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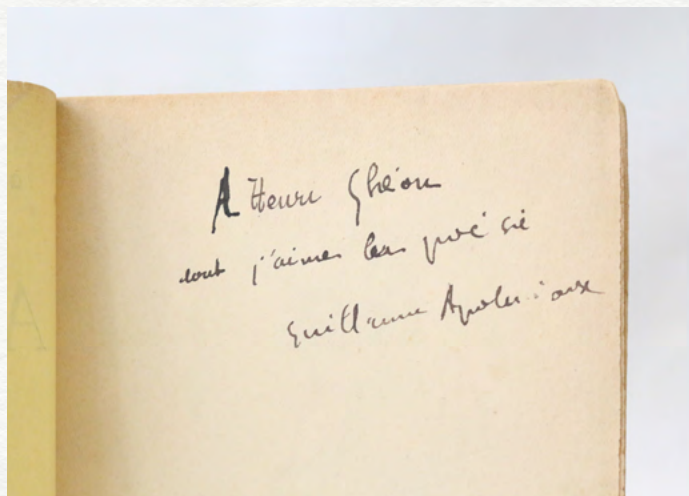
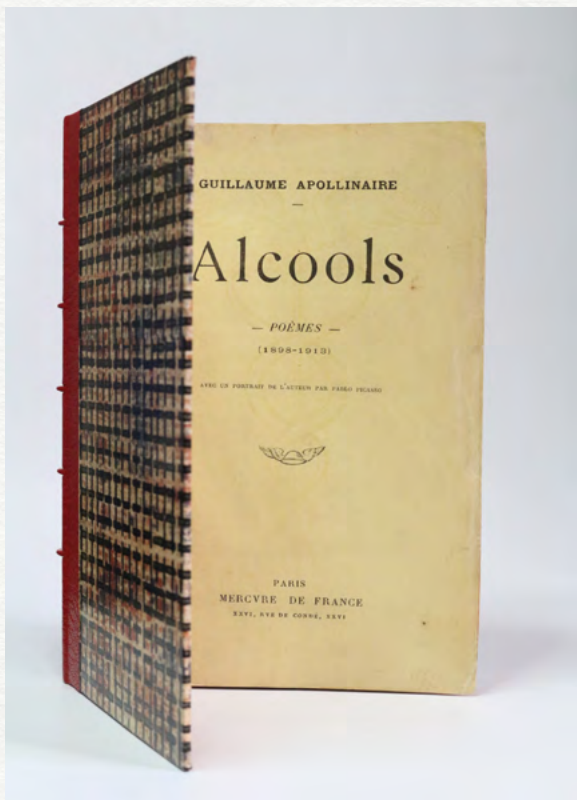
CIC Paris Gobelins
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1. Guillaume APOLLINAIRE & Pablo PICASSO

Alcools – Poèmes 1898-1913

MERCURE DE FRANCE | PARIS 1913 | 11.5 x 18.5 CM | ORIGINAL WRAPPERS, CUSTOM CHEMISE

The first edition, first printing, numbered in the press, with only 23 large paper copies on Hollande paper.

With a frontispiece portrait of Apollinaire by Picasso.

Discreet restorations to spine.

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

Rare autograph inscription signed by Guillaume Apollinaire: "For Henri Ghéon whose poetry I like, Guillaume Apollinaire".

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

A good copy with a rare autograph inscription by the poet.

Apollinaire inscribed this copy to the literary critic of *La Nouvelle Revue Française*, Henri Ghéon. The poet was careful to correct the typos that were

still present in the very first edition, corrections that we also find in other advance copies or those given away by the author. After receiving his copy, Ghéon dedicated an article to *Alcools* ("Alcools, par Guillaume Apollinaire", *Nouvelle Revue Française*, n° LVI, 1^{er} July 1913), calling the collection an "adventurous step".

Inscriptions by Apollinaire on this text are rare and sought-after.

\$ 18 000

2. [DREYFUS AFFAIR] [Émile ZOLA]

Testament officiel d'Émile Zola

LÉON HAYARD | PARIS N. D. [MARCH 1898] | 38.5 x 27.5 CM | SINGLE SHEET

First edition of this anti-Dreyfusard tract, published after “J'accuse”. This virulent pamphlet takes the macabre form of a death notice, with a black border as was usual at the time, calling on its readers to “come to the procession, service, and funeral of this pornographer and defender of the traitor Dreyfus”.

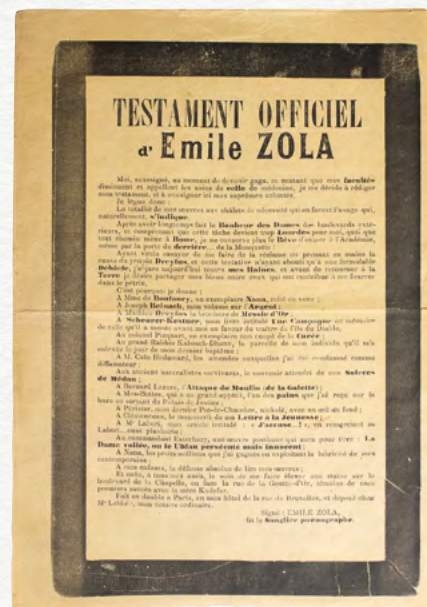
Nicknamed the “king of the street pedlars”, the publisher Léon Hayard specialized in political pamphlets and more specifically satirical obituar-

ies and wills.

Two copies in the Bibliothèque Nationale de France, one in the Musée Carnavalet and one in the British Library as well as one in the collections of the Mémorial de la Shoah.

Very well conserved given the fragility of the paper of this ephemeral document that is witness to the violent anti-Semitism exacerbated by the Dreyfus affair.

\$ 1 100



3. Alexandre LEROUX

Photograph album – Algiers 1898, photographs taken during the Anti-Semitic Riots **[Photographer's personal album with handwritten captions]**

ALGIERS 1898 | 26 x 19.5 CM | HALF SHAGREEN



Unique album containing 47 original photographs printed at the time on albumen paper, in various sizes (15 x 11 cm, 15.5 x 11 cm, 11 x 7.5 cm). The majority of the photographs have the information “Phot. Leroux Alger” on the plate. Each shot, with the exception of the last thirteen, is captioned in French in pencil on the lower right corner of the album. These captions, very precise since they are dated and even show the time of each event, make us think that it could be the photographer's personal copy.

Contemporary binding in half burgundy shagreen, spine evenly sunned except a small area, double gilt fillets on the old pink boards lightly discoloured and foxed, gilt title and date on the first board, marbled endpapers. Some rubbing on the corners and grooves.

Rare photographic report showing the anti-Semitic riots that took place in Algiers between 20 and 25 January 1898, following the Dreyfus Affair, the appointment of the former Prefect Lépine as Governor and the Crémieux Decree.

“From 20 to 25 January, the mob rules the city's streets, roads and squares. The momentum of the police allows the Anti-Semites, sometimes helped by the Muslims, to undertake a war on the Jewish



(the “youpinades”), plundering shops, vandalising homes, lighting fires and caning or stoning any passer-by thought to be Jewish. While the tension is at its height, there are many confrontations between the Jewish and anti-Jewish, resulting in injuries and one death, a Spaniard, Félix Cayrol who was stabbed by a Jew.” (Catherine Bruant, *La Valise en carton ou Les Deux Exils du père*, 2016) The album that we have to offer shows precisely the plundering of the Jewish business, Cayrol’s fu-

neral procession and the military control of the demonstrations (cavalry, infantrymen, etc.).

Several photographs in this album were used to illustrate the article dedicated to the riots published in *Le Monde illustré* n°2132 on 5 February 1898. The photographer, Alexandre Leroux, sent them to the newspaper who had them reproduced by the artist Louis Tinayre. It is a completely surprising album, Leroux mostly being known

for his panoramas and portraits of natives; from here on he becomes a real journalist-reporter, using his photographic skills as part of his journalism.

We have only found one other copy of this type of album in the Museum of the Art and History of Judaism (ahJ, Paris) which contains slightly different photographs.

\$ 5 500

4. Louis ARAGON, under the pseudonym François la Colère

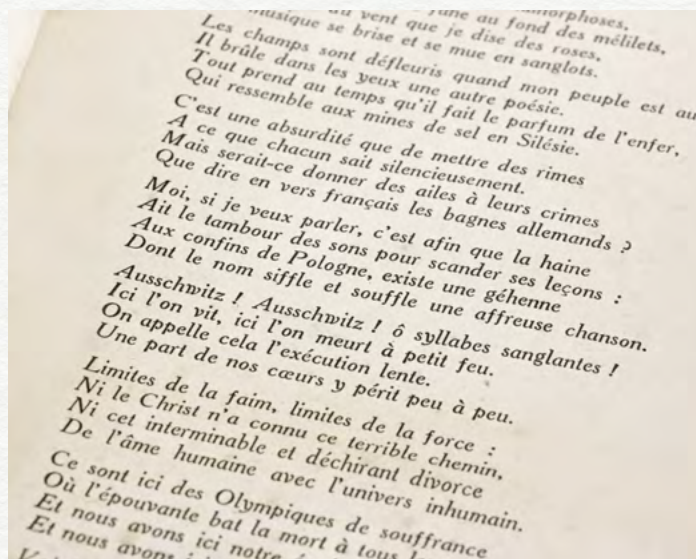
Le Musée Grévin

N. N. [LES ÉDITIONS DE MINUIT & LA BIBLIOTHÈQUE FRANÇAISE]

| N. P. [PARIS & SAINT-FOUR] N. D. [1943]

| 21 x 28 cm & 13,5 x 20,5 cm | ONE

FOLDING LEAF & ONE STAPLED BOOKLET



Rare double first edition of this masterpiece of the literature of the Resistance, probably published simultaneously in the northern and southern zone by the two most important underground publishers of the Resistance.

The six-page fold-out cupboard produced in the Parisian cellar of Editions de Minuit is echoed by the equally modest brochure printed on the active resistant presses of Saint-Flour by René Amarger under a yellow cover "falling from wallpaper". It will be the first creation of the publishing house founded by Aragon and then directed by Paul Eluard, La Bibliothèque Française.

It is moreover around this joint work of combatant publishing that the friendship between the two poets, separated by surrealist quarrels, is renewed. Eluard's first gesture will thus be a literary contribution: *Seven poems of Love at war*. Published the same year at the "French Library" under the pseudonym of Jean du Haut, this poem will mark the entry into the underground of Eluard.

Although after the war, some considered the pseudonyms of the poets to be transparent, our copy of the "French Library" testifies to the contrary, as shown by its faulty attribution to Eluard by a double handwritten mention at the top of the cover and last poem page. But this confusion

also underlines the aesthetic and political proximity of the two greatest poets of the Resistance. For his part, Louis Aragon opted for the pseudonym of François la Colère, François for humiliated France and Anger against the Vichy regime.

The "Musée Grévin" considered from its publication as "The punishments of 1943", will remain with *Liberty* by Paul Eluard, "one of the masterpieces of clandestine literature". In *L'Intelligence en guerre* published in 1945, Louis Parrot, wrote about him: "this poem, crossed by dazzling images, is at the same time a condemnation without appeal from traitors, a prayer, an act of time towards their unhappy victims. he paints in avenging terms, the miserable who delivered them to the executioners and evokes the face of so many tortured French women."

This capital poem is indeed one of the very first public evocations, and the first literary, of the Auschwitz camp: "On the borders of Poland, there is a Gehenna whose name whistles and blows a terrible song. Auschwitz! Auschwitz! Auschwitz! bloody syllables! Here we live, here we die slowly. We call it slow execution. A part of our hearts is slowly dying there."

One can moreover date with precision the composition of this poem according to this reference to Auschwitz and to the "one hundred women of our country" that Aragon evokes. There was in-

deed a first mention of the camp in May 1943 in the resistant newspaper *La Vérité*, but it will only be mentioned "slow execution" in the August 1943 issue of "Étoiles" which evokes for the first time the presence in the camp of the hundred women hostages who have disappeared since their deportation from the Romainville camp in January and whose fate is finally known thanks to the testimony of an escapee just passed on to De Gaulle by the committee of the National Front. A detail also confirms that Aragon becomes aware of these elements by reading this newspaper, since it reproduces the shell of the article to "Auschwitz", (which was still correctly spelled "Auschwitz" in the article in *The Truth* in January). This poem published just after the publication of the newspaper was therefore urgently composed and inspired by the violent immediate news. Because Aragon, like Eluard, fights with words by creating what Louis Parrot calls "occasional poetry" in the noble sense: "For [Aragon], there is no other poetry than militant poetry. A successful poem is, for him, a fact of war (...), a fight from which the poet can never be absent, since it challenges his freedom, that is to say his very life."

Very beautiful and precious copies of this major poem of the Resistance published by the two largest French publishers born under oppression.

§ 3 300

FRANÇOIS LA COLÈRE

LE MUSÉE GRÉVIN

POÈME

I

Au quatrième été de notre apocalypse,
Une étrange pâleur paraît sur l'horizon.

Est-ce qu'on toucherait à la fin de l'éclipse ?
L'espoir palpite dans la paille des prisons.

Entendez-vous gémir la nuit comme une porte ?
C'est l'aurore qui fait les bourreaux blémissants.

Les princes inquiets rentrent sous bonne escorte,
Chez leurs femmes, laver leurs habits pleins de sang.

L'empire de la peur, jusqu'ici leur domaine,
Au torrent des discours donne un cours différent.

Pour la première fois, des paroles humaines
Divisent sans tuer les lèvres des tyrans.

Ils parlent droit d'asile, et disent : « C'est démente ! »
Aujourd'hui quand il meurt quelque part un enfant.

Ils peuvent roucouler désormais la romance,
Attester l'univers que leur grand cœur se fend.

Le visage toujours reparaît sous le grime.
Leurs meurtres sont comptés, et le registre est clos

A qui, justifiant le crime par le crime,
Prenait sa jouissance au concert des sanglots.

Jadis, pour leurs chevaux, nous étions le fourrage ;
Et, debout dans leurs chars et leurs sombres exploits,

La force étant la règle à l'esprit qu'elle outrage,
Ils eussent ri des fous qui refusent sa loi.

Pour que tout fût changé dans leur métaphysique,
Qu'un semblant de lumière se fît a suffi ;

Il a suffi d'un peu varier la musique
Pour que tout fût changé dans leur philosophie.

La bizarre saison d'une bizarre époque
Où le loup veut évangéliser la forêt !

Tristes coussins crevés d'où coule le capoc
Ouvrant à tout venant leur ventre et leurs secrets,

On voit des orateurs aux carrefours d'Europe
Suer le désespoir d'une cause perdue,

Epouvantails vêtus du frac des philanthropes
Qui font au jour naissant des gestes de pendus.

Le désastre est sur eux qu'ils ne veulent y croire.
Ils agitent au vent le tronçon d'une épée.

Mais la foule, autour d'eux, est un vivant miroir
Où déjà leur image a la tête coupée.

Ils ont beau se mentir avec des mots immes
Et prétendre que l'aube est l'épouvantement

Ils ont beau se donner les gants de la cl
Dire qu'ils sont venus providentiellement

Ils ont beau baptiser lumière les ténèbres
Elever l'ignorance au rang de la vertu,

Nous imposer le pas de leur marche fu
Par des dieux étrangers remplacer no

Enseigner d'être lâche et prêcher l'esu
Faire partout régner un air pestiféré,

Condamner l'homme au baigne et la fu
Tout salir, tout confondre et tout q

Ils ont beau commander encore à leu
Ils ont beau ne dormir qu'assis sur

Ils ne peuvent cacher la couleur d
Il faut bien qu'à la nuit succède

Il faut bien que l'aurore entre ses
Consumme ces rois d'ombre et leurs

Il faut bien que la terre ardente
Des faux Croisés faiseurs de far

Ils ont peur, ils ont peur de to
D'un chant près d'un berceau.

Le bruit d'un cœur qui bat l
Tout est spectre pour eux, ch

Des pas dans leur sommeil se
A quoi rêvent-ils donc qu'ils

Leur mémoire est en feu, leu
A leur tour, à leur tour, qui

Tout le monde peut voir li
De ces bouches d'enfer qu

Tout le monde peut voir,
D'un pouce renversé fai

Tout le monde peut voir
Quand le soleil soufflette

Tout le monde peut voir
Tragiquement tendre à

Tout le monde peut vo
Tout le monde peut v

Tout le monde peut v
Et gicler un sang vil

Ils portent dans leur
De ce qui va venir

FRANÇOIS LA COLÈRE

Le Musée Grévin



BIBLIOTHÈQUE FRANÇAISE

Prix 10 Francs

5. [Mikhaïl BAKUNINE]

Photographic portrait of Mikhaïl Bakunine

NADAR | PARIS N. D. [BETWEEN 1862 AND 1864] | 6.3 x 10.5 CM | PHOTOGRAPH

An extremely rare original photograph on albumin paper showing Mikhaïl Bakunin, in visiting card format, laid down on card from the studio of Nadar. Bakunin, leaning on the back of a chair, with cane in hand, gives the camera an intense, focused look.

Pencil note to verso.

This photograph, taken between 1862 and 1864, was probably sold after 1871, as witnessed by the photographer's address on the back of the mount: "51 rue d'Anjou St Honoré – Ancienement boulevard [sic] des Capucines".

This photograph, one of the rare ones known of Bakunin, who enjoyed only brief stays in France,

is not included in the catalog of the exhibition devoted to the Nadar family by the National Library of France in 2018 (*Les Nadar, une légende photographique*). It does nonetheless appear, in a much smaller format (5.8 x 8.5 cm), and with a slightly larger frame in the reference album of the Nadar Studios as number 0578 in the section of "Old visits. Contemporaries."

A rare and handsome portrait of the famous theoretician of Anarchism, taken by Félix Nadar, friend of revolutionaries and bohemians.

\$ 2 400



6. [Charles BAUDELAIRE] NADAR (Félix Tournachon said)

Photographic portrait of Charles Baudelaire with his hands in his pockets: "Seen head-on, he seemed more tormented and sad than at the last attempt."

NADAR | PARIS 1862 | PHOTOGRAPH: 5.1 x 8.5 CM / MOUNT: 6.3 x 10. CM | PHOTOGRAPH

An extremely rare original photograph showing Charles Baudelaire on albumin paper, a contemporary print in visiting card format laid down on card from the atelier Nadar 35 boulevard (sic) des Capucines: "Photographic portrait in our possession by way of Nadar. Taken the same day as the previous one, same dimensions, same clothes. The vest is still unbuttoned, but Baudelaire hides his hands in the pockets of his trousers. Seen head-on, he seemed more tormented and sad than at the last attempt." (Ourousof, 1896)

Another visiting card, from the same day as n°4.1...a contemporary albumin print is to be found in the collection of the Musée d'Orsay (provenance: the Braive collection, then Marie-Thérèse and André Jammes, 1991, acquired by the Musées Nationaux with Heritage support funding...Musée d'Orsay, fiche 39389)" (S. Plantureux, *Charles Baudelaire ou le Rêve d'un curieux*).

Old manuscript annotation to lower margin: "Charles Baudelaire realist poet 186. – dead."

This photo, taken in 1862, was sold between 1862 and 1871, as indicated by the address on the back of the mount. Only two poses by Baudelaire seem to have been retained from this shoot.

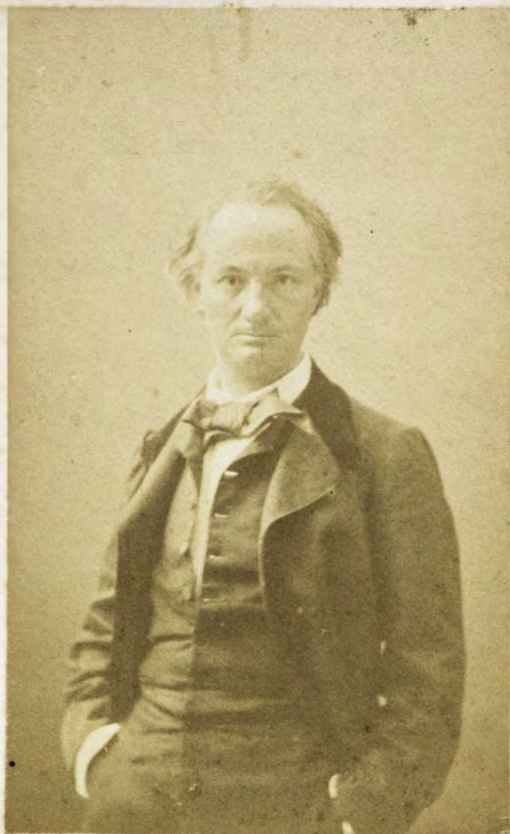
"If photography is allowed to stand in for art in some of its functions, it will very soon have supplanted or corrupted it completely, thanks to the natural alliance it will find with the foolishness of the multitude," Baudelaire wrote in the *Salon de 1859*.

We are aware of only 15 different photographic portraits of Baudelaire, taken between 1855 and 1866 (three sittings by Nadar, three by Carjat and one by Neyt), some of them extant only in a single copy.

Baudelaire and Nadar met in 1843 and their friendship lasted until the poet's death in 1867. The photographer took a total of seven portraits of his friend between 1855 and 1862. The two men, full of admiration for each other, paid each other moving tributes in their respective works. Baudelaire dedicated "Le rêve d'un curieux" (in *Les Fleurs du Mal*) to the photographer, who for his part devoted to Baudelaire not only caricatures and photographic portraits, but also a very honest work *Charles Baudelaire intim: le poète vierge* (1911).

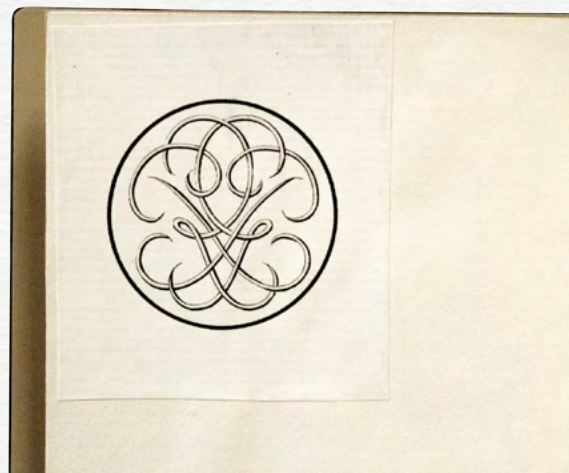
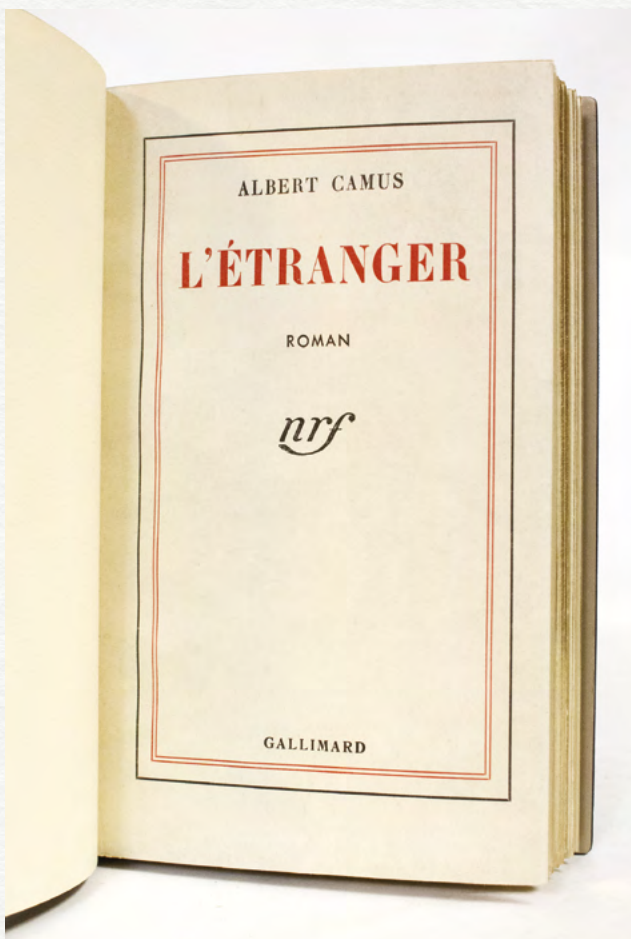
An extremely rare and very good copy of this lesser-known photograph of Baudelaire by the most important French photographer of the 19th Century.

\$ 8 000



CHARLES BAUDELAIRE -
POÈTE RÉALISTE

186. - MORT -



7. Albert CAMUS

L'Étranger [The Stranger]

GALLIMARD | PARIS 1942 | 11.5 x 18.5 CM | BOUND, SLIPCASE

The first edition, no edition statement, of which there were no *grand papier* (deluxe) copies.

Black morocco by Devauchelle, spine in six compartments, gilt date to foot of spine, brown calf pastedowns and endpapers, covers and spine preserved, a.e.g., marbled slipcase edged in black morocco and lined with brown felt.

A fine copy in a superb binding.

Provenance: from the personal collection of french President Georges Pompidou, with his ex-libris to head of ffep.

We must look to Pompidou's political and ideo-

logical career for the key to the presence in his personal collection of this cold account of a death sentence, which would seem a long way from his passion for poetry and the great French classics. More than just a significant piece in the collection of this canny bibliophile, this very good and rare copy of the first edition of Camus' *Stranger* shows a particular attention paid to this text by a person who – through the power of clemency – had the power of life and death over people.

We know Camus' position in the question of capital punishment – he was an opponent from very

early on – but this is not, however, the principal topic of this first novel which, although it narrates a trial that results in the death penalty for Meursault, does not discuss the legitimacy of that penalty itself.

Pompidou himself demonstrated his aversion for this most final of punishments early on and threatened to resign his Premiership when Général de Gaulle wanted to refuse General Jouhaud a presidential pardon for being one of the four leaders of the Algiers putsch. As president, Pompidou made widespread use of his "pardon

power”, making 8,000 such pardons throughout his term, the largest number of the Fifth Republic. This systematic use of the pardon in a France still hesitant over the issue of the death penalty helped to shape minds. Nonetheless, it came to a halt in 1972 when Pompidou decided to pardon Paul Touvier (not from his death penalty – already issued – but from the exclusion order imposed on the militiaman, who was tried again in 1989 and was to be the first person to be given a life sentence for crimes against humanity).

This excessive use of clemency brought sharp criticism for the President and general incomprehension and Pompidou no doubt felt even more sharply than before that the act of clemency was not a simple repeal of the death penalty, but an inhuman responsibility. “The right of clemency is not a gift made to the head of state in order to allow him to exercise his whims,” he noted in his defense. “It is a responsibility, sometimes terrifying, that is imposed upon him and which he undertakes – with the help of information of course – nonetheless alone, with his conscience.” Exactly a year later, Pompidou refused a presidential pardon for the first time in the case of Roger Bontems, cleared of the double murder of a nurse and a janitor in the Clairvaux Prison by his fellow prisoner Claude Buffet, in which he was found to be merely an accomplice.

With both the pardon to a man guilty of crimes against humanity granted in the name of a France still seeking reconciliation, and the condemnation of a “man who did not kill” to appease popular anger, Pompidou had, with this impossible decision of clemency, to decide alone about the life or death of a man. Like the reader of *The Stranger*, Pompidou pardoned Touvier despite his horrible crime but, like the court at Meursault’s trial, convicted Bontems – not for a murder that he didn’t in the end commit, but because, as a pariah, he was a stranger to the community.

Bontems’ execution was a tragic defeat for his lawyer, the most noted opponent of the death penalty, Robert Badinter, who personally pleaded for a pardon from Pompidou. In his book *L’Exécution* [*The Execution*], Badinter revisited this terrible affair and the question of President Pompidou’s responsibility when his client appealed for a pardon:

“The President did not make us wait long. But why all this haste if this was to be a pardon? Other people condemned to death had been waiting

months for the President to see their lawyers. No doubt, there was the problem of Buffet, who called for a strong line from the President and wanted to be executed as soon as possible. But this haste to decide seemed to me precisely to be playing into Buffet’s hand. Were the President’s abolitionist convictions as solid as I had believed them to be?...But no, my suspicion was absurd. Bontems would be pardoned. And the sooner the better. The President was right. The press had once more begun, since the appeal was rejected, to take an interest in the killers of Clairvaux as they called them, their use of the plural making my blood boil. A prompt decision would be necessary. The President’s haste was nothing but a sign of his awareness of that. Nothing more...

I thought about the power of pardon. It seemed to me to conceal a devious ambiguity, one of those historical mystifications of carved-in-stone received ideas, the archetypes that shape our sensibilities. Obviously, the pardon is to the benefit of the condemned. It gives him one more chance in the face of injustice or the severity of the judges. But for the sovereign who has to exercise it, what does this right of life and death over all others mean?...Judges and juries do not in fact condemn the accused to die by the guillotine. They simply offer the prince the possibility of this execution. They open up to him an alternative: to let live or to have die. The choice is his. The prince alone decides definitively. It is in this that he is responsible and totally responsible, since he has total power, according to his pleasure, in his own way, without having to take notice of anyone beside himself, since he disposes absolutely, in a sovereign way, of the life of the man in question. Without doubt, he would not dispose of it if the chance was not presented to him. But this man they throw to the prince, in chains, already rejected by the people and his judges, for the prince to do with him as he sees fit, this reality, this responsibility, the prince cannot refuse. There is no death penalty, only a sentence of death that comes up to the prince from the court of assizes.”

Perhaps in reading *The Stranger*, Pompidou could understand, more than others, the terrible cry of the author. Confronted with the strangeness of the narrator, the reader cannot fully identify with him, but still less with the deadly logic of his judges. The reader is the prince to whom the sentence of death comes up and who must assume the responsibility Camus imposes on them, and which they take on, with the novel in mind, of course,

but nonetheless alone, with their conscience. But of course, while the reader’s responsibility is purely intellectual, the President’s is all the more concrete and definitive.

Is there a pardon in Camus’ novel? It is, in fact, still up in the air. Pompidou, unlike the reader without this terrible responsibility, could not have passed by this discreet detail at the end of the book. Meursault is not yet, in reality, definitively condemned at the end of the novel and it is unclear whether he will rejoin the community that fills him with such hate. He is still waiting for a possible Presidential pardon.

“I must accept the rejection of my appeal. At that moment, and at that moment alone I had so to speak the right, I gave myself a kind of permission to entertain the second hypothesis: I was pardoned. The annoying thing is that I had to restrain the power of the flaring of body and blood that stung my eyes with an insane joy. I had to make an effort to suppress this cry in order to think on it. I had to remain natural even in this hypothesis, in order to make more plausible my resignation to the former. Once I succeeded in that, I would have an hour of calm. That, at any rate, was something to think about”.

The abolition of the death penalty was one of the great struggles of a number of intellectuals and statesmen in the second half of the 20th century, including Camus and Pompidou. But in 1942, the young writer was not making a case against the death penalty, but rather exposing an absurd system confronted with human impenetrability. And when during the 1960s or 70s the statesman Georges Pompidou bought this first edition, he was himself confronted with the terrible reality of this “frightening responsibility” that is sentencing a man to die.

And while Meursault on the eve of his probable execution, opens himself in his anger to the “tender indifference of the world”, Camus calls down the ultimate judgement of the reader who, like the President, remains the only judge of human life in the silence that follows the “cries of hate” that end the novel.

A fine copy without edition statement from the personal collection of President Georges Pompidou, handsomely bound in black morocco.

§ 33 500



8. Lewis CARROLL & Arthur RACKHAM

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

LIBRAIRIE HACHETTE ET C^e | PARIS N. D. [1908] | BOUND

With 13 illustrations by Arthur Rackham including a frontispiece portrait of Alice, a nominative hors commerce copy on Japan paper, this for Mme [Jane] Catulle Mendès, the tirage de tête before 20 more on Japan paper and 250 numbered copies on laid paper.

Autograph signed donorship inscription from Jane Catulle Mendès to Jenny Carré on justification page.

Publisher's vellum binding, gilt title and gilt illustration of the Cheshire Cat to spine, upper cover with gilt title and giltstamped illustration of two fantastical animals, illustrated endpapers and pastedowns, t.e.g.

A very good copy of the most sought-after of the books illustrated by Arthur Rackham, bringing together two artistic women over one of the great heroines of literature: the poet Jeanne Mette, second wife of Catulle Mendès after Judith Gautier, and Jenny Carré, illustrator and costume designer for the theater, who dressed among others Joséphine Baker and Mistinguett.

\$ 5 400



9. Lothar MEGGENDORFER

Du matin au soir.

Album d'images indéchirable

NOUVELLE LIBRAIRIE DE LA JEUNESSE | PARIS N. D. [CIRCA 1888]

| 10.5 x 22.2 CM | PUBLISHER'S BINDING

The first French edition of these 18 fold-out chromolithographs backed onto cloth, publisher's original binding. The title illustrated in colors and laid down on upper cover. A little scuffing to upper and lower covers, internally fine.
Rare.

\$ 900



10. Carl OFFTERDINGER

Le Petit Chaperon Rouge [Little Red Riding Hood]

LIBRAIRIE FURNE | PARIS 1883 | 19 x 26 CM | PUBLISHER'S BINDING

With chromolithographs by Carl Offterdinger.

Red publisher's Bradel binding, upper cover with color illustration laid down and bordered with a number of gilt and blindruled frames, large typographic motif blindstamped to lower cover and several frames as on upper cover, covers bevelled, original blue endpapers and pastedowns. Lower joint of upper cover with 1cm split, leading to marginal tearing to a few leaves, not serious. We have found only one copy of this album at the Bibliothèque de l'Heure Joyeuse à Paris, France's specialist library of children's books.

\$ 850

11. CHRISTO (Vladimiroff Javacheff, said) & JEANNE-CLAUDE
Over the river. Project for Arkansas river, state of Colorado

GALERIE GUY PIETERS | SAINT-PAUL DE VENCE 2007 | 26 x 31 CM | PUBLISHER'S BINDING

First edition.

Publisher's blue cloth binding, retaining illustrated dust jacket, no flaws to dj.
A good copy with photographs by Wolfgang Volz.

Autograph inscription signed and dated by Christo to Philippe Bonan.

\$ 600

For PHILIPPE BONAN
Jan 10 2010, PARIS



12. [Gustave COURBET]

Photographic portrait of Gustave Courbet "à la canne"

PIERRE PETIT | PARIS N. D. [CIRCA 1860] | 6.1 x 10.3 CM | PHOTOGRAPH

Original photograph on albumin paper, in a visiting-card format, laid down on card from the studio of Pierre Petit in Paris.
Manuscript annotations to verso.

Portraits of Courbet by Pierre Petit are very rare, the painter having been mostly photo-

graphed by Carjat, a pupil of Petit's.

We have been able to find only two copies of this photograph in the United States: one at the Detroit Institute of Arts Museum, the other at the Fine Art Museum of San Francisco.

\$ 2 200

13. Jean-Paul SARTRE
& Fernando SABINO
& Rubem BRAGA
[Simone de BEAUVOIR]

Furacão Sobre Cuba

EDITORA DO AUTOR | RIO DE JANEIRO 1960
| 14 x 20,5 CM | ORIGINAL WRAPPERS

The rare first edition in Portuguese of this important political text by Jean-Paul Sartre, written in Cuba in 1960. The text was not published in France except in the form of articles in France-Soir, before first appearing in its complete form in 2008 in the journal *Les Temps Modernes*. Both a reportage on Castro and a fierce critique of American policy during Batista's dictatorial rule, this essay on the Cuban revolution is preceded by an unpublished preface by Sartre and followed by articles by the Brazilian thinkers Fernando Sabino and Rubem Braga.

Autograph inscription signed by Jean-Paul Sartre to Georges Raillard, with the signature of Simone de Beauvoir above.

Spine skilfully restored, one small repair to lower margin of title.

It was at the invitation of Carlos Franqui, then editor of the *Revolucion* newspaper, that Sartre and de Beauvoir travelled to Cuba from February to March 1960. Fourteen months after the revolution, these two thinkers accompanied Castro on a tour of the island. Out of this voyage and their numerous encounters along the way – notably including Che Guevara – came this long, politically heavily engaged, reportage, entitled *Ouragan sur le sucre* [Storm over the Sugar Cane], later divided into a series of sixteen articles published in *France-Soir* from 28 June to 15 July 1960 with the idea of raising awareness of the recent Cuban revolution among the broader public, following the fall of Fulgencio Batista. In 2008, almost half a century later, the review *Les Temps Modernes* finally published, in a single issue, this stinging essay by Sartre, adding the author's unpublished contemporary notes written at the time with a view to a French edition. This never saw the light of day, no doubt because at the same time in France there was another popular fight for liberty that occupied the philosopher's attention: Algerian Independence.

Incidentally, it was with the intention of joining these two struggles that Sartre and Beauvoir

accepted, in September 1960, an invitation to the *Congrès des Critiques* in Recife, Brazil. They touched only briefly on Brazilian literature, using this trip as a pulpit for bringing together the Algerian War and the Cuban Revolution, as de Beauvoir notes in *La Force des Choses II* [Force of Circumstance, vol. II].

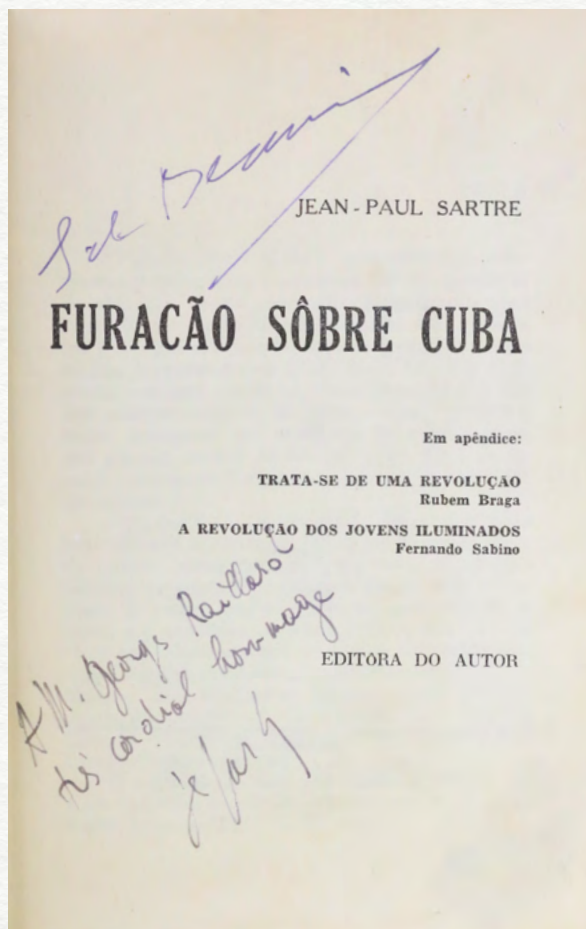
Very quickly, the visit to Brazil by these two key figures of the French intellectual left took on a highly politicized bent and in press conferences, Sartre focussed on the Cuban Revolution as a response to the situation in Algeria, since "the most important phenomenon of the century is the liberation of the colonized peoples."

Affirming that Latin America and Brazil in particu-

lar were to play an essential role in countering the politics of great power blocks, in favor of this new form of Communism founded on the quest for peace and not power, Sartre galvanized a number of intellectuals.

Among them was the noted future literary and art critic Georges Raillard, then a young professor at the University of Rio, and his wife Alice – a translator – who decided, together with some of the major figures of the Brazilian intelligentsia to leave a mark of this historic visit by Sartre who, by his constant conflation of the situation in Cuba and in Algeria seemed to carry a message of hope for a universal Revolution.

Bringing together a number of great writers, like



Jorge Amado, a close friend of the Raillards, and Fernando Sabino and Rubem Braga, this group of young intellectuals decided to publish a previously entirely unpublished work by Sartre for the South American continent before the latter's return to France.

In a matter of weeks, a Brazilian publisher managed this impressive feat and soon this *Storm over Cuba* (*Furacão Sobre Cuba*) created another in the French bookshop in São Paulo, which saw "the most chaotic book signings: more than fifteen hundred people turned up at the bookshop. Sartre was signing books for hours and people begged de Beauvoir, too, to include her name beside her partner's..." (Annie Cohen-Solal, *Sartre*, 1985)

With this elegant manuscript Sartre recognized the paternity of his burnt offering, made exclusively to a Brazilian audience, but it was most likely only to the participants of this major political act and publishing feat that he gave personalized inscriptions, like this one to George and Alice Raillard. This is also the only copy inscribed by name of this rare work that we have come across.

This work thus presents the complete text from the couple's visit to Cuba, but also contains an editorial foreword and an unpublished preface by the author. This was a chance for Sartre to reformulate his parallel between France – a Colonial power – and Cuba, a colonised land, and also to bring together the situation of Cuba and that of Brazil: "E, apesar de todas as características que distinguem um país do outro, acabei compreendendo que falar aos brasileiros sobre a ilha rebelde cubana era falar de nós próprios." ("And despite all the characteristics that differentiate these two countries, I ended up realizing that talking to Brazilians about the rebel island of Cuba was to talk to them of their own country,

too." Jean-Paul Sartre highlights the importance of spreading out the principles of the Cuban Revolution to the whole of Latin America and thus predicts with his words the imminent and tragic career of Che.

This text, which was very successful in Brazil and was even reprinted, nonetheless remained secret in France. The reasons for this silence were probably political: on the 6 September 1960, at the same time as the publication of *Furacão Sobre Cuba*, *Vérité-Liberté* published the famous *Manifeste des 121*, denouncing the violence and injustice of the Algerian war, and which Sartre also signed. Sartre presumably soon realized the limits and dangers of Castro's policy and preferred to concentrate his political writings on specifically French problems.

Though his visit was followed by a number of intellectuals visiting Cuba, drawn by the charismatic

figure of Castro, Sartre never returned to either Cuba or Brazil. All that was left of his engagement in the Cuban question was a few forgotten articles in *France Soir* and this Brazilian publication, more or less unknown in France.

On the 22 May 1971, Sartre put an end once and for all to his links with "El Comandante" by signing, with sixty or so other thinkers, an open letter in *Le Monde* showing their support for the Cuban poet Heberto Padilla and their "shame and anger" at Fidel.

An exceedingly rare copy of this unique work, inscribed to one of the very few Frenchmen who took part in the short but intense international revolutionary adventure of the philosopher from St Germain-des-Prés.

\$ 4 500



14. [Charles DARWIN]

Photographic portrait of Charles Darwin

ELLIOTT AND FRY | LONDRES 1873 |
6.2 x 10.3 CM | PHOTOGRAPH

An extremely rare original photograph on albumin paper in a visiting card format, laid down on card from the studio of Elliott and Fry, showing Charles Darwin.

Manuscript annotations and date of 6 September 1873 to verso.

We have not been able to find any copies of this photograph in any of the international public collections.

\$ 2 400



15. [Eugène DELACROIX]

Photographic portrait of Eugène Delacroix

CARJAT ET C^e | PARIS N. D. [CIRCA 1860]
| 6 x 10.3 CM | PHOTOGRAPH

Original photograph on albumin paper, in a visiting-card format, laid down on card. Foxing. We have found only one other copy of this photograph, at the Musée Carnavalet.

\$ 2 200



16. [Charles DICKENS]

Photographic portrait of Charles Dickens

JOHN & CHARLES WATKINS | LONDRES N. D.
[CIRCA 1860] | 6.4 x 9.6 CM | PHOTOGRAPH

Original photograph on albumin paper, in a visiting-card format, laid down on card. Manuscript annotations to verso, most notably "Romi". Robert Miquel, journalist and French "chronicler of the unusual" kept a shop at 15 rue de Seine, immortalized by Robert Doisneau in his series "La Vitrine de Romi".

We have found only one other copy of this photograph, at the Museum of London.

\$ 850



17. Gustave DORÉ

La Ménagerie parisienne

AU BUREAU DU JOURNAL POUR RIRE | PARIS N. D. [1854] |

34.5 x 26.5 CM | ORIGINAL WRAPPERS, SLIPCASE

The very rare first edition of this album, consisting of a title leaf and 24 lithographs in black and white, first printing, engraved by Vayro, all with captions.

Publisher's green covers. Very skillful restoration of color to small area of upper cover. A few folds to covers, otherwise a fine copy as published.

This copy in a slipcase with patterned paper, black morocco title label.

Provenance: collection of R. & B. L. with his ex libris to recto of first blank endpaper.

A superb satirical album by Gustave Doré, only 22 at the time. One of the rarest and earliest works published by the artist, just before he became famous thanks to his illustration of the Complete Works of Rabelais.



This publication, one of the most successful of his youth, gave Doré the chance to pay homage to the man who had inspired his first sketches, Grandville. Essentially, these 24 engravings, presented with no other text than a laconic caption, is a reappropriation of one of Grandville's first works, done at the same age: *Les Métamorphoses du jour*, and taken up again in *Scènes de la vie privée et publique des animaux*.

Gustave Doré was inspired by Grandville's zoomorphic representations to sketch in turn Parisian society. But, though only keeping the animal allegory in the captions to his engravings, the young caricaturist managed the masterpiece of presenting very realistic drawings that nonetheless do remind one of the bestiary with which they are associated. Thus, all sorts from the social make-up of the capital are present here, underlining the relations between the different classes with animals that are more or less noble: aristocratic lions and lionesses, sewer rats and thieves, chattering snakes, venal panthers, and so on.



The artistic quality and the pertinence of each plate as well as the rarity of this early work, secretly printed, unfortunately led to the dismemberment of this rare and fragile album whose plates were then generally sold individually.

A very good and rare complete copy of this satirical work with its original cover, marking the passing of the torch between two of the greatest illustrators of the 19th century, Grandville and Doré.

\$ 5 400

18. [Gustave DORÉ]

Photographic portrait of Gustave Doré

NADAR | PARIS N. D. [1867] | 6.6 x 10.4 CM | PHOTOGRAPH

Original photograph on albumin paper in a visiting card format, laid down on card by Nadar, initialed and with a red border.

Doré poses with his arm on a fringed chair, the same as in the portraits of Théophile Gautier, Edouard Manet and Alexandre Dumas.

Manuscript annotation to verso.

We have not been able to find any copies of this photograph in any of the international public collections.

\$ 1 500

19. [Alexandre DUMAS] Gustave LE GRAY

Photographic portrait of Alexandre Dumas

PARIS N. D. [CIRCA 1860] | 6.4 x 10.2 CM | PHOTOGRAPH

Original photograph on albumin paper in a visiting card format, laid down on card, by Gustave Le Gray and showing Alexandre Dumas with a beard in white trousers. Deep blacks and good contrast. Photo mounted on card. Very good condition. The Legray studio having been bought by the Alophé studio, the photo is no doubt a little later. In any case, while the first photo shows the feet of the writer on the ground, he is here enclosed in a medallion that cuts off his feet. Therefore we would date the photo to around 1870.

On the back, the name of the author in manuscript and a stamp: Ancienne maison Le gray et C^{ie}, Alophe Succr. 35 Boulevard des Capucines.

A very handsome standing portrait of the writer. Dumas wrote of this portrait, which he reproduced on the front page of his review Monte-Cris-

to on the 5 January 1860:

"Of the qualities of this portrait, I would like to dwell only on the first, the most essential: the resemblance. It is up to you, dear readers, to determine whether photography has ever done finer. I must also say to you that I did not pick the photographer at random, and that in M. Le Gray, I have found an artist of the first water. Go and seek him out, excellent judges of photography told me, and you will be pleased. I went to see him and I was amazed. I understood, and this after having had a hundred different photographs taken by a hundred different photographers, though you may not suspect it yet, dear readers, I understood that as a photographer, Le Gray is both an artist and inspired."

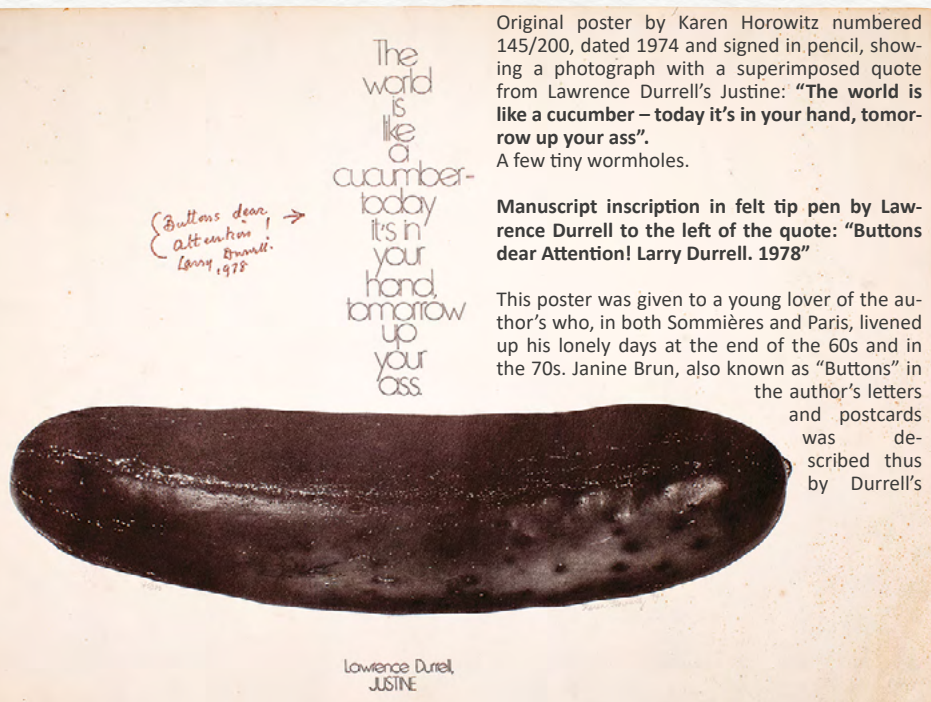
\$ 1 200



20. Lawrence DURRELL & Karen HOROWITZ

Original poster inscribed by Lawrence Durrell

S. N. | S. L. 1974 | 62 x 45 CM | ONE POSTER



Original poster by Karen Horowitz numbered 145/200, dated 1974 and signed in pencil, showing a photograph with a superimposed quote from Lawrence Durrell's *Justine*: "**The world is like a cucumber – today it's in your hand, tomorrow up your ass**".

A few tiny wormholes.

Manuscript inscription in felt tip pen by Lawrence Durrell to the left of the quote: "Buttons dear Attention! Larry Durrell. 1978"

This poster was given to a young lover of the author's who, in both Sommières and Paris, lived up his lonely days at the end of the 60s and in the 70s. Janine Brun, also known as "Buttons" in the author's letters and postcards was described thus by Durrell's

biographer Ian McNiven: "She was almost thirty but she looked much younger, with a girl's small-breasted figure, as dark-haired as Claude Kiefer was blonde, and not languorous but tremendously energetic" (*Lawrence Durrell: A Biography*, page 591).

Their affair stretched to the end of the 1970s, Jani/Buttons appearing now and then in the works of Durrell, most notably in the poem "Vau-mort" (*Collected Poems: 1931-1974*) and in the author's famous correspondence with Henry Miller: "that little demon Buttons [...] turned up for a New Year TRINC and stayed the night with me finally, in my eternal little Room 13 at the Royal." (letter from Durrell to Miller, 6 January 1979). She also got postcards and letters full of solicitude, intimate allusions and suggestions for reading from Durrell and his great friend Henry Miller, as well as works of art signed by Durrell himself.

\$ 1 200



21. [Achille DEVÉRIA]

Musée des familles

S. N. [DESHAYES] | BRUXELLES N. D. [CIRCA 1840] |
26.9 x 17.7 CM | 12 LITHOGRAPHS UNDER ORIGINAL WRAPPERS

Extremely rare erotic set, anonymous but attributed to Achille Devéria, comprising an illustrated cover depicting a teacher showing 3 children drawings on a board of female and male genitals, and 12 black lithographs, numbered and entitled respectively: Childhood. – Pucelage. – The Bride. – A good position. – All places are good. – My Husband is sleeping. – The Bidet. – Pastimes – The Boudoir. – The Discovery. – The Official Report. – The Cantinière (Historical 1830). This copy also includes 2 further lithographs, un-numbered, one entitled “Rien sans lui” “Nothing without him” and the other with the caption “36 degrés au-dessus de Glace” “36 degrees above ice.”

Plate number 8 undoubtedly comes from another set, comprising numbering and a caption in a different typography from the other lithographs. Cover skillfully repaired.

This set of licentious images was, for obvious reasons, published anonymously and without the name of the publisher. The rectangular scenes in frames, showing a detailed decorative background in this collection, allows us, however, to attribute them to Achille Devéria.

Two of the plates in our copy can be found in the Galitzin catalogue (n°130 in the iconographic supplement), in a collection also bearing the title “Musée des familles”.

One copy was up for sale at Christie’s Nordmann sale in 2006, its cover was missing and it included 14 plates, 3 of which were duplicates. We have not been able to find any copies of this collection in any libraries world-wide.

\$ 10 000



22. Franz TOUSSAINT & Léon CARRÉ

Le Jardin des caresses

L'ÉDITION D'ART, H. PIAZZA | PARIS 1914 |
23,5 x 30 CM | ORIGINAL WRAPPERS, SLIPCASE

An edition of 500 copies, this one of 100 copies on Japon imperial paper, with a black-and-white suite of Léon Carré's 20 color illustrations.

Publisher's blue paper covers with gilt arabesques in relief, spine very slightly creased and sunned, the chemise with a few tears, slipcase with slight tears to two edges.

\$ 3 000



23. Kuniyoshi UTAGAWA

Edo Nishiki Azumo Bunko [Shunga]

1838 | 17 x 24 cm | 3 VOLUMES, SEWN

The first edition with 23 Shunga prints, 17 double page. Shunga is the Japanese term for erotic art. Literally, it means 'Image of Springtime', springtime being a euphemism for, and an element of, a style expressing sexuality.

The title translates literally as Brocades of Edo, Library of the East. This appears not to be a metaphor, but a literal reference, Nishike-e referring either to brocaded images (embossed with paper) or more generally prints whose brocade constitutes one of the technical phases of the coloring of Japanese prints. The Library of the East is a reference to Edo, the capital of the east, and its famous library, Yoshimusha, where books from the 17th century onwards had been kept and where the production of prints must have taken place.

So-called "accordion" Japanese binding, sewn. Brown check covers, title label in gold on a red background. Label missing from first volume, one with

blurred writing. Covers and edges rubbed. Small wormhole to margin of two leaves of one volume. Thumbstaining to lower margin of initial leaves due to repeated handling. Browning to head of first two leaves of volume lacking label. The set good and fresh overall. The colors are particularly vibrant.

Using tight grids, Kuniyoshi knocks out the clichés of the Shunga style, giving the characters outsized members, and arranging them in refined scenes on great colorful backgrounds. The scenes are dotted with everyday objects, bento boxes, mosquito swatters, earrings, tea sets, and so on. Like most Shunga, the participants are usually dressed sumptuously, save for three of the prints, where the woman is completely naked. **Though he celebrates coupling in a natural way, Kuniyoshi lingers on the amorous embrace, on the start of the sexual act.** Three images close the three volumes, each an anatomical close-up of the female sex for the first two volumes, and a male member inside a female sex for the last.

Here, one can see the principle of female and male energy and the accomplishment of the interpenetration of the two energies or principles, known in Chinese as yin and yang. This sexual symbolism is found throughout Asia. Even today, genitals are censored in Japan, though it is unclear whether it is this taboo of the anatomical that led to the featuring of genitals in Shunga, or it became an obligatory motif of the form.

Kuniyoshi, like many of the great artists of the Ukiyo-e, belonged to the Utagawa school, which dominated print production in the 19th century. It included Toyokuni, Hiroshige, and also a travelling companion of Kuniyoshi's, Kunisada. The Shunga genre was at this time essentially supplied by the Utagawa school and Kuniyoshi and Kunisada were competitors in this field, one focusing on pared-down images, the other on decorative profusion.

\$ 7 000





24. Alexandre Balthazar Laurent GRIMOD DE LA REYNIÈRE

Almanach des gourmands, servant de guide dans les moyens de faire excellente chère

CHEZ J. CHAUMEROT & CHEZ MARADAN | PARIS 1805-1812 |

8 x 13.5 CM | 8 YEARS BOUND IN 4 VOLUMES

First edition for the last four years, fourth edition for the first fascicule and second edition for the three subsequent ones. With the eight frontispieces, a little shaved by the binder.

Near-contemporary half green calf over marbled paper boards, spines with blindstamped fleurons and gilt fillets and roulettes, gilt dentelles to foot, marbled endpapers and pastedowns. A very good copy despite rubbing to head- and tailpieces and some joints.

One tear to two first pages (endpaper and half-title) of volume three without loss to text.

A rare complete set of the eight years of this great guide to the gastronomy of Paris, "at the same time a cabinet of culinary curiosities, an everyday food guide, luxury dining, and literary collection." (Allen S. Weiss)

Considered the very first culinary review, this work, whose numbers fit easily into one's pocket, had the goal of "guiding and enlightening gourmands through the labyrinth of their prandial joys," across Paris, "that place in the universe where they make the best food." Grimod de la Reynière was not content with merely listing the



best restaurants in the capital, but offered readers a real culinary encyclopedia: "well-researched articles on what to eat according to the months and seasons, an itinerary with a sometimes severe commentary of the cafes, restaurants and grocers' shops make these Almanachs the indispensable companion of the Parisian on the move." (Ned Rival, "Le goût prend la parole." *Revue des deux mondes*, 1993, pp. 11-23)

The immediate success on publication of the Almanach made Grimod into a culinary arbiter: "suppliers and restaurants quickly understood the importance of this publication for their businesses and from the very first issue on, sent the author samples of their goods. There was such a great volume of these that Grimod had to eat them with his friends. From these informal gatherings was born the idea of a "tasting jury" which would judge the merits of all solid and liquid food creations and would then lead to a deliberation known as "legitimation". The supplier could then, if they wanted, ask for a copy of the jury's verdict which they could display in their shop, and they might even have the honor of being mentioned in the next Almanach. The jury met no fewer than 465 times, for meals with up to 30 dishes and which lasted five hours!" (ibid.)

A very rare complete set in a uniform binding of this first culinary Almanach, the predecessor of the Michelin guide.

\$ 8 400



25. Anna GOULD

The Photo Album of a Belle Époque American Heiress, Anna Gould

NEW YORK | BOSTON & PHILADELPHIE N. D. [CIRCA 1890] | 22 x 30 CM | BOUND

An album consisting of 46 original unpublished photographs, 30 in postcard format (10.7 x 16.5 cm), and the other 16 in visiting card format (6.2 x 10.4 cm). All pasted down on card from various photographic studios in America, principally New York, Boston and Philadelphia.

Brown grained leather, a little rubbed, spine with four imitation raised bands continued on covers as a black fillet, endpapers and pastedowns with gold motifs inside a gold dentelle frame, a.e.g, brass clasps. The photographs are mounted and inserted onto card pages, the largest ones singly, the smaller ones four to a page. A few of the mounts have tears repaired with tape.

A unique photographic album belonging to the fabulously wealthy American heiress Anna Gould, sadly noted for her unattractive appearance, the only witness to the years of her youth before her noted arrival- remarked upon especially by the young Marcel Proust – in the Paris of the Belle Époque.

The second daughter of railway magnate and self-made man Jay Gould (1836-1892), Anna Gould (1875-1961) had a gilded youth, surrounded by numerous friends in New York and Boston whose portraits are immortalized in this album: Irene Goodwill, Elizabeth Falconer, Lucie Elizabeth Taylor Hagenbuch, Beatrice R Kilmer, Olivia Clifford Harriman, and others. When her illustrious father fell ill, she was sent to a boarding school for wealthy girls in Philadelphia. At the prestigious Ogontz School for Young Ladies, she met a number of other friends whose photographs – signed on the back by their subjects – appear in this album: Mathi Hutchinson, Frances E. Thompson, etc. Some of the photographs from this time bear the manuscript note “Ogontz” on the verso and are dated between 1890 and 1893. Having lost her mother and oppressed by the shackles of her family, the young Anna seems to have been surrounded in this school by a genuine sense of sisterhood. This impression is strengthened by the absence, in this album, of family photographs, except for two. One is of one of her elder brother – Edwin Gould (1866-1933) – in uniform. In 1923, he established the Edwin Gould Foundation, for disadvantaged children.

At the time of his death in 1892, Jay Gould – in

possession of one of the biggest fortunes in America – left his children a considerable inheritance. The young Anna, then aged 18 and engaged to the actor Harry Woodruff, was forced, at the behest of her brother George, to give up this match. Their father had, as a condition of the significant inheritance he left them, laid down that if any of his descendants married against the wishes of their brothers and sisters, they would be forced to give them one half of their portion of his estate. On the 4 March 1895, Anna Gould thus married Count Boniface de Castellane, known as Boni, with great pomp in New York. She had met the Count in the spring of 1894 at the house of Fanny Read, a friend of the Gould family. The newspapers praised the good looks of the bridegroom but remained silent on the subject of Anna. The harshness of the terms her contemporaries used to describe her – Robert de Montesquiou said that “she [had] the eyes of a monkey, a monkey someone had caught and captured” – contrast with the unpublished photographs in this album, of a young woman posing proudly, sometimes surrounded by her friends.

Setting aside these happy images of her past, she was painted for posterity in the unattractive physical attitude that has today become one of her dominant biographical traits: “Small, badly put together, with short legs, a rounded back, her head squished down between her shoulders. But the most upsetting thing is her face: what would her wan complexion matter, or her wavy black hair, her prominent nose, her thin lips, her prominent chin or her black eyes with the heavy lids surmounted by ebony eyelashes, if only her features were illuminated by even the shadow of the slightest smile, the tiniest flame of life, of joy, of curiosity” (Laure Hillerin, *Pour le plaisir et pour le pire. La vie tumultueuse d’Anna Gould et Boni de Castellane*, Flammarion, 2019). Dreaming of a life in Paris that would liberate her from the scrutiny of her family, Anna left New York for France with her husband, impatient to be introduced to the aristocracy of Paris. This interest-based marriage was never happy and Boni, a dandy, quickly spent his wife’s fortune, at the same time putting her down, saying she was “attractive, if you look at her dowry.”



Weary of the infidelities and excesses of Boni, who gave extravagant parties for le Tout-Paris in their famous Villa Rose, Anna got a divorce in 1906 and remarried two years later to Hélié de Talleyrand-Périgord (1859-1937), a cousin of her first husband. This second marriage did not escape the attention of Proust – who had meanwhile become a friend of Boni de Castellane’s – who said, in a letter to Reynaldo Hahn: “But I believe that for him Gould is above all Gold” (3 January 1908). This marriage, no happier than the first, was to last more than 30 years.

Overwhelmed by trials and misfortunes – the suicide of one of her sons and the death of Hélié in 1937 – Anna returned to live in the US at the dawn of World War II. In deference to her daughter, she did not return to Paris until May 1961, only to die there a few months later.

\$ 2 400



26. HOMER & Sébastien CASTELLION

Homeri Opera Graeco-Latina, Quae Quidem Nunc Extant, Omnia

PER HAEREDUM NICOLAI BRYLINGERI [BRYLINGER] | BASILEAE [BASEL] 1567 | FOLIO [21.5 x 32 CM] | [20] 292 PP; 317 PP [1] | BOUND

Stated the third edition, revised and expanded, reprinted from the 1561 edition from the same publisher. Printer's device to title. Colophon on verso of final leaf: Basileae, Ex Officina Haeredum Nicolai Brylingeri, Anno Salutis M. D. LXVII Mense Martio. In Greek and Latin, double column, Latin on the left, Greek facing. Index in triple column at front of work. The preface is preceded by an epi-

gram from the Basle humanist Heinrich Pantaleon (1522-1595).

With the initials of Chancellor Pierre Séguier (1588-1672). A statesman and magistrate, he was Keeper of the Seals from 1633 and became Chancellor of France in 1635 under Cardinal Richelieu, holding that office for almost 40 years.

A.e.g. Colored paper guards replaced in the second half of the 18th or first half of the 19th century. Wormhole from leaf 277 growing steadily towards the end, occasionally touching a few letters. Restorations to head and tail-pieces, joints, edges of covers and corners.

This edition was by Sébastien Castellion using the Greek text of Henri Estienne, with a preface by the latter and a life of Homer by Plutarch. The works traditionally collected at this period were the Iliad, the Odyssey, the Batrachomyomachia, and the Hymns. Sébastien Castellion was a humanist, a Bible scholar and Protestant known for his defense of religious toleration. He died in Basle in 1563.

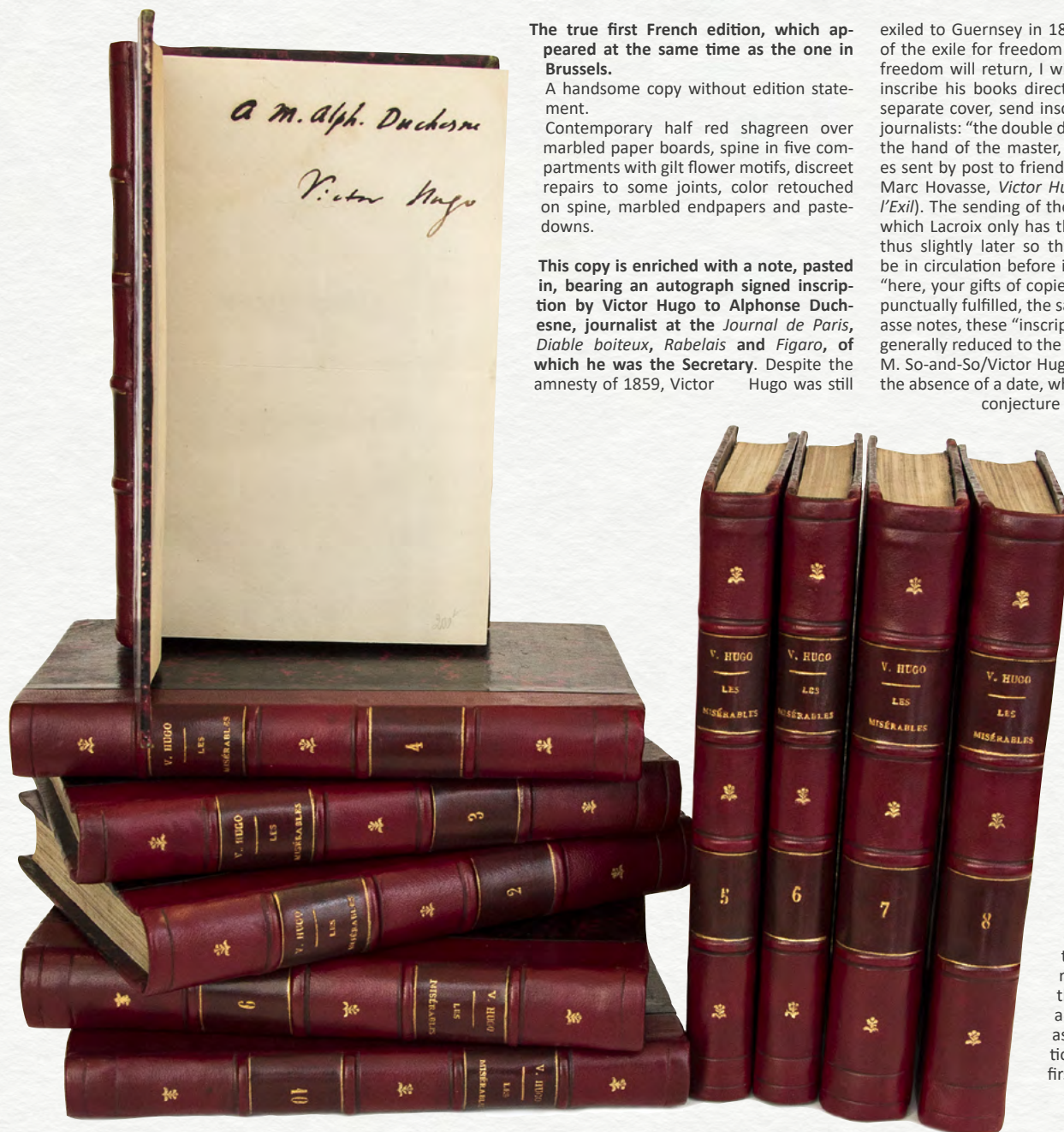
\$ 4 800



27. Victor HUGO

Les Misérables

PAGNERRE | PARIS 1862 | 14.5 x 23 CM | 10 BOUND VOLUMES



The true first French edition, which appeared at the same time as the one in Brussels.

A handsome copy without edition statement.

Contemporary half red shagreen over marbled paper boards, spine in five compartments with gilt flower motifs, discreet repairs to some joints, color retouched on spine, marbled endpapers and paste-downs.

This copy is enriched with a note, pasted in, bearing an autograph signed inscription by Victor Hugo to Alphonse Duchesne, journalist at the *Journal de Paris*, *Diable boiteux*, *Rabelais* and *Figaro*, of which he was the Secretary. Despite the amnesty of 1859, Victor Hugo was still

exiled to Guernsey in 1862: "I will take my part of the exile for freedom right to the end. When freedom will return, I will return." He could not inscribe his books directly. He therefore, under separate cover, send inscription notes to several journalists: "the double dispatch was prepared by the hand of the master, with the inscribed pages sent by post to friends and journalists" (Jean-Marc Hovasse, *Victor Hugo, Volume II, Pendant l'Exil*). The sending of the copies themselves, for which Lacroix only has the date of 13 April, was thus slightly later so that the book would not be in circulation before it was available for sale: "here, your gifts of copies have been strictly and punctually fulfilled, the same as in Paris." As Hovasse notes, these "inscriptions on a loose leaf are generally reduced to the most simple formula (to M. So-and-So/Victor Hugo)." We can see notably the absence of a date, which leads bibliophiles to conjecture about the proper attribution of these notes.

The first edition of *Les Misérables* was legally printed by three different publishers, Pagnerre in France, Lacroix in Belgium and Steinacker in Germany, under the aegis of the official publisher A. Lacroix, Verboeckhoven & C^{ie}.

One of the two first editions published simultaneously in Brussels by Lacroix et Verboeckhoven and in Paris by Pagnerre.

The question of the precedence of one edition over another has preoccupied the world of bibliophiles for some time, and bibliographers remain divided over this thorny issue. Carteret and Vicaire for example, assert that the Paris edition had to have been first, while Vanderem and

Clouzot gave precedence to the Belgian. More than a simple question of chronology, this bibliographical dispute shows the complexity of the notion of a first edition and its symbolic importance for literary history, especially for this masterful work that counts among the most important in world literature as a whole.

Strangely, without this question having been properly resolved, the Brussels edition is today conventionally held to be anterior to the Paris one, while the Leipzig edition is simply ignored.

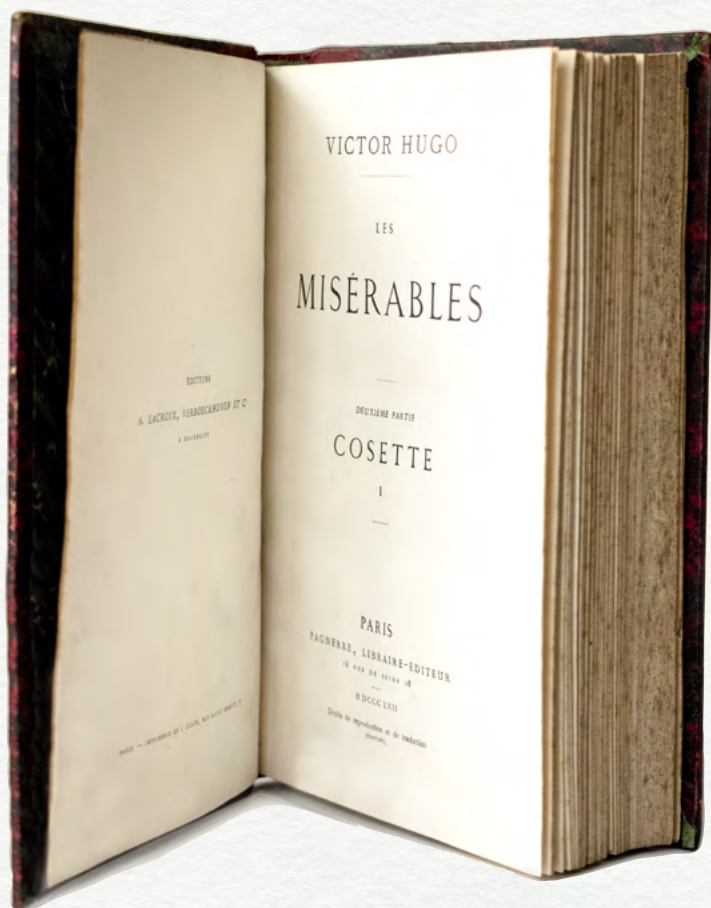
Les Misérables would thus have been published either on the 30 or 31 March by Lacroix and 3 April by Pagnerre.

But the arguments in favor of this precedence of the Belgian edition are all refutable, and since 1936, Georges Blaizot has demonstrated their fragility.

The first argument rests on a letter from Victor Hugo to Lacroix in 1865 in which the poet himself describes the Belgian edition as “princeps”: “typographically, everything should be referred to the Belgian editio princeps of *Les Misérables*, expanding on it rather than restricting it” he wrote in reference to *The Toilers of the Sea*, which appeared in 1866. But this designation by Hugo, as Blaizot explains, is by no means a bibliographical description. Georges Blaizot denounces the abusive interpretation of P. de Lacroix and Dr Michaux: “The poet sets down one point, a single, very simple, very clear, very precise point: the Belgian editio princeps (which is to say the first of the Belgian editions to appear) should serve as the source for future editions. He says that, exactly that, and no more than that” (Georges Blaizot in *Le Bulletin du bibliophile et du bibliothécaire*, 1936). Essentially, the famous octavo edition was second to a more modest duodecimo edition in October of the same year.

The second argument is more important. This relies on a letter from Adèle Hugo to her husband relating the extraordinary story of the publication of the French edition four days before the date foreseen.

This letter was in part reproduced in 1904 in the *Complete Works* published by Meurice et Simon,



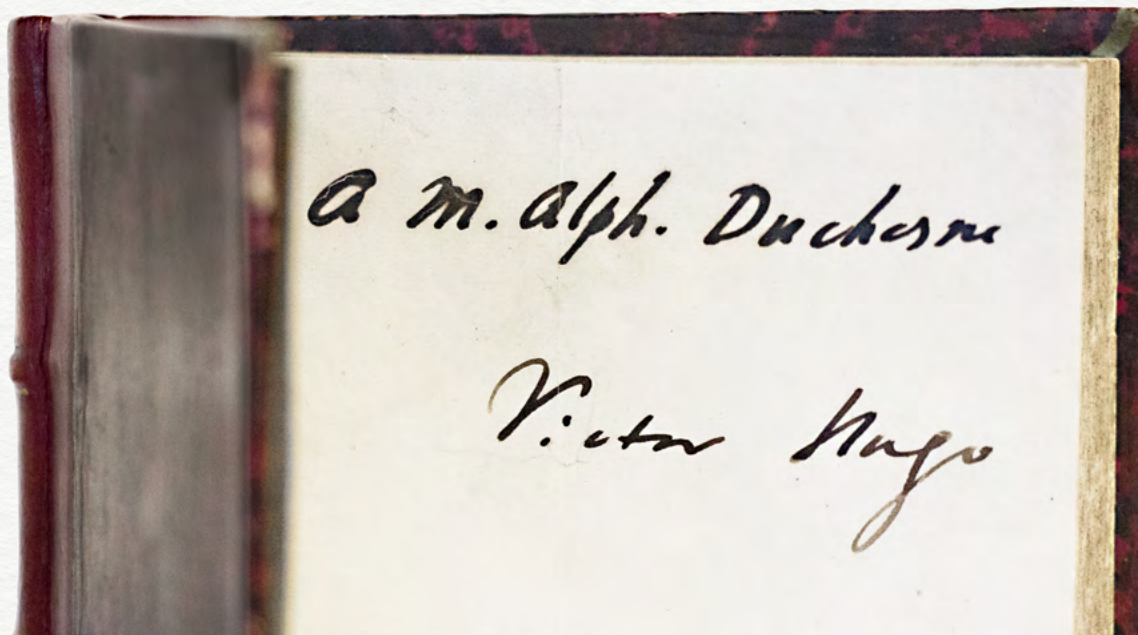
with the attributed date of “[31 March 1862]”. In it, Adèle recounts why the French publishers were in such a rush. “Auguste [Vacquerie] told us that *Les Misérables* would be out in three days. Shock mixed with satisfaction. Auguste told me that he had been intending to publish *Les Misérables* on 7 April; but that morning [Noël] Parfait had run panting to [Paul] Meurice to tell him that he had just seen, in the hands of [Paul] Siraudin, a copy of *Les Misérables* that he’d bought the night before in Brussels.” This testimony and the dating of the letter in the publisher’s notes are without doubt at the root of the origin of the claim of precedence for the Belgian edition. And indeed, it is undeniable that at that point, the French edition had not yet appeared, since the printer, Claye, did not register the two Parisian volumes with the National Archives until the following day, 1 April 1862. The Lacroix edition should be thus, in this sense, genuinely the “editio princeps”.

Adèle’s letter was, however, not actually written on the 31 March but written over the course of three days: “begun on Sunday (thus 30 March), and finished today, the first of April.” She thus assumed the existence of these paper-covered Brussels volumes from 29 March (and surely not the 30th, which was a Sunday). At the very same time, however, Hugo and Lacroix were in the midst of an exchange of letters to settle the delicate question of the next publication date: “My dear Sir, Lacroix wrote on 30 March, we have brought everything together for 4 April...the work should appear in Paris the same week.” For his part Hugo, on 1 April, warned his publisher: “it seems that the book which cannot appear in Paris until the 7th, will be published everywhere else on the 3rd: this would mean that Paris, the center of success, will get the book last. That would be a monumental error. Paris to be last in line, why it’s an assault on success at its very source.”

While in Paris Meurice, Vacquerie and Pagnerre hurried French publication to steal a march on the Belgians who “tried to get one over” the French, as Adèle reported to her husband, in Guernsey, Hugo raised the stakes in communicating to his publisher the importance of the French edition: “Simultaneous publication, all right. But if one would come first, it should be Paris.”

What about the Brussels publication in March?

There is no other mention of the Siraudin adventure (as related by Adèle who had it from Vacquerie, reporting Parfait’s words to Meurice) to seriously back up this hypothesis. The Belgian papers were the principle preoccupation of the Parisian clan: “the Paris papers will not bother to announce this book... after the Belgian papers and thus become their overflow and outlet”. The Paris papers had thus made no announcement of this eagerly-awaited book, unlike *l’Indépendance Belge* which announced in their turn on the 30 March: “On sale in all bookshops,” and, on 1 April: “Tomorrow, the first part of *Les Misérables* will finally be published.” In keeping with Hugo’s publishing strategy, the first extracts from the work were not published until 2 April, first and foremost in *Le Temps*, which had announced the night before a simultaneous publication in France and Belgium



on 4 April, and in *Journal des Débats*, where the article signed Jules Janin was in fact from the pen of Meurice, because of the urgency described by Adèle: "I cannot talk of this book this evening since I do not know it, says Janin, do it yourself, Meurice."

Was there then really publication in Belgium in March, or are the few copies that no doubt ended up in circulation before the official simultaneous publication in France and Belgium nothing more than an isolated incident without real significance? An examination of Hugo's correspondence shows that rather than a nasty "turn" by the Belgians, this is nothing more than a case of confusion with the dates due to...Victor Hugo himself. It was in fact Hugo who passed on the erroneous intention of a simultaneous publication on 7 April to Vacquerie and Meurice, when he had pressed Lacroix to have everything ready on 4 April. He thus sowed doubt and incomprehension among the two publishers (cf. Bernard Leuilliot, Victor Hugo publie *Les Misérables*, p. 240). The first two volumes, entitled *Fantine*, were finally put on sale on 3 April in France, Belgium and Germany, as well as a number of other countries that had received copies printed by Lacroix. The copy that Siraudin had got hold of was no doubt one of the paper-covered advance copies to be sent to Latin America. Lacroix informed Hugo on 30 March: "It's all printed, all sewed in covers and the copies for abroad partly sent."

There is therefore no reason to suppose the precedence of one edition over another.

And it was in perfect harmony that Adèle, Charles, Paul de Saint-Victor, Vacquerie, Lacroix and Pagnerre,

celebrated on the evening of 3 April at Meurice's the "stunning simultaneous victory in all countries, on the same day as the book went on sale in Paris, Brussels, London, Milan, Naples, St Petersburg," as Lacroix wrote that same evening to the writer, who had just entered the pantheon of publishing history.

The success was so great for these two first volumes that, as Hugo feared, the printing (6,000 copies according to Hovasse and 7,000 according to L.C. Michel in la revue anecdotique of 15 April 1862) by Pagnerre was very quickly sold out: "On the 6th, you had to go round all the bookshops of the left bank and of the right bank to find a copy." They thus set aside 1,000 of the 5,000 Brussels copies that were destined for the Belgian and the foreign market in order to create a false French "second edition", which was in reality the first Belgian edition with a new title page. But from 10 April on, Pagnerre was obliged to undertake a new printing which was ready on the 17th, thanks to the impressions wisely taken by the printer Claye during the first printing. Only the title pages were printed "on the fly" in red and black with old capitals, "one of the joys of his sets of type." All in all, if we trust the no-doubt overly optimistic numbers (as reported by Hovasse) of the *Revue anecdotique* and the publishers' correspondence, the different printings of this first part made up 15,000 copies in Paris and 12,000 in Brussels, plus 3,000 copies in Leipzig, printed by Steinacker. The latter appeared in a small format, also from 3 April, and no doubt would merit greater attention, because not only is it part of the first editions, it also responded to a determined request of Hugo's to offer immediately a cheap edition to allow everyone to own the

work, as he laid out to Lacroix not much later. The second and third parts, however, appeared with a slight delay, on 15 May in Paris and between 16 and 19 May in Paris, because of an unfortunate incident with a steam engine (cf. letter from Lacroix to Hugo of 11 May 1865). Fortunately, on 30 June, Paris and Brussels were perfectly synchronized in publishing the final four volumes.

In any case, the concept of the First Edition is nothing more than a question of date and the proponents of the Belgian theory underline that it was to Brussels that the corrected proofs were sent and that as Vicaire paradoxically affirms, Pagnerre was nothing but the "depository" of the true and sole publisher, Lacroix et Verboeckhoven & C^{ie}.

From 1936 onwards, Georges Blaizot pointed out in *Le Bulletin du bibliophile* that Pagnerre in no way took the work on deposit from Lacroix but that he "truly set, printed and sold an edition of *Les Misérables*." To reduce Pagnerre to a local distributor means failing to grasp the complexity of the publishing process of this major work, whose stakes were not simply a question of money to the exiled author. With Napoleon the Little and Castiglioni, Hugo had shown the Imperial powers that banishing someone in no way silenced them. Au contraire, this island exile was nothing if not an echo of an illustrious predecessor. The sole weapon left to the state was therefore censorship. It was nonetheless this Sword of Damocles that was to govern the publishing strategies of Hugo and his publishers. In 1856, the publication of *The Contemplations* was thus a general copy of *Les Misérables*: an association of publishers, simultaneous publication in France and Bel-

gium, a single correction of proofs...Hugo even then dreamt of dividing the edition to dupe the censor: "The first part appears; this is the first book, Dawn, a Georgic, bucolic, an eclogue. They will throw themselves on it ferociously, leading us to fear that it will be banned and it is more or less taboo. And what will the government do? Will they stop it? What? This book, Dawn? This delicate flower, this tender rose of a poem? It would be outrageous, fantastical, grotesque, a thing of ridicule. And at the same time the cost of the attempt for the publishers will be six times less, while the burden of the lesson will, for the Empire, be ten times as great."

These precautions were no doubt useless for the wise collection of poems that is *The Contemplations*, but were nonetheless the framework for the publication of *Les Misérables*, an immense cry of alarm against inequality which could not but raise the hackles of the Imperial authorities.

It was therefore necessary that Hugo's masterpiece be unleashed on the world in one great wave. If censorship prevented the work from appearing in Paris, it would come from all around elsewhere. If they closed the borders to it, it would already be in the capital. Multiple printing, synchronization, and division of the work were the key to the success of this skillful game of cat and mouse. To all this danger was added the more prosaic threat of piracy, which had to be nipped in the bud. A month after the appearance of *Fantine*, the first two volumes of the book, there were almost ten pirate editions circulating in Europe.

Albert Lacroix would have been keen to undertake this epic task by himself and distribute his copies in France as he did in the rest of the world. Hugo, despite the insistence of Hetzel -- who had been courting him for some time to obtain this Holy Grail -- would have explicitly chosen this young unknown and untried Belgian publisher, to the exclusion of his usual partners. Lacroix et Verboeckhoven would have been the sole publishers and made this known on each volume, whether French or Belgian. Thus, on the title page of the Parisian edition, it would have said: "publisher: Lacroix et Verboeckhoven & C^{ie}". And the *Revue anecdotique* would have commented: "The first French edition in Paris was done only to avoid customs formalities."

But the reality was more complex and if Lacroix could not print his address at the foot of the title page of the Parisian edition, it was because Pagnerre was not simply a subsidiary to the Belgian publisher. **Quite the contrary: Pagnerre was in fact the holder of the first rights of publication of *Les Misérables*.** Essentially, in 1832, Hugo had signed a contract with Gosselin, the publisher of Notre-Dame de Paris, promising him his next "two volume octavo novel." Then in 1848, they laid out together in a new contract, the title of this book: *Les Misères*, "the rhythm [of the writing] of which has reached a phase of completion" (Leuilliot, p.18). But the revolution of 1848 and the subsequent exile of the poet put a stop to

the "livre des Misères", whose imminent publication Charles Hugo had announced in *L'Événement* on 31 July 1848. Thus when 13 years later Hugo took up his work again with these words, "14 February (1848) (here the French part is interrupted and the post-script continues:) 30 December 1860 Guernsey," he was still tied to his old publisher, whose successor was none other than Laurent Pagnerre.

The heir of the Gosselin-Renduel publishing house was not, incidentally, unknown to Hugo, since he was one of the three partners (with Hetzel and Lévy) who had published *The Contemplations* and who was still the publisher of his son, François-Victor.

Victor Hugo thus sold his novel to Lacroix and left it to him to negotiate with Pagnerre about the resale of the rights from the successor of Gosselin et Renduel. "Today I sold *Les Misérables* to Messrs. A. Lacroix et Verboeckhoven et C^{ie}, of Brussels, for 12 years at an average of 240,000 francs silver and the possibility of 60,000 more. They've acknowledged the Gosselin-Renduel agreement. The contract was signed tonight." But rather than selling his rights, Pagnerre preferred to exchange with Lacroix his contract from 1832-1848 against the exclusive right of distribution in France. Thus, the symbolic value of the Pagnerre edition is in no way less than Lacroix's and the Parisian publisher is, by his very history, bound to the very origins of the book.

As for the proofs, they were corrected on the Belgian printing at the behest of Lacroix despite Hugo insisting: "think of the advantage it would be for you to send me the proofs of the Paris edition" (Letter to Lacroix 12 January 1862). Even if Lacroix pretended to ignore this proposition, he did not object to the corrected leaves being sent to Meurice to perfect the work: "It is important that the Parisian edition be page for page identical to the Belgian one. The speed and certainty of the corrections demand it, and in this way Meurice can give the right ones to the printer. Otherwise, I shall be obliged to ask for the final proofs of every sheet."

Finally, a collection in the Victor Hugo archives tells us that the author explicitly demanded from Lacroix at the proof stage that the two publishers, in Paris and Brussels, be placed side by side on a shared title page: "I believe that we should place them in two columns opposite each other, Paris Pagnerre | Bruxelles A. Lacroix and do the same on the Paris edition."

And while Lacroix did not (voluntarily?) take up this proposition (though he did take into account the other corrections to the page), the significance of this note is clear: **for Hugo, there were not two editions, but one single one, whose printing had to be divided into two strategic places for reasons that were at once political (the risk of censorship of this red-hot masterpiece), social (the international distribution of a work of universal significance), and economic (the risk of piracy of the greatest 19th century novelist).**

Georges Blaizot concluded in 1936 that the two editions were twin sisters. In doing so, he refuted the old rumor that had it that in the Paris edition "a

certain number of phrases having appeared dangerous for France, were changed" (Vicaire). This belief is nonetheless traceable to an unfortunate error by Hugo himself who, on 24 December 1865, wrote to Verboeckhoven: "It is still to be taken as granted that if a word or a line seems dangerous for Paris, it must be eliminated, like we did for *Les Misérables*, in the Claye edition". Georges Blaizot underlines that this is based on Hugo mis-remembering and that, thanks to a close re-reading by Meurice and Vacquerie, who "insisted that the Paris edition should not be inferior to the other," there were no unilateral cuts. "Victor Hugo must have ignored or forgotten this detail" (Dr Michaux cited by G. Blaizot).

Nonetheless, there are differences (which escaped the attention of bibliographers) between the two editions, but these are not to the detriment of the Paris edition; on the contrary! It was in effect to his best friend and factotum Paul Meurice who, during the 18 years of exile was responsible for the publication, for re-reading and corrections of Hugo's works in France and thus the Pagnerre edition of *Les Misérables*, that the writer communicated his final corrections. These were not only formal corrections, but profound changes. These changes were also sent to Lacroix, but too late, and the Belgian publisher let Hugo know that they would appear only in the second edition.

It is thus that the Pagnerre edition ended up with two modest but important reflections that are not to be found in the Belgian edition, in the important Waterloo chapter: "At heart this prodigious captain was the man who in his report to the Directory on Aboukir said: certain of our bullets killed six men"; "Some parts of the battlefield devour more combatants than another, like those more or less spongy soils that drink up more or less quickly the water you throw on them. We are forced to spend there more soldiers than we would have liked. Unforeseen spending."

More than twin sisters, then, the two printings are one and the same piece of publishing that bears and incarnates the ubiquitous nature of their great author. Alone on his rock, and at the same time omnipresent, Hugo invaded the public, poetic and political space with a novelistic tragedy of universal proportions that crosses continents (there were no fewer than nine translations in progress from April 1862 on). A real slap in the face for the Empire of Napoleon III, this work by Hugo immediately and irrevocably became a lay foundational myth illustrating the Republican motto of 1848 and then 1879: Liberté – Égalité – Fraternité.

A rare and handsome set without edition statement in a contemporary uniform binding enriched with an autograph inscription slip.

\$ 24 000

28. Alfred JARRY

Ubu roi

MERCURE DE FRANCE | PARIS 1896 | 9.5 x 15.5 CM | BOUND

The first edition with two portraits of Père Ubu drawn by Alfred Jarry.

Half brown morocco over marbled paper boards by G. Gauché, spine in five compartments, raised bands with blindruled fillet, gilt date to foot of spine, marbled endpapers and pastedowns, covers and spine (repaired) preserved, top edge gilt.

A rare, handsome autograph inscription signed by Alfred Jarry: "Georges Rodenbach's copy. Alfred Jarry."

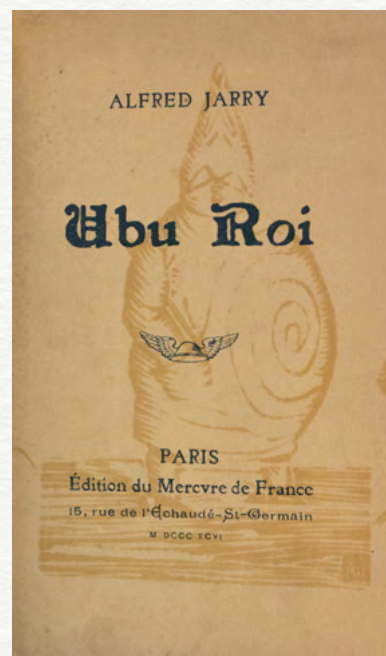
Provenance: from the personal collection of President Georges Pompidou with his ex libris to endpaper.

"He showed that he could, at the same time, love Racine and Soulages... Poussin and Max Ernst... Virgil and René Char, and from that point of view, he was outstanding." (Alain Peyrefitte).

From behind a desk in the École Normale and high up in the government administration, in the bank, and finally as a politician, Georges Pompidou put together in the heart of his personal collection an "anthology" of French literature. This handsome copy of *Ubu Roi* reveals his identity as a man of letters, between classicism and the avant-garde.

Pompidou, whose literary training would imbue both his thinking and political speeches, showed a taste, cultivated alongside his wife Claude, for modern art, cinema, and the theatre: we know that he was well acquainted with Jules Romains, read Beckett and was a great admirer of Louis Jouvet. The arts, among other things, owe him a debt for the unfailing support he showed the Théâtre National Populaire of Jean Vilar, who presented a new staging of *Ubu Roi* in 1958 at Chaillot.

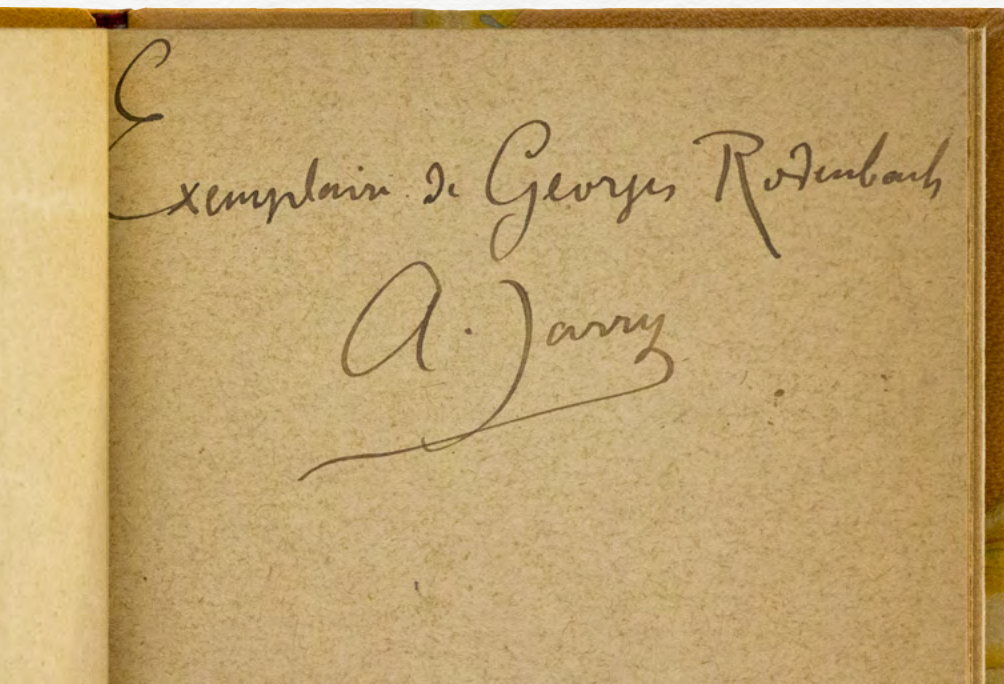
This copy of Jarry's masterpiece also bears witness to its famous first owner, the Belgian Symbolist Georges Rodenbach, "one of the most perfect writers in Flanders," who received this work with a signed inscription from the author, his fellow contributor to the *Revue blanche*. They were both disciples of Stéphane Mallarmé, meeting every Tuesday with their master at his salon in the rue de Rome. Also a member of the circle of the Hydropathes in which Jarry was an active participant, Rodenbach published in the same year as *Ubu* one of his most important collections of poems, *Les vies encloses*, inspired by the occultism of Novalis and the German Romantics. With Jarry claiming to be a follower of Pantagruel as Rodenbach did of Baudelaire, one of them struggled



with the incomprehension of the public, while the other reveled in it: they developed at the two extremes of the Mallarmé spectrum.

An admirable witness of the Parisian literary and bohemian microcosm, this work with its prestigious provenance brings together two great names of the avant-garde theatre and fin-de-siècle poetry: Jarry, the ultimate mystifier, and Rodenbach, the nostalgic poet of cloistered lives.

\$ 14 500



29. Germaine KANOVA
& René LOUVAT

*Free French poster: "French
resistance helps throttle the Boche"*

LONDRES 1944 | 49 x 75 CM | ONE POSTER

**Rare original Free French poster published in
London in 1944, with the tagline: "French resis-
tance helps throttle the Boche".**

One tear without loss, very skillfully repaired.

**Executed by René Louvat after a photograph
by Germaine Kanova, the first female war cor-
respondent for the Armed Forces Film Service
(SCA).**

The color lithograph, signed "R. Louvat, 1944,
photo G. Kanova" shows two hands with red-
white-and-blue flames coming out of them
strangling a German soldier, recognizable by his
helmet and his grey-green tinge. This sort of poster,
bearing the flame of the French Resistance (a
reference to Général de Gaulle's radio broadcast
on 18 June 1940) was printed in order to promote
the role of the French Forces of the Interior (FFI)
in the Liberation of France.

A very rare original poster in remarkably fresh
condition.

\$ 3 000



PAUL ÉLUARD

30. Fernand LÉGER & Paul ÉLUARD

Liberté, j'écris ton nom [Freedom, I Write Your Name]

IMPRIMERIE UNION ÉDITION POUR LE COMPTE DE PIERRE SEGHERS
| PARIS 22 OCTOBRE 1953 | 31 x 127 CM | ONE FOLDING LEAF

The rare first edition of this poem-object composed in the form of a booklet folded four times, illustrated by Fernand Léger with the text of the poem "Liberté" by his friend Paul Éluard.

Color pochoir by Albert Jon after an original design by Fernand Léger under the direction of Pierre Seghers, printed in 212 numbered copies, this one of 200 copies on Auvergne paper from the Richard de Bas paper mills. Skillfully restored.

This is the handsomest edition of this poem, which initially appeared clandestinely in 1942 in *Poésie et Vérité*, which was translated into ten languages and dropped by airplane for the underground resistance, to sustain their hopes of victory. Léger made this poem-object in homage to Paul Éluard, who died in 1952.

This is the most famous printed version.

\$ 14 500





31. MAN RAY & Paul ÉLUARD

Facile

GLM | PARIS 1935 | 18 x 24,5 CM | UNBOUND

First edition, one of 1200 numbered copies on vellum, single edition with 25 Japan. Illustrated book of 12 photographs of Man Ray taken in rotogravure by Breger. Beautiful copy.

\$ 4 500



32. Édouard MANET

Photographic portrait of Édouard Manet for the Exposition Universelle of 1867

FERDINAND MULNIER | PARIS 1867
| 6.2 x 10.5 CM | PHOTOGRAPH

An extremely rare original photograph on albumin paper, in visiting card format, mounted on card from the studio Ferdinand Mulnier in Paris.

Manuscript annotation "Manet" to verso.

We have not found any other copies of this photograph in international public collections.

\$ 2 400



33. François-Henri-Stanislas DELAULNAYE

Thuileur des trente-trois degrés de l'écossisme du rit ancien, dit accepté ; auquel on a joint la rectification, l'interprétation et l'étymologie des mots sacrés, de passe, d'attouchement, de reconnaissance... Suivi de l'exposé du système de la génération universelle des êtres selon la doctrine symbolique des anciens [avec] Récapitulation de toute la maçonnerie ou Description et explication de l'hiéroglyphe universel du maître des maîtres [avec] Explication de la croix philosophique [avec] Explication de la pierre cubique

CHEZ DELAUNAY | PARIS 1813, 1812 AND 1806 FOR THE 2

FINAL TEXTS | 8VO (13 x 21 CM) | BOUND

A collection of four extremely rare first editions:

- *Thuileur des trente-trois degrés de l'écossisme* (1813), "a rare and sought-after work and one of the best thuileurs in existence..." (Caillet, I, 2910). With a frontispiece and 14 plates (one folding) as well as a large folding table at end;
- *Récapitulation de toute la maçonnerie ou Description et explication de l'hiéroglyphe universel du maître des maîtres* (1812) with two plate;
- *Explication de la croix philosophique* (1806) with a folding plate showing the eponymous cross;
- *Explication de la pierre cubique* (1806) with a folding plate describing the stone.

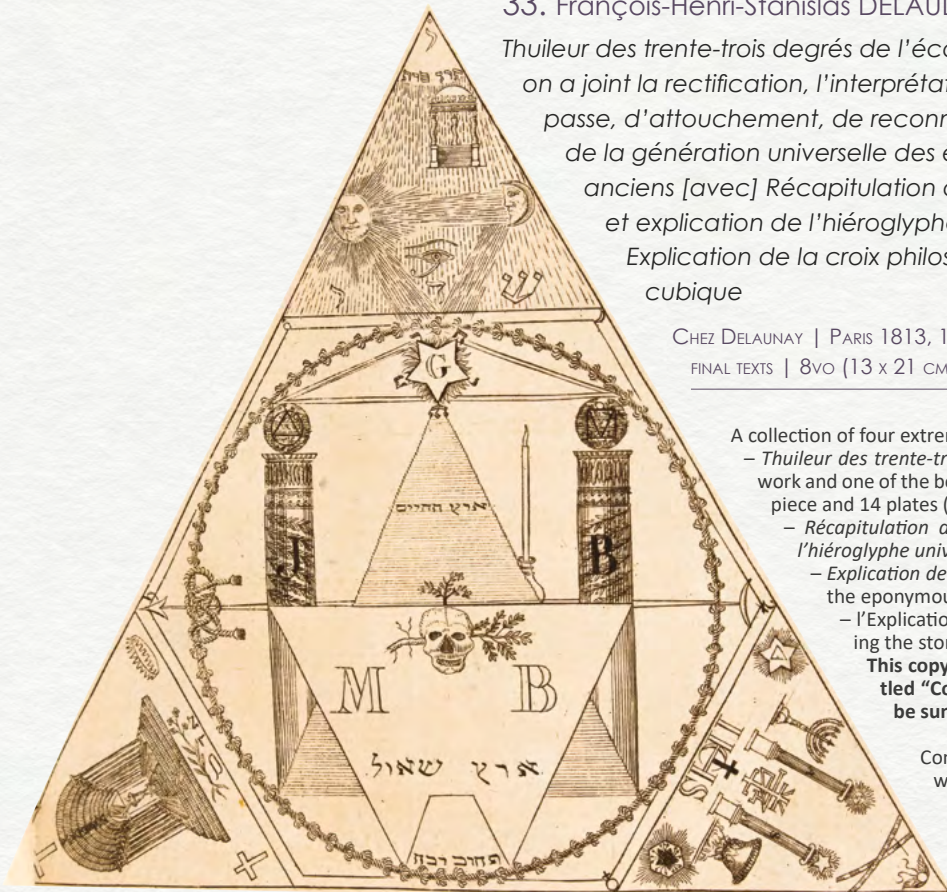
This copy is further enriched with a small insert (8 x 10.5cm) entitled "Couplets d'obligations", bound at page 30; these songs "to be sung at the end of every Masonic banquet."

Contemporary half brown calf over green paper boards, spine with numerous gilt dentelles and fleurons, red russia title label.

A very good copy.

Crossed out pen and ink ex-libris to title.

\$ 7 000



34. BROWN-SÉQUARD Charles-Édouard

Signed autograph letter about human aging

12 JULY 1890 | 11.2 x 17.9 CM | ONE LEAF

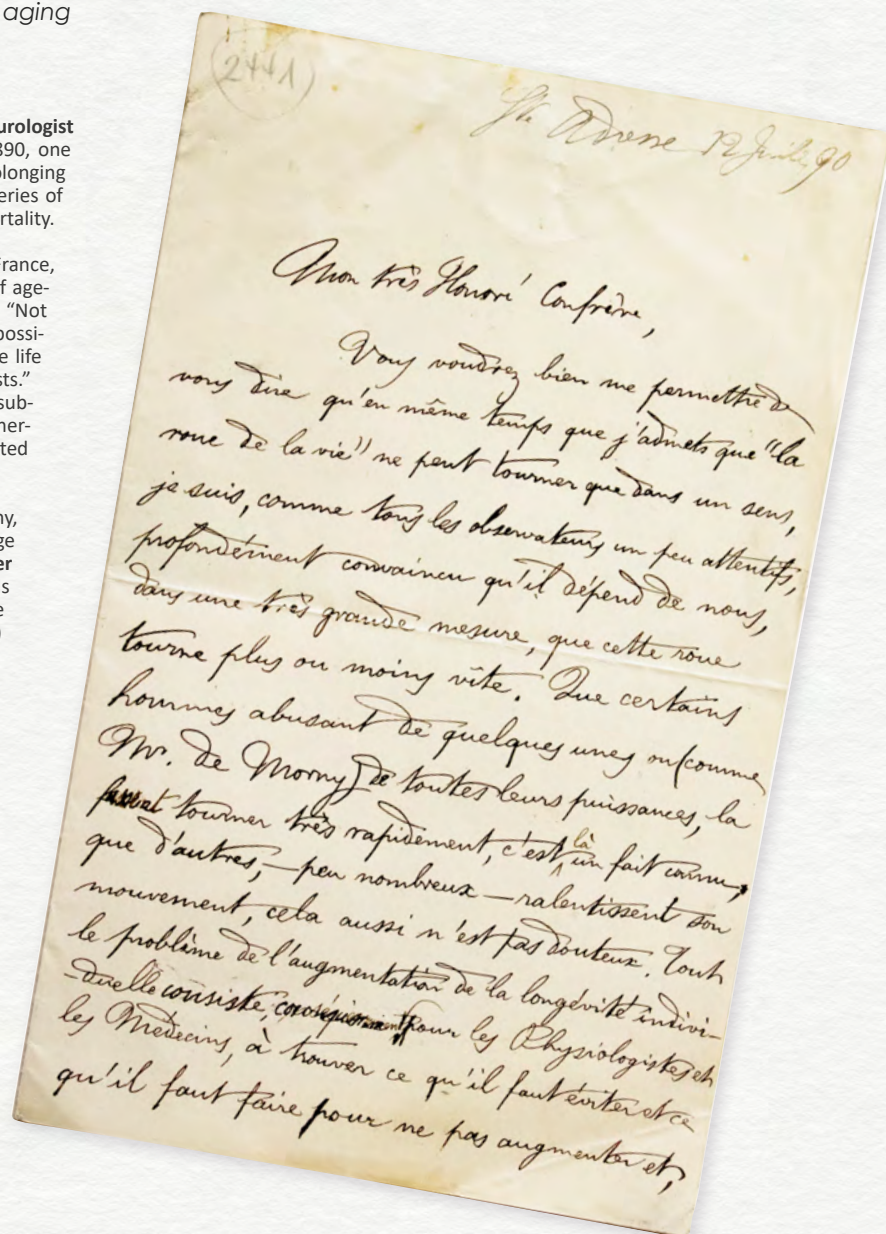
Autograph letter signed by the physiologist and neurologist Charles Edouard Brown-Séquard, dated 12 July 1890, one folded sheet. He outlines a scientific method of prolonging human life, while at the same time developing a series of philosophical and epistemological reflections on mortality.

Successor to Claude Bernard in the Collège de France, Brown-Séquard here tries to push back the limits of ageing and prolong the nervous responses of the brain: "Not to grow old before time and to grow old as late as possible, that...is what should preoccupy those who love life or those who, without loving it, need to ensure it lasts." Brown-Séquard had just published a study on this subject and had succeeded in administering a harmless nervous stimulation with an injection of liquids extracted from animal testicles.

Giving the example of the flamboyant Duc de Morny, son of Hortense de Beauharnais, who died at the age of 53, **the professor lays out a theory that is broader than the simple neurological remedy**: "It depends on the person whether the 'wheel of life' spins more or less quickly. That certain men (like M. de Morny) abuse all their faculties and make the wheel turn very quickly, is indubitable..."

The problem in increasing the lifespan of the individual lies, therefore, for physiologists and doctors, in finding what should be avoided and what should be done in order not to increase, and indeed to decrease the progress towards natural death. Insisting on the beneficial effects of animal testicle extracts, Brown-Séquard compares them with a more nefarious stimulant, strychnine, discovered a few decades before:

"I believe I have succeeded in increasing the various force of action of the nerve centers without stimulating, exciting, or putting them in play, which is to say diminishing them by making them expend themselves in action. Testicular liquid acts like strychnine, which does not determine the action but which only increases the strength of the reflex in the spinal chord. But the difference is that strychnine leads to a morbidly exaggerated excitability, so that the slightest excitement leads to discharges of nervous force."



\$ 2 000



35. Joan MIRÓ

Aidez l'Espagne !

IN CAHIERS D'ART N° 4-5 | PARIS 1937
| 25 x 32 CM | ORIGINAL WRAPPERS

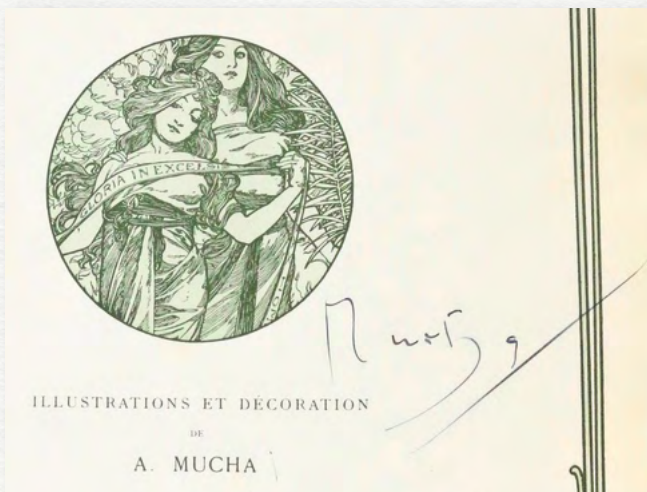
The first edition of the famous color booklet "Aidez l'Espagne ! [Help Spain!]" printed on Arches paper.

A little scuffed and torn on spine, small marginal spots to covers, internally good.

Literary contributions from Christian Zervos on "Guernica" by Pablo Picasso, Jean Cassou, Georges Duthuit, Pierre Mabilie, Michel Leiris, Paul Éluard, René Char and others.

With numerous reproductions of works by Picasso and Joan Miró's "Le faucheur [The Reaper]".

\$ 4 000



38. Alfons MUCHA
& Émile GEBHART

Cloches de Noël et de Pâques

H. PIAZZA ET C^{ie} | PARIS 1900 |
22,5 x 30 CM | ORIGINAL WRAPPERS

The only edition, of 252 copies, this one of the 215 on vélin de Rives paper, hand-numbered by the publisher.

Rare signature by Mucha to title.

Cover fully illustrated with a large image in black and heightened in gold by Mucha, with 78 floral borders to text pages also by him, each also including a historiated decorative band at head.

\$ 5 800





39. Pierre OZANNE

Mélanges de vaisseaux, de barques et de bateaux

– 1^{er}, 11^{ème} et 11^{ème} cahiers

CHEZ LE GOUAZ | PARIS N. D. [CIRCA 1810-1820] | 23,5 x 15 CM

| 36 PLATES BOUND IN AN OBLONG ALBUM

The first edition of these three suites of 12 etchings each, monogram of the Brest artist Pierre Ozanne in each plate.

Later half dark blue morocco over marbled paper boards with a gilt filet, marbled paper endpapers and pastedowns. Corners rubbed.

A very good and rare copy.

\$ 2 400

40. Marcel PROUST

À la recherche du temps perdu

[In Search of Lost Time]

GRASSET & NRF | PARIS 1913-1927
| 12.5 x 19 CM FOR THE FIRST
VOLUME & 13 x 19.5 CM FOR THE
SECOND & 14.5 x 19.5 CM FOR
THE REST, 13 VOLUMES IN ORIGINAL
WRAPPERS, IN 7 | CHEMISES AND
SLIPCASES OF BLUE-GREEN CLOTH

The first edition on ordinary paper with all the characteristics of the first printing for the first volume (fault to Grasset, upper cover with 1913 date, no table of contents); first edition, with no edition statement, on ordinary paper for volume two, first editions, numbered on pur fil paper, the only large paper copies along with the re-imposed copies for the subsequent volumes.

Very discreet repairs to spine of first two volumes, the odd infrequent bit of foxing.

This complete collection of *In Search of Lost Time* includes the following titles: *Du côté de chez Swann* [Swann's Way], *À l'ombre des jeunes filles en fleurs* [In the Shadow of Young Girls in Flower],



Le Côté de Guermantes [The Guermantes Way] (2 volumes), *Sodome et Gomorrah* [Sodom and Gomorrah] (3 volumes), *La Prisonnière* [The Prisoner] (2 volumes), *Albertine disparue* [The Fu-

gitive] (2 volumes) and *Le Temps retrouvé* [Time regained] (2 volumes).

A handsome set, as published.

\$ 30 000



41. Marcel PROUST & COMTESSE CLÉMENT DE MAUGNY (Rita de Bussé, under initials R. M.)

Au royaume du bistouri

ÉDITIONS HENN | GENÈVE 1920 | 23 x 31 CM | ORIGINAL WRAPPERS

First edition, consisting of a collection of 32 caricatures showing the life of nurses in 1914-1918, by Rita de Bussé, under the pseudonym R. de M. Rita de Bussé was the wife of Count Clément

de Maugny, a close friend of Proust's, who took him as the model for the famous character Saint-Loup in *In Search of Lost Time*.

A fine copy.

\$ 1 800

42. Auguste RENOIR

Photographic medallion portrait of a young Auguste Renoir

BINGHAM | PARIS N. D. [CIRCA 1875] | 6,2 x 10,2 CM | PHOTOGRAPH

An extremely rare original medallion photograph on albumin paper, in visiting card format, laid down on card from the Studio Bingham, Paris. Manuscript annotations to verso, including the note "Collection Romi." Robert Miquel, journalist and French "chronicler of the unusual" kept a

shop at 15 rue de Seine, immortalized by Robert Doisneau in his series *La Vitrine de Romi*. We have not been able to find any copies of this photograph in any of the international public collections.

\$ 3 400



43. Louis, Chevalier de SADE

The Complete Archives of Louis, Chevalier de Sade

1791-1832 | CIRCA 12.000 LEAVES | VARIOUS FORMAT



Unpublished political, scientific and historical archives.

The complete manuscript unpublished papers of Louis, Chevalier de Sade (1753-1832), author of the *Lexicon politique* and cousin of the famous Marquis.

The important geopolitical, historical, and scientific archives of a learned aristocrat, a privileged witness of the end of the Ancien Régime, the French Revolution, the Consulate, Empire, and Restoration.

A unique fund of research on the implementation of a constitutional monarchy.

Exceptional collection of the Chevalier Louis de Sade's personal archives, the cousin of the Marquis de Sade, representing 12,000 handwritten pages, including several thousand unpublished and written by his hand. The Chevalier shows a thought system that he describes as "holistic," including historical, political and scientific reflections.

If we take the French Revolution as the birth of an experiment, both secular and political, the Chevalier de Sade was without doubt one of its early critics. Not only of the Revolution, which had many other detractors, but of its political ideology, which would go on profoundly to impact the two hundred years that followed.

What he calls "positive politics" is "based on reasoning and experience". "The theory did have some attractions for me; I studied it with care, I savored its principles. Now, I see their value only in terms of the impact of their implementation, what we've seen them produce in the peoples of which history has given me knowledge. This is my method; I know that it is, all in all, the opposite of the methods utilized by the men who have governed us and written our constitutions to this very day without deviation. This continuous divergence between what has been done and what should never have been done increased my confidence in the path to be followed and at the same time fortified my determination to keep to the views I had adopted, of judging laws by the historic consequences they entail rather than by the lyrical, supposedly conclusive, metaphysical arguments with which these innovators continually, and still to this day, assault us."

The Chevalier de Sade, who saw the world in terms of his own time and place, could be nothing other than a Royalist. There were practically no examples of democracy in the history known to the Chevalier, apart from the Classical democracies of Greece and Rome which had been experiments only in very elitist forms of democracy. These were very well known to this political scientist, whose papers contain 7,000 pages dedicated to the history of the Classical world. The republic ushered in by the Revolution, was more than just a political system – it was the realization of a philosophical political ideal. And while most of those opposed to the new regime saw in it above all a threat to their personal situations, their religious beliefs or even more simply their habits, the writings of the Chevalier de Sade show no such dogmatic influence; or at least, he never uses dogma to justify his arguments.

Louis de Sade, a gentleman without a fortune and without significant ties, was conservative through philosophical and historical conviction and not out of interest. It is with this perfect intellectual honesty that he studies the essays, memoirs and political or theoretical works of his contemporaries.

Running counter to Enlightenment thought, the Chevalier's view of society owed very little to philosophy. Though he puts together a serious theoretical history of the development of Man from the condition of "savages" to the forging of various societies, he does not posit Man's ideal nature, as some of his contemporaries did. Rather, the Chevalier examines the gap between nature and the civilized being without passing moral or philosophical judgment, as was the fashion at the time. "The political error that damned Europe in

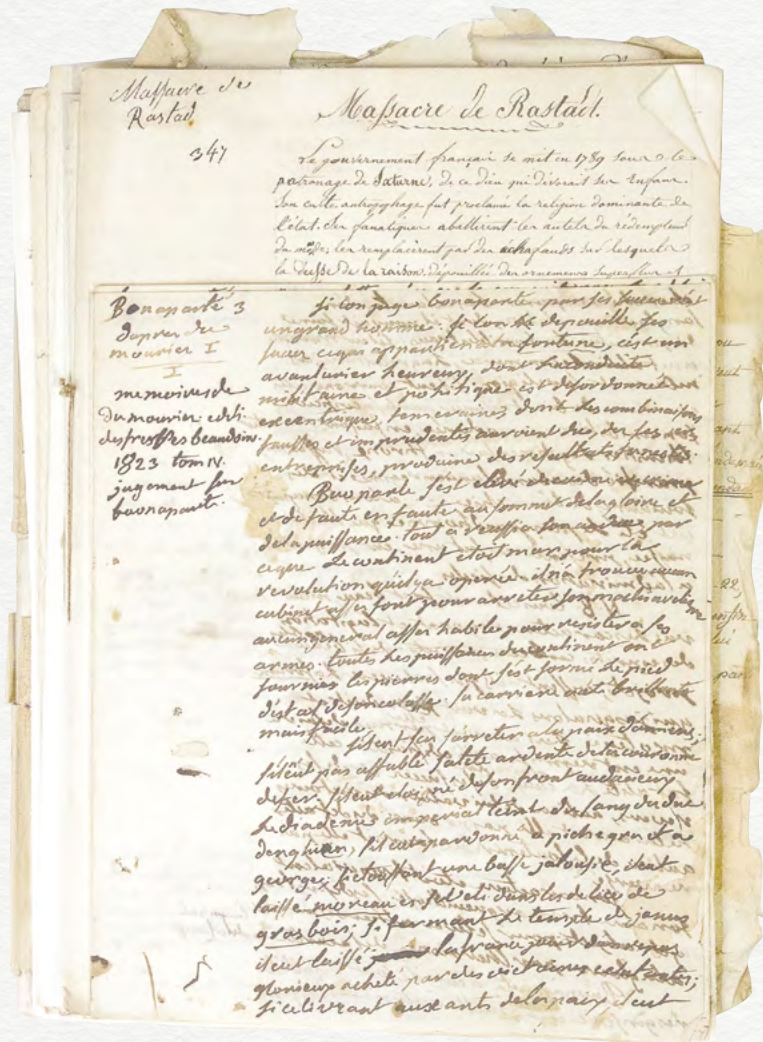
the 18th century was basing its reasoning and legislative principles on Natural Law and forgetting that the social order of Empires is based on territorial possessions."

The Chevalier applies this sense of restraint to all his arguments, including the Industrial Age – which is to say his own – which, according to him, "has done much good and much harm, and brought us many benefits and many misfortunes."

This effort at objectivity serves to make up a conservative thesis, but unlike many ideologues of all stripes, the Chevalier does not build up a didactic argument, all of whose elements seek to prove

the author's viewpoint. Louis de Sade, who was not intending to publish these writings and therefore has no readership to convince, does not force his arguments to fit the mold of his thinking, but aims to be exhaustive. Thus, he explores all the various avenues, those that both conform to, and do not conform to, his way of seeing the world. In this respect, that writings of the Chevalier are a peerless collection of the breadth of thinking of an enlightened aristocrat at the heart of the most significant political and social rupture in our history.

Unlike his cousin, the famous Marquis de Sade,



approches de
8 brumaire

348

Javoir

que tout flatteur
vit au dépend de celui qui écoute.
Le duc s'en rappela sans doute,

ce sont des
vers
avis au
compositeur.

~~Lorsqu'après la blessure mortelle qu'il reçut à
la bataille d'Iena (14 octobre 1806) il se fit
poursuivi et traîné successivement de
Blackembourg, de Brunswick, à Altona où
et enfin il mourut le 10 novembre de la même
année.~~

Lorsqu'après la blessure mortelle qu'il reçut à la
bataille d'Iena (14 octobre 1806) qu'il amena et
perdit par sa faute, (a) il se vit poursuivi et traîné
successivement de Blackembourg^{et}, de Brunswick, à
Altona, en Danemark, où enfin il mourut le
10 novembre de la même année.

à l'agonie rongée de
remords qu'il n'osait point
confesser, lui &

ces 27 jours de voyages, de souffrances et d'agonie^{et} lui permirent, chemin faisant, de
consulter fréquemment sa mémoire, et de
beaucoup réfléchir sur les principaux traits de sa
vie passée et les résultats définitifs qu'ils avaient
amenés. Sa honteuse sortie de France devant le
général Dumourier, l'entier envahissement de la
France par la dévastation de ses états

the Chevalier was clearly a man of the Ancien Régime. But he was far from being one of its caricature figures who symbolized its decline or its suicidal stagnation; he was the representative of a hereditary monarchy, a political system proved both by time and in many different places.

Without wealth or power, the Chevalier was not – by standing up for the Monarchy – standing up for his own privileges. Rather, he was describing a social structure that was under threat not from the Revolution (which was merely a consequence), but by the failings of its elites and their misunderstanding of the foundations of Kingship. One is struck by how little he refers to Faith or the Divine Right of Kings.

The Chevalier was an objective thinker rooted in his time, in the same way as the Encyclopedists, but at the service of a world that was soon to disappear, rather than the world just being born.

Like Chateaubriand, than whom he was 15 years older, the Chevalier presents us with a discourse that is deliberately kept posthumous, and thus detached from the constraints of his social and political position. But, unlike the famous memoirs of the former, the papers of Louis de Sade are not those of a famous writer and a French Peer, marked by a political career and a literary authoritativeness that influenced his writing. The posthumous publication of *Memoirs from Beyond the Grave* was a premeditated political and literary act which shows a desire to make a mark on the new world just taking shape. The posthumous publication of Chateaubriand's masterpiece was carefully foreseen and organized by its author.

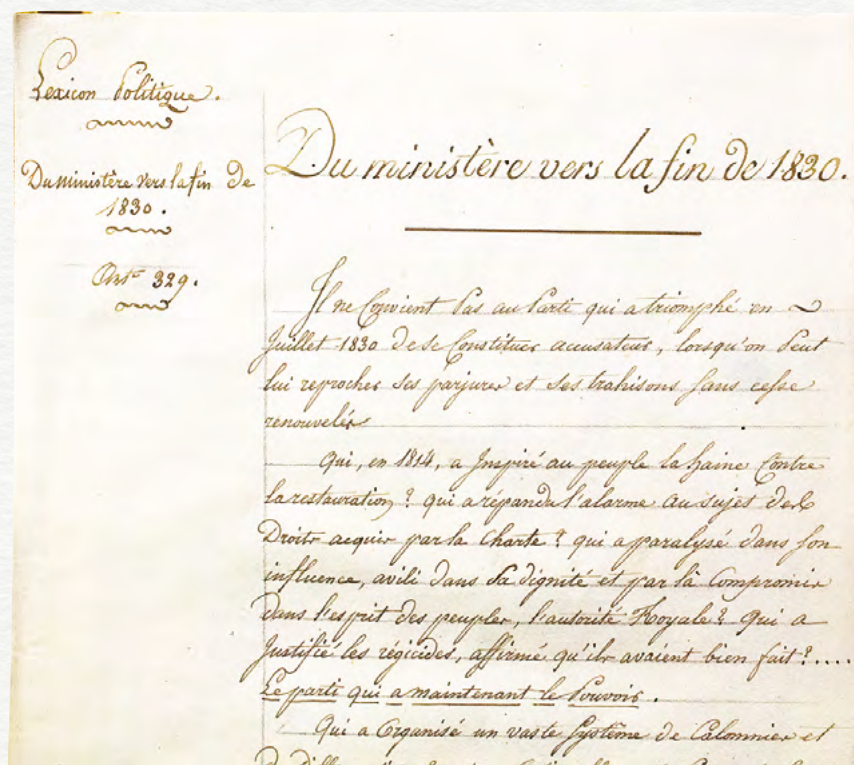
The writings of Louis de Sade are of a different sort. **It was his need for exhaustiveness that forced the Chevalier to accept that he would – inevitably – be unable to finish his undertaking.** At 75, gathering together his papers, he expressed the wish that his work be continued by others and not published as it stood.

This lack of ego about a work that seems to have taken up an entire lifetime, confirmed by the paucity of other publications during the course of his life – which did not present a major problem for him – was the basis of the Chevalier's thinking and contributes to the unique nature of these writings in a period when publication, the request of permission to publish, the regulation of public morals and the risk of aggressive legal action generally led to the necessity of people censur-

had published later were all very much politically engaged and even his scientific study of tides, *La Tydologie*, included a number of comparisons to the great social and political movements of the Revolution.

A rebellious spirit, then, despite his attachment to Monarchic principles, the Chevalier was at the same time an iconic figure of the pre-Revolutionary French aristocracy and a representative of one of the least well-known and yet most significant classes of the Ancien Régime, the younger brothers of Lords, Gentlemen without fief, "noble by birth, but third class citizens by the condition of their fortunes," as he put it when describing himself.

The Chevalier is also notable for his less than orthodox education and career for an intellectual and writer of the age. Born into the more humble branch of the Sade family, the Eyguières (unlike the Marquis, who was descended from the noble branch of the Saumanes), Louis de Sade was at a very young age, after a period with the Jesuits, sent to the hard boarding establishment of the Abbé Choquart, where he knew Mirabeau, of whom his memories are hardly outstanding: "If in my youth, instead



ing themselves as well as taking into account the needs of the reader.

This free-thinker was little given to these wise restrictions. His first work, written on the eve of the Revolution in the hold of the admiralty ship in which he had been placed under arrest by warrant for rebellion, was immediately censored and ground underfoot by the Monarchist government.

It was called: "Mes loisirs sur le vaisseau amiral ou Lettres aux Etats Généraux sur une nouvelle constitution du gouvernement de la France [My free time on the admiralty's ship, or Letters to the Estates General on a new constitution for the government of France]." The other works he

of being submerged in the worst of boarding establishments, though not cheap, I had had good teachers, I would have gotten somewhere...With an upbringing straight out of Jean-Jacques Rousseau, raised to the purity of morals by the abbé Choquart, I knew nothing but how to fight, play Barre, climb roofs, steal apples, and a few bits of algebra." The reference to his contemporary Jean-Jacques Rousseau is without doubt – for this ardent Royalist – the harshest of criticisms aimed at this institution for the correction of ill-disciplined boys. From the age of 15, the Chevalier was enrolled in the Navy and it was therefore as a pure autodidact that he acquired most of his considerable knowledge. Thus, he had no knowledge of



Greek or Latin unlike many of his educated contemporaries, but he did have a huge well of knowledge in all the fields of physical and human sciences. It is not only his documents, but also the tasks that were entrusted to him, that bear witness to this fact. He was made a squadron commander, asked to install Benjamin Franklin's new invention, the lightning rod, on all the private houses in the port of Brest, and entrusted with numerous missions of intercession during the first phase of the Revolution, as well as being commissioned to write for several short-lived counter-Revolutionary publications.

The Chevalier de Sade was intellectually very active and was engaged in his interactions with important political actors. It seemed that this autodidact enjoyed real esteem in scientific circles, as witnessed by the translation into English and publication of his study on the extinct volcanoes of Coblenz in the *Journal of Natural Philosophy, Chemistry and the Arts* in February 1804. That study had been undertaken in 1792 and sent by the noted mineralogist and crystallographer Jacques Louis de Bournon to his British colleague, the famous chemist William Nicholson, editor of the journal.

But it was only with the publication of *Tydologie* that the full depth of the knowledge the Chevalier had acquired during his years in the navy and his subse-

quent exile came to light, as well as the specific and overarching character of his thinking.

This work, published in 1810, represents perfectly the development of the Chevalier's thinking and underlines the impressive variety of the papers he has bequeathed to us.

The Chevalier seems, essentially, to perceive the physical world and the sociological and intellectual worlds as one coherent mass, in which each element and event can be understood according to a shared scientific rationale. Heavily influenced by the work of Francis Bacon, the Chevalier sought to write his own *Novum organum scientiarum*, towards which the *tydologie* was a first attempt. The ambition of this overarching analysis of the sciences did not escape his contemporaries, as witnessed this report by A. L. Millin in the *Annales encyclopédiques* of 1818 :

"The *tydologie* is the core around which the author brings together the various methods that until now have been used to advance the cause of human knowledge. In it, he examines the advantages and inconveniences of each in the various branches of our knowledge where we have employed them. This work therefore is applicable to all who are interested in the sciences, even political science and the sci-

ence of law. Botanists, astronomers, anatomists and geometrists will find in it a great many problems and new solutions, which will be useful for them in order to advance the bounds of their favorite science...The author points out methods which, in the hands of a man of genius, will permit him – so he says – to trace effects back to the laws of the fundamental causes which bring them about....Thus, one can say that geologists, anatomists, geometrists, horologists, chemists, grammarians, botanists, philosophers and statesmen will not find this work to be without interest and perhaps even not without humor. The author rarely chooses well-trodden paths, and it is rare indeed that anyone who does should be right. It is for learned men to judge if the ideas of the author are innovations, or obstacles that will damage the progress of science."

But *Tydologie*, as the Chevalier himself realized, was merely an outline of the system that he wanted to erect, some of whose details still remained to be worked out. The following years were therefore devoted to the study of history, sciences, and politics, with an exhaustiveness witnessed by these archives.

For Louis de Sade broke with Bacon's scientific method and established a link not only between the sciences but also between the sciences and politics. Convinced that one single principle underlies the

world in all its aspects, he was looking – in his work, which shows a high level of learning – for a historical and metaphorical logic. **he archive of funds that he put together is not therefore an aristocratic intellectual hobby but an attempt to glimpse the underlying common logic that dictates both the sciences and history.**

An in-depth study of his historical works would allow someone to uncover the choices made by the Chevalier de Sade as a historian as well as those in his scientific writings.

But if the philosophy of sciences, which appears to be separate from his unfinished works, still remains to be studied, the historical and scientific archives that the Chevalier produced as a whole present another significant field of interest for those wishing to explore the thinking of Louis de Sade, and – what's more – understand how an 18th Century aristocrat responded to the major shakeups of the French Revolution.

Essentially, the Chevalier, who could not boast a depth of ideological knowledge inherited and transmitted naturally through an aristocratic education, was forced to acquire the level of learning that matched his rank all by himself. **herefore his archives are not only a record of his reading – which is the basis of his thought – but also of his own understanding and interpretation of what he read.** Thus we find out a great deal about the reference works on which he relies for his historical knowledge through his associations and what he deduces from them and retains of them. His choice of reading as well as his dead-ends give the reader an almost exhaustive, and at any rate incredible panorama of the intellectual arcana of this symbolic representative of a society doomed to disappearance.

All the Chevalier's intense political thinking is thus uncovered by the light shed on his bibliographi-

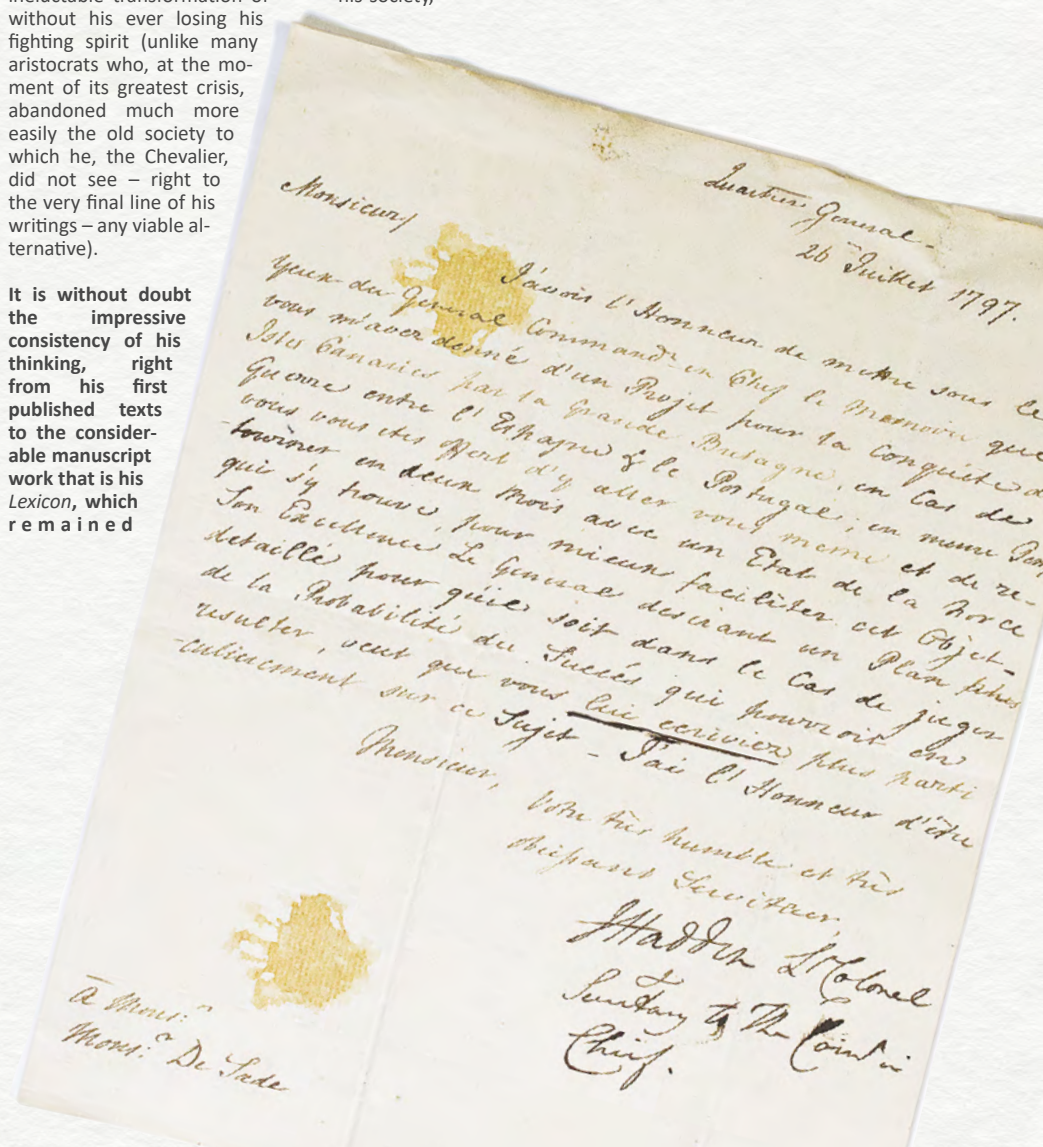
cal sources as well as his personal experiences, described at length in his autobiography, which is written in the third person and remained unpublished. At the twilight of his life, he retraces his wanderings, typical of a committed aristocrat, from the early days of the Revolution till the second Restoration. We learn about his pre-Revolutionary military career, his first political writings that earned him a warrant for his arrest and detention in the hold of a ship. He also describes the wavering of military authority following the first shocks of the Revolution, his entry into the counter-Revolutionary resistance, at first official, and later his clandestine efforts to turn the situation around. Finally, we follow him into exile in England and see his slow acceptance of the ineluctable transformation of his society, without his ever losing his fighting spirit (unlike many aristocrats who, at the moment of its greatest crisis, abandoned much more easily the old society to which he, the Chevalier, did not see – right to the very final line of his writings – any viable alternative).

It is without doubt the impressive consistency of his thinking, right from his first published texts to the considerable manuscript work that is his *Lexicon*, which remained

partially unpublished, that allows us to consider the Chevalier's writings as a unique intellectual construction without parallel in the extant personal archives from this key period in the history of France and the Western world.

More than a simple account of the individual life of an aristocrat caught in the upheaval of revolution, these 12,000 pages are the work of a real thinker of the Monarchic regime, and a record of the philosophical and scientific ideas so intimately tied to that particular world view.

\$ 145 000



>> Read more about Louis de Sade's
biography, published biography, and
political, scientific & historical writings



44. Donatien Alphonse François, Marquis de SADE

Bronze Cast of the Marquis de Sade's Skull

2012 | 20 x 13.5 x 15 CM | BRONZE

Bronze cast of the Marquis de Sade's skull by the master founder Avangini. One of a unique numbered edition of 99 bearing a reproduction of Sade's signature.

Also included is a certificate of authenticity signed by the Comtesse de Sade, with the family's wax seal.

Provenance: family archives.

On Friday 2nd December 1814, Donatien Alphonse François, Marquis de Sade died at the Charenton asylum, at the age of 74.

Despite his final wishes, the Marquis had a religious burial in the cemetery at Charenton. In an ironic twist of fate, Sade would not stay in the bosom of the Church for long even after death, for a few years later, his tomb was "profaned" in the name of science by the asylum's doctor, Dr. L. J. Ramon. Having studied the enigmatic Marquis' skull, he passed it on to his German colleague Johann Spurzheim, a student of the famous Franz Joseph Gall, the founder of phrenology, very new and very popular at the time.

Spurzheim made a cast – today in the Anthropological Lab of the Museum of Mankind – of the precious skull and exhibited the original during his European conferences before mislaying it, apparently in Germany or America. What greater freedom could someone who had spent the best years of his life behind bars have hoped for?

The museum also preserves the notes from the very partial phrenological analysis of the "Marquis de Sade's cerebral structure" carried out by Spurzheim's assistant, which was nothing less than a new, posthumous, trial culminating in another guilty verdict, this time without appeal:

"Born from the most shameful passions and marked by feelings of opprobrium and ignominy, a world-view so monstrous – if it were not the brainchild of a lunatic – would render its creator unworthy of being called a man, and would blacken his reputation for good."

We, however, prefer the more honest description provided by Dr Ramon in his Notes on M. de Sade: "Sade's skull, nonetheless, had not been in my possession many days before I examined it from the phrenological point of view, something I was very taken with at the time (as well as magnetism). What did this examination show me? A well-developed crown (Theosophy, goodwill); marked projection behind and underneath the ears (a conflict point – similarly developed organs in the skull of du Guesclin); mid-sized cerebellum, an elongated distance between one mastoid part of the temporal bone and another (indicating excesses in physical love).

In a word, just as I was unable to discover in Sade, as he walked along seriously and, I would even say, almost in a patrician way, the author of Justine and Juliette, my inspection of his head would have made me absolve him altogether of the charge of producing such works: his skull was in all respects comparable to that of a Church Father."

A witness to the impenetrable secret of the Marquis and his intolerable freedom, this bronze skull, the only replica of the occiput that so mysteriously disappeared, seems to respond to the Shakespearean question with a sarcastic reformulation:

To be free or not to be!

\$ 5 400

45. Antoine de SAINT-EXUPÉRY

Manuscript, probably unpublished, on the future of television, enriched with three ink drawings of early studies for the *Little Prince*

NEW YORK | N. D. [CIRCA 1940]
| 21.5 x 27.9 CM | 5 LEAVES

Autograph manuscript by Antoine de Saint-Exupéry, probably unpublished, 5 ll of watermarked paper (Gilbert Dispatch Bond), numbered later in purple pencil 0407 to 0411. First leaf numbered in pen "N°55a" and with a small rust spot from a metallic staple.

Remarkable autograph manuscript text by Saint-Exupéry, probably written during his exile in New York at the end of the 1930s or early 1940s, decorated with a face and two small figures prefiguring the *Little Prince* as well as a discreet sketch of a woman's face.

Saint-Exupéry predicts in a few pages the future of television and invents a license fee system that was not to be instituted in France until 1949, showing a real prescience of the glorious future of this new medium. The visionary writer, in search of progress and innovation, was fascinated by machines that cut through the sky but also by televisions, which progressively began to appear

in French living rooms.

Written on his favorite paper, translucent watermarked "Gilbert Dispatch Bond" paper, this manuscript begins with a drawing of a child's oval face, with arched eyebrows, a cross between a self-portrait and the future face of the *Little Prince*. Saint-Exupéry has reproduced twice the figure of a little person on the following page, a silhouette at the foot of the sheet, a figure from the years of the graphic genesis of the *Little Prince*, which was frequently present in the margins of his writings, letters, and notebooks. The two figures are wearing large trousers similar to the watercolors of the *Little Prince* published in the first edition of 1943. They frame the sketch of a female face; one can pick out the curve of the nose and the large, almond-shaped eyes.

As well as his drawings, the author also put down hundreds of other ideas during these years: aeronautical research, political ideas, attempts at novels, preparatory patent applications, mathematical calculations, scientific thoughts, and so on. Saint-Exupéry here shows himself particularly preoccupied with the quality of television programs, which at the end of the 1930s were very much in their infancy, being broadcast to only a few hundred private sets.

"The progress of commercial television is being held back by the financing of broadcasts. Adverts, which can cover the costs of radio broadcasts cannot, in fact, finance television programs, only those of relatively poor quality...The ide-

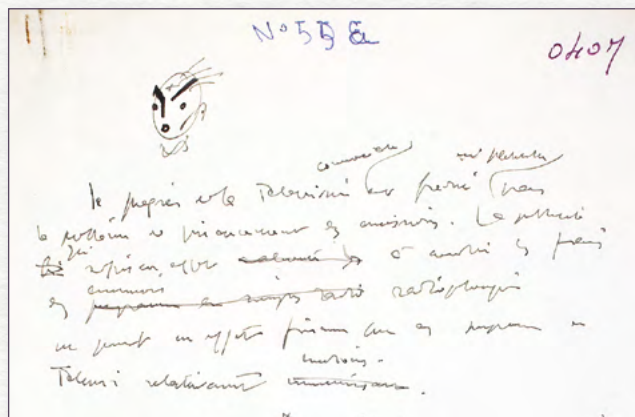
al solution would require users to pay a fee for each program...The user would pay a levy proportionate to the duration of use and the program selected."

License fees had only existed since 1933 and only applied to wireless sets to cover the costs of the Post Office. Short interviews, cinema news and audiovisual documentaries left a lot to be desired: the writer here develops, across four pages of close text, the means of improving the potential of this extraordinary machine still so under-exploited.

Since *Night Flight* and *Wind, Sand, and Stars*, Saint-Exupéry had embraced progress and integrated the development of technology into his own literary works. Some of his fantastic inventions would see the light of day in the first versions of *The Little Prince*, like the machine for teleporting and smoking cigarettes, a multi-use invention which reminds one of Boris Vian's "pi-anocktail". Among his scribbles that would later become real scientific inventions, there are photovoltaic cells and genetic code. As an aviator, he filed ten patents from 1934 on, the first for a landing system using sound waves.

The writer and inventor with the fertile imagination here gives us one of his inspired ideas enriched with three intermediary versions of the *Little Prince* which several years later would go on to become one of the most famous figures in literature. This manuscript bears witness to his spirit carried to the heights of his eclecticism, which like at the time of the beginnings of air-mail, constantly tried to master the technology: "we are all young barbarians still entranced by our new toys," he wrote in *Wind, Sand, and Stars*.

\$ 12 000





A preparatory sketch by Antoine de Saint-Exupéry in graphite pencil, showing a standing figure with caricature proportions.

"I don't know what came over me, I drew all day and the hours accordingly seemed shorter. I realized what I was made for: a Conté graphite pencil." From sketches of fellow soldiers in their barracks at Casablanca done when he was a young conscript to the watercolors of *The Little Prince*, Saint-Exupéry was motivated by the marginal but ever-present activity of drawing. In letters to his friends, in the margins of his literary manuscripts, at the beginning of the books he gave away, on telegrams he got, bills, tablecloths, brochures, on everything that passed through his hands and prompted his imagination, Saint-Exupéry would draw, sketch, caricature, doodle, illustrate, invent, dash off beings living or imagined, friends and girlfriends. Then he would absentmindedly throw away these ephemeral objects, extensions of his momentary moods and reveries. Among all his incredibly varied drawings, there was nonetheless a recurring figure, a humorous self-portrait which over time transformed into a benevolent, child-like silhouette accompanying the intrepid aviator of *Southern Mail* on his adventures, the Humanist comrade of *Wind, Sand, and Stars* or the freedom fighter of *Night Flight*. There was no one close to him who did not know the silhouette of the future *Little Prince*, that companion of the author's

46. Antoine de SAINT-EXUPÉRY

Original preparatory drawing in graphite pencil, study for the Hunter of the Little Prince

NEW YORK | [CA 1942] | 22 x 28 CM | ONE SINGLE SHEET

in good times and in bad and who would, in the end, become his literary testament, melancholy homage to his childhood wish: "please draw me a sheep", and his first artistic vocation ("It was thus that I abandoned, at the age of six, a magnificent career as a painter.")

It was in New York, while his masterpiece of a Humanist fairytale was developing that Saint-Exupéry began systematically to archive his sketches. Essentially, he destroyed the major part of his drawings, apart from those in the margins of letters or manuscripts, that predate his American exile. But from 1941, Saint-Exupéry seemed to have kept certain sketches deliberately, done on a material he cared for, a very thin – almost translucent paper – Esleeck Fidelity onion skin Made in U.S.A, a watermarked paper on which he wrote his articles, his letters, and above all *Flight to Arras* and *The Little Prince*. Several sketches and manuscripts were thus gathered in folders and numbered in ink. Unfortunately now dispersed into a number of collections, including the noted collection of Philippe Zoummeroff, these sketches and Romanesque notes following a fixed type are punched with three eyelets and numbered. Though we have not found any information on this singular filing system, one can reasonably suppose that it was the work of Saint-Exupéry himself. Essentially, posthumous numbering was done in red or purple pencil and not in ink. At the same time the holes, made by pressing the paper directly onto the rings of the binder, are probably not the work of a literary executor.

All leaves of this sort come originally from the collection of Comtesse Consuelo de Saint-Exupéry (her sale of 6 July 1984), whose admiration for her husband's work is well known. Exceptional

drawings by Saint-Exupéry done during his American exile, early graphic sketches in the process of composing *The Little Prince* which, more than a fairytale illustrated by its author, is a work born of Saint-Exupéry's closeheld passion for drawing, which is threaded throughout the story and present in one of the principle dramatic touches: "draw me a sheep."

This sheet numbered 49 is part of a series of graphic and literary research sheets on *he Little Prince*. Before this one, we know that leaf 43 consists of a series of full-length *Little Princes* all with different hairstyles, more or less exotic, including one with long curly hair and one with a Tintin-style cow-lick.

Unlike many sheets that served as a first draft for Saint-Exupéry's other intellectual or daily activities, this carefully preserved sheet contains only this character sketch, which therefore seems to be a preparatory study of his work in progress more than a distraction doodle.

Rarer, the build and proportions of the figure are very strongly evocative of the future hunter in the tale, down to the position of the hands and feet, but he is here not yet a fully-formed character, merely an attribute without attribution. His face seemed to be born of a doodle to which the author has added figurative elements and then the body in a lighter pencil. Aside from the final watercolor, one does not find similar character sketches in the drawings referenced and published in the catalogue raisonné by Delphine Lacroix, *Dessins, aquarelles, pastels, plumes et crayons*.

\$ 3 500



47. Edward STANFORD

Stanford's library Map of Africa

LONDON 1904 | 172 x 158 CM OVERALL (4 PARTS OF 86 x 79 CM) | IN SHEETS (4 FOLDED SHEETS IN A CHEMISE)

A very good copy of this monumental color map, divided into four parts (north-west, north-east, south-west and south-east), each with a label on the colored paper backing to verso. Slipcase worn.

A detailed key indicated the colors of the different colonies as well as the scales in the various units of measurement of several countries (England, Italy, France, Portugal, Spain, and Turkey).

\$ 850



48. [Alfred HITCHCOCK]
François TRUFFAUT

Le Cinéma selon Hitchcock

MERCURE DE FRANCE | PARIS 1966 |
22.5 x 24.5 CM | PUBLISHER'S BINDING

The first edition for which there were no large paper copies.
Publisher's boards, despite minor rubbing to head- and
tail-pieces.
Richly illustrated. illustrated covers.

A rare, handsome autograph inscription signed by François Truffaut: "For Michel Capdenac in the hope that he'll become an unconditional lover of Hitchcock."

Michel Capdenac was the pseudonym of Charles Dobzynski for his cinema column in *Les Lettres françaises* and *Écran*.

\$ 1 800

pour Michel Capdenac
avec l'espoir qu'il
deviendra un hitchcockien
inconditionnel,

frs tr
truffaut



49. Jules VERNE

Michel Strogoff suivi d'Un drame au Mexique

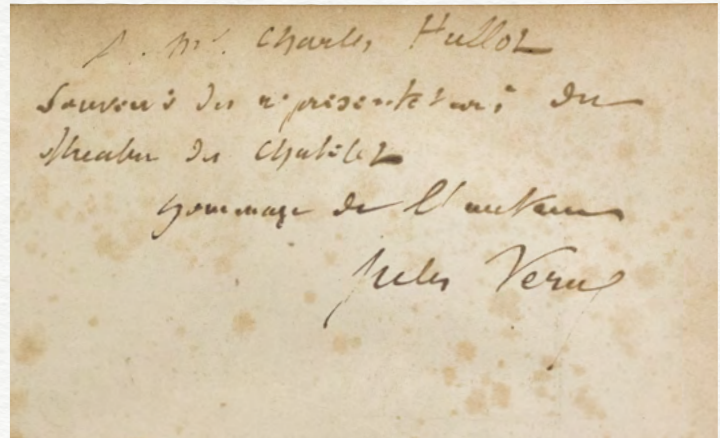
HETZEL | PARIS 1877 | 18.5 x 28.5 CM | BOUND

With drawings by Jules Férat engraved by Charles Barbant. Bradel binding in half bottle-green shagreen over marbled paper boards, spine in six compartments with gilt fleurons, marbled endpapers and pastedowns, t.e.g.

Very rare autograph inscription signed by Jules Verne to Charles Hullot, who took part, at the Théâtre du Châtelet in 1881, in the staging of Michel Strogoff: "To Mr Charles Hullot, souvenir of the performances at Chatelet. With best wishes. Jules Verne."

A very rare autograph inscription by Jules Verne on this text.

\$ 9 000



*M. Charles Hullot
Souvenir de la représentation du
Théâtre du Châtelet
Gommage de l'auteur
Jules Verne*



50. Émile ZOLA

Photographic portrait of Émile Zola

J. M. LOPEZ | PARIS N. D. [BETWEEN 1870 AND 1880] | 6.3 x 10.5 CM | PHOTOGRAPH

A very rare original photograph on albumin paper in a visiting card format, laid down on yellow card with red edging.

Manuscript annotation to verso.

We have found only one other copy of this youthful photograph, in the National Portrait Gallery of London.

\$ 1 600

BOSTON
VIRTUAL

BOOK
FAIR

