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1 ANONYMOUS

Manuscript entitled "Mémoires pour servir à l'histoire du publicanisme moderne contenant l'origine, les noms, qualités, le portrait et l'histoire abrégée de nosseigneurs les fermiers généraux du Roy qui se sont succédés depuis l'année 1720 jusqu'à la présente année 1750" [with] "Mémoires pour servir à l'histoire du publicanisme ou l'Origine des receveurs généraux des finances du royaume"

1750 | FOLIO (23 x 38 cm) | 330 pp (4 p. bl.) (8 p.) (4 p. bl.) 83 pp. | CONTEMPORARY FULL CALF

Important and long manuscript composed of two parts written by two different hands retracing in total **160** biographies of the Fermiers Généraux active between 1720 and 1750, lavish and unpopular collectors of indirect taxes in the Ancien Régime. Each of the parts also contains a very useful index.

The entries – with the exception of 19 of them – are all decorated with a coat of arms drawn in pencil, painted by hand in colour and sometimes enhanced with gold or silver. Some modern notes (some juicy) in pencil in the

margin of certain leaves. These memoirs have never been the object of a publication and we know of only a few handwritten copies with varying texts. The other examples that we have been able to find, including the one digitised by the French National Library, contain fewer biographies that ours and are not illustrated.

Contemporary binding in full blond marbled calf, title pieces in black and red morocco. Joints, top of the first board and spine head repaired, joints of the first board split but solid, scratches on the boards, corners damaged. A very beautiful manuscript, richly painted, retracing the history of the most despised institution of the Ancien Régime.

Provenance: library of Count Chandon de Briailles, descendent of the founders of the famous house of Champagne, then of the Michel de Bry library with its motto "Pro captu lectoris" with their ex-libris glued to the first endpapers.

\$ 15,000

Duché.

Sorte pour armes d'azur au juie d'argent avec sa vigilence à tête contournée au chef d'or che et vois roses de gueules boutonne



Il Sut namina Levenier a ener

2 George BARBIER

Le Bonheur du jour ou Les Grâces à la Mode

CHEZ MEYNAL | PARIS 1920-1924 | 44,5 x 31 cm loose leaves under publisher's cover and custom slipcase

First edition complete with its 21 color copper-engravings and pochoirs by H. Reidel colored after the drawings of George Barbier: one on the cover, one on the title, 3 in the text and 16 plates. The work was printed with 300 copies, all printed on vellum paper.

Embossed stamp in the bottom right of the title page.

Our copy is presented in a blue calf custom slipcase, fans-pattern paper boards, title piece in blue calf and titled in palladium in the center of the first board; lambskin velvet lining, slipcase signed by Thomas Boichot.

Rare and superb copy, complete with all its plates, of this magnificent and monumental Art Deco work that required four years of work.

\$ 18,000





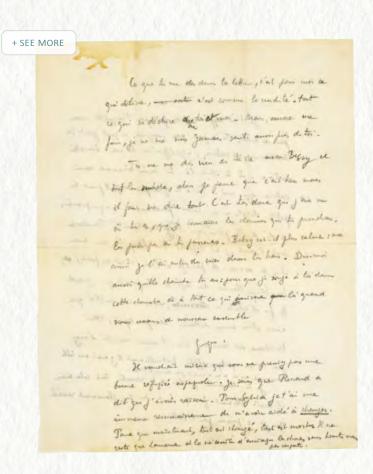
3 & 4 EXCEPTIONAL LETTERS FROM GEORGES BATAILLE TO DENISE ROLLIN HIS LOVER BETWEEN THE FALL OF 1939 AND THE FALL OF 1943

Although Bataille's life as a writer is well known in these years, little is known about his private life. And it is not the least paradox of his very revealing work that it only tells the minimum of his private affairs, and usually the worst of it." (M. Surya, G. Bataille, Ia mort à l'œuvre). When Georges Bataille met Denise Rollin in 1939, he had just lost his lover Colette Peignot to tuberculosis. His friends had abandoned him and war had just been declared. This sentimental and social chaos however, does not affect Bataille as much as the tumultuous relationship he took up with Denise Rollin who was a friend of Cocteau, Breton, Prévert and a muse of painters Kisling and Derain. Their romance lasted four years and left very few details of their sentimental life during this period of Occupation, except what Bataille is willing to tell us in his novel Le Coupable (The Guilty) partly inspired by this passionate and painful relationship.

In a 1961 interview, Bataille looked back on this time: "Le Coupable is the first book that gave me a kind of satisfaction, an anxious one at that, that no book had given me and that no book has given me since. It is perhaps the book in which I am the most myself, which resembles me the most... because I wrote it as if in a sort of quick and continuous explosion." The letters addressed by Bataille to Denise during this period contain the seeds of the feelings that explode in Le Coupable as in all of Bataille's work. His writing is an ebb and flow of love and suffering, between ecstasy and disappointment, calm and energy, mixing familiar and formal tones, compliments and reproaches. The letters are often impossible to date with precision as they all proceed from the same movement of ecstatic flagellation.

In 1943, Georges Bataille found a house in Vézelay where the couple settled with Laurence (Georges and Sylvia's daughter), and Denise's son Jean. It was there that Bataille completed his book *Le Coupable* as well as his love story since barely a month after their arrival, Diane Kotchoubey, a young woman of 23, moved in with them. Before the end of the year, Bataille left Denise Rollin for this new flame.

These previously unknown letters were kept by Bataille's best friend Maurice Blanchot who from 1944 became the new lover Denise Rollin, this woman with a "melancholic and taciturn" beauty who "embodied silence". The crumpled letters (one is even torn into five pieces) are as much the precious trace of Bataille's extraordinary passion as they are a valuable source from a little-known period of his intimate life which was until then only perceived through the eyes of his friends. Above all they are of an exceptional literary quality and reveal several sides to him: the man, the accursed, the worshipper and the profaner... all that, according to Michel Foucault, makes Georges Bataille "one of the most important writers of this century".



3 Georges BATAILLE

Autograph letter, signed, to Denise Rollin: "I write to you like a blind man, because that is what you make me when you talk to me the way you do... you make me fall into a darkness that is almost unbearable"

[CA 1940] | 20,9 x 26,9 CM 2 PAGES ON A SINGLE LEAF

Autograph letter signed from Georges Bataille to Denise Rollin, 40 lines in black ink, two pages on one leaf.

George Bataille and Denise Rollin's relationship lasted from the autumn of 1939 to the autumn of 1943 and left behind it a short but passionate correspondence. This letter dates from the early days of their connection, but already reveals Bataille's agonies: "Perhaps I was too happy with you for some months, even though suffering did not wait long to interrupt, at least for a time, a happiness that was almost a challenge."

A passionate lover, Bataille moved from exultation to the deepest doubt and even offered his lover a potential way out of their relationship: "If you can't take it, me, any more, I beg you, don't deceive yourself any longer: tell me it's me, and not some foible I could have avoided and which is easily repairable." He would rather be sac-

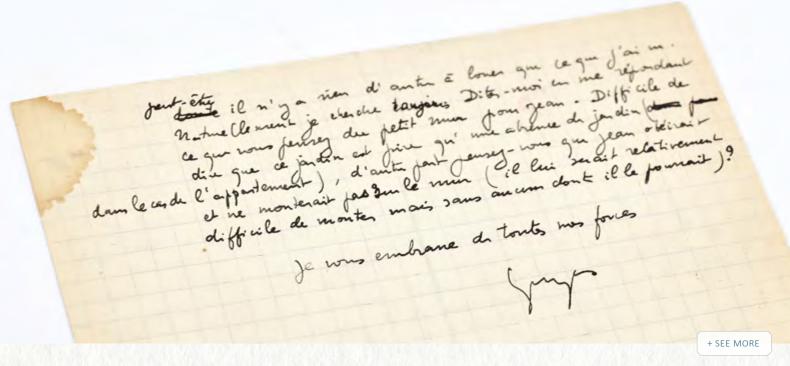
rificed on the altar of their love than have a relationship that was bland and flavorless: "Understand me when I tell you that I don't want everything to get bogged down, that I would really rather suffer than see a sort of shaky mediocrity as a future for you and me."

Earlier in the letter, he turns to humor to tear him away from his worries: "I hardly dare make you laugh by telling you that I've lost weight, so that my trousers occasionally fall down, because I've not yet gotten into the habit of tightening my belt to the new notch." Then, he goes back to pleading: "I write to you like a blind man, because that is what you make me when you talk to me the way you do when you leave or when you phone, you make me fall into a darkness that is almost unbearable." He then tries to get a grip on himself:

"there are moments I'm ashamed of doubting you and being afraid, or of stupidly losing my head."

Finally, hemmed in by all his doubts as a lover, Bataille tried to find some respite in talking about the family that he had made up with Denise and her son Jean (alias Bepsy): "If you write me, tell me how Bepsy's doing, which is perhaps the only thing that you can tell me that doesn't touch something painful in me."

\$ 4,500



4 Georges BATAILLE

Autograph signed letter to Denise Rollin: "As if the truest love could only be matched with the inconvenience of everything"

[CA 1940-1943] | 20.9 x 27 CM | 1 PAGE

Autograph letter signed by Georges Bataille to Denise Rollin, 18 lines in black ink.

Letter of a passionate love during the war. Georges Bataille is in Paris where the German offensive is in full swing: "[...] the German attack begins again."

But this destruction does not reach Bataille's loving exaltation, on the contrary: "Sometimes I think that it is as if there was something more violent and terrible between you and me because we found ourselves in the middle of such a great turmoil. As if the truest love could only be matched with the inconvenience of everything." The writing has an almost magical quality of incarnation: "By writing this to you, it is as if everything opened up between you to me and in such a way that whatever is alive there could laugh at everything." Coupled with imagination and the strength of feelings, it is possible to overcome absence: "[...] suddenly you are there beside me, it is as if the distance was powerless to separate us." Bataille tries to reassure his correspondent: "But under no circumstances must you worry

about me. I will meet you again tonight at nine o'clock." He ends his letter by asking her: "Give little Laurence a big kiss and tell her that I will write to her tomorrow." Laurence is the daughter that Georges Bataille had with Sylvia Bataille, his first wife. At the time of this letter, she was in Vézelay with Denise Rollin, in this blended family that also includes Jean, the son that Denise had with her husband. Evidence, if needed, of the author's claims of the Bataille-Rollin couple's sexual and moral freedom, which was still rare at the time.

5 Charles BAUDELAIRE

Œuvres complètes with an autograph letter: Les Fleurs du Mal – Curiosités esthétiques – L'Art romantique – Petits Poèmes en prose – Histoires extraordinaires – Nouvelles Histoires extraordinaires – Aventures d'Arthur Gordon Pym

MICHEL LÉVY FRÈRES | PARIS 1868-1870 | 11 x 18 cm 7 volumes bound in Shagreen & one letter

"Extremely important" edition according to Clouzot: "More and more sought after, rightly so, it includes in first edition: part of Fleurs du Mal, Petits Poèmes en prose, Curiosités esthétiques (except the two Salons), L'Art romantique (except Gautier and Wagner)."

The Fleurs du Mal is in its third edition (the last version revised by the author) in part original with the correct date of 1868. Twenty-five poems from Fleurs du Mal are published here for the first time.

Volume 1: Les Fleurs du Mal, volume 2: Curiosités esthétiques, volume 3: L'Art romantique, volume 4: Petits Poèmes en prose, volume 5: Histoires extraordinaires, volume 6: Nouvelles Histoires extraordinaires et volume 7: Aventures d'Arthur Gordon Pym.

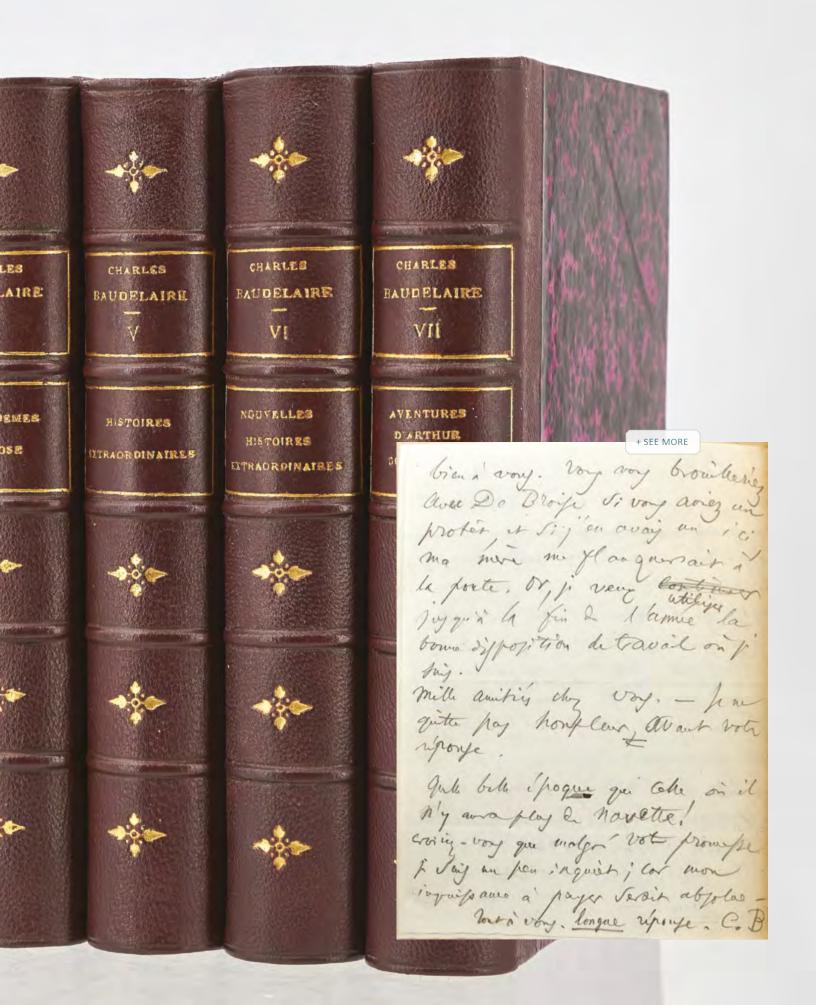
Half burgundy shagreen, spine in five compartments decorated with gilt fleurons, marbled paper plates, *caillouté* marbled endpapers, contemporary bindings.

A very evocative letter quoting each work in progress from Charles Baudelaire signed "C. B." addressed to Auguste Poulet-Malassis has been mounted on the guards at the beginning of Fleurs du Mal. Four pages written in pencil on a double sheet dated 13 June 1859. This letter has been published in Les Lettres (Mercure de France, 1906). Baudelaire wrote to his publisher from Honfleur, where he had been with his mother since April 1859. She reserved two attic rooms in her house for her son and the proximity to the sea seems conducive to work: "You will tell me what you think of my Salon. And of my Gautier? In a short while, I will be able to deliver your Opium et Haschisch, and shortly thereafter, Curiosités complètes, which will be followed by Nouvelles Fleurs." The poet must work tirelessly to pay off his Parisian debts and in particular those contracted with the recipient of this letter: "Can I go to Paris without fear? Without worry? I am referring to the bill of 430 (430?). You would quarrel with De Broise, if you had a protest, and if I have one here, my mother would fling me out the door. However, I want to use the good work arrangement where I am until the end of the year."

Rare and precious complete set in uniform contemporary binding of the famous first edition of his works. Preceded by Théophile Gautier's beautiful foreword paying tribute to his "impeccable" disciple enriched with a beautiful handwritten letter in which the Albatros talks of his works.

\$ 25,000









Les Talents ou les Couronnes de la jeunesse

LEFUEL | PARIS [CA 1820] VOLUMES: 10 x 15 CM SLIPCASE: 16,5 x 22 CM | 8 VOLUMES IN ORIGINAL WRAPPERS AND CUSTOM SLIPCASE

First edition of these eight booklets respectively



8 Albert CAMUS

L'Étranger [The Stranger]

GALLIMARD | PARIS 1942 | 12 x 19 cm | IN ORIGINAL WRAPPERS

First edition first issue for which no grand papier (deluxe) copies were printed, one of the rare service de presse copies.

Some very discreet restorations to spine, paper browned, some discreet traces of foldings at the bottom of some leaves. A handsome copy, as issued.

This first edition of *L'Étranger* was printed on 21 April 1942 with 4,400 copies:

400 advance copies (service de presse), 500 no mention copies and 3,500 copies with false statements from the second to eighth "edition".

The advance copies, not intended for sale, do not include the indication of price [25 francs] on the back of the cover.

Paper is rare in 1942 and Albert Camus being then an unknown author, Gallimard did not print any luxury papers copies as was often practiced. The advance copies or copies without false statements are particularly sought after

Precious and rare unsophisticated copy.

\$ 23,000

9 Albert CAMUS

Discours de Suède [Nobel Banquet Speech]

Gallimard | Paris 1958 | 12 x 19 cm in original wrappers

First edition, one of 56 numbered copies on Holland paper, the *tirage de tête*.

A very beautiful copy. Very nice copy of Camus' most beautiful text on the commitment and responsibility of new generations facing the challenges of the world to come.

\$ 3,800



10 Albert CAMUS

Révolte dans les Asturies [Revolt in Asturias]

Pour les amis du théâtre du travail | Algiers 1936 | 14 x 19,5 cm | in original wrappers

The very rare first edition of this fouract play, the first work that Camus published together with his company the Théâtre du Travail, with Jeanne-Paule Sicard, Bourgeois and Poignant.

A very good copy of this modest in appearance but nonetheless foundational work of all of Camus' œuvre.

This copy is in a half black morocco chemise over paper boards by Boichot, with a slipcase edged in black morocco to match.

Much more than a simple youthful collaboration, *Revolt in Asturias* is really the first work by Albert Camus humanist writer, politically engaged playwright, philosopher of the absurd,

political rebel and activist. No other first literary attempt has the political and poetic power of a writer called upon to mark his century through his writings and intellectual insight.

Almost entirely written by Camus (only the radio texts, the interrogation in Act IV, and the scene with the council of ministers are not by him), this ostensibly collective work was primarily so due to the young Camus' desire for solidarity and community with his fellows. Camus, from the foreword onwards plays down his evident paternity of the work: "an attempt at co-creation, let us say. It's true. Its only value lies in that." This passion for co-operative creation

that Camus found in football and which he tried to find also in the theatre, constitutes a fundamental aspect of the thinking of the author of The Plague and The First Man. Revolt in Asturias, this "attempt at co-creation" published by "E.C. for the friends of the Théâtre du Travail" bears even on the cover Camus' ideal of a united society, not individualist and yet capable of struggle and solidarity. And when Fréminville was shocked by the neat but transparent anonymity of this work of which "it is enough to read ten lines to recognize the style [of Camus]", the latter replied: "We should maybe think about the superiority of the work to the workman."

ALBERT CAMUS

LETMANER

nrf

GALLIMAR

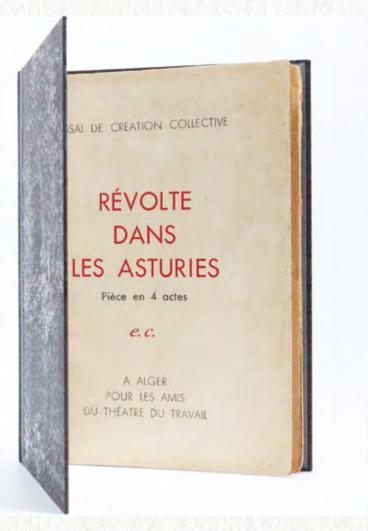
ALBERT CAMUS

L'ÉTRANGER

ROMAN

nrf

GALLIMARD



+ SEE MORE

There were thus no names printed on the work itself and even the publisher resorted to using two initials which some jokingly referred to as: "Éditions Camus". In fact, behind the initials E.C. was a 21 year-old young man as yet unknown, Edmond Charlot, a schoolfriend of Camus'. Like Camus he owed his vocation to Jean Grenier and like Camus he began his career in publishing with this anonymous work. Without premises or money he succeeded in having it printed by a sympathetic printer, Emmanuel Andréo, in 500 fragile booklets all dispersed within two weeks but very few of which stood up to the violent buffeting of the century.

This first collaboration was to mark the beginning of one of the most faithful publishing friendships between Camus and his Algerian publisher who would go on to publish a few months later the first personal work by his friend,

Betwixt and Between, and would later become the indispensable Mediterranean link for the writer, exiled far from his native land.

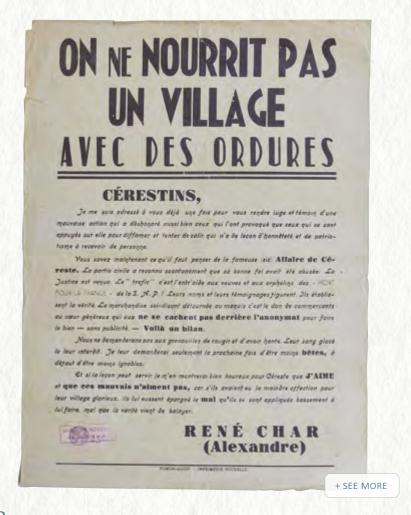
This key meeting could very well not have taken place. Revolt in Asturias, initially conceived as a "canvas [on which] the actors will be invited to embroider...in the manner of the Commedia dell'Arte," (Albert Camus by Olivier Todd) was not intended to be printed, as Camus points out in his foreword: "The theatre is not written down, or if it is it's simply a stopgap." Its publication, decided after a ban on staging the play by the extreme-right wing Algerian authorities was thus a strong political gesture that echoed the themes of the piece itself. Inspired by the violent repression in Spain against miners the year before, which had claimed almost 2,000 lives, the subject chosen by Camus is in effect an early proof of his active engagement in the struggle for freedom. He would again show the same courage in his resistant writings, Combat and Letter to a German Friend, as well as his collective political stand against the death penalty or individual stand for the utopistic idea of a Franco-Arab alliance in an Algeria torn asunder. It was, in fact, "to benefit the unhappy childhood of Europe and indigenous peoples" that this first performance was meant to be staged at the time when none of the other future intellectuals who would fight for Algerian independence were yet concerned with the great racial injustice in the French département of Algeria.

Though never acknowledged by Camus as his true first work, this anonymous first piece is shot through with the luminous personality of its young author. But if this *Revolt* really earns its place in the front line of the Camus canon, it is thanks to the foreword that he wrote in haste when the play was banned. "Unable to be played, it will at least be read," wrote Camus, inviting the reader to "translate into forms, movement, and lights what is implied here" and then "put this attempt back into its rightful place."

Thus he presented this first literary attempt under the triple aegis of theatre, recital and essay, the three modes of writing that would define his work to come.

More than that, this introduction in the form of a manifesto seems to announce the three great programmatic themes that would guide this humanist writer's work, the cycle of the Absurd, of Revolt and the unfinished one of Love: "[this essay] introduces action into a framework that is barely suitable for it: the theatre. It is enough, incidentally, that this action lead to death, as is the case here, for it to achieve a certain form of grandeur that is particular to mankind: absurdity. And that is why, if we had to choose another title, it would be Snow... Two years ago, it covered our comrades who were killed by the bullets of the Legion. History has not remembered their names."

\$ 10,000



11 René CHAR

Original poster – "On ne nourrit pas un village avec des ordures" ("One does not feed a village with garbage")

IMPRIMERIE NOUVELLE | FORCALQUIER [12 JANUARY 1946] | 30,9 x 42,2 cm | ONE LEAF

#For a few months now, we have been witnessing a regularised passive hunt for patriots, too highly noticed, it seems, at a time when risking their own life and that of their family's was not a shopfront item.
The odious thing about this way of acting is that it is strangely reminiscent of the Hitlerians. We dishonour, then we wait and see. Regardless of the esteem in which a person is regarded, a police visit always leaves a hint of ambiguity, it is believed. Vigilance more than ever, solidarity." (7 December 1945 addressed by René Char to Francis Ponge)

The first and only edition of this legendary "Céreste Affair" poster printed by René Char with a very few copies and posted in the small village of Céreste, the heart of his resistance network.

Extremely rare, this poster is absent from all institutions and auction houses. The Bibliothèque Nationale de France itself only has a reproduction offered by Pierre-André Benoit.

The famous placard marks the end of the loving and combative relationship between René Char and the village of Céreste which was nevertheless Captain Alexandre's HQ and the birthplace of one of his most moving romantic adventures with his lover nicknamed "la Renarde" (the Vixen).

It is in fact to this isolated Haute Provence village that René Char moves to organise his Resistance network, the S. A. P. (Section Atterrissage Parachutage) responsible for recovering the deliveries of parachuted weapons in the Low Alps and redistributing them to the Maquis. Being a faithful guest in Céreste since 1936, René Char was able to quickly unite the villagers and even the gendarmes who would protect him

and help him build his network.

Forewarned, the Nazis sent a company of SS to Céreste to flush him out, raiding all of the houses and violently interrogating the villagers who all knew Char and his lover with whom he was staying. The heroic reaction of the villagers had a lasting effect on René Char who composed in their honour one of the longest and most beautiful pages of *Hypnos*:

"the village was besieged, gagged, hypnotized, completely brought to a standstill. Two companies of SS and a

detachment of militia held it under the muzzle of their machine-guns and mortars. Then began the ordeal. The inhabitants were tossed out of their houses and summoned to assemble in the central square. [...] Marcelle had come to my shutter to whisper the word to me. [...] Blows reached me, punctuated by curses. The SS had surprised a young mason who was coming back from retrieving some traps. His fright set him up for their tortures. A voice bent over the swollen body shouting: "Where is he? Show us," followed by silence. And kicks and riflebutts raining. [...] Then there appeared rushing from each street a flood of women, children, old men, going to the place of assembly, according to a concerted plan. They hurried without haste, literally streaming over the SS, paralyzing them "in all good faith". [...] Furious, the patrol ploughed its way through the crowd and made further off. With an infinite prudence now, some anxious and kindly eyes looked in my direction, passed like a flashing lamp on my window. I half revealed myself and a smile broke from my pallor. I held to these people by a thousand confident threads of which not one would break.

I loved my kind wildly that day, well beyond sacrifice."

A fusional relationship unites the poet and his adopted village and for René Char in the context of Nazi hate and violence, Céreste represents the living symbol of the humanist values to be defended and the necessity of his fight. This passion found its incarnation in his Céreste lover: "Marcelle Sidoine becomes for him the very image of Céreste, of this new country in which he digs his mine and intends to bury the galleries from which the reconquest will start. She is the soul of the deep-sided mountain" he writes. That says it all. She will be the lover, the hostess, the steward, the liaison agent. A woman of courage" (in *René Char*, by Laurent Greilsamer).

Marcelle will also be his weakness and the way by which at the Liberation his enemies from within will settle their accounts with the infamous captain.

Since it is impossible to tarnish Char's heroic reputation, a traitor in his network, Georges Dubois, denounced by Char and turned journalist of a communist body, will find Marcelle to be a perfect target to achieve his revenge. Shown to have diverted laundry bound for the Maguis, Marcelle is tarnished by perfectly orchestrated rumours and sees her house searched by the police. The supposedly diverted goods proved to be on the contrary a cargo of woollen nightdresses offered by two Marseille members of the Resistance, unravelled and transformed into sweaters for the S. A. P. Maquis by Marcelle and her daughter Mireille.

Although his "renarde" was entirely cleared by the justice, Char remained deeply hurt by the success that the slanderous remarks had with the villagers. His poster is both a last declaration

of love for his "glorious village that [he] loves and that these bad people do not" and a letter breaking-up with a Céreste "dishonoured [...] by the vile [...] frogs".

"The evil" that Char thinks to have "swept away" by this "truth" posted on the Céreste trees will strike harder and "the Céreste affair" will be concluded by the assassination of Gabriel Besson, friend and companion of René Char's maquis.

Breaking definitively with the Communists, the disillusioned resistance fighter will also leave his beloved village for good, even eradicating all traces in the construction of his Œuvres complètes in 1983.

Despite Char's insistence, Marcelle and her daughter whom the poet wanted to adopt did not follow him into the valley. They remained faithful to their native village, in turn both glorious and despicable, and ultimately simply human.

Impossible agreement between ideal and reality, as Char himself already sensed in 1945: "Wasn't it chance that had chosen me as prince that day rather than the heart of this village ripened for me?"

5,000

12 [COLETTE] Léopold-Émile REUTLINGER

Photographic portrait of Colette stretched out on a lion's skin

[Paris 1907] | 28,7 x 20,4 cm | one photograph mounted on a board

Rare and superb original photograph in contemporary albumen print mounted on a board showing Colette languidly stretched out on a lion skin and covered with a leopard skin.

We have not been able to find any other copy of this photograph in international public collections including in the albums of the Bibliothèque Nationale de France (French national library).

One similar photograph with a late

One similar photograph with a late dedication to Maurice Chevalier, went up for sale in 2008.

A very beautiful and scandalous photograph of Colette, just separated from Willy, who performed a mime show in the Parisian music-halls creating scandal with her nudity.

0 (000



14-15-16 Loïs Hutton: "Dancing as an art, instead of an idea"

ormed at the crossroads of Cézanian, Cubist and Vorticist modernities, Loïs Hutton occupies a special place with the European avant-garde at the heart of the roaring twenties. She develops an ambitious graphic and choreographic work initially in the Chelsea lesbian art circle then on the Riviera where her dances will enchant the lost generation.

n 1918, Loïs entered the school founded by Margaret Morris, who was already a renowned dancer, suffragette and feminist, in the London district of Chelsea. This experimental school, inspired by Raymond Duncan's – brother of famous dancer Isadora – neo-Greek Akademia, and its use of simple tunics giving freedom to the bodies of barefoot dancers, had an eminently political vision rejecting the artificiality of classical ballet and its patriarchal organisation. Hutton began at the Margaret Morris Club, a sort of London annex of the famous Montparnasse arrondissement, where Vorticist artists and writers such as Augustus John, Jacob Epstein, Katherine Mansfield, Scottish architect and designer Charles Rennie Mackintosh and Ezra Pound mingled. A place of freedom and homosexual love, in which Hutton gradually asserts herself as an artist and choreographer.



In this first part of the 20th century marked by an unprecedented intellectual and artistic proliferation, Hutton pushes to its climax the "New Spirit" described by Apollinaire in his review of the ballet *Parade* (1917) which "promises to modify the arts and customs from top to bottom, in universal joy", "because until now the sets and the costumes on the one hand, the choreography on the other, had only a fictitious bond between them". Less than three years later Hutton achieved the true "total art" dear to German romantics, mastering choreography, writing, masks, costumes, sets and lighting all at once while the Ballets Russes called on a cohort of artists including Henry Laurens, Pablo Picasso, and Nicolas Roerich for their choreographic creations.

In 1923, the Margaret Morris School is established on the Côte d'Azur and opens an summer school at Cap d'Antibes where Hutton begins a new creative and sensual adventure with the French dancer Hélène Vanel. They undertake rehearsals by the sea, outings alongside Hemingway and performances as far away as Brussels or Paris at the Théâtre des Champs-Elysées, even eclipsing the latest production of the Ballets Russes in the heart of critic Harold Levinson. Vanel and Hutton, untameable lovers, soon separate from Margaret Morris and the following year publish their manifesto of the *Rythme et Couleur* movement, claiming their definition of total and rhythmic art inspired by Rudolf Steiner's theosophy.

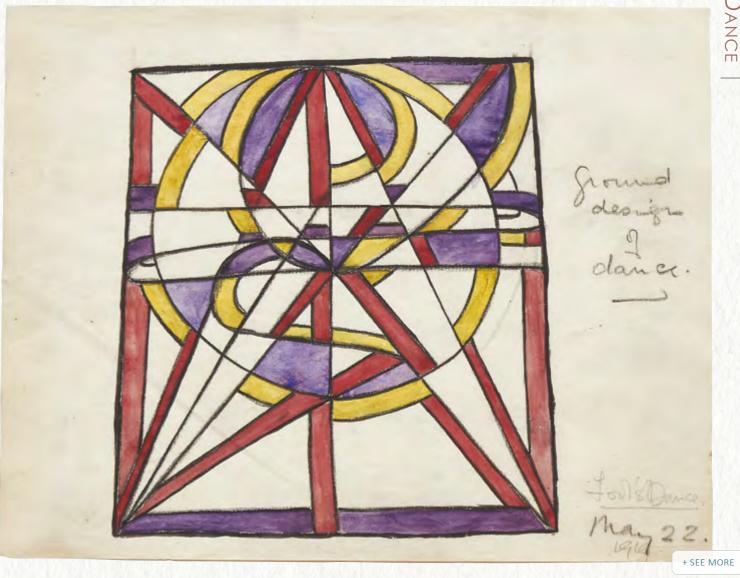
II We look for rhythm: rhythm in space, rhythm of lines that leap and break, intertwine, swirl, flee, rhythm of volumes that arise and light up in the depths, recede, fade away, each having its place and inevitable value, and everywhere and in everything, balance" they declare in this manifesto. The radiant dancer devotes all of her creations to the visual rhythm of images, from which she draws the name of her new *Rythme et Couleur* movement musically inspired by the Montparnasse "Groupe des Six". Founded in 1924, Loïs' original movement is embodied in her troupe of dancers always celebrating the liberation of the female body and inspired by Dalcrozian dance.

On the idyllic heights of Saint-Paul-de-Vence, "les danseuses de Saint-Paul" open their own studio in a house in the village as well as a theatre. Joined by Lucia Joyce, James Joyce's daughter, as well as a handful of young girls, the troupe rehearses in the middle of nature at the place now occupied by the Maeght foundation more than ever at the forefront of modernity. In the middle of the 1930s, the names Loïs and Hélène were on the lips of the most influential artistic and political elite, from Dali to the Duke of Windsor and Picasso. They live their homosexuality without constraints and share their bohemian life with artists, writers and poets who visit them and come to admire their performances illuminated by torchlight.

The Grecian Isle of Lesbos has its votaries at Saint Paul Like nuns they live secluded lives with scarce a man at all A quite distinct phenomenon associate with Loïs With shortened hair she seems to care for girls far more than boys Waldo Peirce (quoted in Emerson, Rythm & Colour, p. 236)

After the Art Nouveau embodied by Loïe Fuller, the return to ancient Greek art with Isadora Duncan, it was Loïs Hutton's turn to give a new face to the avant-garde during the inter-war period by thinking about painting like dancing and dancing like painting. She gave her choreographic and pictorial works the sharp angles of Cubism and the Vorticist dynamism, unifying the beauty the lines and body movement.

N.B.: THE NUMBERS 14 TO 16 ARE AVAILABLE AS A LOT FOR \$ 15,000



13 Lois HUTTON

Signed original gouache "Composition - Ground design of dance, fool's dance"

MAY 22 1919 | WORK: 20 x 25,5 cm; FRAME: 30 x 40 cm | ONE LEAF

One of Loïs Hutton's rare abstract works, a horizontal and graphic exploration (entitled "Ground design") of her Fool's Dance choreography. A hypnotic solo dance that she performed for the first time in January 1920 to music by Edvard Grieg.

In this interesting and innovative vision of dance, Loïs Hutton lays down the products of the force of her choreographic movements on paper: a ballet of lines and curves filled with vivid colours. This fluid and dynamic composition is marked out by a square with asserted outlines, acting as both a physical support for the painting and a material surface for the scene where its movements unfold – an essential space of creation to be compared with the "original plan" theorised several years later by Kandinsky in Point et ligne sur plan (1926).

Presented at the Margaret Morris Club in Chelsea where her very first creations were born, Fool's Dance will be performed again at the Château des Deux Rives in Dinard in July of the same year. It earned Hutton one of her first mentions as a performer and choreographer in the French press, in the newspaper Comoedia on 20 July 1920, and marks the beginning of her notoriety in France.

14 Loïs HUTTON

Original gouache with dancers

May 16th 1920 | work: 23 x 30 cm frame: 38,4 x 48,6 cm | framed leaf

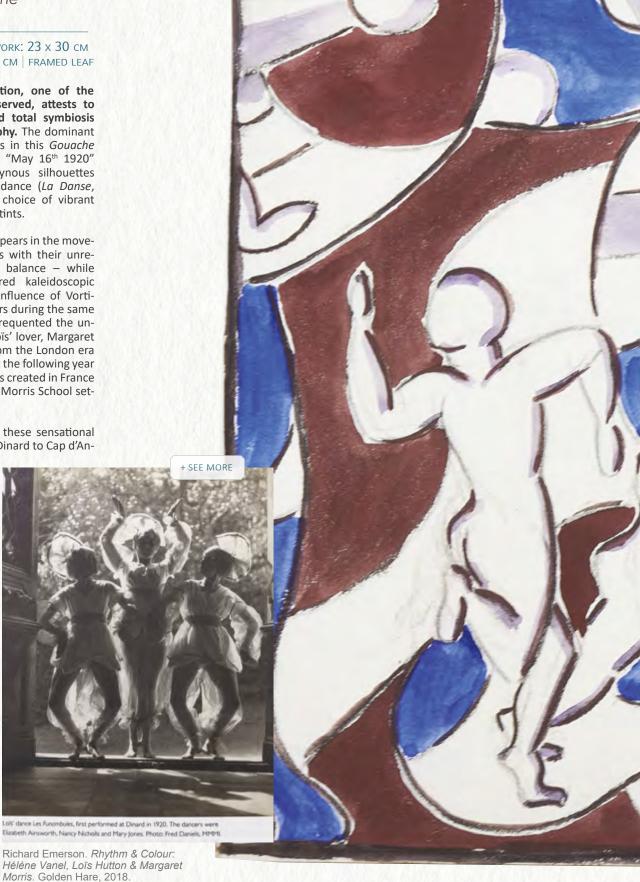
This early composition, one of the rare ones still preserved, attests to her modernism and total symbiosis with her choreography. The dominant curves of the bodies in this *Gouache with dancers*, dated "May 16th 1920" evokes the androgynous silhouettes of Matisse's round dance (*La Danse*, 1910), as does the choice of vibrant blue and dark ochre tints.

A Cubist aesthetic appears in the movement of the dancers with their unrelenting symmetrical balance — while the boldly contoured kaleidoscopic designs betray the influence of Vorticism, whose members during the same period assiduously frequented the underground club of Loïs' lover, Margaret Morris. This work from the London era will find its fulfilment the following year in the choreographies created in France where the Margaret Morris School settle in the summer.

The photographs of these sensational performances from Dinard to Cap d'An-

tibes show very similar compositions, notably one of the scenes of Hutton's ballet, entitled *Étincelles*, created in 1922 to music by Maurice Ravel.

\$ 6,000





15 Loïs HUTTON

Signed original gouache "Background design, 1922"

1922 | WORK: 26,5 x 36 CM FRAME: 40 x 50 CM ONE FRAMED LEAF

One of the only original preserved stage decor sketches by Loïs Hutton, also one of the first of her career. This abstract composition reflects the artist's incredible versatility. She flourished both as a principal dancer at her lover's school, the Margaret Morris School as well as a choreographer, set and costume designer. These painted sets on large fabrics served as the backdrop to the school's dance

troupe productions and solo dances by Loïs who had previously painted a design on canvas based on a sketch by her mentor the Fauvist painter John Duncan Fergusson. Trying her hand here at a radically new and ambitious style, her design joinsthe angular movements of her dances and is inspired by the teachings of Cézanne: "Everything in



Maurice de Brunhoff | Paris 1922 | 25,5 x 33,8 cm | in original wrappers

nature is modelled on the sphere, the cone and the cylinder" (letter to Emile Bernard). This vital attention paid to volumes goes hand in hand with a fragmentation of motives close to Edward Wadsworth's Vorticism.

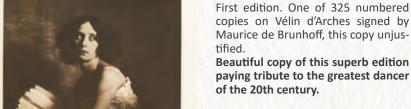
Hutton visited at that time Wadsworth and the group of Vorticists in Morris'

Chelsea underground club, a laboratory of modern dance where the set in its large-format version may have been displayed in December 1921 or the following year as suggested by the two dates on the lower part of the composition and on the back.

\$6,000

16 Valerian SVETLOFF & Léon BAKST & Démétrios GALANIS

Anna Pavlova



copies on Vélin d'Arches signed by Maurice de Brunhoff, this copy unjus-

Beautiful copy of this superb edition paying tribute to the greatest dancer of the 20th century.

Exceptional edition with woodcuts by Galanis gathering the works of the greatest artists inspired by the incomparable star dancer including a frontispiece and seven drawings by Léon Bakst, three drawings by Alfred Stevens as well as works by Georges Barbier, Valentine Hugo, Valentin Sérov, Alexandre Jacovleff, Joseph Ur

ban, Diatchkoff, Constantin Korovine, Serge Solomko and Boris Anisfeld. The book is also illustrated with forty-three photographs by Van Riel, Saul Bransburg, Ira Hill, Goyzueta, Hutchinson, White, Matzene, Hoppé, Streletzky and reproductions of the statuettes representing the dancer made by Paul de Boulongne, Malvina Hoffman, Troubetzkoï, and Rosalès.

Heliogravures by Schützenberger after the painting by John Lavery, after Schuster-Woldan and after a photograph by Mishkin.

One of the most beautiful works on the golden age of dance.

\$ 1,800

17 Carl EINSTEIN & Gaston-Louis ROUX

Entwurf einer Landschaft [Sketch of a Landscape]

ÉDITION DE LA GALERIE SIMON PARIS 1930 | 19 x 25 cm | full calf

First edition, one of 90 numbered copies on Holland paper signed by Carl Einstein and Gaston-Louis Roux on the justification page, the only issue with 10 copies on Japan paper and 10 on Chapelle paper.

With five full page black lithographs by Gaston-Louis Roux, one of which on the frontispiece.

Binding in full brown-pink box, spine with blue, pink and green title in œser, significant inlaid decoration on the boards, four bands of five strips of pink, purple, green and blue calf, arranged around a central piece of rectangular multi-colored marbled box, endpapers in flesh-side pink suede, wrappers and spine preserved, all edges gilt, dust jacket in half brown-pink box, spine with blue, pink and green title in æser, slip case lined with brown-pink box, binding signed by Georges Leroux and dated 1994.



Carl Einstein is an anarchist writer, art historian, friend of George Grosz, Georges Braque and Pablo Picasso, collaborator of Jean Renoir, lived through the wars and revolutions that shook Europe during the first part of the twentieth century. He volunteer during the Spanish civil revolution in 1936 and went to Barcelona to fight in the ranks of the Confédération nationale du tra

vail (National Labor Confederation), before joining the Groupe international de la Colonne Durruti (Durruti Column International Group). Of Jewish faith, he committed suicide in 1940 to avoid failing into the hands of the Nazis.

Magnificent copy perfectly set in a full inlaid box binding signed by Georges Leroux, one of the greatest binders of the second part of the 20th century.

\$ 5,000

This edition of

18 William FAUI KNFR

Requiem for a Nun

RANDOM HOUSE | New York 1951 | 12 x 19 cm | publisher's binding

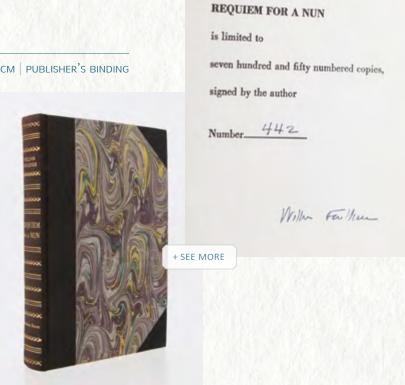
First edition, one of 750 numbered copies signed by the author, the only *grands papiers* (deluxe) copies.

Publisher's binding in half black cloth, marbled paper boards.

Autograph signature of William Faulkner on the justification page.

A beautiful copy, complete with its original acetate dust jacket.

\$ 3,500



19 Jacques-Pierre BRISSOT DE WARVILLE

Adresse à l'Assemblée nationale, pour l'abolition de la traite des Noirs

DE L'IMPRIMERIE DE L. POTIER DE LILLE PARIS 1790 | 8vo (12 x 19.3 cm) BRADEL BINDING

First edition of one of the most important revolutionary publications against the African slave trade and first manifesto of the Société des amis des Noirs, founded in February 1788 by Jacques-Pierre Brissot, Étienne Clavière and Mirabeau, just nine months after the London Society for Effecting the Abolition of the Slave Trade, which served as their model.

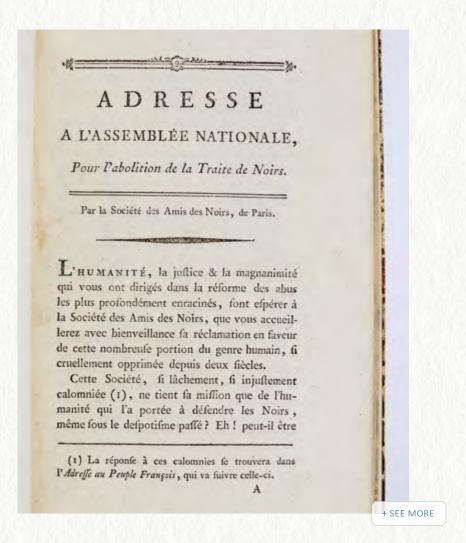
Full Bradel binding with motif boards, spine label title, all edges marbled, binding signed Boichot.

It was in London that Brissot in exile and under the threat of a "lettre de cachet" for his anti-monarchical writings, met Thomas Clarkson at the beginning of this first political association for the rights of Blacks born of the scandal caused by the massacre of 142 slaves on the Zong slave ship.

Even before the success of the French Revolution and the Déclaration des Droits de l'Homme, Brissot decides to lead this necessary but highly controversial fight for the universality of human rights.

Inaugurated by Bartolomé de Las Casas and La Boétie then led by Anglosaxon Quakers and French Enlightenment philosophers, this fight for the recognition of fundamental human rights was initially confronted with the economic logic of a West that builds its power and wealth on triangular trade. The Société des amis des Noirs like its English alter ego decides therefore to conduct the fight in two stages, the first of which must be the abolition of the slave trade. This is the express idea of this plea to the Assemblée Nationale which as Brissot writes comes from "engraving on an immortal monument that all men are born and remain free and equal in rights".

Although Brissot de Warville defended himself from any desire to abolish slav-



ery ("The immediate emancipation of the blacks would [...] be a fatal operation for the colonies"), his speech was one of the most beautiful humanist appeals of the time. Thanks to an oratory rhetoric worthy of the greatest revolutionaries, the Girondin transforms his pragmatic demonstration of the economic uselessness of the slave trade into an ethical and philosophical manifesto of the founding principles of the French Revolution:

"You have restored to the French people these rights that despotism had for so long despoiled. You have restored them to these courageous islanders in Corsica, thrown into slavery under the veil of charity. You have broken the chains of feudalism that still degraded a good number of our fellow citizens; you have announced the destruction of all the stigmatizing distinctions that religious or political prejudices introduced into the great family of humankind. Men whose cause we defend do not have the same high claims, al-

though, citizens of the same Empire and men like us, they have the same rights as us. We are not asking you to restore to French blacks those political rights which alone, nevertheless, attest to and maintain the dignity of man; we are not even asking for their liberty. [...] No, never has such an idea entered into our minds. [...] we ask only that one cease butchering thousands of blacks regularly every year in order to take hundreds of captives; we ask that henceforth cease the prostitution, the profaning of the French name, used to authorize these thefts, these atrocious murders; we demand in a word the abolition of the slave trade, and we beg you to take promptly into consideration this important subject."

Brissot while rejecting suspicions of intelligence with the English enemy to ruin France – and we know what it will cost him to be accused of Royalism by Robespierre –, exposes the condition of slaves from their capture to their ex-

ploitation, offering a powerful analysis of the causes and consequences of this inhuman treatment and its irreducible logic:

"Thus those who are calling for the continuation of this appalling traffic have declared that, in the final analysis, in order to make it profitable, everything that is atrocious must be preserved; that everything is combined in it, that

the Black slave trade becomes a ruinous trade if one cannot, at all risks, cram a large number into the space rigorously calculated for a much lower number, if one cannot at last contain their despair by the Reign of Terror."

By establishing a constant parallel between the abolition of privileges and that of slavery, Brissot makes much more than a simple denunciation of the inhumanity of the executioners. He affirms, at the dawn of the French Revolution, in intelligence and maturity, the universality of human rights and the black population's equality of rights. Thus he adopts an intellectual position that is very far removed from the paternalistic and condescending goodwill that will pollute

relationships between Westerners and Africans for a long time to come:

"Finally, you will be told [...] that abolishing the Slave Trade, [...] is to ignite the revolt among Blacks.

This was also the language we used in the past to prevent the reform of abuses among us.

If some motive might on the contrary push them [the blacks] to insurrection, might it not be the indifference of the National Assembly about their lot? Might it not be the insistence on weighing them down with chains, when one consecrates everywhere this eternal axiom: that all men are born free and equal in rights. So then therefore there would only be fetters and gallows for the blacks while good fortune glimmers only for the whites?"

The fleuron chosen for the title page is the reproduction of the famous seal created by William Hackwood or Henry Webber for the Society for Effecting

the Abolition of the Slave Trade, originally surmounted by the motto: "Am I Not a Man and a Brother?". To this day, this image remains the most iconic representation of the international anti-slavery movement. However the French decide a slight change the message: "Am I not your brother?", thus testifying to a significant evolution from the recognition of black humani-



ty to the need for brotherhood among people.

Brissot's Adresse à l'Assemblée Nationale will not have an immediate effect, despite two other attempts in 1791 and 1792. However, on 24 March 1792, the Société will obtain the vote on a decree granting civic equality to free men of colour. The abolition of slavery will not be voted on until 4 February 1794, and was then revoked in 1802 by Napoleon. After a succession of degrees and intermediate laws, this crime against humanity was not definitively abolished in France until 27 April 1848, almost sixty years after Brissot's speech.

"Well, do you not allow yourself to be deviated from the duty that humanity imposes on you here, for fear of some interruption to the few works that the Black slave trade brings about in France? Did you listen to this fear when, with a bold hand, you overthrew all the abuse that thwarted a free Constitution? This abuse, however, fed

thousands of individuals; the commotion caused by this revolution threw all fortunes into uncertainty, caused capital to tighten, suspended almost all work. What bad citizen, however, dares to complain about this necessary suspension? Yet it was not your blood that your tyrants shed; they did not, at every moment, violate the sanctuary of your home; they did not condemn

you unjustly to have the right to sell you; they did not tear you from your homes to plunge you into eternal captivity, and in a foreign land. Now if, in order to regain freedom, for which life itself must no doubt be sacrificed, you have not hesitated to suspend the movement of an immense Société, could you hesitate, when it is a question of the blood of thousands of men, to suspend the trade of a few individuals for fear of comprising their fortunes? They are fathers! What! Aren't these black men fathers too? Do they not also have a family to support? [...]

Hurry up [...] and declare your principles on this issue, declare to the universe that you do not intend to discard them, when it comes to the in-

terest of another Nation. The honour of the name François demands it. The free people of other times have dishonoured freedom by consecrating the slavery that benefited them. It is worthy of the first Assemblée Libre de France, to consecrate the principle of philanthropy which makes the human race but one family, to declare that it abhors this annual carnage which takes place on the coasts of Africa."

At a time when certain fundamental rights that we believed to have been definitively acquired are called into question, Brissot's declaration, the result of a humanist struggle lasting two hundred years and which will require another half century to see through, constitutes an essential step in the long, still unfinished, battle for the defence and preservation of human dignity.

\$3,000

20 Jean-Baptiste de CLOOTS known as Anacharsis CLOOTS

La République universelle ou Adresse aux tyrannicides

Chez les marchands de nouveautés | Paris An IV de la rédemption (1792) | In-8 (12,5 x 20,5 cm) | (2 p.) 196 pp. | half calf

An Anacharsis Clootz deputation from all the isles of the sea, and all the ends of the earth, accompanying Old Ahab in the Pequod to lay the world's grievances before that bar from which not very many of them ever come back." (Herman Melville, Moby Dick)

Very rare first edition.

Bound in half tan calf, spine decorated with fleurons and gilt double fillets, some rubbing on the joints, mustard coloured paper boards, marbled endpapers, edges speckled. Missing top spine end (as it should be), rubbed joints and some chafed patches.

Annotation regarding the author handwritten in ink by a former owner on the page facing the half-title page: condamné à mort le 24 mars 1794." "executed on 24 March 1794."

Extremely rare handwritten presentation by Anacharsis Cloots to the revolutionary Nicolas Joseph Pâris, "Pour NJ Pâris de la part de l'auteur." "For NJ Pâris from the author.". This friend of Danton and Cloots, court clerk of the Paris Revolutionary Tribunal, was well known under his pseudonym Fabricius, which he took, as did his friend Cloots, from the history of the Ancient Republics.

The original edition of this essential work by Anacharsis Cloots, of which the "various other writings are only detached parts" (Léonard Gallois, Histoire des Journaux et des journalistes de la Révolution française, 1846), is one of exceptional rarity, and we have not been able to find any other copy enriched with a handwritten presentation

Our copy is addressed to another revolutionary witness to the great trials of terror who became famous for warning Danton of the plot of Robespierre and Marat, as told by Victor Hugo in Quatre-vingt-treize: "It was at the time when the copying clerk, Fabricius Pâris, watched through the key-hole the proceedings of the Committee of Public Safety; not an act of supererogation, be it observed, for it was this very Pâris who notified Danton on the night of the 31st of March 1794." A revolutionary thinker, Cloots is firstly a philosopher of the Revolution. This German Baron,

whose political, social and economic condition did not naturally bring him to take part in a working-class and bourgeoise revolution, was however the most ardent defender of the universalism brought about by the Declaration of Human Rights. "No one [among exiled Germans] felt more invested with a universal philanthropic mission than Johann Baptist Cloots who dreamed of a Republican International, thus paving the way for the great socialist theoreticians of the next generation, the tailor Wilhelm Weitling, the teacher Friedrich Mäurer, and of course, Karl Marx who also experienced exile in Paris." (Thierry Feral, Plaidoyer pour une rénovation du discours historique sur l'Allemaane). However, as Albert Soboul notes, "the great visionary who was this cosmopolitan banker, remains misunderstood in history. Only Jaurès, carried by his human warmth and this broad vision of historic evolution, understood in his Histoire socialiste de la Révolution française, that Anacharsis Cloots' anticipations could have been realistic: this great visionary was not a dreamer." (Soboul Albert. Anacharsis Cloots, l'Orateur du genre humain. In Annales historiques de la Révolution française, n°239, 1980. pp. 29-58.)

In reality, the gradual suppression of Cloots in the History of the Revolution is rather late. In 1792, the Prussian aristocrat who stood up for the France of the Sans-culottes was one of the greatest celebrities of his time: "All the booksellers' shops in Paris are covered with what some call Anacharsis' whims, and what many others admire as the prophecies of a sage, of a true friend of humanity." The newspapers snap up his articles: "It was even good fortune that a letter or a speech from Cloots, almost all remarkable for the originality of the ideas they contained, for the style, and above all for his relentless pursual of the object of all his desires, which was the Universal Republic" Gallois, ibid). In his famous Précis historique de la Révolution françoise followed by his Réflexions politiques sur les circonstances, published in 1792, Rabaut Saint-Étienne writes a portrait of Cloots which sheds light on the aura of this unique man:

"He appeared in France one of those men who know how to launch themselves from the present to the future: he announced that the time would come when all people would be one, and when national hatreds would end; he predicted the Republic of men and the single nation; he proudly called himself the Orator of mankind and said that all the people of the earth were his principals; he foresaw that the Declaration of Rights, passed from America to France, would one day be the social theology of men and the morality of human families, commonly called nations. He was Prussian and noble, and he became man. Some told him he was a visionary, and he responded with these words of a philosopher writer (Soméri): "One would make a volume of the false maxims accredited in the world; we live there on a small basis of principles very few people dare to push the boundaries of. Does anyone dare to take flight and see beyond, it frightens; it is a dangerous spirit, it is at least a bizarre one. [epigraph quotation from République Universelle]"

Cloots, forever French at heart, wanted in 1786, to link the left bank of the Rhine to France. (cf. Cloots, *Vœux d'un Gallophile*, 1786). He was also made an honorary citizen of France on 26 June 1792, along with George Washington, Jeremy Bentham, James Madison, Joseph Priestley, William Wilberforce, James Macintosh, Alexander Hamilton and Thomas Paine (the only other foreigner, with Cloots to have been elected representative of the people at the Convention).

But it is paradoxically as a foreigner that he contributed to transforming a National Revolution into a universal principle.

The establishment of the Republic in

LA RÉPUBLIQUE UNIVERSELLE. de la part de Monteur. + SEE MORE

France, although preceded by the English Commonwealth and the American Constitution, was of immediate international importance and remains still today the model of all democratic revolutions throughout the world; it is thanks to this universality in which philosophers such as Cloots are recognised, as Jules Michelet points out: "This necessary revolution of the eighteenth century produces, in metaphysics, Kant and the Pure Reason; in prac-

tice, the religious attempt of [Gilbert] Romme and Anacharsis Clootz, the cult of Reason." (Michelet, Histoire de la Révolution française, 1847)

In La République universelle, he who proclaims himself "the Orator of Mankind", operates like Brissot and his fight against the slave trade, or Olympe de Gouges and her defence of women's rights, a real rational-

isation of the revolutionary movement to extract the universalist essence, in line with Enlightenment thinking.

"It is in this perspective that he came up with the idea at the Embassy on 19 June 1790: he presented himself at the assembly bar as the spokesman for a Committee of foreigners representing all people in the universe suffering from arbitrariness, and asked for the authorisation for them to participate as such in the Fête de la Fédération the following 14 July.

The delegation did not fail to surprise and enthuse the majority of the deputies with its composition and picturesque look: political exiles were recognised and some of the participants had donned their sometimes exotic national dress. But it was of course Jean Baptiste Clootz's Harangue that brought the emotion to its height, explains the monitor. Indeed, in his speech, the native Clèvois and cosmopolitan Parisian that he is, requests that the Fête de la Fédération be also that of mankind because "The trumpet that sounds the resurrection of a great people," he proclaims, "has sounded in the four corners of the world. And the songs of joy from the hearts of twenty-five million free men has awakened the people buried in a long slavery." To this end, he calls for his committee to have the right to appear officially on 14 July: "Never was the Embassy more sacred; our letters of credence are not written on parchment, but our mission is engraved

in indelible figures in the hearts of all men." And above all, supreme justification: "What lessons for the despots! What consolation for the unfortunate people..." The president of the De Menou Assembly gave his agreement to the "Orator". At the height of emotion, the deputy Fermont proposed that the delegation be acclaimed and Pétion demanded that the harangue be printed and distributed, a proposal which was accepted unanimously.

Sour (S) Paris. De la part de Monteux.

If the conservatives tried to ruin it by ridicule, the fact remains that the operation made Fête de la Fédération a celebration of universal human rights!" (François Labbé, Anacharsis Cloots le Prussien francophile Un philosophe au service de la Révolution française et universelle, 2000)

La République universelle lays the philosophical foundations for this internationalist utopia and will feed the thinking of great philosophers such as Jean Jaurès, Karl Marx, Engels and artists and writers from all nations, including Joseph Beuys (for whom Anacharsis is "another himself who preceded him in his revolt, his quest and his non-conformism"), Italo Calvino (Le Baron perché being an allegory of the philosopher) and, especially, Herman Melville.

It is in Moby Dick that we discover the first occurrence of Cloots, under the pen of the American author, to describe the composition of the crew of the famous whaler, described as, "Anacharsis Clootz deputation from all the isles of the sea, and all the ends of the earth, accompanying Old Ahab in the Pequod to lay the world's grievances before that bar from which not very many of them ever come back.". The reference is not trivial as the philosopher Cyril Lionel Robert James will show: "His candidates for the Universal Republic are bound by the fact that they work together on the same whaler. They form a world federation of modern industrial workers". François Labbé also considers this reference as "a key to the 'Mobydickian' metaphor; Ahab's quest and Anacharsis' action magnified by each other."

The author of one of the most beautiful humanist utopias, Anacharsis "engages his pen and his life in the struggles of ideas of the last quarter of the century [and] illustrates the passage from Enlightenment thinking to revolutionary activism(..). His political line is clear: to

achieve the Universal Republic, the only possible framework of his philosophical ambition, and to indicate to man the ways of his freedom."

This unique dedication on his major work by Anacharsis to Fabricius Pâris, the future court clerk at the trail of Marie-Antoinette, constitutes a priceless testimony to the short life of this revolutionary

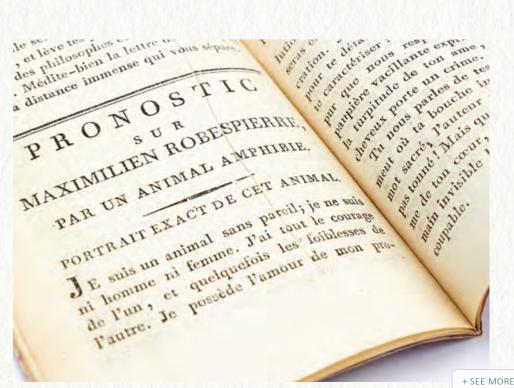
humanist, guillotined at the age of 34, and the emergence of global thinking:

"Let us insist eternally on perfect fusion, on the confederation of individuals, otherwise the bodies will reappear with the esprit de corps. And why are corporations dangerous? It is because it is more difficult to contain them under legal power than simple individuals. Individual ambition is as intense as collective ambition; but the weakness of one turns particular disputes into mere trials, while the strength of the other enables it to undertake bloody and seldom interrupted wars. Provincial bodies and national bodies are the greatest plagues to mankind. What ignorance, what barbarity to park ourselves into different rival corporations, while we have the advantage of inhabiting one of the lesser planets of the celestial sphere! We multiply our jealousies, our quarrels, dividing the common interest, the common force. A body does not declare war on itself, and mankind will live in peace, when it forms one body, the United Nation"

Provenance: Nicolas-Joseph Pâris, known as Fabricius (national commissioner in Lille and court clerk of the Revolutionary Tribunal in Paris), then the Henri Joliet library with his ex-libris with the motto "plus penser que dire" ("think more than say") glued to the first endpaper.

21 Olympe de GOUGES

Pronostic sur Maximilien Robespierre par un animal amphibie. Portraict exact de cet animal [preceded by] Réponse à la iustification de Maximilien Robespierre adressée à Jérôme Pétion par Olympe de Gouges [Prognostic of Maximilien Robespierre, by an Amphibious Animal. A Precise Portrait of this Animal [preceded by] Response to Maximilien Robespierre's Justification]



[Le Jay] | [Paris 1792] | 12 x 19 cm | in original wrappers

First edition of an extraordinarily rare pamphlet addressed by Olympe de Gouges to Robespierre, predicting all the downward spirals of the Revolution one year before the Reign of Terror. She will be one of the many victims and the first female condemned for her writing. This brochure published in November 1792 is composed of two texts.

The Pronostic was originally a poster signed with a transparent anagram: Polyme. Olympe de Gouges placed it on walls in Paris and the Assemblée on the morning of 5 November 1792, just before Robespierre gave his defence speech. A week earlier, the Girondins, through Jean-Baptiste Louvet as intermediary accused Robespierre of being at the origin of the insurrection of 10 August 1792 and the September massacres which followed. Suspecting him of wanting to take the place of the deposed king ("I accuse you of having obviously been fuelled by supreme power"), Louvet asked for a commission of inquiry against Robespierre and a decree of accusation against Marat. These clumsy and unfounded accusations will not have the desired effect. Despite Gouges' posters, Maximilien's response earned him a triumph that will help to perfect his notoriety and his influence on the Assemblée Nationale. The following day Olympe de Gouges publishes this *Response to Maximilien Robespierre's Justification* and adds the *Pronostic* to it, of which she claims maternity: "It is I, I, Maximilien who is the author of your prognostic; I, I say, Olympe de Gouges, more man than woman".

Olympe de Gouges' texts were only published in a very small number of copies (after a letter in April 1792 to her publisher, the widow Duchêne, she planned a print of 50 copies for her works). Moreover, her political pamphlets and works were to a large extent destroyed after her execution, by order of the public prosecutor of the Revolutionary Tribunal. We have only identified four copies of this brochure in international institutions: Bibliothèque nationale de France, Bibliothèque municipale de Lyon, The Bancroft Library Berkeley, The Schwarzman Rare Books Collection in the New York Public Li-

The few prints having survived the destruction were assembled in made-up volumes in the 19th century. Today, they are the author's main bibliographic source. But contrary to what the very few bibliographies say, no collective edition of her works had been

produced before the 20th century. This bibliographic error originated in a 16page brochure published in 1793 by Le Jay entitled: Œuvres de la citoyenne de Gouges, en deux volumes, formant le recueil de ses ouvrages dramatiques et politiques. As Olivier Blanc writes: "At the end of 1792, ODG had planned to dedicate the next edition of her varied political writings to Philippe Capet, but she changed her mind after the vote on 21 January. Only the title page was preserved for the publication of a sixteen-page brochure, dated 1793, in which she distances herself from the ex-Duke of Orleans."

However from this auctorial intention, Olivier Blanc deduces the existence of a complete edition of Political works, of which he identifies only two copies in the Nantes and Lyon libraries. These two institutions (the only French libraries with the Bibliothèque Nationale de France to have several of Olympe's writings) however had no collective edition. They do have, on the other hand, the little brochure Œuvres en deux volumes printed by Le Jay. The possibility of a complete edition of the author's contemporary political works formulated by Blanc is based on records of the parliamentary archives. Shortly before being arrested, Olympe indeed offered

the Assemblée nationale all her works: "9 June 1793: Address of the citizen Olyme de Gouges, known for some posters and her play Dumouriez in Brussels, through which she pays tribute to the Convention for all her works in favour of the French Revolution. 'If the Assemblée of representatives is still pure, she says, it will see in my political life what my feelings are, and if the blood-thirsty tigers require victims, let them come, I offer myself to be the first..." (The convention, because of the few unsuitable expressions contained in this letter, moves to the order of the day.)) t. LXVI, p. 204).

As Olivier Blanc concluded, this address does not make reference to a publication but rather to a set of brochures printed successively by the pamphleteer and that she probably bound together herself.

We note the reluctance with which this precious gift is accepted. This indifference will tragically echo in this other note dated August 1st: "Letter from the citizen Olympe de Gouges, detained at the Abbaye, who writes to the Convention to be questioned by the committee who had her arrested. (The Convention transfers the request to the Sûreté générale committee.)"

The only old editions of de Gouges' pamphlets are the original posters and brochures.

Yet there are differences between the prints, the rarity of the copies has not allowed bibliographers to identify them. Thus, our copy has several notable variations with that of the Lyon library. Olympe de Gouges' signature is printed at the end of the first paragraph (addressed to Pétion) of the *Réponse*, instead of being at the end of the text.

More importantly, the end of the *Pronostic* is enriched with eleven additional lines printed at the foot of the page. However we note the same misprints and the same spelling errors on the two copies of the same composition. Only the pages where the signatures have been moved have been recomposed. It does not seem possible to establish with certainty a chronology between the two prints, which are, of course, from one continuous print run. The long note addressed directly to her enemies which concludes our copy, could have been deleted as a precaution during

printing, or on the contrary, added out of bravado by Olympe? It testifies to a courage and a power of unique character: "The cowardly assassins suggest that a feigned stupor took hold of my senses and that I could never be found at home. They had planned, therefore, to cut my throat. Indeed! I will rob them of this pleasure for as long as it is within my power not because, like those cowards, I fear death but because, in my turn, I want the pleasure of seeing them come to an end of their crimes. Meanwhile let them understand that I do not take flight; that I do not run away from their daggers. All I wish is to put the finishing touches to my Drama, deposit the manuscript into the bosom of the national Convention, and die blamelessly like Bayard, without fear."

This eminently expressive and prophetic note highlights the singularity of these ephemeral brochures, vital organs of the Revolution in progress and historic witnesses of one of the most important societal and political upheavals of the western world.

Likewise, the reverse chronological order of the two texts – the *Pronostic* composed on the 5th and the *Réponse* on the 6th – meets the needs of the revolutionary uproar: topicality takes precedence over causality. On 6 November 1792 the *Pronostic* written the day before is already ancient history. Its presence in the brochure, above all, allows a recontextualisation of the *Réponse* in which Olympe announces that she is the true author of the poster signed Polyme.

Yet this dual pamphleteer, both actor and witness of ongoing events, is part of a wider ambition than the audacious castigation of future crimes by Robespierre and his Comité de Salut Public (Public Safety Committee). It also allows Olympe to assert her place as a woman in the debates and history in the making.

The *Réponse* and the *Pronostic*, are indeed not simple accusations, however virulent they may be, against Robespierre ("each hair on your head carries a crime") and "the miserable Marat" who "shakes his pestilential papers, the firebrands of the furies", they are an affirmation of the legitimate speech of a woman in a Revolution of men ("I am useful to my country, you know it").

Although signed with a pseudonym The *Pronostic* is above all a self-portrait, as the title announces: *Prognostic of Maximilien Robespierre, by an Amphibious Animal. A Precise Portrait of this Animal.*

It is indeed a presentation of this woman "without equal" that opens the printed diatribe on blood red paper, posted in Paris and in the corridors of the Assemblée. A few hours before Robespierre's intervention, which she knows will be decisive for the rest of the Revolution, Olympe chooses to start with an apparent digression:

"I am an animal without equal: I am neither man nor woman. I have all the courage of one and sometimes the weaknesses of the other. I am filled with love for my neighbour and bear a grudge only against myself". This incipit which does not seem very feminist is in reality a powerful demand. By declaring her femininity from the first line (since no man would present himself like this), de Gouges takes the risk of discrediting her speech. "The animal without equal" that presents itself is indeed a woman in flesh but she also wants to be a man in rights. And the "weaknesses" of the woman that she bears are altruism and the rejection of ego as opposed to the destructive violence that Robespierre will soon orchestrate.

In this essential speech, which she took the trouble to publish as a brochure despite her poster failure, Olympe de Gouges stresses the need for the Revolution to consider the voice of women, as a necessary balance for the "courage" of men. Although the assumed violence of the "strongly worded expressions against Maximilien Robespierre" guaranteed him the virile consideration of his peers, Olympe defends above all a humanist and virtuous revolution. Thus she mixes in these two texts a call to the collective suicide of Robespierre and as well as hers "I suggest you take a bath in the Seine with me [...] we will attach cannon balls of sixteen or twenty-four to our feet; then, together, we will rush headlong into the flow" and a relentless defence of the physical integrity of her adversaries: "Robespierre, Marat, have disgraced themselves but their lives are sacred and, if they are truly guilty, it is only the Law that can decide their fate. The national convention must lead by example and stifle its own resentment as a sign of republican impartiality. In a word, it must punish all those who would incite the murder of these senseless agitators". Perfectly mastered and constant, contrary to the accusations of her despisers — contemporary and posthumous — Olympe de Gouges' philosophy, like her intellectual honesty, is entirely revealed in this double discourse which addresses all the major themes of her thoughts.

She mentions slavery:

"People of Paris [...] appreciate, therefore, that the title [of Republican] is enough to render you virtuous in a way that slaves never can be"

The Republic:

"...no more hope, wretched people, if you once sully the Republic! [...] The French Republic owes you its existence; defend your creation and be very wary of yielding, for one moment, to the instigations of criminals."

The monarchy:

"If I appeared to vote for monarchy it was because I believed it to be the form of government best suited to the French spirit. But can you bring yourself to deny that my principles are the less pure for that?"
"I will tell you more, to carry you to the heights of a great people, he who reigned from father to son, may merit death: but subsequent to his arrest it may appeal to your dignity to offer him clemency."

Robespierre:

"You may have served the Revolution, I would not deny it, but your excessive behaviour has wiped out, in all hearts, any gratitude." [...] Although your speeches are full of sophisms it cannot be denied that you possess a perfect understanding of revolutions and of the lives and habits of great conquerors; but for pity's sake, never compare yourself with the wise of any parts. [...] O Maximilien! Maximilien! You proclaim peace to all but you declare war on the human race"

Women:

"[you say that] You do not understand the despotism of opinion unless it be the absolute authority of truth. But, this authority is not personal to one man, it belongs to all who defend the principles of universal reason. You will at least agree with me that women are not excluded from it."

And her commitment:

"I know that you disapprove of cer-



tain strongly worded expressions targeting Maximilien Robespierre; it is one of those urges that I have never been able to contain when I believe the common good to be in danger. Yet, in the midst of such fiery ideas you will find the reverse; a charitable soul who would serve as a shield to the conspirators if the assassins' swords were turned against them. That is fundamental to my character, as everyone knows."

She was accused of being fickle and impetuous. In reality, she follows only one course of conduct inherited from the Enlightenment: that of an inclusive revolution. This inclusion concerns not only women but also all people in their diversity from slaves to the king himself. This attention to the rights of all is incompatible with violence, apart from personal and voluntary sacrifice that she offers at every moment: "I, I will admit, am a miser when it comes to the blood of my fellow citizens; but if it were to take only the shedding of my blood to save them then I would know how to spill it."

In Anne Verjus' interview on France Culture radio on 24 August 2021, Avoir raison avec... Olympe de Gouges, she refutes the term "exclusion" to describe the status of women during the Revolution because it implies a break with a previous state. Thus the Réponse and the Pronostic do not call for the recognition of women's rights but they are acts of a birth of these fundamental rights.

With this brochure she asserts herself as a political woman without waiting

for the approval of an assembly of men. Her revolutionary thinking gives her de facto the right to a political existence, as described in her Déclaration universelle des Droits de la Femme et de la Citoyenne. Moreover she established an exhaustive equality without consideration of gender, birth, wealth or skin colour. "Neither man, nor woman", Olympe is all men and all women. She wants to incarnate the universality of the Revolution, as she declares in her Pronostic: "In my discourse can be found all the virtues of equality: my physiognomy has all the traits of liberty; and my name has something of the celestial about it." This audacious self-portrait also prefigures the one that Delacroix will choose for his Liberté guidant le peuple, or the one which will be used to represent the very face of the Republic under the name "Marianne".

Olympe de Gouges, assassinated by the Revolutionaries, discredited by the historians of the Revolution, forgotten from the textbooks. She was however, the exact image that the Revolution will want to retain for itself.

Drowned under chauvinist power, Olympe de Gouges declares herself an "amphibious animal". Silenced, she writes, kept away, she displays herself, ignored, she publishes... Her very condemnation will echo the affirmation of her inalienable right: "Woman is entitled to mount the scaffold; she must be equally entitled to mount the rostrum".

\$ 10,000

22 Sigmund FREUD

Die Traumdeutung [The Interpretation of Dreams]

Franz Deuticke | Leipzig & Wien 1909 | 15.5 x 23 cm | Half Cloth

Second edition partly original, revised with a new and unpublished preface.

Binding in half black cloth, spine decorated with double gilt fillets, marbled paper plates, blueish marbled endpapers, marbled edges, contemporary binding.

Some minor foxing, library listing in ink on the upper left corner of the half-title page.

This great theoretical text, today considered to be one of the most important of psychoanalysis, includes every founding principle of the discipline (erotic nature of dreams, Oedipus complex and libido) and marks a considerable advance in the study and understanding of psychoneurosis.

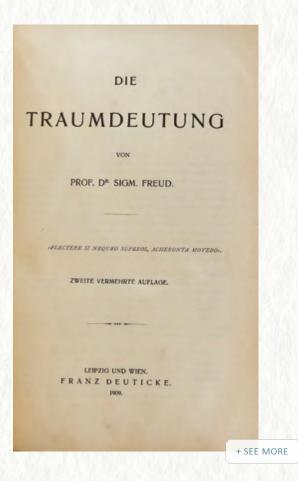
This work, today Freud's best-selling, had a total of eight successive versions all supervised by the author and still issued by the same publisher, between 1900 and 1930.

In 1899 the 600 copies of the very first version came off the presses; symbolically dated 1900, they took more than eight years to sell, the work being addressed primarily to specialists.

Ten years later, the Freudian work started to be recognised and the second edition had a slightly more ambitious but still modest circulation with 1050 copies. Freud's desire is now to move away from his original experience of self-analysis to reach a wider readership by offering a small inventory of typical dreams, offering, according to his own expression, an authentic "dictionary of symbols".

It is in this deeply reformed edition, that can therefore be considered a new first edition, that Freud adds the famous sentence summarising his psychoanalytical thesis: "The interpretation of dreams is the via regia to a knowledge of the unconscious element in our psychic life."

\$ 4,500



23 [Sigmund FREUD] Edmund ENGELMAN

Photographic portrait of Sigmund Freud, signed by the photographer Engelman

Shot May 1938 print ca 1980 | Cardboard: 31,8 x 39,5 cm / photo: 27,4 x 35,2 cm | one photo mounted on board

Original photographic portrait of Sigmund Freud, in silver print made later by Engelman from the original negative.

After the Night of Broken Glass, the young Jewish photographer Edmund Engelman (1907-2000) fled to the United States leaving behind his precious but compromising negatives of his clandestine photography. He did not recover them until after the Second World War, in 1952, from the psychoanalyst's daughter Anna Freud.

Handwritten inscription signed by photographer Edmund Engelman in the lower margin of the photograph: "à Nadine Nimier Cordialement Edmund Engelman" ("To Nadine Nimier Sincerely Edmund Engelman").

Nadine Nimier was the wife of the

writer Roger Nimier. She hosted "Les après-midi de France Culture", a show in which she received some well-known and highly respected psychoanalysts, namely Jacques Lacan and Françoise Dolto. It was on 20 January 1980 that she interviewed Edmund Engelman, then on a visit to Paris for the exhibition of his photographs at the Erval Gallery.

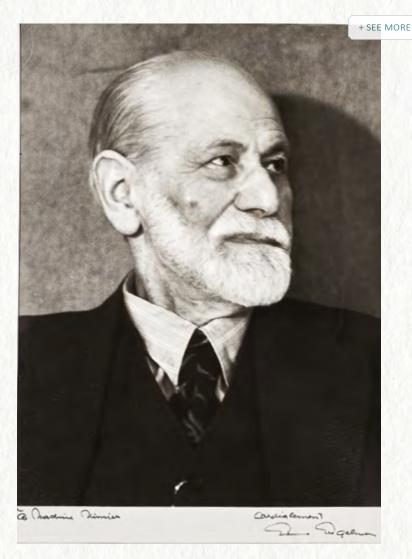
A beautiful portrait of the founder of psychoanalysis taken in May 1938, shortly before his departure from Vienna to London.

One hundred and six photographs were taken during Engelman's clandestine visit to Freud at 19 Berggasse in Vienna. Many of these photographs depicting the psychoanalyst's practice and art collection are known, but the artist only

took a few portraits of the master. This photographic session was carried out at the request of August Aichhorn and bears witness to the last moments of the birthplace of psychoanalysis, a discipline from this point forward banned by the Nazi regime:

"On Sunday 13 March, a meeting of the management committee of the Viennese Psychoanalytical Society took place and two decisions were taken: all members of the Society must leave the country as quickly as possible and the headquarters of the Society must be at the place where Freud will settle." ("August Aichhorn et la figure paternelle: fragments biographiques et cliniques" in Recherches en psychanalyse n° 1, 2004)

Edmund Engelman in his book entitled



La Maison de Freud Berggasse 19 Vienne published in 1979 recounts:

"I remember both my excitement and my fear, that rainy morning of May 1938, as I walked through the deserted streets of Vienna towards 19, Berggasse. I carried my cameras, tripod, lenses and film in a small suitcase that seemed to get heavier with each step. I was convinced that anyone who saw me would know that I was going to see Dr Sigmund Freud, to accomplish a mission that the Nazis would not have appreciated. [...] I was afraid that there was not enough light to photograph the interior of Freud's house. Using flash or spotlights was out of the question as the Gestapo kept the house under constant surveillance. This unique document on the place where Freud had lived and worked over the past forty years, would have to be executed without arousing the slightest suspicion.

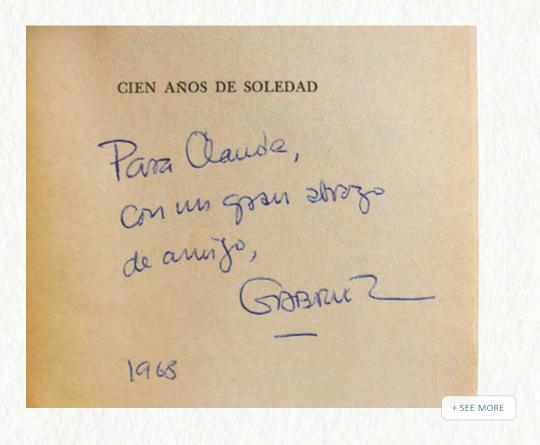
I feared for my own safety as for the

lives of the Freuds, and did not want to compromise myself by a misstep when they were so close to leaving Vienna safe and sound. [...] One weekend in 1933, at the summer residence of a friend, outside of the city, I had the pleasure of meeting a certain August Aichhorn who was closely interested in the highly controversial field of psychoanalysis and was, to my keen curiosity, a close friend of the famous professor Freud. [...] We quickly became good friends. [...] He confided to me that Freud, after a terrible harassment (raid of his house by the Nazis, detention of his daughter Anna), had finally received permission to leave for London, thanks to the intervention of senior figures and foreign diplomats. The Freuds, he told me, would set out within ten days. The famous apartment and its offices would be disrupted by the move and the departure of the owners. We agreed that it would be of the greatest interest to the history of psychoanalysis to undertake a precious and detailed testimony of the place where it had been born, so that, according to the courageous expression of Aichhorn, "it would be possible to erect a museum when the storm of the years is over. [...] Knowing my interest and my quality as a photographer, he asked me if I felt able to take photographs of Freud's house. I was enthusiastic. [...] Above all, I was eager to know Freud who had then entrenched himself in his private life and had little relationship with the outside world." (Engelman, La Maison de Freud Berggasse 19 Vienne, 1979) The photographer then explained that Freud, very weakened by illness, was supposed to be absent during the photography session, however, "The next day – the third day – while I was about to take some complementary photographs of the office (experiencing there for the first time a feeling of routine), I heard small rapid footsteps approaching. It was Freud. He had changed his usual routine unexpectedly and, returning to his work room, he found me there. We looked at each other with equal astonishment. I was confused and embarrassed. He seemed worried, but remained calm and placid. I simply did not know what to say so I remained silent. Fortunately, Aichhorn then appeared in the room and immediately gauged the situation. He explained to Freud the purpose of my work and introduced me. We shook hands, obviously relieved. [...] I asked him if I could photograph him. He kindly consented and asked me to continue my shooting as I pleased. [...] I even suggested, if it could be useful, and to avoid trouble or wasting time, to take the necessary photos for the passports. [...] Freud, at my request, looked slightly in profile, took off his glasses, and reacted with a smile to one of those remarks that photographers make while they prepare."

The photograph described by Engelman is without question the one we offer. Despite the very detailed description of this unusual photograph, it has not been preserved for the illustration of the book.

This very rare photographic portrait of the founder of psychoanalysis was taken a few days before his exile and revealing the stigma of a cancer that will be fatal to him.

It iss the only image of him revealing a smile.



24 Gabriel GARCÍA MÁRQUEZ

Cien Años de Soledad [One Hundred Years of Solitude]

Editorial Sudamericana | Buenos Aires 1967 | 13,5 x 20 cm | in original wrappers

Second edition only one month after the first edition.

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

Rare and precious autograph inscription signed by Gabriel García Márquez on his masterpiece to his friend and translator Claude Couffon: "Para Claude, con un gran abrazo de amigo, Gabriel 1968." "For Claude, with a big hug from your friend, Gabriel 1968." Claude Couffon, a specialist and translator of the major Spanish-speaking writers of the second half of the 20th century, translated *Chronicle of a death Foretold* a few years later.

On the last page, below the colophon, Gabriel García Márquez specified an address in Barcelona, that of his fa mous literary agent for Spain: "c/o Agencia Carmen Ballcells Urgel 241, Barcelona, 11."

Rightly considered as one of the most important works op the Spanish language, the novel by García Márquez, however, had difficult beginnings after a first refusal by the avant-garde Barcelona publisher Seix Barral who considered that: "This novel will not be successful [...], this novel is useless."

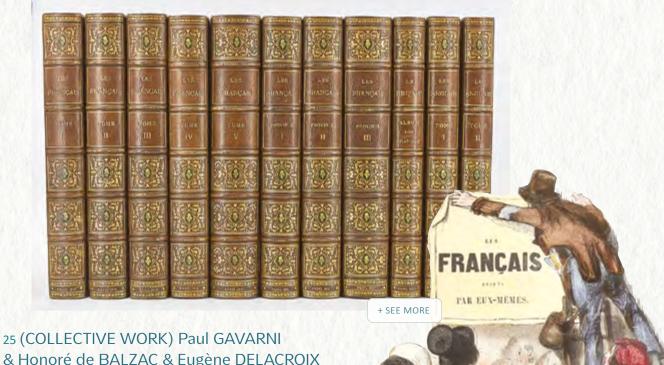
García Márquez sent it from Mexico to the Argentinian publisher Francisco Porrúa who immediately perceived the power of this unknown Colombian writer: "It wasn't a question of getting to the end to find out if the novel could be published. The publication was already decided from the first line, in the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

have understood: that it was an exceptional work."

Finished printing in May 1967, One Hundred Years of Solitude appeared in bookshops in June with 8,000 copies selling out in a few days. The second print on 30 June will have the same success, as will the editions that follow week after week. More than half a million copies were sold in three years.

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

\$ 15,000



& Honoré de BALZAC & Eugène DELACROIX & Honoré DAUMIER

Les Français peints par eux-mêmes. Encyclopédie morale du dix-neuvième siècle -Le Prisme [with] Les Anglais peints par eux-mêmes [The French painted by themselves

- The English painted by themselves]

LÉON CURMER | PARIS 1840-1842 | 18 x 26,5 cm 11 VOLUMES IN HALF MOROCCO

First edition, one of the grand papier (deluxe) copies with two states of the illustrations for the 8 volumes of Les Français peints par eux-mêmes: one in black on tinted paper, and one enhanced by hand using the so-called "coloris gommé" technique with watercolour and varnish on white paper. Les Anglais peints par eux-mêmes includes the engravings in black. No deluxe copies in colour have been made for this rare set of Les Français.

Bound in half brown morocco, spine in five compartments enhanced with stipple engraving and double gilt panels richly decorated with gilt floral motifs framing a mosaic medallion of green morocco with a gilt rose stamped in the center, cartouches at the top decorated with a gilt garland framing the place and publication date, some light minor rubbing on some compartments, gilt fillets on the marbled paper boards, comb-patterned endpapers, top edges gilt. **Elegant late nineteenth** century bindings signed Durvand-Thiret.

Complete with all engravings along with added engravings, i.e. 930 engravings including 415 in colour. Title pages dated 1841 for all volumes of Les Français except for volume 5 of Les Parisiens and volume 3 of La Province dated 1842. Les Français peints par eux-mêmes has 415 engravings in black (including that of Napoleon on horseback) instead of the 405 announced and 415 in colour including a double page map of France in volume III of the Province. The English volume illustrated by Kenny Meadous is complete with 100 plates in black.

This unique set contains in total almost a thousand black and coloured engravings and more than 1500 in-text illustrations.

Famous gallery of woodcut portraits depicting the social classes of the 19th century by the greatest artists of the time: Gavarni, Daumier, Delacroix, Grandville, Johannot, Bellangé, Charlet, Daubigny, etc... The portraits are all accompanied by original texts from the most famous Romantic authors, including: Balzac, Nodier, Gautier, Nerval, Gozlan, Janin, Karr, etc...

Scarce foxing affecting mainly the Prism and the Anglais.

The texts and illustrations of the book paint a lively picture of inhabitants and their trade in metropolitan France and its colonies. It sets the tone for panoramic literature - a new genre coined

by Walter Benjamin in Charles Baudelaire. A lyric poet at the height of capitalism. In addition to these portraits of the Français, "the contribution of a whole areopagus of great and small authors and illustrators" (S. Le Men, "La 'littérature panoramique' dans la genèse de la Comédie Humaine: Balzac et Les Français peints par eux-mêmes", L'Année balzacienne 2002/1 (No. 3) CAIRN) includes some of the most renowned authors and cartoonists of the time, each of whom made an original creation for the project.

This protean fresco was directed by editor Léon Curmer, already known for the publishing success of Paul et Virginie between 1836 and 1838. Curmer is represented here by an article, "L'éditeur" in volume IV written by Elias Regnault. The latter takes example in Louis-Sebastien Mercier's Tableau de Paris, published in 1781, whose vision is even further extended by the representation of French provinces in Les Français. Thanks to Curmer the work finds an even deeper meaning: "the editor has widened his frame, and instead of letting a few fleeting portraits get lost in the immense daily whirlwind that engulfs all things, he has sought to bring together the most salient physiognomies of that time." (S. Le Men, Ibid.) Curmer selected the authors and illustrators closest to the ones they depict: "It is therefore a question of calling upon authors and illustrators who are well selected according to the 'types' they will have to portray." (S. Le Men,

Les Français was published in fascicules — a common format at the time, allowing for a greater investment by the public whose opinion and subscription would count for the orientation of future articles. Readers were called upon to contribute, as shown by the "Correspondance des Français" preserved in our copy of Prisme, where the editor responds to readers' suggestions for articles: "Le Coiffeur [hairdresser] de M. Paul Tén... is a most spiritual article. We regret that the Coiffeur type having already been published we cannot accept it." (Prisme, Issue 84)

The book is lavishly illustrated in the text with vignettes and culs-de-lampe, but it is above all the full-page figure in a land-scape opposite the page of the text (so-called "types") which constitute a novelty in the history of the illustrated book.



These portrayals in traditional settings and various occupations are close to the science of physiology popular at the time. Studying social groups, it aims to determine a representation of an individual who would be the prime example of his group, inevitably leading to a form of caricature.

This "project of a moral encyclopaedia which summarises the whole of society" (Léon Curmer) is the accomplished testimony of an era. Curmer's contemporaries found in the work "a sort of collective self-portrait in which "Paris" and "the provinces" follow one another, and in which each group will be able to recognise itself in one issue or another. (Ségolène Le Men, *Ibid.*). From

its conception its main objective was to capture a fleeting present that lives according to the Baudelairian fashion, in order to "make a portrait of contemporary manners, amusing for the present, instructive for the future." (Ségolène Le Men, *Ibid*.)

An important and rare copy of a masterpiece of the romantic illustrated book. A deluxe edition with *Le Prisme* with the addition of *Les Anglais peints par eux-mêmes* set in perfect uniform and mosaic bindings signed Durvand Thivet.

\$ 10,000

26 Paul GAVARNI

Petits jeux de société [with] Des phrases [with] Les Rêves

CABOCHE | GRÉGOIRE ET CIE & AUBERT ET CIE Paris [1837-1838] | 1839 et 1839) | 24 x 34 cm 3 SETS OF LITHOGRAPHS BOUND TOGETHER IN HALF CLOTH

Three full series of original lithographs enhanced by hand with colour and varnish, first printing.

The 16 engravings are preceded with a unique green cover indicating "Album comique par Gavarni":

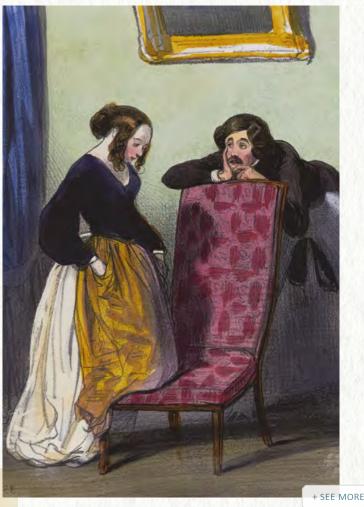
- Petits jeux de société (1837-1838): six lithographs published by Caboche, Grégoire et Cie for Le Charivari.
- Des phrases (1839): four lithographs published by Aubert et Cie for La Caricature.
- Les Rêves (1839): six lithographs published by Aubert et Cie for Le Figaro.

Bradel binding in half grey cloth, spine decorated with a title label in black morocco, marbled paper boards, the first bearing a blue title label framed with triple gilt fillets in its centre. Some rubbing on the spine end, bottom of the covers and on the corners as well as on the label margins. Scattered foxing.

Provenance: Cabinet du Baron de Fleury with its ex-libris glued to the first pastedown endpaper.

\$4,800





27 Paul GAVARNI

Fourberies de femmes

AUBERT ET C^{IE} | PARIS [1840] | 27 x 34 cm 52 LITHOGRAPHS BOUND TOGETHER IN HALF SHAGREEN

Full sets of 52 original lithographs enhanced by hand with colour and varnish, first printing. These engravings were initially published in La Caricature.

Contemporary binding in half brown shagreen, spine lightly faded and decorated with gilt fillets and fleurons, black morocco library label at the foot, glued paper endpapers, the first with a title label framed with a double gilt fillet, caillouté marbled endpapers. Upper corners lightly damaged, margins and spine ends a little rubbed.

Some discreet foxing mainly on the first board. A worm hole filled with a piece of paper on the lower margin of the twenty-first print. Plate 38 is little shorter than the others on the external margin.

\$ 7,800

28 Paul GAVARNI

Clichy

Aubert & $C^{\text{\tiny E}}$ | Paris [1840-1841] | 25,5 x 34,5 cm | 21 lithographs bound together in half cloth

Full set of 21 original lithographs enhanced by hand with colour and varnish, all in first printing and second state. These engravings were initially published in *Le Charivari* with the exception of the nineteenth which was produced for *La Caricature*.

The engravings, all mounted on guards, are preceded by a yellow cover with some marks and indicating "Clichy – Album parGavarni".

Bradel binding in half green cloth, spine decorated with a title label in brown morocco slightly detached in the margins, marbled paper boards, the first bearing a black title label framed with triple gilt fillets in its centre.

A small tear skilfully restored in the lower margin of the second board (a little shorter than the others); a small

corner piece missing from the fourth board.

Provenance: Paul Gavault's library with his ex-libris glued to the first pastedown endpaper.

\$ 4,000





Par Gayarin

Chez Bauger line du Croissant, 10

Juny & Summer &

. -Vous reverrai-je? - Allons!.. Oui,-Ou? - Ici - Quand? - Demain, mais partez vite! - Ange!.. un mot encore: vous êtes mariee? - Parbleu!

29 André GIDE & Marc ALLÉGRET

Voyage au Congo suivi de Retour du Tchad

NRF | Paris 1929 | 25,5 x 33,5 cm | full calf & custom slipcase

First collective edition of two journeys in Africa by André Gide published successively in 1927 and 1928. First and luxury edition illustrated with 64 original photographs by Marc Allégret printed in sepia and four cards. One of 28 numbered copies on imperial Japan paper, the tirage de tête.

Our copy includes the 1928 colophon specific to the copies of the very first print on Japan and which will be corrected in the copies on Arches (*Bibliographie des écrits d'André Gide*, Arnold Naville).

The high ink absorption quality of Japan paper and its affinity with colour make it the ideal medium for Marc Allégret's famous sepia heliographed photographs. Binding lined with rods in white aniline calf, decoration painted in ink with shades of green, yellow and red, colours of the Republic of the Congo-Brazzaville flag, gilt titanium rods, decoration continuing edge-to-edge on the liners, loose

endpapers on Japanese paper dyed with Kakishibu by the binder. Title lengthwise on the spine. Rigid decorated chemise, titled on the spine, matching custom slipcase.

Binding signed by Julie
Auzillon, gilt film title
by Geneviève Quarré
de Boiry and yellow
gold gilt top edge by
Jean-Luc Bongrain.
(2022)

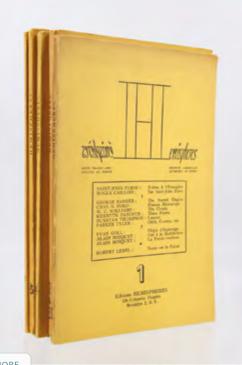
Very scarce tirage de tête on Japan paper of this masterpiece book of photographs and the first account of travel to

these very remote territories of central Africa by an intellectual, and outspoken critic of colonialism.

+ SEE MORE

Unique copy set in a stunning art binding, in the colours of the Republic of Congo-Brazzaville.

\$ 25,000



30 (COLLECTIVE WORK) Ivan GOLL & André BRETON & Henry MILLER & Kurt SELIGMANN & Aimé CÉSAIRE *illustrated by* Yves TANGUY & Wifredo LAM & André MASSON & George BARKER

Hémisphères – Revue franco-américaine de poésie Complete collection #1 to #6

ÉDITIONS HÉMISPHÈRES | New York Summer 1943-1945 15,5 x 24 cm | 6 issues in original wrappers in 5 volumes

First edition of this magazine led by Ivan Goll, uniting French surrealists then in exile in the United States with their American peers.

Several contributions including those from Saint-John Perse, Roger Caillois, William Carlos Williams, Alain Bosquet, Ivan Goll, André Breton, Aimé Césaire, André Masson, Henry Miller, Kurt Seligmann, Denis de Rougemont, Julien Gracq, Eugène Guillevic, Robert Lebel...

Illustrations by George Barker, André Masson, Wifredo Lam, Yves Tanguy. Pleasant and rare collection despite a small piece missing at the foot of the spine on the double issue 2 & 3.

Complete collection in 6 issues and 5 deliveries (numbers 2 & 3 being double) of this important magazine that offers a panorama of the Surrealist movement in exile and provides an insight into the influence of the contributors on the New York art scene.



31 HOKUSAI KATSUSHIKA

Zen Hokusai Fuji shôkei [Views of Mount Fuji]

ÔKURA MAGOBEI | TOKYO 1889 OBAN (252 CM X 18,5) FOLDING BOOK (*ORIHON*)

Twelve views of Mount Fuji on double page extracts from the famous *Trente-six vues du mont Fuji*. The set forms an accordion measuring 18,5 by 252 cm. The series of 36 prints of views of Mount Fuji was published in 1831. The plates are mostly signed Zen Hokusai Litsu, the name the artist used around 1820.

Folding book (*Orihon*), without stitching, the two coverboards are glued against the first and last print. Gauffered beige cover with a view of Mount Fuji by Hokusai. Marks on the upper board, small white stains on five centimeters. Title label on fabric. An inventory label glued to the top left of the first board. Ex-libris written in ink "Ch. David" at



the top of the second board.

The Trente-six vues du Mont Fuji place the master at the top of his art. The mythical volcano was long celebrated, in legends, literature and painting; the painter takes a well-known theme, and transforms it in completely new ways. Shown from multiple view points, in different lights, enhanced by ingen-

ious framing and placing Mount Fuji at the centre of everyday Japanese life, the image of the volcano never repeats itself. Through the use of colour, Hokusai invents a new form of perspective, never seen before.

A rare and precious copy.

\$ 3,500



32 Alexandre IACOVLEFF & Serge ELISSÉEFF

Le Théâtre japonais (Kabuki)

JACQUES DE BRUNHOFF CHEZ JULES MEYNIAL PARIS 1933 | 28,5 x 38,5 cm | IN ORIGINAL WRAPPERS

First edition printed in 500 numbered copies on Arches paper, the only issue, our copy unjustified.

Illustrated with 32 superb colour plates and 48 in-text black and white illustrations.

Serge Elisséeff, a great orientalist of Russian origin, established in Paris in the 1920s and then in the United States, was the first director of the Yenching-Institut at Harvard. He will then become famous by developing, during the Second World War, a rapid teaching of Japanese and Chinese for the armies sent to the Pacific.

Superb and rare copy free from foxing of the most beautiful illustrated book on Kabuki.

\$4,500

+ SEE MORE



33 Wassily KANDINSKY & Rudolf BLUMNER Alexander ARCHIPENKO & Franz MARC Marc CHAGALL & Paul KLEE Fernand LÉGER & Johannes MOLZAHN Jacoba van HEEMSKERCK *inventor* Nell WALDEN & Rudolf BAUER Albert GLEIZES & Reinhard GOERING

Sturm livre d'images N° V : Les Peintres expressionnistes

JACQUES POVOLOZKY & C[®] & DER STURM | PARIS & BERLIN [CA 1915] | 25 x 34.5 cm | LOOSE LEAVES BOUND WITH TWO STRINGS

Very rare first issue of this periodical, the mouthpiece of German Expressionism founded by Herwarth Walden in 1910.

Text by Rudolf Blümmer.

One tear at the bottom of the spine, another at the head, pale angular damp stain on the marginally discoloured

covers, the text sheet tends to come apart. A fragile set held together by two strings.

Illustrated catalogue of 15 colour reproductions of artworks, laid on thick black paper by Marc Chagall (3 works), Wassily Kandinsky (2), Alexander Archipen

ko (1), Rudolf Bauer (1), Albert Gleizes (1), Reinhard Goering (1), Jacoba von Heemskerck (1), Paul Klee (1), Fernand Léger (1), Franz Marc (1), Johannes Molzahn (1) and Nell Walden (1).

\$4,500

34 Antonio & José MACHADO

La Guerra

ESPASA-CALPE SA | MADRID 1937 | 18 x 25,5 cm | IN ORIGINAL WRAPPERS

First edition of the utmost rarity for which no deluxe copies were ever issued. Final literary work by Antonio Machado, a masterful memoir of historical and testimonial commitment. Slightly warped spine, minor stains in the margins not affecting the text. Date and initials in mauve pencil on the upper part of the half-title page. Illustrated with drawings by his brother José, this final collection of poems originally published in Spanish Republican papers between August 1936 and May

1937 includes the poem on the execution of fellow writer Garcia Lorca "El crimen fue en Granada" as well as the famous "Discurso a las Juventudes socialistas".

A very significant and rare wartime book by Antonio Machado written during the Spanish Civil War shortly before his death in exile. Banned during the Francoist Dictatorship.

\$ 3,000



+ SEE MORE

35 MAN RAY & Philippe SOUPAULT & E. L. T. MESENS

Garage



ÉDITIONS MUSIC | BRUXELLES 1921 | 26,9 x 34,9 cm | ONE DOUBLE LEAF

First edition printed with 500 copies and published in 1926 of this poem by Philippe Soupault set to music by E. L. T. Mesens. Cover designed by Man Ray and produced by Marcel Baugniet.

A very beautiful and rare copy perfectly preserved.

In 1921, Mesens met Erik Satie who introduced him to Man Ray and Brâncusi. Seduced by Dadaism, he went the following year to Paris where he met Philippe Soupault, then Louis Aragon, André Breton and Paul Éluard. Alongside Paul Nougé, Marcel Lecomte, Camille Goemans and Magritte, he founded the Belgian surrealist group.

36 Robert de MONTESQUIOU

Unpublished autograph manuscript of Le Dernier Pli des neuf voiles a true poetic testament

[1892-1920] | 620 LOOSE LEAVES UNDER THREE CUSTOM SLIPCASES

A priceless poetic testament from Marcel Proust's mentor, hidden away and out of sight since the death of the author.

The set of largely unpublished autograph poems by Robert de Montesquiou-Fezensac is brought together by the Count in a collection entitled *Le Dernier Pli des neuf voiles*, whose composition extends from his very first collection (*Les Chauves-Souris*, 1892) to his last trilogy (*Offrandes*, 1915).

Set of 620 autograph leaves. 532 unpublished, first draught, handwritten on the recto and numbered in pencil, preserved in 3 chemises in half red contemporary morocco, red morocco labels with gilt author and title; the poems are then placed in the chemises with a handwritten title and a number for publication. According to a note from the author, "the differences in ink have no meaning, mere change of copy". Rare pages from the hand of his secretary Henri Pinard: p. 20 of "Huitième voile" and p. 29 of "Neuvième voile". 23 pages present the printed or typewritten texts of the poems and are enriched with Montesquiou's handwritten corrections.

A set of printed proofs are found at the top of the first chemise, as well as a pencil tracing after Aubrey Beardsley drawn by the author and accompanied by his handwritten indications.

Sublime ode to dandyism, to homosexuality and beauty, this worldly and poetic promenade by Montesquiou embarks the reader into the decadent, fin-de-siècle Paris described in In Search of Lost Time by his friend Marcel Proust. Imbued with his legendary enthusiasm for pictorial, decorative, theatrical and floral art, the collection also delivers hundreds of mournful verses after the disappearance of Montesquiou's lover Gabriel Yturri.

Thanks to this collection of poems by Robert de Montesquiou-Fezensac, all of which had been lost since 1986, it is now possible to complete the rehabilitation of the aristocratic poet who has long embodied and shaped the Parisian spirit. In May 1920, Montesquiou left handwritten instructions for the posthumous publication of the collection, initially announced in two volumes, and never produced. On his death a year later, the poems were bequeathed to his secretary Henri Pinard, who in turn sold them on an unknown date. Auctioned on 24 November 1986, they were mentioned in the LoWire-Litterature colloquium in 1989.

This considerable manuscript by Montesquiou forms a veritable "home of poetry" like his famous aesthetic apartments described by Huysmans. The series of *Voiles* contain dozens of unpublished poems written in parallel with his previous collections. The author himself indicated the kinship of each "voile" with a published set of poems, announcing here the total completion of his work by the addition of poems which still lay dormant in his papers.

The three thick chemises contain rare and curious treasures, sometimes drawn on colored sheets, often pasted on larger sheets, rigorously ordered while awaiting their publication. The poems are written without crossings-out, they are fluid, with rounded and precious handwriting, and stand alongside other first-draught manuscripts: redactions and corrections also bear witness to the work in progress on the new poems; they were applied in the printed proofs of the work, present at the top of the manuscript's first chemise. Some poems are taken as they are from collections already published but are slightly modified, according to the explanations given by the author. Montesquiou also adds some handwritten notes detailing his intentions. The manuscript contains a poetic anthology of sacred art, of extremely rare flowers and of antique furniture adorning his famous Parisian apartments "around which so many legends were built" (Jacques Saint-Cère) which fuelled the personalities of Des Esseintes, Baron Charlus, Dorian Gray and the vain peacock in Edmond Rostand's Chantecler. Moreover, Montesquiou was overwhelmed by the features of these famous fictional ghosts, of which he was the common denominator and the original matrix. The tastes that forged these characters, pushing refinement to excess are however never far away: porcelain from Saxony, Chinese cups, Empire furniture...a real museum on paper is built over the course of the verses, fortifying the interiors so celebrated by the Count:

When I touched a lacquer,
An ivory, an object which seduces the

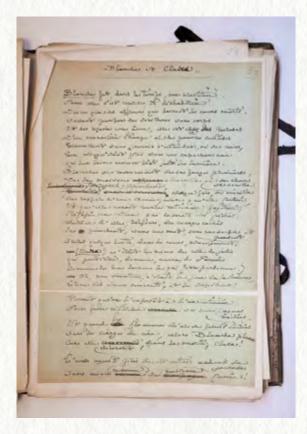
An ivory, an object which seduces the [eye,

And crystal clear or opaque alabaster I felt myself brush against the gentle [touch of art

The Voiles of the manuscript collection are packed with Orientalist and Symbolist poems where we meet the paintings of Gustave Moreau, the Ecstasy of Saint Teresa by Bernini which "shivers with love" or Saint Sebastian, fetish martyr of Uranism, pierced by the arrows of love and desire. We also find the manuscripts of his curious floral and scented inscriptions on coloured papers, in the purest spirit of Des Esseintes, the main character of À rebours, assembled in the Commentaire descriptif d'une collection d'obiets de parfumerie. This highly scientific title refers to poetic impressions born of olfactory experiences: "The subtle casseroles / Where the last sigh sleeps / Of the death of the violets / In the remains of elixir". The recurrence of Latin titles also recalls the library of his Huysmans alter ego, a great bibliomaniac like Montesquiou.

In the privacy of Montesquiou's idyll, the manuscript contains the poet's ultimate homage to his lover. Presented here in its final state, his collection in memory of "his faithful Yturri" entitled *Le Chancelier de Fleurs* is completed thanks to seventy unpublished poems about his companion. The flamboyant and skittish Argentine, nine years younger then him, whom the poet ennobled "don Gabriel de Yturri", shared his life for twenty years. The latter died of diabetes in 1905, only

de le pretre a fini son office viene sur l'autel alin d'y r el émiette du pain à chauter d do li de les oses: le Mystère correspond vent pour sujet; le Nocture "dont il reprégenté le thème; f cours du Réver, le concept de



two months before Marcel Proust's mother. The sensitivity of the two lovers had brought them ever closer to themselves and distant from others, taking pleasure in artistic preciousness treasuring the love of Beauty and the trinket of which these poems are the sensational testimony:

Yet you are there on this sensitive [paper,

Like my heart. Us both we are proud [of us

Him, for keeping your image visible, Me, to make last what is left of you ("Premier voile")

The Montesquiou-Yturri union is so consolidated that doubt lingered for a long time over the true author of the verses published in the name of the Count. Montesquiou does not hesitate to make facetious references to his homosexual attraction which he condemns – at least hypocritically – among his contemporaries and his predecessors, notably in a sonnet about Philippe d'Orléans installing a lascivious statue of Antinoüs and Hadrian:

Leaning against each other, they are standing and naked

Their softness unites them, but their type contracted [...]

Alone, the literate passer-by knows what defames them

And that, for his guidance, put them

in this place Sir brother of the King, who does not like Lady?! ("Sixième voile")

Upon Yturri's death, an inconsolable Montesquiou published Le Chancelier, a poetic and biographical collection in honor of this beloved messenger who carried the famous bouquets that the poet offered to his relatives. Their stormy and passionate relationship transpires from these macabre lines with desperate accents, unveiled after Montesquiou's own disappearance:

> You, who preceded me yesterday into the grave. You have in this, which is not offered to me. Already day is falling.

Already day is falling, evening is drawing, the night falls. And I remain alone,

like the iron ring."

With the publication of Dernier Pli des neuf voiles, Montesquiou hoped for the posthumous triumph of his poetic works, while his memoirs - which themselves were published - would ensure his fame as a chronicler of his time. Jealous of his protégé Marcel Proust now crowned with glory and honour, Montesquiou bitterly remembers the times when his young disciple was initiated into the mysteries of high society with him and sharpened his literary aspirations. In 1905 both men blame the death of a cherished mother and an irreplaceable companion, which brings them closer together. Subsequently. Proust famously sacrificed his friendship with the Count for his "Grand Œuvre", exposing without pity his weaknesses through the Baron Charlus, in which Montesquiou easily recognised himself despite the writer's denials. Both their capricious characters and Proust's seclusion got the better of this fraternal friendship which nevertheless greatly influenced the style and substance of In Search of Lost Time.

After his disappointments with literary writers, Montesquiou is more lenient with the poets and in particular

the fickle D'Annunzio with whom he had troubled relationships, and also Paul Verlaine with whom he was close during the last years of the author of *Poèmes saturniens*. In a typescript version with handwritten corrections of "Sonnet anniversaire", marking the 25th anniversary of the death of the celestial tramp, he mentions his destructive and paroxysmic relationship with Rimbaud:

This chance has led you into sad [twists and turns; Some were cruel, though being ten[der; The others were beautiful, though [being bitter]

The manuscript collection also contains tributes to artistic icons of the Tout-Paris, the actors Charles Le Bagy, Ida Rubinstein, Réjane, but above all Sarah Bernhardt. Montesquiou's corpus is here enriched by two previously unknown poems dedicated to the actress.

Close to the circle of "inverts", Montesquiou also multiplies the poetic offerings to his muses with lesbian leanings. The "Premier voile" of the manuscript contains the very first yet unpublished poem dedicated to the poet Lucie Delarue-Mardrus, lover of Natalie Clifford Barney, who famously rejected young Philippe Pétain. She was a rival of Anna de Noailles in the affections of Montesquiou who also devotes a poem de Noailles. Oscillating between admiration and hatred of the female sex, we find sonnets dedicated to the great personalities who surrounded them such as the Marquise of Casa-Fuerte, Mme Edmond Rostand, Princess Bibesco, Countess Piccolomini, but also cruel verses on the famous courtesans, the Pompadour ("She is dreadful at the same time as exquisite", ("Deuxième voile"), or the Païva "the beautiful Jewess who seizes Paris / For there make a grim choice of husband" ("Deuxième voile").

The "Lord of Hydrangeas", signs here his farewell through hundreds of unpublished pages and unveils a piece of his still unexplored poetic home. His fictional character has long overshadowed his capacity as an author, which finds its rightful place in this exceptional collection that has been lost for a century.

37 Bernard de MONTFAUCON

Les Monumens de la monarchie françoise qui comprennent l'histoire de France, avec les figures de chaque règne que l'injure des tems a épargnées

Julien-Michel Gandouin & Pierre-François Giffart in Paris 1729-1733 \mid 5 volumes folio (30 x 44 cm) contemporary full calf

First edition of *Monuments de la monarchie françoise* by Bernard de Montfaucon, comprising 5 in-folio volumes complete with their insert plates (see Cohen 731-732).

The illustration, as remarkable as it is abundant, is composed of 306 etched plates, including 113 double folding pages, an equestrian portrait of Louis XV in the first volume by C. Mathey, an ornamental copper headpiece with the King's coat of arms, 6 wood-engraved title vignettes, 6 copper engraved historical ornamental headpieces, wood-engraved ornamental headpieces and culs-de-lampe. With contents table and index.

Full contemporary calf binding, spine in six compartments, red morocco title piece and green morocco volume labels, panels between the compartments richly decorated with gilt fleurons, double blind tooling on the plates, gilt roll tooling on the leading edges, chaffed patches and small pieces missing due to worming on the plates, spine-ends, corners and leading edges. Occasional worming in the margins without loss of text. Marbled endpapers repaired in the margins.

Founding work on medieval museography, the monumental and undeniably prolific undertaking on monuments and objects of the Middle Ages constitutes a true imaginary museum of the origins of the French nation. Despite his shared opinion on the medieval period, which he himself described as "coarse times", Bernard de Montfaucon (1655-1741), a Benedictine monk of the Saint-Maur congregation, was among the first to take interest in the "centuries of barbarism" and to become aware of the gradual disappearance of a national heritage that is indispensable for the understanding of French history.

rchie françoise de France, règne que es

François Giffart (10 (30 x 44 cm))

A U R O I
Le fiel ton de un Ouerge of au engagement par l'Astron de la didure (10 cm)

Thanks to the support of the Mauritian network scattered throughout France and to the methodological and scientific rigour of these scholars, Montfaucon constitutes a chronological repertoire of images reproducing French sculptures, works of art, seals, illuminations or monuments. Among the most notable are the 15 plates reproducing the Bayeux tapestry for the first time. Each image is accompanied with its description and a text giving the history of each reign. Bernard de Montfaucon thus explains the fabric of history through the prism of pieces of art. He justifies his historical bias in his preface: "I do not claim to give the history of France in its entirety: but it will be more detailed than all the summaries, and it will have this advantage over the others, that it represents a very large number of figures taken from the originals of the times".

Provenance: Count Seguin de Broin's printed with his ex-libris on the pastedown endpapers on some of the vol-

umes (gules coat of arms with a passing gold adder, an azure chief with three sil-

ver stars), etched by Louis Gabriel Monnier in 1764.

These are in all likelihood the arms of Edme Seguin de Broin (1695-1783), successively Receiver of taxes of the bailiwick of Nuits, Receiver of spices at the Dijon Chamber of Accounts, Secretary to the King at the Dijon Parliament, and Lord of Broin and Bonnencontre, at the origin of the Seguin de Broin dynasty, in Dijon.

Ex-libris printed with the arms of the Baron de Nervo on the paste-down endpapers of the volumes. This precious library, formed by Admiral Olympe-Christophe, first Baron de Nervo (1765-1835), was later greatly enriched by his great-grandson, the bibliophile Jean de Nervo (1881-1934), who gathered in his château de Montmarie, in Auvergne, a collection of 20,000 volumes.

\$ 6,000

38-40 Mucha in L'Estampe moderne

A magnificent monthly French publication that appeared between May 1897 and April 1899, *L'Estampe moderne* comprised unpublished chromolithographs that, unlike those in other magazines like *Les Maîtres de l'affiche* and as is stipulated on the guard sheets, were specially made by each artist for the magazine. There are thus 100 prints that appeared in total, covering the major artistic trends of the late 19th Century: Symbolism, Art Nouveau, the Pre-Raphaelites, Orientalists and the Belle Époque. Each fascicle of four prints was printed in 2,000 copies and sold for 3.50F, with 100 on Japan paper sold at 10F. Henri Piazza also planned a very luxurious secret printing of 50 copies on Japan paper with wide margins and 50 in black and white on China paper at the considerable price of 30F.



This well-sized print is superbly printed in colors on the most prestigious of papers: Japan. Thick, creamy, satin and with a nice sheen, it contributes to making each page a work of art in itself. Its absorptive qualities for ink and its affinity for colors make it the ideal support for these lovely lithographs.

The interest of French collectors for artistic posters grew from the beginning of the 1890s. Octave Uzanne invented a term for this growing interest: affichomanie, or poster mania. The poster, originally not rare and posted up in the streets of the capital, thus became a work of art and its ephemeral background became precious and essential for conservation.

Piazza decided to extract the poster from its advertising role and to elevate it to a form of art, similarly to luxury illustrated artists' books. He thus put together a prestigious collection of entirely original works by the most fashionable European artists of the age: Georges de Feure, Eugène Grasset, Henri Detouche, Emile Berchmans, Louis Rhead, Gaston de Latenay, Lucien Lévy-Dhurmer, Gustave-Max Stevens, Charles Doudelet, Hans Christiansen, Henri Fantin-Latour, Steinlen, Ibels, Engels, Willette, Henri Meunier, Evenepoël, Bellery-Desfontaines, Charles Léandre, etc.

e also included in this project a Czech artist freshly arrived in Paris, Alfonse Mucha "who has only recently become active in France but who has immediately carved out for himself the affection of the public. Like in his posters, which everyone knows and covets, he shows us here the varied resources of his multifaceted talents as



accomplished draughstman, decorator and colourist" (from the notes printed on the guard for Salomé). The two first special numbers of the review were in fact dedicated to him, and were given to "all the subscribers for all twelve annual numbers of *L'Estampe moderne*" as well as the famous illustration of the covers.

38 Alfons MUCHA

"Salomé" – Original lithograph on Japan paper – L'Estampe Moderne

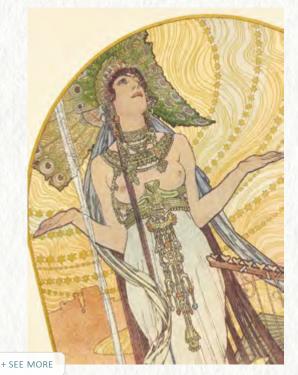
L'ESTAMPE MODERNE, IMPRIMERIE CHAMPENOISE FOR MASSON & PIAZZA | PARIS [JUNE 1897] | SUBJECT: 23,5 x 33 cm PLATE: 40.8 x 55 cm | ONE LEAF AND ONE GUARD

Rare color lithograph heightened in gold by Alphonse Mucha for L'Estampe Moderne, series number 2, published in June 1897.

One of 50 grand luxe proofs printed on Japan paper with wide margins, signed by the artist in the stone, publisher's embossed stamp showing a child in profile to lower margin, numbered stamp of the de luxe printing to verso, upper margin of proof slightly sunned; the print itself preceded by a silk paper guard with the name of the artist, the title of the work and an introduction to the work as well as a blank guard leaf.

A fine signed plate by the master of Art nouveau.

\$ 5,000



39 [Gustave FLAUBERT] Alfons MUCHA

"L'Incantation" (Salammbô) – Original lithograph on Japan paper – L'Estampe Moderne

L'Estampe Moderne, Imprimerie Champenoise for C. H. Masson & H. Piazza | Paris (June 1897) | subject: 23.5 x 33 cm plate: 40.8×55 cm | one leaf and one guard

Rare original color lithograph heightened in gold by Alphonse Mucha for *L'Estampe Moderne*, the free first prize reserved to subscribers to a whole annual run of *L'Estampe Moderne'*.

One of 50 grand luxe proofs printed on Japan paper with wide margins, signed by the artist in the plate, publisher's embossed stamp showing a child in profile to lower margin, numbered stamp of the de luxe printing to verso, upper margin of proof slightly sunned; the print itself preceded by a silk paper guard with the name of the artist, the title of the work and an extract from it, lateral tear without loss, not touching text.

A lithograph inspired by Gustave Flaubert's *Salammbô*, an excerpt from which is reproduced on the guard sheet of the print: "[And Salammbô went out onto the balcony of his palace]".

A fine signed plate by the master of Art nouveau.

\$ 5,000

40 Alfons MUCHA

Cover of L'Estampe Moderne n°23 Mars 1899

L'Estampe Moderne, Imprimerie Champenoise for CH. Masson & H. Piazza | Paris March 1899 | 41 x 56 cm | one leaf

Original large margin print in black and white serving as the cover of the famous monthly publication Estampe Moderne. Entirely printed in black and white, our print is the cover of the rare collection in a large-margin luxury print of the first year of publication. Artist's signature on the board and number of the luxury print added in pencil.

A very beautiful copy.

\$ 450



41 Alfons MUCHA & Anatole FRANCE

Clio

CALMANN

Lévy | Paris 1900 | 14,5 x 21 cm | half morocco

Personal Section Sections Sect

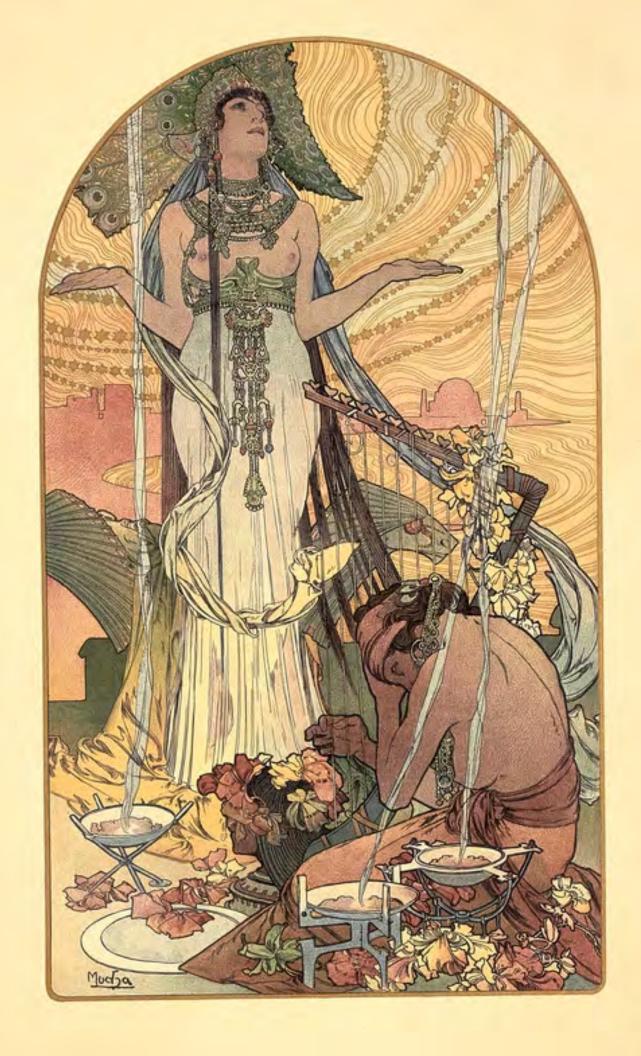
First edition with 13 original illustrations by Alfons Mucha (the cover, 7 hors-text and 5 banners), one of 50 numbered copies on China paper, the *tirage de tête* (deluxe copies).

Binding in half orange morocco, gilt date at the foot of the spine, frame of black fillets on the marbled paper boards, endpapers in the same marbled paper, illustrated covers and spine preserved, contemporary binding signed Champs-Stroobants.

Pleasant, attractively set copy including, as stipulated in the print justification, its double series of engravings: in colour and line drawings.

\$ 4,000





In its newspaper *Le Grenier d'Arlequin 1916-1940*, Carlo Rim recounts the first Édith Piaf concert he attended: "9 December 1935. La môme Piaf, at Gerny's where the smart set begin to flock to listen to her. Some small woman, humble and pitiful in her cheap black dress. The hounded air of someone who has just received a good beating. But we barely only see, in the brutal light of the spotlight, her huge white forehead, her child-like hands clenched on her chest or pressed against her thighs like a starfish. Muffled, as if choked with tears, her voice elevates, rises, tears off into an interminable cry of a mortally wounded animal, an almost inhuman voice that takes you by the throat, grabs your heart — a voice that feels misery and disturbance. And in that moment, la môme Piaf becomes the most beautiful girl in the world."

Provenance: Carlo Rim, then his son Jean-Pierre Richard. A Provençal writer, caricaturist and filmmaker, Carlo Rim was the friend and confident of many of the greatest artists and authors of the 20th century: Antonin Artaud, Marcel Pagnol, Fernandel, Raimu, Max Jacob, Tristan Bernard, Jacques Prévert...

42 Édith PIAF & Norbert GLANZBERG & Carlo and Alice RIM

Original photograph depicting Édith Piaf embraced by Norbert Glanzberg next to Alice and Carlo Rim in the port of Cassis in 1940

[Cassis] 1940 \mid 8,5 x 13,5 cm \mid one photograph



ugee in France, with, to their right, Alice and Carlo Rim, the latter slightly set back, the first three being perched on a low wall, contemporary silver print. While Edith Piaf and Alice Rim are all smiling, Carlo Rim is the only one to take an ironically solemn break, standing almost to attention and with his eyes closed.

Back in France, to the free zone, after having been demobilised from the Polish army, Norbert Glanzberg met Félix Marouani who hired him for Édith Piaf's tours. This is the beginning of a fruitful and intense collaboration, Norbert Glanzberg composed the music of several of Edith Piaf's most famous songs, such as "Padam, padam"... and "Mon manège à moi".

Details handwritten in pencil by Carlo Rim on the back of the photograph: "Édith Piaf, Norbert Glansberg [sic], Alice Carlo Rim, Carlo Rim à Cassis 1940."

\$ 1,000



43 Édith PIAF

Original photograph depicting Edith Piaf embraced and kissed on the neck by the composer Norbert Glanzberg, then a ref-

Original photograph depicting Édith Piaf and Alice Rim on a pedalo in the port of Cassis in 1942

[Cassis] 1942 | 13,5 x 8,5 cm | ONE PHOTOGRAPH

Original photograph taken by Carlo Rim depicting his wife Alice sitting on a pedalo next to Edith Piaf, the latter raising her right hand to shield her face from the sun, contemporary silver print.

Details handwritten in black felt tip by Carlo Rim on the back of the photograph: "Alice [et] Edith Piaf à Cassis 1942.", other annotations in pencil and red pencil.

\$ 1,000

44 Édith PIAF

Autograph signed letter to Jacques Bourgeat: "You know that I speak very good English, here we only speak that so I can now manage well, you haven't finished hearing 'My tailor is rich'"

STOCKHOLM 28 MAY 1947 17,9 x 26 cm | 2 pages on one leaf envelope attached

Handwritten letter signed by Edith Piaf addressed to Jacques Bourgeat, two pages written in black ink on a leaf of headed paper from Castle Hotel in Stockholm. Envelope attached. Transverse folds from having been sent, a small piece missing at the top losing a few letters but not affecting the reading.

Beautiful letter addressed by "Piafou" to her best friend Jacques Bourgeat known as "Jacquot".

It is in October 1935, when Edith was aged nineteen and had just tragically lost her mentor Louis Leplée, that she met Jacques Bourgeat. He was aged forty-seven and will become a substitute father for "La Môme Piaf". The two friends then never left each other; he wrote her first song "Chand d'habits" and alternated between her tutor, her confident and her confessor. Jacques Bourgeat donated the majority of Edith Piaf's letters to France's National Library in 1964, demanding that they not be published before 2000. The letter that we have is unpublished and was sent

Castle fjotel

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by Piaf from Sweden while she was touring with Les Compagnons de la Chanson in North Europe: "We continue our work and you know that it is rare for me not to receive any flowers in an evening, when Les Compagnons receive boxes of chocolates, people are truly wonderful, for that matter, it is exciting to get to know a country with its mentality and its customs." It is the first time that La Môme performed outside of France and our letter

testifies to her enchantment: "But you see, France is adored everywhere and you cannot know how proud we are, the Frenchman may have his faults but he has even more qualities and I understand that he is so loved." To her friend, who also educated her by getting her to discover literature, she praises her progress: "You know that I speak very good English, here we only speak that so I can now manage well, you haven't finished hearing 'My tailor is rich'".

\$ 1,800



Vinyl record signed by Edith Piaf – "Récital 1962 à L'Olympia"

COLUMBIA | PARIS 1962 | 31 x 31 cm | A VINYL UNDER SLEEVE

Original French release of the Édith Piaf concert titled "Récital 1962", recorded live on the night of the premiere at L'Olympia in Paris, September 27, 1962.

Rare autograph signature of Edith Piaf on the Olympia label pasted on the record.



\$ 450

46 Francis PICABIA

Jésus-Christ rastaquouère

COLLECTION DADA | PARIS [1921] 16,5 x 23,5 cm | IN ORIGINAL WRAPPERS IN A CHEMISE AND SLIPCASE

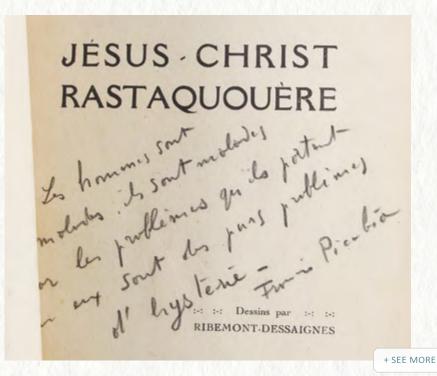
First edition, one of 1000 numbered copies, only print after 10 China and 50 on pur-fil paper.

Spine and joints remarkably restored, skilful paper restoration to the lower margin of the two pages 29 and 31, without affecting the text.

Our copy is enriched with an exceptional full-page drawing in black pencil with the following presentation "à Germaine Pittet très sympathiquement Francis Picabia 25 mars 1940 Golfe Juan" "to Germaine Pittet very sympathetically Francis Picabia 25 March 1940 Golfe Juan" in the top right.

It also contains autograph aphorisms signed by the painter addressed to this enigmatic young lady:

- On the half-title page in black-coloured pencil: "Life dominates and masters knowledge / boundaries are torn off / everything that existed no longer exists / this horrendous war will prove it."; "Do not forget your promise, you must not open this book before 1942."; "FIAT VERITAS PEREAT VITA. [truth endures, life ends] but that is not certain..."
- On the title page in black-coloured pencil: "What unites me to love is life and this alliance will forever associate my name with love"; "Men are sick: they are sick because the problems they carry in them are pure problems of hysteria. Francis Picabia"
- On the page presenting the two quotations at the beginning of the volume, in pencil: "I think I know better than anyone how to love because no-one can reach the unusual raptures of my life. F.P."



We have found another portrait of the dedicatee, produced the same year and auctioned on 9 October 1986. However, it has not been possible for us to identify the mysterious Germaine to whom is addressed this incredible copy of a collection dedicated "to all young girls" and deeply imprinted with Nietzscheism.

In this context of World War II, the painter poet enriches his thinking and delivers unpublished aphorisms to Germaine that echo those of this surrealist collection and confront the surrealist message with these terrible times.

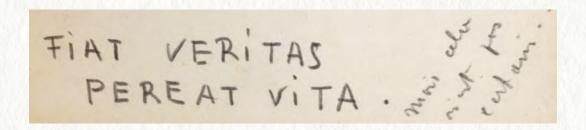
Self-proclaimed nietzschian prophet, Picabia denounces human madness, from which he detaches himself, even refusing to read the book, closed by two adhesive tapes, before the supposed end of the war in 1942.

Nietzschean thinking, present since Picabia's literary beginnings, will never leave him and will soon spread the important correspondence with one of his life's greatest passions, Suzanne Romain. Our copy, on which he draws in capital letters the motto "Fiat veritas pereat vita", is one of the most important testimonies of his obsession with the philosopher.

The two fragments of glue remaining on the last endpaper and having left traces on the half-title page are the work of Picabia himself, as evidenced by one of the instructions left by the painter: "Do not forget your promise, you must not open this book before 1942." An eminently Dadaistic gesture of a gifted book that cannot be read and that – unsealed – reveals a last aphorism: "I think I know better than anyone how to love because no-one can reach the unusual raptures of my life. F.P."

Picabia Committee Certificate attached.

\$ 17,000



o gamaine Pittet The sympothique ment Francis Picobia 25 mors 1440 gelf Juan -Francis Pication



47 Pablo PICASSO & Moïse KISLING & Manuel Ortiz de ZARATE & Max JACOB & PÂQUERETTE & Jean COCTEAU

Original photograph likely unique taken by Jean Cocteau showing Pablo Picasso and C° in Montparnasse in front of the café La Rotonde, the 12 August 1916

Paris 12 august 1916 | 6,3 x 8,6 cm | one photograph

Original photograph by Jean Cocteau taken on 12 August 1916, showing Manuel Ortiz de Zárate, Moïse Kisling, Max Jacob, Pablo Picasso and the model Pâquerette, his girlfriend at the time, posing in front of the famous café La Rotonde on Boulevard du Montparnasse in Paris.

Contemporary silver print, probably unique, from Jean Cocteau's personal archives then the Maurice Sachs collection.

This image was published in Billy Klüver's book entitled A day with Picasso: twenty-four photographs by Jean Cocteau (1997). However, Klüver states that he didn't know the original photograph and used a modern reprint from the negative in the Cocteau archives for his work. We have not found any other copy of our original photograph in international public collections.

Billy Klüver has assembled and commented on the twenty-one photographs taken by Jean Cocteau on 12 August 1916 in Montparnasse, close to this intersection of the Boulevard Raspail and the Boulevard du Montparnasse, which was named Place Pablo-Picasso in 1994. They take us to the café La Rotonde, before which a beaming Picasso in a cap speaks with Max Jacob whose baldness shines in the sun, behind them Henri-Pierre Roché in uniform and Manuel Ortiz de Zarate, sit at a table on the terrace of the same café where Pablo is next to the glowing Pâquerette and the young Polish painter Moïse Kisling. Pâquerette, with her hair in a headband, a chic dress, is the queen of the encounter. [...] It's the relaxed life at the back. Pâquerette, or rather Émilienne Pâquerette Geslot, was then a star model of the fashion designer Poiret who was all the rage at the time. A real one-day film of Picasso

outside of his studio." (Pierre Daix, *Picasso*) In his book, Klüver questions the presence of all these artistic authorities in the making in a Paris that is deserted by war. The answer is, according to him, to search in the direction of the Salon d'Antin, an exhibition organized by André Salmon in July 1916, in which all the protagonists of our photograph took part, with the exception of Pâquerette. It is also on this occasion that Picasso reveals his *Demoiselles d'Avignon* to the public.

This extremely rare image, taken by Jean Cocteau with his mother's Kodak camera, immortalizes a moment of joy that depicts the artistic all-Montparnasse of the early 20th century.

Provenance: Jean Cocteau's personal archives then the Maurice Sachs collection and Max-Philippe Delatte.

\$ 10,000



48 [Pablo PICASSO] Jean COCTEAU

Original photograph, likely unique and unpublished, of Pablo Picasso at the Casa di Marco Lucrezio, Pompeii spring 1917

Pompéi 1917 | 6,3 x 8,6 cm | one photograph

Original photograph depicting Pablo Picasso in the spring of 1917 at the Casa di Marco Lucrezio in Pompeii, holding a twig, in front of a wall on which there is a Pompeian fresco.

Contemporary silver print, perhaps unique, from Jean Cocteau's personal archives then the Maurice Sachs collection.

Exceptional almost undiscovered and probably unpublished photograph taken by Jean Cocteau during the stay. On 16 April 1917, Picasso visits Pompeii accompanied by Jean Cocteau and Léonide Massine to prepare the ballet *Parade*, the first work described as "surrealist" by Guillaume Apollinaire, for the new season of Serge de Diaghilev's Ballets Russes. On his return, this initiatory journey inspired his monumental painting: the Parade stage curtain, a real visual signature of the ballet, marking the beginnings of Pi-

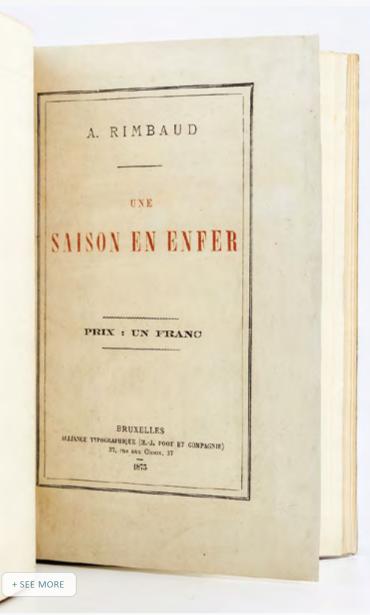
casso's neo-classical period, and today preserved at the Musée national d'Art Moderne Georges Pompidou. Pierre Daix, in his bibliography dedicated to the painter, recounts the aesthetic shock caused by the discovery of the Pompeian frescoes:

"Giovanni Carandente, to whom we owe the best studies on this trip, highlights that Picasso "was strongly struck by the animation and the sensuality that the cataclysm of the year 79 AD had brutally destroyed. If it is true, as he wrote to Gertrude Stein, that he immediately drew "many Pompeian fantasies which are a little daring", attracted as he was by the erotic elation that emerges from these licentious paintings, [...] these memories settled in him to emerge with force thereafter. [...] Everything that had made up the Pompeian universe was preserved on the site as well as in the National Archaeological Museum of Naples [...].

In its singularity, this universe contributed to enriching Picasso's cultural heritage with something more alive, more trembling than he had gained from his museum visits until then. He particularly loved the conciseness of the paintings: two or three years later, the impressions felt in Pompeii were to translate into a real creative explosion, a series of paintings which all bore traces of these never buried memories. This source was to remain alive until La Danse of 1925." (Pierre Daix, Picasso). Unique and early original photograph of Picasso, taken and printed by his friend Jean Cocteau, in a mythical place that will influence his aesthetic for the long-term.

Provenance: Jean Cocteau's personal archives then the Maurice Sachs collection and Max-Philippe Delatte.

\$ 10,000



49 Arthur RIMBAUD

Une saison en enfer

Alliance typographique (M. J. Poot & C^{E}) Bruxelles 1873 | 12,5 x 18,5 cm | full morocco

First edition published with a small number of copies and at the author's expense.

Binding in full black morocco, spine in five compartments with blind tooled fillets, gilded date to spine, abundant and intricate blind tooled fillets on the covers, red calf paste-down endpapers, all edges gilt, silk followed by marbled endpapers, original covers and spine preserved, black morocco slipcase in stripes with marbled paper boards and beige felt interior, outstanding binding signed Semet & Plumelle.

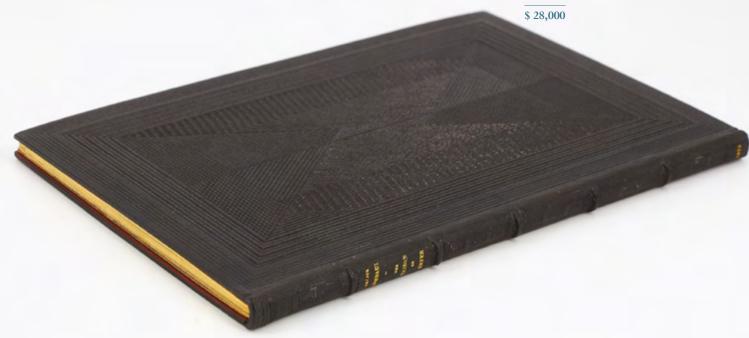
Anecdotal and insignificant foxing affecting the margins of three leaves. Of great rarity, the first edition of *Une saison en enfer* is a major bibliophilic piece on several counts: the only book published at Rimbaud's will, then a young unknown 19-year-old poet, this discreet volume published at the author's expense was never paid for by Rimbaud.

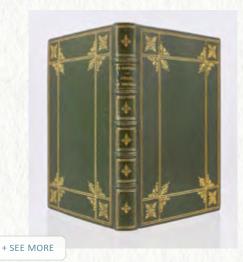
The printer, therefore, kept almost the entire print, which was then forgotten in the workshop (Arthur Rimbaud obtained only a dozen copies offered to his friends). The stock was found in 1901 by a bibliophile who retrieved the 425 copies in beautiful condition and destroyed the rest, damaged by humidity.

The curious composition of the work is also a surprising peculiarity of this precious edition: the absence of an endpaper and title page or final pages (the text begins ex abrupto after the cover and finishes in the same way), the 17 blank pages inserted far and wide in the book, and, of course, the misprints and spelling errors that are peppered through the text are also curiosities studied by exegetes.

Sought after and collected very early on by bibliophiles, this mythical edition has been bound by the greatest french binders namely Pierre Lucien Martin, Semet & Plumelle, Paul Bonet or Georges Leroux.

A very beautiful copy set in an outstanding blind tooled full morocco binding by Semet & Plumelle.





50 Edmond ROSTAND

Cyrano de Bergerac

Charpentier & Fasquelle | Paris 1898 13,5 x 19,5 cm | full morocco with custom slipcase

First edition, one of the rare leading copies on Japan paper limited to 50 numbered copies and a few name-specific copies, the *tirage de tête*.

Binding in full green morocco, spine in five compartments set with gilt stippling and adorned with double gilt panels decorated with gilt fleurons intheir centres, recolouring and discreet restoration to a joint, gilt roll tooling on the spine ends, frame of double gilt fillets on the boards brightened in the

corners with a set of interlacings and gilt fleurons, iridescent green silk endpapers, frame of five gilt fillets and gilt floral motifs in the corners of the pastedown endpapers, covers preserved, top edge gilt, double gilt fillets on the leading edges, superb binding signed Gruel.

Extremely rare and magnificent copy of the most popular play in French theatre, the *tirage* de tête set in a perfect binding in full morocco signed Gruel.

\$ 25,000



51 Herbert George WELLS translated by Henry-D. DAVRAY illustrated by Henrique ALVIM CORRÊA

La Guerre des mondes [War of the Worlds]

L. Vandamme & C° | Jette-Brussels 1906 | 26,5 x 32,5 cm | half sheepskin

First edition of Alvim Corréa's illustrations, one of 500 numbered copies, the only issue.

Autograph signature of the illustrator on the print details of issue page.

Numbered and nominative copy # 15 for Eddy Saveruyns.

Binding in brown marbled half sheepskin.

A superb edition illustrated by the Brazilian artist Alvim Corréa, whose compositions helped shape our fantastic imagination and who, according to Wells himself, "did more for my work with his brush than I with my pen".

This fascinating graphic interpretation which has become iconic and inseparable from Well's work, is the work of a young painter, who died at the age of 34, and remains little known to the general public, although his original drawings for *La Guerre des mondes* have made records at public sale (Heritage auction, Beverly Hills, 2015 May 14). Alvim Corréa was aged 25 when

he read the French translation of Well's work. He discovered a unique source of inspiration and the material of what will become the work of his life. After having produced several sketches, the young painter went to London to submit them directly to H-G Wells. The writer's enthusiasm was immediate and absolute. Preferring Corréa's drawings to those of Warwick Goble who illustrated the first English edition as well as those of Henri Lanos produced for the French translation, Well entrusts Alvim Corréa with the illustration of this first luxury edition, in French only, of which there would be only 500 copies printed and for which the young artist produces 132 illustrations, including 36 hors-texte.

"For Wells, it seems, the Corrêa depictions based on Well's descriptions may have exceeded, in some ways, the capability of the novel's ekphrastic language to convey the mechanic-yet-organic quality of the fighting machines that Wells envisioned." (Madeline B.

Gangnes, in Art and Science in Word and Image: Exploration and Discovery, 2019) Both a legacy of the line and atmosphere of his elders, Félicien Rops (to the point that some of Alvim Corréa's drawings were wrongly attributed to him) and even more so Odilon Redon (from whom he borrows the atmosphere and the cream background of his great hors-texte works), and a forecast of Dali's great surrealist compositions, the modernity of Corréa's drawings is also due – as with Well's work – to their impressive pictorial anticipation of the apocalyptic landscapes from the future and real war of the world from 1914 to

Undoubtedly the finest edition of all, this powerful graphic interpretation will deeply influence generations of science fiction artists, including the comic strip artist E. P. Jacobs and the filmmakers Steven Spielberg and Georges Lucas.

\$ 7,000



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52 Victor SEGALEN

Autograph signed postcard sent from Chicago and addressed to Émile Mignard

CHICAGO 23 OCTOBER 1902 14 x 8,8 cm | ONE POSTCARD

Handwritten signed postcard from Victor Segalen, sent from Chicago and addressed to Emile Mignard. A few lines written in pencil in the corner of the black and white photographic reproduction of a view of South Water Street in Chicago, handwritten address on the verso. Some minor stains and folding.

Emile Mignard (1878-1966), also a doctor and Brest-born, was one of Segalen's closest

friends of youth whom he met at the Jesuit Notre-Dame-de-Bon-Secours School in Brest. The writer interacted with this comrade in an abundant and closely followed correspondence in which he described, with humour and intimacy, his daily life in all corners of the world. It was at Mignard's wedding, on 15 February 1905, that Segalen met his wife, Yvonne Hébert.

This postcard had been addressed by Segalen to his friend from Chicago as he travelled to Tahiti via San Francisco. It is the first time that the Breton has been to the United States and his impressions are rather pessimistic: "Chicago. The deplorable pinnacle of acute budding Americanism. Imagine a mass of sandstone that has crystallised following the Cubic system. A childlike museum: close to the Apollo Belvedere a reproduction of the Hôtel des Postes. I leave tonight for a straight through journey to San Francisco where I will be on Tuesday at 4am."

\$ 2 000





53 Victor SEGALEN

Stèles

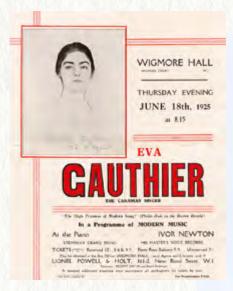
Presses de Pei-T'ang | Pei-King 1912 14,5 x 19,5 cm | folding book (*Orihon*) in a custom chemise and slipcase.

First edition strictly hors-commerce, one of 200 copies printed on glassine vellum or European paper, only print after 81 imperial Korean paper.

Our copy is complete with its overlay cover (the colour and decorative motifs often vary) and the white glassine paper label bearing the title Stèles printed in Chinese on the first part of the cover, the latter being folded into three parts.

Our copy is presented in a blueish paper chemise and slipcase, navy blue morocco spine, name of the author, title and date in palladium, slipcase in blueish paper, all signed Devauchelle in palladium.

\$ 3,800



54 John SINGER SARGENT

Autograph letter signed by the American impressionist painter

BOSTON | 12,9 x 16,6 CM 3 PAGES ON ONE FOLDED LEAF

Fine autograph letter signed by John Singer Sargent addressed to avant-garde singer Eva Gauthier after their first encounter, enthusiastically sharing his love of Javanese art.

A folded sheet on **Copley-Plaza Boston** stationery, 30 lines on 3 pages.

The painter made two charcoal portraits of the singer which "will even become, in the minds of the public, a part of her identity" (Normand Cazelais, Eva Gauthier, la voix de l'audace) widely used by the artist for her concert programmes, and now kept at the New York Public Library and the National Portrait Gallery in Washington. A keen music lover, Sargent was known to interrupt his sessions when working on a portrait of a composer, singer, or musician to rush to the piano and play a few bars.

The recipient of the letter Eva Gauthier was considered the "High Priestess of Modern Song" by the Boston Herald. She began her career as an opera singer in Canada and London before moving to Java from 1910 and became the first Western woman to bring Javanese and

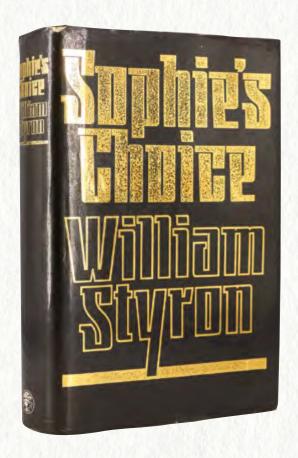
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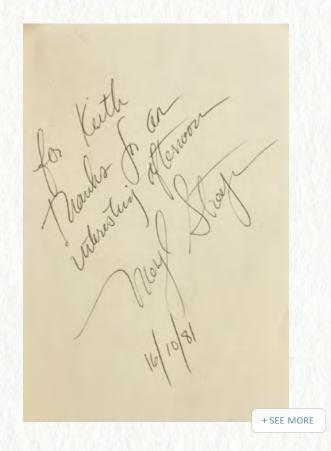
+ SEE MORE

Malay music into her repertoire. She was also one of the few female singers to bring Western classical music to China, Japan, Singapore, and Malaysia. Tremendously eclectic, she introduced the music of Stravinsky and Gershwin as well as works from the contemporary avant-garde, notably members of the Groupe des Six whom she met in 1920. Sargent had also immersed himself in Java's music and visual culture which inspired him one of his most notable orientalist achievements: the series of Javanese dancers discovered at the Paris Exposition Universelle in 1889.

"A renowned painter, John Singer Sargent, who shared her table at a banquet, takes great pleasure in hearing her recount her years in Java" (Normand Cazelais, Eva Gauthier, la voix de l'audace). Following one of these passionate conversations between Sargent and Gauthier, probably around 1919 or 1920, the painter writes her this letter: "it must be about two days since I sent you that javanese music that I had spoken to you about". Fascinated by the rhythmic music of the gamelan to which his models danced, he sent her a recording and a letter of recommendation to a family in London.

Beautiful account of the painter and singer's common passion for Javanese culture which inspired Sargent one of his most beautiful series of paintings (Javanese dancer studies, 1889) and whose music was interpreted for the first time in the West by Eva Gauthier.





55 William STYRON

Sophie's Choice

JONATHAN CAPE | LONDON 1979 | 16 x 24 cm | PUBLISHER'S BINDING

First English edition.

Publisher's binding in full black cloth. Complete of its printed jacket illustrated with the photographic portrait of the author, with two small missing pieces at the top of the spine.

Surprising autograph inscription signed and dated by Meryl Streep, a year before she played the title role in the movie adaptation by Alan J. Pakula, for which she won the Oscar for Best Actress in 1983: "For Keith, thanks for an interesting afternoon, 16/10/1981, London"

This "Keith" could very well be Keith Barish, producer of the Pakula film, who bought the rights from Styron as soon as the novel was published. Meryl Streep will not be casted for the role of Sophie until the summer of 1981, as reported by the New York times of July 22, 1981:

"After a two-year search, Meryl Streep and Kevin Kline have been chosen to play the doomed lovers in the film version of William Styron's novel about a survivor of Auschwitz, "Sophie's Choice." How and why they got the roles casts a certain amount of light on the way things are done in Hollywood. Mr. Styron's novel was purchased for approximately \$750,000 in May 1979 by Keith Barish, a multimillionaire land developer who had decided to go into the movie business. It was the first property he acquired, and he bought it for the director Alan Pakula, who received an Academy Award nomination for "All The President's Men."

By mid-July, Lord Grade's Marble Arch Productions had agreed to make the book into a \$10 million to \$12 million motion picture. None of the three men most involved – Mr. Barish, Mr. Pakula and Martin Starger, president of Marble Arts – were exploiting a popular novel. All three saw the book as an important – perhaps great-motion picture. »

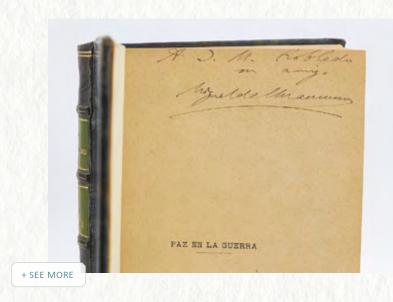
The "interesting afternoon" in "London" mentioned in this letter by Meryl

Streep in her autograph inscription could therefore be the closing of this agreement in the offices of Lord Grade in London whose Marble Arch Productions financed the 14 million dollars film.

Despite the absence of an explicit surname, the circumstances, date, and location mentioned in this surprising and very early dedication make it possible to determine with certainty its recipient as one of the people primarily responsible for casting in *Sophie's Choice*. More precisely Keith Barish, who weighed in on the choice of Meryl Streep against the opinion of Pakula who preferred Magda Vasaryova to her.

Unique presentation copy undoubtedly bearing the first significant inscription by Meryl Streep on this masterpiece which will become one of the greatest films of her career.

\$ 2,500



56 Miguel de UNAMUNO

Paz en la Guerra

Libreria de Fernando Fe | Madrid 1897 14 x 21,5 cm | full cloth

First edition of the first work by Miguel de Unamuno.

Binding in full marbled cloth, spine in five compartments set with gilt stippling and adorned with gilt fleurons, title pieces and name of the author in olive green sheep, some scratches on the spine ends and in the margins of the boards, marbled endpapers.

Two restored tears affecting the text to pages 305-306 and 319-320, ex-dono in purple pencil by a former owner of the work on the half-title page, library stamp printed on the title page.

Rare autograph presentation signed by Miguel de Unamuno: "A J. M. Robledo sin amigo Miguel de Unamuno."

\$ 1,800

57 Tristan TZARA

De nos oiseaux [Of Our Birds]

Kra | Paris 1929 | 13 x 19 cm | Original Wrappers

First edition on ordinary paper.

Handsome presentation copy inscribed by Tristan Tzara to, firstly, Paul Éluard: "À Paul Éluard. Tristan Tzara. Juillet 1929" which Tristan Tzara deleted and wrote, secondly, an autograph inscription, signed and dated, to René Char: "À René Char avec toute l'amitié grande de Tristan Tzara" with a little drawing of a hand indicating his name.

a Paul Alipert

Joseph 129

in New Chan
aver toute l'aurité

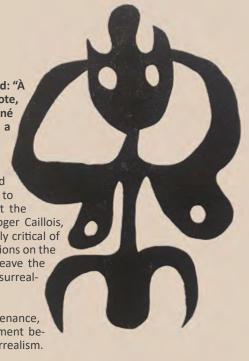
grande
de

Toi Mar TORRA

Illustrated with 10 drawings by Hans Arp.
In autumn 1934, when Tzara dedicated
the work to Char, the two poets started to
distance themselves from surrealism. At the
time, together with René Crevel and Roger Caillois,
they formed a small group that was highly critical of
André Breton and in particular of his opinions on the
Communist Party. Tzara, like Char, will leave the
movement several months later, judging surrealism to be contrary to the revolution.

Beautiful copy of a remarkable provenance, superb proof of the decisive rapprochement between Tzara and Char in the history of surrealism. A fine copy with a moving provenance.

\$ 7,500





58 Maurice UTRILLO & Francis CARCO

Montmartre vécu par Utrillo

ÉDITIONS PÉTRIDÈS | PARIS 1947 | 28 x 38 cm | full calf with custom slipcase

First edition, one of 240 numbered copies on vélin d'Arches vellum, illustrated with 22 color lithographs executed after gouaches, including 12 hors-texte, by Maurice Utrillo, printed by the workshops of Fernand Mourlot and Lucien Détruit.

Binding lined with rods in white aniline calf, decoration painted in shades of opaline green and grey extending edge-

to-edge on the liners, titanium rods and loose endpapers on matching paper. Title in grey and opaline green film lengthwise on the spine. Rigid decorated chemise, titled on the spine, slipcase. **Binding signed by Julie Auzillon**, titling by Geneviève Quarré de Boiry and palladium gilt top edge by Jean-Luc Bongrain. (2022)

This book, presenting all the periods of the artist from Montmartre, was published on the occasion of the exhibition devoted to the works of Maurice Utrillo organized in 1947 at the gallery of Paul Pétridès.

Very nice copy of this artist's book set in an outstanding art binding signed by one of the rising figures of contemporary French bookbinding.

\$ 18,000

+ SEE MORE

59 Kees VAN DONGEN & Paul LECLERE

Venise, seuil des eaux

A la cité des livres | Paris 1925 25,5 x 34 cm | full calf with custom slipcase

First edition with 10 pochoir illustrations after Kees Van Dongen's original watercolors. One of 10 copies on Imperial Japan paper, with a double suite, one in black and white on China and one in color on strong vellum, namely 30 full-page illustrations, the *tirage de tête* (deluxe copies) after 6 others on Japan enriched with original watercolors (5 in the first and one in the following 5).

Binding lined with rods in white calf painted with a royal blue decoration divided into two horizontal parts whose contrast draws an urban silhouette, liners in edge-to-edge royal blue painted leather, matching blue titanium rods, loose endpapers in Vietnamese paper dyed by the binder. Binding signed by Julie Auzillon, white and blue film title lengthwise on the spine. Rigid decorated chemise, titled on the spine, slipcase. Titling by Geneviève Quarré de Boiry and palladium gilt top edge by Jean-Luc Bongrain. (2022)

A masterpiece of the illustrated book, Venice is one of Van Dongen's most beautiful and well-known creations, at the height of his artistic evolution.

"Venice inspired many painters, writes J. Kyriazi, but it certainly held a particular charm for Van Dongen: he brought back fascinating images where, in famous sites, bathed in intense light, elegant Parisian women glide around. Van Dongen makes Venice appear in a new light. And it is, quite naturally, to him that Paul Leclère turned in 1925 for the illustration of his poetic narration, Venise, seuil des eaux." (Van Dongen après le fauvisme, Lausanne, 1987, p. 40).

"Each [of the plates] is a kind of coloured spectacle, scenes in which the characters, kept busy by vague occupations, seem to belong to a theatrical universe." (Juffermans, Kees Van Dongen. The Graphic Work, p. 130, JB3; Vallès-Bled, Van Dongen, du Nord au Sud, Musée de Lodève, p. 202, n°78-88)

Exceptional copy on Imperial Japan paper complete with its double suite in black and white and in color. Stunning art binding signed by one of the rising figures of contemporary French bookbinding.

\$ 20,000

writes J. Kyriar ar charm for scinating imed in intense lide around. ar in a new him that Paul tration of his seaux." (Van sanne, 1987, of coloured a characters, seem to be (Juffermans, Vork, p. 130, Nord au Sud, st))

Idapan paper in black and art binding s of contem-

60 Kees VAN DONGEN & Rudyard KIPLING

Les Plus Beaux Contes de Kipling illustrés par Van Dongen [The finest tales by Kipling illustrated by Van Dongen]

ÉDITIONS DE LA SIRÈNE | PARIS 1920 22,5 x 30,5 cm | DECORATED BINDING WITH SLIPCASE AND CHEMISE

Edition with 23 original color illustrations, decorations, and design by Kees Van Dongen, one of 250 numbered copies on vellum à la forme, this one not justified.

Full old-rose box binding. First cover inlaid, giving a glimpse of a reproduction of the illustration by Kees Van Dongen on page 37; center of the second cover illustrated with a vignette reproducing the decoration shown at the base of each page and drawn by Kees Van Dongen, gray buckskin endpapers, well-preserved covers, top edge gilt, old-rose box slipcase, grey paper boards, white paper lining, old-rose lining box on the slip, a nice ensemble crafted by Florence Capart-Boré.

Occasional slight foxing and spotting.

Fine and rare copy magnificently illustrated by Kees Van Dongen.

\$ 3,500





61-65 THE AMAZONE AND THE DAUGHTER OF SAPPHO AND BAUDELAIRE...

It is at the end of 1899 and through Violette Shillito that Renée Vivien − then Pauline Tarn − met Natalie Clifford Barney "this American woman softer than a scarf, whose sparkling face shines with golden hair, sea blue eyes, never-ending teeth" (Colette, Claudine à Paris). Natalie, who had just experienced a summer romance with the scandalous Liane de Pougy who introduced her to sapphism, paid little attention to this new acquaintance. Renée, on the other hand, was totally captivated by the young American woman and describes this love at first sight in her autobiographical novel, Une femme m'apparut: "I lived again the hour, already well past, when I saw her for the first time, felt the shiver that ran through me when my eyes met the mortal steel of her look, those eyes blue and piercing as a blade. I had a dim premonition that this woman would determine the pattern of my fate, and that her face was the predestined face of my Future. Near her I felt the luminous dizziness which comes at the edge of an abyss, or the attraction of a very deep water. She radiated the charm of danger, which drew me to her inexorably." "Winter 1899-1900. Beginnings of the idyll. One evening, Vivien is invited by her new friend to Mme Barney's studio [Natalie's mother], 153 avenue Victor-Hugo, on the corner of the rue de Longchamp. Natalie finds the courage to read the verses of her composition. As Vivien tells her to love these verses, she tells her that it is better to love the poet. A response worthy of the Amazon." (J.-P. Goujon, Tes blessures sont plus douces que leurs caresses) Two years of unequal happiness will follow, punctuated by Natalie's recurring infidelities and Renée's sickly jealousy, the letters of which oscillate between inflamed declarations and painful admissions of guilt. "Renée Vivien is the daughter of Sappho and Baudelaire, she is the 1900 flower of evil with fevers, broken-up fights, sad delights." (Jean Chalon, Portrait d'une séductrice)

In 1901, a major break-up occurred which lasted almost two years; Renée, despite requests from Natalie and the others she sent to win her back, resisted. "The two friends saw each other again, and in August

1905, went on a pilgrimage to Lesbos, which was a disappointment for Natalie Barney and was short-lived. [...] The spring was broken once and for all. The two former friends stopped seeing each other in 1907, and Vivien died without them seeing each other again." (J.-P. Goujon, *ibid*.)

61 Renée VIVIEN

Ice and fire: Set of two autograph letters signed "Paule" and "Pauline" addressed to Natalie Clifford Barney: "Lorely – Undine – Viviane – reçois mon cœur entre tes mains étranges – et si douces!"
"Il m'est impossible de te revoir!"

[London 25 July 1905] \mid 12,4 x 16,7 cm 4 pages on a double leaf and 2 pages 1/2 on a double leaf

Two handwritten letters signed "Paule" and "Pauline" addressed to Natalie Clifford Barney and written in black ink on a double leaf with a silver purple header and the address 3 rue Jean-Baptiste Dumas. On the letter signed "Pauline", the address at the top is crossed out with a line of ink. Transverse fold from having been sent.

Skillful romantic contrast from the virtuoso Renée Vivien, who, in turn Paule and Pauline, orchestrates her romantic relationships before her run away to Lesbos.

Two years after an extraordinary breakup, during which Natalie Clifford Barney tried to win back the *Muse aux violettes*, the latter finally fell back into her arms.

The first letter, signed "Paule" is very sensual:

"I have thought of you so deeply and

with such softness since you left! And I see you again, in your dress shimmering with opals, magical and prestigious... Yesterday's spell has re-

gained its eternal power over me... It is now three o'clock in the morning and I am not sleeping at all and I am thinking of you, intensely... and I bitterly consider that one evening when you were beside me, foolishly, a stupid fatigue went through me... While this night when I am alone, I cannot sleep." We discover at the turn of a sentence that this missive, written in haste, is completely secret:

"Don't be surprised, beautiful, to receive any day an *icy* letter telling you that I am going to Holland with my friend and whoever. My friend has demanded that I write you this letter, she is very worried, very nervous, about you. Please don't be mad with me

+ SEE MORE

when you receive this letter, I had to write it to calm and reassure my friend. Once again, forgive me!"

The "friend" in question is none other that the baroness Hélène de Zuylen, with whom Renée maintained a stable relationship since her break-up with l'Amazone in 1901. The "Brioche", as Natalie calls her, who tried by all means to save Renée from the torments of her heart, even asks her to write "an icy letter" to her rival. This false letter, in a very different tone from the first, seems to have been written directly under her dictation:

"After you left, I thought a lot about everything that had just happened,

and I can only repeat to you what I have already told you: it is impossible for me to see you again, under any circumstances. The nervous disorder of which I am now suffering and of which only you are the cause, demands the utmost tranquillity in the interest of my health, and I beg you to refrain, in the future, from any attempt at getting together, which, I warn you in advance, will be absolutely useless. You

will see, from this letter, that I am in Holland, with my friend, as I told you. We go out together, among the calm landscapes, a charming rest. Farewell, Natalie, and remember that you were the sole cause of everything that happened. Pauline"

However, a third muse occupies all of Renée's thoughts: the young Ottoman Kérimé Turkhan-Pacha, with whom she has maintained an intense and regular correspondence for a year. Several days later, she left France with Natalie for Mytilene (Lesbos) and took the opportunity to escape and finally meet her Bosphorus sultana for the very first time

A very beautiful testimony of Renée Vivien's ubiquity in love. Precious and very rare letters from Sappho 1900 to l'Amazone.

\$ 4,500

62 Renée VIVIEN

Autograph signed letter addressed to Natalie Clifford Barney: "I am in the grips of one of my bouts of black and wild melancholy, – I can no longer see anyone."

[Paris 1^{ST} half-year 1900] | $12,3 \times 16,7$ cm | 2 pages on a double leaf

Handwritten letter from Renée Vivien signed "Paule" and written in pencil on a double leaf with a silver-coloured heart with the poet's monogram at the top of the first sheet. Transverse fold from having been sent.

Beautiful letter of apology after a dispute with the Ama-

HYDE PARK, W

zone: "Am in the grips of one of my bouts of black and wild melancholy, — I can no longer see anyone. Tomorrow, I am going to go to Fontainebleau to stay there until I am healed, — I say: healed with intent because it is a kind of moral illness from which I suffer at the moment. That's why I was so bad yesterday, — I should have locked myself up, as I always do in such a case. Another time I will go sooner so as not

to cause you harm, – if, nevertheless, you allow me to say: another time, and if you do not dismiss me forever from your presence. I only have one excuse, that is that I suffer. I have not been worthy of the love that you have so generously and so widely given me, – I dare not ask you anymore for forgiveness, – I have offended you so many times!"

\$ 2,300

+ SEE MORE

63 Renée VIVIEN

Autograph signed letter addressed to Natalie Clifford Barney: "I told you by the raw voice of the telegraph, Natalie, the time has not come for us to see each other again"

[Paris] 1^{st} April [1902] | 11,5 x 15,9 cm | 7 pages 1/2 on two double leaves

+ SEE MORE Hand-writ-

24, HYDE PARK STREET.

t e n letter signed "Pauline" from Renée Vivien addressed to Natalie Clifford Barney and written in black ink on two double leaves edged with violettes. Transverse folds from having been sent. Interesting letter mentioning Brumes de fjords and Freddy Manners-Sutton.

"You are mistaken when you think that you find a reflection of a woman or the influence of a Norwegian poet's thinking in Brumes de fjords. I wrote them as a very distant memory of this mystical country and of some dreams heavy with nostalgia." Brumes de fjords is the first collection of prose poetry by Renée Vivien to be published in June 1902. Natalie and Renée were then separated but this letter shows that the Muse aux violettes continued to send her texts to the Amazone despite the physical and sentimental distance that separated them. "Since I have a tenderness in my life which I believe to be sincere - though it is difficult for me today to believe in sincerity, even when it shows me its tears." This letter was indeed sent to Natalie Clifford Barney while she was in the

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United States: "I would have come if you needed me. You yourself telegraphed me that my presence was useless. (when your time was taken by a flirt) Freddy Manners-Sutton? Who knows? And what does it matter? It's too late now. I don't come to amuse you or replace an absent distraction. If you come to Paris this winter I will see you once or twice - as you see the distant face of your past - without anger, without hatred but also without love." Here Renée gives free reign to her jealousy, mentioning Freddy Manners-Sutton, Natalie's friend: "In reality, Vivien could not bear Manners-Sutton. In Une femme m'apparut, she will very simply call him *Le Prostitué* and will say of him: He is common like adultery. This antipathy will turn into a fierce hatred when a little later Vivien learns that this man pretends to be Natalie Barney's fiancé. Supreme sacrilege...! But Vivien did not know – or even wanted to ignore – that this rumour was actually spread by Natalie Barney herself, in order to pull the wool over her parent's eyes. No, she thought, this below any insult character simply wants to capture Natalie's fortune!" (J.-P. Goujon, Tes blessures sont plus douces que leurs caresses)

Precious and very rare letters

64 Renée VIVIEN

Autograph signed letter addressed to Natalie Clifford Barney and enriched with a poem entitled "Le Miroir"

[LONDON] 24 MARCH 1900 | 10 x 15,7 cm 6 PAGES ON 2 DOUBLE LEAVES

Handwritten manuscript letter by Renée Vivien signed "Pauline" and written in black ink on a double leaf, headed 24 Hyde Park Street. This letter contains a handwritten alexandrine poem entitled "Le Miroir"; never published on the initiative of the poet, but it has been transcribed in "Renée Vivien et ses masques" (in À l'encart, April 1980):

The rest of this long missive has, however, remained unpublished. A very beautiful letter sent from London by the Muse aux Violettes who misses her "little one": "Despite its slowness time passes, you see, and brings the hour that I await feverishly, the time to meet again, Natalie! Two more sad evenings, and the

third you will be there to rock me in your arms! [...] Today, I was still disproportionately bored... I so need to see you again that I count the hours as they pass... I only think of you, obsessed, haunted, taken, possessed by you and by our memories. I am a poor, unhappy thing far from you." Weary of society life ("We had the queen's dressing room - how chic, my darling! Lady Augustus Fitz Clarence invited us. She descends from a bastard of the from Sappho 1900 to the Amazone.

\$ 3,000



King and is therefore an illegitimate relative of the sovereign!"), Renée lingers on the contemplation of a present from her "darling": "Your ring, I love it so much, it is a bond of our love that never leaves me... I so regretted your dagger, that at the last moment I forgot to carry. Your ring, you see, is your memory on my finger, I look at it and part of our tenderness is embodied in it."

\$6,000



65 Renée VIVIEN

Unpublished autograph poem to Natalie Clifford Barney "À l'absente"

[LONDON] 20 MARCH 1900 | 10 x 15,7 cm | 2 PAGES ON A DOUBLE LEAF

Handwritten poem entitled "À l'absente" ("To the absent one") and addressed to Natalie Clifford Barney. Two pages written in black ink on a double leaf, headed 24 Hyde Park Street.

To our knowledge, this three-verse, octosyllabic poem is unpublished. It is preceded, on the first section of this double leaf, by a little handwritten message: "These are the verses I have made, - I would rather say the tears which I have shed - for you. Turn the page, you will find them there, in all their melancholy."

\$ 4,000

66-67 THE SAPPHO LOVER AND HER SOFA MUSE

onsidered as a literary work in its own right, Renée Vivien's correspondence with Kérimé Turkhan-Pacha is sprinkled with Very rare poems that enhance the poet's romantic passion for her oriental muse.

IIIn spring 1904, Vivien received an unexpected letter. A mysterious young Turkish woman, living in Constantinople and who signed Kérimé Turkhan-Pacha, enthusiastically told her about a book she had just read. [...] Intrigued and at the same time flattered, Vivien responded to the unknown woman [...] This letter was to be followed by more than a hundred others and dozens of postcards to Kérimé Turkhan-Pacha. [...] During the summer of 1905, when Vivien will make a pilgrimage to Lesbos with Natalie Barney, she will absolutely stop in Constantinople to get to know the fictional (as she imaged) Kérimé. She saw her again several times, always in Constantinople, and their correspondence continued until 1908. Born in 1876, Kérimé Turkhan-Pacha belonged to the Constantinople high society. Very cultured, raised French, she shone in the salons of the Ottoman capital. She

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was distinguished by her real beauty [...]. This seductive creature, whom Vivien had to imagine languishing on cushions in the shade of a Bosphorus harem, had married a Turk much older than her around 1900, Turkhan-Pacha. [...] Becoming a widow, Kérimé lived in Paris, where she had the opportunity to court Natalie Barney; she died in Athens in 1948. Worldly and very beautiful, [...] Kérimé belonged to the Turkish elite [..] whose women began to change their mentality. Just like Loti's Désenchantées [...] Kérimé found it troublesome to support the old customs of her country. "I was very young and I was cloistered away and aspired only to bite all the forbidden fruits", she told Le Dantec. [...] For Vivien, Kérimé represented the mirage of the East, which had already fascinated the entire 19th century: Chateaubriand, Delacroix, Nerval, Flaubert, Loti, Barrès... Turkish romanticism then permeated French literature. In 1898 Jean Lorrain had published La Dame turque (another pasha woman...) and in 1906 Loti would publish his famous novel Les Désenchantées." (J.-P. Goujon, Tes blessures sont plus douces que leurs caresses)

"his superb elegies with the "Bosphorus sultana" take up all the elements of this aesthetic mythology in a superb sapphic reappropriation of the languor and sensuality of the fantasized East.

Exceptionally rare, the manuscripts to the lovers of this icon of modern lesbianism are missing from most public collections, with the notable exception of the Jacques Doucet collection, which includes nine poems from Vivien to Natalie Clifford Barney. Only four manuscript poems to Kérimé are known to date.

66 Renée VIVIEN

Autograph poem to Kérimé "Je cacherai ma flûte"

[1907] | 15,7 x 23,1 cm | 1 page 1/2 on 2 leaves

Handwritten poem entitled "Je cacherai ma flûte", dedicated and offered to Kérimé ("Pour le petit faune"). One and a half pages written in purple ink on two leaves edged with border of violets, in total 32 alexandrine verses. The poem was published under the

same title in Flambeaux éteints (Edward Sansot & Cie, 1907). This first manuscript version has some variations from the printed text.

Provenance: Kérimé Turkhan-Pacha.

\$ 6,000

67 Renée VIVIEN

For Ech South

Autograph poem to Kérimé "Pour elle seule" ["Eminé"]

[1906] | 17,7 x 21,9 cm 2 pages on one leaf

Handwritten poem entitled "Pour elle seule", dedicated and offered to Kérimé. Two pages written in purple ink on a leaf of lined and margined paper, in total 30 alexandrine verses.

The poem was published under the title "Eminé" in À l'heure des mains jointes (Alphonse Lemerre, 1906). This first manuscript version has several variations from the printed text. Some verses have even been totally abandoned: "Et lui dirai: Voici que les temps sont venus/ Visage détaché sur le fond d'une trame; /Mais je dédaignerai les arbres aux troncs d'or/Et les fleurs de saphir pour un plus beau trésor."

Provenance: Kérimé Turkhan-Pacha.

\$ 6,000

68 Renée VIVIEN

Autograph poem to Kérimé "Que la volupté est triste...!" [Paroles soupirées]

+ SEE MORE

Constantinople [1907] | 21 x 27 cm | 1/2 page and a few lines on a leaf

lupté est triste...!", dedicated and offered to Kérimé. Half a page written in black ink on a leaf of headed paper from the Constantinople Péra-Palace & Summer-Palace, a total of 15 alexandrine verses.

The poem was published under the title "Paroles soupirées" in Flambeaux éteints (Edward Sansot & Cie, 1907).

This first manuscript version has several variations from the printed text.

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Some verses have even been totally abandoned.

Provenance: Kérimé Turkhan-Pacha.

\$6,000

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