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MARCH 5 - 8, 2020



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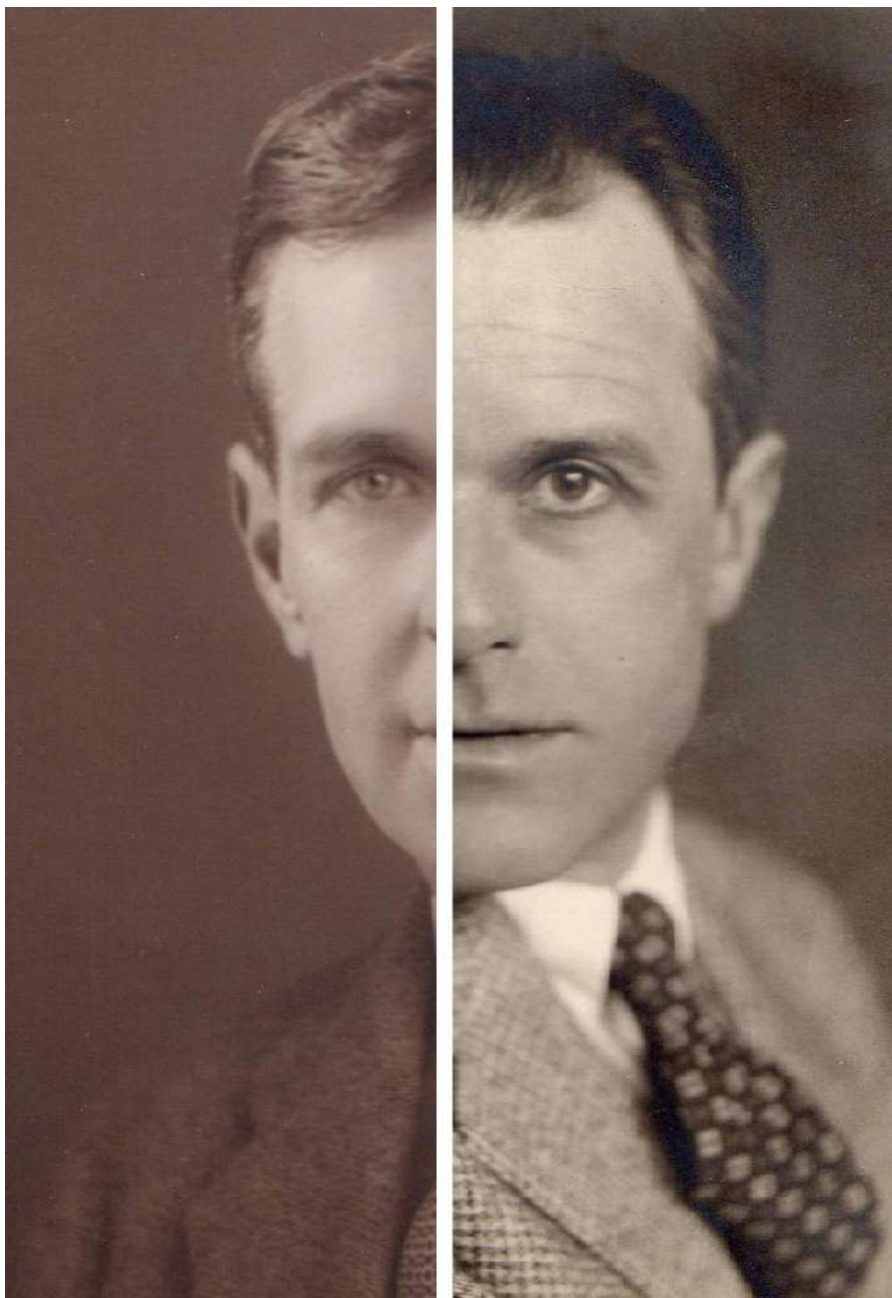
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# P h o t o g r a p h s

## Unknown portrait by a photography pioneer

### 1 · Félix NADAR

#### Portrait of Yvan

Salted paper print with paint. 155 x 210 mm photograph, on 195 x 253 mm paper.

Some cracks and rubs, small lack of material at the bottom left.

#### **RARE UNKNOWN OVER PAINT PORTRAIT INSCRIBED AND SIGNED IN 1855.**

Born in April 1820, the son of a printer and bookseller, Gaspard-Félix Tournachon alias Nadar, started working as a caricaturist and novelist for newspapers like *Le Charivari*. He fell in with the Parisian bohemian group of Gérard de Nerval, Charles Baudelaire and Théodore de Banville. From work as a caricaturist, he moved on to photography when his brother Adrien, which took photographic lessons with Gustave Le Gray, open photographic studio at 35 Boulevard des Capucines.

Nadar took photography lessons himself and in 1854 began to pursue photography as an amateur in his apartment at 113, rue Saint-Lazare. His first portraits of celebrated artists and writers date from this period. This work was temporarily interrupted in September, when Adrien, whose studio was floundering, asked Félix to enter into partnership with him.

However, in January 1855 a quarrel took place, and Nadar left his brother for good that spring established a commercial studio of his own.

**Nadar's decision to become a professional portrait photographer seems to have been taken in spring of 1855**, when Nadar produced signed mounted salted paper print portraits that were 11 by 8,1/14 inches (28 by 21 centimetres, a format immediately recognizable as his own.

**This portrait of Yvan was taken during this period of Nadar's commercial debut.**

Dated by Nadar August 1855, this photograph has an elliptic shape similar to the portrait of Berthelier of the same period present in the collections of the Getty museum.

**The portrait has been over painted in colours which is particularly scarce in early Nadar's works.** We could trace only a single portrait from 1855 also over-painted, *Henri Murger portrait* at Getty Museum.

This portrait is not appearing in Nadar's archives, bought by the Bibliothèque nationale de France, **was unknown until this day.**

Finally, as Nadar's inscription tells, Yvan was a friend [*à mon ami*] but we couldn't figure out who Yvan really was. Few hypotheses have been made about him refer to his « Turkish » costume : A circus artist, profession that Nadar often photographed? A foreign, who came with his costume for the 1855 Universal Exhibition?



\$4,000 / 3 650 €



## 2 · Henry WYKES

### Portrait photography of George Goodchild

*Silver print, 4vo.*

#### **BEAUTIFUL PORTRAIT SIGNED BY GOODCHILD AND THE PHOTOGRAPHER.**

Prolific popular British writer George Goodchild (1888 - 1969) also known as Alan Dare, Wallace Q. Reid, and Jesse Templeton, wrote more than 200 novels and over 100 short stories, in all kinds of writing, crime novels, western novels, spy novels, adventure novels, and science fiction.

Australian-born photographer Henry Wyke (1874 - 1964) was also a prolific artist and became known as Britain's oldest working photographer, when he did not retire until he was 88. His more than 50 years work archives, purchased by Peter Thomas, included 42,000 negatives.

The portrait is also stamped by Henry Wyke on the back and included the label of the Literary and Talent agency based in London, *Curtis Brown*.

\$880 / 800 €



3 · Olga BASWITZ

## Portrait of Claude Houghton

*Silver print, 4vo.*

**BEAUTIFUL PORTRAIT SIGNED INSCRIBED AND SIGNED BY THE AUTHOR :**

*To my friend, and translator*

*Louis Postif*

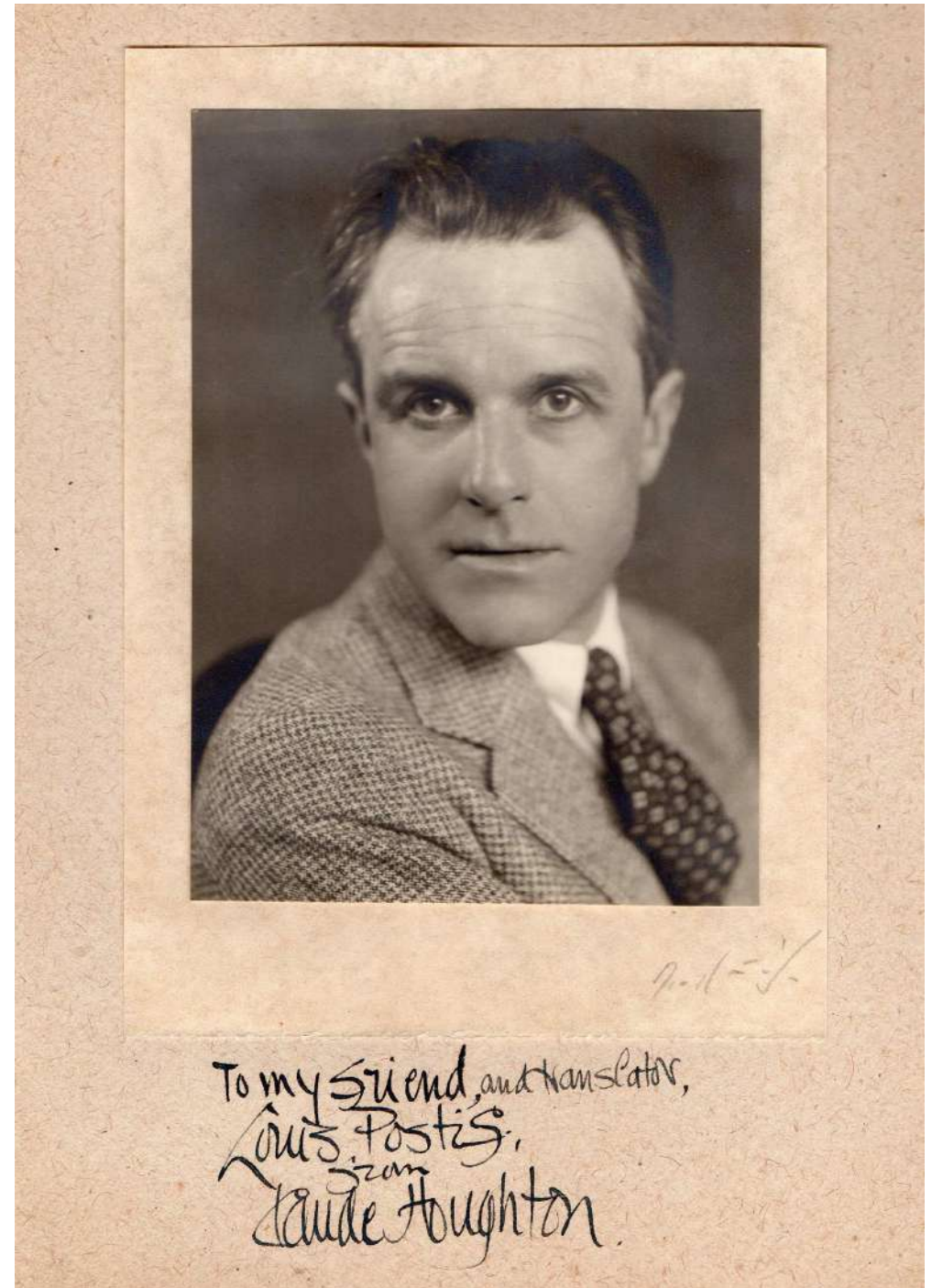
*from Claude Houghton.*

Claude Houghton Oldfield (1889-1961), British novels writer, never achieved great popularity with the general public, though Houghton's work was praised by such fellow writers as J. B. Priestley, Hugh Walpole, Clemence Dane, and Henry Miller.

Houghton's novels were translated into German, Czech and French by Louis Postif, who translated Jack London and Agatha Christie as well.

Portrait is also signed by the London photographer with note on the back, Olga Baswitz  
151 Kensington High Street W8.

\$880 / 800 €



## 4 · Elizabeth Ann HARDING

### Portrait photography

Silver print, 120 x 90 mm.

**RARE PORTRAIT OF THE BIOLOGICAL DAUGHTER OF WARREN G. HARDING,  
THE 29TH PRESIDENT OF THE UNITED STATES,**

**INSCRIBED AND SIGNED BY HER AND HER MOTHER, NAN BRITTON IN 1931.**

In 1927, Nan Britton's book *The President's Daughter* was published by Elizabeth Ann Guild, publicly announcing that her daughter Elizabeth Ann Harding was the daughter of the President of the United States, Warren G. Harding. Nan could never produce primary source evidence to prove that Harding acknowledged his paternity of the child.

After Elizabeth die on November 17, 2005, her son claimed that his mother was not interested in seeking DNA evidence confirming paternity.

Finally in 2015, in the article *DNA Is Said to Solve a Mystery of Warren Harding's Love Life*, The New York Times reported that genetic testing by AncestryDNA, a confirmed that Harding was Blaesing's biological father.

\$880 / 800 €

Greetings for  
1931!  
Sincerely,  
Elizabeth Ann Harding  
and Nan Britton







## 5 · [R. AUZIAS-TURENNE] William P. ROMANS

### Seattle and Mt Rainier

Silver print, 250 x 100 mm.

**BEAUTIFUL PANORAMIC VIEW OF SEATTLE**, in 1904 by William P. Romans.

**This photograph is inscribed and signed on the back by Raymond Auzias-Turenne, a French cowboy, who left France in 1885 to discover the American West.**

Raymond Auzias-Turenne (1861-1940) born in France to aristocratic parents, left his country in 1885 on the advice of a friend and crossed the Atlantic with rare species of Percheron and Anglo-Arabian horses. Landed in New York, Auzias-Turenne hastened to leave this city for Sydney, in North Dakota, a city fifteen days walk from his final destination: Custer City, where he founded a ranch, called *Fleur-de-Lys*.

For four years, the French will become the lord of this village, hiring cowboys, raising horses, and even meet in the Indian reserve near Pine Ridge, the great Sioux chief Sitting Bull!

Auzias then founds a stud farm in Montreal and publishes, in Paris, *Cow-Boy* (1896) and a summary of his political reflections entitled *République royale* (1894) published in Montréal.

In 1904, when he sends this photograph, Auzias-Turenne decides to start a new life. He convinces his family to follow him on his journey to the far west of the United States. For the next thirty-five years, the former cowboy established himself as an investment banker in Seattle; he made a fortune there - his prosperity was such that it would withstand the crisis of 1929 - and became one of the city's notables.

\$550 / 500 €





## Books & Documents

## THE FIRST PRINTED WORK OF PIERRE CORNEILLE

### 6 · Pierre CORNEILLE

#### Clitandre ou L'innocence délivrée

Paris, François Targa, 1632.

In-12, Bound in vellum, 107 x 161 mm, 159 pp., **a torn portion of the title page was remade.**

*Clitandre, ou l'innocence délivrée.*

*Tragi-comédie. Dédicée à Monseigneur le duc de Longuevilles.*

#### EXTREMELY RARE FIRST EDITION.

The tragicomedy *Clitandre, ou l'innocence délivrée*, probably played by Montdory's troupe, probably in the 1630-31 season, published in March 1632 and dedicated to Longueville, was the first piece of Corneille's work to appear in print. Presumably in response to criticism of *Mélite*, Corneille drew attention in the preface of *Clitandre* to the way in which the action was limited to one day.

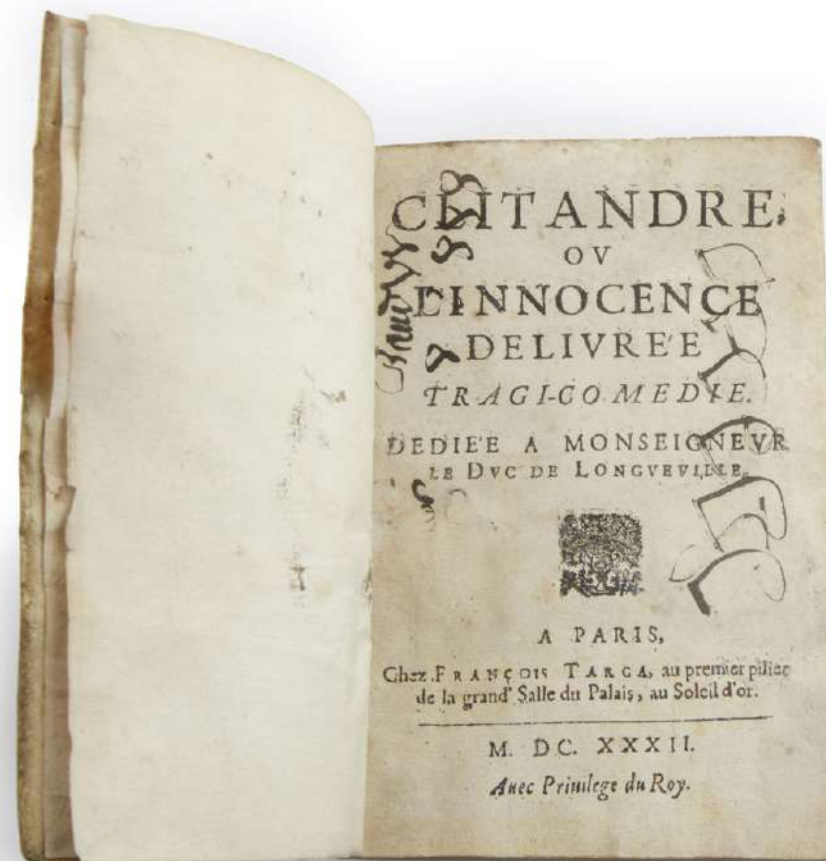
Editor François Targa had 6 years of King's permission and in order to have a thicker book, he added 40 pages of poems under the title *Les Meslanges poétiques*.

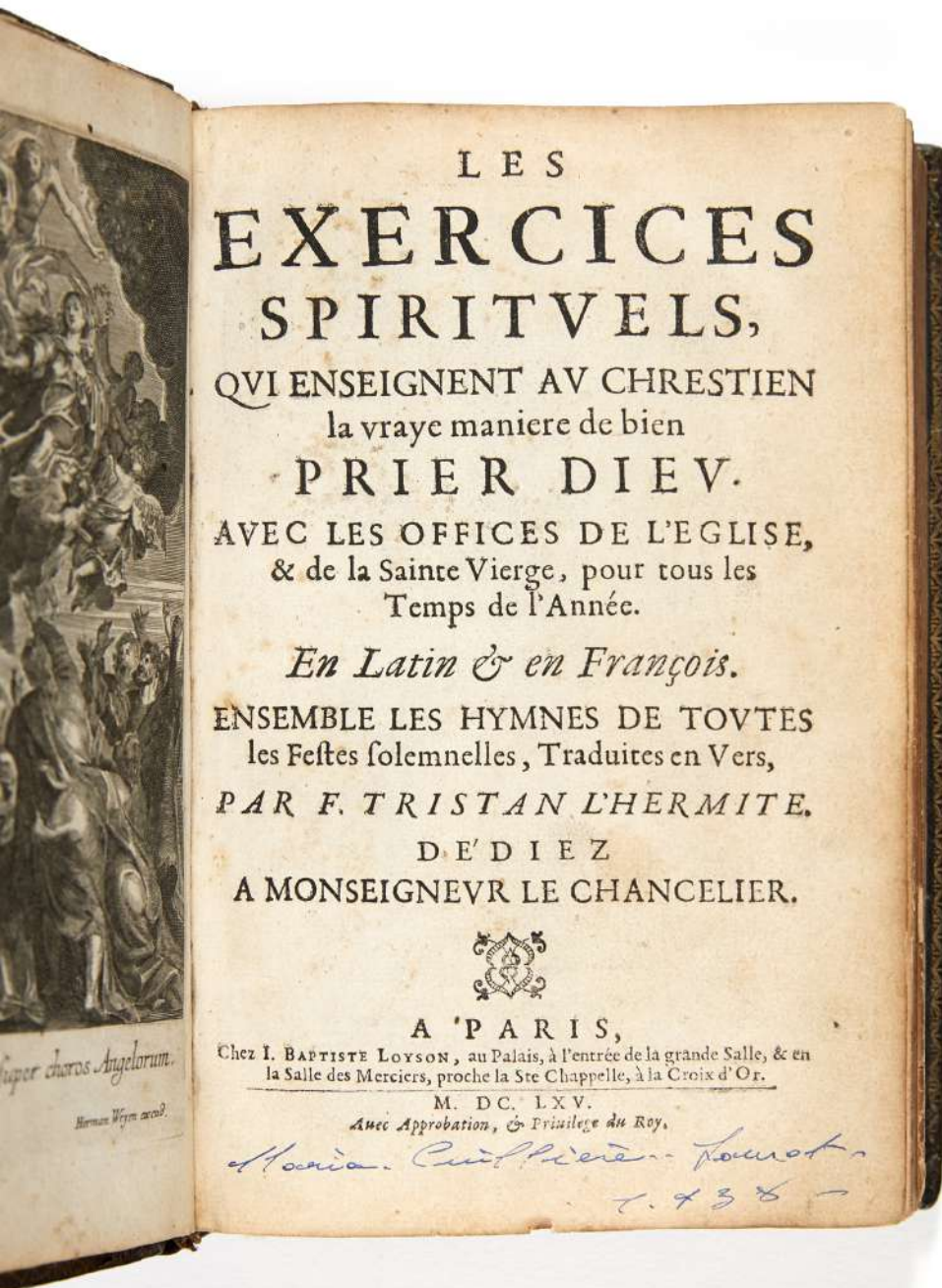
Provenance : Nordkirchen castle, famous Duc d'Arenberg's collection, ex-libris mixing coat of arms of Plettenberg and Esterhazy-Galantha, after the wedding of Maria von Plattenbergt and Nikolaus-Maria Franz Von Esterhazy - Galantha in the 19th century. This copy had probably been placed inside vellum at this period.

*Catalogue of Corneille Collection, John Pierpont Morgan, 1907 : Extremely rare, not in the (James de) Rothschild collection, probably less than six copies in existence.*

Three copies in the United States : Houghton Library, Morgan Library and Wyoming Library

\$7.700 / 7 000 €





An unknown masterpiece of 17th century French poetry:  
Tristan L'Hermite's Hymnes Français,  
with an unknown booklet to bibliographers

7 · TRISTAN L'HERMITE, François L'Hermite,  
sieur du Solier, dit.

Les Hymnes de toutes les Festes solennelles

Paris, Jean Baptiste Loyson, 1665. In-8 de 16 ff.n.ch., 640 pp. et 6 engravings ; black maroquin, blind spin with raised bands, compartments with gilt angles, frises en tête et en pied, frame à la Duseuil, all edges gilt (contemporary binding). S  
killful restorations to the binding; the flying end paper, absent, have been replaced with old comb paper (the arriere-hilts are original), some foxing, very sparse and not very pronounced.

*Les Hymnes de toutes les Festes solennelles, Traduites en Vers, par F. Tristan L'Hermite. Dédiées à Monseigneur le Chancelier [Séguier]. In : Les Exercices spirituels qui enseignent au Chrestien la vraie manière de bien prier Dieu....*

FIRST EDITION for *Les Hymnes chrétiennes* by Tristan L'Hermite,

Translation into French verse (with Latin text opposite) of forty-three liturgical hymns, published here for the first time, ten years after the poet's death, by the care of this François Colletet (1628-v. 1680) whose father, Guillaume Colletet (1598-1659), had shared with Tristan L'Hermite a taste for poetry, erudite libertinism and Théophile de Viau.

*Les Hymnes* interpreted by Tristan, pages 528 to 624, are placed after the Eignacian Spiritual Exercises composed by a Jesuit father who remained anonymous (perhaps Claude Texier, 1611-1687). The dedicatory epistle to Pierre Séguier, last protector and patron of Tristan L'Hermite, contains a laudatory portrait of the author of the *Page disgracié*, whom the chancellor held in high esteem and who obtained thanks to him his academician's chair in 1647.

The book is illustrated with 6 beautiful figures (including a frontispiece) engraved on copper by Herman Weyen (1638-1669), engraver and publisher of Dutch origin settled in Paris and specialized in the publication of devotional images.

The three other known copies of the *Exercices* contain not six but seven figures, engraved by other artists or unsigned: these images differ from one copy to another, suggesting the hypothesis of a chosen illustration.



**THIS COPY, THE FOURTH KNOWN AND ONE OF TWO IN PRIVATE HANDS, INCLUDES IN-FINE AN ADDITIONAL NOTEBOOK WHICH IS UNKNOWN TO BIBLIOGRAPHERS.**

These eight sheets contain, on 16 pages, the text of the *Litanies of the name of Jesus*, of *the Blessed Sacrament* and of *the Virgin*; the Latin text and the French version - which we do not know if it is due to the pen of Tristan or that of another translator - are printed in two columns.

This bibliographic enigma could be explained by a point of ecclesiastical history and theology linked to the slow elaboration of the dogma of the Immaculate Conception. On May 28, 1664, by the constitution *In Supremo*, Pope Alexander VII prohibited publishers from making any change or paraphrase to the supplications known as litanies, and especially to those addressed to the Virgin Mary, from a long popular tradition.

We can therefore think of thinking that the publisher Loyson, anxious to respect the papal prohibition while circumventing it, was able to print separately (with pagination and followed signatures) the notebook of Litanies to join it, at the request of the devotees, to the copies of the Exercises of 1665.

**Very scarce book, in an elegant contemporary black morocco binding**

**\$10.000 / 9 000 €**

*Provenance* : Henry Fly, from Brasenose College (Oxford), with his armorial ex-libris engraved on copper (XVIIIe siècle) and « Homo Sum - Henricus Fly e Coll. Aen. Nas. Oxon. ». - « Maria Cuillère-Laurot 1938 » (handwritten signature in blue ink at the bottom of the title and on the last page of the Litanies). - "Sabarthès", large illustrated bookplate engraved in 1954, detached (apparently a Marian library).

*Références* : A. Carriat, *Bibliographie des Œuvres de Tristan L'Hermite*, suppl., p. 47. - A. Carriat, « Un troisième exemplaire des Exercices spirituels », in : *Cahiers Tristan*, 1992, t. XIV, p. 77. - S. Bouttet, « Les hymnes posthumes », *ibid.*, pp. 69-70. - I. de Conihout, A. Carriat et J.-P. Chauveau, *Tristan L'Hermite (1601-1655) ou le Page disgracié*. Préface de Marc Fumaroli, Bibliothèque Mazarine, 2001, n° 63 ; et aux pp. 57-62 l'essai « Tristan et ses livres » par Isabelle de Conihout. - J.-P. Chauveau et M. Israël, *Introductions*, in : *Tristan L'Hermite, Œuvres complètes*, III, 2002, pp. 277-291 et 495-512.





## 8. [Silver binding]

### Der Psalter Des Königl. [ichen] Propheten Davids

Elbing: Samuel Preus, 1717.

In-12 oblong (140 x 60 mm) of 334 pp. + 13 ff., goatskin on wood, brass clasps on leather straps, blue speckled edges, articulated silver cover (152 x 65 mm) with clasps (Deutschland, contemporary binding). **The final booklet is missing.**

Magnificent specimen of a silver binding richly repelled and carved in the style of Andreas Thelott. The spine figures the *Crucifixion*, the front board the Adoration of the shepherds and the back board the *Resurrection*.

It contains a very rare Elbing impression of David's psalms, which we could not find any other copies. Text was probably copied from Hanover or Stettin. The city of Elbing, now Elbląg in Poland, was formed in the 13th century under Germano-Prussian influence.

A very similar silver cover (subject, dimensions, period) was sold by Sotheby's on November 09, 2009. It covered the book, *Das in Gott An-dächtige Frauenzimmer*, printed in Leipzig in 1715.

Silver cover of such high quality are particularly scarce.

Note the possible presence of an unidentified hallmark at the lower right angles of the clasps' backs.

Used inside binding with back and one of the clasps missing.

\$3.500 / 3 200 €



## Education of women in the early 19th century

### 9 · Madame de RÉMUSAT

#### Essai sur l'éducation de femmes

Paris, Ladvocat, 1824. Contemporary binding, 276 pp. Full gray calf, decorated raised bands spin, ,floral and gilt framing, marbled edge.

##### FIRST EDITION.

Claire Elizabeth Jeanne, Countess of Rémusat, grand niece of M. de Vergennes, Minister of Louis XVI, born January 5, 1780, was married at 16 to the Count of Rémusat.

She was named Empress Josephine's maid of honor and continued to remain attached to her after her divorce.

She is the author of the *Essay on the education of women*, published by her son a few years after her disappearance, on January 5, 1821.

The work was very successful and received the gold medal of the Academy French.

*"I see no reason to treat women less seriously than men, to distort the truth in the form of prejudice, duty in the guise of a superstition, so that they accept duty and truth ; no one is justified in robbing them of the privilege of obeying the divine law revealed by reason. "*

##### RARE IN FULL CONTEMPORARY BINDING.

\$450 / 400 €





A book which had a huge impact on American society,  
the author's copy.

## 10 · Alphonse de LAMARTINE

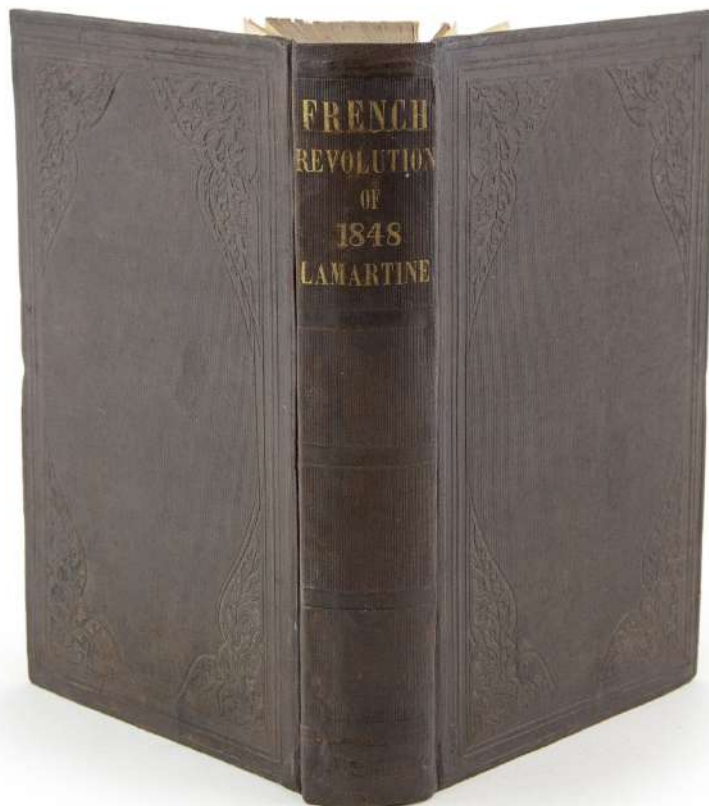
### French Revolution of 1848

Boston, Phillips Sampson & Company, 1854. 8vo, Bound, 270 pp.  
Original editor's binding, title gilt, crowns restored, foxing on first pages.

**FIRST AMERICAN EDITION** translated by Francis A. Durivage and William S. Chase.

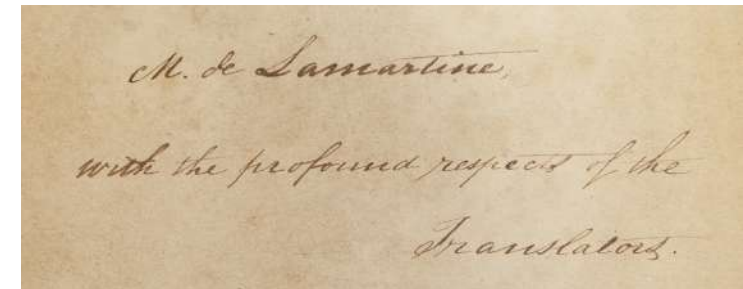
**Alphonse Lamartine's copy, inscribed by translators :**

"M. de Lamartine  
with the profound respect of the translators"



Born on 1790, Lamartine became famous after the publication of his masterpiece , *Les Méditations Poétiques* (1820). Awarded Chevalier of the Legion of Honour in 1825, he was elected a member of the Académie française in 1829. Around 1830, Lamartine's opinions shifted in the direction of liberalism. When elected in 1833 to the National Assembly, he quickly founded his own "Social Party" with some influence from Saint-Simonian ideas and established himself as a prominent critic of the July Monarchy.

During the 1848 French Revolution, when he was briefly in charge of the government as Minister of Foreign Affairs, Lamartine delivered a speech before a raging crowd wanting to replace the French flag with a red flag. Lamartine's popularity soared after this speech and the major role it played during the events of February ; his leadership inspired his nation and the world. As the *Democratic Review* put it, Lamartine arose "like the spirit of the storm-king riding triumphantly on the tempestuous deep, bidding the winds and waves of popular tumult to hush, and cease their murmuring; - then by his impassioned eloquence... did he breast and stay that onward march of death".



Larry J. Reynold remarks in *European Revolutions and the American Literary Renaissance* : **"To many Americans, though Lamartine seemed, especially after the Red Revolution, a heroic man of peace, a living part of heaven, too divine for the world of men"**. Indeed, many commentators praised Lamartine like James Russell Lowell, in his ode *To Lamartine, 1848* , or Margaret Fuller in the *Tribune*, and mainly Walt Whitman, as editor in numerous issues of the *Brooklyn Daily Times* , : *"More and more noble grows the character of Lamartine, the more he is round with trials, and the greater the dangers that menace him. It is beautiful to see such a man ! It works out a stronger argument against Kings than all the philosophy of the most scholastic radicals. For where is there - where has there ever been - such King !"*

This vision of Lamartine had a considerable impact on American literature, influencing for example Walt Whitman's *Leaves of Grass*, or Melville's *Moby Dick*.

\$2.500 / 2 300 €

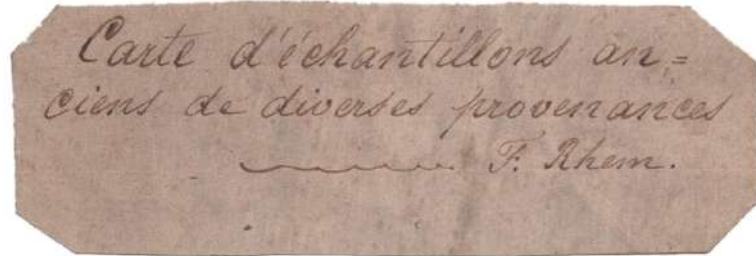
## 11 · [Ancient Fabrics]

### Collection of mid-19th century fabric samples

42 pages in 4to, unbound.

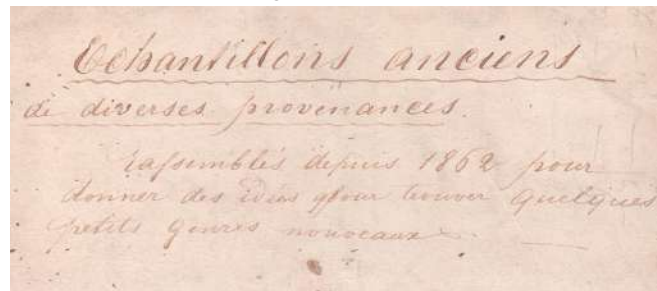
Collection of 473 fabric samples collected from 1862 onwards  
by a French industrial dyer.

Handwritten label on the front cover:



[Card of old samples from various sources F. Rhem]

Handwritten label on title title page :



[Old samples from various origins collected since 1862 to give ideas and find some new little genres.]

Chemist, specializing in the color of the fabric installed in Normandy, Felicien Rhem was a member of the industrial society of Rouen in the years 1870-1890. He wrote several articles including, in 1874, *Notes concerning the dyeing of fabrics printed in artificial alizarin*.

F. Rhem collected only samples which has been dyed and more often in a complex way for the time. All are dyed in several colors and in several shapes: dots, circles, grids, bands, leaves or flowers.

**UNCOMMON COLLECTION.**

**\$2.000 / 1 800 €**





## 12 · Honoré de BALZAC - Gustave DORÉ

### Les contes drolatiques

Paris, Garnier Frères SD. Late XIXth century binding, 8vo 130 x 200 mm, 614 pp. pigskin, dos à nerfs ornés tête de cochon poussés à froid, All edges gilt on marble.

*Les Contes drolatiques colligez ez abbayes de Touraine et mis en lumière par le sieur de Balzac pour l'esbattement des pantagruélistes et non aultres*

#### RARE COPY ON CHINA PAPER OF GUSTAVE DORÉ'S MASTERPIECE.

The illustration of 425 drawings after Gustave Doré, considered a model of the genre, was praised by many commentators :

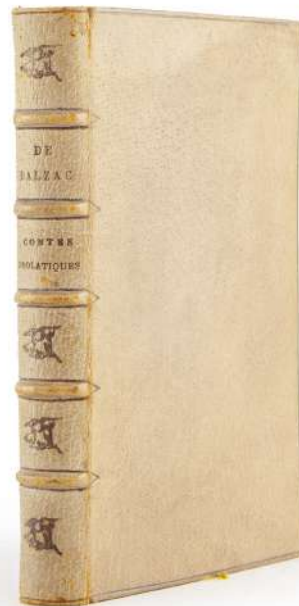
*"Any books lover with a special devotion for Les Contes Drôlatiques and all of Doré's works, if there is only one left, it will be this one"*  
(Béraldi, *Les Graveurs du XIXème siècle*)

*"This book is considered to be the masterpiece of illustration by Gustave Doré, it is appreciated for its pleasant format and the quality of its varied and abundant illustration".* (Carteret).

*"The illustration lives up to the text. This is saying something since Balzac considered Les Contes drolatiques as his masterpiece ".* (Brivois)

Charming late XIXth century binding, made in pigskin, with decorative pig heads on the spine and all edges marble and gilt.

\$1.000 / 900 €





Association copy

## 13 · [Henry JAMES] - Maurice BARRES

### Sous l'oeil des barbares

Paris, Lemerre, 1888. In-12, 204 pp. Contemporary binding à la Bradel, purple percaline, without covers, some foxings.

#### FIRST EDITION

#### Inscribed to Henry James :

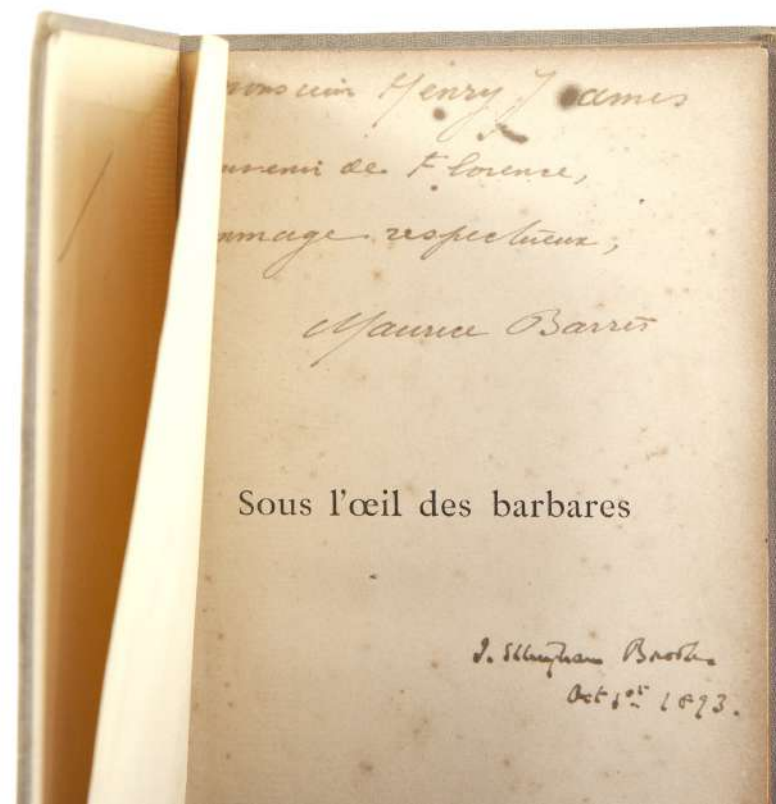
*"A Monsieur Henry James,  
En souvenir de Florence,  
hommage respectueux  
Maurice Barres"*

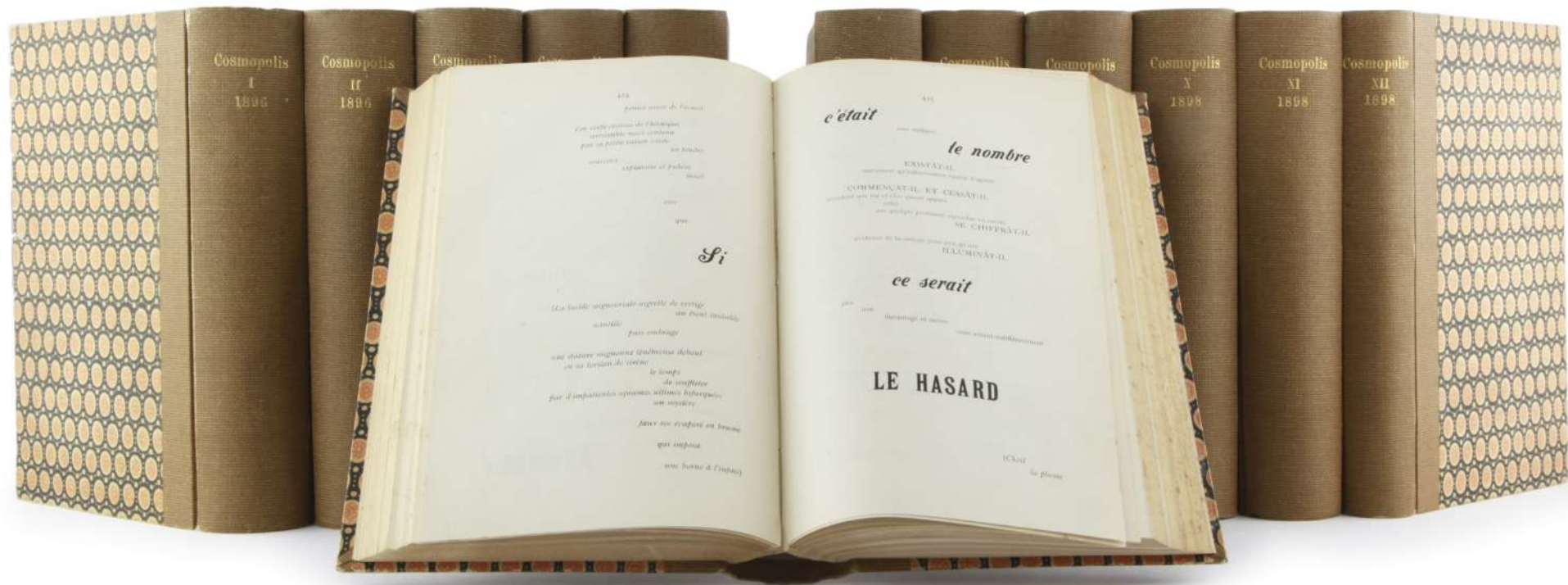
*["To Mr. Henry James,  
In memory of Florence,  
respectful tribute  
Maurice Barres"]*

Maurice Barres met Henry James during the winter of 1887- 1888 when he showed up at his Florence house with a recommendation letter from Paul Bourget. From this first meeting with the 22yo Maurice Barres, Henry James will say *"il a une intelligence à faire peur"* [he has a scary intelligence]. James read Barres with interest, he advised Edmund Gosse, *"Have you seen Maurice Barres's last volume — 'Du Sang, de la Volupté et de la Mort ? That is exquisite in its fearfully intelligent impertinence and ans diabolical Renanisation'".* In a letter to Grace Norton on Christmas Day 1897, he advises her friend to read *Les Déracinés*, which is, he says, *"very curios and serious but a gruesome picture of France? If it didn't sound British ans Pharisaic I would almost risk saying that, on all the more and more showing, young and old France both seem to me to be in a strange state of moral and intellectual decomposition"* James Even translated one of Barres' essays *Les Saints de France*, as a contribution to *The Book of France* (1915).

A manuscript ex libris dated October 1st 1893, informs that the book was then passed on to John Ellingham Brooks (1863-1929). English pianist and classical scholar, he formed a close relationship with the young Somerset Maugham when they were both studying in Heidelberg in 1890. In later life, he was part of the circle of expatriates based on the Italian island of Capri, where he shared a villa with the novelist Edward Frederic Benson.

\$2.500 / 2 300 €





14 · Joseph CONRAD - Henry JAMES - Rudyard KIPLING  
Stéphane MALLARMÉ - Robert-Louis STEVENSON...

## COSMOPOLIS

Paris, Berlin, Vienna, Armand Colin, Rosenbaum & Hart / Hartleben, 1896-1898. 12 Hardcover, 160 x 243 mm,  
35 bound deliveries in 12 books, publisher cartonnage.

### FIRST EDITION.

### COMPLETE SET OF THE MOST IMPORTANT INTERNATIONAL REVIEW of the late 19th century

*Cosmopolis: An International Monthly Review* was a multi-lingual literary magazine published between January 1896 and November 1898, edited by Fernand Ortmans and published in London by T. Fisher Unwin. It had a circulation of approximately 20,000.

The lead edition of *Cosmopolis* was published in London, but local editions of the magazine were also published in Berlin, Paris, and Saint Petersburg.

Each edition of *Cosmopolis* contained non-fiction articles, literary reviews, and new fiction in English, French, and German; later editions also contained material in Russian.

The review was launched with the explicit aim to protecting the intellectual life of Europe from the destructive forces of nationalism.

*Cosmopolis* is today famous by the issue of March 3, 1897, containing the pre-original of Mallarmé's avant-garde poem, *Un coup de dés jamais n'abolira le hasard*.

In two years of existence and 35 issues, this review attracted the greatest authors of the time (Ivan Tourgueniev, Proudhon, Moréas, George Sand, Anatole France, Pierre de Coubertin, Jean Jaurès, S.R. Crockett, Israel Zangwill, Somerset Maugham, ...) and published for the first time important texts including *An Outpost of Progress* by Conrad, Joseph, *The Figure in the Carpet* and *John Delavoy* by Henry James, *Slaves of the Lamp* by Rudyard Kipling, *L'Étoile de Bois* by Marcel Schwob, *Le Mur d'en face* de Pierre Loti and especially the unfinished masterpiece of Robert-Louis Stevenson, *Weir of Hermiston*.

**BEAUTIFUL COPY IN GERMAN EDITORIAL BINDING made by Martin Lehmann's**, which included all of title pages and tables provided by the editor for this complete edition.

**THIS COMPLETE COLLECTION IS RARE.**

\$7.750 / 7 000 €

15 · Edmond **R**OSTAND

## Cyrano de Bergerac

*Paris, Fasquelle, 1898. Bound, in-12, 130 x 198 mm, 225 pp. Modern binding à la Bradel, gilt top, bound with original wrapper and spine.*

**FIRST EDITION, FRIST PRINTING of Edmond Rostand masterpiece**

Copy without foxing wich is an uncommon condition

**\$1.100 / 1 000 €**





## 16 · Oscar WILDE

### The importance of being Earnest

London, Leonard Smithers, 1899. In-8, Relié, 151 pp. Original pale purple cloth, title to spine in gilt, gilt floral motifs from designs by Charles Shannon to spine and covers.

**FIRST EDITION**, limited to 1000 numbered copies.

Is added in the copy:

- **a famous original photograph representing Oscar Wilde** by W. & D. Downe, taken on May 28, 1889 and published in 1891 (carbon print: 139 mm x 93 mm).
- **a photographic portrait of Evelyn Millard** by Lizzie Caswall Smith, published on a postcard by the Rotary Photographic Co Ltd around 1900 (bromide postcard print: 136 mm x 85 mm). Evelyn Millard performed Cecily Cardew at the premiere of the play on February 14, 1895.
- **a photographic portrait of Miss Irene Vanbrugh** by Lallie Charles published on a postcard by the Rotary Photographic Co Ltd around 1900 (silver postcard print: 136 mm x 85 mm). Irene Vanbrugh played Gwendolen Fairfax at the premiere.
- several press clippings of the time laminated in on the guards or in the book, relating to the new play at the St James theater in December 1909.

BEAUTIFUL COPY, WELL PRESERVED IN PUBLISHER CARTONNAGE.

\$6.050 / 5 500 €



## 17 · Jean LORRAIN - O. D. V. GUILLOMET

### Narkiss

Paris, édition du monument, 1908. Bound, In-4, 175 x 245 mm, unpagged. Modern binding using old Japanese leather paper. Framed tinted parchment, Japanese polychrome leather paper board from the end of the 19th century, title to spine in gilt with gilt floral motif, .

#### FAMOUS ART NOUVEAU ILLUSTRATED BOOK .

In 1892, Jean Lorrain transposed the myth of Narcissus in Egypt, under the title Narkiss, published as a summer tale in three issues of *Le Journal*. Then published in 1902 in the collection *Princesses d'ivoire et d'airresse*. The text is illustrated for the first time in 1908 and published by the Friends of Jean Lorrain at only 300 numbered copies.

14 drawings by Émile Octave Denis Victor Guillone were engraved for reproduction by X. Lesuseur.

#### ONE OF 50 COPIES ON JAPAN PAPER WITH TWO SET OF ENGRAVINGS

numbered and signed by the publisher.

Beautiful modern binding using 19th century Japanese paper-leather.

\$2.000 / 1 800 €





The first dadaist theatrical work

18 · Georges RIBEMONT - DESSAIGNE

L'Empereur de Chine suivi de Le Serin muet

Paris, Au Sans Pareil, Collection Dada, 1921. Original wrapper, 133 x 190 mm, 151 pp. Small lack on foot

**FIRST EDITION.**

**ONE OF 12 NUMBERED COPIES ON ORANGE PAPER,  
only copies signed by the author.**

125 numbered copies were print : 10 on Holland, 15 on vergé d' Arches, 100 on Lafuma vellum plus 37 out of trade (12 on orange paper signed by the author and 25 lettered copies).

*L'Empereur de Chine* written in 1916 but performed for the first time, beyond Dada, in 1925, is considered as the first dadaist theatrical work.

*Le Serin muet* written in 1920 and performed in the same year on March 27 at the *soirée Dada* du 27 mars 1920 by André Breton and Tristan Tzara.

(*Au sans Pareil*, n°16)

Very rare but also very beautiful on this colored paper.

\$1.000 / 900 €



A CUBIST ASSOCIATION COPY.

19 · Joaquim TORRES GARCIA

Estructura

Montevideo, Biblioteca Alfar, 1935. In-8, original wrapper, 150 x 200 mm, 164 pp.

FIRST EDITION.

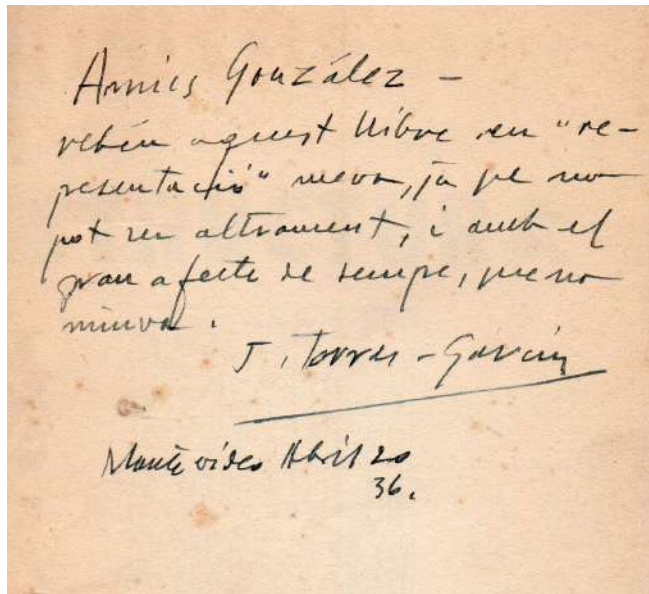
INSCRIBED TO CUBIST SCULPTOR AND PAINTER JULIO GONZALEZ AND HIS WIFE

"Amics González, Raj aquest llibre en 'Representació' Meva,  
ja that no pot ser altram, Amb el Gran Afecte de Sempre, that no minva.  
J. Torres-García Montevideo Abril 20/36"

["To my friends Gonzalez receive this book from me, since it may not be otherwise,  
with my lifelong friendships, that do not falter.  
J. Torres-García Montevideo 20 April 36 "].

Torres Garcia befriends Julio Gonzalez since the beginning of his art studies at the Escuela de Bellas Artes in Barcelona and the Academia Baixas. Both were also Picasso's classmates.

\$2.200 / 2 000 €



Amics González -  
reben aquest llibre en "re-  
presentació" meua, ja que no  
pot ser altrament, i amb el  
gran afecte de sempre, que no  
minva.  
J. Torres-García  
Montevideo Abril 20  
36.

20 · Samuel BECKETT

Murphy

Paris, Bordas, 1947. Original wrapper, 201 pp..

FIRST EDITION translated in French by Samuel Beckett.

RARE COPY WITH BORDAS EDITIONS' FIRST COVER. in good condition  
and COMPLETE WITH THE RARE BAND, which quote the first sentence  
of the text:

"Le soleil se levait sur rien de neuf" [The sun was rising over nothing new]

Bordas, who agreed to edit *Murphy* after Gallimard's refusal, produced 2,500  
copies. But according to the publisher, two years after the release, only 95 copies  
were sold or sent to critics. Bordas broke his contract with Beckett and the author  
then signed with Éditions de Minuit who bought the unsold stock and dressed  
the book with a new cover.

\$1.200 / 1 100 €





21 · Paul ELUARD - MAN RAY - Dora MAAR

## Le Temps déborde

Paris, Éditions Cahiers d'Art, 1947. 4to, original cream wrappers printed to front. [39 pp.].

**FIRST EDITION LIMITES TO 500 NUMBERED COPIES.**

On November 28, 1946, Paul Éluard suddenly lost his wife, Nush. Few months later, on June 16, 1947, under the pseudonym of Didier Desroches, and for some friends, he published *Le Temps déborde*, **14 poems illustrated with 11 photos of Nusch after Man Ray and Dora Maar**. The book is dedicated to Éluard's friends, Alain and Jacqueline Trutat, who helped him to go through this tragedy.

Nusch was also one of Maar's close friends, and the model in Man Ray and Eluard's hugely influential *Facile* published in 1935.

*"Vingt-huit novembre mil neuf cent quarant-six*

*Nous ne vieillirons pas ensemble.*

*Voici le jour*

*En trop: le temps déborde.*

*Mon amour si léger prend le poids d'un supplice."*

Nice copy, well preserved.

\$2.750 / 2 500 €



## Gonzalez Videla, El Traidor de Chile

[At the author], 1949. One sheet, 210 x 290 mm, Some traces of folds, and minimal tears not affecting the text.

**RARE FIRST EDITION** of this poem denouncing the treachery of President Gonzalez Videla.

In 1946, Neruda directed the presidential campaign of Gabriel González Videla. Elected, he leads a right-wing policy and strongly opposes the Communists. The poet reacts with a speech in the Senate bearing the famous title: *J'accuse...*

He barely escapes his arrest and takes refuge in Europe, working on the clandestine publication of *El Canto General*. Writing in December 1949, *Gonzalez Videla, El Traidor de Chile* was published in the form of a leaflet and distributed in particular at the universities.

According to Enrique Kirberg, Gonzalez Videla participated in an event organized by the University of Chile at the end of 1949. A young student waiting for him at the exit manages to approach him by handing him the leaflet, he tells him that a poet wrote this poem and wants the president to honor it by reading it. He disappears after Gonzalez congratulates him and promises to read it. (Neruda: *Poeta y Luchador in Literatura Chilena en el exilio*, 1979)

The poem will then be integrated into *El Canto General*, fifth and last part of the poem *La Arena. Traicionada*, under the title *Gonzalez Videla, El Traidor de Chile (Epilogo)*.

**This final version does not use the short final text only present in this leaflet :**

*¡Viva el Chile! Contribuya a la caída de la tiranía haciendo y repartiendo copias de este poema. ¡Están contados los días de la pandilla de Gonzalez Videla. Y se acerca la liberación de nuestra patria!*

**This leaflet printed on thin and very fragile paper seems to be missing by almost all the institutions.**

\$1.650 / 1 500 €

## GONZALEZ VIDELA, EL TRAIOR DE CHILE

POr PABLO NERUDA

De las antiguas cordilleras salieron los verdugos  
como huesos, como espinas americanas en el hirsuto lomo  
de una genealogía de catástrofes: establecidos fueron,  
enquistados en la miseria de nuestras poblaciones.  
Cada día la sangre manchó sus clamores.  
Desde las cordilleras como bestias huesudas  
fueron procreados por nuestra arcilla negra.

Aquellos fueron los saurios tigres, los dinastas glaciales,  
recién salidos de nuestras cavernas y de nuestras derrotas.  
Así desenterraron los maxilares de Gómez  
bajo las carreteras manchadas por cincuenta años de nuestra sangre:

la bestia oscurecía las tierras con sus costillas  
cuando después de las ejecuciones se torcía el bigote  
junto al Embajador Norteamericano que le servía el té.

Los monstruos envilecieron pero no fueron viles. Ahora  
en el rincón que la luz reservó a la pureza,  
en la nevada patria blanca de Araucanía,  
un **traidor** sonríe sobre un trono podrido.

En mi patria preside la vileza.

Es González Videla la rata que sacude  
su pelambrera llena de estiércol y de sangre  
sobre la tierra mía que vendió. Cada día  
saca de sus bolsillos las monedas robadas  
y piensa si mañana venderá territorio  
o sangre.

Todo lo ha **traicionado**.  
Subió como una rata a los hombros del pueblo  
y desde allí royendo la bandera sagrada  
de mi país, onduló su cola roedora  
diciendo al hacendado, al extranjero, dueño  
del subsuelo de Chile: "Bebed toda la sangre  
de este pueblo yo soy el mayordomo  
de los suplicios".

Triste clown, miserable  
mezcla de mono y rata, cuyo rabo  
peinan en Wall Street con pomada de oro:  
no pasarán los días sin que caigas del árbol  
y seas el montón de inmundicia evidente  
que el transeunte evita pisar en las esquinas!

Así ha sido. La **traición** fué Gobierno de Chile.  
Un **traidor** ha dejado su nombre en nuestra historia.  
**Judas** enarbolando dientes de calavera  
vendió a mi hermano,

dió veneno a mi patria,  
fundó Pisagua, demolió nuestra estrella,  
escupió los colores de una bandera pura.

**Gabriel González Videla.** Aquí dejó su nombre,  
para que cuando el tiempo haya borrado  
la ignominia cuando mi patria limpie  
su rostro iluminado por el trigo y la nieve,  
mas tarde, los que aquí busquen la herencia  
que en estas líneas dejó como una brasa verde  
hallen también el nombre del **traidor** que trajera  
la copa de agonía que rechazó mi pueblo.

Mi pueblo, pueblo mío, levanta tu destino!  
Rompe la cárcel, abre los muros que te cierran!  
Aplasta el peso torvo de la rata que manda  
desde el Palacio: sube tus lanzas a la aurora,  
y en lo más alto deja que tu estrella iracunda  
fulgure, iluminando los caminos de América.

México Noviembre de 1949.

¡VIVA CHILE!

CONTRIBUYA A LA CAIDA DE LA TIRANIA HACIENDO Y REPARTIENDO COPIAS DE ESTE POE  
MA. ¡ESTAN CONTADOS LOS DIAS DE LA PANDILLA DE GONZALEZ VIDELA. Y SE ACERCA LA  
LIBERACION DE NUESTRA PATRIA!

23 · Evelyn WAUGH

## Autograph letter signed to Raymond Mortimer

Combe Florey House, Combe Florey, Nr. Taunton. 8vo. 1 page

Letter about his *Little Learning* to the Sunday Times critic  
Raymond Mortimer (1895-1980) :

"14 September 1964

Dear Raymond,

Thanks awfully for your kind review.

I am engaged in correcting the numerous mistakes - my own and the printer's.

Did you happen to make a note of the page when I fall into the redundancy 'writer panoply'? If you did, could you very kindly job it down on enclosed card? If it is lost please don't trouble to reply.

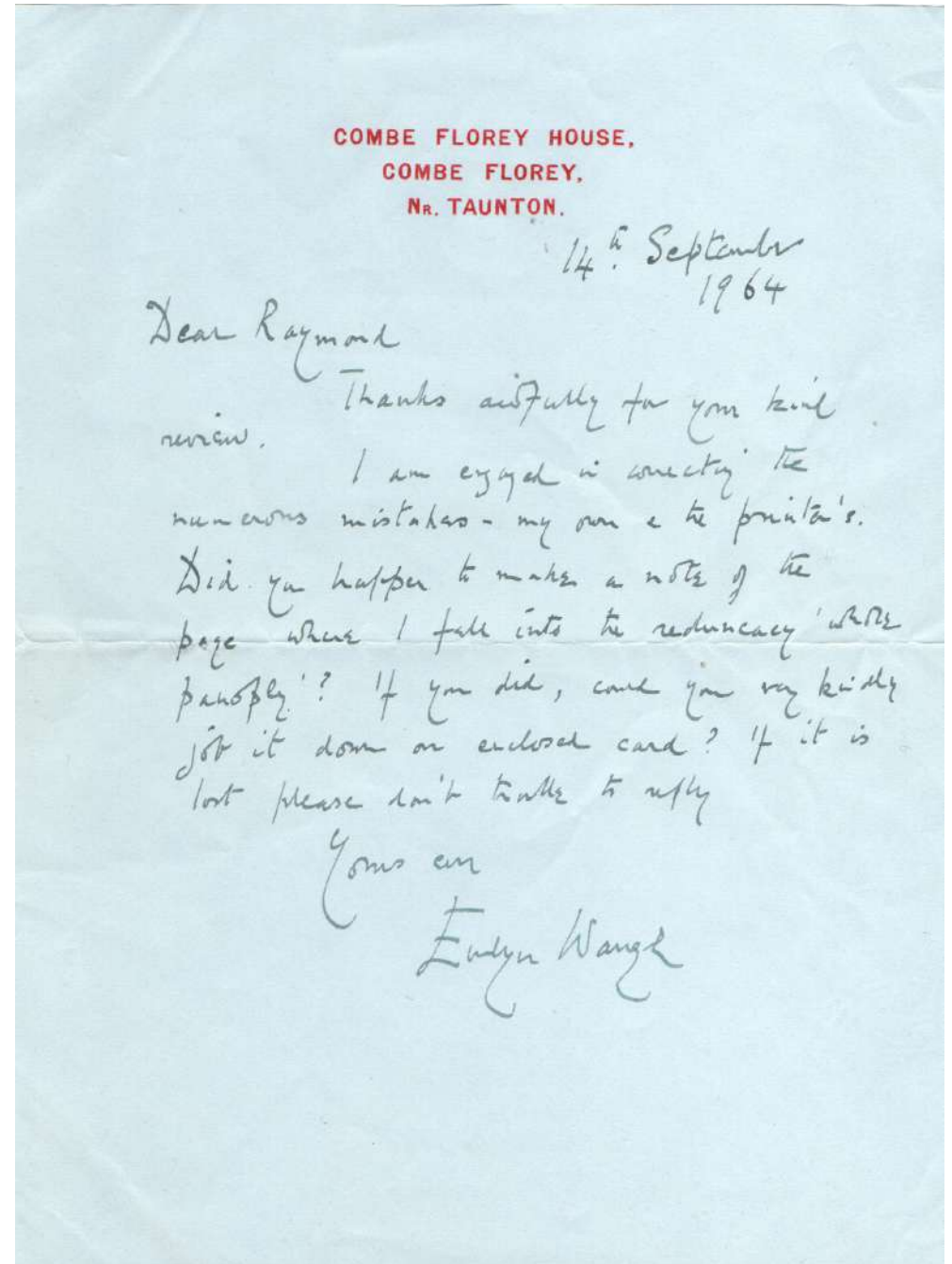
Yours am

Evelyn Waugh."

Mortimer reviewed, on September 13th for the Sunday Times, this *First volume of an autobiography*. *Little Learning*, published just two years before his death on Easter Sunday 1966, will stay the only volume of Evelyn Waugh's unfinished autobiography.

We are joining the first edition of *Little Learning*

\$2.200 / 2 000 €





## 24 · Robert DOISNEAU

### Les Parisiens tels qu'ils sont

Paris, Éditions de la Revue Mondiale, 1925. In-12, 122 x 190 mm, 1 10 pp.

Original white wrappers printed in black, uncut from page 17.

**FIRST EDITION** of the famous Doisneau's photo book on Parisians.

**INSCRIBED BY DOISNEAU TO HENRI DEVAUX :**

*"A Monsieur Henri Devaux  
Ce petit album de famille  
en toute simplicité."*

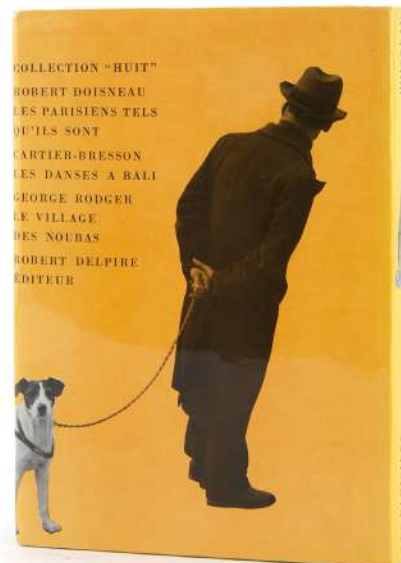
**SIGNED by all three collaborators:** Robert Doisneau (photograph), Michel Ragon and Robert Giraud (commentators).

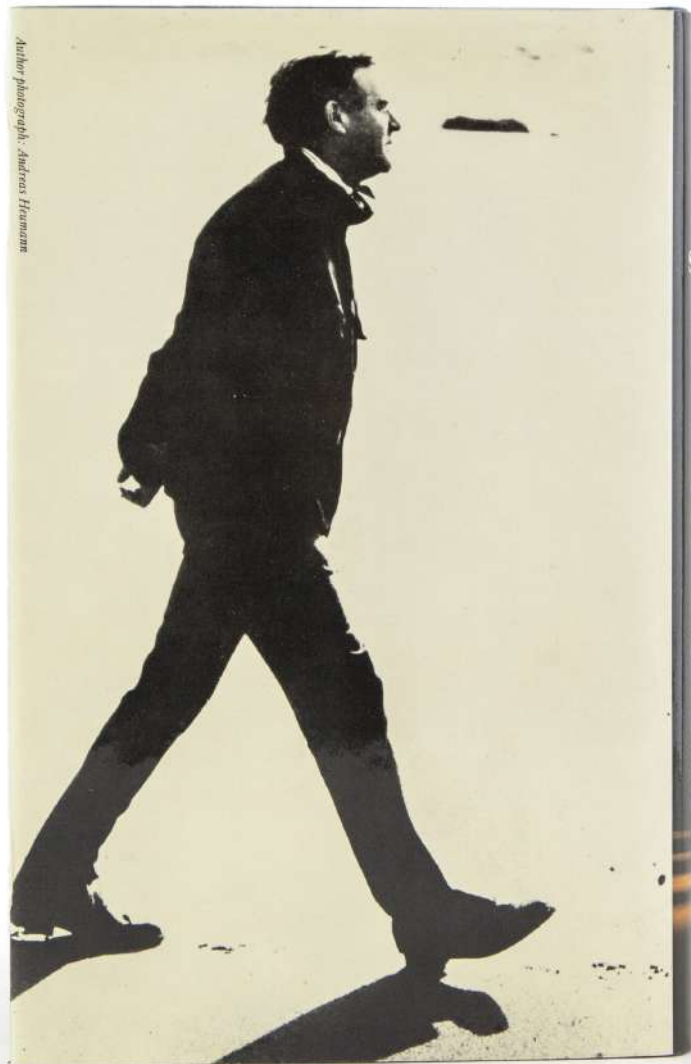
Henri Devaux (1862-1956) was a French botanist who held a research chair in plant physiology at the Faculty of science in Bordeaux from 1906 to 1932. Corresponding member (1933) then non-resident member (1946) of the Académie des sciences, Devaux imposed himself in the early 20th century as one of France's specialists in the physics of surfaces and thin film.

Part of the autograph envelope showing the addresses of Doisneau and Devaux is attached

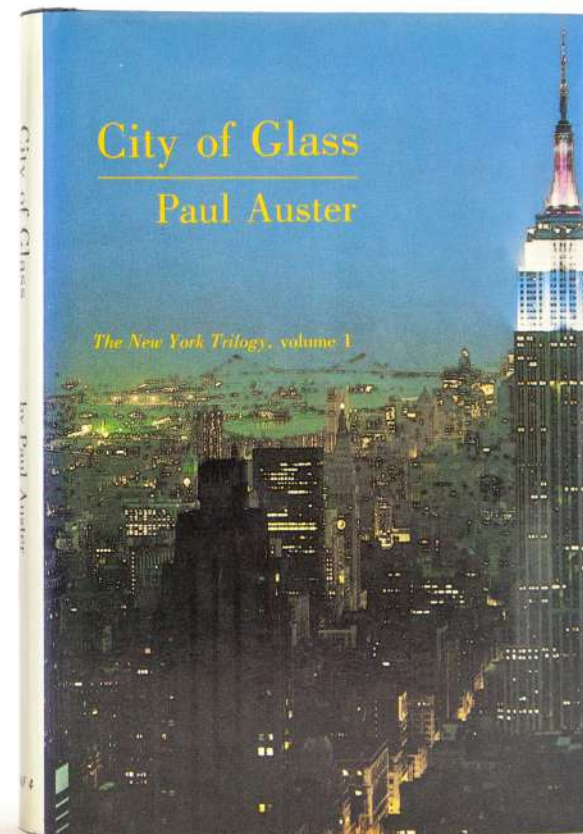
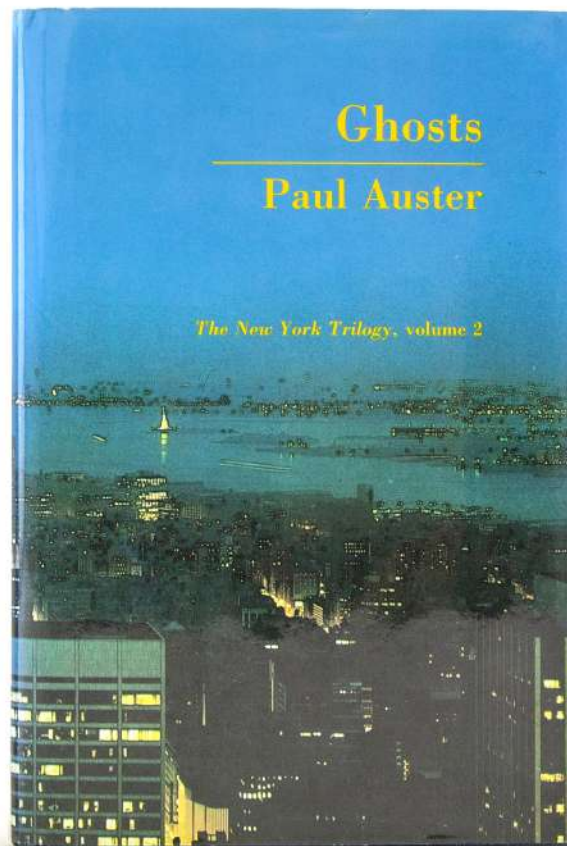
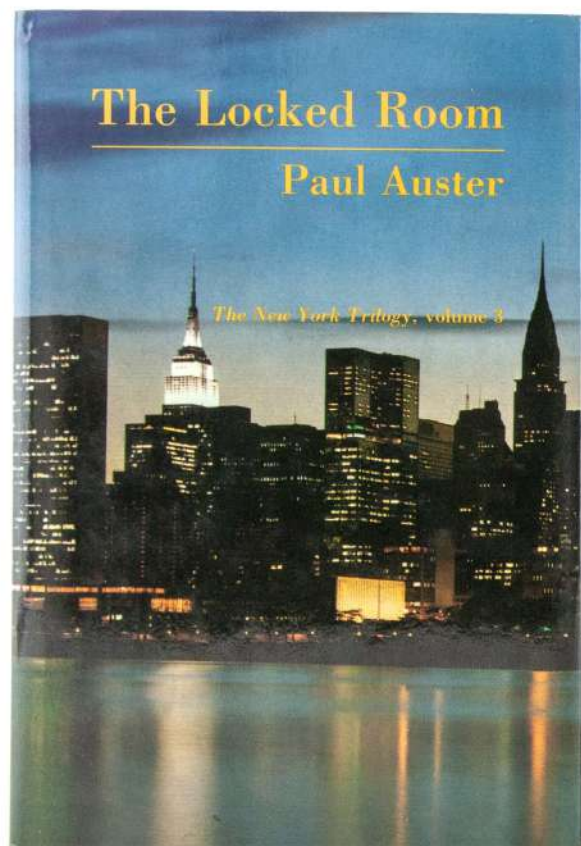
Fine copy wrapped in a fine dust jacket.

900 \$ / 800€





## Modern First Editions



25 · Paul AUSTER

The New York Trilogy :

City of Glass - Ghosts - The Locked Room

Los Angeles, Sun and Moon Press, 1985, 1986.

Hardcovers with dust jackets, 140 x 205 mm, 203, 96 and 179 pp..

**COMPLETE SET OF SIGNED FIRST EDITION.**

*City of Glass* in the first issue jacket without the publisher's seal on the spine.

*The New York Trilogy* is perhaps the most astonishing work by one of America's most consistently astonishing writers. The Trilogy is three cleverly interconnected novels that exploit the elements of standard detective fiction and achieve a new genre that is all the more gripping for its starkness. It is a riveting work of detective fiction worthy of Raymond Chandler, and at the same time a profound and unsettling existentialist enquiry in the tradition of Kafka or Borges.

"Marks a new departure for the American novel." Observer

"A shatteringly clever piece of work . . . Utterly gripping, written with an acid sharpness that leaves an indelible dent in the back of the mind." Sunday Telegraph

"The New York Trilogy established him as the only author one could compare to Samuel Beckett." Guardian.

**BEAUTIFUL SET IN PERFECT CONDITION.**

\$3.400 / 3 100 €



26 · Raymond CARVER

Will You Please Be Quiet, Please?

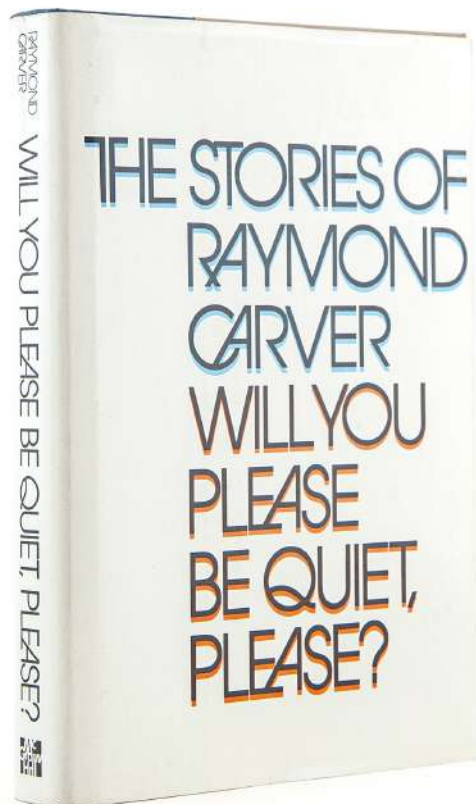
McGraw-Hill Book Company, New York, 1976. Hardcover with dust jacket, 8vo.

**FIRST EDITION.** First printing.

Carver's first collection of short stories, nominated for the National Book Award.

Fine copy with a fine jacket.

\$400 / 360 €



27 · Raymond CARVER

What We Talk About When We Talk About Love

Alfred A. Knopf, New York, 1981. Hardcover with dust jacket, 8vo.

**FIRST EDITION.** First printing.

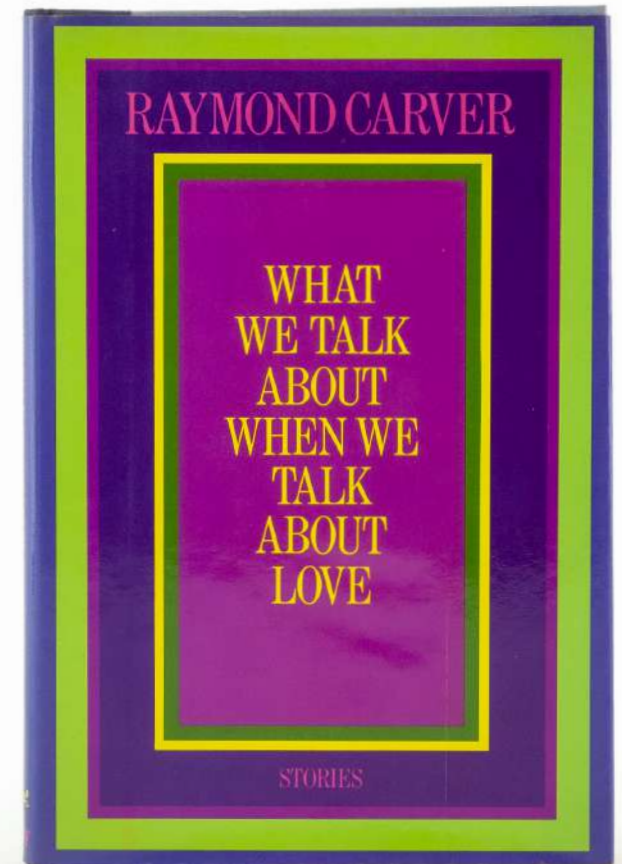
Review copy with publisher slip laid in

**Signed by Carver on the title page, and by his wife Tess Gallagher on the page which dedicates the book to her.**

In his second collection, Carver establishes his reputation as one of the most celebrated and beloved short-story writers in American literature. Included is the story *Why Don't You Dance?* basis for the 2010 Will Ferrell film *Everything Must Go*.

Fine copy with a fine jacket.

\$450 / 410 €



28 · John LE CARRÉ

### The Honourable Schoolboy

London, Hodder and Stoughton, 1977. 8vo, 145 x 223 mm, 532 pp.

Publisher's blue cloth, plain endpapers, pictorial dust-jacket.

**FIRST PRINTING.**

Second volume of *The Quest for Karla* trilogy.

Fine copy with a fine jacket.

\$660 / 600 €

28 · John LE CARRÉ

### Smiley's People

London, Hodder and Stoughton, 1980. 8vo, 145 x 223 mm, 327 pp.

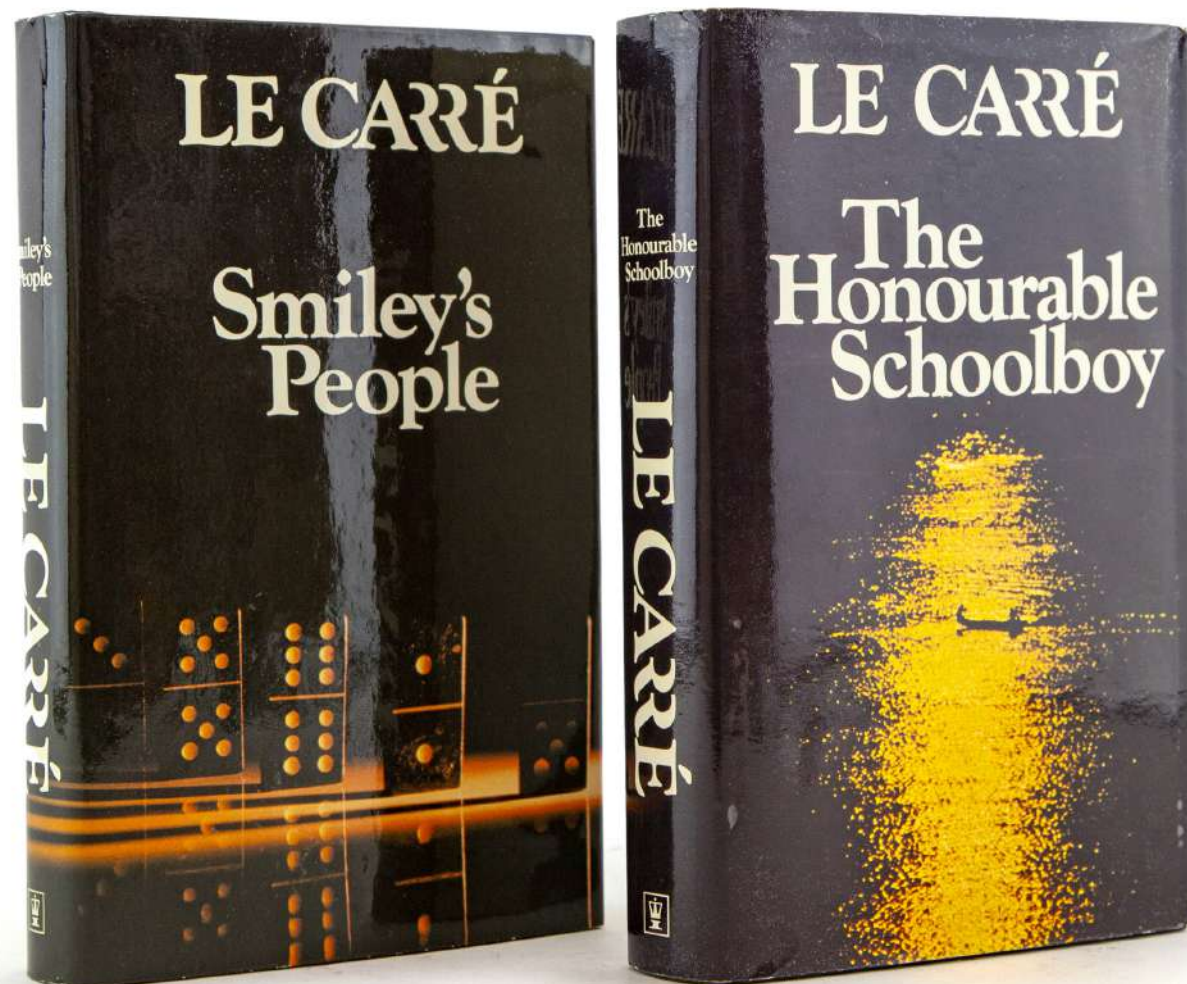
Publisher's blue cloth, plain endpapers, pictorial dust-jacket.

**FIRST PRINTING.**

Last volume of *The Quest for Karla* trilogy.

Fine copy with a fine jacket.

\$660 / 600 €





29 · Bernard MALAMUD

## The Assistant

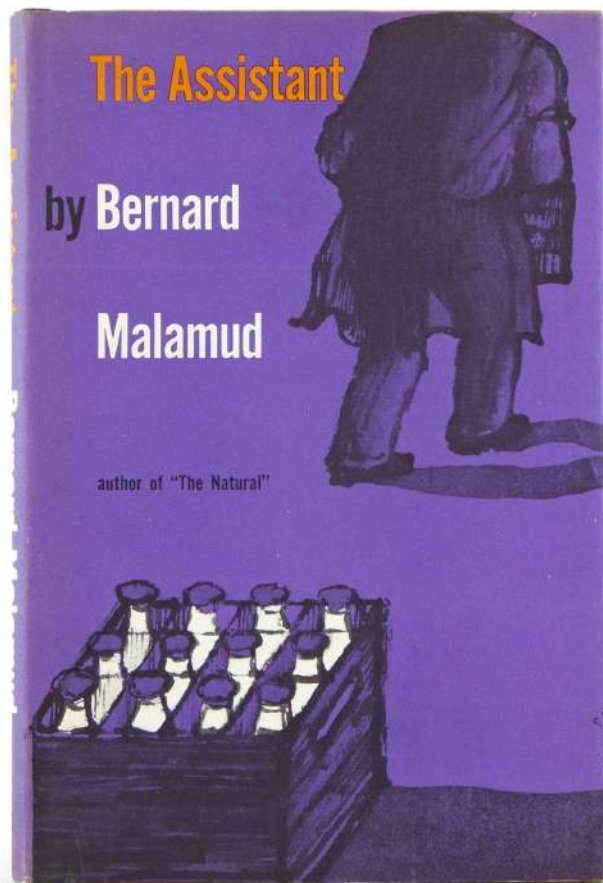
New York, Farrar Straus and Cudahy, 1957. Hardcover with dust jacket, 8vo, 246 pp.

**FIRST EDITION** of the author's second book, included by *Time magazine* in the *All-Time 100 Novels*.

**ADVANCE REVIEW COPY** with publisher's slip laid in.

Fine copy in a bright unfaded dust jacket.

\$800 / 725 €



30 · Bernard MALAMUD

## The Magic Barrel

New York, Farrar Straus and Cudahy, 1958. Hardcover with dust jacket, 8vo, 213 pp.

**FIRST EDITION SIGNED BY THE AUTHOR** on the front free end paper, in fine dust jacket.

The author's third book and first collection of short stories, *The Magic Barrel* won the 1959 National Book Award.

**One of the author's most difficult titles to find in fine condition.**

*"In the short story, Malamud achieved an almost psalmlike compression. He has been called the Jewish Hawthorne, but he might just as well be thought a Jewish Chopin, a prose composer of preludes and nocturnes"*  
(Mark Shechner, *Partisan Review*).



**From the Clara Z.G. Goldman's collection** with her ex-libris and signature on the front free end paper. The Harvard University established in 1982 *The Dr. Joseph and Clara Z. G. Goldman Judaica Book Fund* gifted of Dorothy Goldman Sparrow and Marvin Sparrow.

\$1.100 / 1 000 €

21 · David MAMET

Glengarry Glen Ross

*New York, Grove Press, 1984. 8vo, 108 pp. Hardcover with dust jacket.*

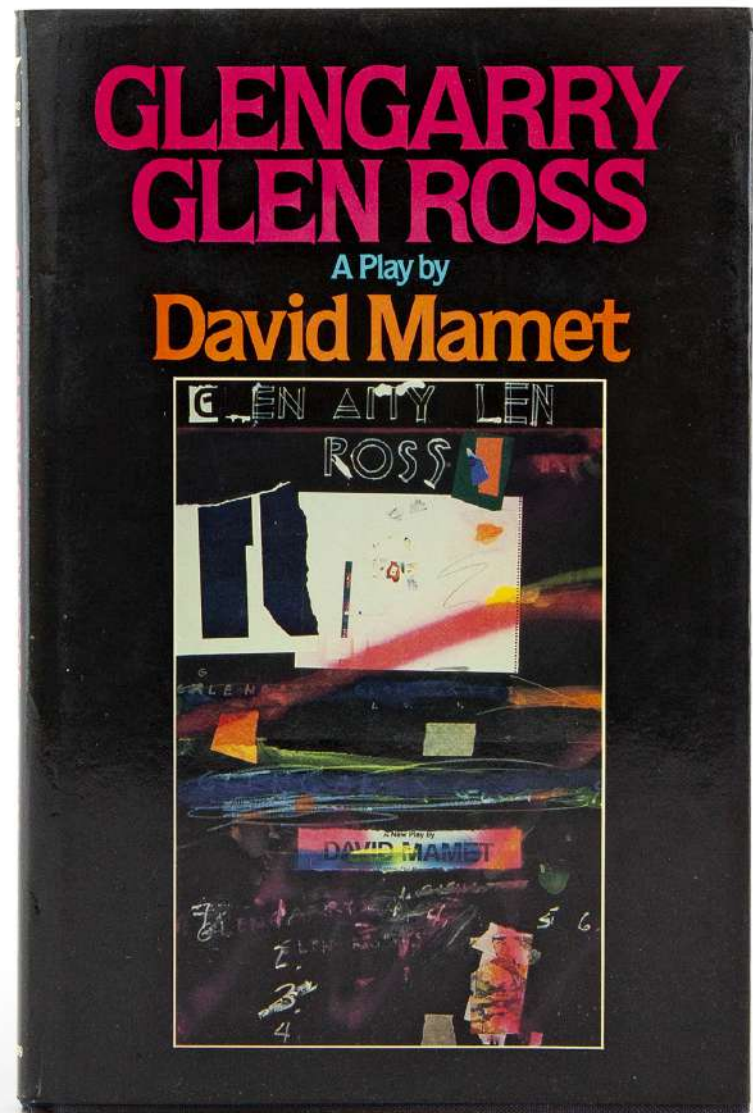
**FIRST EDITION SIGNED BY THE AUTHOR** on the title page.

FIRST PRINTING WITH NUMERICAL SEQUENCE (54321) and \$17.50 dust-jacket.

Mamet's best-known work, winner of the Pulitzer Prize. Source for the movie of the same name starring Jack Lemon, Alec Baldwin, Al Pacino, Alan Arkin and Ed Harris.

Very fine copy

\$1.000 / 900 €





"Keep cool but care"

32 · Thomas PYNCHON

V.

Philadelphia, New York, Lippincott Company, 1963.

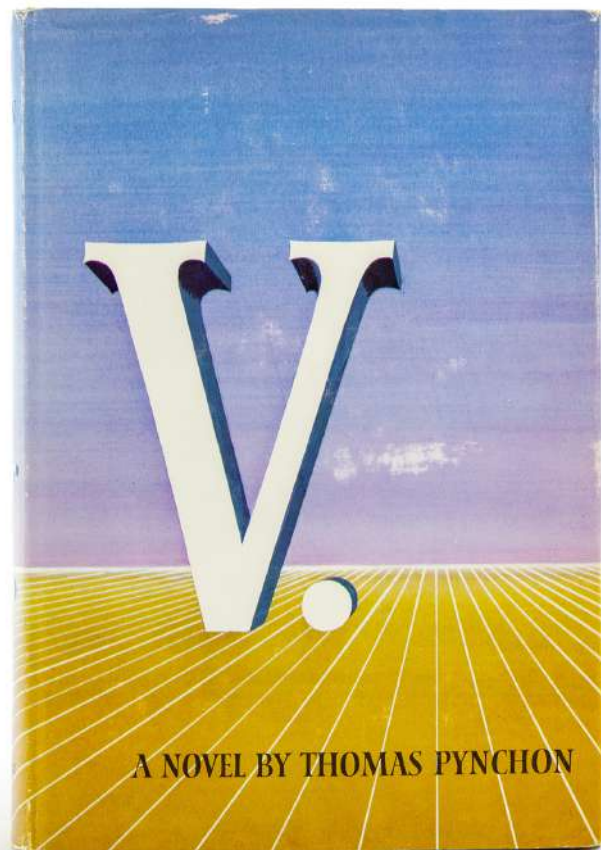
Hardcover with dust jacket, 8vo, 153 x 220 mm, 491 pp. Few small open tears at spine heel.

**FIRST EDITION.**

First state dust jacket, price clipped.

This debut novel of Thomas Pynchon, was awarded in 1964 by William Faulkner Foundation.

\$880 / 800 €



"A screaming comes across the sky"

33 · Thomas PYNCHON

Gravity Rainbow

New York, The Viking Press, 1973. Hardcover with dust jacket, 8vo, 155 x 228 mm, 760 pp.

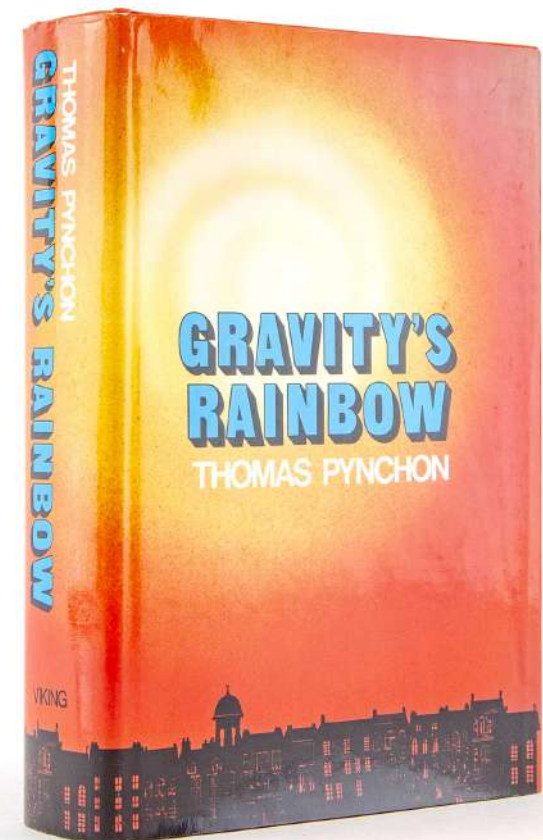
**FIRST EDITION,** first printing of Thomas Pynchon's masterpiece.

The novel is regarded by many scholars as the greatest American novel published after the end of the Second World War, and is "*often considered as the postmodern novel, redefining both postmodernism and the novel in general*" (*The Literary Encyclopedia*).

*Gravity Rainbow* won the National Book Award for 1974 and the prestigious William Dean Howells Medal for best work of fiction to appear in the United States over a five-year period.

A beautiful copy in fine dust jacket.

\$1.450 / 1 350 €



34 · [Léonard BERNSTEIN] Ishmael REED

## Mumbo Jumbo

New York, Doubleday, Garden City, 1972. 8vo, hardcover, dust jacket, 223 pp.

### FIRST EDITION.

ADVANCE REVIEW COPY with publisher's slip laid in.

### INSCRIBED TO LEONARD BERNSTEIN :

*"To Leonard Bernstein  
for his noble though futile attempts  
to salvage western civilization ... (as we know its)  
Hoping he becomes a future ally  
Ishmael Reed  
July 12, 1972"*



WHEN LEONARD BERNSTEIN HOSTING A FUNDRAISING PARTY FOR THE BLACK PANTHERS AND CREATE THE RADICAL CHIC.

In January 1970, Ishmael Reed, visited Leonard Bernstein's apartment, saw a copy of Eldridge Cleaver's memoir and collection of essays, *Soul and ice*. Despite appearances, Bernstein seemed to be interested in the condition of the black American community. A week later, Bernstein and his wife hosted, on the evening of January 14, 1970, approximately 90 peoples in the Bernsteins' home to raise funds to support the families of the *Panther 21*, a group of twenty one Black Panther Party members arrested on April 2, 1969 and charged with conspiring to kill police and bomb New York police precincts, department stores, and other public buildings. The Panther 21 had been held in jail for nine months without a trial and without adequate resources to prepare for their defense.

In attendance at the Bernstein apartment were numerous prominent figures in the arts, media and also Black Panther Party members Robert Bay, Donald Cox and Henry Miller, as well as some wives of the accused. Members of the press were not invited to the event, but Charlotte Curtis of the New York Times and Tom Wolfe of New York Magazine somehow managed to slip in. At the end of the meeting, contributions were solicited, and nearly \$10,000 was raised.

The next days, editorials in the New York Times accused Bernstein of undermining the serious efforts of those working for civil rights. Five months later, the fundraiser was immortalized in a lengthy essay by Tom Wolfe in New York Magazine entitled, *Radical Chic: That Party at Lenny's* (June 8, 1970). Wolfe used the Bernstein "party" to demonstrate what he saw as a trend among the wealthy, white elite to dabble in radical social causes and hobnob with extremists in an attempt to be "chic".

In his inscription, Ishmael Reed refers to this Radical Chic party as a "*noble though futile attempts to salvage western civilization ...*" and hopes Bernstein becomes "a [real] *future ally*" to the Black American community.

\$1.500 / 1 350 €

35 · Salman RUSHDIE

## Midnight's Children

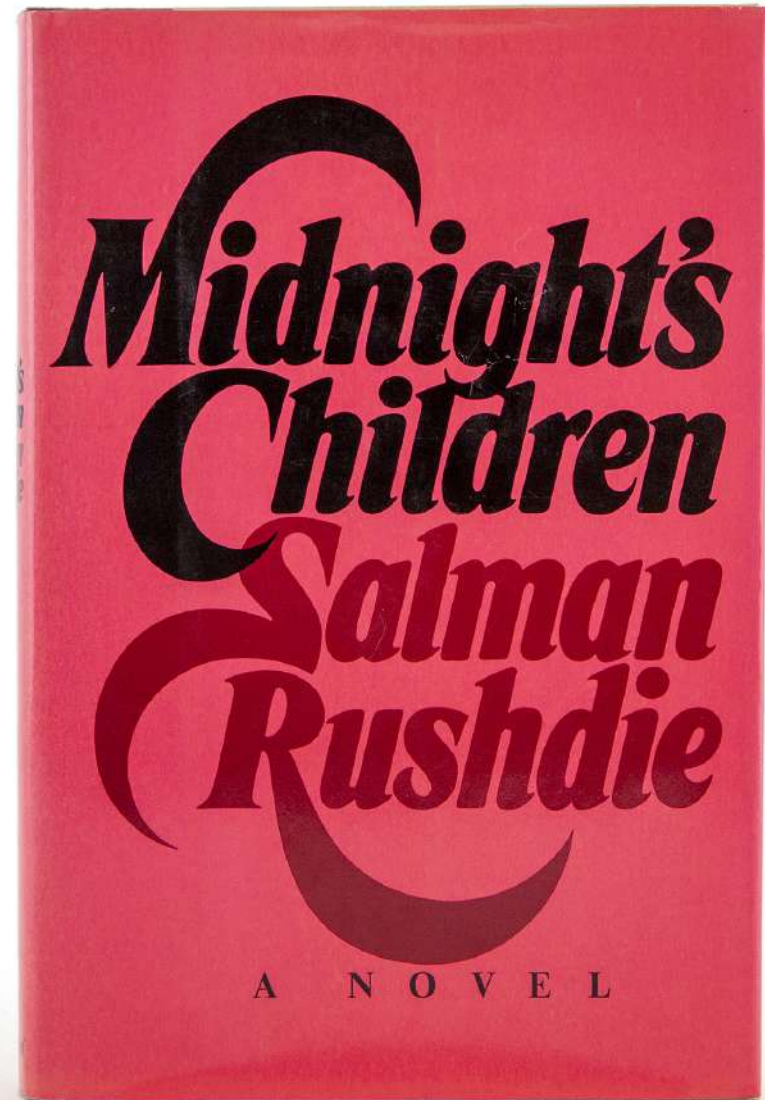
*New York, Alfred A. Knopf, 1981. 8vo, 165 x 295 mm, 446 pp. Hardcover with dust jacket.*

**TRUE FIRST EDITION** preceding the UK edition.

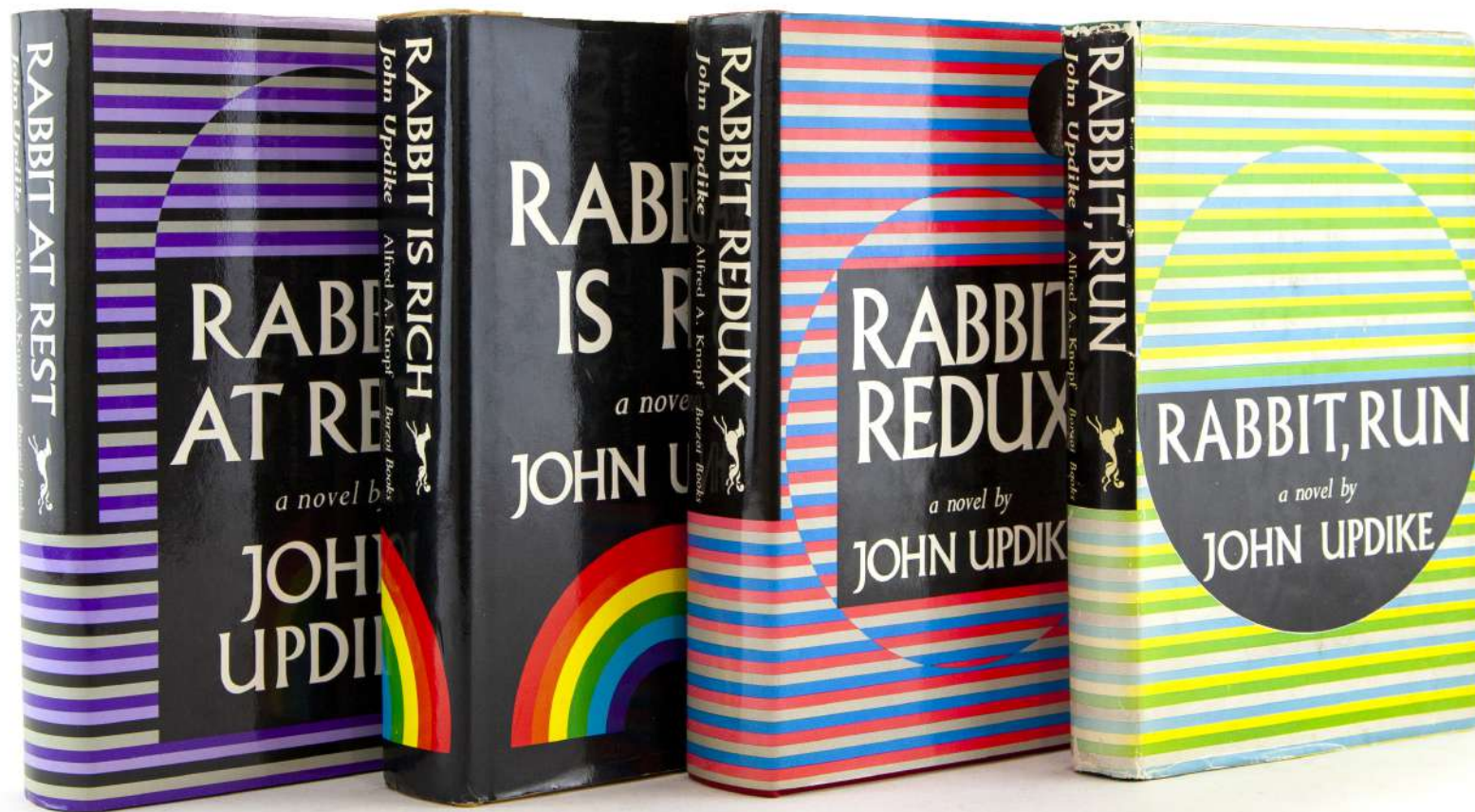
**Signed by the author.**

*Midnight's Children* won the 1981 Booker Prize, as well as the 1993 "Booker of Bookers" celebrating the best book in the history of the prize.

\$1.000 / 900 €







36 · John UPDIKE

The Rabbit Quartet :

Rabbit, Run - Rabbit Redux - Rabbit Rich - Rabbit at Redux

New York Alfred A. Knopf, 1960, 1971, 1981, 1990.

Hardcovers with dust jackets, 142 x 210 mm, 307, 406, 467 and 512 pp.

**COMPLET SET OF SIGNED FIRST EDITIONS** of Updike's masterpiece considered by Julian Barnes as *the greatest postwar American novel*.

Vol I : fine, first issue dust jacket has the \$4.00 printed price present with minor wear to the spine and edges.

Vol II, III and IV are very fine with first issue dust-jackets in perfect conditions.

\$1.700 / 1 600 €

*"The simplicity. Getting rid of something by giving it to itself. God Himself folded into the tiny adamant structure, Self-destined to a succession of explosions, the great slow gathering out of water and air and silicon: this is felt without words in the turn of the round hoe-handle in his palms."*

(Rabbit, Run).