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**BOOK FAIR**  
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THE 60<sup>TH</sup> ANNIVERSARY  
NEW YORK INTERNATIONAL ANTIQUARIAN  
**BOOK FAIR**



*J'aime les hommes, non pour ce qui les unit,  
mais pour ce qui les divise, et des cœurs,  
je veux surtout connaître ce qui les ronge*  
Guillaume Apollinaire

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## 1 Alexandre LEROUX

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

◆ ALGIERS 1898 | 26 x 19.5 cm | HALF SHAGREEN

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

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

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

«From 20 to 25 January, the mob rules the city's streets, roads and squares. The momentum of the police allows the Anti-Semites, sometimes helped by the Muslims, to undertake a war on the Jewish (the «youpinades»), plundering shops, vandalising homes, lighting fires and caning or stoning any passer-by thought to be Jewish. While the tension is at its height, there



are many confrontations between the Jewish and anti-Jewish, resulting in injuries and one death, a Spaniard, Félix Cayrol who was stabbed by a Jew.» (Catherine Bruant, *La Valise en carton ou Les Deux Exils du père*, 2016) The album that we have to offer shows precisely the plundering of the Jewish business, Cayrol's funeral procession and the military control of the demonstrations (cavalry, infantrymen, etc.).

Several photographs in this album were used to illustrate the article dedicated to the riots published in *Le Monde illustré* n°2132 on 5 February 1898. The photographer, Alexandre Leroux, sent them to the newspaper who had them reproduced by the artist Louis Tinayre. It is a completely surprising album, Leroux mostly being known for his panoramas and portraits of natives; from here on he becomes a real journalist-reporter, using his photographic skills as part of his journalism.

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

\$ 7,200







## 2 VARIOUS AUTHORS

Collection of Anti-Dreyfusards and Dreyfusards paper games

♦ [CA 1898] | VARIOUS FORMATS

Collection of four original documents published at the end of the 19th century, when the Dreyfus Affair was in full swing:

- Game of the Dreyfus goose, in colour and bearing the title «L’Affaire Dreyfus et de la Vérité» «The Dreyfus Affair and the Truth,» Seal printed by E. Charaie in 1898 (64.7 x 47.8 cm). It was a bonus offered with the *Aurore* newspaper.

- Game of the anti-Dreyfus goose lithographed in colour and entitled «Jeu des 36 têtes» «Game of 36 heads» printed by *L’Anti-Juif*, antisemitic weekly magazine by Jules Guérin (no date [12 February 1899], 61.2 x 43 cm).

- An anti-Dreyfus caricature with a system printed on cardboard entitled «Zola dans la mé...lasse !» by P. Dous Y’Nell, published by Léon Hayard (no date [1898], 12 x 17.4 cm). A brad fastener is used to activate the arm mechanism of a Soldier, wearing trousers and a red cap, plunging the writer into a barrel bearing the word «vidange» («drainage»).

- Colour illustrated poster entitled «Histoire d’un traître» printed by *Libre parole* (42.1 x 54 cm).

Skillfull repairs.

These extremely fragile ephemeral paper games were distributed to influ

ence public opinion. Using the iconographic codes of popular mediums (game of the goose, articulated puppet or comic strip) these pamphlet caricatures contributed to the social and political divide in France. Rapidly released for the written press – at the same time as the famous «J’accuse!» by Emile Zola in *L’Aurore* – they had a strong influence on public opinion. **These seemingly playful propaganda documents had a significant impact on the young generations and heralded the ideological violence of the 20th century.**

\$ 2,800



### 3 BRUNO

*Jeu de la casserole. – Renouvelé des Grecs et du Jeu d'Oie*

◆ ANDRÉ DENYS | PARIS 1905 | FOLDED: 23.7 x 19 CM / UNFOLDED: 69.9 x 55 CM  
| ONE SINGLE FOLDED SHEET UNDER ILLUSTRATED COVER

Colour lithograph by the caricaturist Bruno, under a cover reproducing the central illustration of the poster, printed on a large fold-out leaf.

Some minor foxing on the margin of the cover.

The «Jeu de la casserole» is an anti-Masonry and anti-Semitic game with thirty-three squares, illustrated with caricatures, that went on sale in 1905. The titles draws its inspiration from the «affaire des casseroles» also known as the «affaire des fiches», a political and religious surveillance operation of an-

ti-republican officers that took place between 1900 and 1904, in the midst of the Dreyfus Affair.

The central character is the president of the Council, Émile Combes, a free-mason and inspirer of the 1905 law (on the separation of the Church and the State). His government saw a scandal caused by this surveillance that was made possible thanks to the information transmitted by the freemasons to

General André, the Minister of War. Following this affair, Combes' government had to resign in January 1905.

**Very beautiful copy of this poster, rare with its original cover, testimony to the violent anti-Semitism that was increased by the Dreyfus Affair.**

\$ 1,500





## 4 [SIDIBÉ Kalifala] LE CORBUSIER & Roland DORGEÏÈS & George HUISMAN

*Kalifala Sidibé peintre soudanais [Soudanese painter]*

♦[GALERIE GEORGES BERNHEIM] | PARIS [1929] | 11.5 x 15 CM | ORIGINAL WRAPPERS

**First edition of an extraordinarily rare Georges Bernheim Gallery catalogue for the Kalifala Sidibé exhibition, Malian painter, considered the first African painter on canvas, the precursor of modern African Art.**

Texts by Roland Dorgelès, Le Corbusier and Georges Huisman, cover illustrated with a photograph of the painter in his village.

This catalogue of the first Kalifala Sidibé exhibition, who went on to tour Europe, was thought to have been lost until now, and of the fifty or so paintings produced, only two are currently listed at the Fondation Le Corbusier and in the collection of Michael Graham-Stewart.

The exhibition of this young African painter at the Galerie Georges Bernheim from 15 September to 3 October 1929 had considerable impact in the art world and beyond in Parisian society. Kalifala Sidibé's works were then exhibited in several well-known galleries including Alfred Flechtheim in Berlin, the Neue Galerie in Vienna and the Gummesons Konsthall in Stockholm.

Around ten years earlier, Apollinaire and Paul Guillaume had already shaken things up with regard to how «negro art» was viewed, until then restricted to a more or less aesthetic ethnographic expression. The rise of African statuary to the rank of work of art overturned the European ethnocentric conception. However, these tribal sculptures retained a specific status in the eyes of the spectator: they were not derived from artistic will. If in 1929 Europe recognised the existence of African art, it remained art without an artist, as did Roman art before Giotto.

From the very first lines, Roland Dorgelès describes Kalifala Sidibé as an «authentic» African painter, contradicting these «blacks in jackets,» whose artistic talent, according to the mentality of the time, came from their westernization. Amongst them, the

African-Americans Henry O. Tanner and Palmer Hayden, or the Nigerian Aina Onabolu are respected painters, «those evolved with ebony skin» who «if [Dorgelès] treated them as negroes would be offended.»

Kalifala Sidibé «on the contrary is pure Sudanese, the unmixed negro who eats yams, reveres crocodiles and dries meat on the roof of his hut.» His work does not result from a loan from the West but from his own apprehension of the world and his instinctive desire to «copy nature.» Implicitly comparing the tribal arts from Africa with European medieval art, **Dorgelès raises Kalifala to the status of an African Giotto, the first artist of an art that is no longer primitive.**

This announced African Renaissance is, in France, based only on this artist who stayed in his village on the banks of the Niger. Visitors to the exhibition will only see photographs of the painter sitting cross-legged in front of his canvas, surrounded by almost naked children and a woman carrying her baby on her back while an earlier canvas is drying on the straw roof of the hut. This exoticism worthy of the stereotypes of the ethnographic Trocadéro museum will incidentally cause more ink to flow than the paintings themselves.

Since, as in 1916 during the exhibition of black sculptures next to works by Picasso, Matisse and Modigliani, what is at stake with the Sidibé exhibition is less the discovery of an exceptional painter, but rather the deliberately inflammatory assertion of the universality of Art and, furthermore, of its immanence: «six centuries apart and under different skies, it is the wonderful story of Giotto that is renewed.» The political and ethical consequence of this observation calls into question the racial hierarchy and the paternalist colonial system.

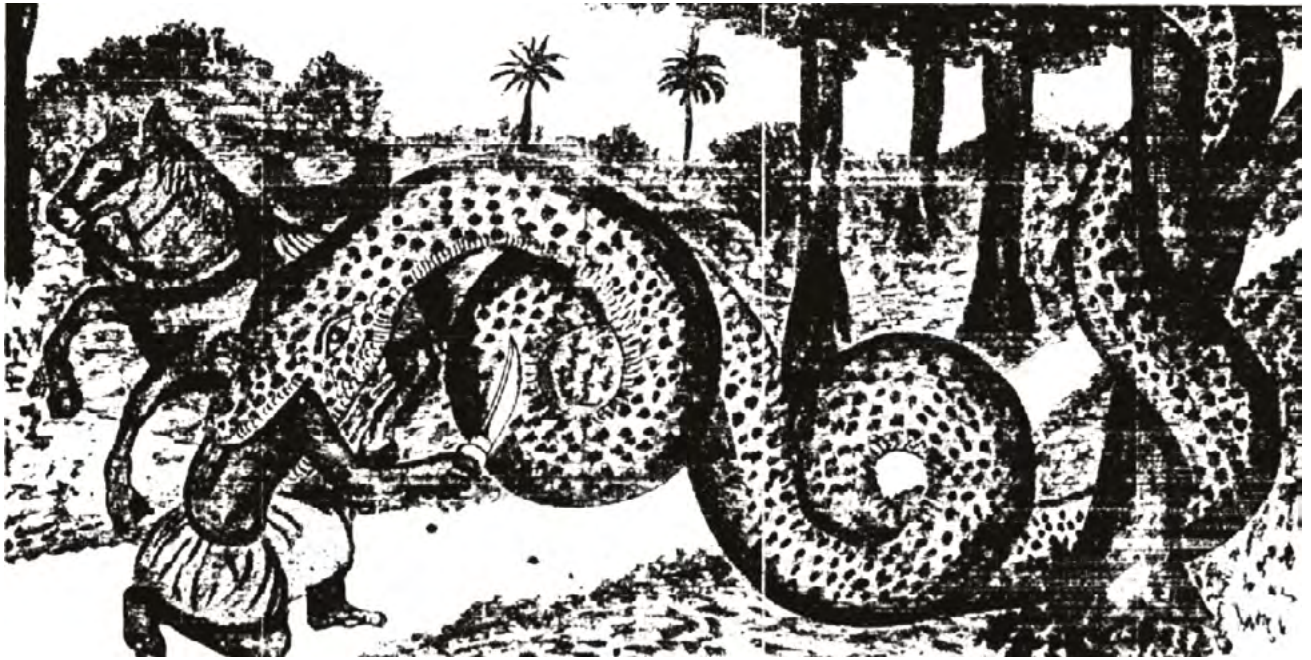
A similar artistic adventure took place the same year in Belgium with the Con

golese artist Albert Lubaki, discovered by Georges Thiry and exhibited at the Palais des Beaux-arts in Brussels in September-October 1929. However, the European remains at the origin of artistic production since it is Georges Thiry, the young Belgian colonial manager and curator of the exhibition who, having discovered in 1926 the frescos on Lubaki's huts, encouraged him to work on paper and guided him in his new creations (as their long correspondence before the exhibition testifies). Paradoxically, this white intervention, although heavily criticised, ensures black work is well-received in colonist Europe: Lubaki's work serves to demonstrate the «emancipatory benefits» of Belgian colonisation. With the help of Gaston-Denys Périer, Thiry will repeat his experience in 1931 with the works of two other hut painters, Djilatendo et Antoinette Lubaki. The skilful Périer and Thiry then promote an «living negro art» under colonial rule by praising: «the potential of the natives evolving under our administration.» «The authenticity» put forward by Lubaki then becomes a simple commercial argument, assuming its share of exotic construction: «With your approval, Lubaki will be a negro from Africa, one hundred per cent negro, as we say today» (Carlo Rim, «Lubaki, peintre nègre», in *Jazz* n° 11).

The Kalifala Sidibé exhibition that takes place concurrently in Paris does not lend itself to this distortion. Here, the «purity» of the artist's Africanness is an essential element of his presentation, as evidenced in the countless press articles. «This Senegalese painter is a true Senegalese» (*Paris-Midi*, Tuesday 15 Oct. 1929), «He is a negro, an authentic negro» (*Comœdia*, Thursday 24 October 1929), «authentic negro, who lives on the banks of the Niger» (*Le Quotidien*, 16 Oct. 1929), «an authentic and primitive negro» (*Vu*, n° 84, 23 Oct. 1929).

In this respect, the history (or perhaps





the legend) of Kalifala Sidibé's «instinctive» discovery of his art in a cotton factory, thanks to the pieces of cotton and the paints used for numbering the bags – discrete concession to the collateral «benefits» of the colonisation – contributes to the building of a founding myth of an «autonomous» Renaissance of African art. What is more, this artistic independence is part of the avant-gardist movement of western art as noted, cuttingly, by a journalist from the weekly *La Revue*: «If we press Kalifala Sidibé to make him say where his talent comes from, he answers it seems: 'It is the Devil who makes it like that...' Less realist than surrealist, this negro believes in the magic of art. He is in agreement with many 'advanced' critics.» A barely disguised reference to the subversive clique led by André Breton.

**Not only does Kalifala Sidibé open Africa to art – in its modern sense – but to its most contemporary expression. In the midst of the developing Naïve Art, Surrealism and soon Art Brut, this Giotto of the Banks of the Niger innocently affirms independence of the black man toward the highest expression of the human spirit.**

Exciting the imaginations, this «natural» birth of an artistic vocation within the African bush explains in part the media unrest around this unknown artist.

From the *Annales Coloniales* to *Paris-Soir*, the exhibition is relayed by nearly all of the daily newspapers and many journalists turn themselves into art critics to unleash their dislike with regard to modern art on this ideal scapegoat, Le Douanier-Rousseau at the head, and the so-called «negrophilia» of the artistic elite. «Kalifala is a kind of black Rousseau, with the difference that the customs officer dreamed of imitating the Louvres' paintings, whereas he only thinks of imitating nature. This, it seems to me, is a quality. Alas! I am afraid that we are going to make him lose it soon! We have already, in a way, spoiled a merchant of fried potatoes, a workhand and a cleaning lady whose works make the fortune of the sellers.»

The article by René-Jean in the magazine *Comœdia* from 24 October 1929 is, without doubt, the most emblematic of the terrible challenge of this extra-western modern painting:

«If we glorify this negro, it is because it is difficult to bring his painting to the pinnacle. Painting...the word maybe excessive in the sense that we give it in general. Kalifala Sidibé's paintings are large colored images [...] without flexibility or nuances. Some Abyssinian manuscripts show us quite similar friezes with their characters which follow those of Kalifala Sidibé.»

Despite this analysis that he wanted to be definitive, René-Jean, an esteemed art critic, devotes no less than seven columns to this exhibition of an artist whom he judges so severely. And it is with a lot of classic and modern French artists that he attempts to reject the idea of African art. Delacroix, Puvis de Chavannes, Poussin, Watteau, Corot, Daumier, Baudelaire, Rabelais, La Fontaine, Voltaire, Racine, Mozart, Renoir, Courbet, Cézanne, Vlaminck, Matisse, Houdon, were all called on in this one article to nip the inconceivable claim of the African continent in the bud. And René-Jean to refuse Africa until the representation of itself: «[The eighteenth century] has not ignored the Black Race. If it did not seek masters to glorify from its own, it borrowed certain examples that it took as models. At its two extremes, Watteau as well as Houdon [...] created more spiritual examples just like those of Mr Kalifala. Dare we say that they are less true? This would not be flattering for black-skinned men.»

**The violence of the words is only equalled by the earthquake this exhibition caused, calling into question the self-proclaimed supremacy of the white race.**

If several critics, with Le Corbusier, vouch for Sidibé's unbelievable talent,



it is with the temptation of depriving him of this so problematic «authenticity»: «Well! That one there even knows too much! It is not the ingenuity of his mixture of colors that charms us. His striped cloths are reminiscent of Matisse collections. And then, he has what Western painters have worked for centuries before to acquire: the feeling of what Berenson calls tactile values. Kalifala Sidibé [...] draws without holding back, with the indifference of a «genius.» (In *La Revue hebdomadaire*) This undeniable talent is then attributed to the Persians, of whom «we can even wonder if Kalifala Sidibé does not save [a few] images in some corner of his hut.» But it is once again the philosophical and ethical implications more than the painter that are violently denied here: «Is it really 'the need to copy nature' that torments him? And this need, incidentally, is it at the origin of humanity's first artistic expressions?» (In the weekly *La Revue*, 9 November 1929).

Whether they are complacent or virulent, the many articles aroused by this exhibition almost all revolve around the artist's black culture, and from there to the so-called «en vogue» negrophilia. In this way, they do not avoid the artistic question, they unconsciously highlight that the real challenge of this exhibition is more political than aesthetic.

«**The vogue is for Black**» makes fun of Gabriel Joseph Gros on the opening of his *Paris-Midi* article. The very preface that Dorgelès devotes to this exhibition opens with a «I like negros» and revolves only around this theme, ostensibly avoiding the question of artistic quality: «Will the name of this stranger become famous? My love of the negros makes me hope so.»

**Only Le Corbusier and Michel Leiris grasp the measure of the intrinsic power of Kalifala Sidibé's painting and reveal under political implications, the metaphysical question posed by this reborn art.**

Le Corbusier in first place, offers a frame of reference in the exhibition catalogue that will not be repeated anywhere in the press of the time and for good reason: he compares Kalifala's painting to a piece of writing, «clearly drawn signs that can be read and, by their positioning, can bring about relations full of interest and meaning.[...] Creating signs represents a power of synthesis and clear views. [...] What about this uncultivated black interests us? He writes

pictorially [...] and he reaches something fixed, definitive: these are paintings and they are neither modern nor old.» By this refusal to include Sidibé's work in the continuity of tribal art, Le Corbusier does not measure the artist by his black culture, but by the universal concept of Art.

This concept is shared by the young Michel Leiris who, in *Documents* n° 6, stigmatises «the scale of arbitrary value» established by «the white race» and the «purity of style that obsesses so many minds.» One year before his journey to Africa, the Kalifala Sidibé exhibition gives the future author of *L'Afrique fantôme* a thought that «would influence his ethnological research that refused the old interpretation or the schematic and simple stylisation of African arts» (Yanagisawa Fumiaki, *La Naissance du tableau en Afrique noire: Kalifala Sidibé et l'«art nègre»*)

Despite criticism, this first exhibition is a success and will be followed by several others in Germany, then in Stockholm, without us knowing exactly how many works were presented and sold.

A year later, when a new exhibition of his canvases was opening at the Galerie Gerbo in Paris, Kalifala Sidibé, barely thirty years old, dies, allegedly «seized by the debauchery» resulting from his European success (*Comœdia*, 23 November 1930). His talent was then recognised by all and his works were acquired by collectors across Europe. But his untimely demise brings an end to this very first African modern art adventure. **The Galerie Bernheim exhibition catalogue, a fragile brochure bringing together three great writers, was, until now, considered lost like the majority of his works produced and mentioned in the European exhibition catalogues.** Today only two known paintings remain: in the Michael Graham-Stewart gallery in London and at the Le Corbusier foundation. There are other paintings, all signed in Arabic, only a few black and white testimonies from the period.

We can reasonably question the surprising concealment of the history of this artist's art, who was granted the honour of the most prestigious mod-



ern art galleries of the early twentieth century, centres of artistic avant-garde: The Georges Bernheim gallery in Paris where Bonnard, Vuillard, Cézanne, Seurat, van Dongen, Matisse, Le Douanier Rousseau, Dufy, Vlaminck, Modigliani and Utrillo in particular where exhibited; the Alfred Flechtheim gallery in Berlin, which featured Picasso, Braque and Derain; the Gummessons Konsthall in Stockholm which exhibited Kandinsky, Klee and Munch very early on and later Andy Warhol; and the Neue Galerie in Vienne. Immortalised by a photograph by Brassai, a hunting scene acquired by Le Corbusier took centre stage on his desk for a long-time. This canvas is now on display at the Foundation Le Corbusier.

The long study that Yanagisawa Fumiaki, Doctor of Arts at the University of Tokyo, a specialist in African arts in Europe and in modernism in sub-Saharan African culture, devoted to him, highlights «the inextricable internal position towards the reception of black cultures in France at the end of the 1920s,» which, with Kalifala Sidibé's cut-short career and the disappearance of his paintings, partly explains the gradual erasure of the first modern painter in the history of African art!

\$ 3,500

## UNPUBLISHED POLITICAL, SCIENTIFIC AND HISTORICAL ARCHIVES

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

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

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

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



## 5 Louis, Chevalier de SADE

### The complete archives of the Chevalier de Sade

◆ 1791-1832 | CA 12.000 LEAVES, VARIOUS FORMAT

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

What he calls «positive politics» is «based on reasoning and experience». «The theory did have some attractions for me; I studied it with care, I savored its principles. Now, I see their value only in terms of the impact of their implementation, what we've seen them produce in the peoples of which history has given me knowledge. This is my method; I know that it is, all in all, the opposite of the methods utilized by the men who have governed us and written our constitutions to this very day without deviation. This continuous di-

vergence between what has been done and what should never have been done increased my confidence in the path to be followed and at the same time fortified my determination to keep to the views I had adopted, of judging laws by the historic consequences they entail rather than by the lyrical, supposedly conclusive, metaphysical arguments with which these innovators continually, and still to this day, assault us.»

The Chevalier de Sade, who saw the world in terms of his own time and place, could be nothing other than a Royalist. There were practically no examples of democracy in the history known to the Chevalier, apart from the Classical democracies of Greece and Rome which had been experiments only in very elitist forms of democracy. These were very well known to this political scientist, whose papers contain 7,000 pages dedicated to the history of the Classical world.

The republic ushered in by the Revolution, was more than just a political system – it was the realization of a philosophical political ideal. And while most of those opposed to the new regime saw in it above all a threat to their personal situations, their religious beliefs or even more simply their habits, the writings of the Chevalier de Sade show no such dogmatic influence; or at least, he never uses dogma to justify his arguments.

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

Running counter to Enlightenment thought, the Chevalier's view of society



owed very little to philosophy. Though he puts together a serious theoretical history of the development of Man from the condition of «savages» to the forging of various societies, he does not posit Man's ideal nature, as some of his contemporaries did. Rather, the Chevalier examines the gap between nature and the civilized being without passing moral or philosophical judgment, as was the fashion at the time. «The political error that damned Europe in the 18th century was basing its reasoning and legislative principles on Natural Law and forgetting that the social order of Empires is based on territorial possessions.»

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

This effort at objectivity serves to make up a conservative thesis, but unlike many ideologues of all stripes, the Chevalier does not build up a didactic argument, all of whose elements seek to prove the author's viewpoint. Louis de Sade, who was not intending to publish these writings and therefore has no readership to convince, does not force his arguments to fit the mold of his thinking, but aims to be exhaustive. Thus, he explores all the various avenues, those that both conform to, and do not conform to, his way of seeing the world.

In this respect, that writings of the Chevalier are a peerless collection of the breadth of thinking of an enlightened aristocrat at the heart of the most significant political and social rupture in our history.

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

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

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

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

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

This lack of ego about a work that seems to have taken up an entire lifetime, confirmed by the paucity of other publications during the course of his life – which did not present a major problem for him – was

the basis of the Chevalier's thinking and contributes to the unique nature of these writings in a period when publication, the request of permission to publish, the regulation of public morals and the risk of aggressive legal action generally led to the necessity of people censuring themselves as well as taking into account the needs of the reader.

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

It was called: «Mes loisirs sur le vaisseau amiral ou Lettres aux Etats Généraux sur une nouvelle constitution du gouvernement de la France [My free time on the admiralty's ship, or Letters to the Estates General on a new constitution for the government of France].» The other works he had published later were all very much politically engaged and even his scientific study of tides, *La Tydologie*, included a number of comparisons to the great social and political movements of the Revolution.

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

The Chevalier is also notable for his less than orthodox education and career for an intellectual and writer of the age. Born into the more humble branch of the Sade family, the Eyguières (unlike the Marquis, who was descended from the noble branch of the Sau-

manes), Louis de Sade was at a very young age, after a period with the Jesuits, sent to the hard boarding establishment of the Abbé Choquart, where he knew Mirabeau, of whom his memories are hardly outstanding: «If in my youth, instead of being submerged in the worst of boarding establishments, though not cheap, I had had good teachers, I would have gotten somewhere...With an upbringing straight out of Jean-Jacques Rousseau, raised to the purity of morals by the abbé Choquart, I knew nothing but how to fight, play Barre, climb roofs, steal apples, and a few bits of algebra.» The reference to his contemporary Jean-Jacques Rousseau is without doubt – for this ardent Royalist – the harshest of criticisms aimed at this institution for the correction of ill-disciplined boys. From the age of 15, the Chevalier was enrolled in the Navy and it was therefore as a pure autodidact that he acquired most of his considerable knowledge. Thus, he had no knowledge of Greek or Latin unlike many of his educated contemporaries, but he did have a huge well of knowledge in all the fields of physical and human sciences. It is not only his documents, but also the tasks that were entrusted to him, that bear witness to this fact. He was made a squadron commander, asked to install Benjamin Franklin's new invention, the lightning rod, on all the private houses in the port of Brest, and entrusted with numerous missions of intercession during the first phase of the Revolution, as well as being commissioned to write for several short-lived counter-Revolutionary publications.

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

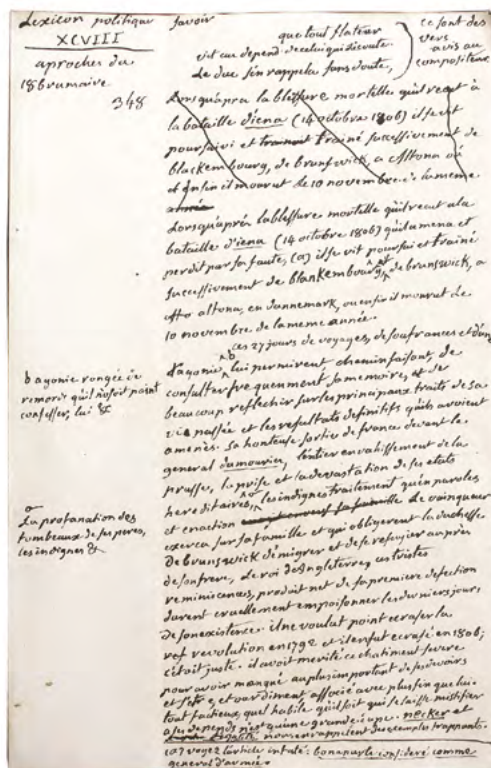
But it was only with the publication of *Tydologie* that the full depth of the knowledge the Chevalier had acquired during his years in the navy and his subsequent exile came to light, as well as the specific and overarching character

of his thinking.

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

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

«The *Tydologie* is the core around which the author brings together the various methods that until now have been used to advance the cause of human knowledge. In it, he examines the advantages and inconveniences of each in the various branches of our knowledge where we have employed them. This work therefore is applicable to all who are interested in the sciences, even political science and the science of law. Botanists, astronomers, anatomists and geometers will find in it a great many problems and new solutions, which will be useful for them in order to advance the bounds of their favorite science...The author points out methods which, in the hands of a man of genius, will permit him – so he says – to trace effects back to the laws of the fundamental causes which bring them about....Thus, one can say that geologists, anatomists, geometers, horologists, chemists, grammarians, botanists, philosophers and statesmen will not find this work to be without interest and perhaps even not without humor. The author rarely chooses well-trodden paths, and it is rare indeed that anyone who does should be right. It is for learned men to judge if the ideas of the author are innovations, or obstacles that will damage the progress of science.»



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

For Louis de Sade broke with Bacon's scientific method and established a link not only between the sciences but also between the sciences and politics. Convinced that one single principle underlies the world in all its aspects, he was looking – in his work, which shows a high level of learning – for a historical and metaphorical logic. **The archive of funds that he put together is not therefore an aristocratic intellectual hobby but an attempt to glimpse the underlying common logic that dictates both the sciences and history.**

An in-depth study of his historical works would allow someone to uncover the choices made by the Chevalier de Sade as a historian as well as those in his scientific writings. But if the philosophy of sciences, which appears to be separate from his unfinished works, still remains to be studied, the historical and scientific archives that the Chevalier produced as a whole present another significant field of in-



terest for those wishing to explore the thinking of Louis de Sade, and – what's more – understand how an 18th Century aristocrat responded to the major shakeups of the French Revolution.

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

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

final line of his writings – any viable alternative).

**It is without doubt the impressive consistency of his thinking, right from his first published texts to the considerable manuscript work that is his *Lexicon*, which remained partially unpublished, that allows us to consider the Chevalier's writings as a unique intellectual construction without parallel in the extant personal archives from this key period in the history of France and the Western world.**

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

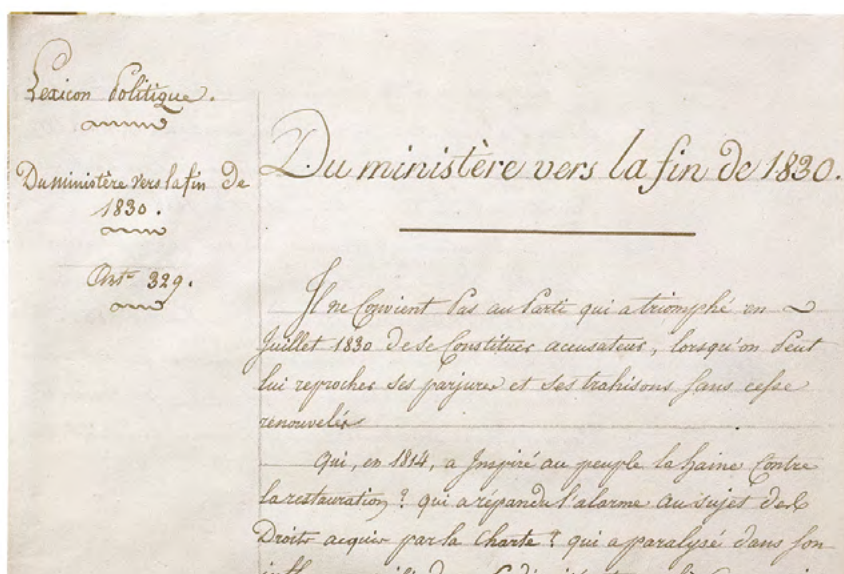
## BIOGRAPHY

The Chevalier Louis Philippe Henri Élisabeth [or Isabeau] de Sade, born on 8 May 1753 in Antibes and died in Paris on 26 December 1832, member of the Ordre de Malte, was the cousin of the famous Marquis Donatien Alphonse François de Sade and was around ten years younger than him. Both prolific writers, they communicated, as much in their writing as in their acts, a frank contempt for authority, which caused the divine Marquis to be imprisoned for many years and the Chevalier to be shackled to a Royal Navy ship. Louis de Sade pursued a career as a ship captain until the French Revolution, then he joined the reserve of the English Naval Artillery. Through the political troubles that affected France at the turn of the 19th century, the Chevalier remained a loyal royalist and ardent defender of Louis XVI; he displayed his talents as a polemicist from the first revolutionary uprisings, and even lamented the

Restoration of royalty by Louis XVIII in unpublished writings contained in the archives.

Belonging to the eminent, although penniless, Eyguières branch of the de Sade family, the Chevalier Louis de Sade received the title of Chevalier from the Ordre de Malte from birth. He bears one of the oldest names in Provençal nobility and was the godson of the son of Spain, Dom Felip, and Marie Louise Élisabeth de France, daughter of Spain and eldest daughter of the king of France Louis XV. Despite his prestigious title, the lack of means within the Provençal branch of the Sades prevented him, unlike his illustrious cousin, from following a gentleman's education; he therefore received basic training at Aix en Provence, then in a Parisian boarding school where he was the comrade of Mirabeau and the future viceroy of Corsica, Lord Minto, before joining the French Royal Navy at the age of 15. Throughout his life he will compensate for his lack of classical culture with an overflowing thirst for knowledge, which is reflected in particular in the thousands of pages in his archives dedicated to ancient history.

After four years of squadrons in Toulon, the Chevalier de Sade was given the post of Lieutenant on 4 March 1780 by the hand of King Louis XVI, who entrusted him with the command of the ship *L'Eclair*, a two-mast ship armed with 22 canons, with which he campaigned on the coasts of Italy and Provence. On the eve of the Revolution, his differences with the hierarchy of the navy deteriorated greatly. In order to distance him from France, he was appointed to the frigate *Tiercelet*, of which he abandoned command. His career as a political writer began during his imprisonment on the Toulon flagship, following his insubordination, where he published *Mes loisirs sur le vaisseau amiral ou Lettres aux Etats Généraux sur une nouvelle constitution du gouvernement de la France*. Uncompromising concerning the constitutional monarchy that he considers as an impeachment of royalty, he is struck off the navy lists after having refused to stick to



the civic oath imposed by the Constituent Assembly. Co-signing an oath to royalty and to the Catholic church with other naval officers in September 1791 in Nice, he left France the following year and emigrated to England where he returned to service within the navy of King George III. Before his departure for Great Britain, the Chevalier signed a pamphlet «À mes compatriotes» «To my compatriots» in the *Paris Gazette*, urging members of the Provence nobility to rally the army of the Comte d'Artois in order to overturn the revolutionary forces. As Artillery Captain of the British navy, in 1794 he participated in the negotiations of the ephemeral Anglo-Corsican kingdom. His friend, the viceroy Sir Gilbert Elliot, Lord Minto, to whom he dedicated his *Tydologie ou science des marées*, sent him to Malta in order to obtain additional troops from the Grand Master of the Order, the Chevalier de Rohan.

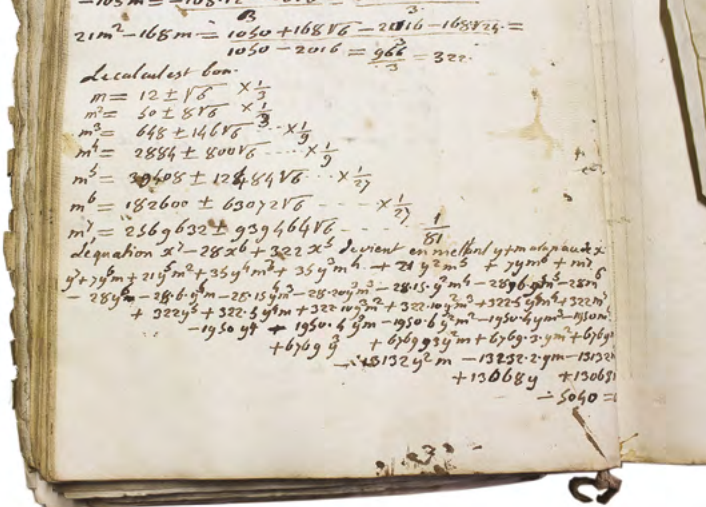
It is at the turn of the 19th century, taking refuge in Lisbon, then in London for ten years or so, that the Chevalier embraced his vocation as a writer and published his first significant works. His emigration to England and his numerous stays at sea gave him the opportunity to meditate on French politics and perfect his scientific knowledge. He re-joined the French navy in 1815 before resigning a year later, disappointed with the monarchy of Louis XVIII. Entirely devoted to his writing activities, he spent the last fifteen years of his life between his residence at Château Thierry and the Hôtel d'Espagne, rue de Colomby in Paris. He continued, without success, his attempts to publish his *Lexicon*, but succeeded nevertheless to publish several works despite his weak low naval officer pension: in 1820 he published *L'Art de faire les lois*, and in 1822, *Préceptes politiques à l'usage de la monarchie*, and finally in 1831, *De la démocratie à l'occasion des élections populaires*, his last published work. The autobiographical elements disseminated in his personal archives reveal the portrait of a solitary man, who dedicated his life to making his political convictions heard. He died in Paris on 26 December 1832 at the age of 79, leaving behind an unpublished work of several thousand pages.

**Heir to the Lumières, ship captain and fervent royalist, Louis de Sade was a writer and self-taught scientist born of one of the oldest families of the Provençal nobility. Worthy successor of Pierre-Simon La Place, whose work**

he continues on the influence of the stars on the tides, the Chevalier also has an ambition commensurate with *Alembert* with his *Lexicon*, a major project for an Encyclopaedia of «technical political science words,» which is above all a pretext to the sociological, philosophical and politically engaged reflections on all the notions and values of his time. For example, this is the case with its long definition of «word and thing,» both a linguistic analysis of the dichotomy between language and its designation and a violent pamphlet against the consequences of the misuse of language. This titanic work remained unfinished and was partially published posthumously. A large majority of his writings was not published, leaving thousands of pages of his personal archives to be studied.

The Chevalier left a bank of astonishing eclecticism for posterity, the careful inventory of which has allowed for the discovery of tens of manuscripts of unseen and ready to be published works. From England where he had taken refuge from 1792 until 1815, then in Paris, the Chevalier worked to identify the causes of the revolutionary political divide as well as point out those culpable of such disgrace. Amongst the thousands of unpublished pages, there are some manuscripts of the highest importance, illustrating his work as a theorist of the French Revolution, in particular a 240-page history on the Vendée royalist revolt offering a passionate and authentic analysis from the view point of an emigrant aristocrat. He also signs a diatribe on Louis XVI's minister intitled *Histoire du mois de juillet 1789 ou L'Hégire de M. Necker*, relating the misdeeds of Louis XVI's minister, responsible, according to him, for the taking of the Bastille. His archives also contain the unpublished manuscript, *Parallèle entre les révolutions anglaise de 1688 et française de 1788*, which is an audacious exercise of historical comparison, the fruit of his admiration for Great Britain.

The Chevalier shamelessly judges the historic errors of King James II by relating them to those of Louis XVI: «James II abusing his power to acquire the power of a King of France and Louis XVI violating the fundamental laws of his



kingdom to lower his power to the level of that of a King of England, this was a major error on behalf of them both.» However, he draws this surprising conclusion: «Louis XVI would have been an excellent King of England.»

The majority of his writing focuses on the French Revolution, which precipitates his future as a writer and political thinker. The Chevalier de Sade's archives are made up of scientific, political and historical writings, as well as a section of family correspondence and autobiographical writings of extraordinary rarity, constituting a unique and very precious source of information, which sheds light on the other works.

The Chevalier employed the services of a copyist, whose hand is found distinctly in certain leaves.

### Political writings

The archives contain 2500 pages of political writings, including 11 unpublished manuscripts intended to be included in the *Lexicon*, offering a critical view of French society at the time of the Revolution (4 âges de l'ordre social, L'Hégire de M. Necker, L'Art de faire exécuter les lois, l'Innovationomanie, La Guerre de Vendée, Le Mot & la chose, Les 3 âges des colonies, Les Bonnes Gens, Mon rêve, Le Paraguay). Louis de Sade remained deeply affected by the collapse of the French royalty, even holding on to the Restoration of the monarchy under Louis XVIII. He instils these opinions in the *Lexicon*, a dictionary modelled on the *Encyclopaedia*, which he worked on throughout his life: «People keep asking me if this work is finished. My response is always the same: No it is not, it can never be. POLITICS is a science like astronomy, chemistry, botany, finally like all branches of human knowledge, destined to expand and improve.» In addition to more than 90 unpublished





definitions from the *Lexicon*, the archives conserve 1511 pages of manuscript that were likely excluded from the version published posthumously because of their excessive volume.

*La Vendée* is the most important unpublished manuscript, offering a detailed account and a personal analysis of the bloody revolt of the Chouans, «the most just and legal resistance that there has been amongst men,» which he followed with hope from England. The Chevalier paints a picture of the grandeur and the decadence of the Vendée, filled with ancient and historical references, making this last royalist burst a true Homeric epic, where «we saw new Camille, Penthesilea face up to all the dangers, bearing the dread and death in the ranks of the Republican army.»

The most beautiful passages are dedicated to the Chevalier de la Charrette, martyr of the Vendéans, a «Céladon poitevin» who was «a statesman, similar to Auguste, when he became the owner of the Roman empire.» Retracing the Catholic and royal army's feats of arms, he laments the chaos of its political and military organisation, while glorifying the essential role that it held against the revolutionaries. Despite his desire for objectivity, we must read this admirable account in the light of the intimate convictions of the Chevalier, who remained a man of the Ancien Régime until his death: «I should, as an impartial historian, compare [the cruelties committed by the Vendéans] with those that, on this occasion, were practised by the revolutionaries... The Vendean royalists lost a lot in these debates and not one was enriched by them; the patriots gained a lot and many were enriched...»

He draws conclusions from the disagreements that the Vendean uprisings experienced by placing the blame on

the leadership of the revolt: «The misfortune of the Vendée and of France on the other hand, hoped that none of the leaders of this holy resurrection, despite their goodwill and their brilliant qualities, knew how to show its spirit at the height of the political situation where the circumstances had taken it.»

We also find amongst the unpublished manuscripts of the *Lexicon* an interesting 208-page diatribe against Necker, a minister supported by the revolutionaries and considered solely responsible by the Chevalier for the Revolution through the disruption of government institutions that he started in 1788. *L'Hégire de M. Necker* recounts the story of the fateful month of July 1789, marked by disgrace, then the return of Necker as Prime Minister of finances on 16 July, recalled by the king in order to appease the revolutionaries that had taken the Bastille two days earlier. The Chevalier describes him as a false prophet who abused the trust of Louis XVI and audaciously compares him to Mahomet: «both saw themselves at the head of a sect of many zealous partisans... both used them to regenerate the respective government which protected them and worked to destroy the doctrines, existing institutions and to declare themselves supreme ruler... both were chased by the police of the states where they caused trouble... Their hegira, their flight from the main stage of their exploits gave the signal to begin the uprisings, quarrels, murders... in a month both were revolutionaries.»

However, we note a real respect for the prophet of Islam who opposes the disgrace placed upon the minister: «The former created a major empire and legitimised the just admiration that posterity had for him, while the latter overthrew a great empire and legitimised

the just indignation that history overly justified.»

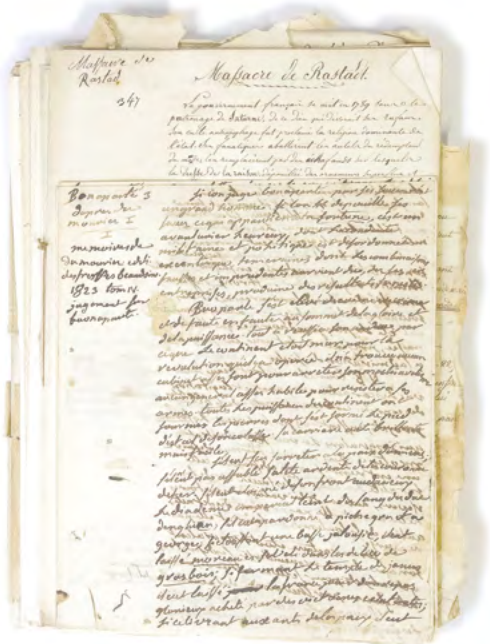
Day after day, *L'Hégire* details the events, which, since Necker's departure on 12 July, have sealed the history of France and signed the death of the monarchy: «France, undecided on which principle to devote itself, or what kind of government it must now submit to, waited, in the perplexity of its heart and the anxieties of uncertainty, for the one that would bring it the following three powers: the king, the National Assembly or the Paris Commune? It was for whom out of the three to have the throne of St Louis.»

He reviews the Parisian rebellions and the damaging role of Necker who gathered all of the Revolution partisans in his lap: «The National Assembly, the Commune of Paris, the stupid, the fearful and all of the bad subjects of France had only one voice and one action to speed up Necker's return.» The knight deconstructs in passing the myth of the taking of the Bastille: «We expected for hundreds of prisoners to come out. There were only 7 of them and not one of them had been locked up for a state crime: 4 for bills of exchange and 3 others because of disorder that would have condemned them to libellous punishments, if justice had been restored to them...»

This long diatribe is also studded with cutting remarks and good words; the Chevalier joyfully tackles «this lottery that we call révolution, the worst of all those invented to date» and one of the most famous symbols, the guillotine «this universal panacea, which, in an instant, cuts all its ills in one go and without fear of relapse.»

### Scientific writings

The second part of the Chevalier's archive is a collection of 2000 pages of



notes and first drafts of scientific works on an incredible variety of subjects, such as algebra, geology, electricity, architecture, sound, anatomy, game studies and finance. These sciences are used in particular for navigation or for historical science. The archives indeed retain the elements of an unpublished future work of 270 pages, entitled *Notes et extraits sur la chronologie ancienne*, comparing the different calculation and time serialisation methods. The Chevalier refers in particular to the Mexican, Egyptian, Chinese and biblical calendars, calling in turn on chronography, astronomy and cosmogony.

Our ignorance on these scientific subjects has prevented us from studying this fascinating collection more precisely.

### Historical writings

The most significant part of the Chevalier's papers is dedicated to history, representing 7500 pages, shared between original reflections and sources that fuel his political science research. In particular the collection contains an impressive unpublished manuscript, *Le Parallèle entre les révolutions anglaise de 1688 et française de 1788*. This manuscript is based on an impressive amount of knowledge and reflections of hundreds of pages on the history of England, spanning from the conquest of Emperor Claudius of Britain in the year 43 AD until 1701. Greece and Ancient Rome are amongst the civilisations most studied by the Chevalier, taking

up several thousands of pages and to which he regularly alludes in his political writings. During his many trips across the Mediterranean between 1791 and 1794, he decided to document his reflections on ancient political history in the form of letters that remain unpublished, based on the writings of numerous Roman historians. He completes his classical culture by reading the ancient poets, of which he has hundreds of copied pages from the *Iliad* and the *Odyssey*, odes by Pindar, as well as the *Aeneid* by Virgil.

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*Lettre à Mr. de Fleurieu ministre et secrétaire d'Etat ayant le Département de la Marine sur le serment civique exigé par tous les fonctionnaires publics de l'État* by Mr. le Chevalier de Sade, [1791]

*Détails historiques sur l'arrestation d'Albert de Rioms, commandant d'artillerie in Toulon*, 1791

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*Les Préceptes politiques ou les moyens de s'avancer dans une monarchie*, Paris, Treuttel & Wurtz, 1822

*Des orateurs et des écrivains politiques dans un gouvernement représentatif*, Paris, Lamy, Opigez & Mongie, 1823

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*ropéens en Amérique* par M. le chevalier de Sade [prospectus], Paris, Imp. De Tastu, [1827 ?]

*De la démocratie à l'occasion des élections populaires*, Paris, G-A Dentu, 1831

**Extracts from *Lexicon politique* published during the lifetime of the Chevalier de Sade**

[1] Corps représentatifs à Bourges. Mauvais ministres. - «Impr. de Everat»

[2] Présages. Centuries de Nostradamus. Fables de La Fontaine. Des 88. - «Impr. de A. Barbier»

[3] Attroupemens. Réveillon. - «Impr. de A. Barbier»

[4] Corps politiques. Monumens. - «Impr. de A. Barbier»

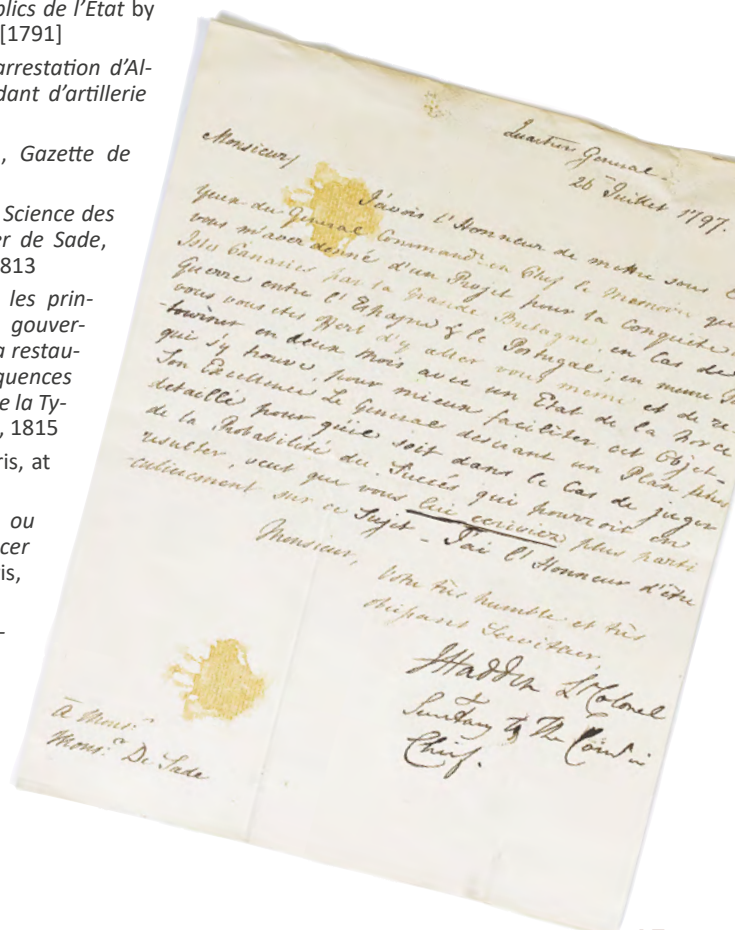
[5] Royalistes. Ultras. Parti des ultras. Apathie des royalistes. Des ventrus, ou des royalistes à la mode en 1824. - «Impr. de A. Barbier»

[6] Origine des constitutions politiques. - «Impr. de A. Barbier»

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*Lexicon politique ou Définition des mots techniques de la science de la politique*, Paris, A. Pougin, 1837-1838

\$ 200,000





## 6 Charles BAUDELAIRE

*Les Fleurs du Mal* [Flowers of Evil]

◆POULET-MALASSIS &amp; DE BROISE | PARIS 1857 | 12,1 x 18.8 CM | MOROCCO

First edition, printed on Angoulême vellum, with the usual misprints and including the six condemned poems, one of the few copies given to the author and «intended for friends who do not deliver literary services.»

Emerald morocco binding, Jansenist spine in four compartments, paste down lined with garnet morocco framed with a gilt fillet, gilt silk endpapers stitched with Japanese style flower motifs, the following in marbled paper, wrappers of the third issue (with two marginal restorations to the second board) and spine preserved, all gilt over untrimmed edges, marbled paper slip-case lined in morocco. Binding signed by Marius Michel.

**Precious copy enriched with a handwritten inscription signed by the author in pencil on the half-title page: «à M. Tenré fils, souvenir de bonne camaraderie, Ch. Baudelaire» «to M. Tenré Jnr, a reminder of good friendship, Ch. Baudelaire» and three handwritten corrections, in pencil on pages 29 and 110 and in ink on page 43.**

Exceptional dedication to a childhood friend, banker and intellectual, one of the rare contemporary inscriptions that was not motivated by judicial necessity or editorial interests.

Indeed, even the few examples on Holland paper were largely devoted to strategic gifts in order to counter or reduce the wrath of justice that, in June 1857, had not yet returned its decision. Poulet-Malassis will hold a bitter memory of it: «Baudelaire got his hands on all thick paper copies and addressed them to more or less influential people as a means of corruption. Since they have not got him out of trouble, I believe he would do well to ask for them back.»

Baudelaire's correspondence makes it possible to define quite precisely the different types of dedications the poet made on the publication of his collection. He himself sent a list to de Broise to mention those to whom the press deliveries were dedicated, mainly possible judicial intercessors and influential literary critics. The poet then

requires «twenty-five [copies] on ordinary paper, intended for friends who do not deliver literary services.» A letter to his mother tells us that he only got twenty. Some of them were sent in June 1857 to his friends, including one for Louis-Ludovic Tenré. Others were saved by the poet or offered late like the ones for Achille Bourdilliat and Jules de Saint-Félix.

If Tenré, this childhood friend whom Baudelaire has just found again in December 1856, is honoured with one of the poet's rare personal copies of the *Fleurs du Mal* publication, the three misprints he immediately noticed having been carefully corrected, it is not on account of a service delivered or in anticipation of an immediate benefit. However, as always with Baudelaire, neither did he send his masterpiece to his boarding companion from Louis-le-Grand school as a simple «reminder of good friendship.»

As early as 1848, Louis-Ludovic Tenré took over from his father, the publisher Louis Tenré, who, like other major publishers, moved into investment, providing loans and discounts exclusively for those in the book industry. These bookseller-bankers played a key role in the fragile publishing economy and contributed to the extreme diversity of literary production in the nineteenth century, supporting the activities of small but bold publishers and liquidating other major judicial clashes.

In December 1856, Baudelaire tells Poulet-Malassis that he had deposited an expired banknote with this «old school mate,» which Tenré, out of friendship, agreed to accept. It was the initial advance for «the printing of one thousand copies [of a collection] of verses entitled *Les Fleurs du Mal*.» With this copy hot off the presses, Baudelaire then offers Tenré the precious result of the work discounted by his new banker. It is the beginning of a long financial relationship. Amongst all of Baudelaire's discounters, Louis-Ludovic Tenré will be the poet's favourite and the only one to whom an autographed work will be sent.

Nicolas Stokopf, in his work *Les Patrons du Second Empire, banquiers et financiers parisiens*, dedicates a chapter to Louis-Ludovic Tenré and evokes the privileged relationship between the poet and this unusual and scholarly financier, Paraguay consul and Latin America specialist, also the author of a significant work, *Les États américains*, published for the 1867 Exposition Universelle, of which he was a commissioner.

Even the poet's countless financial hazards will never cause lasting damage to their agreement. The trust he puts in this publisher's son is down to Tenré's interest in literature, as is evidenced by this excellently preserved copy given to him by Baudelaire. Quoted many times in his correspondence, and in his «carnet» – a kind of poetic diary written between 1861 and 1863 – Louis-Ludovic Tenré quickly became the main financial interlocutor for the poet whose life is, nevertheless, affected by the fear of his creditors.

«There is an astounding incoherence between Baudelaire's blinding intelligence and the chaos of his material life. He spends his time in his correspondence chasing money, his letters are almost exclusively about that. He is incapable of managing a budget of 200 francs per month and is in debt everywhere, even though he is not entitled to it, since he is under guardianship. Worse still: his annuity serves him only to pay the interest on the loans he takes out at very high rates. It is a vicious circle: he himself digs his own financial black hole.» (*Baudelaire*, Marie-Christine Natta).

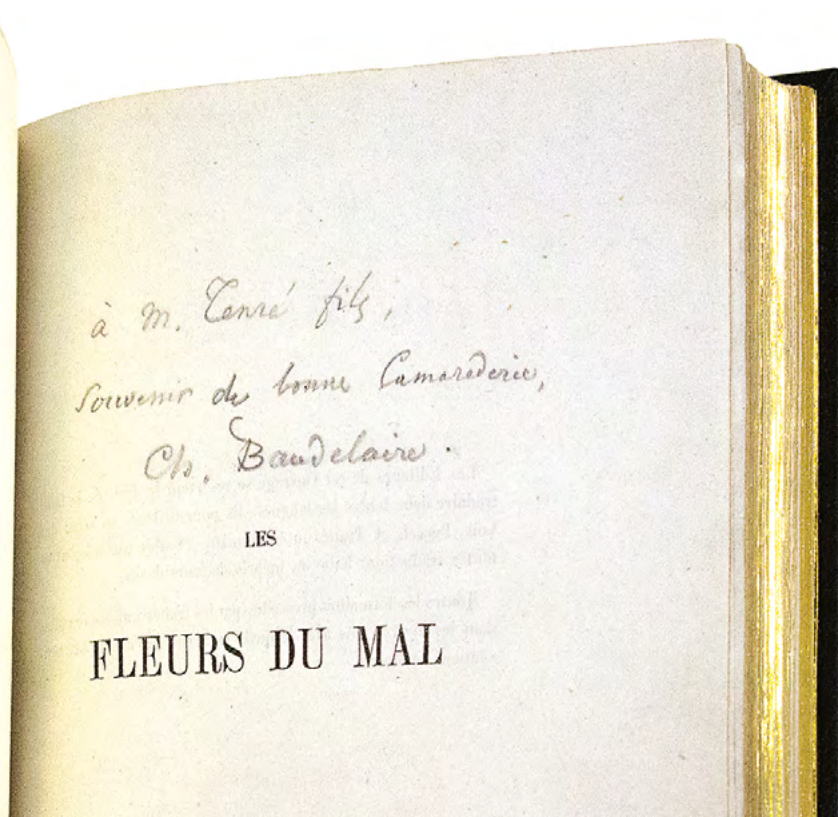
**The 1857 signed copies of *Fleurs du Mal* are amongst the most prestigious bibliophilic pieces and have for a long time had a prominent place in major private collections** (Marquis Du Bourg de Bozas, Jacques Doucet, Sacha Guitry, Pierre Berès, Colonel Sickles, Pierre Bergé, Bernard Loliée, Pierre Leroy, Jean Bonna, etc.).

This work's utmost importance in the history of literature, well beyond

French literature, as well the particular history of its publication, have contributed to the early interest in the first edition and even more so for the rare copies given out by the author.

In 1860, during the auction sale of all of Custine's property, who died in August 1857, the poems of a salacious poet dedicated to a writer of poor moral standards were little appreciated. However, by 1865, Baudelaire himself states that «for two years we have been asking everywhere [*Les Fleurs du Mal*], and in sales, they make quite a lot.» And by 1873 and 1874, the Gautier and Daumier library sales mention their precious copies and «the handwritten ex-dono» with which they are adorned.

Since then, the dedicated copies have been described and referenced, which has enabled bibliographers to count and allocate 55 copies of the first edition of *Fleurs du Mal* that were handed out by Baudelaire. Amongst them, some have been destroyed (like Mérimée's copy, during a fire at his home), others are only mentioned in the correspondence of the person to whom they are dedicated, but were never known (particularly the copies given to Flaubert, Deschamps, Custine et Molènes), several of them only made a brief appearance in the nineteenth century before disappearing (amongst which we include the copies of Honoré Daumier, Louis Ulbach



et Champfleury). Finally, some major international institutions, libraries and museums acquired them very early on for their collections (including those of Saint-Victor, Le Maréchal, Nadar, Pincebourde, etc.).

Since the second world war, only thirty or so copies of *Fleurs du Mal* featuring a dedication by Baudelaire have appeared in libraries, on public sale or in bookshop catalogues, each time being subject to specific attention from all of the professionals, international institutions and bibliophiles that have been

informed.

Perfectly set, with its wrappers, in a Jansenist binding by one of the major bookbinders of the end of the nineteenth century, Louis-Ludovic Tenré's very beautiful copy, one of twenty reserved for the author, enriched with precious handwritten corrections and given by Baudelaire on publication, appears as a remarkable witness to the specific conditions under which this legendary work was published.

\$ 200,000

## 7 Charles BAUDELAIRE & Victor HUGO

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

◆POULET-MALASSIS ET DE BROISE | PARIS 1859 | 11.5 x 18 CM | FULL MOROCCO

First edition, of which only 500 copies were printed. Portrait of Théophile Gautier etched by Emile Thérond on the frontispiece.

Important preface letter by Victor Hugo.

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

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

**Rare handwritten inscription signed by Charles Baudelaire: «À mon ami Paul Meurice. Ch. Baudelaire.» («To my friend Paul Meurice. Ch. Baudelaire.»)**



This exceptional handwritten dedication to Paul Meurice, a real surrogate brother to Victor Hugo, bears witness to a unique literary meeting between two of the most important French poets, Hugo and Baudelaire.

**Paul Meurice was indeed the essential intermediary between the condemned poet and his illustrious exiled peer, since asking Victor Hugo to combine their names in this Théophile Gautier elegy was one Charles Baudelaire's most daring acts and would, no doubt, not have had a chance of being realised without Paul Meurice's precious support.**

Paul Meurice, Dumas' ghost-writer, author of *Fanfan la Tulipe* and the theatre adaptations of Victor Hugo, George Sand, Alexandre Dumas and Théophile Gautier, was a talented writer who was shadowed by the great artists of his time. His unique relationship with Victor Hugo, however, gave him a decisive role in literary history. More than a friend, alongside Auguste Vacquerie, Paul replaced Victor Hugo's deceased brothers: «I lost my two brothers; him and you, you and him, you replace them; only I was the youngest; I became the eldest, that's the only difference.» It is to this brother at heart (whose marriage he witnessed alongside Ingres and Dumas) that the exile entrusted his literary and financial interests and it is he who he will appoint, along with Auguste Vacquerie, as executor of his will. After the poet's death, Meurice founded the Maison Victor Hugo, which is still today one of the writer's most famous residences.

In 1859, Paul's house then became Victor Hugo's Parisian antechamber on the Anglo-Norman rock, and so naturally Baudelaire went to speak to this official ambassador. The two did not know each other well but they had a mutual friend, Théophile Gautier, with whom Meurice had worked since 1842 on an adaptation of *Falstaff*. Consequently, he is the ideal intermediary to guarantee the inaccessible Hugo's benevolence.

Baudelaire had, however, already briefly met Victor Hugo. At the age of 19 he asked for an interview with the greatest modern poet, whom he had worshiped since childhood: «I love you as one loves a hero, a book, as one loves everything beautiful purely and without

interest.» He already dreamed of himself as a worthy successor, as he tacitly confessed to him: «at nineteen years old would you have hesitated over writing as much to [...] Chateaubriand for example?» For the young apprentice poet, Victor Hugo belonged to the past, and Baudelaire will quickly want to free himself of this unbearable model.

From his first work, *Le Salon de 1845*, the iconoclast Baudelaire exhausted his old idol by declaring the end of Romanticism, of which Hugo is the absolute representative: «These are the last ancient ruins of romanticism [...] It is Mr Victor Hugo who lost Boulanger – after having lost so many others – It is the poet who caused the painter to fall into the pit.»

One year later, in *Le Salon de 1846* he reiterated his attack even more fiercely, removing the Romantic master from his throne: «because if my definition of romanticism (intimacy, spirituality, etc.) puts Delacroix at the head of romanticism, it naturally excludes Mr Victor Hugo. [...] Mr Victor Hugo, whose nobility and majesty I certainly do not want to diminish, is a much more skilful rather than inventive worker, a much more correct rather than creative worker. [...] Overly material, overly attentive to nature's appearance, Mr Victor Hugo has become a painter by poetry.»

This murder of the father could not be fully realised without a substitute figure. It is Théophile Gautier who will serve as the new model for the young generation, whereas Victor Hugo, soon to be exiled, could no longer publish anything other than political writing for almost ten years. So, when Baudelaire addressed a copy of his *Fleurs du Mal* to Victor Hugo, he knew that he was inflicting this terrible dedication printed at the top «To the impeccable poet to the perfect magician of French letters to my very dear and very revered master and friend Théophile Gautier.» The young poet's animosity could not have escaped Victor Hugo. And no doubt Baudelaire did not expect the bright answer from Victor Hugo: «Your *Fleurs du Mal* radiate and dazzle like the stars.»

With his article on Théophile Gautier published in *L'Artiste* on 13 March 1859, Baudelaire always pursues the same goal: to close the «Victor Hugo» page of the history of French literature. More skilful and more respectful than

his previous writing: «Our neighbours talk of Shakespeare and Goethe, we can respond to them with Victor Hugo and Théophile Gautier!», Baudelaire's prose is intended to be clear and definitive: Hugo is dead, long live Gautier, «this writer for whom the universe will envy us, as it envies us Chateaubriand, Victor Hugo and Balzac.»

The critics were not mistaken and the article's reception was icy. Baudelaire then had the crazy idea of involving Victor Hugo himself in his own removal and publishing, under their two names, the beginnings of a new poetic era, of which this booklet is the manifesto.

By his own admission, the impertinent poet had already «committed this tremendous impropriety [of sending his article to Victor Hugo on] paper printed without enclosing a letter, a given tribute, a testimony of respect and loyalty.» There is no doubt that Baudelaire wanted to deliver a blow to his elder. The matter would certainly have persisted without Paul Meurice's intervention. He informed the hot-headed poet of the master's benevolent appreciation, who would have responded with an undoubtedly kind, but definitively lost letter.

Learning this, Baudelaire in turn wrote an incredibly audacious and sincere letter to Victor Hugo:

«Sir, I greatly need you, and I invoke your kindness. Several months ago, I wrote a fairly long article about my friend Théophile Gautier which caused such laughter amongst fools that I saw it fit to make it into a little brochure, if only to prove that I never repent. – I requested the people at the newspaper send you a copy. I do not know if you have received it; but I learnt from our mutual friend Mr Paul Meurice, that you were good enough to write me a letter, which has not yet been found.» He plainly reveals his intentions, denying neither the impertinence of his article, nor the profound reason for his request: «I especially wanted to bring the reader's thought back to this marvellous literary era of which you were the true king and which lives in my mind as a delicious memory of childhood. [...] I need you. I need a louder voice than mine and than that of Théophile Gautier, – your dictatorial voice. I want to be protected. I will humbly print what you deign to write to me. Don't be shy, I beg

you. If you find something to blame in these tests, know that I will show your condemnation obediently, but without too much shame. Your criticism, is it not yet a caress, because it is an honour?»

He did not spare even Gautier, «whose name served as a pretext to my critical considerations, I can confess confidentially that I knew the shortcomings of his surprising mind.»

Naturally, Baudelaire entrusts his «heavy missive» to Paul Meurice. Not doubting a positive response, «Hugo's letter will undoubtedly come Tuesday, and magnificent I believe it» (letter to Poulet-Malassis, 25 September 1859), Baudelaire takes particular care to highlight the prestigious preface writer, whose name will be printed in the same font size as his own.

However, the letter is slow to arrive and it is again to Meurice that Baudelaire complains: «It is obvious that if any reason prevented Mr Hugo from meeting my request, he would have let me know. I must then assume an accident.» (Letter to Paul Meurice on 5 October 1859). Indeed, Victor Hugo had sent his preface-response, it arrives shortly after and Baudelaire fully prints it at the head of his *Théophile Gautier*.

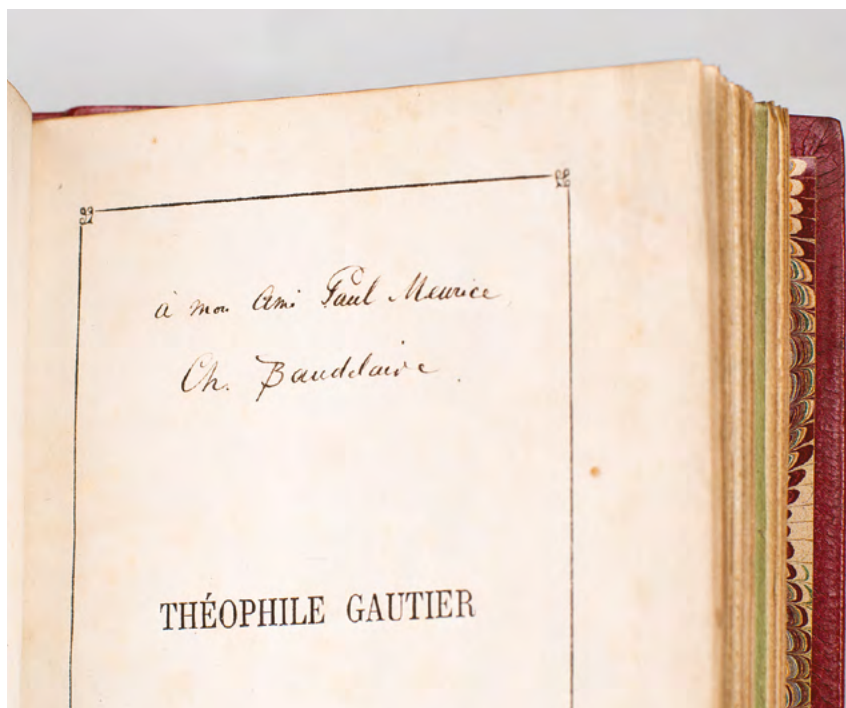
It was not, however, a simple preface, but a real response, written with all the master's elegance. Hugo is not satisfied with the heavy attributes that Baudelaire offers him, Baudelaire who, in this same work, so describes the poet of Contemplations: «Victor Hugo, great, terrible, vast like a legendary creation, cyclopean, so to speak, represents the enormous forces of nature and their harmonious struggle.»

To Baudelaire's manifesto:

«Thus the principle of poetry is, strictly and simply, human aspiration towards a superior Beauty. [...] If the poet pursues a moral goal, he diminishes his poetic force (..) Poetry can not, under pain of death or decline, fit in with science or morality; it does not have the Truth as its object, it only has Itself.»

Hugo opposes his own precepts:

«You are not mistaken in foreseeing some dissidence between you and me. I never said Art for Art; I always said Art for Progress. [...] The poet can not go alone, he needs man also to travel. The footsteps of humanity are therefore the same as the footsteps of Art.»



With all due respect to Baudelaire, the writer that he categorised in the «delicious memories of childhood» is far from having completed his vast work. It is in this little booklet of one of his fierce adversaries, that Hugo announces the path of his future writing: *La Légende des siècles*, which should appear this same month, and certainly three years later, *Les Misérables*, the most important social and humanist saga in world literature.

Baudelaire addressed the dedicated copies of his Gautier to artists that he admired including Flaubert, Manet and Leconte de Lisle, proof of the importance that he granted to this profession of aesthetic faith. Despite his so precious collaboration, Victor Hugo received a letter of thanks but no copy dedicated to «their» pamphlet. However, a recent study in black light made it possible to detect a scratched out presentation intended «in testimony of admiration», then covered with a palimpsest dedication to Mr Gélis. This remorse is symbolic of the love-hate relationship that these two poets will maintain throughout their lives.

Therefore, it is through this copy offered to «his friend Paul Meurice» that Baudelaire chooses to thank the Hugo clan for this exceptional literary meeting.

Baudelaire and Hugo's *Théophile Gautier* is therefore, under his apparent modesty, a double manifesto of the two great poetry powers: *L'Albatros* by Baudelaire, against *Ultima verba* by Hugo. While «the wings of the giants [of the first] prevent him from walking,» the second «remains forbidden, wanting to remain standing.»

And if only two remain, it will be these two here!

**An ex-dono handwritten note by Victor Hugo addressed to Paul Meurice has been attached to this copy by us and guarded. This note, which was no doubt never used, had however been prepared by Victor Hugo with several others, to offer this friend a copy of his works published in Paris during his exile. If history does not allow Hugo to address this work to Meurice, this presentation note, until now unused, could not, in our opinion, be more justly united.**

Provenance: Paul Meurice, then Alfred and Renée Cortot.

\$ 90,000



## 8 Samuel BECKETT

*Comment dire* [What Is The Word]

◆ NO PUBLISHER | NO PLACE [CA 1980]  
| 17 x 25.5 CM | ORIGINAL WRAPPERS

A curious and fascinating Lettrist publication about which we have not been able to find any publication details.

A good and very rare copy in tracing-paper covers, occasionally interlaced with leaves of flexible plastic, the whole sewn and protected with a cover of thicker tracing paper.

The text is illustrated with images that now recall the Middle Ages and now look forward into modernity.

A very good copy despite the missing initial self-adhesive sticker on silver paper at the beginning of the volume bearing the title.

\$ 1,100

## N°9 & 10. ANDRÉ BRETON, YOUTH POEMS DEDICATED TO MARIE LAURENCIN AND GUILLAUME APOLLINAIRE



The precise dating of this set of autograph poems is made possible by the composition of the final poem in the set («André Derain»), written on 24 March 1917, which provides a definitive terminus post quem. An earlier version of the poem «Age», dedicated to Léon-Paul Fargue, appears in our collection under its original name, «Poème». Dated by the author 19 February 1916, the day of his 20th birthday, and composed 10 days previously (according to his letters), it was not retitled and reworked until its publication in July 1918 in *Les Trois Roses*. Judging by the similarities to things published before this last poem, the seven autograph poems were probably written during 1917 or at the beginning of 1918, while Breton was doing his residency in Val-de-Grâce and where, significantly, he made the acquaintance of Louis Aragon. Key poems of the author's pre-Dadaist period, they formed part of the set of 7 manuscript poems by Breton (known as coll. X. in the *Œuvres complètes d'André Breton*, volume I in La Bibliothèque de la Pléiade, Gallimard, 1988, p. 1071). These poems of his juvenilia are carefully copied out in black ink on watermarked vergé paper. The small collection was addressed to his circle of friends and writers,

most notably including Valéry, Apollinaire, Théodore Fraenkel, and his brother in arms André Paris. They were later published in his first collection, *Mont de piété*, which appeared in June 1919, published by Au Sans Pareil, established not long before by his friend René Hilsum.

The poems that make up *Mont de piété* represent a rare and valuable insight into his youthful influences at the dawn of his joining the Dada movement and his discovery of automatic writing. Quite short and sometimes sibylline, one detects Symbolist highlights borrowed from Mallarmé, whom he rediscovered at poetry mornings in the théâtre Antoine and the Vieux-Colombier accompanied by his schoolfriend Théodore Fraenkel. During the first month of the War, Breton also dedicated himself to Rimbaud, plunging into *Les Illuminations*, the only work he carried with him in the confusion and haste that followed the outbreak of war. From his readings of Rimbaud were born the poems «Décembre», «Age», and «André Derain», while he borrowed Apollinaire's muse Marie Laurencin to whom he dedicated «L'an suave». The author's poetic inheritance was particularly marked by Paul Valéry, with whom he corresponded from 1914. Valéry played a considerable role in the writing of the poems of *Mont de piété* with the advice he gave the young poet. Admiring his disciple's audacity, who addressed each of



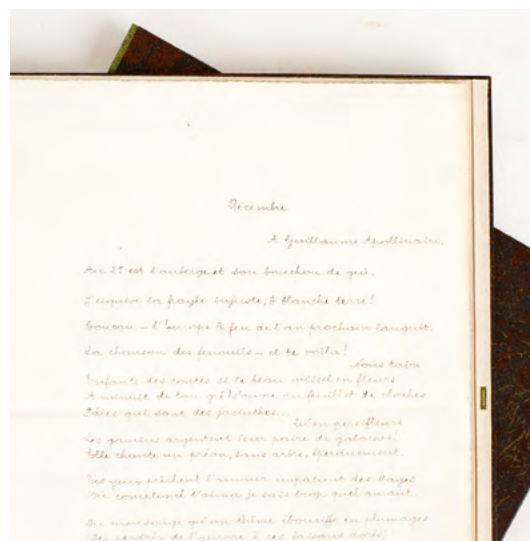
these poems to him, he characterized the poem «Facon» (1916) thus: «The theme, language, scope, meter, everything is new, in the style, the manner of the future» (Letter of June 1916, *Œuvres complètes d'André Breton*, vol. I in La Bibliothèque de la Pléiade, Gallimard, 1988, p. 1072).

These essential buds of Breton's youth were written between his seventeenth and twenty-third year. Taken by surprise in Lorient by the declaration of war, he became a military nurse, serving in several hospitals and on the front during the Meuse offensive. In Nantes, he met Jacques Vaché, who inspired him to undertake a project of collective writing, as well as encouraging him to have illustrated the future collection that was to become *Mont de piété*, a task eventually undertaken by André Derain. His intimacy with this «dandy revolting against art and war» who shared his admiration for Jarry and his contact with the mental patients of the Saint Dizier neurological and psychiatric centre, marked a decisive stage in the birth of Surrealism. Posted to the Val-de-Grâce from 1917, Breton found in Paris the necessary literary vibrancy for his poetic quest and began reciting Rimbaud in the company of Aragon. It was thanks to Apollinaire that he became friends with Soupault, the future co-author of *Champs magnétiques*, and Reverdy, founder of the review *Nord-Sud*, which went on to publish the poems of *Mont de piété*. The seven poems of the collection were printed in avant-garde reviews (*Les Trois Roses*, *Solstices*, *Nord-Sud*) between 1917 and the beginning of 1919.

Four of the seven poems were dedicated to friends and masters of the author: Léon-Paul Fargue, and above all Apollinaire, to whom Breton devoted a paper in *L'Éventail*. Breton also paid homage to Marie Laurencin and André Derain, creators of «plastic works that are still completely new, exposed to an almost unanimous rejection and intolerance» that were dear to Breton throughout his life (XX<sup>e</sup> siècle, n°3, June 1952). With these dedications, he increased the number of complex allusions, dedicating to one a poem inspired by the other, as in for instance «Age», dedicated to Léon-Paul Fargue, which echoed Rimbaud and his poem «Aube» (*Les Illuminations*, 1895).

## 9 André BRETON

«L'An suave»: autograph youth poem dedicated to Marie Laurencin. «Have I neglected the miraculous Nymph, Icarus in the snowy shrubs...»



◆ [CA 1917-1918] | 22.3 x 27.6 CM | SINGLE SHEET IN CUSTOM CHEMISE AND SLIPCASE

**A remarkable autograph poem of youth by André Breton dedicated to Marie Laurencin entitled «L'an suave». 15 verses in ink on vergé paper, composed in April 1914. This manuscript was copied between March 1917 and the beginning of 1918.**

This poem is offered for sale in a chemise and case with paper boards decorated with abstract motifs, the spine of the chemise in green morocco, pastedowns and endpapers of beige suede, a sheet of flexible plexiglass protecting the poem, case edged with green morocco, piece of green paper with caption «poème autographe» to bottom of upper cover of case, the whole by Thomas Boichot.

This poem is dedicated to «Madame Marie Laurencin», whom Breton only knew at the time through her art and

her connection to Apollinaire. Valéry gave it a warm welcome: «This sonnet... is a delicious artifice: it is a charming choice of words». The work was first published after our manuscript was copied, in the review *Nord-Sud*, n° 6-7, in August 1917 and re-published in 1922 in an issue of *L'Éventail* dedicated to the artist. Written in the first month of the War in 1914, it is among the oldest poems in *Mont de piété*. One can easily see the influence of Mallarmé in the mythological allusions with which the third stanza is awash:

«Did I forget the miraculous Nymph,  
Icarus among the snowy bushes, you  
[know, among  
The gentle arrows – the suave year,  
[what a friend!  
And, riddled with song, through Echo,  
[silence.»

Like other Mallarmé-esque pieces of the time («Hymne», «Rieuse» «D'or vert»), Breton decided on a precious mode of expression and one marked by recurring visions, blushed by the «moon», the «snowy bushes», the «desire of feathers», and the «white hat».

Breton devoted the first of his three critical essays to Marie Laurencin – followed by Jarry and Apollinaire, as well as an astounding poem to his dog, «Coquito».

An extremely rare youthful Symbolist manuscript by the young Breton, dedicated to Marie Laurencin, Apollinaire's «miraculous Nymph» and Breton's imaginary muse, at least for a poem.

\$ 7,000



## 10 André BRETON

«*Décembre*»: autograph youthful poem dedicated to Guillaume Apollinaire. «I would have savaged the life of your poor angel breast.»

◆ [CA 1917-1918] | 22.3 x 27.6 | SINGLE SHEET IN CUSTOM CHEMISE AND SLIPCASE

A remarkable autograph poem of youth by André Breton dedicated to Guillaume Apollinaire entitled «*Décembre*». 20 verses in ink on vergé d'Arches paper, composed in December 1915. This manuscript was copied between March 1917 and the beginning of 1918.

This poem is presented in a chemise and case with paper boards decorated with abstract motifs, the spine of the chemise in green morocco, pastedowns and endpapers of beige suede, a sheet of flexible plexiglass protecting the poem, case lined with green morocco, piece of green paper with caption «poème autographe» to bottom of upper cover of case, the whole by Thomas Boichot.

The correspondence and friendship between the two poets began with the dedication of this poem, which Breton wrote in 1915. Apollinaire immediately spotted, in these lines that Breton had

entrusted to him «a striking talent» (letter of 21 December 1915). Still under the spell of Rimbaud and the late Symbolism of Valéry when he wrote this poem, Breton found in Apollinaire a new poetic direction and told him a year later:

«I confessed without protest the attraction you held for me. The seduction was so overwhelming that I cannot, for the moment, write about it.» The fractured structure of «*Décembre*» is testimony to a change that was already proceeding in the young poets work, 21 at the time. Alexandrines were set beside verses of a few syllables that dismantled meter.

«At 25, the hotel with its [plug of  
[mistletoe  
I dodge the unjust spawn, O [white  
[soil!  
Hello – Europe languishes in [next  
[year's flames  
The song of the fennel – and [there  
[you are!  
We stay silent.»

Breton also sent the poem to Valéry on the 14th December, who remarked on his new technique: «As to the very singular verses with their bold breaks, their allure broken and illuminated by the flash of the soliloquies at the corner of the fire, I find them an interesting study of something else, a new test of yourself.»

The poem is set on the 25th December, a strange Christmas peopled by «flowering missals», «Mages» and «mangy clocks». Breton inserted another subtle dedication to his model (the «plug of mistletoe»), playing on Apollinaire's surname (Gui), which figures in his poems and his letters. «*Décembre*» is also the first poem by Breton directly to mention the War, and finishes on a dark image.

«Private,  
Over there, conscript of the earth and  
[the standard, to be!  
And my arms, their warm creepers  
[that held you fast?  
- I would have savaged the life of your  
[poor angel breast.»

This mark of admiration from Breton was followed by a study devoted to the poet's work, shortly after the publication of «*Décembre*» in *L'Éventail* on the 15 February 1919. As well as his influence as a poet and an art critic, Apollinaire posthumously contributed significantly to the birth of the post-War avant-garde movements: for if Breton was to be the theoretician behind Surrealism, it was nonetheless Apollinaire who invented the word, not to mention introducing Breton and Soupault.

An extremely rare and fascinating manuscript from the young André Breton, dedicated to Apollinaire, the first Surrealist and guide for the new generation of post-War poets.

\$ 11,000



## 11 Eduardo CHILLIDA & Edmond JABÈS

### *La Mémoire et la Main* [The Memory and the Hand]

♦ DANIEL LELONG | PARIS 1986 | 24.5 x 33 CM  
| LOOSE LEAVES IN CUSTOM CHEMISE AND SLIPCASE

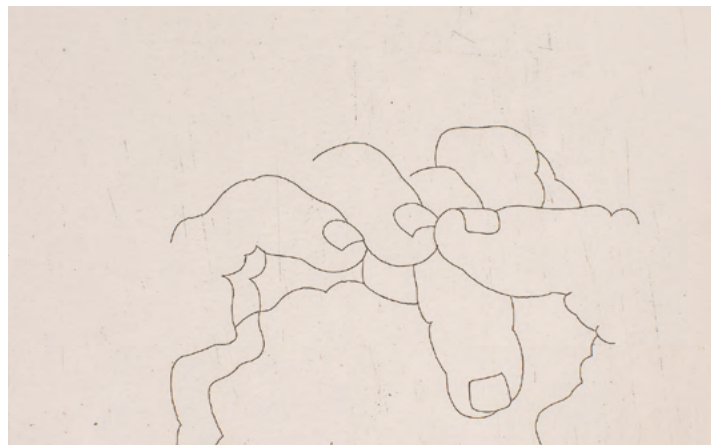
First edition, one of the 120 numbered copies on Mu-guet paper from the Moulin de Larroque.

Illustrated with 7 original etchings on cut brass by Eduardo Chillida, **the frontispiece numbered and signed by Eduardo Chillida.**

Rare and beautiful copy.

**Handwritten signatures by Edmond Jabès and Eduardo Chillida on the print details page.**

\$ 7,200



## CURIO

## 12 Eustache LE CLERC DE LESSEVILLE

### *Portfolio of the Bishop of Coutances*

♦ [CA 1659] | 24 x 32 CM | VELVET PORTFOLIO



Portfolio belonging to the Bishop of Coutances, Eustache le Clerc de Lesseville (1614-1665), azure tooling with three gilt crescents topped with a label. The date that we have given is that of the Le Clerc de Lesseville's appointment as the Bishop of Coutances.

Embroidered velvet portfolio, blank spine, large ecclesiastical arms embroidered with gold and silver thread on the two boards. The arms are framed by four richly embroidered gold and silver decorations in each corner. The insides of the boards are salmon pink silk, red silk tie ribbons, two have come off and are loose. Worn velvet in certain areas, however, the appearance is preserved. Although the gold and silver have lost their shine, the conservation condition of this portfolio is quite exceptional.

\$ 1,800



# 13 Paul DERMEE & Philippe SOUPAULT & Paul ÉLUARD & Georges RIBEMONT-DESSAIGNES & Francis PICABIA & Walter SERNER & André BRETON & Tristan TZARA & Céline ARNAULD & Louis ARAGON

Dada Poster – Dada Festival at the Salle Gaveau,  
Wednesday 26 May 1920

◆ PARIS WEDNESDAY 26 MAY 1920  
| 27.2 x 37 CM | SINGLE SHEET

First edition of this program leaflet announcing the festival of the Paris dadaist group at the Salle Gaveau on Wednesday 26 May 1920. The first draft of this poster was designed by Tzara and Picabia.

Superimposed mechanical illustration by Picabia.

Catalogue of Sans pareil publications on the verso.

Contributions by Breton, Draule (anagram of Éluard), Picabia, Tzara, etc.

**Very beautiful copy of great quality and having preserved its fragile green color.**



\$ 7,200

# 14 Tristan TZARA & Philippe SOUPAULT & Paul ÉLUARD & Louis ARAGON

Dada Poster – Soirée Dada on Friday 10 June  
1921 at the Galerie Montaigne

◆ IMP. CRÉMIEU | PARIS 1921 | 21 x 27 CM | SINGLE SHEET

First edition of this rare leaflet announcing the Dada evening on Friday 10 June 1921 at the Galerie Montaigne.

Two small, minor signs of folding.

Precious invitation to this evening organised as part of the «Salon Dada,» installed at the Galerie Montaigne during the month of June 1921. Tristan Tzara, for the first time, performed his play *Le Cœur à gaz* and most of the movement's protagonists joined in, with the notable exception of Picabia and Duchamp who refused to be part of it.

Participation from Madame E. Bujaud, Philippe Soupault, Louis Aragon, Valentin Parnak, Georges Ribemont-Dessaignes, Paul Eluard, Benjamin Péret and Tristan Tzara.

We have only been able to find three copies in libraries: at Yale University Library, at the Art Institute of Chicago and the Kunsthau Zürich Bibliothek.

**One of the rarest Dada leaflets.**

\$ 5,400



15 Tristan TZARA  
& Philippe SOUPAULT  
& Paul ÉLUARD  
& Louis ARAGON

*Permanent invitation card to the three Dada demonstrations on 10, 18 and 30 June 1921 at the Galerie Montaigne*

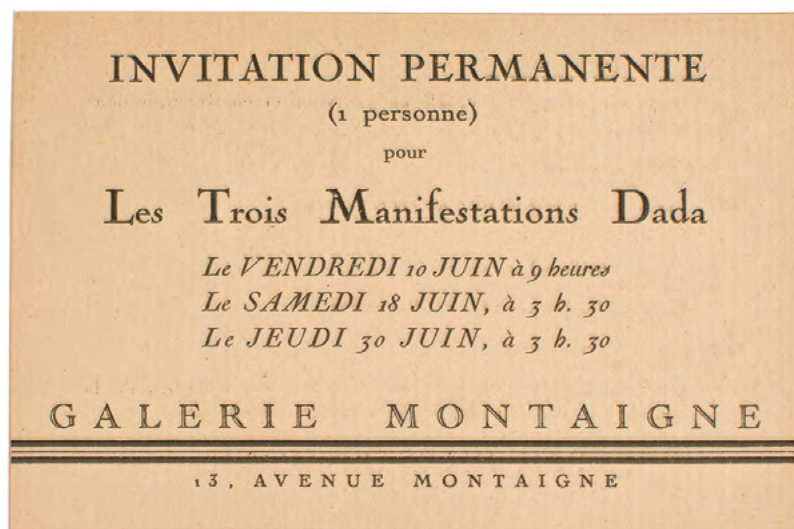
◆ GALERIE MONTAIGNE | PARIS 1921  
| 14.1 x 9.5 CM | SINGLE SHEET

Permanent invitation board to the three Dada demonstrations taking place on 10, 18 and 30 June 1921 at the Galerie Montaigne.

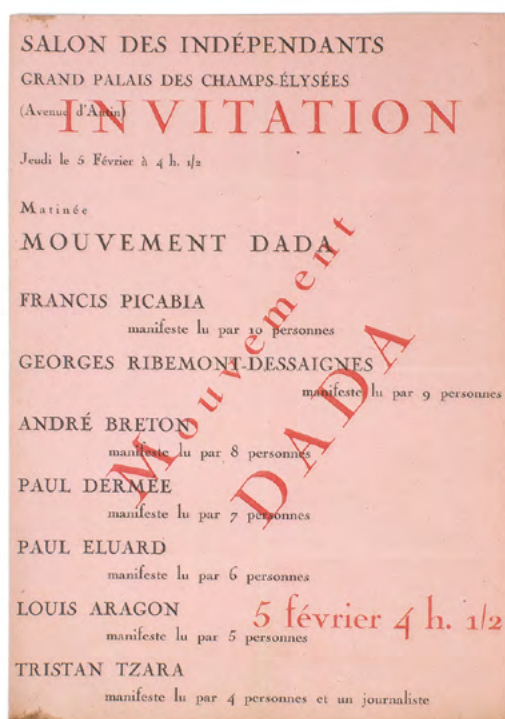
On the reverse, various Dadaist maxims aimed at futurists and Swedish Ballets.

Three events were announced, but only the first took place: following the Dada-organised demonstration against Marinetti on 7 June, access to the building was prohibited. Tzara and the Dadaists took revenge by sabotaging Cocteau's representation *Les Mariés de la Tour Eiffel*.

**Very beautiful and extremely rare copy**, we have only found two at the Kunsthau Zürich Bibliothek and the Yale University Library.



\$ 3,600



16 Francis PICABIA & André BRETON  
& Paul DERMÉE & Paul ÉLUARD  
& Louis ARAGON & Tristan TZARA

*Dada poster-program – Salon des Indépendants, Grand Palais des Champs-Élysées, 5 February [1920]*

◆ PARIS 1920 | 18.8 x 26.6 CM | SINGLE SHEET

First edition of this poster-program announcing the Salon des Indépendants at the Grand Palais on Thursday 5 February 1920, second Dada demonstration, with interventions by Picabia, Breton, Dermée, Éluard, Aragon and Tzara.

Some signs of minor folding, two small brown stains in the upper and lower margins of the document.

We have not been able to find any copies in libraries.

Extremely rare.

\$ 8,000



## 17 [Maurice BARRÈS]

Original poster: «Charges against and trial of M. Maurice Barrès by Dada»

◆ 13 MAY 1921 | POSTER: 32 x 24 CM / FRAME: 45.5 x 37.5 CM | POSTER, FRAMED AND GLAZED

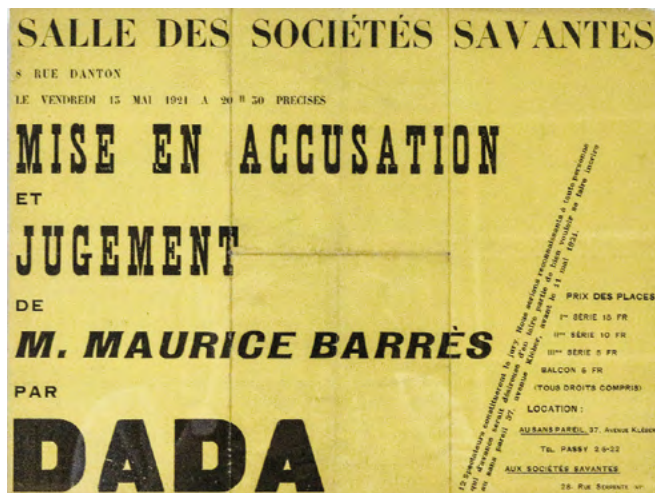
An original Dadaist poster entitled «Charges against and trial of M. Maurice Barrès by Dada» framed and glazed on both sides. On the verso is an «Extract from the charge sheet» written by André Breton, followed by a list of the contributors. A manuscript annotation «VI n°47» to left-hand corner of verso. One small repair using a strip of paper not touching text to verso. Folds, otherwise a well-preserved poster with vibrant yellows.

A poster announcing the fictitious criminal trial of Maurice Barrès by the Dadaists, held on Friday 13th May 1921 at the Salle des sociétés savantes, 8 rue Danton, Paris. This happening marked a significant divergence between – on the one hand – the team behind the review *Littérature* (Breton, Aragon, Soupault...) and, on the other, Tristan Tzara and his friends.

Charged with «crimes against the security of the spirit», Barrès was sentenced to the cruel and inhuman punishment of twenty years of forced labor by a jury of twelve spectators.

The trial was transcribed in issue 20 of *Littérature*.

\$ 8,000



## 18 Francis PICABIA &amp; VARIOUS AUTHORS

391 – n°14, le plus dadaïste des numéros



◆ LA TABLE RONDE | PARIS NOVEMBER 1920 | 32.5 x 49 CM | STAPLED

First edition of the most Dada of issues of this review created and driven by Francis Picabia.

Most issue of this review were sent out by post. Traces of folding for posting, small marginal tears, not serious.

Texts by Francis Picabia, Georges Ribemont-Dessaignes, Tristan Tzara, Marguerite Buffet, Paul Eluard, Céline Arnould, Hans Arp, Marie de La Hire, and Paul Dermée.

Illustrations by Francis Picabia, Man Ray, and Jean-Joseph Crotti.

A very rare copy.

\$ 4,500

## N°19 TO 24. LAWRENCE DURRELL & HENRY MILLER'S FRENCH LOVE AFFAIRS



After a number of years spent in Greece, Egypt and Rhodes, the traveler and writer Lawrence Durrell was forced to flee Cyprus in the wake of the popular uprisings that would lead to independence from the UK. With only the shirt on his back and a typewriter but endowed with the success of his novels *Bitter Lemons of Cyprus* and *Justine*, in 1956 he arrived in France and established himself in a village in the Languedoc, Sommières.

In the «maison Tartès», his big house surrounded by trees, he wrote the second part of his major work, his monumental *Avignon Quartet*, devoted himself to painting and received his famous friends, including Henry Miller and Anaïs Nin, the violinist Yehudi Menuhin, the London-based publisher Alan G. Thomas, and his two daughters, Pénélope and Sappho.

Under the Mediterranean sun, in the 1960's, he met the young and vivacious «Jany» (Janine Brun). From Montpellier, in her mid-30s and of a ravishing beauty, she worked for the Antiquities Department at the Sorbonne in Paris.

Her nickname was «Buttons» in memory of their first meeting, at which she wore a dress covered in buttons. Durrell introduced «Jani» to his great friend Henry Miller, who also fell under the charm of «[her] beauty and [her] eternal youth. »

The three of them spent memorable evenings in Paris together, of which we have the precious autograph remnants on a restaurant menu dated July 15, 1969: Miller and Durrell compete to be the most spirited, writing two elegies in French to France and the young lady's beauty «For the beautiful Jani from Montpellier and the sky! If you are almost an angel you are also a girl of the earth, the good earth of the Midi the kingdom of the Marquis de Sade, of Gille de Rais – and of Pagnol [...].» exclaims Henry Miller, to which Durrell replies at the bottom of the page: «Henri has good taste. It is undeniable. And I, I have been lucky enough to share his wonderful days with Buttons in Paris. Unforgettable Dazzling Days [in English].»

In Sommières and in Paris, Jani brightened up Durrell's solitary days, and was described in his biography by Ian McEwan: «She was almost thirty but she looked much younger, with a girl's small-breasted figure, as dark-haired as Claude Kiefer was blonde, and not languorous but tremendously energetic» (*Lawrence Durrell: A Biography*, p. 591).

Their relationship lasted until the late 1970s, Jani/Buttons appearing occasionally in Durrell's work (in particular in the poem «Vaumort», *Collected Poems: 1931-1974*) and in the writer's famous correspondence with Henry Miller: «that little demon Buttons [...] turned up for a New Year TRINC and stayed the night with me finally, in my eternal little Room 13 at the Royal,» (letter from Durrell to Miller, 6 January 1979).

She also received letters and postcards from the two writers, as well as original works of art signed by Lawrence Durrell himself under his artist's pseudonym Oscar Eps. Alongside his work as a writer, the author of *The Alexandria Quartet* was, in fact, a keen painter and organised several exhibitions of his works under his pseudonym. According to Serge Fauchereau, «It is thanks to his friend Henry Miller that he took up painting.» From the 1960s onwards, as a self-taught artist, he produced extremely colourful and «exhilarating fantasies» (Jean Lacarrière).

## 19 Lawrence DURRELL

*Unpublished autograph postcard signed by Lawrence Durrell to his French lover: «with your little slit as a calling card you'll make it to the ends of the earth, I have no doubt.»*

♦[SUMMER 1967] | 14.6 x 10.1 CM | ONE POSTCARD

**Unpublished signed postcard sent by Lawrence Durrell from Corfu to his young French lover Janine Brun, nicknamed «Buttons». 15 lines in multi-colored felt-tip pen signed L.D.**

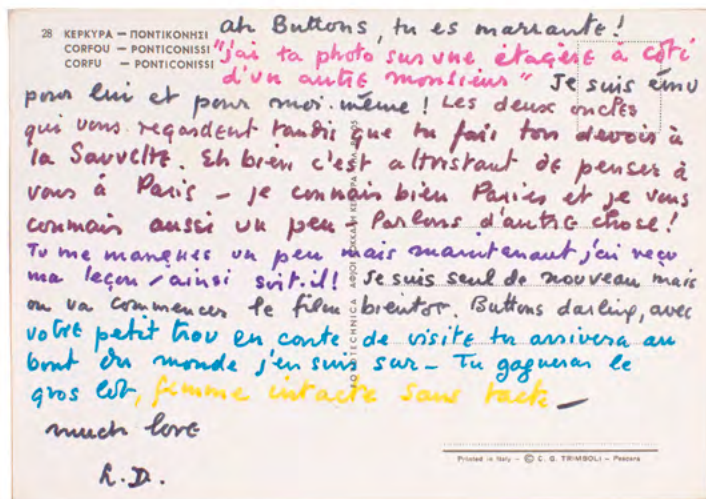
On the verso, there is a photograph of his beloved Corfu, home to Durrell during his youth from 1935 to 1941, and inspiration for *The Black Book*, 1938.

«Buttons darling, with your little slit as a calling card you'll make it to the ends of the earth, I have no doubt – You'll take the jackpot, a woman intact with no tact. Much love. LD.»



Durrell wrote this charming and mischievous card from Corfu, which he was rediscovering in 1969 after long years of absence. With his brother and his wife, who were sharing the same hotel, they had come to watch the filming of his brother's book *The Garden of the Gods*, based on the Durrell family's famous stay on the island in the 1930s. He begins and ends on a humorous note: «Oh Buttons, you're so funny! I have your photo on a shelf next to another man, I'm moved both for him and for me.» The young lady insisted on her independence and freedom, as Durrell bitterly remarks a few lines later: «I miss you a bit but I have now learned my lesson – so be it.» Not having been able to make her into a stable and loving partner, he contented himself with the pleasures of the flesh they shared in the heat of the South or in hotel rooms in Paris.

\$ 400



## 20 Lawrence DURRELL, under the pseudonym of Oscar EPFS

Two original double-sided gouaches signed, presented to his French lover

1968 | 66 x 47.4cm | SINGLE SHEET

Original double-sided gouaches on thick paper, signed and dated 1968, bearing an autograph inscription.

Skillfull repairs.

**Exceptional original double-sided gouache in a medium unique to Durrell, signed with his artist's pseudonym and given to his French lover: «for Janine Brun Oscar Epfs 1968».**

The first, abstract, composition by Durrell has a scene on the verso of a scene of Classical inspiration, recalling his ever-present interest in archeology and the ruins of the glorious past of his dear Greece.

The two gouaches resemble in their effect the paintings of Henry Miller, his artistic and literary mentor, who

was using the same pictorial processes at the time – especially patches of gouache in bright, sunny colors.

This work is steeped in his long years in Greece and his passion for Antiquity: on the verso, one can see tunic-clad figures standing before Classical columns, one of them carrying an amphora on his shoulder. This pagan, ancestral Greece appeared in the fine details of most of his works, from *Prospero's Cell* (about his youth in Corfu, published in 1945) to *The Greek Islands* (1978). After he established himself at Sommières, he nonetheless went back there often to «find, like an archeologist, the phantoms that haunt countries that have changed so much» (*The Shade of the Greek Sun*).

\$ 2,000



## 21 Lawrence DURRELL

«Vaumort»: handwritten poem signed and illustrated by the author for his French lover

◆ 1969 | 30.4 x 39.5 CM | SINGLE SHEET

«I knew that whenever  
I want to be perfectly alone  
With the memory of you, of that  
[whole day,  
It's to Vaumort that I'll be turning.»

**Exceptional handwritten poem dated 1969, signed and illustrated with original drawings in graphite, markers and colour pencils by Lawrence Durrell.**

The poem-art work is sent to Janine Brun, his French lover, and has the dedication «For Buttons,» the affectionate nickname given to her by the writer, on top of a heart pierced by an arrow.

Pin holes, marginal tears.

Published for the first time in *Collected Poems: 1931-1974* (1980).

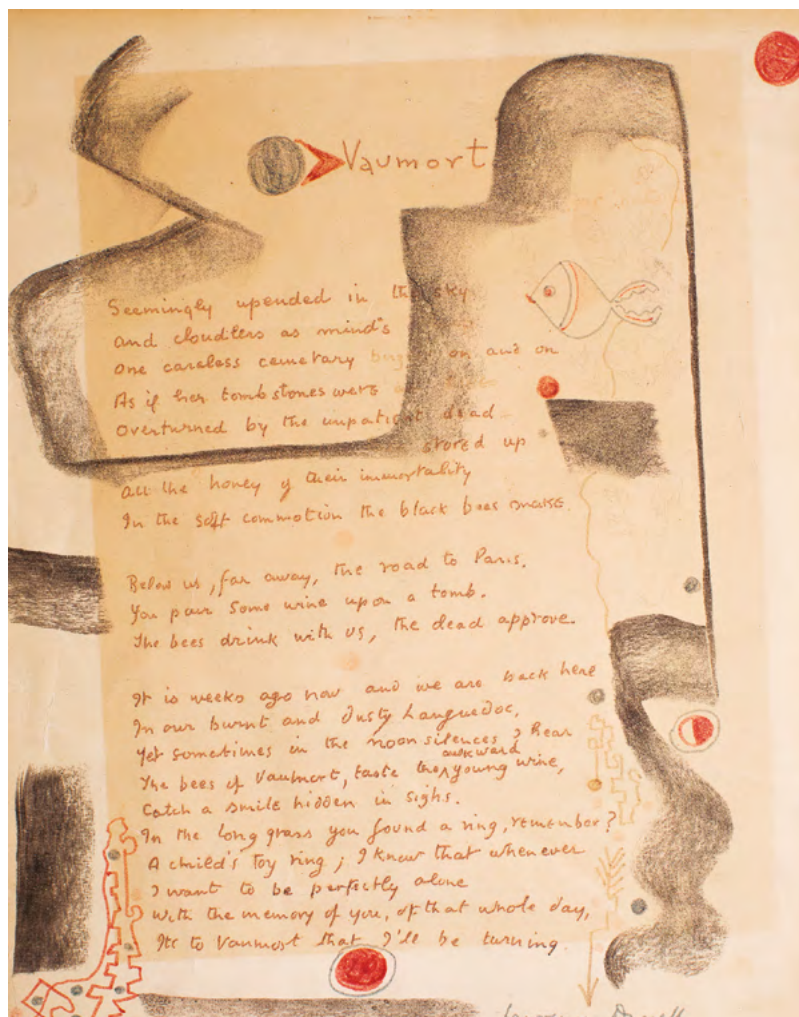
In this poem-drawing, the writer looks back on a day of love spent in the company of his lover Janine Brun in the cemetery of the small village of Yonne. At the same time, Durrell is painfully recovering from the premature death of his third wife two years earlier and publishes his series of dystopian novels *Tunc* (1968) and *Nunquam* (1970). He also takes refuge in poetry, the last exercise of literary and philosophical asceticism of a writer who, gradually, chooses to withdraw from the world.

It is during a journey from the capital towards the Midi in the south, that the lovers stopped for a day in Vaumort:

«Below us, far away, the road to Paris.  
You pour some wine upon a tomb.  
The bees drink with us, the dead  
[approve.»

Durrell's poetry has suffered from the resounding success of his novels, however, here it achieves great lyrical beauty, its free verse, nevertheless, very musical, picking up the cemetery's well-known motif:

«One careless cemetery buzzes on  
[and on  
As if her tombstones were all hives  
Overturned by the impatient dead  
We imagined they had stored up  
The honey their of their immortality  
In the soft commotion the black bees  
[make.»



Here the writer attempts to capture in the poem a moment of happiness and carnal pleasure with his lover, and frames the verse he has written in long, graphite lines and many brightly coloured drawings. Here we have a rare example of a double work of art, both poetic and pictorial. Produced in marker and colour pencil, similar to the drawings of Joan Miró, it is a magnificent illustration marked with naivety, which beautifully compliments the poem. Durrell continued this activity until the end of his life, which he spent

in Sommières: incidentally, we can also see a real pictorial reference to the «burnt and dusty Languedoc» (verse 12), where he spent the rest of his life.

Rare testimony of Durrell's Provençal adventure with the young French lady, who inspired him to write a delightful poem imbued with warmth and Mediterranean colours.

\$ 2,000



## 22 Lawrence DURRELL, under the pseudonym of Oscar EPFS

*Original drawing in ink, pencil and felt-tip pen with an autograph inscription signed to his French lover*

◆ 1969 | DRAWING 1963 | 31.9 x 47.6 CM | SINGLE SHEET

An original drawing signed and dated 1963, on thick paper, with an autograph inscription from the artist at the bottom dated 1969.

**An exceptional original ink, pencil, and felt-tip color drawing by Lawrence Durrell, signed with his artist's pseudonym of '[Oscar] Epfs 1963'.**

This work was given to his French lover Janine Brun in 1969 and has an exceptional inscription «My dear Buttons. I have asked my friend Oscar Epfs to give me a small drawing for your studio. Here it is. I hope it gives you Happy memories of Paris and meetings with Miller! Your devoted Laurence Durrell / Sommières / 1969.»

This work is steeped in his long years in Greece and one can see one of Durrell's favorite themes, the Greek church with its dome and cross, recalling the island landscapes so dear to the author. In varicolored inks and colored pencils, his drawings are bathed in Mediterranean light and enriched with miniatures in felt-tip. Durrell kept up his writing and painting right to the end of his life at Sommières, paying homage to Provence and the Mediterranean with his numerous drawings and gouaches, as well as his final novel, *Caesar's Vast Ghost*.

\$ 2,000

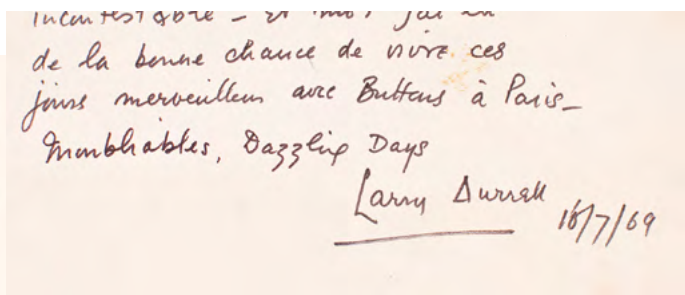
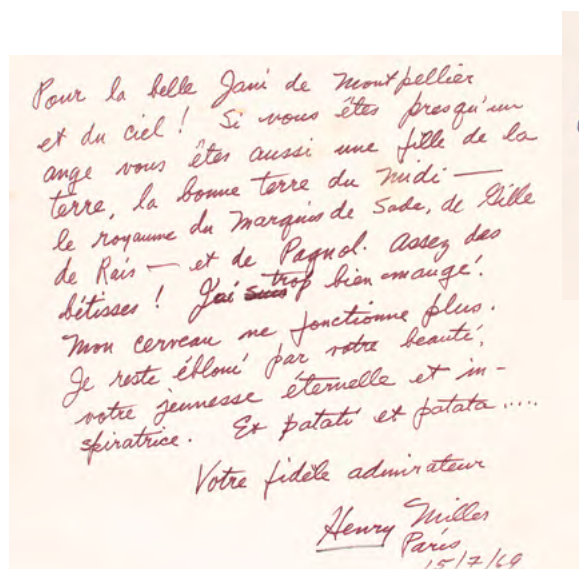
Epfs  
63



## 23 Henry MILLER & Lawrence DURRELL

Handwritten tribute signed by Lawrence Durrell and Henry Miller to a young French lady on a Parisian restaurant menu

♦ 15 AND 16 JULY 1969 | 25.4 x 34.1 CM | SINGLE SHEET



Menu from the «La Palette» restaurant in Montparnasse with a handwritten inscription of 15 lines signed by Henry Miller and dated «15/7/69,» followed by another 5 lines signed «Larry Durrell» and dated the following day «16/7/69.»

The two inscriptions have been cut out.

Previously unpublished and unusual handwritten document by Henry Miller and Lawrence Durrell, addressed to a young French lady and written on the back of a restaurant menu from the Montparnasse quarter where they had dined.

«I remain dazzled by your beauty, your eternal and inspiring youth. And so on and so forth...» (Henry Miller, line 9-10)

Rare testimony of the Parisian reunion of Henry Miller and Lawrence Durrell, both of them captivated by the fine food and the young French lady's beauty.

\$ 700

## 24 Lawrence DURRELL & Mark GERSON

Photograph signed by Lawrence Durrell to a young French lady

♦ 1970 | 21.9 x 16.2 CM | ONE PHOTOGRAPH

Original black and white photograph of Lawrence Durrell signed and dated, taken by the photographer Mark Gerson, and bearing his stamp on the back: «Photograph by MARK GERSON, FIIP. ARPS. 24, Cavendish Ave., St. John's Wood, London NW8».

Original photograph in black and white of Lawrence Durrell with the author's handwritten signature: «Buttons you are impossible 1970,» addressed to Janine Brun, his young French lover.

The writer is smiling in front of the camera of the photographer famous for writers' portraits, Mark Gerson, at a book signing in London for the release of Tunc, the first volume of his dystopian series entitled The Revolt of Aphrodite.

\$ 600







## 25 Max ERNST & Paul ÉLUARD

*Les Malheurs des immortels révélés par Max Ernst et Paul Éluard* [Misfortunes of the Immortals revealed by Ernst & Éluard]

◆ LIBRAIRIE SIX | PARIS 1922 | 19 x 25.5 CM | BRADEL BINDING

The first edition on simili-Japon paper.

Bradel grey cloth binding, navy blue cloth band with authors and title blindstamped to edge of upper board, upper cover preserved at end.

With 21 collages by Max Ernst.

A very good and rare copy.

\$ 7,500

## 26 Max ERNST

Lead printing block: «Je crois qu'il faudra battre l'eau»

◆ 1926 | 11.5 x 16.5 CM | ONE LEAD MOULD

**Exceptional original printing block of an unpublished collage signed and dated 1926 within the form of the block.** Although several original collages have been put up for sale, we have not found any mention of other printing blocks that enabled Max Ernst to produce his collage novels.

Only the original collage, signed and dated in ink and bearing the caption on paper glued under the engraving, has been indexed in Benjamin Péret's collection. (As the document attached to the panel stamp shows, inserted in a pocket behind the wooden panel stamp)

This composition fits perfectly into chapter VI of Max Ernst's first collage novel published in 1929: *La Femme 100 têtes* (*The Hundred Headless Woman*). Indeed, it has all of the characteristics of the work's other engravings, the size of the panel stamp, the disaster theme, the absurd caption, the size of the font and the exact positioning of the text under the image. It was not, however, used in the novel and we do not know of any print of this work. Only the original collage, signed and dated in ink and comprising the caption in the form of paper glued under the engraving, has been listed in Benjamin Péret's collection (as the document attached to the panel stamp shows, inserted in a pocket behind the wooden panel stamp).

This collage belongs, therefore, to the

series of original works that Max Ernst did not want to include in his collage novels and which he offered to his friends (Éluard, Breton...). However, this particular work differs from the other original collages by several elements that link it to the production of *La Femme 100 têtes*.

In the first instance, the absurd caption glued on the bottom uses the form and font of the captions in the novel, whereas the other unused collages – that we have been able to consult – do not have captions. However, unlike several of the captions in *La Femme 100 têtes*, which are Ernst's surrealist creations (indeed he gathered them together in 1959 in the *La Femme 100 têtes* poem), the caption of the collage offered to Péret originated itself from a textual collage.

It is the beginning of a phrase taken from the short story by the Countess of Ségur, *Mémoires d'un âne*: «I think that we have to beat the water to get the fish to come over.» We note that this printing block reveals that the caption of the collage – the «letter» – is an integral part of the panel stamp, since it is included in the printing block and not printed separately.

Whereas on the original collages Max Ernst signed in pencil under the engraving; the signature and date in the body of the work are characteristic of the «novel», most of the plates of which comprise a small scratched surface



where Ernst's signature is found printed on the plate.

It appears, thanks to this printing block, that this deletion of the date and the attribution of the work is carried out after the mould printing, which still includes the date and signature in perfect printing state. However, it is mostly the very production of this block that is the determining element putting this work in an artistic research separate from other unpublished collages.

Max Ernst started working in 1921 on this artistic collage technique, already present in the Cubist works, that used the intrusion of reality in pictorial representation. However, Max Ernst's

collages exclude reality by assembling heterogeneous representations of the same nature, wood engravings, without concern for scale or plausibility. The artist, therefore, is not looking to reproduce the Cubist «pasted paper» effect, but rather to create a work in which the external elements blend in entirely with the composition, as Aragon analyses in *Les Collages*:

«The elements he borrows are mostly drawn elements, and it is the drawing that collages most often replace. Here, the collage becomes a poetic process, perfectly opposable in its objectives to the Cubist collage, whose intention is purely realist. Ernst borrows his elements in particular from printed drawings, advertisement drawings, dictionary images, popular images, newspaper images. He incorporates them so well in the painting that sometimes we do not suspect them, and sometimes the opposite, everything seems collage, both with a meticulous that art the painter applied himself to establish the continuity between the foreign element and his work.»

Yet, this combination of elements will only be accomplished by the fundamental stage of photo-engraving. Indeed, when in 1929 Ernst decided to produce a graphic novel, he changed the perception of his first art works. As Julien Schuh notes in his work, *Quelles traditions pour le livre d'artiste surréaliste?*: «The original collage, produced with scissors and glue, remains a composite and imperfect object, marked by the difference in the papers used, their thickness, the cutting imperfections, the greyed out text and drawings that appeared transparent.»

The collages that display their creation

process, therefore retain, despite everything, the structure of the Cubist pasted papers. However, with the intervention of photo-engraving, Ernst creates new homogenous works whose heterogeneous nature is no longer evident at a first glance.

The block reintroduces unity between the elements of the work that once again become one engraving. He thus creates a entirely new work whose aesthetic resonance differs radically from the original collages.

We have not been able to find, for comparison purposes, other collage blocks by Max Ernst, only the original works or the printed works remain on the international market. Yet, our panel stamp highlights Max Ernst's choice to produce these blocks in «relief printing,» in other words only the reliefs are inked, unlike intaglio where the ink builds up in the metal hollows. In this way he reproduces the technique of printing on wood as a raw material and thus ensures perfect graphic fluidity between the elements.

The collage offered to Péret was therefore at a very advanced stage of integration in his collage novel but was, in a sense, incomplete. This lead printing block appears as the last and necessary step in producing Ernst's desired transformation from composite art work to homogeneous graphic art. Finally, in his cuttings, Max Ernst has preserved the name of one of the illustrators, Philip-poteaux, which can be found inscribed on the bottom left of the main piece. By introducing his own signature to the body of the engraving at the same level as that of the 19th century illustrator,



Ernst disowns the incomplete work and becomes an illustrator alongside the others, thus liberating the work of its creator: the ultimate Surrealist gesture.

However, in the collage novel, all of the names inscribed on the plates, including his own signature, will be roughly censored by the artist. A last minute *damnatio memoriae* or the transformation of an individual work showing its creative heterogeneity, into the simple element of a new work, a graphic novel, with origins explicitly denied by the blank left in place of signatures.

**Remarkable testimony of the final stage in the creation of Max Ernst's first collage novel. Unique object, as much for its absence in extremis from the final work as for its particularly significant double signature.**

\$ 12,000



## 27 Léonora CARRINGTON & Max ERNST

### *La Maison de la peur* [The House of Fear]

◆ HENRI PARISOT | PARIS 1938 | 12.5 x 17.5 CM | ORIGINAL WRAPPERS

First edition, one of 100 copies on Le Roy Louis teinté de Champagne paper, the only printing following 20 on Holland paper.

With a preface and three full-page collages by Max Ernst.

A good and rare copy.

\$ 1,400



## 28 [Achille DEVÉRIA]

*Musée des familles*

♦ [DESHAYES] | BRUXELLES [CA 1840]  
 | 26.9 x 17.7 CM  
 | 12 LITHOGRAPHS UNDER  
 ORIGINAL WRAPPERS

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

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

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

Two of the plates in our copy can be found in the Galitzin catalogue (n°130 in the iconographic supplement), in a

*Le Bidet.*

collection also bearing the title «Musée des familles».

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

\$ 10,000

## 29 [ANONYMOUS]

*Secret erotic playing cards – King of Diamonds*

♦[FRANCE] [CA 1860] | 5.5 x 8.6 CM | ONE PLAYING CARD

Secret erotic playing card, unknown manufacturer, produced in France around the 1860s. Lithograph coloured by stencil, white verso.

In the light, the transparent card reveals an erotic scene: the King's virile attributes are visible.

A real curio!

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\$ 280



## 30 [ANONYMOUS]

*The Story of a Virgin*

♦NO PUBLISHER | PARIS 1899 | 10.7 x 13.5 CM | STAPLED

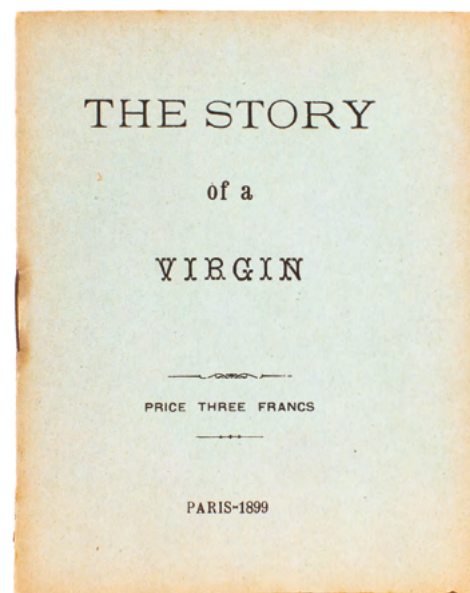
Rare edition of this secret erotic novella written in English and set in the South of the United States.

Cover faded by the sun on the margins and very small sections missing on the first board.

Extremely rare text of Victorian erotic literature recounting the incestuous relationships of the young Maude, her father the owner of a plantation and the slaves attached to it.

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\$ 480





## 31 [ANONYMOUS]

*Der Trompeter von Säckingen*

◆ NO PUBLISHER | NO PLACE [CA 1900] | 10.3 x 14 CM | SEWED

First edition of this set of 10 erotic engravings, of which the title refers to Victor Ernst Nesslerb's eponymous opera created in 1884, showing the bawdiness of said trumpet player and a lady. The last engraving picks up a verse from the opera: «Behüt dich Gott, es wär so schön gewesen».

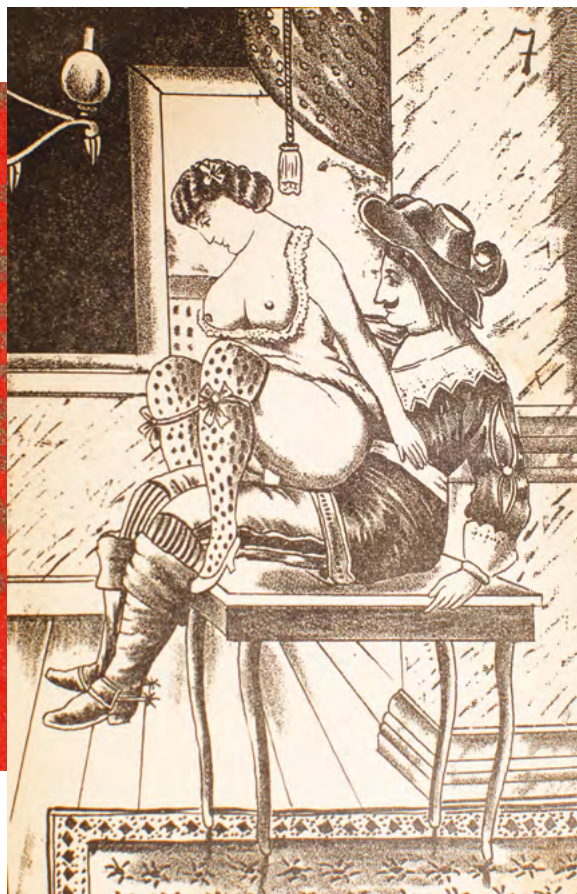
Blank cover with red and black patterned paper heightened with gold.

Some minor, marginal tears. Title page rubbed and a little water stained.

The pamphlet has a minor central fold.

**Of the utmost rarity: no other copies referenced in libraries.**

\$ 600



## 32 Louis ARAGON &amp; André MASSON

*Le Con d'Irène [Irene's cunt]*

◆ RENÉ BONNEL | PARIS 1928 | 19.5 x 24.5 CM | LOOSE LEAVES WITH CHEMISE AND SLIPCASE

First edition published anonymously and secretly, one of 140 numbered copies on Arches laid paper, only print after 1 China and 9 Japan.

Signs of wear and small tears on the slipcase.

Blank spine lightly faded, endpapers partially discolored, otherwise beautiful copy.

Rare preserved publisher's chemise and slipcase, signs of wear and small tears on the slipcase. All presented in a half red morocco box, pink paper boards, pink paper doublures, box signed by Thomas Boichot.

**Illustrated with 5 original etchings in black by André Masson.**

Very rare copy of this masterpiece of erotic literature considered by Jean-Jacques Pauvert as «one of the four or five most beautiful poetic texts produced by Surrealism.»

\$ 12,000



### 33 Louis ARAGON & Benjamin PÉRET & MAN RAY

1929

♦ [ÉDITIONS DE LA REVUE VARIÉTÉ]  
| [BRUSSELS 1929] | 21.5 x 20 CM  
| ORIGINAL WRAPPERS

First edition, one of 160 numbered copies on Montval, only print after 7 Japan and 48 Holland.

The work is presented in a half grey morocco chemise, slipcase lined in grey morocco, all signed by Thomas Boichot,

**Famous erotic book illustrated with 4 photolithographs of a pornographic nature by Man Ray putting on a performance with Kiki, the inescapable Montparnasse muse of the Roaring Twenties.**

Each of these photographs is accompanied with erotic poems by Benjamin Péret for the first semester and Louis Aragon for the second.

Very rare copy of this scandalous pornographic-poetic booklet produced by the Belgian magazine *Variété* by Paul-Gustave Van Hecke and almost the entire print of which was seized and destroyed by French customs. Indeed, this libertine «almanac» divided into two



semesters and four seasons, **remains today one of the most licentious surrealist productions.** Even more than the Bourgeois society, it is the surrealist aesthetic itself that is mangled here. The four photographs taken by Man Ray at the request of Aragon and Péret to illustrate their crude poems are indeed very «far from the veiled eroticism dear to Breton» (cf. *L'Enfer de la Bibliothèque. Eros au secret*, Bibliothèque Nationale de France).

On one of the photographs, «the woman is clearly identifiable: it is Kiki from Montparnasse, Man Ray's occasional

lover and muse. Her lips, with make-up to form the shape of Cupid's bow, tightly grip a penis that, judging by the angle of the shot, is probably that of the photographer. [...] Many books by surrealist artists are the product of a pornographic imagination, but never in such a scandalous and crude manner as in this publication. (Parr and Badger, *The Photobook: A History* Volume II, p. 138).

Light, minor foxing on the boards.

Very rare copy.

\$ 18,000

### 34 Rodrigue MARQUES DE SOUZA & Michel RONCEREL

*Bouche fendue*

♦ MANIÈRE NOIRE ÉDITEUR | VERNON 2004  
| 16 x 25.8 CM | WOODEN MOSAIC WITH CUSTOM SLIPCASE

First edition, one of 35 numbered copies on Vélin d'Arches paper, numbered by hand and signed on the justification page by the author and the illustrator.

With four original engravings by Michel Roncerel.

Wooden mosaic binding from various precious

woods (mahogany, olive), spine titled vertically in black, covers mounted on seven hinges, red wood guards, red suede endpapers, bound sur brochure, covers and spine preserved. Wooden slipcase. Binding by Alain Taral, binder, marquetry-maker.

A superb book of erotic poetry remarkably illustrated and in a stunning artist's binding.

\$ 2,000







### 35 [A VETERAN OF THE FREEMASONRY]

*Manuel maçonnique ou tailleur de tous les rites de maçonnerie pratiqués en France; dans lequel on trouve l'étymologie et l'interprétation des mots et des noms mystérieux de tous les grades qui composent les différents rites; précédés d'un abrégé des règles de la prononciation de la langue hébraïque, dont presque tous les mots sont empruntés, et suivi du calendrier lunaire des Hébreux, à l'usage des institutions maçonniques*

◆ HUBERT & BRUN | PARIS 1820  
| 12.5 x 20.5 CM | CONTEMPORARY SHEEP

New edition with 32 plates hors texte.

Contemporary Masonic light brown sheep, the spine with gilt tools and friezes, gilt roulettes to head- and tail-pieces, gilt dentelle frame to boards, with Masonic symbols and devices in centre, marbled endpapers and pastedowns, gilt border on edges of covers, marbled edges.

Repaired tear to p. 417.

A very good copy in a spectacular Masonic binding.

\$ 3,000

## 36 Charles DE GAULLE & VARIOUS AUTHORS

*Bulletin officiel des Forces françaises libres n° 1*

◆ 15 AOÛT 1940 | 18.6 x 24.6 CM & 16 x 20 CM | LOOSE LEAVES UNDER CUSTOM SLIPCASE

First edition of the first and only issue to appear of the *Bulletin Officiel de la France Libre* which, as well as reproducing the Affiche à tous les Français, presented for the first time the original text of the Appeal of the 18th June, the agreement of the 7th August 1940 between General de Gaulle and Winston Churchill and the legal bases of the «Free French» government thus brought into being. Remarkably rare, this first official organ of Free France was without doubt distributed in a very small number of copies, essentially aimed at the members of this nascent government, seeking legitimacy.

The two documents are arranged in a full bleu de France morocco box, author and title engraved in gilt on the first board, magnetic fastener, interior lined with brown lamb, made-to-measure rhodoids protecting and presenting the leaves, remarkable box signed by Thomas Boichot.

**Highly symbolic, this bulletin brings together the three foundational elements of the new French State: the General's declaration, the recognition of other countries, and the presentation of an organized government.**

Published only on the 15th August, the bulletin was composed from the times of the signature of the British agreement on, which was the decisive element allowing the French Resistance to assert itself.

«With this agreement, General de Gaulle was officially recognized as 'leader of the Free French' by his British allies. It was now a case of giving the Free French the form of a government in exile. This is the task to which René Cassin has set himself; an eminent lawyer who rallied to the General's cause a few days after the Call of the 18th June. This enormous task cannot be achieved quickly. Nonetheless, Free France has to define and communicate the rules of its functioning. This is why this *Bulletin Officiel des Forces Françaises Libres* appeared on the 15th August, taking

the form of an official publication of the French Republic without actually using any of its symbols.» (in *Résistance 09/10*, published by the Musée National de la Résistance). It was later in the *Journal Officiel de la France Libre* that every month from January 1941 the laws and decrees organizing Free France were published.

However, the key part of this bulletin refers to a past event as yet unpublished. As the article in *Résistance 09/10* highlights, «this first issue carried on its first page, under the heading 'General de Gaulle recognized by the British Government' the first Appeal by the General and the text of the poster that was posted on the walls of England.» Despite the fact that the bulletin appeared almost two months after the Appeal of 18th June, the text of the first and most important of de Gaulle's speeches is here published for the first time in its original version, as the General wrote it. The radio version was, in fact, modified at the request of the British Government in order to keep options open if the Pétain government refused to sign the armistice.

In his memoirs, de Gaulle noted this initial precaution: «nonetheless, while taking my first steps along the path of this unprecedented career, I had the duty of making sure that no power with more claim than mine was ready to put France and the Empire back into the fight. Before the armistice was in effect, one could still imagine, despite all evidence to the contrary, that the Bordeaux government would in the end choose war. Even if it was the slimmest change, we had to entertain it.»

Thus on the 18th June 1940, four days before Pétain signed the armistice, the General's speech opens on this false note of union:

«The French government has asked the enemy under what honorable conditions a ceasefire would be possible. It has declared that if these conditions were contrary to the honor, dignity and independence of France, the fight must go on.»

It was this version that was printed in the very few French papers that took note of this historic event, *Le Petit Provençal* and *Le Petit Marseillais* of





the 19th June 1940. The British press (*The Times* and *the Daily Express*) published the English translation of the speech written by the General and distributed by the Ministry of Information (MOI) rather than the radio version.

«From London, General de Gaulle broadcasts in the evening an appeal to the French people not to cease resistance. He says: 'The generals who for many years have commanded the French armies have formed a Government. That Government, alleging that our armies have been defeated, has opened negotiations with the enemy to put an end to the fighting'.»

It was thus in the *Bulletin Officiel des Forces Françaises Libres* that the original text of General de Gaulle's first major speech was finally printed on the 15th August 1940 and which – though it was not the spoken version – was to become the historic text of the «Appel du 18 juin».

(The parts of the radio speech that were cut from publication in *Le Petit Provençal* are in bold):

«'The **generals who for many years have commanded the French armies have formed a Government. That Government, alleging that our armies have been defeated, has opened negotiations with the enemy to put an end to the fighting**'.

Certainly, we have been, we continue to be, swamped by the mechanized force, both on land and in the air, of the enemy.

So much more than their numbers, it is the tanks, the airplanes and the tactics of the Germans that have made us retreat. It is the tanks, the airplanes and the tactics of the Germans that have taken our leaders by surprise, **to the point of leading them to where they are today.**

But has the final word been spoken? Should hope be abandoned? Is this defeat definitive? No!

**Believe me, I speak to you** with full knowledge of the facts and tell you that nothing is lost for France. The same means that overcame us can bring us to a day of victory.

For France is not alone! **She is not alone!** She has a **vast Empire behind her. She can align with** the British Empire that holds the sea and continues the fight. She can, like England, use without limit the immense industry of United States.

This war is not limited to the unfortunate territory of our country. This war is not finished by the battle of France. This war is a world wide war. All the faults, all the delays, all the suffering, do not prevent there being, in the world, all the necessary means to one day crush our enemies. Vanquished today by mechanical force, we will be able to overcome in the future by a superior mechanical force. The destiny of the world lies here.

I, General de Gaulle, currently in London, invite the officers and French soldiers who are located in British territory or who would come there with their weapons or without their weapons, I invite the engineers and the special workers of armament industries who are located in British territory or who would come there, to put themselves in contact with me.

Whatever happens, the flame of the French resistance must not be extinguished and will not be extinguished.

Tomorrow, like today, I will speak on the radio in London.

London, 18 June 1940».

This copy, in an exceptional state of conservation, is addressed in a manuscript pencil note on the verso of the final leaf to one of the very first soldiers to have joined de Gaulle in London in July 1940, the airman Julien Le Tessier, (Resistance ID number: GR16P368409), an early member of the Free French Air Force, who was to become a training Lieutenant, training pilots during the war; he was later given the Légion d'Honneur.

Also included is the very rare invitation card to the first anniversary celebrations



for the Appeal of the 18th June organized by the «Français de Grande-Bretagne» at the Royal Albert Hall, on the 18 June 1941.

Much more than a commemoration, this «anniversary» in the very thick of the war, was a major political act and a celebration of the General who, in the space of a year, had managed to unite around him the French Resistance forces and impose the sovereignty of the Free French.

We have found only five copies of this bulletin, all in institutions in France and abroad: Musée de l'ordre de la Libération, Bibliothèque nationale de France, Tel Aviv University, Israel, Harvard University, Stanford University, Université de Sherbrooke, Québec, Canada.

\$ 7,200

## 37 Pablo PICASSO & Georges HUGNET

### Non vouloir

ÉDITIONS JEANNE BUCHER | PARIS 1942  
| 14 x 19.5 CM | ORIGINAL WRAPPERS

Part first edition, one of 400 numbered copies on featherweight vellum.

Illustrated with 4 original engravings by Pablo Picasso.

Discreet restorations to the margin of the second board.

Beautiful copy.

**Beautiful signed, handwritten presentation by Georges Hugnet to his close friend, Parisian bookseller and member of the resistance, Pierre Berger: «À mon ami Pierre Berger en souvenir de tout ce qui nous lie par la pluie et le beau temps. De tout cœur. Georges Hugnet. 1953.»** («To my friend Pierre Berger in memory of everything that joins us through rain and good weather. With all my heart, Georges Hugnet. 1953.»)

This moving tribute to their common fight in the resistance could only be late, since on the publication of this work, Pierre Berger was imprisoned at the Buchenwald camp, where he had been deported in 1941 after having been denounced by his partner to the Gestapo.

Pierre Berger, friends with Desnos, Picasso, Dali, Tanguy, Hugnet, Salmon, Max Jacob, was also a writer and a journalist. After the war he contributed to the «Poètes d'aujourd'hui» collection, published by Pierre Seghurs. He is notably the author of the portrait-mem-

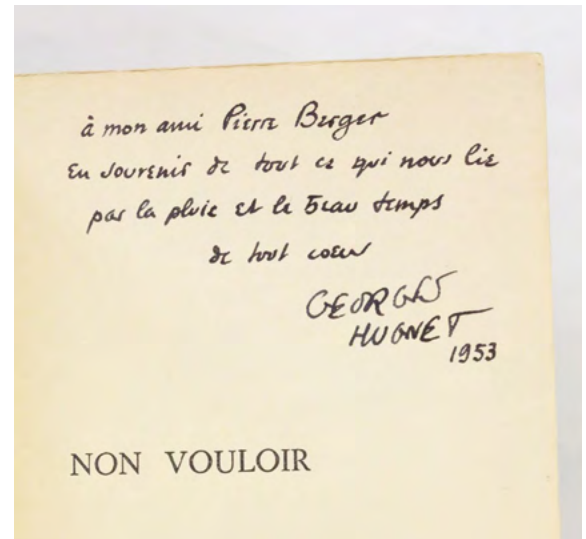
ories of resistant poets such as René Char and Robert Desnos.

First published in 1940 with a frontispiece by Joan Miro, «Non-vouloir» was the first resistance poem openly published and signed by its author without being subjected to censorship. Composed between March and June 1940, Hugnet's poem claims to be a poetic manifesto of the refusal of defeat and occupation, which echoes Général De Gaulle's well-known call on 18th June.

Resistant from the start, Hugnet joined the «La Main à plume» group who print numerous clandestine leaflets. He uses his binding workshop to produce false passes and, under the pseudonym «Malo le Bleu,» he participated in particular in L'honneur des poètes, a collection of fighting poems published secretly in 1943 by the famous Editions de Minuit.

At the height of the occupation, Georges Hugnet reaffirmed his affront to the occupier with this illustrated edition of original engravings by the author of Guernica, leader of degenerate art, ostensibly staying in Paris.

Both of them brazenly mock Nazi authority through a violent poetic and



artistic pamphlet:

«Le wagon inlassable emporte la  
[femme évanouie  
Nue parmi ses bagages outragés  
Et la lumière et la fourrure  
Courent dans un air de tous les jours.  
Indifférent comme ce ciel mobile au  
[fond du puits  
Indifférent comme ce campement qui  
[fume sous l'orage  
Plus indifférent que jamais  
L'homme attend ce qu'il doit découvrir.  
Je porte en moi ma détresse et ma  
[joie  
Tout ce qui est bien dans l'une et dans  
[l'autre  
Toute la mesure d'un refus.  
Je ne réclame aucune libération  
Toute libération est en moi  
Je porte mon rêve  
Je porte en moi tout ce que j'attends.  
Un non pour un oui.»

\$ 1,800

## 38 [ANONYMOUS]

### L'Université libre, série mensuelle n° 2

NO PUBLISHER | [PARIS] FEBRUARY | 1942 | 22 x 28 CM | ONE LEAF

**First edition, clandestinely printed, of this Parisian Resistance journal,** only two issues of which appeared in September/October 1941 and February 1942.

Small marginal tears, not serious, two folds as originally folded.

Though taking the name of the «L'Université libre» Resistance group of intellectuals created by Georges Politzer, Jacques Decour, Paul Langevin and Jacques Solomon, this «monthly review» more than likely was not the work of this group. The 103 issues of

Poltzer's newspaper were roneotyped and not, like the present item, printed on a proper press.

In her *Catalogue des périodiques clandestins: 1939-1945*, Renée Roux-Fouillet distinguishes the two publications. She also mentions a third review of the



## FRENCH RESISTANCE

same title that appeared from 1944 on in the Southern Zone. Even in the Bibliothèque Nationale's heavily annotated copy, there is no reference to the authors or to the origin of this *Université libre, série mensuelle*, of which we are aware only of the two issues, four months apart.

This clandestine review was not published in the Unoccupied Zone. The terrible quality of the typography, the tiny and cramped lettering, as well as it being set on a single leaf are all elements that highlight the modesty of available means and the need to save paper that were typical of Occupied France. The numerous Resistance papers of Unoccupied France are made up of at least two leaves, the typography is much more spaced out, and the page layout far more traditional. In addition, this review refers with a great deal of precision to events that impacted the capital and its suburbs, like for instance the «massacre of the statues» in Paris and the German soldiers' typhus: «by evacuating their contagious sick to Paris, the Germans are going to infect the population of the city, which they are denying hospital access, having already robbed them of medicine and food.» Last but not least, the ephemeral nature of this periodical despite the regularity proclaimed on it and the extreme rarity of copies are the obvious signs of a small-scale, dangerous act of publishing.

In all likelihood, this *Université libre* is also the work of professors, very focused on art and culture (the article «Hitler's culture: still in its infancy» gives a detailed comparison of French and German writers and artists). The first issue refers to the back to school period, while this copy opens with a homage to Paul Langevin and finishes on an unfulfilled promise of a third issue dedicated to the educational reforms.

There is no other indication that would allow us to place more precisely this act of Parisian intellectual resistance, and the lack of a third issue leads one to suspect the worst.

But for their last hurrah against Nazi terror, these anonymous heroes did manage a masterstroke: in homage to Gabriel Péri and Fernand Holweck, shot on the 15th and 24th December respectively, they were able to print three triple tricolor bands. This use of color, which required technical means available to very few clandestine journals and an explicit reference to the tricolor scarf of the representatives of the French state, is in itself a powerful act of resistance and a thumbing of the nose at the enemy, at the same time as (in February) the founders of the first *Université li-*



*bre*, Georges Politzer, Jacques Decour and Jacques Solomon, were arrested, tortured and – in May 1942 – shot.

An extremely rare copy of one of the only two issues of this clandestine journal made by intellectuals and members of the Resistance, whose identity remains unknown to this day.

We have found no copies in public libraries, except the BNF and the French National Archives.

\$ 1,800



### 39 Paul ÉLUARD, under the pseudonym of Jean DU HAUT

*Les Sept Poèmes d'amour en guerre*  
[Seven Poems of Love in Wartime]

◆ BIBLIOTHÈQUE FRANÇAISE | [SAINT-FOUR] | [1943]  
| 10.5 x 13.5 CM | ONE SHEET FOLDED OVER

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

A good and rare copy.

\$ 500

## N°40 TO 42. THE «MUSÉE GRÉVIN»: ONE OF THE FIRST POETICAL TESTIMONIES ON AUSCHWITZ AND THE SHOAH

The *Musée Grévin* is one of the first literary references, in 1943, to the camp at Auschwitz: «On the outskirts of Poland, there is a Gehenna whose name whistles and blows an atrocious song. Auschwitz! Auschwitz! O bloody syllables! Here we live, here we die a slow death. We call this slow execution. Part of our hearts slowly perishes there.» Louis Aragon opted for the pseudonym François La Colère, François after a humiliated France and Colère (Anger) against the Vichy regime.



Dont le nom siffle et souffle une genette  
Auschwitz ! Auschwitz ! ô syllabes  
Ici l'on vit, ici l'on meurt  
On appelle cela l'extermination  
Une part...

### 40 Louis ARAGON, under the pseudonym of François LA COLÈRE

*Le Musée Grévin*

◆ LES ÉDITIONS DE MINUIT | PARIS 1943 | 21 x 28 CM | SINGLE SHEET FOLDED OVER

Rare first edition of this masterpiece of Resistance literature, a simple poster folded into six pages.

\$ 1,100

### 41 Louis ARAGON, under the pseudonym of François LA COLÈRE

*Le Musée Grévin*

LES ÉDITIONS DE MINUIT | PARIS 1943 | 13.5 x 19 CM | ORIGINAL WRAPPERS

Rare first edition in volume form of this masterpiece of Resistance literature, **one of the 100 copies on coated paper**, the only *grand papier* (deluxe) copies. Statement of second edition, since it was printed after the poster version.

Very beautiful and precious copy.

\$ 5,400

### 42 Louis ARAGON, under the pseudonym of François LA COLÈRE

*Le Musée Grévin – Les Poissons noirs et quelques poèmes inédits*

LES ÉDITIONS DE MINUIT | PARIS 1946 | 12 x 17.5 CM | ORIGINAL WRAPPERS

Partly original edition of this masterpiece of Resistance literature.

Pleasant copy. **Moving handwritten inscription signed by Louis Aragon to Jacques Charpentier: «ce livre contre l'oubli.»** («This book against forgetting.»)

\$ 300



## 43 Jacques DECOUR & Paul ÉLUARD & Victor HUGO

*Les Lettres françaises. Special issue on the massacre of Oradour-sur-Glane*

◆ LES LETTRES FRANÇAISES | PARIS 1<sup>ER</sup> AOÛT 1944  
| 22x27,5 CM | ONE SHEET

First edition of this clandestine journal of the intellectual Resistance, established by Jacques Decour and Jean Paulhan.

A rare copy of this special issue that denounces and raises awareness of the awful massacre of Oradour-sur-Glane, carried out by the «Das Reich» division of the SS on the 10th June 1944. The account of the massacre is followed by an extract of the call to arms by Victor Hugo in 1871 against the Prussian army.

This final issue before the liberation was printed in 20,000 copies, but the fragility of the paper and the conditions in which it was distributed did for almost all the print run.

*Les Lettres françaises* was one of the most symbolic publications of the Resistance movement. The first issue was composed at the start of 1942 but was never published and was completely destroyed after the arrest of Jacques Decour, a major figure of the intellectual Resistance and founder of several clandestine journals, including *La Pensée Libre* which ran for only one issue and *l'Université libre* which ran until the liberation of France.

*Les Lettres Françaises* ran to 20 issues between September '42 and August '44. The greatest writers of the Resistance wrote for it, anonymously, including Aragon, Eluard, Leiris, Mauriac, Parrot, Queneau, Roy, Sartre, Seghers, Tardieu, Triolet, Vildrac, and others.

Published at the instigation of Paul Eluard and based on an account gathered by Georges Duhamel, this special edi-

tion on the eve of the liberation already points to one of the most difficult post-war tasks, that of remembrance. Like the concentration camps, the massacre at Oradour was hidden by the Nazis, who tried to destroy the proof of their crimes immediately after they were committed. Thus, as early as the following day, groups of SS returned to the scene to bury the bodies and wipe away the traces, while soldiers shot anyone who tried to approach the village. The account presented in *Les Lettres Françaises* also mentions this «precaution»: «anyone who turned up in town was executed»; «they would have killed us if they'd known we'd already been through the town.»

Paul Éluard thus gives the French people an important written and public account of this appalling massacre of an entire village, premeditated and carefully organized by the Waffen SS. 642 civilians, more than 400 of whom were women and children, were burnt in the church or shot during the day of the 10th June 1944, a few days after the Normandy landings. The piecing

together of the events of this massacre was a real challenge for the post-war tribunals, which found themselves lacking witnesses, apart from the soldiers who had taken part in the massacre themselves. At General de Gaulle's initiative, the village was left as it was and became a place of memory for later generations.

A rare and handsome copy of this important Resistance journal, giving – in its penultimate issue – a key account of Nazi barbarities.

£ 950





## 44 René LOUVAT & Germaine KANOVA

Free French poster: «French resistance helps throttle the Boche»

♦ LONDRES 1944 | 49 x 75 CM | ONE POSTER

Rare original Free French poster published in London in 1944, with the tagline: «French resistance helps throttle the Boche».

One tear without loss, very skillfully repaired.

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

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

A very rare original poster in remarkably fresh condition.

\$ 3,000

## 45 Louis ARAGON

*Servitude et Grandeur des Français* [Servitude and Greatness of the French]

♦ LA BIBLIOTHÈQUE FRANÇAISE | PARIS 1945 | 11.5 x 18.5 CM | HALF MOROCCO IN CUSTOM CHEMISE AND SLIPCASE

First edition, one of the advance, *service de presse* copies.

Half grey morocco over paper boards decorated with abstract motifs by P. Goy & C. Vilaine, gilt note to foot of spine «ex. de Nusch et Paul Eluard» [Nusch and Paul Eluard's copy], gilt filet frame to covers, grey pastedowns and endpapers, covers and spine (sunned) preserved, top edge gilt, slipcase edged with grey morocco and chemise of half grey morocco over paper boards with abstract motifs, lined with grey paper.

Moving autograph inscription signed by Louis Aragon to Paul and Nusch Éluard on the half-title: «à Paul et Nusch pour lire en voyage bien affectueusement Louis.» («For Paul and Nusch with best wishes to read on their travels»).

A handsome inscription symbolic of the reconciliation between the two greatest poets of the Resistance, whose friendship was affected by the artistic

and political upsets of the 20th century. Barely 20, neither Aragon nor Éluard had published anything when they met at André Breton's improvised literary salon in 1919.

Like him, they were both enthusiastic for a while about the Dada adventure. But the lack of seriousness and political challenge in the movement begun by Tzara soon led to their violent rupture with the latter and their founding of Surrealism, which had more revolutionary ambitions.

However, Aragon's devotion to Communism and Éluard's ideological intransigence (with André Breton behind him) got the better of their artistically fruitful friendship. In 1932 Éluard, following Aragon's public statements on several issues, published a pamphlet in which he drew a line – which he intended to be permanent – under their friendship. But the harshness of the

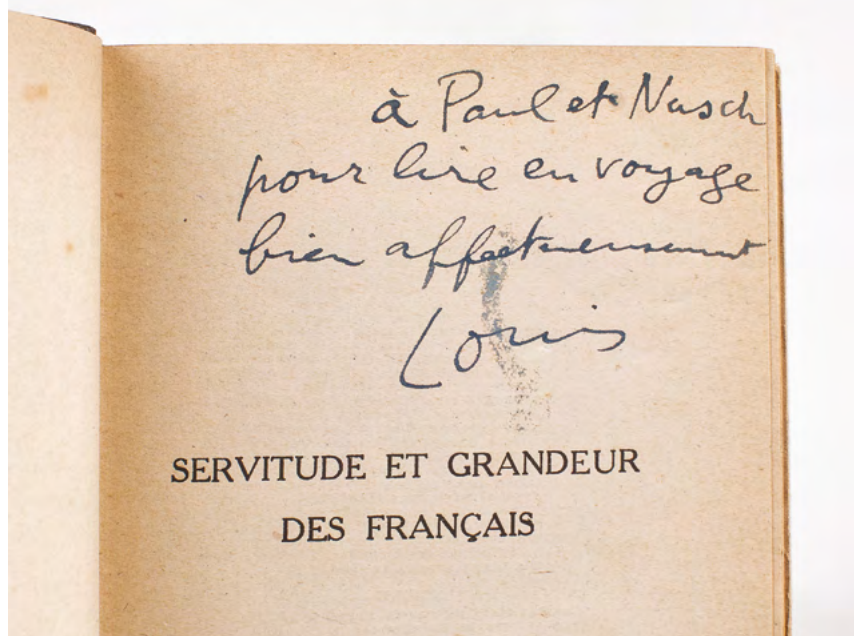
argument could not mask the deep affection he felt for Aragon: «I knew Aragon for fourteen years, and I have long had an unreserved faith in him...Aragon changed and his memory alone can no longer bind him to me.»

This public distancing affected both writers deeply and secretly.

«I have never done anything that cost me more dearly. To break like this with a friend from all my youth was not just awful for a few days. It is a wound I inflicted on myself and which has never healed,» (Aragon in *Une préface morcelée*).

Over a decade Aragon and Éluard, each taken up with their own utopias, did not meet at all but did occasionally make discreet gestures to each other. Thus in 1936, Aragon sought out Éluard for a poem for the Republican cause in Spain, which was published in *L'Humanité* and introduced by Aragon with





these words: «There is general consensus among the critics that Paul Éluard is one of the greatest poets of his generation. We are pleased to publish here a previously unpublished poem by him that will wither Franco's flags.» The fire of a true friendship burned under the ashes of their different ideals.

The cataclysm of 1940 showed the true nature of both. While most of their «revolutionary» friends fled the country or took refuge in a prudent wait-and-see attitude, Éluard and Aragon refused compromise altogether and nailed their colors to the flag against the occupying forces.

Going underground with the publication of *Poésie 42*, Paul and Nusch reconnected with their friend in April 1943, «flowers in hand». The two «great voices of the poetic Resistance,» went on to produce numerous clandestine pub-

lications and restore – with others – the «honor of poets.» Éluard in Paris and Aragon in the South organized the intellectual Resistance, refusing to leave France despite various offers.

During the Liberation «Éluard...after five years of being locked in France, was yearning to travel and see once more his friends abroad.» He left to rest in Switzerland with Nusch and Claude Roy while the Communist Party held its first legal Congress in Paris.

Not holding a grudge for the loss of affection that led to their former separation, Aragon here offers his ineluctable friend something «to read on your travels,» a poignant witness to their shared fight for freedom. Indeed, following in the footsteps of Vigny, who had a century before already described the heroism of combat and its sense of self-abnegation, *Servitude et Grandeur*

*des Français* brings together several Resistance short stories as distributed famously by «la Bibliothèque française», co-founded during the occupation by Aragon, Éluard and Seghers.

Aragon and Éluard never spoke of their dispute, except a few months after Nusch's death, which left Paul in pieces as Aragon recalled in 1965:

«One day, unannounced, Paul turned up in rue de la Soudrière and with frightening calm told me and Elsa that...there was no way he could go on living and he was going to kill himself... All of a sudden, I felt full of a violent resolution...I took my friend in my arms in my anger...We all knew that when I had lost all my friends fifteen or sixteen years before, Éluard had issued a horrible text against me. We had never spoken of it until that day. What good would it do? We had come back to each other, that was the main thing. But then, at that moment, I hurled it in his face, I shouted. You're going because it suits you and you're leaving me with those words I'll never forget, and that will now follow me with ever more force than before since killing yourself gives the words of the deceased some sort of grotesque authority...You're going. You're going to spite me...Paul was pale, he said nothing. I didn't stop. I kept on and on at him. I shook his soul. In the end, he took my hand and he told me: «I promise you...I'll try...». When Éluard died in 1952, *Les Lettres françaises* published a vibrant homage from Aragon to his unique friend: «I will not speak of his death. I will never speak of his death. I will speak again of his life. I came to speak of that. Of our life. Of what I still know of our life,» (Aragon, 29 May 1965).

An exceptional copy bringing together the two greatest names in politically engaged poetry of the 20th century.

\$ 7,500

## 46 Louis PARROT

*Typescript of L'Intelligence en guerre with handwritten manuscript additions*

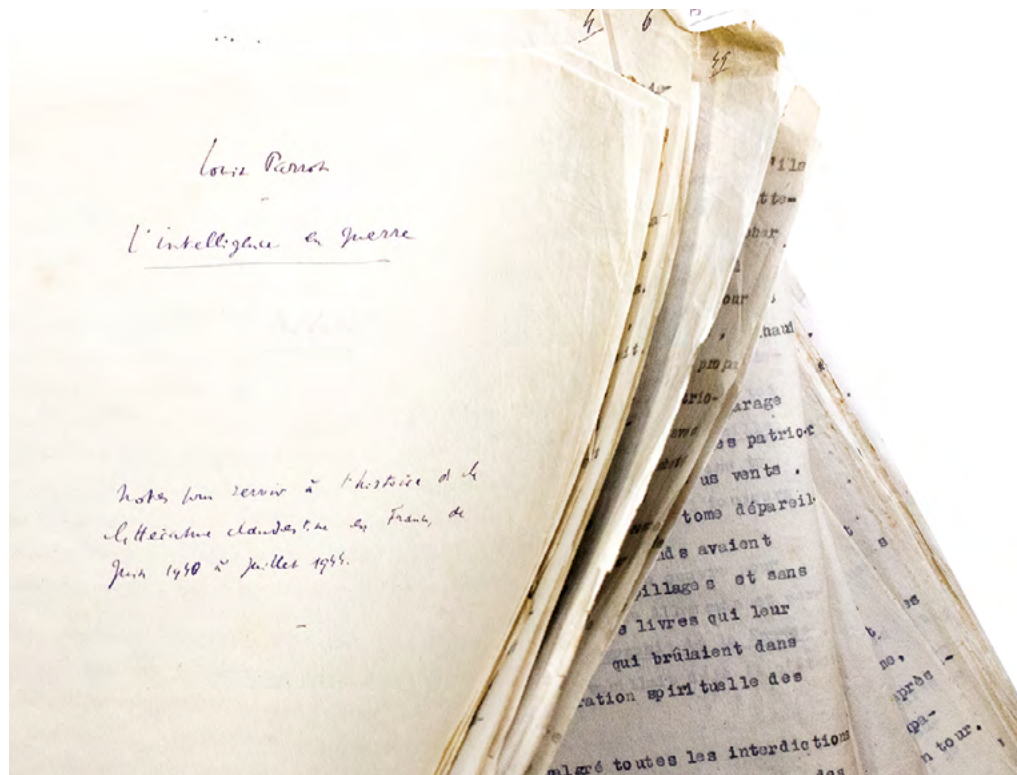
◆ 1945 | 22.3 x 27.9 CM | (24) F. | 24 HANDWRITTEN SHEETS HOLD WITH A PIN & 340 LEAVES OF TYPESCRIPT

«We can say without contradiction that this concern for the truth, this love for justice, have never been manifested so brightly as during these dark days where the French had lost the use of speech.»

**340 page typescript of the work *L'Intelligence en guerre* by the resistant writer-journalist Louis Parrot, accompanied by handwritten notes concerning the title, half-title, preface and first bibliography pages (4 pages in total)**

**and the index of names quoted at the end of the volume (6 pages in total). Several folds and rust marks from the metal fasteners.**

**The typescript includes handwritten-corrections and changes, in particular**



**25 fully handwritten pages, and additions in the margin on several tens of pages, featuring fully in the version published in 1945 by La Jeune Parque publishers.**

With *L'Intelligence en guerre*, writer and literary critic Louis Parrot, a leading figure of the underground press during the Second World War, friend of Eluard, Picasso, and Aragon, identifies a panorama of French resistant thought that does justice to the forgotten Maquis as well as the most emblematic writers of the underground press.

**The publication, at the end of the war, of this anthology of fighting poets, where the literary chronicle meets the history book, is also a political act committed to the selection of «heroes» of the intellectual resistance and an implicit condemnation of the supporters of the 'wait and see' policy.**

By sending this typescript to a journalist friend, also part of the resistance, Parrot entrusts this brother in arms with the sum of a work whose visible changes and additions show the political choices of its author, as well as his aesthetic inclinations. This typescript is a unique document whose in-depth study will serve as the basis for the his-

toriography of literary resistance.

The recipient of the typescript, Auguste Anglès, is one of the main players in the Lyonnaise resistance press, creator of the underground newspaper *Confluences*. Parrot therefore addresses a version of his work, which highlights the difficulty as well as the need for completeness of his task, to this enlightened judge, who is very familiar with the intellectual networks, as shown by the handwritten note on the board chemise:

«My dear Anglès, Here is a copy, unfortunately not with even the major changes and corrections; they have increased the book by more than 100 typed pages. There were a lot of mistakes that were fixed. So forgive me for giving you a copy on which nothing has been corrected. I hope that it will, however, help you. Best wishes, Parrot»

The handwritten note addressed to Auguste Anglès shows that it is a working document («a copy on which nothing has been corrected»), prior to the corrected proofs sent to the publisher. The typescript presents two stages of the text, increased by several marginal or full-page corrections, which, as Parrot indicates «have increased the book by

more than 100 typed pages,» feature systematically in the text published in 1945.

We note some important turnarounds, in particular the replacement of Georges Duhamel by François Mauriac as the figurehead of the resistance within the Académie Française. Other bundles of typed pages are added to this, enigmatically entitled «petit blanc» «little white,» which were incorporated later – the passages on the writers Antoine de Saint-Exupéry, Jean-Paul Sartre and Jean Giraudoux (added to the chapter on the *Lettres françaises* in the final version). These late additions mark the controversial inauguration at the Pantheon of the literary resistance of writers such as

Saint-Exupéry (renounced by General de Gaulle) or Sartre, whose attitude during the Occupation was the subject of much controversy and who is indebted to Camus for his participation *in-extremis* in the resistant press.

Louis Parrot paints those who have given their «soul» to the French resistance admirably: writers, filmmakers, musicians and actors, ambassadors of beauty and of freedom, spread across France and abroad. Written in 1945 at the time when the last acts of war were occurring, *L'Intelligence en guerre* is proof of an extraordinary objectiveness, despite Parrot's active participation in the literary resistance: this unremitting working document indeed largely masks the author's own contribution to the birth of the well-known Éditions de Minuit and *Lettres françaises*. In 1944, Parrot ensured in the midst of the Parisian rebellion the republication of the newspaper *Ce Soir*, the first copy of which he wrote entirely.

Well beyond a historical chronical, the typescript offers a selection of the most beautiful passages of resistant literature. Parrot devotes the majority of this work to poetry of the Maquis, poetry written from prison and in ex-



ile. We find the essentials such as *Le Musée Grévin* by Aragon, *Le Chant des partisans*, as well as poems published under his watch, such as the well-known «Courage» by Éluard, given to *Lettres françaises* in 1941 and cited in this typescript:

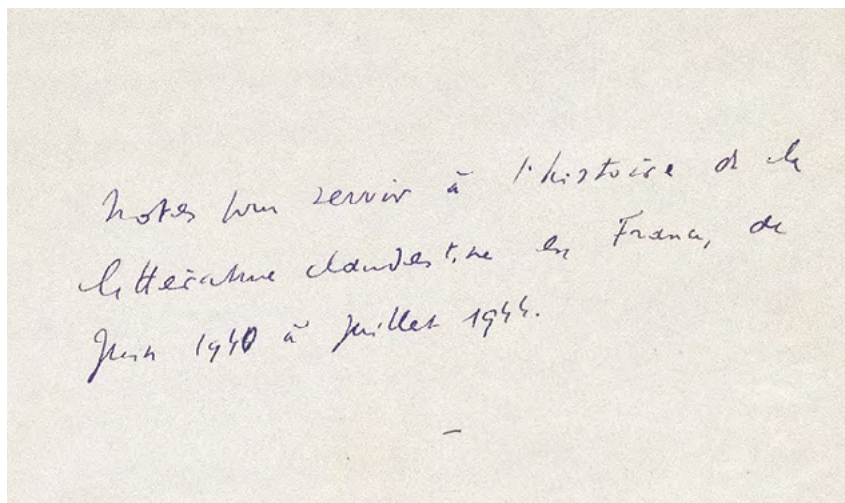
«Paris a froid Paris a faim  
Paris ne mange plus de marrons dans  
[la rue  
mis de vieux vêtements de vieille [...]]»

René Char and Georges Hugnet's works feature prominently, in particular his poem *Le non-vouloir* illustrated by Picasso, which according to him was the «the first resistant text that was not clandestine.» Parrot has the German poet Heinrich Heine published at Editions de Minuit, by whom the Nazis only kept the «Lorelei», and circulates the famous ode «O Star of France» by Walt Whitman, cited in this typescript:

«O Star of France  
The brightness of thy hope and  
[strength and fame,  
Like some proud ship that led the  
fleet [so long,  
Beseems today a wreck driven by the  
[gale, a mastless hulk;  
And 'mid it's teeming, madden'd, half  
[drown'd crowds,  
Nor helm, nor helmsman»

In addition to poetry, a large part is given to audacious political texts, which galvanised the country during its darkest hours: the *Cahier Noir* by François Mauriac, which earned its author the admiration of his colleagues, is cited many times as the a founding example of resistant discourse.

It is also a work in the format of a funeral eulogy, a panegyric for the Gestapo's victims among the academics, students, lawyers, poets and writers. His thick chapter «Premiers de la classe» focuses on the chronicle's most painful memories of deportation, dedicating long pages to Benjamin Crémieux, Robert Desnos and especially Max Jacob, «one of these exceptional beings for whom poetry is the only reason for living and who sacrificed everything for poetry.» The writer does not forget the rising literary stars, such as René Char and Joël Serge, nor the martyrs of the clandestine press Jacques Decour, Gabriel Péri, as well as the students sacrificed for «roneotyped bulletins through which the voice of the University that



remained free in the midst of oppression expressed itself.» In addition, his chronicle closely follows the intellectual divide that took place in the French literary field from the first months of occupation, ending with the purification organised at the end of the war by the Conseil National des Écrivains, of which he was a member and ardent defender.

*L'Intelligence en guerre* also invites the reader into the secret of the greatest minds of resistant literature, which the author published from the free zone. Parrot recounts the life of the networks of involvement in Lyon, in Provence, in Languedoc and in the Massif Central, at times called «writers' colonies» or «spiritual islets» and which, in 1945, were only just revealed in the American and French press; thus we enter the intimacy of Paul Éluard's circle, whom he met during the final moments of the Spanish Civil War. With him Parrot launched and led the three issues of *L'Éternelle Revue* in June 1944 and published a monograph the same year on his work in the well-known collection «Poètes d'aujourd'hui» by Pierre Seghers. In the last chapters of the typescript he leaves a great deal of space for the officers liaising between the two zones (notably the poet Francis Ponge), for the exiled artists and sympathisers («La France africaine», «La France lointaine», «La voix de l'Europe»), as well as for the faithful who remained in Paris, such as Pablo Picasso who «through his mere presence amongst us, [...] gave hope to those who ended up doubting our

chances for salvation.»

We note the choice of vocabulary and the formulation which introduces his painter friend to the resistant fraternity without having to assign him a «feat of arms.»

With this major work Louis Parrot is indeed a true «white list» of artists during the war. *L'Intelligence en guerre* thus responds to the terrible «black list» that Parrot helped to establish, several months earlier, within the Comité National des Écrivains and who condemned another form of intelligence, shameful this one, intelligence with the enemy.

In a France torn apart by the betrayal of its elites, this chronicle of «contraband literature,» is in reality Louis Parrot's last fight before his premature death in 1948, for the restoration of national pride through the recognition of many artists' incredible and perilous resistance, at the root of literary achievements: «beneath each ostensibly published book, another work is circulated, more violent and sometimes more beautiful.»

And beneath the book published by Parrot that resembles a poetic anthology, this typescript acts as a more complex version and sometimes more revealing of the political stakes of French literary resistance.

\$ 5,400

## 47 Charles DE GAULLE

### Mémoires de guerre [War Memories]

◆ PLOU | PARIS 1954-1959 | 15.5 x 24.5 CM  
| ORIGINAL WRAPPERS IN CUSTOM CHEMISE AND SLIPCASE

First edition, one of 69 numbered copies on Hollande paper, the *tirage de tête*.

Handsome autograph inscription dated and signed by Charles De Gaulle to Baron Elie de Rothschild «en souvenir de notre grande épreuve» on the first volume, handwritten signature of the General on the third volume.

Small tears, not serious, to foofs of spine in the margin.

Handsome copy of the *tirage de tête*, with edges preserved, with three chemises and slippcases by P. Goy and C. Vilaine.

\$ 16,000

## 48 [Charles DE GAULLE]

Original photograph inscribed by Charles De Gaulle to Émilien Amaury

◆ NO PUBLISHER | NO PLACE | 18 JUNE 1956  
| 19 x 26 CM | SINGLE FRAMED SHEET

An original photograph showing Charles de Gaulle with, beside him, the patron of the press and founder of Parisien libéré, Émilien Amaury.

**Handsome dated autograph inscription from 18 June 1956 and signed by Charles de Gaulle to Émilien Amaury.**

Émilien Amaury (1909-1977) led from 1941 the «groupe de la rue de Lille», an underground cell hidden in the offices of the Office de publicité générale, which aimed to combat propaganda and the occupation. Amaury, thanks to his good official position, placed his presses at the service of various Resistance movements at a time of paper rationing. The group worked to spread the clandestine Resistance press, of whatever stripe: *Résistance*, *L'Humanité*, *Courrier du Témoignage chrétien*, etc. It was also he who printed fake documents for the Resistance, and above all the messages of Général de Gaulle.

This photograph is mentioned by Guy Vadepié in his biography of Émilien Amaury: «On the 29 September 1954, Amaury's press announced the publication of *Mémoires de Guerre* [Memories of the War] by the Général. Two days later, Émilien was received by de Gaulle

at la Boissierie, accompanied, in great secrecy, by his friend André Régner...A photo was taken on this occasion. The photo of Émilien Amaury, near the great man in the gardens of the property was reproduced full-page on the front page of Carrefour before being handed out to a few chosen friends. An exceptional favor?» (Émilien Amaury. *La Véritable Histoire d'un patron de presse du XX<sup>ème</sup> siècle*, le Cherche Midi, 2009).

When Amaury died in January 1977 le Parisien reproduced on its cover the signed photo we are now offering for sale, with the following caption: «This was his favorite photo. Taken at la Boissierie, beside General de Gaulle during his 'time in the wilderness' which was, without doubt, the most difficult period of the Liberator of France's life, and, by the same token, the most lonely. In Amaury's eyes it showed that quality he appreciated above all others: loyalty. A loyalty that did not require blindness, nor renunciation of the principles of honor, freedom or respect for the people he had regarded with

enthusiasm since his early youth – he is beside another Frenchman who put his stamp on his time: Marc Sengier – but an unremitting loyalty. Like General de Gaulle, and in his image, Amaury was a man for stormy times.»

\$ 3,000





## 49 Victor HUGO

*L'Année terrible* [The Terrible Year]

◆MICHEL LÉVY FRÈRES | PARIS 1872 | 15.5 x 23 CM | ORIGINAL WRAPPERS

First edition printed on ordinary paper. Small sections missing on the board margins, sometimes filled and restored.

**Presentation copy signed by Victor Hugo:** «Aux pieds de madame d'Alton-Shée.» «At the feet of Madame d'Alton-Shée.»

**Precious presentation copy in its original condition.**

Victor Hugo does not skimp on compliments towards women, but the expression «at the feet of My Lady» is reserved for the first «At the feet of Madame», in one single word, a seemingly more sober tribute, is in fact always addressed to women with whom the poet is besotted like, for example, Léonie d'Aunet, for whom he adds the same intimate dedication to her copies.

Yet it is here to a married woman, thirty years younger than him, that the writer dedicates this collection of poems about the 1871 war. Her husband, Count Edmond d'Alton-Shée, is also a long-time friend of Victor Hugo, a peer of France like him, and shares the same democratic struggles. They both tried to prevent the 1871 catastrophe, as shown by this letter, dated 2 August 1870, addressed to Victor Hugo: «I am

in complete agreement with you. It will be necessary to seize the moment. At a given time, civilization, having revolution as a language, must put a stop to it. I want the Rhine for France, [...] But nothing by Bonaparte! Nothing by this frightful war! We are in agreement.» Yet it is not to this brother in arms and ink that Victor Hugo offers this copy, but to his wife, the young Valentine, whose great beauty was immortalised by another family friend, the painter Paul Chenavard who was also her lover. In September 1872, at the time of *L'Année terrible's* publication, the ageing poet's heart gives in to the attractive wife's charms, whose husband, now almost blind, can undoubtedly no longer appreciate her attraction.

The couple pay a visit to Victor Hugo in Guernsey and stay in a hotel «opposite Hauteville-House [...] where [they] have two bedrooms for 20 francs per week.» «They are at my house all day, they have lunch and dinner at mine, and only have to step across the street.» (letter to Judith Mendès, 10 September 1872).

This proximity to the captivating woman inspires Hugo to write a long, nos-

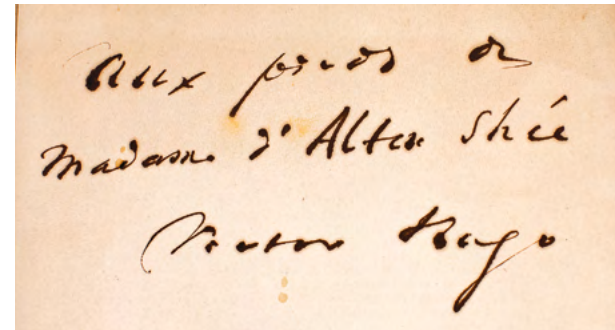
tal poem on 5 September, one which he would only publish eleven years later, after the death of Edmond, in *Toute la Lyre*.

We must read between the lines of his poem «A Madame d'A-sh.» to guess the relationship that the poet then had with this muse: «Nobel woman faithful to the defeated, your smile fresh and beautiful, when it shines on me, it reminds me of this dawn on this tomb»

However, the intimate handwritten dedication that he honours on his collection of poems shows a passion that will not reduce with time because, after his return to France, it is with the same enthusiasm that he invites her to visit him: «Have you found my name, at your door, Madame My name came to throw itself at your feet, and for your grace. Be good enough to come to dinner [...] I will be very happy to put myself at your feet» (letter to Valentine D'Alton-Shée, 1 August 1873).

**Exceptional handwritten dedication and secret declaration of a poet in love with the beauty of women.**

\$ 5,500



## 50 Victor HUGO &amp; Pierre PETIT

*Medallion photographic portrait of Victor Hugo*

◆PARIS [1861] | PHOTOGRAPH: 5.3 x 7.2 CM / MOUNT: 6.1 x 9.7 CM | PHOTOGRAPH MOUNTED ON CARD



Original medallion photograph, contemporary albumin print mounted on card.

A few tiny wormtracks to card, not touching photograph.

**The very first photograph of Victor Hugo with a beard.**

It was in January 1861, after a terrible sore throat, that the writer decided to grow a beard: «I am growing a beard to see if it will protect me against throatache.» There are several references to the famous beard in Hugo's correspondence. «Conclusion: a man's head must be handsome, well-touched with intelligence and illumined by thought,

in order to look well without a beard; a human face has to be very ugly, indeed irredeemably deformed and degraded by the extreme thoughts of the vulgar life in order to be unattractive with a beard. Therefore, let your beards grow, you who are ugly and would be handsome instead!» (Letter to an unknown correspondent, 1845).

As well as the aesthetic impact of this transformation, there was a real thumbing of the nose at the Imperial state, which had banned beards for teachers and professors.

\$ 1,400

## 51 [ANONYMOUS]

*Regla y constituciones de la cofradia del Sanctissimo sacramento de la yglesia de San Christoval de Granada – Autograph manuscript with three miniatures*

◆ NO PUBLISHER | [GRANADA] 1569 | FOLIO (21.5 x 30.5 CM – UPPER MARGIN: 35 MM, BOTTOM MARGIN: 50 MM, INTERIOR MARGIN: 30 MM, EXTERIOR MARGIN: 40 MM), 31 FF. | 16TH CENTURY FULL CALF GILT

**Manuscript on vellum, comprising 31 leaves: 50 pages of text, ruled and lined and 3 full-page miniatures in colors, heightened in gold. The four final leaves were numbered and partly ruled but left empty. Contemporary manuscript ex-libris on front endpaper. In Spanish throughout, written in Caroline minuscule on 24 lines, the text is very readable and very regular.**

**The manuscript begins with a three-page summary covering the 24 chapters that comprise the *Regla y constituciones de la cofradia del Sanctissimo sacramento de la yglesia de San Christoval de Granada*.**

One decorated initial in red and blue, indents and pagination in red, small sketch in black ink to inner margin. The verso of the final page of the summary has been ruled and lined in red but left blank. There follow the three full-page miniatures. The first shows a Communion scene (on the recto of one leaf), the second the Tree of Jesse (verso of the same leaf), and the third Saint Christopher bearing the baby Jesus (recto of the following leaf).

The verso of the miniature bears a short manuscript text explaining that these rules are those of the confraternity and brotherhood of the Holy Sacrament, established in the Church of Saint Christopher of Granada on the 1st May 1568. This is followed by the «prohemio», a prologue of two and a half pages in which the confraternity takes an oath; this starts with an imposing decorated initial in red and blue. The chapters then follow on directly, each with a tidy initial. The important terms are heightened in red, allowing for quick navigation in the text. A long manuscript annotation to the outer margin of leaf 24. The aforementioned rules take up 23 ruled leaves, ruled and lined in red.

Leaf 27 bears two manuscript privileges. We have not been able to read the signature on the first, dated May 1569, though quite elaborate. The second, later, one (May 1596), is signed by Justino Antolinez de Burgos (1557-1637), at the time the Chaplain Royal, charged with the inspection of ecclesiastical lodges. Long contemporary manuscript note to reverse of leaf 24.

Contemporary light-brown calf, spine in five compartments with gilt fillets and fleurons, gilt fillet frame to boards, small gilt fleurons to corner and a larger gilt fleuron to center of covers. One clasp preserved. A few very skillful repairs and regilding, practically invisible.

**This manuscript has three spectacular full-page miniatures in gouache, heightened in gold.**

The first shows the Holy Communion, with Christ himself establishing the Eucharist with the words «This is my body, this is my blood.» The Apostles and Jesus (with a halo) blessing them, are seated around a table set with bread and fish. This motif became a major theme of Christian art in the Renaissance, as this miniature also shows.

The second miniature shows the Tree of Jesse, which symbolizes the genealogy of Christ traced from Jesse («Xese»), shown as an old man reclining. In keeping with the iconographic tradition, a tree protrudes from his side, the main branches of which bear some of Jesus' ancestors. Here, they are: Zachary, Jeremiah, David, an unidentified King, and – at the pinnacle – Mary holding the Christ child within a *mandorla*.

The third miniature presents a scene with Saint Christopher – the patron of the Church in Granada to which the Confraternity of the Holy Sacrament was attached – with a child on his



shoulders, as he was commonly represented. The iconography derives from a passage in the *Golden Legend* in which St Christopher helps a small boy cross a river. During the crossing, the child gets heavier and heavier, and the river more and more threatening: «You have put me in the greatest danger. I do not think the whole world could have been as heavy on my shoulders as you were. The child replied: 'You had on your shoulders not only the whole world but Him who made it. I am Christ your king, whom you are serving by this work; and to prove to you that I am telling the truth, when you go back to the other shore, plant your stick in the ground opposite your house, and in the morning, you will see that it has flourished and borne fruit'.»

This miniature is bordered on all sides with richly illustrated borders on a golden ground, typical of mediaeval manuscripts, showing Sphinxes and several types of anthropomorphic plants.

These miniatures bear witness to the influence of the Italian Mannerist artists on Spanish painters. One sees here the same graceful serpentine in the figures, the same attention to drapery (especially in the Communion scene) and a very similar color palette, with tones as delicate as they are vibrant.

\$ 50,000



## 52 [Édouard MANET] Émile ZOLA

*Exposition des œuvres d'Édouard Manet*

◆IMP. A. QUANTIN | PARIS 1884 | 11.5 x 18.5 CM | ORIGINAL WRAPPERS

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

A fine copy. Rare.

\$ 1,800

## 53 Edgar DEGAS

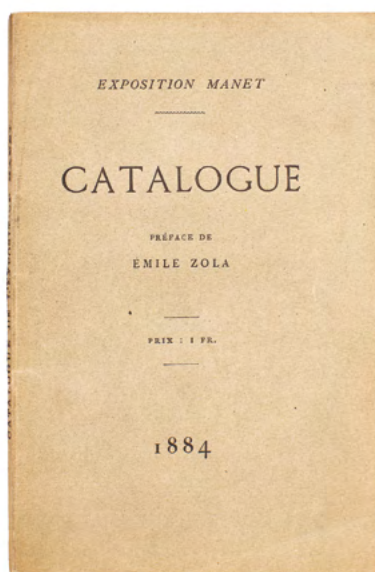
*Unpublished autograph letter signed*◆DIEPPE | 1 SEPTEMBER 1885 | 22.4 x 17.7 CM  
| ONE FOLDED SHEET UNDER CUSTOM SLIPCASE

**Unpublished signed autograph letter from Edgar Degas to an unknown correspondent.** 4 pages in black ink on one folded sheet. Central fold inherent to the way the letter was folded.

This letter is presented in a chemise and case with paper boards decorated with abstract motifs, the spine of the chemise in green morocco, pastedowns and endpapers of green suede, slipcase signed by Thomas Boichot.

A handsome unpublished letter, testimony to Degas' other great passion after dance: song.

The Parisian premiere of Ernest Rayer's Wagnerian opera *Sigurd* took place on 12 June 1885 at the Opera de Paris. Degas, overcome by the performance of the singer Rose Caron, saw the piece thirty-seven times: «I still love Sigurd and I like it more and more. I have never seen Rayer except once, in the



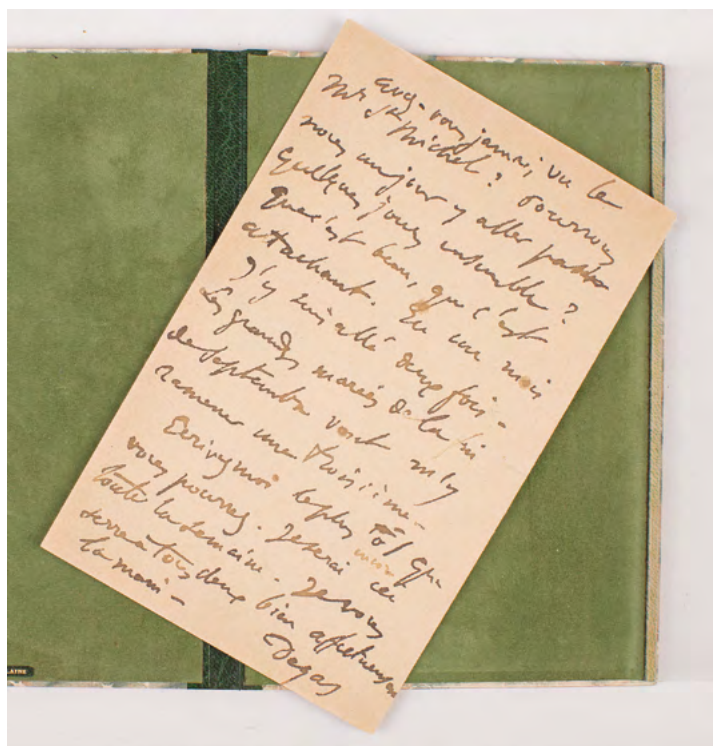
street. And I made a point of telling him of the admiration it provoked in me far more immediately than in someone who, being neither maid nor washerwoman, was worthy of some consideration.» Degas paid homage to the beauty of Rose Caron in *Sigurd* by doing two drawings on fans, today in private hands in the US.

Properly obsessed by this «admirable work that did [him] so much good, that [he] could not get over», the painter asked his famous neighbor to play him the score on the piano: «The young [Jacques-Emile] Blanche, our neighbor, plays it to me every day, in place of your wife.»

The letter closes with a lyrical description of Mont-Saint-Michel, of which Degas had made several drawings: «Have you ever seen Mont-Saint-Michel? Could we go and spend a few days there together sometime? It's so pretty, so charming. In one month, I've been twice. The big tides at the end of September will take me back once more.»

Degas' passion for opera is the subject of an exhibition for the 350th birthday of the Paris Opera, open from 24 September 2019 to 19 January 2020 at the Musée d'Orsay.

\$ 7,000



## 54 Edgar DEGAS & Georges William THORNLEY

15 lithographies d'après Degas  
[15 lithographs based on Degas]

◆ BOUSSOD, VALADON & C<sup>ie</sup> |  
PARIS [1889] | FOLIO (41 x 59 CM)  
| LOOSE LEAVES UNDER THE PUBLISHER'S PORTFOLIO

First and only edition published of this remarkable set of 15 original lithographs from the post-impressionist painter George William Thornley, only 100 copies printed.

Publisher's portfolio bound in boards very skillfully restored.

Fourteen of the fifteen lithographs are printed in colour (black, blue, green, mauve and different browns) on broad-side Chinese paper laid on pale blue cartridge paper, one is directly printed on the cartridge paper.

All except the last, bear the stamp of Thornley's signature with the words «Chez Mrs Boussod & Valadon – 19 Bd Montmartre» and «Imp. Becquet frères à Paris».

«In 1888, George William Thornley was commissioned to produce a series of lithographs based on the works of Degas. These lithographs go well beyond the reproduction quality of the renowned publisher. **They also demonstrate the high level of collaboration between Degas and Thornley.**

The latter of the two first selected the works to publish, made the necessary changes in the preparatory drawings and even interrupted the printing at times so that improvements could be made.

«The importance of Thornley's engravings in Degas' work is partic-

ularly highlighted by the book dedicated to Degas by JS Boggs and published by the Metropolitan Museum of New York; a publication in which we find several of the engravings presented in the collection.» (Chantal and Guy Heytens)

We have only identified two copies in libraries: one in the Bibliothèque nationale de France and the other in the Institut national d'histoire de l'art.

\$ 33,000



## 55 Auguste RENOIR & Arsène ALEXANDRE & Marie-Auguste LAUZET

Exposition A. Renoir

◆ GALERIE DURAND-RUEL | PARIS MAY 1892  
| 14.5 x 19.5 CM | BRADEL BINDING

First edition of this exhibition catalogue at the Galerie Durand-Ruel that took place from 7 to 21 May 1892.

Illustrated catalogue with a bistre etching of Marie Auguste Lauzet from «La femme au chat» by Auguste Renoir on the frontispiece.

Bradel binding in full paper with decorative motifs, title piece in green morocco, conserved wrappers (comprising small corner restorations), binding signed by Thomas Boichot.

Preface by Arsène Alexandre.

Pleasant and rare copy of this catalogue describing 110 works by Auguste Renoir.

\$ 800





## 56 Stéphane MALLARMÉ & Édouard MANET

*Berthe Morisot (Madame Eugène Manet)*

◆ GALERIE DURAND-RUEL | PARIS 1896  
| 18.5 x 24.5 CM | ORIGINAL WRAPPERS

First edition, printed on vergé but not stated, of this catalogue of the exhibition devoted to Berthe Morisot the day after her death at the Galerie Durand-Ruel from 5 to 21 March 1896.

Preface by Mallarmé.

With a photoengraved portrait of Morisot by Manet as frontispiece.

Very slight staining, not serious, to covers, head of upper cover restored in one place, internally good, no foxing.

\$ 800

## 57 Jean-Auguste-Dominique INGRES & Henry LAPAUZE

*Les Portraits dessinés de J.-A.-D. Ingres [Ingres's portraits]*

◆ CHEZ J.-E. BULLOZ | À PARIS 1903 | 37 x 48 CM | LOOSE LEAVES WITH CUSTOM SLIPCASE

The very rare first edition, consisting of only 100 numbered copies, the text on Arches paper with 100 charcoal portraits laid down on thick grey-blue paper, margins slightly soiled, gilt listel frame to each portrait, Bulloz stamp to lower right.

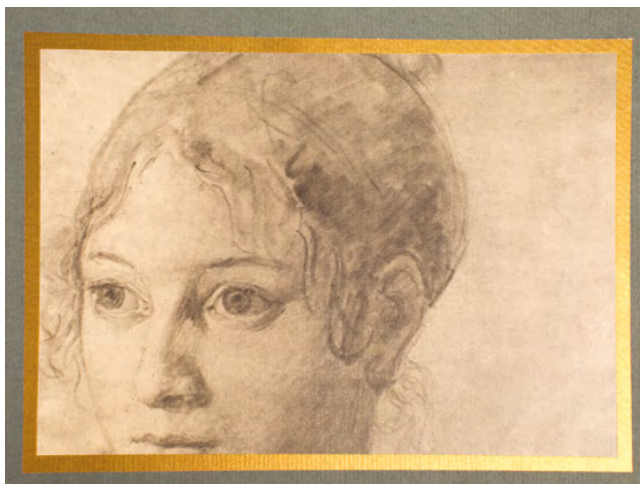
This copy has a half red morocco chemise with flaps, spine soiled, double gilt fillet to covers, title giltstamped on upper cover, cloth and paper flaps heavily damaged (lower flap lacking), headpieces rubbed with lacks to head and foot of joints, corners rubbed, ties lacking.

Portraits of political and intellectual figures from the 19th century. The majority of the illustrations are signed and dated in the plate.

These reproductions were mostly done after works in private collections. A noted specialist on Ingres, Henry Lapauze (1867-1925) notes in his introduction, «Thus these fantastic portraits, most of which are jealously guarded as family heirlooms or are the pride of private collections, become a national treasure that all may look upon.» Lapauze's main goal was to allow a broader public

to become better acquainted with Ingres' work at a time when culture was elevated into the ranks of the French national heritage by the Third Republic.

It was thus that Jean-Auguste-Dominique Ingres' (1780-1867) work once more awoke the interest of art historians and the general public at the turn of the 20th century. These one hundred portraits make up a visual gallery of Ingres' circle. Lapauze thinks it is of little importance whether or not readers are familiar with the people portrayed, since the painter's genius is enough to get across the «master's glorious talent» and to ensure «the delight of people of good taste». Ingres is thus elevated into a genius of 19th century



French painting.

A very rare copy of the first edition of one hundred portrait drawings by Ingres.

\$ 7,000

## 58 Rabbi Judah (Yehuda) ben Shmouel ibn Alhassan HALEVI & Johannes BUXTORF THE YOUNGER

*[Kuzari] Liber Cosri:  
continens colloquium seu  
disputationem de religione,  
habitam ante nongentos  
annos, inter regem  
cosarreorum, & R. Isaacum  
Sangarum Judæum; contra  
philosophos præcipuè  
è gentilibus, & Karraitas  
è Judæis; synopsis  
simul exhibens theologiæ  
& philosophiæ judaicæ,  
variâ & reconditâ eruditione  
refertam*

◆ SUMPTIBUS AUTHORIS. TYPIS GEORGI  
DECKERI | BASILEAE [BASEL] 1660  
| 4to (16 x 20.5 cm) | (50 pp.)  
455 pp. (29 pp.) | MODERN VELLUM

First edition of the Latin translation by Johannes Buxtorf The Younger of the first translation into Hebrew by Juda ibn Tibbon, Juda Halevi's Arabic text not being rediscovered till 1887 (today in the Bodleian).

Modern vellum binding, flaps.

Skillful restoration to inside margin of final third of work, without loss to text. A few small wormtracks, filled in, to lower margins of pastedowns as well as first and final endpapers. A few dampstains to lower portion and some pages browned.

Stamp of the University Library at Leiden («Acad. Lugd.») to edges and title. Stamp of the restorer Willem Nicolaas du Rieu («Ex auct. Curatt. vendidi W. N. du Rieu») indicating its deaccession.

**A very rare copy of this classic of Medieval Jewish philosophy, presenting the fears of Spanish Jews, faced with**

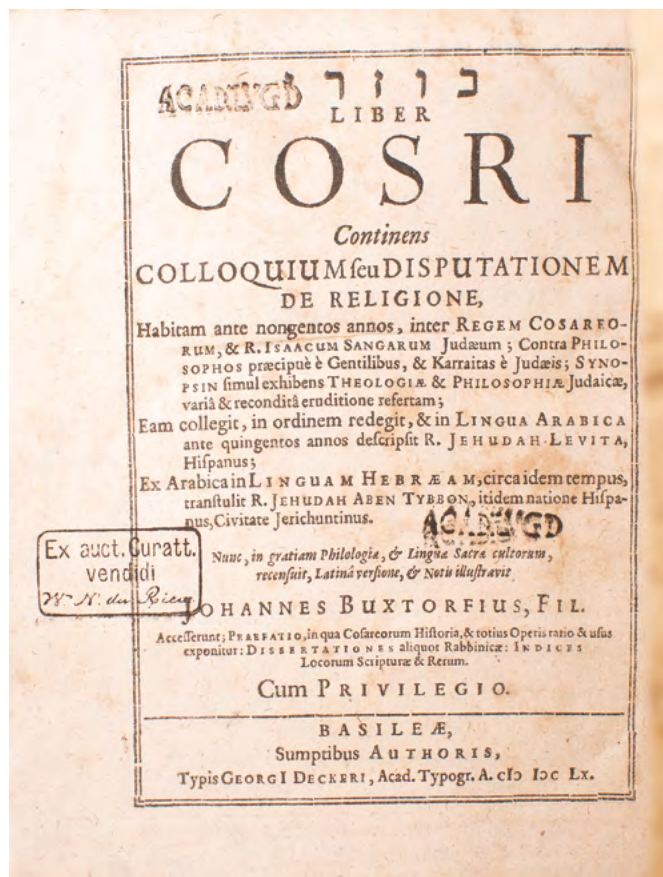
### two powerful religions, Christianity and Islam.

Written in 1140 in Arabic, the *Kuzari* is couched in the form of a dialogue in five books. Charles Touati, in his 1994 preface to the text, summarizes the narrative thread of the work thus: «The king of the Khazars or Kuzari, tormented by the religious question, interrogates – in turn – a philosopher, a Christian theologian and a Muslim one. Disappointed in their answers, he feels he must turn to a learned man of the mocked and vilified minority, a Rabbi, who ends up convincing him, at which the king converts to Judaism and continues his studies with the aid of this teacher.» This apologia allowed Juda Halevi to critique the appeal of philosophy, Christianity and Islam for his contemporaries. According to him, «philosophy denies all possibility of dialogue between Man and God, and does not understand the religious phenome-

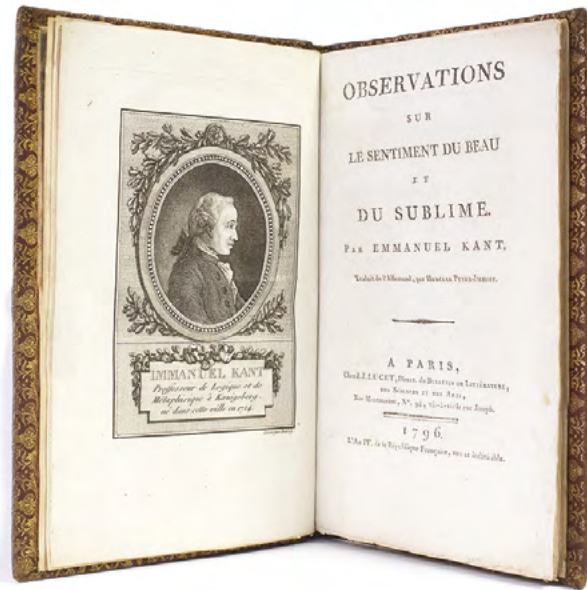
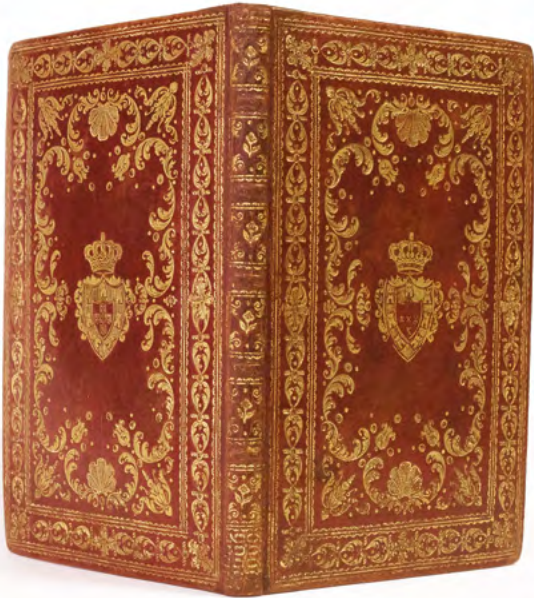
non» (ibid.). Right from his starting point, a proof of the existence of God, he believes that we need only look to history and the revelation of God on Mount Sinai, witnessed by thousands. Christianity and Islam are for him nothing but forgeries of Judaism: «they jeer at the humiliations and suffering of the Jews without realizing that they exalt, in the founder of their own religions, precisely that humiliation and suffering» (ibid.). The *Kuzari* is an emblematic text in the sense that it calls for the exiled community to return to Zion rather than submit.

«It is better to leave everything and go back to Zion and there regain Divine favor, instead of wearing ourselves out winning the favor of gentiles which in any case we will never have» (ibid.).

\$ 4,800







## 59 Immanuel KANT & Hercule PEYER-IMHOFF

*Observations sur le sentiment du beau et du sublime*  
[Observations on the Feeling of the Beautiful and Sublime]

◆CHEZ J.-J. LUCET | PARIS 1796 | 8vo (13 x 20.5 cm), (4) 123 pp. | FULL MOROCCO

**Extremely rare first edition of the first French translation of one of Kant's philosophical work and the second translation of a text by Kant, the others will only be known to the non-German speaking audience during the nineteenth century.**

In fact, the same year a short political text entitled *Projet de paix perpétuelle* appeared.

Our edition is illustrated with a portrait of the author by J. Beniry, known as Dubuisson. The first edition, written in German under the title *Beobachtungen über das Gefühl des Schönen und Erhabenen*, was published in 1764 in Königsberg.

Our copy is rebound in a full brown morocco binding that is likely Spanish from the 17th century, spine in five false

bands richly decorated, boards framed with roll-tooling and a gilt dentelle as well as a third frame of scroll-work and scallops, royal coat of arms in the centre of the boards.

The book contains the philosopher's first observations – who until then had only published scientific texts – on aesthetics and more particularly the sublime, a concept that will acquire all its significance in *Critique du jugement* (1790). This, like most of the philosopher's work, will only be translated during the nineteenth century.

«Certainly before 1781, the name Kant was not totally unknown at the University of Strasbourg where some students and professors had cited him in their research or in their courses, and the work of the Berlin Academy, containing the memoirs of resolute Kantism op-

ponents, was not completely ignored in France, but it was not until the French Revolution and even the end of the Convention and the beginning of the Directory, that is to say, nearly fifteen years after the *Critique de la Raison pure* was published, that Kant and his work was beginning to be talked about in France.» (Jean Ferrari, *L'Œuvre de Kant en France dans les dernières années du XVIII<sup>ème</sup> siècle* in *Les Études philosophiques* N° 4, Kant (October-December 1981), pp. 399-411).

We have not found any mention of this work being offered for public sale with the exception of Baron Talairat's copy (6 March 1877) and that of Mr d'Ansse de Villosion (3 March 1806).

\$ 12,000



## 60 [ANONYMOUS]

*Paris et ses modes. Nouvel almanach rédigé par le Caprice*

◆CHEZ LOUIS JANET | À PARIS 1821 | 7.5 x 12 CM | PUBLISHER'S BINDING

Rare first edition, illustrated with a vignette and 5 plates, all coloured by hand.

Pale pink publisher's boards, in a slipcase. Spine and boards decorated with floral panels, frames and Restoration-type black friezes. Some scat-

tered foxing. The dark beige slipcase has some rubbing and light discolouration. Beautiful copy, rare in this condition, despite some flaws.

The almanac consists of several types of texts: poems on gloves, hats... The fashion chamber is like a chamber of

deputies, but whose subject is fashion, and which has several sittings; short texts on fashion in Paris, chiffon dresses, the art of wearing a tie, the corset, court attire... A rare satirical and humorous collection on Parisian fashion.

\$ 600

## 61 [ANONYMOUS]

*Souvenir des Grâces, Étrennes aux Dames*

◆CHEZ ROSA | CABINET LITTÉRAIRE | PARIS 1819 | 7.8 x 12.3 CM | PUBLISHER'S BINDING

First edition, with a title vignette and 6 plates.

Gilded paper boards, slipcase. Covers and spine decorated with pink paper showing countryside and maritime scenes surrounded by floral friezes

on boards, lyres and crowns on spine. White paper case. Lavender endpapers and pastedowns, all edges gilt.

Two library labels, one to front pastedown, one to title.

The pink paper slightly peeling on spine, case soiled, edges of covers slightly rubbed, a little spotting.

\$ 600

## 62 [ANONYMOUS]

*Almanach dédié aux dames pour l'An 1828*

◆IMPRIMERIE DE JULES DIDOT L'AÎNÉ | PARIS 1828 | 7.5 x 11.4 CM | PUBLISHER'S BINDING

First edition, with title vignette, 6 plates and 12 vignettes for the Souvenirs calendar.

Gilded paper boards, slipcase. Covers

and spine decorated with silk painted in colors with dancing figures surrounded by friezes and floral motifs to spine, all edges gilt.

Silk slightly peeling on lower cover of case, head of joint of case with 1.2 cm crack, silk of case slightly soiled, a little foxing.

\$ 700





## 63 Isidore Ducasse, Comte de LAUTRÉAMONT

### *Les Chants de Maldoror* [The Songs of Maldoror]

◆CHEZ TOUS LES LIBRAIRES | PARIS & BRUXELLES 1874 | 12 x 19 CM  
| FULL MOROCCO IN CUSTOM CHEMISE AND SLIPCASE

Rare first edition, second issue with the 1874 cover and title page.

Binding in full red morocco, inlaid boards with a significant gauffered black Box decoration, double red morocco paste downs, double red baize endpapers, preserved wrappers with a tiny snag at the head of the first board, all edges gilt, dust jacket with flaps in a band of half red morocco, red morocco and black cloth slipcase, superb binding signed by Georges Leroux.

Stamped ex-libris from Ch. Delgouffre on the half title page.

Printed in 1869 by Lacroix, this edition was not sold for fear of censorship. Only around ten copies were paper bound and given to the author (five have been identified to date). In 1874, Jean-Baptiste Rozez, another Belgian bookseller-publisher, recovers the stock and publishes the work with cover and a title page with the date 1874, and no mention of the publisher.

Dizzying literature at the limit of the sustainable, literature of adolescent excess, of total darkness, *Les Chants de Maldoror*, or the epic of a wandering evil figure in the world, became famous thanks to the surrealists who made it a true aesthetic manifesto.

**Magnificent copy perfectly set in full inlaid morocco signed by Georges Leroux, one of the greatest binders of the second part of the twentieth century.**

\$ 14,000

## 64 Johann Baptist HOMANN

*Nova Anglia Septentrionali Americae  
implantata Anglorumque coloniis florentissima  
Geographica exhibita*

◆ NUREMBERG | [CA 1716] | 61.4 x 53 CM | ONE MAP

Beautiful copy of one of the rare maps of the American North-East in the early eighteenth century, showing the region as it was considered before the British government commissioned more in-depth cartographic studies on the subject.

This map is the work of Johann Baptist Homann (1664-1724), one of the most well-known cartographers, founder of one of the most important German publishing houses.

Conceived while the region was still being discovered, it shows a certain number of inaccuracies: Cape Cod is represented as an island and the port of Boston appears larger than its true size. The size of some lakes is exaggerated, whereas Lake Champlain is further east than its actual location. Seneca Lake (New York State) is shown to be an immense sea that flows into the Hudson Valley and Lake George is then called «Lake Iroquois.» The



representation of New France in the North is also inaccurate insofar as Montreal (Mont Royal) takes the shape of a huge island immediately adjacent to Lake Ontario. We also note the presence of the legendary Norumbega colony.

It is also one of the very first representations of New York City: Manhattan is identified as an island captioned «N. Loch,» which helps to identify this map as a second state.

Very beautiful copy.

\$ 1,800

## 65 Johann Baptist HOMANN

*Amplissimae Regionis Mississipi Seu  
Provinciae Ludovicianae A R.P. Ludovico  
Hennepin Francisc. Miss. In America  
Septentrionali Anno 1687...*

◆ [CA 1720] | 60.4 x 53.1 CM | ONE MAP

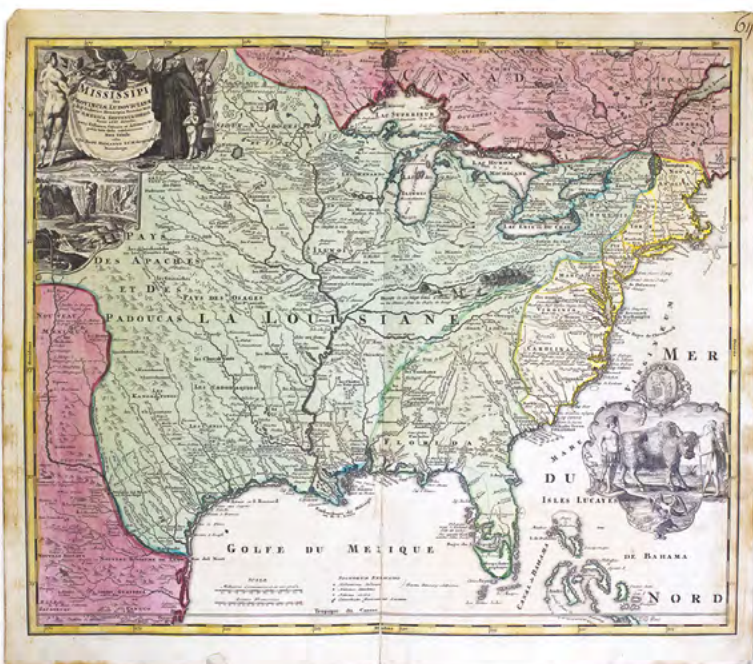
figures of the New World, the other showing a bison surrounded by a Native American family.

The routes of the first explorers are marked, as well as the Native American tribes and peoples, Catholic missions, fortifications, boat links, and first settlements. The south of Florida is shown as an archipelago and labeled «Cannibals».

One can also see Long Island, labeled «Île Longue», which appears disproportionate, as well as a little island, the ancestor of Manhattan.

A very good copy of this map of Louisiana, the work of Johann Baptist Homann (1664-1724) – one of the most famous mapmakers and the founder of one of the most important German publishing houses.

\$ 1,400



First edition of this well-margined map, copper engraved and heightened in colors by a contemporary hand.

A few dampstains and marginal tears.

Two very nice cartouches, one showing Niagara falls surmounted by the frontis title enclosed by Father Hennepin – a missionary explorer – and allegorical









O V A A N G L I A

*Incolis dicta*

M O U C H I

S E N

S<sup>t</sup> G E O R G E S

C H A N N E L L

NOVA ANGLIA

Septentrionali Americae implantata  
Anglorumque coloniis  
florentissima

Geographice exhibitum

IOH. BAPTISTA HOMANN  
Scilicet Cas. Maj. Geographo  
Norimbergae.



## 66 Johann Baptist HOMANN

*Regni mexicani seu Novae Hispaniae, Floridae, Novae Angliae, Carolinae, Virginiae et Pensylvaniae*

◆ NUREMBERG [CA 1720] | 62 x 53.2 CM | ONE MAP

First edition with full margins, copper engraved, colored in a contemporary hand.

Some tiny foxing very slightly affecting the margins of the map.

Very beautiful title cartouche featuring a Native American surrounded by the natural resources of the Americas: beaver skins, tobacco rolls, fish...

**A large illustration, near the Atlantic Ocean, shows the natives working in a gold mine and helping the colonists to amass treasure.** Finally, a last engraving, located off the coast of the Mexican Pacific, depicts a naval battle, likely Spanish galleons attacked by

cruising British and French privateers.

This map stretches from the Great Lakes towards the South to Florida, The West Indies, and Central America, up to Venezuela and from New Mexico to the East Coast. It reproduces Delisle's 1703 map of Mexico and Florida and includes information on the explorations of La Salle, Bienville, Sueur, Iberville, Lederer and other explorers.

**Beautiful copy of this map conceived by Johann Baptist Homann (1664-1724) – one of the most well-known cartographers and founder of one of**

**the most important German publishing houses – to illustrate the gold-bearing routes of the Spanish during the lootings of the Inca Empire.**

It also describes the maritime routes connecting Vera Cruz and Cartagena to Havana and Spain.

It is the first map to so accurately represent the mouth of the Mississippi and the Great Lakes region.

\$ 1,450



## 67 Matthäus SEUTTER

*Accurata delineatio celeberrimae Regionis Ludoviciana vel Gallice Louisiane ol. Canadae et Floridae adpellatione in septentrionali America descriptae quae hodie nomine fluminis Mississippi vel St. Louis*

◆ AUGSBURG [CA 1730] | 62.6 x 53.3 CM | ONE MAP

First edition, full margins, copper engraved, colored in a contemporary hand.

One restored tear to foot of verso slightly touching the right hand side of the title cartouche. This map, very detailed and with a key in French, shows a good part of North America and in particular the Mississippi river and Great

Lakes. At bottom left, there is a scale showing «hours by horse» between different points as well as latitudes and longitudes.

**A fine copy of this map calling to mind John Law and the Mississippi Bubble.** «The cartouche of this map by Matthaeus Seutter (1678-1757) is particularly well crafted. It depicts, in

an allegorical way, the sadly famous speculative bubble of the Mississippi Company in 1719. The resources within easy reach that could be exploited in Louisiana had been vastly overvalued and the shareholders swindled and eventually ruined by the campaign of lies orchestrated by the Scottish economist John Law. In the cartouche, For-





tuna, the goddess of chance, pours out jewels and other treasures, but she is perched on a bubble, a symbol of precariousness. Beneath, cherubs produce shares in the company with the aid of a printing press while others blow soap bubbles, surrounded by worthless share certificates. Around the pedestal, investors despair, some throwing themselves from a tree, another falling onto his sword, and yet another tearing his

hair. Over their heads, an angel holds an empty money-bag. Seutter uses the decoration as a caricature or satire. This allows him to express his sarcastic view on a current topic in one part of the territory he is mapping. The job of map-makers is often influenced by geopolitics, especially when it comes to tracing borders or the attribution of newly discovered land to one nation rather than another. Political commentary via or-

naments remains relatively rare before the fashion for pictorial maps in the first half of the 20th Century» (Alban Berson, «À quoi servent les ornements sur les cartes anciennes?» *Carnet de la Bibliothèque Nationale, Bibliothèque et Archives nationales du Québec*)

\$ 2,400



## 68 Jean QUATRESOLZ

*Traité du cœur humain. Unpublished manuscript* [Treatise on Human Heart]

◆ 1668 | 214 pp. (6) | 23 x 35.5 cm  
| CONTEMPORARY FULL PARCHMENT

**Handwritten, unpublished manuscript signed «Jean Quatresolz» on the first page of the preface.** A piece of loose paper on the inside of the manuscript mentions the date: 1668.

Jean Quatresolz, Lord of Coubertin and advisor to the king, is a cousin of Jean de La Fontaine and was undoubtedly rather close to the fable writer since he seems to be his sister Anne de Jouy's godson.

Full parchment contemporary binding. Signs of laces.

**Important manuscript that remained unpublished, dealing with the study of the human heart from anatomical, moral and theological angles.**

After Harvey's experiments in the early seventeenth century, who based his observations on experimentation, Quatresolz presents a mystical vision of the heart, for example finding justification for the divine creation of the heart's sequencing that he compares to the sun: «The sun is the heart of the world, and the heart is the sun of man». However, the author does not stick to simple formulas, he analyses the composition of the sun and the body and seeks to prove their analogy, pointing out that God having put the sun as the centre of the life in the world, placed the heart in the human body in the same way. He uses the same method for feelings and morals that are the moral consequence of the organic composition of the heart. The author professes that there are two schools in approaching the heart, naturalists and morals. According to his thesis, to understand both man and God, it is necessary to appreciate both approaches simultaneously. After an enlightening preface on the human heart, the author precisely studies its anatomy, abundantly quoting the Italian and English recent discoveries, as

well as the doctors of the past.

A second part is dedicated to the heart's spiritual approach and to passions. However, throughout the entire manuscript, Quatresolz constantly mixes the bodily and spiritual approaches. This analogy, the essence of his reasoning, of course evokes the mechanism of his famous cousin's fables, who creates a parallel between nature and society.

However, if the fable writer invents his analogies between man and the beast, Quatresolz rigorously applies the concept of unity to divine creation and, confronted with the great anatomical discoveries of his time, tries to solve the complexity of the world, which suddenly destabilises the foundations of Christian thought.

The organic heart must be the spiritual heart, each one dependent on divine creation. The book finishes with a prayer to God after the table of contents.



Extremely interesting manuscript that shows that the approach to medicine could turn its back on theology overnight and a certain vision of man during the seventeenth century.

\$ 6,000







## 69 Charles KING

*A memoir of the construction, cost, and capacity of the Croton Acqueduct, compiled from official documents: together with an account of the civic celebration of the Fourteenth October, 1842, on occasion of the completion of the great work*

◆ BY CHARLES KING | NEW YORK 1843 | 23 x 28.2 CM | PUBLISHER'S BINDING

The first edition, rare, view of the aqueduct as frontispiece.

Publisher's luxury binding in black morocco-effect shagreen, spine richly decorated with garlands and interlacing mirrored lines. Title and date gilt. Boards heavily decorated with a complex mirrored scheme. Frieze to inside of pastedowns. Spine with some discoloration. Head- and tail-pieces, joints rubbed. A few scratches to boards, but despite some flaws a fine copy in a richly decorated publisher's binding, fresh. Ex-libris of Michel Chevalier to inside upper cover, an economist from

the school of Saint-Simon and author of *Lettres sur l'Amérique du Nord*, published in 1836.

**A work celebrating the opening of the biggest aqueduct ever constructed in the United States at the time, stretching over 66km and providing water for the city of New York.**

In order to supply the water needs of New York, whose population kept growing, the decision was made to build an aqueduct bringing water from the Catskill mountains (and the Croton river) to the reservoir between 5th Avenue and 42nd Street. The inauguration

of the Croton aqueduct was celebrated with great pomp in 1842 and included the publication of this prestigious work, supported by the 'Common Council' of New York. The aqueduct significantly improved the hygiene conditions of New York households and saw a major extension of New York's sewerage.

The account of the construction here is preceded by an essay on aqueducts and followed by a record of the official opening celebrations.

\$ 600



## 70 [PROSTITUTION] [ANONYMOUS]

*Brevet d'invention – Caisse d'Horloge* [Patent of Invention – Clock Case]

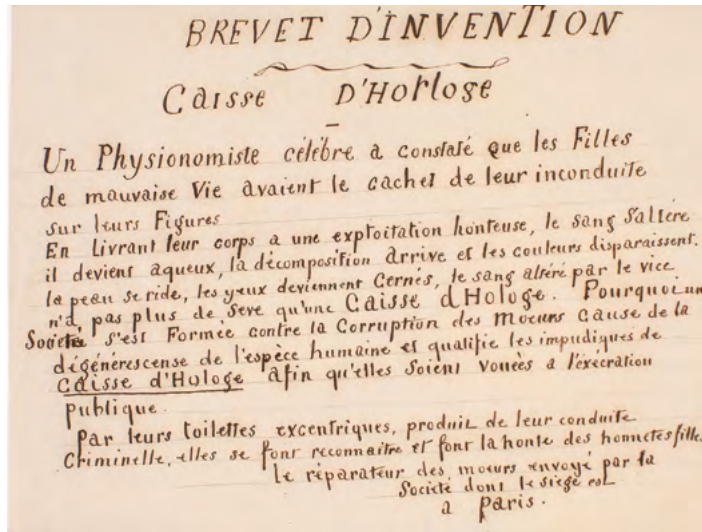
◆PARIS [CA 1800] | 23.5 x 18.3 CM | SINGLE SHEET

A curious manuscript comprising fifteen or so lines in pencil on lined paper, bearing the title «Brevet d'invention – Caisse d'Horloge».

«A noted physiognomist tells us that women of ill repute have the mark of their behavior on their faces. In giving over their bodies to a shameful use, the blood changes and becomes watery, decomposition begins and colors fade. The skin grows wrinkled, dark rings appear under the eyes, and the blood as changed by vice has no more of a sex than the case of a clock (sic). It is for this reason that an Association has been formed against the corruption of morals, which leads to the degeneration of the human race. It marks the easy of virtue with a clock case [sic] so that they will be exposed to public vilification. They can be recognized by their unusual toilet, the product of their criminal behavior and the shame of honest girls. The Repairer of Morals is dispatched by the Association, whose seat is in Paris.»

A very rare manuscript document.

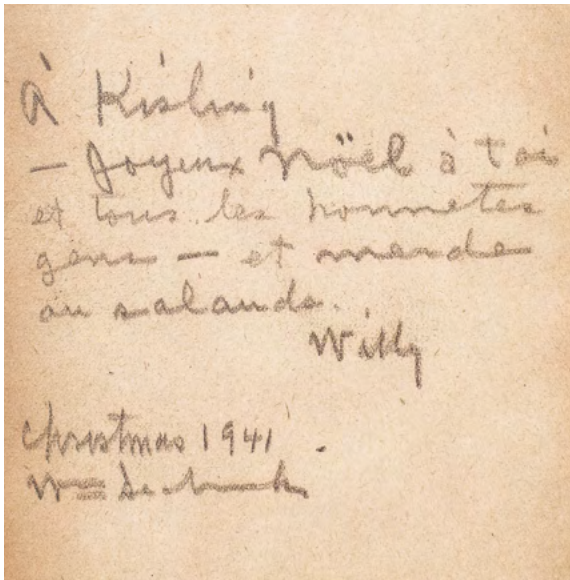
\$ 850



## 71 William SEABROOK

*Un ivrogne chez les fous* [Asylum]

◆GALLIMARD | PARIS 1941 | 12 x 19 CM | ORIGINAL WRAPPERS IN CUSTOM CHEMISE AND SLIPCASE



First edition of the French translation of *Asylum*, «travel story» in a psychiatric asylum, one of the advance (*service de presse*) copies.

Our copy is presented in a half black morocco chemise, gilt date at the foot of the spine, marbled paper boards; slipcase edged with the same morocco and covered with marbled paper, red paper interior.

Exceptional and very rare handwritten inscription signed in pencil by William Seabrook to his friend the painter Moïse Kisling, who had just taken refuge in New York to flee Nazism: «à Kisling – Joyeux Noël à toi et tous les honnêtes gens – et merde au (sic) salauds. Willy / christmas 1941 William Seabrook» («to Kisling – Happy Christmas to you and all honest people – and shit to the (sic) bastards. Willy / Christmas 1941 William Seabrook»)

Faded copy, as many of the books in Moïse Kisling's library (and many painters!), detached wrapper reinforced with adhesive and marginal pieces missing on the boards, also a piece missing on the upper left corner of the presentation page.

Precious testimony of the friendship and support from an American writer of the Lost generation for the persecuted Jewish artist, who was his neighbour in Sanary-sur-mer.

\$ 900

## 72 Lawrence DURRELL & Karen HOROWITZ

Original poster inscribed by Lawrence Durrell

◆ 1974 | 62 x 45 CM  
| ONE POSTER

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

A few tiny wormholes.

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

This poster was given to a young lover of the author's who, in both Sommières and Paris, livened up his lonely days at the end of the 60s and in the 70s. Janine Brun, also known as «Buttons» in the author's letters and postcards was described thus by Durrell's biographer Ian McNiven: «She was almost thirty but she looked much younger, with a girl's small-breasted figure, as dark-haired as Claude Kiefer was blonde,



and not languorous but tremendously energetic» (*Lawrence Durrell: A Biography*, page 591).

Their affair stretched to the end of the 1970s, Jani/Buttons appearing now and then in the works of Durrell, most notably in the poem «Vaumort» (*Collected Poems: 1931-1974*) and in the author's famous correspondence with Henry Miller: «that little demon Buttons [...] turned up for a New Year

TRINC and stayed the night with me finally, in my eternal little Room 13 at the Royal.» (letter from Durrell to Miller, 6 January 1979). She also got postcards and letters full of solicitude, intimate allusions and suggestions for reading from Durrell and his great friend Henry Miller, as well as works of art signed by Durrell himself.

\$ 1,200

## 73 TOUMS, Thomas GOSSET, known as

Think dirty be naughty feel happy

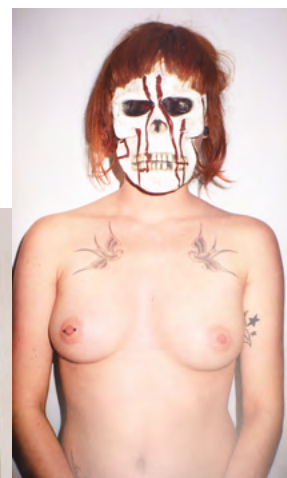
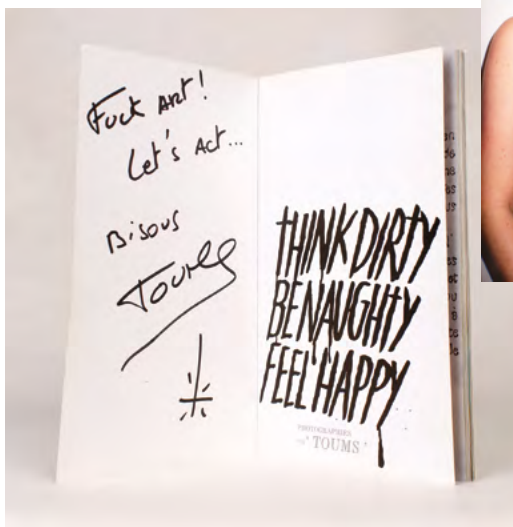
◆ NO PUBLISHER | NO PLACE 2010  
| 16 x 24 CM | ORIGINAL WRAPPERS

First edition printed in 400 copies.

Photographs by Toums.

Autograph inscription signed by Toums: «Fuck art ! Let's act... Bisous. Toums» enriched with a little drawing representing an inverted crucifix.

\$ 360





## 74 [Alexandre DUMAS] Gustave LE GRAY

Original photograph of Alexandre Dumas

◆ PARIS [CA 1860] | 6.4 x 10.4 CM | ONE PHOTOGRAPH

Original photograph on albumen paper laminated on card taken by Gustave Le Gray and showing a bearded Alexandre Dumas in white trousers. Contemporary print.

Model name written in pencil at the bottom of the shot. Deep blacks and beautiful contrast.

**Very beautiful full-length portrait of the writer looking intensely at the camera.**

About this photo, which he prints on the front page of the Monte-Cristo review dated 5 January 1860, Alexandre Dumas writes: «I only want to state the first, the most essential, quality of this

portrait: resemblance. It's up to you, dear readers, to see if the photograph has gone any further. It is also that I must say to you that I did not allow myself to be guided by chance in the choice of the photographer, and that in Mr Gray I simply met an artist of the best quality. Go and find him, judges of photography told me great things, and you will be happy. I went to see him and I was amazed. I understood – something that after having had a hundred portraits by a hundred different photographers, you may not yet suspect, dear reader – I understood that, as a photographer, Le Gray is both an artist and a scholar.»



\$ 800

## 75 Chris MARKER

Commentaires

SEUIL | PARIS 1961 | 14 x 20.5 CM | ORIGINAL WRAPPERS

First edition of which there were no *grand papier* (deluxe) copies, one of the advance (*service de presse*) copies.

One clear, small water stain at the top of the very lightly sun-damaged spine, tiny tears at the top and bottom of the spine.

Work decorated with illustrations and photographs by Chris Marker.

**Very rare and humorous handwritten presentation signed by Chris Marker to André and [Sacha?]: «et ce n'est pas fini.»** («and it isn't finished.»)

\$ 2,000

## 76 William KLEIN

William Klein, photographie etc...

◆ CENTRE GEORGES POMPIDOU | PARIS 1983 | 21 x 31 CM | PUBLISHER'S BINDING

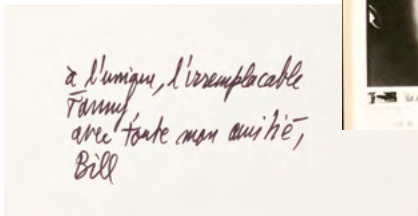
First edition of the catalogue for the retrospective of the photographer William Klein's work at the Georges Pompidou centre.

Publisher's binding, illustrated boards.

Beautiful copy, rich iconography.

**Handwritten inscription signed by William Klein: «À l'unique, à l'irremplaçable Fanny, avec toute mon amitié, Bill.»** («To the unique and irreplaceable Fanny, with all my love, Bill.»)

\$,800



## 77 Pablo PICASSO & Antonin ARTAUD

... *Autre chose que de l'enfant beau* [...Something Other than a Beautiful Child]

◆ LOUIS BRODER | PARIS 1957 | 13.5 x 16.5 CM | FULL BOX IN CUSTOM CHEMISE AND SLIPCASE

First edition printed in 120 numbered copies on Japan paper, ours is one of 100 copies numbered in Arabic numerals.

Illustrated with an original drypoint in colour by Pablo Picasso, printed in Georges Leblanc's workshops in Paris.

**Handwritten signature of Pablo Picasso on the print details page.**

Binding in full grey box, title and names of the author and illustrator gold-stamped on the spine, boards decorated with an abstract and geometric decoration of gilt and black fillets, mouse grey box endpapers, covers and spine preserved, top edge gilt, chemise in half mouse grey box, marbled paper boards, slipcase

edged in mouse grey box, marbled paper boards, contemporary binding signed Desmules.

Using a process used the previous year for the illustration of *Autre chose* by P.A. Benoit, the artist pierced the black mold, giving the appearance of an empty circle in the engraving. This circle, not pressed by the plate, forms a white half-sphere in relief, a unique and empty eye of a dis-membered

character, very surely inspired by one of Artaud's great drawings from 1946, «L'Homme et sa douleur,» preserved at the Cantini museum in Marseille.

Rare and very beautiful copy, perfectly set in a decorative binding, comprising the only intaglio produced in colour by Picasso to illustrate the book.

\$ 10,500





## 78 Michel-Eugène CHEVREUL

*De la loi du contraste simultané des couleurs, et de l'assortiment des objets colorés, considéré d'après cette loi*

♦PITOIS-LEVRAULT ET C<sup>ie</sup> | PARIS 1839  
| TEXT: 13 x 21 CM / PLATE VOLUME: 24 x 28.5 CM  
| CONTEMPORARY CALF

The first edition, complete with the two folding tables in the text volume. The second volume has **40 plates, making up a hundred or so illustrations, partly colored and all signed by Chevreul**. These show examples of color contrasts through lithographed color spots on light or dark backgrounds. At the end of this volume, there is also a text by Condorcet printed on 9 different-colored leaves.

Contemporary half light-brown calf, spine with filets in gilt and blind, gilt dentelle at head and foot, marbled paper pastedowns and endpapers. Plate volume in half-cloth Bradel binding.

An internationally renowned chemist, member of the Royal Society and director of the Natural History Museum, Michel-Eugène Chevreul was inspired by his lectures at the Gobelins tapestry workshops to write this foundational work on color theory.

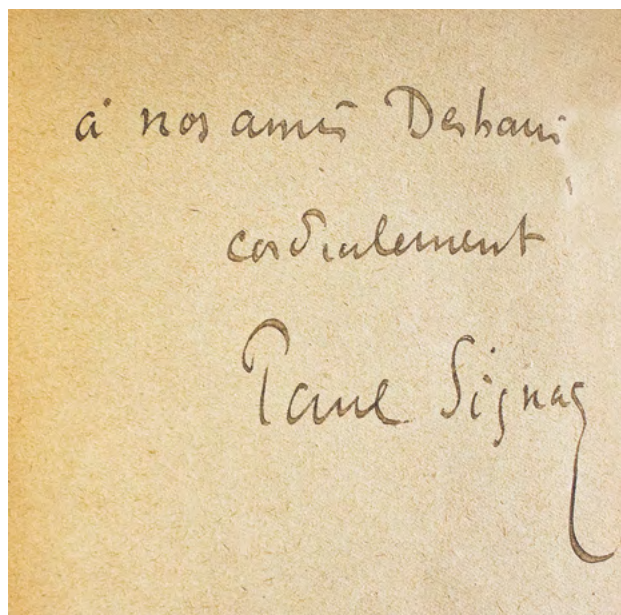
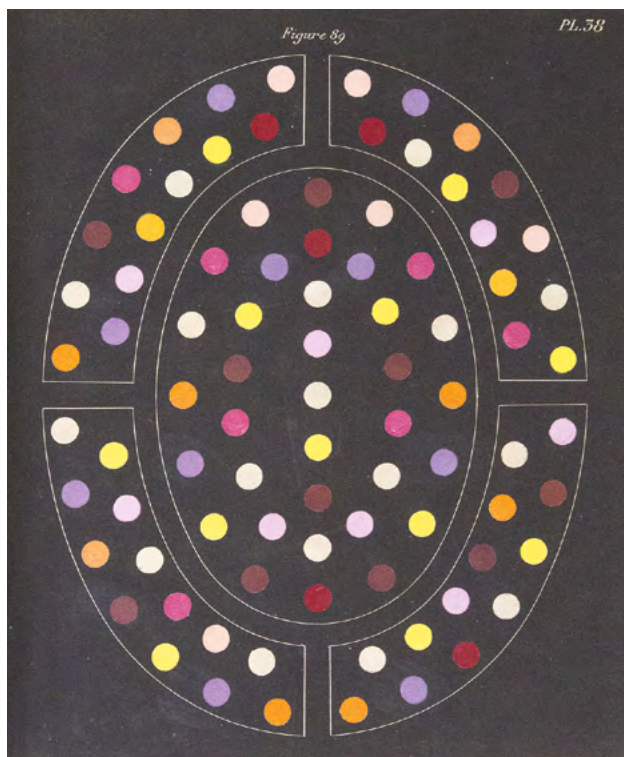
This work, of key scientific importance, also had a significant impact on the applied arts (textiles, glass, and so on) and painting. Chevreul's chromatic circles inspired the Impressionists (especially Seurat) and later also the Neo-Impressionists like Sonia and Robert Delaunay.

Paul Signac acknowledged his debt in his famous essay *D'Eugène Delacroix au Néo-impressionnisme* (1899): «During a visit we made to Chevreul at the Gobelins in 1884, which was our initiation into the science of colors, the learned sage told us that around 1850, Delacroix, whom he didn't know, wrote to him expressing the desire to debate with him the scientific theory of colors and ask

him about several things that were still troubling him. Unfortunately Delacroix's permanent sore throat prevented him from going out on the appointed day, and they never met. Perhaps, otherwise, the sage would have enlightened Delacroix even further.»

**Rare complete copy of this work, which played a fundamental role in the evolution of modern painting.**

\$ 14,000



## 79 Paul SIGNAC

*D'Eugène Delacroix au Néo-Impressionnisme*

♦HENRI FLOURY | PARIS 1921  
| 14 x 19 CM | ORIGINAL WRAPPERS

The first edition, of which there is no mention of grand papier (deluxe) copies, noted the third edition.

Handsome cover drawn by Théo van Rysselberghe.

**Autograph inscription signed by Paul Signac to his good friend, Director of the École nationale supérieure des arts décoratifs.**

\$ 900





## 80 Paul SIGNAC & Johan Barthold JONGKIND

*Jongkind*

◆ GEORGES CRÈS & C<sup>ie</sup> | PARIS 1927 | 19 x 26.5 CM | PUBLISHER'S BINDING IN CUSTOM CHEMISE AND SLIPCASE

First edition on ordinary paper.

Publisher's flexible cream paper boards, retaining its original illustrated dust jacket.

This copy presented in a chemise with flaps, green morocco spine over paper boards with abstract motifs, aniseed-colored endpapers and pastedowns, case edged with green morocco,

paper boards with abstract designs, by P. Goy & C. Vilaine.

Illustrations by Johan Barthold Jongkind.

**Autograph inscription signed by Paul Signac to a good friend of his, Director of the École nationale supérieure des arts décoratifs.**

**This copy is exceptionally enriched not only with the autograph inscription, but also with an original watercolor by Signac, signed with his initials at lower right, showing the Pont des Saints-Pères in Paris and the river life at its base.**

A fine copy.

\$ 14,500

G.S. 73



# 81 Marcel PROUST

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

◆ GRASSET & NRF | PARIS 1913-1927 | FIRST VOLUME 12 x 19 CM & SECOND VOLUME 13 x 19.5 CM  
& OTHER VOLUMES 14,5 x 19,5 CM | ORIGINAL WRAPPERS WITH CUSTOM BOXES

First edition. First volume with all the characteristics of the first issue (Grasset error, the first plate dated 1913, no table of contents, publisher's catalogue at end), one of the advance (*service de presse*) copies (the head of the second plate marked with the publisher's initials). First edition on ordinary paper with a false edition statement stating the fifth for the second volume. Numbered first editions on *pur fil* paper, the re-impositions on *grand papier* (deluxe copy) only for the other volumes.

**This complete set of *In Search of Lost Time* bears three important, attractive inscriptions from Marcel Proust to Lucien Descaves:**

«à monsieur Lucien Descaves. / Hommage de l'auteur. / Marcel Proust» in *Du côté de chez Swann*.

«à monsieur Lucien Descaves. / Respectueux hommage de l'auteur. / Marcel Proust» in *Le Côté de Guermantes II – Sodome et Gomorrhe I*.

«à monsieur Lucien Descaves. / Admiratif hommage. / Marcel Proust» in *Sodome et Gomorrhe II-1*.

Each of the thirteen volumes is present in a full black morocco box, spines in the Jansenist style with date at foot, the interior lined with khaki green sheep by Goy & Vilaine. The copy of *Swann* is, furthermore, preserved within a chemise and slipcase of decorative paper and edged with ochre cloth, as is typically the case with books from the library of Lucien Descaves. Inscribed copies of *Swann's Way* are themselves of the utmost rarity, but this one is moreover testimony to the 'young' author's first attempts to approach the prestigious Académie Goncourt, of which Lucien Descaves was one of the founding members.

The stormy deliberations of 1919 are often brought up with regard to Proust and the Goncourt, but what people usually omit to mention is that, urged on by Grasset (cf. letters to M. Barrès and R. de Flers, v. XII, letters 127 and

155), Proust manifested an ardent desire, right from 1913 on, to be submitted to the verdict of the Ten, and made a number of moves in this direction:

«My publisher [had me send] my book...to the Goncourt judges. Officially, it's not too late, they're still accepting books, but I think the winner is already more or less decided. There remains the hope that if I could find – not having one as yet – someone to act as advocate for the book, who could make sure it was discussed, it would carve a way for my work so that they'd read it, which is all I could hope for... I am very much afraid that no one will read me, because it's so long and tightly packed. But perhaps...you have some friends in the Académie Goncourt. There are two judges with whom it's not worth bothering. The elder Rosny, because Madame Tinayre (whom I don't know but who, it appears, has a predilection for my writing) has already recommended the book to him (without having read the rest); and Léon Daudet who will most likely not take my part, but with whom I am too closely tied to be able to put myself forward without making a fool of myself. Finally, Louis de Robert, (all this off the top of my head, for this letter that I'm writing is my first step in all this) has written to Paul Margueritte. But I don't think that'll have much effect. Perhaps you know someone else? There are, I believe, Geffroy, Rosny junior, Elémir Bourges, Descaves (but I doubt he'd come back for this), Mirbeau...In any case, perhaps all this will be in vain. I just wanted to mention it, in case,» (letter of the 8 November – the date the printers finished the book – to Madame de Pierrebourog, XII, 140).

Madame de Pierrebourog did not know anyone and Louis de Robert's efforts came up against an obstacle, namely Proust's independent means: «As for the prize, there's something quite comic in that at a time when I'm...more or less ruined...my fortune should be an obstacle!» (letter to Louis de Robert,

XII, 164). For his part, Léon Daudet – to whom he had, in fact, turned for support – held his age against him: «As for the Goncourt...I shall certainly mention your book to my friends. But...but the majority don't want to vote for an author *over the age of 35* [underlined]...I, happily, do not share this disposition,» (XII, 144).

Resigned, Proust nonetheless hopes to be mentioned by the Academicians: «It seems impossible that I should have the prize...In any case, if my book is discussed by the Goncourt jury, it will in some measure make up for the distance I've been at for some years from literary life, which means that at my age I am less well-known than a number of people just starting out. Perhaps in seeing my book deliberated over by the jury, some people will decide to read it, and who knows if there won't be among them some friend to my thinking who without this would never have discovered it,» (XII, 170). But none of the members referred to *Swann* during their deliberations and only the elder Rosny, according to Proust «gave [me] a voice» (XVIII, 221).

When *In the Shadow of Young Girls in Flower* did win the prize in 1919 (despite the same obstacles of Proust's age and fortune) Lucien Descaves disagreed with the decision, preferring instead Roland Dorgelès' *Les Croix de bois*. Proust mentions his animosity in a letter to the Abbé Mugnier: «I'm sorry that you found out [about the Goncourt prize] from Monsieur Descaves, because he must have accompanied this piece of good news with some rather unflattering comments. In effect, he had campaigned against me and presented the results in the following terms: Monsieur Proust has the prize; Monsieur Dorgelès has the originality of talent and youth. You can't have it all.» Proust goes on to add: «Don't think I harbor the least resentment towards Monsieur Descaves. Those who don't like my books are of exactly the



same opinion as me,» (XVIII, 333).

**The copies of *The Guermantes Way* and *Sodom and Gomorrah* that Proust gave to this harsh critic of his are proof of the honesty of this statement and the respect he had for the author despite their differences.** For his part, 'the Bear', as Lucien Descaves called himself, took great care of his copy of *Swann* in protecting it with a slipcase and chemise, no doubt aware of the importance of this founding work of modern literature. Nonetheless, one can note that he stopped reading *Sod*

*om* at page 153, after which the quires are no longer opened.

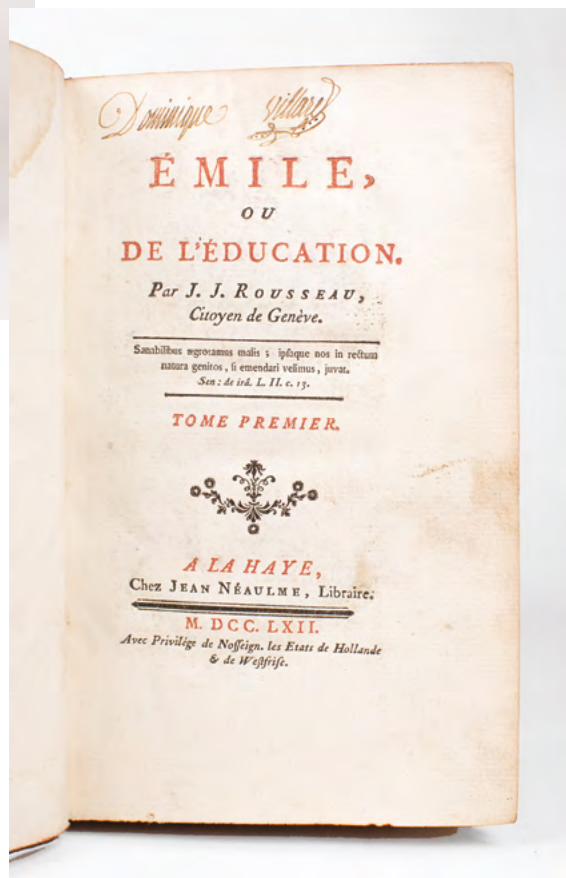
In his study on Proust and the Goncourt prize, Luc Frayssé highlights that «the awarding of the Goncourt prize to Proust in 1919 for *In the Shadow of Young Girls in Flower* is a major literary event in 20th century history...It was an unparalleled summit in the life of the Académie Goncourt...[and] a decisive and definitive turning point in the literary evolution [of Proust]...[who] went – with no intermediate stage – from relative obscurity to world-wide fame. It

was the Goncourt prize that led a larger readership to discover the depth and importance of Proust's work.»

**An exceptional set of *In Search of Lost Time* as it appeared, bearing three attractive signed autograph inscriptions from Marcel Proust to Lucien Descaves.**

\$ 100,000





## 82 Jean-Jacques ROUSSEAU

### *Émile ou De l'éducation*

◆ JEAN NÉAULME [DUCHESNE] | LA HAYE [PARIS] 1762  
| 4 VOLUMES 8VO (12.5 x 20 CM), (2) VIIJ (2) 466 PP (5)  
(4) 407 PP & (4) 384 PP & (4) 455 PP | CONTEMPORARY CALF

**First edition, very rare, with all of the characteristics described by Mac Eachern** (*Bibliography of the Writings of Jean Jacques Rousseau to 1800, Émile, ou De l'éducation*, Voltaire Foundation, 1989): page numbering printing errors (vol. 1: 58 in place of 88, 433 in place of 443, 46 in place of 465; vol. 2: 256 in place of 356 and 257 in place of 357; vol. 3: 363 in place of 383; vol. 4: the tab of the first 3 of 336 is missing), boards highlighted with asterisks (vol. 1: A<sub>v</sub> and B<sub>4</sub>; vol. 2: H<sub>3</sub> and N<sub>6</sub> (wrongly numbered I<sub>6</sub>)). The very last leaf ends with «FIN» and does not include bunches of grapes (Mac Eachern: «The grapes appear in three different forms.»). It is illustrated with five plates drawn by Charles Eisen, and engraved by Longueil (2), Louis le Grand (2) and Pasquier (1).

Contemporary binding in full granite-patterned calf, decorated spine, title pieces in red morocco and volume numbering in green morocco.

A tiny section of the title piece of

volume 3 missing. Spine ends skillfully and delicately restored, the result is almost invisible. Splits on the joints of volume 2. A paper on the back of the first plate fills a tear in the margin. Overall, the paper is very clean, with soiling only on the first title page. All of the half-titles are present when they are often missing.

Engraved ex-libris F. M. Caye.

This 8vo edition of *Émile* is the most rare and sought after. It was the format preferred by the author himself, having invested enormously in the publication of this work. According to Mac Eachern, the question of format caused lively debate between Rousseau and his publisher Duchesne, the latter of the two wanting to offer a 12mo edition as well as a smaller print run of the 8vo because it was more costly. Rousseau,

despite his reluctance and thinking that the 8vo would be more sought after, reluctantly accepted Duchesne's plan. The misunderstandings between Rousseau and his publisher put the printing of the work in danger more than once.

**Beautiful copy of this rare first edition.**

\$ 4,800



## N°85 TO 87. ORIGINAL DRAWINGS BY ANTOINE DE SAINT-EXUPÉRY



«I don't know what came over me, I drew all day and the hours accordingly seemed shorter. I realized what I was made for: a Conté graphite pencil.»

From sketches of fellow soldiers in their barracks at Casablanca done when he was a young conscript to the watercolors of *The Little Prince*, Saint-Exupéry was motivated by the marginal but ever-present activity of drawing. In letters to his friends, in the margins of his literary manuscripts, at the beginning of the books he gave away, on telegrams he got, bills, tablecloths, brochures, on everything that passed through his hands and prompted his imagination, Saint-Exupéry would draw, sketch, caricature, doodle, illustrate, invent, dash off beings living or imagined, friends and girlfriends. Then he would absentmindedly throw away these ephemeral objects, extensions of his momentary moods and reveries.

Among all his incredibly varied drawings, there was nonetheless a recurring figure, a humorous self-portrait which over time transformed into a benevolent, child-like silhouette accompanying the intrepid aviator of Southern Mail on his adventures, the Humanist comrade of Wind, Sand, and Stars or the freedom fighter of Night Flight. There was no one close to him who did not know the silhouette of the future Little Prince, that companion of the author's in good times and in bad and who would, in the end, become his literary testament, melancholy homage to his childhood wish: «please draw me a sheep», and his first artistic vocation («It was thus that I abandoned, at the age of six, a magnificent career as a painter.»)

It was in New York, while his masterpiece of a Humanist fairytale was developing that Saint-Exupéry began systematically to archive his sketches. Essentially, he destroyed the major part of his drawings, apart from those in the margins of letters or manuscripts, that predate his American exile.

But from 1941, Saint-Exupéry seemed to have kept certain sketches deliberately, done on a material he cared for, a very thin – almost translucent paper – *Esleeck Fidelity onion skin Made in U.S.A*, a watermarked paper on which he wrote his articles, his letters, and above all *Flight to Arras* and *The Little Prince*.

Several sketches and manuscripts were thus gathered in folders and numbered in ink. Unfortunately now dispersed into a number of collections, including the noted collection of Philippe Zoummeroff, these sketches and Romanesque notes following a fixed type are punched with three eyelets and numbered. Though we have not found any information on this singular filing system, one can reasonably suppose that it was the work of Saint-Exupéry himself. Essentially, posthumous numbering was done in red or purple pencil and not in ink. At the same time the holes, made by pressing the paper directly onto the rings of the binder, are probably not the work of a literary executor. All leaves of this sort come originally from the collection of Comtesse Consuelo de Saint-Exupéry (her sale of 6 July 1984), whose admiration for her husband's work is well known.

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





## 83 Antoine de SAINT-EXUPÉRY

*Preparatory original drawing of the Little Prince's face in pencil and manuscript*

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

**Preparatory drawing in graphite by Antoine de Saint-Exupéry's hand representing a face, three lines of text and numbers.**

This leaf, numbered 0111 in red pencil is preparatory research, literary and artistic, for *The Little Prince*.

This leaf has a drawing and manuscript annotations whose meaning remains unknown. Lower down, there is a series of numbers that remind one of the mathematical riddles of which

Saint-Exupéry was a fan and with which he would come up regularly to entertain his comrades in arms, like the famous riddle of the Pharaoh which he invented during a stay in Cairo.

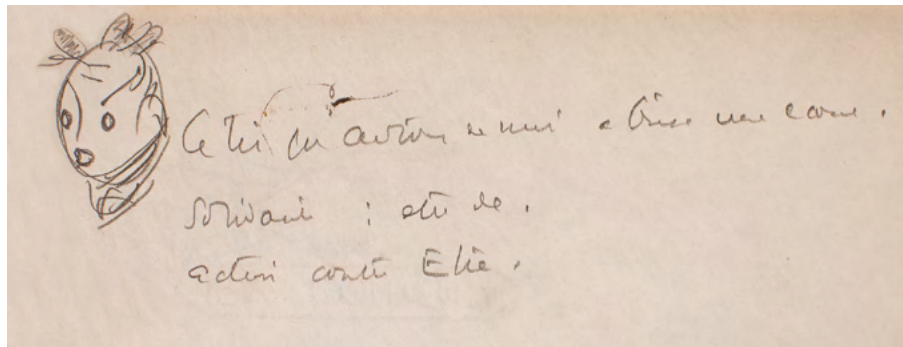
Not obviously connected with these letters and numbers, the head sketched here at an angle is an early, but nonetheless developed study for the Little Prince. The traits of the nose and eyes are characteristic of the finished figure, while the three locks of hair differ rad-

ically from the famous blonde hairstyle adopted for the fairytale.

Another known leaf, numbered 091 in red pencil has a description of a character and other studies of childlike heads.

**Exceptional drawing of Saint-Exupéry made during his American exile, early graphic research of the Little Prince.**

\$ 3,800



## 84 Antoine de SAINT-EXUPÉRY

*Two original drawings in pencil, studies for the Businessman and the Geographer in the Little Prince*

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



**A double preparatory sketch on two sides of a sheet by Antoine de Saint-Exupéry in graphite pencil, showing two caricature faces.**

This leaf, numbered 42 (no numbering in red or purple), is part of a series of leaves of graphic or textual research for *The Little Prince*.

Drawn on both sides, the leaf shows two drawings of male heads. The first, the profile of a caricature done in a lively and economic manner, is of

an imposing and stern man, a businessman who counts stars.

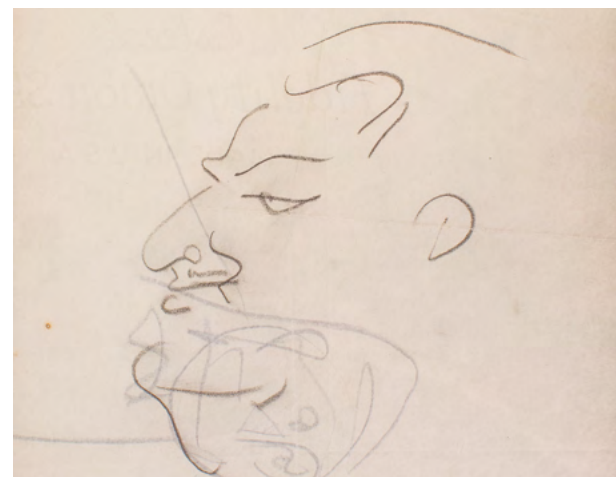
The second, on the verso, almost Cubist in its inspiration, seems to have developed out of a doodle done by the author, who has added figurative elements and then a stylized bow tie to give his character a social station. His melancholy look, which breaks with the fantasy style of the figure, resembles, with hindsight, the careworn geographer of the last planet the Little Prince visits.

Done in a quick and sure hand, these two drawings are witness to the ease with which Saint-Exupéry drew, though he was always a harsh judge of his own abilities as a draughtsman, as Delphine Lacroix notes in her catalogue raisonné, *Dessins, aquarelles, pastels, plumes et crayons*: «The place Saint-Exupéry assigned his drawings is as small as the Little Prince's planet and 'barely bigger than himself'. Few are signed and when he talked about them, it was almost always dismissively: 'I don't know how to draw...drat!'; 'My drawings are simply

awful'; 'I'm not good at that...»

The incredible variety of his style and the perfect mastery of the economy of lines that he shows underlie the modesty of the writer, pilot and...artist.

\$ 3,800



## 85 Antoine de SAINT-EXUPÉRY

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

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

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

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

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

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



\$ 3,800

## 86 Antoine de SAINT-EXUPÉRY

*The Little Prince*

◆ REYNAL & HITCHCOCK | NEW YORK 1943  
| 18,5 x 23 CM, PUBLISHER'S BINDING

First edition, one of 525 numbered copies and **signed by Antoine de Saint-Exupéry**, the only *grands papiers* (deluxe) copies.

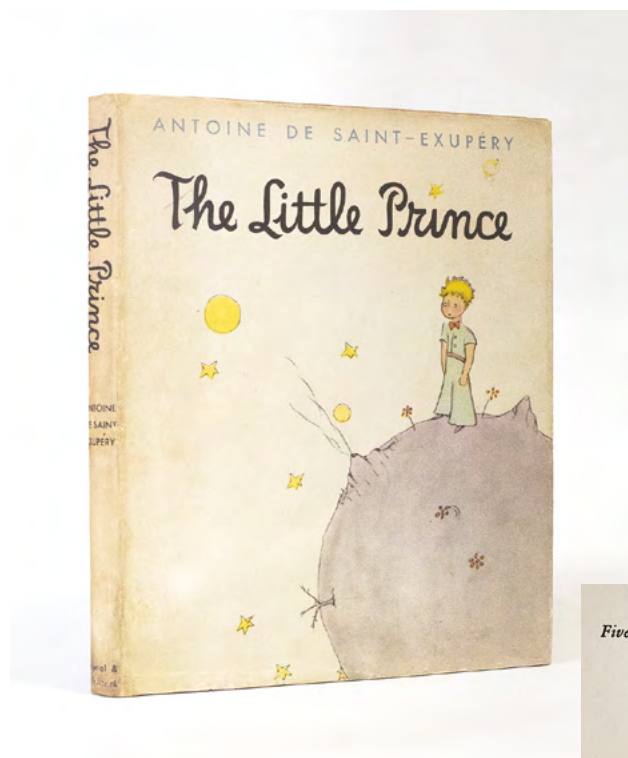
Publisher's brick red cloth, copy complete with the dust jacket of the first printing to be sold, with the right address and the price uncut, some discreet repairs.

Ex-libris printed at the head of the first endpaper.

Illustrated with drawings by Antoine de Saint-Exupéry.

**Rare and precious grand papier (deluxe) copy.**

\$ 14,500



Five hundred and twenty-five copies of the first edition of  
THE LITTLE PRINCE  
have been autographed by the author, of which  
five hundred are for sale. This is  
copy number 298

Antoine de Saint-Exupéry





## 87 George SAND

*Seaside landscape with two little girls and their dog.  
Wash drawing with grey ink, watercolor and gouache in dendrite*

◆[NOHANT] | 1874-1876 | 16 x 12 CM | ONE FRAMED WATERCOLOR

Gilt rod frame with several shards.

**Beautiful example of dendrite by George Sand.**

It is at the end of her life, around 1874, that George Sand became passionate about a different visual creation technique to those of the pure watercolor or traditional drawings that she had practised since childhood: dendrite. She first mixes shards of crushed crys-

talline stone with gouache or watercolor, then her son «Maurice crushes watercolor colors between two bristol boards. This crushing produces sometimes bizarre veins. My imagination helping, I see woods, forests, or lakes, and I accentuate these vague forms produced by chance.» Bernard-Griffiths et Levet, *Fleurs et jardins dans l'œuvre de George Sand*.

As a signature, George Sand would often add to her landscapes her twin grand daughters, said «Lolo» and «Titite» and the dog Fadet, like here in the left foreground of the painting.

\$ 12,000

## 88 William SHAKESPEARE

*The Plays of William Shakespeare*

♦PRINTED FOR C. BATHURST & AL.,  
LONDON 1773 | 8vo (13.5 x 21.5 CM)  
(224) 312 PP & (2) 477 PP & (2)  
456 PP & (2) 533 PP & (2) 509 PP  
(3) & (2) 503 PP & (2) 447 PP &  
(2) 493 PP & (2) 495 PP & (2) 521  
PP( 99) | CONTEMPORARY FULL CALF

Samuel Johnson and George Steven's first variorum edition. A portrait on the frontispiece of the first volume by George Virtue. Printing on fine laid paper.

Contemporary speckled and coated blonde full calf English binding, spine in richly decorated compartments, four title pieces in brown morocco decorated differently, fillet frame on the boards and the leading edges. Some top heads slightly and skillfully repaired.

Some tiny and pale foxing, otherwise superb series, particularly decorative.

**This edition – unquestionably the most important of all – forms the basis of all the future editions of Shakespeare.**

Johnson, noting that all editions of Shakespeare were faulty, because they did not take the historical context into account and were subjected to many alterations, and noting also how much Shakespeare's style was sometimes incomprehensible and had little respect for grammar, started the project for a new edition. The Miscellaneous Ob-



servations were published in 1845. To succeed in this project, Johnson forced himself to read and study all of the historical texts that Shakespeare had used to produce his plays. In order to achieve a certain objectivity, Johnson chose to keep all of his predecessor's relevant notes and comments in his new edition; each play contains, therefore, many notes at the bottom of the page, including Johnson's. In the same way, in addition to Johnson's long preface (a manifesto for Shakespeare and of the work for the edition), in the preliminary pages there are also prefaces by Warburton, by Pope... These important prefaces and notes are preserved in the edition that we have to offer. Facing the magnitude of the task, Samuel Johnson took close to 10 years to pro-

duce his variorum, analytical edition, to the great displeasure of his backers and subscribers.

In 1766, George Stevens, in turn, published a collection of Shakespeare's plays, by using Johnson's work to get even closer to a more accurate and authentic text. However, the notes of the latter and his other predecessors were missing from this new edition, which made it incomplete. The two authors then worked together and in 1773 published a revised version of the 1765 first edition. Stevens attended to all of the corrections and Johnson added a large quantity of notes.

Very beautiful copy set in an elegant contemporary English binding.

\$ 12,000



## 89 William SHAKESPEARE &amp; Arthur RACKHAM

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

♦HACHETTE ET C<sup>IE</sup> | PARIS 1909 | 23 x 30  
CM | PUBLISHER'S PAPER BOARDS

First edition in French, one of 300 numbered copies on vélin à la forme paper, the only grand papier (deluxe) copies after 30 on Japan paper.

**Illustrated with color hors-texte plates as well as black and white drawings to text by Arthur Rackham.**

Publisher's vellum-effect paper boards, spine gilt, upper cover with gilt illustration, lacking ties.

A fine copy.

\$ 1,800



## 90 Pierre-Joseph-Marie PROUDHON

Signed handwritten 4-page letter written from the Sainte-Pélagie prison

◆ PARIS | PRISON OF SAINTE-PÉLAGIE 12 NOVEMBER 1851  
| 13 x 20.5 CM | SINGLE SHEET

«I still appear to many people as only the pure and simple negation of what is.»

Handwritten signed 4-page letter dated 12 November 1851. 124 lines in black ink.

This letter is presented in a chemise and case with paper boards decorated with abstract motifs, the spine of the chemise in green morocco, pastedowns and endpapers of green suede, slipcase signed by Thomas Boichot.

**Unpublished handwritten letter on progress, signed by Pierre-Joseph-Marie Proudhon, major figure in French social thought, and «the father of anarchy» according to the president of the French Republic, Armand Fallières.** The philosopher, imprisoned since 1849, develops his socialist convictions in a virulent and combative style and he condemns the absolutisms of his time.

Extraordinary declaration of philosophical, political and social faith from a marginal thinker, whose critical fortune and influence are taken from the likes of Karl Marx, Emile Durkheim and Benjamin Tucker.

The letter is written in a fast and dense handwriting, comprising several underlined passages supporting certain philosophical concepts. The first page presents a heading from the newspaper *Le Peuple* in 1850, one of the four newspapers run by Proudhon under the second Republic, which resulted in him being imprisoned for «inciting hatred of the government,» «provoking the civil war» and «attacking the Constitution and property.»

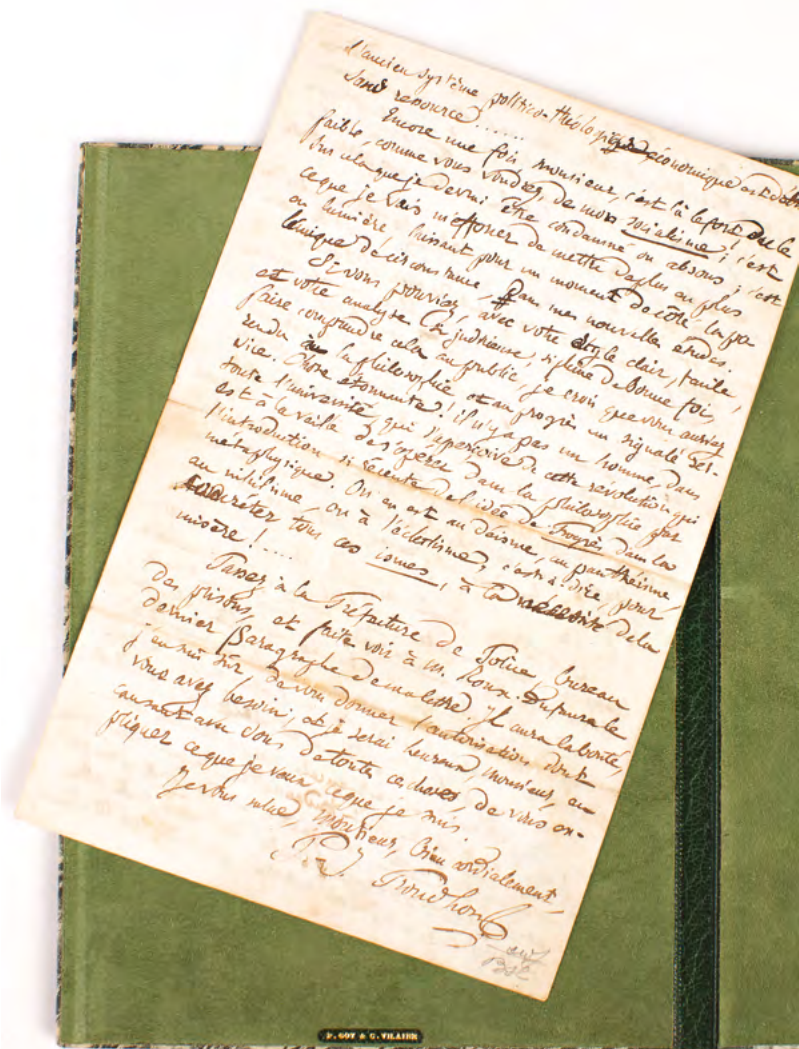
This unpublished letter, dated 12 November 1851, is a passionate and unpublished reflection, close to a letter entitled «De l'idée de Progrès,» written around ten days later, that Proudhon published with another («De la Certitude et de son criterium») in the work *Philosophie du progrès*. This set of texts was composed only two weeks before the final assumption of power

from Louis-Napoléon Bonaparte, which he immediately opposed. Once released from prison in 1852, Proudhon published the two letters at Lebègue in Brussels in order to escape censorship, which had prohibited the sale of the booklet on French territory.

Already having been detained for two years in the jails of the future French emperor, Proudhon writes to Romain-Cornut from Sainte-Pélagie prison, a journalist from *La Presse*, who had just finished a series of articles on Auguste Comte's positivism (*Etudes critiques sur le socialisme*, October-November 1851). This letter must be viewed as an admirable four-page plea, or more a confession of his socialist vision of progress, a «social positivism» which is based on the reconsideration of the ancient order: «we withdraw in the face of an intellectual negation, which is the sine qua non condition of further progress.» In this letter, Proudhon attempts to convince his reader of the merits of his convictions, and does not hesitate to employ flattery that contrasts strangely with his usual verve («Do not take my word for it, [...] that I have the least desire to influence your opinion, whatever desire I have to conquer a mind as judicious as yours»). During the course of the letter he establishes a balance between his polemical soul and his desire for legitimacy, aspiring to be recognised by his peers no longer as a mere agitator, but as a true philosopher. We are indeed re-

minded of his famous wit («Property is theft!»), his sympathy for the 1848 uprisings as well as his acerbic pamphlets in *Le Peuple* that consecrated his radical reputation: «I have been, until this day, so foolishly judged, even by the socialists [...] Because I led the criticism of the old principles as far as it could go [...] I still appear to many people as only the pure and simple negation of what is.» Proudhon, however maintains his intention to leave the shields of criticism («leaving the argument of circumstance for the moment in my new studies») and thus implies the writing of a new, deeper work, which will, in 1853, result in *La Philosophie du progrès* dedicated to the same Romain-Cornut.

Proudhon, an anarchist in favour of the abolition of the State and of its double, the government, does not however renounce the criticism of the «system,» which is by definition anti-progressive «Yet, it is unquestionable, from this progressive point of view, that our society as a whole, monarchists, demo-



crats, Catholics, philosophers, is still absolutist: what everyone wants, is a charter, a constitution, a system, a fixed and definitive legislation, finally.» In addition to political systems, Proudhon picks up this same idealism in the philosophical thinking of his elders and does not refrain from giving a violent condemnation: «Like Pascal, like the Germans, we want the absolute! [...] Spinoza, Malebranche, Leibnitz, etc., all of whom, operating on the categories of substance causality, eternity, unity, plurality, etc. have arrived at politically and intellectually immobile systems, at the absolute.» He noted the harmful effects of the political regimes and of the philosophies that were insensitive to the vicissitudes of history, shaken in spite of everything by the changes that the 1848 revolution had signalled. By taking into consideration the instability inherent in human society, he offers his own definition of an anarchist and «non-interventionist» progress: «The

social system only exists in the series of ages: it is an historic ensemble, not a current one. This is why it is never given to a generation, let alone to a man, to perceive to predict the small portion of progress to be carried out in the following age: all that we can do, is propose an ideal aim, that is to say, to assert in general the direction of movement, and to note some laws, never to assert anything complete, definitive, absolute.» Proudhon places himself as a prophet, at the same time as announcer and denouncer of the blindness of French scholars still caught up in their ideas of the absolute: «There is no man, in the entire universe, who perceives this revolution, which is on the brink of happening in philosophy by the recent introduction of the idea of progress in metaphysics.»

This epistolary philosophical essay does not overlook Proudhon's condition, a political prisoner for whom the verb is the only proof of good faith; he

is trying to obtain an interview with Romain-Cornut in order to clarify his words orally: «I will be happy, Sir, talking with you about all of these things, to explain to you what I want, what I am.» The print media, that Proudhon hopes to reach through his reader, serves as a court of ideas, in which the public is the judge: «this is the strong and the weak, as you like, of my socialism; it is on this that I should be condemned or absolved.»

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

\$ 9,600

## SOCIOLOGY

### 91 Émile DURKHEIM

*Les Formes élémentaires de la vie religieuse. Le système totémique en Australie*

[The Elementary Forms of Religious Life]

◆ FÉLIX ALCAN | PARIS 1912 | 14 x 23.5 CM  
| CONTEMPORARY SHEEPSKIN

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

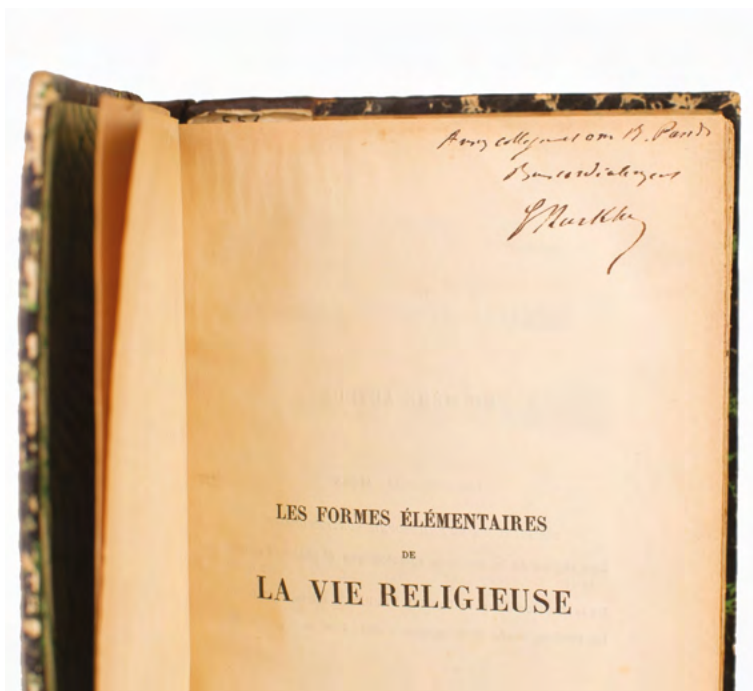
Bound in half brown sheepskin, spine in five compartments, marbled endpapers, contemporary binding.

**Rare handwritten inscription signed by Emile Durkheim to «mon collègue et ami» («my colleague and friend») the philosopher, member of the Académie des sciences morales et politiques (Dominique) Parodi.**

Some annotations from the recipient in pencil in the margins.

Very rare.

\$ 3,600





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