

THOMAS A GOLDWASSER RARE BOOKS

List for the Paris Antiquarian Book Fair, Grand Palais, April 11-13 2014

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Acconci, Vito. *Four Book*. New York: 0 to 9 Books, (1968). First edition. Mimeographed, 8-1/2 x 11 inches, stapled; a fine copy. 41 leaves. Acconci's second book, following a collection of poems. World Cat notes mistakenly that it was "Also published as [no. 4] of *0 to 9*". Probably 200 copies printed (that was the estimated print run of 0 to 9 issues 3 and 4, published the same year).

"When I was writing I found myself mostly interested in the question of movement -- how you move across a page, how you move from left margin to right margin, from page to page. I was using the page as a field for movement," Vito Acconci. The four books of "Four Book" use arrangements of text on paper, they aren't poems in any traditional sense, but explorations of movement and relationship between reader and writer. One consists of variations on random pages from a New York City telephone directory. \$2,250.00

Arp, (Hans) Jean . *Soleil Recerclé*. Paris: Louis Broder, 1986. First edition. 61 p., folio, 49 x 39 cm. Wrappers, in publisher's vellum backed chemise and slipcase. One of 150 copies, all printed on vélin de Rives. Fine condition. 19 woodcuts, including one numbered and signed woodcut printed on handmade Rives, illustrate the text. Arp had originally produced a series of 19 paper collages to illustrate his poems, then he used the collages to produce woodblocks from which this portfolio was printed; the blocks themselves were later painted and turned into sculptures. Arntz 250-269 \$10,000.00

Baldessari, John. *Four Events and Reactions*. Florence: Centro Di, (1975). First edition. Original black wrappers, small scuff, but a near-fine copy. \$300.00

Beckett, Samuel. *Stirrings Still*. Illustrated by Louis le Brocquy. New York / London: Blue Moon Books / John Calder, 1988. Original quarter parchment with cloth sides, slipcase. As new. One of 200 numbered copies signed by Beckett and le Brocquy. The illustrations consist of one original two-tone lithographic portrait of Samuel Beckett and eight original lithographic drawings in black ink, all printed by Pierre Chave at his Atelier in Vence, France, on deckle edged Velin de Rives made by Arjomari, France. \$4,500.00

Beckett, Samuel . *Echo's bones and other Precipitates*. Paris: Europa Press, 1935. First edition. [36] p. 23 cm. Original printed wrappers, fine copy. One of 250 on Alfa paper. Specially signed by Beckett on the title page. Folding case. Davis 35A1. \$4,500.00

. **Beckett, Samuel; Arikha, Avigdor.** *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. \$2,500.00

Beckett, Samuel; Hayter, Stanley William. *Still*. Con tre acqueforti. Milano: M'Arte Edizioni, (1974). First edition. Original wrappers, [59] p., [3] leaves of plates : ill. (some col.), 40 x 28 cm., in publisher's chemise and slipcase. From the series "Immagini e testi" edited by Luigi Majno and Roberto Sanesi. Text in English and Italian, three full-page colored etchings by Stanley William Hayter, each signed and numbered, a facsimile of Beckett's manuscript of "Still," signed by Beckett, "Note Bio-Bibliographique" by Abraham Jacob Leventhal, portraits of Beckett by Henri Cartier-Bresson. One of an edition of 160. Fine. \$2,500.00

Beckett, Samuel. *The North*. With three original etchings by Avigdor Arikha. London: Enitharmon Press, 1972. First edition. [5], 7 p., 3 leaves. 41 cm. Wrappers, in paper folder, cloth chemise and slipcase. Chemise lettering slightly faded, otherwise fine. One of 130 press-numbered copies printed at the Rampant Lions Press on English handmade paper, signed by Beckett and with each etching signed by Arikha. \$2,500.00

Bellegarde, Claude. *Mantras*. [Paris: Editions de Poche, 1975]. One of 130 numbered and signed. Magnetic puzzle with colored tapes, in printed plastic cover as issued. Fine condition. \$250.00

[Bellmer, Hans]. Camus, Albert *L'Envers et L'endroit*. Paris: Jean-Jacques Pauvert, 1956. First illustrated edition of Camus's first book. Original printed wrappers, 225 x 143 mm. An original drypoint etching by Hans Bellmer, a portrait of the author, serves as the frontispiece. Very fine condition, original glassine. One of 100 numbered copies. Originally published in 1937, it contains five essays: "L'Ironie," "Entre oui et non," "La Mort dans l'âme," "Amour de vivre," and "L'Envers et l'endroit." In the preface Camus explains why he had declined for many years to allow the work to be reprinted. He remarks on the importance of this work, written in Algeria when he was twenty-two years old: "Pour moi, je sais que ma source est dans L'Envers et l'endroit, dans ce monde de pauvreté et de lumière où j'ai longtemps vécu et dont le souvenir me préserve encore des deux dangers contraires, qui menacent tout artiste, le ressentiment et la satisfaction". \$3,500.00

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. (unpaged). Original wrappers, fine, in cloth box. "L'édition originale de ces poèmes composés in 1948 et imprimés pour Noël 1968.....dans un mise en pages de Bernard Dufour. qui a tiré lui-même la gravure comporte 810 exemplaires 60 sur velin d'Arches (1-60)...." This is copy number 6 and includes a silk cloth with a print signed by artist Dufour, as well as an original etching on paper numbered (6/60) and signed. Poems. \$1,250.00

Butor, Michel. *Le génie du lieu*. Paris: B. Grasset, 1958. First edition. 18 cm., 209 pp. Original printed wrappers, and glassine. Spine leaning, otherwise fine. Copy number II (or possibly 11) of 32 on vélin pur fil, (tirage de tête) of which twenty were numbered 1-20, and twelve I-XII. \$750.00

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 vélin pur fil Lafuma-Navarre (there were an additional 75 numbered in a different series, for members of the Club de l'Édition Originale. \$1,000.00

Duras, Marguerite. *India Song*. Paris: Gallimard, 1973. First edition. Wrappers, fine. Copy 16 of 45 on pur fil Lafuma-Navarre, the only limited edition. \$750.00

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. \$750.00

Duras, Marguerite. *Les impudents*. Paris: Librairie Plon, 1943. First edition. Wrappers, slight lean, inevitable browning owing to the paper quality, otherwise a near-fine copy. A review "s.p." copy with stamp on back wrapper, there was no limited edition of this, Duras's first novel, and her first use of the pseudonym. \$500.00

Duras, Marguerite. *L'homme assis dans le couloir*. Paris: Les Éditions de Minuit, 1980. First edition. Wrappers, fine. Copy number 43 of 106 copies on Alfa, including 7 hors-commerce, the only limited edition. \$200.00

Glissant, Edouard. *Le quatrième siècle* : roman. 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. \$1,500.00

[Lam, Wifredo]. Char, Rene *Contre une Maison Seche*. Paris: Jean Hugues, 1975. First edition. Large oblong folio (57.5 x 40 cm., 22 x 15 in.), 41 pages with 9 aquatint plates. Loose as issued in wrappers, beige cloth chemise, and slip case. No. 29 of 40 with a colored suite of the etchings on handmade paper, each signed by Lam, from a total edition of 175 on velin, all signed by Lam and Char. Fine condition. \$10,000.00

[Miró, Joan]. Desnos, Robert. *Les Penalites de L'Enfer ou Les Nouvelles Hebrides*. Paris: Maeght Editeur, 1974. First edition. 40 x 29 cm. Title page, text, and justification, and 25 lithographs (five in black, the others in colors). Original wrappers (the wrapper is printed with the first lithograph) in folding linen box, the inside of the box is covered with another lithograph, as issued, and with another folder titled "documents 1929" containing a set of six lithographs in black, one with additions in red, which were Miro's drawings for a never completed collaboration with Desnos. Handsome typographical design by Michel Itthoffer. No. 99 of 200 copies from a total edition of 270, all printed on Arches paper, signed by Miro. Fine condition. Cramer 188. \$22,500.00

Lemaître, Maurice. *Gravure supertemporale*. Paris: 1964. First edition. A copper plaque mounted on printed card, inviting the viewer to engrave whatever he or she wants, "au burin, à la pointe sèche, à l'eau forte (et tous ses procédés: vernis, vernis mou, textures, aquatinte, sucre, etc), à la manière noire, infiniment...." Artist proof II of 10 issued. \$600.00

Liszt, Franz . Proof copy of Missa [quattuor vocum ad aequales concinente organo], the vocal parts for Tenore I-II and Basso I-II. Tenore I-II with a long autograph note in pencil by Franz Liszt, initialled "FL", and 32 autograph additions in the parts, with a few corrections in another hand. [Leipzig: Breitkopf & Härtel, 1853]. First edition. 4 parts, 11 pages each, quarto, engraved. Liszt's marks are additions to the parts regarding dynamics and agogics, as he states in his note: "I did not look through the parts in detail. I have full confidence in the very kind precision of your corrector. FL" ["Die einzelnen Stimmen habe ich nicht durchgesehen. Ich verlasse mich aber mit gänzlicher Zuversicht auf die sehr liebenswerthe Genauigkeit Ihres Correctors FL"]. Liszt's markings are important interpretative prescriptions he wanted to add to the already engraved work, perhaps as a result of a recent performance. These additions are capable of changing the musical sense in several places, since signs such as poco ritenuto -- a tempo," "rallentando," and "smozando" elucidate the musical structure.

This Mass was originally composed in 1848 for the church of Szekszard in Hungary (the first draft without organ), and was dedicated to the Franciscan father Stanislaus Albach, a close friend of Liszt since his youth. The first performance however was not until August 15, 1852 in Weimar, on the occasion of the visit of Louis Napoléon, then President of the French Republic. Liszt had high consideration for this work, which uses Gregorian melodies in the Gloria and the Agnus Dei, and he published revised versions of it in 1869 and 1870. This Mass represents fully Liszt's split religiosity "imposing on him," as he wrote to Princess Wittgenstein, a style which he knew would displease the ecclesiastical authorities. \$6,500.00

Milhaud, Darius. Autograph manuscript. Sonatina pour Violon et alto. [Opus 226]. Alto portion. 1941. 6 pages, plus manuscript cover, in ink, on 12-stave music paper; fingerings and slurs are added in pencil. With dedication to violinist Laurent Halleux and violist Germain Prévost. Dated at the head of the first page with the dates of composition, 6-8 May 1941, and on the last page where Milhaud notes this was "written on the [?] train to San Francisco, 26-6-1941".

"As with many composers often grouped under the heading "neo-Classical," Milhaud made contributions to instruments or combinations of instruments for which there was relatively little literature, such as harmonica or violin and cello duo. The *Sonatine pour violon et alto (Sonatina for Violin and Viola)* is one such work. It was written at Mills College during May 6-8, 1941, for two founding members of the Belgian string quartet, the Pro Arte Quartet: second violinist Laurent Halleux and violist Germain Prévost. For Prévost, Milhaud also wrote the two viola sonatas and the *Quatre visages*.
\$12,500.00

Neruda, Pablo; Chambi, Martín. *Alturas de Macchu Picchu*. Santiago de Chile: Editorial Nascimento, (1954). Definitive edition. Original wrappers, light edge wear, a very good copy. One of 1000 numbered copies signed by Neruda. Illustrated with photographs of Machu Picchu by Martín Chambi, some published for the first time. \$3,000.00

Neon. Paris: Librairie La Hune, 1948. First edition. Issues 1-5 (complete) with a duplicate issue no. 3 printed on blue paper. 45 x 35 cm., each a 4 page folio, printed on fragile paper, some minor wear to the folds but in excellent condition, preserved in a cloth case. The first postwar publication of the Paris surrealists. Texts by Baskine, Demarne, Duits, Jouffroy, Lecomte, Mabile, Saint-Aude, Breton, Bédouin, Cacères, Gracq, Péret, Pastoureau, Puel, Heine, Schuster. Distinctive typography and illustrations by Matta, Kiesler, Brauner, Hérold, Toyen, Brielle, Donati, Henry, Jean, Styrsky. \$1,250.00

[Picasso, Pablo]. Scheler, Lucien. *Sillage Intangible*. Poème accompagné d'une pointe sèche de Pablo Picasso. Paris: Le Degré Quarante et Un (1958). First edition. The poem in memory of Paul Eluard, illustrated with an original drypoint by Picasso, "Portrait of Paul Éluard, Laureate," signed in the plate. One of 50 copies printed at L'Imprimerie Union, from a design by Iliazd, the drypoint printed at L'Atelier Lacourière, signed in the plate. The colophon is signed in pencil by Scheler and Picasso. Original parchment covers, printed in black. 23 x 26 cm. 12 leaves of vieux japon with unprinted leaves of a heavier fibrous brown paper. occasional spotting, inevitable with this paper but a fine copy, in publisher's card folder with printed label. \$12,500.00

Poulenc, Francis. *Trois Poèmes de Louise Lalanne pour chant et piano (textes français, anglais et allemand)*. Paris: Rouart Lerolle, (1931). First edition. Folio, wrappers, 11 pages. Inscribed "Léa - Colette je vous embrasse / Fr. Poulenc - Cheri." The young composer here identifies himself and Colette with her two most famous characters, from her novels *Cheri* (1920) and *Le Fin de Cheri*

(1929). They began a friendly correspondence in 1931, the year of this work. Colette wrote usually favorable reviews of Poulenc's works, and Poulenc would set one of her poems to music in 1938. \$1,250.00

Queneau, Raymond. *Chêne et chien; roman en vers.* Frontispice de Hélion. Paris: Denoël, 1937. Copy No.V / 10 copies on Hollande. \$5,000.00

Queneau, Raymond. *Bâtons, Chiffres et Lettres.* 1950. Tirage de tête: Copy "A" / 8 on van Gelder. \$4000.00

Queneau, Raymond. Self portrait in gouache. \$2,500.00

Queneau, Raymond. *Saint Glinglin : précédé d'une nouvelle version de Gueule de Pierre et des Temps mêlés* 1948. Tirage de tête, no. 7 /18 copies on pur fil. \$1,250.00

Review Ou 40-41. Ingatestone: Henri Chopin, March, 1972. First edition, OU Revue-Disque 40-41. Periodical containing a 33 r.p.m 10-inch record of Burroughs's 1965 reading, also including readings by J.A. da Silva, Brion Gysin, Bernard Heidsieck, and Henri Chopin. Record in perfect condition, in glassine cover, with the folder containing inset plastic sculpture "Portrait of ERnest" by Gisiger, two silk screens, four offset posters, and two text leaves, all in fine condition. Copy c of ten lettered hors commerce, signed by Henri Chopin. Maynard and Miles C325; G8. \$1,250.00

Review Ou 36-37. Ingatestone: Henri Chopin, 1970. First edition. Periodical containing a 33 r.p.m 10-inch record, with readings by Ladislav Novak, Hugh Daviees, Sten Hanson, Henri Chopin, and Bernard Heidsieck, also inserted texts and posters (works by Raoul Hausman, Tom Phillips, Harvey Matusow, et al. Covers have an inserted plastic sculpture by Bertini. Contents in fine condition, the cover with some wear: the sculpture has cracks, and the edges of the folder lack some small pieces (affecting one inscription probably by Bertini who has also signed the plastic (that ink is mostly gone). Inscribed by Chopin to Jean Petithory. One of four lettered hors commerce copies from an edition of 500. \$900.00

[Hugo,Valentine]. Rimbaud, Arthur. *Les Poètes de Sept Ans.* Sept Illustrations par Valentine Hugo. Paris: GLM, 1939. Original printed wrappers, 14 pp. , 33 cm. Seven drypoints by Hugo are reproduced by Hugo. With 16 pages of manuscript notes by Hugo about Rimbaud, and a prospectus. \$2,000.00

Rodenbach, Georges. *Le Rouet des Brumes.* Contes posthumes. Paris: Ollendorff, 1901. First edition. Tirage de tête, one of 25 copies on Hollande. Three-quarter dark green morocco with marbled boards, t.e.g., by P. Affolter. Armorial bookplate by Stern with motto "Vaillant et Veillant," original wrappers and spine preserved (the front wrapper with a design by George Dupuis). Autograph note from the author tipped in. First and last pages browned from contact with the wrapper, but in fine condition. \$850.00

Rolland, Romain. *Le Jeu de l'Amour et de la Mort.* Original Corrected Typescript. Villeneuve (Vaud) Suisse, 1924. \$4000.00

Schmied, F.-L. 2 Original drawings for a binding design. \$5,000.00

(Schmied, François-Louis); Mardrus, J.-C. *Le Paradis Musulman.* Selon le texte et la traduction du Dr. J.-C. Mardrus. Paris: F.-L. Schmied, 1930. First edition. One of 157 numbered copies on japon (total edition 177, including twenty for collaborators), signed by Schmied in the colophon. [32] leaves,

(plus front and rear endpapers); 8 full-page color wood block illustrations, (including the cover) and 23 other designs. Original wrappers, fine condition, in publisher's chemise and slipcase (the latter lightly used).
\$25,000.00

Sarraute, Nathalie . *Tropismes*. Paris: Denoël, 1939. First edition, on ordinary paper. Wrappers, fine. Sarraute's first book. There were 10 numbered copies on Alfa, not for sale. \$200.00

Simon, Claude . *L'Herbe*. Paris: Les Éditions de Minuit, 1958. First edition, ordinary paper. Inscribed by the author to the journalist Marcel Sauvage, 14/x/58, a few days after publication. Corner bumped, else fine. Unopened. \$250.00

[Staritsky, Ania]. Hellens, Franz. *Quelques lettres inédites par Franz Hellens a A.-V Aelberts*. Avec deux gravures en couleurs par Ania Staritsky & dessins originaux d'Élisabeth Hellens & de Léopold Sauvage. Braine-le-Comte: Lettera Amorosa, 1974. First edition. Wrappers, fine. 222 x 310 mm. Copy 4 of 15 on vélin de Lana, this is one of 9 containing an original charcoal by E. Hellens (total edition 45, all containing 2 original signed gravures by Staritsky). This copy has been enriched with a 2-page manuscript essay by Franz Hellens "Eloge du Pissenlit". \$1,500.00

[**Staritsky, Ania**]. **Butor, Michel**. Poem object by Ania Staritsky, with text by Butor from the series "Devises Fantômes" 1978. Leather, wood, and paint. Illustrated (one side) in "Ania Staritsky. Matières et Talismans," J.-M. Place, 1978. \$4,000.00

[**Staritsky, Ania**]. **Lemaire, Jacques A.** *Le Zotte et la Moche*. Gravures de Staritsky. Puymoyen: Moulin du Verger de Puymoyen, 1969. First edition. 35 x 27 cm. Original wrappers, slipcase. Fine condition. "Maquette et gravures de Staritsky a été compose a la main par G. Duchene en Vendome corps 24 et 36 tires sur la presse á bras du Moulin du Verger de Puymoyen." This is copy number X of I to XV on Saumon des Eaux Claires paper (total edition 57). Signed by author and artist. \$1,250.00

[**Chimot, Edouard**]. **Verlaine, Paul**. *Parallèlement*. Engravings by Edouard Chimot. Paris: Devambez, (1931). Small folio, original wrappers, edges of spine torn without loss, a small marginal ink stain affects the top edge of a few pages. Illustrated with twenty-three colored engravings by Chimot. This copy is from the tirage de tête of 23 copies (total edition of 198) on japon ancien, reserved for the artist and his friends, with the plates in four states, also the signed original sketch, finished drawing, original copper plate, and a set of progressive proofs for one engraving. \$4,500.00

Also: Autograph letters from André Breton (to Pierre Mabilie), Gaston Chaissac, Isidore Isou, e