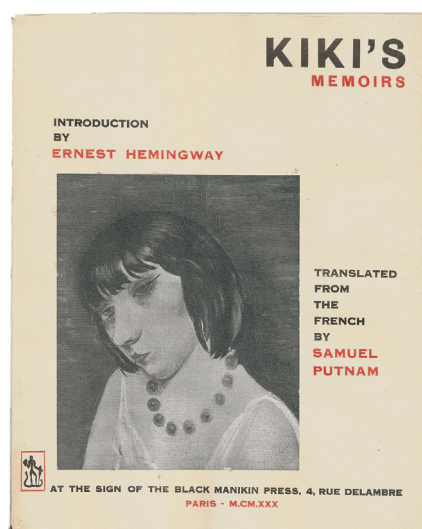


HEMINGWAY RECOMMENDS KIKI (Who wouldn't?)



1

KIKI; HEMINGWAY, Ernest; **PUTNAM**, Samuel.

Kiki's Memoirs.

Paris: Edward W. Titus, at the Sign of the Black Manikin Press, 1930.

£6,000

8vo (232 × 180 mm), pp.186, [1] imprint, [5] blank, 33 plates in text. Internally fine. Original wrappers, text to upper panel in red and black, with reproduction of Kisling's portrait of Kiki pasted on; slightly creased and rubbed, partly detached from text-block but holding. Card slipcase; small chip to edge. Cloth slipcase, blue, lettering in gilt to spine. Bookplate of Cuyler Stevens to inside of upper wrapper; Hemingway's presentation inscription to front free endpaper, 'To Cuyler Stevens / always / Ernest Hemingway'.

First edition in English, presentation copy from Hemingway, who wrote the introduction. The irrepressible Kiki describes her childhood, her arrival in Paris, her poverty and odd jobs, her modelling and her lovers, in sparse, limpid prose. Her chameleon aspect is multifariously illustrated by Man Ray, Foujita, Kisling, Hermine David, Per Krohg and others. As Hemingway wrote: the era is over but Kiki still has the voice. Concerned that the voice might be untranslatable, he recommended the reader to learn French; 'in case you do learn it, it was Kiki's book I said to read, not Julian Green's nor Jean Cocteau's, nor whoever should be at that time great French writers for Americans. Read it all, from start to finish ...' US Customs had other ideas and barred the book's entry.

A. Hanneman, *Ernest Hemingway: A Comprehensive Bibliography*, Princeton, NJ, 1967, B7.

Blunt's amorous regret

2

[BLUNT, Wilfred Scawen].

Sonnets and Songs. By Proteus.

London: John Murray, 1875.

£650

Foolscap 8vo (164 × 103 mm), pp.viii, 112 (p.53 misnumbered 5). Internally bright and fresh. Original yellow sand-grain cloth over bevelled boards, upper side with gilt lettering and flaming sun design, dark green endpapers; spine and board-edges dust-soiled, front hinge cracked but holding. Bookseller's ticket and bookplates of H. Bradley Martin and J. O. Edwards to front pastedown. Author's presentation inscription to half-title.

First edition, presentation copy, with the author's autograph inscription on the half-title, 'From the author / with regret': a nice presentation of the first book of the dashing adventurer-philanderer-poet whose career spanned the period from Tennyson to the Moderns. He was the model for Captain Shotover in Shaw's *Heartbreak House*, and he makes a notable entrance in one of the most famous of Pound's *Pisan Cantos*: 'To have, with decency knocked / So that a Blunt should open / To have gathered from the air a live tradition / ... this is not vanity'. The considerable range of Blunt's amorous conquests runs from 'Skittles', the celebrated courtesan of the 1860s who inspired many of the poems in this collection, to Janey Morris in the 1890s. His expressed 'regret' here probably refers to later embarrassment at his juvenile excesses, both poetic and amatory.

Joyce's Lazarus

3

DUJARDIN, Edouard.

Les lauriers sont coupés / Avec un portrait de l'auteur gravé à l'eau-forte par Jacques E. Blanche.

Paris: Librairie de la Revue Indépendante, 1888.

£2,000

8vo (190 × 125 mm), pp.139, [5], plus frontispiece. Uncut. Sporadic foxing to some leaves. Publisher's wrappers, beige, text in black, lightly soiled and thumbbed, spine creased. Author's presentation inscription to Gaston Dubreuil to limitation page; discrete marginal correction to p.62 (as in other copies).

First edition, no.42 of 400 copies on *vélin anglais mécanique* from a total edition of 420, with Dujardin's presentation inscription. This is the novel which inspired Joyce with the technique of interior monologue which he was to perfect in *Ulysses*. Joyce discovered Dujardin's work around 1903. Speaking to Frank Budgen, he later remarked: 'I try to give the unspoken, unacted thoughts of people in the way they occur. But I'm not the first one to do it. I took it from Dujardin. You don't know

Dujardin? You should.' Joyce and Dujardin became friends; Dujardin inscribed a copy of *Lauriers* to Joyce, referring to himself as Lazarus and thereby implying that Joyce had raised him from the dead, and Joyce sent Dujardin a copy of *Ulysses* 'from the unrepentant thief'. A well-preserved copy of one of the cornerstones of Modernism; scarce.

F. Budgen, *James Joyce and the Making of Ulysses*, London 1972, p.94; K. M. McKilligan, *Edouard Dujardin: Les lauriers sont coupés and the interior monologue*, Hull 1977.

Savitsky's Joyce

4

JOYCE, James.

Stephen Le Héros.

[Paris]: Gallimard, 1948.

£500

8vo (207 × 143 mm), pp.238, [1] imprint. Uncut. Publisher's wrappers, text in black and red; few nicks, one short closed tear and creases to extremities. Stamped S.P. on lower panel. Translator's presentation inscription to half-title and correction to title-page. Near-fine.

First trade edition, *service de presse* copy, of Ludmila Savitsky's translation of Joyce's *Stephen Hero*, with her presentation inscription. Joyce abandoned the autobiographical narrative of *Stephen Hero* in 1905, subsequently subsuming sections of it in *A Portrait of the Artist as a Young Man* (1914-16), which Savitsky translated (under the title *Dedalus*) in 1924. The earlier text was eventually published in 1944, with the subtitle 'Part of the first draft of A Portrait of the Artist ...'; in the translation this is rendered 'Fragment de la première partie de Dedalus', but in this copy Savitsky has corrected this, crossing out 'partie' and writing 'version' in the margin, and signing the correction with her initials. The presentation inscription reads 'Pour Monsieur le Dr. A. Laporte en souvenir et en remerciement de la traductrice / Ludmila Savitsky / Avril 1954.'

J.J. Slocum and H. Cahoon, *A Bibliography of James Joyce [1882-1941]*, New Haven, CT, 1953, D-18; R. Ellmann, *James Joyce*, Oxford 1982, p.486.

Lady Gregory, John Quinn & Joseph Conrad

5

LADY GREGORY.

Irish Folk-History Plays ... First Series / The Tragedies / Grania – Kincora – Dergovilla [Second Series / The Tragic-Comedies / The Canavans – The White Cockade / The Deliverer].

New York and London: G. P. Putnam's Sons, 1912.

[With:]

Our Irish Theatre / A Chapter of Autobiography.

New York and London: G. P. Putnam's Sons, 1913.

£1,850

Irish Folk-History Plays: 2 vols, 8vo (187 × 125 mm), pp.[ii], vi, 207, [1] blank, [3] advertisements; [ii], vi, 198, [5] advertisements. Both volumes internally very fresh, short closed tear to one leaf of prelims in vol.I. Contemporary quarter cloth and blue paper-covered boards, labels to spines with text in black; bumped and lightly rubbed, upper hinge of vol.I repaired, upper hinge of vol.II cracked but firmly holding. John Quinn's autograph inscription to front free endpaper of vol.II. Ownership inscription of A. S. Kinkead to front free endpaper of each volume.

Our Irish Theatre: 8vo (187 × 125 mm), pp.[ii], vi, 319, [1] blank, [5] advertisements, frontispiece and 3 plates. Last leaves very slightly spotted otherwise an extremely fresh, tight copy. Contemporary quarter cloth and blue paper-covered boards, label to spine with text in black; slightly bumped, some signs of wear to boards, endpapers lightly spotted. Quinn's presentation inscription to Joseph Conrad to front free endpaper. Ownership inscription of A. S. Kinkead to recto of frontispiece.

First editions, inscribed by John Quinn (to whom Gregory dedicated the second series of *Folk-History Plays*). In this volume Quinn has written: "The Deliverer" is of course a satire or irony on the way the Irish "patriots" (!) treated Parnell.' In *Our Irish Theatre*, his presentation inscription to Joseph Conrad (dated 16 December 1913) describes the work as 'this record of a contest in which it was a delight to have a small part.' Quinn, an American banker, was an important patron for Yeats, Joyce and Gregory's Abbey Theatre.

S. Coote, *W.B. Yeats: A Life*, London 1997, p.227.

Mon fils est mort

6

VERLAINE, Paul.

Amour.

Paris: Léon Vanier, 1888.

£3,500

12mo (187 × 115 mm), pp.[vi], 174. Top edge gilt, others uncut. Publisher's wrappers, text in black, spine laid in; bound in half morocco and gold- and silver-sprinkled paper; spine with elaborately decorated compartments and lettering in gilt. Fine. Verlaine's presentation inscription to half-title.

First edition, presented by Verlaine to Léon Deschamps. Deschamps was founder of the revue *La Plume* – in which some of Verlaine's work was later to appear – and organizer of the Salon des Cent. Verlaine dedicated this collection of verse to his son Georges but a large proportion of the poems were inspired by a surrogate son-figure, Lucien Létinois, a young protégé of Verlaine's who had died in 1883 from typhoid. From a total edition of 551. An outstanding copy.

Letter from jail

7

TAILHADE, Laurent.

Vitraux.

Paris: Léon Vanier, 1891.

£500

8vo (210 × 150 mm), pp.51, [5]. Uncut, a very fresh and clean copy. Original wrappers, brown, text in red and purple to upper side, insignia to lower; foot of spine bumped and chipped, lower panel with short tears along fold, upper panel cleanly detached. Ticket with item number pasted to inside of upper panel.

Author's presentation inscription, to Paul Girard, to half-title. [With:] ALS, on two squares of card (90 × 115 mm); author's visiting card, with hand-written address; and reproduction of a portrait of the author by F. A. Cazals.

First edition, presentation copy, of Tailhade's early collection of verse, with an interesting letter written from prison. *Vitraux* was widely praised on its appearance, with Remy de Gourmont describing the author as 'a master of verse like few of his contemporaries'. Tailhade's anarchist views, however, were to lead him into conflict with the authorities, which boiled over during the state visit of the Tsar of Russia in 1901. Tailhade had written a column in the journal *Libertaire*, 'Le triomphe de la domesticité', in which he asked why no one could shoot the oppressive ruler during his visit; he was tried and incarcerated in the Prison de la Santé in Paris for a year. The intriguing ALS laid in to this volume casts light on this turbulent period of Tailhade's life. The letter is to his old colleague Camille de Sainte-Croix, editor of the *Pied au Nez*; Tailhade had learnt that an anonymous writer had described him in Sainte-Croix's pages as 'someone who spends women's money in certain places of pleasure from where women are generally excluded', a reference to the difficult relationship between Tailhade and his wife Ninette, whom he was widely considered to have married for her dowry. Tailhade demanded satisfaction in a duel, but Sainte-Croix published a retraction; Tailhade then demanded to know the correspondent's name, a request which was refused. The affair, and much supplementary information about Tailhade's life and state of mind, is laid bare by this angry and eloquent letter.

Rictus does his own cooking

8

RICTUS, Jehan.

Les Soliloques du Pauvre.

Chez l'auteur, 1897.

£650

8vo (215 × 155 mm), pp.169, [7], with illustrated frontispiece. Original grey wrappers, upper side illustrated. Half morocco and paper geometrically-illustrated

in red and white, raised bands, alternating horizontal and vertical lines in gilt to spine, lettering in gilt. Author's presentation inscription, to Charles Henry Hirsch, to half-title and limitation page, with an interesting ALS from Rictus to Hirsch tipped in. Fine.

First edition, presentation copy, with an interesting letter. Rictus was the pseudonym of Gabriel Randon (1867-1933); this was his first published collection of verse, inspired by Montmartre life, cabaret performances and street-slang. The two portraits of the author are by the celebrated illustrator and poster-designer Théophile-Alexandre Steinlen (1859-1923). In the second decade of the twentieth century Rictus ceased publishing. The present copy contains an extremely interesting note from the author to Hirsch, sent in the 1920s and now tipped in to the book, discussing his situation; he thanks Hirsch for his assistance with regard to a prize he has been awarded, and states that it will enable him to go to Corsica to work on an illustrated album. 'I can't work in Paris,' he says; '1. the cost of living obliges me to waste my time doing my own cooking; 2. I have no work space. I have my office, certainly, but I only go there to write; for drawing it's another story.'

Laurencin and Ombiaux at table

9

DES OMBIAUX, Maurice.

Les Belles A Table suivi du coup du milieu.

Paris: Éditions Jean Budry, 1926.

£1,750

4to (237 × 185 mm), pp.102, [1] imprint, [1] blank, plus etched frontispiece by Marie Laurencin, signed and hand-coloured. Unopened. Publisher's wrappers, cream, text in black, bound in decorated paper-covered boards; red morocco lettering-piece to spine, lettering in gilt. Narrow stain to front pastedown, boards slightly rubbed, wrappers slightly dusty; internally fine. Laurencin's presentation inscription to title-page.

First edition, with the frontispiece signed and hand-coloured by Marie Laurencin and her signed presentation inscription ('avec une eau-forte de Marie Laurencin, à Eddie Wassermann ...'). Laurencin (1883-1956) was an important female member of the Parisian avant-garde, lover of Apollinaire and an experimenter with Cubism; she later painted Wasserman's portrait and also designed a bookplate for him. Des Ombiaux (1868-1943) was a writer, bon viveur and booster of Belgian culture, latterly resident in Paris, whose gourmandising proclivities led to his nickname 'Le Cardinal du Bien Manger'. The present work is a *jeu d'esprit* on the relationship between eating and women, drawing on a variety of literary sources and historical anecdotes: 'Voulez-vous prolonger vos jouissances, prenez pour guide la femme friande.' No. 277 of 370 copies on *vergé d'Arches*, from a total edition of 400. A unique example in superb condition.

Encyclopédie du mouvement Wallon, 3 vols, Charleroi 2000-1, 1, pp.478-9

The most voluptuous of assassins

10

MCMULLEN, Thomas.

Hand-Book of Wines, Practical, Theoretical, and Historical; with a description of Foreign Spirits and Liqueurs.

New York: D. Appleton and Company, 1852.

£375

12mo (180 × 110 mm), pp.xii, 327. Initial blank chipped, staining to 2 leaves of prelims, last leaves partly foxed, otherwise a bright clean copy. Later half-morocco and marbled paper, red, gilt lettering and motif to spine, marbled endpapers; fine. Author's presentation inscription to initial blank.

First edition, presentation copy 'with compliments of the author'. 'Probably the first consumer-oriented book on wine published. It describes the character and quality of major wines of the world, from Portugal to Persia ...' (Gabler). It also contains introductory material on vines, grapes and vintage; historical information on wine in the ancient world; chapters on the 'extensive and pernicious frauds' of adulteration of wine and the use and abuse of wine-drinking; a selection of proverbs and interesting miscellaneous facts concerning wine; and much else besides.

J. M. Gabler, *Wine into Words: A History and Bibliography of Wine Books in the English Language*, Baltimore, MD 1985, pp.180-1.

Seek not immortal life dear soul

11

VALÉRY, Paul.

Le Cimetière Marin.

Paris: Émile Paul Frères, 1920.

£4,750

8vo (210 × 155), pp.[18]. Top edge cut, others uncut. Minor damp-stain to fore-edge of two leaves. Original wrappers, upper side with text and decorative border printed in black. Slightly thumbed, some spotting, small damp-stain to upper side, text-block loose in wrapper but internally firm. Author's presentation inscription to initial blank, limitation page annotated 'auteur'.

First edition, presentation copy, of Valéry's most important poem: a meditation on life and death, centred on the sea, symbol of the soul, 'living, desiring, obscure, formless'. 556 copies were printed; this one is unnumbered, instead bearing the word 'auteur' on the limitation page. Valéry dedicated this copy to Louis Rouart (1875-1964), a publisher of art books and family friend; Rouart's brother Ernest was married to the cousin of Valéry's wife Jeannie.

M. Raymond, *From Baudelaire to Surrealism*, London 1970, pp.144-5.

Boschère and Harry Marks

12

BOSSCHÈRE, Jean de.

Job le Pauvre With English translation Avec un portrait par Wyndham Lewis traduction des poèmes en anglais, et quatorze gravures noires.

Paris: Jacques Povolozky & Cie, 1922.

£850

8vo (200 × 150 mm), pp.[iv], 124, [1] contents, [1] blank; frontispiece, two sets of 14 plates. Fore-edge and lower edge uncut, partially unopened. Short closed tear to frontispiece, otherwise exceptionally crisp and fresh. Black morocco, paper label with black text to spine; bumped, chipped at head and foot of spine, some loss to label, discrete old repair to lower hinge. Author's presentation inscription to front free endpaper.

First edition, no. 47 of 50 copies on Simili Japon Van Gelder from the tirage de tête, with Boschère's presentation inscription to Harry F. Marks, and two sets of the fourteen plates (one set on coloured paper). The frontispiece portrait of Boschère is by Wyndham Lewis. The edition is bilingual, with English translations of the poems by Edith Sitwell, Aldous Huxley and others. The association is of interest: Harry F. Marks, a bookseller, was based in New York, where he sold literature imported from Paris and acted as agent for the Black Sun press.

Crevel's maladroit detours

13

CREVEL, René.

Détours ...

Paris: Éditions de la Nouvelle Revue Française, 1924.

£500

8vo (185 × 130 mm), pp.104, [1] imprint, frontispiece engraving by G. Aubert after portrait by Eugene MacCown. Uncut, prelims unopened, an extremely fresh copy. Publisher's wrappers, brown, text in black; short closed tear to hinge of upper panel. Author's presentation inscription to half-title.

First edition, with flamboyant inscription offering 'ces détours maladroits', Crevel's semi-autobiographical first novel. Crevel was allied (for a time) with Breton's Surrealists; he was also, at this period, the lover of the American artist and jazz pianist Eugene MacCown who drew the portrait which serves as the frontispiece to this volume. The novel was warmly received, with *Cahiers du Mois* praising the 'seductive and fresh style of a child of the century'. Crevel's work was haunted by the idea of suicide; an idea to which he gave physical expression in 1935. A notable work by an unjustly neglected figure.

F. Buot, *Crevel*, Paris 1991, pp.94-103.

Hugnet's anthology for Bellmer

14

HUGNET, Georges et al.

Petite Anthologie Poétique Du Surréalisme / Introduction par Georges Hugnet.

Paris: Éditions Jeanne Bucher, 1934.

£3500

8vo (190 × 145 mm), pp.166, [3] index, [3] blank, 8 plates. Uncut. Fine. Publisher's wrappers, upper side printed in green, white and black; spine slightly rubbed with short tear to foot. Presentation inscription by Hugnet, signed and dated, to title-page.

First edition, presentation copy, of this early anthology of surrealist writing and artwork, given by Hugnet to Hans Bellmer. Hugnet, poet, artist and critic, had become associated with the surrealists in the early 1930s. The anthology contains poems and prose by André Breton, Paul Eluard, Benjamin Péret, Tristan Tzara and many others, as well as photographs of works by Giacometti, Max Ernst, Marcel Duchamp, Victor Brauner, Hans Arp, Man Ray, Picasso, Joan Miro and René Magritte. It also includes a number of parlour games for surrealist dinner parties. Bellmer was at this time just beginning his work on erotic dolls, and Hugnet refers to them in his inscription: 'À mon cher ami Hans Bellmer / merveilleux marionnettiste / des poupées du destin / et du sexe entr'ouvert sur / l'océan du désir / vrai surréaliste / sans anthologie / de tout coeur / GEORGES HUGNET / 1 décembre / 1936'.

J. Pierre, *Dictionary of Surrealism*, tr. W.-J. Strachan, London 1974.

O in Marienbad

15

ROBBE-GRILLET, Alain.

L'Année Dernière a Marienbad. Ciné-roman illustré de 48 photographies extraites du film réalisé par Alain Resnais.

Paris: Éditions de Minuit, 1961.

£1,250

8vo (190 × 140 mm), pp.172, [2] blank, [1] imprint, 12 leaves of plates. Uncut, largely unopened. Publisher's wrappers, white, text in blue and black. Fine. Robbe-Grillet's presentation inscription to half-title.

First edition. 'Toujours des murs, toujours des couloirs, toujours des portes ...'; illusion and reality, memory and desire blur in Robbe-Grillet's script, which Alain Resnais turned into a cinematic masterpiece. This copy bears Robbe-Grillet's presentation inscription to Dominique Aury, author of the notorious *Histoire d'O*.

Fishbelly in French

16

WRIGHT, Richard.

Fishbelly (The Long Dream) Traduit de l'américain par Hélène Bokanowski.

Paris: Julliard, (1960).

£550

8vo (200 × 140 mm), pp.459, [1] blank, [1] contents, [1] blank, [1] imprint, [1] blank. Uncut. Publisher's wrappers, yellow, somewhat soiled but otherwise well preserved. Author's presentation inscription to half-title. A very good copy of a fragile book.

First French edition, presentation copy, with portrait of the author by Monique Métrot and interview by Maurice Nadeau. *Fishbelly*, a novel of racism and inter-race relationships in the American South, was first published in the USA in 1958. Wright, the controversial author of *Native Son* and *Black Boy*, had been resident in Paris since 1946.

Bradbury's seasonal greetings

17

BRADBURY, Ray.

The Golden Apples of the Sun ... with drawings by Joe Mugnaini.

London: Rupert Hart-Davis, 1953.

£1,200

8vo (196 × 130 mm), pp.192. Internally fine. Publisher's cloth, blue, silver lettering to spine; spine and top edges of boards lightly sunned. Original dust-jacket printed in black, yellow and blue, unclipped; slightly dust-soiled, rubbed at head and foot, extremities chipped with some loss to foot of spine. Author's presentation inscription to front free endpaper, autograph greetings card tipped onto front pastedown, signed letters from author tipped onto verso of half-title and rear pastedown.

First UK edition, presentation copy to the author Derek Lindsay, with Bradbury's long presentation inscription (from the year of publication) and a greetings card with autograph sketches of the four members of the Bradbury family. Also included are two typed letters from Bradbury discussing his family, holidays and his work in progress.

Close to a concept

18

GASS, William H.

Willie Masters' Lonesome Wife.

[Evanston, IL]: Northwestern University Press, 1968.

£200

8vo (250 × 155 mm), pp.[63], [1] blank, printed on a variety of different coloured paper stocks. Fine. Original illustrated wrappers, slightly thumbed, lower side chipped. Author's presentation inscription to half-title.

First edition, a presentation copy of the paperback issue. *Willie Masters' Lonesome Wife* is one of the highlights of American experimental fiction, both in terms of its narrative voice and its appearance. The idiosyncratic design, incorporating various styles and layouts, mirror-text, coffee cup marks and speech-bubbles, was by Lawrence Levy, using photographs by Burton Rudman, and won an American Institute of Graphic Arts 50 Books of the Year Award. Discussing this work in the *Paris Review* in 1977, Gass remarked that it was intended to show 'how close, in the end, is a cunt to a concept – we enter both with joy'. The work was simultaneously issued in a hardback edition.

Aurore Sand in Japan

19

MORITA, Geneviève.

Un Coup d'oeil sur La Musique et La Danse Traditionnelles au Japon.

[Japan], 1936.

£175

Folio (260 × 190 mm), pp.[iv], 29, plus 16 illustrated pages. Fine. Original wrappers, bound Japanese-style with salmon-coloured ribbons. Wrappers slightly dusty. Presentation inscription to front free endpaper; several discrete corrections in ink to text.

First edition, presentation copy, with 16 delicate illustrations, mostly coloured, by Somei Yuki (1875-1957). The presentation inscription reads: 'A Madame Aurore Sand, avec mes sentiments de respectueuse sympathie, G. Morita 1937'. The work was published in Tokyo and evidently set by a printer ignorant of French: in this copy, a number of minor spelling errors have been corrected in brown ink, presumably by the author. Aurore Sand (1866-1961) was granddaughter of George Sand; Somei Yuki, whose 'magic pencil' illustrates these pages, was the author's brother-in-law. The text comprises brief discussions of musical instruments and forms, dance and the role of geishas.

Brassaï's Miller

20

BRASSAÏ.

Henry Miller grandeur nature / 16 photographies de l'auteur.

Paris: Gallimard, 1975.

£400

8vo (204 × 139 mm), pp.264, [6] blank, 16 plates. Publisher's wrappers, cream, printed in red and black. Original black-and-white photographic dust-jacket. Brassai's presentation inscription to title-page. A fine copy.

First edition, inscribed by Brassai: 'Pour Monsieur Michel Moire en amical hommage de Brassai, lundi le 18 Nov 1975'. This book offers Brassai's portrait of his friend Henry Miller's life in Paris, their mutual relationships, and of the city that both fascinated and inspired them. Miller once said of Brassai that 'When you meet the man you see at once that he is equipped with no ordinary eyes.' It was rumoured that Miller himself did not really like the biography. Alfred Perlès, writing to Miller, commented that 'since I have my own rather proprietary slant on you, Joey, I am hypercritical of anything written about you, but I agree with you that it isn't a very good book. Not grandeur nature at all. I don't mind so much the factual errors, of which there are many. What I find disappointing is the lack of deeper insight into your essential nature ...'. Nonetheless, Perlès does note that that the photographs are, naturally, outstanding: timeless portraits of Brassai's and Miller's associates including Anaïs Nin and Lawrence Durrell.

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