

A stylized, abstract portrait of a man with a red hat, yellow face, and black mustache, set against a blue background. The man is wearing a red shirt and a white collar. The image is composed of bold, flat colors and sharp lines.

Stuttgarter
Antiquariats

29 Jan messe

— 1 Feb

2021

1FR

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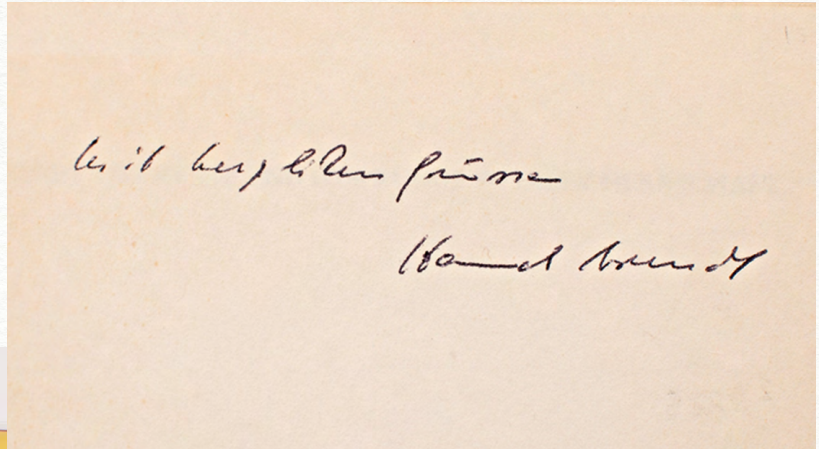
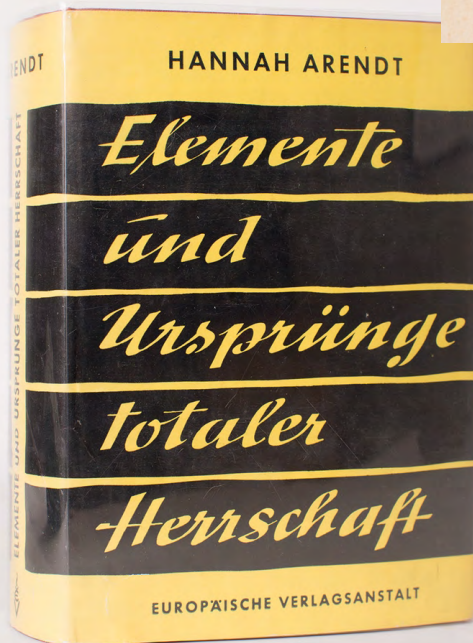
31 rue Henri Barbusse 75005 Paris France
+33 1 56 08 08 85



CIC Paris Gobelins
9 avenue des Gobelins
75005 Paris – France

IBAN FR76 3006 6105 5100 0200 3250 118

BIC / SWIFT CMCIFRPP



1. Hannah ARENDT

Elemente und Ursprünge totaler Herrschaft

EUROPÄISCHE VERLAGSANSTALT | FRANKFURT AM MAIN 1955
| 15 x 21 CM | PUBLISHER'S BINDING & ORIGINAL DUST JACKET

First German edition of which there were no *grand papier* (deluxe) copies.

Publisher's binding in full red cloth, copy complete with its illustrated dust jacket which has some violet ink stains on the inner flaps.

Rare handwritten tribute signed by Hannah Arendt: "Mit herzlichen Grüßen. Hannah Arendt."

€ 4 500
[+ SEE MORE](#)

2. Mikhaïl BAKUNIN

Photographic portrait of Mikhaïl Bakunin

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

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

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

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

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

€ 2 000
[+ SEE MORE](#)



4. Hector BERLIOZ

Voyage musical en Allemagne et en Italie.

Études sur Beethoven, Glück & Weber

JULES LABITTE | PARIS 1844 | 14.5 x 22.5 CM

| 2 VOLUMES IN ORIGINAL WRAPPERS WITH CHEMISES AND SLIPCASES

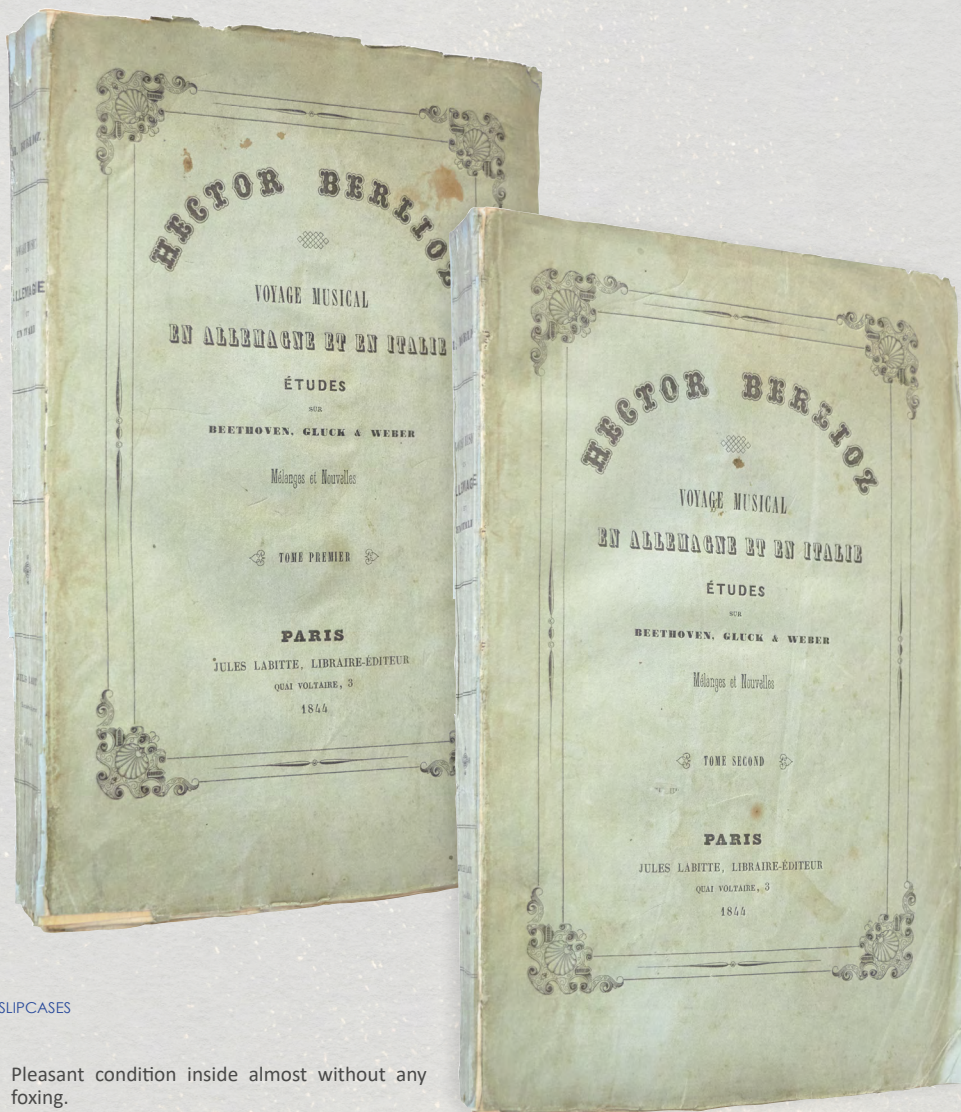
Rare first edition of Hector Berlioz's first work. Some restoration and pieces missing on the spine, volume label on the spine of the second volume not fully visible, boards lined (first board of the first volume), some stains on the first boards of both volumes.

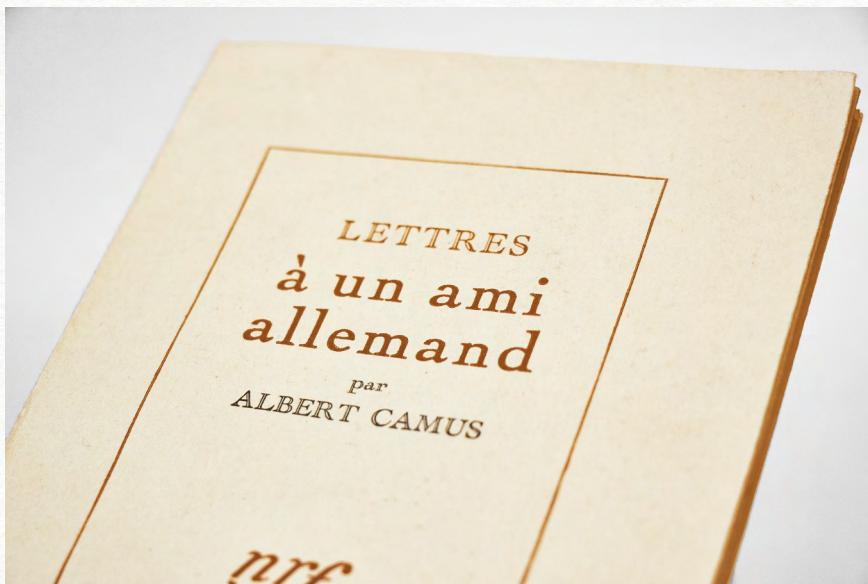
Pleasant condition inside almost without any foxing.

Our copy is presented in half green shagreen chemises and slipcases, marbled paper boards, slipcases lined with the same shagreen, gilt titles and dates on the spine.

€ 2 500

[+ SEE MORE](#)





5. Albert CAMUS

Lettres à un ami allemand

GALLIMARD | PARIS 1945

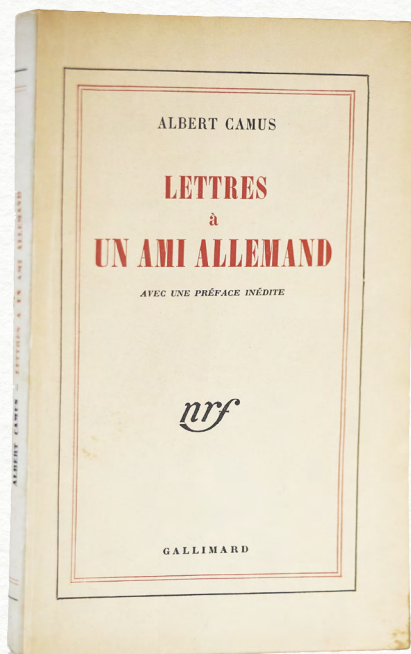
| 12 x 19 CM | ORIGINAL WRAPPERS

First edition, one of 25 numbered copies on "pur-fil" paper, the *tirage de tête*. The book Camus dedicated to his friend René Leynaud.

Rare and nice copy.

€ 8 000

[+ SEE MORE](#)



6. Albert CAMUS

Lettres à un ami allemand

GALLIMARD | PARIS 1948 | 12 x 19 CM | ORIGINAL WRAPPERS

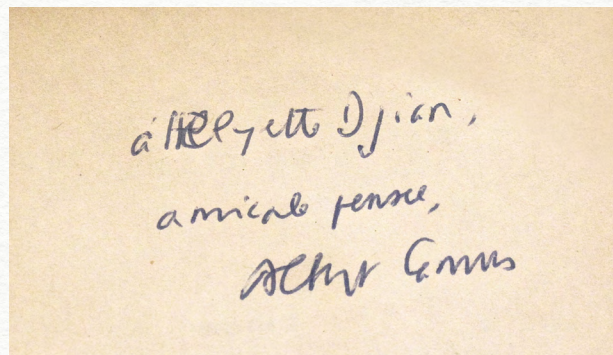
Later edition, first in parts, as augmented with a previously unpublished preface; false mention of the 18th edition.

Autograph inscription signed by Albert Camus to the painter Helyett Djian.

Small insignificant marginal stain to foot of upper cover.

€ 1 200

[+ SEE MORE](#)



THÉÂTRE MARIGNY

Société anonyme au capital de 1.550.000 francs

CARRÉ MARIGNY
PARIS (VIII^e ARR^e)
Reg. du Com. Seine 46.846

ADM. : ÉLYSÉES 01-89
LOC. : ÉLYSÉES 06-91
C. Ch. Post. Paris 1948-41

Cher Monsieur,

C'est Roger Lannos qui m'a gentiment proposé de m'insérer son texte. J'ai accepté, non par suspicion, mais parce que Jean Louis Barrault et moi-même désirons entendre à la pièce les effets de sa œuvre. En exemple, il est vrai que le pièce vit le système totalitaire. Et pourtant nous aurions préféré qu'il n'en parlât point. Mais nous fuyez ce que nous voulons.

Uniquement nous aurons Roger Lannos de la direction et de son remarquable article et me envoie, cher Monsieur, votre toujours dévoué

Albert Camus

7. Albert CAMUS

Signed handwritten letter to Maurice Noël on the creation of L'État de siège at the Théâtre Marigny

PARIS N. D. [OCTOBER 1948] | 21 x 13.5 CM | ONE LEAF

Signed, handwritten letter by Albert Camus, written on 12 lines in blue ink, on Théâtre Marigny headed paper, addressed to Maurice Noël and relating to the philosophical problems raised and generated by the creation of his play, L'État de siège, at the Théâtre Marigny on 27 October 1948.

Beautiful condition.

€ 4 500

+ SEE MORE



*Für Erica und Edgar Jené
herzlich*

Paul Celan

Paris, am 30. Oktober 1960.

PAUL VALÉRY

DIE JUNGE PARZE

Ins Deutsche übertragen

von Paul Celan



8. Paul CELAN & Paul VALÉRY

Die Junge Parze

INSEL VERLAG | WIESBADEN 1960 | 21.5 x 33.5 CM

| ORIGINAL WRAPPERS WITH CUSTOM SLIPCASE

First edition of the German translation by Paul Celan, printed on vergé.

Autograph inscription, signed and dated, by Paul Celan to the surrealist painter Edgar Jené and his wife: "Für Erica und Edgar Jené herzlich, Paul Celan. Paris, am 30. Oktober 1960".

Slight foxings, not serious, on one cover of the slipcase.

A good copy.

€ 2 800

[+ SEE MORE](#)

9. Albrecht DÜRER

Alberti Dureri clarissimi pictoris et geometrae. De sym[m]etria partium in rectis formis hu[m]anorum corporum

IN AEDIBUS DURIANAE [HIERONYMUS ANDREAE] | NORIMBERGAE [NÜRNBERG] 1532
| FOLIO (20.5 x 32 CM) | (80) F – SIGNATURES: A-E⁶ | F⁴ | G-N⁶ | O⁴ | FULL PARCHMENT

First edition of the Latin translation created by Joachim Camerarius, the work appeared in German in 1528 under the title *Vier Bücher von menschlicher Proportion*. Our edition contains the first two books, the following two will be published in 1534 under the title *De varietate figurarum et flexuris partium ac gestibus imaginum*. We will have to wait until 1557 for Louis Meigret's French translation to be published.

Our edition is illustrated with 85 large wooden insert illustrations and many other smaller in-text illustrations, the same as those used in the original German edition. The title page shows Dürer's well-known monogram. Gothic text. The last white leaf, missing in most copies, is present here. Large, greatly fresh margined copy.

Full parchment with preserved laces.

Very beautiful copy of the most sought-after of Albrecht Dürer's technical works.

The illustrations required the examination of several hundred male and female models and - something rarer for the time - children. These extremely precise analyses resulted in anthropometrical im-

pressionist drawings showing the human body as a whole, and also in detail (hands, feet, heads, etc.). Each drawing, squared or scaled in the margin allows the models to be easily reproduced, the book being intended to avoid errors of proportion for young artists.

Joachim Camerarius' Latin translation - humanist and close friend of the author - had at the time an essential role: it gave Dürer's work, until then written in archaic German, a significant audience; without Camerarius, Michelangelo would never, for example, have known of Dürer's theory of proportions.

Dürer - whose godfather Anton Koberger published *La Chronique de Nuremberg* in 1493 - frequented the world of printing and engraving very early on and unlike his contemporary Florentine Leonardo da Vinci who published nothing, he produced several theoretical treatises. It was during a trip to Italy in 1494 that he met Jacopo de' Barbari (1445-1516) who introduced him to the role of mathematics in perspective and the study of the proportions of the human body. On returning to Germany, he opened a workshop, became the

painter of Maximilian I of Habsbourg and joined the Great Council of the city of Nuremberg. Recognition is complete and Dürer becomes an internationally known artist, with the knowledge and ability for well-received thought.

In the last years of his life, not abandoning the pictorial arts, Dürer, encouraged by his humanist friends, spends most of his time writing. Determined to leave the results of his long theoretical thoughts for posterity, he publishes several treatises: *Instruction sur la manière de mesurer* (1525), *Instruction relative aux fortifications des bourgs, villes et châteaux* (1527) and finally *Traité des proportions du corps humain* (1528).

In keeping with the artistic considerations of the Renaissance, the intention of this last treaty is to establish a scientific basis (geometrical and arithmetical) applied to aesthetics and thus to provide practical guidelines aimed at achieving anatomical perfection.

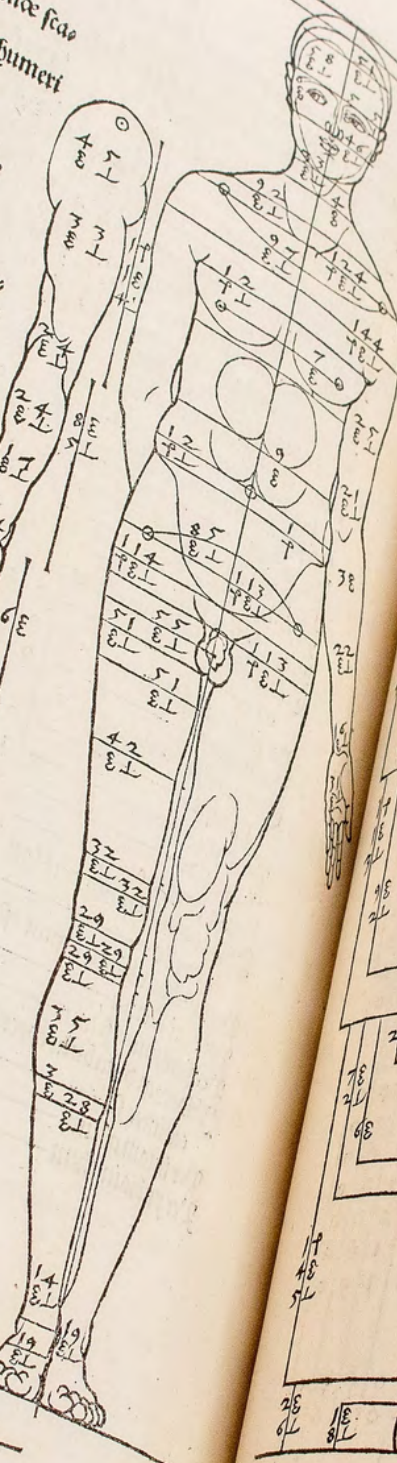
A true artistic testament, this emblematic work will have a considerable influence on the history of Western art.

€ 30 000

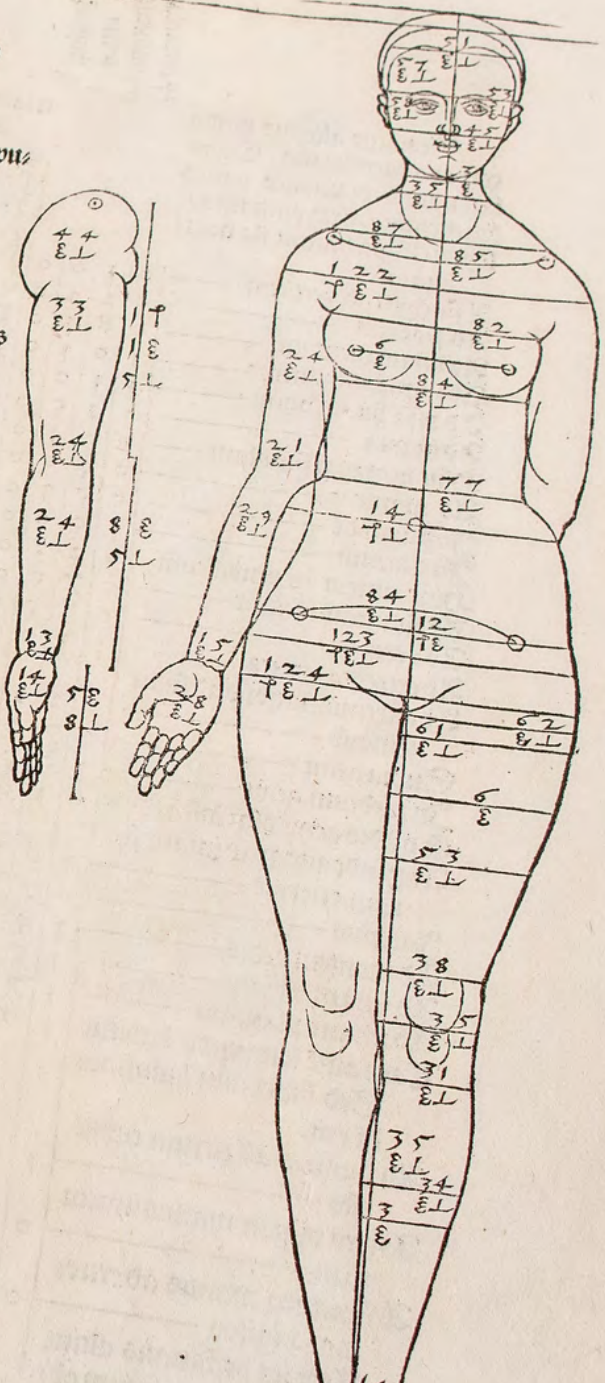
+ SEE MORE



fus
 tum
 mæ scas
 sumeri



Principut
 Frons
 Supercilia
 Nasus
 Mentum
 Cūmæ scapu-
 la
 Juguli
 Pectus
 Alæ
 Papillæ
 Infra mamas
 Lumbi ubi cū-
 gunt
 Umbilicus
 Cūmū femur
 Inna aliū
 Initium pubis
 ubi fit copus bi-
 fidum
 Inna pubes
 Extremæ nates
 Ibidemq; pau-
 lo inferius
 Culcus in femi-
 ne
 Supra genu
 Medium genu
 Infra genu
 Inmū surce exte-
 rioris
 Interioris
 Mons pedis
 Inmus talus ex-
 terior
 Planta



STANISLAS DE GUAITA

La Muse Noire

La Muse Noire — Heures de Soleil

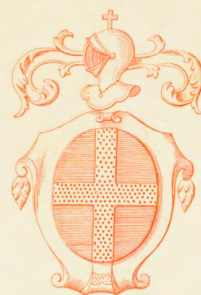


PARIS

ALPHONSE LEMERRE, ÉDITEUR

27-31, PASSAGE CHOISEUL, 27-31

M DCCC LXXXIII



DE LALLEMAND DE MONT

10. Stanislas de GUAITA

La Muse noire

ALPHONSE LEMERRE | PARIS 1883 | 13.5 x 19.5 CM
| CONTEMPORARY HALF MOROCCO

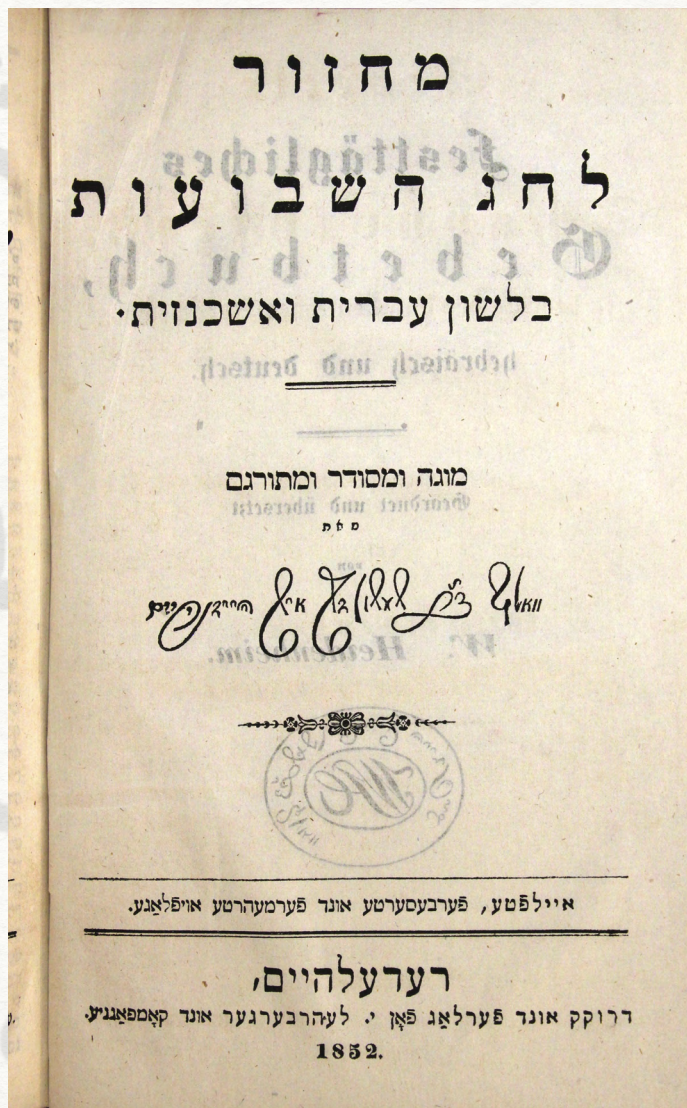
First edition, one of 10 numbered copies on Hollande paper, the only *grand papier* (deluxe) copies along with 10 on China. Contemporary half red morocco over marbled paper boards, spine in six compartments with gilt flowers, marbled endpapers and pastedowns, covers preserved, top edge gilt.

Provenance: the Lallemant de Mont collection, Stanislas de Guaita's son in law with his ex libris to pastedown.

A rare deluxe copy with an exceptional provenance.

€ 2 500

+ SEE MORE



11. Wolf HEIDENHEIM

*Festtagliches Gebetbuch, hebraisch und deutsch.
Geordnet und übersetzt*

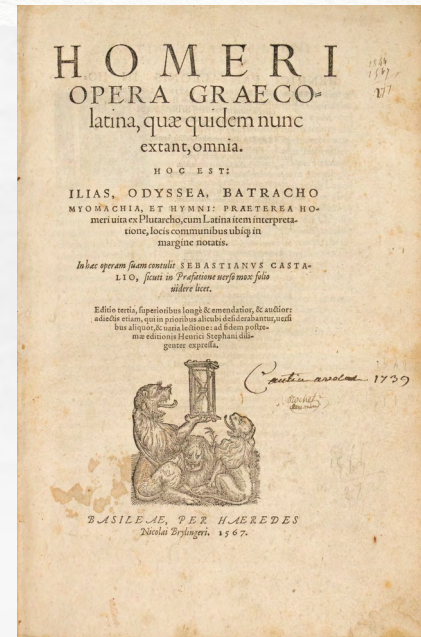
J. LEHRBERGER UND COMP. | RODELHEIM 1847-1852
| IN-8 (11.5 x 19 cm) | 5 VOLUMES IN FULL CONTEMPORARY RUSSIA LEATHER

New edition, rare and first collective of these Hebrew texts for Jewish holidays. Bilingual edition in German and Hebrew. Bound in full, contemporary, Russia leather. Spine decorated with Romantic mirrored finishing tools. Gilt title. 5 books without volume labels. Boards blind decorated with a large, decorative, central plaque with a medallion in the center, roll-tooled frame.

This new edition includes several editions that were published during Heidenheim's lifetime on Jewish religious holidays (New Year - Sukkot - Passover and others). Heidenheim was a German exegete and grammarian who devoted himself to the study of Hebrew. His translations were unanimously admired.

A very fresh copy, beautiful.

€ 1 000
+ SEE MORE



12. HOMER & Sébastien CASTELLION (CASTELLIO Sebastian)

Homeri opera graeco-latina, quae quidem nunc extant, omnia

PER HAEREDUM NICOLAI BRYLINGERI [BRYLINGER] | BASILEAE [BÂLE] 1567 | FOLIO (21.5 x 32 CM) | (20) 292 PP.; 317 PP. (1) | CONTEMPORARY CALF

Stated the third edition, revised and expanded, reprinted from the 1561 edition from the same publisher. Printer's device to title. Colophon on verso of final leaf: "Basileae, Ex Officina Haeredum Nicolai Brylingeri, Anno Salutis M. D. LXVII Mense Martio". In Greek and Latin, double column, Latin on the left, Greek facing. Index in triple column at front of work. The preface is preceded by an epigram from the Basle humanist Heinrich Pantaleon (1522-1595).

Contemporary calf. Spine in seven compartments, decorated with the initials PS and a fleurs de lys scattering. Covers with fleurs de lys, initials to center and corners; laurel crown above central initials and large double frieze frame.

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

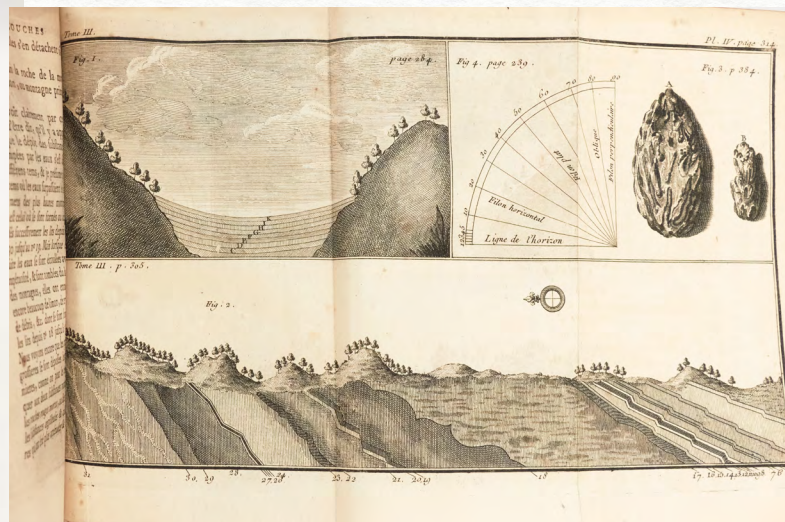
Rare and early "prize" copy set in a binding with the monogram of the Plessis-Sorbonne College. The custom of "prize books" "its rise in the early 17th century in the large Jesuit colleges, thanks to the purchase of books offered by the highest figures in the province or city. At this time, this ceremony was neither a general practice nor even an annual one in these establishments. It fluctuated according to the generosity of the generous

donors. It is only from the years 1730-1740 that it became widespread and tended to be regular and organized." (in *Catalogue d'exposition du fonds Chomarat à la BM de Lyon*, 16 June to 26 September 1998).

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

€ 4 000

[+ SEE MORE](#)



13. Johann Gottlob LEHMANN

L'Art des mines, avec un traité des exhalaisons minerales ou moufettes & plusieurs mémoires sur différens sujets d'histoire naturelle. Essai d'une histoire naturelle des couches de la terre, avec des considérations physiques sur les causes des tremblemens de terre & de leur propagation

CHEZ THOMAS HERRISANT | À PARIS 1759 | 12MO (10 x 17.2 CM) | (4) XVJ
| 419 PP. & XVJ, 402 PP. (1) & XXVJ (1) 498 PP. (4) | 3 VOLUMES IN CONTEMPORARY FULL SHEEP

Rare first edition, illustrated with 4 pictures in the first volume and 6, including 5 folded pictures, in the third. Translated from German with the translators notes. Half title common to the 3 volumes: Treatises on physics, natural history, mineralogy and metallurgy.

Bound in contemporary, full, granite-patterned brown sheep. Spine in decorated compartments. Title pieces in red morocco, gilt volume labels at the bottom. Signs of rubbing, especially on the

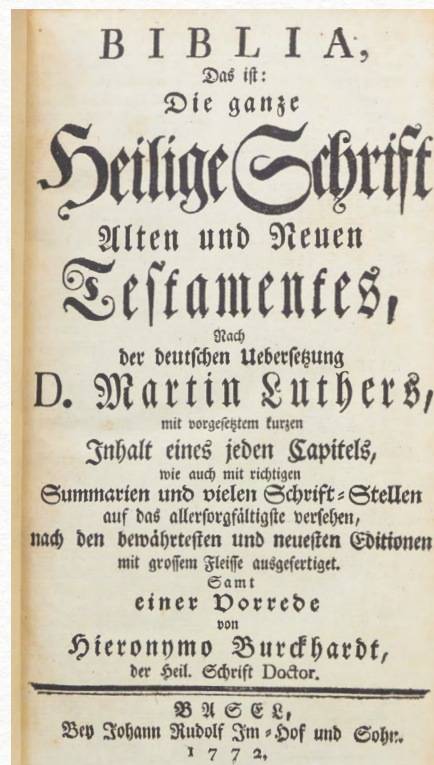
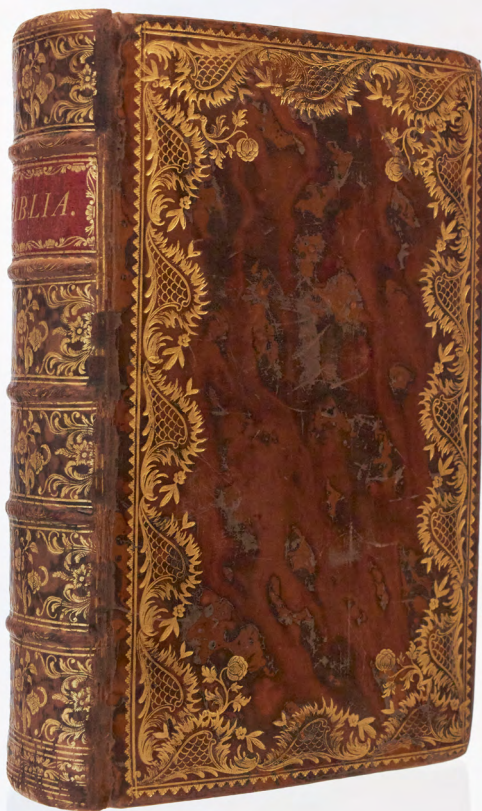
joints. Slight accident to the lower joint at the bottom of volume 3, narrow split to the upper joint at the top of volume 1 of 0.5cm. Very pale and scattered foxing.

Considered the father of modern geology and the founder of stratigraphy (the study of the earth's strata), Lehmann (1719-1767) was a mineralogist and geologist renowned for his work. From 1750, his essay on the formation of metals allowed him to be commissioned by the Prussian Academy of

Sciences for a study of the mines throughout Prussia. Lehmann drew his work from *L'Art des mines*, whose many terms entered geological literature. In 1767, he was invited by the Imperial Russian Academy of Sciences where he became Professor of Chemistry and Director of the Imperial Science Museum. He remains famous for his precise description of the earth's various layers of stratified rock.

Beautiful copy.

€ 3 500
+ SEE MORE



14. Martin LUTHER

Biblia, Das ist: Die ganze Heilige Schrift Alten und Neuen Testaments, Nach der deutschen Uebersetzung D. Martin Luthers

JOHANN RUDOLF IM-HOF UND SOHN | BASEL 1772 | 8vo (11 x 18 cm) | (16) 909 pp (1) ; 265 pp. (4) | CONTEMPORARY MARBLED CALF

A later edition of this Bible, translated by Luther. Separate title page for the New Testament. This edition was edited by the Protestant theologian Hieronymus Burckhardt (1680-1737). Double column. Manuscript poem on Christian consolation to endpaper, dated 1774, with the name Johanna Josephine Magdalena. Constance.

Contemporary German marbled calf, spine in compartments, richly decorated with Rococo motifs and roulettes to raised bands. Red morocco title label. Covers with large morocco frieze. All edges gilt. Frieze to inside covers, green moiré silk endpapers. A little slight rubbing. The delicate Vergé paper very fresh.

Martin Luther translated the Bible from the Greek and Hebrew texts and published his version in 1534. This was the first Bible in German and is considered the foundation of the modern German language.

A fine copy.

€ 1 000

[+ SEE MORE](#)





15. Joan MIRÓ & COLLECTIVE

Aidez l'Espagne !

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

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

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

With numerous reproductions of works by Picasso and Joan Miró's "Le Faucheur" [The Reaper].
A little scuffed and torn on spine, small marginal spots to covers, internally good.

€ 3 500
+ SEE MORE



16. Michel de MONTAIGNE

Les Essais de Michel Seigneur de Montaigne

CHEZ JEAN PETIT-PAS | À PARIS 1617 | 4to (17 x 23 cm) | (48 p.) 1089 pp (1 p.) (2 pbl.) (39 p.) | CONTEMPORARY FULL VELLUM

Part first edition, "Mlle de Gournay modified her preface; it is also the first in which the numerous Latin and Greek quotations in the Essays have been translated into French." (Tchemerzine)
Beautiful title vignette of a lion, portrait of the author by Thomas de Leu on the back of the notice to the reader.

Contemporary binding in full vellum, spine with a small stitch, signs of laces. Some worming on the inner margin of the volume, without losing any text; scattered minor water stains.

Library mark in ink on the top of the first paste-down, stamp from the Le Havre society on the first endpaper, on the leaf of the text and in the margin of some leaves.

€ 2 500

[+ SEE MORE](#)



17. Marcel PROUST

À la recherche du temps perdu

GRASSET & NRF | PARIS 1913-1927 | 12.5 x 19 CM FOR THE FIRST VOLUME
& 13 x 19.5 CM FOR THE SECOND & 14.5x19.5CM FOR THE REST
| 13 VOLUMES IN ORIGINAL WRAPPERS

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

Very discreet repairs to spine of first two volumes, scarce foxing.

This complete collection of *In Search of Lost Time* includes the following titles: *Du côté de chez Swann* [Swann's Way], *À l'ombre des jeunes filles en fleurs* [In the Shadow of Young Girls in Flower], *Le Côté de Guermantes* [The Guermantes Way] (2

volumes), *Sodome et Gomorrhe* [Sodom and Gomorrah] (3 volumes), *La Prisonnière* [The Prisoner] (2 volumes), *Albertine disparue* [The Fugitive] (2 volumes) and *Le Temps retrouvé* [Time Regained] (2 volumes).

A handsome set, as published.

€ 25 000
+ SEE MORE

1^{er} Mai 1892 Koningstein Ravachol

18. [RAVACHOL (François Claudius Koëningstein, said)] Alphonse BERTILLON

Unique photographic portrait dated and signed by Ravachol
as known to this day

PARIS [AT THE CONCIERGERIE PRISON] N. D. [6 MAY 1892]

| PHOTO: 11.7 x 16.9 CM / BOARD: 16.1 x 21.9 CM | A PHOTOGRAPH

"Judge me, gentlemen of the jury, but if you have understood me, in judging me, judge all the unfortunate people whose misery, united with natural pride, have made criminals, and for whom wealth, for whom affluence would have made honest people!"

Superb original photographic portrait of Ravachol taken by Alphonse Bertillon, contemporary print on albumen mounted on bristol board.

Extremely rare handwritten caption signed by the most famous of the French anarchists, written in his hesitant and naive handwriting, at the bottom of the photo: "1^{er} mai 1892 Koningstein [sic] Ravachol" "1st May 1892 Koningstein [sic] Ravachol". The spelling Koningstein chosen by Ravachol differs from his father's surname (Königstein). This variation confirmed by the Maintron (Biographical dictionary of the social and labor movement) is found in particular in a piece of his writing by hand dated 13 April 1892 and kept at the Conciergerie.

"A certain Varinard des Cotes drew his graphological portrait. He believed he could note the absence of pride and vanity, the righteousness and loyalty of convictions". (Ramonet et Chao, *Guide du Paris rebelle*, 2008).

We have not been able to find any other copy of this photograph in international public collections or on sale at auction. Autographs of the "Christ of anarchy" are extremely rare. We know only of this unique, signed photograph of Ravachol with the exception of the one mentioned in the Conciergerie surveillance reports: "The named Ravachol showed us his photograph on the front of which he wrote these words: 'To all those whom I have loved. My heart will always be near you, my last thought will be for you. All my love'. Signed

Ravachol. He intended to send this photograph to his brother, along with a letter summarized as follows: "As you can see, I am smiling in my photograph, so you can assume that my fate is not as sad as you might think. I miss only one thing: freedom. Otherwise, I notice no difference between my life in prison and the one I led before. Both know only suffering. True happiness will only exist for me when I see my projects realized, if that is not possible, I prefer death. I consider these two points with a smile on my lips". (8 May 1892). We were unable to identify this photo and have found no other trace of it since this report. For that matter, we are not certain that this photograph still exists. Like ours, it was taken during a sitting at the Conciergerie prison on 6 May 1892 during which several poses were taken. Therefore, Ravachol backdated his dedication by probably using the symbolic date 1st May 1892, the first anniversary of the Fourmies massacre.

Mention is certainly made of our photo in the memoirs of the photographer and father of anthropometry, Alphonse Bertillon: "It was the identification of the anarchist Ravachol who established the reliability of his method. Ravachol had blown up the building with a bomb where the public prosecutor was living at the time, as well it housing the Véry Restaurant, and he threatened to continue this destruction work when he was arrested in the middle of a screaming crowd who wanted him in pieces, so much so that he arrived at the anthropometric service with a puffed up, swollen, unsightly face. It required all Alphonse Bertillon's diplomacy, all his psychological penetration, to convince him to let himself be measured and photographed. Ravachol expressed a desire, given the frightening state of his face, to be photographed a

second time as soon as his wounds and his bruises were healed. Bertillon promised him and kept his word, he even showed gentleness towards this bandit so far as to bring him in his cell a copy of his portrait mounted on bristol board. And Ravachol, who could not believe his eyes, exclaimed: - you are an honest man, you at least, Monsieur Bertillon." (Suzanne Bertillon, *Vie d'Alphonse Bertillon l'inventeur de l'anthropométrie*, 1941). This highly accurate testimony sheds light on the significance of Ravachol's arrest in the famous criminologist's career and the particular relationship linking the two men. It must be said that it was Bertillon himself who proceeded to identify the activist who had been "bertillonné" (captured by Bertillon) two years earlier, demonstrating the efficacy of his classification method with vigor: this first record was among 500,000 others, already carried out since the creation of the Judicial Identification Service in 1889.

We do not know to whom Ravachol intended this portrait that he so carefully considered, but the absence of a dedicatee and the highly symbolic date he affixed to it, the ultimate challenge to the police state, suggests that he offered it to a supporter of his cause.

An extremely rare contemporary print of the anarchist icon Ravachol, whose name – immortalized in popular culture – will even become a common name, from one of Captain Haddock's insults ("A thousand millions of a thousand billions of a thousand portholes!...You cannibal!... Bachi-bouzouk!... Ravachol!...") to a Bérurier Noir punk litany: "Salut à toi l'Espagnol / Salut à toi le Ravachol?!".



€ 6 000

[+ SEE MORE](#)



per Mai 1892 Koningstein Barackhol

HISTOIRE D'O

PAR

PAULINE RÉAGE

AVEC UNE PRÉFACE

DE

JEAN PAULHAN



A SCEAUX
CHEZ JEAN-JACQUES PAUVERT
39, Rue des Coudrais
MCMLIV

19. Pauline RÉAGE & Hans BELLMER

Histoire d'O

JEAN-JACQUES PAUVERT | SCEAUX 1954

| 12 x 19 CM | ORIGINAL WRAPPERS

First edition, one of 480 numbered copies on laid paper, only large papers after 20 Arches and 100 others on laid paper reserved to serve the press.

Our copy is complete with the rare vignette drawn and engraved by Hans Bellmer printed on sanguine and present in only around 200 copies.

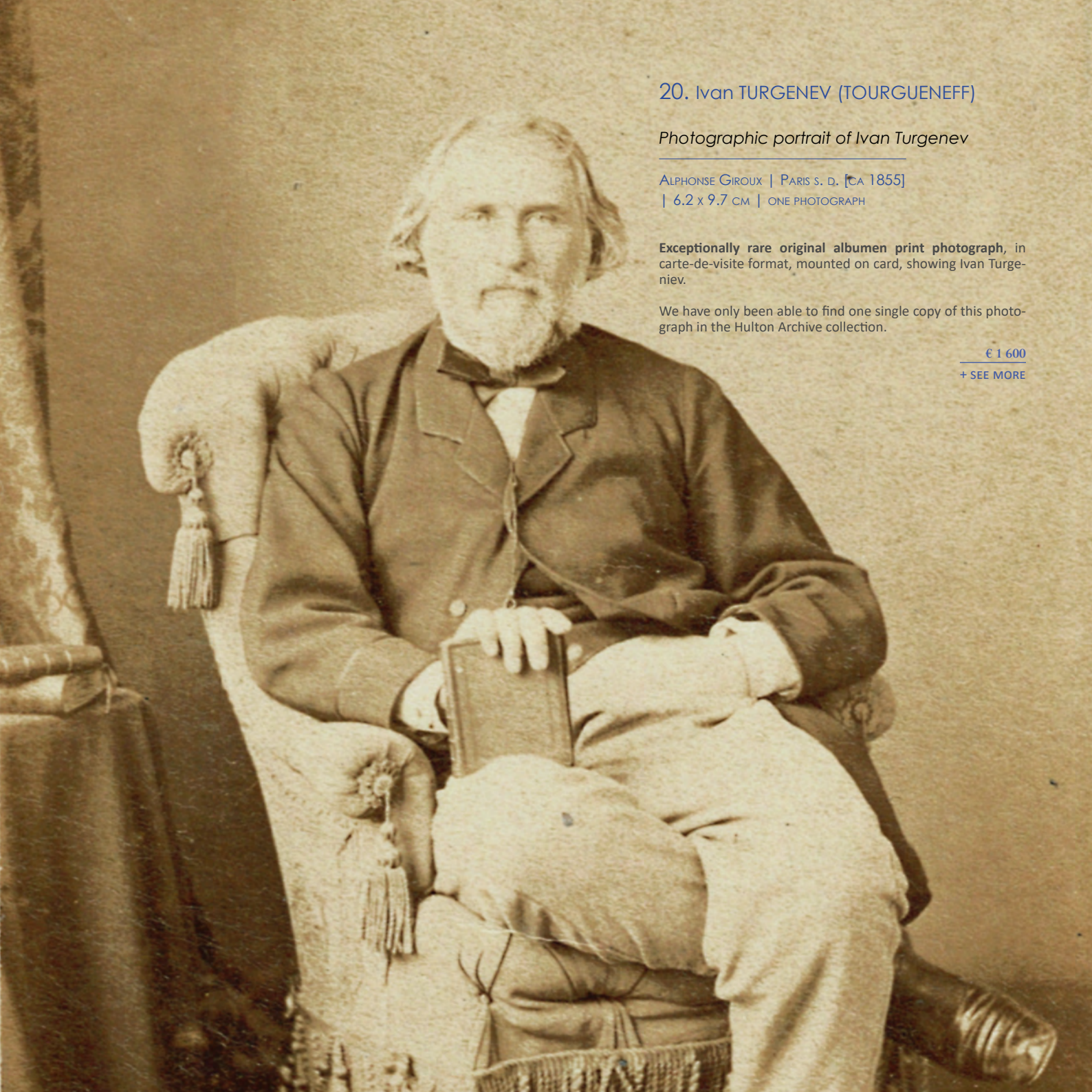
Preface by Jean Paulhan.

Spine very lightly faded.

A beautiful copy of this masterpiece of erotic literature.

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20. Ivan TURGENEV (TOURGUENEFF)

Photographic portrait of Ivan Turgenev

ALPHONSE GIROUX | PARIS S. D. [CA 1855]

| 6.2 x 9.7 CM | ONE PHOTOGRAPH

Exceptionally rare original albumen print photograph, in carte-de-visite format, mounted on card, showing Ivan Turgenev.

We have only been able to find one single copy of this photograph in the Hulton Archive collection.

€ 1 600

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21. Stefan ZWEIG

Handwritten, signed letter concerning his German translation of Paul Verlaine's works, which he is directing

BERLIN N. D. [CA 1904]

| 16.5 x 22.5 CM

| TWO PAGES ON ONE LEAF

Signed, handwritten two-page letter in French addressed to the director of the literary magazine *La Plume*, Karl Boès, and written in Berlin where Stefan Zweig undertook the translation of Paul Verlaine's works into German.

In this letter, the very young Francophile, barely 23 years old, demonstrates his passion for the poet to Verlaine's publisher. He contributes to its discovery in Germany, less than 10 years after his death: **"I have succeeded in finding a publisher and, in addition, Germany's most modern publisher who has just been so bold as to sell a translation of Paul Verlaine's poems..."**. Thanks to the collective effort of several German writers that he supervises: "...the translation, which I am directing, will be the best possible, since it is not the work of one;

all of Germany's great lyricists and their best too,... have collaborated to make this work worthy of the great poet..."; an initiative whose commercial success he predicts: **"...we can hope, that thanks to the rating of the translators and the very modest price, Verlaine will perhaps be bought more in Germany than in France."**

In order to enrich this collection of poems by Paul Verlaine, Stefan Zweig asks Karl Boès for the loan of six pictures published in different issues of *La Plume* as well as a "handwritten poem by Paul Verlaine".

Much more than a simple translation supervised by a young writer, this interest brings about Zweig's first biographical work and undoubtedly the first

ner cette volume avec quelques portraits et aussi avec un autographe d'une poésie très connue de Paul Verlaine, mais nous n'avons malheureusement pas Mallarmé; je voudrais donc prier de vous prêter les clichés publiés dans, la (numéro spécial P. K.)

page 118. Karl Kraus
115. F. A. Lepel
112. Paul Verlaine
92. Brekin
85. Barthelemy
84. Fiedtlo

vous prêter aussi une poésie autographe de Verlaine. Naturellement avec l'éditeur resté. Les clichés publiés à l'éditeur de la "Plume" et je ne manquerai pas plus de publier dans ma préface pour

de votre réponse le plus tôt possible, votre réponse est déjà faite et déjà connue. Votre très dévoué

Stefan Zweig

biography of Verlaine in Germany. Published in Berlin by Schuster und Löffler, the monograph will be entirely composed by Zweig and enriched with his own translations of Verlaine's most emblematic poems as well as unpublished documents, probably those kindly sent by Boès. If, as promised, he returned the poet's precious manuscript, in 1913 Zweig enriched his handwritten collection with one of Verlaine's major poems: *Les Fêtes galantes*.

Superb and premature testimony of the very young Zweig's passion for French literature and his desire to share it with his compatriots at the dawn of the 20th century, whose nationalist violence will bring distress to the great European humanist.

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22. Stefan ZWEIG

Signed autograph letter to Alfred Cortot and his wife about Richard Wagner's manuscript collection: "I was lucky enough to be able to acquire the entire lot one day before Bayreuth sent a trusted buyer"

LONDON 26 DECEMBER 1937 | 17.9 x 22.9 CM | ONE LEAF

Autograph letter signed by Stefan Zweig to Alfred Cortot, two pages on one sheet written in violet ink.

An outstanding autograph letter in which the avid collector informs his friend Alfred Cortot of his acquisition of unpublished manuscripts of Wagner. Alfred Cortot himself owes his career as a conductor to his early discovery of the German composer. Cortot shared with Zweig his “almost tyrannical bewitchment [suffered] with as much intoxication as fervor” for the composer.

Zweig, who spoke of his collection as “more worthy of surviving me than my own works” (The World of Yesterday: Memories of a European, 1942), recounts for his friend the details of this incredible discovery of hundreds of forgotten leaflets, including Wagner’s intimate correspondence, handwritten scores and excerpts from opera librettos, including The Flying Dutchman, The Sublime Fiancée (or Bianca and Giuseppe), Die Feen, Das Liebesverbot

(The Ban on Love) and a lost orchestral version of Rule Britannia.

In December 1937, as he fled the Nazi regime and settled in London, Zweig became fascinated by the archives of a time when intellectual Europe was living in perfect syncretism. The writer takes a nostalgic look at the manuscripts of Wagner, who like him spent his youth travelling through the capitals of Europe: "I was extraordinarily fortunate

nate to be able to get my hands on a whole lot of Richard Wagner's musical and literary manuscripts from his early period (Leipzig, Magdeburg, Riga and Paris) during a short stay in Vienna". Among these precious manuscripts is the extremely rare orchestral arrangement of the patriotic song Rule Britannia, which had been missing for more than sixty years.

Sharing his passion for Wagner with his friend, the pianist Cortot, Zweig announced his discovery with

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the wonder so familiar to collectors when faced with an exceptional find: “[...] the manuscript is the only one of its kind in the world that has been preserved. It contains things that will be of special interest to you, for example the complete translation (60 pages) of the French version (unpublished (I believe) of the text of the “Liebesverbot”) entirely in Wagner’s hand, as well as the manuscripts of a vaudeville song “Descendons la Courtille” (which he performed in his darkest moments) [...] almost thirty pieces of the highest interest and precisely from the rarest period. All this was hidden for 50 years in a private collection and I was lucky enough to be able to acquire the entire lot one day before Bayreuth sent a buyer”.

The letter is a fascinating account of Zweig’s parallel life, which had earned him a reputation as an accomplished collector. His collection also inspired one of his most beautiful short stories, *The Invisible Collection* (die Unsichtbare Sammlung) and a pioneering essay in the *Deutscher Bibliophilen Kalender* (The Autograph Collection as an Art). His hundreds of historical, musical and literary auto-

graphs from the Middle Ages to the 20th century were carefully catalogued and collected in the library-museum of his house in Kapuzinerberg: “In this library, a ‘place of worship’, he also exercises a real activity as an expert in autographs [...]. [...] The library will attract a number of distinguished scholars, sometimes accompanied by their assistants, who will not hesitate to return to work there quietly for days or even weeks at a time” (*Stefan Zweig, le voyageur des mondes*, Serge Niemetz).

With this acquisition, Zweig sees the dream of every collector come true. After two years of exile in England, Zweig returned to Vienna in time to purchase these exceptional documents from Bayreuth’s emissaries, who had already built up a large collection which is now managed by the museum and the Wagner Foundation. The letter also recognises Zweig’s insatiable curiosity as a biographer, constantly searching for new material and primary sources to add to his biographical studies – in the same year he had travelled throughout Europe with his future wife Lotte in search of Magellan-era maps for his biography of the explorer. In Paris, between two visits to the Bibliothèque

natonale, Zweig remained on the lookout for the rarest manuscripts, stopping like Marcel Proust before him at the autograph dealer Charavay. Unfortunately, the writer was unable to enjoy his collection for a very long time. He parted with some of his autographs as he fled Vienna and sold them to the famous merchant Martin Bodmer. The remaining lot was left in London before his departure to Brazil.

Stefan Zweig’s collection of musical, historical and literary manuscripts is now shared between the British Library in London, the Bodmer Foundation in Geneva and the National Library of Israel.

An admirable testimony to the writer’s largest and most prestigious acquisition. On the eve of World War II, anguished and nostalgic of “yesterday’s world”, Stefan Zweig found solace in Richard Wagner’s papers as the threat of totalitarianism loomed over the European cities of his youth.

€ 7 000

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