

FIRSTS

LONDON'S RARE BOOK FAIR

SAATCHI GALLERY
15 - 18 MAY 2025

Librairie
Le feu follet

PARIS

Apparition

me s'attristait. Des sécaphtans en pleurs,
ant, l'archet aux doigts, dans le calme des fleurs
ocuses, sanglots de mourantes violettes
était le jour béni de ton premier baiser.
a songerie aimant à me martyriser
me même sans regret et sans déboire laisse
la cueillaison d'un œve au cœur qui l'a cueille
l'envoie donc, l'œil rivé sur le pavé vieilli
quand, avec du soleil aux cheveux, dans la rue
et dans le soir, tu m'es en riant apparue,
et j'ai cru voir la fée au chapeau de clarté
qui faisait sur mes beaux sommeils d'enfant gâté
passait, laissant toujours de ses mains mal fermées
neiger de blancs bouquets d'étoiles parfumées.

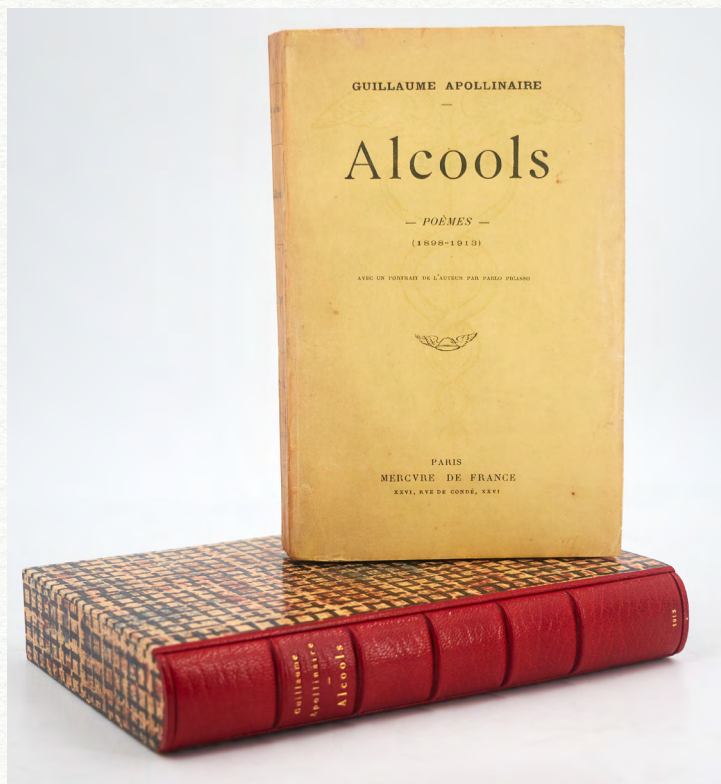


Saatchi Gallery ◇
15-18 May 2025 ◇
Stand A10 ◇

FIRSTS

LONDON'S RARE BOOK FAIR





LIBRAIRIE LE FEU FOLLET | PARIS

EDITION-ORIGINALE

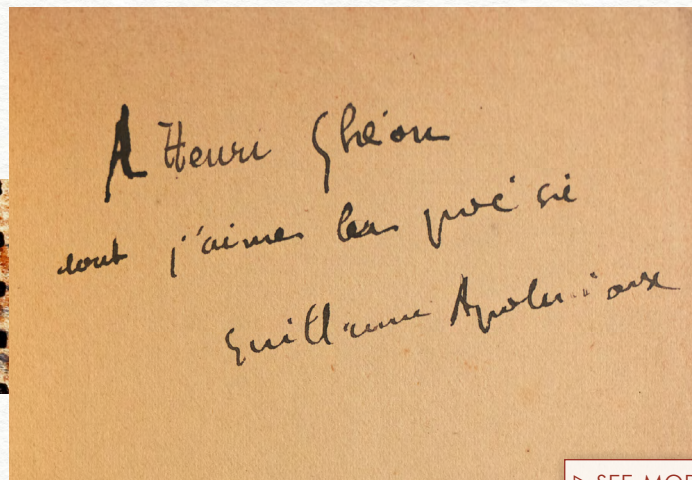
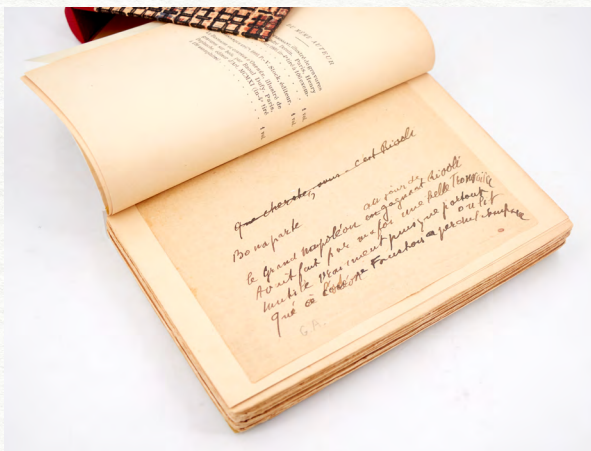
RARE BOOKS | MANUSCRIPTS | ARTWORKS

31 rue Henri Barbusse ♦ 75005 Paris ♦ France
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1 • Guillaume APOLLINAIRE & Pablo PICASSO

Alcools. Poèmes 1898-1913

MERCURE DE FRANCE ◇ PARIS 1913 ◇ 11.5 X 18.5 CM ◇ ORIGINAL WRAPPERS WITH CUSTOM CHEMISE AND SLIPCASE

“FOR HENRI GHÉON WHOSE POETRY I AM FOND OF, GUILLAUME APOLLINAIRE”

The first edition, first printing, numbered in the press, with only 23 large paper copies on Hollande paper. With a frontispiece portrait of Apollinaire by Picasso. Discreet restorations to spine.

With a chemise of half red morocco over paper boards by Boichot, spine in six compartments, date to foot of spine, identical paper slipcase with red morocco edging.

Rare autograph inscription signed by Guillaume Apollinaire: “For Henri Ghéon whose poetry I am fond of, Guillaume Apollinaire”.

This copy also with five manuscript corrections by Apollinaire on pages 71, 77, 92, 110 and 189.

A good copy with a rare autograph inscription by the poet. Inscriptions by Apollinaire on this text are rare and sought-after.

An autograph quatrain in black ink mounted on stubs on the verso of the frontispiece.

Apollinaire inscribed this copy to the literary critic of *La Nouvelle Revue Française*, Henri Ghéon. The poet was careful to correct the misprints still present here in the very first edition. We also find the same handwritten corrections in other advance copies or the few gifted by the author. After receiving his copy, Ghéon wrote an article on *Alcools* (“Alcools, par Guillaume Apollinaire”, *Nouvelle Revue Française*, no. LVI, 1 July 1913), calling the collection an “adventurous endeavour”.

Apollinaire’s short satirical four-verse poem is written in his own hand on the back of the frontispiece and was originally composed two years earlier. Although it does not have the poetic pretensions of *Alcools*. It shares with this famous collection a few details shedding light on the composition of Apollinaire’s greatest work. Published under the pseudonym “Montade” (*Mercure de France*, April 1911) with five commas, the present manuscript of the poem is written here without any punctuation, like those of the avant-garde *Alcools*. The very form of this short poem reveals Apollinaire’s curiosity and his constant search for renewal in the poetic genre. He even demonstrated this interest in his own poem’s introduction in the *Mercure* (the passage in bold being the transcription of the present manuscript): “Chante-

cler has been an opportunity for French poets to revive a neglected genre, the epigram. [...] Mr. Fauchois' 'Rivoli' has also inspired epigrams. Here are two that are well turned. One was inserted in *L'Intransigeant*: Après Beethoven, Amen ! Après Rivoli, au lit ! La seconde, parce qu'il y a plus de ruelles, court les brasseries:

2 • Guillaume APOLLINAIRE & Pablo PICASSO

Calligrammes

MERCURE DE FRANCE ◇ PARIS 1918
14,5 x 23 CM ◇ HALF MOROCCO

First edition, a first impression copy numbered in the press.

Binding in half brown morocco, spine with five raised-bands, gilt date at foot, geometric patterned paper boards and endpapers in the same paper, top edge gilt, wrappers and spine preserved in perfect condition, binding signed by T. Boichot.

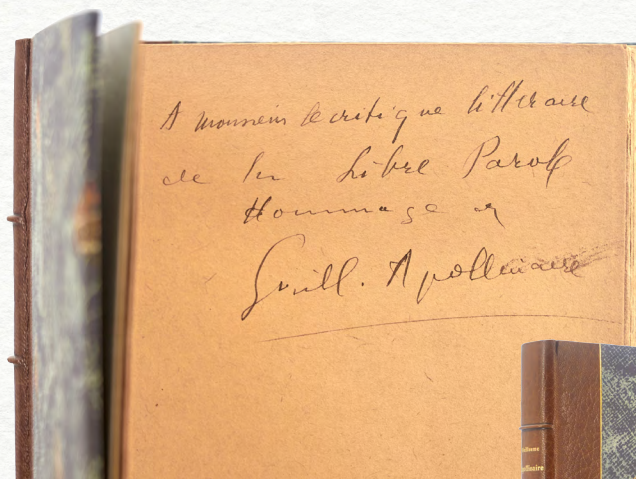
Apollinaire's second major poetic work with bold graphic innovations and a portrait of Guillaume Apollinaire by Pablo Picasso as frontispiece.

"Some of the best war poems, all languages combined, are brought together in this collection, alongside experimental works such as *Les Fenêtres* (close to Cubism) and *La Jolie Rousse*, which were far ahead of their time" (Cyril Connolly, *Cent livres-clés de la littérature moderne*, n° 32).

A beautiful copy on non-brittle paper which is unusual, surprisingly signed and inscribed by Guillaume Apollinaire: "à monsieur le critique littéraire de *La Libre Parole*, hommage de Guill. Apollinaire." ("To the literary critic of *La Libre Parole*, tribute of Guill. Apollinaire.")

Who could be the recipient of this inscription, unnamed but addressed to a collaborator of the famous anti-Semitic newspaper founded by Édouard Drumont? The ostensibly philo-Semitic

*Le grand Napoléon, au jour de Rivoli,
Avait fait, par ma foi, une belle trouvaille,
Inutile vraiment puisque partout on lit
Qu'à l'Odéon Fauchois a perdu la bataille »*

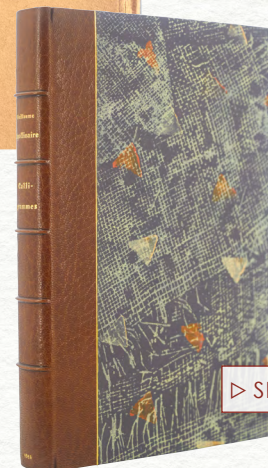


Note the poet's appreciation of his own work and his desire for poetry that wanders freely, unshackled by the constraints of print, through the streets and bistros, unhindered by punctuation or correctness, like the calligraphy of these handwritten verses – nine years before *Calligrammes*.

£ 14 500

position of Guillaume Apollinaire is well-known. In an 1899 letter, he boasts to Toussaint Luca that he tried to provoke Henri Rochefort, who was reading *La Libre Parole*, by opening up *L'Aurore* in front of him but, as the young Dreyfusard regrets, without daring to engage the controversy. In 1902, he publicly displayed his fraternity with the Jewish people with a new publication in *La Revue blanche*, "Le Passant de Prague": "I love Jews because all Jews suffer everywhere". Then in *Alcools*, he dedicated a poem to the Hebrew religion: "La Synagogue". But it is undoubtedly through his poem "Le Juif latin", published in *L'Hérésiarque et Cie* that Apollinaire poetically reveals the essence of his particular link with Judaism: that he shares the condition of eternal stranger, the feeling of uprooting and the search for identity.

It may, therefore, seem very surprising that this poet, whose only trace of political commitment was in favor of Dreyfus, dedicated his work to a *La Libre Parole* journalist, even if he is a literary critic.

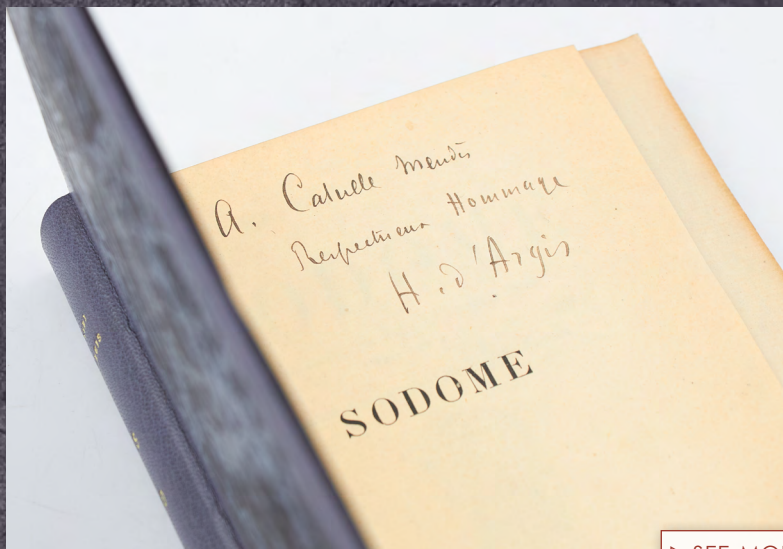
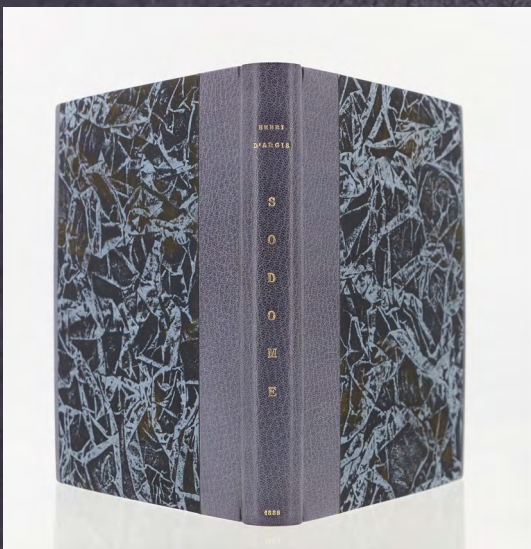


▷ SEE MORE

And in fact, *La Libre Parole* does not contain literary columns!

A few months before the poet's death, this laconic inscription thus proves to be a formidable and final scoff of poetic impertinence to political intolerance...

£ 6 400



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3 • Henri d'ARGIS & Paul VERLAINE

Sodome

ALPHONSE PIAGET ♦ PARIS 1888 ♦ 14,5 x 19,5 CM ♦ HALF MOROCCO

ONE OF THE FIRST GAY SEX SCENES IN FRENCH LITERATURE

First edition, one of 20 numbered copies on Hollande paper, the only deluxe issue (*grand papier*) after 10 copies on Japon paper.

Bound in gray half morocco in panels, smooth spine, gilt date at foot, abstract decorative paper boards, black onionskin pastedowns and flyleaves, original wrappers preserved, pastedown bookplate, top deckled edge gilt, binding signed Boichot. Small tears with small lacks of paper to the margin of an endpaper and on the front cover.

The work is dedicated to Paul Verlaine who wrote the preface "which was a way of advertising to gay readers" (Graham Robb, *Homosexual Love in the Nineteenth Century*, p. 210).

Precious signed and inscribed copy to Catulle Mendès who will go on to write six years later "the first description of a male homosexual orgasm" (Graham Robb) in his novel *La Maison de la Vieille*.

This novel, although still tinged with a moralistic, guilt-ridden view of homosexuality, features the first gay sex scene in a French novel. It takes place near the Opera, in a palatial Turkish bath house, one of Paris' most famous cruising spots at the time when the influence of the Arabian Nights and the prospect of hedonistic pleasures were all the rage: "In this overheated atmosphere, Jacques savors the pleasures of body reflection and massage. Then comes the 'unpleasant brusqueness of the shower' before entering the steam bath, where several bodies lie naked and immodest. Suddenly, a young man of twenty appears with 'an aristocratic bearing, a blond head, the fat, bulging chest of the Capitoline Antinous statue'. It was love at first sight. Jacques looks out for him, follows him 'panting' and thus succumbs to 'unnatural vice'" (François Buot, *Gay Paris, Une histoire du Paris interlope entre 1900 et 1940*).

Neil Bartlett even suggests Oscar Wilde might have read the novel based on the plea he wrote to the Home Secretary from Reading Gaol, which features a similar description of his erotomania (Paul Hallam, *The Book of Sodom*, 1993).

This deluxe copy is exceptionally inscribed to Catulle Mendès, who also pioneered the writing of novels centered around gay and lesbian protagonists.

Provenance: library of Comte René Philipon, specialist in occult sciences, collector, entomologist and patron of the arts, with his pastedown bookplate featuring the Rosicrucian symbol of the Phoenix rising from the ashes.

An Annotated Bibliography of Homosexuality, II, 6694.

£ 3 800

4 • **Dominique AURY**, under the pseudonym of **Pauline RÉAGE**
ILLUSTRATION **Hans BELLMER**

Histoire d'O [Story of O]

JEAN-JACQUES PAUVERT ♦ SCEAUX 1954 ♦ 12 x 19 cm
ORIGINAL WRAPPERS WITH CUSTOM CHEMISE AND SLIPCASE

'O' INSPIRING MASTERPIECE OF EROTICISM

First edition, one of 20 copies on Arches paper, most limited deluxe issue (*tirage de tête*).

Like all copies on Arches, it is wrapped in a double dust jacket in yellow and white, and bears the **rare sanguine vignette drawn and engraved by Hans Bellmer**.

Preface by Jean Paulhan.

Our copy is housed in a custom clamshell box featuring an original design signed by Julie Nadot.

Beautiful first edition copy of this masterpiece of erotic literature by Dominique Aury, under the pseudonym of Pauline Réage, in its most limited deluxe issue.

£ 14 500

▷ SEE MORE



5 • Charles BAUDELAIRE

Les Fleurs du Mal

[Flowers of Evil]

[With] *Complément
aux Fleurs du Mal*

MICHEL LÉVY FRÈRES ◊ PARIS 1868

12.5 X 18.8 CM ◊ ORIGINAL

WRAPPERS UNDER CLAMSHELL BOX

Third edition, expanded with 25 new poems. One of the very few deluxe copies on Hollande paper, only deluxe issue. In its original wrappers, as issued, skillfull restorations to spine and first cover, some letters of the spine restored. Some foxing to the first few leaves. Housed in a custom clamshell box featuring the original cover design, signed by Julie Nadot.

With a steel-engraved frontispiece portrait of the author by Nargeot and a lengthy introduction by the poet Théophile Gautier along with an addenda selected by Baudelaire containing articles and letters from 1857 by Barbey d'Aureville, Dulamon, Sainte-Beuve, Charles Asselineau, Custine, Édouard Thierry and Émile Deschamps.

Like all first issue copies, the cover is dated 1869.

Exceedingly scarce copy on Hollande paper, the only deluxe issue: less than ten copies are said to have been printed.



▷ SEE MORE

This comprehensive edition contains 25 unpublished poems, totalling 151 poems (100 poems in the 1857 edition). Among the new poems, eleven were previously published in *Les Épaves*.

Although wished and prepared by the author himself, this last edition was assembled and edited by Banville and Asselineau. The copy Baudelaire had “prepared for the third edition of *Les Fleurs du Mal*” mentioned in his editor Poulet-Malassis’ correspondence has since been lost. It is impossible to know if his faithful friends respected his original layout and poem selection. Most of the new poems were subsequently placed at the end of *Spleen et Idéal*, between the poems “Sympathetic Horror” and “Self-Tormentor”.

This last edition was used as the first volume of Baudelaire’s complete works, as stated “œuvres complètes” on the cover. *Les Fleurs du Mal* was also sold separately, given the several years it took to publish all seven volumes of the complete works.

The only copy still in wrappers, as issued, we are able to trace, one of the very rare copies on Hollande paper, only deluxe issue of the definitive edition, wished by Baudelaire.

[With] “*Complément aux Fleurs du Mal*” published in Bruxelles, “chez tous les libraires” en 1869, which consists in the first separate edition of the six condemned pieces.

£ 21 500

6 • [Charles BAUDELAIRE] Odilon REDON

Compléments aux Fleurs du Mal. Interprétations par Odilon Redon

[The Flowers of Evil. Interpretations by Odilon Redon]

EDMOND DEMAN ◇ BRUSSELS 1891 ◇ 16.4 x 22.1 CM ◇ LOOSE LEAVES

Exceptional set of prints on Japon paper by Odilon Redon, superb symbolist “interpretations” of Baudelaire’s masterpiece.

The drawings from this series were exhibited for the first time at the “Salon des XX” in February, 1890. With a table of contents, under a half green cloth publisher’s slipcase with flaps, vignette

printed on the lower board, missing ribbons. Spine and headpieces rubbed, inner margin of first cover shaded.

£ 3 800

7 • [Charles BAUDELAIRE] Théophile GAUTIER & Félicien ROPS

Lettre à la Présidente [Letter to the *Présidente*]

N. N. ◇ [PARIS] 1850 [PRINTED IN 1890] ◇ 11 x 18 CM ◇ ORIGINAL WRAPPERS IN CUSTOM CHEMISE AND SLIPCASE

First edition, one of 50 copies printed anonymously on Japon paper.

Illustrated with an erotic frontispiece by Félicien Rops on chine.

Custom chemise and slipcase in half morocco and paper boards signed Boichot, some discreet restorations to the spine and covers, some discreet restorations to the top margin of the frontispiece, not affecting the engraving.

“La Présidente”, honorary nickname given to Apollonie Sabatier (alias Aglaée Savatier, her real name), was one of the most captivating Salon hostesses of the 19th century. **She inspired an ethereal love in Baudelaire who composed his most mystical poems in *Les Fleurs du Mal* in her honor.** The other artists who frequented the apartment on Rue Frochot, during her famous Sunday dinners, had more licentious feelings for this woman of surprising wit and beauty. The sculptor Clésinger portrayed her in his lascivious “woman stung by a snake”; Flaubert wrote sensual letters to her ending with “the very sincere affection of one who, alas, only kisses your hand”; she has long since been



recognized as the model for Gustave Courbet’s scandalous *The Origin of the World*.

Gautier sent her this letter in 1850. Sabatier made copies which she never published but privately distributed to her guests:

“In October 1850, Gautier sent her [this] very long letter, farcical and obscene, from Rome, commenting with Rabelaisian exaggeration what himself and his friend Cormenin had learned regarding sexuality during their travels. Gautier knew that his freedom of expression would not offend Madame Sabatier. He had long since accustomed her to it and he prided himself on his “smut” to brighten up the friendly social gatherings of the Rue Frochot.” (*Dictionnaire des œuvres érotiques*)

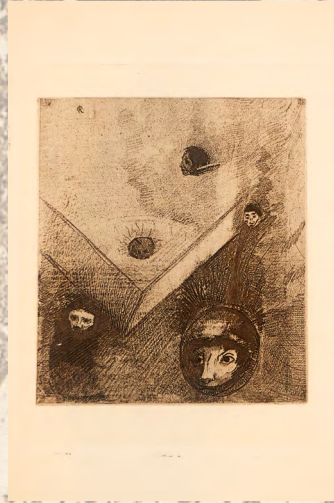
Honored indeed by this priapic attention, “La Présidente” gave copies to all her guests and the reading of Gautier’s “indecent prose” became a popular event at Parisian soirées. However, the letter was ultimately published – luxuriously but confidentially – after the recipient’s death in 1890.

After this first edition of 50 copies on Japon paper, a second edition on vélin paper followed a few months later with a larger print run and without the Rops frontispiece.

A rare, beautiful and very sought after copy.

▷ SEE MORE

£ 5 000



▷ SEE MORE

8 • Simone de BEAUVOIR

Le Deuxième Sexe [The Second Sex]

GALLIMARD ♦ PARIS 1949 ♦ 15 x 21 CM ♦ 2 VOLUMES IN ORIGINAL WRAPPERS WITH CUSTOM SLIPCASE

THE MOST IMPORTANT FEMINIST ESSAY IN A LIMITED FIRST EDITION DELUXE ISSUE

First edition, one of 55 numbered copies on pur fil paper, most limited deluxe issue.

Endleaves and half-title slightly and partially shaded.

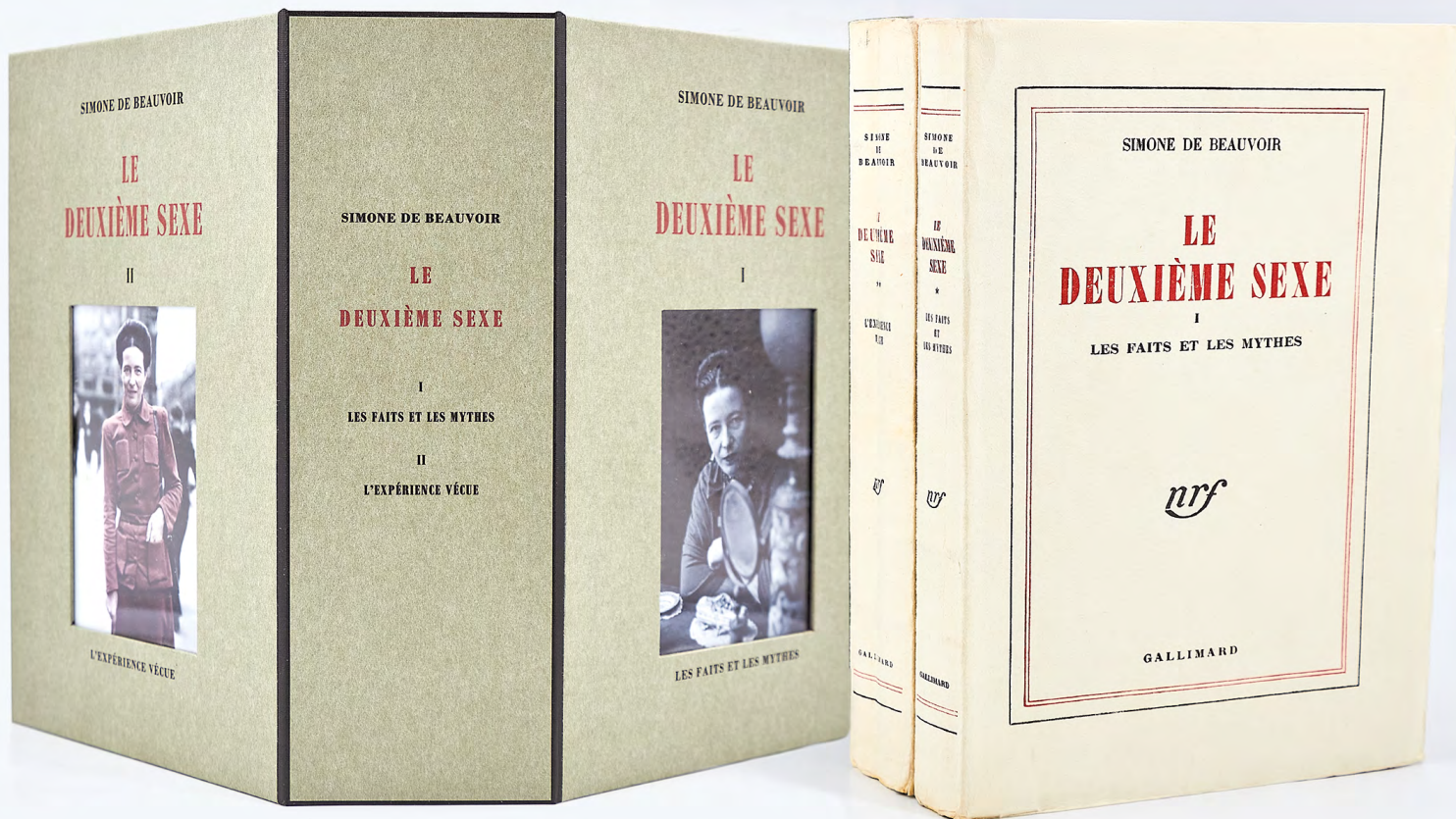
Exceedingly rare and handsome copy of this seminal text of modern feminism.

Our copy is housed in a custom gray clamshell box, square spine titled in red, author's name and subtitles in black, first panel hollowed revealing a black and white photograph of Simone de Beauvoir as a young woman under plexiglass, title in red, author's name, first volume number and subtitle in black, second panel hollowed revealing a

color photograph of the author in her prime under plexiglass, titled in red, author's name, second volume number and subtitle in black, box lined with burgundy paper, superb work by artist Julie Nadot.

£ 17 000

▷ SEE MORE





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9 • Albert CAMUS

L'Étranger [The Stranger]

GALLIMARD ◇ PARIS 1942 ◇ 12 x 19 CM ◇ FULL BOX

PRECIOUS ADVANCE COPY

First edition, one of the rare press copies. No deluxe limited issue printed.

Full yellow box calf binding, smooth spine lettered in palladium, boards tooled in blind, upper board with inlays of grey box calf, yellow box calf pastedowns, beige suede endpapers, original wrappers and spine preserved, no gilt edges like every binding by Jean-Luc Honegger, half yellow box calf custom slipcase, smooth spine lettered in palladium, yellow lustrine cloth boards, beige suede lining, very fine set signed Jean-Luc Honegger (2023).

4400 copies of this first edition of *The Stranger* were printed on April 21, 1942: 400 press copies, 500 copies without a statement of edition and 3500 copies with false statements of second through eighth “editions”.

The press copies, not intended for sale, do not bear the price indication [25 francs] on the back cover.

Paper was scarce in 1942, and as Albert Camus was an unknown author at the time, Gallimard did not print a limited issue on luxury paper (or large paper) as was often the case. **For this reason, press copies or copies without a statement of edition are particularly sought-after.**

£ 32 000

10 • Albert CAMUS

Lettres à un ami allemand

[Letters to a German Friend]

GALLIMARD ◇ PARIS 1945
12 x 19 CM ◇ ORIGINAL WRAPPERS

First edition, one of 25 numbered copies on “pur-fil” paper, most limited issue. The book Camus dedicated to his friend René Leynaud.

Rare and handsome copy.

£ 6 800



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CONSTRUCTIVISM

11 • Michel LARIONOV

Bal de la Grande Ourse, organisé par l'Union des Artistes Russes
Programme signed by Larionov, 3 original posters et 4 flyers [Ball of the Great Bear]

[UNION DES ARTISTES RUSSES] ♦ [PARIS 1925] ♦ DIVERSE FORMATS
LOOSE LEAVES WITH CUSTOM CHEMISE AND SLIPCASE

▶ SEE MORE

Extremely rare ensemble including a catalogue-program on laid paper, 3 original broadsides and 4 flyers announcements printed on colored paper (salmon, pink, blue and yellow) for the Bal de la Grande Ourse organized by the Union des Artistes Russes in Paris, held on May 8, 1925. **Not at the NYPL or the Houghton Library.**

The folio broadside announcement (49.5 x 32.5 cm) is printed on both sides on laid paper and illustrated with a drawing by Cubist painters Auguste Herbin and Henri Laurens, folded in half; with two alternate printings of the same broadside printed on thin blue paper, folded in half or in four.

Housed in a chemise and slipcase with a brown morocco spine.

Cover drawings for the catalogue by Herbin, Laurens, Larionov and Léger. The catalogue includes illustrations by Picasso, Gontcharova, Larionov, Léger, Rodchenko, Vassilief, Melnikoff, Frenkel, etc.

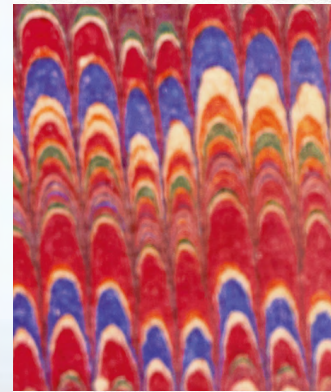
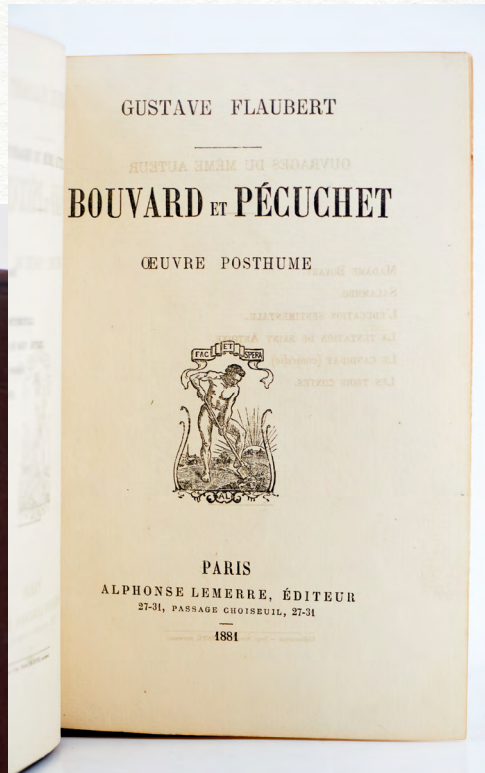
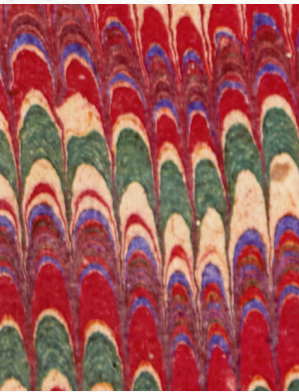
Rare copy on laid paper of the program for the Union des Artistes Russes ball on the theme of constructivist architecture, exceptionally signed by Michel Larionov at the bottom of the cover. The contributors of the catalogue include Bernouard, Brunelleschi, Bourdelle, Brancusi, Cendrars, Chagall, Delaunay, Foujita, Gleizes, Laboureur, Soupault, Tzara and Valadon. In addition to the masked ball, events such as the dance performance "Ballet Synthétique" and the "Balcon Poétique", consisting of fragments of modern poetry readings on the balcony railing, were organized. Other events at this avant-garde ball included the "Space Walk", the "Invisible Orchestra" and a "Japanese Dramatic Theater", a composition by Claude Debussy entitled "Cake Walk".



A rare ensemble representing "a fascinating intersection of Russian émigré culture and the vibrant Parisian art scene of the early 20th century" (Libraries of the Museum of Fine Arts, Houston).

£ 3 200





12 • Gustave **FLAUBERT**
Bouvard et Pécuchet

ALPHONSE LEMERRE ♦ PARIS 1881
12 x 18.5 CM ♦ HALF SHAGREEN

“BOUVARD ET PÉCUCHE, WHERE FLAUBERT SOUGHT TO ENCLOSE
AND SUBDUE THE WHOLE WORLD, THE WHOLE OF HUMAN STRIVING AND HUMAN FAILING”

(JULIAN BARNES, *FLAUBERT'S PARROT*)

First edition, one of 50 copies on vergé de Hollande, only deluxe issue (with 10 copies on Chine paper).

Contemporary dark red half shagreen, probably a publisher's binding, spine with five raised bands, covers with double gilt fillet frame and gilt fleurons to corners, marbled endpapers and pastedowns, edge of covers ruled in gilt, gilt roulette to head-pieces, top edge gilt, slipcase edged in dark red shagreen.

A very rare and handsome copy perfectly set in a contemporary binding.

£ 8 500

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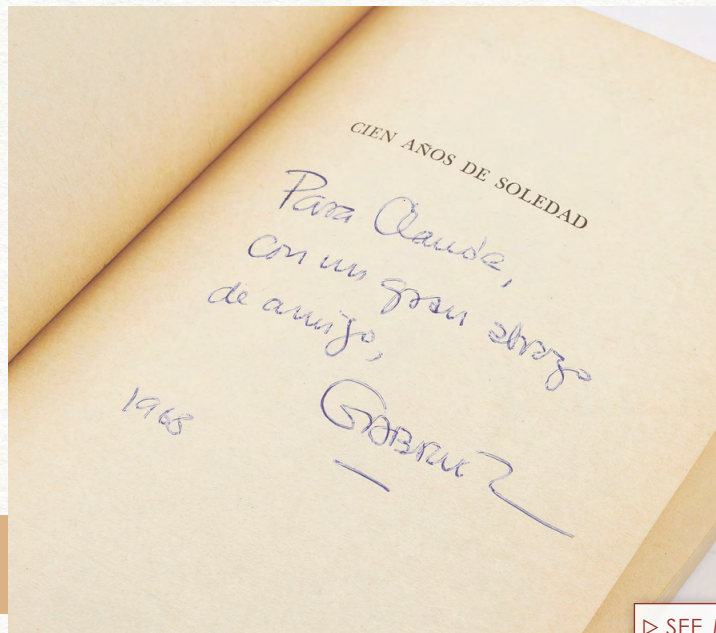
13 • Gabriel GARCÍA MÁRQUEZ

Cien Años de Soledad

[One Hundred Years of Solitude]

EDITORIAL SUDAMERICANA ◇ BUENOS AIRES
1967 ◇ 13,5 x 20 CM ◇ ORIGINAL WRAPPERS

EARLY INSCRIBED COPY TO HIS TRANSLATOR



▷ SEE MORE

Second edition only one month after the first edition. Spine lightly wrinkled, small traces of folding to margins of the covers, a light mark on the second cover.

Rare and precious copy signed and inscribed by Gabriel García Márquez to his friend and translator Claude Couffon: “Para Claude, con un gran abrazo de amigo, Gabriel 1968.” (“For Claude, with a big hug from your friend, Gabriel 1968.”)

Claude Couffon, a French specialist and translator of the major Spanish-speaking writers of the second half of the 20th century, translated *Chronicle of a Death Foretold* a few years later.

On the last page, below the colophon, Gabriel García Márquez added the Barce-

lona address of his famous literary agent for Spain: “c/o Agencia Carmen Ballcells Urgel 241, Barcelona, 11.”

Rightly considered as one of the most important works in Spanish, the novel by García Márquez, however, had difficult beginnings after a first being rejected by the avant-garde Barcelona publisher Seix Barral: “This novel will not be successful [...], this novel is useless.”

García Márquez sent it from Mexico to the Argentinian publisher Francisco Porrúa who immediately perceived the power of this unknown Colombian writer: “It wasn’t a question of getting to the end to find out if the novel could be published. The publication was already decided from the first line, in the first paragraph. I simply understood what any sensible publisher would have understood: that it was an exceptional work.”

Finished printing in May 1967, *Cien Años de Soledad* appeared in bookshops in June with 8,000 copies selling out in a few days. The second print on June, 30 had the same success, as did the editions that follow week after week. More than half a million copies were sold in three years.

Several copies were later inscribed by Gabriel García Márquez who over the years has become one of the most famous South American writers, translated into 25 languages. However, **contemporary autograph inscriptions on the first few printings are extremely rare, even more so to one of his French translators who will contribute largely to his international renown.**

£ 12 800



▷ SEE MORE

**14 • Alfred JARRY & Remy de GOURMONT & Henri LE DOUANIER ROUSSEAU
Paul GAUGUIN & James WHISTLER & Émile BERNARD & Georges d'ESPAGNAT
Eric FORBES-ROBERTSON & Charles FILIGER**

L'Ymagier. Complete Collection #°1 to #°8

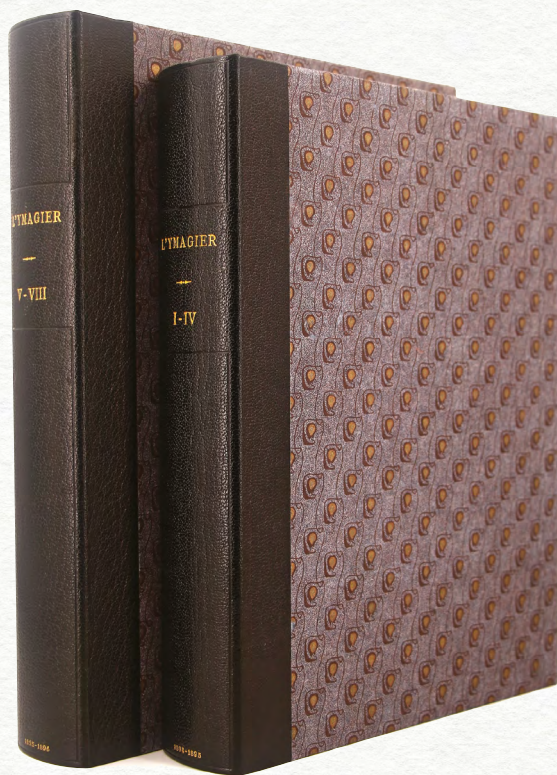
L'YMAGIER ◇ PARIS OCTOBER 1894-DECEMBER 1896 ◇ 21.5 x 27 CM FOR THE FIRST 5 ISSUES & 23.5 x 28 CM FOR ISSUES #6 AND 7 & 23.5 x 30 CM FOR THE 8TH AND LAST ISSUES ◇ 8 ISSUES IN ORIGINAL WRAPPERS IN TWO FOLDERS

First edition, one of 515 copies.

The set of 8 issues is housed under two half-oasis black folders, smooth spines, gilt dates at foot, decorative paper boards, lined in green paper, set signed by Atelier Laurechet.

Minor lacks of paper and tears to some spines and boards, some spines with slight restorations. The eighth issue has marginally soiled boards and a detached engraving, occasional foxing mainly affecting the sixth issue, part of the first issue being almost detached, some rare lacks of paper in the margins due to its innate fragility.

Texts in first edition by Alfred Jarry and Remy de Gourmont. Illustrated with approximately 300 engravings, reproductions of ancient woodcuts from the 15th and 16th centuries, large coloured images, pages from early printed books, miniatures, lithographs, woodcuts, original drawings and prints by Remy de Gourmont, Alfred



Jarry (under the pseudonym Alain Jans), Henri Le Douanier Rousseau, James Whistler, Paul Gauguin, Éric Forbes-Robertson, Louis Roy, Henri Gustave Jossot, Armand Seguin, Roderic O'Connor, Charles Filiger, Georges d'Espagnat, Emile Bernard...

– No. 1: 68 numbered pages including a title leaf and a miniature by Charles Filiger printed in mauve, 'Tête de Martyr' by R.G. (Remy de Gourmont), a drawing by Émile Bernard printed in blue, forty images and vignettes, two folding plates coloured Epinal images (613 x 380 mm and 615 x 395 mm) one of which has a tear without lack of paper.

– No. 2: 71 numbered pages, from 69 to 140, including a red woodcut by Armand Seguin, an original print by Éric Forbes-Robertson (Adam and Ève), numerous woodcuts including 2 Indo-chinese artworks printed on two folding leaves

of papier Chine, an original pen lithograph by Le Douanier Rousseau ('The War') printed in black on orange paper (260 x 420 mm), an original lithograph signed R.G. (Remy de Gourmont) in black, an original lithograph by Alfred Jarry (signed César-Antéchrist), an unpublished drawing by Emile Bernard "Bédouine" and two folding coloured Epinal images: La Bataille des Pyramides (400 x 580 mm); 'Bonne Bière de Mars' (420 x 509 mm).

– No. 3: 66 numbered pages, from 141 to 206. Numerous in-text and full-page illustrations including a plate titled "La Madeleine", by Armand Seguin and reserved for subscribers, after a woodcut printed in sanguine by Paul Gauguin, an original dark green woodcut "L'évêque" by Georges d'Espagnat, an original black woodcut by Alice Feurgard, an original drawing printed in blue by Emile Bernard, an original drawing printed in dark green by Henri Gustave Jossot, an original

bistre woodcut by Maurice Delcourt, two folding coloured Epinal images (621 x 350 mm and 640 x 370 mm).

– No. 4: 72 numbered pages, from 207 to 278. Numerous in-text and full-page illustrations including an original black lithograph by Louis Roy (À l'église) and reserved for subscribers, an original woodcut sketch by Alain Jans (Alfred Jarry), a black woodcut by Georges d'Espagnat, an original drawing in black by Roderic O'Connor, an original drawing by Émile Bernard printed in blue, a very pale folding woodcut plate (455 x 198 mm), two folding coloured Epinal images (350 x 305 mm and 370 x 295 mm).

– No. 5: 68 numbered pages, from 1 to 68. Numerous in-text and full-page illustrations including the frontispiece of the second volume by Alfred Jarry and printed in brown, an unpublished and folding original plate by Auguste Clésinger printed in black (281 x 430 mm), an unpublished original lithograph by James M. N. Whistler on papier Chine between two tissue guards, the first with printed caption, a folding plate featuring a facsimile of a coloured popular image entitled: 'Le Vrai Portrait du Juif-Errant'... (485 x 304 mm), a folding plate featuring a fragment of a large-format composite woodcut (368 x 305 mm).

– No. 6: 60 numbered pages, from 69 to 128. Numerous in-text and full-page illustrations including two folding coloured Epinal images (633 x 380 mm and 416 x 608 mm).

– No. 7: 60 numbered pages, from 129 to 188. Numerous in-text and full-page illustrations including an original woodcut by Émile Bernard printed in red on thick gray-tinted paper, two folding colored Epinal images representing Saint Peter and Saint Paul and Napoléon on horseback (613 x 390 mm and 625 x 390 mm).

– No. 8: 54 numbered pages, from 189 to 242. Numerous in-text and full-page illustrations including a coloured popular image of a procession in the form of a folding banner (280 x 492 mm), an original woodcut printed in dark green on Japon paper by Georges d'Espagnat (full page and included in the pagination).

Very rare and pleasant complete set in eight volumes so curiously illustrated.

£ 15 500

15 • Stéphane MALLARMÉ & Joris-Karl HUYSMANS

ILLUSTRATIONS Marie DANSE

Manuscript poems of Stéphane Mallarmé

N. N. ♦ N. D. [1887?] ♦ 20 x 32 CM ♦ 1 PORTRAIT-FRONTISPIECE,
1 INK TITLE, 83 P. MANUSCRIPTS, A FEW BLANK PAGES

Exceptional illuminated manuscript of 34 poems by Stéphane Mallarmé, probably copied by Joris-Karl Huysmans on watermarked Hollande laid paper, after pre-first editions of the poems published in journals. Most of the poems are preceded by a separate title-page noting the source from which it is taken.

The manuscript includes a fine charcoal portrait of Mallarmé as a frontispiece, two floral compositions in gouache and watercolor illustrating the poems *Les Fleurs* and *Apparition*, as well as the calligraphed author's name as a title-page. **Although unsigned, the illustrations are attributed to Marie Danse.**

Bradel binding, contemporary cream silk boards with floral motif, two embroidered green silk markers with floral motif, gilt semis patterned flyleaves and pastedowns, slightly faded red edges. Dampstains on the lower part of the lower board, rubbed corners, a few silk threads loosened on the spine, rubbed boards.

Outstanding manuscript of 35 poems by Stéphane Mallarmé, written shortly before

for the first collected edition of his poetry of which only 47 copies were ever printed (*Poésies, photolithographiées, Revue indépendante, 1887*). This carefully calligraphed collection is attributed to the hand of writer Joris-Karl Huysmans, a great admirer of the poet who is said to have given the manuscripts to his friend Jules Destrée.

This scribal manuscript which includes some of Mallarmé's most celebrated pieces such as 'Hérodiade', 'L'Après-midi d'un faune', 'Le Tombeau d'Edgar Poe', 'Prose pour des Esseintes', 'Le Vierge', 'Le Vivace' et 'Le Bel Aujourd'hui', appeared for the first time in the posthumous sale of the Belgian politician and writer Jules Destrée in 1936 at the Galerie Leopold in Brussels. A pencil note on the front flyleaf of the collection reads: "According to Mr. Simonson [expert at the Destrée sale], this manuscript was sent by J. K. Huysmans to Jul. Destrée, who wanted to read Mallarmé's poems, which remained unpublished at the time. (Verified through Huysmans' correspondence sold on the same day as this manuscript)." As evidenced in their letters, Destrée did seek out the help of his friend Huysmans to obtain Mallarmé poems, as his work was not readily accessible, being for the most part published in journals (*L'Artiste, Les Lettres et les Arts, La République des lettres*, etc.) and in the collections of *Le Parnasse contemporain*. In a letter to Destrée, Huysmans wrote, "You ask me where Mallarmé's poems can be found. They are untraceable, but they are in this envelope. Published in 1876 in *La République des Lettres*, they were copied, at least the best ones, by *Le Chat Noir* in 1886. I bought two issues, which allows me to send them to you. You will see that they are superb, written in clear, incisive, and very strange language." (30 November 1887). It is possible that the poems "in this envelope"



▶ SEE MORE

mentioned by Huysmans are the ones Destrée later had bound in this manuscript collection. Huysmans may have copied for Destrée the poems from the journals he only had one copy of and sent him his extra copy of *Le Chat Noir* from 1886, which included the prose poems *Plaintes d'automne, Frisson d'hiver I et II*, and *Le Phénomène futur*.

The writing style of the poems in the collection is indeed very similar to Huysmans' own handwriting — his manuscript of his poem collection *Le Drageoir à épices* displays the same rounded, curling style. However, Huysmans' handwriting varies considerably depending on the circumstances: novel manuscripts, letters, first drafts, etc. The excessively neat calligraphy of the poems contrasts with the hasty, tall, and cramped handwriting of several of his other manuscripts. Only a comparative study of his handwriting, particularly his capital letters, allows us to recognize a consistency across his autograph material.

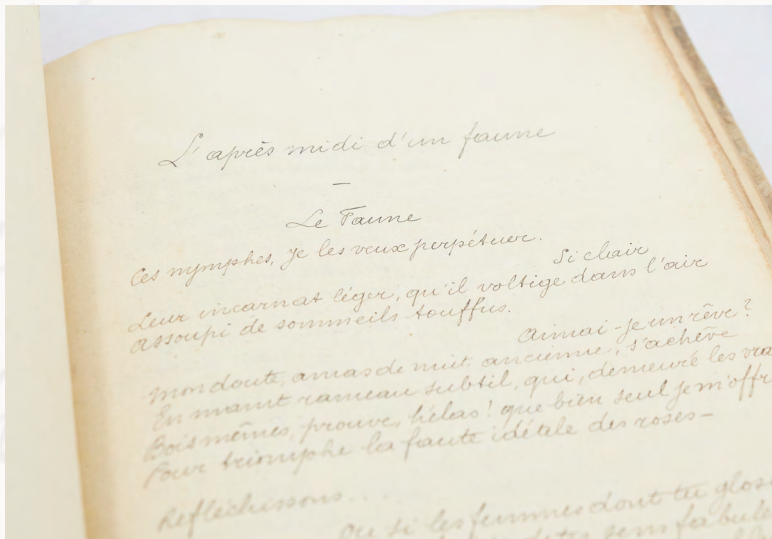
This study was first carried out by the bookseller Paul Van der Perre, who firmly attributed the collection to Huysmans in his March 1956 catalog: "This book, containing a beautiful portrait of Mallarmé, drawn in pencil and charcoal, and 35 poems



on Hollande paper, is said to have been written by J.-K. Huysmans, according to a tradition corroborated by comparisons of handwriting. He is said to have sent it to J. Destrée so that he could read the poet's work, as no edition was available in bookshops at the time. Two pieces, "Les Fleurs" and "Apparition," were decorated with floral compositions in watercolor and gouache. These decorations, two silk markers and the entire presentation, both inside and out, have a charming period feel and give this notebook the appeal of a moving souvenir, sure to touch the heart of any Mallarmé aficionado (quoted in Gustave Vanwelkenhuyzen, *Correspondance inédite de Huysmans à Destrée*, Droz, 1967). It was through the same comparative handwriting study we were able to confirm the attribution to Huysmans.

This collection would therefore represent a final token of admiration: after quoting verses from *Hérodiade* and *L'Après-midi d'un faune* in his most famous novel *À rebours*, Huysmans neatly and reverently copied them here once again for one of his friends. We know how much Huysmans admired Mallarmé's work and collected his poems himself while writing *À rebours* – asking the author directly for them: "Could you get me *La Mort de l'Antépénultième*, which appeared in a magazine I can't find the name of... And *L'Hérodiade*, which I will need very much, because my hero will have

in his home the admirable watercolor by Gustave Moreau, as well as the stunning reveries of Odilon Redon... I will give you *L'Hérodiade*, along with my attempt to describe the magic of Moreau... I would also like, if possible, to have more verses from *Le Faune* [*L'Après-midi d'un faune*] than Mendès has giv-



en me" (22 October 1882). It should be noted that the collection also includes the famous *Prose à Des Esseintes*, Mallarmé's poetic offering to the dandy character of *À rebours* who was so fond of his poetry. Julien Gracq in his *Littérature à l'estomac* refers to this method of dissemination of Mallarmé poems before they were published in book form. Both Verlaine and Pierre Louÿs also copied out his poems for their own use.

After receiving Huysmans' manuscript leaves, his friend Destrée had them bound in cream silk brocade with two colored silk markers, in keeping with Des Esseintes' refined taste. The poems *Les Fleurs* and *Apparition* were embellished with watercolors and gouache, as well as a portrait of

the author. Destrée most likely employed the talents of his wife, Marie Destrée (née Danse), who was then beginning a career as an illustrator, and engraver and would go on to win awards at the Salon. The calligraphy of "Stéphane Mallarmé" on one of the first pages of the collection is exactly the same as the cover title of her husband's book of poems *'Les Chimères'* (1889), in an "organic and neo-Gothic typography [that] attests to a taste for the bizarre typical of the end of the century." (Charlotte Foucher Zarmanian, "Aux femmes surtout la gravure") However, a second pencil note on the title page attributes

the illustrations to famous symbolist painter Fernand Khnopff, which we are unable to confirm.

Provenance: Jules Destrée, his sale (may 1936, no. 439) ; catalogue Van der Perre (mars 1956) ; Drouot auction sale (10 juin 1988, no. 52, expert Pierre Bérés) ; Jaime Ortiz-Patiño (Sotheby's, 2 December 1998, no. 60).

£ 21 500

STÉPHANE MALLARMÉ.

16 • Stéphane MALLARME

Un coup de dés jamais n'abolira le hasard

[A Throw of the Dice will Never Abolish Chance]

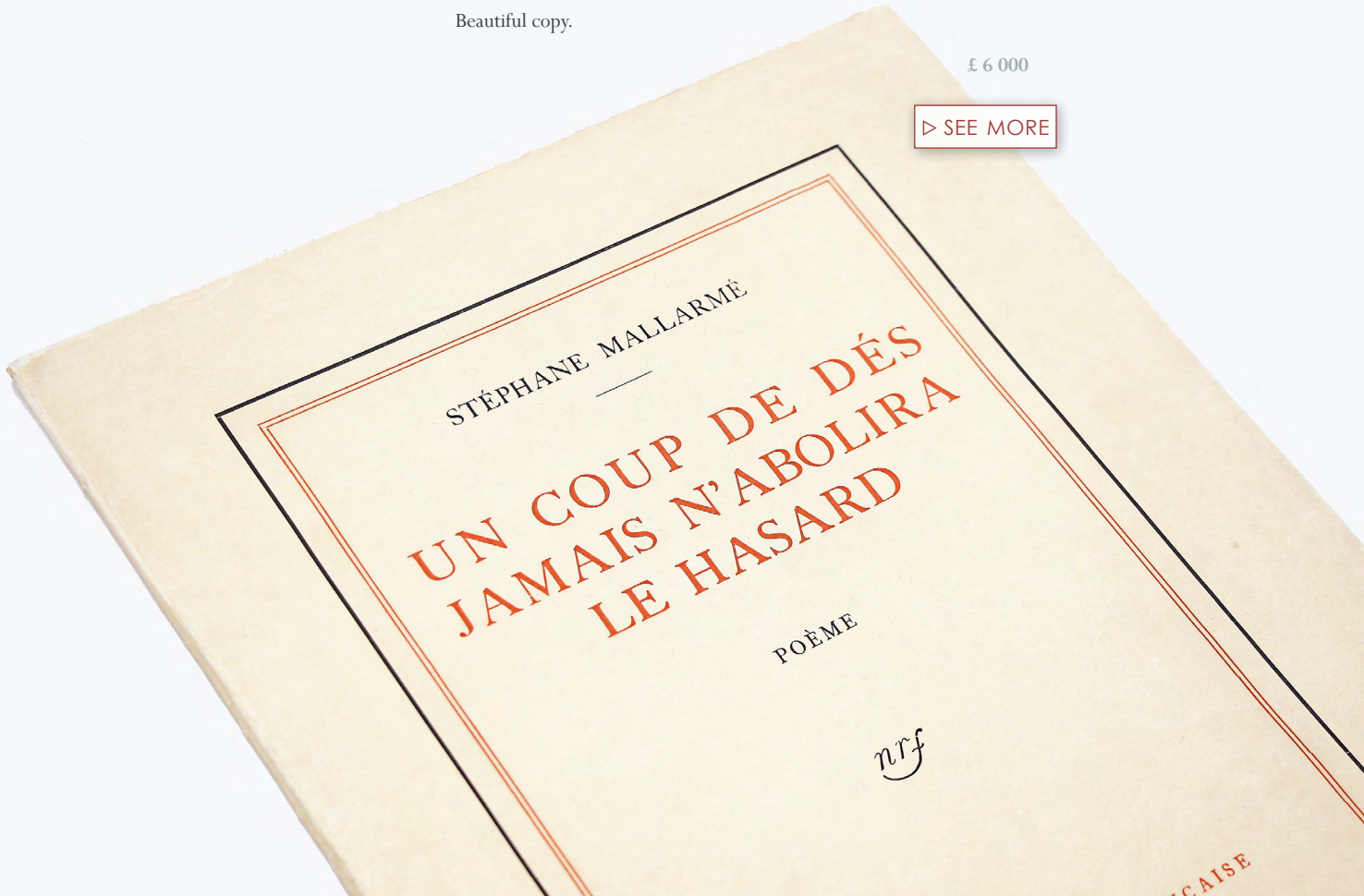
NRF ♦ PARIS 1914 ♦ 25.5 x 33 CM ♦ ORIGINAL WRAPPERS

First edition, one of 90 numbered copies on laid Arches paper, the only deluxe copies (*grand papier*) after 10 Montval.

Beautiful copy.

£ 6 000

▷ SEE MORE



17 • Guy de MAUPASSANT

Contes de la bécasse [Tales of the Woodcock]

ROUYEYRE & BLOND ◇ PARIS 1883 ◇ 12 X 19 CM ◇ HALF SHEEPSKIN

GUY TO HIS BEL-AMI

First edition, no *grands papiers* (deluxe) copies printed.

Half brown sheepskin, spine with four raised bands framed in blind and decorated with gilt floral motifs, some rubbing to the spine, marbled paper boards, marbled paper endpapers and fly-leaves, modest contemporary binding.

Rare signed and inscribed copy by Guy de Maupassant to the Baron de Vaux who inspired the character of Bel-Ami: “To Baron de Vaux / his friend / Guy de Maupassant”.

Maupassant and De Vaux knew each other from their time working at the newspaper *Gil Blas*, where more than half of the short stories in *Contes*

de la bécasse were published. “The baron occupied the first office on the left as you entered. The main piece of furniture was the divan. When pretty visitors came to see him, he would ostentatiously bolt the door” (Armand Lanoux, *Maupassant le Bel-Ami*). This scandalous character and former cavalry officer wrote sports articles and front-page reports for *Gil Blas*, which he signed “Le Diable boiteux” after Lesage’s famous character. In the same year he gifted him this copy of *Contes de la bécasse*, Maupassant dedicated to De Vaux the short story “Un sage” published in a December issue of *Gil Blas*.

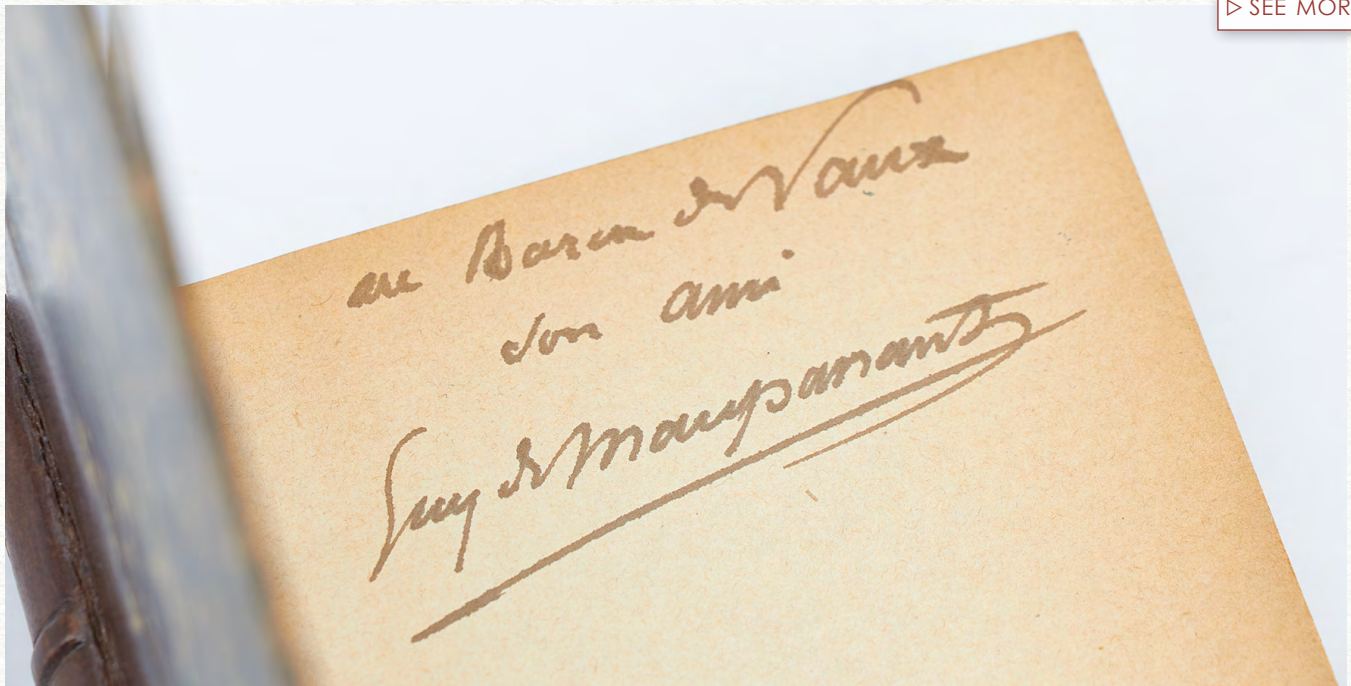
The Baron de Vaux was one of the main inspirations for Georges Duroy, the famous character from *Bel-Ami*: de Vaux “had invented

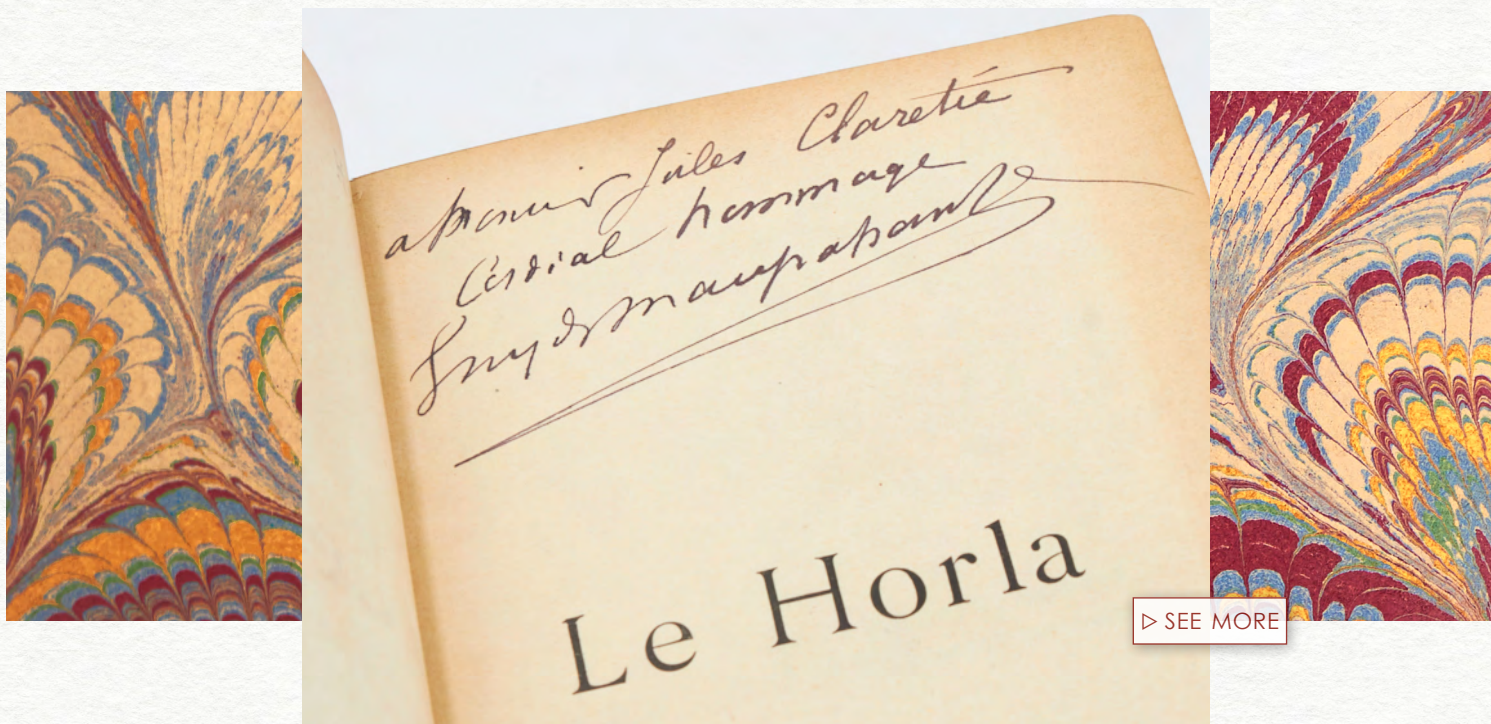
his title and had become an important man on the Boulevard. A specialist in horse riding, shooting and hunting, regular of the *Café des Variétés*, he was the ‘baron of blackmail’, he knew all the scandals in Paris. He published a short study on weap- ons, which Guy [de Maupassant] also prefaced. The baron described Maupassant himself as ‘first-rate at cane and boxing, tireless in this exercise for which his Herculean muscles are wonderfully suited’” (Armand Lanoux).

A fine token of friendship from Maupassant to the “baron of blackmail”, a member of the colorful and boastful crowd of *Gil Blas* and model for *Bel-Ami*.

£ 5 000

▷ SEE MORE





18 • Guy de MAUPASSANT

Le Horla

PAUL OLLENDORFF ♦ PARIS 1887 ♦ 11.5 x 18.5 CM ♦ HALF MOROCCO

“ONE COULD HAVE FORESEEN IT, PERHAPS EVEN GUESSED IT,
THIS OBSESSION WITH MADNESS IN SUCH A POIGNANT STUDY AS *THE HORLA*.”

First edition on ordinary paper.

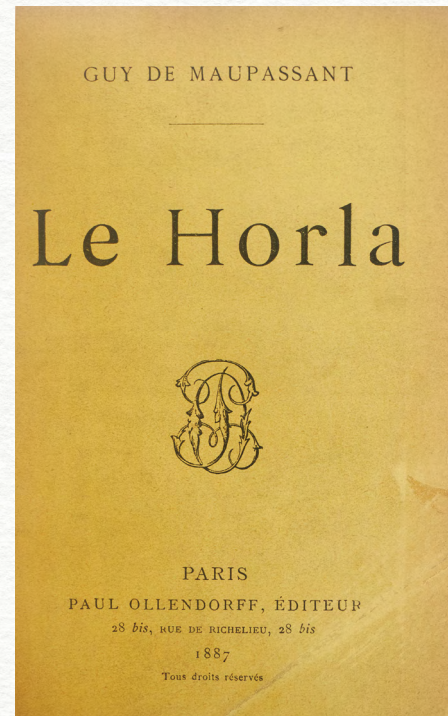
Contemporary binding in half red morocco with corners, spine with five raised bands framed with black fillets, gilt date at foot, marbled paper boards, bouquet-patterned endpapers and pastedowns, original wrappers and spine preserved (small angular restoration to the foot of the first board), gilt top edge. Binding signed by Léon Gruel, one of the most renowned bookbinders of the late 19th century.

Le Horla contains thirteen short stories: *Le Horla*, *Amour*, *Le Trou*, *Sauvée*, *Clochette*, *Le Marquis de Fumerol*, *Le Signe*, *Le Diable*, *Les Rois*, *Au bois*, *Une famille*, *Joseph*, *L'Auberge* and *Le Vagabond*.

Precious signed and inscribed copy by Guy de Maupassant: « À monsieur Jules Claretie, cordial hommage. Guy de Maupassant ». [“To Mr Jules Claretie, with my warmest regards. Guy de Maupassant”]

Autograph inscriptions on the first edition of *Le Horla* are particularly rare, especially in signed contemporary half-morocco bindings. Only fourteen copies recorded by Thierry Selva (*Maupassant par les textes*).

A great admirer of Maupassant's work, the critic, novelist, and playwright Jules Claretie sponsored his admission to the *Société des Gens de Lettres* on March 3, 1884. *Le Horla* was published during the height of public interest in theories of hysteria



and personality disorders. Both Maupassant and Claretie attended the lessons and hypnosis sessions of Doctor Charcot at the Salpêtrière hospital, whose influence can be found in *Le Horla* and many of Maupassant's fantastic short stories. Claretie himself explored similar themes in his 1885 novel *Jean Mornas*, depicting a crime committed under hypnotic suggestion, and later in *L'Obsession: Moi et l'Autre* (1908), which tells the story of a painter suffering from personality disorder.

In 1892, as Maupassant succumbed to syphilitic madness under the care of Dr. Blanche, Claretie immediately thought of *Le Horla*. He reopened his copy and examined the strange connection between the writer and his work in an article for the *North American Review*:

“And while I am reading over this ‘Horla,’ to seek there for the trace, to find there the premonitions, of the misfortune that has overwhelmed M. de Maupassant, I cannot keep from seeing him again,

revolver in hand, in the room at Cannel, trying to escape by suicide from that other Horla whose sinister approach he felt ; the mania of persecution.” (‘The Shudder in Literature’, August 1892)

On the writer's death, Claretie once again dedicated some superb lines to him in his Parisian columns. One can easily imagine Claretie rereading the pages of this copy, offered by the author, contemplating the tragic fate of a genius whose illness eerily mirrored the hallucinations of *Le Horla*'s narrator:

“I know of nothing more heartrending than this end at the height of his powers, this sorrowful death in the prime of youth. One could have foreseen it, perhaps guessed it, this obsession with madness in such a poignant study as *Le Horla* – in such tales where the shudder of the unknown and the vertigo of fear run throughout. What a study of physiological literature for Arvède Barine, who was already studying disease in Poe and Gérard

de Nerval! Was it overwork or heredity that doomed the poor, admirable Maupassant? Was he the victim of his artificial life as a socialite or of his solitary reveries? In this contrast of existences, which part became the morbid one?” (*La Vie à Paris*, 1897).

English-speaking readers discovered *Le Horla* in 1890 (Harpers & Brothers, trans. Jonathan Stuges), which became H.P. Lovecraft's main inspiration for his famous *Call of Cthulhu*.

This masterpiece, through its **precious autograph inscription, brings together two leading literary figures of the 19th century – both fascinated by the fantastic and the limits of human perception:**

“I admired this man of robust, clear prose. Others knew him better, but no one admired him more. He was a classic.” (Jules Claretie)

19 • Marcel PROUST

Du côté de chez Swann

[Swann's Way]

GRASSET ◊ PARIS 1913

11.5 x 18.5 CM

20TH-CENTURY HALF MOROCCO

First edition, second issue, on ordinary paper, with the printer's date of 8 November 1913, and the corrected typographic error to Grasset on the title page, without the index.

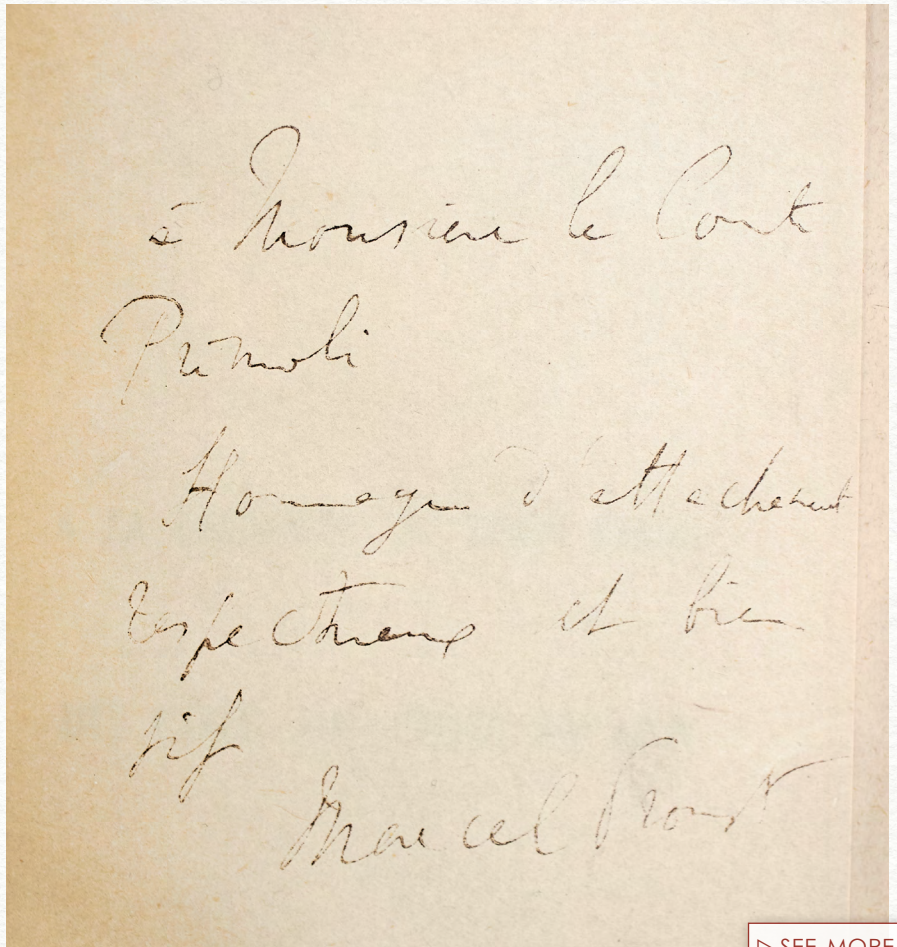
Half grey morocco by Thomas Boichot, spine in six compartments, date at foot, covers and spine mounted on stubs, top edge gilt, slipcase edged with grey morocco.

Inscribed copy to Count Primoli: "Homage d'attachement respectueux et bien vif [As a token of my respectful and heartfelt affection]."

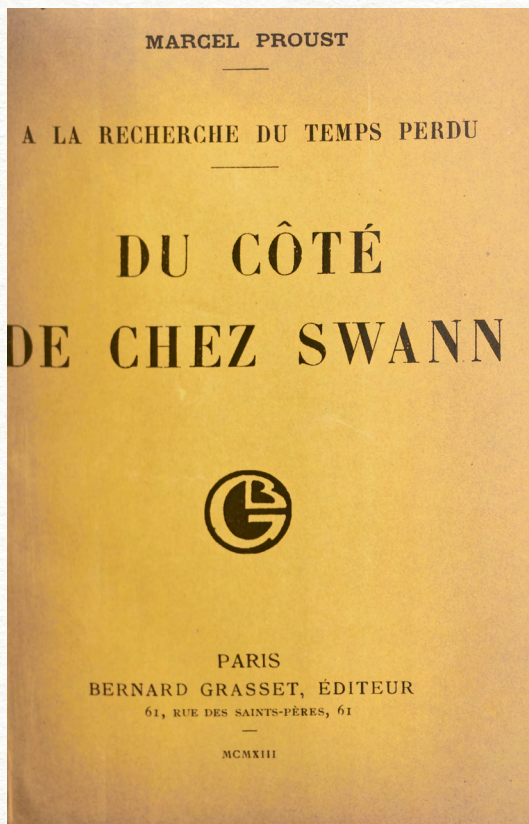
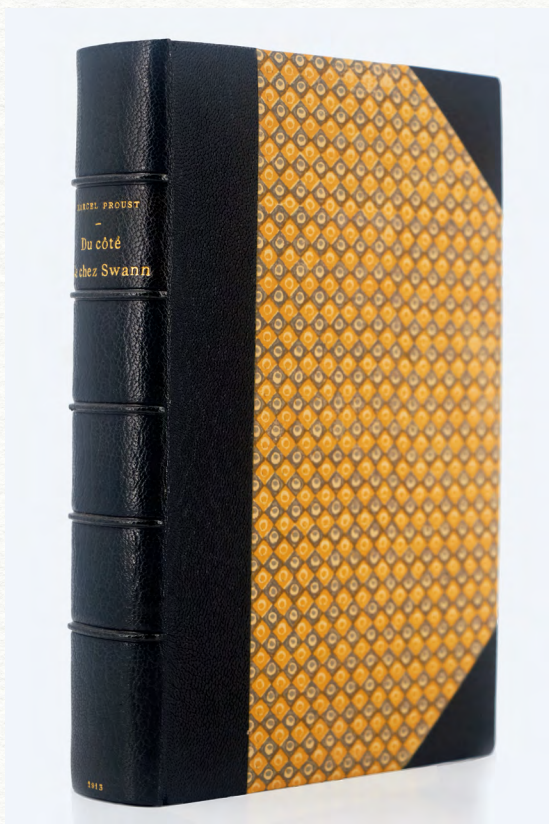
Joseph Napoléon, Count Primoli (1851-1927), was the great nephew of Napoleon Bonaparte. Closely tied to the imperial family during the Sec-

ond Empire, he was later a faithful visitor to his beloved aunt, Princess Mathilde's salon, held at her mansion in the rue de Berri. His refined and spiritual conversation was much admired there. As a passionate book collector, he also met some of the great writers of his time: Gustave Flaubert, Théophile Gautier, the Goncourt brothers and even Guy de Maupassant. It was also there that he got to know, from the 1890s on, the young Marcel Proust. The two men forged an easy friendship. The Count was also devoted to strengthening literary and cultural ties between Rome (his city of birth) and Paris, and invited the writer several times to visit the Italian capital. Proust never

went, but in his eyes, Primoli's letters alone carried "a little of the charm of Rome" (letter from Proust to Primoli, early 1907, cited in: Pasquali C., *Proust, Primoli, la moda*, p. 26). On the occasion of the death of Princess Mathilde, who had made their meeting possible, in 1904, Proust wrote to the Count: "allow me to say only that I shed bitter tears with you, because I loved the Princess with an infinite respect – and because it gives me so much pain to think of you so unhappy, you who are so good and for whom one would wish with all one's heart happiness; with your sad and wounded heart, one wishes that every evil blow would spare you." (4 January 1904, *ibid.*, p. 21).



▷ SEE MORE



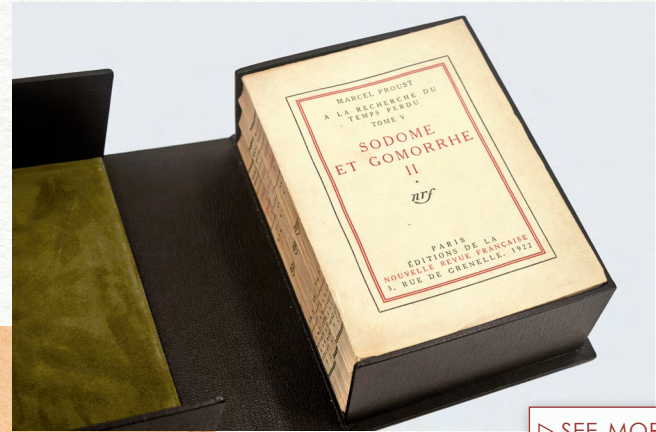
When *Swann's Way* was published in November 1913, Count Primoli was one of the very first to receive a copy personally inscribed by the author. A letter from Proust dated from early January 1914 mentions the present copy: "Dear Sir, When my book came out you were one of the very first people I thought of. From the first day we were sending out books, I kept questioning my valet: 'has Count Primoli's copy gone out?' He told me it had and it was true. Just today, when I received your card (so amusing and lovely) where you talk

of the Mona Lisa's escort 'in the guise of a musician,' I said to my valet: 'Look, a card from Count Primoli.' He looked at it. 'What? The Count is in Rome? But I sent the book to Paris!' I had a moment of fury and disappointment. Perhaps your concierge has sent your copy on to Rome. But just to make sure, I'm sending a second copy to Rome. Only, I have none left of the first edition. You'll find one in Paris when you come back, it's been there for some time. I can only send you a copy of the second printing, which, by the way, has fewer

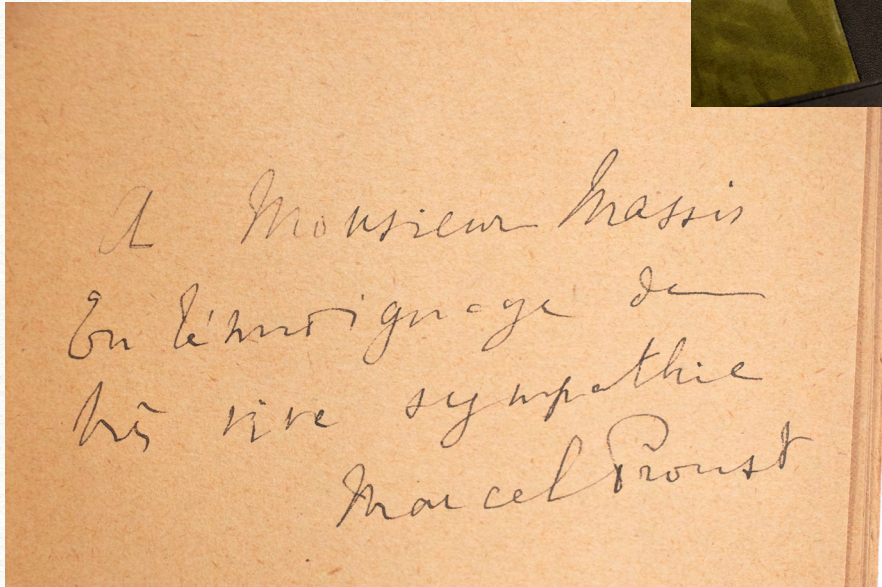
grave mistakes than the first. But I am too sick and too unhappy at the moment to correct them all myself..." (*ibid.*, p. 51). This copy, then, is the copy of the second issue that Proust sent to Primoli in Rome and mentions in his letter.

A fine copy bearing witness to the friendship between Marcel Proust and Count Primoli.

£ 21 500



▷ SEE MORE



20 • **Marcel PROUST**

Sodome et Gomorrhe II
(À la recherche du temps perdu)

[In Search of Lost Time]

NRF ◇ PARIS 1922

14.5 x 19.5 CM ◇ 3 VOLUMES IN

ORIGINAL WRAPPERS WITH CUSTOM BOX

First edition, an ordinary paper copy.

The three volumes are housed in a full black morocco case, spine ruled in blind, date at foot, inside lined with khaki sheepskin, by Goy & Vilaine.

Handsome copy inscribed by Marcel Proust to Henri Massis in the first volume: “En témoignage de très vive sympathie Marcel Proust [a gesture of very fond affection].” Henri Massis, an attentive reader of Proust’s works, wrote two essays on the subject.

In *Le Drame de Marcel Proust*, published in 1937, he took a particular interest in Sodom and Gomorrah and put forward an “audacious and almost Freudian” interpretation of Proust’s relationship with sin: “alone with his fear of evil since the loss of his mother... [Proust wrote] to defy to the central idea of the work, that of decline.”

In *Chroniques*, Paul Morand acknowledges the importance of his study: “Barely a few weeks ago, Henri Massis published... an essay which may one day be to the work of Proust what Claudel’s preface is to Rimbaud’s; with the difference, at any rate, that Claudel looks on the “sinner” with less demands than love. One could really admire the Classical logic with which Henri Massis made a foray into the labyrinth of Proustian thinking; his Christian explanation of the soul of the author of *Sodom and Gomorrah* resembles the cathedral of Saint Thomas at Madras, isolated and out of place in the middle of the jungles of the East.”

A fine, complete, and inscribed copy of volume V of *In Search of Lost Time* well presented in a lovely case.

£ 8 500

21 • Arthur RIMBAUD & Paul VERLAINE & Jules LAFORGUE & Joris-Karl HUYSMANS
Auguste Comte de VILLIERS DE L'ISLE-ADAM & Gustave KAHN & Stéphane MALLARMÉ
Jean MORÉAS & Édouard DUJARDIN & Fedor DOSTOIEVSKI & Walt WHITMAN

La Vogue – Complete Collection

AUX BUREAUX DE LA VOGUE ◊ PARIS 11 APRIL 1886 – 20 TO 27 DECEMBER 1886 ◊ 11.5 x 19 CM ◊ 3 VOLUMES IN HALF CLOTH

VERY FIRST PUBLICATION OF RIMBAUD'S *ILLUMINATIONS*

Complete first edition of the first series of one of the most important literary journals of the late 19th century, containing the pre-publication of Rimbaud's *Illuminations*. No deluxe issues of this magazine printed, except for five copies of the last issue on Japon.

Bradel bindings in half brown cloth, smooth spines decorated with a central gilt flower, twice ruled at foot, gilt date at foot of first volume, red sheepskin title labels with slight scratches, bent upper spine-ends, rubbed paper boards, original covers preserved for each issue, lower edges rubbed, bookseller's labels pasted to the flyleaves of the first volume, contemporary bindings.

First ever printed appearance of Rimbaud's *Illuminations* published in *La Vogue*, a periodical which welcomed poètes maudits or "cursed poets" and introduced Walt Whitman to French readers. The journal contains the most important collection of Rimbaud's poems ever published during his lifetime, the majority printed here for the first time.

Numerous contributions, including Paul Verlaine, Stéphane Mallarmé, Auguste Villiers de L'Isle Adam, Charles Morice, Paul Adam, René Ghil, Jules Laforgue, Léo d'Orfer, Stendhal, Charles Henry, Stuart Merrill, Édouard Dujardin, Joris-Karl Huysmans, Félix Fénéon, Paul Bourget, Walt Whitman, Théodore de Wyzewa, Fedor Dostoïevski, Porphyre Kalouguine, Charles Vignier, Alfred Dehodencq, Jean Ajalbert, Jacques Casanova de Seingalt, and Emile Verhaeren.

"In 1886, he [Rimbaud] was published in *La Vogue*. The title of the magazine was a guarantee of temporary success. On the contrary it was lasting, because *Illuminations* thus revealed, and *A Season*

in *Hell* thus rediscovered, far surpassed the fashionable trinkets of the time and went to the heart of the matter" (Pierre Brunel, *Arthur Rimbaud, ou L'Éclatant désastre*).

The journal effectively revealed Rimbaud to the public by publishing with Verlaine's help the first issues of the poem "Les premières communions" and especially "Les *Illuminations*" (no. 5 to 9) which also included eleven other poems by Rim-

"SINCE THE INITIAL THUNDERBOLT THAT STRUCK ME WHEN I RECEIVED LA VOGUE, WHERE I READ ILLUMINATIONS FOR THE FIRST TIME, I CAN SAY THAT I OWE RIMBAUD EVERYTHING I AM INTELLECTUALLY AND MORALLY" (PAUL CLAUDEL)

baud dating from 1872. It was also thanks to its reissue in *La Vogue* that *A Season in Hell* was resurrected and made available to readers, only 10 copies of Rimbaud's masterpiece were known at the time. The journal also includes the first two stanzas of his disturbing poem *Le Cœur volé*, probably recounting Rimbaud's rape, as well as another piece titled *Tête de faune*.

The poems of *Illuminations* were first printed after many twists and turns: the manuscripts entrusted to Verlaine during his last meeting with Rimbaud passed from hand to hand before being published serially from 13 May 1886 by the director of *La Vogue* Léo d'Orfer and its editor-in-chief, the early Symbolist writer Gustave Kahn. After a quarrel with the latter, d'Orfer left the journal and took the manuscripts of the last five poems of *Illuminations*, which were later published posthumously in 1895 by Vanier. Verlaine procured Rimbaud manuscripts for *La Vogue* while mourning his époux infernal and genius poet who had long since abandoned his poems as well as literature in general.

As Alain Bardel notes, "From June 7 onwards, Rimbaud's name [misspelled 'Raimbaud' on p. 233] is preceded by the word 'feu' [deceased] in the table of contents of *La Vogue*. Rumors of the poet's death spread throughout Paris".

Rimbaud was actually in Tadjourah preparing his caravan, loaded with rifles that he planned to sell at a good price to Menelik II, King of Shoa." In issue no. 11 he is even described as an "equivocal and glorious deceased" by admirers of his work, who knew nothing of his activities in Africa. Kahn continued the publication of *Illuminations* in *La Vogue*, eventually completed in issue no. 9 of June 21-27, 1886. Also in the pages of this magazine, he published the entirety of *A Season in Hell* in three issues, after the unexpected discovery of a first edition copy – the entire print run had never been put on sale.

According to Michel Murat, the first edition of *Illuminations* a few months later owes much to this pre-publication in *La Vogue*, as its young publisher Félix Fénéon "did not see the manuscript up close and edited the booklet using the pre-first edition [in *La Vogue*], without referring back to the manuscript." However, Fénéon changed the order of the poems later restored by the authors of Rimbaud's *Pléiade* (updated complete works edition) to the original arrangement printed in *La Vogue*. This order still prevails today up to most recent editions.

Some consider *Les Illuminations* to be Rimbaud's last verses, and all agree on their considerable influence on poetry and the arts, starting with Paul Claudel:



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“Since the initial thunderbolt that struck me when I received *La Vogue*, where I read *Illuminations* for the first time, I can say that I owe Rimbaud everything I am intellectually and morally” (letter to Mallarmé, 26 July 1897, in André Guyaux, “Rimbaud”, *L’Herne*, 1993).

1886, the true “year of free verse” (Eric Athenot) for *La Vogue*, did not end with Rimbaud: “The publication in *La Vogue* from June 28 to August 2 of texts by [Walt] Whitman translated by Laforgue accompanied the emergence of free verse in France, drawing Whitman into the Symbolist movement and ensuring him lasting visibility in France [...] 1886 brought together Laforgue, Whitman, and Rimbaud in publications that finally made the work of the latter two visible” (*L’appel de l’étranger, Traduire en langue française en 1886*). In

the pages of the magazine, Jules Laforgue initiated the meeting of these two giants by publishing the very first translations of *Leaves of Grass* alongside the first printing of *Illuminations*. Without their knowledge, Rimbaud and Whitman championed Symbolism and the beginnings of free verse through their presence in this journal of the newly created movement. Verlaine also recalled in his preface to *Illuminations*’ first edition the English influence in Rimbaud’s collection, whose title was inspired by his famous stays in London.

This important albeit short-lived journal also contains the second series of Verlaine’s *Poèmes maudits*, Jules Laforgue’s *Le Concile féerique*, Félix Fénéon’s study of the Impressionist painters, and Jean Moréas and Paul Adam’s *Thé chez Miranda*. Its contributors included Edouard Dujardin, Villiers

de l’Isle-Adam, Charles Henry, Charles Morice, Huysmans, and Stéphane Mallarmé.

A very rare complete copy of this journal, a cornerstone to any Rimbaud collection. The publication of *La Vogue* marked a founding moment in the publication of Rimbaud’s poems and is considered by André Guyaux “the real date of publication of his works”. It allowed readers to discover the work of the “poet of ellipsis and leaps” (according to Saint-John Perse), the “son of Heaven” (Mauriac), the “ardent and chaste angel of the Ardennes” (Cocteau), the “anarchist by spirit” (Mallarmé), the “man with soles of wind” (Verlaine), and the “eccentric traveler” (Delahaye).

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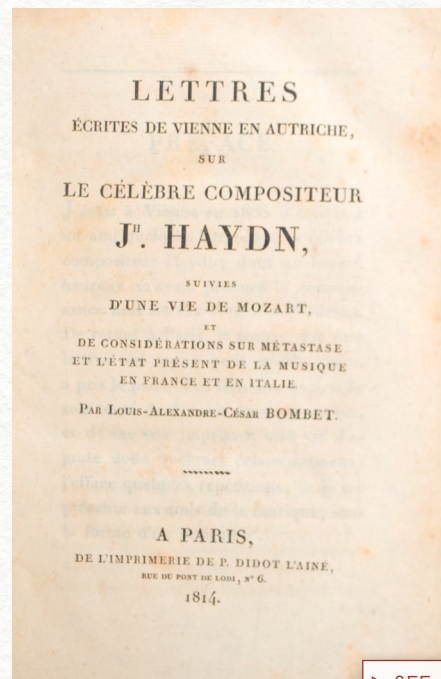
Lettres écrites de Vienne en Autriche, sur le célèbre compositeur Jh Haydn suivies d'une vie de Mozart et de considérations sur Métastase et l'état présent de la musique en France et en Italie par Louis-Alexandre-César Bombet [Letters written from Vienna in Austria]

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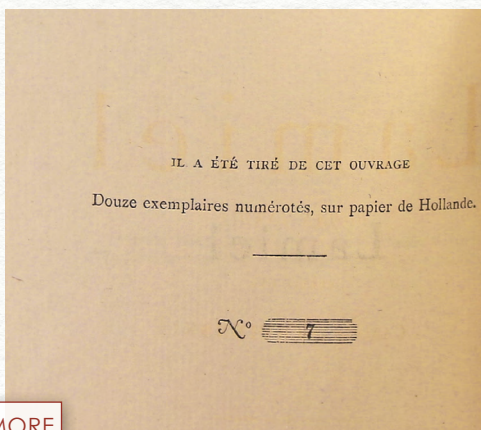


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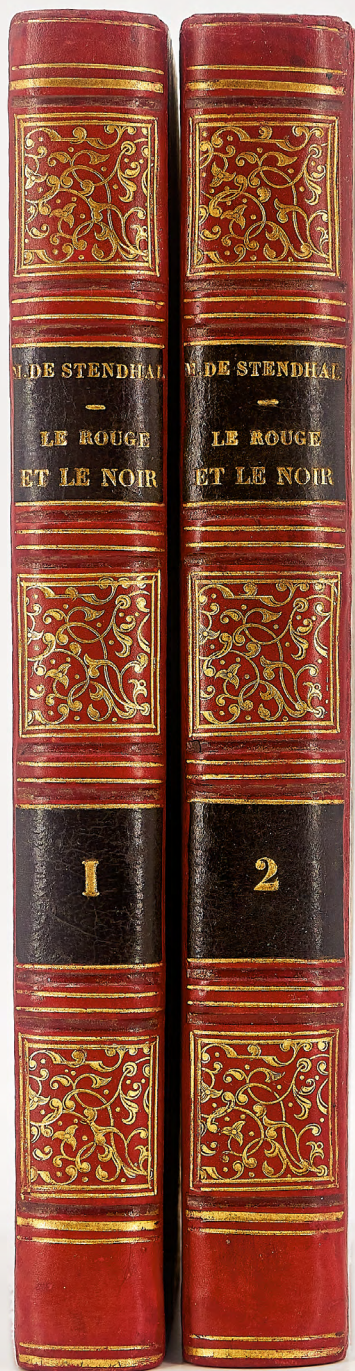
Full beige morocco binding, spine with five raised bands, date at foot, marbled paper pastedowns framed with inner gilt dentelle, comb-marbled endpapers, spine-ends gilt, board edges ruled in gilt, gilt roll to headcaps, original wrappers and spine preserved, all gilt deckled edges, housed

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[The Red and the Black]

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First edition, untrimmed with wide margins, very rare and highly sought after (see Clouzot, *Le Manuel du bibliophile français*, page 257).

Some occasional foxing.

Illustrated on the title pages of both volumes with two engraved vignettes by Porrêt. This copy retains the publisher's notice leaf in the first volume and the author's note leaf in the second volume.

Contemporary red half calf over marbled boards, corners in calf, flat spines ruled in gilt with double gilt panels decorated with typographic tools, black calf title and volume labels, some minor rubbing to joints, marbled endpapers and pastedowns, lower corners a bit worn, bookplate pasted on the front pastedown of volume one, contemporary bindings.

A very rare and desirable copy, with large margins (13 x 21.5 cm) entirely untrimmed and preserved in a handsome period binding – an even greater rarity. As noted by Clouzot: "Contemporary bindings are usually quite simple. So don't be picky about quality."

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SURREALISM

25 • James JOYCE & Jacques LACAN
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Léon-Paul Fargue, Pierre Keffer, Jacques Baron, Gottfried Benn, Céline Arnaud, Monny de Bouilly, Georgette Camille, André de Richaud, Jules Supervielle, Claire Goll, Paul Laforgue, David Herbert Lawrence, Marcel Jouhandeau, Paul Dermée, Jean Painlevé, Nadar, Pétrus Borel and Stendhal. Sunned spine on the No. 3/4 issue. Spine-ends and corners slightly rubbed, otherwise a wonderfully preserved copy.

A very fine example of this rare avant-garde magazine, which “came into being over the course of a few dinners that brought together the dissidents of Surrealism and other poets in this hospitable abode [of



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Lise Deharme]. Robert Desnos provided the title. Georges Ribemont-Dessaignes was the editor. Man Ray had designed the cover: a silhouette of a lighthouse against a photographic background of sailing boats. [...] It contains curiosities: a tale by Petrus Borel, a photo by Nadar, popular songs, an investigation into the neurosis of war, epitaphs taken from a cemetery of animals. Among other curiosities, a sonnet by the famous psychoanalyst Jacques Lacan. It is entitled *Hiatus irrationalis*.” (Jacques Baron, *Cahiers de l’Herne Raymond Queneau*, p. 333).

£ 4 300

26 • Paul VERLAINE

Jadis et Naguère

[Past Times and Bygone Days]

LÉON VANIER ◊ PARIS 1884 ◊
11.5 x 18.5 CM ◊ HALF MOROCCO

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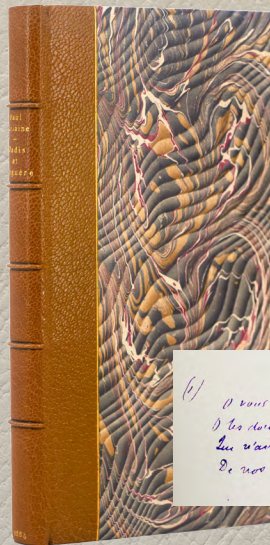
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Handsome copy signed and inscribed by Paul Verlaine to Émile Le Brun to whom Verlaine dedicated one of his poems (*Dédicaces*, sonnet XVI).

This copy includes manuscript corrections by Paul Verlaine himself and an exceptional manuscript poem on page 123.

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JADIS ET NAGUÈRE

U. Le Brun
à M. Emile Le Brun
bien cordialement
P. Verlaine

(1)
O vous savez, ô vous savez, ô le plus beau vin de
O les deux saints poètes, le plus beau vin de
Les années nous fait, on habite à l'école,
De nos travaux la dent et nous y aller!

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PAUL VERLAINE

Femmes



IMPRIMÉ « SOUS LE MANTEAU »
ET NE SE VEND NULLE PART,
— 1890 —

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27 • Paul VERLAINE

Femmes [Women]

IMPRIMÉ SOUS LE MANTEAU [HENRI KISTEMAEKERS]
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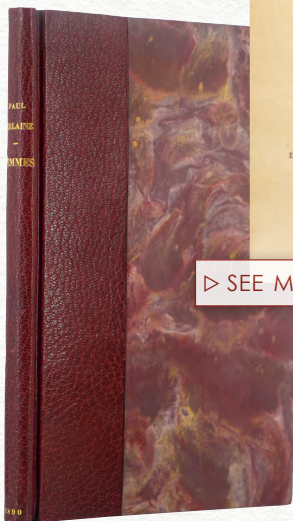
Bradel binding in half burgundy morocco, gilt date at the foot of the spine, marbled paper boards, marbled endpapers, pre-

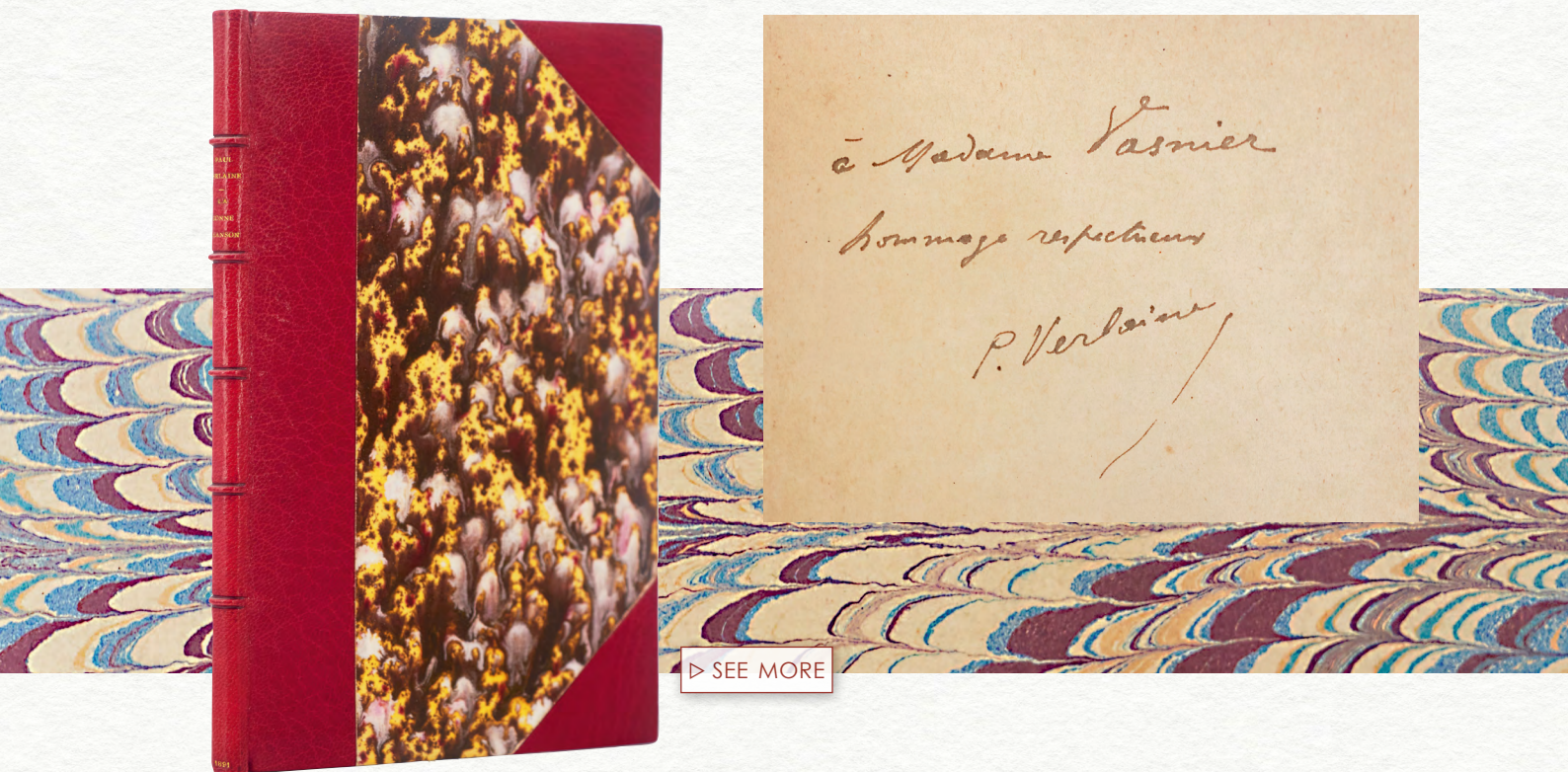
served wrappers.

An exceedingly rare and beautiful copy.

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28 • Paul VERLAINE

La Bonne Chanson [The Good Song]

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Second edition, printed in small numbers on Hollande laid paper.

3/4 red morocco, spine with five raised bands, gilt date at foot. Slight, superficial fading to spine, marbled paperboards, pebbled flyleaves and pastedowns, original covers and spine preserved, top edge gilt. A finely executed, unsigned binding from the late 19th to early 20th century.

Provenance: from the library of Simone and André Maurois, with their engraved bookplate on front pastedown.

Signed and inscribed copy by Paul Verlaine to the opera singer Marie-Blanche Vasnier: "À Madame Vasnier, hommage respectueux. P. Verlaine." [To Madame Vasnier, with respectful homage. P. Verlaine]

Marie-Blanche Vasnier was the muse of the young Claude Debussy, fourteen years her junior, to whom he dedicated numerous songs of love.

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