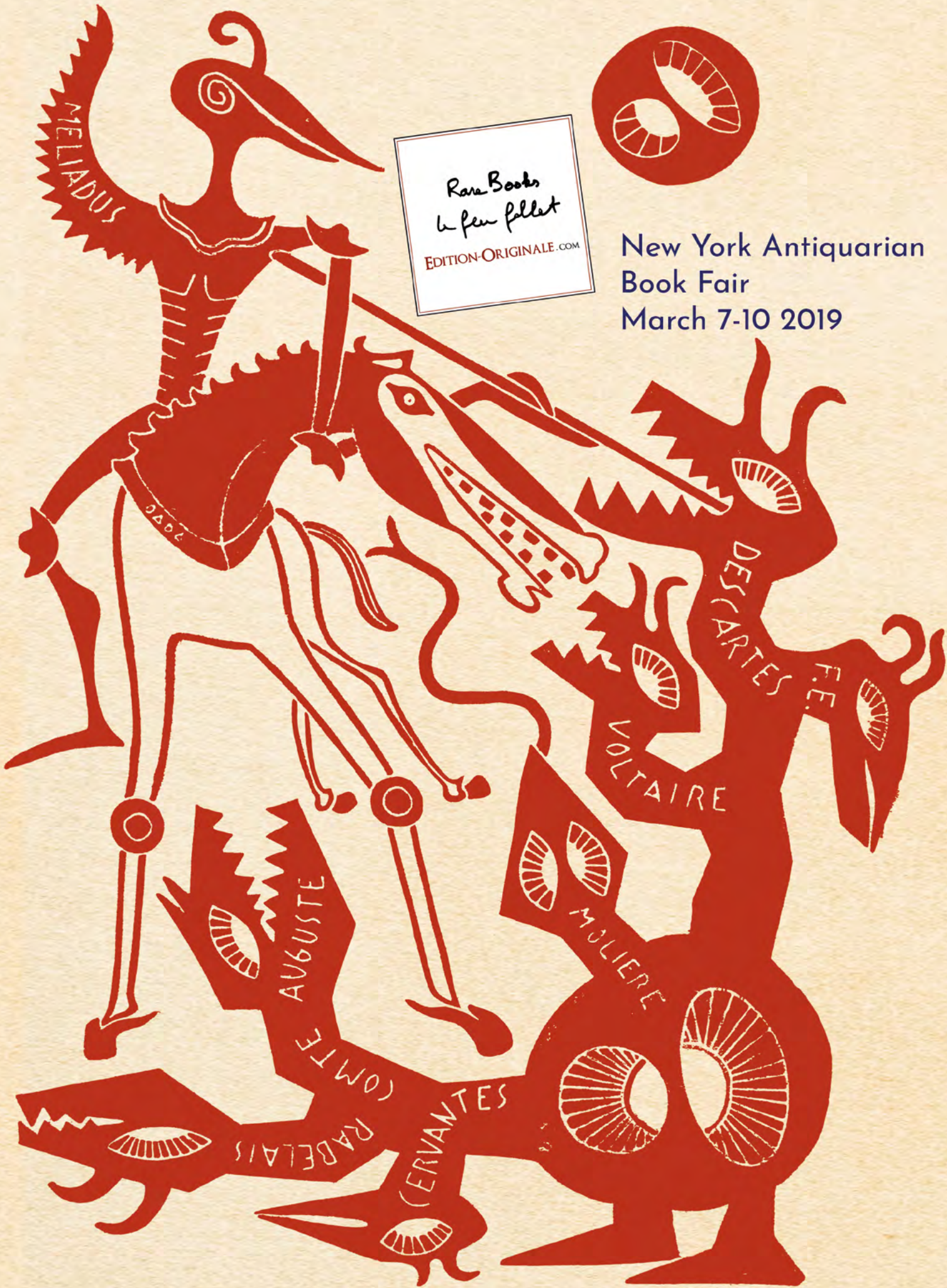


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1. ABRAVANEL Judah (known as LEÓN HEBREO or LEO THE HEBREW)

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 morocco

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 Lyon binding, restored boards and spine entirely lined in full brown morocco, spine 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.

A James Toovey 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, the 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 Commynes – 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: "Mon page faict l'amour, lisez-luy Léon Hébreu et Ficin." "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
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2. ADNET Jacques & SÜE Louis & MARE André & CENDRARS Blaise

Invitation à l'inauguration de la nouvelle galerie de la Compagnie des Arts Français [Invitation to the inauguration of the new Compagnie des Arts Français gallery]

Compagnie des Arts Français, Paris 10 October 1928, 27 x 41,4 cm, leaflet

Invitation written by the poet Blaise Cendrars for the inauguration of the new Compagnie des Arts Français gallery.

The precious leaflet is illustrated on the verso with an aerial view of the Champs-Élysées in photographic iridescent printing, a small corner section missing.

In 1919, the painter André Mare and the architect Louis Süe founded the Compagnie des Arts Français, a decoration and furniture company joining together architecture, tableware, lighting, wall paper, upholstery fabrics, silverware, glasswork, ceramics and ironwork. The company introduced the French embassy in Washington to Art Deco in the luxury cabins on-board the “Paris” liner, as well as in the first class grand lounge on the “Île-de-France.” Its magnificent creations for the pavilions of the International Exhibition of Decorative and Industrial art in 1925 contributed to the birth of the term “Art Deco,” also called “1925 style.” In 1928, the founders Süe and Mare sold the company to decorator Jacques Adnet, who updated the gallery and joined forces with Francis Jourdain, Charlotte Perriand and René Gabriel (and with painters Fernand Léger, Jean Lurçat, Raoul Dufy and Marc Chagall).

The leaflet is an invitation to the inauguration of the entirely renovated gallery on 10 October 1928, which brings together work by Picasso, Foujita, Djo-Bourgeois, Francis Jourdain and René Herbst, Louis Marcoussis, François Pompon, Joseph Bernard, Paul Vera, Bela Voros, Henry de Waroquier, Jean Besnard, Antoine Bourdelle, Carlo Bugatti, Emile-Othon Friez, Laure Albin-Guillot.

Blaise Cendrars, the author of the famous *Prose du Transsibérien*, was called upon to write the publicity text; he composed an ode to modernity and depicted new avant-garde orientation of the Compagnie des Arts: “I was often asked what the seven wonders of the world were? The seven wonders of the world are: 1. The internal combustion engine, 2. The ball bearing, 3. The cut of a great tailor, 4. Satie’s background music (that you can listen to without taking your head in your hands), 5. Money, 6. The naked neck of a woman who has just had her hair cut, and this final novelty: 7. All modern furniture.”

An extremely rare document marking the peak of the Art Deco style in France, bringing together all of the avant-garde craftsmen, painters and sculptors of the 1920s.

To our knowledge there is only one other copy of this invitation, kept in the André Mare collection at the IMEC (Institut Mémoires de l’Édition Contemporaine, in Normandy).

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3. [AMERICANA]

Photograph album "Pressed steel car company Pittsburg, PA. U.S.A. 1908"

1908, 39 x 27,5 cm, half cloth

The album brings together 57 original photographs in albumen and silver prints in a very large format.

Oblong binding in half burgundy cloth, first board gilt stamped with the slightly faded title "Pressed steel car company Pittsburg, PA. U.S.A. 1908." The first photograph in the album is evenly dark.

A stenciled list of all the pictures is glued on to the inside of the first board, these captions refer to the number printed to the top righthand side of each picture. At the top of this list, and at the top righthand side of the first picture, there is Paul Arbel's signature, his address and the date 1910.

The photograph album was, in all likelihood, put together during one of Lucien Arbel's – grandson of the company's founder – observation trips to the United States. Created in 1894 under the name Forges de Douai, it specialised in the manufacture of special carriages for coal and coke, as well as items of heavy metallurgy such as large stamps, car chassis, tanks, etc. Several reports of foreign trips can be found in the Arbel archives under 70AQ324 ("Rapports de M. Lucien Arbel sur ses voyages à l'étranger. 1909-1947")

The Pressed Steel Car Company was founded in January 1899 in New Jersey and it specialised in the manufacture of freight carriages, passenger cars and metros. The McKnees Rocks factory is still famous because of the great strike that took place 1909, during which 5 000 to 8 000 workers, the majority immigrants, stopped working.

The album, bringing together the Pressed Steel Car Company's activities, offers several interesting shots: views of the McKnees Rocks factory (Pennsylvania), several views of the inside of the building (laboratory, workshops...). Many productions (car

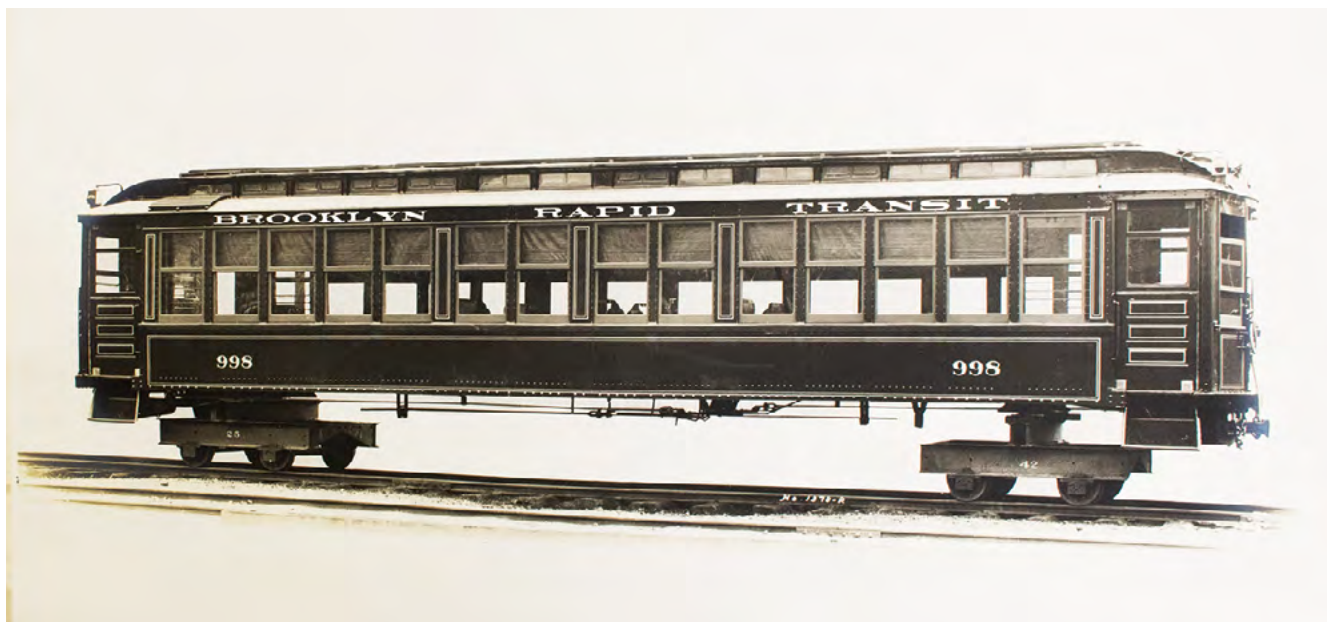


riages, interiors and technical pieces) for prestigious American and Canadian railway companies, as follows: Southern Railway, Philadelphia Electric Railway, Montreal Street Railway, Hudson Tunnel Company, Boston Elevated Railway, Brooklyn Rapid Transit, United Railway of San Francisco, Metropolitan Street Railway (New York), Pennsylvania Railroad, Kansas City, Fort Scott & Memphis Railway, Pennsylvania Lines et Buffalo & Susquehanna Railway.

Beautiful and rare album of original prints that are high-quality and of an important contrast, significant testimony to the savoir-faire of the American railroad.

\$ 3 800

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4. ARAGON Louis

Unique handwritten manuscript of the poem Lyons-la-Forêt

N. d. [ca. 1923], 17 x 22 cm, two school paper leaves

A four page handwritten poem of 102 lines, written in black ink on two leaves of school paper, Seyes ruling, written recto-verso. In the upper margin of the first page there is an inscription in red pencil, probably written later: “19 Lyons-la-Forêt.” Part of this note is erased, but we can assume that it would read: “19. In Lyons-la-Forêt, it goes very very badly.”

Exceptional original manuscript complete of this important and rare poem, composed in the automatic writing style of the pre-Surrealist years of Aragon’s youth.

This superb and abundant poem, which was, for a long time, thought to be lost, was only found in 1974, and was published for the first time by Aragon in the fourth volume of his *Œuvres poétiques* published between 1974 and 1981.

In an introductory note, Jean Ristat reveals the circumstances of its rediscovery: in the 70s Aragon received, from a collector, a duplicate of this poem of youth that he thought had been definitely lost. On this copy, the poet replaced the title *Lyons-la-Forêt*, written in red on the upper margin, with *Dans la forêt* and added the supposed date: “early 1927.” There is also a duplicate of this first duplicate with the text retraced and corrected by the author in blue ink in order to facilitate the transcription for the printers. For publication, Aragon added a title page to the proofs, modifying the dating slightly: “text lost and re-found (presumably summer 1927).”

These two corrected facsimiles are preserved in the Fonds Triolet-Aragon (Triolet-Aragon Collection) with all of Louis Aragon and Elsa Triolet’s manuscripts that the poet returned “to the French Nation” in 1976 under the direction of the CNRS.

The original manuscript of this poem, preceding the poet’s violent breakup with Surrealists and written on a fragile paper extract taken from a school exercise book, is one of the rare documents of such significance that survived the historical and ideological uproar of the 20th century and which is still in private ownership.

If this long text in free verse with no punctuation evokes the writing games of emerging Surrealism, Aragon himself confers yet a very different status. Indeed, in the great compilation of his *Œuvres Poétiques* between 1974 and 1981, Aragon does not include this poem in the chapter of the first attempts at automatic writings, introduced by Breton’s *Les Champs magnétiques* and generally dated between 1919 and 1921.

By dedicating an exclusive chapter to this lost and re-found poem, and by dating it 1927, the poet clearly distinguishes it from the Surrealist beginnings and places it in a period of stylistic maturity. The few but interesting modifications that he brings to the initial text testify to the quality of the text as much as to the poet’s desire to offer the reader, not only a simple vestige of youth, but an accomplished and fully assumed poem.

Thus, in 1974, his transformations are more semiotic than stylistic: “Are you not the Semiramis against a city where the gardens chase their dream without chlorophyll in cellars” from the original version, in 1974 becomes “Are you not the picture rail

against...”; “and ask the glow of light for his papers because he is not sure that she is not skinny because of her disregard for the harvests from walking with her radium feet on the un-cleared fields” changes to “fields without fear”; “the movement of her bosom disturbs the order of the planets [...] the shooting stars are afraid [...] of being less bright and less desperate than her” is abandoned in favour of “fear of being less blazing,” etc. The end is itself shortened by one verse: “their cow tigress horns,” thus slightly erasing the first reference to Asia that appeared in the original poem.

The only significant modification is more likely to be attributable to an editorial mix-up than to deliberate decision. Indeed, the front and back of the second leaf of the manuscript have been reversed and the version published in 1974 (and used in *La Pléiade*) is, evidently, dismantled. Although the poetic and automatic writing lends itself to several free interpretations, the text’s internal coherence, as much as the manuscript sheets, clearly reveal the order of the pages.

If Aragon, who had probably provided the printer with a photocopy of the original leaves, ironed and corrected in ink, did not necessarily cause this error, the dating of the poem that he himself suggested, seems itself questionable. Indeed, as Olivier Barbarant recalls in the *La Pléiade* edition of the *Œuvres Poétiques*, the date indications “that came fifty or so years later, are not absolutely reliable.” Also, bibliographers situate the writing of this text to be more between 1923 and 1924, perhaps from an automatic poem in 1919.

Several indices and intertextual relations confirm this dating:

The mention of the “marten,” an animal that is part of Aragon’s bestiary of automatic writing: it first occurs in the *incipit Une leçon de danse*, 1919; the allegory of “rubber” is also used in *Nous sommes les vaporeux de la pensée*, 1924; the return of the “the stone breakers,” is a reference to Courbet, which already serves as a refrain to *La Philosophie sans le savoir*, 1919; the emergence of the rural theme that echoes his frequent travels to Normandy from 1923.

However, it is especially the significant intertextuality with *La Défense de l’infini* that encouraged bibliographers to consider this text as an integral part of Aragon’s mythical work, on which he worked in secret for four years before burning his manuscript in Madrid in 1927 whilst traveling with his mistress Nancy Cunard.

“I threw myself, as if to deny the [Surrealist] group, into an undertaking without any other example in my life, I did not hide from my friends, but without them knowing the true development, the perspectives, the drawing, the design... this novel to which I sacrificed four years of my madness, of which only the title that I gave it then barely remains, which would surely not carry forward, *La Défense de l’infini*, and which I destroyed in 1927.” (Aragon, *Je n’ai jamais appris à écrire ou les Incipit*, 1969)

In *Éloge de l’infini*, Sollers questions this so-called destruction of a work that he considers one of Aragon’s most significant: “What does the burning of books, including Aragon’s book, in

et le regard de son...
Il se demandait qui en...
qui bouge légèrement au souffle...
Il en a eu assez d'un monde...
changeant de couleurs à chaque cri d'un...
Toujours la même parfaitement Une femme p...
l'orage dans ses mains le désespoir sur son...
Le mouvement de son sein dérange l'ordre...
Il y a des éclipses à la minute où tombe...
les étoiles filantes ont peur d'elle

~~les étoiles ne valent pas le voyage de~~ ^{à peur} ~~et~~ ^{moins} ~~ce train~~
e Savoir apocalyptique où se dénoue
chevelure effrayante des minutes d'iv...
and il n'est ni jour ni nuit ni haine
and les tigres s'en vont au travail
saut leur journal remuant leur
une chausson de tigre à leur, l'év...
nement d'abandonner sur le
a tigre dans leurs Vaches de tigre
lignes de roches de tigre

autumn 1927 in Madrid mean? What is left of the thousands of pages (thousands? who knows!) of this *Défense de l'infini* that now come to us in entire sections, dripping with energy and genius?"

We have in fact discovered fragments of the manuscript in Texas in Nancy Cunard's archives. It also appeared that several texts published by Aragon himself were originally chapters of *La Défense*, such as the famous *Con d'Irène*, published anonymously in 1928.

After the poet's death, all of these fragments are collected together thanks to the care of Edouard Ruiz or Lionel Follet, which notably include *Lyons-la-Forêt*, without actually giving it a precise place within this immense protean and incomplete work.

"Edouard Ruiz suggested that it be identified as a fragment of *La Défense de l'infini*, and I endorse this point of view, while placing it carefully in the appendices, in the absence of Aragon's formal testimony. [...] The tone of these pages is in harmony with *La Défense de l'infini* and we can quite easily recognise Aragon behind the features of the 'Perce-Oreille [...] Louis Quatorze,' near this double incarnation of Nancy, 'La Lézarde' and 'La Palpitation': 'A woman who balances the storm in her hands and despair on her forehead.'" L. Follet, preface to *La Défense de l'infini*

This integration into the corpus of the very elaborate texts that make up *La Défense de l'infini* calls into question the supposed spontaneity of this poem, having the appearance of automatic writing but also showing itself to be much more complex than the immediacy allowed by the Surrealist game.

As such, the manuscript provides decisive perspective, as Lionel Follet notes: "Is it automatic writing? A question without a guaranteed answer. The strange, almost carefully exaggerated written form of the first lines would prove the opposite, but this could be a controlled starting point, before getting going." Indeed, the poem's written form varies throughout the pages. Firstly it has a strange style, it changes throughout a writing that tilts and ac-

celerates, passing its rhythm on to the reader. This modification suggests that the text opens with a rewriting of an old text upon which the poet relies to feed his imagination.

However, this evolution of the writing's rhythm is only one of the numerous distinctive features of the surprising written structure of this handwritten poem, which none of the publications have been able to transcribe, to Lionel Follet's great displeasure: "The typographic layout poses a complex problem: the original manuscript splits the text into (irregular) verses, which are not easy to define, when they are devoid of initial capital letters and they cross over the lines. On the other hand, in *L'Œuvre Poétique*, Aragon removes numerous line breaks, thus joining together several verses into one single fragment, and here and there he adds in or removes capital letters. The logic behind this rewriting seems to be poor; it has varied from the copy to the final text."

Large white spaces compared with overlapping words, writing that is slow and then accelerated, characters of varying size and geometry, and all of this on overloaded school notebook paper which ends beyond the last ruled line... the *Lyons-la-Forêt* is obviously much more than the first draft, be it automatic or worked, of a poem to be published. It is a complete object in itself, demonstrated by its form and its medium, as much as by its content, following the example of André Breton's manuscript *Le poisson soluble*, also written on school notebook paper in 1924.

Born out of one of Aragon's most intense periods of creativity, this manuscript of youth, without either a date or location (even the original title *Lyons-la-Forêt* seems later than the manuscript), free from all stylistic or political ideology, is a unique work in which the fragility of the medium and the violence of the words combine, mastery of the writing and madness of the imagination on two leaves overloaded with ink, leave the reader with a strange feeling of incompleteness and infinity.

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5. ARAGON Louis & MASSON André

Le Con d'Irène [Irene's cunt]

René Bonnel, Paris 1928, 19,5 x 24,5 cm, loose leaves with slip-case

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

Signs of wear and small tears on the slip-case.

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

Illustrated with 5 original etchings in black by André Masson.

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

\$ 12 500
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... une reconstitution de la cathédrale de
Chartres sans oublier une seule agave (page 20)

6. ["ART NÈGRE" – PRIMITIVE ARTS] GUILLAUME Paul & MODIGLIANI Amedeo & PICASSO Pablo

1st Exhibition (from 19 March to 5 December 1916) Kisling, Matisse, Modigliani, Ortiz de Zarate, Picasso, Sculptures nègres

Lyre et Palette, Paris 1916,
24 x 32 cm, original wrappers

Very rare original catalogue of the first French exhibition of "Art nègre" judged according to aesthetic, and not ethnographic, criteria.

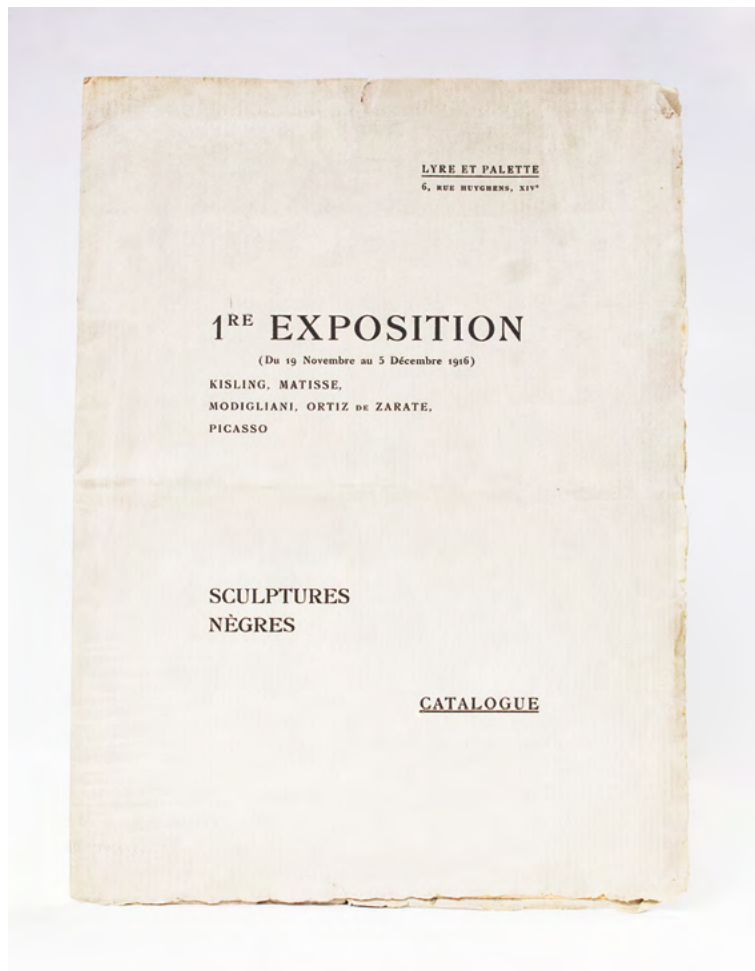
After Debussy's concert, then the concert of Satie and Ravel, in April 1916, this first artistic exhibition of the Parisian workshop "Lyre et Palette" presented 35 works by the painters Picasso, Modigliani, Kisling, Ortiz de Zarate and 25 "sculptures Nègres" from Paul Guillaume's collection, founder of the Société d'Art et d'Archéologie Nègre et de l'Art Africain. Eric Satie played the piano, in honor of which the catalogue is enriched with two original poems by Cendrars and Cocteau celebrating the modernity of the composer. However, it is mainly thanks to the note, a true manifesto – anonymous, but attributed to Apollinaire – in favor of "l'Art nègre", that this exhibition would become a **major event in the history of Modern Art**.

Beautiful copy despite one sign of a horizontal fold in the middle of the catalogue.

Extremely rare.

Thanks to the Trocadéro museum and to several private exhibitions of exotics works, the Parisians were not strangers to the arts of the colonies (in 1913, Charles Vignier revealed around twenty *Art nègre* statuettes at the closing of his exhibition dedicated essentially to the Asian arts).

However, a unique and scandalous initiative, Lyre et Palette declared the end of the ethnocentric vision of art by presenting Paul Guillaume's collection as equal to the works of modern artists.



Thus, fifteen portraits of Modigliani, so many paintings of whom had never before been gathered together, paintings by Picasso and drawings by Matisse were compared with many Gabon masks, Congo heads and Sudanese idols (it is noteworthy that the styles and ethnicities had not yet been identified).

The only previous attempt at artistic confrontation between Modern Art and African Art took place in New York in 1914, despite the relative absence of African works in the United States at the beginning of the century. In his 291 gallery, Alfred Stieglitz exhibited preparatory drawings by Braque and Picasso together with Koto masks already coming from the collection of... Paul Guillaume.

Former employee in a garage, Paul Guillaume fell in love with African art during a visit in Gabon when discovering a Kota reliquary amid consignments of rubber intended for tire manufacture. He soon became one of the most prominent figures in the interest of the American market for primitive art and notably served as Albert Barnes's advisor. Thanks to him, works still considered in France as "exotic" are in the United States immediately associated with other artists of his collection such as Brancusi, Picabia or Picasso to whom Paul Guillaume was introduced by his friend Apollinaire.

The “Lyre et Palette” exhibition was more ambitious and did not intend to show the sources of inspiration of the exhibited artists, but aimed to re-establish equality between the artistic expressions. Picasso’s works are not, incidentally, those from his “African period,” and the works by Kisling or Ortiz de Zarate are barely linked with Africa. The “sculptures nègres” are, therefore, presented here for their aesthetic modernity, just like the cubist investigations of the young painters. Yet, this equality is not only suggested through the proximity of the works, but it is assumed through the typographical composition of the catalogue and affirmed in the introductory note to the sculptures.

It is Jean Bourret, in his article “Une amitié esthétique au début du siècle : Apollinaire et Paul Guillaume” “An aesthetic friendship at the beginning of the century: Apollinaire and Paul Guillaume,” who attributes this anonymous note introducing the collection of his friend, Paul Guillaume, to Apollinaire:

“Art nègre. It is the first time that it is being exhibited in Paris, not for its ethnic or archaeological characteristics, but for its artistic character: the black sculptures that are fetishes in Africa and Oceania. The art from these parts of the world has, these last few years, played a significant role in aesthetic development in France. It is unfamiliar to the masses, the Trocadéro museum is exclusively ethnographical and does not showcase the beauty of the works it exhibits anywhere...”

It is a perfect synthesis of an article by the poet published in 1912. In it he defended “the masterpieces by the African artists” until then relegated to the rank of “crude fetishes, grotesque testimony to ridiculous superstitions” and “exhibited haphazardly at the Trocadéro museum” “almost completely abandoned by the administration to which he belongs.” So, he campaigned for the creation of a “large exotic art museum, which would be for this art, what the Louvre is for European art” (cf. “Exotisme et ethnographie” in *Paris-Journal*, 10 September 1912).

The initiative will certainly not come from the public authorities who, on the brink of the Great War, have many other worries. It is thus to “Lyre et Palette” that the privilege of the primitive arts’ first emergence in the collective consciousness returns. Apollinaire did not fail to participate in this important event and, having just undergone surgery, he opened the exhibition with a reading of his war poems on the evening of 26 November, as Paul Morand testifies in his *Journal d’un attaché d’Ambassade*:

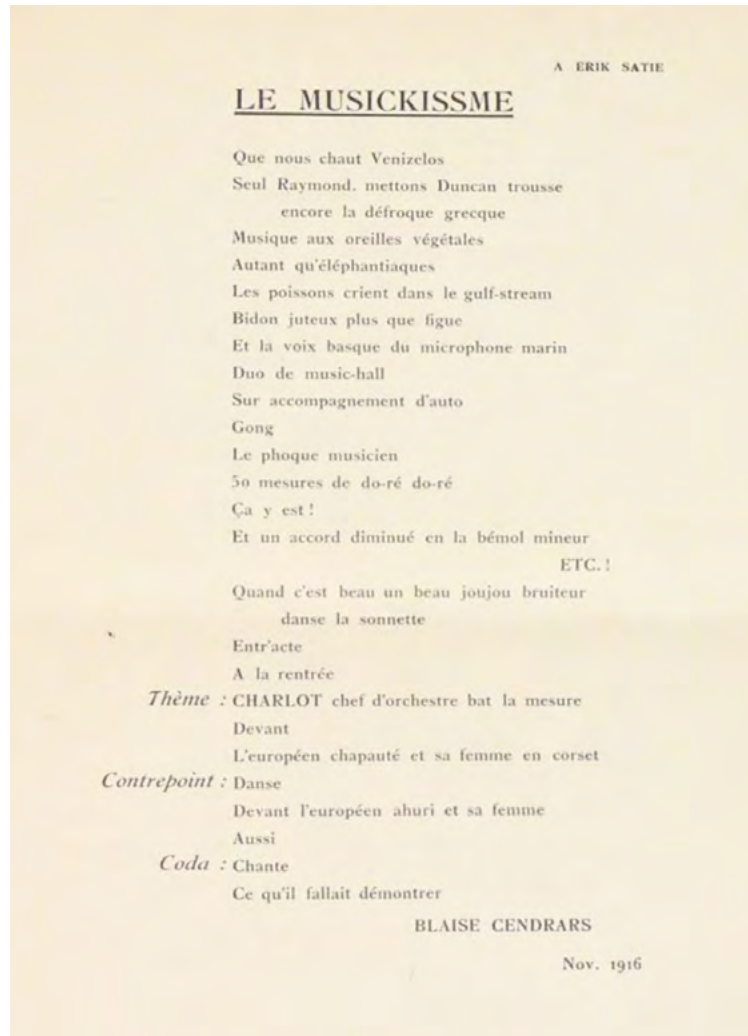
“Been, rue Huyghens in a Montparnasse workshop, with the cubists. Three hundred people in a little room: cubist paintings on the walls; Jean Cocteau, Mme Errazuriz, Eric Satie, Godebski, Sert, in big driving coats, well-worn fedoras over their noses, as if in a bad place. I see Apollinaire for the first time, in uniform, his head bandaged. The only funny thing is the verse of the little Durand-Viel girl who is five years old.”

Despite Morand’s severe judgement – who did not even mention the African sculptures – this first “Lyre et Palette” exhibition in Emile Lejeune’s gallery will become a deciding event in the history of Modern Art. It will not only contribute to the aesthetic recognition of the so called primitive arts, but also mark the return of Erik Satie, rediscovered by Cocteau in this same place during a concert on 18 April 1916.

The bond between the artists born out of this avant-garde exhibition will be at the origin of the famous ballet *Parade*, created in 1917 by Cocteau, Satie and Picasso for Diaghilev and remains “one of the greatest scandals in the entire history of music.”

Significant and extremely rare catalogue-manifesto signaling the end of artistic ethnocentrism.

\$ 5 800
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7. BAUDELAIRE Charles

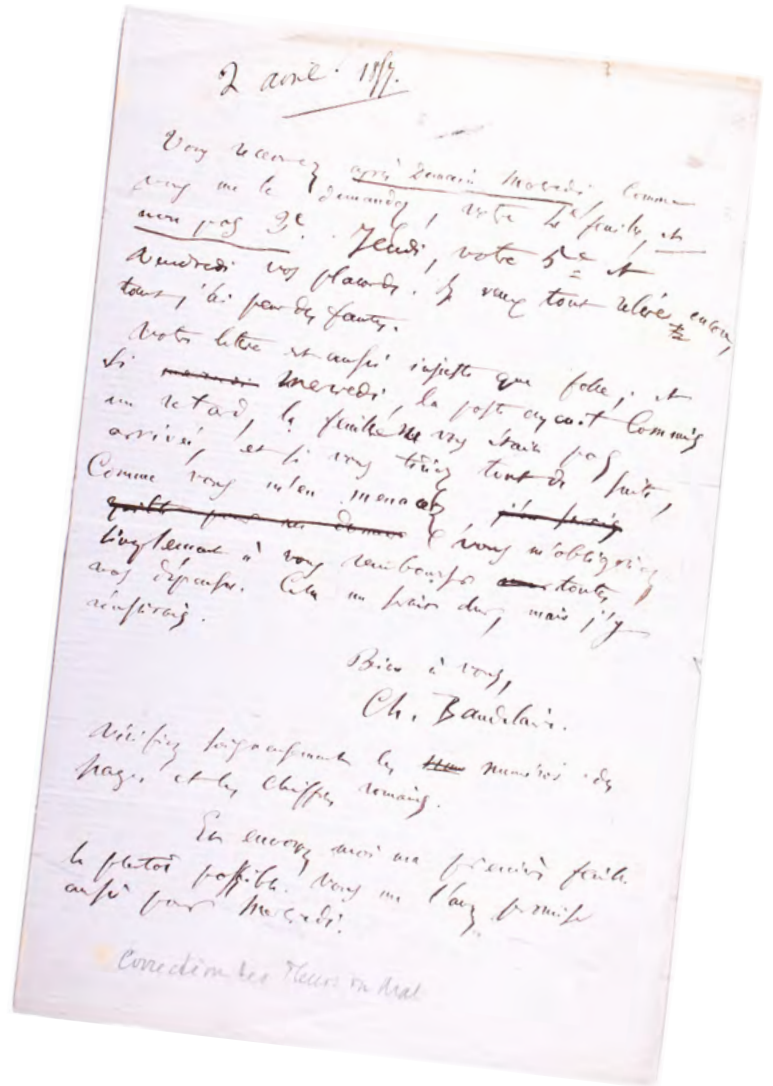
Handwritten letter signed by Charles Baudelaire to Poulet-Malassis relating to his never-ending proofreading of *Fleurs du Mal*

Paris 30 March 1857, 13 x 20,5 cm, one page on a double folded leaf

Exceptional handwritten letter signed by Baudelaire relating to his never-ending proofreading, addresses to the publisher of *Fleurs du Mal*, Poulet-Malassis, 30 March 1857 – two months before the work was published.

Baudelaire anxiously oversees the printing of the first leaves and insults his publisher concerning the proofreading, which Poulet-Malassis insistently and diplomatically demands.

On 30 December 1856, Baudelaire signed the publishing deal for *Les Fleurs du Mal* with Auguste Poulet-Malassis and his brother-in-law Eugène de Broise, booksellers and publishers in Alençon. Intense exchanges ensued with Poulet-Malassis, who demanded the proof corrections, which Baudelaire, an extreme perfectionist, was slow to send him. The typographic composition of this mythical collection indeed passed through several stages: the galley proofs printed on the recto without page indications (mentioned in the letter: “You will receive [...] on Thursday, your 5th [leaf] and on Friday your galley proofs!”), then the proofs printed recto-verso, paginated and numbered, to form the twelve leaf notebooks, joined together during stitching. At each stage, the proofs were carefully reread by Baudelaire, going as far as ordering three impressions before approving the definitive version. Writing hastily and feverishly, in the letter he confides: “I want to reread everything again, I am so afraid of mistakes.”



This missive testifies to the poet's great nervousness, then torn between his own impatience and Malassis' exasperation – who sees himself almost forced to print without waiting for Baudelaire's corrections: “Your letter is as unfair as it is foolish, and if on Wednesday, the post being late, the leaf not having arrived with you, and if you print straight away, as you have threatened, you will force me simply to reimburse all of your expenses. This will be hard for me, but I will succeed.” Baudelaire, already famous in certain circles for the poems he recited, cannot satisfy himself with the existing corrections, and finishes his letter to Malassis on a cutting postscript: “Check the page numbers and the Roman numerals carefully.”

Despite Baudelaire's efforts, several errors slipped through into the first edition, which the poet corrected by hand in the copies that he offered to those close to him.

\$ 15 000
+ SEE MORE



8. BAUDELAIRE Charles

Les Fleurs du Mal [The Flowers of Evil]

Poulet-Malassis et de Broise, Paris 1857, 12 x 19,5 cm, full morocco

FIRST EDITION printed on Angoulême vellum, first printing copy complete with the six condemned parts and containing the fault “Feurs du Mal” on pages 31 and 108 and the pagination error on page 45 (marked 44 and corrected in pencil), very rare second state of the cover.

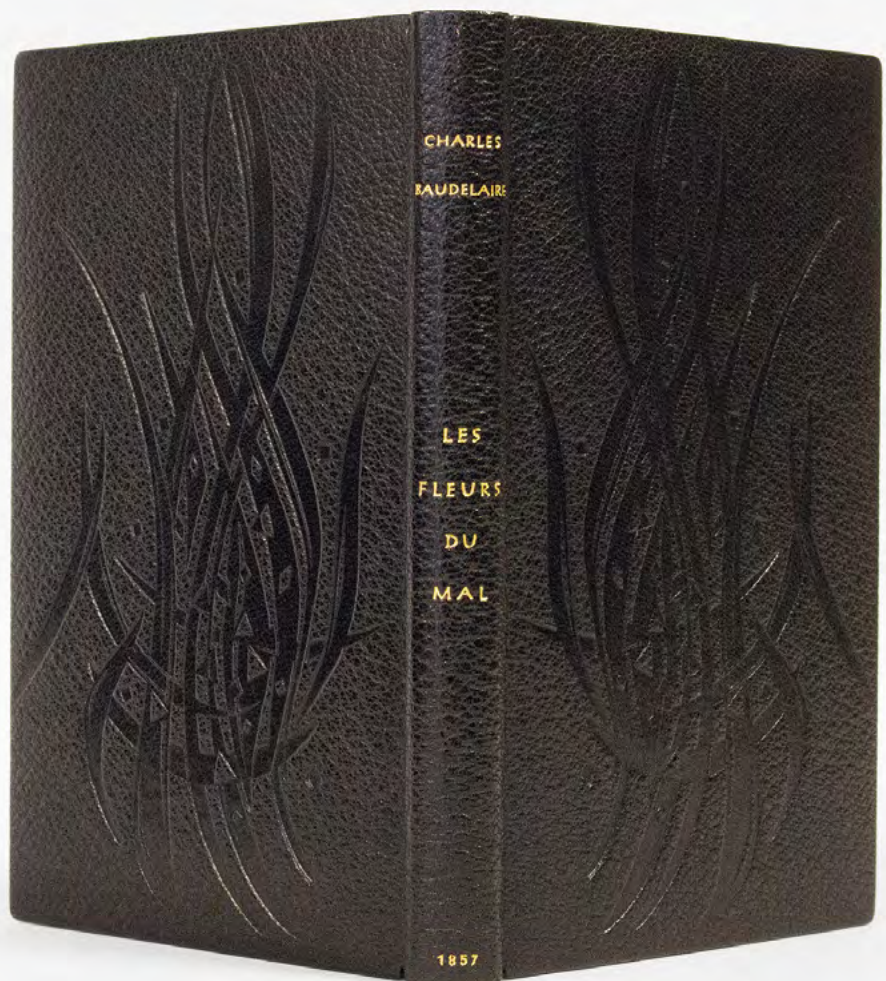
Bound in black morocco, gilt date at the foot, gilt fillets on the spine ends, boards decorated with a blind-stamped geometric design representing flames, red suede endpapers, bordered with a gilt fillet on the inner covers, gilt fillets on leading edges of sides, covers and preserved spine, all gilt edges, half morocco slip-case with black strips, smooth spine, gilt date at the foot, black watered silk endpapers, very elegant decorative binding signed by Devauchelle.

Baudelaire’s first and main poetry collection, the work was partially censored when published for “offense to public morality, religious morality and good moral standards.” The some 200 unsold copies were seized and had six poems removed. Modern poetry’s founding work,

Les Fleurs du Mal prefigures the works of Lautréamont, Rimbaud, Verlaine and Mallarmé.

Superb copy in a perfect decorative morocco binding from the 20th century.

\$ 38 000
+ SEE MORE



9. BEATO Felice

Photograph album – “Native types”

N. d. [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 pho-



tographs of the Samurai in armor or sometimes almost naked and covered in tattoos. One impressive 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 vendors (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 watercolored, of which, except in the Getty, we have not been able to find another such complete copy in European or American public collections.

\$ 120 000

+ SEE MORE



10. BECKETT Samuel

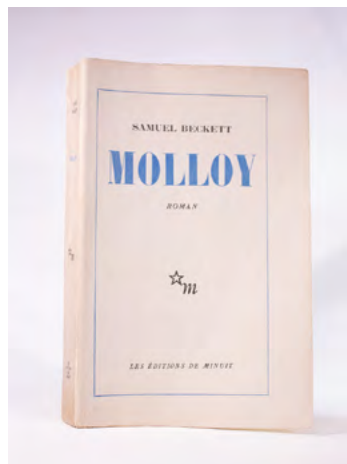
Molloy

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.



\$ 3 750

+ SEE MORE

11. BÉJART Maurice

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

N. d. [after 1927], 12,2 x 17,2 cm, three photographs

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."

Provenance: Maurice Béjart's personal archives.

\$ 3 750

+ SEE MORE

12. BÉJART Maurice

First draft of the title page of his autobiography
Mort subite

N. d. [ca. 1991], 21 x 29.7 cm, one quadrille leaf

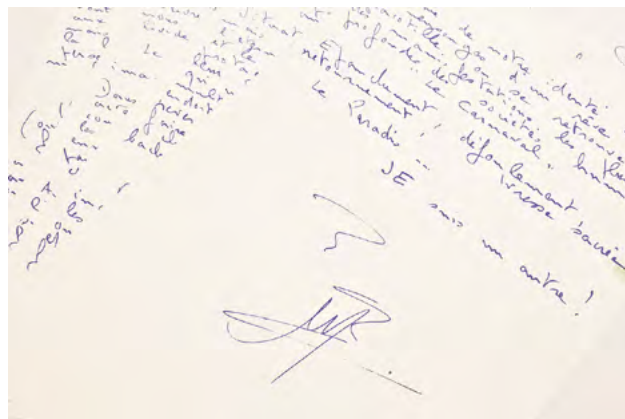
Handwritten, signed first draft of the title page of *Mort subite*, the autobiography of choreographer Maurice Béjart, published in 1991.

On the reverse there is a summary of his book and a note in French: "I have not finished starting my life, there are some who don't wait 20 years to start their death."

Provenance: Maurice Béjart's personal archives.

\$ 900

+ SEE MORE



13. BÉJART Maurice

Handwritten signed manuscript on the operetta Die Fledermaus

N. d. [ca. 1985], 21 x 29,7 cm, 6 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 Chauvre-Souris – The Bat).

In 1985, Maurice Béjart had produced and choreographed la Chauvre-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."**

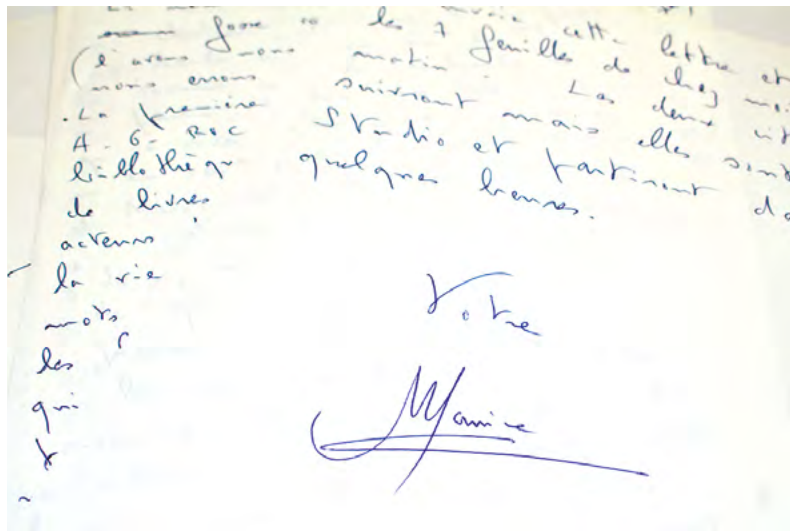
Taking another look at Ribaud's famous paradigm ("Paradise... I am another!"), Béjart praises the salutary virtues of the show, of the performance, that make it possible to escape the **"heartless and livid ego that we find each morning in the mirror."** His adaptation of Strauss' Chauve-Souris gives an opportunity to dive back into the world of the popular performance, the world of **"dress-**

ing-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



14. BÉJART Maurice

Handwritten manuscript regarding the memory and his play A-6 ROC

N. d. [ca. 1991], 21 x 29,7 cm, 9 leaves

Handwritten manuscript signed by the choreographer Maurice Béjart, sent to his publisher with a handwritten letter on two leaves.

9 leaves, 145 lines written in blue pen. Hand-pagination of the manuscript (1-7) and the letter to his publisher (a-b).

Maurice Béjart's handwritten reflections, entitled "Mémoire" "Memoirs," make up the last chapter of his work Béjart-théâtre: A-6-ROC (Editions Plume, 1992), regarding his eponymous play that was created the same year in Lausanne.

After the foundation of "Béjart Ballet Lausanne" and his definitive departure from Belgium in 1987, Béjart continues to stage operas, produce films and publish several books (novel, memories, personal diary...). In addition, he writes and stages three plays: *La Reine Verte*, *Casta Diva* and finally *A-6-ROC*, to which dedicates a book. The play features seven characters in search of a lost paradise, and calls for a deep reflection on memory .

The last chapter of his book on *A-6-ROC*, the manuscript of which we have here, is a mixture of philosophical thought and commentaries on the play: **"The first idea for the scenery for A-6-Roc was an enormous library [...] where the two characters in a drama called life, no-longer know if the words they say are theirs or those of the generations who preceded them in this prison of knowledge."** Implicitly, the author-choreographer maintains that the memory, although salutary for Man, harms the creative faculties. A series of questions on "Me," where one can detect Montaigne's influence, follows: **"I am a series of moments, of looks, of emotions, of expectations. I am the fruit that I eat, the air that I breath, the cat that I stroke, the book that I read, the look that I remember."**

Provenance: Maurice Béjart's personal archives.

\$ 2 900

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15. BÉJART Maurice

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

N. d. [ca. 1967], 22,3 x 27,9 cm, (24) f.,
24 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.

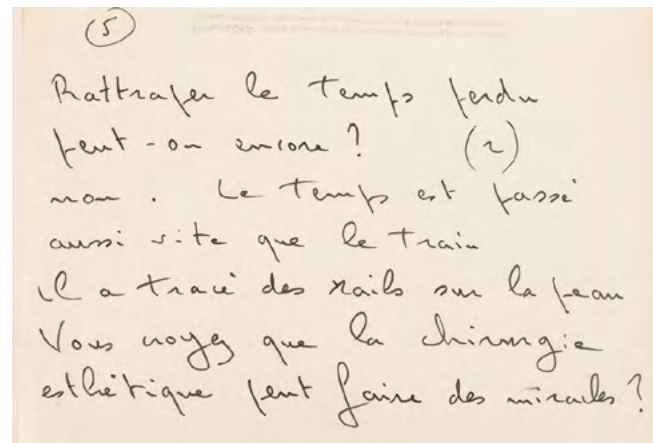
A precious handwritten and typescript notebook of the texts recited during Maurice Béjart's famous dance ceremony, the *Messe pour le temps présent*, with choreographic and philosophical explanations written by the choreographer.

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 board.

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 spirituality, 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 *Satipathana 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 danse 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 tableau, *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

16. BÉJART Maurice

Manuscript explaining his play *A-6-ROC* first performed in Lausanne

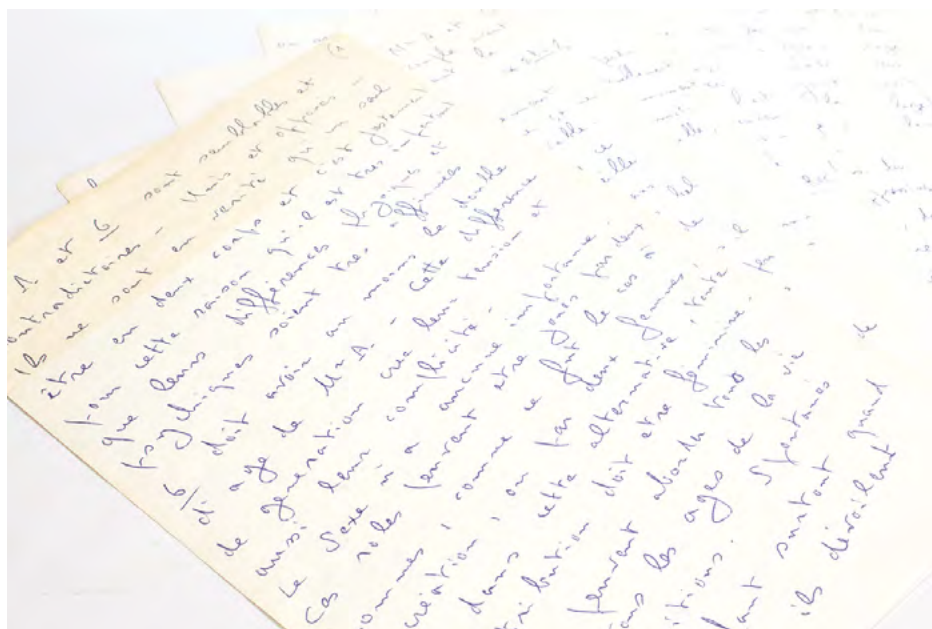
N. d. [ca. 1991],
21 x 29,7 cm, 10 leaves

Handwritten manuscript signed by the choreographer Maurice Béjart.

10 leaves written in blue pen.
Handwritten pagination.

Maurice Béjart's handwritten proofs for his book *Béjart-théâtre: A-6-Roc* (Éditions Plume, 1992), about his play *A-6-Roc*, first performed in the same year at the Vidy theatre in Lausanne.

After the foundation of "Béjart Ballet Lausanne" and his definitive departure from Belgium in 1987, Béjart continues to stage operas, produce films and publish several books (novel, memories, personal diary...). In addition, he wrote and directed his third play *A-6-Roc* performed in Lausanne in 1992, which he published with commentaries in a book entitled *Béjart-théâtre: A-6-Roc*. The play features seven characters in search of a lost paradise, and calls for a deep reflection on the choreographer's memory and childhood. Béjart takes the leading role and gives the lines to Gil Roman, his favourite dancer during the period in Lausanne, who will succeed him as the head of his company in 2007.



A-6-Roc was probably Béjart's favourite play and it will be the only one that he will agree to publish. Largely inspired by Jean Anouilh's theatre, and even more so by that of Eugène Ionesco, the play makes use of his childhood in the South of France. This manuscript, which provides valuable information on the staging and scenery, was published with the original play in 1992. The present, the past and the future come together in this play through three characters – a patriarchal figure played by Béjart himself, another embodying youth played by Gil Roman ("6 must be at least twice the age of Mr A. This generational difference creates their tension and also their bond.") and a clown, called Roc, played by the actor Philippe Olza. The influence of the theatre of the absurd is easily detected here, as much in the scenery choices as in the psychology of the characters: "the play's first scene, that can last from 3 to 6 or 7 minutes, is nothing but mechanical movement of the body [...] conjuring up the useless and empty activity of the world of concentration camps."

The playwright Béjart nevertheless remains faithful to the "*spectacle total*" idea, for which he was well known as a choreographer. The play is inundated with dance and movement – particularly in the theatre choir ("four characters I should say, since nothing pleases me less than the uniformity of the Greek pseudo-choirs and other aestheticizing corps de ballet") and Béjart devotes the last four leaves to the music ("it plays right through the play, like dolphins following a boat") ranging from Nino Rota to the syrupy music of Jackie Gleason. Beyond the theatre, Béjart wanted, with *A-6-ROC*, to create a complete work of art, including all performance genres, and in this manuscript he demonstrates his talent as a playwright and a producer.

Invaluable manuscript on the last play that Béjart wrote, produced and performed. It features amongst the choreographer's very rare, privately owned documents, his 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.

\$ 2 900
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17. BÉJART Maurice

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 vînâ 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 XXe siècle company: large

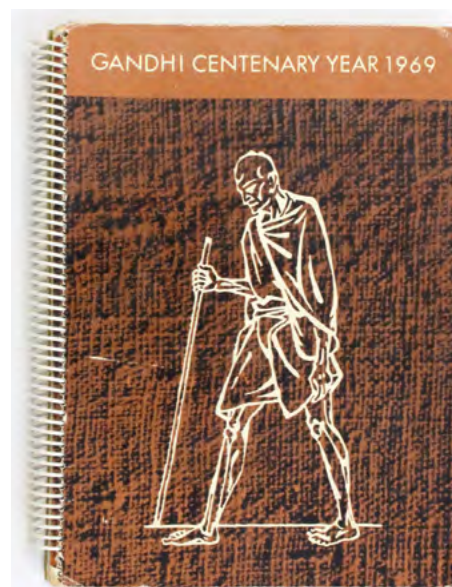
silk trousers, tunics, jewellery and oriental eyes. In the diary, Béjart states that there is "no truth without yoga," an art discovered from an Indian master that can be found in many of his ballets in the form of dance exercises on the barre. He also decides to make *Bjakti* "an act of Faith" by filming 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 XXe 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



OCTOBER 1969

S	M	T	W	Th	F	S
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	31	

NOVEMBER 1969

S	M	T	W	Th	F	S
30	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					

27
MONDAY

28
TUESDAY

29
WEDNESDAY

30
THURSDAY

Kailasa

(Madra) OM -

Ratnasambhava - OM -

source du Bouddhisattva orange au
de Diamant - MANI - guru -

The reformer's path is strewn not with roses, but with thorns and he has to walk warily.
 रक्षक के मार्ग में गुलाब के फूल नहीं, कांटे बिखरे होते हैं, जिन पर उसे सावधानी से चलना पड़ता है।

Problems and Problems—Russian Painter
 समस्याओं की उलझन—एक रूसी चित्रकार



18. BÉJART Maurice

Handwritten manuscript, tribute to Georges Balanchine

N. d. [1983], 21 x 27,5 cm, loose leaves

A handwritten manuscript by Maurice Béjart, 40 lines written in blue ink on two leaves stapled together.

A poignant eulogy for the choreographer Georges Balanchine, written by his fellow Maurice Béjart some days after Balanchine's disappearance on 30th April 1983.

Although stylistically they were far apart, both Balanchine and Béjart's creations revolutionized the art of dance. On Balanchine's death in 1983, Béjart wrote this moving tribute, which begins as follows: "Where are you tonight Georges Balanchine? I want to write to you and, although the radio, the press and the media are saying that you have disappeared, I know that, like the cats you love so much, you have nine lives and that right now you will be choreographing Stravinsky's last work or such a stellar concerto that we poor earthlings still don't know." He, who was known as "Mr B," founder of the New York City Ballet, was responsible for ballet's renewal through its clarity, its breakdown and its relationship to the music. Béjart and he shared a taste for costume simplicity, and both advocated in their choreographies the uncompromising purity of the lines.

Béjart summarises the paradox that was Balanchine in a few lines: "but I know that you are the only choreographer because you are unique, always imitated but inimitable, the most classic, the most modern, the most rigorous, the most free, the most abstract, the most lyrical, the most inventive, the most musical, the most precise, the most unusual, the most obvious."

19. BÉJART Maurice

Handwritten manuscript notebook for the performance Nijinski: Clown de Dieu

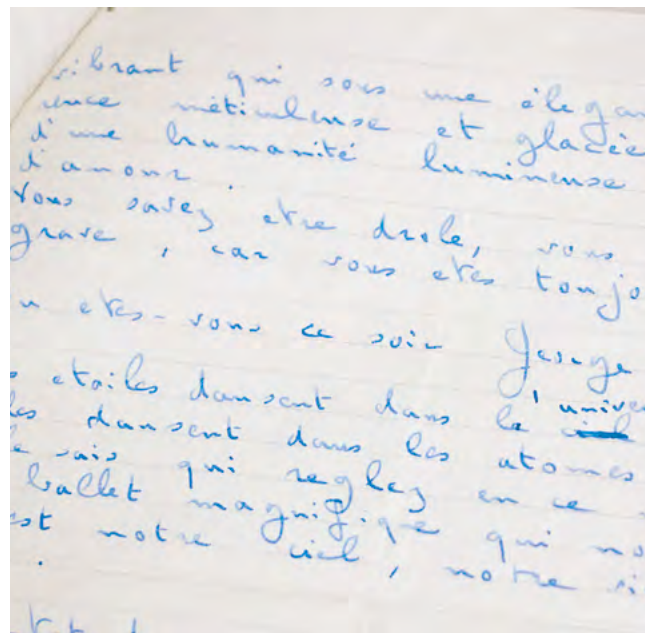
N. d. [ca. 1971], 17 x 22 cm, one notebook with softcover

Handwritten manuscript from the choreographer Maurice Béjart.

47 pages written in black marker and blue pen, with a drawing in pencil and black marker.

Precious notebook comprising notes written by Maurice Béjart for his show, a tribute to dancer Nijinsky, entitled, "Nijinski: clown de dieu." It has a handwritten dedication to Nijinsky's interpreter, Jorge Donn, the famous star dancer of the Ballet du XXe Siècle and Maurice Béjart's lover.

In 1971, Maurice Béjart created the "Clown de Dieu," a ballet dedicated to Vaslav Nijinsky, a dance and choreography genius who had ten years of shinning career within Diaghilev's Ballet Russes before he turned permanently mad. In this manuscript notebook, a true logbook and choreographic score of the ballet, Béjart details, with extreme precision, the work's sequences, the dances and Tchaikovsky and Pierre Henry's musical extracts. The notebook also serves as a collection of his many questions surrounding the choice of music, the dance steps, as well as his



He finishes of this admirable eulogy with a beautiful farewell: "See you soon then, because we have so much to learn."

Provenance: Maurice Béjart's personal archives.

\$ 3 500

+ SEE MORE

influences ("I don't know why it's always Petrouchka that I think of the most"). Béjart dedicates several pages to the deep meaning that he intends to give to each scene, dwelling on Nijinsky's complex and bright personality. On the back of the cover, we can see a handwritten dedication "to J.D," Jorge Donn, his favorite dancer and lover, to whom he entrusted the lead-role of Nijinsky in the Clown de Dieu.

In creating this ballet, Maurice Béjart hoped to contribute to Nijinsky's legacy, a sacred dance figure whose talent for choreography had been forgotten. In the notebook he confesses his desire to pay tribute to Nijinsky's modernity: "especially to completely abandon classical dance. Constantly thinking of Nijinsky in *Sacre du Printemps*". The *Clown de Dieu* evokes Nijinsky's hallucinatory mystical quest after his divorce from Sergei Diaghilev – the Pygmalion-choreographer worked the dancer's inexhaustible natural gift to the point of unreason. In the notebook, the character Diaghilev is described as "god – the father – diaghilev – the devil," and is represented by an enormous mannequin with a threatening look.



MAURICE BÉJART, JORGE DONN, 1972 DURING THE REHEARSALS OF BALLET *NIJINSKY, CLOWN OF GOD*

Faithful to his ambition of creating a full performance, Béjart uses extracts from Nijinsky's own diary, written during the 1918-1919 winter when his mental state is starting to go seriously downhill. These extracts, of which we find several examples in Béjart's notebook, are recited over Tchaikovsky's *Symphonie Pathétique* and over Pierre Henry's tangible music. Béjart carefully copies the diary extracts, their incoherent mix of autobiographical details and reflections on existence: "No more atrocities! I want paradise on earth, me, a man in whom God is incarnate. During the course of one sentence, Béjart wonders: (but was he insane? I don't think so)."

20. BÉJART Maurice

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

N. d. [ca. 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 Nijinski, entitled, "Nijinski: Clown de Dieu." Here Béjart lists Nijinski'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 Nijinski, 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 Nijinski'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 Nijinski's own diary, which were recited by Laurent Terzieff at the time of its creation at the Forest National sports hall in Brussels.

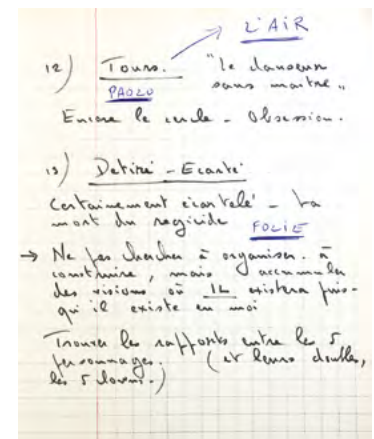
With the *Clown de Dieu*, the choreographer also produces a famous historical retrospective and allows the audience to discover some of the great moments of the era of Diaghilev's Russian ballets. He includes four of the Nijinsky's most successful and well-known performances in the show: "Le Spectre de la rose", "Shéhérazade", "Petrouchka" and "Le Faune", each one performed by a different dancer who comes to haunt the hero. These are mentioned several times in the choreographer's notebook: "Petrouchka's body, Spectre's smile, heavy like the faune, light and elastic like the negro of Shéhérazade." The Ballets Russes are represented on the stage by a circus under the high authority of Diaghilev, performed by "5 clowns," while a female figure – Nijinsky's wife, the "nymph, sultana, romantic doll and dancer," is a reminder of the happy times in the dancer's life.

The ballet became one of Béjart's great successes after his *Messe pour le temps présent*, created four years earlier at the Avignon festival. On the centenary of Nijinsky's birth in 1989, Béjart created a new version of "Clown de Dieu" in Milan, limited to his two favourite dancers, marking his ultimate tribute to the genius dancer and choreographer.

An extremely rare document retracing the creation of the Maurice Béjart's masterpieces, *Nijinski: Clown de Dieu*.

Provenance: Maurice Béjart's personal archives.

\$ 11 000
+ SEE MORE



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").

Nijinski, 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 human 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."

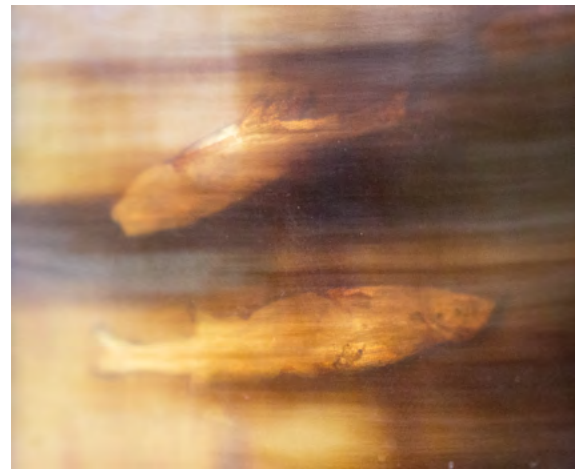
Provenance: Maurice Béjart's personal archives.

\$ 1 900
+ SEE MORE

21. [BINDING] RICHEPIN Jean

La Mer [The Sea]

Maurice Dreyfous et M. Dalsace, Paris 1894,
11,5 x 17,5 cm, artistic morocco binding



FIRST EDITION, one of 15 numbered copies on Hollande Van Gelder paper and signed with the publisher's initials.

Full green morocco, the spine in five compartments, the first cover inlaid with a large and superb plate by Marguerite Lecreux of a horn sculpted in Cameo, featuring a sailboat with its sails unfurled, on the calm sea appears an engraved silverfish set under the plate of the horn and visible in transparency, pastedown in silk decorated with a submarine pattern (coral, jellyfish, starfishes and algae) framed in morocco embellished with quintuple gilt fillets, endpages of iridescence cloth, the following pages in marbled paper, the headband highlighted with a double gilt fillets, gilt roulette on the spine head, all edges gilt, typical Art Deco binding (circa 1910-1920) by Noulhac together with Marguerite Lecreux.

\$ 10 000
+ SEE MORE

22. BONNARD Pierre

Catalogue-invitation card to the Bonnard Exhibition

Galerie Bernheim Jeune, Paris n. d.
[1906], 12,5 x 16,5 cm, one card

Rare catalogue-invitation card to the exhibition of 41 of Pierre Bonnard's works presented at the Galerie Bernheim jeune from 9 November to 20 November 1906, serving as a catalogue.

A slight sunned trace of the verso of the invitation card.

Invitation to Bonnard's first personal exhibition organised at the Galerie Bernheim-Jeune.

Beautiful copy printed on laid paper and illustrated with an original lithograph by Pierre Bonnard (A. Terrasse, 1989).

\$ 1 250
+ SEE MORE



23. BOSSUS Matthaeus (or BOSSO Matteo)

Recuperationes Faesulanae

Franciscus (Plato) de Benedictis,
Bologna 20 juillet 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 imitation binding in full brown blind stamped sheepskin recapturing the decoration of the Renaissance binding. Parchment endpapers from the 13th century re-used representing 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 of 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 incunable 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 Marcilio 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, chosés 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 iustitiaque 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 rigour, 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

24. BOULLE Pierre

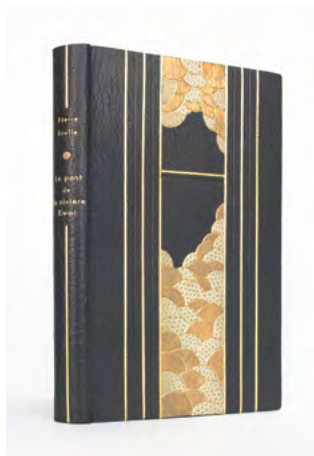
Le Pont de la rivière Kwai [The Bridge on the River Kwai]

Julliard, Paris 1952, 12 x 19 cm, full morocco
in a slip-case and chemise

FIRST EDITION on sale, one of 25 numbered copies on *Corvol l'Orgueilleux* paper, only *grand papier* (deluxe) copies with some hors commerce also on Corvol paper.

Black morocco binding, spine decorated with a vertical gilt fillet, first board embellished with a pattern of quadruple gilt and blind tooled fillets, as well as a decorative centre of gilt fillets featuring a bridge with a set of gilt embossed dots that overlap to appear as a haunting multiplication of glittering suns, second board decorated with gilt and blind tooled vertical fillets, gilt endpapers, preserved wrappers and spine, gilt top edge, slip-case lined with black morocco, paper boards decorated with gilt drops half black morocco in strips, gilt date at the foot, boards decorated in gilt drops, very beautiful decorative binding signed by Thomas Boichot.

Rare and very beautiful copy perfectly set in a decorative binding.



\$ 19 000

+ SEE MORE



25. CAHUN Claude & MALHERBE Suzanne, alias MOORE Marcel

Aveux non avendus [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, pleasing interior state.

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.

\$ 4 750

+ SEE MORE

26. CAMUS Albert

L'Étranger [The Stranger]

Gallimard, Paris 1942, 11,5 x 18,5 cm,
full morocco in a slip-case

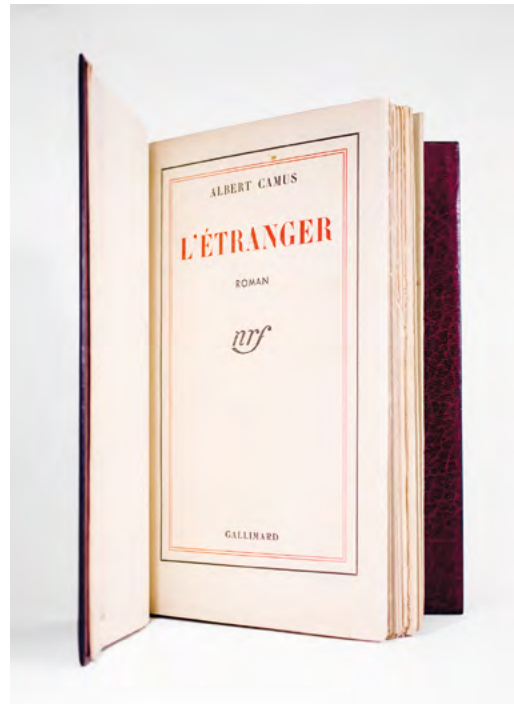
FIRST EDITION first issue for which no grand papier (deluxe) copies were printed, one of the rare first printed copies, no false statement of edition.

Navy blue morocco binding, spine in five compartments, gilt date at the foot, burgundy morocco inner covers, burgundy endpapers, covers and spine preserved, gilt top edge, slip-case lined in navy blue morocco, red baize interior, navy blue paper boards.

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.

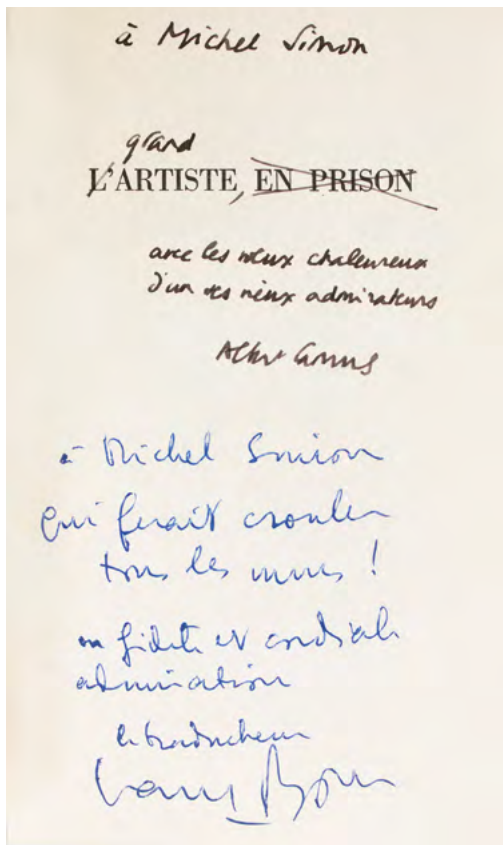
Thus, most of the copies have a false statement of the second to eighth edition on their lower cover. As paper was rare in 1942 and Albert Camus was then an unknown writer, Gallimard did not print any luxury paper copies. Copies without false statement of edition are particularly sought-after.

Very beautiful copy without mention of the edition and perfectly set in a double morocco binding.



\$ 30 000

+ SEE MORE



27. CAMUS Albert & WILDE Oscar

La Ballade de la geôle de Reading. – L'Artiste en prison [The Ballad of Reading Gaol]

Falaize, Paris 1952, 11,5 x 17,5 cm, original wrappers

New edition of the French translation by Jacques Bour and the first edition of Albert Camus' famous preface. One of 50 numbered copies on Madagascar paper, *tirage de tête*.

A fine autograph inscription from Albert Camus: "À Michel Simon grand artiste avec les vœux chaleureux d'un de ses vieux admirateurs [For Michel Simon, a great artist, with warmest wishes from an old fan]," and an autograph inscription from the translator Jacques Bour: "À Michel Simon qui ferait crouler tous les murs! [For Michel Simon, who raised all the roofs!]"

A rare and very good copy.

\$ 7 500

+ SEE MORE

28. [DADA] BRETON André & TZARA Tristan & ARAGON Louis & PICABIA Francis & SOUPAULT Philippe

Dada Leaflet – Excursions et visites Dada – Première visite à l'Église Saint Julien Le Pauvre

Paris 14 April 1921, 26,8 x 31,2 cm, one leaf

FIRST EDITION of this prospectus announcing the first public gathering of the “Saison Dada 1921”.

Very small traces of discoloration at the folds, otherwise a very good and fresh copy, retaining its original green color.

Prospectus for a mock guided tour conducted by the Paris Dadaists on April 14, 1921. This first visit at the Parisian church of Saint-Julien-le-Pauvre was meant to be the first in a series of visits to selected spots throughout Paris but, due to the failure of this first attempt, which was primarily attributed to the fact that it rained, the possibility of future excursions was quickly abandoned.

Georges Ribemont-Dessaignes in his 1931 *History of Dada* describes the excursion as consisting primarily of singular improvisational acts, such as the tour that he conducted acting “as guide through the churchyard, stopping here and there to read definitions taken at random from a big dictionary.”



With the participation of Gabrielle Buffet, Louis Aragon, Arp, André Breton, Paul Éluard, Th. Fraenkel, J. Hussar, Benjamin Péret, Francis Picabia, Georges Ribemont-Dessaignes, Jacques Rigaut, Philippe Soupault, Tristan Tzara.

Precious dadaist prospectus, very scarce in this condition.

\$ 2 500
+ SEE MORE



29. [DADA] TZARA Tristan & SOUPAULT Philippe & ÉLUARD Paul & ARAGON Louis

Dada Leaflet – Soirée Dada à la Galerie Montaigne le vendredi 10 juin 1921

Imp. Crémieu, Paris 1921, 21 x 27 cm, one leaf

FIRST EDITION of this rare flyer invitation to a “Dada Soirée” held at the Galerie Montaigne on June 10, 1921.

Two small traces of folding and a small tear to head.

Rare invitation to an evening organized by Tristan Tzara above the Théâtre des Champs-Élysées as part of the “Salon Dada” of June 1921. Tzara performed his provocative play *Le Cœur à Gaz* and presented dadaist visual art works along with all the major dada protagonists, except for Marcel Duchamp and Francis Picabia who had already broken away from the movement.

With the participation of Mrs. E. Bujaud, Philippe Soupault, Louis Aragon, Valentin Parnak, Georges Ribemont-Dessaignes, Paul Éluard, Benjamin Péret and Tristan Tzara.

One of the rarest dada prospectus.

\$ 3 800
+ SEE MORE

SALLE GAVEAU
45-47, Rue la Boétie

FESTIVAL DADA

Mercredi 26 Mai 1920 à 3 h. après-midi

PROGRAMME :

Tous les Dadas se feront tondre les cheveux sur la scène !

1. le sexe de dada
2. pugilat sans douleur PAR PAUL DERMÉE
3. le célèbre illusionniste PHILIPPE SOUPAULT
4. manière forte PAR PAUL ELUARD
5. le nombril interlope MUSIQUE DE GEORGES RIBEMONT-DESSAIGNES
Interprété par Mlle Marguerite BUFFET
6. festival manifeste presbyte PAR FRANCIS PICABIA
Interprété par André BRETON et Henri HOURY
7. corridor PAR LE DOCTEUR SERNER
8. le rastaquouère ANDRÉ BRETON
9. vaste opéra PAR PAUL DRAULE
10. la deuxième aventure de monsieur Aa l'antipyrine PAR TRISTAN TZARA
Personnages : M. Absoluim Paul ELUARD
Oufle André BRETON
Mlle Interlopim Mlle Marguerite BUFFET
Le ventrak dissonant G. RIBEMONT-DESSAIGNES
M. Sacrom Théo FRANKEL
M. An Louis ARAGON

POUR LA LOCATION
s'adresser
à la MAISON GAVEAU
142, Rue la Boétie
au SANS PAREIL
17, Avenue Kléber
14, May 22-25
à la MAISON
DES AMIS DES LIVRES
7, Rue de l'Odéon

PRIX DES PLACES :
Loges de face : 20 frs
de côté : 15 frs
Parterre : 10 frs
Poutier : 6 frs
1^{er} Balcon Face : 8 frs
Côté : 6 frs
Parterre : 4 frs
2^e Balcon Face : 6 frs
Côté : 5 frs
Parterre : 3 frs
Entrée : 2 frs
sans les droits compris

Chacun de vous a dans le cœur un comptable
une montre et un petit paquet de meuble.
Dada est le bonheur à la coupe.
La rigesse n'est qu'un gros nœud sur l'horizon.

11. vous n'oubliez SKETCH PAR ANDRÉ BRETON ET PHILIPPE SOUPAULT
Rôle de sautoir Paul ve SOUPAULT
Fouffle André BRETON
Mobilier à coudre Benks TESSIER
12. la nourrice américaine PAR FRANCIS PICABIA
Musique sodomiste interprétée par Marguerite BUFFET
13. manifeste baccarat PAR GEORGES RIBEMONT-DESSAIGNES
Ganche André BRETON
Draule Georges RIBEMONT-DESSAIGNES
Mime Tristan TZARA
M. Orageux Philippe SOUPAULT
14. jeu d'échecs PAR CELINE ARNAULD
15. danse frontière PAR GEORGES RIBEMONT-DESSAIGNES
16. système DD PAR LOUIS ARAGON
17. je suis des javanais PAR FRANCIS PICABIA
18. poids public PAR PAUL ELUARD
L'éléphant M. ELUARD
L'éléphant Mlle ELUARD
L'éléphant PH. SOUPAULT
19. vaseline symphonique PAR TRISTAN TZARA
jouée par 20 personnes

30. [DADA] DERMEE Paul & SOUPAULT Philippe & ÉLUARD Paul & RIBEMONT-DESSAIGNES Georges & PICABIA Francis & SERNER Walter & BRETON André & TZARA Tristan & ARNAULD Céline & ARAGON Louis

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 programme 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.

\$ 8 500
+ SEE MORE

31. [DADA] EDME René & DU BIEF André

NON n°1. Critique individualiste, anti-Dada (only issue published)

N. n., Paris n. d. [1920], 31,5 x 44 cm, one leaf

FIRST EDITION, in the form of a newspaper, of this anti-Dada manifesto pamphlet distributed during the Dada evening gathering on 27 March 1920 at the Maison de l'œuvre.

Small, minor marginal tears, one sign of horizontal folding inherent with the use of this leaflet in the format of a newspaper.

Subscription requests stamps printed at the foot of the "Une".

Contributions by René Edme, André Du Bief and René Sumest-La Tonnelles with a "Poème-paysage."

Very rare.

"Anti-dadaism is an illness: the self-kleptomania, the normal state of man is DADA. But the true Dadas are against DADA" Tzara in *Sept manifestes dada*. A true Dada act can, therefore, only be individualistic and refuse any allegiance, as this newspaper proclaims that was launched into the room at the end of the Dada evening on 27 March 1920 at the Maison de l'Œuvre as a result of the melee caused by the "manifesto sung by Hania Rouchine."

Between an anti-Dada pamphlet and a self-destructive Dadaist manifesto, this first and only edition, could only be ephemeral just like its author René Edme, a 20 year old flash in the pan poet "condemned, heart and mind, overwhelmed with genius" – as he is described by Pascal Pia – who died of a life that was too intense two years later.

The reference to Tzara's sentence is highlighted by the title of the poem "Malades", compared with the one entitled Artistes. It is more explicit in the main article "Discours bref", which describes itself as a manifesto and shoots itself in the foot at the same time by denouncing the impossible Dadaist pact and by engaging in the same gesture in the impasse of an agnostic art:

"And if I doubt critical thinking, oh Dada, do not stop me. You doubt everything except yourself and your greyish matter... Yet, I doubt it and myself and my doubt and I do not even take my negation of everything seriously, because, in short, I do not know (I do not have the right in my doubt) if there is no certainty [...] Dada you have said: 'the true Dadas are against Dada.' Your doubt is nothing. You doubt everything or nothing: neither your mind but from ours and you dream a nihil (which is certainty) of impossible adiaphora."



This is not already predicting the inevitable end of a movement that, denying everything, condemns itself to perishing under the sword of a more ambitious artistic ideal. The coup de grâce will not come from the overly individualistic "conspiracy" of René Edme et André du Bief, but, obviously, from the spiritual son of Tzara, his Breton-Brutus who, during the Dada evening on 6 July 1923, will bring the fatal and Surrealist (cane) blow to the movement.

Very rare and moving lampoonist leaflet, actor and witness of the incredible artistic effervescence unveiled by Dada and one of René Edme's only works during his lifetime, a Rimbaldian poet who was precocious and soon dead: "Come, they lied to me: There is nothing! Furl my boat under the stars/ The sea is sad and naked/ Like a stomach without fur."

Only three copies found in public collections: at the BNF, the Centre Pompidou and at the MoMA. Except for Tzara's personal copy that went on sale in 1978, we have not found any reference to the public sale of this fragile document, here in a very beautiful state of conservation.

\$ 5 000
+ SEE MORE

32. [DADA – ANARCHY] SAUVAGE Marcel & EDME René & DU BIEF André

UN n°1. Bi-mensuel individualiste et libertaire éclectique

N. n., Paris June 1920, 30,5 x 45 cm, one leaf

Rare FIRST EDITION of this libertarian newspaper created and facilitated by Marcel Sauvage.

Small, minor marginal tears, some foxing, one sign of horizontal folding inherent with the use of this type of document.

Contributions from Han Ryner "Paroles en l'air", Hubert Bourgin "L'anarchisme de Fourier", Maurice de Vlaminck "Heimathlos", René Edme "Placet pour me consoler d'être Dieu", Lucien-Ernest Juin under the pseudonym E. Armand "Lettre ouverte aux travailleurs des champs", Carl Spitteler "Prométhée et Epiméthée", Marc Lefort "L'économie autarchiste", André Du Bief "Le héros et la cité", Marcel Sauvage "Emeute", B R Tucker "Au lieu d'un livre".

Important and rare meeting of Dadaism and Anarchy, which, by their nature, could not find a common identity although they were, nevertheless, two artistic and political expressions of the same desire: "the spiritual explosion [...] of everything that stops the human being – in a collective and alienating way – from accessing the domain of individual freedom." (*Dada ou la boussole folle de l'anarchisme*, by Laurent Margantin in *Lignes*, number 16, "Anarchies," February 2005).

Defining itself by the negation of everything that constitutes a body, Dada, like the anarchists, advocates an individualism that is the refusal of the social body, and, literally, common sense. Thus, despite their obvious intellectual affinity, the two movements were condemned to reject each other.

Yet, this first issue of a newspaper that will not survive its year of creation is symbolic of the true intellectual community between the young poets inspired by Dada and the libertarian writers. Printed two months after the Dadaist leaflet-newspaper *NON critique individualiste anti-dada* (according to a pure Dada act of negation: "We play, laugh, dwell on Dada irony, because we are anti-Dadaists," writes Raoul Hausmann), *UN, bimensuel individualiste, libertaire, éclectique*, is printed in small numbers at the same "imprimerie ouvrière" "printing works" by using entirely the same graphical composition. And for good reason, we find the signature of the two creators of *NON* (which already highlighted a Nietzsche quotation, favourite author of the anarchists): the writer André du Bief and especially the poet René Edme, who in "Une" signs a poetic placet: "To console me for being God."

A deep friendship will subsequently unite Marcel Sauvage and René Edme, brutally interrupted by the death of the young poet at 22 years old, consumed by an excessive lifestyle: an intense but brief meeting between the two holders of the same dream of absolute freedom.

The relation between *UN* and *NON* is not, however, limited to graphic inspiration and the collaboration of the writers. This official meeting between the Dada world, represented – it could not be more ideal – by two rebels of the movement and the anarchist world, through a deliberately marginal and independent personality, affirms itself in this fragile publication not by subscribing individually to one ideology or the other, but as a real attempt at intellectual syncretism.

UN issue 1 is not really the first issue of this libertarian newspaper. Not only is it officially a continuation of "La Mêlée," led by Marcel Sauvage since the death of Pierre Chardon, but it also follows issue 1 of "l'un" the new name of La mêlée since March 1920.

Thus, this anarcho-Dadaist collaboration does not hesitate to make a clean break from the immediate past by creating a new object that is both political and artistic. Consequently the newspaper no longer describes itself as a *Mêlée*, suggesting an indifferent aggregation of

ideas, not as *L'Un* whose definite article excludes all other forms of thought, but as *Un*, which is both unique and the first act of an impossible synthesis between the two expressions of an ideal kind. The authors assume this new status by publishing a partisan advertisement for the two poets' deceased newspaper on the back cover: "Read: *NON* Literary Organ of Anti-Dadaist Individualist Criticism led by our comrades: René EDME and André DU BIEF"

The work born of this ephemeral symbiosis no longer wants to be either Dada (or anti-Dada) or even anarchist, "vous mourez de divisions et de luttes de camarades" "you die from divisions and from fights with comrades" writes René Edme some months later in "Le Pal." This newspaper is just like its title, an undefined object, even the address of which, 250 rue de la Convention, is a deception (correspondence being given to Alfred Duchesnay who lived in an attic room in this building).

Non, whose few print copies were thrown to the wolves by their authors during a troubled Dada evening, only survived thanks to Tristan Tzara who preciously preserved his copy and to a few rare hobbyists.

Un, probably printed with the same confidentiality, met an equally short-lived destiny and the rare copies that are in public collections today (Centre des archives Contemporaines, Fontainebleau; Friedrich-Ebert-Stiftung, Bonn; Bibliothèque Royale de Belgique, Bruxelles) were likely saved by the few "permanent subscribers" listed on the last page, amongst whom was a certain Georges Darien.

\$ 2 000
+ SEE MORE



33. DALÍ Salvador & ÉLUARD Paul

Exposition Salvador Dalí

Galerie Pierre Colle, Paris 1932, 24 x 15,5 cm, stapled



FIRST EDITION of the catalogue of Salvador Dalí's second personal exhibition, presenting 27 works by the artist (of which 2 were Surrealist objects), held at the Galerie Pierre Colle between 26 May and 17 June 1932. Ink stains on the wrappers.

A long and beautiful poem by Paul Éluard, entitled "Salvador Dalí" serves as a preface to this rare catalogue. The poem marks Éluard's cooling down and renunciation, two years after his split from his wife Gala, whom she left for Dalí. Amongst Dalí's 25 paintings cited in this catalogue, there are some that are well known today: *The Persistence of Memory*, *Six Images of Lenin on a Piano*, *Agnostic Symbol*.

\$ 2 500

+ SEE MORE

34. DARIEN Georges

Gottlieb Krumm, Made in England

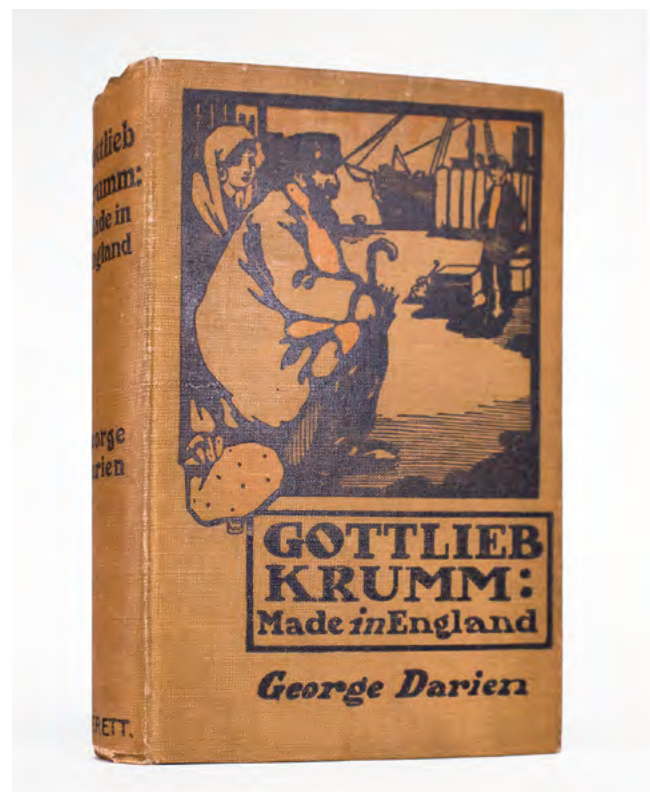
R. A. Everett & C^o, London 1904,
12,5 x 19 cm, publisher's binding

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, Vallès' 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



35. GIRALDI Lilio Gregorio

Syntagma de Musis

Matthias Schurerius, Strasbourg 1511, in-4 (14 x 20 cm), (16f.) A₄ B₈ C₄, contemporary full morocco

Rare editio princeps illustrated with a large title vignette (86 x 95mm) 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."

Contemporary binding (20th) 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 contemporary poets to Giraldi – Virgi, 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

36. [HANTAÏ Simon] HANSEN Vagn

Original photograph of Simon Hantaï in his workshop, contemporary silver argentic print

Eclair-mondial, Paris 4 February 1953,
13,1 x 18,2 cm, one photograph

ORIGINAL PHOTOGRAPH, contemporary silver argentic print, of Simon Hantaï in his workshop organising, with a cigarette in his mouth, the bones for his painting-sculpture entitled "Femme-miroir II." This painting is on display today at the Centre Pompidou.

Stenciled inset glued on the back of the picture: "The last word of Surrealist painting. A painter produces his canvas with a skeleton. A young painter Simon Hantaï, who has just discovered André Breton, the father of Surrealism, unveils a conception of modern painting that is at least said to be approved using the skeletal parts of different animals such as sheep, cows, horses, etc.... he adorns and completes his canvasses that become true works in relief. If we are to believe the fortune tellers, it will be the painting of tomorrow and to confirm these predictions, we add that Simon Hantaï already has buyers. Here is Simon Hantaï in front of one of his latest works. Eclair mondial 4 2 53."

The pictures showing Simon Hantaï at work are an extraordinary rarity.

\$ 1 900

+ SEE MORE



37. HEMINGWAY Ernest

Original photograph, inscribed from Ernest Hemingway to Adolphe Lévêque

Peru May 1956, 15,5 x 10,5 cm, one photograph

ORIGINAL PHOTOGRAPH, contemporary print, depicting Ernest Hemingway holding an imposing marlin that he had caught.

A handsome autograph inscription from Peru May 1956 by Ernest Hemingway to Adolphe Lévêque (1902-1975), head bartender on the liner Île-de-France: "À mon vieux et cher ami Adolphe Lévêque" "To my dear old friend Adolphe Lévêque."

This fishing scene, sent to a humble bartender epitomizes, with its apparent simplicity, Hemingway's – the most celebrated American writer of his time – passions and spirit.

The photograph was taken during the filming of the cinematic adaptation of *The Old Man and the Sea*. Hemingway was there as a technical adviser, both for his skill as a fisherman and as a writer.

John Sturges, the director, discouraged at not having found any giant marlin to film in Cuba, went to Peru, accompanied by Hemingway, in search of the fabled fish: "They spoke of taking the plane to Cabo Blanco in Peru, where it was said that the marlin weighed on average 500 kilos and behaved like a great lord typical of Ernest's novel." (Carlos Baker, *Hemingway: History of a Life*, vol. 2/1936-1961)

Abandoning the editing of his African diary, Hemingway dreamt of living the adventure of his hero, and – like him – catching a giant marlin. Like Santiago, he ended up spending several weeks empty-handed but finally "brought next to the boat a fish of more than three hundred kilos before loosening the line so that the marlin could execute a dozen lovely leaps to generate shots for the filming." The irony of course, was that the production decided in the end to use a plastic marlin that Hemingway called a "giant condom."

If the month spent in Peru was partially omitted from his biography, several photographs have become legendary, immortalizing this miraculous catch during which the "old" writer with his imposing sailor's beard seemed to embody his work. Some of these clichés shown in the postcard are today fused with photographs from Cuba; and the Miss Texas, the boat from the production, is often confused with the famous Pilar, acquired by Hemingway in 1934 and today exhibited in Havana.

Very rare, the original printing of this image seems to have been reserved for the members of the expedition. It is possible that Hemingway received a few copies, although we do not know of any other signed original photographs of the shoot.

A mon neveu
et cher ami
Adolphe
de Vézère.
Eusebe Henryway



Hemingway addressed this photograph – originally pasted into the new edition of *The Old Man and the Sea* – to the Frenchman Adolphe Lévêque, bartender on the liner Île-de-France. This employee of the General Transatlantic Company was unknown to the biographers of the writer, however this proof of friendship, sent from Cabo Blanco, reveals a real bond between the great American writer who had recently won the Nobel Prize and the humble French bartender three years his junior. This “old and dear friend” as he called Hemingway, worked all his life on the Île-de-France. He was a privileged interlocutor of the great whisky enthusiast during the seven voyages which he made, beginning in 1930, aboard this giant of the sea where the writer took an immediate liking to him.

Built in 1926, the Île-de-France was in fact the first modern ocean liner, showcasing the Art Deco style and the luxury and prowess of Parisian know-how in the interwar period. It made its first crossing between Le Havre and New York as the author of *A Moveable Feast* left France and the Latin quarter, where his career as a writer began.

On the Île-de-France, Hemingway rediscovered the Paris of his youth and he could continue therefore to enjoy all the pleasures of the Roaring Twenties. Till the end of his life, he continued to praise his favorite ship and life aboard it: “The same old big and fat, wide, strong boat with wonderful food (better than in Paris although it is all so good). And a wonderful wine list...” Very enfeebled on his last crossing in 1957, he received treatment aboard and decided to stay on all the way to the West Indies. It was on this liner that he seduced Marlene Dietrich, rubbed shoulders with Humphrey Bogart (who tried in vain to buy from him the rights to the *Old Man and the Sea*) and many other artists and stars who, like him, regularly crossed the Atlantic aboard the luxury ship: Rita Hayworth, Raoul Dufy, Judy Garland, Cary Grant...

But the strongest link that tied Hemingway to the liner was its crew, because of the taste for the “French touch” which he shared with many of his contemporaries.

During the thirty years it spent on the ocean, the destiny of this surprising ship – with its famous seaplane launched from the deck to ensure that the mail arrived a day sooner – and of this daring writer seemed continually to echo each other.

Following the example of its illustrious passenger, the Île-de-France also had an exemplary career. In 1937, they were both engaged in the liberation struggle in Spain: one reporting on the war, the other transporting Canadian, Cuban and North American volunteers. Then in 1940, the Île-de-France – refusing to recognize the armistice – returned to New York, before being armed and joining French Liberation Force, Hemingway for his part prepared the *Pilar* to patrol the Caribbean in search of U-boats. After the war, the Resistance ship received the highest military honour: the Croix de Guerre and the title “Chevalier du Mérite Maritime.” Several years later, the writer in his turn was awarded in turn the highest of honors: the Pulitzer Prize and the Nobel Prize. The “Saint Bernard of the sea” as he was called for his numerous and spectacular rescues received several triumphant welcomes worthy of those reserved for his alter ego, also known as the protector, “Papa,” as he entered the harbor in New York.

Among the sailors active during this exciting time, some, like our bartender, had contributed from the beginning to writing the history of this legendary ship.

Adolphe Marie-Lévêque, originally from a small fishing village close to Saint-Nazaire, began working on the Île-de-France when he was 25. He took part in its every, including the Resistance, which was particularly dangerous for the larger ships, targeted by submarines.

From the beginning, Adolphe Lévêque had a privileged role aboard the French ship which the Americans nicknamed affectionately “The longest gangplank.” In fact, during prohibition, alcohol flowed freely on the boat, because even in port, the Île-de-France (literally the “Island of France”) was French territory, the country of “the good life.” Thus, during the stopover, Adolphe Lévêque’s bar was transformed into one of the most popular pleasure spots in New York.

More than his countrymen, the alcohol and the bar assumed a particular importance for Hemingway, and his myth, carefully maintained by the writer, is largely associated with his drunken pleasures. During the Liberation he notably claimed to have liberated the bar at the Ritz. For the inventor of the Bloody Mary and of the Daiquiri Sour, alcohol was equally an essential element of writing: “when one has something difficult for a character to say, above all make them drink.”

In *Islands in the Stream*, a posthumous work, but written around the time of this inscription, Hemingway pays vibrant homage to his favorite boat: “During the crossing towards the east on the Île-de-France, Thomas Hudson learnt that hell did not necessarily look the way Dante or the great painters described it, but that it could be a comfortable boat, pleasant and much appreciated, taking you towards a country which you are always approaching with impatience.”

The dominating role of alcohol in the novel is accentuated aboard the ship: “He understood that whisky was good for him [...] listen as the whisky speaks, he said. What an anesthetic for our problems.” Once more, the figure of the bartender presents an eminently positive character, because it is a bartender, Bobby, who will divert the hero from his suicidal impulse after his misfortune with... a swordfish: “We all called him ‘Suicide’ by then so I said to him. ‘Suicide, you better lay off or you’ll never live to reach oblivion.’”

In life, as in his novels, alcohol – and its incarnation the bartender – are not, for Hemingway, the mediums of self-destruction but the secret ingredient that supports the character and deepens the thoughts of the author.

Without doubt Adolphe Lévêque, this obscure friend, represented for him also a companion during his time of solitude, indispensable for the writer: on board the Île-de-France, Irving Stone had already remarked that Ernest drank a lot – “What do you want me to do? Mary asked Miss Stone. He did not marry a watchdog. It is better that I leave him alone.” [*op. cit.*]

At the bar in the Art Deco salon sailing along in the heart of the Atlantic, as the other passengers slept, one can imagine Ernest Hemingway and his friend Adolphe Lévêque sharing a solitary partnership. Outside the realm of social class and fame, one can picture the two fifty-year-olds, happy to see each other again, inventing new cocktails, reminiscing about the Roaring Twenties of their youth, and especially boasting of their exploits in their common passion: fishing.

\$ 7 500
+ SEE MORE



38. [IMPRESSIONISM] DURET Théodore

Les Peintres impressionistes. Pissarro, Monet, Sisley, Renoir, Morisot, Cézanne, Guillaumin [History of the Impressionist Painters]

H. Floury, Paris 1906, 20 x 27 cm, Bradel binding

FIRST EDITION printed on ordinary paper.

Bradel binding in green glazed half calico, title piece in black shagreen, marbled paper boards, wrappers and spine preserved, contemporary binding blind tool signed by Stroobants. Endpapers lightly and fully discolored, title piece marginally damaged.

Illustrated with 6 original engravings by Camille Pissarro "Les faneuses," Claude Monet "Impression soleil levant," Auguste Renoir "Femme nue assise" and "Femme nue couchée," Paul Cézanne "Portrait de Guillaumin" and

Paul Guillaumin "Vue prise de Saardam," which is in color.

Also illustrated with several reproductions of works, 17 of which are inset plates.

A pleasant copy which includes a supplementary original engraving, the prestigious "Impression soleil levant" by Claude Money, the majority of copies include five of them, whereas ours includes six.

\$ 4 500
+ SEE MORE

**39. LA FONTAINE Jean de
& KAJITA Hanko & KANO
Tomonobu & OKAKURA Shūsui
& KAWANABE Kyōsui
& EDA Sadahiko**

Fables choisies (or) Choix de fables by La Fontaine illustrated by a group of the best artists in Tokyo, under the direction of P. Barboutau

Imprimerie de Tsoukidji-Tokio for
E. Flammarion, Tokyo 1894, 15,3 x 19,7 cm,
2 paperbound volumes in a slip-case

FIRST EDITION illustrated with 28 color prints, one of the rare numbered copies on smooth paper and reimposed in large hanshibon size, yamato-toji stitching.

Not advertised in the details, this printing in traditional Japanese format without mention of the publisher Flammarion undoubtedly constitutes the first print run of the edition reserved for Japanese clientele.

Remarkable union between the traditional Japanese print and a monument of French literature, these *Fables choisies* make up an exceptional work, significant of Japan's opening up to the exterior world and of western interest in this culture.

It is on Hasegawa Tojiro's initiative, specialist in publishing translated Japanese books destined for Europe, and that of Pierre Barbouteau, French publisher living in Japan, that this ambitious project of the *Fables* comes to fruition. A meeting of two cultures, the book addresses an exclusively western audience, highlighted by the choice of an exemplary text of French Belles-Lettres literature, presented in its original language, the *Fables* having not yet been translated into Japanese.

Hanko Kajita, Tomonobu Kano, Shūsui Okakura, Kyōsui Kawanabe et Sadahiko Eda are the master successors of the ukiyo-e tradition, a print movement that was considered obsolete in Japan, which, on the contrary, exerts an important fascination with Westerners in the late 19th century, then in search of new aesthetic emotions.

This distinctive enthusiasm, permitted by the Meiji Restoration that marks the opening of the country in 1868, is mentioned in Pierre Barbouteau's preface: "Our aim [...] is to make known to those who are involved in this interesting field of the Art of Drawing, the genre for which we are absolutely forever grateful to this host of Japanese artists including Séshiou, the Kanō, the Kōrin in the past; the Ōkio, the Outamaro, the Hokousai, the Shiroshighé, in time nearer to us, all of which are the coryphaeus, and their remarkable works are more and more appreciated by artists from every country and every school."

The *Fables* are an opportunity to honour the Japanese fauna and flora as well as a transposition of a fabulist world into the shintō



universe, central to Japanese culture, which stands out in the figures of the fox, considered to be an animal of divine essence, and the presence of torii, porticoes at the entrance of the temples. The finesse of the line, the rendering of the colors, enabled by polychrome printing, the references to typical Japanese landscapes, amongst which Enoshima island stands out, represented in Hiroshige's famous prints, and the omnipresent Mount Fuji which dominates several illustrations, are all subtleties of the print art that is appreciated by the admirers of this movement.

This edition is directly related to the history of the illustration of La Fontaine's *Fables*, the influence behind Chauveau's drawings in 1665 is distinguished in the print of the Oak and the Reed, similar in their production.

Exceptional piece of bibliophilic art, the *Fables choisies* are the fruit of the intellectual and artistic union of faraway countries, at the crossroads of tradition and modernity, the Japonism influence paving the way for Art Nouveau that spills over into the 20th century.

One of the very rare copies of the Japanese tirage de tête reimposed in hanshibon size.

\$ 4 500
+ SEE MORE

40. LACOSTE René

Lacoste on Tennis

Ed. J. B. Burrow & Co limited, London 1928,
12 x 18,5 cm, publisher's binding

Genuine FIRST EDITION published on 21 June, two months before the American edition, one of a few luxury copies, not advertised and reserved for the author.

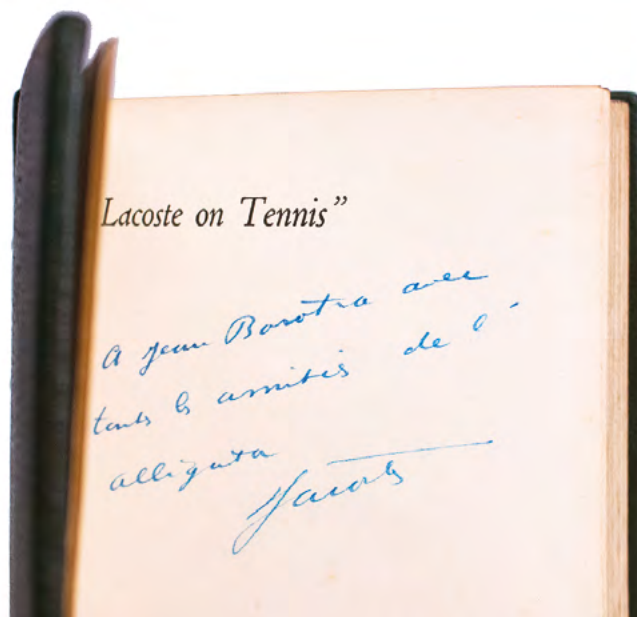
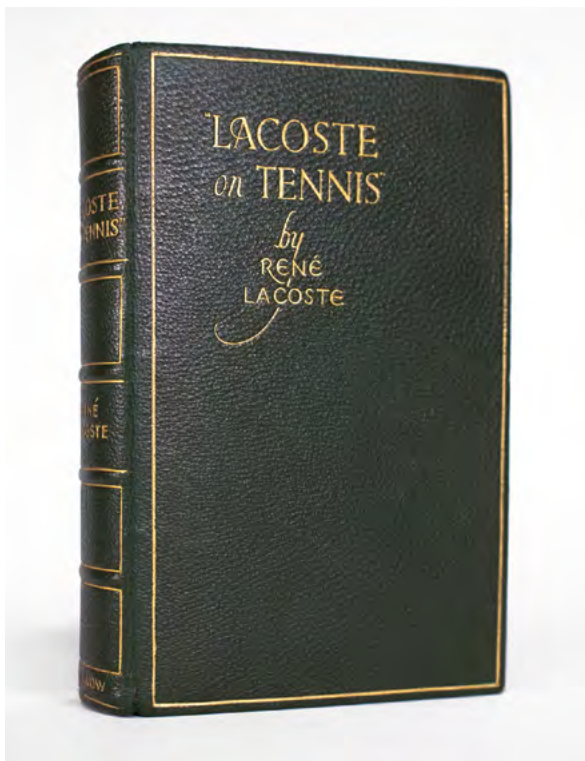
Publisher's full dark green shagreen binding, spine decorated with a gilt fleuron, gilt title stamped on the first board, gilt fillet border, marbled endpapers.

Rare and precious presentation copy handwritten signed inscription from René Lacoste to the "Bounding Basque": "À Jean Borotra avec toutes les amitiés de l'alligator, René Lacoste" "To Jean Borotra with very best wishes from the alligator, René Lacoste".

Proud of his famous reptile symbol, René Lacoste will make it the logo of his line of sporty and smart polo tops created in 1933, which have since become a world reference for luxury sportswear.

Very beautiful copy.

In the 1920s and 1930s, René Lacoste, Jean Borotra, Jacques Brugnon and Henri Cochet dominated world tennis and achieved, in singles or in doubles, more than 40 victories. The elegance of their game, as much as their pugnacity, earned them the title of "Four musketeers" and, what is more, each of them was given an honorary pseudonym referencing their particular talent.



"Toto, the doubles man" Jacques Brugnon's alias, "The Magician" Henri Cochet, Jean Borotra, known as "the Bounding Basque" and finally René Lacoste, "the alligator," to this day remain tennis legends, whose sporting achievements, in jackets and flannel trousers, are still unrivaled. In 1976, they were the first French to be admitted into the International Tennis Hall of Fame in Newport, Rhode Island, until then exclusively reserved for American champions.

More than a sporting collaboration, it is a deep friendship that will unite the four men for their entire lives, despite the social and political disruptions of the twentieth century.

As such, in 1942, arrested by the Gestapo, Jean Borotra is deported to the Sachsenhausen-Oranienburg concentration camp. Faithful to Dumas' motto for the Musketeers, "One for all and all for one," René Lacoste, an expatriate, solicits the help of the king of Sweden, a tennis fan, and, thanks to this unexpected intervention, obtains his friend's transfer to Itter Castle where prominent French figures and grand French general officers, such as Dalladier and Weygand, or Marie-Agnès de Gaulle, the General's sister, were held prisoner. After an extraordinary escape in 1945, the tennis player will help to free his fellow prisoners by leading the American troops to the castle.

In 1993, one year before his death, Borotra told the *New York Times*: "Being part of the musketeers was one of my greatest joys. We were marvelous friends."

When in 1928 he published this story of their epic, René Lacoste, already appointed the best tennis player in the world, did not know that he and his friends were only at the beginning of their rise. No doubt thinking that his fragile health will not allow him to repeat his achievements, he concludes this masterful tennis lesson with a farewell to the sport: "I have for the time being, given up tennis".

Thinking he has bowed out, he prints a few luxury copies for his friends, to whom the book is dedicated, and gives them – undoubtedly each of them – one of these unique copies bound in full crocodile skin color, thus immortalizing one of the most unbelievable French sporting adventures.

\$ 7 500
+ SEE MORE

41. MAGRITTE René

Handwritten letter,
signed with his initials

Brussels 9 January 1965, 13,5 x 20,5 cm,
two pages on one leaf

Significant letter written by René Magritte to André Bosmans, dated 9 January 1965 and signed with his initials. 35 lines in black ink on one leaf with the heading “René Magritte 97, rue des Mimosas, Bruxelles 3 Téléphone 15.07.30”. Several words crossed out and passages underlined.

Published in the *Lettres à André Bosmans 1958-1967*, Seghers I. Brachot, 1990, pp. 407-408

A letter that is both comical and of great philosophical depth, in which the Surrealist painter René Magritte tackles the question of the imagination and inspiration. In it there is a very pertinent analysis of the issues of aesthetics and of modern thinking, while the painter is seeking inspiration to produce the cover of the next *XXe siècle*, an avant-garde artistic and literary journal (issue XXV, June 1965).

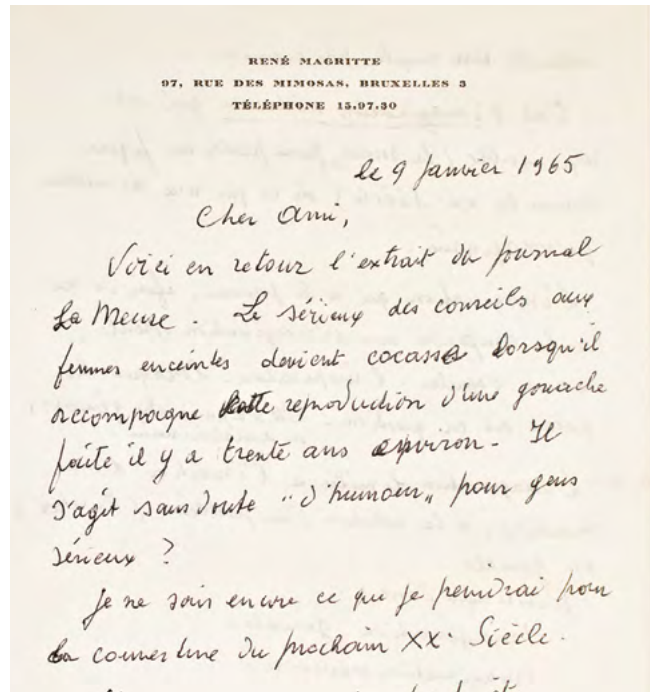
Magritte addresses this letter to his great friend André Bosmans, a school teacher, poet and editor-in-chief of *Rhétorique*, a literary journal to which Magritte actively contributed. The painter, then in full mastery of his art, enjoyed international recognition since the beginning of the 1960s. His work has already been the object of numerous retrospectives in France and in Belgium, and will be celebrated on the other side of the Atlantic several months later at the Museum of Modern Art in New York.

His letter is divided between humour and psychological reflection. Magritte’s usual taste for irony is present: “Here is the extract from the newspaper *La Meuse*. The serious advice to pregnant women becomes comical when it accompanies this reproduction of a gouache made about thirty years ago. This is probably ‘humour’ for serious people?” A daily paper in Liège had indeed taken a Surrealist gouache painting by Magritte, entitled *Maternité*, where the mother was represented with a baby’s face and the baby with the face of a woman, for one of its articles.

After this aside, Magritte provides Bosmans with a draft painting earmarked for a journal (reproduced below): “I do yet know what I will paint for the cover of the next *XXe siècle*”.



The art journal *Le XXe siècle* was founded in 1938 by an Italian journalist reporting in Paris, Gualtieri di San Lazzaro, and appeared in the form of an annual notebook on modern art trends, embellished with lithographs and original works. Magritte featured alongside Giorgio de Chirico, his idol, and also Kandinsky, Jean Arp and Joan



Miro, as well as numerous other pioneering artists or heirs to Surrealism. Each issue was dedicated to a different current subject, with contributions from critics, artists and writers.

Magritte dissects the title of the next issue for Bosmans (“Aux sources de l’imaginaire” “To the sources of the imaginary”), which according to him, symbolises an entire era that has become the subconscious slave since the Surrealist revolution: “**The imaginary’ perhaps now replaces ‘the ideal’ of a previous era. Instead of an ideal museum, it is now an imaginary museum. I believe the proper expression would be: inventory or catalogue of the perfect museum.**” Taking André Malraux’s well-known paradigm, the “musée imaginaire” “imaginary museum,” Magritte emphasizes the transition from romanticism to Surrealism: this replacement of the pursuit of an ideal through the opening up on to dreams and the accidental. He also criticizes the *XXe siècle*’s pompous expression: “**It is the mediocre imaginary that is responsible (the source, speaking figuratively like the *XXe siècle*) for that which only has an imaginary value.**”

Because for Magritte, there is a fundamental distinction between the imaginary and imagination, between dreams and creation. For this artist, who is profoundly sensitive to the paradoxes of reality and the role of mystery in life and in art, the imagination is nothing without being creative. His paintings based on “hallucinated realism” demonstrate this belief, such as the famous *Homme au chapeau melon* (private collection, 1964), and even his *Empire des lumières* series (Solomon R. Guggenheim Museum and the New York MoMA, Peggy Guggenheim Collection in Venice, Musées royaux des Beaux-Arts in Belgium, 1953-1954).

The painter offers us his own cryptic and fascinating definition of the imaginary: “**Imagination that has power, so as not to confuse it with sterile imagination, should be called: inspiration, when poetry is in question. It does not have to be great or extraordinary. Imagination that is limited to the invention of a machine, or to the solving of a problem (Eureka) is great.**” In this passage, it is noteworthy that poetry

ORIGINAL COVER MENTIONED IN THE LETTER, GOUCHE,
XXe SIÈCLE, N° XXXV, JUNE 1965

occupies the top position in the hierarchy of genres, according to Magritte, who throughout his life sought to bring about a “poetic state” in spectators, and even put language in his compositions (*L'Apparition*, 1928, Staatsgalerie in Stuttgart, *La Trahison des images*, 1929, Museum of Modern Art in Bruxelles). He finishes his letter with a most strange conclusion – his own glossary of fantasies:

“I therefore distinguish: Great imagination/ Mediocre imagination/ And inspiration”.

A fascinating letter by Magritte that mixes irony and belief, philosophy and fantasy, at the dawn of the creation of a new work.

\$ 6 000

+ SEE MORE

42. MAGRITTE René & ÉLUARD Paul

Les Nécessités de la vie et les conséquences des rêves précédé d'Exemples [The Necessities of Life]

Les Éditions Lumière, Paris & Bruxelles 1946,
15,5 x 21,5 cm, original wrappers

Illustrated edition with 12 drawings by René Magritte, one of 500 copies numbered on pur-fil paper, the only printing after 12 copies on Madagascar paper.

A nice copy.



\$ 1 900

+ SEE MORE

43. MATISSE Henri

Exposition Henri-Matisse

Galerie Druet, Paris 1906, 13,5 x 18,5 cm, stapled



Rare FIRST EDITION of the catalogue of Henri Matisse’s second personal exhibition, assembling 58 of the artist’s paintings, held at the Galerie Duret between 19 March and 7 April 1906.

Following the famous Salon d’Automne in October 1905, Matisse individually presents his scandalous canvases painted during his stay in Collioure, accompanied by André Derain, at the Galerie Druet. These brightly colored pieces, largely inspired by Gauguin, set the principles of Fauvism and give rise to criticism. The Galerie Druet catalogue includes 4 of the 10 paintings by Matisse exhibited in the “Fauves” salon VII of the Salon d’Automne some months previously, along with works by Derain, Vlaminck, Manguin, Camoin and Marquet.

This consecutive exhibition at the Salon, held at the Galerie Druet, was also an opportunity for the artist to present his views of Collioure for the first time, which were absent from the Salon d’Automne which had favored Derain’s landscapes – thus, included in this catalogue is the famous “Plage rouge”, which marks the artist’s definitive break from the imitation of color.

A light sign of a vertical fold on the first wrapper, otherwise a beautiful copy.

Rare illustrated catalogue comprising reproductions of 3 of Henri Matisse’s works.

\$ 1 900

+ SEE MORE

44. MIRÓ Joan

*Ceci est la couleur de mes rêves.
Entretiens avec Georges Raillard*
[This Is the Color of My Dreams]

Seuil, Paris 1977, 18,5 x 26 cm, original wrappers

FIRST EDITION, one of 65 numbered copies on vergé d'Arches laid paper, only *grand papier* (deluxe) copies, **complete with Joan Miró's original etching justified and signed in pencil by the artist.**

Tiny pinholes in the margins of the first leaves, otherwise a very beautiful, full-margined copy.

Our copy is enriched with a superb original drawing by Joan Miro produced in colored pencils on a double page and with a moving dated and signed handwritten inscription to Henri Raillard, writer, journalist and friend of Andy Warhol.

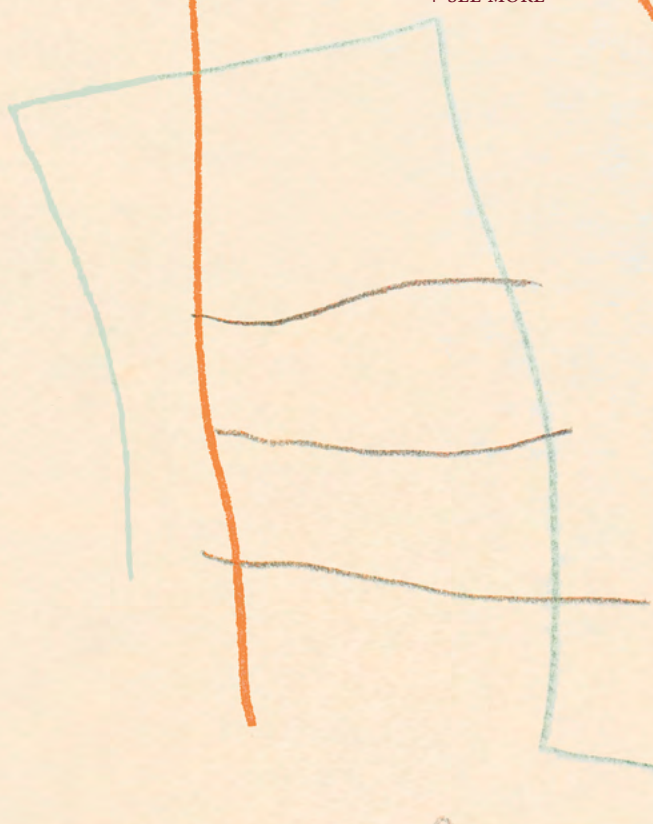
Provenance: from Georges Raillard's collection, father of the dedicatee, Miró's close friend and biographer, who has co-signed this significant essay in which the Spanish painter speaks of his experiences, his encounters and his understanding of creation.

\$ 15 000

+ SEE MORE



Original

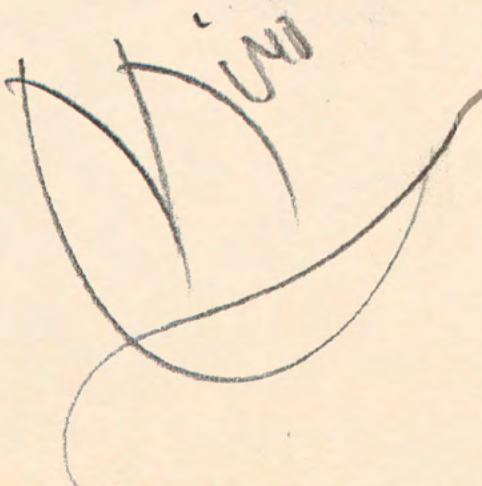


3/ X1.

79.

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**CECI EST
LA COULEUR
DE MES RÊVES**



gour

enni

ailard

45. ORLOFF Chana & CLAUDEL Paul

Poster for the representation of the play *Le Partage de midi* by Paul Claudel at the Grenier Jaune, 4 February 1922 [The Break of Noon]

Art et Action, Paris 1922, 51 x 39,5 cm, one poster

Rare first edition of the poster of the remake of Paul Claudel's play performed at the "Grenier jaune," 66, rue Lepic, 4 February 1922.

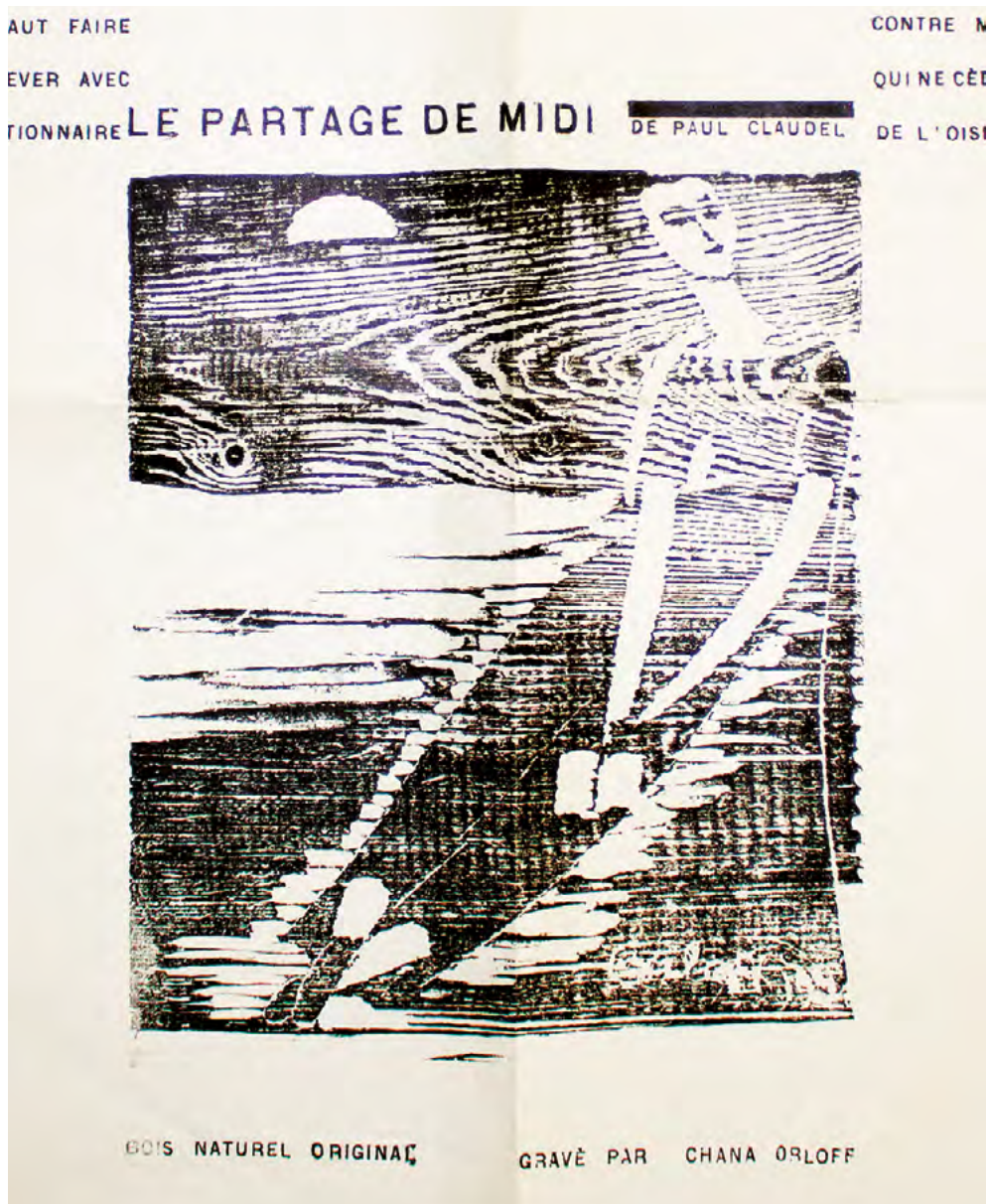
Beautiful copy.

The association "Art et Action," successor to the Passy artistic club led by Guillaume Apollinaire, founded the "Grenier Jaune" studio in 1919 on the Montmartre hill. With a motto of "lace of experimentation", where the audacious works of futurist Filippo Marinetti, of Ribemont-Dessaignes, Louis Aragon, Romain

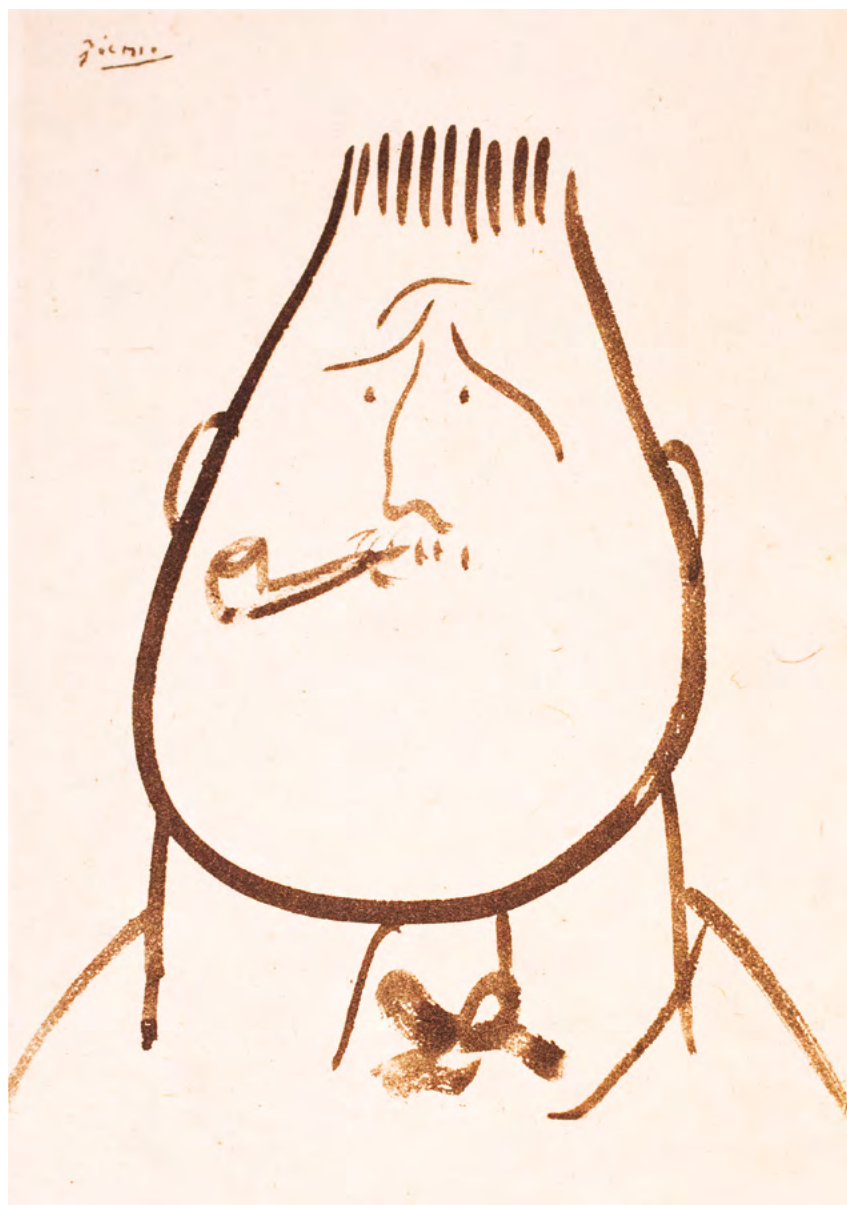
Rolland or Paul Méral were played free-of-charge in front of a secret audience. In 1922, the Grenier Jaune's troop of amateur comedians gave a new lease of life to one of Paul Claudel's masterpieces, *le Partage de midi*, by making the actors evolve in almost total darkness, their silhouettes standing out against the projected sets.

The poster of the play is illustrated with an original "natural" woodcut from the Ukrainian artist Chana Orloff, framed by quotations from Claudel's play. This original contribution adds

to the Grenier Jaune's numerous artistic collaborations for the creation of first drafts, sketches, paper scenery, transformation costumes and masks.



\$ 1 500
+ SEE MORE



**46. PICASSO Pablo
& APOLLINAIRE Guillaume**

*Contemporains
pittoresques*

Éditions de la belle page,
Paris 1929, 15,5 x 20 cm,
original wrappers

FIRST EDITION, one of 15 numbered copies on Japan paper, the
tirage de tête.

Illustrated frontispiece with a portrait of Guillaume Apollinaire
by Pablo Picasso in four states of print, as all *tirage de tête* copies.

Slightly discolored and sunned spine, as usual.

Nice full-margined copy.

\$ 5 000
+ SEE MORE



47. PROUST Marcel

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

Grasset & Nrf, Paris 1913-1927, 12 x 19 cm for the first volume & 13 x 19,5 cm for the second & 14,5 x 19,5 cm for the following ones, 13 volumes in original wrappers

FIRST EDITION for all the volumes. The first volume, first printing on ordinary paper with all the characteristics of the first impression (fault to Grasset, upper cover dated 1913, no contents table, publisher's catalogue at end); the second volume, first printing on ordinary paper without false statement; the other volumes, *numbered on pur fil paper, the only reimposed grand papier (deluxe) copies.*

The volume IV enriched with a handsome autograph inscription from Marcel Proust on endpaper: "à Monsieur Jacques Boulenger, hommage de son admirateur qui a la joie de le connaître très très bien et de son ami qui a le chagrin de ne pas le connaître encore."

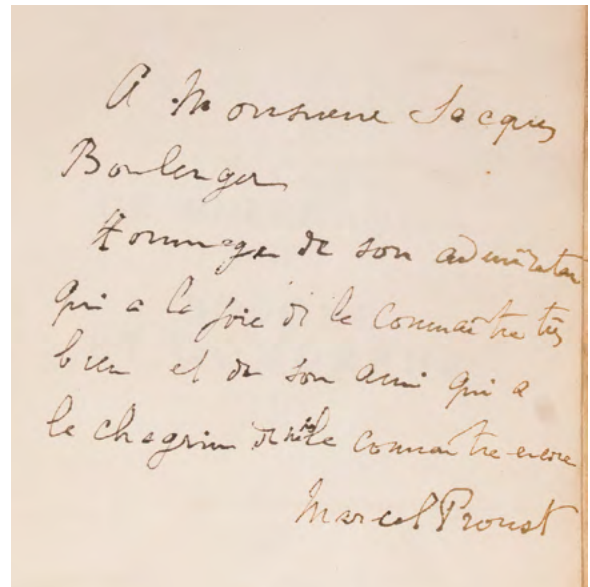
Some small repairs to spine and covers of first volume, some spines slightly faded or sunned, slight foxing, not serious, to some leaves and edges, not serious.

This complete collection of *In Search of Lost Time* comprises the following titles in French : *Swann's Way*, *In the Shadow of Young Girls in Flower*, *The Guermites Way* (2 vols), *Sodom and Gomorrah* (3 vols), *The Prisoner* (2 vols), *The Fugitive* (2 vols), and *Time Regained* (2 vols).

A very good and rare set of *À la recherche du temps perdu*, an unsophisticated copy enriched with a handsome autograph inscription from Marcel Proust.

\$ 55 000

+ SEE MORE



48. PROUST Marcel

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

Gallimard, Paris 1946-1947, 11,5 x 18 cm, 15 volumes, publisher's binding



New edition, one of 2200 numbered copies on vélin laqueur paper.

This complete collection of *In Search of Lost Time* comprises the following titles in French : *Swann's Way*, *In the Shadow of Young Girls in Flower*, *The Guermites Way* (2 vols), *Sodom and Gomorrah* (3 vols), *The Prisoner* (2 vols), *The Fugitive* (2 vols), and *Time Regained* (2 vols).

Publisher's paper boards with an original design by Paul Bonet.

A nice set.

\$ 1 900

+ SEE MORE

49. ROSTAND Edmond

Cyrano de Bergerac

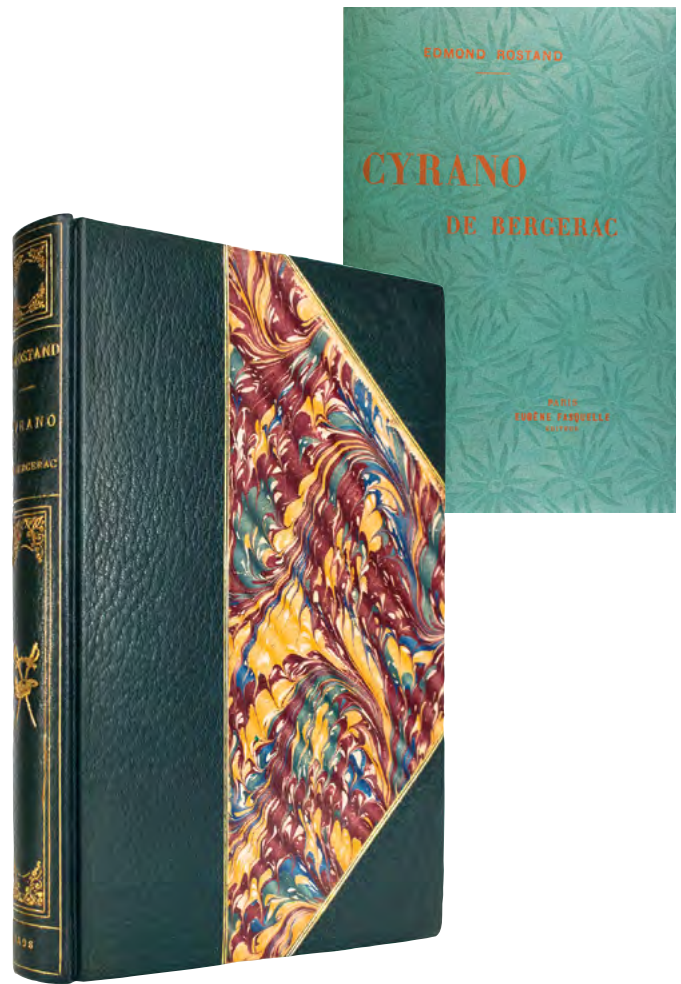
Charpentier & Fasquelle, Paris 1898,
13,5 x 19,5 cm, Bradel binding

FIRST EDITION, one of the rare luxury printed copies on Japan and limited to 50 numbered copies, the *tirage de tête*.

Bradel binding in half green morocco, spine richly decorated with panels with a gilt feather hat and crossed swords tool, gilt date at the foot, double gilt fillet edging the marbled paper boards, comb pattern endpapers, preserved covers and spine, contemporary binding signed by Dodè.

Precious and very beautiful copy.

\$ 22 500
+ SEE MORE



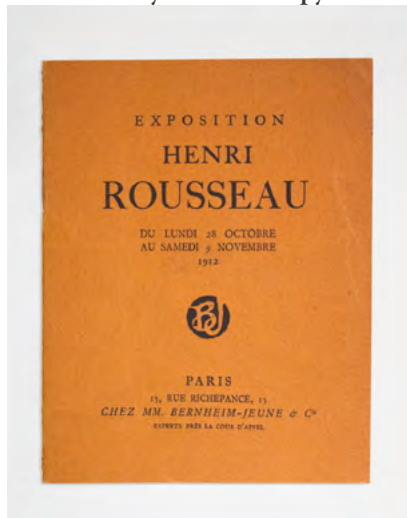
50. [ROUSSEAU Henri] UHDE Wilhelm

Exposition Henri Rousseau

Galerie Bernheim jeune & C^{ie}, Paris 1912, 12 x 15,5 cm, stapled

FIRST EDITION of the catalogue of the work of Henri Rousseau, known as “le Douanier” presented to Galerie Bernheim Jeune & C^{ie} from 28 October to 9 November 1912.

Rare and very beautiful copy of this brochure of the exhibition of Henri Rousseau’s personal works, which greatly contributed to the recognition of the artist after his death two years earlier.



During his lifetime, Henri Rousseau never had the opportunity to exhibit his works individually. In turn, both discredited and acclaimed at the Salon

des Indépendants, to which he contributed for many years, he died relatively alone in September 1910. In the months that followed his death, three exhibitions dedicated to his work were organised in New York, at the Salon des Indépendants and at the famous Galerie Bernheim Jeune in Paris, a legendary place of French avant-garde painting for half a century.

This rare Galerie Bernheim-Jeune catalogue is prefaced by William Uhde, organiser of the exhibition and author of a monograph on the artist published the previous year. This retrospective presented 50 paintings and drawings by Henri Rousseau: “One of the events of the season [...] is the superb exhibition of Henri Rousseau at Berheim-Jeune – such true beauty. I am extremely enthusiastic about these beautiful things – a portrait of a child standing is surely one of the most truly beautiful pictures to be seen anywhere” (letter from Marsden Hartley to the art dealer Alfred Stieglitz, 30 October 1912).

Illustrated brochure comprising reproductions of 4 of Henri Rousseau’s works.

To our knowledge, there have not been any copies of this precious catalogue on public sale since 1999.

\$ 1 900
+ SEE MORE

51. ROUSSEAU Jean-Jacques

Dictionnaire de musique

Chez la Veuve Duchesne, Paris 1768, in-4 (19,5 x 25,9 cm), jx (3) 548 pp (2), contemporary full calf

FIRST EDITION illustrated with 13 folding plates engraved by Mad. De Lusse, unsigned portrait of the author on the frontispiece.

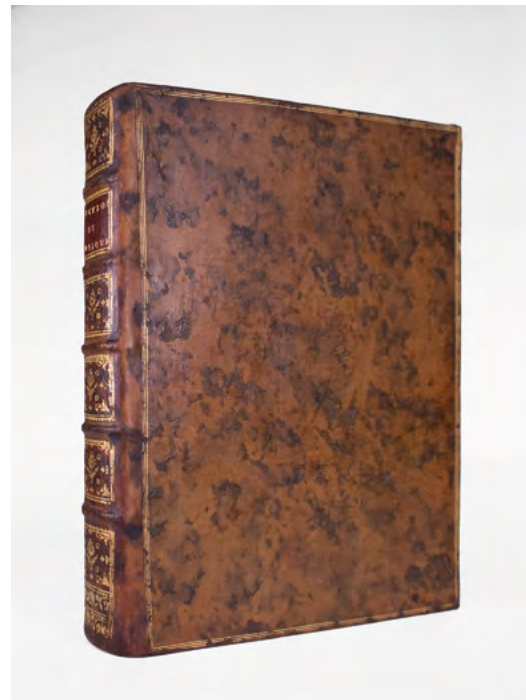
Contemporary binding in full calf, spine in five compartments with double compartments and gilt fleurons, red morocco title label, triple gilt fillet border on the boards, double gilt fillet highlighting the leading edge, marbled endpapers, all gilt edges.

Joints, leading edges and corners skillfully restored, a marginal water stain on the frontispiece (without damaging the illustration), as well on the upper margin of some quires.

An ink-written ex-libris, hand-written notes and ex-libris "vice-comitis de Orsanna" glued on the reverse side of the title page.

This *Dictionnaire de musique* is representative of the key position that music occupies in Jean-Jacques Rousseau's life, whether it be through theoretical writings or through the composition of musical works that earned him a certain level of success at the court of Louis XV. A music lover before being a philosopher, Rousseau was entrusted, by Diderot and d'Alembert in 1749, with articles from the *Encyclopédie* dealing with music; a key experience in the writing of this *Dictionnaire* that in 1754 was first thought of as a means to rectify the encyclopaedic entries that had been written in haste.

The entries, developed according to Rousseau's encyclopaedic and philosophical concerns, are marked by the author's critical reflections and are embellished with engraved illustrations at the end of the volume, allowing a parallel reading of the definitions. This organisation relates to the simplicity advocated by Rousseau in music. Although the author defends himself in the

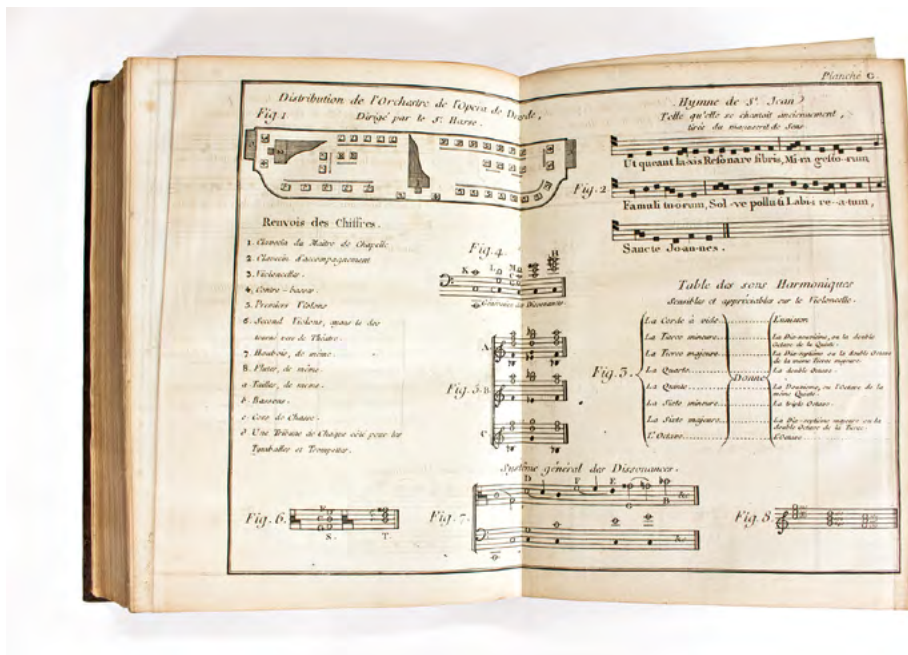


preface, this book takes part in the Querelle des Bouffons, a debate between Rousseau and Jean-Philippe Rameau (1653-1764) on the evolution of music in France, Rousseau being a supporter of the influence of Italian opera and Rameau defending French lyric tragedy.

As the very first music dictionary, this work is fully in keeping with the encyclopaedic approach, whilst translating the rigor with which Rousseau enriches his previous writings.

\$ 1 900

+ SEE MORE



52. [HERALDRY] RUSCELLI Girolamo

Le Imprese Illustri : con Espositioni et Discorsi del S.or Ieronimo Ruscelli

Comin da Trino di Monteferrato, Venezia 1572, in-4 (16,5 x 22,5 cm), (8) 191 pp. (20) 193-288 pp., 3 parts bound in one volume, later full parchment

Second edition, the first one was published in Venice in 1566. The work is illustrated with a portrait of the author and 128 engravings of which 17 plates engraved by Nicolò Nelli et Gaspare Oselli in addition to a double page engraving by Domenico Zenoi, representing the battle of Mühlberg. Each of the three parts contents an engraved title page representing a sophisticated structure, the first bearing the coat of arms of Philip II of Spain.

Later binding in full parchment, gilt title in a triple gilt frame, a little label from the library pasted on the top left-hand side of the first board, sprinkled edges.

The leaf HH₂ was mistakenly numbered HH₃. Scattered foxing.

The book is a foundation in the research of heraldry, *Le Imprese Illustri* represents an exceptional encounter between an uncommon field of study *impresa* (heraldic badge) and the amour, lifted by a boom of printing techniques, of illustrated books.

Divided in several books, the work opens with a theoretical approach for the study of *impresa* with the aim of demarcating this form of heraldry, very close to emblem, which is characterized by the combination of figure (the body) and motto (the soul). Ruscelli here refines his work in *Le Discours*, which he had written in 1556, upon the new edition of the first work which traits exclusively the *impresa*, *la Ragionamento di Mons. Paolo Giovio sopra I motti e I disegni d'arme e amore che comunemente chiamiamo Impresse Guide* by the intrinsic visual dimension of the subject of study, the author nevertheless distinguishes himself from his predecessor by an abundance of illustrations, notably of plates engravings. They are exceptional for their quality, which support the analytic approach of his study. The central double page, featuring the battle of Mühlberg, is a work by Domenico Zenoni, then one of the most active engravers in Venice, who was particularly known for his representation of contemporary events. Through the *impresa* of the princes, of whom a majority were still alive at the time of the composition of the work, Ruscelli's book, draws up a real political map of Europe in the middle of 16th century. Moreover, the representations of the two most powerful royal families of the time, the Habsburg and the Valois, the remarkable presence of the *impresa* of the ottoman sultan Suleiman the Magnificent, reflects the influence of the princes and the capacity of the *impresa* to overcome borders.

The first author to highlight this connection, Ruscelli gives an important place to *feminine imprese*, revealing the influence women leaders acquired in the second half of the 16th century like Catherine de' Medici. An art situated between literature and



pictorial work, the *impresa* is, according to Ruscelli, a know how in which women excel, shown by their status and their engagement in the literary activities of the period “si vede che tuttavia le Donne vengono facendo così gloriosa concorrenza a gli uomini che per quasi comune consentimento di loro stessi, esse se ne trovino di gran lunga superiori.”

Each *impresa* being the mirror of its prince, they become the demonstration of the inseparable link between the social rank and the intellectual culture during the Renaissance. They highlight the qualities and the noble values which the prince wishes to show to the world, the present becoming the future. In the same way, Ruscelli places his volume in posterity, with dedicated epistle, so that he lives “eternally in the eyes, the ears, on the lips, in the soul and the memoirs of all the men and women of high spirit and true nobles, whether they be wise or ignorant, but above all the princes.” The work pioneered by Ruscelli will contribute by and by to the deepen of the theoretical debate around the *impresa*, generating an increase of publication of illustrated treatise at the end of the 16th and the beginning of the 17th century.

An exceptional and rare work which offers an intellectual opening on the Renaissance, as much as for the revolution that it brings to illustrated printed books as for the role of the princes in the creation of the artistic heritage of the Renaissance.

\$ 6 200
+ SEE MORE

53. SADE Donatien Alphonse Fran

Handwritten letter to his wife: "T

[Vincennes Prison] n. d. [March 1781], 15,9 x 2

Handwritten, censored letter by Donatien Alphon de Sade, written in fine writing across two pages as his wife Renée-Pélagie. A number of examples of crossings, crossing-out and erasing.

Without a date, this letter was written in early March in Vincennes prison.

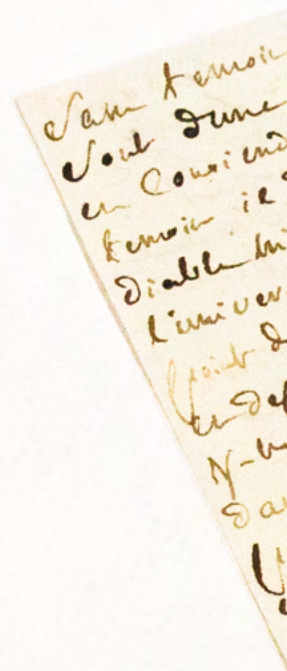
The end of the letter was mutilated at the time, by the prison administration which destroyed the Marquis' correspondence. In 1948 the letter was found as it was in the Marquis' trunk, which had been sealed by the family and was opened; it was published in this reduced form as part of the Marquis de Sade's correspondence.

Provenance: family archives.

This letter deals with one of Sade's great prison pleasures: having fresh air. "My need to be out in the fresh air is everything that I can imagine. A fortunate coincidence which had been forbidden since 27 June 1780 – we were out to him several days after writing this missive, on 9 March after having been suspended for thirty-six weeks. At that time, the Marquis is held always in his 'kind of duress' wallows in self-pity, not missing the opportunity to write his wife: 'I have a surprising need for fresh air, and I will not spend the summer without succumbing to it, if you can make me breathe more this spring?'. Far from asking for it, as was his norm, in this implicit request the Marquis acknowledges the physiological necessity of this request: 'If it was only for me to breathe fresh air for three or four hours per day from the top of the tower, I would be happy, proof that I have a sterile pleasure of a walk in the cemetery that appeals to me, the essential need to breathe.'"

The letter continues onto the second big topic of Sade's prison: Renée-Pélagie's visits. "The first point in my reply which I reply is the one where you suggest coming to see me. You could certainly not have suggested anything better than to bring some consolation to my unfortunate situation."

The Marquis even likes to imagine reinstating life in prison, adapted to the constraints of life in prison: "You should get it, come and take a little house for your summer in Vincennes. Madame de Sade had not been authorized to see him since his arrest and their meetings would only be possible in the presence of the Boucher police clerk. The idea of a chaperoned meeting was not at all pleasing for the Marquis. He should, if you get permission, first try to get it without a witness because these visits with a witness are a deadly embarrassment and a nuisance: and besides, you will agree, the character of the witness is that of a foolish one. He must be convinced that the devil take me so by this certainty that the universe could commit me to play such a role?"' In the use of theatrical language, the Marquis' favourite literary device in this letter ("character, play such a role?") demonstrates the permeability between fiction and reality and an uncertainty in regard to his future work. Indeed, in novels to come, the characters will be vested with a primordial role.



Car ce de visita avec un bannier
de son et son ennuie mortel, et de l'heure. On
doit dire bien est l'entourage que celui de
enfant et de sa par cette debiter la, via dan
pouvoit mangier a son en tel vole - y-hai
decret de chat a un cabinet le gouvernemen
de ma visiter le mari d'une femme qui vont a
un par d'après cela jusqu'à son cette affaire
de telle visiter le mari d'une femme qui vont a
celle que son simple affaire. On devroit si vous
obtenir cela son vendre une petit-maire son vite de
a Vincennes. On devroit une petit-maire son vite de
et y-hai tout ce que l'on peut faire pour
discussions dont y-hai ce que l'on peut faire pour
chacun des d'ici la mort de son père mille nouvelles
devoit et a me décider a son père ce qui est
vingt de la maison de son père ce qui est
il viennent de la maison de son père ce qui est
a doit une femme de charge qui grand - de valet de
quel respigent le linge qui grand - de valet de
pedita involontaire de la maison de son père ce qui est
lequel est possible de la maison de son père ce qui est
accumuler a charge qui grand - de valet de
au chita intamie de la maison de son père ce qui est
lequel il a toujours de la maison de son père ce qui est
vaillent quelque petit-maire de la maison de son père ce qui est
d'avec une de la maison de son père ce qui est

54. SAINT-EXUPÉRY Antoine de

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

New-York 1942, 21,5 x 27,8, 5 in-4 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 rewrites 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* (*Thirty-three days*), 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 Shiffirin 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 country 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”.** Saint-Exupéry also writes of the themes that he holds so dearly in *Le Petit Prince*, which was written at the same time: the vital importance of memories and of friendship with those close to us, when we are lost in the midst of hostile elements.

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 rewrites 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 [...].”**

Handwritten manuscript in French, heavily crossed out and annotated. The text is dense and appears to be a draft of a letter or a philosophical treatise. Key phrases include "le meilleur ami que j'ai au monde" and "à Léon Werth". The handwriting is cursive and somewhat slanted. There are several corrections and additions throughout the text, with some words written in a different color (possibly blue or purple ink). The overall appearance is that of a working draft or a personal note.

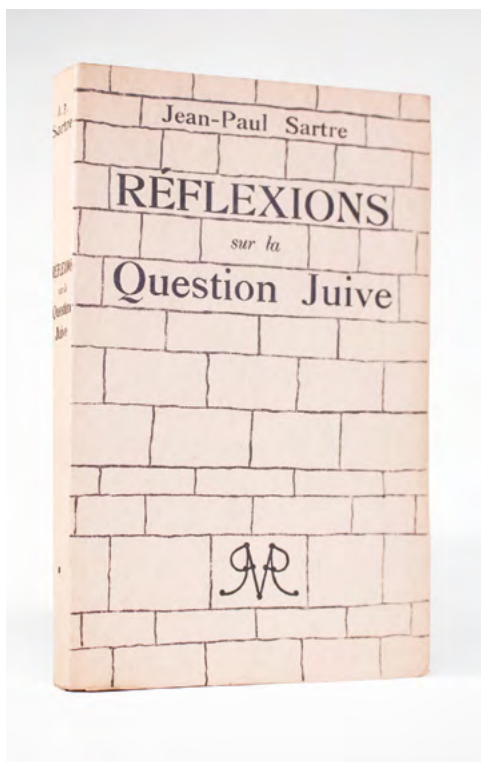
Second leaf: "How to safeguard access to this mysterious homeland? The fracturing of the modern world draws us into a dark time where there are no longer any obvious or universal formulas. The problems are incoherent, the solutions irreconcilable. The different conciliations do not satisfy. Yesterday's 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
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55. SARTRE Jean-Paul

Réflexions sur la question juive [Anti-Semite and Jew]

Paul Morihien, Paris 1946, 12 x 19 cm, original wrappers

FIRST EDITION, one of 120 numbered copies on pur fil paper, the *tirage de tête*.

Nice copy.

\$ 2 500
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56. SATIE Erik & AURIC Georges & DUREY Louis & HONEGGER Arthur & COCTEAU Jean & APOLLINAIRE Guillaume

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, original wrappers

Rare first edition of the original invitation programme 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 success 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.

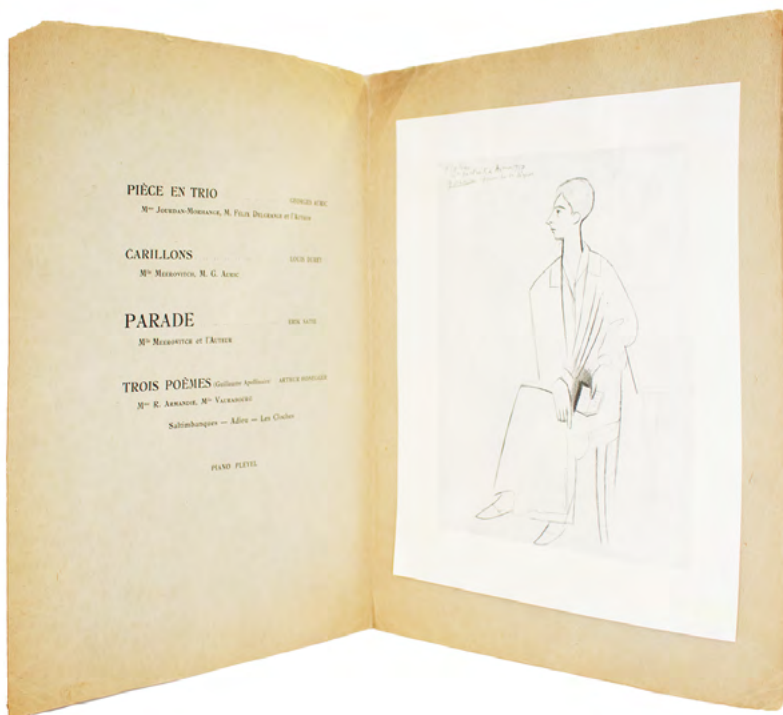
Small tears and signs of folding on the margins of the programme, a missing segment at the top of the first board.

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.

\$ 3 500
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57. SCHOTT Gaspard

Mechanica hydraulico-pneumatica

H. Pigrin pour J. G. Schönwetter, [Würzburg] 1657, in-4 (15,5 x 20,5 cm), (28 p.) 488 pp. (16 p.), contemporary full pigskin

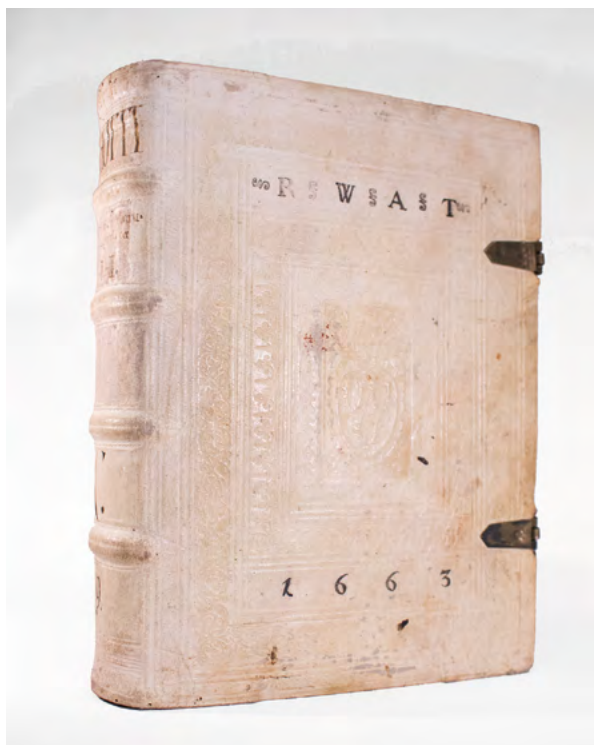
FIRST EDITION illustrated with folding frontispiece as well as 46 engravings on 45 plates, at times folded. Armorial vignette on the reserve of the title leaf.

Contemporary binding in full pigskin on wooden boards, spine in four compartments decorated with blind tooling presenting the author's name, the title, as well as a library shelf mark in ink, boards framed with multiple fillets and blind-tool stamped dentelle, initials in black ink R. W. A. T. and dated 1663, upper board stamped in the centre with the Austrian Guttenstein coat of arms sitting atop a bishop's mitre, preserved clasps, all edges blue.

A one centimetre wormhole on the lower board. Worm holes in the margins of the upper inner cover and the first two white endpapers, touching the text of the title page without any missing text.

Two handwritten library shelf marks on the inner cover and the first endpaper, as well as an ex-dono written in partially erased ink on the title page.

The first work published by Gaspar Schott (1608-1666), *Mechanica hydraulico-pneumatica* is a summary of his research and that of his teacher, Athanasius Kircher (1602-1680), on pneumatic and hydraulic machines. The first part, purely theoretical, is the counterpart to the second, where hydraulic machines are presented both technically and aesthetically. The appendix con-



tains the first description of Otto von Guericke's (1602-1686) experiments on air pump as well as on atmospheric pressure, experiments known as the "Magdebourg hemispheres."

This work's assembly of both theoretical and practical parts is indicative of the porous nature of disciplines at the time. Through the frontispiece and the numerous engravings, scientific thinking thus fits closely with artistic development, testifying to the baroque fascination with hydraulic systems and fountains, an art that was particularly appreciated in the 17th century. "The crowd of curious people who came to visit the Kircher practice, full of a large number of pneumatic and hydraulic machines, gave Schott the idea of producing the description. When working on it, he remembered the other machines that he had seen himself, or that had been described in books; and the collection of these different machines formed this first work." (Mercier de Saint-Léger). The work also contains a remarkable development on the use of the hydraulic mechanics in music through the illustrated presentation of an astonishing water organ.

Furthermore, Schott is the first physician to understand the importance of the Guericke research of which he presents a report that he adds *in extremis* before the first publication (see p. 441: *Experimentum novum Magdeburgicum*). Enriched by this unpublished appendix, *Mechanica hydraulico-pneumatica* then becomes a work that particularly sought after by scientists and amateurs of the time. Thanks to this intuition, Schott attracts the attention of his peers, and notably of Guericke and Boyle, with whom he begins detailed correspondence, allowing a dynamic circulation of ideas and discoveries. The book marks an important milestone in the technological advances, since it is from reading about Guericke's experience that Robert Boyle (1625-1691) builds and perfects the first air pump in 1659, two years after the publication of the present work.

Situated at the crossroads between scientific research and baroque aesthetic sensitivity, Schott's work on hydraulics responds to the intellectual and artistic interest in water machines, of which the construction of Marly's machine, the great feeding system of the Versailles fountains, will be emblematic at the end of the century.

\$ 5 600
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58. SÉRUSIER Paul

Exposition Paul Sérusier

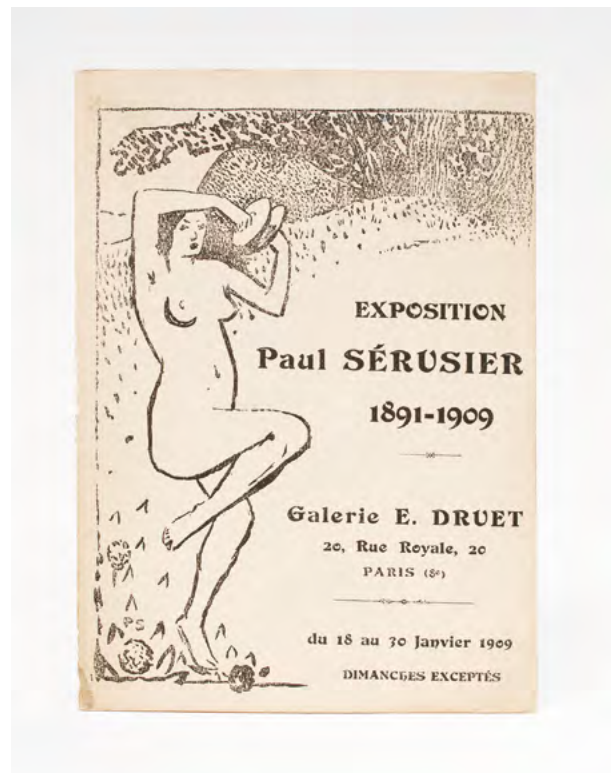
Galerie E. Druet, Paris 1909, 13 x 18,5 cm, stapled

Rare FIRST EDITION of the catalogue of Paul Sérusier's work presented at the Galerie E. Druet from 18 to 30 January 1909.

Small light marks at the foot of the second wrapper, otherwise a beautiful copy.

Rare catalogue illustrated with an original lithograph by Paul Sérusier on the first wrapper.

\$ 1 000
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59. STRAVINSKY Igor

Chroniques de ma vie [An Autobiography]

Denoël & Steele, Paris 1935, 12 x 19 cm, original wrappers

FIRST EDITION, one of 10 numbered copies on pur fil paper, the *tirage de tête*.

With 6 drawings hors-texte.

A very good and rare copy.

\$ 1 000
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60. STRAVINSKY Igor

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. 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 instru-

ment 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,

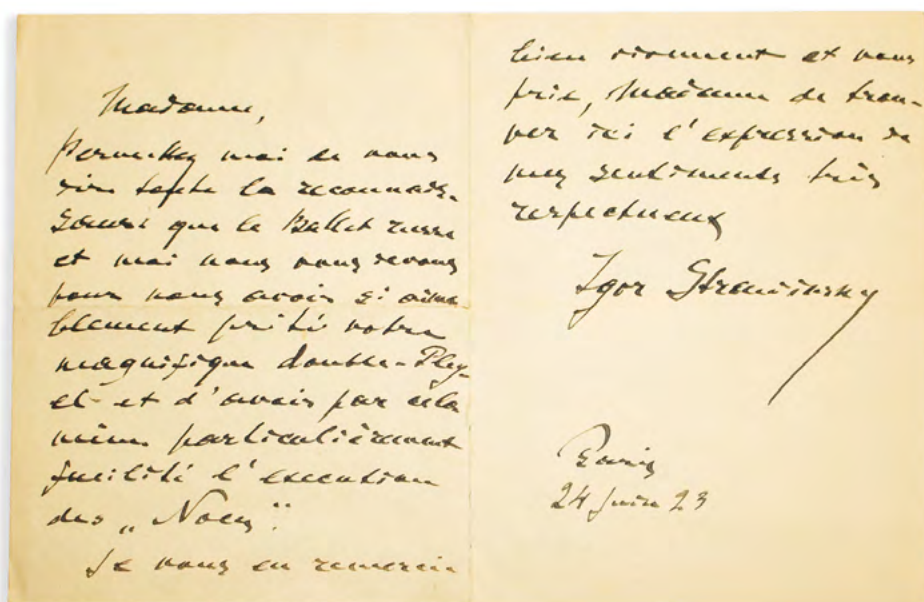
tenor and bass), a choir, four pianos and ten types of percussion.

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.”

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SURREALIST ORIGINAL PHOTOGRAPHS FROM 1936-1938

Extremely rare press photographs in a contemporary print capturing the paintings and installations of André Breton, Salvador Dalí, André Masson and Wolfgang Paalen that have since been lost, taken in 1938 for the International Surrealism Exhibition in Paris. These precious images were taken during the private viewing of the Exhibition at the Beaux-Arts gallery, rue Saint-Honoré, and they document the lost masterpieces presented in a Surrealist scenography designed by Marcel Duchamp and lighting produced by the photographer Man Ray.

One of the photographs, taken by the *New York Times*, immortalises an artistic performance that is emblematic of Surrealism, which gave rise to the concept of happening: *The Phantom of Sex Appeal* produced by the British artist Sheila Legge as part of the International Exhibition of Surrealism in London in 1936.

For the two international Surrealist exhibitions organized at the dawn of the Second World War, André Breton and the British Surrealists chose to abandon the only retrospective of artists, and preferred, in London, as well as in Paris, to create phantasmagorical dramatizations, living performances and ephemeral works, prefiguring the modern concepts of “installation” and “happening.” Almost 3000 people were in a hurry for the premier of the Parisian exhibition in 1938, which was seen under the light of electric lamps: “[...] we have the impression of looking at certain exhumed walls, and, the first, to discover the signs within them.” (Paul Fraysse, *Le Figaro Littéraire*, 29 January 1938).

The French and foreign newspapers quickly grabbed hold of these events and called upon the services of photographic agencies, including AGIP and Wide World Photos (*New York Times*) for the documentation of their articles. On these press images we find the two most famous wax mannequins of the “Surrealist street,” the room where fifteen sexualised “women as objects,” decked out in incongruous objects by the artists participating in the exhibition, were lined up. On one of them, Salvador Dalí is playing with a birdcage, styling the mannequin of the painter André Masson; on an other, a woman arranges hundreds of mushrooms that cover Wolfgang Paalen’s mannequin. We also admire two of the nine paintings that René Magritte presents at the exhibition (*Le Thérapeute*, *Le Mouvement perpétuel*). Not far from there, the only three-dimensional “cavandre exquis” ever made by André Breton was also immortalised: it was made of a golden chest of drawers supported by female legs, and it signaled a wave of assembly sculptures by Max Ernst and Pablo Picasso over the following decade.

Finally, a last photograph preserves the traces of a pioneering live performance event, produced for the opening of the Surrealist exhibition in London in 1936. The Surrealist muse Sheila Legge personifies Salvador Dalí’s painting “Le spectre du Sex-appeal,” her head covered with a bouquet of roses and dressed in a long, white satin dress, while beside her the poet Dylan Thomas served boiled string to those passing by Trafalgar Square.

These photographs collect together the Surrealist creations that questioned the idea of a work of art as an permanent object and paved the way for the concept of short-lived installations. The only material posterity of events destined to last only a moment, the photographs allow the great Surrealist productions to survive in the collective visual memory and give an insight into their innovative staging.

Moreover, they are the extremely rare, original and contemporary testimonies of these two exhibitions – the images of Surrealist mannequins taken by the photographer Man Ray were only printed and published in 1966.



61. [SURREALISM] LEGGE Sheila & DALÍ Salvador

"The Phantom of Sex-Appeal", original photograph taken at the Surrealist Exhibition in London in 1936, contemporary silver argentic print

Services photographiques *The New York Times* 14 June 1936, 15,2 x 18 cm, one photograph

ORIGINAL PHOTOGRAPH, contemporary silver argentic print on *crumière* paper, taken at the Surrealist exhibition in London in 1936. Imprinted "Wide World Photos – Services photographiques *The New York Times*" on the verso.

This image depicts Sheila Legge during an artistic performance entitled *The Phantom of Sex Appeal*, produced in collaboration with Salvador Dalí.

Stenciled inset glued on the back of the picture: "The Surrealist Ghost at the Surrealism exhibition in London. The Surrealism exhibition opens at the new Burlington gallery in London, allowing some thirty French, English, Spanish, German and American members to exhibit their works and thus materialise the subconscious. Here is one of the works: *The Surrealist Ghost*. Photo NYT Lon. 14/06/1936."

Some very small minor marks at the top right of the picture.



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62. [SURREALISM] BRETON André & COLLECTIVE WORK

Invitation card to the first International Surrealism Exhibition on 17 January 1938

Galerie Beaux-Arts, Paris 17 January 1938, 14 x 11 cm, one card

Rare invitation card to attend the first and only international Surrealism exhibition organized in Paris, at the Galerie Beaux-Arts from 17 January to 22 January 1938.

Beautiful and rare copy despite two traces of glue on the verso.

The signal of the start of the exhibition, given at 22:00 by André Breton will be followed by entertainment each one more surreal than the others: appearances of beings-objects, interpretation of Hélène Vanel's trilogy "L'hystérie – Le trèfle incarnat – L'acte

manqué," attached cocks, fluorescent video-clips, descending beds with hydrophilic sides, beautiful Paris streets, rainy taxi, ceiling of bats.

The invitation card is illustrated with a photograph depicting Frankenstein's authentic descendant, the robot "Enigmarelle," built by the American engineer Ireland, and which "at half past midnight will cross the Surrealist Exhibition room in false chait and false bones."

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63. [SURREALISM] PAALEN Wolfgang

Original photograph taken at the International Surrealist Exhibition in Paris in 1938, contemporary silver argentic print

AGIP – Reportages photographiques 17 January 1938, 13 x 17.5 cm, one photograph

ORIGINAL PHOTOGRAPH, contemporary silver argentic print, taken at the International Surrealist Exhibition in Paris in 1938. “AGIP – Reportages photographiques” “AGIP – Photographic Reports” stamp on the verso.

The image depicts a mannequin dressed by the artist Wolfgang Paalen, presented in the “Surrealist street” of the exhibition, amongst the 15 other “êtres-objets” “being-objects” decorated by Marcel Duchamp, Seligmann, Max Ernst, Joan Miró, Augustín Espinoza, Sonia Mossé, Yves Tanguy, Salvador Dalí, Maurice Henry, Man Ray, Oscar Domínguez, Léo Malet and Marcel Jean.

Stenciled inset glued on the back of the picture: “The private viewing of the exhibition of the ‘Surrealists’ takes place tonight, rue du Faubourg Saint-Honoré. The artists present the mannequins that they have dressed as they see fit. The art of fashion, for them, does not seem as well developed as the imagination and fantasy; this is how a Surrealist conceives someone elegant: a hat comprising a veil with a bat on top; a dress made of gathered mushrooms. Photo AGIP 17 January 1938.”

Some small water stains, not touching the recto, on the verso of the picture.



The photographic agency the Rue des Archives, owner of AGIP agency collection, has not taken any other prints of this photograph.

\$ 2 300

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64. [SURREALISM] MAGRITTE René

“Magritte paintings”, original photograph taken at the Surrealist exhibition in Paris in 1938, contemporary silver argentic print

Services photographiques *The New York Times* 18 January 1938, 17,2 x 13 cm, one photograph

ORIGINAL PHOTOGRAPH, contemporary silver argentic print on crumière paper, taken at the Surrealist exhibition in Paris in 1938. Imprinted “Wide World Photos – Services photographiques *The New York Times*” on the verso.

Two paintings by Magritte appear on this photograph: *Le Thérapeute*, *Le Mouvement perpétuel*, as well as a third that we have not been able to identify either the author or the title.

Stenciled inset glued on the back of the picture, in French: “International Surrealism Exhibition 1938 is opens a the Beaux-arts gallery. Paris. Several curious paintings exhibited. Photo NYT Paris Fre. 18.1.38 DB.”

\$ 750

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65. [SURREALISM] BRETON André

"Cadavre exquis" by André Breton, original photograph taken at the Surrealist exhibition in Paris in 1938, contemporary silver argentic print

Services photographiques The New York Times 18 January 1938, 17,2 x 13 cm, one photograph

ORIGINAL PHOTOGRAPH, contemporary silver argentic print on crumière paper, taken at the Surrealist exhibition in Paris in 1938. "Wide World Photos – Services photographiques The New York Times" printed on the verso.

This picture depicts the object "Cadavre exquis" by André Breton, which was exhibited in the room adjacent to the main room at the exhibition and surrounded by paintings by René Magritte and sculptures by Hans Arp.

Stenciled inset glued on the back of the picture, in French: "commode" aux jambes de femme ? Photo NYT Paris Fre. 18.1.38" "International Surrealism Exhibition 1938 opens at the Beaux-arts gallery. Paris. What to think of this curious "chest of drawers" on a woman's legs? Photo NYT Paris Fre. 18.1.38 DB."

\$ 2 500

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66. [SURREALISM] DALÍ Salvador & MASSON André

"Salvador Dalí and André Masson's mannequin", original photograph taken at the International Surrealist Exhibition in Paris in 1938, contemporary silver argentic print

AGIP – Reportages photographiques 17 January 1938, 17,8 x 13 cm, one photograph

ORIGINAL PHOTOGRAPH, contemporary silver argentic print, taken at the International Surrealist Exhibition in Paris in 1938. "AGIP – Reportages photographiques" "AGIP – Photographic Reports" stamp on the verso.

In the image, Salvador Dalí is playing with André Masson's mannequin, with a hairstyle like a bird cage. This mannequin called *Le bâillon vert à bouche de pensée*, was exhibited next to that of Marcel Duchamp.

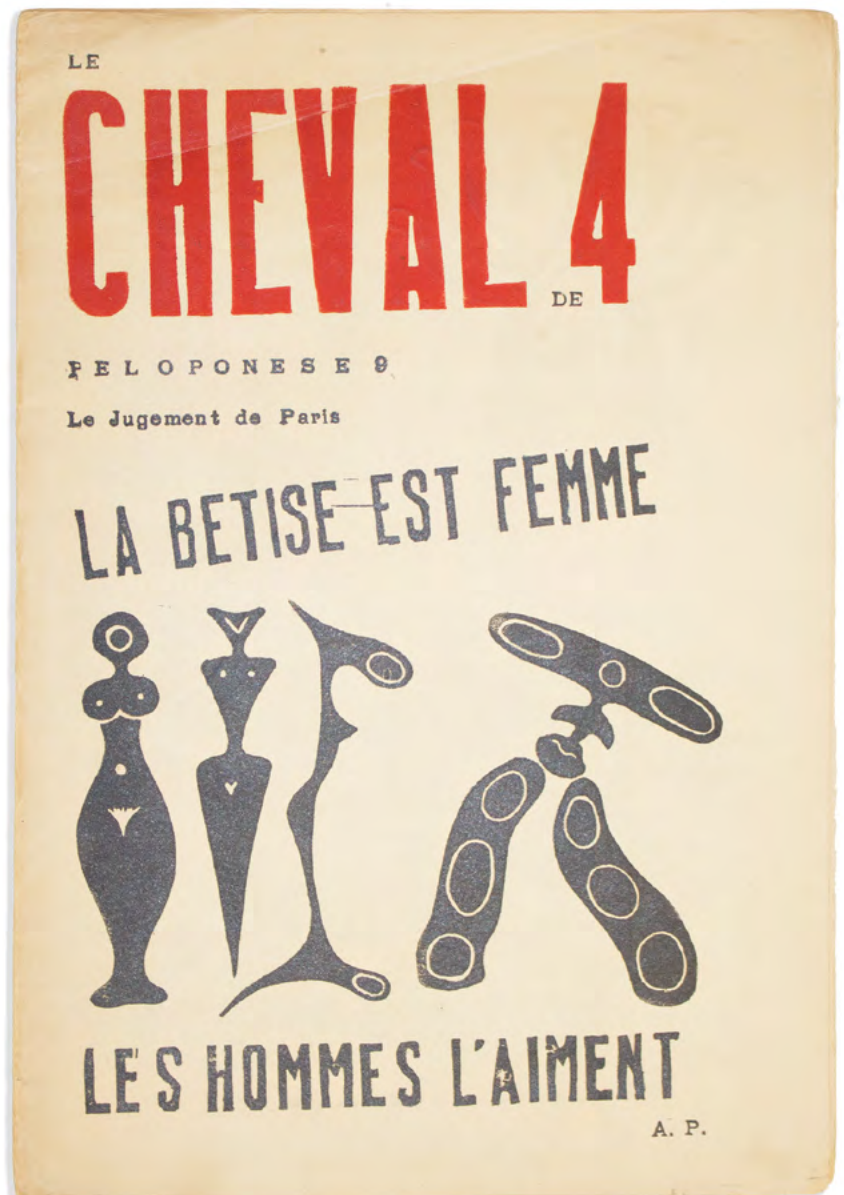
Stenciled inset glued on the back of the picture, in French: "The private viewing of the exhibition of the 'Surrealists' takes place tonight, rue du Faubourg Saint-Honoré. The artists present the mannequins that they have dressed as they see fit. Imagination and fantasy seems to be better developed in them than the art of fashion; also, this is how one of them perceives the hat of someone elegant. Photo AGIP 17 January 1938."

The photographic agency the Rue des Archives, owner of AGIP agency collection, has not taken any other prints of this photograph.

\$ 2 500

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**67. TAPIÉ DE CELEYRAN Michel
& GAGNAIRE Aline & JAUSION Jean
& BERNARD Henri & BRY Simone
& PEYROT Adrienne**

Le Cheval de 4

N. n., n. p. [Paris] 1940, 25,5 x 37 cm, loose leaves

Extremely rare FIRST EDITION printed in 32 numbered copies of the first issue – only three were published – of this journal presented by the group “Les Réverbères.”

Small marginal tears on the boards as well as the top and bottom of the spine.

Unique copy complete with the two double-page color supplement (missing and unknown in the already preserved rare copies).

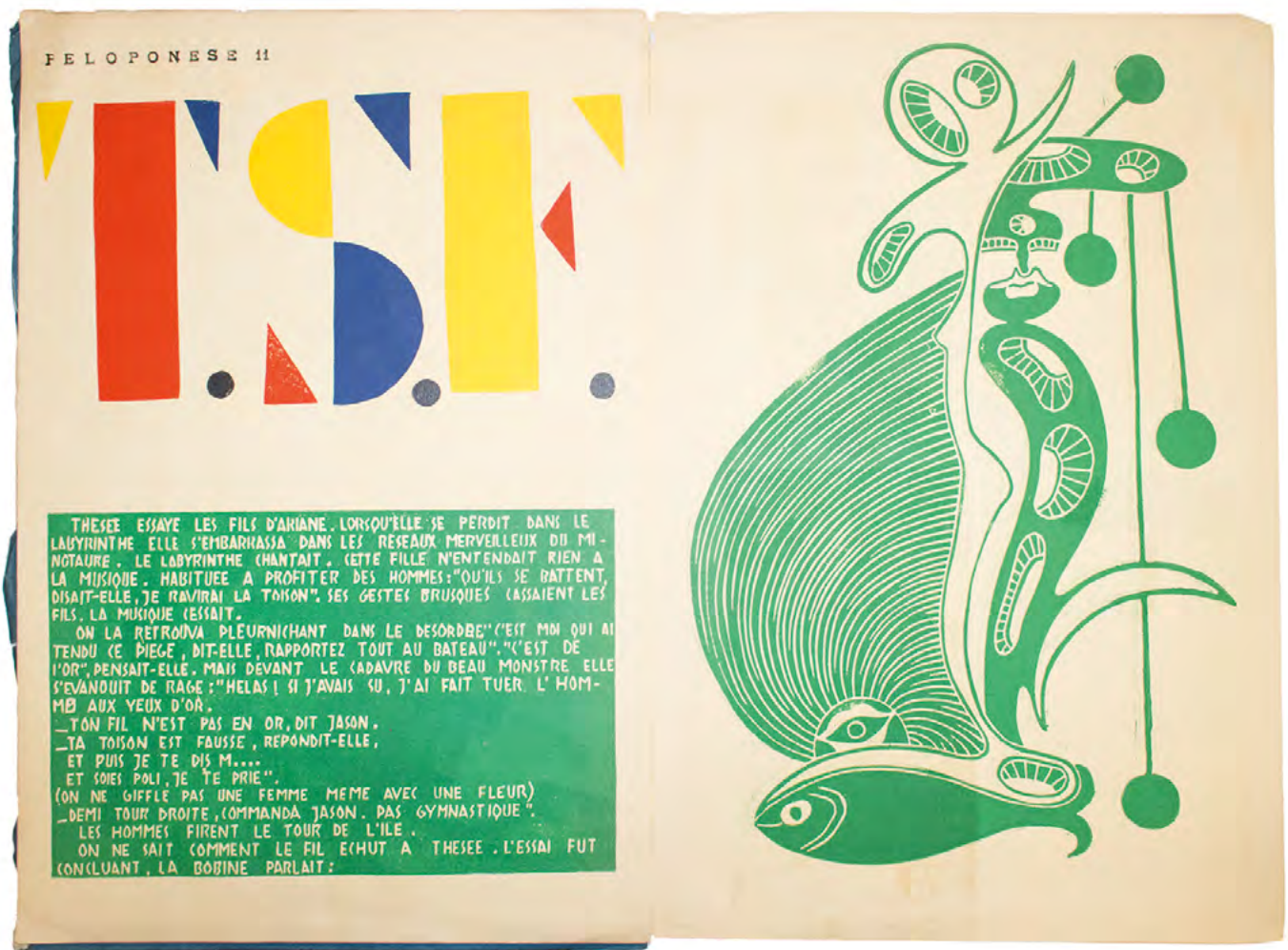
This journal of exceptional visual and literary quality marks one of the last productions of the French artistic avant-garde before the start of the German oppression.

Le Cheval de 4 was published during 1940 by a collective of Dada artists, the “Réverbères” club. This club was founded in 1938 in the painter Jean Marembert’s workshop by the literary critic Michel Tapié de Céleyran, cousin three times removed of Henri

de Toulouse-Lautrec. The members of the club, amongst which were the neo-dadaist writers Jacques Bureau, Pierre Minne and Henri Bernard, denounced the denomination of Surrealism in the French literary landscape and campaigned for the rehabilitation of Dada at impromptu evening parties in the Montparnasse district.

With the same objective, they published this typically Dada journal, designed and produced on a small scale in an entirely traditional manner. The pages of *Cheval de 4*, the first issue in this collection, are real typographical masterpieces, combining literary texts using humour and vibrant color wood engravings. There are magnificent puns and spoonerisms, recapturing the extravagant spirit of the Dada pioneers, Tristan Tzara or Marcel Duchamp.

\$ 6 000
+ SEE MORE



68. TAPIÉ DE CELEYRAN Michel & GAGNAIRE Aline & JAUSION Jean & BERNARD Henri & ARNAUD Noël & PEYROT Adrienne

Dédal-e

N. n., n. p. [Paris] 1940, 25,5 x 37 cm, loose leaves

Extremely rare FIRST EDITION printed in 31 numbered copies of the second issue – only three issues were published – of this journal presented by the group “Les Réverbères.” Illustrated with wood cuts of painters Aline Gagnaire and Michel Tapié.

Small marginal tears on the top and bottom of the spine.

Unique copy complete with the 2 double-page color supplement (missing and unknown in the already preserved rare copies).

This journal of exceptional visual and literary quality marks one of the last attempts of the French artistic avant-garde before the start of the German oppression.

Dédal-e was published during the first months of the Occupation by a collective of Dada artists, the “Réverbères” club. This club was founded in 1938 in the painter Jean Marenbert’s workshop by the literary critic Michel Tapié de Céleyran, cousin three times removed of Henri de Toulouse-Lautrec. The mem-

bers of the club, amongst which were the neo-dadaist writers Jacques Bureau, Pierre Minne and Henri Bernard, denounced the denomination of Surrealism in the French literary landscape and campaigned for the rehabilitation of Dada at impromptu evening parties in the Montparnasse district.

With the same objective, they published this typically Dada journal, designed and produced on a small scale in an entirely traditional manner. The pages of *Dédal-e*, the second issue in this collection, are real typographical masterpieces, combining literary texts using humour and vibrant color wood cuts. There are magnificent puns and spoonerisms, recapturing the extravagant spirit of the Dada pioneers, Tristan Tzara or Marcel Duchamp.

\$ 6 000
+ SEE MORE



69. TOULOUSE-LAUTREC Henri de

Original lithography for the play *L'Argent* by Émile Fabre

Imprimerie Eugène Verneau, Paris n. d. (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.

\$ 6 300
+ SEE MORE

70. VALLOTTON Félix

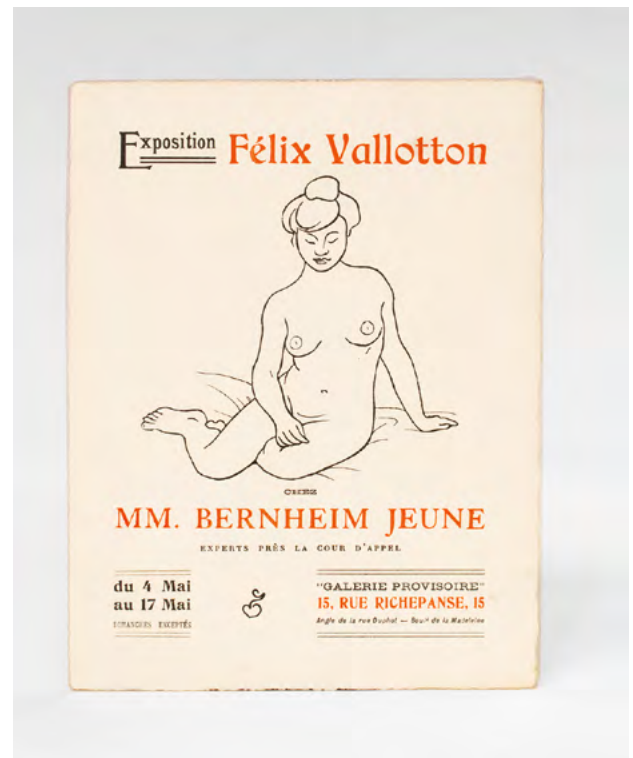
Card invitation catalogue to the Vallotton Exhibition

Galerie Bernheim Jeune, Paris n. d. [1906],
12,5 x 16,5 cm, one card

Rare invitation card to the exhibition of 44 of Félix Vallotton's works presented at the Galerie Bernheim Jeune from 4 May to 17 May 1906, serving as a catalogue.

Very beautiful copy printed on laid paper and illustrated with an original lithograph by Félix Vallotton.

\$ 1 250
+ SEE MORE



71. VUILLARD Édouard

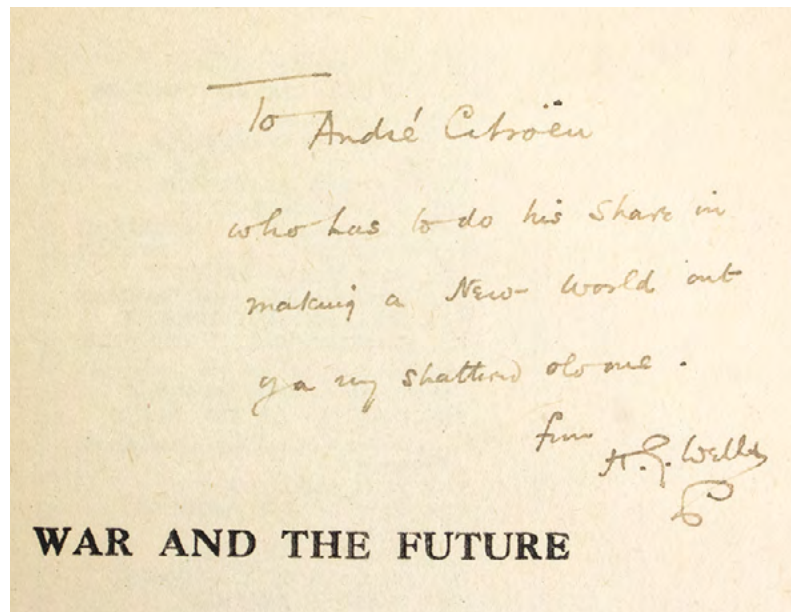
Card invitation catalogue to the Vuillard Exhibition

Galerie Bernheim Jeune, Paris 1907,
12,5 x 16,5 cm, one card

Rare invitation card to the exhibition of 32 of Edouard Vuillard's works presented at the Galerie Bernheim Jeune from 19 May to 2 June 1907, serving as a catalogue.

Very beautiful copy printed on laid paper and illustrated with an original lithograph by Édouard Vuillard.

\$ 1 250
+ SEE MORE



72. WELLS Herbert George

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

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

Bound in publisher's red cloth.

Exceptional presentation copy inscribed 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 presentation copy 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 "munitionettes."

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 the Citroën brand 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.

\$ 5 600
+ SEE MORE

73. WILDE Oscar

Poems in Prose

N. n. [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 pleasantly presented.

\$ 3 800

+ SEE MORE



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