



ALAIN-FOURNIER

Le Grand Meaulnes

ÉMILE-PAUL FRÈRES ♦ PARIS 1913 ♦ 12 x 19 CM ♦ BOUND

First edition with all the features of first issue copies, one of 300 first issue copies on alfa satiné paper, numbered at the press and reserved for the author.

3/4 half red morocco binding, spine with five raised bands framed in black, gilt date at foot, marbled paper boards, marbled paper endpapers and pastedowns, original wrappers and spine preserved, top edge gilt, elegant binding signed by Devauchelle.

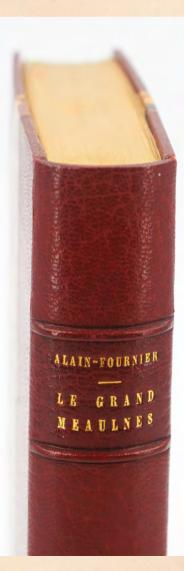
Rare inscribed copy by Alain-Fournier to writer and journalist Jean de Pierrefeu: "To Jean de Pierrefeu with my admiration and sympathy. H. Alain-Fournier." (À Jean de Pierrefeu avec mon admiration et ma sympathie. H. Alain-Fournier).

A very surprising inscription to the editor-in-chief of *L'Opinion* who first offered to publish this novel in February 1913, through Henri Massis. The offer was ultimately redacted, after

being rejected by the magazine's other editors. Thanks to his longtime friend Jacques Rivière, young Alain-Fournier managed to get a pre-first edition, serialized version of this novel published in the Revue de la Nrf. In the end, the small publishing house Emile-Paul agreed to issue the finished work in volume in September.

The immediate success of this masterpiece of 20th-century French literature must have somewhat ruffled the feathers of Jean de Pierrefeu, who wrote a bitter and ambivalent review: "I would have liked Alain Fournier to stop his story at the moment of his departure for Paris..., we would have been quite happy to accept that this slightly mad and fanciful tale should remain unexplained. ... but he wanted to weigh down his novel, which from then on turns out to be absurd, the characters become puppets... the dried-up skeleton of a love story to which one is not allowed to become seriously attached...".

No doubt Pierrefeu wished to justify *L'Opinion*'s failed offer of publication. Although in so doing, he was reflecting a general lack of understanding by literary critics – confused by the innovative double narrative structure of the novel



> SEE MORE

GF

à Jean de Rierresen arec mon admiration ch ma trympathie HA Cain- Fourmier. LE RAND MEAULNES



The parallels with Andersen's major masterpieces are unmistakable, especially the *leitmotif* that brought him fame: the powerful yearning of his characters to change their nature. As Ane Grum-Schwensen notes: "In Andersen's case, it is as though a highly conscious recycling of internal intertextual elements takes place, creating a wider network linking the works to-

gether. This becomes particularly evident when, for example, in 'the archives', one finds a note outlining the reciprocal connections among the many elements Andersen employed in The Dryad, The Little Mermaid, The Ice Virgin, and The Snow Queen." (Ane Grum-Schwensen, "Images littéraires et recyclage dans les manuscrits d'Andersen", Genesis, 48, 2019).

A rare inscription by Hans Christian Andersen, whose name remains familiar to children past and present. This exceptional copy was presented to one of the few individuals who witnessed the birth of this Parisian Little Mermaid.

€ 6 000

Twice inscribed to his friend Bournonville, the "poet of ballet"



Hans Christian ANDERSEN Inscribed to August BOURNONVILLE

Nye Eventyr og Historier. Ny Samling [et]Tredie Række [New Adventures and Stories. New Collection [and] Third Series]

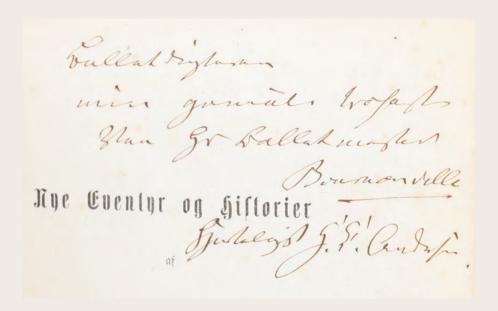
CAREITZELS FORLAG ♦ KIØBENHAVN [COPENHAGEN] 1872 ♦ 14 x 16.7 cm ♦ BOUND

First edition of the third series of Andersen's tales. Two parts in one volume, published respectively on 30 March and 23 November 1872, each bearing an inscription by Andersen. He mentions the first in his diary (H. C. Andersens dagbøger, vol. IX, p. 247) and the second is recorded by Henry Tuxen (*Anderseniana*, vol. 4, 1958-59, p. 155).

Red cloth half binding, smooth spine faded with gilt title and ruled in black, black cloth boards. First board with a slight lenghtwise crack, spine-ends and corners rubbed, small lack of material at the margin of the first board.

Rare collection of tales exceptionally inscribed twice by Hans Christian

Andersen to his friend the celebrated dancer and choreographer Auguste Bournonville, called here "Ballet-digter" (poet of ballet) in homage to his talent. The inscriptions appear on the half-title page of each part: "Vennen, Balletdigteren A. Bournonville fra hans Beundrer H.C. Andersen" [To the friend, the poet of ballet A. Bournon-



ville from his admirer H.C. Andersen] and "Balletdigteren min geniale, trofaste Ven Hr. Balletmester Bournonville Hjerteligst H.C. Andersen" [To the poet of ballet, my brilliant and faithful friend the ballet-master Mr. Bournonville / Sincerely H.C. Andersen].

The dancer and ballet director of the Royal Danish Theatre remained one of Andersen's greatest role-models: Andersen, who had aspired to be a dancer in his youth, but like many of his fairy-tale protagonists was born in "the wrong body" - relinquishing that career path, the now-famous storyteller made use of his writing talents for the stage, and collaborated on several occasions with Bournonville. The dancer met the author during Andersen's difficult beginnings at the Royal Danish Theatre. After his arrival alone in Copenhagen in 1819, Andersen aspired to build a career on stage which he considered a realm of magic and ecstasy, and fought desperately to make his place as a ballet dancer, actor or singer. He entered in 1821 as a pupil in the ballet class of Carl Dahlén, who had temporarily replaced Antoine Bournonville (Auguste's father) at the head of the theatre. Andersen made a few unremarkable appearances and endured the criticism of his teachers, who

mocked his gangly figure and awkward posture. The future author of the deeply autobiographical *Ugly Duckling* abandoned dancing but continued to observe the brilliant career of the young Auguste Bournonville – his exact contemporary, born the same day – as well as the famous dance school he was then founding in Copenhagen.

Twenty years later, the renowned storyteller had replaced the failed dancer: Andersen returned to the Royal Theatre where the greatest artists of Denmark's golden age gathered, and "collaborated closely with Bournonville both in the conception of works and in their staging, just as he was also a repeated inspiration for the ballet-master's choreographic work with his own fairy-tales and theatrical projects" (Digterens & balletmesterens..., p. 15). His storytelling talents translated wonderfully into his opera libretti and theatre texts. Alongside Bournonville, who signed the staging and choreography of the dances of elves, Andersen had his first stage success with his fairy-comedy entitled Lykkens Blomst (The Flower of Happiness) and then with a lyrical and dramatic tale Liden Kirsten (Little Christine) also choreographed by his friend. The two men worked on several stage productions, maintained for decades a rich correspondence and exchanged poems expressing their mutual admiration. It was even in August Bournonville's home, years later, that Andersen met and fell in love with the Swedish opera singer Jenny Lind – the famed "Nightingale of the North" – who rejected him and left the writer in deep distress.

In the present collection which contains 17 tales, Andersen notably reconnects with his youthful passion in Dandse, dandse Dukke min! (Dance, dance, doll of mine!) where a little girl's song animates her tovs: Dance. dance, doll of mine! / Watch your steps and get in line; / One foot forward; watch your feet. / Dancing makes you slender, sweet." The previous year, Bournonville himself had drawn inspiration from Andersen's tales to create the ballet Et Eventyr i Billeder (A Fairy-Tale in Pictures): "I climbed on stage and thanked Bournonville, who took me in his arms and asked me if I thought there was a little of my spirit in the ballet." (Andersen's diary, 26 December 1871).

A very rare double gesture of gratitude from the celebrated storyteller to his "poet of ballet", a major figure of classical dance who was able to give life and movement to Andersen's fairy-tale texts.

"THE MORE YOU STIR THE MIRE, THE WORSE IT STINKS

ANONYMOUS (Jean MESTREZAT)

Epouvantable etonnement du surveillant du temple de Charenton

Mathieu Colombel ♦ Paris 1632 ♦ 11.4 x 16.7 cm ♦ Bound

First edition, only one other copy recorded (BnF).

Full dark purple morocco binding, spine with five raised bands with gilt floral motifs, gilt date at foot, spine slightly faded, covers numerously framed in gilt, gilt-tooled corners each adorned with a blue onlaid morocco medallion stamped with a central gilt fleuron, marbled endpapers and pastedowns, pastedown bookplate of Ernest Stroehlin, inner gilt dentelle, spine-ends ruled in gilt, very light rubbing to corners, all edges gilt. A tiny restored lack of paper to the upper part of the title page, not affecting the text.

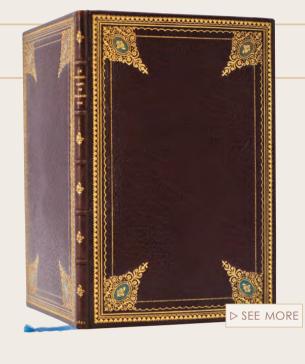
Very rare anti-Protestant satire in the form of a dialogue between the renowned Protestant minister Mestrezat and the warden of the Charenton temple where Mestrezat officiated. Undoubtedly one of the most theatrical expressions of the Catho-

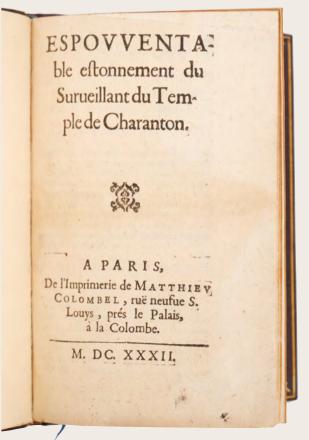
lic-Protestant controversy, which had then traded weapons of steel for those of paper (Pierre de Beloy): "The time of the Edict of Nantes was marked by interconfessional controversy, both oral and written, with the aim of defeating the opponent, silencing him, or ideally converting him, leading him from error to truth." (Marianne Carbonnier-Burkard). Techener described this work as a "witty and spiritual critique," adding that it is a "very rare piece, unknown to the authors of La France protestante" (Librairie Techener, 1888, no. 3903). The Charenton temple, where Mestrezat officiated, was the place of worship for Parisian Protestants in the 17th century, at a time when the practice of the Reformed faith was banned in major cities under the provisions of the Edict of Nantes. The warden of the Charenton temple, mockingly referred to in this pamphlet as a mere lamplighter, has even been identified as the celebrated Pierre du Moulin, the first pastor of the temple, who had gained the affectation in 1599 of the land to the Reformed Church of Charenton where a temple was erected (Tombeau de la mélancolie, p. 737). The anonymous author ridicules both protagonists-Jean Mestrezat is portrayed complaining to the warden about having been attacked by "the wicked little Abbé de Clausone"—the fiery polemicist Gabriel Martin, Abbé de Clausone, had indeed written scathing pamphlets against him. Could this work be by Clausone himself, rejoicing in his own writings? Regardless, retorts abound regarding the heresy of the Reformed faith, a "church order in which a lamplighter [the warden] holds one of the highest ranks"—the same lamplighter who exclaims in these lines: "I am more learned than all the Councils, for I am able to censure them."

Outstanding copy with prestigious provenance, beautifully bound in full morocco, of this work of which only one other copy is recorded in in institutions

Provenance: **Ernest Stroehlin** (1844–1907), Doctor of Theology and Professor of Religious History at the University of Geneva—with his engraved bookplate by Champel bearing the motto "Mente Libera" and his monogram "GES" (Gaspard-Ernest Stroehlin) on front pastedown.

Repertoire of Controversial Works between Catholics and Protestants in France, 1598–1685, no. 2957.





Honoré de BALZAC

Les Ressources de Quinola [The Resources of Quinola]

HIPPOLYTE SOUVERAIN ♦ PARIS 1842 ♦ 13.50 x 22 CM ♦ BOUND

The rare first edition.

Half caramel morocco, spine in five compartments, marbled pastedowns and endpapers, restored wrappers preserved, marbled edges. Foxed.

With an important autograph inscription signed by Honoré de Balzac to his friend Laurent-Jan, to whom Vautrin was dedicated, and the model for Bixiou, Léon de Lora and several other characters in The Human Comedy.

He was at the same time Balzac's best friend, trusted secretary, ghost writer and perhaps even... "beloved."

"...the singular phenomenon of the inventor who moved, in 16th century Barcelona, a vessel by steam past three hundred thousand spectators; that today we have no idea what became of him, denies this rage. But I've guessed the why, and that is [the basis of] my Comedy" (letter to Mme Hanska).

The Resources of Quinola is at the same time *Scapin's Deceits* and The Marriage of Figaro. Balzac's ambition from the 1840s up to his death was in essence to make a name for himself comparable to that of his illustrious predecessors. A hope as futile as it was abiding, he nonetheless never doubted his imminent success despite every setback.

The author of *The Human Comedy* may well have thought that the principal source of humor in the work was the hero and his scathing repartee. For Balzac in fact knew this character, this fierce and eloquent harlequin, well – his name was Laurent-Jan and he was Balzac's most faithful friend in the last years of his life.

Though most of their correspondence seems to have disappeared, it is thought that they met before 1835 (Albéric Second mentions a dinner in the rue Casini, where Balzac lived from 1829 to 1835).

An eccentric and provocative character, Laurent-Jan had pride of place in the Bohemian life that Balzac led during these years, most notably with Léon Gozlan, Charles Lassailly, Paul Gavarni and Albéric Second, according to whom the writer "was slumming it both pleasurably and profitably" (Maurice Regard, *Balzac et Laurent-Jan*).

All of them remained silent on the "excesses" of these tumultuous years, of which some eloquent traces have nonetheless come down to us in their correspondence; like the letter in which Balzac invites Gavarni to a soirée at Laurent-Jan's to "stretch a very well dressed *chotepis* a tad," signed "TicTac dit vit d'ours [TicTac, quick say bear]". Laurent-Jan was the principal organizer of these Balzacian orgies in his house at 23 rue des Martyrs, which inspired some scenes in *The Human Comedy*:

"The seraglio, like the salon of a brothel, offered temptations for every eye and voluptuaries for every taste. There was a dancer naked under veils of silk, pretend-virgins who breathing sacral innocence, aristocratic beauties – proud and indolent, a pale and chaste Englishwoman, and young ladies starting conversations by establishing certain basic truths, such as: "Virtue we'll leave to the ugly and hunchbacked!" (cf. Hervé Manéglier, Les artistes au bordel, 1997).

These crazy years coincided in Balzac's work with characters who were sexually ambivalent or clearly homosexual, like the androgynous Zambinella and Séraphita, Raphaël de Valentin, who had "a sort of effeminate grace," Louis Lambert "always gracious, like a woman in love," Lucien de Rubempré, and above all the character now considered the first homosexual in French literature: Vautrin.

Seeing this particular interest for different sexualities evidenced in *The Human Comedy* between 1830 and 1836 (but not before or after, if Mau-

rice Regard is to be believed), a number of commentators have been interested in Balzac's sexuality during this period, in which the author was 'with' almost all his young collaborators.

Thus, S. J. Bérard and P. Citron raise the question of the surprising witticisms that run through Balzac's correspondence with his young "protégés." "You, who tell me to fuck myself... you've summed up my feelings about you perfectly – so come here, then, and get yourself fucked; and be quick about it!" he writes to Latouche. Even stranger are the formulas with which he signs off his correspondence with Eugène Sue, which are a little surprising to say the least: "Yours, in the Pineal Gland," "Yours perineally," "I admire your foreskin and I remain yours," etc.

We've not found any correspondence with Laurent-Jan before 1840, at which time he writes Balzac letters commencing "Beloved," or "My darling," and ending with an explicit "I press myself against your great big chest."

According to allusions by some of his contemporaries, this dual sexuality of Balzac's seems to have been well known. Albéric Second compared his male relationships to those of Nisus and Euryale, while Roger de Beauvoir gave him the nickname "Seraphinus" and Edward Allet captioned his caricature of Balzac: "the Reverend Father don Seraphitus culus mysticus Goriot... conceives...a mass of inconceivable things and ephialtesticulary incubuses," [a reference to Ephialtes, who 'took King Leonidas from behind' at Thermopylae].

For contemporary critics, however, the question of what Pierre Citron terms Balzac's "ambisexuality" remains open. Among the theories advanced by Citron, S. J. Bérard, and P. Berthier is that Balzac's relationship with Laurent-Jan (for whom we are not aware of any escapades with women) fits with a hypothesis of active or imagined homosexuality on Balzac's part.

If we add that the play *Vautrin* is dedicated to Laurent-Jan, to thank him – Gautier writes – for having "really rolled up his sleeves", Laurent-Jan appears as one of the principal figures tied to the "shadowy areas of Balzac's psychology," (the title of Pierre Citron's study of the subject).

From 1841 on, the correspondence between Balzac and Laurent-Jan is distinctly less ambiguous and their extravagant language gives way to professions of friendship and mutual admiration right up to the Master's death on the 18th August 1850; Laurent-Jan signed his death certificate.

During these final ten years, the man whom Gozlan considers "Balzac's best friend" and Philibert Audebrant "the right hand of the author of *The Human Comedy*," was more specifically Balzac's principal partner in his great theatrical adventure, a passion that was to consume the debt-stricken novelist in search of recognition and financial success.

Théophile Gautier tells us that in 1840, when Balzac urged Laurent-Jan, Ourliac and de Belloy to write the play *Vautrin*, which he had already sold to the Porte-Saint-Martin Theatre but not as yet written, only Laurent-Jan was willing: "Balzac started out by saying, when referring to *Vautrin*, your piece, then little by little, our piece and eventually...my piece."

Laurent-Jan nonetheless got a prestigious dedication in print, an honor he shares with a handful of illustrious contemporaries like Victor Hugo, George Sand and Eveline Hanska, to whom Balzac also dedicated works.

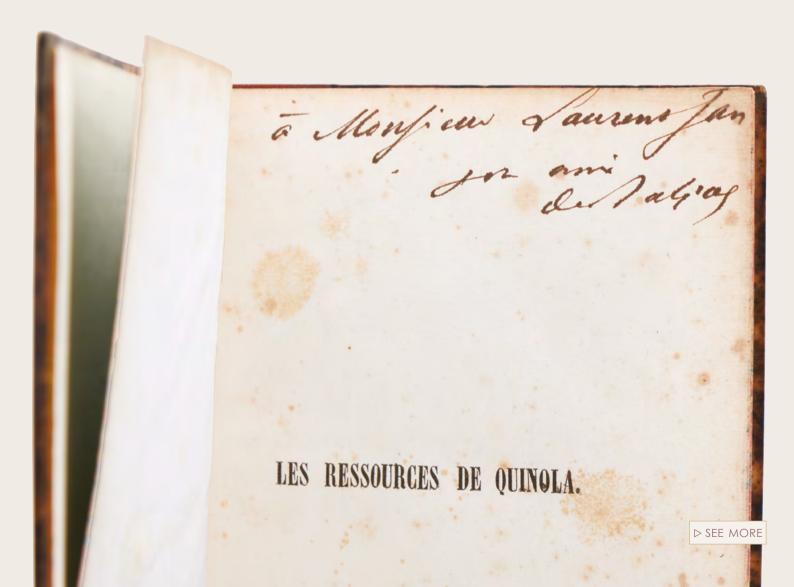
The banning of the piece did not discourage Balzac, who persisted in his dream of making his fortune in theatre with the active and enthusiastic co-operation of Laurent-Jan, to whom the Master entrusted the writing, correction or re-writing of numerous plays and works: Lecamus, Monographie de la presse parisienne [A Monograph of the Parisian Press], Le Roi des mendiants [The Beggar King] ("a superb basis for a two-man play"), etc.

"Also, you'll be getting several scripts to fill your spare time, because I want your help," Balzac wrote him from Wierzchownia in 1849.

One year earlier, before leaving for Poland, Balzac made this collaboration official by means of a power of attorney for literary affairs to Lauren-Jan, dated the 19th September 1848. "I declare that I have invested Monsieur Laurent-Jan with all my powers in everything relating to literary matters...he can make additions or cuts, and any necessary changes;...in fact, he shall represent me entirely."

Laurent-Jan took his task very seriously, as his many exchanges with the unhappy demiurge show. Balzac would never live to see the success he craved, as opposed to his friends Dumas and Hugo, to whom he compared himself, even during his failures. Thus, after the *Resources of Quinola* flopped, he wrote to Mme Hanska:

"Quinola was the subject of a memorable battle, comparable to *Hernani*." Duly noted!



On the 10th December 1849, more or less at death's door, Balzac still ties Laurent-Jan to all his projects in a letter that is admirable for its courage and hope: "Come, my friend, a little courage, and we shall board the ship of drama, good subjects in hand, to sail to the lands of Marivaux, New-Beaumarchais and New Comedy."

It is more than likely that the character of Quinola was partly inspired by this faithful friend, admired by Balzac, who signed his letters "a thousand times your friend," or "my heart is all yours," or "your respectful master, all proud of his pretend valet," (reflecting on the title Laurent-Jan gave himself). Laurent Jan, as brilliant as he was vain, never produced any work wor-

thy of this title, but was nonetheless undoubtedly a significant source of inspiration for Balzac, who owed him a number of 'bon mots' peppering his works. In *The Human Comedy*, it is Bixiou and Léon de Lora above all who are directly inspired by this eccentric bohemian, but beyond these two characters (writes Maurice Regard) "many of Balzac's shadows accompany this ancient, hunched and wrinkled form: Schinner, Steinbock, Gendrin" owe him "a little bit of themselves [and] much of their spirit."

Balzac never stopped telling those who were close to him of the indefatigable affection he cherished for his "unrepentant misanthrope," who did not always enjoy a good reputation.

"He's better than he seems. I, for one, love him seriously and well," (letter to Laure de Surville).

A few days before the death of her husband, Eve de Balzac recounted to his niece Sophie de Surville the transformative effects of the visits from his beloved.

"Your uncle is really much better, he's very cheerful and animated all day, and I attribute this to a good visit from our friend Laurent-Jan, who was more dazzling than ever yesterday evening – he was really fascinating and my dear patient kept repeating both yesterday and today: 'admit that no one is more spirited than that boy.'"

€ 20 000

"AH! IF ONLY YOU KNEW WHAT A WORLD OF PRETTY WOMEN!"

6

Honoré de BALZAC

"Je suis sur les dents ! [...] Je suis ivre de ma pièce" Autograph letter signed to Sophie Kozlowska about Les Ressources de Quinola

[Paris] 12 mars 1842 \diamondsuit 13.50 x 26 cm \diamondsuit 4 pages sur un feuillet

Autograph letter signed by Honoré de Balzac to Sophie Koslowska. 4 pages in black ink on a bifolium.

Usual folds. Very small lacks of paper along the horizontal fold of the first leaf. Published in his *Correspondance 1819-1850*, II. Paris, Calmann-Lévy, 1875, pp. 31-33.

A long, feverish letter by Balzac, a few days before the premiere of Les Ressources de Quinola at the Odéon theater. The writer writes to his close friend Sophie Kozlowska, daughter of Prince Kozlowski about the chaotic final preparations, and urges her to fill the theater with all of Paris's Russian high society.

Balzac wrote this important letter just as he was about to take one of the biggest gambles of his career. The writer wanted to convene a real audience for the premiere of *Les Ressources de Quinola*, and have the play performed in front of a full house of paying spectators – instead of using the famous *cla*-

queurs [clappers] traditionally seated in the parterre to encourage audience reactions (which is described at length in Lost Illusions). His failed attempt was so publicized by all the newspapers that this performance proved the very necessity of claqueurs: "The author preferred peril. Such is the reason for this first performance, in which so many people were displeased to have been elevated to the dignity of independent judges" (Editor's notes in Balzac's OEuvres complètes, A. Houssiaux, 1855).

"La Mina wrote me that you were ill, and it struck me as a blow as if someone had told Napoleon that his aide-de-camp had died": disregarding Kozlowska's fragile health, Balzac set about filling the twelve hundred seats of the Théâtre-Français with all the high-ranking and wealthy spectators Paris had to offer. He relied on the relations of his "carissima Sofia" to pay for the priciest seats – an inclination that earned him accusations of speculation. He indeed takes particular care going over prices in the letter:

"We'll play next Wednesday, barring any misfortune. The first seatings with four places are one hundred francs a box, and everyone wants to be there. But the fashionable place, where the Aguados, the Rothschilds, the Doudeauvilles, the Castries, etc., are, is the loge des premières fermées, because one feels at home. [...] - Lamartine has asked me for a box: I'll put him between the Russians. Princess Troubetskoï is not the same one whose husband I know. See to it that you write to the prince, - And don't forget your Makanof [...] So: balconies, twenty-five francs; stalls, twenty francs; premières découvertes, twenty-five francs a seat; secondes découvertes, twenty francs; secondes fermées, twenty-five francs; baignoires, twenty francs a seat. [...] Ah! if you only knew what wealth of beautiful women! There will be no clappers in the parterre, which is priced at five francs [...] Write a note to Princess Constantine Razumovska. I don't dare do it myself. For you and for your mother, you will go to the premières découvertes; I will place you well."



These hurried lines reveal Balzac's great expectations. He deeply believed in the merits of his comedy play about a man of industrial genius in 16th century Spain – although the play's reception certainly suffered from Balzac's poor choices during its premiere. The writer expected to solve his financial difficulties and travel with his beloved Madame Hanska following the play's success. Having finished writing the final acts in a hurry, he describes the terrible days leading up to the premiere:

"I'm overwhelmed, on edge! I have the actors rehearse in the morning, the entire cast during the day, and the actresses in the evening. There are twenty thousand francs worth of costumes in the play. The sets are brand new. I'm told that the work is a masterpiece, and that makes me shudder! It will always be frighteningly solemn".

Some lines even border on the paranoid, abundantly underlined with raging lines:

"Tell all your Russians that I need the names and addresses, with their written and personal recommendation, for those of their friends (men) who will want stalls. I get fifty a day, under false names, who refuse to give their addresses; enemies who want to bring down the play [crossed out

multiple times]. We are obliged to take the strictest precautions. In five days, I won't know what I'm doing. I'm drunk on my play. There's a sick actor.

A wonderful manuscript showing Balzac struggling to overturn the traditions of French theater – much like his character Fontanarès in the play: "A man of progress, rational, up against the hassles of a mass of imbeciles, useless or backward people, who above all do not want to undergo change" (Laélia Véron).

"In five days, I won't know what I'm doing. I'm drunk on my play"

Barbier, "one of the fascinating figures of Art Deco"

AND "MASTER OF INDIAN INK"



La Vie parisienne 5 fashion compositions Original ink drawings

1923 ♦ 24.2 x 30.2 cm ♦ One leaf

ed and dated 1923 by George Barbier on a leaf of thick of the four corners on the back a few years faint traces of

Five compositions in Indian ink signed and dated 1923 by George Barbier on a leaf of thick paper. Traces of paper pasted down at the four corners on the back, a few very faint traces of previous pencil inscriptions on the front.

An exceptional ink drawing by the eminent fashion illustrator George Barbier for the "Elegances" section of the newspaper La Vie Parisienne, featuring four silhouettes at the height of 1920s fashion, with boyish haircuts, dressed in flowing, low-waisted tube dresses or wrapped in luxurious furs. The silhouette in a headband and high heels in the lower left corner and the beautiful profile dated and signed in the center of the leaf appeared in the January 12, 1924, issue of La Vie Parisienne (No. 62, Year 2, p. 38), in the "Elegances" section, which Barbier illustrated on numerous occasions. The three other silhouettes were published in the same section (January 26, 1924, no. 64, year 2, pp. 79-80).

Superb fashion portraits with hieratic and elegant postures, drawn by Barbier in the Art Deco style that made him famous.

€ 2 500

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C.EARBIER 1914

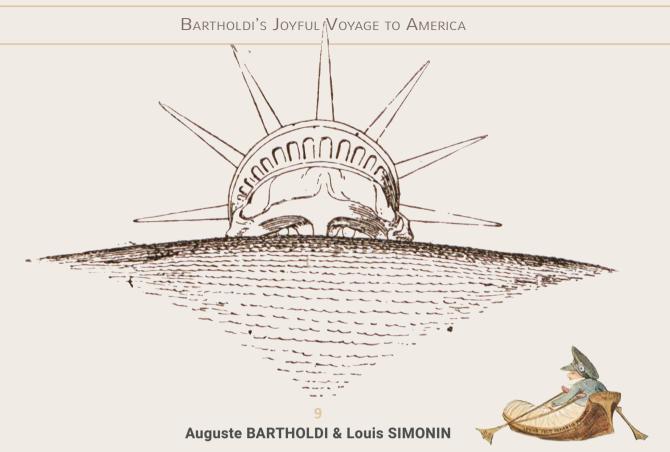
A RARE COPY
ON JAPON PAPER

George BARBIER

Le Cantique des cantiques Traduction française de 1613 Seventeen Drawings [The Canticle of Canticles]

> A LA BELLE ÉDITION ♦ PARIS 1914 22.50 x 23.50 cm ♦ In original wrappers

First edition, totaling 240 numbered copies, ours one of 10 copies on japon à la forme, the deluxe issue, complete at the end of the volume with its additional complete suite of illustrations in black as stated in the limitation. Illustrated with 17 splendid pochoir plates in black, white, and gold by George Barbier. A rare and handsome deluxe copy of this George Barbier masterpiece. ▷ SEE MORE



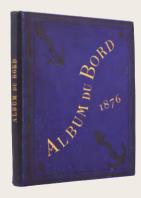
Album du bord • Caricatures on the boat to the 1876 Philadelphia Centennial Exhibition
[The Log Book Album. Gallery of Authentic Portraits of the Members of the French Jury and Their
Companions Embarked on and for 'America' 1876. Executed on the Quarterdeck. Expurgated, Revised
and Augmented, After Consulting the Originals]

Bartholdi, Simonin, Fouret & C[®] [Hachette] ♦ Paris 1879 ♦ 14.1 x 17.7 cm ♦ Publisher's binding

First edition of this album of caricatures by Frédéric-Auguste Bartholdi which he numbered and initialled (copy no. 36, followed by his initial). Printed "in small numbers" (Bartholdi Museum), with only six located in institutions (Colmar Museum, BnF, Harvard, UPenn, NYPL, Rutgers University).

Publisher's blue cloth binding, smooth spine gilt-lettered along its length, upper board numerously framed in black, anchors and stars stamped in black at the corners, title and date gilt-stamped; lower board numerously framed in black, black stars at the corners and a central anchor, red edges. Slight rubbing to joints, faint mottling to the lower part of the upper board, a few plate tabs slightly split at foot, not affecting the integrity of the binding.

Illustrated with an engraved title-frontispiece, a half-title featuring the head of the Statue of Liberty, and 30 full-



page hand-coloured lithographs.

Exceptionally rare copy of Auguste Bartholdi's caricature album created on board the steamship bound for the United States for the 1876 Philadelphia World's Fair, where he exhibited part of the Statue of Liberty.

This curious album contains the only caricature of the Statue by Bartholdi ever published: a vignette on the

half-title depicting the top of Lady Liberty's crowned head with her amused eyes emerging above the Atlantic. Moreover, the profits from the album were donated to the Franco-American subscription fund for the statue's construction. In 1876, the United States celebrated one hundred years of independence with the first World's Fair held on American soil. Bartholdi stood at the centre of events as commissioner of the French delegation, but above all as the creator of the celebrated Statue of Liberty. The subscription period had not allowed the statue to be completed in time to be unveiled at the 1876 Philadelphia Centennial Exhibition. Only its already finished monumental arm and torch-bearing hand were transported and exhibited at Fairmont Park on the exhibition grounds. The venture had a great success with visitors, who could climb into the torch for 50 cents to help finance the American pedestal.





Bartholdi departed on the steamship *L'Amérique* from the port of Le Havre at the beginning of May 1876, around the same time as the arm of his statue. During the two-week crossing, he gleefully caricatured his unsuspecting colleagues from the French delegation to the Philadelphia Exhibition.

Bartholdi had been practising caricature since his school days. The famous London World's Fair of 1851 had already inspired an entire album of sketches and English physiognomies, which has remained unpublished. With his sharp, Daumier-like style, Bartholdi was unanimously regarded as an excellent caricaturist though only these thirty portraits were ever published:

"On board the ship, his intention stemmed from the same carefree spirit. He sketched the various figures with astonishing acuity; the individual features are exaggerated to the extreme, the drawing dry and vigorous, angular and full of truth - it is humour à la Bartholdi. To complete this gallery of characters, he even portrays himself. These drawings, executed in the presence of their amused victims, were greatly enjoyed, and the willing participants suggested publishing the set under the title Album de Bord." (Société d'histoire et d'archéologie de Colmar, Annuaire 1979, vol. XXVIII, p. 84).

The superbly watercoloured plates feature funny verses written by Louis Simonin, a mining engineer whose research is known for having inspired Germinal to Émile Zola and Sans famille to Hector Malot. The preface reveals that behind the listed publishers ("Bartholdi, Simonin, Fouret & Cie.") stood in fact the famous Hachette publishing house, whose associate Étienne Fouret was among Bartholdi's shipboard companions. In the album, he is depicted as a giant on the ship's deck description in a witty caption: "Fouret, la fine fleur de la maison Hachette / Qui tant de livres donne et veut qu'on en achète!" (pl. 10). A fine copy in its original publisher's binding numbered and initialled by Bartholdi of this " already very rare small humorous volume" (Charles Lefebvre, Revue Alsacienne, 1881) and true "Bartholdi for bibliophiles," as Alain Fourquier aptly put it.

Georges BATAILLE & Pablo PICASSO & Robert DESNOS & Michel LEIRIS Alejo CARPENTIER & Robert DESNOS & Roger GILBERT-LECOMTE Carl EINSTEIN & Juan GRIS & Raymond QUENEAU & Georges RIBEMONT-DESSAIGNES Jean ARP & Constantin BRÂNCUŞI & Alberto GIACOMETTI & Giorgio DE CHIRICO Fernand LÉGER & André MASSON & Joan MIRÓ & Joseph SIMÀ

true • Complete collection of the Surrealist magazine "Documents"

DOCUMENTS \diamondsuit Paris 1929-1930 (n° 1 à 7, avril 1929 – décembre 1929 ; n° 1 à 8, [Janvier] 1930 – [OCTOBRE] 1930) \diamondsuit 22 x 27.50 cm \diamondsuit 15 volumes In original wrappers

First edition, 15 issues in 15 separate installments, abundantly illustrated with black and white photographs. Complete with the special issue "Hommage à Picasso" (No. 3, 1930) and the index for the year 1929, published as a separate 8-page stapled booklet.

Some spines slightly faded not affecting the text, occasional minor foxing along the margins of certain covers.

Complete series of this legendary and non-conformist magazine founded by Georges Bataille, which gave voice to "fields of art and knowledge unrecognized by official culture or considered controversial: popular literature, jazz, cabaret, advertising, everyday life" (Annie Pirabot), along with so-called primitive art and objects. Texts by Jean Babelon, Jacques Baron, Georges Bataille, Alejo Carpentier, Arnaud Dandieu, Robert Desnos, Carl Einstein, Roger Gilbert-Lecomte, Marcel Griaule, Juan Gris, Eugene Jolas, Marcel Jouhandeau, Michel Leiris, Georges Limbour, Marcel Mauss, Léon Pierre-Quint, Jacques Prévert, Raymond Queneau, Zdenko Reich, Paul Rivet, Georges Ribemont-Dessaignes, Georges-Henri Rivière, André Schaeffner, Roger Vitrac, among others.

Numerous full-page artistic contributions by Hans Arp, Constantin Brancusi, Giorgio De Chirico, Alberto Giacometti, Juan Gris, Henri Laurens, Fernand Léger, André Masson, Joan Miró, Pablo Picasso, Joseph Sima, etc.

The journal's pioneering and interdisciplinary approach established it as one of the most important publications of the century: a dissident voice against the doctrinaire surrealism of André Breton. Documents was conceived as a "war machine against received ideas" in Bataille's own words, and gathered an eclectic array of contributors-academics, ex-Dadaist and Surrealist painters and poets, philosophers... It remains renowned for its striking juxtapositions: "Rather than assemble documents from separate fields, rather than uphold the usual subordination of image to text, the journal gives photography, drawing, and image the privilege of being the most primal substance or the most original trace of human expression" (Georges Sebbag).

ETHNOGRAPHY

Documents is remembered above all for Bataille's radical ethnographic stance, focused on the material and detached from aesthetic criteria and the usual fascination with exoticism. These groundbreaking views foreshadow the Collège de sociologie that Bataille would later found with Michel Leiris, Roger Caillois, and Jules Moncrot. They are also reflected in the journal through numerous photographs of masks, stones, and other non-Western artistic creations (Siberian, Chinese...) set alongside modern artworks, including drawings by Klee and paintings by Picasso. Bataille also collaborated with the notorious Hans Bellmer (who would go on to illustrate the famous second edition of *Histoire de l'œil*) to create a terrifying portrait of the Hindu goddess of destruction, Kali

PHOTOGRAPHY

The review places particular emphasis on photography. Among its most celebrated contributions are the close-up photographs of toes by Jacques-André Boiffard, accompanying Bataille's essay on the foot in issue no. 6: "The point of this article lies in an insistence on directly and explicitly challenging what seduces, without relying on poetic contrivances, which ultimately amount to little more than diversion [...]," Bataille concludes. His fascination with the abnormal and the destructive is also evident in Boiffard's fetishistic and sadomasochistic photograph of a woman wearing a leather mask, used to illustrate Michel Leiris's "Caput Mortuum" (No. 8, 1930).

Also noteworthy are the contributions of Éli Lotar, the journal's principal photographer alongside Boiffard, notably his macabre slaughterhouse series. The extraordinary botanical photographs by Karl Blossfeldt are equally remarkable—five previously unpublished images accompany Bataille's essay Le Language des Fleurs (The Language of Flowers) (No. 3, June 1929).

POPULAR CULTURE

Throughout its issues, *Documents* affirms its interest in what Robert Desnos called "modern imagery" (No. 7, December 1929): pulp fiction, early comic strips—"Quetzalcoatl, who enjoys sliding down the mountainside on a small board, has always seemed to me, more than anything else expressible through the feeble means of everyday language, to be a Pied Nickelé,"

Bataille would write in the introduction to his essay on the comic *Pieds nickelés* (No. 4, 1930). Cinema also plays a major role in the journal's anthropological discourse, notably with the 30 film stills from Carl Eisenstein's *The General Line* arranged across a double-page spread (No. 4, 1930). The journal discusses the innovative cinema of Buñuel and the release of *Un Chien Andalou* in 1930, American cinema, as well as the burgeoning crit-

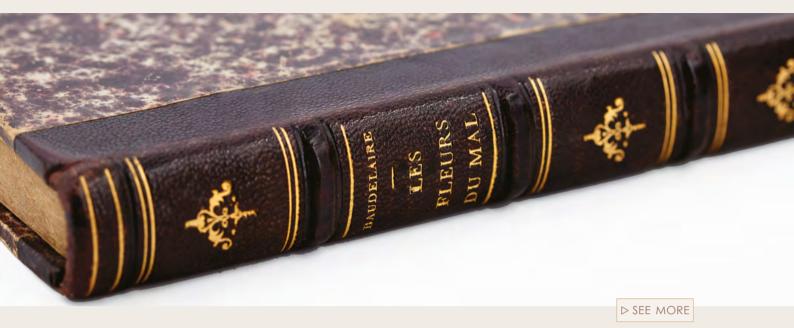
ical reception of jazz: "one of the contributors to *Documents* [Michel Leiris] began to consider jazz as an aesthetic phenomenon [...] For him, jazz became the very essence of art and urged the West to rethink what that notion truly meant" (Diane Turquety).

Rare complete set of this revolutionary journal, upholding a certain Dada spirit and a pioneer in ethnographic discourse.

£ 10 000

"Documents was made into a laboratory, a genesis, a crucible, a rebellion, a 'madness,' in short, an avant-garde..." (Jean Jamin)





Charles BAUDELAIRE

Les Fleurs du mal [The Flowers of Evil]

Poulet Malassis & De Broise ♦ Paris 1857 ♦ 12.2 x 18 cm ♦ bound

First edition printed on vélin d'Angoulême. Complete copy with the six banned poems and the usual misprints.

Half shagreen binding, spine with four raised bands twice ruled in gilt with gilt fleurons, marbled paper boards, marbled pastedowns and flyleaves, contemporary binding. Some foxing scattered foxing. This first and principal Baudelaire collection of poems was partly censored upon publication on accounts of "offense to public morality, religious morality, and decency." Some 200 copies were seized in bookshops and stripped of six poems.

Many questions remain regarding the printing and distribution of this major work of French literature. It is often claimed that the expurgated copies were still unsold and in bookshops before the "ridiculous surgical operation" (to use Baudelaire's own words) carried out on 200 copies available for sale. In fact, Baudelaire's correspon-

dence as well as his publisher's Poulet-Malassis show that sales were far from successful. Most of the copies were simply withdrawn and "put in a safe place" by the author and the publisher:

"Quickly hide, but hide the whole print run well; you must have 900 copies in loose leaves left. There were still 100 at Lanier's; those gentlemen seemed very surprised that I wanted to save 50, I put them in a safe place [...]. So there remain 50 to feed the Cerberus Justice," wrote Baudelaire to Poulet-Malassis on 11 July 1857.

His publisher immediately complied, distributing his stock among various "accomplices," including Asselineau, to whom he wrote on 13 July:

"Baudelaire has written me a hasty letter which I received yesterday, in which he informs me of the seizure [by the censors]. I am waiting to see him to believe it, but in any case we have taken our precautions. The copies are safe, and taking advantage of your good will we are today sending by rail... a crate containing 200 copies in loose leaves, which I ask you to keep until my next trip..."

No record has been found of these hidden copies ever returning to the trade, apart from a later issue in 1858 with a new title page.

The rarity of first edition copies of Les Fleurs du mal – especially in contemporary bindings – suggests that at least part of the withdrawn and unsold stock may have simply disappeared.

Copies in elegant contemporary bindings are rare proof of an early and discerning appreciation for the first collection of a then-unknown, scandalous poet, and retain the confidential charm of 19th-century literary circles.

A fine copy in a strictly contemporary half binding.

€ 35 000

LES

-FLEURS DU MAL

PAR

CHARLES BAUDELAIRE

On dit qu'il faut couler les execrables choses Dans le puits de l'oubli et au sepulchre encloses, Et que par les escrits le mal resuscité Infectera les mœurs de la postérité; Mais le vice n'a point pour mère la science, Et la vertu n'est pas tille de l'ignorance.

(Théodore Agrippa d'Aubigné, Les Tragiques, liv. 11.)



PARIS POULET-MALASSIS ET DE BROISE

LIBRAIRES-ÉDITEURS 4, rue de Buei.

4857

Charles BAUDELAIRE Inscribed to Paul MEURICE

Les Fleurs du mal [Flowers of Evil]

POULET MALASSIS & DE BROISE ♦ PARIS 1857 ♦ 12x18.7 CM ♦ BOUND WITH CUSTOM CHEMISE

First edition, printed on Vélin d'Angoulême, with the usual typographical errors, and containing the six proscribed poems; one of the few copies presented to the author and "intended for friends who render no literary services".

Full claret morocco binding, spine with five raised bands richly decorated with

multiple gilt– and blindtooled fillets; third-state covers; boards framed with multiple blindtooled fillets; marbled endpapers; gilt turn-ins; all edges gilt; marbled paper slipcase with morocco border; signed binding by Semet & Plumelle.

Precious copy, enhanced with an autograph dedication in ink by the author on the dedication page, addressed to Paul Meurice, playwright, journalist, and close collaborator of Victor Hugo, « à Paul Meurice, témoignage d'amitié. Ch. Baudelaire » ["To Paul Meurice, in token of

friendship. Ch. Baudelaire"]. Featuring twenty autograph corrections by the author to the printed dedication and four poems:

THE BRILLIANT FRIEND

This exceptional autograph dedication from Charles Baudelaire to Paul Meurice, Victor Hugo's surrogate brother, bears the rare witness to the first encounter between the two giants of French literature.

History records only four major interactions between Charles Baudelaire and Victor Hugo: after an early but unremarkable meeting in 1840 at the request of a schoolboy Baudelaire, the gift of Les Fleurs du Mal consti-

tuted their first successful encounter. This was followed, two years later, by Hugo's controversial preface on Théophile Gautier. Finally, in 1865, Baudelaire appealed once more to Hugo to intercede with Lacroix and Verboeckhoven, to no avail. Four moments in a quarter-century: a missed appointment, a perfect accord, a romantic duel, and manifest disdain.

AU POÈTE IMPECCABLE

AU PARFAIT MAGICIEN ÈS LANGUE/FRANÇAISE/

A MON TRÈS-CHER ET TRÈS-VÉNÉRÉ

MAITRE ET AMI

THÉOPHILE GAUTIER

AVEC LES SENTIMENTS

DE LA PLUS PROFONDE HUMILITÉ

JE DÉDIE

CES FLEURS MALADIVES

What sets the two encounters at the zenith of literature apart from the prosaic failure of the other two is the intervention of a Hermes: Meurice was that discreet and devoted servant of the arts, a "paragon of dedication," much like his dramatic hero Fanfan la Tulipe, whose true author, in the utmost discretion, would be forgotten. Yet, until the discovery of this copy, nothing indicated the existence of such an early "friendship" between Baudelaire and Meurice, nor the pivotal mediating role it played between Hugo and Baudelaire.

REUNION

Signed copies of the 1857 Fleurs du Mal by Charles Baudelaire rank among

the most prestigious bibliophilic treasures and have long held a distinguished place in major private collections. Fully referenced, compared, and analysed, they have inspired a substantial bibliographical *literature*. The number of autograph dedications, around fifty-five, has been established based on copies known with certainty, those recorded in a catalogue or auc-

tion, presumed copies, citations in correspondence, and estimated examples, either announced by the author or evident from other sources.

Occasionally, a previously unknown copy appears on the market. Such a discovery often sheds light on a little-known friendship of the poet, or the self-interested manoeuvres of the perpetually indebte -both frequently intertwined in Baudelaire's life.

Rarely, a Baudelaire dedication emerges unexpectedly, lacking any documentation to con-

textualise it.

The dedication to Paul Meurice is absent from all catalogues, from the correspondence, as well as from the poet's lists to De Broise of copies he intended to gift. Indeed, the correspondence between Baudelaire and Meurice prior to this dedication offers no explanation for this sudden evidence of "friendship," which would nonetheless be confirmed in later exchanges.

Before 1857, Baudelaire knew Paul Meurice primarily through his theatre, which the poet had long admired. In 1854, he requested from a third party "two good places for the eternal Schamyl." Perhaps he met Meurice on

- At the dedication: two pencil corrections to the last words of the first line. Baudelaire adds a plural to "es langueS françaiseS," "es" being, in fact, the contraction of "en les." A surprising syntactical correction, sacrificing coherence, which the author later amended in 1861 to "Magicien es Lettres Françaises".
- "La muse vénale", p. 29: one ink correction to the final word of the last line of the first tercet, "Guère S," one of the earliest misprints corrected by Baudelaire. which had nevertheless escaped him on the proofs, as with the following.
- "Le chat", p. 110; one ink correction in the second line of the sixth quatrain, "au" logically changed to "un."
- "Don Juan aux enfers", p. 43: three ink corrections to the third line of the third tercet. The first, a simple misprint, "errant S," had already troubled Baudelaire on the proofs, but its earlier correction had not been carried over.

The other two, "le\$ rivage\$," are not orthographic corrections but represent one of the very first poetic variants, absent from most presentation copies,

Les Fleurs du mal and the new original edition of 1861. -"Le reniement de Saint Pierre", p. 217: a pencil correction on the fourth line of the second quatrain. The "D" replacing the "C" in "Cieux" is underlined three times. Curiously, the proofs reveal the exact opposite: "Les Dieux" was then corrected with a "C," equally emphatically underlined. Anti-clerical remorse or al-

foreshadowing the forthcoming complete revision of

tered alliteration? This correction, found in only a few copies, drew the poet's attention to another misprint, still intact in our copy, later corrected in subsequent

presentation copies: "au X doux bruit."

-Baudelaire also inscribed a large "C" in pencil on pp. 52, 73, 91, 187, 191, and 206, at the head of the six poems condemned on 20 August 1857 for removal from copies in circulation. He transferred the same "C." to the table of contents, opposite the six incriminated titles: Les Bijoux, Le Léthé, À celle qui est trop gaie, Lesbos, Femmes damnées: À la pâle clarté, and Les Métamorphoses du Vampire.

In total, twenty autograph interventions by Charles Baudelaire.



that occasion, for two years later he directly requested "two tickets to see [his] *Avocat*," in terms marked by courtesy: "Dear Sir, Allow me to accept the gracious offer you once made me and

which I had discreetly declined (...) I will come to thank you, bringing the *Nouvelles histoires*, since you know how to appreciate *everything*."

In the next recorded exchange, dated 1859, Meurice had become a "dear friend" and was granted the distinguished honour of counting among the poet's esteemed correspondents.

From the "Dear Sir" of 1856 to the "témoignage

d'amitié" of the Fleurs du Mal dedication in 1857, a relationship had formed hitherto unknown to us, just as this copy itself remained undiscovered until recently.

MADAME BOVARY IS (ALSO) MEURICE

The answer to this gap may perhaps be found in Flaubert's biography. In April 1857, he indeed entrusted Madame Bovary to Paul Meurice, to be forwarded to Victor Hugo:

« Quoique je n'aie pas l'honneur de vous connaître personnellement, je prends la liberté de vous remettre un exemplaire d'un roman que je vous prie de faire parvenir à Mr Hugo. ».

["Although I have not the honor of knowing you personally, I take the liberty of handing you a copy of a novel which I beg you to forward to Mr. Hugo."]

By August, he was concerned that his messenger had still not delivered his precious parcel, today known to bear the simple yet flawless dedication: « Au Maître » ["To the Master"]. It was at precisely the same time that Baudelaire and Flaubert maintained a correspondence – unfortunately incomplete – concerning their respective works and the disheartening trials they faced. Which of the two had suggested calling on Paul Meurice to

intercede with Hugo? Flaubert seems to have entrusted his work to Meurice very early, yet Baudelaire had already exchanged with the same valued intermediary. It is likely, however, that both

telle en riant lui réclamait ses gages, que Don Luis avec un doigt tremblant dacieux qui railla son front blanc.

Sous son deuil, la chaste et maigre Elvire, ouceur de son premier serment.

On armure, un grand homme de pierre

works were submitted together, judging from Hugo's responses, all dated 30 August 1857.

It is therefore highly likely that Hugo's "faithful factotum" was entrusted with these two original works, among the most precious in French literature, dedicated to the master. And, in the manner of Flaubert, who asked Meurice to be "kind enough also to accept another [copy] enclosed," Baudelaire thus expressed his gratitude through this precious, until recently unknown, copy, of which Meurice is the esteemed recipient.

Henceforth, as Baudelaire would indeed write to Hugo, Meurice had become their "mutual friend."

IN THE SHADOW OF THE SHADOW-MAN

In 1859 the poet would again find himself indebted to Paul Meurice for his invaluable intercession in securing the luminous preface Victor Hugo granted to a work which, for all its brilliance, spared him no criticism. Meurice would become one of Baudelaire's closest confidants, and his wife, Eléonore, an intimate of the poet. Their correspondence grew long and affectionate, and after Baudelaire's stroke she remained at his bedside, with Mme Manet, playing excerpts from Tannhäuser for him.

The fragmentary correspondence be-

tween Meurice and Baudelaire nevertheless reveals the central place Victor Hugo occupied in their friendship:

"The letter from M. Hugo was not at my

mother's." (letter to Paul Meurice, 7 August 1859);

"I do hope M. Meurice will think to set a Légende aside for me." (letter to Madame Meurice, 29 September 1859);

"In two places in this packet you will find (...) passages relating to M. Hugo. If you think it worthwhile, you may let him know." (letter to Paul Meurice, 9 October 1859);

"Have you received Delâtre's parcel for M.

Hugo?" (letter to Paul Meurice, 21 December 1859);

"I forward Le Salut Public to M. Paul Meurice, who will unfailingly see it on to Guernsey." (letter to Armand Fraisse, 18 February 1860);

"My regards to Vacquerie." (letter to Paul Meurice, 30 March 1861);

"Has Meurice sent a proof to Victor Hugo?" (letter to Alphonse Legros, 6 December 1862);

"I have seen Mme Meurice about Legros, who has made a fine portrait of Hugo." (letter to his mother, 13 December 1862);

"I am charged with conveying to you the kind regards of M. Charles Hugo. – They say his father is to come and live here." (letter to Mme Meurice, 3 February 1865).

If Hugo's shadow pervades the letters exchanged by Baudelaire and Meurice, it is most likely because Meurice himself engineered the only successful moments of contact between these two cardinal figures of French poetry.

In 1840, the nineteen-year-old bachelor had already attempted to approach that otherwise unapproachable genius, sensing even then the need for an intermediary:

"I may be rather bold in sending you these praises, willy-nilly, through the post; but I wished to tell you, directly and simply, how deeply I love and admire you, and I tremble at the thought of seeming ridiculous."

No reply to this ingenuous declaration of affection is known, yet the young man did secure, at about the same time, a brief and disappointing meeting which left him with only the poorest of impressions. Thus, when he sent his first poetic work seventeen years later, accompanied by a "noble letter", he no doubt took certain precautions to ensure that it reached the illustrious exile – and to preserve some hope of receiving a response.

Paul Meurice was, unmistakably, the essential go-between – perhaps the sole one – linking the condemned poet to his illustrious counterpart in exile. Ghost-writer for Dumas, and responsible for stage adaptations of works by Victor Hugo, George Sand, Alexandre Dumas, and Théophile Gautier, Meurice employed his unobtrusive talent in the service of the foremost artists of his time. Yet it was his unique bond with Victor Hugo that accorded him a decisive position in the history of French letters. More than a

companion, Paul – with Auguste Vacquerie – came to stand in place of Hugo's lost brothers: "I have lost my two brothers; he and you, you and he, have taken their place; only I was the youngest –now I have become the elder, and that is all the difference."

To this brother in spirit – who had served as witness at his wedding, alongside Ingres and Dumas – the exiled poet entrusted the care of his literary and financial interests. It was he, again with Vacquerie, whom Hugo named executor of his will. After Hugo's death, Meurice founded the Maison Victor Hugo, still one of the most renowned literary house-museums in existence.

SAY IT WITH FLOWERS

Nevertheless, in the absence of this dedication, there was no basis to establish him so early as Baudelaire's intermediary to Hugo.

The copy destined for Hugo appears in Baudelaire's list to De Broise alongside other eminent Anglo-Saxon authors:

"Tennyson Browning De Quincy Victor Hugo

ENGLAND

Should I be unable to ascertain the addresses of these gentlemen, M. Fowler, an English bookseller in Paris, will see to delivering the copies." (letter to Eugène De Broise, 13 June 1857)

None of these copies has ever been traced, suggesting that the printer failed to carry out this rather complex task. Even if the said Fowler could have assisted Baudelaire in reaching his English colleagues, it is unlikely that he played any role in "delivering" the copy to Victor Hugo.

Hugo's reply confirms that he did indeed receive the precious item intended for him, together with a "noble letter."

Vet the precise circumstances of this dispatch remain entirely unknown. Neither Baudelaire's letter nor the copy presented has survived. Misattributed to the Jacques Doucet Library, the copy seems at most to have been glimpsed at a bookseller's, and the supposed text of the dedication, "A M. Victor Hugo, C.B.", is highly questionable.

That a still unknown poet, who had met the most celebrated writer of the age "only twice, and that almost twenty years ago," should sign "C.B." – at a





time when, in 1857, he reserved these initials solely for his two muses, Madame Sabatier and Marie Daubrun – may appear surprising. That he should offer no homage or expression of deference toward the very figure of whom he wrote to his mother just days earlier: "I care nothing for all these fools, and I know that this volume, with its virtues and its faults, will find its place in the memory of the educated public, alongside the finest poetry of V. Hugo, Th. Gautier, and even Byron," seems equally improbable.

To Baudelaire, of course, nothing was impossible. By his own admission, in 1859 he displayed the "prodigious impropriety" of sending Hugo the pages of his article on Théophile Gautier, which severely criticised the recipient, "without enclosing a letter, any homage, or any expression of respect and fidelity." Contrite, he then asked Paul Meurice to rectify the matter – with remarkable success.

Thus, in 1861, when sending his second edition of Les Fleurs du Mal, he was not sparing in his "Testimony of Admiration, Sympathy and Devotion," and the signature C.B. on this copy reflected a newfound complicity (the dedication, unfortunately vandalised, survives only as the signature and a single initial). Even the copy of his *Théophile Gautier* article, which he ultimately refrained from sending, initially bore a warm presentation: "as a testimony of admiration." The vandal who effaced this inscription was none other than

Baudelaire himself, the copy remaining, despite – or perhaps because of – this defacement, one of the most emblematic witnesses of the tumultuous relationship between Baudelaire and Victor Hugo.

Whether it was the 1857 dispatch, marked by improbable laconicism, the 1861 copy, now ghostly, or the telling repentance over Théophile Gautier in 1859, the volumes Baudelaire sent to Victor Hugo seem to reflect the very destiny of their relationship: an impossible encounter. As Victor Hugo would later summarise at the poet's death:

"I met rather than knew Baudelaire. He often shocked me, and I must have offended him frequently. (...) He is one of the men I regret." (Letter to Asselineau, March 1869)

STARS AND DISASTERS

In 1857, Paul Meurice, the "mutual friend" of Baudelaire and Hugo, nonetheless offered these two incompatible geniuses their only moment of genuine community.

The well-known double trials of 1857 – that of Flaubert, who secured the acquittal of his *Mad*ame, and that of Baudelaire, whose mephitic bouquet was to be deprived of its most sulphurous fumes – are familiar. Yet a third major literary trial occurred that year, one that should have eclipsed those of the two young, unknown writers: that which Victor Hugo brought to defend his rights over the opera Rigoletto,

adapted from *Le Roi s'amuse*, forbidden twenty-five years earlier.

If Flaubert prevailed before the law, Victor Hugo, like Baudelaire, yielded to its authority. In his letter of thanks to the poet, Hugo mingles poetic with political judgement:

"Let me end these few lines with a note of congratulation. One of the rare decorations the current regime can bestow, you have just received. That which it calls its justice has condemned you in the name of that which it calls its morality; this is one more crown. I shake your hand, poet." (30 August 1857)

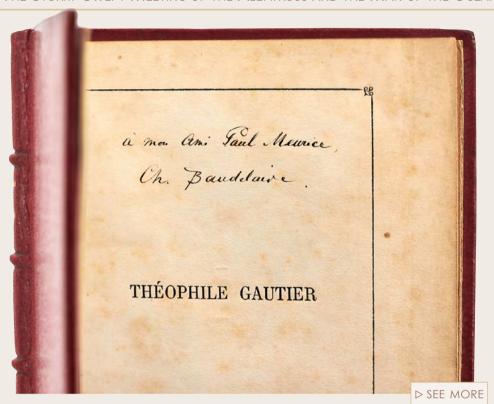
The proscribed found a reflection of himself in the damned, and this was perhaps the only occasion on which the destinies of the solar artist and the crepuscular poet were aligned.

Until now, the sole remnant of this fleeting communion was the letter of endorsement from the Master, preserved at the Bibliothèque historique de la Ville de Paris.

The "testimony of friendship" to Hugo's "brother" was the only indirect response Baudelaire could offer to his adversary, a father-figure who would haunt his life, and perhaps his poetry:

"Race of Cain, ascend to heaven, And cast God down upon the earth!" (translated by William Aggele)

THE STORM-SWEPT MEETING OF THE ALBATROSS AND THE MAN OF THE OCEAN



13

Charles BAUDELAIRE & Victor HUGO

Théophile Gautier. Notice littéraire précédée d'une lettre de Victor Hugo

Poulet Malassis & De Broise ♦ Paris 1859 ♦ 11.50 x 18 cm ♦ bound

First edition, of which only 500 copies were issued. With an etched frontispiece portrait of Théophile Gautier by Emile Thérond.

With a substantial prefatory letter by Victor Hugo.

Red morocco binding, gilt date at the foot of spine, marbled endpapers, Baudelairian ex-libris from Renée Cortot's collection glued on the first endpaper, wrappers preserved, top edge gilt.

Pale foxing affecting the first and last leaves, beautiful copy perfectly set.

Rare handwritten inscription signed by Charles Baudelaire: " à mon ami Paul Meurice. Ch. Baudelaire." ("To my friend Paul Meurice. Ch. Baudelaire.")

An autograph ex-dono slip by Victor Hugo, addressed to Paul Meurice, has been added to this copy by ourselves and mounted on a guard. This

slip, which was doubtless never used, had nevertheless been prepared, along with several others, by Victor Hugo in order to present his friend with a copy of his works published in Paris during his exile. If History did not allow Hugo to send this volume to Meurice, this presentation note, hitherto unused, could not, in our view, be more fittingly associated.

Provenance: Paul Meurice, then Alfred and Renée Cortot. This exceptional manuscript dedication from Charles Baudelaire to Paul Meurice, the true surrogate brother of Victor Hugo, bears witness to a singular literary encounter between two of the most important French poets, Hugo and Baudelaire.

Paul Meurice was indeed the indispensable intermediary between the condemned poet and his illustrious exiled counterpart, for asking Victor Hugo to associate their names with this elegy to Théophile Gautier was one of Charles Baudelaire's great au-

dacities, and would scarcely have had any chance of succeeding without the invaluable assistance of Paul Meurice.

Ghost-writer to Dumas, author of Fanfan la Tulipe and the theatrical adaptations of Victor Hugo, George Sand, Alexandre Dumas and Théophile Gautier, Paul Meurice was a gifted writer who chose to remain in the shadow of the great artists of his time. His unique relationship with Victor Hugo nevertheless granted him a decisive role in literary history. More than a friend, Paul, together with Auguste Vacquerie, stood in place of Victor Hugo's deceased brothers: « J'ai perdu mes deux frères ; lui et vous, vous et lui, vous les remplacez ; seulement j'étais le cadet ; je suis devenu l'aîné, voilà toute la différence. ["I have lost my two brothers; he and you, you and he, you replace them; only I was the younger; I have become the elder, that is the only difference."] It was to this brother of the heart (whose wedding he witnessed alongside Ingres and Dumas) that the exiled poet entrusted his

literary and financial affairs, and it was he whom Hugo named, together with Auguste Vacquerie, as his executor. After the poet's death, Meurice founded the Maison Victor Hugo, which remains today one of the most celebrated writers' house-museums.

In 1859, Paul's home had become the Parisian antechamber to Victor Hugo's Anglo-Norman retreat, and Baudelaire therefore turned quite naturally to this official ambassador. Baudelaire knew Meurice well, ever since an earlier intercession on his behalf with Hugo had earned him an exceptional copy of Les Fleurs du Mal as a testament of friendship. The two men also shared a close friend, Théophile Gautier, with whom Meurice had worked from 1842 on an adaptation of Falstaff. Meurice thus stood as the ideal intermediary through whom to secure the goodwill of the otherwise inaccessible Hugo.

Baudelaire had, however, already met Victor Hugo briefly. At the age of nineteen, he sought an audience with the greatest modern poet, to whom he had been devoted since childhood: "Je vous aime comme on aime un héros. un livre, comme on aime purement et sans intérêt toute belle chose." ["I love you as one loves a hero, a book, as one loves purely and disinterestedly every beautiful thing."] Even then, he imagined himself as a worthy successor, as he half-confesses: "À dix-neuf ans eussiez-vous hésité à en écrire autant à [...] Chateaubriand par exemple." ["At nineteen, would you have hesitated to write as much to [...] Chateaubriand, for instance" | For the young apprentice poet, Victor Hugo belonged to the past, and Baudelaire would soon seek to free himself from this weighty model.

From his very first work, Le Salon de 1845, the iconoclast Baudelaire castigates his former idol, declaring the end of Romanticism of which Hugo is the absolute representative: "These are the last ruins of the old Romanticism [...] It is Mr. Victor Hugo who lost Boulanger— after having lost so many others— it is the poet who cast the painter into the pit."

A year later, in the Salon de 1846, he renewed his attack with even greater ferocity, dethroning the Romantic master:

"For if my definition of Romanticism (intimacy, spirituality, etc.) places Delacroix at the head of Romanticism, it naturally excludes Mr. Victor Hugo. [...] Mr. Victor Hugo, whose nobility

and majesty I do not wish to diminish, is a craftsman far more skilled than inventive, a worker far more correct than creative. [...] Too material, too attentive to the surfaces of nature, Mr. Victor Hugo has become a painter in poetry."

This parricidal gesture could not have been fully realised without a substitute figure. It was Théophile Gautier who served as a renewed model for the younger generation, while Victor Hugo, soon to be exiled, would publish little else but political writings for nearly a decade. Thus, when Baudelaire, through the precious intermediary of Paul Meurice, presented a copy of his Fleurs du mal to Victor Hugo, he knew he was imposing upon him the striking printed dedication at the head of the volume: « Au poète impeccable au parfait magicien ès Lettres françaises à mon très cher et très vénéré maître et ami Théophile Gautier » ["To the impeccable poet, the perfect magician of French Letters, my very dear and most revered master and friend Théophile Gautier"]. The young poet's intention could not escape Hugo, and Baudelaire could scarcely have anticipated Hugo's luminous response: « Vos Fleurs du mal rayonnent et éblouissent comme des étoiles » ["Your Fleurs du mal shine and dazzle like stars "].

With his article on Théophile Gautier published in L'Artiste on 13 March 1859, Baudelaire pursued the same aim: to close the chapter on "Victor Hugo" in the history of French literature. More skillful and respectful than his previous writings - "Our neighbours speak of Shakespeare and Goethe; we may answer Victor Hugo and Théophile Gautier!" – Baudelaire's prose is nonetheless clear and decisive: Hugo is dead, long live Gautier, "this writer whom the world will envy us, as it envies Chateaubriand, Victor Hugo, and Balzac."

The critics were not mistaken, and the article's reception was decidedly cold. Baudelaire then embarked on the daring notion of linking Victor Hugo to his own dethronement, publishing under both names the advent of a new poetic era, with this pamphlet as its manifesto.

By his own account, the audacious poet had already "committed this prodigious impropriety [of sending his article to Victor Hugo on] printed paper without enclosing a letter, any homage, or expression of respect and fidelity." Undoubtedly, Baudelaire intended a rebuke to his elder. The affair

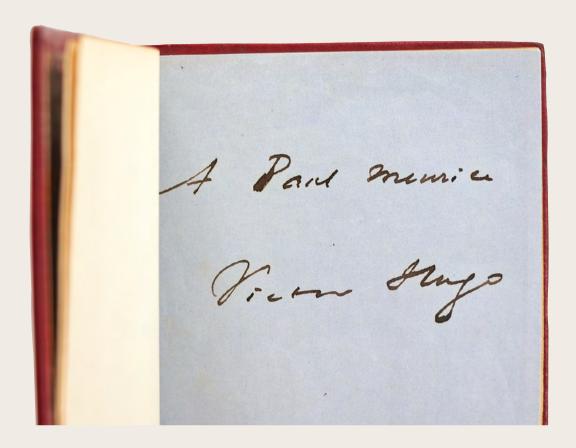
would likely have ended there, had Paul Meurice not intervened, informing the impetuous poet of the master's favourable judgment – an undoubtedly gracious letter, now forever lost.

Learning this, Baudelaire composed a letter to Victor Hugo of extraordinary boldness and sincerity: "Monsieur, am in the greatest need of you, and I invoke your generosity. A few months ago, I wrote a rather long article on my friend Théophile Gautier, which caused such a burst of laughter among fools that I decided to publish it as a small pamphlet, if only to demonstrate that I never repent. - I had requested that the journal send you a copy. I do not know if you received it; but I have learned through our mutual friend, M. Paul Meurice, that you had kindly written to me, a letter that has not yet been recovered.'

Plainly, he sets out his intentions, neither denying the impertinence of his article nor the true purpose of his appeal: "My aim was above all to bring the reader's mind back to that wonderful literary age over which you reigned as true king, an era which remains in my memory as a delightful childhood recollection. [...] I need you. I need a voice higher than mine and that of Théophile Gautier - your commanding voice. I wish to be under your protection. I will humbly print whatever you may deign to write. Pray, do not hesitate. Should you find anything to censure in these proofs, be assured I shall present your censure dutifully, but without excessive shame. A criticism from you, is it not still a caress, since it is an honour"

He spares not even Gautier, "whose name has served as a pretext for my critical reflections; I may confidentially admit that I am aware of the lacunae of his astonishing mind."It is naturally to Paul Meurice that he entrusts his "weighty missive." Confident of a favourable reply – "Hugo's letter will doubtless arrive on Tuesday, and magnificent I believe it will be" (letter to Poulet-Malassis, 25 September 1859) – Baudelaire takes particular care to highlight the prestigious preface writer, whose name will be printed in the same type size as his own.

Yet the letter is delayed, and Baudelaire again addresses his grievances to Meurice: "It is evident that if some reason had prevented M. Hugo from responding to my request, he would have informed me. I must therefore suppose an accident" (letter to Paul Meurice, 5 October 1859). As it hap-



pened, Victor Hugo had indeed sent his prefatory reply; it arrived soon after, and Baudelaire had it printed in its entirety at the head of his *Théophile Gautier*.

Yet this is no mere preface; it is a true rejoinder, composed with all the elegance of the master. Hugo does not content himself with the weighty attributes that Baudelaire ascribes to him, who, in the same work, describes the poet of Les Contemplations: "Victor Hugo, great, terrible, immense as a mythical creation, cyclopean, so to speak, represents the enormous forces of nature and their harmonious struggle."

To Baudelaire's manifesto: "Thus the principle of poetry is, strictly and simply, the human aspiration towards a higher Beauty. [...] If the poet has pursued a moral aim, he has diminished his poetic power (...) Poetry cannot, under penalty of death or decline, be equated with science or morality; it has not Truth for its object, it has only Itself."

Hugo sets forth his own precepts: "You are not mistaken in anticipating some dissent between you and me. [...] I have never said Art for Art's sake; I have always said Art for Progress. [...] The poet cannot walk alone, it is necessary that man also moves. The steps of Humanity are therefore the very steps of Art."

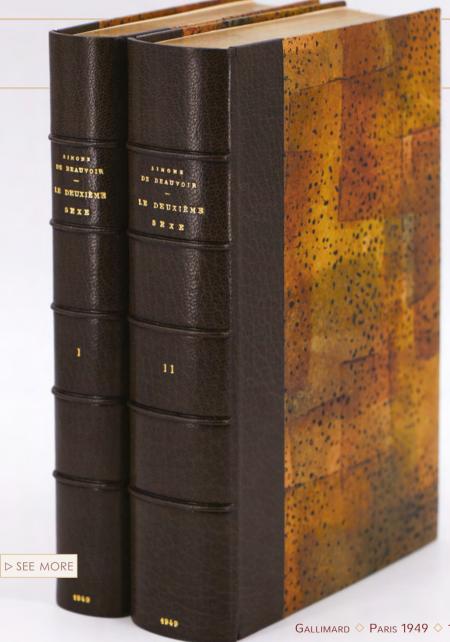
Unmoved by Baudelaire's recollections of him as a "delightful memory of childhood," the writer had by no means completed his prodigious œuvre. In this small pamphlet from one of his keenest critics, he outlines the trajectory of his impending works: *La Légende des siècles*, scheduled for release that month, and, three years on, Les Misérables, the preeminent social and humanist epic in the canon of world literature.

Baudelaire dispatched inscribed copies of his Gautier to the artists he revered, such as Flaubert, Manet, and Leconte de Lisle, demonstrating the significance he attached to this aesthetic statement. Despite Hugo's piv-

otal role, he received only a letter of thanks, without an inscribed copy of "their" work. Examination under ultraviolet light has since uncovered a dedication originally addressed to him "in testimony of admiration," later scraped and overwritten with a palimpsest to M. Gélis. This erasure and rewriting symbolises the complex love-hate rapport the poets maintained over a lifetime.

It is through this copy, presented to "his friend Paul Meurice," that Baudelaire chose to acknowledge the Hugo circle for this extraordinary literary encounter. Baudelaire and Hugo's Théophile Gautier is, beneath its apparent modesty, a dual manifesto of two great currents of poetry: Baudelaire's L'Albatros versus Hugo's Ultima verba. While "the giant wings [of the former] prevent him from walking," the latter "remains outlawed, determined to stand tall."

And if there's only two left, it'll be these two!



THE MOST IMPORTANT FEMINIST ESSAY IN A DELUXE ISSUE

14 Simone de BEAUVOIR

Le Deuxième sexe [The Second Sex]

Gallimard ♦ Paris 1949 ♦ 14 x 20.50 cm ♦ 2 volume bound

First edition, one of 55 numbered copies on pure wove paper, the only deluxe paper issue.

Bound in half brown morocco, spines with five raised bands, gilt dates at foot, boards covered with abstract patterned paper, endleaves and doublures of brown paper, original wrappers and backstrips preserved, gilt edges, bindings signed by Thomas Boichot.

A precious copy of this foundational text of modern feminism.

€ 15 000

"The very rare deluxe edition of Pierre Boulle's masterpiece, adapted for the screen nearly ten times"

1!

Pierre BOULLE

La Planète des singes [Planet of the Apes]

Julliard ♦ Paris 1963 ♦ 14.8 x 20.2 cm ♦ In original wrappers

First trade edition, one of only 50 numbered copies printed on alfa paper, the only deluxe issue.

Rare and very attractive copy in original condition.

This masterpiece by Avignon native Pierre Boulle was an instant hit when it came out in 1963, quickly making its way into multiple translations. It took Hollywood just one year to jump on the "Boulle bandwagon." Producer Arthur P. Jacobs snapped up the film rights in 1964, and four years later the first movie hit theaters, directed by Franklin Schaffner. As Thomas Olivri points out in *Littérature de la pop culture*, "between 1968 and 2017, this short but seminal text gave rise to two TV series in 1974 and 1975, countless comic books, and no fewer than nine film adaptations: an initial run from 1968 to 1973 starring the iconic Charlton Heston, a Tim Burton take on the story, and a spectacular new trilogy from 2011 to 2017 that explores the Planet of the Apes origin story..." This 2018 text doesn't mention Wes Ball's 2024 adaptation, the latest to date—but it surely won't be the last.

Rare deluxe edition of Pierre Boulle's *Planet of the Apes*, his masterwork that straddles science fiction and philosophical tale, brought to the screen nearly ten times since it first appeared in 1963.



Albert CAMUS & Jules SUPERVIELLE & Federico GARCÍÀ LORCÀ Gabriel AUDISIO & Emmanuel ROBLÈS & Jean TARDIEU & Antonio MACHADO

Rivages Nos. 1-2 Complete collection

RIVAGES [EDMOND CHARLOT] ♦ ALGIERS 1938-1938 ♦ 15.2 x 20.5 cm ♦ 2 VOLUMES BOUND IN 1

Very rare complete collection of *Rivages*, a periodical "of Mediterranean culture" with only two issues ever published in December 1938 and February-March 1939. Exceedingly scarce subscription leaflet bound at the beginning of the first issue. Only five copies recorded in WorldCat (BnF, Oxford, Harvard, Yale, NYU).

Bradel binding in full beige cloth, smooth spine, green shagreen title label, covers and spines preserved, contemporary binding.

Contributions by Albert Camus, Jules Supervielle, Emmanuel Roblès, Jean Tardieu, Gabriel Audisio, Federico García Lorca, Antonio Machado, Eugenio Montale...

Rare copy of this short-lived periodical censored after only two issues. founded by Camus with Gabriel Audisio and Jacques Heurgon.

Launched when he was only twenty-four years old, it contains one of the very first expressions of Camus's "Mediterranean humanism". The young author published there a section of Noces and, above all, wrote the periodical's manifesto which already reveals the constant and vibrant presence of the Mediterranean at the very core of his work. When Camus launched Rivages with his publisher and former classmate Edmond Charlot, the young writer had already finished university, founded the Théâtre du Travail and later the Théâtre de l'Équipe, campaigned for the Blum-Viollette law to extend voting rights in Algeria, contributed to the newspaper Alger Républicain, and even directed a Maison de la Culture in Algiers.

Camus's "presentation of the review Rivages" which opens the first issue

is often cited as a key to understanding his philosophy. Paradoxically he always refused to call himself a philosopher and was often criticized for this stance. His intimate convictions and ideals are nonetheless set forth in Camus' Rivages manifesto-plea for tolerance which rejects any fascist claim to Latin identity:

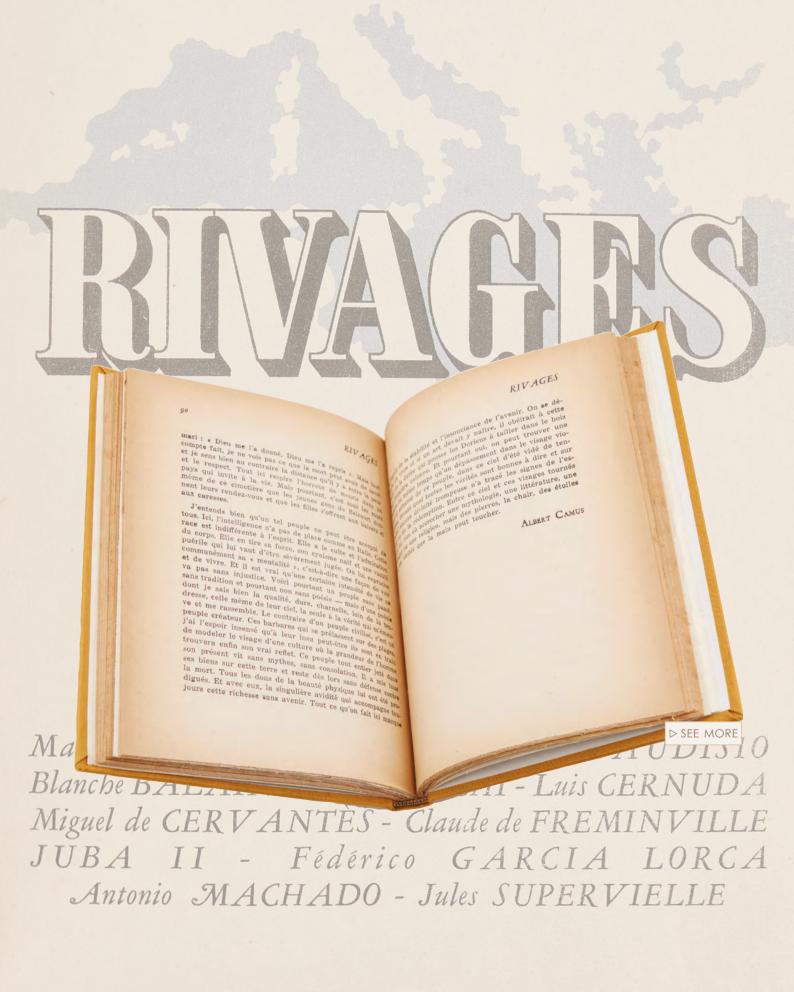
"It will not escape anyone that a movement of youth and passion for man and his works has arisen on our shores. Diverse, uncoordinated, and vehement tendencies express themselves with awkwardness and injustice. [...] At a time when the taste for doctrines is striving to cut us off from the world, it is good that young men, in a young land, proclaim how attached they are to those few perishable and essential things that give life a meaning: sea, sun, and women in the light. These things belong to living culture, and the rest is a dead civilisation that we reject. If true culture cannot be separated from a certain barbarism, then nothing barbaric should be foreign to us. The point is to agree on the meaning of the word barbaric. And that already constitutes a programme."

With this new periodical, Camus called for the development of a literature of the Mediterranean in all its radiant unity and contrasts: "It is this shimmering vitality that can be found in works such as L'Envers et l'endroit or Noces, and even in certain passages of L'Étranger." (Hélène Rufat, À travers et par la Méditerranée : regards sur Albert Camus). This remarkable text already foreshadows his position on Algerian independence, aiming to embrace a "variegated" culture and society in a spirit of reconciliation. Camus even slipped here the name of the most famous protagonist of his novels: "From his earliest writings, Camus set the

frame of what he calls in 1938 in *Rivages* a thought inspired by the play of the sun and the sea." One can already sense the figure of *Meursault* [a name made up of mer and soleil] who would, a few years later, become the hero of *La Mort heureuse* and the narrator of *L'Étranger*. We are already within that Mediterranean world which, as noted in *L'Homme révolté*, "remains our first and our last love" (François Mattei, *La Pensée méditerranéenne d'Albert Camus*).

Rivages was printed on the presses of Camus's friend and other Rivages contributor Claude de Fréminville who had just founded a small printing house on Rue Barbès in Algiers. Together they created the CA-FRE press (Camus-Fréminville) and published Jean Hytier, Léo-Louis Barbès, Christian de Gastyne, and Blanche Balain. The second issue of Rivages includes the pre-original publication of the celebrated essay L'Été à Alger, which would later appear in Noces, also published by Rivages publisher Charlot. The third and final issue of Rivages about García Lorca was never released: the proofs were seized and destroyed by the authorities who began censorship even before France declared war on Germany. After the definitive interruption of Rivages, Camus extended his engagement for a free Mediterranean culture to the whole of Europe now ravaged by totalitarianism by becoming director of the resistant newspaper Combat.

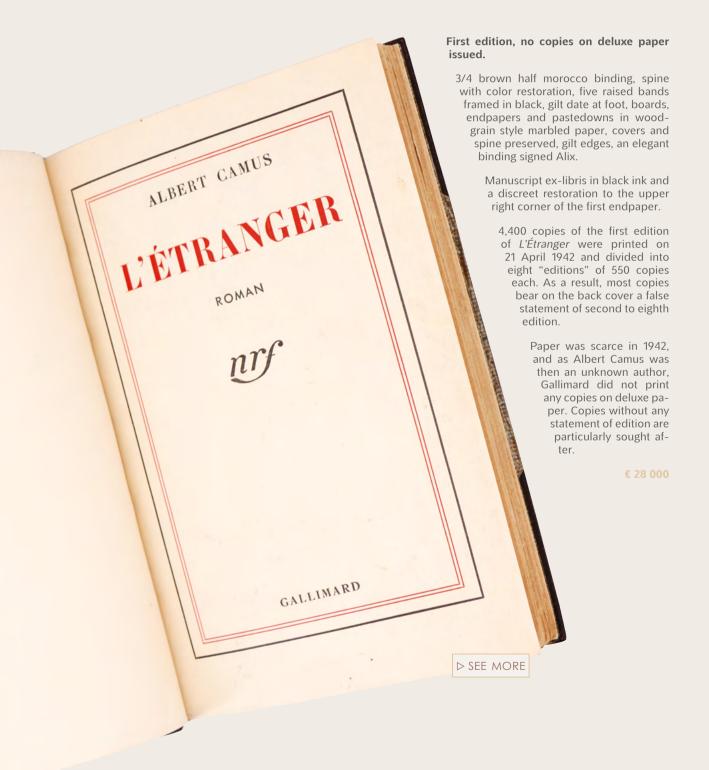
Rare copy of this periodical containing one of Camus's earliest literary works, conceived to awaken a sense of "Mediterraneity" – a shared foundation of culture and nature bathed in sunlight which would become the leitmotiv of his essays and works of fiction

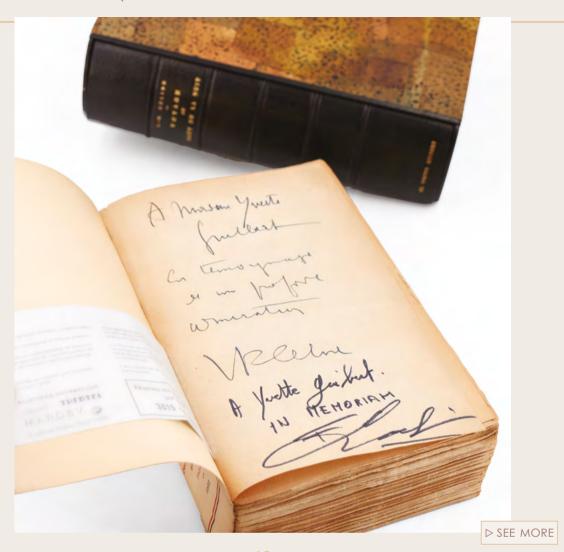


Albert CAMUS

L'Étranger The Stranger]

Gallimard ♦ Paris 1942 ♦ 11.8 x 18.8 cm ♦ Bound





Louis-Ferdinand CÉLINE Inscribed to Yvette GUILBERT

Voyage au bout de la nuit [Journey to the End of the Night]

Denoël & Steele ♦ Paris [Paris] 1932 ♦ 12 x 19 cm ♦ In original wrappers with custom chemise and slipcase

First edition with all first printing features, one of the press copies.

Exceptional presentation copy inscribed by the author to the famous singer Yvette Guilbert, to whom Céline himself sang and offered one of his scandalous compositions, "Katika la putain," [Katika the Whore] later renamed "À Nœud coulant" [With a Slipknot"] "A madame Yvette Guilbert en témoignage de ma profonde admiration. LFCéline."

Beneath Céline's inscription, the actor Fabrice Luchini added: "A Yvette

Guilbert in memoriam. FLuchini"; and on the half-title, actor Jean-François Balmer wrote in turn: "Merci en bon voyage. JFBalmer."

With pasted-in entry tickets to their respective performances of *Voyage au bout de la nuit* at the Comédie des Champs-Élysées for Luchini, and at the Théâtre de l'Œuvre for Balmer. This remarkable presentation copy reveals Céline's consuming passion for the musical attributes of language. **Song is omnipresent in** *Voyage au bout de la nuit* **from its famous epigraph**, **the well-known** *Chanson des Gardes su-*

isses, which Céline would later claim to have written himself. The book's title derives from one of the song's verses. Céline was also a songwriter and even performed two of his own compositions: "Règlement" and, above all, "À Nœud coulant," a bawdy tune he first presented as a translation of a Finnish folk song. He composed "À Nœud coulant" after the publication of Voyage, during the writing of Mort à Crédit [Death on Credit] between 1934 and 1936, and recorded it in 1955. Arnaud Marzorati noted Céline's impossibly deep voice and confessed to being "captivated by his deliberate arrythmia. As if the rhythm of life could be chaotic and not tied to the mere beating of the heart; as if he sought to tell his story with a pulse outside of consensus." (Program, May 16, 2013, "Les Chansons de Céline," Cité de la musique).

But before recording the song himself, Céline had the audacity to offer this scandalous song to the great Yvette Guilbert, in the 1930s. As Michaël Ferrier notes, Céline "would spend his life seeking the friendship of the stars of his time – some now forgotten (Guy Berry, Max Révol, Alfred Pizella), others more memorable, like Michel Simon or Arletty (to whom he dedicated a piece, *Arletty, jeune fille dauphinoise*, in 1948), many built

their careers on operettas, both staged and filmed. [This passion for song] no doubt traces back to Céline's childhood: the Passage Choiseul, where his mother kept a lace shop, was home to Offenbach's Théâtre des Bouffes-Parisiens and a gramophone dealer." (*Télérama*, special issue, June 2011).

Céline's close friend, the painter Henri Mahé, recounted the memorable evening when Céline unsuccessfully offered "À Nœud Coulant" to the singer. Whether it was on this "musical" occasion that Céline gifted his *Voyage* to the queen of the Parisian music hall remains unknown:

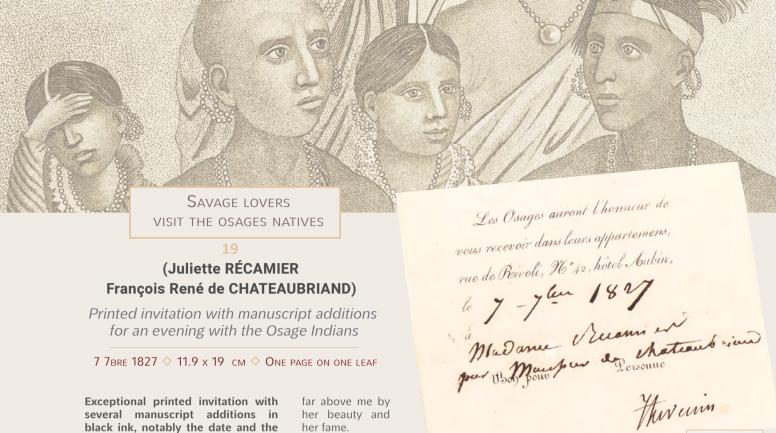
"Why did the great Yvette Guilbert one day invite him to visit her at

home? He leapt at the chance! She introduced him to Cécile Sorel, the unforgettable Célimène. Overjoyed, he promptly sang them his brand-new 'Katika.' The compliments were brief and tepid, barely courteous. No! They had something else in mind. A film, a screenplay he was to write based on their ideas: two sisters triumphing on stage... One on official stages across the globe, the other in the world's music halls." (Henri Mahé, *La Brinquebale avec Céline*, p. 72).

This extraordinary copy contains inscriptions by two renowned interpreters of Céline's prose – actors Fabrice Luchini and Jean-François Balmer, both of whom have brought to life the musicality of the Voyage.

£ 15 000





several manuscript additions in black ink, notably the date and the names of the illustrious recipients: "Madame Récamier, par Monsieur de Chateaubriand." (Madame Récamier, through Monsieur de Chateaubriand)

Usual traces of folding, some lack of paper to left margin, paper slightly creased at lower right, minor spotting.

The leaf bears a signature, possibly painter Charles Thévenin's, suggesting he may have overseen the issuing of invitations. François-René de Chateaubriand invited the celebrated woman of letters Juliette Récamier to a reception held in honour of a group of Osages, members of the Native American tribe bearing the same name and originating from the regions bordering present-day New Mexico. In September 1827, the two lovers were celebrating the tenth anniversary of their relationship-at once friendly, romantic, and intellectual. Their encounter, however, dated much earlier than 1817: it took place in 1801, shortly after the publication of the writer's first novel, Atala ou les Amours de deux sauvages dans le désert. In his Mémoires d'outre-tombe, Chateaubriand would recall that first emotion:

"It was Christian de Lamoignon who introduced me to Madame Recamier [...] Coming from my forests and my obscurity, I was still extremely shy; I scarcely dared raise my eyes to a woman surrounded by admirers, and placed so

morning, about a month later. I was at Madame de Stael's [...] suddenly Madame Recamier entered wearing a white dress; she sat down in the center of a blue silk sofa; Madame de Stael remained standing and continued her conversation, in a very lively manner and speaking quite eloquently; I scarcely replied, my eyes fixed on Madame Recamier. I asked myself whether I was viewing a picture of ingenuousness or voluptuousness. had never imagined anything to equal her and I was more discouraged than ever; my roused admiration turned to annoyance with myself. I think I begged Heaven to age this angel, to reduce her divinity a little, to set less distance between us. When I dreamed of my Sylph, I endowed myself with all the perfections to please her; when I thought of Madame Recamier I lessened her charms to bring her closer to me: it was clear I loved the reality more than the dream. Madame Recamier left and I did not see her again for twelve years. Twelve years! What hostile power culls and wastes our days like this, lavishing them, ironically, on all the indifferent relationships called attachments, on all the wretched things known as joys!"

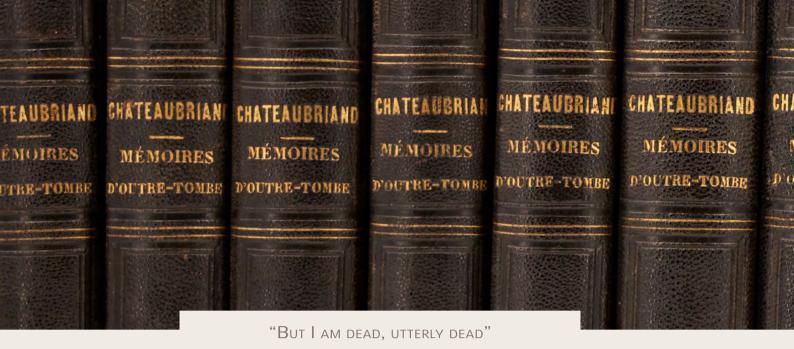
François-René de Chateaubriand, the "savage" of the New World, fell in love with the salonnière Juliette Récamier. In 1827, as this invitation attests, both the writer's passions-for Juliette

and for the theme of the "savage"-remained entirely intact. Like all of Paris at the time, he wished to meet the Osages, who were travelling through nineteenth-century Europe. The six members of this Native American tribe. from lands near present-day New Mexico, landed at Le Havre on 27 July 1827. They very quickly became the centre of attention. Several receptions awaited them, notably at the Château de la Rivière-Bourdet, at the invitation of the Duchess of Fitz-James, and later in the presence of King Charles X at the Château de Saint-Cloud. When they entered the capital on 13 August 1827, excitement reached its peak.

▷ SEE MORE

The imaginary surrounding the Osages was greatly inspired by literary works such as *Atala*, *Les Natchez*, and *Voyage en Amérique*, the latter published in the very year of the Osages' arrival in France. It is therefore hardly surprising that the author of so many "American" works should have been invited to meet them. It seems, however, that the invitation reached him through another channel: the agent accompanying the Osages was none other than Colonel David Delaunay, Chateaubriand's childhood friend.

An exceptional invitation uniting on a single leaf of paper the two celebrated lovers, Chateaubriand and Récamier, together with the Osages who travelled across France in 1827.



François René de CHATEAUBRIAND

Mémoires d'outre-tombe [Memoirs from Beyond the Grave] With a letter "from the depths of my grave"

Eugène Victor Penaud frères \Diamond Paris 1849-1850 ; 14 April 1839 (manuscript letter) \Diamond 13.7 x 21.2 cm \Diamond 12 volumes bound and one signed letter

Rare and sought-after first edition, first issue.

Includes the subscribers' list and the foreword, which were omitted when the remainder of this edition passed into the hands of another publisher, Dion-Lambert. It also retains the pagination error in volume two: page 164 instead of 364. With a letter from the author, bearing his autograph signature, written and dated 14 April 1839, in the hand of his secretary. One page written in black ink on a leaf. Slightly darkened at the upper edge, with occasional foxing, and the usual folds from postal handling.

Our copy is enriched with an exceptional, prophetic and macabre letter by François-René de Chateaubriand: "but I am dead, utterly dead, and if I were required to write a single word in a newspaper, I would rather be buried a thousand feet underground."

Signed with the author's faltering hand, this apparently unpublished letter was penned by his secretary: "You will recognise the hand of [Hyacinthe] Pilorge, whom I employ to replace my own, suffering from gout," the author explains in the introduction to the letter.

Black half-morocco bindings, smooth spines with double gilt fillets and blind-stamped double compartments, black paper boards, slight superficial rubbing to some boards, marbled paper pastedowns and endpapers, sprinkled edges; contemporary bindings. Sparse foxing. "You will recognise the hand of Pilorge, whom I employ to replace my own, suffering from gout. I shall read your recollections with the greatest pleasure [...] but as for me, I am dead, utterly dead, and if I were required to write a single word in a paper, I would sooner be buried a thousand feet underground. I am done with life; it would be a sweet thing indeed to rise again, if only to be of some use to you [...] Rest assured that no one will take a more genuine interest nor share more wholeheartedly in your success than I shall.

Entirely yours, from the depths of my grave,

Chateaubriand

14 April 1839 "

This letter was dictated by the author to his secretary, who provided invaluable assistance in the very preparation of the *Mémoires*: "Having remained

in Chateaubriand's service for twenty-five years, Hyacinthe Pilorge was the principal hand behind the transcription of the Mémoires d'outretombe." His task was to produce fair copies, progressively transcribing everything his master wrote or dictated. Chateaubriand would revise and correct from these copies, and when the newly written pages became excessively amended, Pilorge would produce a fresh copy. It was he who, in 1840, transcribed the first complete copy of the Mémoires d'outretombe. For many years, this manuscript served as the reference text. It comprised over four thousand pages, grouped by quires and kept in cardboard folders, with each leaf designed to be corrected, moved, or replaced at will. Once this monumental task was completed (in 1841), the memorialist set his work aside for some time. Yet, thanks to its highly adaptable structure, the Mémoires d'outre-tombe continue to stand as a living, evolving work - a perpetual work in progress.' (Bibliothèque nationale de France)

The recipient of the letter is the author of the *Souvenirs*, which Chateaubriand here declines to promote. The writer speaks as though from beyond the grave, almost ten years before



his actual death: "as for me. I am dead, utterly dead, and if I were required to write a single word in a paper, I would sooner be buried a thousand feet underground. I am done with life; it would be a sweet thing indeed to rise again, if only to be of some use to you". These masterful lines carry the humour so often encountered in the pages of the Mémoires, which André Lebois described as "the sarcastic expression of the derision cast upon our actions by the certainty of death [...] Humour is a form of armour, the final refuge of the sensitive, the most vulnerable, against the anguish of living. René used it as he did all things: superbly" (André Lebois, L'Humour dans les Mémoires d'outre-tombe). The correspondent thus dismissed may well have been the Comte de Marcellus, a confidant and regular interlocutor of the writer, who that same year published his significant Souvenirs d'Orient. Their diplomatic careers had previously crossed in Rome in 1822, where the Count had loyally served Chateaubriand as his embassy secretary, later maintaining "regular contact in Paris, followed by a long and intimate correspondence," as the Count himself would recall. In his Souvenirs, the philhellene, renowned for his role in bringing the Venus de Milo to France, frequently refers to the master's works: "To enjoy this pilgrimPour conneisser la main de litorge que j'employe pour remplacer la minne doutfrante de la goutte. Je vais lieu avec un plaisir extrême vos douverir. Vous trouverer amer de gens de gout et d'autorité pour les annoncer comme ilse doirent l'etre; mais moi je duis mort, abtolument mot et d'il me falloit serie un mot dans un journal, j'aimais min être enseveli à mille girls dons terre J'en ai fair avec la vie il me deroit bien doux de respuester pour rous être utile; mais le d'évouement et l'attrachement mome n'y peuvent rien. Loyer bien dux que prindre un intint plus riel et une part plus rive que moi à vos sauce.

Nont à vous du fond de men tombe

age once more [...] I prefer to reread the descriptions of M. de Chateaubriand rather than my own notes. [...] If my account appears inaccurate or incomplete, the *Itinéraire* is there to correct and complete all." It is also worth noting that, unlike Chateaubriand, weighed down by illness and entirely absorbed in the writing of his great work, the Comte de Marcellus would gladly engage in the commentary of his friend's œuvre. He would later publish a volume-by-volume commentary on

the *Mémoires d'outre-tombe*, entitled *Chateaubriand et son temps* (Paris, Michel Lévy, 1859).

▷ SEE MORE

A rare first issue of one of the most important texts in French literature, finely bound in elegant contemporary bindings. With the most pertinent of epistolary additions, dictated by Chateaubriand "from the depths of [his] grave" and written in the very hand that contributed to the birth of his eponymous Mémoires.



Jean COCQUEBERT

[GRAND TOUR]

Unpublished original manuscript of a 17th-century Grand Tour of France and Italy

[1647] ♦ 17 x 22.8 cm ♦ Bound

Original and unpublished manuscript by "Jean Cocquebert de Roquelaure de Reims", dated 1647; 1 title leaf and 216 folios numbered in ink (431 pp. of text), including 2 ff. of a "Table of Towns and Other Places Contained in this Book" at the end. The full list of towns and villages cited in the manuscript is provided at the end of this description.

Full limp vellum binding, smooth spine with a calf lettering piece. Some dampstaining; one quire detached.

During the closing years of the Thirty Years' War, a traveller from Reims named Jean Cocquebert, set down in this exceptional manuscript the entirety of his seven-month journey through France and Italy in the year 1647. From Lyon to Marseille, where he embarked for Genoa, Cocquebert carries us on to Rome and Venice, allowing the reader to grasp the intimate, day-by-day ordeal of the long journey to the *Eternal City* and *La Serenissima*.

In southern France, Cocquebert describes in detail each stage, every hamlet and every inn in the Lyonnais, Dauphiné, Comtat Venaissin, Provence, and Languedoc regions which he explores even more thoroughly on his return route to Lyon. He records in particular a visit in Aix-en-Provence to the cabinet of curiosities of "a good old man," geographically identifiable from his description as that of the celebrated notary Boniface Borrilli (visited by King Louis XIII in 1622) as well as to the famed botanical garden of the Montpellier Faculty of Medicine, where he encounters "a maid in this garden who speaks Latin better than French, which makes those who hear her jargon laugh." We follow closely his pilgrimage to the sanctuary of Mary Magdalene at Sainte-Baume (much mutilated during the Revolution) and to the Grande Chartreuse. His adventures abound in depictions of Provençal gastronomy – on the Îles Pomègues near Marseille he eats rock samphire growing between the stones, and throughout his journey consumes

quantities of olive oil, together with French and Italian wines with detailed mentions of vineyards, quality, and price.

The daily chronicle of his Italian sojourn brims with accounts of storms, pirates, processions, flagellants, carnivals, jeu de paume, horse races, visits to the masterpieces of the Vatican and to the cabinets of curiosities in the Barberini and Ludovisi palaces, to the Doge's Palace, and to the glassworks of Murano. Faithful to his hometown of Reims, he ranks the beauties of Reims Cathedral above the marvels of the Italian churches. His connections within the clergy of his native city enabling him to travel untroubled. The manuscript contains precious comments and first-hand testimonies on life in Italy, on the place of the Jews in the cities he visits, and on the debauchery and violence encountered along the way, particularly in Rome, where capital executions and prostitution were commonplace. In Modena, Cocquebert even turns soldier for several months, offering a rare source on the daily life of French troops posted in the duchy of Francesco I d'Este, then preparing to attack the Milanese with Mazarin's support.

Little is known of this traveller from Reims, who set out for Italy from Lyon on "Wednesday the second day of January one thousand six hundred forty-seven" and returned to that same city on Monday, 9 September. The Cocquebert (or Coquebert) settled in Reims during the fifteenth century: a street bears their name, and their arms are still found in several stained-glass windows and on numerous epitaphs. They were linked by nine alliances to the De La Salle family of the celebrated canon Jean-Baptiste De La Salle, founder of the Brothers of the Christian Schools. The author of the manuscript named "Jean Cocquebert de Roquelaure" on the first leaf was born in 1629 and died in 1682 according to the genealogy of the De La Salle and Cocquebert families established by Brother Léon de Marie Aroz and later augmented by John Alexander Salazar Serrano (Traducción del francés al español..., doctoral thesis, Universidad de La Salle, Bogotá, 2005).

The narrator, who does not specify his own occupation, states that he undertook his voyage with a a Picard apothecary named Cordier. "Inseparable" from each other according to Cocquebert, they part only upon their return to France, at Montpellier, where Cordier finds employment. He is the only travelling companion whose name is known. Traces of his trade appear in the numerous allusions to apothecaries-particularly at the Roman monastery of San Francesco di Paola-in the hospitals visited during the journey, and in remarks about medical practice ("the doctors in Italy do

not prescribe in Latin as in

France but in their vulgar Italian tongue, which I found rather ridiculous, since it is not our custom to prescribe in French," fol. 79).

The travel account is marked by the general candour of its descriptions: the author does not claim to produce a scholarly travel account, but rather offers his impressions, commenting on the demeanour and appearance of the inhabitants, the topography, and the curiosities of each locality. It is not known whether the work was intended for publication-the author repeatedly addresses the reader, to caution him or to apologise for lengthy digressions. He never fails to record his experiences in each tavern and sketches portraits of the many travellers he meets. This is not the journey of an aristocrat or an erudite scholar, but that of a reasonably well-to-do bourgeois who nevertheless keeps an eye on his finances. Cocquebert says as much in several passages, notably after being dazzled by the grandeur of Venice: "We did not stay long in this city for fear of leaving the rest of our money there. We therefore hastened to see its rarities as quickly as possible, aided by some French compatriots and good friends whom we had the good fortune to meet" (fol. 131 verso). As to his literary references, the manuscript reveals that Cocquebert knew his classics. A lover of Horace and Virgil, he repeatedly cites passages from the Odes and the Aeneid during a terrible storm that he narrowly survives between Marseille and Genoa. He closes his manuscript with a wise maxim on the hazards of travel: "'Tis for the wise, / Each difficult event / Forseeing to prevent, / E'er it arise: / When come, the manly brast / Adjusts it for the best. / The prudent mond averts the coming

ill:/When

come,

brave

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good may turn it still." (fol. 213 verso), taken from "Medea", a tragedy composed a century earlier by Pléiade writer Jean Bastier de La Péruse.

The story unfolds on the eve of the Fronde, as France sought to curb Habsburg influence in Italy and organized multiple offensives. In 1647 the revolt of Masaniello broke out in Naples, which France tried to exploit against Spain by dispatching troopsmet by Cocquebert on the road at Lunel: "we encountered officers who inquired about our journey; they were ordered to go towards Naples concerning the revolt that had taken place around Easter, when we were still in Rome" (fol. 190 verso). In Catalonia, the rebellion against Madrid (supported by France since 1640) was flagging, and our traveller abandoned his plan to go to Toulouse for fear of crossing paths with defeated French troops returning from the siege of Lérida.

In Venice preparations were under way to confront the Ottomans in Crete. Cocquebert came away impressed by his visit to the immense Arsenal and drank wine with the workmen. He even decided to quit the city "so as not to depart for Candia [Crete], as did other Frenchmen in our company who had embarked at the persuasion of certain French officers who, according to their wont, had promised them marvels" (fol. 145). So as not to alienate the Venetians or quarrel with the Turks, Cardinal Mazarin had indeed authorised French soldiers and sailors to join Venetian troops as volonteers. Cocquebert's comments among many throughout the narrative make no secret of his low esteem for the men of war he so often encounters. Of the constables and sergeants on the road to Venice he writes: "people like them better from afar than up close. Our passports had to be renewed-in a word, it was money they asked of us" (fol. 127 verso). Despite this, Cocquebert surprises us and exchanges the garb of the pilgrim-traveller for that of a soldier: persuaded by French officers, he claims to have joined for several months a regiment under the command of the Duke of Modena, Francesco I d'Este. He witnesses the grand ceremonies of the marriage of the duke's sister Margherita d'Este to Ferdinando III, Duke of Guastalla which he describes in detail. But the soldier's life pleases him little, irked by the want of provisions and the idleness of his guards around Modena, at San Martino and

Vignola: "it seemed to them

e voyage D'Italie par L'evieur Jean Cocquebert Roquelaure de Reimie Roquelaure de Reimie that, to cure our boredom, it sufficed to make us change only our garrison, which did not greatly please those who loved to sleep under the sign of the moon. They did not consent to tread the pavement every day for no gain; they desired nothing so much as to make their fortune or to have their heads broken," he writes (fol. 161 verso). After three months of service, he takes his discharge and resumes his travels back towards France.

Bearing arms throughout his travels, he was forced to break the tip of his sword upon arriving at Genoa, and recounts entrusting his firearms to a monk at the monastery gate upon his visit to the Grande Chartreuse. He never used them, but had bravely prepared for an assault at sea, of which he gives an astonishing account: "As there was talk of pirates or sea-rovers who had taken some fishermen quite near Marseille, we sighted a vessel that was rather fine, at least larger than our own [...] The captain had us all come up from below to appear at the stern [...] No one seemed indisposed any longer; one would hardly believe how fear silenced complaints

and gave strength even to the sickest to take up muskets. the halberd, the pitchfork, or the ironshod staff and other that arms we had in good number, without reckoning the artillery, which very good. There we all were, then, resolved to fight [...] By his pennon we recognised that he was a foreigner.

He requested passage in the frankest terms, which was granted him with as much civility as we would have asked of him. He was obliged to sheer off and keep away from our ship. Thus the encounter proved in no way rough for us." (fols. 21 verso-23).

Cocquebert visits more than a hundred towns and sets himself the task

of describing their "curiosities," monuments, and renowned places of worship. Having lived in Lyon for two years before his journey, he attends the laving of the first stone of the Hôtel de Ville by the lieutenant general of the Lvonnais. Camille de Neufville de Villeroy, on 5 September 1646. He also recounts the legend of the creation of the famous astronomical clock of Lyon Cathedral. On the road to Marseille he visits the church of Saint-Maurice in Vienne, the church of Sainte-Apolline and the citadel of Valence, the Roman triumphal arches and the fortress of Orange, the cathedral of Notre-Damedes-Doms and the Hôtel du Vieux Légat in Avignon. Before embarking for Genoa, he visits the old Major church in Marseille, the abbey of Saint-Victor, the hospital founded by the bishop of Marseille Jean-Baptiste Gault, as well as the Îles Pomègues, where he lingered for a few days. On his return from Italy, he climbs to the chapel of the Saint-Pilon, the grotto of Sainte-Marie-Madeleine, and the Jacobins' convent at Saint-Maximin. He also describes the Palais Comtal in Aix-en-Provence, the church of



der construction), and notes having viewed *curiosities* near the cathedral of Saint-Sauveur (probably at the Hôtel Borrilli). In Montpellier he visits the Cathedral of Saint-Peter and the Royal Garden of the Physicians. Among Roman ruins on the return journey are the Arènes of Nîmes, the Tour Magne, the Maison Carrée, and the Pont du Gard. He lingers as well over the mon-

uments of Grenoble, notably the Porte de France, the bridge over the Isère with its chapel, the Cathedral of Notre-Dame, the church of Saint-André, the Jacobins' college, and the Jesuits' church, which at that time was built out of wood. Cocquebert prays at the Calvary of the Récollets at Romans and at the Sanctuary of Notre-Damede-Grâce at Rochefort-du-Gard. His account of the Grande Chartreuse (his last pilgrimage before returning to Lyon) is the most detailed of all.

Once in Italy, he notes in particular his visit to the cathedral and the leaning tower of Pisa, to the Medici Palace in the opulent Florence of Ferdinando II. He marvels at the celebrated menagerie of exotic animals near the Palazzo Vecchio, on today's Via de' Leoni, housing bears, lions, wolves, and leopards: "at times they set these animals to fighting, letting them out of their enclosures one after another, for the Grand Duke's amusement only" (fol. 45 verso). The Medici stables, he says, are filled with "inestimable horses, more beautiful than any painter could render by his art" (fol. 46). After witnessing the construction of the Hôtel

de Ville in Lvon. it is in Florence that he is dazzled by the hardstone mosaics of the immensely rich Chapel of the Princes, still under construction: "One never tires of seeing the other three in painted designs on paper or boards set in the same place before the work, in the very manner they must dav be one when finished" (fol. 47). Still in Florence, he attends the carnival and a palio, a horse race run through the city streets, which he

recounts in detail. That race, a century later, would be recorded in the "Florence" article of Diderot's Encyclopédie.

In Rome he lodges near Trinità dei Monti and the famed "palace of Cardinal Antonio [Barberini], which is exceedingly fine, where Monsieur the Duke of Guise was lodging at the time" (fol. 64). Henri II de Guise was then seeking to annull his marriage to Honorine de Glimes Glimberghe, Countess of Bossu. Supported by Cardinal Grimaldi and by the ambassador François du Val, Marquis de Fontenay-Mareuil, he indeed sojourned at the Palazzo Barberini in 1647, during Cocquebert's visit. The latter relates having seen him in person at Easter Mass in the Sistine Chapel, a celebration he describes over several pag-

True to his Rémois origins, Cocquebert deems the churches of Rome "far richer than all those to be seen in France, although they cannot in any wise be compared with the portal of Notre-Dame de Reims and the fashion of our buildings, fairer than theirs, which are not so well made as ours nor so delicately" (fols. 64-64 verso). He mentions having visited the papal residence and admired Raphael's frescoes there, as well as the famed antique

statues in the Vatican, notably the Laocoön and the celebrated Belvedere Torso. He returns drenched from the water-tricks of the Baroque fountains of the Quirinal and from the spectacular water theatre with hydraulic organs at the Villa Aldobrandini in Frascati. After the Englishman Richard Lassels, Cocquebert is also among the first to describe a calcified mummy in the Ludovisi cabinet of curiosities. This strange fossilised body would be engraved and described for the first time in Athanasius Kircher's famous "Mundus Subterraneus", before disappearing at the end of the eighteenth

His visit to Rome at Easter gives him access to a great many relics, in addition to the holy places where he makes pilgrimage: Saint Catherine of Siena, the sanctuary of Montenero at Livorno, the tomb of Saint Christina at Bolsena, Saint Rose of Viterbo, Saint Francis of Assisi, Our Lady of Loreto. He also visits the relics of the Blessed Catherine of Bologna, later canonised in 1712 by Clement XI. More surprisingly, Cocquebert says he attended a Palm Sunday Mass celebrated according to

me nous was names expow as sig mode grand Bruner aussi bun not re Pouper fur on pour pris fue le leger mais in recompense nous nous entenames Mis main pour Gaques florenfot que rous trounomies tout pro the onrous despanounce a fa premi velvorso denser je crois que lhofte. de cette Mais un exoit un Mais 130 gascondece pais for ear il nous in Lourafines lepayer pour aus defer veines il nous for un reis diptus stu Pent Sons town quil Difoit anois de fait dons ses voyages, onponuous Dire plus dunifois Bi exederefas ft. reporte finon de boice founeur abor hour na il nanros

the Greek-Catholic rite in the church of "Saint Anastase" [in fact Athanasius] in Rome.

His journey is distinguished by a multitude of encounters-churchmen, mystics, prostitutes, innkeepers, fellow travellers, jugglers, deformed circus performers, thieves, and patterers. Popular life in southern France and Italy unfolds through the more or less happy experiences of our traveller, himself the butt of Italian pranks: "We saw a pastime of these gentlemen of Genoa that would not please everyone. They do this as a rule on balconies that project over the streets [...] and as soon as any foreigners are recognised - for I believe they pick on us Frenchmen more readily than others - they throw at us without ceremony, but adroitly, eggs filled with water; so I saw and received, without taking offence. Yet there are others as foolish, and to my mind more insufferable, who, seeing us French pass by, amuse themselves by crying ouin, ouin, ouin, bawling as if possessed by the devil [...] wishing, I think, to mock our common word oui, in use throughout France." (fol.

His travel account teems with observations concerning the Jews, invariably mentioned at many stages of his journey. Cocquebert notes their imposed signs of discrimination: the yellow hat for the Jews of Avignon, and red in Venice, where "the whole felt is dyed and not merely covered with taffeta, as is the custom in many places" (fol. 138), or a "little orange ribbon instead of a cord which they place upon their black hats" in Modena (fol. 157). He even attends a service in the synagogue at Senigallia in the Ancona region. He also describes the Jewish ghetto in Rome and, more generally, the phenomenon of segregation in the cities he visits, which he interprets as a measure to protect the Jews from violence: "The Jews in Rome are as safe as in Avignon in France, and have their own quarters near the Ponte dei Quattro Capi, where they are shut in during Holy Week. The place is very large, although they are very cramped there. I believe its circuit is not small [...] they have everything necessary

within this enclosure, no more and no less than in a good town; they have their synagogues there" (fols. 79-79 bis). In Venice, he says he even saw Moors and Ethiopians.

His judgment is harsher toward the Reformation, whose influence he observes on his return route, notably via Montpellier. He frequently underscores acts of vandalism and provocations by the Reformed, and recounts an incredible anecdote:

"an enemy of our religion [...] went to piss in the holy-water stoup of the church of Notre-Dame in the sight of several citizens and inhabitants of said Grenoble; they, indignant at this injurious affront to all nature, had him at once taken by the local justice who, apprised of the affair and very well informed of the facts, condemned him to no other penalty than to carry out certain repairs needed in that church, which was entirely whitewashed afresh at his own expense-something I myself saw" (fols. 207 verso-208).

He deplores the defaced statues on

the tympanum of the church in Romans, where "one sees certain saints who bear the marks of the impiety and rage of the Calvinists, who have cut off most of their noses and disfigured the faces elsewhere" (fol. 204); the traces of destruction at the Cathedral of Saint-Peter in Montpellier; and he describes Lunel as a "place quite ruined, which still bears the

marks of war and other grievous accidents, as we could judge, just as in many places of our Champagne" (fol. 195). Around Nîmes he also witnesses open-air services held by Protestants driven out of the towns.

Cocquebert devotes some vivid pages to atypical Catholics. In Rome, the sight of a hooded white penitent (one of the socalled Bianchi) prompts a long aside on the strange conduct of this figure during an expiatory procession: "who went through the streets barefoot, continually scourging his back with both hands with a horsehair whip. It seemed wholly stained with his own blood, with many little knots, especially at the extremities. Only that part was uncovered, from

which the blood dripped, drop by drop [...] I do not disapprove, there being others who may do and take this discipline as penance. But the veil is not always more on one than on the other" (fols. 66 verso-67 verso). Though he has little sympathy for such devotions, our traveller refrains from saying more, for the thunderbolts of the Inquisition are never far: "I dread too much the approaches of the Inquisition. I am in a country where there is no jesting." He skirts heresy when he attends the Mass of a monk whose ecstasies were dubious: "I would have quitted that office, so as not to give occasion to be put to the Inquisition, for none of that pleased me much" (fol. 128).

Despite the dangers of the Inquisition, Cocquebert does not remain silent about prostitution and gives detailed descriptions-at Livorno the prostitutes are registered and examined, set aside when too 'spoilt'; while in Rome "the courtesans, that is to say the harlots, are in great number, licensed in order to avoid a greater evil that would

nonetheless be committed by those who count the largest beads on their rosaries. In a word, people barely hide it from neighbour or next-door" (fol. 70 bis). He devotes several pages of first-hand testimony to the (brazen) behaviour and (scandalous) talk of Roman courtesans, and warns the traveller not to linger before the door of a brothel for fear of being thrown



out bodily. In Venice, the matrons of the camera locanda-i.e. lodging-houses-"have you served by handsome young girls, whom you then serve in turn if you have a mind to, and that without any scandal" (fol. 137 verso).

Many passages inform us about culinary practices and particularities encountered along the way. His stages in Provence come with many dishes prepared in olive oil, whose pleasures he learns-willy-nilly-to appreciate: in the Drôme, at Donzère, "We were served cabbage soup that was rather bitter, but cooked in oil; we were brought several courses of eggs-again cooked in oil. I wished to order them otherwise, as they seemed better to me, but it was always the same refrain; indeed, they were already heating the oil on the brazier to break them into [...] I had difficulty even tasting it on a salad, but for once it proved necessary to grow accustomed to it; this teaches us that one must strive to eat of everything, for one does not always have the choice when away from home" (fols. 10 verso-11). In Orange, "They go on serving things in oil-the greater part fried-so that we may better accustom ourselves" (fol. 12 verso). Our enthusiastic tourist even tries to taste raw olives (!) at Mondragon, "but as they were new, therefore black, I thought they were then at their best; this curiosity cost me dear, for it caused a great bitterness in the mouth that lasted a long time"

(fol. 12 verso). In Languedoc he finds a veritable "land of Cockaigne," stopping at Vauvert: "I would gladly have wished that all other places had been transformed into Vouert [Vauvert], since one dines so well there" (fol. 190). Not every stage promises the same quality, and Cocquebert sometimes complains of meagre dinners or deplorable hospitality. One innkeeper in particular, near Pisa, made a dreadful impression: "a surly look, a beard like a dagger-guard, eyes rolling and flashing like a hawk's at night, his cap over one ear, and a stiletto-rather longer than a bayonet-hung from a belt over his left buttock" (fol. 37 verso).

Cocquebert brings back souvenirs of his tour: at an inn near Beaucaire he buys

"a pair of espadrilles-rope-soled shoes from Catalonia-very suitable for walking" (fol. 199), and gloves at Grenoble, renowned for their manufacture since the early modern period. In Bologna he says he "wanted to taste those sausages so renowned throughout France, and even to take some away; likewise to lay in a supply of certain soaps, of which they abound in this city-especially prized by men for the beard and by ladies for degreasing their hands" (fol. 155). Our traveller gives up the idea of carrying glass after visiting the workshops on the famed island of Murano: "we left the pieces there on account of their fragility, knowing full well they would not stand the trial like the bottles of the Capuchin fathers. We contented ourselves with looking at them, and watching others being worked, as well as blowing at their 'sarbatans' [sic], which made nothing but vessels like bottles; but when the young girls blew, instruments issued forth that made the whole company laugh" (fols. 44-44 verso).



Cocquebert's oenological itinerary begins as soon as he leaves Lyon, providing an opportunity to sing the praises of the Condrieu vineyards, the famed white wine of the Vienne, planted since Gallo-Roman times. In the seventeenth century it was much prized by the Parisian aristocracy, as the manuscript notes with regard to the astronomical prices fetched in the capital: "However good your provisions, you cannot help renewing and augmenting them [...] Do not forget to take a bottle each; it sells for only 3 sous. Thus you will make a mere 22 sous, as the good fellow says, for in Paris it sells for 25" (fol. 8). The Italian vineyards are not forgotten, notably in Latium at Montefiascone-"the best wine one could imagine; since Florence, none better is to be found" (fol. 57). Cocquebert does not fail to recount the celebrated tale of a "German gentleman," in reality one Joannes de Fuk of Augsburg, whose servant tested the wines of the region for him, marking the door of inns in chalk with the word "Est!"-"It is (here)!" At one inn in Montefiascone he was so delighted with the wine that he marked it with a triple "Est! Est!! Est!!!". The bishop is said to have drunk himself to death on that wine. His tombstone bears this same triple exclamation, which Cocquebert faithfully records in the manuscript.

It was by taking advantage of the wine

trade between France and Italy that our traveller made his return to La Ciotat, aboard the "barque of Captain Jacques of Frontignan" (fol. 176 verso), which carried the eponymous wine to the Italian coast. Cocquebert drank of it amply at Livorno with Reformed French officers, "arm in arm, to see who could recount the greater share of our adventures; we went to drink, as one says, a chopine, and some good Frontignan wine" (fol. 175 verso).

An exceptional story told by a Reims native still unknown to historians – one that enriches our understanding of popular life, gastronomy, and political history in seventeenth-century France and Italy. Between the Grand Tour and the pilgrimage, this chronicle, at once full of incident and imbued with humour, yields unprecedented detail on dozens of localities in Languedoc and Provence, and plenty of Itali.

French places visited – **Provence**: Marseille, Île Pomègues, Les Pennes-Mirabeau, Salon-de-Provence, Orgon, Saint-Andiol, La Ciotat, Grotte Sainte-Marie-Madeleine (Sainte-Baume), Saint-Maximin, Cuges-les-Pins, Saccaron, Rousset, Aix-en-Provence, Le Merle (near Salon), Saint-Martin-de-Crau. **Comtat-Venaissin**: Avignon. **Languedoc**: Saint-Gilles, Vauvert, Castelnau-le-Lez, Lunel, Nîmes

(Tour Magne, Arènes, Maison Carrée), Beaucaire, Tarascon, Pont du Gard, Sanctuary of Notre-Dame de Grâce (Rochefort-du-Gard), Comps, Laudun-l'Ardoise, Pont-Saint-Esprit, Mondragon. **Dauphiné**: Montélimar, Romans-sur-Isère, Derbières, Vinay, Saint-Marcellin, Moirans Grenoble (Cathedral of Notre-Dame, Place de Mal-Conseil [today Place aux Herbes]), Artas, La Frette, Heyrieux, Saint-Fons, La Guillotière. Lyonnais: Hôtel de Ville de Lyon, Vienne. Principality of Orange: Orange, Pierrelatte, Donzère.

Italian places visited - Marche: Ancona, Loreto, Tolentino, Macerata, Recanati, Colfiorito, Serravalle, Valcimarra, Foligno. Latium: Rome, Frascati, Riano, Monterosi, Viterbo, Montefiascone, Bolsena, Centeno, Acquapendente. Umbria: Assisi, Perugia, Spoleto, Foligno. Tuscany: Livorno, Florence, Torrenieri, San Quirico d'Orcia, Radicofani, Siena, Staggia Senese, Poggibonsi, San Casciano in Val di Pesa, Bargino, Montelupo Fiorentino, Pontedera, Pisa, Pietramala, Certaldo, Castelfiorentino. Veneto: Venice, Murano, Padua, Conselve, Anguillara Veneta, Rovigo. Liguria: Genoa. Emilia-Romagna: Rimini, Porto Candiano (Canal), Bologna, Ferrara, Modena, Reggio Emilia, Vignola, San Martino in Rio, Guastalla, Gonzaga, Polesine, Mantua.



An exceptionally rare booklet inscribed to De Gaulle's main political mentor

22

Lieutenant-Colonel DE GAULLE

Les Origines de l'armée française [The Origins of the French Army Extract from Revue d'Infanterie No. 520, January 1936]

Charles-Lavauzelle & C $^{\text{IE}}$ \diamond Paris • Limoges • Nancy Janvier 1936 \diamond 14.3 x 22.4 cm \diamond In original wrappers

on lower wrapper, old stamp affixed and partially torn on same wrapper.

"FRANCE WAS FASHIONED BY THE SWORD."

Upon publication of *Les Origines de l'armée française*—a study De Gaulle had begun in the 1920s—the celebrated author chooses to present a copy to Jean Aubur-

to present a copy to Jean Auburtin, a doctor of law he had met two years earlier in Émile Mayer's salon. It is largely through Auburtin that De Gaulle gains entry into political circles. Through this connection, he meets Paul Reynaud, Léon Blum, Camille Chautemps, Alexandre Millerand, Léo Lagrange, and Marcel Déat. Guy Deloeuvre notes that Jean Auburtin will claim in his later writings to have been De Gaulle's "principal political mentor" during the interwar period. Their budding friendship was also accompanied by a rich correspondence. In March 1936, a few weeks

this booklet's publication, Jean-Raymond Tournoux reports that it will be to Jean Auburtin that De Gaulle will write that the French state "should have acted with surprise, brutality, and speed" to counter German remilitarization of the Rhineland. The superb inscription in this copy thus attests to the "profound" friendship binding the two men in 1936, which enabled Lieutenant-Colonel de Gaulle to transition from military officer to political figure.

Rare pre-first edition enriched with a precious inscription from Charles de Gaulle to Jean Auburtin, the friend and "principal political mentor" of the future French general.

£ 4 800

Rare pre-first edition offprint of Charles de Gaulle's article Les Origines de l'armée française, published in issue 520 of the Revue d'Infanterie in January 1936. This 44-page text will be entirely reprinted two years later as the first chapter of his celebrated work La France et son armée, published by Plon in 1938. Our copy is enriched with an autograph inscription signed by the author "to M. Jean Auburtin": "With profound and faithful friendship. C. de Gaulle."

Blue wrappers slightly sunned at extremities, spine and upper joint rebacked, minor losses to spine, vertical crease probably from mailing, old creases to upper right cor-

ners, some ink stains

Les origines de l'Armée française

after



Charles DE GAULLE

La France et son armée [France and Her Army]

PLON ♦ PARIS 1938 ♦ 13 x 19.50 CM ♦ IN ORIGINAL WRAPPERS

An important presentation inscription to his strategic mentor

First edition on ordinary paper, with the printed dedication to Marshal Pétain.

Discreet restorations to the spine.

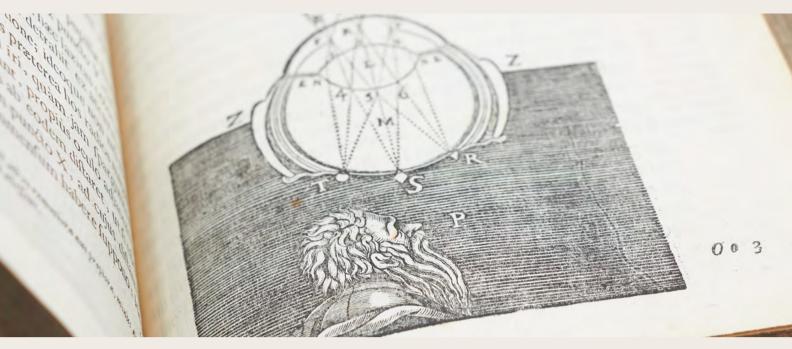
Our copy is housed in a chemise and slipcase of navy blue half morocco, smooth spine lettered with author, title, and date in palladium, decorated paper boards, grey paper pastedowns, slipcase trimmed with matching navy morocco and decorated paper sides; binding signed by Boichot.

An exceptional copy inscribed by General de Gaulle to Colonel Émile Mayer, his "great friend [...] without whom this book could not have been conceived," as stated in the author's own inscription, which continues: "Receive, my Colonel, my deepest gratitude and my profound respect."

A visionary soldier and theorist whom de Gaulle would later acknowledge

as his strategic mentor, Émile Mayer corrected the very proofs of this work, which is here presented to him in these warm lines. Fifteen years before the First World War, Mayer had predicted the trench warfare to come. From the 1920s, de Gaulle frequented the sa-Ion of this great thinker of military art, whose Jewish origins and Dreyfusard sympathies had subjected him to calumnious antisemitic attacks and suspension from the army between 1899 and 1907. Both Mayer and de Gaulle opposed the immobile dogma of the French General Staff. Their military prophecies proved extraordinarily accurate concerning the mechanisation of the modern army: "For fifteen years, they confronted the same themes, not without disagreements, and each evolved while enriching the other" (Milo Lévy-Bruhl). At their weekly lunches they exchanged perspectives on the future of corps and tactics, both convinced of the futility of the Maginot Line. Mayer favoured a strategy of aerial and chemical warfare, while de Gaulle advocated the use of armoured divisions. Despite their differences, Mayer actively promoted the ideas of his protégé, and assisted in revising *France and Her Army*—having been won over, after the shock of the reoccupation of the Rhineland, to de Gaulle's ambition of creating a professional armoured army. De Gaulle addressed these remarkable words of gratitude to his mentor just two weeks before Mayer's death on November 28, 1938, which grieved him deeply.

An exceptional presentation copy from General de Gaulle of his essential and visionary work on military strategy—a significant testimonial linking two independent spirits who revolutionised the theoretical understanding of national defence.



René DESCARTES

Principia philosophiae [with] Specimina philosophiae [Discourse on the Method]

APUD LUDOVICUM ELZEVIRIUM [ELZEVIER] ♦ AMSTELODAMI [AMSTERDAM]1644 ♦ 15.40 x 20.30 cm ♦ bound

Two works bound in one volume: first edition of *Principia philosophiae* followed by the first Latin edition of *Specimina philosophiae*. Complete with blank leaves b4 and 2Q4.

Printer's mark representing Minerva and her owl, as well as the motto "Ne extra oleas" on the title page. Numerous in-text engravings.

Bound in full calf, spine with five raised bands framed in gilt, elaborately decorated in gilt, gilt arms of the Society of Writers to the Signet at center of boards framed in blind, marbled endpapers, speckled edges. Library shelfmark glued to the pastedown endpaper, additional penned shelfmarks on the pastedown, and a manuscript ex-libris of the Signet Library, "Ex Lib: | Bibl: Scribar | Sig: Reg:" on the title page. Joints, spine-ends and corners restored, more foxing on the first six leaves, on the title page of the Specimina and the last four leaves of the volume. Some spots to the boards. Unusual paper defect around the author's name on the title page of Principia, present in other copies (Library of Congress, BnF), small wormhole to the lower margin of this same page, burrowing to p. 129 of the "Specimina". A few faded letters on 4

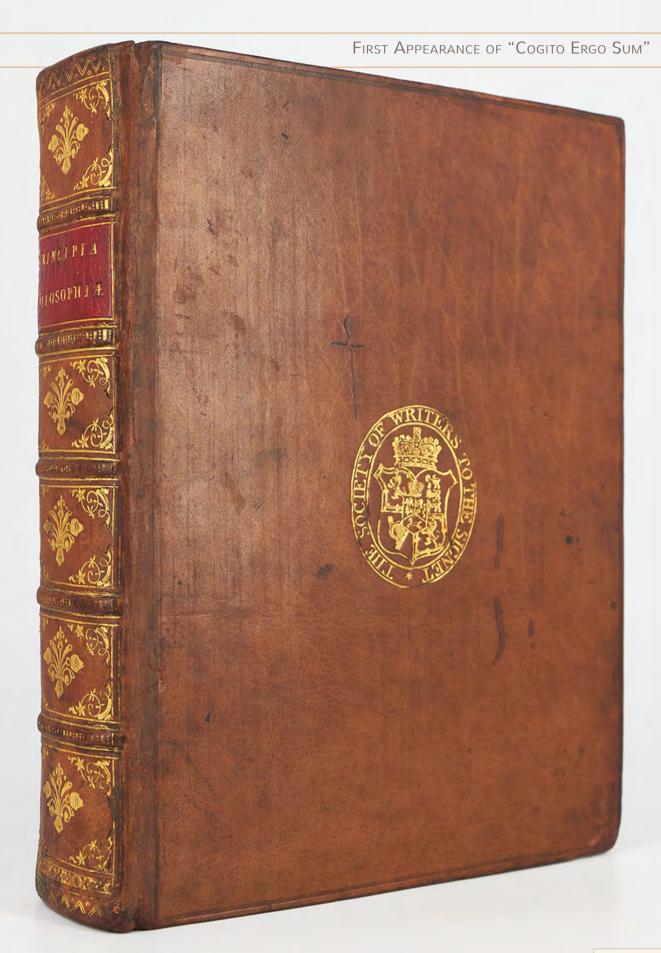
lines where two pages were joined together (pages 296–297).

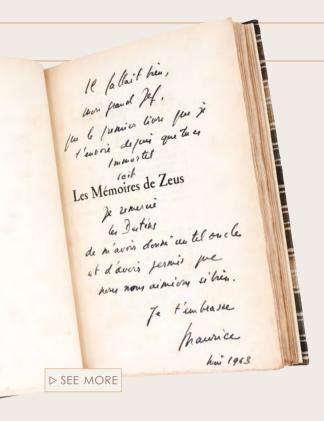
First Latin edition of the Discourse on the Method containing the first occurrence of the famous "cogito ergo sum". This Latin translation of the Discourse on the Method and its two essays, the mathematical-philosophical Dioptrique and the Meteors is the work Descartes' friend Étienne de Courcelles and revised by Descartes himself. As evidenced by the universal appeal of the cogito, this edition acts as "The first significant dissemination of the Discourse and its essays (the first 1637 French edition was a commercial failure), published at the same time as the Principia, aimed at an academic audience capable of a true reception of the work as a whole" (Frédéric de Buzon). In addition to the Discourse, the work is of particular importance for its addenda applying his cogito to various fields of science, including optics and meteorological phenomena. His work on light refraction, vision and the phenomena of rainbows and winds, are illustrated by visually stunning in-text woodcuts depicting cloaked figures peering through pinholes of camera obscura, elegantly dressed silhouettes admiring rainbows, and throws of balls illustrating the trajectory of light rays.

The Discourse is preceded by the Principia Philosophiae in first edition, from Descartes' unpublished manuscript The World or Treatise on Light, contemporary with Galileo's condemnation of heliocentrism. As his theory was based on the same postulate of the movement of the Earth around the Sun, Descartes preferred to delay its publication and had it published through different works. In the Principia, Descartes aims to clarify and establish a rigorous foundation for philosophy, envisioned as a universal science. It contains the first full description of his Vortex Theory explaining the structure and movement of the universe - abundantly illustrated with fine woodcuts showing celestial matter in constant motion, as well as striking vignettes illustrating the Earth's genesis.

Provenance: arms of the Society of Writers to the Signet, association of Scottish lawyers founded at the end of the 16th century, one of the oldest professional associations in the world.

A superb copy containing the founding texts of modern rationalism at the origin of our scientific method.





Maurice DRUON Inscribed to Joseph KESSEL

Les Mémoires de Zeus [The Memoirs of Zeus]

Grasset ♦ Paris 1963 ♦ 12.8 x 19 cm ♦ Bound

First edition, one of 52 copies printed on Montval paper, ours being the second of 12 hors commerce copies, a deluxe issue.

Half anthracite-grey long-grained morocco, smooth spine lettered with the author's name, title, date, and the palladium-stamped inscription "EXEMPLAIRE J. KESSEL", abstract patterned paper boards, dove-grey paper endpapers and pastedowns, original wrappers and spine preserved, binding signed by Thomas Boichot.

Some light foxing mainly affecting the first and last leaves.

Exceptional and deeply moving full-page signed presentation inscription from Maurice Druon to Joseph Kessel: "Il fallait bien, mon grand Jef, que le premier livre que je t'envoie depuis que tu es Immortel soit les mémoires de Zeus. Je remercie les Destins de m'avoir donné un tel oncle et d'avoir permis que nous nous aimions si bien. Je t'embrasse. Maurice Mai 1963."

3 800

DEDICATION FROM AN IMMORTAL NEPHEW TO HIS IMMORTAL UNCLE

26

Maurice DRUON Inscribed to Joseph KESSEL

Les Mémoires de Zeus II – Les Jours des hommes [The Memoirs of Zeus II – The Day of Men]

PLON ♦ PARIS 1967 ♦ 14 x 21.2 cm ♦ BOUND

First edition, one of 95 hors commerce copies on pure wove paper, the only deluxe paper issue.Half fawn morocco binding, smooth spine with gilt lettering of the author's name, title, date, and the mention "EX. J. KESSEL", fawn paper boards, rust-colored endpapers and pastedowns, original covers and spine preserved, binding signed by Thomas Boichot.Some foxing mainly affecting the covers as well as the first and last leaves.Exceptional and moving signed autograph inscription from Maurice Druon to Joseph Kessel: "A toi mon grand Jef, prince des Cavaliers, avec la joie de t'avoir rejoint parmi les Immortels, cette histoire de famille en t'embrassant pour tous les jours des hommes. Maurice 1967."

A loi hurn pand Jef,

prince des Cadalies,

anc la joie de tavoir rejoint

prince des landes

prince des Cadalies,

anc la joie de tavoir rejoint

prince des landes

LES MÉMOIRES

DE ZEUS

en l'embrarrant par

tory les jours des hommes

prance

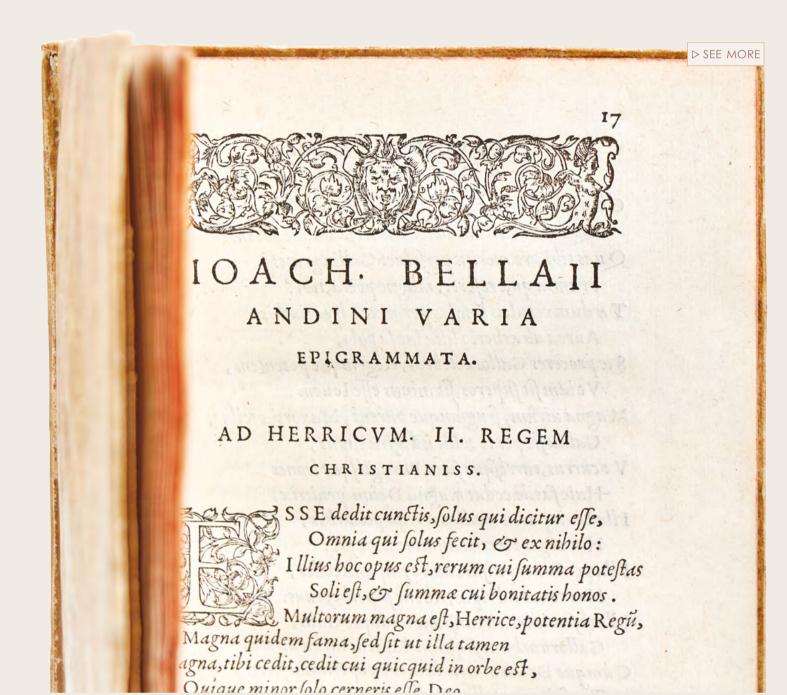
1467

€ 3 800

Ioachimi BELLAII [Joachim DU BELLAY]

[Poemata] Andini poematum libri quatuor: Elegiæ. Varia Epigr[ammata]. Amores [Faustinae]. Tumuli. [The Four Books of Poems from Anjou: Elegies. Various Epigrams. Loves [of Faustina]. Tombs.]

APUD FEDERICUM MORELLUM, IN UICO BELLOUACO, AD VRBANAM MORUM ♦ PARISIIS MDLVIII♦ 16 x 22.7 cm ♦ BOUND



A rare first edition, of which no subsequent reprint exists, complete with all his Neo-Latin poems, chiefly composed in Rome. The volume also contains two Greek poems at ff. 60 and 62, together with a poem which inspired the celebrated sonnet Happy he who like Ulysses.

Modern binding in full limp vellum, smooth spine, red edges, white pastedowns and endleaves.

Some defects within: discreet restoration to inner margin of title verso; small tear without loss at foot of ff. 2-3; dampstaining to lower margin of ff. 25-28 and 45-48; minimal marginal defect to f. 44, not affecting text.

Published in March 1558, this precious copy contains four books of Latin poems – Elegiæ, Varia Epigr[ammata], Amores [Faustinae], Tumuli – written by Du Bellay in Rome and Paris between 1553 and 1557. The collection, also referred to as Poemata or Œuvres latines, appeared in the same year as three other works from his Roman period: Les Regrets, Divers Jeux Rustiques, and Les Antiquitez de Rome.

"Évitons de nous aventurer trop avant dans l'analyse des *Poemata*, de peur que nous soyons contraints de revisiter notre perception du poète et de nous engager dans des pensées qu'il serait préférable de laisser inexplorées."

Henri Chamard

[Let us not venture too far into analyzing the Poemata, for fear we might have to reassess our view of the poet and engage with ideas perhaps better left unexamined.]

In his 1549 manifesto, the Angevin poet railed against the "whitewashers of walls" and their Neo-Latin poetry. Yet four years later, in the Eternal City, he too turned to writing in both languages. Unlike his other "Roman" collections—Les Regrets, Les Antiquitez de Rome, and Divers Jeux Rustiques—all written in French, the Poemata were composed entirely in Latin, the universal language. In the piece Ad Lectorem (f. 16), Du Bellay attempts to justify this apparent contradiction. To defend himself, he uses a striking image:

"Gallica Musa mihi est, fateor, quod nupta marito:

Pro Domina colitur Musa Latina mihi."

[My French Muse is, I admit, like a wife

to her husband. But I court the Latin Muse as a mistress.]

Another muse accompanied the poet during his Roman exile: Faustine, whose "light" (f. 37) pervades the *Amores*. On folio 37 of this copy, Du Bellay calls her by various names: she is at once Pandora, gifted with all the gods' blessings, and also Colombe or Colomba.

"Du Bellay l'aima vraiment, non plus de tête, comme il avait aimé Olive, mais avec son cœur et sa chair, d'une passion ardente, fougueuse, tourmentée."

Henri Chamard

[Du Bellay truly loved her—not as an intellectual exercise, as he had loved Olive, but with his heart and body, with a passion that was ardent, fierce, and tormented.]

The Faustine of the Poemata is a true Roman. Thierry Sandre's translation captures her portrait: "she had dark eyes, dark hair, a broad forehead white as snow, rose-colored lips, and breasts sculpted by Love's own hands. Rome had never seen, and would never see, a more beautiful woman: Faustine was captivating." By 1558, near the end of his life, Du Bellay no longer sang of abstract love as he had in his early French collections, especially in L'Olive in 1549. In Rome, exposed to Latin poetry and Latin women alike, Du Bellay gave himself over freely and shamelessly. "What a difference between Olive and Faustine! The young Roman did not Petrarchize: the affair was perfectly simple" (Les amours de Faustine, introduction by Thierry Sandre). But Faustine's husband soon intervened-"too cold, and ugly, and old" ("Sed quod frigidulus conjux, turpisque, senexque" f. 36), "that savage" ("ferus" f. 34)-bringing to an end the brief but genuine romance between the French nobleman and the Italian noblewoman.

When Du Bellay left Rome at the end of his fourth summer there, Jean Dorat, his former teacher at the Collège de Coqueret, mocked the return of his brilliant pupil. In his view, by returning to his homeland, Du Bellay was indeed reclaiming the vernacular tongue of ordinary mortals, but at the cost of forsaking the immortal pleasures of Latin. Scévole de Sainte-Marthe shared that opinion in his Elogia virorum illustrium qui superiori seculo in Gallia floruerunt pietate, doctrina, literis:

"Si pauci sint qui in Gallica poesi parem habeant, pauciores sunt qui in Latina majores habeant."

[If hardly anyone equals him in French poetry, there are very few who surpass him in Latin verse.]

The fortunate Roman odyssey of the "French Ovid" enabled his art to reach its fullest expression with Les Regrets, which includes his finest sonnets — among them the immortal Ulysse. A kinship exists between this masterpiece of French poetry and our copy of the Poemata, both composed at the same time. Sainte-Beuve saw the Latin version as the crucible of the celebrated sonnet Happy he who like Ulysses — whose original form, therefore, does not lie in the national tongue, but in the Latin verses of the poem Patriae desiderium.

"Felix qui mores multorum vidit et urbes, / Sedibus et potuit consenuisse suis!" (f. 35)

[Heureux qui a vu les mœurs et les villes de beaucoup de peuples, et a pu vieillir dans son propre foyer.]

[Happy he who has seen the customs and cities of many peoples, and has been able to grow old in his own home.]

The Poemata reveal the decisive influence of Latin poetry on Du Bellay's vernacular art of poetry. His French writings would not be the same without this classical foundation. It was therefore within a polyphonic context that the versifier fully distinguished himself in French poetry. This unique collection also includes dedicatory pieces and addresses to notable figures of the French Renaissance – among them Du Bellay's lyrical companion and close friend Pierre de Ronsard, and Marguerite of France, daughter of François Ier and chief patron of the poets of the Pléiade.

Rare first edition of the *Poemata*, a work from Du Bellay's Roman period which, quite unexpectedly, reveals the author of the *Défense et illustration de la langue française* as a leading Neo-Latin poet. This little-studied collection was composed during the final decade of his life, in which the poet speaks candidly of Faustina – a tangible mistress rather than a literary conceit – and of his longing for his homeland, the very source of Du Bellay's most beautiful works.

Lucien LÉVY-BRÜHL Inscribed to Émile DURKHEIM

Émile Boutmy

IMPRIMERIE CHAIX ♦ PARIS 1906 ♦ 16.2 x 24.5 cm ♦ IN ORIGINAL WRAPPERS

First edition, printed in a small number of copies, of this offprint from the *Revue de Paris* dated 15 February 1906.

Émile Boutmy was the founder of the École libre des sciences politiques, which would later become the Institut d'études politiques de Paris, now widely known as Sciences Po.

Wrappers slightly toned at the margins, inevitable minor edge tears and small losses consistent with the fragile nature of the pamphlet.

Inscribed and signed by Lucien Lévy-Brühl: "À Emile Durkheim, affectueusement, L.L.B." In January 1906, Lucien Lévy-Brühl, professor at the 'École libre des sciences politiques' since 1885, took up his pen to pay a final tribute to the director and founder of this prestigious institution, Émile Boutmy. He sent a copy of his work – printed in a small number of copies – to his friend and collaborator Émile Durkheim. This exchange between two major figures of French

sociology preceded a pivotal period for this field of study: that same year, both were appointed professors at the Sorbonne University, enabling sociology to gradually become an academic science (Laurent Mucchielli, Robert Crawford).

A rare inscription that brings together, on the same leaf, Lucien Lévy-Bruhl, a faithful disciple of Durkheimism, and its founder, Émile Durkheim.

€ 1700

FROM THE FATHER OF ANTHROPOLOGY

TO THE FOUNDER OF SOCIOLOGY

LUCIEN LÉVY-BRÜHL LEVY-BRÜHL

ÉMILE BOUTMY

EXTRAIT DE LA REVUE DE PARIS

▷ SEE MORE



published in 1960 by Éditions de Minuit. Numerous erasures, corrections, deleted passages, and additions.

178 manuscript pages in blue and black ink, written in a lined Séyès notebook, with the autograph title "Si Mohand" on the upper cover; a manuscript slip tipped onto page 53 and numbered by the author; also preserved in the notebook: 5 typescript pages with autograph corrections, entitled "Voyage de Si Mohand de Maison Carrée à Michelet (Recueilli par la P. Giacotine] F[athers], in 1906 shortly after the poet's death)]. A few scattered spots, a burn mark on the final pages of the notebook. Dampstains and smudging to the covers.

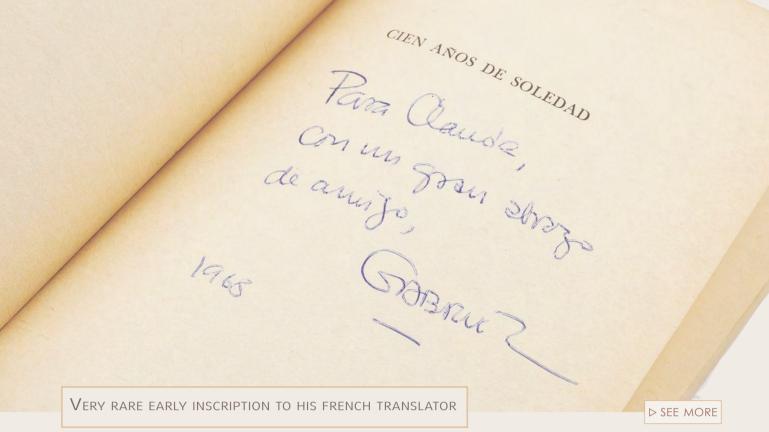
Together with: two autograph letters addressed to Mouloud Feraoun. The first, from J. Simon, dated 4 September 1956; the second, from Emmanuel Roblès, written between 1957 and 1958. An original photograph of Mouloud Feraoun alongside Emmanuel Roblès.

hand also known as Mhand (ca. 1840-1906), whose poems had been transmitted orally for nearly a century.

Despite the considerable difference between this original manuscript and the much-abridged published version, we have found no record of any other manuscript version of Les Poèmes de Si Mohand. All other known manuscripts of Feraoun's works and writings are held at the Fondation Mouloud Feraoun in Algiers.

a Ilmi-mot mais les beux derniens vers de

grid soulloit provision que sa ... pipe. mort du poète) . B. a Beni-Yenni, en 1906 Oui-brean Rebbi at iouchthed whileve you la Di-Si Moh! ou Milend Meskin iâpuej erray-is. we have have being therent Yer ra louran ijououed (il a étudis le Coran et le réctite selor de régles du "tajouid") and a chian, a retime Di-zik-is yejhed thir le prime caractive are summer attacher amin Ouaqila ssfer iqerb-ed mohant et à me retenir que comp Aouin oula hedd ce lytime mileways at frighten Sioua asebsi d arfiq-is. e dire se struphance. Les remigrandes 2. De Maison-Carrée à l'Alma (Boudaou) pu aver how not aid Town note Si-Lhearrac armi d Boudaou alle a l'intelligence de la corrie inderfor Sechirement on harming out and the south of the Ikhareb/t*bia-ou Bouir abrid si-timchi. Rechder -k, a lfahem amousnaou Jekhareb Et bia on love claimment que de Voerie est arant tout ref-medden irkoulli. riquante qui quier à sa ferme acherer et à regrante qui qui et à sa firme acher Krone en course ou -1kif d asellaou · 88 Rue du Bac 1-17 Fiz-92 A Nomen of 17 Mene nya Affeirs etrangers - Enc Tjellab nebda lmed chouya i f-eTralli Montieur Mouloud Ferr Due leur & Evolo Cité la lieya Clos Salember Calh in. AL Duncerche a Ami, et mia semme 3st rentrée huer toir sur concours gign et sa victoire dans les hours de seur les la victoire dans les hele visson. Bravo. e "semple et culture à des le démonsser Ferences. Tout 3:35+ tries paraments tiche seus publice au pris temps dans 24 Auch No, que d'ai un recenments tack Lan un post or enserighement unpos CEAROUN Service Tilla



Gabriel GARCÍA MÁRQUEZ

Cien Años de Soledad
[One Hundred Year of Solitude]

EDITORIAL SUDAMERICANA ♦ BUENOS AIRES 1967 ♦ 13.50 x 20 cm ♦ IN ORIGINAL WRAPPERS

Second edition only one month after the first edition.

Spine lightly wrinkled, small signs of folding in the margins of the boards, a light mark on the second board.

Rare and precious autograph inscription signed by Gabriel García Márquez on his masterpiece 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 specified an address in Barcelona, that 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 op the Spanish language, the novel by García Márquez, however, had difficult beginnings after a first refusal 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 30 June will have the same success, as will 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 prints are extremely rare, even more so to one of his French translators who will contribute largely to his international renown.

€ 15 000

Georges GILLES DE LA TOURETTE

Leçons de clinique thérapeutique sur les maladies du système nerveux

[Clinical Therapeutic Lectures on Diseases of the Nervous System]

E. Plon, Nourrit & C^{IE} ♦ Paris 1898 ♦ 13.7 x 22.2 cm ♦ bound

Rare first edition. A pleasing copy.

Contemporary full black cloth, spine gilt-stamped with a floral tool, double gilt fillet at foot of spine, red shagreen lettering-piece, blue paper endpapers and pastedowns, sprinkled edges, slightly frayed corners, contemporary binding.

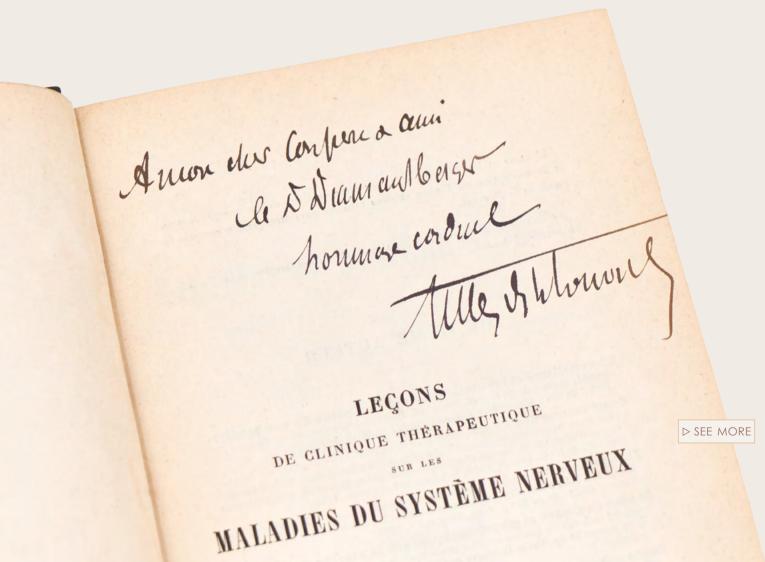
Very rare signed and inscribed copy by Georges Gilles de la Tourette: "A mon cher confrère et ami le Dr Diamantberger. Gilles de La Tourette." Dr. Mayer Saül Diamantberger was assistant physician at the Rothschild Hospital in the 1890s and regarded as one of the pioneers of rheumatology in France. The discoverer of the famous Tourette syndrome gifts to a distinguished rheumatologist his major work on the treatment of nervous disorders, which includes therapies for facial tics, hemiplegia, epilepsy, hysteria, syphilitic myelitis, and morphine addiction, among others.

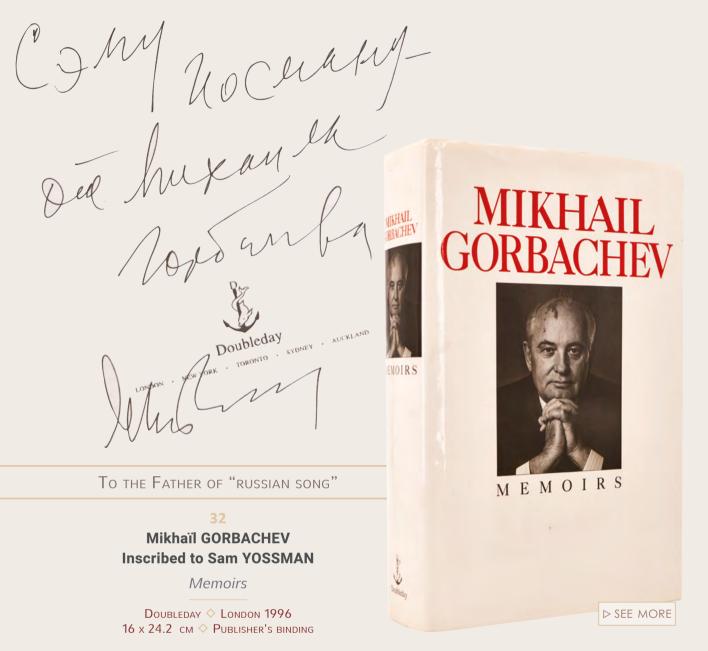
At the close of the 19th-century, many motor symptoms now studied as part of rheumatology were then attributed to nervous diseases, such as hysteria or neurasthenia. The author and re-

cipient of this volume in fact shared a common field of research — juvenile paralysis and osteo-articular "deformities": Gilles de la Tourette ascribed the majority of them to nervous causes, and writes a chapter on this suject in this book. Dr. Mayer Saül Diamantberger was known for his thesis on similar symptoms, entitled "On Nodular Rheumatism: Deforming Polyarthritis in Children" (1891).

An exceedingly rare scientific exchange, hitherto unknown to biographers, from a pioneer of neurology to a pioneer of rheumatology.

€ 5 000





First UK edition.

Publisher's binding in full grey cloth, smooth spine, a fine copy complete with the illustrated dust jacket featuring a photographic portrait of the author by Yousuf Karsh.

Illustrated with maps on the endpapers and pastedowns, and 37 photographs.

Extremely rare inscribed copy signed by the last leader of the Soviet Union to a USSR émigré, the journalist Sam Yossman. The last leader of the USSR, lauded abroad and reviled at home for his policies of glasnost and perestroika, Mikhail Gorbachev attempted to set the historical record straight with this much-anticipated volume of memoirs, covering his childhood and rise through the Party ranks, and focusing in particular on his role in the tumultuous events leading up to the collapse of the Soviet Union in 1991.

A Jewish émigré journalist and writer, Yossman worked for twenty years for the BBC Russian Service under the name Sam Jones. He published his own memoirs under the title *Šaltojo karo samdinys* (Mercenary of the Cold War), recounting his childhood marked by poverty and conflict in post-war Vilnius. He is known for introducing Western music and culture

to Soviet audiences and notably hosted Paul McCartney in January 1989 on his rock music programme "Babushkin Sunduk" ("Grandmother's Hope Chest"), "still remembered by millions in the former USSR" (Lithuanian Jewish Community). Yossman is also regarded as the father of the "Russian chanson", a popular musical genre developed by Soviet émigrés in the United States, which he popularised through his radio programme.

An exceptional inscribed copy of the memoirs of one of the most significant political figures of the late twentieth century.



Gallimard ♦ Paris 1952 ♦ 12 x 19 cm In original wrappers

First edition of the French translation by Jean Dutourd, one of 86 numbered copies on pur fil, only grand papier (deluxe) copies.

Anthracite morocco binding, gilt title lenghtwise, date at the foot, black stingray boards framed in morocco, gilt decorative paper endleaves, original wrappers preserved, gilt edges, an elegant binding signed Boichot. Like most copies, two sunned spots to head and foot of spine, title-page and half-title slightly shaded due to the paper's acidity.

Rare deluxe-paper copy of one of the most influential texts of 20th-century literature, housed in an uncommon stingray binding recalling the famous fish, "bright in the sun" as Hemingway wrote.

Victor HUGO

Odes et poésies diverses [Odes and Miscellaneous Poems]

Pelicier ♦ Paris 1822 ♦ 10 x 15.50 cm ♦ bound

First edition, now rare according to Clouzot.

Endpapers partially toned, occasional scattered foxing, light dampstains in the upper margins of some leaves.

Contemporary half tan sheep binding, spine skilfully restored, marbled paper boards, first endpaper partly toned, a modest period binding (most copies were simply bound at the time, cf. Clouzot).

Exceptional signed autograph inscription by Victor Hugo: "A mon cher et respectable monsieur de la Rivière. Hommage de profond et reconnaissant attachement. Victor."

The poet would remember throughout his life with tenderness and reverence this "old priest" (Les Rayons et les Ombres), to whom he had already dedicated his very first success at the age of only fifteen, the poem on the Bonheur que procure l'étude (1817), which earned him a distinction in the Académie française competition. A decisive and benevolent presence during the early years of the "sublime child", M. de la Rivière greatly contributed to the blossoming of his precocious talent, and introduced him to the joys of Ancient poetry - and indeed to poetry in general, for he was known to compose verse in his spare time.

Victor Hugo would remain with his dear teacher for nearly six years, from February-April 1809 to February 1815. During the interruption caused by the Hugo family's journey to Spain, between 1811-1812, he carefully preserved the Tacitus he had been reading with him, now kept in his house on the Place des Vosges. Young Victor had inscribed La Rivière's name in it.

At his mother's insistence, a staunch advocate of independent education,

« [Hugo] entered at the age of seven his school on the rue Saint-Jacques where a good man and a good woman taught the sons of workmen reading, writing and a little arithmetic. Father and Mother Larivière, as the schoolboys called them, merited this appellation by the paternal and maternal quality of their teaching [...] This Larivière, moreover, was an educated man who could have been more than a schoolmaster. He knew very well how to teach the two brothers Latin and Greek when the time came. He was a former priest of the Oratory. The Revolution had terrified him, and he saw himself guillotined if he did not marry; he preferred to give his hand rather than his head. In his haste, he did not go far to seek his wife; he took the first woman he found near him, his servant » (Victor Hugo raconté par un Témoin de sa Vie, vol. I, pp. 51-52.)

Teaching far from official institutions, Father Larivière or M. de la Rivière, or even Abbé La Rivière as Hugo would call him in *Actes et Paroles*, remains a little-known figure. It has even been suggested that this man was entirely invented by Hugo. After welcoming Victor-Marie and his brother Eugène to his school on the rue Saint-Jacques, he taught them directly at their mother's home at the Feuillantines. These years remained forever for Hugo an idyllic period, which he would sum up in this charming and celebrated portrait:

« I had in my blond childhood – alas, all too fleeting! Three teachers: a garden, an old priest and my mother. »

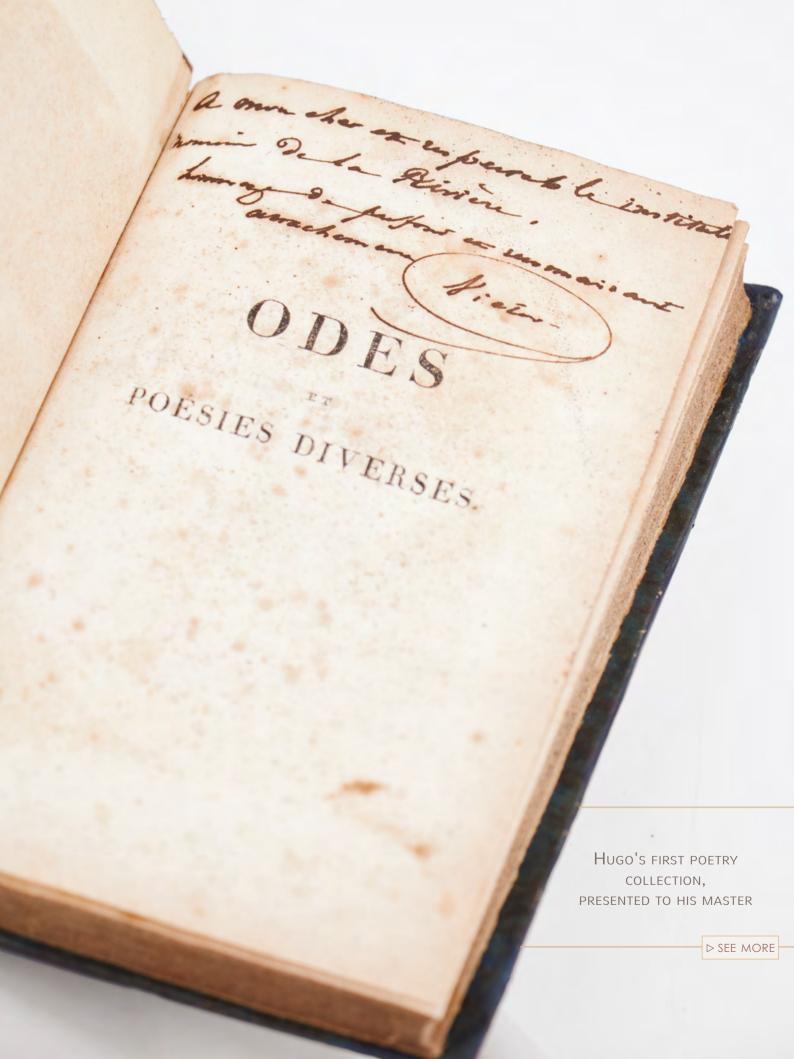
After the cocoon of the Feuillantines,

the Hugo brothers were taken from their mother on February 13, 1815, victims of the marital discord between the general and his wife. Sent to the Cordier-Decotte boarding school to prepare for the École Polytechnique, Hugo would retain a wretched memory of it:

« Neither Cordier nor Decotte, but even less the latter, would gain the confidence and sympathy of young Victor, and they would not be intellectual intercessors as the modest Father Larivière had known how to be. » (Mireille Armisen-Marchetti)

Having become a friend to his former pupil, the old schoolmaster had not even claimed all that was owed to him for the lessons given to the Hugo brothers. He would finally approach Hugo three years after the publication of this collection, driven by necessity. To repay his debt, the young poet barely out of adolescence would sacrifice a gold watch he had wished to acquire: « The little we know, the little we are worth, we owe in large part to this venerable man » he would write to his father, urging him to settle the remainder (18 July 1825). The memory of his former master would never leave him, as Raymond Escholier recalls: « Forty-three years later, at the hour of supreme peril, when, hunted like his godfather, he had to flee Paris under an assumed name, he chose for a time the name of his old master. Father La Rivière »

A rare poetic tribute from the young Hugo at the age of twenty, to his first master who introduced him to poetry: « The worthy priest and tutor was called Abbé de la Rivière. Let his name be spoken here with respect. » (Actes et Paroles).



Victor HUGO

La Ballade du Fou [Jester's Ballad]

Signed autograph manuscript

[CIRCA 1830] ♦ 25 x 19.7 CM ♦ ONE LEAF

Autograph manuscript signed of Victor Hugo's "Ballade du fou," sung by the jester Elespuru in his play Cromwell (IV, 1). Two pages on a folded leaf backed with green glazed paper.

Exceptional autograph manuscript of Victor Hugo's most celebrated poetic song, performed by the jester Elespuru in his resounding drama Cromwell.

Both grotesque and exalted, this piece embodies the freedom of Romantic drama championed by Hugo in the play's famous preface: as noted by the Bibliothèque nationale de France, this song "is the only passage in the play as equally famous as its preface".

The fine, elegant script places this manuscript in the early years of Hugo's career, either immediately or only a few years after the poem's composition. This was in fact the very first excerpt of Cromwell ever to appear in print, a year before the play's publication. Hugo chose to place the poem as the epigraph to his tenth ballad, "À un passant," published in Odes et ballades (1826). Notably, this epigraph does not appear in the manuscript of Odes et Ballades preserved at the BnF. Alongside our manuscript, therefore, only one other autograph example of the Chanson d'Elespuru survives in public institutions: within the full manuscript of Cromwell also at the BnF.

This spellbinding song inspired countless poems and elicited much praise from his fellow writers: for Barbey d'Aurevilly, Hugo is above all "the balladeer of the delightful Chanson du Fou [...] those trembling drops of dew, dusky red, enough to drown an entire human head in an infinity of reverie!" (Les Œuvres et les Hommes). Steeped in Hugo's verses, Alfred de Musset perfectly replicated the song's structure in La Nuit, one of his earliest poems. As Hovasse remarks, "A lot of poets would have damned themselves to write it" quoting the poem in full in his Hugo biography. Alfred

de Vigny called himself "a fool for the song like the fool [jester] himself" (letter to Hugo, 19 November 1826) and applauded Cromwell, that "immortal book" which "casts all modern tragedies into wrinkled old age".

This seemingly effortless refrain is above all a dazzling demonstration of Hugo's genius, equally at home in every literary form. By combining pentasyllabic lines with two-syllable verses, Hugo revives the lai, a poetic composition used in the Middle Ages and the Renaissance. Its short, lilting rhythm from distant centuries is nonetheless resolutely modern: a Verlaine poem before Verlaine, who adopted this metrical play in "Colombine" from Fêtes galantes and "Chanson d'automne" (Poèmes saturniens).

The jester Elespuru who gives voice to this poem is moreover the very first character created by Hugo at only nine years old. Before viewing himself a novelist, playwright, or poet, Hugo wrote "Elespourou Elespuru" in his copy of Tacitus (now preserved in his house on the Place des Vosges) during a very unhappy year at the Colegio des nobles in Madrid. The name belonged to his schoolmate Don Francisco Elespuro,

"A shocking great fellow, with crispy hair, sprawling hands, ill-shapen, uncombed, unwashed, incurably lazy, using his inkstand no more than his washbowl, surly, and ridiculous, whose name was Elespuru." he would later recall to his wife in Victor Hugo, by a Witness of His Life.

He took his revenge in his own fashion, depicting him as one of the least appealing figures in one of his dramas yet granting him immortality. Elespuru, the grotesque jester par excellence, sings the sublime in this poem, "one of those adorable little pieces where the giant Hugo showed that he could be as delicate as he was powerful, and as mysterious as he was radiant" (Gregh). Hugo used the stage as

the theatre of his vendettas: Elespuru, then Gubetta (the executioner in his Lucrèce Borgia) inspired by the violent Count Frasco de Belverana, who injured Hugo's brother Eugène. His novels and poems revive gentler memories of the Madrid college: Quasimodo was inspired by a hunchback who woke him each morning at the monastery; his beloved classmate, the eldest son of the Duke of Benavente, was given a poem in Odes et ballades.

Hugo regretted never seeing Elespuru come to life on stage to sing his ballad "to a monotonous air," as indicated in the stage direction. Cromwell is a sprawling play requiring nearly seven hours of performance. Nobody dared to create it for the stage during Hugo's lifetime. Maurois points out this sadly missed opportunity in his biography of Hugo: "The Shakespearean high spirits of the four fools made Cromwell a great and original play that would have deserved to be performed."

For lack of a theatrical creation, the poem enjoyed a vast musical posterity. This Chanson du fou had a prominent place in the artistic salons of the nineteenth century. Leading composers set it to music, notably Georges Bizet, Léon Kreutzer, Louis Lacombe, Hippolyte Monpou, Charles-Marie Widor, among others. In his catalogue of musical settings of Hugo's texts, Arnaud Laster lists no fewer than twenty-six adaptations. Hugo himself seems to have sung and composed a melody: at Hauteville House is preserved a score of the Chanson d'Elespuru, "written and transcribed after Hugo's song, Guernesey, march 1856," transcribed by Augustine Allix, a close friend of the Hugo family during their exile.

Exceedingly rare manuscript, to our knowledge one of only two autograph copies of this immortal literary song, "the earliest of those vaporous melodies, those 'guitars,' as Victor Hugo sometimes called them, where his mighty breath tapers off into a delicious sigh" (Fernand Gregh).

"I WOULD GIVE ALL OF CROMWELL FOR THAT SIGH, FOR THAT LIED MORE DREAM THAN SONG" Efter grow eventson Gain Quelqu'ane l'ais Sur Ganson au Jais Yort D. bure Ballade du Fou. Que solid wuch and, Evi gui van Ausch and Evi gorner, de cheois; Garara, le sois, da Parter. g. Ho- Grownet Jester's Ballad four de dans

Join , a maison,

Ouver de maison, When the sun's in the west, Thou who goest in quest Of gold, Beware lest thou fall-Soon thee will night's pall Enfold With mist like a cloud Doth old Ocean enshroud The dune. By eyes the most keen Not a house can be seen,— No, none. Bold thieves thee pursue; So they commonly do By night: The elves of the wood, They wish us no good, For spite. They go hither and yon; Lest thou haply meet one, Beware! In the moon's pale rays Dance the frolicsome fays Of the air. Translation by George Burnham SEE MORE Ives, 1909)

Victor HUGO

"Écrit sur le tombeau d'un petit enfant au bord de la mer" Signed autograph poem from "The Rays and Shadows"

[21 Janvier 1840] \diamondsuit 21.20 x 26.70 cm \diamondsuit One framed leaf

Autograph poem by Victor Hugo signed "V. H.", four stanzas written black ink on a leaf.

Blind stamp of the city of Bath in the lower left-hand corner. Some folds, small traces of foxing along the folds, a few pale stains to the lower right margin, not affecting the text. A few very small dark spots in the lower right margin, one affecting a single letter of the word "retombe".

Original manuscript and earlier version of Victor Hugo's poem, published as "Écrit sur le tombeau d'un petit enfant au bord de la mer" [Baby's seaside grave] in Les Rayons et les Ombres, XXXVIII (Paris, Delloye, 1840).

Hugo wrote this magnificent eulogy in memory of his great friend Auguste Vacquerie's young nephew, who died at the age of four years and ten months.

The poet had promised a poetic epitaph and personally addressed this manuscript to Vacquerie: "Take these verses, if you still want them for the tomb of this dear lit-

tle one" (Letter to Vacquerie, January 21, 1840). As Joseph Petrus Christiaan de Boer pointed out, "There is no sorrow Hugo understood and expressed more delicately than the immense grief that fills the hearts of parents upon the death of a child" (Victor Hugo et l'enfant, 1933, p. 48-49). This poem is the first of a sublime, macabre series composed on the occasion of the numerous tragedies suffered by the families of both Victor Hugo and his friend Auguste Vacquerie. The most famous will be "Demain dès l'aube...", written after the untimely death of Hugo's beloved daughter Léopoldine who

drowned alongside Auguste Vacquerie's brother Charles on September 4, 1843, shortly after their marriage.

Hugo wrote these verses for Charles-Emile Lefèvre, the young child of Vacquerie's sister who had succumbed to sudden illness on November 6, 1839. On January 21, 1840, Hugo sent this manuscript to Vacquerie which includes a variation from the final version published by Delloye on May 16 of the same year:

Brown ivy old, green herbage new; Soft seaweed stealing up the shingle; An ancient chapel where a crew, Ere sailing, in the prayer commingle.

A far-off forest's darkling frown, Which makes the prudent start and tremble, Whilst rotten nuts are rattling down, And clouds in demon hordes assemble.

Land birds which twit the mews that scream Round walls where lolls the languid lizard; Brine-bubbling brooks where fishes stream Past caves fit for an ocean wizard.

Alow, aloft, no lull—all life, But far aside its whirls are keeping, As wishfully to let its strife Spare still the mother vainly weeping O'er baby, lost not long, a-sleeping.'

(tr. Nelson Rich Tyerman)

Hugo sent the manuscript with a touching letter: "Here at last, my poet, is what I have kept you waiting for so stupidly long. [...] Take these verses, if you still want them for the tomb of this dear little one [...] For my part, I do not feel that I have repaid my debt to this angel with so little. I have begun something longer for him that I will one day lay at the feet of his poor mother" (OEuvres complètes de Victor Hugo, Correspondance I, Albin Michel, 1947, vol. 41, p. 141). It is not known which "longer" poem made its way to Marie Arsène Lefèvre, the "poor moth-

er" who would lose her husband and two sons in less than four years. Hugo also wrote two poems in memory of Paul-Léon Lefèvre, Charles-Emile's twin brother who followed him into the grave three years later at the age of seven (Contemplations, Liv. III, XIV and XV).

The immense grief of Hugo and Vacquerie would only bring their "hearts bound to the dreary pedestal" closer together (*Contemplations*, Liv. V, I, "A

Aug. V."). From August 1848, Vacquerie contributed to L'Événement, the newspaper founded by Meurice and Hugo's sons. He frequently visited Hugo during his years of exile and shot a number of photographs of the writer and his family. Hugo also maintained close ties with Ernest, the surviving son of Marie Lefèvre and nephew of Auguste Vacquerie, whom he named as one of his testamentary executors alongside Vacquerie and Paul Meurice.

We know of another manuscript of the poem sent by Hugo to Juliette

Drouet, now at the Bibliothèque nationale de France (NAF 13390, fol. 197). It is one of 11 out of the 42 poems in the collection he chose to offer to the love of his life.

A sublime epitaph by Victor Hugo still engraved – with the manuscript variation – on the tombstone of little Charles Émile Lefèvre, "by the sea", in the romantic cemetery of Graville, Normandy.

Provenance: Auguste Vacquerie; Mme André Gaveau (by descent).

Sieur liene, pais jajon, herbe, Esteaur, coulles; squie on l'esprir Voit le Sieu qu'il sur ailleurs; sommehen qui musemure d'ineffables paroles et l'orettle du pane cossoup; dann les fleure; Vens, fluts, hymne oraques, chower sans fin, time sans nombre; Bois qui faires surgar le passans Sérieux; fruin qui tombes de l'arbre impenanable en sombre ; boiles qui simby du ciel my stisieur; oiscour our cris juyeur, laque aux rumeurs perfondes; fried ligard des vieux mars dans les pienes tapi ; plaines qui repander Vos Jouffles dar les ondes ; Mer on la perte ector, torre ou genne l'épi ; name of on tout Jost, harve on tour resords. failles, his , Tour Earneaux que l'air n'ose efflavorer, he fains par de bruit auxour de extre tombe; Lai 11eg l'infant dosmir et la mère pleure. Y. H.

SEE MORE

Joris-Karl HUYSMANS

À rebours

G. Charpentier & C^{IE} ♦ Paris 1884 ♦ 11.50 x 18.50 cm ♦ bound with custom slipcase

First edition on ordinary paper.

A few small spots of foxing, and a faint dampstain along the right margin affecting most leaves of the volume.

Black 3/4 morocco binding, spine with five raised bands framed in black, gilt date at foot, marbled paper boards framed in gilt, comb-marbled endpapers and pastedowns, covers preserved and bound on stubs, top edge gilt, slipcase trimmed with black morocco, marbled paper slipcase boards, binding signed P. Goy & C. Vilaine.

Very rare signed and inscribed copy to Madame Charpentier, his publisher's wife: "... son bien dévoué et respectueux..."

Every Friday from the 1870s to the

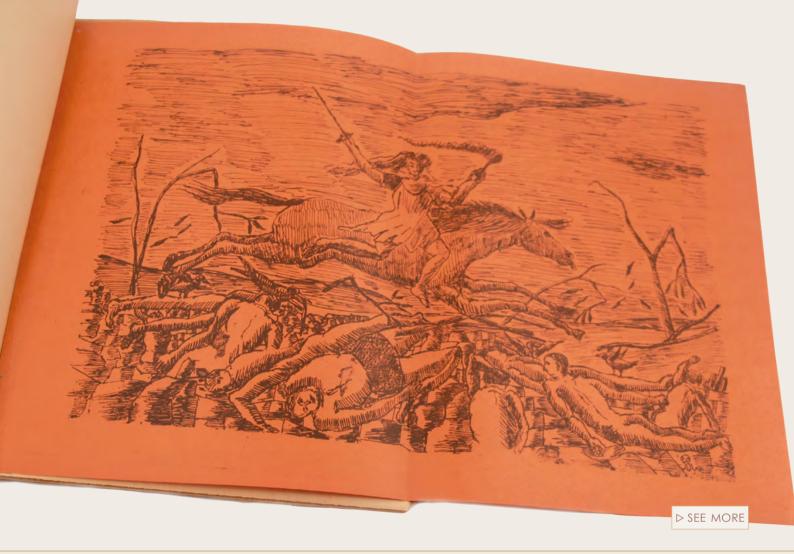
REBOURS

1890s, Marguerite Charpentier (1848-1904) hosted her salon at 11 rue de Grenelle. Her gatherings included society figures, artists, and republican politicians. Among them were also prominent writers published by her husband: Gustave Flaubert, Alphonse Daudet, Guy de Maupassant. Théodore de Banville, Émile Zola, and Joris-Karl Huysmans.

Huysmans gifted Madame Charpentier another copy of A rebours, one of only two extremely rare copies printed on Japon. Ours was most certainly her reading copy.

Inscribed copies of Huysman's masterpiece are exceedingly rare.





Very rare complete set of the celebrated original lithograph by Le Douanier Rousseau: « La guerre »

38

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

L'Ymagier Complete collection, from No. 1 to No. 8

L'YMAGIER ♦ PARIS OCTOBER 1894-DECEMBER 1896 ♦ 21.50 x 27 CM 8 ISSUES IN ORIGINAL WRAPPERS WITH CUSTOM CHEMISE AND SLIPCASE

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 Laurenchet.

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, Eric Forbes-Robertson, Louis Roy, Henri Gustave Jossot, Armand Seguin, Roderic O'Conor, 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 Eric Forbes-Robertson (Adam and Eve), numerous woodcuts including 2 Indochinese 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 wood-

cut "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'Conor, 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 \times 380 mm and 416 \times 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 Napoleon 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 *papier japon* by Georges d'Espagnat (full page and included in the pagination).

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

€ 18 000

39

Alfred JARRY Inscribed to Claude TERRASSE

Messaline

ÉDITIONS DE LA REVUE BLANCHE ♦ PARIS 1901 ♦ 11.50 x 18.50 CM ♦ BOUND

First edition, one of the press copies.

Half brown shagreen binding, smooth spine with gilt floral panels, gilt initials C.T. at foot, marbled paper boards, marbled endpapers, covers preserved, gilt edges, one upper corner slightly rubbed, binding dating from some years later. Inscribed by Charles Terrasse (son of Claude) in ink at the head of a flyleaf. Discreet restorations to the joints.

Precious presentation copy signed and inscribed by Alfred Jarry: "A Claude Terrasse son admirateur et **son ami. Alf. Jarry"** [his admirer and friend]

Claude Terrasse, the "Berlioz of French operetta," contributed to the success of many of Jarry's masterpieces and composed music for Ubu roi at its premiere at the Théâtre de l'Œuvre. In 1898, Jarry organized the brilliant revival of Ubu Roi in Terrasse's own apartment, where he founded with him and Franc-Nohain the Théâtre des Pantins. Ubu roi was performed there from 20 to 31 January 1898, with puppets created by Terrasse's brother-in-law, the painter Pierre Bonnard.

Terrasse played the piano for this theatrical experiment.

With Messaline, ""August's harlot, the flesh of the divine emperors" (p. 77), Jarry returned to the ancient literary references he had numerously used in Ubu. After drawing inspiration from Sophocles and his Oedipus Rex, he now turned to the famous satires of Juvenal: "instead of stigmatizing the empress's lasciviousness as did the Latin satirist, Messalina in her escapades is presented as a being in search of the absolute, who, as Lupa, rediscovers the very origins of Rome and a form of

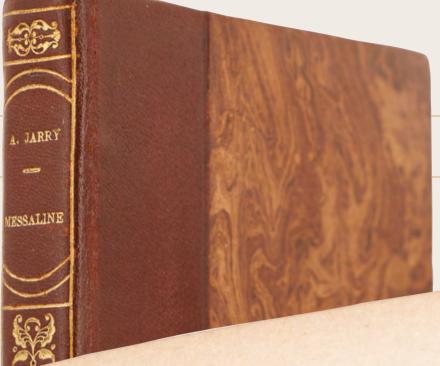
sacrality" (Rémy Poignault). That same year, Terrasse created at the Bouffes Parisiens a highly successful antiquity-themed parody, Les Travaux d'Herculo

At Terrasse's request, Jarry also embarked on the ambitious project of adapting another classic with considerable burlesque potential, and worked for more than a decade on the libretto for Pantagruel, an opéra-

bouffe set to music by his friend. The composer even invited Jarry to his country house to encourage him to complete his decidedly gargantuan manuscript. Jarry died before adding the finishing touches – Terrasse finished himself the creation of Jarry's final "féerie mirlitonesque".

€ 8 000

▷ SEE MORE



TO THE "BERLIOZ OF FRENCH OPERETTA"

a Claude derrane son admirateur et non auni all Farry



Léon DEUBEL

*Illuminations. Moscou*Original ink drawing

D[1907] ♦ 12.7 x 18.7 CM ♦ ONE LEAF

Original ink composition in magenta, brown, green, and blue hues, titled and signed "Moscou / LD" by Léon Deubel made on the verso of a leaf from his collection of poems titled *La Lumière natale*.

Magnificent multicoloured ink-blot drawing (klecksography) signed by the poète maudit Léon Deubel, inspired by Arthur Rimbaud's Illuminations. This early Rorschach-like fold drawing was created using a technique dear to Victor Hugo.

Deubel began experimenting with klecksographies a few years before taking his own life by throwing himself in the Marne river in 1913. In 1907, Deubel was living a bohemian life in Paris with his close friend Louis Pergaud. The two writers played with

imaginative games along with Jean-Paul Laffitte, a young painter whom Deubel had met in Lille and remained connected. The method employed for these drawings consisted in tracing, with a broad and flowing hand, the name or initials of a city, a writer, or a famous artist using several coloured inks. Before the ink dried, the sheet was folded, creating a figure then discussed by their authors in relation to the name it represented.

This visual and interpretative process resonated deeply with Deubel's Rimbaldian affinities. He borrowed the title of Rimbaud's celebrated collection "Les Illuminations" to gather this series of drawings he intended for publication. Deubel who "suffered immensely from his obscurity" (Edgar Varèse)

endeavored here to covering the page with an explosion of vivid colours. He created this piece on the back of one of the leaves of his poem collection *Lumière natale*. He had already burned a large number of copies "to keep warm" (Jean-Jacques Bedu, *Bohèmes en prose*).

The Société des amis de Louis Pergaud indicates that these "illuminated artworks collectively created with multicolored ink [...] " were found in one of Deubel's trunks after his death, and miraculously escaped destruction: before drowning himself, the poet had burned his manuscripts and a large portion of his meagre personal effects.

A rare surviving artwork by Deubel, this "artist of ill-fated destiny" (Léon Bocquet).



Fifteen years before Rorschach, Ghosts of my friends attracted the attention of prominent artistic circles of the early twentieth century. Famous dancer Loïe Fuller owned a copy of Ghosts of my friends signed by Auguste Rodin. This curious book even fell into the hands of the Dada avant-garde: Francis Picabia had Marcel Duchamp sign his copy. The album inspired Picabia to create a key work from around 1921, consisting of his own name written twice on a sheet, the first being "a heavily inksoiled version of his surname" (Aurélie Verdier, Aujourd'hui pense à moi. Francis Picabia, Ego, Image, p. 162). This precious copy with the finest turn-of-the-century artist signatures comes from the salon of Yvonne Redelsperger, who moved within the Paris literary milieu from her childhood. Grand-daughter of the former

good. Grand-daughter of the form

owner of the Medieval Cluny collections - now museum - in Paris, she was the daughter of playwright Jacques Redelsperger married the famous publisher Gaston Gallimard in 1912. The writer Jacques Rivière fell hopelessly in love with her and described their relationship in his first novel Aimée published by... Gallimard in 1922.

This interactive autograph album intended as a parlour game for salon evenings represents one of the first graphic explorations of the unconscious, and illustrates the growing interest in the imaginative perception of stains, traces and arbitrary marks: "For these embodied signatures are both signifier and signified. Fascinating hieroglyphs, their obliquity is impossible to translate yet astonishingly seductive: they demand interpretation in loud cries" (Ann Cooper Albright, Traces of Light, p. 42). It was a divinatory game consisting of signing a sheet with a heavily loaded pen, then folding the sheet in half to obtain two symmetrical ink-blots. The result, when viewed vertically rather than horizontally, produces a flesh-like signature resembling a Rorschach test.

Since Antiquity through to the Renaissance of Leonardo da Vinci, painters and poets recognised the potential of such stains to create visual experiences almost freed from human intervention. At the end of the 1850s, the so-called activity of "tachisme" (tache meaning stain) became a divination trick through the popular game of "Blotto". Players attempted to interpret the meanders of ink on paper like tea-leaves in the bottom of a cup. The most famous Blotto player was the young Hermann Rorschach nicknamed "Klecks", or "ink-blot", who repurposed this parlour game to de-



velop his famous psychological test (Psychodiagnostik, 1921). Victor Hugo took an early interest in the technique and produced thousands of dark and tortured works by folding and pressing ink. The German poet and spiritism enthusiast Justinus Kerner was the first to see spectres in blotograms. His posthumous work Klecksographies (1890) certainly influenced the creation of the present album The Ghosts of my friends published from 1905 onwards. The title of this album assigns a morbid virtue to this process of folded autographs, as though through writing the soul (ghost playing on its dual meaning) could resist death by its embodiment in the blurred signatures left by friends. On the title-page, an epigraph by Shakespeare from A Midsummer Night's Dream, highlights the ghostly nature of the activity ("The best in this kind are but shadows"). It was also, like Rorschach ahead of his time, an attempt to decipher the personality behind the signature. Following Picabia and his Sainte Vierge formed by an ink-blot, the avant-garde seized on this mysterious and provocative process to give rise to surrealist transfers... and finally to cadavres exquis, also made by writing and folding.

Handsome and unique copy of this divinatory game of "mystical graphology", containing the ink-shadows of illustrious French artists.



Marie-Laure de NOAILLES to Valentine HUGO

Original ink drawing signed and manuscript postcard signed

[1951]; POSTCARD: 29 JUNE 1951 ♦ 9.2 x 15 cm ♦ ONE LEAF AND ONE POSTCARD

Original ink drawing by Marie-Laure de Noailles, signed "Marie-Laure" within the artwork (appearing twice as a result of folding the paper while the ink was still wet). With an autograph postcard signed to Valentine Hugo, with 2 inscriptions and some parts of the photograph drawn over.

A Rorschach-like Surrealist decalcomania by Marie-Laure de Noailles created for painter and photographer Valentine Hugo, the "Queen of Hearts" of the Surrealists. Beyond her many titles as muse, fashion icon, social figure, celebrated patron of the arts, writer, and poet, the Vicomtesse de Noailles was also an accomplished painter. Marie-Laure created an eclectic body of work exploring the feminine unconscious, much like her contemporary and friend Valentine Hugo. This drawing is clearly inspired by Rorschach but, above all, by surrealist decalcomania - a technique she shared with the great Oscar Dominguez, her lover until the artist's death in 1957. The style of this ink piece foreshadows her dreamlike paintings with their spread and blurred textures, created in her studio in Hyères (South of France) during the 1960s.

Valentine Hugo took part in the extravagant costume soirées of the Roaring Twenties hosted by de Noailles and her husband Charles, and appeared in the scandalous film *L'Age d'Or* by Buñuel and Dalí, alos financed by the

couple. In 1930, the two women made possible the printing of Breton and Éluard's surrealist masterpiece *L'Immaculée Conception* by purchasing both draft and final manuscript. Valentine Hugo drew and painted several portraits of Marie-Laure de Noailles, including the frontispiece for her collection of poems *L'An quarante*, published by Jeanne Bucher.

The Vicomtesse also sent along with her artwork asigned autograph postcard with an affectionate message:

"For my dear Valentine, in remembrance of much cold, snow, and foolishness, to forget the nasty car and to remember Aragon's eloquence – which surpasses all politics – and also to greet him 29 June 1951, with all my affection. Marie-Laure."

The choice of Place Victor Hugo and its monument for her postcard is far from incidental: Valentine Hugo lived in a large apartment whose windows overlooked the square named

after her great-grandfather by marriage, in the 16th arrondissement. The Vicomtesse inscribed on the photograph "Vive Hugo" and then

"et Valentine," followed by an arrow pointing to her balcony, which she enhanced with drawings of flowers. The Vicomtesse spent several nights in her friend's apartment during the German Occupation: "One evening, as they returned from Prunier, a

And doughout the state of the s

SEE MORE

guard shone his lantern on her friend's face. 'Who are you! Your papers! What's your name?' And Valentine replied: 'Like the square.'" (Laurence Benaïm, Marie-Laure de Noailles).

Rare ink-blot composition by the "Vicomtesse of the Bizarre" (Laurence Benaïm), dedicated to one of the leading figures of the Surrealist avant-garde.



PARIS. STATUE DE VICTOR HUGO

€ 2 000



43

Jean de LA FONTAINE ILLUSTRATION Jean MONNET & Étienne FESSARD & Jean-Baptiste HUET

Fables choisies

L'AUTEUR DURAND PRAULT DES LAURIERS ♦ PARIS 1765-1775 ♦ 13.3 x 20.3 cm ♦ 6 VOLUMES BOUND

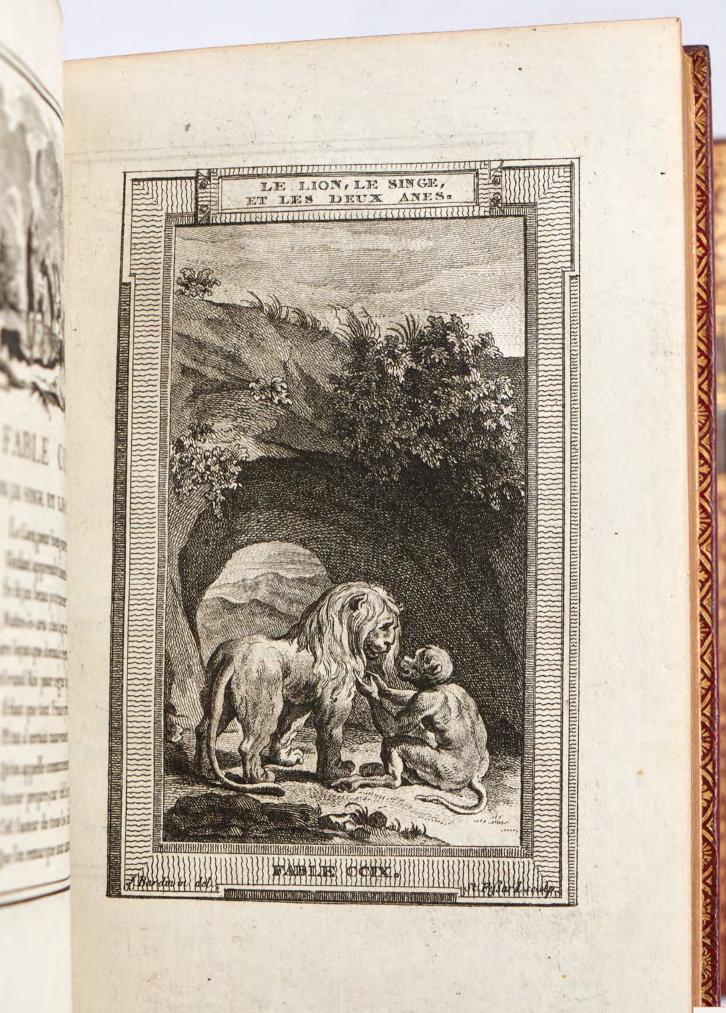
Celebrated edition entirely engraved both images and text, richly illustrated with 6 engraved titles, a frontispiece and an engraved half-title for volume I, together with 243 figures, 473 vignettes and tail-pieces engraved by Fessard. The illustration of the first three volumes is the work of Monnet, and in the last three by Fessard after Bardin, Bidauld, Caresme, Desrais, Houel, Kobell, Le Clerc, Leprince, Loutherbourg, and Meyer. The text is entirely engraved by Montulay and Drouet within decorative borders.

Contemporary red morocco bindings, flat spines gilt in a lattice design with floral gilttooling, beige morocco volume and title labels, triple gilt fillet framing the boards, gilt fillet on the edges, gilt roll-tooled borders on the pastedowns, blue paper endleaves and doublures, gilt dentelle turn-ins, all edges gilt. Joints expertly restored.

A handsome copy, elegantly bound in contemporary red morocco with richly gilt-tooled spines, of this edition undertaken by Etienne Fessard, dedicated to the heirs to the kingdom or"enfants de France", the Duke

of Berry, the Count of Provence, and the Count of Artois. Fessard's project was to rival the edition produced by Oudry in the preceding decade, and he indeed surpassed it in the number of illustrations. The whole is executed with great elegance, and this edition could rightly be called, by virtue of its format, "The Little Oudry." This edition remains one of the finest publishing and artistic achievements of La Fontaine's fables.

Provenance: modern bookplate with the monogram AMF on front free endleaf of the first volume.



Marie Joseph Yves Gilbert du Motier Marquis de LAFAYETTE

"I have been engaged in the revolutionary cause for fifteen years.

I am resolved to conquer or perish in its service."

Unpublished autograph letter

Metz, the 4 [January-February 1792] ♦ 11.50 x 17.10 cm ♦ One leaf

Unpublished autograph letter signed by the Marquis de La Fayette to the Marquis Victor de La Tour-Maubourg, written from "Metz" and dated "the 4th" in La Fayette's hand. Two and a quarter pages in ink on a bifolium. A minor perforation, not affecting the text; with a red "V. JACOB Metz" stamp on the blank verso of the bifolium. Two discreet paper reinforcements at the foot and head of the sheet's fold.

La Fayette wrote this profoundly political letter in 1792 from Metz – the very city where, as a young officer, he had made the decision to set sail and fight for American independence. "I have been a revolutionary for fifteen years—and I am resolved to conquer or perish in this cause" he writes here, at a moment when the constitutional monarchy was in grave peril.

Commanding an army while facing the threat of further mass desertion among the French nobility and under heavy assault from the Jacobins, La Fayette cast himself as the Revolution's providential figure. He vehemently lamented the "unacceptable loss" of the Duke of Brunswick, who had departed to lead the Prussian and Austrian armies against France.

Lafayette is most likely addressing Marie-Charles-César de La Tour Maubourg, whom he called « mon ami intime, mon frère d'amitié, d'armes et de revolution » ["my intimate friend, my brother in friendship, in arms, and in revolution"] (letter to Dietrich, 12 November 1791). Maubourg served under Lafayette with his brothers at the declaration of war and commanded the vanguard of the Army of the Center in 1792, before emigrating with him in August.

In December 1791, shortly after arriv-

ing at his Metz headquarters, Lafayette imposed a strict disciplinary order on the Army of the Centre. The situation was dire, owing to the emigration of most officers, the ill will of those who remained, and the consequent breakdown in oversight. Though devoted to the welfare of his troops, Lafayette, a staunch constitutionalist, remained engaged in politics: he had sent to Minister Dumouriez a memorandum in which he pledged his support to the Girondin ministry, on condition that it uphold the laws, the dignity of the monarchy, the constituted authorities, and religious freedom.

It is likely that Lafayette wrote these lines only a few weeks before the declaration of war, of which he was informed on 22 April. He appears here as a man deeply mindful of his military duties, and as a staunch protector of a Constitution in grave peril. In a magnificent burst of fervour and resolve, he makes no secret of his popularity nor of his feats of arms:

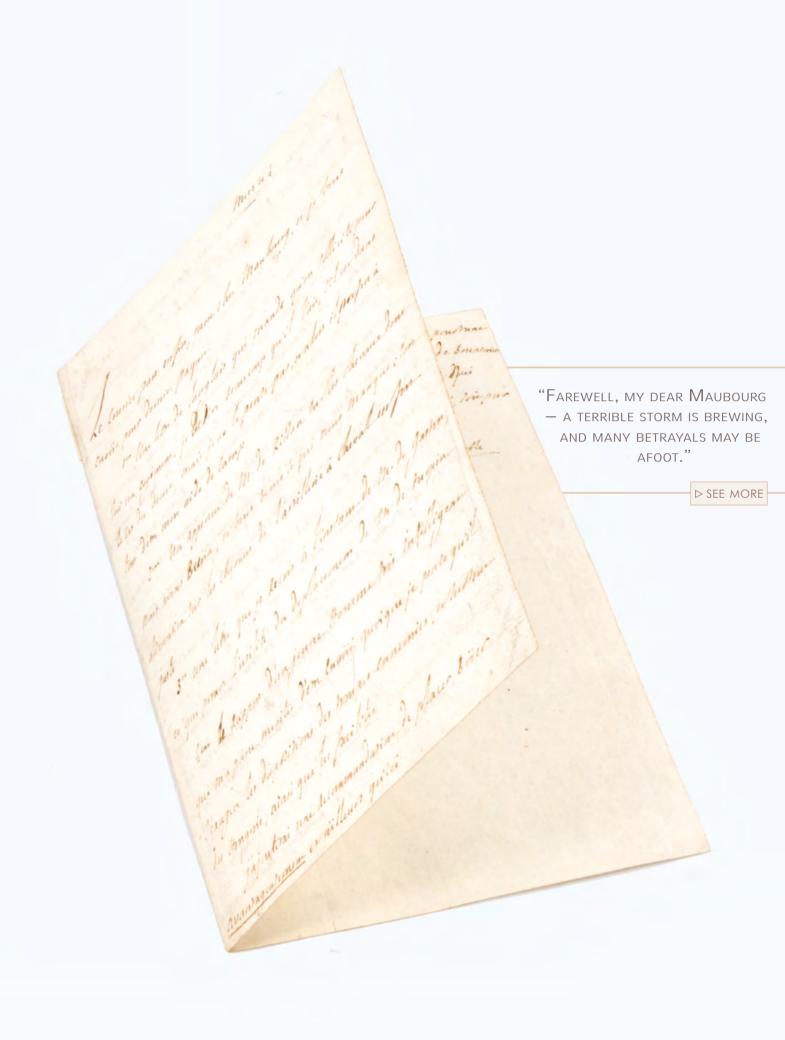
"I have powerful connections in Holland; the democratic party is wholly mine. I also have influence in Liège; I am well known throughout the Low Countries and on this side of the Rhine. The National Guards all regard me as their leader; I have full confidence in an army which I shall command in person. After all, I do possess some natural talents-particularly for war. I have the vigour of youth, an unshakable constitution, a cool head, and a ease for labour. I have been a revolutionary for fifteen years-and I am resolved to conquer or perish in this cause."

In America, he had indeed displayed keen insight and sound judgment in the military affairs of the Independence, particularly during the Virginia campaign. It is known that he drew lessons from these battles by creating infantryman units to cover the main infantry - and indeed he informed George Washington of these preparations. He took care to organise light cavalry artillery units, following the Prussian and Austrian model, and specifically referred in his letter to an "observation on the horses of the horse artillery" included in the reports he had forwarded to La Tour-Maubourg. Among them is a report from a "young intelligent man who seemed to me worthy of being sent, although I believe he overstates the disposition of the enemy troops, especially the Hungarians [...]".

The lieutenant general displays a grim lucidity regarding France's political and military situation, torn apart by internal strife and imperilled by foreign powers:

"Farewell, my dear Maubourg - a terrible storm is brewing, and many betrayals may be afoot. Our foremost duty must be to secure for me a strong and active army. So Narbonne and I will pull down our hats and, putting on a brave face, we shall carry the Revolution forward as best we can. [...] These are, after all, a few small consolations for the loss of the Duke of Brunswick, who seems to me more inadmissible with each passing moment - and who, sooner or later, would bring down even the man who proposed him, whether by betrayal or by public mistrust. Farewell, my friend let us hasten, time is short."

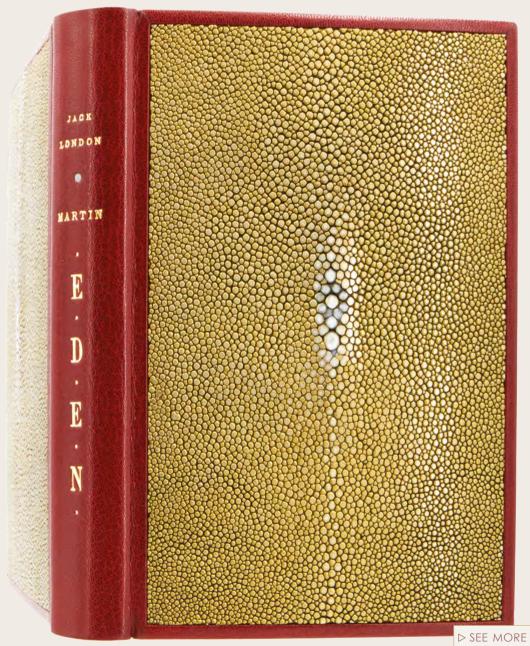
Bolstered by his American experience and despite mounting Jacobin clamour, Lafayette readies himself to uphold the principles of the French Constitution — a commitment he confides to one of his closest comrades, who would accompany him into Austrian captivity only months later.



Jack LONDON ILLUSTRATION Jean-Gabriel DARAGNÈS

Martin Eden

Paris [1921] ♦ 13.5 x 20.3 cm ♦ Bound



First edition of the French translation, one of 25 numbered copies on pur fil, the only copies printed on deluxe paper

Blood red morocco binding, gilt title lenghtwise, black stingray boards framed in morocco, gilt decorative paper endleaves, original wrappers preserved, top edge gilt, an elegant binding signed Boichot.

Front free endpaper slightly toned, otherwise a handsome copy with full margins.

Illustrated with original wood engravings by Jean-Gabriel Daragnès. the

€ 13 500

Stéphane MALLARMÉ & Joris-Karl HUYSMANS Marie DANSE & Louise DANSE & Charles TICHON

Manuscript poems of Stéphane Mallarmé

[1887?] ♦ 20 x 32 cm ♦ 1 frontispiece-portrait, 1 ink-title, 83 handwritten pages, some blank leaves

Exceptional illuminated manuscript of 35 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 by Charles Tichon, after a photographic portrait by Van Bosch. The portrait was published in the Mallarmé issue of Empreintes (Bruxelles, L'Écran du Monde, n° 10-11). Anothversion was

published in 1889 (Caprice Revue, 2e année, n° 60).

Two floral compositions in gouache and watercolor illustrating the poems Les Fleurs and Apparition, as well the calligraphed author's name as a title-page. Although unsigned, the illutrations are attributed to Louise or Marie Danse.

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

few

silk

spine, rubbed boards.

Outstanding manuscript of 35 poems by Stéphane Mallarmé, written shortly before the first collected edition of his poetry of which only 47 copies were ever printed (Poésies, photolithographed, 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 vi€ > SEE MORE vivace et le bel aujourd'hui, appeareu 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 title page 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

threads 1 o o s e n e d on the La lune l'attritait. Des socaphins en pleids Revant, l'archet aux doigts dans lecalmed fleu Revants, tiraient de mourantes ricles vaporeuses, tiraient de mourantes ricles coxò De flancs sanglots glissant tur l'azur des coxò De chait le jour berri de ton premier baiser. lune 1 attribait Des socaph - C'excur de aimant à me martyceser ma songer tavamment du parfum de tristesse S'enviene sans regret et sans déboire laisse que même sous reignet et sous deboire laisse la cueillaison d'in teve ou cour qui l'a cueille l'evrais done, l'oil rivé sur le pavé vieille guand, avec ou soleil aux cheveux, dans la rie et dans le soir, tu m'es en réant apparere, et l'ai vue voir la sée au chapeau de clarté et l'ai vue voir la sée au chapeau de clarté et l'ai un mes seaux sommeils d'enfant gate que sais sur mes seaux sommeils d'enfant gate qui fadis laissont toujours de sesmains mal fermées passait de flances bocquets d'étoiles parfumées.

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" 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 Huvsmans 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 afficionado (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 A 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 A 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 given 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 A 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 Louys 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

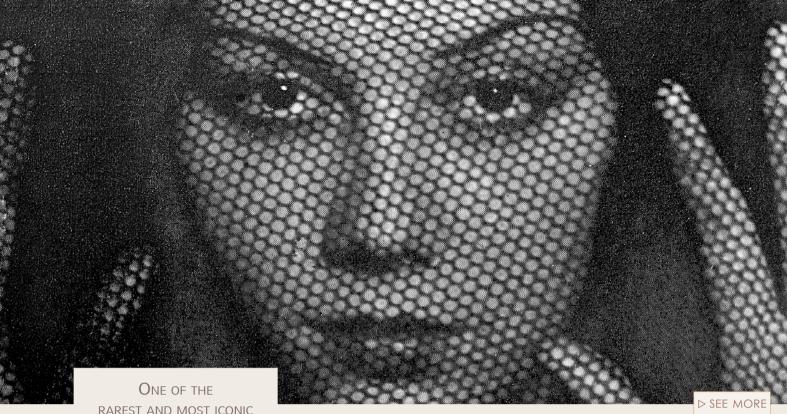
Destrée certainly employed the illustrative talents of his sister-in-law Louise Danse or his wife, Marie Destrée (née Danse), both of whom began careers as artists, illustrators, and engravers. They were trained by their father, Auguste Danse, who founded an engraving workshop in Mons entirely dedicated to engraving. Incidentally, Charles Tichon, author of the frontispiece portrait, was also a student of Auguste Danse. It is difficult to determine which of the sisters is to be credited for the embellishments in the manuscript.

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). This calligraphy is also present in her sister's work, who also did flower etchings *Lys* (Lilies) and *Orchidées* (Orchids, Royal Library of Belgium) very similar to the gouaches in this manuscript.

However, a second pencil note on the title page attributes the illustrations to famous Symbolist painter Fernand Khnopff, which we are unable to confirm.

The volume contains the following poems: Les Fenêtres, Le Sonneur, A celle qui est tranquille, Verenovo, L'azur, Les Fleurs, Soupir, Brise marine, A un pauvre, Epilogue, Tristesse d'été, Les lèvres roses, Hérodiade, L'Après-midi d'un faune, Placet, Le Guignon, Apparition, Sainte, Don du poème, Cette nuit, Le tombeau d'Edgar Poe, Toast funèbre, Prose pour des Esseintes, Le vierge, le vivace et le bel aujourd'hui, Quelle soie aux baumes de temps, A Richard Wagner, Victorieusement fui le suicide beau, M'introduire dans ton histoire, Tout orgueil fume-t-il du soir, Surgi de la croupe et du bond, Une dentelle s'abolit, Mes bouquins refermés sur le nom de Paphos, Ses purs ongles très haut dédiant leur onyx, Le pitre châtié, et Eventail.

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 Bérès); Jaime Ortiz-Patiño (Sotheby's, 2 December 1998, no. 60).



RAREST AND MOST ICONIC
SURREALIST MAGAZINES

47

MAN RAY & Salvador DALÍ & Hans ARP & Dora MAAR & Oscar DOMINGUEZ BRASSAÏ & Lee MILLER & James JOYCE & Jacques LACAN & Lise DEHARME Georges RIBEMONT-DESSAIGNES & Benjamin FONDANE & Robert DESNOS Natalie CLIFFORD BARNEY & Jules SUPERVIELLE, etc.

Le Phare de Neuilly Complete collection

Le Phare de Neuilly ♦ Neuilly-sur-Seine [1933] ♦ 18.20 x 25.10 cm ♦ 3 volumes in original wrappers

First edition of this important and very rare magazine, complete with 4 issues in 3 volumes.

Complete collection of this luxurious Surrealist magazine, edited and funded by Lise Deharme and characterized by its emphasis on photography. Covers illustrated by Man Ray, illustrations in black.

Contributions by Salvador Dali, Hans Arp, Dora Maar, Oscar Dominguez, Brassaï, Lee Miller, Jacques Lacan, James Joyce, Georges Ribemont-Dessaignes, Ilarie Voronca, Nathalie Barney, Benjamin Fondane, Pierre Drieu La Rochelle, Alejo Carpentier, Eugène Jolas, Lise Hirtz [Lise Deharme], Ray-

mond Queneau, Claude Sernet, Roger Vitrac, Robert Desnos, Jean Follain, Léon-Paul Fargue, Pierre Keffer, Jacques Baron, Gottried Benn, Céline Arnauld, Monny de Boully, 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 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).

"ALMOST ALL OF THEM COULD BE CALLED 'THE SURPRISE OF LOVE'"

48

Pierre de MARIVAUX

La Surprise de l'amour, comédie en trois actes et en prose • [The Surprise of Love, prose and three-act comedy]

La Veuve Guillaume ♦ Paris 1723 ♦ 10.1 x 16 cm ♦ bound

First edition.

Full red morocco binding, round spine with five raised bands decorated with

gilt fleurons, slight rubbing on the caps, double frame of blind-stamped gilt fillets on the covers, with fleurons at the corners of the inner frame, edges slightly blunt, marbled paper endpapers and back covers, gilt edges and heads, very elegant 19th-century binding 'a la Du Seuil' signed

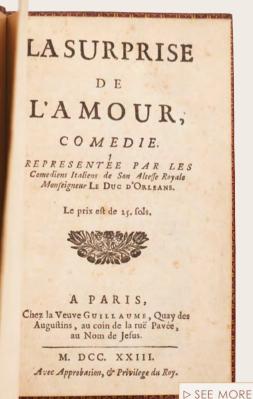
Quinet on the first endpaper.

Rare first edition of Chamblain de Marivaux's first theatrical success, The Surprise of Love, published four years before The Second Surprise of Love. This play, performed in the spring of 1722 before being published the following year in 1723, already contains all the essence of Marivaux's style, all its subtle gallantry. According to the Romantic poet Theophile Gautier, it is the author's masterpiece. When the playwright submitted his work to the "Italian Comedians of His Royal Highness the Duke of Orleans", who had enjoyed the protection of the regent since 1716, the troupe leader of the "new Italian Theatre", the renowned actor "Ricoboni dit Lelio". was in the process of moving away from farcical theatre in favour of more accomplished plays. Nineteen performances of Marivaux's works will be played by the Italian actors, whose acting style was considered more natural than codified.

One actress in particular, Giovanna-Rosa Benozzi, known as Silvia, excelled in this art. She was preferred by her contemporaries "to the brunette Quinault, the blonde Balicourt, the beautiful Clairon, and the young Gaussin, all of them Comédie-Française" actresses. Her first encounter with Marivaux, which turned out to be rather eccentric, took place after the premiere of The Surprise of Love, and was reported by biographer Gaston Deschamps. The playwright went anonymously backstage to congratulate the great actress. Faced with her unknown admirer, Silvia complained that she "did not fully grasp the subtlety of her role". Mariyaux recited a few lines from his play, to which the actress replied with great admiration: "You are either the devil or the author".

According to the Marquis d'Argenson, Marivaux's comedies "could almost all be called 'The Surprise of Love'". This slightly ironic assessment nevertheless confirms Theophile Gautier's judgement. Indeed, this sixth play by Marivaux is the true matrix of his future work and of the famous marivaudage, which would culminate in 1730 with The Game of Love and Chance.

A very rare copy in a beautiful 'a la Du Seuil' binding, signed by a 19th-century master bookbinder.





FIRST AND MOST ACCLAIMED COLLECTED EDITION OF MOLIÈRE'S WORKS, BOUND BY M. LORTIC

MOLIÈRE

Les Œuvres de Monsieur de Molière [The Works of Monsieur de Molière]

CHEZ DENYS THIERRY CLAUDE BARBIN PIERRE TRABOUILLET À PARIS 1682 ♦ 9 x 16.50 cm ♦ 8 VOLUMES BOUND

First complete collected edition and first illustrated edition. The first edition of Dom Garcie de Navarre, L'Impromptu de Versailles, Dom Juan ou le Festin de Pierre, Les Amans magnifiques, and La Comtesse d'Escarbagnas. With thirty copper engraved illustrations by Jean Sauvé after Pierre Brassart, 9 of them included in the pagination.

19th-century red full morocco binding, spines with five raised bands, date gilt at foot, double gilt fillets to edges of covers and spine-ends, large inned gilt dentelle, marbled endpapers, all edges gilt. Bindings signed M. Lortic.

A PARIS,

Chez DENYS THIERRY, rue faint Jacques, à l'enseigne de la ville de Paris.

CLAUDE BARBIN, au Palais, sur le second Perron de la sainte Chappelle.

Chez PIERRE TRABOUILLET, au Palais, dans la Gallerie des Prisonners, à l'image S. Hubert, & à la Fortune, proche le Gresse des Eaux & Forchs.

M. D.C. LXXXII.

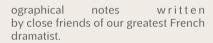
AVEC PRIVILEGE DV ROT

An exceptional copy of the famous 1682 edition housed in a very elegant

binding

by Marcelin Lortic, who succeeded his father Pierre-Marcellin Lortic - Baudelaire's binder. The first complete edition of the works of Molière, edited by two of his close friends, Vinot and the actor Charles Varlet de la Grange who was also his troupe's secretary: "For this edition, publishers used Molière's manuscript texts, more or less corrected by him either according to the needs of performances or publication. This means that the text of 1682 often differs slightly from the separate first editions and the collected edition of 1674.... Despite this, it is the text that has most often served as a source for the numerous later editions published right up to the present time" (J. Le Petit, Bibliographie des principales éditions originales).

According to Anaïs Bazin, "It is in the Préface by Lagrange and Vinot, placed at the beginning of the first edition of the Œuvres complètes de Molière (1682); there, and nowhere else, we still find today the only reliable and acceptable information – perhaps the only information, and this conjecture is a serious one – that Molière wished to leave to the public concerning his fifty-one-year career!" (Notes historiques sur la vie de Molière, Techener, 1851). This slightly excessive sentence nevertheless highlights the unique importance of these first bi-



It also reveals numerous faults whithin the known versions of Molière's final play and masterpiece, Le malade imaginaire, printed after the author's death. "This comedy is corrected from the author's original manuscript and free of all the false additions and presumed scenes inserted in previous editions. And, to highlight this declaration even further, they take care to write at the beginning of two scenes in the first act, that the text – actually the entire act – was not Molière's in the previous editions, and that they publish here the author's original scenes."

In his bibliography, Albert-Jean Guibert would conclude: "This edition must be regarded, quite rightly, as the most complete of the seventeenth-century editions. Stage directions are included and for the first time each comedy is preceded by an engraving, particularly valuable for the attitudes and costumes of the characters."

An exceptional copy of the famous 1682 edition housed in a very elegant binding by Marcelin Lortic, who succeeded his father Pierre-Marcellin Lortic – Baudelaire's binder.

€ 15 000

HANDSOME AND RARE COPY IN FIRST ISSUE, HOUSED IN CONTEMPORARY MOROCCO BINDINGS

51

OVIDE

ILLUSTRATION François BOUCHER & Charles EISEN GRAVELOT & Jean-Michel MOREAU... etc.

Les Métamorphoses d'Ovide [Metamorphoses by Ovid]

Chez Le Clerc \diamondsuit à Paris 1767–1771 19.50 x 26 cm (In-4) \diamondsuit 4 volumes bound

First edition, first issue, with every feature described by Cohen. The illustration includes a frontispiece, three dedication plates, four printed titles in red and black with engraved vignette, thirty vignettes, and a fine tailpiece concluding the final volume. In addition, there are 140 engraved full-page plates (including the frontispiece, numbered 2 to 140), by Boucher, Eisen, Gravelot, Leprince, Monnet, and Moreau, and engraved by Baquoy, Basan, Binet, Duclos, and de Ghendt -48 in the first volume, 33 in the second, 37 in the third, and 22 in the last. The frontispiece, the fleurons in the first three volumes, and the vignettes were drawn and engraved by Choffart.

The French translation by Abbé Antoine Banier is printed opposite the Latin text. It also contains historical notes by the translator and a Life of

Ovid from his writings under the name M. G. Our copy is complete, including the 'avis au relieur' bound in volume

4. The plates are printed on a cream thick laid paper, while the text appears on fine laid paper.

Full red glazed morocco contemporary bindings, spines with five raised bands elaborately decorated with gilt compartments and fleurons. The set is well preserved overall, with a few scattered spots and light foxing; some plates are slightly browned. To the upper joint of Vol. 3, a small perforation and minor crack.

A truly magnificent publication, pinnacle of 18th-century illustrated works by the engraver Le Mire. Together with the renowned Fermiers Généraux edition of La Fontaine's Contes, it is undoubtedly the most

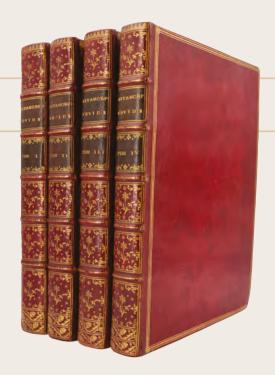
elegantly illustrated book of this century. The project includes the finest illustrators and engravers, with mythological subjects serving as particular inspiration. Ovid's timeless masterpiece comprises 246 fables of metamorphoses, from Chaos to the transformation of Julius Caesar into a star, providing a comprehensive repository of Greco-Roman mythology and an inexhaustible iconographic resource for the history of art.

A handsome and exceedingly rare first issue, bound in contemporary red morocco.

Armorial ex-libris of William Vincens Bouguereau (son of the painter), a card of the Baron de Noirmont.

€ 10 000





Personal copy of the De Stijl and Dada painter Theo van Doesburg

Clément PANSAERS
Theo van DOESBURG's copy

Bar Nicanor

Editions Aio
Bruxelles [Brussels]
London • Paris • New York
Yokohama 1921
16.2 x 24 cm
In original wrappers

First edition, one of the rare numbered copies printed on red papier bouffant, the only deluxe issue alongside 5 copies on Hollande.

Covers slightly and marginally soiled, two initials in red ink in the upper left corner of the front cover.

Illustrated with a "portrait de crotte de bique et couillandouille par euxmêmes" [portrait of goat-dropping and dick-and-drumstick by themselves.]

Very famous work from the Dadaist canon, written by Pansaers one year before his untimely death — the personal copy of painter Theo van Doesburg, with his autograph signature. In 1917, Doesburg had co-founded the renowned De Stijl neoplasticist movement with Piet Mondrian.

Doesbourg had joined the Dada movement in 1921, and also became one of its theorists. As Marguerite Tuijn notes, "Van Doesburg was deeply impressed by Pansaers. This artist was one of the few Belgian Dadaists, a mysterious figure and a quintessential poète maudit. In early 1920, he also arrived in Paris, where he created a small number of Dadaist works. Among others, he wrote *Le Pan-Pan au cul du nu nègre* (1919) and *Bar Nicanor* (1920). In April 1921, he left the Dada

movement. He died at the end of October 1922." (Theo van Doesburg. A New Expression of Life, Art and Technology, Palais des Beaux-Arts, Brus-

sels, 26 February – 29 May 2016, p. 72).

One of the most desirable copies of this "PAN-DADA" masterpiece, in Pansaers' own words.

€ 2 500

BAR NICANOR PAR CLEMENT PANSAERS

▷ SEE MORE

PASTEUR REPLIES
TO HIS ENRAGED ADVERSARIES
AND THEIR "VIOLENT ATTACKS
AGAINST THE DISCOVERY OF
RABIES PROPHYLAXIS"

53

Louis PASTEUR

Autograph manuscript on his rabies vaccine

[1886-1888] 10.5 x 16.7 cm ♦ One leaf

Autograph manuscript by Louis Pasteur. One page in black ink on a single leaf, with numerous erased words and crossed-out passages.

Unpublished note by Pasteur on his rabies vaccine.

Pasteur was under the scrutiny of countless of opponents, scientific as well as political, and bemoans the "attacks as violent as they were incomprehensible" he endured. The manuscript also announces the popular success of his vaccine. as subscriptions for his future Institute were in full swing. Pasteur likely drafted these reflections on the reception of his vaccine for the conclusion of a report on rabies, probably between 1886 and 1888. The vaccination of young Joseph Meister in 1885 sparked genuine public enthusiasm, but also prompted a new wave of criticism. Pasteur had become a genius to some, a charlatan and a sellout to others:

"As I conclude, should I speak of the attacks [crossed out: and at times] as violent as they were incomprehensible that greeted the [crossed out: unexpected] discovery of rabies prophylaxis after a bite? [crossed out: I had thought of it; I had even prepared a] It seems quite unnecessary to me. Personally, I am unaffected by them. [crossed out: The slanders, the insults, all came from the men of a certain party]"

The many words and phrases he decides to strike out are highly revealing: he had first written that the discovery of the rabies vaccine was "unexpected" before crossing it out. Faced with a near-certain fatal prognosis, the first clinical application of the vaccine on Joseph Meister was indeed a bold

▷ SEE MORE

gamble. The "unexpected" lies less in Pasteur's work on the gradual attenuation of the virus and incubation periods -already proven effective with more than fifty animal cases – than in its first administration to a human patient. Pasteur likely removed the adjective to avoid further criticism over the conduct of this therapeutic trial. The audacity of this experiment had saved the young boy's life. Unless this "unexpected" refers to another step in

the discovery not yet documented in the literature.

Although the conserved text conveys his indifference, Pasteur had initially drafted a sharp remark about his adversaries: "The slanders, the insults, all came from the men of a certain party". His discovery indeed became a matter of national importance: he was suddenly the hero of a fragile Third Republic shaken by internal strife

and economic difficulties. While patients from around the world flocked to his Paris laboratory for the vaccine. "a certain party", in Pasteur's words. strove to discredit him. The radical left (socialists and former Communards) united against his vaccines and animal experiments. Within the medical sphere, researchers criticized his reluctance to peer review, and physicians reproached him for being "only" a chemist. Beyond fears about the vaccine itself, it was Pasteur's integrity that proved bothersome: republicans highlighted his former attachment to Napoleon III's Empire, whereas popular journalist Henri Rochefort made him the symbol of corruption whithin republican elites... the list goes on.

But Pasteur had "prepared" his rebuttal, as indicated in a crossed-out sentence: "I had thought about it". He also owed his scientific victory to a vigorous campaign of public promotion and media defense: "Pasteur manages [...] to pursue a strategy for

winning over public opinion based on the use of the laboratory as a site of knowledge and as the place where a new mode of validating scientific truth is created [...]. Benefitting, from the new media like his opponents, Pasteur is one of the first men of science to have sought to use the press (such as La Revue scientifique) to share his work and build his reputation among a broad readership in Paris and, above all, in the provinces." writes Henri Chappey in *Pasteur et les antivax*.

"Never was a discovery more widely acclaimed"

The success of his discovery generated immense national support for the creation of an Institute devoted to research, teaching, and the preparation of vaccines. As early as the first months of 1886, an international public subscription was launched to finance its construction. As a patriot, Pasteur shows that the French people spoke on his behalf despite the criticism:

"Never was a discovery more widely acclaimed. The subscription lists for the Pasteur Institute, published each day in the Journal officiel, proves it. For the honour of my country, I would wish to erase even the memory of the shame these slanders have cast upon their authors." Yet Pasteur's wish would remain unfulfilled: the fundraising campaign only further enraged his opponents, for whom "this new fundraising campaign, orchestrated by the press and backed by the financial and political authorities, amounts to deception, if not outright scandal." (Henri Chappey, ibid.). Pasteur raised millions of francs for his Institute inaugurated in 1888, which would propel France into the age of vaccination and inspired the creation of countless other Pasteur Insitutes worldwide.

A masterful display of conviction, revealing Pasteur's sentiments (censored by his own pen) on the many resistances to his vaccine.

€ 6 000



Rare first edition of the catalogue for Picasso's final exhibition at the Galerie Paul Rosenberg in Paris, held from 17 January to 18 February 1939 at 21 rue La Boétie. The front wrapper is illustrated with a black-and-white photograph of the exhibition's centrepiece: La sculpture nègre devant la fenêtre, now known as Buste de Minotaure devant une fenêtre (Private Collection; see Zervos, vol. VIII, p. 360). Paint-

54

Pablo PICASSO

Exposition Picasso (Œuvres récentes) at Paul Rosenberg's Gallery from 17 January to 18 February 1939

PAUL ROSENBERG ◇ PARIS 1939 ◇ 11 x 13.5 CM One folded leaf pliée ([4 pp.])

ed on 19 April 1937, the work is widely regarded as a precursor to the bull of *Guernica*, executed only a few weeks later.

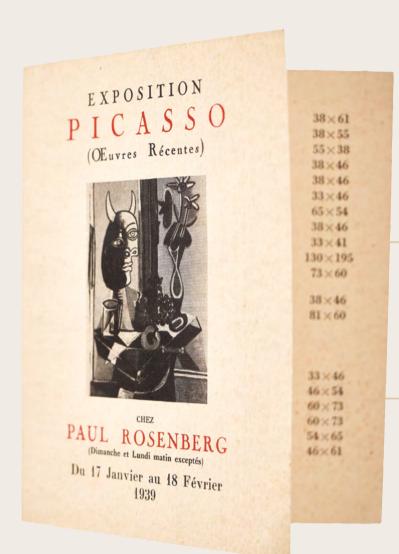
An excellent, well-preserved copy.

The plaquette lists the 33 works exhibited, arranged by year of execution– 1936, 1937, and 1938. The verso carries the notice of the next exhibition, "Centenary of Cézanne", dated 20 February 1939. These two events were followed only by a final show devoted to Georges Braque, before the gallery closed and Paul Rosenberg left France for permanent exile in the United States. The event met with consider-

able success, as reported by the American collector and sculptor Meric Callery to Alfred H. Barr, the first director of the Museum of Modern Art in New York:

"R's [Rosenberg] present show of Picasso is surprising in that it is so pretty, colorful and gay. They have had over 600 people per day to see it." *Making Modernism*, Michael C. FitzGerald, 1996

The adjectives "pretty, colourful and gay" may seem surprising, given both Picasso's style and the political context of 1939. Indeed, the exhibition – comprising chiefly still lifes painted between 1936 and 1938 in the Tremblay-sur-Mauldre studio – appears, at first sight, to contrast sharply with



FIRST PRESENTATION AT THE PAUL ROSENBERG GALLERY IN PARIS OF A WORK FORESHADOWING THE BULL OF "GUERNICA": "THE NEGRO SCULPTURE BEFORE THE WINDOW".

▷ SEE MORE

the tragic contemporary events. From 1937 onwards, the Nazis began confiscating over 20,000 modern artworks to mount the notorious Entartete Kunst ("Degenerate Art") exhibition. Circulated throughout Germany's major cities, it culminated in June 1939 in a large-scale auction to finance the war, preceded by the burning of more than 5,000 paintings in the courtyard of Berlin's main barracks.

Fully aware of the ongoing tragedy, Paul Rosenberg took measures to save as many works as possible, organising in the same year the first retrospective of Picasso at the Museum of Modern Art, where *Guernica* was displayed and preserved. In 1940, he took permanent refuge in New York, opening his celebrated gallery on 79th Street, while some 2,000 works he could not take with him were looted by the Nazis.

Belying its seemingly innocuous appearance, the exhibition of "recent works" by the foremost representative of so-called Degenerate Art, held by a Jewish dealer, constituted a genuine act of resistance to the rise of Nazism. Yet it was above all through a single work, prominently displayed in the main salon and reproduced on the catalogue's front, that Rosenberg and Picasso transformed the still-life exhibition into a profoundly political statement. Later known as Buste du Minotaure devant une fenêtre, this "transitional" work, as noted by the art historian Vérane Tasseau, is highly symbolic: "The bull does not stand for fascism, but for brutality and darkness Picasso remarked in the autumn of 1944 during an interview with the young painter Jerome Seckler for the American Marxist journal New Masses. Seckler had hoped to elicit from

him the assertion that the late 1938 series of still lifes with bull heads was a political statement, in continuity with *Guernica*."

This first bull's head in the still-life series gradually evolved over the course of 1938 into a curious zoomorphic human visage. It is nevertheless still titled in the catalogue La sculpture nègre devant la fenêtre. Although this title was not retained in subsequent monographs, it establishes a remarkable link between two major themes in Picasso's oeuvre: the bull motif and African sculpture.

Valuable and significant catalogue of Picasso's final exhibition with his dealer "Rosi," who, more than any other, secured his international reputation and established the painter as the foremost artist of the twentieth century.

"THE 7TH, BULL RACES"

55

Pablo PICASSO

Signed autographe letter
The artist writes about his passion: bullfighting

Cannes 13 Juin 1957 ♦ 21 x 27 cm ♦ 2 pages sur un feuillet

Multi-coloured autograph letter from Pablo Picasso to Max Pellequer, signed and dated by the author on June 13, 1957. The document includes the autograph address of his villa 'La Californie'. 2 pages on one sheet, 22 lines in green, blue and red pencils on a watermarked sheet.

Minor folds.

An exceptional account of Pablo Picasso's passion for bullfighting, a recurring theme in his art since his very first works painted at the age of eight ("The Little Yellow Picador", 1899).

Pablo Picasso gives Max Pellequer and his wife details regarding a trip to Arles on July 5, 6 and 7, 1957, to which the artist has invited them along with a handful of friends. With undisguised enthusiasm, he announces that he has booked their rooms at the "Norpinus" [Nord-Pinus] and their seats for the bullfight. Only after providing this essential information does the painter mention the opening of his exhibition at the Réatu Museum and the official dinner with Douglas Cooper, the great collector, and the mayor of Arles, Charles Privat: "Dinner with

Cooper & the mayor". A performance of "Aïda at the bullring" is also scheduled during this Arlesian getaway, which ends on the 7th with an intriguing "bull run with the presence of a black king". In the 1950s, Pablo Picasso and Jacqueline Roque are regular visitors to the Arles bullrings. At that time, the painter is not discovering the city. Fascinated by Van Gogh's portraits, he paints his first *Arlésienne* in 1912, and

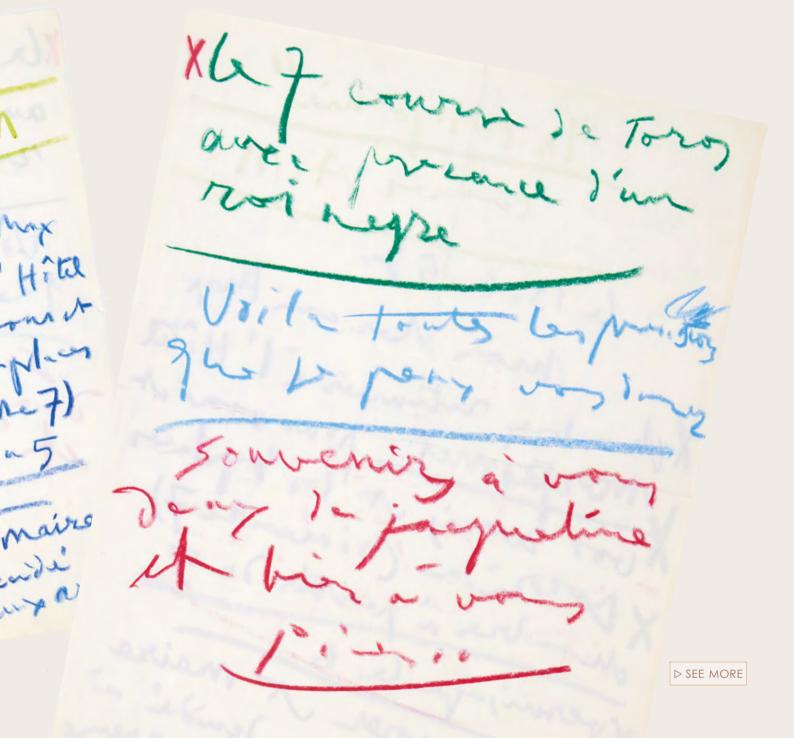
his last, featuring Jacqueline, just after writing this letter in 1958. But it is his love of bullfighting that will ultimately bind the Andalusian to the bullfighting capital of Provence. From his early Barcelona works Scène de corrida and courses de Taureaux, presented to Ambroise Vollard in 1901, to the famous and omnipresent theme of the Minotaur, Picasso was one of the main promoters of bullfighting in France. In the late 1950s, Arles becomes the painter's mecca for his passion, immortalised in 1956 by David Douglas Duncan, who photographed Pablo in the Arles bullring, captivated by the bullfights.

the excitement of the artist who, at the height of his international fame, becomes, for the time being, a 'group-ie' happy to accommodate his friends in the legendary "Norpinus" hotel, known for hosting toreros after their bullfights. Bullfighting also features in the other major events presented by the artist in the 22 lines of our sheet. He announces the opening of his first exhibition at the Musée Réattu, which gives pride of place to the figure of the bull in Picasso's work. Among the paintings on display from July 6 to September 2, 1957, 38 of the artist's artworks will be exhibited for

the first time. Picasso, the main lender

for this event, will ironically be absent

This exceptional letter bears witness to the excitement of the artist who, at the height of his international fame,



from the opening, too busy painting portraits of Jacqueline using pigeon feathers. The author continues his letter by proposing a dinner with British collector Douglas "Cooper", who, along with the Barcelona Museum, will also be invited to contribute to the exhibition. The "mayor" of Arles, Charles Privat, is the second personality invited to this dinner. Picasso and Privat, who meet for the first time in April 1957, will maintain a fruitful relationship that will conclude in 1971 with the artist's donation of 57 artworks to the Musée Réattu.

In the second part of the letter, Pablo Pi-

casso adds a performance of Verdi's opera "Aïda" to the schedule, demonstrating the artist's continued keen interest in operatic works more than 30 years after designing sets for the Ballets Russes.

Finally, the only possible conclusion for Picasso's letter and stay with his friends is to attend of course one final bullfight, whose announcement itself seems like the title of a painting: "bullfight with the presence of a black king". We do not know which African dignitary attended the 1957 bullfight, but the painter's 76-year-old interest echoes his fascination with primitive art, which he discovered during his early years in

Paris and of which he possessed one of the finest collections.

The composition of this letter, written in several colours, reveals the almost youthful enthusiasm with which Pablo Picasso organised this trip. Underlined passages, crosses in multiple colours, pencil changes, hasty telegraphic writing, chronological back-and-forths – the words race across the page like bulls in the arena. As a true aficionado, the painter ends this graphic bullfight under the red muleta of his signature.



56

Marcel PROUST Inscribed to Lucien DESCAVES

À la recherche du temps perdu [In Search of Lost Time]

Grasset Nrf ♦ Paris 1913-1927 ♦ 12 x 19 cm ♦ 13 volumes in original wrappers

First edition including all the features of the first issue for *Du côté de chez Swann* (Grasset printing error on the title-page, front cover with the date 1913, missing contents table, publisher's catalogue at rear). First edition on ordinary paper, one of the very rare first edition copies without a statement of edition for *À l'ombre des jeunes filles en fleurs*, from an edition of about 500 copies. Following volumes in first numbered editions on pur fil, only deluxe copies after the "réimposés".

Complete collection of *In Search of Lost Time* including two important and precious presentation copies, signed and inscribed by Marcel Proust to Lucien Descaves, founding member of the Académie Goncourt:

« À Monsieur Lucien Descaves. / Respectueux hommage de l'auteur. / Marcel Proust » on Le Côté de Guermantes I – Sodome et Gomorrhe I.

["To Monsieur Lucien Descaves. / Respectful tribute from the author. / Marcel Proust"]

« À Monsieur Lucien Descaves. / Admiratif hommage. / Marcel Proust » on Sodome et Gomorrhe II-1.

["To Monsieur Lucien Descaves. / Admiring tribute. / Marcel Proust"]

When in 1919, À *l'ombre des jeunes filles en fleurs* wins the Goncourt Prize despite the obstacles of fortune and Proust's age, Lucien Descaves disputes the award. He made no secret of his preference for the WW1 memoir by Dorgelès Les Croix de bois. In a letter to the Abbé Mugnier, Proust mentions this animosity: "I consider it regrettable that you learned [of the awarding of the Goncourt] from Monsieur Descaves because he must have accompanied this very small piece of news with derogatory remarks. Indeed, he has made a campaign against me and announced the result in these terms: "M. Proust has the prize, M. Dorgelès the originality of talent and youth. We cannot have it all." Marcel Proust adds: "Do not think that I have the slightest bitterness against Monsieur Descaves. Those who do not like my books have the same opinion as me." (XVIII, 333)

The two copies of *Du côté de Guermantes* and *Sodome* that Proust addresses to his critic evidence the honesty of this statement and the respect that he has for the writer despite their difference of opinion.

For his part, "I'Ours" (the Bear), as Lucien Descaves called himself, took care of his copies, no doubt aware of the importance of this founding novel of modern literature.

In his study of Proust and the Goncourt, Luc Fraysse highlights that "the awarding of the Goncourt Prize to Proust in 1919, for À l'ombre des jeunes filles en fleurs, is a major literary event in the history of the 20th century. [...] An unrivalled peak in the life of the Académie Goncourt [...] [and] a decisive and definitive turn in the evolution of [Proust's] literature [which] passes without transition from relative darkness to international glory. It is the Goncourt prize which made many people realise the scope and importance of Proust's work."

A horsier Vicien Des Caves Admirable hornmage Margeltionst

Outstanding complete set of À la recherche du temps perdu as issued, with two precious presentation copies signed by Marcel Proust to Lucien Descaves." à Mousieur Lucien Der Caves Respectuenz hourre ger ir l'anteur

Marcel Proust A la recherche du temps perdu DU COTÉ DE CHEZ SWANS PRIX: 3 FR. 50	MARCEL PROUST A L'OMBRE DES JEUNES FILLES EN FLEURS	MARCEL PROUST LE LOTE DE GIEMANTES	MARCEL PROUST LE COTÉ DE GUERNANTES II SODOME ET GOMORRHE I TOURS AND THE COMORRHE I TOURS AND	MARCEL PROUST SODOME ET GOMORRH II	MARCEL PROUST SODOME ET COMORRHE II * * *	MARCEL PROUST SODOME ET GOMORRH II * * *	MARCEL PROUST LA FRIJONNIÈRE F. 7 *	MARCEL PROUST LA PRISONNIERE	MARCEL PROUST ALBERTINE DISPARUE *	MARCEL PROUST ALBERTINE DISPANS **	MARCEL PROUST	MARCEL PROUST LE TEMPS RETROUVÉ **
Bernard Grasset	MAJORATION TEMPORAIRE 20 POUR CENT 5 francs PARIS NOUVELLE REVUE FRANÇAISE 1918	PRIX: 15 francs P A R 1 S NOUVELLE R E V U E FRANÇAISE 1 9 2 0	PRIX: 23 francs P A R I S NOUVELLE R E V U E FRANCAISE 1 9 2 1	PARI NOUVE L REVU FRANÇAIS 9 2	A R 1 :	ARI SAOUVELLE E VUTERANÇAISE	PARIS NOUVELLE REVUE FRANÇAISE 1 9 2 3	PARIS NOUVELLE REVUE FRANÇAISE 1 9 2 3	PARIS Librairie Gaillimard foithoss DE LA NOCYCLIC REVEE FRANÇAINE FRANÇAINE 1925	PARIS Librairie Gallimard Soution DE LA DOLVELLE RAVUE FRANÇAINE 1925	PARIS Librario Gallimard formos De La NGUVELER REVUE FRANÇAIS 1927	PARIS Libralico Galificario Galificario EF 1003 BE 004 BEVOR BEVOR FRANÇAISE 19:7

THE COPY OF JEAN FURSTENBERG IN A CONTEMPORARY FULL RED MOROCCO BINDING

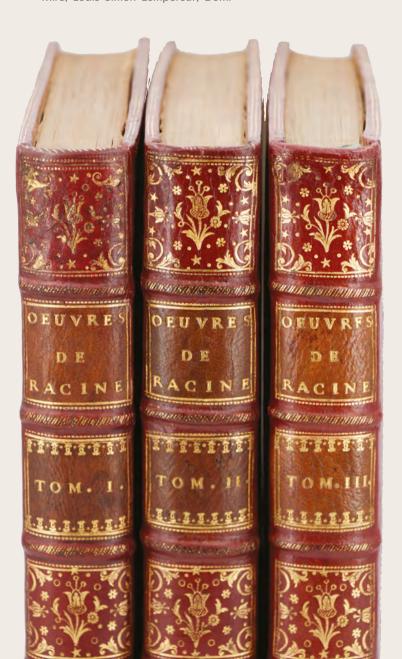
57

Jean RACINE

Œuvres de Racine[Complete works of Jean Racine]

Paris 1760 ♦ 22.5 x 29.3 cm ♦ 3 bound volumes

New edition, adorned with a portrait of the author by Daullé, three headpieces by de Sève engraved by Juste Chevillet, twelve plates engraved by Jacques Aliamet, Jean-Jacques Flipart, Noël Le Mire, Louis-Simon Lempereur, Dominique Sornique, and Jacques-Nicolas Tardieu, and thirteen vignettes and sixty tail-pieces, all by de Sève engraved by Jean-Charles Baquoy, Jean-Jacques Flipart, and Louis Legrand.





⊳ SEE MORE

A superb copy of the first luxury edition of Racine, among the most sought-after, bound in the most sumptuous red morocco.

Contemporary full red morocco, spine with five raised bands and gilt compartments, triple gilt fillet border, corner fleurons, yellow morocco lettering pieces and volume numbers, double gilt fillets on the boards, marbled endpapers, double gilt fillet on the edges, gilt dentelle turn-ins, gilt edges. Occasional light foxing, mostly on the early leaves of the volumes; some browned pages; skilfully restored corners and joints; a few scratches. Provenance: Library of Jean Furstenberg, his red morocco bookplate pasted to the verso of a free endpaper of vol. I, others in paper in vols. II and III. "From a family of Berlin bankers and a banker himself, Hans Furstenberg took refuge in France in 1938 and francised his name. It was then that he presented to the Bibliothèque nationale his collection of original editions of German works from the pre-classical and classical periods. [...] From his youth, Jean Furstenberg also collected illustrated books, rare French eighteenth-century works, incunabula, and bindings, maintaining his interest in these fields throughout his life and publishing several works on the subjects. In 1959, together with Julien Cain, he founded the International Association of Bibliophily." (Comité d'histoire de la Bibliothèque nationale de France)



ILLUSTRATION Arthur RACKHAM

Rip Van Winkle

LIBRAIRIE HACHETTE ET C^{IE} ◇ PARIS 1906 23.2 x 28 cm ◇ Publisher's binding

First French edition of the 50 colour plates by Arthur Rackham, tipped in with captioned tissue guards, a black vignette on the title page, and a further black vignette hors texte by Arthur Rackham, one of 200 copies on Whatman paper.

Publisher's full vellum, smooth spine gilt-lettered, upper cover gilt-stamped with the title and a gilt illustration of Rip Van Winkle, illustrated endpapers, top edge gilt, uncut, original silk ties preserved. Occasional light foxing.

A splendid copy, remarkably fresh, of Washington Irving's fantastical tale profusely illustrated by Arthur Rackham.

"Let us single out in particular Arthur Rackham's Rip Van Winkle. One might

have thought that nothing more could be said of Washington Irving's amiable legend, long since fallen into the public domain of image and operetta; yet Mr. Arthur Rackham has, it seems to me, restored to it an artistic virginity. He has delightfully transposed it into a series of little tableaux, innocent or fantastic, with a freshness and subtle blending of colour, and with a marvellous ingenuity that might be thought the result of a collaboration between a chastened Rops and a mischievous Greenaway. Some of these vignettesor rather miniatures with ivory and vellum backgrounds-evoke the whole of old America: its settlers, Methodists, wise and comely housewives; others,

peopled with spectres and gnomes, are comic yet terrifying Lilliputian nightmares; and, occupying a good half of the volume, mounted on green felt paper that sets it off to full advantage, Mr. Arthur Rackham's work brings a true renewal to the art of illustration" (Marcel Ballot, Le Figaro, 1 January 1907).

Provenance: manuscript ex-libris on the half-title of Maurice Feuillet, celebrated press illustrator, notably for major court cases, as well as art critic and founder of the Figaro artistique. Feuillet is remembered for his courtroom sketches during the trials of Émile Zola in 1898 and Alfred Dreyfus in 1899.



ALICE: "AND WHAT IS THE USE OF A BOOK, WITHOUT PICTURES OR CONVERSATIONS?"

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Lewis CARROLL ILLUSTRATION Arthur RACKHAM

Aventures d'Alice au pays des merveilles [Alice's Adventures in Wonderland]

LIBRAIRIE HACHETTE ET C[™]
PARIS 1908 ♦ 23.50 x 28.50 cm
PUBLISHER'S BINDING

Illustrated edition with 13 colour plates on brown paper by Arthur Rackham tipped in with captioned tissue guards, together with 14 black-and-white illustrations in the text by Rackham, including a frontispiece portrait of Alice, one of the very rare 20 copies on Japon, signed by Arthur Rackham on the limitation page, copy from the deluxe issue. A few name copies on the same paper were also issued.

Publisher's full vellum binding, smooth spine lettered in gilt with a gilt illustration of the Cheshire Cat, upper cover stamped in gilt with the title and an illustration of two fantastic creatures, illustrated endpapers, top edge gilt. Occasional light foxing.

A handsome copy of the most sought-after of Rackham's illustrated works, one of the exceedingly rare copies on Japon paper.

Provenance: manuscript ex-libris on the half-title of Maurice Feuillet, celebrated press illustrator, notably for major legal trials, as well as art critic and founder of the 'Figaro artistique'. Feuillet remains renowned for his courtroom sketches during the trials of Émile Zola in 1898 and Alfred Dreyfus in 1899.

"Such is the fantastic tale which Mr. A. Rackham has turned into a living poem for the delight of the eyes. His art, ingenious in its elegance, his drawing refined and picturesque, the fantasy of an imagination that animates trees and gives speech to our humble animal brethren, is without doubt the only one, since that of Gustave Doré, to have created a world. A world at times frightening, dark and tumultu-



ous, at times simple and outlined like a Japanese landscape, yet always vibrant and precise, with a written form and an elegant play of lines.

Amidst the monsters and beasts appears the delicate, astonished, fair-haired figure of Alice, lovely as a Rossetti maiden, the human grace at the heart of the complexity of things." (*La Vie heureuse*, no. 11, 15 Nov. 1908)

In 1907, Lewis Carroll's masterpiece, Alice's Adventures in Wonderland, entered the public domain. Over the following decades, seven new editions appeared, each bringing fresh illustrations of Alice. The burning question was: could any of them match—or even surpass—John Tenniel's iconic 1865 illustrations? Of all seven editions, Arthur Rackham's proved the most successful, earning its place alongside Tenniel's work as one of the definitive visual interpretations of this beloved

classic.

Rackham, who had « the courage to tackle works that were considered sacrosanct », managed not merely to illustrate Carroll's tale, but to enrich it with his brushstrokes and boundless imagination, making the story « even more wondrous and entertaining » (Anita Silvey, *Children's Books and their Creators / Auguste Marguillier*, March 1912, *Art et Décoration*).

Alice's Adventures in Wonderland was a book deeply familiar to the artist, who had read it with his father as a child. As an adult revisiting the work, he was determined to enchant a new generation of young readers. Rackham even hoped his images would enrich children's visual vocabulary.

Yet if posterity will remember his illustrations, it is above all for their aesthetic brilliance. Frequently likened to



Rossetti or Turner, Rackham's works were anything but spontaneous or effortless; they emerged from meticulous, painstaking-at times agonizingeffort. The artist played a pivotal role in elevating drawing back to its status as a legitimate art form in its own right. In his approach, Arthur Rackham adopted the methods and conventions of history painting: each scene was carefully staged with live models. In Lewis Carroll Observed: A Collection of Unpublished Photographs, Drawings, Poetry and New Essays, Edward Guiliano unveils the artist's creative process: his cook served as the model for the Duchess. Alice was portrayed by Doris Jane Dommett, who approached the role earnestly, though she balked at posing for the sixth illustration, captioned: « An uncommonly large saucepan flew past, nearly taking the baby's nose clean off » ([Une casserole d'une dimension extraordinaire faillit en passant, enlever le nez du bébé]). When she asked whether dishes would really be hurled about, Rackham put her mind at ease-though he admitted he'd already smashed them beforehand to ensure he could faithfully render the motion in his drawing.

Unlike John Tenniel, who concentrated almost solely on his characters when drawing, Rackham's illustrations plunge us into a richly imagined world, often rendered in « grey, silvery, purplish, or brownish » tones and intricate landscapes (Auguste Marguillier). This profusion of detail gives rise to a striking artistic freedom, which the art-

ist carries through to his characters as well; his Alice bears no trace of Tenniel's Victorian child:

« The really daring change made by Rackham is in bringing his little heroine down to date. [...] the modern little figure does bear one message of its own. It tells us that the gate of Wonderland has never been closed, that it never will be closed, and that to the children of the twentieth century, old and young, as to their children and their grandchildren, it is still given to eat now and then of the magic fruit of the Amfalula tree in whose boughs the Dinkey bird sings. »

(Philip Loring Allen, *The Bookman*, février 1908: Dodd, Mead and Company, New York)

Nearly a century later, the vision embodied in Rackham's Alice would find its fullest expression in the work of American filmmaker Tim Burton, a lifelong devotee of the fantastical. When his cinematic take on Lewis Carroll's masterpiece hit screens in 2010, Burton had already spent two years living in the English illustrator's former London residence, his office occupying the very space where Rackham once kept his studio. Burton's striking visuals would owe much to what Auguste Marguillier dubbed Rackham's « little marvels ».

The artist's exquisite watercolors are reproduced here in an exceptional copy of the 1908 Hachette edition, bound in full vellum—a material re-

served exclusively for deluxe printings—which echoes the white vellum binding of the very first printed Alice's Adventures in Wonderland that Charles Lutwidge Dodgson, alias Lewis Carroll, gave to young Alice Liddell in 1865. Beyond its binding, this book's elegance also lies in its technical achievement. Anita Silvey reminds us that the publication of this work in 1908 coincided with a period of refinement in several prepress techniques, which enabled printed images to replicate the original artwork with far greater fidelity.

The artist's exquisite watercolors are reproduced here in an exceptional copy of the 1908 Hachette edition, bound in full vellum-a material used only for the finest printings-that recalls the white vellum binding of the very first printed copy of Alice's Adventures in Wonderland, which Charles Lutwidge Dodgson, alias Lewis Carroll, presented to young Alice Liddell in 1865. Yet this book's elegance extends beyond its binding to its technical mastery. As Anita Silvey notes, the work's publication in 1908 came at a pivotal moment when advances in prepress techniques were allowing printed images to capture the original artwork with unprecedented accuracy.

A superb deluxe edition, one of only 20 copies printed on Japan paper, containing all 27 compositions by the celebrated British artist Arthur Rackham. His « little marvels » have indelibly shaped our perception of Lewis Carroll's masterpiece.



60

William SHAKESPEARE ILLUSTRATION Arthur RACKHAM

Le Songe d'une nuit d'été [A Midsummer Night's Dream]

Librairie Hachette et C^{IE} ♦ Paris 1909 23 x 30 cm ♦ Publisher's binding

First French edition, illustrated by Arthur Rackham with 40 mounted color plates on thick brown paper, each protected by a captioned tissue guard, along with 30 black-and-white line drawings within the text, **one of the**

ARTHUR RACKHAM

extremely rare 30 copies printed on Japon, signed by Arthur Rackham on the limitation page; the deluxe issue.

Publisher's Bradel binding in full vellum-style boards, smooth gilt-titled spine, upper board gilt-stamped with title and a tree design, top edge gilt; the silk tie on the lower board is lacking.

A very handsome copy, one of the exceedingly scarce Japon copies.

Provenance: manuscript ex-libris on the half-title of Maurice Feuillet, renowned press illustrator, notably for major legal trials, as well as art critic and founder of the Figaro artistique. Feuillet is best remembered for his courtroom sketches during the trials of Émile Zola in 1898 and Alfred Dreyfus in 1899.

AESOP ILLUSTRATION Arthur RACKHAM

Fables d'Ésope [Aesop's Fables]

LIBRAIRIE HACHETTE ET C[™] ♦ PARIS 1913 ♦ 23 x 29.5 CM ♦ BOUND

Illustrated edition with compositions by Arthur Rackham, 13 in colour tipped in with captioned tissue guards, and 52 black-and-white illustrations in the text, one of 55 copies on Japon paper, signed by Arthur Rackham on the limitation page, deluxe issue. Publisher's full vellum binding, smooth spine gilt-lettered with gilt-stamped animals, upper cover gilt-stamped with the title and an illustration of animals, top edge gilt, uncut, lower cover silk ties preserved.

A fine copy of the works of the most celebrated fabulist, illustrated by Arthur Rackham, one of the rare copies on Japon.

Provenance: manuscript ex-libris on the half-title of Maurice Feuillet, a renowned press illustrator, notably for major judicial cases, but also an art critic and founder of the Figaro artistique. Feuillet remains famous for his courtroom sketches at the trials of Émile Zola in 1898 and Alfred Dreyfus in 1899.

€ 4 000



62

John MILTON ILLUSTRATION Arthur RACKHAM

Comus

LIBRAIRIE HACHETTE ET C^{IE} ♦ PARIS[CIRCA 1921] ♦ 24 x 29.6 CM ♦ PUBLISHER'S BINDING

Illustrated edition with 24 colour plates by Arthur Rackham tipped in with captioned tissue guards, 8 full-page black-and-white illustrations, together with numerous ornaments and vignettes in the text by Arthur Rackham, one of 300 copies printed on vélin à la forme, signed by Arthur Rackham on the limitation page.

Publisher's Bradel binding in full bright white vellum, smooth spine lettered in gilt, upper cover gilt-stamped with the title and a design of fantastic animals within a vertical gilt rule, illustrated endpapers and pastedowns, top edge gilt, untrimmed edges preserved.

A very well-preserved copy of Milton's baroque and Dionysian spectacle, superbly illustrated by Rackham.

Provenance: manuscript ex-libris on the half-title of Maurice Feuillet, a renowned press illustrator, particularly noted for major court cases, as well as an art critic and founder of the Figaro artistique. Feuillet is remembered
for his courtroom sketches during
the trials of Émile Zola in 1898 and
Alfred Dreyfus in 1899.



Rainer Maria RILKE To Elya Maria NEVAR

"What you wrote about last Wednesday, that Wednesday so richly ours, gladdened my heart."

Autograph letter signed to Elya Maria Nevar

[Munich] Sonntag [Sunday] (3 November 1918) \diamondsuit 14.40 x 18.50 cm 2 1/2 pages on a floded leaf, with envelope

Autograph letter signed by Rainer Maria Rilke to actress Else Hotop, to whom he writes under her stage name, Elya Maria Nevar. 2 1/2 pages written on a bifolium watermarked "Sackleinen". Autograph envelope enclosed, addressed to 'Else Hotop' bearing postmarks dated November 3, 1918.

Published in *Freundschaft Mit Rainer Maria Rilke*, 1946, p. 35.

A precious piece Rainer Maria Rilke's correspondence, reflecting the delights of an enchanted afternoon spent during WW1 with the actress Elva Nevar, one of his most fervent admirers. "The truly active and creative period of young Elya's and Rainer-Maria's attachment to each other is the beginning of their friendship, with the discovery of the unknown, the surprise of affinities that are revealed, and, finally, what is so important in friendship as in love, this intimacy that begins during a Bavarian autumn, while the tumult of war rumbles in the distance" (Marcel Brion).

This letter belongs to the beginnings of his relationship with the young Elya Nevar, "guardian of his solitude" during Rilke's troubled Munich period, where he experienced an inspiration crisis between "The Notebooks of Malte Laurids Brigge" and the "Duino Elegies". We are just a few days away from the end of WW1. After brief encounters the previous year, Rilke had rediscovered Elya - whose real name was Else Hotop - during the summer of 1918, on the theater stage. Every evening, he came to admire the actress nineteen years his junior, who played the role of a medieval princess in a piece inspired by a 15th-century epic poem. She borrowed her character's stage name, Elya, by which Rilke addresses her. Their correspondence began a few weeks earlier, after an intensely poetic note by Elya who greatly admired his 'Book of Hours' (1905): she "considers him THE poet, indestructible, admirable, and accepts everything from him, including his indifference" (Rilke, Catherine Sauvat). Romantic and cerebral, the poet makes up for his absences with a beautiful declaration of affection in this letter: "[...] even if I was put off by many things from the intention of writing to you immediately at your first letter, my attention has been close to you at many moments and it is so whenever you think you need it, dear child ". In spite of this, they would spend moments together which soothed Rilke, afflicted by a deep creative crisis and affected by the war years.

"I would have asked you to send me the book with your notes - but look: when I got home late at night, it was on my table... And since you're already familiar with the language of seals in our exchanges: you who are sincerely attentive. " His mention of seal language alludes to one of their ritual Wednesday afternoon meetings at Rilke's house; the poet had gifted Elya a removable seal, which could alternatively house a set of ten double-sided sigils, engraved with symbols and written captions: "We spent an afternoon playing like children, drafting the twenty seals on a sheet of drawing paper, and Rainer Maria wrote the text underneath in his delicate handwriting. The book with my notes [mentioned by Rilke above] was sealed with a sigil depicting an ancient mask with the inscription 'Lift it up!" she later recalled. True to her art, the actress had

chosen the actor's mask as her symbol. Rilke himself had a fascination for seals; he used the greyhound coat of arms inherited from his Czechoslovakian grandfather to seal his correspondence; and, toward the end of his life living in Muzot, he wished for these same arms to appear on his tombstone and accompany him into eternity. The poet was grateful for this delightfully quaint activity alongside his medieval princess, fond of his eminently medieval 'Book of Hours' (1905): " What you have written about the previous Wednesday, this Wednesday so richly ours, has gladdened my heart". As Marcel Brion observes, it was in her company that Rilke found light-hearted abandon, "that atmosphere of gentleness, cheerfulness, of comradeship without ulterior motive he savored with Elya". The poet also alludes to his musical outings and his admiration for the German-Danish soprano Birgitt Engell:

"I thought for a moment of going to Madame Hoffmann-Onegin's concert on Tuesday, but for many evenings I've been out late into the night, and I'm out again today and tomorrow. So it should be an evening of sleep; and then, as Birgit Engell is still acting in me, I don't feel like accepting another singer any time soon, even if she is the most excellent.

If you don't insist on hearing her both evenings, perhaps you'll stay with me on Wednesday for the evening? "

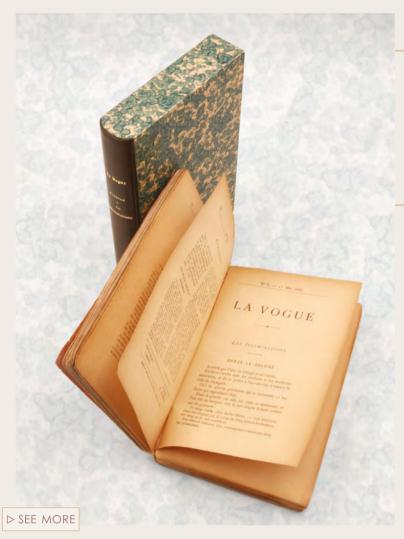
A wonderful letter full of tenderness to the woman who revealed "the joyous and playful man" (Marcel Brion) in Rilke during the dark years of the war.

Markey for the life of the lif Mindra property of the state of LETTER TO A YOUNG ARTIST... Man Soft water frameway in dielan legan on Mulanof miches and frame land frameway in dielan legan of michen make frame met frame fra Rainer, Maria. -3 XL18.7-8N J. H. Saulein Else Flotop,

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▷ SEE MORE



"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

64

Arthur RIMBAUD & Paul VERLAINE Stéphane MALLARMÉ & Félix FÉNÉON Joris-Karl HUYSMANS & Gustave KAHN Fyodor DOSTOEVSKY Walt WHITMAN & Jean MORÉAS Édouard DUJARDIN

La Vogue

La Vogue ◇ Paris n° 1 to 12 (11 April – 12-19 July 1886) 12 x 18.7 cm ◇ In original wrappers

Complete set of the first quarter published (11 April-12-19 July 1886) of the symbolist journal La Vogue, the most important literary review of the late nineteenth century, containing the first printing of Rimbaud's *Illuminations*. Issues 1 – 12, published weekly, were gathered under a quarterly wrapper and offered for sale in September 1886. No deluxe copies were issued for this first quarter of the journal, which had a very limited print run. Copy as published, spine restored, upper corner of the second cover lacking.

First appearance of Rimbaud's *Illuminations* in the journal that served as a refuge for the poètes maudits and introduced Walt Whitman to the French readership.

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 (translated by Mallarmé), Édouard Dujardin, Joris-Karl Huysmans, Félix Fénéon, Paul Bourget, Walt Whitman, Teodor de Wyzewa, Fedor Dostoevsky, Charles Vignier, Jacques Casanova de Seingalt.

Presented in a grey half-morocco clamshell case, smooth spine, marble-covered paper boards, marbled endpapers; case with grey morocco border, signed by Boichot.

"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 [...] 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 Rimbaud dating from 1872. It 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.

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.

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 Sym-

bolist 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. A few months after the publication of the Illuminations in La Vogue, Verlaine also recalled, in his preface to the first edition, the Anglophone influence that pervades Rimbaud's collection, the title itself said to have been inspired by his celebrated travels to London.

The first quarter of this important, albeit short-lived, periodical also contains the second series of Verlaine's Poètes 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 copy of the first ever publication of Les Illuminations, a cornerstone to any collection 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".

VERS DE COLLEGE

VERY FIRST RIMABLDIAN POEMS

Arthur RIMBAUD

Vers de collège

Mercure de France ♦ Paris 1932 ♦ 12 x 19 cm ♦ In original wrappers

First edition, one of 10 numbered copies on japon paper, the deluxe issue. Very rare and fine copy, entirely uncut.

Extremely rare and fine full-margined copy of the first verses by the poet of the wind-swept feet. Exponents of literary scholarship took an early interest in Rimbaud's very first verses, the poet whose career was arguably the most meteoric in French poetry. The exceptional rarity of his works encouraged researchers to seek out previously unknown and pre-original texts: "In 1932, Jules Mouquet published, at the Mercure de France, a volume entitled Vers de collège, containing texts by Rimbaud hitherto unknown to 'everyone', in particular those inserted in the Moniteur de l'enseignement secondaire spécial et classique, the official bulletin of the Douai Academy. The same volume also includes articles on the 'frauds' and 'poetic mystifications'

of Rimbaud during his time at the Charleville college [...]." (Jean-Baptiste Baronian, *Dictionnaire Rimbaud*). Here are included the brilliant Latin and prose compositions of his youth, whose significance for his later masterpieces has been repeatedly emphasized.

In their seminal 1973 study, Marc Ascione and Jean-Pierre Chambon analysed the mechanisms of what they already termed at the time Rimbaud's "secret erotic language." The two critics identified, in Rimbaud's French texts, the habitual use of puns and double entendres, drawing not only on French slang but also on Latinisms and French-Latin translinguistic allusions: for instance, séminariste evokes semen; menton (mentum in Latin) recalls mentula, the virile member; and rosée further alludes to semen through the Latin metaphorical sense of ros,

also
to be

compared with
the contemporary French use
of rosée in popular erotic speech.
(Georg Hugo Tucker, Rimbaud et la traduction libre en vers latins: de la virtuosité (et de la duplicité) à la sub-

Like Montaigne, for whom Latin was a mother tongue, Rimbaud began his poetic production in this ancient language, here gathered in the most desirable of copies: "Living in the age of Jean Dorat and Jean Second, he would have rivalled them, and would undoubtedly have become the foremost Latin poet of his time" (Jules Mouquet, Preface).

version")

Romain Romain Romain Romain Romain Romain Romain Rolland Rolland Rolland Rolland Rolland Rolland Most desirable copy of this 1915 Nobel Prize WINNER AND MASTERPIECE OF PACIFIST LITERATURE Romain Romain Romain Romain Romain Romain Romain Romain Romain Rolland Rolland Rolland Rolland Rolland Rolland Rolland Rolland Rolland Romain Rolland Jean Jean Jean Jean Jean Toon

Romain ROLLAND & Charles PÉGUY

Christophe

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13

Jean-Christophe

Cahiers de la Quinzaine \Diamond Paris 1904-1912 \Diamond 12.50 x 18.50 cm \Diamond 17 volumes bound

First edition, one of 12, 13, or 14 numbered copies on Whatman paper depending on the volume, the only deluxe paper copies. The first three volumes had no limited deluxe paper issue and are from an edition of 3.000 copies each. The Whatman copies are as follows:

Christophe

11

- 12 copies for volumes seven, eight, nine, twelve, and thirteen,
- 13 copies for volumes four, five, six, ten, and eleven,

- 14 copies for the final four volumes.

Half dark brown morocco with bands, smooth spines, author, title, and volume numbers tooled in palladium, vellum-style boards, plain endpapers and pastedowns, original wrappers preserved for every volume, top edges in palladium (uncut for the Whatman copies), bindings signed by René Kieffer (binder's stamp and label on the first endpaper of each volume). Head of vol. 2 lightly rubbed.

Copy belonging to Charles Péguy's collaborator André Bourgeois, administrator of the Cahiers de la quinzaine (literary magazine which published this novel). It exceptionally contains valuable bound-in manuscript notes by Romain Rolland and Péguy.

▷ SEE MORE

This exceedingly rare set in first edition is handsomely bound by the great René Kieffer. It contains every volume issued on deluxe paper - these being "deuxième exemplaire de souche", i.e. name copies of the administrator after Charles Péguy's copy and before the printer's. Bourgeois assembled Romain Rolland's corrections made after rereading the printed proofs. It includes some amusing remarks by the writer: "je propose de couper de 'Sénèque disait' à 'n'étaient pas très plaisantes' (c'est un peu du bavardage misogyne)" (vol. 3) [I am suggesting that we remove from "Sénèque was saying..." to "were not very pleasant" it feels a little like misogynistic chatter"]. Two pages densely covered by manuscript text show six variants compared to the published version of a poignant tirade by Christophe convalescing in Paris:

Hedi! (dominate) de Ada)

yne tu mentes

Jue tu mentes

Jue tu mentes

La patrate

La particate

par le vra.

de Ada

Ta ballheid

Il project de earper depuns:

Scineque desarri

[us qu'a: h'eraneur par tor planarder

[c'est an nen du barandag e misogyns!

comme celle de sertano arenz

cule avant cette faceleté itomanto insteur ce qui leun deplant - este

ant les femmes - .

(fourt et rinverse la phrase, es

cele avant cette faceleté cramante,

"[...] O all you whom I love, and whom I do not know! You whom life has not withered, you who dream of great things that you know to be impossible, you who struggle against the hostile world – I want you to have happiness – it is such a sweet thing! [published version: it is so good to be happy!]... [...]" (vol. 6).

O main Dolland) 162 barbvard Montparnasce

Several bound inleaves announce the titles of each volume or section, one of them even contains the "titles to choose for the three volumes" alternative titles ultimately not retained for the second series of the novel "Jean-Christophe à Paris": "Notre Elite ou L'Elite", or "Ceux qui gardent la porte" for the first volume, which finally appeared under the title La Foire sur la place; "Petite fille de France" or "Petite fleur de France" for Antoinette; "Notre France", "La France" or "Celle qui rêve derrière la porte" for Dans la maison.

The copy also preserves the trace of the immense labour undertaken by the celebrated writer-editor Charles Péguy. Romain Rolland, despite their disagreements, "was always grateful for all he owed Péguy who published him" (Cahiers de l'amitié Charles Péguy). Included are all the manuscript leaves by Péguy for an errata page that he signed and published in the second volume: "We make our cahiers as carefully, as conscientiously as we can; industrial and typographical errors are, insofar as possible, reduced to the inevitable minimum; as a rule we do not return to them, for calling attention to such an error is even more unpleasant than the error itself; nevertheless, I wish to correct a mistake [...] The text read: Le relief d'une ornière lui semblait un accident géographique, à peu près du même ordre que le massif du Taunus; the Taurus, which lies in Asia Minor, being generally better known than the Taunus, which is in Germany, [...] we ask our subscribers to make the correction in their copy; it should read Taunus; Taunus is entirely in keeping with the spirit of Jean-Christophe [...]".

In volume 7 appears a manuscript leaf by Péguy containing his request to the printer for two additional sets of proofs for La Foire sur la place, along with typographical corrections: "Reproduce exactly the cover of the first volume of *La Révolte*; in particular, use 1s with a tail to the left so that they do not look like Roman capital I's."

But it is also thanks to the owner of this copy André Bourgeois that Jean-Christophe came into being. The administrator had prevented the Cahiers from succumbing to their utopian vision of free distribution: "Discreet and taciturn, conscientious and exact, this former bank clerk knew his trade admirably and liked to see order prevail everywhere. He was entirely devoted to Péguy. Making Péguy's venture his own - both modest and fraught with risks - he assumed all the administrative responsibilities [...] the new administrator took vigorous measures to ensure payment of the subscriptions. For three months he worked without respite, twelve hours a day, Sundays included. He resolutely put an end to Péguy's illusions regarding non-paying subscribers." (Frantisek Laichter, Péguy et les Cahiers de la Quinzaine). At the conclusion of the publication of Jean-Christophe, André Bourgeois had these remarkable leaves (precious witnesses to the genesis of the work) bound by Kieffer in his name copy.

The most desirable copy of this major and celebrated saga by Romain Rolland, "encompassing collective drifting and individual tragedies, a plunge into the depths of Germany and France, the pursuit of the absolute to the point of death and the call back to life in order to merge into eternity, the passage from one century to the next and the foreknowledge of great tragedies to come" (Thierry Moulonguet). This seminal work of pacifist literature, written on the eve of the WW1 earned Rolland the Nobel Prize in Literature in 1915.



Volume 1

1 autograph leaf by Romain Rolland inscribed with the title of the novel "Jean-Christophe" (bound before the half-title).

3 autograph leaves by Péguy, the last signed, corresponding to the erratum published in vol. 2, p. 187. Some erased words and corrections.

1 autograph leaf by Péguy specifying the printing completion

1 autograph leaf by Péguy with indications and two phrases published in the epilogue, p. 175.

Volume 2

1 crossed out autograph leaf by Romain Rolland: text of the notice announcing the publication of the second volume of Jean-Christophe.1 autograph leaf by Romain Rolland, half-title page "La mort de Jean-Michel".

2 autograph fragments by Romain Rolland, the first containing the Latin quotation appearing in the epilogue of each cahier "Christophori faciem die quacumque tueris, Illa nempe die non morte mala morieris", showing a correction. Second fragment with the fully crossed out quotation from Dante's Purgatorio (IX) ("L'alba vinceva l'ora mattutina...") published as the epigraph to the second part of L'Aube. On the verso is a fragment from the manuscript of L'Aube (I, p.

1 leaf of corrected printed proof with 5 autograph lines by Péguy, followed by 2 autograph leaves by Péguy.

Volume 3

1 leaf (11/4 pp.) of autograph corrections by Romain Rolland in violet ink.

Volume 4

1 autograph leaf by Romain Rolland, title page "Jean-Christophe / IV. / La Révolte"; on the verso: autograph titles of the three parts of the book.

Volume 5

1 leaf with an autograph note by Romain Rolland, inserted between pp. x and xi.

Volume 6

1 leaf (2 pp.) of autograph material by Romain Rolland, preparatory manuscript with notes on the importance of Bizet and Haendel for an excerpt from his study "Le Renouveau. Esquisse du mouvement musical à Paris depuis 1870", published in Musiciens d'aujourd'hui (Hachette, 1908, p. 215).

1 leaf (1½ pp.) in a dense hand, corresponding to an excerpt from pp. 265-266 of the second part of La Foire sur la place, with several variants.

Volume 7

2 leaves, recto only, with Péguy's autograph instructions for the printer.

histowne



A DELUXE EDITION COPY, ENHANCED WITH AN EXCEPTIONAL ORIGINAL DRAWING PRESENTED TO LÉON WERTH



▷ SEE MORE

67 Antoine de SAINT-EXUPÉRY

Lettres à l'amie inventée With an original drawing by Antoine de Saint-Exupéry

Librairie Plon ♦ Paris 1953 ♦ 13 x 20 cm (drawing: 20.3 x 26.2 cm) ♦ In original wrappers

Deluxe issue, enhanced by a remarkable original drawing presented to Léon Werth.

First edition under this title with illustrations by Saint-Exupéry, one of 20 numbered copies on Madagascar paper, a deluxe issue. Published just days after the original edition without illustrations, issued by Gallimard (*Lettres de jeunesse* 1923–1931).

The work features 10 colour illustrations by Antoine de Saint-Exupéry, as well as a cover vignette after a drawing by the author.

This copy is further enhanced by an exceptional blue and red pencil drawing by Saint-Exupéry on watermarked paper, inscribed in pencil on the verso: "Given to Léon Werth [dedicatee of The Little Prince]." A horizontal fold and a minor rust mark at the lower section, neither impairing the artwork. Léon Werth, although never one to prize bibliophilic editions of his beloved friend's works, evidently held this deluxe copy in great esteem, much like those personally presented to him by the author. These

books had endured with him exile and anti-Semitic persecution:

"My sole concern is to carry Terre des hommes. Not for its deluxe status, nor for its luxury. I have little regard for fine editions. But because Saint-Exupéry gave it to me, and because the fine paper and uncut pages represent not wealth or vanity, but friendship." (33 jours, Paris, Éd. Viviane Hamy, 1992)

This beautiful tradition of "pages of friendship" seems to be perpetuated here by Werth, who likely received a deluxe copy presented by the publisher in honour of his late friend. This beautiful tradition of "pages of friendship" seems to be perpetuated here by Werth, who likely received a deluxe copy presented by the publisher in honour of his late friend. he figure of this sketch is stylistically close to the "drawings for Rinette" in blue and red pencil illustrating that very work.

It features the characteristic zoomorphic silhouette defined by bold strokes, highlighted with a touch of bright red and adorned with a tie-a recurring motif in Saint-Exupéry's fantasy characters, often depicted with coat collars, bow ties, and ties that evolved into the famous scarf of The Little Prince.

From sketches of fellow conscripts during his military service in Casablanca to the watercolours of The Little Prince, drawing was a constant and pervasive pastime in Saint-Exupéry's life. Whether on letters to friends, margins of manuscripts, frontispieces of gifted books, telegrams, bills, tablecloths, or flyers-anything that could host his imagination-he drew, sketched, caricatured, and invented living and imaginary creatures, friends and acquaintances. Except for those marginal drawings and gifts to close friends, most of his pre-Ameroca, exile works were destroyed by the artist himself.

This deluxe copy of this significant youthful correspondence is accompanied by a rare, colourful, and striking original drawing by Saint-Exupéry, given to the dedicatee of The Little Prince.

€ 10 000



68

George SAND

La Mare au diable [The Devil's Pool]

Desessart \diamond Paris 1846 \diamond 12.80 x 20.80 cm \diamond 2 volumes bound

Rare and highly sought-after first edition.

Contemporary binding in black half shagreen, flat spines richly decorated with gilt ornamental rolls, discreet and skilful restoration to the foot of one joint, black paper-covered boards, marbled endpapers and pastedowns, sprinkled edges. Discreet restoration to the lower hinge of the first volume.

Shelving labels mounted at the top of the rear pastedowns, minor losses to

white paper and some corner stains on the endpapers.

Exceptionally clean copy, virtually free of foxing (a rarity according to Clouzot, who notes that most copies are usually heavily spotted).

Provenance: from the libraries of Saint-Germain (with printed crowned bookplate beneath the titles on the half-titles); Count de Bonvouloir (with his printed bookplate, Château de Magny in Calvados, above the title on the

half-title of the second volume and above the next bookplate on an end-paper of the first volume); Charles-Albert Gigault de Crisonoy de Lyonne, with his bookplate mounted on a pastedown and endpaper; and more recently Max Brun, with his bookplate mounted on the front pastedown of the first volume.

A rare copy preserved in a strictly contemporary binding.

George SAND

François le Champi [François the Foundling]

Alexandre Cadot ♦ Paris 1850 ♦ 13.50 x 21 cm ♦ 2 volumes bound

Rare and much sought-after first edition (cf. Clouzot), published at the correct date of 1850, with some unsold copies later reissued by the same publisher in 1852.

Bradel bindings in full bottle-green boards decorated with blind-stamped floral motifs, brown morocco title labels, bookplates pasted on the pastedowns. A small paper loss at the foot of the final page of the second volume without any loss of text, a few occasional spots of foxing.

€ 6 800

A VERY RARE AND HANDSOME COPY, ELEGANTLY BOUND STRICTLY CONTEMPORANEOUS WITH THE PUBLICATION FRANÇOIS. CHAMPI PAR 😊 GEORGE SAND.

George SAND Inscribed to François ROLLINAT

Histoire de ma vie [Story of my Life]

VICTOR LECOU ♦ PARIS 1854 ♦ 13.90 x 22.20 CM ♦ 20 VOLUMES BOUND

Very rare and sought-after first edition of one of the most important autobiographical works in the history of French literature, masterpiece and major work by George Sand.

Beige half sheepskin bindings, spine with four raised bands gilt tooled and framed in gilt and black, gilt tooling at top and bottom of spines, marbled paper boards, original wrappers preserved for each of the volumes, elegant imitation bindings.

Provenance: Pierre Boutellier, with his ex-libris on the front pastedown of the first volume.

Presentation copy signed by George Sand to his great friend the poet Maurice Rollinat, on the half-title of the first volume.

Pleasant and extremely rare copy, exceptionally containing a signed inscription by George Sand, almost free of any foxing and housed in uniform romantic style bindings. The man she affectionately called Pylade was not merely one of George Sand's closest friends; he was, as she would later write to Flaubert, "her double in this life".The exceptional friendship with François Rollinat inspired some of the finest pages of Histoire de ma vie, gathered under the title:"My chapter less beautiful but no less heartfelt than Montaigne's" from p. 211 to 246 of volume 16 in the first edition.

A few volumes later, she justified this lengthy yet exceptional tribute to her discreet friend: "If I have mentioned Rollinat repeatedly, it is because this typical friendship gave me an opportunity to erect my humble altar to a religion of the soul that is contained, to a more or less pure degree, within each of us"

"I was able to appreciate it from the first time I saw him, and consequently I have deserved a friendship that I count among the most precious blessings of my life. [...] It is very rare that between a man and a woman some livelier thought than befits the frater-

nal bond does not come along to trouble the relationship [...] As for Rollinat, he was not the only one of my friends who had, from the very first day, done me the honor of loving me only platonically. But I have always confessed to all of them that I had a sort of unexplainable preference for him. Others have respected and served me as much as he others whom the link of childhood memories should moreover make more precious to me. They are no less so to me. But because I do not have such links with Rollinat, because our friendship dates from only twenty-five years ago, I must consider it as built more on choice than on habit. This is the friendship about which I have most often been pleased to agree with Montaigne:

"If pushed to say why I loved him, I feel it can only be expressed by answering, Because it was him, because it was me.

There is beyond all my discoursing, and beyond what I can say in particular about it, some inexplicable and fateful force which mediated this union. We sought each other out before we met, because of the stories that we had heard about each other, which made a greater impression on our feelings than such stories usually do.... And at our first meeting we were both so taken with each other, so familiar, so grateful to each other, that nothing, from then on, was as close as we were to each other. having started so late... [our knowledge of each other] had no time to lose, and had no need to conform to the pattern of dull and ordinary friendships, which require so many precautions by way of long and preliminary conversations."

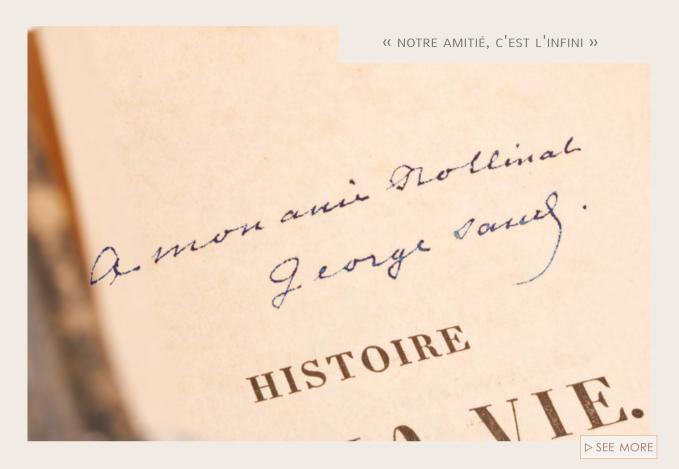
[...]

"I was, however, deeply wounded by the scorn that my dear Montaigne had for my sex when he said, "To tell the truth, the ordinary capacity of women is not sufficient to respond to this exchange, or to the nurturing communion of this sacred bond; nor do their souls seem steady enough to sustain the strain of such a close and lasting knot." [...]

"That woman may differ from man, that the heart and mind answer to a sex, I do not doubt. Equality will always be an exception. But even supposing that woman's education should make the necessary progress (I would not want it exactly like that of man), woman will always be more artistic and poetic in her life, man will always be more so in his work. But must this difference, essential for the harmony of things and the noblest enticements of love, consitute a moral inferiority? "

"Thus, I was going along nourishing a dream of male virtue to which women could aspire, and was constantly examining my soul with a naive curiosity in order to find out whether it had the power of such aspirations, and whether uprightness, unselfishness, discretion, perseverance in work all the strengths, in short, that man attributes exclusively to himself were actually unavailable to a heart which accepted the concept of them so ardently. I did not sense myself to be perfidious, or vain, or talkative, or lazy, and I wondered why Montaigne would not have liked and respected me as much as a brother, as much as La Boétie.

While meditating also on that passage concerning the absorption of the whole being in an "amor amicitiae" ["love between friends"), which he thought ideal, but declared to be impossible between a man and a woman, I believed along with him, for a long time, that the transports and jealousies of love were irreconcilable with the divine serenity of friendship) And at the time I met Rollinat, I was seeking Friendship without love, as a refuge and a sanctu ary in which I might forget the existence of any stormy and heart-breaking affection. Gentle and fraternal Friendship provided me already with concern and devotion, whose value I did not underestimate, but by a combination of circumstances that was probably fortuitous, not one of my former friends -man or woman was exactly the right age to know and understand me well, some



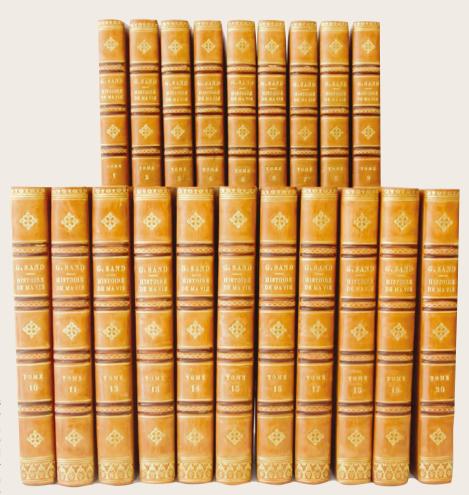
because they were too young, others because too old. Rollinat, younger than I by several years, did not consider himself different from me on that account. An extreme weariness of life had already given him a point of view of hopelessness, while an invincible enthusiasm for ideas kept him keen and alive under the weight of absolute resignation to external matters. The contrast in that intense life the embers beneath the ice, or rather beneath his own ashes-corresponded to my own situation. We were astonished to have only to look each within himself to recognize the other's state of mind. Our habits of life were different on the surface, but there was a similarity in our make-up which made our mutual dealings as easy from the beginning as if they had been founded on habit: the same mania for analysis; the same scrupulous judg ments that went as far as indecision, the same need for a notion of sovereign good, the same absence of many of the passions and appetites that govem or influence the lives of most people, consequently the same incessant reverie, the same deep despondency, the same sudden bursts of gaiety; the same innocence of heart, the same incapacity of ambition, the same princely indulgence in fan tasy at times when others profit to bring about their glory and fortune; the same triumphant satisfaction at refusing to entertain anything reputed to be serious that seemed frivolous to us and beyond the pale of duties we ourselves consid-ered to be serious; and finally, the same good qualities or the same faults, the same slumberings and the same awakenings of the will.

Duty, however, binding us hand and foot, plunged us completely into our work, and we stuck to it with invincible persistence, feeling nailed down by these duties which we accepted without dispute. Other persons, outwardly more brilliant and active, often preached courage to me. Rollinat never preached to me except by example, without even suspecting the worth and effect of that example. With him and for him I formed a code of true and sound Friendship a friendship not unlike Montaigne's conception, wholly by choice, wholly selective and perfect. At first. this bore resemblance to a romantic con vention, but it lasted for twenty-five years, without the "sacred bond" of our souls being ruptured for a single instant, without a single doubt having grazed the absolute faith that we had in each other, without some demand or personal preoccupation having reminded one that he was a separate being from the other, a separate existence from the single soul containing two beings.

Each of us has, during his long span, formed other attachments entailing a more complete affection, in view of the laws of life, but they have taken nothing from the entirely spiritual union of our hearts. Nothing in this peaceful and, so to speak, paradisiacal union could cause the other persons associated with us on a more intimate level to be jealous. The person whom one of us preferred to all others immediately became dear and hallowed to the other, and his chosen com pany. In short, this friendship has remained worthy of the most beautiful novels of chivalry. Although it has never declared itself but platonically, it has had and will always have the grandeur of a declaration to ourselves, and this pact between two enthusiasts has taken on all the firmness of a religious conviction. Founded on esteem in the beginning, by now it has become so engrained as no longer to need that esteem; and if one of us were possibly to stray into some vice or crime, he would still be able to tell himself that there existed on earth one pure, sane soul who would not be cat off from him."

[...]

"But where this right has not been reserved and not even expected because of unlimited trust, where this



right disappears in the plenitude of ardent faith, there only is the great, the ideal friendship, I for one, need an ideal. Let those who don't need it do without it.

But you who still float between the boundaries of poetry and reality that wisdom does allow, you for whom I write and to whom I have promised to say some useful things as the occasion arose, you will forgive me this long digres-sion in favor of its conclusion, which is this:

Yes, you must poeticize the beautiful feelings in your soul, and not fear placing them too high in your esteem. You must not bring together all the needs of the soul into one and the same appetite for happiness, which would be apt to make us selfish. Ideal love I have not yet spoken about that, it is not time-ideal love would epitomize all the most divine feelings we can conceive of, and yet it would take nothing away from deal friendship) Love will always require two egotists, because it bears

with it infinite satisfaction. Friendship has less at stake: it shares all the sorrow, but not all the pleasures. It is less rooted in reality, in gain, in the intoxications of life. Thus, it is rarer, even in a very imperfect state, than love in whatever state you find it. It seems widespread, however, and the label of friend has become so common that one can say "my friends" when speaking about two hundred persons. This is not a profanation, in the sense that you can and must love, even individually, all those whom you know to be good and deserving. Yes, believe me, the heart is large enough to lodge many affections, and the more you accord it sincere and devoted ones, the more you will feel your heart grow in strength and warmth. Its nature is divine, and the more you sometimes feel it burdened to death beneath the weight of disappointment, the more the pressure of its suffering attesis its immortal life. So, do not be afraid to be fully affected

by surges of benevolence and sympathy, nor to give in to the sweet or painful of the many concerns that make de-

mands on generous spirits. But be no less attentive to the cultivation of special friendship, and do not believe yourself absolved from having a real friend, a perfect friend; that is to say, a person whom you may love enough to want to be perfect for, a person who may be sacred to you and for whom you may be equally sacred. The great goal we must all pursue is to kill the great evil that gnaws at us the cultivation of self-love. You will soon see that when you have succeeded in becoming excellent for someone, you are not long in becoming better for everyone, and if you go on to seek ideal love, you will see that ideal friendabini has admirably prepared your heart to receive its benefits."

A perfect set of exceptional condition and provenance, one of the most desirable copies of *Histoire de ma vie*. 71

SEE MORE

Igor SEVERYANIN

Ананасы в шампанском

[Pineapple with Champagne]

Autograph manuscript of the futurist masterpiece

SD[CA 1915] ♦ 10 x 15.6 CM ♦ ONE LEAF

Autograph manuscript poem in Russian, entitled "Ананасы в шампанском," signed by Igor Severyanin, twelve lines in three quatrains on a single sheet, with minor punctuation variations from the text originally published under the title Ouverture (Увертюра), inaugurating his collection Pineapple with Champagne (1915), from which it took its name.

Autograph Manuscript of the Masterpiece by the whimsical poet Igor Severyanin, one of the

most emblematic poems of Russian literature, embodying the "Ego-Futurism" movement founded by the poet at the end of 1911 – the very first Futurist movement established in Russia.

On the eve of the Revolution, this work, both inspired and violently criticised by Mayakovsky, stands at the crossroads of Dadaist provocation, Futurist dynamism, and the dandyism of a bourgeois class soon to disappear. The legend, recounted in Vadim Bayan's memoirs, situates the creation of this poem in Simferopol, Crimea, during the First Futurist Olympiad. Curiously, it was the future herald of the Russian Revolution, Vladimir Mayakovsky, who reportedly inspired this mythical work. After dipping a piece of pineapple into champagne, he is said to have encouraged Severyanin to do likewise: "Incredibly good!" And so the opening lines of a poem destined for enormous acclaim were born:

Pineapples, pineapples — dipped [in champagne! Surprisingly tasty, sparkling, and [keen! (Transl. by Boris Dralyuk)

As Jean Claude Lanne notes, Severyanin was the very first Russian artist to use the term "Futurism," in his brochure Prologue Ego-Futurism (ponos 920-

футуризма)) in November 1911. This poem, undoubtedly the most famous of his ephemeral movement, unfolds amidst the clatter of aeroplanes and the roar of motor engines through the streets of the world's great metropolises – Moscow, Nagasaki, and New York. Severyanin e m –

Ананасы в шампанской Ананасы в шанинаменти! Ананасы в шампина Удивительно вкусии, искристо и остро! Beef g & ren-mo uophemerou. I Bed of ren-to uenamion!

A Josenob usioch oropalno u Tepych za repo! Conference asponianol. Friszu almonisturen.
Romponpochiem Ikorpeccol. Kyrononem Syspol.
Romponpochiem Ikorpeccol. Tyan Kow-mo nostunu.
Kmo-mo zonic zaynuolan. Tyan Kow-mo Анапал в шашпанском-это пуче вогоров. Beginns Indymen hephiers, l'octificant dans la région de l'agricont de l Eleops-Chepywen 11 Anavaco & marenauercon!

braced with enthusiasm and skill the current founded by Marinetti in Italy, paving the way for Russian Futurism, which would later manifest in many diverse forms. Yet his ego-futurist vision is highly personal, synthesising avant-garde poetry with the dandyism of the Belle Époque. At the heart of this delightful catastrophe, the hero of Pineapple with Champagne claims the poet's carefree spirit and exhorts the cultivation of selfishness: he "take[s] up [his] pen," spending all his leisure "among skittish maidens and stylish grandes dames". Playing on surprise and provocation, Severyanin aligns himself with the famous decadent, pessimistic, and ironic ego-poets: Wilde, whose sartorial style he emulated; Baudelaire, whom he translated into Russian; and Nietzsche, the inspiration for one of his celebrated neologisms, заратустриться (zaratustritsya, "to become Zarathustra"). He took individualism so far as to leave his own movement only a few years after its creation.

In his own language, Severyanin deployed the most distinctive expression of his Ego-Futurism, reshaping and warping poetic language to the cadence of his modernist soul. He is remembered for having devised his own vocabulary, inventing thousands of neologisms. Among the most cele-

brated in Pineapple with Champagne is <code>apësoфapc</code> – "fantasy-farce" or "farce-fantasy," a portmanteau partly derived from French (<code>dapc</code>, the transliteration of farce), appearing in the line "**I'll turn tragic life into fantasy-farce....**" The word quickly entered common Russian usage, and was even employed as early as 1917 by Lenin to describe the fantastical views of his adversaries.

Yet individualism collided with collectivist ideology: Severyanin provoked the anger of the new revolutionaries, who accused him of ignoring the sufferings of countless Russians, victims of famine and the horrors of the bloodiest conflict in human history. Taken literally, his masterful mockery of the lifestyles of the nouveau riche, reveling in the extravagances of modern life, infuriated his critics.

In an ironic turn, Mayakovsky, the former revelry companion who had sampled this decadent fruit, came to make it a symbol of bourgeois vice: Mayakovsky's response was to openly attack this self-proclaimed dandy and his followers, describing them as "insentient nonentities" who think only of their bellies, humming Severyanin's verses with their "oily mouths" (Barbara Wyllie, From Imperial Pineapples to Stalinist Sausage: The Politics and

Poetics of Food in Russian Literature). Severyanin's pineapple appears in some of Mayakovsky's most famous revolutionary cries: "Eat your grouse, eat your pineapple / your last day has come, bourgeois!" (public advertisement, 1917) "Give my life for you, with lips drooling with desire? / I would rather serve pineapple liqueur / to the prostitutes of Moscow bars." (Bam! [To You!], 1915).

Severvanin became a victim of his own atypicality: too provocative for the old guard - he scandalised Tolstoy during a reading - but too bourgeois for the revolutionary poets. The art of the self, and especially apolitical art, no longer had a place in Russia soon to be freed from imperial rule. Yet the poem remained widely discussed and continued to fascinate: "A symbol of the era, of its unpredictable and incisive character, of its discoveries, its twists, its eccentric combination of previously incompatible elements. What concision, what liveliness, what expressivity!" (Natalia Borovskaya, Rostovskaya Elektronnaya Gazeta, no. 1 [79], 12 January 2002).

A rare autograph manuscript of the poet's self-proclaimed masterpiece, the greatest success of this herald of a distinctly hedonistic strain of Russian modernism.

€ 15 000

AHAHACHI & mammahch

Pineapples, pineapples – dipped in champagne!

Surprisingly tasty, sparkling, and keen!

I'm in something Norwegian! Something from Spain! Madly inspired! I take up my pen! The rattling of airplanes! The roaring of cars!

Wind-whistling trains! Wing-soaring yachts!

This one gets kisses! That one gets scars!

Champagne and pineapples — pulse of the night!

Among skittish maidens and stylish grandes dames

I'll turn tragic life into fantasy-farce...

Pineapples, pineapples – dipped in champagne!

Nagasaki to Moscow! New York to Mars!



72

Aleksandr SOLZHENITSYN Inscribed to Sam YOSSMAN

Собрание сочинений [Collected works]

Posev ♦ Frankfurt 1969-1970 ♦ 14 x 21 cm ♦ 6 volumes in publisher's binding



First collected edition. No deluxe paper copies issued.

Publisher's binding in full green cloth, smooth spines, with their dust jackets designed by Adam Rusak, showing only minor and insignificant marginal tears.

Rare presentation copy dated May 1, 1992 and signed by Solzhenitsyn to USSR émigré journalist and writer Sam Yossman, on the title page of the first volume.

The first collected edition of Solzhenitsyn's works was brought out by the émigré publishers Posev in West Germany at a time when the celebrated dissident could no longer publish at home: in 1969 he was expelled from the Writers' Union of the USSR; and his receipt of the Nobel Prize in Literature the following year did not improve his standing with the Soviet authorities.

The collected works include the writer's masterpieces One Day in the Life of Ivan Denisovich, Cancer Ward, and The First Circle. These are complemented by plays, stories, articles, and a biographical sketch. The final volume documents what became known in the Soviet Union as the "Solzhenitsyn Affair," and also includes a selection of critical essays on the author's work.

A Jewish émigré journalist and writer, Yossman worked for 20 years with the BBC Russian Service under the name Sam Jones. Following Solz-

henitsyn's example, he published his own memoirs titled Šaltojo karo samdinys (Mercenary of the Cold War), recounting his childhood marked by poverty and conflict in postwar Vilnius. He is known for introducing Soviet audiences to Western music and culture and notably hosted Paul Mc-Cartney in January 1989 on his rock music program "Babushkin Sunduk" ("Grandmother's Hope Chest"), "still remembered by millions in the former USSR" (Lithuanian Jewish Community). Yossman is also regarded as the father of the "Russian song," a popular musical genre developed by émigrés from the Soviet Union in the United States, which he popularised through his radio programme.

73

STENDHAL

Le Rouge et le Noir, chronique du XIX^e siècle [The Red and the Black, A Chronicle of the 19th Century]

A. Levavasseur ♦ Paris 1831 ♦ 14 x 22 cm ♦ 2 bound volumes

First edition, untrimmed with wide margins, very rare and highly sought-after (see Clouzot). Some occasional foxing.

Illustrated on the title pages of both volumes with two engraved vignettes by Porrêt. This copy contains 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, calf corners, spines ruled in gilt with double gilt panels decorated with typographic gilt tooling, 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, entirely untrimmed and preserved in a handsome contemporary binding – an even rarer feature. As noted by Clouzot: "Contemporary bindings are most often rather plain; one should not be overly particular regarding their quality."

60 000

74

STENDHAL

La Chartreuse de Parme [The Charterhouse of Parma]

Ambroise Dupont ♦ Paris 1839 ♦ 13 x 21.7 cm ♦ 2 volumes bound with custom slipcase

First edition, printed on thick wove paper.

> SEE MORE

Bound in contemporary half brown shagreen, smooth spines decorated with black typographic motifs, marbled paper boards, hand-marbled endpapers and

pastedowns, modern slipcase edged in brown morocco with matching marbled paper sides and olive-green felt lining.

matching matching so felt lin-

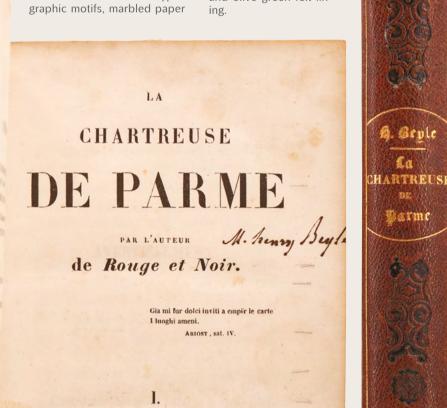
"Henri Beyle" in black ink at the upper corner of the title page of the first volume, final catalogue leaf present at the end of the second volume, small corner restorations to four leaves of the first volume.

Some occasional foxing, the note

"Very rare and extremely sought after. Usually quite simply bound at the time. Often foxed" (Clouzot). "This work is of great rarity in fine condition" (Carteret).

A handsome and very rare copy, large-margined and attractively bound at the time, of this masterpiece by Stendhal – rarer still than Le Rouge et le Noir.

€ 35 000





Moïse TWERSKY & Pierre GUÉDY Inscribed to René JASINSKI

Israël à New-York [Israel in New York]

Georges Crès ♦ Paris 1932 ♦ 12 x 19 cm ♦ In original wrappers

First edition, one of 50 numbered copies on alfa, only deluxe copies. Some light foxing, mainly on the endpapers.

Rare signed presentation copy in French: "To my friend René Jasinski, in token of gratitude and friendship, these few scenes of Jewish life in New York. T. Twersky", with a sentence in Hebrew translated by the author in French on a laid-in leaf: "Translation of the Hebrew inscription: sixth day of the week 'Pekoudè', year 5692 since the creation of the world, in the holy community of Paris", (Friday, 4 March 1932 according to our calculation). Twersky was the main informant of the Tharaud brothers, unknowingly and much to his dismay becoming the source of the "Jewish information channel" (filon juif) exploited by the two writers, who transformed the "picturesque" recollections of this son of a Ukrainian rabbi into the raw material for their antisemitic narratives.

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ISRAEL

Born in Ukraine around 1880, Moïse Twersky was the son of a Hasidic rabbi of the Tzadik line, "miracle-working rabbis" who exercised spiritual and judicial authority over vast Jewish communities in Eastern Europe. His father, regarded as a descendant of King David, owned a silver throne and presided every Sabbath over banquets of 250 guests. Unwilling to follow in his father's footsteps, the young Moïse developed a passion for forbidden books and discovered modern science. Rejecting what he came to see as an exploitation of popular credulity, he resolved to become a chemist. At sixteen, he was married without his consent according to tradition to a thirteen-year-old daughter of a Romanian rabbi. Against all odds, he fell in love with her and was forcibly separated from her when his inlaws discovered his

> Twersky studied chemistry Brussels, then emigrated to Unitthe ed States, where he lived in dire poverty.

heretical readings.

worked for a time in a canning factory where he burned his hands from the salt from the intestines he handled daily. The circumstances of his return to Europe remain obscure.

Inspired by his American experience, Israël à New York offers a rare and valuable record of his life in America and of the living conditions of Jewish immigrants. Upon his arrival in Paris, he befriended the Tharaud brothers and, through his erudition and generous sharing of the "folklore" of his origins, became the unwitting instrument of their antisemitic propaganda - on which he cast both a critical and affectionate gaze.

In 1940, devastated by the victory of Nazi Germany and on the very day the Germans entered Paris, Moïse Twersky took his own life in his apartment on rue Oudry.

The recipient of Israël à New York, the literary historian René Jasinski was a Polish immigrant who had fled the repression following the "Springtime of Nations" and had become professor at the Sorbonne. He did not make the same tragic choice as his friend. He again chose to resist the oppressor, fighting with the FFI during the Liberation of Paris. In 1953, he was appointed to Harvard University and returned to the United States and spent the rest of his life in Cambridge.

A highly desirable deluxe presentation copy of this rare philosemitic work from the interwar period by a colourful author who might have stepped straight out of an Albert Cohen novel. Almost no documentation survives about this Solal, son of a Mangeclou, unknowingly at the heart of the literary stigmatization of French Jews before becoming one of the first victims of Nazi Occupation.

▷ SEE MORE

NEW - YORK

VERNON SULLIVAN

J'IRAI CRACHER SUR VOS TOMBES

Traduit de l'Américain par BORIS VIAN

ÉDITIONS DU SCORPION

76 [Boris VIAN] Vernon SULLIVAN

J'irai cracher sur vos tombes [I Shall Spit on Your Graves]

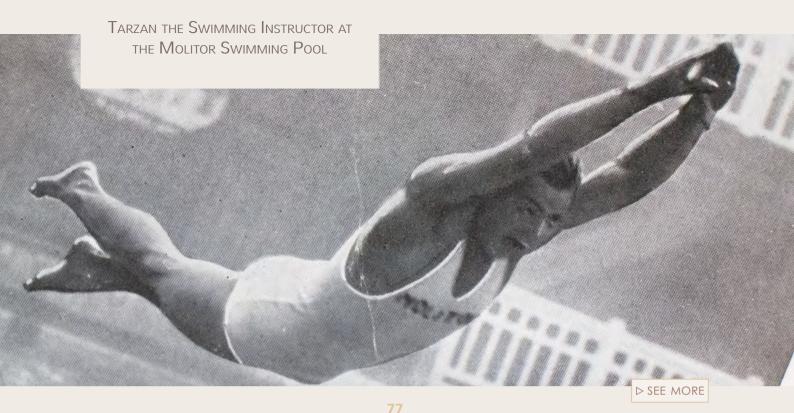
Les Éditions du Scorpion ♦ Paris 1946 12 x 19 cm ♦ In original wrappers

First edition, one of 120 numbered copies on Lafuma pure wove paper, the only large-paper issue.

Endpapers very slightly and marginally toned, two small tears at foot of spine.

A rare and much sought-after copy in original state.

€ 10 000



Johnny WEISSMULLER TRANSLATION Michel VAUCAIRE

L'Art de nager le crawl
[Swimming the American Crawl]

ÉDITIONS M. P. TRÉMOIS ♦ PARIS 1931 ♦ 12.5 x 19.2 cm ♦ IN ORIGINAL WRAPPERS

First edition of the French translation prepared by Michel Vaucaire, who would later write the lyrics to the famous song Non, je ne regrette rien, singed by Édith Piaf. One of the rare named copies printed on japon.

Vertical creasing to spine, minor corner losses to spine and boards, traces of erasure to first two leaves, as issued.

Illustrated with 9 black-and-white photographs, including one on the cover. When this French edition appeared in 1931, Johnny Weissmuller, then 27, had already retired from his brilliant swimming career. By that time, he was a household name in France. His first Olympic triumphs had taken place in Paris in 1924, where he won three gold medals. A few years later, in May 1930, he once again caused a sensation among Parisians by inaugurating the Molitor swimming pool, where he subsequently worked as a swimming instructor. His contemporaries even gave him a Latin-inspired nickname, as David Fury notes in *Kings* of the Jungle: the Adonis of Swimming.

It comes as no surprise, then, that his book on the crawl stroke, first published in June 1930, was translated into French as early as 1931. Johnny Weissmuller's work captivated readers from the moment it appeared, appealing to amateur sports enthusiasts and professionals alike. According to Cecil M. Colwin, much of the book's appeal lies in its still images drawn from filmed sequences. Through these, readers could follow the champion's swimming demonstrations almost in real time. Other illustrations, more decorative than instructional, proved equally popular: in these images, the American athlete, wearing a "Molitor" swimsuit, promotes the Art Deco pool.

The publication year of this French edition coincides with another land-mark moment for the swimming champion. In October 1931, the celebrated athlete signed his first contract to play

Tarzan on screen, beating out Clark Gable for the role. He would bring the character to life twelve times over the next sixteen years. His "victory cry" which can be glimpsed in the cover photograph already foreshadows the ape-man he was about to bring to life:

« Weissmuller not only had the physique but he had that kind of face – sensual, animalistic and good-looking – that gave the impression of jungle... outdoor life. Undoubtedly, Johnny was the greatest of all Tarzans – Sol Lesser, producer of 16 Tarzan films » David Fury, Kings of the Jungle, An Illustrated Reference to "Tarzan" on Screen and Television, 2011

Exceptional first French edition copy in Japan. When the book appeared in 1931, the legendary swimmer was about to embark on his second career—one in which he would also excel: Johnny Weissmuller was soon to become a Hollywood star.

