



Modern European  
& South American  
Literature and Art

Bernard Quaritch Ltd.  
2014/4

# Bernard Quaritch Ltd

*Rare books & manuscripts since 1847*

40 SOUTH AUDLEY ST, LONDON W1K 2PR

Tel: +44 (0)20-7297 4888 Fax: +44 (0)20-7297 4866

e-mail: rarebooks@quaritch.com

web site: www.quaritch.com

Bankers: Barclays Bank plc, 50 Pall Mall, P.O. Box 15162, London SW1A 1QB

Sort code: 20-65-82 Swift code: BARCGB22

Sterling account: IBAN: GB98 BARC 206582 10511722

Euro account: IBAN: GB30 BARC 206582 45447011

U.S. Dollar account: IBAN: GB46 BARC 206582 63992444

VAT number: GB 840 1358 54

Mastercard, Visa, and American Express accepted



## *Recent Catalogues:*

- 1430 Philosophy, Politics and Economics
- 1429 Continental Books
- 1428 In the Scribe's Hand – Islamic Manuscripts
- 1427 Travel
- 1426 Bindings and Illustrated Books

## *Recent Lists:*

A List for Autumn

Hoax, Fake & Fraud

English Books and Manuscripts, Autumn 2014

English Books, New Acquisitions, Hilary 2014

Utopias, Imaginary Voyages, Ideal Societies

## **List 2014/4**

© Bernard Quaritch 2014

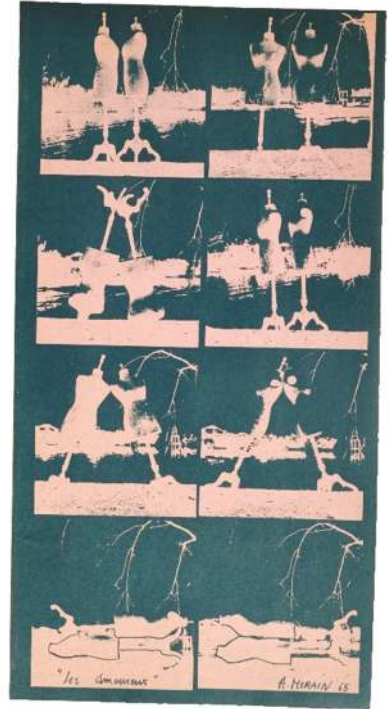


11 DECEMBRE 1969

# FÊTE GARDE-ROBE

4 AV. RICHAUD - ARCUEIL  
*un journal de la Maison Raspail*

ADZAK - ALECHINSKY - ALLEVIN - ARMAL - AZTIAR - BAJ - BAR AT  
BAT JOSEF - BERNI - BERTINI - BERTHOLO - BIASI - C. BURI  
BOHA - S. BURI - POL BURY - CARELMAN - L. CASTRO - CESAR  
CORNEILLE - CHAVEZ - CHAMAY - DELFINO - DEL PEZZO - BUTE  
DEMIRJIAN - DIETMAN - EHREHMAL - ELSEMAJ - ENGELMAN  
FILLIOU - FOSS - GAMARRA - HANNELORE - MAURICE - HENRY  
HERNANDEZ - DE JONG - KRASHO - LANATI - LOU LAM - LUBI IN  
DE LUSSANET - MAGLIOME - MARCOS - CRISTINA - MARTINEZ  
GRACIELA - MARTINEZ - MONORY - MORAIN - LE PARC - REINHOLD  
ROBLES - ROTELLA - SABINE - SEGU - SPOEBRI - TABUCHI  
SOBRANO - STEIN - TISSERAND - TORRES AGUIERO - PARRÉ  
VAMARSKY - VOSS - COLIMBUS - RANILLAC - MOSSET - POUKETTE  
IRENA-BURAS - SOERENSEN - BREYTEN.



- 1** [ALECHINSKY, POL BURY, SEGUI *et al.*]  
Fête Garde-robe. 11 December 1965. [Arcueil, Peter Bramsen, 1965.]

**60 full-page lithographs** on 36 loose leaves, c. 155 x 305 mm; in various colours on coloured papers; lithographic title-page (with list of contributors) at beginning and end. In very good condition, in a later card portfolio. £3250

The very rare illustrated catalogue for a group exhibition held at the Arcueil atelier of the Argentinian painter Antonio Seguí in December 1965. It was run off on the day of the event by the Danish lithographer Peter Bramsen on whatever paper he could find – he recalls arriving late because the printing had overrun (private communication).

Seventy or so international artists are listed on the cover, all resident in the artistic melting-pot of Paris in the early 1960s, and 58 are represented by lithographs here.

Among the contributors are: the former CoBrA artists Pierre Alechinsky, Pol Bury, and Corneille (pseud. Guillaume Beverloo); KWY artists Lourdes Castro, René Bertholo and Jan Voss; the South Americans Jorge Demirjian, José Gamarra, Graciela Martinez, Julio le Parc and Jack Vanarsky; the Swedes Erik Dietman, Else-Maj Johansson, and Lou Lam; the Japanese Yasse Tabuchi, who had studied at Sorbonne with Alechinsky; and the South African poet and painter Breyten Breytenbach.

In 1963 Bramsen, a pupil of Asger Jorn, had taken over the famous lithographic studio of Auguste Clot (lithographer to Degas, Cézanne, Redon, Bonnard...); he became the lithographer of choice to Alechinsky and others, working in close collaboration with his artists. Antonio Seguí (b. 1934), an Argentinian painter and printmaker, had moved to Paris in 1963, taking a house and studio in Arcueil that he still occupies.

OCLC shows a copy in the Raymond Danowski poetry library at Emory, and Bramsen retains a file copy; we have been unable to trace another set.

#### APOLLINAIRE'S COPY

- 2** [APOLLINAIRE, Guillaume.] [BLANDIN, André, *editor*].  
Le Passant. No. 1 [and 3–23]. *Brussels, Havermans, 28 October 1911 – 25 May 1912.*

22 issues (of 23), 4to, No. 1 supplied from a different source; printed in black and one other colour per issue (green, purple, blue, red, orange, yellow ...), each issue with a cover illustration and numerous internal illustrations; stapled in the original wrappers, somewhat worn, some leaves loose, some staining at edges; with the ownership stamps of Guillaume Apollinaire to front covers. £8500

A near-complete run of this very rare satirical and artistic periodical ('Gazette hebdomadaire illustrée et fantaisiste'), to which **Apollinaire contributed four articles**, in issues 7, 9, 10 and 13. These are his own copies.

*Le Passant* was edited by the French-born Belgian resident André Blandin, with artistic and literary contributions from his circle in Brussels – Verhaeren, Le Roy, Lemonnier, etc. Born André Peltier, Blandin was an artist, satirist, writer, and gallerist, responsible for the 1911 Brussels Salon des Independants. In early 1911 Apollinaire promised to help source paintings for the exhibition from his cubist friends in Paris; though this never happened, he did contribute an important preface on cubism to the catalogue.



Blandin printed a specimen issue 'o' of *Le Passant* on 1 Sept. 1911 (of which we can trace only a photocopy, in the Centre Pompidou), but did not begin correspondence with Apollinaire about contributions until 9 September. Apollinaire was introduced in issue 6 as 'Tyl', 'notre correspondant parisien ... un jeune poète, conteur et critique d'une érudition brillante' and his first contribution was a 'Lettre de Paris' in issue 7. Evidently the pseudonym was too transparent, and for his next three contributions, 'Tyl' was replaced by the 'Comte de Almaviva'. Under the section 'Passant par Paris', these humorous, observational articles take as their themes 'Du Sultan aux Goncourt' (issue 9), 'La mode en 1912' (issue 10) and 'Cuisine moderne' (issue 13), and were later incorporated into Apollinaire's *Poète assassiné*. Several earlier issues are also of Apollinaire interest, particularly the long 'article' in issue 4 on the theft of the Mona Lisa (in connection with which Apollinaire was arrested in September 1911).

Apollinaire's correspondence with Blandin discusses these contributions as well as the poet's agreement to supply a chapter towards the collaborative novel, 'La mystère du plan astral', being published in *Le Passant*. But Apollinaire's chapter had not appeared by the time the magazine folded, and it was not published until 1921 in another Blandin periodical, *La Bataille littéraire*.

**Provenance: Guillaume Apollinaire, with his distinctive ownership stamp** (the initials GA on either side of an arrow entwined with snake biting a flower), though not listed in Gilbert Boudar, *Catalogue de la bibliothèque de Guillaume Apollinaire*.

OCLC shows four copies only: Bibliothèque nationale de France, Princeton, Northwestern, and Getty. There is also a copy at the Royal Library of Belgium.



## 'DES HISTOIRES, DES SOTTISES, DES PETITS DESSINS'

3

APPIA, Béatrice.

A fine collection of manuscript and typescript correspondence and humorous drawings, sent to her lover Jean Carteret, many signed 'Biche'. *Paris, 1934-6.*

*Comprising:*

- a) 'Album pour Jean ... Printemps 1935', with 16 pages of illustrations, 12 hand-coloured; ring-bound album; at the end are two pen portraits of Carteret, one signed.
- b) 45 illustrated letters, taking the form of *bandes dessinées*, often with text in verse, some hand-coloured, various sizes.
- c) 'La Tragédie de la Barbe ... Grande drame Bichekspearien', typescript, four pages.
- d) 36 autograph letters/postcards, various sizes, 1 to 4 pages, including a few sketches, many with envelopes.
- e) Seven typescript letters, with manuscript corrections and additions, in total 13 pages.

*Together £7500 + VAT in EU*

An extraordinary series of love letters, by turns passionate, mocking and lyrical, with copious illustration, sent by the Swiss-born French artist Béatrice Appia (1899-1998), best known for her illustrated children's books, to the philosopher and astrologer Jean Carteret (1906-1980), here addressed as 'cher Jean' or 'doux Jean'.

Appia had studied in the Hague and then at the Académie de la Grande-Chaumière in Montparnasse, becoming associated with Caillard, Loutreuil, and Dabit, whom she married in 1924. During the late '20s she also began to write. Dabit was to die suddenly in 1936 in Sebastopol, while on a tour with André Gide, but before that the marriage was evidently on the decline: 'L'attitude de Dabit devient si odieuse, si lâche en ce moment,' she complains to Carteret here.

Appia's comic illustrated missives are a riot of colour and wild imagination, lightly mocking Carteret's fondness for his beard, his recurring toothache, and his attachment to his family, touchingly jealous of the attention he obviously received from other women: in 'Le Mariage', he returns home to Nancy for a wedding, seducing a lady in the train carriage; all the female attendees fall in love and send him messages written on their undergarments.

In 'Le deux Jean', Appia contrasts Carteret and John the Baptist; 'Jean et la mécanique' is illustrated with fanciful machines; 'Complainte de l'Appartement' laments his poor housekeeping, with mushrooms growing on the unwashed dishes. There are some 'Petits dessins idiots pour Jean intelligent', a 'chanson triste' about a cow, and a sheet of comic poses to use when speaking at conferences. Jean's astrological interests are poked fun at with some 'automatic predictions' for 1936:

Je vois des champs de saucisse  
Et des vollans de pain d'épice ...  
La castration du dentifrice  
Et même ceux de la police ...

The 'Album pour Jean' is the most elaborate of these illustrated letters, and Appia refers to its compilation in another letter here: 'J'ai commencé un petit cahier pour vous, un petit album plutôt, des histoires, des sottises, des petits dessins ...'. It includes several long 'stories' – 'Le Voyage en

Grèce', in which Jean wanders among mythological creatures and goddesses, rides a centaur, visits the Trojan Horse museum, riddles with the Sphinx, and re-enacts the Judgement of Paris; 'Le Nouveau Jardin Zoologique', a re-imagining of the zodiac; and 'Le Creation du Monde'.

The unillustrated letters intersperse similarly playful moments (poems, puns, etc.) with more serious content – Appia apologises for not sending an invitation to an exhibition; she is finding it difficult to get work published ('les editeurs sont des cretins'); her passion for Carteret is almost overwhelming ('Je suis profondément heureuse chaque fois que je vous vois ... j'ai manqué de courage vis à vis de ce secret à porter ...').

Appia's *Conte de la Marguerite* (1935) is her most famous children's book, the tale of a daisy illustrated in the same exuberant faux-naïve style as the drawings in this collection. After the death of her husband in 1936, which may also have brought the end to her relationship with Carteret, Appia travelled extensively in Africa, publishing an account of her experiences in 1946.

Carteret had fled a family career as a tailor in Nancy, coming to Paris in 1926, and studying psychology at the Sorbonne from 1929. He was particularly interested in graphology (mentioned in several letters here), and was in contact during the '30s with Jung, as well as André Breton, Henry Miller and Anaïs Nin. From 1933 he undertook a series of long trips (presumably including the 'Voyage to Greece' mentioned here). As an astrologer he read horoscopes for, among others, Picasso and Henry Miller.





VOYAGE EN GRECE SUITE



Voilà Landit, fille de Chaos,  
Déesse des ténégres...  
que Jean adore s'fidèlement  
à Paris, en veillant sur elle  
sans sommeil...

Et Jean compte  
bien remettre  
sa baguette  
et bouc  
au  
Satyre  
avec  
sa flûte  
de Pan.



Jean offre la nuit  
une boîte d'allumettes  
à ses frères  
car il est bête  
et complice.

de Syrinx  
à sept tuyaux  
purs de jours  
de sa flûte  
toute la  
semaine  
sans fatigue  
ah... ah...



Jean fra la  
confiance  
aux Danaïdes  
il leur  
promit  
que le  
Pommes  
à un fond,  
qu'elles n'ont donc  
plus besoin  
de se fatiguer à le remplir  
et qu'elles feront mieux de  
venir avec lui jouer de  
un autre jeu - lui plus  
de leur âge...




Jean, en  
souvenir  
de Narcisse  
s'admire  
dans les reflets  
d'un miroir.

JE SUIS BEAU  
ET JE NE TUELS  
QUE MOI POUR  
M'AIMER...



LA CREATION  
DU  
MONDE

LE MONDE A ÉTÉ CRÉÉ PAR  
**DIEU** MAIS POUR ÊTRE LE DOMAINE DU  
**DIABLE**  
MAIS ON NE SAIT PAS COMMENT LE BON DIEU EST NÉ

de grain de café ?

de blé ?

de beauté ?

de sable ?

MAIS CE NE SONT QUE DES  
SUPPOSITIONS.

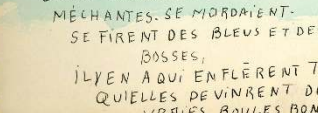
LE BON DIEU QUAND IL ÉTAIT PETIT  
POUR NE PAS S'ENNUYER AU CIEL  
A CRÉÉ LES PETITES ÉTOILES  
ET FAISAIT DES RONDES AVEC ELLES.



MAIS LES PETITES ÉTOILES  
N'ÉTAIENT PAS TOUT JOURS DISPOSÉES  
À JOUER, ELLES SE BATAIENT  
PARFOIS, IL FALLU LES SÉPARER.



ELLES DEVENAIENT MÉCHANTES  
MÉCHANTES. SE MORDAIENT.  
SE FIRENT DES BLEUS ET DES  
BOSSES,  
IL Y EN A QUI ENFLÈRENT TANT  
QUE ELLES DEVINRENT DE  
VRIES BOULES RONDES COMME DES LUNES



IL Y EN EU  
MÊME DE  
BLESSÉES, MISES  
EN PIÈCES - QUE LE BON DIEU  
ACCOMMODA





## ONE OF TEN COPIES PRINTED?

- 4** ASTURIAS, Miguel Angel.  
Rayito de Estrella. Paris, [Imprimerie Française de l'Édition], 1929.

Small 12mo, pp. [26]; a fine copy in the original pale green printed paper boards. £7500

**First edition of Asturias's first work of literature, rare.** According to the limitation leaf it was privately printed by the author in an edition of '10 ejemplares en papel de Holanda', although as we can trace 8 including the present, perhaps the print run was in fact larger.

Written in 1925, *Rayito de Estrella* was preceded only by Asturias's undergraduate thesis and some periodical appearances. A verse 'fantomima' in three acts, with only three characters – 'Rayito de Estrella', 'Don Yugo', and 'Torogil' – *Rayito de Estrella* is a strange, original and unclassifiable modernist work, an early precursor of magical realism. It was reviewed early in 1930 by Carlos Samayoa Aguilar, who described it as 'un librito microscópico'.

Raised in Guatemala, Asturias spent much of his life abroad, first in Paris, where he studied anthropology at the Sorbonne from 1923 to 1928 and became a follower of André Breton. He is perhaps best known for his novels, *El Señor Presidente* (1946), *Hombres de maíz* (1949), and his trilogy of novels about the exploitation of Latin America by American business, *Viento fuerte* (1950), *El Papa verde* (1954), and *Los Ojos de los enterrados* (1960). He was only the second Latin American writer to win the Nobel Prize in Literature, in 1967.

*Provenance:* the present copy of *Rayito de Estrella* was given by Asturias to one of his nephews, and subsequently purchased directly from the latter in Guatemala City in 1950 by the grandfather of the previous owner.

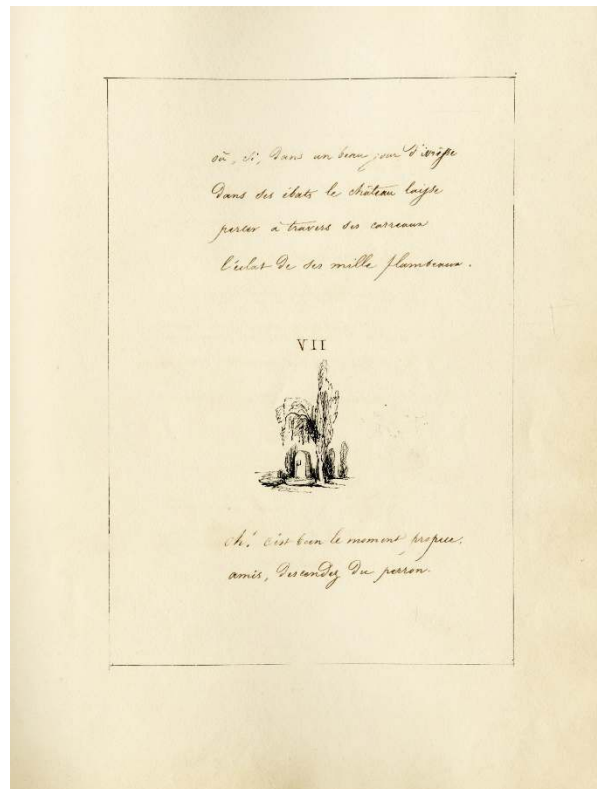
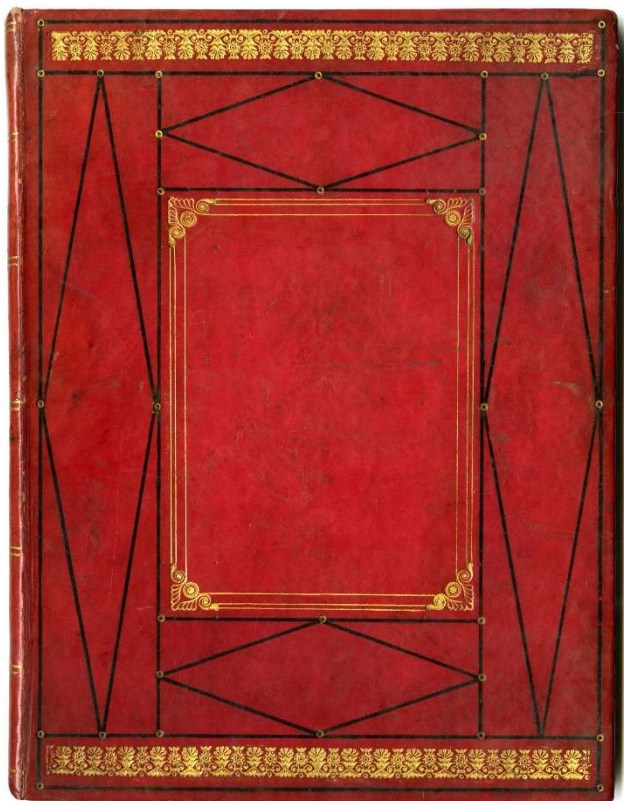
OCLC shows copies at Salamanca, Harvard, NYPL, Delaware, Texas, Chicago, and California State Sacramento.

## WITH ORIGINAL LANDSCAPE VIGNETTES

- 5** AZAÏS, Gabriel, and Charles LABOR.  
Illustrated manuscript volume of poetry, comprising 'Vingt-six janvier 1836' by Azaïs, and 'Marie' by Labor. Béziers, c. 1836?

4to manuscript, ff. [20], with ruled borders, in brown ink, with 30 landscape vignettes in black ink, 19 incorporating initials; in fine condition in contemporary red polished calf, covers tooled with gilt central panel and roll-tool borders at head and foot, geometric lozenge pattern painted in black; both poems inscribed 'A Madame Donadieu'. £1750

An attractive presentation volume, with poems by Azaïs (1805-1888) and Labor (1813-1900), and fine vignette sketches. Azaïs, later author of *Les Troubadours de Béziers* (1869) was a member of the Félibrige, the literary organization founded by Frédéric Mistral to promote Occitan language and culture. Labor was a landscape painter, a secretary and close friend of Lamartine, author of a novel (*Marguerite*, 1837), and the founder and first conservator of the Musée des Beaux Arts de Béziers; the vignettes are presumably by him.



[5]

- 6** [BAUDELAIRE, Charles.] CLADEL, Léon.  
 Les Martyrs ridicules ... avec une préface de Charles Baudelaire. Paris, Poulet-Malassis, 1862.

8vo, pp. [4], xii, [5]-350, [1]; a very good copy, uncut and unopened in the original yellow printed wrappers, a few light stains, spine repaired, head and tail slightly chipped; in a folding cloth box.

£750

First edition, **one of 500 copies**. Baudelaire contributes a 12-page preface to the first book by his disciple Léon Cladel (1835-1892), and is thought to have also played a part in the composition of the novel.

Vicaire II, 402.

PRESENTATION COPY, ANNOTATED FOR PERFORMANCE

- 7** BECQUE, Henry.  
 Les Corbeaux, pièce en quatre actes. Paris, Tresse, [1882.] [Bound with:]  
 Les Corbeaux ... deuxième édition. Paris, Tresse, [1882].

Two works, 8vo, pp. [6], 152; 6, [152] (a paginary reprint), both with half-titles; foxing to first few leaves in the the first work, which has the original yellow printed wrappers bound in; good copies bound in contemporary quarter red morocco and marbled boards.

£3000



First and second editions of Becque's innovative realist drama, **inscribed by the author on the first half-title to 'mon cher [Jules-Charles] Truffier', with authorial marks and annotations on 33 pages in the second edition showing changes made for performance.**

*Les Corbeaux*, now recognised as Becque's masterpiece, charts the bitter struggle over an inheritance after the death of the patriarch of the Vignerons family. Vignerons's former business partner, Teissier, is chief among the 'vultures' that descend, and Acts II and III see the commercial and psychological decline of the Vignerons, before the denouement offers the only possible way out of the morass – a marriage of convenience between Teissier and Vignerons's daughter, Marie.

Becque wrote the play probably in the first half of the 1870s. He had attempted to have it put on in numerous other theatres before it was finally accepted at the Comédie Française, where it was first performed on 14 September 1882. The egotistical characters, the overtly bourgeois setting and the realistic dialogue found favour only with realist critics and not the audience, and it was only performed three times in its first run.

Becque's annotations here represent cuts and line alterations made in performance (see the note at the beginning, 'Conforme à la représentation'), perhaps in an attempt to rescue it from its poor reception. Most notably, the final two scenes (Act IV, scenes IX-X), are cut in their entirety – they describe the belated arrival of a final vulture, Depuis, to collect a possibly spurious debt; he is chased off the metaphorical carcass by Teissier. Depuis is consequently removed from the cast list. The play ends instead with the marriage agreement of Teissier and Marie.

Jules-Charles Truffier (1856-1943) was an actor at the Comédie Française from 1875 (later its secretary), a theatre historian and editor.

**8** BENOIS, Alexander.

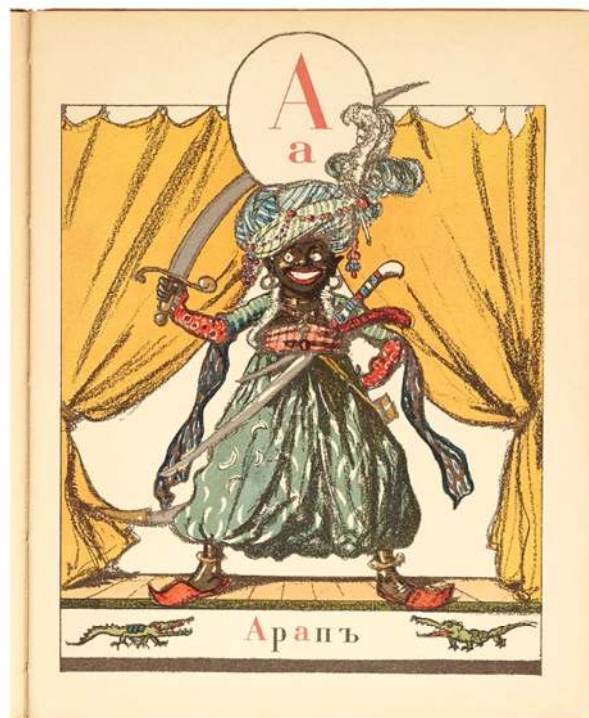
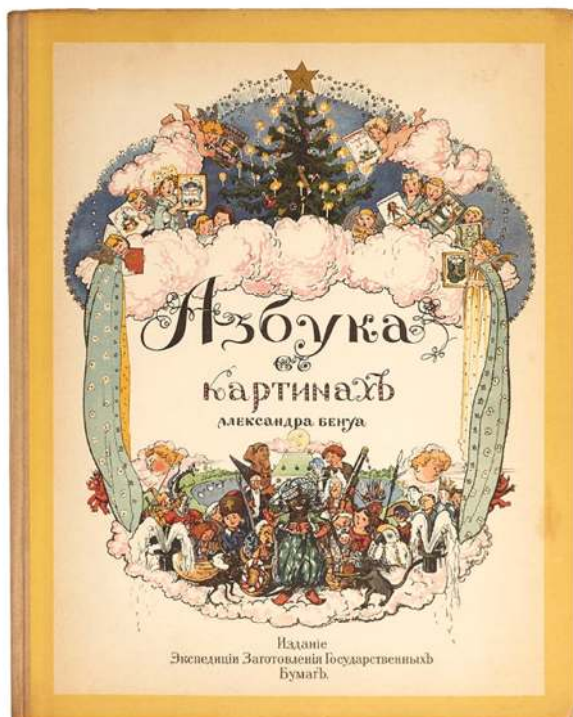
Азбука въ Картинахъ [*The alphabet in pictures*]. *St Petersburg, Commission for the Preparation of State Papers, 1904.*

Folio, ff. [18], with 35 full-page chromolithographs, many highlighted in gold and silver, a very little light foxing, else a fine copy in the original quarter cloth with elaborate decorative paper wrappers, preserved in melinex; armorial bookplate of Baron and Baroness Grunelius to the front pastedown, dated 1928. £8500

First edition of this famous *art nouveau* alphabet book, an unusually fine copy.

The artist and critic Alexander Benois, with Sergei Diaghilev and Leon Bakst, helped introduced Russia to *art nouveau* and the aesthetic movement, founding the influential journal *Mir Iskusstva*. His lavish *Azбуka* is a high-point of Russian illustration in this period, iconic enough to have provided the inspiration for the opening ceremony of the Sochi Winter Olympics this year. Each letter is granted a full-page illustration, with scenes drawn from Russian folklore (Baba Yaga), fairy-tales (Hansel and Gretel), the Bible (Jonah), and daily life – dachas, dolls, picnics and parrots. The appeal was universal – Benois designed the book in part for his own children, but possibly on imperial commission: Alexei, son of Nicholas II, was born in August 1904, the book released in October. But its high price (3 rubles a copy) made it accessible to only a few.

Benois's *Azбуka* was published shortly after his appointment as the scenic director at the Mariinsky theatre, where he served as the first artistic director of Diaghilev's *Ballets Russes*; a theatrical flavour is apparent throughout here, with plates including a theatre to illustrate 'T', a magician, and jesters. *Swan Lake* appears in 'O' for 'Ozero' (lake), with its maidens in the rushes and queen of the swans; the Moorish 'Arap' who introduces and closes the work was to recur in Benois's designs for *Petrouchka*.



**Rare.** Worldcat finds only 3 copies in American libraries, at Amherst, Ryerson and Burnham, and Pierpont Morgan, to which can be added 2 copies at Harvard. Lévêque p. 11; Schug 2745; Vollmer I, 170f; Vengerov 66 ('it is hardly possible to find a copy of this book in good state ... Its circulation was extremely limited').



- 9** BIEBL, Konstantin.  
Zloděj z Bagdadu [*The thief of Baghdad*]. Prague, Hyperion, 1925.

8vo, pp. 31, [5]; a fine copy, in the original yellow paper wrappers with a linocut design by Josef Čapek printed in red and blue. £200

First edition, a collection of 14 poems. After the First World War, during which he had escaped from captivity in Montenegro and succumbed to tuberculosis, Biebl began to publish poetry in periodicals, joining the avant-garde literary and artistic group Devětsil, for whom the typography and visual appearance of poems was paramount. He regularly collaborated with Josef Čapek, brother of the playwright Karel.

- 10** BIEBL, Konstantin.  
Zlatými Řetězy [*Gold chains*]. Prague, Čin, 1926.

Folio, pp. 48, [6, index and advertisements]; title-page printed in yellow and black; a very good copy **in the original printed paper wrappers designed by Josef Čapek, with three linocut illustrations by Čapek**, who also designed the titlepage. £2250

First edition, No. 155 of an unspecified limited printing, Biebl's fifth collection of poetry.

## BAAL

- 11** BRECHT, Bertolt.  
Baal. Potsdam, Gustav Kiepenheuer, 1922.

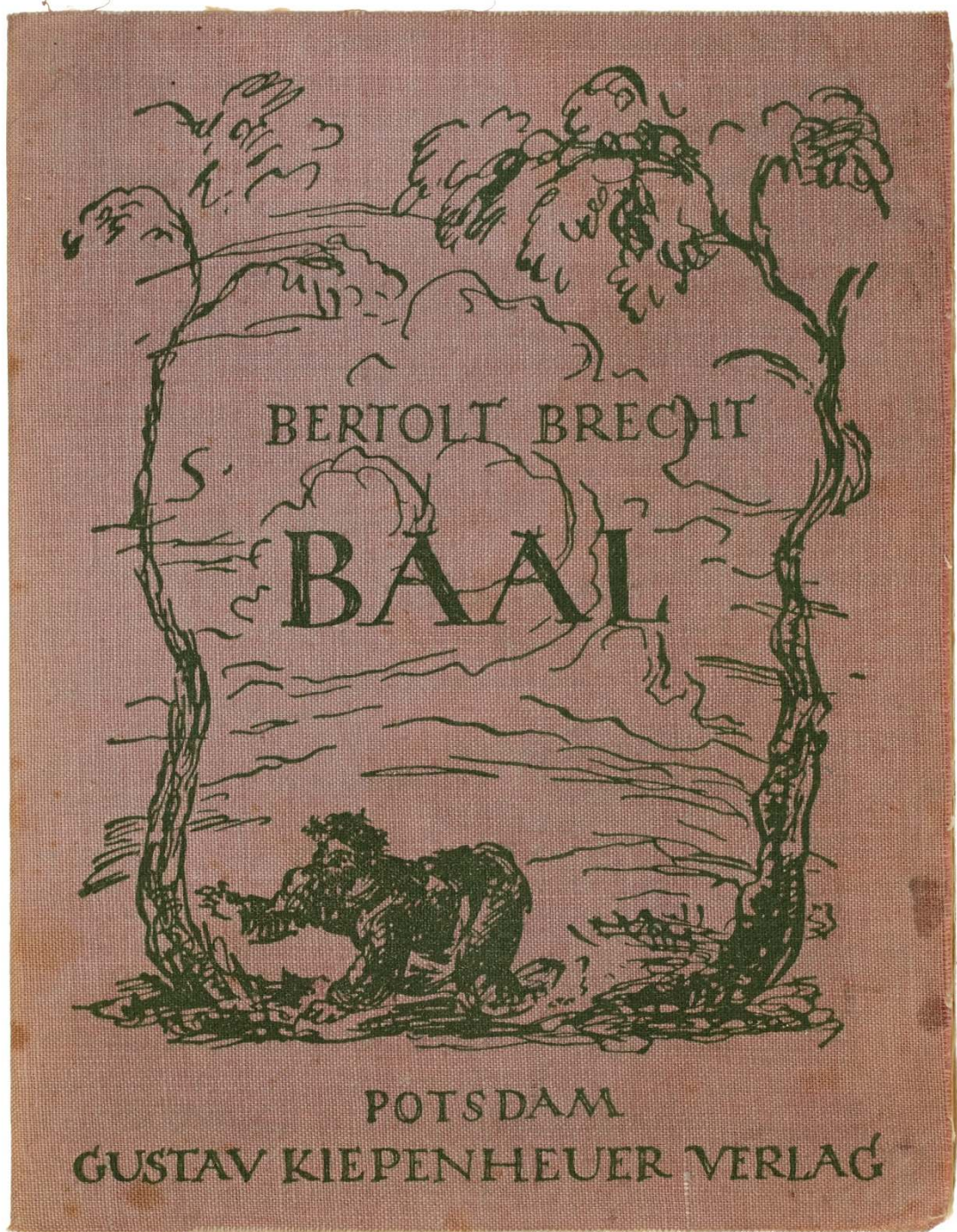
16mo, pp. 91, [5], with a half-title and a final limitation leaf; a very good copy, untrimmed and partly unopened in the original mauve limp cloth covers, printed in green; folding cloth box. £2250

First published edition, rare, though not in fact the first to be printed – the work was originally intended for publication in 1920 by Georg Müller, but only a single copy (Brecht's own) survives.

Brecht's first full-length play, *Baal* was written in 1918 while Brecht was still a student, and included four songs and a choral hymn set to music. Baal is an anti-hero, drunken, womanizing and murderous: 'at once a lyric poet, a practical joker, a homosexual, every man's dream of a potent lover, a helper of elderly women, and the only really outspoken character in the play. He is also, conveniently for him, without conscience or self-awareness' (Ronald Gray, *Brecht: the Dramatist*). Brecht himself called the work 'antisocial in an antisocial society'.

This edition was printed in 800 copies by Poeschel & Trepte in Leipzig; another Kiepenheuer edition followed later in the year. The work can be found in two bindings: in cloth boards, top edge stained green, or as here, uncut, in limp cloth.

Nubel A 141; *Bibliographie Bertolt Brecht* 93.





**12** BUBER, Martin.

Brief an Gandhi. Zürich, Verlag Die Gestaltung, [1939].

8vo, pp. 30, [2, advertisements]; a few occasional spots, but a very good copy in the original wrappers with printed dust-jacket (some minor wear to spine of jacket). £300

First edition. **With a photograph of Buber mounted on first (blank) leaf, and a signed inscription in his hand:** 'Dies ist die einzige Buchpublikation in deutscher Sprache, die ich in den Jahren 1933 bis 1945 ausserhalb von Deutschland veröffentlicht habe. Martin Buber.'

## SURREALIST PHOTOMONTAGE

**13** CAHUN, Claude, and Marcel MOORE.

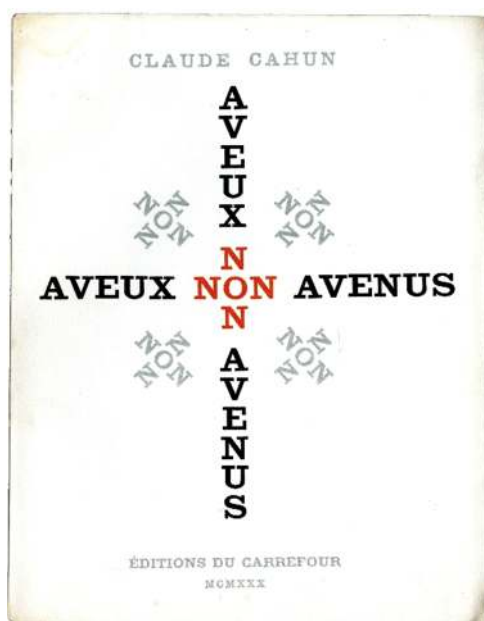
Aveux non avenus. Illustré d'héliogravures composées par Moore d'après les projets de l'auteur. Préface de Pierre Mac Orlan. Paris, Éditions de Carrefour, 1930.

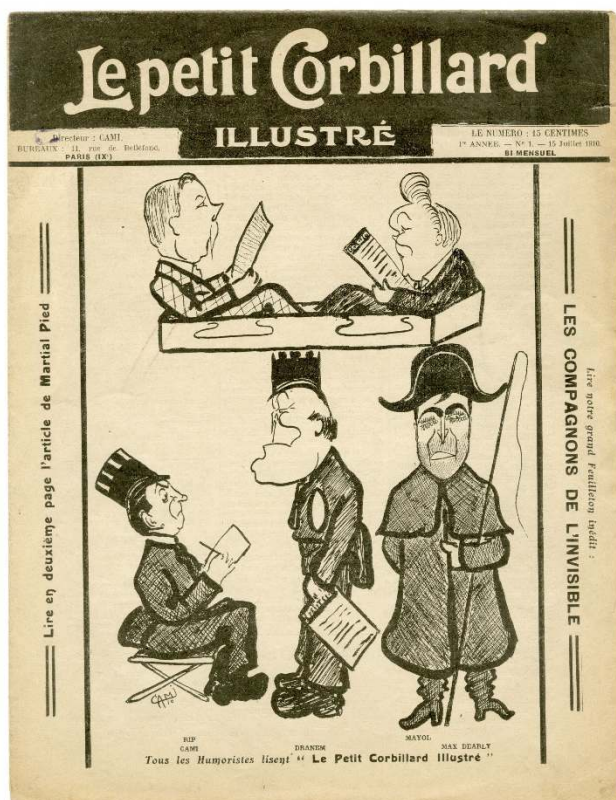
4to, pp. [4], iii, [3], 237, [7], with a half-title, a table of contents (with photogravure vignette) and 10 plates of photogravures; a fine copy, uncut and partly unopened, in the original printed paper wrappers, spine slightly darkened, else very good. £3750

First edition, no. 268 of 370 copies on *vélin pur fil Lafuma* from a total edition of 500.

A genre-confounding collection of prose poems, essays, conversations, dreams and photomontages, the latter compiled by Cahun's lifelong partner Marcel Moore (Suzanne Malherbe). The images are dominated by repeated androgynous portraits (or self-portraits) of Cahun, detached limbs and heads, sculptures, chess pieces etc. The result is a sort of kaleidoscopic surrealist autobiography.

Cahun and Moore had settled together in Paris in the early twenties, both adopting the gender-ambiguous pseudonyms by which they are best known. During the 30s they became friendly with Breton and Bataille and involved in the Parisian Surrealist movement, before settling in Jersey during the war, where they were active in the resistance.





'HUMOUR, DÉLICE ET MORGUE'

HIS FIRST WORK

**14** CAMI, Pierre Henri.

Le petit Corbillard illustré. 1<sup>re</sup> année - no. 1[-4, 6-7]. [Paris,] 15 Juillet [-1<sup>er</sup> Novembre] 1910.

Six issues (of seven), folio, each 8 pages including covers; banner title at head, illustrations throughout, by Cami, André Royer, Marvel, Fernan Billard; issues 2, 4 and 6 unopened, the other loose as issued; covers slightly dusty, else in good condition. £2250

A very rare, short-lived comic periodical edited by Pierre Henri Cami (1884-1958), who was hailed by his idol and admirer Charlie Chaplin as **'the greatest humorist in the world'**. *Le Petit Corbillard illustré*, supposedly the official organ of the 'corporation of undertakers', was Cami's first publication, and includes drawings and contributions signed by Cami, as well as verse and articles by Georges Fourest, the comic singer Dranem (Armand Ménard), André-Lucien Laquerrière and others.

Death is the theme, and *Le Petit Corbillard* (the 'little hearse') is packed with gallows-humour articles on modes of grief, funerary rites, and mortality statistics; dialogues between undertakers; an advertisement for a series of readers' trips to ossuaries and catacombs; a competition to guess the best funeral to take place by 1 Jan 1911. Tag-lines at the foot of every page boast: 'The only journal not to recognise Academicians as immortals', 'We will have you buried only by *incorporated* undertakers', 'Read *Le Petit Corbillard* and die laughing'.

Cami, though little known in the English-speaking world, was probably the most prominent French humorist of his generation. He first came to Paris as an actor at the Comedie Française, but left the theatre in 1909 to devote himself to writing. He went on to publish over forty works, and contributed to numerous periodicals, particularly *L'Illustration*.

Not in COPAC, OCLC or CCF, but there are two copies at the Bibliothèque nationale.



**15** CELA, Camilo José.

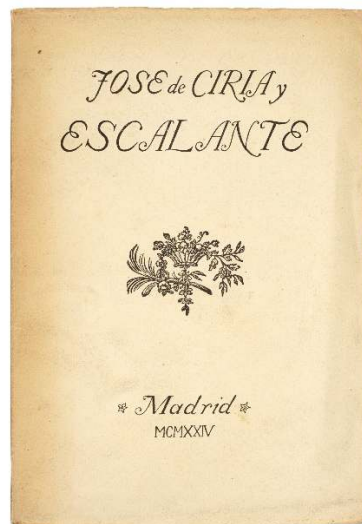
La Naranja es una fruta de invierno. *Santander, 'Colección Hordino', Librería moderna, 1951.*

12mo, pp. 22, [2], with a half-title/limitation leaf, and a final leaf of ads/colophon; somewhat foxed, but a good copy in the original wrappers, printed in red and black. £650

First edition, **no. 78 of 150 numbered copies** (from a total edition of 158), of this short story by the Nobel Prize-winning novelist and essayist Camilo José Cela (1916-2002).

One of the *Generación del '36*, though unusual in that he fought for Franco in the Civil War, Cela is perhaps best known for his novel *La Colmena*, a complex work set in post-Civil War Madrid, and featuring over 300 characters; it was published in the same year as the present story, but in Argentina, having been banned in Spain, this despite Cela's loyalty to (and indeed complicity with) the Franco regime.

OCLC shows three copies only: Biblioteca nacional, NYPL, and Colorado.



‘QUIÉN DIRÁ QUE TE VIO, Y EN QUÉ MOMENTO?’

**16** CIRIA Y ESCALANTE, José de.

[Poemas.] *Madrid, Artes de la ilustración, 1924.*

8vo, pp. [2], 29, [3], with a photographic portrait plate; a very good copy in the original printed wrappers. £3250

First edition, **no. 172 of 200 copies**, a collection of 13 poems brought posthumously to press by Ciria's friends. His tragic death from typhus at the age of 20 was the occasion of one of Lorca's most famous sonnets, with its striking opening: 'Quién dirá que te vio, y en qué momento?'

Ciria y Escalante (1903-1924) had published only in periodicals or collaborative ventures during his lifetime, and his small but important oeuvre was assembled here by friends and collaborators including (as well as Lorca), Azorín, Jiménez, Guillén, Bergamín, and Salinas.

Rare. OCLC shows three copies: Carleton University (Ottawa), Colorado, and Biblioteca nacional.

ANNOTATED BY WILLY, WITH A POSTCARD

**17** [COLETTE - WILLY]. KELLER, Fernand, and André LAUTIER.

Colette (Colette Willy), son oeuvre. *Paris, Éditions de La Nouvelle Revue Critique, 1923.*

8vo, pp. 64, with a portrait of Colette and a reproduction of a manuscript; paper browned, some archival repairs to edges of half-title and title; contemporary red half morocco, raised bands on spine; the original printed wrappers and spine bound in. £900

First edition of this critical work on Sidonie-Gabrielle Colette, **with manuscript annotations throughout by her first husband Henry Gauthier-Villars, known as 'Willy'**. The copy was subsequently in the possession of Willy's friend Pierre Varenne, who has added a pencilled note to the blank endleaf: 'Annotations manuscrites de Willy. P.V.'

A real photographic postcard (with a portrait of Willy) sent to Varenne ('Cher Pierrot...'), signed 'Yours truly, Willy' and dated 1928, is laid in. Willy's annotations begin on the half-title: 'Réfuter les mensonges...' and continue with frequent comments in the margins, underlinings, and markings in the text.

PRESENTATION COPY

**18** CORTÁZAR, Julio.

Bestiario. *Buenos Aires, Editorial Sudamericana, [1951].*

8vo, pp. 165, [5]; a fine copy, uncut in the original colour illustrated wrappers. £1500

First edition, **with a signed presentation inscription 'Para Norma y Jean Luc, con la amistad de Julio, 1955'**, on the first (blank) page.

Cortázar's first collection of short stories and his first attempt at fiction, published the month he left Argentina, permanently as it turned out, for Paris. It was preceded by the poem *Presencia* (1938, under the pen-name 'Julio Denis'), *Los reyes* (1949), a dramatic prose poem retelling the legend of Theseus, and some translations.

The first story in the collection, 'Casa tomada', was originally published by Borges in *Los anales de Buenos Aires*, though he did not appreciate it: 'He is trying so hard on every page to be original that it becomes a tiresome battle of wits, no?' Despite this criticism, *Bestiario* was a resounding success and made a name for Cortázar with the reading public.

The recipient of this copy has not been firmly identified, but the only Jean Luc we can trace in Cortázar's voluminous correspondence is Jean Luc Andreu (b. 1935), later of the University of Toulouse, who published critical studies of *Bestiario* and 'Casa tomada' in 1968. Cortázar's first extant letter to Andreu, as published in *Cartas* (2002), dates from 1967 and discusses *Bestiario*, but as he addresses the academic there as 'querido amigo' it is plausible that their acquaintance had begun when Andreu was a young man.



'TOUS LES PETITS FRANÇAIS ONT APPRIS À LIRE DANS CE LIVRE'

**19** DAUDET, Alphonse.

Lettres de mon Moulin. Impressions et souvenirs. Paris, J. Hetzel et Ce, [1869].

8vo, pp. [4], 302, some light spotting as usual, but a very good copy, uncut in the original printed wrapper; in a half morocco chemise with matching slip-case. £4500

First edition, rare, of Daudet's *Lettres de mon Moulin*. These sketches of Provençal life appeared first in *Le Figaro* between August 1866 and October 1869, before being published in book form in 1869 and in countless editions from that time on.

'Tous les petits Français ont appris à lire dans ce livre et dans *La Chèvre* de Monsieur Seguin, *L'Élixir* du Révérend père Gaucher ou *Les Trois Messes Basses*; il y a là quelques belles pages de notre littérature' (Bernard Pivot, *La Bibliothèque Idéale*). The edition was arbitrarily classified by the publisher into different issues, all printed from the same type setting: our copy bears the words 'deuxième édition' on the upper printed wrapper.

Carteret I, 191 ('livre rare et estimé'); *En Français dans le texte* 291.

#### DUMAS FILS REVISES HIS FATHER'S PLAY FOR ITS PARIS PREMIÈRE

**20** DUMAS, Alexandre, père.

Corrected proofs of *La Jeunesse de Louis XIV*, comédie en 5 actes. Paris, c. 1874?

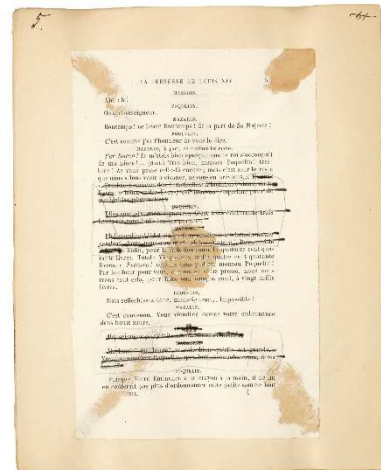
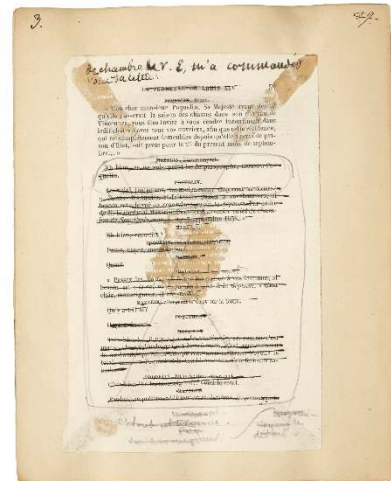
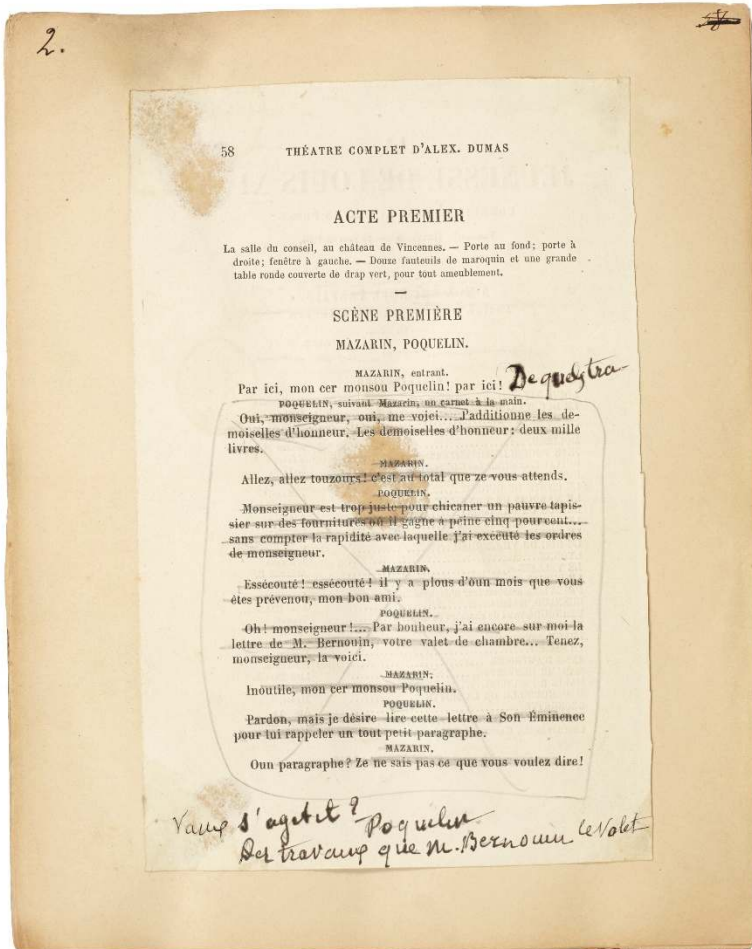
8vo, c. 227 ff, comprising large portions of the printed text of the play extracted from Dumas' *Théâtre complet* (1863-74) (wanting pp. 223-6, the end of Act V), each page laid down onto a larger loose sheet, **with pen and pencil annotations and additions throughout by Dumas fils; and with c. 26 pages entirely in manuscript**: pp. 99-109 in Act I, pp. 34-6 in Act II, pp. 10-17 in Act III, and pp. 5-6 in Act V; some glue staining, edges occasionally chipped, but generally in good condition, preserved in a slipcase. £3250

*La Jeunesse de Louis XIV* was five-act historical comedy written by Alexandre Dumas père in exile in Belgium in a furious eight days in 1853. Its general mood and setting are familiar from *Les trois mousquetaires*, but the action takes place a generation later: Richelieu is replaced by Mazarin, and Molière and Charles Stuart are characters.

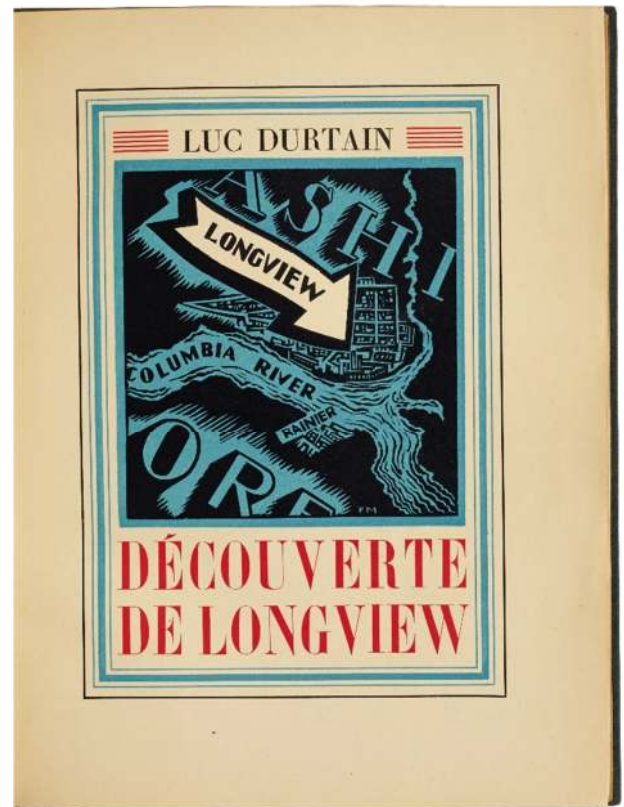
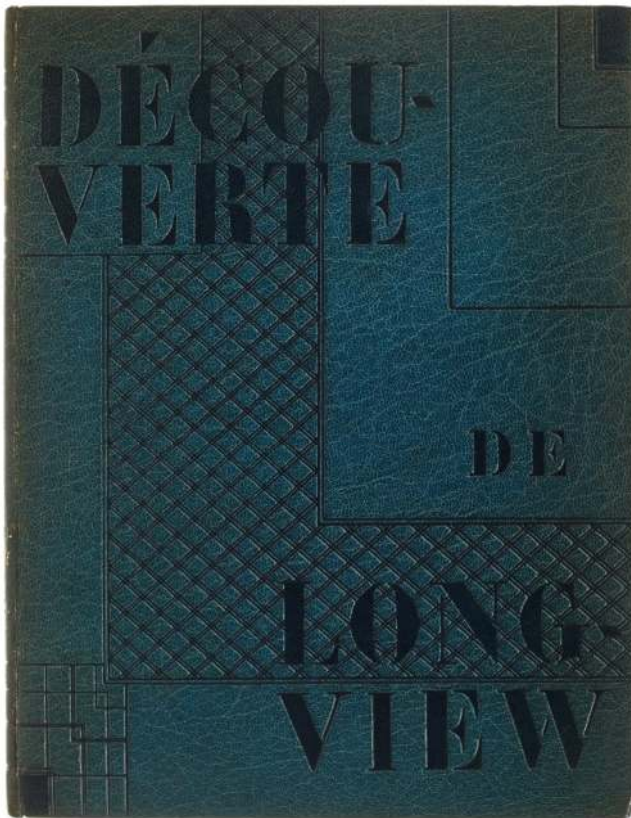
When Dumas returned to Paris that year he presented the draft play to Arsène Houssaye at the Comédie française, and it was approved, only to be rejected by the censors – the freedom of tone, the ostentatious homosexuality of the duc d'Anjou, and the very setting (just after the unrest of the Fronde) were all tendentious.

Performed and published in 1854 in Brussels, *La Jeunesse de Louis XIV* appeared in Paris in Volume 12 (1865) of the Lévy edition of Dumas's *Théâtre complet* (1863-74), but did not reach the Paris stage until after his death, in 1874, in a version revised by Dumas fils.

The present proofs show **the 1865 text marked up by Dumas fils** for the separate edition published in 1874 by Lévy and touted as the only edition to publish the play as performed on the stage. There are large cuts throughout, as well as new passages and a different structure – Act I is reduced from 14 to 10 scenes and heavily rewritten, including at the end several scenes transposed from Act III. In Act III, Molière is largely written out, with his remaining lines given largely to the King, and Act V, scene four is entirely rewritten, including a passage transposed from later in the play.







1 OF 10 COPIES

- 21** DURTAÏN, Luc (*pseud.* of André Nepveu), and Frans MASEREEL, *illustrator*.  
 / Découverte de Longview, nouvelle inédite ... Paris, Editions René Kieffer, 1927.

4to, pp. [10], 48, [4], with two initial blanks, a half-title, a limitation leaf and a terminal blank; title and page borders printed in red and blue; 18 woodcut vignette illustrations by Masereel; a fine copy, bound by Kieffer preserving the original paper covers (with an illustration by Masereel in black red and blue), in grey-blue morocco, blocked in black with a design based on the streetplan of Longview, blue and gilt patterned endpapers. £3500

First edition, **no. III of X copies printed on Japon imperial**; there were also 200 copies on Madagascar.

Longview, Washington, was one of the first towns to be designed as a whole on the drawing-board, to house 14,000 workers for the Long-Bell Lumber Company. Built on the initiative of Robert A. Long to the designs of George Kessler, and officially incorporated in 1924, it was at the time the only privately-funded planned city of its magnitude.

The author (and doctor) André Nepveu was fascinated by the novelty and modernity of Longview, and his *Découverte* was a glorious tribute to the new town, especially in conjunction with the graphic, modernist illustrations of Masereel, all sharp angles and bold textual intrusion.

Kieffer's binding was executed for a limited number of copies, and can be found in a variety of leather colours.

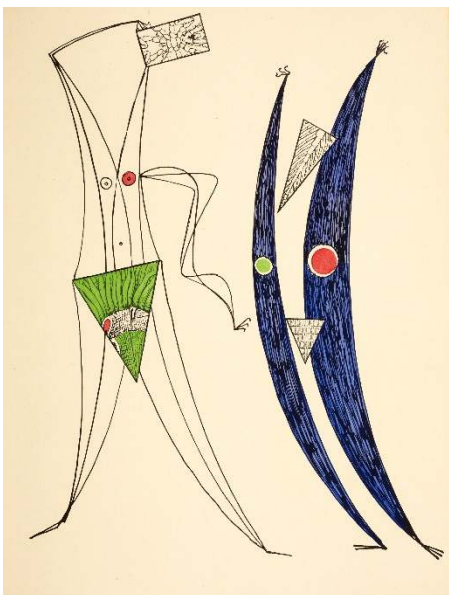
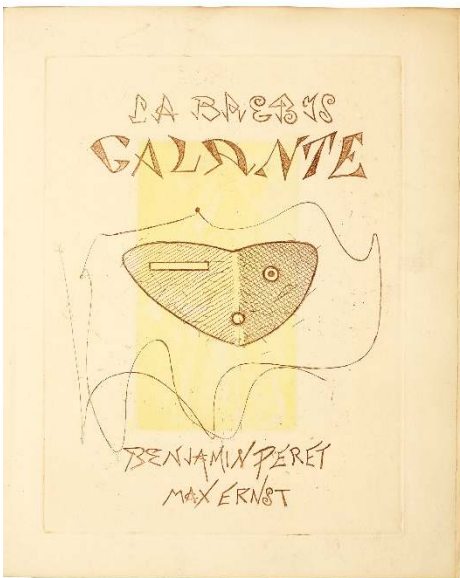
Bénézit 9-318; Édouard-Joseph II-464; Mahé I-814; Monod 4139.

**22** ERNST, Max, and Benjamin PERET.  
*La Brebis galante. Paris, Éditions Premières, 1949.*

4to, pp. [4, half-title and limitation leaf], 9-119, [3], with 22 full-page illustrations (18 with pochoir colour), numerous initials, and three colour etchings with aquatint (including a title-page) by Ernst; a very good copy, untrimmed in the original boards, red lithograph dust-jacket with a design by Ernst. £4750

First edition of 'a major surrealist illustrated book' (Hubert), **inscribed by Ernst: 'A Laura, ma nièce, son oncle Max'**. The total edition ran to 321 copies, though this copy, on grand velin d'arches, is 'hors commerce'. Ernst was the third of nine children – we have been unable to identify the niece to which he inscribed this copy.

Hubert, *Surrealism and the Book*, p. 34; *Artist and the Book*, 100; Leppien, *Max Ernst: Das Graphische Werk*, 28; Johnson, *Artists' Books in the Modern Era 1870-2000*, 123.



A Laura, ma nièce,  
son oncle  
max



## BÖLL, BRECHT, MUSIL, ETC.

### 23 [FÄHRE.] [BURGMÜLLER, Herbert, and Hans HENNECKE, ed.]

Die Fähre. Jahrgang 1, Heft 1 [- Jahrgang 2, Heft 12].

[Continued as:] Literarische Revue. Jahrgang 3, Heft 1 [- Jahrgang 4, Heft 6] (= *All Published*). Munich, Weismann, 1946-1949.

36 numbers, 8vo, complete with indices and the loose final announcement in the last issue; some light browning, but in good condition in the original printed wrappers, with the wraparound band announcing the change of name from *Die Fähre* to *Literarische Revue* in 1948, some light wear. £400

The complete run of *Die Fähre* (later called *Literarische Revue*), **one of the most important literary magazines of the early post-war years in Germany**. Edited by Herbert Burgmüller and Hans Hennecke, it includes first appearances of many works, among them pieces by Heinrich Böll, Bertolt Brecht, Hermann Broch, Günter Eich, Erich Fried, Paris von Gütersloh, Stephan Hermlin, Hans Henny Jahn, Walter Kolbenhoff, Ernst Kreuder, Klaus Mann, Robert Musil, Hans Erich Nossack, and Franz Baermann Steiner.

## MADAME BOVARY, C'EST MOI

### 24 FLAUBERT, Gustave.

Madame Bovary. Moeurs de province ... Paris, Michel Lévy frères, 1857.

2 vols, 12mo, pp. [4], 232, 36 [publisher's catalogue dated April 1857]; [4], [233]-490, [2, blank]; with a half-title in each volume; a fine copy, untrimmed, in early half dark green morocco by Canape, preserving the original green printed wrappers. £7500

First edition in book form of Flaubert's first and most famous novel and one of the most iconic works of the nineteenth century. This is the first issue, with the dedication leaf reading 'Senart' rather than 'Senard'.

The serialization of *Madame Bovary* in *La Revue de Paris* in October-December 1856 resulted in Flaubert's prosecution for obscenity in January 1857. And his subsequent acquittal in February assured the book's lasting fame.

'Flaubert was prosecuted ... for his supposedly obscene and blasphemous handling of a tale of provincial adultery ending in suicide. He was acquitted thanks to a defence lawyer who demonstrated that Emma Bovary was a moral warning rather than an object of admiration. In retrospect it seems that the nihilistic quality of the writing, more perhaps than the plot as such, lay behind the prosecution's focus on such phrases as "les souillures du mariage et la désillusion de l'adultère". The novel is a devastatingly negative account of both marriage and adultery' (*New Oxford companion to literature in French*).

This is the regular issue; a small number of copies appeared on papier vélin fort with continuous signatures, omitting the second title-page.

Talvart & Place, 1a; Carteret, I, 263; *En Français dans le texte*, 277.

COLLECTION MICHEL LÉVY

— 1 franc le volume —

1 franc 25 centimes à l'étranger

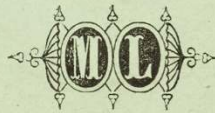
GUSTAVE FLAUBERT

MADAME

BOVARY

— MŒURS DE PROVINCE —

I



PARIS

MICHEL LÉVY FRÈRES, LIBRAIRES-ÉDITEURS

RUE VIVIENNE, 2 BIS

1857



## SEVEN ESSAYS IN AN ORIGINAL MAQUETTE

### 25 FRICKER, Bernard.

Autograph working manuscript of a collection of essays and pensées entitled 'La Marche du Jeu'. c. 1946-52.

4to. maquette, comprising a printed general title-page and dedication (to the author's father and Jean-Henry Lévesque), and seven autograph manuscript essays, written on loose sheets on rectos only in blue pen, and heavily corrected in pen and pencil throughout; each part preserved in a hand-decorated chemise; the whole group in a folding painted chemise with the general title-page, and in a black card box, decorated in scraffito on the front with an image of Brahma, and with a chess-board in perspective on the rear (edges a little worn), the interior faces with a black and white typographic design. £6500

**An extraordinary, unique production, with seven long, unpublished observational essays** by Fricker on the post-war Parisian art world, including long discussions of the work of Francis Picabia, Marcel Duchamp, and Blaise Cendrars; assembled in hand-decorated chemises and a folding box designed by his sister Jeanine Fricker, one of the leading lights of modern French book design.

*The full contents are:*

'**La Marche du Jeu**', undated, ff. [40], in a printed chemise with decorative details in red and grey gouache, and with a loose printed epigraph translated from Nietzsche, similarly decorated.

'**Francis Picabia ou le jeu créateur**', November 1946, ff. [23], in a chemise extensively decorated in gouache with an image of a bird in the manner of Picabia. Signed and dated at the end.

'**Aujourd'hui**', undated, ff. [15], in a yellow card chemise, decorative title in red black and white gouache.

'**À l'angle du monde ou l'épopée de Dan Yack**', September–3 November 1948, ff. [34], in a photographic chemise (a large folded gelatin silver print) with painted collage title. On Blaise Cendrars. Signed and dated at the end.

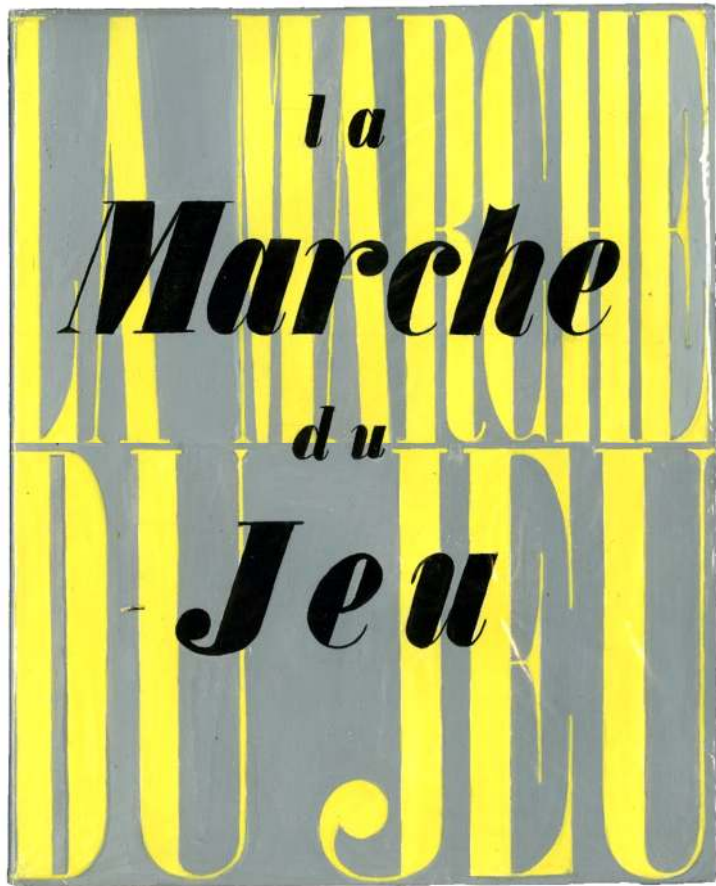
'**Un Savant**', 1 April 1951, pp. [52], in a chemise of brown and purple card, with a collage title and two photographs (one of a hippopotamus). On Jean van Heeckeren. Signed and dated at the end. With a manuscript note by Van Heeckeren at the end, dated 22 July 1951.

'**Le plus bel exercice**' undated, pp. [47], in a paint and collage chemise with a photograph of a chimpanzee using a typewriter.

'**La plus belle de machines**', 22 March 1953 'ce qui met un point à La Marche du Jeu', ff. [22], in an undecorated chemise. On Marcel Duchamp. Signed and dated at the end.

---

Bernard Fricker (1920-1996) – poet, critic, flâneur, philosophe and close friend of Blaise Cendrars – came to prominence in the artistic and literary circles of post-war Paris, mixing particularly with the Surrealists. His magazine *Réalités*, which lasted a single issue in Autumn 1945, included Cendrars among its contributors, and he edited Picabia's *Seize Dessins* (1946), with an introduction by his friend Jean van Heeckeren, a dadaist and follower of Picabia and Cendrars. Van Heeckeren later provided illustrations for a collection of nine poems by Fricker, *Points de vue de Paris* (1958). Fricker was among that rare category of men 'exerçant comme un art leur intelligence par le parole et l'écrit, sans vraiment le souci de publier, d'être reconnus comme écrivains' (Deforge).



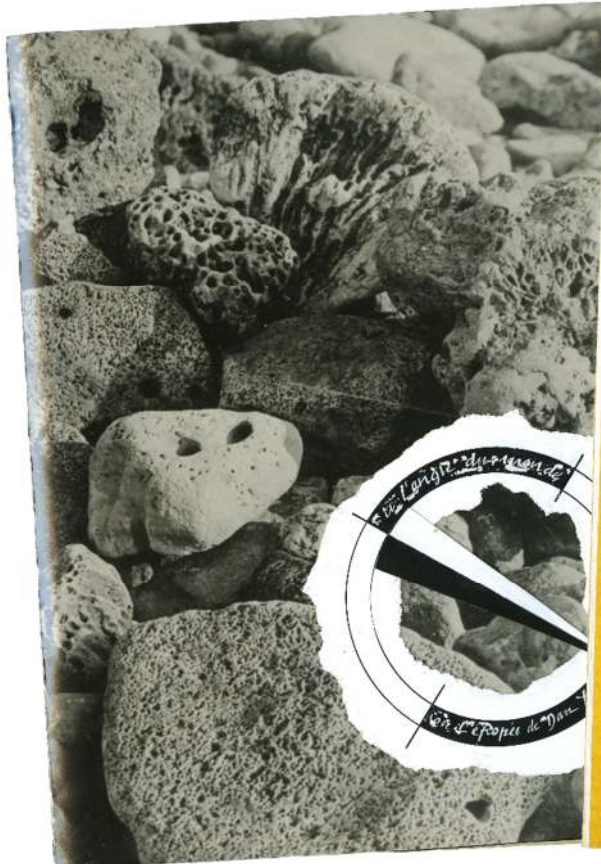
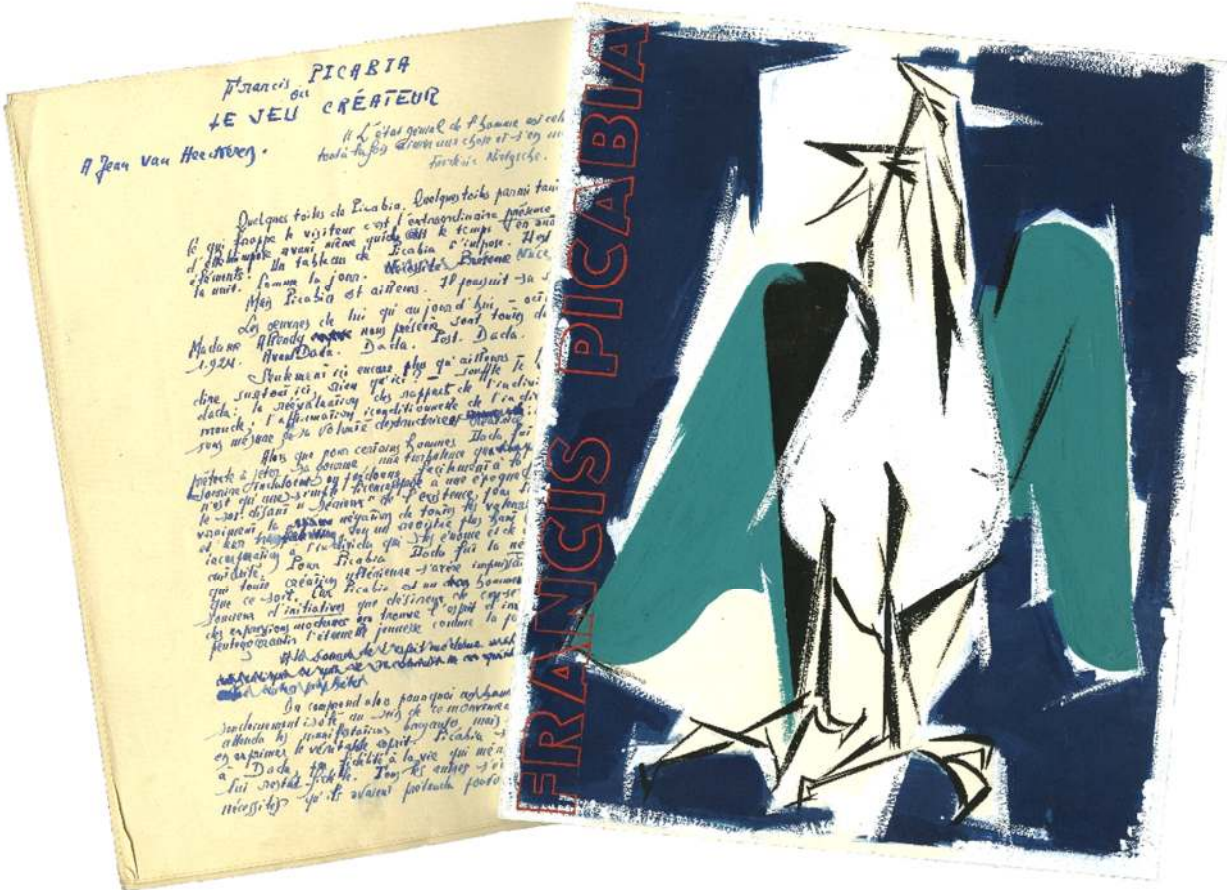
de l'univers  
de but en but :  
indicatif l'appelle Loi,  
fou Jeu.  
Jeu du monde, impérieux,  
langue l'être et l'apparence...  
ternelle Folie  
vous jette dans ce pot-pourri.  
FRÉDÉRIC NIETZSCHE

la  
MARCHÉ  
du Jeu



*Handwritten notes in cursive script on aged paper, including a small blue mark at the top right.*



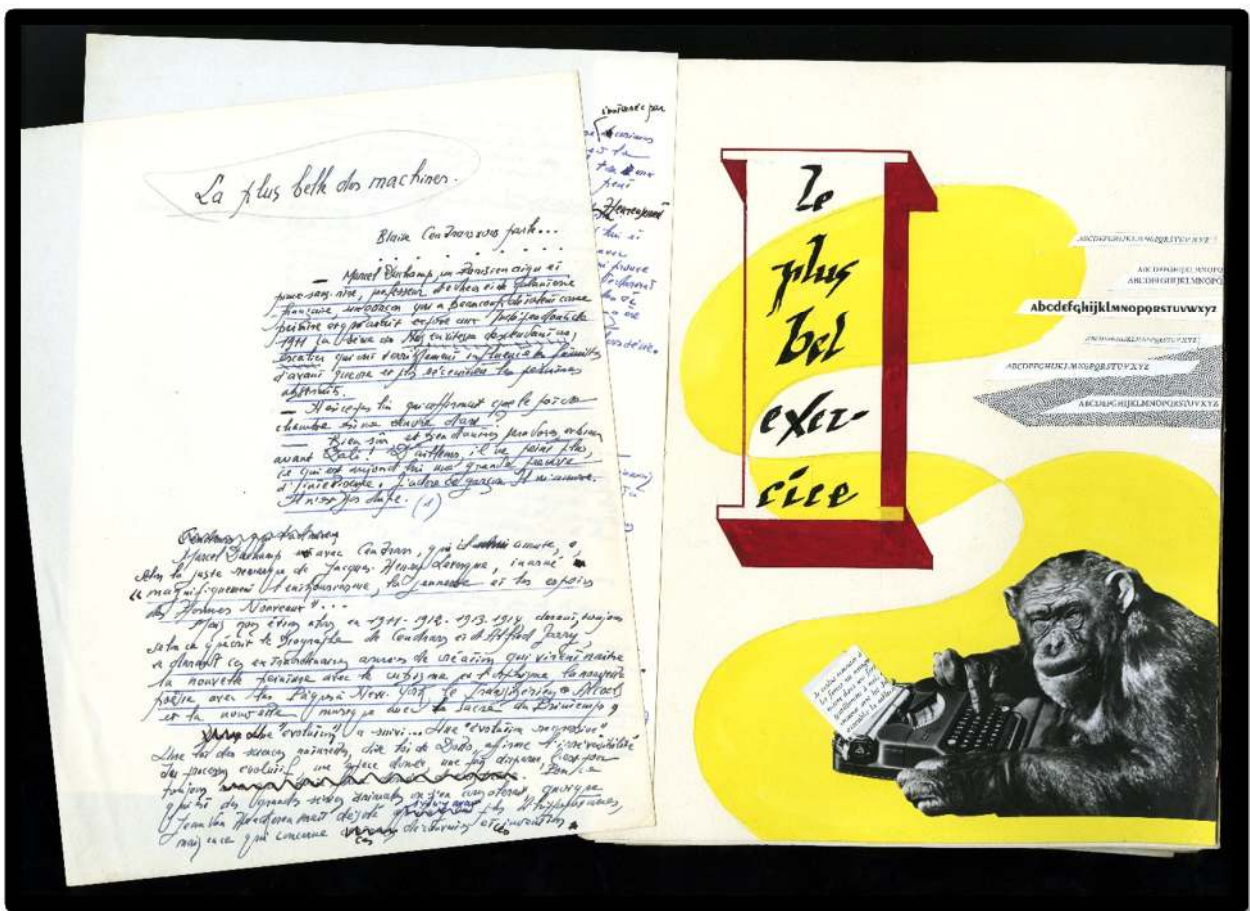




*La Marche du Jeu*, though never published, was Fricker's great masterpiece, 'synthèse de ses réflexions qu'il mènera à bien jusque vers les années 1960, qu'il ira même jusqu'à imprimer, mais finalement ne publiera pas' (ibid.). It is a free-ranging assemblage of thoughts, centred on Paris of the 1940s and 50s, and Fricker's own twin passions of art and poetry. There are essays on Picabia, Cendrars ('Dan Yack' is Cendrars' alter ego and the protagonist of two novels in the 1920s), Van Heeckeren, and Duchamp, but even within those are digressions on the state of art ('L'art est mort'), poems or lines of half-prose, half-poetry. The collection as a whole is dedicated to another member of the circle, the poet Jacques-Henry Lèvesque. 'La marche du jeu' was evidently a phrase that became closely associated with Fricker – Lèvesque would inscribe to Fricker a copy of *Poésies complètes* (1944) by Cendrars: 'à Bernard, qui connaît "la marche du jeu"; en attendant la cyclone prévu pour ses 30 ans'.

Though it is not signed, the maquette, with its glorious variety of decoration specific to the contents of each section, is almost certainly by Jeanine Fricker (1925-2004), Bernard's sister, a friend and disciple of Massin, the only female member of the Club du meilleur livre, founded 1946, and later artistic director for Gallimard. She produced over a hundred book designs for the Club, and her work as a maquettist put her at the forefront of a field then almost exclusively dominated by men. In 1968, Bernard, turning publisher, issued her typographical showpiece, *Paris: quelques textes mis en page par Jeanine Fricker et son atelier*, a luxurious work setting texts by Cendrars, Simenon, Nerval, Nietzsche etc. With Massin, she was the subject of a large retrospective at Chartres in 2008.

See Fricker, *Mythologie, philosophie, poésie* (1999), edited and with an introduction by Bernard Deforge.



WITH 32 ORIGINAL DRAWINGS

26 FROSSARD, Louis.

Vues prises à Avignon, Villeneuve, Orange, Arles, et autres lieux circonvoisins; accompagnées d'un texte descriptif, de souvenirs historiques et de divers itinéraires ... [Printed: Avignon, Bonnet.] Paris, L. R. Delay, 1841. [1843.]

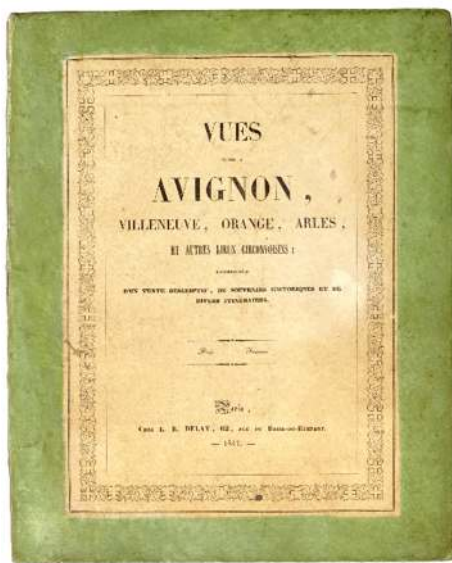
4to, pp. 87, [1], with a half-title, an additional lithographic title ('Avignon et lieux circonvoisins. 1843'), a map, and ten lithographic plates; a little spotting to text leaves, but a very good copy in the original pale green boards, large printed cover labels; along with an oblong album of 32 original pen drawings, on thin coloured paper, mounted, rectos only; original buckram. £3500

First edition, rare, a **presentation copy**, inscribed 'donné à Aug. Picart par Mr L. Frossard. Avignon 21 février 1843', and **with an album of original drawings** similarly inscribed (in a different hand).

The attractive lithographic plates comprise lively architectural sketches of the famous Pont St. Benezet in Avignon, the ramparts, the papal palace, the Roman amphitheatre, and scenes of local life. Of the 32 pen-and-ink drawings in the accompanying album, three are represented among the finished plates – the remainder include scenes of Villeneuve, Nîmes, Aiguemortes, fishing boats and local women going about their work.

Louis Frossard (1798-1873) was a Protestant clergyman from a Vaudois (Waldensian) family. His brother Émilien, another clergyman, was also a talented amateur artist, and published a volume of lithographs, *25 vues prises dans les Pyrénées françaises* (1829). Shortly after the present work, in 1847, Frossard emigrated to the Caribbean, where he was a pastor on Saint-Martin and then Guadeloupe.

OCLC shows copies at V&A (2), Dresden, and Bibliothèque nationale; to which we can add Avignon and Marseille.



## FIRST POEMS

27 GARCÍA LORCA, Federico.

Libro de poemas. *Madrid, Imprenta Maroto, 1921.*

8vo, pp. 299, [1]; light spotting, but a very good copy, uncut in the original printed wrappers, some cracking and consolidation to spine; stamp of Daniel Devoto and Maria Beatriz del Valle-Inclán to first blank leaf, and of a Buenos Aires bookseller to inside front wrapper; in a cloth folding case. £5000

**First edition, very rare: Lorca's second book, and his first collection of poems.** It comprises 70 early lyrics, the earliest dated 1915, but most from the period 1918-19 before Lorca had arrived in Madrid. Lorca's brother Francisco helped him to compile an anthology of his best verse from the mass of manuscripts which had by now accumulated and it is to him that the book is dedicated. It was reviewed on the front page of the Madrid daily *El Sol* by Adolfo Salazar under the heading 'A New Poet. Federico G. Lorca'.

*Provenance:* from the library of the Argentinian Hispanist and musicologist Daniel Devoto (1916-2001) and his wife Maria Beatriz (known as Mariquiña), daughter of the Galician novelist and playwright Ramón del Valle-Inclán. Devoto pursued a career as a musician and teacher in Argentina, and attracted the attention of Juan Ramón Jiménez when he began publishing his own poetry in the 1940s. In the 1950s the couple moved to Paris, where Devoto was engaged in teaching and research in the fields of musicology and Hispanic literature until his death. They built up a large library, some of the books coming from Mariquiña's father's library, and many carrying their ownership stamp with the motto 'El fruto pasa, el árbol queda'.

Laurenti & Siracusa 35.

## STEPHEN SPENDER'S *BLOOD WEDDING*

28 GARCÍA LORCA, Federico.

Bodas de sangre (tragedia en tres actos y siete cuadros). *Madrid, Ediciones del Árbol, 1935 [Colophon: 1936].*

4to, pp. 125, [3], with a terminal colophon leaf; title-page printed in red and black; pale marginal dampstain towards the end, but a very good copy, uncut and largely unopened, in the original printed wrappers (rubbed and dusty, large, pale inkstain to front cover); bookticket of the Libreria Catalonia, Barcelona; bookplate of Stephen and Natasha Spender. £2750

First edition, first issue (dated 1935 on title-page) of *Blood Wedding*, a classic of twentieth-century theatre, and Lorca's first major stage success. 1100 copies were printed; the present example was acquired in Barcelona by Stephen Spender, one of the chief vehicles of Lorca's fame in the English-speaking world.

Stephen Spender and Christopher Isherwood had been living in Cintra, Portugal, since November 1935, but in March the following year, disgusted with the 'bloody Germano-Italo-Hispano-Fascist'



colony, Spender left for Spain, where he spent four weeks in Madrid and Barcelona. In the latter city, where he was introduced by Maria Manent to the poetry of Lorca, 'the bookshops are the best I have ever seen' (*Letters to Christopher*, p. 105). It is perhaps at this time that he acquired the present volume.

'Stephen was ... learning Spanish in order to read Lorca, a "modern poet ... whose poems are extremely beautiful" ... He continued studying the language and reading Lorca's "beautiful poems" throughout the summer and recommended them unsuccessfully to Eliot' (John Sutherland, *Stephen Spender*, 2004). He was also began to translate them, a project that would reach fruition in an English edition of Lorca's *Poems* (1939), in collaboration with Joan Gili and Lorca's friend Rafael Martínez Nadal.

After the outbreak of the Civil War in July 1936, and Lorca's death in August, Spender returned to Spain on several occasions, the last of which, in July 1937, was to attend the Second International Congress of Antifascist Writers, in Madrid, Barcelona and Valencia. Lorca, and his murder, loomed larged, and Spender heard numerous eulogies and saw productions of Lorca's plays, though he increasingly disliked the politicization of Lorca's image. See also item 41.

Laurenti & Siracusa 273.

## ART FOR ART'S SAKE

**29** GAUTIER, Théophile.

 Mademoiselle de Maupin. *Paris, Eugene Renduel, 1835-6.*

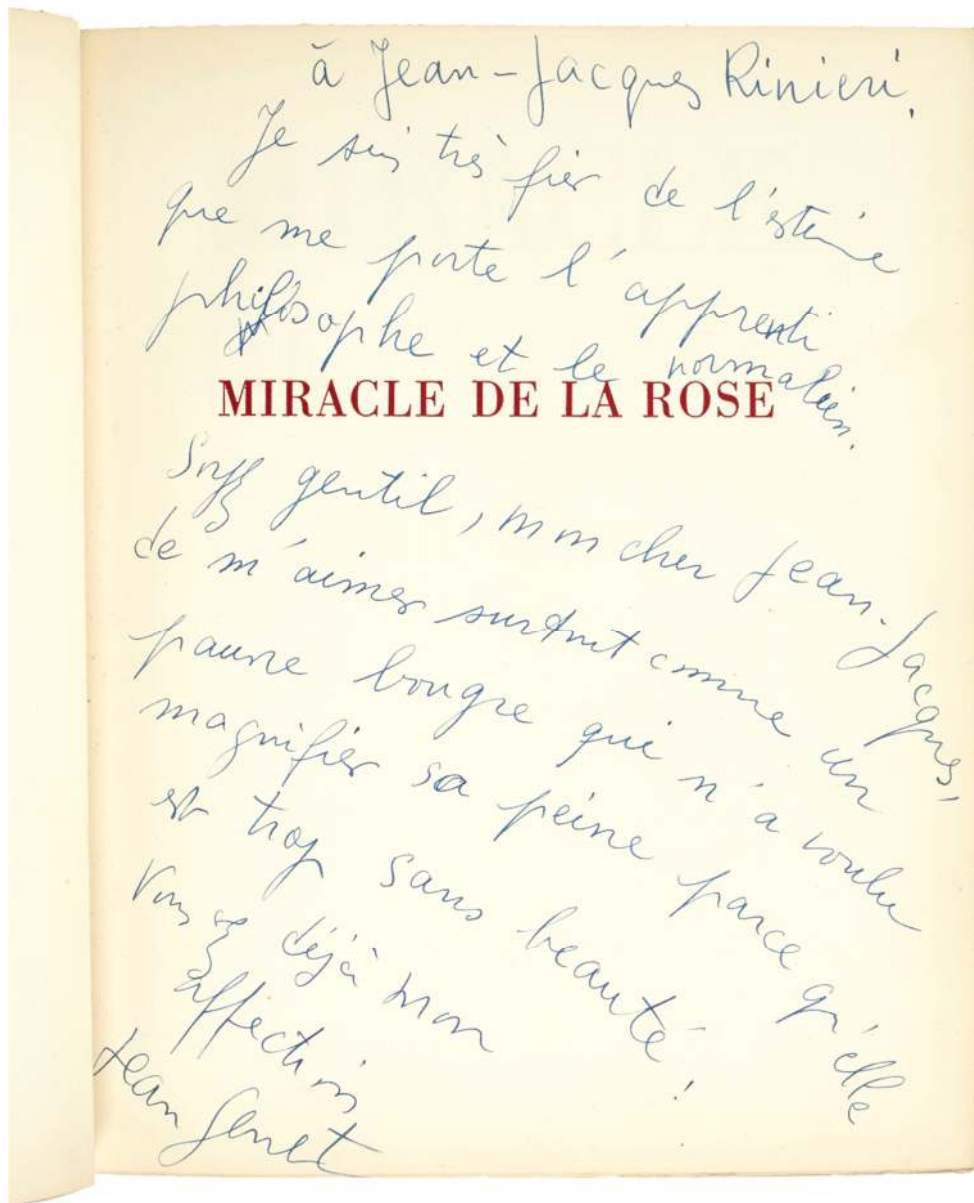
Two volumes, 8vo, pp. 351, [1, blank]; 356; fine, in early (not before 1861) crimson morocco, sextuple gilt fillet outer border, single gilt fillet inner border, board edges with double gilt-fillet, spines gilt ruled in six compartments, the second and third lettered direct; turn-ins with sextuple gilt fillet, signed Chambolle-Duru at foot; all edges gilt, rainbow silk markers.

£2500

First edition of Gautier's historical romance based loosely on the life of the French opera star Mademoiselle Maupin, who often dressed as a man. In Gautier's hands her life becomes the story of a love triangle between Maupin, a man d'Albert, and his mistress Rosette (who falls in love with Maupin in disguise as Théodore). The Preface is famous for its advocacy of art for art's sake – 'everything useful is ugly'.

René Victor Chambolle and Hippolyte Duru worked in collaboration from 1861. They were well-respected in bibliophilic society, and examples of their work featured in the collection of Henri d'Orléans, duc d'Aumale, who considered Duru to be one of the three greatest living binders: 'Ce Duru est un habile homme et j'ai de magnifiques reliures qui sortent de ses mains' (1856). While the collaboration was dissolved by 1863, Chambolle remained in charge of the bindery, and subsequent bindings were also signed Chambolle-Duru.

Vicaire III 886.



INSCRIBED BY GENET TO HIS LOVER

30 GENET, Jean.

Miracle de la Rose. [Lyon,] *L'Arbalette*, [1946].

Large 4to, pp. 537, [7], with two initial and two terminal blanks, a half-title and a limitation leaf; printed in red and black throughout; a fine copy, in the original cream cloth boards, spine lettered in red. £5000

First edition, no. 251 of 475 copies on *pur fil*; with a lengthy presentation inscription on the half-title from Genet to Jean-Jacques Rinieri.

In June 1946 Jean-Jacques Rinieri, then a student of philosophy at the École normale supérieure, met Roger Stéphane, writer and friend of Genet, Sartre, Gide, Cocteau, etc. Their four years together, brought to a dramatic end by Rinieri's death in a car crash in 1950, became the subject of several works by Stéphane. Rinieri himself was precocious and talented, teaching philosophy at Lille

immediately after his graduation, and he published several important reviews of Genet's work. In 1947 he defended Genet's dramatic debut, *Les Bonnes*, in a review in *La Nef*, praising it for its ritualistic qualities – the first coining of what was to become standard terminology in Genet criticism. Here, Genet's uncharacteristically personal dedication speaks of his affection for the young critic and they were almost certainly lovers. Rinieri's relationship with Stéphane was characterised by its openness: 'Je tiens pour significatif de l'esprit de notre amitié qu'il ait le plus souvent amené une de ses rencontres à la maison, qu'ils aient fait l'amour sur le lit du studio, puis que Jean-Jacques soit venu me rejoindre dans ma chambre, dans notre lit' (Stéphane, *Tout est bien*).

*Miracle de la Rose* is an enigmatic semi-autobiographical novel based on Genet's experiences as a teenager at Mettray Penal Colony in 1926-9, written while interned at La Sante prison in 1943.

## THE GEORGE-LIEDER

**31** GEORGE, Stefan.

Die Bücher der Hirten- und Preisgedichte, der Sagen und Sänge, und der hängenden Gärten. Berlin, Im Verlage der Blätter für die Kunst, 1895.

8vo, pp. 110, [2], printed on handmade paper; a very good copy in the original printed wrappers, spine restored.

£3000

Very rare first edition: an early collection of the symbolist poet Stefan George (*The Books of Eclogues and Eulogies, of Legends and Songs, and of the Hanging Gardens*), **published in an edition of only 200 copies** by the journal founded by George in 1892, *Die Blätter für die Kunst*.

In 1908-9 Schoenberg composed a 15-part song cycle setting of *The Book of the Hanging Gardens*, known as the 'George-Lieder', which marked the beginning of his atonal period.

Wilpert/Gühning 6.

**32** GOETHE, Johann Wolfgang von.

Götz von Berlichingen mit der eisernen Hand. Ein Schauspiel. [Darmstadt,] 1773.

8vo, pp. 206, wanting the terminal blank; title-page rehinged, neat repair to tear in F8 (no loss), else a very good copy in period-style calf.

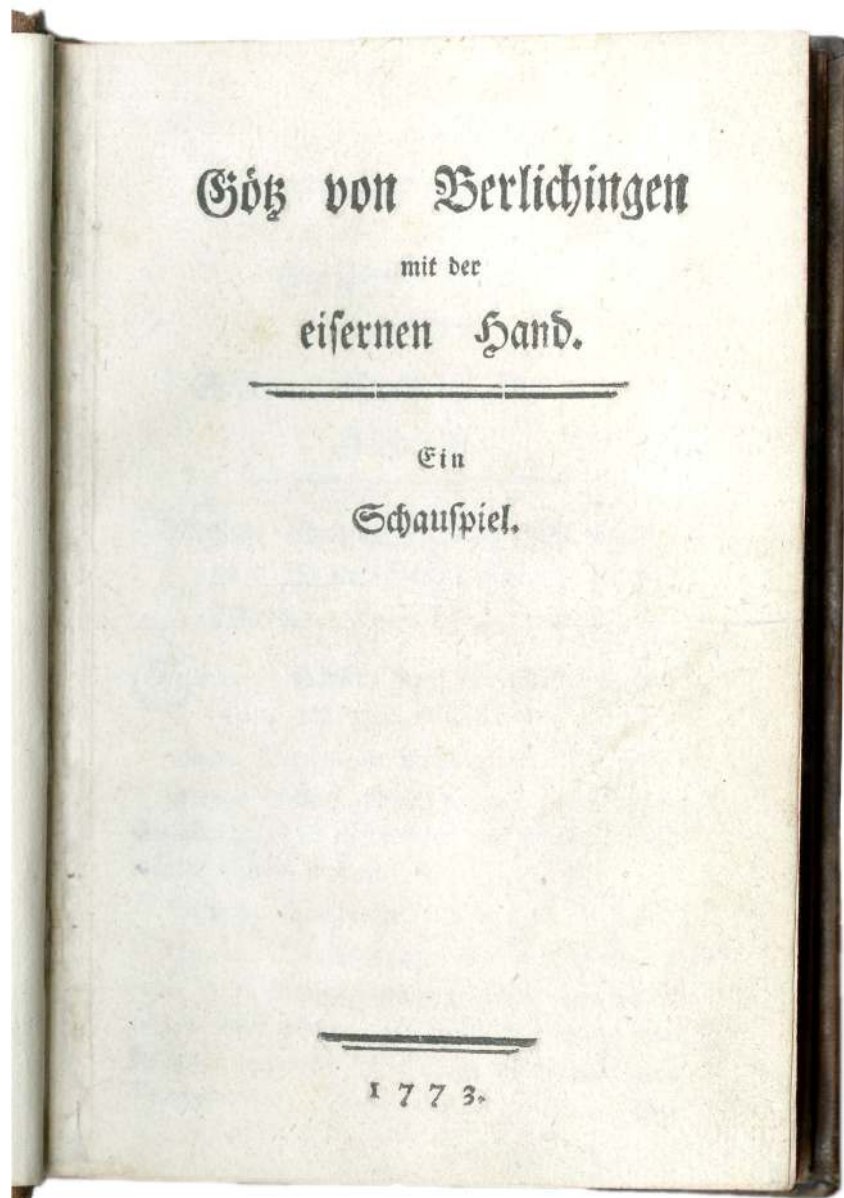
£15,000

**The very rare first edition of Goethe's first major work in print**, a *Sturm und Drang* drama privately printed in Darmstadt at Goethe's and Merck's expense.

Unhappy with his first version of the play, written in 1771, after some frank criticism by Herder, Goethe revised it heavily in early 1773. He decided in favour of anonymous publication – he would pay for the paper and his friend Merck for the costs of the court printer. Friends were asked to buy copies or place them with booksellers, and Goethe had to borrow money to defray his costs (which he never recovered). *Götz* was unexpectedly successful, with several piracies within the year, and when it was staged the following year it shot Goethe to the forefront of the German literary scene.

Goedecke, IV3, 143, 2; Hagen 46; Hirzel A 33; Kippenberg, I, 348; Speck 712.





[32]

**33** GOETHE, Johann Wolfgang von.

Faust. Eine Tragödie. Tübingen, in der J. G. Cotta'schen Buchhandlung, 1808.

12mo, pp. 309; a little light spotting, but a very good copy in a later 19<sup>th</sup>-century ?English binding of full blue morocco gilt, neat ms. note in English to front end-leaf. £3500

**First separate edition of the complete text of *Faust* Part I.** First published in volume 8 of *Goethe's Werke* (1806-1810), it appears here in a new setting and with corrections to the text.

'The subject of *Faust* occupied Goethe's mind throughout almost the whole of his life. As a boy he enjoyed the puppet play (*Puppenspiel von Dr. Faust*) and read one of the later forms of the *Faust Volksbuch*. By 1773 he had begun to write a play on the theme, which was at first probably concentrated mainly on Faust's disgust with academic learning and on the shallowness of university life. It developed into the love tragedy in which Faust, with Mephisto's aid, gains the heart of a good

and virtuous girl (Gretchen), and forsakes her, driving her to an infanticide for which she is condemned to death. In this form the play exists in a copy made in Weimar about 1776 by Luise von Göchhausen; the copy was discovered among her papers in 1887, and published by Erich Schmidt as *Goethes Faust in ursprünglicher Gestalt ...*

'Goethe felt unable to advance the play further while in Weimar, but some years later he decided to incorporate it as a fragment in an edition of his works (*Schriften*, 1787-90). While in Italy and after his return he added the scenes *Hexenküche* and *Wald und Höhle*, turned the prose of *Auerbachs Keller* into verse, and cut off the last scenes so that the play breaks off at the end of *Dom*. He published it as *Faust, ein Fragment* in vol. 7 (1790) of *Schriften*.

'It was at Schiller's instigation that Goethe began in 1797 to work again at *Faust*, and the idea soon arose of treating the story in two parts. In the next ten years he added the scene *Studierzimmer*, in which Faust enters into the pact with Mephisto, and the scenes *Vor dem Tor* and *Walpurgisnacht*, and published the work, together with the dedicatory ode, the prologue on the stage, and the prologue in Heaven, as Pt. 1 in 1808' (*Oxford Companion to German Literature*).

Although some sections were completed earlier, most of the work on Part 2 came in the years after 1826; it was published, irregularly, in 1828-31 and then together in 1832.

Goedeke IV, 3, 613; Hagen 310.



**34** GOETHE, Johann Wolfgang von.

Goethe's Gedichte ... Neueste Auflage. Vienna, B. Ph. Bauer, 1815.

3 vols, squarish 16mo, pp. [2], 199, [1]; [2], 236; [2], 256, with frontispieces in volumes I and III (not called for in volume II), and an additional fly-title in volume II; title-pages and frontispieces on white paper, the rest printed on blue-tinted paper; in the original pink stiff paper printed wrappers, spines somewhat perished (book-blocks splitting), in the original blue combed-paper slipcase.

£1500

A very rare, decorative pocket edition of Goethe's collected poems, printed on blue paper and its original slipcase.

The first separate edition of Goethe's collected poems was published by Cotta in Tübingen in 1812; a second edition appeared in 1815. In the same year Bauer, of Vienna, published a two-volume selected edition of *Gedichte* (Hagen 374, with continuous pagination and a frontispiece in volume I). The present edition, the first thus, adds a third volume (with a new frontispiece, *Hermann and Dorothea*, some further 'Vermischte Gedichte', theatrical prologues and epilogues, and 'Maskenzüge').

Not in Hagen or Goedecke, which only record a reprint of 1816 (Hagen 375). Not in OCLC or COPAC. KvK shows only one copy, at the Anna Amalia Bibliothek, Weimar, plus a copy of volume I only at the Berlin Staatsbibliothek.

**35** GOR'KII, Maksim, *pseud.* [i.e. Aleksei Maksimovich Peshkov].

[Cover title:] БЫВШИЕ ЛЮДИ [*Former people*, translated into English as 'Creatures that once were men']. *St. Petersburg, "Znanie", 1906.*

8vo, pp. 80; somewhat age-browned, but a good copy, stitched as issued, in the original printed orange paper upper wrapper, lower wrapper renewed. £1500

First edition in book form, very rare, of a powerful, darkly comic fable. It had first appeared over two issues of *Novoe Slovo* in October-November 1897; here it is reprinted by his publishing concern 'Znanie' while he was in exile after the 1905 Revolution.

The 'former people' of the title are a group of social outsiders – petty thieves, tramps, drunkards, gamblers, mujiks, and one former schoolmaster – who live together in a dosshouse run by Aristid Kuvalda, who once managed a printworks and now has a vendetta against the mercantile world, in particular his landlord Petunnikov. When Kuvalda discovers that Petunnikov's new factory is being built partly on land owned by Vavilov, who runs the local eating-house, he persuades Vavilov to present a legal case.

The result is inevitable: Vavilov is strong-armed out of any potential compensation by both sides, the schoolmaster, who drafted the case, is found mysteriously near death (the result of a beating?), and Kuvalda is led away to prison having insulted the police. The character of Kuvalda, with his veiled hints at a noble background, is the story's strongest point, a portrait that Gorky told Tolstoy he drew from life, based on a scene in a Kazan courtroom.

Not in OCLC or COPAC. There is a copy at the National Library of Russia.

**36** GOR'KII, Maksim, *pseud.* [i.e. Aleksei Maksimovich Peshkov].

9-ое Января, очеркъ [*9 January, a sketch*]. *Berlin, J. Ladyschnikov, 1907.*

8vo, pp. 36; a fine copy in the original grey-green printed stiff paper wrappers. £1500

First edition? of a political short story about the 'Bloody Sunday' massacre of 9 January 1905, the catalyst for the abortive Revolution of that year.

A peaceful mass demonstration of workers was led to the Winter Palace by the priest Georgii Gapon, whereupon troops in the Imperial Guard opened fire, killing up to 1000. Here Gorky follows the line that Gapon was in fact a plant, working for the Okhrana, the Tsarist secret police – he was assassinated on those grounds by the Socialist Revolutionaries in March 1906. The betrayal was felt all the more strongly by Gorky as Gapon had been his houseguest after the massacre.



As well as sparking the Revolution, the massacre helped push Gorky himself towards a more radical stance, and association with the Bolsheviks. He was imprisoned briefly in 1905, then sent on a fund-raising trip in the United States in 1906 (where he wrote *Mother*), afterwards settling on Capri.

OCLC lists an undated edition only, printed in Leipzig; this edition, not in OCLC, is printed in Berlin by Rosenthal, and includes a bilingual title-page. It is not clear which has precedence.

## ILLUSTRATIONS TO *ŠVEJK*, PRESENTATION COPY

**37** GROSZ, George.

Hintergrund. 17 Zeichnungen zur Aufführung des "Schwejk" in der Piscator-Bühne.  
Berlin, Malik-Verlag, [1928].

Small oblong folio, ff. [1], 17, loose leaves, comprising a title-page and **17 lithograph illustrations**, complete; wanting the brown paper wrapper.

£1500

First edition, **inscribed on the title-page by Grosz: 'mein lieben Freunde Marcel Beküs mit herzlicher Widmung ... Berlin März 1928'**.

In 1928 Berthold Brecht, Grosz, Feliz Gasparra and Leo Lania collaborated with the director Erwin Piscator on a stage production of Jaroslav Hašek's satirical masterpiece *The Good Soldier Švejk*. 'The resulting freewheeling stage adaptation ... that premiered in 1928 proved to be a landmark production that was an enormous success in every respect and had the conservatives up in arms. The scene design by Grosz, together with the sardonic drawings of his animated films, led to his being sentenced for criminal blasphemy – two months in prison and a fine of 2000 marks' (James K. Lyon and Hans-Peter Breuer, *Brecht Unbound*, 1995). *Hintergrund* is a selection from the several hundred drawings Grosz made for the production.

Marcel Bekus (1888-1939) was a Warsaw-born anarchist who had participated in the 1905 Revolution in Russia, and was deported to Siberia. After the 1917 Revolution he moved to France where he moved in avant-garde and anarchist circles, and was a friend of Grosz, Masereel etc.



- 38** GUILLÉN, Jorge.  
Fuera del mundo. Translated by Reginald Gibbons. *Trenton, New Jersey, Eleutherian Printers, [1981].*

8vo, pp. [24], Spanish text with English translation printed opposite; a fine copy on Rives paper, uncut, hand-sewn into the original printed wrappers. £550

First edition of the Spanish text and of the English translation by Reginald Gibbons. *Fuera del mundo* is the conclusion of *Final*, the fifth and last series of *Aire Nuestro*. **The edition consists of 76 numbered copies, of which ours is no. 24.**

Not in the British Library catalogue.

#### PRESENTATION COPY

- 39** GÜIRALDES, Ricardo.  
*Raucho. Momentos de una juventud contemporánea. Buenos Aires, Imprenta de Jose Tragant ... 1917.*

4to., pp. 273, [3], with a half-title, an index leaf and an initial blank; a very good copy, untrimmed in the original printed paper wrappers, spine darkened and splitting, covers slightly soiled. £2000

First edition, scarce, Güiraldes's first novel, a tale of gaucho life inspired by his experiences as a boy on the family ranch; **inscribed 'Para Mlle Matilda Pomès / Ricardo Güiraldes'**.

The prominent Argentinian novelist and poet Ricardo Güiraldes (1886-1927) was raised partly in Europe, with French his first language, and was to return to Paris in the 1920s. *Raucho* was preceded by a collection of stories and a volume of poems, but he reached greatest prominence with his second gaucho novel, *Don Segundo Sombra* (1926). In 1924, he founded the short-lived periodical *Proa* along with Borges.

The hispanophile French poet, translator and academic Mathilde Pomès (1886-1977) published several collections of verse in Paris in the late 1920s and early 30s, mixing in the same circle as Güiraldes around the Librairie Monnier, along with Larbaud, Reyes, and Salinas.

## BUCH DER LIEDER

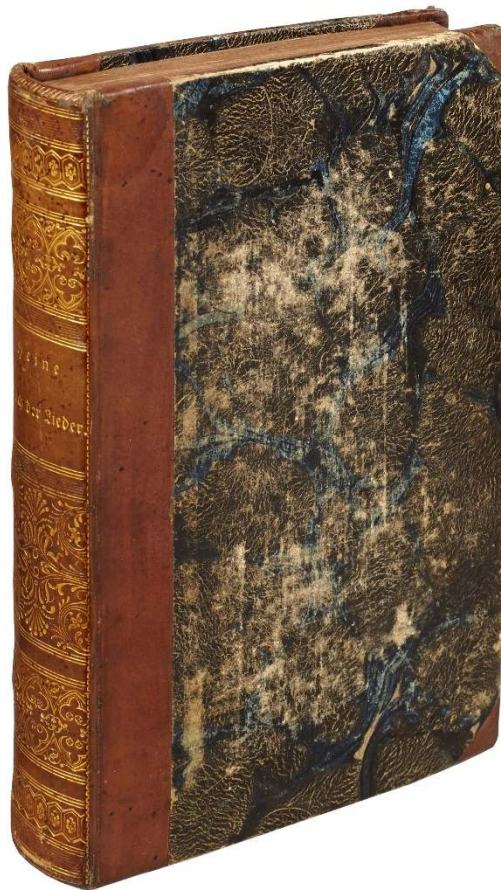
**40** HEINE, Heinrich.

*Buch der Lieder. Hamburg, Hoffmann und Campe, 1827.*

8vo, pp. [4], 372, [2], with the half-title and the terminal leaf of advertisements; woodcut lyre ornament on title; light foxing to extremities, but a very good copy in neat contemporary half calf, spine elaborately gilt; in a cloth folder and leather backed slip-case. £2750

First edition of the volume on which Heine's fame as lyric poet is founded, and the inspiration for many Lieder by Schubert, Schumann, Mendelssohn and Brahms. This copy is complete with the half-title, the rare advertisement leaf 'Literarische Anzeige', and the dedication leaf to Friedrich Merckel (repeated in a different setting on p. 307).

Goedeke VIII, 555, 26.





## 'THE MOVING AND PROFOUND POET' OF THE SPANISH CIVIL WAR

### 41 HERNÁNDEZ, Miguel.

Viento del pueblo. Poesía en la guerra. *Valencia, Ediciones 'Socorro Rojo', 1937.*

4to, pp. 154, [4], with a full-page photogravure portrait of Hernández and numerous photogravure illustrations in the text, probably by Tina Modotti; slightly toned, corners bumped, but a good copy, in the original printed wrappers, edges worn and chipped with loss, spine defective; bookplate of Stephen and Natasha Spender. £3250

First edition of a scarce collection of Civil War poems by the 'soldier-poet' Miguel Hernández; **from the library of Stephen Spender, who met Hernández in Madrid in the summer of 1937 and would champion and translate his work.**

Miguel Hernández had been appointed 'commissar of culture' within the propaganda unit of the Republican army in 1936 on the basis of two poems published in *El mono azul*. One of them, 'Viento del pueblo', gave its name to the collection he was then planning, of 25 rousing, populist poems composed between September 1936 and July 1937. The photographs that accompanied them in print are probably by Tina Modotti, with whom Hernández was then in touch.

In July 1937 Hernández was involved with the Second International Congress of Antifascist Writers, a conference held in Madrid, Barcelona and Valencia, and attended by, among others, Pablo Neruda, André Malraux, Octavio Paz, and Stephen Spender. Spender became a particular supporter, praising Hernández in a speech delivered there as 'an "international comrade", one who merits fame for being "a soldier of civilization and the moving and profound poet of this war"' (Gayle Rogers, *Modernism and the New Spain*, p. 176). Spender would later include his own translation of 'Recoged esta voz' (pp. 61-8 here) in his Spanish Civil War anthology *Poems for Spain* (1939).

After the conclusion of the Civil War, Hernández attempted to flee to Portugal, but was arrested on the border and returned to Spain for imprisonment. His death sentence was commuted to 30 years in prison by Franco, fearful that Hernández would become another martyr like Lorca; but terrible conditions led to his death from tuberculosis in 1942.

### 42 HUGO, Victor.

Лирический стихотворения ... Перевель съ французкаго М. Сорокинъ. [*Lyric poetry ... Translated from the French by M. Sorokin*]. *St Petersburg, I. Benken, 1834.*

12mo in half-sheets, pp. [4], 101, [3]; old stamp of a school library in Rovno (Ukrainian Rivne) and ms. ink shelfmarks to title and front free endpaper, otherwise a good copy in contemporary Russian half sheep, some worming to upper joint, lacking spine label. £800

First edition: **the first appearance of Hugo's poetry in Russian.** There had been a few other Russian translations of Hugo earlier in the 1830s, of both his fiction (*Le dernier jour d'un condamné; Han d'Islande*) and his plays (*Hernani; Angelo*), but it was with the present verse collection that Hugo first found success in Russia.

The poems included are: *Un chant de fête de Néron; Cri de guerre du mufti; La fiancée du timbalier; Adieu de l'hôtesse arabe; À Ramon, duc de Benav; La mêlée; La Fée et la Péri; La ville prise; Les deux îles; Aestuat infelix.*

Not found in OCLC.



## FIRST APPEARANCE IN PRINT

**44** KAFKA, Franz.

Das Urteil [in: *Arkadia. Ein Jahrbuch für Dichtkunst.* ed. Max Brod.] Leipzig, Kurt Wolff Verlag, 1913.

8vo, pp. 241 (of which pp. 53-65 contain *Das Urteil*), title printed in red and black; a fine copy in the original illustrated paper boards by E. R. Weiss, minor discoloration to spine. £2000

First edition of this anthology, which includes **the first appearance in print of Kafka's story *Das Urteil***. The text differs in numerous small ways from that of the first book edition published in 1916 (see next item). Other authors represented in the collection, which was edited by Max Brod, include Robert Walser, Franz Werfel, Franz Blei, and Kurt Tucholsky.

Dietz 20.

**45** KAFKA, Franz.

Das Urteil. Eine Geschichte. Leipzig, Kurt Wolff Verlag, 1916.

8vo, pp. 29, [1] + advertisement leaf at end; stamp of former owner on title; a little light foxing but a very good, fresh copy in the original black wrappers, blue printed paper label on upper cover; modern bookplate. £1450

Rare first edition, second issue, of this short story, written in a single night in 1912. The dream-like narrative which demonstrates Kafka's familiarity with Freud, is a parable on the theme of existential guilt.

Dietz 31; Raabe 146.4.

## THE LEAP INTO THE VOID

**46** KLEIN, Yves.

Dimanche. [Paris,] 27 Novembre 1960.

Large folio newspaper, pp. [4], with illustrations; one central fold, slight and uniform age-toning, in fine condition. £1800

'Numéro Unique' – an immaculate copy of Klein's famous one-day periodical, an extraordinary parodic artist's book published on Sunday 27 November in 1960 and sold on newsstands in Paris. It contained, on the front page, the first appearance of Klein's famous photo-collage 'The Leap into the Void' (here captioned 'Un homme dans l'espace!'), alongside his manifesto on the Theatre of the Void.

'The Leap into the Void', Klein's most famous work of art as performance, perhaps a parody on the space race, perhaps an ironic response to the collapse of French colonialism, was assembled from photographs by Harry Shunk and Janos Kender taken in October 1960. Klein had hired them to 'document' his re-enactment of an undocumented leap apparently executed earlier in the year. He had black-belt in Judo, but accounts vary as to how he was caught ...



**YVES KLEIN PRÉSENTE :**  
LE DIMANCHE 27 NOVEMBRE  
1960

NUMÉRO  
UNIQUE

**FESTIVAL D'ART  
D'AVANT-GARDE**  
NOVEMBRE - DÉCEMBRE 1960

**La Révolution  
bleue  
continue**

SEANCE DE 0 HEURE A 24 HEURES  
**Dimanche**  
27 NOVEMBRE

**Le journal  
d'un  
seul jour**

0,35 NF (35 fr.) Abonné : 0,30 NF (30 fr.) - Tunisie : 27 mill.  
Maison : 22 rue - Paris 7<sup>e</sup> arr. - Espagne : 2 pes.

**THEATRE DU VIDE**

**UN HOMME DANS L'ESPACE !**

**I** Le théâtre se cherche depuis toujours ; il se cherche depuis le début perché.

Le grand théâtre, c'est l'éclat en fait ; l'important est d'établir une bonne fois nos positions scéniques, chaque d'élite manière individuelle et non plus personnellement dans l'univers. Depuis longtemps déjà l'annonce partout que se sera le théâtre. Je n'en connais pas d'autre aujourd'hui ! Je tiens à dire aussi : « Je suis l'acteur, je suis le compositeur, l'architecte, le sculpteur, je suis à dire » Je suis « l'un en scène » ce sans doute que cela a déjà été dit de toutes sortes de manières diverses ; c'est certainement juste. Par conséquent, je répète peut-être cela, mais cependant, bien consciemment avoir atteint le droit de le dire ; et voilà que, pour moi comme pour tous, il n'y a plus rien à faire ; le théâtre officiel, aujourd'hui, c'est « être » et je « suis » bien effectivement tout ce que l'on veut dire que je « suis » et, même tout ce que l'on dit tout cela que je « suis » ; l'important même à ne plus « être » du tout un jour ! Mais, que l'on ne s'y trompe pas ; il ne s'agit pas de moi quand je dis je, moi, moi, etc.

**ACTUALITÉ**

**D**ANS le cadre des représentations théâtrales du Festival d'Art d'Avant-Garde de novembre-décembre 1960, j'ai décidé de présenter une ultime forme de théâtre collectif qu'est un dimanche pour tout le monde.

Je n'ai pas voulu me limiter à une matinée ou à une soirée.

En présentant le dimanche 27 novembre 1960, de 0 heure à 24 heures, je présente donc une journée de fête, un véritable spectacle du vide au point culminant de mes théâtres. Cependant, n'importe quel autre jour de la semaine aurait pu être ainsi utilisé.

Je souhaite qu'en ce jour la joie et le merveilleux reviennent que personne n'ait le trac et que tous, acteurs-spectateurs, assistants comme innocents, aussi de cette éphémère manifestation, passent une bonne journée.

Que chacun aille dehors comme dehors, circule, bouge, remue ou reste tranquille.

Tout ce que je publie aujourd'hui dans ce journal est antérieur à la présentation de ce jour historique pour le théâtre.

Le théâtre doit être ou doit tout au moins tenter de devenir rapidement le plaisir d'être, de vivre, de passer de merveilleux moments, et de comprendre chaque jour mieux le bel aujourd'hui.

Tout ce que je publie dans ce journal ont été mes étapes jusqu'à ce jour glorieux de réalisme et de vérité : le théâtre des opérations, de cette nécessité du théâtre.

leurs, de son « théâtre de la révolte » et s'intitule « La Soirée maigre ».

Le Théâtre-Optique Burin crée un théâtre spécifique ; les personnages de sa pièce, « Horace et Juliette », dansent des mondes fantastiques et infernaux qui évoluent sur le scène pendant que les acteurs en embuscade déclament le texte. Amphithéâtre monté dans plusieurs lieux de six mètres, simples de décoration ; les discussions fontent partie éternellement du programme. Ce qui l'annonce à l'échelle souvent à son public, qui lui communique d'urgence ses représentations, qu'il était prêt à supporter les torments, en ce qui concerne mais, en aucune manière, les pays.

Les photographes dans « Les Miroirs de la Tour Eiffel », de Jean Cocteau sont aussi de très beaux phénomènes.

★

Il serait trop long de citer ici toutes les tentatives qui ont été faites pour sortir de la situation du théâtre moderne. Je l'inscris dans le domaine du spectacle de la reproduction.



*Dimanche* was issued as part of the second Festival d'Art d'Avant Garde, in imitation of the Sunday issue of *France Soir*. As well as the 'Leap', Klein's *Dimanche* includes 'scripts' for other performances: 'Sensibilité pure', in which the audience is chained and gagged; and 'Stupéfaction monochrome', in which they are drugged and fall into a torpor dominated by the colour blue.

PAN-SLAVIC POETRY

**47** KOLLÁR, Jan.

*Díla básnická ... we dwau djljch [A Collection of Poems ... in two parts]. Buda, no publisher, but 'with the types Gyuriána a Bagó', 1845.*

8vo, pp. [332], 58, [2]; some light offsetting; with a presentation inscription 'Slawobratrowi Utješnowić-Ostrožinskému / Jan Kollár' and an additional autograph sonnet bound in; contemporary green cloth, light wear only, small chip at head of spine, paper spine label lettered gilt; in a folding cloth box. £2750

First collected edition of Jan Kollár's works, inscribed to fellow poet and 'brother Slav' Ognjeslav Utješnowić-Ostrožinski, with an additional autograph sonnet written in his honour.

Kollár (1793–1852) is the first great Slovak poet and one of the leading Czech-language poets of the nineteenth century. He is best known for the epic sonnet cycle 'Slavy dcera' ('Slava's Daughter', first published in 1824, but greatly added to over subsequent editions), which forms the first and larger

part of this edition. The second part contains shorter lyrics. In 'Slavy dcera', 'the poet's beloved Mína [an embodiment of Kollár's ideal of love] becomes daughter of a mythic Slavic patron Goddess, and a pilgrimage is conducted through Slav lands and, in Dante-like style, into a Slav paradise and hell' (Naughton, p. 141). As such, it is an early expression of the ideal of cultural unity among all the Slavic peoples.

Kollár was an active Slavophile campaigner (de Bray calls him the 'crystallizer of the ideal of Slavonic brotherhood') during the Revival period, and it is fitting that this copy is inscribed to Utješenić-Ostrožinski (1817–1890), a Croatian Serb writer, who had inspired Kollár with his poem 'Jeka od Balkana' ('The Cry of the Balkans') and his views on South Slav unity and co-operation. Kollár even pens an additional sonnet in his and A. S. Khomyakov's (1804–1860, Russian poet and early Slavophile) honour, bound in specially in this copy, and which was published in the final edition of 'Slavy dcera' in 1852.

STC Hungarian, p. 138. See James Naughton, ed., *Traveller's Literary Companion to Eastern and Central Europe* (1995).

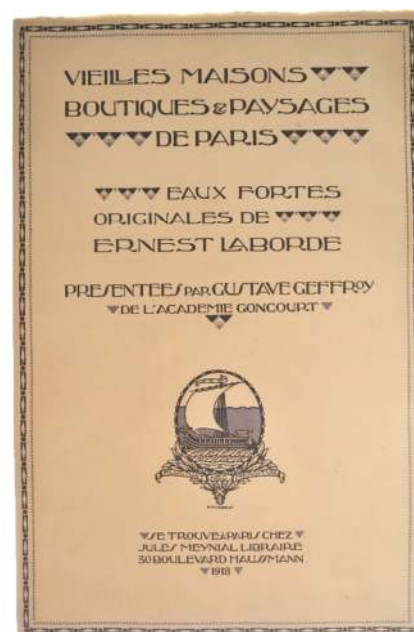
#### 48 LABORDE, Ernest.

Vieilles maisons boutiques & paysages de Paris. Eaux fortes originales de Ernest Laborde. Présentées par Gustave Geffroy de l'Académie Goncourt. Paris, Jules Meynial, 1918 [1919].

Large folio, pp. [8], plus 42 leaves of etchings on a pale yellow ground (various sizes up to 188 x 260mm, though generally smaller), including two index plates; one plate-leaf slightly browned, else a fine copy, uncut, loose leaves as issued, in a modern portfolio; **each plate numbered in pencil 4/90.** £3250

First edition, very rare: two series of 20 etchings each on the most picturesque houses and shops in Paris, produced 1911–1918 by Ernest Laborde (1870–1935).

Not in OCLC, COPAC, KvK or CCF, and very scarce on the market. We have traced a copy at the Bibliothèque historique de la ville de Paris only, plus a few holdings of individual etchings.







**49** MONTERO LACASA, José.

Prototipos Bonaerenses. Ilustraciones del Autor. [Buenos Aires,] *Carlos y Roberto Nale, Editores*, [1954].

Oblong folio, pp. 206, [2], with 66 scratchboard illustrations by the author; slight age-toning, but a very good copy in the original printed stiff paper wrappers, dampstain to foot of spine; stamp of the University of Rosario, Argentina, with manuscript note dated 1959 of its sale by the College of Engraving. £325

First edition of a collection of short stories of gaucho life, with atmospheric illustrations by the author. The title-verso advertises translations of the work into English and German, but we can find no evidence they were ever published.

Montero Lacasa (1893-1957) had been a popular illustrator for Argentinian newspapers in the '40s and '50s. An earlier work, *El Hombre a Caballo* (1939), is extremely rare.

UNIQUE EXTRA-ILLUSTRATED COPY  
WITH AN AUTOGRAPH LETTER

**50** LOUÏS, Pierre. [VASSAL, Jean].

Aphrodite. Moeurs antiques. *Paris, Société du Mercure de France*, 1896.

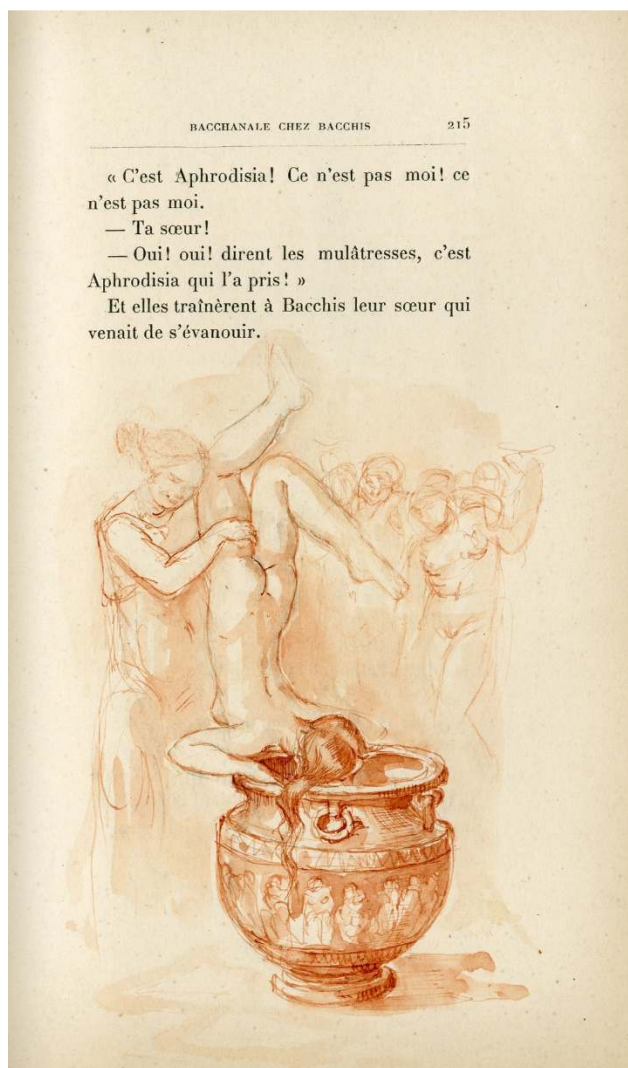
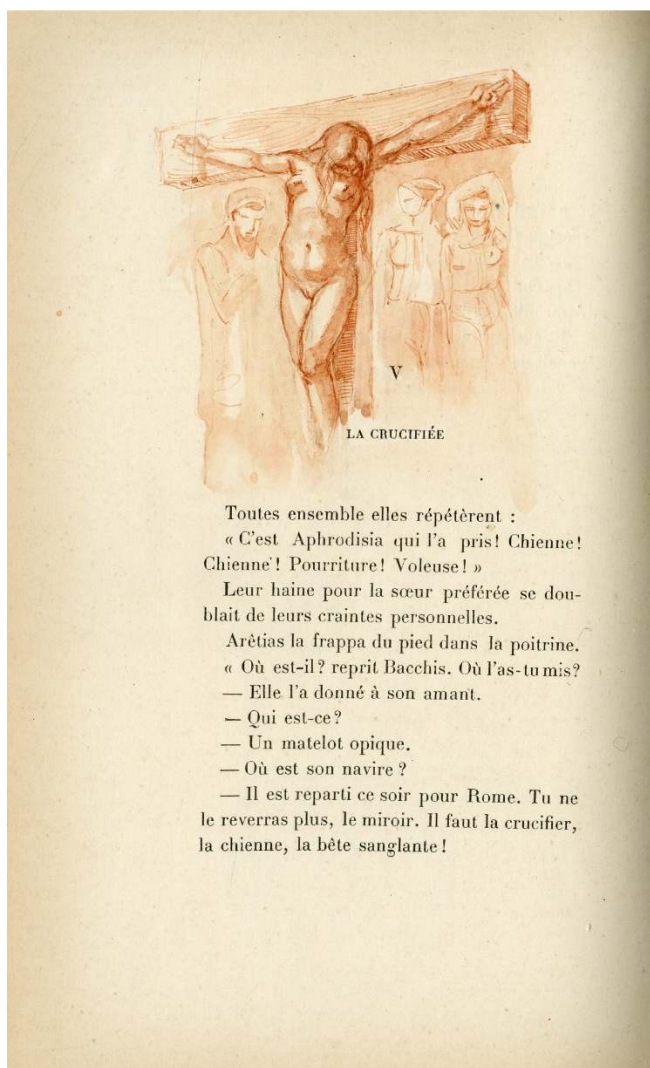
4to, pp. [4], xii, [2], 327, [6, table], [2]; **with 132 original drawings in terracotta ink and wash by Jean Vassal** (b. 1902), many half-page, inscribed to title-page verso by the illustrator to Jeanne and René Aquarius, dated 1945; **and with a 2-page autograph letter by Louÿs**, signed, on headed notepaper, undated but 1892-3, tipped in; a fine copy in quarter tan



morocco with pebble-grained cloth boards, spine in five compartments with gilt nude motif, contrasting lettering pieces, top edge gilt, red cloth marker, with a matching slipcase. £3500

First edition of Louÿs's first novel, an erotically-charged account of courtesan life in Ptolemy's Alexandria; no. 346 of 1000 copies. It was the fastest selling work by any living French author in his day. The present copy is enhanced by the numerous fine drawings illustrating themes from the text, predominantly nudes alone or in landscapes. Jean Vassal was an artist and sculptor who exhibited at the *Salon des Indépendants*. René Aquarius published a volume of student verse under the pseudonym René Bidus in 1911.

The autograph letter, written from the home of the poetess and novelist Judith Gautier, is addressed to an unnamed party at *La Revue Blanche*, presumably the editor Thadée Natanson – Louÿs draws attention to the publication of 'le prologue d'un conte dramatique que j'écris sous le titre de *Chrysis*', in fact the first chapter of *Aphrodite*, which had appeared in the symbolist journal *La Wallonie* in 1892, and submits for consideration 'le début du premier acte'. '*Chrysis*. Acte premier (Fragment)' appeared in the issue of July-August 1893.



**51** MALRAUX, André.  
L'Espoir. Roman. *Paris, Gallimard, [1937].*

8vo, pp. 365, [5]; a very good copy, uncut in the original printed wrappers, some minor restoration to edges and spine; in a folding cloth box. £2250

First edition, **one of 95 copies printed on *pur fil***. Malraux's epic novel drawing on his experiences of the Spanish Civil War, which he wrote and published while the war was still in progress, partly in order to raise funds for the Republican side. It covers events from Franco's coup of 18 July 1936 to the Battle of Guadalajara, a Republican victory in 1937.

THE BIRTH OF THE ARTISTS' BOOK  
1 OF 12 COPIES ON CHINA PAPER

**52** [MANET, MILLET, COROT etc.]  
Sonnets et eaux-fortes. *Paris, Alphonse Lemerre, 1869.*

Folio, ff. [47], with a half-title and 42 leaves of etched plates; title-page printed in red and black within a decorative border; a fine copy, with exquisite impressions of the plates, in contemporary blue crushed morocco, gilt, by Thibaron, corner pieces of floral tools, dentelles gilt, all edges gilt. £13,500

First edition of a landmark artists' book, **one of 12 copies on *papier chine volant***.

'A very significant book ... perhaps the first clear example of book illustration treated as an important artistic medium by a group of major 19<sup>th</sup>-century French artists' (*The Artist and the Book*), *Sonnets et eaux-fortes* was the result of a commission by the critic and collector Philippe Burty, uniting 42 poets and artists in perhaps the most celebrated artistic and literary collaboration of the nineteenth-century in France.

Plates by Manet, Corot, Millet, Jongkindt, Daubigny, Doré, Gérôme (and one after a drawing by Victor Hugo) accompany (or are accompanied by) sonnets by Anatole France, Théophile Gautier, Paul Verlaine etc. ... Manet's contribution, 'Fleur exotique', in etching and aquatint, is particularly famous, almost a pastiche of a Goya capricho. After publication the plates were destroyed (to the dismay of some, including Millet), and inevitably 'Intact examples ... have become rare, so frequently have they been ransacked for individual plates' (Ray pp. 360-362).

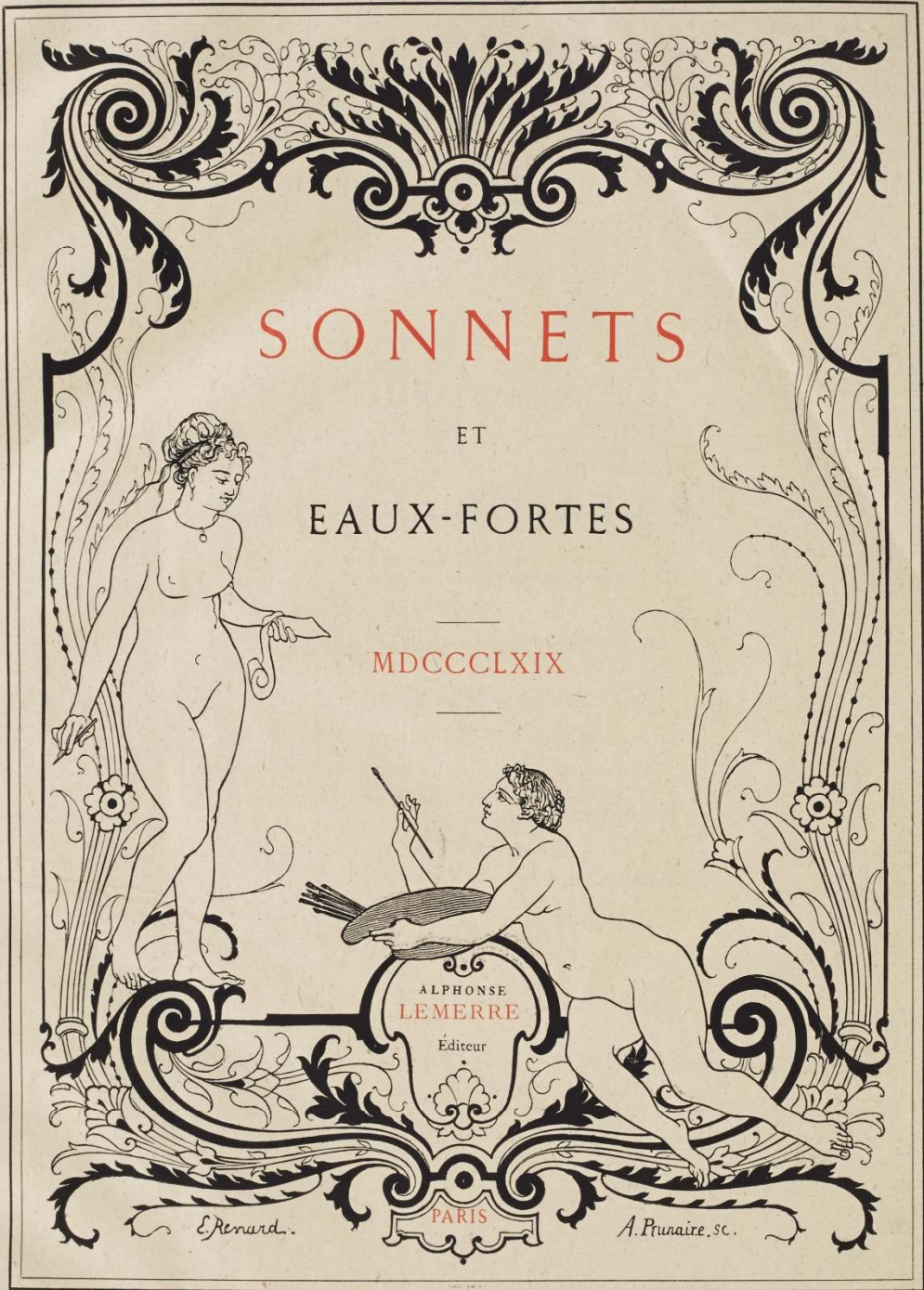
350 copies were printed on French laid paper (as stated on the limitation leaf), but there were in addition 36 copies issued *hors commerce*: 20 on Whatman with a double suite of plates, 12 on papier chine (as here), and 4 on japon. The *hors commerce* copies are '**d'une grande rareté**' (Carteret), rarely encountered on the market or in collections.

*The Artist and the Book 1860-1960*, 64; Cartaret, *Le trésor du bibliophile*, IV, p. 364; Cartaret *Le trésor du bibliophile romantique et moderne*, III, 564; Rauch 5; Ray, *The Art of the French Illustrated Book 1700-1914*, 268; Strachan, *The Artist and the Book in France*, p. 35; Vicaire, VII, 579-581.









SONNETS

ET

EAUX-FORTES

MDCCCLXIX

ALPHONSE  
LEMERRE

Éditeur

PARIS

E. Renard.

A. Prunaire, sc.





## FIRST BOOK

**53** MANN, Thomas.

Der kleine Herr Friedemann. Novellen. *Berlin, Fischer, 1898.*

8vo, pp. [4], 198, [2]; some light foxing, but a very good copy, in the original green cloth, embossed pattern of water and turtles, gilt lettering, top edge gilt. £2000

First edition of Mann's first book, a collection of short stories. The famous title story is a tragedy following the life of the hunchbacked Little Herr Friedemann. His life is devoted to self-improvement and cultural pursuits until he falls in love with the wife of a military commander, a violent and unpredictable woman; he admits to her that he had only ever imagined happiness in the past, but she rejects his declaration of love and he drowns himself. Some of the characters would reappear in *Buddenbrooks*.

Bürgin 1, 1; Wilpert/Gühring 1.

## FIRST NOVEL

**54** MANN, Thomas.

Buddenbrooks. Verfall einer Familie. Roman. *Berlin, Fischer, 1901.*

Two vols, 8vo, pp. 566; 539, [9, ads]; a very good copy in the original grey publisher's cloth, blocked in black with an art nouveau border, lettered gilt; ownership inscriptions of Elizabeth Müller; folding cloth box. £10,000

First edition of Mann's first novel, one of the masterpieces of German literature. *Buddenbrooks* is a saga following four generations of a Hanseatic merchant family, based on Mann's own family in Lübeck – and elements of his own character are seen in Thomas (who reads Schopenhauer) and Hanno (who escapes into music courtesy of Wagner).

When Mann was awarded the Nobel Prize in 1929, the jury cited *Buddenbrooks* as the main reason for his laureateship, omitting mention entirely of his more recent second novel *Der Zauberberg* (1924).

As with many of Fischer's editions of Mann, the book was apparently issued in wrappers or in a variety of different coloured cloths.

Bürgin 1, 2; Wilpert/Gühring 3.

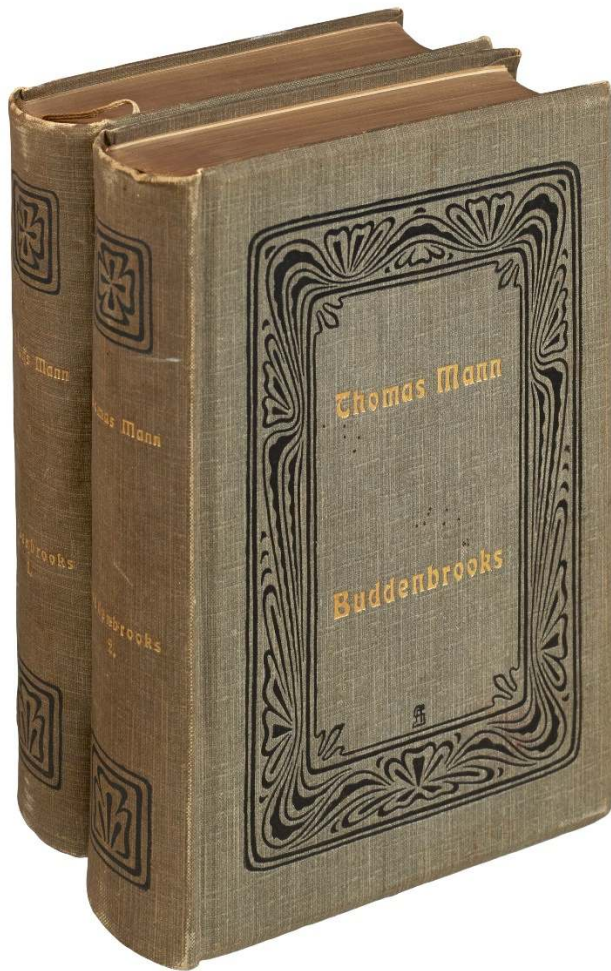
## FIRST APPEARANCE OF 'TONIO KRÖGER'

**55** MANN, Thomas.

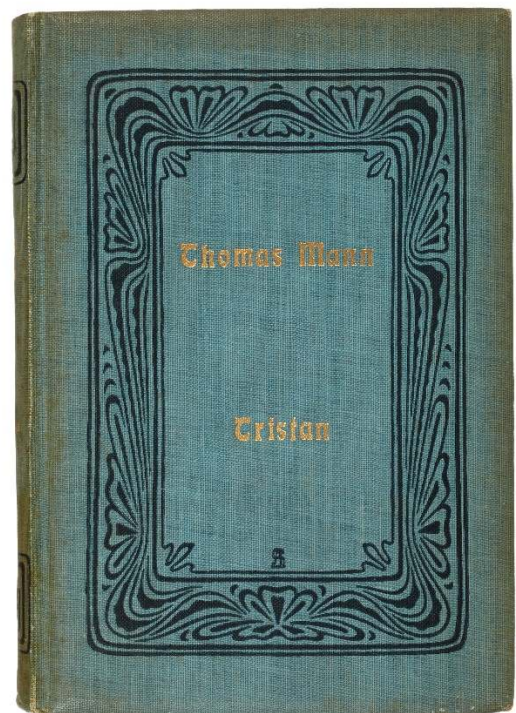
Tristan. Sechs Novellen ... *Berlin, Fischer, 1903.*

8vo, pp. [8], 264, [8, advertisements]; a very good copy in the original blue cloth, blocked in black with an art nouveau style frame, lettered gilt, top edge gilt; lower edge of spine slightly stained. £2000





[54]



[55]

First edition of Thomas Mann's third book, a collection of stories including his two principal Novellen, 'Tristan' and 'Tonio Kröger', both of which circle around the conflict (or resolution) between the 'Bürger' and the 'Künstler', the citizen and the artist.

Bürgin 1, 3; Wilpert/Gühring 4.

## THE MAGIC MOUNTAIN

- 56** MANN, Thomas.  
Der Zauberberg. Roman. *Berlin, Fischer, 1924.*

2 vols, 8vo, pp. 578; 629, [3]; a very good copy in the original cream buckram, spines blocked in black and gilt. £750

First edition of Mann's second novel, and one of the greatest works of 20<sup>th</sup>-century German literature. Its genesis was in a short story written before WWI, when Mann's wife was in a sanatorium in Davos; after the war Mann revisited, rewrote and expanded the story.

The novel was issued in cloth or in wrappers, and in a deluxe edition of 150 signed copies.

Bürgin 1, 25; Wilpert/Gühning 28.

## TRANSLATED FROM YIDDISH

- 57** MARKISH, Peretz Davidovich.  
Рубеж. Избранные стихи. [*Threshold. Selected poems*]. *Moscow, Goslitizdat, 1933.*

Small 8vo, pp. 141, [3], photographic portrait frontispiece; small light stain to lower outer corner, but generally a very good copy in the original cloth, with the original printed dust-jacket (restored with some loss); in a folding cloth box. £1800

First edition in Russian of the first book by the Soviet Yiddish poet and novelist Peretz Markish (1895-1952), a collection of poems, *Shveln* (*Threshold*, Kiev, 1919) which established his reputation as one of the most important Yiddish poets of his time. A supporter of Soviet Russia and the Russian Revolution of 1917, Markish was awarded the order of Lenin in 1939, but he was arrested in 1948 accused of Jewish nationalism, and in 1952 he was shot along with many of his fellow writers. His poetry was rehabilitated in the 1950s when collections of his poems were published in both Russian and Ukrainian translation. Anna Akhmatova was among those writers who later translated his poetry; the translators of the present collection are P. Antopolsky, E. Bagritsky, D. Brodsky, O. Kolychev, and L. Penkovsky.

Extremely rare: OCLC records a single copy, at the University of Haifa; not found in any of the bibliographies consulted.

- 58** MARSHAK, Samuil Iakovlevich, and Mikhail TSEKHANOVSKII.  
Почта [*Post*]. *Leningrad, 'Pechatnyi Dvor', 1931.*

4to, pp. 10 (including inside covers), chromolithograph illustrations in blue red, green, black and yellow throughout; a very good copy, stapled as issued in the original colour-printed paper covers. £750

Sixth edition (first published by Raduga in 1927) of an attractive Marshak children's story, with illustrations by the artist and animator Tsekhanovsky.

59 MARSHAK, Samuil Iakovlevich, and Vladimir Vasil'evich LEBEDEV.

Багаж [Baggage]. Leningrad, Lendetgiz, 1935.

4to, pp. [12], with chromolithographic illustrations throughout (in black, red and green); a very good copy in the original colour-printed paper wrappers (slightly soiled, three very small portions torn away), 'Printed in Soviet Union' export stamp. £1000

Ninth edition (first published 1927) of one of Marshak's best-known children's stories, with striking illustrations by Lebedev. A train carriage, assorted luggage, and a dog make for an adventure to be remembered.

The story was first published by Raduga in 1926 with a different cover and substantially different (and fewer) illustrations; editions appear to follow the present scheme from around the fourth.

Of this edition, OCLC shows 4 copies: New York Public Library, Princeton, Notre Dame, and Chicago.



[58]

[59]



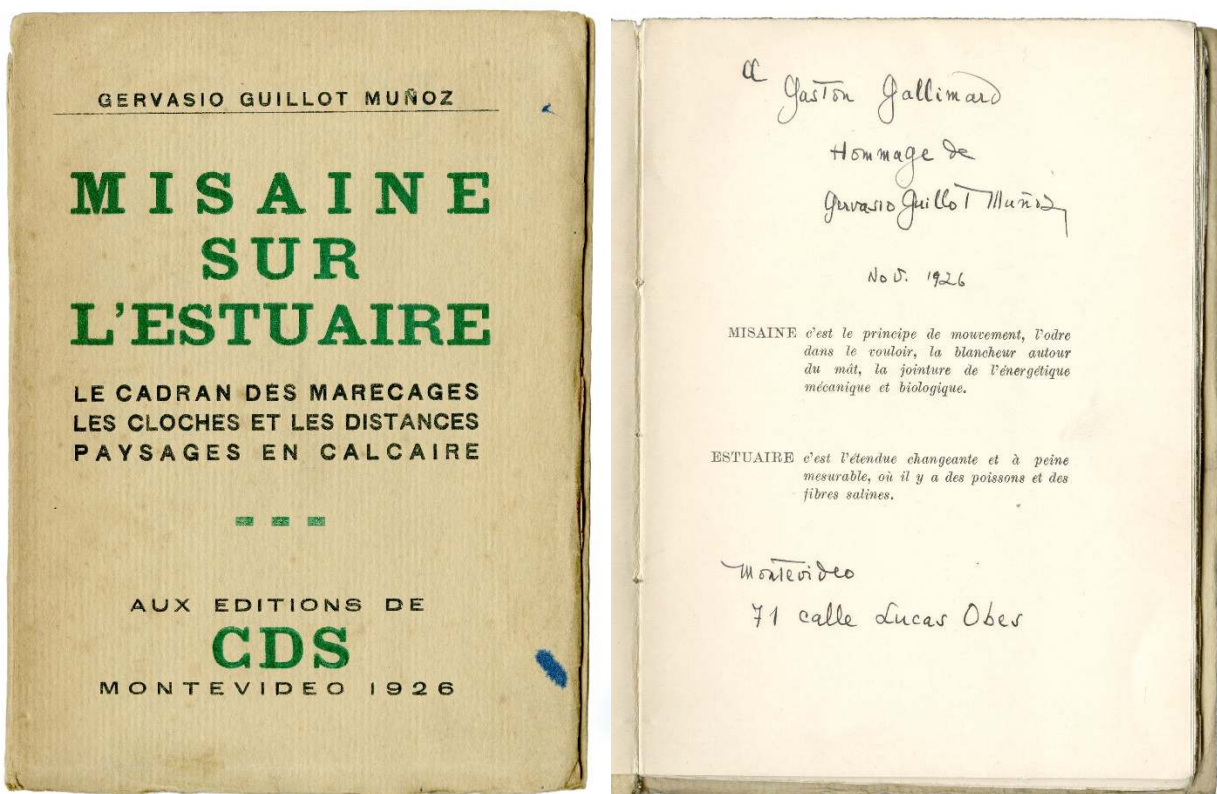


60 MÉRIMÉE, Prosper.

La Chambre bleue. Nouvelle dédiée à Madame de la Rhune. *Brussels, Librairie de la Place de la Monnaie, 1872.*

8vo, pp. [4], vii, 59; **etched vignette by Bracquemond on title**; a very good copy in the original pale blue printed wrappers, some cracking and discoloration to spine; in a folding cloth box. £750

Very rare first procurable edition of Mérimée's novella *The Blue Room*, **one of 129 copies printed**. Only three copies were printed of the first edition ('Biarritz, 1866' = Paris, Jules Claye, 1871). OCLC records six copies: BL, Royal Library Copenhagen; Morgan Library & Museum, Harvard, Indiana, and Stony Brook. Carteret II, p. 154.



61 MUÑOZ, Gervasio Guillot.

Misaine sur l'Estuaire. Le cadran des marecages / Les cloches et les distaces / Paysage en calcaire. *Montevideo, Editions de la Cruz del Sur, 1926.*

4to, pp. 56; a very good copy in the original printed wrappers, lettered in black and green (small ink stain to front cover). £650

First edition, rare, **inscribed 'A Gaston Gallimard, Hommage de Gervasio Guillot Muñoz, Nov. 1926, Montevideo'**. Three groupings of poems in French by the Urugayan writer and critic Gervasio Muñoz (1897-1956), founder of the important literary periodical *La Cruz del Sur* (1924-31), which championed modern Franco-Uruguayan literature in particular (Lautréamont, Laforgue...). This was his only work of poetry, and was never issued in Spanish.

OCLC shows copies at Salamanca, Biblioteca nacional de España, Florida, and Tulsa only.

PRESENTATION COPY

62 NERUDA, Pablo.

Fin de Mundo. [*Santiago de Chile*], *Edición de la Sociedad de Arte Contemporáneo*, 1969.

Folio, pp. 246, [2], including 6 full-page coloured illustrations by Mario Carreño, Maria Martner, Pedro Millar, Julio Escamez, Nemesio Antunez, and Osvaldo Guayasamin, all but the last signed by the artists; text printed in red and black; trace of light stain to upper margin at end, a few minor tears to edges, but a very good copy in the original printed wrappers, original plain melinex wrapper. £3750

First edition of this poem, published on the occasion of Neruda's 65<sup>th</sup> birthday, and illustrated by contemporary Chilean artists. No. 276 of 886 numbered copies printed on 'papel estucado' (after 13 on *japon* and 38 on *vergé*, both with a signed ms. poem; a further 100 of the 886 were signed by Neruda and the illustrators).

**Our copy is inscribed by Neruda in 1971 to his close friend and Swedish translator, the poet Sun Axelsson (1935-2011), with a play on the name Sun: 'una sola, amico-sun sol soleil - su viejo amigo Pablo Neruda, Paris Octubre 1971'.**

Becco, *Pablo Neruda*, 190. Very rare: OCLC locates 5 copies, at Florida, Harvard, Oakland, Cornell, and National Library of Chile. There was also a regularly published edition in the same year.

63 NEZVAL, Vítěšlav.

Diabolo [*Devil*]. *Prague, Olymp*, 1926.

8vo, pp. [32]; a very good copy in the original printed paper wrappers with an abstract design by Vit Obrtel printed in blue, black and gold. £180

First edition, No. 457 of 550 copies. Nezval was one of Czechoslovakia's most prolific avant-garde writers in the first half of the twentieth century, a member of Devětsil, a Surrealist, a Poetist, Communist, a friend of Breton and Éluard, author of poems, plays, novels, memoirs, essays and translations. *Diabolo* is long 'poem of the night'.

PRESENTATION COPY

64 NEZVAL, Vítězslav.

Veliký Orloj [*The Great Clock*]. *Prague, Fr. Borový*, 1949.

8vo, pp. 259, [5]; a good copy in the original quarter cloth and textured boards, dustjacket somewhat soiled, some chips and tears. Designed by František Muzika. £450

First edition, a lengthy collection of poems **inscribed by Nezval to his sisters and dated 11/4/1949**. Nezval was at this time head of the film department of the Ministry of Information, and the poems here are an unusual mixture of the overtly political and the expressive and surreal.

## FIRST BOOK

**65** PESSOA, Fernando.  
35 Sonnets. *Lisbon, Monteiro & Co., 1918.*

8vo, pp. [20], text in English; light age-browning, but a fine copy in full red morocco gilt, preserving the original printed wrappers; bookplate of the poet and writer Joaquim Pessoa (b. 1948, unrelated). £6000

**First edition, very rare: the first book of the major Portuguese poet of the 20th century.** This is one of only five books published by Pessoa during his lifetime: four small booklets of poems in English, and one volume of poems in Portuguese.

Pessoa grew up largely in South Africa after his mother's second husband became Portuguese consul in Durban. He became fluent in English during this time, and developed a love of English literature; his earliest poems were written in English. Although he was virtually unknown when he died of alcohol poisoning at the age of 47, Pessoa had published several pieces in literary magazines, and he left behind a large body of unpublished material, in a big trunk, in the furnished room in Lisbon where he lived for most his life. This work is still being edited and published piece by piece.

35 *Sonnets* went almost unnoticed in Lisbon where it was published, but it did attract some favourable attention from the British press, and was reviewed by the *Times Literary Supplement*, together with Pessoa's second book, *Antinous*, on 19 September 1918: '...The sonnets, on the other hand, probing into mysteries of life and death, of reality and appearance, will interest many by reason of their ultra-Shakespearean Shakespeareanisms, and their Tudor tricks of repetition, involution and antithesis, no less than by the worth of what they have to say.'

See José Blanco, *Fernando Pessoa: Esboço de uma bibliografia*, 1983. OCLC records copies at the British Library, Cambridge; Harvard, Yale and Texas only.

**66** RILKE, Rainer Maria.  
Die Sonette an Orpheus. Geschrieben als ein Grab-Mal für Wera Ouckama Knoop.  
*Leipzig, Insel Verlag, 1923.*

8vo, pp. 65, printed on thick paper; a very good copy in original half blue morocco, leathering lettering piece to spine, top edges gilt. £2500

First edition, **one of 300 numbered copies of the *Vorzugsausgabe***, printed on thick paper, in the original half morocco binding variant.

These 55 *Sonnets to Orpheus*, written within the space of three weeks at the castle of Munoz in Switzerland in February 1922, have been hailed as some of the finest lyrical verses of the 20<sup>th</sup> century. 'The sonnets to Orpheus, as their title suggests, are euphonius and musical in tone and breathe an atmosphere of serenity in contrast to the challenging grandeur of the *Duineser Elegien*, which they may be said to complement. Though the dedication suggests a requiem, the sonnets are, in fact, concerned with life and especially with the role of poetry and art in life' (*Oxford companion to German literature*).



The book is dedicated to a young dancer, Wera Ouckama Knoop (1902-1921), the daughter of a minor novelist, who died at the age of 19. Although Rilke had only a slight acquaintance with her, she became identified in his mind with Orpheus's wife Eurydice.

Ritzer E46; Wilpert/Gühring 41.

**67** RIMBAUD, Arthur [and Paul VERLAINE].

Les Stupra. Sonnets. Paris, Imprimerie particulière [Albert Messein], 1871 [i.e. 1923].

8vo, 8 unnumbered leaves; an excellent copy, uncut in the original printed wrappers. £1500

First edition, **one of only 175 copies**. Two of these three homoerotic sonnets (*stupra* = defilements) are printed here for the first time. The final one, known as the 'Sonnet du trou du cul', is infamous. Written together with Verlaine (he wrote the two quatrains, Rimbaud the sestet), it is one of the poems included in the manuscript *Album zutique* (early 1870s, facsimile published 1962) and circulated round the Latin Quarter before it finally appeared in print in Verlaine's posthumous *Hombres* (1903). A number of versions of the poem are known; the one here was used by Louis Forestier in his recent edition of Rimbaud (*Oeuvres complètes, correspondance*, Paris, Robert Laffont, 2004).

*Les livres de l'Enfer*, col. 1277.

APOLLINAIRE, MATISSE AND ROUVEYRE

**68** ROUVEYRE, André.

Corrected typescript drafts of *Apollinaire* (1952), here titled 'Stature d'Apollinaire. Gravures de Henri Matisse', c. 1950.

Three 4to typescripts: ff. [1], 62 with corrections in pencil and ink dated July 1950 (one printed addition tipped in); ff. [1], 68, [1], incorporating the earlier corrections and with further corrections and formatting notes; and ff. [9], comprising only the poetical extracts by Apollinaire; also with a loose design for an initial, a typescript leaf of 'Calibrage' dated 4 September 1950, explaining the proposed printing details, a sample printed bifolium of the first four pages of the work (in a variant text); and a corrected typescript leaf of promotional blurb for Apollinaire's *Ombre de mon Amour* (1947); loose in two original annotated folders.

[Offered with:]

ROUVEYRE, André, and Henri MATISSE.

Apollinaire. Paris, *Raisons d'Etre*, 1952 [1953].

Folio, pp. 86, [10], with two initial and two terminal blanks, a half-title, and a **frontispiece, six lithograph plates, one lithograph tailpiece, and three linocut initials after designs by Matisse**; bound preserving the original wrappers (also designed by Matisse) in black crushed morocco by Alix, panelled in yellow calf, matching slipcase.

Together £6500

**The original corrected typescripts** of André Rouveyre's *Apollinaire* (1952), prepared in 1950 for submission to Louis Broder (though in the event Broder was not to publish the work); along with the first edition of the published text, #144 of 330 copies, illustrated by Matisse.

Twenty-three years after Apollinaire's tragic early death in 1918, his mutual friends Rouveyre and Matisse, who had subsequently lost touch, crossed paths again and began an intense and rewarding friendship, exchanging some 1200 letters over the next decade or so, and collaborating on several publications including Rouveyre's novel *Repli* (1947). In September 1948, Rouveyre proposed a collaboration in tribute to their old friend Apollinaire, with text by Rouveyre to accompany six of Matisse's lithograph portraits of the poet. By early 1950 they had fixed on Louis Broder as the publisher and were discussing with him choices of paper, exchanging proofs, and debating the title.

The earlier of Rouveyre's typescripts here shows three sets of corrections, coded by colour, and dated 5, 13 and 14 July 1950. The alterations are both typographic and substantive, ranging from word substitutions to the insertion of several lengthy passages. Corrections are denser towards the end of the text, and Rouveyre seems to have struggled in particular with the closing paragraphs – several versions with very different content are provided then struck through, none which eventually appeared in print. The second typescript represents a firmer form of the text (though again the end differs from the work as printed), with scattered corrections and instructions as to the design of the text. Included loose is tracing paper sample of a decorative initial 'U' or 'V' in a similar style to those provided by Matisse.

The 'Calibrage', which describes this second typescript as the 'manuscrit définitif', proposes the illustrations comprise three large initials in red, three large headpieces and three tailpieces, and the six lithos; the print run would be 280, plus 20 hors commerce.

If Broder had issued the publication, it would have been one of his earliest – he went on to become a major publisher of artist's books, working with Braque, Picasso, Miró, Éluard, Claudel etc. But there were increasing delays and financial conflicts during the summer of 1950, and by the autumn, even as the text was being set by Coulouma, Matisse and Rouveyre abandoned Broder as the publisher. In May 1951 they signed a new contract with Adda Gérard of 'Raisons d'Être', and printing was largely completed in April 1952, but the final product, with its screen-printed covers by Matisse, did not see the light until the following January.

See *Matisse-Rouveyre: Correspondance* (2001), *passim*.

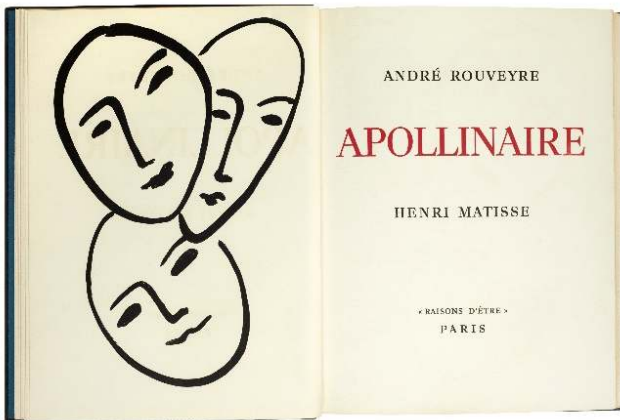
## 69 SCHILLER, Friedrich.

Gedichte. Erster [-Zweyter] Theil. *Leipzig, Siegfried Lebrecht Crusius, 1800-1803.*

2 vols., 8vo, pp. [6], 335 with engraved frontispiece by W. Böhm after H. Meyer; [10], 358; one or two spots here and there, but a fine copy in contemporary red morocco gilt signed by Dahlbom of Upsala, spines richly gilt, gilt edges; spines slightly faded, endleaves darkened; early owner's signature pasted on to endleaves covering another early signature, modern bookplate. £2750

First authorised edition of Schiller's poems, following an unauthorised edition of volume 1 only which appeared earlier in 1800. Previously the poems had appeared only in almanacs and periodicals. **This edition contains the first appearance in print of 10 poems.** An attractive copy in contemporary red morocco gilt.

Goedeke V, 154, 2 & 155, 3; Trömmel/Marcuse 174 & 250; Wilpert/Gühning 35.



119

Un jour Matisse se prit à reporter sa mémoire et sa pensée vers le visage admirable de Guillaume Apollinaire. Six représentations écoutantes, impérissables de la face du Mal-Aimé sont venues ainsi se placer dans l'oeuvre lithographique.

Si Apollinaire voit ces images essentielles, sensibles et profondes, aux Enfers où il est, cela doit lui faire battre le coeur de contentement, car il n'est pas un art autre que celui de Matisse qui soit aussi proche du sien, ni qui ressortisse autant à la gestation, aux prérogatives et aux pouvoirs proprement poétiques.

Le don de poésie, le don qui permet de ressentir la poésie, ce n'est pas un bien possédé par tous. C'est, au contraire, un rare privilège. Plus des malheureux en sont-ils privés, et moins en sont-ils avertis, de leur défaut. Pour eux, les oeuvres du génie, poésie, peinture, musique, c'est leur bien, c'est leur affaire, l'objet tout désigné à leurs divertissements somnifères. Ils prennent cela à pleins globes oculaires, à pleines longues oreilles. Cette candide bravoure nous manque. Devant ces ouvrages-là, nous nous

~~Un jour Matisse se prit à reporter sa mémoire et sa pensée vers le visage admirable de Guillaume Apollinaire. Six représentations écoutantes, impérissables de la face du Mal-Aimé sont venues ainsi s'ajouter à son oeuvre lithographique. Elles admettent et illustrent ces pages et leur alois.~~

Un jour Matisse se prit à reporter sa mémoire et sa pensée vers le visage admirable de Guillaume Apollinaire. Six représentations écoutantes, impérissables de la face du Mal-Aimé sont venues ainsi s'ajouter à son oeuvre lithographique. Elles admettent et illustrent ces pages et leur alois.

Si Apollinaire voit ces images sensibles et profondes, aux Enfers où il est, cela doit lui faire battre le coeur de contentement, car il n'est pas un art autre que celui de Matisse qui soit aussi proche du sien, ni qui ressortisse autant à la gestation, aux prérogatives et aux pouvoirs proprement poétiques.

Le don de poésie, le don qui permet de ressentir la poésie, ce n'est pas un bien qui est donné à toutes gens, c'est, au contraire, un rare privilège. Plus des malheureux en sont-ils privés, et moins en sont-ils avertis, de ce défaut. Pour eux, les oeuvres du génie, poésie, peinture, musique, c'est leur bien, c'est leur affaire, l'objet tout désigné à leurs divertissements somnifères. Ils prennent cela à pleins globes oculaires, à pleines longues oreilles. Cette candide bravoure nous manque. A de ces ouvrages-là, lorsque nous les approchons, nous nous sentons frappés d'une disproportion, d'une insuffisance de nos facultés réceptives. A de tels contacts nous sommes à la fois pénétrés de délectation, et aussi portés à une quête incessamment renouvelée, attentive et n'y trouvant jamais de fin. C'est que le propre des



**70** [SCHILLER, Friedrich].

Марня Стюартъ. Трагедия въ пяти действияхъ , въ стихахъ. Переведена съ французкаго Н. Павловымъ ... *Moscow, Avgust Semen, 1825.*

8vo, pp. [8], 100, with a half-title; a very good copy in modern quarter green cloth, ex-libris stamp of G. Schmidt to endpaper.

£1500

**First edition, very rare**, of the first Russian translation of *Maria Stuart* (1801), taken from the French adaptation by Lebrun (1820), and rendered in verse by Nikolai Filippovich Pavlov (1805-1864). It was first performed at Imperial theatre in Moscow on 17 November 1825, though the play had appeared previously on the Russian stage, in German.

'The influence of Schiller looms large at the beginning of modern Russian literature ... From an aesthetic point of view, Schiller proved a real revelation to the educated classes. But Schiller's idealism appealed above all to the restless imagination' of the younger, and more politically radical generation (E. Kostka, 'The Vogue of Schiller in Russia and the Soviet Union', *The German Quarterly*, 36:1, 1963). His popularity reached a peak shortly before the Decembrist revolution of 1825.

The translator here, Nikolai Pavlov, was a young freed-serf actor who later knew Tolstoy and may have been the model for Pakhtin in *The Decembrists*. In 1825 he had just graduated from Moscow University, but he had been writing for literary magazines since 1820. He later published the first Russian translation of Balzac and a collection of *Three Tales* (1835) with revolutionary sympathies, which attracted positive notices from Pushkin, Belinsky and Tiutchev.

Not in OCLC, COPAC or KvK; there is a copy at the National Library of Russia.

#### SCHILLER'S LIBRARY

**71** [SCHILLER.]

Friedrich von Schiller's Bibliothek. Mit einem Facsimile aus seinem eigenhändigen Bücherverzeichnisse. Zum 10. November 1859. *Berlin, J. A. Stargardt, [1859].*

8vo, pp. 16; with 1 folding plate (tear repaired); in the original blue printed wrappers, edges a little chipped and dust-soiled; in a cloth portfolio.

£1750

**One of a very few surviving copies** of this booksellers' catalogue of part of Schiller's library. The engraved folding plate is a facsimile of a manuscript list of the books in Schiller's hand.

In 1851 Stargardt bought part of Schiller's library from his son Karl. It proved difficult to sell, and in 1859 he produced the present catalogue, selling the collection in 1860 to the Hamburg bookseller I. S. Meyer. Meyer also had problems selling the collection, and in 1862 he held a lottery, won by a merchant named Helmcke, who received the 156 books and the manuscript list as his prize. Helmcke gave the collection to the Hamburger Stadtbibliothek in 1867, where it was absorbed into the general collections and the duplicates dispersed. In 1905 the remaining 114 volumes were reassembled and shelved separately.

With the ink inscription of R. Avenarius, dated 1859, to inside front cover, presumably Richard Avenarius (1843-1896), the famously difficult philosopher and founder of 'empirio-criticism'.

Roland Folter, *Deutsche Dichter- und Germanistenbibliotheken* (Stuttgart, 1975), 664.

## Pesca a la ardora u oscurada en las rías de Galicia



## 72 [SPANISH FISHERY.]

Artes, aparejos e instrumentos de pesca de España. [Madrid, Artes Gráficas 'Mateu?', 1920?]

Oblong folio, ff. [1], 35: illustrated title-page plus 35 full-page lithographic illustrations, printed on rectos only, four (including title) in colour; mounted at inner margin, in quarter maroon cloth and marbled boards, spine lettered 'Láminas'; title-page slightly browned, tear repaired to final leaf, else a good copy. £2000

**First and only edition, very rare**, a striking illustrated guide to the Spanish artisanal fishing industry, with 35 large and unusual illustrations of typical fishing villages and dress; net designs, and floats; boats; drag-nets; tangle-nets, purse seines; hooks; and various 'objetos curiosos'. Given the latter category, it seems unlikely to have served any official or reference purpose, functioning more as a vehicle for the illustrations, the most striking of which shows a scene of night-fishery in Galicia.

OCLC shows a single copy, at University of Washington. Not in COPAC, REBIUN, KvK etc. We have also traced a very rare, apparently related text volume: *Explicación de las láminas que contienen los principales artes, aparejos e instrumentos que se emplean para la pesca marítima en las costas de España*. (Madrid, Artes Gráficas Mateu, 1920).

## HERMIT OR TSAR?

**73** TOLSTOY, Lev Nikolaevich.

Посмертныя записки старца Федора Кузмича умершаго 20-го января 1864 года въ Сибири близъ городъ Томскъ на займке купца Хромова. [*Posthumous notes of the old man Fedor Kuz'mich, who died on 20 January 1864 in Siberia, near the town of Tomsk, at the 'zaimka' of the merchant Khromov.*] St Petersburg, V. Vrublevskii, 1912.

8vo, pp. 32; slightly age-toned, but a very good copy in the original printed paper wrappers.

£1750

**First edition, very rare**, of an unfinished story, begun in 1905, exploring the popular legend that Tsar Alexander I had staged his own death in 1825 and had gone into hiding as the hermit Fedor Kuz'mich. Kuz'mich, St Fedor of Tomsk in the Russian Church, was sent to Siberia as a vagrant, where he lived a life of spiritual isolation under the protection of the merchant Semen Khromov. Rumours abounded even during Kuz'mich's lifetime – mysterious letters in code, visits from important noblemen – but the jury is still out.

Tolstoy's story was evidently intended to be a longer narrative; he was attracted to such an evocative story of worldly renunciation (a theme that preoccupied him in later life), and discussed the matter several times with Grand Duke Nikolai Milhailovich (who afterwards wrote a book on the topic).

Three copies only in OCLC: Cambridge, Duke, and Kansas.

**74** [TOULOUSE-LAUTREC, Henri de, *illustrator*]. MARSOLLEAU, Louis, and Arthur BYL. Hors les lois. Comédie en un acte, en vers ... Paris, P.-V. Stock (formerly Tresse & Stock), 1898.

8vo, pp. 33, [3] blank; uncut and unopened **in the original illustrated wrappers by Toulouse-Lautrec**, a few spots, rear cover a little dusty; in a cloth portfolio.

£750

First (and only) edition. Toulouse-Lautrec was commissioned by André Antoine to create a design for the play's premiere on 5 November 1897 at the Théâtre Antoine. It represents actors, in full period costume, mingling with theatre-goers during the interval.

Anachronism was a popular comic device at the time, and is the key premise here: 'le Chevalier' and Arthénice, who have been stranded on an island since the reign of Louis XIV, meet Bibi and 'la Môme' (= his 'bird'), who, en route to prison, have made a run for it. The clash between the French of Molière and contemporary Parisian argot adds to the humour.

OCLC locates 6 copies in the US (Stanford, Northwestern, Rutgers, Rochester, Brigham Young, Washington & Lee).



**75** TURGENEV, Ivan Sergeevich.

Полное собрание сочинений ... Посмертное издание [*The Complete collected works ... Posthumous edition*]. *St Petersburg, Glazunov, 1883.*

10 vols, 8vo; with an engraved portrait and a folding facsimile of Turgenev's handwriting in vol. I; stamp of the Orthodox Church in Stockholm on title-pages and p. 67 of each volume; a few occasional spots and stains, but a very good, clean copy in Russian contemporary half morocco gilt, cloth sides; with the initials 'R.K.' stamped in gilt at foot of spines, and contemporary shelf-label to pastedowns. £4500

First complete collected edition of Turgenev, the author's last literary undertaking.

There had been earlier collected editions, by the publishers Salaev, but none was very satisfactory (Turgenev was particularly irritated by the sloppy proof-reading). In the summer of 1882, Turgenev received the publisher Glazunov at Bougival to discuss a new collected edition, which Turgenev, though ailing, was to edit himself. He set to work in the November, and continued at such a pace that he had managed to read through everything before his death nine months later. At that point two of the ten volumes had already been printed, and another two were almost ready; the remaining six were rushed through in three months, using three different printers. Such was its popularity that a second edition was published in 1884.

Not in Kilgour. Smirnov-Sokol'skii 1201 (1884 edition).

#### A MAJOR INFLUENCE ON KAFKA

**76** WALSER, Robert.

Der Gehülfe. Roman ... *Berlin, Bruno Cassirer, [1908].*

8vo, pp. [4], 392, [12, advertisements]; a very good copy in the original illustrated wrappers by Karl Walser, minor wear to spine and front edge of upper wrapper; in a folding cloth box. £2250

First edition, rare: the second of Robert Walser's three novels ('for my money his best book', Michael Hofmann), which charts the decline of a family. Hermann Hesse wrote: 'Although it is full of the atmosphere of the beginning of the century, this tale immediately wins us over with the timeless grace of its tone, with the delicately and spontaneously playful magic with which it transposes everyday life into the sphere of enchantment and mystery.' The story itself is based on Walser's own observations of a previous employer ('I had to invent almost nothing. Life took care of that for me'), and was written at one stroke, with very few subsequent corrections or changes.

The book's cover was designed by Walser's brother, Karl. "The figure of the apprentice with an umbrella over his head and hat looked almost comical ... Perhaps it was in punishment that the good book, otherwise certainly quite attractive, had no success ..." It is hard to understand why Walser stressed failure in this particular case, for of all his books this novel was the most successful: Bruno Cassirer issued three printings (the second one still in 1908, the third in 1909), each consisting of a thousand copies ... Nor was there any lack of a highly positive reception ...' (Siegfried Unseld, *The Author and his Publisher*, 1980, ch. 5, 'Robert Walser and his publishers').


Although Walser's work fell into almost total neglect from the 1920s until the 1960s, he was a major influence on Kafka. 'As literature's present inevitably remakes its past, so we cannot help but see

Walser as the missing link between Kleist and Kafka, who admired him greatly. At the time, it was more likely to be Kafka who was seen through the prism of Walser. Robert Musil, another admirer among Walser's contemporaries, when he first read Kafka pronounced the latter "a peculiar case of the Walser type" (Susan Sontag).

Wilpert/Gühning 3.

## FIRST BOOK

**77** ZOLA, Émile.

 Contes à Ninon. Paris, J. Hetzel et A. Lacroix, [1864].

8vo, pp. [4], 320; old ownership note on half-title, a few spots here and there, but a good copy; uncut in the rare original printed wrappers, unevenly browned, small repair to front cover and top of spine; in a folding cloth box. £1500


Rare first edition of Zola's first book, a collection of eight short stories written between 1859 and 1864. The collection comprises: 'A Ninon', 'Simplice', 'Le Carnet de Danse', 'Celle qui m'aime', 'La Fée Amoureuse', 'Le Sang', 'Les Voleurs et l'Ane', 'Soeur-des-Pauvres' and 'Aventures du grand Sidoine et du petit Médéric'.

All Zola's works before 1874 were printed on ordinary paper only (no *grand papier* issue).

Carteret II, 488.

## LA CURÉE

**78** ZOLA, Émile.

 La Curée. Paris, A. Lacroix, Verboeckhoven et Cie, 1871.

8vo, pp. 360, with a half-title; with a reproduction of a portrait of Zola by Manet bound in, in very good condition, edges uncut, in contemporary or near-contemporary half red morocco signed by Émile Carayon (1843-1909), flat spine lettered in gilt; the original pale yellow wrappers (dated 1872 as always) and spine bound in. £2500

First edition of the second novel in Zola's Rougon-Macquart series, *La Curée*. The first six volumes of the series were printed on ordinary paper only (no *grand papier* issue) and are all rare.

Carteret II, 480.