

À Michel Larionow.

CHINOISERIE.

Lord Berners.

Allegro ma non troppo. ♩ = circa 95

PRIMA.

Allegro ma non tro

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M.

*J'aime les hommes, non pour ce qui les unit,
mais pour ce qui les divise, et des cœurs,
je veux surtout connaître ce qui les ronge*
Guillaume Apollinaire



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1 Gérald-Félix TCHICAYA under the pseudonym of TCHICAYA U TAM'SI

Les Phalènes

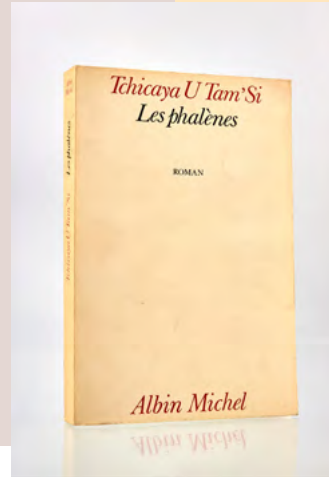
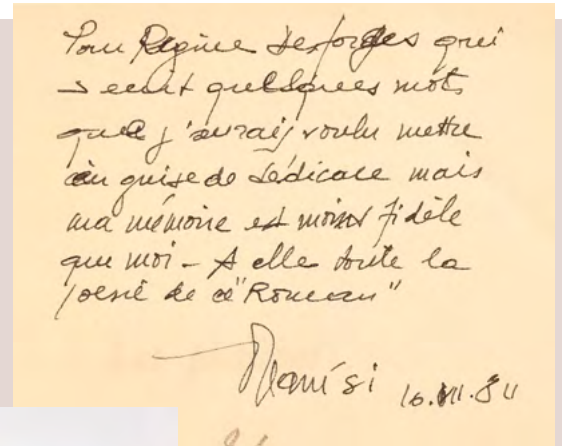
ALBIN MICHEL | PARIS 1984 | 13 x 20 CM
| ORIGINAL WRAPPERS

First edition for which was no *grand papier* (deluxe) copy. Pleasant copy of this work which received the Prix Fémina in 1984.

Rare and precious handwritten inscription, dated and signed by Tchicaya U Tam'si to Régine Deforges: **"Pour Régine Deforges qui a écrit quelques mots que j'aurais voulu mettre en guise de dédicace mais ma mémoire est moins fidèle que moi. À elle toute la poésie de ce 'roman'."** ("For Régine Deforges who wrote some words that I would have liked to include as a dedication but my memory is less faithful than me. To her, all the poetry of this 'novel'.")

Provenance: from the library of Régine Deforges.

\$ 960



2 Hans ARP & Piet MONDRIAN & Joan MIRÓ & Fernand LÉGER

Gallery of Living Art

UNIVERSITY OF NEW YORK | NEW YORK
FEBRUARY 1935 | 15.5 x 23 CM | STAPLED

First edition of the first bulletin of the "Gallery of living art", department of painting acquisitions at the University of New York.

This bulletin, presenting the gallery's very last purchases: two canvases by Hans Arp, one by Piet Mondrian, one by Joan Miró and the last by Fernand Léger, is a supplement to the catalogue released in December 1933.

Rare and beautiful copy despite a small stain at the top of the first cover.

\$ 850



3 Mikhail BAKUNIN

Photographic portrait of Mikhail Bakunin

G. M. LÉGER | PARIS [CA 1870-1880]
| 6.2 x 10.4 CM | ONE PHOTOGRAPH

Extremely rare original photograph on albumen paper of Mikhail Bakunin, in carte-de-visite format, mounted on a board from the studio of Georges-Mathurin Legé in Paris, successor to Etienne Carjat. Pencil annotation on the photo and on the back of the board.

We have not found any other copy of this photograph in international public collections.

\$ 1 800

| BOLSHEVISM & AGITPROP |

4 ANONYMOUS

Russian Revolution photograph album. Agit-trains (Agitprop)

1919-1920 | 24 x 36 CM

Album bringing together 23 photographs of agit-train activity, trains that exported Bolshevik Revolution propaganda to the countryside. 1950s Press Service print on the original negatives. Some of these photographs are very rare, the negatives having now disappeared. We see characters like the French Romer, who played a key role in the Russian Revolution, and Petrovski. These photographs were taken in Ukraine, whose political situation with Russia was complicated in the aftermath of the Russian Revolution. Modern accordion-type oblong binding. Back in black imitation leather

paper, boards in red leather-look paper. The photographs are mounted on strong cardboard, the 23 cardboard leaves are joined by stitching in a Japanese-style album. The symbol used as a plaque on the upper board is one of the first symbols used by the first communist corporations in the 1920s, at the time of the photographs. The original boxes have curved.

Each photograph has a hand-written caption in the lower margin, in blue ballpoint pen, in the Cyrillic alphabet, from the 1950s.

To support the October Revolution, the

Bolsheviks had to move faster, reach out to as many people as possible in such a vast and illiterate country. At the beginning of the revolution, the All-Russian Central Executive Committee (VTsIK) invented agit-trains or Agitprop trains (for Agitation-Propaganda) in order to shape and inform the population. These trains were decorated with large, illustrated posters to disseminate messages. They housed a club, newspapers, cinema hall, theatre and library, shop and speaker's platform mounted on wheels.

\$ 2 600





5 [Charles BAUDELAIRE] Charles ASSELINEAU & Édouard MANET & Gustave COURBET & Émile DEROY & Félix BRACQUEMOND

Charles Baudelaire. Sa vie et son œuvre

ALPHONSE LEMERRE | PARIS 1869 | 12
x 18.5 CM | HALF MOROCCO

First edition on thick paper, of the first biography devoted to Charles Baudelaire, who had died two years prior. Half navy morocco over marbled paper boards Bradel binding by Alfred Farez, the spine slightly faded, marbled endpapers and pastedowns, covers and spine preserved.

This copy complete with the 5 etching portraits of Charles Baudelaire by Edouard Manet, Gustave Courbet, Emile Derooy and Charles Baudelaire himself. Edouard Manet engraved the two of his, Félix Bracquemond the three others.

Autograph inscription signed by Charles Asselineau to the publisher and bibliophile Léon Techener.

\$ 2 400

6 Charles BAUDELAIRE & Félix BRACQUEMOND & Gustave COURBET & Félicien ROPS & Édouard MANET

Les Fleurs du Mal [Flowers of Evil]

POULET-MALASSIS & DE BROISE | PARIS 1857 | 12 x 19 CM | FULL MOROCCO WITH CUSTOM SLIPCASE

First edition printed on vélin d'Angoulême paper, complete of the six condemned pieces and bearing the usual typographical misprints of the first edition ("Feurs du mal", pagination error...).

Jansenist binding in full red morocco, spine in five compartments, gilt date and location at the foot, gilt roll tooling on the spine-ends, gilt fillet frame on the paste-down endpapers in full brown morocco adorned in their centers with a blind stamped decoration based on the frontispiece of *Les Épaves* by Félicien Rops, representing a skeleton whose arms are the branches of a dead tree, following endpapers of comb-patterned paper, covers pre-

served, double gilt fillets on the leading edges, all edges gilt; slipcase, superb binding in lined morocco signed Chambolle-Duru.

René Chambolle and Hippolyte Duru belong to the "l'âge d'or de la reliure française" "golden age of French book-binding". Their association began in 1861 and their bindings were particularly popular with the great bibliophiles of the second half of the 19th century.

Our copy has been enriched with:

– the portrait of Charles Baudelaire engraved by Félix Bracquemond, for the second edition of *Les Fleurs du mal* in 1861.

– the portrait of Charles Baudelaire at his desk by Gustave Courbet in 1848

and engraved by Félix Bracquemond.

– 2 portraits of Charles Baudelaire painted and engraved by Edouard Manet, on China in 1862 and 1865.

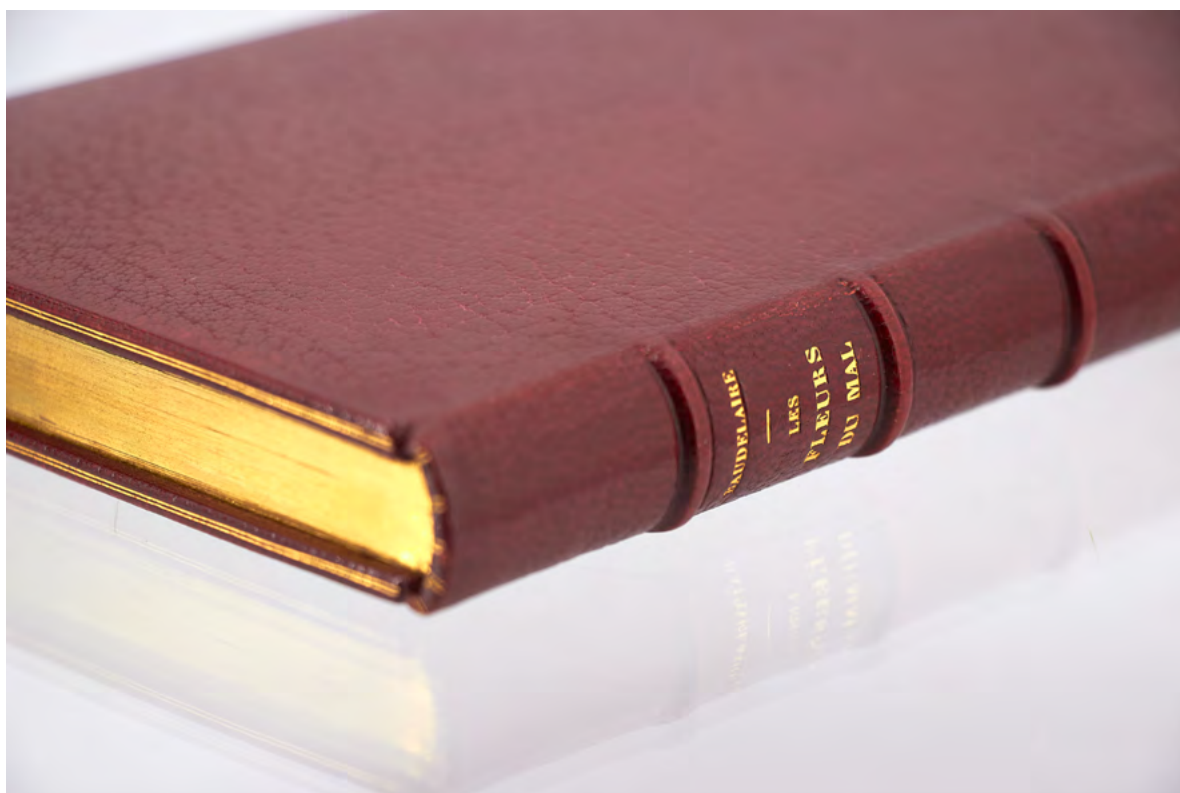
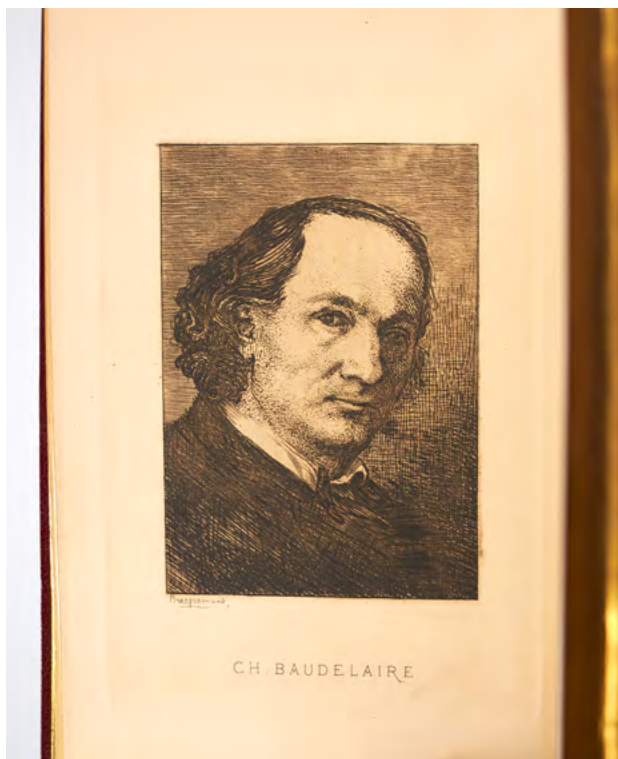
– the self-portrait of Charles Baudelaire engraved on China by Félix Bracquemond in 1848.

– the frontispiece by Félicien Rops for the first edition of *Les Épaves* published in 1866, with the explanation of the frontispiece printed in red.

A very beautiful copy perfectly set in a macabre, morocco-lined binding from the end of the 19th century and enriched with the most famous portraits of the "Fleurs du mal" poet.

Provenance: from the library of Pierre Duché with its ex-libris.

\$ 45,000



7 Charles BAUDELAIRE

Les Fleurs du Mal [Flowers of Evil]

POULET-MALASSIS & DE BROISE | PARIS 1857 | 12.1 x 18.8 CM | FULL MOROCCO WITH CUSTOM SLIPCASE

First edition, printed on vélin d'Angoulême paper, with the usual misprints and including the six condemned poems, one of the few copies given to the author and "intended for friends who do not deliver literary services."

Full emerald morocco binding, Jansenist spine in four compartments, paste down lined with garnet morocco framed with a gilt fillet, gilt silk endpapers stitched with Japanese style flower motifs, the following in marbled paper, wrappers of the third issue (with two marginal restorations to the second board) and spine preserved, all gilt over untrimmed edges, marbled paper slipcase lined in morocco. Binding signed by Marius Michel.

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

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

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

Baudelaire's correspondence makes it possible to define quite precisely the different types of dedications the poet made on the publication of his collection. He himself sent a list to de Broise to mention those to whom the press deliveries were dedicated, mainly possible judicial intercessors and influential literary critics. The poet then

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

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

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

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

Nicolas Stokopf, in his work *Les Patrons du Second Empire, banquiers et financiers parisiens*, dedicates a chapter to

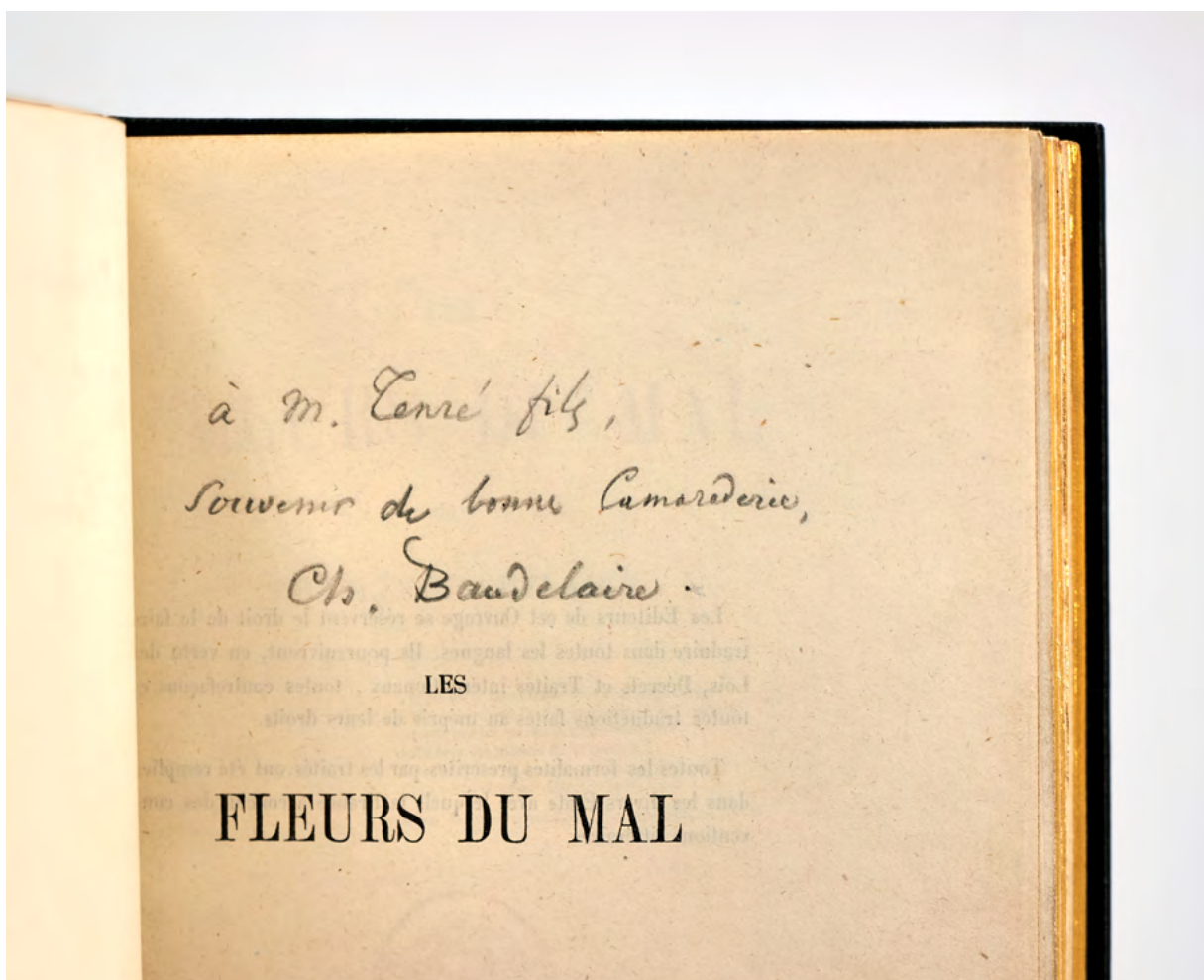
Louis-Ludovic Tenré and evokes the privileged relationship between the poet and this unusual and scholarly financier, Paraguay consul and Latin America specialist, also the author of a significant work, *Les États américains*, published for the 1867 Exposition Universelle, of which he was a commissioner.

Even the poet's countless financial hazards will never cause lasting damage to their agreement. The trust he puts in this publisher's son is down to Tenré's interest in literature, as is evidenced by this excellently preserved copy given to him by Baudelaire. Quoted many times in his correspondence, and in his "carnet" - a kind of poetic diary written between 1861 and 1863 - Louis-Ludovic Tenré quickly became the main financial interlocutor for the poet whose life is, nevertheless, affected by the fear of his creditors.

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

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

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



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

Since then, the dedicated copies have been described and referenced, which has enabled bibliographers to count and allocate 55 copies of the first edition of *Fleurs du Mal* that were handed out by Baudelaire. Amongst them, some have been destroyed (like Mérimée's copy,

during a fire at his home), others are only mentioned in the correspondence of the person to whom they are dedicated, but were never known (particularly the copies given to Flaubert, Deschamps, Custine et Molènes), several of them only made a brief appearance in the nineteenth century before disappearing (amongst which we include the copies of Honoré Daumier, Louis Ulbach et Champfleury). Finally, some major international institutions, libraries and museums acquired them very early on for their collections (including those of Saint-Victor, Le Maréchal, Nadar, Pincebourde, etc.).

Since the second world war, only thirty or so copies of *Fleurs du Mal* featuring a dedication by Baudelaire have appeared in libraries, on public sale or in

bookshop catalogues, each time being subject to specific attention from all of the professionals, international institutions and bibliophiles that have been informed.

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

\$ 200,000

8 Charles BAUDELAIRE & Victor HUGO

Théophile Gautier. Notice littéraire précédée d'une lettre de Victor Hugo

POULET-MALASSIS ET DE BROISE | PARIS 1859 | 11.5 x 18 CM | FULL MOROCCO

First edition, of which only 500 copies were printed. Portrait of Théophile Gautier etched by Emile Thérond on the frontispiece.

Important preface letter by Victor Hugo.

Bound in red morocco, gilt date at the foot of spine, marbled endpapers, Baudelairean ex-libris from Renée Cortot's collection glued on the first endpaper, wrappers preserved, top edge gilt.

Pale foxing affecting the first and last leaves, beautiful copy perfectly set.

Rare handwritten inscription signed by Charles Baudelaire: "À mon ami Paul Meurice. Ch. Baudelaire." ("To my friend Paul Meurice. Ch. Baudelaire.")

This exceptional handwritten dedication to Paul Meurice, a real surrogate brother to Victor Hugo, bears witness to a unique literary meeting between two of the most important French poets, Hugo and Baudelaire.

Paul Meurice was indeed the essential intermediary between the condemned poet and his illustrious exiled peer, since asking Victor Hugo to combine their names in this Théophile Gautier elegy was one Charles Baudelaire's most daring acts and would, no doubt, not have had a chance of being realised without Paul Meurice's precious support.

Paul Meurice, Dumas' ghost-writer, author of *Fanfan la Tulipe* and the theatre adaptations of Victor Hugo, George Sand, Alexandre Dumas and Théophile Gautier, was a talented writer who was shadowed by the great artists of his time. His unique relationship with Victor Hugo, however, gave him a decisive role in literary history. More than a friend, alongside Auguste Vacquerie, Paul replaced Victor Hugo's deceased brothers: "I lost my two brothers; him and you, you and him, you replace them; only I was the youngest; I became the eldest, that's the only difference." It is to this brother at heart (whose marriage he witnessed alongside Ingres and Dumas) that the exile entrusted his literary and financial interests and it is he who he will appoint, along with Au-

guste Vacquerie, as executor of his will. After the poet's death, Meurice founded the Maison Victor Hugo, which is still today one of the writer's most famous residences.

In 1859, Paul's house then became Victor Hugo's Parisian antechamber on the Anglo-Norman rock, and so naturally Baudelaire went to speak to this official ambassador. The two did not know each other well but they had a mutual friend, Théophile Gautier, with whom Meurice had worked since 1842 on an adaptation of *Falstaff*. Consequently, he is the ideal intermediary to guarantee the inaccessible Hugo's benevolence.

Baudelaire had, however, already briefly met Victor Hugo. At the age of 19 he asked for an interview with the greatest modern poet, whom he had worshiped since childhood: "I love you as one loves a hero, a book, as one loves everything beautiful purely and without interest." He already dreamed of himself as a worthy successor, as he tacitly confessed to him: "at nineteen years old would you have hesitated over writing as much to [...] Chateaubriand for example?" For the young apprentice poet, Victor Hugo belonged to the past, and Baudelaire will quickly want to free himself of this heavy model.

From his first work, *Le Salon de 1845*, the iconoclast Baudelaire criticized his old idol by declaring the end of Romanticism, of which Hugo is the absolute representative: "These are the last ancient ruins of romanticism [...]. It is Mr Victor Hugo who lost Boulanger - after having lost so many others - It is the poet who caused the painter to fall into the pit."

One year later, in *Le Salon de 1846* he reiterated his attack even more fiercely, removing the Romantic master from his throne: "because if my definition of romanticism (intimacy, spirituality, etc.) puts Delacroix at the head of romanticism, it naturally excludes Mr Victor Hugo. [...] Mr Victor Hugo, whose nobility and majesty I certainly do not want to diminish, is a much more skilful rather than inventive worker, a much more correct rather than creative worker. [...] Overly material, overly attentive to na-

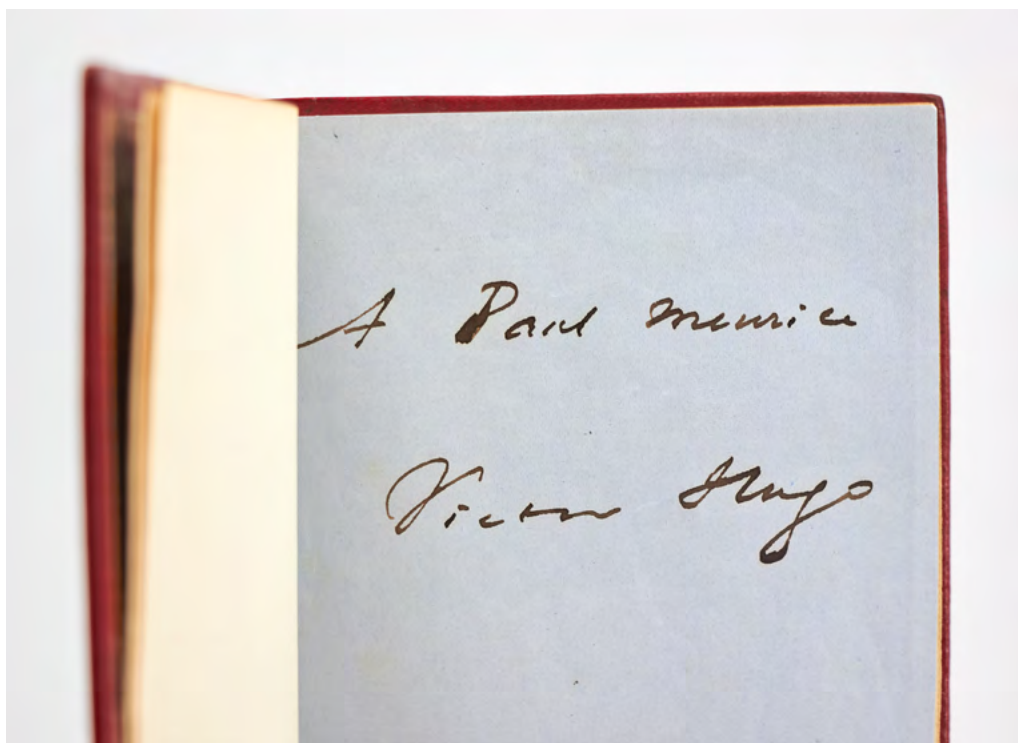
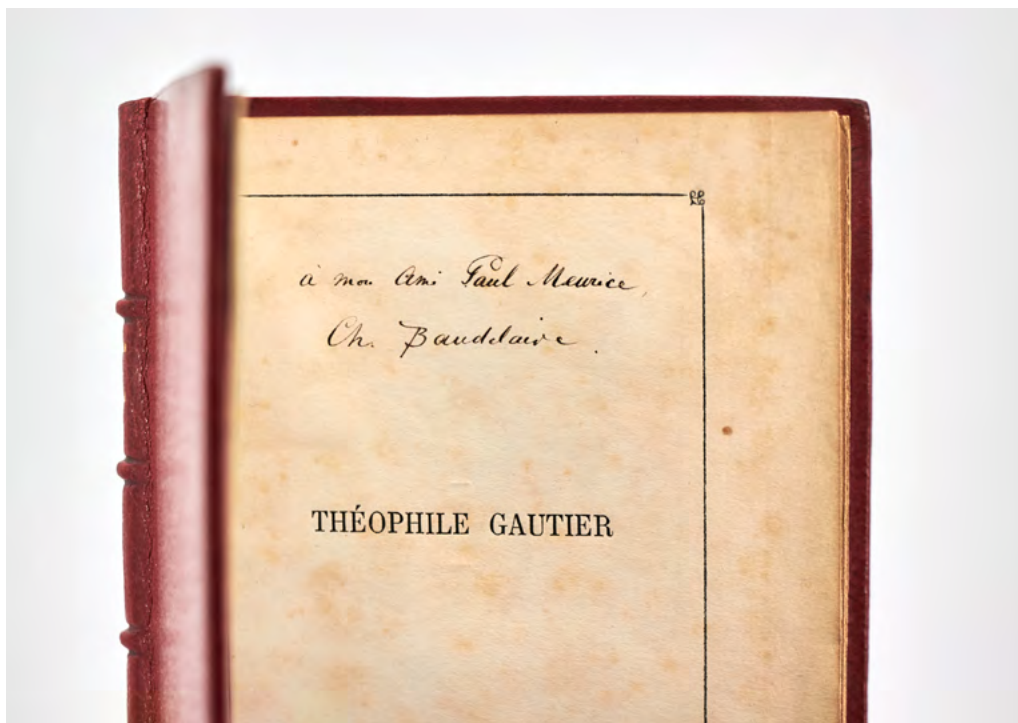
ture's appearance, Mr Victor Hugo has become a painter by poetry."

This murder of the father could not be fully realised without a substitute figure. It is Théophile Gautier who will serve as the new model for the young generation, whereas Victor Hugo, soon to be exiled, will no longer publish anything other than political writing for almost ten years. So, when Baudelaire addressed a copy of his *Fleurs du Mal* to Victor Hugo, he knew that he was inflicting on him this terrible dedication printed at the top "To the impeccable poet to the perfect magician of French letters to my very dear and very revered master and friend Théophile Gautier." The young poet's animosity could not have escaped Victor Hugo. And no doubt Baudelaire did not expect this bright answer from Victor Hugo: "Your *Fleurs du Mal* radiate and dazzle like the stars."

With his article on Théophile Gautier published in *L'Artiste* on 13 March 1859, Baudelaire always pursues the same goal: to turn the "Victor Hugo" page of the history of French literature. More skilful and more respectful than his previous writing: "Our neighbours talk of Shakespeare and Goethe, we can respond to them with Victor Hugo and Théophile Gautier!", Baudelaire's prose is intended to be clear and definitive: Hugo is dead, long live Gautier, "this writer for whom the universe will envy us, as it envies us Chateaubriand, Victor Hugo and Balzac."

The critics were not mistaken and the article's reception was icy. Baudelaire then had the crazy idea of involving Victor Hugo himself in his own removal and publishing, under their two names, the arisen of a new poetic era, of which this booklet is the manifesto.

By his own admission, the impertinent poet had already "committed this tremendous impropriety [of sending his article to Victor Hugo on] paper printed without enclosing a letter, a given tribute, a testimony of respect and loyalty." There is no doubt that Baudelaire wanted to deliver a blow to his elder. The matter would certainly have per-



sisted without Paul Meurice's intervention. He informed the hot-headed poet of the master's benevolent appreciation, who would have responded with an undoubtedly kind, but definitively lost letter.

Learning this, Baudelaire in turn wrote an incredibly audacious and sincere letter to Victor Hugo:

"Sir, I greatly need you, and I invoke your kindness. Several months ago, I wrote a fairly long article about my friend Théophile Gautier which caused such laughter amongst fools that I saw it fit to make it into a little brochure, if only to prove that I never repent. - I requested the people at the newspaper send you a copy. I do not know if you have received it; but I learnt from our mutual friend Mr Paul Meurice, that you were good enough to write me a letter, which has not yet been found." He plainly reveals his intentions, denying neither the impertinence of his article, nor the profound reason for his request: "I especially wanted to bring the reader's thought back to this marvelous literary era of which you were the true king and which lives in my mind as a delicious memory of childhood. [...] I need you. I need a louder voice than mine and than that of Théophile Gautier, - your dictatorial voice. I want to be protected. I will humbly print what you deign to write to me. Don't be shy, I beg you. If you find something to blame in these tests, know that I will show your condemnation obediently, but without too much shame. Your criticism, is it not yet a caress, because it is an honour?" He did not spare even Gautier, "whose name served as a pretext to my critical considerations, I can confess confidentially that I knew the shortcomings of his surprising mind."

Naturally, Baudelaire entrusts his "heavy missive" to Paul Meurice. Not doubting a positive response, "Hugo's letter will undoubtedly come Tuesday, and magnificent I believe it" (letter to Poulet-Malassis, 25 September 1859), Baudelaire takes particular care to highlight the prestigious preface writer, whose name will be printed in the

same font size as his own.

However, the letter is slow to arrive and it is again to Meurice that Baudelaire complains: "It is obvious that if any reason prevented Mr Hugo from meeting my request, he would have let me know. I must then assume an accident." (Letter to Paul Meurice on 5 October 1859). Indeed, Victor Hugo had sent his preface-response, it arrives shortly after and Baudelaire fully prints it at the head of his *Théophile Gautier*.

It was not, however, a simple preface, but a real response, written with all the master's elegance. Hugo is not satisfied with the heavy attributes that Baudelaire offers him, Baudelaire who, in this same work, so describes the poet of Contemplations: "Victor Hugo, great, terrible, vast like a legendary creation, cyclopean, so to speak, represents the enormous forces of nature and their harmonious struggle."

To Baudelaire's manifesto:

"Thus the principle of poetry is, strictly and simply, human aspiration towards a superior Beauty. [...] If the poet pursues a moral goal, he diminishes his poetic force (..) Poetry can not, under pain of death or decline, fit in with science or morality; it does not have the Truth as its object, it only has Itself."

Hugo opposes his own precepts:

"You are not mistaken in foreseeing some dissidence between you and me. I never said Art for Art; I always said Art for Progress. [...] The poet can not go alone, he needs man also to travel. The footsteps of humanity are therefore the same as the footsteps of Art."

With all due respect to Baudelaire, the writer that he categorised in the "delicious memories of childhood" is far from having completed his vast work. It is in this little booklet of one of his fierce adversaries, that Hugo announces the path of his future writing: *La Légende des siècles*, which should appear this same month, and certainly three years later, *Les Misérables*, the most important social and humanist saga in world literature.

Baudelaire addressed the dedicated copies of his Gautier to artists that he admired including Flaubert, Manet and Leconte de Lisle, proof of the importance that he granted to this profession of aesthetic faith. Despite his so precious collaboration, Victor Hugo received a letter of thanks but no copy dedicated to "their" pamphlet. However, a recent study in black light made it possible to detect a scratched out presentation intended "in testimony of admiration", then covered with a palimpsest dedication to Mr Gélis. This remorse is symbolic of the love-hate relationship that these two poets will maintain throughout their lives. Therefore, it is through this copy offered to "his friend Paul Meurice" that Baudelaire chooses to thank the Hugo clan for this exceptional literary meeting.

Baudelaire and Hugo's *Théophile Gautier* is therefore, under his apparent modesty, a double manifesto of the two great poetry powers: *L'Albatros* by Baudelaire, against *Ultima verba* by Hugo. While "the wings of the giants [of the first] prevent him from walking," the second "remains forbidden, wanting to remain standing." And if only two remain, it will be these two here!

An ex-dono handwritten note by Victor Hugo addressed to Paul Meurice has been attached to this copy by us and guarded. This note, which was no doubt never used, had however been prepared by Victor Hugo with several others, to offer this friend a copy of his works published in Paris during his exile. If history does not allow Hugo to address this work to Meurice, this presentation note, until now unused, could not, in our opinion, be more justly united.

Provenance: Paul Meurice, then Alfred and Renée Cortot.

\$ 90,000

9 [Charles BAUDELAIRE] NADAR

*Photographic portrait of
Charles Baudelaire with his
hands in his pockets*

NADAR | PARIS 1862 | PHOTOGRAPH:
5.1 x 8.5 CM / CARDBOARD: 6.3
x 10.3 CM | ONE PHOTOGRAPH

Extremely rare original photograph showing Charles Baudelaire on albumen paper, contemporary print in carte de visite format, mounted on a board from the Nadar workshop, 35 boulevard (sic) des Capucines; "Photographic portrait for us taken by Nadar. Taken the same day as the previous one, same dimensions, same clothes. The waistcoat is still unbuttoned but Baudelaire hides his hands in the pockets of his trousers. Seen face on, he seems more troubled and sadder than in the previous attempt." (Ourousof, 1896)

"Another carte de visite from the same day as the previous no. 41 [...] a contemporary albumen print found in the Musée d'Orsay collections (Provenance: from the Braive collection, then the Marie-Thérèse and André Jammes collection, 1991, acquired by the Musées Nationaux with the support of the Heritage fund [...] Musée d'Orsay, fiche 39389) (S. Plantureux, *Charles Baudelaire ou le rêve d'un curieux*).

This photo, taken in 1862, was sold between 1862 and 1871, as evidenced by the photographer's address on the back of the board. Only two of Baudelaire's poses seem to have been retained from

this session.

"If photography is allowed to replace art in some of its functions, it will soon have replaced or corrupted it altogether, thanks to the natural alliance it will find with the multitude of nonsense" wrote Charles Baudelaire in the *Salon de 1859*.

We know of only fifteen different photographic portraits of Baudelaire, taken between 1855 and 1866 (three sessions at Nadar, three at Carjat and one at Neyt), for some of which there remains only one copy.

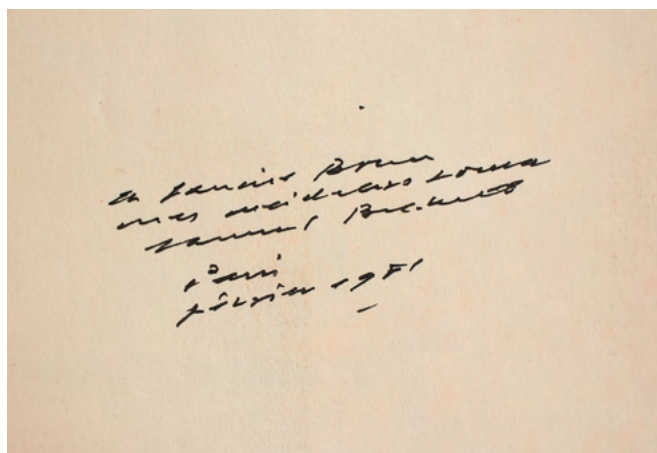
Baudelaire and Nadar met in 1843 and their friendship endured until the poet's death in 1867. The photographer shot a total of seven portraits of his

friend between 1855 and 1862. The two men, full of admiration for one another, paid each other moving tributes in their respective works: Baudelaire dedicated "Le rêve d'un curieux" "The dream of a curious man" (in *Les Fleurs du Mal*) to the photographer, who dedicated to him, in addition to the photographic caricatures and portraits, an unvarnished work titled *Charles Baudelaire intime: le poète vierge* (1911).

Extremely rare and beautiful copy of this little-known photograph of Baudelaire by the most important French photographer of the 19th century.

\$ 8 200





10 Samuel BECKETT

Handwritten signed letter addressed to Alain Bosquet

17 FEBRUARY 1967 | 21.5 x 27
CM | ONE PAGE ON ONE LEAF

Handwritten letter signed by Samuel Beckett addressed to Alain Bosquet. Some lines written in black ink on watermarked paper. "I do not have the slightest novelty to offer you [...] I very much regret."

\$ 960

11 Samuel BECKETT & Janine BRUN

Molloy, "personnage" de Beckett

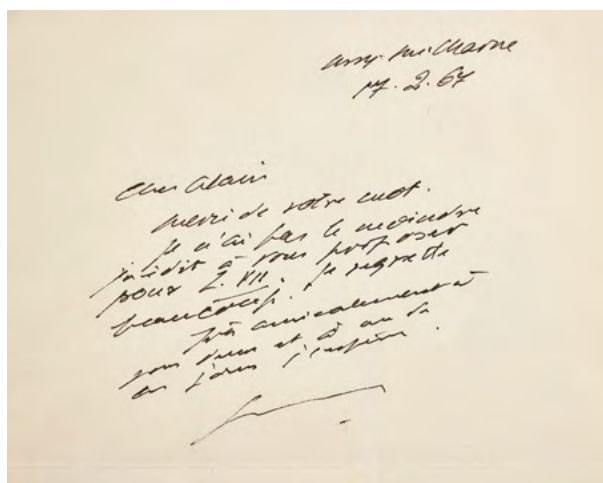
UNIVERSITÉ DE PARIS SORBONNE | PARIS 1980
| 21 x 29.5 CM | ORIGINAL WRAPPERS

First edition of the master's thesis presented by Janine Brun under the direction of Robert Mauzi.

A pleasant copy.

Precious handwritten inscription dated and signed by Samuel Beckett to Janine Brun: "Pour Janine Brun, mes meilleurs vœux. Samuel Beckett. Paris Février 1981." ("For Janine Brun, my best wishes. Samuel Beckett. Paris February 1981.")

\$ 1 200



12 François VILLON & Auguste GERARDIN & Jean TINAYRE

Les Ballades [The Ballads]

ÉDOUARD PELLETAN | PARIS 1896 | 23.5 x 30.5 CM | FULL MOROCCO WITH CUSTOM CHEMISE AND SLIPCASE

Edition illustrated with drawings by Auguste Gérardin engraved by Jean Tinayre printed with 350 copies, ours is one of the 25 copies on vieux japon paper, reimposed 4to, enriched with a signed original watercolour, with a double suite of signed artist's proofs, on japon mince and on chine paper.

Bound in full brown morocco, spine in four mosaic compartments with black morocco frames and plant motifs in pine green, light green and brown

morocco, boards richly mosaiced with strips of morocco in the same tones, pastedown endpapers lined with morocco inlaid with multiple mosaic frames and enhanced with gold, iridescent fabric endpapers, the following of comb-patterned paper, blind tooling on the leading edges and the spine-end, all edge gilt on wide margin. Chemise in half brown morocco with stripes and patterned paper and a slipcase of the same paper, lined with brown morocco and comb-patterned paper.

Superb set signed by Marius Michel.

Provenance: Louis Barthou's library with its ex-libris drawn and engraved by Boutet de Monvel glued on one of the endpapers.

Wonderful copy set in a spectacular binding by Marius Michel, one of the great masters of French binding.

\$ 12,000



13 André BRETON

Invitation card to the 26th exhibition of the Surindépendants in November 1959, signed and annotated on the back by André Breton

N. N. | PARIS
1959 | 12.3 x 7.9 CM | AN INVITATION CARD

Invitation card to the 26th exhibition of the Surindépendants which took place from 7 to 29 November 1959 at the Musée d'Art Moderne de la Ville de Paris.

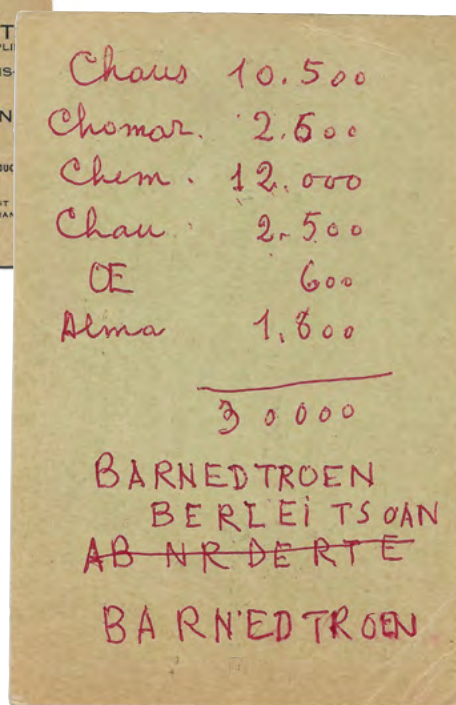
On the front is André Breton's handwritten signature in blue ink, on the back and in red ink – still in the hand of the Pape du Surréalisme – are enigmatic calculations as well as several anagrams of his name and that of his wife: “Barnedtroen” for André Breton and



“Berleitsoan” for Elisa Breton. Card very lightly bent in the lower right margin, minor.

We have not found any other copy of this rare invitation card.

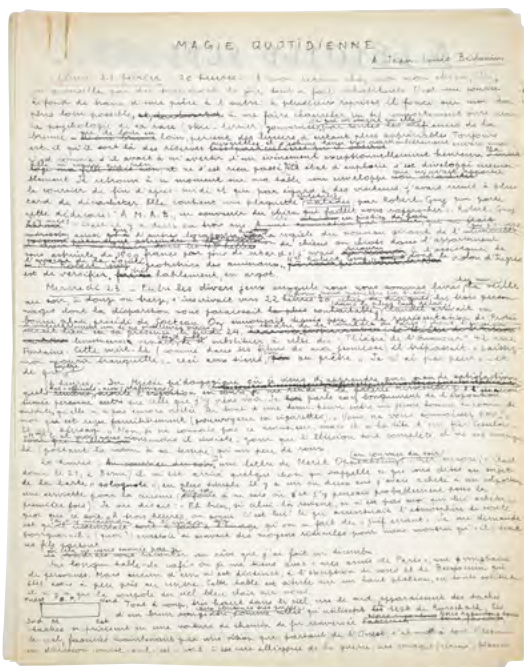
\$ 600



14 André BRETON

Two complete, handwritten, signed manuscripts entitled “Magie quotidienne” First version with many crossing-outs and corrections, followed by the final version [with] envelope with handwritten notes

26 FEBRUARY 1955 | 21.1 x 27 CM AND 14.5 x 11.2 CM, 2 PAGES ON 2 LEAVES, 4 PAGES ON 4 LEAVES AND AN ENVELOPE



the same article, four pages written in blue ink on four leaves.

An envelope attached containing – in black ink – Breton's handwritten notes reused in his manuscript.

Important and long manuscripts of this article which will be published in the first issue of *La Tour Saint-Jacques* in November 1955.

“1955: with this text entitled “Magie quotidienne”, Breton gives a distant echo to the beautiful phrase the “wonderful daily” which closed the first chapter of *Le Paysan de Paris*, in 1926. But far from Aragon passed to Stalinism, it

is to the young Jean-Louis Bédouin that a text is dedicated, which may appear as one of the sketches of Breton's great project that year, a book dedicated to *L'Art magique*. For the time being, it is to the fascinating game of correspondence, formerly understood under the Hegelian category of objective chance, that these pages are devoted, which will appear, accompanied by a long letter from “G.D.” (Georgina Dubreuil) in the first issue of *La Tour Saint-Jacques*, in November.” (Breton Archives)

This long manuscript, abundantly corrected and made up of six parts defined by dates – from 21 to 26 February 1955 –, takes the form of a diary recounting troubling coincidences encountered by the writer.

\$ 5,400

Complete handwritten, signed working manuscript entitled “Magie quotidienne”, two pages written in fine handwriting in black ink on two leaves from the À l'Étoile Scellée gallery. Many crossing-outs and corrections. Complete signed final manuscript of

15 André BRETON

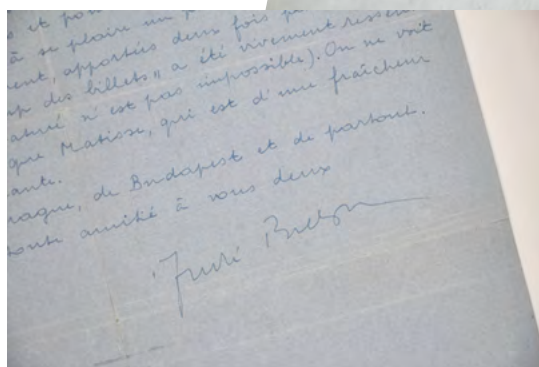
Autograph signed letter addressed to Marcel Jean and its envelope with a handwritten poem

ANTIBES 5 FEBRUARY 1948 | 21 x 27 CM | ONE
PAGE ON A LEAF WITH ENVELOPE ATTACHED

Autograph letter signed by André Breton, likely unpublished and addressed to Marcel Jean, one page written in blue ink on a leaf of blue paper, in fine, neat handwriting. The envelope accompanying the letter is enclosed, written by André Breton and presenting an amusing handwritten poem: **"C'est à Paris, rue Hégésippe / Moreau 17, que Marcel Jean / Croise, tels souffre et vif-argent, / Le perroquet et la tulipe"**. On the back, Breton's address in Antibes "Shady Roch Avenue des Pins"; it is the villa of Marie Cuttoli and her husband Henri Laugier.

This envelope is of crucial importance: it alone sums up the style of Marcel Jean's paintings; the artist has chosen to reproduce it in his book: "Frédéric Kiesler arranged for me [...] an exhibition of my "Arcimboidesque" paintings, as I composed then, about which I had received a letter from André Breton to the Mallarmean address: [transcription of the envelope accompanying our letter]". (Marcel Jean, *Au galop dans le vent*, 1991)

This letter was written shortly after the release of the *Néon* n°1, the first Surrealist journal to be published after the war: "I have just written to Maurice Henri (sic), who reached out to me about *Néon*, whose appearance it seems, troubled you too. I don't re-



deescalate emotions" (Henri Béhar, André Breton)

"The "ticket coup" was keenly felt (an early return is not impossible). We do not see anyone

other than Matisse, who has an astonishing freshness of spirit." The "ticket coup" likely refers to a project that the Surrealists will set up in collaboration with the anarchists by publishing a series of tickets ranging from October 1951 to January 1953. "In Antibes, Breton shows *Néon* to Matisse, whom he saw often, and of whom he praised "the astonishing freshness of spirit". From what he wanted to tell us, the great painter's judgement was final. "How does *Néon* concern me? Matisse would have asked. What responsibility, even the most distant, can I have in this thing?" (Marcel Jean, *op. cit.*)

\$ 2,400

16 André BRETON

Unpublished, handwritten, signed letter addressed to critic Charles Estienne

PARIS 8 JANUARY 1953 | 21 x 27 CM | 1 PAGE AND A FEW LINES ON ONE LEAF

Unpublished, handwritten, signed letter from André Breton addressed to critic Charles Estienne; one page and a few lines in black ink on a paper from the À l'Étoile Scellée gallery.

Two transverse folds from having been sent, a small corner missing in the upper right margin.

Very beautiful letter giving an account of the death of one of André Breton's

dearest friends and of his quarrel with Albert Camus.

Breton tells his friend about the death of the Surrealist Czech artist Jindřich Heisler: "Your letter spoke of those days where it seemed "that there was only just enough fire to live": on Monday there was far from enough fire, when it reached me: one of my two or three best friends, Heisler, taken sud-

denly unwell on his way to mine on Saturday, had to be hospitalised urgently and I had just received the pneumatic from Bichat telling me of his death. The event, no less inconceivable than accomplished, left me distraught for a long time: there was no-one more exquisite than he, putting more warmth into everything he did, the most constant of which was to lighten and em-

bellish those whom he loved.” The two poets were indeed very close: Heisler participated, alongside Breton, in the launch of *Néon* in 1948 and supported him during a period of depression, accompanying him with other friends to the Île de Sein. “The beginning of 1953 was overshadowed by the death of Jindřich Heisler (4 January). Loyal among the faithful, he “lived entirely for Surrealism” according to Breton, who pays tribute to his activity as a leader: “This is how he was between 1948 and 1950, the soul of *Néon*, and until his last moments the greatest bearer of projects that, as if by magic, his talent gave him the means to achieve.”” (Henri Béhar, *André Breton*) In this letter, laden with pain, Breton suddenly makes reference to *L’Homme révolté* by Albert Camus, published two years earlier: “Come on, it is not yet the time in the rebellion that I will succeed in introducing the “measure” that M. Camus kindly preaches to us.” The two writers met in New York at the end of March 1946 when Camus was invited to the United States for a conference tour as a representative of *Combat*.

“The two agree on the best way to preserve the testimony of certain men free from ideological distortions. They dream of a kind of pact by which people of their calibre would commit to not join any political party, to fight against the death penalty, to never claim any credit whatsoever.” (ibid.) With other intellectuals, they founded the Rassemblement démocratique révolutionnaire (RDR) in 1948; but the idyll ended a couple of years later, in the autumn of 1951, when Camus published “Lautréamont et la banalité”, an extract from his *Homme révolté*, which was

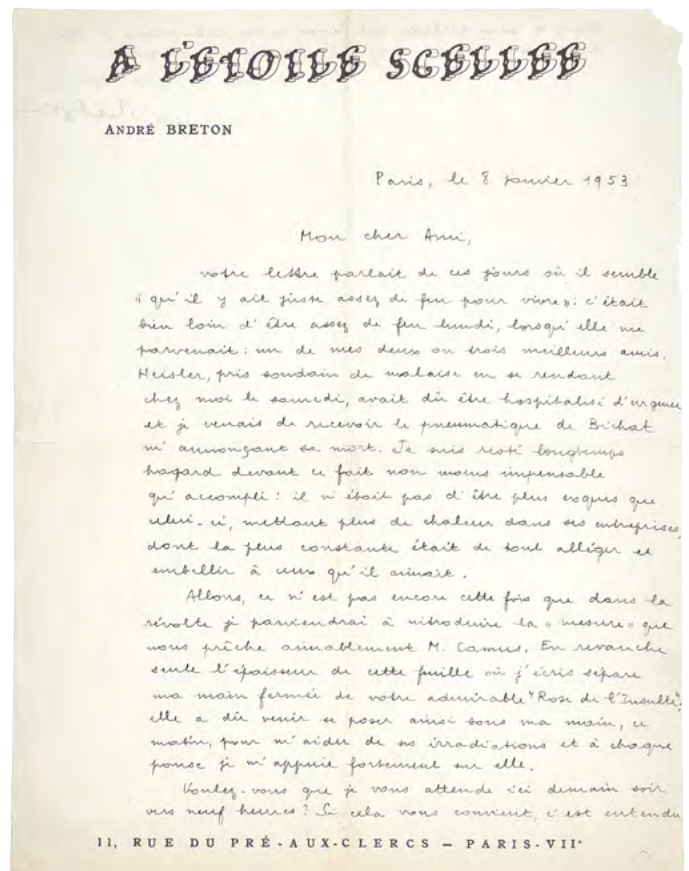
published later. Breton was extremely hurt and responded to him in an article entitled “Sucre jaune” (in *Arts*):

“This article [...] testifies to the part [of Camus], for the first time, for an indefensible moral and intellectual position. (...) He only wants to see a “guilty” adolescent in Lautréamont, whom he – in his capacity as an adult – must discipline. He goes as far as to find him in the second part of his work: *Poésies*, a deserved punishment. According to Camus, *Poésies* would be but a mass of “laborious banalities” (...) It could still be worse if the destination of these views did not intend to promote the most suspect thesis in the world, which is that “absolute revolt” can generate only the “taste for intellectual enslavement”. This is a completely gratuitous, ultra-defeatist statement, which must incur even more contempt than its false demonstration.” Thus, two years later, Breton still holds out against Camus’ crime of lese-majesty towards that which Breton constructed as the father of surrealism, but even more, this allusion to Camus’ pacifist philosophy, bearing witness to the incompatibility

between a thought of moderation and a poetry of revolution.

Exceptional melancholic letter on the disappearance of beings and the surrealist spirit in this post-war world, but written on the letterhead of André Breton’s new gallery, *L’Étoile scellée*, which will succeed in reviving the surrealist phoenix.

\$ 4,200



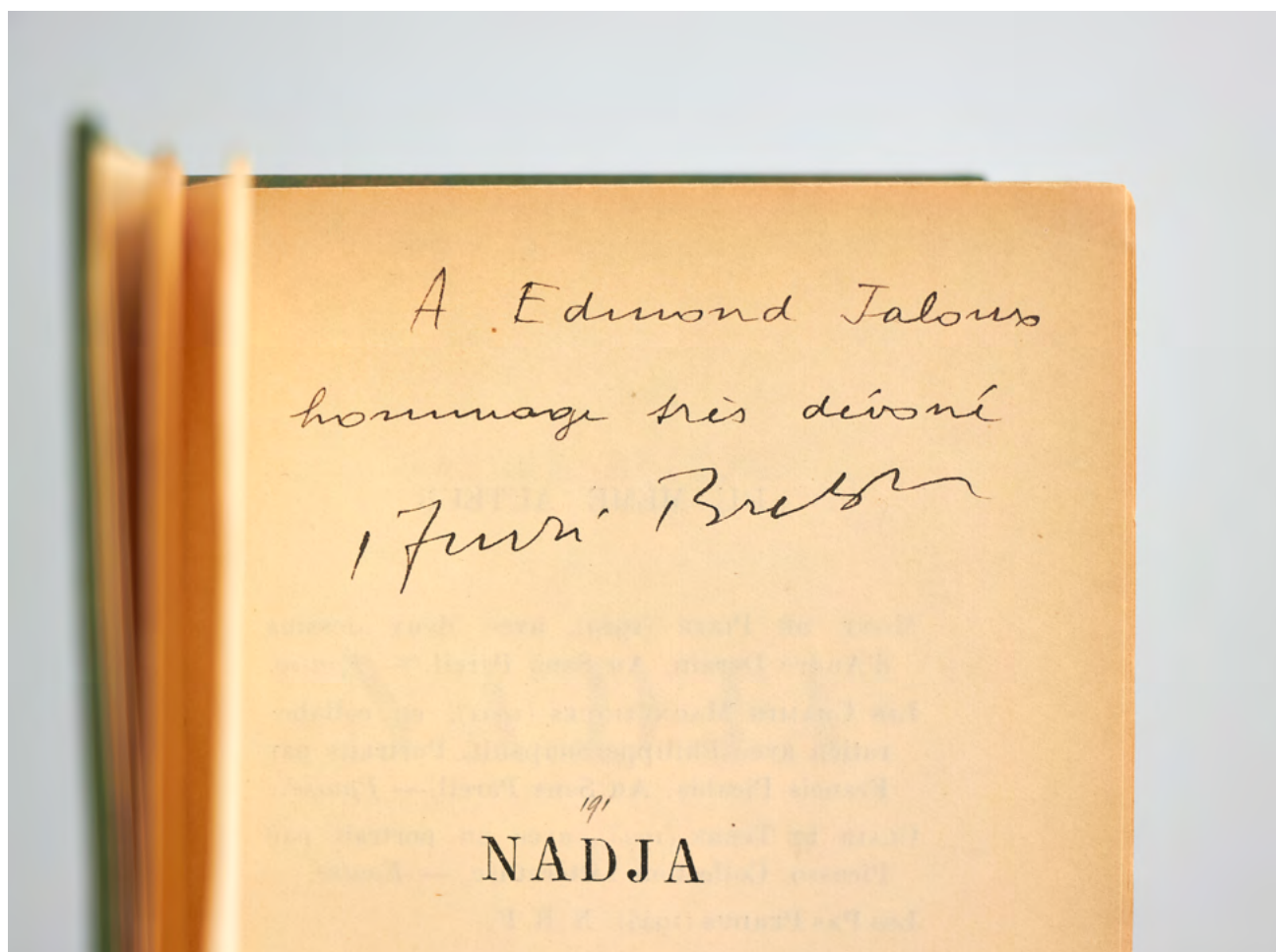
17 André BRETON

Manifeste du surréalisme. Poisson soluble
[Manifesto of Surrealism. Soluble Fish]

ÉDITIONS DU SAGITTAIRE | PARIS 1924 | 12 x 19 CM | ORIGINAL WRAPPERS

The first edition, an advance (*service de presse*) copy.
The spine very slightly sunned as usual, complete with advertising slip.
Signed autograph inscription from André Breton to Roger Dévignes.

\$ 2,200



18 André BRETON

Nadja

NRF | PARIS 1928 | 12 x 19 CM | BRADEL BINDING

First edition, one of 796 numbered copies on pur fil paper, the only *grands papiers* (deluxe copies) after 109 reimposed.

Full green board Bradel binding, title piece in glazed yellow calf, covers and spine preserved, contemporary binding.

Handwritten inscription signed by André Breton: "À Edmond Jaloux, hommage très dévoué. André Breton" "To Edmond Jaloux, a very devoted tribute. André Breton".

Edmond Jaloux, who was one of the earliest promoters of surrealism, wrote at the release of this atypical novel and misunderstood by most of his contemporaries, the most laudatory article of the time, concluding with this admiring admission of the impotence of criticism in the face of the modernity of Breton's work; "this examination, I can sense it, remains outside the book and in no ways gives you the feeling of intense poetry, of great, free and true poetry which absolves *Nadja* and which affects

your mind (...) like an extremely intoxicating alcohol, with this difference that no alcohol gives you dreams that stimulate the moving prose of Monsieur André Breton."

Precious *grand papier* (deluxe) copy enriched with a handwritten dedication from the author and filled with the original article by Edmond Jaloux pasted on two loose double-leaves.

\$ 5,800

19 André BRETON

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

SERVICES PHOTOGRAPHIQUES THE NEW YORK TIMES 18
JANUARY 1938 | 17.2 x 13 CM | ONE PHOTOGRAPH

Original photograph, contemporary silver halide print on crumière paper, taken at the surrealist exhibition in Paris in 1938. "Wide World Photos – Services photographiques The New York Times" imprinted on the verso. This picture depicts the object "Cadavre exquis" by André Breton, which was exhibited in the room adjacent to the main room at the exhibition and surrounded by paintings by René Magritte and sculptures by Hans Arp. Stencilled inset glued on the back of the picture: "International Surrealism Exhibition 1938 opens at the Beaux-arts gallery, Paris. What to think of this curious "chest of drawers" on a woman's legs? Photo NYT Paris Fre. 18.1.38 DB."

\$ 2,400



20 André BRETON & Élisabeth BRETON

Autograph signed postcard addressed to Jean Schuster

AMSTERDAM 1958 | 13.9
x 8.9 CM | A POSTCARD



Handwritten postcard signed by André Breton addressed to Jean Schuster, written in blue ballpoint pen on the back of a postcard reproducing a black and white photograph of a Melanesian mask preserved at the Tropenmuseum in Amsterdam and which André Breton designates under the highly significant qualifier "friend", responsible for showing his "affection" to Jean Schuster.

"This grid pattern of canals and the tulip tiling leaves us in great indecision. [...] This country is decidedly very beautiful." His wife Elisa Breton added a few lines of a Surrealist tone following the main text: "Elisa in Amsterdam comes from a gingerbread tin and a potential twisting from antiquarians." Jean Schuster (1929-1995) joined the Surrealist group in 1947. Close to Benjamin Péret and André Breton, he will become Breton's executor.

\$ 2,200

21 André BRETON & Elisa BRETON & Benjamin PERET & TOYEN & Jindřich HEISLER



Handwritten postcard from André Breton signed by himself, his wife Elisa, Benjamin Péret, Toyen and Jindřich Heisler addressed to M. and Mme Marcel Jean

ÎLE DE SEIN AUGUST 1949 |
13.6 x 9 CM | A POSTCARD

Handwritten postcard from André Breton signed by himself, his wife Elisa, Benjamin Péret, Toyen and Jindřich Heisler addressed to Marcel Jean and his wife and written on the back of a black and white photograph view of the Chaise-du-Curé rocks on the Île de

Sein (Finistère). Charming poetic postcard, written during a stay in Brittany: "la corne de brume manque à tous ses devoirs quoique le coupage au couteau soit de règle. Dans la vase à quoi se limite la vue de l'hôtel de l'Océan un bateau

penché dit son nom : "Rose effeuillée". Rien de moins. Mais c'est toujours très bien dans l'ensemble." Returning to more "professional" discussions, Breton asks for news of the American gallery owner Sidney Janis: "What was the result of the Janis' visit?"

\$ 2,200

22 André BRETON & Benjamin PÉRET & Jean-Louis BÉDOUIN

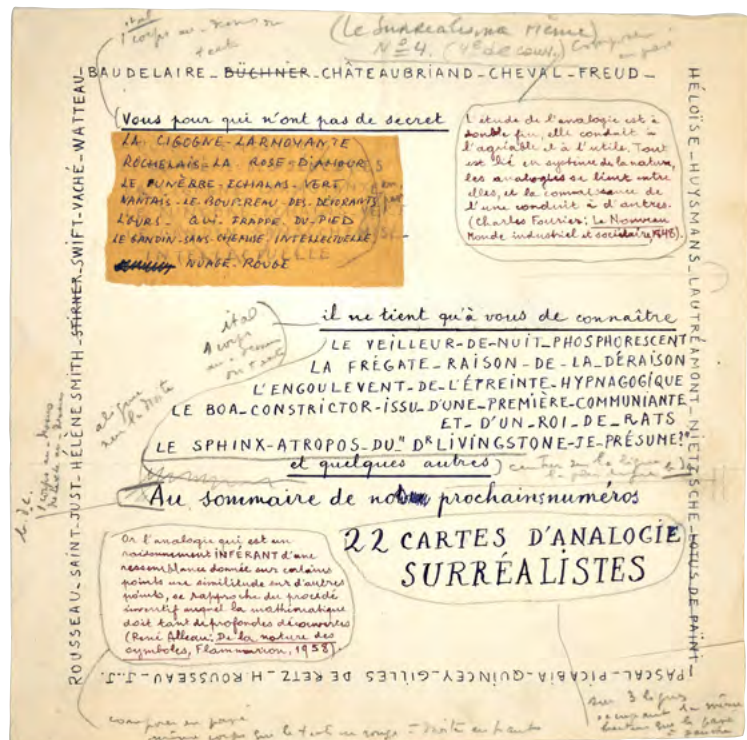
Handwritten mock-up for issue n°4 of the periodical *Le Surréalisme même*

PARIS 1958 | 19.6 x
19.1 CM | ONE LEAF

Handwritten mock-up intended to become the fourth cover of issue n°4 of the journal *Le Surréalisme même*, consisting of a manuscript in pencil, ballpoint pen, ink and a glued label. Interesting handwritten placard composed by six hands, as indicated by the caption on the back. The typographical annotations are by Benjamin Péret, the glued paper by Jean-Louis Bédouin and all the rest by André Breton.

Some folds and a minor cut with no loss of content in the lower right margin of the leaf.

\$ 2,400



A magnificent monthly French publication that appeared between May 1897 and April 1899, *L'Estampe moderne* comprised unpublished chromolithographs that, unlike those in other magazines like *Les Maîtres de l’Affiche* and as is stipulated on the guard sheets, were specially made by each artist for the magazine. There are thus 100 prints that appeared in total, covering the major artistic currents of the late 19th Century: Symbolism, Art Nouveau, the Pre-Raphaelites, Orientalists and the Belle Époque. Each fascicule of four prints was printed in 2,000 copies and sold for 3.50F, with 100 on Japan paper sold at 10F. Henri Piazza also planned a very luxurious limited printing of 50 copies on Japan paper with wide margins and 50 in black and white on China paper at the considerable price of 30F.

This well-sized print is superbly printed in colors on the most prestigious of papers: Japan. Thick, creamy, satin and with a nice sheen, it contributes to making each page a work of art in itself. Its absorptive qualities for ink and its affinity for colors make it the ideal support for these lovely lithographs.



23 Edward BURNE-JONES (Gabriel MOUREY)

“Beauty” – Original lithograph on Japan paper – L’Estampe Moderne

L’ESTAMPE MODERNE | IMPRIMERIE
CHAMPENOIS POUR C.H. MASSON
& H. PIAZZA | PARIS [FEBRUARY
1899] | SUBJECT: 19.4 x 33.4
CM | PLATE: 40.8 x 55 CM |
ONE LEAF AND ONE GUARD

Rare original color lithograph by Edward Burne-Jones for *L’Estampe Moderne*, series no. 3, published in July 1897.

One of 50 grand luxe proofs printed on Japan paper with wide margins, signed by the artist in the plate, publisher’s embossed stamp showing a child in profile to lower margin, numbered stamp of the de luxe printing to verso, upper margin of proof slightly sunned; the print itself preceded by a silk paper guard with the name of the artist, the title of the work and an introduction to the artist as well as a blank guard leaf.

A fine copy of this Art Nouveau style poster.

\$ 1,800

24 Edward BURNE-JONES (Gabriel MOUREY)

"Beauty" – *Lithographie originale sur Chine* – *L'Estampe Moderne*

L'ESTAMPE MODERNE | IMPRIMERIE
CHAMPENOIS POUR CH. MASSON
& H. PIAZZA | PARIS [FEBRUARY
1899] | SUBJECT: 19.4 x 33.4 CM,
PLATE : 40,8 x 55 CM | ONE LEAF

Rare original lithograph by Edward Burne-Jones for *L'Estampe Moderne*, series no. 3, published in July 1897.

One of the 50 grand luxe proofs printed on China paper with wide margins, printed in brown ink, signed and dated by the artist in the stone. Embossed stamp of the publisher showing a child in profile to lower margin, laid down on a leaf of vélin paper with the numbered stamp of the tirage de luxe to verso, occasional spotting to margins.

A fine copy in the artist's Art Nouveau style.



The interest of French collectors for artistic posters grew from the beginning of the 1890s. Octave Uzanne invented a term for this growing interest: *affichomanie*, or poster mania. The poster, originally not rare and posted up in the streets of Paris, thus became a work of art and its ephemeral background became precious and essential for conservation.

Piazza decided to extract the poster from its advertising role and to elevate it to a form of art, similarly to luxury illustrated artists' books. He thus put together a prestigious collection of entirely original works by the most fashionable European artists of the age: Georges de Feure, Eugène Grasset, Henri Detouche, Emile Berchmans, Louis Rhead, Gaston de Latenay, Lucien Lévy-Dhurmer, Gustave-Max Stevens, Charles Doudelet, Hans Christiansen, Henri Fantin-Latour, Steinlen, Ibels, Engels, Willette, Henri Meunier, Evépoël, Bellery-Desfontaines, Charles Léandre, etc.

25 Albert CAMUS

L'Étranger [The Stranger]

GALLIMARD | PARIS 1942 | 11.5 x 18.5 CM | BOX BINDING WITH CUSTOM CHEMISE AND SLIPCASE

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

Bound in chocolate brown box calf, spine in five compartments, smooth date, spine and boards recovered with a geometric and abstract decoration produced with the help of inlaid, glazed pieces of Havana box calf set with gilt and silver fillets, marbled Havana box calf inner covers, chocolate

brown buckskin endpapers, wrappers and spine preserved, all edges gilt, slipcase lined with chocolate brown box calf, brown silk boards, interior chocolate buckskin, superb and elegant inlay signed by Leroux.

Ex-libris glued on an endpaper.

This first edition of *L'Étranger* was printed on April 12, 1942, with a print run of 4 400 copies, divided into eight notional "editions" of 550 copies. Thus, most of the copies have a false state-

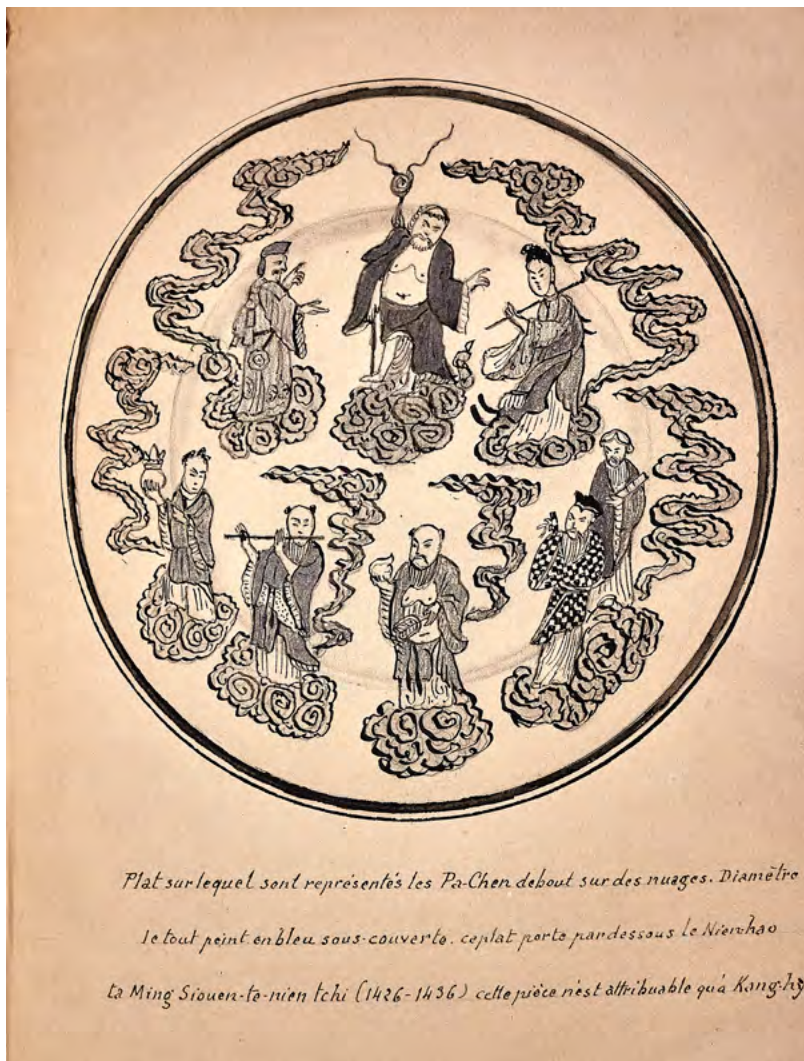
ment of the second to eighth edition on their lower cover.

As paper was rare in 1942 and Albert Camus was then an unknown writer, Gallimard did not print any luxury paper copies. Copies without false statement of edition are particularly sought-after.

An incredibly beautiful copy set in a perfect lined and inlaid binding.

\$ 33,000





26 Chinese Antiques ANONYMOUS

Manuscript with original drawings and made up of two parts, "Chinese Porcelain" and "Chinese Bronze"

PARIS 1888 | 18 x 23 CM | CONTEMPORARY HALF SHAGREEN

Manuscript entitled "Chinese Porcelain", with numerous original drawings in and hors texte, in black and white and color, some full-page on delicate bits of China paper and stuck in to illustrate text or on occasional leaves of thick paper.

The text is also enriched with a plate from Racinet's *Costume historique* (1888), as well as a printed page from the same text. This is a made-up volume from several texts: *Octave de Sartel, La Porcelaine de Chine* (1881),

Stanislas Julien, *Histoire et fabrication de la porcelaine chinoise* (1856), Maurice Paléologue, *L'Art chinois* (1887) and Louis Figuier, *Les Merveilles de l'industrie* (1873). One final part on Chinese bronze comes from Paléologue's *L'Art chinois*. All the drawings are after the illustrations in the above mentioned works, and are often heightened in watercolors.

The entire manuscript is in black ink on squared paper, in a fine and careful hand.

Contemporary half brown shagreen

over paper boards, richly decorated spine in six compartments, multiple blind-ruled fillets to covers, marbled endpapers and pastedowns, top edge gilt. Corners bumped and a little rubbed.

Table of contents at end.

A very rare and important manuscript combining studies of Chinese art at the end of the 19th century, carefully executed and plentifully illustrated by a talented amateur.

\$ 4,800

27 Jean COCTEAU

Large photographic portrait of Jean Cocteau inscribed by Cocteau to Willy Michel

1943 | 29 x 22.8 cm | ONE PHOTOGRAPH

Extremely rare photographic portrait of Jean Cocteau, in contemporary silver print, produced during the shooting of Serge de Poligny's film *Le Baron fantôme* for which he wrote the dialogues.

Beautiful, signed autograph inscription, in the upper margin of the photo, to which Cocteau has added his famous little star: "À mon cher Willy Michel. Souvenir très amical de nos complicités cinématographiques. Le Baron

fantôme, Jean Cocteau. 1943" "To my dear Willy Michel. Very fond memory of our film-making complicity. Le Baron *fantôme*, Jean Cocteau. 1943"

Some tiny lacks in the left margin of the photograph.

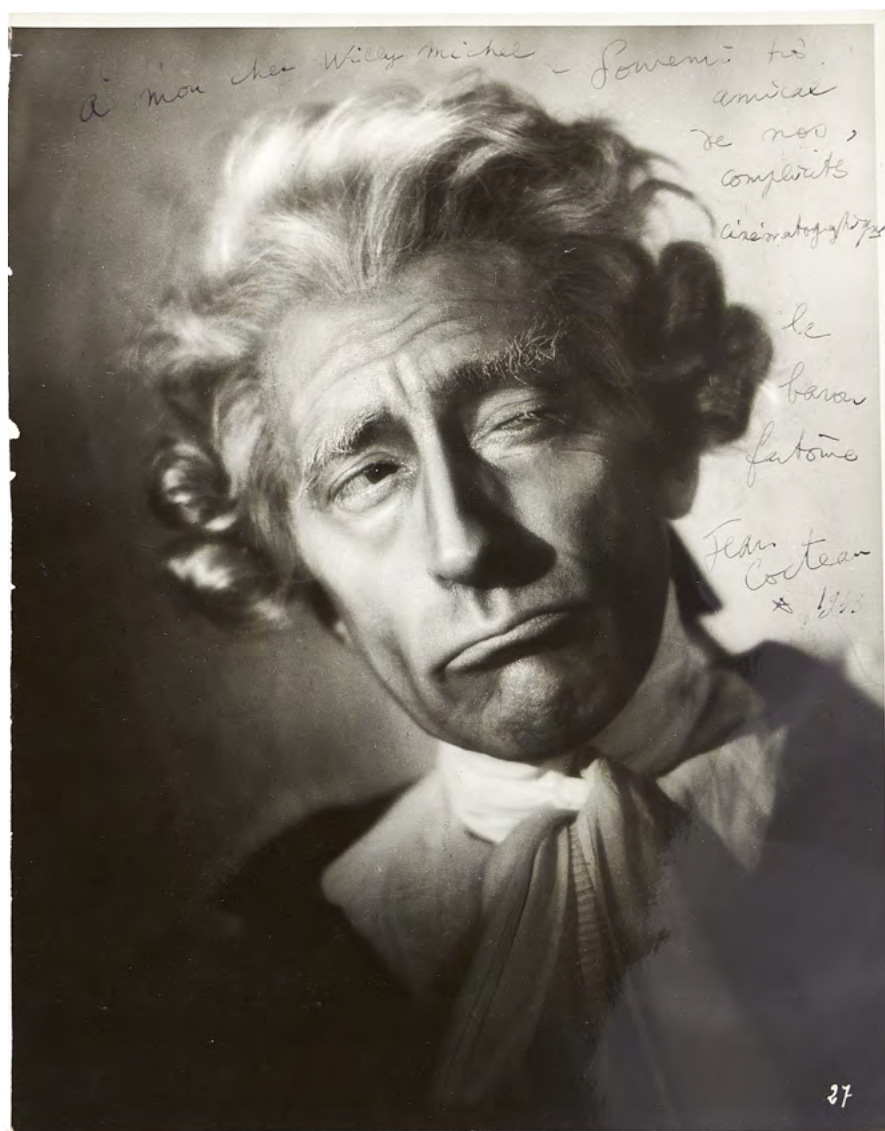
Magnificent large photographic portrait offered to the photographer Willy Michel, who installed the first photo booth in France in his studio and became famous for his "selfies" with all the artists, actors and writers of his

time.

With this superb, highly expressive, photograph in costume, Cocteau offers this bibliophile, patron of artists and accustomed to cinema sets, an item of choice for his famous collection of portraits and artists' signatures.

A wonderful highly expressive portrait of which we have not found any other copy in international public collections.

\$ 3,600





28 [COLETTE] Henri MANUEL

Photographic portrait of Colette and her two cats

[CA 1930] | PHOTOGRAPH: 27.4 x 20.7 CM | MOUNT: 30 x 22.6 CM | ONE PHOTOGRAPH MOUNTED ON CARD

An original photograph, contemporary silver print, mounted on card, showing Colette and her two cats.

Autograph signature and address of the photographer to lower margin of photo: "G. L. Manuel Frères – 47 rue Dumont d'Urville".

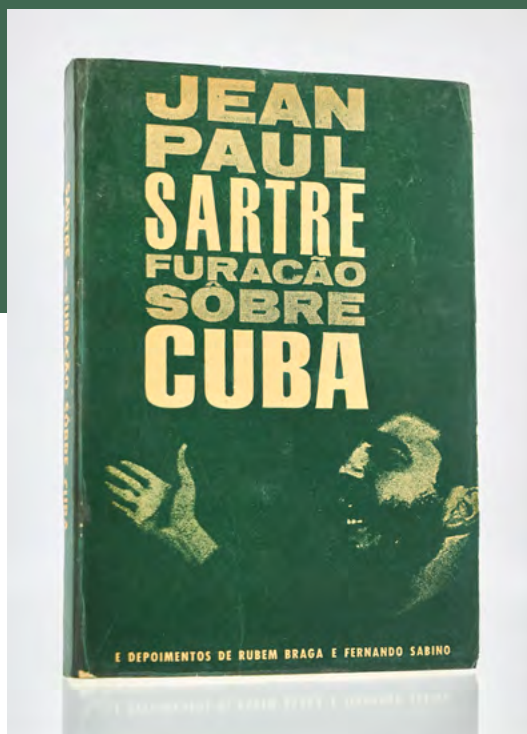
Signed autograph inscription from Colette to image: "Au colonel Guillaume, hommage de trois amis. Colette [for Colonel Guillaume, best wishes from three friends]".

Louis Manuel took other portraits of Colette, to whom he was close, but none of the others are as intimate as

the one offered for sale here. In it, she is posing on her bed, her two cats held lovingly in her arms.

A very moving, large-format photograph with an amusing autograph inscription signed by the author, who loved cats so well.

\$ 2,800



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

Furacão Sobre Cuba

EDITORA DO AUTOR | RIO DE JANEIRO 1960
| 14 x 20.5 CM | ORIGINAL WRAPPERS

entitled *Ouragan sur le sucre* [*Storm over the Sugar Cane*], later divided into a series of sixteen articles published in *France-Soir* from 28 June to 15 July 1960 with the idea of raising awareness of the recent Cuban revolution among the broader public, following the fall of Fulgencio Batista. In 2008, almost half a century later, the review *Les Temps Modernes* finally published, in a single issue, this stinging essay

by Sartre, adding the author's unpublished contemporary notes written at the time with a view to a French edition. This never saw the light of day, no doubt because at the same time in France there was another popular fight for liberty that occupied the philosopher's attention: Algerian Independence.

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

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

Affirming that Latin America and Brazil in particular were to play an essential

role in countering the politics of great power blocks, in favor of this new form of Communism founded on the quest for peace and not power, Sartre galvanized a number of intellectuals.

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

Bringing together a number of great writers, like Jorge Amado, a close friend of the Raillards, and Fernando Sabino and Rubem Braga, this group of young intellectuals decided to publish a previously entirely unpublished work by Sartre for the South American continent before the latter's return to France. In a matter of weeks, a Brazilian publisher managed this impressive feat and soon this *Storm over Cuba* (*Furacão Sobre Cuba*) created another in the French bookshop in São Paulo, which saw "the most chaotic book signings: more than fifteen hundred people turned up at the bookshop. Sartre was signing books for hours and people begged de Beauvoir, too, to include her name beside her partner's..." (Annie Cohen-Solal, *Sartre*, 1985)

With this elegant inscription Sartre recognized the paternity of his burnt offering, made exclusively to a Brazilian audience, but it was most likely only to the participants of this major political act and publishing feat that he gave personalized inscriptions, like this one to George and Alice Raillard. **This is also the only copy inscribed by name of this rare work that we have come across.**

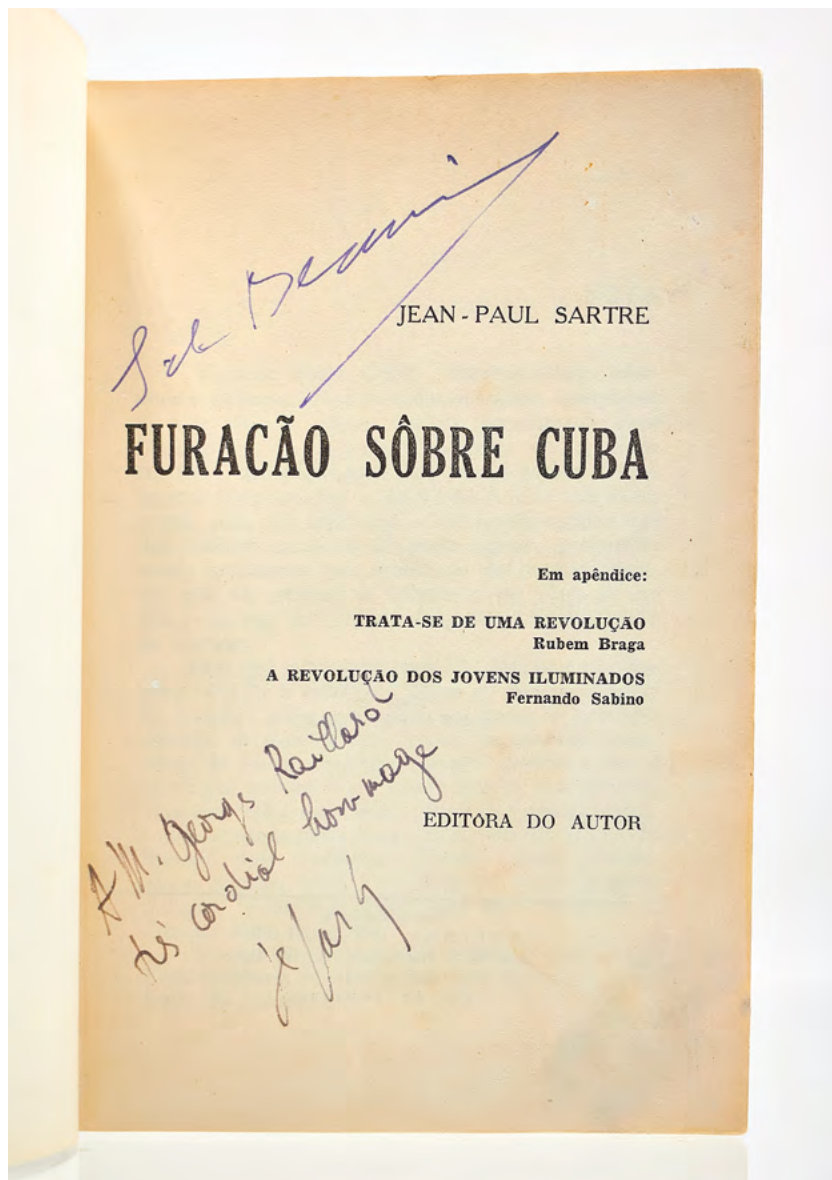
This work thus presents the complete

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

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

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

It was at the invitation of Carlos Franqui, then editor of the *Revolucion* newspaper, that Sartre and de Beauvoir travelled to Cuba from February to March 1960. Fourteen months after the revolution, these two thinkers accompanied Castro on a tour of the island. Out of this voyage and their numerous encounters along the way - notably including Che Guevara - came this long, politically heavily engaged, reportage,



text from the couple's visit to Cuba, but also contains an editorial foreword and an unpublished preface by the author. This was a chance for Sartre to reformulate his parallel between France – a Colonial power – and Cuba, a colonised land, and also to bring together the situation of Cuba and that of Brasil: “E, apesar de tôdas as características que distinguem um país do outro, acabei compreendo que falar aos brasileiros sôbre a ilha rebelde cubana era falar dêmes próprios.” (“And despite all the characteristics that differentiate these two countries, I ended up realizing that talking to Brazilians about the rebel island of Cuba was to talk to them of their own country, too.”) Jean-Paul Sartre highlights the importance of spreading out the principles of the Cuban Revolution to the whole of Latin America and

thus predicts with his words the imminent and tragic career of Che.

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

Though his visit was followed by a number of intellectuals visiting Cuba, drawn by the charismatic figure of Castro,

Sartre never returned to either Cuba or Brazil. All that was left of his engagement in the Cuban question was a few forgotten articles in *France Soir* and this Brazilian publication, more or less unknown in France.

On the 22 May 1971, Sartre put an end once and for all to his links with “El Commandante” by signing, with sixty or so other thinkers, an open letter in *Le Monde* showing their support for the Cuban poet Heberto Padilla and their “shame and anger” at Fidel.

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

\$ 4,500

30 Sonia DELAUNAY

Original color lithograph signed and numbered

[CA 1965-1970] | 56.7 x 71.7 CM | ONE LEAF

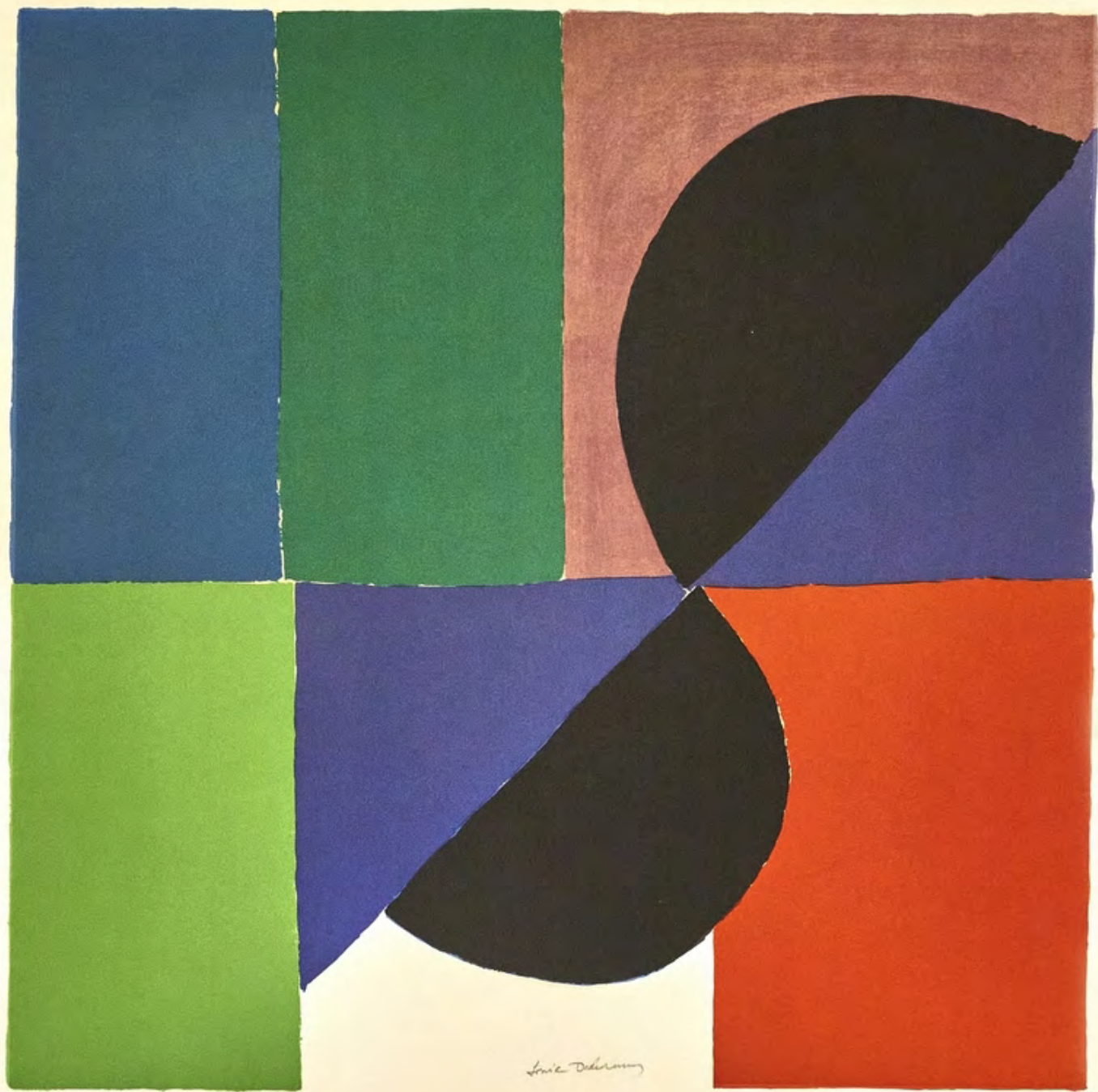
Original color lithograph by Sonia Delaunay signed and numbered (35 | 75) in pencil by the artist, printed on *vélin fort*.

This lithograph was realized by Sonia Delaunay after one of her paintings which was used as a cover for the book *Rhythms and Colors* published in 1971.

Beautiful copy, remarkable for its size and bright colors.

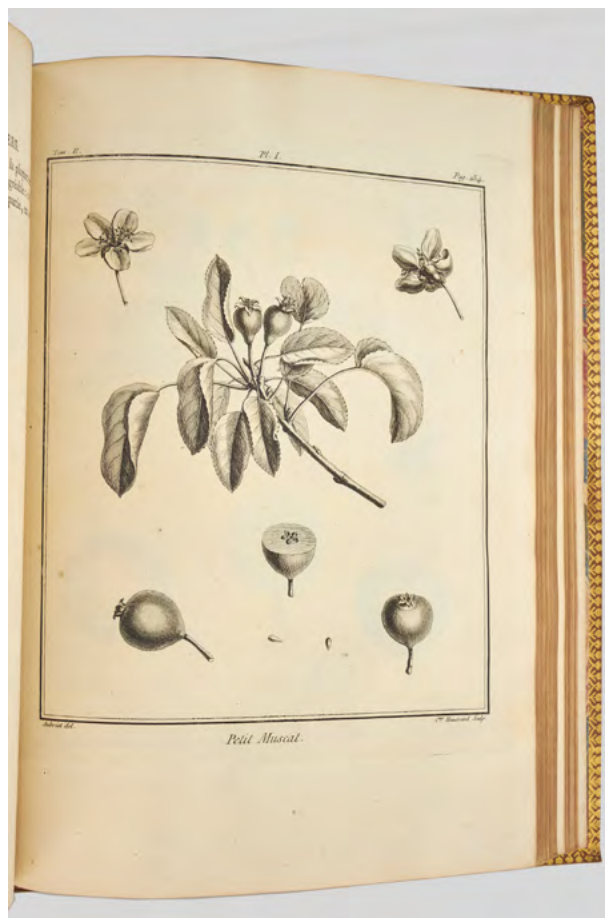
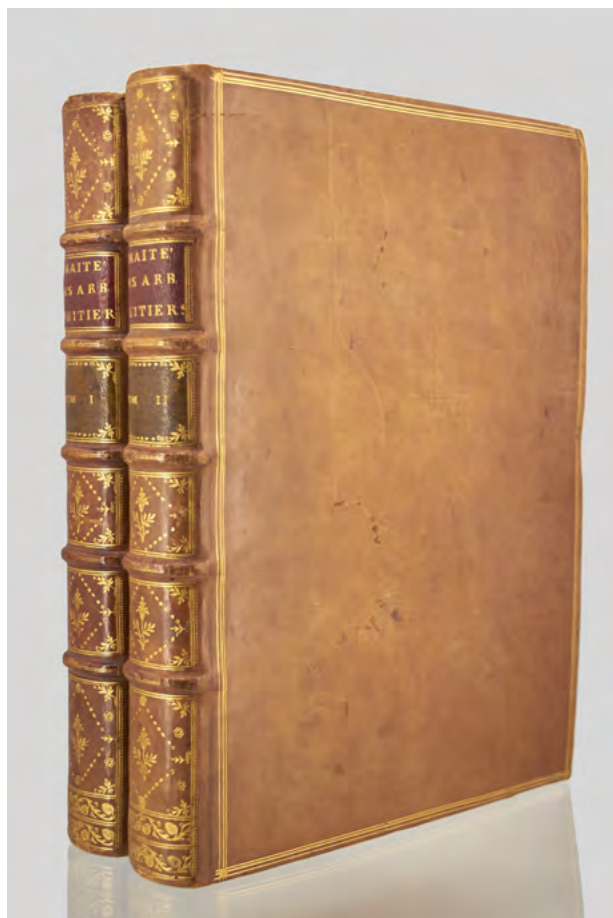
Provenance: L. B.

\$ 6,600



Louis Delmonico

35/75



31 Henri Louis DUHAMEL DU MONCEAU

Traité des arbres fruitiers ; contenant leur figure, leur description, leur culture

[Treatise on Fruit Tree]

SAILLANT ET DESAINT | À PARIS 1768 | IN-4 (25 x 34,5 CM) | (1f.) (2 f.) (1 f.) (XXIX p.) (1 p.) ET (1 f) 337 PP ET (1f.) (2 f.) 280 PP. | CONTEMPORARY FULL CALF

First edition illustrated with a frontispiece by Sève, engraved by Launay, and 180 plates (with numerous figures) natural scale and admirably carried out according to the drawings of Claude Aubriet, Madeleine-Françoise Basseporte and engravings by Catherine Haussard, Charles Milsan, Herisset...

Contemporary bindings in full blond calf, spine in five compartments richly decorated with gilt panels and fleurons as well as the title pieces and volume labels in red and green morocco, triple gilt fillet frame on the boards, ribbed leading edges and spine ends, endpapers framed with gilt lace-work tooling, marbled endpapers, all edges gilt. Corners rubbed, some chafed patches

on the boards, top spine-end of the first volume showing a small tear. Some sections and plates browned.

This very remarkable and famous work stands out from two points of view; that of the wonderfully executed illustration, and that of the fundamental theoretical work of Duhamel du Monceau, which served as a reference and manual, the author noting the differences between the varieties of gardeners and the classifications of naturalists. In his *Treaty on forests*, Duhamel had already used the methods applied to fruit trees (transplanting, re-rooting ...) to multiply species and save forests; methods that he long experimented with at his family estate with his broth-

er. The engravings exclusively represent table fruits, as well as numerous graft and pruning models. Nearly 250 species of fruit are thus described (pears, plums, apples, cherries, grapes...). The work was produced with the collaboration of Father Le Berriays who contributed a little over a third of the drawings as well as a large part of the text. It will be recalled, for all practical purposes, that Henri-Louis Duhamel du Monceau is considered the founder of modern agronomy, since he was the first to describe and theorise the mode of development of trees.

\$ 4,800

32 [Achille DEVÉRIA]

Musée des familles

N. N. [DESHAYES] | BRUXELLES [CA 1840]
| 26.9 x 17.7 CM | 12 LITHOGRAPHS UNDER ORIGINAL WRAPPERS

Extremely rare erotic set, anonymous but attributed to Achille Devéria, comprising an illustrated cover depicting a teacher showing 3 children drawings on a board of female and male genitals, and 12 black lithographs, numbered and entitled respectively: Childhood. – Pucelage. – The Bride. – A good position. – All places are good. – My Husband is sleeping. – The Bidet. – Pastimes – The Boudoir. – The Discovery. – The Official Report. – The Cantinière (Historical 1830). This copy also includes 2 further lithographs, un-numbered, one entitled “Rien sans lui” and the other with the caption “36 degrés au-dessus de Glace”.

Plate number 8 undoubtedly comes from another set, comprising numbering and a caption in a different typogra-

phy from the other lithographs. Cover skillfully repaired.

This set of licentious images was, for obvious reasons, published anonymously and without the name of the publisher. The rectangular scenes in frames, showing a detailed decorative background in this collection, allows us, however, to attribute them to Achille Devéria.

Two of the plates in our copy can be found in the Galitzin catalogue (n° 130 in the iconographic supplement), in a collection also bearing the title “Musée des familles”.

One copy was up for sale at Christie's Nordmann sale in 2006, its cover was



missing and it included 14 plates, 3 of which were duplicates. We have not been able to find any copies of this collection in any libraries world-wide.

\$ 10,000

33 Théophile GAUTIER & Félicien ROPS

Lettre à la Présidente [Letter to the President]

N. N. | [PARIS] 1850 [PRINTED IN 1890] | 11 x 18 CM | ORIGINAL WRAPPERS

First edition printed anonymously with a very small number of copies on Japan paper.

Work illustrated with an erotic frontispiece by Félicien Rops on China.

Some discrete restorations on the spine and cover boards.

“The President”, the honorary nickname given to Apollonie Sabatier (alias Aglaë Savatier, her real name), was one of the most captivating Salon mistresses of the 19th

century. She inspired an ethereal love in Baudelaire who composed his most mystical poems in *Fleurs du mal* for her. The other artists who frequented the apartment on Rue Frochot, during its famous Sunday dinners, had more licentious feelings for this women of surprising wit and beauty. The sculptor Clésinger thus represented her through his lascivious “woman stung by a snake”; Flaubert wrote sensual letters to her which end with “the very sincere affection of one who, alas, only kisses your hand”; while she was long accepted as having been the model for Gustave Courbet’s *Origine du monde*.

Gautier sent her this letter in 1850, copies of which she herself distributed to her guests but which was never published, “In October 1850, Gautier sent her [this] very long letter, farcical and obscene, from Rome, commenting with a Rabelaisian exaggeration what his friend Cormenin and he had learned regarding sexuality during their com-

pleted travels. Gautier knew that his freedom of expression would not offend Madame Sabatier. He had long since accustomed her to it and he prided himself on his “smut” to brighten up the friendly social gatherings of the Rue Frochot.” (*Dictionnaire des œuvres érotiques*) Indeed, honoured by this priapic attention, the President distributed copies to all her guests and the reading of Gautier’s “indecent prose” became a popular event at Parisian soirées. However, the letter was published, luxuriously but confidentially, only after the recipient’s death in 1890.

After this first edition of 50 copies on Japan paper, a second edition on laid paper, with a larger print run, and without the Rops frontispiece, followed a few months later.

A rare and beautiful, very sought after, copy.

\$ 7,200



34 Ivan GOLL & Yves TANGUY & Wifredo LAM & André MASSON

Hémisphères. Revue franco-américaine de poésie. A complete set from n°1 to n°6

ÉDITIONS HÉMISPHERES | NEW YORK SUMMER
1943-1945 | 15.5 x 24 CM | 6 ISSUES
IN 5 VOLUMES IN ORIGINAL WRAPPERS

First edition of this magazine headed by Ivan Goll, which brought together the French writers and Surrealists then in exile in the US and their American friends.

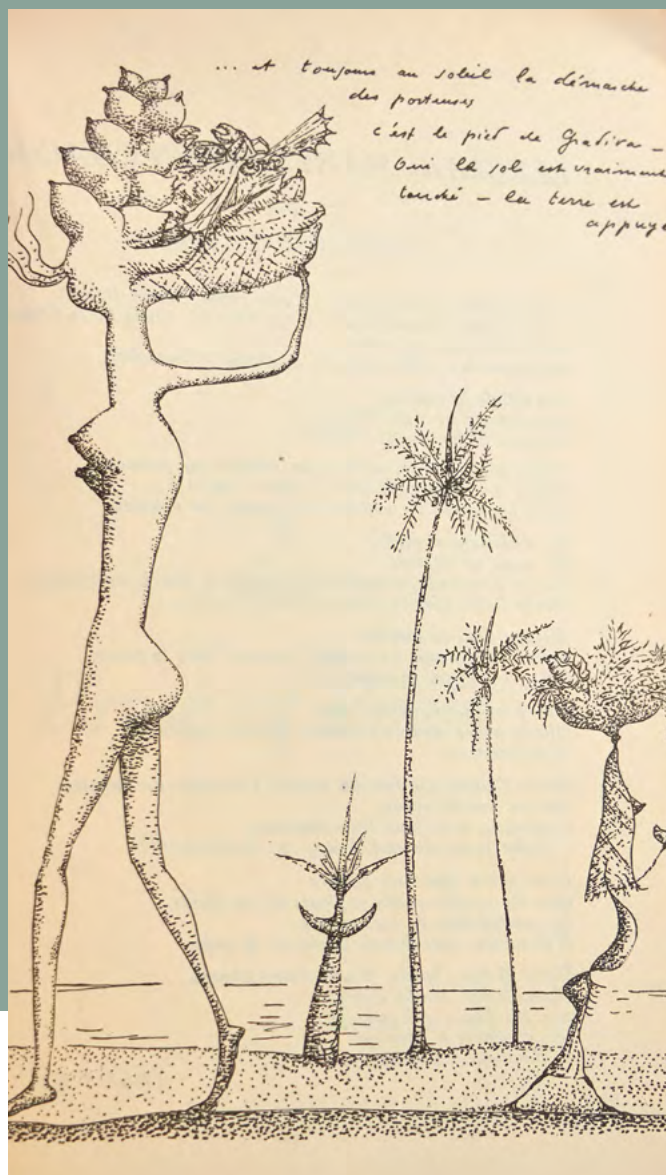
Numerous contributions from, among others, Saint-John Perse, Roger Caillois, William Carlos Williams, Alain Bosquet, Ivan Goll, André Breton, Aimé Césaire, André Masson, Henry Miller, Kurt Seligmann, Denis de Rougemont, Julien Gracq, Eugène Guillevic, Robert Lebel, and more.

Illustrations by George Barker, André Masson, Wifredo Lam, Yves Tanguy.

A good and rare set despite a small tear to foot of spine of first volume.

A complete set in 6 issues and 5 fascicules (Nos 2 & 3 being double) of this important periodical which offered an overview of the Surrealist movement in exile, and which gives an insight on the influence of the contributors on the development of the New York art scene.

\$ 2,400



35 Gustave FLAUBERT

Madame Bovary

MICHEL LÉVY FRÈRES | PARIS 1857 | 11.5 x 18.5 CM | FULL MOROCCO WITH CUSTOM SLIPCASE

First edition with all the characteristics of the first issue, including the error to "Sénart" on the dedication leaf.

Binding in full green morocco, spine in five compartments with black fillets, gilt date at the foot, gilt roll tooling on the spine ends, comb-patterned endpapers, frame of gilt lace-work tooling

on the pastedown endpapers, double gilt fillets on the leading edges, wrappers (with some foxing) and spine preserved, all edges gilt, slipcase lined with bottle green morocco, marbled paper boards, interior in orange baize, elegant binding in full morocco signed Affolter.

Provenance: Eugène Richtenberger's library with its ex-libris engraved by A. Lanson glued to the first pastedown endpaper.

A very beautiful copy wonderfully set in a full morocco binding by Affolter.

\$ 9,000

COLLECTION MICHEL LÉVY
— 1 franc le volume —
1 franc 25 centimes à l'étranger

STAVE FLAUBERT

MADAME
BOVARY

— MŒURS DE PROVINCE —

I



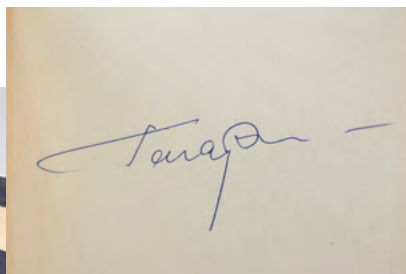
PARIS
L LÉVY FRÈRES, LIBRAIRES-ÉDITEURS
RUE VIVIENNE, 2 BIS
—
1857

FLAUBERT
—
MADAME
BOVARY

TOME

II

1857



36 Yuri GAGARIN

Le Chemin du cosmos, le premier cosmonaute vous parle
[Road to the Stars]

LES ÉDITIONS EN LANGUES ÉTRANGÈRES | MOSCOU
[1961] | 13.5 x 20.5 CM | PUBLISHER'S BINDING

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

Publisher's binding in full sand cloth, copy complete of its illustrated dust jacket marginally and skillfully repaired.
Illustrated with photographs.

Very rare autograph signature of the author on the endpaper.

\$ 2 200

37 Judith GAUTIER translated from Kinmochi SAIONJI & illustrated by Hosui YAMAMOTO

Poèmes de la libellule
[Poems of the Dragonfly]

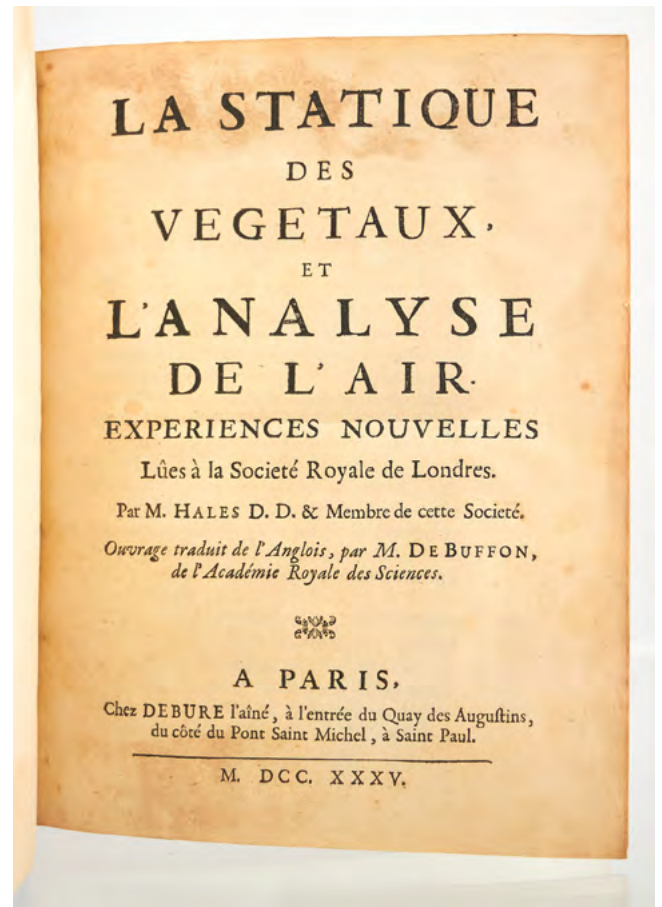
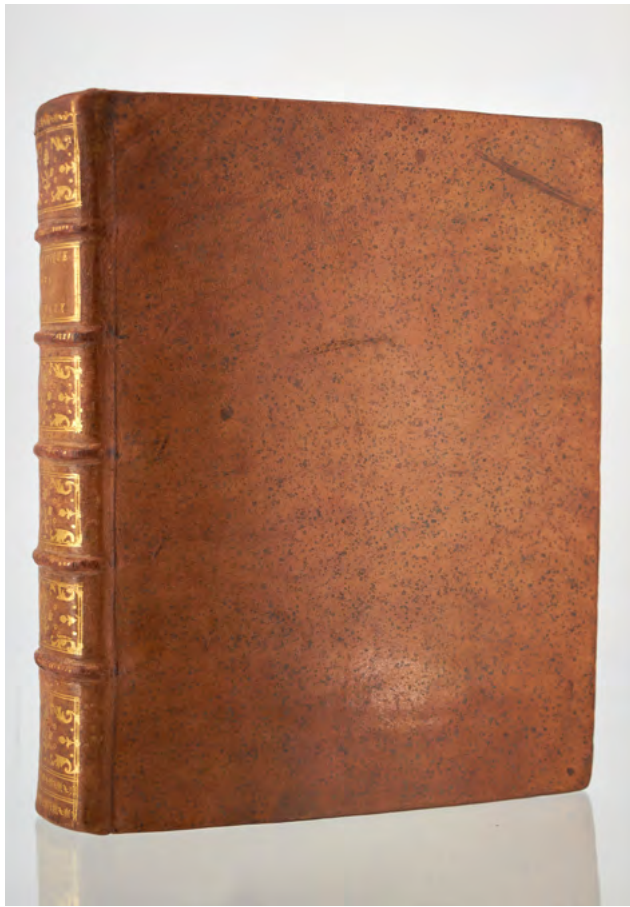
IMPRIMERIE GILLOT | [PARIS 1885] | 24.5
x 32 CM | ORIGINAL WRAPPERS

First edition of the French translation established by Judith Gautier and, for which there were no *grand papier* (deluxe copies).
Work entirely illustrated with full-page, colour wood engravings by Yamamoto.
Spine skillfully repaired.
Rare.

\$ 2,800



POÈMES



38 Stephen HALES *translation by* BUFFON and François BOISSIER DE SAUVAGES

La Statique des végétaux, et l'analyse de l'air [with] Haemastatique, ou La Statique des animaux [Vegetable Staticks]

AT DEBURE L'AÎNÉ & AT HÉRITIERS CRAMER ET FRÈRES PHILIBERT | PARIS & GENÈVE 1735 AND 1744
| 4TO (19 X 25 CM) | XVIIJ (7 P.) 408 PP(2 P.) AND XXII; 348 PP. | CONTEMPORARY SHEEP

First edition of the French translation of these two texts by Stephen Hales. The translation of the first work, originally entitled *Vegetable Staticks* published in 1727, is the first text published by Buffon. The translation of the second book, published originally under the title *Haemastaticks* in 1733, is the work of François Boissier de Sauvages.

Our copy is complete of its 20 engraved figures on 10 folding plates for the first text and its in-fine folding plate for the second.

Contemporary bindings in full speckled blond sheep, spine in five compartments richly decorated with gilt raised bands, roll tooling and fleurons, as well as a title piece in Havana morocco, marbled endpapers, all edges speckled

with red. Top spine end and two corners skillfully restored. Some leaves a little browned.

Rare first French edition of these two texts by Hales, founder of modern experimental physiology.

The *Statique des végétaux* describes 124 experiments on the physiology of plants. Buffon preceded it with an important "translator's preface" in which he praised not only Hales ("I do not know anything better in his genre, and the genre in itself is excellent."), but above all the scientific experiment, an emblem of modern science: "So let us always gather experiments, and move away, if it is possible, from any systematic mind, at least until we are educated [...] it is this method that my author has

followed; it is that of the great Newton; it is the one that Messieurs de Verulam, Galilée, Boyle, Sthall [Stahl] have recommended and embraced, it is the one that the Academy of Sciences has made it legal to adopt [...]" The plates, which have been executed with great finesse, show the machines invented (in particular his famous water tank) and processes used by Hales to demonstrate the circulation of sap and the production of gas from plants he studies.

The second treatise focuses on blood circulation, in line with the research of William Harvey and Marcello Malpighi. It is in this work that Hales recounts his experience of blood pressure thanks to one of his inventions, the ancestor of the blood pressure monitor.

\$ 3,000

39 HOMÈRE & Sebastien CASTELLION

Homeri opera graeco-latina, quae quidem nunc extant, omnia

PER HAEREDUM NICOLAI BRYLINGERI [BRYLINGER] | BASILEAE [BASEL] 1567 | FOLIO
[21.5 x 32 CM] | [20] 292 PP; 317 PP [1] | CONTEMPORARY VELLUM

Stated the third edition, revised and expanded, reprinted from the 1561 edition from the same publisher. Printer's device to title. Colophon on verso of final leaf: "Basileae, Ex Officina Haeredum Nicolai Brylingeri, Anno Salutis M. D. LXVII Mense Martio". In Greek and Latin, double column, Latin on the left, Greek facing. Index in triple column at front of work. The preface is preceded by an epigram

from the Basle humanist Heinrich Pantaleon (1522-1595).

Contemporary vellum. Spine in seven compartments, decorated with the initials PS and a spray of fleurs de lys. Covers with fleurs de lys, initials to center and corners; laurel crown above central initials and large double frieze frame.

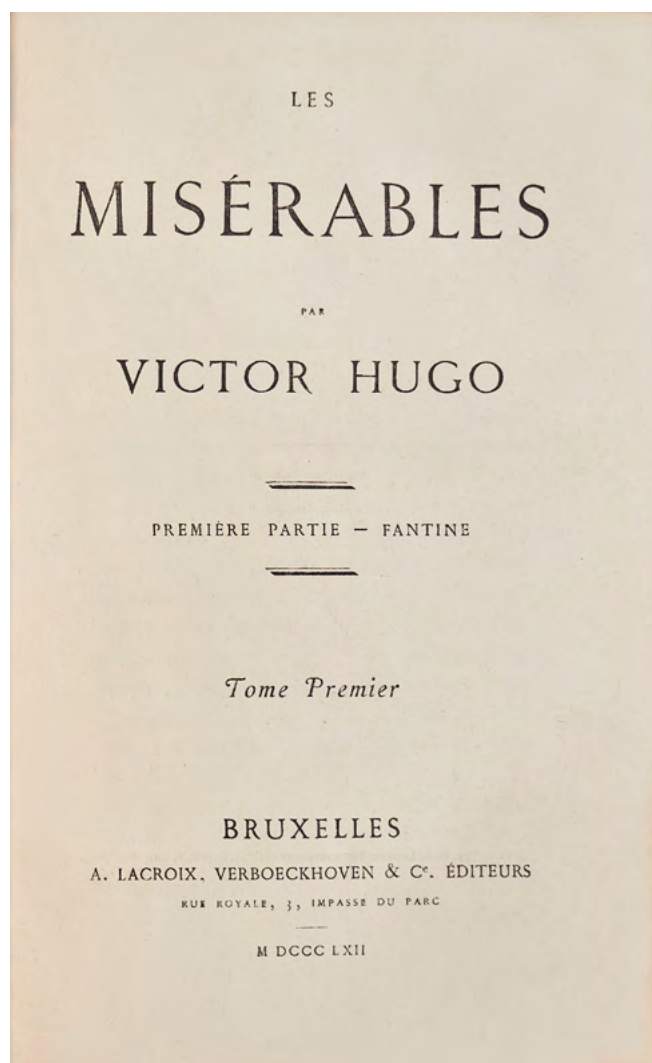
A.e.g. Colored paper guards replaced in the second half of the 18th or first half of the 19th century. Wormhole from leaf 277 growing steadily towards the end, occasionally touching a few letters. Restorations to head and tail-pieces, joints, edges of covers and corners.

Rare and early "prize" copy set in a binding with the monogram of the Plessis-Sorbonne College. The custom of "prize books" "its rise in the early 17th century in the large Jesuit colleges, thanks to the purchase of books offered by the highest figures in the province or city. At this time, this ceremony was neither a general practice nor even an annual one in these establishments. It fluctuated according to the generosity of the generous donors. It is only from the years 1730-1740 that it became widespread and tended to be regular and organised." (in *Catalogue d'exposition du fonds Chomarat à la BM de Lyon*, 16 June to 26 September 1998).

This edition was by Sébastien Castellion using the Greek text of Henri Estienne, with a preface by the latter and a life of Homer by Plutarch. The works traditionally collected at this period were the *Iliad*, the *Odyssey*, the *Batrachomyomachia*, and the *Hymns*. Sébastien Castellion was a humanist, a Bible scholar and Protestant known for his defense of religious toleration. He died in Basle in 1563.

\$ 4,800





40 Victor HUGO

Les Misérables

A. LACROIX & VERBOECKHOVEN & C^{ie} | BRUXELLES 1862 | 15 x 21 CM | HALF SHEEPSKIN

First Belgian edition published simultaneously with the Paris edition.

Bound in half aubergine sheepskin, spine decorated with gilt, marbled boards, discrete restorations mainly on the spine-ends, colour recovery on all volumes, contemporary binding. Some light foxing in the margins, a small corner water stain that does not affect the text on the last two books of the fourth volume, another light water stain on the table of the same volume. Small, light water stain on the inner corner of pages 29 to 38 of the sixth

volume. On the table of volume eight, some small foxing continues for a few pages, as well as a clear water stain on the upper corner of the very last pages. As an ex-libris, a white sheet has been bound to the top of each volume bearing the name of the first owner: Alfred Jeanneret, very beautifully calligraphed in black ink.

The first edition of *Les Misérables* was legally created by three different publishers, Pagnerre in France, Lacroix in Belgium and Steinacker in Germany, under the aegis of the official publisher

A. Lacroix, Verboeckhoven & C^{ie}.

One of two first editions published on 3 April 1862 simultaneously in Brussels at Lacroix and Verboeckhoven and in Paris at Pagnerre.

The question of the prevalence of one edition over the other has long stirred the bibliophilic world and bibliographers remain divided on this thorny issue. Carteret and Vicaire, for example, ensured that the Paris edition should be preferred, whereas Vanderem and Clouzot placed the Belgian edition first. More than just a matter of chronology, this bibliographical dispute reveals the

complexity of the concept of the first edition and the symbolic importance it holds for literary history and, in particular, for this masterful work which is among the most important in world literature.

Strangely, without this question really being settled, the Brussels edition is commonly described as pre-Paris, whereas the Leipzig edition is simply ignored. *Les Misérables* would, therefore, be published on 30 or 31 March with Lacroix and 3 April with Pagnerre.

The arguments of this Belgian precedence are, however, all refutable, and from 1936, Georges Blaizot had demonstrated its fragility.

The first argument is based on a letter by Victor Hugo addressed to Lacroix from 1865 and in which the poet himself called the Belgian edition “princeps” “first”: “Typographically, it is necessary to be totally attuned with the first Belgian edition of *Les Misérables*, expanding rather than tightening” he wrote on the subject of the *Travailleurs de la mer* which will be published in 1866. Yet, Hugo’s designation is by no means a bibliographical indication, as Georges Blaizot explains, denouncing the abusive interpretation of P. de Lacroix and Dr Michaux: “The poet specifies one point, one, very simple, very clear, very precise: the first Belgian edition (i.e. the first published of the Belgian editions) must serve as a type for future editions. He says that, he says that clearly, he says only that.” (Georges Blaizot in *Le Bulletin du bibliophile et du bibliothécaire*, 1936). Indeed, a more modern in-12 edition will follow the famous in-8 edition in October of the same year.

The second argument is more significant. It is based on a letter by Adèle Hugo to her husband recounting the extraordinary affair of the French publication four days before the scheduled date.

This letter will be partially reproduced in 1904 in the complete works published by Meurice and Simon, with the supposed date of “[31 March 1862]”. In it, Adèle recounts the reasons for the French publishing haste: “Auguste [Vacquerie] tells us that *Les Misérables* will be published in three days. Astonishment mixed with satisfaction. Auguste tells me that they intended to publish *Les Misérables* on 7 April; that in the morning [Noël] Parfait had run in alarm to [Paul] Meurice to tell him

that he went out to see a copy of *Les Misérables* in the hands of [Paul] Siraudin that he had bought the day before in Brussels.”

This testimony and the dating of the letter in these publisher’s notes are no doubt at the origin of the assertion that the Belgian publication came first. In fact, it is undeniable that on this date, the French edition has not yet been published since the printer Claye will not deposit the two Parisian volumes at the National Archives until the next day, 1 April 1862. The Lacroix edition would therefore, in this sense, be the true “first”.

Adèle’s letter was not, in fact, written on 31 March, but over three days: “started Sunday (therefore 30 March) and finished today [Tuesday] first of April”. She would therefore assume the existence of paper bound volumes in Brussels from 29 March (and certainly not on 30 March, which was a Sunday). Yet, at the same time, Hugo and Lacroix were in the midst of epistolary negotiations to settle this delicate issue of the next publication date: “My dear sir, Lacroix wrote on 30 March, we have everything together for 4 April, [...] the work must also be published in Paris this week”. For his part, Hugo, on 1 April, warned his publisher: “it is claimed that the book, which cannot [...] be published in Paris until the 7th, will appear everywhere on the 3rd; so that Paris, the heart of success, would be served last. This would be an incalculable mistake. Paris served after everyone else is attacking success at its source”.

While in Paris, Meurice, Vacquerie and Pagnerre speed up the French publication to counter the Belgians who “tried to play a trick” on the French, as Adèle reports to her husband, in Guernsey; Hugo raises the tone with his publisher by hammering home the importance of the French edition: “simultaneity, fine; but if there were to be a priority, it would be Paris”.

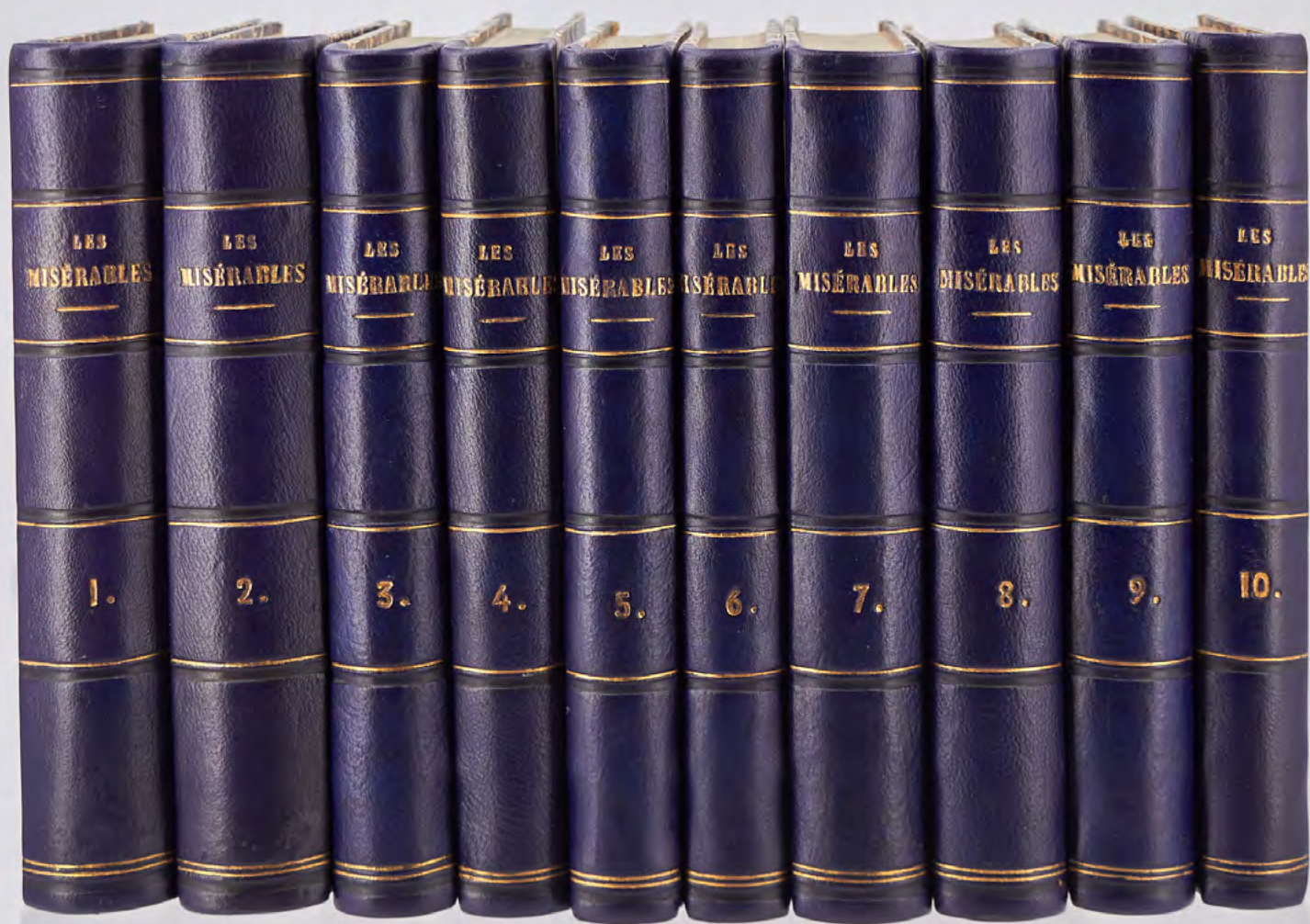
What about the Brussels publication in March? There is no other mention, other than Siraudin’s affair (told by Adèle who takes it from Vacquerie recounting Parfait’s words to Meurice) that seriously confirms this theory. The Belgian newspapers, the Parisian clan’s main concern: “the Paris newspaper would not worry about announcing this book [...] after the Belgian newspapers and becoming their outlet and their

branch”, did not yet form any link to this highly anticipated book, other than *Indépendance Belge* which announced in turn on 30 March: “For sale in all bookshops” and on 1 April: “Tomorrow the first part of *Les Misérables* is finally published”. In accordance with Hugo’s editorial strategy, the first extracts of the work will not be published until 2 April, notably in *Le Temps*, which the day before announces the simultaneous publication in France and Belgium on 4 April, and in *Le Journal des Débats*, where the article signed Jules Janin was in fact written by Meurice, due to the urgency described by Adèle: “I cannot speak about the book this evening since I don’t know it, said Janin, do it yourself, Meurice.”

Was there then really a Belgian publication in March, or were the few copies that probably circulated before the official and simultaneous publication in France and Belgium an isolated and insignificant accident? Studying Hugo’s correspondence shows that as a result of a bad “trick” by the Belgians, it is simply a question of a confusion of dates attributable to... Victor Hugo himself. It is indeed Hugo who sent false intentions of simultaneous publication on 7 April to Vacquerie and Meurice, while he had rushed Lacroix for everything to be ready on 4 April. Thus, he sowed doubt and misunderstanding among the two publishers. (cf. Bernard Leuilliot, *Victor Hugo publie les Misérables*, p. 240)

The first two volumes, titled *Fantine*, will finally go on sale on 3 April, in France, Belgium, and also in Germany, and in several other countries that received copies printed by Lacroix. Probably, it was one of these advance paper bound copies to be shipped to Latin America that Siraudin obtained. Lacroix informed Hugo precisely on 30 March: “everything is printed, everything was paper bound and the shipments for foreign countries in part made”.

There is therefore no reason to assume any anteriority from one edition to the other. And it is in perfect harmony that Adèle, Charles, Paul de Saint-Victor, Vacquerie, Lacroix and Pagnerre will celebrate, on the evening of 3 April at Meurice’s, the “the brilliant simultaneous victory in all countries, the very day of release in Paris, in Brussels, in London, in Naples, in St. Petersburg” as Lacroix writes that very evening to the writer who had just become part of publishing history.



The success is such for these first two volumes that, as Victor Hugo feared, the Pagnerre's print run (6,000 copies according to Hovasse and 7,000 according to L.C. Michel in *La Revue anecdotique* on 15 April 1862) sold out very quickly: "On 6 April, we would have scoured all the bookshops on the left bank and the right bank to find a copy". Therefore, 1,000 copies of the 5,000 copies for Brussels intended for the Belgian and foreign market were obtained to create a false French "second edition", which is in reality the Belgian first edition with a new title page. However, from 10 April, Pagnerre is obliged to undertake a new print run, which will be ready on the 17th thanks to the imprints carefully produced by the printer Claye during the first print run. Only the title pages were produced "on the mobile" in red and black with antique capitals "one of the jewels of its typographic material". In all, if we are to believe the probably overly optimistic figures (according to Hovasse) from *La Revue anecdotique* and the publishers' correspondence, the different print runs of this first part will be almost 15,000 copies at the Parisian address and 12,000 at the Brussels address, with the addition of 3,000 copies printed in Leipzig at Steinacker.

The latter, published in small format, also from 3 April, would undoubtedly deserve greater attention, because in addition to participating in the first editions, they respond to an urgent request from Hugo to immediately offer an inexpensive edition to allow everyone to access his work, such as the one introduced by Lacroix shortly after. On the other hand, the second and third parts will be published with a slight delay, on 15 May in Paris, and between 16 and 19 May in Brussels, due to an unfortunate steam engine accident (cf. letter from Lacroix to Hugo on 11 May 1862). Fortunately, on 30 June, Brussels and Paris will be perfectly synchronised to publish the last four volumes. However, the concept of the first edition is not only a matter of date. Those who defend the Belgian theory highlight that it is to Brussels that the corrections of the proofs are sent and that, as Vicaire paradoxically affirms, Pagnerre is only the "custodian" of the genuine and sole publisher, Lacroix et Verboeckhoven & Cie.

From 1936, Georges Blaizot retorted in *Le Bulletin du bibliophile* that Pagnerre in no way took Lacroix's work on

deposit, but that he "genuinely established, printed and sold an edition of *Les Misérables*". Reducing Pagnerre to a territorial relay actually requires the complexity of the editorial affair of this major work to be ignored, the stake of which is not merely a financial matter for the exiled poet.

With Napoléon le Petit and *Les Châtiments*, Hugo demonstrated to the imperial power that the banishment of man in no way weakened the power of his word. On the contrary, this island exile could only echo that of an illustrious predecessor. The State's only weapon is therefore censorship. And it is the sword of Damocles that will henceforth control the publication strategies of Hugo and his publishers. In 1856, the publication of *Les Contemplations* was thus the dress rehearsal for *Les Misérables*: collaboration of publishers, simultaneous publication in France and in Belgium, only one correction of proofs... Hugo even thought of dividing the publication to dupe the censorship: "The first delivery is published; it is the first book, *Aurore*, a georgic, a bucolic, an eclogue. We hurl ourselves on it with all the more greed given that we fear that the work will be forbidden and that it is almost forbidden fruit. What will the government do? Put a stop to it? What! this book, *Aurore*: this tender purple and pink flower poetry? – it would be incredible, fabulous, grotesque, outrageously ridiculous; and at the same time the cost of the attempt on the side of the publishers would be six times less, the unbearable instruction would be ten times greater for the Empire."

These precautions, undoubtedly unnecessary for the wise collection of poems that is *Les Contemplations*, will be the matrix of the publication of *Les Misérables*, a huge alarm call against the inequalities which could only fuel the anger of the Imperial Institution. It was therefore necessary that Hugo's great work descend upon the world in one big wave. If censorship prevented the work from being published in Paris, it would come from everywhere else, and if the borders were closed, it would already be in the capital. Multiple printing, synchronisation and division of the work were the key to the success of this skilful game of cat and mouse. Added to this threat was the more mundane threat of counterfeiting that had to be taken aback. One month after the re-

lease of *Fantine*, the first two volumes of the novel, nearly ten pirate editions were circulating in Europe

Albert Lacroix would have liked to undertake this epic alone and distribute his copies in France, as he did for the rest of the world. Hugo, despite Hetzel's insistence – who had been courting him for a long-time to obtain this Holy Grail – had explicitly chosen this unknown and inexperienced young Belgian publisher, to the detriment of his usual partners. Lacroix and Verboeckhoven are the only publishers and they make it known on every volume, Belgian or French. Thus, the title pages of the Parisian edition are inscribed "Publisher: Lacroix et Verboeckhoven & Cie". And *La Revue Anecdotique* comments: "The first French edition from Paris was only made to avoid customs formalities."

However, the reality is more complex and if Lacroix had not been able to impose its address at the foot of the title pages of the Parisian edition, it is because Pagnerre is not merely a relay of the Belgian publisher. On the contrary, Pagnerre is, in fact, the first holder of the publication rights of *Les Misérables*. Indeed, in 1832, Hugo signed a first agreement with the publisher of Notre-Dame de Paris, Gosselin, promising his next "roman en deux volumes in-8" "two-volume, in-8 novel". Then in 1848, together they specified, by a new contract, the title of this novel: *Les Misères* "whose [written] rhythm has become that of a period of completion" (Leuilliot, p.18). However, the revolution in 1848, then the poet's exile, put an end to the "livre des Misères" "book of Misery", the imminent publication of which Charles Hugo announced in *L'événement* on 31 July 1848. Thus, when twelve years later, Hugo resumed his work with these words: "14 February (1848) (here the peer of France is interrupted, and the outcast continued:) 30 December 1860 Guernsey.", he is still linked to his former publisher, whose successor is none other than Laurent Pagneer.

The heir to the Gosselin-Renduel house is no stranger to Victor Hugo since he was one of the three associates (with Hetzel and Lévy) who published *Les Contemplations* and is still the publisher of Hugo's son, François-Victor. Therefore, Victor Hugo sold his novel to Lacroix, provided that he negotiates

with Pagnerre to purchase the rights to Gosselin and Renduel's successor. "Today I sold *Les Misérables* to Messieurs A. Lacroix and Verboeckhoven and Co. of Brussels for 12 years for 240,000 francs cash and a further potential 60,000 francs. They accept the Gosselin-Renduel agreement. The contract has been signed this evening." However, rather than sell his rights, Pagnerre preferred to exchange with Lacroix his 1832-1848 agreement for the exclusive distribution right in France. The symbolic value of Pagnerre's edition does not in any way give way to that of Lacroix, and the Parisian publisher is linked to the very origins of the novel through its history.

As for the proofs, they were corrected on the Belgian print at Lacroix's will, despite Hugo's insistence: "Think of the benefit there would be for you in sending me the proofs to the Paris edition" (Letter to Lacroix on 12 January 1862). Even if Lacroix pretends to ignore this proposal, the fact remains that the right sheets must be sent to Meurice to perfect the work: "It is important that the Parisian edition be page by page, and line by line, identical to the Belgian edition. The speed and safety of the corrections are at this price, and in this way Meurice can send the goods to print. Otherwise, I would have to request the last proof of each sheet." Finally, an archive of the Victor Hugo collection tells us that the author had explicitly asked Lacroix about the proof of the title page with the two editions, Brussels and Paris, being placed facing each other on one common title page: "I think that we should put Paris Pagnerre | Bruxelles A. Lacroix on two facing columns, repeating this on the Paris double edition".

However, even if Lacroix did not (voluntarily?) accept the proposition (although he took into account the other corrections on the page), the meaning of this note is clear: for Hugo, there are not two editions, but only one, the printing of which had to be divided into two strategic places for reasons that were political (the risk of censorship of this masterful book), social (the international distribution of a work with universal scope) and economic (the risk of counterfeit of the greatest novel of the 19th century).

In 1936 Georges Blaizot concluded that the two editions were twin sisters. In



that, he refuted the old rumour claiming that, in the Parisian edition, "a certain number of phrases that seemed dangerous to France have been changed" (Vicaire). This belief, however, is attributable to an unfortunate error by Victor Hugo himself who, on 24 December 1865, wrote to Verboeckhoven: "It goes without saying that if a word or a line seemed dangerous to Paris, it would have been eliminated, as was done for *Les Misérables*, Claye edition". Yet Georges Blaizot highlights that this was an incorrect memory of Victor Hugo and that, thanks to careful rereading by Meurice and Vacquerie, who "were above all concerned that the Paris edition was not inferior to the other", there was no unilateral cut. "Victor Hugo will have ignored or forgotten that detail" (Dr Michaux quoted by G. Blaizot).

However, there are many differences (which escaped the attention of these bibliographers) between the two editions, but this was not to the detriment of the Parisian version, quite the contrary. It is indeed his best friend and factotum Paul Meurice, who, during Hugo's eighteen years of exile, was responsible for the publication, proof-reading and corrections of Victor Hugo's works in France and, therefore, the Pagnerre edition of *Les Misérables*, on which the writer communicated his final, not light, but substantial, corrections. These corrections will also be sent to Lacroix, but too late, and the Belgian publisher warned Hugo that these will only appear in the second edition.

Thus, the Pagnerre edition was enriched with two modest but significant reflections that are lacking in the Brussels edition, in the important Waterloo chapter: "The foundation of this wonderful captain was the man who, in the report to the Directory on Aboukir, said: Such a one of our balls killed six men; Such a point of the battlefield devours more fighters than another, as these more or less spongy soils that drink more or less quickly the water that we throw on to it. We are forced to give back more soldiers than we would like. Expenditure that was unexpected."

More than twin sisters, therefore, the two prints are one and the same editorial work that carries and embodies the ubiquity of their tremendous author. Alone on his rock, and yet omnipresent, Hugo invades the public, poetic and political space with a universal romantic tragedy that crosses continents (no less that nine translations in progress from April 1862). A true slap in the face for the Empire Napoleon III, Victor Hugo's work immediately and irretrievably became a founding secular myth, illustrating the republican motto of 1848 and 1879: Liberté – Égalité – Fraternité (Freedom, Equality, Fraternity).

Rare and beautiful copy of the first edition without mention in a contemporary, uniform binding.

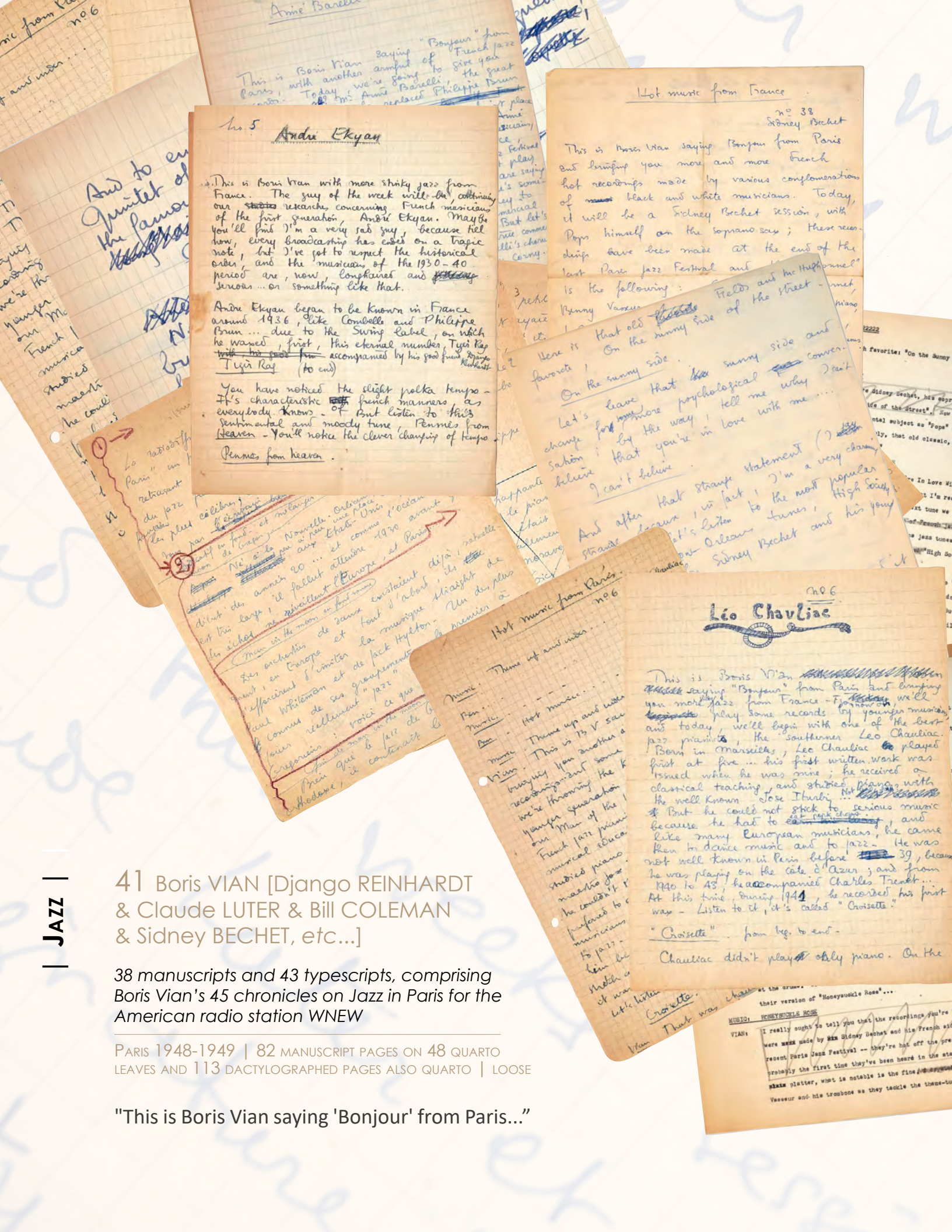
\$ 10,800

41 Boris VIAN [Django REINHARDT & Claude LUTER & Bill COLEMAN & Sidney BECHET, etc...]

38 manuscripts and 43 typescripts, comprising Boris Vian's 45 chronicles on Jazz in Paris for the American radio station WNEW

PARIS 1948-1949 | 82 MANUSCRIPT PAGES ON 48 QUARTO LEAVES AND 113 DACTYLOGRAPHED PAGES ALSO QUARTO | LOOSE

"This is Boris Vian saying 'Bonjour' from Paris..."



An exceptional complete set of Boris Vian's chronicles on French Jazz in the 1930s and '40s for the American radio station WNEW.

The autograph manuscript of 38 broadcasts written on blank or squared paper and occasionally on headed paper from the Centrale and the Office professionnel des industries et des commerces du papier et du carton. Numerous deletions and corrections throughout, some marginal drawings. All the manuscriptssave two are accompanied by their typescript. The seven other chronicles survive here in typescript only.

All the chronicles are written in English, with the exception of the first six pages which are in French. The manuscripts, all in Boris Vian's hand

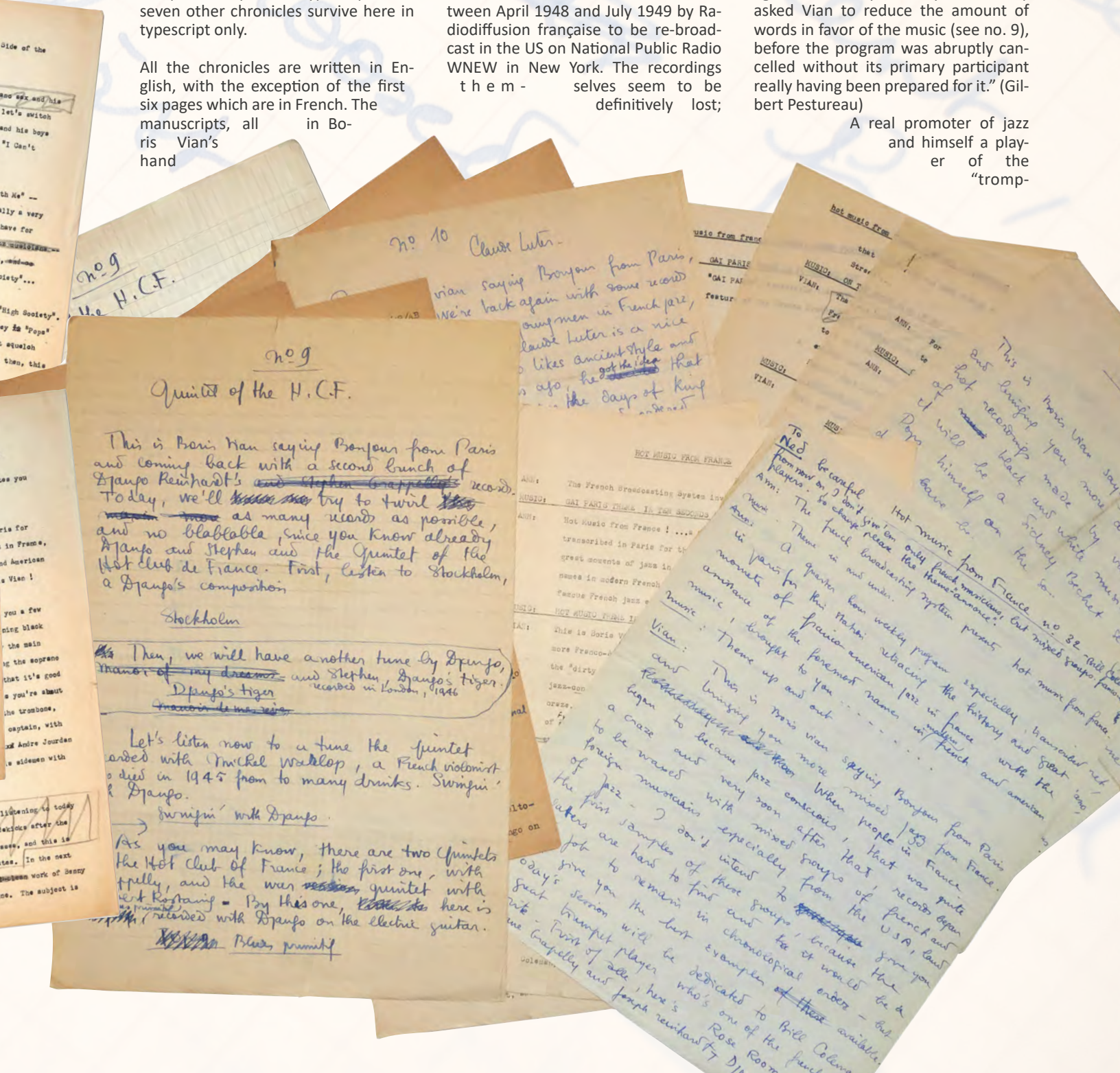
and in his picturesque and amusing style, have only the parts spoken by the writer during the recordings. As for the typescripts, they contain the complete chronicles, including the parts of the other speakers (Bob Langley, Ben Smith and Bob Carrier) and have annotations by Boris or his American collaborator Ned Brandt.

An important working file chronicling the rapid growth of jazz in France, by one of its practitioners and greatest promoters: the americanophile Boris Vian.

These chronicles were recorded between April 1948 and July 1949 by Radiodiffusion française to be re-broadcast in the US on National Public Radio WNEW in New York. The recordings themselves seem to be definitively lost;

we can find no trace of them either in France or in the States. They were only published in written form – derived from the set here presented for sale – in 1997, under the title *Jazz in Paris*. This series of broadcasts was supposed to present French jazz, as made and recorded from the 1930s and '40s to an American audience. Each chronicle, about 15 minutes in length, was constructed in the same way: an introduction to a band or musician, cut with musical jazz interludes. "Despite these efforts at promotion, the broadcast ran aground after a year. They had already asked Vian to reduce the amount of words in favor of the music (see no. 9), before the program was abruptly cancelled without its primary participant really having been prepared for it." (Gilbert Pestureau)

A real promoter of jazz and himself a player of the "tromp-



inette", Boris Vian published many music columns in newspapers and magazines from 1946 on. The brief from WNEW was no small affair for him: he had learned English late in life and was above all a translator. Taking his job very much to heart, he was nonetheless able to come up with chronicles that were at the same time informa-

tive, (because very well researched), but also tremendously poetic and funny.

Boris Vian's commitment went beyond the simple musical element, as Gilbert Pestureau points out in his introduction to Jazz in Paris: "Vian insisted on the fashion for, and importance in France

of, 'mixed' groups of jazzmen at a time when there was still segregation in the United States: 'this is Boris Vian saying bonjour from Paris and bringing you more and more French hot recordings made by various conglomerations of black and white musicians'". (Chronicle n°38, 'Sidney Bechet')

Provenance: Fondation Vian.

\$ 66,000

DETAILS OF THE ARCHIVE

Pilot: "Radiodiffusion française presents 'Hot Club de Paris'": 6 ll. autograph and 1 covering leaf with a small **drawing**.

N°2 - "Philippe Brun": 3 mss. pp. on one leaf / 3 pages typescript / 2 pp. typescript of French translation

N°4 - "Alix Combelle": 3 pp. typescript

N°5 - "André Ekyan": 3 pp. manuscript on 2 leaves of squared paper / 3 typescript pp.

N°6 - "Léo Chauliac": 3 pp. manuscript on a double squared leaf / 3 pp. manuscript on 2 squared leaves (replacing the usual typescript)

N°7 - "Hubert Rostaing": 2 pp. manuscript on 1 squared leaf / 3 pp. typescript

N°8 - "André Barelli": 4 pp. manuscript on a double squared leaf / 3 pp. typescript

N°9 - "Quintet of the H.C.F. [Hot Club de France]": 2 pp. manuscript on a squared leaf / 2 pp. typescript

N°10 - "Claude Luter": 2 pp. manuscript on 1 squared leaf / 2 pp. typescript

N°11 - "Jack Diéval": 2 pp. manuscript on 1 squared leaf / 2 pp. typescript

N°12 - "Michel Villers": 2 pp. manuscript on a copy of a paper from the Ecole Centrale des Arts et Manufactures / 2 pp. typescript

N°13 - "Hubert Fol": 2 pp. manuscript on 1 leaf of glacé paper / 2 pp. type-

script

N°14 - "André Persiany": 3 pp. typescript with a large **drawing** to verso of one leaf

N°15 - "Hubert Rostaing": 3 pp. typescript

N°16 - "Claude Bolling": 2 pp. manuscript on 1 squared leaf / 3 pp. typescript

N°17 - "Jack Diéval": 2 pp. manuscript on 1 squared leaf / 3 pp. typescript

N°18 - "Tony Proteau": 2 pp. manuscript on 1 blank leaf / 3 pp. typescript with a marginal **drawing** and a **drawing** at end

N°19 - "Eddy Bernard": 2 pp. manuscript on 1 blank leaf / 2 pp. typescript

N°20 - "Gustave Viseur": 2 pp. manuscript on one leaf of headed paper from the Office professionnel des industries et des commerces du papier et du carton / 3 pp. typescript

N°21 - "Chico Cristobal": 2 pp. manuscript on one leaf of headed paper from the Office professionnel des industries et des commerces du papier et du carton / 3 pp. typescript

N°22 - "College Rythm": 2 pp. manuscript on one leaf of headed paper from the Office professionnel des industries et des commerces du papier et du carton / 3 pp. typescript

N°23 - "[André] Barelli": 2 pp. manuscript on one leaf of headed paper from the Office professionnel des in-

dustries et des commerces du papier et du carton / 3 pp. typescript

N°24 - "Claude Luter": 2 pp. typescript

N°25 - "Be Bop Ministrels": 2 pp. manuscript on 1 squared leaf / 2 pp. typescript

N°26 - "Hubert Rostaing Trio": 2 pp. manuscript on 1 squared leaf / 2 pp. typescript

N°27 - "Jerry Mengo": 2 pp. manuscript on 1 squared leaf / 2 copies of 2 pp. typescript

N°28 - "Emile Stern": 2 pp. manuscript on 1 squared leaf / 2 copies of 2 pp. typescript

N°29 - "Django [Reinhardt] and [Claude] Luter": 2 pp. manuscript on 1 squared leaf / two copies of 2 pp. typescript

N°30 & 31 - "Don Byas" & "Tyree Glenn": 4 pp. manuscript on a double squared leaf / 4 pp. typescript on headed paper from Radiodiffusion française

N°32 - "Bill Coleman": 2 pp. manuscript on one blank leaf / 2 pp. typescript on headed paper from Radiodiffusion française

N°33 - "Don Byas": 2 pp. manuscript on one blank leaf / 3 pp. typescript with a marginal **drawing** on headed paper from Radiodiffusion française

N°34 - "Freddy Johnson": 2 pp. manuscript on one leaf of an account book / 2 pp. typescript on headed paper from

Radiodiffusion française

N°35 - "Dicky Wells": 2 pp. manuscript on one leaf of an account book / 2 pp. typescript on headed paper from Radiodiffusion française

N°36 - "Claude Bolling": 3 pp. typescript

N°37 - "Eddie South & Stephen Grappelly": 3 pp. typescript

N°38 - "Sidney Bechet": 2 pp. manuscript on one blank leaf / 3 pp. typescript

N°39 - "Don Byas": 2 pp. manuscript on one blank leaf / 2 pp. typescript

N°40 - "[Hubert] Rostaing - [Bernard] Peiffer": 2 pp. manuscript on one blank leaf / 3 pp. typescript

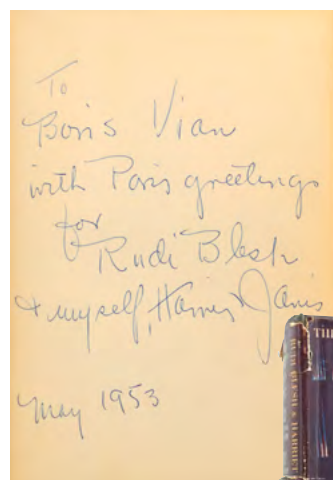
N°41 - "Bill Coleman": 2 pp. manuscript on one blank leaf / 2 pp. typescript

N°42 - "Claude Bolling": 2 pp. manuscript on one blank leaf / 2 pp. typescript

N°43 - "Pierre Braslavsky": 2 pp. manuscript on one blank leaf / 2 pp. typescript with several pencil **drawings** to head

N°44 - "Hubert Rostaing": 2 pp. manuscript on one blank leaf / 2 pp. typescript

N°45 - "Claude Luter": 2 pp. manuscript on two blank leaves / 2 pp. typescript



42 [Boris VIAN] Rudi BLESCH & Harriet JANIS

They All Played Ragtime. The True Story of an American Music

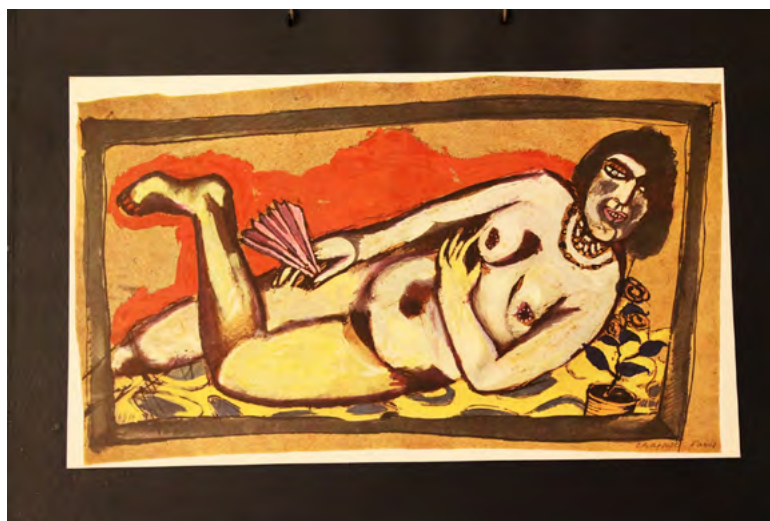
ALFRED A. KNOPF | NEW YORK 1950 | 14.5 x 22 CM | PUBLISHER'S BINDING

First edition, for which there was not printed any *grand papier* (deluxe) copies.
Publisher's binding in full grey cloth.
Illustrations.

Copy complete of its dust jacket illustrated by Jimmy Ernst, the dust jacket being in a poor state with several tears and corners missing.

Very precious handwritten dedication signed by Harriet Janis to Boris Vian: "To Boris Vian with Paris greetings for Rudi Blesh & myself, Harriet Janis. May 1953."

\$ 900



43 Wassily KANDINSKY
& Alexander ARCHIPENKO
& Franz MARC & Marc
CHAGALL & Paul KLEE
& Fernand LÉGER & Albert
GLEIZES etc...

Sturm livre d'images N°V : Les
Peintres expressionnistes

JACQUES POVOLOZKY & C^{IE} & DER STURM
| PARIS & BERLIN [CA 1915]
| 25 x 34.5 CM | LOOSE LEAVES
BOUND WITH TWO STRINGS

Very rare first issue of this periodical,
the mouthpiece of German Expression-
ism founded by Herwarth Walden in
1910.

Text by Rudolf Blümmer.

One tear at the bottom of the spine, an-
other at the head, pale angular damp-

stain on the marginally discolored
covers, the text sheet tends to come
apart, a fragile set held together by two
strings.

Illustrated catalog of 15 color repro-
ductions of works, laid on thick black
paper, by Marc Chagall (3 works), Was-

sily Kandinsky (2), Alexander Archipen-
ko (1), Rudolf Bauer (1), Albert Gleizes
(1), Reinhard Goering (1), Jacoba von
Heemskerck (1), Paul Klee (1), Fernand
Léger (1), Franz Marc (1), Johannes
Molzahn (1) and Nell Walden (1).

\$ 5,400

44 Philippe HALSMAN

*Photographic portrait inscribed by John
Fitzgerald Kennedy*

[CA 1952-1960]
| 20.3 x 25.4 CM | A PHOTOGRAPH

Photographic portrait inscribed by John Fitzgerald Ken-
edy, contemporary silver print in black and white offered to
a teacher and her pupils.

**Handwritten dedication signed by the future president of
the United States, then Senator: "To Miss Annegers and
the boys and girls to Horace Mann Junior High School
with very good wishes. Senator John Kennedy."**

A small piece missing at the upper left margin as well as pin
holes in the four corners of the photo.

\$ 3,600





45 Michel LARIONOV
& Lord Gerald Hugh Tyrwhitt-
Wilson BERNERS

*Trois morceaux pour piano à quatre
mains : Chinoiserie – Valse sentimentale
– Kasatchok*

J. & W. CHESTER & ROUART LEROLLE & C^{IE}
| LONDON & PARIS 1919
| 27 x 35 CM | ORIGINAL WRAPPERS

First edition illustrated with 6 lithographs in two tones, in-
cluding 4 full page, by Michel Larionow.

A rare and pleasant copy.

\$ 3,000

46 Michel LARIONOV

*Grand Bal des Artistes Travesti
Transmental*

1923 | 22,2 x 27,4 CM | ONE LEAVE

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

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

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

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

\$ 1,100





47 Fernand LÉGER & Paul ÉLUARD

Liberté, j'écris ton nom [Freedom, I write your name]

IMPRIMERIE UNION ÉDITION POUR LE COMPTE DE PIERRE SEGHERS
| PARIS 22 OCTOBER 1953 | 31 x 127 CM | ONE FOLDING LEAF

The rare first edition of this famous poem-object composed in the form of a booklet folded eight times, illustrated by Fernand Léger with the text of the poem "Liberté" by his friend Paul Éluard.

Color pochoir by Albert Jon after an original design by Fernand Léger under the direction of Pierre Seghers, printed

in 212 numbered copies, this one of 200 copies on Auvergne paper from the Richard de Bas paper mills.

This copy has been skillfully restored. This is the handsomest edition of this poem, which initially appeared clandestinely in 1942 in *Poésie et Vérité*, which was translated into ten languages and dropped by airplane for the un-

derground resistance, to sustain their hopes of victory. Léger made this poem-object in homage to Paul Éluard, who died in 1952.

The most famous printed version of this hymn to the Resistance.

\$ 14,500

48 Fernand LÉGER & Blaise CENDRARS

Le Paysage dans l'œuvre de Léger

GALERIE LOUIS CARRÉ | PARIS 1956
| 17 x 26,5 CM | ORIGINAL WRAPPERS

First edition printed with 750 numbered copies on Arches Velin and planned for the exhibition of Léger's works organised at the Louis Carré gallery from 19 November to 31 December 1954, for which the catalogue has been published only two years after the retrospective.

Work illustrated with original lithographs by Fernand Léger: 6 unpagged colour plates, two of which are double pages, 5 black and white unpagged plates and 10 within the text.

A beautiful copy despite slight rubbing to the caps.

\$ 3,000



49 Cyril COLLARD

Les Nuits fauves [Savage Nights]

FLAMMARION | PARIS 1989 | 11 x 20 CM | ORIGINAL WRAPPERS

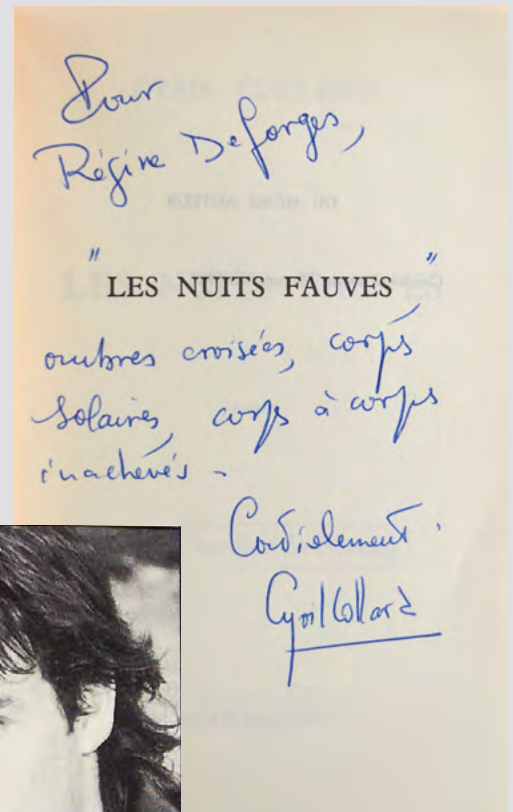
First edition for which there has not been *grand papier* (deluxe) copies. A beautiful copy.

Very rare and touching handwritten dedication signed by Cyril Collard to Régine Deforges: "Pour Régine Deforges, 'les nuits fauves', ombres croisées, corps solaires, corps à corps inachevés. Cordialement. Cyril Collard. 6/9/89." "For Régine Deforges, 'the wild nights', crossed shadows, solar bodies, unfinished lovemaking. Warmly. Cyril Collard. 6/9/89."

One of the most beautiful provenances for this autobiographical novel from the years of sexual freedom that were shattered by the arrival of AIDS, addressed to the most fervent libertine of the time, first woman publisher of

erotic books and successful author of scandalous novels.

\$ 1,800



50 Anna PRINNER, under the pseudonym of Anton PRINNER

La Femme tondue

APR | PARIS 1946 | 13 x 20 CM | ORIGINAL WRAPPERS

First edition, one of 100 numbered copies on vélin du Marais paper, the *tirage de tête* (first deluxe copies).

Covers and spine lightly sunned at margins as usual, one very small tear to head of spine.

A good copy of Anton Prinner's only book, printed privately thanks to François Bernouard.

This copy, as called for in *tirage de tête* copies, with the suite of 8 burin engravings and etchings justified and signed in pencil by Anton Prinner.

Originally from Hungary, Anna Prinner moved to France in 1928 and then decided to change gender and become Anton Prinner, constructivist painter and sculptor close to the Montparnos, as well as to Camille Bryen, Raoul Ubac, Vieira da Silva and Pablo Picasso

Beautiful copy signed by the transgender, constructivist, Hungarian artist whom Picasso affectionately nicknames "Mon-sieur Madame".

\$ 1,800

51 Valerie SOLANAS

[SCUM Manifesto] S.C.U.M. :
Society for Cutting Up Men.
Manifesto by Valerie Solanas
with a commentary by Paul
Krassner

THE OLYMPIA PRESS | NEW YORK 1968
| 10.5 x 18 CM | ORIGINAL WRAPPERS

The first edition after the impossible-to-find first, roneotyped version made by the author.

Small, inevitable signs of wear to edges of covers and spine, press clipping tipped in. Barnes & Noble label glued on upper cover.

Commentary by Paul Krassner.

This coruscating pamphlet, published by the marginal and humble publishing house the Olympia Press, just re-established in New York, was produced in only a small number of copies.

This pamphlet is gender discrimination, hate speech and appeal to genocide, as well as actual action in the form of attempted murder against one of the most famous artists of the 20th century, premeditated and with no remorse at all. It promotes violent anarchy amid a great scatological joke, and the elimination or systematic humiliation of half the human race.

In her misandrous pamphlet, SCUM manifesto ("Society for Cutting Up Men"), Valerie Solanas shows no empathy, leaves no room for moderation or reconciliation and makes no exceptions to her project of eliminating all men, or only for "those men who are working diligently to eliminate themselves(...) [as] faggots who, by their shimmering, flaming example, encourage other men to de-man themselves and thereby make themselves relatively inoffensive". This first manifesto of radical feminism is aimed not only at women, but also includes in its struggle those sexual identities that are marginalized by the phallocratic society that Solanas aims to overthrow with an unprecedented rage for this kind of struggle. "Life in this society being, at best, an utter bore and no aspect of society being at all relevant to women, there remains to civic-minded, responsible, thrill-seeking females only to overthrow the government, eliminate the

money system, institute complete automation and destroy the male sex."

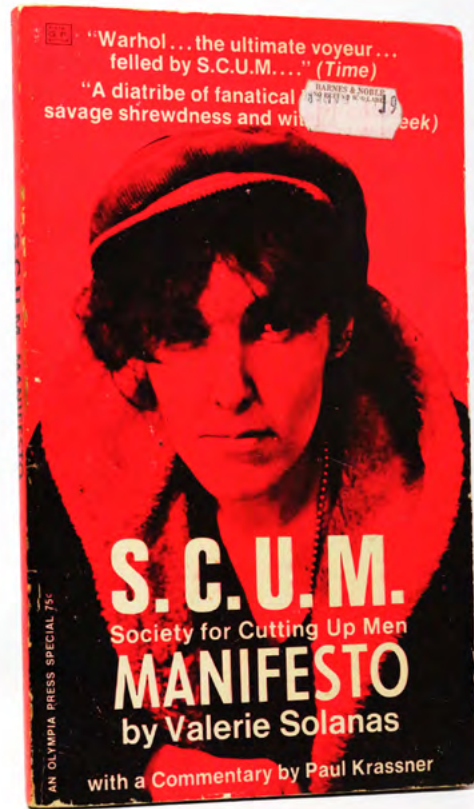
At the same time a call to revolt, paranoid rambling, and poetic text, Solanas' manifesto is disturbing in its refusal to be categorized in just one genre, serious, Utopian, or satirical. For the question such a work poses is perhaps not that of its morality (or lack thereof), but the right of its author to demand such excess. Published after her attempted murder of Andy Warhol, Solanas' shocking manifesto is literary and literal affirmation that men do not have the monopoly on violence.

Though it presents itself as a howl of rage written in haste, SCUM was in reality the fruit of two years of reflection and writing before being, for lack of a publisher, roneotyped by Solanas in 1967 and sold in the street (1 dollar for women and 2 for men), without any success.

Seeking fame, Valerie Solanas joined the New York underground scene and struck up a friendship with the high priest of counter-culture, Andy Warhol,

whose Factory she frequented. Failing to get her manifesto published, "the best book ever, that will never be surpassed except by my next book," Solanas got on with her first literary work: *Up Your Ass*, a play she wanted Warhol to produce. Unfortunately, he rejected the play and misplaced the sole manuscript. By way of compensation, he offered his friend a part in two of his films. Solanas was not satisfied with this minor artistic success, and on 3 June 1968, shot at Andy Warhol three times, seriously wounding the artist and at the same time gaining notoriety. The young woman did not hide that her attempt at murder, more than mere revenge on the artist was, above all, a political act and an artistic necessity to allow her to sell her work. Thus, when interrogated on the motives behind her criminal act, she gave the authorities and the media the following laconic response: "read my manifesto, and you'll see who I am."

Maurice Girodias, the inflammatory publisher behind the Olympia Press,



tried several times, notably after the publication of *Lolita* and *Naked Lunch*, had already noticed Solanas the year before. At the time, he had rejected her manifesto but had offered her a contract for her future work. After the shooting, he decided at last to publish this atypical criminal's feminist pamphlet, which declares the total power of women and the toxicity of the male sex. To further the provocative nature of the book, Girodias reproduced on the lower cover the front page of the New York Post carrying the news of Warhol's tragic hospitalization.

Is Solanas' book the work of a sick woman, an abused child, prostituted throughout her high school and student days, diagnosed with paranoid schizophrenia as an adult, who had escaped from several asylums, and who would end her days in extreme isolation and poverty? Or is this interpretation precisely the demonstration of the prohibition on a woman claiming all the extremities of delirium and utopian anarchy that we allow men to indulge?

In 1968, in the middle of the endless Vietnam War, violence was no longer the preserve of the oppressors and the rising anger of minorities against the endemic discrimination in the United States erupted in violent clashes and the birth of radical groups like the Black Panthers. But women remained excluded from their demands and their rights were denied by both sides, as Angela Davis and Ella Baker both pointed out. Nonetheless, unlike them, Solanas belonged to no struggle for emancipation and refused all the fashionable utopian visions, which, as she saw it, freed only men, women remaining, at best, a reward:

«The hippie [...] is excited by the thought having lots of women accessible to him. [...] The most important activity of the commune, the one upon which it is based, is gang-banging. The 'hippy' is enticed to the commune

mainly by the prospect for free pussy – the main commodity to be shared, to be had just for the asking.»

«Dropping out is not the answer; fucking-up is. Most women are already dropped out; they were never in. Dropping out gives control to those few who don't drop out; dropping out is exactly what the establishment leaders want; it plays into the hands of the enemy; it strengthens the system instead of un-

how could I be angry at her?» (A fascinating testimony to the psychological hold these two opposite beings had on each other.)

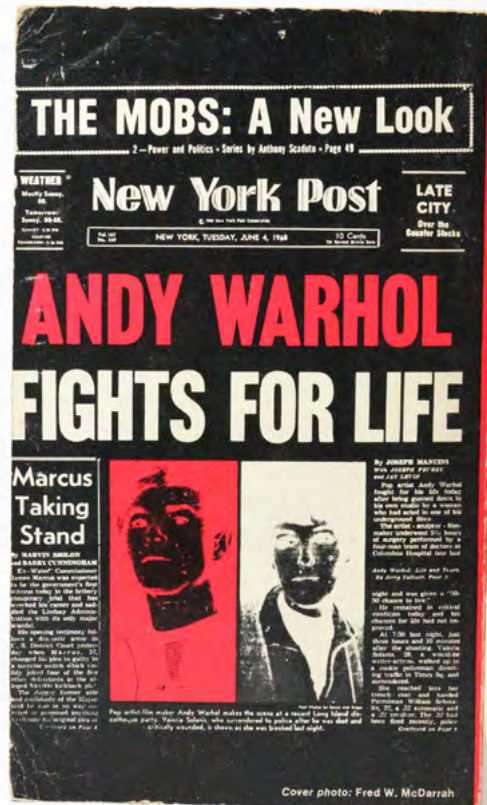
In a great firework of obscenity and jokey extremism, Solanas' work at the same time is a methodical deconstruction of progressive intellectual ideas as much as an unmasking of the irredeemably chauvinistic structure of a society of fake modernity. «SCUM is against the entire system, the very idea of law and government. SCUM is out to destroy the system, not attain certain rights within it.»

Fifty years later, Solanas' manifesto still retains its biting acuity and the sometimes delusional verve of its author does not justify the progressive eradication of her memory from social history, the way her own mother destroyed all her manuscripts on her death. Outraged, convinced or shocked by the cathartic violence of the text, no one can pretend to come out unscathed from the experience of SCUM. This is doubtless to do with the almost Celine-like literary force of Solanas' pen, but also perhaps to the undeniable topicality of her revolt:

«Those who, by the standards of our 'culture' are SCUM... these females are cool and relatively cerebral and skirting asexuality. Unhindered by propriety, niceness, discretion, public opinion, 'morals', the respect of assholes, always funky, dirty, low-down SCUM gets around... and around and around... they've seen

the whole show – every bit of it – the fucking scene, the dyke scene – they've covered the whole waterfront, been under every dock and pier – the peter pier, the pussy pier... you've got to go through a lot of sex to get to anti-sex, and SCUM's been through it all, and they're now ready for a new show; they want to crawl out from other the dock, move, take off, sink out. But SCUM doesn't yet prevail; SCUM's still in the gutter of our 'society', which, if it's not deflected from its present course and if the Bomb doesn't drop on it, will hump itself to death.»

\$ 3,600



dermining it, since it is based entirely on the non-participating, passivity, apathy and non-involvement of the mass of women.»

A real grenade in anti-establishment circles, SCUM divided the emergent feminist movements like NOW and Women's Lib and gave rise to radical feminism. Nonetheless, Solanas refused any affiliation and even rejected the help of the militant lawyer Florynce Kennedy in pleading guilty at her trial, though Warhol did not intend to press charges. "I cannot press charges against someone acting according to their nature. It is in Valerie's nature, so



IRREVERENT AND HUMOROUS STYLE AND UNORTHODOX JOURNALISTIC CULTURE

52 Jean-Paul SARTRE & Serge JULY & Sorj CHALANDON & Jules JOFFRIN & Florence AUBENAS & COLLECTIVE WORK

Libération. Complete collection

1973-2004 | 7,200 ISSUES | LOOSE LEAVES

Complete collection of the *Libération* newspaper, founded in 1973 by Jean-Paul Sartre, Serge July, Philippe Gavi, Bernard Lallement and Jean-Claude Vernier.

7200 issues in new condition (never opened).

The collection is complete of all the "numéros zéros" "zero issues", the advertising issues and the special supplements, from Monday 5 February 1973 to Monday 3 January 1994, as well

as from Monday 13 December 1999 to Saturday 12 January 2002, from Wednesday 27 March 2002 to Thursday 9 May 2002 and from Wednesday 1 January 2003 to Saturday 3 January 2004.

The other issues (except the "long runs") correspond to events linked to the life of the newspaper, such as the kidnapping of Florence Aubenas or the dismissal of Serge July, or to politico-historical events, such as the death of Mitterrand, the release of Mandela

or the attack on the World Trade Center.

The collection is sold with its bespoke piece of furniture, which measures 2.6m in height, 4.2m in length and 50cm in depth. It consists of 35 stackable compartments of 84 x 36.5 x 50 (centimetres), in each of which there are two drawers. Each drawer contains around a hundred newspaper issues (see photos and plans).

Provenance: Frédéric Fredj's collection

\$ 90,000

53 Jules HUBERT

Sheet music for "Lindbergh est arrivé"
Chanson d'actualité

DÉPÔT-SOULIÉ | PARIS [1927]
| 27.8 x 34.8 CM | ONE FOLDED LEAF

First edition of this score, illustration on the first page with a drawing of Charles Lindbergh cutting through the clouds on board his plane the Spirit of Saint Louis.

A central fold and several small gaps and restorations in the margins.

\$ 240



54 Henri MANUEL

Photographic portrait of Charles Lindbergh

1927 | 20.5 x 28 CM | A PHOTOGRAPH

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

This rare photograph was taken on the occasion of the Lindbergh's arrival in Paris, after the crossing between New York and the City of Lights the 20 and 21 May on board his plane the Spirit of Saint-Louis.

Autograph signature and address of the photographer in the lower margin of the photo: "G. L. Manuel Frères – 47 rue Dumont d'Urville".

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

\$ 4,800

55 Jack LONDON

Autograph love letter from Jack London to his future wife Charmian Kittredge

15 AUGUST 1904 | 23.5 x 15.3 CM | 4 PAGES ON 4 LEAVES

Autograph letter from Jack London to his future wife Charmian Kittredge. 4 pages on 4 leaves written in black ink. Censored by London's hand and corrections by another hand in pencil to the proper names cited in the letter. The date 'Aug 15 1904' stamped to top right of first page. Lateral folds from the folding of the leaves. Pinholes, light, minor marginal tears.

A fine letter from Jack London to the love of his life, Charmian Kittredge, a few days after his wife Bessie had asked for a divorce.

London was already a successful author after the great success of *The Call of the Wild* (1904) and he mentions in this letter the reception of his works in England: "Books in England have been published out of regular order - so reviewers think 'Daughter of Snows' last written."

The two lovers met in 1900 but did not really begin their relationship until the summer of 1903. This letter bears witness to the physical attraction London had for Charmian - five years his senior - having left his wife, who did not attract him: "George [Sterling] has just left - showed him you stepping on raft in swimming pool and he said you were all there and all the rest. Gee! I'll prize that picture. I've the sweet limbed woman on horseback and now I've the sweet limbs, too." The writer relates a moment of levity with his friends: "Had quite a time yesterday. Carrie [Sterling], Mrs. [Jim] Whitaker, Laura [Bierce] and a few more were good and sick and Dick [Partington] who never gets seasick, got sick when we came to moorings and he undertook the most perilous detail of the cleaning up process. Oh, yes, it was 'swell'." These close friends of London's tried to oust Charmian, whom they did

not like, in favor of Blanche Partington, a successful journalist in San Francisco, but in vain: "Blanche, George Sterling and the whole Clan had all tried tearing Jack away from Charmian, whom they had never liked. They feared, and rightly so, that she might take away one of their idols. But their conspiracy only served to bring Jack closer to the woman he had chosen, in bringing out his instincts of loyalty and gallantry. As Charmian remarked triumphantly: "the Clan, in trying to break us up, had united us in a way that nothing but death could part. We live each day and each night the more fully." The letter ends on a charming note of impatience: "To-morrow night, dear, to-morrow night." The couple ended up marrying in November 1905 and remained inseparable until London's death.

A fine and rare love letter from London.

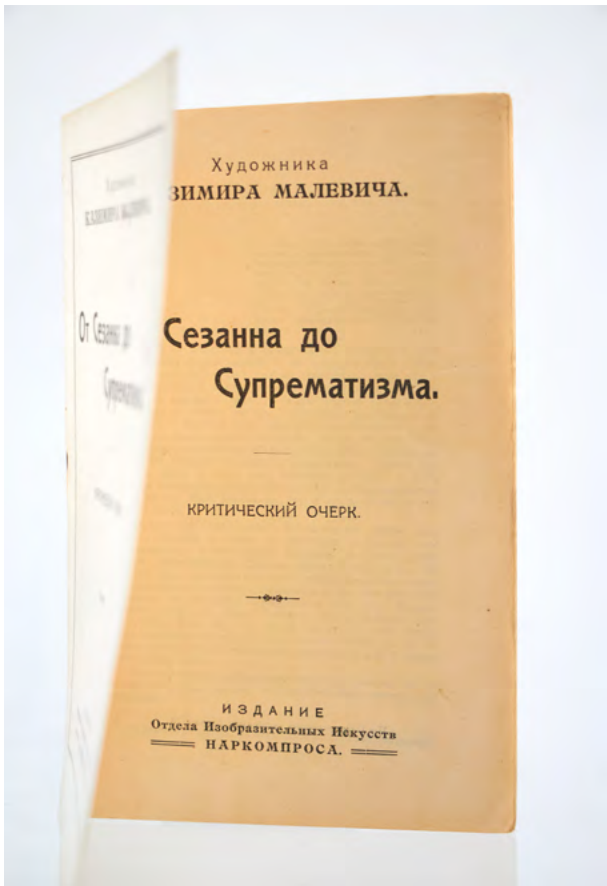
\$ 6,000

56 Kazimir MALEVITCH

Ot Sezanna do Suprematizma. Kriticheskiy otcherk.

[From Cézanne to Suprematism. A critical essay]

IZDANIE OTDELA IZOBRAZITEL'NIKH ISKYSSTV [PUBLISHING HOUSE OF THE DEPARTMENT OF VISUAL ARTS] | NARKOMPROS [PEOPLE'S COMMISSARIAT FOR EDUCATION] | [PETROGRAD 1920] | 17.5 x 11.5 CM | STAPLED



Extremely rare first edition.

Small split at the foot of the spine, purple stamp with the price on the second board and a small mark on the first board of the stamp of another copy. A very beautiful copy.

Published two years after his masterpiece *White on White*, this manifesto composed from his previous theoretical treatise *On new systems on Art* in 1919 is one of Malevitch's major writings. Written at the height of his artistic research, this summary of Malevitch's creative thought lays the theoretical foundations of Suprematism, understood not as a break with the past but, on the contrary, as the result of a history of Art freed from the "illusions of the sensitive world". Thus, Malevitch establishes an intellectual genealogy taking its roots in the work of Cézanne, Van Gogh and Monet, crossing Cubism and Futurism to result in Suprematism, this "statement of the total sovereignty of painting as it is, of the triumph of colour which in its very materiality, in its resonances, its intrinsic energy, discloses the abyssal reality in which

objects merge until they disappear." (Jean-Claude Marcadé, postscript in *De Cézanne au suprématisme*, 1993). Known for his pictorial work, Malevitch was also a genius theorist. However, unlike others, his artistic reflection does not precede his work, it accomplishes it. He also abandoned creation between 1919 and 1920 to devote himself to this theoretical work, which

would remain abstruse for many of his contemporaries. The Marxist journal *Petchat' i revolyoutsiya* will view *From Cézanne to Suprematism* only as "a collection of inept sentences".

However, it is correct that this short treatise, enhancing Suprematist ambition, contains noticeable omissions, perhaps attributable to official censorship. But these reservations could also be down to Malevitch himself. Indeed, published by the "Commissariat du peuple à l'Éducation", directed by his friend and great defender of the arts, Anatoli Lounatcharski, this booklet is much more than a simple summary of Malevitch's theoretical work.

As Jean-Claude Marcadé highlights, this "brochure printed in Moscow was destined to have greater distribution in artistic circles than [...] the small artisan copies of the Ecole de Vitebsk where Malevitch tried to impose his aesthetics, his pedagogy and his methodology under the label of the Affirmation du Nouveau Art (OUNOVIS). His fundamental dispute with official materialism, and especially figurative art, gives way [here] to an analysis of

the origins of total non-figurative art (Cézanne, Cubism, Futurism) which aims to demonstrate to the adversaries of abstract art, the seriousness, the scientific character, the unwavering logic and the legitimacy [...] of the evolution of the visual arts. [...] *From Cézanne to Suprematism* is less an offensive work than a demonstration of the inevitable character of the Suprematist "deduction".

The brevity of this booklet thus contributes to raising it to the rank of Manifesto, in the service of a revolutionary desire for collective metamorphosis of "human demonstrations".

This auctorial intention is served by the reduced size of the volume and the Suprematist composition of the white cover with the eloquent title printed in quincunx, which poses Russian modernity as heir to the European pictorial revolution and white as a "deduction" from colour.

This title summarising Malevitch's thinking will, precisely, be chosen by his biographers for the complete publication of his writings in 1993.

Extremely rare and in good condition, this fragile brochure, the result of Suprematist theory, brings to a close the search for perfection by the painter-philosopher who will then return to symbolic and figurative painting.

"The place occupied by the text in Malevitch's work is immense, at the same time as an education, as a personal reflection on painting and art in general, and on a strategic basis. [...] We discover the intellectual development of the artist and what led him to Suprematism. Far from being only an aesthetic theory, Suprematism is a political philosophy and commitment, aimed at the freedom of the individual."

\$ 3,600

57 MAN RAY & Tom DARGIS

Original photograph by Tom Dargis showing Man Ray's *Le Fou* and signed on the back by Man Ray

1970 | PHOTOGRAPH: 20.3 x 25.3 CM / MOUNT:
21.4 x 29.6 CM | A PHOTOGRAPH

Original photograph by Tom Dargis in contemporary silver print. Artist's proof numbered 7/9 showing Man Ray's *Le Fou* and signed on the back by Man Ray.

Publisher's inscription on the verso, which has struck out the name of the photographer.

\$ 960



58 Joan MIRÓ

Autograph signed postcard addressed to Alfred Barr and his wife

PARIS 30 DECEMBER 1938 | 10 x 14.2 CM | A POSTCARD

Autograph postcard signed by Joan Miró addressed to M. and Mme Barr, written on the back of a black and white view of the *Colonne de Juillet* (July Column). Next to Miró's signature is that of his wife Pilar and his daughter Dolorès.

Charming greetings card addressed to American friends: Alfred Barr – art critic and the first director of the Museum of Modern Art (MoMA) in New York – and his wife.

\$ 1,000



A magnificent monthly French publication that appeared between May 1897 and April 1899, *L'Estampe moderne* comprised unpublished chromolithographs that, unlike those in other magazines like *Les Maîtres de l’Affiche* and as is stipulated on the guard sheets, were specially made by each artist for the magazine. There are thus 100 prints that appeared in total, covering the major artistic currents of the late 19th Century: Symbolism, Art Nouveau, the Pre-Raphaelites, Orientalists and the Belle Époque. Each fascicule of four prints was printed in 2,000 copies and sold for 3.50F, with 100 on Japan paper sold at 10F. Henri Piazza also planned a very luxurious secret printing of 50 copies on Japan paper with wide margins and 50 in black and white on China paper at the considerable price of 30F.

This well-sized print is superbly printed in colors on the most prestigious of papers: Japan. Thick, creamy, satin and with a nice sheen, it contributes to making each page a work of art in itself. Its absorptive qualities for ink and its affinity for colors make it the ideal support for these lovely lithographs.

The interest of French collectors for artistic posters grew from the beginning of the 1890s. Octave Uzanne invented a term for this growing interest: *affichomanie*, or poster mania. The poster, originally not rare and posted up in the streets of the capital, thus became a work of art and its ephemeral background became precious and essential for conservation.

Piazza decided to extract the poster from its advertising role and to elevate it to a form of art, similarly to luxury illustrated artists’ books. He thus put together a prestigious collection of entirely original works by the most fashionable European artists of the age: Georges de Feure, Eugène Grasset, Henri Detouche, Emile Berchmans, Louis Rhead, Gaston de Latenay, Lucien Lévy-Dhurmer, Gustave-Max Stevens, Charles Doudelet, Hans Christiansen, Henri Fantin-Latour, Steinlen, Ibels, Engels, Willette, Henri Meunier, Evenepoël, Bellery-Desfontaines, Charles Léandre, etc.

He also included in this project a Czech artist freshly arrived in Paris, Alfonse Mucha “who has only recently become active in France but who has immediately carved out for himself the affection of the public. Like in his posters, which everyone knows and covets, he shows us here the varied resources of his multifaceted talents as accomplished draughtsman, decorator and colorist” (from the notes printed on the guard for *Salomé*). The two first special numbers of the review were in fact dedicated to him, and were given to “all the subscribers for all twelve annual numbers of *L’Estampe moderne*” as well as the famous illustration of the covers.



59 [Gustave FLAUBERT] Alfons MUCHA

"L'Incantation" (*Salammbô*) – Original lithograph on Japan paper – L'Estampe Moderne

L'ESTAMPE MODERNE | IMPRIMERIE CHAMPENOIS
FOR C H MASSON & H PIAZZA | PARIS (JUNE
1897) | SUBJECT: 23.5 x 33 CM | PLATE:
40.8 x 55 CM | ONE LEAF AND ONE GUARD

Rare original color lithograph heightened in gold by Alphonse Mucha for L'Estampe Moderne, 'The free first prize reserved to subscribers to a whole annual run of L'Estampe Moderne'.

One of 50 grand luxe proofs printed on Japan paper with wide margins, signed by the artist in the plate, publisher's embossed stamp showing a child in profile to lower margin, numbered stamp of the de luxe printing to verso, upper margin of proof slightly sunned; the print itself preceded by a silk paper guard with the name of the artist, the title of the work and an extract from itlateral tear without loss, not touching text.

A lithograph inspired by Gustave Flaubert's *Salammbô*, an excerpt from which is reproduced on the guard sheet of the print: "[And Salammbô went out onto the balcony of his palace]".

A fine signed plate by the master of Art nouveau.

\$ 6,000



60 Alfons MUCHA

"Salomé" – Original lithograph on China paper – L'Estampe Moderne

L'ESTAMPE MODERNE, IMPRIMERIE CHAMPENOIS
FOR C. H. MASSON & H. PIAZZA | PARIS
[JUNE 1897] | SUBJECT: 23.5 x 33 CM, PLATE:
40.8 x 55 CM | ONE LEAF AND ONE GUARD

Rare original black and white lithograph by Alphonse Mucha for L'Estampe Moderne, series number 2, published in June 1897.

One of the 50 grand luxe proofs printed on China paper with wide margins, signed and dated by the artist in the plate. Embossed stamp of the publisher showing a child in profile to lower margin, laid down on a leaf of vélin paper with the numbered stamp of the *tirage de luxe* to verso, occasional spotting to margins not touching image, blank guard.

A fine signed plate by the master of Art nouveau.

\$ 3,600

61 Alfons MUCHA

"Salomé" – Original lithograph on Japan paper – *L'Estampe Moderne*

L'ESTAMPE MODERNE | IMPRIMERIE CHAMPENOIS FOR C. H. MASSON & H. PIAZZA | PARIS [JUNE 1897] | SUBJECT: 23.5 x 33 CM | PLATE: 40.8 x 55 CM | ONE LEAF AND ONE GUARD

Rare color lithograph heightened in gold by Alphonse Mucha for *L'Estampe Moderne*, series number 2, published in June 1897.

One of 50 grand luxe proofs printed on Japan paper with wide margins, signed

by the artist in the stone, publisher's embossed stamp showing a child in profile to lower margin, numbered stamp of the deluxe printing to verso, upper margin of proof slightly sunned; the print itself preceded by a silk paper guard with the name of the artist, the

title of the work and an introduction to the work as well as a blank guard leaf.

A magnificent monthly French publication. A fine signed plate by the master of Art nouveau.

\$ 6,000



62 Alfons MUCHA

Cover of *L'Estampe Moderne* n°10
February 1898

L'ESTAMPE MODERNE | IMPRIMERIE CHAMPENOIS
FOR C. H. MASSON & H. PIAZZA | PARIS
FEBRUARY 1898 | 41 x 56 CM | ONE LEAF

Original print in black and white with large margins, serving as the cover for the famous monthly publication *Estampe Moderne*. Entirely printed in black and white, our print is the cover of the rare collation in large-margin luxury print of the first year of publication. Artist's signature on the board and number of the tirage de luxe added in pencil.

A very beautiful copy.

\$ 540





63 Clayton SMITH

Original black and white photograph representing Vladimir Nabokov

N. P. [CA 1955] | 5 x 8 CM | ONE PHOTOGRAPH

Contemporary silver print.
Handwritten note in ballpoint pen at the back of the photograph: "Photo Clayton-Smith mention obligatoire".
The photograph was used as an illustration for the Olympia Press catalog

1959, Nabokov's publisher, in the context of the re-edition of *Lolita*.

Beautiful side-view portrait of one of the most sulphurous writers of the 20th century.

\$ 960

64 NAPOLEON I^{er} [NAPOLEON BONAPARTE] Adrien PROVOST

Panorama of 15 lithographs depicting the funeral procession or Return of the ashes of the Emperor Napoleon I

N. N. | PARIS [CA 1840] | BINDING: 14.5 x 18.5 CM / PANORAMA: 2.06 M | A PANORAMA IN A BINDING

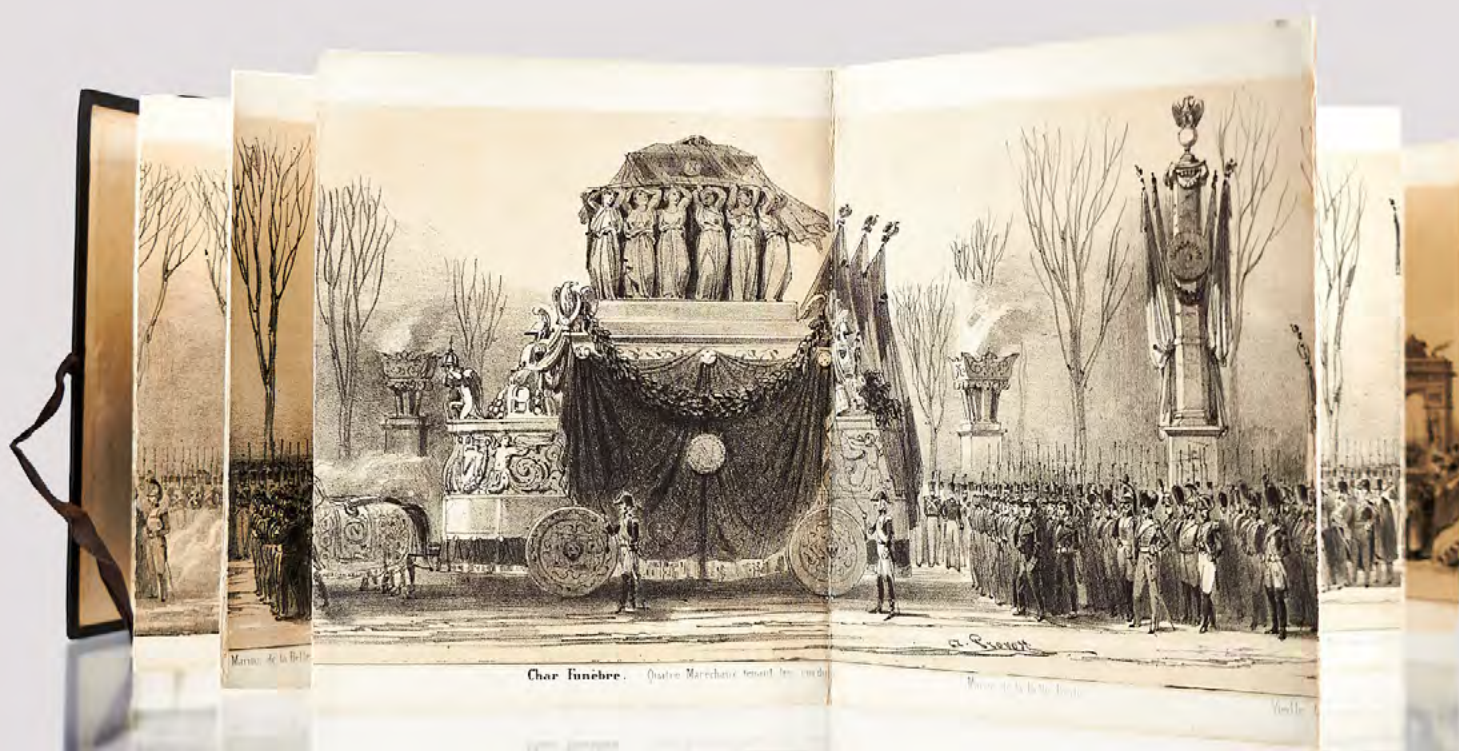
A very rare first edition of 15 lithographed views in bistre tint, mounted in an accordion-pleat, forming a panorama of 6.75 ft and showing the Parisian procession of the return of Napoleon's ashes from the Arc de Triomphe de l'Étoile to Invalides. In the lower margin, the caption presents the different groups forming the procession: Ajaccio delegation, Paris Municipal Council, Prince of Joinville Commission of Sainte-Hélène...in the centre of the panorama stands the spectacular funeral car. Without mention of the

publisher, this impressive document was undoubtedly printed by Aubert, famous publisher of Parisian panoramas published during the same era and also illustrated by Adrien Provost. Publisher's half cloth black Bradel binding, goffered silk boards framed with double gilt fillets, the first with the gilt title "convoi de l'Empereur" stamped in the centre.

"In the distance is seen, in the mist and the sunlight, against the grey and russet background of the trees in the Champs-Élysées, beyond the great

white phantom-like statues, a kind of golden mountain slowly moving. All that can be distinguished of it as yet is a sort of luminous glistening, which makes now stars, now lightening sparkle over the whole surface of the car. A mighty roar follows this apparition. It would seem as though this car draws after it the acclamation of the whole city, as a torch draws after it its smoke. (Victor Hugo, *Choses Vues*, "15 décembre 1840. Funérailles de l'Empereur. Notes prises sur place.")

\$ 3,400



65 Jean GEISER

Photographic album containing 28 portraits of Algerians finely enhanced with watercolour

ALGIERS [CA 1870] | ALBUM: 13 x 17 CM / PHOTOGRAPHS: 6.3 x 10.4 CM | 28 CARTE DE VISITE PORTRAITS IN AN ALBUM

Photographic album comprising 28 photograph portraits, in contemporary albumen print, pasted on card in carte-de-visite format.

These photographs, well contrasted and finely enhanced with watercolour at the time, are of great intensity: the models stare at the photographer's lens with pride and nobility.

Binding in full black grained leather, metal clasp, all edges gilt. Rubbing. Superb photographic testimony by one of the first European photographers established in Algeria.

A Swiss expatriate in Algeria, Jean Geiser (1848-1923) was immersed in photography from childhood. In 1852, his mother joined forces with Antoine Alary, one of the pioneers of Algerian photography; together they founded a studio which lasted until 1867, when Jean Geiser took charge.

Initially specialising in portraits of the city's European bourgeois, the photographer quickly understood the city's interest for folk images.

These rare and magnificent "typical" portraits, depicting all the layers of the indigenous populations – from street children to *caïd* – are today sought after for their ethnographic value, testimony of an Algeria at the dawn of colonisation.

\$ 4,200

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\$ 4,200



67 1936' OLYMPIC GAMES

Olympia 36. Band I: Die Olympischen Winterspiele Vorschau und Berlin. – Band II: Die XI. Olympischen Spiele in Berlin 1936

CIGARETTEN-BILDERDIENST ALTONA-BAHRENFELD | BERLIN
1936 | 23.5 x 32 CM | PUBLISHER'S BINDING

First edition of this famous photograph album featuring the propaganda of the Nationalist-Socialist regime through the Winter and Summer Olympics of 1936 organised in Hitler's Germany and glorifying, through sporting exploits, the superiority of the Aryan race (especially that of the Germans) over other peoples.

Binding in full blue cloth, titles in black, titles in black repeated on the first boards, with a gilt bell stamped in the centre and a motto in black.

Work illustrated with inset plates (including one folding at the end of the first volume) and around 300 photographs.

A beautiful copy, complete of all its photographs, 7 of which represent, to the great displeasure of Adolf Hitler, the great winner of these Olympic games transformed into a propaganda showcase for Nazi Germany, the triple Olympic champion Jesse Owens.

The photographs, patiently and innocently collected in cigarette packets, were then glued in albums in order to see them completed, thus participating in the glorification of the Hitler regime.

\$ 960

68 Wolfgang PAALLEN

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

AGIP – REPORTAGES PHOTOGRAPHIQUES 17 JANUARY
1938 | 13 x 17.5 CM | ONE PHOTOGRAPH

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

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

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

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

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

\$ 2,200



69 Gustave DORÉ

La Ménagerie parisienne

AU BUREAU DU JOURNAL POUR RIRE | PARIS [1854] |
34.5 x 26.5 CM | ORIGINAL WRAPPERS WITH CUSTOM SLIPCASE

Very rare first edition and first issue of this album comprising a title sheet and 24 lithographs in black and white, the first print, engraved by Vayron and all captioned.

Copy with the publisher's green cover. Very skilled colour restoration on a small section of the cover's first board. Some folding on the cover, otherwise a beautiful copy as published.

Our copy is presented in a slipcase recovered in paste paper with a title label in black morocco.

Provenance: R. & B. L. library with its ex-libris on the recto of the first white endpaper.

A superb satirical album by Gustave Doré, then twenty-two years old. One of the extremely rare and first works published by the artist just before he found fame thanks to his illustration of Rabelais' complete works.

This publication, one of the most successful of his youth, gives Doré the opportunity to pay tribute to the man

who had inspired him since his early sketches, Grandville. Indeed, this collection of 24 engravings, presented without any text other than a laconic caption is a true appropriation of one of Grandville's first works, carried out at the same age: *Les Métamorphoses du jour*, and then repeated in *Scènes de la vie privée et publique des animaux*.

Gustave Doré is inspired by the zoomorphic view taken by Grandville to depict in turn Parisian society. However, only retaining the animal allegory throughout the caption of the engravings, the young caricaturist manages the amazing feat of offering very realistic drawings that nevertheless unquestionably evoke the bestiary to which they are associated. All the capital's social types rub shoulders, highlighting the relationships between the different classes embodied by more or less noble animals: aristocratic lions and lionesses, sewer rats, talkative snakes, venal panthers...

The artistic quality and the relevance of each board, as well as the rarity of this early work in confidential print, will unfortunately contribute to the dismemberment of this rare and fragile album, whose boards were generally then offered individually.

A beautiful and rare complete copy of this satirical work with its original cover, which marks the passing of the baton between the two greatest illustrators of the 19th century, Grandville and Doré.

\$ 5,400



70 Charles PAUL DE KOCK

La Grande ville. Nouveau tableau de Paris comique, critique et philosophique

AU BUREAU CENTRAL DES PUBLICATIONS NOUVELLES & VICTOR MAGEN
| PARIS 1842 – 1843 | 8VO (16.5 x 26 CM) | BRADEL BINDING

First edition illustrated with in-text wood engravings by Gavarni, Daumier, D'Aubigny...

Full beige cloth Bradel binding, spine adorned with a black paper label, first board adorned with an oil painting showing the frontispiece and signed at the bottom right "A. Dangleterre d'après documents d'époque". Spine end sand joints repaired.

A rare publication on the Paris of Louis-Philippe. The set proceeds consists in subject and articles: The department of wetnurses, florists, baths, street lamps, pavements, outings to shows, beards and moustaches, the Luxembourg Gardens, the Opera ball, the auctioneers, prostitutes and courtesans (Alexandre Dumas), restaurants and gargottes, Mont-de-Piété, *Monographie de la presse parisienne* (Balzac), Jockey-club, etc.

"Very important and remarkable work by a whole host of writers and artists from the romantic period who collaborated on it." Carteret (*Le Trésor du bibliophile romantique et moderne*). **A magnificent painted binding.**

\$ 2,900

71 Marcel PROUST

À la recherche du temps perdu

[In Search of Lost Time]

GRASSET & NRF | PARIS
1913-1927 | 12.5 x
19CM FOR THE FIRST VOLUME
& 13 x 19.5CM FOR THE
SECOND & 14.5 x 19.5 CM
FOR THE REST | 13 VOLUMES
IN ORIGINAL WRAPPERS

The first edition on ordinary paper with all the characteristics of the first printing for the first volume (fault to Grasset, upper cover with 1913 date, no table of contents); first edition, with no edition statement, on ordinary paper for volume two, first editions, numbered on pur fil paper, the only *grand papier* (deluxe) copies along with the re-imposed copies for the subsequent volumes.

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



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

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

A handsome set, as published.

\$ 30,000

72 Marcel PROUST

Les Plaisirs et les Jours

CALMANN LÉVY | PARIS 1896 | 20.5 x 30 CM | RELIÉ

First edition on ordinary paper, illustrated with drawings by Madeleine Lemaire including 14 inset, preface by Anatole France and scores by Reynaldo Hahn.

Bound in half red shagreen, spine in five compartments, marbled endpapers, large gilt lace tooling frame on the inner covers, wrappers and spine preserved, top edge gilt, gilt fillet on the leading edges, contemporary binding signed by Franz.

Exceptional handwritten dedication signed by Marcel Proust to the painter Jean Béraud followed by a long, entirely unpublished, handwritten, artistic profession of faith by Marcel Proust

disguised as a false quotation "extrait[e] d'un vieux livre d'esthétique" ("extract from an old aesthetic book").

Copy enriched with a signed original watercolour by Madeleine Lemaire.

In 1913, Jean Béraud will be, with Lucien Daudet, one of the only two dedicatees of *Du côté de chez Swann* on Japan, of which he will receive the n°3 (Gaston Calmette's copy n°2 does not have a dedication and the last two copies on Japan paper will only be dedicated after 1918 to Jacques de Lacretelle and Louis Brun). This exceptional gift testifies less to the tribute of an artist than to the recognition of a man. Indeed, Jean Béraud was, in 1897, Marcel Proust's

witness in the duel against Jean Lorrain, after his defamatory criticism of *Les Plaisirs et les Jours*. A simple anecdote for Lorrain, for Proust the duel was a founding act that undoubtedly contributed to the emergence of a sense of legitimacy in the young socialite, until then hindered by his Jewish origins and his condition as a simple bourgeois, homosexual and journalist of barely 25 years of age. It was after this duel that Proust organised his first dinner "of the most literary and the most elegant – he himself reported in *Le Gaulois* – which brought his many friends together for the first time". "It is I who writes to you because it is I who hosts the dinner at my home", insists Proust in his invita

Hommage de reconnaissance et d'admiration
pour Monsieur Jean Bérard
Marcel Brout

"Les "genres" intellectuels se transforment comme les
espèces animales mais ne périssent jamais entièrement. Au milieu
même de la corruption d'une époque sans foi, où la théorie de l'
art pour l'art fait place à la pratique de l'art pour le plaisir

l'alleau comme il faisait sa part,
chaque époque de l'art, on pense qu'
quelque chose de plus important que l'art
qui en fait, quand l'art l'exprime, le plus
à la"

(Extrait d'un vieux livre d'Esthétique)

tion letter to Robert de Montesquiou." This Proustian First Supper (exactly 12 guests, no less!) launches Marcel's entry into literature and his inauguration by the great artistic and aristocratic society. Anatole France, the author of the preface for *Les Plaisirs et les Jours*, is the central figure, surrounded by "some other distinguished men", including the Marquis de Castellane, the Count Louis de Turenne, and in particular, the two witnesses of his transfiguration, Gustave Borda and Jean Béraud. Although Jean Béraud's participation in Marcel Proust's accession will lead, fifteen years later, to this gift of a Japan copy of *Du côté de chez Swann*, the origins of the friendship between the writer and the painter, motivating the duellist's daring request, remain obscure to date.

It was precisely at the home of the illustrator of *Les Plaisirs et les Jours*, that the very young chronicler from *Le Figaro* met, in the 90s, one of the main painters of Parisian life during the Belle Époque, Jean Béraud, friend of Madeleine Lemaire and one of the first regulars at her Artistic, Literary and Social Salon. However, although several dinner acquaintances attest to their visits, neither Marcel Proust's biography, nor his correspondence, mentions any affinity between the two men until Proust's duel.

Although no one can ignore the deep intimacy of their respective works, sometimes even appearing to illustrate one another, Proust never alludes directly to Jean Béraud before 1897.

The dedication in this copy, until now unknown, is undoubtedly the first declaration of admiration that Marcel Proust addresses to this renowned painter whose aesthetic views and subjects of choice he shares. Far from a simple tribute of respectful and polite recognition, this dedication reveals the deep intellectual and artistic connivance between Proust and Béraud and sheds light on the events to come.

Marcel Proust was generous in dedications for this first work and there are at least 50 copies with autograph presentations out of only 300 copies that sold in 20 years. The publisher Calmann-Lévy complained in 1918 that he still had nearly 1200, most of them not still unbound. Marcel Proust having then partially disowned this first preliminary draft – today considered to be

the true origin of *La Recherche* – did not seek to resume its distribution after publication of *La Recherche* began (the scarcity of copies on the market suggests a disappearance of the remaining stock).

However, in 1896, the illustrious unknown Marcel Proust, proud of his work that was produced in images by one whose "excellent talent extends to all genres" and made into music by Reynaldo Hahn, generously offered it to all his friends and regulars at the Salon de "la Patronne" (Madeleine's nickname which will become that of her literary projection, Mme Verdurin).

Modesty of youth, lack of confidence or the prestige of his dedicatees, the handwritten presentation of the young would-be writer is not forthcoming. Of the thirty or so strictly contemporary dedications that we have been able to identify, only one other is significant: the dedication to Madame Armand-Cavaillat, who obtained the prestigious preface from Anatole France for Proust, is indeed enriched with a long quotation from it.

It was not until 1899 that Proust embellished some precious copies with sumptuous, full-page, autograph epigraphs.

The importance of the dedication to Jean Béraud, written at the time of this edition – as the spelling of his signature, specific to this period, attests – is therefore an exception among the handwritten tributes and recognitions distributed by Proust. However, the reproduction of an "old aesthetic book" by way of a tribute from a young 25-year-old man to a great painter 22 years his elder, with whom he does not share any proven complicity, is an even more surprising gesture.

And, indeed, the aforementioned quotation is in reality only a ruse to soften the audacity of Proust's praise for this admired painter and present him, under cover of a cloudy authority, a true analysis of his work and a personal and ambitious artistic theory.

The style and quality of writing made the actual attribution of this "extract" transparent. But even more, this unpublished text is a clear reference to the painting *La Madeleine chez le Pharisien* (1891) in which Jean Béraud offers a modern vision of Jesus' visit to Simon the Pharisee. This scene from the Gospel is projected at a social din-

ner chaired by Renan, which features a number of Parisian characters including Eugène Chevreul, Alexandre Dumas fils, the socialist activist Albert Duc-Quercy and the demi-mondaine Liane de Pougy.

By an extraordinary coincidence, Proust's "old book" rightly praises the artist "with a generous heart subordinating Beauty to the highest ends that she expresses, adoring Christ, not as a curious dilettante of all archaisms, [...] but as a living reality, as a great moral fact that consciousness gradually releases from the antithetical environment of lamentable contemporary facts."

The tribute is supported but without arrogance, free to spark off the appreciation or the indifference of the master. The following could only be flattery: "in such an artist [...] you will recognise the race of this Angelico who worked on a painting as he prayed." However, it is much more than that.

Since what makes this unpublished thought important, is perhaps less what binds Proust to Béraud, but more its resonance with this other major aesthetic essay by Proust: "Contre l'obscurité", contemporary of the dedication since it was published on 15th July 1896 in the *Revue Blanche*.

As Jean-Yves Tadié notes, "Proust's aesthetic, formulated [in *Contre l'obscurité*] with vigour, will no longer change; it is therefore a capital date in the genealogy of his ideas."

The parallel between the two texts is striking.

Both open with a reference to Darwin: "To stay alive, language must change with thought, lending itself to its new needs, like the feet of birds that will have to go on water" (C.O.) "The intellectual 'genres' are transformed like animal species" (V.L.E); continuing with a diatribe against the artistic poverty of his time: (C.O.), "In the midst even of the corruption of a faithless era, where the theory of art for art makes way for the practice of art for pleasure" (V.L.E). But unlike his article in the *Revue Blanche*, Proust's "Vieux livre d'Esthétique" reveals troubling similarities with Mallarmean aesthetics.

Although Proust relegates the theory of "Art for art" to a bygone era, he grants it greater relevance that he does to the current practices of "art for pleasure". And if his gibes on "the indifferent and

poetic symbol" and the "curious dilettante of all archaisms" (this same archaism whose charm Proust will praise a month later in connection with a poem by... Mallarmé, in corr. TII p.111), stigmatise his old Symbolist friends, his praise of "all those who, in every era of art, have thought that there was something more important than art itself and who made it, when expressed by art, the prize and the dignity" strongly qualifies the condemnation irrevocably of "Contre l'obscurité".

Here, under the double veil of an imaginary quote and real praise for his dedicatee, Proust expresses an artistic thought that follows his aesthetic dispute with Mallarmé. But correcting the aim of his article, he joins the Symbolist poet, no doubt in spite of himself, in the same quest for the Truth through Art. Whether this is expressed in the form of an apology for a Christlike art "in spirit and in truth", or in the form of a "face to face with the Unspeakable or the Pure" (Mallarmé, *Divagations*, 1897), the same quest for Artistic Truth captures the two writers at the start of the literary and poetic adventure of the 20th century.

This exceptional unpublished dedication text by Marcel Proust to Jean Béraud on his first work is crucial in more ways than one. It is one of the only long dedications for Marcel Proust's first work, written strictly at the time and enriched in addition with an original watercolour by Madeleine Lemaire.

The donation of this unique copy lays the foundations, to date unknown, of the particular relationship that joined Proust to the dedicatee of the Japan n° 3 *Swann*.

Last but not least, this true artistic manifesto contributes to the elaboration of Proust's aesthetic theory suitable for structuring his immense work in the making.

SOLD



Madeleine Lemaire

73 Paul VERLAINE & Manuel LUQUE

"Arthur Rimbaud"
– Les Hommes d'aujourd'hui n° 318

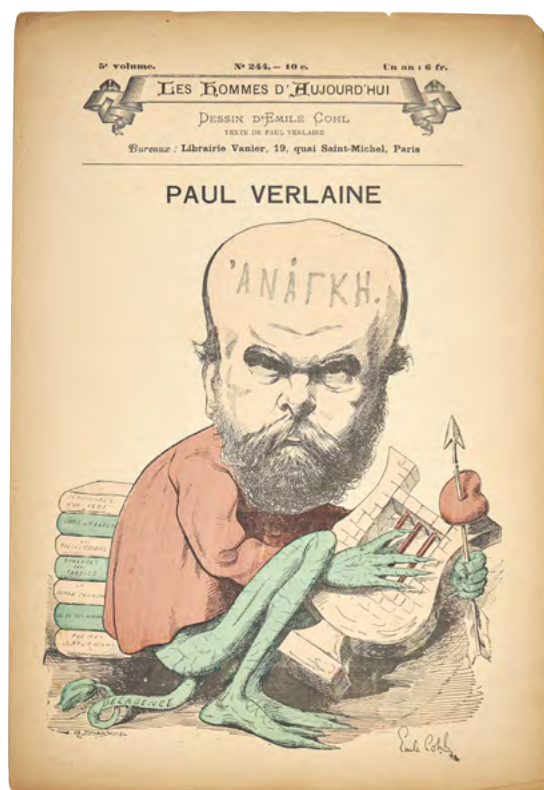
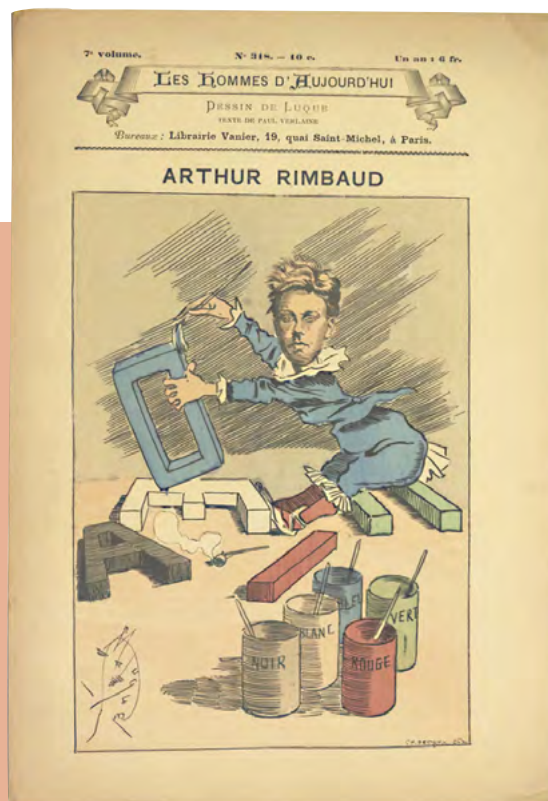
LÉON VANIER | PARIS N. D. [JANUARY 1888]
| 20.3 x 29.8 CM | BI-FOLIO ON DOUBLE LEAF

First edition of this publication in two sheets and the first edition of this text by Paul Verlaine.

On the front, a color lithograph showing Rimbaud caricatured as a baby playing with the vowels from his eponymous poem.

Very rare.

\$ 4 200



74 Paul VERLAINE & Émile COHL

"Paul Verlaine"
– Les Hommes d'aujourd'hui n° 244

LÉON VANIER | PARIS 1896
| 20.3 x 29.8 CM | LOOSE IN SHEETS

The second and definitive edition, the first for some parts, as expanded by the author himself, two folded sheets.

On the front, a color lithograph showing Paul Verlaine.

\$ 600

75 Louis, Chevalier de SADE

The Complete Archives of Louis, Chevalier de Sade

1791-1832 | CA 12,000
LEAVES | VARIOUS FORMAT

Unpublished political, scientific and historical archives of a learned aristocrat, a privileged witness of the end of the Ancien Régime, the French Revolution, the Consulate, Empire, and Restoration: Louis, Chevalier de Sade (1753-1832), author of the Lexicon politique and cousin of the famous Marquis de Sade. 12,000 handwritten pages, including several thousand unpublished. The Chevalier shows a thought system that he describes as "holistic," including historical, political and scientific reflections.

A unique fund of research on the implementation of a constitutional monarchy.

The Chevalier de Sade, who saw the world in terms of his own time and place, could be nothing other than a Royalist. There were practically no examples of democracy in the history known to the Chevalier, apart from the Classical democracies of Greece and Rome which had been experiments only in very elitist forms of democracy. These were very well known to this political scientist, whose papers contain 7,000 pages dedicated to the history of the Classical world. The republic ushered in by the Revolution, was more than just a political system – it was the realization of a philosophical political ideal. And while most of those opposed to the new regime saw in it above all a threat to their personal situations, their religious beliefs or even more simply their habits, the writings of the Chevalier de Sade show no such dogmatic influence; or at least, he never uses dogma to justify his arguments. Louis de Sade, a gentleman without a fortune and without significant ties, was conservative through philosophical and historical conviction and not out of interest. It is with this perfect intellectual honesty that he studies the essays, memoirs and political or theoretical works of his contemporaries. Running counter to Enlightenment thought, the Chevalier's view of society owed very



little to philosophy.

Unlike his cousin, the famous Marquis, the Chevalier was clearly a man of the Ancien Régime. Without wealth or power, the Chevalier was not - by standing up for the Monarchy - standing up for his own privileges. Rather, he was describing a social structure that was under threat not from the Revolution (which was merely a consequence), but by the failings of its elites and their misunderstanding of the foundations of Kingship. One is struck by how little he refers to Faith or the Divine Right of Kings.

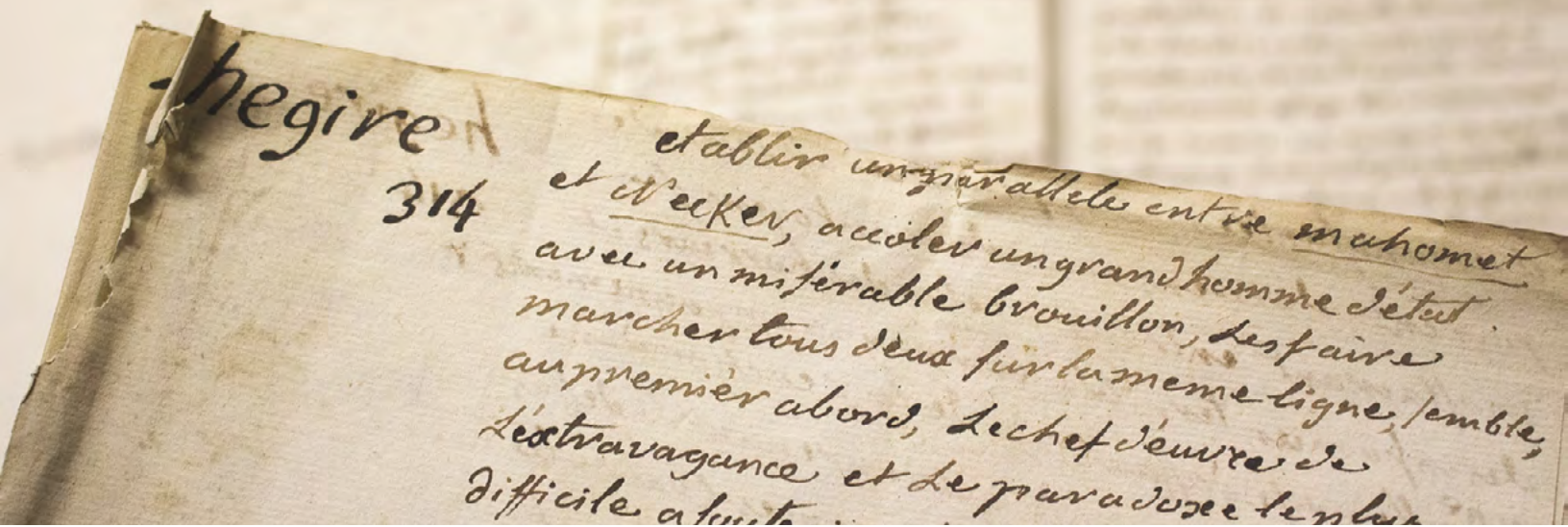
The Chevalier was an objective thinker rooted in his time, in the same way as the Encyclopedists, but at the service of a world that was soon to disappear, rather than the world just being born. The papers of Louis de Sade are not those of a famous writer and a French Peer, marked by a political career and a literary authoritativeness that influenced his writing. It was his need for exhaustiveness that forced the Chevalier to accept that he would - inevitably - be unable to finish his undertaking. At 75, gathering together his papers, he expressed the wish that his work be continued by others and not published as it stood. This lack of ego about a work that seems to have taken up an entire lifetime, confirmed by the paucity of other publications during the course of his life - which did not present a major problem for him - was the basis of the Chevalier's thinking and contributes to the unique nature of these writings in a period when publication, the request of permission to publish, the regulation

of public morals and the risk of aggressive legal action generally led to the necessity of people censoring themselves as well as taking into account the needs of the reader.

This freethinker was little given to these wise restrictions. His first work, written on the eve of the Revolution in the hold of the admiralty ship in which he had been placed under arrest by warrant for rebellion, was immediately censured and ground underfoot by the Monarchist government. The other works he had published later were all very much politically engaged and even his scientific study of tides, *La Tydologie*, included a number of comparisons to the great social and political movements of the Revolution.

A rebellious spirit, then, despite his attachment to Monarchic principles, the Chevalier was at the same time an iconic figure of the pre-Revolutionary French aristocracy and a representative of one of the least well-known and yet most significant classes of the Ancien Régime, the younger brothers of Lords, Gentlemen without fief, "noble by birth, but third class citizens by the condition of their fortunes," as he put it when describing himself.

The Chevalier is also notable for his less than orthodox education and career for an intellectual and writer of the age. Born into the more humble branch of the Sade family, the Eyguières (unlike the Marquis, who was descended from the noble branch of the Saumanes), Louis de Sade was at a very young age sent to the hard boarding establish-



ment of the Abbé Choquart, where he knew Mirabeau, of whom his memories are hardly outstanding. From the age of 15, the Chevalier was enrolled in the Navy and it was therefore as a pure autodidact that he acquired most of his considerable knowledge. Thus, he had no knowledge of Greek or Latin unlike many of his educated contemporaries, but he did have a huge well of knowledge in all the fields of physical and human sciences. It is not only his documents, but also the tasks that were entrusted to him, that bear witness to this fact. He was made a squadron commander, asked to install Benjamin Franklin's new invention, the lightning rod, on all the private houses in the port of Brest, and entrusted with numerous missions of intercession during the first phase of the Revolution, as well as being commissioned to write for several short-lived counter-Revolutionary publications.

The Chevalier de Sade was intellectually very active and was engaged in his interactions with important political actors. The archive of funds that he put together is not therefore an aristocratic intellectual hobby but an attempt to glimpse the underlying common logic that dictates both the sciences and history. An in-depth study of his historical works would allow someone to uncover the choices made by the Chevalier de Sade as a historian as well as those in his scientific writings. Essentially, the Chevalier, who could

not boast a depth of ideological knowledge inherited and transmitted naturally through an aristocratic education, was forced to acquire the level of learning that matched his rank all by himself. Therefore, his archives are not only a record of his reading - which is the basis of his thought - but also of his own understanding and interpretation of what he read. Thus we find out a great deal about the reference works on which he relies for his historical knowledge through his associations and what he deduces from them and retains of them. His choice of reading as well as his dead-ends give the reader an almost exhaustive, and at any rate incredible panorama of the intellectual arcana of this symbolic representative of a society doomed to disappearance.

All the Chevalier's intense political thinking is thus uncovered by the light shed on his bibliographical sources as well as his personal experiences, described at length in his autobiography, which is written in the third person and remained unpublished. At the twilight of his life, he retraces his wanderings, typical of a committed aristocrat, from the early days of the Revolution till the second Restoration. We learn about his pre-Revolutionary military career, his first political writings that earned him a warrant for his arrest and detention in the hold of a ship. He also describes the wavering of military authority following the first shocks of the Revolution, his entry into the counter-Revolu-

tionary resistance, at first official, and later his clandestine efforts to turn the situation around. Finally, we follow him into exile in England and see his slow acceptance of the ineluctable transformation of his society, without his ever losing his fighting spirit (unlike many aristocrats who, at the moment of its greatest crisis, abandoned much more easily the old society to which he, the Chevalier, did not see - right to the very final line of his writings - any viable alternative).

It is without doubt the impressive consistency of his thinking, right from his first published texts to the considerable manuscript work that is his *Lexicon*, which remained partially unpublished, that allows us to consider the Chevalier's writings as a unique intellectual construction without parallel in the extant personal archives from this key period in the history of France and the Western world.

More than a simple account of the individual life of an aristocrat caught in the upheaval of revolution, these 12,000 pages are the work of a real thinker of the Monarchic regime, and a record of the philosophical and scientific ideas so intimately tied to that particular world view.

\$ 108,000



76 [ANONYMOUS]

Photographic portrait of Leo Tolstoy

VEZENBERG | SAINT PETERSBURG N. D. [CA 1880] | 6.4
x 10.7 CM | ONE CARTE-DE-VISITE PHOTOGRAPH

Extremely rare original photograph on albumen paper, carte-de-visite size, laid on a cardboard of the Vezenberg studio in Saint Petersburg.

Stamp in Russian at the bottom of the photograph indicating in Cyrillic "L. Tolstoy".

We have not found any copy of this photograph in public collections.

The photographs of the master of Russian literature are rare and sought after.

\$ 2,000

77 Nguyễn Sinh Cung, said HỒ CHI MINH

Carnet de prison [The Prison Diary]

PIERRE SEGHERS | PARIS 1963 | 13 x 19 CM | PUBLISHER'S BINDING

First edition of the French translation, for which there has not been printed any *grand papier* (deluxe) copies.

Red publisher's cloth, beautiful copy retaining its dust jacket.

Very rare Hồ Chi Minh's handwritten signature.

The Resistant Léo Figuères went to Vietnam in 1950 to attend the Communist Youth Congress; it is there that he met Hồ Chi-Minh for the first time. On

his return to France, he published his reports and his work *Je reviens du Vietnam libre*, with 200,000 copies distributed. Calling for an end to the colonial war and for peace, the work cost him prosecution and conviction.

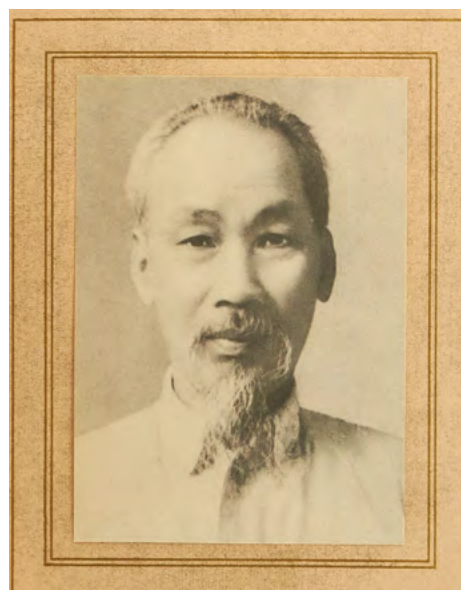
Written in classical Chinese, these poems – written between 29 August 1942 and 10 September 1943 – were transcribed into Sino-Vietnamese, then translated and published for the first time in Vietnamese in 1960.

In 1964, Hồ Chi-Minh traveled to Paris where he took part in the 1st May

demonstrations. At the time of this journey, he was invited to appear on the television programme "Cinq Colonnes à la Une".

We enclose a copy of the *Testament du président Ho Chi Minh* (Présidence du Conseil des Ministres, Hanoï, 1969) containing a photographic reproduction of the portrait of Uncle Hồ as well as a facsimile of the first page of the draft.

\$ 7,000



78 Ezra POUND & Lewis WYNDHAM
& Henri GAUDIER-BRZESKA & Ford
Madox HUEFFER & Thomas Stearns
ELIOT & Jessica DISMORR & Helen
SANDERS & Frederick ETCHELLS
& Jacob KRAMER & Christopher R. W.
NEVINSON & William ROBERTS
& Dorothea SHAKESPEARE & Edward
WADSWORTH & Jacob EPSTEIN

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

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

First edition of this rare vorticist maga-
zine which saw only two issues.

Full red cloth Bradel binding, spine
comprising the title and date in black,
covers preserved.

Rare.

\$ 10,000



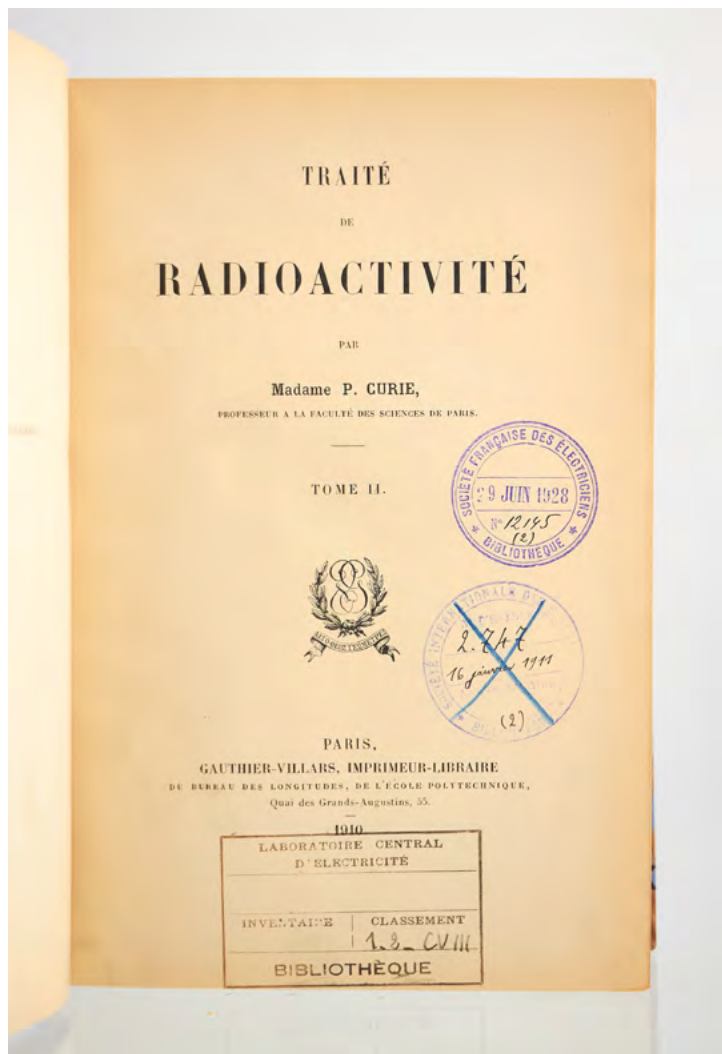
79 Oscar WILDE & ALASTAIR

L'Anniversaire de l'infante
[The Birthday of the Infanta]

ÉDITIONS NARCISSE | PARIS 1928 | 23 x 28,5 cm
| ORIGINAL WRAPPERS UNDER CHEMISE

Edition illustrated with paged and unpagged drawings by Alastair with 110
printed copies, ours is one of 100 copies printed on Holland Van Gelder
Zone, the only *grand papier* (deluxe) copies after 10 Japan Imperial. Scat-
tered foxing, most noticeable at the beginning and end of the volume.

\$ 1 800



80 Marie CURIE [Pierre CURIE]

Traité de radioactivité
[Treatise on Radioactivity]

GAUTHIER-VILLARS | PARIS 1910 |
15,5 x 23,5 CM | BRADEL BINDING

First edition illustrated with 7 inset plates and a portrait of Pierre Curie in heliogravure as a frontispiece.

Full marbled paper Bradel binding, title pieces in black shagreen, modern bindings signed Goy & Vilaine.

Three library stamps on the title page of each volume and a stamp at the foot of the photograph frontispiece then repeated on each of the seven plates and at the foot of each last page.

Rare and sought-after.

\$ 2 400

81 Richard KIRWAN & Marie-Anne Pierrette LAVOISIER

Essai sur le Phlogistique, et sur la constitution des Acides [Essay on Phlogiston]

N. P. | PARIS 1788 | 8VO (12.5 x 20 CM) | XII ; 344 PP.; (4 P.) | CONTEMPORARY HALF SHEEP

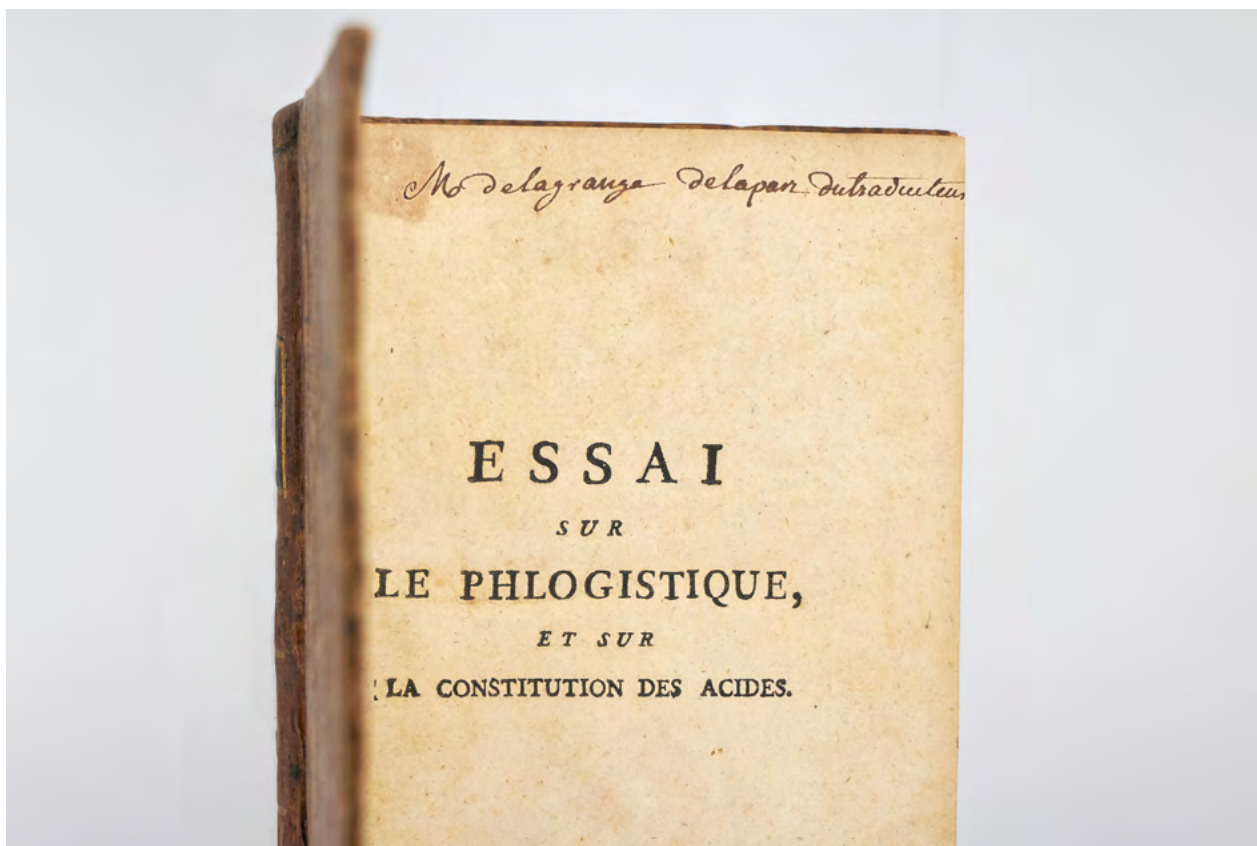
First edition and sole publication of the French translation and critical analysis under the direction of Madame Lavoisier of this text published in English the previous year under the title *An Essay on Phlogiston and the Constitution of Acids*. The work is made up of twelve sections, all followed by critical notes by Louis-Bernard Guyton de Morveau, Pierre Simon de Laplace & Gaspard Monge & Claude Louis Berthollet & Antoine François de Fourcroy.

Contemporary half light brown sheep over marbled paper boards, smooth leather spine decorated with gilt fillets and fleurons, morocco leather title piece. Very skillfully restored joints. Interior in very good condition except for two marks left by bookmarks on pages 68-69 and 176-177.

Rare autograph inscription by Marie-Anne Paulze Lavoisier to Joseph Louis de Lagrange, prominent math-

ematician and loyal friend to Antoine Lavoisier.

Valuable record of the leading role played by Marie-Anne Paulze Lavoisier in the "chemical revolution" at the dawn of the French Revolution. Phlogiston theory emerged at the end of the 17th century – conceived by Johann Becker and developed by Georg Ernst Stahl – postulating the existence of a "flame element" inherent in combustible bodies and released



during combustion. This hypothesis was completely refuted by Lavoisier, who revealed the role of oxygen in the combustion process, thus inventing the theory of oxidation.

Irritated by Lavoisier's skepticism with regard to phlogiston theory, the eminent Irish chemist Richard Kirwan published this text titled *Essay on Phlogiston*. "[...] The French chemists who rallied around Lavoisier decided to respond by translating *An Essay on Phlogiston* into French." (Keiko Kawashima, "Madame Lavoisier et la traduction française de l'Essay on phlogiston de Kirwan" in *Revue d'histoire des sciences*, 2000). This text, far from being a simple translation of Kirwan's work, adopted the form of a manifesto in itself in which the greatest chemists of the day contested phlogiston theory, dissecting its advocates' arguments one by one.

The huge success of the French translation led Kirwan to attempt to refute the objections of Lavoisier and his col-

laborators. In 1789, he published a second edition of his work, translating the French notes written by its detractors into English and adding his own refutations. He finally converted to the ideas of the anti-phlogisticians, the founders of modern organic chemistry.

Marie-Anne Pierrette Paulze – Mme Lavoisier – played a key role in the career of her husband, who taught her chemistry at her request; she then became his assistant, recording the experiments he carried out and their results. She very quickly took on a role that went beyond that of the devoted wife, becoming a translator but also a writer: many of the notes in the *Essai sur le phlogistique* were written by her. At the height of her involvement, it was she – in her capacity as a skilled illustrator – who drew all the plates in *Traité élémentaire de chimie* (1789), appending her signature "Paulze Lavoisier Sculpsit" on this occasion.

This specimen includes a rare autograph inscription "by the translator"

– **Mme Lavoisier – to Joseph Louis de Lagrange** (1736-1813), one of her husband's closest friends. It was Lavoisier who aroused the interest of Lagrange in the new science of chemistry. Together they participated in the development of a metric system that standardized weights and measures, which came to light during the Revolution. Working for the revolutionary government, Lagrange had more opportunities than his chemist friend, who was executed as a victim of the Terror. When he learned that Lavoisier had been killed at the guillotine, the mathematician declared: "It took them only an instant to cut off Lavoisier's head, and one hundred years might not suffice to reproduce its like."

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