



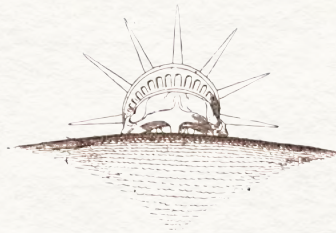
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Le feu follet
PARIS

New York International
Antiquarian Book Fair
APRIL 30 - MAY 3 2026



NEW YORK INTERNATIONAL ANTIQUARIAN BOOK FAIR

APRIL 30 ♦ MAY 3 2026



Park Avenue Armory
643 Park Avenue, New York, NY

BOOTH B13



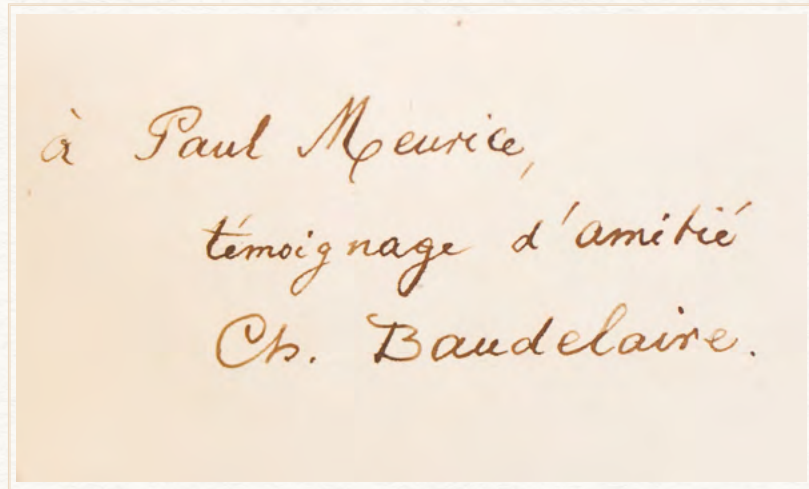
31 rue Henri Barbusse
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+33 1 56 08 08 85 ♦ +33 6 61 96 71 15
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HIGHLIGHTS

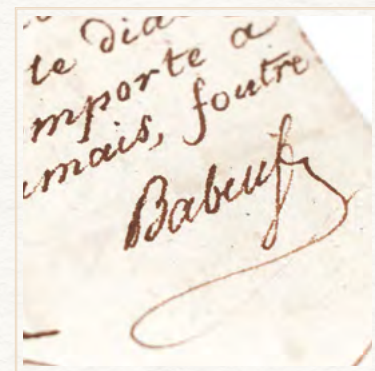
◇ 24

"My enemy's friend is... my friend"
Les Fleurs du mal, **first edition**
inscribed to Paul Meurice: the missing
link between Baudelaire and Hugo.



◇ 4

One of the rarest memoirs of
17th-century France **written by**
a woman as mighty with the
sword as with the word.



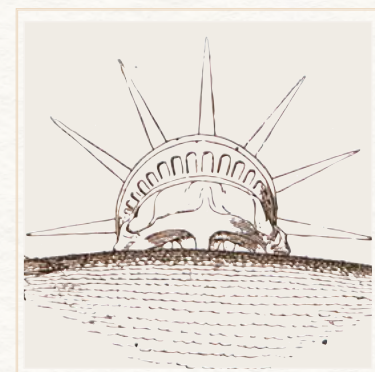
◇ 13,14 & 15

Babeuf's brotherhood of
man, a family affair: **two**
letters by Babeuf and one by
his revolutionary wife who
refused to let the dream die.



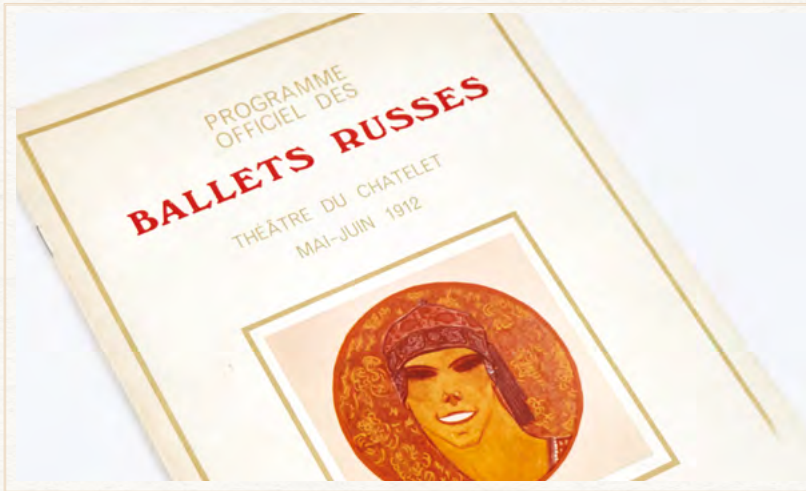
◇ 17

Red ambition, black fate:
Stendhal's masterpiece in a
flawless **contemporary binding**.



◇ 29

The **unique caricature** of the
Statue of Liberty by
her own father – the Lady just
wants to have fun...



◇ 41

Exceptional and **unpublished** *Ballets russes* maquette. A dystopian Stravinsky: the spring never dies.



◇ 53

The Alfa and Omega of the Voyage: Céline's masterpiece **in a deluxe copy**, inscribed to a fellow pacifist.



◇ 73

Les Mannequins: the **most sought-after** photographic album of Man Ray: Master of the – Red – Lights.



◇ 55

L'Amour fou, **one of only 9 japon**, most limited deluxe issue. Breton at Surrealism's peak: all you need is Mad love.



◇ 75

Yves Saint Laurent's other self, the only known cartoon drawing **in private hands** of his evil schoolgirl: Dr YSL and Miss Lulu.

1 **DIDIÈRE GILLET**

La Subtile et Naïve Recherche de l'hérésie
[The Subtle and Artless Inquiry into Heresy]

FRANÇOIS IACQVIN [FRANÇOIS JACQUIN]

PARIS 17 SEPTEMBRE 1605 ◊ 11 x 18 CM

BOUND IN CONTEMPORARY GILT VELLUM

\$ 5,400

First edition, no copies in North American libraries; only four copies known in Europe (Mazarine, Méjanes, BnF, Lausanne). Illustrated throughout with numerous headpieces, historiated initials, and tailpieces. Contemporary full gilt vellum binding, flat spine with gilt floral tools twice framed in gilt, morocco lettering-piece, boards framed in gilt, centre oval palm wreath, enclosing the initials "I.H.S." (Jesus Hominum Salvator), superimposed over a former cypher "H. D. B.", the lower board with the same wreath enclosing the initials "MA" (Mater Amabilis), tie holes, traces of a library label at the foot of spine, gilt edges, some foxing and marginal worm holes to the boards, upper corner. Worm gallery affecting pp. 11 to 156, dampstain to the upper margin of pp. 319 to 429.

An exceptionally rare work of the Catholic Counter-Reformation by Didière Gillet, self-described as "une simple femme de village," [a simple peasant woman] virtually unknown to modern scholarship. It appears to exist very little commentary on Gillet. The rare references we have found draw exclusively upon this work, the only one bearing her name. It opens with dedications to two celebrated female figures of the Catholic League: an epistle to the powerful Catherine de Clèves, followed by a poem addressed to Anne d'Este. Both had published "Regrets" and "Lamentations" following the death of Henri de Lorraine known as "le Balafre" [the scarred] respectively the husband

and son of the two authors, as well as of the Cardinal de Guise, another son of Anne d'Este, both assassinated by the orders of Henry III.

This quite violent text against Protestantism belongs to the broader context of the French wars of Religion. The female voice became an instrument of persuasion under the guise of innocence and ignorance: "Here the published woman is not an example of a literary vocation but of a religious mission fully embraced. The very "simplicity" of the writing, ostentatiously devoid of literary pretension, serves as a means of edification. This is clearly illustrated by the Discours of Didière Gillet, published in 1605; the "Subtile et naïve recherche de l'heresie" is all the more effective in confounding the "prédicants et schismatiques" for being conducted by a "simple femelette" (Evelyne Berriot-Salvadore, *La Problématique histoire des textes féminins*, Atlantis, Vol. 19, No. 1). A number of women are indeed known to have intervened in these religious controversies: on the Catholic side, the abbess of Chambéry Jeanne de Jussie, and on the Protestant side, Catherine de Bourbon, as well as Marie Dentièrre (or d'Ennetières), with her "Epistre tresutile faicte et composée par une femme chrestienne de Tornay" (1539). As one of the rare commoners and laywomen authors (Dentièrre was a former nun) Gillet goes even further than the "femme chrestienne" and identifies herself as "simple femme de vil-

lage" in the title, then "femme grossière & ignorante" later in the text.

Could this be a mere fiction crafted by men? Stuart Clark, who cites the work for its numerous comparisons between the Reformation and witchcraft, suspects a Jesuit as the true author ("Thinking with Demons: The Idea of Witchcraft in Early Modern Europe"). Yet the royal privilege was granted directly in Didière Gillet's own name, placing her among the very few women writers to have received such a privilege personally rather than through a bookseller or printer: between 1505 and 1604, "only five women were granted a privilege during that time: Marguerite de Navarre in 1547, Louise Labé in 1555, Georgette de Montenay in 1566, Anne de Marquets in 1567, Didière Gillet in 1604" as Michèle Clément and Michel Jourde pointed out in their study on Louise Labé.

A superb copy in a strictly contemporary gilt vellum binding, of this "curious book [which] warrants a more thorough research" (Éliane Viennot, *Femmes et Pouvoirs sous l'Ancien Régime*).

Provenance: engraved bookplate of Victor Duchâtaux, bibliophile of the second half of the 19th-century; below it, a manuscript ex-libris of his son-in-law, the engineer Georges Henri Renard.



▶ SEE MORE

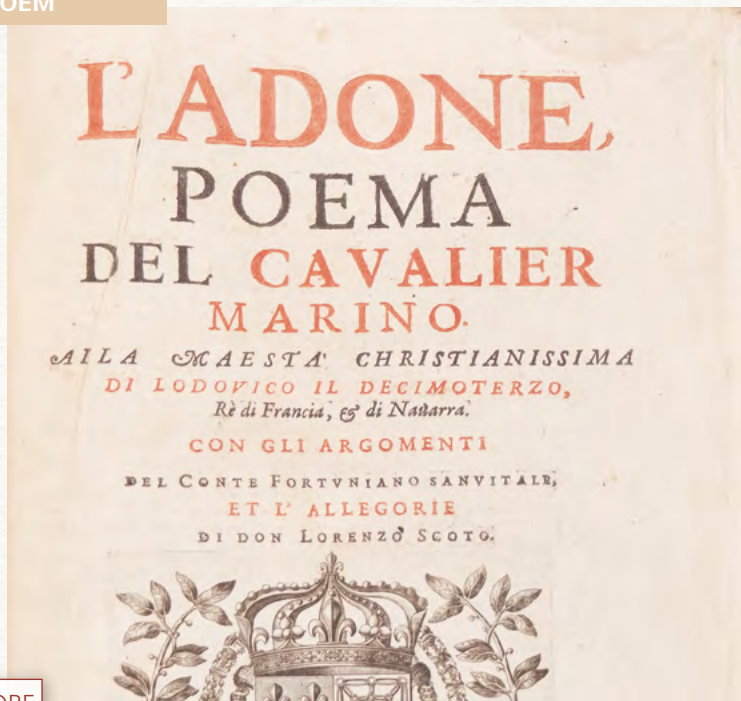
LA SVBTILE
RECHERCHE
DE L'HERES



FIRST EDITION OF THIS FAMOUS BAROQUE POEM



▷ SEE MORE



2 [GIAMBATTISTA MARINO] LE CAVALIER MARIN

L'Adone, Poema del Cavalier Marino
[Adonis]

PRESSO OLIVIERO DI VARINO [OLIVIER DE VARENNES]

IN PARIGI [PARIS] 1623 ◊ 23 x 35 CM

BOUND IN MODERN FULL VELLUM

\$ 7,000

First edition, illustrated with a large title vignette with the coat of arms of Louis XIII, as well as numerous fine woodcut head-and tailpieces as well as initials. Preceded by an epistle to Marie de' Medici. Printed entirely in italic in 2 columns per page, each canto has divisional half-title page. At the end of the privilege one reads: "Achevé d'imprimer pour la première fois en italien le 24 avril 1623."

Modern full vellum binding, spine with five raised bands, manuscript title label, boards with some brown stains; leaves 501 and 503 have been mistakenly placed after leaf 495. Numerous pagination errors at the end of the volume, some leaves browned. Note that leaf A1 is a blank.

In 1615, Marie de' Medici and Concini summoned Marino to France, where

Louis XIII retained the poet with a pension of 2,000 écus. He composed his most celebrated work, *L'Adone*, in Paris over a period spanning more than twenty years.



This Baroque poem is made up of 40,000 verses and 5,183 octaves. The Cavalier Marino recounts the story of Venus and Adonis in a unique mixture of registers – epic, mythological, satirical and romantic – tinged with unbridled imagination. He blends Christian and Greco-Roman mythology, eroticism

and mysticism, creating a text both innovative and close to the style of Ariosto and Tasso.

The publication immediately met with immense success in France, but also in Italy where it influenced the creation of the "Marinist style" and revived scholarly disputes. The poem was later placed on the Papal Index. Chapelain's letter, written in French and found in the preliminary leaves, praises *L'Adone*, "a good poem, conducted and woven in its novelty according to the general rules of the epic and the best of its kind that could ever appear in public".

Provenance: manuscript ex-libris "[G.D.?] Gaillard" on the title page, similar to one recorded on a copy of *Compendium logicae*, 1666 (Université Toulouse 1, Resp Mn 13004).

3 BEN JONSON

The Staple of News [with] *The Devil is an Ass*

ROBERT ALLOT & JOHN BEALE ◊ LONDON 1631

20 x 32 CM ◊ BOUND IN CALF

\$ 7,000



First edition.

Binding inspired by 17th-century Cambridge panelled boards, spine with five raised bands framed by double fillets in blind, boards framed by double fillets in blind, outer corners of central frame decorated with small fleurons tools in blind, decorated roll inside central frame, decorated roll in blind on edges, all edges gilt, a corner and edge and lower spine-end slightly rubbed, some chafing on boards, a small hole p. 8 affecting part of a letter.

Very scarce first editions of *The Staple of News* and *The Devil is an Ass* by Ben Jonson, master of comedy and satire who appears alongside Shakespeare as the most celebrated playwright of the English Renaissance.

These two delightful satires of the modern world were performed by the King’s Men, respectively in 1626 and 1616. As Jean-Christophe Mayer observes, “Shakespeare and Jonson had clearly understood that the present was beginning to take on a quite particular importance for their contemporaries, who would, as the years went by, become avid consumers of current events.” (in *Modernité, représentation de l’histoire et présentisme dans le théâtre shake-*

spearien). The printed press was barely in its infancy when Jonson wrote *The Staple of News*: the first play mocking the feverish appetite for information among readers, staging games of speculation and inflation around news of every kind. He then continued his sharp description of his contemporaries in *The Devil is an Ass*: “Satan sends one of his demons to London to recruit new souls. But this poor devil finds himself so thoroughly outpaced, in every old vice and every old trick of hell, by modern usurers, ruffians, and swindlers of high and low degree alike, that he no longer knows where he stands, allows himself to be duped, and returns to the dark empire reviled and mocked by all.” (Ernest Lafond).

These rare imprints follow Jonson’s First Folio (1616), a landmark in English literary history as the first printed edition of an author’s works supervised by the author himself. Jonson was moreover instrumental in the publishing of Shakespeare’s First Folio, which opens with his verses ‘To the Reader’ and also contains his eloquent tribute ‘To the Memory of My Beloved, the Author, Master William Shakespeare, and What He Hath Left Us’. The two plays in the present volume were published simultaneously with a third, *Bartholomew Fair*, to form a collection that never came to fruition:

“The lack of a general title page on this collection has led scholars to offer several theories seeking to explain how and if it was ever sold to readers (see Greg 3:1075-76; Creaser 2014). One theory is that copies of the edition may have been sold as a supplement to Jonson’s 1616 Works (DEEP 5074-5075). Alternatively, copies of the collection, but also of the individual plays in it, may have been distributed as private gifts by Jonson. [...] It is also possible that the plays were intended to be sold separately, despite the use of continuous signatures in the collection and the use of continuous pagination in *Bartholomew Fair* and *The Devil is an Ass*. Another possibility is that Jonson prevented copies from being sold by the publisher, Robert Allot, and likewise prevented other works from being printed for the collection in 1631, because of Jonson’s dissatisfaction with John Beale’s printing of the three plays in it. The three plays in the collection were issued again in 1640” (Database of Early English Playbooks).



A fine association of two Jonsonian comedies issued by Allot, who would go on to publish the celebrated Shakespeare Second Folio the following year.

▷ SEE MORE



4 CATHERINE DE LA GUETTE

Mémoires de Madame de la Guette, écrits par elle-même

ADRIAEN MOETJENS ◊ LA HAYE [THE HAGUE] 1681

8 x 13.2 CM ◊ BOUND IN FULL VELLUM

\$ 6,000

First edition. OCLC records no copies in North America, though one copy is held at the Houghton Library.

Modern binding in full white vellum with flaps, spine elaborately gilt “à la grotesque”, title label in brown morocco, all edges gilt. Rare spots of foxing. A handsome copy.

A very rare copy of one of the most singular and arresting 17th-century memoirs written by a woman, laying bare the exceptional life of a provincial noblewoman under the reign of Louis XIV who bore arms, rode astride, occasionally cross-dressed and even attempted to single-handedly bring the Fronde to an end.

“Few women think to bring to light what has happened to them in their lives. I shall be among those few” (p. 2). *The Mémoires of Catherine de La Guette*, published in 1681, stand as a remarkable exception in the literary landscape of their time by virtue of their very early appearance in print. As Felix Raymond Freudmann has noted, nearly all the major memoirs of the seventeenth century written by women were published only in the following century: with the notable exception of de la Guette and the Mancini sisters, the *Mémoires of the Duchesse de Nemours* appeared in 1709, Mme de Motteville’s in 1723, and Mademoiselle de Montpensier’s in 1729 (*The Memoirs of Madame de la Guette. A Study*). The rarity of this first edition is further explained by its marginalisation, “the result of the harm done to women’s writings over the long course of literary history” (Merlin Kajman, “*Transparence extérieure les mémoires de Mme de la Guette*”). Her very existence as a real person was questioned for nearly two centuries, until the second edition of her memoirs edited by Célestin Moreau was published in 1856, and included irrefutable primary sources. **“I have always been of a temper more inclined to war than to the quiet pursuits of**

setting hens to brood and spinning the distaff, though it is said that a woman should know of nothing else”.

From childhood, Catherine Meurdrac escaped the constraints assigned to her sex with the complicity of her father, who provided her with a fencing master to teach her swordsmanship and the handling of the pistol. Her husband, an officer who served in some thirty campaigns across Europe, permitted her to ride astride and even forbade her to “play the part of a woman” by weeping at his departures for war. She followed her “virile heart” by engaging in the then-quintessentially masculine literary exercise of the memoirs. She furthermore presented them in a still uncommon autobiographical form and engaging conversational style. This intimate relationship with all manner of weapons is no mere pose: these *Mémoires* are viewed as **“the most extended seventeenth-century account written by a woman of female military activity, she describes how she cross-dressed and lived a soldier’s life among soldiers”**. It also includes descriptions of wounds received and inflicted: “her story’s authority is founded on her ability to match her fellow soldiers’ capacity for violence.” (Joan DeJean, *Violent Women and Violence against Women: Representing the “Strong” Woman in Early Modern France*).

LADY OF THE BRIE REGION, WOMAN OF WAR, POLITICAL MEDIATOR

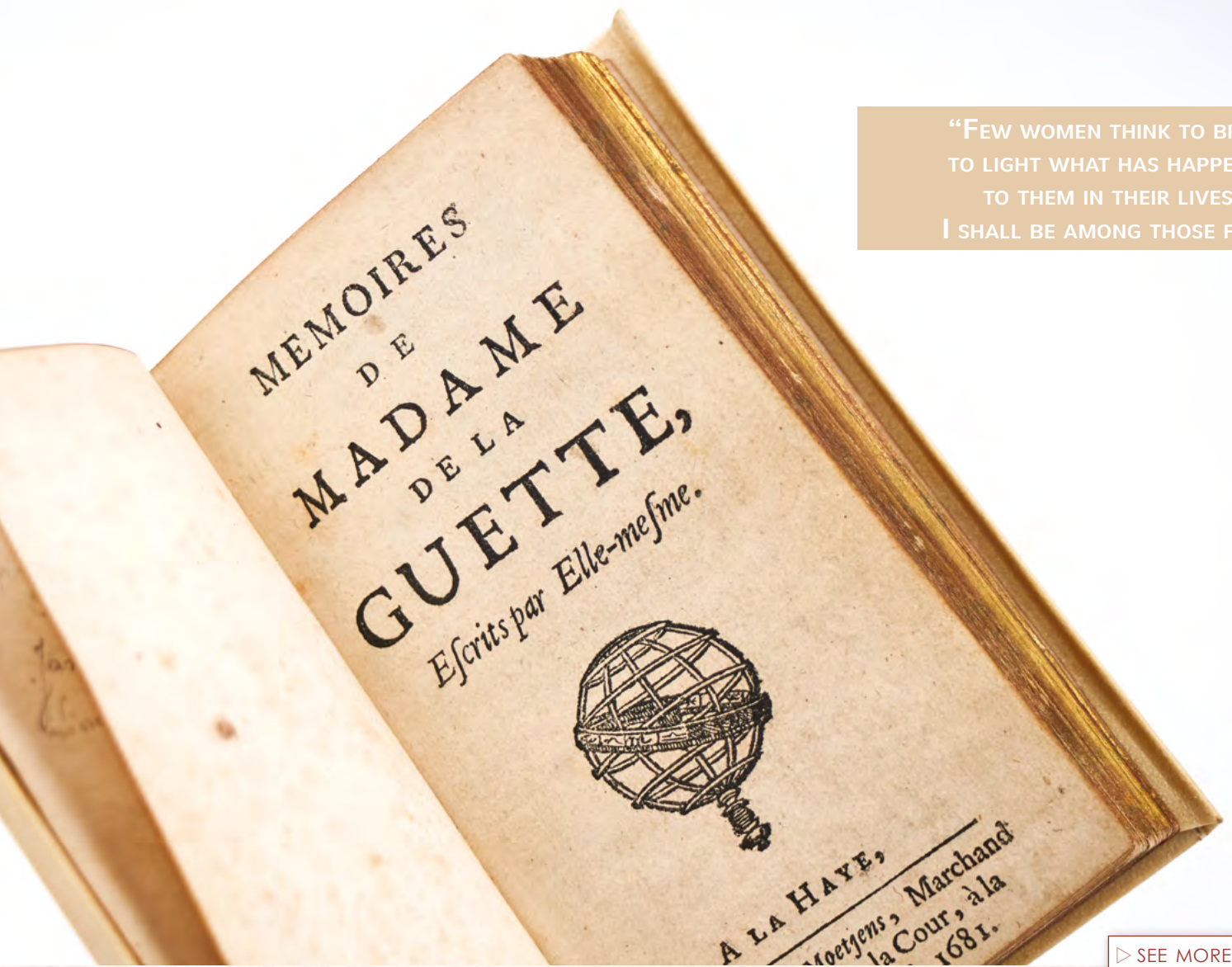
Yet for all her martial exploits, Catherine de La Guette was no less a peacemaker in civil war: acting on the Queen’s orders, she crossed a country at war to reach Bordeaux and in a vain attempt to bring the bloody Fronde revolt to an end. The Sieur de la Guette was himself among the rebels, having joined the party of the Princes following the footsteps of the Comte de Marsin, frequently cited in these pages. In times of civil war, during her husband’s lengthy absences, she assumed the mantle of pro-

tectress, riding with her guards to defend her estate at Sucy-en-Brie against pillaging, sheltering those at risk of their lives. As soldiers repeatedly swept through the area, this mother of ten children saw “more than two hundred women and girls taking refuge” under her roof, and soon the men of war turned to the plunder of houses, so that there were “even some women victims of rape as they had not been able to flee quickly enough” [...] Even though she was unable to prevent the worst, Catherine nonetheless recognised the danger faced by women and offered them refuge against a threat of which she was acutely conscious: “no source known to us attests to any such action on the part of male nobles” (Alban Wilfert, “La chair et le sang. La violence sexuelle dans les conflits du XVII^e siècle. Maux et mots du viol”, *La Revue d’Histoire Militaire*).

THE EPIC NARRATIVE OF AN INTIMATE LIFE

Although was the events of the Fronde that led this woman “of very modest nobility to take up her pen and engage with a genre that was primarily aristocratic and masculine” (Hélène Merlin Kajman), the historical context alone does not account for the breadth and depth of the narrative, which extends far beyond the adventurous years of





“FEW WOMEN THINK TO BRING TO LIGHT WHAT HAS HAPPENED TO THEM IN THEIR LIVES. I SHALL BE AMONG THOSE FEW”

▷ SEE MORE

her life and also include descriptions of “a more everyday life, in a particular personality” and in a desire to remain in existence through the publishing of her memoirs. The narrator conceals nothing of the almost novelistic intensity of her feelings: her love for an absent husband, with each of his departures more painful than the last and each of his returns unleashing a torrent of desire confided to the reader without reserve; the terrible quarrels between her father and her husband, with “plates flying against the tapestries, not by enchantment, but by force of arm”; so many “comic and tragic episodes” (Annick Merlin) written in a direct and vigorous prose recount-

ing the joys, the loves, the humiliations, the fears, the bereavements of an entire life. Madame de La Guette brings her memoirs to a close with the death of her eldest son, killed at the siege of Maastricht in 1676, whom she had joined in Holland some years before. She remained there for her final years. Her date of death is unknown, noted neither in the parish registers of Sucy or Mandres nor in those of The Hague, where she wrote her *Mémoires*, published in her sixty-eighth year: “for it is clearly apparent from the publisher’s foreword that Madame de La Guette was still living at the time of publication, which was doubtless printed with her consent,

and perhaps even with her participation. [...] At this time, little came out of Holland but licentious novels and pamphlets. The *Mémoires* of Madame de La Guette may well have been mistaken for the insolent productions of Protestant animosity and foreign jealousy which fuelled the Dutch printing presses” (Célestin Moreau, preface to the 2nd edition of the *Mémoires*, Paris, Jannet, 1856).



Scarce memoirs of a 17th-century Amazon, challenging the dynamics of gender in war-torn France.

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

5 MOLIÈRE

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

CHEZ DENYS THIERRY, CLAUDE BARBIN, PIERRE
TRABOUILLET ◊ PARIS 1682 ◊ 9 x 16.50 CM

8 VOLUMES BOUND IN 19TH-CENTURY FULL MOROCCO

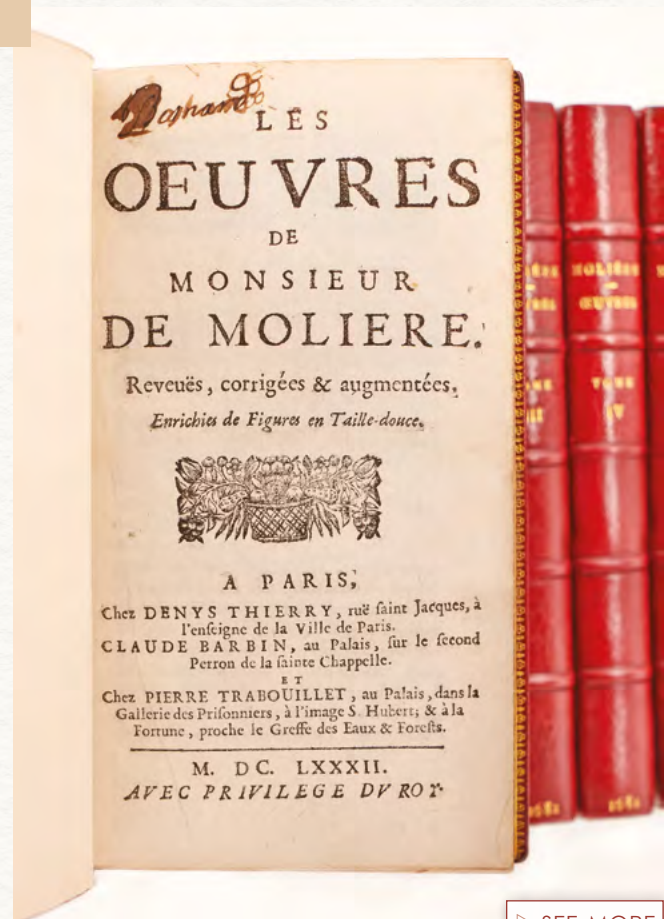
\$ 17,500

First complete collected edition and first illustrated edition. The first edition of *Dom Garcie de Navarre*, *L'Impromptu de Versailles*, *Dom Juan ou le Festin de Pierre*, *Les Amans magnifiques*, and *La Comtesse d'Escarbagnas*. With thirty copper engraved illustrations by Jean Sauvé after Pierre Brassart, 9 of them included in the pagination. 19th-century red full morocco binding, spines with five raised bands, date gilt at foot, double gilt fillets to edges of covers and spine-ends, large inner gilt dentelle, marbled endpapers, all edges gilt. Bindings signed M. Lortic.

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

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

It also reveals numerous faults within the known versions of Molière's final play and masterpiece, *Le Malade imaginaire*, printed after the author's death. "This comedy is corrected from the author's original manuscript and free of all the false additions and presumed scenes inserted in previous editions. And, to highlight this declaration



▷ SEE MORE

even further, they take care to write at the beginning of two scenes in the first act, that the text – actually the entire act – was not Molière's in the previous editions, and that they publish here the author's original scenes."

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

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



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LE

MOLIÈRE
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MOLIÈRE
-
ŒUVRES

TOME
VIII

1682

6 [NICOLAS AUBIN] JAN LAMSVELD

Dictionnaire de marine

[Marine Dictionary]

PIERRE BRUNEL ◊ AMSTERDAM 1702

18.5 x 26 CM ◊ BOUND IN FULL CALF

\$ 7,200

First edition.

Full marbled calf binding, spine with five raised bands and decorated rolls, red morocco title label, boards ruled in blind, marbled paper pastedowns and endpapers, a slight dampstain to corner of first few leaves, a tear to first folding plate and one of the ensign plates not affecting either illustration.

With a frontispiece by Lamsveld and 31 superb plates all hand-coloured except the last two of the ensigns, numerous woodcuts throughout.

Rare first edition of this naval dictionary, the first in France to contain a definition of the yacht (exh. cat. *Loisirs sur l'eau : histoire de la plaisance en France 1640-1940*). **The full-page plates are finely heightened in colours and include ten different vessel types, navigational instruments, diagrams, naval ensigns, details of fastenings**

and construction, and a handsome plate with the arms of the dedicatee.

Nicolas Aubin compiled this Dutch-inspired dictionary during his exile in the Netherlands following the Revocation of the Edict of Nantes. The expertise of Dutch naval construction, benchmark model of the seventeenth century, was thus made available to French sailors and shipbuilders. Each entry provides several Dutch translations, followed by a detailed definition supported by specific examples. As Michel Daeffler observes,

“Through the thorough definitions and the information provided by the numerous construction estimates published in this work, Aubin’s Dictionnaire [sic] de marine is a major source for the study and understanding of European navies at the close of the seventeenth century.”

Although Aubin draws on the dictionaries of Nicolaes Witsen (1671) and Cornelis Van Yk (1687), this publication brings new refinement to the illustrations and adds depictions of measuring instruments. Considerably greater space is given to



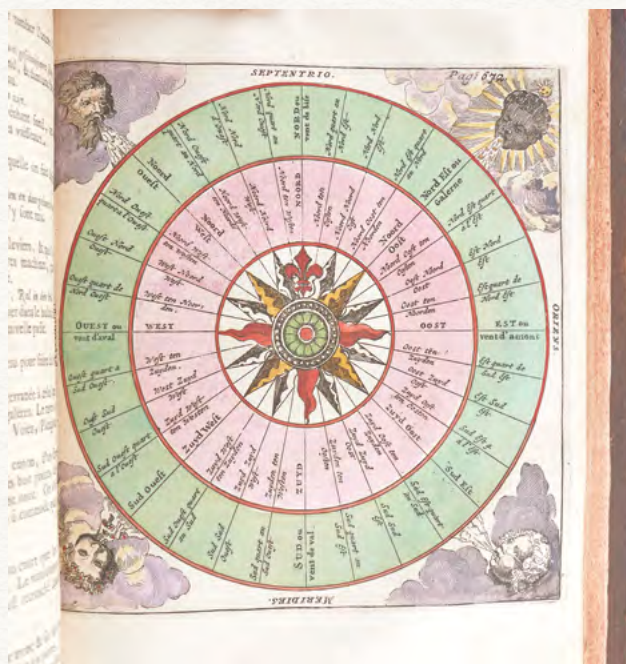
▶ SEE MORE

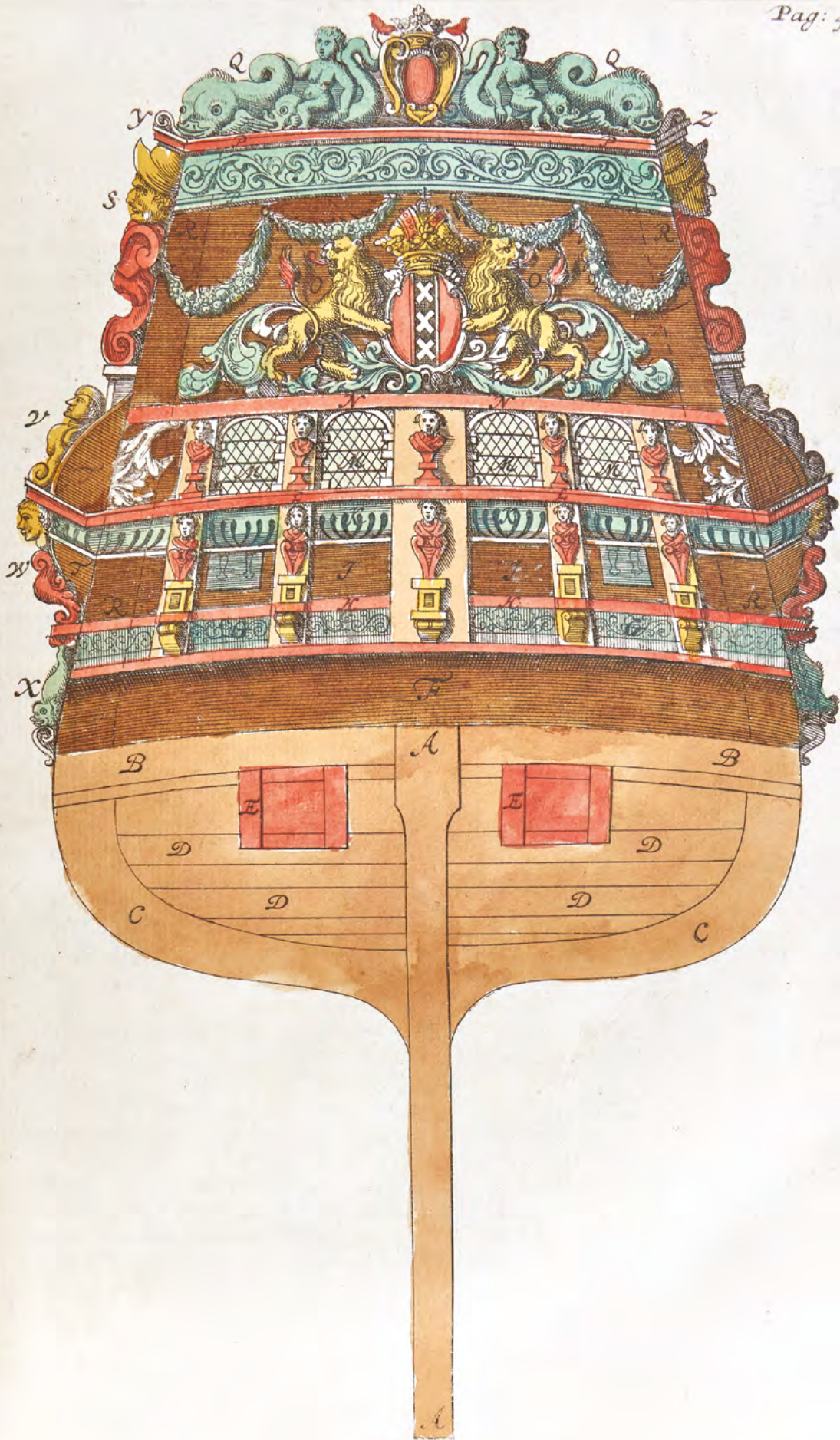
vexillology, with twelve plates illustrating 48 flying ensigns, of which 40 are delicately coloured in the present copy. Van Yk’s dictionary contained none while Witsen included only two plates, their flags depicted without dimensional rendering. Alongside the numerous woodcut vignettes throughout the text, the hand-coloured plates include representations of navigational instruments (quarter-circle of ninety degrees, equinoctial compass, cross-staff, compass and variation compass, equinoctial compass and compass of proportion, nocturnal and mirrored cross-staff), various vessel types (Spanish bark, boyer, fireship also known as a navire sorcier, herring buss, cague, Dutch fluyt, Dutch hooker, Dutch semale, yacht), and finely coloured ship parts (the stern of a vessel bearing the arms of the city of Amsterdam, a ship’s beakhead with a handsome figurehead).

A scarce hand-coloured copy of this indispensable linguistic and technical reference for sailors.

Ownership inscription “Novel” on front free endpaper.

Craig, *A Bibliography of Encyclopedias and Dictionaries Dealing with Military, Naval and Maritime Affairs*, p. 4.







#7 & #8: PHILIDOR'S MASTERPIECE, TWO COPIES FROM THE LARGEST PRIVATE CHESS LIBRARY OF THE GRANDMASTER LOTHAR SCHMID

"Philidor was only 23 years old when the *Analyze* was written. It is a notable work, revealing a singular maturity of judgement in one so young, and it had an instant success, and one far more lasting than that of any other chess book of the kind. Two reissues were necessary in the year of its publication, and many other reprints and editions followed [...]. Since his death the *Analyze* has

been reprinted often: it formed the basis of the first Russian work on chess, and is probably still the best-known work on the subject in France, Spain, and the Spanish-speaking countries of America." (H. J. R. Murray, *A History of Chess*)

7 PIERRE DANICAN PHILIDOR

L'Analyse des Échecs: Contenant Une Nouvelle Méthode Pour apprendre en peu de Temps à se Perfectionner dans ce Noble Jeu [Analysis of the Game of Chess]

N. N. ♦ LONDON 1749 ♦ 12.4 x 20.5 cm

BOUND IN CONTEMPORARY SHEEPSKIN

\$ 12,000

"THE PAWNS ARE THE SOUL OF CHESS": SCARCE FIRST EDITION IN A PRINCELY BINDING

L'ANALYZE DES ECHecs:

Contenant Une

Nouvelle Methode

Pour apprendre en peu de Temps à se Perfectionner dans ce

NOBLE JEU.

Par A. D. PHILIDOR.

Ludimus Effigie Belli. VIDA.



A LONDRES,
L'An MDCCXLIX.

Exceedingly rare first edition. A sole copy in the U.S. (Newberry), out of only five listed on OCLC with the correct first edition pagination (British Library, BnF, Allard Pierson, Lucerne).

True first edition of Philidor's chess book housed in a contemporary armorial binding of a noble chess player: Charles Theodore, Elector Palatine of the Rhine.

Later forming part of the library of famous chess player Lothar Schmid, chess grandmaster and arbiter of the 20th century, who assembled the largest and most prestigious private chess book collection in the world (according to Allan Savage, Caissa's Legacy: The Great Chess Libraries).

Full brown sheepskin binding, boards with the arms of Charles Theodore, Count Palatine of Sulzbach, Prince-electoral and Count Palatine of the Rhine and his wife Elisabeth Auguste of Palatinate-Sulzbach (Guignard, I, p. 122), spine framed in gilt and elaborately gilt tooled with multiple crowned ciphers of Charles Theodore, marbled endpapers and pastedowns, marbled edges, minor restoration to corners and board edges.

Illustrated with a title vignette, one vignette within the text (following the list of subscribers), and a tailpiece. Van der Linde I, 391.

This mythical first edition – some even doubted its existence – features a fruit basket as a title vignette. Despite sharing the same publication date on their title pages, its two known pirate editions bear different vignette designs. A further distinguishing feature of this true first edition is the word "Tems" with a capital 'T' in the title, and its pagination of 170 pages (162 in the pirate edition). The list of 127 subscribers only appears in this edition, which includes the name of chess and snack enthusiast Lord Sandwich who had taken a great liking to the young prodigy. He subscribed for 10 copies and the Duke of Cumberland, to whom the work is dedicated, subscribed for a whopping 50 copies.

The "game of kings," was at that time regarded as an esteemed and demanding intellectual pursuit. The first edition of this work by "the great philosopher of chess" naturally found its place in the library of the enlightened prince Charles Theodore bearing his arms and cipher. The owner even had himself portrayed with a chessboard in a celebrated painting in which he points to an overturned bishop (Bayerisches Nationalmuseum).

Philidor and Charles Theodore's paths doubtless crossed at court in Mannheim

▶ SEE MORE



– Philidor travelled throughout Europe and defeated the greatest chess players of his day in blindfold play – but most probably also in the context of Philidor’s brilliant career as a composer. In his own day Philidor was equally famous as chess-player and as musician. He trained under Camppra and at a very young age wrote motets for both the Chapelle de

Versailles and the Concert Spirituel. Philidor then triumphed in the genre of opéra-comique. Charles Theodore was himself a musician and the driving force behind the rise of the Mannheim school. It was precisely during his reign that the German Western repertoire incorporated French opéras-comiques, including pieces by Philidor himself.

Interesting contemporary annotations challenging one of Philidor’s plays on rear free endpaper.

Provenance: engraved bookplate of Lothar Schmid on front pastedown ; stamp of chess bookseller Julien Guisle on rear free endpaper.

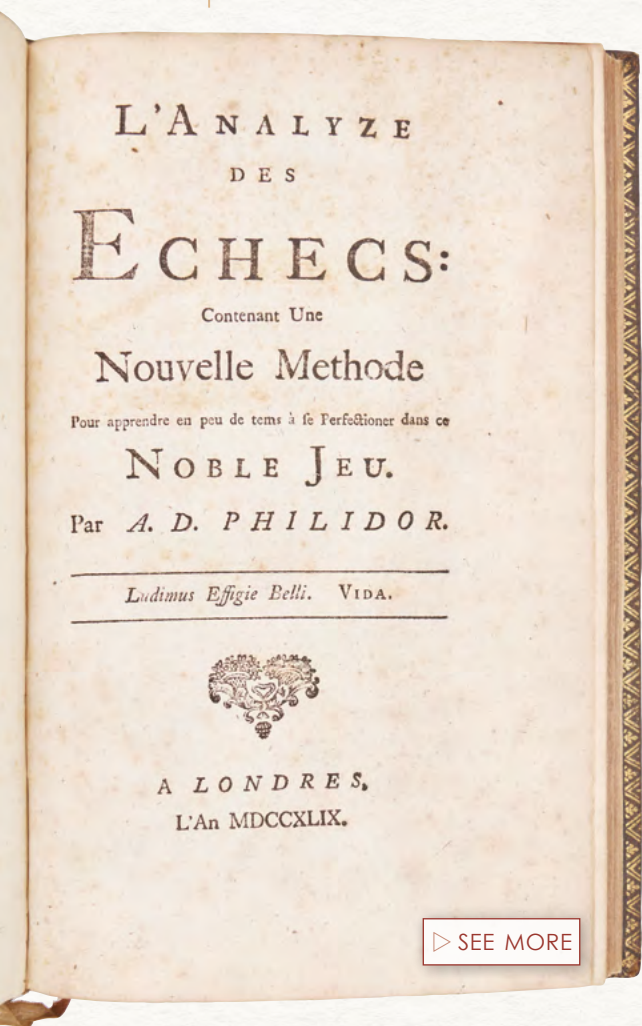
8 PIERRE DANICAN PHILIDOR

L'Analyze des Échecs : Contenant Une Nouvelle Methode Pour apprendre en peu de tems à se Perfectioner dans ce Noble Jeu [Analysis of the Game of Chess]

N. N. ◊ LONDON 1749 ◊ 13.5 x 21.6 CM

BOUND IN FULL MOROCCO

\$ 3,800



▷ SEE MORE

Pirate edition from the same year as the first edition of this bible of chess strategy, published by Philidor at the age of twenty-two.

Full olive morocco binding, dentelle boards framed by a gilt roulette motif, central gilt decoration in mandorla shape composed of a quatrefoil formed by basket-handle motifs richly decorated in gilt inside the lobes, gilt edges, top spine-end slightly rubbed, corners bumped, some rare spots of foxing. **binding attributable to René-François Fétil, pupil of the great Padeloup**, based on numerous tools found on bindings bearing Fétil’s ticket and listed in Giles Barber, *The James A. de Rothschild Bequest at Waddesdon Manor*. Printed Books and Bookbindings, 2013 (DCT 38 “Long, cornet-shaped ornament with a floral top”, FR 16 “pair of fronds with a large double-sided base leaf and two smaller leaves above; plain curl end”).

The greatest chess treatise, in an elegant dentelle binding, from the library of the famous chess player Lothar Schmid, chess grandmaster and arbiter of the 20th

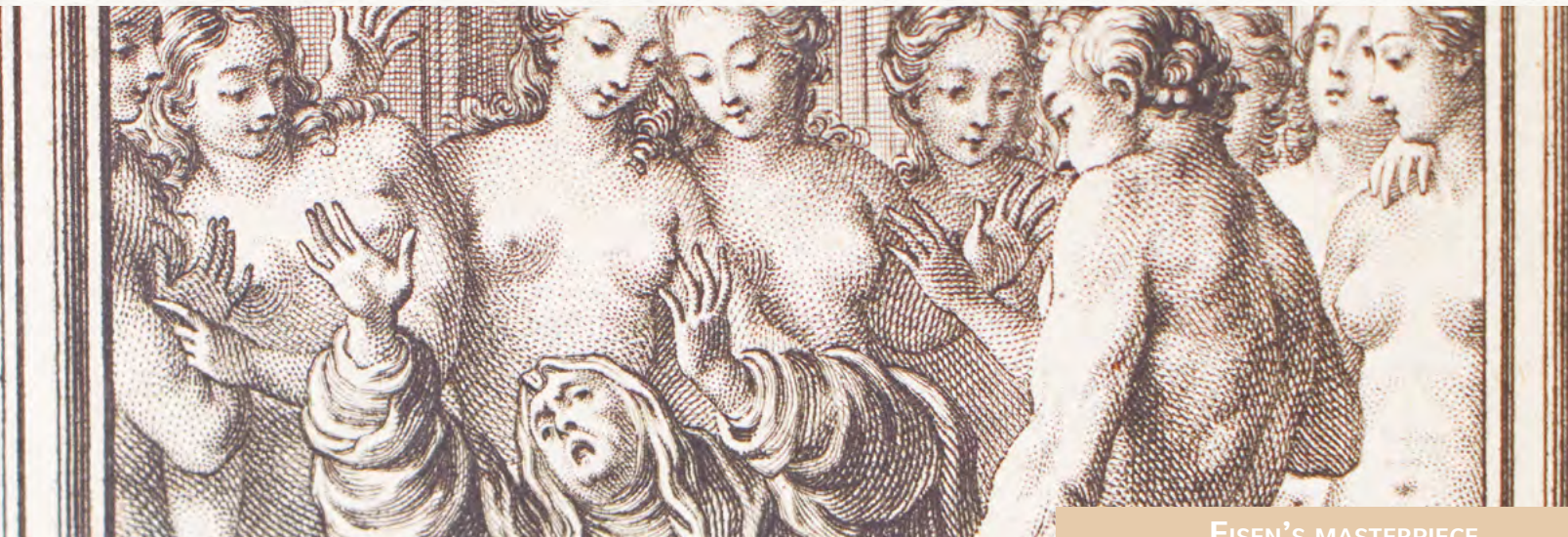
century, who assembled the largest and most prestigious private chess book collection in the world (according to Allan Savage, *Caissa’s Legacy: The Great Chess Libraries*).

This treatise enjoyed immense popularity and posterity: the Belfort library lists, as new French editions, those of Paris in 1803, 1810, 1820, Strasbourg in 1803 and 1812, Philadelphia in 1821, London in 1752, 1773, 1777; in English, the London editions of 1750, 1777, 1790, 1791, 1824, 1830, and Boston in 1826; in German, the Halle edition of 1840 and Gotha editions of 1779 and 1797; in Dutch, the Gravenhage edition of 1786.

This rare pirate edition from the year of the first edition, bearing the same publication year, namely 1749 – MDCCXLIX, is identifiable by its title vignette with two cornucopias instead of a fruit basket, by the word “tems” in the title written with a lower-case “t”, and by the pagination totalling 162 pages (versus 170 for the first edition which contains the list of 127 subscribers).

A rare copy of Philidor’s masterpiece, greatest player of the 18th century, from the library of one of the greatest players of the 20th century.

Provenance: engraved bookplate of Lothar Schmid on the front pastedown.



EISEN'S MASTERPIECE

9 **JEAN DE LA FONTAINE** ILLUSTRATION **CHARLES EISEN**

Contes et Nouvelles en vers

[Tales and Novellas in Verse]

N. N. ♦ AMSTERDAM • [PARIS] 1762 ♦ 12 x 18.50 CM

2 VOLUMES BOUND IN CONTEMPORARY MOROCCO

\$ 10,000

The so-called Fermiers Généraux edition, using the editions of 1685 and 1696 for the text and adding tales by d'Au-treau and de Vergier, present in the 1718 edition.

From an edition of 2,000 copies on vergé de Hollande, the present copy

▷ SEE MORE



is **one of the rare first issue copies in contemporary morocco with uncensored engravings** and a fleuron error on p. 240 of vol. 1, later corrected.

The work has 80 first state illustrations by Eisen, by the foremost engravers of the time (Aliamet, Baquoy, Choffard, Delafosse, Flipart, Le Mire, Leveau, de Longueuil and Ouvrier), two frontispiece portraits (one of La Fontaine by Hyacinthe Rigaud and another of Eisen by Vispré, engraved by Ficquet), as well as six vignettes by Coffard (two title vignettes, two hors-texte at the head of each volume and two at the head of the first tale in each volume) and 53 tailpieces.

This edition was printed at the expense of the tax collectors known as Fermiers Généraux. It stands out thanks to the high quality of its printing and the remarkable illustrations by Eisen (1720-1778), who made this work not only his own masterpiece, but unquestionably one of the masterpieces of 18th century illustrated book production.

Contemporary red morocco, spines with gilt fillets and fleurons (stars), covers with a triple frame of gilt fillets, gilt tooling to edge of covers, narrow inner gilt dentelle framing the marbled endpapers, all edges gilt. A few insignificant spots to the plates in the second volume.

This copy has a few inversions in the order of the plates in volume one, due to binder error.

All plates starkly contrasted are in first issue, and first state before modification of copperplates for reasons of "bienséance" (propriety): the engravings *Cas de conscience* and the *Diable de Papefiguière* are uncovered, as are those of the *Lunettes* and *Rossignol*. The engraving of *Féronde* is avant *Le Bonnet* (first state without a hat), the plate of the *Autre imitation* of Anacréon is avant *La Flèche* (not featuring an arrow), while that of the *Alix malade* has no ornaments on the curtains, like the plate of the *Remède*.

Brunet notes that the plates contained nude elements, which were then hidden by alterations to the two plates.

A very attractive copy in a rare contemporary red morocco binding.

"Among the art and luxury books of the eighteenth century, there is one that stands as a marvel and a masterpiece – the unrivalled example of a book's splendour. This work, the great monument and triumph of the vignette, towering above all the illustrations of its age, is one we have named for every connoisseur who has heard us speak of it: the *Contes* of La Fontaine, in the edition known as that of the Fermiers Généraux, a title they have rightly earned – a true royal book of those last Mécènes [patrons] among financiers, and one of the most beautiful expenditures of the intelligent and sensual Money during the reign of Louis XV." (Edmond & Jules de Goncourt, *Les Vignettistes*, 1868)

MORE THAN 700 ENGRAVINGS:
THE “LITTLE OUDRY” IS A GIANT OF 17TH CENTURY ART



▷ SEE MORE

10 JEAN DE LA FONTAINE ILLUSTRATION ÉTIENNE FESSARD

Fables choisies [Selected Fables]

L'AUTEUR, DURAND, PRAULT, DES LAURIERS

PARIS 1765-1775 ◊ 13.3 x 20.3 CM

6 VOLUMES BOUND IN CONTEMPORARY MOROCCO

\$ 14,000

Celebrated edition entirely engraved both images and text, richly illustrated with 6 engraved titles, a frontispiece and an engraved half-title for volume I, together with 243 figures, 473 vignettes and tail-pieces engraved by Fessard.

The illustration of the first three volumes is the work of Monnet, and in the last three by Fessard after Bardin, Bidault, Caresme, Desrais, Houel, Kobell, Le Clerc, Leprince, Louterbourg, and Meyer. The text is entirely engraved by Montulay and Drouet within decorative borders.

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

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

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

Provenance: modern bookplate with the monogram AMF on front free end-leaf of the first volume.



▶ SEE MORE

AN OUTSTANDING COPY IN UNIFORM BINDINGS

11 JEAN LE ROND D'ALEMBERT DENIS DIDEROT

*Encyclopédie, ou Dictionnaire raisonné
des sciences, des arts et des métiers*
[Encyclopaedia, or a Systematic Dictionary of
the Sciences, Arts, and Crafts]

PELLET • CHARLES-JOSEPH PANCKOUCKE • JOSEPH-
BENOÎT DUPLAIN • SOCIÉTÉ TYPOGRAPHIQUE DE NEUCHÂTEL
IMPRIMERIE DE J. F. BASSOMPIERRE ◊ GENEVA • LYON
NEUCHÂTEL • TRÉVOUX • GRENOBLE ◊ 1777-1779
20.6 x 26.5 cm ◊ BOUND IN CONTEMPORARY SHEEPSKIN

\$ 30,000

First quarto edition, complete with all volumes and plates, commonly referred to as the "Third Edition" of the Encyclopédie, and also known as the "Encyclopédie de Pellet" or "Encyclopédie de Lyon" or "Encyclopédie du Lac" by Simon-Nicolas-Henri Linguet.

Full marbled and polished brown sheepskin contemporary bindings, spines with five raised bands and four gilt compartments decorated with pomegranate gilt tools, two gilt decorative rolls at foot, title and volume lettering-pieces in red and green morocco, boards twice framed in blind, board edges gilt, all red edges, marbled pastedowns and endpapers.

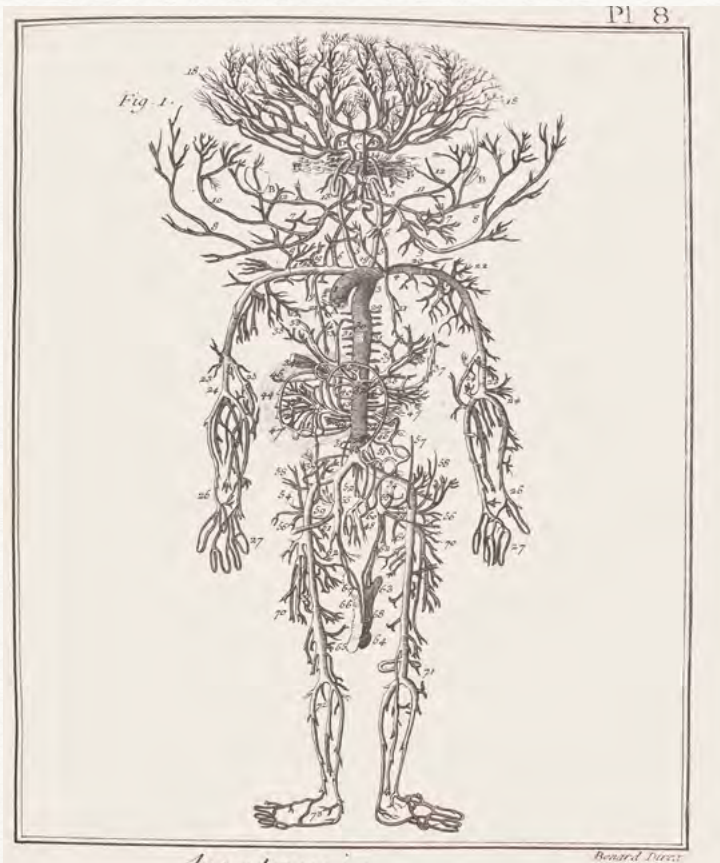
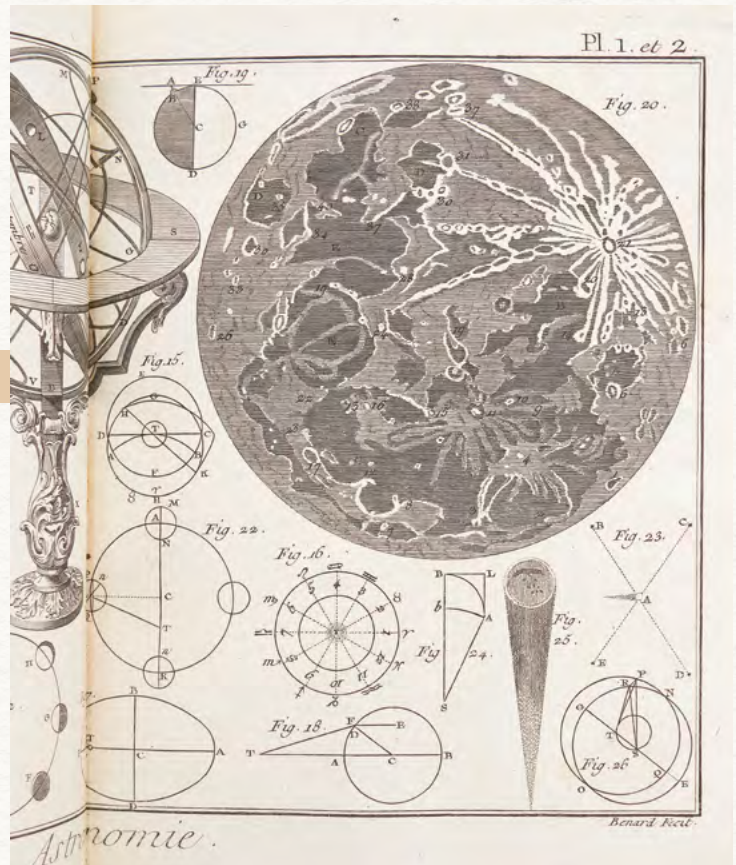


AND THEN THERE WAS ENLIGHTENMENT

Discreet restorations to a small number of spine-ends and joints, a few minor and scattered scuffs to boards and corners, a scratch to the spine of four volumes; minor signs of wear, in no way affecting the exceptional condition of these 39 volumes in uniform contemporary bindings.

Occasional foxing and scattered stains, a few gatherings bound in duplicate, one complete gathering bound in reverse in volume 32 (pp. 743 to 738). Pagination errors which are usual to the Pellet edition, with no missing leaves (including the absence of a half-title in volume 15, page jumps in volume 34, and typeface variations on titles and half-titles, common to all copies of this edition). A few pencil annotations in volumes 11 (pp. 19 and 998), 12 (p. 453), and 33 (pp. 591-593) at the article on tolerance.

Copy complete with all 593 plates illustrating the most democratic edition of the *Encyclopédie*: 220 in the first plate volume, 197 in the second, 171 in the third, 2 horological plates at the end of volume 36, and two portraits of Diderot and d'Alembert at the head of the first two volumes, drawn by Charles-Nicolas Cochin and engraved by Louis-Jacques Cathelin. Numerous plates, bands and culs-de-lampe engraved by Grimer, Robert Bénard and Antoine-Jacques Richomme.



4,225 copies of the first folio edition of the 'Encyclopédie' were printed between 1751 and 1772. Following this publication, two further editions appeared in rapid succession.

A first folio reprint

between 1771 and 1776 appeared in an issue of 1,250 copies at a lower subscription price. It was not until the first quarto edition, published by Pellet (1777-1779), that the 'Encyclopédie' achieved true commercial success. More manageable in format and considerably less expensive, its 8,011 copies directly competed with the folio editions. Pellet, a Swiss printer-bookseller, served merely as a figurehead for a vast commercial enterprise spanning two countries and some six cities (Paris, Lyon, Neuchâtel, Geneva, Trévoux and Grenoble) under the direction of three booksellers: Charles-Joseph Panckoucke, Joseph-Benoît Duplain and the Société Typographique de Neuchâtel.

An outstanding copy in contemporary bindings, in exceptionally fine and rare condition, of the first quarto edition of the 'Encyclopédie', complete with its 36 text volumes and 3 plate volumes.

“FAREWELL, MY DEAR – A TERRIBLE STORM IS BREWING,
AND MANY BETRAYALS MAY BE AFOOT.”

12 MARQUIS DE LA FAYETTE

Unpublished autograph letter: “I have been engaged in the revolutionary cause for fifteen years. I am resolved to conquer or perish in its service.”

METZ LE 4 [JANUARY-FEBRUARY 1792]

11.50 x 17.10 CM ◊ ONE BIFOLIUM

\$ 11,500

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

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

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

Lafayette is most likely addressing Marie-Charles-César de La Tour Maubourg, whom he called “my intimate friend, my brother in friendship, in arms, and in revolution” (letter to Dietrich, 12 November 1791). Maubourg served under Lafayette with his brothers at the declaration of war and commanded the vanguard of the Army of the Center in 1792, before emigrating with him in August.

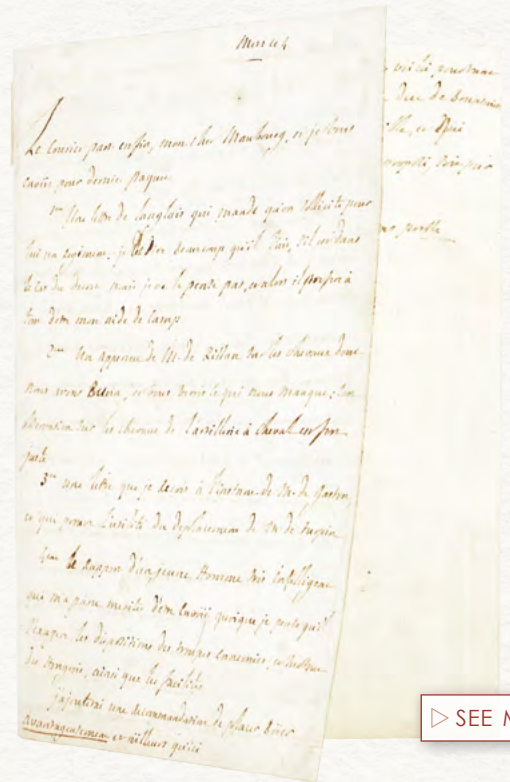
In December 1791, shortly after arriving at his Metz headquarters, Lafayette imposed a strict disciplinary order on the Army of the Centre. The situation was dire, owing to the emigration of most officers, the ill will of those who remained,

and the consequent breakdown in oversight. Though devoted to the welfare of his troops, Lafayette, a staunch constitutionalist, remained engaged in politics: he had sent to Minister Dumouriez a memorandum in which he pledged his support to the Girondin ministry, on condition that it uphold the laws, the dignity of the monarchy, the constituted authorities, and religious freedom.

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

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

In America, he had indeed displayed keen insight and sound judgment in the military affairs of the Independence, particularly during the Virginia campaign. It is known that he drew lessons from these battles by creating infantryman units to cover the main infantry – and indeed he informed George Washington of these preparations. He took care to organise light cavalry artillery units, following the Prussian and Aus-



▷ SEE MORE

trian model, and specifically referred in his letter to an “**observation on the horses of the horse artillery**” included in the reports he had forwarded to La Tour-Maubourg. Among them is a report from a “**young intelligent man who seemed to me worthy of being sent, although I believe he overstates the disposition of the enemy troops, especially the Hungarians**”.

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

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

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

13 GRACCHUS BABEUF

Unpublished autobiographical manifesto by a revolutionary and legendary pioneer of Communism

[AUGUST 1791] ♦ 18.1 x 23 CM

3 PAGES 1/4 ON 3 LEAVES

\$ 11,500

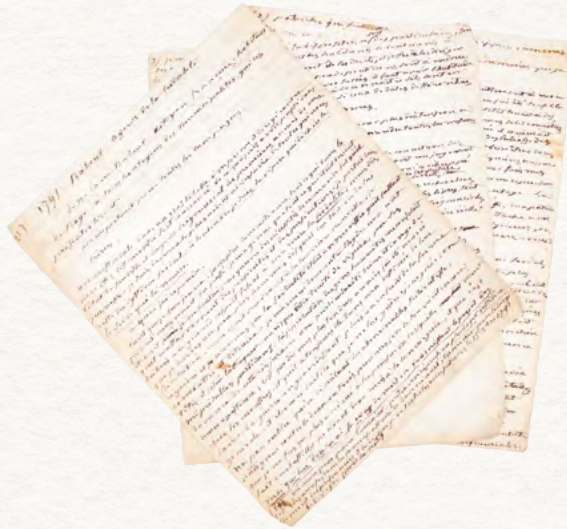
Autograph manuscript signed by Gracchus Babeuf. Three pages on three leaves and nine lines (on the verso of the first leaf). **He still writes under the name François-Noël and Camille on the first leaf** (“F. N. Cam. Babeuf citoyen français”). Autograph pagination in the upper left corner of each leaf. Minor marginal tears not affecting the text, occasional foxing, slight horizontal center fold.

This long discourse is one of the first significant documents in which Babeuf, the Marat of Picardy and precursor of communism, speaks about himself after defending the rights of peasants and workers since the beginning of the Revolution. In this veritable revolutionary credo, Babeuf replaces the rejection of Satan with that of the aristocracy and its works. He intends to prove that his past as a feudiste (whose work consisted in reconstituting or recovering the deeds by which lords could claim to collect from peasants rights that had fallen into disuse) paradoxically makes him the most qualified to abolish property privileges – ultimately achieving an early version of communism Babeuf was adamantly advocating for.

“Feudality is nothing but a system of slavery and tyranny; my homeland wishes to be free, it must preserve nothing of what relates to such a regime. Recently, speaking to me of the former lords, I was asked very seriously this question: – do you renounce them? – yes, I replied, I renounce them and forever.”

Babeuf recounts his revolutionary conversion in this biographical memoir. Another version is known, of which his biographer Advielle had only cited extracts or paraphrased passages (*Histoire de Gracchus Babeuf et du babouvisme*, I, pp. 92-94). The present manuscript, possibly a draft, is in all likelihood unpublished and does not appear in the

Inventaire des manuscrits et imprimés de Babeuf by Daline, Saitta and Soboul, which cites a manuscript bearing the same title but with a different collation (probably the one cited by Advielle).



This manifesto was written in response to an attack by Pierre Tournier, a member of the clergy, who had denounced Babeuf for having led a campaign of defense and support for the peasant revolt of Davenescourt. The château of Davenescourt, property of the Countess de la Myre, had been invaded by villagers in a “sudden explosion of peasant anger pushed to its limit by the manifest excesses of a very marked seigneurial reaction, combined with noble disdain: ‘I will make you eat the straw from your shoes’ the countess dared to say to her serfs” (Jacques Foucart-Borville).

Babeuf, who had been responsible for drafting the *Cahiers de doléances* since the Estates General, wrote numerous petitions in defense of peasant rights, particularly in favour of those present during the Davenescourt riot. Angered by this disruptive republican, Tournier who was close to the countess, had penned a libel dated July 1791 signed Gouy de la Myre, a “**filthy pamphlet [that] showers me with every insult in**

the language; only the truth offends, I merely replied to him verbally” begins Babeuf in the manuscript. Tournier “**showed himself greatly angered that after having spent the early years of my youth in the state of feudiste and seigneurial agent, I became the most ardent adversary of all that remains to us of the feudal system, according to him I am the viper that tears the breast that nourished it”**.”

Although complicit in feudal-seigneurial exploitation in Picardy, it was through this very position that he came to know and understand the social reality of these countryside areas.



He first recounts his awakening:

“As long as I was young, I accepted without reflection everything that came to us in the present from the past: I imagined that everything that existed had to be and I did not doubt that one of the necessities of this world was that there should constantly be persecuted and persecutors [Advielle cites in the variant manuscript: “absolutely necessary that there be persecutors and persecuted”].

One cannot help but think, reading this picture of the French monarchy, of that famous phrase from the *Communist Manifesto* describing class struggle: “Freeman and slave, patrician and plebeian, lord and serf, guild-master and journeyman, **in a word: oppressors and oppressed**”. Babeuf continues, in the style of Robespierre:

“I therefore at first bore great filial respect to my mother feudality, but as soon as I became somewhat more of a man [...] I thus armed myself against the hundred-headed hydra, and I dared to attack it, at the risk of being called a viper by despicable partisans”. His first great experience of revolutionary struggle would be his fierce participation in the Picard agrarian movement during the years 1790-1792.

A REVOLUTIONARY AT WORK

One can already see in his work the same impulse that would trigger his famous conspiracy. In both cases, it involves relentlessly pursuing the application of revolutionary principles:

“When the decrees relating to the feudal regime were issued, I regretted not seeing a more complete, more genuine, less equivocal, less illusory abolition, I would have wished that full satisfaction had been given to this principle: the land must be free like the men who inhabit it.”

The text sketches the *communist* measures of the Equals, which would become fundamental pillars of socialism summarized by that well-known adage: “from each according to his abilities...” and taken up by Marx in his *Critique of the Gotha Programme*. It is precisely his

abilities as a feudiste that Babeuf offers here to his fellow citizens:

“I place myself from now on at the disposal of either individuals or entire communities [...] and I offer to guide them in their proceedings, on which few practitioners are able to enlighten them, since to do so successfully, one must be accustomed to deciphering old deeds, be capable of recognizing whether they are in good and due form”. This proposal is part of a two-point program written in the final part of the manuscript: the first urges peasants to “be on guard against the ruses and subterfuges used by former lords to evade the laws requiring the production and verification of their deeds” and the second announces Babeuf’s legislative project, as a patriotic writer in the service of the public:

“With this aim I am preparing a major work in concert with deputies of the national assembly, which they will

submit to the judgment of the legislative body, it involves – 1° rectifying everything that escaped the members of the feudal committee, which issued the decrees relating to feudality – 2°) determining based on historical research conducted rather in archives than in books, [...] – 3°) proposing decrees that will pronounce their real abolition”.

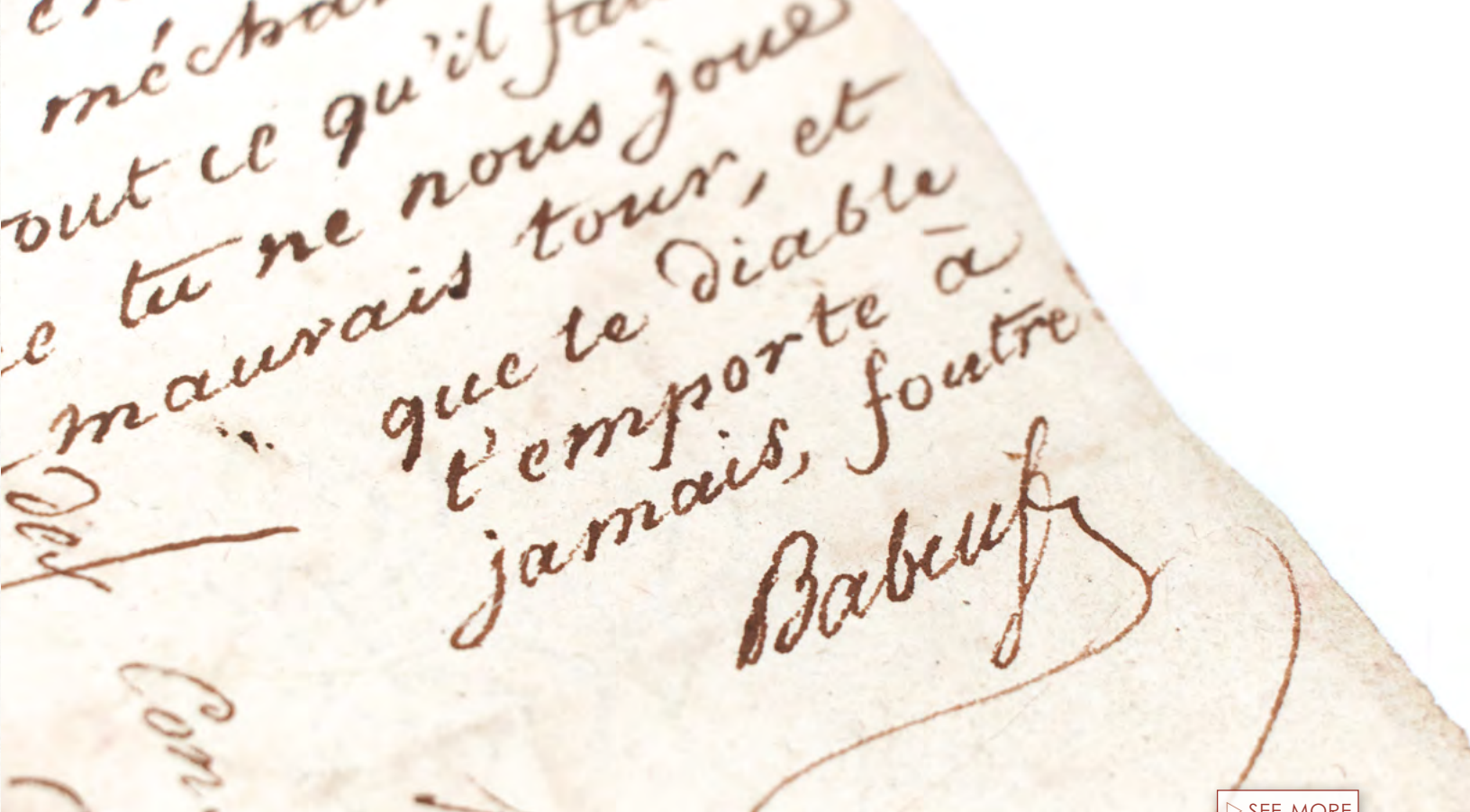


A poignant manifesto coupled with a plan of attack for the abolition of privileges, by the hand of one of the most emblematic activists and political figures of the Revolution: “as soon as the dawn of the Revolution shone, my mind opening to the new light, I looked and recognized that feudality was a monster that had to be fought and destroyed”.

**“IF I AM A VIPER, UNLESS I AM AN ENEMY OF THE PEOPLE, ONE
COULD CONCEIVE THAT I AM A BENEFICENT VIPER”**



▶ SEE MORE



▷ SEE MORE

A RABELAISIAN LETTER BY THE “MARAT OF PICARDY”

14 GRACCHUS BABEUF

Signed autograph letter: “We have thoroughly outwitted that foul, aristocratic creature”

8 PLUVIÔSE [27 JANUARY] [AN II (1794)]

2 PAGES 1/2 ON A BIFOLIUM

\$ 8,000

Autograph letter signed by Gracchus Babeuf, dated 8 Pluviôse [Year II] (27 January 1794). Two and a half pages on a reused bifolium, the letter written around an earlier inscription by Babeuf: “Histoire des Conspirations et des Conspirateurs du Département de la Somme ; Qui comprend celle des Persécutions et des quatre Procès criminels intentés, depuis 89, à un second Marat, son émule dans le Département”.

Published (except for the title *Histoire des Conspirations...*, omitted in the description of the letter) in Victor Advielle, *Histoire de Gracchus Babeuf et du babouvisme d'après de nombreux documents inédits*, vol. I, 1884, pp. 101-102.



An extraordinary torrent of curse words by the revolutionary and pro-

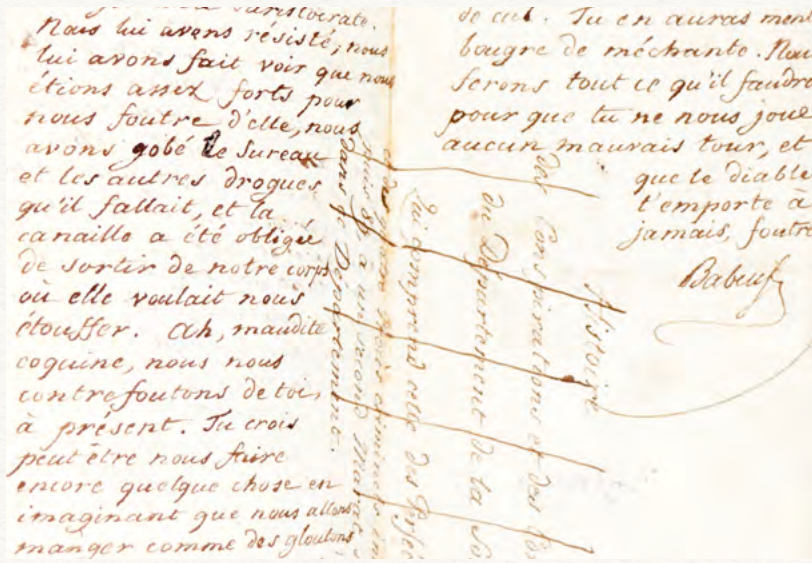
to-communist Gracchus Babeuf to his eldest son, who would later help spread his ideas. Babeuf writes on a reused leaf bearing the full title of one of his lost works hitherto known only in part: “History of the Conspiracies and Conspirators of the Department of the Somme; Comprising that of the Persecutions and the Four Criminal Trials Brought, against a Second Marat, his Emulator in the Department, since ‘89”.

“8 pluviôse [Year II]. The great joy of little Emile’s father. To see that the damned pox is clearing off faster than it came, and leaving my child in peace. His [My] good advice to the little survivor so that the blasted thing does not come back from stuffing himself, and so that he does not stick his fingers so much into the cursed pustules, making himself uglier than a filthy backside. **Ah! damn it, I said all along that the blasted smallpox had only a few more days to torment you.** That cursed illness meant to drag you into the grave. What a damned sight you would have made. **But we have thoroughly outwitted that foul, aristocratic creature. We stood our ground, showed her we were strong enough to care nothing for her; we swallowed the elderberry and all the other remedies required, and the wretch was forced to leave our body, where she meant to stifle us. Ah, accursed jade, we care not a damn for you now. You may think to trouble us still by imagining that we shall eat like gluttons before you are quite in the devil’s hands, or that we shall scratch ourselves to look uglier than any sorry cur.** You lie through your teeth, wicked brute. We shall do all that is needed to keep you from playing us any further tricks, and may the devil take you forever, damn it. Babeuf”

Robert Babeuf (called Émile in homage to Rousseau's essay on education) was eight and a half years old when he received this letter from his father. Babeuf understood the social stakes of education and was an attentive tutor to his eldest son, who was to belong to an entirely new generation of citizens. In early 1794, Emile received from his father — then imprisoned in Paris — lessons in pedagogy, morality, and spelling, all in an affectionate tone.

The present letter alone displays this utterly singular style in Babeuf's writings, riddled with insults and drawing an explicit analogy between the nobility and the smallpox afflicting his son. It is also one of the very few letters to his son not in Moscow or in the archives of the Somme.

This astonishing torrent of words has often been likened to the style of Père Duchesne, the newspaper of the sans-culotte Jacques-René Hébert, whose influence Babeuf shared at this time. The letter was written just weeks before Hébert's downfall, which led him to the guillotine on 4 Germinal Year II (24 March 1794). Imprisoned, Babeuf escaped the purge of the Hébertistes before being released in July. Noël Charavay, autograph dealer and leading specialist



on Babeuf, held that Emile acted as his father's messenger when Babeuf felt himself under surveillance: **this letter so unlike the benevolent advice Babeuf usually sent his son could therefore have been coded and bear a hidden meaning.**

A SECOND MARAT

Denouncing the grain-monopolists of Picardy, Babeuf had already been imprisoned three times before once again finding himself in the Parisian gaols. His unwavering support for peasant and workers' revolts had won him many enemies and spurred him to prepare a major defence memorandum recounting his long struggle for fiscal equality and the rights of rural communities in Roye and Bulles. **As Alfred Espinas notes, "It was during Year II that Babeuf's attention began to turn to the idea**

of conspiracy. One of his biographers claims to have seen, ready for the press, a manuscript of an *Histoire des Conspirations et des Conspireurs du département de la Somme*, which Babeuf is said to have written at this time." Might this notion of conspiracy have led to Babeuf's own uprising against the Directory, the famous Conspiracy of the Equals?

Contrary to Advielle, who claimed to have seen "the manuscript prepared for printing" of this work, scholars agree that the text remained unfinished. **The present letter is, in all likelihood, the only document to bear the full title of this work that never saw publication. Babeuf had written it on the leaf before crossing it out entirely when re-using the paper to write to his son. No biographer has cited the second part of this title:** "Qui comprend celle des Persécutions et des quatre Procès criminels intentés, depuis 89, à un second Marat, son émule dans le Département". In this unpublished part, he adopts yet another epithet, that of a "second Marat" resurrected and ready to carry forward the fight for sacred equality.

The most provocative letter ever written by Gracchus Babeuf, in a deliberately 'exaggerated' Hébertiste tone, preserving the trace of an unfinished work.

15 MARIE-ANNE BABEUF [MARIE-ANNE-VICTOIRE LANGLET]

Autograph letter signed: "it has been forty-three days since have been here without being questioned"

PARIS 23 PLUVIÔSE AN IX [12 FEBRUARY 1801] ◇ 11 x 16.5 CM ◇ 3 PAGES ON A BIFOLIUM

\$ 2,800

Autograph letter signed "ta merre femme Babeuf" by Marie-Anne Babeuf, addressed to her son Émile. 3 pages on a bifolium.

An exceedingly rare and unpublished letter written from prison by Marie-Anne Victoire Babeuf (née Lan-

glet), a revolutionary and wife of the celebrated leader of the Conspiracy of Equals, Gracchus Babeuf.

This appeal from a modest chambermaid turned political activist dates precisely from a period of her life about which almost nothing is known.

For want of sources, few of Babeuf's biographers have concerned themselves with the fate of this woman, remembered only as a wife and then a widow. This disillusioned letter to her son is one of her very few known letters after her husband's execution.

The daughter of a humble ironmonger from Amiens, Marie-Anne was twenty-six when she married the famous forerunner of communism and “formalized a partnership that would be exceptional in any age for its mutual respect and profound loyalty.” (Laura Mason, *The Last Revolutionaries*). She played an active role in Babeuf’s revolutionary activities, distributing and managing subscription campaigns of his journal *Le Tribun du Peuple* alongside her son Emile, the recipient of this letter. Against a backdrop of food shortages, rising prices, and mounting repression of the sans-culottes, Marie-Anne tirelessly denounced the betrayal of the ideals from 1793, notably the principle of equality and the right to subsistence.

On charges of complicity, the Thermidorian government sent her to the Petite Force, a prison for female criminals and women of ill repute, where “they deprived her of food to force her to reveal her husband’s hiding place. But they had underestimated their prey. The tribune’s wife was as resolute as the tribune himself and gave up nothing” (Laura Mason). **She shared her husband’s convictions whose Conspiracy of Equals also encompassed the equality of the sexes: “Let your wives take part in the affairs of the nation; they are capable of more than one might think for its prosperity” Babeuf had proclaimed in a essay on equality and women’s political rights.** Marie-Anne’s involvement came at immense personal cost: she lost a child to hunger, and managed clandestine communication with the babouvists during her husband’s repeated imprisonments which also forced her to work odd jobs to support the household.

In 1796, the Directory executed Babeuf and dismantled his Conspiracy of Equals; by 1801, Bonaparte was moving to eliminate what remained of the Babouvist circle. The royalist assassination attempt known as the “machine infernale” affair provided a pretext to incriminate the republican and neo-Jacobin left. Marie-Anne, by then working as a street hawker of clothing and trinkets in Paris, was still active in the movement and was arrested along with dozens of other former companions

of Babeuf. This letter dates from this second detention, held this time at the prison des Madelonnettes, as indicated in her manuscript heading. Her confinement proved considerably longer than the first: **“So you do not know that it has been forty-three days since I have been here without being questioned”** she writes in erratic spelling, imploring her sixteen year old son Émile to come to her aid.



▷ SEE MORE

Marie-Anne literacy has been a matter of scholarly debate. Even Babeuf claimed his wife couldn’t read or write to protect her from police repression. Yet this letter and the few others we know of attest to the contrary. Betraying her humble origins, they are “ill-written, riddled with errors, in a simplistic spelling” (Legrand, *Babeuf et ses compagnons de route*).

The present letter is wholly consistent with this phonetic style, like that of many poor women of the time who had little access to education. The couple left behind fragments of their correspondence. Far more letters from Babeuf to his wife survived than her own replies. After her husband’s execution, according to Robert Legrand, **only four letters in Marie-Anne’s hand are known to survive until her own death** (which probably occurred sometime after 1840). This letter takes its place

among an exceptionally limited corpus of manuscripts, which remain the only direct sources into the life of this egalitarian militant.

She owed her imprisonment to none other than Joseph Fouché in an ironic twist of fate since Fouché had counted for a time among Babeuf’s circle. But Babeuf had swiftly denounced his machinations after Fouché had attempted to corrupt him. **After the Revolution, eager to demonstrate his newfound loyalty to Bonaparte, Fouché himself made the list of Babouvist suspects to be imprisoned, on which Marie-Anne’s name appeared.** In this letter she nonetheless charges her son to seek help from the very man who imprisoned her:

“Go and see Minister Fouché, and ask him to whom you must apply to find out why I have been thrown in here without knowing why. I want you to write me the truth, for every letter you have written me until now has been altogether worthless [...] so you would have me rot here without knowing why” Her young son Caius, born just months before Babeuf’s execution, shared her cell. One can only imagine her state after more than a month of confinement with an infant without any information. Babeuf’s biographers who mention her misfortunes do not record the date of her release – **only this letter sheds some light on this episode of political repression she endured.** But the persecution did not end there: in June 1808, her home was searched during the first conspiracy of General Malet. The police seized her papers along with those of Émile. After this final episode, nothing further is known of her life which did not spare her the deaths of two of her sons, one during the fall of Paris in 1814, the other by suicide in 1815.

Scarce letter by a neglected Revolutionary and egalitarian militant, addressed to her son who later disavowed her origins and attempted to rewrite his family’s history: “It is false that my mother was a chambermaid” wrote Emile who had been renamed by his father after Rousseau’s celebrated treatise on education.

16 ANONYMOUS

Complete Set of Playing Cards: *La Dot* [The Dowry]

[1820-1850] ♦ CARDS: 5.7 x 9.2 CM; SLIPCASE: 6.3 x 9.9 CM

36 CARDS WITH ORIGINAL SLIPCASE

\$ 1,100

Extremely rare card game from the 1820s-1850s, comprising 36 cards on thick paper, complete with its 33 hand-coloured character cards, and three engraved cards entitled *Le Consentement*, *Le Contrat*, and *La Demande*. The set is housed in its original blue pasteboard slipcase, with a hand-coloured engraved label pasted on the upper cover reading "La Dot". Extremities of the case rubbed, one side of the case lid split. Minor foxing to the cards, which are otherwise in remarkable condition.

Humorous piquet game, known as the "Jeu de la Dot" (Dowry Game) or "Jeu de la Mariée" (Bride's Game), with character cards depicting an entire wedding procession finely hand-coloured in watercolour: the groom and bride, their parents, their witnesses, the notary, the priest, the verger, the musicians, the haberdasher, the beggars, etc. We have been able to locate only one other copy, at the British Museum. Another version of the game, more crudely executed, features a representation of an ordinary playing card in the upper left corner of

each card encroaching somewhat on the portraits of each character (Georges Martineau collection, BnF). According to the British Museum, "Accompanying the series is a description of the game which is entitled "La Dot Nouveau Jeu de Société". Each player must have twenty counters, and be supposed to represent one of the various persons engaged in the ceremony: e.g. *le Prétendu*, *la Prétendue*, *le Père*, *la Mère*, *le Cure*, *le Bédeau*, and others. Of these counters the players contribute according to circumstances to the *Corbeille de Mariage*. *La Prétendue* a nicely designed and executed demoiselle has *La Demande* made in reference to her as follows:

*A young man well-born, of agreeable
[feature,
Desired to be joined to this charming
[creature;
They say he would take her with no
[portion, 'tis true,
Yet it is always wise to endow what is
[due. (Translation our own)*

The above demande is engraved on a distinct card as are likewise *Le Consentement* and *Le Contrat*. The last card exhibits a table of *Refrachissemens*



and the importuns [unwanted character cards] which remain in the players' hands at the end of the game do not pay" (Willshire, *A Descriptive Catalogue of Playing and other Cards in the British Museum*, 1876, F 97).

This outstanding collection of satirical cards echoes contemporary writings, notably those of Balzac, celebrated chronicler of the turpitudes of the matrimonial institution. Like this game where the characters contributing or subtracting to the dowry (*les importuns* i.e. the unwanted ones) are depicted on the cards, Balzac's "Physiology of marriage" and "Marriage Contract" in particular, stage comical situations where marriage ultimately amounts to a sordid financial transaction.

"AND SO AT THE MOMENT THERE REMAINS NO MATTER FOR LAUGHTER IN FRANCE BUT MARRIAGE" BALZAC



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▷ SEE MORE

FIRST EDITION,
IN CONTEMPORARY BINDING,
OF ONE OF THE RAREST
AND MOST SOUGHT-AFTER
ROMANTIC NOVELS

17 STENDHAL

Le Rouge et le Noir
Chronique du XIX^e siècle
[The Red and the Black,
A Chronicle of the 19th Century]

A. LEVAVASSEUR

[PARIS] 1831 ◊ 14 x 22 CM

2 VOLUMES BOUND IN CONTEMPORARY CALF

\$ 70,000

First edition, untrimmed with wide margins, very rare and highly sought-after (see Clouzot). Some occasional foxing.

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

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



A very rare and desirable copy, entirely untrimmed and preserved in a handsome contemporary binding – an even rarer feature. As noted by Clouzot: "Contemporary bindings are most often rather plain; one should not be overly particular regarding their quality."

▶ SEE MORE



EXCEPTIONAL ROMANTIC
CHEF-D'ŒUVRE IN A ROMANTIC BINDING

18 STENDHAL

La Chartreuse de Parme
[The Charterhouse of Parma]

AMBROISE DUPONT

PARIS 1839 ◊ 13 x 21.7 CM

2 VOLUMES BOUND IN SHAGREEN WITH CUSTOM SLIPCASE

\$ 42,000

First edition, printed on thick wove paper.

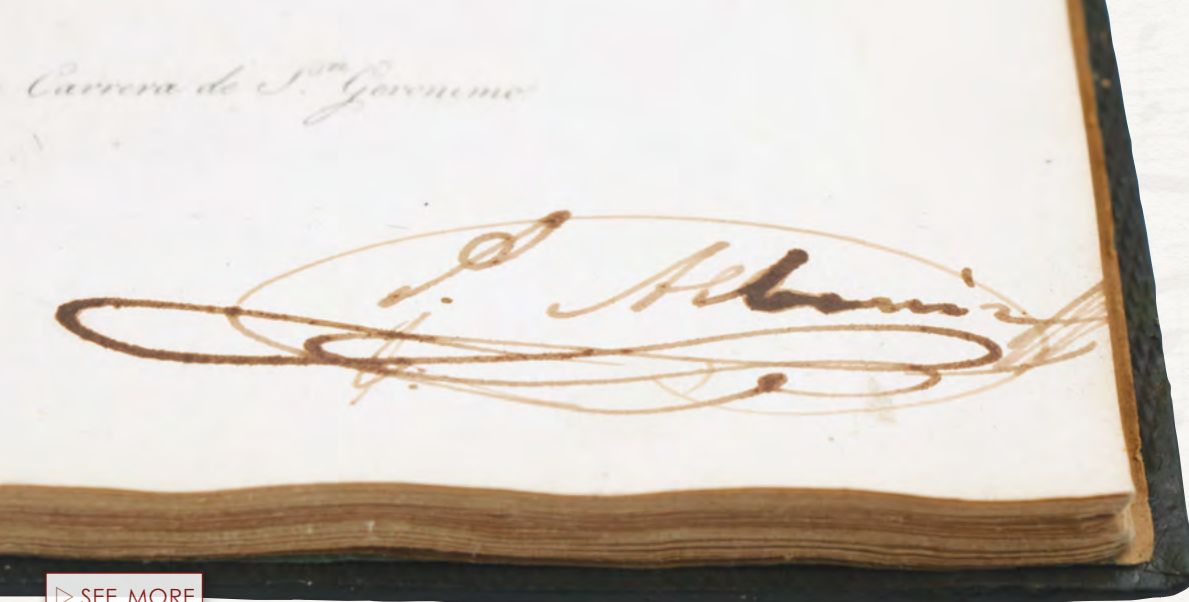
Bound in contemporary half brown shagreen, flat spines decorated with black typographic motifs, marbled paper boards, hand-marbled endpapers and pastedowns, modern slipcasing edged in brown morocco with matching marbled paper sides and olive-green felt lining. Some occasional foxing, a note "Henri Beyle" in black ink at the upper cor-

ner of the title page of the first volume, without the final catalogue leaf at the end of the second volume, small corner restorations to four leaves of the first volume.



Very rare and extremely sought after. Usually quite simply bound at the time. Often foxed" (Clouzot). "This work is of great rarity in fine condition" (Carteret).

A handsome and very rare copy, large-margined and attractively bound at the time, of this masterpiece by Stendhal – rarer still than *Le Rouge et le Noir*.



▷ SEE MORE

19 PEDRO ALBÉNIZ • CARLO CZERNI [CARL CZERNY]

Reunion of 6 romantic works for piano forte: Recreaciones Utiles – Variaciones Brillantes – Fantasia Elegante... de la opera I Puritani – Lucia di Lammermoor – Fantasia brillante... de la Opera Lucia di Lammermoor – Fantasia Brillante... sobre motivos de la opera Lucrezia Borgia

MADRID [1830-1845]

27 x 33.5 CM

BOUND IN SHAGREEN

\$ 4,200

A rare and remarkable sammelband of six musical scores for pianoforte: four by the Spanish composer Pedro Pérez de Albéniz, together with two scarce Madrid imprints of fantasies by the Austrian composer Carl Czerny.

Bound in half brown shagreen, flat spine gilt-tooled with fillet lines, gilt lettering-piece, boards covered in blue gauffred glazed calico, blue endpapers. Some skilful restorations to the boards, corners, edges and spine. Scattered foxing throughout.

A particularly fine copy, the first two scores bearing the autograph signature of Albéniz, and the third his ink stamp with his initials. A figure of complete artistic stature, Albéniz stands as one of the foremost representatives of Spanish Romantic piano music, both as a pedagogue and as a composer.



Albéniz belongs to the circle of musicians who introduced Romanticism to Spain following an advanced course of study in Paris, undertaken across four extended visits between 1825 and 1829, during which he assimilated the innovations of the Romantic pianoforte and

studied under Herz and Kalkbrenner. He entered into contact with the most distinguished figures of the movement, among them Fétis and Rossini, with whom he maintained a personal and professional relationship throughout his career. In the lyric field, he was a contemporary of Vincenzo Bellini and Gaetano Donizetti, both of whom enjoyed exceptional popularity in Spain. He composed pianoforte fantasies on airs from the great successes of these composers, two of which are represented in the present volume alongside an arrangement by Czerny after Donizetti's *Lucrezia Borgia* and *Lucia di Lammermoor*. Beyond his standing within the Romantic movement, Albéniz was a committed liberal sympathizer. Among the most eloquent expressions of his political convictions is the composition, at the heart of one of Spain's darkest decades, of the *Variaciones brillantes para pianoforte sobre el Himno de Riego*, op. 28 (1825). **Its rare printed score is included in this volume and is regarded as one of his most celebrated works.** This hymn was subsequently adopted as the national anthem of the Spanish Republic between 1931 and 1939. Notwithstanding these convictions, he remains known for his close proximity to

the Spanish royal family: in addition to his position at the Royal Conservatoire, he was appointed pianoforte master to Queen Isabella II and to her sister, the Infanta María Luisa Fernanda, on 19 January 1841, and enjoyed the personal patronage of King Ferdinand VII. His role as pianist to His Majesty exercised a determining influence over the greater part of his compositions for pianoforte, **conceived expressly for the royal family: two of the four pieces by Albéniz contained in this volume are dedicated to the Queen and the Infanta respectively.**

From this period, his musical activity was centred principally upon the Royal Palace, in his capacities as teacher, composer, and performer. His works were frequently given their first performance there, typically dedicated to Queen Isabella II or to her sister, who would play them before any other audience. Several title-pages in the volume bear pasted labels with a San Sebastián address. Having undertaken part of his early formation in that city, Albéniz served as organist at the church of San Vicente de San Sebastián from the age of ten, and subsequently as choir director at the church of Santa María, succeeding his father in that post in 1827.

SIGNED BY THE FIRST SPANISH ROMANTIC COMPOSER

FANTASIA ELEGANTE
PARA

Piano-Forte

Sobre motivos escogidos de la ópera

IPURITANI
de Bellini

COMPUESTA Y DEDICADA

á
La Excmo. Sra. D.^a Maria Francisca del Castillo,
Condesa de O'Reilly.

POR
D. PEDRO ALBENZ.

Op. 29.

Maestro de Piano del Conservatorio de Música de Maria Cristina
y Organista único de la Real Capilla de S.M.

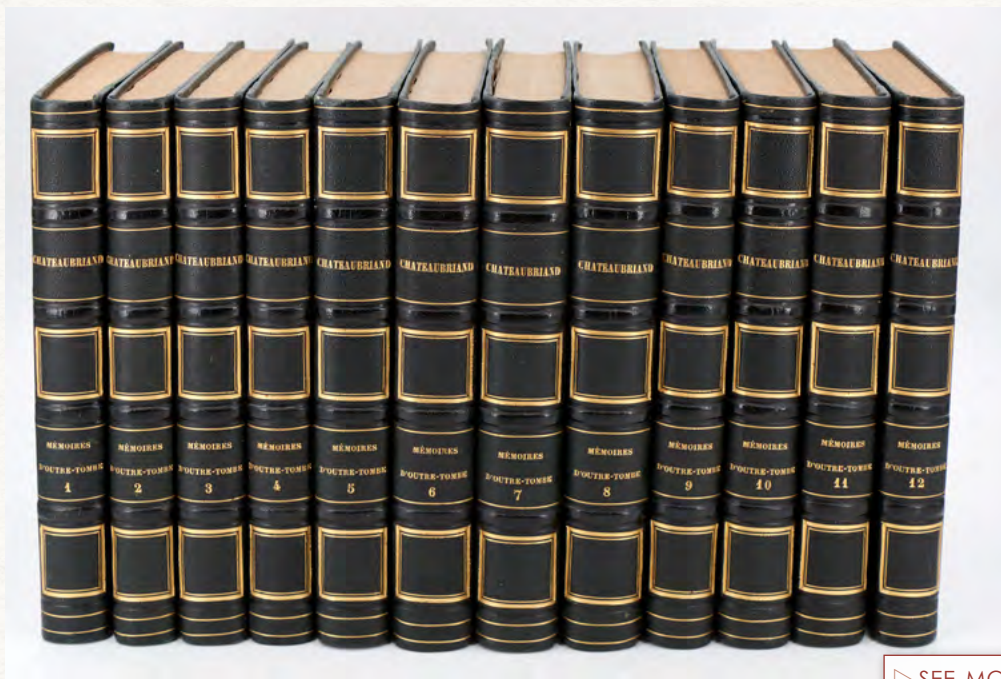
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Precio. 20 r.^s



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II.
de esta Corte.



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WITH PLATES FROM THE FIRST ILLUSTRATED EDITION
AND A LETTER BY CHATEAUBRIAND: “BUT I AM DEAD, UTTERLY DEAD”

20 FRANÇOIS RENÉ DE CHATEAUBRIAND TO COMTE DE MARCELLUS

Mémoires d'outre-tombe with a signed autograph letter: “From the depths of my grave”
[Memoirs from Beyond the Grave]

EUGÈNE VICTOR PENAUD FRÈRES ◊ PARIS 1849-1850; LETTER: 14 APRIL 1839 ◊ 13.7 x 21.2 CM

12 VOLUMES BOUND IN CONTEMPORARY HALF MOROCCO AND ONE LEAF

\$ 21,000

Rare and sought-after first edition, first issue, with exceptionally added plates from the first illustrated edition, published that same year. 34 full-page engravings after Demoraine, Gagnier, Staal and engraved by F. Delannoy.

Includes the subscribers' list and the foreword, which will be removed for the second issue when the remainder of this edition was bought by another publisher, Dion-Lambert. It also fea-

tures the pagination error in volume two: page 164 instead of 364.

With a scribal letter by the author, bearing his autograph signature. One page written in black ink on a leaf. Slightly darkened at the upper edge, with occasional foxing, and the usual folds.

Black half-morocco bindings, flat spines with double gilt fillets and double

blind-stamped compartments, black paper boards, slight superficial rubbing to some boards, marbled paper paste-downs and endpapers, sprinkled edges; contemporary bindings. Sparse foxing.

Exceptional, prophetic and macabre letter by François-René de Chateaubriand. Signed with the author's faltering hand, this apparently unpublished letter was penned by his secretary.

“You will recognise the hand of Pilorge, whom I employ to replace my own, suffering from gout. I shall read your recollections with the greatest pleasure [...] but as for me, **I am dead, utterly dead, and if I were required to write a single word in a paper, I would sooner be buried a thousand feet underground.** I am done with life; it would be a sweet thing indeed to rise again, if only to be of some use to you [...] Rest assured that no one will take a more genuine interest nor share more wholeheartedly in your success than I shall. Entirely yours, from the depths of my grave, Chateaubriand, 14 April 1839.”

This letter was dictated by the author to his secretary, who provided invaluable assistance in the very preparation of the *Mémoires*: “Having remained in Chateaubriand’s service for twenty-five years, Hyacinthe Pilorge was the principal hand behind the transcription of the *Mémoires d’outre-tombe*.” His task was to make a legible copy of Chateaubriand’s texts, progressively transcribing everything his master wrote or dictated. Chateaubriand revised and corrected from these copies, and when the newly written pages became excessively amended, Pilorge would write a new copy.



Pilorge was tasked in 1840 of transcribing the first complete copy of the *Mémoires d’outre-tombe*. For many years, this manuscript served as the reference text. It comprised over four thousand pages, assembled by quires and kept in cardboard folders, with each leaf designed to be corrected, moved, or replaced at will. Once this monumental task was completed (in 1841), Chateaubriand set his work aside for some time. Yet, thanks to its highly adaptable structure, the *Mémoires d’outre-tombe* continue to stand as a living, evolving work – a perpetual work in progress.” (Bibliothèque nationale de France)

The recipient of the letter is the author of *Souvenirs*, which Chateaubriand here declines to promote. The writer speaks as though from beyond the grave, almost ten years before his actual death: **“as for me, I am dead, utterly dead, and if I were required to write a single word in a paper, I would sooner be buried a thousand feet underground. I am done with life; it would be a sweet thing indeed to rise again, if only to be of some use to you”.** These masterful lines carry the humour so often encountered in the pages of the *Mémoires*, which André Lebois described as “*the sarcastic expression of the derision cast upon our actions by the certainty of death [...] Humour is a form of armour, the final refuge of the sensitive, the most vulnerable, against the anguish of living. René used it as he did all things: superbly*” (André Lebois, *L’Humour dans les Mémoires d’outre-tombe*).

The dismissed correspondent may well have been the Comte de Marcellus, a confidant of the writer who had indeed published his significant *Souvenirs d’Orient* that same year. Their diplomatic careers had previously crossed in Rome in 1822, where the Comte had loyally served Chateaubriand as his embassy secretary, later maintaining “*regular contact in Paris, followed by a long and intimate correspondence,*” as the Count

himself would recall. In his *Souvenirs*, the philhellene renowned for his role in bringing the Venus de Milo to France, frequently refers to the master’s works: “To enjoy this pilgrimage once more [...] I prefer to reread the descriptions of M. de Chateaubriand rather than my own notes. [...] If my account appears inaccurate or incomplete, the *Itinéraire* is there to correct and complete all.” It is also worth noting that, unlike Chateaubriand, weighed down by illness and entirely absorbed in the writing of his great work, the Comte de Marcellus would gladly engage in the commentary of his friend’s œuvre. He later published a volume-by-volume commentary on the *Mémoires d’outre-tombe*, entitled *Chateaubriand et son temps* (Paris, Michel Lévy, 1859).



A rare first issue of one of the most important texts in French literature, finely bound in elegant contemporary bindings, with an exceptionally added set of plates from the first illustrated edition. With the most pertinent of epistolary additions, dictated by Chateaubriand “from the depths of [his] grave” and written in the very hand that contributed to the creation of his eponymous *Mémoires*.



21 PIERRE-JOSEPH-MARIE PROUDHON

Signed autograph letter from the Sainte-Pelagie prison

PRISON DE SAINTE-PÉLAGIE [PARIS]

12 NOVEMBER 1851

13 x 20.50 CM ♦ ONE LEAF WITH CUSTOM CHEMISE AND SLIPCASE

\$ 9,500

“I STILL APPEAR TO MANY PEOPLE AS ONLY THE PURE AND SIMPLE NEGATION OF WHAT IS”

Autograph letter signed on four pages, dated 12 November 1851. 124 lines in black ink.

This letter is presented in a chemise and slipcase with paper boards decorated with abstract motifs, green morocco spine, green suede doublure, slipcase with morocco spine and matching paper boards signed by Thomas Boichot.

Unpublished autograph letter on progress, signed by Pierre-Joseph-Marie Proudhon, major figure in French social thought, and “the father of anarchy”. The philosopher, imprisoned since 1849, develops his socialist convictions in a virulent and combative style condemning the absolutisms of his time.

Extraordinary declaration of philosophical, political and social faith from a marginal thinker, who influenced Karl Marx, Emile Durkheim and Benjamin Tucker.

This unpublished and densely written letter is a passionate reflection close to an essay entitled *De l'idée de progrès* written around ten days later, that Proudhon published with another (“De la Certitude et de son criterium”) in the work *Philosophie du progrès*. This set of texts was composed only two weeks before the *coup* of Louis-Napoléon Bonaparte, which he immediately opposed. Once released from prison in 1852, Proudhon published the two letters at Lebègue in Brussels in order to escape censorship, which had prohibited the sale of the booklet on French territory.

Already having been detained for two years in the jails of the future French emperor, Proudhon writes to Romain-Cornut from Sainte-Pélagie prison. Journalist Romain-Cornut had just finished a series of articles on Auguste Comte's positivism (*Études critiques sur le socialisme*, October-November 1851). This letter must be viewed as an admirable

four-page plea, or more a confession of his socialist vision of progress, a “social positivism” which is based on the re-consideration of the ancient order: **“we withdraw in the face of an intellectual negation, which is the sine qua non condition of further progress.”** During the course of the letter he establishes a balance between his polemical soul and his desire for legitimacy, striving to be no longer viewed as a mere agitator, but as a true philosopher. We are indeed reminded of his famous saying (“Property is theft!”), his sympathy for the 1848 uprisings as well as his acerbic pamphlets in *Le Peuple* that consecrated his radical reputation: **“I have been, until this day, so foolishly judged, even by the socialists [...] Because I led the criticism of the old principles as far as it could go [...] I still appear to many people as only the pure and simple negation of what is.”** Proudhon, however maintains his intention to leave the shields of criticism (“**leaving the argument of circumstance for the moment in my new studies**”) and thus implies the writing of a new, deeper work published under the title *La Philosophie du progrès* (1853) dedicated to the same Romain-Cornut.

Proudhon, an anarchist in favour of the abolition of the State and the government, violently criticizes the “system” which is by definition anti-progressive: **“Yet, it is unquestionable, from this progressive point of view, that our society as a whole, monarchists, democrats, Catholics, philosophers, is still absolutist: what everyone wants, is a charter, a constitution, a system, a fixed and definitive legislation, finally.”** In addition to political systems, Proudhon picks up this same idealism in the philosophical thinking of his elders and does not refrain from giving a violent condemnation: **“Like Pascal, like the Germans, we want the absolute! [...] Spinoza, Malebranche, Lei-**

bnitz, etc., all of whom, operating on the categories of substance causality, eternity, unity, plurality, etc. have arrived at politically and intellectually immobile systems, at the absolute.” He noted the harmful effects of the political regimes and of the philosophies that were insensitive to the vicissitudes of history, shaken in spite of everything by the changes that the 1848 revolution had signalled. By taking into consideration the instability inherent in human society, he offers his own definition of an anarchist and non-interventionist progress:

“The social system only exists in the series of ages: it is an historic ensemble, not a current one. This is why it is never given to a generation, let alone to a man, to perceive to predict the small portion of progress to be carried out in the following age: all that we can do, is propose an ideal aim, that is to say, to assert in general the direction of movement, and to note some laws, never to assert anything complete, definitive, absolute.”

Proudhon places himself as a prophet, at the same time as announcer and denouncer of the blindness of French scholars still caught up in their ideas of the absolute: **“There is no man, in the entire universe, who perceives this revolution, which is on the brink of happening in philosophy by the recent introduction of the idea of progress in metaphysics.”**

Unpublished letter by one of the most important French philosophers of the 19th century to the journalist Romain-Cornut, to whom he later dedicated his *Philosophie du progrès* (1853). Proudhon featured some weeks later among the ranks of opponents exiled from the Empire of Napoleon III, alongside Victor Hugo and Louis Blanc.

▷ SEE MORE

l'ancien système politico-théologique géométrique
sans ressource...
Encore une fois Monsieur, c'est la leçon
faible, comme vous voyez, de votre violence;
un éloge je devrai être condamné ou absous;
ce que je vais m'efforcer de mettre dans le plus
ou lumière, suivant pour un moment de cette étude.

Si vous pouvez, par mes nouvelles études,
et votre analyse, avec votre style clair, facile,
faire comprendre cela au public, je crois que vous auriez
rendu à la philosophie et au progrès un signalé ser-
vice. Chose étonnante! il n'y a pas un homme dans
toute l'université qui s'exerce de cette révolution qui
est à la veille de s'opérer dans la philosophie par
l'introduction si récente de l'idée de Groupes dans les
métaphysiques. On en est au désisme, au panthéisme
au nihilisme, ou à l'éclatisme, c'est à dire, pour
arrêter tous ces ismes, à la nécessité de la
raison!

Parlez à la Préfecture de Police Bureau
des prisons, et faite voir à M. Roux. Dupurs le
dernier paragraphe de ma lettre. Il aura la bonté
j'en suis sûr, de vous donner l'autorisation dont
vous avez besoin, et je serai heureux de vous en
causer avec vous de toute ce diable, de vous en
expliquer ce que je veux dire.

Je vous salue,
Monsieur, Bien cordialement
J. J. Proudhon

Parce que
principes carri-
nisme si l'on voit
cette évolution de
négations théorique
prédique de mes idées
beaucoup de gens que
est simple de tout

FIRST TRUE FRENCH EDITION OF ANDERSEN'S MOST FAMOUS TALES

22 HANS CHRISTIAN ANDERSEN TRANSLATION DAVID SOLDI ILLUSTRATION BERTALL

*Contes d'Andersen: L'Intrépide Soldat de plomb – La Bergère et le Ramoneur
La Princesse sur un pois – La Petite Fille et les allumettes – La Petite Poucette
La Petite Sirène – Le Vilain Petit Canard...*

[Andersen's Tales: The Brave Tin Soldier – The Shepherdess and the Chimney Sweep
The Princess and the Pea – The Little Match Girl – Thumbelina – The Little Mermaid – The Ugly Duckling]

LIBRAIRIE DE L. HACHETTE ET C^{IE} ◊ PARIS 1856

11.2 x 17 CM ◊ BOUND IN FULL BLUE CLOTH

\$ 2,000

First edition, containing 23 tales by Andersen translated by David Soldi, together with a biographical essay by Xavier Marmier.

Illustrated with 40 vignettes by Bertall, engraved by Jacques G. J. Midderich and Alphonse Minne.

Full blue cloth binding, flat spine, gilt-stamped title, faint rubbing to the joints, light scattered marks to the boards, contemporary binding.

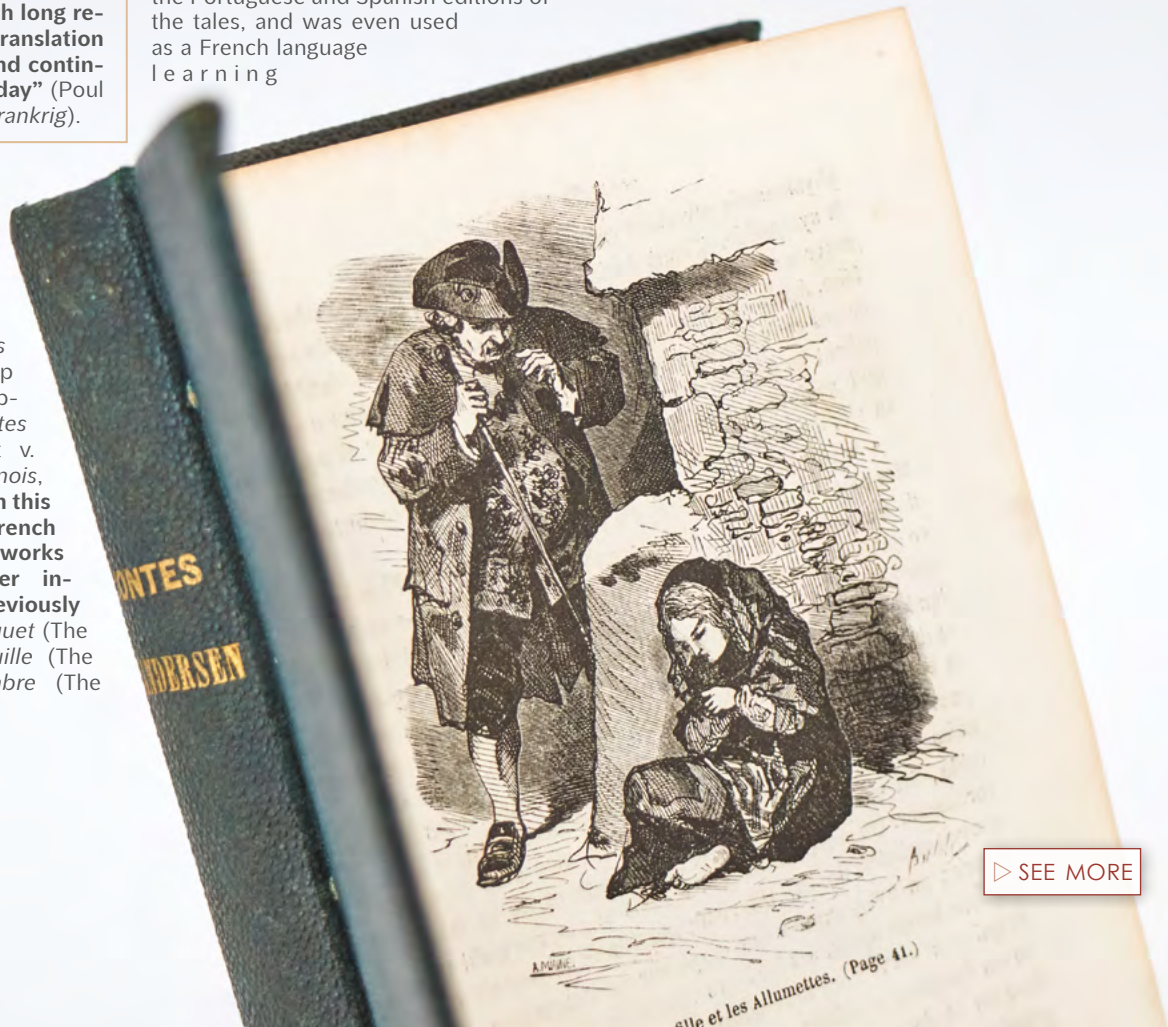
A very rare copy of this collection of Andersen's tales, "the first translation of Andersen's tales into French directly from the Danish, which long remained the finest [...]. This translation achieved wide circulation and continues to be published to this day" (Poul Høybye, *H. C. Andersen og Frankrig*).

Germany was the first to publish Andersen: the earliest collections of his tales to appear in France and England were in fact translated from German editions rather than directly from the Danish (*Contes pour les enfants*, trans. Caralp (François Garay), Belin-Leprieur & Morizot, 1848; *Contes choisis d'Andersen*, August v. Schröter, 1848; *Contes danois*, Mame, 1853). **It was only with this edition that the first true French translation of these iconic works appeared, which moreover includes four tales never previously published in French: *Le Briquet* (The Tinderbox), *La Grosse Aiguille* (The Darning-Needle) and *L'Ombre* (The Shadow).**

The translator David Soldi (Soldin), a native of Copenhagen, spent most of his life in Paris and notably translated Musset's *Confessions d'un enfant du siècle* into Danish (1841). His encounters with Andersen would come much later, during the writer's visits to Paris in 1867-68: "Soldin made a speech to me: 'The greatest poet in Denmark!'" Andersen wrote in his diary. [...] After that, their paths most likely never crossed again. **Andersen was probably unaware that Soldi's translation was in reality the finest of those published during his own lifetime**". (Poul Høybye). This translation also influenced the Portuguese and Spanish editions of the tales, and was even used as a French language learning

tool (!): "Even at school, we read Soldi's translation of 'Lille Claus og Store Claus' in Jung's introductory textbook. And in Leipzig, in 1900, there appeared *Contes d'Andersen, traduits par Soldi, für den Schulgebrauch ausgewählt* [selected for school use]" (Poul Høybye)

The biographical notice at the beginning of the volume is from an article by Andersen's friend Xavier Marmier, who published in October 1837 in the *Revue de Paris* a lengthy study of the Danish writer which contributed greatly to Andersen's renown in France.



▷ SEE MORE

23 CHARLES BAUDELAIRE

Les Fleurs du mal
[The Flowers of Evil]

POULET MALASSIS & DE BROISE

PARIS 1857 ◊ 12 x 18.5 CM

BOUND IN CONTEMPORARY SHEEPSKIN

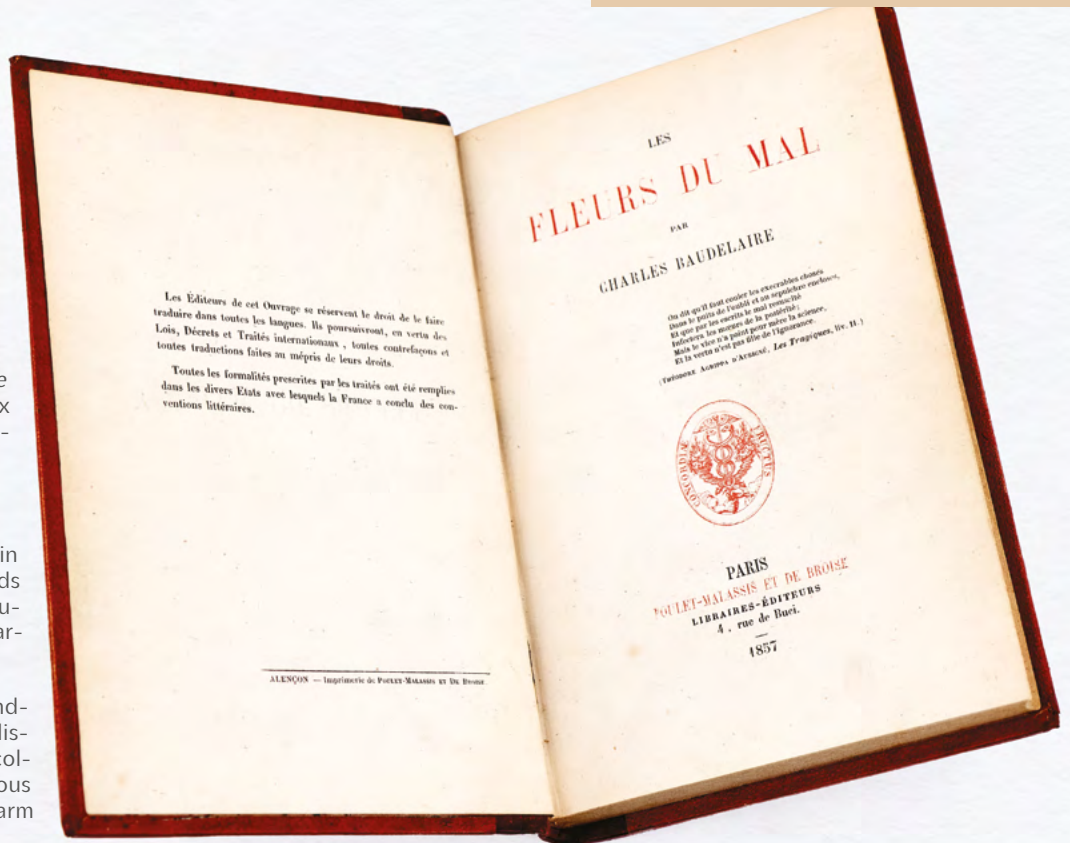
\$ 35,000

First edition on *vélin d'Angoulême* (laid paper), complete with all six banned poems, with the usual typographical errors.



Contemporary red half sheepskin binding, spine with four raised bands framed in gilt adorned with gilt fleurons, red glazed calico boards, marbled endpapers, speckled edges.

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



▶ SEE MORE

BAUDELAIRE'S MASTERPIECE INSCRIBED TO HUGO'S SURROGATE BROTHER

24 CHARLES BAUDELAIRE INSCRIBED TO **PAUL MEURICE**

Les Fleurs du mal
[Flowers of Evil]

POULET MALASSIS & DE BROISE

PARIS 1857 ◊ 12 x 18.7 CM

BOUND IN FULL MOROCCO WITH CUSTOM SLIPCASE

\$ 275,000

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

Full bordeaux red morocco binding, spine with five raised bands richly decorated with multiple gilt- and blind-tooled fillets; third-state covers; boards framed with multiple blind-tooled fillets; marbled endpapers; gilt turn-ins; all edges gilt; mar-

bled paper slipcase with morocco border; signed binding by Semet & Plumelle.

Precious presentation copy inscribed in ink by the author on the dedication page, addressed to Paul Meurice, playwright, journalist, and close collaborator of Victor Hugo, « À Paul Meurice, témoignage d'amitié. Ch. Baudelaire » ["To Paul Meurice, in token of friendship. Ch. Baudelaire"].

Featuring twenty autograph corrections by the author to the printed dedication and four poems*.

THE BRILLIANT FRIEND

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

History records only four major interactions between Charles Baudelaire and Victor Hugo: they had an early but unremarkable meeting in 1840 at the request of Baudelaire who was still a schoolboy. The gift of *Les Fleurs du mal* constituted their first successful encounter. This was followed, two years later, by Hugo's controversial preface on Théophile Gautier. Finally, in 1865, Baudelaire appealed once more to Hugo to intercede with publisher Lacroix and Verboeckhoven, to no avail. Four moments in a quarter-century: a missed appointment, a perfect accord, a romantic duel, and manifest disdain.

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

REUNION

Signed copies of the 1857 *Fleurs du mal* by Charles Baudelaire rank among the most prestigious bibliophilic treasures and have long held a distinguished place in major private collections. Fully referenced, compared, and analysed, they have inspired a substantial bibliographical *literature*. The number of inscribed copies, around fifty-five, has been established based on copies known with certainty, those recorded in a catalogue or at auction, presumed copies, citations in correspondence, and estimated examples, either announced by the author or evident from other sources.

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

Rarely, a Baudelaire dedication emerges unexpectedly, lacking any documentation to contextualise it.

The presentation to Paul Meurice is absent from all catalogues, from the correspondence, as well as from the

poet's lists which he sent to De Broise of copies he intended to gift. The correspondence between Baudelaire and Meurice prior to this dedication offers no explanation for this sudden evidence of "friendship," which would nonetheless be confirmed in later exchanges.

Before 1857, Baudelaire knew Paul Meurice primarily through his theatre, which the poet had long admired. In 1854, he requested from a third party "two good places for the eternal Schamyl." Perhaps he met Meurice on that occasion, for two years later he directly requested "two tickets to see [his] *Avocat*," in terms marked by courtesy: "Dear Sir, Allow me to accept the gracious offer you once made me and which I had discreetly declined [...] I will come to thank you, bringing the *Nouvelles histoires*, since you know how to appreciate *everything*."

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

From the "Dear Sir" of 1856 to the "friendship's testimony" of the *Fleurs du mal* dedication in 1857, a relationship had formed hitherto unknown to us, just as this copy itself remained undiscovered until recently.

MADAME BOVARY IS (ALSO) MEURICE

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

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

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

had already exchanged with the same valued intermediary. It is likely, however, that both works were submitted together, judging from Hugo's responses, all dated 30 August 1857.

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

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

IN THE SHADOW OF THE SHADOW-MAN

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

The fragmentary correspondence between Meurice and Baudelaire nevertheless reveals the central place Victor Hugo occupied in their friendship:

◇ "The letter from M. Hugo was not at my mother's." (Letter to Paul Meurice, 7 August 1859);

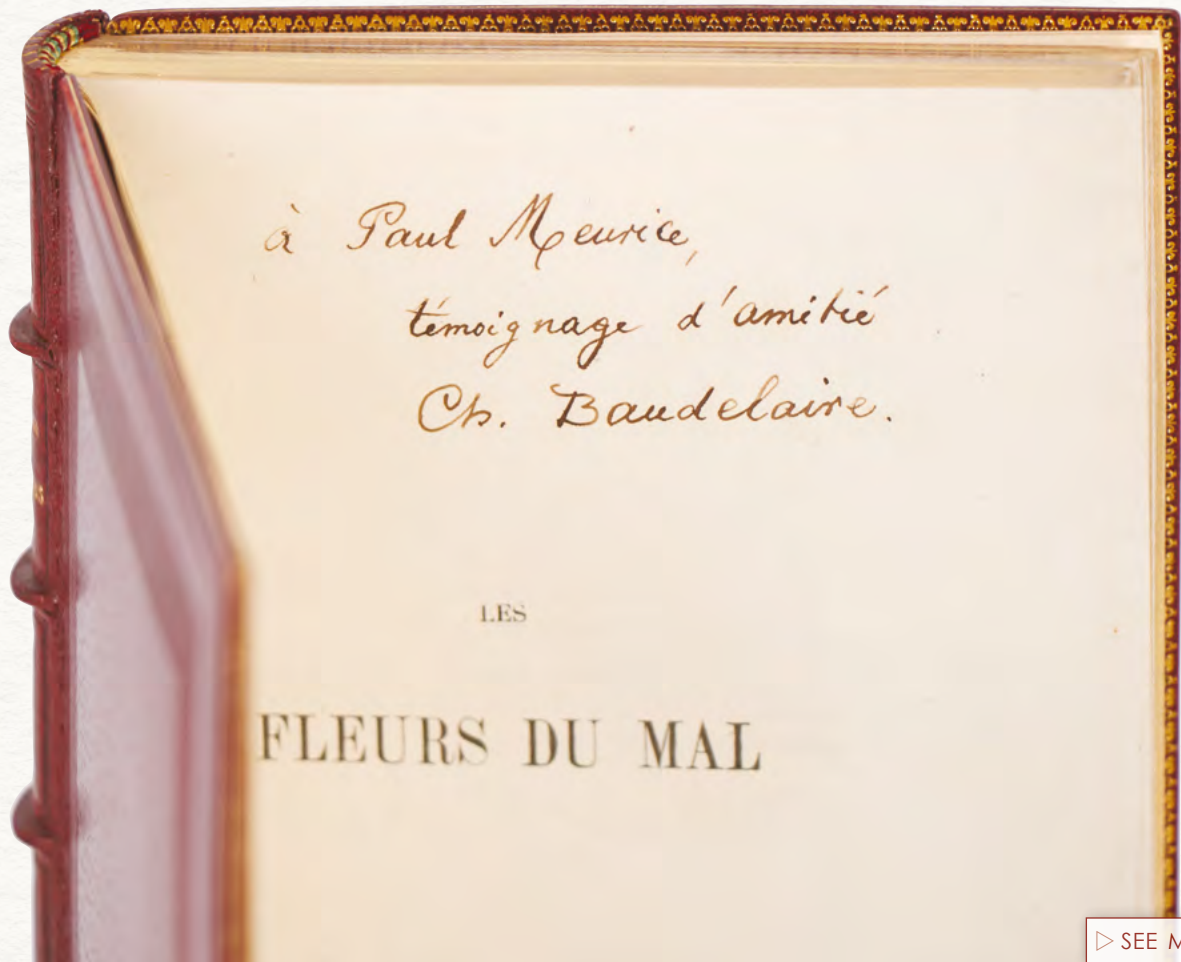
◇ "I do hope M. Meurice will think to set a *Légende [des siècles]* aside for me." (Letter to Madame Meurice, 29 September 1859);

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

◇ "Have you received Delâtre's parcel for M. Hugo?" (Letter to Paul Meurice, 21 December 1859);

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

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



◇ “Has Meurice sent a proof to Victor Hugo?” (Letter to Alphonse Legros, 6 December 1862);

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

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

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

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

“I may be rather bold in sending you these praises, willy-nilly, through the

post; but I wished to tell you, directly and simply, how deeply I love and admire you, and I tremble at the thought of seeming ridiculous.”

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

Paul Meurice was, unmistakably, the essential go-between — perhaps the sole one — linking the condemned poet to his illustrious counterpart in exile. Ghost-writer for Dumas, and responsible for stage adaptations of works by Victor Hugo, George Sand, Alexandre Dumas, and Théophile Gautier, Meurice employed his unobtrusive talent in the service of the foremost artists of his time. Yet it was

his unique bond with Victor Hugo that secured him a decisive position in the history of French literature. More than a companion, Paul — with Auguste Vacquerie — came to stand in place of Hugo’s lost brothers: “I have lost my two brothers; he and you, you and he, have taken their place; only I was the youngest — now I have become the elder, and that is all the difference.”

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

SAY IT WITH FLOWERS

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



“BAUDELAIRE’S MASTERPIECE IS,
WITHOUT QUESTION, *LES FLEURS DU MAL*”
PAUL MEURICE

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

“Tennyson
Browning
ENGLAND
De Quincy
Victor Hugo

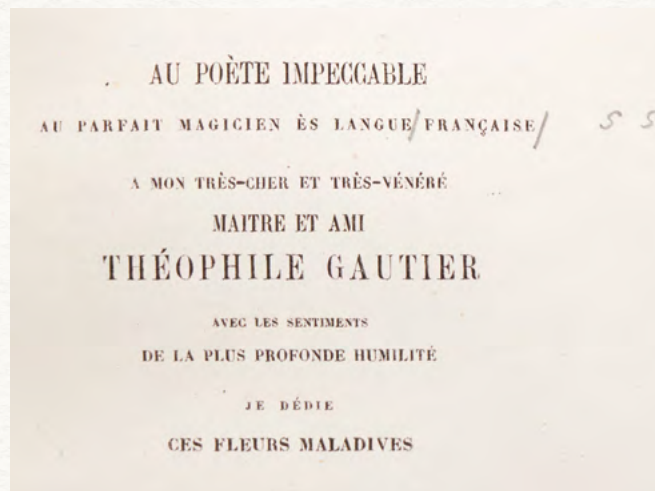
Should I be unable to ascertain the addresses of these gentlemen, M. Fowler, an English bookseller in Paris, will see to delivering the copies.” (Letter to Eugène De Broise, 13 June 1857)

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

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

Yet the precise circumstances of this delivery remain entirely unknown. Neither Baudelaire’s letter nor the copy presented has survived. It has been said to be

within the Jacques Doucet Library, although the copy seems at most to have been glimpsed at a bookseller’s, and the supposed text of the dedication, “À M. Victor Hugo, C. B.,” is highly questionable.

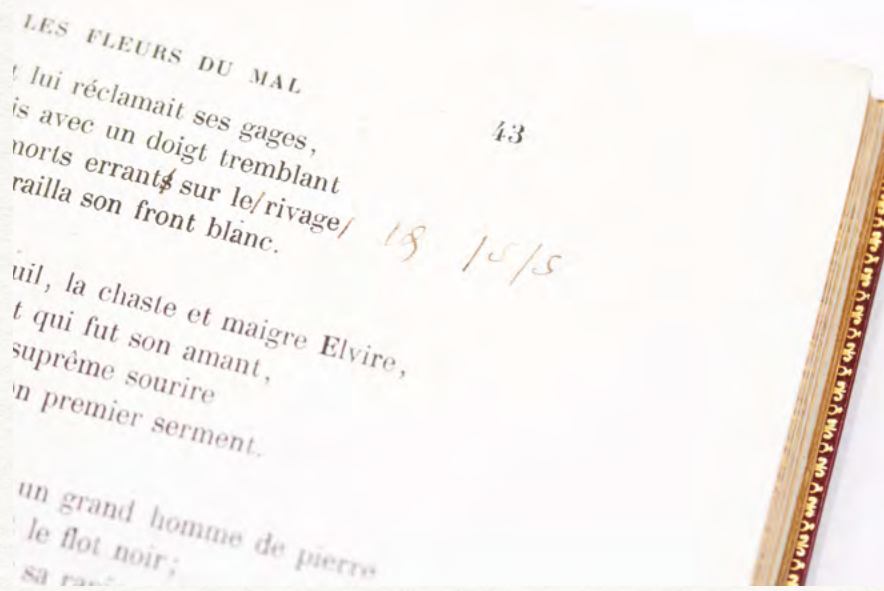


That a still unknown poet, who had met the most celebrated writer of his time “only twice, and that almost twenty years ago,” should sign “C. B.” – at a time when, in 1857, he reserved these initials solely for his two muses, Madame Sabatier and Marie Daubrun – may appear surprising. That he should offer

no homage or expression of deference toward the very figure he spoke so highly of to his mother just days earlier: “I care nothing for all these fools, and I know that this volume, with its virtues and its faults, will find its place in the memory of the educated public, alongside the finest poetry of V. Hugo, Th. Gautier, and even Byron,” seems equally improbable.

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

Thus, in 1861, when sending his second edition of *Les Fleurs du mal*, he was not sparing in his “Testimony of Admiration, Sympathy and Devotion,” and the signature C. B. on this copy reflected a new-found complicity (this inscription was unfortunately erased, except for



LES FLEURS DU MAL
lui réclamait ses gages,
is avec un doigt tremblant
norts errants sur le rivage/
railla son front blanc.

uil, la chaste et maigre Elvire,
t qui fut son amant,
suprême sourire
n premier serment.

un grand homme de pierre
le flot noir;
sa ran

the signature and a single initial). Even the copy of his *Théophile Gautier* article, which he ultimately refrained from sending, initially bore a warm presentation: “as a testimony of admiration.” The vandal who erased this inscription was none other than Baudelaire himself, the copy remaining, despite – or perhaps because of – this defacement, one of the most emblematic witnesses of the tumultuous relationship between Baudelaire and Victor Hugo.

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

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

STARS AND DISASTERS

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

The well-known double trials of 1857 – that of Flaubert, who secured the acquittal of his *Madame*, and that of Baudelaire, whose mephitic bouquet was to be deprived of its most sulphurous fumes – are familiar. Yet a third major literary trial occurred that year, one that should

have eclipsed those of the two young, unknown writers: that which Victor Hugo brought to defend his rights over the opera *Rigoletto*, adapted from *Le Roi s’amuse*, censored twenty-five years earlier.

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

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

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

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

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

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

* AUTOGRAPH CORRECTIONS

◇ **At the dedication:** two pencil corrections to the last words of the first line. Baudelaire adds a plural to “es langueS françaiseS,” “es” being, in fact, the contraction of “en les.” A surprising syntactical correction, sacrificing coherence, which the author later amended in 1861 to “Magicien ès Lettres françaiseS”.

◇ **“La muse vénale”**, p. 29: one ink correction to the final word of the last line of the first tercet, “GuèrèS,” one of the earliest misprints corrected by Baudelaire, which had nevertheless escaped him on the proofs, as with the following.

◇ **“Le chat”**, p. 110: one ink correction in the second line of the sixth quatrain, “au” logically changed to “un.”

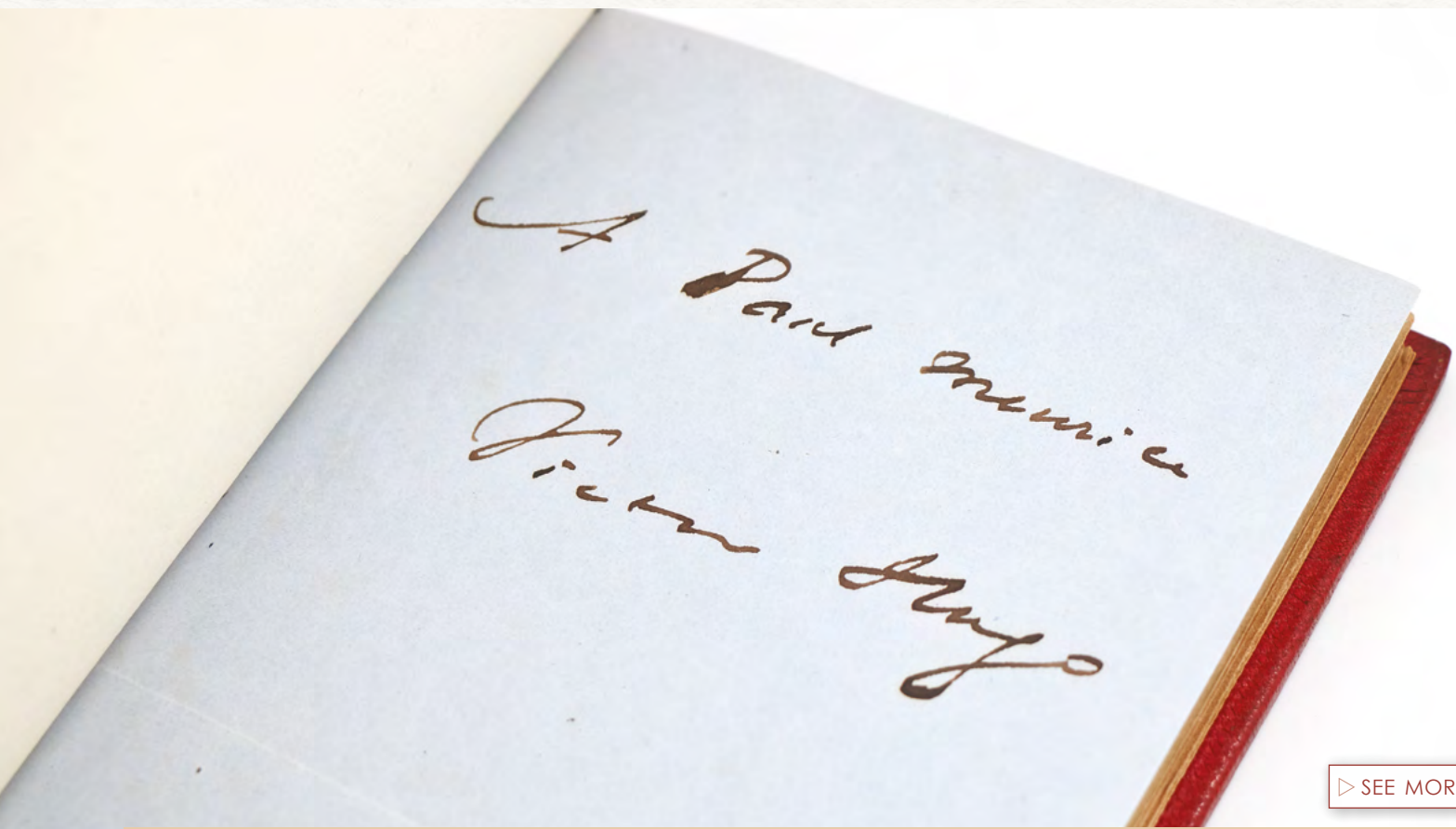
◇ **“Don Juan aux enfers”**, p. 43: three ink corrections to the third line of the third tercet. The first, a simple misprint, “errant S,” had already troubled Baudelaire on the proofs, but its earlier correction had not been carried over.

The other two, “leS rivageS,” are not orthographic corrections but represent one of the very first poetic variants, absent from most presentation copies, foreshadowing the forthcoming complete revision of *Les Fleurs du mal* and the heavily amended edition of 1861.

◇ **“Le reniement de Saint Pierre”**, p. 217: a pencil correction on the fourth line of the second quatrain. The “D” replacing the “C” in “Cieux” is underlined three times. Curiously, the proofs reveal the exact opposite: “Les Dieux” was then corrected with a “C,” equally emphatically underlined. Anti-clerical remorse or altered alliteration? This correction, found in only a few copies, drew the poet’s attention to another misprint, still intact in our copy, later corrected in subsequent presentation copies: “au X doux bruit.”

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

In total, twenty autograph interventions by Charles Baudelaire.



▶ SEE MORE

BAUDELAIRE AND HUGO: THE STORM-SWEPT MEETING OF THE ALBATROSS AND THE MAN OF THE OCEAN

25 CHARLES BAUDELAIRE • VICTOR HUGO

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

POULET MALASSIS & DE BROISE ◊ PARIS 1859

11.50 x 18 CM ◊ BOUND IN FULL MOROCCO

\$ 87,500

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

With a substantial prefatory letter by Victor Hugo.

Full red morocco binding, gilt date at the foot of spine, marbled endpapers, Baudelairean ex-libris from Renée Cortot's collection on the first endpaper, wrappers preserved, top edge gilt. Pale foxing affecting the first and last leaves, beautiful copy perfectly set.

Rare handwritten inscription signed by Charles Baudelaire: "À mon ami Paul Meurice. Ch. Baudelaire." ("To my friend Paul Meurice. Ch. Baudelaire.") In addition, we have mounted on a guard an autograph ex-dono slip by Victor Hugo, addressed to Paul Meurice. This slip, which was doubt-

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

This exceptional inscription from Charles Baudelaire to Paul Meurice, the true surrogate brother of Victor Hugo, bears witness to a singular literary encounter between two of the most important French poets, Hugo and Baudelaire.

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

Baudelaire's great audacities, and would scarcely have had any chance of succeeding without the invaluable assistance of Paul Meurice.

Ghost-writer to Dumas, author of *Fanfan la Tulipe* and the theatrical adaptations of Victor Hugo, George Sand, Alexandre Dumas and Théophile Gautier, Paul Meurice was a gifted writer who chose to remain in the shadow of the great artists of his time. His unique relationship with Victor Hugo nevertheless granted him a decisive role in literary history. More than a friend, Paul, together with Auguste Vacquerie, stood in place of Victor Hugo's deceased brothers: "I have lost my two brothers; he and you, you and he, you replace them; only I was the younger; I have become the elder, that is the only difference." It was to this brother of the heart (whose wedding he witnessed alongside Ingres and Dumas) that the exiled poet entrusted

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

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

Baudelaire had, however, already met Victor Hugo briefly. At the age of nineteen, he sought an audience with the greatest modern poet, to whom he had been devoted since childhood: "I love you as one loves a hero, a book, as one loves purely and disinterestedly every beautiful thing." Even then, he imagined

himself as a worthy successor, as he half-confesses: "At nineteen, would you have hesitated to write as much to [...] Chateaubriand, for instance?" For the young apprentice poet, Victor Hugo belonged to the past, and Baudelaire would soon seek to free himself from this weighty model.

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

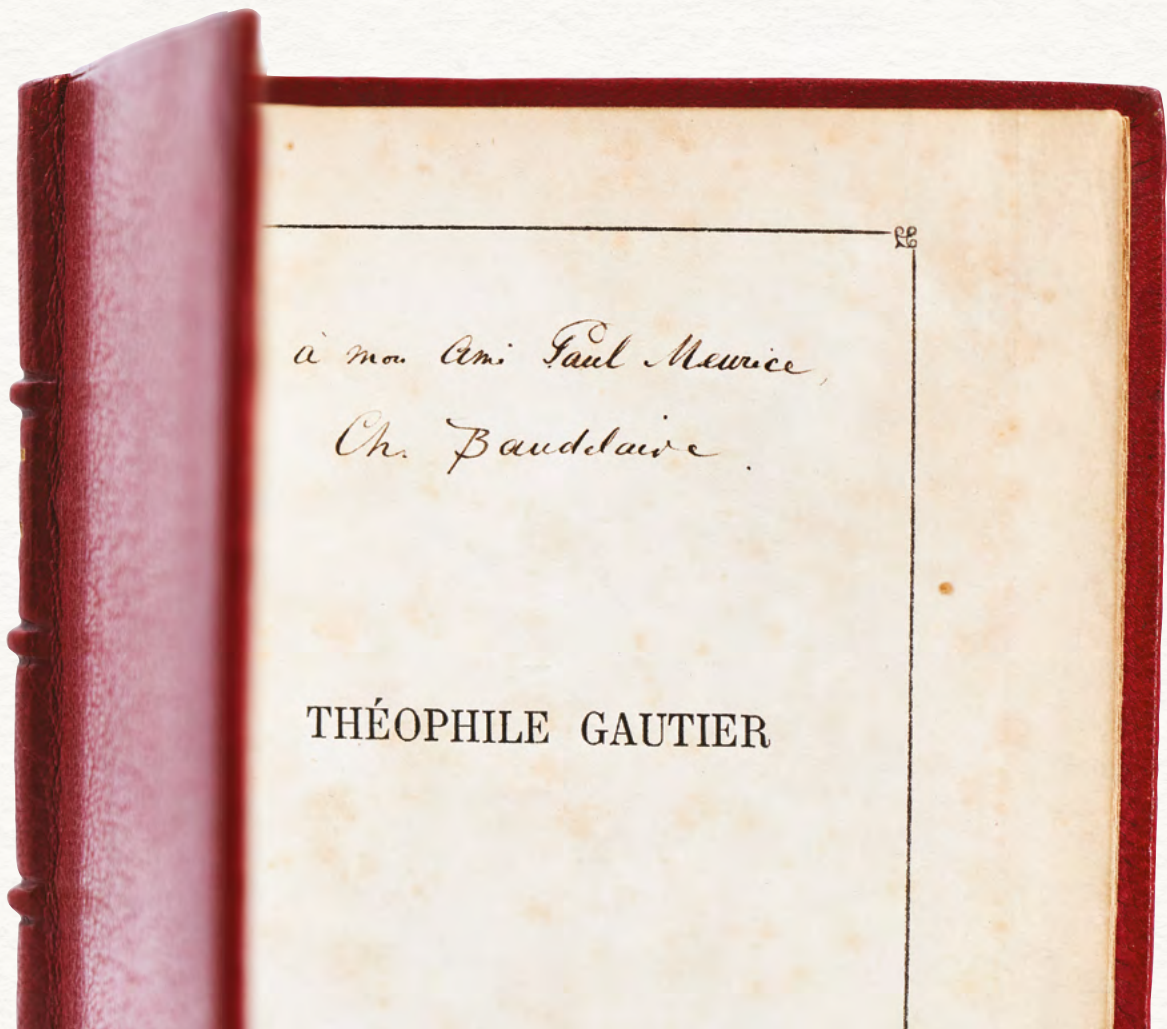
A year later, in the *Salon de 1846*, he renewed his attack with even greater ferocity, dethroning the Romantic master:

"For if my definition of Romanticism (intimacy, spirituality, etc.) places Delacroix at the head of Romanticism, it naturally excludes Mr. Victor Hugo. [...] Mr. Victor Hugo, whose nobility and majesty I do not wish to diminish, is a craftsman far more skilled than inventive, a worker far more correct than creative. [...]

Too material, too attentive to the surfaces of nature, Mr. Victor Hugo has become a painter in poetry."

This parricidal gesture could not have been fully realised without a substitute figure. It was Théophile Gautier who served as a renewed model for the younger generation, while Victor Hugo, soon to be exiled, would publish little else but political writings for nearly a decade. Thus, when Baudelaire, through the precious intermediary of Paul Meurice, presented a copy of his *Fleurs du mal* to Victor Hugo, he knew he was imposing upon him the striking printed dedication at the head of the volume: "To the impeccable poet, the perfect magician of French Letters, my very dear and most revered master and friend Théophile Gautier". The young poet's intention could not escape Hugo, and Baudelaire could scarcely have anticipated Hugo's luminous response: "Your *Fleurs du mal* shine and dazzle like stars".

With his article on Théophile Gautier published in *L'Artiste* on 13 March 1859, Baudelaire pursued the same aim: to close the chapter on "Victor Hugo" in the history of French literature. More skilful and respectful than his previous



writings – “Our neighbours speak of Shakespeare and Goethe; we may answer Victor Hugo and Théophile Gautier!” – Baudelaire’s prose is nonetheless clear and decisive: Hugo is dead, long live Gautier, “this writer whom the world will envy us, as it envies Chateaubriand, Victor Hugo, and Balzac.”

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

By his own account, the audacious poet had already “committed this prodigious impropriety [of sending his article to Victor Hugo on] printed paper without enclosing a letter, any homage, or expression of respect and fidelity.” Undoubtedly, Baudelaire intended a rebuke to his elder. The affair would likely have ended there, had Paul Meurice not intervened, informing the impetuous poet of the master’s favourable judgment – an undoubtedly gracious letter, now forever lost.

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

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

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



Yet the letter is delayed, and Baudelaire again addresses his grievances to Meurice: “It is evident that if some reason had prevented M. Hugo from responding to my request, he would have informed me. I must therefore suppose an accident” (letter to Paul Meurice, 5 October 1859). As it happened, Victor Hugo had indeed sent his prefatory reply; it arrived soon after, and Baudelaire had it printed in its entirety at the head of his *Théophile Gautier*.

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

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

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

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

Baudelaire dispatched inscribed copies of his Gautier to the artists he revered, such as Flaubert, Manet, and Leconte de Lisle, demonstrating the significance he attached to this aesthetic statement. **Despite Hugo’s pivotal role, he received only a letter of thanks, without an inscribed copy of “their” work.** Examination under ultraviolet light has since uncovered a dedication originally addressed to him “in testimony of admiration,” later scraped and overwritten with a palimpsest to M. Gélis. This erasure and rewriting symbolises the complex love-hate rapport the poets maintained over a lifetime.



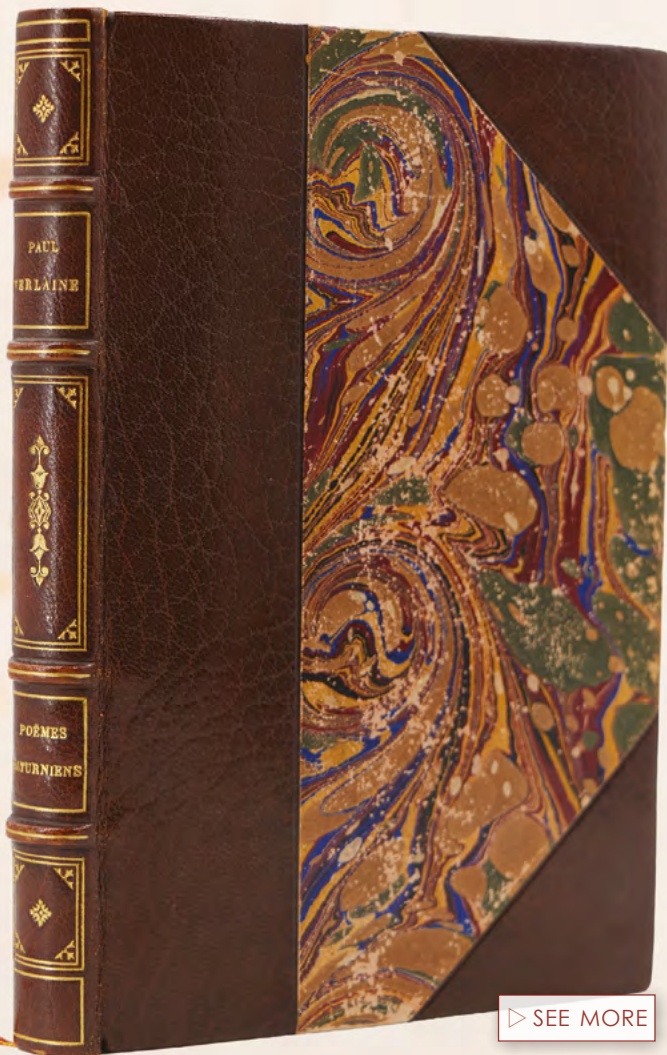
It is through this copy, presented to “his friend Paul Meurice,” that Baudelaire chose to acknowledge the Hugo circle for this extraordinary literary encounter. Baudelaire and Hugo’s Théophile Gautier is, beneath its apparent modesty, a dual manifesto of two great currents of poetry: Baudelaire’s *L’Albatros*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

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

Provenance: Paul Meurice, then Alfred and Renée Cortot.

INSCRIBED FIRST EDITION OF
MY FAMILIAR DREAM AND AUTUMN SONG

à monsieur Émile Piau
Chanson d'Automne
J. Verlain



26 PAUL VERLAINE

Poèmes saturniens

[Poems Under Saturn]

ALPHONSE LEMERRE ◊ PARIS 1866

12.5 x 18.5 CM ◊ BOUND IN MOROCCO

\$ 21,000

First edition, one of 500 copies, dated 1867 on the wrapper.

3/4 brown morocco binding, spine with four raised bands framed in gilt and decorated with double gilt compartments adorned with small gilt tools at the corners and a large central floral tool at centre, marbled endpapers and paste-downs, original wrappers preserved with two minor restorations to the upper cover, gilt top edge, elegant binding signed by Bernasconi. A few minor foxing spots, slightly more pronounced on the first leaves.

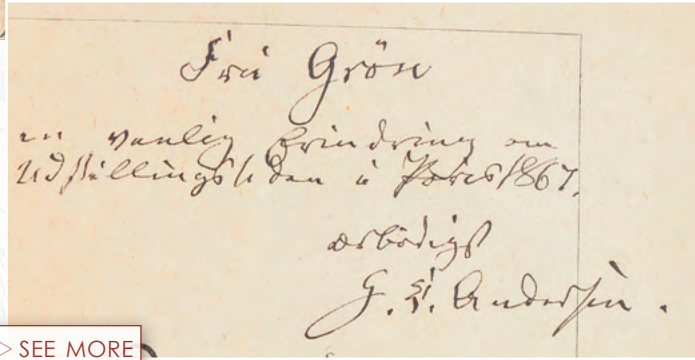
Rare and precious autograph presentation inscription signed by Paul Verlaine to Émile Piau.



The first and most sought-after book of poems by Verlaine, with two of his most important creations in first edition: *Mon rêve familier* [My Familiar Dream] and *Chanson d'automne* [Autumn Song].

▷ SEE MORE

Mermaid



▷ SEE MORE

First edition.

Bound in full marbled paper, with a light brown morocco spine label; original wrappers preserved. Spine ends, corners and joints slightly rubbed; minor marginal stain to rear wrapper.

Rare first edition of Andersen's tale about an ill-fated dryad often compared to "The Little Mermaid" (1837). Both feature a feminine nature spirit longing to shed her form to enter the human world, with fatal consequences.

An exceptional copy, inscribed by Hans Christian Andersen: "Fru Grøn / en venlig Erindring om Udstillingstiden i Paris 1867. / Årbødigst / H.C. Andersen" (To Madame Grøn / a kind remembrance of the 1867 Paris Exhibition / With my highest regards / H. C. Andersen).

Andersen's stay in Paris in 1867 inspired this story set during the Exposition Universelle. It was then that he met the dedicatee Ada Grøn (née Courtois), along with her daughter and husband, the Danish wholesaler L. J. T. Grøn. The inscription is documented by Andersen himself in a diary entry dated 28 April 1870, published by the H. C. Andersen Centre in Odense. From 15

27 HANS CHRISTIAN ANDERSEN

Dryaden Et Eventyr fra Udstillingstiden i Paris 1867

[The Dryad]

KJØBENHAVN [COPENHAGEN] 1868

12 x 18.7 CM ◊ BOUND IN MOROCCO

\$ 7,200

April to 9 May 1867, Hans Christian Andersen visited the Paris Exposition Universelle and was enchanted by it: "It would be a simplistic error to imagine Andersen as a pre-ecologist, a sentimental, ethereal faun moved solely by nature. This deserves an essay in itself. Andersen had a global, non-hierarchical vision of the world, far removed from nostalgic reveries [...] The science of his time fascinated him and stirred his curiosity and enthusiasm: the wonder of electricity, the microscope of course, which reveals what lies beyond appearances, photography, and all the inventions that announced themselves, exalting speed, moving images, and flight. Indeed, that era was the very age of fairy tales, and its material was far from depleted." (Isabelle Jan, "Andersen, écrivain de toujours ?", *La Revue des Livres pour Enfants*, n° 226). *The Dryad* perfectly illustrates the wealth of inspiration he drew from his Parisian experience. Andersen translates his impressions of modern life—caught between wonder and skepticism—through the figure of a dryad, a female tree spirit living in an ancient oak in the French countryside, dreaming of discovering the human world. One day, her wish is granted: an extraordinary event sees her tree uprooted and replanted in the heart of the Paris Exposition Universelle. Freed from her roots, the dryad can now closely observe human life. She discovers the

city, its splendor, art, pleasures, and suffering. But this privilege comes at a cost: severed from her native soil, the dryad is doomed to die young. Her brief yet intense earthly life ends in a final vision of the world's beauty and sorrow.

The parallels with Andersen's major masterpieces are unmistakable, especially the *leitmotiv* that brought him fame: the powerful yearning of his characters to change their nature. As Ane Grum-Schwensen notes: "In Andersen's case, it is as though a highly conscious recycling of internal intertextual elements takes place, creating a wider network linking the works together. **This becomes particularly evident when, for example, in 'the archives', one finds a note outlining the reciprocal connections among the many elements Andersen employed in *The Dryad*, *The Little Mermaid*, *The Ice Virgin*, and *The Snow Queen*.**" (Ane Grum-Schwensen, "Images littéraires et recyclage dans les manuscrits d'Andersen", *Genesis*, 48, 2019).

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

"ALL THIS HAS HAPPENED AND BEEN EXPERIENCED. WE OURSELVES HAVE SEEN IT, AT THE PARIS EXPOSITION IN 1867, IN OUR TIME, THE GREAT AND WONDERFUL TIME OF FAIRY TALES."

TWICE INSCRIBED TO HIS FRIEND
BOURNONVILLE, THE “POET OF BALLET”

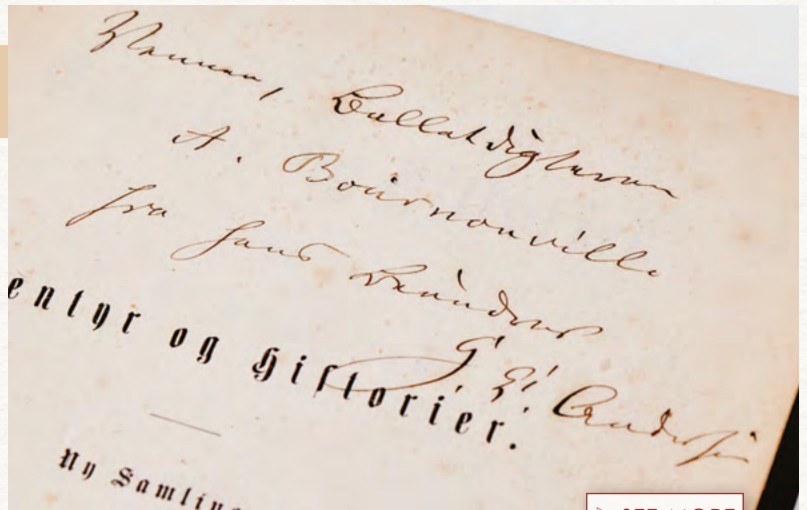
28 HANS CHRISTIAN ANDERSEN
INSCRIBED TO AUGUST BOURNONVILLE

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

C. A. REITZELS FORLAG ◊ KJØBENHAVN
[COPENHAGEN] 1872

14 x 16.7 CM ◊ BOUND IN HALF CLOTH

\$ 14,000



▷ SEE MORE

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

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

Rare collection of tales exceptionally inscribed twice by Hans Christian Andersen to his friend the celebrated dancer and choreographer Auguste Bournonville, called here “Balletdigter” (poet of ballet) in homage to his talent. The inscriptions appear on the half-title page of each part: “Vennen, Balletdigteren A. Bournonville fra hans Beundrer H.C. Andersen” [To the friend, the poet of ballet A. Bournonville from his admirer H.C. Andersen] and “Balletdigteren min geniale, trofaste Ven Hr. Balletmester Bournonville Hjerteligst H.C. Andersen” [To the poet of ballet, my brilliant and faithful friend the ballet-master Mr. Bournonville / Sincerely H.C. Andersen].

The dancer and ballet director of the Royal Danish Theatre remained one of Andersen’s greatest role-models: Andersen, who had aspired to be a dancer in his youth, but like many of his fairy-tale protagonists was born in “the wrong body” – relinquishing that career path, the now-famous storyteller made use of his writing talents for the stage, and collaborated

on several occasions with Bournonville. The dancer met the author during Andersen’s difficult beginnings at the Royal Danish Theatre. After his arrival alone in Copenhagen in 1819, **Andersen aspired to build a career on stage which he considered a realm of magic and ecstasy, and fought desperately to make his place as a ballet dancer, actor or singer.** He entered in 1821 as a pupil in the ballet class of Carl Dahlén, who had temporarily replaced Antoine Bournonville (Auguste’s father) at the head of the theatre. Andersen made a few unremarkable appearances and endured the criticism of his teachers, who mocked his gangly figure and awkward posture. The future author of the deeply autobiographical *Ugly Duckling* abandoned dancing but continued to observe the brilliant career of the young Auguste Bournonville – his exact contemporary, born the same day – as well as the famous dance school he was then founding in Copenhagen.

Twenty years later, the renowned storyteller had replaced the failed dancer: Andersen returned to the Royal Theatre where the greatest artists of Denmark’s golden age gathered, and “collaborated closely with Bournonville both in the conception of works and in their staging, just as he was also a repeated inspiration for the ballet-master’s choreographic work with his own fairy-tales and theatrical projects” (Digterens & balletmesterens..., p. 15). His storytelling talents translated wonderfully into his opera libretti and theatre texts. Alongside Bournonville, who signed the staging and choreography of the dances of elves, Andersen had his first stage success with his fairy-comedy entitled *Lyk-*

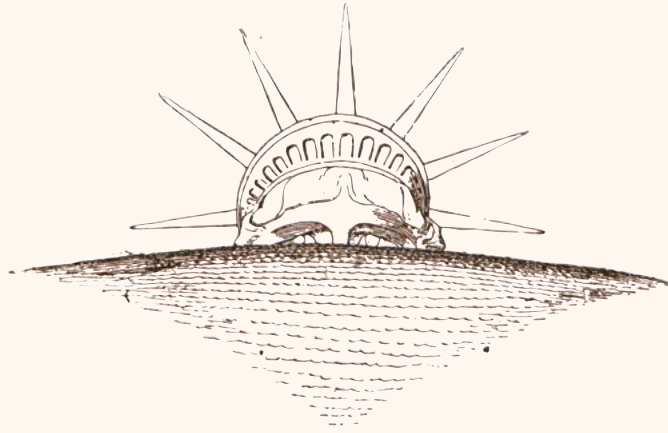
kens Blomst (The Flower of Happiness) and then with a lyrical and dramatic tale *Liden Kirsten* (Little Christine) also choreographed by his friend. The two men worked on several stage productions, maintained for decades a rich correspondence and exchanged poems expressing their mutual admiration. It was even in August Bournonville’s home, years later, that Andersen met and fell in love with the Swedish opera singer Jenny Lind – the famed “Nightingale of the North” – who rejected him and left the writer in deep distress.

In the present collection which contains 17 tales, Andersen notably reconnects with his youthful passion in *Dandse, dandse Dukke min!* (“Dance, dance, doll of mine!”) where a little girl’s song animates her toys:

*“Dance, dance, doll of mine!
Watch your steps and get in line;
One foot forward; watch your feet.
Dancing makes you slender, sweet.”*

The previous year, Bournonville himself had drawn inspiration from Andersen’s tales to create the ballet *Et Eventyr i Billeder* (A Fairy-Tale in Pictures): “I climbed on stage and thanked Bournonville, who took me in his arms and asked me if I thought there was a little of my spirit in the ballet.” (Andersen’s diary, 26 December 1871).

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



BARTHOLDI'S JOYFUL VOYAGE TO AMERICA

29 AUGUSTE BARTHOLDI • LOUIS SIMONIN

Album du bord. Caricatures on the boat to the 1876 Philadelphia Centennial Exhibition
 [The Log Book Album. Gallery of Authentic Portraits of the Members of the French Jury and Their Companions Embarked on and for 'America' 1876...]

BARTHOLDI, SIMONIN, FOURET & C^{IE} [HACHETTE]

PARIS 1879 ◊ 14.1 x 17.7 CM ◊ PUBLISHER'S BINDING

\$ 8,000

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

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

Illustrated with an engraved title-frontispiece, a half-title featuring the head of the Statue of Liberty, and 30 full-page hand-coloured lithographs.

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

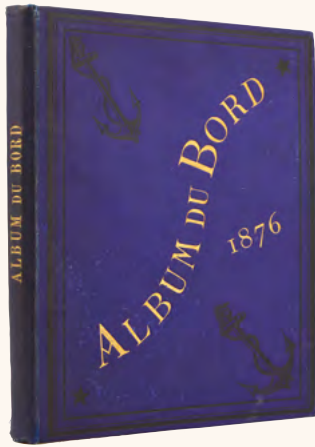
This curious album contains the only caricature of the Statue by Bartholdi ever published: a vignette on the half-title depicting the top of Lady Liberty's crowned head with her amused eyes emerging above the Atlantic. Moreover, the profits from the album were donated to the Franco-Ameri-



▶ SEE MORE

can subscription fund for the statue's construction. In 1876, the United States celebrated one hundred years of independence with the first World's Fair held on American soil. Bartholdi stood at the center of events as commissioner of the French delegation, but above all as the creator of the celebrated Statue of Liberty. The subscription period had not allowed the statue to be completed in time to be unveiled at the 1876 Philadelphia Centennial Exhibition. Only its already finished monumental arm and torch-bearing hand were transported and exhibited at Fairmont Park on the exhibition grounds.





The venture had a great success with visitors, who could climb into the torch for 50 cents to help finance the American pedestal.

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



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

“On board the ship, his intention stemmed from the same carefree spirit. He sketched the various figures with astonishing acuity; the individual features are exaggerated to the extreme, the drawing dry and vigorous, angular and full of truth – it is humour à la Bartholdi. To complete this gallery of characters, he even portrays himself. These drawings, executed in the presence of their amused victims, were greatly enjoyed, and the willing participants suggested publishing the set under the title *Album*



Le comte de Diesbach, le parfait secrétaire,
Qui va fumant sa pipe en écume de mère.

de bord.” (Société d'histoire et d'archéologie de Colmar, Annuaire 1979, vol. XX-VIII, p. 84).

The superbly watercoloured plates feature funny verses written by Louis Simonin, a mining engineer whose research is known for having inspired *Germinal* to Émile Zola and *Sans famille* to Hector Malot. The preface reveals that behind the listed publishers (“Bartholdi, Simonin, Fouret & C^{ie}.”) stood in fact the famous Hachette publishing house, whose associate Étienne Fouret was among Bartholdi's shipboard companions. In the album, he

is depicted as a giant on the ship's deck description in a witty caption: “Fouret, the pride and pick of the house of Hachette, / Who gives so many books and hopes you'll buy each!” (pl. 10).



A fine copy in its original publisher's binding numbered and initialled by Bartholdi of this “already very rare small humorous volume” (Charles Lefebvre, *Revue Alsacienne*, 1881) and true “Bartholdi for bibliophiles,” as Alain Fourquier aptly put it.



▷ SEE MORE

THE BIBLE OF JAPONISM IN ITS ORIGINAL SILK BINDING

30 LOUIS GONSE ILLUSTRATION HOKUSAI • UTAMARO • SIEGFRIED BING • SESHŪ
OGATA KORIN • SAKAI HOITSU • KOYETSU • OKYO MARUYAMA • KANO TANYU
KANO MASANOBU • TOBA SOJO

L'Art japonais

[Japanese Art]

A. QUANTIN ◊ PARIS 1883 ◊ 28.8 x 36.6 CM ◊ 2 VOLUMES IN PUBLISHER'S BINDINGS

\$ 2,200

First edition, one of 1,400 numbered copies, only issue.

Outstanding publisher's cream silk Bradel binding signed by Engel at the foot of the spine, flat spine decorated with Japanese characters; upper boards in excellent condition, elaborately decorated with a reproduction of Shinman's starlings against a setting sun from the Henri Cernuschi collection (also illustrated pl. 26, vol. 1); corners slightly rubbed; both volumes complete with their illustrated dust jackets, showing tears and some losses.

◊

Illustrated with 64 tissue-guarded plates, most in colour (13 etchings, 21 heliogravures, 2 typographic engravings in black and gold, 10 chromolithographs

and 18 watercolours), the majority signed by Gillot and Guérard. Numerous illustrations in black throughout.

An exceptional copy of the first history of Japanese art written outside of Asia, housed in its magnificent publisher's silk binding signed by Jean Engel, in pristine condition throughout: "with its one thousand and twenty-four illustrations in black and in colour, is not a conventional ornamental repertoire. It marks a clear break with traditional perception and reception of Japanese art that had prevailed in France and the West since the 1860s" (François Gonse, "Une histoire de l'art japonais en 1883. L'œil de Louis Gonse", *Histoire de l'art*, N°40-41, 1998).

The author Louis Gonse was an art historian, exhibition curator and direc-

tor of the *Gazette des beaux-arts*. The celebrated Asian art dealer Tadamas Hayashi, who had come to Paris as an interpreter for the Exposition Universelle of 1878, helped him in the preparation of *L'Art japonais*. Translated into English in 1891 and into Japanese in 1893, this seminal work proved a landmark publication. Its illustrations include works by artists much admired among French Japonistes, including Hokusai and Hiroshige, whom Gonse hailed as "the greatest paysagist" of 19th-century Japan. "His views of Yedo", he wrote, "helped us better understand the country than all of previous traveler's descriptions". The discovery of this new formal repertoire was to exert a considerable influence on artists of the fin-de-siècle, among them Félix Régamey and Henri Guérard, who engraved some of the illustrations in this volume.



31 ARTHUR RIMBAUD • PAUL VERLAINE • STÉPHANE MALLARMÉ
FÉLIX FÉNEON • JORIS-KARL HUYSMANS • GUSTAVE KAHN
FYODOR DOSTOEVSKY • WALT WHITMAN • JEAN MORÉAS • ÉDOUARD DUJARDIN

La Vogue, head of collection
Pre-first edition of Rimbaud's *Illuminations*

LA VOGUE ◊ [PARIS 11 APRIL-12-19 JULY 1886]

12 x 18.7 CM ◊ IN ORIGINAL WRAPPERS AND CUSTOM CLAMSHELL BOX

\$ 14,000

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

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

Numerous contributions, including Paul Verlaine, Stéphane Mallarmé, Auguste Villiers de L'Isle-Adam, Charles Morice, Paul Adam, René Ghil, Jules Laforgue, Léo d'Orfer, Stendhal, Charles Henry, Stuart Merrill (translated by Mallarmé), Édouard Dujardin, Joris-Karl Huysmans, Félix Fénéon, Paul Bourget, Walt Whitman, Teodor de Wyzewa, Fedor Dostoevsky, Charles Vignier, Jacques Casanova de Seingalt.

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

"In 1886, [Rimbaud] was published in *La Vogue*. The title of the magazine was a guarantee of temporary success. On the contrary it was lasting, because *Illuminations* thus revealed [...] far surpassed the fashionable trinkets of the time and went to the heart of the matter" (Pierre Brunel, *Arthur Rimbaud, ou L'Éclatant Désastre*).

The journal effectively revealed Rimbaud to the public by publishing with

Verlaine's help the first issues of the poem *Les Premières communions* and especially *Les Illuminations* (in n° 5 to 9) which also included eleven other poems by Rimbaud dating from 1872. It also includes the first two stanzas of his disturbing poem *Le Cœur volé*, probably recounting Rimbaud's rape, as well as another piece titled *Tête de faune*.

The poems of *Illuminations* were first printed after many twists and turns: the manuscripts entrusted to Verlaine during his last meeting with Rimbaud passed from hand to hand before being published serially from 13 May 1886 by the director of *La Vogue* Léo d'Orfer and its editor-in-chief, the early Symbolist writer Gustave Kahn. After a quarrel with the latter, d'Orfer left the journal and took the manuscripts of the last five poems of *Illuminations*, which were later published posthumously in 1895 by Vanier. Verlaine procured Rimbaud manuscripts for *La Vogue* while mourning his *époux infernal* and genius poet who had long since abandoned his poems as well as literature in general. As Alain Bardel notes, "From June 7 onwards, Rimbaud's name [misspelled 'Raimbald' on p. 233] is preceded by the word 'feu' (deceased) in the table of contents of *La Vogue*. Rumours of the poet's death spread throughout Paris. Rimbaud was actually in Tadjourah preparing his caravan, loaded with rifles that he planned to sell at a good price to Menelik II, King of Shoa." In issue no. 11 he is even described as an "equivocal and glorious deceased" by admirers of his work, who knew nothing of his activities in Africa. Kahn continued the publication of *Illuminations* in *La Vogue*, eventually completed in issue no. 9 of June 21-27, 1886.

According to Michel Murat, the first edition of *Illuminations* a few months later owes much to this pre-publication in *La Vogue*, as its young publisher Félix Fénéon "did not see the manuscript up close and edited the booklet using the pre-first edition [in *La Vogue*], without referring back to the manuscript." However, Fénéon changed the order of the poems later

restored by the authors of Rimbaud's Pléiade (updated complete works edition) to the original arrangement printed in *La Vogue*. This order still prevails today up to most recent editions.

1886, the true "year of free verse" (Eric Athenot) for *La Vogue*, did not end with Rimbaud: "The publication in *La Vogue* from June 28 to August 2 of texts by Whitman translated by Laforgue accompanied the emergence of free verse in France, drawing Whitman into the Symbolist movement and ensuring him lasting visibility in France [...] 1886 brought together Laforgue, Whitman, and Rimbaud in publications that finally made the work of the latter two visible" (*L'Appel de l'étranger, Traduire en langue française en 1886*). In the pages of the magazine, Jules Laforgue initiated the meeting of these two giants by publishing the very first translations of *Leaves of Grass* alongside the first printing of *Illuminations*. Without their knowledge, Rimbaud and Whitman championed Symbolism and the beginnings of free verse through their presence in this journal of the newly created movement. A few months after the publication of the *Illuminations* in *La Vogue*, Verlaine also recalled, in his preface to the first edition, the Anglophone influence that pervades Rimbaud's collection: the title itself said to have been inspired by his celebrated travels to London.

The first quarter of this important, albeit short-lived, periodical also contains the second series of Verlaine's *Poètes maudits*, Jules Laforgue's *Le Concile féérique*, Félix Fénéon's study of the Impressionist painters, and Jean Moréas and Paul Adam's *Thé chez Miranda*.

A very rare copy of the first ever publication of *Les Illuminations*, a cornerstone to any Rimbaud collection. The publication of *La Vogue* marked a founding moment in the publication of Rimbaud's poems and is considered by André Guyaux "the real date of publication of his works".



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

N° 5, — 13 Mai 1886

LA VOGUE

LES ILLUMINATIONS

APRÈS LE DELUGE

Aussitôt que l'idée du Déluge se fut rassise,
Un lièvre s'arrêta dans les sainfoins et les clochettes
mouvantes, et dit sa prière à l'arc-en-ciel, à travers la
toile de l'araignée.
Oh! les pierres précieuses qui se cachaient, — les
fleurs qui regardaient déjà,
Dans la grande rue sale, les étals se dressèrent, et
l'on tira les barques vers la mer étagée là-haut comme
sur les gravures.
Le sang coula, chez Barbe-Bleue, — aux abattoirs,
dans les cirques, où le sceau de Dieu blêmit les fenêtres,
Le sang et le lait coulèrent.
Les castors bâillèrent. Les « mazagrans » fumèrent dans
les estaminets.

▶ SEE MORE

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

32 LOUIS PASTEUR

Autograph manuscript on his rabies vaccine

[1886-1888] ◇ 10.5 x 16.7 CM ◇ ONE LEAF

\$ 7,000

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

UNPUBLISHED NOTE BY
PASTEUR ON HIS RABIES
VACCINE

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

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

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

less in Pasteur’s work on the gradual attenuation of the virus and incubation periods – already proven effective with more than fifty animal cases – than in its first administration to a human patient. Pasteur likely removed the adjective to avoid further criticism over the conduct of this therapeutic trial. The audacity of this experiment had saved the young boy’s life. Unless this “unexpected” refers to another step in the discovery not yet documented by historians.

◇
Although the conserved text conveys his indifference, Pasteur had initially drafted a sharp remark about his adversaries: “The slanders, the insults, all came from the men of a certain party”. His discovery indeed became a matter of national importance: he was suddenly the hero of a fragile Third Republic shaken by internal strife and economic difficulties. While patients from around the world flocked to his Paris laboratory for the vaccine, “a certain party”, in Pasteur’s words, strove to discredit him. The radical left (Socialists and former Communards) united against his vaccines and animal experiments. Within the medical sphere, researchers criticized his reluctance to peer review, and physicians reproached him for being “only” a chemist. Beyond fears about the vaccine itself, it was Pasteur’s integrity that proved bothersome: republicans highlighted his former attachment to Napoleon III’s Empire, whereas popular journalist Henri Rochefort made him the symbol of corruption within republican elites... the list goes on.

◇
But Pasteur had “prepared” his rebuttal, as indicated in a crossed-out sentence: “I had thought about it”. He also owed his scientific victory to a vigorous campaign of public promotion and media defence: “Pasteur manages [...] to pursue a strategy for winning over public opinion based on the use of the laboratory as a site of knowledge and as the

place where a new mode of validating scientific truth is created [...]. Benefiting, from the new media like his opponents, Pasteur is one of the first men of science to have sought to use the press (such as *La Revue scientifique*) to share his work and build his reputation among a broad readership in Paris and, above all, in the provinces” writes Henri Chappéy in *Pasteur et les antivax*.

“NEVER WAS
A DISCOVERY MORE
WIDELY ACCLAIMED”

The success of his discovery generated immense national support for the creation of an Institute devoted to research, teaching, and the preparation of vaccines. As early as the first months of 1886, an international public subscription was launched to finance its construction. As a patriot, Pasteur shows that the French people spoke on his behalf despite the criticism: “Never was a discovery more widely acclaimed. The subscription lists for the Pasteur Institute, published each day in the *Journal officiel*, proves it. For the honour of my country, I would wish to erase even the memory of the shame these slanders have cast upon their authors.” Yet Pasteur’s wish would remain unfulfilled: the fundraising campaign only further enraged his opponents, for whom “this new fundraising campaign, orchestrated by the press and backed by the financial and political authorities, amounts to deception, if not outright scandal.” (Henri Chappéy, *ibid.*). Pasteur raised millions of francs for his Institute inaugurated in 1888, which would propel France into the age of vaccination and inspired the creation of countless other Pasteur Institutes worldwide.

◇
A masterful display of conviction, revealing Pasteur’s sentiments (censored by his own pen) on his vaccine’s many critics.

▷ SEE MORE

Dois-je en terminant parler des attaques
volontaires qu'incompréhensibles
de la prophétie de la page après
morsure j'ai mais songé j'avais même
Cela me semble bien inutile

Leur influence a été absolument nulle. Jamais
leur influence a été absolument nulle. Jamais
de son sein les gens par les listes
de souscription par le Institut
pour l'honneur de mon pays, je vous
sont que les Calomnies ont jeté sur
leurs auteurs

33 PAUL VERLAINE

COPY OF ALEISTER CROWLEY

Femmes

N. N. ◊ N. L. [PARIS C. 1895] ◊ 13 x 19 CM

BOUND IN CONTEMPORARY FULL MOROCCO

\$ 15 000

Second edition, one of 20 copies on japon, followed by 480 numbered copies on hollande.

Contemporary full green morocco binding, spine with five raised bands, title and author lettered in gilt, armorial stamp of Aleister Crowley and his motto "SPES" on upper cover and crowned cipher "AC" on lower cover, original wrappers preserved, marbled paper pastedowns and endpapers, inner gilt dentelle, roll tool on edges and spine-ends, top edge gilt, sunned spine, boards with slightly darkened margins, split at foot of upper joint.

A rare and luxurious erotic pamphlet by Verlaine, from the library of the "Beast of the Apocalypse 666", the notorious British occultist Aleister Crowley, with his rare armorial stamp and cipher.

In 1895, the year this collection appeared, Crowley was twenty years old and began his studies at Trinity College, Cambridge. It was most likely very shortly after publication that the fiery-eyed dandy had the volume bound in his arms. He borrowed the design from a noble family of the same name, featuring three roses on a chevron to which he added the motto "SPES" on a scroll – a Latin phrase that would later reappear in the title of his poem collection *Summa Spes* (1903). **British Armorial Bindings only records two further Crowley bindings bearing identical gilt stamps:** the first is an eighteenth-century play, which Crowley also had bound in full morocco, now held at Marsh's Library in Dublin (Oliver Goldsmith, *She Stoops to Conquer*). **The second is none other than an edition of Baudelaire's poems**

(Calmann Lévy, 1896), **revealing his fascination with two Gallic rhymers who, like him, indulged freely in the pleasures of the flesh as well as 'artificial paradises'.**

Crowley would even translate the celebrated *Poem of Haschich* into English. That Baudelaire copy, now part of Gerald Yorke's great Crowleyana collection at the Warburg Institute, bears his ownership inscription on a flyleaf (Aleister Crowley Trinity College, Cambridge) confirming that these bindings were made shortly after the books' publication. **We have located no other bindings of this type in the Yorke collection or at the Harry Ransom Center at the University of Texas, which also holds one of the largest collections on the magician.**

These exceedingly rare copies demonstrate that his love for fine books developed at a very early age, with these depraved talisman-poems by Verlaine and Baudelaire stamped with his arms. A true incarnation of Huysmans's *Des Esseintes*, Crowley is better known for bibliophilic pursuits of a different order: his substantial paternal fortune afforded him whatever he desired including the publication of his own poems and esoteric writings.

As author-publisher, he treated his own books as ritual objects, in which the physical beauty was an integral part of their magical efficacy. The young Crowley justifiably had set his sights on the luxury issue of this Verlaine poem collection, selecting one of the twenty copies on papier japon which he later also favoured for his own publications.



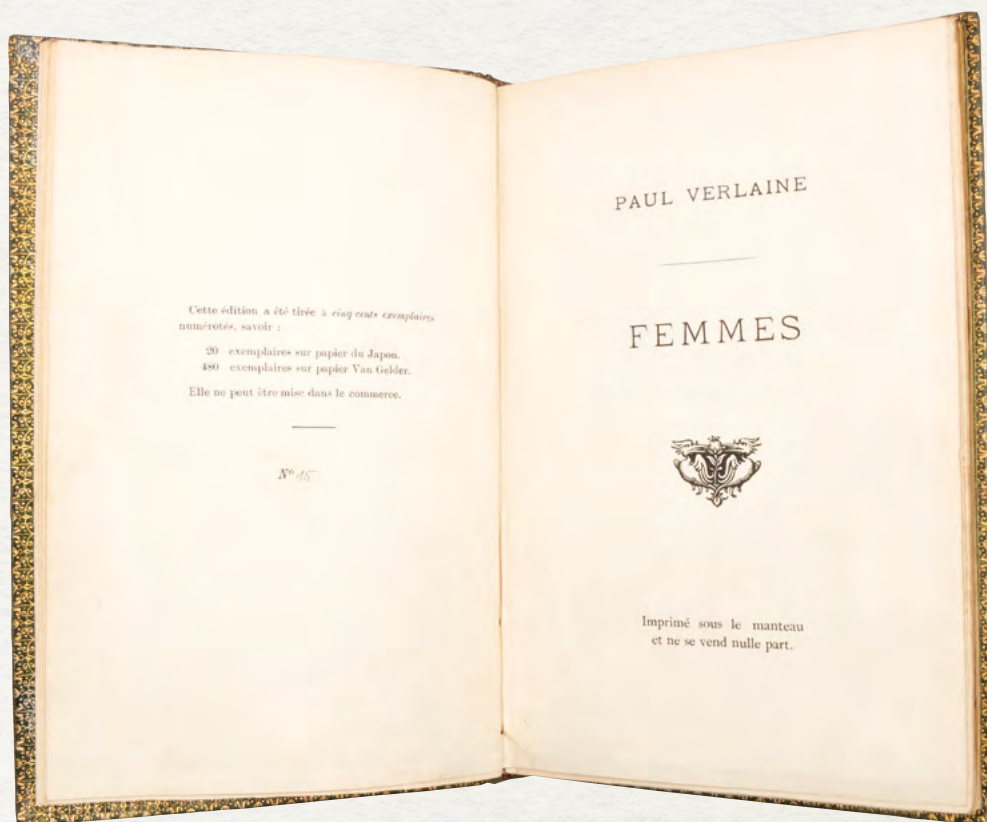
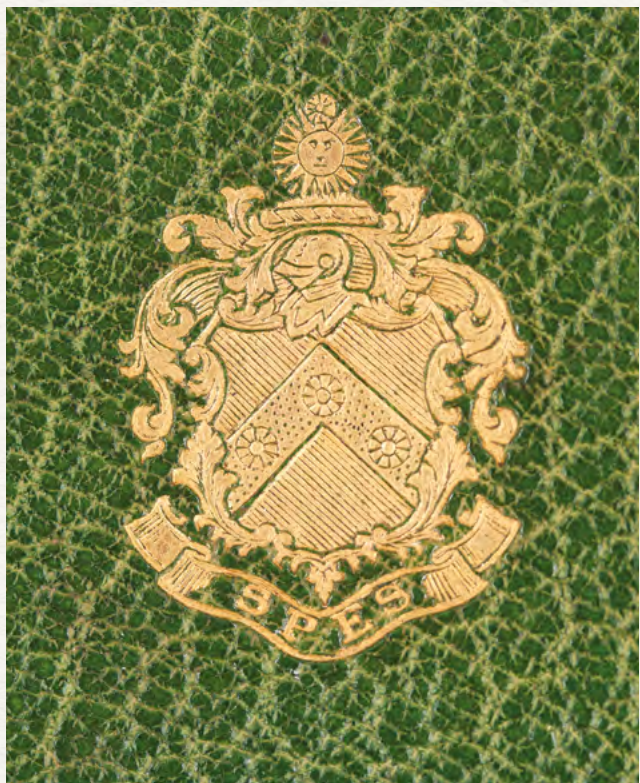
His appetite for the written word was matched only by his legendary carnal hunger. In Verlaine, Crowley found inspiration for his own clandestine collections (most notably the homoerotic *White Stains*), in which he used Eros as a vehicle for spiritual revolt. Crowley invoked Verlaine on numerous occasions throughout his work: in his essays on drugs, and in his magical diaries. In his poem "Rosa Mundi" he even expressed a desire to surpass the great names of poetry, among them Verlaine:

*"Were this the quintessential plume of Keats
And Shelley and Swinburne and Verlaine,
Could I outsoar them, all their lyric feats,
Excel their utterance vain."*

In *Vanity Fair* he also translated him twice ("Colloque sentimental", "With Muted Strings"), and naturally quoted him in his essay on absinthe which they both consumed in great quantities (*Absinthe: The Green Goddess*, 1917). It is indeed in the vibrant colour of the *Green Goddess* that he chose to house his copy of the scandalous verses by the "Prince des poètes" in luxurious green goatskin.

An exceedingly scarce and hitherto unrecorded copy, emblematic of the extreme decadent eroticism that Aleister Crowley cultivated in his early years, which later morphed into his infamous celebrated rituals of sexual magic.







▶ SEE MORE

**VERY RARE COMPLETE SET OF THE CELEBRATED ORIGINAL LITHOGRAPH
BY LE DOUANIER ROUSSEAU: "LA GUERRE"**

**34 ALFRED JARRY • LE DOUANIER ROUSSEAU
REMY DE GOURMONT • PAUL GAUGUIN • JAMES WHISTLER
ÉMILE BERNARD • GEORGES D'ESPAGNAT
ÉRIC FORBES-ROBERTSON • CHARLES FILIGER**

L'Ymagier, complete collection, from #1 to #8

L'YMAGIER ◊ [PARIS] OCTOBER 1894-DECEMBER 1896 ◊ 21.50 x 27 CM & 23.40 x 29.50 CM

8 LEAFLETS IN ORIGINAL WRAPPERS WITH CUSTOM CHEMISES AND SLIPCASES



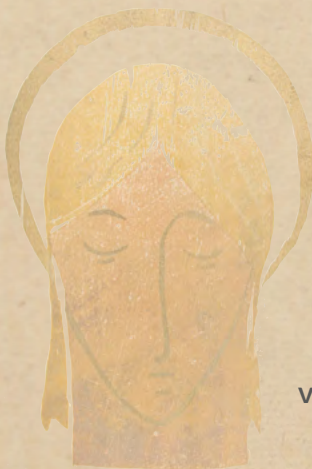
\$ 21,000

First edition, one of 515 copies.

The set of 8 issues is housed under two half-oasis black folders, flat spines, gilt dates at foot, decorative paper boards, lined in green paper, set signed by Atelier Laurenchet. Minor lacks of paper and tears to some spines and boards, some spines with slight restorations. Occasional foxing mainly affecting the sixth issue. Texts in first edition by Alfred Jarry and Remy de Gourmont.

Illustrated with approximately 300 engravings, reproductions of ancient woodcuts from the 15th and 16th centuries, large coloured images, pages from early printed books, miniatures, lithographs, woodcuts, original drawings and prints by Remy de Gourmont, Alfred Jarry (under the pseudonym Alain Jans), Henri 'Le Douanier' Rousseau, James Whistler, Paul Gauguin, Eric Forbes-Robertson, Louis Roy, Henri Gustave Jossot, Armand Seguin, Roderic O'Conor, Charles Filiger, Georges d'Espagnat, Émile Bernard...

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



RARE PRESENTATION COPY FROM THE FATHER OF TOURETTE'S

35 **GEORGES GILLES DE LA TOURETTE**

Leçons de clinique thérapeutique sur les maladies du système nerveux
[Clinical Therapeutic Lectures on Diseases of the Nervous System]

E. PLON, NOURRIT & C^{IE}

PARIS 1898 ◊ 13.7 x 22.2 CM

BOUND IN CONTEMPORARY FULL CLOTH

\$ 5,800

Rare first edition.

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

A pleasing copy.

Very rare signed and inscribed copy by Georges Gilles de la Tourette: "À mon cher confrère et ami le Dr Diamantberger. Gilles de La Tourette."

Dr. Mayer Saül Diamantberger was

assistant physician at the Rothschild Hospital in the 1890s and regarded as one of the pioneers of rheumatology in France.

The discoverer of the famous Tourette syndrome gifts to a distinguished rheumatologist his major work on the treatment of nervous disorders, which includes therapies for facial tics, hemiplegia, epilepsy, hysteria, syphilitic myelitis, and morphine addiction, among others.

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

neurasthenia. The author and recipient of this volume in fact shared a common field of research – juvenile paralysis and osteo-articular "deformities": Gilles de la Tourette ascribed the majority of them to nervous causes, and writes a chapter on this subject in this book. Dr. Mayer Saül Diamantberger was known for his thesis on similar symptoms, entitled: *Du rhumatisme nouveau : polyarthrite déformante chez les enfants* [On Nodular Rheumatism: Deforming Polyarthritis in Children] (1891).

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

À mon cher Confrère & ami
le Dr Diamantberger
hommage cordial
Gilles de la Tourette

LEÇONS
DE CLINIQUE THÉRAPEUTIQUE
SUR LES
SYSTÈME NERVEUX

▶ SEE MORE

36 [LIANE DE POUGY] A. GALLICE
AFTER LÉOPOLD-ÉMILE REUTLINGER

Représentations. Liane de Pougy
Original large format lithograph poster

[c. 1890-1900] ◇ 100 x 140 CM ◇ ONE LINEN-BACKED LEAF

\$ 5,300

Original linen-backed lithograph, featuring a large portrait of Liane de Pougy by A. Gallice after a photograph by Léopold-Émile Reutlinger ("cliché Reutlinger" stated on the plate). Printed by G. Bataille. Horizontal and vertical fold marks, discreet traces of rolling at the hem of the dress, four pasted and stamped tax stamps, and a shadow in the left margin.



Exceptionally rare original poster advertising a performance by the dancer and courtesan Liane de Pougy, renowned for boldly displaying her beauty on stage and for the openly sapphic loves recounted in her writings (*Idylle saphique*, 1901).

This unrecorded document is the only copy we can trace.

Together with her lover Émilienne d'Alençon and her rival "La Belle Otero," Liane de Pougy is known as one of the Three Graces of the Parisian demi-monde during the Belle Époque. Like Zola's Nana, she triumphed on stage by sheer force of seduction: capitalising without restraint on the craze for café-concerts and music halls, she captivated vast audiences and succeeded in winning over the wealthiest patrons. Her beauty ensured the success of these pantomime, magic, and acrobatic performances on the stages of the Fol-



es Bergère and the Olympia in particular. Reutlinger photographed her extensively: his archive at the Bibliothèque nationale de France contains no fewer than 76 photographs of Liane de Pougy, in addition to the portrait used as inspiration for this poster (Album Reutlinger de portraits divers vol. 9, p. 23, no 133). She also benefited from the booming art of the poster during the turn of



▷ SEE MORE

the century: several posters promoting her acts are known (Louis Geisler after Nadar for the Olympia, Paul Berthon for the Folies Bergère, Georges Redon for the Casino de Paris, and Manuel Orazi for a play by Lorrain, *Rêve de Noël*, at the Olympia), but this example remains unrecorded. Gallice's design masterfully adapts Reutlinger's portrait and provides a perfect illustration of "Liane de Pougy's passion for pearls. Drawn to the shimmer of gold and precious stones, the celebrated courtesan was, even more than a hunter of diamonds, a 'hunter of pearls': the femininity and lunar glow of these nacreous spheres irresistibly attracted Liane who endured the blows of the famous English Egyptologist Lord Carnarvon's riding crop in exchange for a pearl of inestimable value during the early years of her life as a courtesan" (Gabriella Asaro).

An exceptionally scarce portrait of the 'woman-spectacle' Liane de Pougy, magnificently embodying the "France of pleasure."



▷ SEE MORE

KLECKSOGRAPHY BY A “POÈTE MAUDIT”

37 LÉON DEUBEL

Illuminations. Moscou
Original ink drawing

[1907] ◇ 12.7 x 18.7 CM ◇ ONE LEAF

\$ 3,250

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

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

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

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

This visual and interpretative process resonated deeply with Deubel’s Rimbaudian affinities. He borrowed the title of Rimbaud’s celebrated collection “*Les Illuminations*” to gather this series of drawings he intended for publication. Deubel who “suffered immensely from his obscurity” (Edgar Varèse) endeavoured here to covering the page

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

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

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

FAMOUS PROTO-SURREALIST GAME
WITH THE SIGNATURES OF MAJOR FRENCH WRITERS AND ARTISTS



▷ SEE MORE

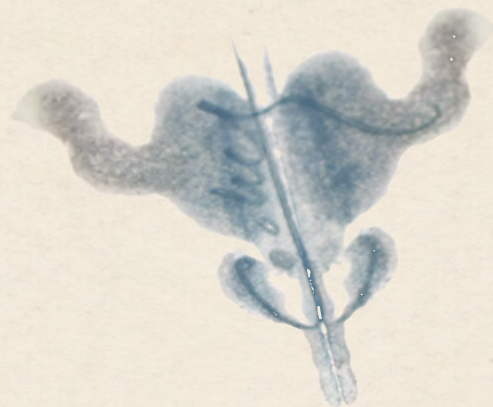
Album of signatures created by Cecil Henland, 1908 issue bearing 36 signatures of leading figures from literature, cinema, music, the press and French theatre, each dated between 1908 and 1910.

Bound in red shagreen, flat spine with title gilt-stamped, vignette mounted on the upper cover, gilt edges, publisher's binding.

Illustrated with a cover vignette with an ink signature of "The Ghost of a Celebrated General" (General Baden-Powell, founder of the Boy Scouts Association). **One of the most precious copies of this ghostly album, before Rorschach tests and Surrealist trans-**

fer drawings, previously belonging to Yvonne Redelsperger, future wife of the publisher Gaston Gallimard.

The greatest figures of the artistic Paris scene left strange signatures folded while still wet, revealing 36 skeleton-like ink silhouettes: Edmond Rostand, Georges Feydeau, Sacha Guitry, Maurice Leblanc and Gaston Leroux, Octave Mirbeau, Camille Saint-Saëns, as well as Marcel Proust's close friends Paul Hervieu, Robert de Flers and Gaston de Caillavet – the latter two were inspirations for the character Robert de Saint-Loup in *In Search of Lost Time*.



38 [CECIL HENLAND]

COPY OF YVONNE REDELSPERGER

KLECKSOGRAPHED SIGNATURES:

PAUL HERVIEU • EDMOND ROSTAND

CAMILLE SAINT-SAËNS • SACHA GUITRY

MAURICE LEBLANC • OCTAVE MIRBEAU

ABEL HERMANT • MAURICE DONNAY

ANDRÉ RIVOIRE • JEAN RICHEPIN

HENRY BERNSTEIN... ETC.

The Ghosts of my Friends

DOW & LESTER ◇ LONDON [1908]

10.3 x 17 CM ◇ PUBLISHER'S BINDING

\$ 8,800

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



within the Paris literary milieu from her childhood. Granddaughter of the former owner of the Medieval Cluny collections – now museum – in Paris, she was the daughter of playwright Jacques Rodelsperger and married the famous publisher Gaston Gallimard in 1912. The writer Jacques Rivière fell hopelessly in love with her and described their relationship in his first novel *Aimée* published by... Gallimard in 1922.

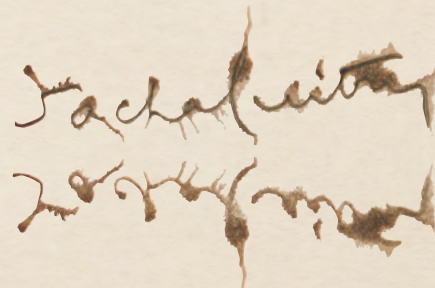
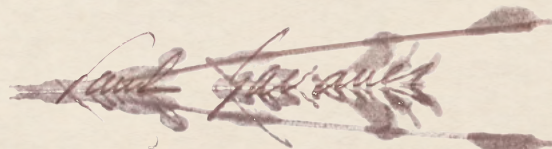
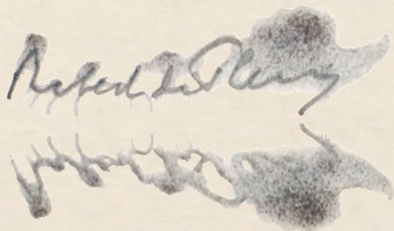
This interactive autograph album intended as a parlour game for salon evenings represents one of the first graphic explorations of the unconscious, and illustrates the growing interest in the imaginative perception of stains, traces and arbitrary marks: “For these embodied signatures are both signifier and signified. Fascinating hieroglyphs, their obliquity is impossible to translate yet astonishingly seductive: they demand interpretation in loud cries” (Ann Cooper Albright, *Traces of Light*, p. 42). It was a divinatory game consisting of signing a sheet with a heavily loaded pen, then folding the sheet in

half to obtain two symmetrical ink-blots. The result, when viewed vertically rather than horizontally, produces a flesh-like signature resembling a Rorschach test.

Since Antiquity through to the Renaissance of Leonardo da Vinci, painters and poets recognised the potential of such stains to create visual experiences almost freed from human intervention. At the end of the 1850s, the so-called activity of “tachisme” (*tache* meaning stain) became a divination trick through the popular game of “Blotto”. Players attempted to interpret the meanders of ink on paper like tea-leaves in the bottom of a cup. The most famous Blotto player was the young Hermann Rorschach nicknamed “Klecks”, or “ink-blot”, who repurposed this parlour game to develop his famous psychological test (*Psychodiagnostik*, 1921).

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

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



AVENTURES D'ALICE
AU PAYS DES ✦ ✦
MERVEILLES. PAR
LEWIS CARROLL
ILLUSTRÉES PAR
ARTHUR RACKHAM



39 LEWIS CARROLL

ILLUSTRATION **ARTHUR RACKHAM**

Aventures d'Alice au pays des merveilles

[*Alice's Adventures in Wonderland*]

LIBRAIRIE HACHETTE ET C^{IE} ◊ PARIS 1908

23.50 x 28.50 CM ◊ PUBLISHER'S BINDING

\$ 11,500

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

Publisher's full vellum binding, flat spine lettered in gilt with a gilt illustration of the Cheshire Cat, upper cover stamped in gilt with the title and an illustration of two fantastic creatures, illustrated endpapers, top edge gilt. Occasional light foxing. **A handsome copy of the most sought-after of Rackham's illustrated works, one of the exceedingly rare copies on japon paper.**

"Such is the fantastic tale which Mr. A. Rackham has turned into a living poem for the delight of the eyes. His art, ingenious in its elegance, his drawing refined

and picturesque, the fantasy of an imagination that animates trees and gives speech to our humble animal brethren, is without doubt the only one, since that of Gustave Doré, to have created a world. A world at times frightening, dark and tumultuous, at times simple and outlined like a Japanese landscape, yet always vibrant and precise, with a written form and an elegant play of lines. **Amidst the monsters and beasts appears the delicate, astonished, fair-haired figure of Alice, lovely as a Rossetti maiden, the human grace at the heart of the complexity of things.**" (*La Vie heureuse*, n° 11, 15 Nov. 1908)

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

earning its place alongside Tenniel's work as one of the definitive visual interpretations of this beloved classic.

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

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

Yet if posterity will remember his illustrations, it is above all for their aesthetic brilliance. Frequently likened to Rossetti or Turner, Rackham's works were any-



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

▶ SEE MORE

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

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

artistic freedom, which the artist carries through to his characters as well; his Alice bears no trace of Tenniel's Victorian child:

"The really daring change made by Rackham is in bringing his little heroine down to date. [...] the modern little figure does bear one message of its own. It tells us that the gate of Wonderland has never been closed, that it never will be closed, and that to the children of the 20th century, old and young, as to their children and their grandchildren, it is still given to eat now and then of the magic fruit of the Amfalula tree in whose boughs the Dinkey bird sings." (Philip Loring Allen, *The Bookman*, February 1908: Dodd, Mead and Company, New York)

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

dubbed Rackham's "little marvels".

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

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

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



40 WILLIAM SHAKESPEARE

ILLUSTRATION **ARTHUR RACKHAM**

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

LIBRAIRIE HACHETTE ET C^{IE} ♦ PARIS 1909 ♦

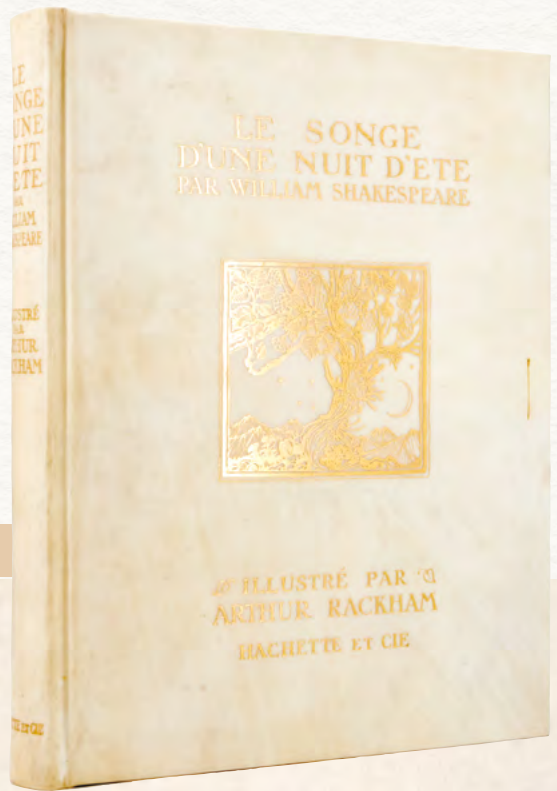
23 x 30 CM ♦ PUBLISHER'S BINDING

\$ 5,800

First French edition, illustrated by Arthur Rackham with 40 mounted colour plates on thick brown paper, each protected by a captioned tissue guard, along with 30 black-and-white line drawings within the text, **one of the extremely rare 30 copies printed on japon, signed by Arthur Rackham on the limitation page; the deluxe issue.**

Publisher's Bradel binding in full vellum-style boards, smooth gilt-titled spine, upper board gilt-stamped with title and a tree design, top edge gilt; the silk tie on the lower board is lacking. **A very handsome copy, one of the exceedingly scarce japon copies.**

Provenance: Maurice Feuillet with his manuscript ex-libris.



EXCEPTIONAL COPY ON JAPON



▶ SEE MORE

41 [SERGEI DIAGHILEV] GEORGES LEPAPE (VASLAV NIJINSKY • IGOR STRAVINSKY)

First project of the *Programme officiel des Ballets Russes*
Théâtre du Châtelet, mai-juin 1912 [and Royal Hungarian Opera]

1912 ◊ 20.9 x 28.5 cm ◊ STAPLED

\$ 8,800

Programme for the Ballets Russes, for the Paris season in May-June 1912 at the Théâtre du Châtelet and the Hungarian tour of March 1912. It includes the argument of *Prelude to the Afternoon of a Faun*, the programme for Saturday 8 June 1912 with cast list and the argument of *Daphnis et Chloé*, *Sheherazade*, *The Rite of Spring*, *The Firebird* (*L'Oiseau [sic] de feu*), followed by a page with the argument and cast list for *Carnaval* and *Narcissus*, and two pages in Hungarian announcing the programme of the March 1912 tour at the Royal Hungarian Opera.

An exceptional and to our knowledge unrecorded brochure, not listed in institution catalogues or monographs on Sergei Diaghilev's dance company.

Stapled brochure, illustrated with a colour medallion portrait of Nijinsky after Georges Lepape pasted to the upper cover, printed border of the upper cover faded over 3 cm. Decorated with numerous gilt ornaments framing the text.

This document contains an early version of the argument of the *Rite of Spring* at the time still unfinished by Stravinsky, whose abrupt ending differs from the description given in this programme. Initially planned for the 1912 season, the ballet was first performed in 1913.

It also includes a rare piece of ephemera on the Ballets Russes tour in Budapest in 1912 with a double page in Hungarian presenting the arguments and the cast list of *Prince Igor* and *The Spirit of the Rose*, danced by Nijinsky.

This unrecorded programme was most likely printed by Maurice de Brunoff, who that same year issued the official programme for the seventh Ballets Russes season at the Châtelet as a special issue of *Comoedia*. The cover is indeed almost identical to p. 23 of the official programme, with the tondo portrait of Nijinsky by Lepape (which, in our programme, is mounted rather than printed); the layout is similar and the gilt ornamental frames are identical. **Yet this programme differs in numerous respects, which may suggest that it is in fact a mock-up of a version later abandoned:** one notes a great many

typographical errors, even in the titles (“*L’oiseu* de feu” p. 8, “*sur la musiquu*” p. 7), as well as a systematic absence of accents, and several pages which do not appear in the published programme.

THE BALLETS RUSSES IN 1912: A RITE OF SPRING POSTPONED... YET ALREADY PRINTED IN THE PROGRAMM

The 1909-1910 seasons of the Ballets Russes consisted of an improvised troupe of dancers on leave from the Imperial Russian Theatre, marking the beginning of a freer, more expressive way of dancing charged with emotion. The ballets enjoyed such success with the Parisian public that Diaghilev established a permanent company in 1911. The presence of *The Rite of Spring* in a programme dated 1912 is therefore surprising: Stravinsky had nearly completed the first tableau in December 1911, however a delay in the preparation of *Prelude to the Afternoon of a Faun* (premiered on 29 May 1912) led to the postponement of the *Rite* to the following season, in 1913. The text of the argument printed here appears in no programme published at the time of its première. Even more striking, **the description of the final dance is decidedly the opposite of the conclusion of the ballet as we know it.** In the famous *Danse sacrée*, the sharp staccato of the orchestra accompanies the apotheosis of the chosen maiden, who dances until she falls dead. By contrast, the present programme describes a decelerando: **“the bride lies rigid, as if in a kind of trance. Suddenly she stirs and begins a dance of religious exaltation. This exaltation becomes frenzy, from frenzy it fades into exhaustion, and the girl expires – the sacrifice is accomplished”.**

THE BALLETS RUSSES IN HUNGARY

The scenic and choreographic revolution of the Ballets quickly spread across Europe, and Budapest enjoyed its dazzling productions twice in 1912: first in March at the Popular Opera, and again at the Royal Hungarian Opera from December into January of the following

year. It was during these latter performances that Nijinsky captivated and enchanted the young Romola Pulsky, his future wife, who saw him on stage for the first time. Our programme presents the arguments and cast lists for the dances of *Prince Igor* and *Le Spectre de la Rose* in Hungarian, indeed performed during this first series of performances in March 1912. However, it announces dates and a venue differing from those known: 12, 15, 16 and 18 March 1912 at the Royal Opera, instead of 5, 6, 8, 9, 10 and 12 March 1912 at the Popular Opera as recorded in the chronology established by Boris Courrège (*Les Ballets russes*, cat. exhibition BnF, 2009, p. 256).

THE IRRESISTIBLE APPEAL OF PROGRAMMES

The brochure displays all the hallmarks of these celebrated programmes on thick, satin-finished paper: “Relatively expensive at two francs, the programmes are an artful mixture of designs, photographs and full-page advertisements for luxury products – travel, perfume, restaurants, millinery, Veuve Clicquot Champagne, the grands magasins, and that staple underpinning of the contemporary theatre programme (and female society), corsetry – elite preoccupations.” (Beverly Hart, “*Souvenir Programmes*”, *Diaghilev and The Ballets Russes, 1909-1929: When Art Danced with Music*)

Like others, it was intended to include photographs of the dancers and reproductions of costumes, which were not printed but for which the references (“*Voir fin du programme de la soirée*”) are present in the brochure. In addition to the usual inserts for Champagne, an advertisement for *Comoedia illustré* (identical to those found in known Ballets Russes programmes) occupies the back cover of this brochure, leaving little doubt as to the origin of this copy published by Maurice de Brunoff.



An exceptional document, an as yet unknown source contributing to the history of the Ballets Russes which revolutionized Western dance.

PROGRAMME
OFFICIEL DES
BALLETS RUSSES

THÉÂTRE DU CHATELET
MAI-JUIN 1912

EXTREMELY RARE,
UNRECORDED FIRST VERSION OF
THE RITE OF SPRING

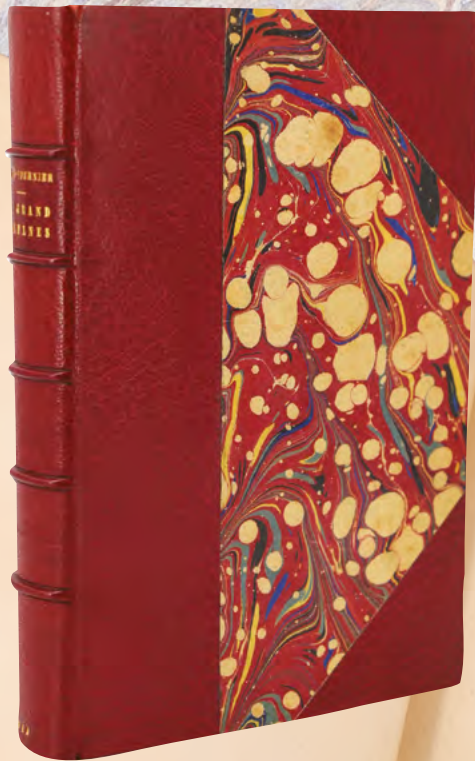


NIJINSKI

GOUACHE DE GEORGES LÉPAPE
APPARTENANT A. M. MORICANO



EXCEPTIONAL COPY OF ONE OF THE GREATEST
FRENCH NOVELS OF THE 20TH-CENTURY



42 ALAIN-FOURNIER

Le Grand Meaulnes

[The Wanderer or The Lost Estate]

ÉMILE-PAUL FRÈRES ◊ PARIS 1913

12 x 19 CM ◊ BOUND IN HALF MOROCCO

\$ 17,500

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

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

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

A very surprising inscription to the editor-in-chief of *L'Opinion* who first offered to publish this novel in February 1913, through Henri Massis. The offer was ultimately redacted, after being rejected by the magazine's other editors. Thanks to his long-time friend Jacques Rivière, young Alain-Fournier managed to get a pre-first edition, serialized version of this novel published in the *Revue de la Nrf*. In the end, the small publishing house Emile-Paul agreed to issue the finished work in volume in September. The immediate success of this masterpiece of 20th-century French literature must have somewhat ruffled the feathers of Jean de Pierrefeu, who wrote a bitter and ambivalent review: "I would have liked Alain Fournier to stop his story at the moment of his departure for Paris...., we would have been quite happy to accept that this slightly mad and fanciful tale should

remain unexplained. ... but he wanted to weigh down his novel, which from then on turns out to be absurd, the characters become puppets... the dried-up skeleton of a love story to which one is not allowed to become seriously attached..."

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

Rare inscription penned a year before the author's death in action in the first weeks of the First World War. Exceptional copy of one of the greatest French novels of the 20th-century.

▷ SEE MORE

à Jean de Pierrefeu
avec mon admiration
et ma sympathie
H. Alain-Fournier

LE

GRAND MEAULNES

43 **AESOP**

ILLUSTRATION **ARTHUR RACKHAM**

Fables d'Ésope

LIBRAIRIE HACHETTE ET C^{IE} ◊ PARIS 1913

23 x 29.5 CM ◊ PUBLISHER'S BINDING

\$ 4,700

Illustrated edition with compositions by Arthur Rackham, 13 in colour tipped in with captioned tissue guards, and 52 black-and-white illustrations in the text, **one of 55 copies on japon, signed by Arthur Rackham on the limitation page, deluxe issue.**

Publisher's full vellum binding, flat spine gilt-lettered with gilt-stamped animals, upper cover gilt-stamped with the title and an illustration of animals, top edge gilt, uncut, lower cover silk ties preserved.

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

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

RACKHAM ILLUSTRATES
THE FATHER OF THE WESTERN FABLE



▷ SEE MORE

ONE OF THE 10 OUTSTANDING COPIES ON JAPON

44 **GEORGE BARBIER**

Dix-sept dessins de George Barbier sur Le Cantique des cantiques
Traduction française de 1613

[Seventeen drawings by George Barbier on the Canticle of Canticles]

À LA BELLE ÉDITION ◊ PARIS 1914 ◊ 22.50 x 23.50 CM ◊ IN ORIGINAL WRAPPERS

\$ 11,500

First edition, totalling 240 numbered copies, ours one of 10 copies on *japon à la forme*, the deluxe issue, complete at the end of the volume with its additional complete suite of illustrations in black as stated in the limitation. Illustrated with 17 splendid pochoir plates in black, white, and gold by George Barbier.

Housed in a custom slipcase with a smooth spine in black morocco gilt-lettered with the author's name, inlaid white vellum framing the author's initial, date and place at the tail, boards in gilt paper, gilt-stamped morocco title-piece on board, interior lined with gilt decorative paper; a superb ensemble, signed Boichot.

A rare and handsome deluxe copy of this George Barbier masterpiece.



▷ SEE MORE

FUTURIST GASTRONOMY: “PINEAPPLE WITH CHAMPAGNE!
PINEAPPLE WITH CHAMPAGNE! / FROM MOSCOW TO NAGASAKI!
FROM NEW YORK TO MARS!”

45 IGOR SEVERYANIN

Futurist Masterpiece: Autograph Manuscript of
Ананасы в шампанском
[Pineapple with Champagne]

[c. 1915] ◇ 10 x 15.6 CM ◇ ONE LEAF

\$ 17,500

Autograph manuscript poem in Russian, entitled “*Ананасы в шампанском*,” signed by Igor Severyanin, twelve lines in three quatrains on a single leaf, with minor punctuation variations from the text originally published under the title *Overture (Увертюра)*, inaugurating his collection *Pineapple with Champagne* (1915), from which it took its name.

A masterpiece by the whimsical poet Igor Severyanin, one of the most emblematic poems of Russian literature, embodying the “Ego-Futurism” movement founded by the poet at the end of 1911 – the very first Futurist movement established in Russia.

On the eve of the Revolution, this poem, both inspired and violently criticized by Mayakovsky, stands at the crossroads of Dadaist provocation, Futurist dynamism, and the dandyism of a bourgeois class soon to disappear. The legend, recounted in Vadim Bayan’s memoirs, situates the creation of this poem in Simferopol, Crimea, during the First Futurist Olympiad. Curiously, it was the future herald of the Russian Revolution, Vladimir Mayakovsky, who reportedly inspired this mythical work. After dipping a piece of pineapple into champagne, he is said to have encouraged Severyanin to do likewise: “Incred-

ibly good!” And so the opening lines of a poem destined for enormous acclaim were born:

“Pineapples, pineapples

Dipped in champagne!

Surprisingly tasty,

Sparkling, and keen!”

As Jean-Claude Lanne notes, **Severyanin was the very first Russian artist to use the term “Futurism,”** in his brochure *Prologue Ego-Futurism (Пролог эго-футуризма)* in November 1911. This poem, undoubtedly the most famous of his ephemeral movement, unfolds amidst the clatter of aeroplanes and the roar of motor engines through the streets of the world’s great metropolises – Moscow, Nagasaki, and New York. Severyanin embraced with enthusiasm and skill the current founded by Marinetti in Italy, paving the way for Russian Futurism, which would later manifest in many diverse forms. Yet his ego-futurist vision is highly personal, synthesising avant-garde poetry with the dandyism of the Belle Époque.

At the heart of this delightful catastrophe, the hero of *Pineapple with Champagne* claims the poet’s carefree spirit

and exhorts the cultivation of selfishness: he “take[s] up [his] pen,” spending all his leisure “among skittish maidens and stylish grandes dames”. Playing on surprise and provocation, Severyanin aligns himself with the famous decadent, pessimistic, and ironic ego-poets: Wilde, whose sartorial style he emulated; Baudelaire, whom he translated into Russian; and Nietzsche, the inspiration for one of his celebrated neologisms, *заратустриться (zaratustritsya)*, “to become Zarathustra”). He took individualism so far as to leave his own movement only a few years after its creation.

◇

In his own language, Severyanin deployed the most distinctive expression of his Ego-Futurism, reshaping and warping poetic language to the cadence of his modernist soul. He is remembered for having devised his own vocabulary, inventing thousands of neologisms. Among the most celebrated in *Pineapple with Champagne* is *грёзофарс* – “fantasy-farce” or “farce-fantasy,” a portmanteau partly derived from French (*фарс* the transliteration of farce), appearing in the line “**I’ll turn tragic life into fantasy-farce...**” The word quickly entered common Russian usage, and was even employed as early as 1917 by



▷ SEE MORE

Lenin to describe the fantastical views of his adversaries.



Yet individualism collided with collectivist ideology: Severyanin provoked the anger of the new revolutionaries, who accused him of ignoring the sufferings of countless Russians, victims of famine and the horrors of the bloodiest conflict in human history. Taken literally, his masterful mockery of the lifestyles of the nouveau riche, reveling in the extravagances of modern life, infuriated his critics.

In an ironic turn, Mayakovsky, the former revelry companion who had sampled this decadent fruit, came to make it a symbol of bourgeois vice: Mayakovsky's response was to openly attack this self-proclaimed dandy and

his followers, describing them as "insentient nonentities" who think only of their bellies, humming Severyanin's verses with their "oily mouths" (Barbara Wyllie, *From Imperial Pineapples to Stalinist Sausage: The Politics and Poetics of Food in Russian Literature*). **Severyanin's pineapple appears in some of Mayakovsky's most famous revolutionary cries:** "Eat your grouse, eat your pineapple / your last day has come, bourgeois!" (public advertisement, 1917) "Give my life for you, with lips drooling with desire? / I would rather serve pineapple liqueur / to the prostitutes of Moscow bars." (*Вам!* [To You!], 1915).

Severyanin became a victim of his own atypicality: too provocative for the old guard – he scandalised Tolstoy during a reading – but too bourgeois for the revolutionary poets. The art of the self, and

especially apolitical art, no longer had a place in Russia soon to be freed from imperial rule. Yet the poem remained widely discussed and continued to fascinate: "A symbol of the era, of its unpredictable and incisive character, of its discoveries, its twists, its eccentric combination of previously incompatible elements. What concision, what liveliness, what expressivity!" (Natalia Borovskaya, *Rostovskaya Elektronnaya Gazeta*, n°. 1 [79], 12 January 2002).



A rare autograph manuscript of the poet's self-proclaimed masterpiece, the greatest success of this herald of a distinctly hedonistic strain of Russian modernism.

Ананасы в шампанском.

Pineapples, pineapples – dipped in champagne!
Surprisingly tasty, sparkling, and keen!
I'm in something Norwegian! Something from Spain!
Madly inspired! I take up my pen!
The rattling of airplanes! The roaring of cars!
Wind-whistling trains! Wing-soaring yachts!

This one gets kisses! That one gets scars!
Champagne and pineapples — pulse of the night!
Among skittish maidens and stylish grandes dames
I'll turn tragic life into fantasy-farce...
Pineapples, pineapples – dipped in champagne!
Nagasaki to Moscow! New York to Mars!*

Ананасы в шампанском.

Ананасы в шампанском! Ананасы в шампанском!
удивительно вкусно, искриво и остро!
Нес в гек-то норвежском! Нес в гек-то испанском!
Вдохновляюсь поправо и Геруе за перо!

Стрелит азотомов. Гидри автомобиль.
Вотроговидет экстремов. Кроколет буров.
Кто-то здесь заголовал. Там ков-то побили.
Ананас в шампанском - это грубе веревов.

Взрывает дождет червот, востром обидет дамочка
В трагедии цуни претворю в зрелографре...
Ананас в шампанском! Ананасы в шампанском!
Из Лоскел - в Касаки! Из Нью-Йорк - на Марс!

Игорь-Сухаруски

"Ананасы в шампанском".

46 RAINER MARIA RILKE TO ELYA MARIA NEVAR

Autograph letter signed: "What you have written about the previous Wednesday, this Wednesday so richly ours, has gladdened my heart."

[MUNICH] SONNTAG (SUNDAY) [3 NOVEMBER 1918]

14.40 x 18.50 CM ◊ 2 PAGES 1/2 ON A BIFOLIUM, WITH ENVELOPE

\$ 14,000

Autograph letter in German signed by Rainer Maria Rilke to actress Else Hotop, to whom he writes under her stage name, Elya Maria Nevar. 2 1/2 pages written on a bifolium watermarked "Sackleinen". Autograph envelope enclosed, addressed to 'Else Hotop' bearing postmarks dated November 3, 1918. Published in *Freundschaft mit Rainer Maria Rilke*, 1946, p. 35.

A precious piece of Rilke's correspondence, reflecting the delights of an enchanted afternoon spent during WW1 with the actress Elya Nevar, one of his most fervent admirers.

"The truly active and creative period of young Elya's and Rainer-Maria's attachment to each other is the beginning of their friendship, with the discovery of the unknown, the surprise of affinities that are revealed, and, finally, what is so important in friendship as in love, this intimacy that begins during a Bavarian autumn, while the tumult of war rumbles in the distance" (Marcel Brion).

This letter belongs to the beginnings of his relationship with the young Elya Nevar, "guardian of his solitude" during Rilke's troubled Munich period, where he experienced an inspiration crisis between "The Notebooks of Malte Laurids Brigge" and the "Duino Elegies". We are just a few days away from the end of WW1. After brief encounters the previous year, Rilke had rediscovered Elya (Else Hotop) during the summer of 1918, on the theater stage. Every evening, he came to admire the actress nineteen years his junior, who played the role of a medieval princess in a piece inspired by a 15th-century epic poem. She bor-

rowed her character's stage name, Elya, by which Rilke addresses her.

Their correspondence began a few weeks earlier, after an intensely poetic note by Elya who greatly admired his *Book of Hours* (1905): she "regards him as THE poet, indestructible, admirable, and accepts everything from him, including his indifference" (Rilke, Catherine Sauvage). Romantic and cerebral, the poet makes up for his absences with a beautiful declaration of affection in this letter:

"Even if I was put off by many things from the intention of writing to you immediately at your first letter, my attention has been close to you at many moments and it is so whenever you think you need it, dear child". In spite of this, they would spend moments together which soothed Rilke, afflicted by a deep creative crisis and affected by the war years. **"I would have asked you to send me the book with your notes – but look: when I got home late at night, it was on my table... And since you're already familiar with the language of seals in our exchanges: you who are sincerely attentive.**

"His mention of seal language alludes to one of their ritual Wednesday afternoon meetings at Rilke's house; the poet had gifted Elya a removable seal, which could alternatively house a set of ten double-sided sigils, engraved with symbols and written captions: "We spent an afternoon playing like children, drafting the twenty seals on a sheet of drawing paper, and Rainer Maria wrote the text underneath in his delicate handwriting. The book with my notes [mentioned by Rilke above] was sealed with a sigil depicting an ancient mask with the inscription 'Lift it up!'" she later recalled.

True to her art, the actress had chosen the actor's mask as her symbol.

Rilke himself had a fascination for seals; he used the greyhound coat of arms inherited from his Czechoslovakian grandfather to seal his correspondence; and, toward the end of his life living in Muzot, he wished for these same arms to appear on his tombstone and accompany him into eternity. The poet was grateful for this delightfully quaint activity alongside his medieval princess, fond of his eminently medieval *Book of Hours*: "What you have written about the previous Wednesday, this Wednesday so richly ours, has gladdened my heart".

As Marcel Brion observes, it was in her company that Rilke found light-hearted abandon, "that atmosphere of gentleness, cheerfulness, of comradeship without ulterior motive he savored with Elya". The poet also alludes to his musical outings and his admiration for the German-Danish soprano Birgitt Engell: **"I thought for a moment of going to Madame Hoffmann-Onegin's concert on Tuesday, but for many evenings I've been out late into the night, and I'm out again today and tomorrow. So it should be an evening of sleep; and then, as Birgit Engell is still acting in me, I don't feel like accepting another singer any time soon, even if she is the most excellent. If you don't insist on hearing her both evenings, perhaps you'll stay with me on Wednesday for the evening?"**

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

▷ SEE MORE

47 CLÉMENT PANSAERS

COPY OF THEO VAN DOESBURG

Bar Nicanor

ÉDITIONS AIO ◊ BRUXELLES [BRUSSELS]

LONDON • PARIS • NEW YORK • YOKOHAMA 1921

16.2 x 24 CM ◊ IN ORIGINAL WRAPPERS

\$ 2,800

First edition, one of the 300 numbered copies printed on red “bouffant” paper, the only deluxe issue alongside 5 copies on hollande. Covers slightly and marginally soiled, two initials in red ink in the upper left corner of the front cover.

Illustrated with a “portrait de crotte de bique et couillandouille par eux-mêmes” [portrait of goat-dropping and dick-and-drumstick by themselves.]

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

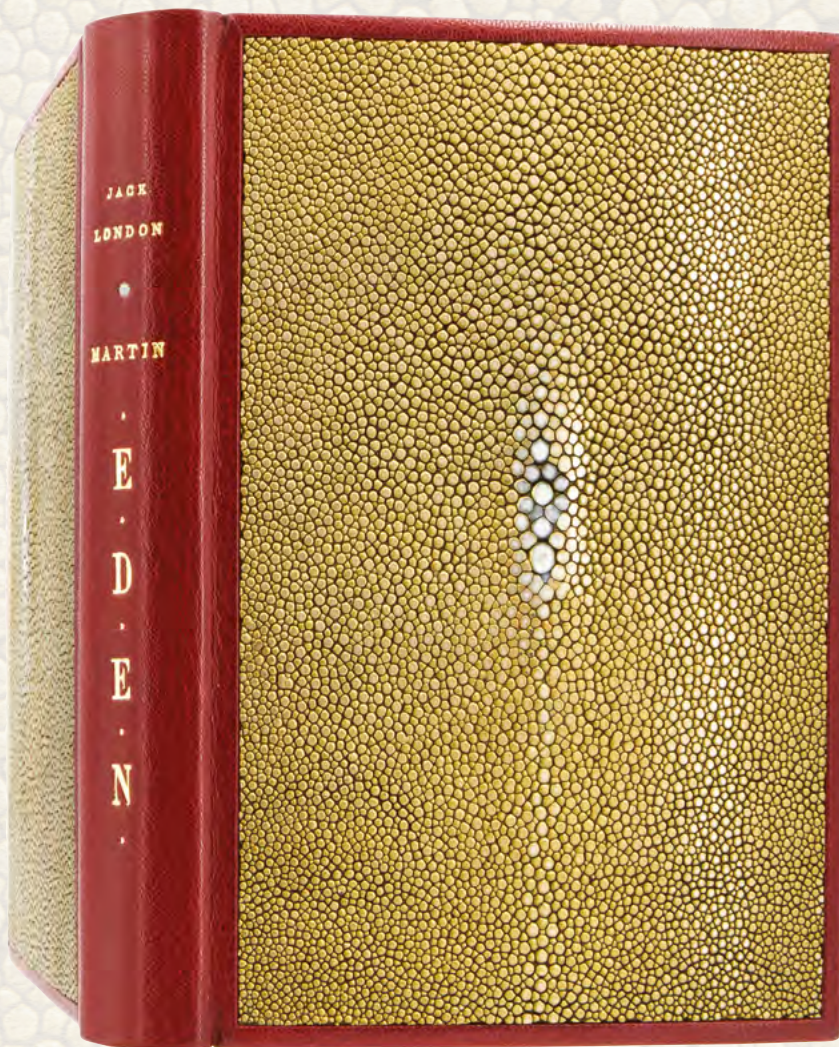


PERSONAL COPY OF THE DE STIJL AND
DADA PAINTER THEO VAN DOESBURG
WITH HIS MANUSCRIPT EX-LIBRIS

▷ SEE MORE

Doesburg had joined the Dada movement in 1921, and also became one of its theorists. As Marguerite Tuijn notes, “**Van Doesburg was deeply impressed by Pansaers. This artist was one of the few Belgian Dadaists, a mysterious figure and a quintessential *poète maudit*.** In early 1920, he also arrived in Paris, where he created a small number of Dadaist works. Among others, he wrote *Le Pan-Pan au cul du nu nègre* (1919) and *Bar Nicanor* (1920). In April 1921, he left the Dada movement. He died at the end of October 1922.” (*Theo van Doesburg. A New Expression of Life, Art and Technology*, Palais des Beaux-Arts, Brussels, 26 February – 29 May 2016, p. 72).

One of the most desirable copies of this “PAN-DADA” masterpiece, in Pansaers’ own words.



THE EXCEPTIONALLY RARE
FIRST FRENCH EDITION OF
JACK LONDON'S MASTERPIECE

48 JACK LONDON ILLUSTRATION
JEAN-GABRIEL DARAGNÈS

Martin Eden

PARIS [1921] ♦ 13.5 x 20.3 CM

BOUND IN MOROCCO AND STINGRAY

\$ 15,800

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



Blood red morocco binding, gilt title
lengthwise, gold stingray boards framed
in morocco, gilt decorative paper end-
leaves, original wrappers preserved, top
edge gilt, an elegant binding signed Boi-
chot. Front free endpaper slightly toned,
otherwise a handsome untrimmed copy.



Illustrated with original woodcuts by
Jean-Gabriel Daragnès.

▷ SEE MORE

49 PIERRE REVERDY

ILLUSTRATION MANUEL MARTINEZ HUGUE SAID MANOLO

Cœur de chêne
[Heart of Oak]

ÉDITION DE LA GALERIE SIMON ◊ 1921

16.8 x 23.8 CM ◊ IN ORIGINAL WRAPPERS

\$ 4,200

Edition partly original, one of 90 numbered copies on hollande paper, the only issue following 10 on japon, 2 on Chapelle and 2 hors-commerce copies. Volume illustrated with 8 woodcuts by Manolo, four of which are full-page.

Manuscript signatures of Manolo and Pierre Reverdy on the colophon.

A rare and handsome copy of the only work illustrated by Manolo.



▷ SEE MORE

50 FRANCIS PICABIA

La Loi d'accommodation chez les borgnes "sursum corda" (film en 3 parties)
[The Law of Accommodation For the One-Eyed "sursum corda" (film in 3 parts)]

ÉDITIONS TH. BRIANT ◊ PARIS 1928 ◊ 22 x 28 CM ◊ BOUND IN GREY BOX

\$ 8,800

AFTER MUSSET'S THEATRE IN AN ARMCHAIR, DADA CINEMA "IN YOUR BED"

First edition, one of 15 copies printed on japon impérial, most limited deluxe issue.

Discreet repairs to the head of the front wrapper, which also shows slight sunning along the left margin.

A very rare and beautiful deluxe copy of this major scenario for an imaginary Dadaist film by Picabia: "I ask each of my readers to stage and film for themselves on the screen of their imagination [...] record for yourselves while reading *La Loi d'accommodation chez les borgnes*; all seats are the same price, and you can smoke without bothering your neighbours." (Picabia, preface).

This work related to his celebrated Dada piece *L'Œil Cacodylate*, directly references the theme of distorted vision – a significant inspiration for Picabia, who suffered from ophthalmic shingles: "The title of the scenario itself (*La Loi d'accommodation chez les borgnes*) can be seen as an (ironic or humorous) echo of the visual processes explored in his latest works. Depth perception requires two eyes. The lack of stereoscopic vision in monocular vision results in a flat image, and the brain must work harder to construct a sense of relief." (Bernard Marcadé, *Francis Picabia Rastaquouère*, p. 390)

er to direct the film within their own mind. Its avant-garde, farcical narrative evokes a parody of Marcel L'Herbier's *L'Inhumaine*, and has been compared to Duchamp's *La Mariée mise à nu par ses célibataires même*: an immensely wealthy manicurist is courted by seven suitors, including a legless man, an American billionaire, a priest, a police officer, etc. The legless man prevails by eliminating his rivals one by one:

◊
"This farce perpetuates the anarchic spirit of *Entr'acte*. One senses Picabia's admiration for Louis Feuillade's *Fantômas* and slapstick cinema in general, with tones and intensity akin to *Un chien andalou*, the film Luis Buñuel and Salvador Dalí were currently preparing" (*ibid.*, p. 388).

◊
The original cover belongs to Picabia's renowned "Transparences" series, in which overlapping shapes and figures are set against a signature blue background – visually echoing the techniques employed in the text: "This scenario playfully indulges in processes of substitution and superposition, like the film's heroine, the manicurist, who, once back home and in bed, dreams of two of her suitors, "the American (jewels, luxury, Rolls Royce)" and the "Cyclist (love, tandem rides, picnics)." The two merge, superimpose, climb atop one another like acrobats, collapse simultaneously, and are reduced to scattered limbs which the legless man piles into his cart and speeds away with – everything fades" (*ibid.*, p. 389–390).

A superb and exceptionally rare copy of this artist's book and nihilist screenplay by Picabia: "his writing, throughout his artistic trajectory, remained inseparable from his pictorial engagement" (Patrice Delbourg, *Les jongleurs de mots*).

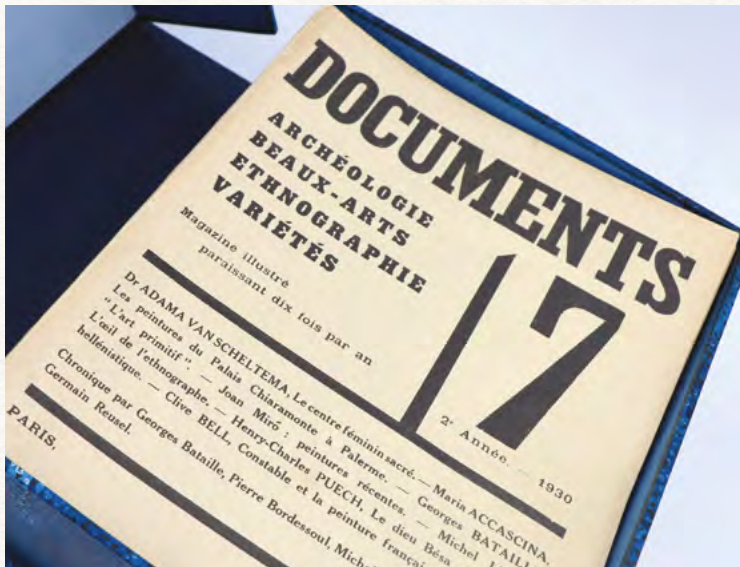


▷ SEE MORE

Bradel binding with grey box spine, front board in plexiglass revealing the original cover, back board in grey box, original wrappers and spine preserved, housed in a soft grey paper chemise lined with light grey felt; unsigned binding by Mercher.

Illustrated with three original lithographs, including the original colour illustration on the cover.

Our copy includes an autograph letter by the publisher confirming to the recipient that the work is complete and does indeed include two illustrations by Francis Picabia (in addition to the cover), contrary to what Skira indicated in his bibliography. The scenario-book *La Loi d'accommodation* is perhaps the most Dada of all films, as it is a *non-film* made of paper, with shifting typefaces, inviting the read-



51 GEORGES BATAILLE • ROBERT
 DESNOS • MICHEL LEIRIS • ALEJO
 CARPENTIER • ROGER GILBERT-
 LECOMTE • GEORGES RIBEMONT-
 DESSAIGNES
 ILLUSTRATION PABLO PICASSO
 CARL EINSTEIN • JUAN GRIS •
 RAYMOND QUENEAU • JEAN ARP
 CONSTANTIN BRÂNCUȘI • ALBERTO
 GIACOMETTI GIORGIO DE CHIRICO
 FERNAND LÉGER • ANDRÉ MASSON
 JOAN MIRÓ • JOSEPH SIMÀ

Complete collection of the
 Surrealist magazine “Documents”

DOCUMENTS ◊ PARIS 1929-1930 (#1 TO #7, APRIL 1929-DECEMBER 1929 ; #1 TO #8,
 [JANUARY-OCTOBER] 1930 ◊ 22 x 27.50 CM ◊ 15 VOLUMES IN ORIGINAL WRAPPERS AND CUSTOM BOX

\$ 11,000

First edition, 15 issues in 15 separate instalments, abundantly illustrated with black and white photographs. Complete with the special issue “Hommage à Picasso” (#3, 1930) and the index for the year 1929, published as a separate 8-page stapled booklet. Some spines slightly faded not affecting the text, occasional minor foxing along the margins of certain covers

Presented in a custom slipcase with a flat spine in blue morocco, title stamped in palladium and spine framed in palladium, decorative blue paper boards, sky-blue suede doublures; a handsome ensemble signed Boichot. .

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

Schaeffner, Roger Vitrac, among others.

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

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

ETHNOGRAPHY

Documents is remembered above all for Bataille’s radical ethnographic stance, focused on the *material* and detached from aesthetic criteria and the usual fascination with exoticism. These ground-

breaking views foreshadow the Collège de sociologie that Bataille would later found with Michel Leiris, Roger Caillois, and Jules Moncrot. They are also reflected in the journal through numerous photographs of masks, stones, and other non-Western artistic creations (Siberian, Chinese...) set alongside modern artworks, including drawings by Klee and paintings by Picasso. Bataille also collaborated with the notorious Hans Bellmer (who would go on to illustrate the famous second edition of *Histoire de l’œil*) to create a terrifying portrait of the Hindu goddess of destruction, Kali.

PHOTOGRAPHY

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



DOCUMENTS “WAS MADE INTO A LABORATORY, A GENESIS, A CRUCIBLE, A REBELLION, A ‘MADNESS,’ IN SHORT, AN AVANT-GARDE...” (JEAN JAMIN)

▷ SEE MORE

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

POPULAR CULTURE

Throughout its issues, *Documents* affirms its interest in what Robert Desnos called “modern imagery” (No. 7, December 1929): pulp fiction, early comic

strips—“Quetzalcoatl, who enjoys sliding down the mountainside on a small board, has always seemed to me, more than anything else expressible through the feeble means of everyday language, to be a Pied Nickelé.” Bataille would write in the introduction to his essay on the comic *Pieds nickelés* (n° 4, 1930). Cinema also plays a major role in the journal’s anthropological discourse, notably with the 30 film stills from Carl Eisenstein’s *The General Line* arranged across a double-page spread (No. 4, 1930). The journal discusses the innovative cinema of Buñuel and the release of *Un chien andalou* in 1930, American cinema, as well as the burgeoning crit-

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



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



“UNPREJUDICED MINDS WILL HAVE TO BOW BEFORE THE INTEGRITY OF HIS TESTIMONY” (PUBLISHER’S BAND)

52 LOUIS-FERDINAND CÉLINE

Voyage au bout de la nuit

[Journey to the End of the Night]

DENOËL & STEELE ◊ PARIS 1932 ◊ 12 x 19 CM ◊ IN ORIGINAL WRAPPERS

\$ 7,000

First edition on ordinary paper with all the features of the first printing. Includes its publisher’s band expertly restored and the publisher’s catalogue at rear.

An exceptionally fresh copy, preserved with its rare red publisher’s band quoting Molly’s phrase “C’est le voyageur solitaire qui va le plus loin” (“he travels farthest who travels alone”,

translation by John H. P. Marks) followed by this text on the verso:

“One should not be misled by the tone of this extraordinary novel and take Journey to the End of the Night for a pamphlet by the violence of its sarcasm as well as its ever-present and particularly ferocious satire. The author aims to create a very faithful image of urban man with all his implied complex-

ity, richness, and contradictions. In this book of prodigious variety and vividness, he has no other ambition than to approach life: unprejudiced minds will have to bow before the integrity of his testimony” (translation our own).

From December 1932, copies sported a new band printed on green paper: “Un formidable / succès / Prix Théophraste Renaudot”.

▷ SEE MORE

53 LOUIS-FERDINAND CÉLINE

INSCRIBED TO JEAN TOUSSEUL

Voyage au bout de la nuit

[Journey to the End of the Night]

DENOËL & STEELE ◊ PARIS 1932

12 x 19 CM ◊ BOUND IN FULL MOROCCO

WITH CUSTOM SLIPCASE

\$ 54,000

First edition, one of the deluxe copies on alfa, this one an unnumbered *hors commerce*, only deluxe issue after 10 copies on Arches.

Full blue-gray morocco binding, spine with five raised bands, gilt date at foot, yellow box calf doublure, watered silk free endpapers, original wrappers including spine bound in, all edges gilt, half morocco chemise in panels, wood motif paper boards, slipcase edged in morocco, wood motif paper boards lined with blue felt, outstanding binding signed Hélène Alix.

Unrecorded presentation copy signed and inscribed by Louis-Ferdinand Céline to Belgian pacifist writer Jean Tousseul.

Handsome copy housed in a fine doublure morocco binding by Hélène Alix, in perfect condition despite the foxing-prone Alfa paper.

Jean Tousseul (pen name of Olivier Degée, 1890-1944) is one of the most singular figures in Belgian Francophone literature of the interwar period: he was at once a self-taught writer from the working-class world of the Meuse quarries, a militant journalist, and a committed socialist and pacifist. He served four months in prison in 1918 for his anti-militarist articles, receiving at the time the public support of Romain Rolland. Tousseul contributed to Barbusse's journal *Monde* and published his work in Paris with the publisher Rieder. By 1932 he was a recognised author in pacifist and proletarian circles on both sides of the Franco-Belgian border. His major novel



ONLY DELUXE PRESENTATION COPY
MOTIVATED BY PACIFIST CONVICTION

▷ SEE MORE

on the First World War, which appeared a few months after Céline's *Voyage*, springs from the same terrible reckoning:

"*La Rafale* constitutes an objective testimony, a powerful and meticulous document on the war and the disarray of minds that resulted from it. [...] Jean Tousseul condemns recourse to war, but fears that it may long remain attached to the flank of a humanity still in the grip of its elementary instincts."

This analysis by Désirée Denuit might well have been borrowed from the finest studies of Céline's masterpiece. In 1937, Jean Tousseul was awarded the Prix Triennal de Littérature belge for *Le Masque de Tulle*. During the war, he refused collaboration with the occupying forces and died in 1944.

This unrecorded Céline presentation copy to Jean Tousseul —who does not appear in any Céline biography— on one of the most precious issues of the first edition is nonetheless, beyond the

promotional and commercial imperatives that motivated the distribution of luxury copies, a unique testament to the humanist conviction that presided over the writing of *Voyage au bout de la nuit*.

"IT ALL BEGAN JUST LIKE THAT"

Few were those who immediately recognised the importance of the novel. Céline the writer who was still known as Dr Destouches had offered his manuscript to Gallimard, Bossart, and Figuière, before approaching Denoël et Steele. The latter was the only publisher to show genuine enthusiasm—though without the resources to ensure adequate promotion.

The initial print run was accordingly cautious: 200 press copies printed on 12 October 1932, followed the next day by 20 on Arches and 95 on Alfa paper, according to the printer's archives. The 3,000 "ordinary" copies of the first edition were printed between 15 October and 3 November. It was only after the

award of the Prix Renaudot that more than 100,000 further copies appeared, with the textual variants that are now well documented.

“ONE CAN NEVER BE SUFFICIENTLY DEFIANT WITH WORDS”

Céline sent several press copies to close friends such as Abel Gance, to leading critics including Georges Bernanos, to figures of influence such as André Breton, and to artists he admired, among them the singer Yvette Guilbert. Then, as the book's success grew, to new acquaintances. He reserved very few deluxe issue copies for his inner circle. These were destined primarily for members of the Prix Goncourt jury and a handful of influential journalists. The great majority of Céline's presentation copies on deluxe issues at the time of publication thus served an expressly promotional purpose.

Out of 20 copies on Arches and approximately 125 Alfa copies, only 19 presentation copies have been identified to date.

♦ Five inscribed to critics: Florent Fels, editor of *L'Art Vivant*; Frédéric Lefèvre, author of the famous series of interviews “Une heure avec...” in the *Nouvelles littéraires*; Jean Ballard, who published extracts from the novel in *Cahiers du Sud*; René-Louis Doyon, the inimitable “Mandarin”; and Victor Moremans of the *Gazette de Liège*, one of the most important voices in Belgian literary criticism.

♦ At least four gifted to members of the Prix Goncourt jury: Lucien Descaves, Gaston Chéreau, Jean Ajalbert, and Roland Dorgelès. All jury members appear to have received a copy on Arches or Alfa, though several remain without manuscript inscriptions.

♦ Only four deluxe copies presented to intimates or patrons have been identified: those of René Arnold, Romuald Gallier, Leopold Benenson, and Mrs Georges Chiris. Each of these figures received a deferential inscription, while Céline's closest friends received only press copies.

♦ Two dedications reflect Céline's theatrical ambitions for his play *L'Église*, from which *Voyage* derives: one to the stage director Georges Pitoëff, the other to Charles Dullin, director of the Théâtre de l'Atelier.

♦ Finally, the intent behind the presentation of an Alfa copy to André Gide (not merely the founder of the N.R.F. but above all one of the most influential writers of that era) is sufficiently transparent.

Only three deluxe copies inscribed in 1932 appear to be neither directly self-interested nor purely deferential. Céline presented an Alfa copy to Jean de Boschère, an artist close to the publisher Denoël who was poised to begin with Céline a new collection of books under the title *Loïn des foules* [Far from the Crowds]. He had been invited to illustrate a frontispiece portrait of Céline for his next book *L'Église*. This ultimately cancelled project was replaced by a photograph of the famous death-mask *L'Inconnue de la Seine* as frontispiece.

Two further inscribed Alfa copies are far more striking, in that they serve no affective or commercial purpose whatsoever: the copy presented to Charles Plisnier, and the one presented to Jean Tousseul, hitherto unrecorded.

“I REFUSE TO ACCEPT WAR AND ALL THAT IT ENTAILS”

All Arches copies had been allocated from the moment of printing notably for certain Goncourt jurors, a number of journalists, and the publishers themselves; Céline complained, in fact, of having received none for himself. **These two presentation inscriptions on the most precious copies still available at the time are the only ones motivated by ideological conviction: an underlying and ever-present pacifism infused in the *Voyage* beyond its more outward pessimism and violence.**

“I refuse to accept war and all that it entails. I don't want it or desire it. I won't resign myself to it. I will not let myself be overcome with self-pity because of it. I simply reject it, absolutely refuse to have anything to do with it and all its soldiers. If they were nine hundred and ninety-five million and I were only one alone, they would still be wrong, Lola, and I right, because I am the only one who knows what I want. I want not to die.”

Plisnier and Tousseul were indeed two great figures of the pacifist struggle, and moreover proletarian, anti-militarist writers marked by the horrors of war.

Charles Plisnier, a central figure in the Belgian pacifist and socialist network, was one of the rare critics to have praised the *Voyage* immediately upon publication, writing in the journal *Le Rouge et le Noir*: “M. Louis-Ferdinand Céline's book is a long cry that has not yet finished shaking men to the core.” The terseness of Céline's inscription on his copy suggests it was presented before Plisnier's enthusiastic article appeared. Although Céline's interest in this writer was also, it should be noted, influenced by his standing as a Belgian critic. Much is the case with Victor Moremans, who received a similar copy.

“TRULY EVERYTHING THAT IS REALLY INTERESTING GOES ON IN THE DARK”

Jean Tousseul, however, was neither a literary critic, nor a public figure, nor a person of influence. Deeply involved in the Walloon press, his nine hundred articles were essentially militant, political, trade-unionist, and pacifist texts. His writings never earned him national honours but four months in prison for “defeatist utterances.” He therefore held no promotional value for Céline. The gift of one of the most precious copies of his book cannot be attributed to any calculation on the part of the author of *Voyage*.

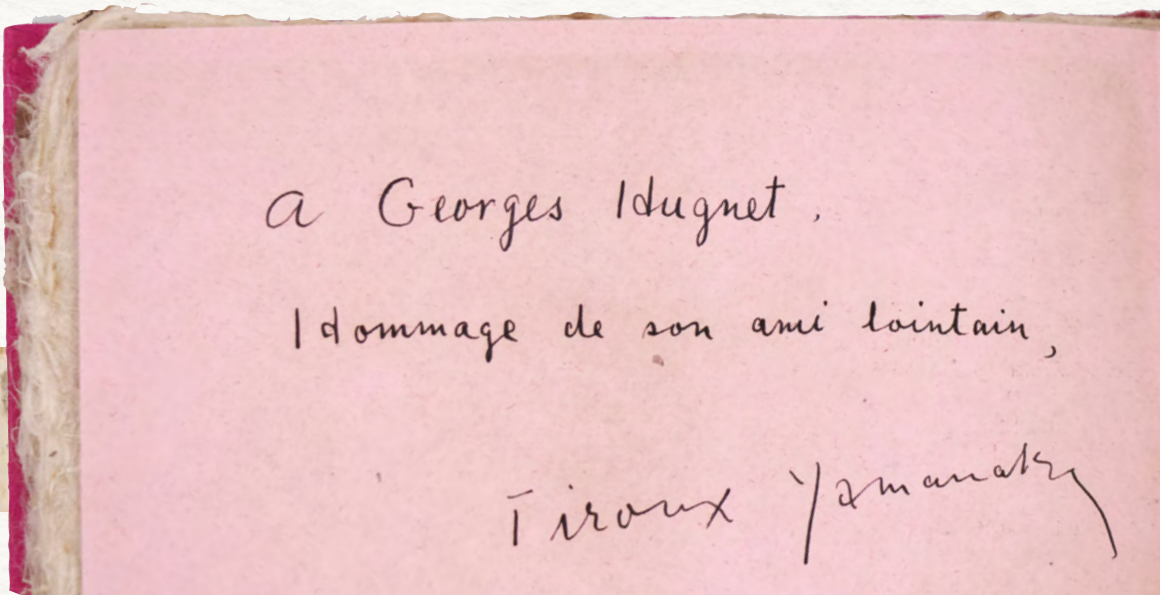
Absent from every biography of Céline, Tousseul is nonetheless an essential figure for grasping the complexity of the writer. **Behind the cynicism and misanthropy of a Bardamu, Céline reveals through this dedication on a precious copy his humble admiration steeped in passive despair for the courageous engagement of another writer who embodied every value expressed in *Voyage*: anti-militarism, proletarian literature, pacifism lived as a true life philosophy.**

The Tousseul copy is thus, as far as can be established, the only luxury copy of *Voyage* ever presented by Céline out of pure intellectual conviction. Before the noxious ideological aberrations of the most controversial genius in French literature, **this laconic *hommage de l'auteur* is above all a unique testimony to Céline's humanism in its earliest, most unguarded form.**

Provenance: Jean Tousseul; thence Gérard Oberlé, with his pastedown bookplate.

A monsieur Jean Toussaint
Hommage de l'Autel
Louis Céline

VOYAGE
U BOUT DE LA NUIT



54 TIROUX (CHIRUU) YAMANAKA INSCRIBED TO GEORGES HUGNET

Jouer au feu

LIBRAIRIE BON ◇ TOKIO (TOKYO) 1935 ◇ 16.2 x 21.5 CM

PUBLISHER'S BINDING AND SLIPCASE

\$ 6,000

First edition, printed in small numbers on handmade Japanese paper with long kōzo fibres, with natural vegetal inclusions and untrimmed deckle edges. The colophon bears no indication of print run. **Not in Worldcat.** The Harvard-Yenching Library holds only a 1970 reprint; also absent from the major collection of the Thomas J. Watson Library at the MET on international Surrealism.

Publisher's binding in pink Bradel-style boards, French title label pasted to rear board, Japanese title label pasted to slightly sunned spine, housed in slipcase covered with handmade paper with vegetal inclusions, slightly darkened on spine, minor rubbing to upper edge.

Rare association copy, signed and inscribed by Chiruu Yamanaka to Georges Hugnet "À Georges Hugnet / Hommage de son ami lointain" [his friend from far away] with the autograph mention "c/o J.O.C.K. Radio Station, Nagoya".



Yamanaka Chiruu, known as "Tiroux" to his French Surrealist fellow writers, discovered Surrealism through his work at NHK (Japanese Broadcasting Corporation), whose address he gives at the bottom of his inscription. He was one

of the movement's promoters in the 1930s and had made contact with André Breton, Paul Éluard and Georges Hugnet. He translated numerous Surrealist works into Japanese, published at the same address as the present copy: Aragon's *Le Libertinage* in 1934 with illustrations by **Hans Arp, to whom Yamanaka dedicates a poem in this collection** (p. 37), Breton's *L'immaculée Conception* in 1936, and Paul Éluard's *Dessous d'une vie* in 1938.

He founded the magazine *Ciné* and would later contribute to *Mizué*, through which he forwarded the ideas of the Western avant-garde movements of Dadaism and Surrealism. Two years after the present collection of poems, *Jouer au feu*, in 1937, he would organize the international Surrealism exhibition (*Kaigai chōgenjitsushugi sakuhinten*) in Tokyo, Osaka and Nagoya, including 400 works of art and documents by forty European Surrealist artists, in the spirit of the London Surrealist international exhibition the previous year. **Yamanaka inscribed this copy of his Surrealist poems to Georges Hugnet, who appeared alongside Éluard and Penrose on the organizing committee of the event. The exhibition had a major impact on the avant-garde artistic movements in Japan, but also on Japanese society, still reluctant to these**

innovations. Hugnet was equally active, and in the same year would publish *La Carte surréaliste*, an innovative means of putting forward the ideas and unpublished works of artists such as Jean Arp, Hans Bellmer, André and Jacqueline Breton, Salvador Dalí, Roland Penrose, Pablo Picasso, Man Ray and Yves Tanguy.



In 1938, in the *Dictionnaire abrégé du surréalisme*, published for the international Surrealism exhibition in Paris, Yamanaka and his co-organizer Takiguchi appear as "the promoters of the Surrealist movement in Japan". But Japanese Surrealism was harshly repressed from the 1940s onwards, with "the arrest of members of the 'Poets' Club' in Kobe — led by Yamanaka and closely linked to Takiguchi —, of communist-leaning members of the magazine *Rien* on 8 December 1941, of Fukuzawa and Takiguchi in April 1941, and of members of the artistic societies 'Forme' and 'Romaji-kai' in Hiroshima on 9 December 1941, all investigated for Surrealist or Surrealist-leaning activities deemed subversive and associated with communist activity" (*Mélusine, Centre de recherche sur le surréalisme de Paris III*).

▷ SEE MORE

う手の筋だけしか見えなくなつた。僕は砂山に跨がつて呼吸をやつた。すると海が僕の耳を濡らし浮雲がやつてきて僕の喉につかへてしまつた。思ひ餘つて跳ねかへつたら空に石ころの孔が空いた。

君の知らないうちに君が裸體になつてゐた。僕は再び驚嘆して砂山を滑つて行つた。蟹の片足が砂と共に僕の片足をも銕んでゐた。これはくだらん虚飾にすぎんねえ。お互ひにこの失言に氣づいた途端に蟹の偉大なる頭が空の孔から燃え立つて墜ちてきた。このとき蟹の片足は非常にデリケートに動いたやうに思はれる。君の早計。君はじたばたやつた。

少年が投げられた石ころを抱へてとんできた。さうしてその反射につき當つてもんどりを打つたかと思ふまに石ころだけは歸つて行つた。僕はそれに追ひつかうとしてその空の孔の中に首を入れたら



“CONVULSIVE BEAUTY WILL BE VEILED-EROTIC, FIXED-EXPLOSIVE,
MAGIC-CIRCUMSTANTIAL, OR IT WILL NOT BE”

55 ANDRÉ BRETON

ILLUSTRATION **MAN RAY • BRASSAÏ • HENRI CARTIER-BRESSON • DORA MAAR**

L'Amour fou

[Mad Love]

GALLIMARD ◊ PARIS 1937

14.50 x 19.50 CM ◊ BOUND IN FULL MOROCCO

\$ 21,000

First edition, one of 9 numbered copies on japon, only deluxe issue aside from 35 copies on pur fil, and a few on coloured paper.

Full black morocco binding, flat spine, author's name palladium-stamped, title stamped lengthwise in palladium and blind, grey long-grain shagreen inlays to boards with author and title stamped lengthwise in palladium and in blind, turn-ins framed in morocco, light plum suede pastedowns and flyleaves, three palladium decorated deckled edges, outstanding custom binding by Thomas Boichot.

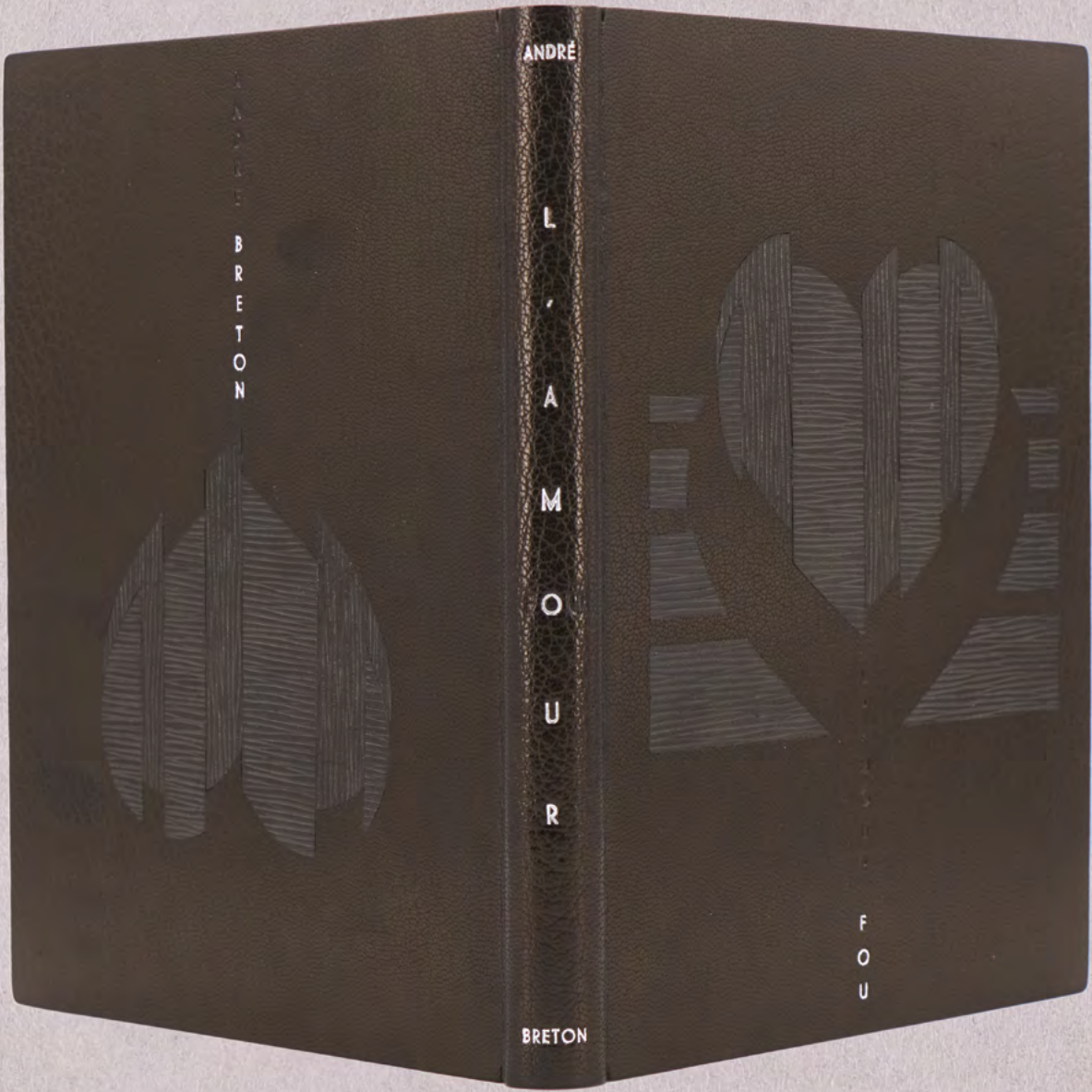
Illustrated with 20 photographs, including 7 photographs by Man Ray, 4 by Brassai, one each by Dora Maar, Henri Cartier-Bresson and Rogi André, as well

as artworks by Max Ernst, and the statue of a “female character” by Giacometti, in which the writer saw “the very emanation of the desire to love and to be loved in search of its real human object, in its painful ignorance”.

André Breton offers a meditation on love at first sight and passion, drawn from his fateful first encounter in 1934 with his future wife Jacqueline Lamba (“this woman was scandalously beautiful”). Recalling the beginnings of their romantic relationship, he reflects on chance and embarks on a rereading of their love story, detecting all sorts of phantasmagoric signs, analysing his experiences and feelings. He concludes with an open letter to their daughter Aube, born in December 1935,

which ends with these words: “I want you to be madly loved”.

A masterpiece of Surrealist literature, both an extension and opposite of *Nadja* which was published nine years earlier – also considered an “objectbook, in the classic surrealist style, interleaved with photographs, by Cartier-Bresson, Brassai, and Man Ray [...] It proves its own startling kind of existence in the real world, being not just a book, not just the record of an extraordinary love that between André Breton and the artist with whom he shared his life – but an object inserted madly and really, now in our world” (Mary Ann Caws, Translator's note, *Mad Love*, University of Nebraska Press, 1987).



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56 LEONORA CARRINGTON

ILLUSTRATION **MAX ERNST**

La Dame ovale

[The Oval Lady]

G. L. M. ♦ PARIS 1939

14.2 x 19.2 CM ♦ IN ORIGINAL WRAPPERS

\$ 2,200

SURREALIST TALES BY LEONORA CARRINGTON WITH COLLAGES BY MAX ERNST

First edition, one of 35 numbered copies on vélin bleu, most limited deluxe issue (*tirage de tête*). Spine and boards marginally faded as usual, otherwise a handsome copy.

Illustrated with 8 black-and-white photolithographs after collages by Max Ernst.

A rare copy of this collection of surrealist tales by Leonora Carrington, which “recall, through their very ‘English’ humour, certain adventures of Alice in Wonderland, blended with a more macabre imagination that at times brings to mind the cruel irony of Maldoror” (Susan Rubin Suleiman).

Illustrated with collages by Max Ernst, with whom she shared her life, this collection of tales “was one of their last collaborations before the rise of the Nazi regime led them to find a new artistic haven in Mexico” (The Art Institute of Chicago).

The title story follows Lucrecia, whose fate becomes entwined with a rocking horse that comes to life, possesses her (or is possessed by her), before being destroyed by her father. This association runs throughout Carrington’s work; she identified deeply with the horse as a totemic animal. **Unlike the beautiful princesses of traditional fairy tales, Carrington’s turning the heroine into a horse inverts the logic of the classic tale and confounds all its promises of normalisation.** Carrington writes directly in French which lends her prose an additional layer of strangeness.

Among the other tales in the collection, “The Debutante” is deemed “unforgettable” by Suleiman: to escape a society evening organised by her mother, the heroine arranges to be replaced by a hyena, whom she dresses in the face of her maid. The unfortunate woman has

to be eaten to enable the disguise. All of Carrington’s preferred artistic themes are included in a single episode: social convention, transgression, violence concealed within humour, and an implacable logic within the absurd.

The tales take on some staples of the Ernstian imagery he developed since the 1920s:

“The octopus and snakes in the frontispiece collage, for instance, refer directly to a collage from *La Femme 100 têtes* which, in turn, invites the viewer back to the eighth collage of *La Dame ovale*, notably on account of the moustache on the male face appearing in both collages” (Doris G. Eibl).

At times, however, collage, narrative, and even Carrington’s own paintings coalesce: “One striking example is found by comparing Carrington’s painting ‘Femme et Oiseau’, c. 1937–38 and a collage illustration by Ernst for *La Dame ovale*. Carrington’s painting shows a long-necked horse with a flowing mane and human face that somewhat resembles Carrington herself. The horse’s

lower right contour is shared by a small magpie, which relates loosely to a passage in *La Dame ovale* where a magpie named Matilda flies in through a broken window to perch on the head of a hobbyhorse named Tartar. In Ernst’s collage, the magpie is joined to the horse’s forelock. Considering Ernst’s extensive use of birds as personal symbols and Carrington’s more recent self-identification with horses, it is plain that both images use symbolic animals to reflect the relationship of their creators, and that their physical fusion recreated an Androgyne, symbolic of the creative connections between the two artists”. (M. E. Warlick, *Max Ernst and Alchemy. A Magician in Search of Myth*).

“Approaching *La Dame ovale* is to venture into the orbit of a genuine myth – that of the Carrington-Ernst couple, the surrealist ménage par excellence, a total living work of art, or very nearly so, in which the boundaries between art and life seem suspended within a bubble of radical strangeness shattered by Second World War.” (Doris G. Eibl, *Se répondre ou ne pas répondre : du dialogisme dans La Dame ovale de Leonora Carrington et Max Ernst*).



▶ SEE MORE

57 JOHN ATHERTON TO JULIEN LEVY

Archive of letters with renowned art dealer Julien Levy and his gallery manager

[c. 1940-1941] ◇ 18.5 x 27.5 CM ◇ 17 LEAVES

\$ 9,500

Collection of 16 autograph letters signed by the painter John Carlton Atherton, comprising 9 letters addressed to Julien Levy and 7 letters addressed to Lotte Barrit, his gallery's secretary and manager (19 pages on 17 leaves). All letters are signed John Atherton with the exception of three signed "Jack". Letters on "The Quarry Bridgefield, Connecticut" headed paper, three letters with the printed heading struck through and replaced in pen with "Shaftsbury, Vermont", and one letter bearing the address Upper Blackville, New Brunswick, Canada.

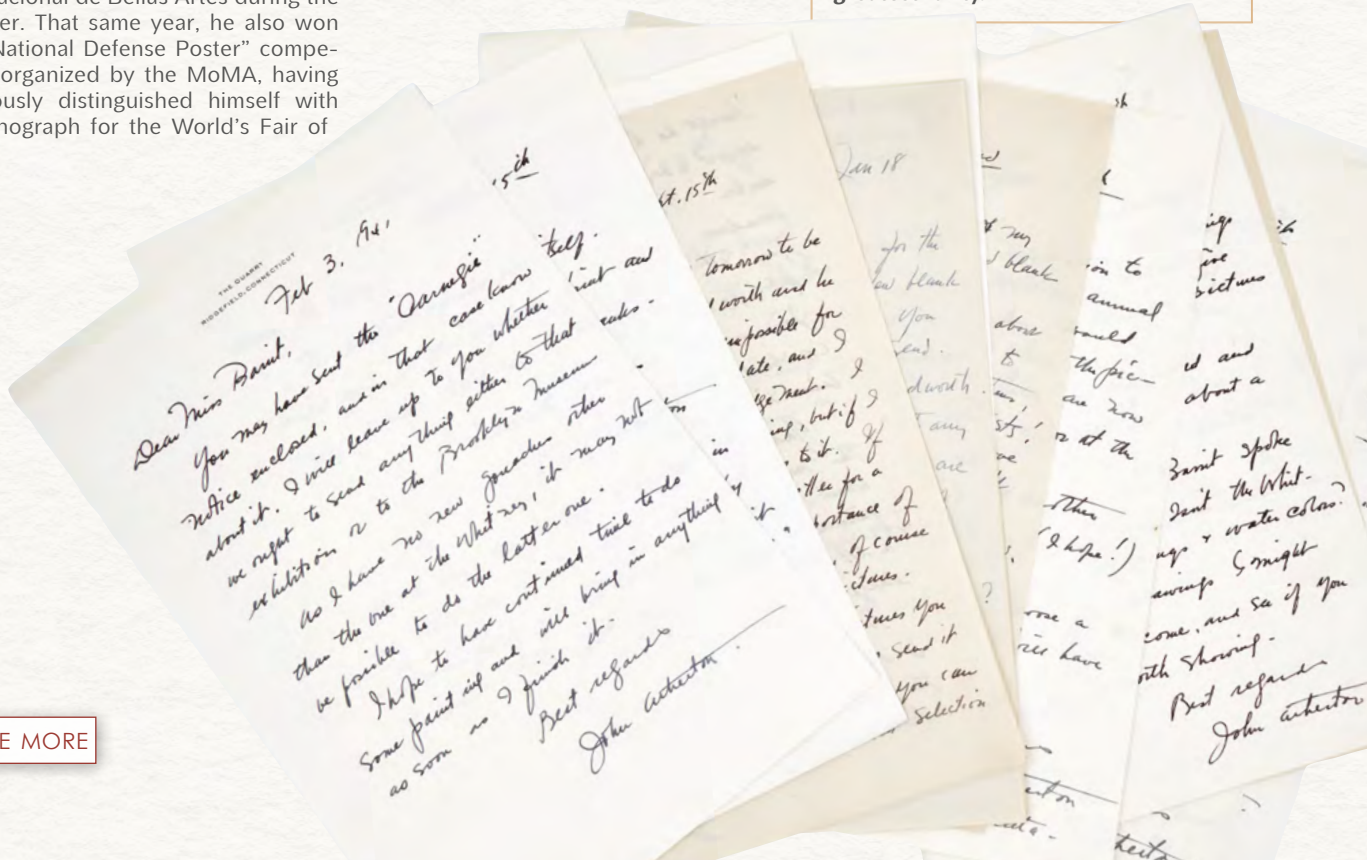
A rare set of letters by the American painter John Atherton, celebrated artist of Magic Realism, addressed to the gallerist Julien Levy and his collaborator Lotte Barrit.

The Julien Levy Gallery, known for having represented Max Ernst, Joseph Cornell, Frida Kahlo, and Pavel Tchelitchew, had given Atherton his first solo exhibition in 1938. This group of letters by the painter dates from a particularly fruitful period of his career marked by two exhibitions, the first at the prestigious Whitney Museum of American Art in New York (January 15-February 19), and another in Buenos Aires, at the Museo Nacional de Bellas Artes during the summer. That same year, he also won the "National Defense Poster" competition organized by the MoMA, having previously distinguished himself with his lithograph for the World's Fair of 1939.

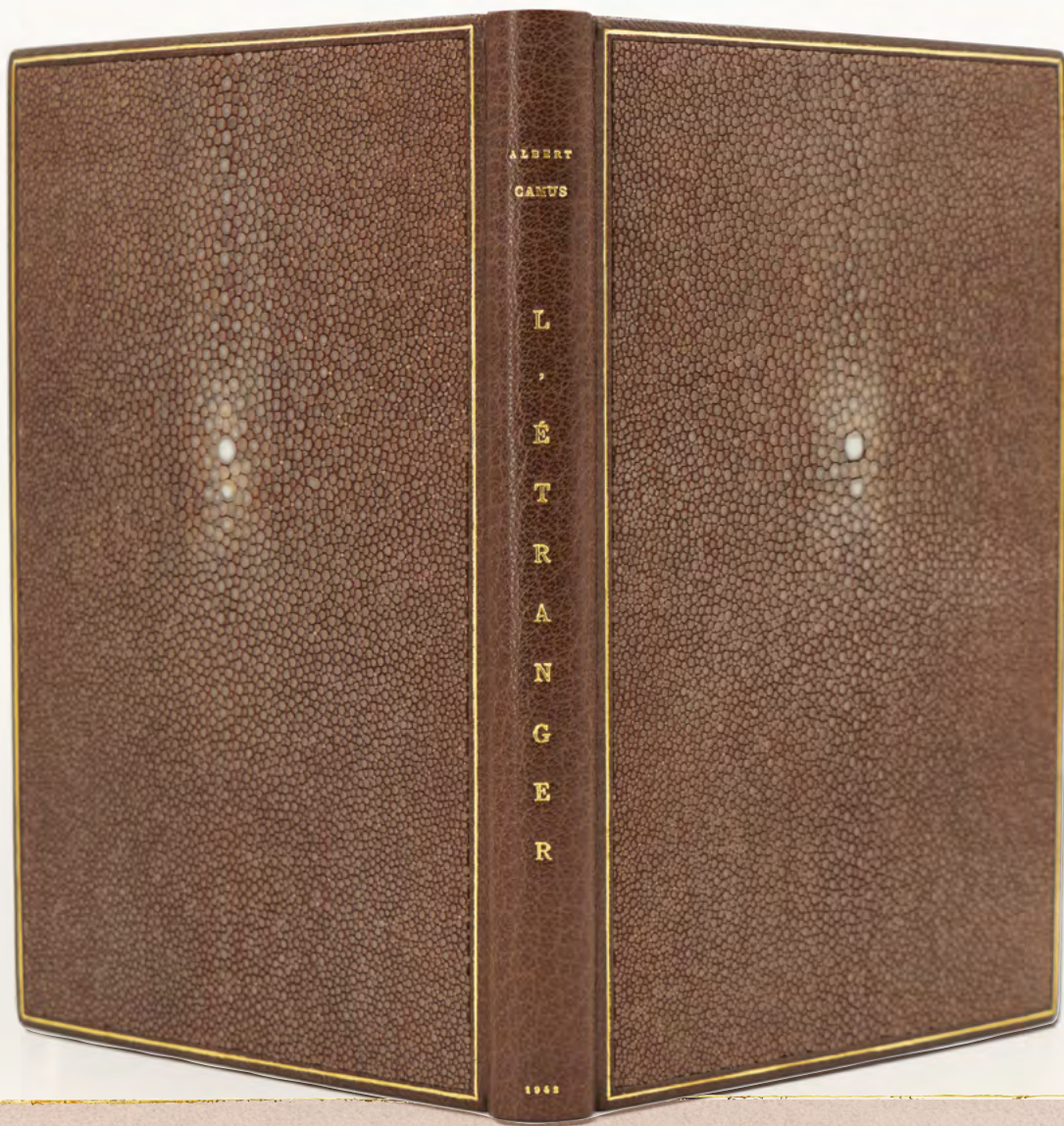
The letters to Julien Levy and Lotte Barrit discuss his paintings exhibited in New York and South America ("I heard from Gene Davis that the "Backyard" was at the Metropolitan and going on tour in Latin-America "). The painter asks for news of his artworks ("Did the museum who inquired about "The Pit" buy it or turn it down?" "I would particularly like one to go to the Corcoran [Gallery of Art in Washington]"), and arranges the well-known exhibition at the Whitney Museum ("Isn't the Whitney show for drawings & watercolours? I have a few drawings I might bring in when I come, and see if you think they are worth showing"). Atherton also confides in his work and influences: "your 'Chess' show sounds interesting. I'll try to produce an idea in time to send you a picture. I've done about half a dozen paintings so far. Some came out fairly well. [...] The country abounds in good material and I hope to find better ways of painting it as time goes on ". One can follow the development of certain works: "The new picture will be done this week - come hell or high water! You may have it for whatever you like. It is about the size and quality of "Industrial landscape" so the price probably should be about the same, or whatever you think best. The title is "The Yard".

Certain passages are full of humour, when Atherton worries about giving one of his paintings to "violent communists": "Would you mind choosing one of my pictures and mailing the enclosed blank for the anti-fascists? That is, unless you know anything about this organization which might lead me to not offer a picture. I don't know about them, and hope they aren't violent communists!". This correspondence reveals the artist's complete trust in this exceptional gallerist, who had done so much to promote American painters gravitating around Surrealism: "Thanks for your very encouraging note. It's very satisfying to see things go so well, and I hope I don't give you, or anyone who likes my pictures cause to regret it" he writes to Levy on December 11 [1940]. Atherton, an avid fisherman who spent most of his time in the countryside of Connecticut, Vermont, or Canada, relied on the gallery for the promotion of his work: "Please excuse my lack of knowledge of what happens in the art world, as I don't get around much" he writes to Lotte Barrit.

Interesting archival material providing exceptional insight into the inner circle of a major American artist, whose letters in private hands are of the greatest rarity.



SEE MORE



58 ALBERT CAMUS

L'Étranger

[The Stranger]

GALLIMARD ◊ PARIS 1942

11.8 x 18.8 CM ◊ BOUND IN HALF MOROCCO

\$ 45,000

First edition, no copies on deluxe paper issued.

Half light brown morocco binding, flat spine with author stamped in gilt and title stamped in gilt lengthwise, gilt date at foot, brown stingray boards framed in morocco, brown suede endpapers and pastedowns, original covers and spine preserved, top edge gilt, **elegant binding signed Thomas Boichot.**

Manuscript ex-libris in black ink and a slight restoration to the upper right corner of the first endpaper.

Since March 1942, the Vichy government had restricted paper stocks available to publishers which drastically reduced their print run and deluxe issues. 4,400 copies of the first edition of *L'Étranger* were printed on 21 April 1942 and divided into eight "editions" of 550 copies each. As a result, most copies bear on the back cover a false statement of second to eighth edition.

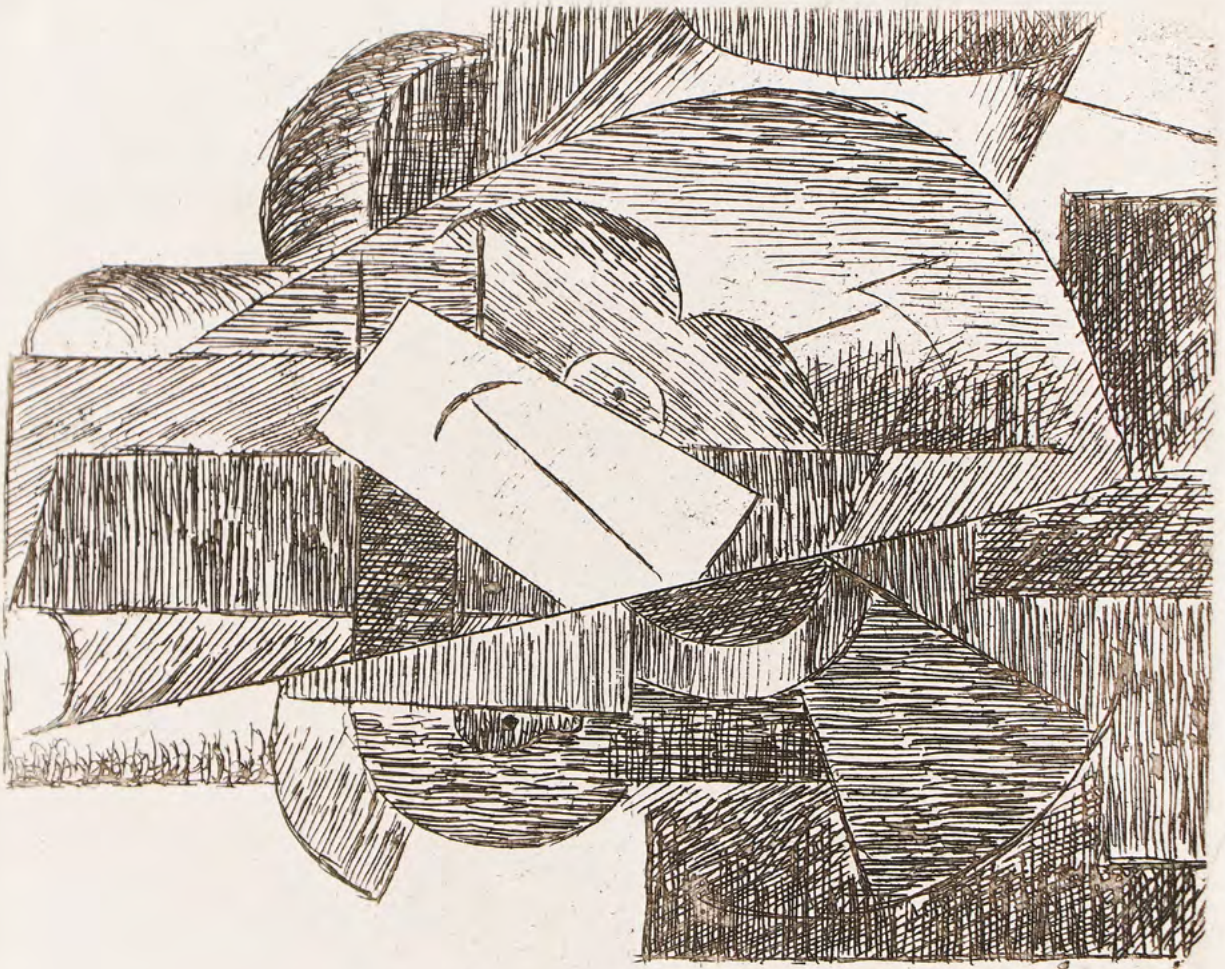
Paper was scarce in 1942, and as Albert Camus was then an unknown author, Gallimard did not print any copies on deluxe paper. Only press

copies and first issue copies do not feature a statement of edition. The exigencies of wartime paper production resulted in stock of markedly inferior quality; copies are almost invariably browned with age, save for a handful of rare exceptions.

Copies without any statement of edition are particularly sought after.

A major piece of book collecting housed in an outstanding binding signed by Thomas Boichot.

"NOBODY, NOBODY HAD THE RIGHT TO CRY OVER HER"



59 ALBERT GLEIZES

ILLUSTRATION **PABLO PICASSO • FRANCIS PICABIA • MARCEL DUCHAMP • ANDRÉ DERAIN
GEORGES BRAQUE • MARIE LAURENCIN • JACQUES VILLON • JEAN METZINGER**

Du cubisme
[On Cubism]

COMPAGNIE FRANÇAISE DES ARTS GRAPHIQUES ◊ PARIS 1947

21 x 25.50 CM ◊ LOOSE LEAVES WITH CUSTOM SLIPCASE AND CHEMISE

\$ 6,000

First illustrated deluxe edition, expanded with a foreword by Albert Gleizes, one of 400 numbered copies on Lana wove paper.

Volume illustrated with 7 original etchings or drypoints by Pablo Picasso

“L’homme au chapeau”, Jean Metzinger, Marie Laurencin, Albert Gleizes, Francis Picabia, Jacques Villon and Marcel Duchamp, together with 4 plates after Georges Braque, André Derain, Juan Gris and Fernand Léger. Press clippings tipped in.

A rare and particularly handsome copy, issued in the publisher’s folder and slipcase, of this foundational work devoted to Cubism.

▷ SEE MORE

par vos que tu garde une part entière de grâces
na joie si telle que je voudrais embrasser tout
de vos voir aidé.
Monsieur Toesca, c'est un très grand plaisir de
savoir que vous serez la main.
Jean Genet



ONE OF A 10-COPY ISSUE OF THIS CELEBRATED CLANDESTINE NOVEL, WITH AN ORIGINAL DRAWING BY COCTEAU

60 JEAN GENET

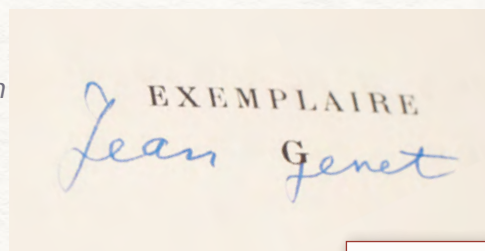
ILLUSTRATION JEAN COCTEAU

Querelle de Brest [Querelle of Brest] with an autograph letter signed: "I had contemplated staking everything on an escape attempt which would have most likely been fatal" and an original drawing

[PAUL MORIHEN] ♦ [1947] ; LETTER : [END OF MARCH 1944]

25 X 32.5 CM ♦ LOOSE LEAVES WITH CUSTOM CHEMISE AND SLIPCASE

\$ 21,000



▷ SEE MORE

First edition. One of 10 copies on vélin de Lana (lettered G, around which Genet has signed in blue ink), signed by Genet at the limitation page, most limited deluxe issue, except for a unique copy. Complete with the loose leaf beginning with "Une brusque lassitude...". With an autograph letter signed by Jean Genet, on one page with customary fold marks from mailing, published in Edmund White, *Jean Genet*, pp. 260-261.

Illustrated with 29 erotic lithographs by Jean Cocteau, and an original pencil drawing by Cocteau, as well as a suite of the illustrations presenting some foxing on certain plates.

Loose leaves in the publisher's wrappers and laced slipcase with the upper board detached, wood slipcase, square spine with slide mechanism on the spine bearing the title and author engraved in red.

An exceptional copy with a suite of the illustrations on Chine paper and an original drawing by Cocteau (also featured in the book on p. 177). Also with an important autograph letter signed, dating from late March 1944, written by Jean Genet to Maurice

Toesca, thanks to whom he avoided being sent to a concentration camp. Maurice Toesca, a senior official at the Prefecture of Police as well as a prolific novelist, biographer, and literary critic, had met Genet in 1944 on the request of Cocteau to secure his release:

"Sir,

Even had Monsieur Jean Cocteau not told me, I would have understood the part you played in my release – for you are poetry's representative at the Prefecture – and my simple thanks would seem poor recompense for the marvellous gift you have given me. I am deeply sorry not to be able to offer you, of all people, a poem; but at least my heart is full of warm feeling toward you. Do not laugh, Monsieur Toesca, if you hear me speak of friendship – it is still the finest thing I have to give. Please accept mine.

Need I tell you again how desperate I was, sunk in a darkness from which I no longer hoped to emerge – and truly darkness it was, for I had contemplated staking everything on an escape attempt whose most likely outcome was death – the guards were terribly well armed! I tell you this nonetheless so that you may know my joy when the inspector came to announce my release. Monsieur Dubois was splendid; I should be glad if he could learn from you that I hold him in the deepest gratitude. My happiness is such that I could embrace everyone who helped bring

this about.

Monsieur Toesca, it is a very thankful old thug, who dares to shake your hand." (translation our own)



Querelle de Brest was published clandestinely by Paul Morihien, Jean Cocteau's secretary. Cocteau is responsible for the masterly and sensuous (and unsigned) illustrations. A portion of the five hundred and twenty-four copies printed were seized by the police the following year during a raid on the bookshop run by Morihien just steps from Cocteau's apartment at the Palais-Royal. After Genet's wartime tribulations, Cocteau came once more to his aid, this time to spare him a life sentence: convicted for a third time and facing transportation to a penal colony, Genet obtained a Presidential pardon through the intervention of Cocteau and Sartre.

Querelle de Brest was adapted for the screen in 1982 by Rainer W. Fassbinder.

A superb copy of this masterpiece, a true cornerstone of homosexual and queer literary culture, where the criminal underworld mingles with almost metaphysical ecstasy.



BRIST
02

à
J. & A.
S REFLÈTS DE MES AMOURS
TOUT FAIT POUR DISSIMULER
TOUT QUI M'ENVAHIT

61 PAUL ÉLUARD AS DIDIER DESROCHES

PHOTOGRAPHY MAN RAY • DORA MAAR

Le temps déborde

[Time overflows]

ÉDITIONS CAHIER D'ART ◊ PARIS 1947

18.50 x 24.50 CM ◊ IN ORIGINAL WRAPPERS

\$ 14,000

RECLAIMING HER AUTHORSHIP

First edition which supposedly had an issue of 500 numbered copies. "Gallimard donated the paper required for the production of this book, but only 258 copies could be printed, rather than the 500 announced in the justification" (from a note by Paul Éluard). A slight crease to the covers, slight marginal sunning primarily affecting the rear cover.

Illustrated with 11 photographs of Nusch Éluard by Man Ray and Dora Maar.

Le temps déborde is a collection of eleven poems published in 1947, a few months after the sudden and unexpected death of Paul Éluard's wife Nusch. A poignant ode to their seventeen years of life together, the work is illustrated with striking portraits of Nusch.

This exceptional copy is signed by Dora Maar beneath or directly on each of her five photographs. We are aware of only one other copy signed by the photographer, and none signed by Man Ray.

In 1965, paying tribute to his friend, Aragon recalled his discovery of this masterpiece: "He signed it with an invented name, Didier Desroches, because he had killed Paul Éluard. I let him talk. What he had shown me of Didier was of a confounding beauty. This slender book, which was to appear as the work of an unknown – to say merely that, in my eyes, it surpasses everything Éluard ever signed with his own name is to say too little. I thought so then, and I think so today."

A rare and beautiful copy.

The attribution of each photograph in the collection to either Man Ray or Dora Maar has long been a source of confusion. Strangely, the question seems to attract little scholarly attention: as Mary Ann Caws notes, Dora Maar's portraits of the Surrealists' muse "were originally attributed to Man Ray, since they were so clearly superb in their construction and realization" ("These photographing women: The scandal of genius," *Angels of anarchy: women artists and surrealism*, 2009). **This misattribution was also a consequence of the systematic erasure of Dora Maar's photographic work, which she abandoned at Picasso's request.** The two series by Dora Maar and Man Ray are further entwined by their shared style and by both artists' fascination with Nusch. Audacious framing and subtle interplay of shadow and light reflect the two Surrealist photographers' formal innovation. Beyond aesthetic alchemy, the three of them were very close at the time of these photographs (1935-1938). For several years, they all took part (with their partners Ady Fidelin and Paul Eluard) in late-summer gatherings in the rustic village of Mougins overlooking Cannes, at the invitation of Picasso, where they indulged in "role play, identity and couple exchanges" (Alicia Ortiz Dujovne, *Dora Maar*).

Some of the collection's illustrations are well known: Man Ray's "Nusch with mirror", his diptych with her eyes closed and open, and the celebrated portrait by Dora Maar illustrating the poem *L'Extase* with "her carefully lit face floating in darkness, supported only with her fingers, an elusive expression in her eyes. In one unforgettable version of the same image *Les années vous guettent* [The years lie in wait].

Maar superimposes a silvery spider's web over Nusch's features" (*Louise Baring, Dora Maar : Paris in the time of Man Ray, Jean Cocteau, and Picasso*). "The resonance of the photograph is all the more powerful, since Nusch died early of a heart attack, just on the day she was to lunch with Dora Maar, for whom it was an irreparable loss." (Mary Ann Caws)

For other photographs, attribution had remained uncertain, notably the portrait of Nusch bare-breasted and draped in foliage, illustrating *En vertu de l'amour*: the absence of a signature supports the attribution to Man Ray.

A sublime poetic and artistic tribute featuring the finest portraits of Nusch, central figure in Man Ray and Éluard's shared imagery and graceful model for Dora Maar's most accomplished portraits, at last restored to their rightful author by this copy signed five times in her hand.

▶ SEE MORE



JE VIS TOUJOURS

Dora Maar

assis sans pudeur sur la vague
intain gaufré de soleil vert
aient la nuit et les étoiles

la nuit toute nue
nue quelle femme
ge s'est montrée toute nue
t plus sérieuse
de la

DORA MAAR SIGNS HER OWN WORK

62 CLAUDE LÉVI-STRAUSS INSCRIBED TO SIMONE DE BEAUVOIR

La Vie familiale et sociale des indiens Nambikwara
[The Family and Social Life of the Nambikwara Indians]

SOCIÉTÉ DES AMÉRICANISTES • MUSÉE DE L'HOMME

PARIS 1948 ◊ 18 x 27.50 CM ◊ IN ORIGINAL WRAPPERS

\$ 6,000

LÉVI-STRAUSS OFFERS BEAUVOIR A “HUMBLE ASPECT OF THE FEMININE CURSE”

First edition, printed in small numbers, of this offprint from the “Journal de la Société des Américanistes”. No deluxe issue printed. Skilful restauration to cover.

Rare presentation copy signed by Claude Lévi-Strauss to Simone de Beauvoir: “Cet humble aspect de la malédiction féminine, en amical hommage de Claude Lévi-Strauss” (“this humble aspect of the feminine curse, in friendly homage”) on the upper cover. This fieldwork study of the Nambikwara from Lévi-Strauss’ 1938 ethnographic expedition directly influenced Beauvoir, who quoted it in her essay *La Vieillesse* [Old Age] (Gallimard, 1970).

A very rare copy, complete with all 7 photographs at rear.

Beauvoir spent her life giving voice to the “feminine curse” evoked in Lévi-Strauss’s inscription: from their very first meeting at a preparatory course for the Agrégation at the Lycée Janson-de-Sailly in 1929, Beauvoir was the sole woman in a class of men. She described the young Lévi-Strauss in her celebrated *Mémoires d’une jeune fille rangée*: “[his] impassivity rather intimidated me, but he used to turn it to good advantage, and I thought it very funny when, in his detached voice, and with a dead-pan expression, he expounded to our audience the folly of the passions.” (*Memoirs of a Dutiful Daughter*, translated by James Kirkup, Cleveland, World Pub. Co, 1972, p. 313.)

Lévi-Strauss himself recalled this encounter in the preface to *La Pensée sauvage* and in a conversation with Didier Eribon: “I still remember Simone de Beauvoir from that time: a young woman with a fresh, rosy complexion, like a country girl. She had a certain apple-like quality about her [...]”.

Much had changed, however, when Lévi-Strauss met Beauvoir and Sartre again in New York in 1947. They were at the height of their fame while Lévi-Strauss worked as a cultural attaché at the French Embassy in Washington DC.



Upon his return to Paris in 1948, initially to a job as associate director of the Musée de l’Homme, Lévi-Strauss famously let Beauvoir read a draft copy of his major thesis *Les Structures élémentaires de la parenté* (*The Elementary Structures of Kinship*). Published the following year by the Presses Universitaires de France, *Les Structures élémentaires* developed his celebrated model of alliance, the exchange of women, and marriage rules. **It is very likely that on the same occasion Lévi-Strauss also offered her this copy of his minor thesis, whose findings had greatly contributed to *Les Structures élémentaires* and later informed *Tristes Tropiques*, which includes episodes from the ethnographic expedition.**



Thanks to this gift, the Nambikwara took their place in Beauvoir’s vast array of documentary sources. Twenty years later, she directly referenced this study by Lévi-Strauss in the preamble of *La Vieillesse*:

“Lévi-Strauss says that the Nambikwara Indians have a single word that means ‘young and beautiful’ and another that means ‘old and ugly’. When we look at the image of our own future provided by the old we do not believe it: an absurd inner voice whispers that that will never happen to us – when that happens it will no longer be ourselves that it happens to.” (*Old Age*, translated by Patrick O’Brian, London, Deutsch, Weidenfeld and Nicolson, 1972)

This inscription provides an essential complement to the history of their intellectual relationship: much attention has been paid to the importance of *Les Structures élémentaires*, cited on several occasions in *Le Deuxième Sexe*. Beauvoir pronounced it a ‘brilliant awakening’ of sociology in a long review in Jean-Paul Sartre’s journal *Les Temps modernes*. The Nambikwara also resonated with Beauvoir, and Lévi-Strauss highlighted a crucial point of convergence in this inscription. Both among the Nambikwara and within the society described by Beauvoir, women are used as tokens of alliance and political prestige, subject to a universal “feminine curse.” As Boris Wiseman has noted, Beauvoir found in Lévi-Strauss “what Sartre’s *L’Être et le Néant* was not giving her: a factual description of the relations between man and woman in the diverse context of human communities” (*Lévi-Strauss et Les Temps modernes*). **The contribution of this text even extended beyond the question of the feminine condition for Beauvoir.** It stayed with her for a long time, as it appeared years later in her essay on the relationship between societies and old age.

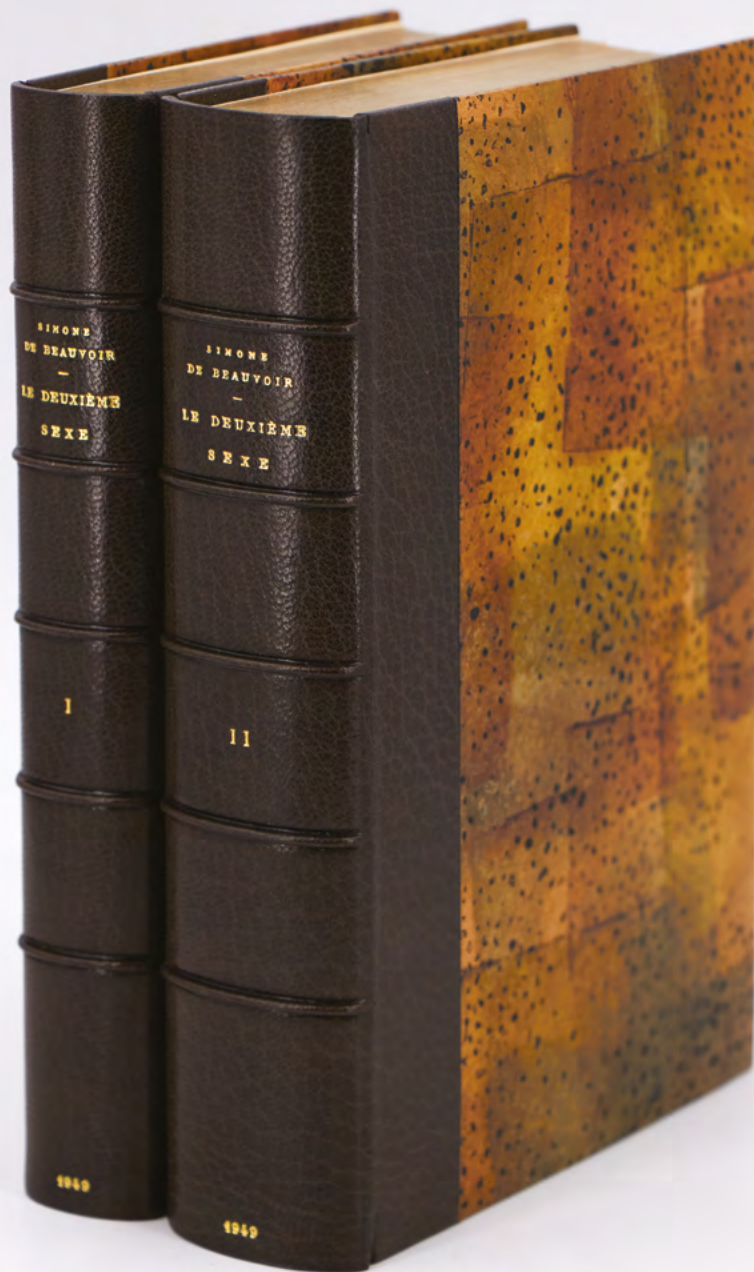


An important inscription instrumental in establishing a significant intellectual exchange between the anthropologist and the writer, between existentialism and structuralism. From her first reading of Lévi-Strauss’s early studies, Beauvoir had “recognised [...] an ‘awakening of sociology’ beyond the confirmation of some of her feminist theses” (Frédéric Keck, “Beauvoir lectrice de Lévi-Strauss”, *Les Temps Modernes*, 2008/1, no. 647-648).



Pour Simone de Beauvoir,
cet humble aspect de la
malédiction féminine, en
aucun homme de

FAMILIALE ET SOCIALE
DES
DIENS NAMBIKWARA,
L'âme des hommes



THE MOST IMPORTANT FEMINIST
ESSAY IN A DELUXE ISSUE

63 SIMONE DE BEAUVOIR

Le Deuxième Sexe
[The Second Sex]

GALLIMARD ◊ PARIS 1949 ◊ 14 x 20.50 CM ◊ 2 VOLUMES BOUND IN HALF MOROCCO

\$ 17,500

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

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

A precious copy of this foundational text of modern feminism.

▶ SEE MORE

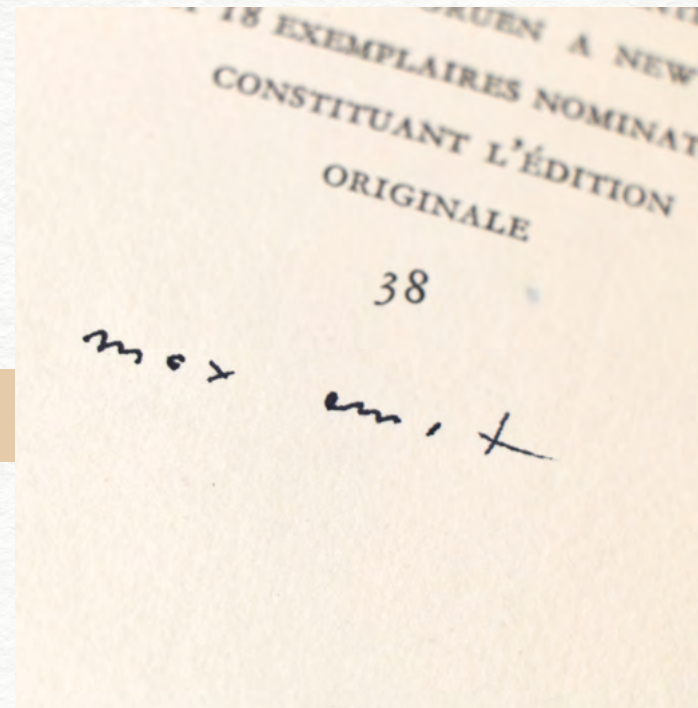
“ALL THE WORKS OF MAX ERNST ARE ERUPTIVE REALITIES” (JOË BOUSQUET)

64 MICHEL TAPIÉ • JOË BOUSQUET
ILLUSTRATION MAX ERNST

Max Ernst

RENÉ DROUIN ◊ PARIS 1950 ◊ 19.7 x
28.5 CM ◊ IN ORIGINAL WRAPPERS

\$ 4,000



First edition, deluxe issue, one of 58 numbered copies on Montval paper **signed by the artist on the colophon, with two original colour lithographs signed by Max Ernst.**

Additionally illustrated with 11 full-page drawings reproduced in black and reproductions of paintings by the artist, including one folding plate.

Copy as issued, green wrappers illustrated with an original artwork by Ernst in perfect condition without any trace of discolouration as is commonly the case.

◆
Pristine copy of the Max Ernst exhibition catalogue published in 1950 by the René Drouin gallery in Paris, signed by the artist with two signed lithographs, as well as texts by Joë Bousquet and Michel Tapié. This volume includes a text by Bousquet entitled *À la hauteur des yeux*, followed by 11 black and white drawings by Ernst illustrating an

unpublished text by Bousquet entitled *Absolument ou le Vide à l'envers*. As Martin Krechting notes, “this exhibition was of great importance to Joë Bousquet: not only did he participate through loans of paintings from his collection – notably a large and very beautiful painting from 1940: *Arbre solitaire et arbres conjugaux* – but it was he who wrote the preface to the catalogue. The decision to call upon Joë Bousquet for this work is all the more remarkable given that the poet could not have closely followed the pictorial activities undertaken by Max Ernst while the latter was in exile in the United States.” The work also contains a commentary by Michel Tapié entitled *Max Ernst, plasticien du monde et perturbateur des classes du réel*.

◆
An exceptional collection of graphic works by Ernst, who chose one of the drawings from this book as his bookplate.

▷ SEE MORE

A SURREALIST INK-BLOT ARTWORK

65 MARIE-LAURE DE NOAILLES TO VALENTINE HUGO

Original ink drawing signed and manuscript postcard signed

[1951]; POSTCARD: 29 JUNE 1951 ◊ 9.2 x 15 CM; POSTCARD 8,9 x 14 CM

ONE LEAF AND ONE POSTCARD

\$ 2,300

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

A Rorschach-like Surrealist decalcomania by Marie-Laure de Noailles created for painter and photographer Valentine Hugo, the “Queen of Hearts” of the Surrealists. Beyond her many titles as muse, fashion icon, social figure, celebrated patron of the arts, writer, and poet, the Vicomtesse de Noailles was also an accomplished painter. Marie-Laure created an eclectic body of work exploring the feminine unconscious, much like her contemporary and friend Valentine Hugo. This drawing is clearly inspired by Rorschach but, above

all, by surrealist decalcomania – a technique she shared with the great Oscar Dominguez, her lover until the artist’s death in 1957. The style of this ink piece foreshadows her dreamlike paintings with their spread and blurred textures, created in her studio in Hyères (South of France) during the 1960s.

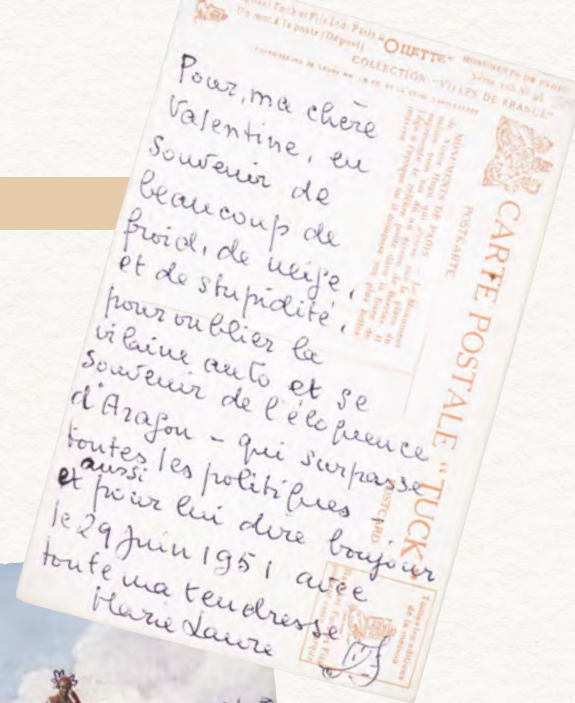
Valentine Hugo took part in the extravagant costume soirées of the Roaring Twenties hosted by de Noailles and her husband Charles, and appeared in the scandalous film *L’Âge d’Or* by Buñuel and Dalí, also financed by the couple. In 1930, the two women made possible the printing of Breton and Éluard’s surrealist masterpiece *L’Immaculée Conception* by purchasing both draft and final manuscript. Valentine Hugo drew and painted several portraits of Marie-Laure de Noailles, including the frontispiece for her collection of poems *L’An quarante*, published by Jeanne Bucher.

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

“For my dear Valentine, in remembrance of much cold, snow, and foolishness, to forget the nasty car and to remember Aragon’s eloquence – which surpasses all politics – and also to greet him.

29 June 1951, with all my affection. Marie-Laure.”

The choice of Place Victor Hugo and its monument for her postcard is far from incidental: Valentine Hugo lived in a



large apartment whose windows overlooked the square named after her great-grandfather by marriage, in the 16th arrondissement. The Vicomtesse inscribed on the photograph “Vive Hugo” and then “et Valentine,” followed by an arrow pointing to her balcony, which she enhanced with drawings of flowers. The Vicomtesse spent several nights in her friend’s apartment during the German Occupation: “One evening, as they returned from Prunier, a guard shone his lantern on her friend’s face. ‘Who are you! Your papers! What’s your name?’ And Valentine replied: ‘Like the square.’” (Laurence Benaim, *Marie-Laure de Noailles*).

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

▶ SEE MORE



66 ERNEST HEMINGWAY

Le Vieil Homme et la Mer
[The Old Man and the Sea]

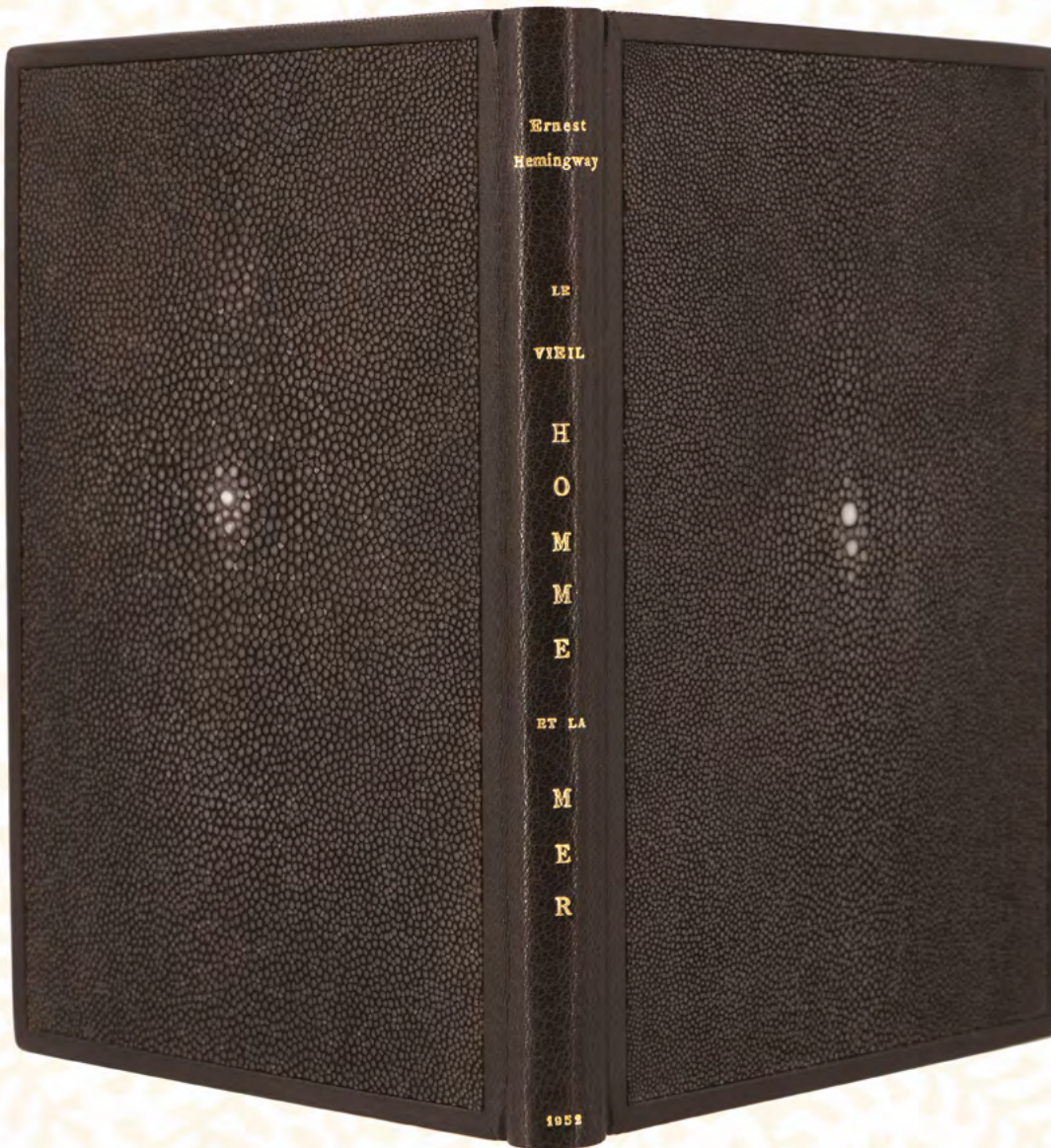
GALLIMARD ◊ PARIS 1952 ◊ 12 x 19 CM ◊ BOUND IN MOROCCO AND STINGRAY

\$ 8,900

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

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

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



A BINDING THAT SHINES
"BRIGHT IN THE SUN"

▷ SEE MORE

TOYEN'S PERSONAL COPY EXCEPTIONALLY INSCRIBED
WITH AN ADDITIONAL SUITE OF PLATES

67 **BENJAMIN PÉRET** INSCRIBED TO **TOYEN**

ILLUSTRATION **RUFINO TAMAYO**

Air mexicain

[Air Mexican]

LIBRAIRIE ARCANES ◊ [PARIS] 1952

19.5 x 25 CM ◊ LOOSE LEAVES UNDER WRAPPERS

\$ 7,000

First edition, one of 249 numbered copies on B. F. K. de Rives, the only printing alongside 1 on Hollande and 24 on cream Renage vellum. Illustrated with 4 original colour lithographs by Rufino Tamayo.

This copy further contains an additional suite of the 4 lithographs by Rufino Tamayo, usually reserved for the deluxe copies. Printed stamps to the versos of each engraving: « Annulation d'estampille pour annulation de vente ».

Exceptional and Surrealist autograph inscription signed by Benjamin Péret to Toyen, inspired by the Aztec pantheon: "À Toyen la fille de Pilzintacut-

li, son ami Huitzilopochtli. Rectifions : son père est Xochipilli, l'autre n'est qu'un intrus. Benjamin Péret 2 juin 1953." [To Toyen, daughter of Pilzintacutli, from her friend Huitzilopochtli. Let us correct that: her father is Xochipilli – the other is merely an intruder.]

◊ A rare and desirable copy.

A Toyen
la fille de Pilzintacutli, son ami
Huitzilopochtli. Rectifions : son père est
Xochipilli, l'autre n'est qu'un intrus.
Benjamin Péret
2 juin 1953



▷ SEE MORE

68 **PAUL ÉLUARD**

ILLUSTRATION **FERNAND LÉGER**

Liberté

IMPRIMERIE UNION ÉDITION POUR LE COMPTE DE PIERRE

SEGHERS ◊ PARIS 22 OCTOBER 1953

31 x 127 CM ◊ ONE FOLDING LEAF

SOLD

Rare first edition of this poème-objet in concertina form folded back and forth, illustrated by Fernand Léger who married the text of the poem "Liberté" by his friend Paul Éluard with his striking pochoir technique. **Original slipcase preserved**, with author and artists painted in white on the side (two chipped edges on each top end of the plastic case).

Stencil print by Albert Jon after an original design by Fernand Léger produced

at the request of the poet, resistant, and publisher Pierre Seghers. Edition of 212 numbered copies, this copy one of 200 copies on Auvergne paper.

◊ One of the most famous and striking editions of the poem, which initially appeared clandestinely in 1942 in *Poésie et Vérité*. It was translated into ten languages, printed in leaflet form and air-dropped across France by the RAF

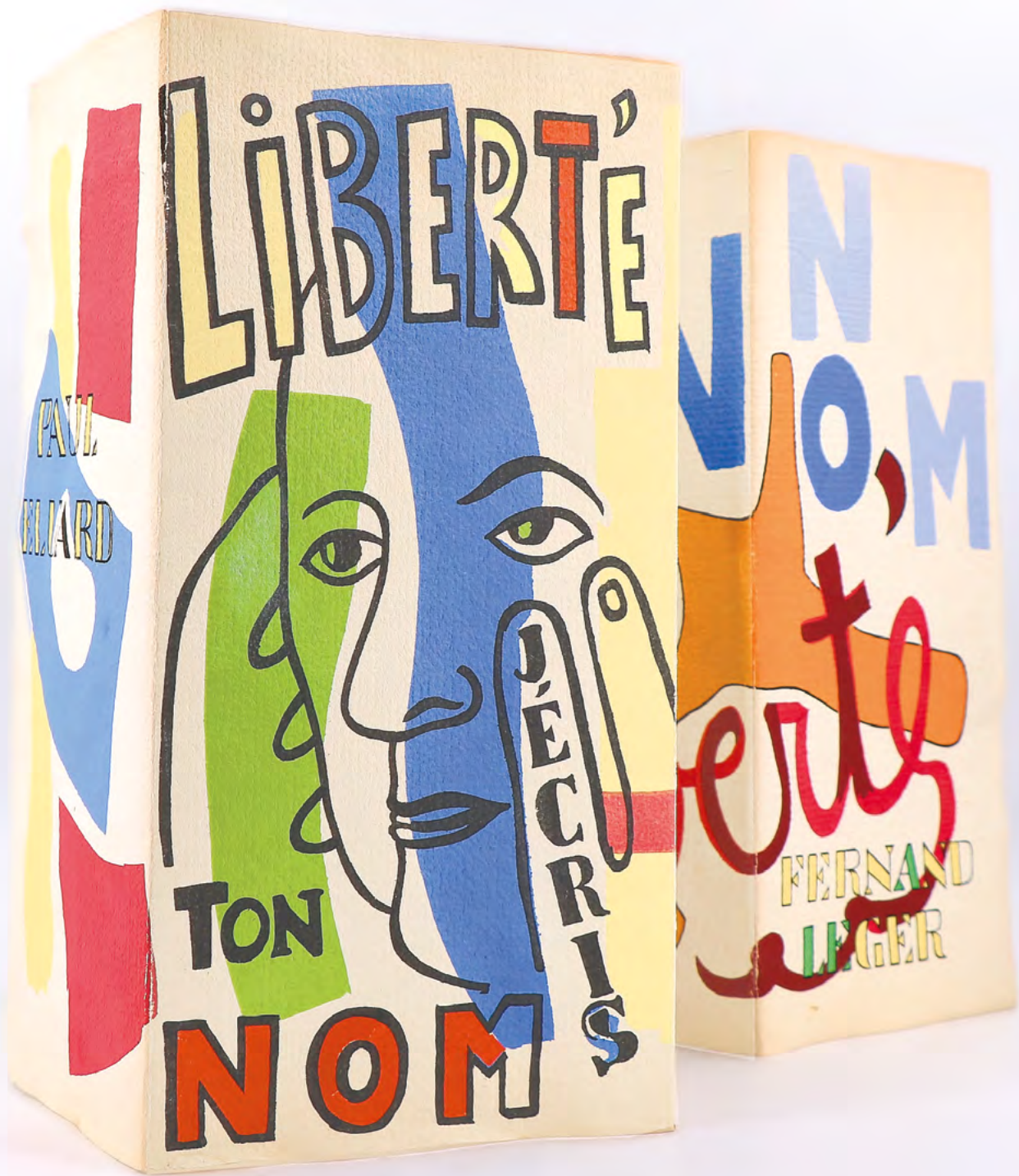
to bring hope to a country and a people living under the oppression of Vichy and the German occupation. This illustration was made by the painter as a homage to a man who always used his poetry to fight for Liberty.

◊ **The most famous version of this hymn to the Resistance in its scarce original slipcase.**

▷ SEE MORE



"I WAS BORN TO KNOW YOU,
TO CALL YOU FREEDOM"



#69 & #70: SURREALIST WORKS
BY THE “MAGICIAN OF COLLAGE” (TIMOTHY BAUM)



Collage appeared early in Hugnet's work; from his childhood his creations were akin to empirical proto-Surrealism, cutting up newspapers and rearranging headlines, articles, and images to create his own journal: "In this way, he created collages full of fantasy and humour, which he continued to do subsequently in his theatre pieces, poetry, and cinematographic work. Hugnet considered the rectangular frame of a painting too restrictive. Through the cross-fertilisation of different disciplines, his work achieved great diversity. It is precisely this wealth of imagination that he always defended as a Dadaist/Surrealist" (Nationale Bibliotheek, The Hague).

In 1932, after meeting André Breton, he joined the Surrealist group and remained a member until 1939. Hugnet then contributed to the journal *Le Surréalisme au service de la Révolution* and published numerous books illustrated by members of the group. **During the movement's heyday, he was a fervent adept of this emblematic means of expression of Surrealism, and with Marcel**

Duchamp created one of the most important books of that era, *La Septième face du dé*, a collection of 20 poem-collages cut from mass-media sources and arranged into erotic writings and images, published in 1936 by Jeanne Bucher.

69 GEORGES HUGNET

Original Surrealist Collage:
"The Weeping Bird"

1961 ♦ 25.5 x 27.9 CM; FRAME: 40 x 47,9 CM

ONE FRAMED LEAF

\$ 4,000

Original collage by Georges Hugnet, signed in white ink "G. H. 1961". Matted and under a wooden frame without glass. A tiny marginal tear.



An irreverent, whimsical photo-collage by the Surrealist artist and writer Georges Hugnet. Throughout his diverse oeuvre, collage represented an enduring passion for Hugnet, placing him as among the leading innovators in the medium in the 20th century.



Hugnet also remained renowned for his analysis of collage, writing numerous articles on the works of Max Ernst and Miró in particular, and even inspired Oscar Domínguez to create a kind of relief collage, "Pérégrinations de Georges Hugnet". This technique would accompany him well beyond his adventure within the Surrealist movement: the present work dating from 1961 belongs to his second major period of collage creation, notably marked by the publication of his eponymous book *1961* illustrated with four photomontages. The Surrealist poet's final book caricatured a Michelin guide through more than eighty photo-collages in the same spirit of avant-garde provocation (*Huit jours à Trébaumeec*, 1969).



▶ SEE MORE

70 **GEORGES HUGNET**

*Original signed Surrealist collage.
Untitled [Submarine rose]*

1961 ♦ ONE LEAF

\$ 5,700

Original collage by Georges Hugnet, signed in white ink "G. H. 1961". Framed and matted.

A whimsical photo-collage by the Surrealist artist and writer Georges Hugnet. Throughout his diverse œuvre, collage represented an enduring passion for Hugnet, placing him as among the leading innovators in the medium during the 20th century.



Roses remain an omnipresent motif in Hugnet's work. In this captivating series the rose frequently alludes to the female body, either through suggestion as is the case here and in another composition from the same time (*Roses et Couteaux*, 1962) or through substitution (*Tête de rose*, 1961; *Sans titre (Rose rouge)*, 1961; *Personnage à la rose*, 1963, dedicated to Max Masure).

▶ SEE MORE



G.H. 1961

71 **GEORGES HUGNET** INSCRIBED TO **RAOUL HAUSMANN**

1961. Association copy with an original Surrealist collage

1961 ◊ 23.2 x 14.7 cm

LOOSE LEAVES IN WRAPPERS

\$ 3,500

PRECIOUS PRESENTATION COPY TO DADAIST
RAOUL HAUSMANN, PIONEER OF ABSTRACT ART



▷ SEE MORE

First edition, one of 500 copies on wove paper, after 13 copies on Auvergne and 60 on Rives.

Illustrated with four original photomontages.

Exceptionally inscribed by Georges Hugnet on the half-title page to the Dadaist Raoul Hausmann: "À mon très grand /

à mon très grand
et très estimable ami
Raoul Hausmann
en toute affection
GEORGES
HUGNET
1961 le 9 Juin 1961



et très estimable ami / Raoul Hausmann / en toute affection / **GEORGES HUGNET / le 9 juin 1961**", with an original collage signed with his initials and dated ("G.H. 1961"). Raoul Hausmann, the "dadasophe", played a major role within Dada Berlin and remained famous for his assemblages, collages, photomontages and opto-phonetic poster-poems. Hugnet was the first to write the history of the movement, and placed Hausmann's collages and sculptures at the forefront of his essay on "The Dada Spirit in Berlin" which he published in *Cahiers d'Art* (1932). He paid tribute to the photomontage of the Berlin Dadaists in his posthumous *Dictionnaire du dadaïsme* (1976): "Photomontage," he wrote, "whether treated on the plane of poetry or on the plane of social satire, was a contribution of the Berlin Dadaists and remained their most scandalous and violent means of expression." Hugnet, undoubtedly inspired by these irreverent and resolutely modern innovations, enthusiastically took part in the creation of collages and montages as early as the 1930s, after a childhood already filled with empirical proto-collages made from newspaper clippings:

◊

"In this way, he created collages full of fantasy and humour, which he continued to do later both in his theatrical pieces as well as in his poetry and cinematographic work. Hugnet considered that the rectangular frame of a painting was too restrictive. Thanks to the allogamy of different disciplines, his work knew great diversity. It is precisely this wealth of imagination that he always defended, as a Dadaist/Surrealist" (Nationale Bibliotheek, The Hague).

◊

The two artists continued their use of this technique for many years: Yves Tenret recounts that Hausmann, "At the end of his life, anticipating Pop Art, made collages with things from everyday life (sausages!) and himself made up as a clown wearing a tutu with a girl's body and a bottle of schnapps in his hand." Hugnet includes here four photomontages in this collection of aphorisms and Surrealist free prose. He added this unique collage-frontispiece for his fellow artist's copy. We know from a letter by Hausmann (June 29, 1969) that he also received Hugnet's his final work of eighty photo-collages, a parody of a Michelin guide (*Huit jours à Trébaumec*, 1969).

◊

Outstanding token of admiration from collagist to collagist, from Hugnet the poet and Dada historian to Raoul Hausmann, the Dada photo-monteur, screamer of phonetic poems, visual artist, photographer and activist.

72 PIERRE BOULLE

La Planète des singes
[Planet of the Apes]

JULLIARD ◊ PARIS 1963

14.8 x 20.2 CM ◊ IN ORIGINAL WRAPPERS

\$ 8,000

LA PLANÈTE
DES SINGES

MCLXIII

THE EXCEPTIONALLY SCARCE
DELUXE EDITION OF PIERRE BOULLE'S
MASTERPIECE, ADAPTED FOR
THE SCREEN NEARLY TEN TIMES

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

Rare and very attractive copy in original condition.



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



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

▷ SEE MORE



73 PHOTOGRAPHY MAN RAY

AFTER SALVADOR DALÍ • MARCEL DUCHAMP
MAX ERNST • SONIA MOSSÉ

Les Mannequins – Résurrection des mannequins

JEAN PETITHORY ◊ PARIS 1966 ◊ 26.5 x 30.2 CM

PUBLISHER'S BINDING WITH SLIPCASE

\$ 25,000

MAN RAY SHOOTS SURREALIST MANNEQUINS

First edition, one of 37 numbered copies, ours one of a few hors commerce copies for collaborators and friends, signed by Man Ray on the justification.

15 photographs on watermarked vélin Montgolfier mounted on guards, each bearing Man Ray's printed studio stamp ("Épreuve originale atelier Man Ray Paris"). The copy exceptionally contains the original subscription prospectus and an invitation to the book launch exhibition opening night organised by Simone Loliée.

Publisher's binding by the renowned bookbinder Mercher, bearing his signature in the negative of the photographic paper on each endpaper and paste-down, flat black shagreen spine, title, author and date stamped in gilt lengthwise, photographic boards with gilt background after an original composition by Man Ray specially designed for this work, original wrappers preserved, black paper slipcase.

Illustrated with 15 original photographic prints of the mannequins photographed by Man Ray at the 1938 International Exhibition of Surrealism.

The mannequins had been transformed by Man Ray himself, Salvador Dalí, Oscar Dominguez, Marcel Duchamp, Max Ernst, Espinoza, Maurice Henry, Marcel Jean, Léo Malet, André Masson, Sonia Mossé, Joan Miró, Wolfgang Paalen, Kurt Seligmann and Yves Tanguy. They were presented within a Surrealist staging by Marcel Duchamp and lighting designed by Man Ray himself.



During the 1930s, the European Surrealists had a fetishistic interest in simulated woman-female mannequins that they transformed into playful, sculptural works of art. In 1938, Man Ray photographed a series of their work at the Exposition Internationale du Surréalisme presented in the unsettling half-light of

the Galerie des Beaux-Arts on the rue du Faubourg Saint-Honoré. Visitors walking down a corridor on the "Rue Surréaliste" saw a series of dress-makers' mannequins, inhabitants of a dreamlike Paris scantily clad or adorned with a jumble of incongruous objects and flanked by street signs bearing highly symbolic names: some real, such as the Rue des Vieilles Lanternes where Gérard de Nerval took his own life, or the Rue Vivienne where Lautréamont once lived, alongside invented ones such as the Rue aux Lèvres, the Rue de Tous-les-Diables and the Rue de la Transfusion-de-Sang.

The installations of this first international Parisian Surrealist exhibition organised by André Breton and Éluard marked a decisive moment in the history of the movement. For the first time, the event dispensed with a straightforward retrospective of individual artists in favour of a series of phantasmagorical stagings, **live performances and ephemeral artworks, prefiguring the modern concepts of "installation" and "happening"**. Nearly 3,000 visitors are said to have thronged to this 1938 Paris exhibition by the light of electric torches: "One has the feeling of leaning over certain exhumed walls, and of being the first to decipher their signs." (Jean Fraysse, *Le Figaro littéraire*, 29 January 1938).

From Hausmann's sculpture and de Chirico's paintings to the works of Hans Bellmer, the mannequin had long occupied a central place in the Dada and Surrealist artistic vocabulary, and was cited in Breton's 1924 *Manifeste*. These "woman-objects" staged in the spirit of the Musée Grévin offered infinite possibilities for the transformation of the body and the exploration of the unconscious.

Some have remained enduringly celebrated, such as *Le Bâillon vert à bouche de pensée*, André Masson's mannequin enclosed in a birdcage, or Duchamp's,

considered the only "three-dimensional" version of his alter ego Rose Sélavy, taking the form of a man cross-dressed as a woman in the style of Claude Cahun. The mannequin of lesbian artist Sonia Mossé – friend of Artaud and photographed by Man Ray with Nusch – is her only known artwork and the sole mannequin in the installation created by a woman artist. Man Ray had incorporated into his own mannequin the crystal tears seen on his celebrated portrait *Les Larmes* [The Tears] (1932-1933) and later "resurrected" (in the words of the portfolio's title) these vanished figures he had photographed nearly thirty years ago. Man Ray also designed the binding and persuaded the great surrealist printer Guy Lévis Mano to design and print the pages. The series begins by a descriptive text which underscores the eminently erotic and sadomasochistic character of this collective installation:

"In 1938 nineteen nude young women were kidnapped from the windows of the large stores and subjected to the frenzy of the Surrealists who immediately deemed it their duty to violate them, each in his own original and inimitable manner but without any consideration whatsoever for the feelings of the victims who nevertheless submitted with charming goodwill to the homage and outrage that were inflicted on them, with the result that they aroused the excitement of a certain Man Ray who undid and took out his equipment and recorded the orgy."



A rare and emblematic series of photographs by Man Ray – appointed "master of the lights" of the exhibition – bringing Surrealist objects out of the shadows and challenging the very notion of the artwork as a lasting object thus opening the way to the concept of ephemeral installations.

RUE DE LA VIEILLE LANTERNE



G.L.

Conte de
L'UTRE
ŒUVRE
COMPL

Illustré
Adapté par
Magasin
Maison
INTRODUCÉ
ANDRÉ
100



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VOICES AND PATHS OF DISSENT

74 АЛЕКСАНДР СОЛЖЕНИЦЫН [ALEKSANDR SOLZHENITSYN]

Собрание сочинений [Collected works]

POSEV ◊ FRANKFURT 1969-1970 ◊ 14 x 21 CM

6 VOLUMES IN PUBLISHER'S BINDINGS

\$ 11,500

First collected edition. No deluxe paper copies issued.

Publisher's binding in full green cloth, flat spines, with their dust jackets designed by Adam Rusak, showing only minor and insignificant marginal tears.

Rare presentation copy dated May 1, 1992 and signed by Solzhenitsyn to USSR émigré journalist and writer Sam Yossman, on the title page of the first volume.

The first collected edition of Solzhenitsyn's works was brought out by the émigré publishers Posev in West Germany at a time when the celebrated dissident could no longer publish at home:

in 1969 he was expelled from the Writers' Union of the USSR; and his Nobel Prize in Literature the following year did not improve his standing with the Soviet authorities.

The collected works include the writer's masterpieces *One Day in the Life of Ivan Denisovich*, *Cancer Ward*, and *The First Circle*. These are complemented by plays, stories, articles, and a biographical sketch. The final volume documents what became known in the Soviet Union as the "Solzhenitsyn Affair," and also includes a selection of critical essays on the author's work.



A Jewish émigré journalist and writer, Yossman worked for 20 years with the BBC Russian Service under the name

Sam Jones. Following Solzhenitsyn's example, he published his own memoirs titled *Šaltojo karo samdiny's* (Mercenary of the Cold War), recounting his childhood marked by poverty and conflict in postwar Vilnius. He is known for introducing Soviet audiences to Western music and culture and notably hosted Paul McCartney in January 1989 on his rock music program "Babushkin Sunduk" ("Grandmother's Hope Chest"), "still remembered by millions in the former USSR" (Lithuanian Jewish Community). Yossman is also regarded as the father of the "Russian song," a popular musical genre developed by émigrés from the Soviet Union in the United States, which he popularised through his radio programme.



AN EXCEEDINGLY RARE DRAWING
OF YSL'S DEVILISH
AND MISCHIEVOUS ALTER EGO

75 YVES SAINT LAURENT

Original signed colour drawing
[with] *La Vilaine Lulu* graphic
novel [with] illustrated
subscription slip

[1973] ♦ DRAWING: 20.3 x 31 CM

ONE LEAF MOUNTED ON CARD, ONE FOLDED

\$ 7,800

Original drawing signed in black and red felt-tip pen by Yves Saint Laurent, inscribed "Pour Gilles Bernard un souvenir amical / Yves Saint Laurent". Single leaf mounted on card, with minor undulations. A dampstain not affecting the drawing, and a small restoration in the margin.

We also include the first edition of this infamous album of cartoons (*La Vilaine Lulu*, Claude Tchou, 1967) as well as the large-format and illustrated subscription slip for the album.

An exceedingly rare portrait of Yves Saint Laurent's own mean girl: "La

Vilaine Lulu", heroine of the great couturier's only graphic novel.

The original drawings from the published comic strip are today in the Cité internationale de la bande dessinée et de l'image and the Fondation Pierre Bergé – Yves Saint Laurent. To our

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knowledge, no other drawings are recorded outside these two institutions.

In 1956, the young Yves Saint Laurent, then assistant to Christian Dior, playfully sketched a comic-strip heroine unlike any other: the Vilaine Lulu. The inspiration had sprung from a dressing-up scene among young couturiers in the master's ateliers: the designer Jean-Pierre Frère had placed a straw boater on his head and had donned a red tulle tutu. That same year, Christian Dior twice inscribed Saint Laurent's copy of his autobiography *Christian Dior et moi*: first to Lulu "as dark as the pages of this book are bright", then to Yves "whose future in this profession looks bright". From the very outset, Lulu was conceived as her creator's inverted double, his shadow self.

PORTRAIT OF AN OUTLAW HEROINE

Squat and perverse, la Vilaine Lulu appears to the outside world as an ordinary little girl, yet harbours a monstrous nature behind closed doors. Saint Laurent himself described her as a "tale for prodigal or sadistic children". She poisons her classmates at Easter, locks them in a barn before setting it alight, plies infants with wine, abducts babies, and commits murders with disconcerting glee. The present drawing displays all of Lulu's characteristic traits: straight black hair with a gondolier's hat tied with a red ribbon, an impish smile, and black stockings. In homage to the theatre director Gilles Bernard,

Saint Laurent places this Lulu upon the stage, playing the lyre and draped in a dramatic red toga – a variation on the red tutu skirt she so often wears. Gilles Bernard moved in the circles of stage artists, costume designers, and scenographers through the Parisian theatre world, where he held key positions, and through the Galerie Proscenium, which he directed with his friend Paul Payen: he exhibited Yves Saint Laurent's theatrical costume designs and maquettes on several occasions during the 1970s, and also showed the artworks of Erté, Leonor Fini, and Pierre Clayette.

Another Lulu with a lyre, closely related to the present artwork (the "Lulumuse") appears in "Les métamorphoses de la vilaine Lulu", used as the pastedown and flyleaf illustration of the comic strip album published in 1967. After more than a decade spent in the shadows, solely known within the couturier's intimate circle, Lulu at last appeared in a unique comic-strip portfolio. The provocative writer Françoise Sagan had persuaded the couturier to publish his cartoons. Saint Laurent threw a party at New Jimmy's for the occasion, whereupon the *Tout-Paris* immediately began searching for themselves between the lines. Saint Laurent indeed mocked André Courrèges and Paco Rabanne. Lulu herself declares (in a metal dress): "I'm a sausage. But a Rabanne sausage."

REFLECTION OF A TORMENTED SOUL

Well aware that every reader would see in Lulu a self-portrait, Saint Laurent wrote a disclaimer at the beginning of the

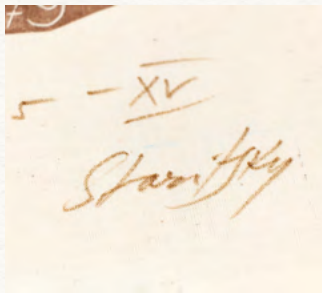
book: "The author warns that any attempt to psychoanalyse him through his heroine would be entirely futile. Unlike Gustave Flaubert, who famously declared 'Madame Bovary, c'est moi!', he is at pains to make clear that under no circumstances will he be saying, in turn: 'La vilaine Lulu, c'est moi.'" A brilliant disclaimer, yet hardly a convincing one, for the parallels are striking. Lulu suffers from nervous depression and narcissistic tendencies: she is caught gazing at her reflection in a pond, murmuring "Quel bel enfant!". She aspires to luxury with absolute conviction, abandons bohemian life the moment "the lack of luxury destabilises her", and concludes her final adventure alongside the elderly aristocrat Gontran de Pontchartrain on a note of quintessential melancholy: "She understood then she would always be sad". Alicia Drake records the testimony of someone close to the couturier: "If you've read *La Vilaine Lulu*, I mean, there is a great similarity, you know, all those pranks and childish things in the book which would amuse him enormously." (*The Beautiful Fall, Fashion, Genius and Glorious Excess in 1970s Paris*, 2012).



The present drawing frees his character from the confines of the comic strip, and distinguishes itself further still by the finished quality lent by the felt-tip medium, in contrast to the comic sketches in graphite and coloured pencil.

A rare drawing of La Vilaine Lulu, a genuine fragment of Yves Saint Laurent's hidden self who revealed in red and black ink what fashion alone could never say.

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#76 & #77: "LIVRES D'ARTISTE"

BY UKRAINIAN ARTIST ANIA STARITSKY

Ania Staritsky was born to a family of intellectuals in Poltava, Ukraine. She was a member of the second Russian avant-garde, which flowered primarily in the émigré circles of Western Europe and also included Sonia Delaunay, Serge Charchoune, Mikhail Andreenko, Pavel Man-souroff, Serge Poliakov, Nicolas de Staël, André Lansky and Ida Karskaya. **Her extremely original oeuvre began to develop its full potential in the 1950s. At that time, she had close contacts with the Nice School, Yves Klein and Arman in particular, whose first steps she fostered.** Her works of this period took the form of oil paintings and collages, as well as the skilful use of found objects (waste aesthetics), picture-poems and book-objects, which she herself created entirely on her own. **All of this was in the finest traditions of Russian Cubo-Futurism and Constructivism.** An important number of her artworks can be found in the museums of the Indiana University, Bloomington, the University of Texas, and the University of California.



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76 MICHEL SEUPHOR ILLUSTRATION ANIA STARITSKY

Journal intime [Private Diary]

1971 ◊ 17.2 x 22.5 cm

LOOSE LEAVES WITH CUSTOM SLIPCASE AND CHEMISE

\$ 2,100

HORS COMMERCE COPY WITH ORIGINAL SIGNED COLLAGE, SUITE OF THE ENGRAVINGS, INSCRIBED BY STARITSKY WITH A MANUSCRIPT BY SEUPHOR

First edition printed in 35 numbered copies on B. F. K. de Rives paper, signed by Michel Seuphor and Ania Staritsky at the colophon, our copy one of the few hors commerce. Illustrated with original engravings by Ania Staritsky.

A rare and handsome copy, complete with its chemise and matching brown cloth slipcase.

Our copy, like the first 10 copies, exceptionally contains an original collage signed by Ania Staritsky, a 9-line manu-

script text signed by Michel Seuphor, a suite of all the engravings by Ania Staritsky, and finally, in pencil, an autograph inscription signed by Ania Staritsky: "Le manchot inspiré à son bras dévoué. Staritsky." [The inspired one-armed man, to his devoted arm]



TEXTILE "LIVRE D'ARTISTE" BY
UKRAINIAN ARTIST ANIA STARITSKY

77 ANIA STARITSKY

Conjuration contre un loup-garou

Заговорь оборотня

[Incantations Against a Werewolf]

L'ARTISTE ◊ [PARIS] 1979 ◊ 31.5 x 38 CM

PUBLISHER'S JUTE CLOTH BINDING

\$ 5,400

A masterwork of Lettrism, printed entirely on cotton, by the Russian-Belgian artist of Ukrainian origin Ania Staritsky.

The pocket on the upper cover contains two leaves of handmade paper, written entirely in French by Staritsky: one providing a translation of the poem, the other setting out the edition justification in detail.

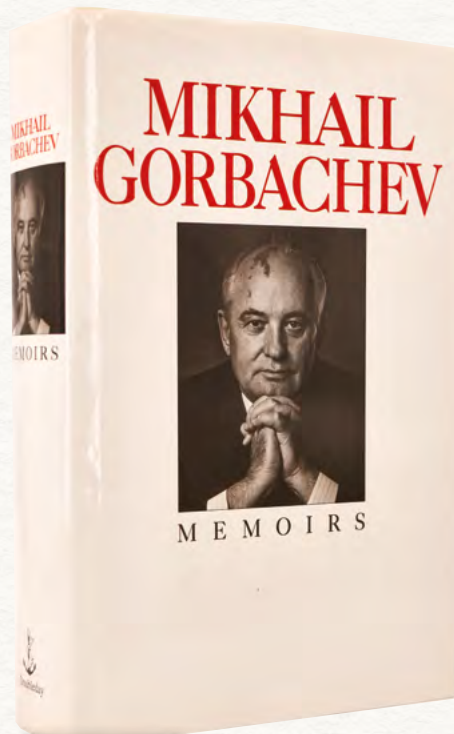
Original jute cloth binding by the artist, spine in red cotton with topstitching, boards decorated with embroidered red lines, upper board with stitched jute pocket featuring a printed purple design and abstract purple cotton embroideries, housed in a cloth-covered board slipcase with its metal clasp and ribbon.

First edition. Text in Russian, one of a sole issue of 15 copies numbered by Ania Staritsky. Our copy is one of 5 on coton écriu, followed by ten copies on cotton in various colours.

Produced in collaboration with Claude Nardin, comprising 14 cotton pages stamped with original engravings by Ania Staritsky, in which the text is fully integrated into the composition.



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Съму
Уосману
Дад хуханка
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A GIFT FROM THE USSR LEADER TO A USSR DISSIDENT

78 MIKHAIL GORBACHEV [МИХАИЛ СЕРГЕЕВИЧ ГОРБАЧЁВ]

Memoirs

DOUBLEDAY ◊ LONDON 1996 ◊ 16 x 24.2 CM ◊ PUBLISHER'S BINDING

\$ 5,800

First UK edition.

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

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

Extremely rare inscribed copy signed by the last leader of the Soviet Union to a USSR émigré, the journalist Sam Yossman. The last leader of the USSR, lauded abroad and reviled at home for his policies of glasnost and perestroika, Mikhail Gorbachev attempted to set the historical record straight with this

much-anticipated volume of memoirs, covering his childhood and rise through the Party ranks, and focusing in particular on his role in the tumultuous events leading up to the collapse of the Soviet Union in 1991.

A Jewish émigré journalist and writer, Yossman worked for twenty years for the BBC Russian Service under the name Sam Jones. He published his own memoirs under the title *Šaltojo karo samdinys* (Mercenary of the Cold War), recounting his childhood marked by poverty and conflict in post-war Vilnius. He is known for introducing Western music and culture to Soviet audiences and notably hosted Paul McCartney in January 1989 on his rock music pro-

gramme "Babushkin Sunduk" ("Grandmother's Hope Chest"), "still remembered by millions in the former USSR" (Lithuanian Jewish Community). Yossman is also regarded as the father of the "Russian chanson", a popular musical genre developed by Soviet émigrés in the United States, which he popularised through his radio programme.



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

79 [DONATIEN ALPHONSE FRANÇOIS DE SADE]

Bronze cast of the Marquis de Sade's skull

AVANGINI FONDERIE D'ART ◊ PARIS 2012 ◊ 20 x 13.50 x 15 CM ◊ BRONZE

\$ 5,800

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, this one No. 30.

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 Musée de l'Homme in Paris) of the precious skull and exhibited the original during his European conferences. He then lost 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 worldview 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 tangible testimony 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!



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