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THE 62ND ANNUAL ABAA
NEW YORK INTERNATIONAL ANTIQUARIAN
BOOK FAIR



PRODUCED AND MANAGED BY SANFORD L. SMITH + ASSOCIATES

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RENAISSENT AU CŒUR DES POÈTES
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Guillaume
Apollinaire

LES RE FLETS DANS CE MI ROIR JE SUIS EN CLOS
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SONT LES RE FLETS DANS CE MI ROIR JE SUIS EN CLOS
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GI NE LES AN ET NON COM ME SONT LES RE FLETS DANS CE MI ROIR JE SUIS EN CLOS
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COM ME ON I VA GI NE LES AN ET NON COM ME SONT LES RE FLETS DANS CE MI ROIR JE SUIS EN CLOS
VRAI COM ME ON I VA GI NE LES AN ET NON COM ME SONT LES RE FLETS DANS CE MI ROIR JE SUIS EN CLOS
ET VRAI COM ME ON I VA GI NE LES AN ET NON COM ME SONT LES RE FLETS DANS CE MI ROIR JE SUIS EN CLOS
VI ET VRAI COM ME ON I VA GI NE LES AN ET NON COM ME SONT LES RE FLETS DANS CE MI ROIR JE SUIS EN CLOS

Voilà
Nadi
grands
goutte
à la Boue

1 Guillaume APOLLINAIRE & Pablo PICASSO

Calligrammes

MERCURE DE FRANCE
PARIS 1918 | 14,5 x 23 CM
BOUND IN MOROCCO

First edition, a first impression copy numbered in the press.

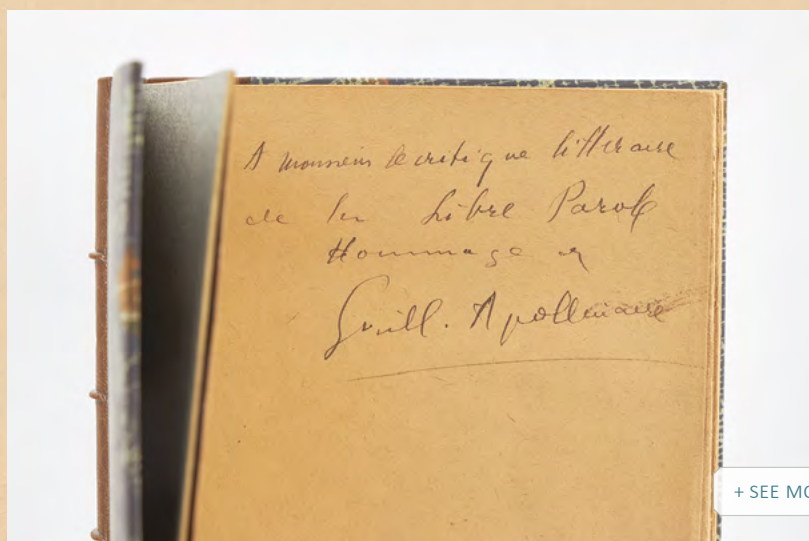
Binding in half brown morocco, spine in five compartments, gilt date at the foot, geometric pattern paper boards and endpapers in the same paper, top edge gilt, wrappers and spine preserved in perfect condition, binding signed by T. Boichot.

Apollinaire's second major poetic work with bold graphic innovations and a portrait of Guillaume Apollinaire by Pablo Picasso as frontispiece.

"Some of the best war poems, all languages combined, are brought together in this collection, alongside experimental works such as *Les Fenêtres* (close to Cubism) and *La Jolie Rousse*, which were far ahead of their time" (Cyril Connolly, *Cent livres-clés de la littérature moderne*, n° 32).

A beautiful copy on non-brittle paper which is unusual, and a rare and surprising handwritten inscription signed by Guillaume Apollinaire: "À monsieur le critique littéraire de *La Libre Parole*, hommage de Guill. Apollinaire." ("To the literary critic of *La Libre Parole*, tribute by Guill. Apollinaire.")

Who could be the recipient of this inscription, unnamed but addressed to a collaborator of the famous anti-Semitic newspaper founded by Édouard Drumont? The ostensibly philo-Semitic position of Guillaume Apollinaire is well-known. In an 1899 letter, he boasts to Toussaint Luca that he tried to provoke Henri Rochefort, who was reading *La Libre Parole*, by deploying *L'Aurore* in front of him but, as the young Dreyfusard regrets, without daring to engage the controversy. In 1902, he publicly marked his fraternity with the Jewish people with a new publication in *La Revue blanche*, "Le Passant de Prague": "I love Jews because all Jews suffer ev-



erywhere". Then in *Alcools*, he will dedicate a poem to the Hebrew religion: "La Synagogue". But it is undoubtedly through his poem "Le Juif latin", published in *L'Hérésiarque et C^e* that Apollinaire poetically reveals the essence of his particular link with Judaism: that he shares the condition of eternal stranger, the feeling of uprooting and the search for identity. It may, therefore, seem very surprising that this poet, whose only trace of political commitment was in favor of Dreyfus, dedicated his work to a *La Libre Parole* journalist, even if he is a literary critic.

And in fact, *La Libre Parole* does not contain literary columns!

A few months before the poet's death, this laconic inscription thus proves to be a formidable and final scoff of poetic impertinence to political intolerance...

€ 8,600



2 Léon BAKST & Serge DIAGHILEV & Jean COCTEAU

Official program of the seventh season of the Ballets Russes, May-June 1912

THÉÂTRE DU CHÂTELET | PARIS 1912 | 25 x 32 CM | STAPLED

First edition.

Program presented in a double glassine cover decorated by Léon Bakst, cover nicely illustrated by the latter featuring a scene from *L'Après-midi d'un faune* (*The Afternoon of a Faun*) created by Nijinsky, several interior illustrations by the same. Iconography, text by Jean Cocteau and Frédéric de Madrazo. Small, minor marginal tears and stains affecting the very fragile double glassine cover.

A rare and pleasant copy.

\$ 2300



+ SEE MORE

3 Serge DIAGHILEV & Pablo PICASSO

Les Ballets Russes à Paris – Représentations Exceptionnelles avec le gracieux concours des Artistes de M. Serge Diaghilew, Mai 1917

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

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 Picasso (who has signed twice), Cocteau, 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 introduces 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 lithographs 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.



+ SEE MORE



Costume d'academ du ballet "PARADE"
Anatole de Prou



Programme des Ballets Russes
Costume de Chinois du ballet "PARADE"
Anatole de Prou



Portrait de PICASSO, par BAKST

Picasso

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.

\$ 13,800



+ SEE MORE

4 Fernand LÉGER & Rolf de MARÉ

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

BALLETS SUÉDOIS | PARIS 1923 | 24,5 x 32 CM | STAPLED

Rare first edition of the "Ballets suédois" 1923 season's program. Nice copy despite some small marginal tears on the covers.

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

Texts by Blaise Cendrars, Paul Claudel, Maurice Raynal.

\$ 2,300

5 Mikhail LARIONOV

Grand Bal des Artistes Travesti Transmental

PARIS 1923 | 22,2 x 27,4 CM | ONE CARD

Entrance card (22.2 x 27.4cm), two tone recto print wood engraving on strong beige paper, central fold. One corner restored but a good copy.

Entrance ticket (n°1334 price 25) for the Grand Bal des Artistes organized at Bullier Hall, 31 rue de l'Observatoire in Paris on 23 February 1923 "for the benefit of the mutual aid fund of the Union of Russian Artists".

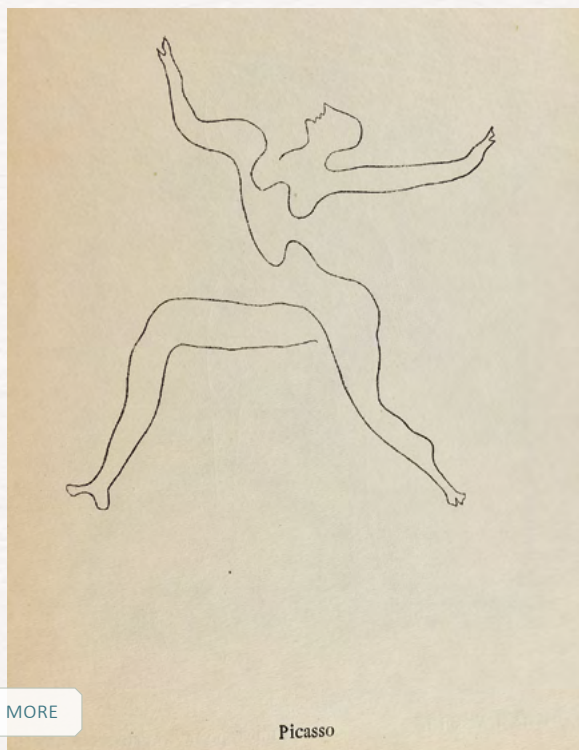
Illustrated with a large, two tone wood engraving by Mikhail Larionov (1881-1964). On the back, the signature-stamp of S. Gourevitch, treasurer of the Union of Russian Artists.

Mikhail Larionov was a naturalized French, Russian painter and decorator, close to Kasimir Malevitch and Vladimir Tatline, husband of Nathalie Gontcharova. At the beginning of the 20th century, he was one of the pioneers of the Russian Avant-garde. In 1914, he moved to Paris and notably produced the sets for Serge Diaghilev's Russian Ballets.

\$ 1,000

6 [Collective work] Illustrated by Pablo PICASSO

Bal olympique, vrai bal sportif costumé le vendredi 11 Juillet 1924 de minuit à 6h du matin à la taverne de l'Olympia, 28 bd des Capucines, organisé par l'Union des artistes russes à Paris



+ SEE MORE

Picasso



+ SEE MORE



UNION DES ARTISTES RUSSES & FRANÇOIS BERNOUARD
PARIS 1924 | 24,5 x 29 CM | IN ORIGINAL WRAPPERS

First edition, printed in a very small number of copies on vélin Normandy paper.

The program is illustrated by V. Barthe (wrapper) and includes hors-texts by Chatzman, Manet (a reproduction of his *Olympia*), Picasso, Vassilieff, Fotinsky and Ganovsky (a spatial composition).

Appearing at this event were: Olga Koklova and the *Ballets Suédois* of Juger Friis and Jean Borlin, the "dance of the lobster, crab and crocodile" with costumes by Marie Vassilieff and Fernand Léger, the Petrograd Puppet Theatre with costumes and puppets by Gontcharova and music by Bohoslav Martinou and Vernon Duke, three-dimensional poems by Iliadz and Katabadze as well as futurist poems from Vazry, a dance by Tamara Svirskya to Satie's *Gymnopédies*, "Japanese Sports" by Foujita, a "Spectacle on a Star" from Tzara, a "new system of fantastical projections" from Larionov, and "universal Foot Ball" with multicolored balloons by Fotinsky and Bogoutsy. The rooms were decorated by Barthe, Pougny, Tchelitcheff, Chazman, Lansky, Weinberg, Geo Charles, Chana-Orloff, Alexeieff, Maner-Katz, and Frenkel.

A rare and attractive copy.

\$ 1,150



7 [Collective work] Honoré de BALZAC
 Illustrated by Paul GAVARNI & Eugène
 DELACROIX & Honoré DAUMIER etc.

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

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

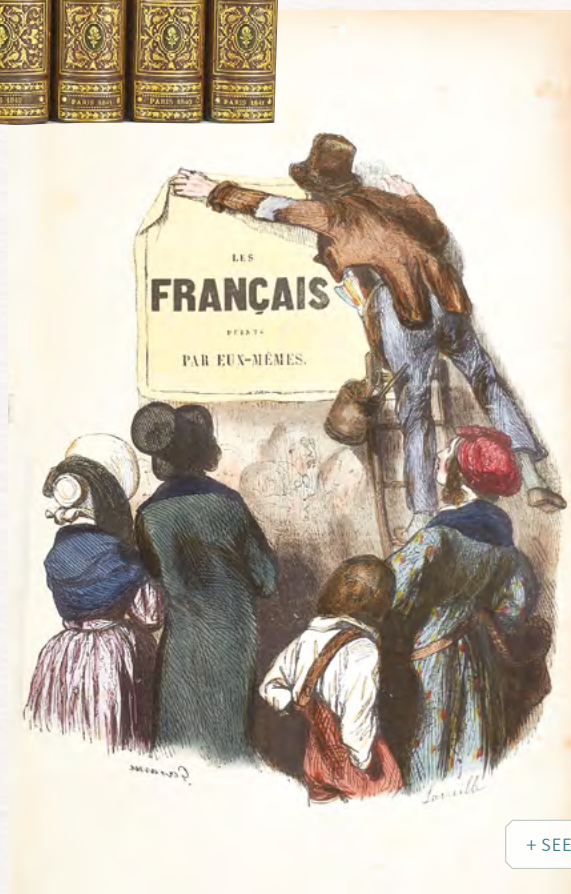
First edition first issue, one of the *grand papier* (deluxe) copies comprising a double state of the illustrations: in black and white on tinted paper and enhanced with color on white paper for the 8 volumes of *Les Français*. *Le Prisme* and *Les Anglais peints par eux-mêmes* have engravings in black and white.

Title pages dated 1841 for all volumes of *Les Français* except for volume 5 of the *Parisiens* and volume 3 of *Province* which are dated 1842. Scarce foxing affecting only *Le Prisme* and *Les Anglais*.

Our copy is complete with the map, the 404 black and white engravings (including Napoléon on horseback) and the 413 color-enhanced, of which two are unannounced. The volume of

Les Anglais, illustrated by Kenny Meadows, contains 99 black and white plates (out of 100).

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



[+ SEE MORE](#)

signed Durvand-Thiret.

Famous gallery of characters engraved on wood of the social classes of the 19th century made by the greatest artists of the time: Gavarni, Daumier, Delacroix, Grandville, Johannot, Bellangé, Charlet, Daubigny, Vernet, Isabey, Lami, Meissonnier, Monnier,



Traviès, etc... The drawings are all accompanied with original contributions by the most famous romantic authors, including: Balzac, Nodier, Gautier, Ner

val, Gozlan, Janin, Karr, etc... **Superb and rare copy of this great masterpiece of the romantic illustrated book in its tirage de luxe with Le**

Prisme and to which we add Les Anglais peints par eux-mêmes, set in perfect uniform mosaic bindings signed Durvand-Thiret.

§ 11,500

8 Honoré de BALZAC

Unpublished autograph letter: "As soon as I had arrived in Tours, I was thrown on the coasts of Brittany by the best conditioned desire that had ever seized a man to shut off the atmosphere of Paris and its ideas by going to run on the beautiful rocks that border the sea in Brittany"

TOURS 23 JUNE [1830] | 13,2 x 19,9CM | ONE LEAF

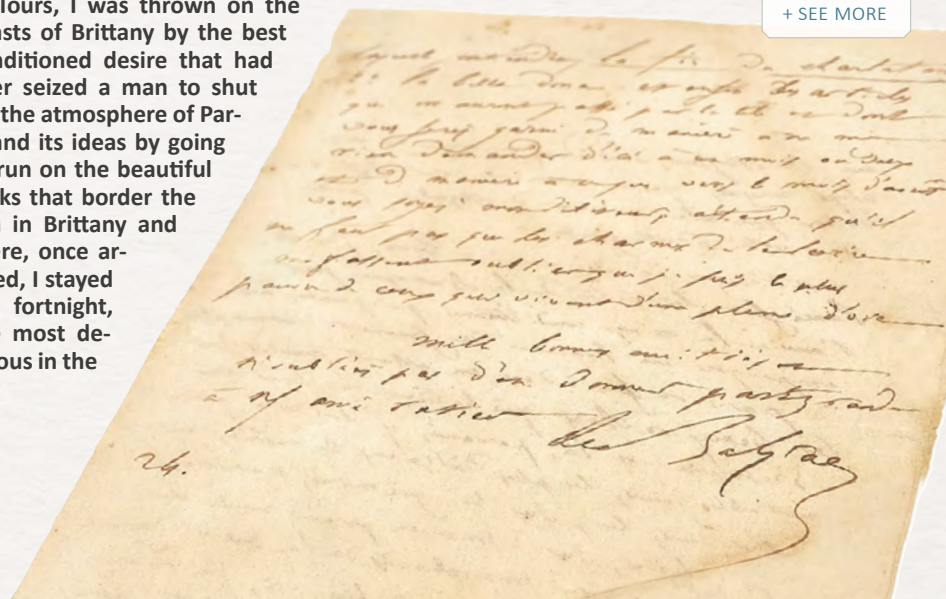
Unpublished handwritten letter signed by Honoré de Balzac, one and a half pages written in black ink on a leaf of white paper.

Transversal folds and ink a little faded at the bottom of the first page, without making it difficult to read.

The man from Tours poetically recounts his wanderings on the Breton coast during a trip he took in the company of Madame de Berny. Together, they sailed up the Loire in a boat all the way to Le Croisic: "As soon as I had arrived

in Tours, I was thrown on the coasts of Brittany by the best conditioned desire that had ever seized a man to shut off the atmosphere of Paris and its ideas by going to run on the beautiful rocks that border the sea in Brittany and there, once arrived, I stayed a fortnight, the most delicious in the

+ SEE MORE



world, running on the bays, on the kelp, collecting the pucelages that are in large numbers on the sea sand, in reverse of the rue Vivienne." The "pucelages" here are shellfish, so named because of their vulvoid shape, allowing Balzac an allusion to the prostitution – very popular at the time – that occupied the Galerie Vivienne.

This amusing letter is addressed to one of the editors of *La Silhouette* magazine, as evidenced in particular by the sign off at the end of the letter, mentioning the founder of the periodical: "A thousand good friendships do not forget to give a large part to our friend [Victor] Ratier." Balzac also mentions several articles: "I am writing to give you a sign of life, proof of interest and of friendship, but I write to you briefly because I have twenty letters to an-

swer, and I promise you a letter for...1st July which will contain, the end of the charlatan issue 2 la *bella dona* and, finally, the articles that will have passed through my head and with which you will be furnished so as to not ask anything of me for a month or two and so that around August you will be my publisher."

We have not found any trace of said letter in the writer's correspondence, no more besides than the continuation of the Charlatan (the first part of which was published in the second issue of *La Silhouette*). No article under the title of "Bella Dona" appears in the following issues either, although Balzac empha-

sizes in his letter the desire to provide other texts, "given that the charms of the Loire must not make [him] forget that [he is] the poorest of those who live on a quill pen."

A beautiful and spicy unpublished letter.

\$ 11,500

9 Honoré de BALZAC & George SAND

Illustrated by Honoré DAUMIER

& Célestin NANTEUIL & Paul GAVARNI

& Henri MONNIER & Tony JOHANNOT

Œuvres complètes de Balzac

[enriched with] handwritten letter signed by Balzac

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

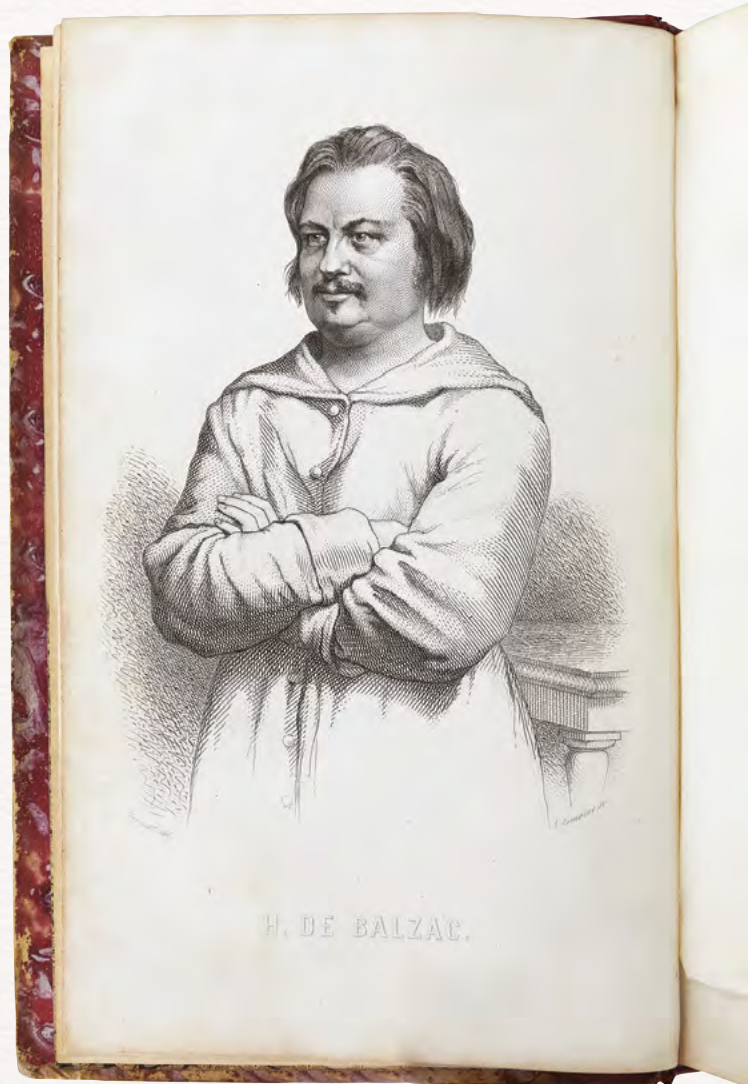
First edition, one of the extremely rare copies all with the Furne address, including the last three volumes, complete with all its first print plates, set in an elegant, strictly contemporary, uniform binding. Our copy is also complete with the portrait of Balzac, on the frontispiece of the *Comédie 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." (Clou-

zot, *Guide du bibliophile français*)

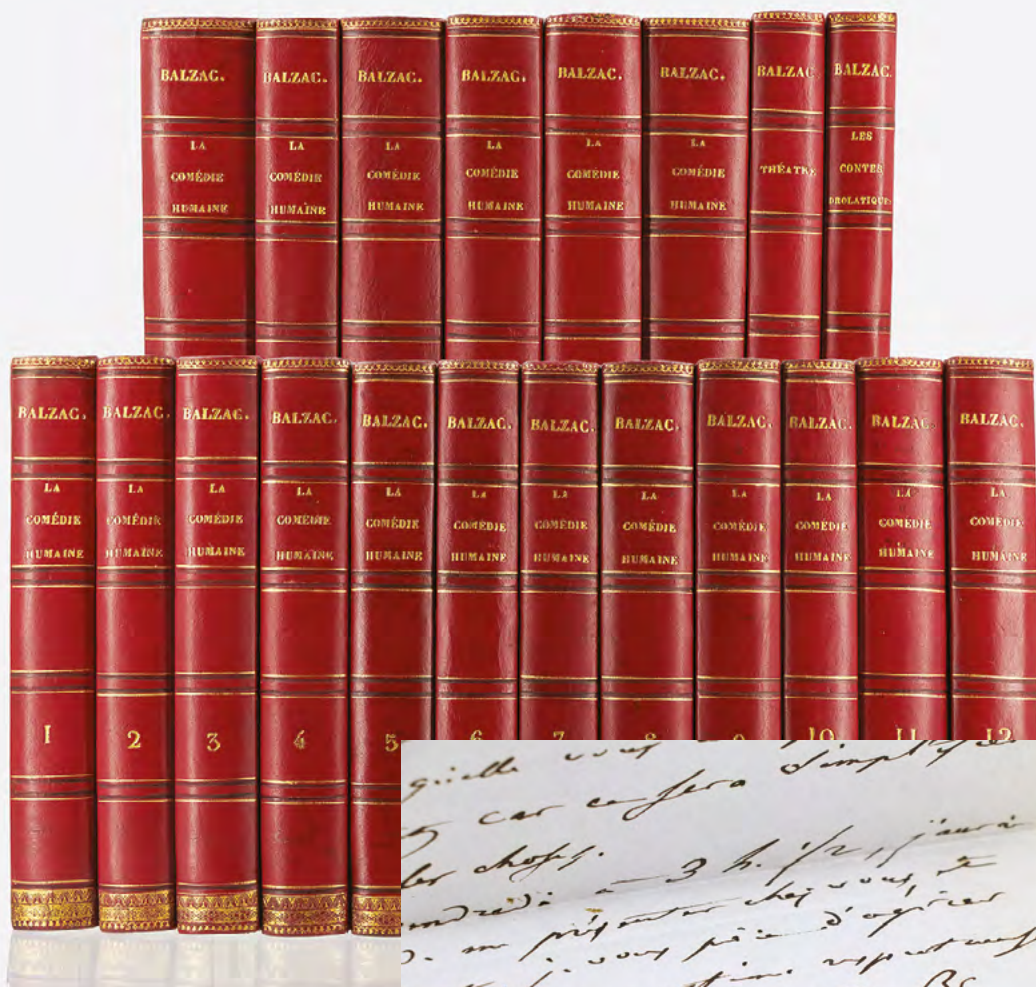
All of the volumes of our set are in first issue, with the exception, of course, of volume XVII, as Clouzot explains: "It will be necessary to ensure, in a copy of the first edition, that all the titles [...] bear the dates indicated making exception only for volume XVII which is hardly encountered until 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 insert 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.



[+ SEE MORE](#)

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 returned 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.

\$ 20,800

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

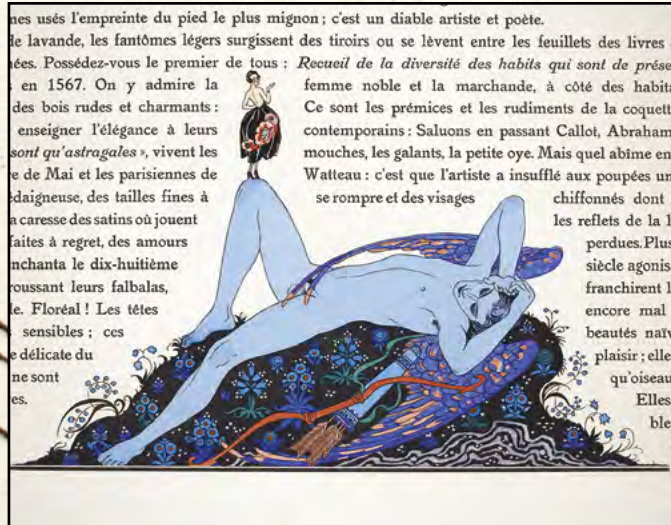
First edition complete with its 21 color copper-engravings and pochoirs by H. Reidel colored after the drawings of George Barbier: one on the cover, one on the title, 3 in the text and 16 plates. The work was printed with 300 copies, all printed on vellum paper. Embossed stamp in the bottom right of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

+ SEE MORE

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.

\$ 23,000





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

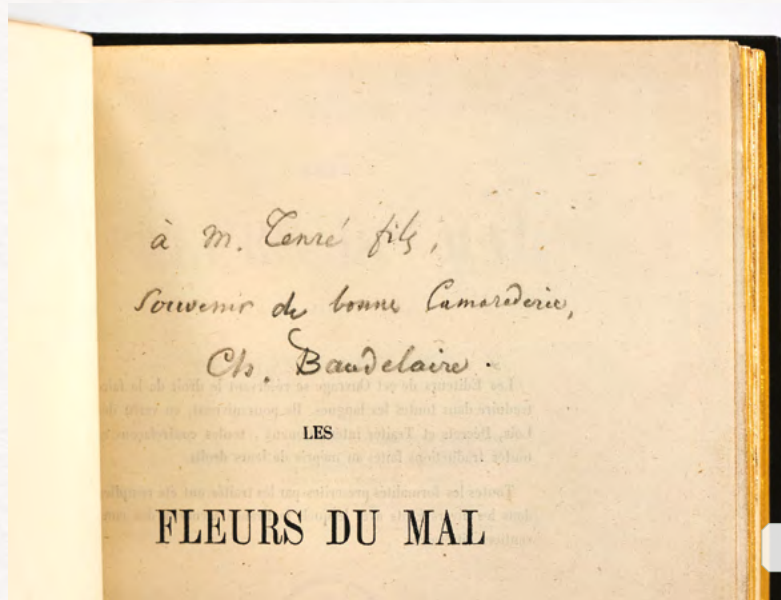
First edition, printed on vélin d'Angoulême paper, with the usual misprints and including the six condemned poems, one of the few copies given to the author and "intended for friends who do not deliver literary services". Full emerald morocco binding, Jansenist spine in four compartments, paste down 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: "A 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 Broise to mention those to whom the


[+ SEE MORE](#)

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 liquidat-

ing 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.).

This work’s utmost importance in the history of literature, well beyond French literature, as well as the particular history of its publication, have con-

tributed 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, Deschamps, 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.

\$ 195,000

12 [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.

\$ 13,800



13 [Collective work] Christian BOLTANSKI

Prospectus for the exhibition entitled "Films réalisés par des peintres" at the Musée d'Art Moderne in the city of Paris on 14 & 15 and 29 & 30 October 1970

ARC CINÉMA | PARIS 1970 | 21 x 29,5 CM | ONE LEAF

First roneo edition of the prospectus for the exhibition organized by the A.R.C. (Animation Recherche Confrontation) cinema section at the instigation of Christian Boltanski.

Signs of folding due to having been placed in an envelope.

The event was attended by Edmund Alleyn, Gianni Bertini, Christian Boltanski, Guðmundur Guðmundsson said Erró, Gérard Fromanger, IpousteGuy, Jean Le Gac, Tamas Zanko, Bruce Nauman, Pesce, Martial Raysse, Peter Stämpfli.

A rare document.

\$ 580



+ SEE MORE



+ SEE MORE

14 Christian BOLTANSKI

Les documents photographiques qui suivent m'ont été transmis par Luis Caballero

CHEZ L'AUTEUR | PARIS 1972 | 13,5 x 21 CM | STAPLED

First edition printed with a very small number on "extra-strong" watermarked paper, around twenty or so according to the great contemporary art collector Bob Calle who produced the annotated catalogue raisonné of work by Christian Boltanski.

Very rare work illustrated with 5 photographs of an anonymous family by Christian Boltanski.

\$ 2,900

15 Christian BOLTANSKI

Inventaire des objets ayant appartenu à une femme de Bois-Colombes

CENTRE NATIONAL D'ART CONTEMPORAIN
PARIS 1974 14 x 21 CM | IN ORIGINAL WRAPPERS

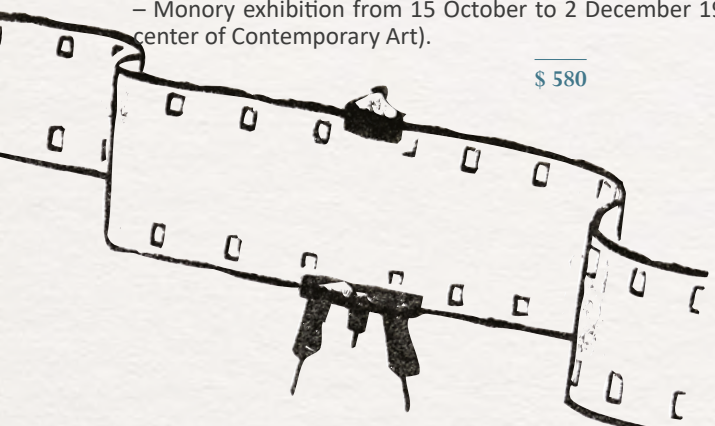
First edition of this inventory composed of 295 photographs of personal items, furniture that belonged to an anonymous woman from the Parisian suburbs.

Very beautiful copy of this artist's book, published on the occasion of the Boltanski – Monory exhibition from 15 October to 2 December 1974 at the CNAC (National center of Contemporary Art).

\$ 580



+ SEE MORE



16 Christian BOLTANSKI

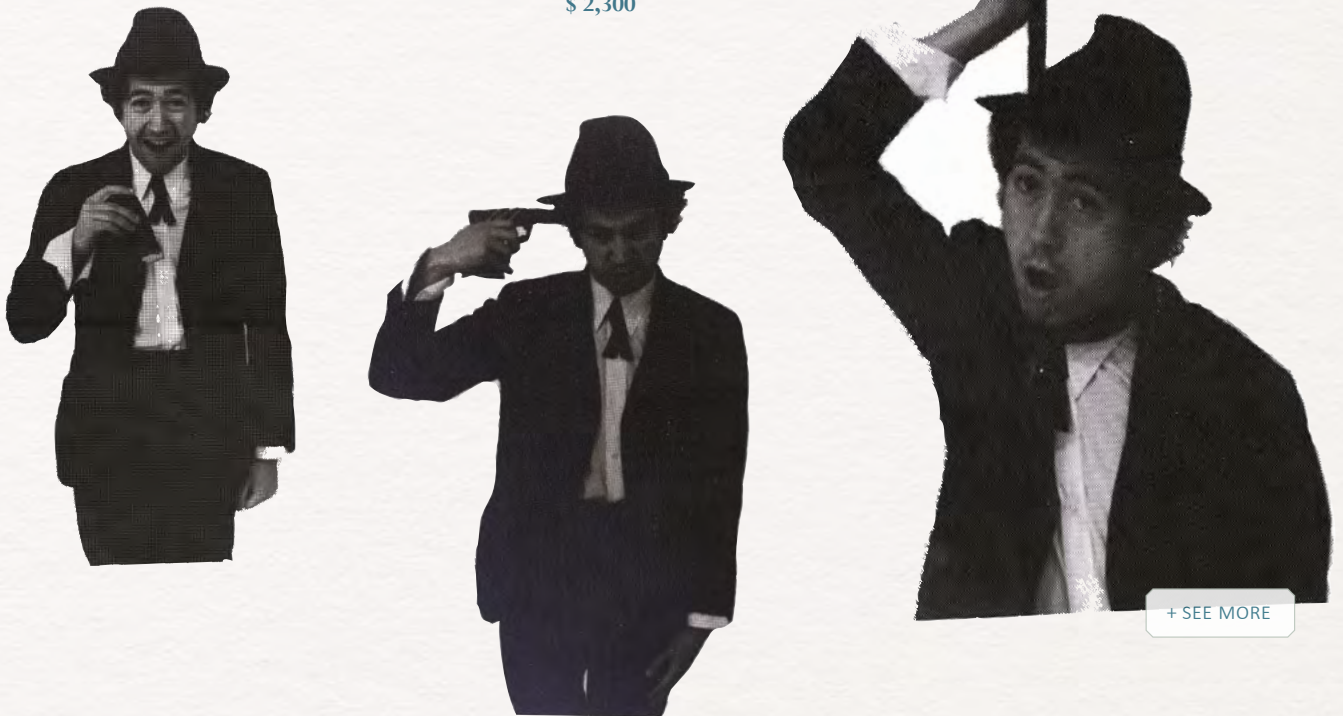
Les Morts pour rire. Deads in fun. Die sich zum Spass umbringen

ÉDITIONS AQ | DUDWEILER 1974 | 14,5 x 21,5 CM | IN ORIGINAL WRAPPERS

First edition, one of 150 numbered copies on offset, only print after 20 numbered copies.
Title vignette glued on the first board.

Text in French, English and German.
Illustrated with 14 photographs of the author performing different kinds of suicides.

\$ 2,300



+ SEE MORE

17 Christian BOLTANSKI & Jacques MONORY

Program of the 1974 Autumn festival at the Centre National d'Art Contemporain dedicated to Christian Boltanski and Jacques Monory

CENTRE NATIONAL D'ART CONTEMPORAIN | PARIS 1974
29,5 x 20 CM | ONE FOLDED LEAF

First edition of this program of events organized by the Centre National d'Art Contemporain from 16 October to 23 December 1974, presenting the works of Christian Boltanski and Jacques Monory.

The December date has been modified in green felt pen at the foot of the program.
Presentation of photographic, cinematographic and book-based works by Christian Boltanski and pictorial works by Jacques Monory.

A very rare document.

\$ 580



+ SEE MORE

18 Christian BOLTANSKI

Composition féérique.

Original photomontage
inscribed on the back
by Christian Boltanski

[1979] | 67,5 x 53 CM
ONE PHOTOGRAPH IN A FRAME

Original contemporary silver print
framed under glass and a light frame
by the artist.

Handwritten inscription signed by
Christian Boltanski on the back of the
frame.

Referenced in the annotated
catalogue raisonné of
the artist.

Rare photomontage
signed by the artist
who, after a working for
a long time on pure photo-
graphy, makes a radical
transformation towards
an aesthetic of shadow
and fantasy.

Through double expo-
sure and lighting, the pho-
tograph reveals, against
a monochrome back-
ground, the silhouette of
a dancer doll; the every-
day object prized by the art-
ist, seems to emerge from
a double white and colored
constellation. This imprecise
but luminous figure evokes a

Venus of Lespugue born from this foam
of stars, which, in return, preserves the
wake of its dance.

"In most of my photographic pieces, I
used this proof property that is given
to the photo to divert it or to try to
show that the photo lies, that it does
not speak the truth but instead cultural
codes" (*Boltanski Catalog*, Musée Na-
tional d'Art Moderne, Centre Geor-
ges-Pompidou, Paris, 1984.)

The series of Compositions, started in
the early 1970s, however, is based on
a new approach to photographic ob-
jects, notably through the photomonte-
age technique which redefines the

relationship between the work and its
subject.

In 2020, during the second retrospec-
tive of his work, Bernard Blistène,
director of the Musée National d'Art
Moderne (MNAM), described the pro-
found artistic transformation "of one
of the greatest creative figures of our
time: [...] Archaeologist of his own his-
tory as that of everyone, Boltanski has,
over the course of half a century of
creations, transformed into a "mythol-
ogist". From the story of childhood to
that of the tales and legends he discov-
ers and reinvents today until the end of
the world, Boltanski has sought to rid
himself of himself to confuse himself
with the history of men." (B. Blistène,
Commissaire de l'exposition, in *Code
couleur* n°35, 2019)

Thus, in the *Compositions féériques*
(*Fairy tale Compositions*) series, of
which a polyptych is preserved at the
Geneva Musée d'Art Moderne et Con-
temporain (MAMCO), the artist revives
the pictorial gesture by diverting the
objectivity of photography through
photomontage, also adding a few blue
and white paint drops, tiny planets and
act of repositioning of the support by
the artist-painter, a designation still
claimed by Boltanski despite the multi-
plicity of his artistic techniques.

From the first retrospective in 1984 at
the MNAM, Chantal Boulanger, in *Vie*

des Arts, highlighted that the current
Compositions in progress, defined a
pivotal period in Boltanski's career:

"Then begins the series of Compo-
sitions which present themselves as
imposing color photos on black back-
grounds. Out of context objects emerge
from unknown places and float in in-
finite space. Paint, so compose. The
Compositions structure real paintings
whose elements, treats, toys, figurines,
garlands, are organized like a fairy tale.
Thus the *Compositions murales*, 1977,
are directly inspired by the tradition
of still life; others, like the *Composi-
tions classiques*, 1982, are more of the
theatre and its somewhat false magic.
Here you can see the influence of paint-
ing and, above all, the painting effect:
the lights commute the tiny cardboard
puppets into giant figures. From now
on, Boltanski will be interested only
in shadows, as a consequence of his
passion for fragile and tiny things, at
the limit of insignificance and non-ex-
istence."

Exceptional original work signed by
Christian Boltanski, of which the artist
will produce a reprint that was exhibit-
ed at the MOMA in New York.

\$ 9,000

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19 Constantin BRÂNCUȘI

Two handwritten signed letters addressed to the Dolj County Prefect

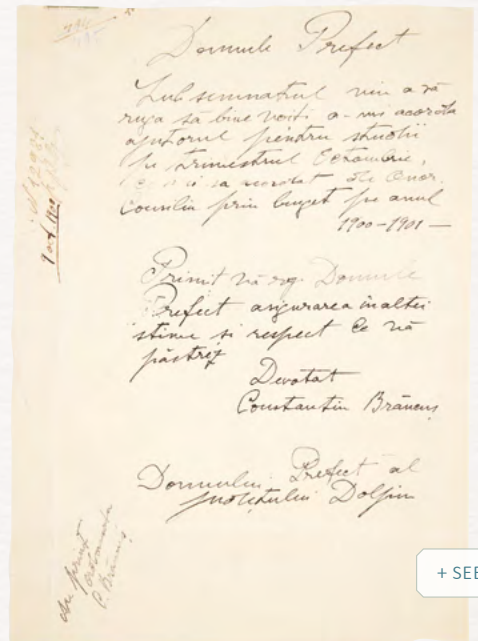
CRAIÖVA (ROMANIA) 9 OCTOBER 1900 | 14.7 x 22 CM & 27 x 19.5 CM | TWO LEAVES WRITTEN ON THE RECTO

Two handwritten letters signed by Constantin Brâncuși addressed to the Dolj County Prefect and written in brown and black ink, one on a piece of lined paper (14.7 x 22cm) and the other on larger size white paper (27 x 19,5 cm).

The first letter is written in ink on a leaf and bears the registration number "12981" followed by the acronym "pPG" and is signed with the artist's full name: "Constantin Brâncu". At the bottom left of the page there is a handwritten note by Brâncuși: "I received the prescription", followed by his signature "C. Brâncu" and not "Brâncusi" or "Brâncusi", as he signed after his arrival in Paris. The second letter is written in ink on half a sheet of notebook paper and contains the same message, the same signature and a similar inventory number. A 10 bani (centimes) stamp is glued to the top left. The left side be-

low the stamp is cut out, as Brâncuși used to do: he removed the stamps or erased information that he did not want to keep.

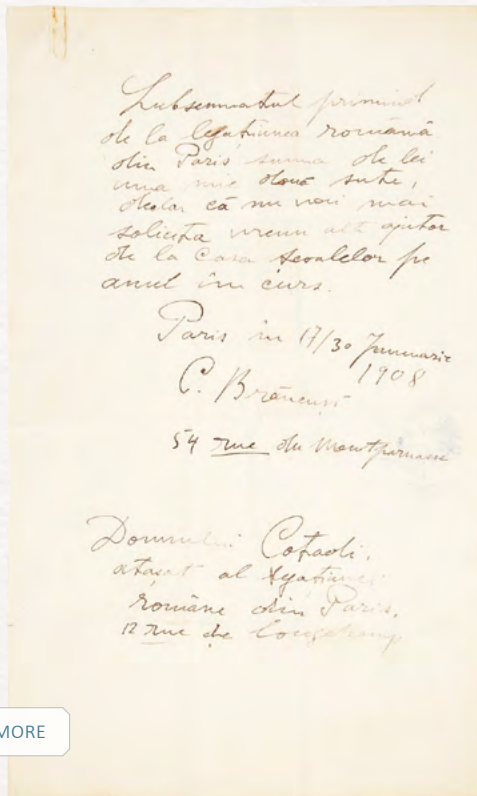
These two important letters document a significant chapter of the artist's biography concerning his studies financed in part by the Craiova Department. On 28 September 1898, Brâncuși successfully completed his five-year schooling at the Craiova Trade School – the capital of his native region – and enrolled at the Bucharest School of Fine Arts. He obtained scholarships from the Madonna Dudu church in Craiova, which helped him to continue his studies. He was quickly noticed by his teachers in Bucharest who awarded him prizes for making busts, such as Laocoon and the antique sculpture *Study based on Mars Borghese*. In October 1900, Brâncuși



+ SEE MORE

sent a request for a scholarship to the Prefect of the Dolj County (the capital of which is Craiova) who helped him to follow "his studies during the October term" and specified that this scholarship was granted to him by the County Council 1900-1901 budget.

\$ 4,600



+ SEE MORE

20 Constantin BRÂNCUȘI

Handwritten signed declaration to Mr Costadi, attached to the Romanian legation in Paris

PARIS 17/30 JANUARY 1908 | 21 x 35 CM | ONE PAGE ON A LEAF

Handwritten declaration dated and signed by Constantin Brâncuși to Mr Costadi, attached to the Romanian legation in Paris, written in black ink on a leaf of white paper. Embossed stamp and a trace of a stamp. Some transverse folds.

The declaration is signed with his full name that he will retain from then on: "C. Brâncuși" and dated "17/30 January 1908" – the two dates reflect the coexistence of the Gregorian and the Julian calendar in Romanian principalities in the early 20th century.

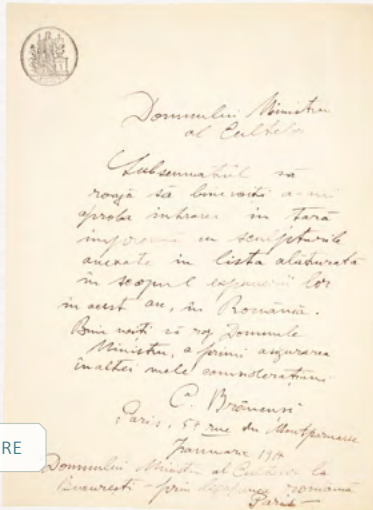
In this declaration written on 30 January 1908, Brâncuși addresses the Romanian legation in Paris, represented by Mr Costadi. He hereby confirms receipt of the sum 1200 lei and specifies that he will no longer request assistance from the Maison des Écoles (section of the future Ministry of Education and Culture) for the current year. This grant is the last he will be awarded by a Romanian establishment.

\$ 3,200

21 Constantin BRÂNCUȘI

Handwritten signed letter addressed to the Romanian Ministry of Worship

PARIS JANUARY 1914 | 21 x 28.5 CM | ONE PAGE ON A LEAF



+ SEE MORE

Very important handwritten letter signed by Constantin Brâncuși addressed to the Romanian Ministry of Worship, written in black ink on a leaf of white paper. Embossed stamp and a trace of a stamp. Transverse folds from having been sent.

In this letter dated January 1914 and addressed to the Ministry of Worship, the sculptor requests authorisation to bring some of his sculptures to Romania for the exhibition of the "Tinerimea Artistica" company (Artistic Youth). Brâncuși was then in Paris, as evidenced by his address: « 54 rue du Montparnasse ». A list of works was visibly attached to the letter but, sadly, has disappeared.

This letter testifies to the close links maintained between Brâncuși and the

Romanian artists of the "Tinerimea Artistica" who, since 1908, organized exhibitions bringing together paintings and sculptures. In March 1914 Brâncuși presents six works, including *La Prière* (1907), *Le Baiser* (1907-08), *Mademoiselle Pogany* (1913), at the fourteenth exhibition of this important artistic company. He was already a renowned sculptor at that time: the presence of five of his works at the Armory Show in New York (17 February – 15 March 1913), where his sculpture *Mademoiselle Pogany* caused a scandal due to its modernity at the side of Marcel Duchamp's *Nu descendant un escalier* and allowed him to become one of the major artists of the second decade of the 20th century.

\$ 5,800

22 Constantin BRÂNCUȘI

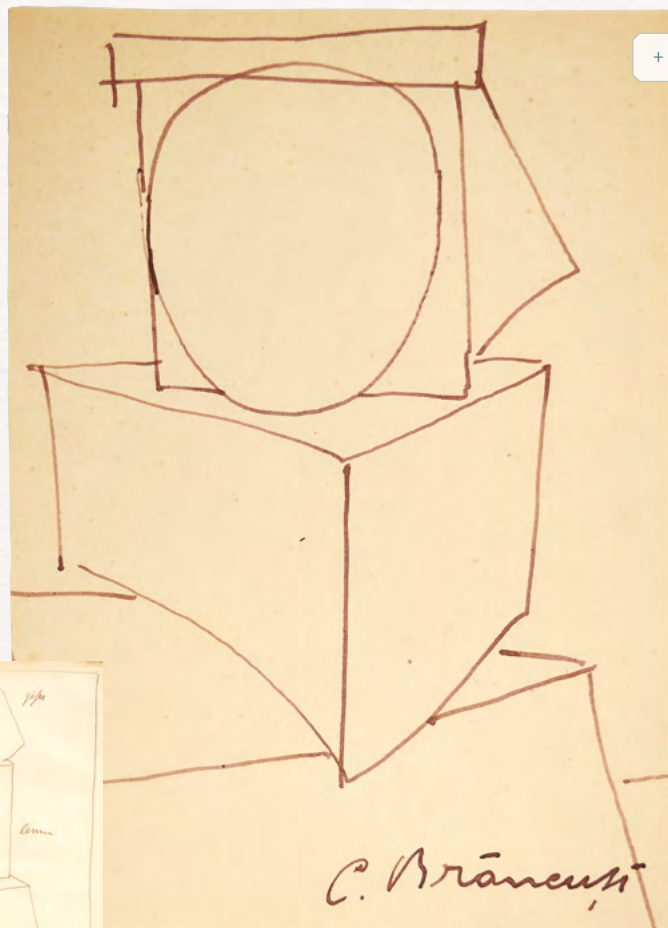
Eva, original drawing signed

[CA 1937] | 9 x 12,9 CM
ONE DRAWING

Original drawing signed by Constantin Brâncuși in brown ink on cream paper, from the collection of Ion Alexandrescu, a stone mason who worked with the sculptor in 1937-1938 on the creation and installation of the monumental ensemble at Târgu Jiu, and more specifically on *The Door of the Kiss* and *The Table of Silence*.

Brâncuși's preparatory drawings for his sculptures are extremely rare, as opposed to most of the few drawings by the artist seen on auctions, which are mainly figurative (women and anatomical studies).

We submitted this unpublished work to renowned Brâncuși specialist Dr Doïna Lemny who authenticated and dated it with precision. As an honorary curator of the Musée National d'Art Moderne, Georges-Pompidou in Paris where she was in charge of the Brâncuși collection for thirty years, she is the author of numerous monographs and essays on the artist. She provided the drawing's analysis:



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PRIVATE COLLECTION

"This small drawing traced in ink with a quick hand on small paper calls out by the novelty of the composition of geometric forms: two superimposed cubes supporting an oval head framed in a square acquire a caryatid posture supporting an architrave, clearly drawn at the top of the figure. The quick, firm line indicates the artist's intention to note elements for a more complex composition that he would have intended to make."

Although undated, this drawing can be related to two other similar compositions made on 3 November 1937. The first, of the same size (9 x 13 cm), bears the title "Eva" and is enriched on the reverse with a drawing of the *Kiss*

and a message addressed to Ion Alexandrescu. The second is larger (22 x 32 cm) and has the same composition as our drawing, but with proportions that more explicitly evoke a female figure (see opposite). In these two other drawings, Brâncuși indicates the materials he plans to use for this future set of sculptures: wood (in Romanian: *lemn*) and plaster (*gips*).

The drawing we offer is untitled and does not bear indications regarding the materials, but is in coherent with the tangible research of the other two compositions, and could be a stylisation of the original drawing for a more abstract sculpture project.

The interest in this biblical female figure crossed Brâncuși's artistic career.

As early as 1916, he sculpted a curvaceous, Africanising wooden figure to which he gave the title "Ève". Reworking it, he finally created a more totemic sculpture in 1921: Adam and Eva. As a "constructed" work, Adam and Eve already announced Brâncuși's intention to take up the theme of the original woman, mother and protector, who is here pruned of male attributes and made into an elevation of primary and matrix forms: the block, the egg and the surface.

Provenance: collection of the stone mason Ion Alexandrescu, friend and close collaborator of the Romanian sculptor.

\$ 32,000

23 Albert CAMUS

L'Étranger

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

Precious advance copy (*service de presse*).

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.

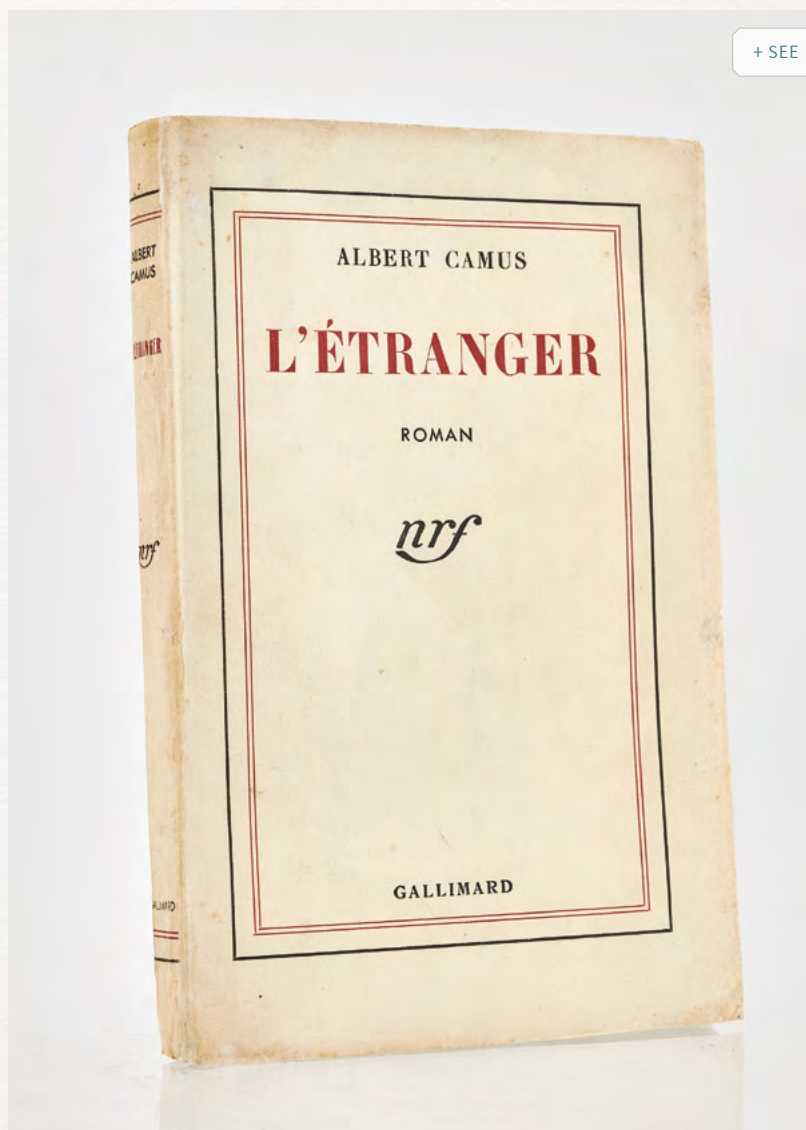
This first edition of *L'Étranger* was printed on 21 April 1942 with 4,400 copies: 400 press service, 500 no mention copies and 3,500 copies with false statements from the second to eighth "edition".

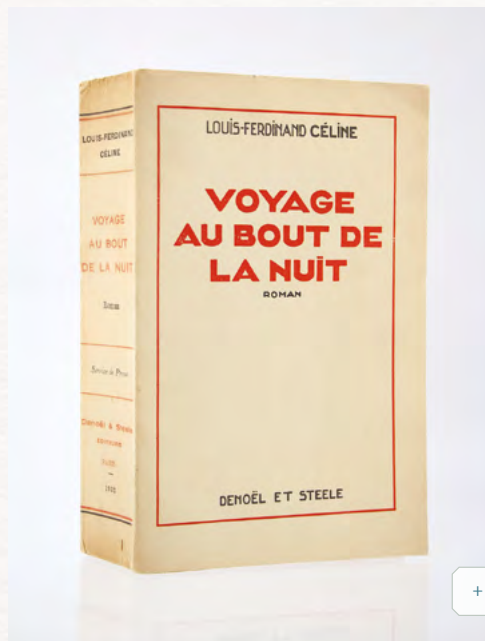
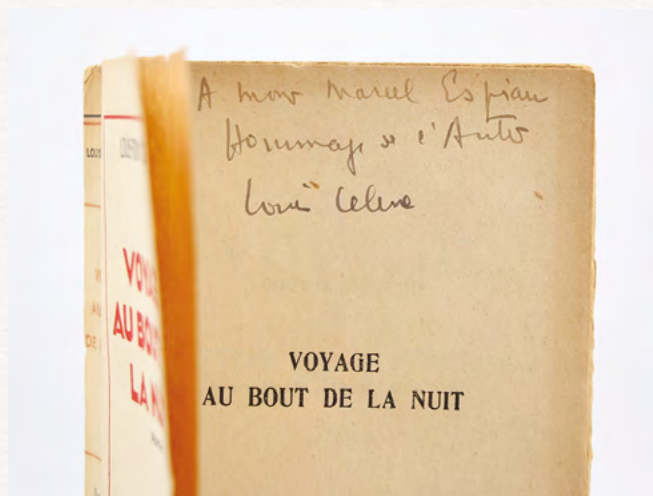
The advance copies, not intended for sale, do not include the indication of price [25 francs] on the back of the cover.

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.

\$ 26,500




[+ SEE MORE](#)

24 Louis-Ferdinand CÉLINE

Voyage au bout de la nuit [Journey to the End of the Night]

DENOËL & STEELE | PARIS 1932 | 12 x 19 CM
IN ORIGINAL WRAPPERS AND CUSTOM BOX

First edition, one of 200 *service de presse* (advance) copies, the very first print and the shortest after the 23 Arches, including 10 numbered and before the 219 Alfa, including 100 numbered. Slight sunning to the top and bottom of the spine, three tiny pieces missing from the top of the first endpaper which has signs of writing on the back that have been scratched. **Custom box, reproducing the wrappers, signed by Julie Nadot.**

Rare and precious handwritten inscription signed by Louis-Ferdinand Céline to Marcel Espiau, cofounder and panel of the Renaudot prize which will be awarded to Céline on the very day of the Goncourt failure. We attach an unpublished autograph letter of thanks sent by Céline to Marcel Espiau.

"I am one of those who like Céline. I say this because it is true and there are, after all, truths that do ourselves good. I liked Céline straight away, the barely dry proofs of his unalterable *Voyage au bout de la nuit*. I immediately fought for him within a literary panel – the only one who crowned him – and where, moreover, everyone was quickly won over. "Ferdinand" is a guy. We cannot take that away from him. In our age of cowards or visionaries – in short supply, he would say, a writer of his kind is a blessing from the gods. He is undoubtedly, under his torrential form, and his vocabulary so verbose and so nobly insulting, the only epic poet of

this time." (Marcel Espiau, in *Les Nouveaux Temps*, 5 March 1941)

After the snub inflicted on Céline by the awarding of the Goncourt prize to Guy Mazeline, *Voyage au bout de la nuit* could perhaps have known much less success and remained for a long time the subject of an eternally renewed row between ancient and modern literary critics.

In the media turmoil that followed the release of the *Voyage*, few voices were raised in favor of this atypical work that aroused more anger than enthusiasm, even among the future "political friends" of the inflammatory writer. Thus Robert Brasillach described the *Voyage* as "a sort of epic of catastrophe and injury", to be placed with disdain on the shelf with the «interminable novels». Here he highlighted that the thickness of the novel was a real obstacle to the distribution of the book.

Marcel Espiau himself, in *L'Ami du peuple*, also feared that "this work so curiously dreamed of, so daringly written" would discourage readers by its size: "but Mr Céline's book has 620 pages. Could it be a popular success" (- Marcel Espiau in « À propos du prochain Prix Goncourt » *L'Ami du Peuple*, 5 December 1932.)

However, Espiau was, like Bernanos, one of the early and ardent defenders of the *Voyage*. Nine years later, Céline thanked him again, while this time Espiau castigates *Les Beaux Draps*, in his severe article in *Le Temps*:

"My dear Espiau, A very big thank you for your little article in *Le Temps*. I know you and remain greatly in your debt for the admirable courage with which you defended my first book, at the time when the league of Perfect Thinking already had me in a lasso." (Letter to Marcel Espiau, March 1941)

More than to the laudatory, but short, article by Espiau, here Céline makes reference to the fight that this founder of the Renaudot had to lead to award the prize to Céline, finally obtained by a narrow majority and after three rounds of ballots.

Céline, to his terrible disappointment, did not immediately get the measure of this prize that he thought to be a "consolation", while the Académie Goncourt, shaken by a rare controversy, had just cautiously refused to celebrate such a dark and anarchistic work.

Yet the tragicomedy, which in an astonishing unity of time, place and action took place on 7 December 1932 at Drouant's restaurant, was at the origin of one of the greatest literary successes of the interwar period. While on the upper floor, Lucien Descaves failed to convince the Goncourt jurors of Céline's exceptional talent, Marcel Espiau, on the ground floor, succeeded in making his colleagues admit the incontestable genius of the Doctor Destouches.

Simultaneously condemned and honored by two academies at boiling point, the simple soldier Bardamu became notorious and the modest print of the first edition of 3,264 copies, almost already sold out on the day of the announcement of the result, could not meet the demand. Robert Denoël, who had prepared a reprint at the Imprimerie de Troyes in anticipation of an expected victory at Goncourt, threw away his overly optimistic "Prix Goncourt 1932" advertisements and launched a significant offset reprint at the Imprimerie française d'édition. At the end of January, almost 50,000 copies had been sold.

Frightened by this « croayante » [made-up word, contraction of "increasing" and "croaking"] notoriety, Céline almost

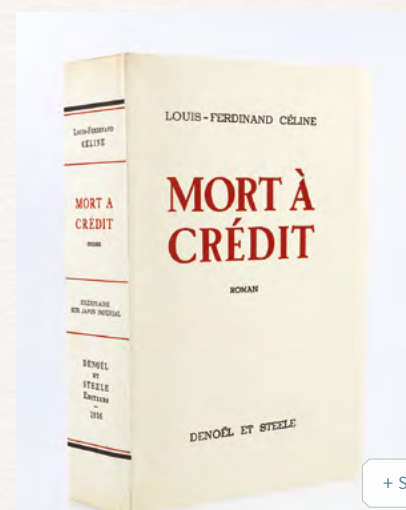
immediately left France for a "little medico-sentimental tour of Europe" (F. Gibault, *Céline 1932-1944 : Délires et persécutions*). It was only on 3 January that he sent Marcel Espiau a letter of invitation – which has remained unpublished and is attached to our copy – to one of the most famous restaurants in the capital for the 15th of the month, the day of his return, in order to "celebrate the benevolence and the good taste of [his] jury", in the company of the previous winner, Philippe Hériat. Dated only with the day "3" without any other calendar mention, we can deduce the early date of this letter by the "Destouches" signature, which he very quickly abandoned after his first success. Two days after this meal, 17 January 1933, Céline had lunch with Lucien Descaves before continuing to

"thank all those who had been with him in the battle". (F. Gibault, *Céline 1932-1944: Délires et Persécutions*) Marcel Espiau, dedicatee of one of the first *service de presse* copies, will be a decisive architect of the literary recognition and popular success of the *Voyage*, which reduced aesthetic and old moral codes to nothing and which, even today, retains its subversive power intact.

Precious and significant handwritten, signed inscription and letter to Marcel Espiau on this very rare *service de presse* copy.

A beautiful historical copy.

\$ 15,500



25 Louis-Ferdinand CÉLINE

Mort à crédit [Death on Credit]

DENOËL & STEELE | PARIS 1936 | 15 x 22,5 CM
IN ORIGINAL WRAPPERS WITH CUSTOM CHEMISE AND SLIPCASE

First edition, one of 47 numbered copies on Imperial Japan, the *tirage de tête*. Copy presented in the publisher's chemise and slipcase, at first glance reserved for the copies on Japan, in half red shagreen and marbled paper boards.

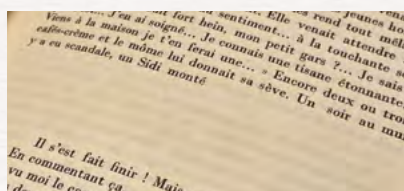
"At the publisher's request, L-F. Céline removed several phrases from the book; the phrases have not been replaced. They appear in blank in the book" explains a note on the back of the dedication page.

Our copy contains, as do all except for the *hors commerce* copies, some blank spaces scattered throughout the text. The deletion of a word, a phrase or a few lines is thus accentuated by the vacant spaces in the body of the text.

Far from an official censorship, these "holes" are the work of Céline himself who, seeing himself reproached by Denoël for certain passages that are too salacious, had the genius idea of replacing the mundane details of certain frolicking with much more eloquent marks, which give free reign to the reader's imagination.

A true pornographic reinterpretation of Diderot's address to Sophie Volland: "everywhere there will be nothing read only I love you", Céline's silent invitation to his readers is much more pow-

erful that the literary witticism that it replaces. Thus, from one of the first cuts: "One evening on the wall there was a scandal. *Un sidi monté*



He was finished! Yes, that was certainly Vitruvius. Commenting on this", mysterious and suggestive veil posed on what is, in reality, the description of a paedophile rape, of which readers will only become aware in 1981, in the second edition of the *Pléiade*, when the cut passages will be finally restored.

With simple and fair editorial caution, Céline has produced a real work within the work, since the main subject of the deleted passages is precisely "voyeurism", the key theme of Célinienne work, and it is exacerbated with this self-censorship. We can even doubt that Robert Denoël was really responsible for this censorship, as media-efficient as it is semantically relevant, and which Céline himself promoted: "With the full text of the novel, it is simple: we were going straight to proceedings for offenses against good morals. We had

missed the Goncourt. We would not miss the penalty." (Note the skillful parallel between recognition and justice). But it is no doubt at the heart of the work itself that we find a subliminal evocation of the complicity of the two whipped companions:

"The two of us, Robert and I, it was time to climb on the kitchen stove to attend the show... It was well chosen as a perch... We were plunging right onto the page..." What happens on the so-called "page" [slang for "bed"], remains in the void of the book's page, but the reader hears Louis-Ferdinand's laughter in echo because, like the silence that follows Mozart, the "blanks" that are sprinkled throughout *Mort à Crédit* are still Céline's.

Extremely rare and very beautiful copy of the *tirage de tête*.

\$ 43,000



26 [CHE GUEVARA] Collective work

*Revista Cuba. Numero especial Che Guevara
Hasta la victoria siempre*

CUBA REVISTA | LA HABANA NOVIEMBRE 1967
26,5 x 35 CM | IN ORIGINAL WRAPPERS

First edition of this special issue dedicated by the Fidel Castro's Cuban State to Ernesto Che Guevara, who passed away a month earlier after being executed by the Bolivian army.

Tribute issue illustrated with many photographs of Che.
Text in Spanish.

A very beautiful copy despite some small minor folds on the last sheets.

Rare issue that participated greatly to the hagiography of Che, who still today remains the Christ of anti-capitalist revolutionaries and third-worldists.

\$ 2,300

+ SEE MORE

27 [CHESS] ABEN-EZRA & ABEN-YE'HIA *Translated by Léon HOLLAENDERSKI*

Délices royales ou Le Jeu des échecs, son histoire, ses règles et sa valeur morale par Aben-Ezra et Aben Yé'hia, rabbins du XII^e siècle

CHEZ B. CRÉHANGE | PARIS 1864 11,5 x 19 CM | IN ORIGINAL WRAPPERS

First edition in French, with bilingual French and Hebrew text.
In original blank wrappers, one small lack to foot, a few very tiny wormholes.

A very rare and very good, unsophisticated copy.

\$ 2,100

28 Jean COCTEAU

La Voix humaine [The Human Voice]

STOCK | PARIS 1930 | 12 x 19 CM | BOUND IN MOROCCO

First edition, one of 525 numbered copies on Marais pur-fil paper, ours is one the 25 *hors commerce* copies.

Bound in half black morocco, spine in five compartments, gilt date at the foot, gilt fillet on the decorative paper boards, covers and spine preserved, top edge gilt, binding signed by Goy & Vilaine.

A beautiful handwritten inscription signed by Jean Cocteau to the gay crooner Francis Robert Halma, said Max Trébor: « À mon très cher Marc Trébor qui chante comme écrivait Baudelaire et qui m'émeut toujours. Bien que très coupé le disque vaut mieux que le livre. Demandez-le chez Columbia » ("To my very dear Marc Trébor who sings as Baudelaire wrote

and who always moves me. Although very much cut, the record is better than the book. Ask for it at Columbia") enriched with a beautiful drawing in black ink representing a young man in profile and lightly enhanced in blue pencil.

Cocteau refers to the recording of *La Voix humaine* by Simone Signoret, who



+ SEE MORE

accepted the role on the condition that it will be recorded in the same manner as the original character. As a result, she used her own apartment as well as her own telephone to play this terrible breakup. The microphone was set up in the kitchen. It only took one take but Signoret was so affected by this experience that she refused for a long time to consent to the broadcast of this "intimate unravelling". She was finally convinced by friend and fellow actor Yves Montand who was stunned by this performance. Simone Signoret received the Grand Prix de l'Académie du Disque for her interpretation of *La Voix humaine*.

At the time of the first performance in 1930, *L'Écho de Paris* had already predicted its success: "The best actresses in the world will want to perform *La Voix humaine*."

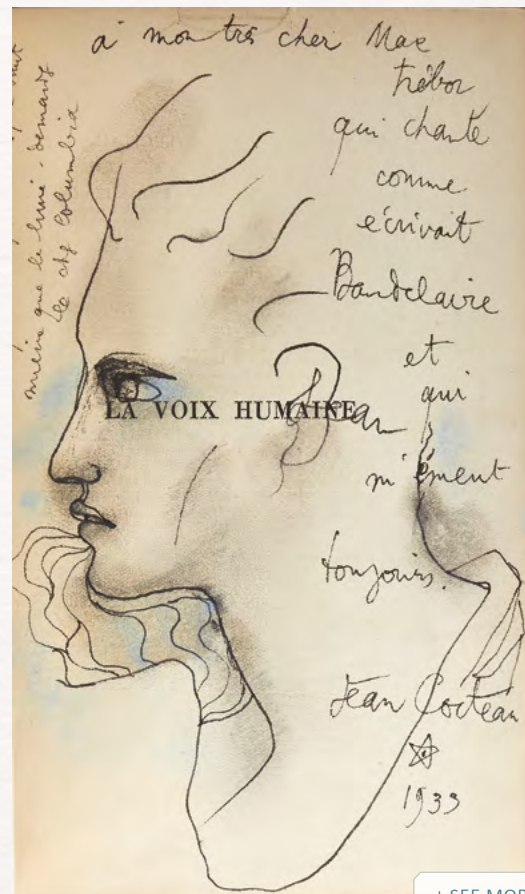
Berthe Bovy, Anna Magnani, Simone Signoret, Ingrid Bergman, Sophia Loren, Ornella Muti, Tilda Swinton... and opera singers Denise Duval and Felicity Lott followed one another on stage and on screen, while the greatest directors and composers took up the challenge

of staging this atypical work. Among them were Roberto Rossellini, Francis Poulenc and Pedro Almodovar, who owes his most acclaimed film *Mujeres al borde de un ataque de nervios* to Cocteau's play.

Acting as a one-voice dialogue, this variation on the expectations, desires and pains of a woman enduring a telephone break-up confronts the actress with the deafening silence of the telephone receiver. The tragedy offers to the spectator a victim suffering the inaudible assaults of an invisible torturer. The decomposed female voice seems simultaneously strong, fragile, proud and destroyed. While the other voice is absent, it strikes nonetheless the spectator's imagination by what Cocteau calls: "The eternity of silences".

A very fine and perfectly preserved copy.

\$ 2,800



+ SEE MORE



+ SEE MORE

29 [Salvador DALÍ]

Photographic portrait of Salvador Dalí

PARIS 1970 | 14,9 x 20,2 CM | ONE PHOTOGRAPH

Photographic portrait of Salvador Dalí, contemporary silver print in black and white. Interpress stamp at the bottom of the photograph and handwritten annotations in pencil. Roneotyped sticker: « Service spécial page radio TV FR3, Dimanche 6 avril 20 heures. Une certaine idée de la Correra avec Salvador Dalí » (Special service radio TV page FR3, Sunday 6 April 8 pm, "A certain idea of the Correra with Salvador Dalí").

A very beautiful photograph taken at a press conference given by Salvador Dalí at the Gustave Moreau Museum in Paris on 1st April 1970 about the creation of the Dalí Theatre-Museum in Figueras. The artist poses, cane in hand, behind a wax reproduction of his head placed on a giant chocolate bar. It was indeed at this time that the painter advertised for Lanvin chocolates.

\$ 1,150

30 Eugène DELACROIX

Unpublished handwritten letter to "Julie" (Louise de Pron):

"Fool me if you want, I'll believe you, I want to believe you so much and I need it"

[CA 1823] | 12 x 18,2 CM AND 10 x 15,5 CM | SIX PAGES ON TWO DOUBLE LEAVES

Almost entirely unpublished handwritten letter from the painter Eugène Delacroix to the love of his youth, the mysterious "Julie", now identified as being Madame de Pron, by her maiden name Louise du Bois des Cours de La Maisonfort, wife of Louis-Jules Baron Rossignol de Pron and daughter of the Marquis de La Maisonfort, Minister of France in Tuscany, patron of Lamartine and friend of Chateaubriand.

90 lines, 6 pages on two folded leaves. A few deletions and two bibliographical annotations in pencil on the upper part of the first page ("n°114").

This letter is one of the last to his lover in private ownership, all of Delacroix's correspondence to Madame de Pron being kept at the Getty Research Institute (Los Angeles).

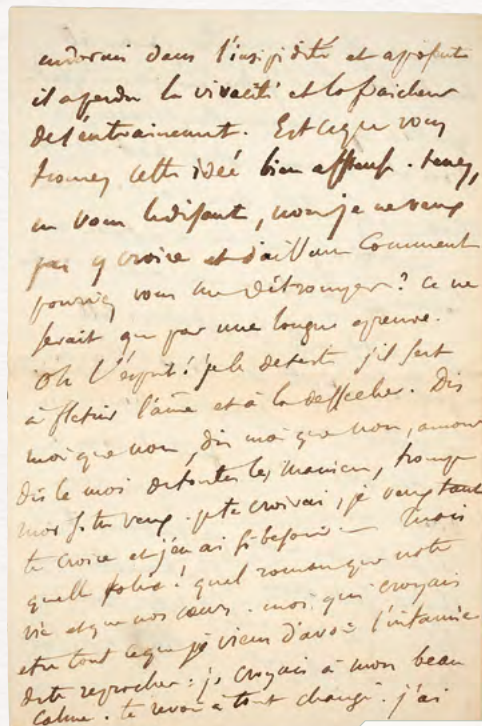
Only nine of the ninety lines of this unpublished letter were transcribed in the *Burlington Magazine* in September 2009, alongside the long article by Michèle Hanoosh, Bertrand and Lorraine Servois, whose research finally revealed the identity of the famous recipient.

Sublime love letter from twenty-four-year-old Eugène Delacroix, addressed to his lover Madame de Pron, twelve years his senior, who unleashed the liveliest passion in him. This episode of the painter's youth, then considered the rising star of Romanticism, for a long time remained a mystery in the biography of Delacroix, who was careful to preserve the anonymity of his lover thanks to various pseudonyms: "Cara", "the Lady of the Italians", and even "Julie", as in this letter, in reference to the famous epistolary novel *Julie ou la Nouvelle Héloïse* by Rousseau. For obvious reasons, Delacroix did not sign his name on any of the letters in correspondence with the lady.

A great figure of the legitimate aristocracy, the recipient of this feverish letter is Madame de Pron, daughter of the

Marquis de La Maisonfort, Minister of France in Tuscany, patron of Lamartine, friend of Chateaubriand. Her beauty was immortalized in 1818 by Élisabeth Vigée-Lebrun, who painted her portrait in pastel, with an oriental hairstyle.

Delacroix and Madame de Pron met in April 1822 when the portrait of the latter's son, Adrien, was commissioned, a pupil at the Lycée Impérial (now Lycée Louis-le-Grand). Delacroix had been commissioned for the portrait by his



[+ SEE MORE](#)

close friend Charles Soulier, Madame de Pron's lover, who despite himself, served as an intermediary for Delacroix. In the absence of Soulier, who had gone to Italy, the painter and the young women established an intense romantic relationship. The portrait commission became a pretext for their tender meetings in his studio on rue de Grès, while no trace of the child's painting has been found to this day.

Their adventure lasted a little over a year, but it was one of the most intense passions of the artist's life.

Our letter undoubtedly corresponds to the last throes of their relationship, in the month of November 1823. After one of their visits at the end of a hiatus of several months, Delacroix writes to her again under the influence of emotion: "I come home with a shaken heart, what a wonderful evening! [...] Sometimes I say to myself: why did I see her again? In the calm sanctuary where I lived, even in the middle of the invisible places that I had

formed [...] I managed to silence my heart".

Madame de Pron had indeed decided to bring an end to their intimate relationship (see her letter from 10 November 1823: "I want sweet friendship [...] I do not want to torment you", (Getty Research Institute). Losing all discernment and with blind devotion, Delacroix attempts to revive their affair: "Make me lie, prove to me that your soul is indeed that of the Julie that I once knew, since mine has regained its charming emotions and its worries".

But the painter runs into Soulier and General de Coëtlosquet, also lovers of Madame de Pron. Delacroix had narrowly avoided a final disagreement with Soulier, who had almost seen a letter from Madame de Pron in his apartments: "I pretend to have lost my key [...] I hope that my wrong towards him will not affect his relations with... God grant that he always ignores it!" (*Journal*, 27 October 1822, ed. Michèle Hanoosh, vol. 1, p. 94).

A prisoner of this love square, Delacroix resigns himself to sharing his lover's affection, but he bitterly reproaches her for it: "I fear that you cannot love perfectly. There has been a gap in your feelings which has been fatal to you [...] tell me no, tell me anyway, fool me if you want, I'll believe you, I want to believe you so much and I need it".

Formalities and familiar invectives merge in the tormented mind of the painter. Ironically, Delacroix frequently stayed with Madame de Pron's other lover, her cousin Empire Général

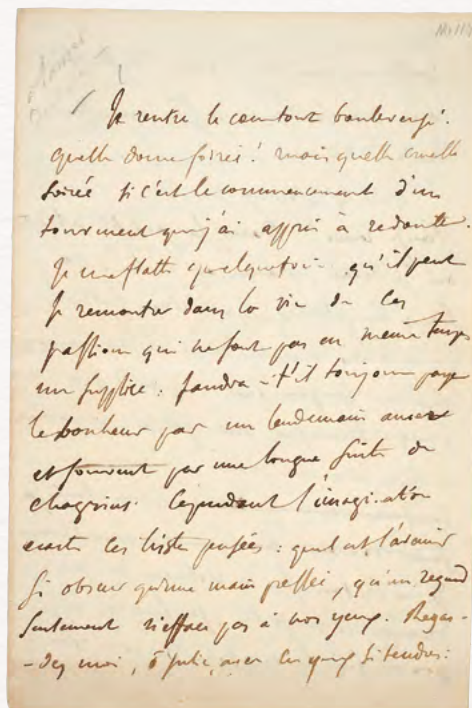
Charles Yves César Cyr du Coëtlosquet, with whom she stayed in rue Saint-Dominique. Delacroix will take his revenge on this rival in 1826 by painting for him the famous *Nature morte aux homards* (Louvre museum), taking care to slip in facetious references to the ultra-royalism of his sponsor: "I have completed the General's painting of animals [...] He has already seduced a provision of amateurs and I believe that will be funny at the Salon (1827-1828)" he writes in a letter to Charles Soulier.

A memory of Delacroix's affair with Madame de Pron remains in his ongoing painting, the *Scènes du Massacre de Scio*, a revelation of the 1824 Salon, which will place Delacroix as the leader of Romanticism and will revolutionise the history of painting. Indeed, through his lover, he obtained Mamluk weapons, of which there remains a study (J72) and which appear on the sides of

the Spahi charging the women in the final composition. Also, a watercolor album at the hand of his friend Soulier shows him in the process of decorating the room of his former lover with Pompeian decorations in the château de Beffes, where he will briefly stay in June 1826.

The ardor of his passion for Madame de Pron is finally revealed by this letter which does not appear in any bibliographical essay or correspondence of the painter. Later, Delacroix will remember his lover fondly: "You will tell Madame de Pron that French women have no equal for grace" (letter to Soulier, 6 June 1825).

\$ 15,500



31 Eugène DELACROIX

Handwritten letter to "Julie" (Louise de Pron): "I would like to circulate with your blood in my veins and go into your heart, to see if I occupy it entirely"

WEDNESDAY 5 NOVEMBER [1823] | 19,7 x 29,9 CM | ONE DOUBLE LEAF

Handwritten dated letter from the painter Eugène Delacroix to the love of his youth, the mysterious "Julie", now identified as being Madame de Pron, by her maiden name Louise du Bois des Cours de La Maisonfort, wife of Louis-Jules Baron Rossignol de Pron and daughter of the Marquis de La Maisonfort, Minister of France in Tuscany, patron of Lamartine and friend of Chateaubriand.

27 lines on a folded leaf. Two marginal tears on the fold of the leaf. Discreet tears to the upper part. Note in pencil from a previous bibliographer on the upper right (« N° 11 »).

This letter remains one of the last to his lover in private ownership, all of Delacroix's correspondence to Madame de Pron being kept at the J. Paul Getty Research Institute (Los Angeles).

It was only transcribed in the *Burlington Magazine* in September 2009, alongside the long article by Michèle Hanoosh, Bertrand and Lorraine Servois, whose research finally revealed the identity of the famous recipient.

"Love me like I love you, as love wants us to love."

Writing in the heat of passion, the young Eugène gave free rein to his amorous form in this true epistolary work of art, where desires and memories, romanticism and prosaicism combine, and from which the great pictorial themes of the genius Delacroix emerge.

In April 1822, when he presented his first large painting *Dante et Virgile aux Enfers*, at the Salon, Delacroix discovered Paradise thanks to his meeting with Madame de Pron, mistress of his close friend Charles Soulier who asked him to paint the portrait of her son, Adrien. No one knows if this portrait that has never been found was ever completed, but it served as a pretext for the secret meetings of the two lovers in the studio on rue de Grès. Louise's beauty had been immortalized a few years earlier by the delicate stroke of Élisabeth Vigée-Lebrun, who painted a portrait of her with an oriental hairstyle in a naturally elegant pose.

Their adventure lasted a little over a year, but it was one of the most intense passions of the artist's life. He was not, however, the only lover of this astonishing woman, whose alcoholic and violent husband had just been interned at the Royal House of Charenton after being declared insane. Alone, Madame de Pron found comfort in the arms of a group of lovers, including Soulier, a friend of Delacroix, and General de Coëtlosquet, whom she would marry after her divorce was finalized in 1829. These scandalous affairs could, under no pretext, been made public; and Delacroix, in his letters and notebooks, therefore nicknamed his lover "Julie" (in reference to *La Nouvelle Héloïse*, "J." or "Cara"). His discretion was such that even his biographers could not until recently discover the mysterious identity of Delacroix's most burning passion. The future painter of harems from Algiers was himself, therefore, one of Madame de Pron's men. Although he respects his rivals, one of whom is a close friend and the other a future sponsor for whom he will lat-

er paint his surprising *Nature morte au homard*, (Louvre Museum), Delacroix suffers from the polyandry of his mistress, while he himself abandoned Émilie Robert, his lover and model for *Scènes du Massacre de Scio*.

Delacroix's letters bear the mark of "Julie"'s painful inconsistency, and of the precariousness of this mad love for an aristocrat of high lineage, married, mother, twelve years his senior and already promised to her noble and rich cousin. But that is of little importance because **"Love [...] is a tyrant: it wants everything, and when it has everything, it wants the impossible."**

The beauty of the lovers' love letters shares the same perfection of the painter's works; Delacroix multiplies his

sketches before letting his pen and his brush express his passion. Thus we read in his famous Journal several drafts of his blazing letters to "J.". However, we have not found any trace of this incredible, eminently pictorial declaration, written upon returning from one of their romantic encounters, whose words and images flow from the pen of the hot-headed lover who is continuing to dream of his mistress: **"returning to your adorned little room, and where all your graces rest in this bed that my jealous love cannot share"**.

Like one of these paintings, this letter echoes the painter's fascination with the anatomy of flayed bodies, **"I would like to circulate with your blood in my veins and go into your heart, to see if I occupy it entirely"**; it traverses the

nightmares of the author of *La Mort de Sardanapale*, **"Go to bed! It is separating me from you for a second time, [...] and who knows what the wave of dreams will bring me. Will it be your sweet image? Or will my sad imagination still give birth to horrible monsters?"**; and, on a square of painting, it carries every fragment of the body of his lover: **"Why am I still kissing my handkerchief that touched you earlier, that touched you everywhere."**

One of Delacroix's most beautiful letters, and one of the last in private ownership, addressed to his mistress "Julie", whose identity remained unknown to the painter's biographers for a long time.

\$ 9,800



32 [Eugène DELACROIX]

Photographic portrait of Eugène Delacroix

CARJAT ET C^{IE} | PARIS [CA 1860]
6 X 10,3 CM | ONE PHOTOGRAPH

Original photograph on albumen paper, in *carte de visite* format, mounted on a board. Some small foxing.

We have been able to find only one other copy of this photograph at the Musée Carnavalet, Paris.

\$ 2,300

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Dis moi amon dieu que tu ne regrette pas les années de l'enfance que tu
donnes à ton ami : Dis moi que tu ne viens pas : je veux habiter avec
toi de l'enfance et toi jolis petit d'innocence, je n'en veux pas croire un mot
pour jeter un bon coup de lumière. aurais-tu en la vanité d'en garder
rien en rentrant dans ta petite chambre adieu, et en voyant ^{tout} tes yeux
dans cette que ton amour jaloux ne peut partager? aime moi comme
t'aima, comme l'amour veut qu'on aime. ce n'est un jargon de ces divines
jouffances, c'est la trompe, c'est l'able contre son ven. et tu le fais c'est un
tyran : il veut tout, et quand il a tout il voudrait vingt autres. Je
voudrais circuler avec ton sang dans tes veines et aller dans ton cœur où
je j'occupe tout cela. Dis qu'en l'occupe et tu m'as dit je.

Enfin un peu de refus rien au fond amour. Pourquoi est-ce que
je n'ai pas mon amour qui t'a touché tout et l'heure, qui t'a
touché partout? Oser tu dire que l'insolite : de toi que ne dois-je pas
aimer? quel moment que celui où il faut que tu sois un! quelle
folie! j'en ai ce que l'on retient et qu'on ne peut pas avoir! Devenir je
te verrai. que tes yeux me disent que tu m'aimes. Vite yeux! de venir
sois tu m'aimes que je t'as dit. et tout venant, dans cette grande
joie qui amait de te dire. que je serais à quel point et bien long
enon de toi, amour, pendant ce je t'as qui en garantie parfaite. —
Adieu, aime moi comme je t'aima. Ne conclus! c'est un jargon
et tout un peu de folie, car ton amour est amour avec moi et qui
sait ce que tu apportas le cœur de je t'as. je n'ai ta seule image? ou
un buste inéquation enfantin et il me dit, un amour horrible?
Il est tard: je ne puis enon revenir au souvenir de moi-même. toi tu
donnerais. si je pouvais t'occuper je t'as. adieu, il faut que
fui - amour, un amour — meur. Je t'as.

33 [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 presentation 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.**

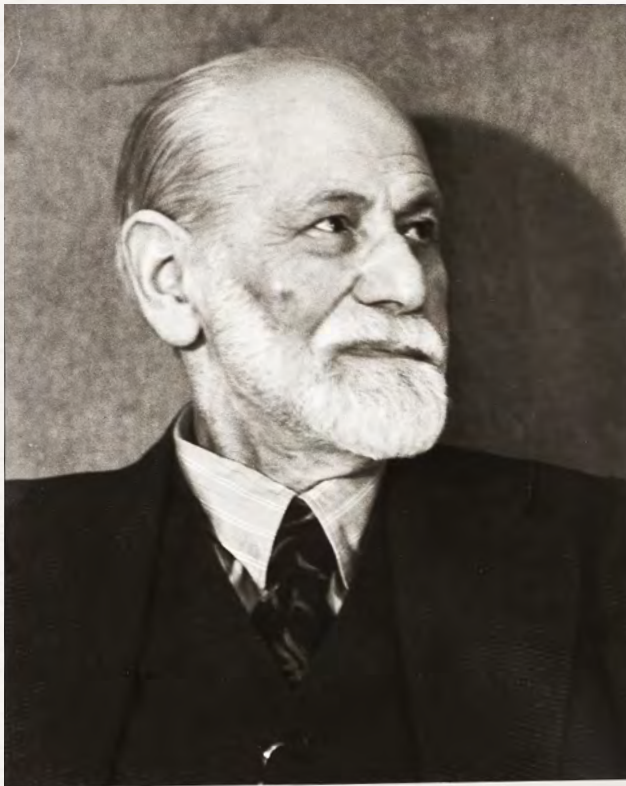
One hundred and six photographs were taken during Engelman's clandestine visit to Freud at 19 Berggasse in Vienna. Of these, many photographs depicting the psychoanalyst's practice and art collection are known, but the artist only took a few portraits of the master. This photographic session was carried 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.

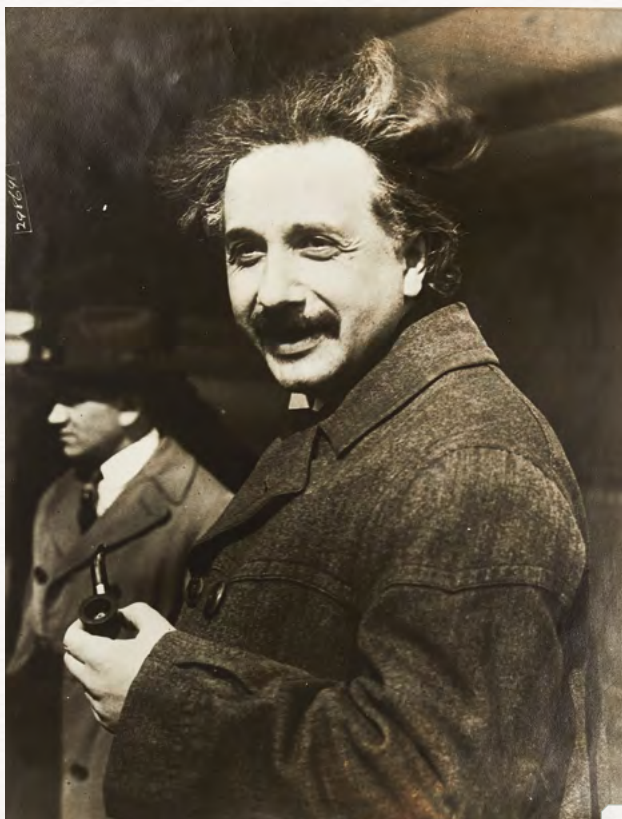
I feared for my own safety as for the lives of the Freuds, and did not want to compromise myself by a misstep when they were so close to leaving Vienna safe and sound. [...] One weekend in 1933, at the summer residence of a friend, outside of the city, I had the pleasure of meeting a certain August Aichhorn 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 psychoanaly-



+ SEE MORE

sis 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



[+ SEE MORE](#)

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 descrip-

tion 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.

\$ 9,200

34 [Albert EINSTEIN] Henri MANUEL

Photographic portrait of Albert Einstein

PARIS 30 MARS 1922 | 16,1 x 20,6 CM | ONE PHOTOGRAPH AND A BUSINESS CARD

Photographic portrait of Albert Einstein taken by Henri Manuel, contemporary silver print. Handwritten mention in pencil and stamp of the photographic studio on the verso. Another stamp, partly legible (likely « service des illustrations ») indicated 100 rue de Richelieu, headquarters of the newspaper *Le Journal*.

A small minor tear in the upper margin. The photographer’s business card is attached.

This rare portrait was taken by Henri Manuel during a visit by Albert Einstein

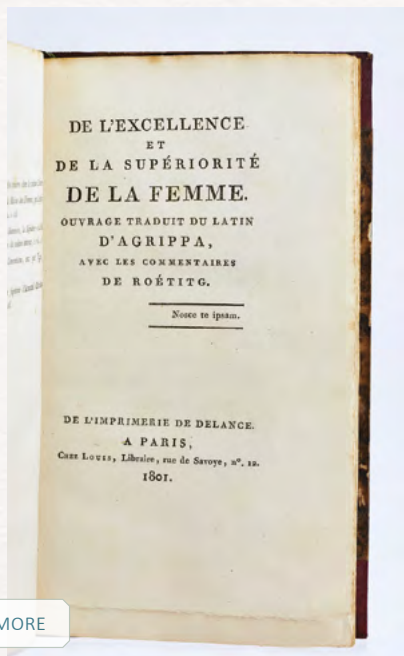
who went to Paris between 28 March and 10 April 1922 at the invitation of Paul Langevin and in order to give a series of conferences there. Other images of the physicists were taken during this highly publicized trip, but **our photograph has remained unpublished.**

The presence of Henri Manuel’s business card, the stamp of the illustration department of *Le Journal*, and the number inserted in the left-hand margin of the photograph suggest that it could be a photograph submitted by the photog-

rapher but not retained by the editorial staff. We also know that the Agence universelle de reportage Henri Manuel then offered numerous reports on Parisian events, and in particular a collection of portraits of contemporaries, and collaborated very frequently with *Le Journal*.

Some months later, in November 1922, Einstein received the Nobel Prize in Physics.

\$ 1,700


[+ SEE MORE](#)

Very rare first edition of this 16th century text, translated and commented by Roétitg, pseudonym of François Peyrard.

Posterior binding in half red morocco, spine in five compartments decorated with gilt fillets, paste paper boards,

35 Henri-Corneille AGRIPPA & ROÉTITG [pseud. François PEYRARD]

De l'excellence et de la supériorité de la femme

DE L'IMPRIMERIE DE DELANCE | PARIS 1801
10,5 x 18,5 CM | 124 PP. | BOUND IN MOROCCO

marbled endpapers. Some rubbing and joints lightly cracked at the top, otherwise pleasant copy.

Provenance: the library of Armand Cigongne and I. Fernandez with their ex-libris glued to the first pastedown endpaper.

"The great Agrippa demonstrated, at the beginning of the fifteenth century, that woman is infinitely above man. When the treatise of this philosopher came to light, men, fearing losing the unjust supremacy which they had assumed for themselves, conspired to have this writing suppressed. They would have succeeded in annihilating this immortal work, and burning Agrippa, as an atheist and a magician, without the powerful protection of Marguerite of Austria. Fortunately, we are no longer in those times when anyone who dared to make a truth useful

to the human race known was roasted without pity. Today, proclaiming one's pre-eminence is allowed without having anything to fear from the wickedness of men. The ingrates! They forget that, without you, life would be an unbearable burden. They enjoy your intoxicating favors, and they insult you! O Agrippa! of all men, we are the only ones, you and I, whose self-love has not blinded us [...] But, O Women! it is not enough that it be demonstrated to you that you are better than us; the universe still has to recognize this truth. It is a sure way to triumph your cause. Swear all, henceforth to grant your good graces only to those who will revere the great truths exposed in the sublime treatise of Agrippa, and in my modest commentary." (preface)

An essential piece!

\$ 1,400

36 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, ADMIRIED BY SCHILLER, GOETHE, GODWIN, BURR AND WHICH INFLUENCED CARLISLE, PERCY AND MARY SHELLY, 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

editorship, 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


[+ SEE MORE](#)

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 editions published in the 19th century, we have not found any copy offered 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, *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'Hénin 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-Lemouneyer'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

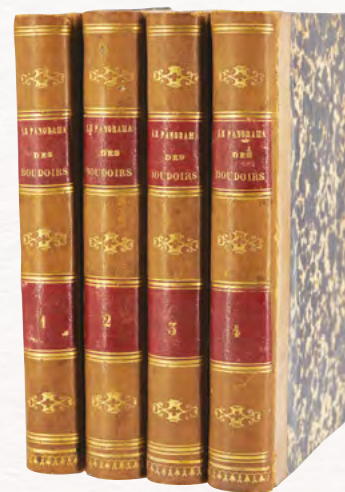
that no one would certainly want such rights for women. Several years later, at the very end of 1828, The Lion by Richard Carlile published large extracts of the introduction to *L'Empire des Nairs*. According to specialists on Carlile, he would have read *L'Empire des Nairs* well before publishing these 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 phallocrat 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!

\$ 5,800

ON GAUGUIN'S STEPS, VICTOR SEGALEN, RAIDER OF THE LOST ART

Émile Mignard (1878-1966), also a doctor and Brest-born, was one of Segalen's closest childhood friends whom he met at the Jesuit Notre-Dame-de-Bon-Secours School. The writer interacted with this comrade in an abundant and closely followed correspondence in which he described, with humor and intimacy, his daily life in all corners of the world. It was at Mignard's wedding, on 15 February 1905, that Segalen met his wife, Yvonne Hébert.

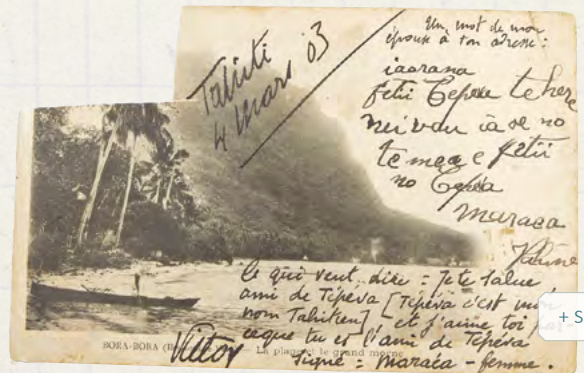
37 Victor SEGALEN & Maraéa

"Tépéva is my name". Handwritten postcard signed sent from Tahiti and addressed to Émile Mignard

TAHITI 4 MARCH 1903 | 14 x 9 CM | ONE POSTCARD

Handwritten signed postcard from Victor Segalen, sent from Tahiti and addressed to Émile Mignard. A few lines written in black ink around the black and white photographic reproduction of a view of Bora-Bora, correspondent's address handwritten on the verso. Some minor stains, a cut corner likely due to the removal of the stamp. Doctor Segalen seems to have taken a

wife: "A word from my wife to you: [written by the hand of said wife] iaorana fetii Tepeva te here neivou ia se no te mea e fetii no Tapeva Maraéa Vahine. [Written by Segalen again] Which means: I greet you friend of Tépéva [Tépéva is my name in Tahitian], and I love you because you are a



friend of Tépéva. signed Maraéa-wife." Segalen's biography makes no mention of this exotic wife.

\$ 2,000

38 [Paul GAUGUIN] Victor SEGALEN

Handwritten signed letter from Victor Segalen addressed to Émile Mignard: "Paul Gauguin, one of the best Impressionists, who, a refugee in the Marquesas, has just died there. I bought admirable things at low prices at the public auction"

PAPEETE 2 OCTOBER 1903 | 11,4 x 15,4 CM | 9 PAGES ON TWO DOUBLE LEAVES AND ONE SIMPLE LEAF



Handwritten signed letter from Victor Segalen addressed to Émile Mignard, nine pages written in black ink on two double leaves and one single leaf. Some minor stains on the first leaf, folds from having been sent.

One of the very rare letters from Segalen's Polynesian period and the only one to recount the staggering dispersion of Gauguin's works. Fundamental letter in which Segalen, newly arrived in Papeete, evokes the dispersion and acquisition of Paul Gauguin's works. "I just earned 450f including 250 for a rather boring delivery. Of these 450f, I spent 200f on the purchase of paintings, carved woods, sketches, an album, all from the painter Paul Gauguin, one of the best Impressionists, who, a refugee in the Marquesas, has just died there. I bought admirable things at low prices at the public auction: two portraits of him, a large painting where Tahitians pa-

rade, carved woods of which I will take proofs, sketches, notes... I had made myself his champion here, because very ungrateful, very isolated, full of hatred even, he was generally hated in the colony. Of course, I only defend the artist, not the man."

In addition to his reverence for Gauguin's art, this letter – a genuine heartfelt letter – contains abundant details of the young traveler's sensual and sentimental adventures: "In six months, having experienced the Tahitian woman, the half-White woman, I came to find the White woman; and from that very one, voluntarily, I detach myself. The Tahitian woman? I fundamentally need to know her race. But sleeping with her taught me nothing. I am more attentive, more aware, being liberated by her."

In his study entitled *La Femme et son image dans l'œuvre de Victor Segalen*, Laurence Cachot highlights the writer's fascination with women, "a source of beauty and pleasure for man, [or] the

+ SEE MORE

+ SEE MORE

primary cause of his ills." Segalen's attraction to Maori beauty is, in her view, inseparable from his admiration for the Tahitian women painted by Paul Gauguin: "The writing of V. Segalen is, in a way, at the service of P. Gauguin's painting, because the literary paintings are the twin of the pictorial paintings. Even when V. Segalen describes the real women of Tahiti, his descriptions of the body, traits, physical qualities and maintenance of the vahines, owes a lot to P. Gauguin." (*op. cit.*)

Surprisingly, the quasi-anthropological observations that Segalen delivers to his friend in this letter are reserved for the other two female categories that he names, "the White woman" and the "half-White woman": "The half-White woman? See below. The pure white women presented herself, throughout this last month as a tall and "beautiful woman" of 26 years old, formerly debauched by a pharmacist of the colonies, passed next to the successor of this pharmacist who, after having overwhelmed her with jealousy, of

scenes, ditched her two months ago leaving her a child of a year and a half, to marry an unlikely widow with 3 children with whom he has just returned to France. His mistress was my very neighbor, our two houses being twins; she offered herself. I took her "in training" – Type of "perfect mistress" and you know how indifferent I am to this type! It would have been the "bread" guaranteed for all my campaign, succulent but bourgeois food! Then, and here is something new for me: she would have cost me dearly: I am leaving her, I have left her even, very amicably; but very resolutely, to the amazement of all of Papeete [...] who infinitely envied my fate. Needless to say, that, in this decision, intellectual reasons take precedence: the freedom to dream of my nights! to my future book, to whatever I want, very humbly but very intensely, to work, I have thoughtfully sacrificed it. I would have only retained the loving side; but there I have my adorable, guaranteed pittance; three little half-white girls, daughters of the German consul, Téraï

(Tahitian name), Henriette & Dora (19, 17 and 15 years old) sweet, affectionate, who welcome me like I'm the most cuddled friend... And above all, one by the other, I guard against the danger of specialization. [...] In the same vein, but with more emotion, I take refuge at any moment in the affection of a delicious little girl from Rennes (!) who came here at the age of two – 18 years old, eyes of inconceivable depth, fine, and above all of my race, this one, and you see how sweet the Breton mirage can be through her! [...] All this occupies me without monopolizing me, furnishes me in a warm decor, with good current memories. Most importantly, I do what I want."

Exceptional letter of fundamental importance for the history of art and a unique testimony of the period – and in-situ – of the rescue of Gauguin's works by the one who was the fortuitous architect.

\$ 13,500



+ SEE MORE

39 Victor SEGALEN

War dance. Handwritten signed postcard sent from Nouméa and addressed to Émile Mignard: "...on demand, naturally"

NOUMÉA 15 JUNE 1904 | 14 x 9 CM | ONE POSTCARD

Handwritten signed postcard from Victor Segalen, sent from Nouméa and addressed to Émile Mignard. A few lines written in black ink below the black and white photographic reproduction of a war dance scene in the New Hebrides, handwritten address on the verso. Some minor stains.

With humor, Segalen completes the caption of this post card: "[War dance] ...on demand, naturally. Affectionately, Victor Segalen Nouméa 15 June 1904".

In 1904, Segalen took advantage of a short stay in Nouméa to continue the

writing of *Immémoriaux*, a novel denouncing the agony of the Maori civilization decimated by the European presence, which was published under the pseudonym Max-Anély in 1907.

\$ 2,300

40 Victor SEGALEN

War pirogue. Handwritten signed postcard sent from Nouméa and addressed to Émile Mignard

NOUMÉA 15 JUNE 1904 | 14,1 x 9,6 CM | ONE POSTCARD

Handwritten signed postcard from Victor Segalen, sent from Nouméa and addressed to Émile Mignard. A few lines written in black ink in the corner of the black and white photographic reproduction of a war pirogue in the Solomon Islands, handwritten address on the verso. Some minor stains and folding.



+ SEE MORE

“Nouméa 15 juin 1904, Affect.mt. Victor Seg.” (“Nouméa 15 June 1904, Affect.ly, Victor Seg.”)

In 1904, Segalen took advantage of a short stay in Nouméa to continue the writing of *Les Immémoriaux*, a novel denouncing the agony of the Maori civilization decimated by the European presence, which was published under the pseudonym Max-Anély in 1907.

\$ 2,300

41 Victor SEGALEN

Double sail pirogue. Handwritten signed postcard sent from Nouméa and addressed to Émile Mignard

NOUMÉA 15 JULY 1904 | 13,9 x 9 CM | ONE POSTCARD



+ SEE MORE

Handwritten signed postcard from Victor Segalen, sent from Nouméa and addressed to Émile Mignard. A few lines written in black ink in the corner of the black and white photographic reproduction of a pirogue in New Caledonia, handwritten address on the verso. Some minor stains and folding.

“Nouméa 15 7.04, Affectueusement. Victor Segalen”
 (“Nouméa 15 7.04, Affectionately. Victor Segalen”).

In 1904, Segalen took advantage of a short stay in Nouméa to continue the writing of *Les Immémoriaux*, a novel denouncing the agony of the Maori civilization decimated by the European presence, which was published under the pseudonym Max-Anély in 1907.

\$ 1,700

42 [Paul GAUGUIN] Victor SEGALEN

Handwritten signed letter from Victor Segalen addressed to Emile Mignard:
“Great success with my Gauguin unpacking”

PARIS 18 MARCH 1905 | 13,1 x 20,9 CM | 3 PAGES ON A DOUBLE LEAF

Handwritten signed letter from Victor Segalen addressed to Émile Mignard, three pages written in black ink on a double leaf of squared paper.

Transverse folds from having been sent. One of the very rare letters recounting the extraordinary rescue of Gauguin's works by his “champion”.

Segalen left Tahiti, after having transited through Colombo, Port Said and

Toulon, he is in Paris for a few days and tells his friend of the reactions to Gauguin's works that he brought back from Polynesia.

The auction of Gauguin's goods and works, which remained in his Maison du Jouis after his death, took place in the autumn of 1903. One of the few purchasers present at the liquidation was Victor Segalen who thus made it

possible to rescue several of the painter's capital pieces, which were at risk of being destroyed in general indifference. Segalen, who had hoped to arrive in time to meet Gauguin, revives his memory by trying to acquire – despite his low salary – as many works as possible from his late mentor. In his « Hommage à Gauguin » (preface to *Lettres de Paul Gauguin à George-Daniel de Monfreid*,

1918), he recounts this now incredible dispersion: "Then there is the judicial sale, in the most legal, most sordid forms. The 'useful' objects, clothing, cookware, preserves and wines were sold on site. Another auction sale took place in Papeete and included some paintings, two albums, the image of Satan and of the concubine Thérèse, the pediment and the panels of the *Maison du Jouir*, the painter's cane, his palette. For purchasers: merchants and civil servants; some naval officers; the reigning governor at the time; onlookers, a teacher of painting without pupils who became a public writer. [...] The palette fell to me for forty cents. I acquired at random everything that I could grasp on the run from the auction. A painting [*Village breton sous la neige*], presented upside down by the auctioneer who called it 'Niagara Falls', was met with great laughter. It became my property for the sum of seven francs. As for the woods – pediment and metopes from the *Maison du Jouir*, no one bid higher than my...one hundred cents! And they stayed with me. [...] The woods of the *Maison du Jour*, I then destined them to this Breton Mansion, at the other end of the world, that Saint-Pol-Roux also built as a final home, overlooking the Toulounguet bay, on the Atlantic peninsula. The palette, I could not decently pay better tribute to it than to the only one worthy of holding it, – not between his fingers, like a relic whose origin we assess with faith, – but passing the thumb through the oval to the double bevel which carries and presents the song of colors, ... to Georges Daniel de Monfreid. [...] This painting (*Village breton sous la neige*), I have kept. The gift itself would be insulting. Gauguin died painting it, it is a legacy."

David Haziot's biography of Gauguin gives an accurate inventory of the works purchased by Segalen: "Segalen was able to acquire seven out of ten paintings. Among them the self-portrait *Près du Golgotha* [today at the São Paulo Art Museum]. The sculptures *Père Paillard* and *Thérèse* disappeared, as did a second version of the three women by the sea including one breastfeeding at their feet. [...] Segalen [...] took away the sketchbook from Auckland, four of the five wooden panels that adorned the door of the *Maison du Jouir* (for 100 cents!), the photographs of Arosa, notably with the images of Borobudur and the Parthenon, and the *Village breton sous la neige* painted after the Concar-

neau disaster and which Gauguin took with him."

These works, among the most famous of our artistic heritage, are today preserved at the Musée d'Orsay (Paris) and in other major world institutions.

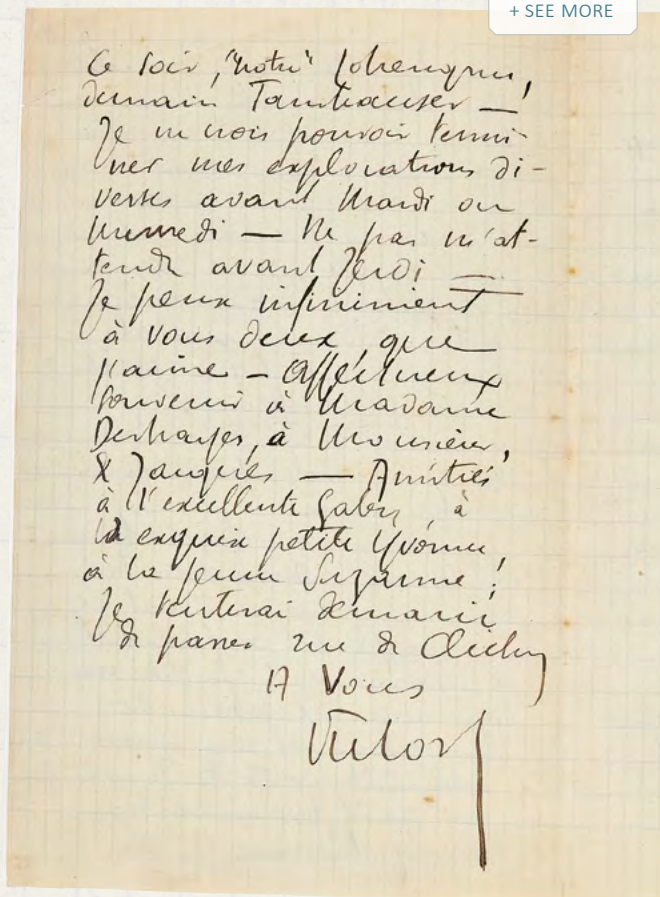
"Great success with my Gauguin unpacking. Some who sneered in Tahiti will be disconcerted at the only argument that holds for them: the commercial value. It is significant. Nevertheless, I intend to bring everything back, including the Sandwich that we have piously removed, and which offers an admirable note to the complete works. General formula: Gauguin was not a "painter" but a Decorator."

The "Sandwich" referred to here seems to be *Près du Golgotha*, a self-portrait of Gauguin which, in very bad condition, had been laminated (therefore sandwiched) to protect it in transport from Tahiti in France.

This brief stay in Paris is finally an opportunity for Segalen to meet George-Daniel de Monfreid with whom he has corresponded since Tahiti. It is probably he who makes the young doctor aware of the value of the works reported from Polynesia, as evidenced by a letter from Segalen written to his mother the same day as ours: "It may be that I derive significant financial benefits from my Gauguin unpacking. [...] I do not waste a minute, helped by an old painter [G.-D. de Monfreid, 49 years old!], follower of Gauguin, and with whom I go round museums." The "old painter" notes elsewhere in his *Carnets* on 16 March 1905: 'Visit from Dr Segalen who advised us by telegram in the morning. He arrives very punctually at 11:30am and has lunch with us'. Next, he takes me to his house where he lets me see what he has brought back. Finally, we carry the most damaged painting (portrait of Gauguin) [The famous "sandwich"], to Tisserand on rue Guénégaud, and I leave him at 5am in Luxembourg.' Segalen wastes no time in Paris and undertakes a real cultural marathon: **"Heard: At [André] Antoine's: *Les Avariés*. Two very scenic acts followed by a third rather confessional and tedious. Yesterday at the Gymnasium: *Le Retour de Jérusalem*, and an admirable figure of a Jewess who would be coldly Nietzschean. This evening,**

"our" *Lohengrin*, tomorrow *Tannhäuser*. I do not think I can complete my various explorations before Tuesday and Wednesday. Do not expect me before Thursday." He also took the opportunity to visit the editorial staff of *Mercur de France* in which he published an interesting article entitled "Gauguin dans son dernier décor" ("Gauguin in his last setting") in June 1904: "I have already met the "Mercurielle" crew: by Gourmont, always kind but plump and, from symbolist became enraged "biologist". What Morache would gloat about! Considering [Alfred] Vallette, "my" director who asked me for

+ SEE MORE



the studies. Promise. So, guaranteed investment, and then, it is all the same to me, I write to write and for some friends."

Exceptional and extremely rare letter by Victor Segalen mentioning the repatriation and reveal of Gauguin's last works to Monfreid and some insiders.

\$ 9,000

Victor

ORIGINAL WOODCUTS FOR *NOA NOA*, THE VERY FIRST ILLUSTRATED BOOK AFTER PAUL GAUGUIN

It is from the original illustrated manuscript of *Noa Noa*, brought back from Tahiti by Segalen on the artist's death in 1903, that Monfreid began producing this fundamental work from as early as 1904. This is the second version of this "to read and look at" notebook. The first manuscript, written on the return of his first voyage and entrusted by Gauguin to Charles Morice in 1893, responded to a different project. Gauguin had composed only the text, interspersed with blank pages for Morice's poems. But after several years without news, Morice preferred to publish a version entirely rewritten by himself in 1901. Gauguin, therefore, copied his manuscript and illustrated it during his second stay in Polynesia, with sketches, watercolors and collages. This album, that the artist enriched and safely preserved until his death, is preserved today at the Musée d'Orsay.

It is, therefore, from this manuscript, the only one illustrated, that Monfreid composed the edition of Gauguin's *Noa Noa*. However, although Monfreid's publication was forward, it took more than twenty years to complete, in part due to a copyright dispute with Charles Morice who wanted to be co-author of the forthcoming edition and whose poems would eventually be preserved.

The result of several years of reflection and work, the 1924 edition is both faithful to the watercolors and woodcut engravings illustrating the precious manuscript, and to the whole of Gauguin's Tahitian work, who died in indifference. Monfreid thus engraves several drawings from the original notebook and enriches it with woodcuts made from other works of which he is the custodian. Some of these compositions combine several paintings, while scrupulously respecting the artist's line, transforming the work into a true journey through the painter's works. The very choice of using wood engraving is a tribute to this technique prized by Gauguin, who, in Pont-Aven, produced 10 woodcuts to illustrate his manuscript between his two Polynesian stays.

The intermediate woodcuts, until then unknown, testify to the slow work of composition to restore the artistic richness of Gauguin's work by his most faithful artistic companion and first champion: "When I saw Gauguin for the first time, I was greatly disconcerted by the details of art that radiated from his works as well as from the conversations of this extraordinary man... You immediately felt that he was the Master" (in *L'Hermitage*, 1903).

43 Paul GAUGUIN & George-Daniel de MONFREID

La Mémoire et l'Imagination. *Noa Noa*.
Unique proof of the woodcut drawn
and engraved after Paul Gauguin
by George-Daniel de Monfreid

[BETWEEN 1904 & 1924] | 9,3 x 7,8 CM | ONE SHEET

Original proof, likely unique, of this intermediate state of a woodcut drawn and engraved by George-Daniel de Monfreid after a watercolor by Paul Gauguin. Print on fine cream laid paper, annotation by the artist in the left-hand margin.

Woodcut drawn and engraved after a watercolor from the *Noa Noa* manuscript, pasted on a page of text of the famous album.

The final woodcut will serve as the head of the first illustrated edition of *Noa Noa*, published by Crès in 1924, the first illustrated work after Paul Gauguin and a majestic tribute to one of the precursors of modern art.

Superb and significant engraving after a very specific watercolor from Paul Gauguin's manuscript, a real breakthrough in text, engraved by his closest friend and executor, the artist

George-Daniel de Monfreid, heir to the album he would offer to the French State in 1927.

The initial watercolor was cut out in waves around the female figure and pasted on the last chapter to prevent it from being read and thus get the story back on track. Gauguin had also added winding lines starting from the watercolor on the text page, thus giving the impression of a cave breaking through the page, by the psychic power of the sitting woman whose head diffuses the undulating rays. Monfreid decided to place it at the head of the work accompanied by two birds taken from other works, to illustrate the power of the artist and his imagination.



+ SEE MORE

A likely unique proof, part of 17 known test woodcuts from the early project to publish *Noa Noa*, all made on various fine papers and annotated by the artist.

Unique proof of a woodcut engraved after the mystical watercolor erasing the first ending of the story to allow the reader to graphically enter the painted album, repeated in the printed version as the initiatory opening of the engraved story.

\$ 1,900

44 Paul GAUGUIN & George-Daniel de MONFREID

Diane et Actéon aux Marquises. *Noa Noa. Unique proof of the woodcut drawn and engraved after Paul Gauguin by George-Daniel de Monfreid*

[BETWEEN 1904 & 1924] | 9,3 x 7,8 MM | ONE SHEET

Original proof, likely unique, of this intermediate state of a woodcut drawn and engraved by George-Daniel de Monfreid after two works by Paul Gauguin. Print on Japan silk, annotation by the artist in the left-hand margin.

Woodcut drawn and engraved after two works, the man holding a branch being a reproduction of a watercolor on page 37 of the *Noa Noa* manuscript, while the full-length woman originally observed by this browser, is presented here in bust with her hand to her face, model reproduced on a woodcut engraved by Gauguin on page 4 of the manuscript (and his original sketch pasted on page 51), evoking a similar scene.

The final woodcut will serve as the head of chapter IV of the first true il-

lustrated edition of *Noa Noa*, published by Crès in 1924, the first illustrated work after Paul Gauguin and a majestic tribute to one of the precursors of modern art.

Superb engraving synthesizing a watercolor from the original *Noa Noa* manuscript, inspired by the myth of Diana and Actaeon, engraved by Gauguin's closest friend and executor, the artist George-Daniel de Monfreid, heir to the album he would offer to the French State in 1927.

A likely unique proof, part of 17 known test woodcuts from the early project to publish *Noa Noa*, all made on various fine papers and annotated by the artist. Woodcut engraved after a watercolor reinterpreting the myth of Diana, sur-



[+ SEE MORE](#)

prised in the bath by Actaeon. In the engraving, Monfreid took care to preserve the typical of deer antler shape of the branch seized by the indiscreet, which evokes its metamorphosis by the goddess.

A very rare work by Gauguin mixing ancient mythology and island exotism, whose subversive power seems entirely carried by the *vahine* Diana's expression of feint surprise.

\$ 1,900

45 Paul GAUGUIN & George-Daniel de MONFREID

Les Odalisques aux mangues. *Noa Noa. Unique proof of the woodcut drawn and engraved after Paul Gauguin by George-Daniel de Monfreid*

[BETWEEN 1904 & 1924] | 9,3 x 7,8 CM | ONE SHEET

Original proof, likely unique, of this intermediate state of a woodcut drawn and engraved by George-Daniel de Monfreid after Paul Gauguin.

Print on fine cream laid paper, annotation by the artist in the left-hand margin.

Woodcut drawn and engraved after two different works. The back of the woman is an exact reproduction of an ink from page 92 of the *Noa Noa* manuscript, while the woman lying down takes up the well-known theme of the woman with mangos, *Te Arii Vahine-Opoi*, that Gauguin represented in paint as well as with an engraving in 1898.

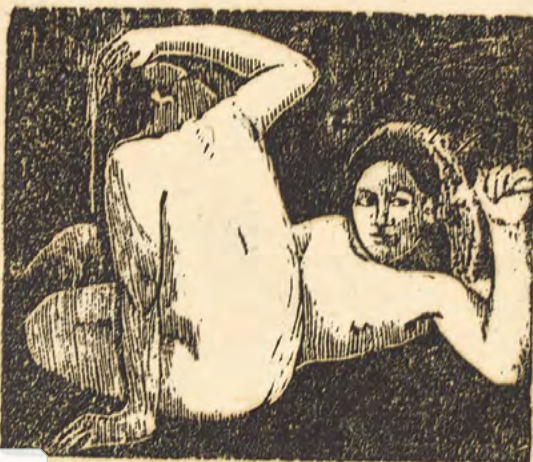
The final woodcut will serve as the head of chapter V of the first true illustrated edition of *Noa Noa*, published by Crès in 1924, the first illustrated work from Paul Gauguin and a majestic tribute to one of the precursors of modern art.

Superb and significant engraving uniting two major themes of the Tahitian work, including the central drawing of the *Noa Noa* manuscript, faithfully engraved by Gauguin's closest friend and executor, the artist George-Daniel de Monfreid.

A likely unique proof, part of 17 known test woodcuts from the project to prematurely publish *Noa Noa*, all made on various fine papers and annotated by the artist.

Woodcut engraved from two major original works. **By uniting these two *vahines* with sensual postures, Monfreid brings about a true synthesis of Gauguin's work, all while using the traditional double figure of the artist's paintings.**

\$ 1,900



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46 Paul GAUGUIN & George-Daniel de MONFREID

Tehura. Original proof engraved after the painting "Merahi Metua no Tehamana". Intermediate state for Noa Noa

[BETWEEN 1904 & 1924] | 9,3 x 7,8 CM | ONE SHEET

Original proof, likely unique, of this intermediate state of "Tehura", wood drawn and engraved after Paul Gauguin's painting "Merahi Metua no Tehamana" by George-Daniel de Monfreid. Print on fine cream laid paper, annotation by the artist in the left-hand margin.

The definitive wood served as the head of chapter VI, "Le Conteur parle", page 81 of the true first edition of *Noa Noa* published by Crès in 1924, the first illustrated work from Paul Gauguin and

a majestic tribute to one of the precursors of modern art.

A most important and very first woodcut of Gauguin's masterpiece, engraved by his closest friend and executor, artist George-Daniel de Monfreid, to whom Gauguin offered the painting after two unsuccessful exhibitions.

Likely unique proof, part of 17 known test prints from the project to publish prematurely *Noa Noa*, all made on various fine papers and annotated by the artist.



Precious woodcut after Gauguin's masterpiece *Merahi metua no Tehamana*, showing the painter's wife, his main tahitian model.

\$ 2,600

47 Paul GAUGUIN & George-Daniel de MONFREID

Retour de pêche aux thons et bonites. Noa Noa. Unique proof of the woodcut drawn and engraved after Paul Gauguin by George-Daniel de Monfreid

[BETWEEN 1904 & 1924] | 9,3 x 7,8 CM | ONE SHEET

Original proof, likely unique, of this intermediate state of a woodcut drawn and engraved by George-Daniel de Monfreid after a watercolor by Paul Gauguin.

Print on fine cream laid paper, annotation by the artist in the left-hand margin.

Woodcut drawn and engraved from the first watercolor of the *Noa Noa* manuscript, pasted on a page of text of the famous album.

The final woodcut will serve as the head of chapter X of the first true illustrated edition of *Noa Noa*, published by Crès in 1924, the first illustrated work from Paul Gauguin and a majestic tribute to this precursor of modern art.

Superb and significant engraving of the work opening Paul Gauguin's manuscript, engraved by his closest friend and executor, the artist George-Daniel de Monfreid, heir to the album he would offer to the French State in 1927.

This likely unique proof, part of 17 known test woodcuts from the project to prematurely publish *Noa Noa*, all made on various fine papers and annotated by the artist.



+ SEE MORE

Woodcut engraved from the watercolor inaugurating one of the painter's most beautiful albums, symbolizing the Tahitian art of living, between the nourishing sea and earthly pleasures.

\$ 1,900

48 [Victor SEGALEN] George-Daniel de MONFREID (after Paul GAUGUIN)

Les Immémoriaux – Woodcut drawn, engraved and printed in color by George-Daniel de Monfreid for the frontispiece of Victor Segalen's novel

[1907] | SUBJECT: 12,4 x 18,9 CM | BOARD: 15,1 x 20,9 CM | ONE SHEET

Original color proof of a woodcut inspired by the work of Gauguin and engraved by George-Daniel de Monfreid for a frontispiece project, remaining unpublished, of Victor Segalen's *Les Immémoriaux*.

Only one other original color proof and one print run, in black and white (see below), are known to date.

Printed in two tones, green and brown, on old Japan and enhanced with gilt painting by the artist.

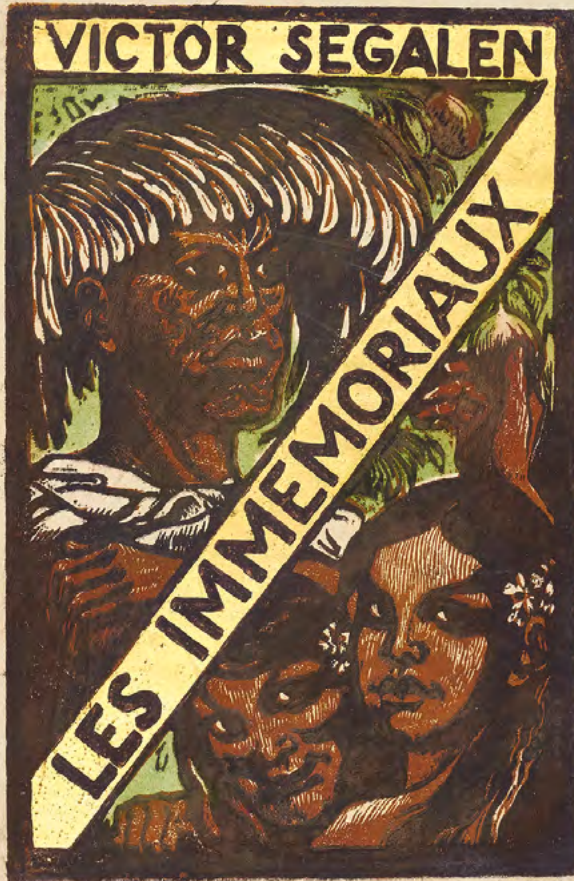
This engraved woodcut was to illustrate, as a frontispiece, the original edition of Segalen's *Les Immémoriaux*, an ethnographic novel, directly inspired by his trip to Polynesia following in Gauguin's footsteps. Segalen, therefore, asked the painter's follower and closest friend to produce it, to whom he also offered *Noa Noa*, bought in

Papeete during the auction sale of Gauguin's goods. A mutual friendship and admiration was then born between Segalen and Monfreid under the tutelary aegis of the late painter. It is also in constant reference to the Master, that the two friends produce this frontispiece, to which Segalen attached great importance but which he will be obliged to abandon due to publishing costs:

"This is a lot more interesting for me: what will you do for my plate? If I dared to imagine something, it would be a formidable full-face figure, very plain, very worn, and of an androgyne with male tendencies; in short, the Maori type described by Gauguin in his *Noa Noa* and produced by him in the carved wood that remained in Tahiti (face of a woman comparable to that which you possess) and of which I gave you a photograph I believe. [...] Are you in favor

of reserving your frontispiece for luxury and friends' copies or of prostituting it in current copies? Allow me to renew a timid desire, expressed at your Vollard exhibition: if you print some more proofs from your color engravings, in pochoir, do not forget me." (Brest, 2 November 1906).

Monfreid's response, 8 January 1907: "I have started looking for your plate. Ah! I will not describe it to you yet: it does not come according to what your book should evoke. Besides, I am not rich in imagination, let alone in "symbolism", I remain – as you have noticed – a "naturalist" (but not a "realist") and to summarize the impression of your *Les Immémoriaux*, one would have to be Gauguin. Finally, even so, I am not losing hope of doing something; only that I need a little more time to study it...". Monfreid will produce two trial wood-



+ SEE MORE



Etat 5

+ SEE MORE

cuts – whose sizes (22 x 12 cm and 23 x 16 cm) were not adapted to the edition – each time using the same formidable and frustrated figures Segalen wanted. Our woodcut seems to be the final version of these studies, perfectly adapted to the in-12 format of *Mercur de France*. However, the illustration includes the name of the author at the top, yet Segalen, a naval officer, could not sign a novel and had to choose a pseudonym, Max-Anély. This constraint

may have contributed to this much-desired frontispiece being abandoned. However, in all likelihood, it was validated by the two trial woodcuts. Monfreid will also use the same male face to produce the ex-libris requested by Segalen. In his letter dated 2 November, the poet already imagined a confidential print for Monfreid's work. In the end, only two color copies of this proof, enhanced in gold, seem to have been pre-

served, the second being today in the collections of the Musée Maurice Denis in Saint-Germain-en-Laye.

The artist had likely printed one for himself and offered the other to Segalen who dreamed of owning etching of the one he called his "Boss" and to whom he would dedicate his collection of poems, *Peintures*.

\$ 4,600

49 [Victor SEGALEN] George-Daniel de MONFREID (after Paul GAUGUIN)

Les Immémoriaux – Woodcut drawn, engraved and printed by George-Daniel de Monfreid for the frontispiece of Victor Segalen's novel

[1907] | SUBJECT: 12,4 x 18,9 CM | BOARD: 18,5 x 26,9 CM | ONE SHEET

Woodcut drawn and engraved by George-Daniel de Monfreid, in black on onion skin paper. Original proof, likely unique. Handwritten Annotation by the artist ("state 5") in bottom margin, in pencil.

Original print run of a woodcut in black inspired by the work of Gauguin and engraved by George-Daniel de Monfreid for a frontispiece project, remaining unpublished, of Victor Segalen's *Les Immémoriaux*.

Only two other original color proofs (see above, the second one is preserved at the Musée Maurice Denis in Saint-Germain-en-Laye), are known to date.

\$ 2,100

50 GRANDVILLE & Taxile DELORD

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

HENRI FOURNIER | PARIS 1844 | 19 x 26,5 CM | BOUND IN CALF

First edition of this work considered to be Grandville's masterpiece and first print of the illustrations. Illustrated with a frontispiece, 36 superb colored plates and 146 in-text wood engravings in black.

Contemporary half blond calf binding, spine lightly faded and decorated with gilt arabesques, (erroneous) gilt date at the foot, paste paper boards, caillouté marbled endpapers. Lower leading edges a little rubbed, lower corner of the second board a little sunken. Some very discreet foxing mostly at the start of the volume. Owners stamp on the half-title page.

A beautiful copy of this wonderful book, the precursor of surrealism.

This delirious and prodigious production of Grandville and Delord (whose name is printed at the bottom of page

292), judged by his contemporaries as already insane, was rediscovered by the surrealists.

"Published in 1985 by Éditions Fournier, *Another World* is Grandville's masterpiece. The book's title is *Transformations, visions, incarnations, ascensions, locomotion, explorations, peregrinations, excursions, stations, cosmogonies, phantasmagories, reveries, frolics, jests, fancies, metamorphoses, zoomorphoses, lithomorphoses, metempsychoses, apotheoses and other things*. With its transformations, its inventions and its phantasmagories, the work reflects a changing era. *Another World* tells and illustrates the extraordinary journeys of three neo-gods: Puff, Krackq et Hahblle. [...] It is indeed a philosophical journey that Grandville offers us [...] Led to a



[+ SEE MORE](#)

strange planet imagined by the artist, the reader is invited, like Gulliver in the country of Laputa, to a parodic course of philosophical, scientific, economic and religious ideals, to its infatuations, inventions and concerns: romanticism, mechanisation, socialism, money, saga, advertisement, anglomania, philanthropy, phrenology, etc." (Annie Renonciat, *La Vie et l'œuvre de Grandville*, Paris, ACR-Vilo, 1985).

Grandville's most sought-after work.

\$ 2,900



[+ SEE MORE](#)

51 GRANDVILLE & Joseph MÉRY

Les Étoiles, dernière féerie
[with] *Astronomie des dames par le Comte Foelix*

G. DE GONET | PARIS [1849] | 19 x 28,5 CM | PUBLISHER'S BINDING

First edition of this posthumous work illustrated with 15 insert steel-engraved plates by Charles Geoffroy and enhanced in color, including two frontispieces and a portrait of Grandville.

Publisher's binding with full historiated cream boards, first board illustrated, browned endpapers as is usual for this period. Rare interior foxing.

Superb publication, arguably one of Grandville's most poetic, in which – as for his *Fleurs animées* – the artist represents celestial bodies with young women.

\$ 3,200

52 Immanuel KANT

Kritik der reinen Vernunft [Critique of Pure Reason]

JOHANN FRIEDRICH HARTKNOCH | RIGA 1787
8^{vo} [12,5 x 20,5 CM] | XLIV; 884 PP. | BOUND IN SHEEP

Second original and final edition, reworked and extended with a fundamental new preface.

Slightly posterior binding in half blond sheep, spine in four false compartments decorated with title pieces and the author in red and green paper, metallic marbled paper boards, all edges speckled with red. Bound at the top of the copy is a leaf with bibliographic notes from the early 19th century. Binding skilfully restored.

Some worming without loss of letters in the lower margin of some of the early leaves.

First major work of Kantian philosophy, the *Critique of Pure Reason* was initially published in 1781. However, if Kant's desire is precisely to liberate philosophy from all forms of subjectivity and to make it as precise and objective as mathematics, the first version proves overly complex and abstruse for the majority of his contemporaries, as he will be reproached by Madame de Staël in particular: "One cannot deny that Kant's style, in his *Critique of Pure Reason*, deserves almost all the criticism that his opponents have directed at him. He certainly used terminology that is very difficult to understand, and the most tiring neologism."

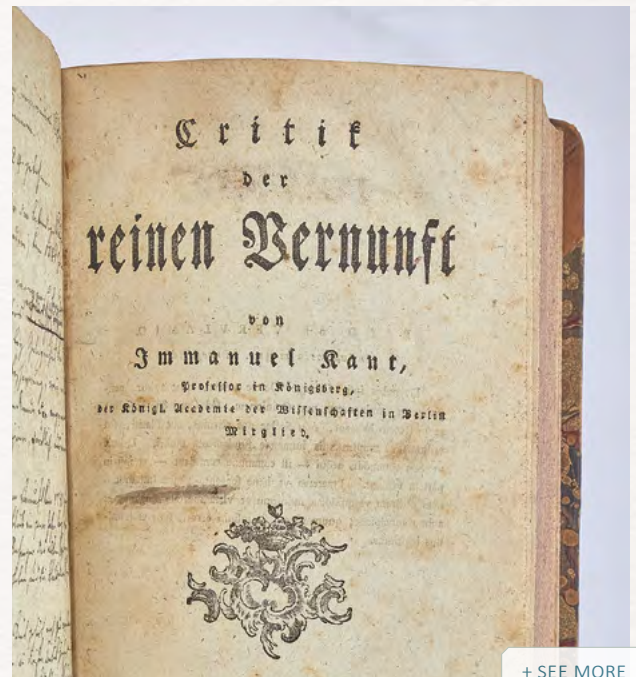
Yet Kant's project is precisely to propose a tool for reflection for all and not an elitist theory. Therefore, he extensively reworked his work, but not being able to reduce the complexity of his concepts, he composed a new preface, a real key to the interpretation of

this thinking, which became essential for the understanding of the text. In this new preface, Kant introduces in particular the notion of "Copernican Revolution" that defines his philosophical

project: "This would be just like the first thoughts of Copernicus, who, when he did not make good progress in the explanation of the celestial motions if he assumed that the entire celestial host revolves around the observer, tried to see if he might not have greater success if he made the observer revolve and left the stars at rest. Now in metaphysics we can try in a similar way regarding the intuition of objects. If intuition has to conform to the constitution of the objects, then I do not see how we can know anything of them a priori; but if the object (as an object of the senses) conforms to the constitution of our faculty of intuition, then I can very well represent this possibility to myself."

This Kantian analogy has since been considered as a fundamental philosophical concept, in the same way as the majority of the ideas developed in this historical preface, studied as a work in its own right. It is again in this second preface that Kant introduces for the first time the two most famous terminological couples of his philosophy: "analytical and synthetic judgment" on the one hand, "a priori and a posteriori judgment" on the other.

The modifications are not limited to this new preface. Kant transforms his text in depth to make it intelligible and remove the misunderstandings caused by the first version: "It is a very controversial question whether the changes presented in this second edition relate to the content or only to the form. Rosenkranz, Schopenhauer, Kuno Fischer consider a profound change, tending to re-establish the thing in itself which, according to them, the first edition had abolished. According to Kant's testimony, the second edition simply emphasizes the realistic side of the doctrine, misunderstood by some readers." (in *La Grande Encyclopédie*, 1885)



+ SEE MORE

It is, incidentally, from this second version that all subsequent editions and translations will be established. It is also thanks to this that Kant's philosophy meets its first successes with his contemporaries, although the work will not be translated into English until 1838 and into French in 1845.

With this *Critique of Pure Reason*, the Kantian revolution made it possible to free philosophy of all political, religious or natural allegiance. Following the example of Copernicus, Kant shifts the center of gravity of reason and, at the dawn of the French Revolution, offers each individual their moral and intellectual independence. When, in the summer of 1789, he learned of a popular uprising in Paris, Kant, full of enthusiasm, will break with his sacrosanct promenade in order to obtain the newspaper recounting the events.

At the end of the 15th century, Leonardo da Vinci inaugurated the humanist adventure with his famous Vitruvian Man defining human proportions. Three hundred years later, Kant concludes this formidable epic of knowledge with an analysis of the proportions of Reason which will become one of the most complex and important works of modern philosophy.

First edition of extraordinary rarity of "one of the masterpieces of the human spirit".

\$ 20,000



53 Grace KELLY, Princess of Monaco

Signed bristol of Grace Kelly, Princess of Monaco

[CA 1980] | 13,5 x 9 CM | ONE CARD

Specimen visiting card with the signature of Her Serene Highness Princess of Monaco Grace Kelly.

Pleasant copy, stamp printed "specimen" on the verso of the visiting card.

Handwritten signature of Grace Kelly in blue felt pen.

\$ 1,700



+ SEE MORE

54 [Moïse KISLING & Josef PANKIEWICZ] Josef CZAPSKI

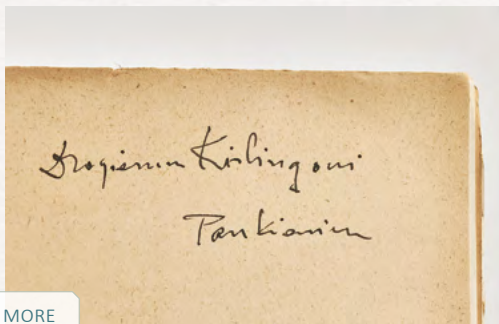
Josef Pankiewicz

M. ARCT | WARSZAWIE 1936 | 18 x 25,5 CM | IN ORIGINAL WRAPPERS

First edition.

Rare handwritten inscription from Josef Pankiewicz to [Moïse] Kisling. Illustrations. Three light, minor snags at the top of the spine, tiny marginal tears without pieces missing at the top of the first board, otherwise pleasant copy.

In 1906, Pankiewicz was appointed professor at the Academy of Fine Arts in Krakow. Notably, one of his pupils was Moïse Kisling whom he encouraged to abandon sculpture in favor of painting. He introduced the young man to French painting and more specifically Cézanne and Renoir. In 1910, on the advice of his mentor, Kisling – aged nineteen years old – left Poland for Paris where he quickly became a significant figure of Parisian artistic life.



+ SEE MORE

\$ 2,300

55 Isidore Ducasse, comte de LAUTRÉAMONT

Les Chants de Maldoror [The Songs of Maldoror]

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

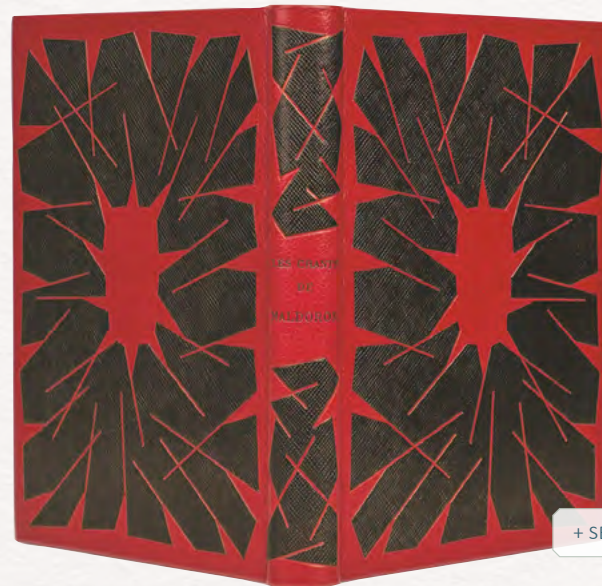
Rare first edition, second issue with the 1874 wrapper and title page.

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

Printed in 1869 by Lacroix, this edition was not sold for fear of censorship. Only around ten copies were paper bound and given to the author (five have been identified to date).

In 1874, Jean-Baptiste Rozez, another Belgian bookseller-publisher, recovers the stock and publishes the work with cover and a title page with the date 1874, and no mention of the publisher.

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



+ SEE MORE

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

\$ 13,500

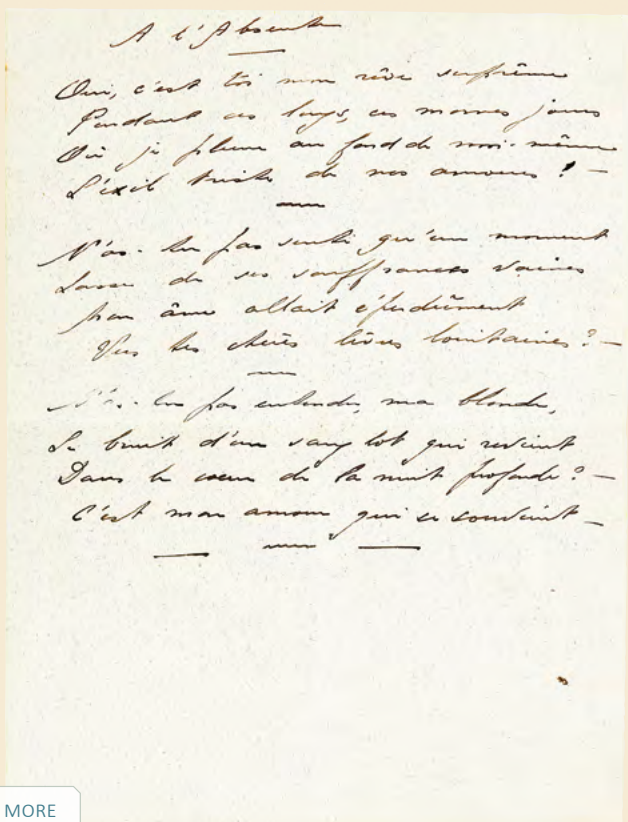
THE AMAZONE AND THE DAUGHTER OF
SAPPHO AND BAUDELAIRE...

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.*)



+ SEE ALL OUR
VIVIEN'S ARCHIVES



56 Renée VIVIEN

Unpublished handwritten poem to
Natalie Clifford Barney « À l'absente »

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.

\$ 4,600

+ SEE MORE

57 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):

Je t'admire et ne suis que ton miroir fidèle
Car je m'abîme en toi pour t'aimer un peu mieux;
Je rêve ta beauté, je me confonds en elle,
Et j'ai fait de mes yeux le miroir de tes yeux
Je t'adore, et mon cœur est le profond miroir
Où ton humeur d'avril se reflète sans cesse,
Tout entier, il s'éclaire à tes moments d'espoir
Et se meurt lentement à ta moindre tristesse
Ô toujours la plus douce ô blonde entre les blondes,
Je t'adore, et mon corps est l'amoureux miroir
Où tu verras tes seins et tes hanches profondes,
Ces seins pâles qui sont si lumineux le soir!
Penche-toi, tu verras ton miroir tour à tour
Pâlir ou te sourire avec tes mêmes lèvres
Où trembleront encore les mêmes mots d'amour,
Tu le verras frémir des mêmes longues fièvres
Contemple ton miroir de chair tendre et nacrée
Car il s'est fait très pur afin de recevoir
Le reflet immortel de la beauté sacrée
Penche-toi longuement sur l'amoureux miroir!



The rest of this long missive has, however, remained unpublished. A very beautiful letter sent from London by the *Muse aux Violettes* who misses her "little one": "Despite its slowness time passes, you see, and brings the hour that I await feverishly, the time to meet again, Natalie! Two more sad evenings, and the third you will be there to rock me in your arms! [...] Today, I was still disproportionately bored... I so need to see you again that I count the hours as they pass... I only think of you, obsessed,

haunted, taken, possessed by you and by our memories. I am a poor, unhappy thing far from you." Weary of society life ("We had the queen's dressing room – how chic, my darling! Lady Augustus Fitz Clarence invited us. She descends from a bastard of the King and is therefore an illegitimate relative of the sovereign!"), Renée lingers on the contemplation of a present from her "darling": "Your ring, I love it so much, it is a bond of our love that never leaves me... I so regretted your dagger, that at the last moment I forgot to carry. Your ring, you see, is your memory on my finger, I look at it and part of our tenderness is embodied in it."

\$ 6,900

58 Renée VIVIEN

La Vénus des aveugles

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 darling, was the lover of



+ SEE MORE

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.

\$ 3,400

59 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 étrangères – 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 virtuoso Renée Vivien, who, in turn Paule and Pauline, orchestrates her romantic relationships before her run away to Lesbos.

Two 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 Zuylén, 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 tranquility 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

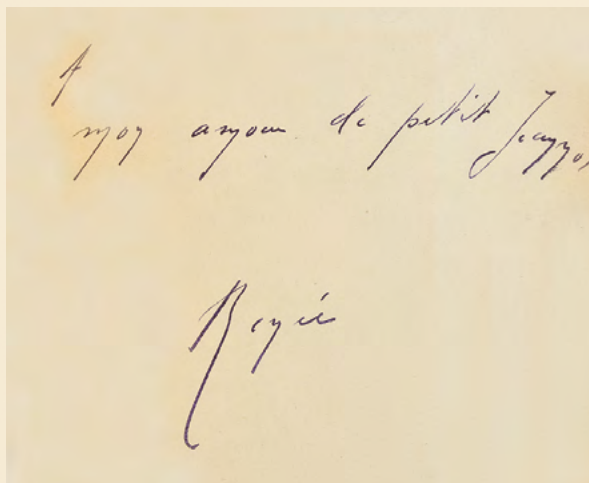
landscapes, a charming rest. Farewell, Natalie, and remember that you were the sole cause of everything that happened. Pauline”

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*.

\$ 5,000

+ SEE MORE



LESBIAN CULTURE IN PARIS

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 elegy with its "Bosphorus sultana" takes up all the elements of this aesthetic mythology in a superb sapphic reappropriation of the languor and sensuality of the fantasized East.

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

Only these four manuscript poems to Kérimé are known to date.



60 Renée VIVIEN

Handwritten poem to Kérimé
« Pour elle seule » [« Eminé »]

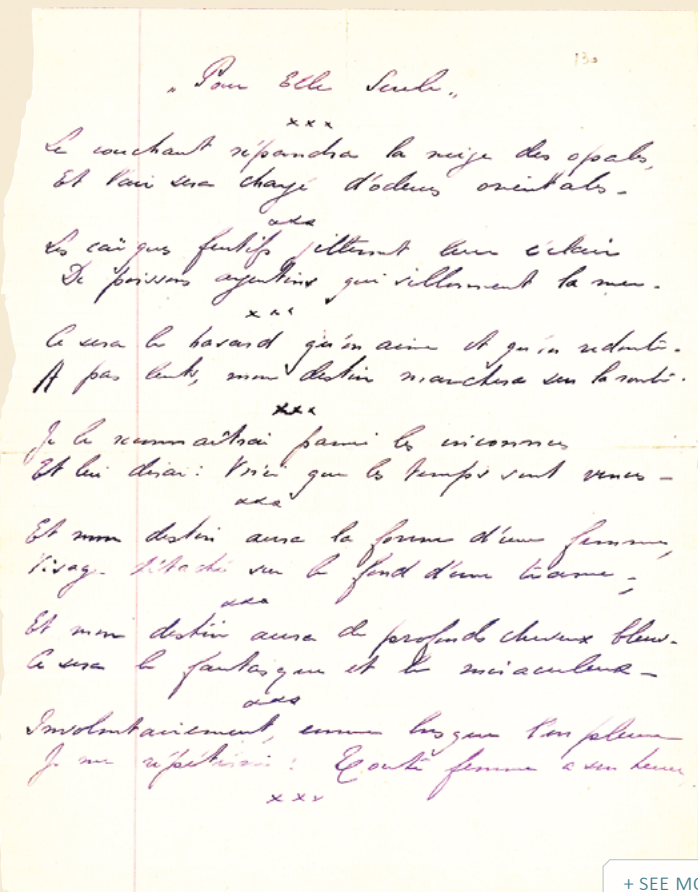
[1906] | 17,7 x 21,9 CM | 2 PAGES ON ONE LEAF

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 jetteront 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.

+ SEE MORE



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 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.

\$ 6,900

61 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 Constantinople Péra-Palace & Summer-Palace, a total of 15 alexandrine verses. The poem was published under the title « Paroles soupirées » in *Flambeaux éteints* (Edward Sansot & C^e, 1907). This first manuscript version has several variations from the printed text. Some verses have even been totally abandoned: "Pareille au chant brisé qui vient nous décevoir, / Avec les cierges d'or allumés dans le soir".

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.

\$ 6,900

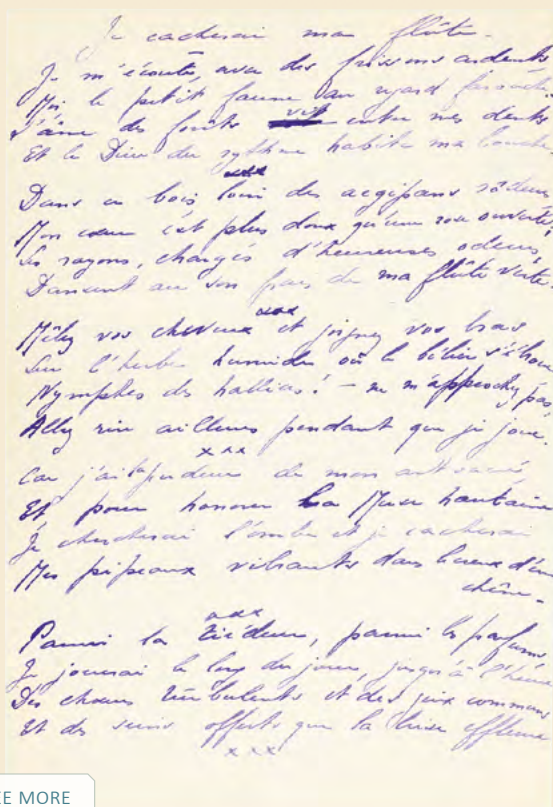
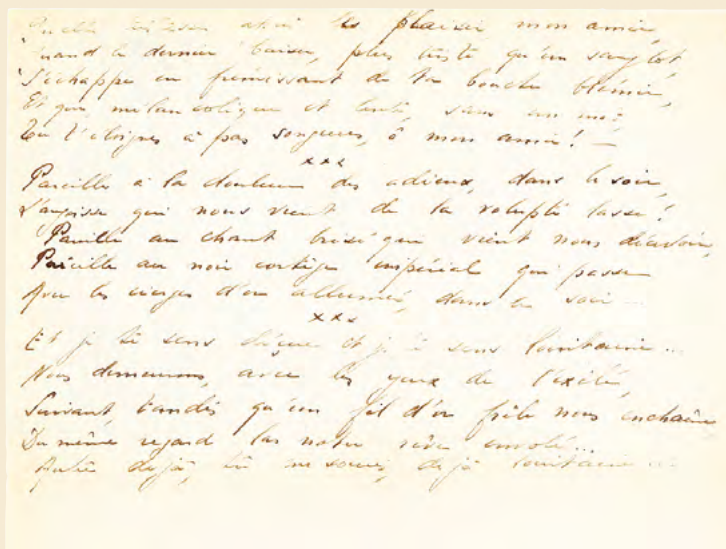
62 Renée VIVIEN

Handwritten poem to Kérimé « Je cacherai ma flûte »

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

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

The poem was published under the same title in *Flambeaux éteints* (Edward



+ SEE MORE

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 aëgipans 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 béliér 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
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
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.

Provenance: Kérimé Turkhan-Pacha.

\$ 6,900

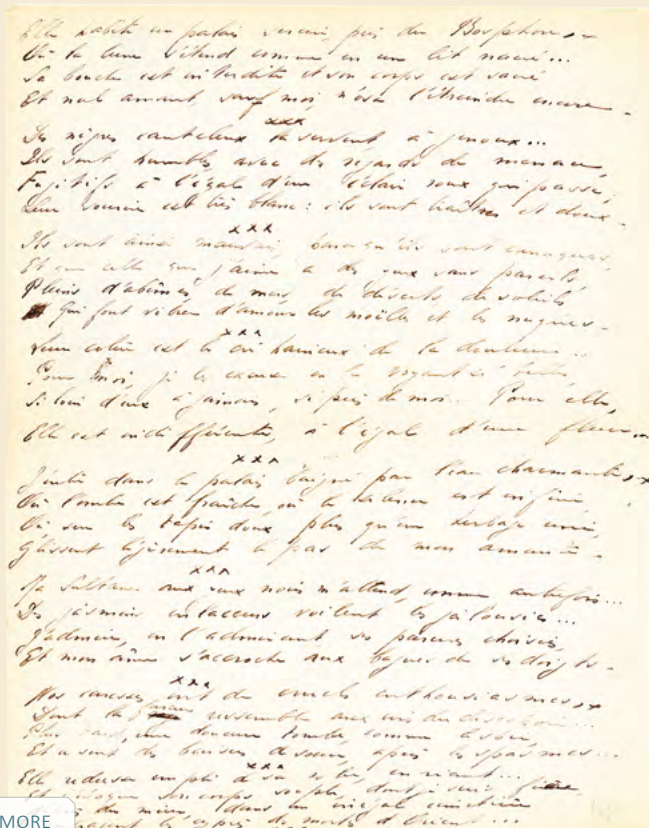
63 Renée VIVIEN

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 alexandrine 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 printed 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 »



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 cauteux 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 enlauceurs 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.

\$ 6,900

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64 Renée VIVIEN

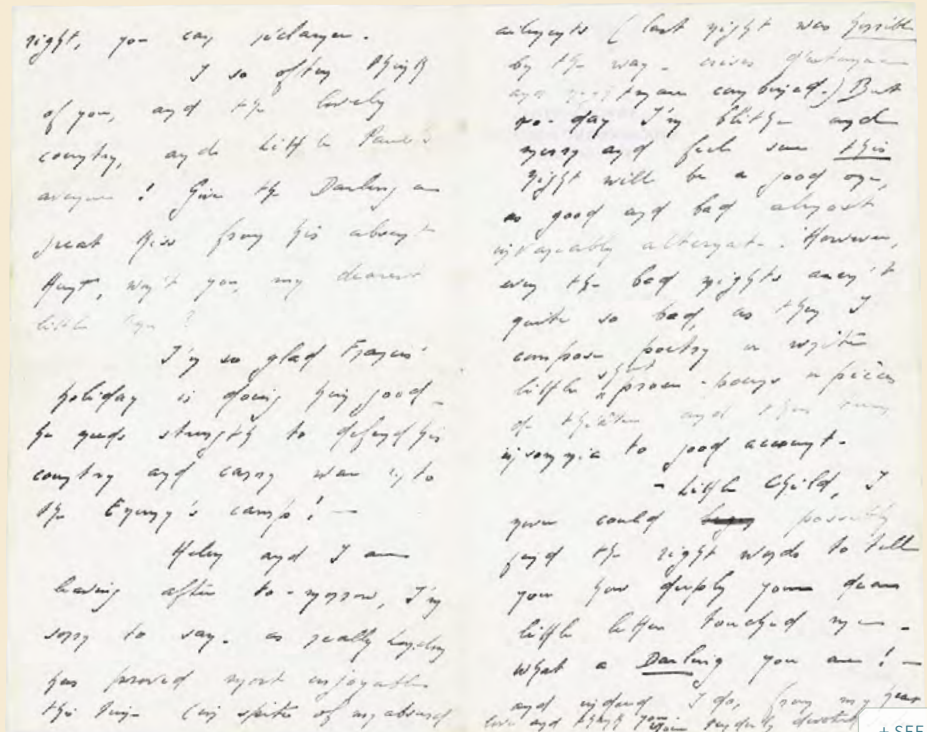
Handwritten signed letter in English addressed to her younger sister: "Little Child, I never could possibly find the right words to tell you how deeply your dear little letter touched me"

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 (1900-199), 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 so 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



[+ SEE MORE](#)

things don't arrive all right, you can reclaim."

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 de théâtre and thus turn insomnia to good account."

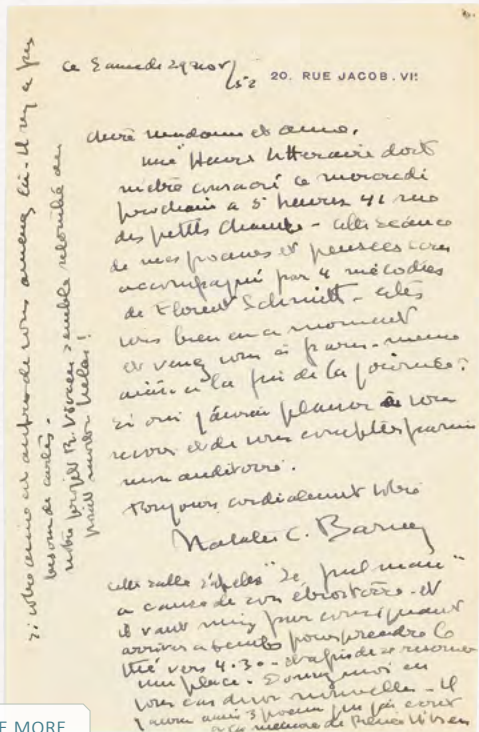
However, at that time, the poet's health deteriorated considerably, alcohol and chloral hydrate abuse caused her chronic gastritis. In this painful and yet prolific moment, Renée thinks of her sister and, in this year 1909, – her last among the living – she asks Sansot, her publisher, to publish a booklet entitled *À ma sœur*, printed on Japan paper

with few copies and whose colophon explains: « Achevé d'imprimer le XVIII novembre MCMIX par E. Sansot éditeur [...] pour Pauline Tarn décédée ce même-jour » ("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 baptized Paul (a very rare name in England at the time) in honor 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.

\$ 5,000



+ SEE MORE

65 Natalie CLIFFORD BARNEY

Handwritten signed letter addressed to a friend: "There will also be 3 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 leaf of headed paper 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.

\$ 2,000

66 Natalie CLIFFORD BARNEY & CAROLUS-DURAN (Charles Auguste Émile DURANT, pseud.)

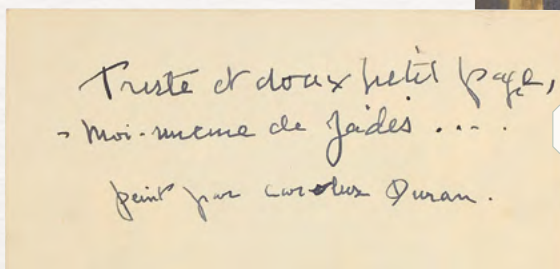
Inscribed photograph signed by Natalie Clifford Barney

[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.")

\$ 900



+ SEE MORE

67 [Jenny MEURLLOT] Antoine BANDIERI

Collection of six original photographs showing the interior of the Pax Villa in Boulouris-sur-Mer owned by Jenny Meurlot

[BOULOURIS CA 1920-30] | 12 x 17 CM & 16,5 x 22,5 CM
6 PHOTOGRAPHS MOUNTED ON CARD

Collection of six original photographs, contemporary silver print. All the photographs are mounted on strong boards and show the interior of the Pax Villa in Boulouris-sur-Mer owned by Jenny Meurlot, who also appears on two of them. Some of the photographs are discreetly side-stitched in the margin. Four of the photographs show, on the lower right margin, the engraved signature of the Raphaël studio A. Bandieri.



Jenny (Eugénie) Meurlot was a pupil of Jules Chérét, a close friend of Sarah Bernhardt and Natalie Clifford Barney, but also an ambassador and muse of René Lalique. In her residence, the Pax villa in Boulouris-sur-Mer in Var, she hosts many artists (Mucha, Dufy) and keeps an important collection of works of art. On two of the photographs, we can make out her portrait as Sappho, painted by Jan Styka (1858-1925), currently kept at the Smart Museum of Art in Chicago.

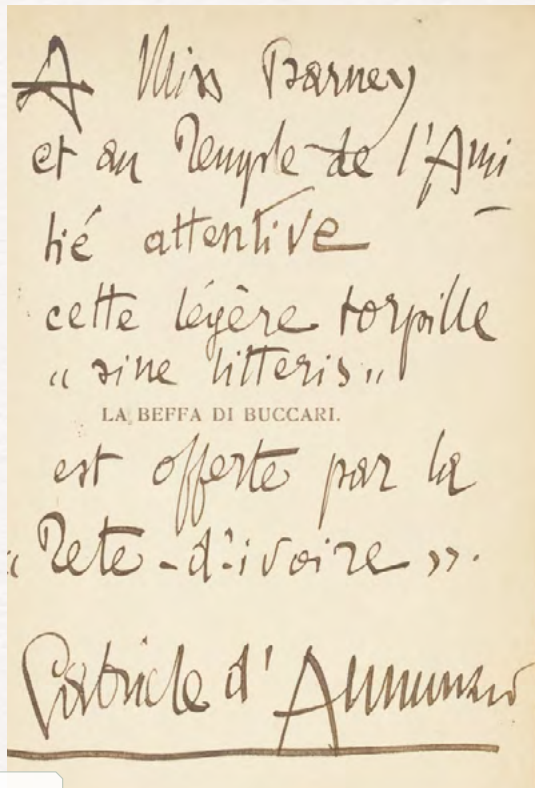
Very beautiful collection, testimony to the elegance of the illustrious home of the artist.

\$ 1,400

68 [Natalie CLIFFORD BARNEY] Gabriele d'ANNUNZIO

La Beffa di Buccari

FRATELLI TREVES EDITORI | MILANO 1918 | 11 x 16,5 CM | IN ORIGINAL WRAPPERS



+ SEE MORE

First edition for which no *grand papier* (deluxe) copies were printed. Small marginal pieces missing at the top of the first board, a clear remnant of adhesive paper at the bottom of the first endpaper. Copy complete with the facsimile at the end of the volume.

Precious handwritten inscription signed by Gabriele d'Annunzio to Natalie Clifford Barney: « À miss Barney et au Temple de l'Amitié attentive, cette légère torpille 'sine litteris' est offerte par la 'tête d'ivoire'. Gabriele d'Annunzio » ("To Miss Barney and the attentive Temple of Friendship, this light 'sine litteris' torpedo is offered by the 'ivory head'. Gabriele d'Annunzio")

Very beautiful testimony to the friendship between Gabriele d'Annunzio and Natalie Clifford Barney, who probably met through the painter Romaine Brooks, temporary lover of the "ivory head" but also of the Amazon for more than fifty years.

In 1909, Natalie Clifford Barney acquired the Temple of Friendship at 20 Rue Jacob and set up her literary salon, which would be held every Friday and would welcome the greatest literary and artistic personalities of the time: Salomon Reinach, Auguste Rodin, Rainer Maria Rilke, Colette, James Joyce, Paul Valéry, Pierre Louÿs, Anatole France, Robert de Montesquiou, Gertrude Stein, Somerset Maugham, T. S. Eliot, Jean Cocteau, Max Jacob, André Gide, Nancy Cunard, Peggy Guggenheim, Marie Laurencin, Paul Claudel, Adrienne Monnier, Sylvia Beach, Scott and Zelda Fitzgerald, Truman Capote, Françoise Sagan, Marguerite Yourcenar... and, of course, Gabriele d'Annunzio whom she greatly admired.

She paid tribute to him by devoting a chapter of her *Aventures de l'esprit* (1929) to him: "D'Annunzio, a precious little old ivory object, works with the constancy of a monk who watches over his God."

\$ 3,400


[+ SEE MORE](#)

69 [COLETTE] Léopold-Émile REUTLINGER

Photographic portrait of Colette stretched out on the skin of a lion

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

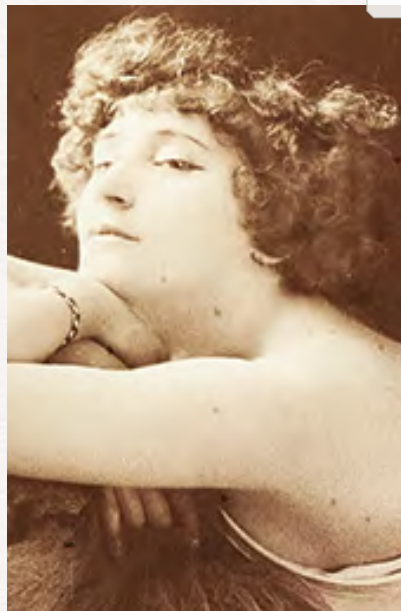
Rare and superb original photograph in contemporary albumen print, mounted on a board, showing Colette languidly stretched out on a lion skin and covered with a leopard skin.

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.

\$ 7,800



70 COLETTE

L'Envers du music-hall [Music-Hall Sidelights]

FLAMMARION | PARIS [1913] | 12 x 19 CM | BOUND IN MOROCCO

First edition, an advance (*service de presse*) copy.

Half cherry-red morocco over marbled paper boards by Goy & Vilaine, spine in six compartments, marbled paste-

downs and endpapers, covers (slightly wormed, spine sunned) preserved, top edge gilt. Endpapers and half-title faded, a few small marginal spots.

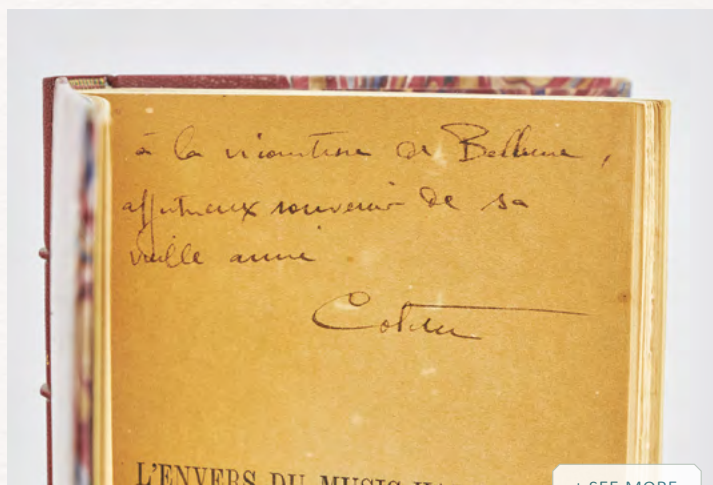
Important inscription from Colette to

Viscountess Jeanne de Bellune: « Affectueux souvenir de sa vieille amie » (“affectionate remembrance from her old friend...”)

The Viscountess of Juromenha, this end of century darling, 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”.

A handsome copy in a nice binding with an exceptional provenance.

\$ 2,800



+ SEE MORE

+ SEE MORE

au fond vous
nous donne
rasurant de
vois bientôt pa
teful patient
Romaine Brooks

71 Romaine BROOKS

Handwritten signed letter addressed to Doctor Francis Mars

NICE 13 MARCH 1963 | 14,9 x 20,8 CM
ONE PAGE ON A LEAF, ENVELOPE ATTACHED

Handwritten signed letter from Romaine Brooks addressed to Dr Francis Mars, one page written in black ballpoint pen on a leaf. Envelope attached. “My dear Doctor, I am sorry that you have been so ill and Miss Barney and I hope to hear from you. How are you since your fever fell, something which always leaves us a little weak, don’t you think? [...] Your grateful patient Romaine Brooks”.

Natalie Clifford Barney and Romaine Brooks met in 1915 and maintained a relationship of almost fifty years.

\$ 1,150

72 Robert de MONTESQUIOU

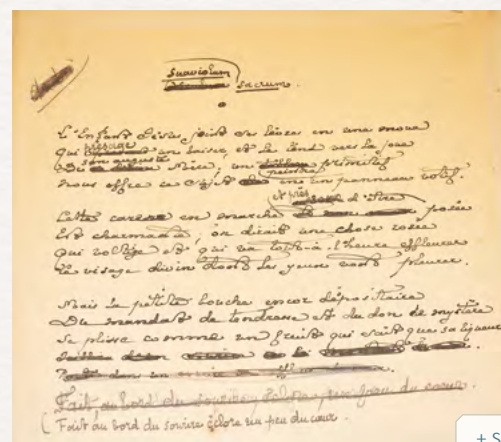
Unpublished handwritten manuscript of « Le Dernier Pli des neuf voiles », a true poetic testament

[CA 1920] | 620 LOOSE LEAVES UNDER THREE CUSTOM SLIPCASES

A priceless poetic testament from Marcel Proust’s mentor, which lies dormant and out of sight since the death of the author.

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

Handwritten set of 620 leaves. 532 unpublished, first draught, handwritten on the recto and numbered in pencil, preserved in 3 chemises in half red contemporary morocco, red morocco labels with gilt author and title; the poems are then placed in the chemises with a handwritten title and planned numbering for their publication. According to a note from the author, “the differences in ink have no meaning, mere change of copy”. Rare pages from



+ SEE MORE

the hand of his secretary Henri Pinard: p. 20 of “Huitième voile” and p. 29 of “Neuvième voile”. 23 pages present the printed or typewritten texts of the poems and are enriched with Montesquiou

ou's handwritten corrections.

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

Sublime ode to dandyism, to homosexuality and beauty, this worldly and poetic promenade by Montesquiou plunges the reader into the decadent, fin-de-siècle Paris described in *À la Recherche du temps perdu* by his friend Marcel Proust. Imbued with his legendary enthusiasm for pictorial, decorative, theatrical and floral art, the collection also delivers hundreds of verses in mourning of the disappearance of Montesquiou's lover, Gabriel Yturri.

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

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

The three thick chemises contain rare and curious treasures, sometimes drawn on colored sheets, often past-

ed on larger sheets, rigorously ordered while awaiting their publication. The poems are written without crossings-out, they are fluid, with rounded and precious handwriting, and stand alongside other first-draught manuscripts: redactions and corrections also bear witness to the work in progress on the new poems; they were applied in the printed proofs of the work, present at the top of the manuscript's first chemise. Some poems are taken as they are from collections already published but are slightly modified, according to the explanations given by the author. Montesquiou also adds some handwritten notes detailing his intentions.



The manuscript contains a poetic anthology of sacred art, of extremely rare flowers and of antique furniture adorning his famous Parisian apartments "around which so many legends were built" (Jacques Saint-Cère) which fuelled the personalities of Des Esseintes, Baron Charlus, Dorian Gray and the vain peacock in Edmond Rostand's *Chantecler*. Moreover, Montesquiou was overwhelmed by the features of these famous fictional ghosts, of which he would be the common denominator, the original matrix. The tastes that forged these characters, pushing refinement to excess, are, however, never far away: porcelain from Saxony, Chinese cups, Empire furniture... a real museum on paper is built over the course of the verses, fortifying the interiors so celebrated by the Count:

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

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

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

In the privacy of Montesquiou's idyll, the manuscript contains the poet's ultimate homage to his lover. Presented here in its final state, his

collection in memory of "his faithful Yturri", entitled *Le Chancelier de Fleurs*, is completed thanks to seventy unpublished poems about his companion. The flamboyant and skittish Argentine, nine years his junior, whom the poet, from the height of his venerable lineage, ennobled "don Gabriel de Yturri", shared his life for twenty years. The latter died of diabetes in 1905, only two months before Marcel Proust's mother. The sensitivity of the two lovers had brought them ever closer to themselves and distant from others, taking pleasure in artistic preciousness, the love of Beauty and the trinket of which these poems are the sensational testimony:

Yet you are there on this sensitive paper,
Like my heart. Us both we are proud of us
Him, for keeping your image visible,
Me, to make last what is left of you

("Premier voile"). The Montesquiou-Yturri union is so consolidated that doubt lingered for a long time over the true



author of the verses published in the name of the Count. Montesquiou does not hesitate to make facetious references to his homosexual attraction which he condemns – at least hypocritically – among his contemporaries and his predecessors, notably in a sonnet about Philippe d’Orléans, installing a lascivious statue of Antinous and Hadrian:

Leaning against each other, they are standing and naked
 Their softness unites them, but their type contracted [...]
 Alone, the literate passer-by knows what defames them
 And that, for his guidance, put them in this place
 Sir brother of the King, who does not like Lady?! (“Sixième voile”)

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

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

And I remain alone, like the iron ring.” With the publication of *Dernier Pli des neuf voiles*, Montesquiou hoped for the posthumous triumph of his poetic works, while his memoirs – which themselves were edited – would ensure his fame as a chronicler of his time. Jealous of his protégé Marcel Proust, now crowned with glory and honour, Montesquiou bitterly remembers the times when his young disciple

sacrificed his friendship with the Count for his great Work, exposing without pity his weaknesses through the Baron Charlus, in which Montesquiou easily recognised himself despite the writer’s denials. Their capricious characters and Proust’s seclusion got the better of this fraternal friendship, which nevertheless greatly influenced the style and substance of *Recherche du temps perdu*.

After his disappointments with the literary writers, Montesquiou is more lenient with the poets, and in particular the fickle D’Annunzio with whom he had troubled relationships, and also Paul Verlaine with whom he was close during the last years of the author of *Poèmes saturniens*. In a typescript version with handwritten corrections of “Sonnet anniversaire”, marking the 25th anniversary of the death of the celestial tramp, he mentions his destructive and paroxysmic relationship with Rimbaud:

This chance has led you into sad twists and turns;
 Some were cruel, though being tender;
 The others were beautiful, through being bitter.

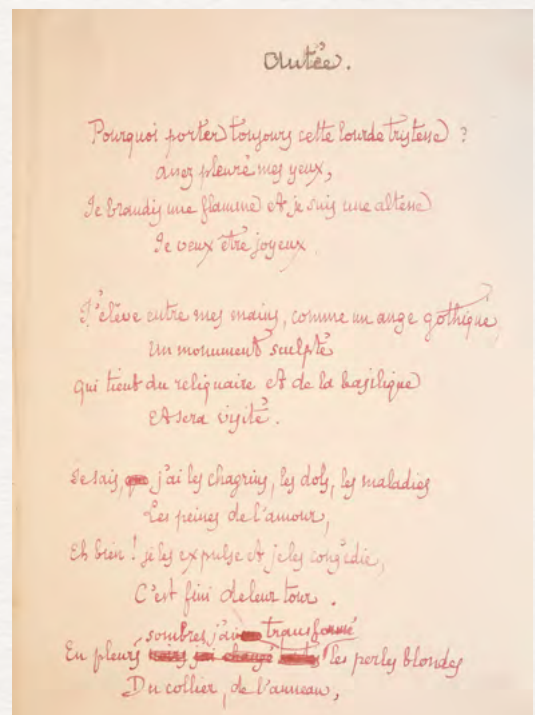
The manuscript collection also contains tributes to artistic icons of the Tout-Paris, the actors Charles Le Bagy, Ida Rubinstein, Réjane, but above all Sarah Bernhardt, Montesquiou’s corpus enriched by two previously unknown poems dedicated to the actress.

was initiated into the mysteries of high society with him and sharpened his literary aspirations. The two men, in 1905, blame the death of a cherished mother and an irreplaceable companion, which brings them closely together. Subsequently, Proust famously sacrificed

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

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

\$ 42,000



73 Lucien LÉVY-DHURMER
& Georges RODENBACH

Bruges la Morte
[The Dead City of Bruges]

JAVAL ET BOURDEAUX | PARIS 1930
26 x 34 CM | LOOSE LEAVES WITH
PUBLISHER SLIPCASE AND CHEMISE

Edition illustrated with pastel compositions by Lucien Lévy-Dhurmer, engraved by Lorrain, printed with 160 copies, ours being one of the few hors-commerce copies printed on Japan, specially printed for M. le Colonel Sicklès, the *tirage de tête* (deluxe copy) with 15 other numbered copies on Japan.

Our copy is complete with its five versions of illustrations planned for the copies on Japan, namely, a final version in color (in-text), an annotated color version, a blue version, a green version and a bistre version.

Extremely rare and very beautiful copy of the *tirage de tête* (deluxe copy).

\$ 5,800



+ SEE MORE



+ SEE MORE

74 [Charles LINDBERGH] Henri MANUEL

Photographic portrait of Charles Lindbergh

[CA 1930] | 20,5 x 28 CM | ONE PHOTOGRAPH

Original photograph in contemporary silver print mounted on a board, showing Charles Lindbergh.

This rare photograph was taken on the occasion of the Lindbergh's arrival in Paris, after the crossing between New York and the City of Lights the 20 and 21 May on board his plane the Spirit of Saint-Louis. Autograph signature and address of the photographer in the lower margin of the photo: « G. L. Manuel Frères – 47 rue Dumont d'Urville ».

Charles Lindbergh's signature on the lower right margin of the photo.

\$ 4,600

75 Stéphane MALLARMÉ

Handwritten signed letter and handwritten signed quatrain addressed to Alidor Delzant: "Here is a concise quatrain..." [with] Original reproduction of the quatrain destined to decorate the lintel of his chimney

[15 APRIL 1892] | 12,6 x 16,4 CM | 11,4 x 8,9 CM AND 31,9 x 9,9 CM
2 PAGES ON A DOUBLE LEAF, ONE CARD AND A REPRODUCTION

Ici le feu pour renaître
Tantôt durable ou charmant
Comme l'amitié du maître
Mêle du chêne au sarment

Alidor Delzant was a lawyer, collector and bibliophile. Friend with the Goncourts brothers, he dedicated a book to them and was Edmond's secretary and testamentary beneficiary.

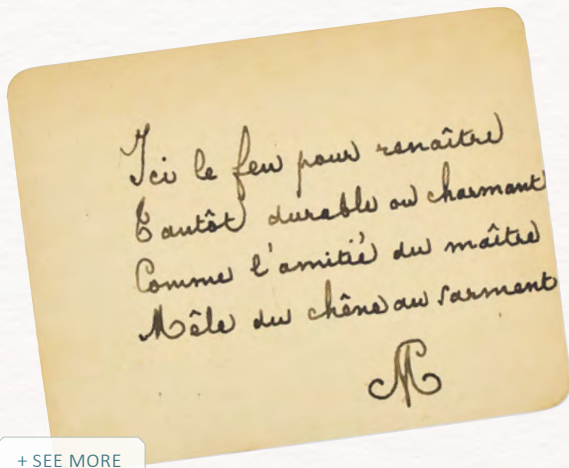
A beautiful letter mentioning the creation of a quatrain to embellish Delzant's chimney: "I am infinitely touched, and this thought, like all of yours, is gracious. Here is a concise quatrain + I recommend the engraving

in capitals?; tell me if you agree.++ But do you have vine branches?"

We attach the original reproduction of the quatrain, likely produced by Mallarmé, destined to adorn the lintel of Alidor Delzant's library chimney in his Paray's home.

We know Delzant's reply to this letter: "My dear friend / These verses are very beautiful, just what was suited to glorify the Paray's Chimney where the vine shoots sparkle around the oak logs. / I remain touched and grateful. / Alidor Delzant."

\$ 5,800



+ SEE MORE

Handwritten signed letter from Stéphane Mallarmé addressed to Alidor Delzant. Two pages written in black ink on a double leaf. Envelope attached.

A handwritten signed quatrain by Mallarmé on a card is attached to this letter, the one that will be used for the chimney:

76 Stéphane MALLARMÉ

Poésies

EDMOND DEMAIN | BRUXELLES 1899 | 20 x 27,5 CM
BOUND IN MOROCCO WITH CUSTOM SLIPCASE

Edition partly original and first typographic edition published after the extremely rare 1887 edition in facsimile, one of 50 numbered copies on Japan, justified by Edmond Demain, the *tirage de tête*.

Binding in full dark blue morocco, spine in five compartments with gilt fillets and decorated with double gilt panels adorned with gilt floral motifs and brightened with pieces of red mosaic morocco for the petals, gilt date at the foot, gilt roll tooling on the spine ends, frame

of triple gilt fillets on the boards, iridescent beige silk endpapers, frame of a gilt floral dentelle on the paste-down endpapers, covers and spine preserved, double gilt fillets on the leading edges, all edges gilt, slipcase lined with midnight blue morocco, marbled paper boards, beige felt interior, magnificent binding signed Maylander.

A very beautiful copy perfectly set by one of the best binders of the early 20th century.

\$ 6,900



+ SEE MORE

77 Stéphane MALLARMÉ

Un coup de dés jamais n'abolira le hasard
[A Throw of the Dice will Never Abolish Chance]

NRF | PARIS 1914 | 25,5 x 33 CM | IN ORIGINAL WRAPPERS

First edition, one of 90 numbered copies on laid Arches paper, the only deluxe copies (*grand papier*) after 10 Montval. Beautiful copy.

\$ 8,000



+ SEE MORE

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

Garage

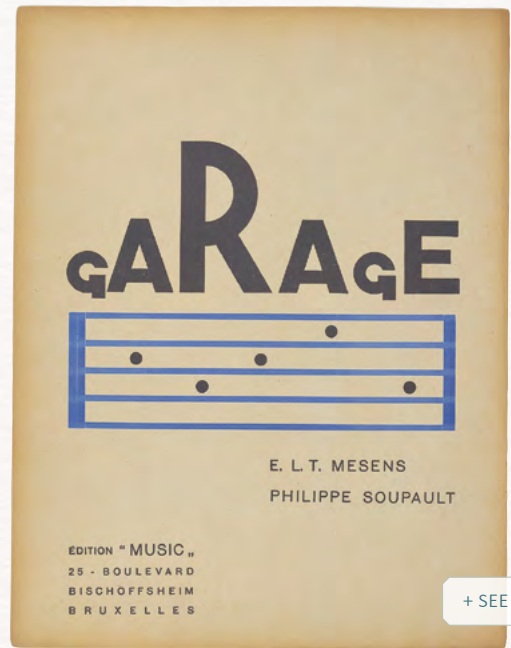
ÉDITIONS MUSIC | BRUXELLES 1921
26,9 x 34,9 CM | ONE DOUBLE LEAF

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

A very beautiful and rare copy perfectly preserved.

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

\$ 3,400



+ SEE MORE



+ SEE MORE

79 MAN RAY & Louis ARAGON

Les Chambres, poèmes
du temps qui ne passe pas

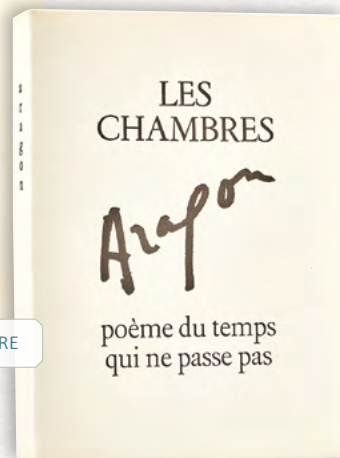
LES ÉDITEURS FRANÇAIS RÉUNIS
PARIS 1969 | 12,5 x 17,5 CM
LOOSE LEAVES IN A CHEMISE AND SLIPCASE

First edition, one of 80 numbered copies on Rives vellum, the *tirage de tête*.

Only the copies on Rives vellum are enriched with the watercolor by Man Ray which he signed and numbered in pencil.
Handwritten signature of Louis Aragon below the justification of the print.

A very beautiful and rare copy.

\$ 2,600





[+ SEE MORE](#)

80 Bernard de MONTFAUCON

L'Antiquité expliquée, et représentée en figures
 [Antiquity explained, and represented in sculptures]

FLORENTIN DELAUNIE & HILAIRE FOUCAULT & MICHEL CLOUSIER & JEAN-GEOFFROY
 NYON & ETIENNE GANEAU & NICOLAS GOSSELIN & PIERRE-FRANÇOIS GIFFARD
 PARIS 1719-1724 | FOLIO, 30 x 44 CM | 15 VOLUMES BOUND IN FULL CALF

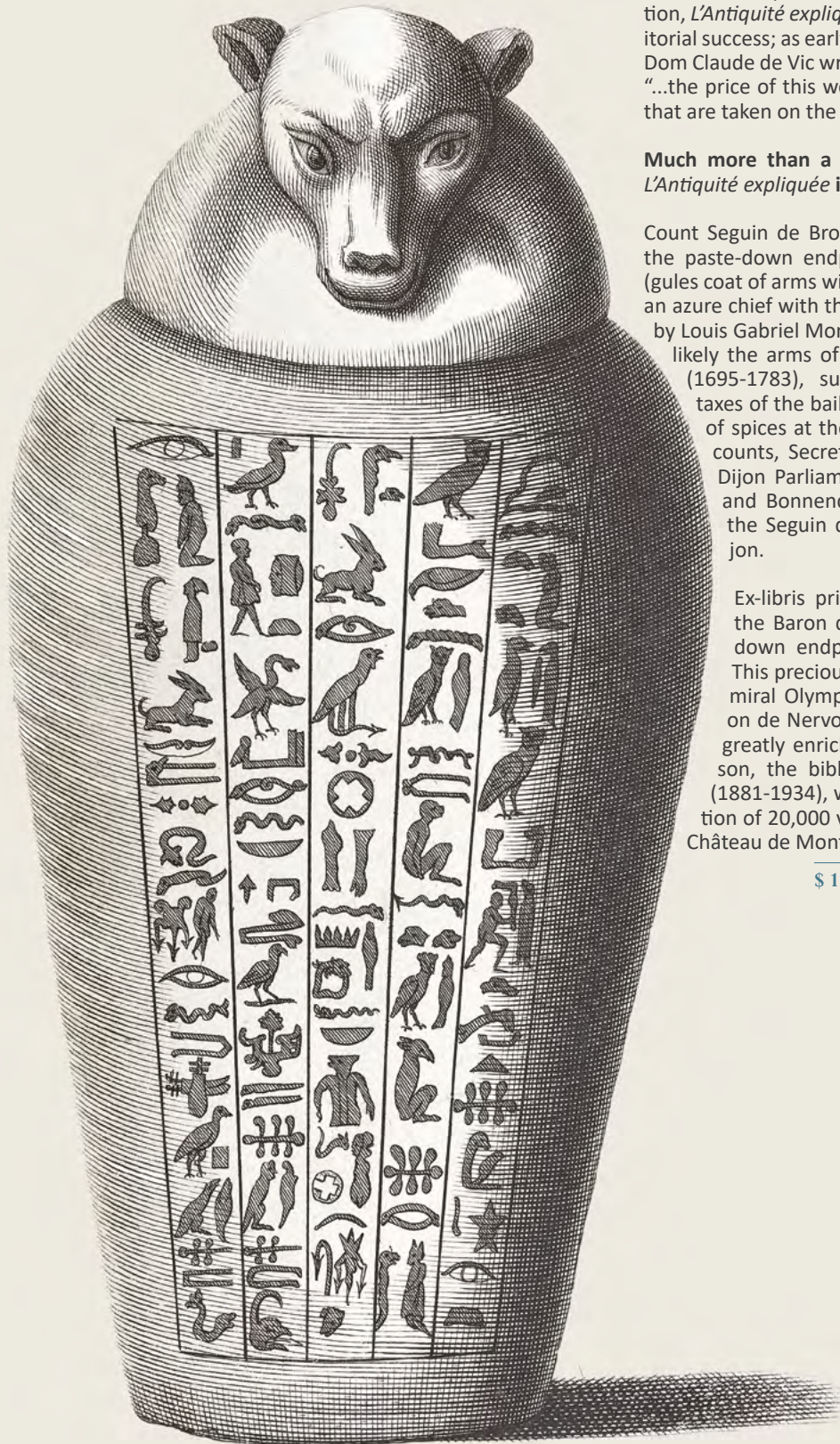
First edition comprising the first 10 volumes published in 1719 and the five volumes of supplements subsequently published in 1724, all complete with plates (see Cohen 731-732).

The illustration, as remarkable as it is abundant, comprises a magnificent frontispiece signed by Sébastien Le Clerc representing the authors of Antiquity in front of the forecourt of a grandiose monument, skillfully put into perspective; a portrait of the dedicatee, Count Victor-Marie d'Estrées, painted by Nicolas de Largillierre and etched by Jean Audran; an etched ornamental head piece and initial with the dedicatee's arms; 16 etched title vignettes; historiated head pieces on copper and wood, culs-de-lampe engraved on wood, and **1394 insert places, including 4 folding and 256 double page**. Partly rubricated title pages. The plate numbered CXLIV of Volume IV has been replaced with an unnumbered plate and the plate xiv of Supplement II is absent as expected.
 French-Latin bilingual edition.

Full contemporary calf, 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, silk bookmark, leading edges rubbed, chaffed patches and small pieces missing due to worming on the plates, spine-ends, corners and leading edges.

The work is a symbol of antiquarian **historiography at its most brilliant; the monumental and undeniably prolific enterprise on classical Antiquity made Bernard de Montfaucon (1655-1741) the undisputed father of museography and scientific archaeology**. His work, which reveals both the social and cultural as well as the artistic aspects of ancient civilizations, remains absolutely essential to Antiquity's historical approach. To achieve its goal of precisely identifying, dating and locating the statues and other objects of art depicted, Montfaucon formally analyses the contours and lines of more than 40,000 objects.





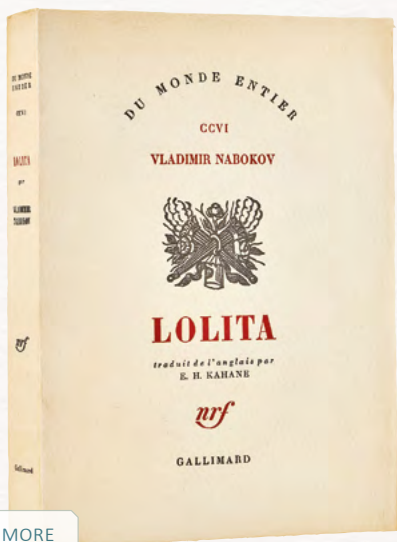
In his preface, Montfaucon explains his approach: **“My maxim is to say about each thing in particular only what we can know for sure or very likely”**. Thus he studies secular Antiquity only from its tangible remains, without reference to sacred history, allowing for objects and ideas to be considered as civilizations had produced them. From publication, *L'Antiquité expliquée* was also a huge editorial success; as early as 30 November 1719, Dom Claude de Vic wrote to a correspondent: **“...the price of this work rises like the shares that are taken on the East India Company”**.

Much more than a reference or a classic, *L'Antiquité expliquée* is a Bible.

Count Seguin de Broin's printed ex-libris on the paste-down endpapers 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 likely the arms of Edme Seguin de Broin (1695-1783), successively Receiver of taxes of the bailiwick of Nuits, Receiver of spices at the Dijon Chamber of Accounts, Secretary to the King at the Dijon Parliament, and Lord of Broin and Bonnencontre, at the origin of the Seguin de Broin dynasty, in Dijon.

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

§ 17,000



+ SEE MORE

81 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 pure wire vellum, only *grand papier* (deluxe) copies.

\$ 5,200

82 [NEW YORK SCHOOL] Alfred L. COPLEY

Collection of six photographic negatives showing haemorrhages under a microscope

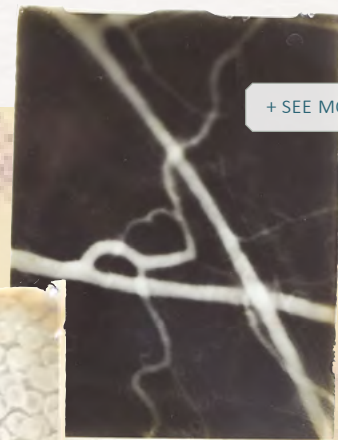
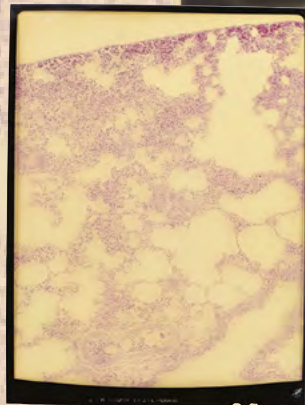
[PARIS CA 1950] 11 x 8.5 CM
5 PLASTIC NEGATIVES & 1 GLASS

Collection of six photographic negatives (5 on plastic and 1 on glass) showing haemorrhages under a microscope made in the 1950s by Alfred L. Copley in his Parisian laboratory. Each negative, except one, is accompanied by a technical sheet on Copley's laboratory letterhead.

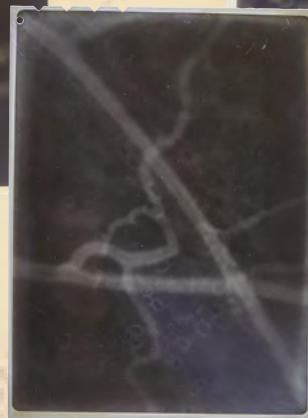
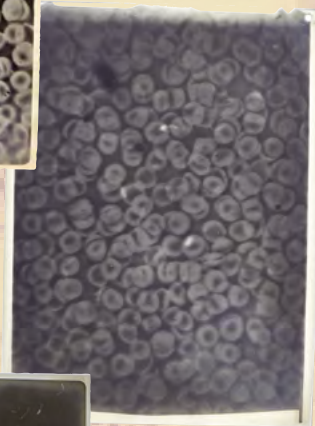
Under the pseudonym L. Acopley, this scientist and artist from the School of New York produced emblematic works of abstract expressionism. A doctor by training, he was particularly interested in hemorheology, in other words the study of the flow properties of blood. The negatives that we have to offer are a valuable testimony to his research and were an undeniable inspiration for his pictorial works.

His works today are preserved at the National Museum of Modern Art in Tokyo, at the Art Institute of Chicago, at the Stedelijk Museum in Amsterdam and at the Israel Museum in Jerusalem.

\$ 690



+ SEE MORE



83 [Pablo PICASSO & Moïse KISLING & Max JACOB & PÂQUERETTE & Jean COCTEAU & Manuel ORTIZ DE ZÁRATE]

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

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

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

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

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

"Billy Klüver has assembled and commented on the twenty-one photographs taken by Jean Cocteau on 12 August 1916 in Montparnasse, close to this intersection of the Boulevard Raspail and the Boulevard du Montparnasse, which was named Place Pablo-Picasso in 1994. They take us to the café La Rotonde, before which a beaming Picasso in a cap speaks with Max Jacob whose baldness shines in the sun, behind them Henri-Pierre Roché in uniform and Manuel Ortiz de Zarate, sit at a table on the terrace of the same café where Pablo is next to the glowing Pâquerette and the young Polish



+ SEE MORE

painter Moïse Kisling. Pâquerette, with her hair in a headband, a chic dress, is the queen of the encounter. [...] It's the relaxed life at the back. Pâquerette, or rather Émilienne Pâquerette Geslot, was then a star model of the fashion designer Poiret who was all the rage at the time. A real one-day film of Picasso outside of his studio." (Pierre Daix, *Picasso*)

In his book, Klüver questions the presence of all these artistic authorities in the making in a Paris that is deserted by war. The answer is, according to him, to search in the direction of the Salon d'Antin, an exhibition organized by André Salmon in July 1916, in which all the

protagonists of our photograph took part, with the exception of Pâquerette. It is also on this occasion that Picasso reveals his *Demoiselles d'Avignon* to the public.

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

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

\$ 11,500

84 [Pablo PICASSO] Jean COCTEAU

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

PARIS 1917 | 6,3 x 8,6 CM | ONE PHOTOGRAPH

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

Contemporary silver print, perhaps

unique, from Jean Cocteau's personal archives then the Maurice Sachs collection.

Exceptional almost undiscovered and probably unpublished photograph taken by Jean Cocteau during the stay.

On 16 April 1917, Picasso visits Pompeii accompanied by Jean Cocteau and Léonide Massine to prepare the ballet *Parade*, the first work described as "surrealist" by Guillaume Apollinaire, for the new season of Serge de Diaghilev.



[+ SEE MORE](#)

lev's Ballets Russes. On his return, this initiatory journey inspired his monumental painting: the Parade stage curtain, a real visual signature of the ballet, marking the beginnings of 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*).

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.

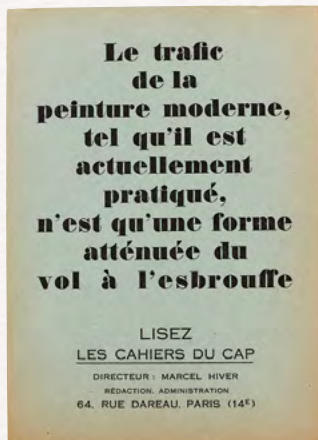
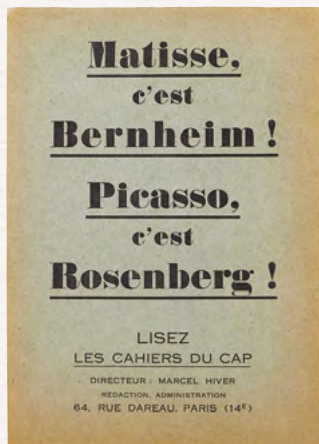
Provenance: Jean Cocteau's personal archives then the Maurice Sachs collection and Max-Philippe Delatte.

\$ 11,500

85 [Pablo PICASSO & Henri MATISSE] Marcel HIVER

Three publicity leaflets for *Les Cahiers du Cap*, an anti-Semitic and anti-modern magazine: "Matisse, is Bernheim! Picasso is Rosenberg!" – "Living art is a new Panama scandal" – "Trafficking of modern painting is nothing but a snatch-and-grab robbery"

LES CAHIERS DU CAP | PARIS [CA 1925] | 13 x 18 CM | THREE LEAFLETS



+ SEE MORE

First edition of each of these scarce publicity leaflets presenting the magazine created and led by Marcel Hiver in 1924 *Les Cahiers du Cap*:

– Picasso, c'est Rosenberg !" "Matisse, is Bernheim! Picasso, is Rosenberg!"

– "What Mr. André Salmon, the prince of the mumblers of contemporary criticism, baptized with astonishing insolence: "Living Art" turns out, finally, to be a disgusting combination of merchants and critics, to the detriment of an audience of incredibly ignorant and sheep-like snobs. The sterile fury of pictorial anarchy ultimately ends with

this "Thermidor" of the traffickers, the exclusive empire of the merchant and the enrichment of a small band of astute Phoenicians. "Living Art" is a new "Panama Scandal" and this time, there is no canal at all!"

– "Trafficking of modern painting, as it is currently practiced, is nothing but a diminished form of snatch-and-grab robbery."

Incredible synthesis of the intellectual fossilization inherited from the 19th century and an emerging totalitarian ideology.

Marcel Hiver's *Bulletin mensuel d'art et de littérature* is not, however, a purely reactionary body and, since its foundation in 1924, it welcomed writers such as Antonin Artaud, Robert Desnos, the communists Georges Altman and Lucien Scheler, the surrealists Claire and Yvan Goll and the future founder of the Musée National d'Art Moderne, Jean Cassou. The magazine also defended some of the great forerunners of Modern Art, such as Van Gogh and Gauguin, and also contemporary artists including Foujita and Modigliani.

Yet, in 1927, the publicity leaflets of this artistic current affairs magazine

are entirely devoted to denouncing this effervescence of artistic creation, not by taking a position in favor of another school, but by an impressive assimilation of all of the major fears that have marked French civilization: Revolution, Anarchism, liberal economic...

All of these allegations are mainly carried by an anti-Semitism undeclared but revealed by the simple highlighting of the gallery owner's name, the implicit reference to the merchants of the temple and, through the Panama scandal, the allusion to the Jewishness of the financier Jacques de Reinach.

However, Marcel Hiver's violence against the aesthetic disruption inspired by Picasso and Apollinaire takes a very different turn here from the reactionary and traditionalist position of the usual despisers of Modernity. The expression: "Thermidor of the traffickers", like this small note once addressed to Antonin Artaud: "It would take a Marat of Criticism" does not testify to a nostalgia of the Ancien Régime but to a fascination for Terror established by Robespierre, arrested and beheaded on 9 and 10 Thermidor, by the Convention members.

Champion for the Reign of Terror, refusal of liberalism, anti-Semitic hatred, diatribe against "degenerate art" and defamatory propaganda, Marcel Hiver's leaflets are not a nostalgic testimony of a disappeared world, but the French vanguard of an ideology that, on the other side of the Rhine, prepares for war.

Scarce collection of these flyers.

\$ 900

86 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 bullfighting collage by Alberto Magelli.

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 Gill, Javier Vitolo, 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 Erhenbourg, Camilo-José Cela, Georges Hugnet, André Lhote, D.-H. Kanweiler, 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.



+ SEE MORE

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

\$ 3,200



+ SEE MORE

87 Edmond ROSTAND

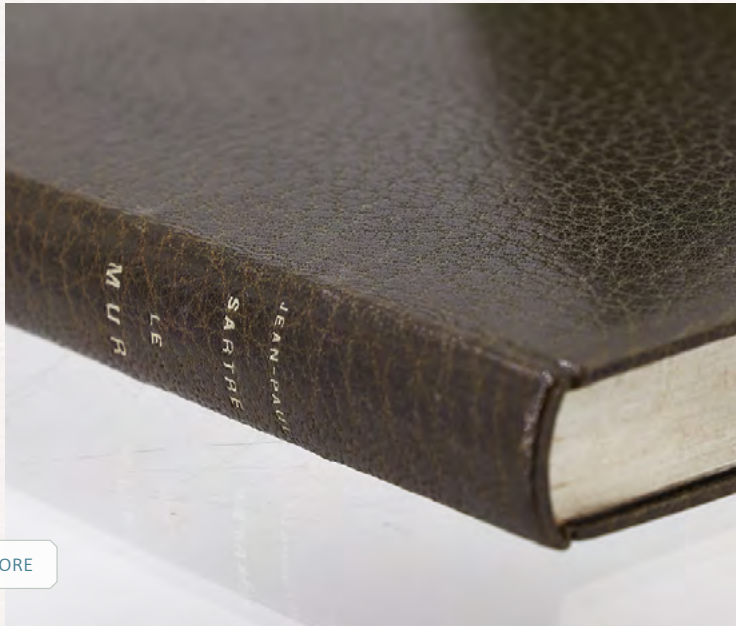
Cyrano de Bergerac

CHARPENTIER ET FASQUELLE | PARIS 1898 | 13,5 x 20 CM | IN ORIGINAL WRAPPERS

First edition on ordinary paper. Some foxing sometimes more marked.

A beautiful copy as published of this timeless masterpiece.

\$ 4,600


[+ SEE MORE](#)

88 Jean-Paul SARTRE

Le Mur [The Wall]

GALLIMARD | PARIS 1939 | 12 x 19 CM
BOUND IN MOROCCO WITH CUSTOM SLIPCASE

First edition, one of 40 numbered copies on vélin pur fil paper, the *tirage de tête* (deluxe copies).

Full morocco, covers and spine preserved, slipcase, elegant binding signed by Semet & Plumelle.

Provenances: mostly from Robert Desprechins' library with his ex-libris drawn by Jean Cocteau, and by Louis de Sadeleer with his engraved ex-libris.

A very nice copy beautifully bound morocco signed by Semet & Plumelle.

\$ 13,800

89 Jean-Paul SARTRE

Les Mouches [The Flies]

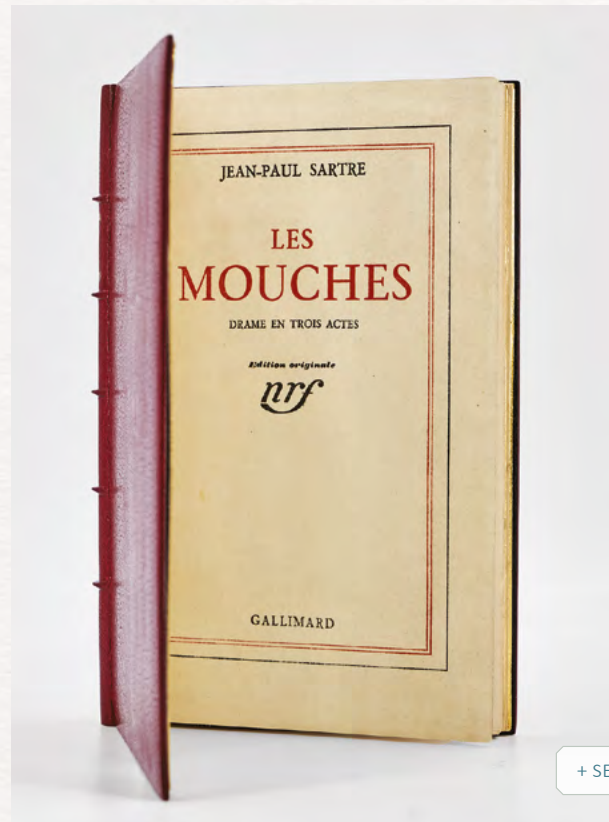
GALLIMARD | PARIS 1943 | 12 x 19 CM
BOUND IN MOROCCO WITH CUSTOM SLIPCASE AND CHEMISE

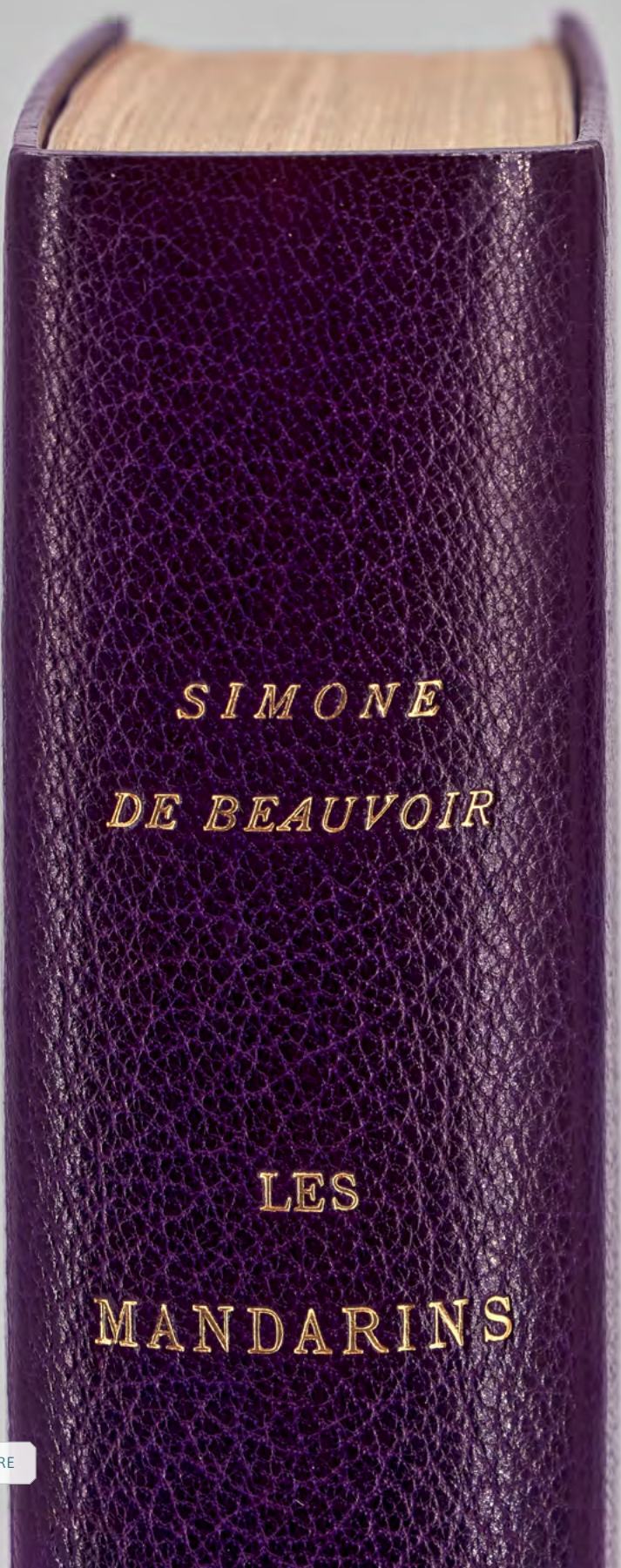
First edition, one of 18 numbered copies on pur fil paper, the *tirage de tête* (deluxe copy).

Jansenist red morocco, spine in six compartments, gilt date to foot of spine, pastedowns and endpapers in black morocco, covers and spine preserved, all edges gilt; half red morocco chemise, spine in six compartments, date in gilt at foot of spine, lined in black felt; slipcase edged in red morocco, lined in ochre felt, binding signed by Duhayon.

A superb copy handsomely bound in a triple binding by Duhayon.

\$ 13,800


[+ SEE MORE](#)



90 Simone de BEAUVOIR

Les Mandarins

GALLIMARD | PARIS 1954 | 14 x 21 CM
BOUND IN MOROCCO WITH CUSTOM
CHEMISE AND SLIPCASE

First edition, one of 25 numbered copies on Holland, the *tirage de tête* (deluxe copy).

Binding in full purple morocco, endpapers lined with mauve velvet, all edges gilt, covers and spine preserved, chemise and slipcase lined in purple morocco, wood-style paper boards, interior of the chemise in grey felt, perfect binding signed Jean-Paul Miguet.

Spine of the chemise faded.

Superb copy perfectly set in a triple binding by Jean-Paul Miguet.

\$ 11,500

+ SEE MORE

91 Jean-Paul SARTRE & Simone de
BEAUVOIR & Fernando SABINO
& Rubem BRAGA

Furacão Sobre Cuba

EDITORA DO AUTOR | RIO DE JANEIRO 1960
14 x 20,5 CM | IN ORIGINAL WRAPPERS

The rare first edition, only published in Portuguese of this important political text by Jean-Paul Sartre, written in Cuba in 1960. The text was not published in France except in the form of articles in *France-Soir*, before first appearing in its complete form in 2008 in the journal *Les Temps Modernes*. Both a reportage on Castro and a fierce critique of American policy during Batista's dictatorial rule, this essay on the Cuban revolution is preceded by an unpublished preface by Sartre and followed by articles by the Brazilian thinkers Fernando Sabino and Rubem Braga.

Autograph inscription signed by Jean-Paul Sartre to Georges Raillard, with the signature of Simone de Beauvoir above.

Spine skilfully restored, one small repair to lower margin of title.

It was at the invitation of Carlos Franqui, then editor of the *Revolucion* newspaper, that Sartre and de Beauvoir traveled to Cuba from February to March 1960. Fourteen months after the revolution, these two thinkers accompanied Castro on a tour of the island. Out of this voyage and their numerous encounters along the way – notably including Che Guevara – came this long, politically heavily engaged, reportage, entitled *Ouragan sur le sucre* [*Storm over the Sugar Cane*], later divided into a series of sixteen articles published in *France-Soir* from 28 June to 15 July 1960 with the idea of raising awareness of the recent Cuban revolution among the broader public, following the fall of Fulgencio Batista. In 2008, almost half a century later, the review *Les Temps Modernes* finally published, in a single issue, this stinging essay by Sartre, adding the author's unpublished contemporary notes written at the time with a view to a French edition. This never saw the light of day, no doubt because at the same time in France there was another popular fight for liberty that occupied the philosopher's attention: Algerian Independence.

Incidentally, it was with the intention of joining these two struggles that Sartre and Beauvoir accepted, in September 1960, an invitation to the Congrès des Critiques in Recife, Brazil. They touched only briefly on Brazilian literature, using this trip as a pulpit for bringing together the Algerian War and the Cuban Revolution, as de Beauvoir notes in *La Force des Choses II* [*Force of Circumstance*, vol. II].

Very quickly, the visit to Brazil by these two key figures of the French intellectual left took on a highly politicized bent and in press conferences, Sartre focused on the Cuban Revolution as a response to the situation in Algeria, since "the most important phenomenon of the century is the liberation of the colonized peoples."

Affirming that Latin America and Brazil in particular were to play an essential role in countering the politics of great power blocks, in favor of this new form of Communism founded on the quest for peace and not power, Sartre galvanized a number of intellectuals.

Among them was the noted future literary and art critic Georges Raillard, then a young professor at the University of Rio, and his wife Alice – a translator – who decided, together with some of the major figures of the Brazilian intelligentsia to leave a mark of this historic visit by Sartre who, by his constant conflation of the situation in Cuba and in Algeria seemed to carry a message of hope for a universal Revolution.

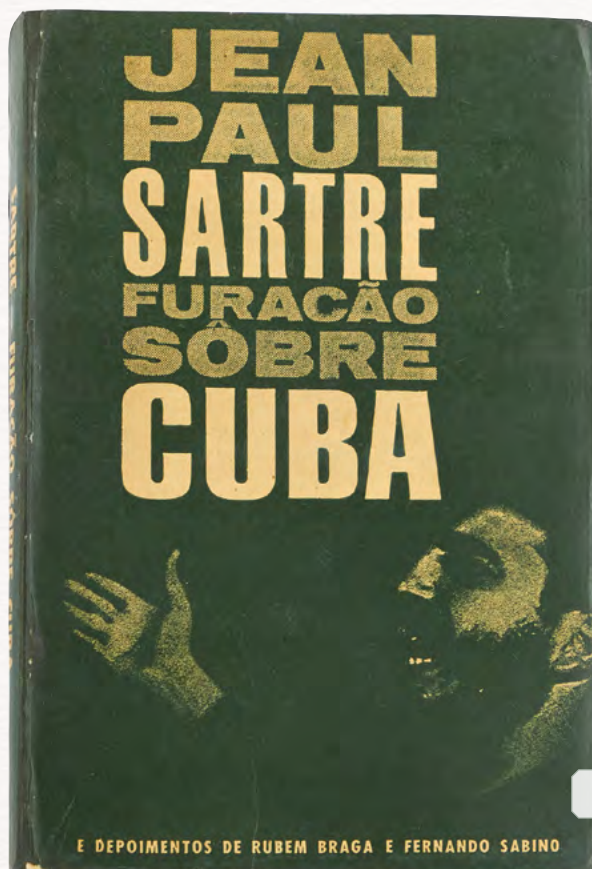
Bringing together a number of great writers, like Jorge Amado, a close friend of the Raillards, and Fernando Sabino and Rubem Braga, this group of young

intellectuals decided to publish a previously entirely unpublished work by Sartre for the South American continent before the latter's return to France.

In a matter of weeks, a Brazilian publisher managed this impressive feat and soon this *Storm over Cuba* (*Furacão Sobre Cuba*) created another in the French bookshop in São Paulo, which saw "the most chaotic book signings: more than fifteen hundred people turned up at the bookshop. Sartre was signing books for hours and people begged de Beauvoir, too, to include her name beside her partner's..." (Annie Cohen-Solal, *Sartre*, 1985)

With this elegant inscription Sartre recognized the paternity of his burnt offering, made exclusively to a Brazilian audience, but it was most likely only to the participants of this major political act and publishing feat that he gave personalized inscriptions, like this one to George and Alice Raillard.

This is also the only copy inscribed by name of this rare work that we have come across. This work thus presents the complete text from the couple's visit to Cuba, but also contains an edito-



+ SEE MORE

rial foreword and an unpublished preface by the author. This was a chance for Sartre to reformulate his parallel between France – a Colonial power – and Cuba, a colonized land, and also to bring together the situation of Cuba and that of Brasil:

“E, apesar de tôdas as características que distinguem um país do outro, acabei compreendo que falar aos brasileiros sôbre a ilha rebelde cubana era falar dêmes propios.” (“And despite all the characteristics that differentiate these two countries, I ended up realizing that talking to Brazilians about the rebel island of Cuba was to talk to them of their own country, too.”) Jean-Paul Sartre highlights the importance of spreading out the principles of the Cuban Revolution to the whole of Latin America and thus predicts with his words the imminent and tragic career of Che.

This text, which was very successful in Brazil and was even reprinted, nonetheless remained secret in France. The reasons for this silence were probably political: on the 6 September 1960, at the same time as the publication of *Furacão Sôbre Cuba, Vérité-Liberté* published the famous *Manifeste des 121*, denouncing the violence and injustice of the Algerian war, and which Sartre also signed. Sartre presumably soon realized the limits and dangers of Castro’s

policy and preferred to concentrate his political writings on specifically French problems.

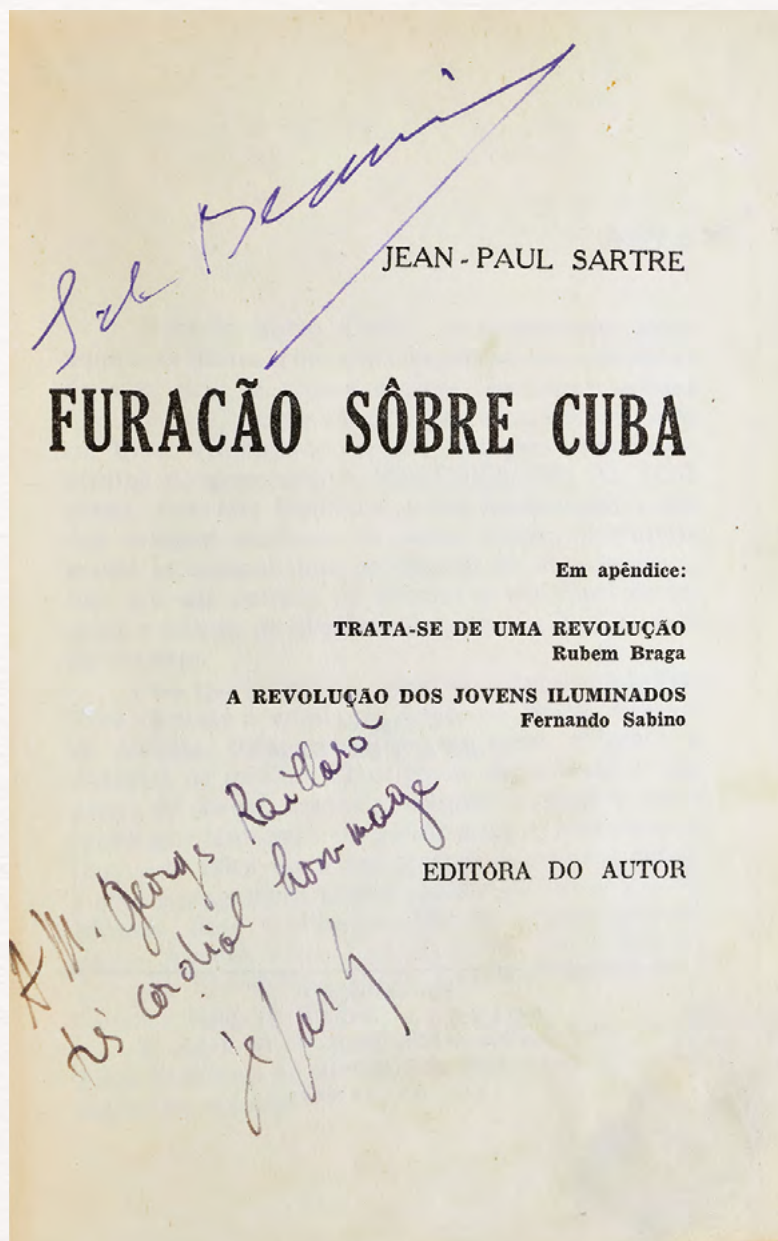
Though his visit was followed by a number of intellectuals visiting Cuba, drawn by the charismatic figure of Castro, Sartre never returned to either Cuba or Brazil. All that was left of his engagement in the Cuban question was a few forgotten articles in *France-Soir* and this Brazilian publication, more or less unknown in France.

On the 22 May 1971, Sartre put an end once and for all to his links with “El

Commandante” by signing, with sixty or so other thinkers, an open letter in *Le Monde* showing their support for the Cuban poet Heberto Padilla and their “shame and anger” at Fidel.

An exceedingly rare copy of this unique work, inscribed to one of the very few Frenchmen who took part in the short but intense international revolutionary adventure of the philosopher from St Germain-des-Prés.

\$ 4,400





92 Paul LECLÈRE & Kees VAN DONGEN

Venise, seuil des eaux

À LA CITÉ DES LIVRES | PARIS 1925 | 25,5 x 34 CM | BOUND IN CALF WITH SLIPCASE

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

Binding in full brown calf, spine with two large false bands at the head and the foot, gilt roll-tooling at the foot and the head, title *à la chinoise*, large vertical band in black sheep in the center of the boards framed with gilt stippling, oval mosaic medallion in skins of different colors in the center of the first

board representing a view of Venice, marbled paper endpapers and boards, boarded slipcase, contemporary binding signed by the Russian binder, exiled in Paris, Gueorgui Nikitine.

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

"Venice inspired many painters, writes J. Kyriazi, but it certainly held a particular charm for Van Dongen: he brought back fascinating images where, in famous sites, bathed in intense light, elegant Parisian women glide around. Van Dongen makes Venice appear in a new light. And it is, quite naturally, to him that Paul Leclère turned in 1925

for the illustration of his poetic narration, *Venise, seuil des eaux*." (*Van Dongen après le fauvisme*, Lausanne, 1987, p. 40).

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

Exceptional copy on Imperial Japan paper complete with its double suite in black and white and in color, in a contemporary binding.

\$ 16,700



L'Espresso
Palazzo Ducale
L'Espresso col legno

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93 Jules VERNE

De la Terre à la Lune. Trajet direct en 97 heures
 [From the Earth to the Moon Direct in 97 Hours]

BIBLIOTHÈQUE D'ÉDUCATION ET DE RÉCRÉATION J. HETZEL ET C^{IE}
 PARIS [1865] | 11 x 18 CM | BOUND IN SHAGREEN

Rare first edition of the second work by Jules Verne, and his first science-fiction novel, one year before the illustrated boards appeared.

Bound in half red shagreen, spine in four compartments set with blind tooled fillets and adorned with double gilt spine panels and a blind tooled spine panel, frame of blind tooling on the paper boards, white iridescent silk endpapers, all edges gilt, contemporary binding. Some minor foxing.

100 years before Neil Armstrong's "giant leap", Jules Verne already attribut-

ed space conquest to the United States by recounting how the Baltimore Gin Club, after the Civil War, tried to send men to the moon in a shell. **It was this reading as a child that inspired Georges Méliès to make the first science-fiction film in the history of cinema.**

This *Voyage Extraordinaire de la Terre à la Lune* will be the source of many other scientific, artistic, literary vocations and even the great captains of industries who have today taken up the torch of Jules Verne's interstellar dream!

\$ 4,600



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94 [Jules VERNE] Étienne CARJAT

Medallion photographic portrait of Jules Verne

CARJAT ET C^{IE} | PARIS [CA 1868-1869] | PHOTOGRAPH:
 5,3 x 9 CM / CARD: 6,3 x 10,5 CM | ONE PHOTOGRAPH

Extremely rare original photograph showing Jules Verne in medallion on albumen paper, contemporary print in carte-de-visite format, mounted on a board from the Carjat & C^{ie} studio.

It is possible to date the photograph thanks to the card indicating in particular the address, rue Notre-Dame de Lorette, where Carjat was based between 1866 and 1869.

We have not been able to find any copy of this very rare photograph taken when **the writer was around 40 years old.**

Carjat took another portrait of the novelist in 1876 for his famous *Galerie contemporaine*. This earlier photograph – perhaps reserved for the private sphere – prefigures this future and very emblematic portrait: Verne is partially turned away, looking into the distance.

\$ 2,300

95 Neil ARMSTRONG

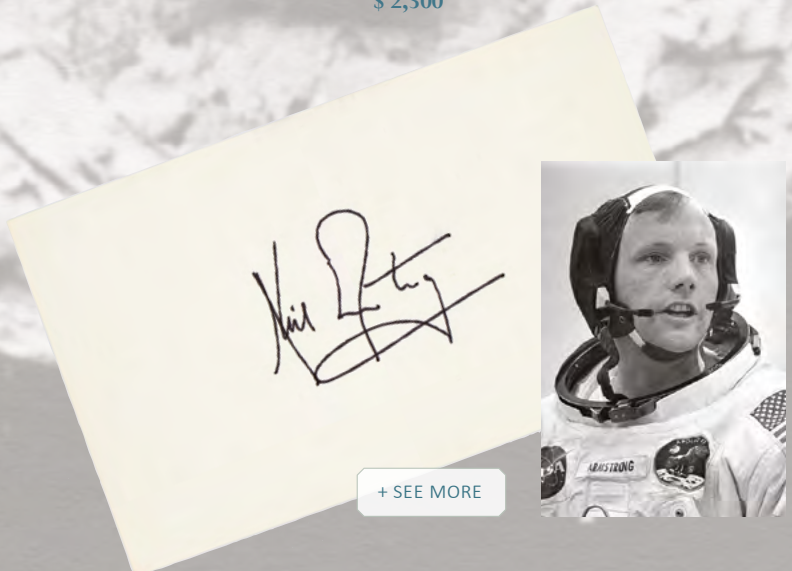
Visiting card signed by the astronaut Neil Armstrong

[CA 1985] | 12,5 x 7,5 CM | ONE LEAF

Visiting card bearing the handwritten signature of Neil Armstrong, the first man to have walked on the moon.

Pleasant autograph from the star of the space.

\$ 850



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