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Saatchi Gallery
15-18 September 2022

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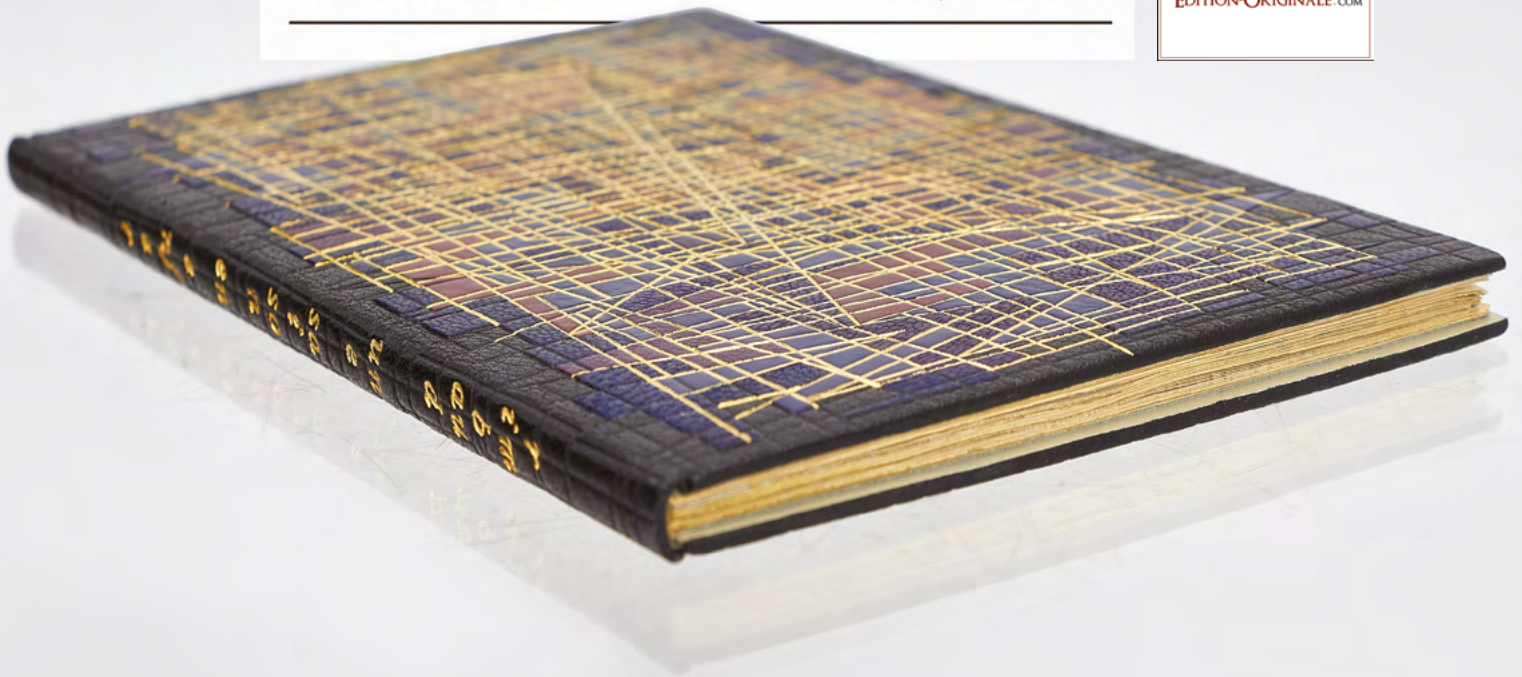
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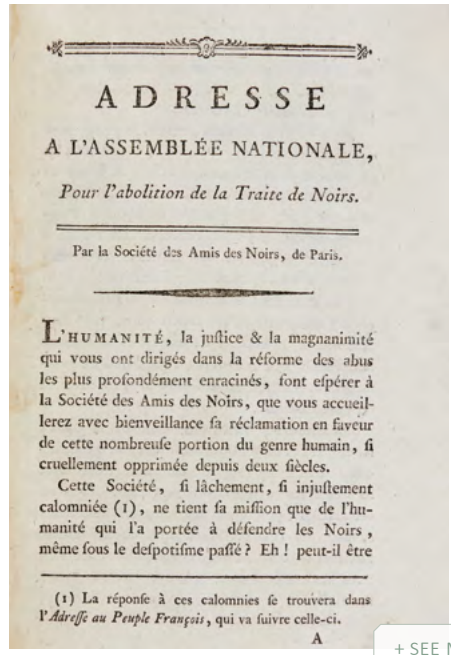
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1 Jacques-Pierre BRISSOT DE WARVILLE

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

DE L'IMPRIMERIE DE L. POTIER DE LILLE | PARIS 1790 | 8vo (12 x 19.3 cm) | 22 pp. | BRADEL BINDING

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

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

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

Even before the success of the French Revolution and the proclamation of human rights, Brissot decides to lead this necessary but highly controversial fight for the universality of human rights.

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

However, although Brissot de Warville defended himself from any desire to abolish slavery ("The immediate emancipation of the blacks would [...] be a fatal operation for the colonies"), his speech was one of the most beautiful humanist appeals of the time. Thanks to an oratory rhetoric worthy of the greatest revolutionaries, the Girondin transforms his pragmatic demonstration of the economic uselessness of

the Slave Trade into an ethical and philosophical manifesto of the founding principles of the French Revolution :

"You have restored to the French people these rights that despotism had for so long despoiled. You have restored them to these courageous islanders in Corsica, thrown into slavery under the veil of charity. You have broken the chains of feudalism that still degraded a good number of our fellow citizens; you have announced the destruction of all the stigmatizing distinctions that religious or political prejudices introduced into the great family of humankind. Men whose cause we defend do not have the same high claims, although, citizens of the same Empire and men like us, they have the same rights as us. We are not asking you to restore to French blacks those political rights which alone, nevertheless, attest to and maintain the dignity of man; we are not even asking for their liberty. [...] No, never has such an idea entered into our minds. [...] we ask only that one cease butchering thousands of blacks regularly every year in order to take hundreds of captives; we ask that

henceforth cease the prostitution, the profaning of the French name, used to authorize these thefts, these atrocious murders; we demand in a word the abolition of the slave trade, and we beg you to take promptly into consideration this important subject."

Brissot, while rejecting suspicions of intelligence with the English enemy to ruin France – and we know what it will cost him to be accused of Royalism by Robespierre –, exposes the condition of slaves, from their capture to their exploitation, offering a powerful analysis of the causes and consequences of this inhuman treatment and its irreducible logic :

"Thus those who are calling for the continuation of this appalling traffic have declared that, in the final analysis, in order to make it profitable, everything that is atrocious must be preserved; that everything is combined in it, that the Black slave trade becomes a ruinous trade if one cannot, at all risks, cram a large number into the space rigorously calculated for a much lower number, if one cannot at last contain their despair by the Reign of Terror."

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

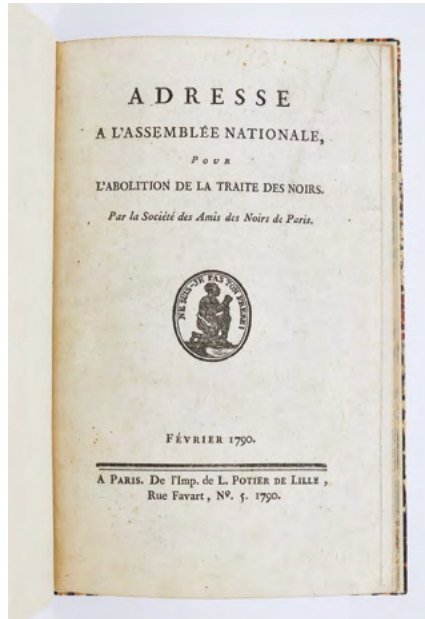
"Finally, you will be told [...] that abolishing the Slave Trade, [...] is to ignite the revolt among Blacks.

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

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

the blacks while good fortune glimmers only for the whites?"

The fleuron chosen for the title page is the reproduction of the famous seal, created by William Hackwood or Henry Webber for the Society for Effecting the Abolition of the Slave Trade, orig-



inally surmounted by the motto: "Am I Not a Man and a Brother?". To this day, this image remains the most iconic representation of the international anti-slavery movement. However, the French decide to slight change the message by: "Am I not your brother?", thus testifying to a significant evolution from the recognition of black humanity to the need for brotherhood among people.

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

"Well, do you not allow yourself to be deviated from the duty that human-

ity imposes on you here, for fear of some interruption to the few works that the Black Slave Trade brings about in France? Did you listen to this fear when, with a bold hand, you overthrew all the abuse that thwarted a free Constitution? This abuse, however, fed thousands of individuals; the commotion caused by this revolution threw all fortunes into uncertainty, caused capital to tighten, suspended almost all work. What bad citizen, however, dares to complain about this necessary suspension? Yet it was not your blood that your tyrants shed; they did not, at every moment, violate the sanctuary of your home; they did not condemn you unjustly to have the right to sell you; they did not tear you from your homes to plunge you into eternal captivity, and in a foreign land. Now if, in order to regain freedom, for which life itself must no doubt be sacrificed, you have not hesitated to suspend the movement of an immense Société, could you hesitate, when it is a question of the blood of thousands of men, to suspend the trade of a few individuals for fear of comprising their fortunes? They are fathers! What! Aren't these black men fathers too? Do they not also have a family to support? [...]

Hurry up [...] and declare your principles on this issue, declare to the universe that you do not intend to discard them, when it comes to the interest of another Nation. The honour of the name François demands it. The free people of other times have dishonoured freedom by consecrating the slavery that benefited them. It is worthy of the first Free Assembly of France, to consecrate the principle of philanthropy which makes the human race but one family, to declare that it abhors this annual carnage which takes place on the coasts of Africa."

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



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2 ANONYMOUS

Album of Indian Patna-style mica miniatures

[AFTER 1869] | 39 x 27 CM | BOUND IN CONTEMPORARY HALF SHAGREEN

Album of 61 original colour paintings, including 27 on mica and 34 on paper and 1 drawing in black and white on paper. The colours are obtained by a mixture of English watercolour and gum arabic.

Mica, a mineral from the silicate group, is divided into thick layers laid on top of one another and that are easy to extract. Although it withstands very high temperatures and is a very effective insulator, it is nonetheless very fragile. **Paintings on mica in such a beautiful state of conservation are rare and all the more so in France where only two albums are kept at the Musée du Quai Branly.** We do not know the number of paintings held in these collections, of which only one of the two is stylistically close to ours.

The paintings are all produced in the Patna style (North East India), characterised by its minimalist decorations and painted freehand without prior

drawing of the outlines. They are very detailed and all captioned in English and French; they depict the professions and trades of native men and women: Parsis, pearl merchant, Madras peddler, milk merchant, weaver, Malayalam wailer, domestic servant, coachman, barber, palanquin carrier, juggler, launderer... Some other paintings and drawings – on paper – feature animals (scorpion, snake), weapons and jewellery.

Contemporary half black shagreen binding, black paper boards, marbled endpapers.

These illustrations, produced in the second half of the 19th century, are emblematic of an important period of change in the history of Indian painting. Pictorial art then leaves the domain of the sacred and the native painters and develops new hybrid styles influenced by Western artists who came, armed with their colours and their easels, to

visit India. Modern Indian art has just taken off.

Originally, and despite having been produced with great finesse, these images were not considered as works of art, neither by the craftsmen who made them, nor by their purchasers – mainly Englishmen. Above all, they had a documentary and recreational value, as evidenced by the British Trade Company's large orders to show the United Kingdom life in the colonies and to promote trade. At the same time, a similar approach was observed in Japan, which had just opened up to the western world, through Felice Beato's superb photograph.

Provenance: Laurent Dard, colonel of the Marine Artillery, then his daughter Laurence Anna Cesbron-Lavau born in 1869 on the boat that led his family to India.

£ 4 750



3 Bernard de MONTFAUCON

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

JULIEN-MICHEL GANDOUIN & PIERRE-FRANÇOIS GIFFART
IN PARIS 1729-1733 | 5 VOLUMES FOLIO (30 x 44 cm)
BOUND IN CONTEMPORARY FULL CALF

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

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

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

Founding work on medieval museography, the monumental and undeniably prolific undertaking on monuments and objects of the Middle Ages constitutes a true imaginary museum of the origins of the French nation.

Despite his shared opinion on the medieval period, which he himself described as "*coarse times*", Bernard de Montfaucon (1655-1741), a Benedictine monk of the Saint-Maur congregation, was among the first to take interest in the "centuries of barbarism" and to become aware of the gradual disappearance of a national heritage that is indispensable for the understanding of French history.

Thanks to the support of the Mauritian



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

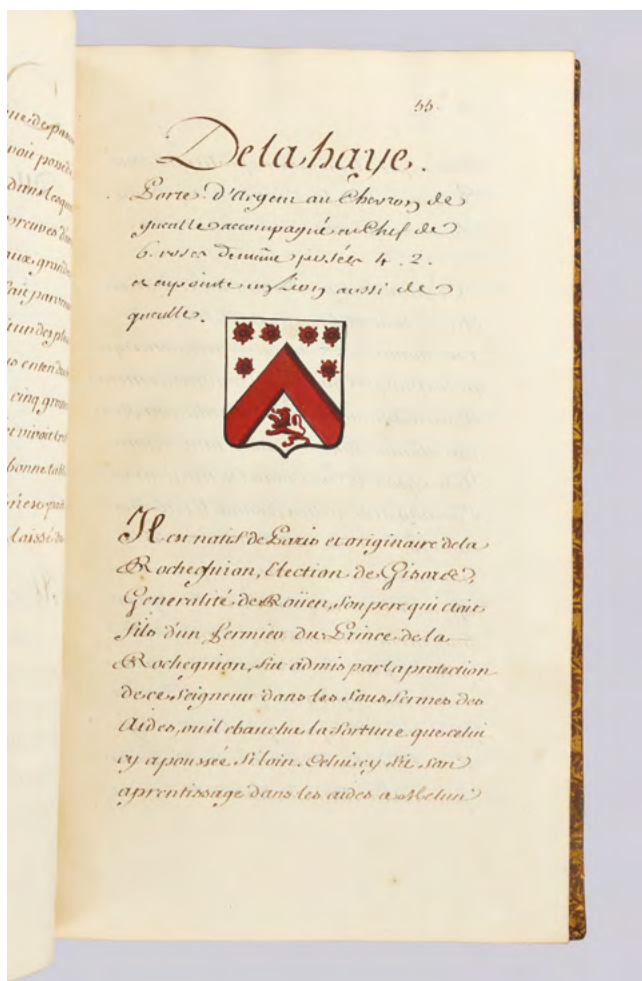
Provenance: Count Seguin de Broin's printed with his ex-libris on the paste-down endpapers on some of the volumes (gules coat of arms with a passing

gold adder, an azure chief with three silver stars), etched by Louis Gabriel Monnier in 1764.

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

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

£ 5 700



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4 [HERALDRY] [FERMIERS GÉNÉRAUX]

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

1750 | FOLIO (23 X 38 CM) | 330 PP (4 P. BL.) (8 P.) (4 P. BL.) 83 PP. | BOUND IN CONTEMPORARY FULL CALF

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

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

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

Contemporary binding in full blond marbled calf, title pieces in black and red morocco. Joints, top of the first board and spine head repaired, joints of the first board split but solid, scratches on the boards, corners damaged.

A very beautiful manuscript, richly painted, retracing the history of the most despised institution of the Ancien Régime.

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

£ 14 250

5 Robert ANTELME

L'Espèce humaine [The Human Race]

ROBERT MARIN | PARIS 1947
14,5 x 19,5 CM
IN ORIGINAL WRAPPERS

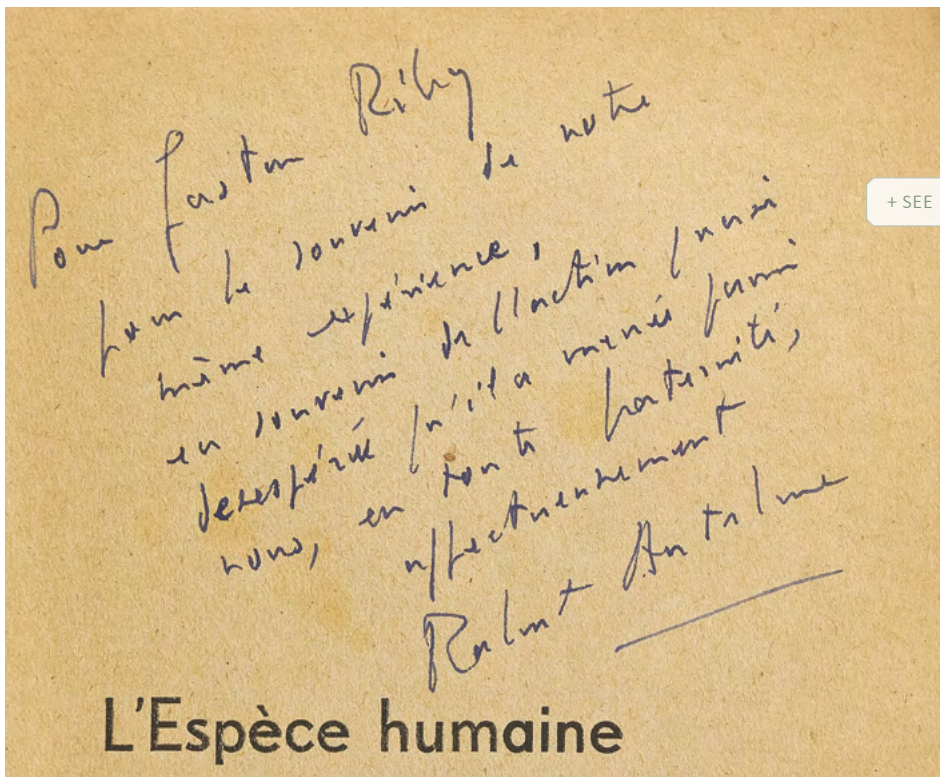
First edition, of which there was no *grand papier* (deluxe copies) printed, copy in a resale cover from Robert Marin, with the label of the new publisher pasted at the foot of the title page. Slight foxing on the first board.

Moving and very rare inscription signed by Robert Antelme to Gaston Riby, companion in misfortune, to whom he dedicates a long chapter of his book: "Pour Gaston Riby pour le souvenir de notre même expérience, en souvenir de l'action jamais désespérée qu'il a menée parmi nous, en toute fraternité, affectueusement. Robert Antelme."

Robert Antelme." ("For Gaston Riby for the memory of our same experience, in memory of the never desperate act that he led among us, in full fraternity, affectionately. Robert Antelme.")

Gaston Riby is indeed one of the important characters in Robert Antelme's testimony-account. He is one of the only prisoners whose full name is revealed, the others being referred to by their first names, nicknames or simple initials (Marguerite Duras, his wife, is only known by the letter "M...") The chapter that he devotes to him, two-thirds of the way through the book, no longer concerns the denunciation of the horror of the camps, but the possibility of an intellectual resistance, a survival of the mind against the destruction of the body and the attempt at dehumanisation. Antelme pays a superb tribute to the "recreational sessions" invented by Riby at Gandersheim:

"Gaston Riby was nearing thirty. He was a teacher. He had a big face and a broad jaw. He too had gone through the Zaunkommando and then the factory. At that point he was working with a few others in what they called the mine. It was a combined shelter and tunnel that the SS were having dug in the hill behind their barracks. Every evening, the



guys from the mine came back exhausted and covered with dirt. Even with the blows we might get in the Transportkolonne, we didn't look the way they did. We could try to fend off the blows, try to sneak off for an hour or two of rest somewhere in the factory. They were inside the tunnel, and had to haul out earth from morning till night, with just the morning's bread in their stomachs. When Gaston would come back to the block he often had hardly enough strength left to drink his soup, and he'd lie down on his pallet and close his eyes right away.

And yet they hadn't been able to keep this beast of burden that they'd made of him from thinking while he dug away at the hill, nor from speaking powerfully, speaking words that rang in your ears for a long time.

He wasn't alone in the tunnel; others were swinging picks alongside him and carrying dirt, and like him they had a little more strength in the morning than they had in the evening. The civilian foreman could strut about in the tunnel wearing his future Volkssturm greatcoat and his little black mustache and could yell and demand more effort, but he couldn't prevent words from passing from one man to another.

Only a few words: it wasn't conversations these men held, since work in the mine wasn't done by fixed groups, and one guy couldn't stay beside another for several hours at a stretch. Sentences were broken by the rhythm of the picking and shoveling and the coming and going of the wheelbarrow. And it was too tiring to hold a real conversation; you had to say what you wanted to in just a few words. This is what Gaston had to say: "We've got to do something on Sunday. We can't remain like this. We've got to get out from under this hunger. We've got to talk to the guys. Some of them are falling apart, letting go, letting themselves die. Some have forgotten why they're here. We've got to talk."

This was going on in the tunnel, was being said by one beast of burden to another. And from that a language was taking shape that wasn't one of belches and foulness anymore, nor one of dogs yapping around the bucket of seconds. And this language was creating a distance between the men and the muddy, yellow dirt, rendering them distinct from it and no longer buried within it, rendering them masters of it and able also to tear themselves away from the grinding emptiness of their stomachs. In the depths of the mine, in

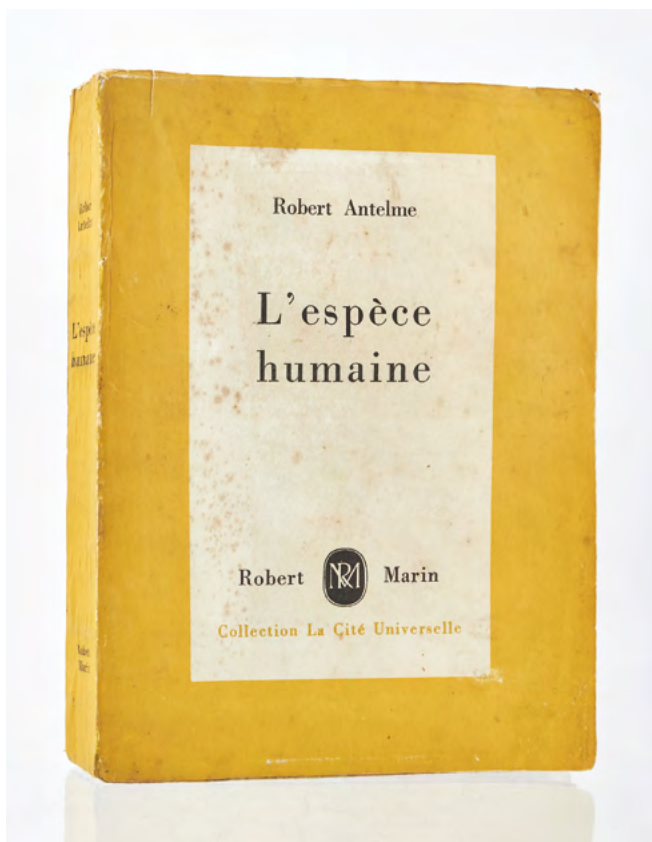
their bent bodies and disfigured faces, the world was opening up.” (Antelme, *L’Espèce humaine*, p. 287)

Gaston Riby appears once more in the chapter “La route” narrating the long flight from the allied advance. He is however caught up in the chaos of deaths from exhaustion, murders and escape attempts, gradually reducing the 450 deportees to a mere 150 survivors, during the 10 days of walking and cattle cars that led them from Gandersheim to Dachau: “It’s going to be dark, I am walking next to Jo and Gaston who has stomach cramps. Since this morning he has been talking only in short, unshaped sentences, as though he were speaking from within a coma. He hands his bag to me and he stops by the side of the road. We walk for a long time. Gaston doesn’t come back.” Gaston giving away the precious bag, abandoning his friends and condemning himself, losing his speech – his last and only means of resistance – can be seen as one of the last stages in the dehumanisation process before the tragedy of the Spanish father and his son. This significant historical dedication reveals the “resurrection” of Gaston Riby and celebrates the victory of human resilience beyond the temporality of the narrative. By addressing his story to the one who shared its horrendous experience, Antelme transforms his attempt to share an “unimaginable” ordeal (“That’s the most convenient word. [...], the word of emptiness”), into a true “testimony of recognition”.

“There are not human races, there is one human race. It is because we are men like them that the S.S. will ultimately be helpless before us.”

This fundamental work on the experience of the Nazi camps was the third and final publication of the ephemeral publishing house founded by Marguerite Duras and Robert Antelme, her husband from 1940 to 1946.

Going unnoticed during this first confidential publication, only a few copies were sold, it was resold the following year under new covers by Robert Marin. The work suffered from competition from the many writings on the subject published immediately after the war. Yet, as F. Lebelley recounts, “at a time when narratives abound, the particular power of this book, of a frist-rate sobriety, wreaks havoc like a founding text. A book by a writer who, as Duras acknowledges, has taken ‘the open sea



of literature’. Robert Antelme will never write another. Despite the praise and honours, *L’Espèce humaine* will remain the unique work of a lifetime” (in *Duras, ou le Poids d’une plume*).

Thanks to the intervention of Albert Camus, the book reappears ten years later, in 1957, at Gallimard and is then more widely distributed.

Since then, this book has become a part of literary history as one of the most important writings confronting the painful but necessary reflections on concentration camps and the human condition. It is after him that writers such as Jorge Semprun will be able to start a new approach to the impossible writing of the camps.

As early as 1947, Antelme announced in his foreword, “we were just coming back, we were bringing with us our memory, our still living experience and we felt an intense desire to tell it as it is. And, from the first days, however, it seemed to us impossible to fill the distance that we discovered between the language we had at our disposal and this experience. [...] How can we resign ourselves to not trying to explain how we got there? We were still there. And

yet it was impossible. No sooner did we begin to tell, than we suffocated. Even to ourselves, what we had to say began to seem unimaginable.”

A unique copy of this early and fundamental work on the specificity of the concentration camps, offered by Antelme to one of his deportation companions, a central figure of intellectual resistance inside the camp and to which Antelme pays tribute.

It is this experience of dehumanisation and the capacity for resilience shown in particular by Gaston Riby that will bring Maurice Blanchot to write: “I think Robert Antelme’s book helps us progress in this knowledge.

But we must understand what such knowledge carries with it. That man can be destroyed is certainly not reassuring; but that, despite this and because of this, and in this very impulse, man remains indestructible—this is what is truly crushing, because no longer do we have any chance of ever seeing ourselves unburdened of ourselves or of our responsibility”

£ 2 850

6 Antonin ARTAUD & André DERAIN

Héliogabale ou l'Anarchiste couronné

[with] Original menu signed by Artaud, Kisling, Raimu,...

[Heliogabalus or, the Crowned Anarchist]

DENOËL & STEELE | PARIS 1934 | 14,5 x 19,5 CM | BOUND IN HALF GREEN MOROCCO

First edition, one of 100 numbered copies on alfa, the only *grands papiers* (deluxe copies) after 5 pur-fil paper.

Bound in half green morocco, paste paper boards, marbled paper endpapers, wrappers and spine preserved, top edge gilt, contemporary binding signed Lucie Weill.

Skilful and discreet repair to the top of a joint.

Illustrated with 6 vignettes by André Derain.

Handsome inscription signed by Antonin Artaud: "À Alice & à Carlo Rim que j'aime beaucoup parce que j'aime dans la vie tout ce qui est nature, franc et sans fard et la vie d'Héliogabale aussi est franche et sans fard et dans la ligne de la grande Nature. Antonin Artaud leur ami." ("To Alice & Carlo Rim whom I love very much because I love in life all that is nature, frank and unvarnished and the life of Elagabalus is also frank and unvarnished and in line with the great Nature. Antonin Artaud their friend.")

Carlo Rim, one of Antonin Artaud's oldest friends, was a companion of poetic beginnings and a brother of Marseille blood, the "French Chicago" that nourished their works and their imaginations.

Although we do not know exactly how the complicity between Antonin and Pagnol's young protégé, Jean Marius Richard, alias Carlo Rim, was born, we do know the melting pot in which their unbreakable friendship was formed: Marseille. Even more precisely, "between five avenues and the Vieux-Port", in the heart of what was the city of Artaud's childhood and literary beginnings. It was in the magazine *Fortunio*, founded by two young baccalaureate graduates, Marcel Pagnol and Marcel Palnas, Antonin's cousin, that Artaud published some of his first poems alongside the very young cartoonist, Carlo Rim. Shortly afterwards he titled his own magazine – of which only two issues were published – after the bilboquet that presided in the *Fortunio* offices and which had, already, sealed

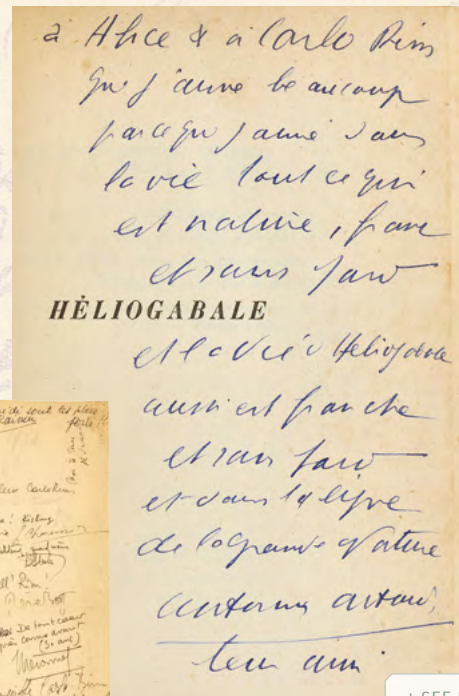
Rim and Pagnol's friendship, during an epic baccalaureate review.

When published the same day and with the same publisher Denoël, *Héliogabale* and Carlo Rim's first work, *Ma belle Marseille*, the two accomplices went out to celebrate this simultaneous release together, with the "Literary Tout-Marseille": Kisling, Lhote, Raimu, Dabit, Dys-sord... In *Le Grenier d'Arlequin*, Carlo Rim will talk of this memorable evening "at Titin's", during which "Artaud, over-excited by four *mominettes* [little glass of absinthe], enthuses to his neighbouring table, about the cult of the phallus and the Sperm Festival introduced by Elagabalus the Sodomite, the empuffed Caesar".

It was probably during this evening that the two friends respectively offered each other one of the rare luxury copies of their latrine volumes in the literary pool.

The two works share more than their contingent publication. The Baudelairean ode to "debauchery without thirst and love without soul" of *Ma belle Marseille* agrees as a sister with "the background of our wild literature" which is, according to Le Clézio, *Héliogabale*.

Rim's work will have a considerable impact on Artaud who, in a famous letter to Jean Paulhan, will make it one of the three books to consecrate the legend of his double mystic, Saint-Artaud. It is especially at the reading of this unvarnished portrait of the aristocracy and the Phocaeen underworld, that Artaud will decide the future of Carlo Rim by persuading him to make his first



[+ SEE MORE](#)

film, *Justin de Marseille*, as the filmmaker will recount in his *Mémoires d'une vieille vague*:

"— I want to play a crackpot ["fada"] in your film, a crackpot who would be, like a real madman, a puzzle solver, a proxy of fate, an Elagabalus in a hat and sandals! Do you know Etienne, the crackpot of the Vieux-Port? He is my double, and I will show this resemblance again by imitating his voice and his gestures. And Antonin Artaud suddenly dismantled his skinny carcass with an ape-like waddle, his beautiful face in convulsive grimaces and he began to quaver like a used record:

She had a wooden leg

And so that it doesn't show...

At the last minute, Antonin Artaud fell ill and we had to replace him with Aimos in this role of the "crackpot" that had been written for him."

Artaud satisfied his desire for acting the following year by opening, with the precious help of Alice Rim, alias Caro Canaille, his Théâtre de la Cruauté, and by playing the main role of his adaptation of *Cenci*.

Discreet but always present friends, Carlo and Alice Rim were for Artaud, what he writes in this sumptuous inscription, an intimate manifesto of a literature "frank and unvarnished and in line with their great nature."

£ 9 500

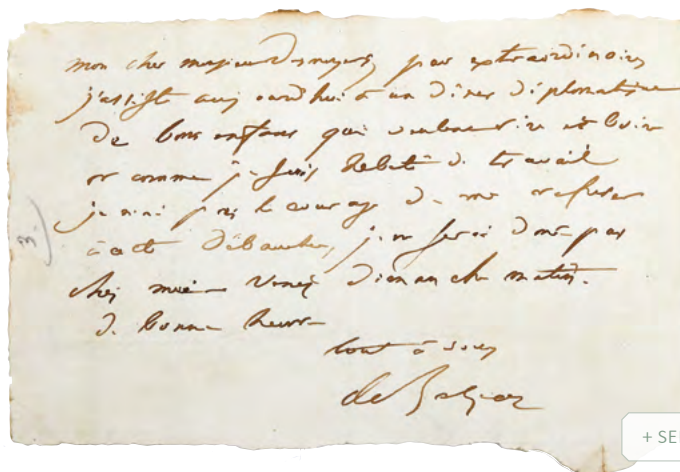
7 Honoré de BALZAC

Signed, handwritten letter
to Louis Desnoyers

[CA 1839] | 13 x 8 CM | ONE LEAF

Handwritten letter signed by Honoré de Balzac addressed to Louis Desnoyers written on a white piece of paper in black ink. "My dear Mr Desnoyers, extraordinarily, today I attend a diplomatic dinner of good-natured folk who want to laugh and drink, and as I am in a stupor at work I have not had the courage to refuse this debauchery; I will therefore not be at home. Come early Sunday morning. / Yours / de Balzac".

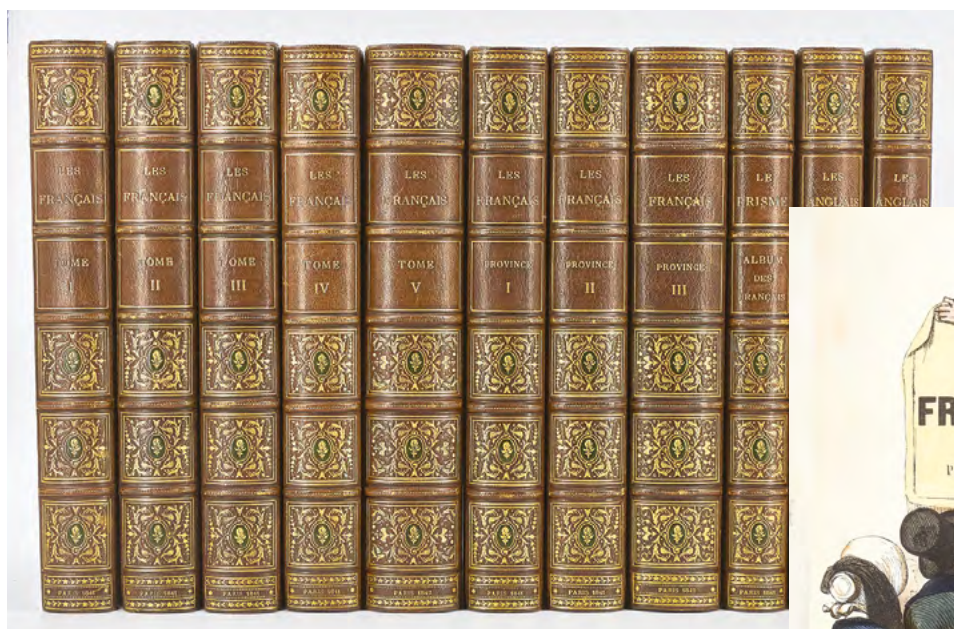
Louis Desnoyers plays an important role in the foundation of the Société des gens de Lettres, which aims to protect literary and artistic property and to create a solidarity fund. Balzac supported the creation of this Society, of which



+ SEE MORE

Desnoyers was vice-president. Amusing letter, testimony of Balzac's love of good food.

£ 5 500



8 (Collective Work) Honoré de BALZAC Paul GAVARNI & Eugène DELACROIX Honoré DAUMIER...

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

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

First edition, one of the *grand papier* (deluxe) copies with a double set of the illustrations for the 8 volumes

of *Les Français peints par eux-mêmes* in black on tinted paper, using the so-called "coloris gommé" technique with

watercolour and varnish. *Les Anglais peints par eux-mêmes* includes the engravings in black. No deluxe copies in



+ SEE MORE

colour have been made for this rare set of *Les Français*.

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



Complete with all engravings with added engravings, i.e. 930 engravings including 415 in colour. Title pages dated 1841 for all volumes of *Les Français* except for volume 5 of *Les Parisiens* and volume 3 of *La Province* dated 1842. *Les Français peints par eux-mêmes* has 415 engravings in black (including that of Napoleon on horseback) instead of the 405 announced and 415 in colour including a double page map of France in volume III of the Province. The English volume illustrated by Kenny Meadows is complete with 100 plates in black. **This unique set contains in total almost a thousand black and coloured engravings and more than 1500 in-text illustrations.**

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

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

laire. A lyric poet at the height of capitalism. In addition to these portraits of the *Français*, “the contribution of a whole areopagus of great and small authors and illustrators” (S. Le Men, “La 'littérature panoramique' dans la genèse de la *Comédie Humaine*: Balzac et *Les Français peints par eux-mêmes*”,

L'Année balzacienne 2002/1 (No. 3) CAIRN) **includes some of the most renowned authors and cartoonists of the time, each of whom made an original creation for the project.**

This protean fresco was directed by editor Léon Curmer, already known for the publishing success of Paul et Virginie between 1836 and 1838. Curmer is represented here by an article, “L'Éditeur”, in volume IV, written by Elias Regnault. The latter takes example in Louis-Sebastien Mercier's *Tableau de Paris*, published in 1781, whose vision is even further extended by the representation of French provinces in *Les Français*. Thanks to Curmer the work finds an even deeper meaning: “the editor has widened his frame, and instead of letting a few fleeting portraits get lost in the immense daily whirlwind that engulfs all things, he has sought to bring together the most salient physiognomies of that time.” (S. Le Men, *ibid.*).

Curmer selected the authors and illustrators closest to the ones they depict: “It is therefore a question of calling upon authors and illustrators who are well selected according to the 'types' they will have to portray” (S. Le Men, *ibid.*).

Les Français was published in fascicules – a common format at the time, allowing for a greater investment by the

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

The book is lavishly illustrated in the text with vignettes and culs-de-lampe, but it is above all the full-page figure in a landscape sketched against the text (so-called “types”) which constitute a novelty in history of the illustrated book.

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

This “project of a moral encyclopaedia which summarises the whole of society” (Léon Curmer) is the accomplished testimony of an era. Curmer's contemporaries found in the work: “a sort of collective self-portrait in which “Paris” and “the provinces” follow one another, and in which each group will be able to recognise itself in one issue or another. (Ségolène Le Men, *ibid.*). From its conception, its main objective was to capture a fleeting present that lives according to the Baudelairian fashion, in order to “make a portrait of contemporary manners, amusing for the present, instructive for the future.” (Ségolène Le Men, *ibid.*)

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

£ 9 500

9 Honoré de BALZAC
 George SAND
 Honoré DAUMIER
 Célestin NANTEUIL
 Paul GAVARNI
 Henri MONNIER
 Tony JOHANNOT

Oeuvres complètes de Balzac [enriched with] a handwritten letter signed by Balzac

FURNE, DUBOCHET, HETZEL,
 PAULIN THEN HOUSSIAUX
 PARIS 1842-1855 | 13 x 21,5 cm
 20 VOLUMES BOUND IN CALF

First edition, one of the extremely rare copies all with the Furne address, including the last three volumes, complete with all its first print plates, set in an elegant, strictly contemporary, uniform binding. Our copy is also complete with the portrait of Balzac, on the frontispiece of the *Comédie humaine* and the biographical preface by George Sand which is most often missing.

“First collective edition under the title of *Oeuvres*, presenting a number of texts in first edition, at the same time as a new version of *Comédie humaine*, review, reworked by Balzac; the first edition to be illustrated also, and by the best artists of the time [Daumier, Nanteuil, Gavarni, Monnier, Johannot, etc.]. So many reasons to insist on the interest of this edition, **one of the most important in French literature**. Having had a restless, confused existence, republished several times with a large number of copies, this work is very rare in its first form, even rarer still in contemporary uniform binding, than in modern bindings with covers.” (Clouzot, *Guide du bibliophile français*)

All of the volumes of our set are in first issue, with the exception, of course, of volume XVII, as Clouzot explains: “It will be necessary to ensure, in a copy of the first edition, that all the titles [...] bear the dates indicated making exception only for volume XVII which is hardly encountered until the date 1849, that of 1848 being almost exceptional.” Each character presents the titles of



the novels in lower case and enclosed in brackets. The character of Séchard, in volume VIII, has no brackets, an extremely rare bibliographic feature, as Clouzot reveals: “By way of example, the characters Goupil (volume V) and Séchard (volume VIII), have never, it seems, been found exempt from these brackets.” Our copy is also complete with all the plates.

Contemporary binding in half red calf, spine decorated with gilt dentelles and blind tooling, paste paper boards, caillouté marbled endpapers (with some traces of glue from an earlier ex-libris).

The gilding of the last volume (*Les Contes drôlatiques*) is very subtly different from the other volumes. Scattered foxing a little more pronounced in places. **Our copy is enriched with a precious handwritten signed letter from Honoré de Balzac mounted on guards at the top of the first volume. This letter, written on 11 June 1846, is addressed to Charles Sédillot, his mother’s cousin. The latter is then in charge of settling the accounts between Balzac and his mother: “My dear cousin, I re-**



[+ SEE MORE](#)

turned only yesterday from many travels, and I found the letters that you did me the honor of writing relating to my mother’s affairs, I am delighted that she took you as her representative as it will make things much simpler.” Balzac returned from a trip to Switzerland and Italy with Madame Hanska and is unpleasantly surprised to learn that his mother declared him the debtor of 57,000 francs and not 18,000 as he thought.

An extremely rare copy, entirely addressed at Furne, in an elegant contemporary binding and enriched with a handwritten letter signed by the author.

The most desirable of conditions. “The work was to originally consist of 17 volumes, but the publisher, Housiaux, taking over from the previous publishers, completed them with the final three volumes” (Clouzot):

£ 17 000



10 George BARBIER

Le Bonheur du jour ou Les Grâces à la Mode

CHEZ MEYNAL | PARIS 1920-1924 | 44,5 x 31 cm

LOOSE LEAVES UNDER PUBLISHER'S COVER AND CUSTOM SLIPCASE

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

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

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

£ 19 000

[+ SEE MORE](#)

11 Charles BAUDELAIRE

Les Fleurs du Mal
[Flowers of Evil]

POULET-MALASSIS & DE BROISE
PARIS 1857 | 12,1 x 18,8 CM
BOUND IN MOROCCO WITH CUSTOM SLIPCASE

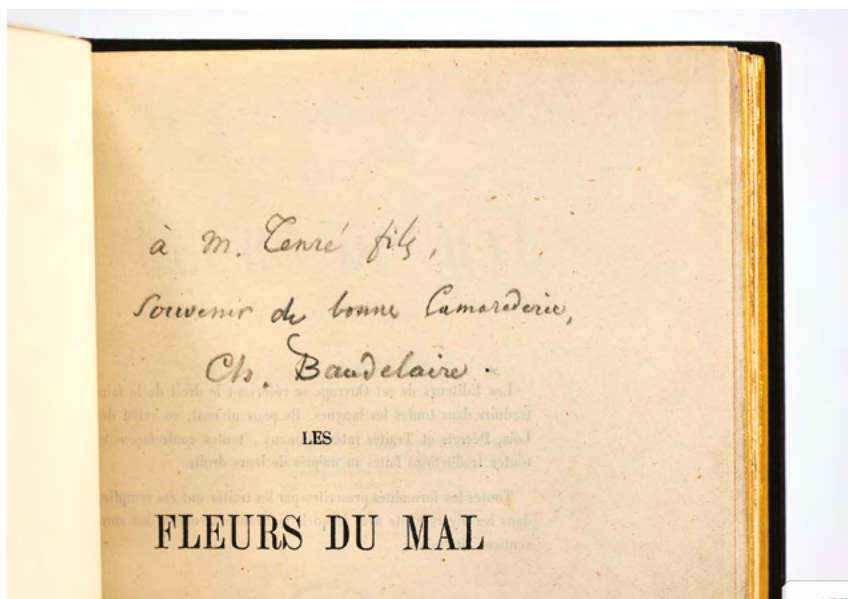
First edition, printed on vélin d'Angoulême paper, with the usual misprints and including the six condemned poems, one of the few copies given to the author and "intended for friends who do not deliver literary services". Full emerald morocco binding, Jansenist spine in four compartments, paste down lined with garnet morocco framed with a gilt fillet, gilt silk endpapers stitched with Japanese-style flower motifs, the following in marbled paper, wrappers of the third issue (with two marginal restorations to the second board) and spine preserved, all gilt over untrimmed edges, marbled paper slipcase lined in morocco. Binding signed by Marius Michel.

Precious presentation copy inscribed and signed by the author in pencil on the half-title page: "à M. Tenré fils, souvenir de bonne camaraderie, Ch. Baudelaire" ("to M. Tenré Jnr, a reminder of good friendship, Ch. Baudelaire") and three handwritten corrections, in pencil on pages 29 and 110 and in ink on page 43.

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

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

Baudelaire's correspondence makes it possible to define quite precisely the different types of inscriptions the poet made on the publication of his collection. He himself sent a list to de



[+ SEE MORE](#)

Broise to mention those to whom the press deliveries were dedicated, mainly possible judicial intercessors and influential literary critics. The poet then requires "twenty-five [copies] on ordinary paper, intended for friends who do not deliver literary services." A letter to his mother tells us that he only got twenty. Some of them were sent in June 1857 to his friends, including one for Louis-Ludovic Tenré. Others were saved by the poet or offered late like the ones for Achille Bourdilliat and Jules de Saint-Félix.

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

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

small but bold publishers and liquidating other major judicial clashes.

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

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

Even the poet's countless financial hazards will never cause lasting damage to their agreement. The trust this publisher's son he puts in Baudelaire is down to Tenré's interest in literature, as is evidenced by this excellently preserved

copy given to him by Baudelaire. Quoted many times in his correspondence, and in his “carnet” – a kind of poetic diary written between 1861 and 1863 – Louis-Ludovic Tenré quickly became the main financial interlocutor for the poet whose life is, nevertheless, affected by the fear of his creditors.

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

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

12 Charles BAUDELAIRE

Œuvres complètes:
Les Fleurs du Mal –
 Curiosités esthétiques –
 L’art romantique – *Petits Poèmes en prose* – *Histoires extraordinaires* – *Nouvelles Histoires extraordinaires* – *Aventures d’Arthur Gordon Pym*

MICHEL LÉVY FRÈRES | PARIS 1868-1870 | 11 x 18 CM | 7 VOLUMES
 BOUND IN SHAGREEN & ONE LETTER

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

The *Fleurs du Mal* is in its third edition (the last version revised by the author)

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

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

Since then, the inscribed copies have been described and referenced, which has enabled bibliographers to count and allocate 55 copies of the first edition of *Fleurs du Mal* that were handed out by Baudelaire. Amongst them, some have been destroyed (like Mérimée’s copy, during a fire at his home), others are only mentioned in the correspondence of the person to whom they are dedicated, but were never known (particularly the copies given to Flaubert, Des-

champs, Custine and Molènes), several of them only made a brief appearance in the nineteenth century before disappearing (amongst which we include the copies of Honoré Daumier, Louis Ulbach and Champfleury). Finally, some major international institutions, libraries and museums acquired them very early on for their collections (including those of Saint-Victor, Le Maréchal, Nadar, Pincebourde, etc.).

Since the Second World War, only thirty or so copies of *Fleurs du Mal* featuring an inscription by Baudelaire have appeared in libraries, on public sale or in bookshop catalogs, each time being subject to specific attention from all of the professionals, international institutions and bibliophiles that have been informed.

Perfectly set, with its wrappers, in a Jansenist binding by one of the major bookbinders of the end of the 19th century, Louis-Ludovic Tenré’s very beautiful copy, one of twenty reserved for the author, enriched with precious handwritten corrections and given by Baudelaire on publication, appears as a remarkable witness to the specific conditions under which this legendary work was published.

£ 160 000

+ SEE MORE



in part original with the correct date of 1868. Twenty-five poems from *Fleurs du Mal* are published here for the first time.

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

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

A very evocative letter, quoting each work in progress, from Charles

Baudelaire signed "C. B." addressed to Auguste Poulet-Malassis has been mounted on the guards at the top of *Fleurs du Mal*. Four pages written in pencil on a double sheet dated 13 June 1859. This letter has been published in *Les Lettres* (Mercure de France, 1906).

Baudelaire wrote from Honfleur to his publisher, where he had been with his mother since April 1859. The latter reserved two attic rooms in her house for her son and the proximity to the sea seems conducive to work: **"You will tell me what you think of my *Salon*. And of my *Gautier*? In a short while, I will be able to deliver your *Opium et Haschisch*, and shortly thereafter, *Curiosités complètes*, which will be followed by *Nouvelles Fleurs*."** The poet

must work tirelessly to pay off his Parisian debts and in particular those contracted with the recipient of this letter: **"Can I go to Paris without fear? Without worry? I am referring to the bill of 430 (430?). You would quarrel with De Broise, if you had a protest, and if I have one here, my mother would fling me out the door. However, I want to use the good work arrangement where I am until the end of the year."**

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

£ 23 750



13 [Charles BAUDELAIRE] Étienne CARJAT

Rare original photograph portrait of Charles Baudelaire: "Everyone knows this portrait, with its ecclesiastical aspect and its bitter smile"

CARJAT | PARIS 1861 | PHOTOGRAPH: 5,4 x 9,2 CM
CARD: 6,1 x 10,4 CM | ONE PHOTOGRAPH

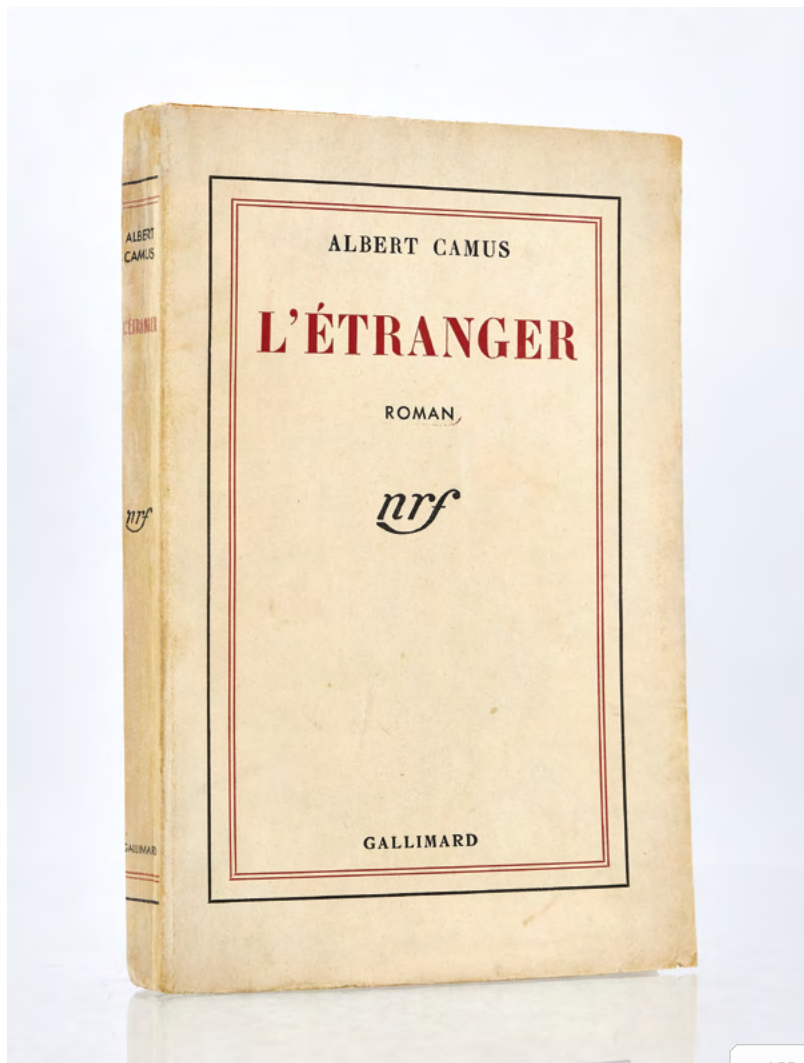
Extremely rare original photograph on albumen paper showing Charles Baudelaire, contemporary print in carte de visite format, mounted on a board from the Carjat studio, 56 rue Laffitte: "The chap looks quite young. His hair is cut short and is wavy on the temples without covering the ear. The poet is wearing a blouse or a loose overcoat with a black velvet collar and a tie with a big knot. Everyone knows this portrait, with its ecclesiastical aspect and its bitter smile. Portrait engraved by A. Nargeot, at the head of the Michel Lévy Frères éditions" (Ourousof, 1896)

This carte-de-visite portrait is made public in the specimen issue of *Boulevard*, the journal founded by Étienne Carjat, dated 1st December 1861. **Although very famous, only ten copies of this portrait are known today and have been referenced by J. Desse (*Une photo de Baudelaire...*, 2020).**

A beautiful, well contrasted photographic print.

£ 9 500

+ SEE MORE



14 Albert CAMUS

L'Étranger [The Stranger]

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

First edition first issue, for which no *grand papier* (deluxe) copies were printed, one of the rare *service de presse* copies. Some very discreet restorations to spine, paper browned, some discreet foldings at the bottom of some leaves, handsome copy, as issued.

This first edition of *L'Étranger* was printed on 21 April 1942 with 4,400 copies: 400 press service, 500 no mention copies and 3,500 copies with false statements from the second to eighth "edition".

The advance copies, not intended for sale, do not include the indication of price [25 francs] on the back of the cover. Paper is rare in 1942 and Albert Camus being then an unknown author, Gallimard did not print any luxury papers copies as was often practiced, the advance copies or copies without false statements are particularly sought after.

Precious and rare unsophisticated copy.

£ 21 850

+ SEE MORE

15 Albert CAMUS

A handwritten, unpublished letter signed by Albert Camus [with] An inscribed copy of Récits et Théâtre [with] Ten letters from Pierre Blanchar and one from Marthe Blanchar addressed to the Commandant Louis Mannoni concerning the female donkey Pamina adopted by Albert Camus

Complete set testifying to Camus' last will, a little-known episode of his life

PARIS 25 JUNE 1959 | 13,5 x 21 CM | SET OF LETTERS, ENVELOPPES AND ONE VOLUME

A handwritten, unpublished, dated letter signed by Albert Camus addressed to the Commander Louis Mannoni concerning the female donkey Pamina. One page written in navy blue ink on a leaf headed NRF 5 rue Sébastien-Bottin (VII^e). Envelope attached. With: Albert Camus, *Récits et Théâtre*, Gallimard, Paris 1958, 18 x 23cm, publisher's binding Bonet. **Inscription signed and dated by Albert Camus to the Commandant Louis Mannoni.**

We attach the collection of ten letters

from the actor Pierre Blanchar to Louis Mannoni, a letter from Marthonne (Marthe Vinot, Pierre Blanchar's companion) to the same and a typed document from A. Fauré addressed to Robert Ozil.

This unique collection, preserved to this day by the Commander Mannoni and his family, relates the acquisition of a female donkey in Algeria, then its crossing and transportation to Lourmarin, to Albert Camus' Provençal house, also recently purchased.

The moving letter of thanks from Albert Camus to this Marseille commander, to whom he offers his novel and theatrical works in Bonet binding, is but the culmination of the incredible adventure of the donkey Pamina between Constantine and Lourmarin, the source of one of Camus' last joys and a little-known page in his biography.

It is to the famous actor Pierre Blanchar and his friend the Commander Louis Mannoni that Camus owes this logisti-

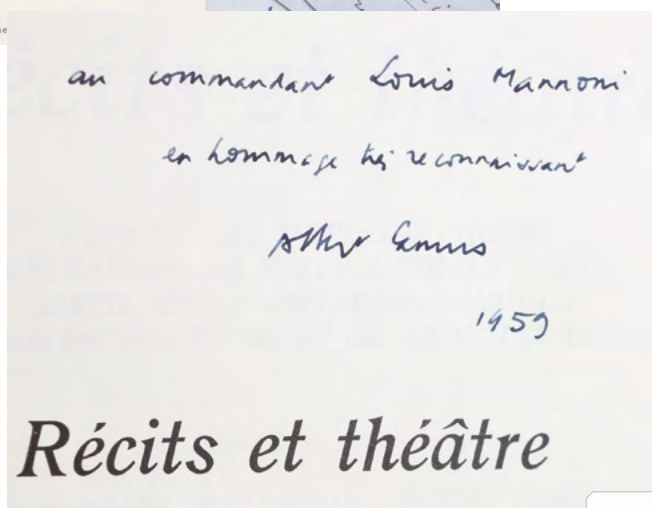


cal feat, during the middle of the Algerian war and performances of *Les Possédés*, in which Blanchar held the main role. We know of Camus' affection for this "bourrique" from his native country thanks to the letters exchanged with Maria Casarès: "I do not know why, the thought that I completely own a donkey brings joy to my heart." This simple happiness fills the writer so much that he informs his lover, Maria Casarès, twice – on 19 and 27 July – of the name and antics of his donkey "who is called *Pamina* because she arrived on the day of the premiere of *La Flûte enchantée* in Aix [and] rolled on the petunias". Maria was then playing *Le Songe d'une nuit d'été* in Avignon. A few lines later, Camus reminds her of their joint project to adapt *La Dame aux Camélias*. Is it an amusing coincidence or significant correspondence between the beloved woman and any other course of happiness? Camus takes pleasure in mixing the joy that he gets from this new companion with the wait for his lover: "You see, I am in a light mood. It'll be just fine when you are there."

Camus does not write to Maria with the reasons for acquiring this donkey and we have not found any mention of the animal in the writer's other correspondence. Thus the Algerian donkey appears in the writer's biographies

as one of his last joys, but without real explanation of its presence in Lourmarin. How did the director, tossed around between the Parisian shows of *Les Possédés* and the tour of the play up until the Venice Biennale, succeed in bringing this four-legged animal from a territory at war on 14 July? And, above all, for what reason did he hold on to this origin, when he had just settled in Provence, he could easily have obtained a donkey from the region?

This precious, unpublished information is revealed in the letters of Pierre Blanchar, main actor in *Les Possédés* and friend of Albert Camus, who was at the initiative of this logistical feat. Indeed, he organises the acquisition of the donkey through his cousin, in a farm between Philippeville and Constantine. Then, he interceded on behalf of Camus with his friend, Commander Louis Mannoni, to arrange the transportation of



+ SEE MORE

the animal on board the ship Sidi-Okba, at the time requisitioned for the transportation of military troupes, notably for their repatriation for the occasion of the national holiday 14 July.

The ten letters addressed to Louis Mannoni, detail the project from its beginnings: "Albert Camus, for whom I am currently playing in *Les Possédés*, has just had a terrible anguish about his daughter (14 1/2 years old) who was struck by pernicious rheumatism (Brouillot's disease [sic] [Bouillaud]). She is out of the woods and will soon be leaving for Provence to convalesce in Lourmarin in Vaucluse. Her father knows only how to invent to distract

and spoil her. Yesterday, she told him she would like to have a donkey from Algeria!”

In the middle of writing *Le premier homme*, Camus is confronted with a double reminder of his childhood.

His daughter’s illness echoes, of course, the tuberculosis that almost claimed Camus in his youth. It is also this absolute injustice that haunts the writer’s work, from *La Peste* to *L’Homme révolté*: “It is not the suffering of the child that is revolting in itself, but the fact that this suffering is not justified”.

Moreover, Catherine’s wish, whose paternal inflections we sense, is an obvious quest for roots, both geographical and social, of a Camus still in the grip of Sartre’s sentence: “You may have been poor but you are no longer. You are a bourgeois like Jeanson and like me.” This powerful desire for an animal symbol of his modest origins is the perfect illustration of his response to the intellectual from Saint-Germain-des-Prés: “There is repentance in the case of these bourgeois intellectuals who want to atone for their origins.”

A **“(very reckless!) promise”** but imperious and fulfilled thanks to the consideration of Louis Mannoni and his influence, put at the service of the writer. Pierre Blanchar thus thanks him for the **“framework that [he had] the good thought to provide for this dear donkey to travel comfortably”**. But it is, above all, the date of receipt that poses a major problem and the scheduled transport for 14 July is categorically refused by the Société Générale des Transports Maritimes.

Blanchar uses all his charm to persuade his friend to influence the administrative decision: **“a squadron of gendarmes is not so very important, and a donkey more or less! (without allusion) The truth is that Camus has made all the arrangements for a reception on 14 July. He has been lent a special van for transporting cattle. [...] on the other hand – and this is especially important – his daughter who, thanks to God, came out of the terrible danger that threatened her in May, must leave Lourmarin [...] at the end of the month. It would be a heartbreak for her to see the hope that kept her going**

for nearly two months disappear. You know what it is – she is 14 years old!” This mixture of practical, pathetic and humorous arguments cannot hide the deep motivation of this firm deadline that the actor finally admits: **“And Camus himself would be sorry. This date has been originally set to await our return from Venice”** where Camus

de la vacance et je me suis
vivement reconnaissant. Je me
de mes conveys un petit hommage
de mon fait et reconnaissant
en vos priant de croire à mes
ments les plus cordiaux
Albert Camus

and Blanchar present *Les Possédés*. Camus, despaired by the Algerian tragedy, mistreated by the Parisian critics, torn by his double emotional life and plunged into the difficult writing of his youth in Oran, wants to reconstruct in Lourmarin this fantasy of a simple and happy childhood. If he wants to be present to receive the donkey, it is because Pamina is the image of his mother Algeria, solar queen immersed in the night, and Albert is his Tamino.

Louis Mannoni may have grasped the spiritual importance for the Nobel prize winning writer of this wait for the **“worthy animal”**. He could not, however, predict the urgency of satisfying this last desire. Yet, he uses all his authority with the administration to **“satisfy, on the scheduled date, the daughter of Monsieur Albert Camus, renowned author. This young girl – he writes to the director of maritime transport Robert Ozil – whose state of health leaves much to be desired, awaits this donkey with the greatest impatience; a delay in arrival would, it seems, be quite prejudicial to her. Under his conditions, the Commander Mannoni insisted that I maintain the departure date, [...] despite the inconvenience that may result”**.

Everything will, therefore, proceed according to his orders, much to Pierre Blanchar’s great satisfaction: **“You are a magician as well as a prince.”**

On 20 July, in his moving account **“of the arrival of the young Pamina (it is the final name of the little donkey)”** Blanchar talks of the same event that Camus recounts twice to Casarès: **“After a good night spent in her new home, Pamina did not resist the pleasure of rolling in a meadow and on the petunias that symbolically bordered the garden...”** It follows an enigmatic mention of the Venetian stay which **“was infernal. But a great success for Camus, the actors and the French prestige.”**

This letter will be Pierre Blanchar’s last on the subject of the little grey donkey, before Albert Camus’ own letter of thanks. But attached to this fascinating correspondence, preciousy conserved by Louis Mannoni, there is a letter that Marthonne, Pierre’s wife, wrote to him on 29 January 1960: **“And then came the dreadful drama of poor Albert Camus, to whose life you were linked since our dear**

Louis allowed him to realise one of the last joys of his life, the possession of this little creature that amused him so, who was dear to him because she represented a little of his beloved country. At present, Pierrot is not yet recovered. This death has hit him terribly, they had a brotherly love, they spoke a lot and made great plans for work. Poor Albert died in a car with his Mistral ticket for Monday 4 January 16h30 on his chest in his wallet...”

We do not relate here the second plan in these letters from Blanchar, who, after the account of this epic *ass-istance*, delicately mentions the illness of Louis Mannoni’s wife, the evolution of which accompanies the correspondence of the two friends. A discreet tragedy lived humbly by men who, despite the revolting absurdity of life, fight for each piece of happiness, even that of another.

“But Sisyphus teaches the higher fidelity that negates the gods and raises rocks. He too concludes that all is well. This universe henceforth without a master seems to him neither sterile nor futile. Each atom of that stone, each mineral flake of that night-filled mountain, in itself forms a world. The struggle itself toward the heights is enough to fill a man’s heart. One must imagine Sisyphus happy.”

16 Aimé CÉSAIRE

Et les chiens se taisaient
[And the dogs shut up]

PRÉSENCE AFRICAINE | PARIS 1956
12 x 18,5 CM | BOUND IN HALF CALF

First edition for which there has not been any *grand papier* (deluxe copies) printed.

Beautiful copy perfectly set.

A beautiful handwritten inscription signed by Aimé Césaire: "À Jean-Paul Sartre dont l'étude sur la "négritude" a puissamment contribué à éclairer la route. Avec amitié et admiration. A. Césaire. 11 Oct. 1956." ("To Jean-Paul Sartre whose study on "negritude" powerfully contributed to shedding light on the way. With friendship and admiration. A. Césaire. 11 Oct. 1956.")

Bound in dark grey calf, smooth spine, gilt head, covers and spine preserved and sunned, spine browned with restorations, covers partially stained and second cover with a fold, binding signed Boichot.

The famous preface by Jean-Paul Sartre, *Orphée Noir*, written at Senghor's request for his *Anthologie de la nouvelle poésie nègre et malgache de langue française* in 1948, produced an earthquake among intellectuals and contributed to transforming the concept of "negritude", a political and poetic claim that appeared between the two wars and was led by Aimé Césaire and Léopold Sédar Senghor.

Until then, only poetic language succeeded in formalising the semantic conflict intrinsic to this noun borrowed from the lexical field of the oppressor. Between the necessary identity claim and an involuntary contribution to racial essentialisation, "negritude" will find under Sartre's pen, a philosophical legitimacy reconciling identity and universality: "The theoretical and practical affirmation of white supremacy is the thesis; the position of Negritude as an antithetical value is the moment of negativity. But this negative moment is not sufficient in itself, and these black

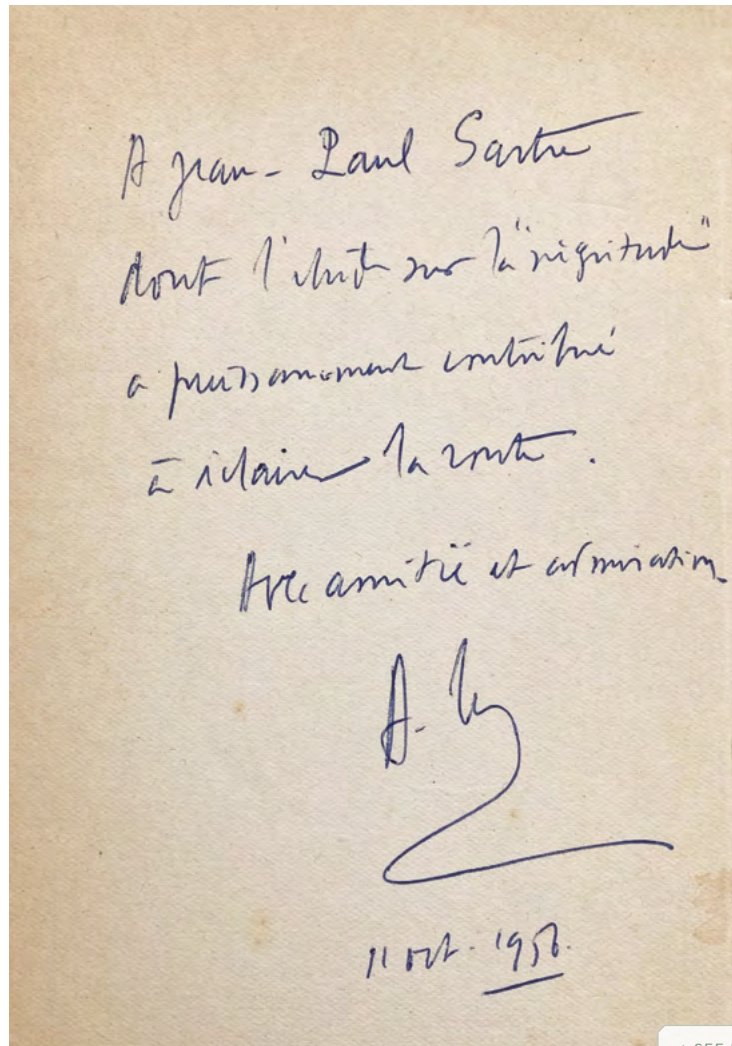
men who use it know this perfectly well; they know that it aims at preparing the synthesis or realization of the human being in a raceless society. Thus Negritude is for destroying itself, it is a "crossing to" and not an "arrival at," a means and not an end. In the moment that the black Orpheus closely embrace this Eurydice, they feel that she vanishes in their arms."

Moreover, the construction of the Sartrean theory is mainly driven by Césaire's poetical works: "Thus the word black is found to contain all Evil and all Good, it covers up an almost unbearable tension between two contradictory classifications: solar hierarchy and racial hierarchy. It gains thereby an extraordinary poetry, like self-destructive objects from the hands of Duchamp and the Surrealists; there is a secret blackness in white, a secret whiteness in black, a fixed flickering of Being and of Non-being

which is perhaps nowhere expressed as well as in this poem by Césaire: "Ma grande statue blessée une pierre au front ma grande chair inattentive de jour à grains sans pitié ma grande chair de nuit à grain de jour ..." ["My tall wounded statue, a stone in its fore head; my great inattentive day flesh with pitiless spots, my great night flesh with day spots."] The poet will go even further; he writes: "Our beautiful faces like the true operative power of negation.]

This sublime inscription by Césaire to Sartre, much more than a simple acknowledgement, is the poignant testimony of the second key moment in the fight for the equality of people by two of its main actors, after the abolition of slavery and before the end of decolonisation.

£ 4 270



+ SEE MORE

17 [Renée VIVIEN] Natalie CLIFFORD BARNEY

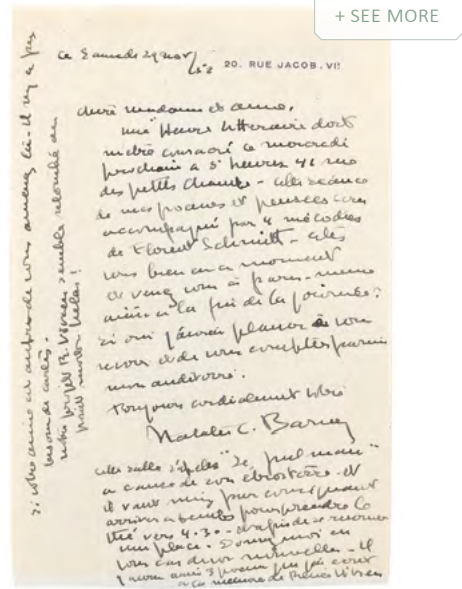
Handwritten signed letter addressed to a friend:
 "There will also be three poems that I wrote in
 memory of Renée Vivien"

PARIS SATURDAY 29 NOVEMBER 1952 | 13,5 x 20,8 CM | ONE PAGE ON A LEAF

Handwritten letter signed by Natalie Clifford Barney addressed to a friend and written in black ink on a stationery from 20 rue Jacob (Paris VI^e). Central fold from having been sent.

Interesting letter mentioning a future reading of Natalie Clifford Barney:
 "A literary hour must be devoted to me this Wednesday at 5pm 41 rue des Petits champs. This session of my poems and thoughts will be accompanied by 4 melodies by Florent Schmidt." The so-called "literary hour" will also be a tribute to one of Natalie's greatest loves who died several decades earlier: "There will also be 3 poems that I wrote in memory of Renée Vivien."

The two women experienced an intense and tumultuous relationship in their youth. After the tragic and early death of her lover, Natalie Clifford Barney continued to honor her memory, notably by becoming a patron of the Prix Renée-Vivien, created by the baroness Hélène de Zuylen, another of Renée's lovers.



+ SEE MORE

£ 1 700

18 Natalie CLIFFORD BARNEY [Charles Auguste Émile Durant known as CAROLUS-DURAN]

Inscribed photograph signed by Natalie Clifford Barney

[CA 1900] | 8 x 10,9 CM | ONE PHOTOGRAPH

Original photograph in albumen print from the early 20th century, showing the black and white childhood portrait of Natalie Clifford Barney, painted by Carolus-Duran in 1887.

On the back in blue ink, a later (ca 1960) handwritten inscription by Natalie Clifford Barney: "Triste et doux petit page, – moi-même de jadis... peint par Carolus-Duran" ("Sad and sweet little page, myself of yesteryear...painted by Carolus-Duran.")

£ 760

19 [COLETTE] Léopold-Émile REUTLINGER

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

[PARIS 1907] | 28,7 x 20,4 CM | ONE PHOTOGRAPH MOUNTED ON A BOARD

Rare and superb original photograph in contemporary albumen print, mounted on a board, showing Colette languidly stretched out on a lion skin and covered with a leopard skin. We have not been able to find any other copy of this photograph in international public collections including in the albums of the Bibliothèque Nationale de France (French national library).

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

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

£ 6 460



+ SEE MORE

+ SEE MORE





20 Alexandra DAVID-NÉEL & Lama Aphur YONGDEN

Le Lama aux cinq sagesse
[The Lama of the Five-Fold Wisdom]

PLON | PARIS 1935 | 12 x 18,5 CM
IN ORIGINAL WRAPPERS

First edition for which there was no *grand papier* (deluxe copies) printed. Wrinkled spine and with two small tears at the foot.

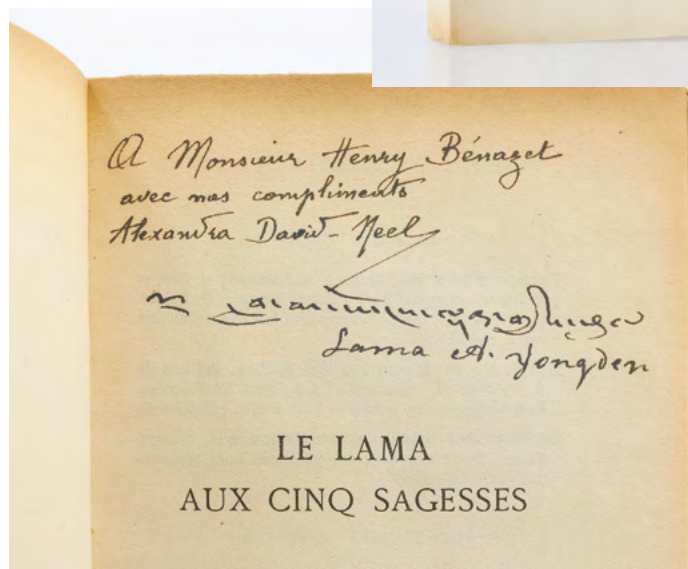
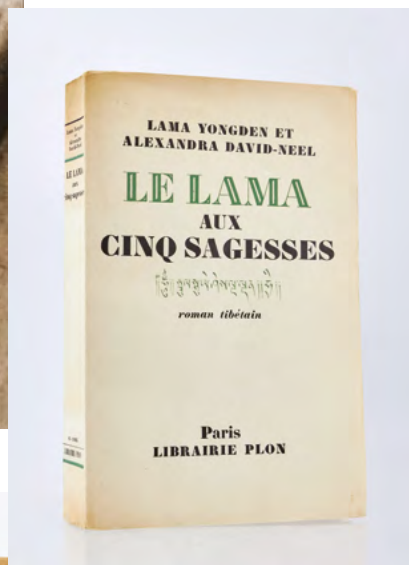
Very rare handwritten inscription to Henry Bénazet, signed by Alexandra David-Néel enriched with the signature of the Lama Yongden in Tibetan and the Latin alphabet.

Extremely rare copy inscribed by the authors of this novel composed by four hands by the great explorer and her adopted son the Lama Aphur Yongden, whose photographic reproduction appears on the frontispiece.

In 1911, Alexandra David-Néel left for India alone, promising her husband she would return in eighteen months; she did not return to France until after fourteen years of an incredible journey. In order to perfect her knowledge of Buddhism, she went to Sikkim (North of the country) and it was in one of the many monasteries that she visited that she met the Lama Aphur Yongden, then aged fifteen. Together, they decided to retire to a cave transformed into a retreat at an altitude of more than 4,000 metres. Fascinated by Tibet, she went covertly into the forbidden city of Lhasa, then under English domination and whose access was forbidden to any foreigner. No traveller had been there since Huc and Gabet in 1846. Made up as a *bhikkou*, that is to say as a beggar nun, and always accompanied by her young friend, the adventurer ends

up being unmasked and pursued. She had the time to escape but the English tracked her down and expelled her from Tibet. It was not until 1925 that she returned to France, bringing with her Aphur Yongden, and she was able to see the public's enthusiasm for her adventures. Despite her relentless desire to maintain her nulliparity, Alexandra David-Néel adopted Aphur Yongden, with whom she made extensive conference tours in France and Europe. It is in this collaborative perspective that *Le Lama aux cinq sagesse* was published; David-Néel explains in her preface:

"Several trips outside Tibet have already allowed my son to make some contact with the western world and some books published there, concerning Tibet, have come into his hands. [...] -"Why, he said to me, do people who have never entered Tibet, who know nothing about the look of the country and the customs of its inhab-



[+ SEE MORE](#)

itants, venture to write about them? Everything I have read of their descriptions is completely incorrect. [...] -"If you so blame those who present a false and grotesque picture of your country in their books, you must contest them with correct descriptions of the men and things here. Write a book that will." The Lama laughed, -"How would I do it, he replied, I know very little English and as for your language, I will have to go to France to learn it. However, I cannot write a book in Tibetan for European or American readers; they cannot read it." [...] -"Lama lags," I said seriously, calling my son by his religious title, "I will write your book in my language."

Alexandra David-Néel and her adopted son remained inseparable until his sudden death in 1955. Their ashes were jointly scattered in the Ganges upon the explorer's own death.

£ 2 850

LE MUSÉE DES HORREURS

December 1900 in a France set ablaze by the Dreyfus Affair, these immense colour portraits are the work of Victor Lenepveu, who announced the publication of 150 and then 200 drawings, before finally producing only around fifty. Despite the 1881 law on the freedom of press allowing the dissemination of a politically subversive image, the publication of this nightmarish pantheon was interrupted by order of the Ministry of the Interior.

The fragility of the paper and the imposing size of these very violent posters, as well as their almost immediate seizure by the police, contributed to the disappearance of these caricatures which strongly left a mark on public opinion.

These *horreurs* were widely promoted by anti-Semitic newspapers that announced a fantasised print of 300,000 copies, thus insinuating the success of anti-Semitic ideas in the population.

On 1st October 1899, *L'Intransigeant* announced the publication of the *Musée des horreurs* in its columns: "An artist of great spirit, with an intense comical pencil stroke, M. V. Lenepveu, had the happy idea of inaugurating a series of portraits of the most famous sellouts of the Dreyfusard rabble. The title of this series "Musée des horreurs" is sufficiently suggestive and is a good indicator of what it promises. [...] It is Maison Hayard that will put up for sale, from today, issue number 1 of this hilarious series." First a peddler then a bookseller-publisher, Napoléon Hayard (known as Léon Hayard) specialised in the marketing of anti-Dreyfusard and anti-Semitic ephemera and advertisements.

Today, however, copies in good condition of these pamphlet caricatures, which contributed to the social and political divide of France, are very rare. Published in the booming written press – at the same time as Émile Zola's famous "J'accuse !" – these propaganda materials had a significant impact on the younger generations and preceded the ideological violence of the 20th century.



+ SEE MORE

21 [Joseph REINACH] Victor LENEPVEU

Musée des horreurs – Original colour lithographed poster – n° 1 "Boule de Juif"

IMPRIMERIE LENEPVEU | PARIS [1ST OCTOBER 1899] | 49,8 x 65,2 CM | ONE POSTER

Original colour lithographed poster depicting Joseph Reinach as a monkey. Here is the description given to this first poster announced in the press through *L'Intransigeant*: "Issue number 1 of the series depicts Boule-de-Juif as a hamadryas. The resemblance between the hideous Yousof and the guest of the great coconut trees is so perfect that it would not even need a caption since the same exclamation came to all lips. Perhaps the only criticism is that this resemblance is not flattering for the hamadryas."

Transverse folds, some minor marginal tears and a tiny hole under the monkey's tail. The poster was professionally reinforced on the verso with strips of filmoplast and in the lower margin with discreet strips of paper.

£ 1 140

22 [Jean JAURÈS] Victor LENEPVEU

Musée des horreurs – Original colour lithographed poster – n° 14 "L'Éléphant du Jourdain"

IMPRIMERIE LENEPVEU | PARIS [JANUARY 1900] | 49,8 x 65,2 CM | ONE POSTER

Original colour lithographed poster depicting Jean Jaurès as an elephant sitting on a chair and holding a bottle of "water from the Jordan". Until then portrayed as a dog – caricaturists mocking his aggressiveness – Jean Jaurès is here, for the first time, represented as an elephant. It is a question here of highlighting his potbelly and his pachyderm silhouette, but we can, nevertheless, highlight the great dignity of this massive personality with a high gaze. The water from the Jordan is held on one of his hoofs and alludes to the rumour that he had his son baptised in the scared river,



+ SEE MORE

thus acting against his anticlerical policy. Despite the caricaturist's desire to ridicule Jean Jaurès, the choice of the elephant, a symbol of strength, prosperity and wisdom, is ultimately positive. Transverse folds and tiny, minor, marginal tears.

£ 2 850

23 [Émile ZOLA & Alfred DREYFUS & Joseph REINACH & Marie-Georges PICQUART & Kadoc KAHN & Émile LOUBET] Victor LENEPVEU

Musée des horreurs – Original colour lithographed poster – n° 26 (exceptionnel) “Un bal à l'Élysée”

IMPRIMERIE LENEPVEU | PARIS [MAY 1900]
| 49,8 x 65,2 CM | ONE POSTER

Original colour lithographed poster depicting Émile Loubet as a bear holding a tambourine marked “Panama”, Émile Zola as a pig, Dreyfus as a hydra, Joseph Reinach as a monkey, the rabbi Kadoc Kahn as a donkey and Georges Picquart as a dromedary.

This imposing poster, featuring several people already caricatured in the previous issues, is a direct reference to the Panama Scandal. This large-scale corruption affair, which saw the resignation of Émile Loubet, then Minister of Finance, is re-referred to here because of the Judaism of some of its protagonists. It is Drumont, through his magazine *La Libre Parole*, who revealed the Panama Scandal, denouncing the alleged alliance between the secular

Republic and the “Jewish high bank”, and thus contributing to the strengthening of the stereotype of the Jew eager for money:

“The deputy Joseph Reinach, cousin and son-in-law of the baron Jacques de Reinach, compromised in the scandal, focuses the hatred of the polemicist. A republican, close to the business world, a free thinker, Reinach is undoubtedly, with Alphonse de Rothschild, the man most attacked by the anti-Semites of the time. His wealth, the vast networks of influence available to him, his early involvement with Gambetta, the memory of his campaigns against Boulangism and his equivocal role in the Panama affair make him the man to slaughter in



+ SEE MORE

order to return “France to the French.” (Grégoire Kauffmann, “Rothschild & C^{ie}. La bourgeoisie juive vue par Édouard Drumont” in *Archives Juives*, 2009)

As for Émile Zola, his novel *L'Argent* published in 1891, denounces the misappropriation of this financial scandal, but his support for Alfred Dreyfus earned him his place in this nightmarish animal circle.

£ 2 850



+ SEE MORE

24 [Émile ZOLA] Victor LENEPVEU

Musée des horreurs – Original colour lithographed poster – n° 4 “Le Roi des Porcs”

IMPRIMERIE LENEPVEU | PARIS [NOVEMBER 1898] | 49,8 x 65,2 CM | ONE POSTER

Original colour lithographed poster depicting Émile Zola in the shape of a pig, sitting on a tub containing his fictional works and smearing “international poop” on the map of France.

Transverse folds, some tiny tears, two small holes above Zola's head, without affecting the image.

The representation of Émile Zola as a pig does not date back to Lenepveu, as Guillaume Doizy highlights in his

article dedicated to pig caricatures (“Le porc dans la caricature politique (1870-1914): une polysémie contradictoire” in *Sociétés & Représentations* n°27, 2009): “For the end of the 19th century, we also think of the many caricatures of which Zola was the victim and which associate excrement, symbols of naturalism, with pigs. Dozens of images could be mentioned. In the 1880s, Sapeck imagined the naturalist naked, a vine leaf hiding his genitals (a veiled reference to the supposed pornography of his writings), sitting astride a pig feeding on his excrement, a long-lasting symbol called to stigmatise the new literary school. In

a caricature dated 1898, Alfred Le Petit shows a Zola-pig defecating on the tricolore flag. Barely a month after the publication of his famous “J'accuse”, the writer defending the Dreyfusard cause, is accused of defiling France, and especially its Army, by defending “the traitor” Dreyfus and Prussia, considered the eternal enemy. The pig is dirty, but above all, it dirties, defiles, by the effect of its harmful will. The same year, Caran d'Ache portrayed “the weapons of the Dreyfusard press” as a big pig sprawled in muck and covered

with mud. [...] In his series *Le Musée des horreurs*, the very right-handed Lenepveu violently attacks Zola. The writer is depicted as a piglet, sitting on a box of waste containing his own works, the fruit of his defecations, prominently including *La Terre* and *Nana*. He soils a map of France with his “international poop” contained in a chamber pot that he spreads with a small brush. The artist is of course aiming at the Dreyfus defender through his famous “J'accuse” and “Jewish cosmopolitanism”, smearing France with his support for treason.

The soiling-pig association seems obvious and primordial. As for Napoleon III, the pig's dirt reinforced here by the visible excrement stigmatises the target's political choices. Lenepveu defines Zola's ideas as works of unworthiness, intestinal and dripping products.”

Although this is not the first porcine representation of Émile Zola, the one that features prominently in Lenepveu's *Musée* is undeniably – by its realism – the most violent.

£ 2 850



+ SEE MORE

25 [Alfred DREYFUS] Victor LENEPVEU

Musée des horreurs – Original colour lithographed poster – n° 6 “Le Traître”

IMPRIMERIE LENEPVEU | PARIS [NOVEMBRE 1899] | 49,8 x 65,2 CM | ONE POSTER

Original colour lithographed poster depicting Alfred Dreyfus as a Gorgonian headed hydra pierced by a military sword.

Transverse folds, some marginal foxing not affecting the image.

Far from the classic zoomorphic codes

usually used by caricaturists, Alfred Dreyfus is associated here with the hydra, a mythical creature emblematic of evil. Beyond this symbolism, the choice of a monster with sprawling and perpetually regenerating heads gives the image a strong anti-Semitic charge, ex-

ceeding that of the Dreyfus Affair.

Ironically, it is the term hydra that will be used after the Second World War to describe the anti-Semitic resurgence of our modern society.

£ 2 850

26 Jean JAURÈS

Les Preuves – Affaire Dreyfus

À LA PETITE RÉPUBLIQUE | PARIS [1898]
12,5 x 19 CM | BOUND IN SHEEP

First edition.

Binding in half burgundy sheep, spine decorated with blind tooled fillets and gilt floral motifs, marbled paper boards, contemporary binding.

Rare handwritten inscription signed by Jean Jaurès: “À Marius Richard, souvenir des temps difficiles.” (“To Marius Richard, a reminder of difficult times.”)

Below the inscription, our copy is enriched with Jean Jaurès’ carte de visite, at the address of *La Petite République* in Paris, which was glued and on which he added these few words: “Impossible avant quelques mois – regrets et fraternelles salutations.” [“Impossible for a few months – regrets and fraternal greetings.”]

Marius Richard, an important figure in socialist militancy in Nîmes, was first a schoolteacher, then a journalist when the turmoil of the Dreyfus Affair prompted him to engage in political action. His talent as an orator and a writer made him very quickly cross paths with Francis de Pressensé and Jean Jaurès, with whom he gave several conferences in the south of France.

On 12 July 1903, it was as mayor of Nîmes, that he welcomed his fellow

fighter to the city’s arenas for a major conference that the newspapers would describe as a “democratic Gran Corrida”. Applauded by the crowd, the “alternative Matador, Jean Jaurès” will find in his friend, Marius Richard, a faithful and skilful picador.

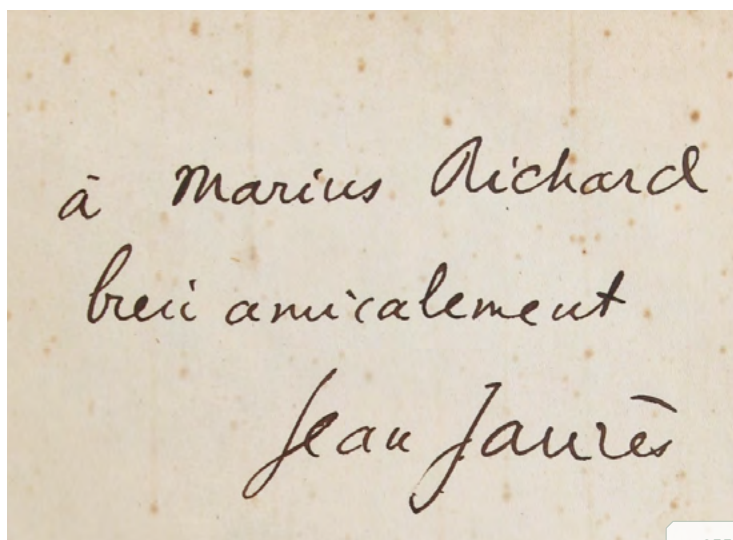
Before leaving politics to return to journalism as the director of *Le Petit Provençal*, Marius Richard will pay a last and superb homage to the fight of his life against religious intolerance and for secularism, on the occasion of the inauguration of the Nîmes statue of Bernard Lazare, of which he was the sponsor:

“When our nephews study, with the hindsight of time, this movement of

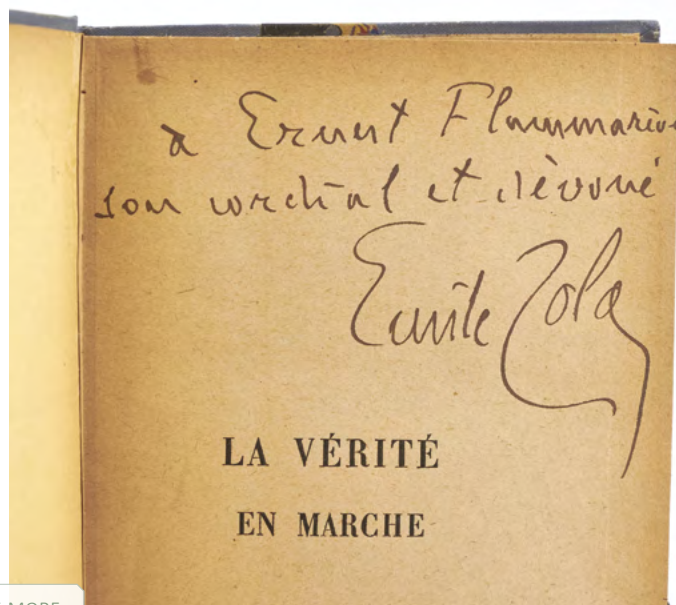
consciences seeking to pull themselves together in darkness, this popular convulsion, they will be frightened of the struggles that we have had to support to impose this idea so simple that a democracy can only live and progress 'if they ensure the guarantee of the law to all citizens [...] It is through this, especially, that the memory of Bernard Lazare will remain dear to the proud minds and the noble hearts who dream of an advent of justice in an improved society. [...] May the memory of the virtues that he recalls fertilise the virile initiatives, in future times, if a new crisis requires new efforts to maintain freedom'.”

Significant and fraternal inscription by Jean Jaurès to Marius Richard, in memory of their town and their harshest ordeal: the Dreyfus defence.

£ 3 300



+ SEE MORE



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27 Émile ZOLA

L'Affaire Dreyfus La Vérité en marche [The Dreyfus Affair: Truth on the March]

EUGÈNE FASQUELLE | PARIS 1901
12,5 x 19 CM | BOUND IN PERCALINE

First edition of this collection of articles that Émile Zola wrote during the Dreyfus Affair, particularly the famous “J'accuse!” which was published for the first time in a separate volume. The last part entitled *Mon Père* is a compilation of articles in homage to François Zola, Zola's father.

Binding in half blue-grey percaline, spine decorated with a gilt fleuron in the centre and a double gilt

fillet at the bottom, brown shagreen title piece, discreet restorations on the joints, cover boards preserved, contemporary binding. Shadows on each endpaper.

Handwritten inscription by Émile Zola to the publisher Ernest Flammarion.
 "I believe it necessary to collect, in this

volume, the few articles that I have published on the Dreyfus Affair, during a period of three years, from December 1897 to December 1900, as events gradually unfolded. When a writer has made judgements and taken responsibility, in a case of this gravity and magnitude, the strict duty is for him to put before the eyes of the public the whole

of his role, the authentic documents, on which it will allow only to judge him." (Preface)

Precious copy enriched with a handwritten inscription by the author.

£ 1 700

28 Léon BLUM

Souvenirs sur l'Affaire

NRF | PARIS 1935 | 12 X 19 CM | IN ORIGINAL WRAPPERS

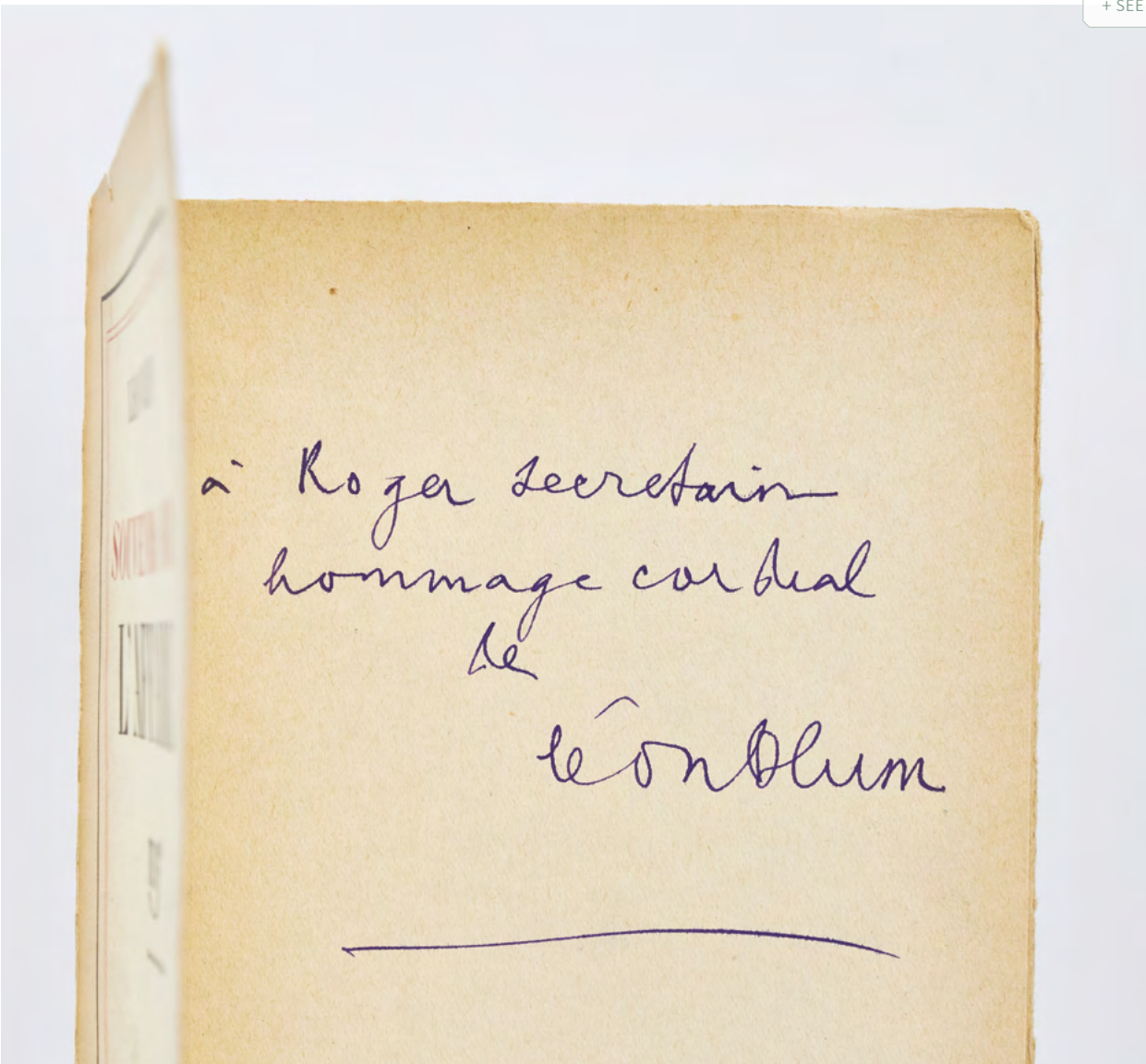
First edition on ordinary paper, false statement of second edition. Spine slightly sunned.

Rare handwritten inscription signed by Léon Blum, on this text, to Roger Secrétain, journalist, magazine di

rector, politician and founder, in the spring of 1943, with Pierre Ségelle and André Dessaux, of the Orléans resistance group Libération-Nord: "À Roger Secrétain, hommage cordial de Léon Blum." ("To Roger Secrétain, friendly respects from Léon Blum.")

£ 950

+ SEE MORE



29 Jean-Pierre BRÈS & Auguste LEGRAND

Les Talents ou les Couronnes de la jeunesse

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

First edition of these eight booklets respectively entitled: *Le Dessin, Le Chant, La Danse, La Broderie, L'Écriture, Les Exercices gymnastiques, La Lecture* and *L'Économie domestique*. Each one has a cover enhanced with watercolour and is illustrated with a frontispiece on metal, finely enhanced in colour, illustrating the subject covered.

The collection is preserved in a very pretty double compartment book box; on the lid, edged with gilt gauffered paper, a lithographed coloured composition with the title is pasted.

Our copy is the only one we have been able to identify with a book box with Alphonse Giroux's address, the others show that of Lefuel and Delaunay.

All the volumes, published by Lefuel, are in a perfect condition of preservation except for a few pages slightly foxed and burnished in three of them and some corners of the slipcase are slightly flattened.

A rare and charming set of this collection intended to educate young girls.

£ 1 600

+ SEE MORE



30 Gustave FLAUBERT

Salammbô

MICHEL LÉVY FRÈRES | PARIS 1863
16 X 24 CM | ONE VOLUME BOUND
IN FULL MOROCCO WITH CUSTOM
SLIPCASE & ONE LETTER

First edition, one of 25 numbered copies on Holland paper, the only leading copies.

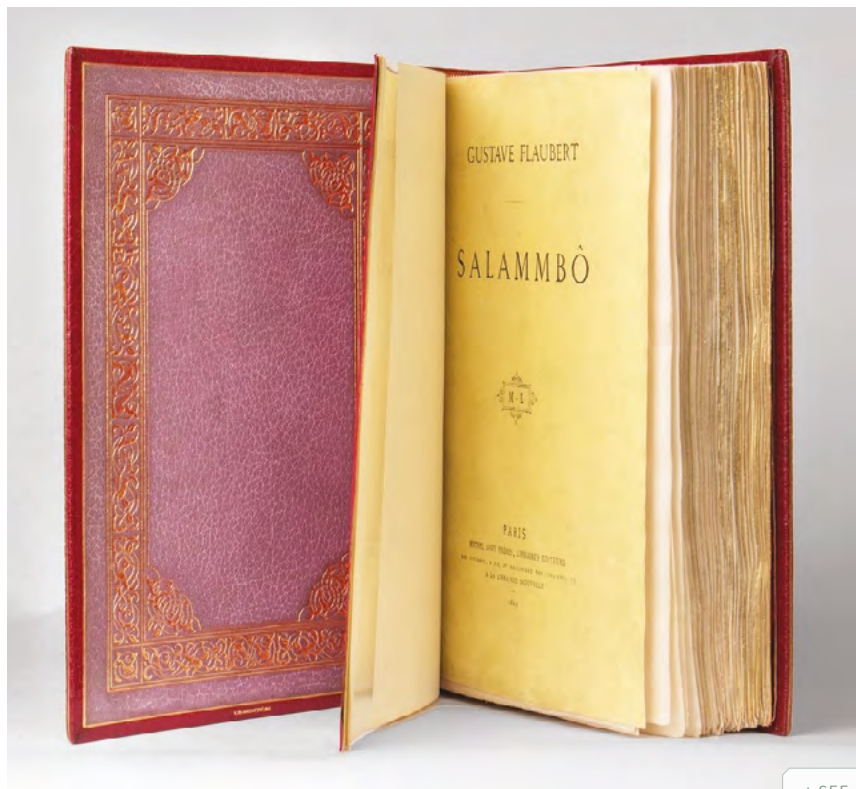
Rare and very sought after according to Clouzot.

Binding in full burgundy morocco, spine in four compartments, gilt place and date at the foot, gilt roll tooling on the spine ends, double gilt fillets on the leading edges, pastedown endpapers in full lilac morocco richly decorated with a central gilt cartouche enhanced with gilt interlacings, iridescent burgundy silk endpapers, following endpapers of marbled paper, covers and spine preserved, all edges gilt, **wonderful lined binding in full morocco signed by Blanchetière**; slipcase edged with burgundy morocco, marbled endpapers, brown felt interior.

A trace of adhesive in the margin of one of the endpapers, likely from a library description label which has disappeared from our copy.

Our copy is enriched with an important signed handwritten letter from Gustave Flaubert sent to the archaeologist Charles-Ernest Beulé, related to his researches for the writing of *Salammbô*. Two pages written in black ink on a folded leaf mounted on the guards. The recipient of this letter has affixed nine handwritten lines, a rough draft of his future response, after Flaubert's letter.

This letter was transcribed and reproduced on the website of the Centre Flaubert at the Université de Rouen. The transcriber of this letter explains: "Are the lines written under the signature from Beulé or from Flaubert himself? The handwriting resembles his. Stéphanie Dord-Crouslé suggests that Flaubert may have gone to see Beulé and write under his dictation these points that answer the questions posed." This hypothesis seems to us unlikely insofar as we know Charles-Er-



[+ SEE MORE](#)

nest Beulé's response to this letter itself has been digitised by the Centre Flaubert and dated 10 February 1860. This response does not seem to us to infer a visit from Flaubert to Beulé. It seems more probable to us that underneath Flaubert's letter, Beulé wrote a draft of his future response of 10 February 1860, which will be nothing more than an elegant reformulation of these notes.

A beautiful and important testimony to the colossal research that Flaubert undertook to write *Salammbô*.

"Started in 1857, the novel was published in 1862, a period when Ancient history returned to fashion and where Carthage 'is in the style of the day' thanks to recent excavations by Charles-Etienne Beulé in Byrsa (1859) and in the Carthaginian ports." (Vanessa Padioleau, "Flaubert et Carthage : *Salammbô*, roman polymorphe" in *Revue Flaubert*, n° 9, 2009). Therefore, it is to one of the specialists in the field that Flaubert addresses his questions, commenting on his recent reading of Ammien Marcel: "What does that mean? This passage is, I believe, little

known". Flaubert's task is not easy: at the time, little to nothing was known about the period of the Mercenary Revolt which extended over two years, from 240 to 238 BC. He then begins a meticulous work, basing his research on the texts of the great historians of Ancient history which he read in Latin in the text. The letter that we offer shows his great mastery: "I learned, in this same Ammien, that the Carthaginians took Thebes, in Egypt xvii, ch. iv. "*Hanc inter exordia pandentis se late Carthaginiis, improvise excursu duces oppressere Poenorum*" ["At the time where Carthage was beginning its large expansion, the generals of the Phoenicians defeated it by an unexpected attack"]."

The result of this in-depth research will namely be used to describe the gate of Carthage.

A superb and very rare copy of one Gustave Flaubert's masterpieces in a perfect lined morocco binding by Blanchetière and enriched with a nice handwritten letter.

£ 36 000

GUSTAVE FLAUBERT

SALAMBO

Am mien gu
brin thales, en

IV.
dia panderitis sa
improviso excursu
'oenosum',
la vent dire?

est p'croin, jeu comin
le cordialité
de votre tout devou

Gustave Flaubert

you la p'eur de l'Esprit dans la
de Carthage, qui ne paraissent pas
Terre en aucun cas
paralyse Elebas! you de. par dit V la
dans le Carthaginois (Exemple l. 24 le
Wessel.
le passage de Polybe et l'ancien
l'ancien. IX, 19. 500 500 500
de l'ancien.

31 Paul FORT

Handwritten signed poem of the *Chant de la paix – La ronde autour du monde* dedicated to Carlo Rim [*Si tous les gars du monde*]

[CA 1930] | 13,5 x 21 CM | ONE LEAF

Handwritten signed poem by Paul Fort: 13 lines in black ink, three tercets entitled “Chant de la paix – La ronde autour du monde”.

“If all the girls of the world wanted to hold hands, all around the sea they could make a circle / If all the guys of the world wanted to be sailors, with their boats they would make a nice bridge on the water: Then we could make a circle around the world, if all the guys of the world wanted to hold hands.”

Handwritten inscription dated and signed by Paul Fort to Carlo Rim in green pencil beneath the poem: “Pour Carlo Rim, Très amical souvenir de la kermesse aux [a drawing of a star].”

A superb manuscript, in Paul Fort's elegant calligraphy, of one of the most famous hymns to peace, taken up in songs, films, expressions and ritornellos throughout the 20th century, until it became a real popular “meme” whose origin has been lost in the collective unconscious.

£ 760

32 [Sigmund FREUD] Edmund ENGELMAN

Inscribed photographic portrait of Sigmund Freud

SHOT MAY 1938 PRINT CA 1980 | CARDBOARD: 31,8 x 39,5 CM / PHOTO: 27,4 x 35,2 CM | ONE PHOTO MOUNTED ON BOARD

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

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

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

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

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

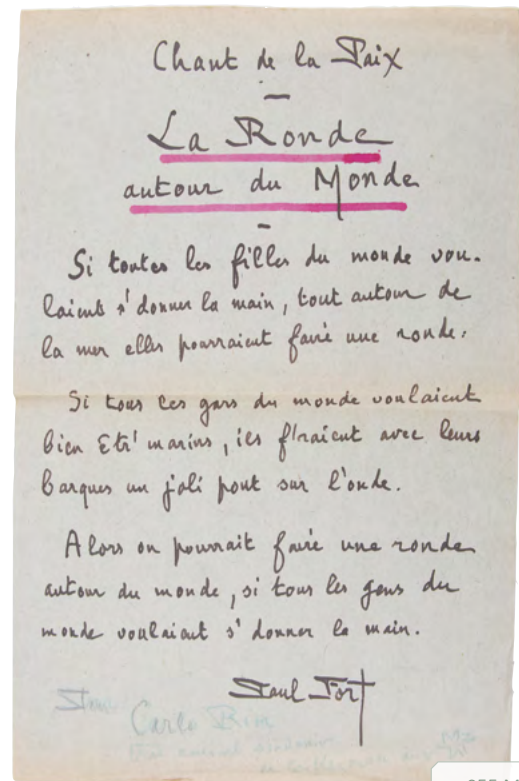
One hundred and six photographs were taken during Engelman's clandestine visit to Freud at 19 Berggasse in Vienna. Of these, many photographs depicting the psychoanalyst's practice and art collection are known, but the artist only took a few portraits of the master. This photographic session was carried out at the request of August Aichhorn and bears witness to the last moments of the birthplace of psychoanalysis, a discipline from this point forward banned by the Nazi regime:

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

Edmund Engelman in his book entitled *La Maison de Freud Berggasse 19 Vienne* published in 1979 recounts:

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

I feared for my own safety as for the lives of the Freuds, and did not want to compromise myself by a misstep when they were so close to leaving Vienna safe and sound. [...] One weekend in 1933, at the summer residence of



+ SEE MORE

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a friend, outside of the city, I had the pleasure of meeting a certain August Aichhorn who was closely interested in the highly controversial field of psychoanalysis and was, to my keen curiosity, a close friend of the famous professor Freud. [...] We quickly became good friends. [...] He confided to me that Freud, after a terrible harassment (raid of his house by the Nazis, detention of his daughter Anna), had finally received permission to leave for London, thanks to the intervention of senior figures and foreign diplomats. The Freuds, he told me, would set out within ten days. The famous apartment and its offices would be disrupted by the move and the departure of the owners. We

agreed that it would be of the greatest interest to the history of psychoanalysis to undertake a precious and detailed testimony of the place where it had been born, so that, according to the courageous expression of Aichhorn, "it would be possible to erect a museum when the storm of the years is over".

[...] Knowing my interest and my quality as a photographer, he asked me if I felt able to take photographs of Freud's house. I was enthusiastic. [...] Above all, I was eager to know Freud who had then entrenched himself in his private life and had little relationship with the outside world." (Engelman, *La Maison de Freud Berggasse 19 Vienne*, 1979)

The photographer then explained that Freud, very weakened by illness, was supposed to be absent during the photography session, however, "The next day – the third day – while I was about to take some complementary photographs of the office (experiencing there for the first time a feeling of routine), I heard small rapid footsteps approaching. It was Freud. He had changed his usual routine unexpectedly and, returning to his work room, he found me there. We looked at each other with equal astonishment. I was confused and embarrassed. He seemed worried, but remained calm and placid. I simply did not know what to say so I remained silent. Fortunately, Aichhorn then appeared in the room and immediately gauged the situation. He explained to Freud the purpose of my work and introduced me. We shook hands, obviously relieved. [...] I asked him if I could photograph him. He kindly consented and asked me to continue my shooting as I pleased. [...] I even suggested, if it could be useful, and to avoid trouble or wasting time, to take the necessary photos for the passports. [...] **Freud, at my request, looked slightly in profile, took off his glasses, and reacted with a smile to one of those remarks that photographers make while they prepare.**"

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

This very rare photographic portrait of the founder of psychoanalysis, however, taken a few days before his exile and revealing the stigma of a cancer that will be fatal to him, is the only image of him revealing a smile.

£ 7 600

33 Gabriel GARCÍA MÁRQUEZ

Cien Años de Soledad [One Hundred Years of Solitude]

EDITORIAL SUDAMERICANA | BUENOS AIRES 1967
13,5 x 20 CM | IN ORIGINAL WRAPPERS

Second edition only one month after the first edition.

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

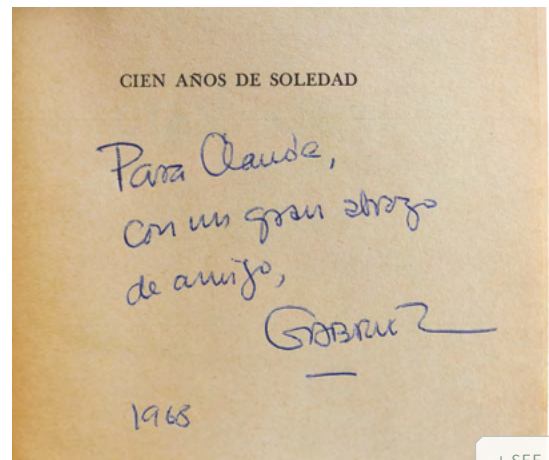
Rare and precious handwritten inscription signed by Gabriel García Márquez on his masterpiece to his friend and translator Claude Couffon: "Para Claude, con un gran abrazo de amigo, Gabriel 1968." "For Claude, with a big hug from your friend, Gabriel 1968." Claude Couffon, a specialist and translator of the major Spanish-speaking writers of the second half of the 20th Century, translates *Chronique d'une mort annoncée* a few years later.

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

Rightly considered as one of the most important Spanish language works, the

novel by García Márquez, however, had difficult beginnings, after a first refusal by the avant-garde Barcelona publisher Seix Barral, who considered that: "This novel will not be successful [...], this novel is useless." García Márquez sent it from Mexico to the Argentinian publisher Francisco Porrúa, who immediately perceived the power of this unknown Colombian writer: "It wasn't a question of getting to the end to find out if the novel could be published. The publication was already decided from the first line, in the first paragraph. I simply understood what any sensible publisher would have understood: that it was an exceptional work."

Finished printing in May 1967, *One Hundred Years of Solitude* appeared in bookshops in June with 8,000 copies selling out in a few days. The second print on 30 June will have the same success, as will the editions that follow



+ SEE MORE

week after week. More than half a million copies will be sold in three years.

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

£ 14 250

34 Gabriel GARCÍA MÁRQUEZ

Cent ans de solitude [One Hundred Years of Solitude]

SEUIL | PARIS 1968 | 14 x 20,5 CM | IN ORIGINAL WRAPPERS

First edition of the French translation for which no *grand papier* (deluxe copies) were printed.

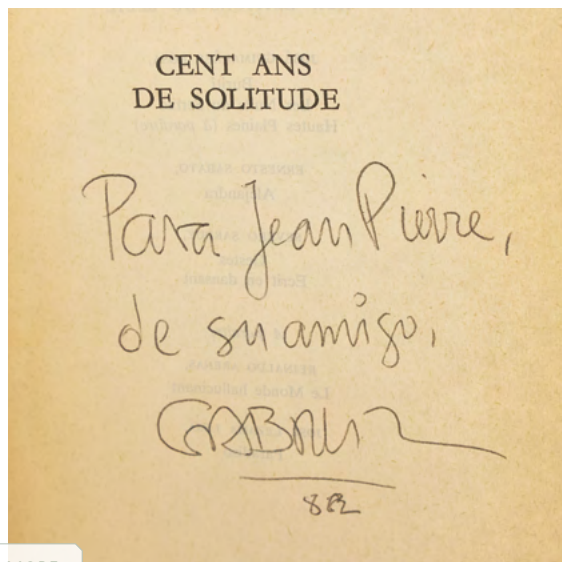
Rare and precious handwritten inscription dated and signed by Gabriel García Márquez: "Para Jean-Pierre, de su amigo, Gabriel, 8. 82." ("For Jean-Pierre, from his friend, Gabriel, 8. 82.")

Writer, director, translator and critic, Jean-Pierre Richard was a close friend of García Márquez and one of the few journalists to whom the writer granted an interview. Indeed, García Márquez hated this exercise, which he felt was too close to fiction: "Yo invento respuestas de lo que no soy". One of the most important essay on the relationship between the world of fiction and the real world in *One Hundred Years of Solitude* resulted from this valuable interview. In this study entitled *García Márquez y la Mujer*, the writer reveals to his friend the living models that inspired his phantasmagorical char-

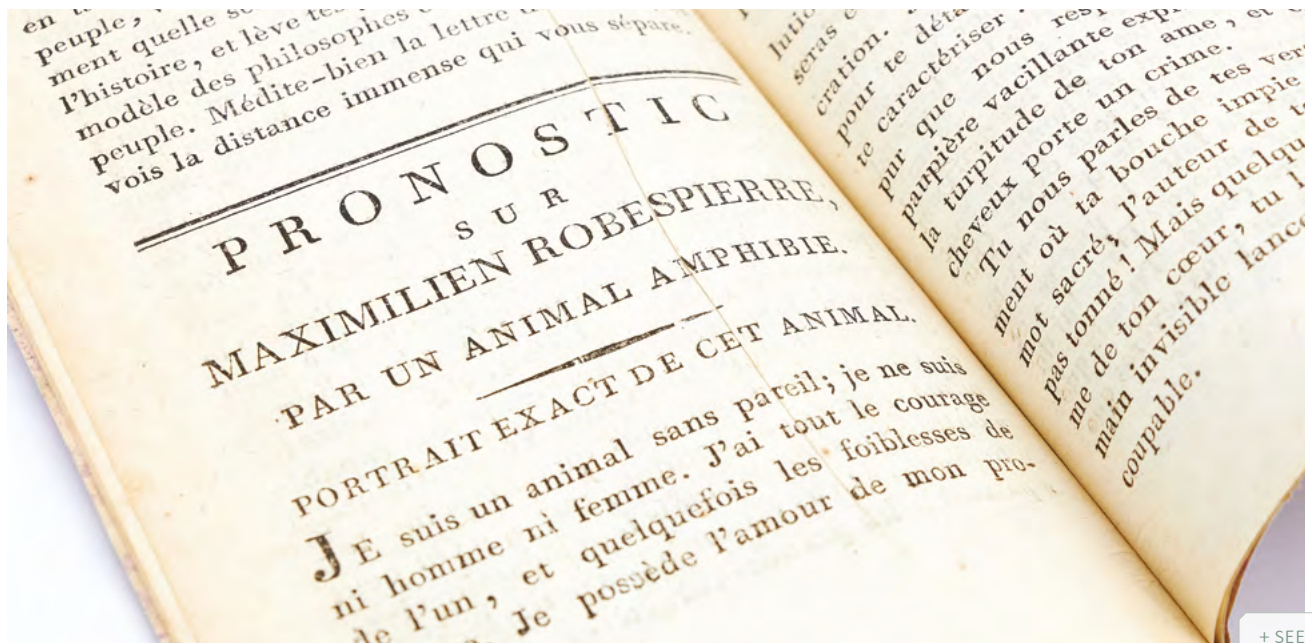
acters: "Claro. Yo también conocí a Ernéndira. Ya se lo dije. Yo no tengo imaginación. Eso pasó hace mucho tiempo en Colombia, en la Costa Caribe".

Very precious inscription to his French friend and confidant Jean-Pierre Richard, thanks to whom the origins of Macondo were partially revealed.

£ 9 500



+ SEE MORE



35 Olympe de GOUGES

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

[LE JAY] | [PARIS 1792] | 12 x 19 CM | IN ORIGINAL WRAPPERS

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

The *Pronostic* was originally a poster signed with a transparent anagram: Polyme. Olympe de Gouges placed it on walls in Paris and the Assemblée on the morning of 5 November 1792, just before Robespierre gave his defence speech. A week earlier, the Girondins, through Jean-Baptiste Louvet as intermediary, accused Robespierre of being at the origin of the insurrection of 10 August 1792 and the September massacres which followed. Suspecting him of wanting to take the place of the deposed king ("I accuse you of having obviously been fuelled by supreme power"), Louvet asked for a commission of inquiry against Robespierre and a decree of accusation against Marat. These clumsy and little supported accusations

will not have the expected effect. Despite Gouges' posters, Maximilien's response earned him a triumph that will help to perfect his notoriety and his influence on the Assemblée nationale. The following day, Olympe de Gouges, therefore, publishes this *Response to Maximilien Robespierre's Justification* and adds the *Pronostic* to it, of which she claims maternity: "**It is I, I, Maximilien who is the author of your prognostic; I, I say, Olympe de Gouges, more man than woman**".

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

Collection in the New York Public Library.

The few prints having survived the destruction were assembled in made-up volumes in the 19th century. Today, they are the author's main bibliographic source. But contrary to what the very few bibliographies say, no collective edition of her works had been produced before the 20th century. This bibliographic error originated in a 16-page brochure published in 1793 by Le Jay entitled: *Œuvres de la citoyenne de Gouges, en deux volumes, formant le recueil de ses ouvrages dramatiques et politiques*. As Olivier Blanc writes: "At the end of 1792, ODG had planned to dedicate the next edition of her varied political writings to Philippe Capet, but she changed her mind after the vote on 21 January. Only the title page was preserved for the publication of a sixteen-page brochure, dated 1793, in which she distances herself from the ex-Duke of Orleans."

However, from this auctorial intention, Olivier Blanc deduces the existence of

a complete edition of *Political works*, of which he thinks to locate only two copies in the Nantes and Lyon libraries. These two institutions (the only French libraries with the Bibliothèque nationale de France to have several of Olympe's writings), however, had no collective edition. They do have, on the other hand, the little brochure *Œuvres en deux volumes* printed by Le Jay. The possibility of a complete edition of the author's contemporary political works formulated by Blanc is based on records of the parliamentary archives. Shortly before being arrested, Olympe indeed offered the Assemblée nationale all her works: "9 June 1793: Address of the citizen Olympe de Gouges, known for some posters and her play *Dumouriez in Brussels*, through which she pays tribute to the Convention for all her works in favour of the French Revolution. "If the Assemblée of representatives is still pure, she says, it will see in my political life what my feelings are, and if the blood-thirsty tigers require victims, let them come, I offer myself to be the first..." (The convention, because of the few unsuitable expressions contained in this letter, moves to the order of the day.) t. LXVI, p. 204).

This address does not make reference, as Olivier Blanc concluded, to a publication, but rather to a set of brochures printed successively by the pamphleteer and probably bound together by her.

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

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

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

More importantly, the end of the *Pronostic* is enriched with eleven additional

lines printed at the foot of the page. However, we note the same misprints and the same spelling errors on the two copies of the same composition. Only the pages where the signatures have been moved have been recomposed. It does not seem possible to establish with certainty a chronology between the two prints, which are, of course, from one continuous print run. The long note, addressed directly to her enemies, which concludes our copy, was it deleted as a precaution during printing, or on the contrary, added out of bravado by Olympe? It testifies, indeed, to a courage and a power of unique character: **"The cowardly assassins suggest that a feigned stupor took hold of my senses and that I could never be found at home. They had planned, therefore, to cut my throat. Indeed! I will rob them of this pleasure for as long as it is within my power not because, like those cowards, I fear death but because, in my turn, I want the pleasure of seeing them come to an end of their crimes. Meanwhile let them understand that I do not take flight; that I do not run away from their daggers. All I wish is to put the finishing touches to my Drama, deposit the manuscript into the bosom of the national Convention, and die blamelessly like Bayard, without fear."**

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

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

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

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

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

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

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

In this essential speech, which she took the trouble to publish as a brochure despite her poster failure, Olympe de Gouges affirms the need for the Revolution to consider the voice of women, as a necessary balance for the "courage" of men. Although the assumed violence of the **"strongly worded expressions against Maximilien Robespierre"**, guaranteed him the virile consideration of his peers, Olympe defends above all a humanist and virtuous revolution. Thus, she mixes in these two texts a call to the collective suicide of Robespierre and herself **"I suggest you take a bath in the Seine with me [...] we will attach cannon balls of sixteen or twenty-four to our feet; then, together, we will rush headlong into the**

flow”) and a relentless defence of the physical integrity of her adversaries: “Robespierre, Marat, have covered themselves with opprobrium but their lives are sacred and, if they are truly guilty, it is only the Law that can decide their fate. The national convention must lead by example and stifle its own resentment as a sign of republican impartiality. In a word, it must punish all those who would incite the murder of these senseless agitators”. Perfectly mastered and constant, contrary to the accusations of her despisers – contemporary and posthumous – Olympe de Gouges’ philosophy, like her intellectual honesty, is entirely revealed in this double discourse which addresses all the major themes of her thoughts.

She mentions slavery:

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

The Republic:

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

The monarchy:

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

Robespierre:

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

Women:

“[you say that] You do not understand the despotism of opinion unless it be the absolute authority of truth. But,



this authority is not personal to one man, it belongs to all who defend the principles of universal reason. You will at least agree with me that women are not excluded from it.”

And her commitment:

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

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

During Anne Verjus’ interview on France Culture radio on 24 August 2021, *Avoir raison avec... Olympe de Gouges*, she refutes the term “exclusion” to describe the status of women during the Revolution, because it implies a break with a previous state. Thus, the *Réponse* and the *Pronostic* do

not call for the recognition of women’s rights, but they are acts of a birth of these fundamental rights.

With this brochure, the author of the *Déclaration universelle des Droits de la Femme et de la Citoyenne*, imposes here *de facto* adoption, not by the goodwill of an assembly of men, but by the Cartesian evidence of a woman’s revolutionary thought, *ergo* of her political existence. Moreover, she established an exhaustive equality, without consideration of gender, birth, fortune or skin colour. **“Neither man, nor woman”**, Olympe is all men and all women. She wants to incarnate the universality of the Revolution, as she declares in her *Pronostic*: **“In my discourse can be found all the virtues of equality; my physiognomy has all the traits of liberty; and my name has something of the celestial about it.”** This audacious self-portrait also prefigures the one that Delacroix will choose for his *Liberté guidant le peuple*, or that which the Republic will assign her under the name of Marianne.

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

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

36 HOKUSAI KATSUSHIKA

Zen Hokusai Fuji shōkei [Views of Mount Fuji]

ÔKURA MAGOBEI | TOKYO 1889 | OBAN (188 x 25,4 cm) | IN ACCORDION

Twelve views of Mount Fuji on double page extracts from the famous *Trente-six vues du mont Fuji*. The set forms an accordion measuring 188 by 25,4 cm. The series of 36 prints of views of Mount Fuji was published in 1831. The plates are mostly signed Zen Hokusai Litsu, the name the artist used around 1820.

Book in accordion, without stitching, the two coverboards are glued against the first and last print. Gauffered beige

cover with a view of Mount Fuji by Hokusai. Marks on the upper board, small white stains of five centimeters. Title label on fabric. An inventory label glued to the top left of the first board. Ex-libris written in ink "Ch. David" at the top of the second board.

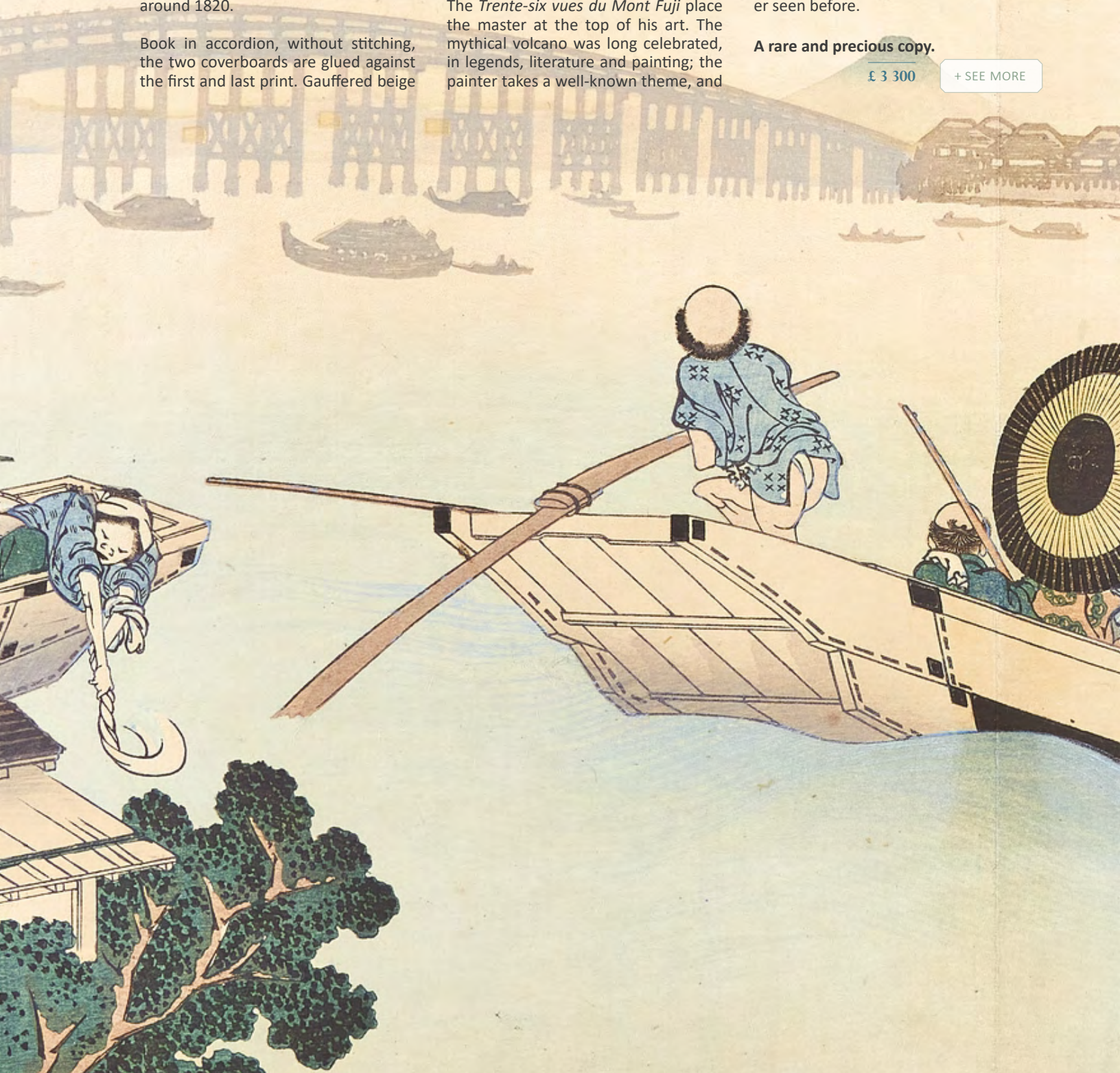
The *Trente-six vues du Mont Fuji* place the master at the top of his art. The mythical volcano was long celebrated, in legends, literature and painting; the painter takes a well-known theme, and

transforms it in completely new ways. Shown from multiple view points, in different lights, enhanced by ingenious framing and placing Mount Fuji at the centre of everyday Japanese life, the image of the volcano never repeats itself. Through the use of colour, Hokusai invents a new form of perspective, never seen before.

A rare and precious copy.

£ 3 300

[+ SEE MORE](#)





+ SEE MORE

37 Alfred JARRY & Claude TERRASSE

Ubu Roi [King Ubu]

MERCURE DE FRANCE | PARIS 1897 | 12 x 19 CM | BOUND IN MOROCCO

Second edition, partly unpublished, printed with 300 copies using the autographic facsimile reproduction method: the handwritten text by Alfred Jarry is carefully written in calligraphy like the score written by Claude Terrasse, which is itself in first edition, **one of 10 copies on Japan paper, the tirage de tête before 10 Holland paper.**

Binding in full garnet morocco, spine decorated with curved gilt fillets continuing on the boards, names of the author and the artist embossed in white, boards stamped with gilt and

tricoloured (green, blue and white) fillets forming the title *Ubu Roi* in pataphysic calligraphy, endpapers in yellow watered and spangled fabric, frame of gilt stippling and a set of circles in the colours of the letters on the boards, following endpapers of glued paper enhanced with gold, all edges gilt, covers and mounted spine preserved, chemise in half morocco with strips and garnet flaps, glued paper boards enhanced with gold, beige felt interior, slipcase turn-ins split but remaining solid, glued paper slipcase enhanced with gold edged in garnet morocco, beige felt

interior, **beautiful Art Deco binding** signed J. Anthoine-Legrain.

Unavoidable and light discharges of ink in view of the quality of the Japan paper.

The first iconoclastic masterpiece by the ubuesque precursor of Dadaism, surrealism and pataphysics.

Provenance: the library of Albert Cornet-Épinat with his ex-libris glued to the first white endpaper.

£ 8 000



+ SEE MORE

38 [KALOMA] ANONYMOUS

Photographic portrait known as Josephine Sarah "Sadie" Earp

[PASTIME NOVELTY COMPANY] | [NEW YORK CA 1914] | 11 x 26,5 CM | ONE PHOTOGRAPH

Original photo-engraving, produced from a photograph, probably taken a few years previously by an anonymous photographer. It was published for the first time in 1914 as the cover on the score "Kaloma, Valse Hésitante (Hesitation Waltz)" composed by Gire Goulineaux and published by the New York Cosmopolitan Music Publishing Company.

This sensual image of a levitating Madonna revealing an attractive figure under a transparent robe became very popular during the First World War, elevating the mysterious Kaloma to the rank of pin-up among American soldiers. Several postcards were then

published and the image even found its way into ice cream advertisements and onto playing cards.

Residing in the collective imaginary, but ceasing to be published, in 1967 Kaloma reappeared in the style of a romantic vintage icon on the poster that the American psychedelic artist Alton Kelley produced for the Vanilla Fudge & The Charles Lloyd Quartet concert. She will then become a hippie icon.

The identity of the photograph's scandalous model was never known, however, until 1976 when the biographical work *I Married Wyatt Earp*, produced in collaboration with Josephine Marcus Earp, wife of the bison hunter Wy

att Earp, was published. He remains a legend of the American West in the collective imaginary for his participation in the O.K. Corral gunfight. **The author of this book, Glenn Boyer, claimed that photograph of Kaloma, used to illustrate the cover of the work, was a picture of Josephine. This is the very first time that a name was associated with this famous and enigmatic portrait.**

The public, who recognised this widely distributed image since 1914, displayed a great enthusiasm and the price of the original pictures took off in auction halls. Photography experts tore themselves apart, contesting or confirming the identity of the beautiful Kaloma.

£ 1 700

39 [FEMINISM] James LAWRENCE

Le Panorama des boudoirs, ou l'Empire des Nairs

CHEZ PIGOREAU | PARIS 1817 | 9,5 x 16 CM
4 VOLUMES BOUND IN SHEEP

One of the first great but almost unknown feminist books, admired by Schiller, Goethe, Godwin, Burr and which influenced Carlisle, Percy and Mary Shelley, Suzanne Volquin and Flora Tristan.

First edition of an extraordinary rarity, with a new title page with the Pigoreau address and enriched with four color-enhanced frontispieces, including one folding.

Contemporary bindings in half blonde sheep, spines decorated with gilt finishing tools and fillets and title pieces and volume labels in red morocco, marbled paper boards. A tiny worm hole at the foot of the first volume, the joint at the top of the outer board of which is very slightly split.

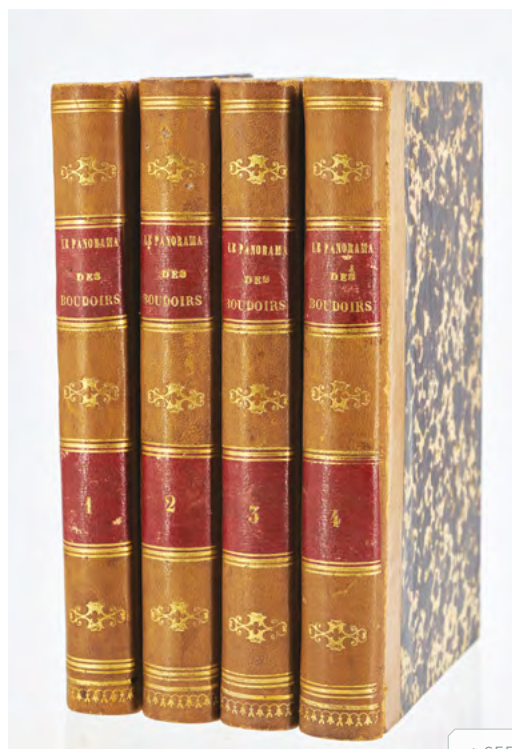
This long novel, made up of an erotic collection, is actually one of the most important feminist texts of the early 19th century. Despite a chaotic editorial adventure heavily hampered by censorship, this work written in French by a young Englishman, claiming to be a follower of Mary Wollstonecraft, will have a considerable influence on some of the most prominent European minds, including Percy and Mary Shelley, Goethe, Schiller, Aaron Burr, Thomas Carlyle and Flora Tristan.

Although it was published in three versions, German, French and then English, each one being a complete rewriting of the work by the polyglot author, this major and subversive work was very quickly removed from bookshop catalogs, and its author disappeared from literary history from 1840 to the end of the 1970s. "Today, after having long been known only by Shelley specialists, Lawrence begins to gain visibility within work on English radicalism. [...] He features prominently among the radical English feminists of the 1790s and [...] is considered as one of the precursors, with Shelley and Owen, to the fight against marriage and for sexual reform." (Anne Verjus, *Une société sans pères peut-elle être féministe ? L'Empire des Nairs de James H. Lawrence.*)

Despite dozens of new editions published in the 19th century, we have not found any on the international market.

Lawrence was barely 18 years old when he wrote a first essay on the 'system' of the Nairs, a matrilineal society situated on the Malabar Coast, in India, in which marriage and paternity had been abolished. Enthused by the critical success his essay encountered, in 1800 James Lawrence wrote a first novel version illustrating his thesis. On reading the manuscript, Friedrich von Schiller would have encouraged him to translate it into German. It is, therefore, in this language that, in 1801, the first version of the novel was published under the title *Das Paradies der Liebe*.

Present in France in 1803, James Lawrence became a prisoner like the majority of the English and was then held at Verdun for several years. It was under these circumstances that he started the complete rewriting of his novel directly into French. It was entitled *L'Empire des Nairs, ou le Paradis de l'amour* and was published in 1807 by Maradan, the publisher of Wollstonecraft and Hays. Barely off the press, the work was seized by the police, considered "detrimental to good morals". The copies were returned only on the condition that the entire edition was exported. The work was then distributed in Germany and in Austria where he had Johann Wolfgang von Goethe as an ambassador, whom Lawrence met in 1799, when the romantic poet invited him to Weimar for the performance of Voltaire's *Mahomet*. In his memoirs, Frédéric Soret will report Goethe's criticism of his friend's work: "**According to Goethe, this is the work of a madman with a great mind and he would pay much more attention to Lawrence's writing if his approach to gender relations had not become a sort of fixed idea.**" (Soret,



[+ SEE MORE](#)

Conversations avec Goethe, 1932) The friendship between the two men will not be affected by this "obsession" and in an 1829 letter to Thomas Carlyle, Goethe again referred to Lawrence as a "long-time friend". Goethe was also the sponsor of the only portrait of J. Lawrence, undertaken at the philosopher's request by Johann Joseph Schmeller.

The first English version, "translated, with considerable alterations, by the author" was published in London in 1811 with a much more explicit title than the French version: *The Empire of the Nairs; or, The Rights of Women. An Utopian Romance, in Twelve Books*. It was republished in 1824 with a new title: *The Empire of the Nairs; or, the Panorama of Love, Enlivened with the Intrigues of Several Crowned Heads; And with Anecdotes of Courts, Brothels, Convents, and Seraglios; The Whole Forming a Picture of Gallantry, Seduction, Prostitution, Marriage, And Divorce in All Parts of the World*.

In France, it was not until 1814, after the fall of Napoléon, that Maradan was authorized to sell his copies repatriated from abroad, of which he replaced the title page, nonetheless specifying the date of the completed printing 1807 at the foot (erroneously printed "1087").

Even after the lifting of the censorship, distribution was so modest that today there are no copies with the 1807 date, and only a few rare 1814 copies in the major European and American institutions.

Indeed, in 1817, Pigoreau, Maradan's heir, still held enough copies to consider a new sale. (Quérard announced 1816, but this was clearly an error) He decided to use a ruse. Taking the original 1807 copies, he again changed the title page and replaced it this time with a very suggestive title: *Le Panorama des boudoirs* which it illustrates in frontispieces of four erotic engravings superbly enhanced in color, thus insinuating a completely different literature.

The first French edition published, therefore, under three separate title pages in 1807, 1814 and 1817. After a ban, an expatriation, a first resale, it is only at the price of this last subterfuge that the final copies of this too progressive work were sold. This idea will be weakened in

several ways since in 1831 the Baron d'Hénil publishes a 16-page rewriting of the text with religious emphasis: *Les Enfants de Dieu ou la Religion de Jésus réconciliée avec la philosophie* (incidentally, he announces in the preface that the copies of the first edition are still available). Then, in 1837, the novel is modified again by the author and this time appears with a vaudeville title: *Plus de maris ! plus de pères ! ou le Paradis des enfants de Dieu*.

In fifty years, this multifaceted work has known at least seven publications in French – and a dozen in all three languages. However, we have been able to reference only two copies that have been put up for sale of the French edition (one from 1814 and one 1817), presented as erotic works following the faulty notice of Gay-Lemonnier's *Bibliographie des ouvrages relatifs à l'amour*.

These editorial shifts as well as the almost total disappearance of the copies and the erasure of this author of literary history, testify to the obstacles raised in the face of the emergence of a consciousness which would become the challenge of centuries to come: the necessary and still unfinished struggle for equality and rights for women.

If France chooses to simply ban the work by invoking its immorality and the danger it represents for French readers, England, already grappling with the writings of Mary Wollstonecraft, authorises the publication of this new



red-hot book, but unleashes criticism. In 1811, *The Critical Review* devotes several scathing pages, expecting that its readers, and especially its female readers, reject with “degust and indignation” a text so “absurd, improbable, indecent, immoral and only good for the fire”.

Thus, thanks to these manoeuvres the work will pass almost unnoticed by the general public, despite international distribution. **The circulation of Lawrence's novel will, therefore, be restricted, but its influence will be major in progressive intellectual circles.**

The first convert was no doubt the son-in-law of Mary Wollstonecraft, the poet Percy Shelley. Part of his work, in particular *Queen Mab* (1813), *Laon* and *Cythna* (1817) and *Rosalind and Helen* (1819), would be inspired by this praise of free love and even more specifically

some of the novel's scenes. Perhaps he recommends reading it to his new conquest and future wife, the very young Mary Godwin Wollstonecraft who cites the work in her diary of 27 September 1814 and in her reading list in 1814, that is to say, just after her meeting with Percy Shelley.

Far from sharing the enthusiasm of her young companion, the young 17-year-old girl is very critical of James Lawrence's work. **The future Mary Shelley is no less deeply moved by this novel which will be of major significance in the writing of her masterpiece, *Frankenstein*.**

In his study, *The Paradise of the Mothers: “Frankenstein” and “The Empire of the Nairs”*, published in the *Journal of English and Germanic Philology*, (1996), D. S. Neff analyses James Lawrence's influence over Mary Shelley and shows “that a close reading of both novels reveals that even though Mary appears to have borrowed some key plot and thematic elements from *Nairs*, she

nevertheless felt compelled to write an “anti-Nairs”, a monstrous parody of Lawrence's romance, whereas Percy Shelley used *Nairs* as a source of inspiration for his poems written during the writing of *Frankenstein*.”

Anne Verjus, for her part, recounts the many other effects of this publication: “The American Aaron Burr, a hero of the War of Independence, a competitor to Jefferson in the 1800 presidential election, and also an admirer of Wollstonecraft's educational principles, recounts in his travel journal that, during his stay in London, he had the book loaned to him by his friend [the philosopher William] Godwin, [father of Mary Shelley and friend to Lawrence since 1796]. After having spent two nights reading it, he went to Lawrence's home to discuss it, concluding that they will certainly see each other again. Lawrence, flattered by such a visit, recounts

that the American invited him to return with him to the United States to establish a Naira republic. On the other hand, Burr having recommended it to his friend Mrs Thorpe, was told that, although she admired the liberality of his ideas on the education of women, it was an "abominable" system and that no one would certainly want such rights for women. Several years later, at the very end of 1828, *The Lion* by Richard Carlile published large extracts of the introduction to *L'Empire des Nairs*. According to specialists on Carlile, he would have read *L'Empire des Nairs* well before publishing these extracts. Many details suggest that he was inspired by Lawrence in writing his book *Every Woman's book* in 1826."

Finally, it is undoubtedly on the Saint-Simon feminists that James Lawrence will exert the greatest influence, leaving many marks in their writing, as noted by Anne Verjus. Thus in 1832, Suzanne Volquin described *L'Empire des Nairs* at length in *L'Apostolat des femmes*; in 1833, Claire Demar quotes the novel four times in *Ma loi d'avenir*. Similarly, in 1834, Mrs

E.A. Casaubon in *Le Nouveau Contrat social, ou Place à la femme*, reproduced a large extract of the 1831 version of *Les Enfants de Dieu*, while Flora Tristan (the famous feminist, socialist and Gauguin's grand-mother), invoked Lawrence in a petition in 1838 (petition against the death penalty, *To the members of the Chamber of Deputies*).

Despite the lineage of his thoughts on the first feminists and, generally, on the most prominent representatives of the progressive European intelligentsia in the early 19th century, almost nothing is known of this early defender of girls' right to education and the recognition of gender equality.

The unusual editorial history of this work, from its primary prohibition to its multiple distortions and its slow but inexorable disappearance from memory, is no doubt as instructive as the ideas defended by its author on the phallos-



crat power at work in society. And it would be wrong to believe that 200 years after its publication, James Lawrence's text, advocating the desecration of marriage, filiation and romantic relations, has lost its subversive power: "Well! Let this word 'father' be removed from our institutions, and be marked with a sign of reform, as well as those of husband and spouse, let them be only preserved in our dictionaries to explain the usages and remind us of the simplicity of past centuries. Let every child be left in the care of its mother, and let him have no other heritage than that which she will pass on to him. **May every woman be freed without restriction from the domination of men, and**

be able to exercise all the rights that they exclusively have enjoyed until now. May she be able to change lovers at will, and take them indiscriminately from all classes of society."

His 71-page long preliminary speech proves to be a real essay setting out his project of an egalitarian society and denouncing a system in which, despite perfect intellectual parity, women are raised more than educated in order to keep them in an artificial inferiority: "The many needleworks [...] will never allow her ideas to flourish. She sees no other men than her masters. [...] The moment finally comes when she enters the world; but freedom, so dear to all hearts, flees before her like a shadow: it exists even less for her than for a 10-year-old boy. [...] **Man has decided, as absolute master, that ignorance would consolidate his authority [...]** Now, if she is born with as much mind as he, why should woman obey man, rather than man obey woman? It is true that, according to Moses, during the first centuries she was regarded only as the servant of her proud

partner: but if instead of having been written by a man, the bible had been written by a woman, we could have had a very different narrative."

Exceptional and extremely rare first edition of one of the first great feminist works of the 19th century, which, despite its considerable influence, was perfectly erased from literary and intellectual history. The few copies remaining in major institutions are mostly classified in the department of erotic books!

£ 4 750



40 Claude MONET & Octave MIRBEAU

Claude Monet
Vues de la Tamise à Londres

GALERIE DURAND-RUEL | PARIS 1904 | 10 x 17,5 CM
BOUND IN VELLUM-EFFECT PAPER BOARDS

First edition of the exhibition catalogue presenting 37 works by Claude Monet at the Galerie Durand-Ruel from 9 May to 4 June 1904.

During the exhibition, most of the paintings were immediately purchased by American collectors.

Binding in vellum-effect paper boards, names of the catalogue preface writer and the painter inscribed in ink, water-effect paper endpapers, covers and spine preserved, curious ex-libris drawn by H. P. Gassier glued to a pastedown endpaper, binding signed Gonon.

Preface by Octave Mirbeau.

A rare and pleasant copy.

£ 1 400

+ SEE MORE

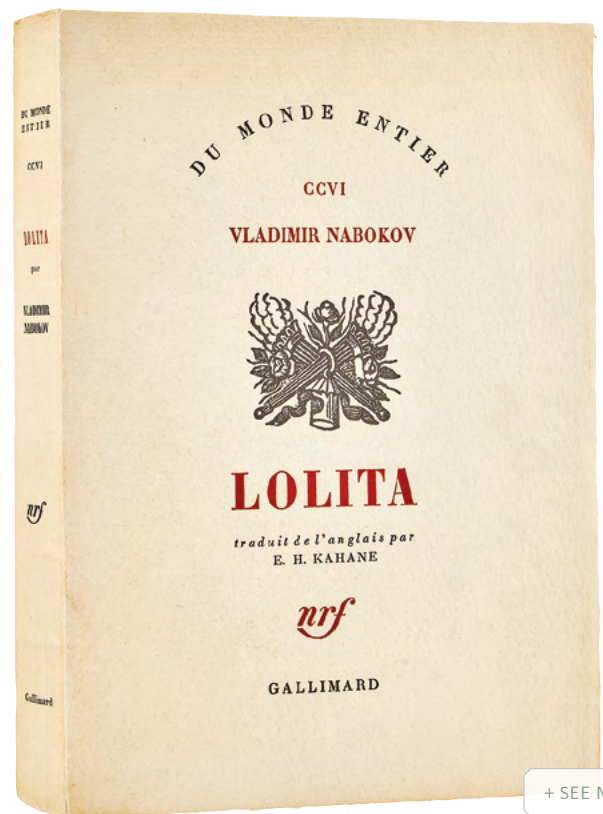
41 Vladimir NABOKOV

Lolita

GALLIMARD | PARIS 1959
14,5 x 21 CM | IN ORIGINAL WRAPPERS

First edition of the French translation, one of 86 numbered copies on pur fil paper, the only *grand papier* (deluxe) copies.

£ 4 270



+ SEE MORE

42 Gérard de NERVAL

Scènes de la vie orientale :
Les Femmes du Caire

FERDINAND SARTORIUS | PARIS 1848
13,5 x 22 CM | ONE VOLUME BOUND
IN SHAGREEN & ONE NOTE

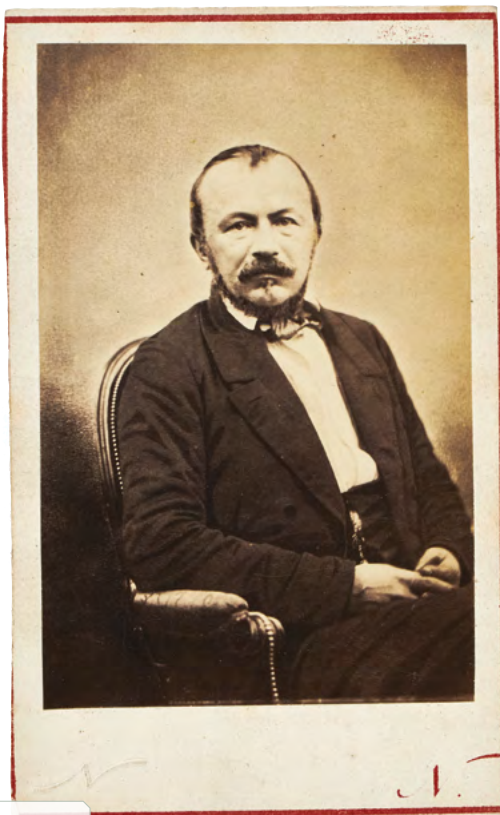
First edition, rare and very sought after according to Clouzot. Precious copy with the title page having the correct date of 1848. This work is the first to be published recounting Nerval's stay in Egypt and will be followed the same year by *Femmes du Liban*. These two main texts will form the famous *Voyage en Orient* in 1851. Copy free from foxing, some leaves have angular fold marks.

Binding in half green shagreen, spine in four compartments enhanced with gilt stipples, decorated with double gilt spine panels and fleurons, black fillets, some signs of rubbing, marbled paper boards, two corners restored, sprinkled paper endpapers, charming contemporary binding.

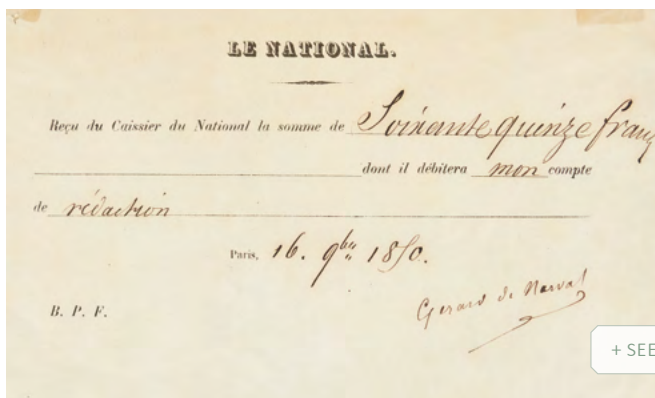
Our copy is enriched with a receipt for the amount of seventy-five francs signed by Gérard de Nerval and mounted on the guards.

Extremely rare in good condition according to Clouzot.

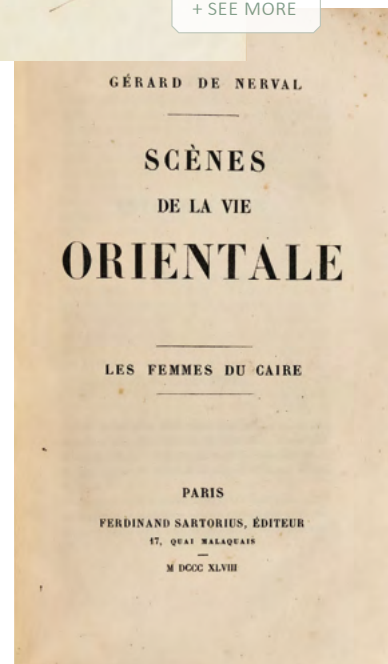
£ 9 500



+ SEE MORE



+ SEE MORE



43 [Gérard de NERVAL] Félix Tournachon known as NADAR

Photographic portrait of Gérard de Nerval

NADAR | PARIS [CA 1855] | 6,3 x 10,3 CM | ONE PHOTOGRAPH

Original photograph on albumen paper, in carte-de-visite format, mounted on a board from the Nadar studio, depicting Gérard de Nerval.

“There remains this face on Nadar’s photo, which is arguably the most revealing portrait of a man that the darkroom has never held in its night. Nevertheless, this face is Nerval, this intelligent look, a little worried, and above all good and humble. It is this uncared for chin-strap beard, this baldness so unlike the bald skulls of the Louis-Philippe bourgeoisie, this poverty so worthy and yet so simply offered to the eyes of those who want to see it. It is these idle and tired hands, resting on the vagabond’s old knees, these hands, of which it is said, that the workman at rest “does not know what to do”. He has a full working head to give to his hands, books and books to write still, of which he has drawn up a list; but no, he remains here, immobilised in this moment of posing in front of the photographer, which could be any other moment, for something still freezes him, something that his language, the most subtle in the world, cannot name.” (Albert Béguin)

A beautiful and rare, very contrasted, copy of one of the only known portraits of the writer.

£ 5 700



+ SEE MORE

44 Marcel PAGNOL

Marius – Fanny – César

FASQUELLE | PARIS 1931-1932-1937
13 x 19,5 cm | 3 VOLUMES IN ORIGINAL WRAPPERS
AND CUSTOM SLIPCASE & ONE NOTE

First edition, one of 50 numbered copies on Imperial Japan for “Marius” and “Fanny”, one of 25 numbered copies on Imperial Japan for *César*, the *tirage de tête* for each volume. Spine and boards lightly and marginally discoloured as always, a full-margined pleasant copy.

These three volumes are presented in a box with a flap in half olive green morocco, paper boards with a decorative motif, slipcase lined in olive green morocco, set signed Thomas Boichot.

Extremely rare set complete and as published, the *tirage de tête* of this famous trilogy.

We attach an extraordinary handwritten note signed by Pagnol on the subject of the unforgettable Marius; five lines signed in blue ink and the date and place by machine at the bottom right (“Cassis 1st July 1941”):

“Jamais Mr Raimu ne tournera dans un film de moi ni ne mettra les pieds dans mes studios.” (“Mr Raimu will never shoot in a film of mine or set foot in my studios.”)

Marcel Pagnol naturally never argued with Raimu, his favourite actor, whose eulogy he delivered: “One cannot make a speech at the grave of a father, a brother or a son, and you were all three at once.”

This note comes from the library of the Provençal caricaturist, filmmaker and writer Carlo Rim who was a very close friend of Marcel Pagnol, Raimu, Fernandel, Antonin Artaud and Max Jacob.

£ 13 300

45 Marcel PAGNOL

Souvenirs d'Enfance :

La Gloire de mon père – Le Château de ma mère – Le Temps des secrets

ÉDITIONS PASTORELLY | MONTE-CARLO 1957-1960 | 12 x 19 cm | 3 VOLUMES BOUND IN MOROCCO

Published the same year as the first edition, false statement of a thousand for each of the three volumes.

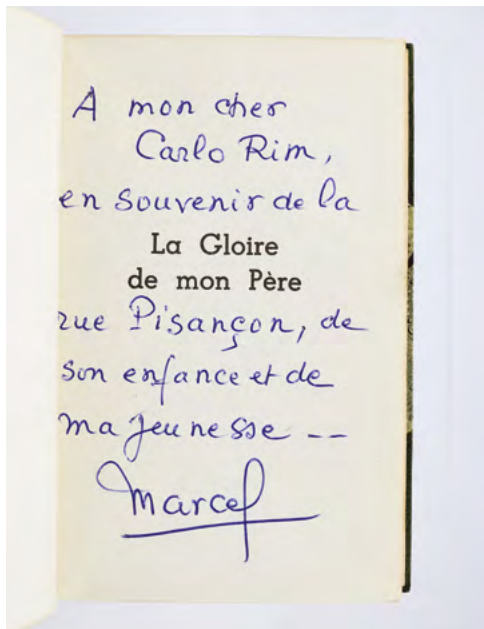
Bound in half green morocco, spine in four compartments set with black fil-

lets, comb-patterned paper boards and endpapers, wrappers and spine preserved, top edge gilt on the rough, contemporary binding signed Lucie Weill.

Moving handwritten inscriptions signed by Marcel Pagnol to his great

friend the Provençal writer, filmmaker and caricaturist Carlo Rim, of whom he was one of the oldest accomplices:

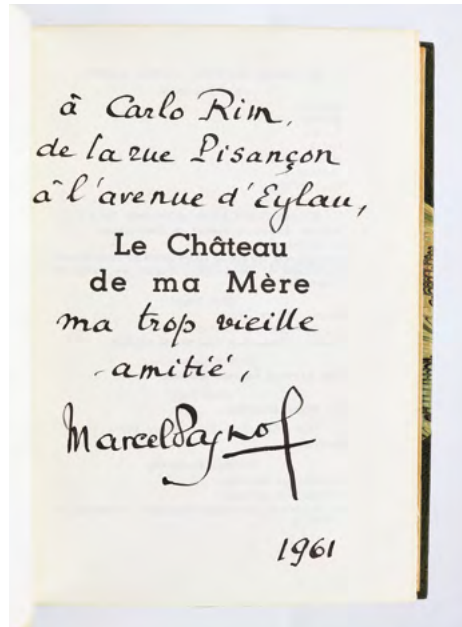
– “À mon cher Carlo Rim, en souvenir de la rue Pisançon, de son enfance et de ma jeunesse, Marcel” (“To my



dear Carlo Rim, in memory of Rue Pisançon, its childhood and my youth, Marcel") for *La Gloire de mon père*.

– “À Carlo Rim, de la rue Pisançon, à l’avenue d’Eylau, ma trop vieille amitié, Marcel Pagnol 1961” (“To Carlo Rim, of Rue Pisançon, on Avenue d’Eylau, my too old friendship, Marcel Pagnol 1961”) for *Le Château de ma mère*.

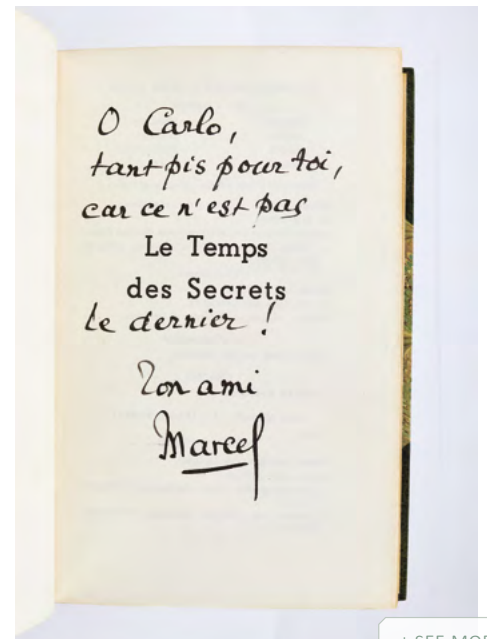
– “O Carlo, tant pis pour toi, car ce n’est pas le dernier?! Ton ami Marcel” (“O Carlo, too bad for you, for this is



not the last! Your friend Marcel”) for *Le Temps des secrets*.

Professor of the aspiring bachelor Jean Marius – after that known as Carlo Rim –, the young graduate Marcel Pagnol preferred to teach him the *bilboquet* [cup-and-ball game], mocking the uselessness of the baccalaureate. This was the beginning of an unfailing friendship between the two artists whose literature, theatre and films contributed to the fame of the “Pays des cigales”.

Rare set bindings of this trilogy in uniform published by the living author, the

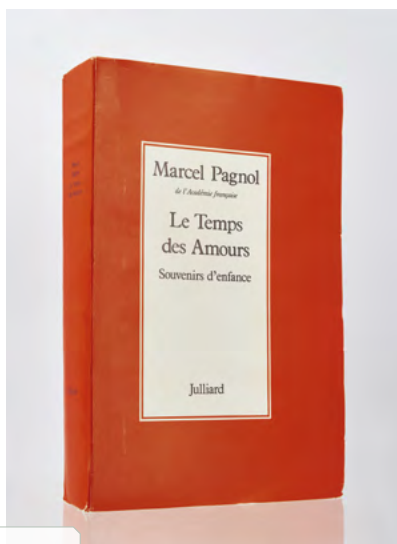


[+ SEE MORE](#)

fourth volume of *Souvenirs d’enfance*, *Le Temps des amours* appearing posthumously in 1975.

Important handwritten inscription from Marcel Pagnol, the most ‘Marseille’ of the writers and filmmakers, to his great friend Carlo Rim, the most ‘Marseille’ of the caricaturists.

£ 3 300



[+ SEE MORE](#)

46 Marcel PAGNOL

Le Temps des amours

JULLIARD | PARIS 1977 | 14,5 x 22,5 CM
IN ORIGINAL WRAPPERS

First edition, one of 25 numbered copies on Holland paper, the *tirage de tête*.

A very handsome copy.

£ 3 300

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

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

PARIS 12 AUGUST 1916
6,3 x 8,6 CM | ONE PHOTOGRAPH

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

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

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

Billy Klüver has assembled and commented on the twenty-one photo-



+ SEE MORE

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

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

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

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

£ 9 500

48 [Pablo PICASSO] Jean COCTEAU

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

POMPEII 16TH APRIL 1917 | 6,3 x 8,6 CM | ONE PHOTOGRAPH

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

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

Exceptional and probably unpublished

photograph taken by Jean Cocteau during the stay.

On 16 April 1917, Picasso visits Pompeii accompanied by Jean Cocteau and Léonide Massine to prepare the ballet *Parade*, the first work described as "surrealist" by Guillaume Apollinaire, for the new season of Serge de Diaghilev's Ballets Russes. On his return, this initiatory journey inspired his mon-

umental painting: the Parade stage curtain, a real visual signature of the ballet, marking the beginnings of Picasso's neo-classical period, and today preserved at the Musée national d'Art Moderne Georges Pompidou. Pierre Daix, in his bibliography dedicated to the painter, recounts the aesthetic shock caused by the discovery of the Pompeian frescoes:

"Giovanni Carandente, to whom we

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

In its singularity, this universe contributed to enriching Picasso’s cultural heritage with something more alive, more trembling than he had gained from his museum visits until then. He particularly loved the conciseness of the paintings: two or three years later, the impressions felt in Pompeii were to translate into a real creative explosion, a series of paintings which all bore traces of these never buried memories. This source was to remain alive until *La Danse of 1925*.” (Pierre Daix, *Picasso*).



+ SEE MORE

Unique and early original photograph of Picasso, taken and printed by his friend Jean Cocteau, in a mythical

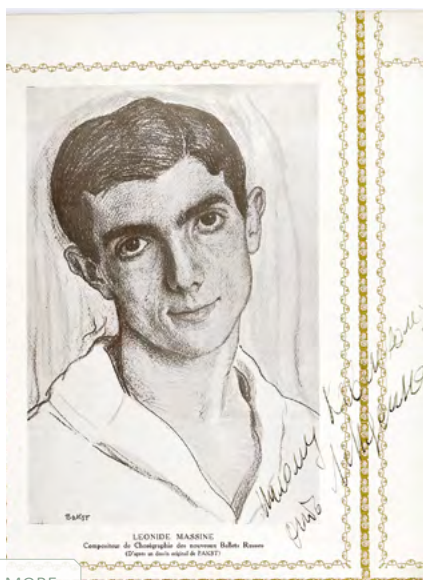
place that will influence his aesthetic for the long-term.
Provenance: Jean Cocteau’s personal

archives then the Maurice Sachs collection and Max-Philippe Delatte.
£ 9 500

49 Pablo PICASSO & Leonid MASSINE & Jean COCTEAU & Léon BAKST & APOLLINAIRE

Programme des Ballets russes. Les Ballets Russes à Paris, Représentations Exceptionnelles avec le gracieux concours des Artistes de M. Serge Diaghilev, mai 1917

MAURICE DE BRUNOFF | PARIS MAY 1917 | 25 x 31 CM | STAPLED



+ SEE MORE

First edition of the most important Ballets Russes program, announcing the *Parade* ballet, and in which appears the first mention of the word “sur-realism” by Apollinaire.

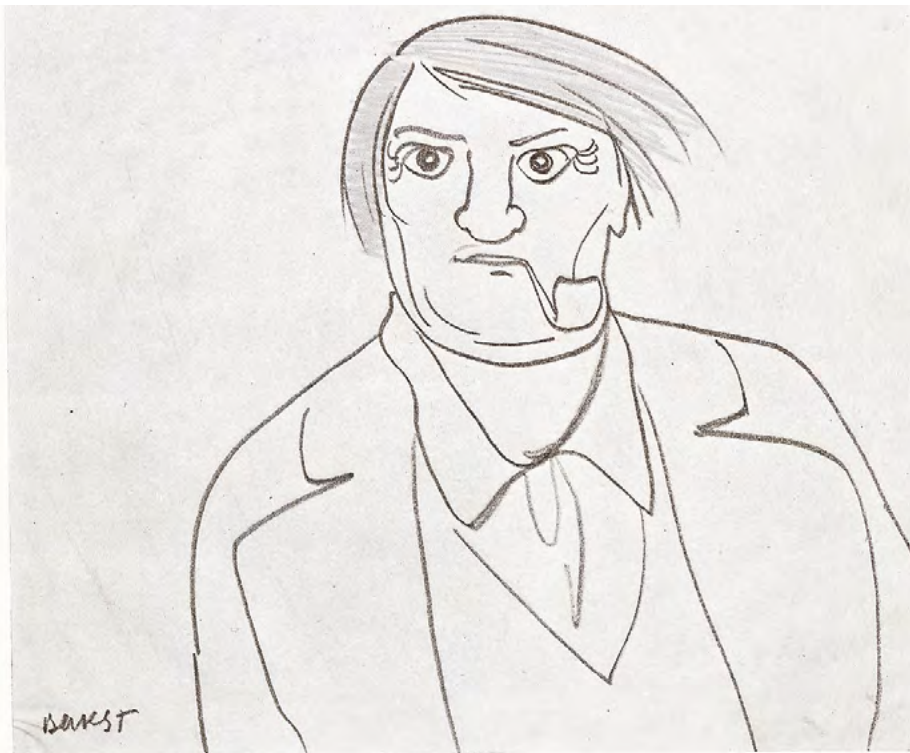
Cover illustrated with a vignette by André Marty, without the overcover that is present on some copies.

A very beautiful and unique copy enriched with 20 handwritten signatures of the artists collected at the time, including those of the creators of *Parade*: Picasso (who has signed twice), Cocteau, Léonide Massine, and Léon Bakst, and the Ballets Russes dancers: Nicolas Zvereff, (two illegible names), Lydia Lopokova [three times], Alexander Gavrilov, Giuseppina Cecchetti, Zygmunt Novak, Stanislas Idzikowski

(twice), Elena Antonova, Lubov Tchernicheva (twice), Maria Chabelska (who plays the little American girl in *Parade* and who was Cocteau’s fake lover.) and Maximilian Statkevitch.

The program contains the repertoire of the season in three shows: 11, 14, 16 May; 18 May; 21, 23 May, with the detailed program and themes from *L’Oiseau de feu* (*The Firebird*); *Les Femmes de bonne humeur* (*The Good-Humored Ladies*); *Contes russes* (*Russian Tales*); *Les Danses polovtsiennes du Prince Igor* (*Polovtsian Dances from Prince Igor*); *Les Sylphides*; *Parade*; *Pétrouchka* (*Petruska*) and *Soleil de nuit* (*Midnight Sun*).

The preface by Guillaume Apollinaire, *Parade and the New Spirit*, which in-



Portrait de PICASSO, par BAKST

Picasso

roduces the expression “sur-réalisme” (sur-realism) for the first time, formalizes a new transversal and radical conception of Art:

“From this new alliance, because up to now the sets and the costumes on the one hand, and the choreography on the other hand, had only a fictitious link between them, there is a resulting sort of sur-realism in *Parade*, where I see the starting point of a series of manifestations of this New Spirit, which, finding today as the time to reveal itself, will not fail to seduce the elite and promises to modify from top to bottom the arts and customs in universal joy because common sense wants them to be at least equal to the scientific and industrial progress [...] Picasso’s cubist sets and costumes testify to the realism of his art. This realism, or this cubism, as you wish, is what has most deeply agitated the Arts over the last ten years.”

The other texts are signed by Léon Bakst and Michel Georges Michel. The magazine is illustrated with two litho-

graphs and color pochoirs by Pablo Picasso, one color pochoir by Larionov, several drawings in color and in black and white by Picasso and Léon Bakst and reproductions of photographs of dancers and artists.

While the world war is raging, the Ballets Russes put on six exceptional performances at the Théâtre du Châtelet in aid of facially disfigured soldiers and during one of which *Parade* was premiered, 18 May 1917, the result of a musical, visual and poetic collaboration between Cocteau, Satie and Picasso. Going down in modern history, this scandalous avant-garde music-hall show enchanted Marcel Proust and outraged the crowds. **Our copy belonged to one of the few spectators who immediately grasped the importance of this masterful work.**

The signatures of the artists are dated 1917, some more precisely 25 May 1917, and sometimes with the mention “Théâtre du Châtelet”. Cocteau added: “Souvenir de Paris”.

Picasso, for his part, signed once under his portrait by Léon Bakst and a second time on the photograph taken by Cocteau showing him with Massine in the middle of the Pompeii ruins. It is significant that this discovery of one of the masterpieces of ancient Art was reproduced in the *Parade* program. The ballet rehearsals took place in Rome. Picasso left for Italy in February 1917 with Cocteau and Léonide Massine.

There, he met his wife, Olga Khokhlova, as well as the futurists and artists of the Secession, and he was greatly inspired by his visits to Pompeii and Naples: “this Arabian Montmartre, in this enormous disorder of a bazaar that never closes” (Jean Cocteau, *Lettres à sa mère*, 3 March 1917). This initiatory journey to one of the treasures of ancient art inspired him with the inimitable visual signature of *Parade*, a curtain painting marking the beginnings of his neo-classical period, spanning seventeen metres in length, preserved today at the Musée National d’Art Moderne, Centre Georges-Pompidou in Paris.



The ballet remains “one of the greatest scandals in the history of music” and an aesthetic masterpiece admired by Marcel Proust, out from his confinement for an enchanting evening:

“I would like to tell you – and for Mr. Picasso – the sneezes and the melancholy that tirelessly provoke in me the blue Sunday with the white astragali of the misunderstood acrobat, dancing “as if he were addressing reproaches to God”. The acrobat “with the white astragali” who conquered Proust is illustrated in the program with a superb watercolor by Picasso, enriched in our copy with the signature of the dancer, Nicolas Zvereff.

This exceptional document brings together the signatures of a true constellation of young artists in the midst of the “time of change”, between cubism, futurism and neo-classicism, which marked the history of art, music and the living spectacle of their innovations.

£ 11 400

50 Pablo PICASSO & Douglas COOPER & Daniel-Henry KAHNWEILER & Georges BRAQUE & Alberto MAGNELLI & Joan MIRÓ & Édouard PIGNON

Le Patriote, Special Issue: “À tes 20 ans, Pablo !”

LONDON WEDNESDAY 25 OCTOBER 1961
38 x 46 CM | 12 PAGES IN LOOSE LEAVES

Rare special issue of the daily *Le Patriote* dedicated to Picasso's birthday and titled: *À tes 20 ans Pablo!* (“To your 20 years, Picasso!”)

Exceptional copy signed by Picasso.

First page illustrated with a large composition in black and white representing a dove on a star by Georges Braque with this printed dedication: “This messenger bird of my good wishes for your birthday. Your old friend G. Braque.”

The last page has a full-page illustration of a magnificent color reproduction of a bullfighting collage by Alberto Magnelli. Many illustrations in the text by Miro, Borès, Pignon, Borsi, Prévert, Hugnet, etc...

Contributions by Douglas Cooper, André Verdet, Georges Tabaraud, Renato Guttuso, Jacques Duclos, Gustavo Gili, Javier Vilató, Marie Cuttoli, Jean Cocteau, Fernand Mourlot, Jacques Prévert, Serge Lifar, Louis Broder, Léon Moussinac, Le Corbusier, Nadia Léger, Virgile Barel, Janine and Francis Crémieux, Xavier Busquets, Ilya Ehrenbourg, Camilo-José Cela, Georges Hugnet, André Lhote, D.-H. Kahnweiler, D. Duncan, Lucien Clergue, Christian Zervos, etc.

Our copy is enriched with a precious handwritten signature by Pablo Picasso in pencil on the first page, above and to the right of the illustration by Georges Braque.

A very rare special issue dedicated to Pablo Picasso and signed by him, in remarkably fresh condition.

£ 2 660



+ SEE MORE



+ SEE MORE

51 Jacques PRÉVERT

Original self-portrait signed by Jacques Prévert on a photographic postcard

A. BAUX | SAINT-PAUL DE VENCE [CA 1930]
9 x 14 CM | ONE PHOTOGRAPHIC POSTCARD



Original self-portrait in black ink of Jacques Prévert, depicting a man wearing a pointed hat and a bow tie, holding a flower in his left hand. Next to his drawing, Prévert has signed an inscription to Jean-Pierre Richard, the 8-year-old son of Carlo Rim: "Pour Babon mon portrait. Jacques Prévert". The photographic postcard shows a black and white view of the Rue du Casse-Cou à Saint-Paul-de-Vence.

Five small pin holes in the margins of the card.

Carlo Rim is the Provençal writer of *Ma belle Marseille*, a caricaturist and was notably a friend of Fernandel, Raimu and Marcel Pagnol, but also of Max Jacob and André Salmon whom he met in Sanary. His son Jean-Pierre Richard will also become a famous writer and literary critic.

£ 1 140

52 Jacques PRÉVERT & Robert DOISNEAU

Original collage produced on an original photograph portrait of Robert Doisneau enriched with a handwritten inscription signed by Jacques Prévert

[PARIS 1955] | 18,7 x 27 CM | ONE PHOTOGRAPH

Original photograph by Robert Doisneau in contemporary silver print showing Jacques Prévert, in front of the pediment of a church, on which the poet glued an old engraving depicting a bird and which he enriched with a signed handwritten inscription to his friend Jean Mattei. Prévert also, using paint, reddened the end of his cigarette.

Stamp of the Doisneau studio in Montrouge on the back of the picture. One central fold.

On this rare photograph, reproduced in the book *Rue Jacques Prévert* by Robert Doisneau, the poet poses in front of the Catéchismes chapel of the église Saint-Jacques-Saint-Christophe de la Villette, situated in the 19th arrondissement in Paris. Jean Mattei, dedicatee of this work, was Chagall and André Gide's doctor and lived in Saint-Paul de Vence.

£ 4 270



+ SEE MORE

53 Marcel PROUST

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

GRASSET & NRF | PARIS 1913-1927 | 12,5 x 19 CM FOR THE FIRST VOLUME & 13 x 19,5 CM FOR THE SECOND & 14,5 x 19,5 CM FOR THE REST | 13 VOLUMES IN ORIGINAL WRAPPERS

First edition for all the volumes. *Du côté de chez Swann*, first printing on ordinary paper with all the characteristics (fault to Grasset, upper cover dated 1913, no contents table); *À l'ombre des jeunes filles en fleurs*, first printing on ordinary paper without false statement; the other volumes, numbered on pur fil paper, the only grand papier (deluxe) copies, after the reimposed one.

Very discreet repairs to spine of first two volumes, the odd infrequent bit of foxing.

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

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

A handsome set, as published.

£ 23 750



+ SEE MORE

54 Jean RACINE

Britannicus

CLAUDE BARBIN | PARIS 1670 | 9 x 15,5 cm | BOUND IN MOROCCO

Rare first edition decorated with ornamental headpieces, letterheads and culs-de-lampe.

Posterior binding in full red morocco, Jansenist spine, gilt date at the foot, marbled endpapers, frame of gilt roll-tooling on the pastedown endpapers, all edges gilt.

A very beautiful copy of one of the most famous plays in the French repertoire. It was played for the first time on 13 December 1669 at the Hôtel de Bourgogne and received a mixed reception. At the head of this edition is a preface by the playwright responding to his critics: "Of all the works that I have given to the public, there is none

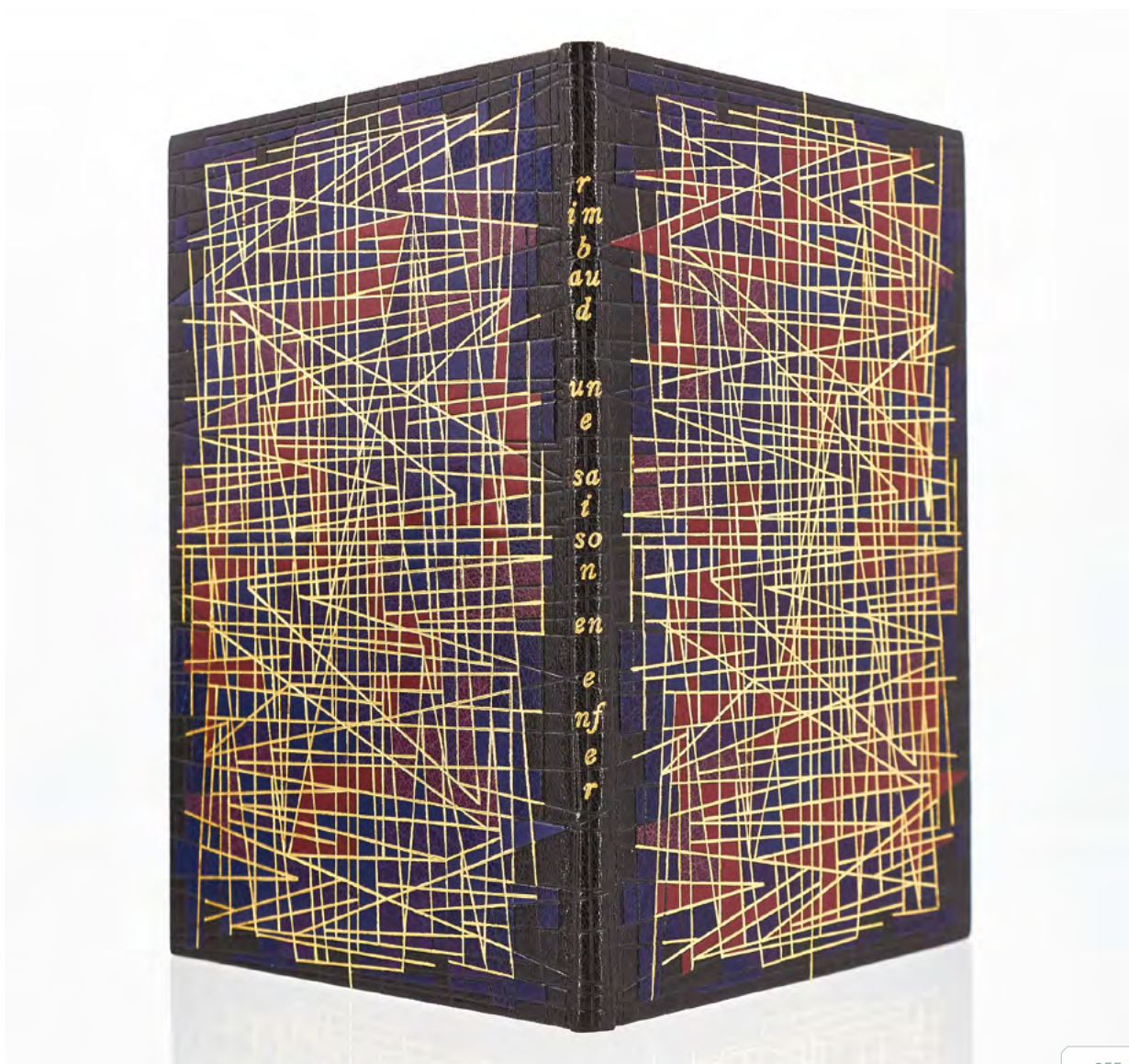
that attracted more applause and nor more critics that this one. [...] What is missed by the spectators may be noticed by the readers."

"I embrace my rival, but only to strangle him." (Néron, Acte IV, sc. 3)

£ 6 650



+ SEE MORE



+ SEE MORE

55 Arthur RIMBAUD

Une saison en enfer [A Season in Hell]

ALLIANCE TYPOGRAPHIQUE (M. J. POOT & C[®]) | BRUXELLES 1873 | 12,5 x 18,5 CM | BOUND IN MOROCCO WITH CUSTOM SLIPCASE

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

Binding in full black morocco, plates adorned with a dense decor of blue, violet and mauve pieces of mosaic morocco as well as pieces of red and blue box, all being crossed by a tangle of gilt blind tooled fillets, mouse grey box endpapers, covers and spine preserved, all edges gilt, chemise in half black morocco in stripes, pearl grey box boards, black felt interior, slipcase

lined with black morocco, glued paper boards, grey felt interior, **superb binding signed Pierre-Lucien Martin.**

Of great rarity, the first edition of *Une saison en enfer* is a major bibliophilic piece on several counts: the only book published at Rimbaud's will, then a young unknown 19-year-old poet, the printer was never paid for this discreet volume published at the author's expense, the printer, therefore, kept almost the entire print which was forgotten about in the workshop (Arthur

Rimbaud obtained only a dozen copies offered to his friends). The stock was found in 1901 by a bibliophile who retrieved 425 copies in beautiful condition and destroyed the rest, damaged by humidity.

The curious composition of the work is also a surprising peculiarity of this precious edition: the absence of an endpaper and title page or final pages (the text begins *ex abrupto* after the cover and finishes in the same way), the seventeen blank pages inserted far

and wide in the book, and of course the misprints and spelling errors that are peppered through the text are also curiosities studied by exegetes. Christophe Bataillé devotes an important article to it in the *Revue d'histoire littéraire de la France* (2008/3 -Vol. 108) and

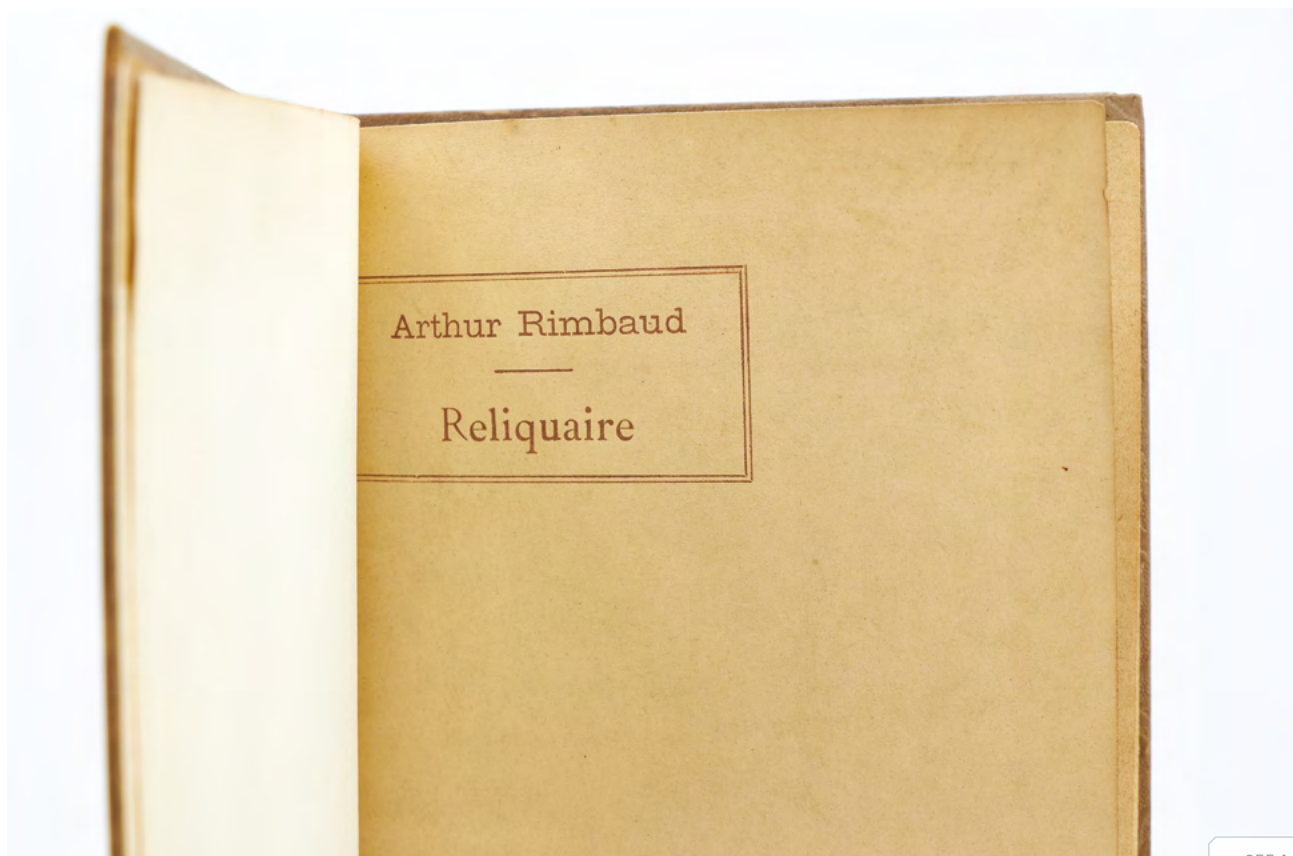
concludes that an editorial and perhaps auctorial will presides over this surprising layout.

Sought after and collected very early on by bibliophiles, this mythical edition was often bound in full Jansenist mo-

rocco, the copies with mosaic bindings are of an extreme rarity.

A very beautiful copy wonderfully set in a full doubled mosaic morocco binding by Pierre-Lucien Martin.

£ 26 600



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56 Arthur RIMBAUD

Reliquaire

LÉON GENONCEAUX | PARIS 1891 | 11,5 x 18 CM | BOUND IN SHAGREEN

The first edition for large parts of the text, printed in 550 copies with the correct date of 1891 on the title.

Contemporary paper boards with blindstamped floral motifs, spine very slightly browned, brown shagreen title-piece, gilt date to foot of spine, covers preserved.

Biographical press clippings bound in at end, bookseller's description laid down on head of one endpaper, leaving a mark on the opposite page.

This copy is complete with the original preface by Rodolphe Darzens, removed from most copies of this printing.

A good copy in a contemporary binding, which is rare, according to Clouzot.

£ 6 650

57 Arthur RIMBAUD & Charles BAUDELAIRE & Victor HUGO & Stéphane MALLARMÉ
 Charles CROS & Théophile GAUTIER & Marceline DESBORDES-VALMORE
 Alphonse de LAMARTINE & Paul VERLAINE & Alfred de MUSSET
 François René de CHATEAUBRIAND & Alfred de VIGNY

Anthologie des poètes français du XIX^e siècle

ALPHONSE LEMERRE | PARIS 1887-1888 | 16, 5x 24,5 CM | 4 VOLUMES IN PUBLISHER'S BINDING

First collective edition for each of the volumes. **The very first and early anthology of all the most important 19th century's French poets, including the contemporary ones like Rimbaud or Mallarmé.**

Publisher's bindings in full grey cloth, spines decorated with a polychrome floral motif, floral friezes at the top and bottom of the spines, beveled boards illustrated with a polychrome decoration consisting of an allegory of poetry and a floral decoration, brown or blue paper endpapers, all edges gilt, publisher's boards illustrated by Engel.

Many rich contributions including those of Arthur Rimbaud, Marceline Desbordes-Valmore, Alphonse de Lamartine, Victor Hugo, Alfred de Vigny, Pétrus Borel, Théophile Gautier, Alfred de Musset, André Chénier, François-René de Chateaubriand, Charles Nodier, Ulrich Guttinguer, Alphonse Daudet, Auguste Villiers de l'Isle-Adam, Léon Dièrx, Théodore de



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Banville, Léon Cladel, Charles-Marie-René Leconte de Lisle, Charles Baudelaire, Émile Goudeau, Paul Verlaine, Guy de Maupassant, José Maria de Heredia, Stéphane Mallarmé, Eugène Verwersch, Charles Cros, Paul Arène, Laurent Tailhade, Émile Verhaeren, Francis Viéllé-Griffin, Georges Rodenbach, Henri de Régnier, Jean Richepin,

Maurice Rollinat, Sully-Prudhomme... Corners lightly flattened, some small foxing, three pale rings in the margins of some leaves of the third volume.

A very rare complete copy set in its illustrated publisher's cloth.

Pleasant and rare complete set in four volumes.

£ 1 140



+ SEE MORE

58 Stéphane MALLARMÉ

Arthur Rimbaud

IN THE CHAP-BOOK VOLUME V N° 1
 CHICAGO 1896 | 12 x 19,5 CM
 ORIGINAL WRAPPERS WITH CUSTOM CHEMISE AND SLIPCASE

First edition of the first article written by Stéphane Mallarmé about Arthur Rimbaud. This copy has a chemise and slipcase in half morocco, lined with morocco.

Very rare and nice copy.

£ 2 370

59 Edmond ROSTAND

Cyrano de Bergerac

CHARPENTIER & FASQUELLE | PARIS 1898 | 13,5 x 19,5 cm | BOUND IN MOROCCO WITH CUSTOM SLIPCASE

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

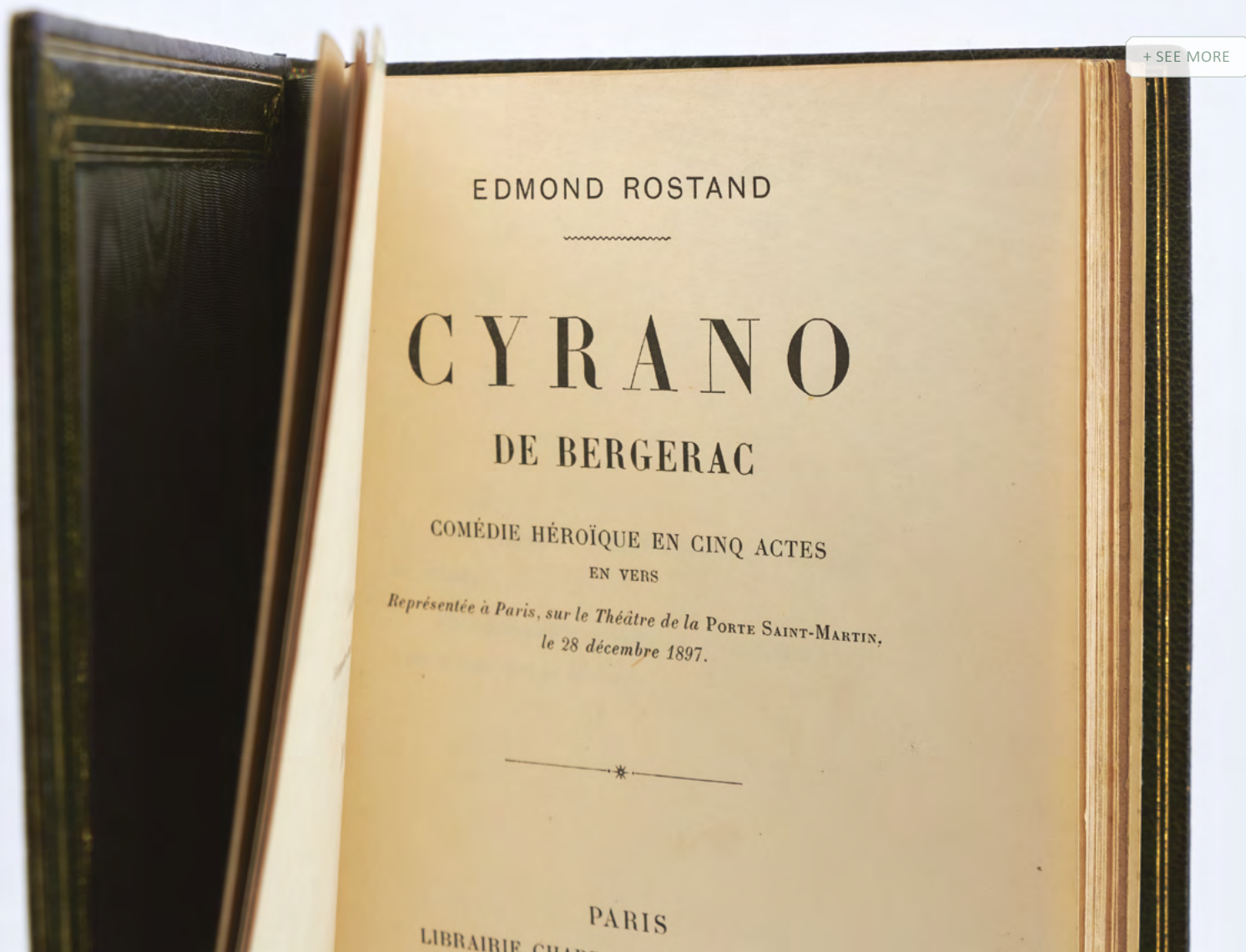
Binding in full green morocco, spine in five compartments set with gilt stippling and adorned with double gilt panels decorated with gilt fleurons in

their centres, recolouring and discreet restoration to a joint, gilt roll tooling on the spine ends, frame of double gilt fillets on the boards brightened in the corners with a set of interlacings and gilt fleurons, iridescent green silk endpapers, frame of five gilt fillets and gilt floral motifs in the corners of the pastedown endpapers, covers preserved, top

edge gilt, double gilt fillets on the leading edges, superb binding signed Gruel.

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

£ 23 750



60 Donatien Alphonse François, Marquis de SADE

Les Antiquaires. [The Antiquarians]
Unique complete autograph manuscript

[CHARENTON ASYLUM] AUGUST 1808 | 8vo:
175 x 215 MM (6 7/8 x 8 7/16 “), (40 F.) (3F BL.)
IN ORIGINAL WRAPPERS AND CUSTOM SLIPCASE

The complete original manuscript of one of Sade's first works, ruled in pencil throughout, comprising 40 leaves written recto and verso. This manuscript, like the other extant items from the Marquis, was dictated to a scribe and corrected by Sade himself.

Contemporary green paper wrappers with a small lack to middle of spine. Ink title, partly erased, to upper cover: *9/ Net et corrigé en août 1808 – bon brouillon. Les Antiquaires. Comédie en prose en 1 acte [Copied and corrected August 1808 – a good draft. The Antiquaries. A prose comedy in 1 Act]*. This title is repeated on the verso of the upper cover.

Our manuscript is presented under a half green morocco chemise, boards of marbled paper lined with green morocco, set signed by P. Goy & C. Vilaine. Numerous manuscript corrections, annotations and deletions in Sade's hand, principally adding blocking, and rich in both stage and acting directions.

Written in 1776 and re-copied at Charenton in 1808, and most likely augmented at the time with various topical references – notably including an allusion to Napoleon, “of whom he was hoping, in vain, to receive permission to leave the asylum at Charenton as a free man” (p.94) – *Les Antiquaires* is one of the first theatrical pieces written by the Marquis and therefore one of his first literary works overall, written eight years before the *Dialogue entre un prêtre et un moribond [Dialogue Between a Priest and a Dying Man]*.

Though the precise dating of these pieces is made difficult due to the lack of the original manuscripts, several clues have allowed bibliographers to date the initial composition of this piece to 1776, possibly with a corrected version during the Revolution and a few final changes at the time of this last edit, which is today the only extant manuscript of this play. These clues include the status of the Jewish and Eng-

lish characters, the style of the dialogues, and Sade's correspondence with theatres; the strongest clue being biographical in nature.

Les Antiquaires can essentially be considered the true “theatrical version” of Sade's *Voyage en Italie* with which it shows a sustained intertextuality.

The play is about an antiquary – in the 18th century sense of the term, which is to say a learned devotee of Classical culture – who wants to marry off his daughter to a friend with the same passion, who nonetheless finds a way of convincing him to let her marry her young lover.

Whether it be in the learned dialogues of the antiquaries or in their eccentric parody by the young lover imitating them, Sade draws upon his own experience and observations from his travels, which he expands or twists, according to the viewpoint of his various characters. Hence, the description of Mount Etna by the lover – Delcour – is a parody of Sade's detailed description of the Pietra Malla volcano, and the made-up “subterranean tunnel linking Etna to America” is directly inspired by the tunnel of the Crypta Neapolitana, described by Sade in his *Voyage*. The Marquis would reach back to this same experience of volcanoes in one of the most famous scenes in his *Histoire de Juliette*.

Barely returned from his latest grand tour and almost at the same time as writing his passionate and detailed account of the experience, Sade was thus also writing a satirical version of his own work (until his problems with the military authorities). The work is at the



+ SEE MORE

same time a social critique of pointless erudition and a self-mockery of his own passion for history and of his “zeal to see everything, his insatiable curiosity” (cf. Maurice Lever, preface to *Voyage en Italie*).

This virulent satire is paradoxically twinned with a very erudite display of the author's knowledge of the latest architectural discoveries and the major contemporary questions in the field.

This was, in fact, the element criticized by the two heads of theatres to whom Sade sent the play for consideration, most likely during 1791 or 1792: “The work is well-written. It shows the author's spirit and depth of knowledge, but it's too serious, too scientific” (Théâtre du Palais-Royal); “Less display of knowledge, more ridicule...would be needed to stage *Les Antiquaires*. The author, who shows himself very learned, is bound to come round to this idea himself” (Théâtre de Bondi).

Though it seems that the version critiqued above was only an initial iteration and that Sade took into account these comments and corrected the faults in the surviving work, it would appear that the critiques arose from a failure to understand what makes this piece special.

For, despite a very traditional structure of an inter-generational conflict pitting an obtuse, obsessive, and naïve father

against a quixotic and free-spirited youth, the play does not come down one way or the other in judgment and the older characters are not, in the end, fooled by the tricks and stratagems of the young couple, who themselves end up conceding their elders a certain amount of authority and respect for their knowledge.

As the play is heavily inspired by Molière, it is as a worthy heir of Diderot's that Sade presents this new battle between the Ancients and the Moderns, which is to say the antiquary versus the philosopher, as described by Jean Seznec in his *Essais sur Diderot et l'Antiquité* [*Essays on Diderot and Antiquity*].

D'Alembert, in his preliminary discourse in the Encyclopedia, takes a definite position on this issue: "That is why, being of unequal merit, a Scholar is far less useful than a Philosopher." Diderot, more restrained, lists in the article on "erudition" the boons and limits of the two intellectual positions. It's clearly this heritage with which the young Sade claims communion, and his play shows "the paradoxes of this debate with an irresistible satirical virtuosity" (S. Dangeville). The author defines his

position in the battle between the antiquaries and the philosophers through the figure of Delcourt: "Ah, but really, it would be difficult to call myself a scholar. I've managed to pick up all the knowledge fit for a man of my station without ever having studied the sciences that your noble father and his friends have been cultivating so long."

The response of the maid, Cornaline, demonstrates on her part a conscious freedom when faced with the erudition that seems both to herald and outline the atypical philosophy and perversion of the values of the future author of the *120 Days of Sodom*: "If you yourself were as profound as they, I would not have you seem it; daydreaming, stuck in anachronisms, one would soon start to mistrust you, suspecting you of some secret and thus a need to unmask yourself and no longer have to feign something you are not."

This analogy of excess to the point of disbelief, still limited in 1776 to the field of knowledge, could very well have been the basis for a philosophy that would develop during the apocalyptic upheavals, of a need to "unmask [ourselves] and no longer have to feign something [we] are not".

This first literary exploit, whose importance Gilbert Lely played down, in actual fact shows an author who is far more experienced than he seems at first sight. Certainly, as Sylvie Dangeville points out, *Les Antiquaires* clearly belongs to the young Marquis' 'apprenticeship' in writing for the theatre. She cites by way of example the very powerful influence of the *Fourberies de Scapin*, the *Malade Imaginaire* and the *Femmes Savantes* on the action of *Les Antiquaires*.

Nonetheless, let us not forget that Sade drew only very slightly on the dramatic structure of these plays, and much more heavily – to excess, once again! – on the comic potential of situations. In presenting to the audience characters hidden in sacks and beaten, lovers springing up out of crates about to be burned and predatory women ("A wolf attacked me in my youth and since then I occasionally have fits of fury; I think I will eat you up, Monsieur."), Sade is already and entirely Sade.

Provenance: family archives.

£ 28 500

+ SEE MORE

61 Donatien Alphonse François, Marquis de SADE

La Fête de l'amitié [The Friendship's Party]
Unique complete autograph manuscript

[CHARENTON ASYLUM CA. 1810-1812] | 8vo: 18,5 x 23,5 cm
(1 f.) 2 f SHAVED (78 f.) | IN ORIGINAL WRAPPERS

The complete original manuscript of the last play by the Marquis de Sade, ruled in red throughout, comprising 78 leaves of 12 lines written recto and verso. This manuscript, like the other extant items from the Marquis, was dictated to a scribe and corrected by Sade himself. Two pages at the beginning of the notebook were excised before the text was written.

Contemporary pink paper wrappers, a few lacks to head and foot of spine. Ink title to upper cover "5/ La Fête de l'amitié" including a prologue and a vaudeville sketch entitled *Hommage à la reconnaissance*, these forming two acts of mixed prose, verse, and vaudeville. This title is incorrect, as shown by the first page, on which the following title

appears: "La Fête de l'amitié. Prologue. En c a d r a n t l'Homage à la reconnaissance. Vaudeville en un acte." **Manuscript note by the Marquis to verso of upper cover, indicating the position he intended this work to occupy within his œuvre.**

Several manuscript corrections, annotations and deletions in Sade's hand, including a quote from his own work as prelude to the vaudeville: "We are in the finest image of the gods when we work for the good of humanity. **Homage to recognition.**"

"This piece, written by the Marquis in



honor of the director of the Charenton Asylum, M. de Coulmiers, was played in the Charenton theatre between 1810 and 1812, approximately a year before the total ban on the plays there was introduced on the 6 May 1813. **This late work is the only play of Sade's entire theatrical output at Charenton that has come down to us.**

The play is historic testimony of Sade's genuine respect – despite the inevitable tensions – for the director of his final home, whom the play lauds under

the transparently anagrammatic name of Meilcour. But *La Fête de l'amitié* is also, by its very subject, a precious source of information on the progress of psychiatric medicine, just freeing itself from its repressive accoutrements in favor of new therapeutic methods, like the drama productions to which Sade contributed heavily and to which he here pays singular homage.

The piece is particularly Sadean in its approach of casting madness not in the negative form of an illness, but quite the opposite, through the character of the benevolent God Momus, the focal point in this atypical vaudeville.

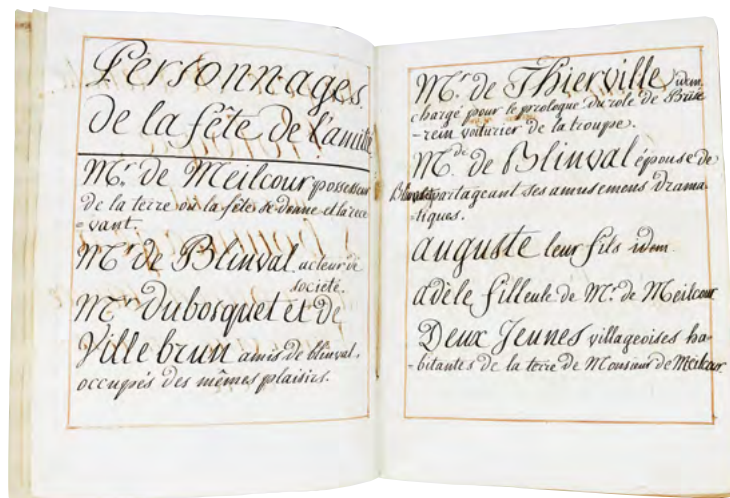
Essentially, though the feast the play describes is a celebration in honor of the director of an asylum similar to Charenton located in ancient Athens, the central figure is the god of insanity himself, whose presence completely upends the relationship between the sane and the sick – much like with the players in the production itself, in which you couldn't distinguish the professional actors from the inmates of the asylum.

The whole production, including both song and dance, is made up of two plays – a prologue/epilogue, *La Fête de l'amitié*, followed by a vaudeville: *Hommage à la reconnaissance*, played by the same characters as the prologue. The complete production was played at the “festival for the Director.” Each dramatic layer is an allegorical variant on the real situation and there's no doubt that the actors, as they got deeper and deeper into the piece, were still playing their own parts. The work of a polished writer in full control of his subject and all the various dramatic and narrative tools, this seemingly frothy piece – by virtue of belonging to the literary genre of homage, which is very conventional and strictly codified – nonetheless contains the subversive elements so dear to the Marquis.

And it's also a man who has suffered the regular confiscation and destruction of the texts found in his room at Charenton that here offers up to all and

sundry the **deceptively innocent spectacle of insanity triumphant in a narrative that presents a veritable harem of women**, euphemistically referred to in the cast of characters as **“a group of young countrywomen.”**

This, in itself, replaces the expression



“of the same age”, which has been erased, being – perhaps – too explicit. These same young women go on to play the “nymphs” in the second piece, incorporated into the first.

Similarly, the dialogues are replete with textually ambivalent phrases which – given the way the play was presented – could hardly have escaped the attention of a contemporary audience, who were familiar with the Marquis and his reputation:

“Your ardent zeal apparent / penetrates us all / and excites in us a desire to know”; “though devoid of lofty ambition, the profession / Is at least very pleasant / And more often than not / better than all other kinds of work.”

But leaving his plays on words aside, this play is above all one of the last, very rare personal relics of the Marquis, who was generally as discreet about himself in his writings as he was expansive in person with the world around him. Here, alongside the obvious figure of Meilcour, the author describes himself in the traits of the principal character in his comedy, Blinval.

“Essentially, the story of this itinerant troupe, made up of actors led by the distinguished Blinval, whose passion for the stage led to him to the Bohemian step of taking to the road, recalls throughout the tumultuous youth of

the Marquis, who took to the roads of Provence with his company in 1772, deeply scandalizing his mother-in-law.” (S. Dangeville).

Incidentally, we can see that names including the syllable “val” often recur in connection with characters who are more or less autobiographically inspired (Belval in *L'Union des arts*, Valcour in *Aline et Valcour*).

The most interesting thing in this character is not so much the references to Sade's past but to his contemporary situation at Charenton.

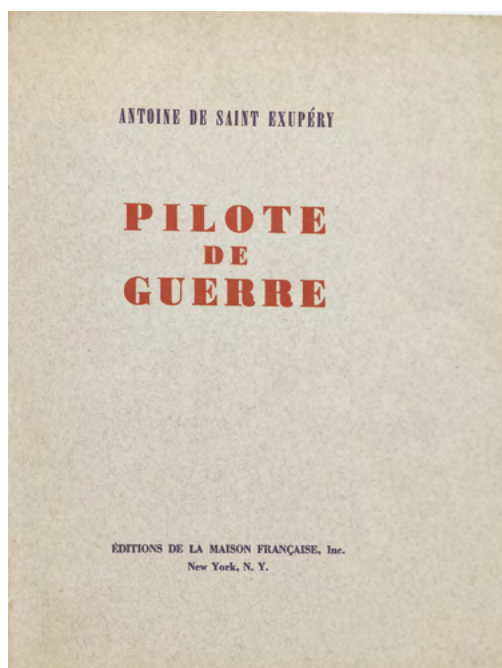
In deciding to live freely with Meilcour, Blinval reveals a Marquis whose presence at Charenton is for the first time experienced

not as unjust imprisonment, with the impatient expectation of release, but as a positive accomplishment, freely chosen.

In fact, the entire play is shot through with this hidden feeling underlying the apparent frivolousness of the singing, with allusions to the omnipotence of this paternal figure: **“ah, my dear child, you owe him far more than you do your mother”**. Other examples include a secret, not revealed but shared with Meilcour, and even the structure of the story within a story, consisting of a recursive image of the role of the actor, hiding behind successive masks. Blinval, played by Sade himself, takes on first the role of an actor and later a director in *L'Hommage à la reconnaissance*, all the while shielding himself from view until the final reveal.

The only piece written at Charenton and carefully preserved by the Marquis shows itself a literary testament written at the twilight of his life and presenting a Sade mollified and reconciled with himself and his divine madness through the action of his first and final passion: the theatre.

Provenance: family archives.



L'édition originale de cet ouvrage a été tirée à cent vingt-six exemplaires, à savoir : Un exemplaire Hors Commerce sur papier Vellum Handmade marqué A, vingt-cinq exemplaires Hors Commerce sur papier Strathmore marqués de B à Z ; cinquante exemplaires sur papier Texte numérotés de 1 à 50 et 450 exemplaires sur papier Corsican numérotés de 51 à 500.

62 Antoine de SAINT-EXUPÉRY

Pilote de guerre [Flight to Arras]

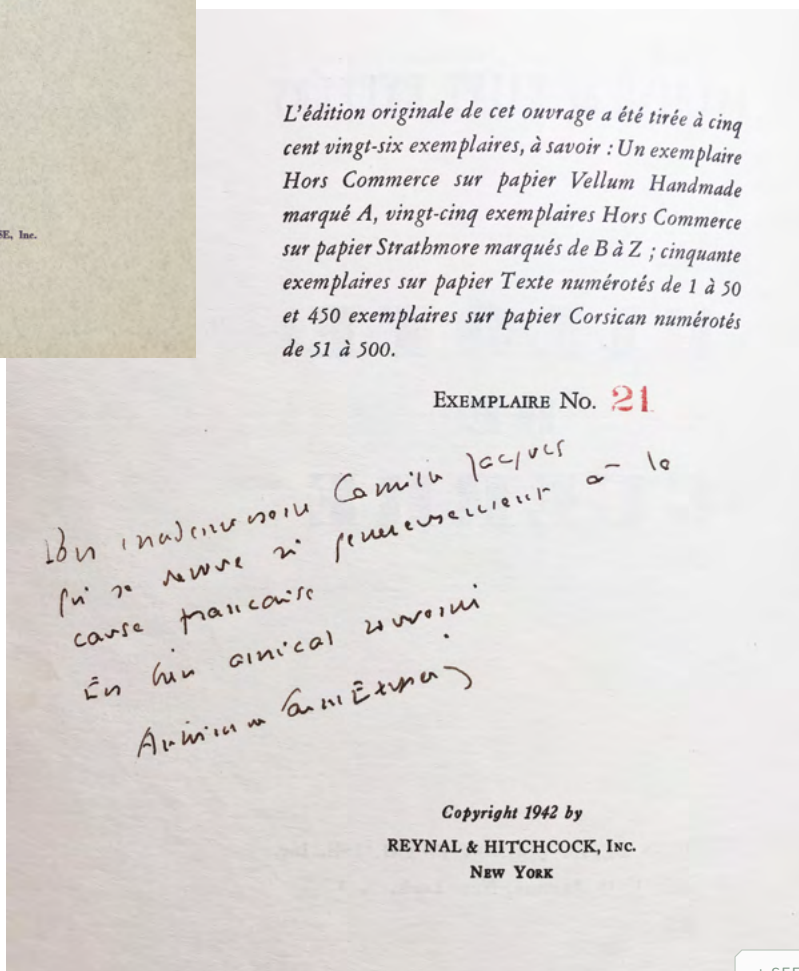
ÉDITIONS DE LA MAISON FRANÇAISE
NEW YORK 1942 | 18 x 22,5 CM
BOUND IN MOROCCO WITH CUSTOM SLIPCASE

First edition, one of 50 numbered copies on *texte* paper, the *tirage de tête* after 1 unique hors-commerce copy on handmade vellum paper and 25 hors-commerce letters on Strathmore paper.

Binding in full black morocco, spine in five compartments, gilt date at the foot, burgundy buckskin endpapers, top edge gilt, covers and spine preserved, black morocco slipcase, marbled paper boards, elegant set signed by Goy & Vilaine.

Copy bearing a handwritten inscription below the justification page, signed by Antoine de Saint-Exupéry to Camille Jacques: "Pour mademoiselle Camille Jacques qui se dévoue si généreusement à la cause française. En bien amical souvenir." ("For mademoiselle Camille Jacques who is so generously devoted to the French cause. In fond memory.")

Camille Jacques, expatriate in 1900, was a French teacher in Philadelphia.



[+ SEE MORE](#)

Very involved in Franco-American relations, in 1903 she founded Philadelphia's French Society Group and then the Cercle des trois conférences which actively contributed to raising awareness of the American opinion on the European tragedy and the distribution of works of French resistance.

For Saint-Exupéry, *Pilote de Guerre* published in New York and translated the same year under the title *Flight to Arras*, was based on the same effort of conviction and solidarity between the

people. The writer, who did not speak a word of English, arrived in New York in December 1940 with the aim of persuading the American government to engage in war. He would find this compatriot to be a precious help, as evidenced by the gift of one of the very rare *grand papier* (deluxe) hors-commerce copies of this first edition, and the patriotic inscription with which he enriches the copy.

£ 11 400

63 George SAND

La Mare au Diable [The Devil's Pool]

MICHEL LEVY FRÈRES | PARIS 1867 | 11,5 x 18,5 CM | BOUND IN SHAGREEN

New edition.

Contemporary binding in half green shagreen, spine in four compartments set with gilt stippling, gilt fillets and gilt fleurons in the corner pieces, multiple blind tooled frames on the boards, white iridescent paper endpapers, all edges gilt.

Some leaves shorter in the bottom margin.

Handwritten inscription signed by George Sand on the first endpaper: "À mon bon ami Edmond Plauchut. G. Sand".

Today the only outsider to the family buried in the cemetery of the Nohant house, is Lucien-Joseph-Edmond Plau

chut (1824-1909) who began an epistolary relationship with George Sand in the autumn of 1848 when he was a voluntary expatriate after the fall of the Republic. Leaving for Singapore, he was shipwrecked off the coast of the Cape Verde Islands and was able to save only one cassette containing Sand's letters that he had precious bound. These missives were his salvation: they allowed him to be collected, fed and laundered by a rich Portuguese admirer of the Lady of Nohant, Francisco Carozzo de Mello.

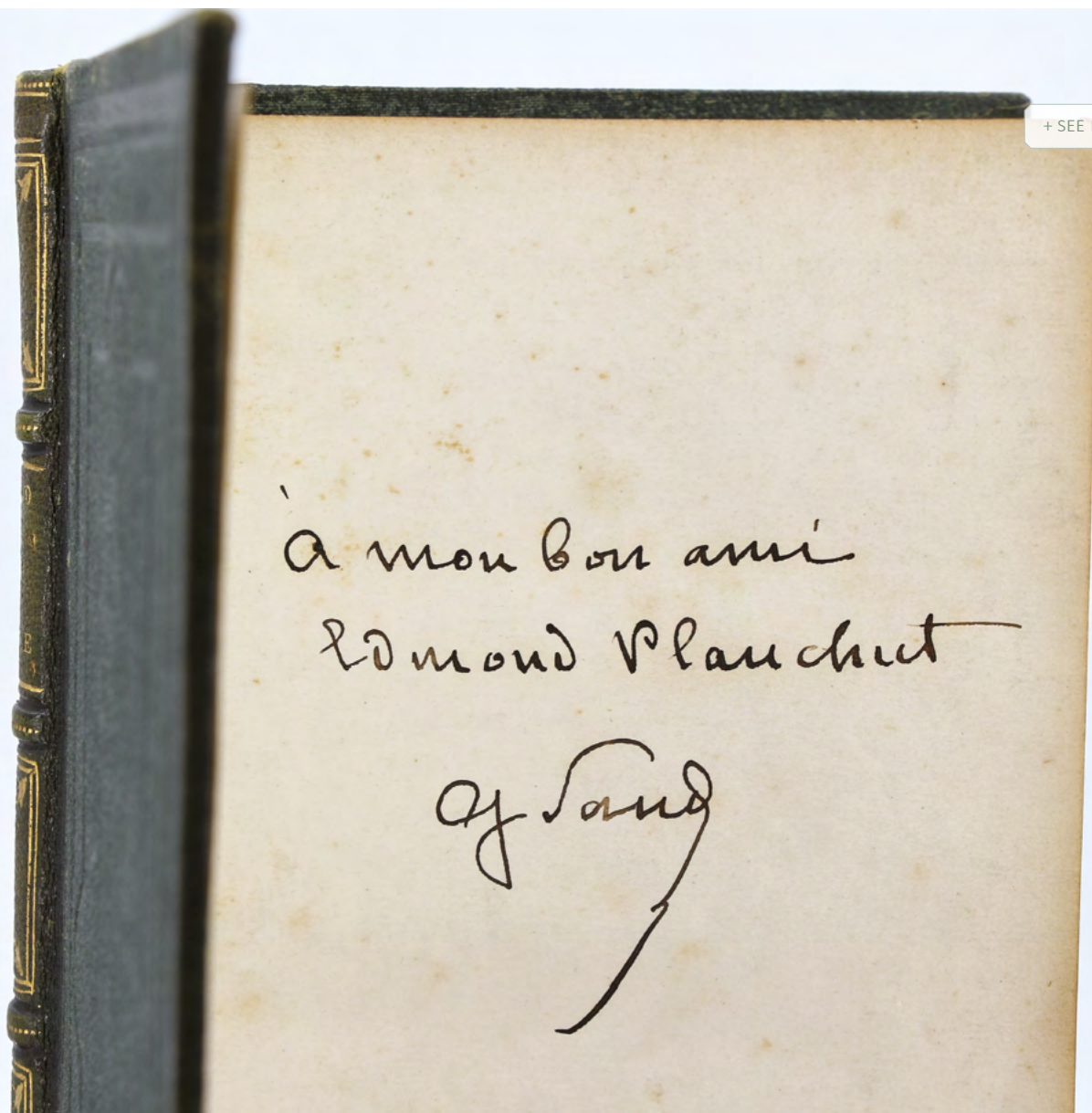
After several journeys toward the Far East, and several exotic presents sent to his distant and yet so close friend, Plauchut finally met George Sand in

1861. In 1870, she paid a vibrant tribute to him in the preface of her novel *Malgrétout*.

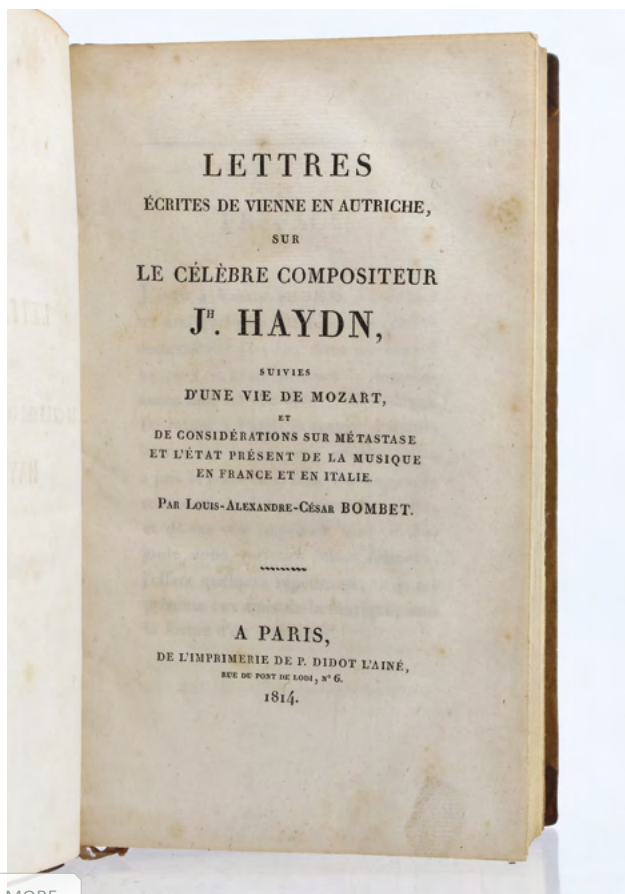
Despite everything, she recounts the shipwreck of which he was a victim and expresses with emotion her friendship for this courageous friend. Plauchut, much loved by the Sand family – and particularly George's granddaughters who nicknamed him Uncle Plauchemar – was an integral part until his death in January 1909.

The handwritten signed inscriptions on *La Mare au Diable* are very rare, this one is from a superb provenance.

£ 5 700



+ SEE MORE



64 STENDHAL

Lettres écrites de Vienne en Autriche, sur le célèbre compositeur J^h. Haydn suivies d'une vie de Mozart et de considérations sur Métastase et l'état présent de la musique en France et en Italie par Louis-Alexandre-César Bombet

DE L'IMPRIMERIE DE P. DIDOT L'AÎNÉ
PARIS 1814 | 12,5 x 20,5 CM | BOUND IN CALF

First edition of Stendhal's very first book, published under the pseudonym of Louis-Alexandre-César Bombet.

Contemporary binding in half brown calf, spine decorated with gilt fillets and tooling as well as a red morocco title piece.

"Very rare" according to Clouzot

£ 5 700

+ SEE MORE

65 Renée VIVIEN

La Vénus des aveugles [The Venus of the Blind]

LEMERRE | PARIS 1904 | 13 x 19 CM | IN ORIGINAL WRAPPERS

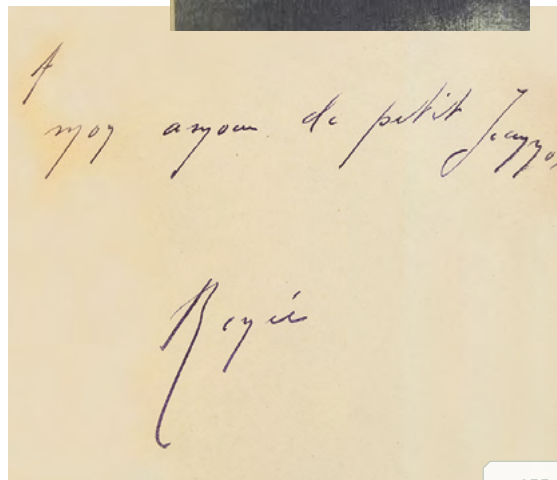
First edition for which no *grand papier* (deluxe) copy were printed. Cover illustrated by Lucien Lévy-Dhurmer. Spine discreetly restored.

Rare inscription from the author to Jeanne de Bellune "À mon amour de petit Jeannot" ("To my love, little Jeannot").

The Viscountess of Juromenha, this end of century *cocotte*, was the lover of several intellectual female figures in the early 20th century, such as Renée Vivien and Liane de Pougy, who described her as "little gnome". There remains no image of this "most comical lesbian" (-Jacques Ars) in public collections and the only portrait we know of is that sketched by Natalie Clifford Barney, that of a "drunkard with a red face and no beauty".

Precious copy enriched with a handwritten sapphic inscription.

£ 2 850



+ SEE MORE

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

66 TO 70 Natalie Clifford Barney & Renée Vivien : The Amazone and the daughter of Sappho and Baudelaire...

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



In 1901, a major break-up occurred which lasted almost two years; Renée, despite requests from Natalie and the others she sent to win her back, resisted. “The two friends saw each other again, and in August 1905, went on a pilgrimage to Lesbos, which was a disappointment for Natalie Barney and was short-lived. [...] The spring was broken once and for all. The two former friends stopped seeing each other in 1907, and Vivien died without them seeing each other again.” (J.-P. Goujon, *ibid.*)

66 Renée VIVIEN

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

[LONDON 25 JULY 1905] | 12,4 x 16,7 CM | 4 PAGES ON A DOUBLE LEAF AND 2 PAGES 1/2 ON A DOUBLE LEAF

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

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

Lesbos. Several years after an extraordinary break-up, during which Natalie Clifford Barney tried to win back the *Muse aux violettes*, the latter finally fell back into her arms.

The first letter, signed “Paule” is very sensual:

“I have thought of you so deeply and with such softness since you left! And I see you again, in your dress shimmering with opals, magical and prestigious... Yesterday’s spell has regained

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

“Don’t be surprised, beautiful, to receive any day an icy letter telling you



that I am going to Holland with my friend and whoever. My friend has demanded that I write you this letter, she is very worried, very nervous, about you. Please don't be mad with me when you receive this letter, I had to write it to calm and reassure my friend. Once again, forgive me!"

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

seems to have been written directly under her dictation:

"After you left, I thought a lot about everything that had just happened, and I can only repeat to you what I have already told you: it is impossible for me to see you again, under any circumstances. The nervous disorder of which I am now suffering and of which only you are the cause, demands the utmost tranquillity in the interest of my health, and I beg you to refrain, in the future, from any attempt at getting together, which, I warn you in advance, will be absolutely useless. You will see, from this letter, that I am in Holland, with my friend, as I told you. We go out together, among the calm landscapes, a charming rest. Farewell,

Natalie, and remember that you were the sole cause of everything that happened. Pauline"

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

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

£ 4 270

67 Renée VIVIEN

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

[PARIS 1ST HALF-YEAR 1900] | 12,3 x 16,7 CM | 2 PAGES ON A DOUBLE LEAF

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

Beautiful letter of apology after a dispute with the Amazone: "Am in the grips of one of my bouts of black and

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

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

£ 2 180

[+ SEE MORE](#)

68 Renée VIVIEN

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

[PARIS] 1ST APRIL [1902] | 11.5 x 15.9 CM | 7 PAGES 1/2 ON TWO DOUBLE LEAVES

Handwritten letter signed "Pauline" from Renée Vivien addressed to Natalie Clifford Barney and written in black ink on two double leaves edged with violetttes. Transverse folds from having been sent.

Interesting letter mentioning *Brumes de fjords* and Freddy Manners-Sutton.

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

This letter was indeed sent to Natalie Clifford Barney while she was in the United States: "I would have come if you needed me. You yourself telegraphed me that my presence was

useless. (when your time was taken by a flirt) Freddy Manners-Sutton? Who knows? And what does it matter? It's too late now. I don't come to amuse you or replace an absent distraction. If you come to Paris this winter I will see you once or twice – as you see the distant face of your past – without anger, without hatred but also without love."

Here Renée gives free reign to her jealousy, mentioning Freddy Manners-Sutton, Natalie's friend: "In reality, Vivien could not bear Manners-Sutton. In *Une femme m'apparut*, she will very simply call him *Le Prostitué* and will say of him: He is common like adultery. This antipathy will turn into a fierce hatred when a little later Vivien learns that this man pretends to be Natalie Barney's fiancé. Supreme sacrilege...! But Vivien did not know – or even wanted to ignore – that this rumour was actually spread by Natalie Barney herself, in order to pull the wool over her parent's eyes. No, she thought, this below any insult character simply wants to capture Natalie's fortune!" (J.-P.

Goujon, *Tes blessures sont plus douces que leurs caresses*)

Precious and very rare letters from Sappho 1900 to the Amazone.

£ 2 850

[+ SEE MORE](#)



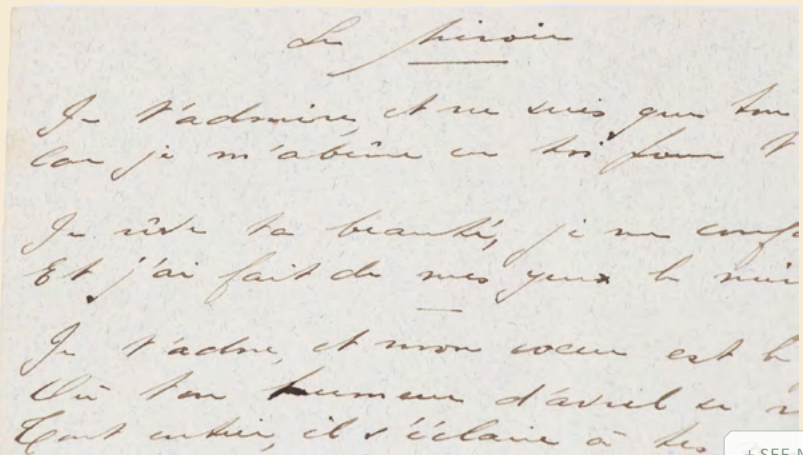
69 Renée VIVIEN

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

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

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

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



+ SEE MORE

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

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

£ 5 700

70 Renée VIVIEN

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

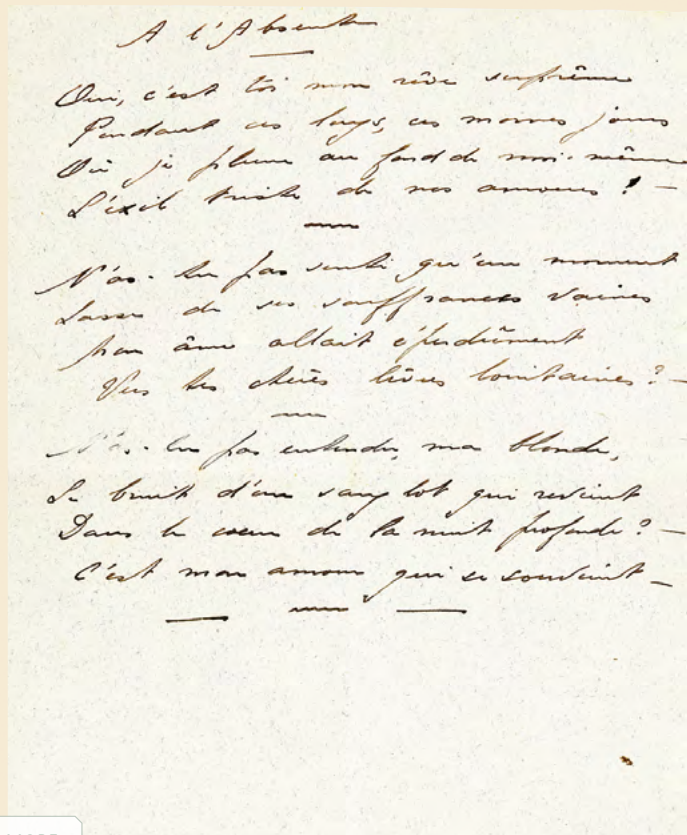
[LONDON] 20 MARCH 1900 | 10 x 15,7 cm
2 PAGES ON A DOUBLE LEAF

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

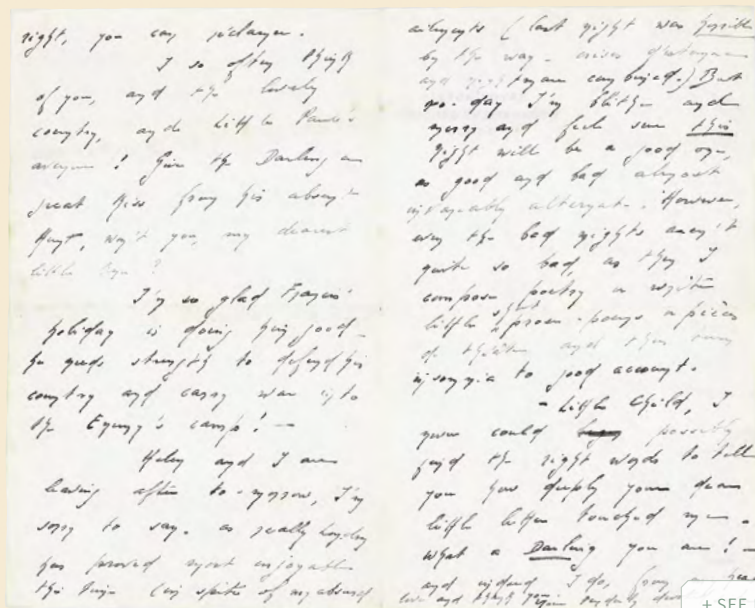
To our knowledge, this three-verse, octosyllabic poem is unpublished. It is preceded, on the first section of this double leaf, by a little handwritten message: "These are the verses I have made, – I would rather say the tears which I have shed – for you. Turn the page, you will find them there, in all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

Oui, c'est toi mon rêve suprême
Pendant ces longs, ces mornes jours
Où je pleure au fond de moi-même
L'exil triste de mes amours!
[...] N'as-tu pas entendu, ma blonde,
Le bruit d'un sanglot qui revient
Dans le cœur de la nuit profonde ?
C'est mon amour qui se souvient.

£ 3 800



+ SEE MORE



+ SEE MORE

71 Renée VIVIEN

Handwritten signed letter in English addressed to her younger sister: “Little Child, I never could possibly find the right words to tell you how deeply your dear little letter touched me”

LONDON TUESDAY THE 7TH [SEPTEMBER? 1909] | 12,5 x 20 CM | 4 PAGES ON A DOUBLE LEAF

Handwritten letter signed by Renée Vivien addressed to her younger sister Antoinette Tarn, four pages written in black ink on a double leaf of headed paper from the Savoy Hotel in London.

Transverse folds from having been sent. A very beautiful letter, full of joy, testifying to the intense relationship that Renée Vivien had with her little sister. “It would be profoundly inaccurate to believe that Renée Vivien, during her literary life (1900-1999), had little contact with her family. [...] On the contrary, various documents prove that the relationships with her family – and with her sister primarily – were regular as well as affectionate.” (J.-P. Goujon, “Renée Vivien et ses masques” in *À l’encart* n°2 April 1980)

Our letter reveals the poet’s great tenderness for her “little child” whom she showers with attention:

“I’ve sent you to-day some flowers and fruit which I hope will reach you safely. If not write to Solomon’s and scold them soundly. I know you and Francis like fruit, – and how right you are! – but it’s frightfully difficult to get any at the sea-side. So I’ve sent you some peaches, a bunch of black grapes and a bunch of white – also some oranges,

as they are so refreshing.” La Muse aux Violettes then dwells on the description of the bouquet que Toinette will receive “**Then there are some flowers for you especially – some green pink roses – not the ordinary stupid pink but a sort of flashed golden... (I’m afraid this sounds like a second-rate artist, but it’s so difficult to express oneself. I mean a *mélange* of pink and yellow) And some of the dear fragrant little lilies-of-the-valley you like.**”), mixing English phrases and French vocabulary with humor: “**I’m talking you all this, my little Darling, en personne pratique, as if the things don’t arrive all right, you can réclamer.**”

Renée Vivien’s correspondence is not usually marked with such joy, and it is in a new light that this letter reveals the optimistic and reassuring sister that she was:

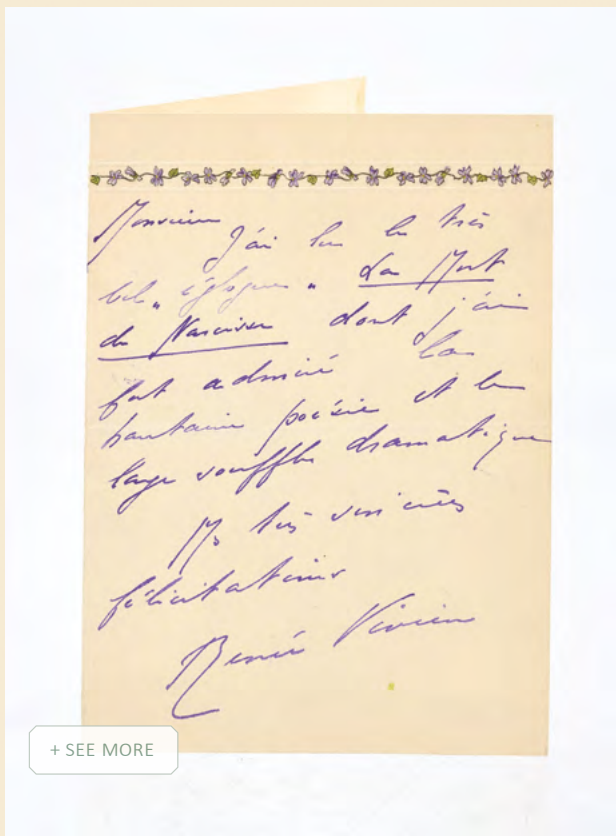
“(last night was horrible by the way – crises d’estomac and nightmare combined) But to-day I’m blithe and merry and feel sur this night will be a good one, as good and bad almost invariably alternate. However, even the bad nights aren’t quite so bad, as then I compose poetry or write little prose-poems or pièces of théâtre and thus turn insomnia to good account.”

However, at that time, the poet’s health deteriorated considerably, alcohol and chloral hydrate abuse caused her chronic gastritis. In this painful and yet prolific moment, Renée thinks of her sister and, in this year 1909, – her last among the living – she asks Sansot, her publisher, to publish a booklet entitled “*À ma sœur*”, printed on Japan paper with few copies and whose colophon explains: “Printing completed on XVIII November MCMIX by E. Sansot publisher [...] for Pauline Tarn who died this same day”. This “heavy poem” and intimate testament speaks of the important place that Toinette occupied in Renée’s life, who is the godmother of her son Paul, also mentioned in this letter:

“**I so often think of you, and the lovely country, and little Paul [...]. Give the Darling a great kiss from his absent Aunt.**” The child was baptised Paul (a very rare name in England at the time) in honour of his aunt, and in 1911, Toinette gave birth to a daughter whom she names Renée in tribute to her late sister.

The tender letters from Sappho 1900 to her family, through periods of her suffering, are of great rarity.

£ 4 270



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72 Renée VIVIEN

Handwritten signed letter addressed to the poet Jean-Marc Bernard: "I read the very beautiful "églogue" La Mort de Narcisse whose haughty poetry and dramatic breath I admired very much"

[PARIS CA 1904] | 11,5 x 16 CM | ONE PAGE ON A DOUBLE LEAF

Handwritten signed letter from Renée Vivien addressed to Jean-Marc Bernard, written in violet ink on a double leaf of paper decorated at the head with a border of violets. Transverse folds from having been sent.

"Monsieur, I read the very beautiful "eclogue" La Mort de Narcisse whose haughty poetry and dramatic breath I admired very much. My very sincere congratulations. Renée Vivien."

Jean-Marc Bernard was one of the founders of the poetic, satirical and monarchist magazine *Les Guêpes* which welcomed contributions from Paul-Jean Toulet and Francis Carco, among others. Together with the latter two, he was part of the *École fantaisiste*, a collective of young poets eager to break with the Parnassians and symbolists and whose ambitions were soon to be swept away by the arrival of the Great War. Jean-Marc Bernard lost his life on the front line, destroyed by a shell at the age of thirty-three.

£ 570

73 Renée VIVIEN

Handwritten signed letter addressed to a poet: "You sing the rose loved by Psapphâ, who compared it to the loving virgins of Mitilini"

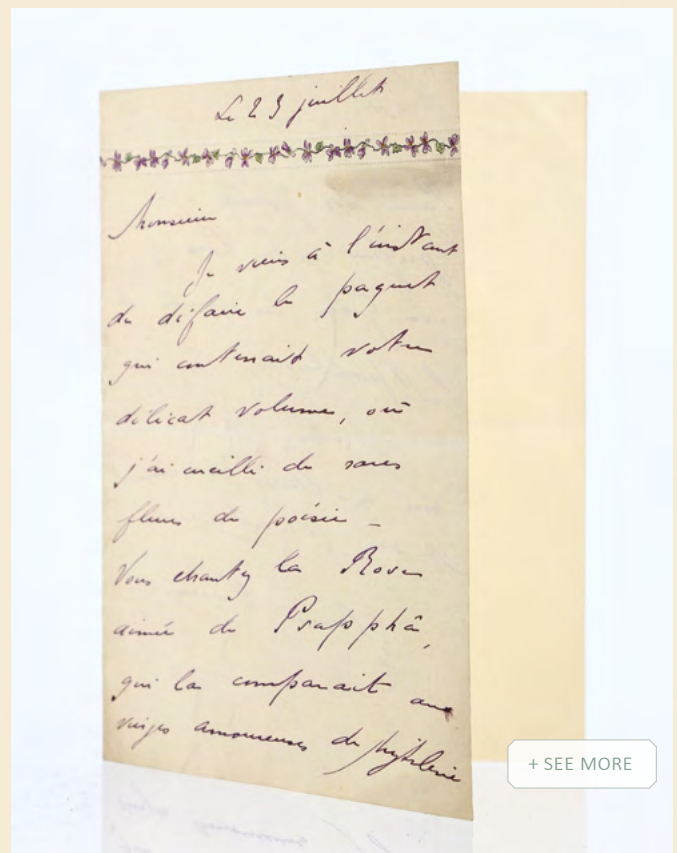
[PARIS] 23 JULY [CA 1907-1908]
11,5 x 16 CM | 2 PAGES ON A DOUBLE LEAF

Handwritten signed letter from Renée Vivien addressed to a poet, written in violet ink on a double leaf of paper decorated at the head with a border of violets. Transverse folds from having been sent.

"Monsieur, I have just this minute undone the package that contained your delicate volume, where I picked rare flowers of poetry. You sing the rose loved by Psapphâ, who compared it to the loving virgins of Mitilini. Among your poems, I prefer: "Sa Voix", "Sa Grâce" and "Les Mains et l'Apothéose" [...] Renée Vivien"

Despite the precision of the titles mentioned, it has not been possible for us to identify the poet to whom Vivien sent this letter of thanks. These titles are reminiscent of the poems of the Muse aux Violettes herself.

£ 760



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74 TO 77 Renée Vivien & Kérimé: The Sappho lover and her sofa muse

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

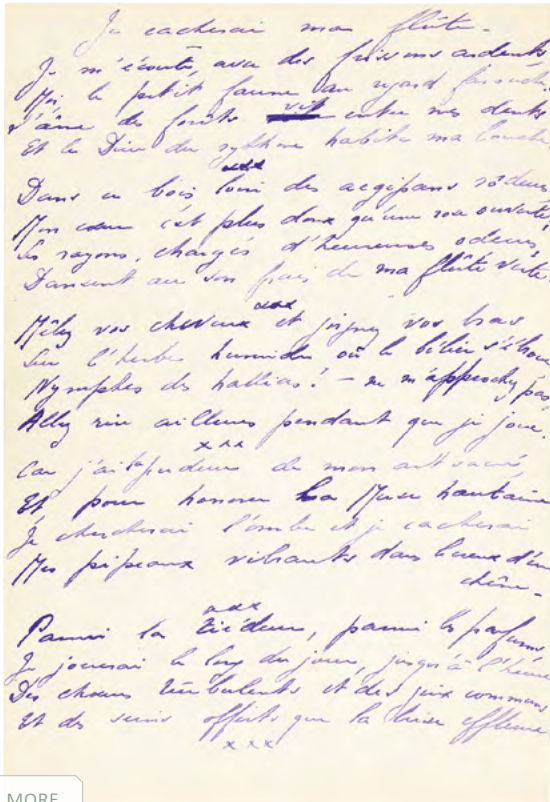


In spring 1904, Vivien received an unexpected letter. A mysterious young Turkish woman, living in Constantinople and who signed Kérimé Turkhan-Pacha, enthusiastically told her about a book she had just read. [...] Intrigued and at the same time flattered, Vivien responded to the unknown woman [...] This letter was to be followed by more than a hundred others and dozens of postcards to Kérimé Turkhan-Pacha. [...] During the summer of 1905, when Vivien will make a pilgrimage to Lesbos with Natalie Barney, she will absolutely stop in Constantinople to get to know the fictional (as she imaged) Kérimé. She saw her again several times, always in Constantinople, and their correspondence continued until 1908. Born in 1876, Kérimé Turkhan-Pacha belonged to the Constantinople high society. Very cultured, raised French, she shone in the salons of the Ottoman capital. She was distinguished by her real beauty [...]. This seductive creature, whom Vivien had to imagine languishing on cushions in the shade of a Bosphorus harem, had married a Turk much older than her around 1900, Turkhan-Pacha. [...] Becoming a widow, Kérimé lived in Paris, where she had the opportunity to court Natalie Barney; she died in Athens in 1948. Worldly and very beautiful, [...] Kérimé belonged to the Turkish elite [...] whose women began to change their mentality. Just like Loti's *Désenchantées* [...] Kérimé found it troublesome to support the old customs of her country. "I was very young and I was cloistered away and aspired only to bite all the forbidden fruits", she told Le Dantec. [...] For Vivien, Kérimé represented the mirage of the East, which had already fascinated the entire 19th century: Chateaubriand, Delacroix, Nerval, Flaubert, Loti, Barrès... Turkish romanticism then permeated French literature. In 1898 Jean Lorrain had published *La Dame turque* (another pasha woman...) and in 1906 Loti would publish his famous novel *Les Désenchantées*." (J.-P. Goujon, *Tes blessures sont plus douces que leurs caresses*)

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

Only four manuscript poems to Kérimé are known to date.

74 Renée VIVIEN



Handwritten poem to Kérimé
"Je cacherais ma flûte"

[1907] | 15,7 x 23,1 cm | 1 PAGE 1/2 ON 2 LEAVES

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

The poem was published under the same title in *Flambeaux éteints* (Edward Sansot & C^{ie}, 1907). This first manuscript version has some variations from the printed text.

Je m'écoute, avec des frissons ardents,
Moi, le petit faune au regard farouche...
L'âme des forêts vit entre mes dents
Et le Dieu du rythme habite ma bouche.
Dans ce bois, loin des aegipans rôdeurs
Mon cœur est plus doux qu'une rose ouverte;
Les rayons, chargés d'heureuses odeurs,
Dansent au son frais de ma flûte verte.
Mêlez vos cheveux et joignez vos bras
Sur l'herbe humide où le bélier s'ébroue,
Nymphes des halliers! – ne m'approchez pas,
Allez rire ailleurs pendant que je joue.
Car j'ai la pudeur de mon art sacré,
Et, pour honorer la muse hautaine

+ SEE MORE

Je chercherai l'ombre et je cacherais
 Mes pipeaux vibrants dans le creux d'un chêne.
 Parmi la tiédeur, parmi les parfums,
 Je jouerai le long du jour, jusqu'à l'heure
 Des chœurs turbulents et des jeux communs
 Et des seins offerts que la brise effleure.
 Je tairai mon chant pieux et loyal
 Aux amants de vin, aux chercheurs de proie
 Seul le vent du soir apprendra mon mal
 Provenance: Kérimé Turkhan-Pacha.

£ 5 700

75 Renée VIVIEN

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

[1906] | 17,7 x 21,9 cm | 2 PAGES ON ONE LEAF

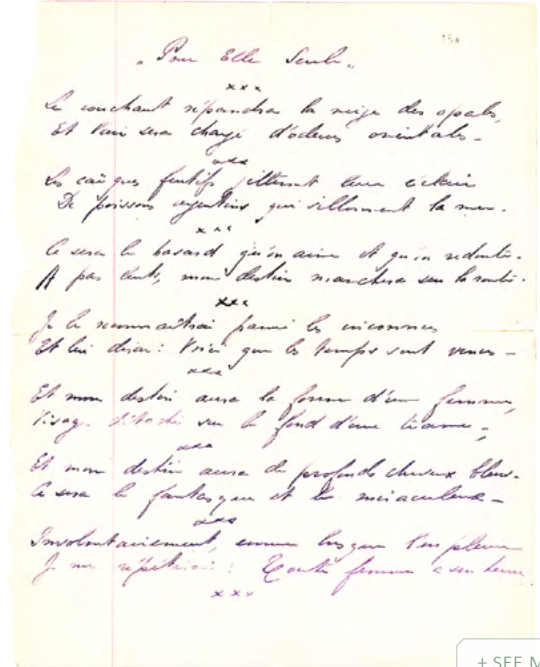
Handwritten poem entitled "Pour elle seule", dedicated and offered to Kérimé. Two pages written in purple ink on a leaf of lined and margined paper, in total 30 alexandrine verses.

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

Le couchant répandra la neige des opales,
 Et l'air sera chargé d'odeurs orientales
 Les caïques furtifs jeteront leur éclair
 De poissons argentins qui sillonnent la mer.
 Ce sera le hasard qu'on aime et qu'on redoute.
 A pas lents, mon destin marchera sur la route.
 Je le reconnaîtrai parmi les inconnus
 Et lui dirai: Voici que les temps sont venus.
 Et mon destin aura la forme d'une femme,

Visage détaché sur le fond d'une trame;
 Et mon destin aura de profonds cheveux bleus.
 Ce sera le fantasque et le miraculeux.
 Involontairement, comme lorsque l'on pleure
 Je me répéterai: toute femme a son heure.
 "Aucune ne sera pareille à celle-ci."
 "Nul être n'attendra ce que j'attends ici."
 Celle qui brillera dans l'ombre solitaire
 M'emmènera dans le domaine du mystère.
 Près d'elle, j'entrerai, pâle comme Aladdin
 Dans un prestigieux et terrible jardin.
 Mon cher destin, avec des lenteurs attendries,
 Détachera pour moi des fruits de pierreries.
 Mais je dédaignerai les arbres aux troncs d'or
 Et les fleurs de saphir pour un plus beau trésor.
 Car je mépriserai le soleil et la lune
 Et les astres fleuris, pour cette femme

Et les arbres seuls apprendront ma joie.
 Je défends ainsi mes instants meilleurs...
 Vous qui m'épiez de vos yeux de chèvres,
 Ô mes compagnons! allez rire ailleurs
 Pendant que le chant fleurit sur mes lèvres.
 Sinon, — je suis faune après tout, si beau
 Que soit mon chant, — et, bouc qui se rebiffe,
 Je me vengerai d'un coup de sabot
 Et d'un coup de corne et d'un coup de griffe.



+ SEE MORE

brune.
 Ses yeux seront l'abîme où sombre l'univers
 Et ses cheveux seront la nuit où je me perds.
 À ses pieds nus, pleurant d'extases infinies,
 Je laisserai tomber la lampe des génies.

Provenance: Kérimé Turkhan-Pacha.

£ 5 700

76 Renée VIVIEN

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

CONSTANTINOPLE [1907] | 21 x 27 cm | 1/2 PAGE AND A FEW LINES ON A LEAF

Handwritten poem entitled "Que la volupté est triste... !", dedicated and offered to Kérimé. Half a page written in black ink on a leaf of headed paper from the Con-

stantinople Péra-Palace & Summer-Palace, a total of 15 alexandrine verses.

The poem was published under the ti-

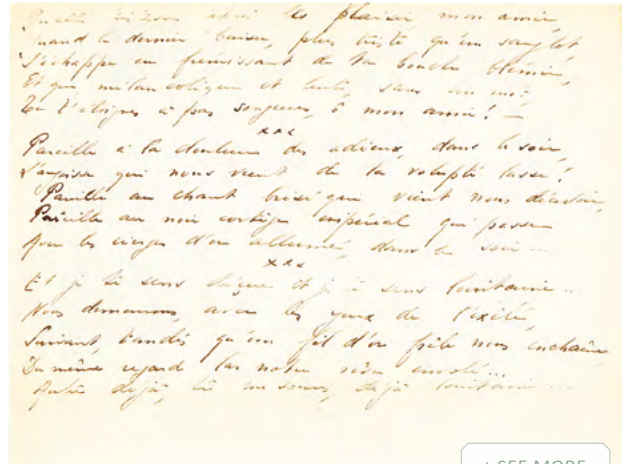
tle "Paroles soupirées" in *Flambeaux éteints* (Edward Sansot & C^o, 1907). This first manuscript version has several variations from the printed text.

Some verses have even been totally abandoned.

Quelle tristesse après le plaisir, mon amie,
 Quand le dernier baiser, plus triste qu'un sanglot,
 S'échappe en frémissant de ta bouche blêmie,
 Et que, mélancolique et lente, sans un mot,
 Tu t'éloignes à pas songeurs, ô mon amie!
 Pareille à la douleur des adieux, dans le soir,
 L'angoisse qui vient de la volupté lasse!
 Pareille au chant brisé qui vient nous décevoir,
 Pareille au noir cortège impérial qui passe
 Avec les cierges d'or allumés dans le soir...
 Et je te sens déçue et je me sens lointaine...
 Nous demeurons, avec les yeux de l'exilé,
 Suivant, tandis qu'un fil d'or frêle nous enchaîne,
 Du même regard las notre rêve envolé...
 Autre déjà, tu me souris, déjà lointaine...

Provenance: Kérimé Turkhan-Pacha.

£ 5 700



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77 Renée VIVIEN

Handwritten poem to Kérimé "Pour elle" ["Elle demeure en son palais..."]

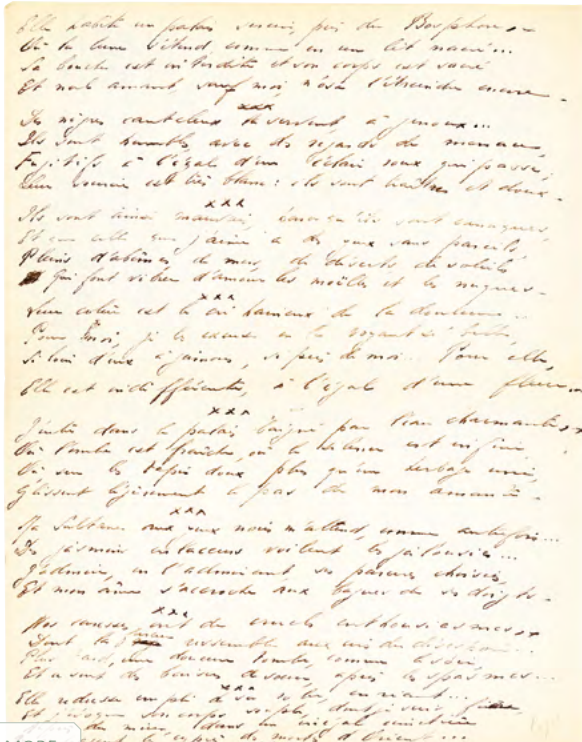
CONSTANTINOPLE [1907] | 21 x 27 CM | ONE PAGE ON ONE LEAF

Handwritten poem entitled "Pour elle", dedicated and offered to Kérimé. Half a page written in black ink on a leaf of headed paper from the Constantinople Péra-Palace & Summer-Palace, a total of 32 alexan-

drine verses.

The poem was published under the title "Elle demeure en son palais..." in *Flambeaux éteints* (Edward Sansot & C^{ie}, 1907). This first manuscript version has several variations from the print-

ed text. Some verses have even been totally abandoned: "Elle est indifférente, à l'égal d'une fleur / Dont la fureur ressemble aux cris du désespoir / Qu'ombragent les cyprès des morts d'Orient"



+ SEE MORE

Elle habite un palais serein, près du Bosphore,
 Où la lune s'étend comme en un lit nacré...
 Sa bouche est interdite et son corps est sacré
 Et nul amant, sauf moi, n'osa l'étreindre encore.
 Des nègres cauteleux la servent, à genoux...
 Ils sont humbles, avec des regards de menace,
 Fugitifs à l'égal d'un éclair roux qui passe,
 Leur sourire est très blanc: ils sont traîtres et doux.
 [...]
 J'entre le palais baigné par l'eau charmant...
 Où l'ombre est fraîche, où le silence est infini,
 Où, sur les tapis doux plus qu'un herbage uni,
 Glisse légèrement le pas de mon amante.
 Ma sultane aux yeux noirs m'attend, comme autrefois...
 Des jasmins enlaceurs voilent les jalousies...
 J'admire, en l'admirant, ses parures choisies,
 Et mon âme s'accroche aux bagues de ses doigts.
 Nos caresses ont de cruels enthousiasmes,
 Dont la fureur ressemble aux cris du désespoir...
 Plus tard, une douceur tombe, comme le soir,
 Et ce sont des baisers de sœur, après les spasmes...
 Elle redresse un pli de sa robe, en riant...
 Et j'évoque son corps souple, dont je suis fière,
 Auprès du mien, dans un inégal cimetière
 Qu'ombragent les cyprès des morts d'Orient.

Provenance: Kérimé Turkhan-Pacha.

PRIVATE COLLECTION – LONDON



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78 (Collective Work) Ezra POUND & Lewis WYNDHAM
Henri GAUDIER-BRZESKA & Ford Madox HUEFFER
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Christopher R.W. & William NEVINSON & ROBERTS
Dorothea SHAKESPEARE & Edward WADSWORTH
Jacob EPSTEIN

Blast – Review of the Great English Vortex,
n°1 & 2 June 1914 & July 1915

JOHN LANE COMPANY & BELL & COCKBURN | NEW YORK/TORONTO
1914-1915 | 23,5 x 31,5 CM | 2 VOLUMES IN BRADDEL BINDING

Full red cloth Bradell binding, spine comprising the title and date in black, wrappers preserved.

First edition of this rare complete vortacist magazine which saw only two issues.

Rare.

£ 8 000

We will allow Wonder Zoos. But we do not want the
GLOOMY VICTORIAN CIRCUS in
Piccadilly Circus.

79 Marguerite YOURCENAR

Mémoires d'Hadrien [Memoirs of Hadrian]

PLON | PARIS 1951 | 14 x 20,5 CM | IN ORIGINAL WRAPPERS

First edition, one of 115 numbered copies on alfa, the only *grands papiers* (deluxe copies) after 35 vélin pur fil paper.

Two small spots and a discreet sign folding on the first cover, a beautiful copy as issued.

Rare and very sought after in deluxe printing.

£ 11 400



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80 Émile ZOLA

L'Assommoir

G. CHARPENTIER & C^{ie} | PARIS 1887
11,5 x 18 CM | BOUND IN PERCALINE

Republished nine years after the original.

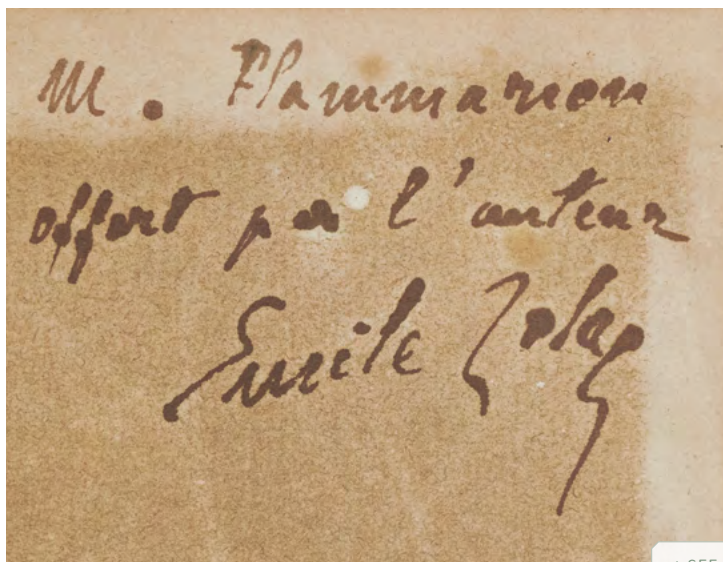
Binding in half blue-grey percaline, spine decorated with a gilt fleuron in the centre and a double gilt fillet at the bottom, brown shagreen title piece, discreet restorations on the joints, contemporary binding.

Some minor foxing, browned paper.

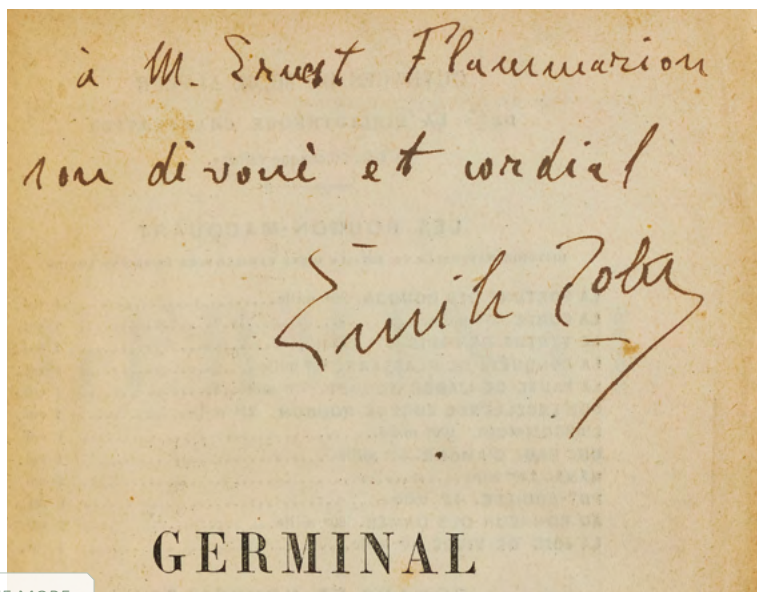
Handwritten inscription by Émile Zola to the publisher [Ernest] Flammarion.

Precious copy enriched with a handwritten inscription by the author on one of his masterpieces.

£ 4 270



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81 Émile ZOLA

Germinal

CHARPENTIER | PARIS 1886
11,5 x 18 CM | BOUND IN PERCALINE

Republished one year after the original.

Binding in half blue-grey percaline, spine decorated with a gilt fleuron in the centre and a double gilt fillet at the bottom, brown shagreen title piece, discreet restorations on the joints, contemporary binding.

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