerous black and white wood engravings. In a contemporary gilt-stamped quarter brown morroco binding with blind stamped brown cloth covered boards. A truly magnificent 19th century book, one which is frequently referred to as the forerunner of surrealism. Grandville's metamorphosed humans, animals and plants were used to illustrate children's books and for his political caricature. Un Autre Monde is Grandville's major legacy, and images from it have been borrowed by everyone from the surrealists to the rock band Queen for an album cover. The work was published just two years after the death of his wife and three children, and Grandville was to die just three years later in an asylum at Vanves, near Paris. An internally near fine copy, with some light wear to the extremities of the spine head and foot.
115. Grandville, Jean-Jacques [pseud. Of Jean-Ignace-Isidore Grandville] (1803-1847).
Cent Proverbes. Texte par Trois Tetes dans un Bonnet. Nouvelle edition, revue et augmentee pour le texte par M. Quitard.
 Paris: Garniers Freres, n.d. (c.1965). \$2800
- Thick quarto, 551 pages. Later edition, revised and enlarged by Quitard, with fifty hand-colored wood engraved plates and numerous black and white wood engravings. In a contemporary gilt-stamped quarter red morroco binding with blind stamped red cloth-covered boards. As with his other children's books, Grandville has metamorphosed humans, animals and plants to illustrate the fanciful stories. A lovely copy of this significant work of 19th century French illustration.
116. Green, Julien.
L'Autre Sommeil.
 Paris: Librarie Gallimard, (1931). \$100
- Octavo, 169 pages. First edition, one of 1200 numbered copies on Verge d'Arches. Printed in red and black throughout. A fine copy in publisher's red and black printed wrappers.
117. Guillevic.
Levertov's copy with her holograph translations
Sphere, poems.
 Paris: Gallimard, 1963. \$650
- Octavo. First edition, one of 1749 numbered copies on velin bouffant from a total edition of 2030. An advance review copy, punched "S.P." on the rear wrapper. Poet Denise Levertov's

copy, with her holograph translations to many of the poems. With corrections and notes. Many pages dog-eared and marked, some soiling to original publisher's wrapper.

118. Hugnet, Georges.
Postcard, "Au Pied de la Lettre" from La Carte Surrealiste, Première Série
 Paris: Georges Hugnet, 1937. \$250
- 5 1/2 x 3 1/2". First edition of one of twenty-one postcards published by Hugnet as *La Carte Surrealiste*, picturing *Au Pied de la Lettre (Word for Word)*, printed on rose stock. Other postcards carried designs by Man Ray, Hans Bellmer, Pablo Picasso, Renée Magritte, Salvador Dali, Wolfgang Paalen, Paul Eluard, Dora Maar, Max Ernst, Marcel Duchamp, Jacqueline Breton, Marcel Jean, Hans Arp, Oscar Dominguez, Joan Miro, Yves Tanguy, Roland Penrose, Nusch Eluard, Méret Oppenheim and André Breton. In fine condition.
119. Hugnet, Georges.
La Chevre-Feuille.
 Paris: Robert-J. Godet Editeur, 1943. \$200
- Quarto, unpaginated. Second edition, one of 500 unnumbered copies. This volume does not reproduce the six engravings by Picasso which were present in the first edition. Some light wear to spine and edges of the wrapper, otherwise a very good copy with the publisher's advertising band laid in. *Inscribed by Hugnet on the half title (the name of the recipient has been excised), "au sorcier de tous les jours, son ami, Georges Hugnet, Avril 44."*
- inscribed by Huysmans*
120. Huysmans, J-K.
De Tout.
 Paris: P.V. Stock, 1902. \$600
- Octavo, 316 pages. First edition, ordinary issue. With the bookplate of Sir Campbell Clarke, and in Campbell Clarke's cloth binding with gilt stamped leather spine label. A near very good copy in original publisher's wrappers bound in. *Inscribed by Huysmans to Campbell Clarke.*
121. Isou, Isidore.
Je vous apprendrai l'Amour. suivi de 'Erotologie mathematique et infinitesimale.
 Paris: Le Terrain Vague, (1957). \$200
- Thick octavo, 501 pages, plus a large folding diagram. First edition of this self described "abecedaire definitif des perversions sexuelles" from the Lettrist. Printed on cream and blue paper. A good or better copy with some staining and soiling throughout and with one quarter of the folding diagram lacking. In publisher's two color printed wrappers, with a map of the attitudes of eroticism.
122. Jacob, Max.
Le comet a des.
 Paris: Imprimerie Leve, 1917. \$2500
- Large octavo, 13 pages. The first edition of Jacob's immortal enigmatic prose poems. The issue on ordinary paper. Very good or better in publisher's printed white wrappers.
- John Quinn's copy*
123. Jarry, Alfred.
Ubu Enchaîne precede de Ubu roi.
 Paris: La Revue Blanche, 1900. \$850

Octavo, 244 pages. First edition of this installment of the Ubu mythos, Ubu Bound, preceded by the text of the inaugural volume of the great theatrical epic of the militant absurd, Ubu Roi. A fine copy in publisher's printed wrappers, with a small violet owl stamped in the justification on the copyright page. *Laid in is the lovely Jack B. Yeats bookplate of eminent American art collector John Quinn.*

124. Jarry, Alfred.
Par la taille.
 Paris: E. Sansot, 1906. \$750

Narrow small octavo, 34 pages. First edition, one of 400 copies on vergé teinté, from a total edition of 600. A small drama, originally penned in 1898, but here published for the first time. In brittle, spine separated green wrappers printed in red, internally fine.

125. Jarry, Alfred.
Le moutardier du pape.
 Saint-Amand: Imprimerie Brussiere, 1907. \$1000

Quarto, 122 pages. First edition, one of only 170 copies. An "operette bouffe" published in the year of Jarry's death. Jarry's work, notably the Ubu plays, is arguably the dominant influence on twentieth century French theatre. Partially removed ex libris to front fly, sparse foxing to endpapers and to fore edge of pages, else near fine in publisher's illustrated wrappers.

Marvel Jean to Arthur Cohen

126. Jean, Marcel.
Histoire de la Peinture Surrealiste.
 Paris : Editions du Seuil, 1959. \$450

Oblong octavo, 382 pages. First edition of this, the first significant history of Surrealist painting by the surrealist author and artist. Itself something of a surrealist object, with mise-en-page by Pierre Faucheux. The black cloth-covered boards have printed paper paste-downs in the shape of doors, with text behind. The publisher's printed dust jacket has die-cut, door shaped panels which are folded open to reveal the color pastedowns behind. Some light wear to the top edge of the dust jacket, otherwise a near fine copy, *inscribed on the half-title by the author to novelist and rare book dealer Arthur Cohen, "pour Arthur Cohen, en toute confraternite collectionneuse, l'amiti de, Marcel Jean."*

with two signed letters

127. Jean, Marcel & Arpad Mezei.
Maldoror. Essai sur Lautremont et son oeuvre. with two ALS.
 Paris: Editions du Pavois, 1947. \$300

Octavo, 221 pages. Later edition. Pages darkened and, but a very good copy in publisher's printed wrappers. *With two letters to an unknown addressee, one dated November, 1947, a lengthy ALS, signed by Marvel Jean. The second, signed by Arpad with a postscript by Marvel Jean.*

128. Jouffroy, Alain. (Alain le Yoauanc).
Le Parfait Criminel.
 n.p.: Fata Morgana, (1971). \$75

Large octavo, unpaginated. First edition, one of 500 numbered copies on Arches, from a total edition of 560. A collection of Jouffroy's poems, illustrated with a lithograph by Alain

Yoauanc. Some light sunning to the spine of publisher's printed wrappers, otherwise a fine copy.

129. Kahnweiler, Daniel-Henry.
Juan Gris. Sa vie, son oeuvre, ses secretes.
 Paris: Gallimard, 1946. \$100
- Quarto, 344 pages. Fourth edition, printed on papier Plumex. Illustrated throughout in black and white. A very good or better, substantially uncut copy in publisher's printed wrappers.
- inscribed by Klossowski*
130. Klossowski, Pierre.
Sade mon prochaine.
 Paris: Éditions du Seuil, 1947. \$350
- Octavo, 203 pages. First edition, review copy blind-stamp on last few pages, review slip laid in. This enigmatic author's first book publication after producing numerous translations of philosophical and literary works and spending twelve years in a Dominican seminary. An analysis of the political and social aspects of Sade. The text was altered for the second edition and never again appeared in this form. The issue on ordinary paper. Paper browning, small chip at middle of top edge of several pages, otherwise a very good or better copy. *Neatly inscribed by Klossowski to Henri Marrou-Davenson.*
131. Klossowski, Pierre.
Vocation suspendue. Roman.
 Paris: Gallimard, 1950. \$250
- Small octavo, 150 pages, First edition, the issue on ordinary paper, a copy for review, stamped, "S.P." Very good in lightly soiled publisher's printed wrappers. *Inscribed by Klossowski to Doctor Charlotte Wolf on fly.*
132. Klossowski, Pierre.
La Revocation de l'edit de Nantes.
 Paris: Les Editions de Minuit, (1959). \$300
- Octavo, 186 pages. First edition, one of 1500 copies on velin superieur. A fine copy in publisher's printed wrappers. *Inscribed by the author on the half title in the year of publication.*
133. Kyrou, Ado.
Un Honnete Homme.
 Paris : Le Terrain Vague, 1964. \$65
- Octavo, unpaginated. First edition, one of 1000 copies printed of this unimaginary scenario for a film by the film historian and author of the history of surrealist film. Illustrated throughout with found images from postcards, arranged to tell Kyrou's story. Some discoloration to publisher's printed wrappers and a bit of wear to head of spine, otherwise a very good copy.
134. Lacarriere, Jacques.
L'Aurige, poeme.
 n.p.: Fata Morgana, (1977). \$90

Tall octavo, unpaginated. First edition, one of 30 numbered hors commerce copies, printed on Ingres d'Arches. A rumination on religion in the ancient world, by the historian of religions and author of books on Gnosticism and ancient Greek gods. A fine copy in publisher's printed wrappers.

a work by one of our favorite artist book makers, 1/10 copies

135. Laval, Antoine.
4 Sequences de la Matrice V, 1997.
 n.p. : Antoine Laval, 1997. \$650

Quarto, unpaginated. First edition of this artist book, one of ten hors commerce copies from an edition of 25, all on Johannot, signed and numbered by the artist. Four volumes, each with a different shape die-cut all the way through. The die-cuts, embossing, and black print refer to negative space created by abstract block sculptures constructed by the artist. Sturdy black slipcase, embossed and printed in black. A fine copy, housed in publisher's protective bookboard slipcase.

boldly inscribed by Corbu

136. Le Corbusier.
Oeuvre plastique. Peintures et dessins, architecture.
 Paris: Editions Albert Morance, 1938. \$2500

Avant-propos par Jean Badovici. L'Architecture Vivante. Large octavo, 26 pages and 44 loose plates, including four original color lithographs by Le Corbusier and four collotypes, of which five are heightened in color pochoir. First edition of the first monograph on Le Corbusier's paintings and graphic work. Altogether in a worn portfolio with printed paper pastedown cover, internal flaps brittle, but the plates are in very good condition. *This copy boldly inscribed by Le Corbusier on the half title.*

with three signed lithos by Ernst

137. Lebel, Robert. (Ernst, Max).
La Saint Charlemagne.
 Paris: Soleil Noir, 1976. \$2500

Octavo, 9 5/8" x 6 3/4", 96 pages. First edition; one of 20 hors commerce copies on Arches pur chiffon, signed in the colophon by Robert Lebel and the publisher Francis di Dio. With eight photographic illustrations and black photographically illustrated wrappers; in magnetized slipcase that attaches to a large portfolio ("livre d'objet") that contains three original colored lithographs each numbered (e.a. V/XX) and signed by Max Ernst. Hinges of folio worn, some general wear, otherwise a very good copy, with the prints in fine condition.

review copy, inscribed by Leiris

138. Leiris, Michel.
L'age d'homme.
 Paris: Gallimard, 1939. \$500

Octavo, 236 pages. The first edition of this exquisitely detached self-ethnography. A review copy with publisher's "SP" printed to rear wrap and précis laid in. A minor classic of French letters, albeit belatedly recognized, and one of the key works defining the sensibility of postmodernism. Top edge of pages and text perhaps a bit darkened, else a lovely copy in wrappers and publisher's glassine. Publisher's prospectus for the work laid-in. *Inscribed by Leiris with the recipient's name effaced.*

139. Leiris, Michel.
L'age d'homme.
 Paris: Gallimard, 1946. \$750

Octavo, 236 pages. This is the second edition with a new introduction, the well-known essay, "De la littérature considérée comme une tauromachie." The first was printed in a very small edition in 1939 and it went unnoticed (outside surrealist circles). One of 50 hors commerce copies on *Chataignier* in an edition of 1040, bound in paper-covered boards with a design by Mario Prassinos. One of the key books determining the sensibility of French post-structuralism. Some rubbing and bumping to publisher's decorated paper covered board binding. A near very good copy with minor flaws which do not detract from the book's overall pleasant aspect. *This copy playfully inscribed by Leiris in 1948 to a friend whose name is punned on though not stated.*

140. Lemaitre, Maurice.
Entree libre. Roman hypergraphique, polyautomatique, cryptographique infinitesimal, supertemporel.
 Paris: Centre de Creativity, (1967). \$175
- Oblong octavo, unpaginated. First ordinary edition, following the special issue of 20 copies. A hypergraphic novel by the lettrist Lemaitre, made of pages from newspapers, magazines, position papers, etc., all randomly cut into pages of the book. With a preface by Lemaitre. Small closed tear to the free front endpaper, otherwise a very good or better copy in publisher's plain wrappers with printed dust jacket, as well as a second dust jacket, similar in every way except now the title is De Gaulle et le Sexe. It is unclear whether this is an errant dust jacket for a different book, an alternative title, or just a marketing ploy to spice up the original, less exciting title.
141. Levi-Strauss, Claude.
Tristes Tropiques.
 Paris: Librairie Plon, (1955). \$600
- Thick octavo, 463 pages, illustrated with 63 black and white photographs. First edition of this masterwork of anthropology, as much a work of literature as of social science, and considered by some to be among the 20th century's greatest books. Some light soiling to the publisher's printed wrappers, and a bit of creasing to the spine, otherwise a very good copy. Lacking the publisher's dust jacket which is rarely found in presentable condition.
- inscribed and with an ALS laid-in*
142. Levi-Strauss, Claude.
Tristes Tropiques.
 Paris: Librairie Plon, (1956). \$1000
- Thick octavo, 463 pages, illustrated with 63 black and white photographs. Second printing of this masterwork of anthropology (the first printing was 1955). Some light creasing to spine, otherwise a very good copy in edge worn publisher's dust jacket. Inscribed at length by the author on the half-title to Georges May in June of 1965, and with a one page autograph signed letter, dated June 17, 1965, laid in.
143. Louys, Pierre. (Lebedeff, Jean).
Les Chansons de Bilitis. 88 bois originaux de Jean Lebedeff.
 Paris: Artheme Fayard & Cie, 1930. \$90
- Large octavo, 82 pages. First edition illustrated by Jean Lebedeff. With 88 original wood engravings. In the popular "Le Livre de Demain" series. Substantially uncut, with some pages torn due to hasty opening. In spine worn illustrated yellow wrappers, printed in red and black. Previous owner's signature on front endpaper, dated "Capri, 1933."

- inscribed to Moholy-Nagy*
144. Malespine, Emile. (Moholy-Nagy).
Mon Ane, a les quatre pieds blancs.
 Lyon: Les Editions du Fleuve, 1926. \$650
- Octavo, 88 pages. First edition, of this book of poetry by the author and the publisher of the periodical *Manometre*. A very good, uncut copy, in publisher's printed wrappers. *Inscribed by the author, "A Moholy-Nagy, tres amicalement, Lyon 7/7 '26, Malespine." A nice association.*
- Edmund Gosse's copy*
145. Mallarme, Stephane.
Villiers de l'Isle-Adam. avec portrait grave par Marcellin Desboutin.
 Bruxelles: Paul Lacomblez, 1902. \$900
- Small octavo, 77 pages. First edition, one of 565 copies on Velin Teinte, from a total edition of 600. With a portrait of Mallarme by Marcellin Desboutin. Publisher's original printed wrappers, quite chipped, bound into a worn quarter green morroco binding. Overall better than good, and internally near very good. *With the bookplate of Edmund William Gosse, and tipped-in, a slip of paper, bearing Gosse's Westbourne Square address in Mallarme's hand. A nice association.*
146. Malraux, Andre.
Lutte Avec L'Ange.
 n.p.: Editions Du Haut, 1943. \$650
- Octavo, 243 pages. First edition, one of 1436 on ordinary paper from a total edition of 1465 copies, of Malraux's *The Walnut Trees of Altenberg* -- the first volume of a projected cycle that was never continued. The first and last chapters, set in a German detention camp, which frame the story, are printed in red. Very good to near fine in publisher's printed wrappers.
- inscribed by Malraux*
147. Malraux, Andre.
Saturne. Essai sur Goya.
 Paris: La Galerie de la Pleiade, (1950). \$500
- Quarto, 178 pages. First edition of this first volume published in the collection, "La Galerie de la Pleiade", edited by Malraux. Illustrated with black and white plates in the text, as well as tipped-in color plates, the entire volume was produced by master printers Draeger. Some light discoloration to the publisher's printed wrappers, and a bit of wear to the head of the spine, otherwise a bright and clean very good copy. *Inscribed by Malraux on the half-title to his friends, "Pour Clare and Alexandre Alexeieff, avec amical souvenir de, Andre Malraux".*
- inscribed by Malraux*
148. Malraux, Andre.
Les Voix du Silence.
 Paris: La Galerie de la Pleiade, (1951). \$500
- Thick quarto, 657 pages. First edition of this third volume published in the collection, "La Galerie de la Pleiade", edited by Malraux. Illustrated with black and white and color plates in the text. A very good copy, in decorated binding after designs by Paul Bonet. *Inscribed by Malraux on the half-title to his friends, "Pour Clare and Alexandre Alexeieff, avec l'ami, Andre Malraux".*
149. Man Ray.
La photographie n'est pas l'art. 12 photographies avant-propos de André Breton.
 Paris: Guy Levi Mano, 1937. \$1600

Octavo, 4 pages. plus 12 photographic plates by Man Ray and a colophon leaf. Unsewn, as issued, in original printed blue wrappers, but lacking the black die-cut outer wrapper. Slight discoloration and very light wear to the edges of wrappers, otherwise a very good or better copy.

150. Maran, Rene.
La Vie Interieur. Poemes (1909-1912).
 Paris: Edition du Beffroi, 1912. \$750

Octavo, 162 pages. First edition, ordinary issue of this collection of Martinicaise author's poems. Maran, the author of Batouala, was the first black writer to win the renowned French literary prize, the Prix Goncourt. A fine copy in publisher's printed wrappers.

inscribed by Malraux

151. Maran, René.
Le livre du souvenir. poemes, (1909-1957).
 Paris: Présence Africaine, 1958. \$750

Octavo. First trade edition of this collection of Martinicaise author's poems, fifteen of which are here published for the first time. One of his three major works of poetry. Maran participated in the New Negro movement in the U.S. and later, through gatherings at his home in Paris, facilitated the birth of Negritude. Very good or better in lightly soiled wrappers with a small chip and edge-tear to rear panel. *This copy inscribed by Maran to "Madame Louise Hill" with a twenty line poem in manuscript, "Calme", which is not included among the works collected in the book.*

152. (Masson, Andre.) Desnos, Robert.
Mines de Rien.
 Paris: Louis Broder, 1957. \$3000

Small octavo, 29 pages. First edition, one of 115 numbered and signed copies, from a total edition of 130. With four colored etchings by Andre Masson. A collection of Desnos' poems including, "A l'Aube", "Proces-Verbal", "Dans mon Verre", "Carrefour", and others. A fine copy in publisher's stiff wrappers. In paper chemise and black cloth slipcase.

153. (Masson, Andre.) Hugo, Victor.
La Pieuvre: avec huit dessins a la plume d'Andre Masson pour illustrer Victor Hugo.
 Buenos Aires: Editions des Lettres Francaises, 1944. \$275

Small quarto, 42 pages. First edition, number 20 of 300 on Polar Paper. A paean to the octopus, this quirky collaboration of Hugo's text and Masson's eight black and white illustrations is a visual delight conceived while Masson was in exile during the war. He executed these drawings specifically for this publication. Some wear and light soiling to the edges of the publisher's printed wrappers, otherwise a very good copy.

the first real surrealist lithographic book illustrations

154. (Masson, Andre.) Leiris, Michel.
Simulacre. Poemes et Lithographies.
 Paris: Editions de la Galerie Simon, 1925. \$7500

Small quarto, 28 pages. First edition; one of 90 (110) numbered and copies signed by Masson and Leiris, on papier vergé des Manufactures d'Arches. Illustrated with six full page lithographs by Masson. "That year (1924) Andre Breton produced the "First Surrealist Manifesto", proclaiming his thesis about depicting subconscious recollections. Masson's prints for Georges Limbour's Soleils Bas (1924) and Michel Leiris's Simulacre (1925), both

published by Kahnweiler, are the first Surrealist lithographs in books..." (Riva Castleman in A century of Artists Books, page 30). A fine copy in publisher's lithographically illustrated wrappers.

inscribed by Michaux

155. Michaux, Henri.
Ecuador. Journal de Voyage.
Paris: Nouvelle Revue Française, 1929. \$650

Small octavo, 196 pages. First edition, a review copy (marked "S.P.") of this journal, hailed as the first modern travelogue, perhaps for its prevailing tone of disappointment. Moderate foxing to publisher's printed wrappers, else near fine in wrappers and publisher's glassine. *Inscribed by Michaux on the half-title.*

156. Michaux, Henri.
Henri Michaux: A Selection.
Consigny: Embers, 1979. \$850

Large octavo, 52 pages. Of a total edition of 300 copies, one of 30 that have been signed by the author and translator. A selection of poems and prose poems, drawn from nine previously published collections, but newly translated by Michael Fineberg. Fine in quarter leather and marbled boards with leather spine label. In a fine heavy paper jacket. A handsome production.

157. Nizan, Paul.
Aden Arabie.
Paris: Rieder, 1931. \$650

Small octavo, 225 pages. First edition, one of 100 numbered copies on Alfa teinté from an edition of 154 copies. The first and best-known book by this tragically short-lived author, perhaps the greatest literary exponent of the working man in modern French letters. A fine copy in publisher's wrappers. Rare.

158. Nizan, Paul.
Antoine Bloye.
Paris: Grasset, 1933. \$450

Octavo, 318 pages. First edition, one of 1180 copies on Alfax Navarre, of which this is number 59. Spine a trifle crimped, nicked at head, otherwise a very fresh and crisp copy.

inscribed to Ossip Zadkine

159. Nizan, Paul.
Le cheval de troie.
Paris: Gallimard, 1935. \$650

Octavo, 248 pages. First edition, the issue on ordinary paper, a review copy with "S.P." printed on front cover and title page. A political novel by one of France's leading Marxist writers, a work said to adhere without detrimental effect to the dictates of Socialist Realism and the Moscow Congress of 1934. Tanning to spine, else near fine in wrappers and publisher's glassine. *Inscribed by Nizan to the artist Russian/French sculptor Ossip Zadkine.*

160. Ozenfant.
Foundations of Modern Art. Part 1: the Balance Sheet. Part 2: Structures for a New Spirit. New York: Brewer, Warren & Putnam, Inc., 1931. \$75

Large octavo, 323 pages. First edition in English of Ozenfant's fanciful examination of culture's approach to modern art. Illustrated throughout with an eclectic selection of art and thought from all ages. Some light wear to head of spine, otherwise a very good copy in publisher's green cloth with black stamping to the front board and spine.

161. Pasternak, Boris.
Poesie.
 Milan: Einaudi, 1957. \$650
- Introduction, translation and notes by Angelo Maria Ripellino. Thick octavo, 547 pages. First collected edition of Pasternak's poetry in this bilingual edition. With the ownership stamp of Russian literature scholar A.G. Hoover. Some light stains to fore-edge of a few pages, otherwise a very good copy in publisher's cream colored printed wrappers.
162. (Pataphysics.) Shattuck, Roger.
Au Seuil de la Pataphysiques. (On the threshold of Pataphysics).
 Paris: College de Pataphysiques, (1963). \$400
- Octavo, 89 pages. First edition, number 148 of 199 copies of this text by Shattuck, here reproduced in eight languages, including French, German, English and Chinese. Illustrated throughout with photographs and line drawings. The work is dated "XC", indicating the ninetieth anniversary of the birth of Alfred Jarry. Some light wear and very light soiling, but altogether a very good copy.
163. Paulhan, Jean.
Le guerrier applique.
 Paris: E. Sansot, 1917. \$850
- Small octavo, 156 pages. First edition of this early work by the eminence gris of 20th Century French letters. One of 470 copies on papier bouffant. Lower forecorner lacking from front panel of wrapper, else a very good copy in publisher's blue printed wrappers. *Inscribed by Paulhan, with a quote from Marivaux. A rare book.*
- inscribed by Perec*
164. Perec, Georges.
Les choses.
 Paris: Julliard, 1965. \$450
- Octavo. Later printing of the first edition of this Prix Renaudot winner, Perec's first novel, a tale of a bourgeois couple's quotidian life of commodity fetishism. Near fine in wrappers and publisher's glassine. *Inscribed by Perec in the year of publication.*
165. Peret, Benjamin.
Il Etait une Boulangere.
 Paris: Editions du Sagittaire/Simon Kra, 1925. \$225
- Small octavo, 75 pages. First edition, one of 750 copies on Velin de Rives, from a total edition of 800. A fine copy, in publisher's printed wrappers.
166. [Periodical] Collombet, Henri editor. (Bois, Pierre, illustrator).
Le Lance Flammes. no. 6, Jan. Feb. 1952
 (Lyon): 1952. \$350

Octavo, 30 pages. First edition of this issue of this "Anti-Revue Litteraire", one of an unspecified number of copies with an hors texte by Pierre Bois, in this case wrappers with an original collage on the front and rear panels. Pages browned, but and otherwise very good copy of this fragile item, with the collaged wrappers in near fine condition.

167. Perrault, Charles (LaForge, Lucien).
Les Contes des Fees.
 Paris: La Sirene, 1920. \$500

Squarish quarto, unpaginated. First ordinary issue illustrated by LaForge. A selection of Perrault's tales, illustrated with 8 full-page pochoir medallions, beautifully colored, and charming line drawings throughout the text. Some light wear to extremities and some natural browning to text block, otherwise a very good copy of a fragile and scarce title, in the original publisher's printed wrappers with a LaForge illustration to the upper and lower covers.

168. Picabia, Francis.
Unique Eunuque. avec un portrait de l'auteur par lui-meme.
 Paris: Au sans pareil, 1920. \$500

Small octavo, 38 pages. First edition, one of 1000 copies on Verge Bouffant, from a total of 1025 printed. Preface by Tristan Tzara. Small nicks to a few page edges, light foxing throughout, otherwise a very good copy in publisher's printed wrappers.

169. Picabia, Francis.
Choix de Poemes.
 Paris: GLM, 1947. \$300

Small octavo, 83 pages. First edition, one of 570 numbered copies on verge. A selection of poems made by Henri Parisot. A near fine copy in publisher's printed wrappers.

170. Picabia, Francis.
Le Peignoir de Bain.
 Paris: n.p., 1954. \$300

Octavo, 4 page pamphlet. First edition, one of 100 examples, with a wrapper designed by Picabia. Short texts by Jean Paulhan, Andre Breton, Joseph Delteil, Rene Char, Jean Dubuffet, Benjamin Peret, Andre Lhote Michel Carrouges and others. A very good copy in publisher's printed wrappers.

inscribed and with a drawing by Prevert

171. Prevert, Jacques.
Paroles. Editions revue et augmentee.
 Paris: Editions du Point du Jour, (1947). \$900

Thick octavo, 294 pages. New edition, revised and augmented, one of 500 numbered copies on Alfa. Some wear to lower edge of black, cloth-covered boards, as well as some offsetting from rose petals placed between pages. *Inscribed by Prevert, "pour Alexeieff, tres amicalement, Jacques Prevert" with a small drawing of a flower in blue and red ink. A nice association.*

172. Prille, Pol.
Bois de Boulogne bois d'amour.
 Paris: Editions Montaigne, 1925. \$75

Octavo, 187 pages. Second printing, illustrated by Czech surrealist Sima, of this collection of stories about love, illicit and otherwise, and other social activities on Paris' Bois de Boulogne. Some light staining to wrappers, otherwise a very good copy, partially uncut, in publisher's illustrated wrappers featuring a wood engraving by Sima.

173. Proust, Marcel. (Benjamin, Walter).
Die Herzogin von Guermantes.
 Munich: R. Piper, 1930.

\$550

Two volumes, octavo, 452 & 398 pages. First edition of Walter Benjamin's German translation of Le cote de Guermantes, the second volume of Proust's magnificent *A la recherche du temps perdu*. Benjamin translated only this volume of the work. His sensitivity to the life of the France, particularly of Paris, that the present work depicts, renders it one of the great works of translation in the 20th Century. Previous owner's scribbles to end papers, some soiling to cloth, otherwise both volumes very good. A scarce set.

174. Queneau, Raymond. *A review copy, inscribed by Queneau to Merleau-Ponty*
La Dimanche de la vie.
 Paris: Gallimard, 1952.

\$1000

Small octavo, 306 pages. First edition, the issue on ordinary paper. A review copy, with "S.P." printed on title and rear wrapper and with prospectus laid in. A novel whose title and theme derive from an isolated but resonant image of redeemed existence in Hegel to which Alexandre Kojève had called the attention of the best minds of an entire generation of French intellectuals in his famous lectures on Hegel's *Phenomenology of Spirit*. Kojève's lectures were attended by a virtual who's who of French intellectuals -- including Raymond Aron, Georges Bataille, André Breton, Pierre Klossowski, Jacques Lacan, Maurice Merleau-Ponty, Eric Weil and Queneau, who assembled and edited Kojève's notes for publication. Kojève emphasized "the unreasonable origins of reason": "Hegel had declared that philosophical speculation aimed to reconcile and unite 'the working days of the week' with 'the Sunday of existence': in other words, life's profane aspects (work, family life, conjugal fidelity, professional responsibility, savings account, etc.) with its sacred aspects (play, sacrificial spending, delirium, states of poetic exultation)" (Vincent Descombes, *Modern French Philosophy*). Unlike Bataille and Klossowski, Queneau associates the "Sunday of Life" with the spirit of play, rather than with more violent, irrationalist versions of liberated desire (he had earlier co-written with Bataille a "Critique of the Foundations of Hegelian Dialectic," but later split with him, arguing that "there is no antipathy between reason and that which exceeds it"). A bit of soiling to top page-edges, text slightly browned, else a fine, partially unopened copy in printed white wrappers. *This copy inscribed by Queneau to philosopher Maurice Merleau-Ponty, as noted above a fellow auditor of Kojève's lectures, co-founder with Sartre and de Beauvoir of Les Temps Modernes and himself a major voice in the cultural, philosophical, and political debates which animated French intellectual life during the middle decades of this century. An original reworking of the phenomenological and Marxist traditions, Merleau-Ponty's philosophy has been described as a "philosophy of ambiguity....critical towards the claims of rationalism." Many of Merleau-Ponty's most important works were published by Gallimard, where Queneau worked for decades as a reader and editor. A nice association copy of a title more significant in the context of French intellectual life than might readily be apparent to the outsider.*

175. Queneau, Raymond.
The Trojan Horse & the Edge of the Forest.
 London: Gabberbochus Press Ltd., 1954.

\$100

Small octavo, 33 pages. First English language edition, translated by Barbara Wright. Illustrated with two drawings by Franciszka Themerson. Number 2 in the Gabberbochus Black Series. Bit of discoloration to the lower extremity of one page, otherwise a very good or

better copy in publisher's printed wrappers, with only slight soiling to the edges of the wrappers.

176. (Queneau, Raymond) Mara, Sally pseud.
On Est Toujours Trop Bon Avec Les Femmes.
 Paris: Editions Du Scorpion, 1947. \$1250
- Small Octavo, 189 pages. First edition of this controversial pseudonymous novel by Raymond Queneau, translated into English as *We Always Treat Women too Well* -- in the original, the work purports to be a translation from the Irish. Some light creasing and wear to the spine of publisher's printed wrappers, otherwise a very good copy. Published in the same series that saw to print Boris Vian's Vernon Sullivan novels. Rare.
177. Radiguet, Raymond.
Le bal du Comte d'Orgel.
 Paris: Bernard Grasset, 1924. \$500
- Small octavo, 239 pages. First edition, a review copy on ordinary paper, of the short-lived author's second novel, published just after his death at the age of 20. The work is a stunningly insightful love story, reprising the theme of his *Le diable au corps*, composed in a polished prose which is typically likened to Madame de Lafayette's masterpiece *La Princesse de Cleves*. Very good plus in publisher's printed wrappers.
178. Restany, Pierre.
Lyrisme et Abstraction.
 Milano: Edizione Apollinaire, 1960. \$100
- Octavo, 113 pages. First edition, one of 1000 copies, of this treatise on primarily European abstraction by the recently deceased critic and poet Pierre Restany. Photographically illustrated throughout in black and white. Small abrasion on front fly from removal of a price sticker, otherwise a fine copy in publisher's red cloth, with a very good printed dust jacket and publisher's cardboard chemise.
- inscribed by Reverdy*
179. Reverdy, Pierre.
Risques et perils.
 Paris: Gallimard, 1930. \$250
- Small octavo, 217 pages. First edition of this collection of stories written between 1915 and 1928, by the great French poet. A rather soiled and worn, not-quite very good copy in publisher's printed wrappers, with a few small ink stains at lower margin of upper wrap. *Inscribed by Reverdy to Charlotte Wolf at the half-title.*
180. Ribemont-Desaignes.
Frontieres Humaines. n'ayez pas peur d'etre devores.
 Paris: Carrefour (Collection Bifur), 1929. \$450
- Small octavo, 369 pages. First edition, one of 2000 on Velin Alfa Lafuma Navarre, from a total edition of 2108. From the editor of the periodical *Bifur*, and of this collection. Small split crease to the yellow publisher's wrappers at the head of the spine, and some light foxing to page edges, otherwise a very good copy, in a lightly foxed but near very good dust jacket, illustrated with an engraving after the famous multi-headed photocollage self-portrait by Claude Cahun. *Inscribed by the author on the free front end paper.*

181. Rigaut, Jacques. (Man Ray).
Papiers posthumes.
 Paris: Au Sans Pareil, 1934. \$550
- Octavo, 113 pages. First edition, one of 300 numbered copies on vélin de Montgolfier of this collection of stories and occasional writings by the notorious practical surrealist who, having predicted on his twentieth birthday his death before his thirtieth, guided the hand of fate when he took his life with his own in 1929. The frontispiece photographic portrait of Rigaut is by Man Ray. Some abrasion to the top edge of real panel of wrappers, otherwise a near fine copy in publisher's blue printed wrappers.
182. Rimbaud, A(rthur).
Une Saison En Enfer.
 Bruxelles: Alliance Typographique (M.-J. Poot et Compagnie), 1873. sold
- Small octavo, 53 + (1) page. In original printed white wrappers (which also serve as the title page. First edition of Rimbaud's legendary first and last book. One of 500 copies printed. Une Saison En Enfer, Rimbaud's first book, and the only book in whose publication he was involved during his life, was published by the poet when he was nineteen. An unblemished copy, in a magnificent binding by Pierre-Lucien Martin (1913-1985). Martin, the "Poet of Geometry" is unquestionably one of the great art binders of the 20th century, standing alongside Paul Bonet, Marius Michel and Pierre Legrain. The binding features cream calf endpapers, multicolor inlay and onlay with gilt tooling and lettering and a gilt lettered spine. Together in a cream lacquered chemise and slipcase. With the small bookplate of "AL" to a forward extra blank.
183. Robbe-Grillet, Alain.
inscribed by Robbe-Grillet
Dans le labyrinthe.
 Paris: Editions de Minuit, 1959. \$350
- Octavo, 221 pages. First edition of one of Robbe-Grillet's best known works. A near fine, unopened copy in publisher's printed wrappers. *Inscribed by Robbe-Grillet, "A Francois Erval, qui a deja fait tant pour faire connaitre ces recherches, avec tout l'amitie de Robbe-Grillet, 30 Sept. 59. Jour d'une bataille miserable (celle de Renchenfels??)"*
184. Robbe-Grillet, Alain.
L'Annee Demiere a Marienbad. Cine roman.
 Paris: Les Editions de Minuit, 1961. \$90
- Octavo, 172 pages. First trade edition, with 48 black and white photographic stills from the film by Alain Resnais. Some light staining to publisher's printed wrappers, previous owner's name on free front endpaper, otherwise very good.
185. Robbe-Grillet, Alain.
L'Immortelle. Cine roman.
 Paris: Les Editions de Minuit, 1963. \$75
- Octavo, 210 pages. First trade edition, with 40 illustrations of stills from the film, the first to be both written and directed by Robbe-Grillet. Previous owner's name in ink on the free front end paper, and small annotation to rear panel of wrapper, otherwise a very good copy in publisher's printed wrappers.

186. Roche, Juliette.
Demi Cercle.
 Paris: Editions "La Cible", 1920. \$1000
- Large quarto, 46 pages. First edition, one of 500 numbered copies. A collection of remarkable calligraphic poems written between 1913 and 1920, mostly in New York where Juliette Roche stayed with her husband Albert Gleizes from 1915 until 1919. During this period the couple became friends with Marcel Duchamp, who introduced them to the Arensberg group. A very good copy in brownish gray printed stiff wrappers illustrated with an original woodcut.
187. Roche, Maurice.
Memoire.
 Paris: Pierre Belfond, 1976. \$250
- Octavo, 158 pages. First edition of this novel by the major French experimental writer of our time. In an era in which French literature as a whole has struggled to separate itself from the narrative tropes of a long history, Roche stands out as the most vital among a vast host of new writers. Near fine in glossy publisher's wrappers, lightly soiled. *This copy inscribed by Roche to the great French-American experimental writer Raymond Federman, "fraternellement." An excellent association.*
188. Roussel, Raymond.
La doublure.
 Paris: Lemerre, 1897. \$1250
- Thick octavo, 318 pages, First edition of Roussel's first book, a novel in verse containing several extensive descriptive passages and little action in any conventional sense. The work was ignored on its publication. The surrealists saw a forerunner in Roussel who for his part was perplexed by their apparently ignorant admiration. *American surrealist Wayne Andrews's copy with his ownership signature.* Bound in Andrew's heavy linen without the rear wrapper, nonetheless an association copy of sorts as Roussel subscribed to Andrews's French-language surrealist journal, published when he was a student at the Lawrenceville School. General wear and soiling to later binding, small stain to fore edge, else very good.
189. Roussel, Raymond.
La vue.
 Paris: Lemerre, 1904. \$950
- Octavo, 236 pages. First edition of his third book and second book of verse. The three poems which comprise it have as their focus the microscopic examination of a painted view, tiny in itself. It is supposed that this is the book by Roussel which so influenced Robbe-Grillet's école de regard. A near fine, uncut copy in publisher's yellow printed wrappers, with an abrasion to the spine from the removal of a later price label. One of the author's scarcest books.
- inscribed by Roussel*
190. Roussel, Raymond.
La poussiere de soleils (The Dust of Suns).
 Paris: Alphonse Lemerre, 1926. \$3500
- Octavo, 237 pages. First edition of this work for the theater by perhaps the most incomprehensible literary figure of all, with twenty four color set illustrations of the lavishly staged production. A large paper copy on Japon, one of an unspecified number of copies. A near fine, partially unopened copy in publisher's printed wrappers. *Inscribed by Roussel to Paul Le Rouilloirs in the year of publication, with a three-line quotation from the book.*

191. Roussel, Raymond.
Comment j'ai écrit certains de mes livres.
 Paris: Librairie Alphonse Lemerre, 1935. \$600
- Octavo, 446 pages. First edition of Roussel's posthumously published (following his suicide in 1933) guide to his writing techniques. Includes the first publication of his early short story, 'Parmi les Noirs', as well as 16 other mostly unpublished early works. Very small closed tear to the foot of the spine, otherwise a fine, substantially unopened copy in publisher's printed yellow wrappers.
192. Rousselot, Jean.
Poemes Choisis. (1934-48).
 Paris: Pierre Seghers, n.d. (c. 1952). \$90
- Octavo, 60 pages. First edition, ordinary issue, of this collection of poems by the author of studies of Chopin, Berlioz, Liszt and others. A very good copy in slightly edgeworn publisher's wrappers. *Inscribed by Rousselot to the renowned teacher, critic and translator of French literature, Wallace Fowlie.*
- inscribed by Sarraute*
193. Sarraute, Nathalie.
Le Planetarium.
 Paris: Gallimard, 1959. \$450
- Octavo, 310 pages. First edition, review copy, with publisher's "S.P." perforation to rear wrapper, of Sarraute's best-known novel, one of the highlights of the "nouveau roman." A near fine copy in publisher's printed wrappers, with publisher's prospectus laid in. *This copy inscribed on the half title by Sarraute, "Pour Pierre Desgrampes, tres sympathique, Natalie Sarraute."*
194. Sartre, Jean Paul.
L'Existentialisme est un Humanisme.
 Paris: les Editions Nagel, 1946. \$180
- Small octavo, 141 pages. First trade edition. A near very good copy, with some light pencil marginalia and previous owner's name in ink to free front fly. In publisher's printed wrappers.
195. Sartre, Jean-Paul.
Les mains sales.
 Paris: Gallimard, 1948. \$375
- First edition of this play concerned with the difficulties of a communism subservient to Moscow. One of 1040 numbered copies on velin superieur in an edition of 1310. These copies are specially bound and stamped with an appealing abstract design by Paul Bonet. Some pencil marginalia have been erased and paper-clip indents mar a few pages, but overall a very or better example of this attractive book.
- inscribed and with two small drawings by the author*
196. Soupault, Philippe.
Voyage d'Horace Pirouelle.
 Paris: Chez Simon Kra, (1925). \$1200
- Duodecimo, 103 pages. First edition, one of 950 copies on velin de Rives, from a total of 1000 copies. This copy out of series. *Inscribed by the author with two small drawings to the printer, illustrator and experimental filmmaker Alexandre Alexeieff and his wife Alexandre Grinevsky.* The inscription reads, "a Alexandre et a Alexandra, les amis du gramophone, et de leur ami,

Philippe Soupault, qui aime beaucoup les parishki, 15 septembre, 1927." The small drawings, a portrait of Alexeieff and a side view of a gramophone, are placed amongst the inscription. Alexeieff was a lifelong friend of the poet, who was the subject of several portraits by the artist. Small chip to the publisher's wrappers at head of spine, and some light general wear, otherwise a very good copy.

197. Soupault, Philippe.
Journal d'un Fantome.
 Paris: Les editions Point du jour, 1946. \$650

 Octavo, 220 pages. First edition, a nominative copy for artist and contributor Alexander Alexeieff, from a total of 3065 copies on Bouffant Blanc Superieur. Illustrated by A. Alexeieff, V. Brauner, J.H. Dupuy, F. Fossonier, F. Labisse, A. Masson, M. Nissim and R. Ubac. Errata slip laid-in, with some offsetting from slip to the book's pages. Some light soiling and darkening to publisher's wrappers, and wrappers starting at hinges. Internally a very good copy. *Inscribed at length by Soupault to Alexander Alexeieff on the front free end paper in 1947.*

198. Soupault, Philippe.
Chansons.
 Rolle: Eynard, 1949. \$750

 Octavo, 249 pages. First edition, an hors series copy, from a total stated edition of 2012 copies. With an frontispiece portrait of the author by Andre Masson. Some wear and staining to the head and foot of the spine, otherwise a very good copy in publisher's printed wrappers. *Inscribed at length by the author to his friends, Alexandre Alexeieff and Claire Parker.*

199. Soupault, Philippe.
Chansons, du jour et de la nuit.
 Le Caire: La Part du Sable, 1949. \$650

 Octavo, 14 pages. First edition, an unnumbered copy, from a total edition of 175 copies. Contains seven previously unpublished poems. Some light darkening to edges of publisher's printed wrappers, otherwise a very good or better copy. *Inscribed by Soupault to his close friends Alexandre Alexeieff and Claire Parker.*

200. Soupault, Philippe.
Sans Phrases. Precede d'un entretien en guise de preface avec Raphael Cluzel.
 Paris: Editions Gizard (Osmose), (1953). \$350

 Duodecimo, 44 pages. First edition, one of 100 hand-stamped Hors Commerce copies. A small collection of poems, in the Collection Passage a Niveau. A very good or better copy, *inscribed by the author to his friends Alexandre Alexeieff and Claire Parker.*

201. Soupault, Philippe.
Profils perdus.
 n.p.: Mercure de France, (1963). \$250

 Octavo, 172 pages. First edition, of this collection of essays profiling Apollinaire, Rene Crevel, James Joyce, Marcel Proust, Blasie Cendrars and others. A review copy, with the publisher's "M.F." perforation to the rear panel of wrappers. *A very good copy, inscribed by the author to his friends, Alexandre Alexeieff and Claire Parker, artists and filmmakers.*

202. Soupault, Philippe.
Last Nights of Paris.
 New York: Full Court Press, 1982. \$150
- Translated from the French by William Carlos Williams. Octavo, 230 pages. First edition thus, with the William Carlos Williams introduction, and a prefatory note by Ron Padgett. *One of 12 hors commerce lettered copies, signed by Soupault.* First published in the United States in 1929, by the Macaulay Company. With author photos by Charles Sheeler and Jocelyn Fauchereau. Some light sunning to the spine of the publisher's dust jacket, otherwise a fine copy in grey cloth.
203. *a nominative copy, inscribed by Soupault*
 Soupault, Philippe. (Masson, Andre).
L'Armee Secrete. Poemes illustres par Andre Masson.
 Paris: Bordas, (1946). \$2000
- Quarto, 59 pages. First edition, number IV of XXX copies on B.F.K. Rives. The poet's nominative copy. With an original lithographic frontispiece by Andre Masson, signed in pencil by the artist, and with six additional illustrations by Masson in the text. A light spot on the front of the publisher's printed wrapper, otherwise a very good or better copy. *This copy inscribed by the author to his close friend, the Russian artist and book illustrator, Alexandre Alexeieff and his wife Claire Parker, "a Aïcha et a Claire, les amis des mauvais et des bons jours, ***, Pour eux les fideles, l'arme de l'amitie, de la fidelite et de la vie, Philippe."*
204. *to the author of "The Story of 'O'*
 Supervielle, Jules.
Oublieuse Memoire.
 Paris: Gallimard, 1949. \$750
- Octavo, 175 pages. First edition, ordinary issue, of this collection of poems by one of the unique poetic voices of modern France - a quantity in which it has not been in short supply. A near fine copy in original publisher's wrappers. *Inscribed by Supervielle to Dominique Aury, author of The Story of O, and secretary to Jean Paulhan at Gallimard, "charmante amie des poetes avec les affectueuses pensees de Jules Supervielle."*
205. Susin, Julie, avec Veronique Bourgoïn, Gilles Lacombe et Roberto Ohrt.
De La Methode (The Real Story). Degustation
 Pris: Agence Editoriale Inutile Dulci, 1998. \$125
- Small octavo, 62 pages. First edition of this artists' book, one of 200 numbered copies, signed by Susin and Bourgoïn. No text, black and white photo illustrated throughout. This limited edition consists of the wrapped volume, inserted into a specially made cloth clam-shell of sorts, which contains the signed colophon. As new.
206. Tardieu, Jean (Cortot, Jean).
Les Phenomenes de la Nature.
 Paris: Adrian Maeght Editeur, (1988). \$2500
- Tall octavo, unpaginated accordion-fold four color lithograph. First edition, number 22 of 25 copies, from an edition of 150, printed on papier Chine. This premier state includes an additional print of the aquarelle in scroll form, housed in a blue, silk-covered box. Tardieu's text is in the print. Some very light wear to the edges of the silk box, otherwise a fine copy.

207. Toesca, Maurice.
La Question des Femmes.
 Mulhouse / Paris: Bader Dufour, 1949. \$90
- Octavo, 236 pages. First trade edition. By the French novelist and author of a distinguished study of George Sand. A stained and edgeworn copy, partially unopened. *Inscribed by the author on the half title to Frederico Palhacini, and additionally accompanied by a short manuscript letter from the author to the same.*
208. Tournier, Michel and Tourbeau, Jean-Max.
Le Vagabond immobile.
 Paris: Gallimard, 1984. \$250
- Octavo, 109 pages. First edition of this text by the great French novelist with illustrations by Tourbeau. A fine copy in publisher's printed wrappers with publisher's wrap-around advertising band. *Signed by both on the title page.*
209. Tzara, Tristan. (Laurens, Henri).
Entre-Temps.
 Paris: Le Calligraphe, 1946. \$500
- Small quarto, 49 pages. First edition, limited to 324 copies on pur chiffon from a total of 348. Signed by both the author and illustrator. With an engraved frontispiece by Laurens and four drawings. Some browning to the frontispiece and adjoining pages as usual, otherwise a very good copy.
210. Vache, Jacques (introduction by Andre Breton).
Lettres de guerre.
 Paris: Au Sans Pareil, 1919. \$500
- Octavo, 38 pages. First edition, an out-of-series copy on *velin bouffant*, of this key work in the pre-history of surrealism, edited and with an introduction by Andre Breton. In *Les pas perdus* (1924) Breton, who met Vache in the army during the World War, called him the "greatest influence I underwent," and "a past master of attaching very little importance to anything." It was to Vache's personal demeanor rather than any literary or political activity per se that Breton attributed his decision to reject both literature and politics in their limited senses. These letters, written during the war to Breton, T. Fraenkel and Louis Aragon, constitute virtually all of Vache's literary output, a short story and a poem having been added to a later edition of the present work. An excellent copy of a scarce work seldom found in presentable condition. Fine in publisher's printed wrappers.
211. Valery, Paul.
La Soiree avec M. Teste.
 Paris: Bonvalot-Jouve, 1906. \$1500
- Tall octavo, unpaginated. First edition of this offprint from *Vers et Prose*, Valery's wonderful first installment of the after-dinner talk of the object of Valery's decades-long obsession, the aging alter-ego of sorts, M. Teste, certainly one of the artist's greatest and most enduring creations. The "essay" was first published in *Centaure* in 1896 and then in *Vers et Prose* in 1905. A very good copy in publisher's red wrappers.
212. Valery, Paul.
La Soiree avec M. Teste.
 Paris: Nouvelle Revue Francaise, 1919. \$450

Tall octavo, unpaginated. First book edition. A very good copy in publisher's rubricated wrappers.

213. Valery, Paul.
Durtal. Les 49 Ronins du quai Malaquais.
 Paris: Edouard Champion et ses amis, 1925. \$750
- Octavo, 34 pages. First edition in book form, one of 49 copies signed by the author. Printed by Coulouma d'Argenteuil on *Japon*. A youthful essay, originally published in 1898 in *Mercure de France*. Closed tear to corner of one page, otherwise a fine copy in publisher's printed wrappers.
214. Valery, Paul.
Propos sur l'intelligence.
 Paris: L'enseigne de la Porte Etroite, 1926. \$450
- Octavo, 59 pages. Of 100 hand-numbered copies on Holland Van Gelder Zonen, signed by Valery, one of 30 reserved for friends of the author. The entire edition consists of 650 copies. During the 25 years of his self-imposed "silence," (1892-1917) Valery published nothing, but embarked on the massive project of the exhaustive study of the human intellect, its systems, shapes and capacities. The present remarks, which draw upon the labors of these years, were offered in response to a journalist's question regarding the "crisis of the liberal professions." Spine-ends lightly rubbed, else fine in somewhat damaged publisher's glassine.
- inscribed to George Dubamel*
215. Valery, Paul.
Rhumbs (Notes et Autres).
 Paris: Le Divan, 1926. \$1500
- Octavo, 158 pages. First edition, ordinary issue of this collection of reflections, observations and maxims by the master. *A near fine copy in publisher's printed wrappers, inscribed by Valery to ubiquitous French homme de letters, George Dubamel. A very nice association.*
- with the author's personal disapproval*
216. Valery, Paul.
Etudes pour Narcisse.
 Paris: Cahiers Libre, 1927. \$500
- Small octavo, unpaginated. First edition of this single long poem on the Narcissus theme, which permeates Valery's work. Of a total edition of 725, one of 50 roman numeralled copies on Japon. Fine in contemporary custom full white calf, spine-stamped in gold, with original pale salmon french wrappers bound in. An attractive volume which did not please its author, who has *inscribed this copy to Noel Ruet, "cet exemplaire/ d'une/ detestable edition/ appartient a Noel Ruet,/ poete/ Paul Valery."*
217. Valery, Paul.
Litterature.
 Paris: Chez Adrienne Monnier, 1929. \$200
- Quarto, 57 pages. First edition, one of 235 numbered copies on verge Lafuma. A very good copy in somewhat edgeworn publisher's printed wrappers.

- inscribed to Andre Gide*
218. Valery, Paul.
Melange.
 Seine: Gallimard, 1941. \$2500
- Small octavo, 245 pages. First edition, the issue on ordinary paper of this rather haphazard "album" of short works by the great French poet. Front panel of wrapper severed and re-attached, spine creased, else a very good copy in publisher's printed wrappers. *A magnificent association copy, inscribed by Valery to Andre Gide, "a Andre Gide, son ami, P.V."*
219. (Valery, Paul), Madame Emilie Teste.
Lettre a un ami.
 Paris: Ronald Davis, 1925. \$650
- Tall octavo, 28 pages. An offprint from the review *Commerce* of this installment in the Monsieur Teste saga. Of a total first edition of 140, one of 120 numbered copies on Imperial du Japon. A near fine, partially unopened copy in publisher's burnt orange self-wrappers.
- a Situationist's first book*
220. Vaneigem, Raoul.
Traite de savoir-vivre a l'usage des jeunes generations.
 Paris: Gallimard, 1967. \$750
- Octavo, 287 pages. First edition of the first book by Vaneigem, author of *The Revolution of Everyday Life*. With Guy Debord, Vaneigem was a founding member and leading theorist of the Situationist movement. Ink scoring to three lines of an early page, slight browning and spotting to page edges, else a lovely, near fine copy white printed self-wrappers and glassine protector. Despite its relative obscurity, a highspot of Sixties cultural criticism.
221. Willy, Colette.
La Vagabonde.
 Paris: Paul Ollendorff, 1910. \$850
- Octavo, 336 pages. First edition, a copy on ordinary paper of one of the great novelist's finest books, and the first major work authored solely by Colette, a lyrical autobiographical novel whose exquisite japonisme is seldom equalled among the various portraits of the artist in 20th Century literature. Wear to extremities and hinges of contemporary quarter morocco binding, otherwise a very good copy in marbled paper-covered boards, original wrappers bound in.