

JEAN COCTEAU

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Jean Cocteau was a 20th century renaissance man who left behind an astonishingly large body of work. He was a poet and novelist, playwright and filmmaker, visual artist and designer. He wrote essays and criticism, was a prolific letter writer, and loved to mingle in elite literary and artistic circles. Edith Wharton described him as a man “to whom every great line of poetry was a sunrise, every sunset the foundation of the Heavenly City.” The quality of his work, especially the literary work, is very uneven, and if one could eliminate much of what is weaker, his legacy might well be more intact. His films *Beauty and the Beast* and *Orpheus* blended avant-garde and fantasy, proving influential for decades to come. We are pleased to present here a significant collection of Cocteau, almost all of it printed, the exception being two letters to his close friend Marlene Dietrich. There are inscribed books, many first editions in English and French, numerous limited editions (including obscure works), and collaborations with famous friends (Picasso) and lovers (Raymond Radiguet and Jean Desbordes). A presentation copy of his seminal book on Opium, containing an original drawing, is a highlight.

WORKS

P. 4–24

ENGLISH TRANSLATIONS

P. 25–27

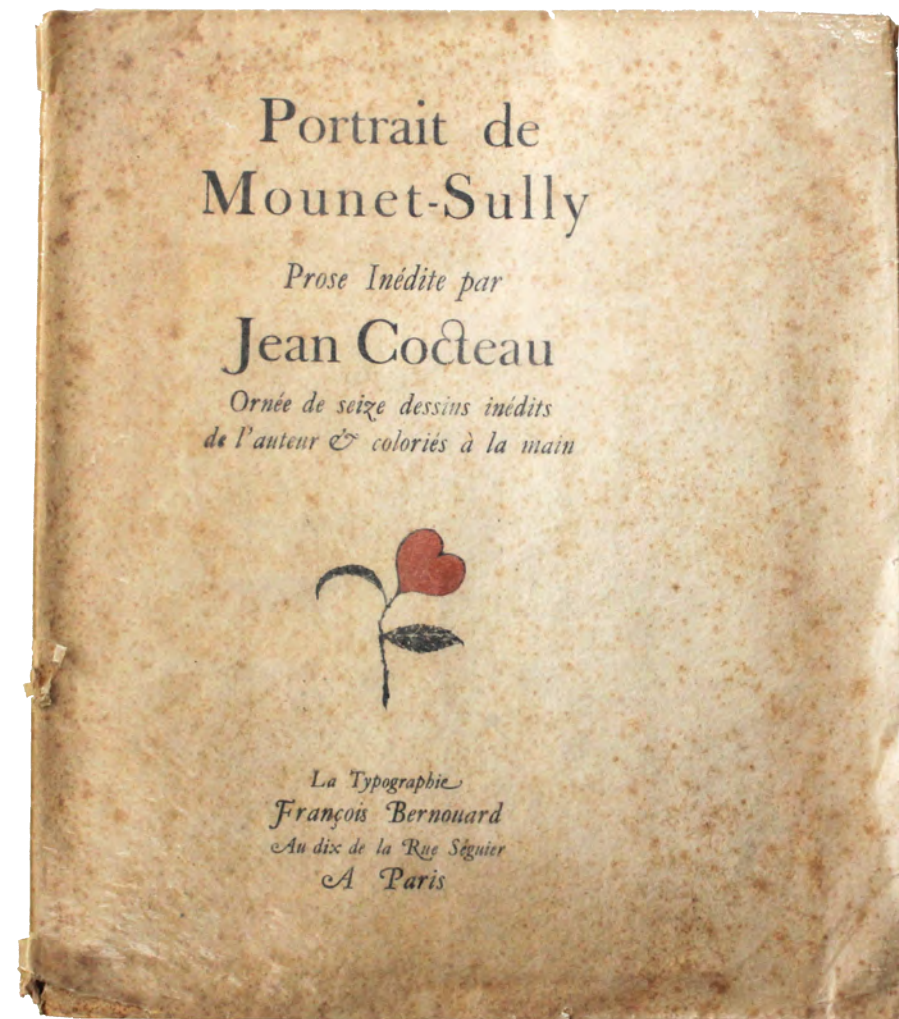
CONTRIBUTIONS

P. 28–30

TWO LETTERS FROM COCTEAU TO MARLENE DIETRICH

GROUP LOT

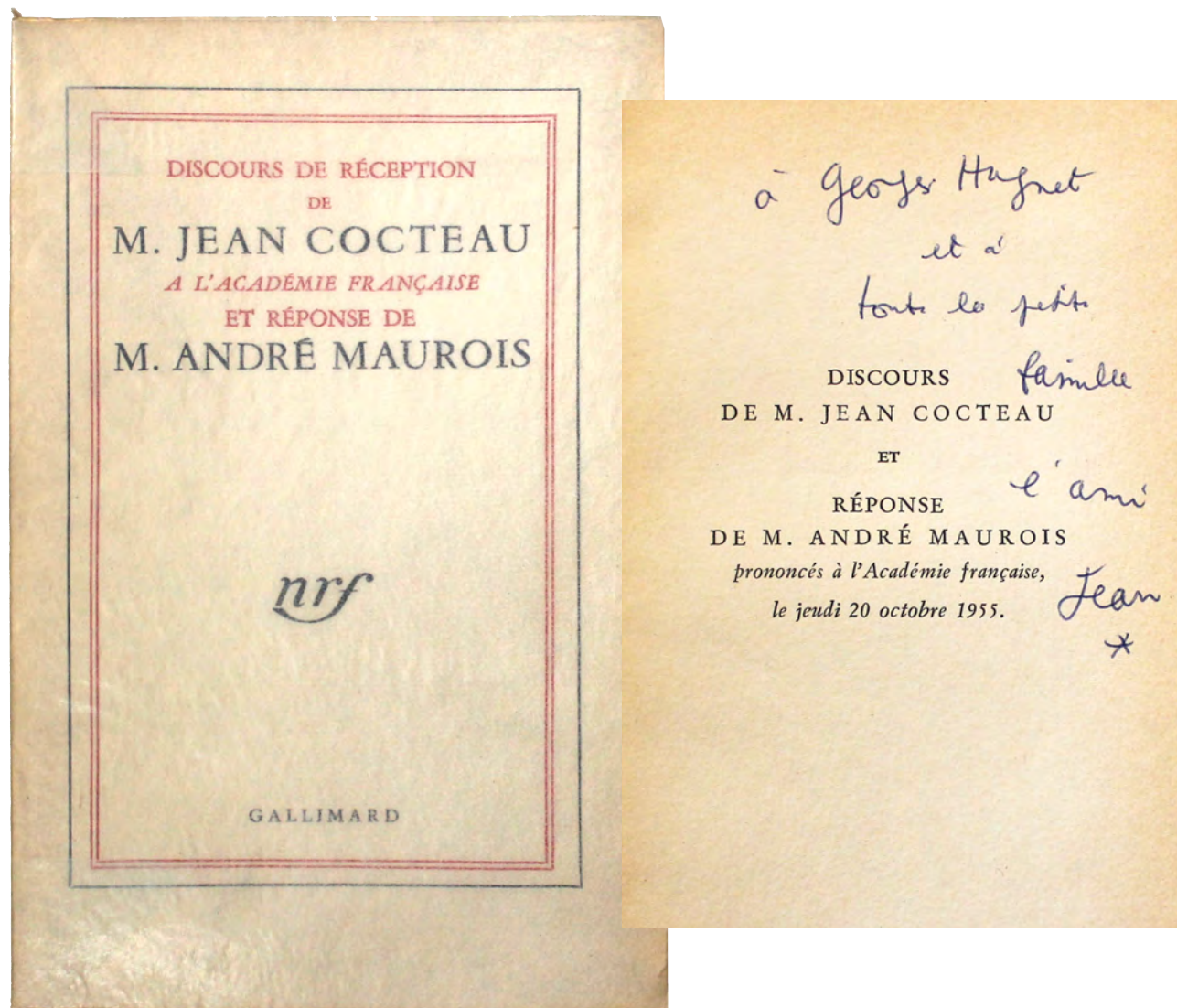
P. 31



Portrait de Mounet-Sully. Paris: Francois Bernouard, 1945. Thin quarto; original wrappers. 16 hand-colored illustrations by Cocteau. Copy 158 of 392 on "papier Isle de France". The issue of 1650 is relatively common, but any of this first 392 numbers on fine paper much less so. Wrappers foxed, a bit of wear to cellophane jacket. Contents quite lovely.

\$975





Discours de M. Jean Cocteau et Reponse de M. Andre Maurois, prononces a l'Academie Francaise, le jeudi 20 Octobre 1955. Paris: Librairie Gallimard, 1955. First Edition. Inscribed by Cocteau. Original wraps; pages uncut. An exceptionally nice copy.
\$175

Drole de Menage. Paris: Paul Morihien, Paris (1948). First trade edition. Lovely children’s book with whimsical drawings and color lithographs. Slim folio. Very good.
\$175

Appogiatures – Poemes. Monaco: Editions du Rocher, 1953. First Edition. Original blue wrappers. Portrait of the author on frontispiece by Modigliani and a drawing by Hans Bellmer. Copy 81 of 100 printed on “pur fil Lafuma”. Excellent copy.
\$375

Prestige de la Danse. Paris: Charles Portal , 1953. Publisher’s square wrappers. One of 1000 copies printed. Black and white photos throughout. This copy signed by Lifar. Near Fine.
\$100

Le Discours d’Oxford. Paris: Gallimard, 1956. First Edition. Original wrappers. One of 10 copies “hors commerce” - letters G through P, this being letter P. Crisp, just the slightest toning to tissue wrap.
\$150

Le Sang d’un Poete. Monaco: Editions du Rocher, 1957. Original yellow wraps lettered in black. 12 drawings by Cocteau. Nice copy.
\$25

Le Testament d’Orphee. Monaco: Editions du Rocher, 1961. First Edition thus. 8vo. Original cloth. Film edition with reproductions from the film. Near Fine.
\$45

Traditions et Qualite – Passeport Gastronomique. Paris: Realisation Havas, 1962.
\$100

Pegase. Paris: Nouveau Cercle Parisien du Livre, 1965. First Edition. Large folio. Copy 103 of 150. With 10 original etchings by Léopold Survage. Publisher’s pictorial wrappers, with contents loose as issued. Housed in publisher’s slipcase (split). Some foxing to front wrap, but contents very bright and clean. Another of the many ambitious Cocteau book publications.
\$1,200

Vaslav Nijinsky. [Paris], [1911]. Limited Edition. Original paper-covered boards; small folio, with 6 plates by Paul Iribe; short verses by Cocteau. One of 934 copies “sur Japon.” Spine and corners lightly chipped; a little faint foxing or dust-smudges here and there; internally nice and clean.

\$1,250

La Danse de Sophocle – Poemes. Paris: Mercure de France, 1912. First Edition. 12mo. Modern 1/2 leather with original front yellow wrap bound in. Apparently one of only seven copies printed on papier hollande, though this copy unnumbered.

\$750

Le Potomak 1913-1914 Precede D’Un Prospectus 1916 Et Suivi Des Eugenes De La Guerre 1915. Paris, 1919. First Edition. Copy #644. Inexpensive paper browned.

\$150

Le Cap de Bonne Esperance. Paris: Editions de la Sirene , 1919. First Edition. Publisher’s square wrappers. Copy 440 of 510 printed on “papier bouffant”. Excellent copy.

\$200

Carte Blanche. Paris: Editions de la Sirene, 1920. First Edition. 12mo. Original pink wraps, outer tissue torn. Copy 1600 of 2000.

\$50

Poesies 1917-1920. Paris: Editions de la Sirene, 1920. Tall 8vo. Original wrappers, lightly worn. Copy 371 of a total edition of 1032. Uncommon in spite of limitation.

\$125

Vocabulaire. Poemes. Paris: Editions de la Sirene, 1922. First Edition. Number 1089 from a limited edition of 1138 copies, this variation on “papier alfa velin d’Ecosse.” Fine.

\$100

Dessins. Paris: Librairie Stock, 1923. First Edition. 4to, original printed wrappers; custom cloth clamshell box. 129 reproductions of Cocteau’s drawings plus an original pen drawing of a dog captioned and initialed by Cocteau on front blank.

\$2,500



La Noce Massacrée (Souvenirs). Paris: A la Sirene, 1921. First Edition. 12mo. Original wrappers with Picasso vignette to cover. Copy 251 of 300. Nice copy. Near Fine.

\$100



Le Secret Professionnel. Paris: Librairie Stock, 1922. First Edition. 16 mo. 79pp. With a frontis portrait of Cocteau by Picasso and a preface by Elie Gagnebin. Original yellow wraps, cheap paper toned.

\$75



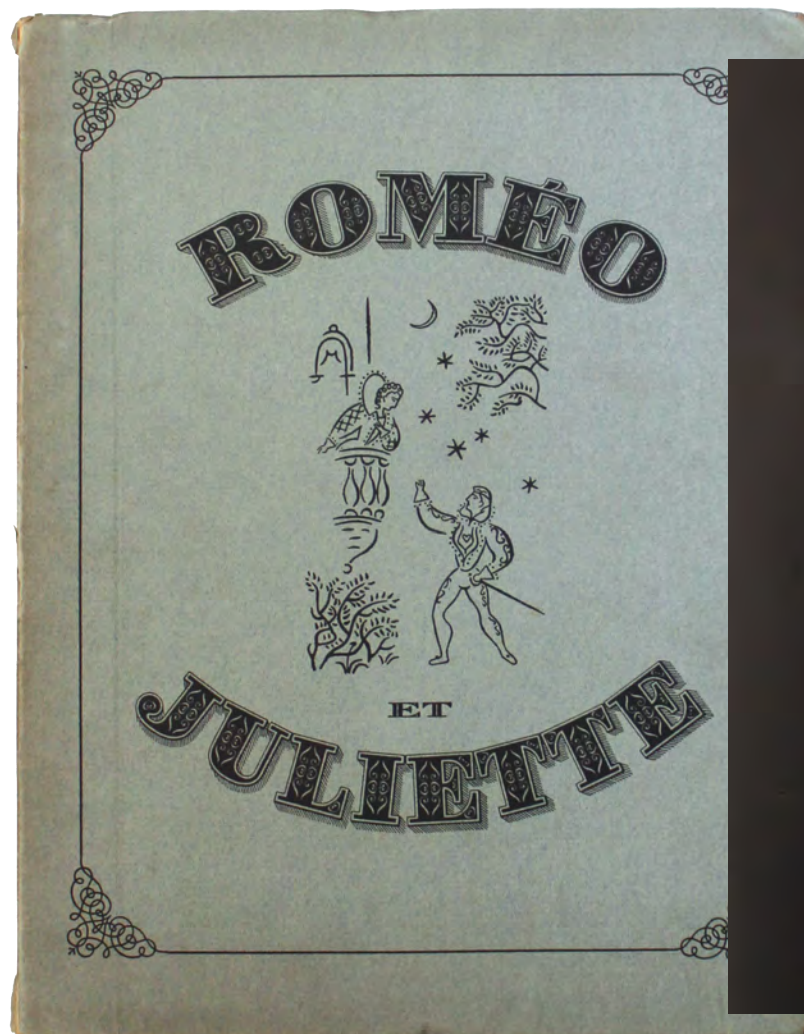
Antigone – Les Maries de la Tour Eiffel. Paris: Gallimard, 1928. First Edition. Original wrappers. Pages uncut. Copy 244 of a total edition of 270. Fresh copy.

\$40



Essai de Critique Indirecte. Paris: Bernard Grasset, 1932. First Edition. Copy 809 of a total edition of 2200 on “alfax navarre” paper. Spine worn.

\$25



Romeo et Juliette. Paris: Au Sans Pareil, 1926. Cocteau's adaptation of Shakespeare's tragedy in a fine edition with illustrations by Jean Hugo. This is copy number 82 of 350. Small folio. Original wrappers housed inside publisher's printed stiff board chemise with string ties. Folder modestly worn. Book is fine.

\$500



L'Ange Heurtebise: Poème. Paris: Librairie Stock, 1925. First Edition. Folio, original printed wrappers. 381x285 mm. Light wear only; glassine dust jacket. One heliogravure by Man Ray laid in at the front. Number 29 on Holland van Gelder paper from a total edition of 300, pages loose in binding as issued. Additionally inscribed and signed by Cocteau on half-title.

\$3,000

Priere Mutilee. Paris: Editions des Cahiers Libres, 1925. First Edition. Original thin wraps, publisher's printed label to front. Copy 109 of a total edition of 175. Fine copy.

\$175

Les Maries de la Tour Eiffel. Paris: Gallimard, 1924. First Edition. 8vo. Original wrappers. With a portrait frontis of the author by Jean Victor Hugo. Copy 850 of 1000. Near Fine.

\$60

Maison de Sante. Paris: Editions Briant-Robert, 1926. Limited Edition. Number 383 from a limited edition of 500 copies. signed by Cocteau on the limitation page. Nice copy.

\$750

Lettre a Jacques Maritain. Offered with: **Reponse a Jean Cocteau.** Paris: Librairie Stock, 1926. First Editions of this Cocteau/Maritain exchange. Each in original pink wrappers and inscribed to Edouard Champion by the respective authors.

\$400

Le Rappel a l'Ordre. Paris: Librairie Stock, 1926. First Edition. 8vo. Original salmon wrappers, bright and fresh. Copy 274 of 685. Early anthology of Cocteau containing 7 works.

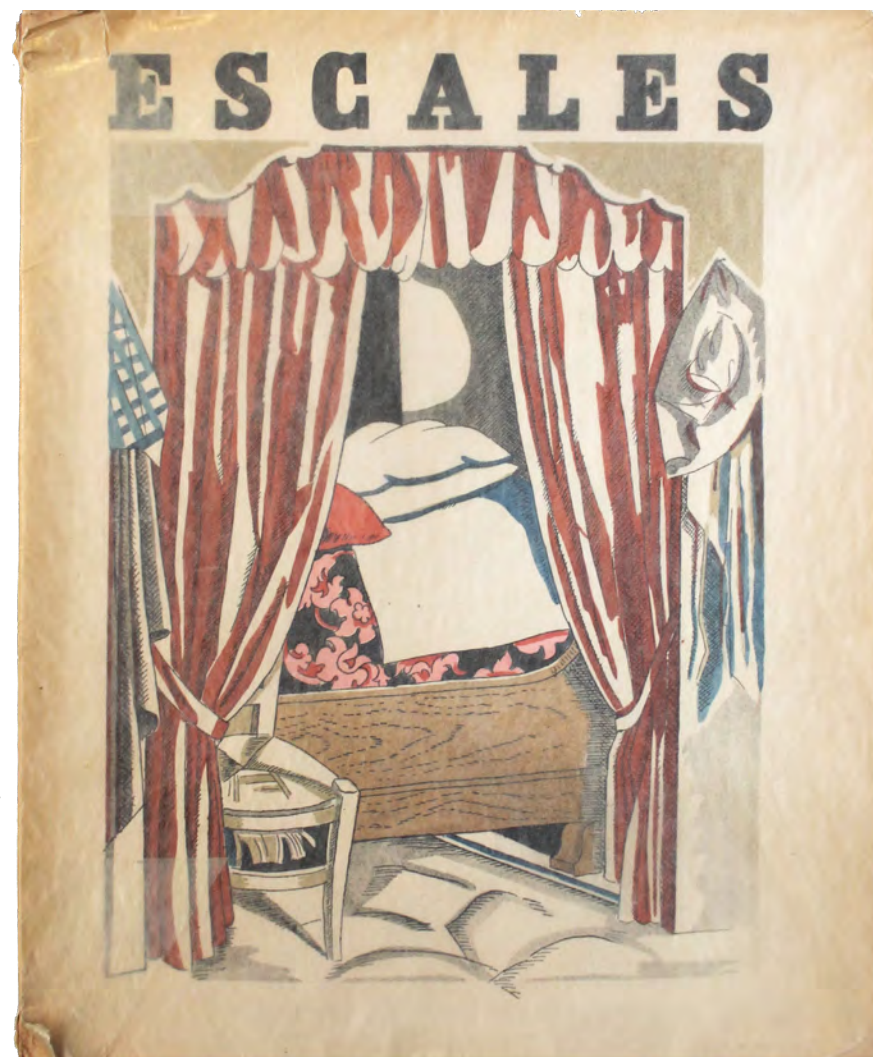
\$70

Poesie Plastique, Objets – Dessins. Paris: Galerie aux Quatre Chemins, 1926. Original wraps. Lightly worn.

\$45

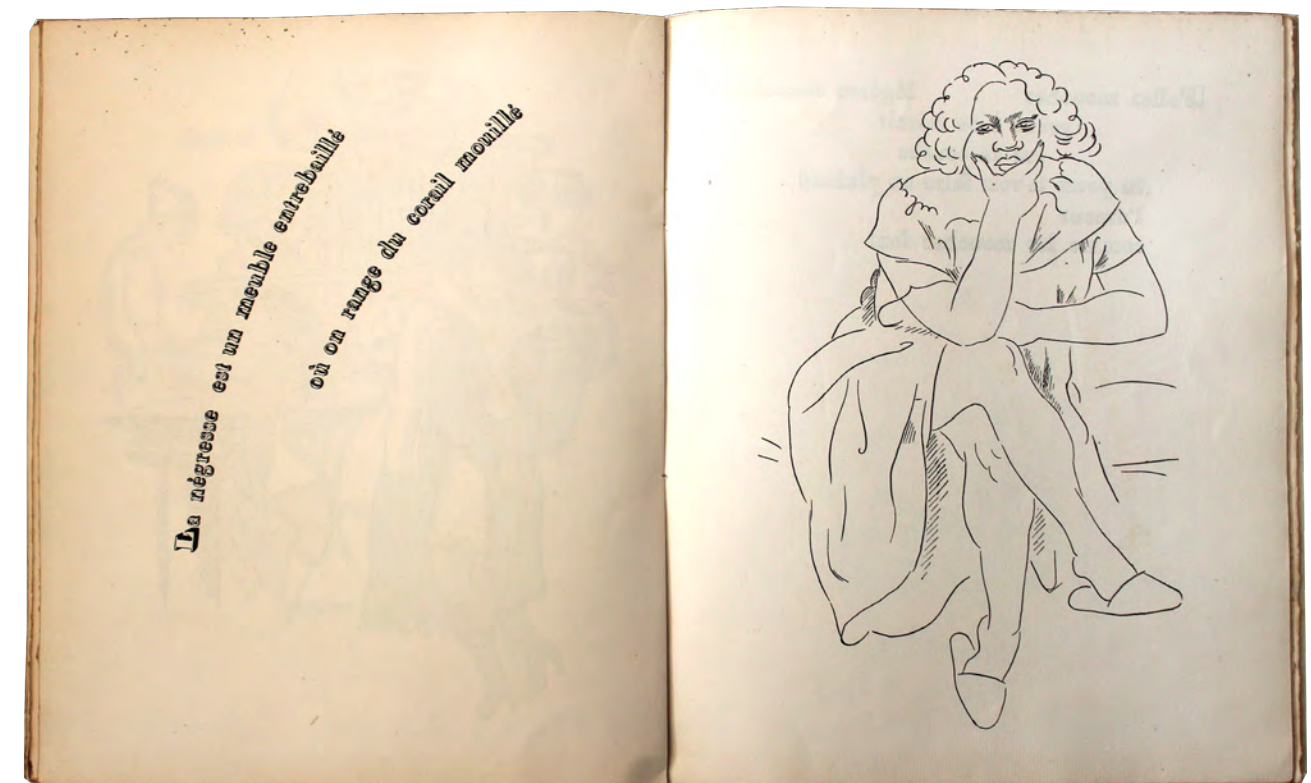
Portrait d'Henri Massis. A joint work with Raymond Radiguet. Paris: Editions des Cahiers Libres, 1927. Copy 63 of a total edition of 1200.

\$100



Escales. Paris: Editions de la Sirene, 1920. One of 10 copies printed on the imperial paper of Shidzuoka. This is copy XX or a total edition of 400. Original paper wrappers. 13 pochoir color designs by Marty, and 24 in black and white by André Lhote. Lovely book; light wear.

\$1,500



Le Mystere Laic. Paris: Editions des Quatre Chemins, 1928. Early 3/4 calf and cloth. Original wraps bound in. Illustrated by Giorgio d Chirico. Lincoln Kirstein’s copy with signature.

\$150

Le Mystere Laic. Paris: Editions des Quatre Chemins, 1928. First Edition. Original wrappers. Copy 948 of a total edition of 2875 on “papier des rives de la forme”. Fine copy.

\$75

Oedipe-Roi, Romeo et Juliette. Paris: Librairie Plon , 1928. Small 8vo. Original blue wrapper; lightly chipped. Copy 2943 of a total edition of 4400.

\$30

Les Enfants Terribles. Paris: Bernard Grasset, 1929. First Edition. Copy #1153 of 2200. Spine a bit cocked, original cellophane wrapper present but for spine portion. A respectable copy.

\$300

Une Entrevue sur la Critique avec Maurice Rouzaud. Abbeville: Les Amis d’Edouard, 1929. Original wraps. First Edition. One of 210 copies printed for “les Amis d’Edouard.” Inscribed by the publisher to Joyce scholar Paul Jordan Smith in 1932. Nice copy. Near Fine.

\$100

Opium, Journal d’une desintoxication. Paris: Librairie Stock, 1930. First Edition. This is number XI, one of 10 copies hors commerce on velin pur fil du marais. Inscribed by Cocteau to John Kobler on the half-title, with a fine original drawing (dated 1960). 43 illustrations by the author. 8vo, Dark blue morocco by Andréas Relieur, top edges gilt, spine and board edges unevenly discolored, joints rubbed; original wrappers bound in. John Kobler bookplate tipped to front pastedown.

\$5,000

Opium, Journal d’une desintoxication. Paris: Librarie Stock, 1930. First Edition. Another copy. Early 3/4 leather and marbled paper over boards, with original pink wrappers bound in.

\$150



La Machine Infernale. Paris: Bernard Grasset, 1934. First Edition. Edition originale. An unusually nice copy. Unnumbered. Copyright page states simply: Alfa.

\$375



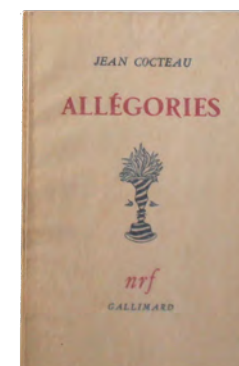
Les Monstres Sacres. Portrait d’une piece en trois actes avec trois dessins de Christian Berard. Paris: Gallimard, 1940. First Edition. Copy #2 of 35 copies only on La Fuma Navarre. Slight spine lean, but still a nice copy.

\$150



La Fin du Potomak. Paris: Gallimard, 1940. Original wrappers. Number 15 of a total edition of 110. This copy “sur velin pur fils des Papetries Lafuma Navarre”. Pages uncut.

\$100



Allegories. Paris: Gallimard, 1941. First Edition. Original wraps. Number 206 of 1375. Fresh copy.

\$40

Souvenir de Jean Giraudoux. Paris: Jacques Haumont, 1946. First Edition. 8vo. Original wrappers, toned. Copy 540 of a total edition of 1000.

\$35

Reines de la France. Paris: Imprimerie Nationale, 1949. Folio. 11 etchings by Christian Bérard on Arches paper. Copy XX. Fine copy in publisher's boxed slipcase (darkening to spine).

\$800

Gitans et Corridas. Paris: Editions d'art: Société Française de diffusion artistique, 1971. Folio. With a frontispiece and 36 drawings by Cocteau. One of 205 copies. Near fine in publisher's black box.

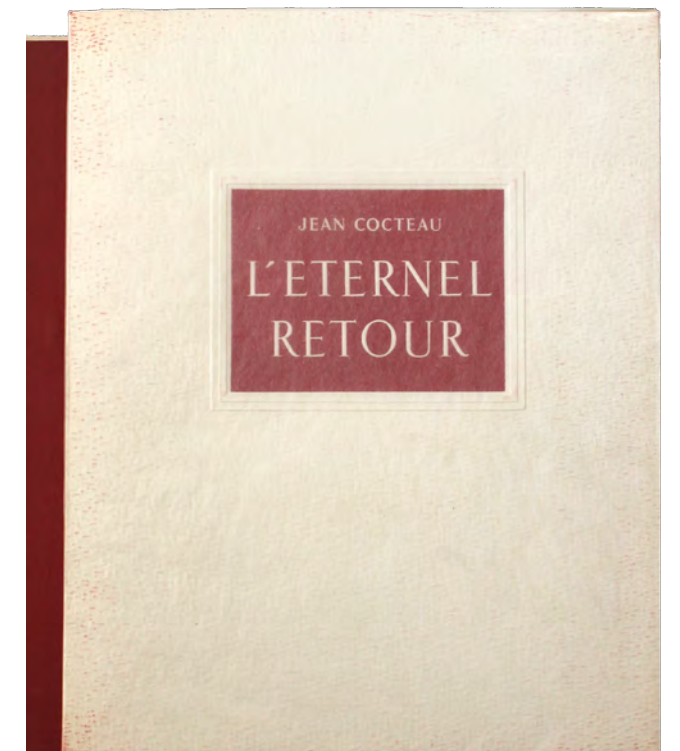
\$500

Oeuvres Completes (11 volumes). Geneva: Marguerat, 1946-1951. From a total edition of 4065. Volumes generally very good or better.

\$200

Theatre (Volumes I & II). Paris: Editions Bernard Grasset, 1957. Two volume set. Publisher's decorative cloth. Thick volumes, with some wear to joints. Tome I: Les Maries de la Tour Eiffel, Antigone, Romeo et Juliette, Orphee, La Voix Humaine, La Machine Infernale, Oedipe Roi, Les Chevaliers de la Table Ronde, Les Enfants Terribles Tome II: Les Monstres Sacres, La Machine a Ecrire, Renaud et Armide, l'Aigle a Deux Tetes, Bacchus, Theatre de Poche, Arguments Sceniques et Choreographiques, Bibliographie. With illustrations by Cocteau.

\$100



L'Eternel Retour. Paris: Nouvelles Editions Francaises, 1947. First Edition. Copy 167 of 525 total (one of the 375 copies on Rives a La Forme paper). Large 4to. Original wrappers with contents loose as issued. 152 pp. with 21 mounted black and whites photos from the film interspersed. Finely printed in red and black. The contents are near fine. The publisher's boxed slipcase is stained, battered and broken.

\$1,500

Le Livre Blanc. Paris: Éditions du Signe, 1930. First Illustrated Edition. Number 256 of 380 numbered copies on vélin d'arches. Frontispiece and 17 plates by Cocteau hand-colored by M. B. Arlington. 4to, lettered cream wrappers; glassine dust jacket; cloth-backed board chemise (worn) and slipcase. A nice copy.
\$750

Essai de Critique Indirecte. Paris: Editions Bernard Grasset, 1932. Original wrappers. This book with one of the larger of Cocteau limitations. Number 2148 of 2200. Pages uncut.
\$25

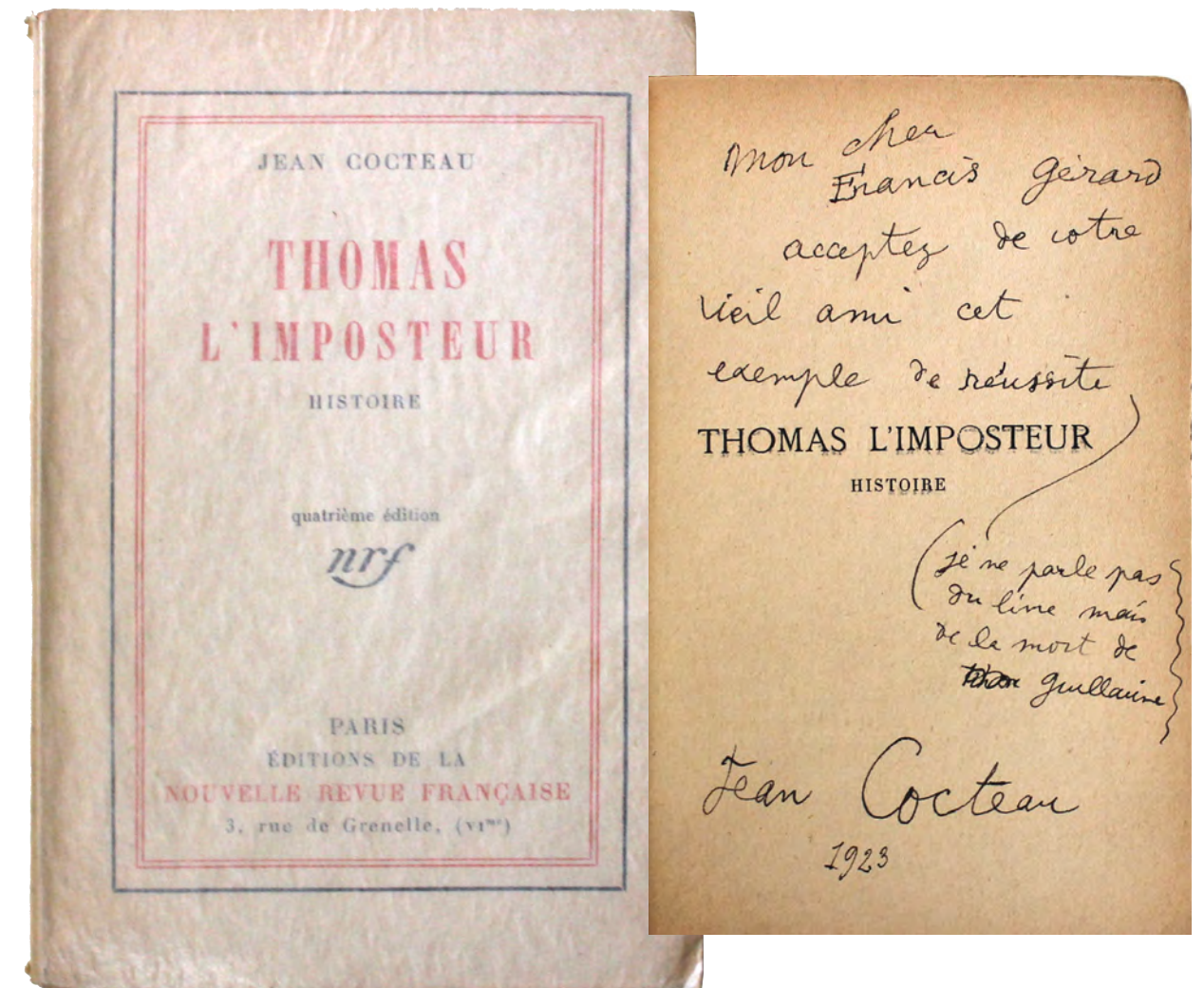
Morceaux Choisis – Poemes. Paris: Libraire Gallimard, 1932. First Edition. Signed by Cocteau “Jean *” to the cover.
\$150

Renaud et Armide – tragedie en troi actes, en vers. Paris: Librairie Gallimard, 1941. Lithographs by Christian Berard. Copy 86 of 340. Tragedy in three acts and in verse, with original lithographs by Christian Berard. Original wraps inside publisher's box. 154 pp.
\$900

Orphee. Texte et Lithographies de Jean Cocteau. Paris: Editions Rombaldi, 1944. First Edition. 4to. Rebound in plain magenta cloth. Preliminary leaves coming loose; otherwise a bright copy. Number 87 of 165 in all (one of 125 on Arches). Text printed in blue and black. One of Cocteau's nicest books, lithographs of his own drawings co-mingle with the text.
\$1,000

La Crucifixion, Poeme. Paris: Paul Morihien, 1946. First Edition. Red wrappers. Number 1,044 from an edition of 1,525 copies. Covers detached and lightly chipped; text block age-toned (as expected), and creased.
\$30

Poesie Critique. Paris: Editions des Quatre Vents, 1946. First Trade Edition. Publisher's slim decorative boards; lightly worn.
\$45

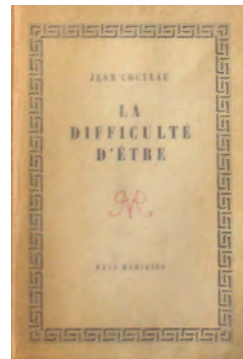


Thomas l'Impositeur. Paris: Editions de la Nouvelle Revue Francaise, 1923. Quartieme edition. A testament to the popularity of this book, are the multiple printings in 1923, the first year of publication. Inscribed by Cocteau: “Mon chere Francis Gerard, acceptez de votre vieil ami cet exemple de reussite (je ne parle pas du livre mais de la mort de Guillaume. – Jean Cocteau, 1923.” Guillaume Thomas is the central character in the novel. Francis Gerard, pseudonym of Gerard Rosenthal (1903–1950), was a poet and associate of Leon Trotsky. Slight spine lean, but otherwise a nice copy; cheap paper browned as always.
\$200



Dessins en marge du texte des Chevaliers de la Table Ronde. Paris : Gallimard, 1941. First Edition. Small 4to. Copy 969 of a total edition of 1880. 60 reproductions of drawings by Cocteau. An attractive volume. Near fine.

\$125



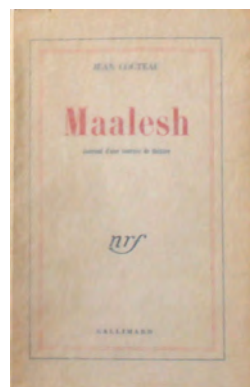
La Difficulté d'être. Paris: Paul Morhien, 1947. First Edition. Original wraps. 1000 copies printed.

\$40



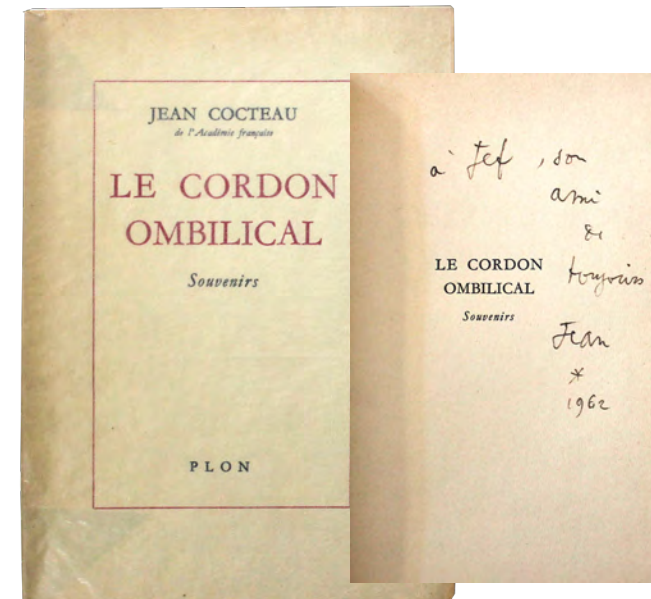
Les Enfants Terribles. Paris: Arthème Fayard & Co. 1947. Small 4to. Original yellow wrappers lettered in black; light wear. 32 woodcuts by Guy Dollian.

\$35



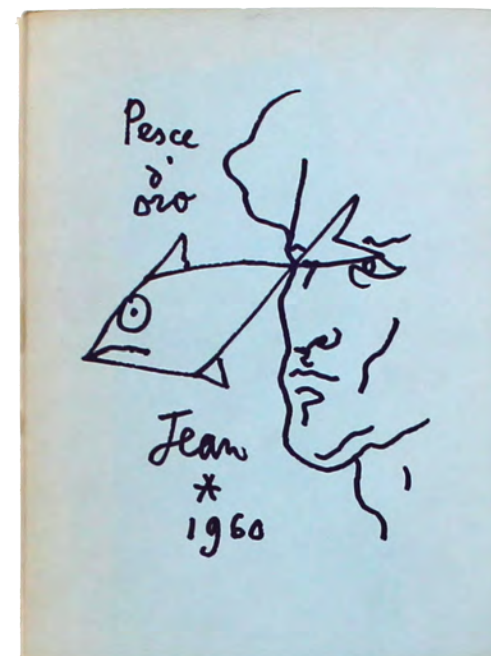
Maalesh – Journal d'une tournée de theatre. Paris: Gallimard, 1949. First Edition. 8vo. Original wrappers. Uncut. One of three copies "hors commerce". Fine copy.

\$150



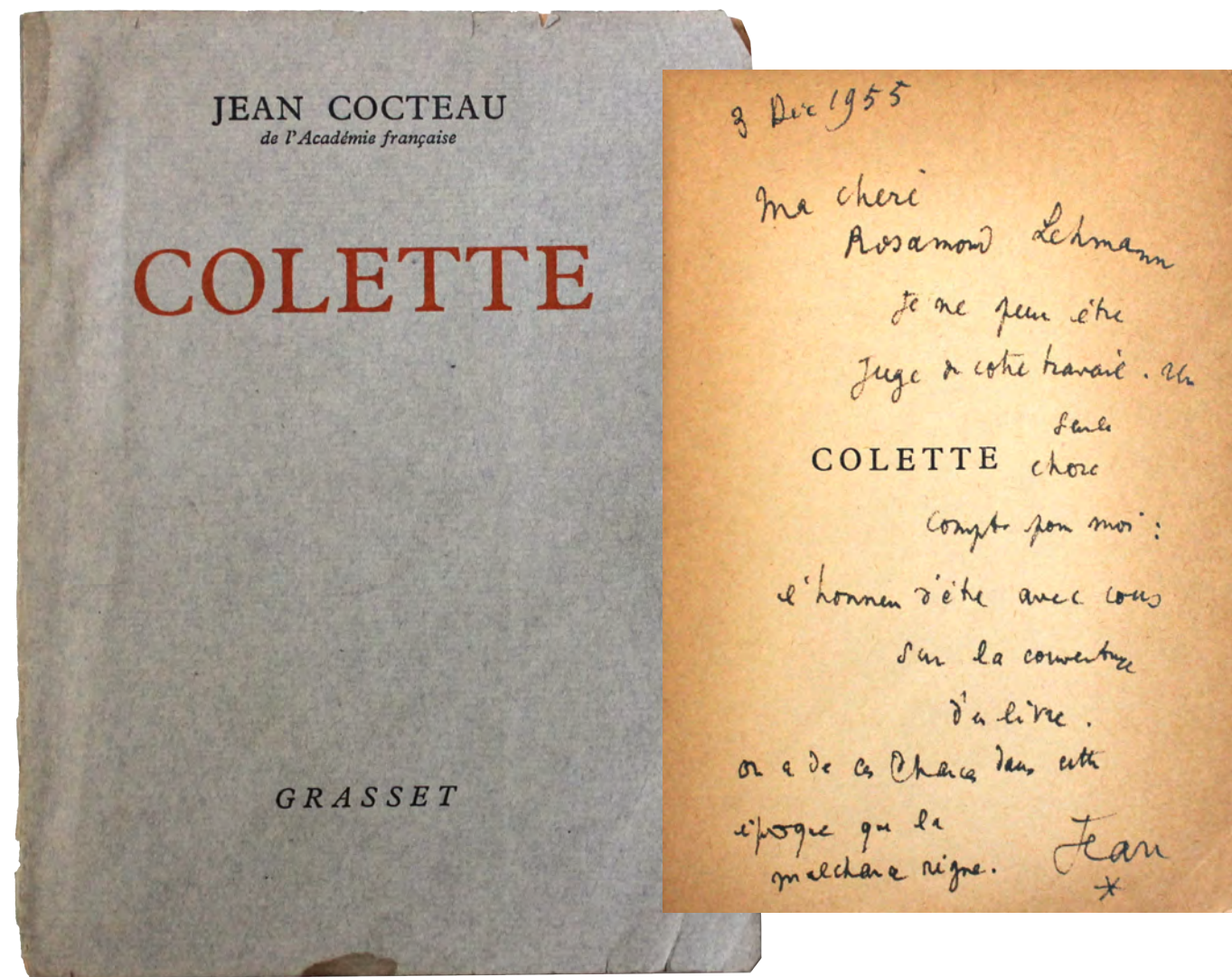
Le Cordon Ombilical – Souvenirs. Paris: Librairie Plon, 1962. First Edition. Inscribed by Cocteau in the year of publication, to Jef – “mon ami de toujours.” Pages uncut.

\$250



Nell'antro di Orfeo - Salut du Prince - Hommage à Savinio - Testament d'Orphée. A collaboration with Alberto Savinio. Milan: All'insegna del pesce d'oro, 1960. First Edition thus. 12 mo. Original blue wraps. Copy 48 of a total edition of 1000. Printed on blue and pink paper. Edge toning.

\$45



Colette. Paris: Editions Bernard Grasset, 1955. First Edition. Presentation copy, lengthily inscribed by Cocteau to “Ma chere Rosamond Lehmann” - a full page inscription, dated 3 Dec. 1955, and signed “Jean”. Cheap paper brittle; small chip to base of spine.

\$500



La Corrida du premier Mai. Paris: Bernard Grasset, 1957. First Edition. Copy 67 of a total edition of 200. Frontispiece by Cocteau. Pages uncut. Bright, fresh copy.

\$75



Ceremonial Espagnol du Phenix, La Partie d'Echecs. Paris: Gallimard, 1961. First Edition. Small 4to. Original wrappers; light toning.

\$25



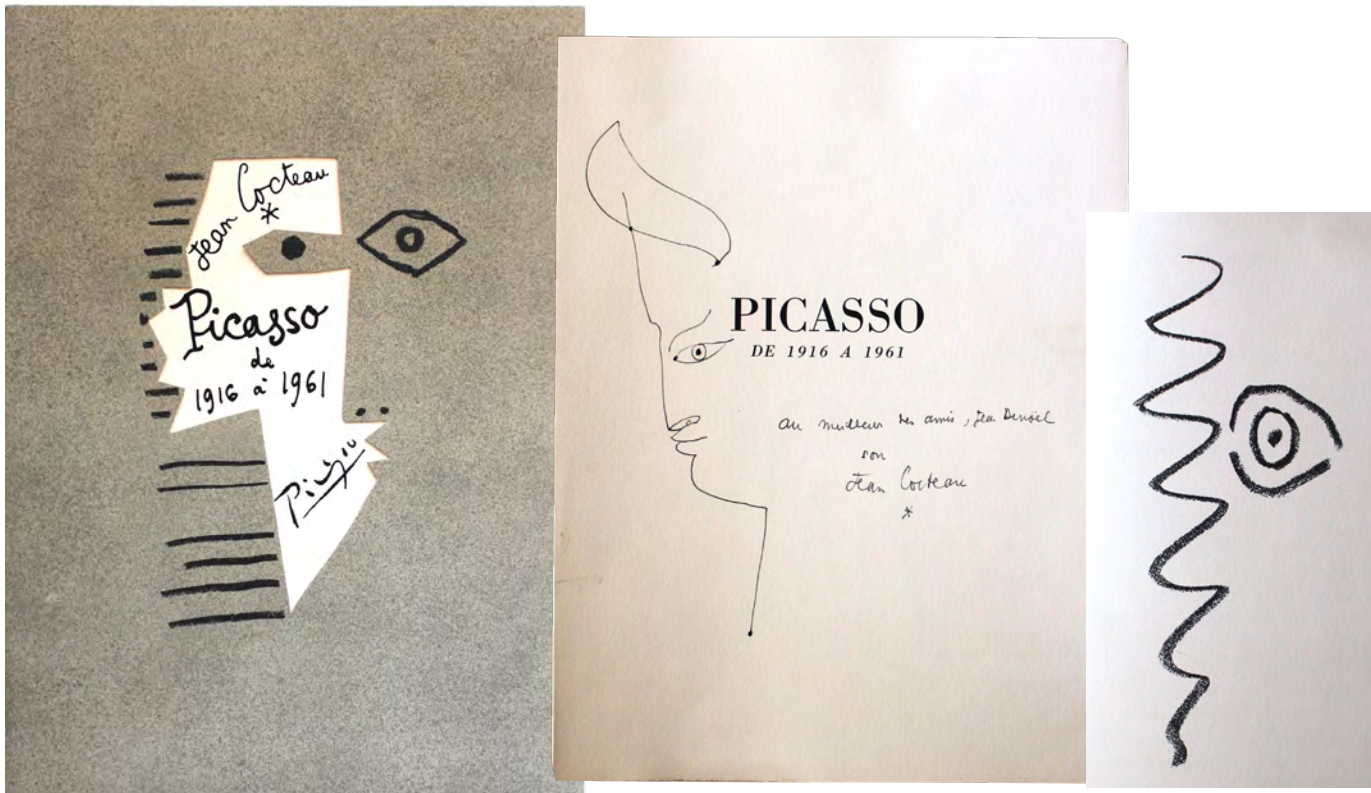
Les Enfants Terribles // Les Parents Terribles. Paris: Club des Librairies de France, 1962. 8vo. Original cloth, publisher's mylar jacket printed in red. Copy 2159 of 3500 reserved for members of the the Club des Librairies de France. Illustrated throughout.

\$35



L'impromptu du Palais Royal. Paris: Gallimard, 1962. First Edition. 12mo. Original wrappers. Offsetting to endpapers, else nice and crisp.

\$20



Picasso de 1916 à 1961. Monaco: Éditions du Rocher, 1962. First Edition. Inscribed and signed by Cocteau for editor Jean Denoël with a drawing at the front, and signed by Picasso and Cocteau on the colophon. Among a number of copies on Rives reserved for collaborators, from a total edition of 255. 24 original lithographs (11 of them hors-texte, including the front wrapper) and 2 double-page, by Picasso, printed in black by Mourlot. Folio, contents loose as issued in original wrappers with cut-out design revealing title on front cover; 1/4 calf gilt-backed chemise and board slipcase (split). Contents fine. Prospectus laid in. “On the occasion of Picasso’s 80th birthday, Pierre Bertrand, who was Cocteau’s publisher, assembled eleven of the poet’s texts which reflected his friendship with Picasso. The latter illustrated these texts with 24 lithographs, some of which are drawn in Cocteau-esque style”---Cramer 117; Bloch 1037-1060.

\$10,000

Cock and Harlequin: Notes Concerning Music. London: The Egoist Press, 1921. First Edition. With a Portrait of the Author and two Monograms by Pablo Picasso. Original wrappers. Nice copy.

\$100

Another copy. Lincoln Kirstein’s, with his signature.

\$200

The Grand Ecart. New York: G. P. Putnam’s Sons, 1925. First Edition. 8vo; original black cloth, lacking DJ.

\$25

A Call to Order. London: Faber & Gwyer, 1926. First UK Edition. 8vo. Original brown cloth. Written between the years 1919 and 1926 and including “Cock and Harlequin”, “Professional Secrets”, and other critical essays.

\$45

Les Enfants Terribles. London: Brewer & Warren Inc, 1930. Second printing. 8vo. Original black cloth. Owner’s name in pencil. Corners bumped.

\$25

Orphee. London: Oxford University Press, 1933. Original yellow cloth. With a specially drawn frontispiece by Pable Picasso. Cloth a bit dusty, spine slightly frayed.

\$30

The Infernal Machine. London: Oxford University Press, 1936. First UK Edition. Original cloth in DJ. Wrapper is price-clipped; wrinkling to rear panel and short tears at top.

\$50

Diary of a Film (La Belle et la Bete). New York: Roy Publishers, 1950. First American Edition. Original orange cloth, lacking DJ. With bookplate for “Institute for Sex Research INC” tipped to front endpaper.

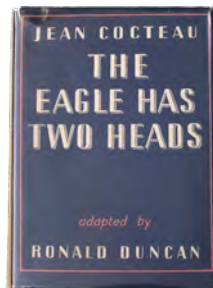
\$40

La Chapelle Saint Pierre – Villefranche sur Mer. Monaco: Editions du Rocher, 1957. Slim quarto. Original wrappers. 775 copies printed.

\$35



The Grand Écart. New York: G.P. Putnam's Sons, 1925. First Edition in English. 8vo. Original black cloth. DJ. Slight spine lean to cloth; spotting to edge of text block. Jacket is split along spine; small edge chips; stains.
\$75



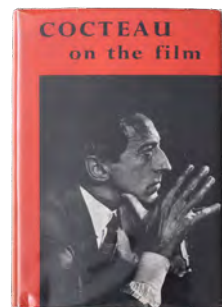
The Eagle Has Two Heads. New York: Funk and Wagnalls Company, 1948. First American Edition. 8vo. Original cloth in DJ with minor wear only.
\$40



The Blood of a Poet. New York: The Bodley Press, 1949. First Edition. Translated by Lily Pons. Original black cloth in dust jacket printed in yellow and black. A nice copy.
\$75



The Human Voice. London: Vision Press, 1951. Third impression. Cloth in DJ. Red markings from a former reader (matches the red color on the jacket).
\$20



Cocteau on the Film. New York: Roy Publishers, 1954. First American Edition. Original cloth; DJ (price-clipped). Offsetting to front endpaper, else a nice attractive copy.
\$45



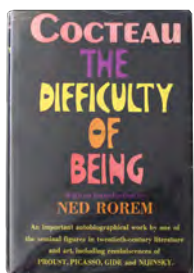
Children of the Game. London: The Harvill Press, 1955. First Edition. 8vo. Sound copy in modestly worn DJ.
\$35



The Hand of a Stranger. London: Elek Books, 1956. First UK Edition. 8vo; VG in moderately in slightly dusty, price-clipped DJ.
\$30



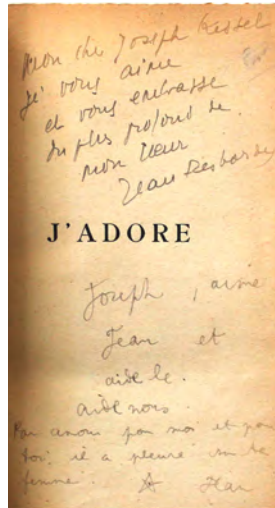
The Miscreant. London: Peter Owen Limited, 1958. First UK Edition. 8vo. Original cloth in pictorial DJ with some spotting to rear panel.
\$75



Cocteau and the Difficulty of Being. New York: Coward McCann Inc., 1967. First American Edition. With an introduction by Ned Rorem. Original purple cloth. Spine lean; in edgeworn price-clipped DJ.
\$35



The Hand of a Stranger (Journal D'un Inconnu). New York: Horizon Press, 1959. First American Edition. Pale blue cloth, gilt-stamped lettering on spine; typographic dust jacket printed in b/w and red; 8vo; pp. [14], 187. Spine tips a little rubbed and sunned, otherwise book is fine. Dust jacket age-toned; very lightly rubbed along the edges; half-inch closed tear at bottom edge of front panel (barely visible under mylar); not price-clipped (\$3.95). An excellent copy -- nice and bright.
\$60



DESBORDES, Jean; COCTEAU, Jean (inscribed). **J'Adore**. Paris: Editions Bernard Grasset , 1928. First Edition. 8vo; original wraps. Inscribed by both the author and by Cocteau. Cocteau's inscription reads "Joseph, aime Jean et aide le, aide nous. Par amour pour moi et pour toi, il a pleure sur (?) ta femme – Jean." Cheap paper toned, as always, else a very nice copy. Many pages uncut.

\$275

Images de Jean Cocteau. Nice: Galerie Matarasso, 1957. Small 8vo. Publisher's colorful wraps, designed by Cocteau. 45 illustrations inside.

\$45

OLIVER, Michel. **La Cuisine est Un Jeu D'Enfants**. Paris: Plon, 1963. First Edition. Publisher's illustrated boards, spiral binding. With a preface by Cocteau. Color illustrations throughout. A nice copy of a book that wears easily.

\$100

Lucien Clergue Photographe. Zurich: Arche Studio, 1964. 95 pp. Black and white photographs by Clergue; text by Jean Cocteau. Dual text in German and French. Briefly inscribed by Clergue in the year of publication. NF in VG in DJ.

\$250

Eluard, Paul; Picasso, Pablo; Cocteau, Jean; Clergue, Lucien. **Corps Memorable. Couverture par Pablo Picasso, avec un poeme liminaire de Jean Cocteau, et douze photographies par Lucien Clergue**. Paris: Pierre Seghers, 1957. Full-color illustrated paper over boards; glassine dust jacket; tall 8vo; pp. 37, [3], printed in red and black; with 12 reproductions of Clergue's b/w photographs of female nudes. SIGNED by Picasso on FFEP. Tiny chips in the glassine at spine tips and corners, slightly larger chip at top edge of front panel. Some very faint foxing throughout; leaves loose throughout, as is often the case with this title as the pages are not sewn. A scarce book to find signed by Picasso. *Poems by Paul Eluard, and a single poem by Jean Cocteau. Photography by Lucien Clergue. Dust jacket design by Pablo Picasso.*

\$3,600



Les Feuilles Libres. No. 25. Feb. 1922. Paris: Feuilles Libres, 1922. 25th volume, December 1922. Contributions de Valéry, Cendrars, Morand, Radiguet, Epstein, Erik Satie, Cocteau, Poulenc, etc.

\$75

BUTTS, Mary. **Imaginary Letters**. Paris: Edward W. Titus, 1928. First Edition. Original cloth. 250 copies, this one is unnumbered. The first book illustrated by Cocteau that was not his own. Foxing to endleaves. Overall, a nice copy.

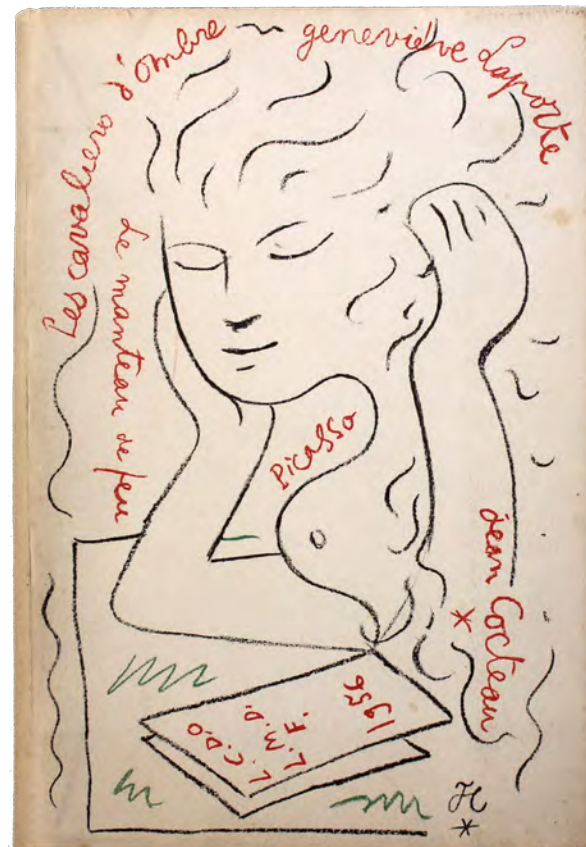
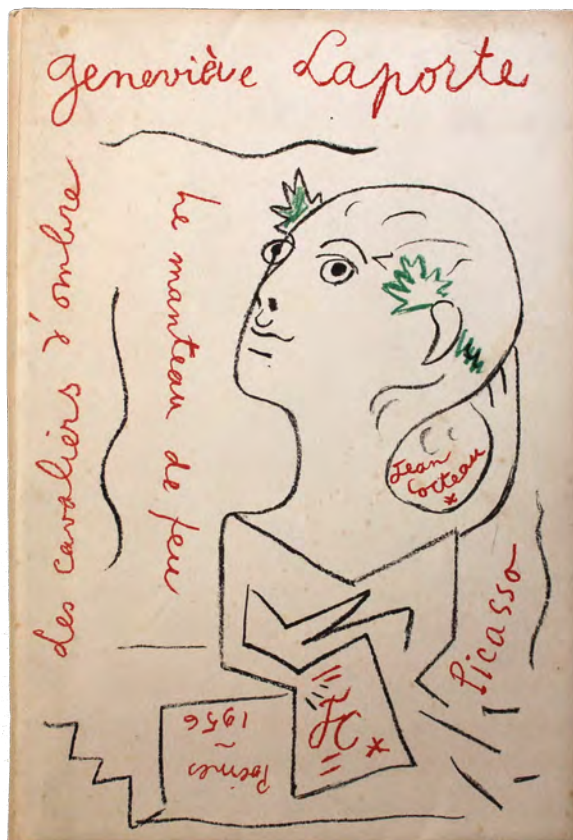
\$125

Williams, Tennessee; Cocteau, Jean (adaptation, illus.); de Beaumont, Paule (trans.). **Un Tramway Nomme Desir**. Bordas, 1949. Wraps; 8vo; pp. 218, plus illustrations by Cocteau. Wraps a bit tanned; spine tips and corners lightly chipped.

\$50

Sert, Misia. **Misia & the Muses. The Memoirs of Misia Sert. With an Appreciation by Jean Cocteau**. New York: The John Day Company, 1953. First American Edition. Original cloth; dust jacket. Nice copy with minimal wear.

\$45



LAPORTE, Genevieve; COCTEAU, Jean (illus.)
Sous le Manteau de Feu. Paris: Mourlot
 Freres, 1956.
 \$100

TWO LETTERS FROM COCTEAU TO MARLENE DIETRICH

Autograph letter in French, signed “Jean” to Marlene Dietrich. Cocteau compares himself to the Professor in *Der Blaue Engel* [who would cock-a-doodle-doo like a rooster for the love of Lola, the character played by Dietrich]. November 1959.

\$1,500

Another autograph letter signed to Marlene Dietrich. Cocteau explains that he could not telephone to express his sadness caused by work keeping him far from her. The last few lines are written vertically in right margin and upside down in upper margin. November 1959.

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