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1 National Liberal Immigration League

Unique and significant collection of 170 documents: set of pamphlets, correspondence and off-print articles

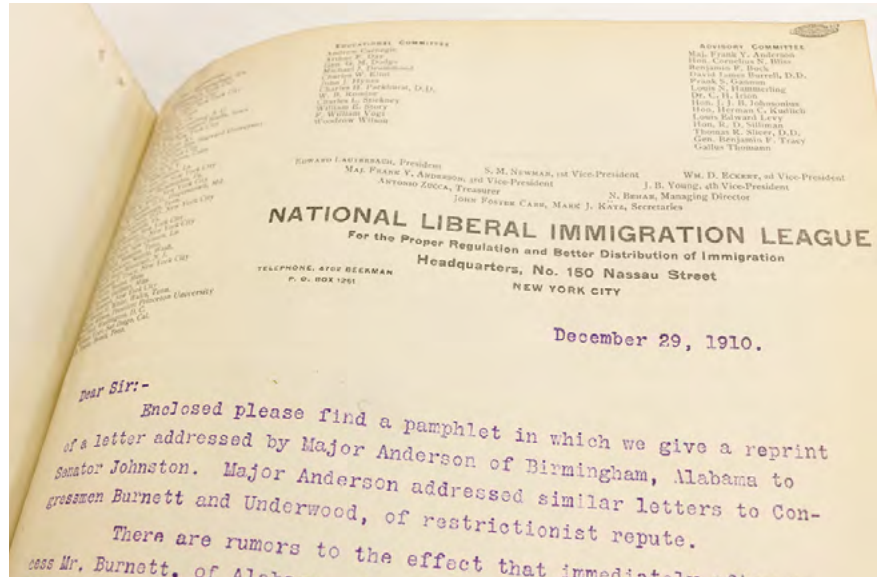
◆ 1906-1914 | 25 x 29 cm
| FULL MOROCCO

Unique and significant collection of 170 documents from the National Liberal Immigration League. The collection is divided into three parts: the first is dedicated to the pamphlets published by the League, the second recounts its correspondence and the final part is a collection of off-print articles linked to immigration published in American daily newspapers. All of these documents, in perfect condition, are mounted on guards, bound or set in made to measure frames. Except for some isolated pamphlets, we have not been able to find such a complete collection in any American or European library.

Contemporary binding in navy blue morocco, spine in five compartments richly decorated with fillets and large gilt motifs, plates framed with triple gilt fillets with a large typographical gilt motif stamped in the centre. In the middle of first board, the initials of the National Liberal Immigration League and on the second board, the initials of the Compagnie Générale Transatlantique. Binding signed Flammarion Vaillant.

Considerable collection of documents published by the National Liberal Immigration League, demonstrating the prevailing influence of this organisation at the height of the great migratory movements towards the American dream and its promises. • For the first time, this precious album shows the strong links uniting the National Liberal Immigration League and the Compagnie Générale Transatlantique, keen to discover the latest reforms in force on American soil. The relationship between these two organisations, combining social politics and lobbying, are only very rarely mentioned in the American Congress archives.

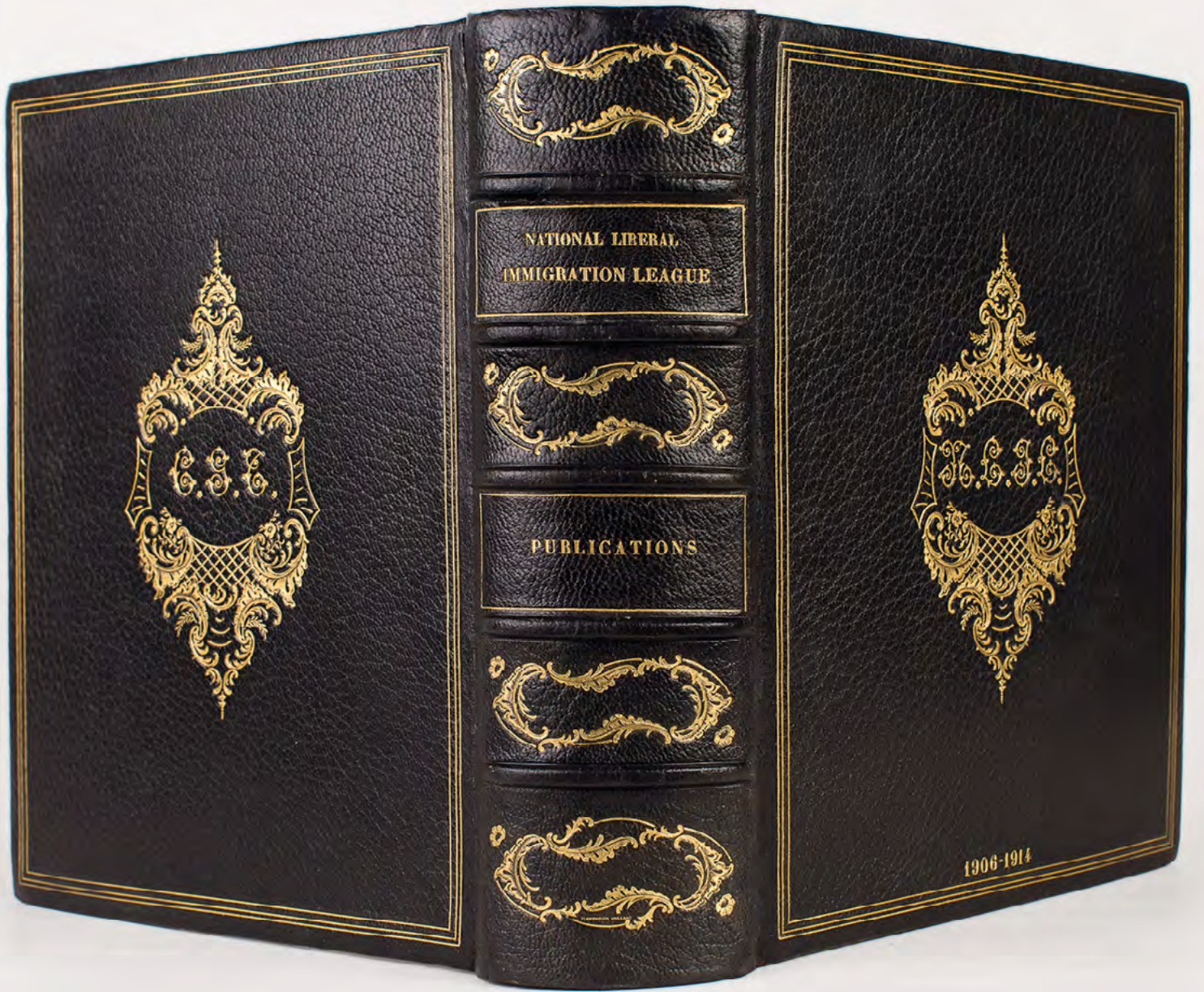
Between 1900 and 1920 the United States experienced its largest wave of immigration, estimated at more than 14.5 million people, including 1,004,756 immigrants in 1907 which was the record year on Ellis Island. This significant



migratory flow gave rise to the introduction of restrictive legislation. It is within this context that the National Liberal Immigration League gets going in 1906.

The creation of the League has its origins in the Alliance Israélite universelle, founded in France in 1860 to help Jews across the world by upholding their civil and political rights. In 1901, Nissim Behar was sent to the United States as an emissary to develop a branch of the Alliance. He finally settled there and became one of the founding members as well as the Chief Executive of the National Liberal Immigration League. The League was officially founded following the mass rallies in Boston and New York in June 1906, which united participants of various nationalities, mostly Italians and Irish. At the time of these rallies, resolutions against immigration restrictions were adopted and delegations were appointed to present these in particular to President Roosevelt and members of Congress. The success of these meetings in attracting the attention of the public, the President and Congress, persuaded Behar and Ellis (the president of the Alliance Israélite universelle in the United States) of the need to create a national, non-sectarian organisation to combat the efforts of the supporters of restrictive immigration. Behar was then

convinced that his mission in America was not only to help Jewish immigrants from Eastern Europe to adapt to their host country, but also to ensure that the Jewish migratory flow towards the United States remained free. The creation of a non-Jewish organisation dedicated to keeping the doors of America open would consequently better serve the needs and interests of the Jewish immigrants who had for several years already been fleeing the pogroms and European anti-Semitism. Behar's idea is to invite immigrant leaders, American businessmen and other significant personalities to join the leadership of the League in order to convince the American public – in keeping with the spirit of American traditions – of the economic benefits and the humanitarian outcome inherent with free immigration. Behar then convinces Edward Lauterbach, influential lawyer and iconic leader of the New York Jewish community, to use his network to set up an organisation to face up to the restrictions. Lauterbach accepts and persuades several organisations and individuals to join the initiative and to form the National Liberal Immigration League. On 10 March 1908, the League held its first annual meeting during which its constitution and regulations were adopted.



NATIONAL LIBERAL
IMMIGRATION LEAGUE

PUBLICATIONS

1906-1914

TO FRIENDS OF IMMIGRANTS

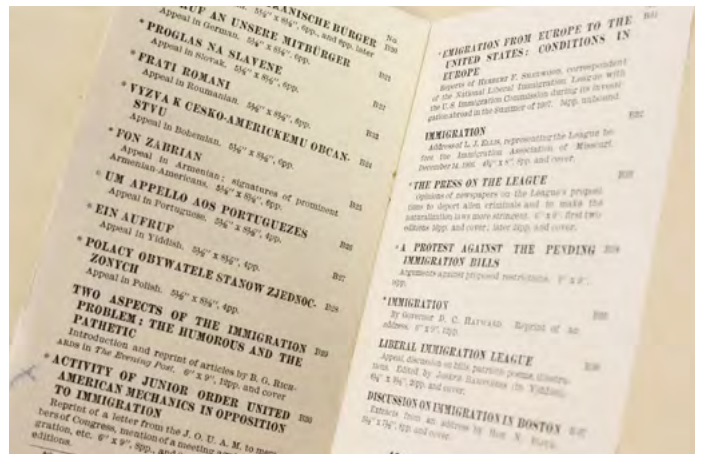
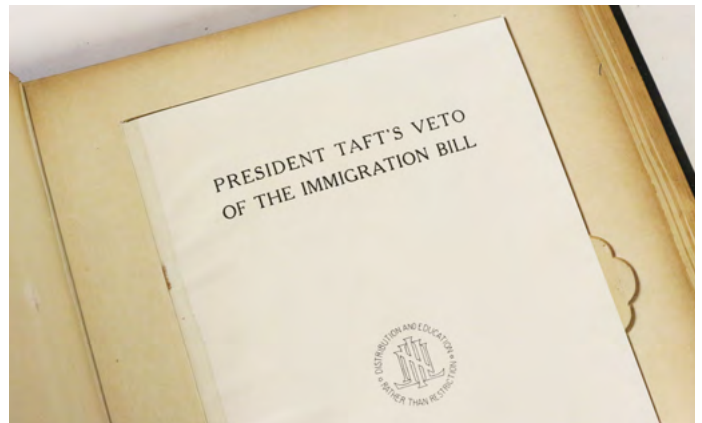
The National Liberal Immigration League

150 Nassau Street, New York City

respectfully submits without comment the following item from the Newark Star :

[Special to the Newark Star]

WASHINGTON, Dec. 16.—Members of the Senior and Junior Orders of United American Mechanics in New Jersey, numbering close to 75,000, will be interested in knowing that the committee on immigration and naturalization of the House of Representatives, of which Representative Howell, of New Brunswick, is the chairman, will vote on all bills relative to the restriction of immigration by means of an educational test on March 15, 1910. On that date the committee will also vote on all bills pertaining to the head tax. Resolutions to this effect were adopted at a meeting of the committee yesterday.

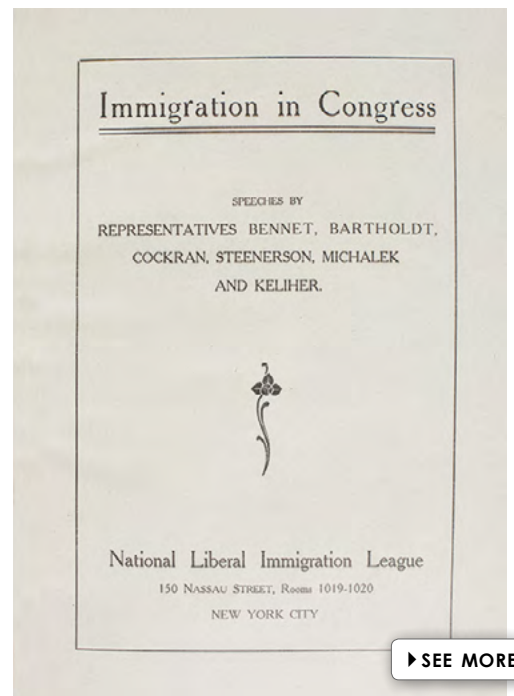


As the vast diversity of documents in our collection shows, one of the highest priorities for the League is to publish publications against the limitation of immigration. The League then publishes excerpts from speeches by members of Congress, brochures containing the opinions of personalities who oppose the restriction and articles from the daily press. From time to time, the League also publishes articles on the economy or other subjects linked to immigration, particularly with the aim of showing the influence of immigrant labor on economic development and growth in the United States; our collection contains several pieces of this type: "Figures on immigration", "Need of Labor in the South", etc. There are also several documents from immigration critics, particularly the transcription of an anti-Jewish booklet, addressed to all members of Congress, unequivocally entitled, "Protect your country from destructive mongrelization!"

Since the League does not have a permanent agent in Washington, it remains in very close contact with members of Congress who play the part of true informants. This is revealed by the numerous correspondence reproductions contained in our collection; in particular, they include important letters from William S. Bennet, Congressman and active supporter of the League. In addition to their role as informants, those approached by the League play a vital role of messenger, actively defending the organization's values in the political field: opposition to the introduction of a literacy test, capping the tax to enter American territory, fighting against the electoral corruption of immigrants, selection according to physical condition...

A significant collection of documents from one of the most influential American immigrant rights groups of the twentieth century*.

\$ 30,000



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* Detailed list of the documents available upon request

2 Jules LEVY

Invitation program to the *Bal des Incohérents*,
11 March 1885

◆ A. STELMANS | PARIS 11 MARCH 1885
| 15.2 x 22 CM | ONE LEAF

Rare first edition of the invitation to the very first “Bal des incohérents” given on 11 March 1885 “at 11.30pm in the former Liberal Arts premises, 49 Rue Vivienne.”

The laid paper invitation, in a perfectly preserved state, is printed in elegant red letters and illustrated with a magnificent dry-point engraving by Henry Somm (pseudonym of François Clément Sommier).

The “Arts incohérents” was born in Paris, under Jules Lévy’s initiative, writer, actor and ex-Hydropath, who organises a series of seven Parisian exhibitions between 1882 and 1893, bringing together, among others, the painters Henri Pille, Antonio de La Gandara, Henri de Toulouse-Lautrec, Caran d’Ache, alongside hydropathic writers and journalists. His exhibition venue in the Galerie Vivienne

was, during his two short – and crazy – years of existence, also the scene of memorable costumed balls, which are referenced in Marcel Proust’s *In Search of Lost Time*.

During this first ball, “The walls were adorned with signs sentimentously announcing “Melancoly may not enter,” or even, “Please do not spit on the ceiling.” The ball ended with the proclamation of the Incoherents’ order: a rosette of every color must never be worn, attributed to all guests. If we are to believe the descriptions and the contemporary engravings, the costumes were extravagant: artichoke men, an academic with a turkey’s head, a mission-

ary eaten by savages covered in bacon and watercress with a spit through the body, a Morris column, etc.” (Philippe Villemin).

The movement is famous for its luxurious publications, accompanied by high quality engraved reproductions, of which this ephemeral document is a rare testimony.

€ 750

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3 Jules LEVY & Jules JOUY & CARPENTIER

Décadent's concert program from 27 April
to 3 May 1894

◆ PARIS 27 APRIL-3 MAY 1894
| 26.5 x 17.6 CM | ONE LEAF

Rare first edition of the *Décadent's* concert program held from 27 April to 3 May 1894 at 16 bis Rue Fontaine, in Paris.

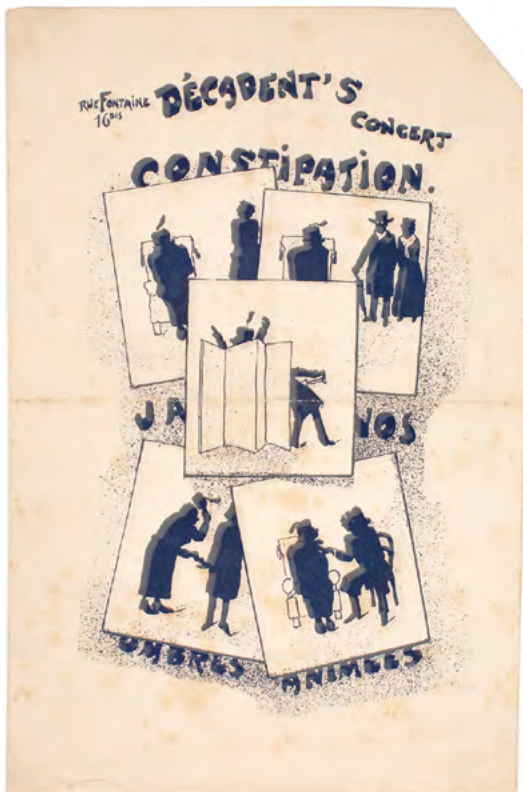
On the reverse there is an elegant and humorous blue lithographed poster promoting Carpentier’s “lively shadows.”

The leaflet has significant foxing, its lower left corner is cut, there are superficial sections of paper missing and the remains of some adhesive paper in the margin of the program.

Successor of the *Café des Incohérents* created by Jules Lévy, writer, actor and ex-Hydropath, the musical and artistic café on Rue Fontaine is renamed “concert des Décadents” in 1893, and placed under the artistic direction of chansonnier Jules Jouy and the signer Marguerite Dufay. Performers included, among others, Marcel Legay, Paul Delmet, Armand Masson, Georges Tiercy, et Paul Daubry.

€ 750

▶ SEE MORE





4 Marc MOUCLIER & Émile STRAUS & Fernand CLERGET & Edouard COUTURIER & Louis VALTAT

L'Omnibus de Corinthe véhicule illustré des idées générales : départ tous les trois mois, n° 1

◆ 15 OCTOBER 1896 | 16 x 24.8 CM | ONE LEAF FOLDED OVER

Rare first edition of the first issue of the *Omnibus de Corinthe* journal, which had 6 issues between 15 October 1896 and 15 January 1898.

Signs of folding resulting in tears.

The cover is designed by Edouard Couturier.

L'Omnibus de Corinthe, created in 1897 by the painter Nabi Marc Mouclier and distributed in handwritten form, hosts the graphic and textual experimentations of Bonnard, Jarry, Renard, Vallotton, Jossot, Franc-Nohain, Sem, Kupka, Hermann-Paul, Capiello, etc.

\$ 1,900

▶ SEE MORE

5 Marc MOUCLIER & Émile STRAUS & Fernand CLERGET & Édouard COUTURIER & Louis VALTAT & Henri Gustave JOSSOT

L'Omnibus de Corinthe véhicule illustré des idées générales : départ tous les trois mois, n° 2

◆ 15 JANUARY 1897 | 16 x 24.8 CM | ONE LEAF FOLDED OVER

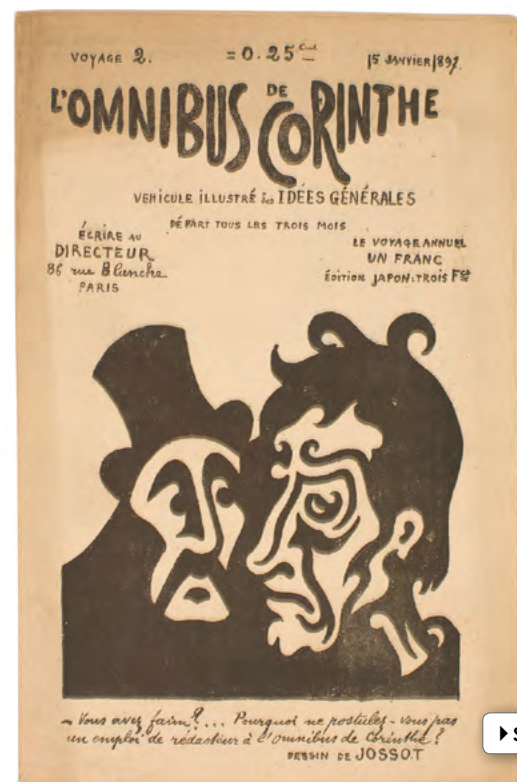
Rare first edition of the second issue of the magazine *L'Omnibus de Corinthe*, which had 6 issues between 15 October 1896 and 15 January 1898.

Signs of folding resulting in tears.

The cover is designed by Henri Gustave Jossot.

L'Omnibus de Corinthe, created in 1897 by the painter Nabi Marc Mouclier and distributed in handwritten form, hosts the graphic and textual experimentations of Bonnard, Jarry, Renard, Vallotton, Jossot, Franc-Nohain, Sem, Kupka, Hermann-Paul, Capiello, etc.

\$ 1,900



▶ SEE MORE

6 Albert PAJOL & Adolphe COUTURET
& Charles JACOUTOT & Félix VALLOTTON

Operetta's lyrics

« Ah ! La pé... la pé... la pépinière !!! »

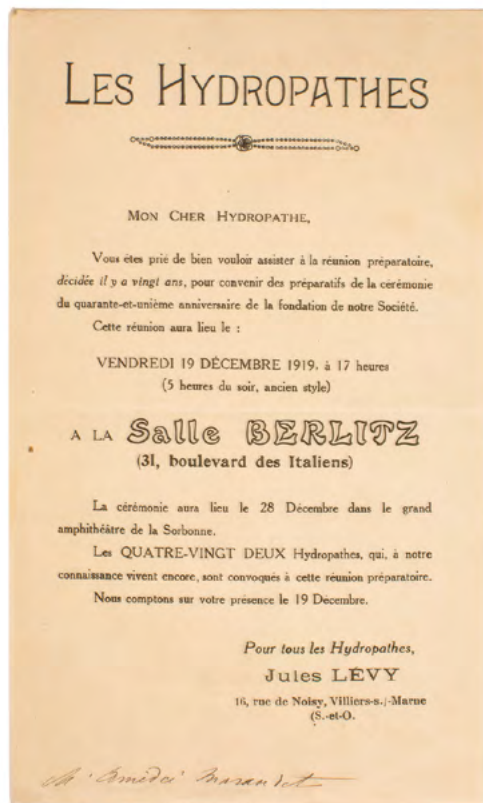
◆ PAJOL & C^{IE} | PARIS 1900 | 15.2 x 22 CM | ORIGINAL WRAPPERS

Rare first edition of the operetta's lyrics "Ah! La pé... la pé... la pépinière !!!".
Cover by Félix Vallotton.

Very fresh condition.

\$ 1,000

▶ SEE MORE



7 Jules LEVY

Invitation to the preparatory meeting of the 41st anniversary of the foundation of the Hydropaths

◆ 19 DECEMBER 1919 | 12.8 x 10.5 CM | ONE LEAF

Rare invitation to the preparatory meeting organised by the Hydropaths Club, Sunday 28 December 1919, "to agree to the preparation for the forty-first anniversary ceremony of the foundation of our society." The event took place «à la salle Berlitz (41, boulevard des Italiens)» at the Salle Berlitz (41, Boulevard des Italiens).»

A handwritten note on the lower part gives the name of the guest.
Horizontal fold in the middle of the document.

\$ 250

▶ SEE MORE

8 Charles BAUDELAIRE

Les Fleurs du Mal
[The Flowers of Evil]

◆ POULET-MALASSIS & DE BROISE
| PARIS 1857 | 12.2 x 19.5 CM
| FULL MOROCCO WITH CUSTOM SLIPCASE

First edition first issue on vélin d'Angoulême paper, complete with the six censored poems.

A superb Jansenist binding by Semet & Plumelle in deep red morocco, spine in six compartments, date gilt at foot of spine, gilt fillets to head – and tail-pieces, black morocco pastedowns framed with gilt fillet, purple moiré silk endpapers, covers and spine preserved (upper cover and spine with traces of restoration work), gilt fillet to edges of covers, all edges gilt; slipcase edged with deep red morocco, marbled paper boards, lined with brown cloth.

We join an autograph letter signed by Charles Baudelaire to Auguste Poulet-Malassis, written on the day of its reception [2 Avril 1857]. On page in-8 on a folded leaf, the back with an autograph address in Alençon, postal stamp, in a modern black half-morocco chemise. Provenance: collection Adrienne Monnier (*Correspondance*, éd. Cl. Pichois, Pléiade, 1973, t. I, p. 391.).

An exceedingly rare copy of the first issue, which as well as all the usual typographic errors of the first edition (“Feurs du mal”, pagination error and so on), also has a printing error on p.12 (“s’enhardissent” for “s’enhardissant”). Corrected from the start of the print run, this printing error only remains in an absolutely tiny number of copies.

This copy is enriched with a manuscript correction by Baudelaire, who has crossed out the “e” and added an “a” in the margin, as if correcting proofs.

This printing error, not in the corrected proofs in the collection of the Bibliothèque Nationale de France, was due to the printers, who introduced a number of errors into this first quire, most of which were spotted before printing by Baudelaire, as this letter to Poulet-Malassis attests: “I have just received the first leaf. I hope it’s not been printed, because your workmen have introduced new faults into it, like for example ‘points’ for ‘poings’, and so on.”



The error in “s’enhardissant” must have escaped his notice in the first instance and was not corrected till after printing had commenced.

Baudelaire immediately corrected this error on the first copies he received – in pencil, as was his habit – before having the type corrected. After they had finished printing, he went on finding seven other faults one after the other, which he also corrected by hand on some copies as and when he found them.

The bibliographies generally have “s’enhardissant” as the only error corrected during the printing process itself, but our copy also has other particularities which do not appear in most of the 1,300 copies of the first edition.

For instance, on the verso of the half-title, there are four elements that are present on our copy which were succes-

sively to disappear during the course of printing:

- “Les Editeurs” has an accent on the ‘E’.
- There is a space between “Ils poursuivront” and the comma that follows it.
- «toutes contrefaçons et toutes traductions» would later become «toutes contrefaçons et traductions».
- “Les traits” does not yet have a capital letter.

The typographic corrections did not appear all at the same time. Thus, some copies have all these characteristics except the space before the comma, while others are entirely corrected, but with the space reinstated and another space inserted after “Lois” (which serves to order the typographic layout of the page).

The title page also has several more or less marked variants:

– The absence of the full stop and final bracket after “Les tragiques, liv. II”, which characterizes this copy, was corrected on many others.

– The space between the “4” and the comma in Poulet-Malassis’ address is not yet present in this first impression, but would appear in other copies independently of the previous correction.

– Finally, the spacing of the characters in the publisher’s name differs according to title page. On ours, “libraires-éditeurs” ends level with the final “B” of “Broise”; while on other title pages, it finishes before the “B” or, by contrast, halfway along the “R”.

The other copies we have consulted do not show a homogeneity of corrections, and one can see several states of the title page, with one or more corrections.

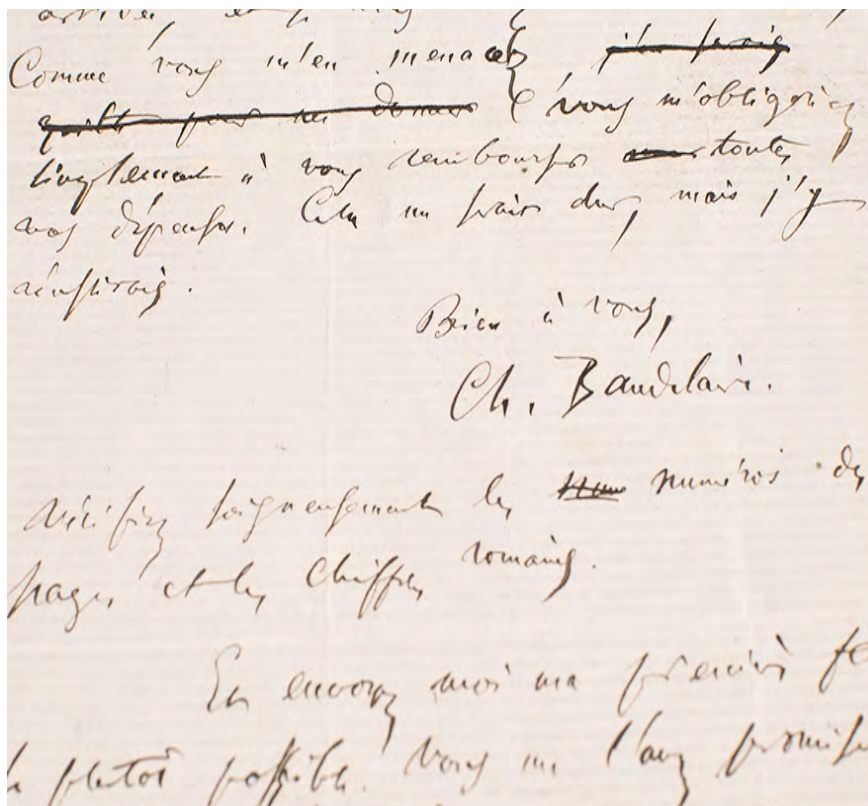
A thorough analysis of these changes remains, therefore, to be undertaken. Let us merely say that the copies on Hollande that we have seen show the same typographic characteristics as ours, except for the error in “s’enhardissant”.

Let us also add that, contrary to the bibliographical information in current usage, the covers do not show differences other than the ones described by Carteret, first and foremost. Some of the errors that have appeared on the title page of this copy are indeed found on some covers, mostly on those of the so-called “third state”, which seems always to be present on first impression copies, like those on Hollande (whose only difference with this “third state” is the price – 6fr instead of 3fr – marked on the back).

The covers having been printed after the main body of the work – if Baudelaire’s letters are to be believed – it is hard to draw conclusions about this correlation between the first issue and the third state of the cover; but it does open the way to certain hypotheses.

Might we suppose that the succession of states is not as we believe it to be and that, like the first quire, the errors were not corrected during printing but, quite the contrary, “introduced” by the workers at the press?

A number of questions remain up in the air surrounding the printing and distribution of this work, despite its important place within French literature. Thus, non-expurgated copies are often presented as copies sold before Poulet-Malassis’ “ridiculous surgical intervention” (to borrow a phrase from Baudelaire) on the 200 copies still avail-



able. In actual fact, Baudelaire’s correspondence, like that of Poulet-Malassis, reveals that sales were far less galloping and most of the copies were quite simply pulled and “put away somewhere safe” by the author and the publisher. “Quick, hide – but hide well! – the whole of the edition; you must have 900 copies still unbound. There are another hundred at Lanier’s; they seemed quite taken aback that I wanted to save 50; I put them in a safe place...There are 50 left, then, to feed Justice, that Hound of Hell!” Baudelaire wrote to Poulet-Malassis on 11 July 1857. The publisher, too, swung into action by spreading his stock around various “accomplices”, including Asselineau, to whom he wrote on 13 July: “Baudelaire wrote me an urgent letter that I received yesterday, in which he informed me of the seizure. I want to see him before I believe it, but in any event we’ve taken some precautions. The copies are safe and thanks to your good will, we will be sending by rail today a case with 200 copies still unbound, which I would ask you to save until my next visit...”

We have found no trace of these copies, placed in storage, then being brought back into commercial circulation. Could one draw a link between these unbound copies and the various states of the cov-

er, for which we do not really know the reason (corrections being almost entirely insignificant)? Could these copies have been put back into circulation intact, despite the verdict?

The rarity of copies of the first edition of *Les Fleurs du Mal* would lead one to suspect that the unsold copies that were not subjected to censure disappeared, at least in part. That said, the enormous importance of this work has made it, right from the start, one of the most universally sought-after bibliographical items (a note on Poulet-Malassis’ copy reveals that the prices of copies on Hollande multiplied by six in barely a few months) and therefore most difficult to acquire.

Copies of the first impression – ours with an error corrected by the poet himself – in prestigious signed bindings are, after the few on Hollande paper and inscribed copies, the rarest and most prestigious state of this founding work of modern poetry.

\$ 65,000

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9 Felice BEATO

Photograph album – “Native types”: 99 original hand colored photographs of Japanese people

◆[1868] | 40 x 29.5 CM | CONTEMPORARY HALF MOROCCO

Superb album containing 99 large format original photographs (21,5 x 27,5 cm) printed on albumen paper, all superbly watercolored by hand. All of the photographs are full-length portraits that have been taken in the studio and outside. Almost all of the pictures have an English caption glued to the opposite left-hand page; these short texts are the work of James William Murray, Assistant Commissioner General in Yokohama.

Contemporary binding in half dark brown morocco, spine in five compartments decorated with blind tooling, triple compartments and blind tooled typographical motifs, triple blind tooling on the embossed paper boards with Japanese-inspired typographical motifs on wooden boards, marbled endpapers, all edges red. A small snag on the bottom margin of the upper cover, joints and corners slightly rubbed.

Exceptional photograph album, the very first published in Japan at the start of the Meiji period by one of the most significant photographers of the 19th century; ultimate and moving testimony to the end of a world that was, until then, largely unknown to the majority of Westerners.

Felice Beato (1833-1908) arrived in Japan in 1863, at the invitation of his friend Charles Wirgman (1832-1891), illustrator and journalist for the Illustrated London News, whom he met in China some years previously when, as a military reporter, he covered the Second Opium War. This Chinese period, during which he also put together photograph albums, influenced his work in Japan. Based in Yokohama, Beato was a pioneering photographer who quickly understood that the Europeans were interested in the habits, customs and culture of the people from the Land of the Rising Sun. His albums, the very first to represent Japan, were intended for both the rare Western visitors wanting to take souvenirs back to Europe, and also for direct exportation to the West. For decades they were the only images known to Westerners: through these images people could dream of an idealised Japan. Japan's gradual opening to



international trade led to the influx of many objects in Europe, amongst which were the rare photograph albums that fascinated Western artists, writers and art lovers such as Bing, Burty and Guimet: the Japonism revolution was under way. Some pictures from Felice Beato's luxurious albums were meticulously enhanced by hand by painters, making unique works of art, bringing together European photographic techniques and the know-how of Japanese watercolor painters. The meticulousness with which these enhancements were carried out unquestionably summons up the print: several photographs were enriched with real miniatures (fans, flowers, fabrics...). The Japanese colorists worked directly in Beato's studio and also served as

photograph models, as one of the photographs in our album shows.

1868 is the year that marks the Meiji Restoration, synonymous with a voluntary transition towards industrialisation and the abandonment of a long feudal tradition. In wanting to assert itself as a world power, Japan follows the Western example of not suffering from their domination. The enthusiasm for photography becomes a strong symbol of this modernity. Felice Beato's photographs are exceptional: they show the last moments of a Japan that is beginning its transformation towards modernisation. The album that we have to offer contains several rare photographs of the Samurai in armor or sometimes almost naked and covered in tattoos. One im-

pressive and surprising picture, taken on the spot in 1864, shows officers from the Satsuma fief gathered around a map. Three Samurais appear in Western military dress, its members being the most virulent opponents of the Shogunate and actively participated in the overthrow of feudal power during the Meiji Restoration. The centre figure seems to challenge the objective of the scene and thus prefigure the Satsuma Rebellion (1877) that will bring its caste to an end. Authentic Samurai photographs will disappear over the coming years, to be replaced by actors in costumes. In addition to this image of the Samurai warrior class, Beato chooses to gather all of the social classes in this album: serious aristocrats and iconic courtesans rub shoulders with small traders, beggars and priests. All trades are also listed: barbers, hairdressers, mobile dentist, actors, porters, firefighters, grooms, masseurs, postmen, fishmonger, chef, artist, carpenter, street ven

dors (sake), binmen, contractors, mobile traders, newspaper sellers. We highlight the photographer's attention to detail; he wants to introduce the audience to everyday Japanese life and immortalize the native's customs: fashion, gastronomy and culinary art, means of transport, military and family life, art and music. James William Murray explains all of these functions in his captions and sometimes draws parallels between Eastern and Western traditions.

An extremely rare and superb quality album entirely water-colored, of which, except in the Getty, we have not been able to find another such complete copy in European or American public collections.

\$ 90,000



▶ SEE MORE



Beckett and Van Velde, brothers in arts

“**W**hat to say of the sliding planes, the shimmering contours, the cut-out figures in the fog, the balance that any little thing can break, breaking and re-forming themselves under our very eyes? How to talk about the colors that breathe and pant? Of the swarming stasis? Of this world without weight, without force, without shadow? Here everything moves, swims, falls, comes back, falls apart, re-forms. Everything stops, non-stop. One would say it's the revolt of the internal molecules of a stone a split second before its disintegration. That is literature” (*The van Veldes' Art, or the World and the Trousers*, in *Cahiers d'Art* n° 11-12, Paris 1945).

Beckett here is not talking – despite how it may appear – about his literary oeuvre, but about the paintings of Geer Van Velde, going on to add a few lines later “[Bram] Van Velde paints distance. G[eer] Van Velde paints succession.” This elegy, published on the occasion of the double exhibition of the Van Veldes (Geer at Maeght's and Bram at the Galerie Mai) is the first important text on these painters, more or less unknown to the public at the time: “We've only just started spouting nonsense about the Van Velde brothers, and I'm the first. It's an honor.” This is also the first critical text written directly in French by a young Irish writer who had not, as yet, published anything in France.

Thus, the first and most important of Beckett's writings on art, composed at the dawn of his literary career, establishes – right from the start – a fundamental relationship between his developing work and his friends' art: “Thus this text has often been read in a hollow or in the mirror, as one of the rare designations of Beckett's poetry (to come) by the man himself, a sort of anamorphic program of writing,” (*Un pantalon cousu de fil blanc : Beckett et l'épreuve critique* by Pierre Vilar).

A real statement of dramaturgical intent, this fundamental text whose introspective value Beckett lays out from the introduction on (“one does nothing but tell stories with words”) ushers in the writer's most fruitful creative period. In essence, like Apollinaire and Cendrars, Beckett draws from the artistic problems of his contemporaries the catalyst of his own future writing through “the deepest questioning of narrative, figurative or poetic presuppositions” (Pascale Casanova in *Beckett l'Abstracteur*).

The major influence of modern painting on the narrative structure – or deconstructing – of Beckett's drama and novels would be pointed out and examined by a number of thinkers, among them Gilles Deleuze, Julia Kristeva and Maurice Blanchot. It was, in fact, with the art of the Van Veldes (first Geer then Bram) that Beckett began to formalize this desire to translate the pictorial question into dramaturgical terms. Thus it was that he rejected Nicolas de Staël's set design for Godot, since: “the set must come out of the text without adding anything to it. As for the visual comfort of the audience, you can imagine how much I care. Do you really think you can listen with the backdrop of Bram's set, or see anything other than him?” (Letter to Georges Duthuit, 1952).

When he met Geer in 1937, “Beckett was going through a major existential crisis and had just been reworking his first novel, *Murphy*, which had been rejected by a great many publishers. He was lost in alcohol, leaving Ireland and moving once and for all to Paris” (*Le Pictural dans l'œuvre de Beckett*, Lassaad Jamoussi). He returned from a long artistic journey in Germany, where he was marked by classical works as well as contemporary art – it was during this journey that he discovered Caspar David Friedrich's *Two Men Contemplating the Moon*, his source for *Waiting for Godot*.

Art was thus at the heart of his creative thinking and the friendship that would tie him to Geer and later his brother Bram and their sister Jacoba (with whom his relationship may have been more than merely friendly), and which would profoundly influence his life and writing. His first writing on art is a short piece on Geer Van Velde, whose works he pressed on his new

lover Peggy Guggenheim when she set up her new London gallery. Despite the relative failure of the exhibition (which followed Kandinsky's), he got his friend a one-year scholarship from Peggy. James Knowlson even thinks that “if Beckett maintained close links with Peggy for a long time, it was first and foremost because she could be convinced to give his artist friends a serious helping hand, starting with Geer Van Velde” (in *Beckett*, p. 474). Enigmatic, the little piece that Beckett wrote at the time at Peggy's request already contained a dramaturgical kernel of thought: “Believes painting should mind its own business, i.e. colors. i.e no more say Picasso than Fabritius, Vermeer. Or inversely.”

Slower to develop, his friendship with Bram and interest in the latter's painting slowly changed Beckett's outlook on Geer's art and when, ten years after his first meeting the brothers, he wrote *The World and the Trousers*, Beckett brought up to date a duality symbolized by the title, taken from an anecdote given as a legend to the article. The world is the “imperfect” work of God, made in six days, to which the tailor compares the perfection of his trousers, made over six months.

The link between this anecdote and the Van Velde brothers is perhaps to be found in the second essay Beckett devoted to them, in 1948, *Peintres de l'empêchement (Derrière le miroir* n° 11/12) : “One of them said: I cannot see the object in order to represent it because I am who I am. There are always two sorts of problems – the object-problem and the eye-problem... Geer Van Velde is an artist of the former sort... Bram Van Velde of the latter.”

Resistance of the object or impotence of the artist, this tale, the “true primary narrative core in kôan zen form,” (P. Vilar) would later find itself scattered throughout Beckett's work and would more specifically take centre stage in *Endgame*, whose similarity, by the by, with the art of Geer Van Velde was noted by Roger Blin. “At the time, he was friends with the Dutch brothers Geer and Bram Van Velde, both painters. Geer was a painter in the style of Mondrian. I have the feeling that Beckett saw *Endgame* as a painting by Mondrian with very tidy partitions, geometric separations and musical geometry,” (R. Blin, *Conversations avec Lynda Peskine* in *Revue d'Esthétique*).

Beckett's growing affinity for Bram Van Velde's work and the energy he put into promoting his work, especially to the Galerie Maeght or his friend the art historian Georges Duthuit, was no doubt to the detriment of his relationship with Geer. Nonetheless, despite some misunderstandings, their friendship remained unbroken; as did the silent but anxious dialogue that the writer maintained with the art of the younger Van Velde brother, two of whose large canvases he owned. “The big painting by Geer finally gave me a sign. Shame that it should have turned out so badly. But perhaps that's not true after all” (letter to Georges Duthuit, March 1950). “Geer shows great courage. Ideas that are a little cutting, but maybe only in appearance. I have always had a great respect for them. But not enough, I think” (letter to Mania Péron, August 1951).

The death of Geer Van Velde in 1977 affected Beckett deeply and coincided with a period of intense nostalgia during which the writer decided to give himself over to “a great clear-out” of his house so as to live between “walls as grey as their owner.” Confiding his state of mind to his friend, the stage designer Jocelyn Herbert, Beckett bore witness to the indefatigable affection he had nurtured for the painter over forty years: “more canvases on display, including the big Geer Van Velde behind the piano.”

A precious witness to the friendship of these fellow travelers who had, ever since checking the veracity of the game of chess played by *Murphy* and Mr. Endon for Beckett's first novel, tackled together the great challenges of modernity: “It's that, deep down, they don't care about painting. What they're interested in is the human condition. We'll come back to that” (Beckett on the Van Velder brothers in *The World and the Trousers*).

10 Samuel BECKETT

Oh les beaux jours [Happy Days]

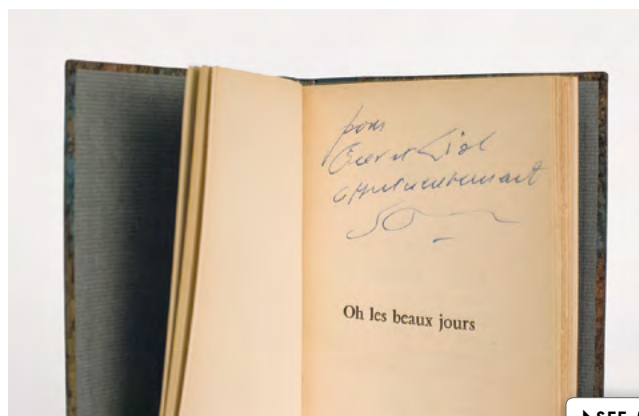
◆ LES ÉDITIONS DE MINUIT | PARIS 1963
| 10 x 18.5 CM | HALF BOX

First edition on ordinary paper.

Turquoise half box, covers and spine preserved, top edge gilt, binding signed by Goy & Vilaine.

Precious copy inscribed by Beckett to his friend the painter Geer (Van Velde) and his wife Lise.

\$ 2,300



▶ SEE MORE

11 Samuel BECKETT

Film suivi de Souffle [Film followed by Breath]

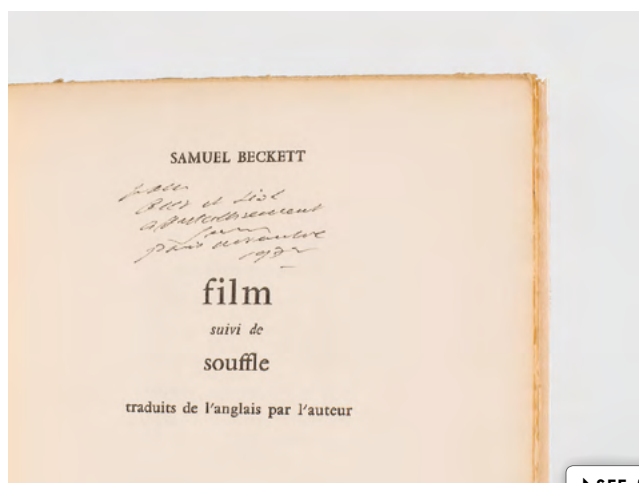
◆ LES ÉDITIONS DE MINUIT | PARIS 1972
| 14.5 x 19.5 CM | ORIGINAL WRAPPERS

First edition of the author's French translation, one of 50 numbered copies on vélin d'Arches paper, an hors commerce copy, the only large paper copies with 292 other vélin d'Arches paper.

Precious copy inscribed and dated December 1972 by Samuel Beckett to his friend the painter Geer (Van Velde) and his wife Lise.

Spine and back cover slightly discolored.

\$ 1,900



▶ SEE MORE

12 Samuel BECKETT

Molloy

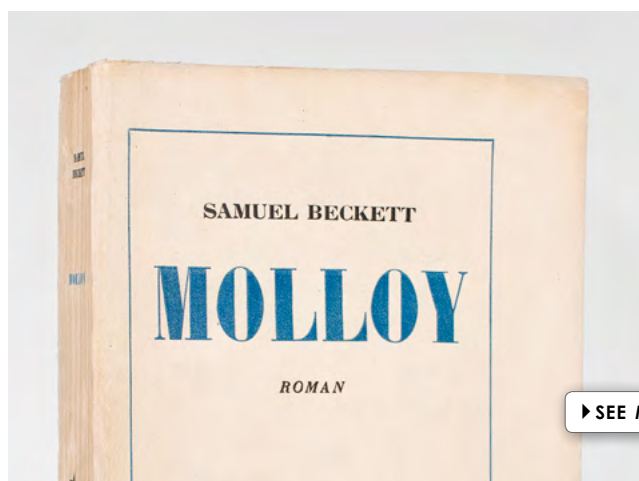
◆ LES ÉDITIONS DE MINUIT | PARIS 1951
| 12 x 19 CM | ORIGINAL WRAPPERS

First edition of the French translation by Robert Pinget, one of 50 numbered copies on vélin supérieur paper, *the tirage de tête*.

Ex-libris to one pastedown.

Nice copy.

\$ 3,800



▶ SEE MORE

13 Maurice BÉJART

Three original childhood photographs of Maurice Béjart, and his birth announcement

◆ [AFTER 1927] | 12.2 x 17.2 CM
| THREE PHOTOGRAPHS AND A CARD

Three original photographs of Maurice Béjart as a child beside his mother, taken in Mougins.

We attach the birth announcement, dated 1 January 1927, printed with his name "Maurice Jean Berger."

14 Maurice BÉJART

Typescript with handwritten comments on the *Messe pour le temps présent*

◆ [c. 1967] | 22.3 x 27.9 CM | (24) F.
| LOOSE LEAVES BOUND WITH BRASS FASTENERS

Final script of Maurice Béjart's show, *Messe pour le temps présent*, created at the Avignon festival on 3 August 1967.

24 leaves of laid paper bound with a flexible board and two brass fasteners, bearing the SACD (Société des Auteurs et Compositeurs Dramatiques) stamp. 9 leaves entirely handwritten, 15 leaves typed. Several passages crossed out with blue marker.

A precious handwritten and typescript notebook of the texts recited during Maurice Béjart's famous dance ceremony, the *Messe pour le temps présent*, with choreographic and philosophical explanations written by the choreographer.

The typescript recitals between the scenes, alternately taken from Nietzsche, from the Canticles and from Bouddha, are abundantly annotated by Maurice Béjart, who adds in pen indications concerning the dancers' movement, the music, the percussion, as well as moments of silence. A summary, also written by the choreographer, is featured on the upper cover.

In 1967, Maurice Béjart, under Jean Vilar's guidance, the director of the Avignon festival, produces a remarkable avant-garde work, which, throughout this career, remains one of his greatest successes: the *Messe pour le temps présent*. An immense saga of an era haunted by the thermonuclear war and fascinated with Indian spirituali-

Provenance: Maurice Béjart's personal archives.

\$ 3,800

▶ SEE MORE



ty, this "Celebration in 9 episodes" sanctifies modernity and the fears of the contemporary world. Pierre Henry's electroacoustic "rock" music and Béjart's audacious cultural syncretism initiative in dance and texts were highly appreciated by critics and audiences, leading to a new series of performances at the Palais des Papes the following year.

It is through this precious annotated typescript of the *Messe pour le temps présent* that Béjart reveals the key to a spectacle total – a ceremony bringing all of the performing arts and all of the beliefs together, thanks to the recitals and musical sequences that punctuate the performance. The 15 typewritten leaves provide the details of the texts that accompany the show's nine tableaux – an eclectic and scandalous selection bringing together Nazi military marches, a book from the bible (the Canticles), texts by Nietzsche and nursery rhymes. Exploring the phenomena of mystic thought, philosophy and dictatorial propaganda, Béjart annotates the texts and the chosen music in his handwritten notes: "Omnipresent Nazism. Destruction of the Individual in the name of the questionable heroic and patriotic Ideal" (6th tableau, *Mein Kampf*); "Fulfilment and an anxious cry that results in Devine Research" (5th tableau, *Le Couple*). "Slow silent liturgy. The Journey ends. Inspiration is born again" (8th

tableau, *Le Silence*).

The unquestionable spiritual dimension of the show owes a lot to Buddhism and Hinduism, with which the choreographer was obsessed at the end of the 1960s. Bringing the audience into a state of almost mystical concentration, Béjart will attempt, in the *Messe pour le temps présent*, to recreate the union of the body and the spirit accomplished in the Indian ancestral culture. He begins the *Messe* with a half-hour meditation session: "A Hindu musician improvises on scene surrounded by all of the dancers and actors sitting down. And they gather until the beginning of the show" he notes in the margin of the prologue. Reflection continues in the second tableau, entitled "Le corps" "The body," dancing to a Buddhist founding text, an extract from *Satipatthana sutta* highlighting the importance of bodily introspection and the full awareness of being.

The notebook's plentiful handwritten notes also constitute a unique choreographic archive document, detailing the running of the dance sequences, the number of dancers or actors on stage and the general atmosphere of the scenes. The grace of academic ballet stands alongside fashionable rock dances and the violence of the contemporary world: "Two boys fight / Brutal fast realistic combat" (5e episode, *Mein Kampf*)

“classic dance as a means of concentration and construction of the human body” (2nd tableau, *Le Corps*). Throughout the pages we find the highlights of the show, particularly Paolo Bertoluzzi’s solo, star ballet dancer of the 20th century, and the masterful group dance scenes performed in front of the Palais des Papes: “14 dancers perform classic dance exercises on the barre” (2e tab-

leau, *Le Corps*) “Dancers create a runway for aeroplanes with Beacon Lamps” (9th tableau, *L’Attente*).

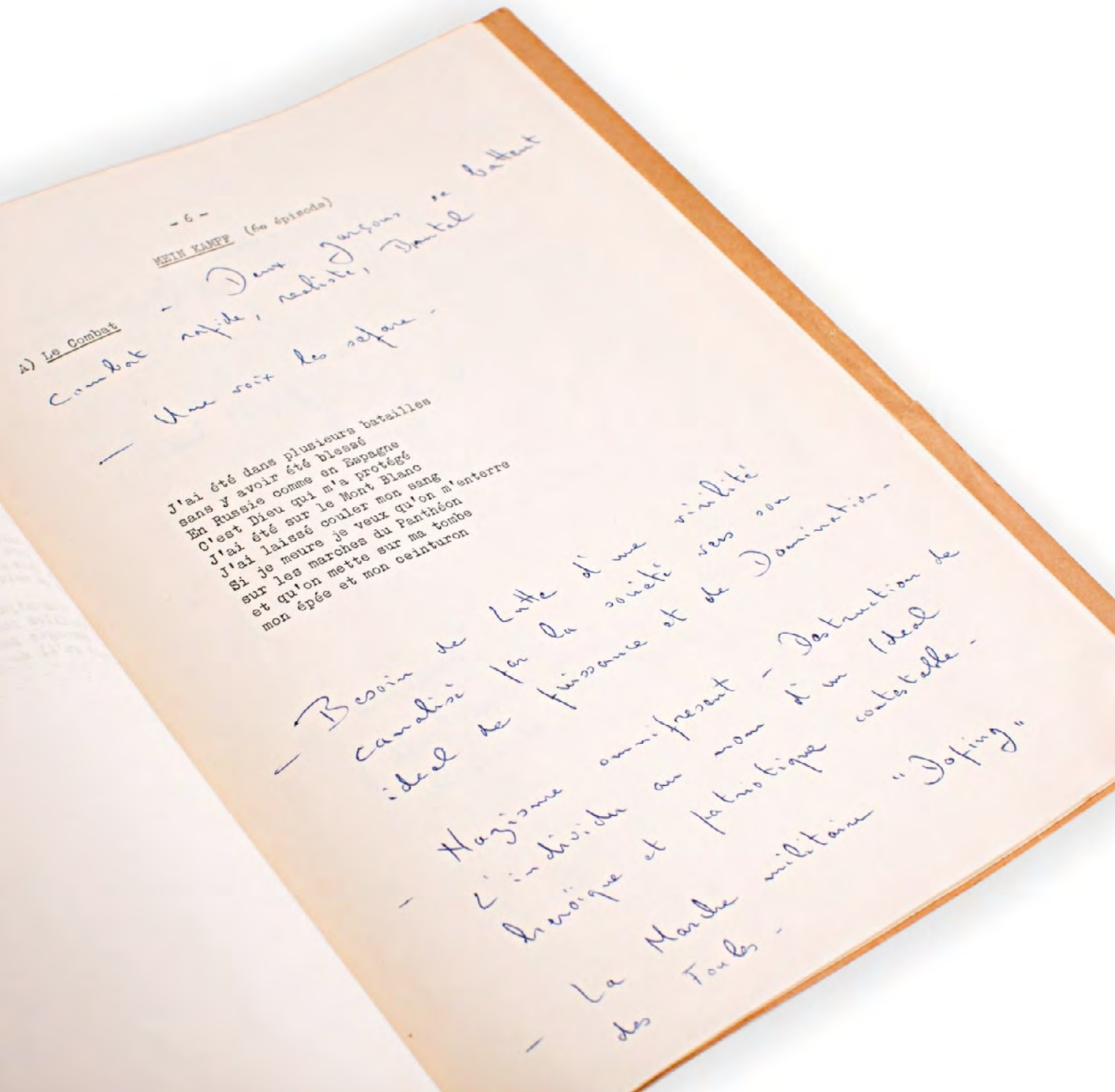
This perfectly preserved working document is a unique testimony of a choreographic masterpiece and one of the general public’s best known contemporary works: the *Messe pour le temps présent*.

Rare privately owned manuscript from Maurice Béjart, the choreographer’s archives being shared between his house in Brussels, the Béjart foundation in Lausanne and the Théâtre Royal de la Monnaie.

Provenance: Maurice Béjart’s personal archives.

\$ 8,500

▶ SEE MORE



2) Le Combat

- 6 -
MISE EN SCÈNE (ou épisode)

- Deux Jansons se battent
Combat rapide, réaliste, brutal
- Une soit les seules -

J'ai été dans plusieurs batailles
sans y avoir été blessé
En Russie comme en Espagne
C'est Dieu qui m'a protégé
J'ai été sur le Mont Blanc
Si je meure je veux qu'on m'enterre
sur les marches du Panthéon
et qu'on mette sur ma tombe
mon épée et mon ceinturon

- Besoin de lutte d'une vérité
canalisée par la société sans son
idéal de puissance et de domination -
Nazisme omnipotent - Destruction de
l'individu au nom d'un idéal
héroïque et patriotique contestable -
- La Marche militaire "Jofing"
des Fous -

15 Maurice BÉJART

Handwritten personal diary

◆ 1969 | 16.8 x 21.6 CM | SPIRAL-BOUND NOTEBOOK

Personal diary handwritten by Maurice Béjart, written in a 1969 diary celebrating the centenary of the birth of Mahatma Gandhi.

52 handwritten leaves, written in red and blue pen in a spiral-bound notebook. This diary features amongst Béjart's very rare, privately owned manuscripts, the choreographer's archives being shared between his house in Brussels, the Béjart foundation in Lausanne and the Théâtre Royal de la Monnaie.

The choreographer Maurice Béjart's diary written during the year 1969. An extremely rare collection of thoughts, questions and introspections from the point of view of Hinduism and Buddhist wisdom, which Béjart adopts following his first trip to India in 1967.

The diary is an emblematic testimony of the indo-hippie era of the 1960s, spiritual and artistic renaissance that inspired numerous ballets of the choreographer (*Messe pour le temps présent*, *Bhakti*, *Les Vainqueurs*).

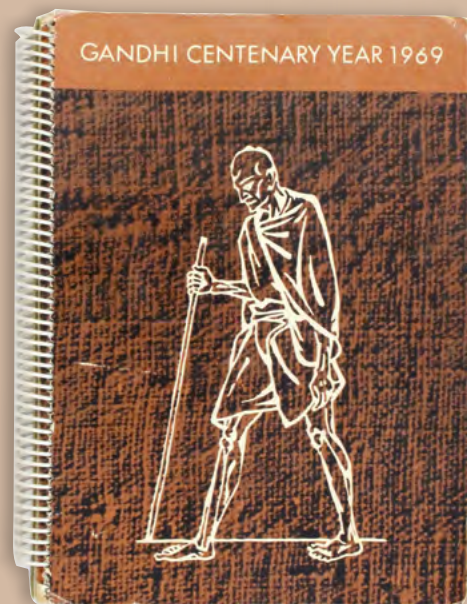
A selection from this diary was published by Maurice Béjart in the second volume of his memoirs (*La Vie de Qui ?* Flammarion, 1996).

During the year 1969, Béjart wrote daily notes in a diary published in memory of Mahatma Gandhi. Fascinated by Hindu mysticism since his trip to India in 1967, he filled in this spiritual journal with numerous mantras and prayers ("Krishna guide my chariot, the light is at the end of the path. OM"; "Buddha is everywhere"; "Let God enter, but how to open the door?") and he calls upon the Hindu deities as well as the Bodhisattvas Mañjuśrī et Tārā – soothing figures of the Buddhist pantheon. Béjart's "Indian period" was particularly rich in choreographic masterpieces, the progress of which can be followed in his diary (Baudelaire at the beginning of the year, the first performance of the *Vainqueurs* in Brussels and the *Quatre fils Aymon* in Avignon, as well as the filming and screening of his Indian ballet *Bhakti*). At the crossroads of New Age and the hippie movement, Béjart's "conversion" is symptomatic of an era that refuses progress and has a thirst for spirituality: "Calcutta is not India, but our western

face. It is not religion or traditional thinking that is to blame, but capitalism. India, a rich country before colonisation." The Beatle's visit to the guru Maharishi's ashram and Ravi Shankar's concert at Woodstock in 1969 marks the beginning of a real western passion for Indian music and culture, which was decisive in Béjart's ballets at the time.

In Béjart's eyes, India presents itself as a place where art and ancestral traditions have not suffered the perversions of positivity. In his creations he seeks to express the spirit of a culture that intimately links the body and the spirit, and in which dance plays a major cosmic and spiritual role. Included in his ballets were Indian dance systems and Vedic songs that were discovered thanks to Alain Daniélou – in 1968 he opened the *Messe pour le temps présent* with a long *vinâ* solo that lasted fifteen minutes: "Béjart is in his Hindu quarter-hour. And over there, Hindu quarter-hours, can last for hours..." commented Jean Vilar, director of the Avignon festival. A wave of Indian fashion also passes through the costumes of the Ballet du XX^e siècle company: large silk trousers, tunics, jewellery and oriental eyes. In the diary, Béjart states that there is "no truth without yoga," an art discovered from an Indian master that can be found in many of his ballets in the form of dance exercises on the barre. He also decides to make *Bhakti* "an act of Faith" by filming himself the ballet choreographer, and during the summer he prepares the *Vainqueurs*, an unusual meeting between Wagner and traditional Indian ragas.

Beyond the prolific artist, we also discover the choreographer's troubled personality in the diary, in the grips of doubt and melancholy: "vague state of physical weightlessness and moral emptiness. Lethargy or laziness. Weakness. Dizziness. Drowsiness. Unconsciousness." Despite successes, Béjart will try to calm his fragile state by meditation and the teachings of Indian prophets and brahmins, which can be found



throughout the pages of this diary (Ramana Maharshi, Swami Ramdas, the Dalai-Lama, Apollonius of Tyana).

His sometimes thwarted romances with his favourite dancer Jorge Donn monopolise him and plunge him into anxiety – on the eve of the *Vainqueurs* premiere, he writes, "Before dress rehearsal. Chaos. [Jorge] Donn disappeared. Tara absent. Me lost." Torn between enjoyment and self-control, he tours at a frantic pace with his company Ballet du XX^e siècle, first to the Netherlands, then to Milan, Turin and Venice in Italy: "I leave Venice completely enslaved to laziness, to sex and to ease, and yet a strange well-being of the brute who drank and fucked." However, these happy moments did not go so far as to satisfy Béjart, for whom "Joy has a dead aftertaste" despite the "life of work and discipline" that he establishes during this richly creative year. At the end of his life, Béjart will look back with humour on his Indian escapades and the resolutely sombre tone of his diary: "I can't stop myself laughing at this idiot who cries and who moans, even though he created a great number of ballets [...] When I think that at the end of this diary in 1969 I was firmly considering retirement!"

An extremely rare document retracing the meeting of the East and the West in Maurice Béjart's personal life and choreographic work. This diary embodies an era of counter-culture and cultural syncretism that had long-lasting effects on avant-garde European ballet.

\$ 15,000

▶ SEE MORE

Spinning the thread of Freedom—Gopal Ghosh
 बरतों द्वारा स्वतंत्रता—गोपाल घोष



| JUNE 1969 | | | | | | |
|-----------|----|----|----|----|----|----|
| S | M | T | W | Th | F | S |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8 | 9 | 10 | 11 | 12 | 13 | 14 |
| 15 | 16 | 17 | 18 | 19 | 20 | 21 |
| 22 | 23 | 24 | 25 | 26 | 27 | 28 |
| 29 | 30 | | | | | |

| JULY 1969 | | | | | | |
|-----------|----|----|----|----|----|----|
| S | M | T | W | Th | F | S |
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| 13 | 14 | 15 | 16 | 17 | 18 | 19 |
| 20 | 21 | 22 | 23 | 24 | 25 | 26 |
| 27 | 28 | 29 | 30 | 31 | | |

- 30 MONDAY
- 1 TUESDAY
- 2 WEDNESDAY
- ③ THURSDAY
- 4 FRIDAY
- OM 5 SATURDAY
- Pour A.B
- 6 SUNDAY

Presence de Krishna - Qu'il se me
 quite plus - a coté de moi - Mon
 bien aimé - OM -

Méhari - Escluse et non maîtresse -
 Travail - Soie - 2vi - Travail -
 La Soie - OM - Travail -

Wagner - Krishna - et le passé
 certain s'écoule - OM NAMO
 BHAGAVATE VASUDEVA YA

③ Dorje - Sceptre - Départ
 nouveau de 4 fils. Pourquoi craindre
 le est près de moi, à ma Droite

SHAKTI. La divine soie en elle
 Muga - En avoir besoin et peur -
 SHAKTI - Délivrance -

(Mariage) Soie de retrouver la famille -
 Les 4 fils avancent - Amour -
 Amour - Amour - Mon Dieu je vous aime -

Angoisse des 4 Fils - Douleur, Fatigue
 manque de concentration -

It is my conviction that nothing enduring can be built on violence.
 सारा विचारक है कि हिंसा को स्थायित्व पर कोई चीज बिल नहीं बनती।

16 Maurice BÉJART (Vaslav NIJINSKY)

Handwritten preparatory notes for the "Nijinsky: Clown de Dieu" performance. Texts from Nijinsky's diary

◆[c. 1971] | 21 x 29.7 CM | LOOSE LEAVES

Handwritten manuscript from the choreographer Maurice Béjart. Three leaves, 60 lines written in black ink.

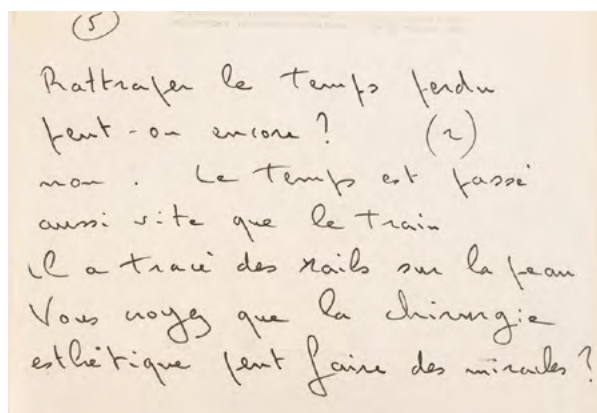
Maurice Béjart's handwritten preparatory notes for the show in tribute to dancer Nijinsky, entitled, *Nijinsky: Clown de Dieu*. Here Béjart lists Nijinsky's diary extracts that were intended to be read during the performance, indicating their place in the ballet.

In 1971, Maurice Béjart created the "Clown de Dieu," a ballet dedicated to Vaslav Nijinsky, a famous Russian dancer and choreographer of Polish origin. The work retraces a young man's slow descent into hell, in search of spirituality, love and truth; it also makes reference to Nijinsky's most famous roles in his short and dazzling career: "Le Spectre de la rose", "Shéhérazade", "Petrouchka", and "L'Après-midi d'un faune". The ballet was performed by his faithful company Ballet du XX^e Siècle, using music by Tchaikovsky and the electroacoustic

composer Pierre Henry. The choreographer thus hoped to contribute to the legacy of this dancer, who went mad in the 1920s, being remembered for his legendary physical grace.

During the performance, Béjart makes use of extracts from Nijinsky's own diary, which were recited by Laurent Terzieff at the time of its creation at the Forest National sports hall in Brussels. In this work manuscript, the choreographer copies each quotation, indicating its position in the ballet ("**before pas de deux**"), and the narrator's intonation ("**3 times Very loudly, mid-range, then a whisper**").

Nijinsky, then on the verge of madness, had written this diary, incorporating his mystical reflections and introspection during the 1918-1919 winter, shortly before he was detained. Béjart will qualify this in an interview about "**upsetting hu-**



man and social document" and this also inspired him with the title of the ballet, "Clown of God." The passages selected by Béjart in this manuscript return to the happy times in the dancer's life – his marriage to Romola de Pulszky ("**The love I experienced when getting married was not sensual. It was eternal**") and they evoke the tragic destiny of a man whose sensitivity caused his loss: "**I am flesh and feeling, God in flesh and feeling... I am a Dove.**"

Provenance: Maurice Béjart's personal archives.

\$ 1,900

▶ SEE MORE

17 Maurice BÉJART

Handwritten signed manuscript on the operetta *Die Fledermaus* [The Bat]

◆[c. 1985] | 21 x 29.7 CM | LOOSE LEAVES

Handwritten manuscript from the choreographer Maurice Béjart, signed with his initials.

6 leaves, 93 lines written in blue marker.

Magnificent text by Béjart on the power of music and performance, doubled up as a study of Johann Strauss II's operetta *Die Fledermaus* (*La Chauve-Souris* – *The Bat*).

In 1985, Maurice Béjart had produced and choreographed *La Chauve-Souris* at the Cirque Royal in Brussels. The manuscript constitutes a series of notes and commentaries on the work, highlighting the operetta's high sociological value: "**In *Fledermaus*, the first act is the image of the conjugal bourgeoisie prison whose conventional and boring walls will only be demolished by the lies of**

the spouses who chose their freedom [...] A triangular universe (yes... it's also the husband, the wife and the lover), built around these three prisons: the conjugal prison, the banking prison and the simple prison."

Taking another look at Rimbaud's famous paradigm ("Paradise... I am another!"), Béjart praises the salutary virtues of the show, of the performance, that make it possible to escape the "**heartless and livid ego that we find each morning in the mirror.**" His adaptation of Strauss' *Chauve-Souris* gives an opportunity to dive back into the world of the popular performance, the world of "dressing-up." In contrast to his plain tights and skirts, Béjart will opt for starched costumes, overrun with feathers, gloves

and masks for this ballet: "**the final mask that the protagonists will put on their faces, is it not one of this art's many distortions that sends us to sleep, stimulates us, makes us dream, march in combat, make love, cry over death, sing about life and its Bacchic image?"** Attempting a very different genre, he masterfully demonstrates the paradox of the work: "***Fledermaus*. A piece that is light, shallow, entertaining for the holiday season... or a deep mirror of an era, a society, a way of life..."**

Provenance: Maurice Béjart's personal archives.

\$ 4,500

▶ SEE MORE

18 (Maurice BLANCHOT)

Extraordinary collection of Maurice Blanchot's original photographs taken in the family setting, the only printings

◆ C. 1907-2003 | 272 PHOTOGRAPHS | VARIOUS FORMAT

"Blanchot challenged photographers and caricaturists of the literary press for a long-time. The illustrated sketches, over so many years, are minimalist and rare: in 1962 in *L'Express*, a hand holds up a book, at the bottom of the page; in 1979, in *Libération*, a blank square is in the middle of the page, with only Maurice Blanchot's name and a quote from the *Entretien infini* as a caption ('an empty universe: nothing that was visible, nothing that was invisible') (C. Bident, *Maurice Blanchot*).

In 1986, at the time of an exhibition of writers' portraits, he requested that his photo be replaced by a text showing his desire to "appear as little as possible, not to glorify [his] books, but to avoid the presence of an author who was entitled to an independent existence."

A photo taken without him knowing by a paparazzi in a supermarket carpark,

will be used as the writer's portrait for a long-time before his friend Emmanuel Levinas reveals a few rare portraits of their youth.

The fact that Maurice Blanchot did not oppose this release and the fact that this was his closest friend's deed, could be explained by what Bident calls "the spacing of worry," the revealed portraits not being up-to-date echoing the postponed publications of *L'Idylle*, *Le Dernier Mot*, *L'Arrêt de mort*....

Only a few photographs gathered on the central pages of the *Cahiers de l'Herne* issue dedicated to Maurice Blanchot and published in 2014 supplement these unique shots of the twentieth century's most secret writer.

In his chapter, "The indisposition of the secret," Christophe Bident devotes several pages to the almost total absence of images of this invisible partner, ques-

tioning the intellectual and psychological motivation of the writer who was aware of the inevitable future revelation:

"Everything must become public. The secret must be told. The darkness must emerge. That which cannot be said must, however, be heard. *Quidquid latet apparebit*, all that is hidden, is that which must appear..." Maurice Blanchot, *L'Espace littéraire*)

In general, Maurice Blanchot refused to be photographed, even in his private life, as confirmed by the family of his sister-in-law Anna, who, in a letter to her nephew, told him that she had not taken any photographs of the writer, respecting his wishes.

However, the photographs taken with his close family, show us a perfectly willing Blanchot, and one even playing very elegantly with the image of himself that he projects to the photographer, generally his brother. As such, we discover an elegant man posing proudly on a boat pontoon or on the banks of the Seine, or more mysteriously, playing with lighting effects in the corner of an empty room. Here we see a real photographic staging, and a symbolic reappropriation of image, particularly in this surprising seated portrait of the writer holding the "Inconnue de la Seine" death mask in his arms, the well-known plaster head of a young woman supposedly drowned and who adorned artists' studios after 1900. A true romantic legend, this sculpture with a mysterious post-mortem smile is at the heart of Aragon's novel, *Aurélien*, and haunts the work of artists at the beginning of the century, including Rainer Maria Rilke, Vladimir Nabokov, Claire Goll, Jules Supervielle, Louis-Ferdinand Céline, Giacometti and Man Ray who, at Aragon's request, produced a worrying photographic portrait.

Maurice Blanchot described the unknown woman as "an adolescent girl with her eyes closed, but full of life with a smile so slender, so rich, [...] that we could believe that she was drowned in a moment of extreme happiness."





This photograph of an impervious Blanchot cradling the white mask of the “Mona Lisa of suicide” asserts itself as a true deconstruction of representation and an illustration, that is as perfect as it is enigmatic, of his literary work and of the “silence of its own.”

Numerous photographs bear witness to the same concern for the misuse of representation in favor of an aporetic symbolism, such as this full-length portrait of the writer dressed in black, blending into the receding perspective of buildings, but whose forehead only is encircled with a halo of harsh light that seems to spring from his skull and erase the roofs’ contours. Or this other in which the light encircles half of an empty room with a halo and separates the photograph into two equal parts: a dark space at the point at which Maurice Blanchot holds his hands behind his back and a lit space that is entirely empty, with the exception of one of the writer’s feet which dares to cross over.

These photographs taken with his brother, show a perfect mastery of image and of his artistic codes.

Other photographs, with more classic compositions, bring a precious and unique testimony on Maurice Blanchot’s life and on his family relationships, which constitute the writer’s hidden side and his one true anchor to physical life. Maurice Blanchot, with whom his closest friends only usually had telephone contact, lived most of his life with his family. First of all in the family home in Quain, then hosted by his brother René and his sister-in-law Anna, where

he will stay even after René and then Anna’s death. Maurice will also have the most significant correspondence with his mother and his sister Marguerite (more than 1400 letters) throughout their lives, sharing with them all aspects of his intellectual, social and political life. Finally, his niece Annick, daughter-in-law of his brother Georges, and his young nephew Philippe were almost the only people authorised to enter René, Anna and Maurice’s apartment, where the writer led a cut-off life. It is incidentally this niece and her son – a photographer – who will collect and preserve the precious photographic that bear witness to the writer.

Here we discover the slender figure of a man whose fragile constitution contributed to his dependence on his family, with whom the writer led a simple and happy life, posing naturally next to his mother, walking his nephew by the hand, sharing a family meal in the garden or talking in the living room. Blanchot’s postures are those of a quiet man, not running from the lens and posing sometimes on the contrary with a certain, very assumed, dandyism. On several other photographs, Blanchot poses in the foreground in the same solemnly elegant pose, perfectly out of kilter with the landscape and the other people in the background. This repetition of the same pose in different settings gives Maurice Blanchot a ghostly, or at least unreal, presence.

However, these photographs also tell us, as much as they can, about Maurice Blanchot’s private life, his travels, his

relationships, his everyday world with his family and the different periods of his life. The photographs collected here start with family portraits on bistre albumin print, even showing the first months of Maurice Blanchot, and finish with color analogue photographs on Kodak paper, in which the writer is sat very seriously on his velvet sofa weighing up the camera in a low-angle shot, or, is mischievous in a green garden, hiding his face behind a cat that holds lovingly in his arms. Finally, as if to close this unique album of the only writer who managed to make himself invisible to the world during his life, a head and shoulders photograph, wearing a sweater that is deep black all over, shows us the writer’s radiant face that seems to laugh at the great trick he played on his contemporaries.

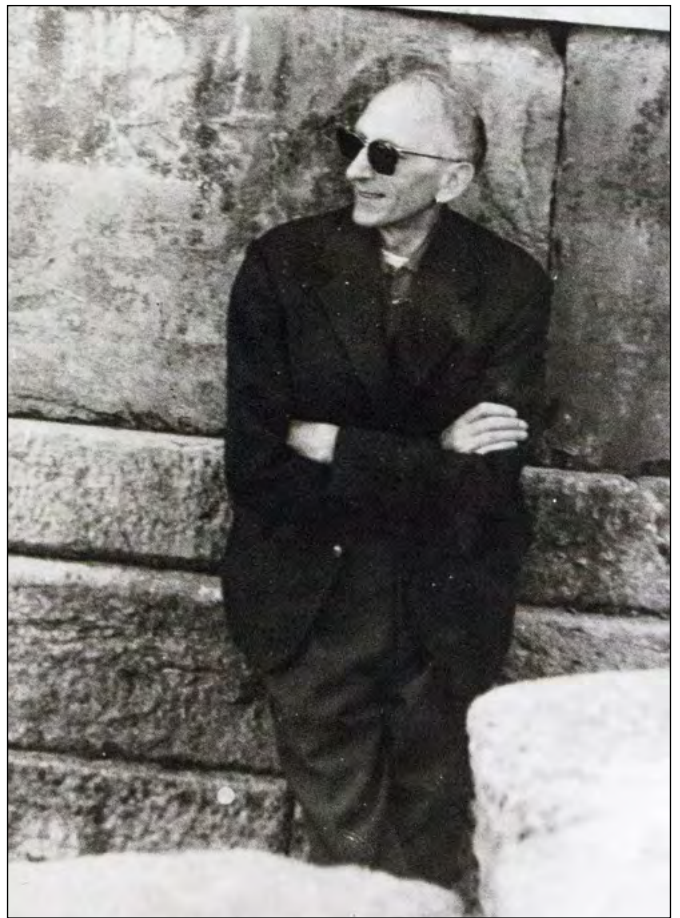
With the exception of some identity shots and travel memories that he took at the end of his life, this unique and complete content is the only photographic source of Maurice Blanchot, of his living environment and his family, this private circle voluntarily hidden from the gaze and interest of the public and his friends, and yet it is at the root of the writer’s contentious relationship with the outside world.

The photographs in this collection are much more than a mundane documentation from the side-lines of Maurice Blanchot’s work; they bear witness to the real mastery of the image, its perspective and its power of reflexivity.

Like a final gift from the author of *Thomas l’Obscur*, these unique signs of his passage make the person who formerly disappeared behind his work suddenly reappear, bringing the miracle of his “Toma” (twin) to life: to be and not to be.

\$ 40,000

▶ SEE MORE





19 Maurice BLANCHOT

Aminadab. Complete set of proofs with numerous manuscript corrections and one deleted paragraph

◆ [1942] | 18.5 x 41 CM | LOOSE LEAVES

Small tears without lacks on some leaves and some pages bumped, final leaf leaved in two pieces, but complete.

Unique document showing Maurice Blanchot's corrections and modifications before the publication of his second novel considered to be the foundation of his future writing.

\$ 4,500

▶ SEE MORE

20 Maurice BLANCHOT

[Faux-Pas] Digressions. Complete set of proofs with numerous manuscript corrections by the author

◆ [1943] | 18.5 x 41 CM | LOOSE LEAVES

The complete proofs of *Faux-Pas* – originally titled *Digressions*, the title having been changed in pencil – with numerous manuscript corrections and annotations, as well as several deleted passages.

Small tears without lack to some leaves, some pages dog-eared.

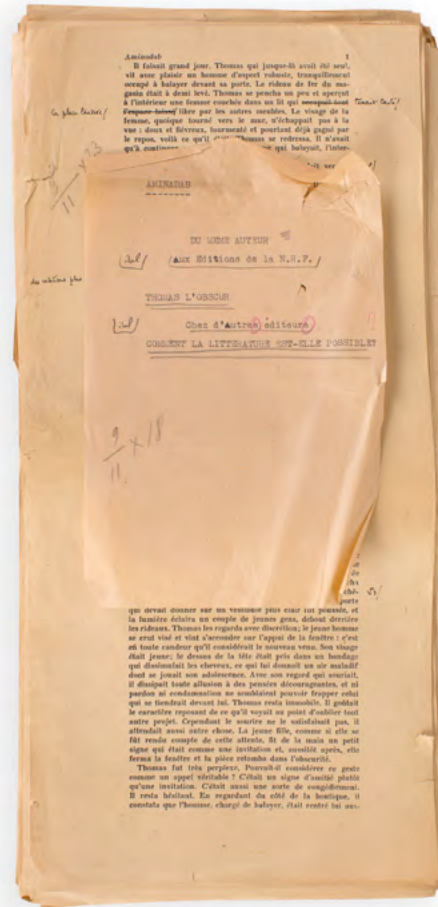
With three typescript leaves of heavily corrected galleys.

A unique document that bears witness to Maurice Blanchot's work preparing for publication in book form his best columns in the *Journal des Débats*.

This "faux-pas", which was meant to be nothing more than a digression in the young writer's career, in fact became the first step towards the most significant literary criticism of the 20th century.

\$ 5,500

▶ SEE MORE



21 Maurice BLANCHOT

Le Très-Haut.
Complete typescript
with numerous
manuscript additions

◆ 1948 | 20.5 x 27 CM
| 272 LOOSE LEAVES

A full, original typescript.

Typescript of 272 pages with several crossings-out, corrections and highlights in ink.

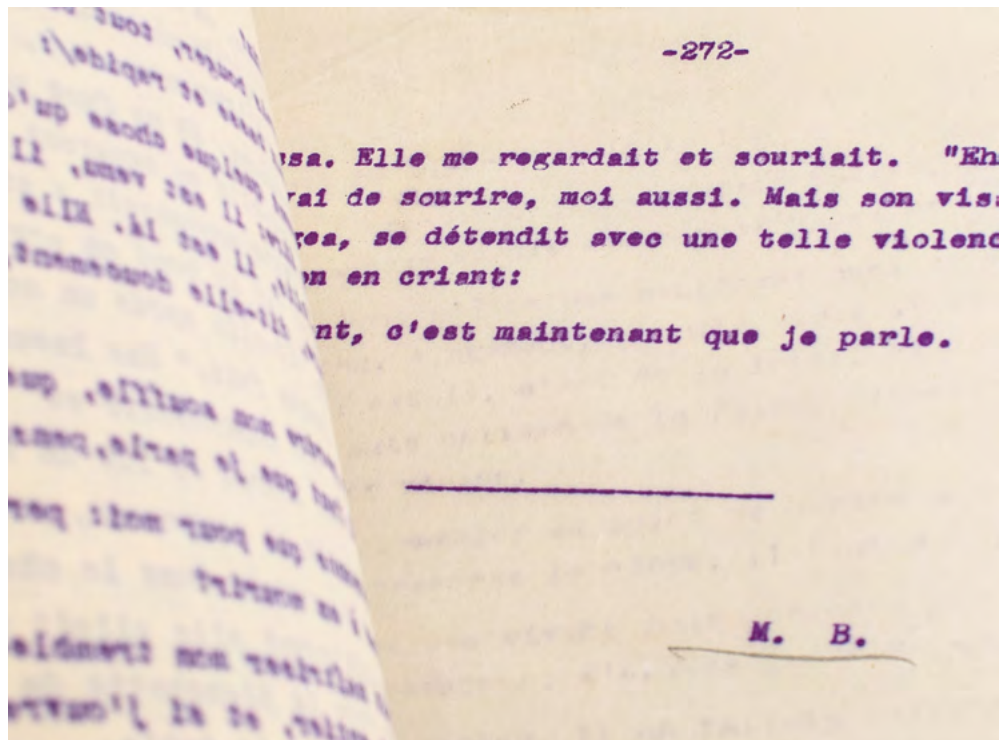
Unique known working document of this pivotal text by Maurice Blanchot. This original typescript was evidently destined for the printers, as shown by the several pencil annotations, as well as the author's handwritten signature on the title page, which presumably validates the corrections before printing.

If, following the example of the two novels, *Idylle* and *Le Dernier Mot*, the writing and composition of *Le Très-Haut* occurs several years before its publication in 1948, this typescript is probably this novel's last working and correction document; a novel that will mark a major turning point in the author's novel writing.

The numerous handwritten corrections, deletions and additions of this last and only known version, particularly show the need for clearance in Maurice Blanchot's style and narration and his meticulous stylistic rearrangements until the last stage.

The novel, mostly typewritten, is full of mimeographed pages, including the last 20. This double condition, which is found in Blanchot's other working documents, is the sign of two writing stages, the chronology of which is difficult to define.

Thus, the mimeographed pages could be the remains of an earlier version fully recovered by the author. The major part that required rewriting would, therefore, have been retyped, and the corresponding mimeographs destroyed. However, the writing quality of the mimeographs (that often were not proofread), as well as several redactions on the last lines of the typewritten pages, seem rather



to indicate that the mimeographs were produced after corrections. They seem then to be more an indication of an intense rewrite of these passages that needed work. An in-depth study of this issue would make it possible to discover if *Le Très Haut* was constructed in reverse, starting with its ending, which was written prematurely and included without major reworking, or if it is a youthful narrative that needed, on the contrary, significant reworking of the final pages leading to this conclusion. **Whichever it may be, this double condition reveals a novel that is constructed during two times and periods that were likely quite far apart, judging from the differences in style.** This novel is, therefore, part of the great rewriting enterprise started by Blanchot at the end of the 1940s.

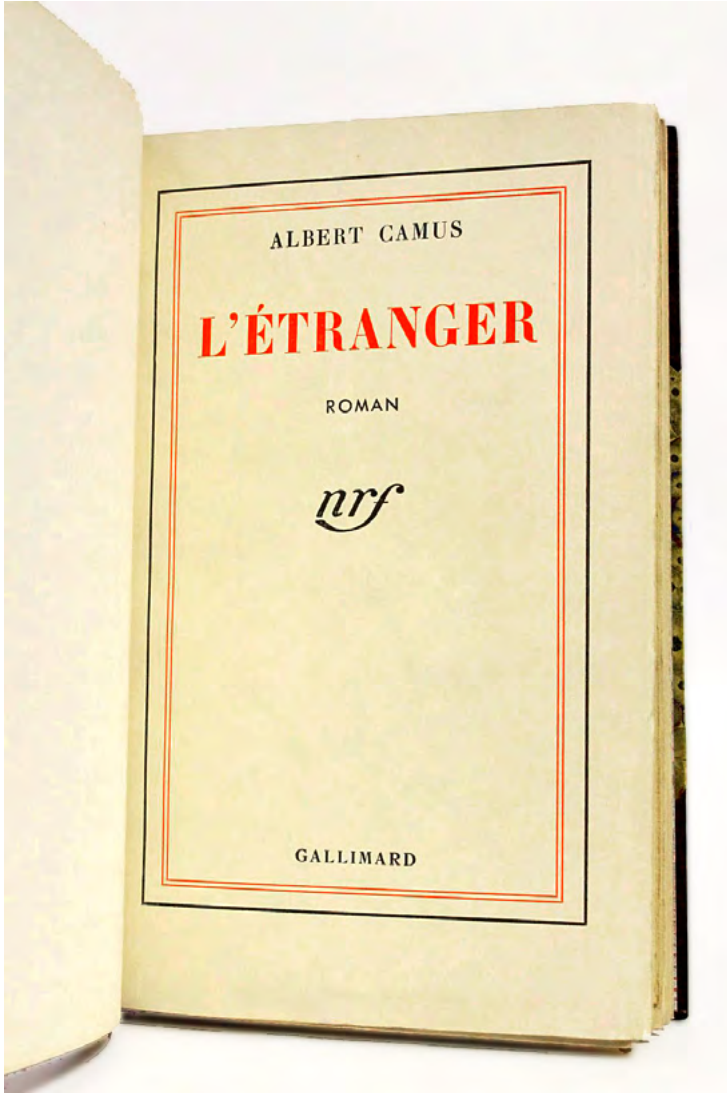
There are two types of recurring corrections that are particularly distinguishable in this typescript: deleted crossed out words or phrases "xxx" directly on the typescript; others crossed out by hand with an alternative above which is nearly always the one that appears in the published version of the novel. This shows that not only did Blanchot continue to rewrite his novel by typing it, but that once the work was finished, he would come back to rewrite it again. This stage gives rise to an abundance of all kinds of variations. Often a word in ink is surrounded by attempts and al-

ternatives, written in very light ink and most often crossed out, even when it comes to the word that is ultimately retained. Accompanying these ad hoc drafts are the distinguishing marks of Blanchot's corrections that we see in other manuscripts: underlined and crossed out words or phrases, surrounded by English quotations or small crosses in superscript, showing the different degrees of probability that they would be deleted. It should be noted that quite often the parts of the text marked in this way survive the review process. While only having access to this final stage of the novel that is in the process of being written, thanks to the many, diverse corrections that are scattered throughout novelist Blanchot's "work laboratory," we can access the novel and watch it take shape before our eyes.

Exceptional and unique remains of Maurice Blanchot's work on his third novel, the pivotal text of his literary work, establishing the fictional writing in the first person that he will continue until the end, and whose subject and only event that it tells will become more and more blatant as it is narrated.

\$ 4,500

▶ SEE MORE



22 Albert CAMUS

L'Étranger
[The Stranger]

◆ GALLIMARD | PARIS 1942
| 11.5 x 19 CM
| HALF BROWN MOROCCO

First edition first issue for which no *grand papier* (deluxe) copies were printed, one of the rare first printed copies, no false statement of edition.

Half brown morocco, spine in five compartments, lettered in gilt and dated at foot, marbled covers and endpapers, wrappers and spine well preserved, top edge gilt, case edged with brown morocco, binding signed by Alix.

This first edition of *L'Étranger* was printed on April 12, 1942, with a print run of 4 400 copies, divided into eight notional "editions" of 550 copies. Thus, most of the copies have a false statement of the second to eighth edition on their lower cover.

As paper was rare in 1942 and Albert Camus was then an unknown writer, Gallimard did not print any luxury paper copies. Copies without false statement of edition are particularly sought-after. Very fine copy of the first issue with elegant, signed binding.

\$ 30,000

▶ SEE MORE

Fernand Mourlot was undoubtedly the finest lithographic printer of the 20th century and was thus the friend and printer to the leading artists of his day. "Picasso, Matisse, Chagall, Miró, Braque, Dubuffet, Léger, Giacometti...added to their own expression and contemporary art a new field of research. With Mourlot, and thanks to him, lithography acquired both a personality and a future" (Pierre Cabanne, in *Cinquante années de lithographie*).

Having already printed two volumes of the Bible illustrated by Chagall, Mourlot contributed to the artist's lithographic training in the 1950s. It was during this period that Chagall began to visit

Mourlot's workshop regularly in order to learn lithographic techniques and that he developed bonds of friendship with the staff of the workshop, most notably Charles Sorlier.

It was thus at the peak of his powers that Chagall made this *Story of Exodus*, which coincided with the termination of his immense lithographic and pictorial work on the Bible, undertaken in 1930 at the urging of Ambroise Vollard. This decorative cycle, entitled *Le Message Biblique [The Biblical Message]* was in fact the basis for the creation of the Chagall Museum, originally called the Musée national du message biblique Marc-Chagall.

23 Marc CHAGALL

Original lithograph for The Story of Exodus: "Then came Amalek"

◆ AMIEL LÉON | PARIS-NEW YORK 1966 | 36 x 49.5 CM | ONE LITHOGRAPH

Original color lithograph, one of 15 proofs on Japan impérial paper reserved for the artist and his collaborators, the only printing with 20 more on Japan paper and 250 on Arches paper. Unsigned proof, as

all proofs in this series, other than the frontispiece.

A superb proof on Japan paper specially made for *The Story of Exodus*, published in 1966, for which Chagall made 24 hors-text lithographs printed by Mourlot.

An exceedingly rare original proof on Japan paper, the most attractive and the best for color lithographs.

\$ 2,300

▶ SEE MORE

24 Marc CHAGALL

Original lithograph for The Story of Exodus: "The rodde turned into a serpent"

◆ AMIEL LÉON | PARIS-NEW YORK 1966 | 36 x 49.5 CM | ONE LITHOGRAPH

Original color lithograph, one of 15 proofs on Japan impérial paper reserved for the artist and his collaborators, the only printing with 20 more on Japan and 250 on Arches paper. Unsigned proof, as all proofs in this series, other than the frontispiece.

A superb proof on Japan paper specially made for *The Story of Exodus*, published in 1966, for which Chagall made 24 hors-text lithographs printed by Mourlot.

An exceedingly rare original proof on Japan paper, the most attractive and the best for color lithographs.

\$ 2,300

▶ SEE MORE

25 Marc CHAGALL & Léopold Sédar SENGHOR

Lettres d'hivernage

◆ SEUIL | PARIS 1973 | 23 x 28.5 CM
| LOOSE LEAVES WITH CHEMISE AND SLIPCASE

First edition, one of 180 numbered copies on Arches, the *tirage de tête*.

Very beautiful copy.

Illustrated with 9 original full-page lithographs in black and color by Marc Chagall, one of which is on the cover.

Handwritten signatures of Léopold Sédar Senghor and Marc Chagall on the justification page.

\$ 2,500

▶ SEE MORE







26 Rodolphe & François TÖPFFER

Histoire de Mr. Jabot

◆ IMPRIMERIE CAILLET | PARIS [1860]
| 28 x 19.5 CM | PUBLISHER'S BINDING

New edition, original for parts, texts and drawings reviewed by Töpffer's son. The first edition was published in Geneva in 1833. The title page of the first edition was also used for the Parisian edition. 52 pages of illustrations.

Publisher's illustrated cloth in full red glazed calico, spine decorated at the top and bottom with gilt fillets and motifs with a gilt title, boards framed with black fillets and friezes, the first with a large golden illustration in the centre, original blue endpapers, all edges gilt.

The glazed calico in the joints has some cracking, without weakening the volume. Very fresh copy without any foxing whatsoever.

The very first of Töpffer's stories to be published and **the very first comic book, which will be an inspiration to future author's vocations around the world.**

§ 500

27 Rodolphe TÖPFFER

Histoire de Mr. Vieux Bois

◆ PARIS 1860 | 28 x 19.5 CM | PUBLISHER'S BINDING

New edition, original for parts, texts and drawings reviewed by Töpffer's son. 92 pages of illustrations

Publisher's illustrated cloth in full red glazed calico, spine decorated at the top and bottom with gilt fillets and motifs with a gilt title, boards framed with black fillets and friezes, the first with a large golden illustration in the centre, original blue endpapers, all edges gilt.

A damaged corner and glazed calico cracked around the top of the joint on the second board. Very fresh copy without any foxing whatsoever.

§ 450

28 Rodolphe & François TÖPFFER

Le Docteur Festus

◆ GARNIER FRÈRES | PARIS [c. 1860] | 28
x 19.5 CM | PUBLISHER'S BINDING

New edition, original for parts, texts and drawings reviewed by Töpffer's son. 92 pages of illustrations.

Publisher's illustrated cloth in full red glazed calico, spine decorated at the top and bottom with gilt fillets and motifs with a gilt title, boards framed with black fillets and arabesques, the first with a large golden illustration in the centre, all edges gilt.

Spine ends a little damaged. Very fresh copy without any foxing whatsoever.

§ 500



29 Rodolphe TÖPFFER & CHAM

Mr. Cryptogame [Mr Bachelor Butterfly]

◆ IMPRIMERIE LEVÉ [GARNIER] | PARIS N. D. [C. 1870]
| 28 x 19.5 CM | PUBLISHER'S BINDING

New Garnier edition. 64 pages of illustrations. **The unique collaboration between the two inventors of comic books.**

Publisher's illustrated cloth in full red glazed calico, spine decorated at the top and bottom with gilt fillets and motifs with a gilt title, boards framed with black fillets and arabesques, the first with a large golden illustration in the centre, original blue endpapers, all edges gilt.

The upper spine end very slightly lifting, top joint of the upper board a little open, minor. Very fresh copy without any foxing whatsoever.

\$ 450



30 Rodolphe TÖPFFER

Histoire de Mr. Crépin

◆ IMP. E. DUFRÉNOY | PARIS [C. 1900]
| 28 x 19.5 CM | PUBLISHER'S BINDING

New edition. 88 pages of illustrations.

Publisher's illustrated cloth in full red glazed calico, spine decorated at the top and bottom with gilt fillets and motifs with a gilt title, boards framed with black fillets and friezes, the first with a large golden illustration in the centre, original blue endpapers, all edges gilt. Glazed calico slightly cracked on the second board. Very fresh copy without any foxing whatsoever.

\$ 450



31 Jules VERNE

Vingt mille lieues sous les mers [Twenty Thousand Leagues Under the Sea]

◆ JULES HETZEL | PARIS 1879 | 18.5 x 28 CM | PUBLISHER'S BINDING

New edition. 111 drawings by De Neuville and Riou.

So called "Aux deux éléphants" ("To two elephants") red publisher's boards (plate signed "Souze, Lenègre binder" at the bottom). Lenègre b style second board, with octagonal blind tooled button. These boards coexisted alongside similar boards in 1879, but were bound by Engel. Beautiful first plate, very fresh, with shiny golds. Good spine. Good second plate with some tiny stains. The spine-ends are in position and are barely sunken. Corners straight and pointed. Scattered foxing. Very beautiful copy.

One of the legendary titles of Jules Verne's production. Here the author has created a complex evil figure, that of Captain Némó. Of all of the author's novels, this one took one of the longest periods to write; it will generate a great number of cinema adaptations, the first of which was by Méliès in 1907, and the most famous was in 1954 by Richard Fleisher.

\$ 850

▶ SEE MORE



Children's Cloth

32 BERTALL

Pierre l'Irrésolu

◆ LIBRAIRIE HACHETTE ET C^{IE} | PARIS 1876 | 22 x 30 CM | PUBLISHER'S BINDING



First edition illustrated with drawings in color by Bertall. Publisher's cloth, upper board with a large illustration engraved by Souze. A nice copy without foxing.

\$ 900

▶ SEE MORE



33 BERTALL

Jean le Paresseux

◆ LIBRAIRIE HACHETTE ET C^{IE} | PARIS 1880 | 22 x 30 CM | PUBLISHER'S BINDING

First edition illustrated with drawings in colors by Bertall. Publisher's cloth, upper board illustrated by Souze. A very nice copy without foxing.

\$ 900

▶ SEE MORE

34 Albert ROBIDA

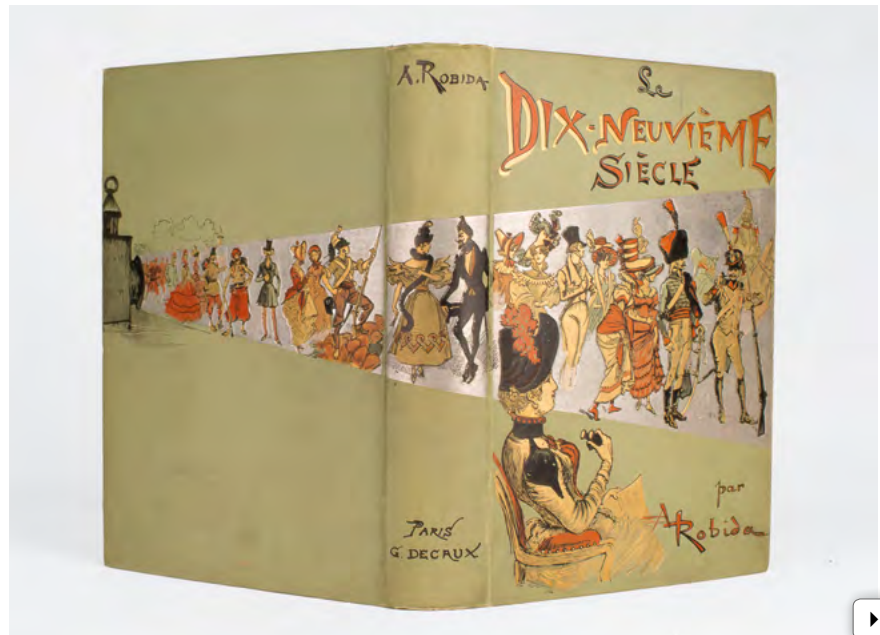
Le Dix-Neuvième Siècle

◆ GEORGES DECAUX | PARIS 1888 | 21 x 31 CM | PUBLISHER'S BINDING

First edition, illustrated with in-text and hors-texte color drawings by Albert Robida.

Publisher's illustrated cloth in full green glazed calico signed Engel, a large polychrome gilt and palladium heightened Souze illustration continuing onto the spine and the boards, first cover board in preserved color, all gilt edges.

"What follows under an ambitious title taken simply as a label of numbers, is, of course, not a story, or a painting, or a summary, it is a series of outlines, of sketches in ink and pencil, of familiar portraits of our century at different times of his tormented life. [...] this century, if he introduced us to dark days, has had good times and rays of cheerful sunshine. This book is an outline review of the dark and joyful times of the great show piece that is being played before our eyes, of the significant events and the facts, of men and of things, of emerging types, thriving



▶ SEE MORE

ing and disappearing, of fashions and of characters, – a journey in short, or rather a hundred-year cruise on the eternal river of life.” (preface)

Copies with publisher’s illustrated cloth are rare and sought-after.

\$ 600

35 Arthur RACKHAM & James-Matthew BARRIE

Piter Pan dans les jardins de Kensington
[Peter Pan in Kensington Gardens]

◆ HACHETTE & C^{ie} | PARIS 1907 | 24.5 x 31.5 CM
| PUBLISHER’S BINDING WITH SLIPCASE

First edition of the French translation decorated with 50 original four-color illustrations by Arthur Rackham, one of 250 numbered copies on mould-made laid, only print after 20 Japan.

Beautiful copy.

Bound in publisher’s full ivory vellum cloth, first board stamped in the centre with a gilt illustration, missing fasteners, slipcase in full, preserved cream cloth.

Very first publication of the French text, published one year after the English edition illustrated by Rackham, rare in its original publisher’s illustrated cloth.

\$ 1,500

▶ SEE MORE

36 Georges DELAW

Berlingot et Décousu – Aventures de deux Saltimbanques

◆ ADRIEN SPORCK | PARIS 1929 | 26.5 x 19.5 CM
| PUBLISHER’S BINDING

First edition illustrated with in-text color drawings by Georges Delaw.

Illustrated publisher’s cloth.

Georges Delaw, the grandson and son of café owners from Sedan, France, moved into Montmartre in 1893 where he became one of the regulars of the Chat Noir, creating shadow theatre plays that were very fashionable at the time. In addition to his collaborations with humorous magazines such as *Le Rire*, *La Vie Drôle* and *Fantasio*, he remains very attached to the illustration of books for young people.

\$ 1,000

▶ SEE MORE



37 (CLEM SOHN) Auguste BONCORS

Requiem de Clem-Sohn. – La Résurrection triomphale de Clem-Sohn

◆ 1937 | 24.2 x 27.6 CM | ONE TWO-SIDED PLATE

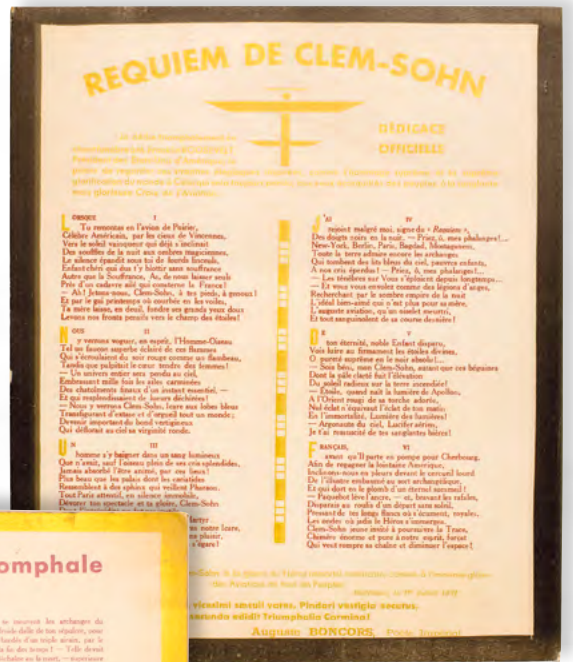
First edition of this double-sided board sign designed “for the glory of the American immortal Hero, as for the immense glory of the Air Force of all Nations.”

Portrait of the poet Auguste Boncors, in profile with an emperor’s crown and text entitled *La Résurrection triomphale de Clem-Sohn*, “The triumphal resurrection of Clem-Sohn.” On the reverse, a poem *Requiem de Clem-Sohn*, printed in red and gold, and dedicated to Franklin Roosevelt.

Originating from Michigan, Clem Sohn made his very first parachute jump at the age of 18. Some years later, he made his first set of wings on his mother’s sewing machine and completed his first jump in the wings in March 1935 on Daytona Beach in front of 100,000 people. From then on enjoying immense popularity, he performed at numerous events, including those in Europe. It was during the Vincennes Air Festival that he died on 25 April 1937; before take-off, he told a journalist: “I feel as safe as I would in your grandmother’s kitchen.”

\$ 1,200

▶ SEE MORE



38 André BRETON & Philippe SOUPAULT
& Guillaume APOLLINAIRE & Blaise CENDRARS
& Tristan TZARA & Raymond RADIGUET
& Louis ARAGON & Max JACOB

Littérature N° 9

LITTÉRATURE | PARIS NOVEMBRE 1919 | 14 x 23 CM | STAPLED

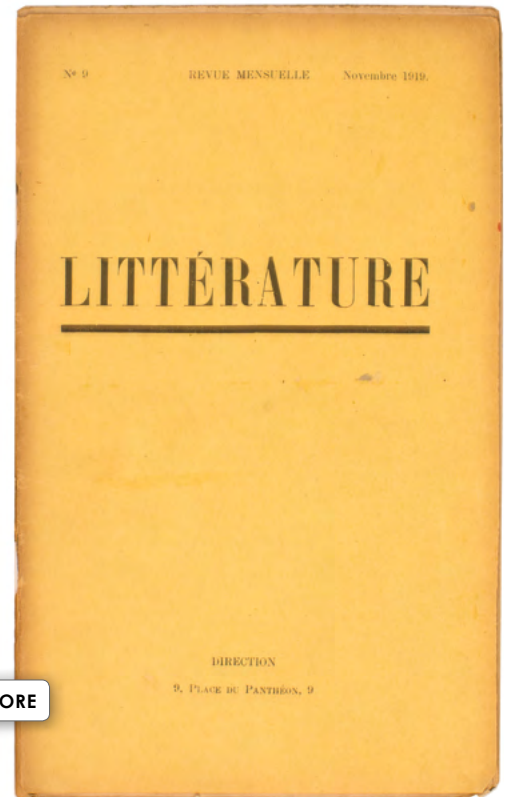
First edition of the ninth issue of this magazine founded by Louis Aragon, André Breton and Philippe Soupault.

Issue starting to unstitch, a tear at the foot of the spine.

Contributions from André Breton & Philippe Soupault *Les Champs magnétiques* (suite), Guillaume Apollinaire *Quelconqueries*, Louis Aragon *Sommeil de plomb*, Max Jacob *Poèmes en prose*, Blaise Cendrars *M. 43.57. Z, détenu (mémoires)*, Raymond Radiguet *Côte d'azur*, Tristan Tzara *Atrocités d'Arthur et Trompette et Scaphandrier...*

\$ 500

▶ SEE MORE



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

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

◆ PARIS WEDNESDAY 26 MAY 1920
| 27.2 x 37 CM | ONE LEAF

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.

\$ 7,500

▶ SEE MORE

40 Francis PICABIA & André BRETON
& Paul DERMÉE & Paul ELUARD
& 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 | ONE LEAF

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.

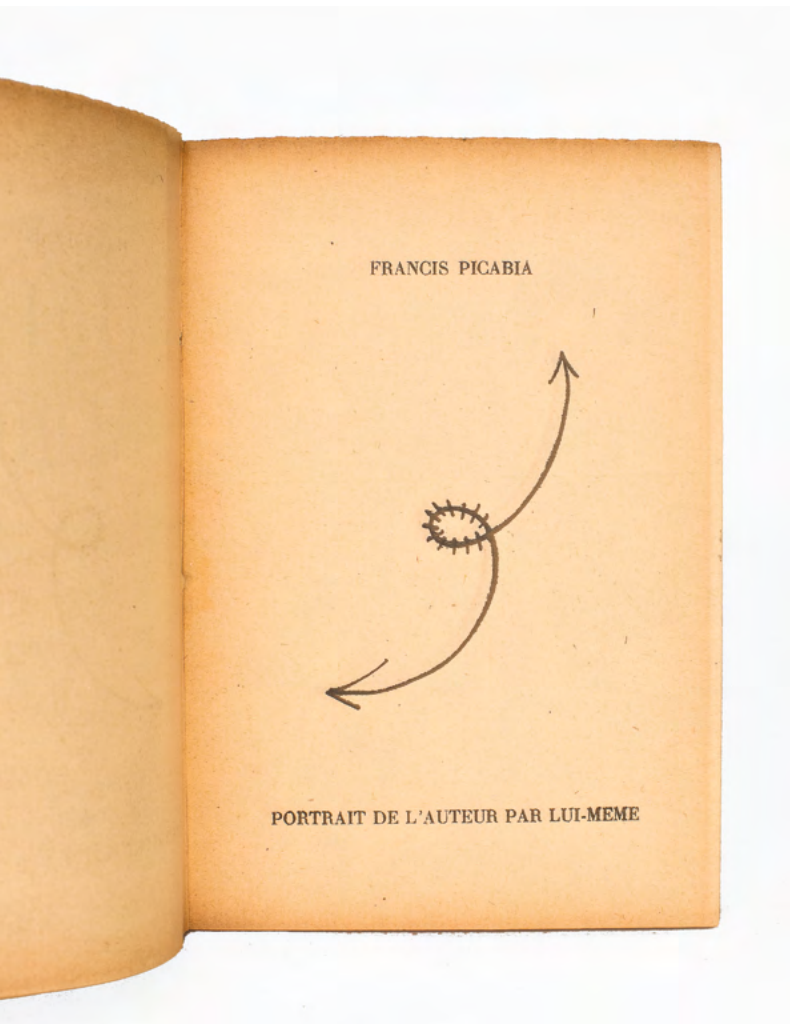
Some signs of minor folding, two small brown stains in the upper and lower margins of the document.

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

Extremely rare.

\$ 8,500

▶ SEE MORE



41 Francis PICABIA

Unique eunuque [The Unique Eunuch]

◆ AU SANS PAREIL | PARIS 1920
| 13.5 x 18.5 CM | ORIGINAL WRAPPERS

First edition, one of 1000 numbered copies on vergé, the only printing with 10 Arches and 15 color papers.

Illustrated with a portrait of the author by himself.

Preface by Tristan Tzara.

Rare and nice copy faultless.

\$ 1,250

▶ SEE MORE

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

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

◆IMP. CRÉMIEU | PARIS 1921 | 21 x 27 CM | ONE LEAF

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.

\$ 5,800

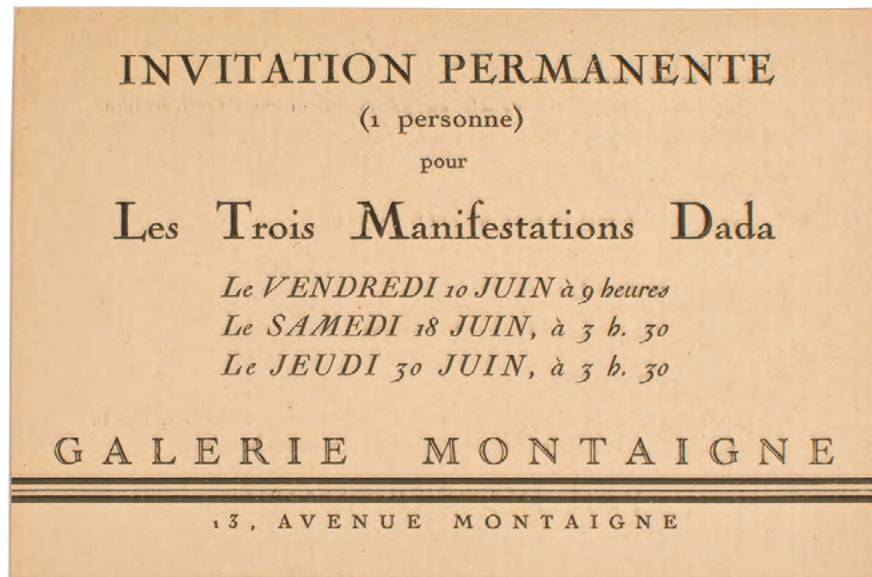
▶ SEE MORE



43 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 | ONE LEAF



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 Coc-teau’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.

\$ 3,800

▶ SEE MORE

44 Francis PICABIA

Jésus-Christ rastaquouère

◆ COLLECTION DADA | [PARIS] [1921]
| 16.5 x 23 CM | ORIGINAL WRAPPERS

First edition, one of 1000 numbered copies, the only printing with 10 Chine and 50 pur fil paper.

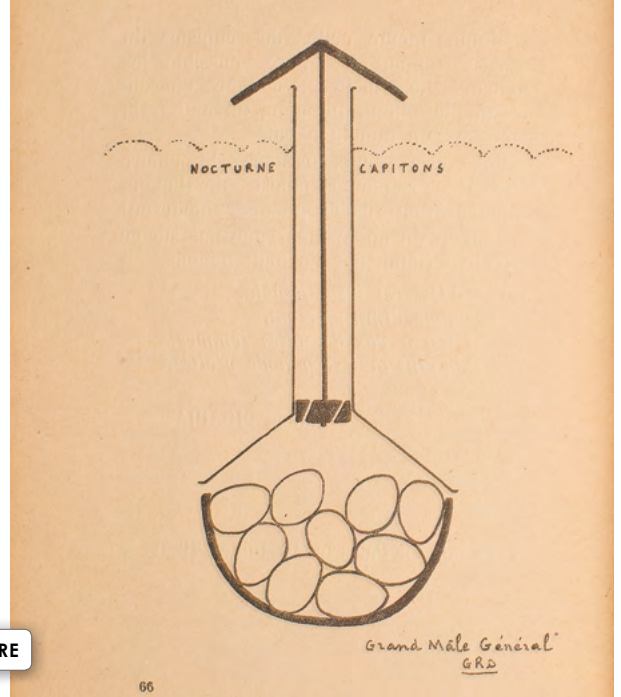
Illustrated with drawings by Georges Ribemont-Dessaignes.

Spine and covers very slightly and marginally faded, not serious, as usual.

Rare and nice copy.

\$ 900

▶ SEE MORE



45 Émile MALESPINE & Hans ARP & Laszlo MOHOLY-NAGY

Manomètre n° 8

◆ MANOMÈTRE | LYON DÉCEMBRE 1925 | 17.5 x 22.5 CM | STAPLED

First edition of the eighth issue of this "Surrealist" magazine founded by Emile Malespine. Some small folds in the margin of the first cover.

Contributions from Pierre Laurent, Emile Malespine, Georges Navel, Guillermo De Torre and Tristan Tzara.

The issue is illustrated with two woodcuts by Hans Arp, woodcuts by Laszlo Moholy-Nagy and a drawing by André Sol.

\$ 1,250

▶ SEE MORE



46 Tristan TZARA & Hans ARP & Francis PICABIA

*Lampisteries précédées
des Sept manifestes
Dada*

◆ JEAN-JACQUES PAUVERT
| PARIS 1963
| 15.5 x 21 CM
| LOOSE LEAVES WITH
CHEMISE AND SLIPCASE

First collective edition, one of 30 numbered copies on Holland paper, the *tirage de tête*.

A nice copy.

Illustrated with drawings by Francis Picabia.

This copy is complete with the original engraving by Jean Arp on an original collage signed by the artist.

\$ 4,300

▶ SEE MORE



47 Maurice LEMAÎTRE

Le Lettrisme devant Dada
et les nécrophages de Dada !

◆ CENTRE DE CRÉATIVITÉ | PARIS 1967
| 14.5 X 22.5 CM | ORIGINAL WRAPPERS

First edition, one of 50 numbered copies on Arches paper, this one not justified, the *tirage de tête*.

Handsome autograph inscription signed by Maurice Lemaître to Eric Losfeld below the justification: "Spécialement réalisé pour Eric Losfeld, quinze ans d'amitié sans nuage (mais pas grande efficacité) [specially made for Eric Losfeld, fifteen years of uninterrupted friendship (but not great efficiency)]. Lemaître 67."

This copy retains the original drawing by Maurice Lemaître accompanying the 50 copies of the *tirage de tête* on Arches.

A very good and rare copy.

\$ 900



▶ SEE MORE

48 Georges DARIEN

*Gottlieb Krumm,
Made in England*

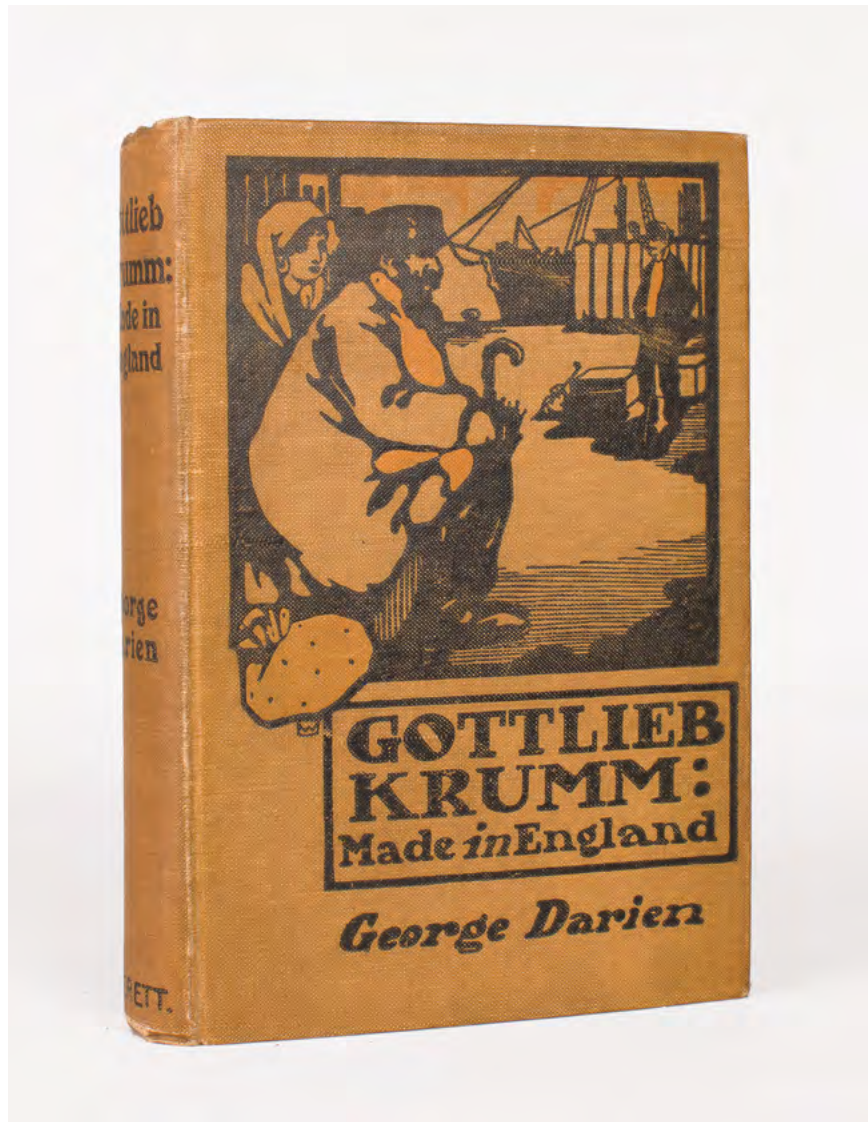
◆ R.A. EVERETT & C^o | LONDON 1904
| 12.5 x 19 CM | PUBLISHER'S BINDING

First edition of an extraordinary rarity published in London and written in English. The French edition, translated by Walter Redfern, only appeared in 1984.

Publisher's binding in glazed brown calico, spine ends lightly rubbed, without significant damage, illustrated first board.

Small and light dirt marks on the second board, small sections of paper missing due to the fragility of this featherweight laid paper.

Exiled with the majority of the French anarchists following the enactment of the "Lois scélérates" in 1893 and 1894, Darien travelled to Belgium and Germany before settling in London where, like Jules Vallès twenty years earlier, he stayed for many years. His life during this stay in the British capital remains a mystery but it is here that he wrote his masterpiece *Le Voleur* and his famous pamphlets *La Belle France* and *L'Ennemi du Peuple*. It is in this context that the polyglot writer composed this entire novel written in English. Like *Le Voleur*, *Gottlieb Krumm*, in the cosmopolitan London of the Entente Cordiale, depicts intelligent and unscrupulous German immigrants who get rich thanks to intense and very varied criminal activity. However, unlike the characters of his contemporary Maurice Barrès, Darien's foreigners are not a horde of naturally inclined barbarians to the destruction of an idealised national identity. On the



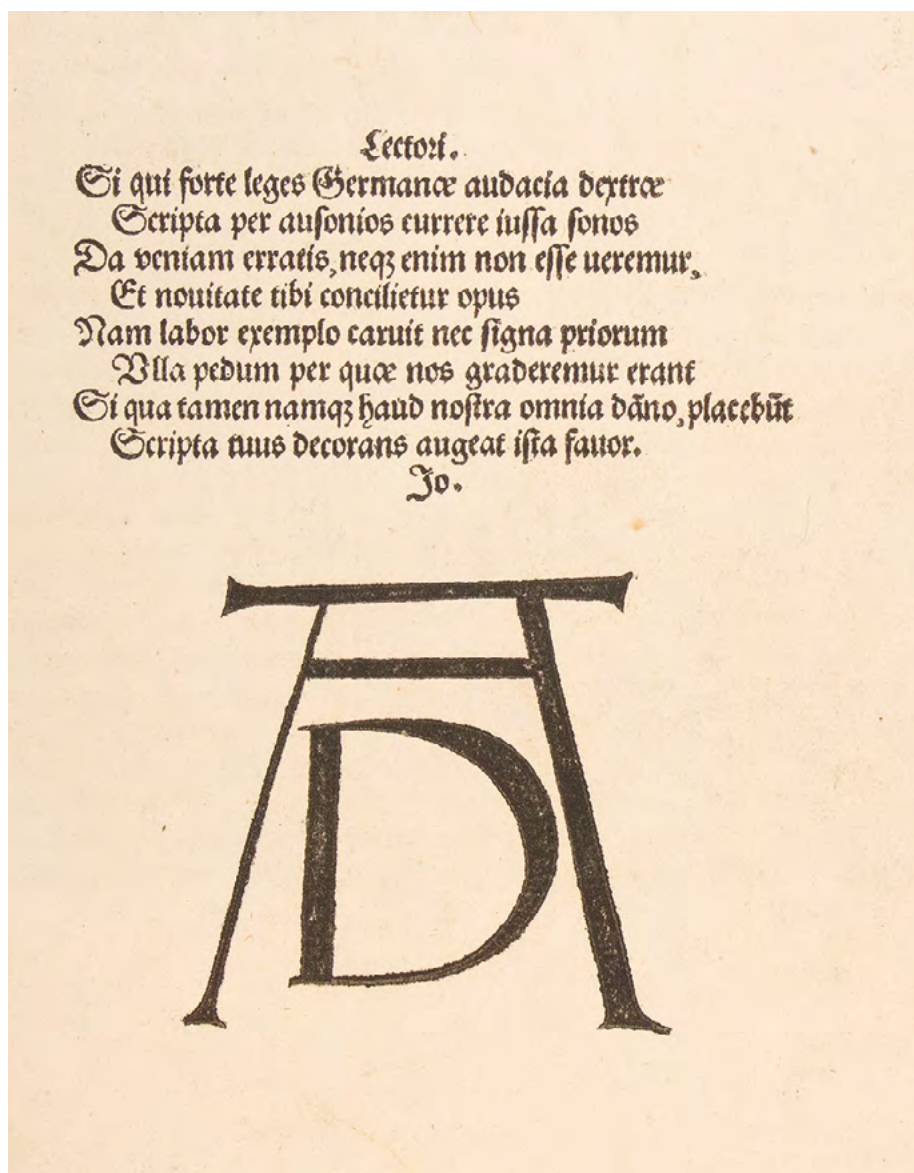
contrary, these are men without a real prior identity and who, when confronted with the bourgeois society, will embrace all weaknesses and exploit all resources. Fraud, scams, blackmail, fires, prostitution, Gottlieb Krumm does it all to make a fortune and get to the top of London's finance and business. The height of Satire, Georges Darien does not allow any critical recoil towards the actions of his characters since it is the anti-hero himself who ironically tells his story in English blended with foreign idioms and obscure metaphors.

Confidentially published for a London audience who did not know him, this

irreverent novel was probably not successful at the time and the copies of this first and only edition published seem to have very quickly disappeared. We have only identified four copies in international institutions (British Library, National Library of Scotland, University of Oxford, Australian National University) and no copies for sale.

\$ 7,500

▶ SEE MORE



49 Albrecht DÜRER

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

◆ IN AEDIB[us]VIDUAE DURERIANAE [HIERONYMUS ANDREAE] | NORIMBERGAE [NUREMBERG] 1532
| IN-FOLIO (20.5 X 32 CM) | (80) F. (A-E₆, F₄, G-N₆, O₄) | FULL PARCHMENT

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

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

Full parchment with preserved laces.

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

The illustrations required the examination of several hundred male and female models and – something rarer for the time – children. These extremely precise analyses resulted in anthropometrical impressionist drawings showing the human body as a whole, and also in detail (hands, feet, heads, etc.). Each drawing, squared or scaled in the margin allows

the models to be easily reproduced, the book being intended to avoid errors of proportion for young artists.

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

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

becomes an internationally known artist, with the knowledge and ability for well-received thought.

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

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

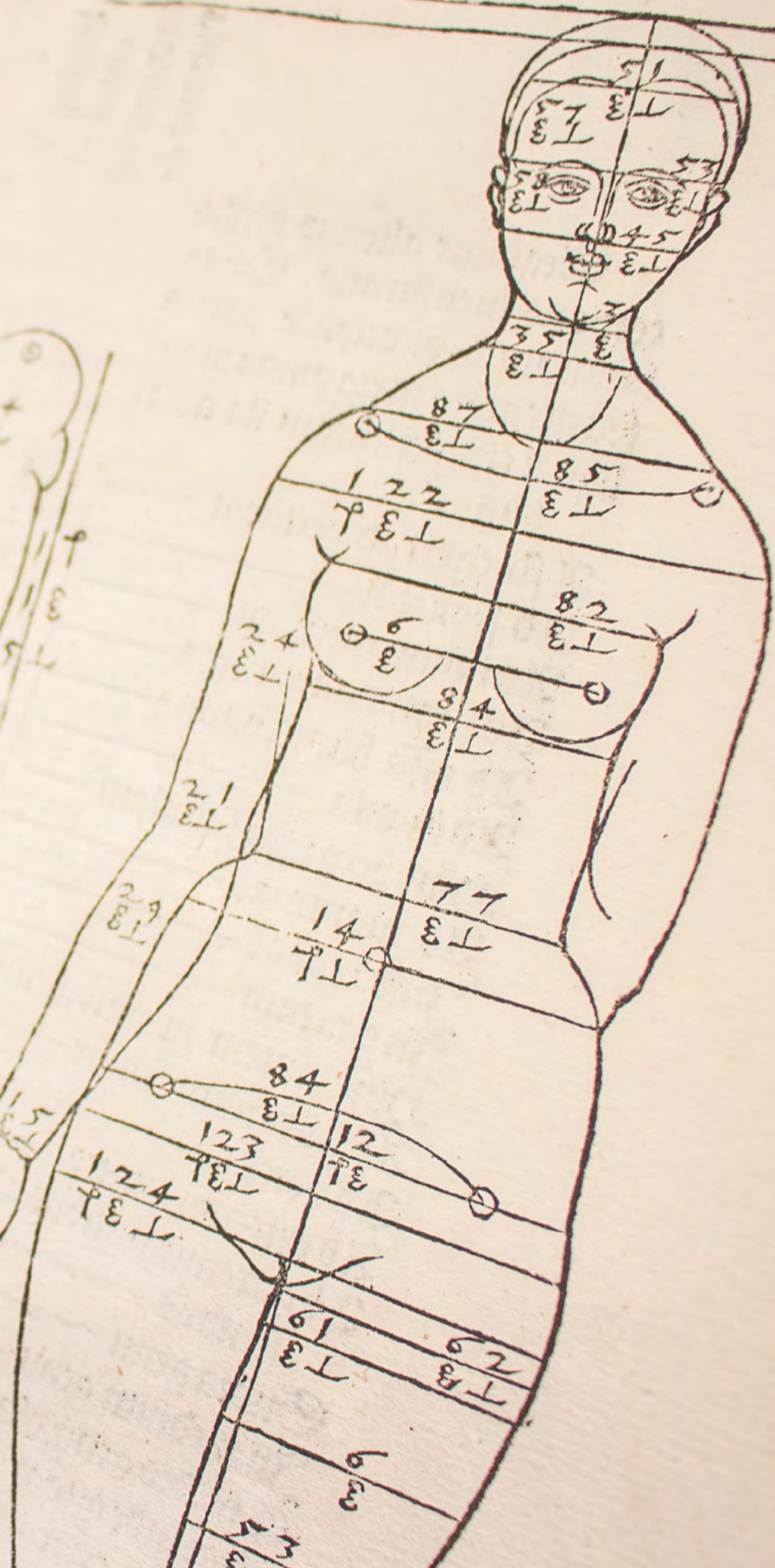
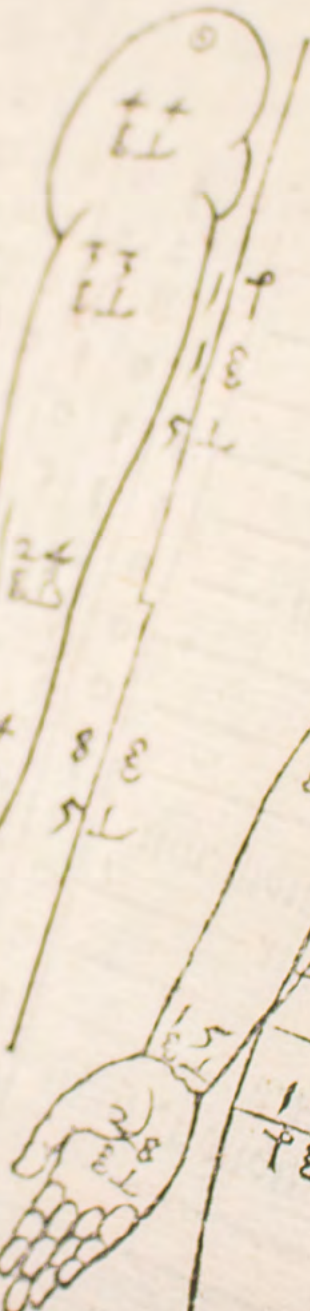
A true artistic testament, this emblematic work will have a considerable influence on the history of Western art.

\$ 38,000

▶ SEE MORE



Circa
1700
1710
1720
1730
1740



Secret erotic playing cards. Unknown manufacturer, produced in France around the 1860s. Lithographs colored by stencil, white verso. A curiosity!

▶ SEE MORE

50 Queen of Diamonds

♦ [FRANCE C. 1860] | 5.5 x 8.6 CM

Secret erotic playing card,
In the light, the transparent card reveals an erotic scene: a lady urinates in a pail.

\$ 200



51 Four of Spades

♦ [FRANCE C. 1860] | 5.5 x 8.6 CM

In the light, the transparent card reveals an erotic scene: a handsome man with a moustache is straddled by a lady with her hair in a bun, while a dog – with its four paws in the air – pleasures them both.

\$ 150



52 Jack of Hearts

♦ [FRANCE C. 1860] | 5.5 x 8.6 CM

In the light, the transparent card reveals an erotic scene: a lady is sitting underneath the valet and is caressing him.

\$ 180





53 6 and 9 of Clubs

◆ [FRANCE C. 1860] | 5.5 x 8.6 CM

In the light, the transparent cards reveal humorous erotic scenes:

- 6 of Clubs: a lapping dog pleasures a lady stretched out with her dresses lifted up.
- 9 of Clubs: foreplay of a naked couple sitting on the edge of a bed.

\$ 350

fancy-dress ball

54 Alfred GRÉVIN

Costumes de fantaisie pour un bal travesti

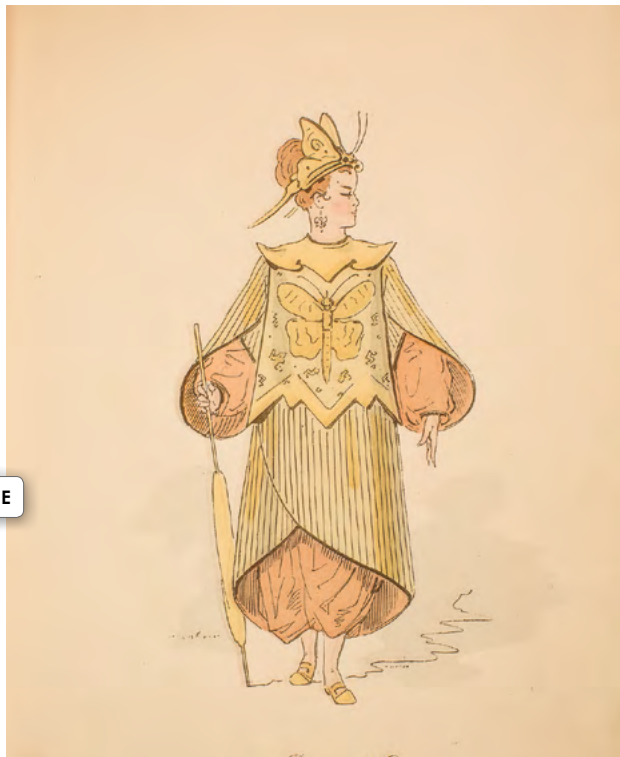
◆ AUX BUREAUX DES MODES PARISIENNES, DE LA TOILETTE DE PARIS,
DU JOURNAL AMUSANT, DU PETIT JOURNAL POUR RIRE
| PARIS [1870] | 23 X 32.5 CM | ORIGINAL WRAPPERS

First edition illustrated with 24 superb, original, color chromolithographs by Alfred Grévin.

The chromolithography explanatory page is loose, a small, light spot on the first cover, wrappers with minor marginal tears, pleasant condition inside.

\$ 350

▶ SEE MORE



55 Pierre BRISSAUD

Les Travestis dans le parc,
Original color print from *La Gazette du Bon ton*

◆ LUCIEN VOGEL ÉDITEUR | PARIS SEPTEMBER 1913
| 36.5 X 24 CM | ONE LEAF

Double original color print, printed on vergé paper, signed in the plate.

An original print used to illustrate the *Gazette du bon ton*, one of the most attractive and influential 20th century fashion magazines, featuring the talents of French artists and other contributors from the burgeoning Art Deco movement.

\$ 200

▶ SEE MORE



56 Pierre BRISSAUD (Jeanne LANVIN)

Ils ne m'ont pas reconnue. Travesti, de Jeanne Lanvin, Original color print from La Gazette du Bon ton

◆ LUCIEN VOGEL ÉDITEUR | PARIS 1921 | 18 x 24 CM | ONE LEAF

Original print in color, printed on laid paper, signed lower right of the board.

Original print used to illustrate the *Gazette du Bon ton*, one of the most attrac-

tive and influential 20th century fashion magazines, featuring the talents of French artists and other contributors

from the burgeoning Art Deco movement.

\$ 100

▶ SEE MORE



57 COLLECTIVE

Travestis n° 169

◆ LA MODE NATIONALE & L. DEMUYLDER | PARIS [C. 1920] | 25.5 x 35.5 CM | STAPLED

First edition.

Rare issue of this Art Deco-inspired magazine illustrated with 16 full-page color engravings depicting outfits and costumes from every era and all peoples.

Copy complete with its descriptive plate of the costumes in-fine. Tears on the spine without any missing sections, a

tiny piece of the corner missing at the bottom of the second cover, pleasant condition inside.

\$ 500

58 COLLECTIVE

Travestis n° 182

◆ LA MODE NATIONALE & L. DEMUYLDER | PARIS [C. 1920] | 25.5 x 35.5 CM | STAPLED

First edition.

Rare issue of this Art Deco-inspired magazine illustrated with 16 full-page color engravings depicting outfits and costumes from every era and all peoples.

Copy complete with its descriptive plate of the costumes in-fine.

Joint split at top and bottom, last cover tends to detach from the body of the leaflet.

\$ 500

59 COLLECTIVE

Travestis n° 55

◆ LA MODE NATIONALE & L. DEMUYLDER | PARIS [C. 1920] | 25.5 x 35.5 CM | STAPLED

First edition.

Rare issue of this Art Deco-inspired magazine illustrated with 16 full-page color engravings depicting outfits and costumes from every era and all peoples.

Copy complete with its descriptive plate of the costumes in-fine.

Tears on the spine without any missing sections, light spotting on the covers, pleasant condition inside.

\$ 500



60 COLLECTIVE

Travestis n° 97

◆ LA MODE NATIONALE & L. DEMUYLDER
| PARIS [c. 1920] | 26.5 x 35.5 CM | STAPLED

First edition.

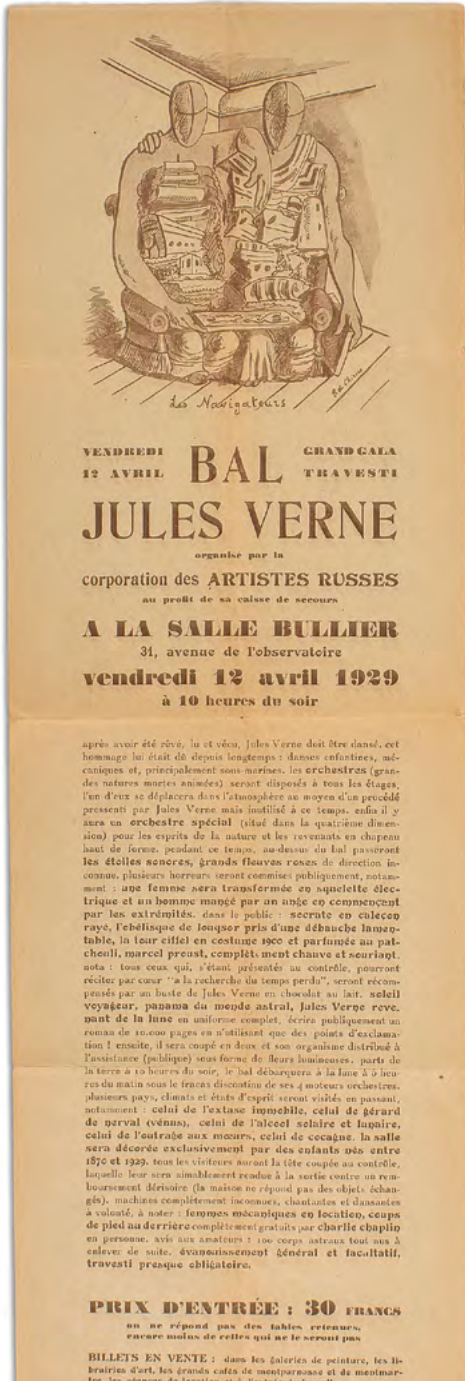
Rare issue of this Art Deco-inspired magazine illustrated with 16 full-page color engravings depicting outfits and costumes from every era and all peoples.

Copy complete with its descriptive plate of the costumes in fine.

Joint split at top and bottom of the spine without any missing sections, a tiny piece of the corner missing at the bottom of the second cover, internally good.

\$ 500

▶ SEE MORE



61 Corporation des artistes russes & Giorgio de CHIRICO

Poster for the Jules Verne Ball on Friday 12 April 1929 grand costume gala

◆ PARIS 1929 | 16 x 48.5 CM | ONE LEAF FOLDED OVER

Poster announcing the organisation of the Jules Verne Ball by the association of the Artistes Russes at the Bullier hall on Friday 12 April 1929.

Sign of a central fold and very minor, light marginal tears.

Beautiful copy of this poster illustrated with a drawing by Giorgio de Chirico entitled "Les navigateurs."

It announces the unfolding of several publically committed horrors: "a woman will be transformed into

an electric skeleton and a man will be eaten by an angel, starting with his extremities. Amongst the audience Socrates in striped trunks, the Luxor Obelisk taken in lamentable debauchery, the Eiffel Tower in 1900 costume and scented with patchouli, Marcel Proust completely bald and smiling..."

And even more events...

\$ 750

▶ SEE MORE

62 Jean CUSSAC

Pisciceptologie ou l'Art de la pêche à la ligne et aux filets ; discours sur les poissons, la manière de les prendre et de les accommoder, la pêche aux filets et autres instruments ; suivi d'un traité des étangs, viviers, fossés...

◆ DE L'IMPRIMERIE DE CUSSAC
PARIS 1816 | 10 x 17 CM
CONTEMPORARY ROAN

First edition, rare, illustrated with a frontispiece and 28 plates, most with 2 or 3 figures.

Bound in contemporary, full, brown tree and mottled roan. Spine decorated with 2 fleurons and 2 panels, both grotesque. Title piece in beige morocco. Chafed upper spine. Worming along the foot of the upper joint. 3 worm holes on the upper board. Name of the owner at the foot: Moreau. A very small section missing at the top. Some pages with foxing. Plate XV was bound before plate XIV. Fine copy.



Practical manual of different types of fishing. The work is divided into 4 parts: The first is dedicated to everything related to line fishing, the second is culinary and includes a discourse on fish and the art of seasoning it, the third is the art of net fishing, the fourth offers a treatise

on ponds, fishponds and reservoirs. The collection is made up of short, practical and detailed chapters. The index contains a glossary of fish names in several languages.

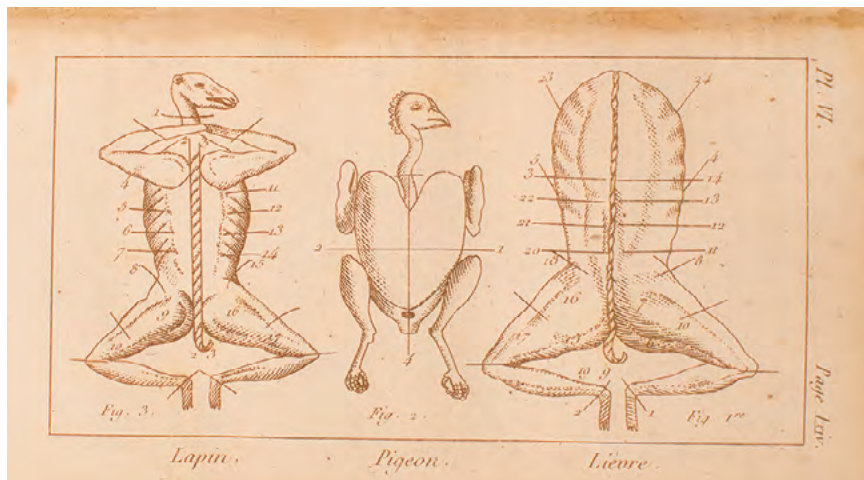
\$ 700

▶ SEE MORE

63 Louis-Eustache AUDOT

La Cuisinière de la campagne et de la ville, ou la nouvelle cuisine économique ; précédée d'observations très importantes sur les soins qu'exige une cave, et d'une instruction sur la manière de servir à table, et sur la dissection des viandes

◆ AUDOT | PARIS 1818 | 11 x 20 CM | HALF SHAGREEN



Rare first edition published anonymously and illustrated with 8 bistre plates showing the dissection of meats and fish.

Bound in half black shagreen, spine in five thin compartments decorated with blind tooled fillets, gilt name at the foot of the spine, marbled paper boards, marbled endpapers, corners lightly worn.

A small section missing at the head of the half-title page, some small foxing and light water stains at the top of certain pages.

\$ 3,000

▶ SEE MORE

64 Alexandre MARTIN

Manuel de l'amateur de melons ou l'art de reconnaître et d'acheter de bon melons ; précédé d'une histoire de ce fruit et une nomenclature de ses diverses espèces et variétés

◆ AUGUSTE UDRON | PARIS 1827
| 8.5 x 16.5 CM | HALF CALF

First edition illustrated with 4 color lithographed plates.

Bound in half black coated calf, spine decorated with romantic gilt motifs, sea blue boards with signs of rubbing, marbled endpapers, corners worn, contemporary binding.

A pale water stain at the foot of the first 40 pages of the book, some small foxing.

Rare.

\$ 850

▶ SEE MORE



65 Émile GOUDEAU & Pierre VIDAL

Paris qui consomme

◆ CHAMEROT ET RENOUARD
(IMPRIMÉ POUR HENRI BERARDI)
| PARIS 1893 | 19 x 27.5 CM
| FULL MOROCCO WITH SLIPCASE

Edition with 51 original color compositions by Pierre Vidal, one of the 138 numbered copies on Vosges vellum.

Bound in full chocolate brown morocco, spine in four compartments, speckled endpapers, chocolate brown morocco framing on the pastedowns, all edges gilt, slipcase lined with chocolate brown morocco, wood-look paper boards, superb binding by René Aussourd.

Very beautiful copy perfectly set in full morocco by René Aussourd.

\$ 2,500

▶ SEE MORE

66 Lilio Gregorio GIRALDI

Syntagma de Musis

◆ MATTHIAS SCHURERIUS
STRASBOURG 1511
IN-4 (14 x 20 CM)
(16 F.) A₄ B₈ C₄
MODERN FULL MOROCCO

Rare editio princeps illustrated with a large title vignette (86 x 95 mm) featuring the Muses playing their instruments under the water of a fountain overlooking the Hippocrene spring surmounted by a verse from Hesiod's Theogony: "Ennea thugateres megalou Dios / Nine daughters engendered by the almighty Zeus." This was the very first collective representation of the Muses bathing in the fountain of youth.

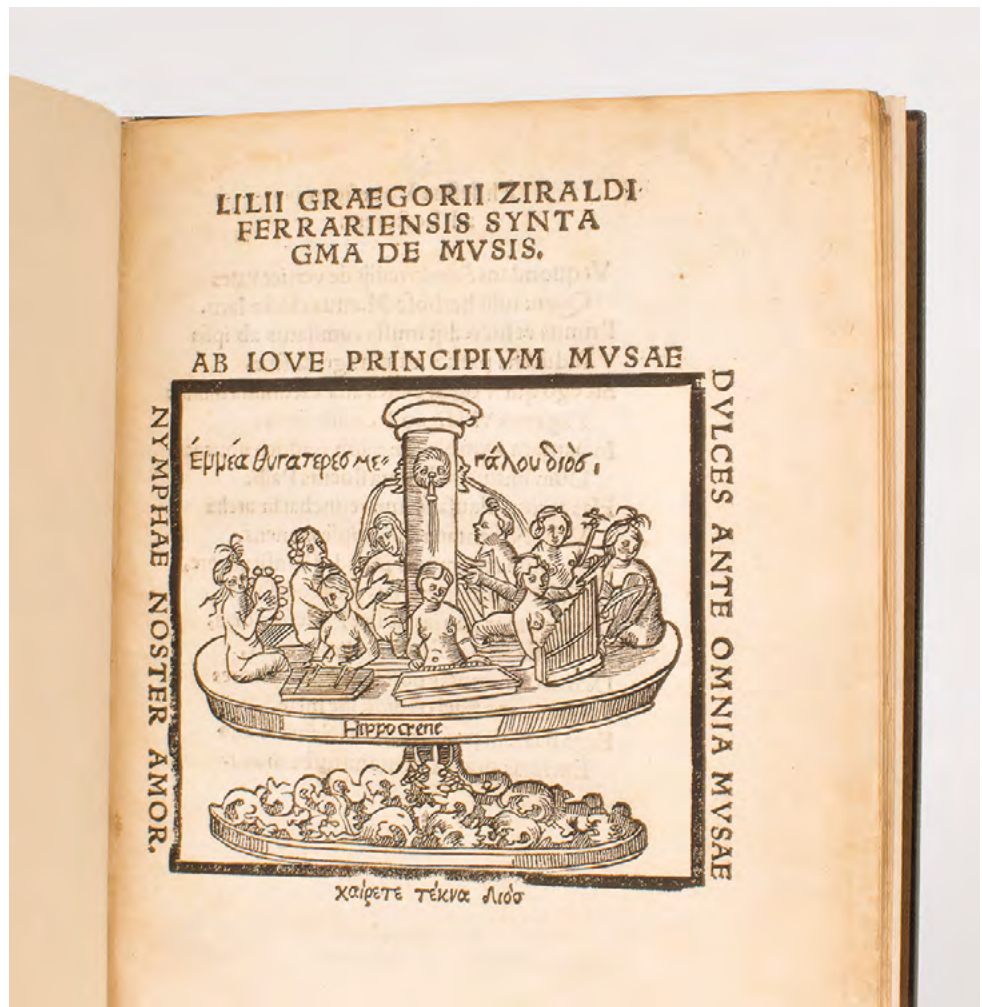
Nine magnificent in-text woodcuts (63 x 50 mm) also showing these same Muses elegantly dressed and holding their distinctive symbols.

30 lines per page in rounded characters, a full margined copy, not rubricated. The leaf a₂ does not have a signature, c₂ is incorrectly labelled b₂.

First publication of the Strasbourg printer Matthias Schürer to contain Greek letters, as the latter points out in the colophon: "Finis libelli de Musis compositi a Lilio Graegorio Ziraldo Ferrariensi, quem Matthias Schurerius artium doctor summa cum diligentia impressit, non omissis accentibus in eis que Gareca sunt. Argentorat. Ann. salutis. M.D.XI. Idibus August."

Modern binding (20th century) in brown morocco, jansenist spine in five compartments, gilt date at the foot, gilt fillet in a silver frame, all gilt edges. Binding signed Honegger.

Ex-libris from the Guelfo Sitta and Gianni de Marco libraries glued to the inside of the first board, dry stamp of the latter at the right-hand bottom of the first white endpaper.



Several very discreet wormholes without loss of text on the last leaves. Verified complete by a bibliographer of the Bernard Quaritch Ltd bookshop on 8 May 1925 (cf. note on the verso of the last leaf).

Rare and important treatise – the very first on the topic – marking a significant advance in the humanist and philological knowledge of the ancient deities.

It is preceded by several lines addressed to the reader, as well as a dedication entitled "Andreae Reginio Romarici monti Sonrario" by Philesius Vogesigena (Matthias Ringmann), humanist and scientific publisher of the work. Then follows a dedicatory epistle to Luca Ripa, one of Giglio Gregorio Giraldi's old Ferrarese teachers, dated 1507 in Milan. The author claims to have composed his *Syntagma de Musis* when he was still only an adolescent. The dissertation closes with several verses by ancient or con-

temporary poets to Giraldi – Virgil, Pico della Mirandola, and Fausto Adrelini – who have before him praised the graces of the Muses.

This treatise, emblematic of Medici-neoplatonism, will have a significant influence on pictorial cycles and mythographers of the 16th century.

The superb wood engravings illustrating the work do not conform to the ancient or Italian tradition, but rather represent Germanic virgins. **These woodcuts, close in style to those of Dürer, are very clearly inspired by the artist without being able to be formally attributed to him.**

Very beautiful, full-margined copy of this rarity representing higher German education.

\$ 15,000

▶ SEE MORE

67 Matthaeus BOSSUS (Matteo BOSSO)

Recuperationes Faesulanae

◆ FRANCISCUS (PLATO) DE BENEDICTIS
BOLOGNA 20TH JULY 1493
IN-FOLIO (20.5 x 30 CM)
184 F. (+₆ A-G₈ H₆ I₄ A-O₈)
FULL SHEEPSKIN

Second edition enriched with a dedication letter to Pietro Barozzi, bishop of Padua, the original was published the year before in Florence.

The work is entirely rubricated in blue and red and has beautiful gilt letter "Q" on the a₃ leaf, as well as a gilt illumination representing an ecclesiastical blazon with a star and a laurel crown in the center, at the bottom of the same leaf. Printer's mark on the last leaf. Large margin copy, printed on heavy laid paper with round characters, 36 lines per page.

19th century binding imitating the 15th century's in full brown blind stamped sheepskin recapturing the decoration of the Renaissance binding. Reused parchment endpapers from the 13th century presenting a register of county names.

Ex-libris from the Paolino Gerli collection (Manhattan College, New York), a second from the Giorgio di Veroli library and the last from Gianni de Marco, all glued on the inside of the first board. Dry stamp of the latter at the bottom of the following endpaper. Two inventory numbers printed in the body of the text. Paolino Gerli (1890-1982) was a prosperous American silk merchant, director and honorary graduate of Manhattan College, to which he donated many works from his library. Giorgio di Veroli (1890-1952) was a New York banker.

A very beautiful copy of this incunabula from Bologna, produced by one of the finest Italian publishers-typographers of the Renaissance, and having belonged to two great Italian figures of New York high society.

Humanist, talented orator, Fiesole abbot and canon regular of the Lateran, Matteo Bosso (Verona 1427, Padua 1502) is a significant figure of the Italian Christian Renaissance. Close to the greatest minds of his time, he is a member of the Platonic Academy of Marcellio Ficino, friend of Ermolao Barbaro and Pico della Mirandola and enjoys the esteem and



protection of the Medici. Lorenzo the Magnificent, to whom he is the confessor, chooses him to array his son Giovanni, the future Leo X, in his Cardinal ornaments, while Cosimo de' Medici charges him with the restoration of the Fiesole abbey, which Bosso entrusts to Filippo Brunelleschi. Bosso will also attempt, at the request of Pope Sixtus IV, to reform the female monasteries and will refuse the honours and bishoprics that were offered to him as a reward, preferring to remain in poverty.

This valuable collection composed of philosophical, theological and literary writings and significant correspondence with the greatest thinkers of his time, was Matteo Bosso's opportunity for a daring dialogue between the modernity of humanist ideas and the demanding Christian rigorism.

"De tolerandis adversis," written in 1463 in Alexandria and dedicated to his brother Giovanni Filippo Bosso, is a reflection of the benefits of adversity, not by its value of redemption but by the teaching it provides the great minds. This new concept of sufferance marks humanist thought.

The treatise "De gerendo magistratu iustitiae colenda" is then made up of twenty chapters for the magistrates use, in which Bosso outlines the best means to govern by comparing, with the help of the Elders, the different political regimes: monarchy, oligarchy or democracy.

There follow seven "orationes," sermons

with a clear doctrinal rigor, one of which was very important concerning the defence of the 1453 March law against the luxury of the Bolognese women's adornment, an important reform driven by the canon.

The last and the most consequential part gathers 133 letters that Bosso addressed to the greatest figures of his time, with whom he had friendship connections during his numerous trips towards central and northern Italy. Several humanists figure amongst them such as his friend Giovanni Pico della Mirandola – who will contribute to the posthumous publication of Bosso's first writings – and his nephew Gentile de' Becchi, bishop of Arezzo and tutor to Lorenzo and Giovanni de' Medici, the poets Pandolfo Collenuccio and Panfilo Sasso, the philosopher Guarino da Verona, the dancer Antonio Cornazzano or Ermolao Barbaro and of course, Lorenzo de' Medici... and also several women with whom Matteo Bosso exchanged ideas on morals, such as Isola Nogarola or the Franciscan Violante Séraphic.

This significant and passionate humanist correspondence is still today considered a fundamental historical source for the study of Italian intellectual life at the end of the 15th century.

Superb and large rubricated copy of this contemporary testimony of a humanist at the heart of the intellectual turmoil initiated by the Renaissance.

\$ 15,000

▶ SEE MORE

68 Leo the Hebrew (Leon Hebreo or Judah Abravanel)

Philosophie d'amour
de M. Léon Hébreu

◆ GUILLAUME ROUILLÉ
LYON 1551
SMALL IN-8 (10.5 X 17.5 CM)
675 PP. (44 P.)
CONTEMPORARY FULL CALF

First edition of the French translation of *Dialoghi d'amore* by Denis Sauvage, Sieur du Parc. The title page is decorated with a very beautiful border engraved in wood based on a composition by Pierre Vase. A very beautiful Lyon print in italic characters, with ornamental initial letters and decorations. Copy entirely red ruled, 28 lines per page.

Contemporary binding from the city of Lyon, spine repaired richly decorated with arabesques and gilt stippling, the center of the boards decorated with a large typographic gilt motif against a background of gilt stippling, large arabesques and interlacings in the corner pieces, all edges gilt and gauffered with vegetal arabesques.

James Toovey's library ex-libris glued on the inside of the first board, that of Samuel Putnam Avery produced by the English painter and engraver Charles William Sherborn glued on the first endpaper, Gianni de Marco library's dry stamp on the following endpaper. Two old, handwritten ex-libris on the title page.

Librarian and publisher, James Toovey (1813-1893) was also an influential bibliophile. He acquired the Gosford Castle library in Northern Ireland in 1878. After his death, his books were sold in part at auction in 1894, while his son kept the other part which was then sold in 1899 to Mr J. Pierpont Morgan, founder of the Morgan Library in New York. Samuel Putnam Avery (1822-1904), art dealer and expert, was named commissioner in charge of the American art department at the Exposition Universelle in Paris. Founder and longstanding director of the Metropolitan Museum of Art in New York, he was also a great collector of prints and rare books with superb bindings.



This high quality work, one of the most beautiful productions from the Lyon printing works, then at its peak, is emblematic of a transitional period in the history of the re-emerging French language, two years after the publication of the *Défense et illustration de la langue française* by Joachim du Bellay.

Denis Sauvage's translation, dedicated to Catherine de' Medici, is an historical milestone in the history of the French language. Sauvage, for a time proof-reader for the publisher Guillaume Rouille, converted to La Réforme and was – like Froissart and Commines – historiographer to King Henry II. Particularly sensitive to the reform of the French language, he did not hesitate in this work to invent numerous neologisms. In total there are more than one hundred words that are indexed in the glossary, which he writes for the attention of the reader at the end of the volume. Many of these terms have today been adopted through use: *astuce, bénévole, dimension, immédiatement* (contrary to *médiatement*), *moteur*, etc. The publisher Guillaume Rouillé, trained at the Venice printworks, was one of the first

in France to conform to the modernised spelling rules that Ronsard had just advised some months earlier.

Judah Abravanel (or Leo the Hebrew, 1460-1521), a Cabalist Jew refusing to convert to Christianity, was forced in 1492 to leave Castille for Genoa where he practised medicine. His dialogues contributed, along with those of Marsilio Ficino, to the diffusion of a Neoplatonism closely linked to the humanist movement in France. The poets in the Lyon art circle, then those from La Pléiade, welcomed the *Philosophie d'amour* with enthusiasm. Furthermore, we find a copy amongst the 105 volumes listed in Montaignes library that will be amused by the text's great success: "My valet made love, read Leo the Hebrew and Ficino." His influence will, however, carry through time, a century later Spinoza will borrow his concept of God's intellectual love.

Beautiful and rare copy, in a luxurious Lyon Renaissance binding and, notably, having belonged to Samuel Putnam Avery, founder of the Metropolitan Museum of Art in New York.

§ 19,000

▶ SEE MORE

69 (COLLECTIVE)

Stéphane MALLARMÉ
Prince PONIATOWSKI
Léon TOLSTOI
Alphonse DAUDET
Marcel SCHWOB
Jules RENARD
R. de MONTESQUIOU
Camille MAUCLAIR
Tristan BERNARD
Maurice LEBLANC
TOULOUSE-LAUTREC
Paul-César HELLEU
CARAN D'ACHE
Félix VALLOTTON
Jean-Louis FORAIN
Eugène GRASSET

Revue Franco-Américaine n° 1

◆ REVUE FRANCO-AMÉRICAINNE
PARIS & NEW YORK JUNE 1895
19.5 x 28.5 CM
ORIGINAL WRAPPERS

First edition of the first issue of this ephemeral magazine that ended at issue 3, two months later, and was taken over by *La Revue Blanche*, one of 50 copies on Japan paper the *tirage de tête*.



MATCH entre l'Américain TOM CANNON et le Turc NERULAH.

Literary contributions from Léon Tolstoï: "Science et religion", Georges Clemenceau: "France et Amérique", Alphonse Daudet "Un raté littéraire du XVIII^e siècle", Maurice Barrès: "Le boulangisme n'a pas été vaincu", Tristan Bernard "Sous le voile de l'incognito", Marcel Schwob "Sismé", Jules Renard "Le fou", Stéphane Mallarmé "Études de danse", Robert de Montesquiou "Des vers", Maurice Leblanc "L'Ami de la logique", Catulle Mendès "Le Prince Lys", Camille Mauclair "Le Théâtre"...

Pictorial contributions: an hors texte leaf on Japan paper, by Jean-Louis Forain: "Le monde", Caran d'Ache: "Un chapitre inédit des mémoires du général Marbot...", Paul-César

Helleu with an original lithograph: "Femme et enfant", Henri de Toulouse-Lautrec with an original lithograph: "Zimmerman et sa machine" with some small sections missing of the right-hand margin.

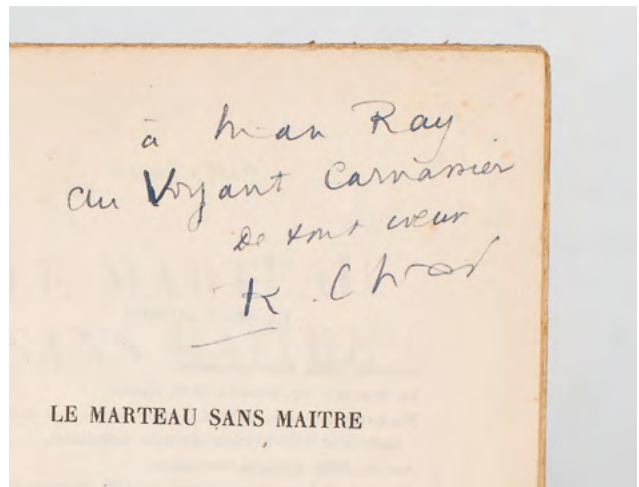
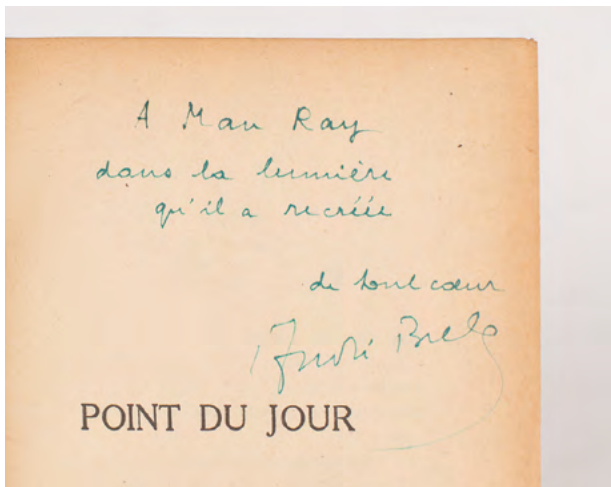
Elegant magazine in Nabis style, whose relief wrappers were illustrated by Eugène Grasset and the typography done by Félix Vallotton.

Published under the auspices of Prince André Poniatowski, this magazine is decorated with in-texte illustrations by Jean-Louis Forain, Caran d'Ache, Paul-César Helleu, Henri de Toulouse-Lautrec, Félix Vallotton.

Rare copy of the luxury print on Japan, 50 copies printed, complete with the 4 inserts, **2 of which are original lithographs by Henri de Toulouse-Lautrec and Paul-César Helleu.**

\$ 1,900

▶ SEE MORE



70 (MAN RAY) André BRETON

Point du jour [Break of Day]

◆ GALLIMARD | PARIS 1934 | 12 x 19 CM | BRADEL BINDING

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

Bradel binding, spine slightly faded with a small spot to head, small stains on the covers, covers and spine preserved,

contemporary binding signed by M.P. Trémois.

Exceptional and handsome autograph inscription signed by André Breton to Man Ray : "À Man Ray, dans la lumière qu'il a recréée, de tout cœur. André

Breton" ("To Man Ray, in the light that he recreated, with all his heart. André Breton")

\$ 6,000

▶ SEE MORE

71 (MAN RAY) René CHAR

Le Marteau sans maître [The Hammer without a Master]

◆ ÉDITIONS SURREALISTES | PARIS 1934 | 14.5 x 19 CM | ORIGINAL WRAPPERS WITH CUSTOM CHEMISE AND SLIPCASE

First edition, one of 500 copies on ordinary paper.

This copy has a chemise and slipcase.

A little light spotting, not serious, nice copy.

Retaining its advertising band and slip.

Handsome autograph inscription signed by René Char:

"À Man Ray au voyant carnassier de tout cœur R. Char." ("To Man Ray to the wholehearted carnivorous fortune teller R. Char.")

\$ 7,500

▶ SEE MORE

72 MAN RAY & Paul ÉLUARD

Facile

◆ GLM | PARIS 1935 | 18 x 24.5 CM | LOOSE LEAVES

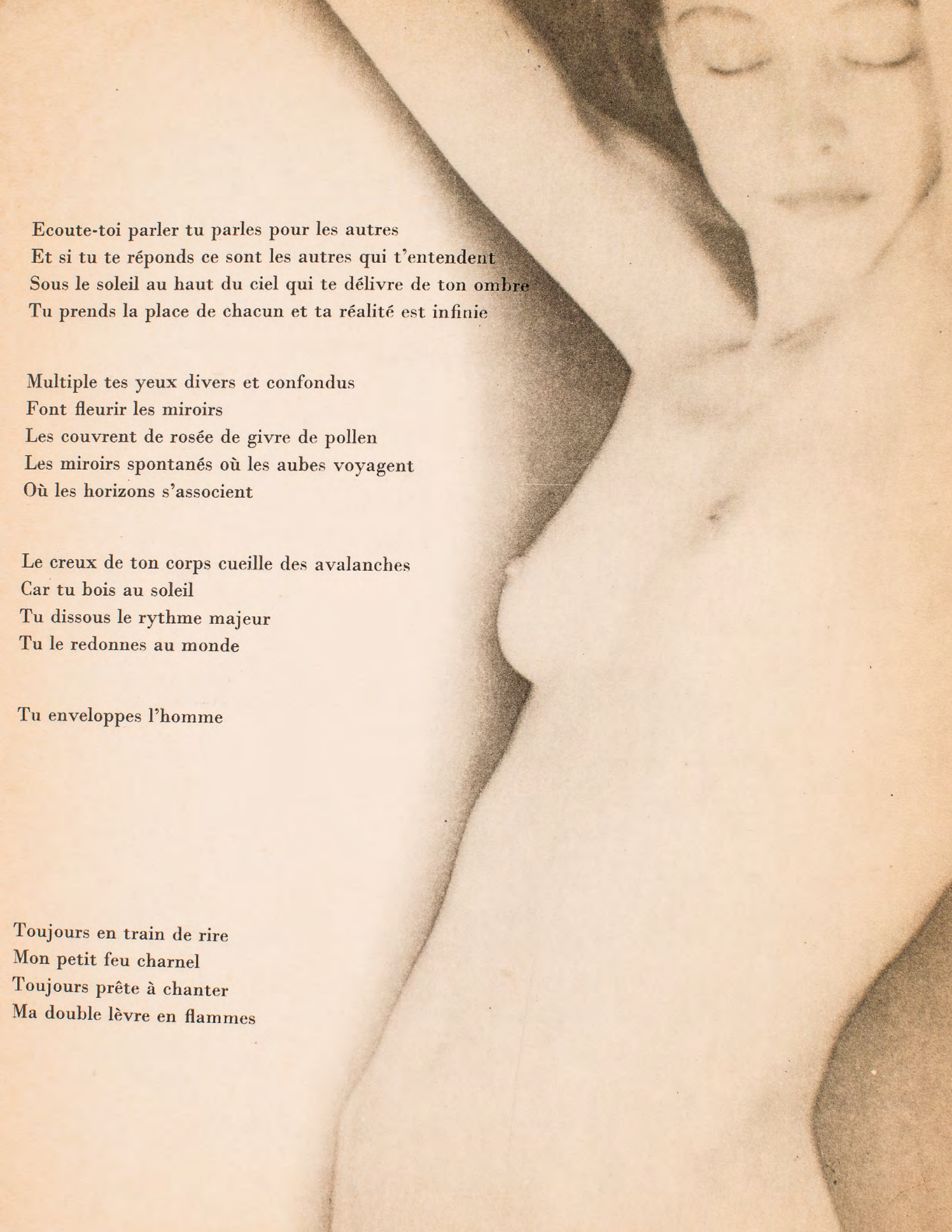
First edition, one of 1 200 numbered copies on velin paper, the only *grand papier* (deluxe) copies after 25 copies on Japan paper.

Illustrated with 12 photographs by Man Ray, rotogravure printed by Breger.

Skillful restoration to spine. Beautiful copy.

\$ 3,800

▶ SEE MORE



Ecoute-toi parler tu parles pour les autres
Et si tu te réponds ce sont les autres qui t'entendent
Sous le soleil au haut du ciel qui te délivre de ton ombre
Tu prends la place de chacun et ta réalité est infinie

Multiple tes yeux divers et confondus
Font fleurir les miroirs
Les couvrent de rosée de givre de pollen
Les miroirs spontanés où les aubes voyagent
Où les horizons s'associent

Le creux de ton corps cueille des avalanches
Car tu bois au soleil
Tu dissous le rythme majeur
Tu le redonnes au monde

Tu enveloppes l'homme

Toujours en train de rire
Mon petit feu charnel
Toujours prête à chanter
Ma double lèvre en flammes

Medical manuscript

73 Jean QUATRESOLZ

Traitté du cœur humain.
Unpublished manuscript

◆ 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 mix-



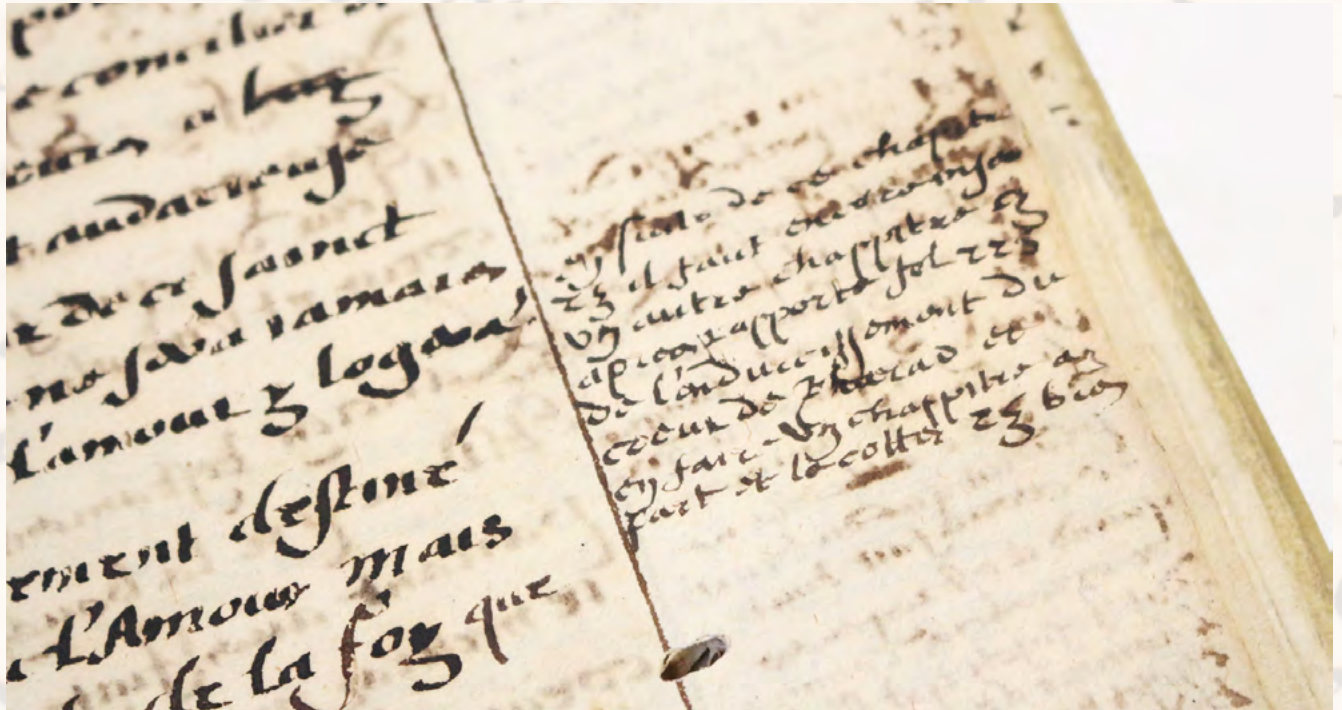
es the bodily and spiritual approaches. This analogy, the essence of his reasoning, of course evokes the mechanism of his famous cousin's fables, who creates a parallel between nature and society. However, if the fable writer invents his analogies between man and the beast, Quatresolz rigorously applies 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

▶ SEE MORE



74 Henri MICHAUX

[Meidosems] Untitled. Ink and watercolor drawing

◆ [1946-1947] | 25 x 34 CM | ONE DRAWING

Original ink on cartridge paper, signed in ink on the lower right with Henri Michaux's monogram "HM." A tiny tear, causing no effect, at the top of the leaf.

The drawing has been authenticated by M. Franck Leibovici, Henri Michaux's beneficiary, and will be entered into the *catalogue raisonné* in preparation.

The work appeared in the Michaux exhibition catalogue at the Galerie Drouin in 1948, and belongs to Michaux's "Meido-

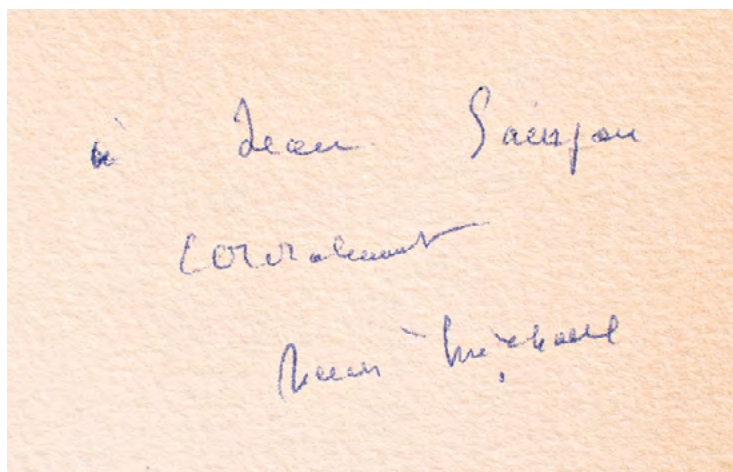
sem" or "psychologism" period, an artistic pseudo-movement of which he was both the initiator and the only follower. "It is in 1946, in the preface to *Peinture et Dessins*, entitled 'Thinking about the phenomenon of painting,' that Michaux explains the rules of this art, aiming to paint 'the portrait of temperaments 15.'" Indeed, for him, to paint a face is to project the essence on to the paper or canvas: "There is a certain inner ghost that you should be able to paint and not

just the nose, the eyes, the hair that we can see on the outside... often as tough as old boots." (In Rosaline Deslauriers, *Les Meidosems d'Henri Michaux : émergences du dedans, résurgences orientales, Littérature et mathématiques*, Numéro 68, Winter 2002).

Beautiful and rare ink drawing, perfectly preserved.

\$ 15,000

▶ SEE MORE



75 Henri MICHAUX

Meidosems

◆ ÉDITIONS DU POINT DU JOUR | PARIS 1948 | 20 x 26 CM | ORIGINAL WRAPPERS WITH LACED CHEMISE

First edition, one of 276 numbered copies on pur fil Johannot paper, only *grand papier* (deluxe) copies after one copy on China paper and 20 on pur fil d'Arches. Handsome copy with very lightly sunned

endpapers and a little foxing, editor's chemise with ties, a clear dampstain to the spine. Illustrated with 13 original lithographs by Henri Michaux, including one on a

double page, and another in green as cover.

Autograph inscription signed by Henri Michaux to Jean Sainjon.

\$ 4,300

▶ SEE MORE



76 Jean-Baptiste Joseph TOLBECQUE & Henri HERZ

Handwritten music scores.
Recueil de contredanses et de valse
[Collection of Contra Dances and Waltzes]

◆1820 | IN-18 OBLONG (15 X 22.5 CM) | 27 PP. ; 42-82 PP. ;
 1 P. TABLE ET 35 PP. | CONTEMPORARY FULL MOROCCO

Original manuscript created for the owner, Guillaume Garran de Coulon, or by his hand, finely calligraphed in black ink. The scores are perfectly clear and legible. All of the titles of the pieces are beautifully calligraphed. The first volume is paginated 1 to 82, with a gap between pages 28 to 42. There is a table of contents with 17 quadrilles arranged by Tolbecque based on operas and ballets: *Robin des Bois* by Weber, *La Dame blanche* by Boieldieu, *Le Siège de Corinthe* by Rossini, *Moïse* by Rossini, *La Somnambule* by Rossini, *Adolphe et Joconde* by Rossini, *Masaniello* by Carafa, *La Muette de Portici* de Weber. The second volume has pages 1 to 34 and is entitled *Contredanses variées* by Henri Herz. The author of the manuscript has brought together several pieces by Herz in quadrille form. Therefore, the first quadrille has five different pieces. The title of the original work is sometimes indicated at the bottom of the score. "Op. 15 primo divertimento," "Op. 11 rondo brillant," etc.

Contemporary binding in full straight-grained red morocco, spine decorated with blind tooling and fillets, blind tooled border strip of gilt fillet on the lined boards. The name of the owner in gold letters on the upper boards "G. Garran de Coulon" (Guillaume Garran de Coulon (1786-1842), Dragon captain granted on 20 February 1812 at the Élysée. Title piece on the first paste down: "Filon, Papetier. Rue Dauphine à Paris." Some dark areas on the boards, otherwise a very beautiful copy.

The manuscript is addressed to a virtuoso or well-established pianist, the size of the scores indicating that it was necessary to be accustomed to reading music, and those composed by Herz are relatively difficult. This piano dance music was intended for salons, often it was accompanied by a flute or a violin.

The composer Jean-Baptiste Tolbecque wrote these dances very early on in his career. With time, he became the most famous composer of his time in this field. This now forgotten and rarely performed music, mostly written in quadrille form, is an exclusively French genre intended for parties and was enormously successful in the nineteenth century. In its day, it was as famous as the Viennese waltz today. The pieces copied in the first collection are all arrangements from fairly popular works at the time; they are certainly among Tolbecque's first works in the genre. These pieces were published at the time in *Soirées de famille* in the pianoforte collection by Collinet in Paris. *Robin des Bois*, quadrille was also published in 1825. Also at the Bibliothèque Nationale de France, across 15 issues, there is a collection dated June 1825,

bearing the title: *Quadrilles de contredanses et valse sur des motifs d'opéra* by J. B. Tolbecque.

As for Herz, he was a famous pianist first during the Restoration, before being dethroned by Liszt and Chopin. He will also be a composer and piano-maker. The pieces in this collection are part of his first compositions; the composer was born in Vienna in 1803. These are superb dances in the fashion of the time.

We can genuinely think that these two collections were played by the owner himself, who must have been a pianist, during party receptions.

Very beautiful testimony to French dance music in Paris during the Restoration.

\$ 2,500

▶ SEE MORE



77 Ignaz MOSCHELES

Signed, handwritten piano score fragment

◆ 21 JUILLET 1845 | 27.8 x 8.9 CM | ONE LEAF

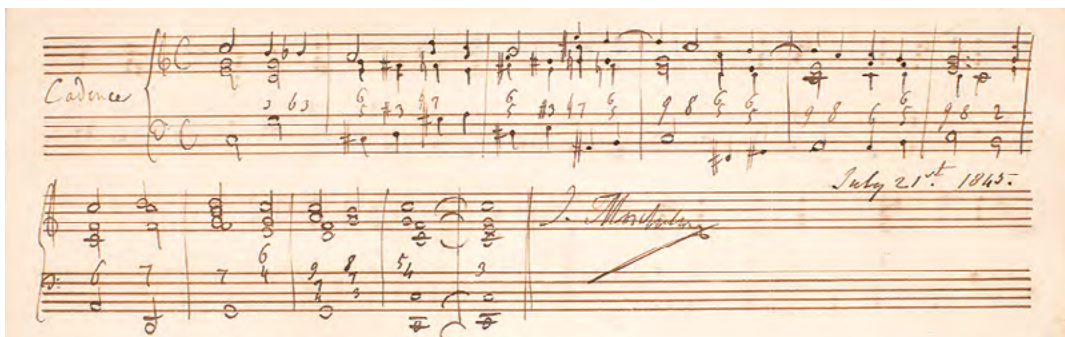
Signed, handwritten piano score fragment composed by Ignaz Moscheles, dated in English "July 21st. 1845." Eleven bars of an Etude written in black ink. The back of the fragment, with four musical staves, was entirely crossed out by the composer.

The Czech virtuoso pianist, Moscheles, composed this fragment several months before joining Felix Mendelssohn at the Leipzig Conservatory, where he taught until his death. At the time of writing the score, he worked at the London Royal

Academy of Music and signed his composition in English. The manuscript is close to the second movement of his piano sonatina (Op. 4).

\$ 580

▶ SEE MORE



78 Jean COCTEAU & Pablo PICASSO (Erik SATIE & Georges AURIC & Arthur HONEGGER & Guillaume APOLLINAIRE)

Invitation program for the piano concert given on 6 June 1917 by Erik Satie, Georges Auric, Louis Durey and Arthur Honegger

◆ LYRE ET PALETTE | PARIS 1917 | 24 x 32.5 CM | ONE FOLDED LEAF

Rare first edition of the original invitation program for the very first concert of the future "Groupe des Six," given on 6 June 1917.

This exceptional document announces the first avant-garde concert produced in the workshop of the Swiss painter Emile Lejeune at number 6 on Rue Huyghens, in Montparnasse, with works by Erik Satie, Louis Durey, Georges Auric, and poems by Jean Cocteau and Guillaume Apollinaire. It was the first of a long series of memorable productions that would follow until 1920, sometimes presented under the title "Société Lyre et palettes," combining music, poetry readings and modern painting exhibitions (of Modigliani, Picasso, Matisse or even Kisling).

The musical pieces were performed by their young composers and Erik Satie himself, who had just celebrated suc-

cess with *Parade*, composed with Jean Cocteau and Picasso. This concert gave Satie the idea of forming this group of composers and he called them "Les Nouveaux jeunes" – the beginnings of the future "Groupe des Six," formed in 1920 by the poet Jean Cocteau.

Small tears and signs of folding on the margins of the program, a missing segment at the top of the first board.

This four-part concert is comprised as follows: "Pièce en trio" by Georges Auric, Hélène Jourdan-Morhange and Félix Delgrange; "Carillons" by Louis Durey, Georges Auric and Juliette Meerovitch; "Parade" by Erik Satie, Juliette Meerovitch on a text by Jean Cocteau; Guillaume Apollinaire's *Trois poèmes* ("Saltimbanques", "Adieu" and "Les cloches") by Arthur Honegger, Rose Armandie and Andrée Vaurabourg.



The concert program is illustrated, on the facing page, with a side-on profile portrait of Jean Cocteau by Pablo Picasso, posing in Rome on Easter Sunday 1917.

\$ 3,000

▶ SEE MORE

79 (Francis POULENC & Georges AURIC & Guillaume APOLLINAIRE & Jean COCTEAU & Paul CÉZANNE & Auguste RENOIR et al.)

Double invitation program to a Groupe des Six concert and the second exhibition of the Jeune Peinture Française, Cézanne – Renoir from 17 June to 4 July 1920, Galerie Manzi-Joyant et C^{ie}

◆ PARIS 1920 | 11.5 x 14.7 CM | ONE FOLDED LEAF

Rare first edition of the double invitation program to a "Groupe des Six" concert, held on 19 June 1920, and the second exhibition of the Jeune Peinture Française, from 17 June to 4 July 1920, at the Galerie Manzi-Joyant et Cie

This document combines the musical event (with works from Francis Poulenc, Louis Durey, Arnold Schoenberg, Georges Auric, Arthur Honegger, Darius Milhaud and Germaine Tailleferre) and the exhibition of paintings by Paul Cézanne, Auguste Renoir, Pierre Bonnard, Henri Matisse, Félix Vallotton, Paul Sérusier

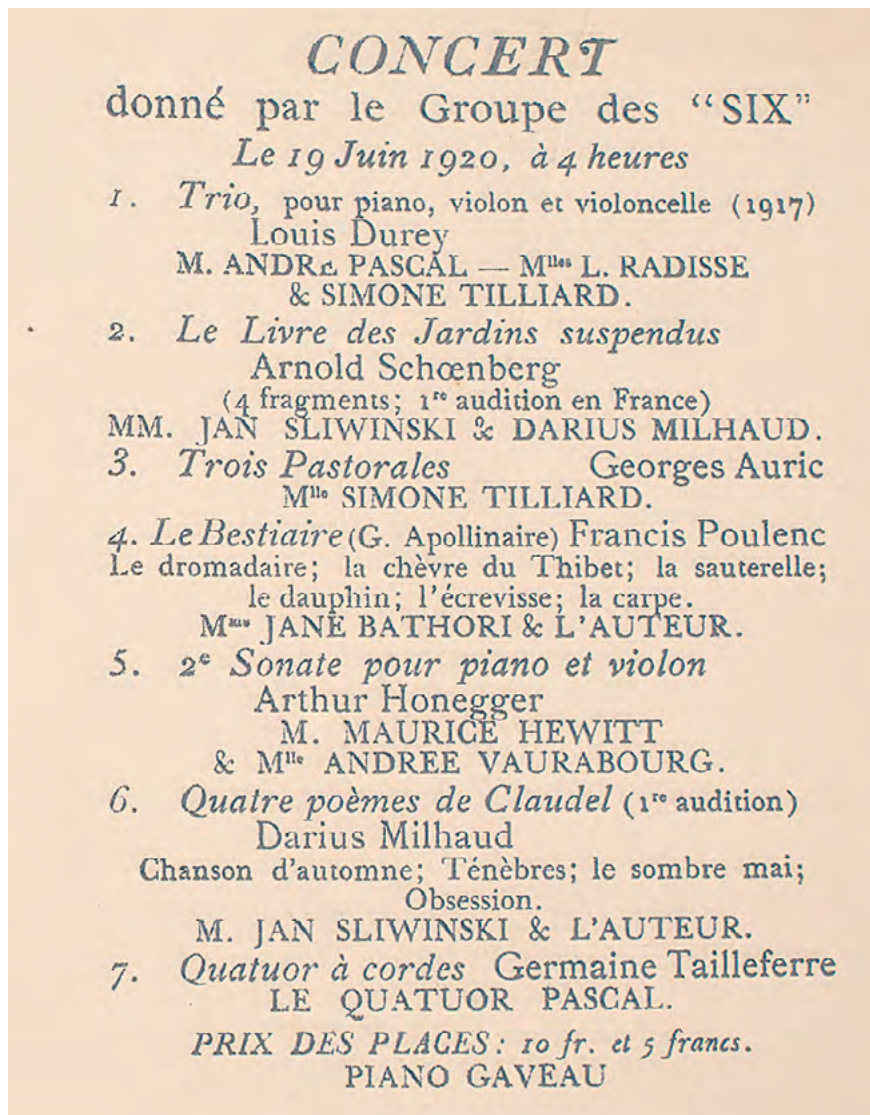
and Paul Signac among others, as well as sculptures by Aristide Maillol and Antoine Bourdelle.

The program announces the avant-garde concert by "Groupe des Six," formed the same year by the poet Jean Cocteau. It is part of a long series of memorable performances, organised since 1917, by the young pianist-composers of the "Groupe des Six," where music was played and poems were recited (this program indeed mentions the reading of the Bestiaire by Guillaume Apollinaire and four poems by Paul Claudel).

On the reverse we find an invitation for four people to the second exhibition of the "Jeune Peinture Française," an association of which Pierre Bonnard and Auguste Renoir were the honorary presidents.

\$ 580

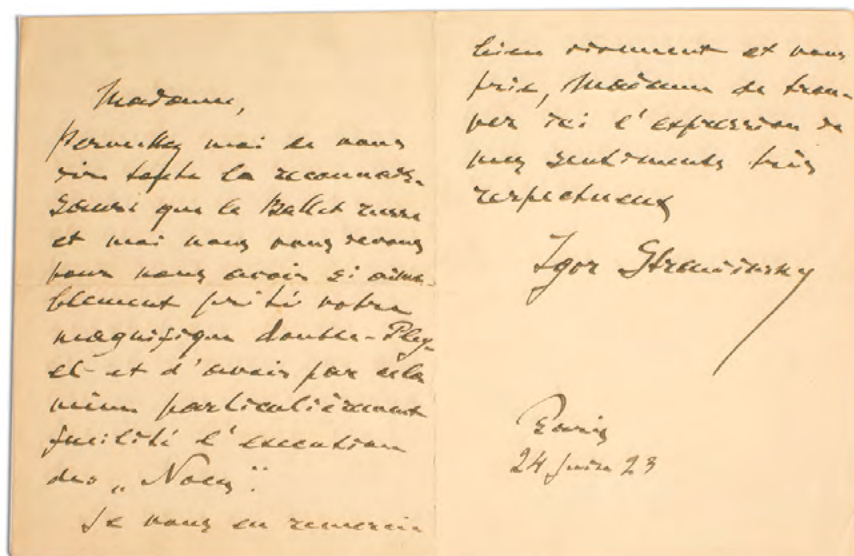
▶ SEE MORE



80 Igor STRAVINSKY

Letter of thanks from Igor Stravinsky to the Countess of Béarn concerning a double-Pleyel

◆ 24 JUNE 1923 | 12.9 x 16.8 CM
| ONE FOLDED LEAF



A hand-written and signed letter of thanks from Igor Stravinsky to a generous patron of his ballet, *Les Noces*, the Countess of Béarn, who lent him a unique instrument: the famous “Pleyel double piano.” 21 lines in black ink on one leaf, with a central fold inherent with placing the letter in an envelope.

The letter is dated 24 June 1923, around ten days after the premiere of the ballet *Les Noces*, held on 13 June 1923 at the Théâtre de la Gaîté-Lyrique in Paris. These scenes of a Russian peasant wedding that combine song, instrument and dance, mark the return to success for the composer after the *Sacre du Printemps* ten years earlier. He finished the final instrumentation on 6 April 1923 and organised rehearsals in Monaco in the company of Diaghilev, his faithful impresario and director of the Ballets Russes, who considered *Les Noces* to be Stravinsky’s most beautiful work.

In this missive, the composer warmly thanks Marie-Pol de Béhague, Countess of Béarn, who had lent the Ballets Russes a “magnificent double-Pleyel,” for the performance of *Les Noces*. A great patron of avant-garde theatre, the Countess of Béarn was a member of the

patronage committee of the evening premiere of *Les Noces*. She had, in fact, been the owner of a Pleyel double piano, which took centre stage in her splendid concert room at the Hôtel de Béarn, located at 123, rue Saint-Dominique, Paris. This extraordinary instrument, also called “grand double,” “en regard” (“opposite”), “à claviers opposés” (“opposite keyboards”) or “vis-à-vis,” joins together two pianos in one with a span of nearly three metres, the two keyboards face one another and share a single table. It was invented in 1897 by Gustave Lyon, then director of the Pleyel firm, and only a few dozen examples were produced. On the list of purchasers of this unique instrument are various institutions such as the Théâtre du Châtelet, the Lido cabaret in Paris, as well as members of the high society, including, besides the Countess of Béarn, the Prince de Broglie, the Countess of Argenson, the Marquis de Gonet, and even the Sultan of Constantinople Abdülhamid Khan II.

In *Les Noces*, Stravinsky used two Pleyel double pianos, which were played during the first performances by Hélène Léon, Marcelle Meyer, Georges Auric and Edouard Flament. In this unusual

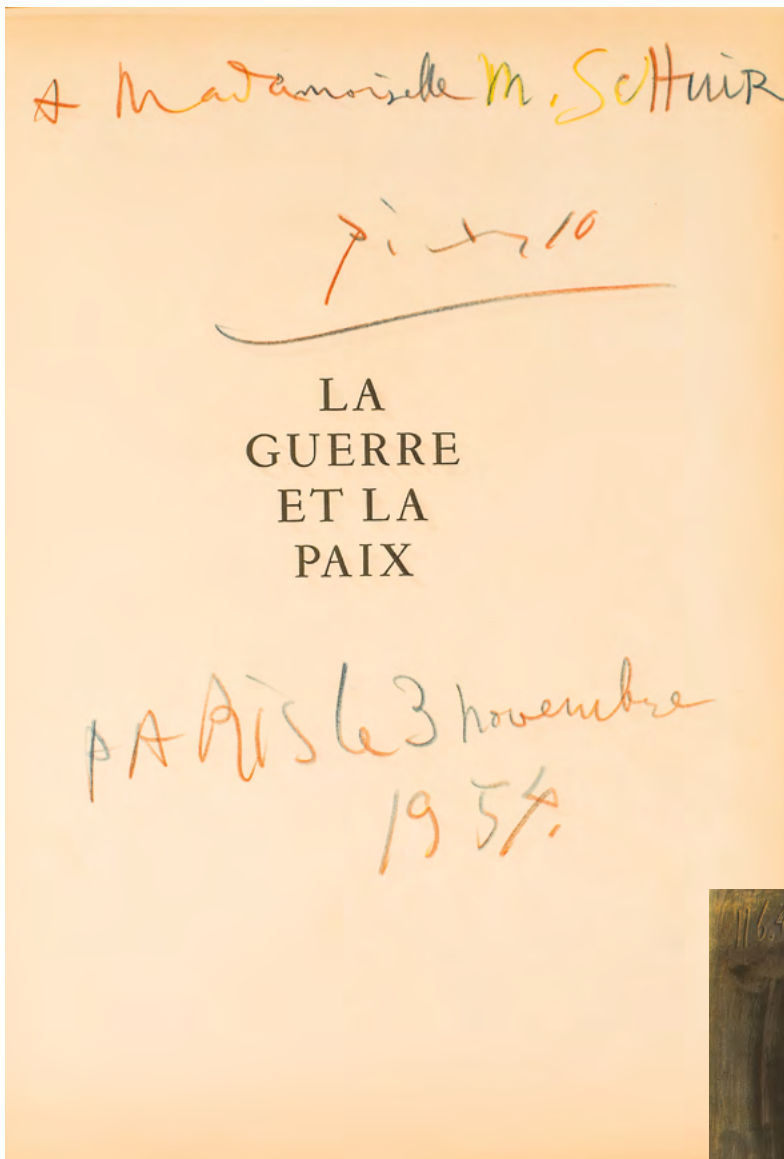
and revolutionary work, the instrumental part of the ballet actually requires four separate piano parts: using a double piano is therefore particularly fitting not only for the gain of space that it brings, but also for the resonance and harmonic fusion between the two parts of the instrument. Stravinsky took a long time over the instrumentation, and in 1923, ended up with the final version of the ballet for soloists (soprano, alto, tenor and bass), a choir, four pianos and ten types of percussion.

Moreover, the loan of this double piano was undoubtedly the inspiration for Stravinsky’s famous *Concerto pour deux pianos*, for which Pleyel built another model of this instrument for the composer. Stravinsky and his son, Soulima, played this piano for the first time at the concert on 21 November 1935 at the Salle Gaveau.

A marvellous testimony of one the French exile Stravinsky’s greatest achievements, *Les Noces*, and of the patronage of Parisian high society during the “Roaring Twenties.”

\$ 2,900

▶ SEE MORE



81 Pablo PICASSO
& Claude ROY

La Guerre et la Paix
[War and Peace]

◆ ÉDITIONS DU CERCLE D'ART | PARIS 1954
| 29.5 x 37.5 CM | PUBLISHER'S BINDING

First edition.

Bound in publisher's sand cloth, copy complete with its rhodoïd plastic jacket.

Text by Claude Roy, attached press cuttings.

Pleasant copy illustrated with reproductions of work, as well as 6 original color lithographs, by Pablo Picasso.

Handwritten inscription dated and signed by Pablo Picasso to Miss M. Schuir using four color pencils.

\$ 4,000

▶ SEE MORE





82 Jean-Eugène ROBERT-HOUDIN

Banknote from the “Banque des soirées fantastiques” (“Bank of fantastic evenings”)

◆ PARIS [1845-1852] | 23.8 x 14.6 CM | ONE LEAF

Extremely rare invitation to the “fantastic evenings,” of the famous illusionist and magician Robert-Houdin, which were held in his theatre on Rue de Valois between 1845 and 1852. The document entitled “Bank of fantastic evenings: come and see us five hundred times” is

lithographed on silk paper and has adhesive remains on the back of the four corners.

The invitation is magnificently framed by a decorative frieze of dancing playing cards and imps; two humorous notes

are written on the drums: “the law punishes forced labor, any individual will be sentenced to the galleys,” “any counterfeit of this note will only be accepted as long as it is not the same thing.”

\$ 1,500

▶ SEE MORE





83 GRANDVILLE & Taxile DELORD

Un autre monde. Transformations, visions, incarnations, ascensions, locomotions, explorations, pérégrinations, excursions, stations, cosmogonies, fantasmagories, rêveries, folatrerries, facéties, lubies, métamorphoses, zoomorphoses, lithomorphoses, métempsychooses, apothéoses et autres choses

◆ HENRI FOURNIER | PARIS 1844 | 20.5 x 30 CM | PUBLISHER'S BINDING

First edition of this work considered to be Grandville's masterpiece and the first print of the illustrations.

Publisher's illustrated cloth in full black glazed calico, spine richly illustrated with decorative gilt scenes in the pre-surrealist style of the work, wide blind tooled frame on the boards, first board decorated with a large polychrome and gilt scene signed by Liebherre with phantasmagorical themes and reproducing the frontispiece of the work "la Charge" and "la Fantaisie" moving from the old world to the other world, lemon yellow end papers, all edges gilt, superb romantic publisher's cloth.

Illustrated frontispiece, 36 superb colored plate illustrations and 146 in-text woodcuts in black.

Some small foxing, two stains at the foot of page 1.

Very precious copy of this beautiful book, set in its magnificent romantic illustrated cloth; a precursor to Surrealism.

This exuberant and prodigious production of Grandville and Delord (whose name is printed at the bottom of page 292), judged by its contemporaries as already being mad, was rediscovered by the surrealists.

"Published in 1844 by éditions Fournier, *Un autre monde* is Grandville's masterpiece. The book is subtitled Transformations, visions, incarnations, ascensions, locomotions, explorations, travels, excursions, stations, cosmogonies, phantasmagorias, dreams, frolics, facetiae, whims, metamorphosis, zoomorphs, lithomorphosis, metempsychosis, apotheosis and other things. With its transformations, its inventions and its phan-

tasmagoria, the work claims to reflect a changing era. *Un autre monde* recounts and illustrates the extraordinary travels of three neo-gods, Puff, Krackq and Hahblle. [...] It is indeed a philosophical journey that Grandville takes us on [...] The reader, led to a strange planet imagined by the artist, is invited, like *Gulliver in the Country of Laputa*, on a parodic journey of his philosophical, scientific, economic and religious ideas, of his passions, inventions and worries: romanticism, mechanisation, socialism, money, serial, publicity, anglomania, philanthropy, phrenology, etc." (Annie Renonciat, *La Vie et l'Œuvre de Grandville*, Paris, ACR-Vilo, 1985).

Grandville's most sought-after work in a rare and superb publisher's cloth.

\$ 7,500

▶ SEE MORE



84 Isidore Ducasse, *said* Comte de LAUTRÉAMONT

Les Chants de Maldoror
[The Songs of Maldoror]

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

Rare first edition, second state 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.

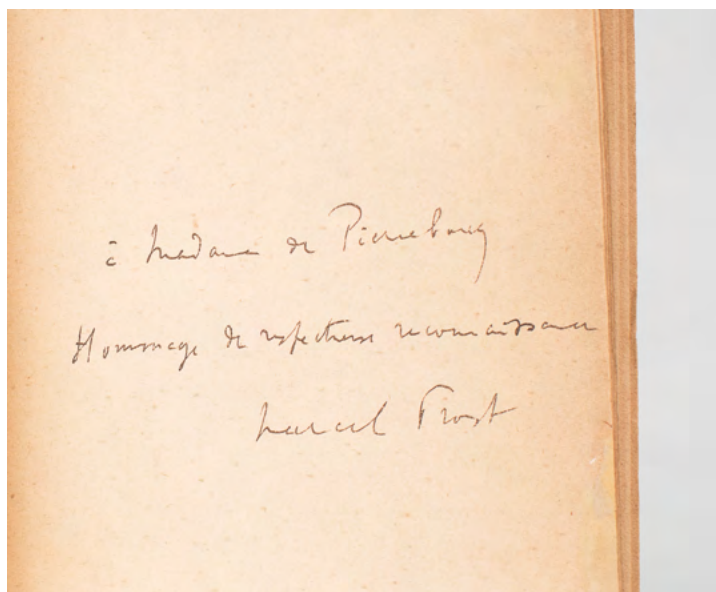
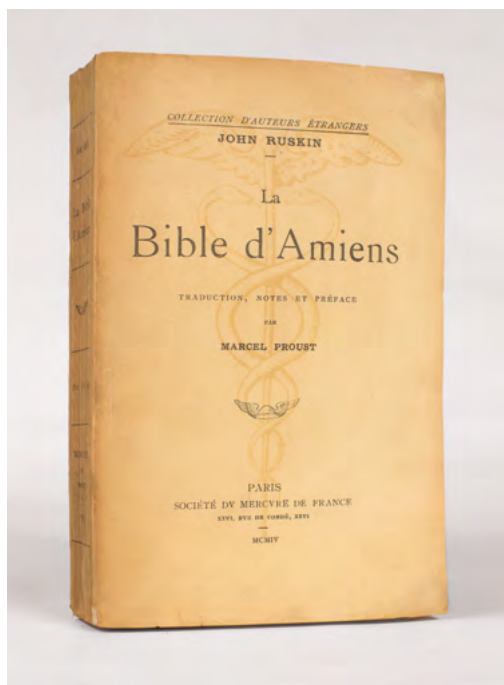
\$ 15,000

▶ SEE MORE





LES CHANTS
DE
MALDOROR



85 Marcel PROUST & John RUSKIN

La Bible d'Amiens [The Bible of Amiens]

◆ MERCURE DE FRANCE | PARIS 1904 | 12 x 19 CM | CONTEMPORARY SHAGREEN

First edition of the translation, the notes and the preface created by Marcel Proust, one of the first numbered copies issued to the press.

Repairs and lack (filled in) to the first leaves, a good copy with fragile paper.

The copy is presented in a half red morocco chemise with flaps, spine in five compartments decorated with double blind tooled compartments, gilt stamped inscription: "Traduction Marcel Proust" (Marcel Proust translation) at the bottom, glossy marbled paper slipcase lined in red morocco, the set is signed P. Goy & C. Vilaine.

Precious handwritten inscribed copy signed by the author to Baroness Pierrebouurg: "hommage de respectueuse reconnaissance" ("homage of respectful recognition...")

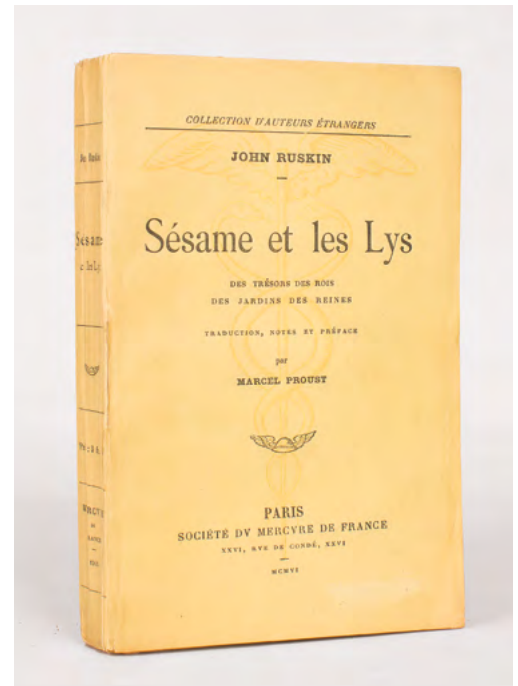
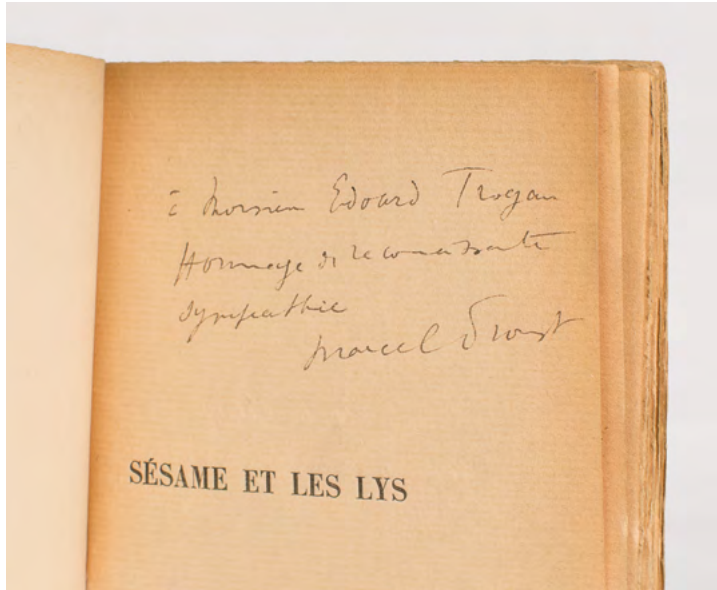
Baroness Marguerite Aimery Harty de Pierrebouurg, writer and mistress to Paul Hervieu, held a brilliant literary salon where the likes of Raymond Poincaré, Henri de Régner, Paul Valéry, Alfred Capus, Abel Hermant, René Boylesve, Edmond Jaloux, Gérard d'Houville, Edouard Estaunié, André Gide, Gabriele d'Annunzio and Robert de Flers met.

Regularly frequented by Proust, Madame de Pierrebouurg's "Salon de l'avenue du bois" was, alongside that of her rival Madeleine Lemaire, and those of Madame Strauss and Madame Auberon, the melting pot for several of *La Recherche's* psychological portraits.

However, Marguerite de Pierrebouurg, or Claude Ferval by her nom de plume, was above all a novelist admired by Proust, in whom he confided, with each new

novel she published, his admiration and his own desire to write. Thus, in a letter dated 1903, the moving commentary of a passage from *Plus fort* seemed to announce, ten years before *La Recherche*, Proust's future sacrifice to writing and, in the novel, Swann's failure to achieve this grace:

"In all this a philosophy to which we would like to return and ask you, for example, if it is really true that life gives us the grace that we desire on the condition that we sacrifice the rest to it. If we thought that sacrificing the rest could be used for something, it would be done quickly. But the rest is made stupid, preventing the pain that once faces from being seen. Indeed, it is difficult to say. But you are right."



This feeling that for him is still so “difficult to say,” is precisely the very subject of *La Recherche*. And his outcome, the recapture of this life through fictional work, he will more easily formulate the imperious necessity in a letter to Pierrebourg in 1908: “You, you are a novelist! If I could, like you, create beings and situations, then I would be happy!” A

statement echoed by Proust’s question: “Am I a novelist?” at the beginning of his first notebook.

This year is also the year in which the writing of *La Recherche* began, the birth of which is found in this famous “1908 notebook.”

More than a benevolent advisor, Madame de Pierrebourg will inspire the character of Odette (in so far as the first

name Odette, borrowed from an autobiographical novel by Ferval) and she will be one of the most fervent supporters of *Du côté de chez Swann*.

Precious dedication that echoes that which Proust will address ten years later in the first volume of *La Recherche*.

\$ 12,500

▶ SEE MORE

86 Marcel PROUST & John RUSKIN

Sésame et les Lys [Sesame and Lilies]

◆ MERCURE DE FRANCE | PARIS 1906 | 12 x 19 CM | ORIGINAL WRAPPERS WITH CUSTOM CHEMISE AND SLIPCASE

First edition in French, translated by Marcel Proust. Notes and preface also by Proust. A first impression copy numbered in the press.

Handsome autograph inscription from Marcel Proust to the writer, musical

critic and journalist Edouard Trogan, (also known under pseudonym of Louis Joubert).

A small tear, not serious, to foot of upper cover.

A pastiche chemise and slipcase in half light brown cloth by Goy & Vilaine.

\$ 12,500

▶ SEE MORE

87 Antoine de SAINT-EXUPÉRY

Unpublished manuscript and alternative material
from *Lettres à un otage* [Letter to a Hostage]

◆ NEW YORK 1942 | 21.5 x 27.8 CM | 5 IN-4 LOOSE LEAVES

5 sheets on white glassine watermarked with "Esleeck Fidelity Onion Skin Made in USA," black pen, foliation handwritten in black pen on the first page (1), subsequent foliation in purple pencil (0428-0432). Rust marks, several folds in the margins.

Several crossed-out sections, additions in the margins, corrections and erasures. Illegible sections.

The Smithsonian Institution (Archives of American Art) preserves the final typescript of *Lettre à un otage* (*Letter to a Hostage*), as well as the manuscript proofs that Saint-Exupéry entrusted to the famous expressionist painter Hedda Sterne on 16th April 1943, before leaving for Oran.

A precious handwritten first-draft of the *Lettre à un otage* manuscript, offering rewritings and previously unseen sections of this vibrant plea for man's friendship and respect during the dark period of the Occupation.

Saint-Exupéry also reveals the reason – unknown to biographers – as to why he was driven to publish this text separately to protect his best friend Léon Werth, to whom he dedicated *Le Petit Prince*, from the Nazi retaliation.

Our manuscript, written during his New York exile in 1942, plunges the reader into the years of turmoil that would follow the declaration of war, when Saint-Exupéry, the "unemployed soldier," suffered from the inactivity that reigned over the French exiles in Manhattan. *Lettre à un otage* was originally intended to serve as a preface for Léon Werth's novel, *Trente-trois jours*, that Saint-Exupéry would publish from New York. The novel, vehemently anti-Nazi and written immediately after the French debacle of 1940, exposed Werth, who had Jewish origins, to the sanctions of the occupier. In the manuscript, Saint-Exupéry explains his decision to renounce his publication and publish the preface on its own in 1943, under the name "Lettre à un otage," making his friend Werth, the incarnation of the French people held captive in their own country.

Our set of manuscript proofs lies between the preface to Werth's eventually abandoned novel and the final *Lettre à un otage* text. Whereas the first three leaves are variations of the published *Lettre à un otage* text, the fourth and fifth, both previously unpublished, seem to be addressed to the editors of "Brentano's Books," Jacques Shiffrin and Robert Tenger, to whom Werth's novel was entrusted. The leaves shed a fascinating light on the little-known reasons that forced Saint-Exupéry to withdraw his preface: "As for Léon Werth, the preface will have reinforced the point of view that I stated, it will confirm the danger of death. Werth's book is not currently in a position to serve as a defence for the French, and I prefer to avoid any sterile retaliation by not publishing its preface." Aware of the risks for his friend who was still in France, Saint-Exupéry decided to separate himself from Werth's novel and strongly urges his editors to do the same: "Furthermore, it seems to me that Brentano's can only defer the publication of this book until the time when reading will have saved Werth from the danger of death." In this leaf, Saint-Exupéry continues to state a further reason: "Furthermore, my presence on the front line... will inevitably be circulated as propaganda. It will certainly attract trouble to those French people whom I hold so dearly." This statement also shows his eagerness to return to fight, after long, sterile months amongst Manhattan's "false resistance." Several months after writing these leaves he received his mobilisation orders and set off for the North African front in April 1943 to fight for his friend Léon Werth.

Saint-Exupéry met Werth in the 1920s at the Café des Deux-Magots through René Delange. Werth, who became a pacifist after the trenches, is also the author of a war-time literature masterpiece (*Clavel soldat*, 1919). An improbable friendship formed between the writer/pilot and the anarchist, whose arguments and ideas he appreciated precisely because they often differed from his own. After his demobilisation in June 1940, Saint-Exupéry visited Léon Werth in Saint-Amour in the unoccupied zone, in his wife's coun-

try house that was relatively protected from antisemitic attacks. Werth strongly encouraged him to leave for the United States, despite the writer's reticence, who felt that leaving France was a luxury reserved for a privileged few. Having successfully arrived in New York on 31 December thanks to his novel *Wind, Sand and Stars* that had won the National Book Award, Saint-Exupéry receives Werth's manuscript during 1941: "A few months ago my friend Léon Werth sent a manuscript to the U.S., entitled *33 jours* [*33 days*]."

This preface, which later became *Lettre à un otage*, expresses the indescribable suffering of a nation, which he compares – as Baudelaire or Hugo had done before him – to a ship that had embarked on a dark odyssey: "Today, in the aftermath of total occupation, France, with her cargo, has entered the block in silence, like a ship with all her lights extinguished, so that no-one knows whether she has survived the perils of the sea or not, far from the one I needed to exist, begins to haunt my memory." The exiled writer feels the thin thread that ties him to his family and his country fading away: "I feel threatened in my essence by the fragility of my friends. The one who is fifty years old, he is ill and he is a Jew. So perhaps he is more threatened than any other by the German winter [...]. Only then can I imagine that he is alive. Only then, wandering far away in the empire of his friendship, which knows no bounds, am I allowed to feel not an immigrant, but a traveler".

We encounter themes that were dear to Saint-Exupéry, written at the same time in *Le Petit Prince*, and in particular in his dedication to Werth, close to the description of his friend given in the manuscript: "[...]this great person is the best friend I have in the world. [...] [She] lives in France where she is hungry and cold. She needs to be comforted [...]." In addition, the first two leaves are shining examples of Saint-Exupéry's method of composition, which consisted of writing a series of parallel texts in which he tried to express a similar idea in as many different ways as possible. Here we find two rewritings of the future chapter V of

Lettre à un otage, which was finally published in 1943, questioning the future after the collapse of the known world:

First leaf: "How to safeguard access to this mysterious communication through which men communicate at a meeting place that is common to them all? The fracturing of the modern world has challenged all thought systems. There is no obvious or universal formula [...]."

Second leaf: "How to safeguard access to this mysterious homeland? The fracturing of the modern world draws us into a dark time where there are no longer any obvious or universal formulas. The problems are incoherent, the solutions irreconcilable. The different

conciliations do not satisfy. Yesterday's truth is dead. Today's is yet to be created and each one holds only a portion of the truth [...]."

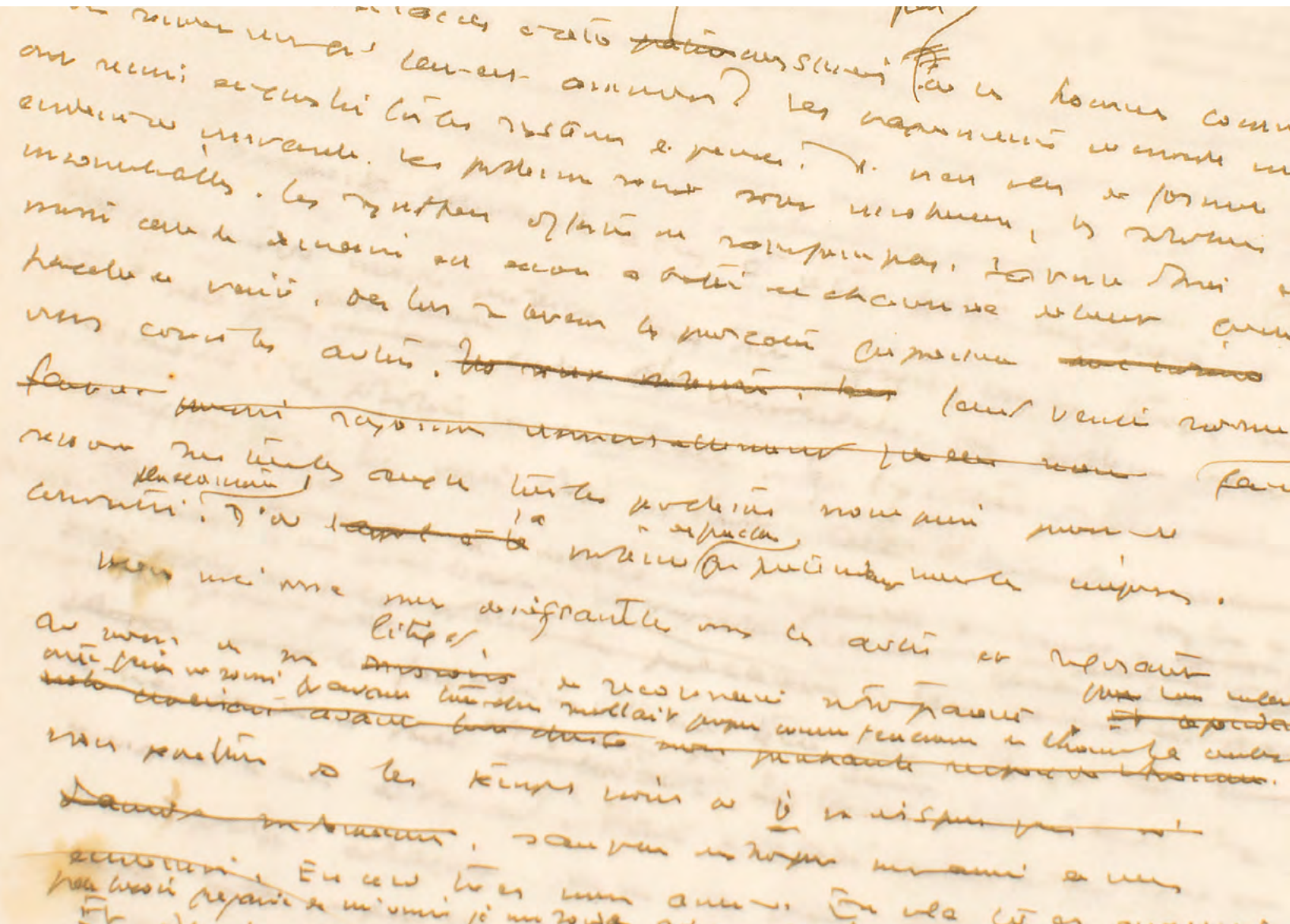
Final published version: (*Lettre à un otage*, 1943) "The fracturing of the modern world has mired us in the shadows. The problems are incoherent, the solutions contradictory. Yesterday's truth is dead, tomorrow's is yet to be created. No feasible conciliation can be found, and we each possess just a portion of the truth. Lacking the evidence to guide them, political religions invoke violence. So then, by disagreeing over methodologies, we are in danger of forgetting that we are all chasing the same goal."

Lettre à un otage, published in New York in June 1943, was the last work ever published during Saint-Exupéry's lifetime, just one year before his disappearance aboard his *Lightening*.

An important manuscript of a text that elevated its author to a position of national importance, and which constituted a poignant eulogy of Saint-Exupéry's friendship with occupied France. A tribute to his friend Léon Werth, to whom his last masterpiece, *Le Petit Prince*, was dedicated: "à Léon Werth, [...] le meilleur ami que j'ai au monde," "To Léon Werth, [...] the best friend I have in the world".

\$ 10,000

▶ SEE MORE



88 Yves SAINT-LAURENT

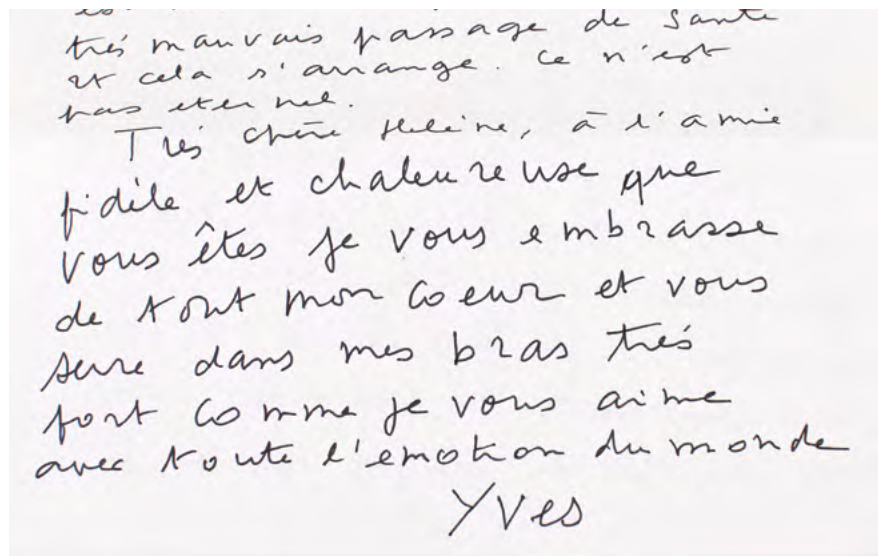
Signed handwritten letter to Hélène Rochas: "It's a crazy life that devours everything."

◆ PARIS 29 FEBRUARY 1984
| 21 X 29.7 CM | ONE LEAF

Handwritten letter signed by the fashion designer Yves Saint-Laurent addressed to Hélène Rochas. 38 lines written in black marker, envelope attached.

A moving and previously unseen letter from the fashion designer Yves Saint-Laurent, declaring his deep friendship for Hélène Rochas, Parisian beauty icon and superb business woman, who for 50 years ran the fashion and perfume label founded by her husband Marcel Rochas.

This letter from Yves Saint-Laurent is a beautiful and extremely rare declaration of friendship for Hélène Rochas, whom he considered to be one of his close friends for many years. In 1984, the fashion designer was at the height of his glory, becoming the first fashion designer to be the subject of a retrospective during his lifetime thanks to the exhibition held at the New York Metropolitan Museum of Art the previous year. As for the recipient of the letter, Hélène Rochas skillfully manages her perfume house, which, under her direction, becomes a real industrial empire having international success with her creations "Madame Rochas" and "Eau de Rochas." She established herself as an informal muse for her friend's brand, an influential ambassador of the Yves Saint-Laurent fashion house, to which she will always remain faithful. The fashion designer contributed largely to creating her image as a "socialite" and dressed her for the sumptuous balls she threw at the Grande Cascade in the Bois de Boulogne in 1965, as well as the Monte-Carlo Centenary Ball in 1966, organised at the request of Prince Rainier III. In return, Hélène Rochas knew how to choose the Yves Saint-Laurent ready-to-wear collection masterpieces: suits, fur coats, Slave-inspired dresses that remained legendary in fashion history. At this time, they are both at the head of a successful perfume line, since the launch of Yves Saint-Laurent perfumes in 1971, and they also share a love of the Parisian Rive Gauche. Saint-Germain-des-Prés, where they both lived for more than forty years, served as an inspiration



for the famous ready-to-wear collection "Rive Gauche" by Yves Saint-Laurent and was the scene of memorable parties held in Hélène Rochas's apartment on Rue Barbey de Jouy, attended by Aragon, Paul Éluard, Madeleine Renaud and Jean-Louis Barrault, Marie-Louise Bousquet, director of Harper's Bazaar, Viscountess Marie-Laure de Noailles, Salvador Dali, Max Ernst and Man Ray. For almost half a century, Yves Saint Laurent and Hélène Rochas embodied the golden age of Parisian luxury, and their friendship lasted until the fashion designer's death in 2008.

The tone of the letter is resolutely dark, although it shows a real attachment for his long-standing friend. Part way between dejection and the memory of happy times spent in her company, the fashion designer declares to Hélène Rochas: "The only thing that matters to me is you and I and that hasn't changed. You are always the sincere and marvellous friend that I miss. You represent the last years of happiness that I had." The letter shows a sensitivity and an absolute sincerity, and reveals a surprisingly flamboyant epistolary style, as already noted by Diana Vreeland, official of the Yves Saint-Laurent retrospective at the MET: "He has a way of opening up in his writing. [...] and it's such a contrast. When he talks you see, it's very simple, it's very concentrated. But when he writes he really gallops through the words!" Paloma Picasso describes him as "absolutist in friendship and in his passions," a genius relying on a circle of close friends, who for him were a precious reassurance and a rare source of joy.

Yet the letter plunges the reader into a turbulent intimacy – the success of the fashion designer and his impressive productivity hide a dark reality, a constant suffering, which he confesses to his friend in a few lines: "I'm sad not to see you so much I am tired [...] but don't think that this is permanent. I'm going through a very bad health patch and it's getting better. It's not forever." We find him exhausted from his excessive lifestyle and relentless work, his four haute couture and ready-to-wear collections per year having caused serious damage to his physical and mental health. In order to solve his chronic overwork, he is retreating, like every year, to his Moroccan haven of peace: "I am leaving for Marrakesh for a short while because I have still have a ready-to-wear presentation in March. It's a crazy life that devours everything." Yves Saint-Laurent will escape for a few days, before the show of his autumn-winter collection, to his famous "Villa Oasis," a sanctuary of shimmering colors and the setting for a magnificent Islamic art collection, that he and Pierre Bergé have had for almost twenty years. His letter ends with his deeply overwhelming farewells: "Dearest Hélène, to the faithful and warm friend that you are, I embrace you will all of my heart and hold you in my arms."

Vibrant testimony to an unending friendship, in the chaos of the fashion designer Yves Saint-Laurent's life, which is confided in this letter to a friend whose eclecticism and curiosity made her an essential model of Parisian fashion.

\$ 5,000

▶ SEE MORE

Yves Saint-Laurent

◆ THE METROPOLITAN MUSEUM OF ART | NEW YORK 1983 | 23.5 x 31 CM | PUBLISHER'S BINDING

First edition printed for the exhibition dedicated to Yves Saint-Laurent at the New York Metropolitan Museum of Art from 14 December 1983 to 2 September 1984.

Beautiful copy.

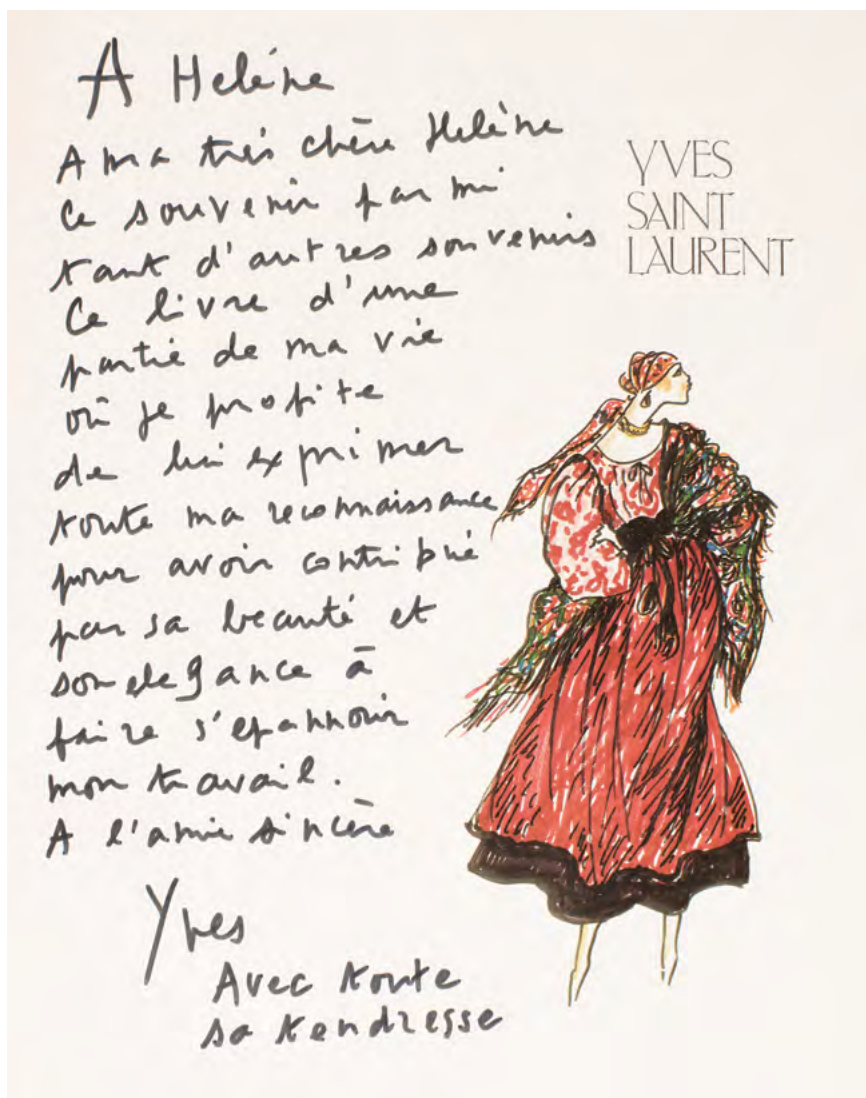
Bradel binding in full blue cloth, copy complete with its illustrated dust jacket.

Rich iconography.

Texts in English by Yves Saint-Laurent, Diana Vreeland, René Huyghe, Pierre Bergé, Paloma Picasso-Lopez, Marella Agnelli, Catherine Deneuve, Duane Michals, Pierre Boulat, Nicholas Vreeland.

Very rare and precious inscribed copy handwritten signed inscription in French from Yves Saint-Laurent to Hélène [Rochas]: "To Hélène, to my dearest Hélène, this memory among so many other memories. This book from a part of my life where I can take advantage of it to express all my gratitude for you having contributed with beauty and elegance to make my work blossom. To my sincere friend. Yves with all of his tenderness."

This inscription from Yves Saint-Laurent is a beautiful and extremely rare declaration of friendship for Hélène Rochas, whom he has considered to be one of his close friends for many years. At the time of writing this inscription, the fashion designer was at the height of his glory, becoming the first fashion designer to be the subject of a retrospective during his lifetime thanks to the exhibition held at the New York Metropolitan Museum of Art. As for the recipient of the inscription, Hélène Rochas skillfully manages her perfume house, which, under her direction, becomes a real industrial empire having international success with her creations "Madame Rochas" and "Eau de Rochas." She established herself as an informal muse for her friend's brand, an influential ambassador of the Yves Saint-Laurent fashion house, to which she will always remain faithful. The fashion designer contributed largely to creating her image as a "socialite" and dressed her for the sumptuous balls she threw at the Grande Cascade in the Bois de Boulogne in 1965, as well as the Monte-Carlo Centenary Ball in 1966, organised at the request of Prince Rainier



III. In return, Hélène Rochas knew how to choose the Yves Saint-Laurent ready-to-wear collection masterpieces: suits, fur coats, Slave-inspired dresses that remained legendary in fashion history. At this time, they are both at the head of a successful perfume line, since the launch of Yves Saint-Laurent perfumes in 1971, and they also share a love of the Parisian Rive Gauche. The Saint-Germain-des-Prés quarter, where they both lived for more than forty years, served as an inspiration for the famous ready-to-wear collection "Rive Gauche" by Yves Saint-Laurent and was the scene

of memorable parties held in Hélène Rochas's apartment on Rue Barbey de Jouy, attended by Aragon, Paul Éluard, Madeleine Renaud and Jean-Louis Barrault, Marie-Louise Bousquet, director of Harper's Bazaar, Viscountess Marie-Laure de Noailles, Salvador Dalí, Max Ernst and Man Ray. For almost half a century, Yves Saint Laurent and Hélène Rochas embodied the golden age of Parisian luxury, and their friendship lasted until the fashion designer's death in 2008.

\$ 3,800

▶ SEE MORE



It is in the context of the 1880s-1890s, strongly marked by “electromania,” that Albert Robida produces his science fiction series consisting of three volumes, *Le Vingtième Siècle* (1883), *La Guerre au vingtième siècle* (1887) and *La Vie électrique* (1892). The universal and industrial exhibitions – particularly the 1881 exhibition introducing the era of electricity – flourish in metropolises that are undergoing great change; true emblems of a utopian world made better by the appearance of new technologies. Robida, who participated in the founding of *La Caricature* magazine in 1880 and is already well established as an artist, takes to the pen with the idea of writing a dystopia, exaggerating the peculiarities of his era, using temporal extrapolation to caricature them. His novels take place between 1950 and 1970, thus he becomes one of the first masters of the science fiction genre.

“Robida was the first to show a future where all the technical innovations, as crazy as they could appear to his contemporaries, are perfectly integrated, and used by everyone, natural, in short, a future civilization. Without having Verne’s knowledge and scientific help, relying on his own imagination and his intuition, he is the only one of all of the nineteenth century and early twentieth century science fictionists to have presented, in advance, a picture of our present that is not too far removed from the reality that we live today...” (Pierre Versins, «Albert Robida» in *Encyclopédie de l’utopie des voyages extraordinaires et de la science-fiction*, 1972).

The journey through time in which Robida takes his reader emphasises the many advances made possible thanks to scientific progress and particularly the invention of electricity. The writer-artist gives life to an abundance of civil and military transport equipment: flying machines, tubes (very high speed trains that can travel up to 1400 km/h), under-water ocean liners, tanks, deep-sea divers, torpedo boats, etc. He pays particular attention to telecommunications and invents the “téléphonoscope,” the ancestor of both Skype and the continuous news channels. Robi-

da remains critical when faced with the emergence of these communication methods that are quickly becoming ever-present and virtualise human relations: “Young people are courting through the téléphonoscope after meeting through a marriage agency.” (Dominique Lacaze “Albert Robida maître de l’anticipation” in *Revue des Deux Mondes*, July-August 2015).

The massive emergence of new technologies promotes worldwide commercial and financial exchange; economic power surpasses political power and these new relationships inevitably give rise to new grounds for war.

The beautiful part is also in relation to the theme of nature and the control of climates and seasons: “Roles are overturned, today the tamed Nature gives in to man’s thoughtful will, man who knows how to make changes as he pleases, according to what is needed, the eternal rotation of seasons and, according to the different needs of the land, give each region what it asks for, the amount of heat it needs, the coolness after which it sighs or the refreshing showers demanded by the overly dried ground! Man no longer wants to shiver unnecessarily or futilely cook in his own juices.” (*La Vie électrique*). The food industry is, in turn, completely redesigned: natural products – that were transported all the same to residents via pipelines! – are replaced using chemistry to produce synthetic foods, even functional foods.

Aware of the devastating effects of the expansion of cities and the development of mass tourism, Robida already understands the need to create virgin areas, spared from all technology: “A law of social interest’ has created the Armorique National Park, made up of the Finistère and Morbihan departments, which must be sheltered from technical progress. No téléphonoscope here, no tube, not even the aerochalet. We travel by stagecoach and tourists are housed in medieval-look hostels. The park is intended for the preservation of nature and especially the regeneration of the “overworked from the electric life” who go there for restorative breaks.” (Dominique Lacaze).

Far from focusing only on material modernisation, Robida is also interested in the social aspects of progressism. Not only does he abolish the death penalty at the beginning of the twentieth century, but he also banishes prisons and replaces them with retirement homes, in which residents rehabilitate themselves gently by giving themselves over to line fishing, gardening and billiards. During the “decennial vacation,” the people have the opportunity to engage in protest demonstrations taking place during the change of government, serving as an outlet for the population and ending with a big Republican banquet: “The regular revolution is a safety valve that removes any danger of explosion... It is a wise revolution, a health revolution so to speak!” (*Le Vingtième Siècle*).

However, the greatest revolution for Robida, is undoubtedly his concern for female emancipation; women have access to professional fields that were closed to them at the time the novels were written: the bank, the stock market, scientific research and even the army with female combat battalions. They enjoy the right to vote and can now hold important political positions, including access to deputation. A “radical feminine party” is even created in *Le Vingtième Siècle*: “The feminine party intends [...] only to shower with praise those who, challenging old and antiquated prejudices, have politically thrown themselves at women to result in lifting the secular taboo!”

Copies with publisher’s illustrated cloth are rare and sought-after.

90 Albert ROBIDA

Complete set of Robida's science fiction work.

Le Vingtième siècle - La Guerre au vingtième siècle - Le Vingtième Siècle. La Vie électrique.
[The 20th Century - War in the 20th Century - The 20th Century. The Electric Life]

◆ GEORGES DECAUX | PARIS 1883 [1887] [1892] | 21 x 31 CM - 32 x 25 CM - 20 x 29 CM | PUBLISHER'S CLOTH

First editions, illustrated with in-text and hors texte color and black and white drawings by Albert Robida. **These three albums are the whole components of Robida’s science fiction work.**

Copies with publisher’s illustrated cloth are rare and sought-after.

◆ *Le Vingtième siècle*: publisher’s illustrated cloth in full green glazed calico signed Engel, a large bichrome gilt heightened Souze illustration continuing onto the spine and the boards, covers preserved.

Some scattered foxing. Spine ends a little rubbed.

◆ *La Guerre au vingtième siècle*: publisher’s illustrated cloth in full green glazed calico signed A. Lenègre et C^e, blank spine with tiny rubbings on the spine-ends, first board illustrated with a gilt heightened Souze bichrome draw-

ing, pink paper endpapers illustrated with futurist, underwater scenes, all edges red.

Ex-libris from the Yves Guermont library glued on the first paste down.

This album is **one of the artist’s rarest.**

◆ *Le Vingtième Siècle. La Vie électrique*: publisher’s illustrated cloth in full green glazed calico signed Engel, spine presenting a small red and gilt heightened illustration, first board Souze bichrome in the foreground showing a

scientist in his laboratory, in front of a modern town overlooked by a strange flying engine, second board also presenting a beautiful illustration (a flying house above the clouds), all gilt edges.

\$ 9,000

▶ SEE MORE

91 Albert ROBIDA & Henri BERALDI

Un caricaturiste prophète. La guerre telle qu'elle est prévue par A. Robida il y a trente-trois ans

◆ DORBON AÎNÉ | PARIS 1916
 | 23.5 x 32.5 CM | ORIGINAL WRAPPERS

First edition, one of 10 copies numbered and justified on Japan by Albert Robida, the only *grand papier* (deluxe) copies.

A small tear to head of first cover, otherwise nice copy.

Illustrated with 42 original compositions by Albert Robida, including 7 hors-texte.

\$ 850

▶ SEE MORE





A. ROBIDA

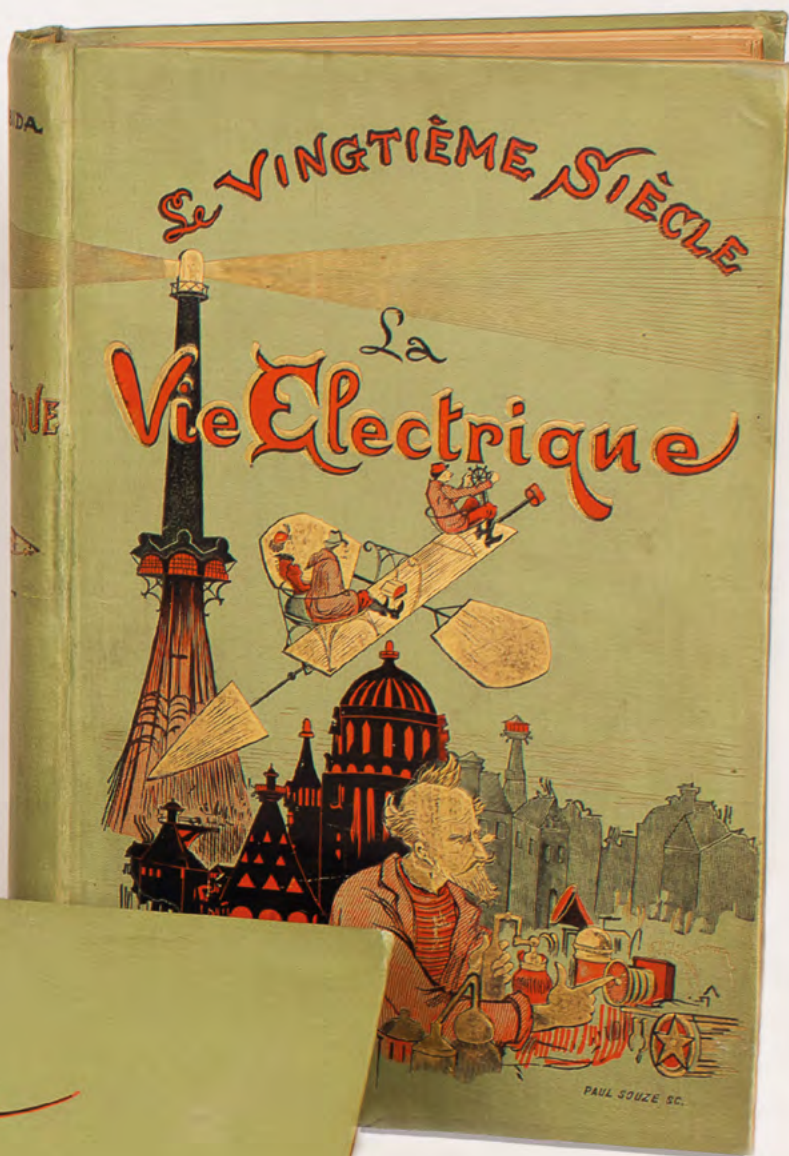
Le VINGTIÈME SIÈCLE

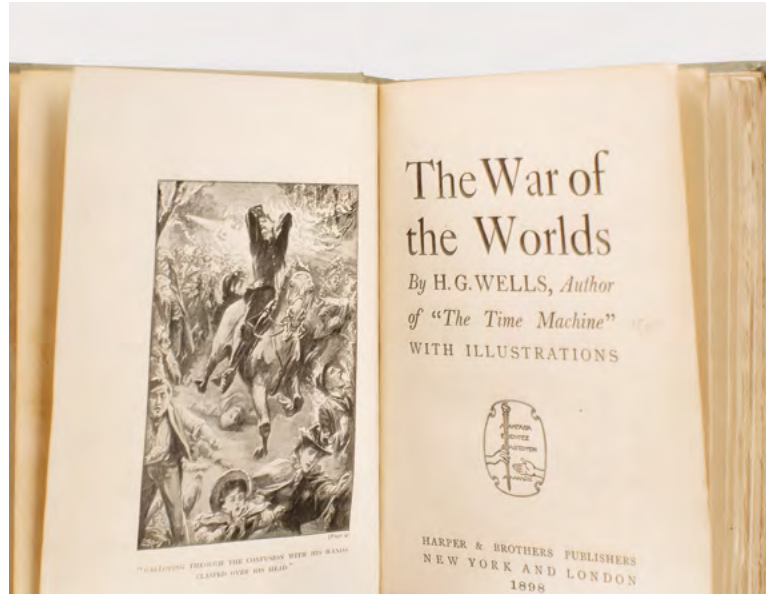
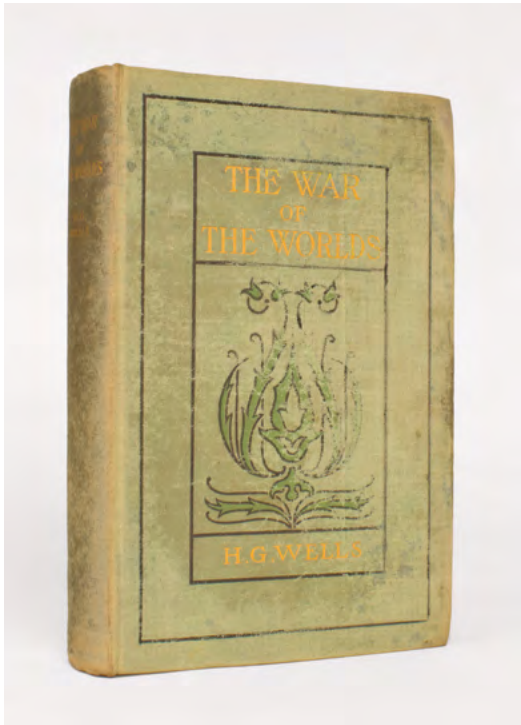
Le VINGTIÈME SIÈCLE

PARIS
G. DECAUX

ÉDITÉ PAR







92 Herbert George WELLS

The War of the Worlds

◆ HARPER AND BROTHERS | NEW YORK AND LONDON 1898 | 12.5 x 18.7 CM | PUBLISHER'S BINDING

First American edition and first illustrated edition, it was published at the same time as the English original. A frontispiece and 15 plate illustrations by Warwick Goble.

Publisher's full grey-green cloth. Gilt title and author. Large decoration on the upper board with the title and author in a frame. All of the glazed calico rubbed. One plate coming off. Foxing on the endpapers.

Modern slipcase based on a contemporary model. Spine decorated with a fleuron, date at the bottom. Beige morocco title piece. The slipcase is covered in beautiful paper made up of a scattering of the same gold and white ornament on a pale green background. Very beautiful slipcase perfectly produced and conferring a precious note to this edition.

The first science fiction novel where humanity is confronted with a hostile extra-terrestrial species, and which will lead to well-known adaptations, starting with Orson Welles' radio show in 1938 and the latest to date, Steven Spielberg's 2005 film.

SOLD

▶ SEE MORE

93 Herbert George WELLS

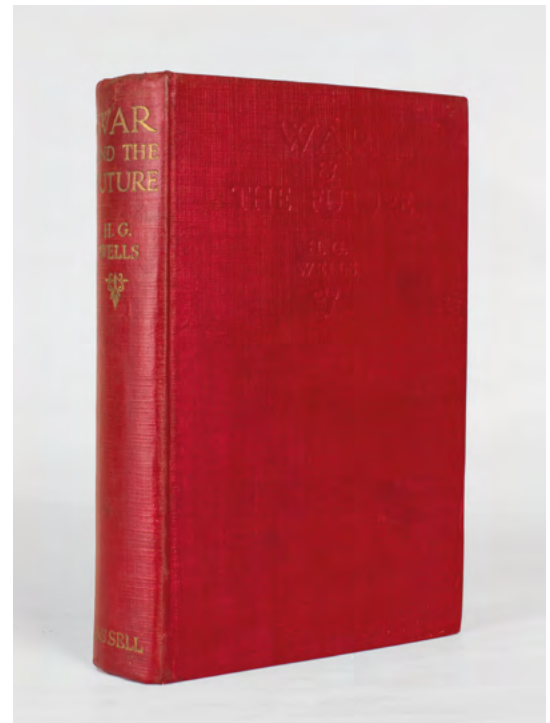
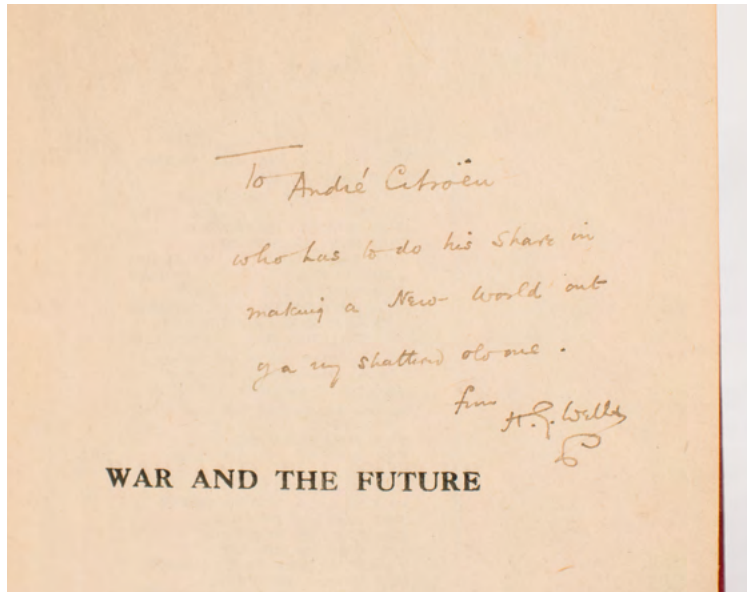
War and the Future. Italy, France, Britain at War

◆ CASSELL AND COMPANY | LONDON-NEW YORK-TORONTO-MELBOURNE 1917 | 13.5 x 20.5 CM | PUBLISHER'S BINDING

Second issue, printed in March-April 1917, one month after the first edition published in February of the same year.

Publisher's red cloth. **Exceptional inscribed copy signed by H.G. Wells to André Citroën: "To André Citroën who**

has to do his share in making a new world out of a very shattered old one. From H. G. Wells."



The inscription echoes the chapter of the book entitled New arms for old ones, in which Wells describes the armament factory created by Citroën to remedy the French artillery weakness. Reconverted at the end of the war, the factory will become the first Citroën automobile manufacturer.

A superb testimony to the early friendship between the industrialist André Citroën and the writer H.G. Wells, who in this very work, dedicates a chapter to the new ammunition factory devised by Citroën, as well as to the social progress he brings to his some thirteen thousand “munitionnettes.”

War and the Future, a work of propaganda written at the heart of the First World War, brings together diverse observations on the on-going conflict, highlighting the radical change that the new armament technologies are bringing to the art of warfare. Wells states his theory of a new world scientific and technical order, which already ran through his science-fiction masterpieces at the end of the last century (*War of the Worlds*, *The Time Machine*).

As for Citroën, having understood the crucial importance of the artillery in modern warfare, he made a bet in 1915 to compete with the power of the Krupp armament factories. Abandoning his automobile factory project during the war, he build, at his own cost, an immense industrial complex on the Quai de Javel, which produced 23 million shells for the allied forces.

War and the Future bears the marks of Wells’ admiration for Citroën, whom he met the year before during his tour of Europe for the writing of this book: “He is a compact, active man in dark clothes and a bowler hat, with a pencil and a notebook conveniently at hand. He talked to me in carefully easy French, and watched my face with an intelligent eye through his pince-nez for the signs of comprehension” (page 141).

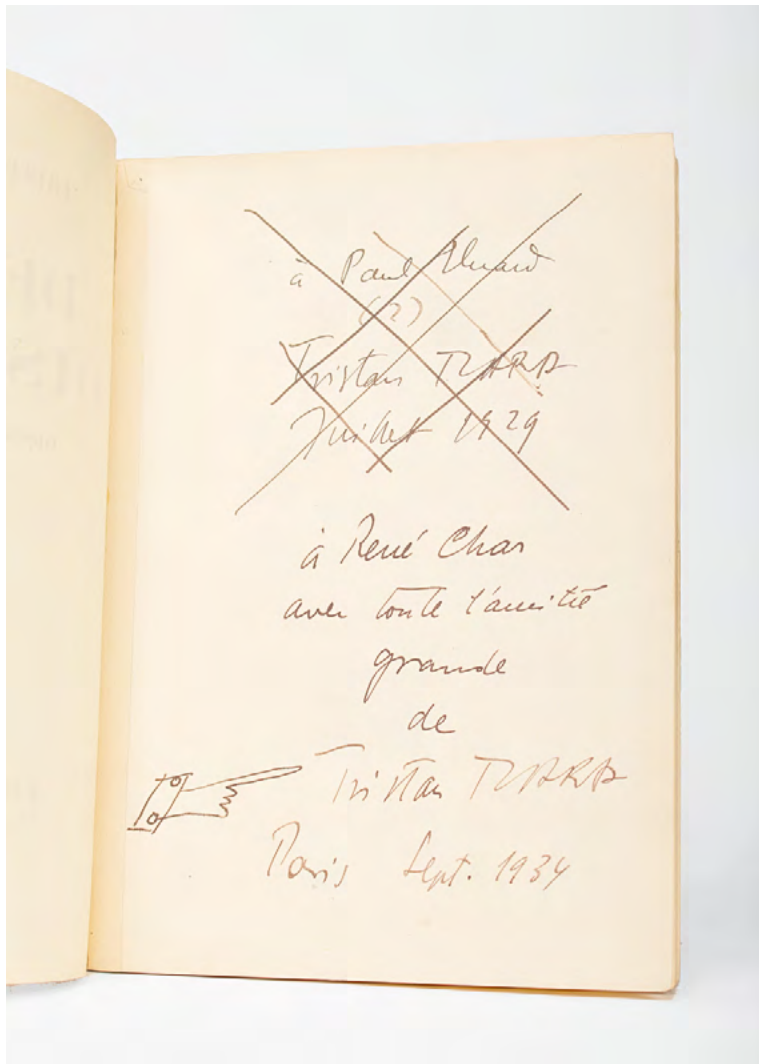
The writer contrasted the immobility of the Front, which he visited in 1916, to the incredible dynamism of the Citroën factory, a veritable temple of modern industry, which he describes as “The busy sheds of Paris struck me as being the most living and active things in the entire war machine” (page 139).

These few hours spent with this pioneer of military engineering had a considerable impact on the writer, who saw him as an innovator, speeding up the construction of the modern world. As the war ended, Citroën brought an end to the production of weapons and founded the famous Citroën company, making the factory his first automobile manufacturer. As with other personalities such as Joséphine Baker or Rudolph Valentino, H. G. Wells became a regular customer of Citroën cars and remained a fervent admirer of the genius that was its founder.

Produced at the start of the 20th century, Wells’ superb handwritten dedication to Citroën on the work that celebrates his visionary talents, testifies to the admiration of a man who dreamed of the future for those who made it happen.

\$ 5,700

▶ SEE MORE



94 (Hans ARP) Tristan TZARA

De nos oiseaux [Of Our Birds]

KRA, PARIS 1929, 13 x 19 CM, ORIGINAL WRAPPERS

First edition on ordinary paper.

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

Illustrated with 10 drawings by Hans Arp.

In autumn 1934, when Tzara dedicated the work to Char, the two poets started to distance themselves from surrealism. At the time, together with René Crevel and Roger Caillois, they formed a small group that was highly critical of André Breton and in particular of his opinions on the Communist Party. Tzara, like Char,

will leave the movement several months later, judging surrealism to be contrary to the revolution.

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

A fine copy with a moving provenance.

\$ 9,500

▶ SEE MORE

95 Carl EINSTEIN & Gaston-Louis ROUX

Entwurf einer Landschaft [Sketch of a Landscape]

◆ ÉDITION DE LA GALERIE SIMON | PARIS 1930 | 19 X 25 CM | FULL BOX

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

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

Binding in full brown-pink box, spine with blue, pink and green title in Oeser, significant inlaid decoration on the boards, four bands of five strips of pink, purple, green and blue calf, arranged around a central piece of rectangular,

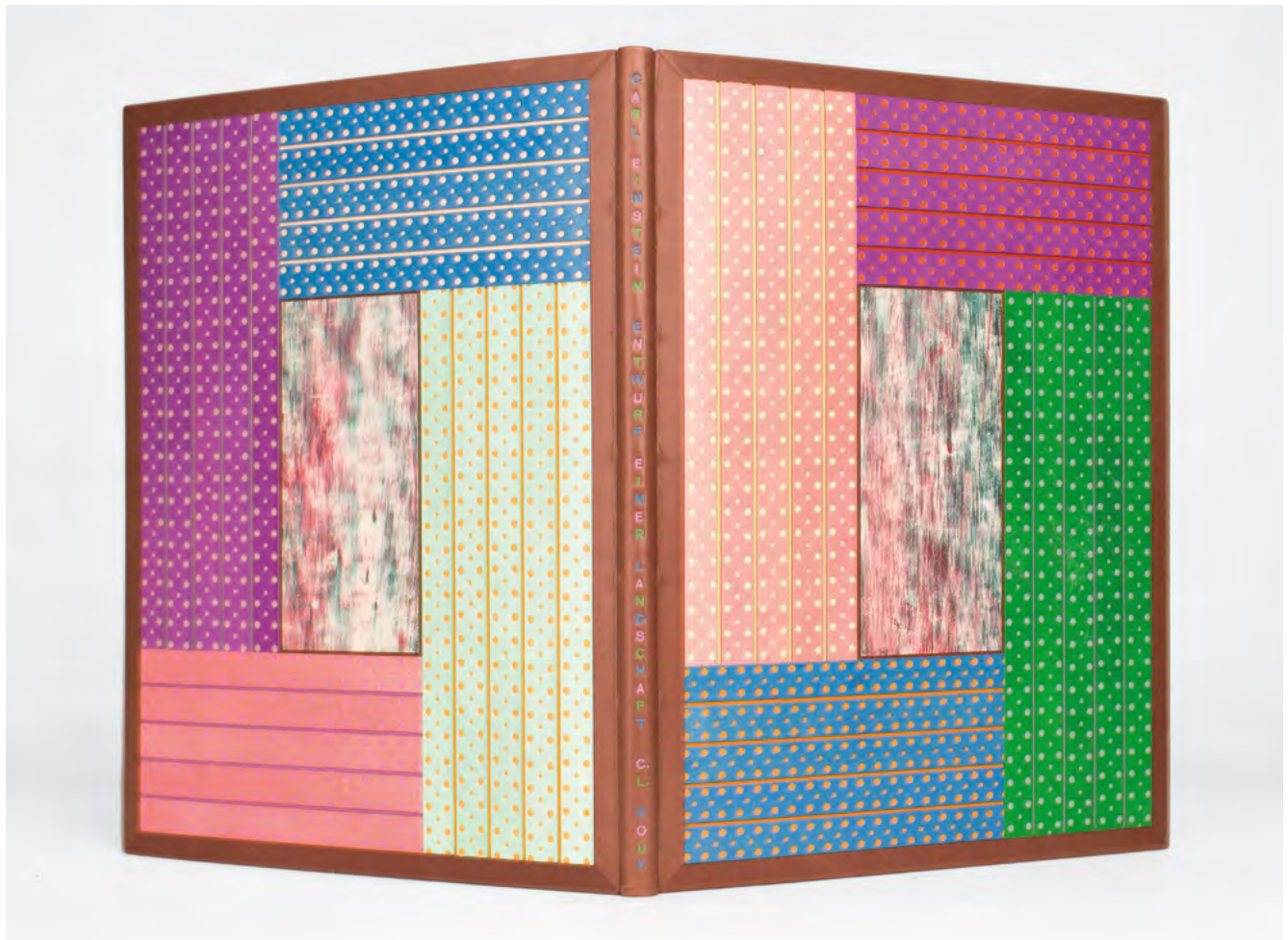
multi-colored, marbled box, endpapers in flesh-side pink suede, wrappers and spine preserved, all edges gilt, dust jacket in half brown-pink box, spine with blue, pink and green title in Oeser, slip case lined with brown-pink box, binding signed by Georges Leroux and dated 1994.

Carl Einstein, an anarchist writer, friend of George Grosz, Georges Braque and Picasso, Jean Renoir collaborator, art historian, lived through the wars and revolutions that shook Europe during the first part of the twentieth century. A volunteer during the Spanish civil revo-

lution in 1936, he went to Barcelona to fight in the ranks of the Confédération nationale du travail (National Labor Confederation), before joining the Groupe international de la Colonne Durruti (Durruti Column International Group). Of Jewish faith, he committed suicide in 1940 to avoid falling into the hands of the Nazis.

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

\$ 6,500

[▶ SEE MORE](#)

96 Claude CAHUN
& Suzanne MALHERBE,
alias Marcel MOOR

Aveux non avenues [Disavowals]

◆ ÉDITIONS DU CARREFOUR
| PARIS 1930 | 17 x 22 CM
| ORIGINAL WRAPPERS

First edition, one of 395 numbered copies on vélin pur-fil paper, only print after 10 Japan and 40 Madagascar.

Small signs of minor sun damage at the top and bottom of the spine, endpapers lightly and partially discolored, some minor foxing on the second board, internally good.

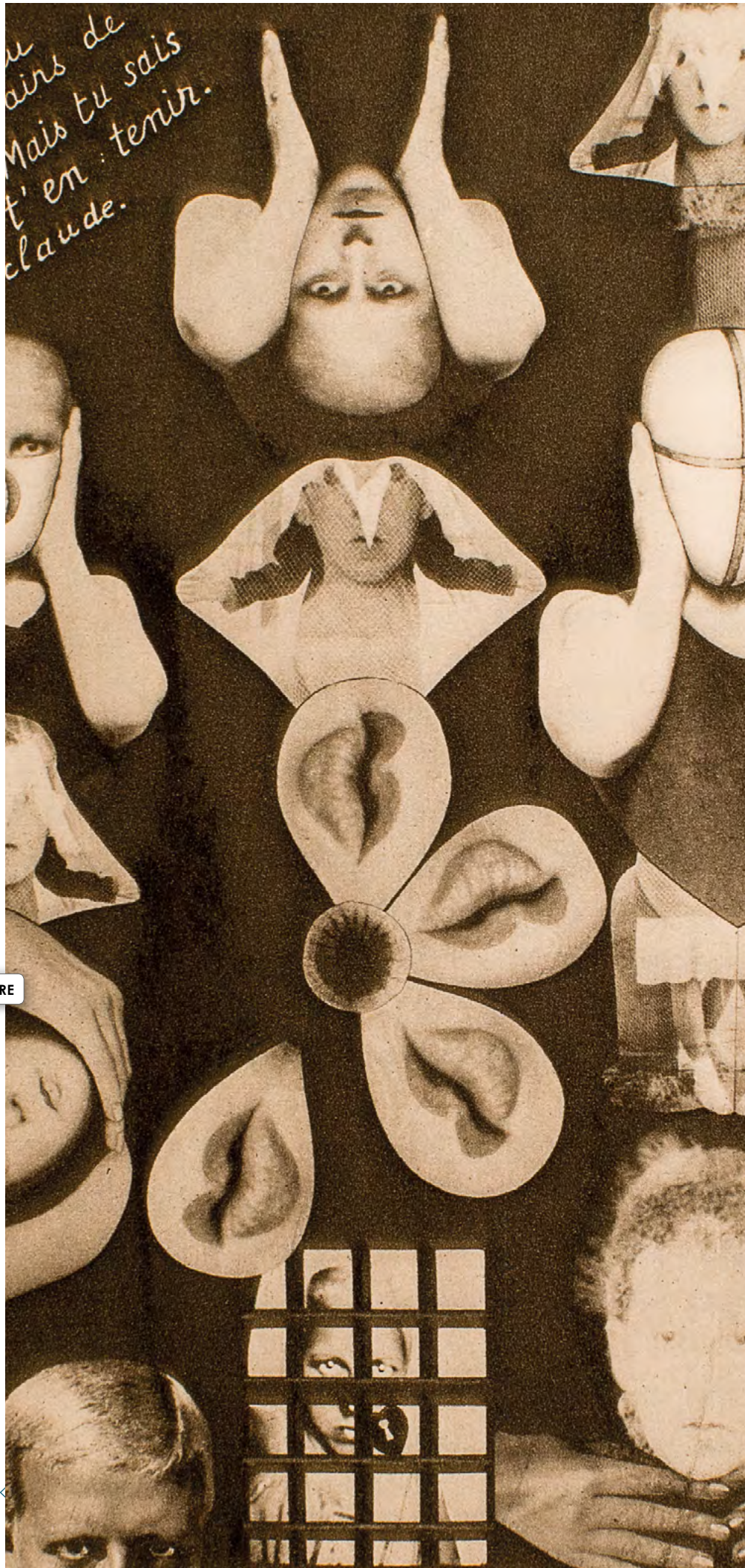
Wrappers folded over and spine decorated with typographical compositions by Claude Cahun.

Rare and famous work illustrated with 10 full-page photomontages, reproduced in photogravure and composed by Marcel Moore (Suzanne Malherbe), then companion to Claude Cahun as well as a photograph at the head of the table.

Preface by Pierre Mac Orlan.

\$ 4,800

▶ SEE MORE





97 (SWEDISH BALLETS) Rolf de MARE & Fernand LÉGER

Les Ballets suédois (Season's Program)
[The Swedish Ballets]

◆ BALLETS SUÉDOIS | PARIS 1923
| 24.5 x 32 CM | STAPLED

Rare first edition of the "Ballets suédois" 1923 season program.

Nice copy despite some small marginal tears on the covers.

Illustrated cover by Fernand Léger and colored illustrations by Valentine Hugo, Fernand Léger, Hélène de Perdiat, Nils de Dardel.

Texts by Blaise Cendrars, Paul Claudel, Maurice Raynal.

\$ 3,000

▶ SEE MORE

98 (TENNIS) René LACOSTE

Lacoste on Tennis

◆ ED. J. BURROW & C^o LIMITED | LONDON 1928
| 12.5 x 19 CM | PUBLISHER'S BINDING

Genuine first edition published on 21st June, two months before the American edition.

Foxing mainly affecting the edges as well as the first and last pages, jacket missing.

Publisher's full almond green cloth binding, gilt title stamped on the first

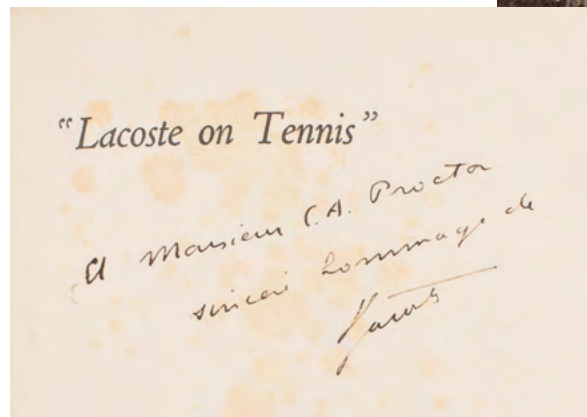
board framed with a blind-tooled fillet.

Illustrations.

Rare and precious autograph inscription signed by René Lacoste to C.A. Proctor.

\$ 600

▶ SEE MORE



99 Henri de TOULOUSE-LAUTREC

Aristide Bruant – Original print from
Le Café-Concert

◆ L'ESTAMPE ORIGINALE | PARIS 1893
| 31.5 x 43 CM | ONE LEAF

Original print by Henri de Toulouse-Lautrec from the *Le Café-Concert* series, published by Publications de l'Estampe Originale. Very rare and beautiful lithograph forming part of 500 original proofs printed on vellum by Edouard Ancourt's printing house.

A few angular lacks.

Portrait by Toulouse-Lautrec of Aristide Bruant, a huge figure in the Belle Epoque music-hall and close friend of the artist, to whom he ordered cabaret posters that remain well-known. Singer, actor, and performer, he acquired his fame at the Chat Noir before setting up his own cabaret, the Mirliton. In his preface to this current series of lithographs, Montorgueil is full of praise for the undisputed master of realistic song: "Mr Bruant, endowed with an unusual forceful expression, and an obvious originality, could condense a complex and shady wild cat soul into popular, beautifully styled songs." Here, Lautrec depicts Bruant with his typical get-up and expression: "Velvet jacket; Breton waistcoat, crimson felt scarf with giant edges, with parted flat hair. [...] Hands in pockets and a strongly disdainful expression."

A rare print, a reminder of the splendors of the "Fin de siècle Paris by night".

\$ 2,800

▶ SEE MORE



100 Henri de TOULOUSE-LAUTREC

Original lithography for the play
L'Argent by Émile Fabre

◆ IMPRIMERIE EUGÈNE VERNEAU | PARIS
[1895] | 23.5 x 31.5 CM | ONE LEAF

Original print by Henri de Toulouse-Lautrec created for the production of Émile Fabre's play entitled *L'Argent*, first performed on 5 May 1895 at the Théâtre Antoine-Simone Berriau (then called Théâtre des Menus-Plaisirs). First edition of the poster, that will be published several years later in a small format with white borders.

Very rare and beautiful lithography of the highest quality, printed in six colors on vellum paper.

This work of rare symbolist intensity subtly hints at Fabre's bourgeois satire through the roughly sketched silhouettes of his two main characters.

Embodying the paradigm of the modern poster, Toulouse-Lautrec's prints today enjoy wide recognition and are very much sought after.

\$ 6,000

▶ SEE MORE



101 Oscar WILDE

Poems in Prose

◆ [CHARLES CARRINGTON]
| PARIS 1905 | 14.5 x 22.5 CM
| CONTEMPORARY FULL MOROCCO

First edition, one of 50 numbered copies on Japan, only *grand papier* (deluxe) copies.

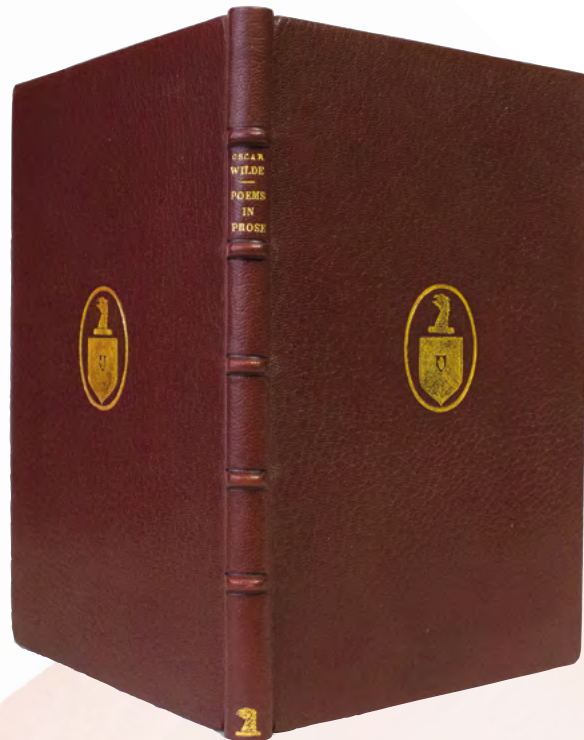
Burgundy morocco binding, spine in five compartments set with black fillets, gilt heraldic eagle at the bottom, heraldic coat of arms stamped in the center of the boards, endpapers with geometric motifs, bordered with a burgundy morocco strip on the inner covers, gilt top edge, contemporary binding signed by Creuzevault.

Some small foxing on the endpapers and some very fine tears in the margin of the final endpapers.

Beautiful copy nicely bound.

\$ 3,600

▶ SEE MORE



OSCAR WILDE

Poems
in Prose



es of this work have
nted on Imperial
anese paper.



Index

- A**
- APOLLINAIRE Guillaume 33, 61
ARAGON Louis 33, 34, 35
ARNAULD Céline 33
ARP Hans 36, 82
AUDOT Louis-Eustache 48
AURIC Georges 61, 62
AVANT-GARDE 19TH CENT. 6-7
- B**
- BARRIE James-Matthew 31
BAUDELAIRE Charles 8
BEATO Felice 10
BECKETT Samuel 12, 13
BÉJART Maurice 14, 16, 18
BERALDI Henri 77
BERGÉ Pierre 75
BERNARD Tristan 53
BERTALL 30
BLANCHOT Maurice 19, 22-23
BONCORS Auguste 32
BONNARD Pierre 62
BOSSUS Matthaeus 51
BRETON André 33, 34, 54
BRISSAUD Pierre 44, 45
- C**
- CAHUN Claude 84
CAMUS Albert 24
CARAN D'ACHE 53
CARPENTIER 5
CENDRARS Blaise 33
CEZANNE Paul 62
CHAGALL Marc 25
CHAM 29
CHAR René 54
- CHILDREN'S CLOTH** 28-30
CHIRICO Giorgio de 47
CLEM SOHN 32
CLERGET Fernand 6
COCTEAU Jean 61, 62
Corporation des artistes russes 47
COUTURET Adolphe 7
COUTURIER Edouard 6
CUSSAC Jean 48
- D**
- DADA** 33, 34, 37
DARIEN Georges 38
DAUDET Alphonse 53
DELOW Georges 31
DELORD Taxile 66
DENEUVE Catherine 75
DENIS Maurice 62
DERMEE Paul 33, 34
DÜRER Albrecht 39
DUREY Louis 61, 62
- E**
- EINSTEIN Carl 83
ELUARD Paul 33, 34, 35
EROTICA 42
- F**
- FANCY-DRESS BALL** 44-46
FORAIN Jean-Louis 53
- G**
- GASTRONOMY** 48, 49
GIRALDI Lilio Gregorio 50
GOUDEAU Émile 49
GRANDVILLE 66
GRASSET Eugène 53
GRÉVIN Alfred 44
- H**
- HELLEU Paul-César 53
HERZ Henri 60
HONEGGER Arthur 61, 62
- I**
- INCUNABLE** 51
- J**
- JACOB Max 33
JACOUTOT Charles 7
JOSSOT Henri Gustave 6
JOUY Jules 5
- L**
- LACOSTE René 85
LANVIN Jeanne 45
LAUTRÉAMONT, Comte de 68
LEBLANC Maurice 53
LÉGER Fernand 85
LEMAÎTRE Maurice 37
LEO THE HEBREW (or Judah
Abravanel) 52
LEVY Jules 5, 7
- M**
- MALESPINE Émile 36
MALHERBE Suzanne 84
MALHERBE Suzanne (Marcel
MOOR) 84
MALLARMÉ Stéphane 53
MAN RAY 54
MARE Rolf de 85
MARTIN Alexandre 49
MAUCLAIR Camille 53
- MEDICAL MANUSCRIPT** 56
MICHAUX Henri 58
MOHOLY-NAGY Laszlo 36
MONTESQUIOU R. de 53
MOSCHELES Ignaz 61
MOUCLIER Marc 6
- MUSIC** 60-63
- N**
- National Liberal Immigration
League 3
NIJINSKY Vaslav 18
- P**
- PAJOL Albert 7
PHOTOGRAPHS 10
PICABIA Francis 33, 34, 36
PICASSO Pablo 61, 64
PONIATOWSKI Prince 53
POULENC Francis 62
PRESTIDIGITATION 65
PROUST Marcel 70, 71
- Q**
- QUATRESOLZ Jean 56
- R**
- RACKHAM Arthur 31
RADIGUET Raymond 33
RENARD Jules 53
RENOIR Auguste 62
RIBEMONT-DESSAIGNES
Georges 33
ROBERT-HOUDIN 65
ROBIDA Albert 30, 77
ROUX Gaston-Louis 83
ROY Claude 64
RUSKIN John 70, 71
- S**
- SAINT-EXUPÉRY Antoine de 72
SAINT-LAURENT Yves 74, 75
SATIE Erik 61
SCHWOB Marcel 53
SCIENCE-FICTION 76, 80, 81
SENGHOR Léopold Sédar 25
SERNER Walter 33
SOUPAULT Philippe 33, 35
STRAUS Emile 6
STRAVINSKY Igor 63
SURREALISM 82, 83
SWEDISH BALLETS 85
- T**
- TENNIS** 85
TOLBECQUE Jean-Baptiste
Joseph 60
TOLSTOI Léon 53
TÖPFFER François 28
TÖPFFER Rodolphe 28, 29
TOULOUSE-LAUTREC 53, 86
TZARA Tristan 33-36, 82
- V**
- VALLOTTON Félix 7, 53
VALTAT Louis 6
VERNE Jules 29
VIDAL Pierre 49
- W**
- WELLS Herbert George 80, 81
WILDE Oscar 87

Lectori.

Si qui forte leges Germanicæ audacia dextræ
Scripta per ausonios currere iussa sonos
Da veniam erratis, neq; enim non esse ueremur,
Et nouitate tibi concilietur opus
Nam labor exemplo caruit nec signa priorum
Vlla pedum per quæ nos graderemur erant
Si qua tamen namq; haud nostra omnia dāno, placebūt
Scripta tuus decorans augeat ista fauor.

Jo.

AD