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CATALOGUE NO. II

*2026*



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LIBRAIRIE ALEXIS NOQUÉ

# *Catalogue No. II*

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A selection from the 18th to the 21st century



June · MMXXVI





I

RARE BOOKS

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1

Learn more

€800

[CHRESTIEN, Florent]. *Satyre Menippée, de la vertu du Catholicon d'Espagne, et de la tenue des états de Paris, à laquelle est ajoutée un Discours sur l'interprétation du mot de Higuiero del Inferno, & qui en est l'Auteur.*

Ratisbonne [Rouen]: Chez les Héritiers de Mathias Kerner, 1711.

*Duodecimo (172 x 107 mm). Three volumes. Vol. I: (6) ff., xxxvi, 464 pp., (14) ff.; Vol. II: (4) ff., 522 pp., (19) ff.; Vol. III: (3) ff., 585 pp., (17) ff.*

*Contemporary glazed calf, triple gilt fillet in a panelled frame, smooth spine gilt, dark green morocco lettering-pieces and volume labels, gilt fillet to board edges, blue sprinkled edges, gilt roll to turn-ins.*

### Rouen edition of the 1711 *Satyre Ménippée*, from Beraldi's copy.

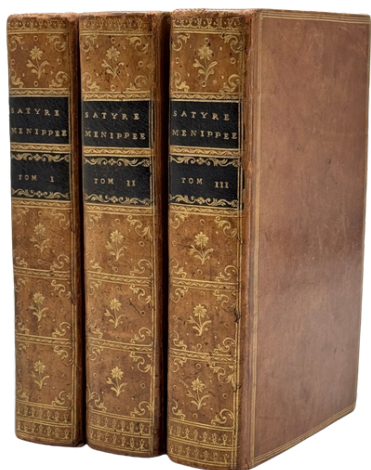
The work, in three volumes, features a frontispiece illustration in each volume. The first volume is illustrated with four additional figures: two portraits and two fold-out scenes. It is supplemented by notes by J. Godefroy.

*"This edition is noteworthy for its numerous annotations and for the addition of several contemporary pieces that are not found in the first edition issued by the same scholar" (Graesse).*

A few minor foxing spots and browned pages; overall, a handsome copy in glazed calf.

*From the libraries of Henri Beraldi and L. Quintard, bearing their bookplates.*

*Tchemerzine, vol. III, p. 395; Graesse, vol. V, p. 274; Brunet, vol. I, p. 145; Cohen, p. 939.*

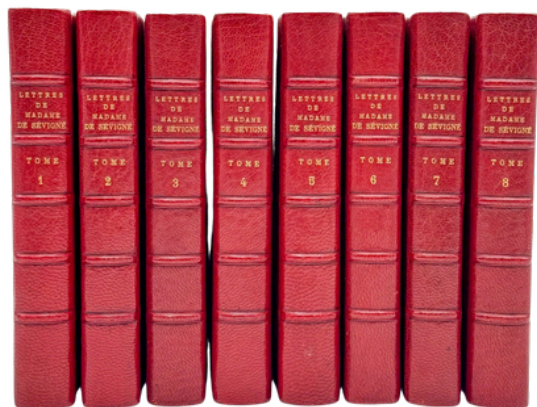


SÉVIGNÉ (de), Marquise (Marie de Rabutin-Chantal). *Recueil des lettres de Madame la marquise DE SÉVIGNÉ, à Madame la comtesse DE GRIGNAN, sa fille. Nouvelle édition augmentée.*

Paris: Rollin, 1754.

*Duodecimo (140 x 86 mm). Eight volumes. Vol. I: (3)ff., xl, 371 pp.; Vol. II: (2)ff., 396 pp.; Vol. III: (2)ff., 414 pp.; Vol. IV: (2)ff., 414 pp.; Vol. V: (3)ff., 429 pp., (1)f.; Vol. VI: (2)ff., 395 pp.; Vol. VII: (2)ff., 399 pp.; Vol. VIII: (2)ff., 444 pp., (2)ff.*

*Full red Jansenist morocco, raised bands, title and volume number in gilt, double gilt fillet to board edges, gilt edges, gilt roll to turn-ins (Wendling).*



**A charming illustrated edition featuring a double portrait of Madame de Sévigné and her daughter, the Countess of Grignan.**

Published in the same year as the large in-12 edition, it contains the same text and comprises 772 letters, 133 of which are published here for the first time.

Minor wormholes in Volume 2, which do not affect the text and become more pronounced from page 361 onwards (restored); a few pages are discoloured.

A fine copy.

From the library of Joël Dupont, former curator of the Musée Barbey d'Aureville, his bookplate.

3

Learn more

€1 800

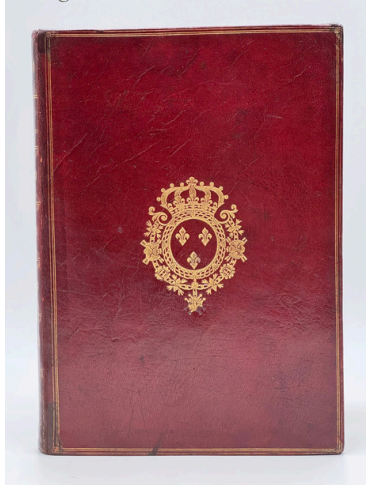
PETITTY, Jean-Raymond (Abbé). *Etrennes françoises, dédiées à la ville de Paris ; pour l'année jubilaire du règne de Louis le Bien-Aimé.*

Paris: Pierre-Guillaume Simon, 1766.

Octavo (248 × 178 mm). (3)ff., 68 pp.

Contemporary full red morocco, triple gilt fillet border, arms at the centre of each cover, smooth spine gilt in repeated compartments with cornerpieces and central tools, gilt edges, gilt roll to board edges; a fine period binding.

**First edition, first state copy.**



First issue, with the arms of Louis XVI and the city of Paris.

Illustrated with two plates of armorial bearings, five medallion figures by Saint-Aubin, and one allegorical plate by Gravelot, engraved by Chenu, Duclos and Littret.

A second issue exists bearing the imprint of Desnos and including the almanac for 1768. A third issue contains the figures by Lélou engraved by Chenu after Petty's designs. The present example, with the early suite of plates by Saint-Aubin and Gravelot, is the desirable first.

Small restorations to head and foot of spine, discreet and well executed. Short tear to page 24. A handsome armorial copy, well preserved.

4

Learn more

€1 800

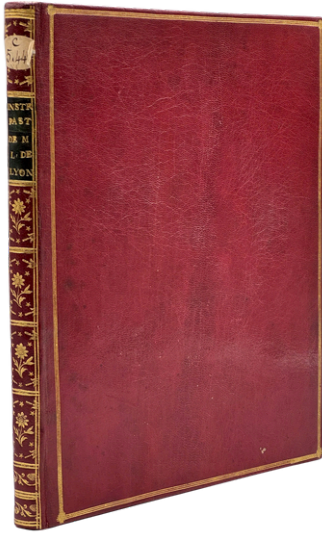
MONTAZET (de Malvin de), Antoine. *Instruction pastorale de Monseigneur l'Archevêque de Lyon, sur les Sources de l'Incrédulité et les Fondements de la Religion.*

[Paris]: Chez Pierre-Guillaume Simon, [Lyon]: Chez Aimé de La Roche, 1776.

Quarto (254 × 203 mm). (1)f., 200 pp., (1)f.

Contemporary full red morocco, triple gilt fillet border with gilt sun tools at the corners, smooth spine richly gilt in gilt-paneled compartments with cornerpieces and central flower tool, green morocco lettering-piece, double gilt fillet to board edges, gilt edges, gilt turn-ins; an elegant period binding.





**First edition, in its attractive contemporary red morocco binding.**

Antoine de Malvin de Montazet (1713–1788) was a clergyman, Bishop of Autun and Archbishop of Lyon, as well as Abbot of Saint-Victor Abbey.

He became the king's regular chaplain in 1742 and abbot of Nogent-sous-Coucy Abbey in 1743. He was consecrated Bishop of Autun by Bishop François de Fitz-James on 18 August 1748. He subsequently became abbot of Montier-en-Argonne in 1748, then Archbishop of Lyon in 1758, abbot of the Abbey of Saint-Victor-des-Champs in Paris in 1764 and abbot of Fontenay in 1775. He was elected a member of the Académie française in 1756, but left behind only pastoral documents.

A superb copy.

From the library of Louis François de Monteynard (1713–1791), Secretary of State for War under Louis XV from 26 January 1771 to 27 January 1774; his bookplate.





Ph. Chéry, inv. et del.

P. M. Alavo, sculp.

NÉRON.

[LEVACHER DE CHARNOIS, Jean-Charles]. *Recherches sur les costumes et sur les théâtres de toutes les nations, tant anciennes que modernes ; Ouvrage utile aux Peintres, Statuaires, Architectes, Décorateurs, Comédiens, Costumiers, en un mot aux Artistes de tous les genres ; non moins utile pour l'étude de l'Histoire des temps reculés, des Mœurs des Peuples antiques, de leurs Usages, de leurs Loix, et nécessaire à l'Éducation des Adolescents.* Paris: M. Drouhin, 1790.

*Quarto (248 × 197 mm). (4)ff., 150 pp.; (1)f., 183 pp., (2)ff.*

*Full red morocco, covers with triple gilt fillet borders and central double-fillet cartouche with Du Seuil-style cornerpieces; spine with raised bands and gilt compartments, gilt lettering (author, title, date, place), gilt edges, richly gilt turn-ins; by Dubois (contemporary binding).*

**A rare first edition of this scholarly work, which remained unfinished, here bound together as a single volume. The study focused on historical costume in the theatre, drawing primarily on the characters from Jean Racine's tragedies.**

A man of letters and chronicler of Parisian life, Jean-Charles Levacher de Charnois (1749–1792) devoted a significant part of his career to reflecting on the theatre. As a contributor to the *Journal des théâtres*, he undertook in the late 1780s a vast project entitled *Costumes et Annales des grands théâtres*, which was interrupted by the Revolution. This volume serves as a continuation of that work.

The book is illustrated with a collection of 53 engraved plates, most of them in wash, based on drawings by Philippe Cléry. The engravings are signed by Alix, Ridé and Sergent.

**A precious copy, of the utmost rarity, featuring a second state of 40 of the 53 plates – several of which are ‘avant la lettre’ and some of which bear the engraver’s name engraved in place of the caption. Our volume is further enhanced by a colour portrait of the author, which is not normally found in the first edition and most likely originates from the second edition of 1802.**

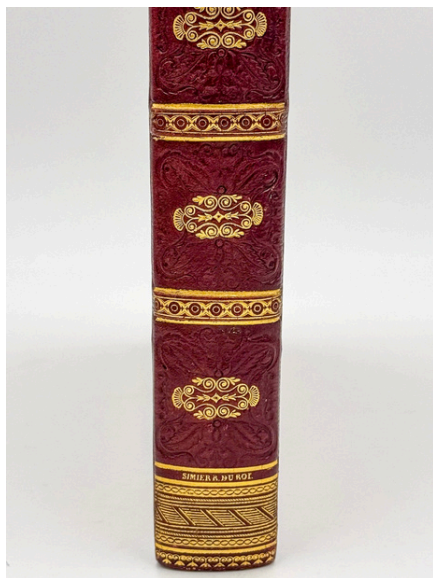
Contemporary inscription of the author’s name on the title page.

*Colas, 717; Cohen, 227; Brunet, IV, 1135; Vinet, II, 2108.*

BERNARD, Pierre-Joseph. *Œuvres*.  
Paris, Didot l'Aîné, 1797.

Quarto (310 x 229 mm). (2)ff., XI-300 pp., (1)f.

Parma violet morocco, gilt roll and fillet border to covers, spine with raised bands, compartments tooled in blind and gilt, gilt roll to board edges, gilt edges, gilt roll to turn-ins (Simier R. du roi).



**An illustrated edition, the copy on large-format paper cited by Cohen.**

One of 150 copies printed on heavy Angoulême vellum, with the engravings printed separately – the only ones containing the opera \*Castor et Pollux\*, “which was not included with the rest of the edition” (Cohen).

The opera *Castor et Pollux*, dedicated to Madame de Pompadour, was first performed on 24 October 1737 with music composed by Rameau (1683–1784). The son of a sculptor from Grenoble, the man who was given the title of Anacreon of France and nicknamed ‘Gentil-Bernard’ by Voltaire, was appointed librarian to the King’s private library at the Château de Choisy.

A superb copy, in a binding signed ‘SIMIER R. DU ROI’ on the spine, a mark he only began to use from 1818 onwards.

*Cohen, 133-134 et Suppl., 1085 - Sander, 124.*

*The Jules Noilly Library (1886, no. 207); the Adrien-Louis Lebeuf de Montgermont Library (1911, no. 12); the Antoine Vautier Library (1971, no. 5); and the Pierre Berès Library (2007, VI, no. 237).*

LEVAILLANT, François. *Voyage dans l'intérieur de l'Afrique, par le cap de Bonne-Espérance.*

Paris: Desray, An VI [1798].

[Followed by:]

— *Second voyage dans l'intérieur de l'Afrique.*

Paris: Crapelet, An XI [1803].

*Octavo (216 x 137 mm). Two volumes [Voyage dans l'intérieur de l'Afrique]: Vol. I: xxxii, 383 pp., (1)f.; Vol. II: (2)ff., 403 pp., (1)f. Followed by three volumes [Second Voyage]: Vol. I: (1)f., xlv, 341 pp., (1)f.; Vol. II: (3)ff., 412 pp., (1)f.; Vol. III: (3)ff., 467 pp., (1)f.*

*Full red morocco, covers with triple gilt fillet border and a central double-fillet panel with Duscuil-style cornerpieces, spines with false bands, compartments richly gilt, lettered in gilt with author, title, date and place, gilt edges, richly gilt turn-ins (Bozerian le Jeune).*

**SUPERB, EXTREMELY RARE COPIES ON DELUXE PAPER, WITH ILLUSTRATIONS IN DOUBLE STATE.**

These two fascinating accounts, attributed to Casimir Varon (1761–1796), are usually found together (Brunet). Some critics, however, attribute only part of the writing to Varon; as he was born in Suriname, they argue that he did not have a complete command of the French language. These two expeditions to South Africa enabled the collection of zoological and botanical specimens. It was during these expeditions that Levaillant carried out the bulk of the scientific work for his *\*Natural History of the Birds of Africa\**. The plates are topographical (scenes of his camps), ethnographic (depicting Hottentots and other indigenous peoples) and natural history-related (birds, hippopotamuses, giraffes, wolves, jellyfish).

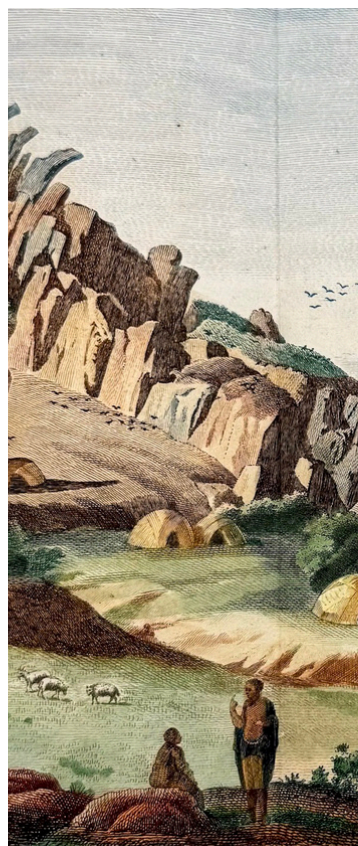




The five volumes are illustrated with 42 plates, engraved in black and colour (12 of which are fold-out), as well as a large engraved fold-out map of South Africa, with a small tear at the edge. The first voyage contains 20 plates depicting indigenous people, flora and fauna, as well as African landscapes, including numerous encampments by Levaillant. Eight of these plates did not appear in the original 1790 edition. The second voyage is illustrated with a large fold-out map of Africa and 22 plates.

Superb copies in a binding by Bozérian the Younger, with minor scuffing and signs of wear; moderate foxing on both volumes of the first voyage, affecting the first hundred or so pages of the first volume and the entire second volume; the plates, however, are free from foxing.

*Mendelssohn, I, 892; Brunet, III, 1034.*



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Learn more

€30 000

CHAUMETON, Francois-Pierre ; CHAMBERET (de), Joseph ; POIRET, Jean-Louis-Marie. *Flore medicale*.  
Paris: Panckoucke, 1814–1818.

*Folio (455 × 300 mm). Six volumes. Vol. I: xii, 190 pp. (misnumbered 198), 60 plates (numbered 58); Vol. II: (3) ff., 222 pp., 57 plates (61–116); Vol. III: 256 pp., 60 plates (117–172); Vol. IV: 252 pp., 60 plates (173–231 bis); Vol. V: (1) f., 262 pp. (misnumbered 264), 60 plates (232–291); Vol. VI: 260 pp., 58 plates (292–349).*

*Contemporary red Bradel boards, smooth spines gilt with fillets, gilt lettering and volume numbers, uncut.*

**First edition, on large-paper vellum wove, and one of the rare folio copies.**

The first edition of this monumental *Flore médicale* was printed in 2,000 octavo copies, 20 quarto copies, 5 folio copies, and 2 special folio copies on vellum skin, intended respectively for Louis XVIII and Francis I of Austria.

**An exceptional copy with all plates in double state, hand-coloured and in bistre.**

The 355 plates were drawn by Jean-François Turpin (1775–1840) and Ernestine Panckoucke (1784–1860). A pupil of Gérard van Spaendonck and later of Pierre-Joseph Redouté, Panckoucke executed several of the illustrations here; the remainder are by Turpin, the eminent botanical draughtsman responsible for many celebrated works, including the *Flore parisienne*.

François-Pierre Chaumeton, the principal figure behind the *Flore médicale*, provides here his magnum opus and wrote the *Discours préliminaire*. The work complements, through illustration, the 350 plants treated in the *Dictionnaire des sciences médicales*, published between 1812 and 1822 by the same publisher.





Chaumeton directed the Dictionnaire project and authored numerous entries, yet it is with the Flore médicale that he completed the botanical component — his true passion, which he called the “science aimable”.

Each plant is described with scientific precision, the text facing the corresponding plate. Botanical structure is followed by a description of physical characteristics and medicinal properties, and occasionally by notes on other uses, such as in perfumery.

With Linnaean classification established as the norm by the late eighteenth century, the plates emphasise reproductive organs — stamens, pistils, ovaries — shown in highly detailed renderings. Fruits are systematically dissected to reveal seeds in cross-section. Turpin’s illustrations are characteristically executed a.l.l. (“à la loupe”), and the present copy adheres to this preferred intimate format. A notable exception — the only one known — with larger-format plates surfaced at Sotheby’s on 29 November 2023; that copy, also previously unrecorded, came from the same family collection as the present example and realised €152,400.

From Volume III onwards, Chaumeton was assisted by Jean-Louis-Marie Poiret (1755–1834) and Joseph Tyrbas de Chamberet (1779–1870), as his declining health eventually led to his death in 1819.

A superb set in contemporary Bradel bindings, remarkably fresh internally; only the bistre plate no. 111 is lacking.

*Brunet, I, 1826 ; Pritzel, 1679 ; Dunthorne, 78 ; Nissen, 349 ; Great Flower Books, 53-54 ; British Museum, I, 339 ; Mille et un livres botaniques de la collection Arpad Plesch, 176.*



9

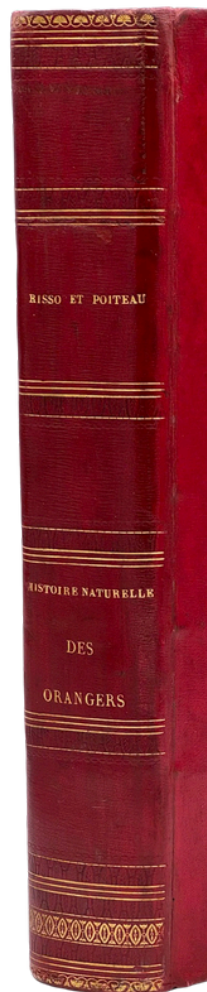
Learn more

€23 000

RISSO, Antoine ; POITEAU, Antoine. *Histoire naturelle des orangers.*  
Paris: Hérissant Le Doux, 1818-1822.

*Folio (359 x 272 mm). (1)f, 280 pp., 109 pl., (1)f.*

*Contemporary red half morocco, smooth spine with gilt and blind roll, authors and title in gilt, untrimmed.*



**First edition, in excellent condition.**

A remarkable study of over 70 varieties of sweet and bitter oranges, nearly fifty varieties of lemons, and a smaller number of limes, citrons and grapefruits. The volume comprises a total of 109 colour-engraved and printed plates, enhanced by hand.

The work was published in 19 instalments between July 1918 and August 1820. **It remains one of the finest examples of 19th-century colour printing.** The illustrations are by Antoine Poiteau (1766–1854) and were produced by nine talented engravers: V. Bonnefoi, Chailly, Dien, Gabriel, Legrand, T. Susémihl and Texier.

Antoine Poiteau was a French apothecary and botanist who spent his entire life in Nice. He trained, however, as an apprentice gardener at the Jardin des Plantes, then spent some time in the Caribbean collecting plants before returning to devote himself to botanical illustration. His style is undeniably inspired by the two great masters of the early 19th century: Van Spaendonck and Redouté, whose talent needs no introduction.

"It contains exquisite drawings of every known variety of orange, lemon and grapefruit, and their congeners, fruits that hang from the leaves, alternately, like suns or moons, with every kind of rind, and shaped like gourds or pitchers, misshapen and peculiar, or again, authentic globes of fire, whether pale, as of moonlight, or red-gold like the sun but half-hidden, as in poetry, in its own green shade. A beautiful and inspiring work, in its own way no less so than Redoute's \*Les Liliacees\* ... or \*Les Roses\* ..." (Great Flower Books, p. 23).

From the libraries of La Rochefoucauld, Duke of Bisaccia (his bookplate); Marcel Lecomte (his bookplate).

*Sitwell, Great Flower Books, p. 133 (éd. 1990); Raphael, An Oak Spring Pomona 76; Nissen, BBI, 1640; Dunthorne, 263; Stafleu & Cowan 9248.*

10

Learn more

€10 500

JAUME SAINT-HILAIRE, Jean-Henri. *Traité des arbrisseaux et des arbustes cultivés en France et en pleine terre.*

Paris: chez l'auteur, 1825.

*Quarto (279 × 185 mm). 2 volumes. Vol.I: 27 pp., [1-88 pl.]; Vol.II: [89-176 pl.].*

*Contemporary (slightly later) green half-morocco with corners, spines elaborately gilt in compartments, gilt titles, untrimmed.*



**Superb large-paper copy on thick paper.**

Major botanical work, intended to establish a systematic knowledge of shrubs and bushes cultivated in France, enabling the reader to identify species, understand their natural habitats, history, uses and cultivation.

Illustrated with 176 plates printed in colour and finished by hand, all in fine, fresh condition.

**Volume I opens with a 27-page preface by André Thouin (1747–1824), professor at the Jardin du Roi** (later the Muséum national d'Histoire naturelle), devoted to the culture of trees and shrubs. The work covers species from Abricotier to Halésia in the first volume, and from Jasmin to Viorne in the second.

A fine and well-preserved example of one of the most beautifully illustrated French botanical books of the early 19th century.

From the celebrated library of Árpád Plesch (1889–1975), with his bookplate.

*Nissen, 991.*



GUÉRIN-MENEVILLE, Félix-Edouard. *Dictionnaire pittoresque d'histoire naturelle et des phénomènes de la nature.*

Paris: Au Bureau de Souscription, 1833-39.

*Quarto (297 x 200 mm). Twelve volumes. Vol. I: (2)ff, 640 pp.; Vol. II: (2)ff, 640 pp.; Vol. III: (2)ff, 640 pp.; Vol. IV: (2)ff, 640 pp.; Vol. V: (2)ff, 640 pp.; Vol. VI: (2)ff, 640 pp.; Vol. VII: (2)ff, 640 pp.; Vol. VIII: (2)ff, 640 pp.; Vol. IX: (2)ff, 663-12 pp.; Vol. X: 259 pl.; Vol. XI: 231 pl.; Vol. XII: (1)f, 230 pl.*

*Original green publisher's boards, smooth spine, title and volume number in gilt.*



A rare first edition, from the personal library of Isidore Geoffroy Saint-Hilaire (1805–1861).

Our copy is complete with all 720 plates—a rarity—illustrated by Acarie Beron, Adolph Fried, Félix-Edouard Guérin, Jean-Jacques Huot, Newport, Oudard, de Sainson, Martin St. Ange and Varin.

Félix-Edouard Guérin-Meneville took part in Duperrey's expedition to the Australian coast and contributed to Bory de Saint-Vincent's major expedition, as well as to his publication on the discoveries made in Morea. He was responsible for the discovery of numerous species endemic to Australia, particularly butterflies.

Isidore Geoffroy Saint-Hilaire (1805–1861), son of Étienne Geoffroy Saint-Hilaire (1772–1844), was the founder of the discipline of teratology, or the study of monstrosities. It was this work, a major part of the scientist's life, that was read, studied and cited in the works of Charles Darwin. He was one of the directors of the National Museum of Natural History, President of the Academy of Sciences, and professor of ornithology and zoology at the National Museum of Natural History in Paris.

Scuffs and worn corners on the bindings, occasionally with a few scratches; foxing in the text volumes – mainly on the title pages; the plate volumes are free from foxing.

*From the library of Isidore Geoffroy Saint-Hilaire (1805–1861); his stamp appears in every volume except volume 7.*

*Nissen, ZBI 4616.*

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Learn more

€1 800

FLAUBERT, Gustave. *Salammbô*.

Paris: Michel Lévy Frères, 1863.

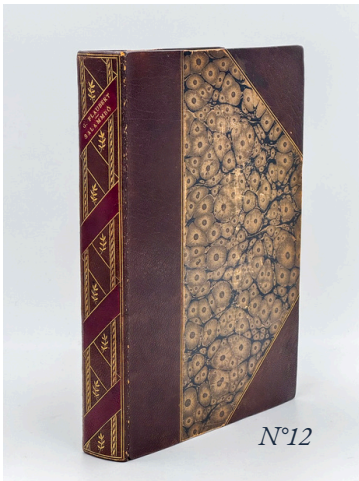
*Octavo (236 x 156 mm). (2)ff., 474 pp., (1)f.*

*Original wrappers preserved. Chocolate half morocco with corners, smooth spine onlaid with a red morocco band lettered in gilt with author and title, top edge gilt (E. Rouselle).*

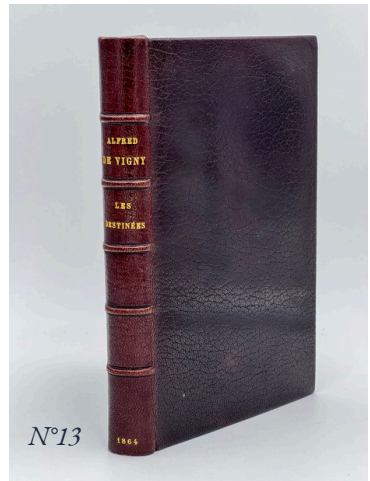
**First edition, first printing, in its original binding with a mosaic spine.**

Rare in this condition and probably one of the only known copies in a binding with a mosaic spine.

A very fine copy, apart from a few minor scuffs.



N°12



N°13

13

Learn more

€900

VIGNY (de), Alfred. *Les destinées. Poèmes philosophiques*.  
Paris: Michel Lévy, 1864.

*Octavo (227 x 148 mm). (5) ff., 191 pp., (2) ff. Original wrappers and spine preserved.*

*Full dark violet morocco, raised bands, author and title in gilt, double gilt fillet to board edges, gilt edges, midnight blue morocco doublures with green floral onlay at corners, silk flyleaves (Marius Michel).*

**First posthumous edition.**

This copy is adorned with a portrait of Vigny based on a photograph by Adam Salomon, printed on China paper and mounted on heavy vellum. Another portrait is included, engraved and signed by Froment.

The spine is slightly sun-faded.

*The 'PV' (Paul Voûte), 'RLB' (Raymond-Claude Lafontaine) and EG. Bouchez libraries; their bookplates.*

14

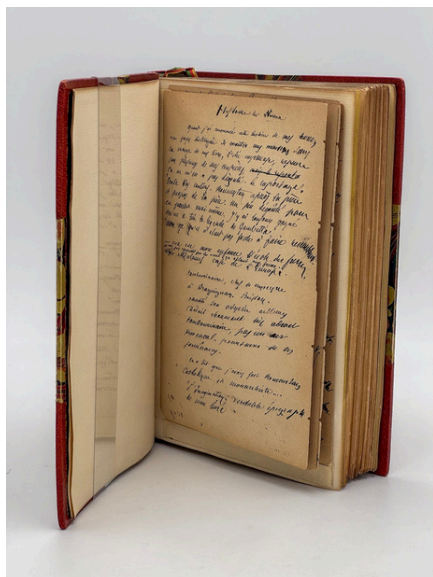
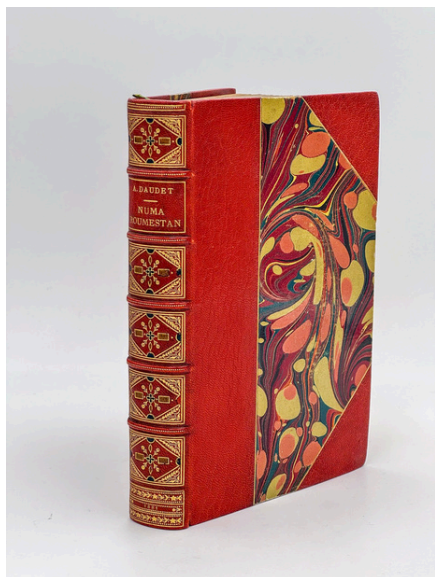
Learn more

€2 300

DAUDET, Alphonse. *Numa Roumestan*.  
Paris: Charpentier, 1881.

*Octavo (188 x 128 mm). (4) ff., 345 pp., (1) f. Original wrappers preserved.*

*Tan half morocco with corners, raised bands, compartments richly gilt, lettered in gilt with author, title and date, top edge gilt (V. Champs).*



**A fine copy of the first edition, printed on Holland paper, with the handwritten draft of the preface for the second edition.**

The autograph manuscript comprises a total of 12 pages, five of which have been crossed out. In it, he discusses his inspiration, his reading, the reception the book received, and also mentions the resemblance between the protagonist and Gambetta. He also mentions his special moments when he would read the plot developments to his illustrator each week, as well as the writers for whom he has great admiration: Zola, Balzac, Sade...

Minor scuffing to the corners and one edge.

15

Learn more

€2 000

THEURIET, André. *Sous Bois*.

Paris: Conquet, 1883.

*Octavo (220 x 147 mm). (2)ff., 2 pp., (4)ff., xix, (2)ff., 269 pp., (2)ff. Original wrappers preserved.*

*Full red morocco, triple gilt fillet border to covers, raised bands, compartments richly gilt, title in gilt, gilt fillet to board edges, gilt edges, rich gilt roll to turn-ins, morocco-edged slipcase (Reymann).*

**Illustrated edition, one of the first 75 copies printed on heavy Chinese paper, with a separate print of the illustrations.**

This copy is exceptionally enriched with two original watercolours—one on the half-title page and one as an insert—as well as a long, six-page letter from Theuriet to Jules Claretie.

*The libraries of Alfred Clericeau and Jean-Claude Delaunay; their bookplates.*

16

Learn more

€1 300

THEURIET, André. *Les Œillets de Kerlaz*.

Paris: Conquet, 1885.

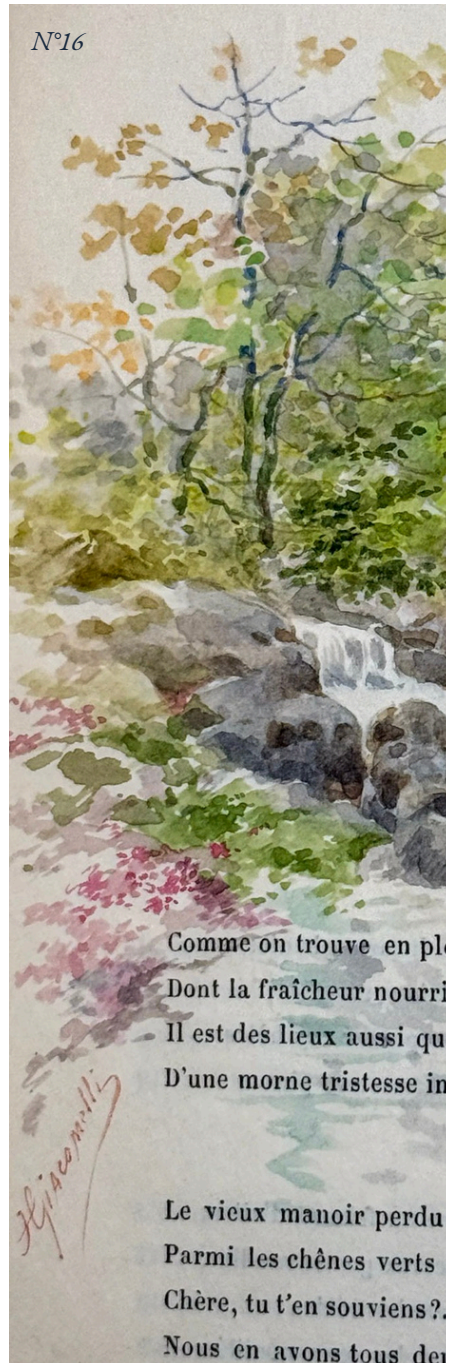
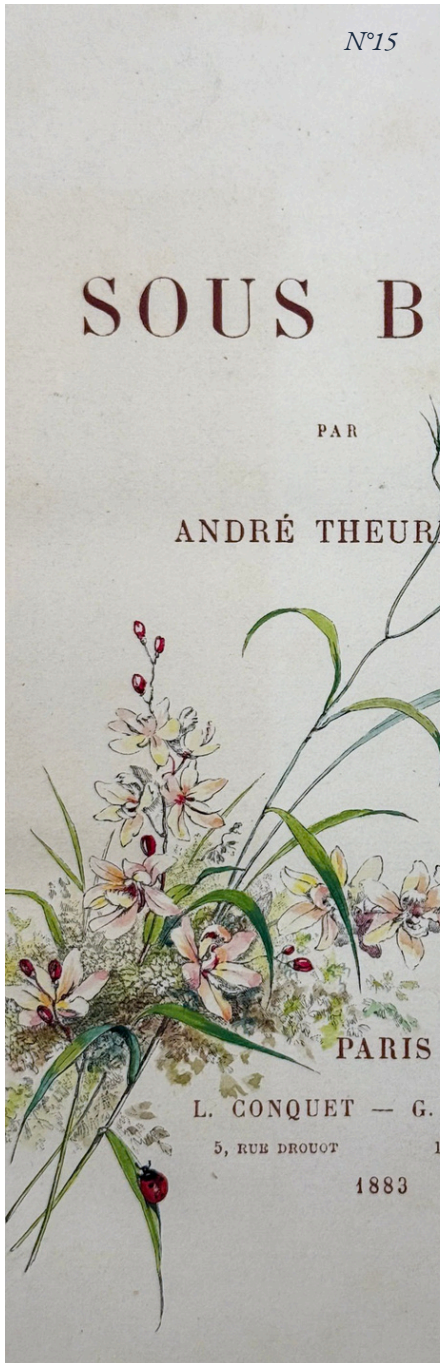
*Octavo (182 x 125 mm). (3)ff., v, 77 pp., (1)f. Original wrappers preserved.*

*Full green morocco, triple gilt fillet border with gilt florets at corners, raised bands, compartments richly gilt, each with a central gilt floret, title in gilt, double gilt fillet to board edges, gilt edges, rich gilt roll to turn-ins (Chambolle-Duru).*

**First edition, a limited print run on Japanese paper, with two original watercolours.**

A poet and nature writer, and a member of the Académie Française, Theuriet displays here a delicate prose style, deeply rooted in the landscapes and local traditions of Brittany, as he follows Anne de Ploudaniel to the manor house at Kerlaz.

*The libraries of Suzanne Courtois and Jean-Claude Delaunay; their bookplates.*



17

Learn more

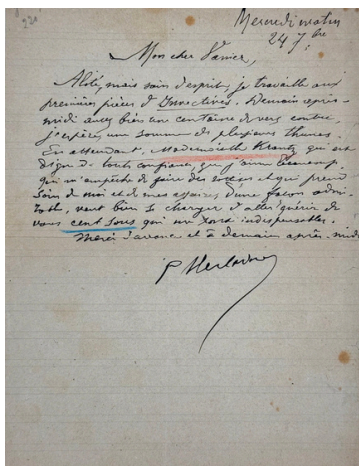
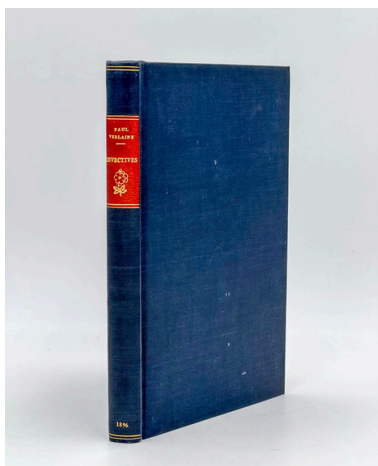
€2 200

VERLAINE, Paul. *Invectives*.

Paris: Léon Vanier, 1896.

Octavo (191 x 127 mm). (3) ff., 155 pp., (1) f.

Modern blue percaline, Bradcl style, smooth spine, red morocco label with author, title and fleuron in gilt.



**First edition, containing a letter from Verlaine in which *Invectives* is mentioned.**

Vanier has underlined the letter in two places:

"Mercredi 24 7bre

Mon cher Vanier,

*Alité, mais sain d'esprit, je travaille aux premières pièces d'Invectives. Demain après-midi ayez bien une centaine de vers contre, j'espère, une somme de plusieurs thunes. En attendant Mademoiselle Krantz qui est digne de toute confiance, que j'aime beaucoup, qui m'empêche de faire des sotties et qui prend soin de moi et de mes affaires d'une façon admirable, veut bien se charger d'aller quérir de vous cent sous qui sont indispensables.*

Merci d'avance et à demain après-midi.

P. Verlaine"

Partially uncut copy, with a few small tears at the edges.

*De la bibliothèque de Max Brun, son ex-libris.*

18

Learn more

€400

ZOLA, Emile. *Rome*.  
Paris: Charpentier, 1896.

*Octavo (187 x 135 mm). (2) ff., 751 pp. Original wrappers and spine preserved.  
Red half morocco with corners, raised bands, author, title and date in gilt, top edge gilt, others uncut (P. Affolter).*



**First edition, printed on heavy-weight paper on Holland paper.**

The second volume of Zola's \*Three Cities\* trilogy ( Lourdes, Rome, Paris).

A perfect copy, apart from a slight scratch on the spine.

19

Learn more

€400

ZOLA, Emile. *Paris*.  
Paris: Charpentier, 1898.

*Octavo (187 x 132 mm). (2) ff., 608 pp. Original wrappers and spine preserved.  
Red half morocco with corners, raised bands, author, title and date in gilt, top edge gilt, others uncut (P. Affolter).*

**First edition, printed on heavy-weight paper on Holland paper.**

The final instalment of Zola's *Three Cities* trilogy ( Lourdes, Rome, Paris).

In perfect condition.



20

Learn more

€2 500

ZOLA, Emile. *Théâtre I et II*.  
Paris: François Bernouard, 1927.

*Octavo (218 x 183 mm). Two volumes. Vol. I: 292 pp., (4) ff., original wrappers and spine preserved; Vol. II: (3) ff., xvi, 387 pp., (3) ff., original wrappers and spine preserved.*

*Havana morocco with a band, the band decorated with gilt lozenges in Art Nouveau style, smooth spine, author, title and volume number in gilt with a gilt lozenge at head and tail of spine, top edge gilt, others uncut, gilt inner board decoration with a bold gilt fillet and three gilt squares at each corner, slipcase (René Kieffer).*

**A unique copy, comprising 80 original watercolours and drawings by Emilien Dufour.**

One of 225 printed on Rives laid paper; ours is no. 149.

The drawings, all of which are not part of the main text, have been bound into the two volumes in sets of four. The first of the four is the finished drawing, in watercolour and gouache, signed; the other three are, for the most part, black-and-white studies.

A fine, unique copy.



21

Learn more

€800

UZANNE, Octave. *L'Art dans la décoration extérieure des Livres en France et à l'étranger.*

Paris: L-Henry May, 1898.

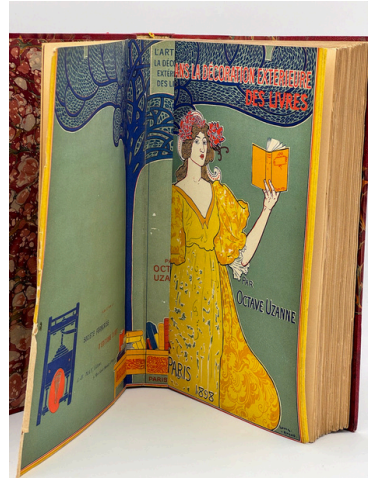
*Quarto (280 x 215 mm). (3) ff., vi, 272 pp., (2) ff. Original wrappers and spine preserved.*

*Red half morocco with corners, smooth spine onlaid with foliate motifs and a wide central black band, author, title and date in gilt, top edge gilt (V. Champs).*

**First edition.**

One of the copies printed on glossy vellum; ours is no. 293.

Minor scuffing, otherwise a fine copy.



22

Learn more

€2 000

MIRBEAU, Octave. *Le Jardin des supplices.*

Paris: Charpentier & Fasquelle, 1899.

*Quarto (247 x 178 mm). (5) ff., xxviii, 327 pp. Original wrappers preserved.*

*Red half morocco with corners, raised bands, author, title and date in gilt, top edge gilt (V. Champs).*

**First edition, limited edition.**

One of 150 copies printed on vellum, the only large-format paper used – this is copy no. 44.

The edition is illustrated with a colour frontispiece by Auguste Rodin (1840–1917).

A very fine copy.

*From Alexis Nathan's library.*



23

Learn more

€1 800

FRANCE, Anatole. *Clio*.  
Paris: Calmann Lévy, 1900.

*Octavo (202 x 152 mm). (6) ff., 188 pp., (3) ff. Original wrappers and spine preserved.*

*Tan half morocco with corners, raised bands, author and title in gilt, top edge gilt, others uncut, slipcase (Semet & Plumelle).*



**First edition, a limited edition printed on Japanese paper, accompanied by a handwritten letter requesting that the copy of *Clio* be sent to Mr Capdevielle in Madrid.**

First print of Mucha's 12 colour plates, one of 100 numbered copies printed on Japanese paper.



Under the title *Clio* (Muse of History), Anatole France has brought together five short stories: *The Singer of Kymé – Komm l'atrébate – Farinata dagli Uberti, or the Civil War – The King Drinks – 'La Muiron'*.

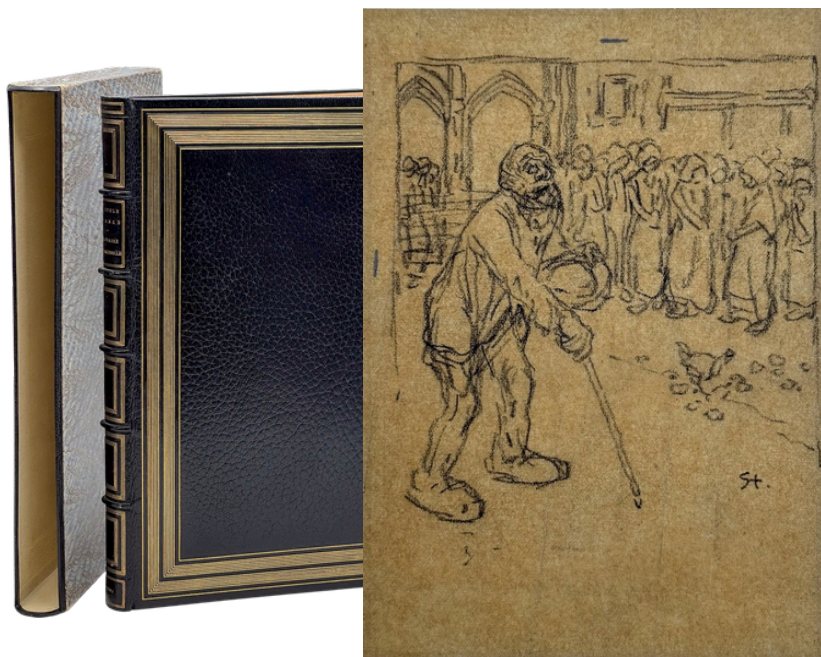
Mucha, the famous painter best known for his posters, has created some truly beautiful illustrations here: they feature his distinctive style with its sinuous lines, which attracted many admirers; critics referred to this as the 'vermicelli' style.

A high-quality copy, in excellent condition.

FRANCE, Anatole. *L'affaire crainquebille*.  
Paris: Pelletan, 1901.

*Quarto (260 x 185 mm). (3) ff., 101 pp., (6) ff. Original wrappers and spine preserved.*

*Full midnight blue morocco, covers with a double border of six gilt fillets surrounded by a single gilt fillet, raised bands, compartments with a double border of three gilt fillets, author; title and date in gilt, double gilt fillet to board edges, gilt edges, inner boards framed by ten gilt fillets, morocco-edged slipcase (Huser).*



**First edition, specially printed for Jules Claretie.**

One of 25 copies printed on old Japanese paper or large vellum, in this case large vellum, reprinted in In-4 format. The volume contains 63 illustrations by Steinlen (1859–1923) as well as **an original drawing by Steinlen.**

A very fine copy.

25

Learn more

€2 500

FRANCE, Anatole. *Les noces corinthiennes. Edition définitive décorée de vingt compositions d'Auguste Leroux gravées par Ernest Florian.*

Paris: Pelletan, 1902.

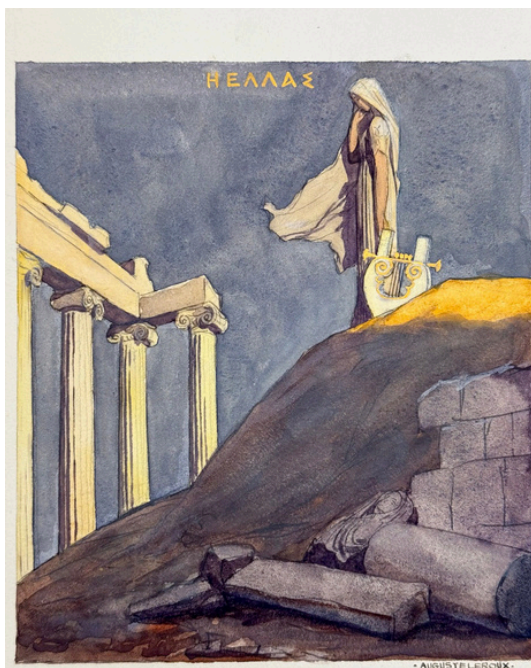
*Quarto (297 x 237 mm). viii, 124 pp., (21) ff.*

*Full brown morocco, raised bands, author and title in gilt, blind fillet to board edges, gilt edges, green morocco doublures onlaid with dark green ivy and red berries, slipcase (Marius Michel).*

**Illustrated edition.**

One of 20 copies printed on antique Japanese paper or large vellum in the In-4 format; our copy is no. 10, printed especially for James H. Hyde (1876–1959).

**Includes an original watercolour signed by Auguste Leroux** and one of the 10 sets on Chinese paper – making a total of 21 signed compositions.



Very slight scuffing on the spine, which is itself slightly thinned.

*From Jean-Claude Delaunay's library, his bookplate.*

FRANCE, Anatole. *Les sept femmes de la Barbe-Bleue et autres contes merveilleux*. Paris: Calmann-Lévy, [1909].

*Octavo (195 x 138 mm). (3)ff., 306 pp., (2)ff. Original wrappers and spine preserved.*

*Full green morocco, covers with a triple gilt fillet border, raised bands, compartments with a triple gilt fillet border, author, title and date in gilt, double gilt fillet to board edges, top edge gilt over witnesses, inner boards with a wide gilt dentelle, uncut (Durvand).*

**First edition, printed on Holland paper, with a letter from Anatole France.**

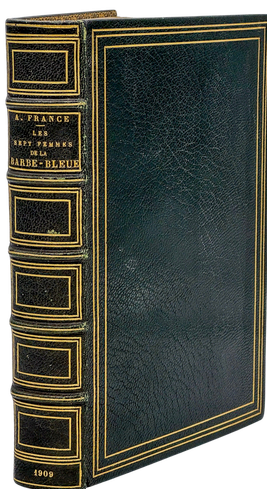
One of 125 copies printed on Holland paper, normally numbered, but in this case unnumbered and inscribed to Michel Manzi, a printer and publisher associated with Joyant.

The accompanying letter, one and a half pages on a double-leaf sheet, is frayed with slight damage to the text on the first leaf.

Also included is an etched portrait of Anatole France on a loose leaf.

A fine copy, with slightly worn edges.

*From the library, unidentified, 'AL'; its bookplate.*



27

Learn more

€1 400

FRANCE, Anatole. *Le jongleur de Notre-Dame. Illustrations en couleurs de Maurice Lalau.*

Paris: Ferroud, 1924.

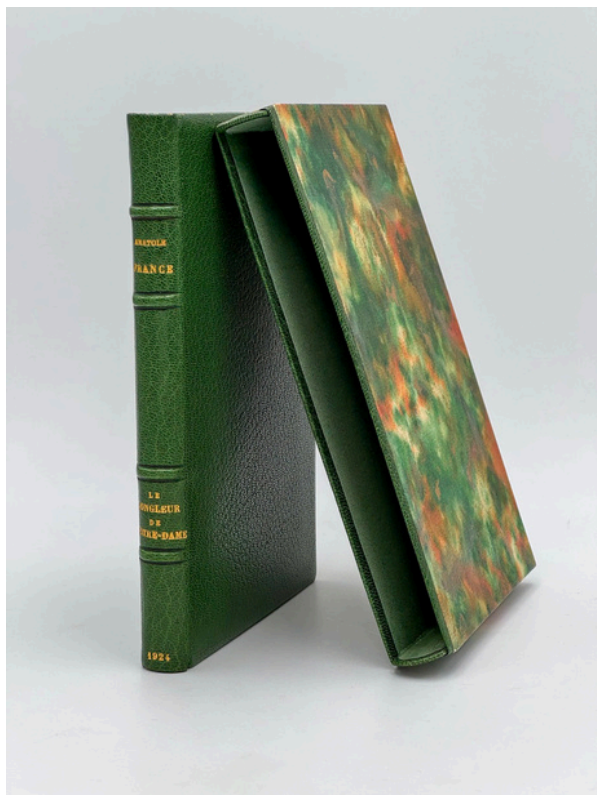
*Octavo (185 x 135 mm). (4) ff., 29 pp., (26) ff. Original wrappers and spine preserved.*

*Full green morocco, raised bands, author, title and date in gilt, gilt pointillé to board edges, top edge gilt over witnesses, inner boards with red flower onlays at corners, gilt pointillé and fillet, red moiré silk doublures, slipcase (Ch. Septier).*

**Illustrated edition, printed on large-format paper mounted on Japanese paper.**

One of 70 copies mounted on Japanese paper, comprising three states, including one in black.

A superb copy.



28

Learn more

€700

France, Anatole. *La Rôtisserie de la Reine Pédauque*.  
Paris: Aux Editions Terres Latines, 1952.

*Octavo (212 x 165 mm). 211 pp., (2) ff. Original wrappers and spine preserved.*

*Full imperial green morocco, covers with an onlaid composition depicting a fire, smooth spine, author, title, illustrator and date in gilt, top edge gilt, slipcase (Mireille Poulet, gilder).*



**Illustrated edition.**

One of 1,500 copies published by Alfa.

*From the library of Charles Bertrand; his bookplate.*

[COLETTE, Sidonie-Gabrielle] WILLY. *La Maîtresse du prince Jean. Roman.*  
Paris: Albin Michel, 1903.

*Octavo (193 x 123 mm). xlv, (1)f, 383 pp., (1)f.*  
*Original publisher's wrappers illustrated by Wely.*

**First edition, a limited first-printing edition of the utmost rarity.**

The first-printing edition on Holland paper, **initialled by Willy – our copy, no. 3** – is not known.

It is, however, likely that the print run consisted of 25 or 30 copies, given that a copy on Hollande paper, which came up for sale in 2018, bore the number 22.

The book is illustrated with numerous black-and-white plates, including two in colour on the covers.

On 1 April 1903, Willy was prosecuted for this book on grounds of licentious publication by the 9th Chamber of the Paris Court and fined 1,000 francs.

The novel was expurgated of the pages deemed too licentious. Albin Michel was obliged to publish an expurgated edition, prefaced by the closing speech of Maître Paul-Boncour, who had defended the author during the trial.

A superb copy.

WILLY

# La Maîtresse

du

# Prince Jean

Roman

Illustrations  
de  
WELY

Plaidoirie de  
M<sup>e</sup> Paul-Boncour



Albin MICHEL, Éditeur  
59, Rue des Mathurins  
... PARIS ...

WILI

La  
Maîtresse  
du Prince  
Jean

PARIS  
Albin MICHEL  
Éditeur

1907

30

Learn more

€1 300

BARRES, Maurice. *Au service de l'Allemagne*.  
Paris: Félix Juven, 1906.

*Octavo (192 x 153 mm). xii, 304 pp. Original wrappers and spine preserved.*

*Full lemon morocco, gilt fillets and a burgundy morocco listel forming a border on covers and inner boards, raised bands, compartments similarly decorated, double gilt fillet to board edges, top edge gilt over witnesses (A. Taffin Rel.).*



**First unillustrated edition.**

**Unique copy – Barrès's personal copy.**

This copy was specially printed on Imperial Japan paper and inscribed to Maurice Barrès.  
A superb copy of the highest quality.

HUYSMANS, Joris-Karl. *Les Sœurs Vatard*.  
Paris: A. Ferroud - F. Ferroud, 1909.

*Octavo (278 x 210 mm). (5) ff., v, 262 pp., (4) ff. Original wrappers and spine preserved.*

*Full aubergine morocco, covers with triple gilt fillet border and an onlaid thistle at the centre of each side, raised bands, author, title, date and place in gilt, double gilt border at the centre of the spine with two onlaid thistles, blind fillet to board edges, gilt edges, inner boards with triple gilt fillet and a gilt flower at corners, slipcase (René Kieffer).*

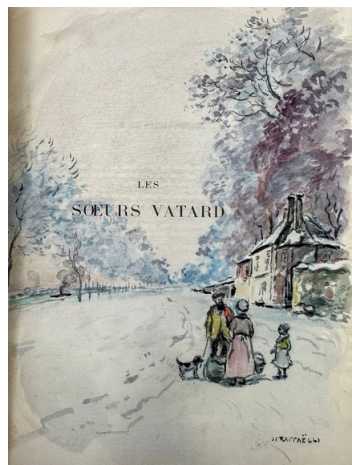
**Illustrated edition, a limited first edition featuring an original watercolour.**

One of 20 first-edition copies printed on large-format Japanese paper or Arches vellum (here Arches), containing three states of the etchings and a large, previously **unpublished watercolour on the half-title page, signed by J.-F. Raffaëlli (1850–1924).**

First published in 1879, *Les Sœurs Vatard* is one of Joris-Karl Huysmans's earliest naturalist novels and one of the most accurate depictions of working-class life in Paris during the Third Republic. Before the decadent works that would make him famous (*À rebours*, *Là-bas*), Huysmans describes here, with almost documentary rigour, the harsh existence of two young bookbinders, placing the novel in the direct tradition of Zola, whilst already demonstrating a singular sensitivity to detail, atmosphere and the margins of society.

Minor scuffing on the top edge of the front cover and on a spine rib; otherwise in superb condition; a few snags on the slipcase.

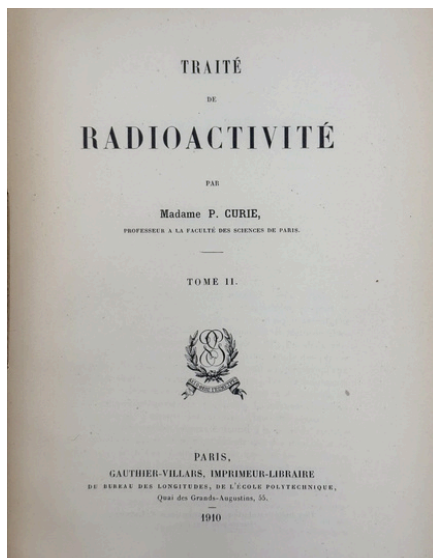
*From the library of Lucien Gougy (III, 1934, no. 361), then Marcel Lecomte (1900–1966); his bookplate. Then from the former President of the European Council, Robert Schuman (1886–1963); his inscription 'r.s.'*



CURIE, Marie. *Traité de la Radioactivité*.  
Paris: Gauthier-Villars, 1910.

*Octavo (254 x 167 mm). Two volumes. Vol. I: xiii, 426 pp., (1)f; Vol. II: (2)ff., 541 pp., (9)ff.*

*Original wrappers, unopened, chemise and slipcase.*



**An extremely rare first edition, accompanied here by a remarkable original X-ray photograph of a hand, dated 31 December 1918.**

A scientific landmark of the early 20th century, the work brings together the results of Marie Curie's research into radioactive substances and their radiation. Published the year before she was awarded the Nobel Prize in Chemistry, it is one of the seminal texts of modern physics and chemistry.

Attached to the copy is a striking original X-ray image of a hand, bearing in the lower right-hand corner the handwritten date of 31 December 1918 and the stamp of Dr Lucien Mallet. The reverse side bears several handwritten notes: the patient's first name is Borot and he was wounded on 7 December 1918.

A student of Antoine Bécclère, Lucien Mallet (1885–1981) was one of the first French radiologists and radiotherapists. In 1926, he described a light emission produced by substances exposed to gamma radiation, a phenomenon that was later linked to the Cherenkov effect.

A fine, restored example.

33

Learn more

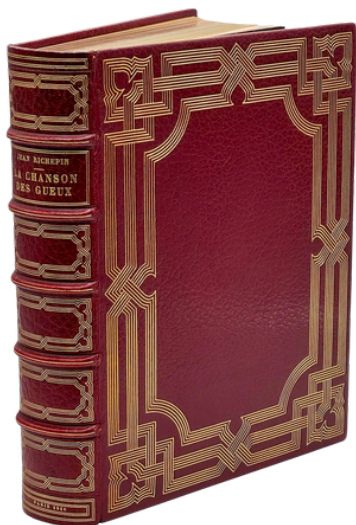
€2 500

RICHEPIN, Jean. *La Chanson des Gueux. [suivi de: Dernières chansons de mon Premier Livre]*

Paris: Pelletan, 1910.

*Quarto (263 x 211 mm). (3)ff., 250 pp., (2)ff., 39 pp., (1)f.*

*Full red morocco, covers with interlace of three bands of four gilt fillets forming arabesques, raised bands, compartments similarly decorated, author, title, place of publication and date in gilt, gilt edges, double gilt fillet to board edges, inner boards with double and triple gilt fillet borders, slipcase (E. & A. Maylander).*



**An illustrated edition, printed on high-quality paper.**

The volume comprises a total of 276 original illustrations by Steinlen, engraved by Ducourtioux, of which 252 are for the first volume and 24 for the second.

La Chanson des Gueux was printed in an edition of 340 copies, including 20 present copies – here No. XIV for Marc Poirson, signed by Pelletan.

The second volume, *Les Dernières chansons de mon Premier Livre*, was printed in a run of 330 copies, including 30 presentation copies – here is copy no. XVI for Marc Poirson, signed by Pelletan.

A perfect copy, apart from some very slight scuffing at the edges of the spine.

BALZAC (de), Honoré. *Les Paysans. Illustrations et eaux-fortes de Georges Jeannot.* Paris: Société des Amis du Livre Moderne, 1911.

*Quarto (297 x 220 mm). (5)ff., 376 pp., (1)f. Original wrappers and spine preserved.*

*Full havana-olive morocco, front cover with a large incised, modelled and onlaid leather panel depicting in a medallion a battled peasant surrounded by rich polychrome foliate decoration of thistles, leaves, white flowers and stylized motifs; raised bands, author and title in gilt, with an onlaid thistle leaf, gilt edges, chemise and slipcase (Ch. Meunier, 1914).*

**An illustrated edition, printed on large-format paper and featuring two original drawings.**

Compiled by Charles Meunier and Jean Renouard, illustrated with 51 etchings by Georges Jeannot, including 2 for the cover, one for the title page, a frontispiece, 23 plates and 24 illustrations within the text.

One of 125 copies on vellum paper, ours being number 46, reserved for members of the Société des Amis du Livre Moderne.

Our copy is enhanced by a large signed original drawing, depicting the second inset illustration in the book, on page 20. There is another drawing on the reverse of the large drawing.

The spine is very slightly lightened, with a mosaic-patterned leaf slightly detached; otherwise a superb copy.





Pearson

35

Learn more

€1 600

MUSSET (de), Alfred. *Les Nuits*.

Paris: J. Meynial, 1911.

*Quarto (310 x 212 mm). 73 pp., (58) ff. Original wrappers and spine preserved.*

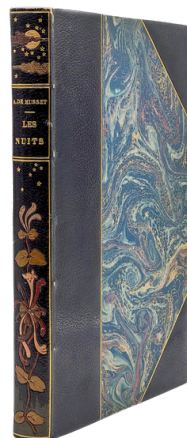
*Midnight blue half morocco with corners, smooth spine onlaid with foliate motifs and a moonlit starry sky, top edge gilt (Stroobants).*

**Illustrated edition, printed on Japanese paper.**

**One of 20 copies, ours being no. 6, printed on Japanese paper, with a separate set of etchings and woodcuts.**

Each copy is accompanied by a set of etchings in their first state, printed in black on the vellum of the edition.

Some scuffing to the corners and headbands; otherwise a very fine copy.



36

Learn more

€2 000

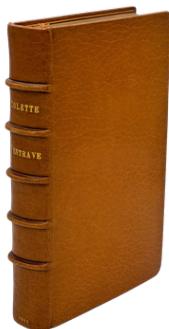
COLETTE, Sidonie-Gabrielle *L'Entrave*.

Paris: Grasset, 1913.

*Octavo (190 x 126 mm). (4) ff., 307 pp., (2) ff. Original wrappers and spine preserved.*

*Full tan morocco, raised bands, author and title in gilt, double gilt fillet to board edges, top edge gilt, inner boards with geometric gilt fillets (H. Blanchetière).*

**First edition, in a Dutch binding with a letter.**



One of 130 copies printed on Holland paper.

**The letter** is addressed to Edouard Dolléans (1877–1954), thanking him for his review of the book and **announcing the birth of his daughter, Colette Renée de Jouvenel des Ursins (1913–1981).**

A superb copy.

37

Learn more

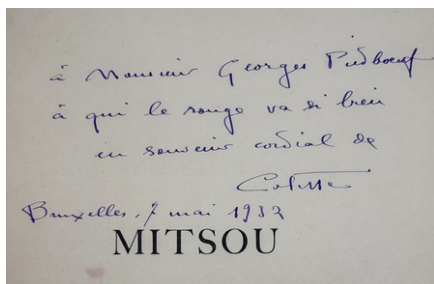
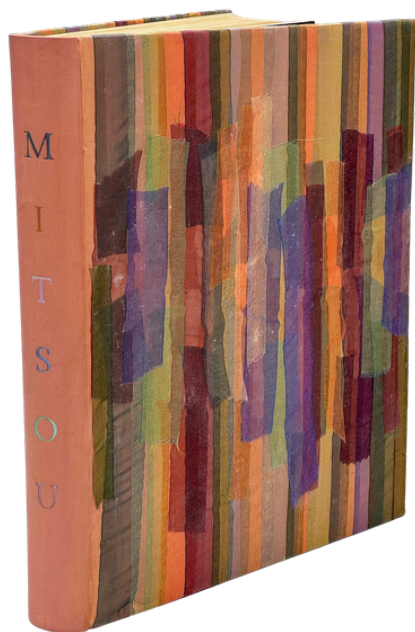
€2 300

COLETTE, Sidonie-Gabrielle. *Mitsou. Vingt-six eaux-fortes et pointes-sèches de Edgar Chabine.*

Paris: Devambez, 1930.

*Quarto (box 310 x 263 mm, binding 292 x 243 mm). (7) ff., 125 pp., (3) ff. Original wrappers and spine preserved.*

*Full salmon calf, vertical decoration of multicoloured organza ribbons extending onto the doublures, smooth spine with title set vertically in Chinese style, formed of films in different pearlescent colours, violet suede endpapers, imitation crocodile leather box (F. Rousseau, Carlitos – 2003).*



**A large-format illustrated edition, with an artist’s inscription and binding.**

“One of the artist’s finest books” (Carteret).

A lovely inscription by Colette: “To Monsieur Georges Piedboeuf, to whom red suits so well, with warm regards from Colette, Brussels, 7 May 1932”.

A few very rare pinholes; otherwise a superb copy.

*Carteret, IV, 109; Florent Rousseau, Reliures de création, 1998-2008, Bibliotheca Wittockiana, p. 67.*

38

Learn more

€1 300

TOULET, Paul-Jean. *La jeune fille verte*.

Paris: Emile-Paul Frères, 1920.

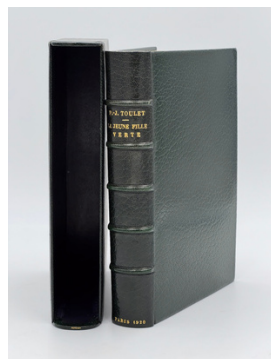
*Octavo (195 x 137 mm). (3)ff., 316 pp., (1)f. Original wrappers and spine preserved.*

*Full imperial green morocco, raised bands, author, title, date and place of publication in gilt, double gilt fillet to board edges, gilt edges, light green morocco doublures within a gilt fillet, slipcase (Mercier successeur de son père – 1935).*

**First edition, available in bookshops, printed on high-quality Holland paper.**

One of 100 copies printed on Holland paper, following 50 on Smaragdine green paper and 30 on Japanese paper. This is Toulet's final novel, and probably his masterpiece.

A very fine copy, although the spine is slightly discoloured.



39

Learn more

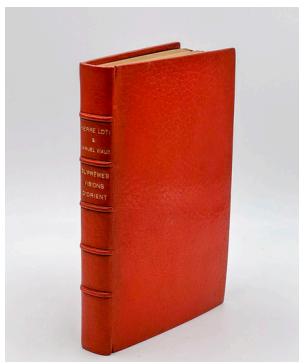
€400

LOTI, Pierre. *Suprêmes visions d'Orient*.

Paris: Calmann Lévy, 1921.

*Octavo (193 x 130 mm). (3)ff., 316 pp. Original wrappers and spine preserved.*

*Full tan morocco, raised bands, author and title in gilt, gilt fillet to board edges, top edge gilt over witnesses, inner boards with a bold gilt fillet flanked by two black fillets, uncut (Gruel).*



**First edition, printed on heavy paper on Holland paper.**

Loti's final book, in which he imbues his vision of the eternal traveller with his last journeys from Constantinople to Adrianople.

A fine copy.

40

[Learn more](#)

€2 300

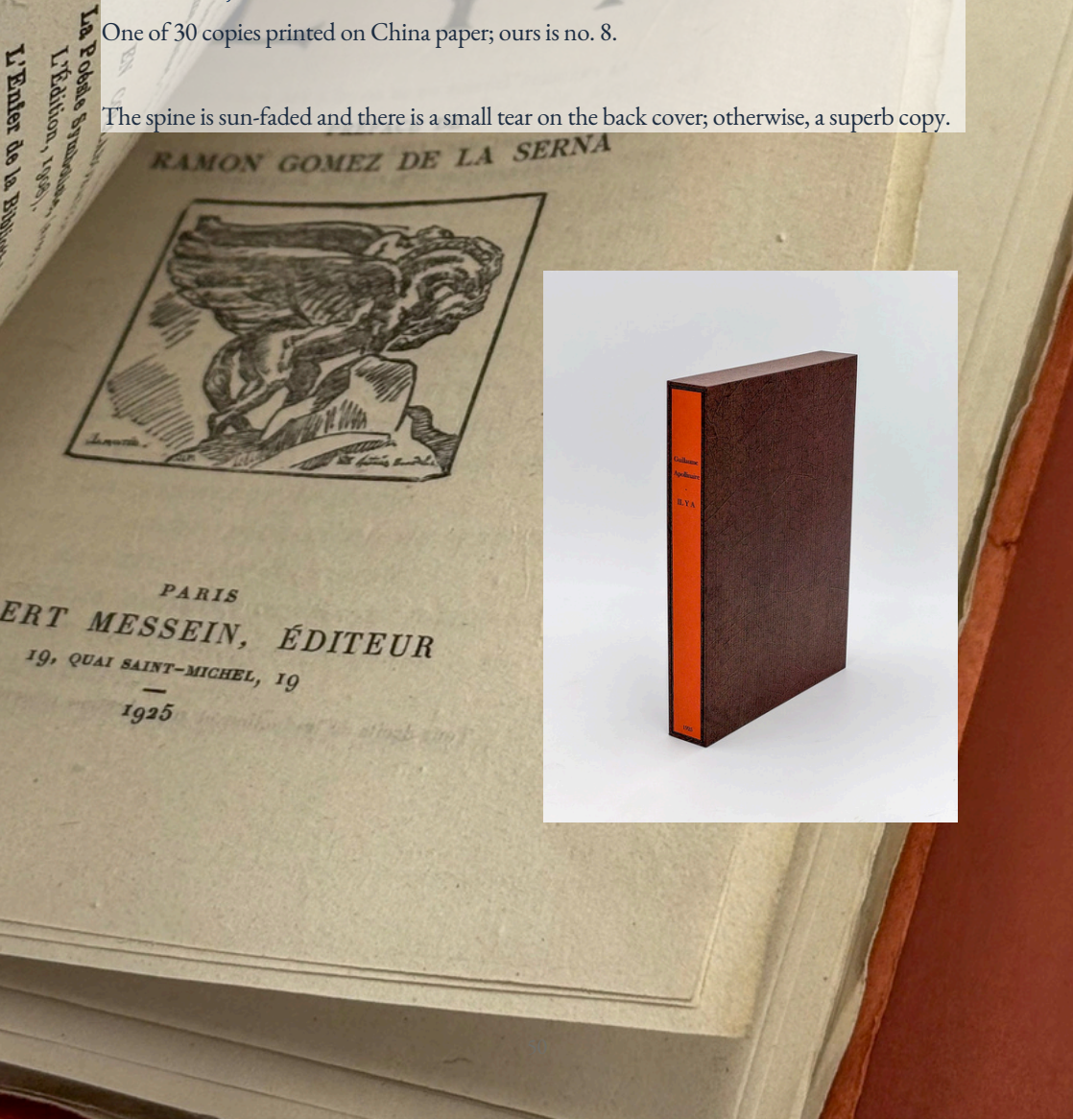
APOLLINAIRE, Guillaume. *Il y a. Préface de Ramon Gomez De La Serna.*  
Paris: Albert Messein, 1925.

Octavo (192x140 mm). (1)f., 245 pp., (1)f.  
Original wrappers, unopened, untrimmed.

**First edition, limited edition.**

One of 30 copies printed on China paper; ours is no. 8.

The spine is sun-faded and there is a small tear on the back cover; otherwise, a superb copy.



41

Learn more

€1 800

MAETERLINCK, Maurice. *L'Oiseau Bleu. Féerie de Maurice Maeterlinck avec des aquarelles de Georges Lepape.*

Paris: Le Livre, 1925.

*Quarto (240 x 174 mm). (5) ff., 212 pp., (1) f. Original wrappers and spine preserved.*

*Full red morocco, covers with onlaid mosaic depicting the blue wings of a bird, smooth spine, author and title in gilt, top edge gilt over witnesses, inner boards with garnet morocco onlays, gilt and blind fillets, sienna moiré silk doublures, slipcase (L'Atelier Moderne).*



**First edition, in large-format paper.**

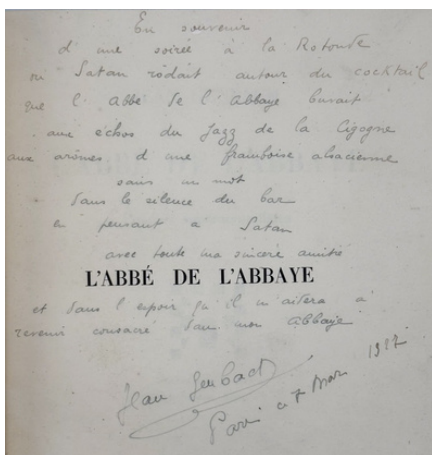
One of 400 copies printed on Arches vellum, illustrated with 14 watercolours by Lepape and hand-coloured using a stencil by Saudé – these include the cover, the frontispiece and 12 plates.

The spine is very slightly faded; otherwise a superb copy.

GENBACH, Jean. *L'abbé de l'Abbaye.*

Paris: La Tour d'Ivoire, 1927.

*Octavo (250 x 197 mm). (3)ff., xii, 101 pp., (4)ff. Original spine and wrappers with flaps preserved. Full black chagrin, smooth spine, author and title in gilt, top edge gilt over witnesses, slipcase.*



**First edition, a contributor's copy with a dedication from Genbach.**

One of 10 copies on Annam vellum reserved for the author, the artist, the publisher and their friends – this one marked H.

The book is illustrated with 16 woodcuts by Alexandre Alexeïeff (1901–1982). It is enhanced by a superb dedication from the author:

*"En souvenir / d'une soirée à la Rotonde / où Satan rôdait autour du cocktail / que l'abbé de l'abbaye buvait / avec échos du jazz de la Cigogne / aux arômes d'une framboise alsacienne / sans un mot / dans le silence du bar / en pensant à Satan / avec toute ma sincère amitié / et dans l'espoir qu'il m'aidera à / revenir consacré dans mon abbaye / Jean Genbach / Paris ce 7 mars 1927".*

Enclosed is the announcement of the publication of the book *Adieu Satan*, which the author published in 1952.

*From Paul Desribats's library.*

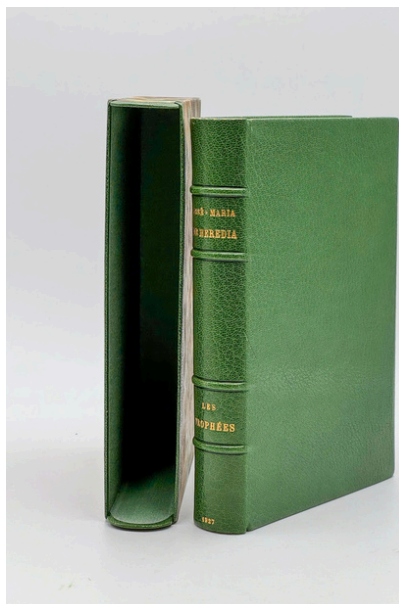
43

Learn more

€1 700

HEREDIA (de), José-Maria. *Les trophées. Illustrations en couleurs par Serge de Solomko.*  
Paris: Ferroud, 1927.

*Octavo (213 x 155 mm). (10)ff., 2-(3)ff., 245 pp., (1)f. Original wrappers and spine preserved.  
Full green morocco, raised bands, author, title and date in gilt, gilt pointillé to board edges, top edge gilt, inner boards with a gilt fillet, pointillé and gilt tools at corners, pink moiré silk doublures, slipcase (Ch. Septier).*



**Illustrated edition, a limited first print run featuring an original watercolour.**

One of 30 copies on Imperial Japan paper, comprising four states: a colour state, a blue state, a black state, and an original watercolour by Serge de Solomko.

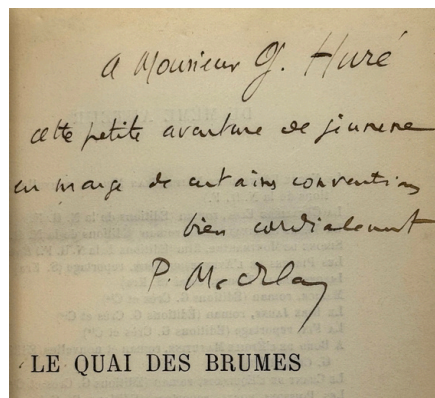
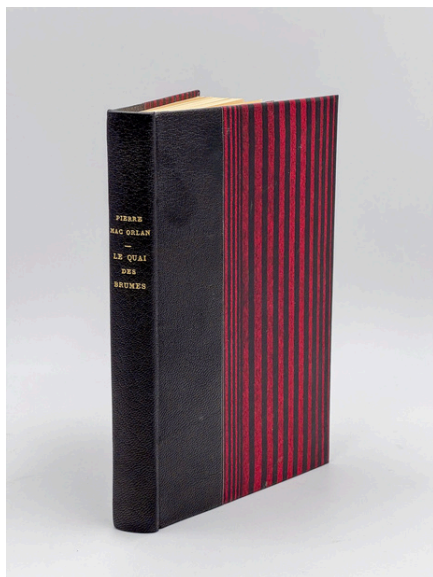
A superb copy.

MAC ORLAN, Pierre. *Le quai des Brumes*.

Paris: Gallimard, 1927.

*Octavo (189 x 123 mm). (1)f., 222 pp., (1)f. Original wrappers and spine preserved.*

*Black half morocco, smooth spine, title and author in gilt, decorated paper endpapers (Poupelin).*



**First edition, in large-format paper, with a dedication from the author.**

One of 1,100 copies printed on Lafuma-Navarre pure-fibre vellum for the Friends of the First Edition.

A precious dedication from the author: "a monsieur G. Huré / cette petite aventure de jeunesse / en marge de certaines conventions / bien cordialement / P. Mac Orland".

One of the signed copies of this iconic novel, which captures the atmosphere of the docks and a poetic realism that would, a decade later, inspire Marcel Carné's cinematic masterpiece starring Jean Gabin and Michèle Morgan.

A superb copy, beautifully bound.

45

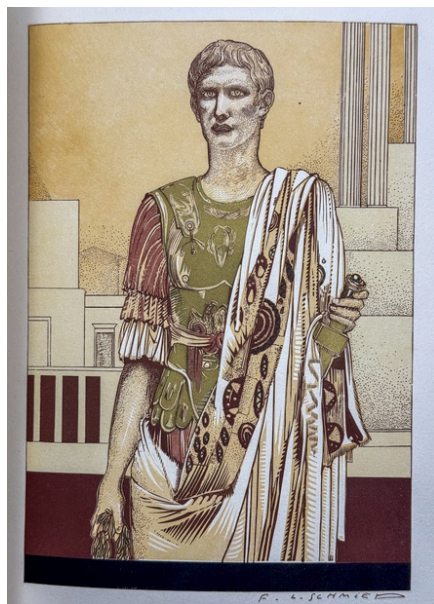
Learn more

€3 800

SCHMIED, François-Louis ; SÜETONE. *Les Douze Césars. Traduction inédite de Joseph Estève. Préface de Louis Barthou de l'Académie Française.*  
Paris: Chez F.-L. Schmied, 1928.

*Quarto (285 x 202 mm). (8)-7-(2)-cc-suite. Original wrappers and spine preserved.*

*Full red morocco, smooth spine, author, title, artist and date in gilt, gilt edges, black suede doublures, slipcase (Alix).*



**An illustrated edition, a limited first print run on Arches vellum.**

It comprises 23 illustrations by Schmied (1873–1941), including 13 full-page plates, woodcuts in colour, produced under the supervision of the artist's son.

The first 30 copies of the limited edition are signed by the artist and include a double set of the engravings on pearlescent Japanese paper.

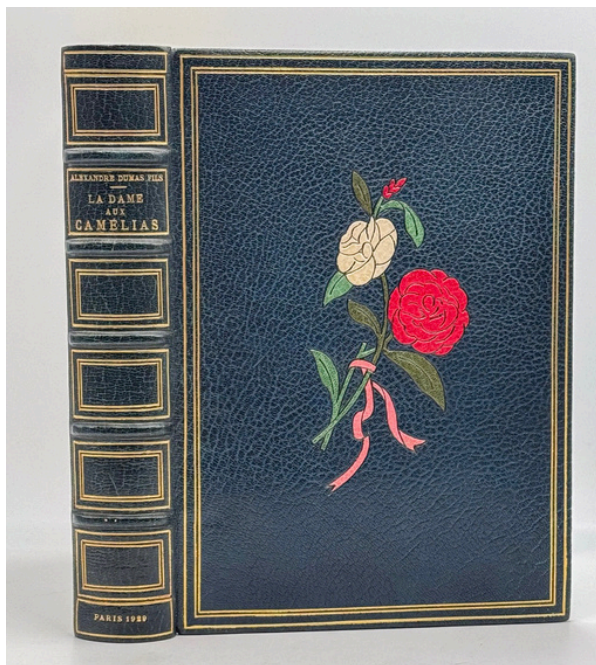
In perfect condition.

DUMAS fils, Alexandre. *La Dame aux Camélias*.

Paris: Carteret, 1929.

*Quarto (287 x 220 mm). (2)ff., 297 pp., (3)ff. Original wrappers and spine preserved.*

*Full blue morocco, covers with triple gilt fillet border, an onlaid bouquet of roses in white, green, red and pink at the centre of the front cover, raised bands, compartments decorated, author, title, date and place of publication in gilt, double gilt fillet to board edges, top edge gilt, gilt roll to turn-ins (Ch. de Samblanx).*



**Illustrated edition, limited first print run.**

One of 175 copies printed on Rives vellum; ours is no. 111.

First published in 1848, \*La Dame aux Camélias\* is one of the seminal works of the modern romantic novel and remains Alexandre Dumas fils's most celebrated work. Inspired by his relationship with Marie Duplessis, the story of Marguerite Gautier immediately established itself as a literary classic before enjoying exceptional success on stage and in opera, notably with Verdi's *La Traviata*.

*From the library of the Baron de Launoit; his bookplate.*

COURTELINE, Georges. *Le Gendarme est sans pitié. Gros Chagrins.*  
Paris: Cercle Parisien du Livre, 1933.

*Quarto (263 x 207 mm). (6 ff., 79 pp., (2) ff. Original wrappers and spine preserved. Light brown half morocco with corners, raised bands, author, title and date in gilt, top edge gilt, slipcase (G. Dubois d'Enghien).*



**First edition.**

One of 120 copies reserved for members of the Society, this one for André Bertaud.

The copy is illustrated with six full-page colour plates by Charles Léandre.

The book is in excellent condition.

48

Learn more

€200

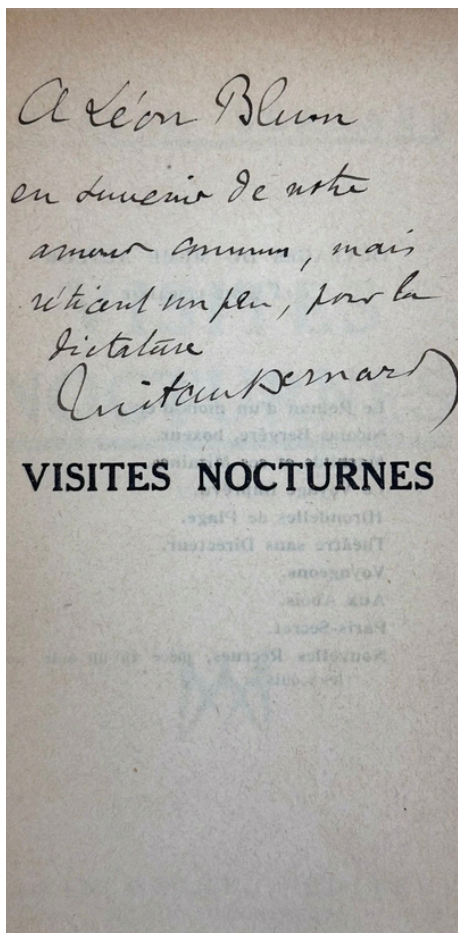
BERNARD, Tristan. *Visites nocturnes*.  
Paris: Albin Michel, 1934.

8vo (190 x 122 mm), 251pp., (2)ff.

Paperback.

**First edition, association copy sent by the author to Léon Blum.**

His real name was Paul Bernard (1866–1947); he is best known for his witticisms and witty remarks.



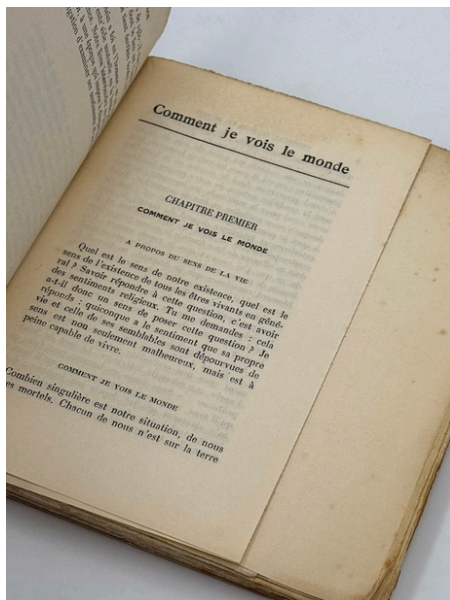
*Visites nocturnes* is the latest crime novel by the author, who was a close friend of Léon Blum, Jules Renard, Pagnol and many others.

A superb opening from the author: "a Léon Blum / en souvenir de notre / amour commun, mais / réticent un peu, pour la / dictature / Tristan Bernard"

Spine warped, pages yellowed, small tear at the bottom of the spine, pages 8 and 9 missing.

EINSTEIN, Albert. *Comment je vois le monde*.  
Paris: Ernest Flammarion, 1934.

*Duodecimo (194 x 176 mm). (1)f., vi, 258 pp., (2)ff.*  
*Original wrappers, untrimmed.*



First edition of the French translation, an extremely rare first-printing copy: the copy belonging to Jacques Lacan (1901–1981).

One of the unnumbered, non-commercial copies printed on Dutch laid paper.

Published in the wake of Hitler's rise to power and Einstein's permanent exile from Germany, *\*How I See the World\** is the physicist's great intellectual and moral self-portrait.

Our book thus brings together two highly symbolic figures: the physicist who transformed our understanding of the physical universe, and the no less famous psychoanalyst who revolutionised his discipline by reinterpreting Freudian concepts whilst incorporating elements of linguistics.

*JACQUES LACAN'S COPY, from his sale at Audap & Associés, lot 199, 19 October 2021.*

50

Learn more

€450

BRASILLACH, Robert. *Comme le temps passe*.  
Paris: Plon, 1937.

*Octavo (197 x 135 mm). (3) ff., 392 pp., (3) ff. Original wrappers and spine preserved.  
Black half morocco, smooth spine, author and title in gilt, untrimmed (Poupelin).*

**First edition, a press copy sent by the author.**

Brasillach's inscription is addressed to Pierre Varillon: "à Pierre Varillon, / en souvenir bien amical, / ces images diverses pour un / album / Robert Brasillach"

A very fine copy.

51

Learn more

SOLD

SIMENON, Georges. *Les trois crimes de mes amis*.  
Paris: Gallimard, 1938.

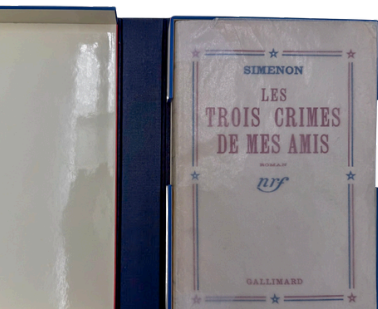
*Octavo (187 x 123 mm). 185 pp., (1) f.  
Original wrappers, slipcase (Julie Nadot).*

**First edition, a limited-run, non-commercial print.**

'This semi-autobiographical work was serialised under the title *Les 3 crimes de mes 3 amis* in *Confessions*, the weekly magazine edited by Georges and Joseph Kessel' (Menguy, no. 50).

A unique book in Simenon's oeuvre, which is less a detective novel than a haunted return to the writer's years in Liège. The manuscript was, moreover, sold to raise funds for prisoners of war, on the author's initiative in 1943.

Small foxing spots on the edges, otherwise a fine copy.



N°51

54

N°50  
à Pierre Varillon  
en souvenir bien amical,  
ces images diverses pour un  
album  
Robert Brasillach

**COMME  
LE TEMPS PASSE...**

52

Learn more

€1 800

CAMUS, Albert. *Lettres à un ami allemand.*

Paris: Gallimard, 1945.

*Octavo (185 x 123 mm). 81 pp., (3) ff.*

*Full ochre box calf, covers with a panel of decorated paper within a gilt fillet, smooth spine, author, title and date in gilt, top edge gilt, calf-edged slipcase (H. Liesen).*

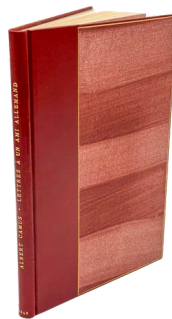
**First edition.**

One of the copies printed on Alfa Navarre paper; ours is no. 446.

The letters were originally published in *\*La Revue Libre\** and then in *\*Les Cahiers de Libération\** between 1943 and 1945. Of the four columns included here, only the first two had previously been published.

A pristine copy, in perfect condition inside and with a sumptuous Liesen binding.

*From Jacques Culot's library, bis bookplate.*



53

Learn more

€2 500

COCTEAU, Jean. *L'Aigle à deux têtes.*

Paris: Gallimard, 1946.

*Octavo (187 x 125 mm). 196 pp., (2) ff. Original wrappers preserved.*

*Red half morocco with corners, raised bands, author and title in gilt, top edge gilt.*

**A rare, unique first edition, featuring a drawing and numerous dedications.**

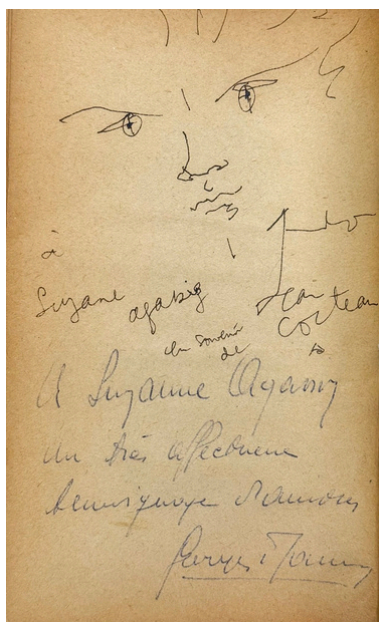
An exceptional copy, adorned with a **frontispiece drawing signed by Cocteau** and **numerous dedications from the actors in Cocteau's play**: Jean Marais (1913–1998), Edwige Feuillère (1907–1998), Jacques Varennes (1894–1958), Georges Aminel (1922–2007), Silvia Monfort (1923–1991) and Georges Marny.

Stains and wax marks on the covers; pages slightly yellowed.

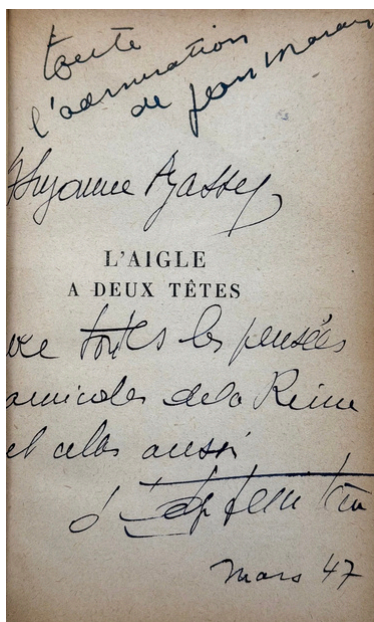
*From the library of Suzanne Agassiz (1902–1999), who was the mistress of the Swiss composer Arthur Honegger (1892–1955).*

*For Suzanne Agassiz et  
son usage cordial  
Jacques Varennes  
Souvenir de Silvia Monfort*

*ACTE I  
ceci est un peu de  
sond. must  
Jeune femme*



N°53



N°53

54

Learn more

€900

ERNST, Max ; ELUARD, Paul. *A l'intérieur de la vue. 8 poèmes visibles.*  
Paris: Seghers, 1947.

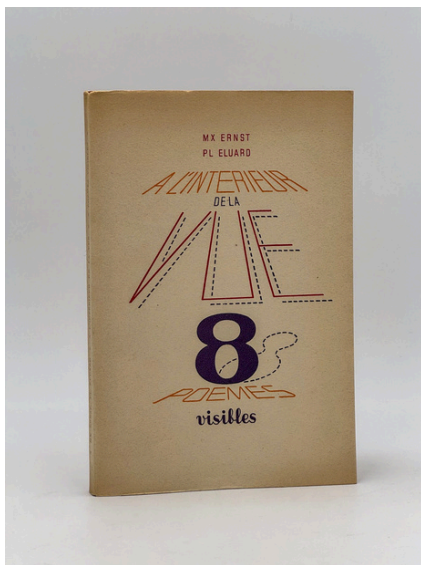
8vo (209 x 142 mm). 114 pp., (7) ff.  
Paperback, as published.

**First edition, in large-format paper.**

One of 600 copies dedicated to Alma Marais.

Max Ernst's compositions (some in colour), created in 1931, have been illustrated 'as faithfully as possible' with poems by Paul Éluard.

A copy in very fine condition.



55

Learn more

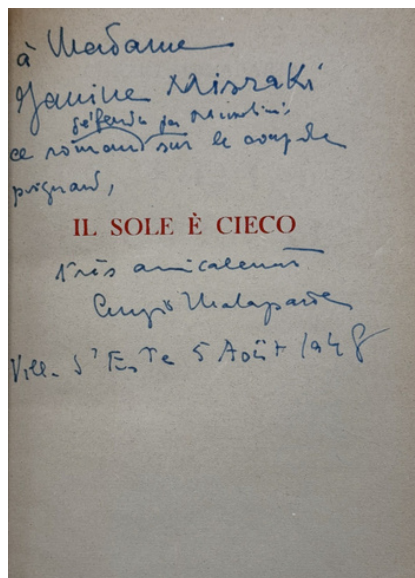
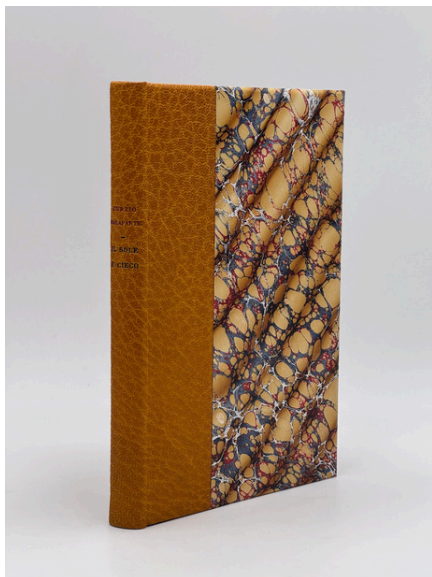
SOLD

MALAPARTE, Curzio. *Il Sole è Cieco*.

Florence: Vallecchi, 1947.

Octavo (196 x 133 mm). 184 pp., (1)f. Original wrappers and spine preserved.

Lemon half morocco, smooth spine, author lettered in red, title lettered in black.



**An extremely rare first edition, in Italian, with a dedication by the author in French.**

A lovely dedication by Malaparte: "à Madame / Janine Misraki / ce roman défendu par Mussolini sur le coupable / [?], Il Sole è Cieco / très amicalement / Curzio Malaparte / Vill. St Este 5 Août 1948"

An autobiographical account of the Battle of the Alps, which first appeared in the magazine Temps in January and February 1941 before being published in this 1947 edition by Vallecchi.

A very fine copy.

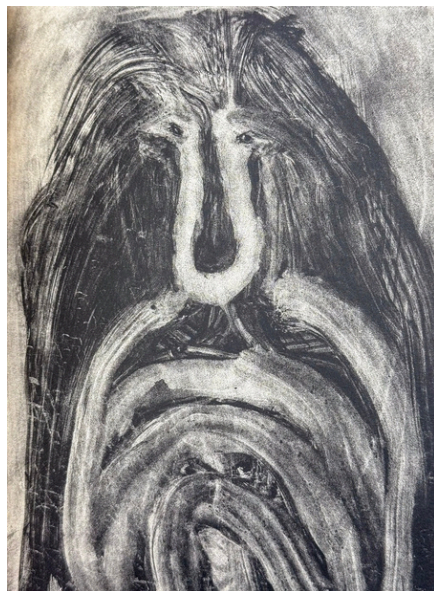
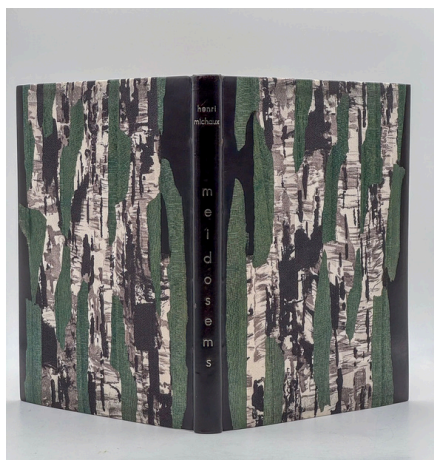
56

Learn more

€3 000

MICHAUX, Henri. *Meidosems*.  
Paris: Editions du Point du Jour, 1948.

*Quarto (254 x 196 mm). (1)f., 96 pp., (3)ff. Original wrappers and spine preserved.  
Black box calf, covers decorated with fabric in an abstract ink-evoking pattern and strips of green wood, smooth spine, title in palladium, top edge gilt, slipcase (J.P. Miguet).*



**First edition, on large-format paper.**

One of 250 copies printed on Johannot pure-fibre paper, following a single copy on China paper and 20 copies on Arches paper.

This copy is illustrated with 12 original double-page lithographs and a fully lithographed cover. This is the artist's first artist's book, in which Michaux also presents his earliest lithographs and the only ones produced from a single stone.

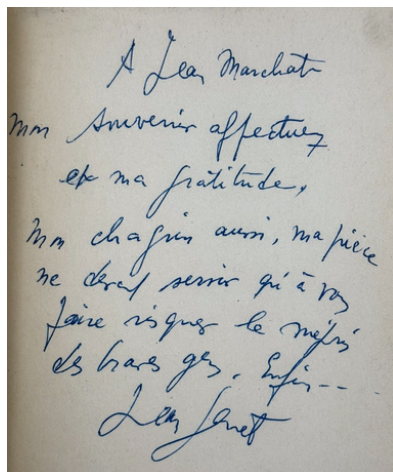
A small tear on the spine; otherwise a superb copy, perfectly bound by Miguet.

GENET, Jean. *L'Enfant Criminel & 'Adame Miroir.*

Paris: Paul Morihien, 1949.

*Octavo (195 x 148 mm). (8) ff., 51 pp., (2) ff. Original wrappers and spine preserved.*

*Front cover composed of black and brown rim, with a russet box calf lettering-piece and inlays of embossed box calf; smooth blank spine in beige box calf with exposed stitching on a sand-coloured box calf strap, beige pigskin suede doublure, black paper endpapers, untrimmed, chemise and slipcase (J. de Gonet, 1993).*



**First edition, with a dedication from the author.**

The copy is adorned with two portraits of Genet at the Mettray penal colony. It is exceptionally enriched with 13 vintage postcards illustrating views and scenes from the Mettray colony.

A lovely dedication addressed “To Jean Marchat, my affectionate regards and gratitude, and my sorrow too; my play [Haute Surveillance, then being staged at the Théâtre des Mathurins by Marchat] should serve only to expose you to the contempt of decent people. Well, anyway...”.

A superb copy of this radio play, which was ultimately banned from broadcast.

GENET, Jean. *Les bonnes*.

Sceaux: chez Jean-Jacques Pauvert, 1954.

*Octavo (186 x 126 mm). 149 pp., (5) ff. Original wrappers and spine preserved.*

*Electric blue Jansenist morocco, smooth spine, author, title and date in gilt, top edge gilt, blue paper endpapers bordered with an ochre morocco listel, ochre-edged slipcase (Jean Terme [Jean de Gonet]).*



**First edition, large-format.**

One of 1,942 copies printed on laid paper; ours is no. 92.

Spine sun-faded, otherwise a superb copy. From the library of Jean Jacobs and Lowie Peeter; bearing their bookplate.

*From the library of Jean Jacobs and Lowie Peeter; their bookplates.*

59

Learn more

€1 500

ARNAUD, Georges. *Le salaire de la Peur.*

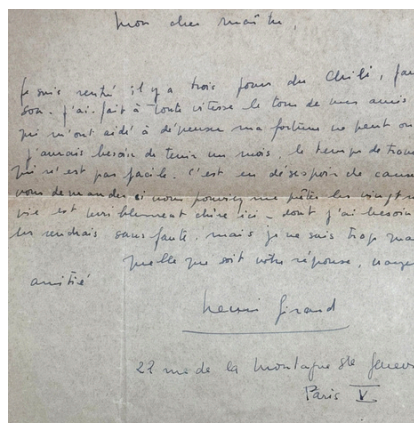
Paris: Julliard, 1950.

*Octavo (190 x 125 mm). 203 pp., (1)f. Original wrappers and spine preserved.*

*Black half morocco, smooth spine, author and title in gilt, decorated paper endpapers (Poupelin).*

à maître Gaston Charlet,  
son client reconnaissant  
et affectueux ; son ami  
Henri Girard  
dit  
Georges Arnaud

LE SALAIRE DE LA PEUR



**First edition of the cult novel that propelled Georges Arnaud (Henri Girard) into the literary limelight, before being immortalised on screen by Henri-Georges Clouzot in 1953, with Yves Montand in the lead role.**

A copy on plain paper, featuring a lovely dedication by Arnaud: "à maître Gaston Charlet, / son client reconnaissant / et affectueux ; son ami / Henri Girard / dit / Georges Arnaud".

Enclosed is a letter on a tabbed sheet from the author to Gaston Charlet (1902–1976), dated 4 May 1949. A member of the Resistance, a deportee, a senator for Haute-Vienne and deputy mayor of Limoges, the author asks him for 20,000 francs until he can find work (he has just returned from Chile), as "life is expensive here".

A superb copy.

60

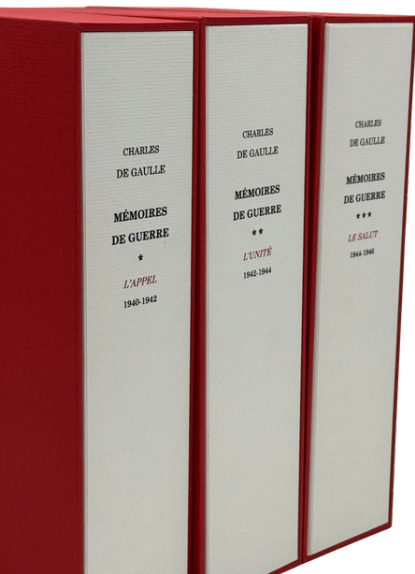
Learn more

€7 800

DE GAULLE, Charles. *Mémoires de Guerre*.

Paris: Plon, 1954-1959.

*Octavo (227 x 145 mm). Three volumes. Vol. I: (4)ff., 680 pp., (4)ff.; Vol. II: (4)ff., 712 pp., (2)ff.; Vol. III: (4)ff., 653 pp., (3)ff. Original wrappers, unopened, untrimmed.*



**Exceptional copies, inscribed to the son of Colonel Passy, a founding figure of the Free French intelligence services, and one of 425 printed on pure-fibre paper, second edition.**

De Gaulle's inscription is superb: "To Thierry Dewavrin / with the hope that he / will save France as well / as his father did. / C. de Gaulle / 10 November 1954."

Published between 1954 and 1959, the War Memoirs constitute the seminal text of de Gaulle's autobiography and one of the masterpieces of 20th-century political literature.

Through their scope, narrative structure and symbolic significance, these volumes definitively establish de Gaulle's interpretation of the Second World War—from the Appeal of 18 June to the Liberation—and place the General's figure within a historical context that was both deliberate and fully embraced.

This particular copy is of special significance because of its recipient. André Dewavrin, known as Colonel Passy (1911–1998), was the first head of the Free French secret service (the BCRA), established in London on the initiative of General de Gaulle. A key figure in the Resistance and a direct liaison with the Allies, Passy played a decisive role in organising intelligence and clandestine networks during the war.

*A Thierry Dewavrin  
avec le vœu qu'il  
sauve la France ainsi  
que l'a fait son père.  
C. de Gaulle  
10 Novembre 1954.*

61

Learn more

€200

BIERCE, Ambrose. *Le dictionnaire du diable*.  
Paris: Les quatre jeudis, 1955.

*Octavo (200 x 145 mm). 303 pp.*

*Original wrappers, unopened, untrimmed.*

**First edition, printed on deluxe paper.**

One of 50 copies printed on Marais pure-fibre paper.

In perfect condition.



62

Learn more

€800

GENEVOIX, Maurice. *Ceux de 14*.  
Paris: Flammarion, 1955.

*Octavo (212 x 152 mm). (1)f., 670 pp., (1)f.*

*Original illustrated publisher's wrappers, unopened.*

A very fine edition, featuring a **dedicatory inscription**:

‘To Mr René de Sariac, this account of a scarred generation,  
with warm regards from Maurice Genevoix’.

The copy also features a **large original watercolour**  
opposite the foreword, depicting a soldier from 1914, with  
a dedicatory inscription signed by the artist:

‘For Mr René de Sariac, that soldier I didn’t see very often, Berthommé Saint-André’  
[1905–1977, an artist who illustrated numerous editions in the 20th century].

A fine copy.

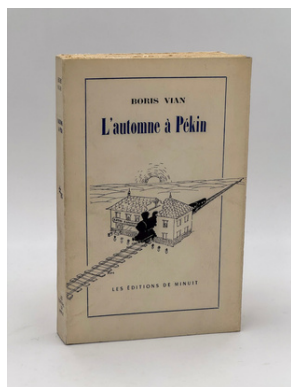


63

Learn more

€2 800

VIAN, Boris. *L'automne à Pékin*.  
Paris: Les Editions de Minuit, 1956.  
*Duodecimo (183x120 mm). 317 pp., (1)f.*  
*Original wrappers, unopened.*



**Second edition, partly in the original version, a limited-edition print not available for sale.**

One of the first copies printed at Alfama, this being one of the first five copies not available for sale.

A wonderful novel featuring characters travelling to Exopotamia. The cover is illustrated by Mose (1917–2003).

In perfect condition.

64

Learn more

€800

EHRENBURG, Ilya. *Le dégel*. *Traduit du russe par Michel Wassiltchikov*.  
Paris: Gallimard, 1957.

*Octavo (208x148 mm). 348 pp., (2)ff. Original wrappers and spine preserved.*  
*Red half morocco with leather frame, covers with central panel of rotary-cut balsa veneer within a black and gilt fillet, smooth spine, author, title and date in gilt, top edge gilt, morocco-edged slipcase (A. Ⓔ R. Maylander).*



**Limited edition of this first edition published by Gallimard.**

Forty copies were printed on pure-fibre vellum, of which 35 are numbered and 5 are non-commercial copies marked A to E.

A novel that has come to symbolise the Soviet ‘thaw’, published after Stalin’s death, the title of which was soon used to describe the period of political and cultural liberalisation initiated under Nikita Khrushchev.

In it, Ehrenbourg describes the hesitations and hopes of a Soviet society seeking to emerge from the Stalinist era.

65

Learn more

€3 000

KESSEL, Joseph. *Le Lion*.

Paris: Gallimard, 1958.

*Octavo (188 x 125 mm). 316 pp., (2) ff. Original wrappers and spine preserved.*

*Brown half morocco with corners, raised bands, author and title in gilt, top edge gilt.*

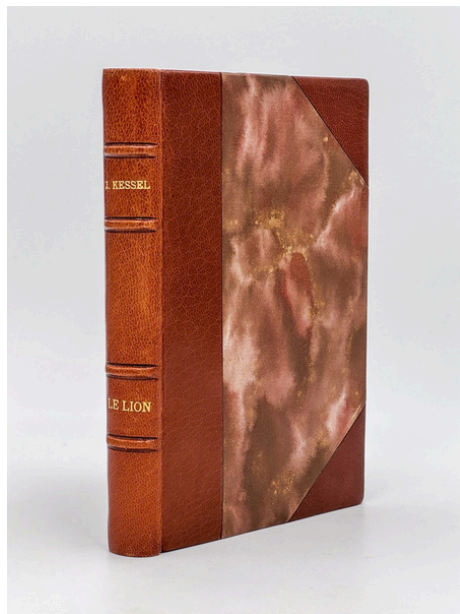
**A first edition of the utmost rarity, here printed on deluxe paper.**

One of 100 copies printed on pure-fibre vellum.

Upon its publication, *Le Lion*, Joseph Kessel's iconic masterpiece — recounting the extraordinary friendship between a little girl and a lion — was an immediate and resounding success. General de Gaulle himself sent the writer a letter of congratulations that has remained famous:

“My dear Joseph Kessel, *Le Lion* is magnificent. It may well be the finest of your books...”

Having become one of the cornerstones of the Gallimard catalogue, the book has since sold nearly five million copies.



Minor scuffing on one corner of the cover; otherwise in mint condition.

66

Learn more

€5 500

HEMINGWAY, Ernest. *Paris est une fête*.

Paris: Gallimard, 1964.

Octavo (207 x 133 mm). (1)f., 216 pp., (3)ff.

Original wrappers, unopened, chemise, slipcase.

**First French edition, limited edition.**

One of 112 copies printed on Lafuma-Navarre pure-fibre vellum; ours is no. 46.

One of Ernest Hemingway's most famous works and one of the great books about Paris in the 20th century.



Through a series of memories evoking 1920s Paris, the author recreates, with remarkable economy of style and stylistic precision, the literary world of the 'lost generation', where he discovered his calling alongside Fitzgerald, Gertrude Stein and Ezra Pound in a Paris that has now vanished.

In perfect condition.

67

Learn more

€2 000



CELINE, Louis-Ferdinand [*CELINE, Louis-Ferdinand*]. *Les Cahiers de l'Herne*.

Paris: Les Cahiers de l'Herne, 1965.

Quarto (282 x 235 mm). Two volumes. Vol. I: (1)f., 339 pp., (1)f.; Vol. II: 347 pp., (2)ff. Original wrappers and spine preserved.

Bradel-style binding, cloth-covered boards with decorated paper on covers and smooth spine, lemon morocco lettering-pieces for title and author, top edge gilt (Honnelaire).

**First edition, limited edition.**

The first volume is no. 33 and the second is no. 14.



Superb copies, beautifully bound by Honnelaitre.

68

Learn more

€2 300

GARY, Romain. *Les trésors de la mer rouge.*

Paris: Gallimard, 1971.

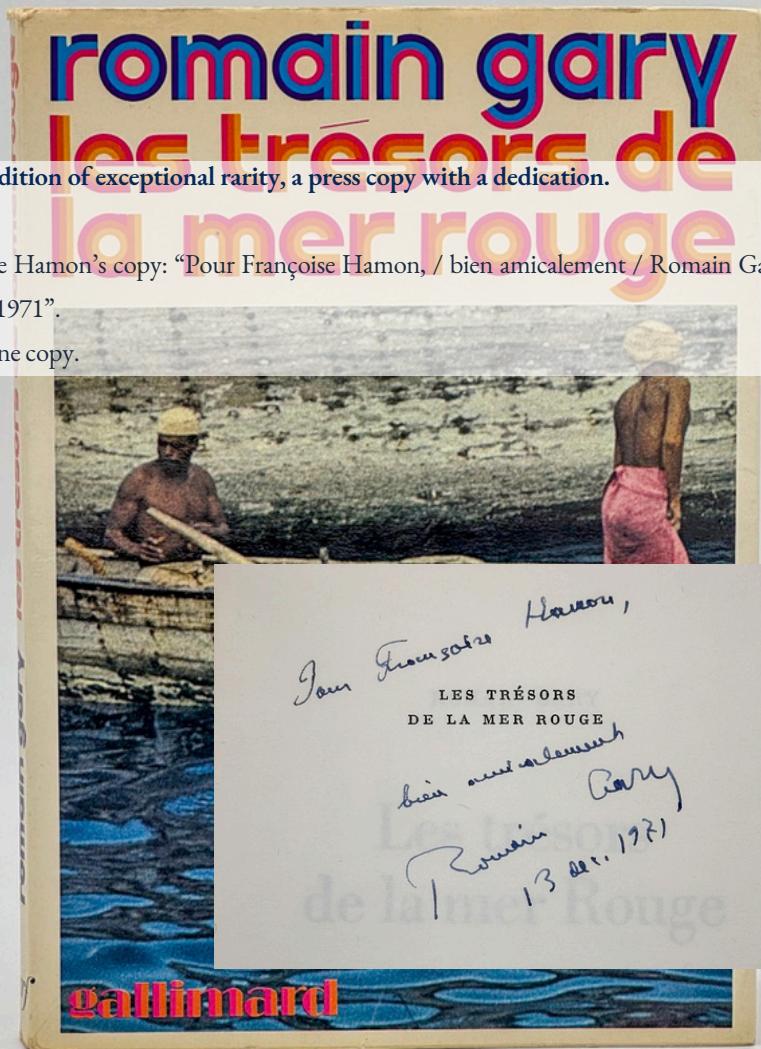
Octavo (205 x 145 mm). 115 pp., (2) ff.

Original publisher's wrappers with flaps.

A first edition of exceptional rarity, a press copy with a dedication.

Françoise Hamon's copy: "Pour Françoise Hamon, / bien amicalement / Romain Gary / 13 Dec. 1971".

A very fine copy.



69

Learn more

€1 000

LAURENT, Jacques. *Les Bêtises*.

Paris: Grasset, 1971.

*Octavo (235 x 156 mm). 579 pp., (2) ff.*

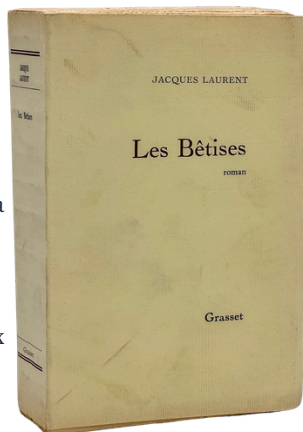
*Original wrappers, unopened, untrimmed.*

**First edition, limited edition.**

One of 64 limited edition copies printed on Lana vellum.

It was for this novel that Laurent won the Prix Goncourt that same year.

A fine copy.



70

Learn more

€2 000

[MATHIEU, Georges] ; QUIGNON-FLEURET, Dominique. *Les Maîtres de la peinture moderne: Mathieu*.

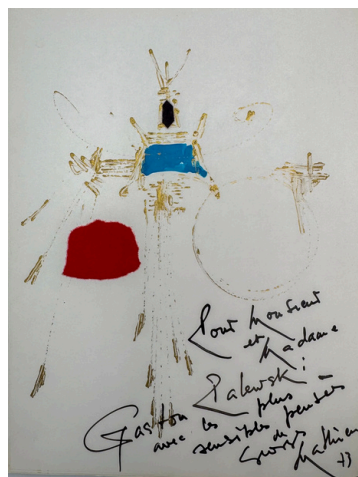
Paris: Flammarion, 1973.

*Quarto (283 x 215 mm). (1) f., 96 pp., (1) f.*

*Original publisher's cloth, illustrated dust jacket.*

**First edition of this monograph on Georges Mathieu.**

Includes an **ORIGINAL FULL-PAGE DRAWING-COLLAGE**, created using glitter glue, ink and felt, accompanied by a signed autograph dedication to MP Gaston Palewski: "Pour Monsieur et Madame Gaston Palewski / avec les sensibles pensées de Georges Mathieu 73".



An art lover and collector, Gaston Palewski served as vice-chairman of the Artistic Council of the National Museums, an associate member of the Academy of Fine Arts, editor of the journal \*Connaissance des arts\*, and a member of the jury for the Grand Prix National des Arts.

The dust jacket is slightly soiled, but otherwise in fine condition.

71

Learn more

€600

MALRAUX, André. *La tête d'obsidienne*.

Paris: Gallimard, 1974.

*Octavo (205 x 143 mm). 279 pp., (28) ff.*

*Original wrappers, unopened, untrimmed.*

**First edition, limited edition.**

One of the first 80 copies printed in Holland.

In perfect condition.

72

Learn more

€900

ROHDE, H.P. *ANKER KYSTER. Bogbinder og bogkunstner 1864-1939*.

Kobenhavn: Boghaandvaerk, 1982.

*Octavo (240 x 160 mm). 262 pp., (1) f. Original wrappers preserved.*

*Semi-flexible boards in bottle-green calf with sharp edges at head and tail, fore-edge bordered with a band of brown calf; at the joints a blackened wood strip secured with gunmetal cyclelets, sewn on two red calf thongs, edge-to-edge bottle-green calf doublures, red paper endpapers, chemise and slipcase (Jean de Gonet, 1983).*

**First edition of this study devoted to Anker Julius Kyster (1864–1939), the most eminent Danish bookbinder of his time.**

With an autograph dedication signed by the author: "To Frederick B. Adams / With friendship / from / the author / 22.11.1982".

Binding not listed by F. Le Bars (Jean de Gonet, catalogue raisonné 1983–1993, Editions Camilla), but very similar to no. 0334, p. 18.

A very fine copy in its Gonet binding.

73

Learn more

€250

GIONO, Jean. *Les trois arbres de Palzem*.

Paris: Gallimard, 1984.

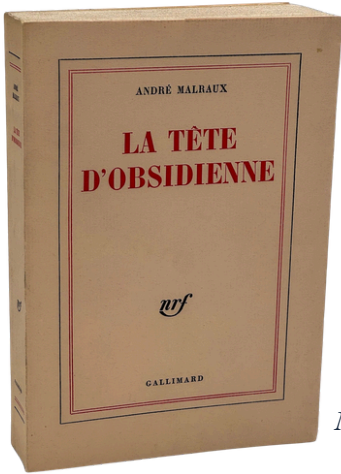
*Octavo (214 x 153 mm). 190 pp., (5) ff. Original wrappers and spine preserved.*

*Red morocco with bands, smooth spine, author and title in gilt.*

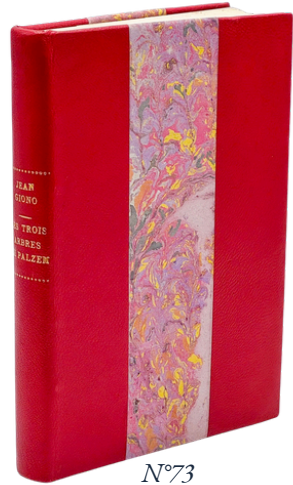
**First edition, in large-format paper.**

A collection of texts written by Giono between 1951 and 1965. In it, the writer shows us that the world is a cruel place, that man has a taste for blood, and that he is bent on destroying nature.

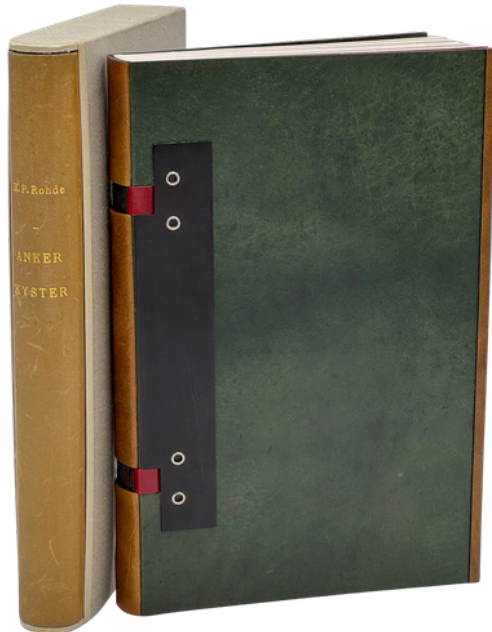
A fine copy.



N°71



N°73



N°72

GRACQ, Julien. *La forme d'une ville.*

Paris: José Corti, 1985.

*Octavo (187 x 126 mm). (3) ff., 213 pp., (2) ff. Original wrappers and spine preserved.*

*Full brown révorim, light brown joints, smooth grey sheepskin spine with exposed grey cloth thongs, untrimmed (J. de Gonet Artefacts).*



5<sup>e</sup> Florent le Vieil, 29 janvier

Cher Monsieur

Il y a long temps que j'aurais voulu de mes  
présents ans de jeunesse contre la Mère de  
Nantes, préventions dont j'ai caressé d'ail  
leurs que le caractère forcément irrational.  
Le bel album que vous m'avez dressé me  
confirme de - dessus, et il me semble que  
de meses, depuis plus d'un demi - siècle,  
il est beaucoup enrichi en œuvres contempo  
raines.

Je vous avais raconté de vive  
voix avec plaisir, mais depuis des mois  
j'en suis plus qu'à Paris que j'entre deux  
trains ; j'aurais retenu à 5<sup>e</sup> Florent par

**First edition, a limited first printing accompanied by two autographed letters.**

One of 125 copies printed on Rhapsodie d'Arjomari laid paper, the only large-format paper.

Julien Gracq attended the Lycée Clemenceau in Nantes from the age of 11 to 18. "The opening of *\*La Forme d'une ville\** recounts an arrival in a cloistered world; towards the end, it describes a departure into the cool, empty streets at dawn, both a farewell to the city and a promise of the future" (Bernhild Boie).

This copy is enhanced with the publisher's headband and the Index of names mentioned in the novel, a leaflet published in 1986 by the Centre de recherche pour le développement culturel nantais, folded at the end of the volume. Enclosed are two autograph letters signed by Julien Gracq, dated January 1992 and April 1993, and a letter from Bernard Bretonnière, the Nantes-based publisher of the Index. Both of Gracq's letters were written in Saint-Florent-le-Vieil, the first on 29 January, the other on 12 April.

First: "Dear Sir, / It has been a long time since I overcame my / youthful prejudices against the Museum of / Nantes, prejudices whose fundamentally irrational nature / I never sought to conceal. / The fine catalogue you have sent me confirms this, and it seems to me that / the museum, over the past half-century, / has greatly enriched its collection of contemporary / works. / I would have been delighted to meet you again, but for months now I have scarcely been to Paris except between train journeys; I am kept in St Florent by my elder sister's frail health. / But perhaps one day you will have the opportunity to revisit the banks of the Loire where you have already been: such a meeting would please me, I repeat. / Please convey to Mr [?] my regret at this missed / opportunity to see him again, and accept, dear Sir, / with my heartfelt thanks, the / assurance of my warmest regards".

Second: "Dear Sir / Thank you for your letter. Matters concerning [?] cannot leave me indifferent, and the / fine publication devoted to the Nantes Museum / raises high expectations for this album. I / rarely leave Saint Florent, and I / ask you to excuse my absence from the presentation / of the work."

A copy with a very slight warp, otherwise superb in its Revorim binding, which is justified and signed by the bookbinder.

75

Learn more

€650

DELEUZE, Gilles ; GUATTARI, Felix. *Qu'est-ce que la Philosophie ?*

Paris: Les Editions de Minuit, 1991.

*Octavo (226 x 140 mm). 206 pp., (1)f.*

*Original wrappers, slipcase.*

**First edition, limited edition.**

One of 49 copies printed on laid paper from the Vizille paper mills, the only large-format paper.

A very fine copy, although the spine is slightly discoloured.



76

Learn more

€6 000

HOUELLEBECQ, Michel. *La possibilité d'une île.*

Paris: Fayard, 2005.

*Octavo (221 x 150 mm). 485 pp., (1)f. Original wrappers preserved.*


*White box calf, geometric compositions of coloured onlays and blind tooling, smooth spine with two onlaid lines and a central green line, author and title in black, symmetrical onlay decoration on inner boards, chemise and slipcase (A. Giordan, 2011).*

**First edition, a limited first print run on Arches vellum.**

One of 179 copies printed on Arches vellum, the only high-quality paper used for this sought-after edition by Houellebecq.

With its complex narrative structure—alternating between contemporary narrative and the commentary of neo-human clones—the text marks a major shift in Houellebecq’s work and firmly establishes him in a forward-looking dimension, on the fringes of literary science fiction and metaphysical dystopia. Its publication confirms the author’s place as one of the leading figures in French and European literature of the early 21st century.

A superb copy.

The book cover features a central white panel with black text. This panel is framed by a decorative border consisting of two vertical lines. Between these lines are two parallel vertical chains of rectangular shapes: the inner chain is white with black outlines, and the outer chain is dark green with black outlines. Interspersed between these chains are vertical bars of brown and red textured material. On the far left and right edges, there are diagonal hatched patterns in shades of blue and green, with a small brown textured square element positioned near the center of each side.

MICHEL  
HOUELLEBECQ

45,531782

la  
possibilité  
d'une île



II

# AUTOGRAPHS

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HUMBOLDT (von), Alexander (1769-1859). *A signed autograph letter, dated this Saturday, no place specified, to a French scientist; crossed out in black ink.*

*2 pages, Octavo (200 x 134 mm).*

*A fine scientific letter; written after the first volume of his "Cosmos"—to which he refers—in which Humboldt, forwarding a letter from his old friend Leopold von Buch, warmly defends Ehrenberg's discoveries regarding fossil infusoria.*

Humboldt begins his letter by acting as Buch's courteous intermediary, noting that Buch has 'entrusted me with the task of forwarding to you, unsealed, the interesting letter he has addressed to you', and reminds his correspondent of **'the admiration I have for your work, which I expressed quite explicitly in the first volume of my *Cosmos*'**.

The tone immediately becomes more serious:

'I was less pleased with the letter Mr de Buch sent to me,' he confides, before openly distancing himself from his old friend, who "continues to persecute and ridicule my travelling companions Ehrenberg and Gustave Rose at the [Royal Berlin] Academy and in the [German Geological] Society", just "as he persecutes Agassiz".

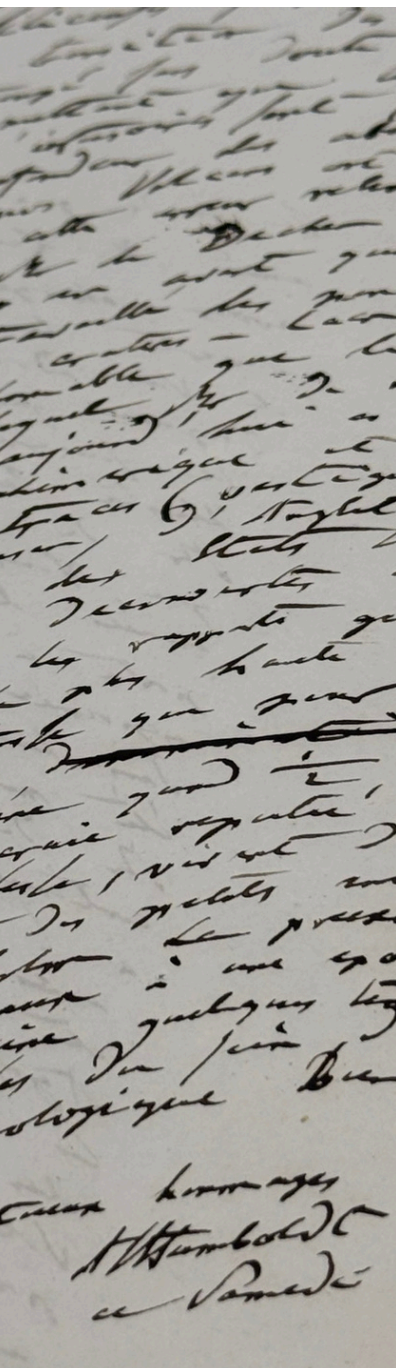
The judgement is harsh:

"None of this is philosophical or noble, nor is it worthy of a mind so highly regarded as Mr de Buch's." "

Then comes the scientific defence, which forms the heart of the letter.

Humboldt does concede that Ehrenberg may have been mistaken "for a moment" regarding the volcanic origin of the infusoria, but he denounces above all "the haughty disdain with which Mr de Buch still persists today in regarding his observations as fanciful and impossible".

For Humboldt, on the contrary, 'the results of Mr Ehrenberg's discoveries regarding geological relationships are of the utmost importance', and the survival of fossil organisms from the Cretaceous period to the present day is 'well worthy of attention'.



**A remarkable document on the disputes within the Berlin Academy concerning the new science at the turn of the 1840s and 1850s.**

Humboldt distanced himself from the attacks launched by Leopold von Buch (1774–1853) ‘at the Academy and within the Society’: against his two former companions on the 1829 Russian expedition, Christian Gottfried Ehrenberg (1795–1876) and Gustave Rose (1798–1873), but also against Louis Agassiz (1807–1873) and, more broadly, against ‘the applications [...] of chemistry to the geology of volcanoes’. Through this indictment, it is the conservatism of the elderly Buch—a proponent of the uplift crater theory—that stands in opposition to an entire rising generation.

The letter must have been written after the first volume of *\*Cosmos\** (1845), which Humboldt refers to therein, and before Buch’s death (4 March 1853).

Humboldt particularly defends Ehrenberg’s discoveries, which he considers “of the utmost importance”: the siliceous-shelled infusoria—the diatoms—detected under the microscope even in transitional rocks, volcanic pumice and chalk, in England as well as in the United States. He emphasises that the persistence of these microscopic organisms from one geological era to the next, and right up to the present day, is “well worthy of attention” — this is the brilliant insight of the father of physical geography, and forerunner of ecology, into micropalaeontology.

78

Learn more

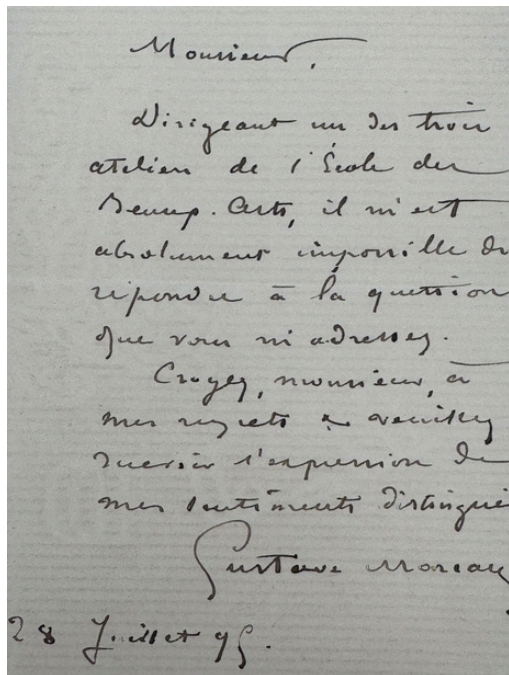
€800

MOREAU, Gustave (1826-1898). *Signed autograph letter, 28 July 1895, no place, to a Mr; on mourning paper.*

*1 page, Octavo (164 x 109 mm).*

*A polite letter of refusal in which Gustave Moreau, who had been a professor at the École des Beaux-Arts since the death of Jules-Élie Delaunay in 1891, explains that he is unable to answer the question put to him.*

"Monsieur, Dirigeant un des trois ateliers de l'École des Beaux-Arts, il m'est absolument impossible de répondre à la question que vous m'adressez. Croyez, monsieur, à mes regrets et veuillez recevoir l'expression de mes sentiments distingués. Gustave Moreau 28 juillet 95"



In 1895 – three years before his death – the master Symbolist exerted a major influence on the new generation of artists.

Appointed professor at the École des Beaux-Arts in 1892, after Jules-Élie Delaunay named him as his successor on his deathbed, it was within these studios that some of the great artists of the following century would be trained, including Henri Matisse, Georges Rouault, Albert Marquet and Henri Manguin.

79

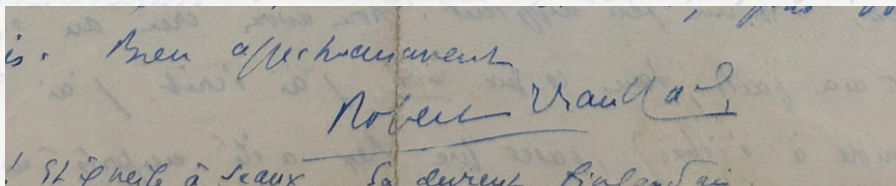
Learn more

€2 500

**BRASILLACH, Robert (1909-1945).** *Signed autograph letter to a doctor friend in Lyon, 31 December 1939, no place; in blue ink.*

*2 pages, Quarto (270 x 208 mm).*

*A long and superb political letter from Lieutenant Brasillach, written during the Phoney War, whilst he had been on active duty since September.*



Responding point by point to the questions posed by his correspondent on the Je Suis Partout (J.S.P.) line, Brasillach offers a genuine soul-searching assessment of the newspaper's positions.

After some news from the editorial office — Dubech's silence, Pierre Gaxotte's departure from Action française, which he attributes to 'his mood swings and the backstabbing within the organisation' — he defends himself on two issues.

**On Codreanu and the Romanian Iron Guard, once hailed as “a magnificent movement [...] of unprecedented scale”, he recalls having expressed “the most explicit reservations [...] regarding the Iron Guard's Germanophilia”** (referring to an article by Rebatet), whilst noting that “it failed, and [...] even went astray”.

On Rex and Léon Degrelle, he admits to having believed in the success of 1936 without subsequently concealing its failure or its “disorganised nature”. Then comes a “confession”: on Poland, J.S.P. “did not tell the truth, half out of ignorance, half out of timidity”.

Lucid about the newspaper's missteps — “J.S.P.'s sin is timidity” — he finally takes a dig at the Russo-Finnish War:

“We have never said of the Russians [...] what their current failure in the face of the magnificent Finns reveals!”

Small 2 cm tear at a fold, no pages missing.

80

Learn more

SOLD

GAULLE (de), Charles (1890-1970). *Original photograph, undated [circa 1940], signed.*

*Framed (320 x 260 mm).*

*A vintage silver print, bearing his signature in black ink in the bottom margin. The reverse of the frame bears the inscription: 'Photograph signed by General de Gaulle to R.P. Thery'.*



The original portrait was produced in early August 1940 and appeared in *The Illustrated London News* on 17 August 1940. It was subsequently widely circulated by the British and French, notably in leaflets dropped over occupied France from 1942 onwards.

Reverend Father Thery (1891–1959), or Gabriel Théry, was a theologian, historian and religious author of the Order of Preachers. He was also a professor at the Catholic Institute of Paris.

GANCE, Abel (1889-1981). *Signed autograph letter, 20 March 1955, no place specified, to Nelly Kaplan; in blue and red ink.*

*2½ pages, Quarto (270 x 210 mm).*

*A deeply moving 'testamentary' letter in which Gance, blending the mysticism of the Fourth Dimension with a promise of eternal love, grants Nelly '2,500 days' of happiness before his own passing, and urges her to remain 'the Vestal Virgin' of their love.*

"Ma petite fille à l'âme dorée

Ne pleure pas quand tu reliras ces lignes plus tard - je n'ai pas écrit « quand tu les liras » car, pour l'instant, entre nous, les pleurs sont depuis longtemps dépassés lorsqu'il s'agit comme ici de questions transcendantes et ce n'est que dans tes courbes de faiblesse que ton cœur risquera d'y être perméable à de certains moments. J'ai regardé la Vie en face ce matin - et voici ce qu'elle m'a dit de ta voix habillée de printemps : « **Tu peux vivre le plus grand bonheur de ta vie si tu continues tes efforts pour t'en rendre digne — Je te donne encore 150.000 minutes - soit 7 années d'un bonheur qu'il n'est au pouvoir d'aucun homme de dépasser - C'est ce temps que je te laisse pour épuiser ce qui te reste de sève physique.** » puis la Voix de la Vie s'est tue - J'ai alors éveillé le côté supra-normal de ma nature et voici ce qu'il m'a dit conseillé d'ajouter : Tu auras à ce moment-là 31 ans, ma Nelly chérie. Tu seras célèbre et en pleine force sous tous les aspects - sans doute aurons-nous atteint cette Terre Adélie et ouvert les portes secrètes d'un devenir humain sur d'autres bases. J'aurai à cette époque réglé la dette que j'avais contractée au chevet d'Ida [Danis (1893-1921) - soeur de la seconde femme de Gance] agonisante. Si je ne l'ai pas fait entièrement - tu termineras en continuant seule notre chemin lumineux - en suivant nos plans préétablis - car, après ces 2500 jours révolus, je disparaîtrai de ta vie et peut-être de la mienne. Ne t'en soucie pas outre mesure - ce ne sera que physiquement car le « vieux magicien » fera ce qu'il faut pour que je ne te quitte plus - même si je suis de l'Autre-Côté.

Si, par contre, j'ai réussi à obtenir des délais de l'horloge impitoyable du Bûcheron - si j'ai « tourné » ou « attendri » la mort, tu ne me verras pas davantage physiquement car je devrai à ce moment-là passer seul sur le pont mystérieux que nous aurons construit. Ce sera l'époque où, vivant ou mort — je devrai — forçant les portes de la 4<sup>e</sup> Dimension — « enlever la corporéité des choses » — et opérer « le changement de molécules » et je ne veux pas que tu meures pendant cet hallucinant trajet. Je t'écris ceci à l'extrême pointe de ma sensibilité comme avec du sang d'étoile. Toi seule peut me comprendre. Toi seule mon [étoile] chéri peut me permettre de redevenir ce que je suis. Sois la Vestale de notre petite lueur dans la forêt. Sa flamme vaut la peine que tu y veilles sans relâche. Si elle venait à s'éteindre, tu ne verrais plus en moi qu'une statue de cendre. A. G. 20 mars 1955"

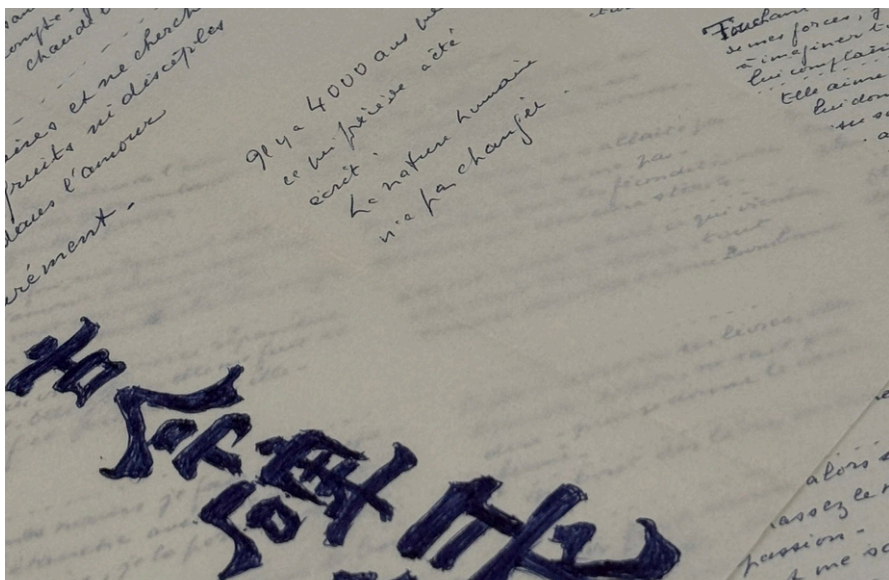
There are small stains in the margins, and the pages are held together by a paper clip in the top left-hand corner.

J'ai regardé la Vie en face ce n'est  
 pas elle qui m'a dit de sa voix habitée  
 " Tu peux vivre le plus grand bonheur de ta vie -  
 " tes efforts pour t'en rendre digne - Je te donne  
 " 150.000 minutes - soit 7 années d'un bonheur  
 " au pouvoir d'aucun homme de dépasser - C'est  
 " que je te laisse pour épuiser ce qui te reste de sè-  
 " puis le Vrai de la Vie s'est tue - j'ai alors  
 " le côté supra-normal de ma nature et  
 " ce il m'a ~~dit~~ conseillé d'ajouter :  
 " Tu auras à ce moment la 31 ans, mais ne  
 " tu seras célèbre et en pleine force sous deux  
 " saas doute aurons nous atteint cette Terre  
 " et ouvert les portes secrètes d'un devenir  
 " sur d'autres bases -  
 " J'aurai à cette époque réglé la  
 " j'avais contractée au chevet d'Isa agonis-

GANCE, Abel (1889-1981). *Autograph manuscript of a polypoem, undated, no place; in blue ink.*

2 pages, Quarto (270 x 210 mm).

A remarkable autograph 'polypoem' offering a dual reading, both vertical and horizontal, in which Gance unfolds the haunting figure of the elusive water-woman (probably Nelly Kaplan) — the lover with the 'virtues of water', both a source and a flight, whose love merges with ash, blood and vampirism.



*'Vertical and horizontal reading. / Polypoem',*

A superb piece of Gance's esoteric and symbolist work, building on the imagery of *Prisme*.

The format – a three-column grid poem that can be read in both directions – clearly echoes his cinematic explorations of simultaneity through polyvision and multiple screens.

The poem concludes with a call for silence (“let no one dare to add comments... let the Luminous Belief in love die in peace, obscurely”) and with a Chinese calligraphic inscription — 古今碑錄, “annals of the past and present” — accompanied by the phrase: “It has been 4,000 years since the above was written. Human nature has not changed.”

83

Learn more

€900

**GANCE, Abel (1889-1981).** *Signed autograph letter, circa 1955–1956, no place specified, to Nelly Kaplan; in purple ink.*

*3 pages, Quarto (270 x 210 mm).*

*A long love letter combining a confession of jealousy, philosophical musings and news from the world of cinema, concluding with a paraphrase of Mayakovsky's farewell words.*

**A magnificent love letter from Abel Gance to Nelly Kaplan (1931–2020) — the Argentine woman who, in late 1954, became his assistant on Polyvision and later his partner. Across three pages, the lover, the philosopher and the filmmaker are all intertwined.**

It opens with a fit of jealousy sparked by ‘a chance detail’ — a slip of the tongue concerning a certain ‘Joup’ — which Nelly’s latest letter has dispelled; hence this typically Gance-like forgiveness: ‘The intensity of my jealousy & my anxieties is proportional to the square of my love for you.’

The tone quickly rises: Gance says he is “changing wings”, that Nelly has “opened his eyes”, and returns to the central theme of *Prisme* (1930), his three Truths — “The first [...] consists in knowing that there are none [...] The second [...] is to create one for oneself [...] The third [...] is to then believe blindly in them.” This is followed by lyrical imagery: “my beautiful Bérénice”, the reed “that bends the most without breaking”, then the confession: “You are my Southern Cross.”

The filmmaker interjects between two confidences—the Polyvision ‘will work’—before a striking climax: believing he has lost her, Gance sees himself, ‘like Mayakovsky in 1930’, reciting the verses found near the poet’s revolver—“The incident is over [...] The boat of love / has shattered against the daily grind”—, right up to the cry to Lili Brik: “Lili, love me”.

GANCE, Abel (1889-1981). *Signed autograph letter, 13 February 1959, Forges-les-Eaux, to Nelly Kaplan; crossed out in red ink, with envelope.*

*4 pages, Quarto (250 x 186 mm).*

*A plea in which Gance, refusing to break things off—a ‘wounded beast’—contrasts the idealised Belen with the real Nelly and implores that his trust not be withdrawn, in a crescendo of imagery involving drowning, play and rekindled ashes.*

Gance, refusing to accept the break-up, contrasts, throughout, the idealised Belen — the pseudonym under which the young woman is preparing to publish *\*La Reine des sabbats\** (1960) — with the real Nelly, who is drifting away.

The first movement evokes drowning: he watches her ‘swim into [his] horizon’ towards ‘whatever shore there may be’, hoping for a ‘flare-up’ whilst doubting his ability to ‘stay afloat’ — ‘the sirens do no better than you with their victims’. Then comes the confession of the old wound: “the enormous weight of the tears I have never been able to shed [...] which have been suffocating me since I came of age” and leave him “stunned and timid at the threshold of happiness”, “a physiological fact — pathological if you like”.

The plea rises with the image of the gambler: one must “keep doubling down” until “the right number” comes up; but Nelly “prefers to walk away a loser, slamming the door violently”, just before the winning hand. Hence the cry, in capital letters — **“WE MUST NOT BE SEPARATED!”** —, backed up by a quote from Nietzsche on the chasms **“the smallest [of which] are the hardest to bridge”**, and by this plea: **“Do not take away my trust in you.”**

‘You may scatter the ashes of our love to the four winds — flames will rise from them that will never cease to surround you with their warmth until death.’

Signed ‘Your Abel Gance — Despite all the misfortunes’

Tu ne vas pas perdre au jeu - si  
tu arrêtes, c'est à dire doubler sa mise, c'est la mise  
que tu as perdue - j'espère que le bon numéro sort  
- il n'est pas d'exemple que devant les worst  
joueurs - il n'arrive à sortir - multipliant  
à un coup toutes les mises perdues - Tu ne  
aurais abandonner le jeu parce que tu fais  
quelques jours panés et des desillusions - et  
tu préfères sortir perdante en cloquant vis de  
la porte - C'est à ce moment là que le n° 36  
sort - Trop tard hélas ! Presque tu ne joues plus  
ne peux plus gagner -

Beles. Entends bien ce que je te dis  
écoute le fondement de ma force psychique  
**IL NE FAUT PAS NOUS SEPARER.**  
Il ne faut pas créer un préjugé entre nous  
des plus petits sont les plus difficiles à combler -  
Dietzere - Pas d'irréversible ! - Presque  
toujours approche - Ne m'entende pas me com  
en toi - ce serait plus dramatique que le worst  
nous perdons le coup le plus difficile de nos  
vie commune en ce moment -

Ce que tu appelles la locustité est celle de  
Deley - ce n'est pas celle de Beles - Et c'est  
presque de la haine venant en défaut



III

# MANUSCRIPTS

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85

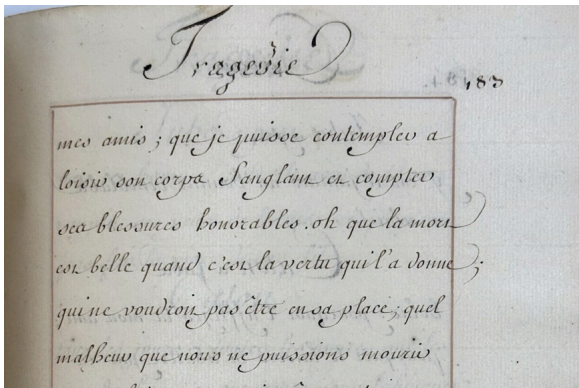
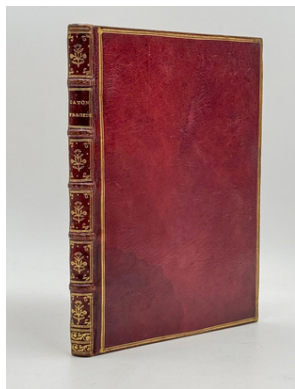
Learn more

€3 000

[MANUSCRIT]. *Caton, tragédie anglaise de Monsieur Addison traduite en françois.*  
No place: no publisher, 1749.

Quarto (230 × 170 mm). 213 pp.

Contemporary red morocco, triple gilt fillet borders, spine gilt in compartments with raised bands, gilt turn-ins, gilt edges; a handsome contemporary binding.



### A superb mid-eighteenth-century calligraphic manuscript in red morocco.

Each leaf is framed within a thin red ruling; the text is written in a regular, elegant brown ink hand, with decorative flourishes on several leaves (notably pp. 182–185 and the final page). Signed at the end: “écrit par mois Manon Cuppire, le 20 May 1749”.

A French translation of Addison’s *Cato* (1713), the celebrated political and stoic tragedy by Joseph Addison (1672–1719), playwright, essayist, co-founder of the *Spectator*, and major figure of early British liberal thought. The play enjoyed enormous success in Europe and was praised by Voltaire. Although translated into French by Abel Boyer soon after publication, the present version is independent and does not correspond to any known printed translation.

This manuscript therefore represents an original, otherwise unrecorded translation prepared in 1749.

A very attractive copy on high-quality glazed paper, in a period red morocco binding.

Old, unobtrusive waterstain along the lower joint and on the covers.

*From the library of Georges Captier.*

[MANUSCRIT] [CRÉQUY (marquis de), Charles-Marie]. *Vie de Nicolas de Catinat Maréchal de France.*

France: no publisher, c. 1770.

*Octavo (231 × 187 mm). (5)ff., 362 pp.*

*Contemporary red morocco, triple gilt fillet with corner tools, spine richly gilt in compartments with raised bands, gilt turn-ins, gilt edges; a fine contemporary binding.*

**A precious biographical manuscript, illustrated with two original drawings.**

Written in a clear, regular hand, this anonymous manuscript — attributable to Charles-Marie de Créquy — constitutes a rare source on the career of Marshal Nicolas de Catinat (1637–1712), one of Louis XIV’s most respected commanders, noted for his campaigns in Flanders, Alsace, and Italy.

The manuscript is enriched with **two original pen-and-wash drawings, both unsigned:**

- a **frontispiece portrait of Catinat** in armour, within an oval frame, accompanied by a quotation from Voltaire’s *Henriade* (Book VII, p. 147 of the 1746 edition);
- a **military camp scene**, depicting officers playing ninepins — a rare visual record of everyday life in wartime encampments.

In the introduction, the author notes that Catinat, valuing discretion, destroyed his personal papers late in life. The present biography was therefore composed from military correspondence, supported by testimonies from close contemporaries: Madame la Présidente de Montrevaux, the président d’Auneuil, M. de Fraguier, and his maître d’hôtel d’Estaing.

The manuscript served as the basis for two printed works issued shortly thereafter:

- *Vie de M. de Catinat*, Amsterdam, 1772.
- *Mémoires pour servir à la vie de Nicolas de Catinat*, Paris, Veuve Duchesne, 1775.

A superb copy, in an elegant contemporary red morocco binding, remarkably fresh.

87

Learn more

€1 800

TOULET, Paul-Jean. *Manuscrit autographe pour un projet de pièce tirée de Métier d'amant.*

No place: no publisher, S.d. [1900].

*Octavo (240 x 190 mm). (21) ff.*

*Red half-cloth Bradel-style boards, smooth spine, author and title in gilt (attributed to Semet & Plumelle).*

**An unpublished autograph manuscript of an unfinished draft for a play based on the novel *Métier d'amant*, co-written by Toulet and Curnonsky and published under the pseudonym Perdiccas (Simonis Empis, 1900).**

Fifteen loose sheets, written in a different hand, have been added to the manuscript.

The manuscript contains notes on the sequence of events across the 12 scenes of Act I, as well as fragments of dialogue and monologues. Originating from the Jean de Buzolet collection, the manuscript is described under no. 58 in the catalogue of the Paul-Jean Toulet exhibition held at the Bibliothèque Nationale in 1968.

Convinced that “There are only two paths that lead the poet to glory: the theatre and politics”, Toulet tried his hand at playwriting on several occasions: a comedy and a verse satire of his own composition were performed at the Théâtre des Nouveautés in Algiers, whilst a project to translate \*As You Like It\* for a musical setting by Debussy fell through. His play \*Le Souper Interrompu\*, published posthumously in 1922, was performed for the first time at the Théâtre de Monte-Carlo on 4 December 1928.

A fine copy in its Bradel-style half-cloth binding, probably by Semet & Plumelle, as Jean de Buzolet (1904–1972) entrusted many of his works to them.

*From the library of Jean de Buzolet; lot no. 22 from the sale on 27 May 2025.*

N°87



N°88



CÉLINE, Louis-Ferdinand. *Manuscrit autographe "Mémoire pour le cours des Hautes Etudes"*.

No place: no publisher, [1932].

*Quarto (278 x 233 mm), 18½ pp.*

*Red morocco binding.*

Probably written in 1932, in connection with plans to establish an Institute of Advanced Studies in Hygiene, **this thesis for the Advanced Studies course remained unpublished at the time**; it was not included until much later in \*Cahiers Céline 3\*. The manuscript we present here is a **first draft, incomplete (18½ pages), covered in cross-outs, interlinear additions and corrections**.

This was the time when *Voyage au bout de la nuit* was published (October 1932), and this text bears all the hallmarks of that period. The tone bears no resemblance to an administrative report: it is that of a pamphlet—sentences punctuated by ellipses, a colloquial and slang-laden register (“who cares?”, “idiots”, ‘jemenfoutisme’, ‘scholarly old fools and administrative morons’), and that misanthropy laced with camaraderie which is Bardamu’s very signature.

The argument unfolds in two stages.

Céline begins with a methodical demolition of hygiene as it is taught and practised: a field “where the level of speculation is so low, criticism absolutely non-existent”, populated by a “cohort... contemptible and almost nauseating” of ‘philanthropists, civil servants and professors’ who ‘hold multiple jobs where one drools and signs papers’.

The critique, he says, ‘therefore succeeds every time’: ‘it is a veritable bloodbath’. Official hygiene is nothing but a “wall of impossibilities” propped up by “the monstrous hypocrisy of major economic interests and, consequently, of the public authorities” — a phrase in which, as early as 1932, an explicit political critique shines through.

But the *Mémoire* is not merely destructive.

In it, Céline puts forward a positive definition: 'True hygiene is based on the fraternal provision of physical, moral and geographical comfort for all members of a given community'.

From this he draws a diagnosis: men practise "fraternity with boredom" whilst they devote themselves "to plunder and murder with passion and frenzy"; above all, injustice accumulates rather than being corrected — "the best protected are also the strongest... the most overworked are the least well-fed".

The entire rhetorical arsenal rests on a systematic zoological debasement — men are in turn described as 'oysters', 'fish', and finally 'much less well cared for than pigs': 'a pigsty run like a Republic would have gone bankrupt long ago'.

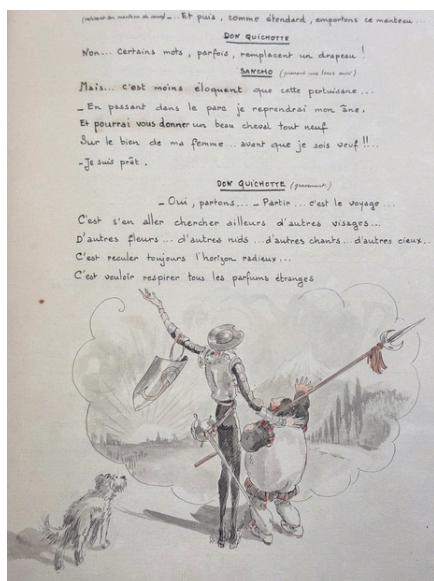
Full transcript available on request.

[ICART, Louis]. *DON QUICHOTTE DE LA MANCHE - Comédie-Héroïque en cinq actes, en vers.*

[Paris: no publisher], 1933.

Large 4to (332 x 268 mm). (151) ff.

Full havana morocco by Rosan (Paris) in 18th-century pastiche style, gilt roulette and triple fillet frame, richly tooled lace borders, olive morocco cornerpieces with alternating tools, arms of Marie-Antoinette in the centre of the boards, spine with false raised bands, gilt dotted compartments with fleur-de-lys, crowned lion and letter "T", top edge gilt, burgundy fabric doublures.



**Original and unique autograph manuscript.**

The printer's edition was published in 1934, but this manuscript is Louis Icart's personal working copy, dated 25 November 1933 and signed by the artist. The play was first performed on 23 April 1938 at the Théâtre du Casino Municipal in Nice, the same year the second edition appeared.

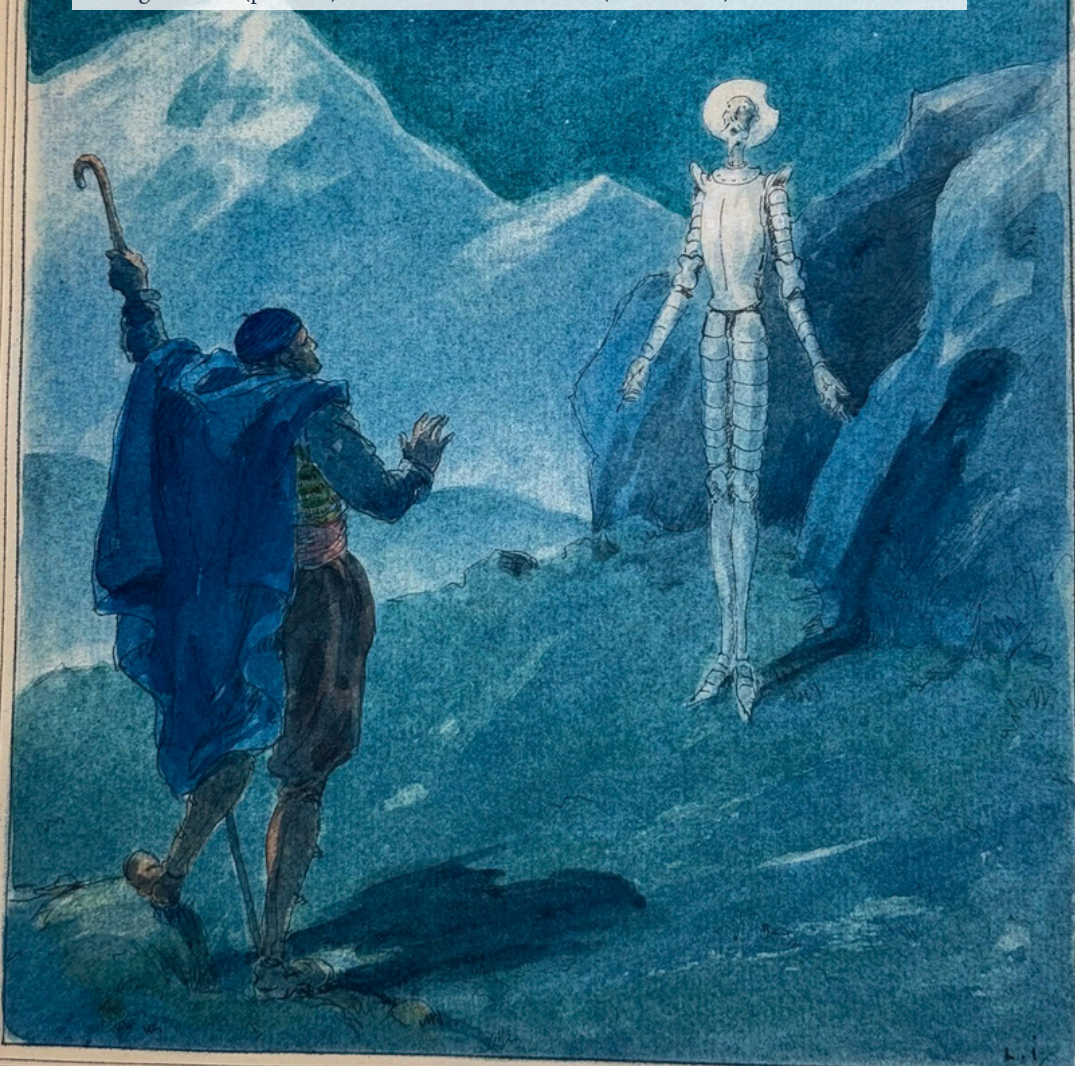
The printed editions contain only one illustration, used for the cover. By contrast, this manuscript contains a total of 80 original and entirely unpublished illustrations, comprising: **70 ORIGINAL WATERCOLOURS** (including 16 full-page washes and 55 half-page watercolours) and 10 original pencil drawings.

**This makes the present manuscript a completely unique and unpublished illustrated Don Quixote by Louis Icart, and the only known fully illustrated version of this theatrical adaptation.**

Notably, the first scene of Act V, present and illustrated here, does not appear in the first printed edition, and was only included in the second edition of 1938, proving that Icart had already planned this final development in 1933.

The manuscript was exhibited at the Grand Palais, Paris, in 2016, during the 400th anniversary of the death of Miguel de Cervantes, and comes from the collection of René Cluzel, former member of the SLAM.

Binding with the (pastiche) arms of Marie-Antoinette (1755–1793).



—... Oui... c'est moi !..



#### IV

## WATERCOLOURS BY NICOLAS HUËT

---

*Painter to the Museum and the Imperial Menagerie*

Nicolas Huet, the eldest of the three sons of the painter Jean-Baptiste Huet (1745–1811), was born in Paris in 1770. From a very young age, Huet, known as ‘the Younger’, trained under his father before being appointed in 1804 as a draughtsman at the Natural History Museum in Paris. Huet the Younger’s works, particularly his drawings of insects, quadrupeds and birds, are among the most highly regarded in the museum’s collection. During his long career at the museum, where he worked until the end of his life, Huet produced over 200 drawings on vellum depicting animals and shells for major collectors, notably Empress Josephine, the Prince of Essling, and Frederick Augustus II, King of Saxony.

In 1822, Huet was appointed to the chair of iconography at the Museum, a post previously held by the Dutch artist Gérard van Spaendonck.

HUËT, Nicolas. *Anthracoceros albirostris* (Oriental pied hornbill)

Formerly *Buceros convexus* according to Temminck.

Watercolour, gouache and gum arabic on graphite. 29 x 23.5 cm Signed



*Engraved in Temminck and Laugier, New Collection of Coloured Plates of Birds, to Serve as a Sequel and Supplement to Buffon's Illuminated Plates, Paris, 1838, vol.II, part I, pl.530.*

The work by Coenraad Jacob Temminck (1778–1858) and Baron Meiffren Laugier de Chartreuse (1772–1843) was intended to serve as a sequel and supplement to the plates by Georges-Louis Leclerc, Comte de Buffon (1707–1788), who published a monumental *Histoire Naturelle, générale et particulière* in 36 quarto volumes between 1749 and 1788.

‘It is easy to confuse this unpublished hornbill with the very widespread species, long known and described in systematic catalogues under the name *Buceros malabaricus*, of which Le Vaillant has provided a good illustration, and which he calls the white-billed hornbill.’ (Temminck)

HUËT, Nicolas. *Tantalus lacteus* (Milky stork)

Watercolour and gouache on graphite. 29 x 23.5 cm Signed



Engraved in Temminck and Laugier, *New Collection of Coloured Plates of Birds, to Serve as a Sequel and Supplement to Buffon's Illuminated Plates*, Paris, 1838, vol. V, part II, pl.352

The work by Coenraad Jacob Temminck (1778–1858) and Baron Meiffren Laugier de Chartrouse (1772–1843) was intended to serve as a sequel and supplement to the plates by Georges-Louis Leclerc, Comte de Buffon (1707–1788), who published a monumental *Histoire Naturelle, générale et particulière* in 36 quarto volumes between 1749 and 1788.

"This new species could only be confused with the Tantale ibis of Senegal, from Buffon's illuminated plates 389, an error made by the travellers Kuhl and Van Hasselt, to whom we owe the discovery of our bird. [...] This Tantale is found in the marshes and on the banks of rivers on the island of Java; its habits are much the same as those of our European storks." (Temminck)

HUËT, Nicolas. *Phoenicophaeus calyborhynchus* (Yellow-billed malkoha)

Watercolour and gouache. 29 x 23.5 cm Signed



*Engraved in Temminck and Laugier, New Collection of Coloured Plates of Birds, to Serve as a Sequel and Supplement to Buffon's Illuminated Plates, Paris, 1838, vol.III, part I, pl.349*

The work by Coenraad Jacob Temminck (1778–1858) and Baron Meiffren Laugier de Chartreuse (1772–1843) was intended to serve as a sequel and supplement to the plates by Georges-Louis Leclerc, Comte de Buffon (1707–1788), who published a monumental *Histoire Naturelle, générale et particulière* in 36 quarto volumes between 1749 and 1788.

‘We owe our knowledge of this new species to the research of Professor Reinwardt. [...] This species was found on the island of Celebes. Two specimens are held in the Netherlands Museum, a third is housed in the Paris Museum.’ (Temminck)

HUËT, Nicolas. *Pteroglossus sulcatus* (Groove-billed toucanet)

Watercolour, gouache and gum arabic on graphite. 29 x 23.5 cm Signed



Engraved in Temminck and Laugier, *New Collection of Coloured Plates of Birds, to Serve as a Sequel and Supplement to Buffon's Illuminated Plates*, Paris, 1838, vol. III, part I, plate 356

The work by Coenraad Jacob Temminck (1778–1858) and Baron Meiffren Laugier de Chartrouse (1772–1843) was intended to serve as a sequel and supplement to the plates by Georges-Louis Leclerc, Comte de Buffon (1707–1788), who published a monumental *Histoire Naturelle, générale et particulière* in 36 quarto volumes between 1749 and 1788.

"I mentioned this species in the analysis of the system of ornithology based on specimens observed in London and on the information provided by Mr Swainson, *Journal of the Royal Institution*, vol. 9, p. 267. Since the time of publication, we have found a rather poor illustration of the species in the work entitled *Zoological Illustrations*, pl. 44, under the name Grooved-bill Aracari." (Temminck)

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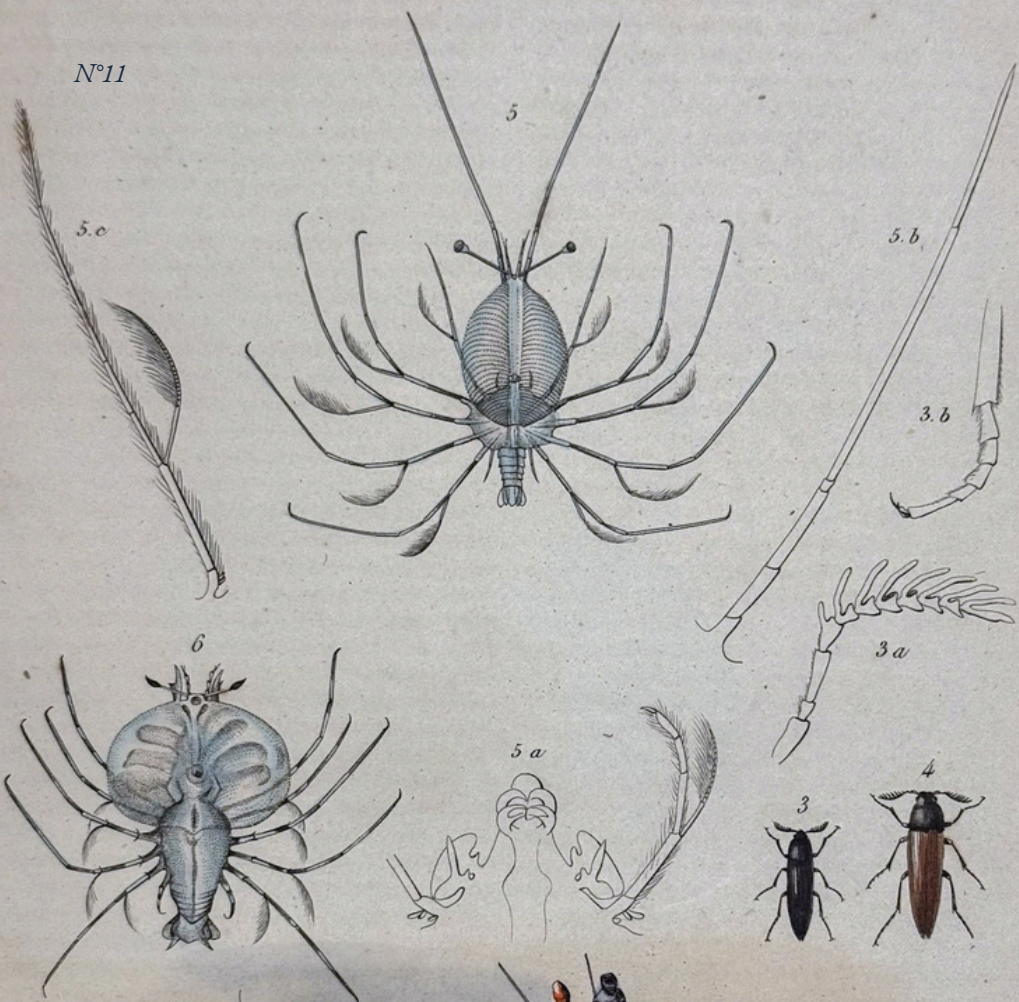
N°87



*Wormser*

*Sauvener*

N°11



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