

THOMAS A. GOLDWASSER RARE BOOKS

CATALOGUE 27

MODERN FRENCH LITERATURE

Featuring fine books and manuscripts by Albert Camus and Jean-Paul Sartre

5 THIRD STREET, SUITE 530

SAN FRANCISCO CA 94103

TEL. (+1) 415-292-4698

EMAIL: mail@goldwasserbooks.com

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- 1 **Beckett, Samuel.** *En Attendant Godot. Pièce en deux actes.* Paris: Les Éditions de Minuit, 1952. First edition, on ordinary paper. Original wrappers, slightly tanned and with a faint crease in the spine. A near-fine copy, the text paper, as always, is slightly browned at the edges. One of 2500 copies printed in September 1952 (there were only 30 deluxe). With the wraparound band announcing this title as the February 1953 "livre du mois" of the Société des Lecteurs. \$2,500

 - 2 **Beckett, Samuel.** *L'Innommable.* Paris: Les Éditions de Minuit, 1953. First edition, ordinary paper copy, one of 3000 printed. Original wrappers, covers spotted, text paper browned as always, unopened. The third novel of Beckett's trilogy. Inscribed "for Austryn Wainhouse cordially Sam Beckett Paris July 1953".. Wainhouse had worked for Olympia Press and was one of the editors of *Merlin*. He introduced the Merlin group to Olympia's Maurice Girodias, which resulted in the publication of *Watt*. He was best-known as a translator (of Sade, Bataille, de Beauvoir, etc) and won a National Book Award for translation in 1971. \$2,750

 - 3 **Beckett, Samuel.** *Waiting for Godot.* New York: Grove Press (1954). First American edition. Black cloth, a fine copy in dust jacket, price-clipped and slightly darkened. First edition of Beckett's own translation into English. \$1,000

 - 4 **Beckett, Samuel.** *Fin de Partie, suivi de Acte sans Paroles.* Paris: Les Éditions de Minuit, 1957. First edition, ordinary paper copy, one of 3000. Original wrappers, very good copy of one of Beckett's greatest plays. With a rare early inscription (in the month of publication) from Beckett to the German writer and director of the Wiesbaden May festival "pour Erich Sestig hommage de l'auteur Sam. Beckett Paris, février 1957". In a half morocco clamshell box. \$5,000

 - 5 **Beckett, Samuel.** *Nouvelles et Textes Pour Rien.* Paris: Les Éditions de Minuit, 1958. First edition. Original wrappers, unopened, a fine copy. One of 30 numbered copies on pur fil, the *tirage de tête*. \$4,000

 - 6 **Beckett, Samuel and Avigdor Arikha.** *L'Issue : Six gravures originales de Arikha.* Paris: Georges Visat, 1968. First edition. Wrappers, in publisher's chemise and slipcase. One of 154 copies on Rives (total edition). Illustrated with six colored etchings by Avigdor Arikha, each signed. Fine. "The colored etchings for *L'Issue* reveal the subtle and intuitive feeling with which Arikha approaches Beckett's work," Mitchell, *Beyond Illustration: The Livre d'Artist in the Twentieth Century*, 53; "The etchings and aquatints in this volume are in Arikha's earlier abstract style. Dark and moody in feeling, they are reminiscent of Abstract Expressionism and visually convey the somber outlook of Beckett's literary vision," Johnson, *Artists' Books in the Modern Era 1870-2000*, 160. \$2,500
- Beckett - See also item 60
- 7 **Boucher, Monique.** *Entropion.* 35 etchings by Abdallah Benanteur. Paris: Collection Charef, 1975. First edition. One of 20 copies, signed by author and artist; with a long inscription from the author. 5 x 5 3/4 in. (127 x 140 cm). 58 decorated text pages and 35 etchings. Bound



by Jill Oriane Tarlau in dark olive morocco, with onlays built of board, leather, and decorated paper. Spine lettered in red. Suede lined chemise and slipcase. Perfect condition. Poet Monique Boucher and her husband, Abdallah Benanteur, among the most important of modern Algerian painters, collaborated on many bibliophile editions. Benanteur was given a one-man show at the Institute du Monde Arabe in 2003. \$1,250

- 8 **Butor, Michel.** *Le Génie du Lien.* Paris: B. Grasset, 1958. First edition. 18 cm., 209 pp. Original printed wrappers, and glassine. Spine leaning, otherwise fine. Copy number 11 (or possibly II) of 32 on vélin pur fil, (*tirage de tête*) of which twenty were numbered 1-20, and twelve I-XII. \$750
- 9 **Butor, Michel.** *La Banlieue de l'Aube à l'Aurore. Mouvement Brownien.* Gravures by Bernard Dufour. [Montpellier]: Fata Morgana, 1968. First edition. 17 x 25 cm.. Original wrappers, fine, in cloth box with label printed on wood veneer (slight wear). This is copy number 6 of 60 on Arches from a total edition of 810, signed by Butor and Dufour, and including as issued a silk cloth with a print signed by artist Dufour, as well as an original etching on paper numbered (6/60) and signed. Mitchell, *Beyond Illustration: The Livre d'Artiste in the Twentieth Century*, 54. \$1,250

ALBERT CAMUS - FINE BOOKS AND MANUSCRIPTS

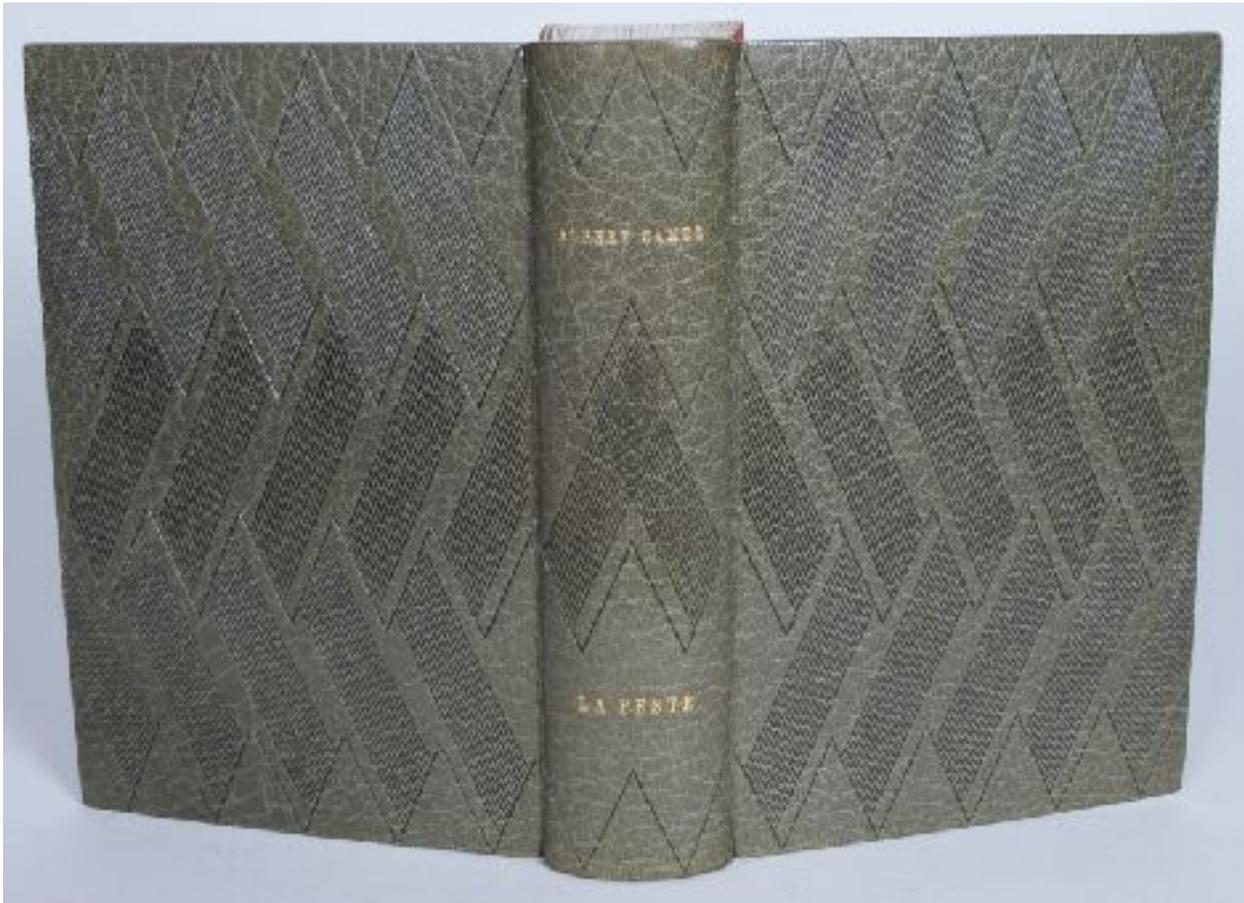
- 10 **Camus, Albert.** *Noces*. Algiers: Edmond Charlot, 1939. First edition. Copy 1 of 20 on japon (*tirage de tête*). Tipped in leaf with pencilled presentation from Camus to the bookseller Robert Chatté. Binding in tan snake skin, with tan box calf doublures, silk endsheets and marbled flyleaves, gilt edges, wrappers and spine preserved, with matching slipcase, by Vladimir Tchekeroul. Bookplates of Raoul Simonson and Robert Moureau (2003 sale). This copy has two covers, the second cover, on blue tinted paper, bearing mention of "édition originale" was added to the unsold copies after 1945 (none of the japon paper copies had by then been sold). SOLD
- 11 **Camus, Albert.** *Noces*. Algiers: Edmond Charlot, 1939. First edition. Recent binding in blue goatskin, spine with five raised bands, simple gilt tooling, gilt top, covers preserved, matching slipcase. Contemporary presentation: "A Testa, avocat généreux et camarade fidèle, Fraternellement, Albert Camus." Camus's second book, one of 225 copies printed, this unnumbered. Fine condition. \$4,500

PAUL BONET'S COPY, BOUND FOR HIMSELF

- 12 **Camus, Albert.** *L'Étranger*. Paris: Gallimard (1942). First edition. *L'Étranger* was printed in an edition of 4,400 copies, of which this is one of a small number of *service de presse* (review) copies. These are indicated by the initials S.P. printed on the title page and the rear cover, and the absence of the printed price (25 francs) on the spine. There were no special paper copies. Bound for himself by Paul Bonet, signed and dated 1958, with his tooled ex-libris on the top front turn-in, deep brown goatskin, tooled all over with horizontal and diagonal blind rules, covers with a mosaic design in colored box calf, title in gilt, suede doublures and gardes, framed in box calf, edges rough-gilt, chemise and slipcase. Fine condition. Bonet, *Carnets*, I, 1219. \$40,000
- 13 **Camus, Albert.** *Le Malentendu. Caligula*. Paris: Gallimard, 1944. First edition. Copy "c" of three lettered, hors commerce copies from a total issue of 13 on Hollande Van Gelder. Original wrappers, in chemise and slipcase. Inscribed by Camus to Raymond Gallimard. "À Raymond Gallimard en souvenir d'une bataille livrée en commun avec la fidèle amitié d'Albert Camus Paris 1944." Provenance: Jane Engelhard - Fred Feinsilber. SOLD
- 14 **(Camus, Albert)** Chamfort, Nicolas. *Maximes et Anecdotes*. Avec une biographie par Ginguené et une introduction par Albert Camus. Monaco: Incidences, 1944. First edition. Wrappers, spine lightly creased, else fine. Cloth case with leather label. One of 2000 copies on vergé. Inscribed by Camus to the writer Max Delatte, "par procuration (abusive)" ; the inscription is slightly smudged. \$1,500
- 15 **(Camus, Albert).** *L'Existence*. Essais. Paris: Gallimard (1945). First edition. Original wrappers, paper browned. *Service de presse* copy. Nine essays by various hands including Camus. Inscribed incorporating the half-title "à Max Delatte Quelle [EXISTENCE] ! en sympathie, Albert Camus". With Delatte's bookplate. This was the first entry in Gallimard's "La Métaphysique" line, edited by Jean Grenier. Cloth case. \$3,000

MANUSCRIPT PRESENTED TO RENÉ CHAR

- 16 **Camus, Albert.** *La Peste*. Autograph working manuscript, inscribed to René Char. [1945]. 8 pages, quarto, with corrections, erasures, and additions. Old clear tape repair on the first page. A working draft of the two last chapters of *La Peste*. Inscribed "À René Char, qui aide à vivre, en attendant notre royaume. Son ami et son frère en espoir Albert Camus." Preserved in a folding case of blue water buffalo skin, with decorated paper sides, by Claudie de Séguier. Roger Quillot, who edited Camus's works for the Pléiade edition noted about our manuscript: "Un fragment manuscrit qui appartient à M. René Char prouve qu'aux lendemains de la libération (si l'on en juge par l'écriture et la peinture faites des jours de délivrance), les deux derniers chapitres n'en formaient qu'un seul." Camus had early on decided to use the literary device of a character-narrator in his novel. Dr. Rieux relates the events in the third-person singular, and reveals his identity to the reader only at the end. In Camus's "Carnets," at the end of 1947, he wrote: "Il faut décidément que ce soit une relation, une chronique. Mais que de problèmes cela pose." In 1945, which is probably when our manuscript was written, Camus redefined his objectives, making his first priority redoing the last chapter. With its its many corrections, revisions, paragraphs removed (but still readable), the manuscript shows his active struggle to finally turn his idea into the final narrative form. SOLD



- 17 **Camus, Albert.** *La Peste*. Paris: Gallimard (1947). First edition. First edition. Copy XXV of 35 copies on vélin de Hollande (second paper, after 15 on Japon Impérial). Binding by Semet and Plumelle, olive green goatskin, blind-tooled with an all-over pattern of diagonals; gilt edges, red goatskin doublures and watered silk endsheets, wrappers and spine preserved, chemise and slipcase. Fine condition. Camus's classic allegory of the struggle of humanity, against superstition, escapism and despair. A sober yet distinctive binding, perfectly executed. \$28,000
- 18 **Camus, Albert.** *L'Exil de Hélène*. Autograph working manuscript, inscribed to René Char. [1948]. Six pages, quarto, extensively corrected, on pink paper in blue ink, written on rectos only. The complete manuscript. Camus wrote this text on the spirit of the Mediterranean in a house which René Char had rented for the summer in L'Isle-sur-Sorgue. It was published in *Cahiers du Sud* in 1948, as part of a collection of articles on the theme "Permanence de la Grèce," and reprinted in the collection *L'Été* in 1956. Inscribed "A René Char, cette Hélène, passion commune, fraternellement, Albert Camus, L'Isle sur Sorgue 30 aout 1948". Above the inscription Camus quotes four lines of Char's poetry: "Beauté, ma toute droite, par la route d'étoiles / A l'étape des lampes et du courage clos / Dans l'absurde chagrin de vivre sans comprendre / Écroule moi et sois ma femme de décembre". Folding case of blue water buffalo skin with decorated paper sides by Claudie de Séguier. Exhibited: René Char (Fondation Maeght, April 1971); Albert Camus 1913--1960 (Bibliothèque de la Université de Nice, 1980). SOLD
- 19 **Camus, Albert.** *Voyage en Amérique du Sud*. Autograph working manuscript, with many corrections and additions. 63 pages. 220 x 170 mm Written in a "Cortambert" school notebook, 30 June - 28 August 1949, mostly in blue ink., with some portions in pencil or black ink. Camus's travel journal from his trip to Brazil, Uruguay, Argentina and Chile in 1949. The writer, ill with influenza throughout the trip, discovers overpopulation and misery; he borrows the name Clark Gable to sign scarves and, obsessed by the idea of suicide, ends his journey "in a metallic flying coffin" one of numerous phrases or fragments used in stories he would write (this in "En Mer"). On the cover of the notebook, Camus recorded the dates of his trip "30 June - 28 August 1949". With a two-page autograph letter signed to Mme Delamain in which Camus which reflects on his trip. (Cabris, 24 janvier [1950]). Clamshell case in burgundy water buffalo by Claudie de Segulier. SOLD
- 20 **Camus, Albert.** *Actuelles: Chroniques 1944-1948* [with] *Actuelles, II: Chroniques 1949-1953*, [and] *Actuelles, III: Chronique Algérienne, 1939-1958*. Paris: Gallimard, 1950-1953-1958. First editions. Three volumes, *service de presse* copies. Original wrappers, the first volume somewhat browned, otherwise fine, with occasional markings in the margins, preserved together in a cloth case. From the library of Georges Altman, Camus's friend and associate in the clandestine journal *Combat*, published by poet members of the the Resistance, in which many of the pieces collected in these volumes first appeared. The first two volumes are inscribed by Camus, with references to *Combat* - the first with a humorous inscription "A Georges le Chauve, ces souvenirs d'ancien combattant, fraternellement Albert le Pieux" and "a Georges Altman, ces petits moments d'un commun combat...", the third volume has a printed presentation card. Boxed together with a copy of *Lettres à un Ami Allemand* (1946). \$5,000

- 21 **Camus, Albert.** *L'Homme Révolté*. Paris: Gallimard, 1951. First edition, on ordinary paper. Service de presse copy, paper browned, otherwise fine. Bound in plain black goatskin with red spine, top edge gilt, others uncut, covers and spine bound in. Inscribed to the writer, critic, and editor Gilbert Sigaux: "Cher Sigaux, FIN est ce que vous avez écrit de meilleur -- et de plus émouvant j'en suivi ravi -- mais que cela ne vous rende pas plus indulgent pour ce livre de votre camarade et ami A.C.". "Fin" is the title of Sigaux's novel, published the same year. \$2,500
- 22 **(Camus, Albert)** Larivey, Pierre de. *Les Esprits. Comédie. Adaptation en trois actes par Albert Camus*. Paris: Gallimard, (1953). First edition. Camus's adaptation of the 16th century comedian's work. Original wrappers, spine a little faded but a nice copy. One of 200 hors-commerce copies on alfama Marais paper, total edition 3265 copies. Inscribed by Camus to the novelist, winner of the 1941 Prix Goncourt, Marc Bernard, "en amical hommage". \$1,250
- 23 **Camus, Albert.** *L'Artiste et son Temps*. Autograph working manuscript, inscribed to Nathalie Parain. 1954. 28 pages, quarto. Black ink, on plain white paper, dated 1954 on the last page. Extensively corrected. Inscribed "à Nathalie qui aide l'artiste a supporter son temps avec l'affection fidèle / Albert Camus". Sewn into Arches paper covers, a piece of file folder, with the title and author in autograph mounted on the wrapper. Black morocco box by Claudie de Segulier. First draft manuscript, longer and more personal, of an address that Camus would deliver at the University of Uppsala three years later. This version corresponds to a speech he gave to the Associazione Culturale Italiana which was published in their review *Quaderni A.C.I.* (Turin, 1955) under the title "L'artiste et son temps". It became the basis for the talk Camus gave four days after his official lecture as Nobel laureate, published by Gallimard in 1958 as the second "Discours de Suede". But for that version Camus significantly shortened and rewrote his earlier work, and our manuscript preserves all of his original version. Nathalie Parain, the Ukrainian born artist who concentrated on children's illustration, was married to Camus's close friend, the writer Brice Parain. SOLD
- 24 **Camus, Albert.** *L'Été*. Paris: Gallimard, (1954). First edition, on ordinary paper. A service de presse copy of this collection of essays, containing among others "Le Minotaure ou L'Halte d'Oran". Presentation copy, inscribed by Camus to the naval historian Léonce Peillard. Original printed wrappers, fine and unopened, with the errata slip, and the publisher's announcement laid in. Cloth case with leather label. \$2,500
- 25 **Camus, Albert.** *L'Esprit Confus. [La descente en enfers]*. Original working manuscript. 1955. Original first draft manuscript, 16 pages, on glossy paper, in black ink, with many corrections and insertions, signed and dated Paris 1955 at the foot of the last page in blue ink. Stapled into covers of different paper. The cover, which carries the manuscript title "La descente aux enfers," also has Camus's ten-line autograph dedication to Prince William of Sweden: "à son Altesse Royale le prince Guillaume de Suède, / duc de Halland, qui, pour l'honneur de la Suède, ajoute à ses armes le blason de la culture / en temoignage de gratitude respectueux pour ses sentiments à l'égard de mon pays et la simplicité de son accueil / Albert Camus / Stockholm 15 decembre 1957". With a typed letter from the French Ambassador to the Prince, dated 17 December 1957, presenting the manuscript on Camus's behalf: "Avant de quitter Stockholm, Monsieur Albert Camus m'a chargé de faire parvenir à Votre Altesse Royale le petit paquet" that is the "manuscrit

dont il a été question lors du déjeuner que vous avez bien voulu nous faire l'honneur de presider a l'Ambassade". The story was published under the title "L'Esprit Confus" in NRF, and as "Le Renégat" in L'Exil et la Royaume in 1957. Boxed together with a copy of the NRF offprint, in a folding case of brown water buffalo with decorated paper sides. SOLD

BINDING BY JEAN DE GONET

- 26 **Camus, Albert.** *L'Esprit Confus*. Paris: 1956. First edition. Scarce offprint from *Nouvelle N. R. F.*, June 1, 1956. Bound by Jean De Gonet, in sanded blue nubuck with painted leather cover label, titled in black, signed and dated 1984. Provenance: Fred Feinsilber, with bookplate inside chemise. \$6,500

- 27 **Camus, Albert.** *Requiem pour une Nonne*. *Pièce en deux parties et sept tableaux d'Après William Faulkner, adaptation d'Albert Camus*. Paris: Gallimard (1956). First edition. Copy "e" of twenty, printed on alfa Navarre, all hors commerce. Camus's translation and adaptation of Faulkner's novel was first performed on September 20, 1956, at the Théâtre des Mathurins - Mancel Herrand, in a production designed by Camus and Leonor Fini, in which Tatiana Moukhine played the role of Nancy Mannigoe. This copy is inscribed by Camus to Tatiana

Moukhine on the half-title "à Tatiana, qui fait resplendir le noir requiem pour un nonne, avec l'affectueux souvenir de son fidèle Albert Camus". Inscribed again by Camus below the "justification de tirage" "Imprimé pour Mlle Tatiana Moukhine, AC". Original printed wrappers, slight soil to edges, preserved in a cloth case with leather label. SOLD

BINDING BY MICHELINE DE BELLEFROID

- 28 **Camus, Albert.** *L'Exil et le Royaume. Nouvelles*. Paris: Gallimard (1957). First edition. Copy "B" of five, hors commerce, lettered, from the issue of 45 copies on Hollande Van Gelder (tirage de tête). Bound by Micheline de Bellefroid, Jansenist style, red goatskin, olive box doublures and gardes, marbled flyleaves, edges rough-gilt, matching slipcase. Perfect condition. Provenance: Georges Donckier de Donceel (bookplate). Micheline de Bellefroid was one of the most renowned Belgian binders of the late 20th Century. \$20,000



- 29 **Camus, Albert.** *Prométhée aux Enfers*. [Paris]: Palimugre (1957). First edition. Wrappers, fine. Copy 164 of 250 on vélin blanc (second paper after 35 on Bulle). Inscribed "A Madeleine Renaud et Jean Louis Barrault leur camarade et leur ami Albert Camus". Cloth case with leather label. The Compagnie Renaud-Barrault had premiered Camus's *L'État du Siège* in 1948. \$2,500
- 30 **Camus, Albert and Arthur Koestler.** *Réflexions sur la Peine Capital*. Introduction et Étude de Jean Bloch-Michel. Paris: Calmann-Lévy (1957). First edition. Copy 219 of 260 on vélin teinté (third paper). Original wrappers, fine, unopened, \$1,500

NOBEL PRIZE SPEECH -- INSCRIBED TO RENÉ CHAR

- 31 **Camus, Albert.** *Discours de Suède*. Paris: Gallimard (1958). First edition. Copy XVI of fifty on Madagascar, all hors commerce. Original wrappers, fine, in chemise and slipcase (Devauchelle). Inscribed on the half title to René Char: "pour vous, cher René, qui parliez en même temps que moi / fraternellement / Albert Camus". SOLD
- 32 **Camus, Albert.** *L'Envers et L'endroit*. Paris: Les Essais LXXXVIII (1958). Third overall and first Gallimard edition of Camus's first book, originally published in 1937. Original wrappers, paper browned otherwise a fine copy. Cloth case with leather label. Inscribed by Camus to the sociologist and editor Roger Caillois. \$1,750
- 33 **Camus, Albert.** *Les Possédés. Pièce en trois parties adaptée du roman de Dostoïevski*. Paris: Gallimard (1959). First edition. Copy 7 of 21 on Hollande van Gelder (*tirage de tête*). Bound by Antonio Perez Noriega utilizing articulated strips of wood, with a black box calf spine, lettered in red, ultrasuede doublures, wrappers and spine preserved. Matching box with sliding opening. Fine condition. Fred Feinsilber bookplate. \$3,500
- 34 **Camus, Albert.** *Méditation sur le Theatre et la Vie*. Liège: Editions Dynamo (1961). First separate edition. Copy 3 of 11 printed on Hollande paper, from a total edition of 51 copies, published on the first anniversary of Camus's death. Fine. \$750
- 35 **Camus, Albert.** *La Mort Heureuse: Cahiers Albert Camus I*. Paris: Gallimard (1971). First edition. Wrappers, fine. Copy 22 of 106 on Holland van Gelder paper. \$750
- 36 **Camus, Albert.** *Le Premier Homme: Cahiers Albert Camus 7*. Paris: Gallimard (1994). Unfinished manuscript found at the author's death, published for the first time with editorial annotations. Catherine Camus, éditeur. Wrappers with dust jacket, Copy 78 of 71 on vélin (second paper after 61 on vergé). Fine. \$600
- 37 **(Delaunay, Sonia) and Tristan Tzara.** *Le Coeur a Gaz. Costumes de Sonia Delaunay*. Paris: Jacques Damase (1977). First edition. Original wrappers, 30 x 45 cm. Light tanning to wrapper, some offsetting from plates to the text pages. The book reproduces in 12 lithographs the models for theatre costumes created by Sonia Delaunay for Tzara's play in 1923. One of an edition of 200, all on Arches paper and signed by the artist. \$4,500

- 38 **Detambel, Régine.** *Les Écartés Majeurs*. Paris: Julliard, 1993. First edition. Wrappers, fine. Copy I of nine roman numeralled hors-commerce copies (one of 39 copies printed on Arjomari chiffon Rivoli paper, the *tête de tirage*. Cloth case. \$375
- 39 **Duchamp, Marcel and André Breton.** *Le Surréalisme en 1947*. [Paris]: Maeght, 1947. First edition. 139, [1] p., 1 l; 241 x 207 mm. (9 1/2 x 8 1/16 in.) First edition. One of 999 numbered deluxe copies. Original wrappers, in fine condition, in the chemise with Duchamp's original Ready-made painted latex foam breast adhered to a piece of black velvet, and publisher's slipcase, with the "Prière de toucher" label (sometimes lacking). In the catalogue there also are five color lithographs, by Victor Brauner, Max Ernst, Jacques Herold, Wifredo Lam and Joan Miro, five etchings, one in color by Hans Bellmer, Marcel Jean, Maria, Yves Tanguy and Dorothy Tanning, two woodcuts by Jean Arp, and twelve lithographs in black, by Brigogni, Calder, Capacci, E. Van Damme, J. De Diego, Donati, D. Hare, J. Lamba, Matta, K. Sage, Tanguy, Toyen. With the inserted 4-page leaflet catalogue of the exhibition in the order of display. The breast multiple has been treated by a professional conservator, and, although hardened, is in very good condition, the catalogue in fine condition, the cardboard slipcase with only slight wear. Duchamp and his collaborator Enrico Donati ordered 999 falsies to be used for the multiple, but it seems that far fewer copies of the catalogue actually had the object affixed, (some remained in Donati's estate and have from time-to-time been sold to substitute for damaged or missing examples). Complete original examples are rare. \$28,500
- 40 **(Duras, Marguerite)** Roques, Philippe and Donnadiou, Marguerite. *L'Empire Français*. Paris: Gallimard, 1940. First edition, there were no large paper copies. 233 p. Original wrappers, edge torn from title leaf, very good. With fictive mention of edition, and with the imprint page bearing the correct date (3 Mai 1940). In acrylic and cloth slipcase with French colors. Marguerite Duras's first book, published under her actual name. \$200
- 41 **Duras, Marguerite.** *Le Ravissement de Lol V. Stein*. Paris: Gallimard, 1964. First edition. 220 p. 20 cm.; Original wrappers, fine. Copy number 30 of 55 of the *tirage de tête* numbered and printed on vélin pur fil Lafuma-Navarre (there were an additional 75 numbered in a different series, for members of the Club de l'Édition Originale). \$1,000
- 42 **Duras, Marguerite.** *L'Éden Cinéma*. Paris: Mercure de France, 1977. First edition. Original wrappers, fine. 154 p. Copy number 29 of 40 on Arches (including 10 hors-commerce), the only limited edition. \$750
- 43 **Ferry, Jean.** *Le Tigre Mondain*. Paris: L'Air du Temps, 1948. First edition. Original wrappers, 20 x 12 cm; 43 pages unopened; slight spotting to text paper, otherwise fine. Complete with the separate leaf bearing a quote from André Breton's review in *Le Figaro Littéraire*. Copy number 36 of 155 (including 25 h.c.) on Arches. \$250
- 44 **Ferry, Jean.** *Le Mécanicien et autres Contes*. Préface d'André Breton. Paris: Les Cinéastes Bibliophiles, 1950. First edition. 160 p. Wrappers, uncut and unopened, slightly dusty. One of 55 nominative copies, from an *édition originale* of 100 copies on Marais paper, this copy printed for Pierre Larouche. \$225

45 **Frank, Robert.** *Les Américains*. Photographies de Robert Frank. Paris: Encyclopedie Essentielle, Robert Delpire Editeur (1958). First edition, preceding the American edition. Original laminated boards after a design by Saul Steinberg. Very fine copy, with none of the fading or wear endemic to this book. "The Delpire first edition *Les Américains* (1958) is more like a sociological study, wherein Frank's photographs appear as illustrations of the probing texts printed on facing pages, gathered by Alain Bosquet from dozens of illustrious writers. . . . When Barney Rosset at Grove Press agreed to publish *The Americans* in the U.S., Frank pulled out all the text, leaving only blank pages with captions facing the images, mirroring the layout of Evans's *American Photographs*. . . . The French edition is sociology, the American edition is poetry." – David Levi Strauss, as quoted by Roth, *The Book of 101 Books*, p. 150. \$6,500



INSCRIBED TO MIGUEL COVARRUBIAS

- 46 **Gide, André.** *Voyage au Congo*. Suivi du *Retour du Tchad* et illustré de soixante-quatre photographies inédites de Marc Allégret. Paris: Gallimard, (1929). First edition. Contemporary calf, gilt, by Millioud, original wrappers and spine preserved. 13 inches x 10 inches. Slight wear to extremities, endpapers foxed, otherwise excellent condition. One of 1571 copies on Arches paper, this not numbered, but initialed by Gide on the colophon. With a long presentation inscription from Gide to the artists Rosa and Miguel Covarrubias. When the Covarrubias were on their way back from Bali to New York City in 1930, they stopped in Paris, where they visited Gide who encouraged Miguel to write what would become his masterpiece, *Island of Bali*. At that time he presented them with this *Voyage au Congo*. After filming this trip, Allégret began a long career as a screenwriter and film director. \$1,800
- 47 **Glissant, Edouard.** *Le Quatrième siècle*. Paris: Editions du Seuil, 1964. First edition. Original wrappers, fine. *Tirage de tête*, copy number 16 of 20 (plus 5 h.c.) on *vélin neige*. Full page inscription from the author. With: 3 page manuscript (1 sheet) containing corrections to misprints in the first edition. Cloth and acrylic box. \$1,500
- 48 **Houellebecq, Michel.** *Le Peau*. Poèmes. Collages Sarah Wiame. Paris: (1995). First edition. Portfolio. 525 x 375 mm. Unpaginated. From a total edition of 680 copies, signed by author and artist, this is one of 10 containing an original etching (edition of 25), and four original ink-jet photographs by Martine Murat of the author and artist (printed in 2013 for this special issue). The book measures 245 x 325 mm. It contains a two-page prose introduction by Houellebecq, with his poems also incorporated into Wiame's collages. \$1,500
- 49 **Hugnet, Georges.** *La Femme Facile*. Illustrations de Christine Boumeester et Henri Goetz. Paris: Editions Jeanne Bucher, 1942. First edition. Original red paper wrappers, flocked with gilt, marbled paper label. 6-3/4 inches x 9-1/2 inches. Usual offsetting from the wrappers to the endpapers, but a fine copy. One of 100 on Arches paper, from a total edition of 115. The work was entirely produced by lithography, the text reproduced from Hugnet's handwriting, each page surrounded by surrealist images. With Hugnet's contemporary presentation inscription to the poet, translator, and critic, Robert Valençay. The husband and wife team, American-French and Dutch surrealists, collaborated on the illustrations. \$2,500

WITH AN ORIGINAL COLLAGE

- 50 **Hugnet, Georges.** *1961*. Illustré de quatre photomontages. Paris: Chez l'auteur, 1961. First edition. 60, [7] p. 24 cm. Original white wrappers and gray dust jacket. Fine copy. Illustrated with four photomontages, hand colored by Hugnet, a suite in black, and an original signed collage. Copy X of ten copies printed on hand made Auvergne paper, signed by Hugnet, from a total edition of 573 (10 numbered and three nominative on Auvergne, 60 on Rives, and 500 ordinary). Only the ten Auvergne paper copies contained the original collage. \$6,500

ONE OF FIVE - WITH ORIGINAL PHOTOS



51 Hugnet, Georges. *Guide Rose: Huit jours à Trébaumeec.* Journal des vacances de Georges Hugnet orné de 82 photographies prises par l'auteur en 1947. Paris: Henri Mercher, 1969. First edition. 39 x 18 cm., 92 pages. Original wrappers, fine condition, in publisher's grey linen slipcase. *Tirage de tête*, this is copy "C" of five lettered copies, in which all the illustrations are original photographs, mounted on auvergne paper, from a total edition of 107 copies (the others all had photogravures reproductions), signed by the author and publisher. Additionally inscribed by Hugnet to the original purchaser, publisher Roberto Altmann. "Published in 1969 but using collages dating from many years before, an therefore essentially a modernist book - show[s] him at his best....a surreal, erotic travel tale based on the Michelin Guide...ostensibly a journal and photo-album of a trip along the Brittany coast...Hugnet's photomontages are both complex and witty....This volume could be regarded as the last great romp of a 1930s surrealist, but Hugnet reminds us that the surrealists took their play seriously. The whole production, by Henri Mercher, is of the highest quality...." Parr and Badger, I, 109. \$100,000

52 (Hugo, Valentine) Rimbaud, Arthur. *Les Poètes de Sept Ans.* Sept Illustrations par Valentine Hugo. Paris: G.L.M., 1939. Original printed wrappers, 14 pp. , 33 cm. Seven drypoints by Hugo are reproduced by offset. One of 550 on vélin from a total edition of 620 copies, foreword by Paul Eluard, typography by Guy Lévis Mano. Presentation copy, inscribed by Hugo: "exemplaire de Lucien Sablé au rendez-vous des sêveurs solitaires son amie Valentine Hugo un merveilleux 7 de Septembre 49". Accompanied by a prospectus for the book, printed on Arches paper (an

edition of only 21 copies was announced), and 16 pages of manuscript notes by Hugo about Rimbaud. \$2,000

53 Lemaître, Maurice. *La Plastique Lettriste et Hypergraphique.* Paris: Caractères, 1956. First edition. Original wrappers, fine. 72 pp., One of 500 copies on offset paper . \$350

54 Lemaître, Maurice. *La Danse et le mime Ciselants. Lettristes et Hypergraphiques.* Suivi de Manifeste pour une pantomime a anecdote surréaliste et précédé de La Danse et la pantomime de l'antiquité aux lettristes par Isidore Isou. Paris: Jean Grassin, (1960). First edition. Wrappers, fine, unopened. Signed by Lemaître. \$250

55 **Lemâître, Maurice.** *L'Homme Multidimensionnel : Roman vide suivi de Hamane convaincu.* Œuvre aphoniste blanche. [Paris]: 1970. First edition. Original green wrappers, title, justification, 6 pages text, followed by 15 blank pages, and a colophon, mimeographed from hand-written stencils. *Tirage de tête*, one of 30 signed and numbered copies, accompanied by an "aphonist" ready-made, a miniature eau-de-Cologne bottle. Although the contents have thoroughly dried, the scent (sandalwood mainly) is definitely present when the bottle is opened, and the book is also lightly scented and lightly stained along the bottom edge. \$600

RARE FIRST BOOK

56 **[Pinget, Robert]** Chalune [pseudonym]. *A Ste Nitouche.* Geneva: Imprimerie Soullier [1942]. First edition. Original wrappers, cover title, printed on rectos only, unpaginated [60 ll.]. One illustration as tailpiece. Pinget's rare first book, published pseudonymously by the author in an edition thought to be fewer than 100 copies, preceding his first novel by nine years. Slight browning, but a very good copy. OCLC locates only three copies. \$2,750

57 **Pinget, Robert.** *Entre Fantoine et Agapa.* Jarnac, France: La Tour de Feu, 1951. First edition, on ordinary paper. 226 p., frontispiece. Black and gray Revorim binding by Jean de Gonet, marked "artefacts 1989" on front cover; original wrappers and spine preserved; text paper slightly browned. Pinget's scarce first prose work, published at his own expense, the 1966 second edition contains only a portion. Inscribed by Pinget in 1990. \$1,250

58 **Pinget, Robert.** *Le Fiston.* Paris: Les Éditions de Minuit (1959). First edition. Printed wrappers, fine, unopened. One of 37 copies on pur fil de Marais (7 h.c.). \$200

59 **Pinget, Robert ; Beckett, Samuel.** *La manivelle. Pièce radiophonique.* Texte anglais de Samuel Beckett. Paris: Les Éditions de Minuit, 1960. First edition. 19 cm; wrappers, fine. One of ten numbered copies on Alfama paper (the only special paper copies, there were 17 including 7 h.c.). Inscribed by Pinget. French and English texts on facing pages. The English title (carried on the cover, not the title page), is "The old tune". \$2,750

60 **Pinget, Robert.** *Quelqu'un.* Paris: Les Éditions de Minuit, 1965. First edition. Original wrappers, light foxing, otherwise fine. One of 80 copies on Lafuma (*tirage de tête*). This novel won the Prix Femina. \$350

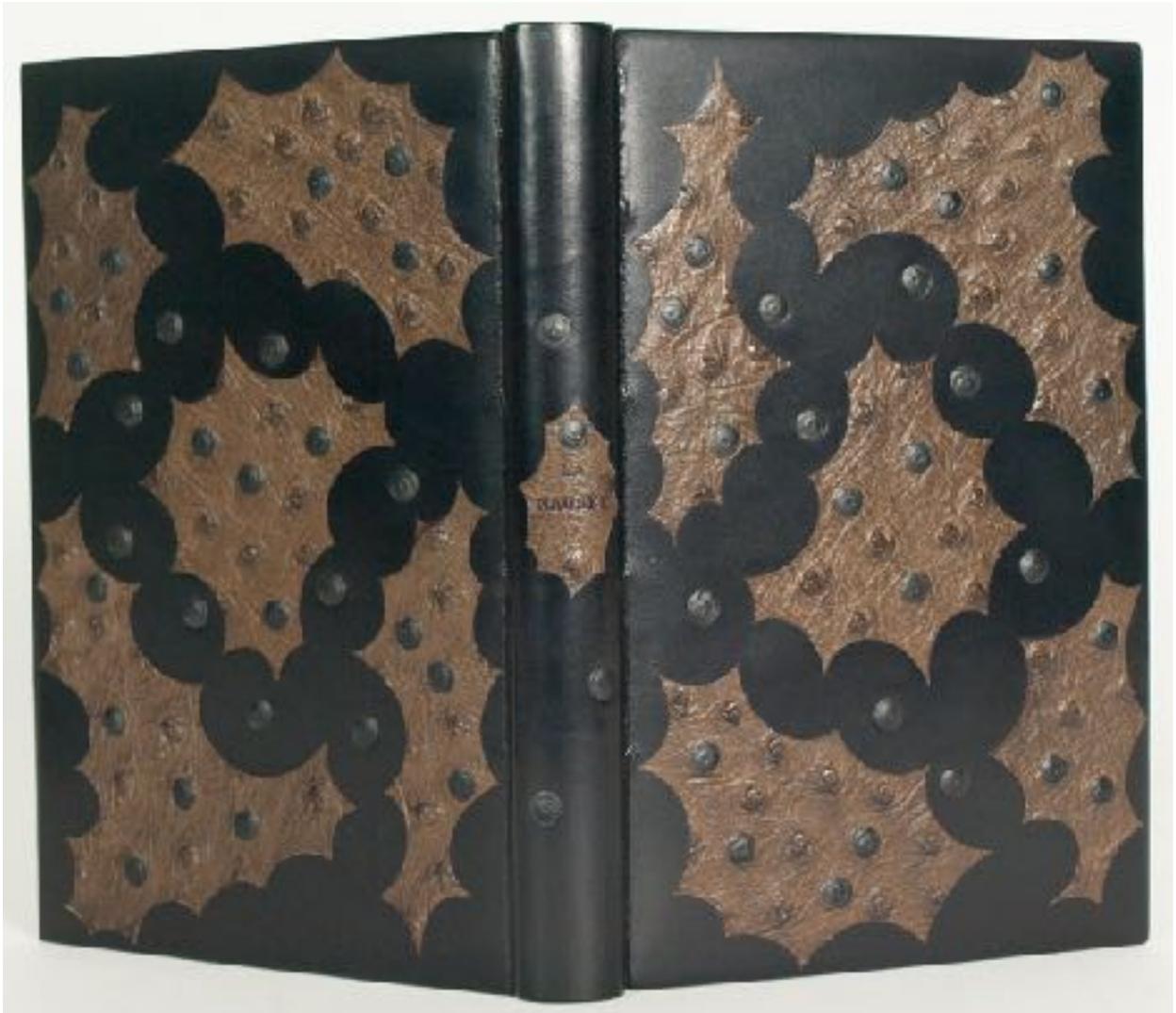
61 **Pinget, Robert.** *Cette Chose.* Engravings by Jean Deyrolle. Paris: Denise René Editeur, 1967. First edition. 41 x 61 cm. One of 100 numbered copies on vélin de Rives (from a total edition of 133, including 13 h.c.), signed by author and artist. Unbound in cloth portfolio. 14 leaves: title page, 10 ten numbered folios, each with an etching opposite the text; colophon. Fine, with slight fading to the portfolio. \$2,750

- 62 **Pinget, Robert.** *Identité, suivi de Abel et Bela.* Paris: Les Éditions de Minuit, 1971. First edition. Original wrappers, slight foxing to wrapper, otherwise a fine copy. One of 25 copies on Lafuma (tirage de tête). \$200
- 63 **Pomerand, Gabriel.** *Les Puérils.* Paris: Robert Laffont (1956). First edition. Copy 2 of ten numbered copies on Corvol l'Orgueilleux, the *tirage de tête*. Dark red goatskin, with triangular inlays in black, on the front cover and spine, not lettered. Fine. Gabriel Pomerand (né Pomerans) was a nineteen year-old Polish Jewish refugee when he met Isidore Isou in 1945. He was the first recruit to Isou's movement and was his most faithful lieutenant during the early years of lettrism. Pomerand, a literary and artistic provocateur, was one of the well-known personalities of Saint-Germain-des-Prés, particularly at the bar Le Tabou in its heyday. He wrote the first lettrist novel, *Saint ghetto des prêtres : grimoire* (1950), and in 1947 composed the first lettrist symphony. *Les Puérils* contains a satirical depiction of the arrival of the lettrists (the "Istes") at the Cannes Film Festival in 1951 where they would present Isou's film "Traité de bave et d'éternité". Pomerand appeared in the first Lettrist show in 1955, with Isou and Maurice Lemaitre. Isou excluded him from the movement in 1956, but despite his expulsion, the lettrists continued to include his paintings in most of their shows. He later became addicted to opium, and committed suicide in 1972. \$800
- 64 **Queneau, Raymond.** *L'Instant Fatal.* En six poèmes de Raymond Queneau et seize cuivres de Mario Prassinis. [Paris]: Aux Nourritures Terrestres, 1946. First edition. Original wrappers, 34 cm., in gilt stamped chemise and slipcase (lightly worn). Illustrated with 15 full-page copper engravings by Prassinis, plus the engraved cover design. One of 15 numbered copies on Rives paper, containing two suites of the 15 engravings in black, plus one in color, in four states from a total edition of 250. This copy also contains an original drawing, 25 x 31 cm, signed and dated, corresponding to the eighth gravure. \$3,750
- 65 **(Queneau, Raymond).** Flaubert, Gustave *Bouvard et Pécuchet.* Avec une présentation nouvelle de la deuxième partie et une introduction par Raymond Queneau. [Paris]: Editions du point du jour, 1947. First edition. Wrappers, unopened. Copy number 75 of 120 numbered copies on Rives paper. Fine. \$300
- 66 **Queneau, Raymond.** *A la Limite de la Forêt.* Paris: Fontaine, 1947. First edition. 36 p., 14 cm. Paste-paper boards with leather spine, gilt top, by Duhayon; spine trifle faded, otherwise fine. original wrappers preserved. One of 25 copies on Marais paper (tirage de tête) from a total edition of 550. \$325
- 67 **Queneau, Raymond.** *Saint Glinglin:* précédé d'une nouvelle version de *Guenle de Pierre* et des *Temps Mêlés.* Paris: Gallimard, 1948. First edition. Original wrappers, fine. 267 p. 19 cm. *Tirage de tête*, copy number 7 of 18 copies on pur fil, the only special paper issue. \$850
- 68 **Queneau, Raymond.** *L'Instant Fatal.* Paris: Gallimard, 1948. First Gallimard edition, greatly expanded from the 1946 book of the same title which contained only six poems. 136 p. 19 cm. Original wrappers, very fine, unopened. Tirage de tête, copy number II of 13 copies (10 numbered, three lettered) printed on vélin pur fil. \$1,000

69. **[Queneau, Raymond]** Sally Mara, pseudonym. *Journal Intime*. Paris: Éditions du scorpion, (1950). First edition. 254 p. 19 cm. Original printed wrappers, fine. The only limited issue, one of 120 copies on Alfa. \$1,250
- 70 **Queneau, Raymond.** (Pelachaud, Gaele) *Pierrot Mon Ami*. Paris: Published by the artist, 1992. Folio, original wrappers and folding case, 30x40 cm. Fine condition. One of 60 copies signed by the artist (including 10 h.c.). 14 colored etchings by Gaele Pelachaud, with extracts from Raymond Queneau's "Pierrot Mon Ami," (1972). Each pencil-signed etching is partially hidden until a page is turned. \$750
- 71 **Queneau, Raymond.** (Della Giustina, Pierre). *Boucherie a la Une*. Conçu et Réalisée en l'année 1987 par Pierre Della Giustina. 1987. 40 X 62 cm. 10 unnumbered leaves, french-folded. Binding is cardboard with exposed red thread. Copy no. 2 of ten copies numbered and signed by the artist. Fine condition. Woodblock and aquatint prints on papier de chine, incorporating the lyrics of Queneau's song. \$1,000
- 72 **Rauschenberg, Robert and Alain Robbe-Grillet.** *Traces Suspectes en Surface*. West Islip, NY: Universal Limited Art Editions, 1972-1978. First edition. Portfolio with 36 lithographs by Rauschenberg and text by Robbe-Grillet. It comprises 31 pages plus the title page and 4 colophon pages, printed from 37 stones for the images and 27 aluminum plates for the text, numbered [1], 1-31, I-IV. Pages measure 20-1/2 x 26-3/16 inches (52 x 69 cm.), folded as issued. Printed on specially made Twinrocker paper, with the watermark of the artist's and author's signatures. One of seven artist proof copies from the total edition of 42 copies. Each of the 31 pages is signed and dated by Rauschenberg and signed and numbered by Robbe-Grillet; each page also carries the embossed folio number and publisher's seal. Fine condition, in original red cloth clamshell box, designed by the artist, as issued, and the publisher's specially constructed wooden case.
- "Long enamored of French literature and language, [publisher] Tatyana Grosman attended a lecture by Alain Robbe-Grillet in April 1972. When the writer mentioned Robert Rauschenberg's work, Mrs. Grosman, already aware of stylistic similarities between the two, felt that a collaboration was fated... During the next four years, Mrs. Grosman sent offset plates to Paris and proofed and translated Robbe-Grillet's text in West Islip; Rauschenberg added images one chapter at a time. The completed pages were sent back to Robbe-Grillet with plates for the next chapter. It soon became clear that Robbe-Grillet was not working in the spirit of sympathetic collaboration but providing a massive text that presented great problems in page design. Rauschenberg responded with images that are much more aloof than in previous books yet responsive to the elegance of the text," Esther Sparks, *Universal Limited Art Editions*, pp. 447-459.
- "The title is police jargon, loosely meaning that things are not as they seem.... To Robbe-Grillet's mysterious story of lost romance and murder in the city, Rauschenberg responded with a portrayal of everyday life, with supermarkets, underwear, and bicycles. Mrs Grosman saw both contributions as equally nostalgic and sad. 'The effect was a Last Year at Marienbad quality,' she said," Mary Lynn Kotz, *Rauschenberg / Art and Life*, (1990). \$27,500

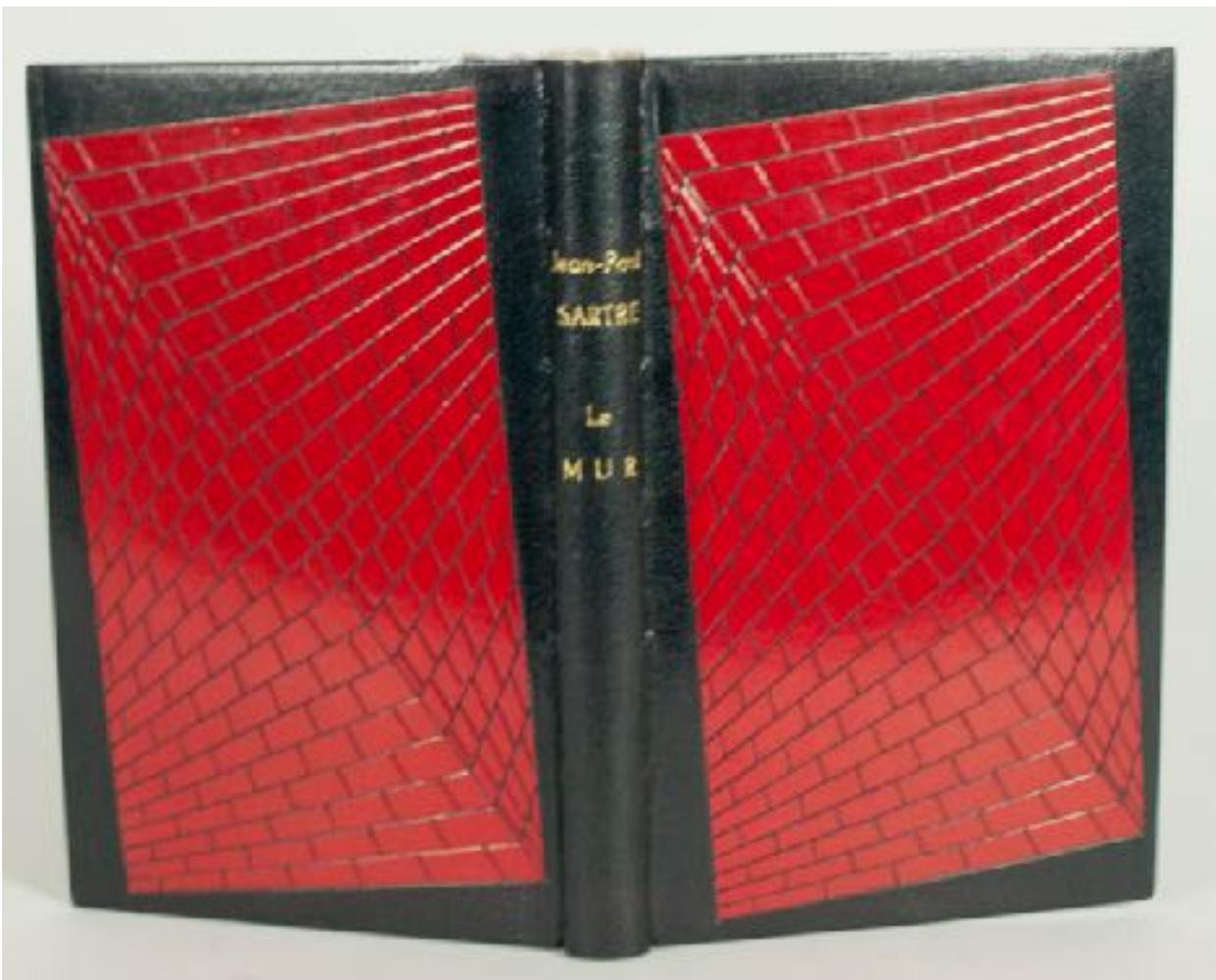
MANUSCRIPT OF SARTRE'S FIRST MAJOR WORK

- 73 **Sartre, Jean-Paul.** *La Transcendance de l'Ego*. Manuscript. [1934]. 50 pages, quarto, numbered 1-48, plus page 14bis and a one-page preface. Binding by Pierre-Lucien Martin, dated 1964. Black goat skin, sides with suede panels, lettered in iridescent box calf, gilt edges, chemise and slipcase. The original manuscript of Sartre's first major work, this is the final version of this text, published first in the sixteenth and last number of the review *Recherches philosophiques* (Vrin) in 1936. It nonetheless shows extensive revision and re-writing, cancelled passages and paragraphs, inserted pages, and changes showing the on-going development of Sartre's ideas. One example is the substitution of "Ego" for the multiple uses of his original first person "Moi" starting in chapter II. The essay marks Sartre's break with Husserl's phenomenology and the staking out of his own philosophical positions, which would be developed from this into the weighty ontology of "*L'Être et la néant*." "*La Transcendance de l'Ego* (1936) argues against Husserl that the self is not an inner core of character, source of our actions, feelings, and beliefs, but rather a synthesis or construct which we falsely imagine to be such a core." *New Oxford Companion to Literature in French*, 1995. \$65,000

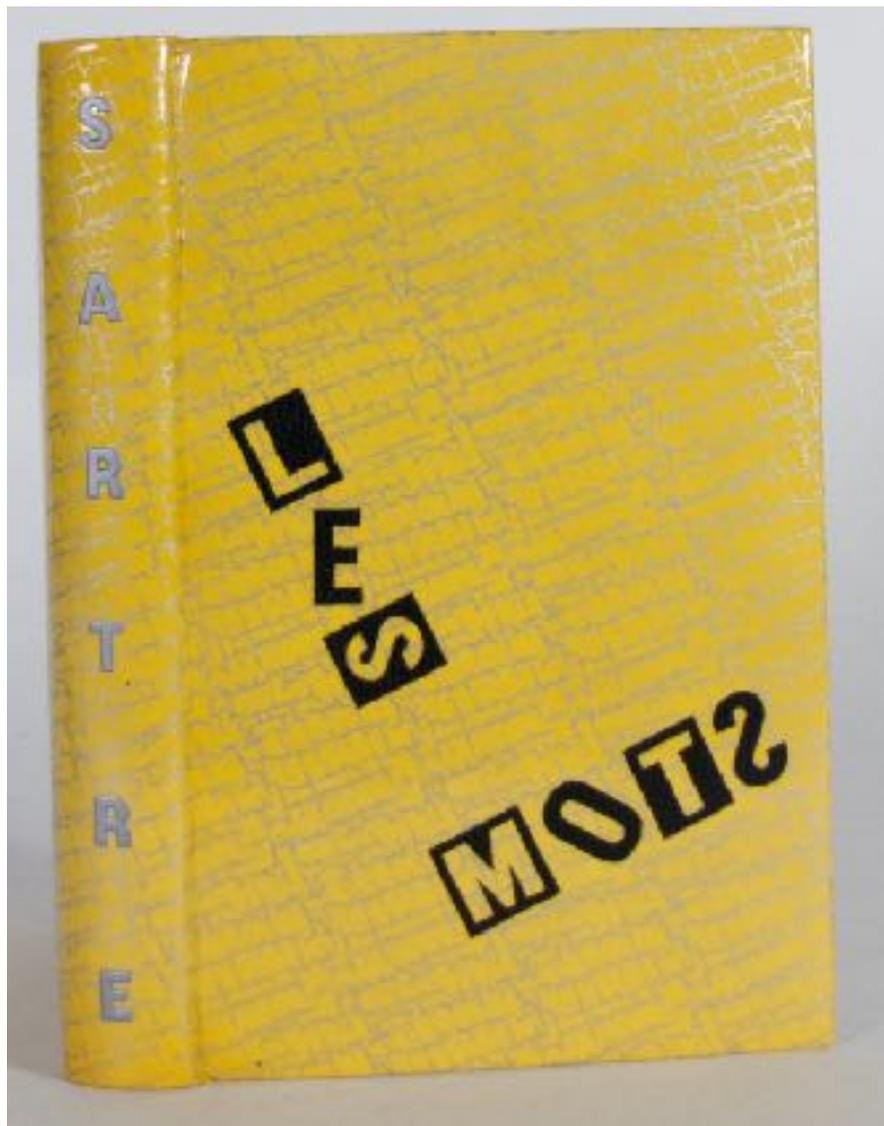


ONE OF 23 COPIES - BOUND BY LEROUX

- 74 **Sartre, Jean-Paul.** *La Nausée*. Paris: Gallimard (1938). First edition. Copy 4 of 15 numbered copies on vélin pur fil (a total of 23 copies printed on this paper, the *tirage de tête*). Binding by Georges Leroux (1982). Black box calf with inlays of brown ostrich, box calf doublures and chamois suede gardes, edges rough gilt, wrappers and spine preserved, chemise and slipcase in wood veneer and box calf. A similar binding, in red, executed in 1989 on another copy of the same text, was in the Georges Leroux exhibition at the Bibliothèque Nationale. Provenance: Bibliothèque FF, Drouot, 25 May 2002. \$25,000
- 75 **Sartre, Jean-Paul.** *Le Mur*. Paris: Gallimard (1939). First edition. Copy 85, one of 20 hors commerce from a printing of 70 copies on Alfa Lafuma-Navarre (second paper after 40 on vélin). Inscribed on the half title from Sartre to Mlle. Gabrielle Gras, a writer and book shop owner in Nice. Superb binding by Pierre-Lucien Martin, dated 1956. Black goatskin, with mosaic design of a red brick wall, viewed obliquely, on both sides. Top edge gilt, others uncut, spine and covers preserved, in a chemise and slipcase. \$17,500



- 76 **Sartre, Jean-Paul.** *Les Chemins de Liberté: L'Age de Raison, Le Sursis, La Mort dans l'âme.* Paris: Gallimard, 1945 - 1949. Three volumes. First editions. Volumes 1 and 2 are each one of 1000 copies, volume 3, one of 2050. Publisher's boards, with designs by Mario Prassinos. Fine copies. \$1,500
- 77 **Sartre, Jean-Paul.** *Reflexions sur la Question Juive.* Paris: Paul Morihien, 1946. First edition. Copy 103 of 120 numbered copies on pur fil Lafuma, the only limited issue. Binding by Alain Devauchelle, dated 2000, in dark brown diced goatskin, with a star of David inlaid in medium brown box calf, and title in beige box calf on the front cover, suede doublures and gardes, covers and back strip preserved, uncut, in chemise and slipcase. Fine. \$4,000
- 78 **Sartre, Jean-Paul.** *Qu'est-ce-que la Litterature?* Manuscript. 24 leaves, (40 pages), Quarto, blue and black ink on off-white paper. Heavily revised and re-written. Bound by Georges Cretté in alternating strips of brown morocco and wood veneer, with suede doublures and gardes, and a matching slipcase. An original photograph of Sartre by Lipnitzky (studio stamp) mounted at the front. This important essay was first published in *Les Temps Modernes*, from February to July 1947, It is an expansion of his program of *litterature engagé*, begun in the magazine's first two issues in 1945. Our manuscript corresponds to the central portion of part 3 "Pour qui écrit

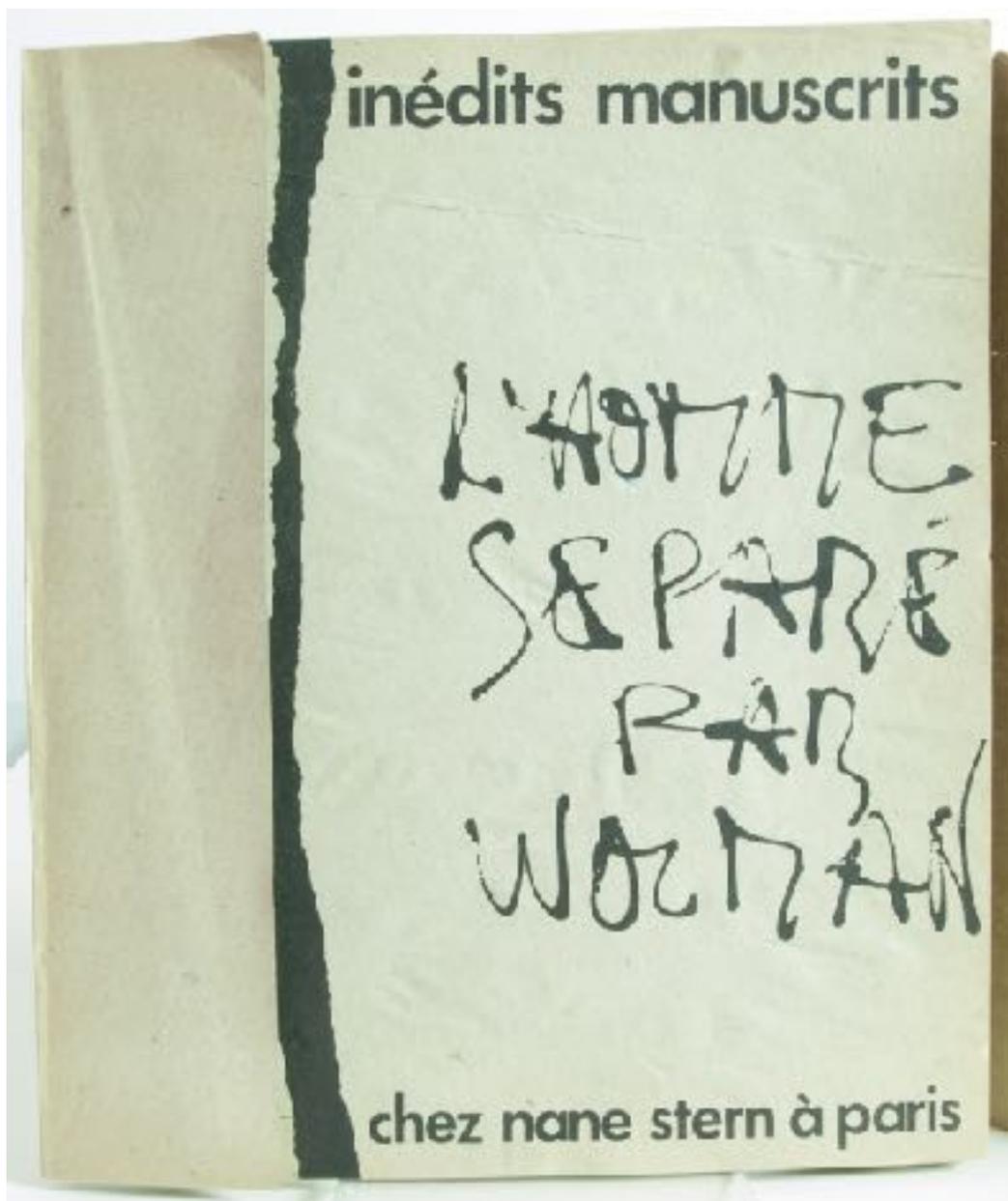


on?" , which appears on pp. 88-117 in the 1948 Gallimard edition. Provenance: Bound for Jacques Millot (binder's stamp on rear turn-in); sold at Druôt in 1991. \$20,000

- 79 **Sartre, Jean-Paul.** *Les Mots.* Paris: Gallimard (1964). First edition. Copy 43 of 45 numbered copies on vélin Hollande van Gelder (second paper after 15 on Japon Impérial). Bound by Alain Devauchelle, dated 2001, in yellow printed patent leather, with the black goatskin inlays on the front cover for the title, author's name on the spine in silver onlay, wrappers and spine preserved, chemise and slipcase. \$7,500
- 80 **(Surrealism)** *A la Niche, les Glapisseurs de Dieu!* [Paris]: Éditions Surréalistes, 1948. First edition. 13 p. 17 cm. Wrappers, fine. One of 30 numbered copies on Marais paper. Fine. An anti-clerical tract, signed (in type) by Adolphe Acker, Sarane Alexandrian, Maurice Baskine, Jean-Louis Bédouin, Hans Bellmer, Jean Bergstrasser, Roger Bergstrasser, Maurice Blanchard, Joë Bousquet, Francis Bouvet, Victor Brauner, André Breton, Jean Brun, Pierre Cuvillier, Pierre Demarne, Charles Duits, Jean Ferry, André Frédérique, Guy Gillequin, Arthur Harfaux, Jindrich Heisler, Georges Henein, Maurice Henry, Jacques Hérold, Véra Hérold, Marcel Jean, Alain Jouffroy, Nadine Kraïnik, Jerzy Kujawski, Pierre Lé, Stan Lélío, Pierre Mabille, Jehan Mayoux, Francis Meunier, Nora Mitrani, Henri Parisot, Henri Pastoureau, Benjamin Péret, Gaston Puel, Louis Quesnel, Jean-Dominique Rey, Claude Richard, Jean Schuster, Iaroslav Serpan, Seigle, Hansrudy Stauffacher, Claude Tarnaud, Toyen, Clovis Trouille, Robert Valançay, Jean Vidal, Patrick Waldberg. \$375

LITTLE-KNOWN PHOTOBOOK

- 81 **Vilmorin, Louise de .** *L'écho des Fantaisies.* [ca. 1947?]. First edition. 60 original silver print photographs by Victor Grandpierre, mounted on Bristol board with rounded, gilt edges. 29 x 22 cm. The images depict arrangements of decorative household objects, each illustrating a poem by Louise de Vilmorin, printed in facsimile of her manuscript. One of 255 sets. The Bristol boards are, inevitably, curled. In the two original portfolio boxes, which are worn. With an autograph letter from Vilmorin dated Dec. 31, 1947. OCLC records only three institutional holdings. Victor Grandpierre became known for his design for the first Christian Dior boutique, at 30, Avenue Montaigne, which introduced Dior's first collection at about the same time this only collection of his photographs was published. With an autograph letter from Vilmorin dated Dec. 31, 1947 to Germain Lecureur, business partner of her brothers, and like them recognized for his work in protecting Jews during the occupation. \$2,000
- 82 **[Vivien, Renée.] Tarn, Pauline M.** *Chansons pour mon Ombre.* Paris: Alphonse Lemerre, 1907. First edition, no mention of special paper copies. [4], 94, [1] pages ; 18 cm. Original printed wrappers, front hinge split, slight wear to spine. Inscribed "pour Mrs. O'Connor amicale souvenir de Pauline M. Tarn". This scarce, late, title is the only book that the poet issued under her birth name, Pauline Mary Tarn. From the library of Barbara Grier and Donna McBride, founders of Naiad Press, the lesbian publishing house. \$1,250
- 83 **Wolman, Gil Joseph.** *L'Homme Séparé.* Paris: Nane Stern (1979). First edition. Original wrappers. [29] leaves, printed rectos only ; 29 cm. Copy VII of twenty printed on grey paper,



(tirage de tête). from a total edition of 150, all signed by the author/artist. Natural paper flaw in one leaf, otherwise fine. OCLC records three copies, all in France. Wolman's first artist's book, a document of the "separatist movement" - a movement created by Wolman in 1977 of which he was the only member. "This practice of separation rethought both the concepts of the Situationist International, now dissolved and possibly also perceived as an answer to Isou's theories about *ciselant* and *polythanasie*, works of creative destruction. In reality, Wolman turned his back on the aesthetics of tearing and quite simply separated any old thing (postcards, a tree, photos, tracts, dummies, etc.) in order to 'create a space in a surface affected by boundaries'. For the occasion [of its publication], the gallery also exhibited a plastic version in 29 frames with the texts written in ink on separate and overlaid sheets of tracing paper, in order to disturb the reading, as in his old Lettrist works, albeit in an altogether different way. This emblematic Wolman work showed once more that he was thinking simultaneously as a poet and as an artist," Frédéric Acquaviva, "Wolman in the Open". \$6,000

84 **Wolman, Gil J.** *Vivre et Mourir*. Introduction et séparation du mot. Paris: Spiess & Nane Stern (1984). First edition. Original wrappers, 24 x 21 cm., fine condition, one of 1000 printed.

Wolman's "first real book of writings, which would prompt him to call himself a 'décrivain' or 'de-writer'. In it he worked on word separation, but so as not to give the impression that this was a writer's work, he immediately produced a few 'Scotch art' pieces, describing himself as the forger of the artist he once was," "I am immortal and alive", p. 39. \$600

85 **Yourcenar, Marguerite.** *Mishima, ou, La vision du Vide.* Paris: Gallimard, 1980. First edition, on ordinary paper. Service de Presse copy. Wrappers, fine. Inscribed to the French writer and *secrétaire perpétuel* of the Académie française Jean Mistler, and signed by Yourcenar. It was in this year, 1980, that Yourcenar became the first woman elected to the Académie. \$500

5 THIRD STREET, SUITE 530

SAN FRANCISCO CA 94103

TEL. (+1) 415-292-4698

EMAIL: mail@goldwasserbooks.com

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